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ALL ABOARD

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The Honor Awards

Marlboro Music Cottages and seven other stunning projects

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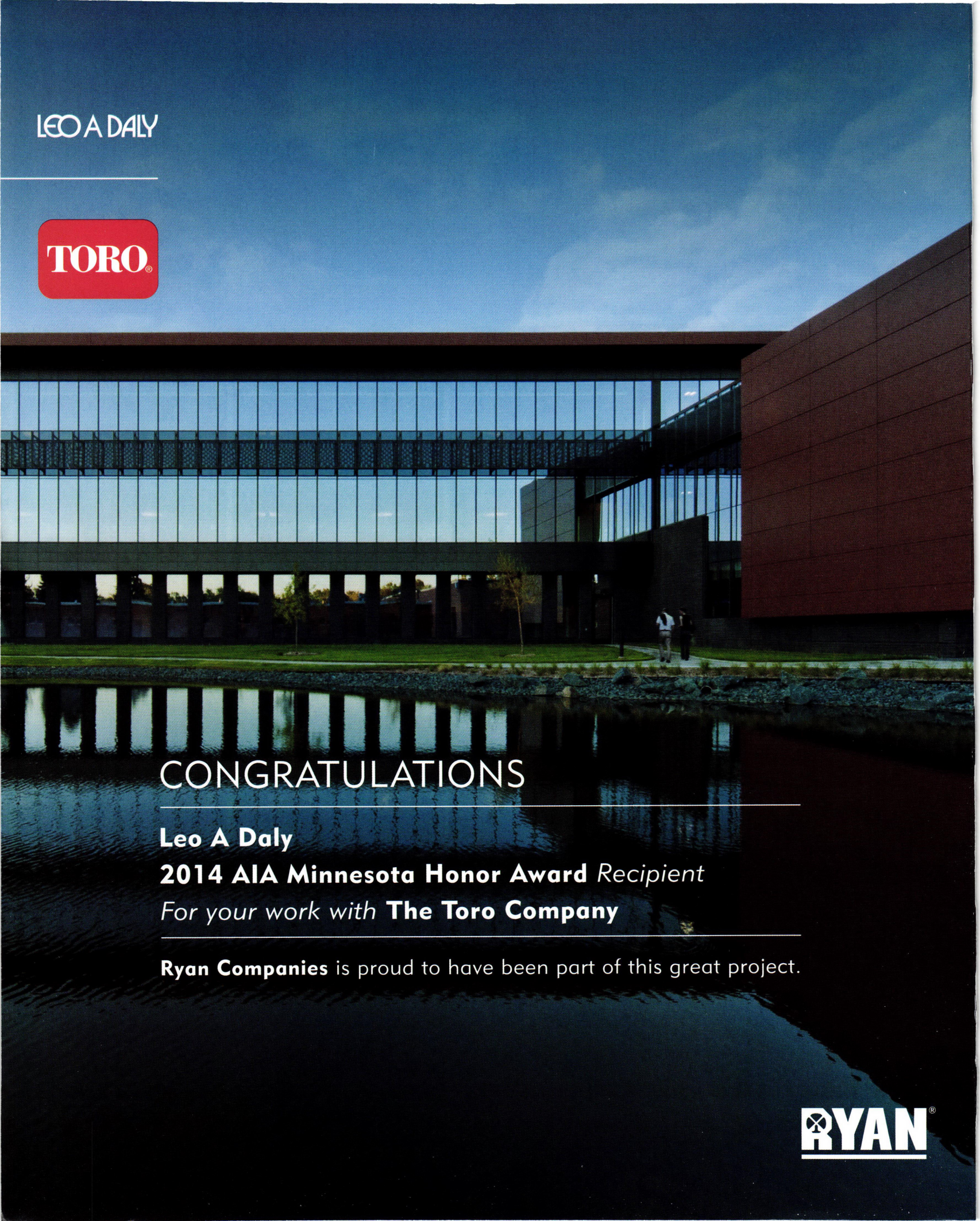
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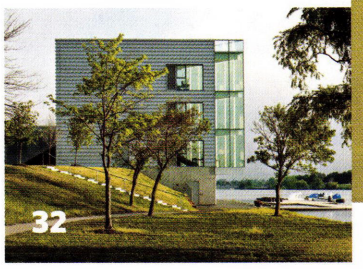
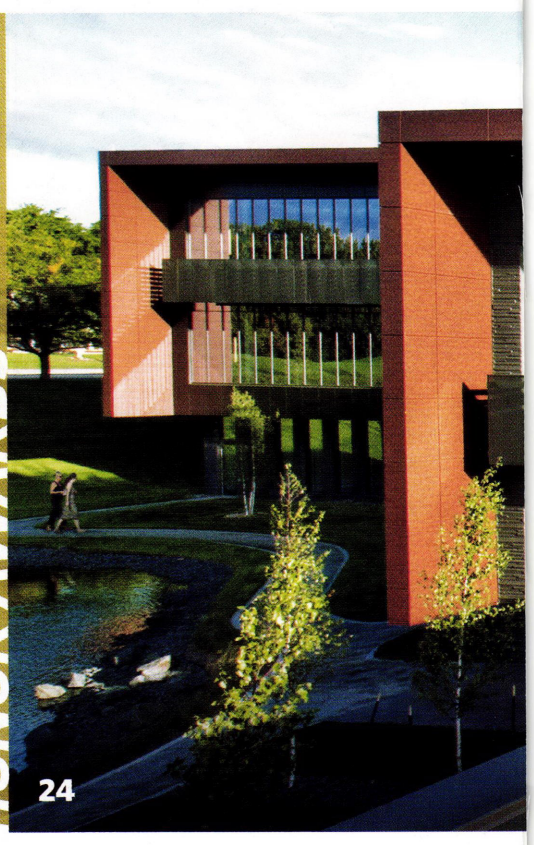
Architecture MN, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



HONOR AWARDS



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ON THE COVER
Marlboro Music Cottages
Marlboro, Vermont

"The five cottages, sited in the wooded rolling hills along Musician's Way, harmonized like the notes of a musical chord, combining and recombining as I walked around them," says photographer **Paul Crosby**. "Soft sounds of a violin emanated from one of them—the perfect complement."

18 ***AIA Minnesota Honor Awards***
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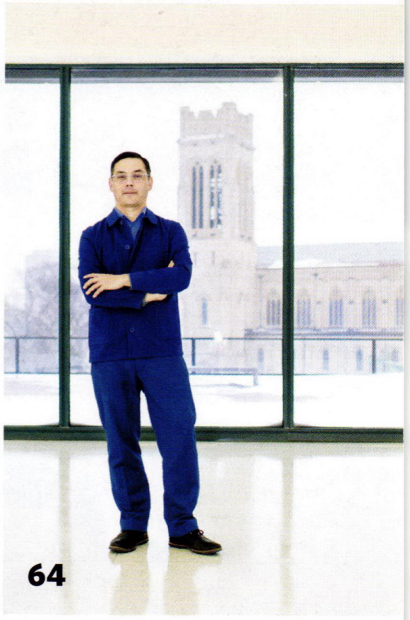
42 ***Urban Sanctuary***
By Colby Johnson

"In one of Chicago's edgier neighborhoods, behind the facade of a new residence built into a row of old brownstones, lies an oasis of calm," writes Joel Hoekstra. "The lush vegetation and sculpted landscape of a secluded courtyard give the homeowner a place to escape the twitch and tempo of the city. It's the kind of retreat most city dwellers can only dream of."



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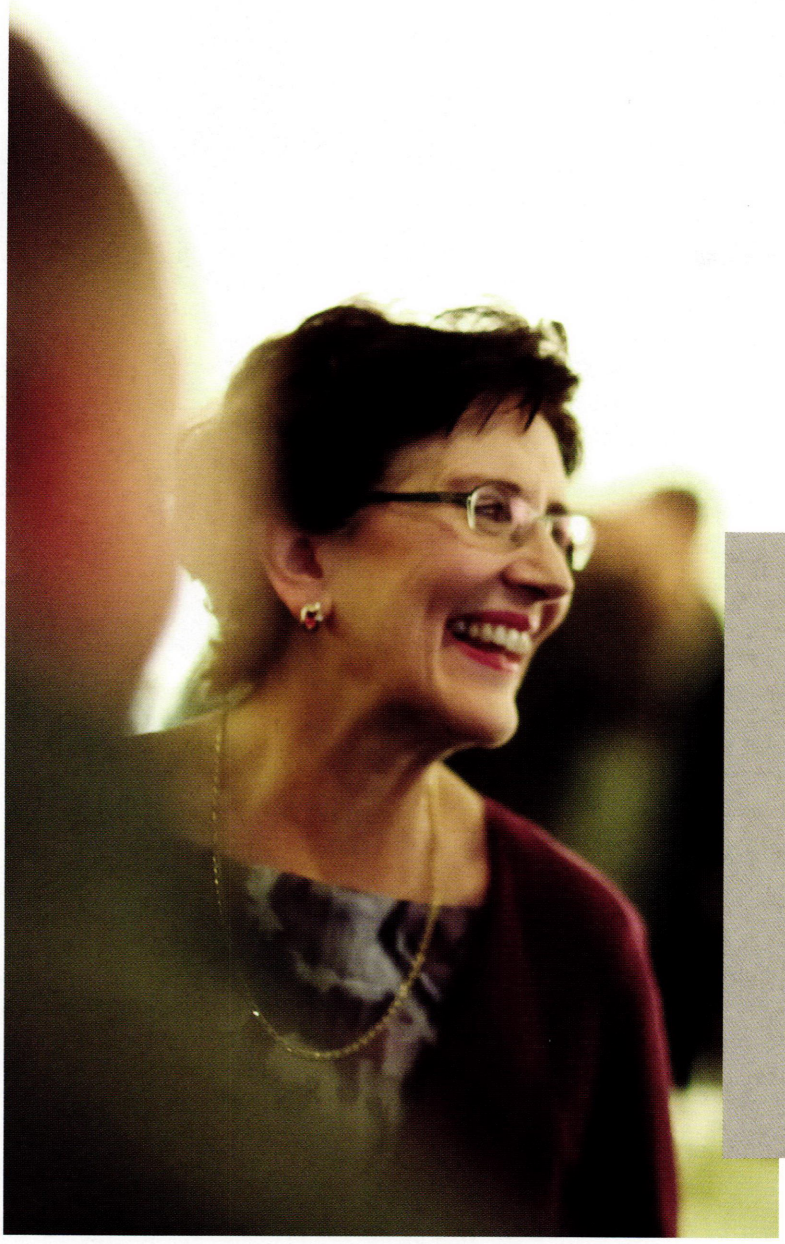


BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM

HAIL TO THE CHIEF

We at *Architecture MN* are about to turn a significant page in our history: At the end of April, longtime AIA Minnesota executive vice president and *Architecture MN* publisher Beverly Hauschild-Baron, Hon. AIA, will retire. The occasion is a melancholy one for us, but it also fills us with an immense amount of gratitude for all that Beverly has helped accomplish for the magazine.

In the past decade—my tenure as editor—Beverly has championed, among other efforts, a complete redesign of the magazine, the launch of *architecturemn.com*, and the development of our popular Videotect competition (the photo above shows her at one of the Walker Art Center screening events). Videotect was our gateway to organizing other design-themed events, such as our tour of the Surly MSP brewery in January. Today, the magazine is something you can read *and* do.

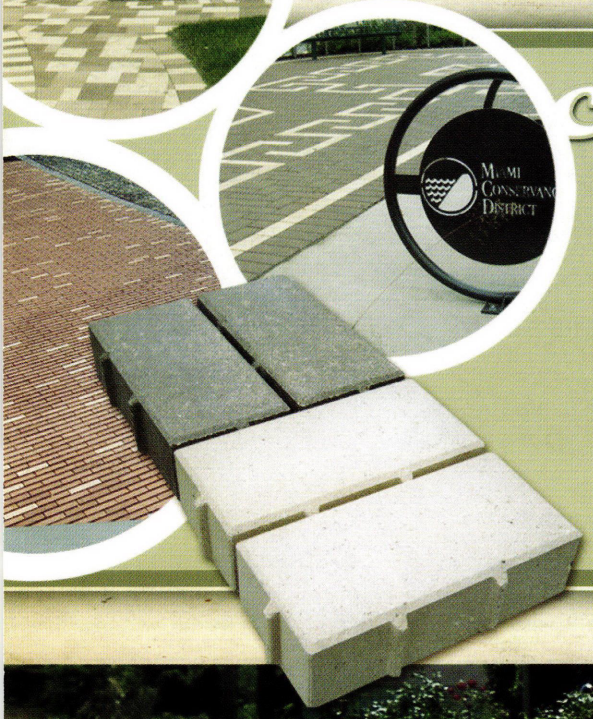
Redesigns and packed-house screening events are a lot of fun; economic downturns are not. I'm especially thankful to our publisher for steering us through the Great Recession, making us lean while still giving us the tools we needed to produce an award-winning magazine. That commitment to our long-term success is the reason why our relatively small operation is able to reach out to readers in all of the ways that larger magazines do—in print, online, on social media, and in person.

But as much as we're going to miss Beverly the publisher, we're going to miss Beverly the sounding board even more. On a number of occasions over the past 10 years, I've walked into her office with an editorial decision I wasn't fully committed to—a cover choice, for example. The conversation always shed more light on the virtues and value of each option. Beverly usually had a strong opinion, but her parting words were always: "It's your call."

We've always appreciated that balance of, on the one hand, intellectual engagement with the making of the magazine and, on the other, complete trust in the staff. We hope to repay that trust for years to come. What we've learned from our publisher—what we'll carry forward into our next chapter—is to pursue the highest standards in everything we do.

Christopher Hudson
hudson@aia-mn.org

>> Above Project: *Miami Conservancy District*



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AIA Minnesota is the voice of the architecture profession, dedicated to serving its members, advancing their value, and improving the quality of the built environment.

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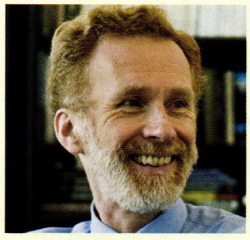

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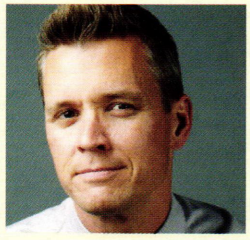
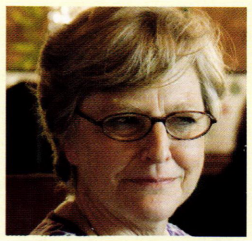


JOEL HOEKSTRA is a longtime contributor to *Architecture MN*.

CHAD HOLDER has always felt most comfortable viewing the world from behind the lens of a camera. Harley Davidson, Target, Marvin Windows, and *Dwell* magazine are a few of his past clients.



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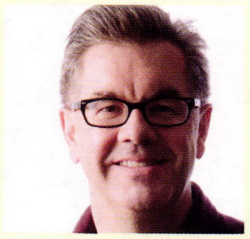

JOHN REINAN, a reporter for seven newspapers from Alaska to Florida, also spent nearly a decade marketing high-end architectural products.

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PHOTOGRAPHY

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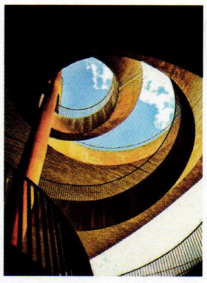
LOOK UP

What do architects do, and what drives them to do it? **Look Up**, a compelling new film short produced by the American Institute of Architects, answers those questions in a fresh way. "We look up—to nature, to art, and to history," the narrator explains. "We look up because we know that's where the answers are. And we know the world is counting on us to look ahead." The video also happens to include three clips from HGA Architects and Engineers' film short on Lakewood Garden Mausoleum in Minneapolis—a cinematic piece also available on *architecturemn.com*.

PAUL CROSBY

INSTAGRAM CONTEST

Stay tuned to @archmnmag this spring for the next *Architecture MN* Instagram contest. We'll post the specific challenge in early March, but the image above—of the Honor Award–winning Hennepin County Walker Library (page 38) in Minneapolis—is a hint. Also, hearty congratulations **@lanermadi** on winning our January contest, on dynamic geometry in architecture. We trust he enjoyed his prize: an Izzy's ice cream treat with architect David Salmela, FAIA.



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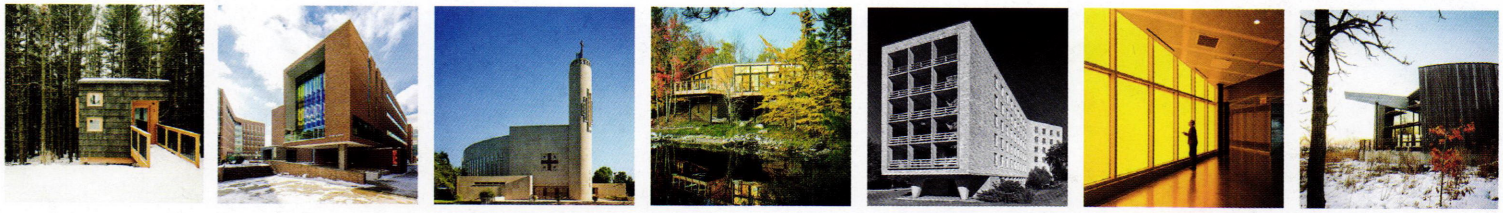
INSTAGRAM



Twin Cities photographers Corey Gaffer, Morgan Sheff, and Peter VonDeLinde are making **@archmnmag** on Instagram our fastest-growing social media channel. Follow us for compelling architectural scenes, early looks at highly anticipated projects, and coverage of cultural events.

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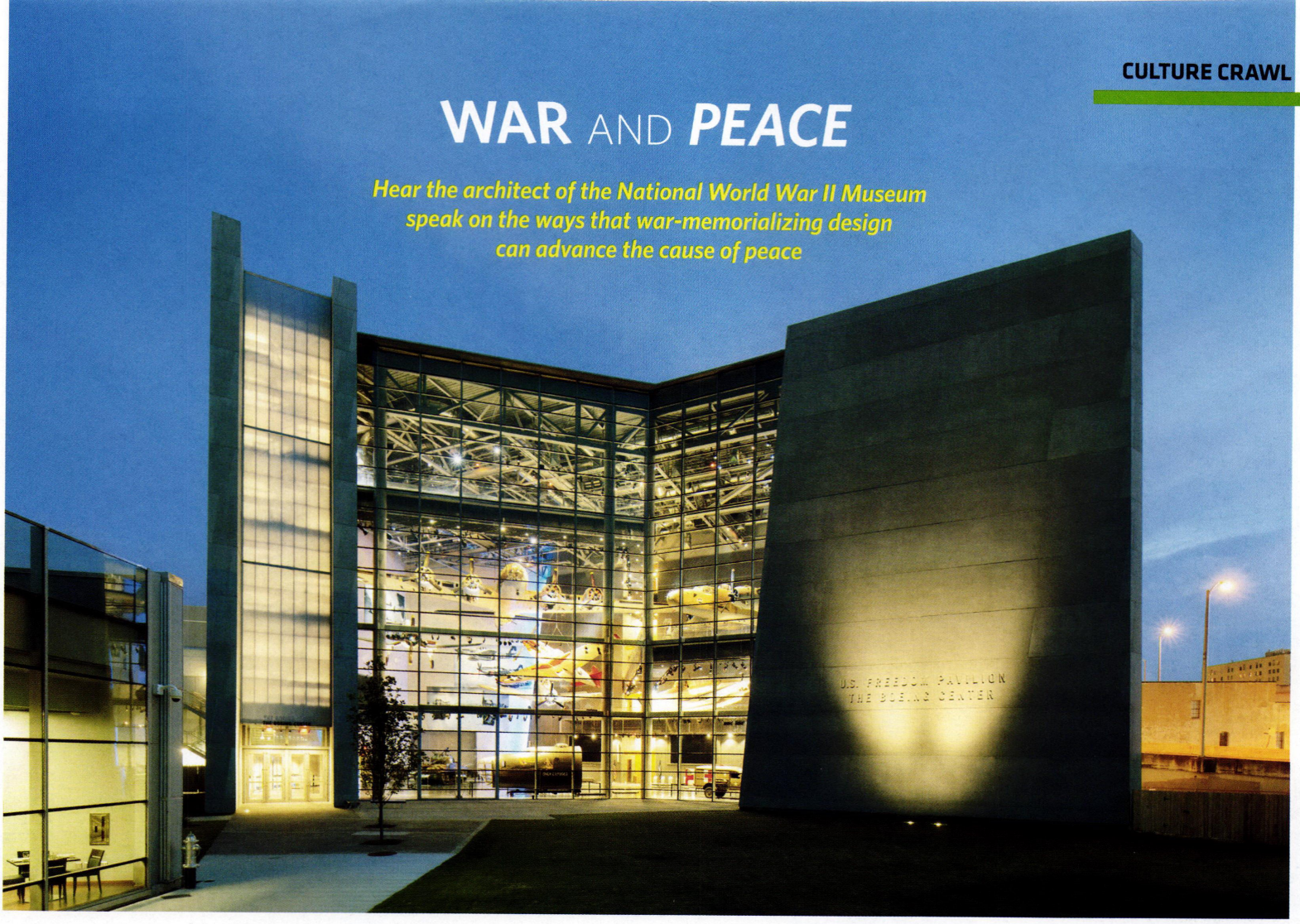
WAR AND *PEACE*

Hear the architect of the National World War II Museum speak on the ways that war-memorializing design can advance the cause of peace



VOORSANGER ARCHITECTS

Of all the many types of buildings and designed environments, few present architects and their clients with more questions and conundrums than do those that serve as memorials to war and conflict. How, for example, can architecture be a monument to bravery in combat without celebrating the violence? How can it tell the stories of the innocents and the sacrifices made on both sides of the conflict? How can design help us think more deeply about the staggering consequences of war?

If these questions resonate with you, mark the evening of February 26 on your calendar: Bartholomew Voorsanger, FAIA, architect of the National World War II Museum in New Orleans (shown here) and winner of the competition to design the National Military Museum in Abu Dhabi (unbuilt), will present "War Stories," a free, open-to-the-public lecture at the University of St. Thomas in St. Paul. Organized and cosponsored by the St. Thomas Department of Art History, *Architecture MN*, and the University of Minnesota College of Design, the presentation will explore the questions above as well as others relating to the more general challenge of designing for client satisfaction *and* innovation.

The architect will share a range of stories from his nearly half-century-long career, the latter half spent as principal of Voorsanger Architects in New York City. Celebrated for residential and public architecture that defies gravity, embraces natural materials, and provokes profound emotional responses, Voorsanger worked for I.M. Pei in the 1970s and ran in the same circles as Henry Cobb, James Ingo Freed, and William Pedersen.

His visit to Minnesota is the result of the efforts of St. Thomas art history professor and author Victoria Young, who is working with Voorsanger on a book about the design of the National World War II Museum. "His talk will showcase insights drawn from 50 years in the profession," says Young. "He's from that really interesting generation of architects, now in their 70s, who were instrumental in moving modernism in new directions."

–Angie McKinley

FEB 26

WAR STORIES:
A Bartholomew Voorsanger Talk

Thursday, February 26, 6:00 P.M.

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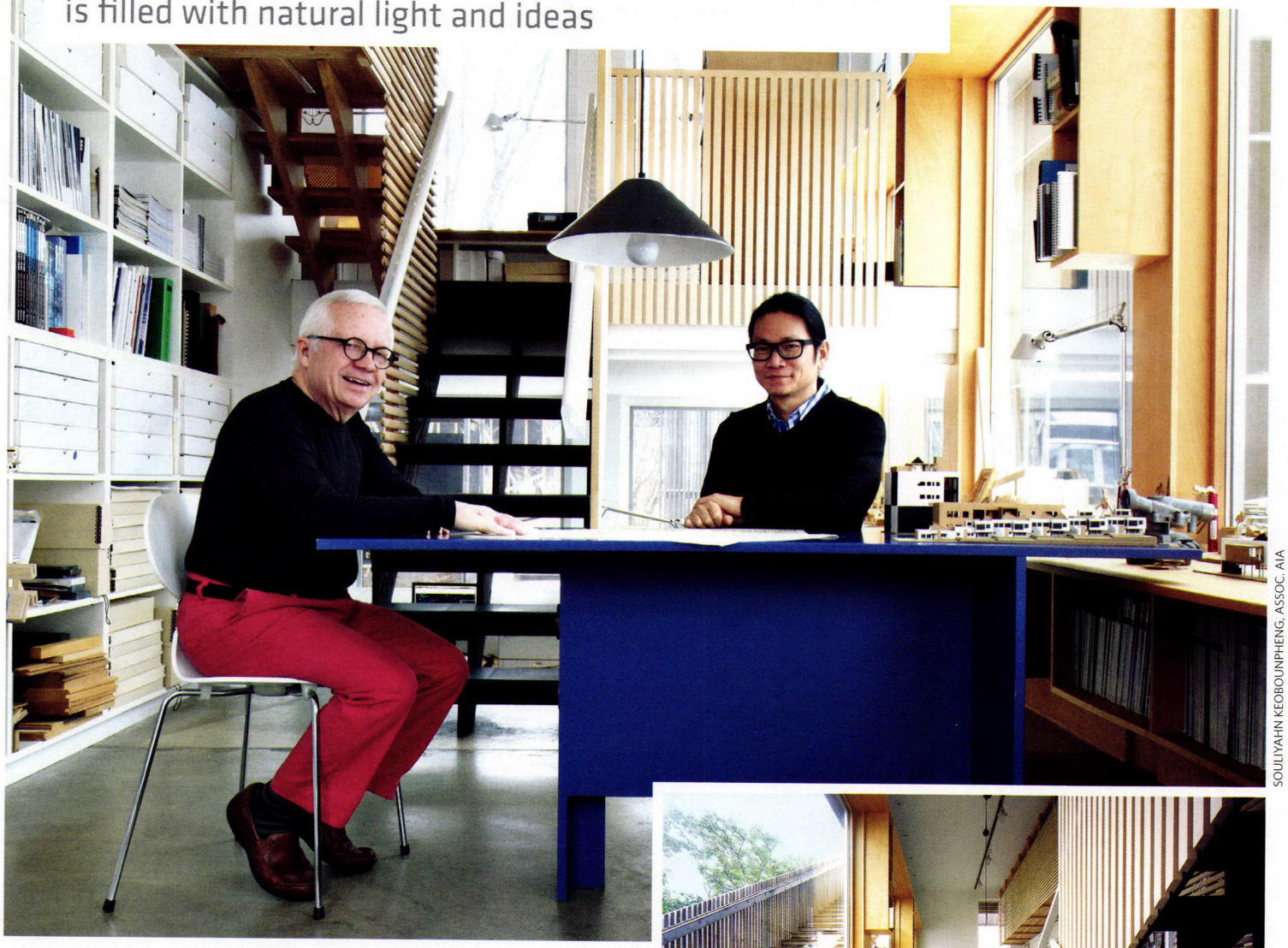
The home studio of Duluth architect **David Salmela, FAIA,** is filled with natural light and ideas



SOULIYAHN KEOBOUNPHENG, ASSOC. AIA

PETER BASTIANELLI-KERZE

David Salmela, FAIA, and designer Souliyahn Keobounpheng, Assoc. AIA. The house is part of a compound of four modern black homes designed by Salmela.

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METRO TRANSIT

The Green Line's many stops in the two downtowns and along University Avenue and Washington Avenue keep the trains from reaching commuter-rail speed.

ALL ABOARD

Does the success of Metro Transit's Green Line hinge on speed alone? What does streetcar-like light rail have to offer that other transportation options do not?

By Frank Edgerton Martin

Critics of the recently completed Metro Transit Green Line in Minneapolis and St. Paul claim that the nearly hour-long trip between the two downtowns is not a viable commuting option when compared with an express bus or car. But such an argument is only valid if we think of the Green Line as true light-rail transit—a mode best scaled to suburb-to-city commuting—and not the urban streetcar line that it really is.

As the region plans to expand multimodal transit including commuter rail, light rail, streetcars, and bus rapid transit, we need to be clear about the tradeoffs of each mode, the scales at which they work best, and their effects on urban form, social equity, and access. Understanding regional transportation history can help. For example, although I-94 replaced University Avenue as the main connection between Minneapolis and St. Paul, it was really planned as part of a larger network for suburban commuters—not for urban residents and business owners, hundreds of whom it displaced.

> As the streetcars once did, the Green Line will help the city fill in with new buildings, jobs, and neighborhood life.

Ironically, the Green Line will likely have the opposite effect. It was built as part of a regional LRT network that will one day reach out to Eden Prairie and Maple Grove. But because it has so many stops, the Green Line will be an urban stimulus, reviving many of the commercial intersections that the University Avenue streetcars built up a century ago. In fact, it may prove to be the single most important influence on development in St. Paul in the next 50 years.

>> continued on page 46

MORGAN SHEFF

The U's East Bank campus is home to one of the line's most appealing stretches. A long, landscaped pedestrian island runs down the middle of the avenue.

AIA Minnesota

A Society of The American Institute of Architects

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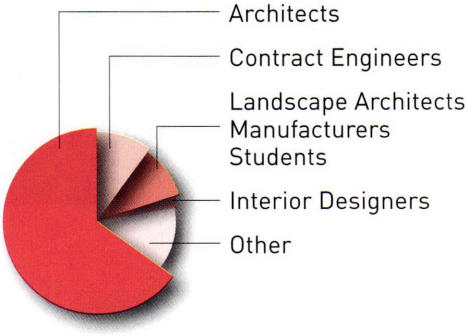
Who attends?



Other category includes:

Specifiers
Builders
Facility Managers
Graphic Designers
other related design & building professionals

Olympic Heights

Barcelona's Torre Telefónica takes sculptural expression into the sky

Many years ago, a fellow photographer gave me some sage advice: "When you walk up to the rim of the Grand Canyon, keep your camera in its bag," he said. "Experience the overwhelming beauty with all of your senses and then turn around. Now, with your camera, impose that impression on the next thing you see. It's likely that this photograph will be more meaningful and lasting than a shot made from the rim."

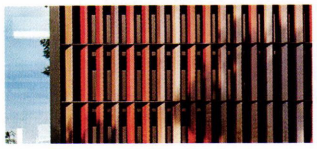
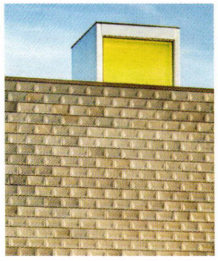
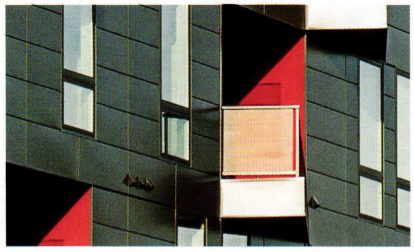
I reflected on these words on a recent trip to Barcelona, an overwhelmingly beautiful city. My wife Mary and I arrived from Girona by high-speed rail, then took a high-speed taxi ride through dense streams of pedestrians on what seemed to be sidewalks, to a tiny hotel in the centrally located Gothic Quarter. That afternoon we walked wide-eyed through a labyrinth of winding streets, absorbed in the city's sights, sounds, and smells.

The following day, camera in hand, we "turned around" in some of the quieter areas of the city. Among them was the site of the 1992 Summer Olympic Games, where we found architect Santiago Calatrava's Torre Telefónica—a communications tower representing an athlete raising the Olympic flame—gracefully marking Montjuïc Hill in the evening light. Some moments are worth waiting for.

—Paul Crosby

PAUL CROSBY

Built to transmit coverage of the 1992 Games, the white communications tower also functions as a sundial.

"It's the challenge that  brings out the inventiveness. The common thread that I see in the winning submissions is the  use of simple materials that are locally sourced, done in really simple ways with amazing attention to detail." 

Eight diverse projects—six in the Twin Cities metro area and two in the Northeast—take home the most distinguished architecture award in the Upper Midwest. Our annual coverage of the AIA Minnesota Honor Awards takes you inside the winning buildings with the comments of the noted architects who selected them.

2014 HONOR AWARD WINNERS

Marlboro Music Cottages
HGA ARCHITECTS AND ENGINEERS

Toro Headquarters Development, Phase 1
LEO A DALY

Lake Minnetonka Retreat Home
SNOW KREILICH ARCHITECTS

Northrop
HGA ARCHITECTS AND ENGINEERS

Welland International Flatwater Centre
VJAA

Janet Wallace Fine Arts Center, Phase 2
HGA ARCHITECTS AND ENGINEERS

Hennepin County Walker Library
VJAA

Brunsfield North Loop
SNOW KREILICH ARCHITECTS

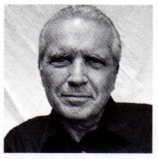
2014 JURY

AB:

ANGELA BROOKS, FAIA, principal of Brooks + Scarpa in Los Angeles, is a leader in the field of environmental and sustainable design. The firm has received 16 AIA National awards and 5 COTE Top Ten Green Projects awards, and in 2010 it won AIA National's Firm Award (as Pugh + Scarpa). Brooks was the project architect for the award-winning Colorado Court in Santa Monica, the first LEED-Gold-certified affordable-housing complex in the country. She's served as an advisor to the National Endowment for the Arts and sits on the advisory board of Solar Santa Monica.

ME:

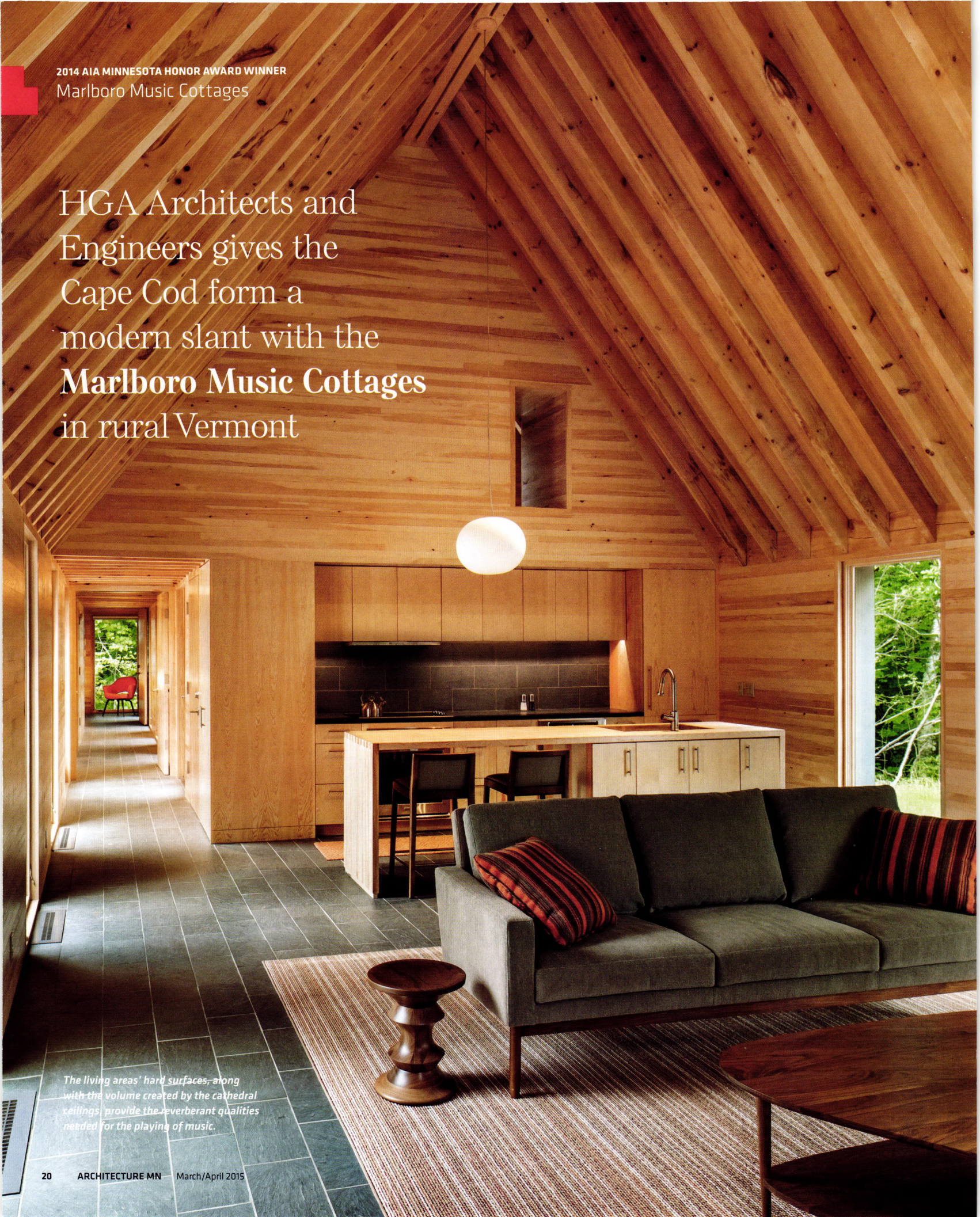
MARY-JEAN EASTMAN, FAIA, is principal, executive director, and founding partner of Perkins Eastman, an 800-person planning, design, and consulting firm with offices in 13 cities around the world. She is involved in the firm's healthcare, higher education, and housing design practices, concentrating in recent years on designing state-of-the-art, patient-focused environments for healthcare clients worldwide. Her design innovations have been recognized with numerous major awards, enhancing the firm's reputation as a leader in the design of programmatically complex buildings.



DR:

DAN ROCKHILL is principal of Rockhill and Associates in Lecompton, Kansas, J.L. Constant Distinguished Professor of Architecture at the University of Kansas, and executive director of Studio 804, a graduate-level design-build studio at the University of Kansas in which students design and construct exceptionally sustainable projects. Rockhill and Associates has been named *Residential Architect* magazine's Firm of the Year and one of *Natural Home* magazine's Top Ten Green Architecture Firms, while Studio 804 has produced six LEED-Platinum-certified houses.

HGA Architects and Engineers gives the Cape Cod form a modern slant with the **Marlboro Music Cottages** in rural Vermont



The living areas' hard surfaces, along with the volume created by the cathedral ceilings, provide the reverberant qualities needed for the playing of music.

The cottages, arranged along a former logging road, stand in clearings in the forest. The buildings have a spare quality that recalls the simple, gabled forms of traditional Capes.

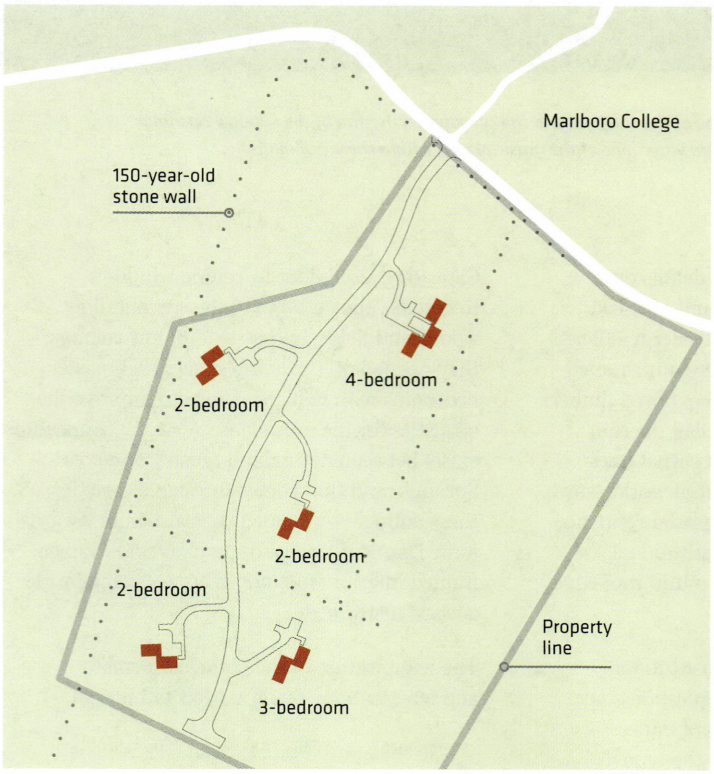
BY THOMAS FISHER, ASSOC. AIA

Goethe called architecture "frozen music," but the AIA Minnesota Honor Award–winning Marlboro Music Cottages also show how much music can "thaw" architecture. Designed by Joan Soranno, FAIA, with John Cook, FAIA, and Doug Gerlach, AIA, of HGA Architects and Engineers, the five houses have a warm, inviting quality in keeping with the classical music emanating from them. They're home to the musicians and their families who attend the world-famous Marlboro Music Festival each summer in Vermont.

Standing along a former logging road near Marlboro College, the gable-roofed residences recall the region's Cape Cod houses, which Soranno, who grew up in Boston, knows well. "The typical Cape," she says, "has a 60/40 roof-to-wall relationship, a center chimney, and windows up against seven-foot-high eaves. We adhered to those intimate proportions while trying to reinterpret Capes in a fresh way."

In this, they have succeeded—brilliantly. Like the musicians of Marlboro Music with their fresh interpretations of the classical repertoire, Soranno and Cook have made a 400-year-old form feel new and alive with possibility. They did so, in part, by recalling the spare quality of the first Capes, with their local materials and unpainted surfaces. The Marlboro cottages have naturally stained wood exteriors and unpainted interiors, with Vermont slate roofs and floors, local-stone foundation veneers, and native white-pine walls and ceilings. "The client wanted minimal maintenance," says Cook, "so we used long-lasting materials and finishes."

DR: "This project is the kind that makes other architects jealous. You just wish that you could have had an opportunity to do something this good, because it's so beautifully executed."



MARLBORO MUSIC: FIVE COTTAGES

Location:
Marlboro, Vermont

Client:
Marlboro Music

Architect:
HGA Architects and Engineers
hga.com

Project team:
Dan Avchen, FAIA;
Rich Bonnin;
John Cook, FAIA;
Doug Gerlach, AIA;
Ariane Laxo;
Joan Soranno, FAIA

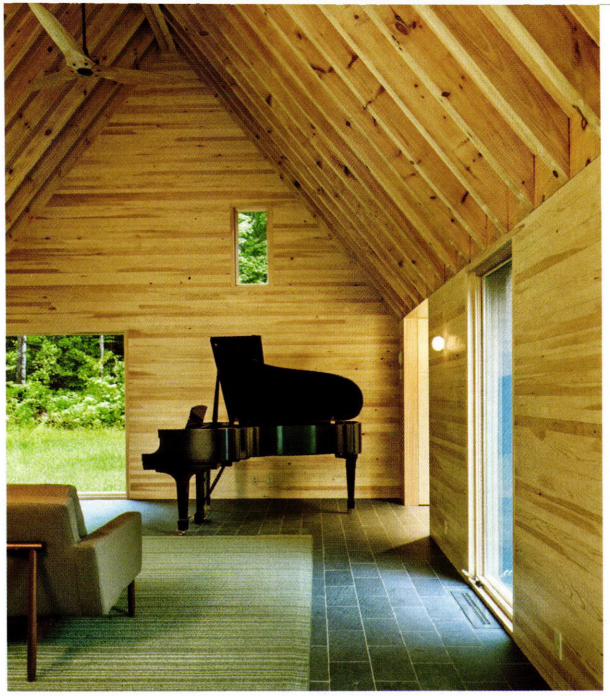
General contractor:
Courtlan Construction

Size:
11,000 square feet

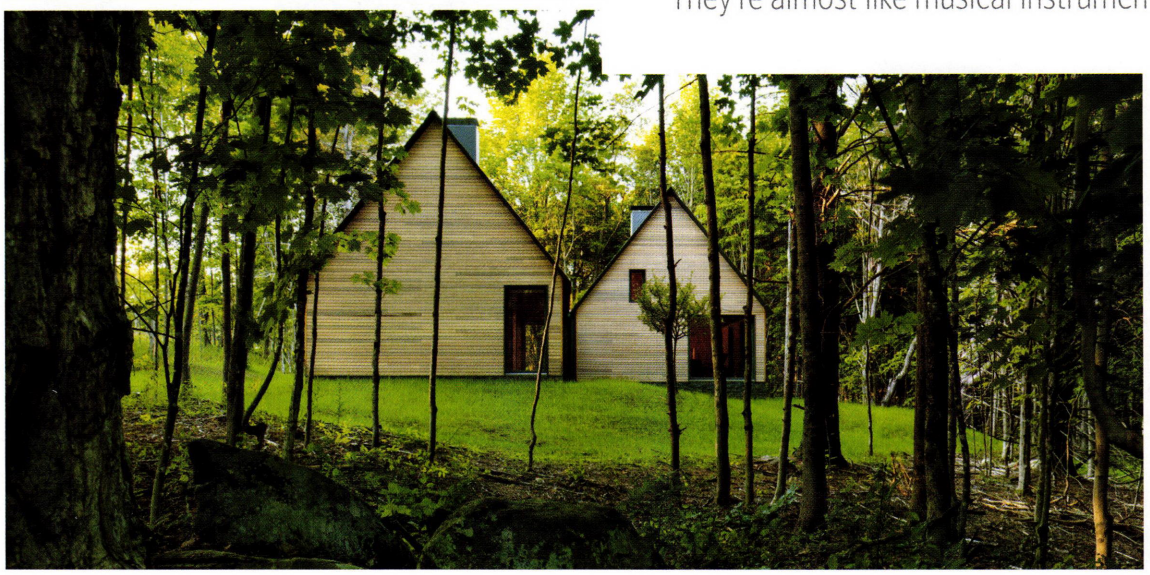
Cost:
$3.42 million

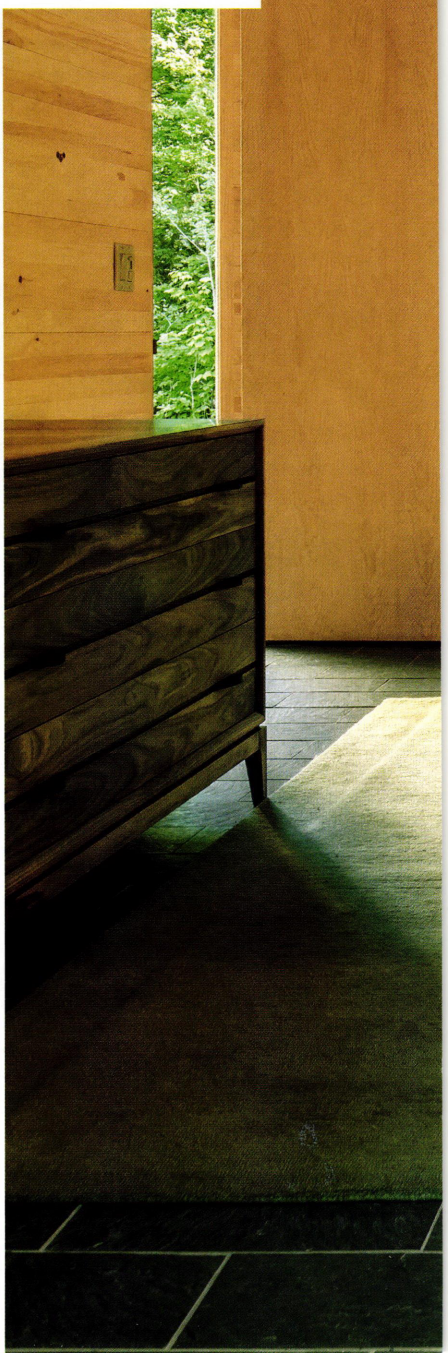
Completion:
August 2014

Photographer:
Paul Crosby



AB: "Architecture needs to be of its time and place and also look to the future. That's why I really love this project. The design came from the Cape Cod cottages, but it's been transformed in such a way that these are little jewels that sit in the forest. They're almost like musical instruments themselves."





The staggered forms of the cottages and the syncopated rhythm of the window openings recall the themes and variations of the music played within these buildings.

The design team minimized the details of the cottages as well. Although built of thick, structurally insulated panels, the energy-efficient residences have narrow roof edges, untrimmed window and door openings, and exposed timber rafters and joists, all of which recall the thin walls and unadorned features of early Capes. "We don't come from the residential world," says Cook—Soranno had never designed a residence before this project—"but our institutional experience taught us how to do a thin roof edge, for example."

The architects' background in institutional buildings also enabled them to question some of the traditional characteristics of Capes. Instead of the small openings in the typical Cape, they used floor-to-ceiling windows to connect the cottages to the surrounding woods and fields, and instead of low ceilings, they opened up the living spaces and master bedrooms with gabled ceilings to improve the acoustics for the musicians. "A strong connection exists between nature and music," observes Soranno, and that comes through clearly in these cottages—so much so that Honor Awards juror Dan Rockhill said the pine-clad, timber-framed interiors reminded him of "being inside a wood instrument."

The composition of the cottages' forms and fenestration recalls aspects of musical

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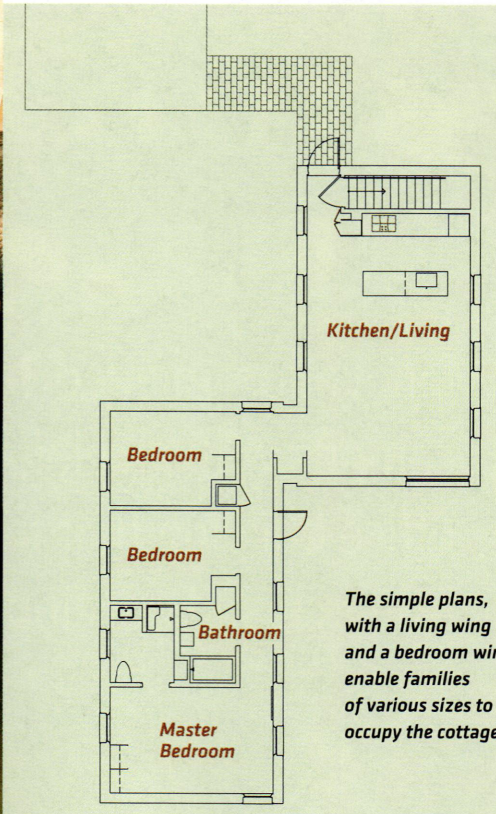
Left: The gabled ceiling gives the master bedroom more space than its modest dimensions allow. The large windows also enhance the sense of spaciousness.



The simple plans, with a living wing and a bedroom wing, enable families of various sizes to occupy the cottages.

2014 AIA MINNESOTA HONOR AWARD WINNER

Toro Corporate Headquarters Development, Phase 1

Innovation-minded **Toro** revitalizes its campus with an elegantly minimalist office building that frees up space for research and development

BY JOHN REINAN

The Toro Company built its reputation on innovation in turf care and landscaping. Since 1952, the company's research and development facility in Bloomington, Minnesota, has doubled as a corporate headquarters and office. But as the $2.2 billion company grew, its sprawling, one-story postwar campus no longer met corporate needs. In particular, space for R&D was getting squeezed—not the ideal situation for a technology-driven company that competes internationally. It was time for the engineers to reclaim their turf.

Toro decided on a dedicated office building, which would free up space for product development labs in the existing facility while providing additional meeting and training areas. The company chose the Minneapolis office of Leo A Daly to design the three-level, 75,000-square-foot structure.

"It was very much about creating a building that was going to tie in with our existing campus but still be unique," says Heather Hille, director, corporate counsel, for Toro.

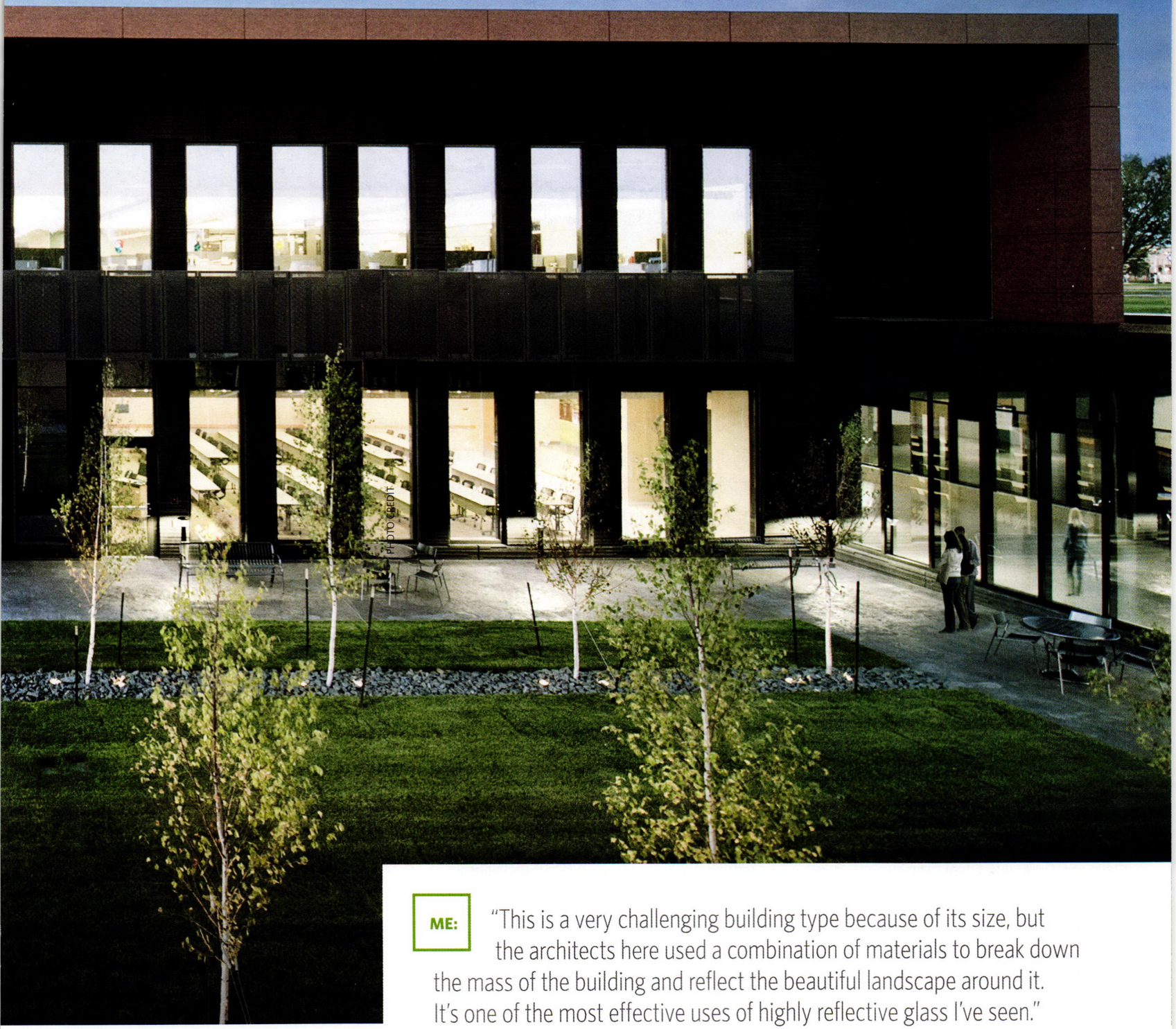


PHOTO CREDIT

ME: "This is a very challenging building type because of its size, but the architects here used a combination of materials to break down the mass of the building and reflect the beautiful landscape around it. It's one of the most effective uses of highly reflective glass I've seen."

Right: To help accommodate the movement of equipment into and through the buildings, Leo A Daly added large sliding glass doors in the link between the new and existing buildings.

AB: "How fitting that an office building for a company that manufactures landscaping equipment has amazing connections to the landscape itself—especially where the large sliding glass doors open on both sides to allow people and equipment to circulate between building spaces."

The unassuming company wasn't interested in a flashy monument to itself. The challenge given to the designers, says Hille, was creating a highly functional building that would blend into the landscape. Toro wanted a building that would successfully complement its original facility while physically highlighting the company's expertise in landscaping and turf.

The company originally considered an addition to the 400,000-square-foot main building, which had already been expanded numerous times. In fact, that was what the original RFP called for. But as architects studied the problem, "what made more sense in the long term was to step back and look at what they could do with the overall campus," says Bill Baxley, AIA, director of design at Leo A Daly. "I give Toro a lot of credit for being flexible in their thinking. Ultimately, they decided to invest in that site and to remake their presence in Bloomington."

The new building brings the Toro message to life visually and functionally. The exterior features a composite metal-panel rain-screen system with a mottled red finish. "It's not exactly Toro red, but it's illustrative of that," Baxley explains. "It alludes to it without being literal." Another exterior surface is a highly texturized, precast concrete panel that reads black, "creating the idea of a dialogue between the Toro products and the building," he says.

High-performance reflective glass was used throughout, making portions of the building "kind of dematerialize," says Baxley. A wide, glass-lined link between the two buildings conveys employees *and* equipment. "Two giant chunks of curtain wall [in the link] slide open," says Baxley. "So it facilitates the movement of product through the building. You can drive a tractor into the building and through it.

"The glazing on the south side of the building looks onto a beautiful pond and a courtyard," he continues. "So while people are inside working, they're connected to the landscape, which is what their business is all about."

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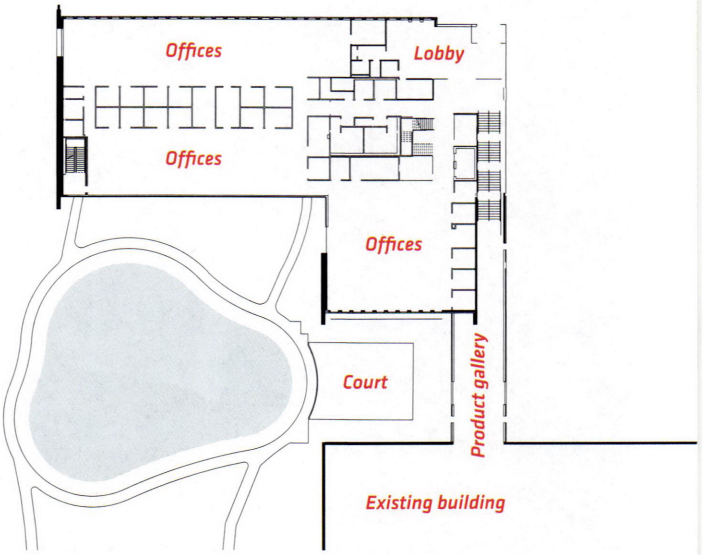
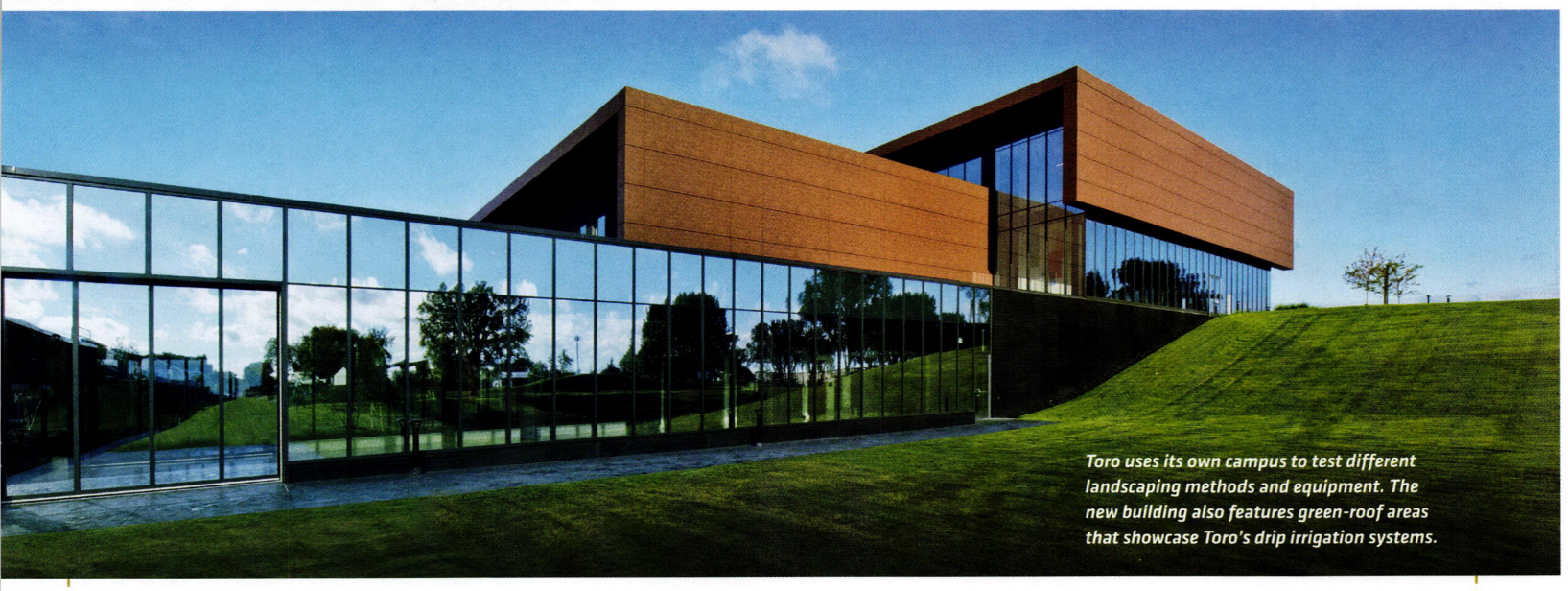
The entire building was designed to connect to the outdoors—from the expanses of glass curtain wall to the terrace overlooking a pond.





Toro uses its own campus to test different landscaping methods and equipment. The new building also features green-roof areas that showcase Toro's drip irrigation systems.

TORO CORPORATE HEADQUARTERS DEVELOPMENT, PHASE 1

Location:
Bloomington, Minnesota

Client:
The Toro Company

Architect:
Leo A Daly
leoadaly.com

Principal-in-charge:
Ted Redmond, AIA

Project lead designer:
William Baxley, AIA

Landscape architect:
Leo A Daly

Construction manager:
Ryan Companies

Size:
75,000 square feet

Completion:
June 2014

Photographer:
William Baxley, AIA

2014 AIA MINNESOTA HONOR AWARD WINNER

Lake Minnetonka Retreat Home

The modern, glass-and-cedar **Lake Minnetonka Retreat Home** frames lake views inside and out

DR: "There are multiple success stories here in all of the decisions that were made. But for me the thing that stands out the most is just how exquisitely detailed this is. Every last little detail has been thought through and executed with perfection. It's just stunning."

The home's two L-shaped, cedar-clad forms—one stained black, the other natural—create a portal for viewing the lake from the drive.

By Joel Hoekstra

What we wrote in our May/June 2014 issue:
The family approached architect Julie Snow, FAIA, because they wanted something unique, a work of art. But Snow Kreilich Architects rightly realized that the solution couldn't upstage the property's scenic vistas. The design had to complement and frame the views. The resulting 7,200-square-foot house is full of floor-to-ceiling windows and glass doors. Its interior features are beautiful but visually clean, never competing with the panorama outside. Even the home's form provides a frame, a geometric arch that creates a postcard view of the shoreline as visitors approach the residence.

The house is composed of two perpendicular L-shaped masses that connect by stacking at one end. One wing is clad in clear-stained natural cedar; the other is largely glass and cedar stained black. The joint where they meet is a two-story entry with a monolithic, blackened steel stair ascending toward a large skylight. In fact, with the skylight the entry feels infinitely tall. While the stair is striking, it's subdued enough to coexist with large-scale hanging sculptures or paintings that may be added in the future. Many places within the residence were designed to accommodate the family's impressive art collection.

The living room and kitchen are conjoined, allowing light and conversation to flow unimpeded through the space. The living space functions much like a great room, with a flat-screen television that swivels in any direction and drops into a cabinet when not in use—preventing it from obscuring the views. "The idea was to make it as comfortable and fluid and gracious for the family as possible while they're hanging out and enjoying each other's company," says Snow. ***AMN***

AB: "The home cleverly reinforces the site's million-dollar view through the use of simple materials—two different colors of cedar—and it captures natural light so beautifully. It's a work of art that sits in the landscape."

LAKE MINNETONKA RETREAT HOME

Location:
Minnetonka, Minnesota

Architect:
Snow Kreilich Architects
snowkreilich.com

Principal-in-charge:
Julie Snow, FAIA

Project lead designer:
Matthew Kreilich, AIA

Project architect:
Mary Springer, AIA

Interior design:
Martha Dayton Design

Landscape architect:
colberg|tews
colbergtews.com

General contractor:
Streeter & Associates, Inc.

Size:
7,200 square feet

Completion:
September 2013

Photographer:
Paul Crosby

The main living space (left) and the entry (above) combine expanses of glass with the minimalist detailing of a contemporary art gallery.

2014 AIA MINNESOTA HONOR AWARD WINNER
Northrop

The dramatic renovation of the University of Minnesota's **Northrop** performing arts center earns rave reviews

BY JOEL HOEKSTRA

What we wrote in our July/August 2014 issue:
When the audience broke into applause after a performance of *Giselle* in April 2014, it was as much for the agile designers who had reconfigured Northrop's interior as it was for the lithe dancers who had rechristened its expanded stage. In 2011, after an exterior renovation undertaken five years earlier was complete, the university had approved more than $80 million for an interior overhaul. School officials wanted a building that functioned better as a theater, concert venue, and teaching space, yet also looked and felt like the old auditorium. "It wasn't just preservation that was the aim," provost Karen Hanson told a crowd shortly after the hall's reopening. "It was transformation."

HGA Architects and Engineers was selected to carry out the renovation, working in conjunction with the internationally known acoustics and theater consultant Arup. Everyone agreed that the size and configuration of the auditorium should change: The new house is more intimate, with three horseshoe-shaped balconies instead of one, and 80 percent of the seats are now within 100 feet of the stage. But reconciling the aesthetics and acoustics proved difficult almost from the start.

When it came to Northrop's iconic proscenium, a sculpted arch depicting various academic disciplines, "the acoustician said, 'The arch has to go. You can't have a hall that works acoustically and still have the arch,'" recalls HGA's Tim Carl, AIA, the lead designer of the renovation. "At the same time, the college said, 'This has to feel like it's still Northrop. It can't feel like it's something different.' So I started drawing and decided we had to save the arch."

>> continued on page 50

The performance hall, now called the Carlson Family Stage, was reconfigured to improve both acoustics and audience intimacy with the stage.

AB: "This project reflects a strong commitment to preserving the university's culture and history. It's making something old new and viable again."

MORGAN SHEFF

MORGAN SHEFF

PAUL CROSBY

Above: The project also included painstaking restoration of Memorial Hall, the building's grand entry. The hall connects to the new atrium through doors on the first level and a balcony overlook on the third.

PAUL CROSBY

Above: The third-level bridge in the new atrium space offers an intimate view of the auditorium's original proscenium panels.

NORTHROP

Location:
Minneapolis, Minnesota

Client:
University of Minnesota

Architect:
HGA Architects and Engineers
hga.com

Principal-in-charge:
Gary Reetz, FAIA

Project lead designer:
Tim Carl, AIA

Project architect:
Jim Moore, AIA

Acoustics and theater consultant:
Arup

General contractor:
JE Dunn

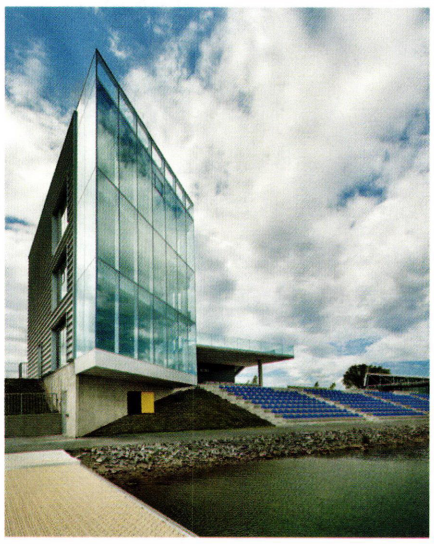
Size:
172,000 square feet

Completion:
April 2014

ME: "I'm fairly involved in the world of performing arts, so I'm aware of the struggles that music and dance, for example, face when it comes to filling a large space. You want to give patrons a modern experience of excellent acoustics and proximity to the stage. [The reshaping and reconfiguring of Northrop's auditorium] appears to enhance the audience experience tremendously."

2014 AIA MINNESOTA HONOR AWARD WINNER

Welland International Flatwater Centre



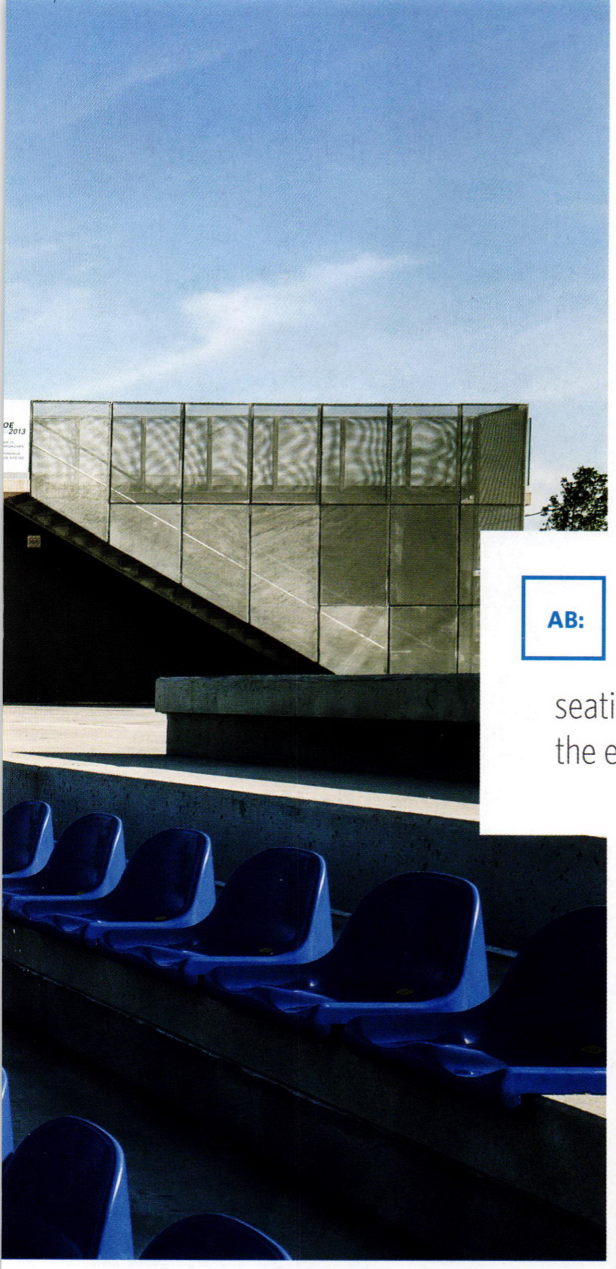
The angular four-level judging tower with roof deck overlooks the finish line. It also contains rooms for doping tests.

MINNEAPOLIS-BASED VJAA DESIGNS THE STRIKING **WELLAND INTERNATIONAL FLATWATER CENTRE**—A TRAINING AND COMPETITION FACILITY FOR ROWING AND OTHER WATER SPORTS

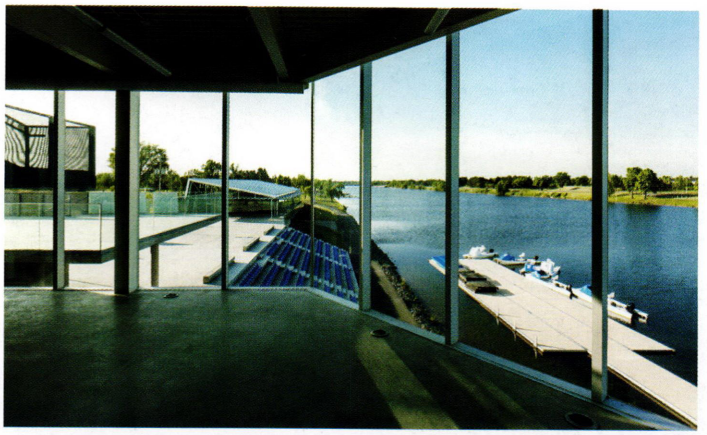
BY JOEL HOEKSTRA

The Canadian city of Welland lies on the isthmus between Lake Erie and Lake Ontario, and for nearly 150 years its residents saw ships pass daily through the canal that cuts through its downtown. The channel bypassed Niagara Falls, the natural path of the Great Lakes as they drain into the Atlantic. But in 1973, container ships and barges disappeared from downtown Welland: A new wider and deeper canal was carved along the city's eastern border.

The abandoned canal languished over the years, and Welland didn't fare well either. Now part of the Canadian Rust Belt, this erstwhile industry town has one of the highest rates of unemployment in the country. But a few years ago, city officials got some welcome news: As part of the 2015 Pan American Games, hosted by nearby Toronto, Welland had been chosen as the site for flatwater competitions. The long, wave-free surface of



Left: Eight long rows of blue seats stretch between the judging tower and the low-slung boathouse/ athlete's center. Right: Judges enjoy a long view of the 1,000-meter course. Below: View of the complex from the boat landing.

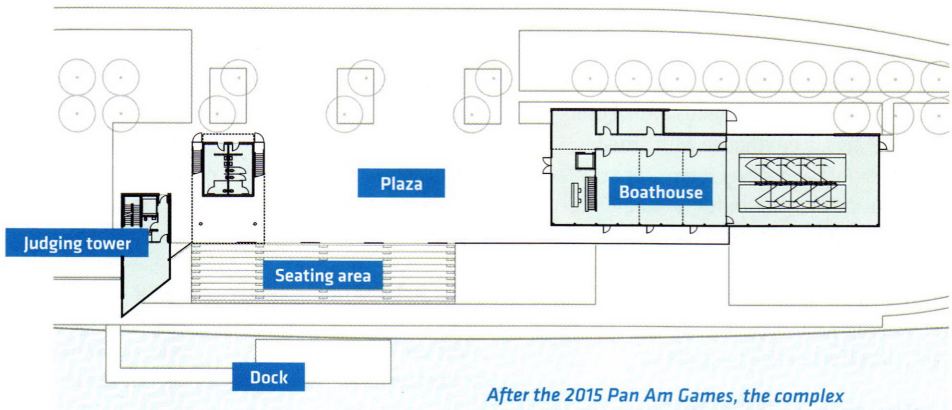


AB: "This is a project that uses simple materials and a few strategic moves very effectively. The tower cantilevers out to the water, and the spectator seating sandwiched between the tower and the low horizontal piece meets the edge of the river in a really nice way."

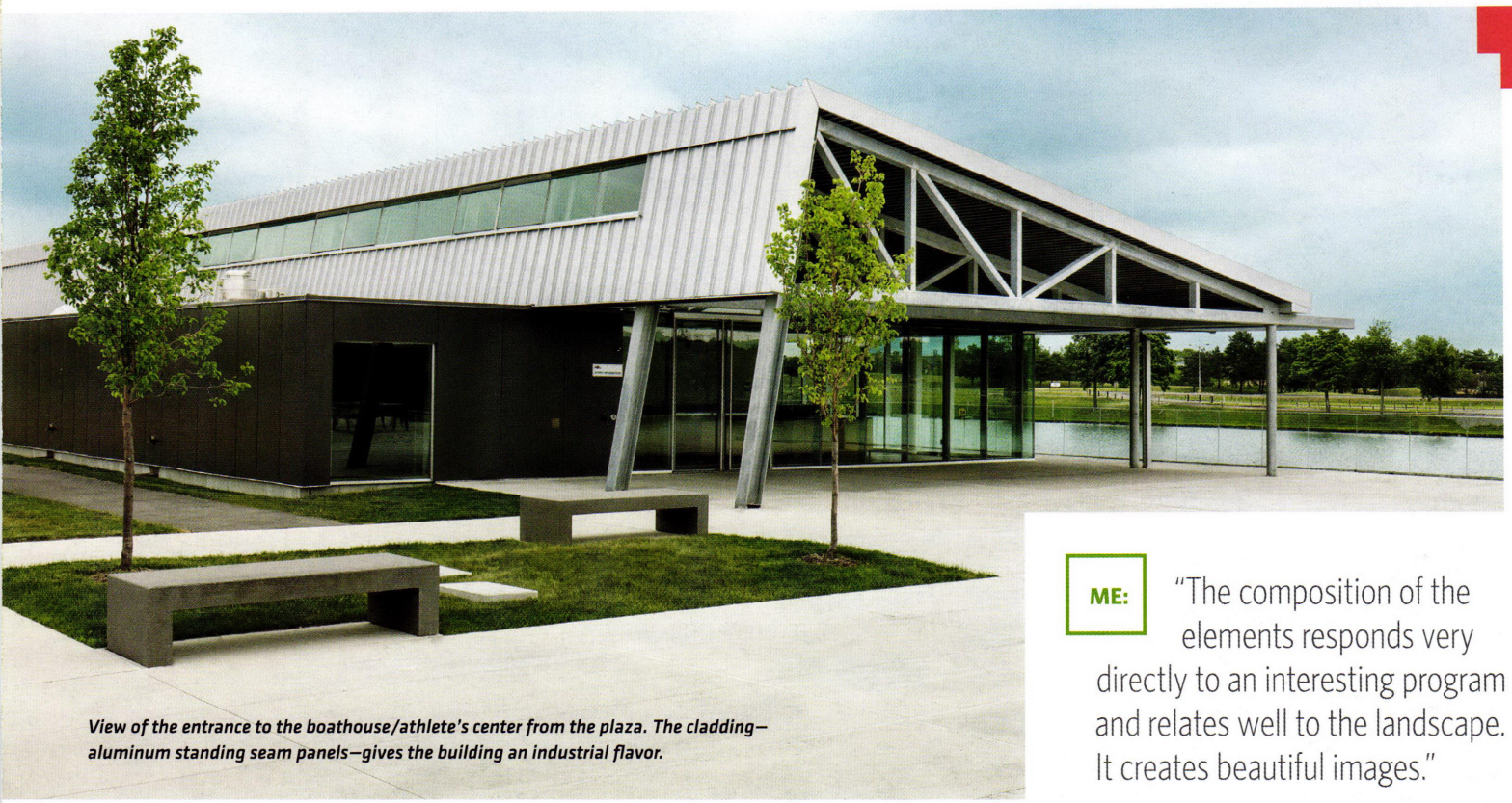
the city's abandoned canal was catnip for canoe paddlers, rowers, and dragon boat enthusiasts.

The 2015 Pan Am Games are expected to draw hundreds of athletes and thousands of spectators. As part of its selection, Welland promised to help build a state-of-the-art training and competition facility. City planners and games officials ultimately selected Minneapolis-based VJAA to design the complex. The firm's previous projects included two award-winning boathouses—one for the Minneapolis Rowing Club and the other for the University of Wisconsin–Madison.

"We already had an understanding of what you need in a boathouse—the features for storing boats, moving them, access to the water," says VJAA's Nathan Knutson, AIA. "It's a very specialized niche."



After the 2015 Pan Am Games, the complex will continue to serve a range of flatwater sports as part of a 92-acre waterfront park.



View of the entrance to the boathouse/athlete's center from the plaza. The cladding—aluminum standing seam panels—gives the building an industrial flavor.

ME: "The composition of the elements responds very directly to an interesting program and relates well to the landscape. It creates beautiful images."

WELLAND INTERNATIONAL FLATWATER CENTRE

Location:
Welland, Ontario, Canada

Clients:
City of Welland
and Toronto 2015
Pan American Games

Design architect:
VJAA
vjaa.com

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

Project team:
Paul Yaggie, AIA;
Nat Madson, AIA;
Tim Ogren; Nate
Steuerwald, AIA;
Travis Van Liere

Architect of record:
RDH Architects
rdharch.com

General contractor:
Elite Construction

Size:
17,000 square feet

Cost:
$10 million Canadian
(includes site
and waterway
improvements)

Completion:
July 2014

Photographer:
Paul Crosby
(unless noted)

CITY OF WELLAND

CITY OF WELLAND

Inside the athlete's center, the space containing two indoor training tanks for rowers can be transformed into a dining hall.

The Welland International Flatwater Centre, completed last summer, occupies a hillside site on the western side of the canal. Built into the embankment, the complex includes a tower for competition judges, a boathouse with storage space for watercraft and locker rooms for athletes, and an outdoor viewing area with seating for 1,500 spectators. Both the four-level tower and the low-slung training complex are made of glass, steel, and cast-in-place concrete. The interiors are finished simply but elegantly with the same materials. The effect is clean and sleek.

The specifications for the Pan Am Games and training facilities are rigorous, and VJAA's design had to pass muster not only with games officials but also with the International Canoe Federation (ICF), which certified the building and race course after completion. The requirements include a tower with special viewing decks for judges, rooms for doping tests, and a television filming and production area. Competition facilities must also allow for separate circulation by judges and athletes, so no chance encounters or conversations take place during the contests.

The training facility houses a rowing tank with self-circulating water-flow features. Rowers using the tank during the winter months can watch themselves in the reflective tilted-glass railing that surrounds the pool, allowing them to assess and refine their technique. For banquets and public gatherings, the tank can be covered, creating

>> continued on page 54

2014 AIA MINNESOTA HONOR AWARD WINNER

Janet Wallace Fine Arts Center, Phase 2

*The planned three-phase revitalization of Macalester College's **Janet Wallace Fine Arts Center** continues with a stunning makeover of the Studio Art wing*

By Linda Mack

Built in 1963, the Janet Wallace Fine Arts Center at Macalester College in St. Paul—four flat-roofed concrete-and-brick wings with slit windows grouped around a windowless central gallery space—was Exhibit A for the heavy International Style of the time. HGA Architects and Engineers' phased renovation of the complex is Exhibit A for how to make architectural pudding out of mush.

Phase 1, completed in 2012, transformed the Music Building and gallery space into a campus hub with a two-story, light-filled Arts Commons. The $14 million Phase 2, completed in early 2014, ripped open the cramped Studio Art wing to create professional-quality studio space for the 500 students who study art. HGA's superb work has earned both projects AIA Minnesota Honor Awards.

AB: "The renovation of this dark 1960s building into something that's more open and transparent is really beautiful. I like the way the red terra-cotta plays off the brick and becomes something that's really modern."

New studio spaces for printmaking (above), sculpture (right), and painting (opposite) feature state-of-the-art equipment and floor-to-ceiling windows that invite light in and showcase the creativity inside to the rest of campus. The ceiling hoist in the sculpture studio (right) allows large objects to be moved in and out.

JANET WALLACE FINE ARTS CENTER, PHASE 2: STUDIO ART

Location: St. Paul, Minnesota

Client: Macalester College

Architect:
HGA Architects and Engineers (HGA)
hga.com

Principal-in-charge:
Gary Reetz, FAIA

Project designer:
Tim Carl, AIA

Project manager:
Rebecca Celis, AIA

Project team:
Rebecca Krull Kraling, AIA; Andrew Weyenberg, AIA; Jesse Zeien, AIA

Energy modeling:
The Weidt Group
twgi.com

Landscape architect: HGA

Construction manager:
McGough Construction

Size: 34,000 square feet (27,000 renovation, 7,000 new)

Cost: $14 million

Completion: January 2014

Photographer: Paul Crosby

The art students and faculty were eager for new space, especially after seeing the Music Building's revival. "We were teaching in the hallways, and the layout of our wing was a warren of rooms with narrow, dropped-ceiling corridors," says Ruthann Godollei, the printmaking professor who guided the project for the Art and Art History Department. The few windows were single-paned. "The models got cold!" she says.

With a few deft moves, HGA created light and space. A third floor was added atop the original two. Its higher ceilings create airy studios for drawing and painting. "There's just a lighter feeling around here," says Godollei.

The heavier arts—ceramics, metalwork, sculpture—are grouped on the first floor. The two-story-high sculpture studio was outfitted with floor-to-ceiling doors and a crane that can slide large-scale materials and work inside and out.

All of the studios have walls and ceiling grids for hanging work, acoustic absorption in the ceiling, and projection capabilities, so classes no longer have to compete for one small projection room. The generous printmaking studio and press room on the second floor—fondly called "Printland"—includes both a 19th-century etching press and a high-tech unit for exposing silk screens; it's equipped for both intaglio and lithography.

Digital photography and design, which had been located in a different building, now joins the other visual arts, on the new third floor. A woodshop, metal shop, matting room, and spray booths provide all the facilities an aspiring artist could want. And the all-important ventilation systems now meet safety standards. Everywhere, new floor-to-ceiling windows and skylights infuse both studios and hallways with natural light.

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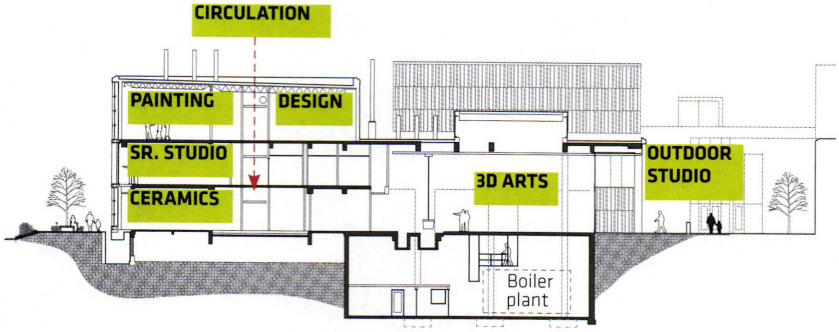


ME: "A lot of the submissions we looked at repositioned buildings from the 1960s or the 1970s. This was certainly one of the best of those projects. The east facade is very beautifully detailed."

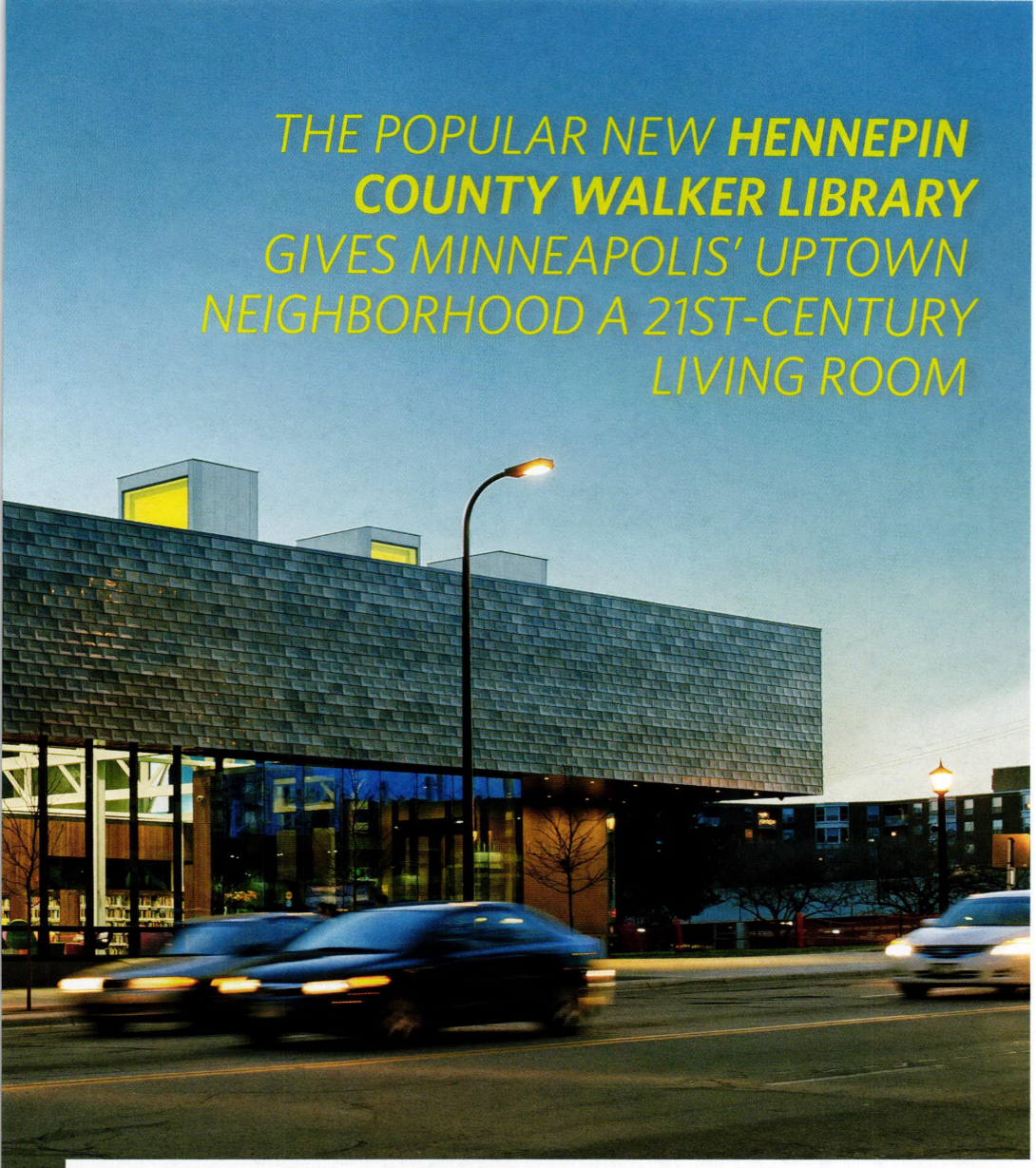
2014 AIA MINNESOTA HONOR AWARD WINNER

Hennepin County Walker Library

AB: "What I like about this project is its strong connection to the street: the horizontality of the roof and the transparency, but also the fact that the building is stepped back from the street to provide more social space outside the building. It becomes a great city building at that point."

The glass-and-metal-panel-clad library features splashes of bright color inside and out. A lower ceiling makes the children's area (above) more intimate, while the south reading room (right) immerses patrons in the street life on the other side of the glass.

THE POPULAR NEW **HENNEPIN COUNTY WALKER LIBRARY** GIVES MINNEAPOLIS' UPTOWN NEIGHBORHOOD A 21ST-CENTURY LIVING ROOM



BY FRANK EDGERTON MARTIN

What we wrote in our November/December 2014 issue: On sunny days, visiting the new Hennepin County Walker Library is a bit like standing in a farm field in June. Just below the acoustic ceiling on the north, east, and south walls, a blue band of sound-insulating panels evokes the summer sky. You can look over the low rows of shelves and out through the windows. Overhead, yellow-tinted daylight streams in from six chimney-like light monitors. Outside, the monitors rise from the roofline to echo the syncopation of parapets along Hennepin Avenue.

Architect Vincent James, FAIA, notes that many of Hennepin's old retail buildings have an upper level or levels of masonry over a glassy storefront on the street. Walker Library presents a similar kind of massing: Atop the glass curtain wall, a kind of oversized frieze of faceted metal panels adds visual weight and texture. The stainless steel material is actually a roofing system that VJAA adapted as a cost-effective treatment for the exterior walls.

As patrons become more familiar with this facility's inventive, flexible, and cheerful design, it will become one of the most important public spaces in Uptown—an area that currently has few. In the same way that the original Walker Library looms in the minds of older generations of Minneapolitans, the new Walker's bright interior will define what a library is for the children who grow up here. ***AMN***

DR: "The connectedness to the street is great. But at the same time the library needs to be quiet and secure. So the architects tried to walk this fine line between those two disparate considerations, and they were very successful in the execution."

HENNEPIN COUNTY WALKER LIBRARY

Location:
Minneapolis, Minnesota

Client:
Hennepin County

Architect: VJAA
vjaa.com

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

Project team:
Paul Yaggie, AIA;
Eric West, AIA;
Nate Steuerwald, AIA;
Emma Huckett

Interior designer:
Barnhouse Office

General contractor:
Shaw-Lundquist
Associates

Size:
30,000 square feet

Cost: $8.45 million

Completion:
April 2014

Photographer:
Paul Crosby

2014 AIA MINNESOTA HONOR AWARD WINNER
Brunsfield North Loop

Brunsfield North Loop is a rarity—a bold development in urban housing

By Thomas Fisher, Assoc. AIA

What we wrote in our January/February 2014 issue: "Multifamily housing in Minneapolis all looks alike," says Vincent Lim, AIA, director of strategic initiatives for Brunsfield America, "so design is now the differentiator." And the difference at Brunsfield North Loop apartments is immediately apparent when you approach it. "We wanted a singular building, with a singular material," says Snow Kreilich Architects design principal Matthew Kreilich, AIA, and so rather than using the typical mélange of materials, the architects clad the building in a dark gray recycled-aluminum rain-screen wall, with red accent walls where the apartment balconies jut out from the building.

"We also wanted to play within the multifamily rule set," adds Kreilich. Instead of a one-story, concrete-framed first floor, they created a 22-foot-high retail space—tall enough to accommodate a mezzanine—to help energize the street. That height also allowed the architects and owners to do something few other multifamily projects do: Invite the public into the interior of the block. Kreilich and his team created a large opening in the building, with a paving pattern that leads from the curb to a covered public plaza with custom wood benches by Willie Willette Works. From there, the paving guides pedestrians to a series of tall planters that define outdoor gathering spaces and ultimately to a set of community gardens at the back of the site, behind the ramp to the underground parking. "We wanted to draw the energy of the street into the building," says Lim, "and also give back to the community."

That sense of largess continues inside. A community room, a glass-enclosed exercise room, and generous public spaces and common areas containing the work of eight different artists, painters, and muralists all convey the owner's desire to appeal to the city's creative class. ***AMN***

Of all the design moves that set Brunsfield North Loop apart from its peers, the portal into the inviting plaza might be the most impactful.

AB: "It's a great example of how to build housing in an urban environment. The building makes the street edge a better space because it gives the ground floor over to the public. The inviting circulation through the block really celebrates the neighborhood and the city."

Top: The airy, art-filled lobby. Left and below: Most of the building's upper-floor units enjoy a wide view of the downtown skyline.

DR: "The two-story portal [into the interior court] echoes the truck-loading access in a lot of the old warehouse-district properties. It's inventive. It's fresh. It harkens to the past but in a very sophisticated manner; it takes its cues from the past and then goes in its own direction."

BRUNSFIELD NORTH LOOP

Location:
Minneapolis, Minnesota

Client:
Brunsfield America, Inc.

Architect:
Snow Kreilich Architects
snowkreilich.com

Design principal:
Matthew Kreilich, AIA

Project designers:
Pauv Thouk, AIA;
Kar-Keat Chong, Assoc. AIA

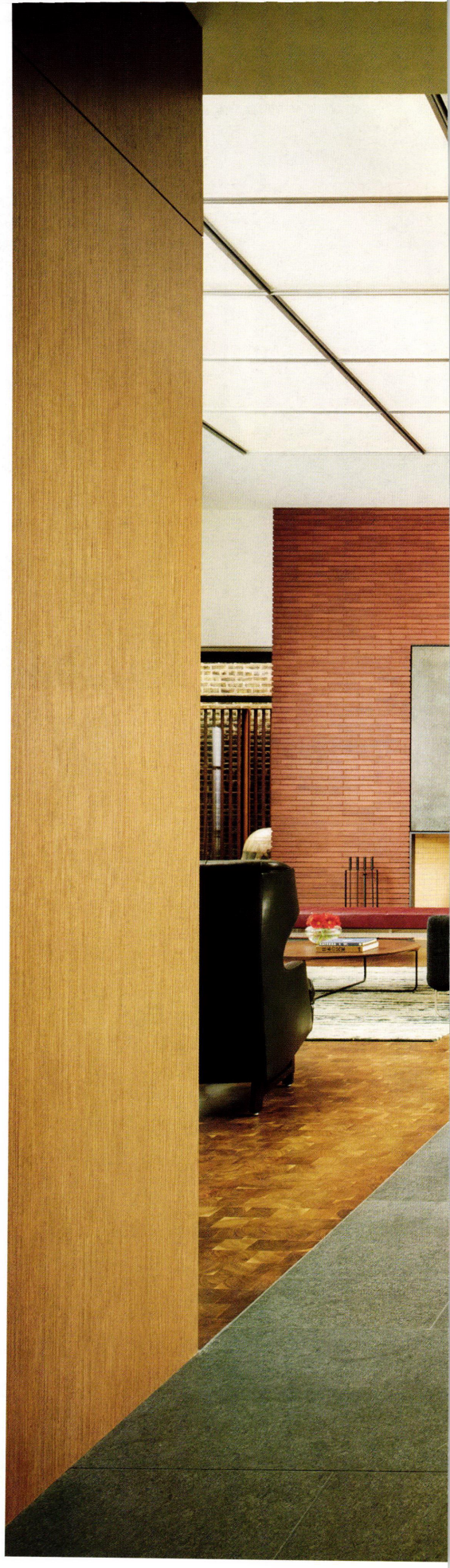
Energy modeling:
The Weidt Group
twgi.com

General contractor:
Greiner Construction

Size: 99,475 square feet (total building area)

Completion:
October 2013

Photographer:
Paul Crosby



URBAN SANCTUARY

A COURTYARD BY COEN + PARTNERS PROVIDES A CHICAGO HOMEOWNER WITH A SEAMLESS INDOOR/OUTDOOR LIVING SPACE

BY JOEL HOEKSTRA

In a city as dense as Chicago, privacy and serenity are often hard to come by. But in one of the city's edgier neighborhoods, behind the facade of a new residence built into a row of old brownstones, lies an oasis of calm. The lush vegetation and sculpted landscape of a secluded courtyard give the homeowner a place to escape the twitch and tempo of the city. It's the kind of retreat most city dwellers can only dream of.

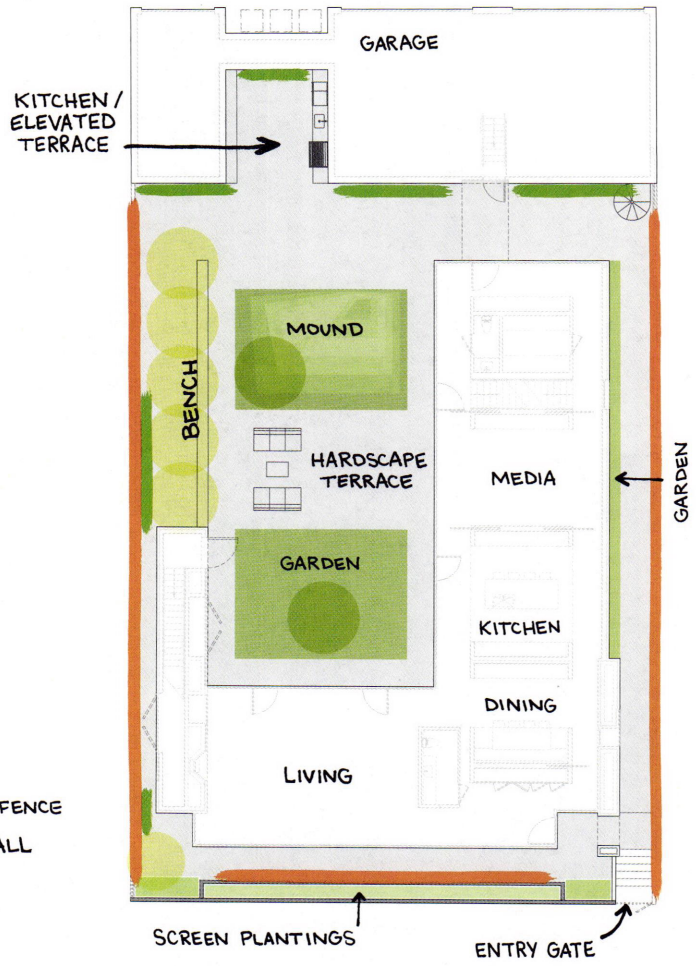
This bucolic bubble is the work of Minneapolis landscape architecture firm Coen + Partners, which partnered with Chicago architecture firm Brininstool + Lynch to shape the indoor/outdoor living space. Collaborating right from the start of the project, the two firms fulfilled their client's wish for an urban sanctuary that blended interior and exterior spaces into one living environment. "You can't talk about the house without talking about the landscape, and vice versa," says Shane Coen. "It's clear that they were designed in tandem."

That sense of unity is achieved partly through transparency. The L-shaped, three-story home features floor-to-ceiling glass on two sides of

PHOTOGRAPHY BY CHRISTOPHER BARRETT

Stone flooring, copper plating, and brick make a nearly seamless transition from indoors to out. The living room's warm, visually textured hardwood floors are the perfect complement to the courtyard's lush fescue.

LANDSCAPE PLAN & GROUND FLOOR



the living room on the first level, which allows unimpeded views of the birch trees and fence that front the street to the east and the expanse of the courtyard to the west. Black Cold Spring granite pavers used inside and out (and set only a half-inch lower outside) add to the impression of seamlessness. In the summer, when the sliding doors are opened, the available living space encompasses almost the entire property—nearly a quarter-acre.

Astonishingly, despite the generous use of glass, very little of the interior is viewable from the street. Privacy was paramount to the owner, so the Coen team placed a fence of Cor-Ten steel and a screen of birch in the narrow strip between the street and the home's facade, to avert prying eyes. The elements succeed in limiting the view of passersby while maintaining a sense of permeability. "Every single picket of the Cor-Ten fence is at a custom angle," notes Coen. "We used computer animation to show the client when people would be able to see into his house and what they would be able to see as they went past. We refined the fence design based on that."

The fence has already begun to weather—a change that the designers sought in their selection of materials. Copper panels that complement the brick on the home's exterior will develop a patina, and Coen says he selected plants that will change with the seasons: The bark of the birch along the street will peel over time, adding visual interest; a blanket of evergreen sedum in the courtyard will change color as winter approaches. Tufted fescue, sycamore trees, sweet woodruff, and crabapples

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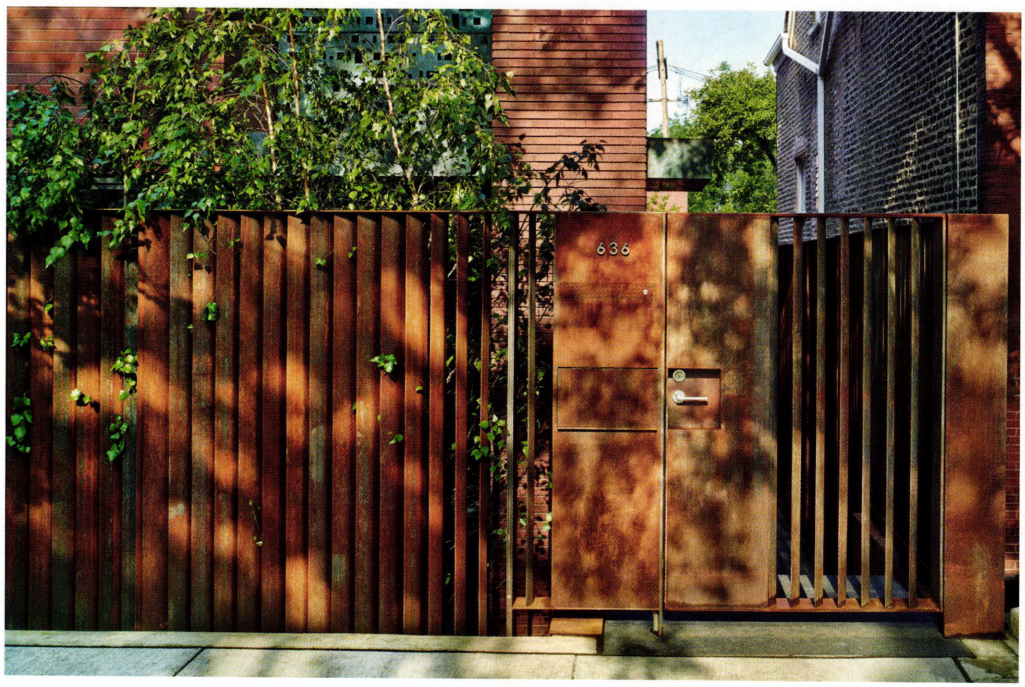
Top and below: A line of birch trees and a Cor-Ten fence with individually angled pickets combine to screen the glassy living room from the city street.



"Courtyards have the potential to bring life and light into a house. It's a controlled environment that brings landscape into the house—in any season."

— SHANE COEN

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All Aboard

<< continued from page 15

Rather than splitting and erasing neighborhoods as I-94 did, the Green Line will bring them together, with each of its stops serving as a promising opportunity for mixed-use development. As the streetcars once did, the Green Line will help the city fill in with new buildings, jobs, and neighborhood life.

THE RIDE

Did the region need to spend a billion dollars for a downtown-to-downtown light-rail line? Time will tell, but we already know that ridership is exceeding expectations with more than a million riders in both September and October 2014. The slow, quiet pace of the Green Line may be part of its appeal. It transects a diverse collection of Twin Cities neighborhoods ranging from Minneapolis' Prospect Park to St. Paul's Frogtown. It's a great introduction to Twin Cities urban geography and history; the trip should be promoted as a tourist experience complete with podcasts on the notable buildings and properties along the way.

Depending on where you are on the route, the spatial volume of the corridor can be very compressed, as in Stadium Village, or more open, as around the collection of big-box stores near Lexington Avenue. It's a completely different experience from taking the bus or driving, a much more restful one that allows for urban observation. "You feel like you're in a real city and not just driving down a sunken freeway where you see only the tops of towers," observed a friend of mine who moved back here from San Francisco. "You see how it all fits together."

One of the Green Line's great surprises is how it humanizes the once inhospitable Washington Avenue through the University of Minnesota's East Bank campus. A pedestrian walk with plantings and benches—and cafe tables in warmer months—is installed in the center of the avenue, between the trains. You can cross the street at many points and walk along this center island to board your train.

If you travel the line at different times of day, you'll discover that people take it for many different reasons. This variety adds to the people-watching experience. On weekend nights, college students from the University of Minnesota, Hamline University, Augsburg

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All Aboard

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College, and other schools go barhopping on the train, traveling from the West Bank to First Avenue nightclub in downtown Minneapolis or from the East Bank to the new Surly destination brewery.

On weekday mornings and afternoons, you see commuters from many walks of life and ethnic backgrounds. Many of these daytime riders are "neighborhood hoppers" jumping from a home in the Midway to a job near the State Capitol, or from Frogtown to work at one of the hospitals along the route. They are old and young; some are immigrants. You can hear many languages spoken—not unlike on the St. Paul streetcars of yesteryear.

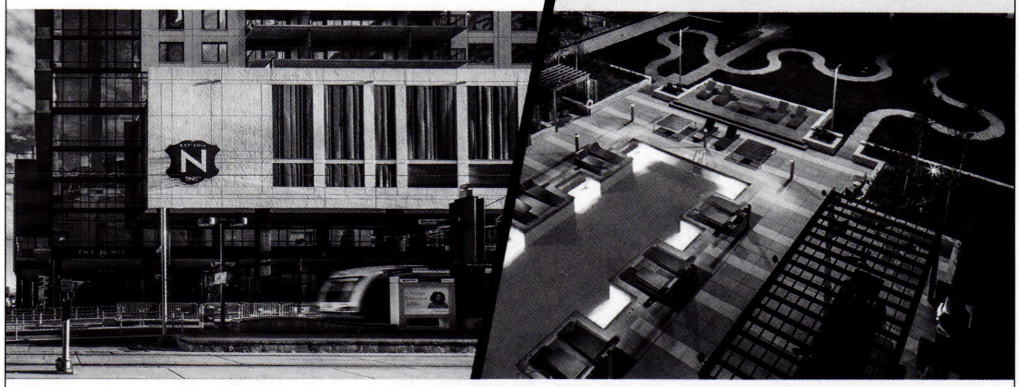
The notion that light rail should mainly bring people from distant neighborhoods to white-collar jobs downtown does not apply here. The Green Line is a streetcar for all and not a commuter train for some—this is why its stations are where they are. These were the original streetcar stops on the important cross streets. You can imagine the streetcar conductor calling them out: "Lexington . . . Victoria . . . Dale . . . ."

THE FUTURE

From Stillwater to Lake Minnetonka, streetcars once linked the Twin Cities region. They shaped the character of our prewar neighborhoods and sparked commercial hubs such as Uptown in Minneapolis and Grand Avenue in St. Paul.

Just as they were a century ago, rail and streetcars are engines for city building and renewal. Their value can be seen not only in the traffic engineer's measure of how many people they move and how fast they do it but also in their effects on private investment, neighborhood commercial centers, and downtowns. These are lasting economic impacts that benefit the entire region. What the Green Line will teach us is this: What matters in the long run is not how fast you travel from end to end but the new stories and places that develop along the way. ***AMN***

AKF



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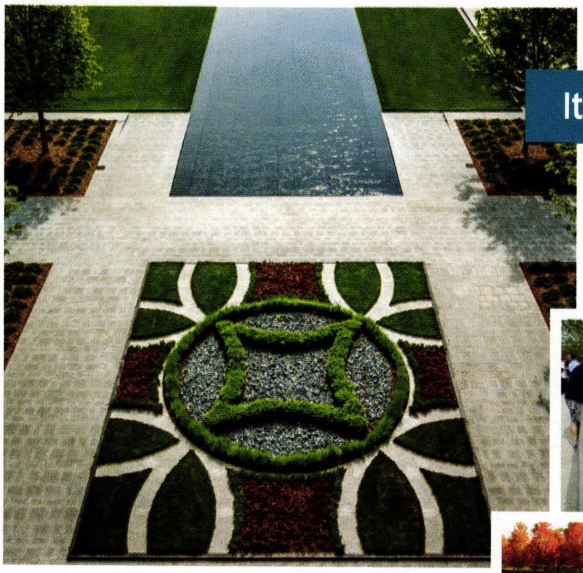
Marlboro Music Cottages

<< continued from page 22

composition as well. Their rectangular, gabled shapes, for example, "just kiss," as Cook puts it, barely touching each other as they slide past one another, like variations on a theme moving across a musical score. The same theme and variation occurs on the cottages' end walls, where large and small, square and rectangular windows play a lively visual game within the confines of the gable shape, and along the side walls, where the regular rhythm of windows sometimes aligns—and sometimes does not—with the same-sized openings on the opposite side.

"I always try to find ways to make a composition more dynamic," says Soranno, "and yet I also am attracted to calm, primal forms." Much of the enormous appeal of these cottages lies in the rich tension between those two sensibilities. "I like the way these cottages recall how most children draw a house, with a gable roof and center chimney," she adds. But these structures also show how great architects, like the residents of these cottages, can collaborate in the making of beautiful music. ***AMN***



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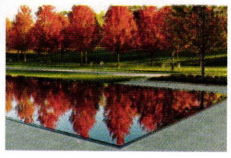

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Toro Corporate Headquarters

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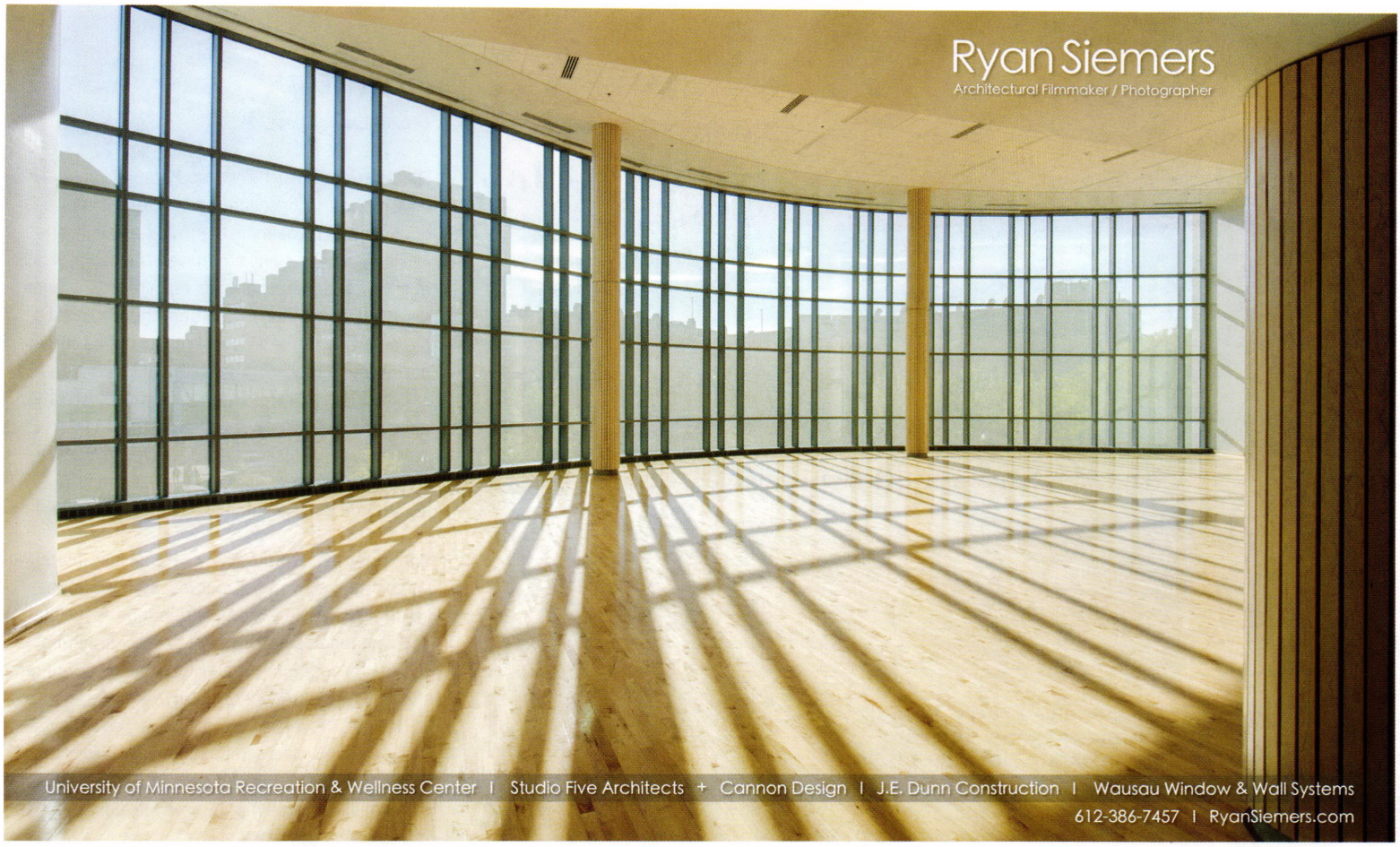
Two large green-roof areas provide another important connection, allowing Toro to demonstrate the capabilities of its precision drip irrigation systems. Both can be seen from a generous terrace, one of a number of meeting and "landing" spaces in the new building. Hille says people were using the cafeteria in the old building as an impromptu meeting space because there was high demand for informal gathering areas.

The project also was designed to maximize natural light, which is in short supply in the existing facility. All of the open office areas lie along the perimeter of the floors, with hard-walled offices in the center.

The new building is raising the profile of the company, which celebrated its 100th anniversary in 2014. "We had an understated presence at the corner of Lyndale Avenue and American Boulevard," says Hille. "We were rather low profile, and purposely so. But when we cleared the site and revitalized everything, it really started to look like a cohesive campus." ***AMN***



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Northrop

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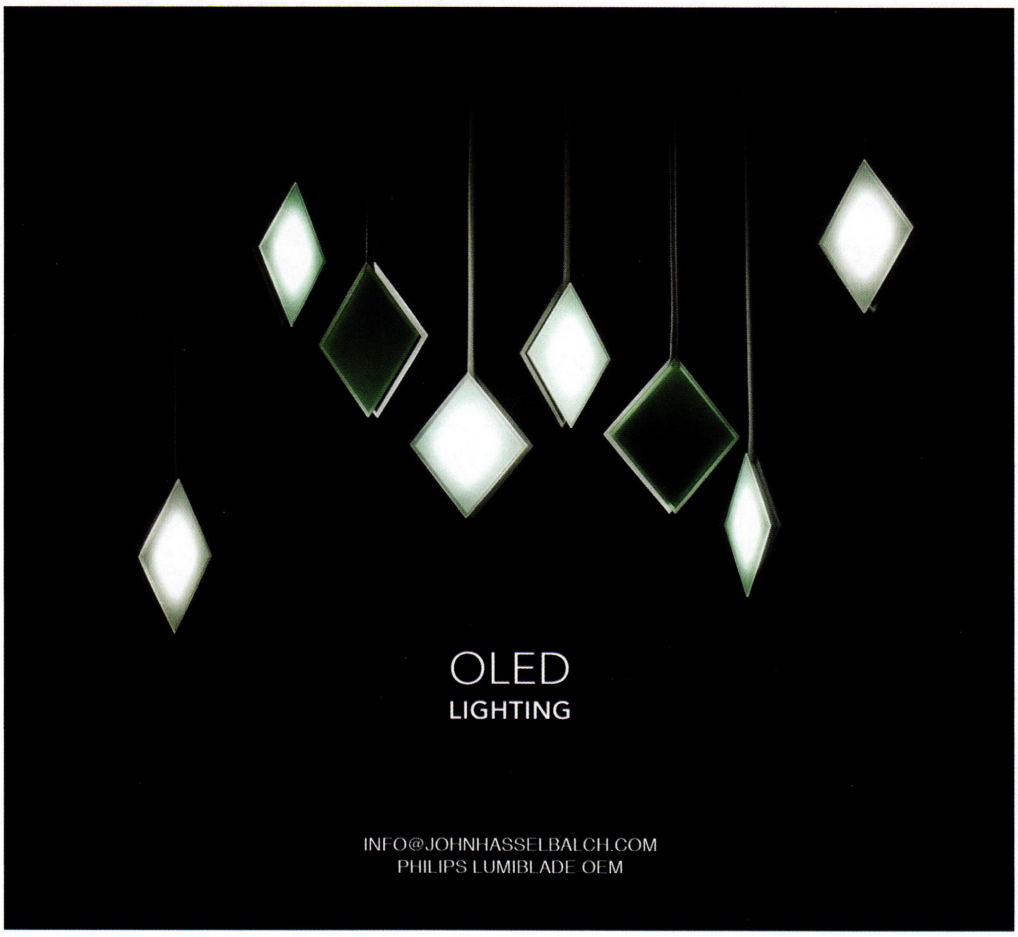
The solution the architects and acousticians devised was both elegant and—if the reaction of audiences on opening night was any indication—effective. The designers removed the upper panels of the proscenium and made resin casts that were permeable to sound. In addition, they replaced a large portion of the wall and ceiling with a curved, perforated screen. Strategically adding etched and textured surfaces throughout the hall further helped to optimize the acoustics. The original proscenium panels are now displayed in a newly created three-story passageway between the auditorium and the original entry, Memorial Hall.

Chairs and tables in the new passageway invite visitors to linger, and students crossing campus are now more likely to travel through the building than around it, says Northrop director Christine Tschida. In addition, the University Honors Program, the Institute for Advanced Study, and the College of Design's Travelers Innovation Lab have moved into generous spaces in the building. Rather than an austere edifice that is used only on special occasions, Northrop has become a building that is used every day. ***AMN***



Janet Wallace Fine Arts Center

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The building's exterior was transformed as well. On the north, west, and south facades, a composition of brick and anodized metal panel picks up the campus colors while creating its own fresh face. On the east facade, terra-cotta louvers glazed in a subtle range of browns are an outward expression of the sculpture and ceramics work taking place inside—just as a pattern of angled bronze fins on the primary facade of the Music Building evokes musical rhythm.

The floor-to-ceiling windows showcase the artistic activity inside, especially on the first floor on the east side, where a landscaped walk by HGA's Ross Altheimer was pulled close to the building to create a porch-like environment. "Part of the master plan for the building talked about the need to reflect the disciplines inside on the exterior of the building," says HGA's Tim Carl, AIA, the project lead designer.

Phase 3 of Janet Wallace's renovation—the Theater and Dance wing—is not slated for the immediate future. But HGA's award-winning work so far whets the appetite for more. ***AMN***

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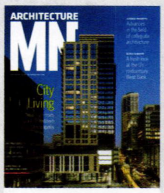

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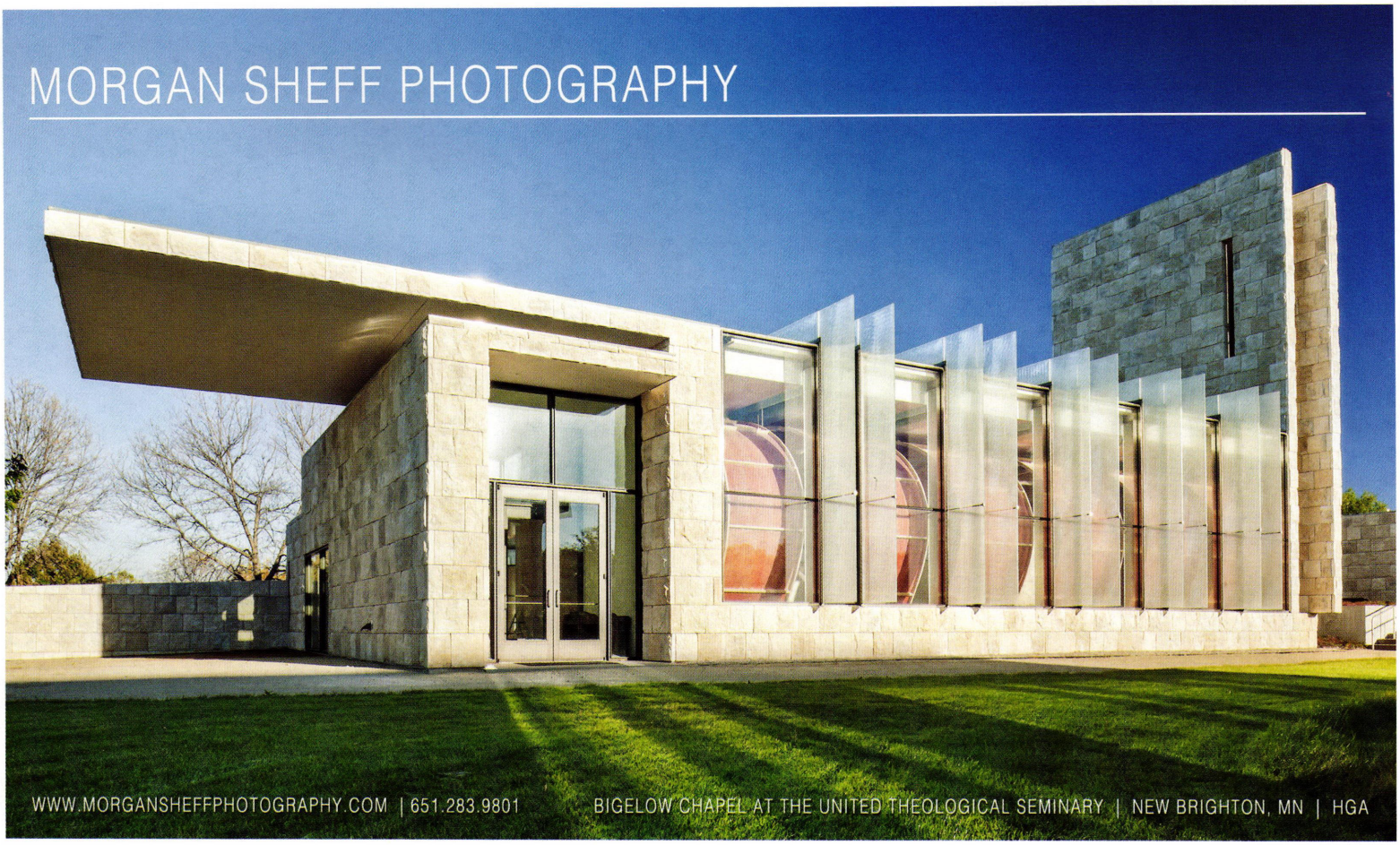

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Welland International Flatwater Centre

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a large gathering space. In summer months, exits at water level allow athletes to transport sculls and canoes from storage to water's edge in just a few steps.

When the games are over, the facility will become the headquarters for the Team Canada canoe/kayak team. What's more, the complex is sited within a park, and city officials plan to hold events there and open the space to the public. A walkway runs between the buildings and the canal bank, inviting pedestrians and cyclists to admire the facilities.

One of the tenets of the Pan Am Games is to boost economic development: Construction for the games must be sustainable, and the buildings should be useful after the games. The City of Welland hopes to see a rise in sports tourism after the competition is held, which could help revive the city's fortunes and create jobs. "The water is so still," says Knutson. "It's a perfect place if you're a rower." ***AMN***

Urban Sanctuary

<< continued from page 44

used in the project add additional shapes and shadows to the courtyard space.

But the centerpiece of the courtyard area is an earthen mound. "The client wanted an almost rolling landscape," explains Coen. The solution was a single hill, but its pyramidal pitch required the participation of a contractor that specialized in highway embankments. The one-to-one rise was carefully structured and secured, then topped with evergreen sedum that came in tiles. At the top is perched a single Japanese maple—an ornamental touch that Coen included at his client's request.

"It was a phenomenal collaboration with the client," says Coen, still marveling at the construction of the mound. "He pushed us to do things we wouldn't normally do."

An outdoor kitchen off the back of the courtyard makes the space suitable for entertaining groups, and a pair of fledgling rooftop gardens will allow the owner to grow vegetables and herbs during the summer. But even in winter, when the courtyard is covered with snow, the outdoor spaces will add verve to the interior activity, says Coen.

"Courtyards have the potential to bring life and light into a house," he says. "It's a controlled environment that brings landscape into the house—in any season." ***AMN***

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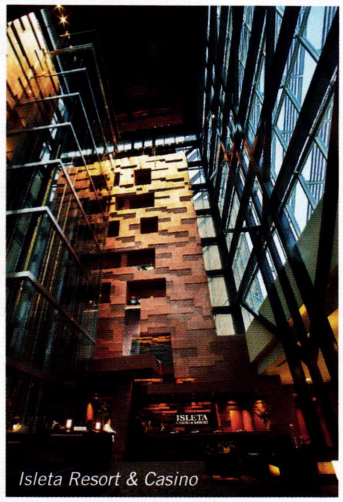
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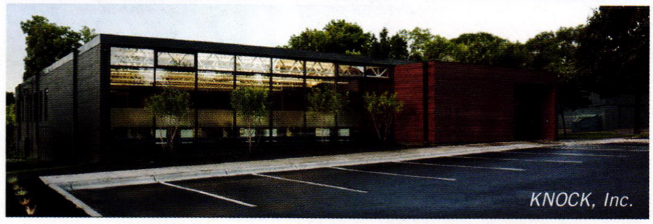
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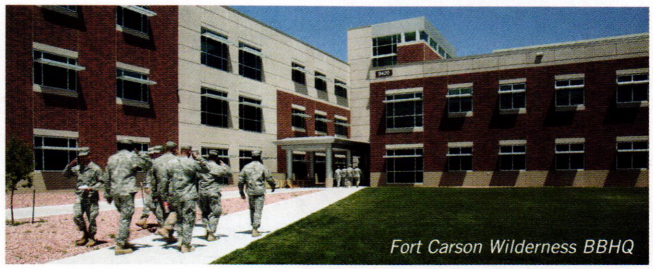
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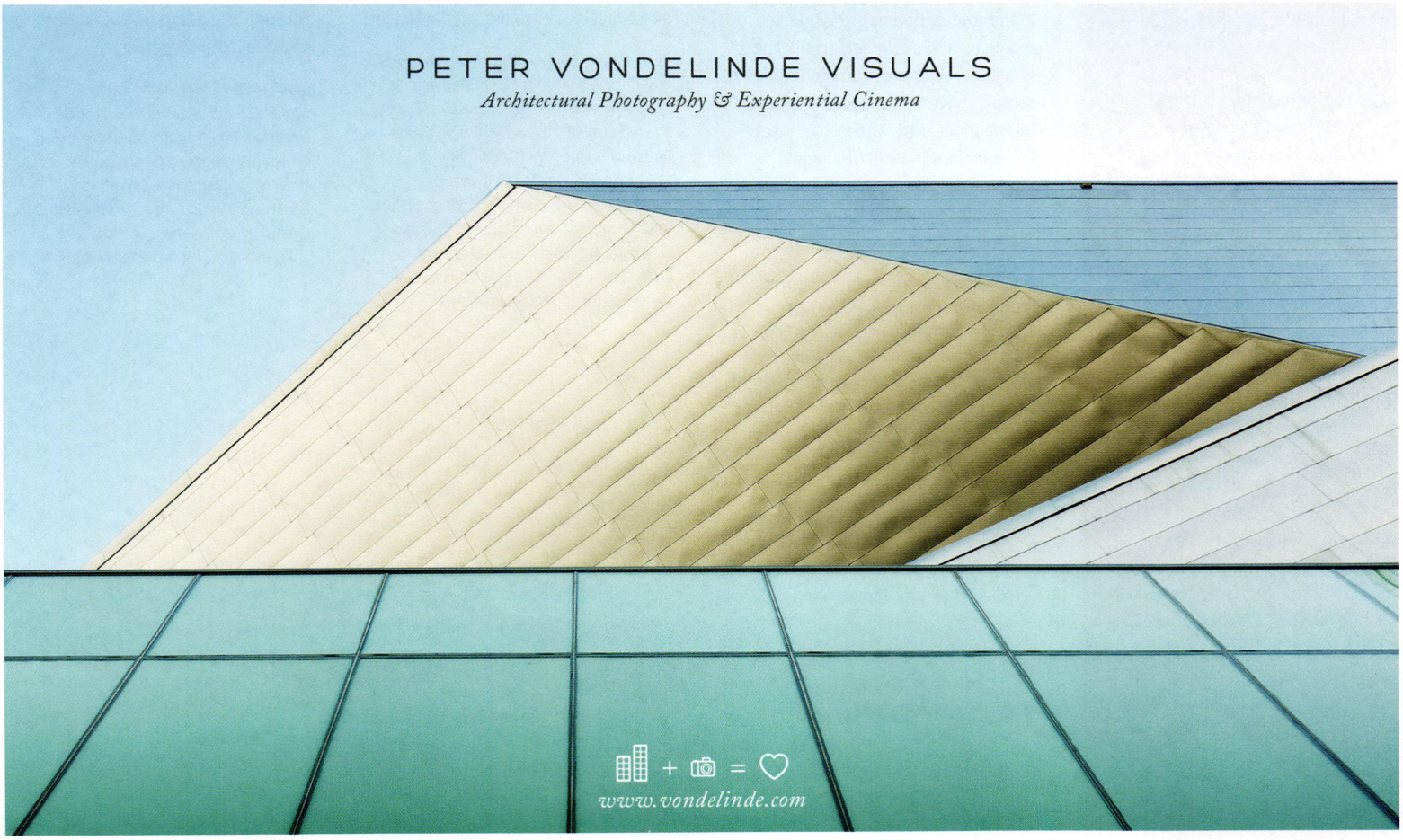

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Firms listed in this directory are either owned and operated by members of the Minnesota chapter of the American Society of Landscape Architects or they are AIA Minnesota firms that employ registered landscape architects.

Should you wish further information about the profession of landscape architecture, call the Minnesota chapter of the American Society of Landscape Architects (ASLA-MN) at (612) 339-0797.

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PLA	Member, Landscape Architect
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Police Station Addition, Maplewood, MN; City Hall Design and Construction, Spirit Lake, MN; Design for Shantz Hall (MNDOA), Minneapolis, MN; Green River High School Pool add., Green River, CO; Emergency Services Building, Hoyt Lakes, MN; Smith Kolthoff Bikeway (U of MN), Minneapolis, MN

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SGA Group is a studio-based firm that assists clients through all phases of project development from initial concept through next use scenarios. We approach each project with the idea that the natural environment is the basic foundation for developing memorable spaces. We integrate cultural and economic aspects of place-making into the design process to produce solutions that respond to each unique location, accommodate user needs and desires, and are sustainable over time.

YMCA Camp Manitou Redevelopment, Monticello, MN; Franklin Township Park Suitability Study, Delano, MN; City of Crystal Public Works Facility Planting, Crystal, MN; Hennepin Avenue United Methodist Planting, Minneapolis, MN; Monticello Athletic Complex Development Concept, Monticello, MN; Bertram Chain of Lakes Regional Park Concept, Monticello, MN; Public Garden, U of M Landscape Arboretum, Chanhassen, MN; Mayowood Historic District Trail Planning, Rochester, MN

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Civic Center/Riverfront Urban Design, Fargo, ND; Metro Transit Blue Line Extension Phase I Station Area Planning, Hennepin County, MN; Tettegouche Visitor Center and Rest Area, Silver Bay, MN; Mayo Plaza, University of Minnesota, Minneapolis, MN; Central Corridor Green Infrastructure Plan, Minneapolis/Saint Paul, MN; St. Anthony Falls Regional Park Master Plan, Minneapolis, MN; Lake Vermillion State Park, Soudan, MN; South Loop District Streetscape Master Plan, Bloomington, MN

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Our local team provides comprehensive planning and design services for a wide range of clients throughout Minnesota. From a local building site to neighborhood, community, and large-scale regional projects, our services include: urban design; streetscapes; design visualization; master planning; park and recreation design; action sports; aquatics and fountains; ice; education and campus planning and design; transit oriented development; senior and multi-family housing; brownfield development; and public engagement.

Metropolitan State University Student Center, St. Paul, MN; Bielenberg Site Improvements, Woodbury, MN; 610/Noble Park & Ride, Brooklyn Park, MN; Minot Downtown and Neighborhood Plans, Minot, ND; Huron Aquatic Center, Huron, SD; Spring Lake Regional Park Trails, Scott County, MN; Port Campus Square and Riverwalk, Coon Rapids, MN; Stadium Village Station Area Plan, Minneapolis, MN

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Three Rivers Park District, Medicine Lake Regional Trail, Maple Grove, MN; Snelling Avenue Streetscape Improvements, Saint Paul, MN; Hermantown Elementary/ Middle/High School Upgrades, Duluth, MN; Master Plan for Five Community Parks, Shorewood, MN; Red Rock Gateway Transit Oriented Design Study, Newport, MN; Metro Transit Downtown Transit Stations, Saint Paul, MN; Wade Stadium Restoration, Duluth, MN; Flint Hills Resources Site Improvements, Inver Grove Heights, MN

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We are a collaborative practice committed to creating innovative and transformative landscape architecture that is simple, distinct and beautiful. Our work includes diverse projects of various scales and award winning designs for excellence and sustainability.

Jungle Lake Cabin, Nashville, WI; Linden Hills Condo, Minneapolis, MN; Linwood Road Residence, Deephaven, MN; Phipps Art Center, Hudson, WI; The GAV@Knock, Inc., Minneapolis, MN; Cedar Point Residence, Woodland, MN; Game Farm Road Residence, Minnetrista, MN; Lake Minnetonka Residence, Woodland, MN

CREDITS

Marlboro Music Cottages

Page 20

Location: Marlboro, Vermont

Client: Marlboro Music

Architect: HGA Architects and Engineers (HGA)

Principal-in-charge: Dan Avchen, FAIA

Design principal: Joan Soranno, FAIA

Project manager/architect: John Cook, FAIA

Project designer: Doug Gerlach, AIA

Interior designers: Rich Bonnin; Ariane Laxo

Structural, mechanical, and electrical engineer: HGA

Civil engineer: CHA

Landscape architect: CHA

Lighting designer: Tao Ham

General contractor: Courtlan Construction

Stone and flooring systems/materials: Vermont Structural Slate

Cabinetwork: Custom

Window systems: Marvin

Architectural metal trim: Rheinzink

Walls/ceiling: T&G Eastern White Pine

Exterior cladding: Red cedar siding

Photographer: Paul Crosby

Toro Corporate Headquarters Development, Phase 1

Page 24

Location: Bloomington, Minnesota

Client: The Toro Company

Architect: Leo A Daly

Principal-in-charge: Ted Redmond, AIA

Project lead designer: William Baxley, AIA

Project manager: Mark Longworth

Project architect: Steven Anderson, AIA

Project team: Eric Johannessen, Assoc. AIA; Theresa Mozinski; Steve Singer, AIA; Richard Burt, AIA; Jennifer Gustafson (interior designer); Andrew Ransavage (animation); Greg Van Sickle, AIA (specification writer)

Structural engineer: Dean Smith

Mechanical engineer: Jack Snow; Brian Benson

Electrical engineers: Sitha Chuum; Stephen Nelson

Civil engineer: Eric Jeppesen

Construction manager: Ryan Companies

Landscape architect: Matthew Swenson

Flooring systems/materials: Grazzini Brothers (terrazzo)

Window systems: InterClad

Architectural metal panels: Alucobond panels installed by InterClad

Concrete work: Gage Brothers (architectural precast panels)

Photographer: William Baxley, AIA

Lake Minnetonka Retreat Home

Page 28

Location: Minnetonka, Minnesota

Architect: Snow Kreilich Architects

Principal-in-charge: Julie Snow, FAIA

Project lead designer: Matthew Kreilich, AIA

Project manager/architect: Mary Springer, AIA

Project team: Tamara Wibowo; Carl Gauley, Assoc. AIA; Pauv Thouk, AIA; Michael Heller, Assoc. AIA; Cameron Bence, Assoc. AIA; Don Vu, Assoc. AIA

Energy modeling: Standard Heating & Air Conditioning

Structural engineer: Meyer Borgman Johnson

Mechanical engineer: Standard Heating & Air Conditioning

Electrical engineer: Pride Electric, Inc.

Interior designer: Martha Dayton Design

Lighting designer: Schuler Shook

Audiovisual design: John Deering Theater Design

General contractor: Streeter & Associates, Inc.

Project manager: Steven Streeter

Landscape architect: colberg|tews

Landscape project team: Don Colberg; Stephanie Grotta

Stone: Summit Stone Interiors

Cabinetwork and millwork: Fritz Cabinetry & Furniture, Inc.

Flooring systems/materials: Belrose & Co. Inc.

Lighting control system/solar shades: Innovative Control Systems

Window systems: Fleetwood Windows and Doors; Empire House (large custom skylight); W.L. Hall (small skylights)

Custom steel stair and furnishings: Designer Iron

Custom concrete finishing: Otto Painting Design

Fireplace: Bodart & Gonay

Garage door: Schweiss

Photographer: Paul Crosby

Northrop

page 30

Location: Minneapolis, Minnesota

Client: University of Minnesota

Architect: HGA Architects and Engineers (HGA)

Principal-in-charge: Gary Reetz, FAIA

Project lead designer: Tim Carl, AIA

Project manager/architect: Jim Moore, AIA

Project designer: Doug Gerlach, AIA

Interior designer: Rich Bonnin

Landscape architect: Ross Altheimer

Team members: Dan Yudchitz, AIA; Doris Rolfshus; Tryg Hansen

Additional team members: Tim Carlson, AIA; Jamie Milne Rojek, AIA; Greg Haley, AIA; Jim Goblirsch, AIA; Justin Bice; Adam Luckhardt, AIA; Rebecca Krull Kraling, AIA; Rob Holley; Mike Collins, AIA; Angela Hunt; Andy Weyenberg, AIA; John Wellvang; Melissa Cady; Gerhard Guth, AIA; Robert Johnson Miller

Structural engineer: Meyer Borgman Johnson

Mechanical, electrical, and civil engineer: HGA

Plumbing: HGA

Acoustics and theater consultant: Arup

Interior designer: HGA

Lighting designers: HGA; Arup

Landscape architect: HGA

Geotechnical: Braun Consulting

Signage: Eidahl Environmental Graphics

Construction manager: JE Dunn

Photographers: Paul Crosby; Morgan Sheff Photography

Welland International Flatwater Centre

Page 32

Location: Welland, Ontario, Canada

Clients: City of Welland and Toronto 2015 Pan American Games

Design architect: VJAA

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

Project team: Paul Yaggie, AIA; Nat Madson, AIA; Tim Ogren; Nate Steuerwald, AIA

Architect of record: RDH Architects

Structural, mechanical, electrical, and civil engineer: EXP Services

General contractor: Elite Construction

Landscape architect: Travis Van Liere

Rowing tank system: In River Tank and Boat

Architectural metal panels: Kalzip

Fiber-cement panels: Swiss Pearl

Photographer: Paul Crosby

Janet Wallace Fine Arts Center, Phase 2: Studio Art

Page 35

Location: St. Paul, Minnesota

Client: Macalester College

Architect: HGA Architects and Engineers (HGA)

Principal-in-charge: Gary Reetz, FAIA

Project lead designer: Tim Carl, AIA

Project manager: Rebecca Celis, AIA

Project architect: Rebecca Krull Kraling, AIA

Project team: Andy Weyenberg, AIA; Jesse Zeien, AIA; Cheryl Amdal; Robert Johnson Miller

Structural and civil engineer: BKBM Engineers

Mechanical and electrical engineer: Michaud Cooley Erickson

Interior designer: Ariane Laxo

Energy modeling: The Weidt Group

Construction manager: McGough Construction

Landscape architect: HGA

Landscape team: Ross Altheimer; Erica Christenson

Face brick: Glen-Gery Brick

Glazed terra-cotta fins: Boston Valley Terra Cotta

Window systems: EFCO Curtain Wall System, Viracon Glass; Twin City Glass

Architectural metal panels: MG McGrath

Concrete work: McGough Construction

Millwork: Artifex

Photographer: Paul Crosby

Hennepin County Walker Library

Page 38

Location: Minneapolis, Minnesota

Client: Hennepin County

Architect: VJAA

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

Senior project architect: Paul Yaggie, AIA

Project managers: Eric West, AIA; Nate Steuerwald, AIA

Project team: Emma Huckett; Dzenita Hadziomerovic; Tim Ogren; Karen Lu, AIA; Kai Salmela (graphic murals)

Interior designer: Barnhouse Office

Interior design team: Lynn Barnhouse; Lindsay Matenaer

Lighting designer: Engineering Design Initiative

Energy design assistance: The Weidt Group

Structural engineer: BKBM Engineers

MEP engineer: Engineering Design Initiative

Technology and security engineer: Engineering Design Initiative

Civil engineer: Pierce Pini + Associates

Landscape architects: Close Landscape Architecture+ (predesign); VJAA

Close Landscape Architecture+ team: Bob Close; Jean Garbarini

VJAA landscape team: Travis Van Liere

General contractor: Shaw-Lundquist Associates

Glazing, glass "skycubes," and flooring: W.L. Hall

Window systems: Wausau

Architectural metal panels: Millennium Tiles

Concrete work: Artstone

Ceilings: Hunter Douglas

Acoustical deck: Epic

Millwork: Aaron Carlson

Photographer: Paul Crosby

Brunsfield North Loop

Page 40

Location: Minneapolis, Minnesota

Client: Brunsfield America, Inc.

Architect: Snow Kreilich Architects

Design principal: Matthew Kreilich, AIA

Project designers: Pauv Thouk, AIA; Kar-Keat Chong, Assoc. AIA

Project manager: Kar-Keat Chong, Assoc. AIA

Project architects: Tyson McElvain, AIA; Mary Springer, AIA

Project team: Pauv Thouk, AIA; Carl Gauley, Assoc. AIA; Cameron Bence, Assoc. AIA; Michael Heller, Assoc. AIA; Andrew Dull; Don Vu, Assoc. AIA; Meggen Skilling

Energy modeling: The Weidt Group

Structural engineer: Meyer Borgman Johnson

Civil engineer: Pierce Pini + Associates

Interior designers: Brunsfield America; Snow Kreilich Architects; Cy Winship Design

General contractor: Greiner Construction

Exterior architectural metal cladding: Dri-Design; Firestone

Storefront system: CMI Architectural

Stone countertop, unit cabinetwork, and millwork: Elevate

Bathroom tile: Florim USA

Common space carpet: Desso; Bolyu

Unit resilient flooring: Tuff Plank

Window systems: Andersen Windows

Aluminum balconies: Endurable Products

Custom exterior and interior wood benches: Willie Willette Works

Concrete work: Gresser

Exterior plaza pavers: Wausau Tile

Elevator: Kone

Signage: Serigraphics

Custom Cor-Ten fence: Design Fugitives

Property management: Steven Scott Management

Photographer: Paul Crosby

Wood House

Page 42

Architect: Brininstool + Lynch

Landscape architect: Coen + Partners

Structural engineer: Goodfriend Magruder Structure, LLC

Civil engineer: Moshe Calamaro & Associates, Inc.

Mechanical engineer: AA Service Company

General contractor: Goldberg General Contracting, Inc.

Landscape contractor: The Garden Consultants, Inc.

Photographer: Christopher Barrett

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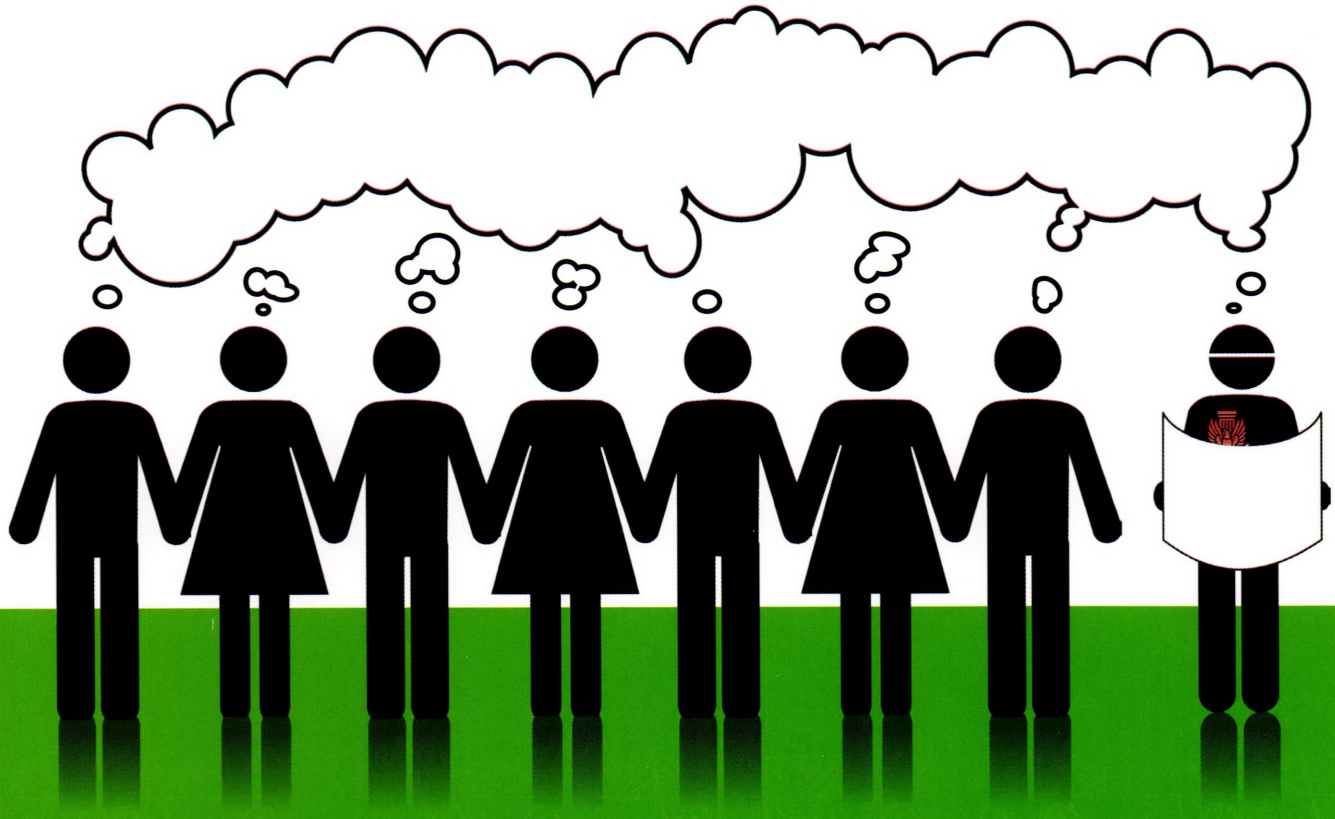
"One of my favorite spaces at the Walker is the Medtronic Gallery, originally known as Gallery 7. The smallest of our galleries, it nevertheless has a grandness and clarity afforded by its stately proportions and floor-to-ceiling windows. This exposure was architect Ed Barnes' 'light at the end of the tunnel' schema for the 1971 Walker; visitors ascending a spiral of nearly windowless white galleries end their journey in a voluminous, light-filled space. With its view of the Minneapolis skyline, Gallery 7 offers visitors a reorientation to their surroundings, a return to urban reality.

"For me, the beauty of this minimalist space is amplified by the current installation, 'Gallery 7,' by artist Liz Deschenes. A nod to the gallery's past lives, it consists of a row of rectangular panels, some acrylic and printed with blue digital pigment and others metallic and treated with light-sensitized chemicals. Working with the most elemental aspects of photography—chemicals, light, and plates—the artist has cast the room itself as a kind of camera, its vast window wall an aperture. Visitors are not subjects but rather restless witnesses to the very slow development (to borrow a phrase from the photographic process) of the work over the course of a year as panels oxidize and colors shift."

ANDREW BLAUVELT
Senior Curator
Design, Research, and Publishing
Walker Art Center

Photograph by Chad Holder



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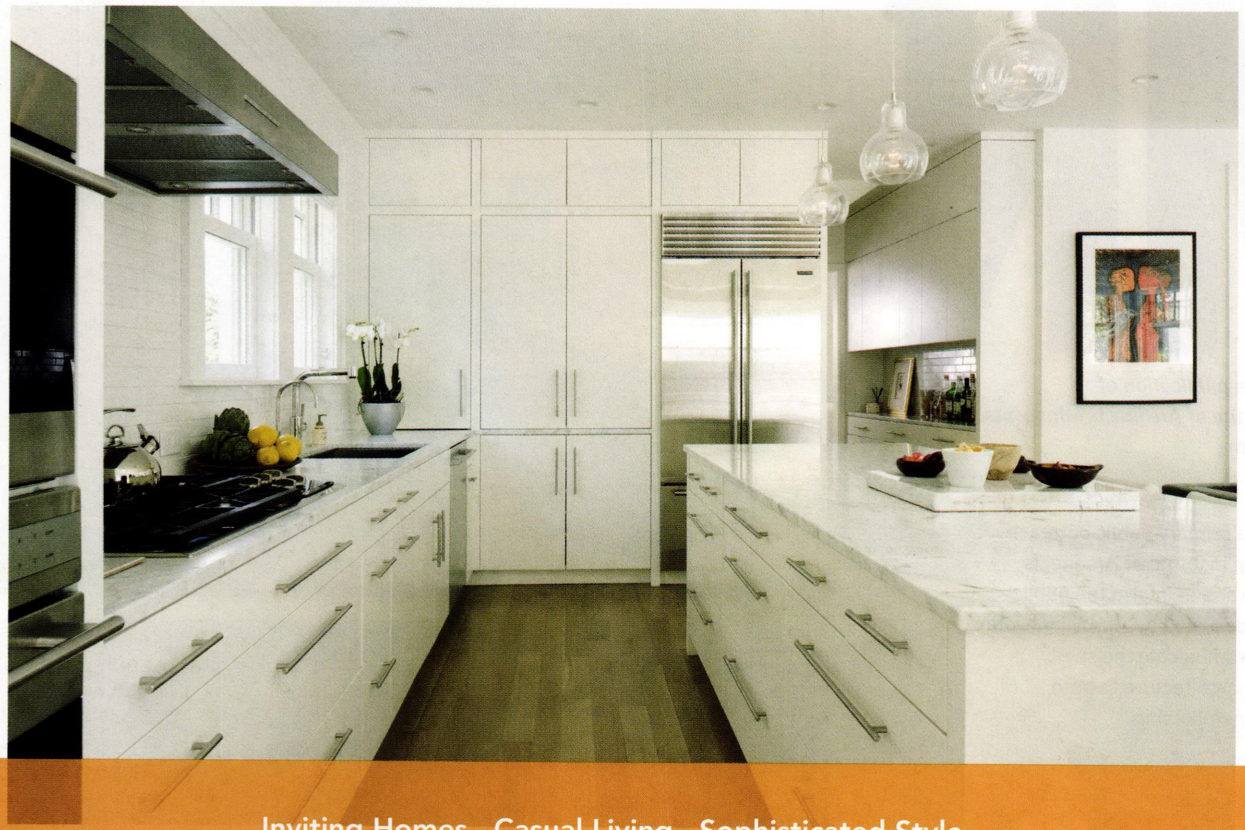

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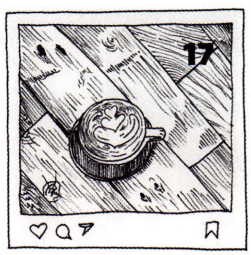

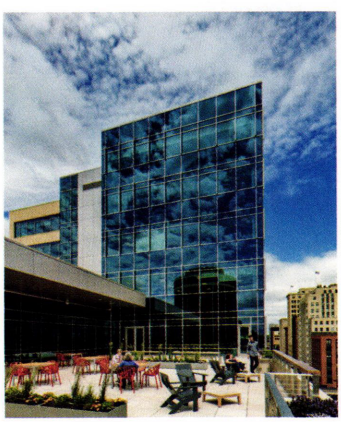

ON THE COVER
maurices Headquarters
Duluth, Minnesota

"With its natural beauty and active working harbor, Duluth is a photographer's delight," says **Paul Crosby**. "It can also offer four seasons in one day. The weather during our photo session morphed from fog into rain into a cloud-dappled blue sky—perfect conditions for a few afternoon shots of the maurices terrace."

Features

21 *New North*
By John Reinan

Three high-profile projects—an office tower, a municipal building renovation, and a transportation hub—bring a wave of new energy to downtown Duluth.

maurices Headquarters
page 22

St. Louis County Government Services Center
page 28

Duluth Transportation Center
page 31

34 *Grandeur on the Range*
By Frank Edgerton Martin
Photography by Pete Sieger

The story of how Hibbing, Minnesota, came to build one of the grandest high schools in the country in the early 1920s—and why the original design remains largely intact as it approaches the century mark.

40 *Director of Development*
By Joel Hoekstra

St. Paul has had more than its fair share of transformative building and infrastructure projects since 2005. Three-term mayor Chris Coleman has had a hand in many of them. "Cities have to be continuously reinventing themselves," he tells *Architecture MN*. "They don't work otherwise."

Site Seeing

Summer is high season for architecture tours. If you happen to spot a group of 10 to 15 people all looking up inside the Mill Ruin Courtyard in Minneapolis, or on the grounds of Glensheen in Duluth, or in front of the Mayo Clinic's Plummer Building in Rochester, it's very likely there's someone in the middle of the cluster who knows an awful lot about the building's design, construction, and cultural history.

I got to thinking about architecture tours and tour guides during a recent road trip to Des Moines with three photographer friends. Camera gear in tow, Morgan Sheff, Pete Sieger (pages 34 and 68), Pete VonDeLinde, and I visited a handful of notable modern buildings, including the Des Moines Art Center, which itself represents three distinct eras of 20th-century architecture. Watching these three pros quickly scout the sites—and, in the case of the art center, the interiors—reminded me of what architectural photographers can teach us. They're not experts in design, but they know how to *see* it in a way that best reveals a building's aspirations.

They're also passionate about their subject matter. On our last night in Des Moines, we camped out across the street from a beautifully renovated midcentury mid-rise, holding out hope that the sun would make its way around a neighboring tower and illuminate the north facade before it set (an app told us we were in for a nail-biter). Cameras stood at the ready, clustered on tripods—until Morgan returned from the sculpture-court enclosure on the opposite side of the building. "The lights are on, and it's perfect," he said, walking quickly. Translation: Get there now, before the twilight moment is lost. Our tripods were collapsed and on the move in a matter of seconds.

If you're curious, the results can be viewed at @archmnmag on Instagram.

Now I've got it in my head that *Architecture MN* should organize a few photographer-led tours this summer and fall. Think about it: Tour-goers would get a unique perspective on architecture, and perhaps also a few tips on how to up their Instagram game. The only downside I can see is that our guides would surely all insist on scheduling the tours for the golden hours, when sunlight is its warmest and softest. Is anyone up for a 5:09 A.M. circuit?

Christopher Hudson
hudson@aia-mn.org

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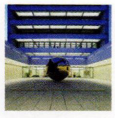

Des Moines design tour on Instagram
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Regional Director

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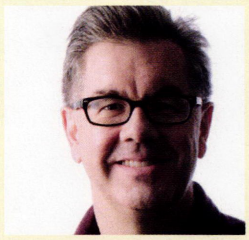
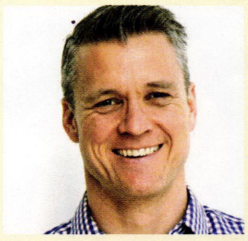
Executive VP

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

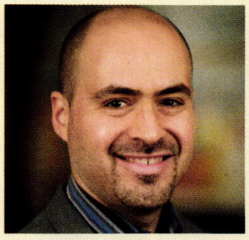
AMY GOETZMAN is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.



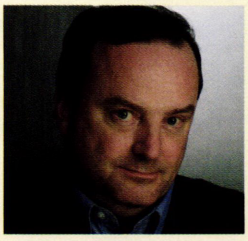
JOHN REINAN, a reporter for seven newspapers from Alaska to Florida, also spent nearly a decade marketing high-end architectural products.



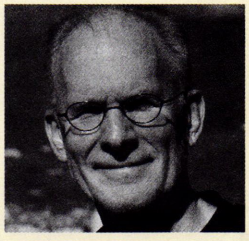
Minneapolis writer **JOEL HOEKSTRA** contributes frequently to *Architecture MN*.



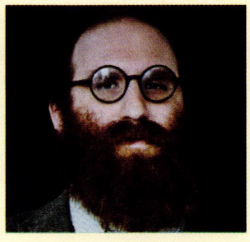
ERNESTO RUIZ-GARCIA, AIA, is vice president and design director at Opus AE Group and a fine art photographer specializing in landscape and travel images.



FRANK EDGERTON MARTIN is a veteran contributor to *Architecture MN*, *LAM*, and other design journals. He specializes in historic landscape preservation and teaches in the Publications Design program at the University of Baltimore.

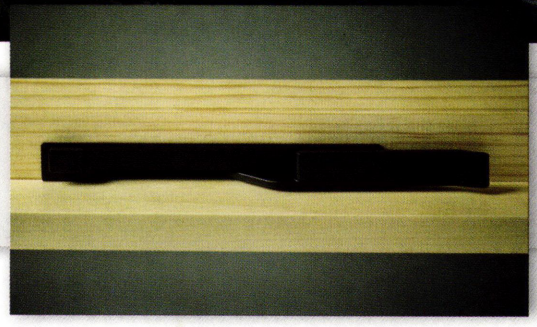


PETE SIEGER is a Minneapolis architectural photographer.



ANDY STURDEVANT is a writer and artist living in Minneapolis. He is the author of *Potluck Supper with Meeting to Follow* and *Downtown: Minneapolis in the 1970s*.

The evolution of contemporary: Kolbe's VistaLuxe Collection with Evo operator.



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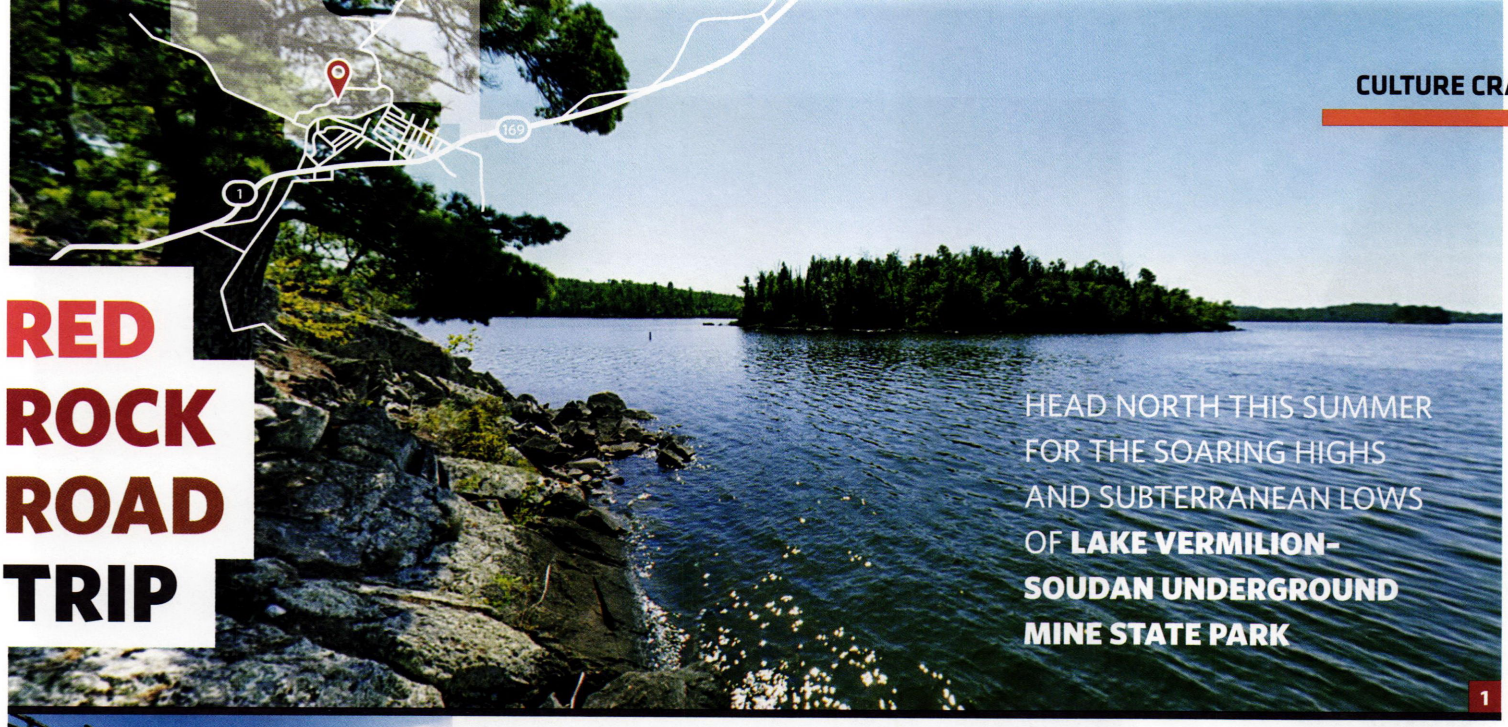
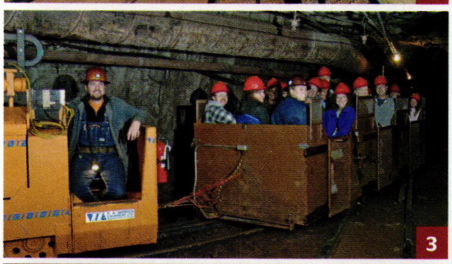
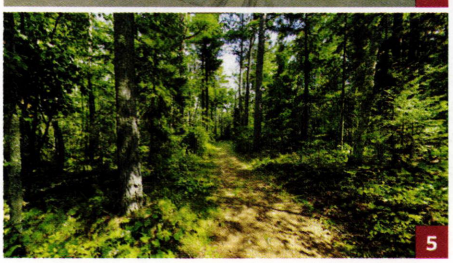


HEAD NORTH THIS SUMMER FOR THE SOARING HIGHS AND SUBTERRANEAN LOWS OF **LAKE VERMILION-SOUDAN UNDERGROUND MINE STATE PARK**



Lake Vermilion–Soudan Underground Mine State Park
dnr.state.mn.us/state_parks

The underground mine tours run daily through September and on weekends into October.



PHOTOS COURTESY OF MINNESOTA DNR

In the 1940s, *National Geographic* named Lake Vermilion one of the 10 most scenic lakes in America. Top 10! Have you seen it yet? If not, time for a drive. Lake Vermilion–Soudan Underground Mine State Park opened as a combined park in 2015 (alone, Soudan has been open for 54 years), and new infrastructure is making this astonishing part of Minnesota more accessible every year. This summer, a 33-site campground will open with a state-of-the-art sanitation building featuring a gray-water recovery system. So reserve a spot and head to the Iron Range.

Go High

The craggy Iron Range landscape is best appreciated from a high point. Hikers and bicyclists can catch sweeping vistas of old-growth forests, iron-infused red-rock ridges, and vast mine pits that once held millions of tons of ore. Inside the park, try the Hiking Club Trail, which runs along the rim of open mine pits and offers spectacular views of mature forest and exposed geology. Or view all that greenery and rock from the water: More than 10 miles of undeveloped shoreline make Vermilion breathtakingly beautiful.

By the end of 2017, the Iron Range will have a new high point: A 1,150-foot-long bridge with a separate lane for trail users will span the abandoned Rouchleau Pit on Highway 53. At 220 feet high, this unique feat of engineering will be the highest bridge in Minnesota.

1. The rocky shoreline of Lake Vermilion's Cable Bay. 2. Crusher House, where ore was brought by rail to be crushed into smaller chunks. 3. Soudan Underground Mine tour. 4. University of Minnesota high-energy physics laboratory. 5. Hiking Club Trail Loop.

Go Low

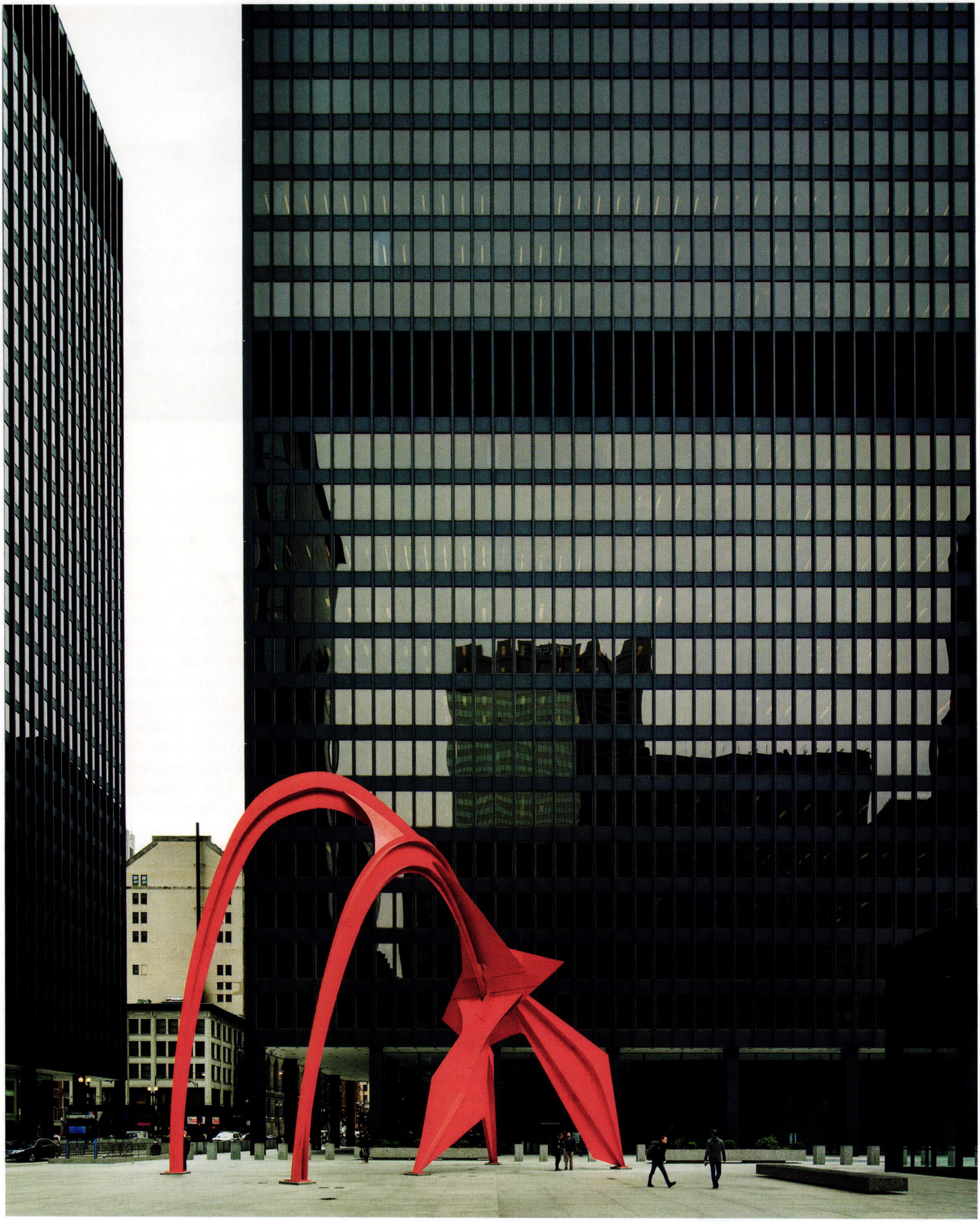
Summer visitors can explore the underworld by touring the Soudan Mine, where millions of pounds of iron ore were pulled from the earth during the heyday of steel mining. Getting there is half the fun: You'll first don a hard hat and travel a half-mile underground in a miner's cage, then ride an underground railroad nearly another mile. Once you are deep inside the mine, you'll see the ingenious techniques miners used to quarry high-grade ore from 1882 to 1962, when the Soudan Mine closed.

"Our tour isn't a canned spiel—it's very much an interpretive tour," says park manager Jim Essig. "It may cover mining history, geology, or the ethnic history of the melting pot of miners who worked here, depending on the interests of the guide and the group. It's never the same."

Come Again

Over the next 15 years, Minnesota's newest state park will continue to evolve. Essig says new infrastructure will ultimately include an information kiosk, new trails, a picnic shelter, and an interpretive center. But the star attractions—water, woods, and rocks—have been there all along. "I've seen kids' eyes opened to physics, geology, and biology in this environment," says Essig. "Spending time here can inspire careers and change lives. It's truly an incredible place."

–Amy Goetzman



ARCHITECTURAL RESOURCES INC. (ARI)

A Q&A with the architecture and engineering firm commissioned to restore the historic Hibbing High School auditorium

ARI's leadership team includes interior designer Katie Hildenbrand (far left) and architect Mark Wirtanen, AIA (far right).

PETE SIEGER

WHAT WAS YOUR FIRST PROJECT AT HIBBING HIGH SCHOOL? We've been working at the high school for over 60 years. Our first project was most likely assisting with repairs and restoration of all the pieces to the cornice. **AND YOUR NEXT PROJECT?** Restoration of the auditorium, in two phases. **FAVORITE AUDITORIUM DESIGN FEATURE OR FURNISHING:** The Tiffany stained-glass fire-hose storage cabinets and exit signs. These are original pieces to the auditorium. **IS THE SCHOOL IN WALKING DISTANCE FROM YOUR HIBBING OFFICE?** Yes! Just over 200 yards from our back door. **BEST-KEPT ARCHITECTURAL SECRETS IN NORTHERN MINNESOTA:** Weber Music Hall at the University of Minnesota Duluth (page 68) and St. Louis County Courthouse in Hibbing leap to mind. **NICEST THING A CLIENT OR COLLABORATOR EVER SAID ABOUT YOU:** "You must love your job!" **STAFF EXTRA-CURRICULARS:** Curling, professional bowling, and a wide array of charitable efforts. **RECENT VOLUNTEER ACTIVITY:** Stuffing backpacks at a United Way of Northeastern Minnesota Buddy Backpacks event in Chisholm. The program provides a backpack filled with nutritious, nonperishable, child-friendly food items to local children at risk of going hungry over the weekend. **RECENT TRAVEL THAT INSPIRED YOU:** Barcelona, Palm Springs, South Bend, and Eveleth. Inspiration is everywhere. **SOMETHING IMPORTANT YOU LEARNED FROM A CLIENT:** To always be honest. **ARCHITECTURAL HEROES:** Lundie, Wright, Neutra, Lautner, and Stern. **HOW IS YOUR FIRM CHANGING?** We're getting younger, faster, and smarter.

FAST FACTS

FOUNDED: 1972

CITIES: Hibbing and Duluth

NUMBER OF EMPLOYEES: 26

AREAS OF SPECIALTY: Architecture, mechanical and electrical engineering, interior design, landscape architecture, construction administration, and project management

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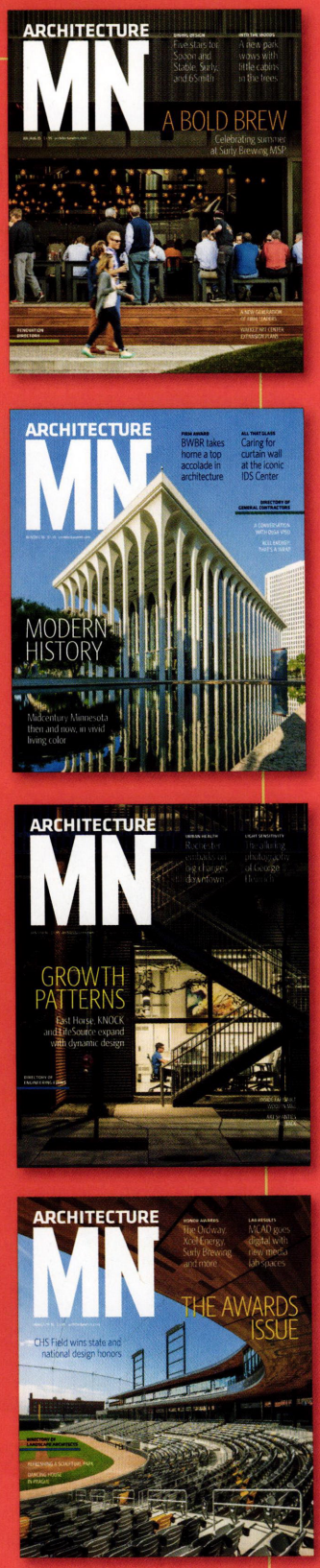
- Overall Excellence
- Overall Design
- Cover Design–Nov/Dec 2015
- Profile Article–"High Modern," Nov/Dec 2015



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AIA Minnesota

The new facility includes a café, a museum store, an **event lobby**, night-sky observation stations, and a green-roof terrace; exhibit spaces, science classrooms, and interactive "discovery rooms"; and offices, curatorial workrooms, and art collection storage.

RENDERINGS PROVIDED BY PERKINS + WILL

One of the new Bell Museum's major draws is its 120-seat digital **planetarium and lecture hall**. Here, the scope of scientific exploration expands from the microscopic and human scale to the galactic.

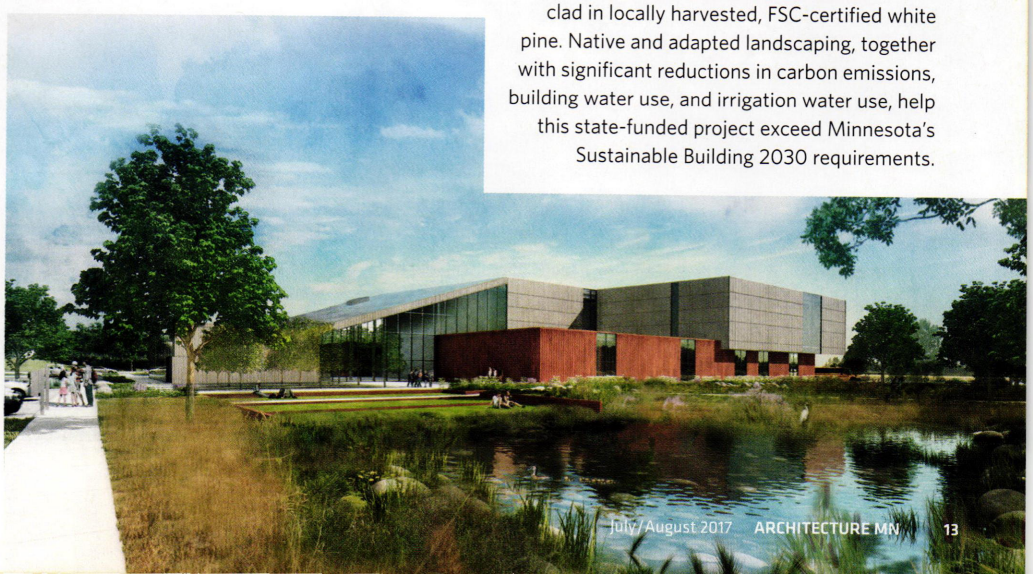
University of Minnesota

Bell Museum + Planetarium

PROJECT COMPLETION: SUMMER 2018

A natural history museum renowned for its wildlife dioramas undertakes a major change of scenery: a move from the U's Minneapolis campus to a new, larger facility on the St. Paul campus that embodies the environmental learning the museum aims to support

The **90,000-square-foot museum** is partly clad in locally harvested, FSC-certified white pine. Native and adapted landscaping, together with significant reductions in carbon emissions, building water use, and irrigation water use, help this state-funded project exceed Minnesota's Sustainable Building 2030 requirements.



Project team: Perkins+Will, architect, landscape architect, and interior designer; McGough Construction, construction manager; Palanisami & Associates, structural engineer; Pierce Pini & Associates, civil engineer; Michaud Cooley Erickson, mechanical, electrical, and plumbing engineer; Evans Sutherland, planetarium expert; Elert & Associates, AV/multimedia/technology consultant; Lerch Bates, vertical transportation consultant; Gallagher & Associates, exhibit designer

"The inflection point in the design—the day when it all clicked—was when we proposed lifting the living space to the second floor and having it cantilever over the base. Linda said, 'Oh. That's it!' Everything coalesced from there, including the interior's combination of a lofty central space and more intimate corners."

—Architect Alex Haecker, AIA

LINDALAND **Location:** Madeline Island, Wisconsin **Clients:** Linda and Warren Mack

Architect: AWH Architects **Builder:** Leslie Mack **Cost:** $500,000 **Completion:** July 2016

A Room Above

Architect Alex Haecker, AIA, recently designed a writer's retreat for architecture journalist Linda Mack on Lake Superior's Madeline Island. The structure is composed of a 25-foot-square living space cantilevered over a concrete-walled workshop below. Its hipped roof, overhanging eaves, red metal siding, and casement windows echo elements of the island vernacular while also lending the dwelling a storybook charm. Inside, oak timbers, Douglas fir rafters, and pine walls and ceiling—some of the wood harvested from the property, all of it milled on the island—offer visual warmth and comfort. South-facing, 12-foot-high windows catch light shimmering off the lake in the near distance.

A tall, dormered bay with south-facing windows accommodates a window seat for the dining table, while a second bay helps shape a cozy bed nook. Below, the workshop's canted walls accentuate the second-floor cantilever.

PHOTOGRAPHY BY GEORGE HEINRICH

"In a house I lived in during my senior year of high school, I had the attic room all to myself, and I did a lot of writing there. That image of 'a room above' stayed with me for almost 50 years. When I envisioned a writer's retreat on Madeline Island, I wanted an aerie—a place apart. Lindaland is that place. I climb the stairs and enter a room where the company is the trees and the sky. I am at home."

—Owner Linda Mack

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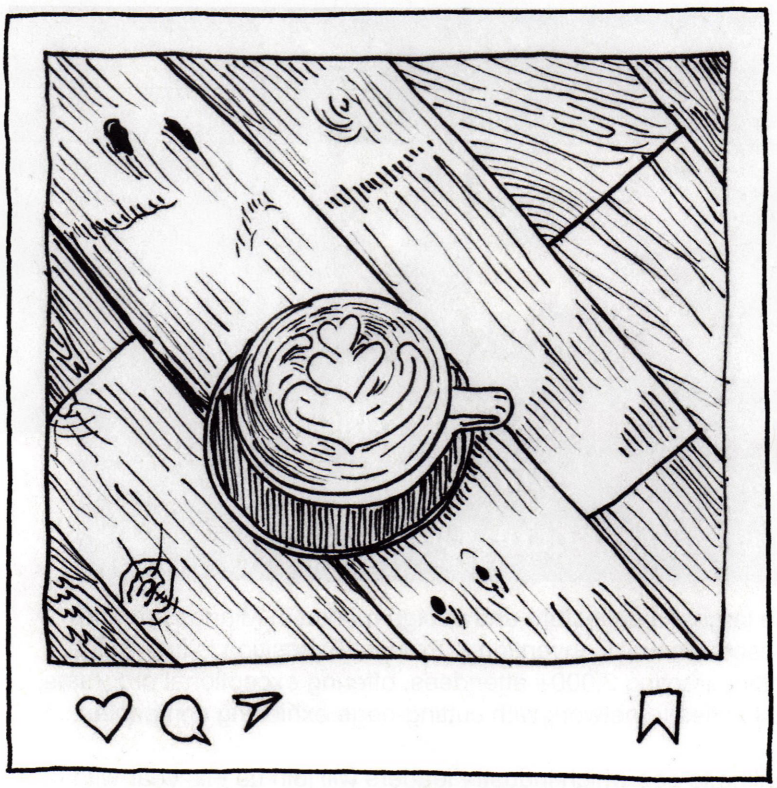
Timber!

A short, diverting history of the reclaimed barn wood era

Story and illustration by Andy Sturdevant



ON OR ABOUT DECEMBER 2009, RESTAURANT AND COFFEE SHOP INTERIORS CHANGED. The change was not sudden and definite. But a change there was, nevertheless; and, since I am stealing this whole paragraph from Virginia Woolf and she noted that you have to be a little bit arbitrary with these types of exercises, let's date it about the year 2009.

Walking into a restaurant or coffee shop that has opened in a major American city since 2009, you're very likely to be greeted by the sight of reclaimed barn wood. It doesn't have to be a restaurant or coffee shop (and, really, it doesn't have to be in America). It might be a bar, or café, or taproom, or distillery, or anywhere else in global cities where people in their 20s and 30s gather to work on laptops. You find heavy slabs of weathered wood acting as tabletops, or constituting the top of the bar, or mounted horizontally to the walls, as if the side of a barn has been lifted out of Stearns County, its planks reordered by size and hue, and the whole thing set sideways behind a row of liquor bottles or an espresso machine.

This is usually paired with exposed squirrel cage–style filament light bulbs hanging from the ceiling and—if the developer was lucky enough to build it all inside the sturdy bones of a 19th-century warehouse—exposed brick. Polished marble or vintage tile may also show up, but the wood and all the rust stains, warps, knots, and traces of paint remnants that came with it remain the primary attraction, the visual lynchpin around which the entire identity is oriented. Even buildings wholly unsuited to this type of treatment still prominently feature chunks of rustic timber shoehorned into cinderblock shells.

The trend creates a weird, uniquely 21st-century visual friction where people sit and drink in the types of office buildings their parents once worked in, decorated with the pieces of the barns their great-grandparents raised.

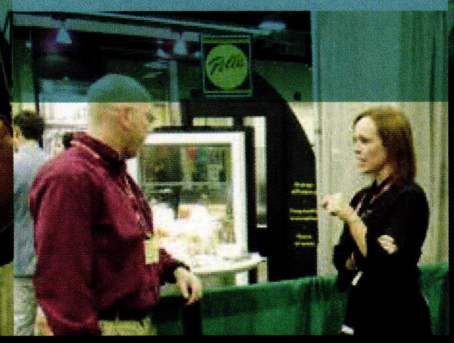
I am thinking here of the first time I wandered into a chic Northeast Minneapolis distillery carved out of a 1960s-era, light-industrial warehouse that would seem to call out for teak, Lucite, and stainless steel. Instead, I found myself amused and mystified by farm implements and gnarled wooden fixtures incongruously hanging from concrete walls that were probably decorated with ON THE JOB SAFETY BEGINS HERE posters as recently as a decade ago. It creates a weird, uniquely 21st-century visual friction where people sit and drink in the types of office buildings their parents once worked in, decorated with the pieces of the barns their great-grandparents raised.

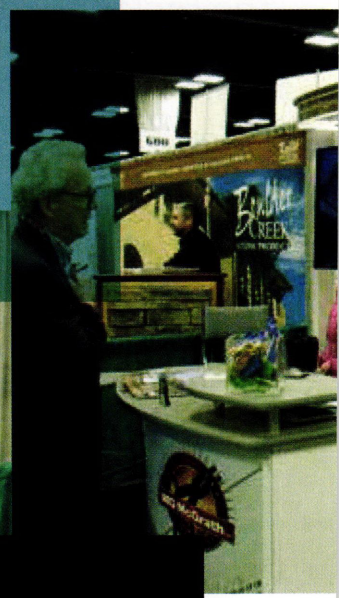
The look is one that, when as-yet-unborn location scouts are working on the period films set in our own time, will telegraph the idea of the Obama era as surely as an orange shag carpet tells you you're in Nixon's America, or a heavy fog of cigarette smoke and buzzing neon situates you on the margins of the postwar period. In chic, airy interiors defined primarily by people looking down at screens, heavy beams of wood act as a bulwark, a way to anchor the digital interface of the urban environment to a shorthand designation for the natural world.

>> continued on page 46

AIA Minnesota

It's time to show the architectural industries the best of what's new.





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For questions about booth space reservations contact Pam Nelson at 612-338-6763 or nelson@aia-mn.org.

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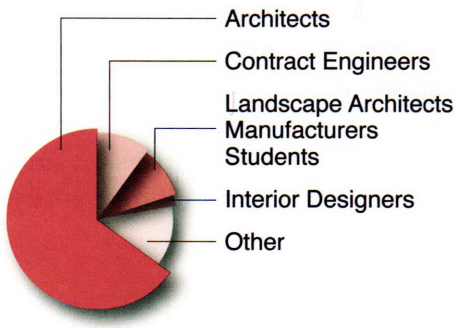


Other category includes:
Specifiers
Builders
Facility Managers
Graphic Designers
other related design & building professionals

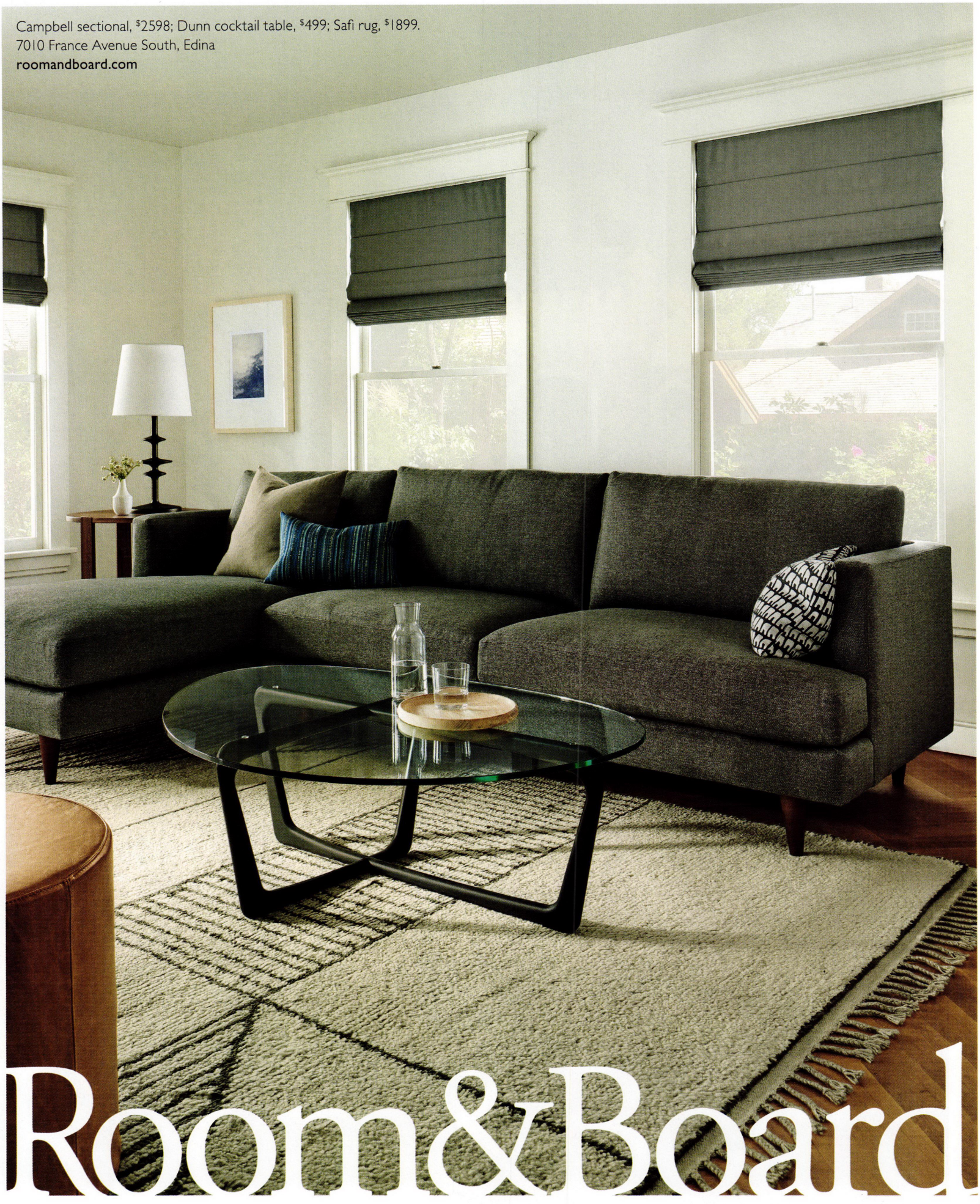
LIGHT *on the* LIGHTHOUSE

FOUR HUNDRED YEARS OF CONSTRUCTION by the Spanish and American militaries make San Juan, Puerto Rico's Castillo San Felipe del Morro a fascinating place. Its rich history is revealed in layers of structures, spaces, and textures in a constant play of light under the tropical sun. Construction started in 1539. The U.S. rebuilt the lighthouse shown here in 1908 after the original one was destroyed during the Spanish–American War.

The 70-acre grounds are usually bustling with kite flyers, picnickers, and joggers, but I had the place to myself when I arrived in total darkness around 5 A.M. I worked from an hour before sunrise until 30 minutes after, when this shot was captured. I framed this from a distance so I could use a telephoto lens to compress the layers, enhancing the contrast in textures as revealed in the warm morning light. This image offers a glimpse into the rich history of El Morro, a symbol of the island's compellingly dynamic past.

–Ernesto Ruiz-Garcia, AIA

ERNESTO RUIZ-GARCIA, AIA


Campbell sectional, $2598; Dunn cocktail table, $499; Safi rug, $1899.
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NEW NORTH

Stories by JOHN REINAN

All thriving cities experience surges of redevelopment in their downtown core. The latest wave of regeneration in downtown Duluth includes a dynamic new headquarters for a popular retailer, a government services building renovated for leading-edge sustainability, and a durable new transportation hub that keeps the city moving.

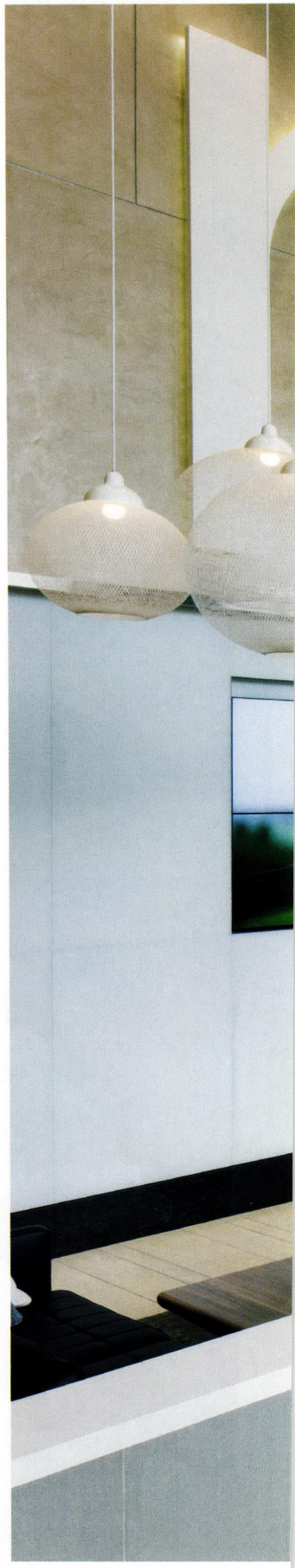
MAURICES

A Duluth-based retailer consolidates its several offices into an attractive new downtown high-rise that's big on natural light and harbor views

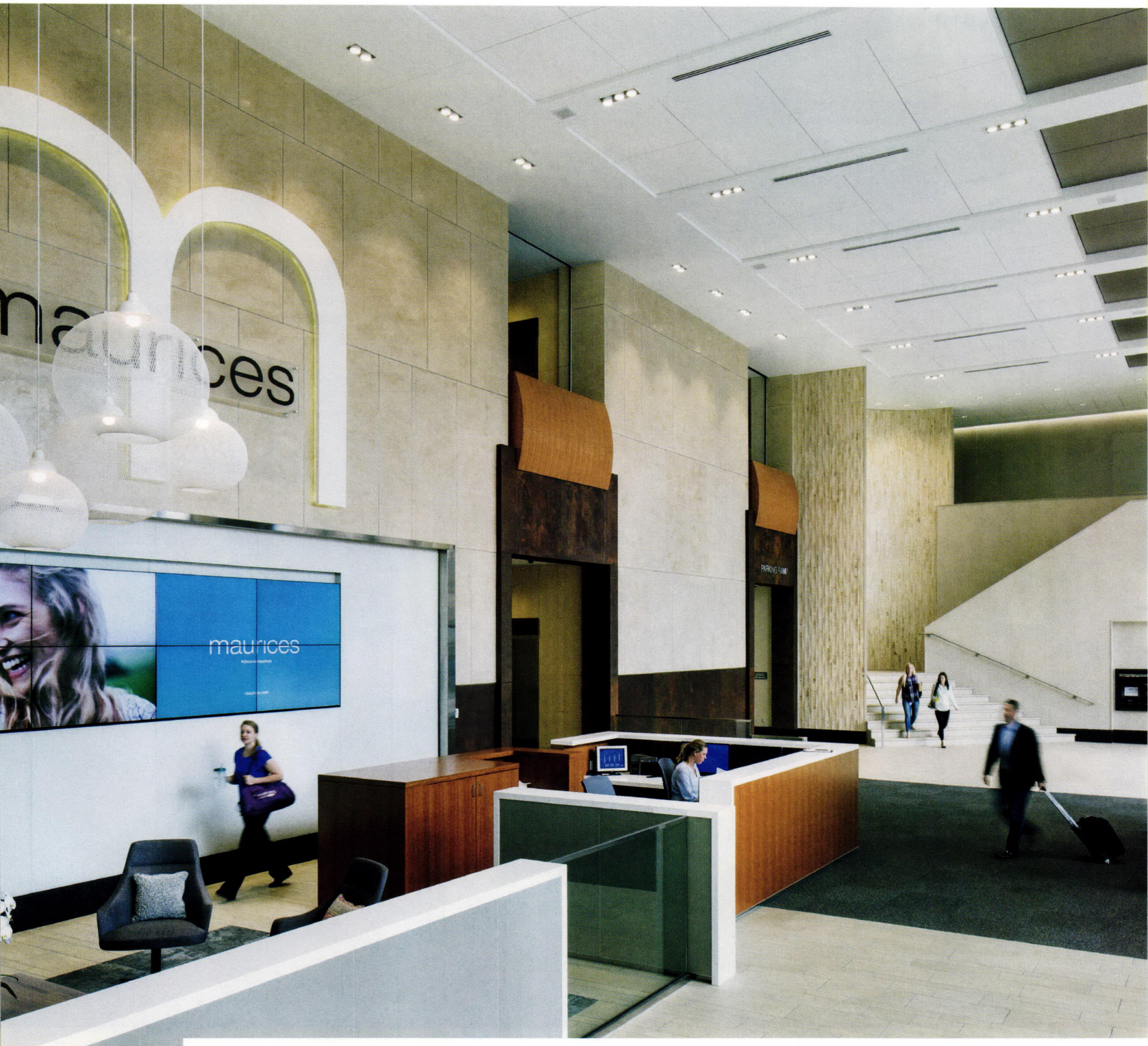
For generations, the shore of Lake Superior has been lined with lighthouses showing the way to ships on the Great Lake. Now the skyline of Duluth has a new, bright beacon showing the way to a revival of the city's core.

The new maurices headquarters, the largest commercial development in Duluth history, is at once bold and humble, modern and timeless. Its designers have transformed sturdy North Shore materials—brick, steel, wood, and glass—into an airy structure that announces itself emphatically, yet with a light touch.

"Because of its size and scale, maurices headquarters is a building with a strong presence both downtown and on the city skyline," says Terry Helland, AIA, principal and senior project manager at Minneapolis-based RSP Architects, the firm that designed the building's core and shell. "The form and the facade design are intentionally timeless to fit within the architectural fabric of Duluth."



The building includes a lofty entry (right) and skywalk circulation on the lower two floors, parking on levels three through six, and corporate offices on the upper floors.



MAURICES HEADQUARTERS (AND CITY OF DULUTH PARKING RAMP)

Location: Duluth, Minnesota

Client: maurices; City of Duluth

Architect—core, shell, and public spaces:
RSP Architects
rsparch.com

RSP principal-in-charge:
Terry Helland, AIA

RSP project lead designer:
Scott Aspenson, AIA

Architect—office interiors:
HGA Architects and Engineers
hga.com

HGA principal-in-charge:
Debra Barnes

HGA project lead designer:
Rich Bonnin

Energy modeling: Dunham

Structural engineer:
Meyer Borgman Johnson

Construction manager:
McGough Construction

Size: 450,000 square feet (180,000 for office interiors)

Completion: April 2016

Photographer: Paul Crosby

Reclaimed-wood floors give the otherwise modern "family room" a North Woods accent.

On the seventh floor, a large "family room" functions both as a cafeteria and as a casual spot for work and meetings.

Designers kept the workspaces simple and neutral. Generous glazing takes full advantage of the wide harbor views.

maurices got its start in Duluth more than 85 years ago. As the company grew from a local fashion retailer to a national presence with nearly 1,000 stores, it cobbled together an array of office space in several downtown buildings to house its expanding staff.

But the company feared its scattered workforce was costing it opportunities for connectivity and creativity. The new $80 million headquarters, with 11 stories and 180,000 square feet of office space, brings everyone together. The project also incorporates a publicly financed parking garage on floors three through six.

"It has created efficiencies and connections with people on a day-to-day basis," says maurices associate vice president Laura Sieger. "The thing that keeps coming through is how proud people are. They feel lucky to work here."

For the interiors, maurices wanted collaboration-friendly spaces, a flexible, work-anywhere feel, and a focus on health and wellness. Key to the design created by Minneapolis-based HGA Architects and Engineers are community gathering spaces throughout the building. On the seventh floor, a large "family room" functions both as a cafeteria and as a casual spot for work and meetings. In summer, workers can step out onto a large deck with views of the lakefront, Canal Park, and the Lift Bridge.

The headquarters includes a mock store (right) where designers test display ideas for the company's nearly 1,000 stores. The public lobby (below) features Venetian plaster and marble.

The theme is repeated on a smaller scale on each floor, where the elevator opens onto a "front porch" with a coffee-shop-like feel. Again, it's a place for maurices associates to connect in intentional and impromptu ways.

The interiors were also designed to serve as a canvas for creative work. The walls are covered in fashion photography and sketches and in clothing hanging from racks and grids. Because the work process and its products are inherently creative and colorful, the HGA team focused on restraint, with muted colors and natural materials.

"They're in the fashion business, and nothing goes in or out of fashion more quickly than color," says HGA vice president Rich Bonnin, the lead designer of the interiors. "They have walls and walls of product, things that represent what they do. So it kind of felt like the architecture inside needed to be a little more of a backdrop to that and support their creative work."

The building boasts a large fitness area, and bike storage in the parking deck. It also includes extensive space for education and training, along with a mock store that designers use to create the displays that will be rolled out in maurices stores nationwide. Light and views arrive from 360 degrees throughout the building, but energy efficiency wasn't sacrificed; LEED certification is expected soon.

"maurices made a very conscious decision to stay in downtown Duluth," says Helland. "They could have moved out to the edge, but they made a commitment to be located in the heart of the business district." It's a decision that everyone who visits this building will applaud. ***AMN***

"maurices wanted to create a world-class building that felt like Duluth but could be in any major city," says HGA lead designer Rich Bonnin.

In summer, workers can step out onto a large deck with views of the lakefront, Canal Park, and the Lift Bridge.

ST. LOUIS COUNTY
GOVERNMENT SERVICES CENTER

St. Louis County and architecture firm Perkins+Will blend advanced sustainability and comfort in their renovation of a 1980s municipal building in downtown Duluth

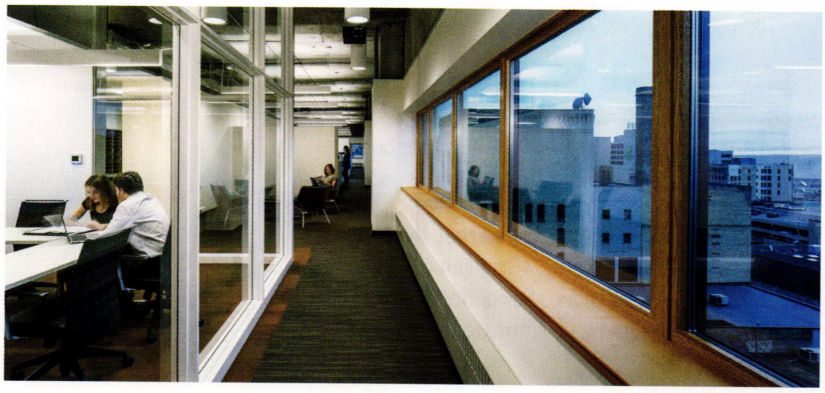
The building's simple, sturdy exterior gave no hint of the traffic-flow issues plaguing the interiors. The renovation created a more cohesive and secure arrangement of public and employees spaces.

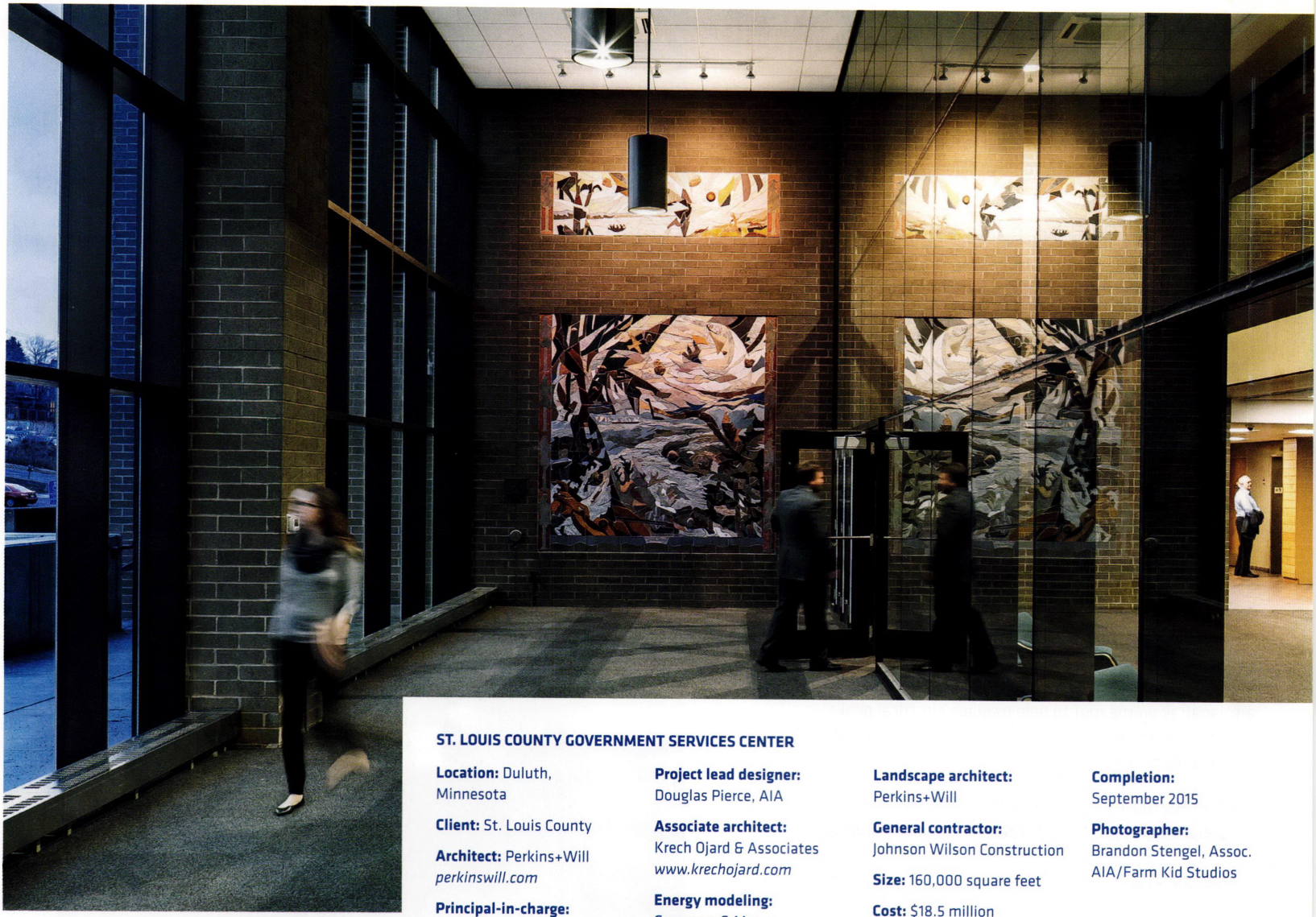
They say real change must come from within. That was the idea behind a complete interior renovation of the St. Louis County Government Services Center in Duluth. The existing structure, built in 1981, is a standard-issue government building of its era: a post-tensioned concrete frame, with concrete block walls faced in brick. From the outside, bland but sturdy. Inside was a different story.

"It was an energy hog," says Tony Mancuso, the county's property management director. Poor heating and ventilation left some workers freezing while others roasted. In recent years, the county logged more than 500 indoor air-sickness complaints. The traffic flow was terrible, with limited views to the outside. A small front entrance that opened onto customer-service windows

With public art and interior finishes evoking the North Shore, "we were able to take an inexpensive building and make it feel grand," says Perkins+Will's David Dimond, FAIA.

Below: Designers added interior volume around the perimeter of the floors by raising the ceilings. Bottom: The main entrance and lobby transformed from a bottleneck into a grand atrium that's both welcoming and energy efficient.





ST. LOUIS COUNTY GOVERNMENT SERVICES CENTER

Location: Duluth, Minnesota

Client: St. Louis County

Architect: Perkins+Will
perkinswill.com

Principal-in-charge: David Dimond, FAIA

Project lead designer: Douglas Pierce, AIA

Associate architect: Krech Ojard & Associates
www.krechojard.com

Energy modeling: Gausman & Moore

Landscape architect: Perkins+Will

General contractor: Johnson Wilson Construction

Size: 160,000 square feet

Cost: $18.5 million

Completion: September 2015

Photographer: Brandon Stengel, Assoc. AIA/Farm Kid Studios

An elegant, two-story glass atrium welcomes visitors and serves as an airlock, while workers benefit from dramatic improvements in daylighting and views.

was constantly bottlenecked, and public services were spread over four floors, an arrangement that both confused clients and created security issues.

When an economic analysis showed that the building would cost the county about $45 million to operate over the next 20 to 30 years, the county board of commissioners decided it was time to put its own house in order.

Now, after an $18.5 million interior renovation, the 160,000-square-foot structure uses 36 percent less energy than before. The county has been able to bring together employees who once worked in five separate buildings. An elegant, two-story glass atrium welcomes visitors and serves as an airlock, while workers benefit from dramatic improvements in daylighting and views. Public access is concentrated on two floors, improving services *and* security.

With public art and interior finishes evoking the North Shore, "we were able to take an inexpensive building and make it feel grand," says David Dimond, FAIA, project principal for the Minneapolis office of global design firm Perkins+Will. "We were able to enhance the public stature of the building, rather than having it feel like the cheapest structure in town."

All agreed that the building had "really good bones," as Mancuso says. The goal was to open the interior up to allow for more daylighting and more flexible use while also bringing the structure up to modern energy-efficiency standards. To improve the building's energy performance, the architects specified new triple-pane, gas-filled windows, as well as a white membrane roof insulated to R50. The building uses LED lighting throughout; according to Perkins+Will architect Douglas Pierce, AIA, it's the first full-scale application of LED lighting in a major Minnesota office building. There's a solar array on the roof to help manage electrical peaks, and the break room features chairs made from recycled plastic soda bottles.

Another key move was the installation of a variable refrigerant flow system. VRF systems, popular in Europe

>> *continued on page 52*

With a 30 kW solar panel installation and an array of wind generators, the rooftop is a veritable garden of renewable-energy technology.

RENDERING PROVIDED BY PERKINS+WILL

DULUTH TRANSPORTATION CENTER

Architecture and engineering firm LHB fits an easy-to-navigate, light-filled, and durable new transportation hub into a tight downtown site

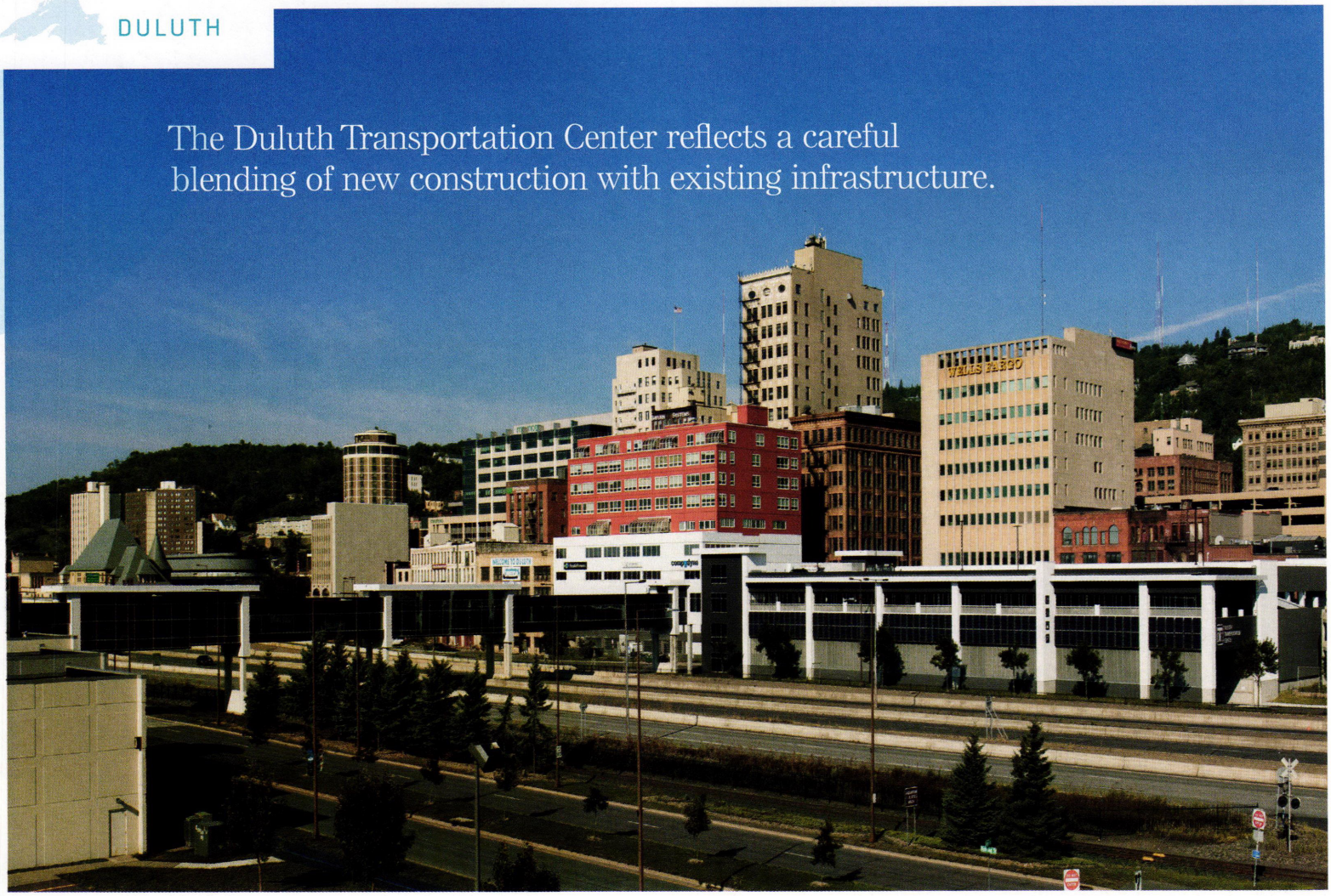
The main lobby area features durable recycled materials. The architects made transparency and visibility a priority, both for passenger convenience and for security reasons.

PAUL CROSBY

When architects at LHB sat down to design a new transportation center for Duluth, they had to consider dramatic elevation changes in the downtown site, the need to keep buses running during construction, integration with the city's skywalk system, and . . . hockey sticks.

The lights had to be above hockey-stick height, and the materials had to be hockey-stick resistant. That's because the transportation center is the main skywalk connection to AMSOIL Arena, home of University of Minnesota Duluth hockey as well as countless other puck-related events.

The Duluth Transportation Center reflects a careful blending of new construction with existing infrastructure.



JEFF FREY & ASSOCIATES

The way the design team handled that issue was simple yet effective: They raised the skywalk's ceiling by about five feet and widened it by almost three feet, not only keeping things safe from sticks but also adding much-needed volume and light to the passage. The entire transportation center, finished earlier this year at a cost of nearly $29 million, reflects that careful blending of new construction with existing infrastructure.

Although an existing building and parking deck were demolished for the project, the new center had to make use of an existing retaining wall as well as incorporate several skywalks. And it all had to fit in a tight footprint on Michigan Street in an historic area of downtown.

The previous, cramped transit center had separate facilities for eastbound and westbound traffic, creating a bottleneck in the area, says Dennis Jensen, general manager of the Duluth Transit Authority. "There were

>> *continued on page 50*

Fit into a tight downtown site, the new transportation center brought together transit routes that once operated out of two separate facilities.

JEFF FREY & ASSOCIATES

The design team raised the skywalk's ceiling by about five feet and widened it by almost three feet, adding much-needed volume and light to the passage.

PAUL CROSBY

DULUTH TRANSPORTATION CENTER

Location: Duluth, Minnesota

Client: Duluth Transportation Authority

Architect: LHB, Inc.
www.lhbcorp.com

Principal-in-charge: Kevin Holm, AIA

Project lead designer: Aaron Kelly, AIA

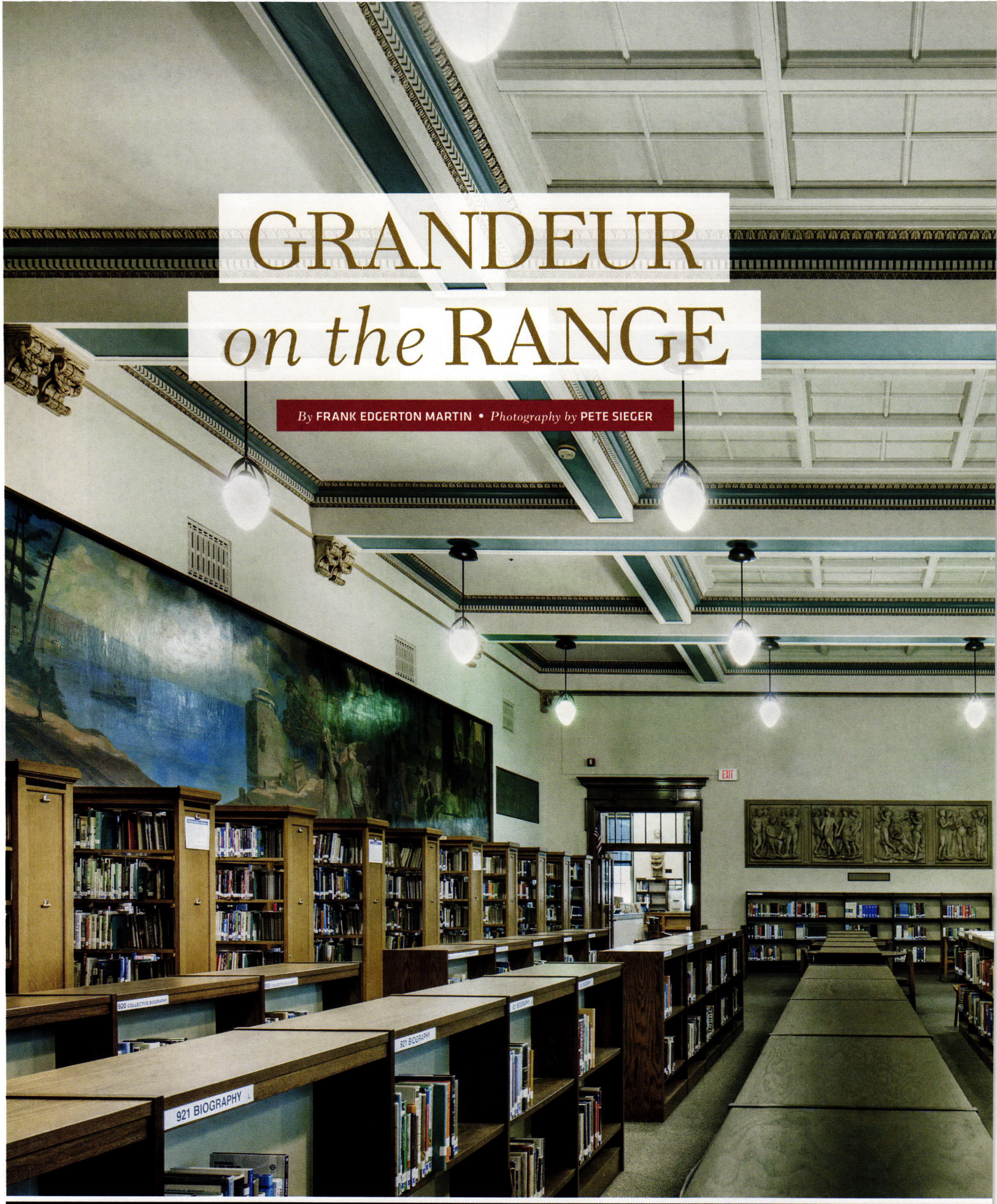
Energy modeling: The Jamar Company

Construction manager: M.A. Mortenson

Size: 144,605 square feet

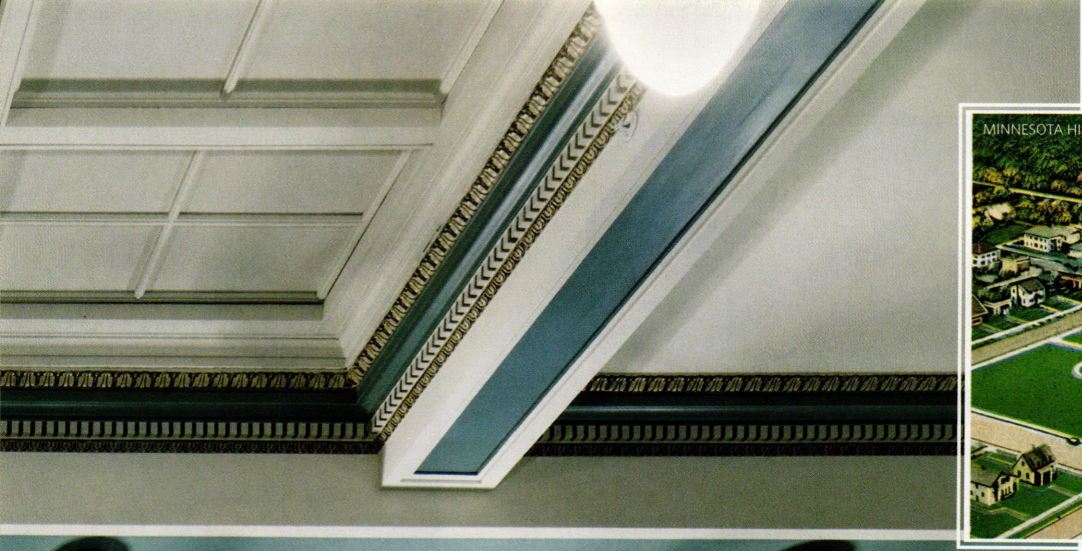
Cost: $28.8 million

Completion: February 2017



GRANDEUR *on the* RANGE

By **FRANK EDGERTON MARTIN** • *Photography by* **PETE SIEGER**



Left: A striking 60-foot-long mural, **The Iron Industry,** *graces the west wall of the library. Above: A 1930s postcard showing the high school's monumental scale at the edge of the forest.*

Past and present merge at historic Hibbing High School, an Iron Range gem

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.

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."

Expansive windows dominate the brick building's Jacobean Revival facade. Throughout the year, daylight fills classrooms and corridors.

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.

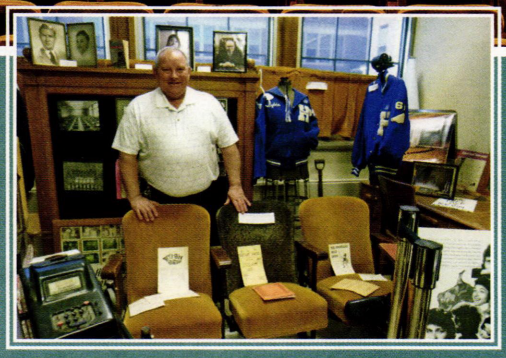
This strong sense of circulation, natural light, and public space is characteristic of many great American art museums, including McKim, Mead & White's Minneapolis Institute of Art. But it's rare to find it in a school. Hibbing High School also has a touch of Broadway: The 1,800-seat auditorium is modeled 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, Assoc. 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."

ORE AND LORE

How did this lavish building come to Hibbing? The answer is twofold: the immense value of the region's iron ore deposits, and the civic willingness to tax it. The ore was so valuable that, in 1919, the Oliver Iron Mining Company paid to move the entire town of Hibbing to expand the Hull-Rust-Mahoning open pit. Hibbing High School moved to a new building designed by William T. Bray (1868–1959), who began his career working for noted Duluth architect Oliver G. Traphagen and went on to design schools across the Iron Range.

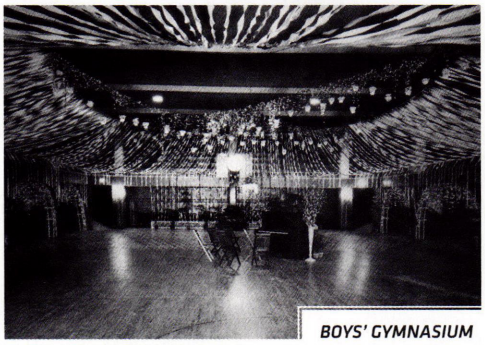
The semi-vaulted auditorium lobby is ornamented with a 100-foot-long bas-relief ceiling.



MIRANDA SCHWARTZ

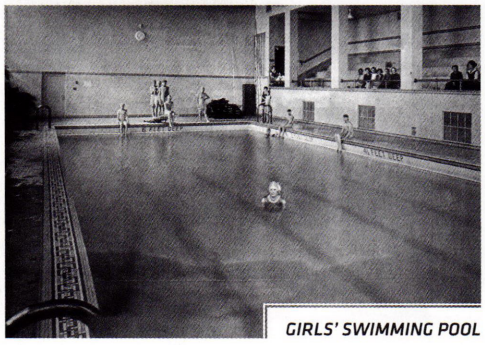
Longtime buildings and grounds director Joe Arthurs stands among various artifacts in the school's "history room."

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.



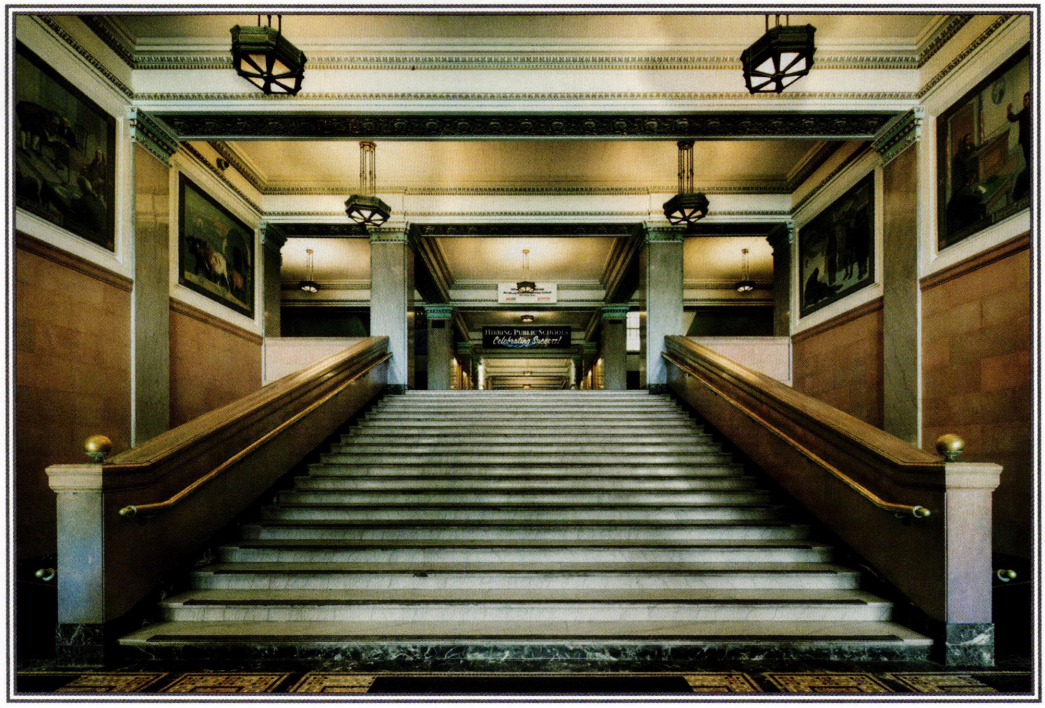
MINNESOTA HISTORICAL SOCIETY

BOYS' GYMNASIUM



MINNESOTA HISTORICAL SOCIETY

GIRLS' SWIMMING POOL



Above: The entry's expansive marble staircase features newel posts topped by brass globes. Six large paintings depicting the history the state and country line the walls. Top left: School dances were always held in the Boys' Gymnasium. Bottom left: The original indoor swimming pool remains intact today.

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.

The lore is that building a palatial high school was part of Hibbing's deal with Oliver Mining for relocation. But what really happened was that Hibbing and other communities were already heavily taxing the assets of the mining companies.

Architectural historian Lawrence J. Sommer, former director of the St. Louis County Historical Society, explains that this was an era "when state and local taxation policies filled the coffers of Mesabi Range communities like Hibbing and encouraged the construction of elaborate public buildings." In 1920, the Hibbing School District had an assessed valuation of $135 million with annual revenues of $1.4 million—one of the largest per capita in the country.

LIVING LEGACY

Hibbing is a prime spot for a cultural landscape tour, not just for its extraordinary high school and historic mining landscapes but also for its public buildings from many periods, including the Streamline Moderne Memorial Auditorium and the modernist public library designed by noted Hibbing architect E.A. Jyring (1905–92).

After 93 years, Hibbing's E-shaped, four-story high school remains largely intact, partly because its high ceilings allowed for updates such as cabling and HVAC with minimal intrusions. Mark Wirtanen, AIA, a principal with Architectural Resources Inc. (ARI) in Hibbing, didn't attend the school, but he says he is "impressed by how many people want to see and experience it, and how the students for generations have respected it." ARI is leading a renovation of the auditorium this year (page 11).

Now serving only about a third of the 1,500 students for whom it was designed, Hibbing High School retains its grandeur. For decades, watchful facilities directors such as Joe Arthurs and Bob Kearney have kept an eye on historic details. Arthurs, the school's current director of buildings and grounds, is known for giving impromptu tours highlighting the original hallway lamps, stained-glass doors on the fire hose cabinets, and built-in display cases. In many historic buildings, especially on campuses, these features are often swept away over time.

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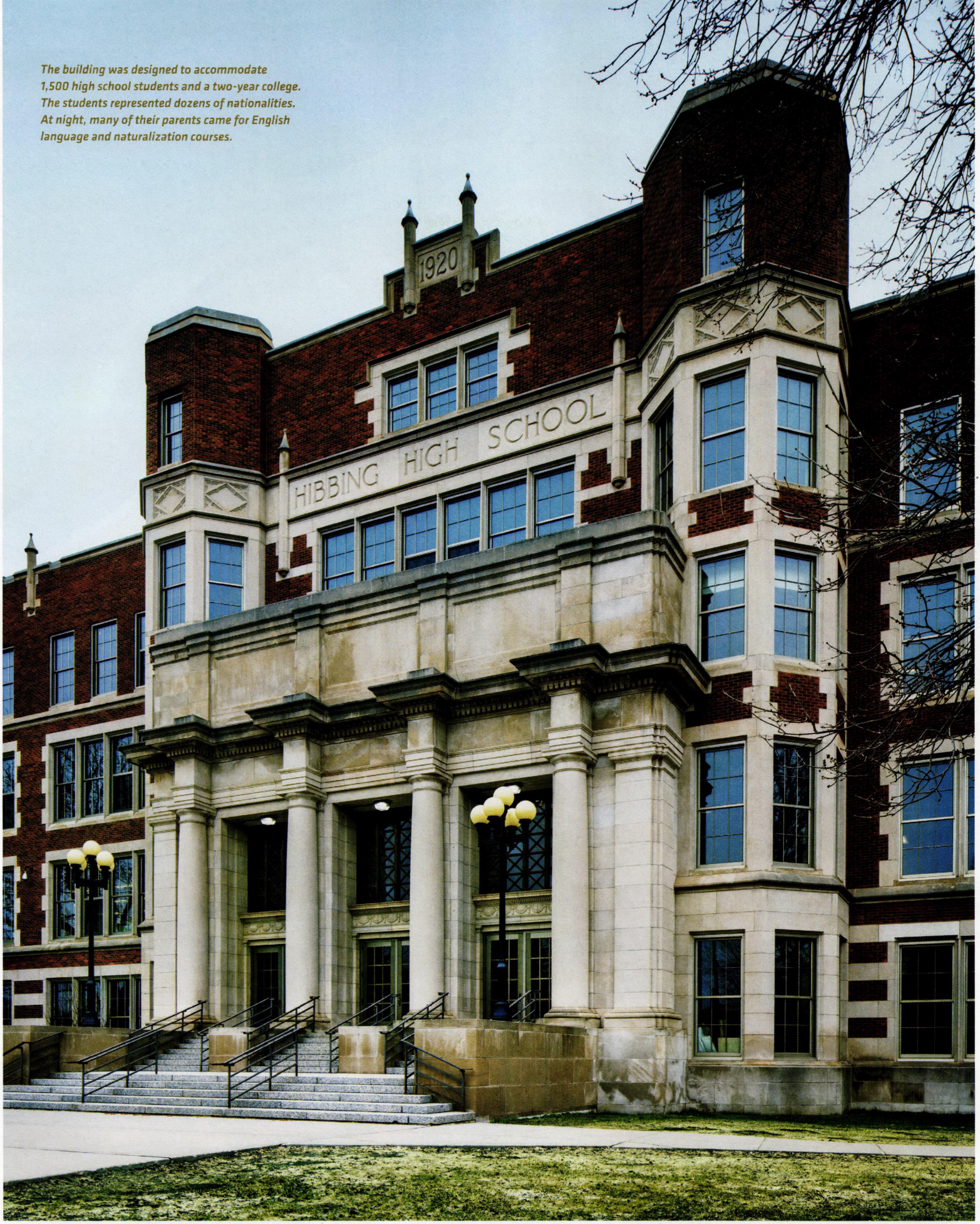
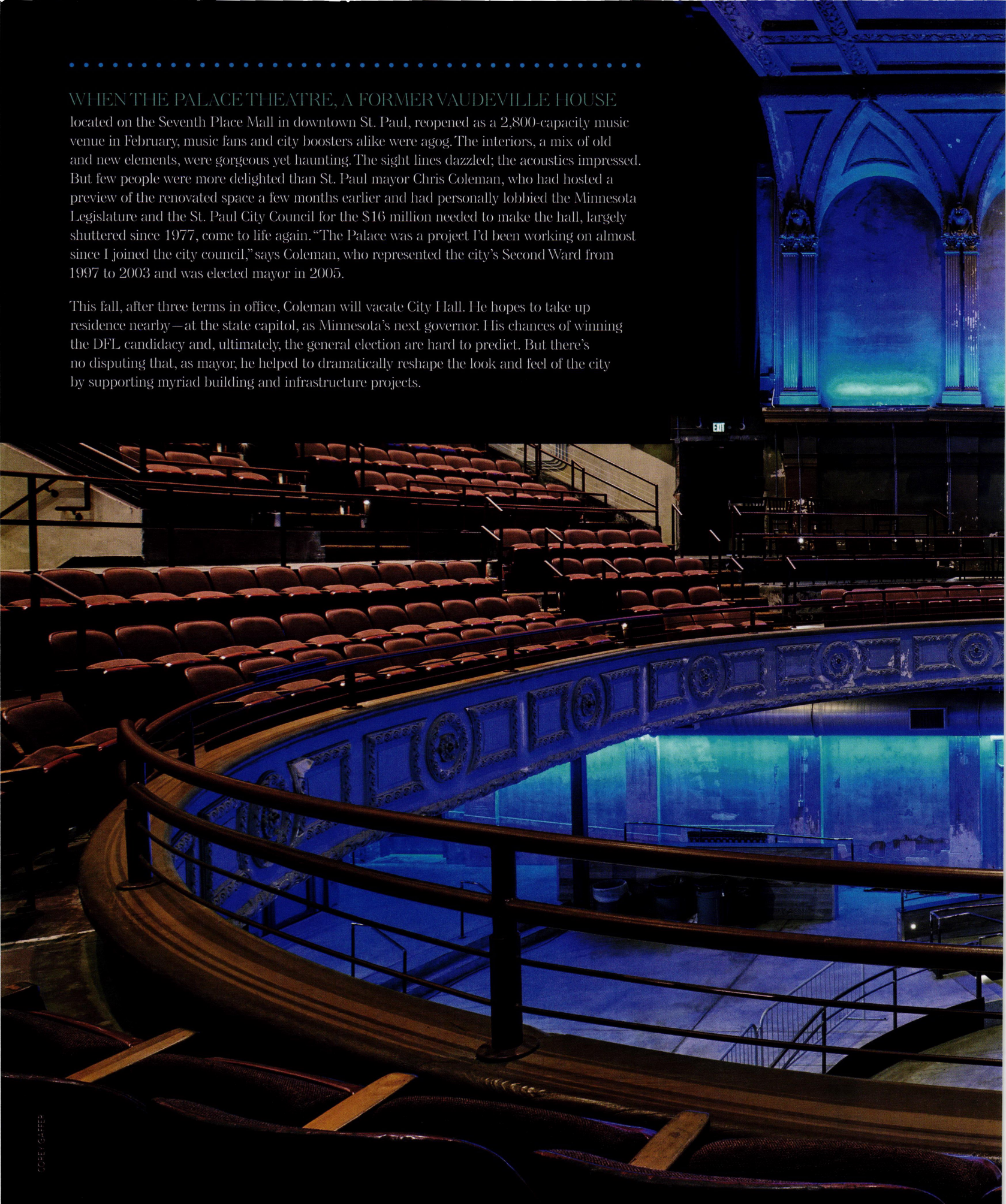


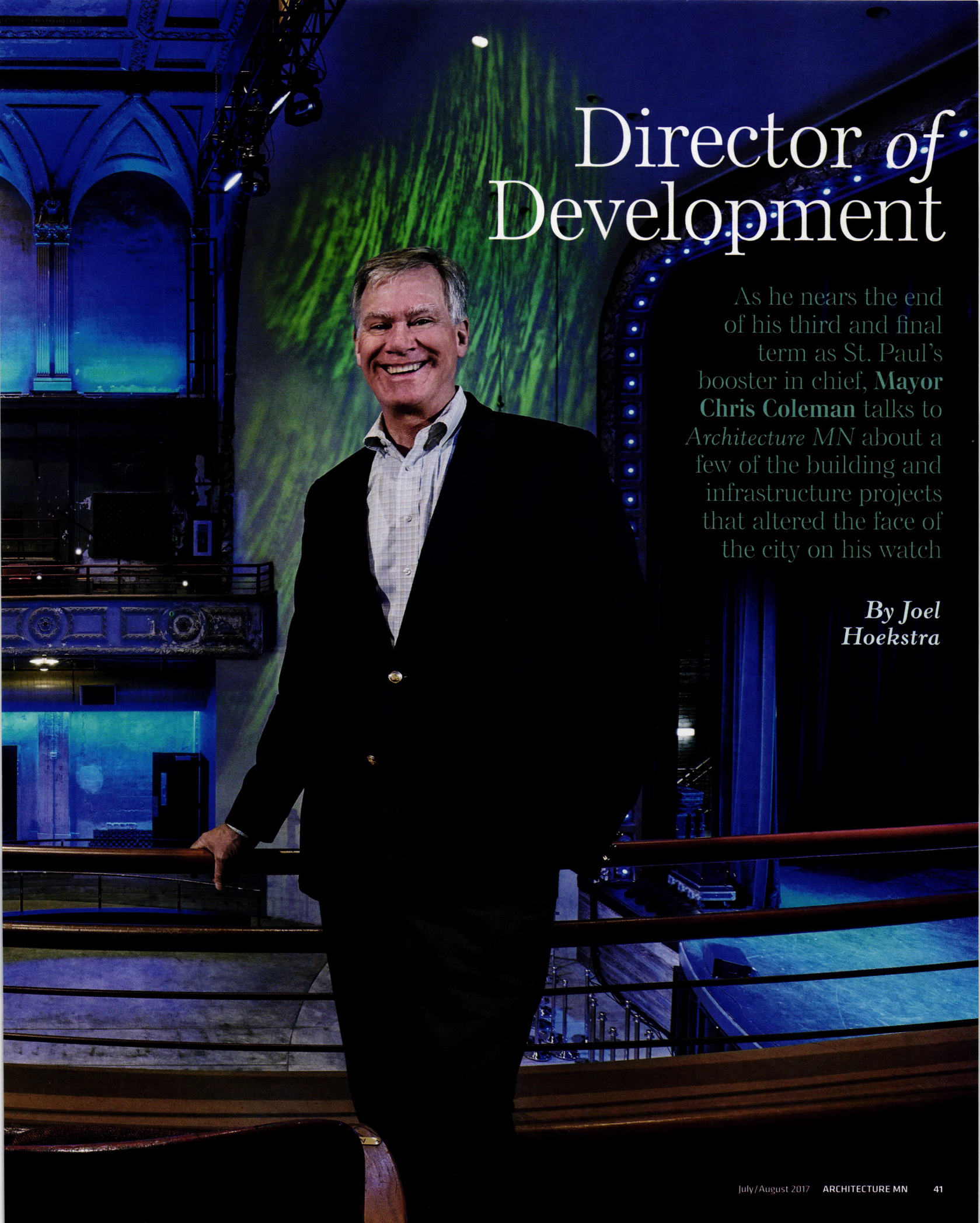
The building was designed to accommodate 1,500 high school students and a two-year college. The students represented dozens of nationalities. At night, many of their parents came for English language and naturalization courses.

WHEN THE PALACE THEATRE, A FORMER VAUDEVILLE HOUSE located on the Seventh Place Mall in downtown St. Paul, reopened as a 2,800-capacity music venue in February, music fans and city boosters alike were agog. The interiors, a mix of old and new elements, were gorgeous yet haunting. The sight lines dazzled; the acoustics impressed. But few people were more delighted than St. Paul mayor Chris Coleman, who had hosted a preview of the renovated space a few months earlier and had personally lobbied the Minnesota Legislature and the St. Paul City Council for the $16 million needed to make the hall, largely shuttered since 1977, come to life again. "The Palace was a project I'd been working on almost since I joined the city council," says Coleman, who represented the city's Second Ward from 1997 to 2003 and was elected mayor in 2005.

This fall, after three terms in office, Coleman will vacate City Hall. He hopes to take up residence nearby—at the state capitol, as Minnesota's next governor. His chances of winning the DFL candidacy and, ultimately, the general election are hard to predict. But there's no disputing that, as mayor, he helped to dramatically reshape the look and feel of the city by supporting myriad building and infrastructure projects.



COREY GAFFER



Director of Development

As he nears the end of his third and final term as St. Paul's booster in chief, **Mayor Chris Coleman** talks to *Architecture MN* about a few of the building and infrastructure projects that altered the face of the city on his watch

By Joel Hoekstra

During Coleman's tenure, downtown St. Paul in particular saw a number of efforts completed or started: a new concert hall at the Ordway Center for the Performing Arts; a new minor-league ballpark in Lowertown; the replacement of the crumbling Dorothy Day shelter with Higher Ground St. Paul, a groundbreaking social-services facility for the homeless; a complex, multi-year renovation of Union Depot, the city's transportation hub; and the integration of a light-rail line and numerous bike and walking paths that wind their way outward from downtown. Work is underway to erect a soccer stadium in the Midway neighborhood, and massive new development is expected to rise shortly from the ashes of a former Ford Motor Company manufacturing site in the city's Highland Park area.

"It's a great city, and in no small way that is due to the success of this mayor and his staff," says Craig Rafferty, FAIA, a principal at Lowertown-based Rafferty Rafferty Tollefson Lindeke Architects, a firm that had a role in the Union Depot project. "For a grade, I would give Chris an A. I think he has been a great friend to architecture and to urban planning."

RAIL RENAISSANCE

Chris Coleman was born and raised in St. Paul, inhabiting several of the city's neighborhoods during his childhood: West Seventh, Summit Hill, Como Park. The first house he bought was in Frogtown, and for the past 23 years he and his wife have lived on the city's west side. It was the city itself that gave him his architectural education, Coleman claims: "Every day I walked to school along Summit Avenue. F. Scott Fitzgerald famously called the street 'a mausoleum of American architectural monstrosities,' but to me, as a kid, they seemed

PAUL CROSBY

2012

NOTABLE PROJECTS DURING COLEMAN'S TENURE
(left to right)

UNION DEPOT RENOVATION
COMPLETED: 2012
Architect of record: HGA Architects and Engineers

METRO TRANSIT GREEN LINE STATIONS
COMPLETED: 2014
Architect: 4RM+ULA

THE PENFIELD
COMPLETED: 2014
Architect: BKV Group

ORDWAY CENTER FOR THE PERFORMING ARTS EXPANSION
COMPLETED: 2015
Architect: HGA Architects and Engineers

RANDOLPH LANGENBACH ASSOC. AIA/FARM KID STUDIOS

2014

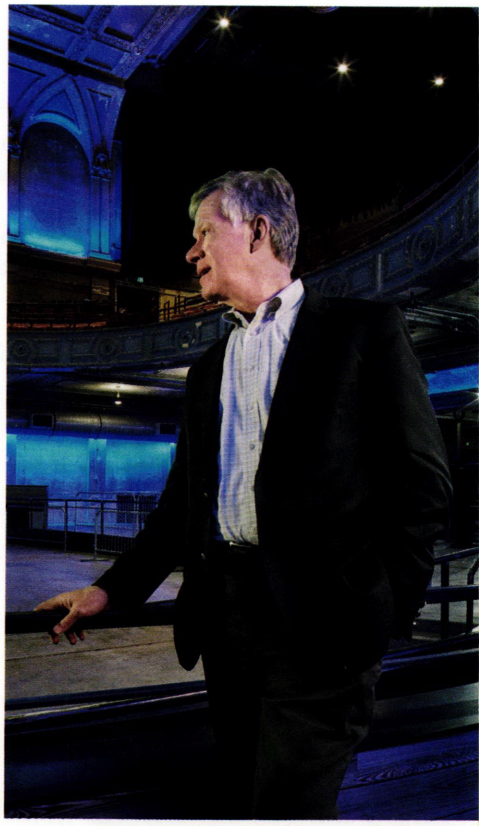
"Every day I walked to school along Summit Avenue. F. Scott Fitzgerald famously called the street 'a mausoleum of American architectural monstrosities,' but to me, as a kid, they seemed like castles. Whether it's the churches, the cathedral, or the capitol, it's hard to not develop an inherent interest in architecture when you live in St. Paul."

like castles. Whether it's the churches, the cathedral, or the capitol, it's hard to not develop an inherent interest in architecture when you live in St. Paul."

That love of St. Paul's heritage played a part in Coleman's enthusiasm to restore Union Depot. Most of the funding for the $243 million renovation of the Beaux Arts structure came from county authorities, but Coleman was a vocal supporter, knowing that the depot's reopening as an intermodal hub for local and regional bus service, light-rail transit, and passenger trains would bring more workers and visitors into the city. In 2014, Amtrak, which decades earlier had abandoned the depot in favor of a nondescript station in the Midway area, resumed its service from Union Depot, and shortly thereafter the first Green Line cars arrived, marking the completion of a major extension of Metro Transit's light-rail network. Union Depot was once again, in Coleman's words, the city's "front door."

Coleman saw light rail as key to the city's future. But even as he embraced its development, he was keen to avoid the mistakes of the past. "The Green Line was one of the largest infrastructure projects in the history of the state—a $1 billion project going through the heart of the community," says the mayor. "But there were a lot of sensitivities about the last major infrastructure project—the construction of I-94, which tore the heart and soul out of the African-American community. We had to be sure that we weren't redoing the mistakes of Rondo," the historically black neighborhood that was destroyed by freeway construction in the 1960s.

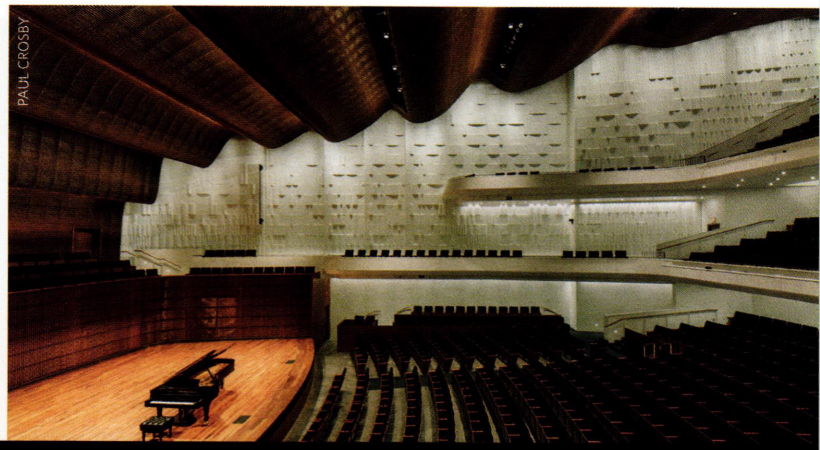
Coleman concedes that construction of the Green Line was a difficult process for many businesses. "We worked with the community very closely, trying to make sure that we had resources for the businesses to make up for any losses," he says. "In any period, whether there is construction or not, some businesses are going to succeed and some businesses won't. But we tried everything we could to not have the light-rail construction be the cause of that."



COREY GAFFER

Coleman relishes the artfully ruin-like renovation of the Palace Theatre, an effort he spent nearly 20 years pushing for.

2014



PAUL CROSBY

2015

DYNAMIC DEVELOPMENT

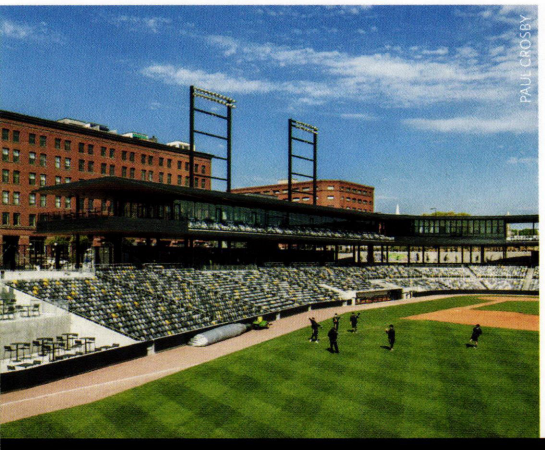
In the end, Coleman believes, the LRT line created new opportunities for growth where none (or only modest options) existed previously. Housing, coffee shops, brew pubs, and other signs of revitalization have already begun sprouting up along the route.

The line is also popular with St. Paul Saints fans, who ride it to the team's new home in Lowertown, CHS Field. The compact, contemporary design of the $64.7 million ballpark has drawn rave reviews from architecture critics and baseball fans alike since the first pitch was thrown in spring 2015. (Indeed, it quickly won a national AIA design award and was named New Ballpark of the Year by *Ballpark Digest*.) Coleman was a staunch supporter of the project from the start: "I said to [Saints' owner] Mike Veeck, 'I don't know where, I don't know how, and I don't know when. But we'll get something figured out.'" Ultimately, the city took on a portion of the cost of the project, believing that the energy and traffic it would bring into the city would outweigh the investment.

Similarly, Coleman was a champion of bringing professional soccer to St. Paul: Last year, the fledgling Minnesota United team broke ground on a 20,000-seat stadium in the Midway neighborhood, between University Avenue and I-94. Again, the $150 million structure is a stone's throw from the Green Line.

Meanwhile, a few of the city's leading cultural institutions have made significant changes to their facilities. Coleman says he was proud to see the Ordway add an award-winning concert hall. The Minnesota Children's Museum is also undergoing an expansion. Longtime downtown business leader Pete Smith, FAIA, president and CEO of architecture firm BWBR, says the support of the mayor's office is vital for the success of big projects. "Even if he or she is not

Right: Coleman at the construction site of Higher Ground St. Paul with (left to right) Catholic Charities of St. Paul and Minneapolis president and CEO Tim Marx, Cermak Rhoades Architects' Todd Rhoades, AIA, and Nancy Homans, the mayor's policy director.



PAUL CROSBY

2015

NOTABLE PROJECTS DURING COLEMAN'S TENURE

(left to right)

CHS FIELD
COMPLETED: 2015
Architects:
Snow Kreilich Architects;
Ryan Companies;
AECOM

HIGHER GROUND ST. PAUL
COMPLETED: 2016
Architect:
Cermak Rhoades Architects

PALACE THEATRE RENOVATION
COMPLETED: 2017
Architect:
Oertel Architects

MINNESOTA UNITED FC SOCCER STADIUM
COMPLETION: 2019
Architect:
Populous

SCOTT AMUNDSON

2016

"CHRIS UNDERSTANDS THAT YOU CAN'T JUST PUT UP BUILDINGS IN ISOLATION. YOU HAVE TO CONNECT THEM TO THE COMMUNITY, TRANSIT SYSTEMS, AND SO ON."

—Pete Smith, FAIA, BWBR president and CEO

the initiator, the mayor can make or break a project," says Smith. "And Chris understands that you can't just put up buildings in isolation. You have to connect them to the community, transit systems, and so on."

That kind of integrated approach can be seen in the Penfield apartments, a project initiated by a developer but taken over by the City of St. Paul. The $62 million development brought additional housing and a full-scale grocery store, Lunds & Byerlys, to downtown. "We took a huge risk on that project," Coleman admits. "We stepped into a role that we had historically never played before—that of a developer. But during the recession and post-recession, before private markets were starting to build projects, it was the only way to get the project going. We were criticized for the risk at the time, but when we sold it for a nice profit and the building immediately filled up, people kind of forgot about all that."

Coleman's work to aid the success of projects like the Penfield stems in part from a position he staked out early on. Patrick Seeb, former head of the St. Paul Riverfront Corporation who now serves as director of economic development at the Destination Medical Center in Rochester, notes that as a city council member in the late 1990s Coleman championed the St. Paul on the Mississippi Development Framework, which mapped out much of what was to come, building-wise. "It really was the precursor for many of the decisions that followed," says Seeb. "Chris fathered the resolution that adopted that plan. I give him credit for embracing that vision 20 years ago."

FORD FUTURE

The mayor's office enjoys a wide view of the Wabasha Street Bridge and the Mississippi River. It's located on the fifth floor of St. Paul City Hall, a 20-story Art Deco skyscraper adorned with stunning details inside and out. Coleman says he'll miss it. "It's such a gorgeous building. I still to this day discover new things when I'm walking in or around it," he says.

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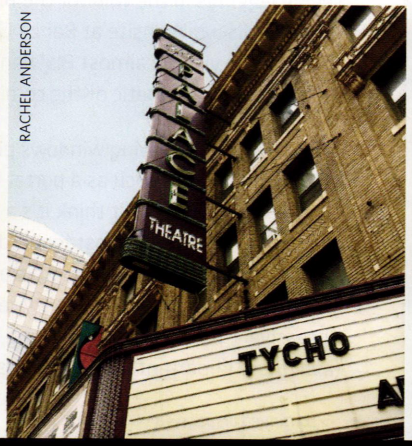
"Urban living has become increasingly interesting to folks who have spent the past 25 years driving kids to soccer practice. So cities have to adapt to the changing environments, changing business conditions, and changing desires on the part of residents. But everyone stands to benefit."



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Material World

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One can trace the mania for reclaimed wood to well before 2009; Oak Haven Reclaimed Lumber in Mapleton, Minnesota, claims to have "been in the business almost as long as there have been barns." Earlier references to the phenomenon in local print turn up first in reference to modern cabins an hour's drive or so outside Minneapolis, and then in reference to luxury homes in the urban core incorporating wood for reasons that paid lip service equally to environmental sustainability and regional personality. "Tons of character," reported one remodeler to the *Star Tribune* in 2005, describing the attraction of barn wood. "An everyday symbol that reminds them daily of the magic of their cabin," said the *New York Times* a few years later, in reference to a plank of cherry wood incorporated into a dining room table in a cabin in exurban Wisconsin.

Think of the use of the word *magic* there, free of any scare quotes or ironic distance. There is an almost totemic quality to the use of barn wood in these interiors. Perhaps it is thought to combat sterility and the excesses of the 21st century. It connects the contemporary world to a hazy idea of the bucolic past, a place where you knew where your food and drink came from because your family grew, killed, or brewed it themselves. From there, it's a short conceptual jump from envisioning a rustic cabin existing outside the pressures of modernity to a rustic restaurant or taproom interior inhabiting a very similar space, where money and taste form a cozy, romantic-agrarian protective barrier. When restaurant critic Rachel Hutton visited Bar La Grassa for the first time in December 2009, her *City Pages* review noted that the reclaimed barn wood gave the place a feeling of "the relaxed luxury of a wealthy person's cabin." (Incidentally, Hutton also reports seeing jeggings in the wild for the first time in Minneapolis while onsite at Bar La Grassa, making that specific visit an almost Blakean visionary preview of the aesthetic of the coming decade.)

Those electronic glowing windows people are staring into act as much as a portal for those outside as inside. I don't think it's a coincidence that both Pinterest and Instagram debuted in 2010, a few months after our arbitrary watershed year. Instagram, at least, is a service I use obsessively, particularly for peeking into the lives (and, more importantly, the interiors) of people

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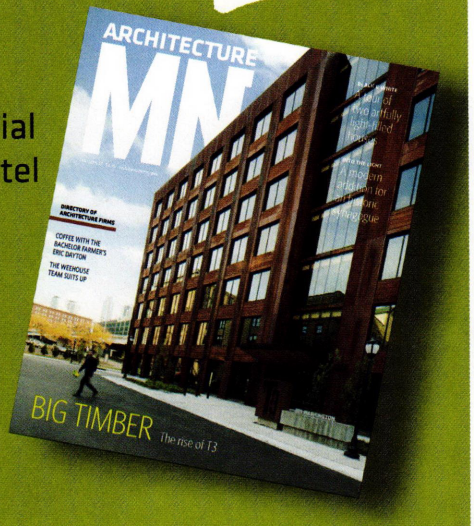

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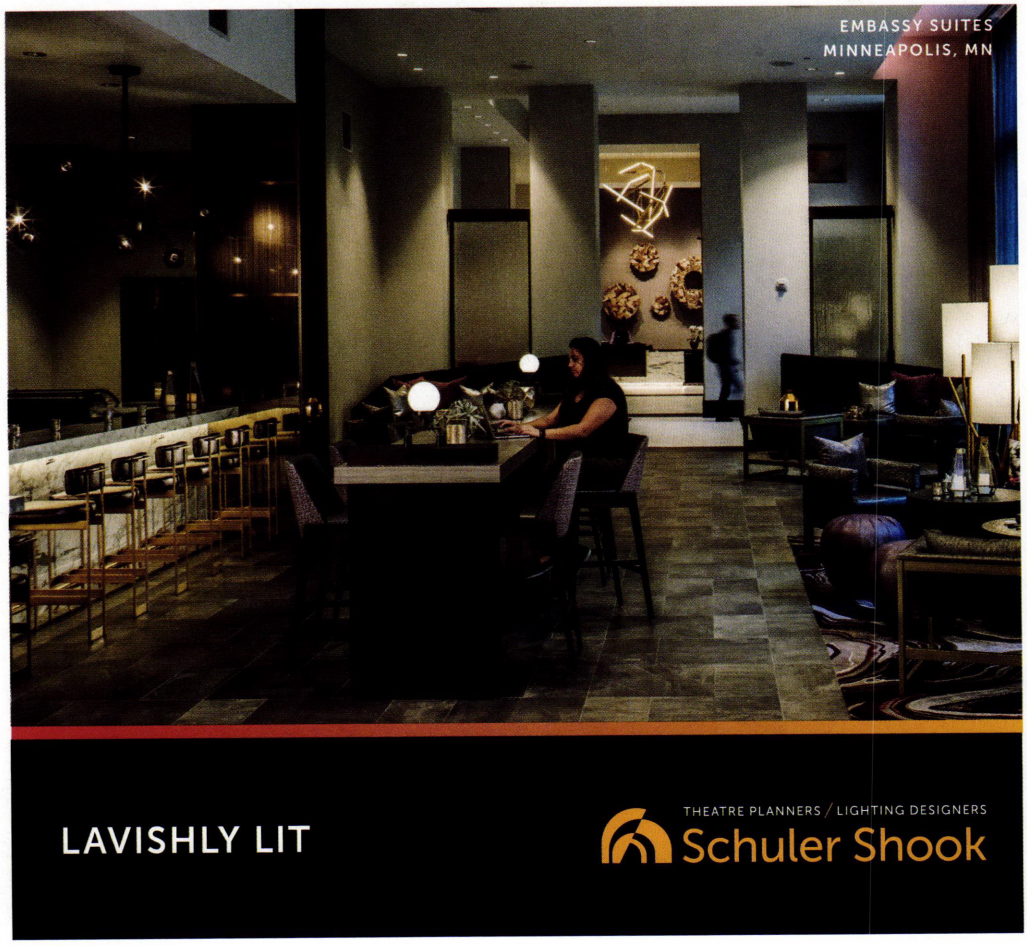

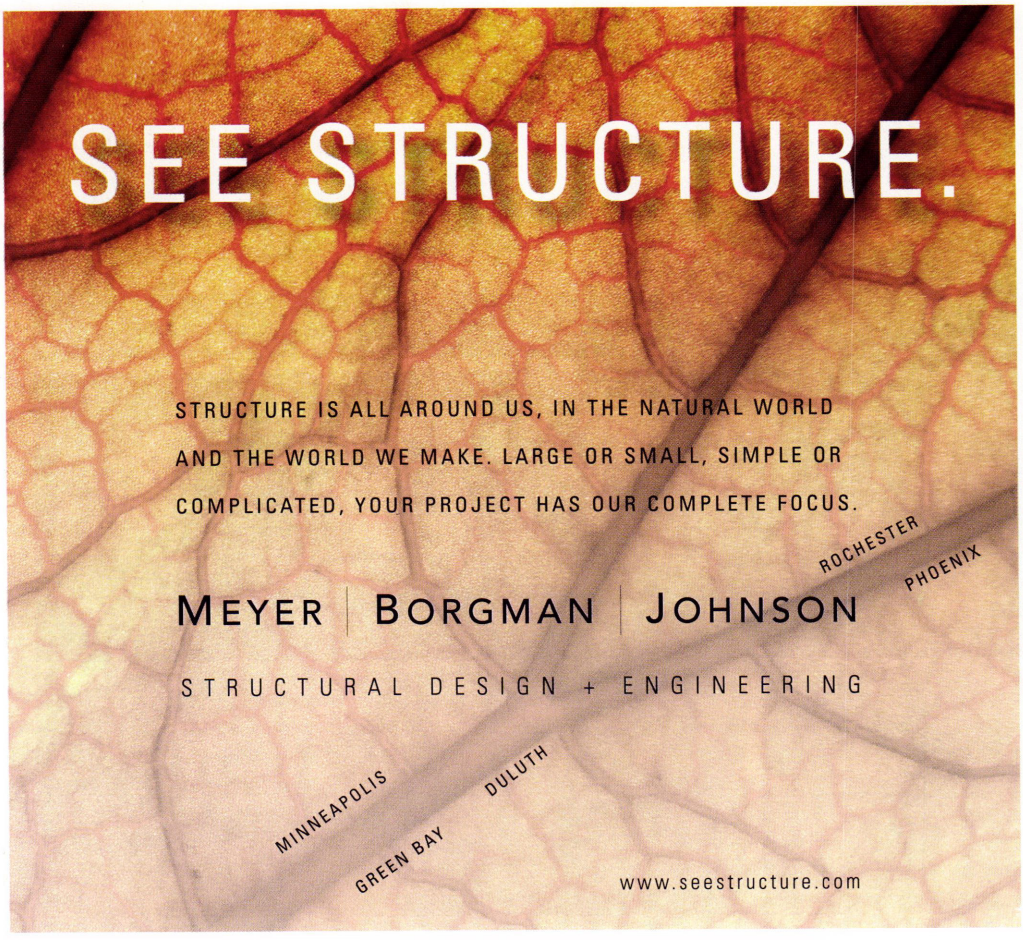

Material World

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elsewhere in the world. Both Pinterest and its ever-shifting mood boards and Instagram and its meticulously art-directed interiors serve this purpose for any number of people. Reclaimed barn wood and its diversity of textures, shapes, and hues is nothing if not camera-ready. A wedding photographer I know told me that 2009 was about the time that burlap, barn wood, and mason jars began defining the aesthetic of the contemporary wedding—surely a parallel development.

That visual identity has spread across North America and beyond. I've seen it myself, though less in person than on my phone screen. I'm not the most well-traveled individual. Aside from a very occasional trip to the West Coast or overseas, my journeys don't really take me very far outside an interior circuit defined around the edges by Minneapolis and the handful of American cities scattered throughout the Rust Belt, East Coast, and Mid-South where work opportunities and family obligations take me. But I do maintain a loose network of peers in other cities, people I've met and people I haven't, both in the U.S. and in North America and Europe.

Instead of seeing the diversity of our nation, often I find myself glimpsing into interiors that look startlingly like the ones I inhabit. You often hear people throwing out, half-joking, the term *'grammable* (at least I hope they're half-joking). It's a certain photogenic quality to any interior you encounter that translates well into the 1080 x 1080 pixel confines of an Instagram image: interesting fixtures, clean walls, a balance of cool minimalism and warm textures, neutral surfaces against which a photo of a latte or a baked good will photograph well. The more 'grammable the interior, the less idiosyncratic it is. The more 'grammable, the more difficulty you might have pinpointing the precise location.

Platforms like Instagram have, in some ways, flattened the visual language of American cities, so that you can look at pictures taken in certain precincts of any metropolitan area and see the same unified aesthetic at work. These platforms quicken the spread of certain ideas about how the world can look, conveying suggestions about urbanity and sophistication that spill out into the physical world with a quicker and quicker turnaround time. What, I've wondered

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Material World

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occasionally, does Minneapolis look like to my friends on Instagram who've never visited? How do the indefinable qualities of the air and light and materials translate across space?

Often, I wonder if, aside from specific landmarks, it looks an awful lot like anywhere else, at least in its most enthusiastically documented interiors. Reclaimed lumber, initially envisioned as a geographically specific feature of parts of the U.S. with a surplus of barns, by 2017 is visible enough across the landscape that it doesn't necessarily signify hardworking Midwestern wholesomeness and environmental sensitivity. More than that, it connotes some vague ur-American idea of heartland authenticity that one finds wandering through upscale neighborhoods in California or Colorado or Connecticut.

How will these camera-ready, rustic wood chunks age as we belly up to them and take smartphone photos of them in the next five or ten years? Increasingly over the course of the 2016 election and its aftermath, innocuous Instagram-filtered nostalgia seems less hazily apolitical and more like another front in the culture wars. Yet invoking that idealized, unspecified past was one of the early attractions to Instagram and its antecedent, Hipstamatic. The apps allowed you to apply filters to any photo that would mimic obsolete camera formats, instantly giving any image you shot the look of a faded 1970s Polaroid dug out of a box in your parents' hall closet. It conferred an instant pre-digital authenticity on everyday life at a time when that life was becoming more and more tethered to a smartphone. This sensibility turned out to pair perfectly with a barn-wood motif capable of turning any old cinderblock shell into a warm, photogenic prairie paradise.

Part of the appeal, it turned out, is in embodying the odd contradictions of a big slab of barn wood that's both a subtle refutation of modernity *and* an object that is framed and catalogued so beautifully by technology. What could be more perfectly appropriate for the Instagram era? Put a local beer and a small plate on top of a barn-wood surface, take a photo, and you've got a part of December 2009 and after encased in a perfect little time capsule, as easily as you might apply a Clarendon or Juno filter. ***AMN***

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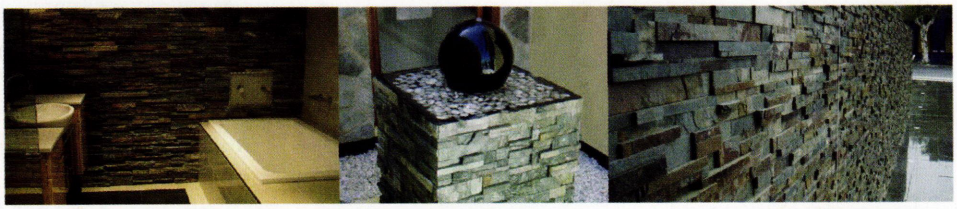

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Duluth Transportation Center

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cars, buses, jaywalkers, hangers-on," he says. "We wanted to get all the people inside."

But once you get the people inside, they need to see out. That made transparency another key consideration in the design, says LHB architect Aaron Kelly, AIA. And as a prominent public facility, he adds, the Duluth Transportation Center (DTC) needed to send a message about the state of downtown: "We had to do something worthy of a gateway project."

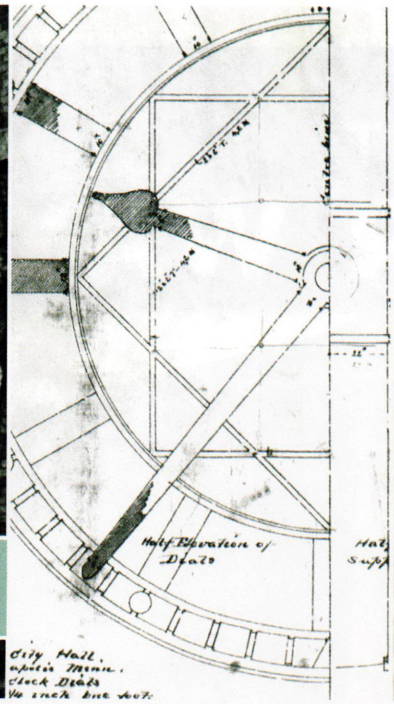
Finished in light and dark shades of gray metal cladding, with brick on the pedestrian-facing surfaces of the ground level and generous areas of glass throughout, the building is a bright, welcoming presence on a street that city officials believe is poised for a renaissance. The hope is that the DTC will help spur transit-oriented development on Michigan Street, a once-bustling thoroughfare that suffered after Interstate 35 cut off downtown from the Lake Superior shore some 30 years ago.

Energy efficiency is built into the DTC in a variety of ways. LED lighting is used throughout, and the structure incorporates an integrated photovoltaic system. The skywalks were fitted with in-floor radiant heat to supplement the variable-air-volume (VAV) HVAC system inside the terminal and skywalks. The building also benefits from a connection to Duluth's downtown steam system, which will soon be upgraded to a high-efficiency, hot-water system.

The 410-space parking deck that's part of the project was built with a chute to efficiently dump snow from the upper deck into trucks below. The LHB team even created a berth on the parking deck's ground floor to accommodate the commuter trains that regional planners envision arriving in Duluth at some future date.

Inside the building, durable recycled materials limit the amount of wear caused by the 2,000 people and dozens of hockey sticks that pass through the DTC every day. The structure even includes a police substation.

In Dennis Jensen's view, the Duluth Transportation Center is "perfect. It's everything we wanted. We've taken a very limited space and gotten every bit of value out of it." ***AMN***



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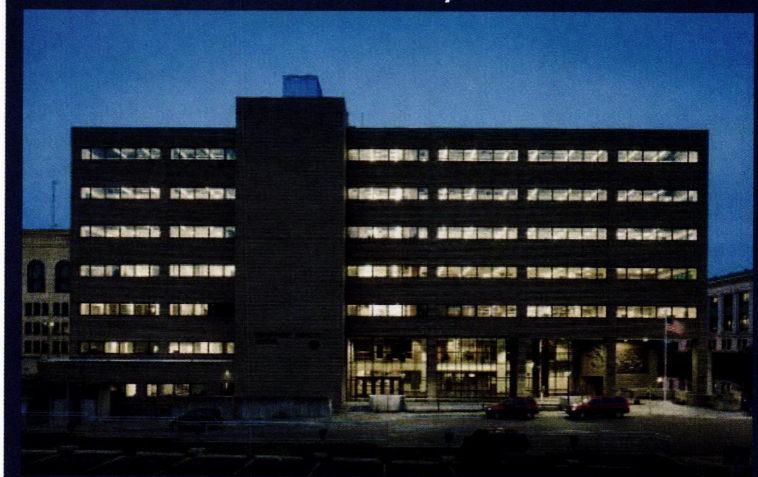

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St. Louis County Government Center

<< continued from page 30

and Japan, haven't yet made big inroads in North America. "The VRF turns your building into one giant heat pump," says Pierce. The services center also benefits from its connection to Duluth's downtown steam system, which helps with both the creation and disposal of heat loads.

The concrete frame, with its seven-foot-high window heads, posed a challenge for designers looking to create airier interiors. Raising the ceiling height around the perimeter of the floors helped eliminate the boxed-in feeling that resulted from the low window heads, says Pierce.

"We used a lot of low-tech, common-sense stuff," says Mancuso. "Doug really gets that."

Dimond says doing a renovation rather than a new building makes him think of a food analogy: "How do you take a recipe that's been around for nearly 40 years and actually make your kids interested in that food?" With the St. Louis County Government Services Center, Perkins+Will has cooked up a fresh, flavorful dish that seems unlikely to go stale. ***AMN***

Grandeur on the Range

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But Hibbing has a different sense of time. Over his 28 years overseeing maintenance of the high school, the recently retired Kearney saved items likely to be tossed—old chairs, yearbooks, Bobby Zimmerman (Bob Dylan) memorabilia, pennants, and trophies—for display in a designated "history room." "Being somewhat of a pack rat," he says, "I kept whatever I felt was of historical significance, such as a megaphone from the 1920s, engraved bone china from the cafeteria, and photographs."

Not all Hibbing graduates knew that their school was exceptional. Yet very few ever forgot the grand auditorium or the 60-foot-long library mural depicting the history of iron mining in Minnesota.

Katherine Gerzina remembers the Old Boys' Gym as the setting for high school dances. She also recalls indoor softball practice in the gym. "I may have knocked a few ceiling tiles down and made a few dents," she admits with a smile. Generations of graduates cherish the building not just for its noble structure but also for the memories it helped shape. ***AMN***

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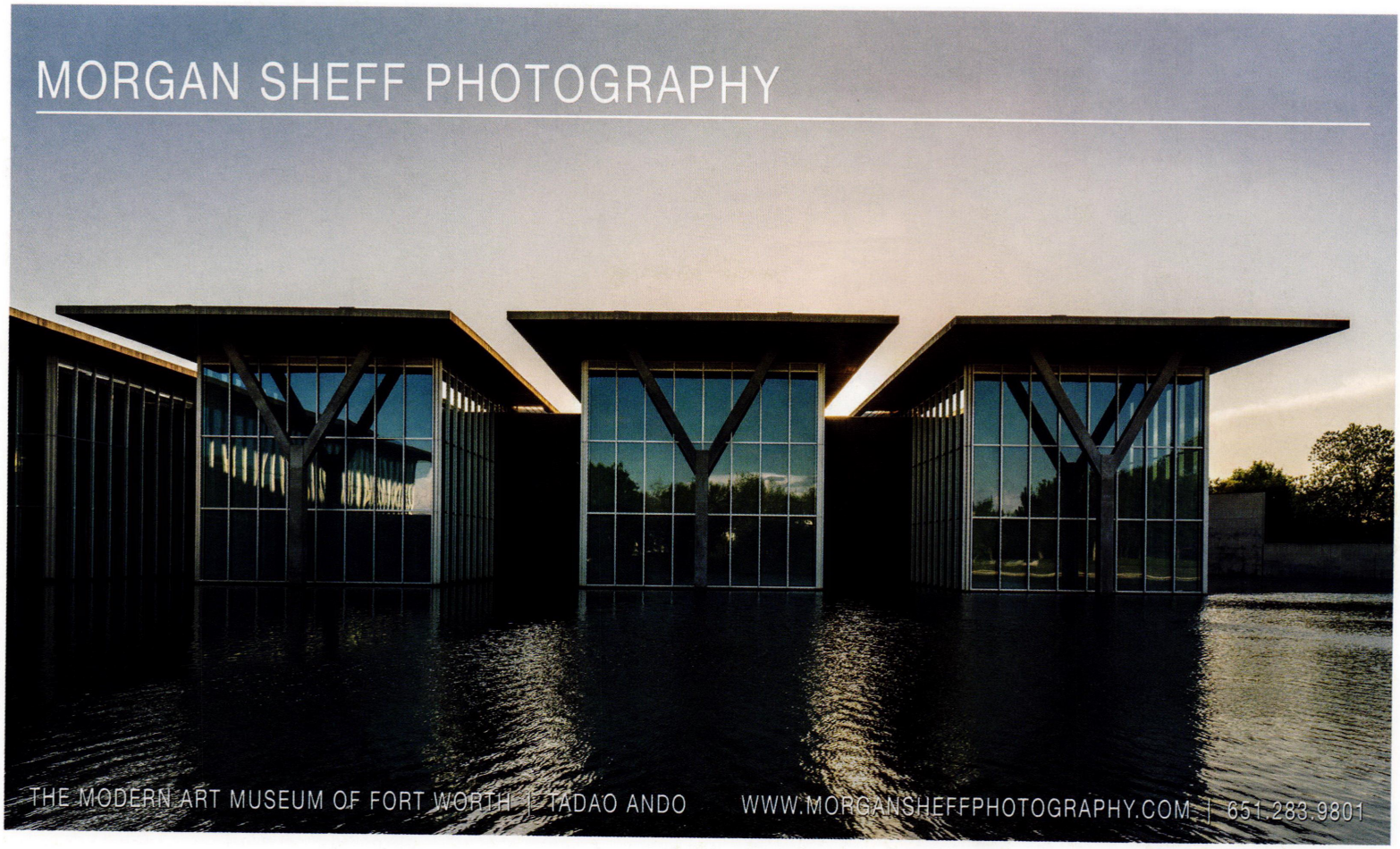

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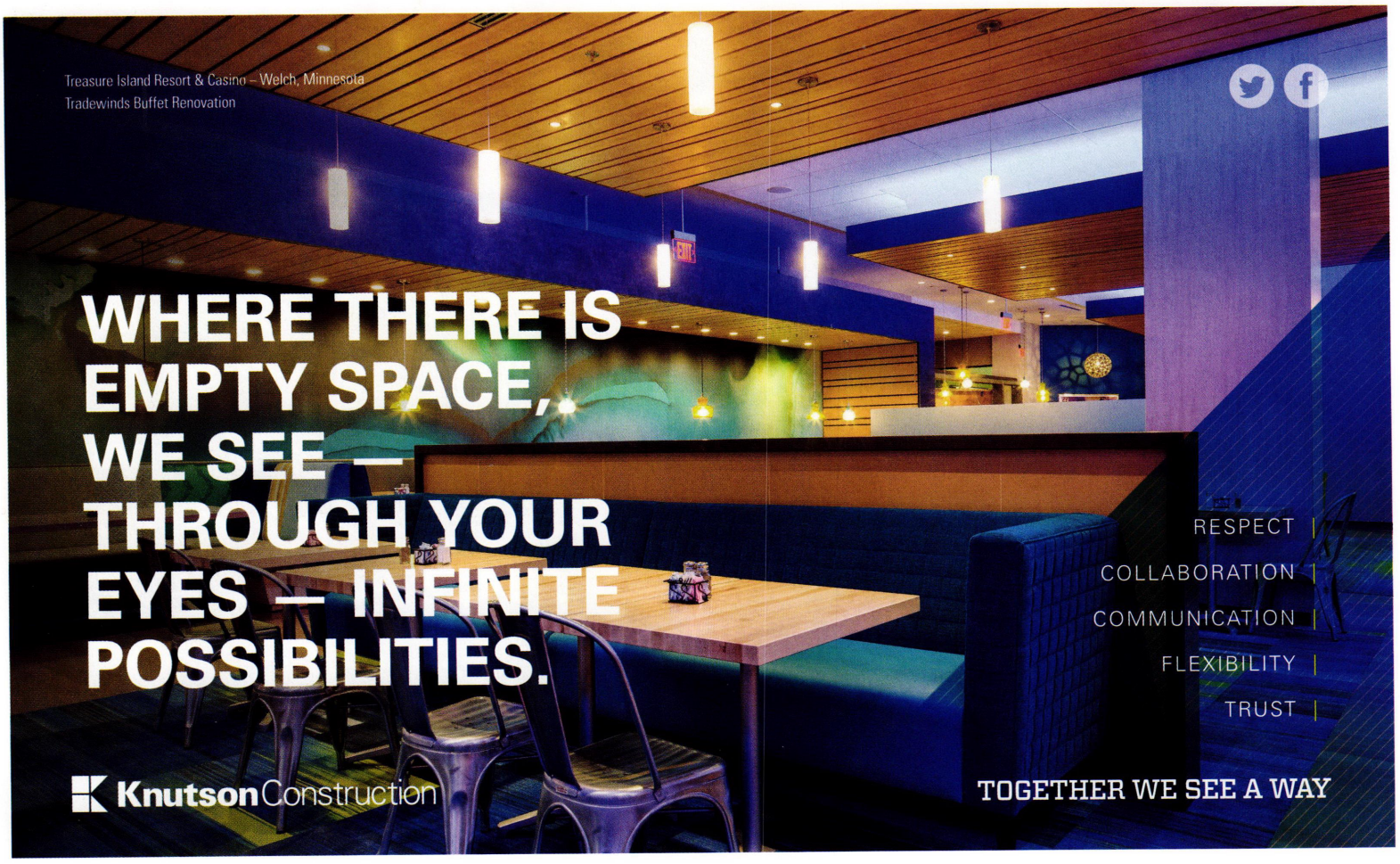
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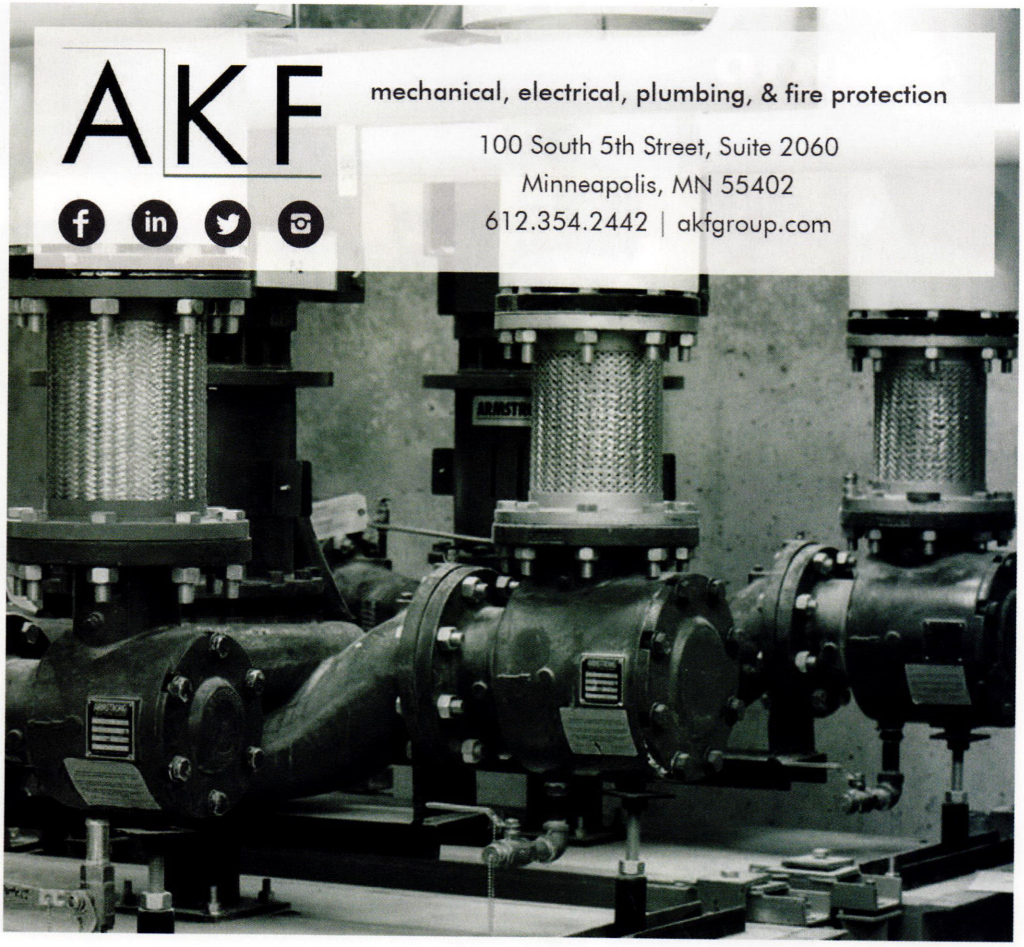

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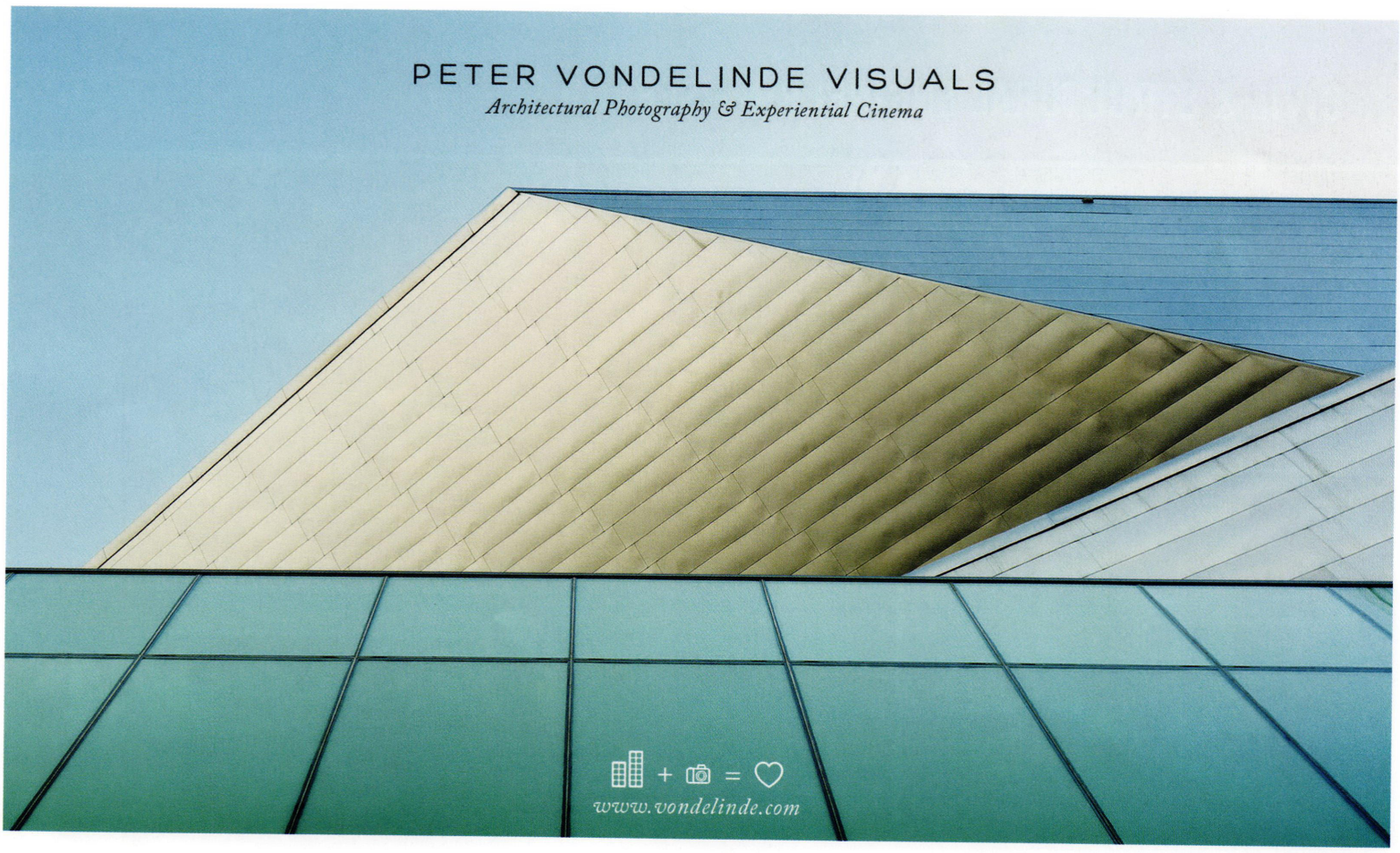

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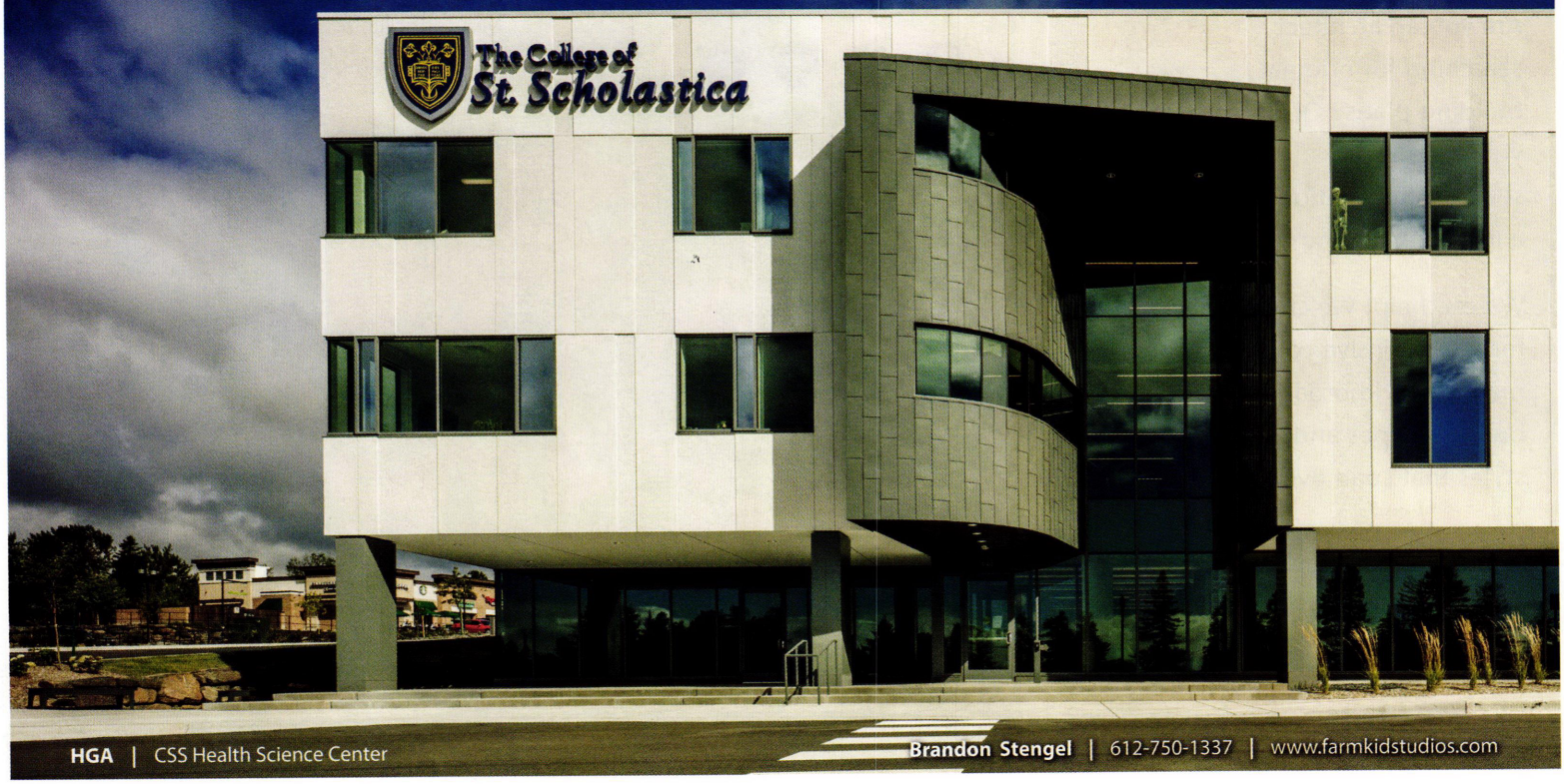

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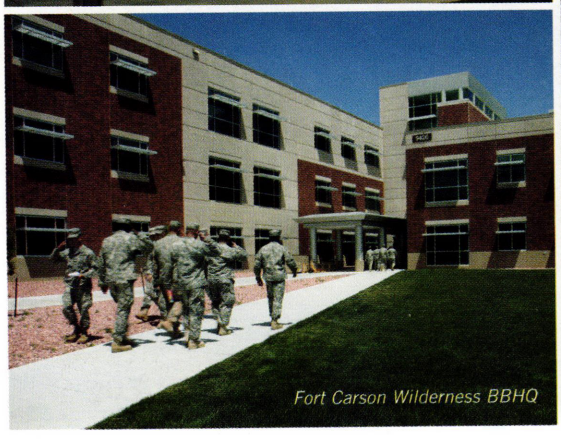

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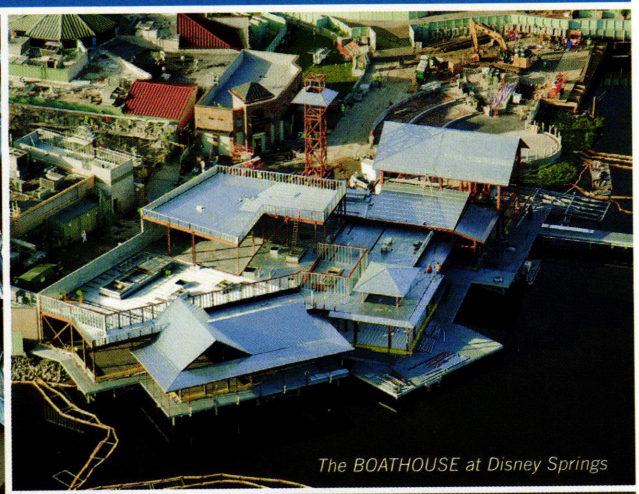

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Director of Development

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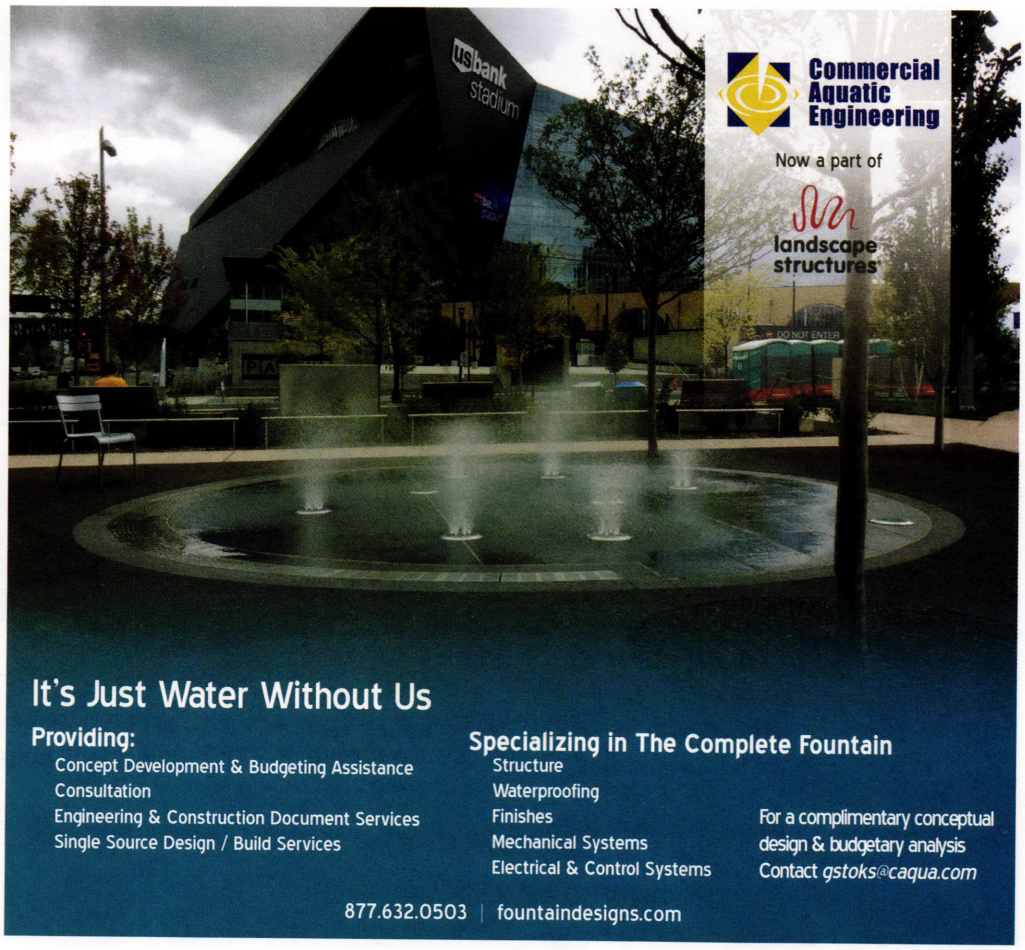
"During the Winter Carnival, we have an annual reception for mayors from across the state. I started having it here because I realized that a lot of people have never been in this building. One year we went away from that, and all of the mayors said, 'We want to go back to City Hall. We love that place.' People are blown away when they come in here."

Coleman will exit the office before two of the city's most significant projects are complete: The soccer stadium won't open until 2019, and plans for the 135-acre Ford site are still undergoing community review and council approval. Nonetheless, Coleman is excited by the possibilities: "The Ford site is just an incredible opportunity. My biggest fear is that we won't fully realize the vision for it," he says. "It's the kind of site where, if we do what we intend, it could become internationally known—a place that people from across the globe come to say, 'How can we emulate this in our community?' And that's not just in terms of the interactions between green space and housing and business opportunities; it's about the sustainability goals we've set for the site. It's a site where you can have it all, and it's in the urban environment—not just in an open field in a distant suburb."

Coleman is sanguine about the changes that lie ahead for the city, even if he can't predict the exact outcomes. Change is part of what people like about cities: new parks, new restaurants, new people, new ideas. "Cities have to be continuously reinventing themselves. They don't work otherwise," he says. "You can't just say, 'Well, this is the way it was in 1956, so therefore this is the way that it should always be.'

"I think the one thing that saved St. Paul through the Great Recession was that people were rediscovering the value of living in a city," he continues. "There were advantages to not having to get in your car just to go get a carton of milk. You could walk to a store. Or if you wanted to go out to a restaurant, you didn't have to drive to a mall. Urban living has become increasingly interesting to folks who have spent the past 25 years driving kids to soccer practice. So cities have to adapt to the changing environments, changing business conditions, and changing desires on the part of residents. But everyone stands to benefit." *AMN*



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UMN Tate Science and Teaching Renovation, Minneapolis, MN; Target Center Renovation, Minneapolis, MN; Buffalo Wild Wings, nationwide; Minneapolis-St. Paul International Airport, multiple projects; Ecolab North Tower Remodel, St. Paul, MN; Memphis International Airport Concourse B Modernization, Memphis, TN; Wells Fargo Center Renovation, Minneapolis, MN; Medtronic Boulder Campus, Boulder, CO

BENTZ/THOMPSON/ RIETOW, INC.

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Firm Principals

Ann Voda, AIA, CID, LEED AP BD+C
Randy L. Moe, AIA, CID, NCARB
Bob Zimmerman, AIA, CID

We help clients realize the full value of their renewed spaces from small office workplace environments to repurposing of whole buildings. Renovation projects bring exciting opportunities to improve and extend the life of building resources, increase energy efficiency and optimize performance, all the while enhancing the lives of the people who use them. Revitalizing existing environments is a good investment with immediate returns. We collaborate with our clients through the full cycle of the property from planning through design and occupancy.

Dakota County Galaxie Library Renovation, Apple Valley, MN; College of St. Benedict CWA Admissions Renovation, St. Joseph, MN; Fergus Falls Public Library Addition & Renovation, Fergus Falls, MN; South & East Snarr Residence Hall Renovation, MSU Moorhead; College of St. Benedict Main Building Renovation, St. Joseph, MN; Hennepin County Southdale Service Center, Edina, MN; Hennepin County Jury Assembly Relocation, Minneapolis, MN; Edina Community Lutheran Church Addition & Renovation, Edina, MN

BKV GROUP

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Mark Bradby, PE
Chad Kurdi, PE
Chris Hartnett, PE, LEED AP
Tom Daszkiewicz, Assoc. AIA

Established in 1978, BKV Group has extensive experience planning and designing for the renovation and re-purposing of structures, including government, corporate and residential buildings. BKV Group strives to develop creative, practical solutions that meet our client's goals and serve the needs of the greater community. Structured as a comprehensive design source, the firm provides project services in planning, architecture, interior design, landscape architecture, structural/mechanical/electrical engineering and construction administration.

A-Mill Artist Lofts, Minneapolis, MN; Custom House & Hyatt Place, St. Paul, MN; Fridley Civic Center, Fridley, MN; Mill City Quarter, Minneapolis, MN; Eddy's Resort, Mille Lacs, MN; Owatonna Arts Center, Owatonna, MN; Pennington County Justice Center, Thief River Falls, MN; Schmidt Artist Lofts, St. Paul, MN

BLUMENTALS/ ARCHITECTURE, INC.

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Firm Principals
James Moy, AIA, CID
Andy Swartz, AIA, CID
Janis Blumentals, AIA, CID

Blumentals/Architecture feels very strongly that almost every existing building, with or without historic significance, can be made usable through the renovation of existing spaces, additions to the building and/or changing the use of the facility. Reuse cuts down on the amount of waste, reduces the need of new building materials, and is a very important part of the Green Building strategy. We have designed over 700 Renovation/Historic Preservation projects covering approximately 3,500,000 SF.

Riverside Plaza Renovation, Minneapolis, MN; North Minneapolis/Work Force Center, 800 W. Broadway, Minneapolis, MN; Hennepin County Human Services and Public Health Dept. South Suburban Regional Hub, Bloomington, MN; Minnesota Army National Guard Renovations, various locations; Munger Terrace Renovation, Duluth, MN; Orness Plaza Renovation, Mankato, MN; Ebenezer Tower & Ebenezer Park Apartments Renovation, Minneapolis, MN; Multi-Family Housing across Minnesota and 14 other states.

CUNINGHAM GROUP ARCHITECTURE, INC.

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Brian Tempas, AIA
Margaret Parsons, AIA
Jeffrey Mandyck, AIA
Jeffrey Schoeneck, AIA
Chad Clow, AIA
Michele Espeland, CID

Cuningham Group transcends tradition with architecture, interior design, landscape architecture, urban design and planning services for a diverse mix of client and project types. The firm's client-centered, collaborative approach incorporates trend-setting architecture and environmental responsiveness to create projects that weave seamlessly into the urban fabric. Founded in 1968, the firm has grown to over 370 employees in ten offices.

Machine Shop, Minneapolis, MN; Sharing and Caring Hands, Minneapolis, MN; Minnesota State Fair, Saint Paul, MN; Saint Paul Public Schools, Saint Paul, MN; Twin Cities PBS (TPT), Saint Paul, MN; Galleria, Edina, MN; Lou Nanne's, Edina, MN; Wedge Community Co-op, Minneapolis, MN

ESG ARCHITECTURE & DESIGN

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Mark G. Swenson, FAIA, LEED AP
David L. Graham, FAIA, LEED AP
Terry Gruenhagen, AIA, LEED AP
Art Bartels, AIA, LEED AP
Trace Jacques, AIA, CID
Dennis Sutliff, AIA, AICP

The interior environments created by ESG's designers transform lives, communicate the spirit of living, support and enhance our daily activities, and set clients' projects apart in the marketplace. Our designers bring more than 50 years of combined experience to every project; with that shared knowledge, we generate ideas, pool our vast resources, and deliver unparalleled service. ESG's designers create experiential environments in which space is shaped, responses are stimulated, feelings are evoked and programs developed. They solve problems, generate synergies, design for sustainability and longevity, and merge the tactile, the visual and the sensory to create vibrant urban places in which to live, work and play.

The Depot Renaissance Hotel, Minneapolis, MN; The Lexington Restaurant, St. Paul, MN; Embassy Suites, (Historic Plymouth Building Renovation), Minneapolis, MN; The Hewing Hotel (Historic Jackson Building Renovation), Minneapolis, MN; The St. Louis Hotel, St. Louis, MO; The Stillwater Hotel, Stillwater, MN; The Woodrow Apartments, Fargo, ND; Chomp Café (Science Museum of MN), St. Paul, MN

HGA ARCHITECTS AND ENGINEERS

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www.hga.com
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David Loehr, AIA, AICP, AP
Tim Carl, AIA, LEED AP
Gary Reetz, FAIA
John Cook, FAIA
Nancy Blankfard, AIA, LEED AP
Deb Barnes, IIDA, CID, LEED AP
Hal Henderson, AIA

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

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

KODET ARCHITECTURAL GROUP

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John Brandel, Assoc. AIA
Daniel Kodet, Assoc. AIA
Teri Nagel, CSI, LEED AP BD+C

Kodet Architectural Group provides a complete range of services statewide, including: architectural design, programming, master planning, cost estimating, project management, interior design, site planning, referendum assistance, feasibility studies, ADA accessibility and remodeling, historic preservation, renovation, acoustics, indoor air quality, and sustainable and energy efficient design. Design experience includes: educational facilities, churches, libraries, parks and recreational facilities, maintenance and public works, fire stations, and other community buildings.

Gerald W. Heaney Building Historic Restoration & Courtroom Renovation (General Services Administration), Duluth, MN; Hmong College Preparatory Academy, St. Paul, MN; Minnesota State Academy Dormitory for the Deaf, Faribault, MN; Lutheran Church of the Good Shepherd Restoration, Minneapolis, MN; Hennepin Avenue United Methodist Church Restoration, Minneapolis, MN; Westwood Lutheran South Campus Renovation, Minneapolis, MN; Minnehaha Academy South Campus Renovation, Minneapolis, MN; City of Crystal Public Works Facility, Crystal, MN

LUKEN ARCHITECTURE, PA

Luken Architecture

424 Washington Avenue North, Ste. 200
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Contact: Ellen A. Luken, (612) 630-0074

Firm Principal

Ellen A. Luken, AIA

Luken Architecture, PA is a small firm with over 30 years of experience that remains dedicated to the personal service and commitment necessary to produce quality design within an invigorating and creative process while being responsive to its clients. Luken offers renovation and new construction experience in public, education, transit, utility infrastructure, office/commercial sectors and historic renovation or adaptive reuse of facilities. Luken Architecture is registered and holds a DBE Certification as a small woman-owned business.

Minneapolis Public Schools, Lake Harriet Lower School Addition, Minneapolis, MN; Minneapolis Public Schools, Ramsey Science Classroom Improvements, Minneapolis, MN; St. Cloud State University, Riverview Hall Restoration, St. Cloud, MN; St. Cloud State University, Stewart Hall Exterior Shell Repair, St. Cloud, MN; The Fremont, Uptown Minneapolis, MN; Union Depot Multimodal Transit and Transportation Hub Restoration, St. Paul MN (sub to HGA); Minnesota State Capitol Restoration, St. Paul MN (sub to HGA); Johnson building renovations, Minneapolis, MN

MACDONALD & MACK ARCHITECTS

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Robert C. Mack, FAIA
Todd Grover, AIA
Angela Wolf Scott, AIA

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

Southeast Library Rehabilitation, Minneapolis, MN; Municipal Building Clock Restoration, Minneapolis, MN; Andrew Peterson Farmstead Historic Structure Report, Waconia, MN; Christ Church Lutheran, Minneapolis, MN; Highland Park Water Tower Condition Assessment, Minneapolis, MN; Water Works Park Historic Architecture Consultant, Minneapolis, MN; Cathedral of Our Merciful Saviour Historic Structure Report, Faribault, MN; Washburn-Crosby "A" Mill Complex Historic Structure Report, Minneapolis, MN

MILLER DUNWIDDIE ARCHITECTURE, INC.

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Denita Lemmon, AIA
Joel Stromgren, AIA
Kathryn Hunsley, CID
Monica Bettendorf Hartberg, AIA
Paul May, AIA

Since 1963, Miller Dunwiddie has worked to shape and preserve the environment through responsible, creative design. From providing decades of service to the Metropolitan Airports Commission–to completing over 700 historic preservation projects–our range of work is a testament to the firm's commitment to improving and preserving the built environment through excellent design–both in new facilities and existing structures. Our architects, interior designers and building envelope staff offer clients complete planning and design services.

Terminal 2-Humphrey Renovations & Remodels, MSP International Airport, MN; Columbia Metropolitan Airport Terminal Renovation, West Columbia, SC; Civil Engineering Building Remediation & Remodel, U of MN, Minneapolis, MN; Glensheen Estate Repairs, Restorations, & Renovations, U of MN Duluth, Duluth, MN; St. Paul Public Schools: Highland Elementary & Horace Mann School Renovations & Additions, St. Paul, MN; Benilde Saint Margaret's School Entry Courtyard and Science Labs, St. Louis Park, MN; Basilica of St. Mary Restorations & Renovations, Minneapolis, MN; Beacon Bluff Building 21 Rehabilitation for Archdiocese of Saint Paul & Minneapolis, St. Paul, MN

MSR DESIGN

MSR
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Garth Rockcastle, FAIA
Josh Stowers, AIA, LEED AP BD+C

MSR Design is an award-winning architecture and interior design firm committed to excellence. Since 1981, our firm has produced work of enduring value: buildings that are expressly right for their time and place and that culturally and physically age gracefully. Our projects are diverse in type, size, and location, with specific depth of experience serving library, office, cultural, higher education, and residential clients. The firm has earned a national reputation for both designing exceptional new spaces and, through preservation, renovation, and adaptive reuse, designing innovative ways to reuse buildings.

Beacon Interfaith Lydia Apartments Remodel, Minneapolis, MN; Haverford College VCAM Center, Haverford, PA; Metropolitan Library System Capitol Hill Library Remodel, Oklahoma City, OK; Minnesota Children's Museum Renovation, Saint Paul, MN; Olbrich Botanical Gardens Education Center, Madison, WI; Stahl Construction Office Relocation, Minneapolis, MN; University of Minnesota Morris Briggs Library Renovation, Morris, MN; Wooddale Church Remodel, Eden Prairie, MN

NEWSTUDIO ARCHITECTURE

NewStudio architecture

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Firm Principal

Sean Michael Wagner, AIA, AAA, AIBC, ASID, MAA, OAA, LEED AP

NewStudio specializes in thoughtful and inspired reuse of space and materials. Whether it's renovating an old church into a new Anthropologie store, re-structuring a historic landmark, or creating someone's dream space as a home or getaway – reuse, rethinking and repurposing with imagination and creativity is what we do. We believe that establishing collaborative relationships with our clients and working with them partners in the design process is key to any successful project.

Building 18 Annex, Urban Outfitters HQ, Philadelphia, PA; Private Residence, Carson Bay, Minnetonka, MN; Private Residence, Manitou Island, White Bear Lake, MN; Private Residence, Jackson Hole, WY; Anthropologie, Westport, CT: Anthropologie & Co, Georgetown, DC; Fillebrown House, Historical White Bear Lake, MN

PERKINS + WILL

PERKINS+WILL

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Lisa Pool, CID, LEED AP
Robert Novak, AIA, LEED AP BD+C
John Slack, ASLA, LEED AP ND

Perkins+Will is an interdisciplinary, research-based architecture and design firm established in 1935 and founded on the belief that design has the power to transform lives and enhance communities. Each of the firm's 24 offices focuses on local, regional, and global work in a variety of practice areas. With hundreds of award-winning projects annually, Perkins+Will is highly ranked among top global design firms. Perkins+Will is recognized as one of the industry's preeminent sustainable design firms due to its innovative research, design tools, and expertise. The firm's 1,700 professionals are thought leaders in developing 21st century solutions to inspire the creation of spaces in which clients and their communities work, heal, live, and learn.

801 Marquette (TCF Bank) Building Renovation, Minneapolis, MN; RSM Plaza Renovation, Minneapolis, MN; Mayo-Rochester Methodist Hospital-Surgical Master Plan + Phase 1 Fit Out, Rochester, MN; Purina Farms Visitor Center, Renovation and Expansion, Gray Summit, MO; Rice Memorial Hospital, Willmar, MN; St. Louis County Government Service Center, Renovation, Duluth, MN; St. Olaf Holland Hall Renovation, Northfield, MN; Amundson Hall/Gore Annex UMN Twin Cities Campus, Minneapolis, MN

PETERSSEN/KELLER ARCHITECTURE

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Firm Principals
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Gabriel Keller, Associate AIA
Kristine Anderson, Associate AIA

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

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

THE PLANFORCE GROUP

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S. Weld Ransom, CID
Dean Madson, RA
Paul Dahl, RA

PlanForce is a team of designers specializing in restaurant, hospitality, corporate and industrial spaces. We strive to create work environments where people can thrive and deliver the Power of Design through quality, integrity, agility, sustainability and project results. We are guided by the belief that design can powerfully influence the function of a workspace and the success of your business. Creative design and technical expertise driving environments to maximize your real estate assets.

Quantum Graphics, Industrial printing plant and office, Eden Prairie, MN; Electro Mechanical Industries, new building facade, approach, branding, Plymouth, MN; Arcserv, Corporate office repositioning, Eden Prairie, MN; The Broadway, Central Ave, Historic building repositioning, Minneapolis, MN; Master Technology Group, Corporate office, Eden Prairie, MN; Direct TV, Corporate Regional office, Eden Prairie, MN; Olympic Place, building approach, marketing, lobbies, Bloomington, MN; Taco Bell Restaurants, multiple locations throughout the Midwest.

REHKAMP LARSON ARCHITECTS

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Firm Principals
Jean Rehkamp 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.

Creekside, Edina, MN; Linden Hills Addition, Minneapolis, MN; Mendota Modern, Mendota Heights, MN; Farmhouse Evolved, Deephaven, MN; Lake of the Isles Redux, Minneapolis, MN; Northwoods Retreat & Guest House, Northern Wisconsin; West Edina Refined, Edina, MN; Midcentury Makeover, Golden Valley, MN

SALA ARCHITECTS

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Eric Odor, AIA, LEED AP
David O'Brien Wagner, AIA, LEED AP

Since 1983, SALA has opened new possibilities through architectural and interior design for clients and projects of every scale and sensibility. Our professionals work collaboratively to uncover ideas that contribute to the beauty and function of each design we create. The results are highly inventive, thoughtfully crafted, and intimately connected to the lives of their users. Uniting our work is a devotion to the individual needs of the clients we serve.

Rolling Green Redux, Edina, MN; Fast Forward, Bloomington, MN; Bella Lucé, Minneapolis, MN; Redwing Shoe Store, Red Wing, MN; Garratt Residence, Stillwater, MN; Possis Studio Apartment, Lutsen, MN; Urban Zen, Minneapolis, MN; Silver Jeans, Bloomington, MN

TEA2 ARCHITECTS, INC.

TEA2 Architects

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Firm Principal

Dan Nepp, AIA, CID

TEA2 Architects has 36 years of experience in creating exquisitely designed, thoughtfully detailed custom homes that are personally tailored to each client. Our work is sought after for its beauty and integrity, but our unparalleled professional process is just as critical to our clients' ultimate satisfaction with their home. This unseen part of our work means fewer surprises, better results, and better value, and allows our work to achieve the unsurpassed level of excellence our clients expect.

Mediterranean Revival (restoration/remodel), Lake of the Isles, Minneapolis, MN; Kenwood Carriage House (renovation), Minneapolis, MN; A New Face in Tangletown (addition/remodel), Minneapolis, MN; Mississippi River Boulevard Residence (addition/remodel), St. Paul, MN; Deephaven Revival (restoration/remodel), Deephaven, MN; Kitchen Remodel, Edina, MN; Front Porch Facelift (renovation/restoration), Minneapolis, MN; Master Suite Renovation, Country Club, Edina, MN

WOLD ARCHITECTS AND ENGINEERS

Wold

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Joel Dunning, AIA
Paul Aplikowski, AIA
Josh Ripplinger, AIA

For nearly 50 years, Wold Architects and Engineers has worked with clients to provide planning, design, and engineering services for public sector facilities. With expertise in K-12 education, government, healthcare, and senior living environments, our firm brings a strong commitment to service, resulting in substantial long-term relationships with our clients. We specialize in planning, new facility design, additions, renovations, restorations, and remodels.

Edina Public School High School Renovation and Addition, Edina, MN; Owatonna Public School Junior High School Renovation and Addition, Owatonna, MN; City of Burnsville Police and City Hall Remodel, Burnsville, MN; McLeod County Jail and Entry Remodel, Glencoe, MN; Glencoe Regional Health Long Term Care Facility Renovation, Glencoe, MN; St. Croix Health Center Facility Renovation, New Richmond, WI; Pipestone County Medical Center Addition and Renovation, Pipestone, MN; Johnson Memorial Health Services Hospital Renovation, Dawson, MN

CREDITS

Lindaland

Page 14

Location: Madeline Island, Wisconsin

Clients: Linda and Warren Mack

Architect: AWH Architects

Principal-in-charge: Alex Haecker, AIA

Project lead designer: Alex Haecker, AIA

Project manager: Alex Haecker, AIA

Project architect: Alex Haecker, AIA

Structural engineer: Meyer Borgman Johnson

Mechanical engineer: Wiersgalla Company

Electrical: Lakewind Electric

Lighting designer: Carla Gallina

Interior designers: Linda Mack; Leslie Mack, MackMade

General contractor: Leslie Mack

Landscape designer: Erika Spande

Stone: Sullivan Stoneworks

Metalwork: Scott Grabarek

Cabinetwork: MaNew Knapp Designs

Flooring systems/materials: Bratu's Hardwood Interiors

Window systems: Loewen Windows; Heritage Windows and Doors

Architectural metal panels: Architectural Construction Services

Concrete work: Plummer Concrete

Millwork: Leslie Mack; Dan Schuppe

Custom-built furniture: Leslie Mack, MackMade

Photographer: George Heinrich

maurices Headquarters (and City of Duluth Parking Ramp)

Page 22

Location: Duluth, Minnesota

Clients: maurices; City of Duluth

Architect—core, shell, and public spaces: RSP Architects

Principal-in-charge: Terry Helland, AIA

Project lead designer: Scott Aspenson, AIA

Project manager: Terry Helland, AIA

Project architect: Jim Butler, AIA

Project team: Rob Skow; Stefan Hokuf; Skip Carlson, Assoc. AIA; Alex Berger, Assoc. AIA; Matt Nylen; Alissa Olson; Dwight Martell

Architect—office interiors: HGA Architects and Engineers

Principal-in-charge: Debra Barnes

Lead designer: Rich Bonnin

Project architect: Leigh Rolfshus, AIA

Project team: Matt Hart; Ariane Laxo; Mary Kennedy; Kayla Molkenthin; Sarah Berseth; Joe Wetternach

Energy modeling: Dunham

Structural engineer: Meyer Borgman Johnson

Mechanical and electrical engineer—parking ramp: Gausman & Moore

Civil engineer: SEH

Interior designer—lobby and skywalk: RSP Architects

Lighting designer: Michaud Cooley Erickson

Owner's rep: Tegra Group

Construction manager: McGough Construction

Endicott thin brick on architectural precast: Gage Brothers

Stone: Coldspring

Cabinetwork: St. Germain's Cabinet, Inc.

Flooring systems/materials: Twin City Tile and Marble Company

Window systems: Twin City Glass

Architectural metal panels: The Jamar Company

Concrete work: McGough Construction

Millwork: St. Germain's Cabinet, Inc.

Photographer: Paul Crosby

St. Louis County Government Services Center

Page 28

Location: Duluth, Minnesota

Client: St. Louis County

Architect: Perkins+Will

Principal-in-charge: David Dimond, FAIA

Project lead designer: Douglas Pierce, AIA

Project manager: Sandra Christie, AIA

Project architect: Douglas Pierce, AIA

Project team: Lindsey Evenson (interior designer); Jessica Raasch (interior designer); Michelle Hammer (interior designer); Pete Salmon, AIA (architect); Peter Graffunder (specifications)

Associate architect: Krech Ojard & Associates

Project architect: Kane Tewes, AIA

Energy modeling: Gausman & Moore

Structural engineer: Krech Ojard & Associates

Mechanical and electrical engineer: Gausman & Moore

Lighting designer: Gausman & Moore

Furniture, fit-up, and equipment: Perkins+Will

General contractor: Johnson Wilson Construction

Landscape architect: Perkins+Will

Landscape project team: Benjamin Sporer; Brian Doucette

Finish carpentry: Johnson Wilson Construction

Window systems: H Windows

Audiovisual consultant: Elert & Associates

Cost estimating: Construction Consulting Partners

Photographer: Brandon Stengel, Assoc. AIA/Farm Kid Studios

Duluth Transportation Center

Page 31

Location: Duluth, Minnesota

Client: Duluth Transportation Authority

Architect: LHB, Inc.

Principal-in-charge: Kevin Holm, AIA

Project lead designer: Aaron Kelly, AIA

Project manager: Aaron Kelly, AIA

Project architect: David Booth, AIA

Energy modeling: The Jamar Company

Structural engineer: LHB, Inc.

Mechanical engineer: The Jamar Company

Electrical engineer: Hunt Electric

Civil engineer: LHB, Inc.

Lighting designer: Hunt Electric

Interior designer: LHB, Inc.

Construction manager: M.A. Mortenson

Landscape architect: LHB, Inc.

Landscape project team: Heidi Bringman

Face brick and stone: Harbor City Masonry, Inc.

Cabinetwork: Aaron Carlson Corp.

Flooring systems/materials: Grazzini Brothers & Co.; Johnson Terrazzo Co. Inc.

Window systems: Superior Glass

Architectural metal panels: The Jamar Company

Concrete work: Adolfson & Peterson Construction

Millwork: Aaron Carlson Corp.

Roofing: The Jamar Company

Photographers: Paul Crosby; Jeff Frey & Associates

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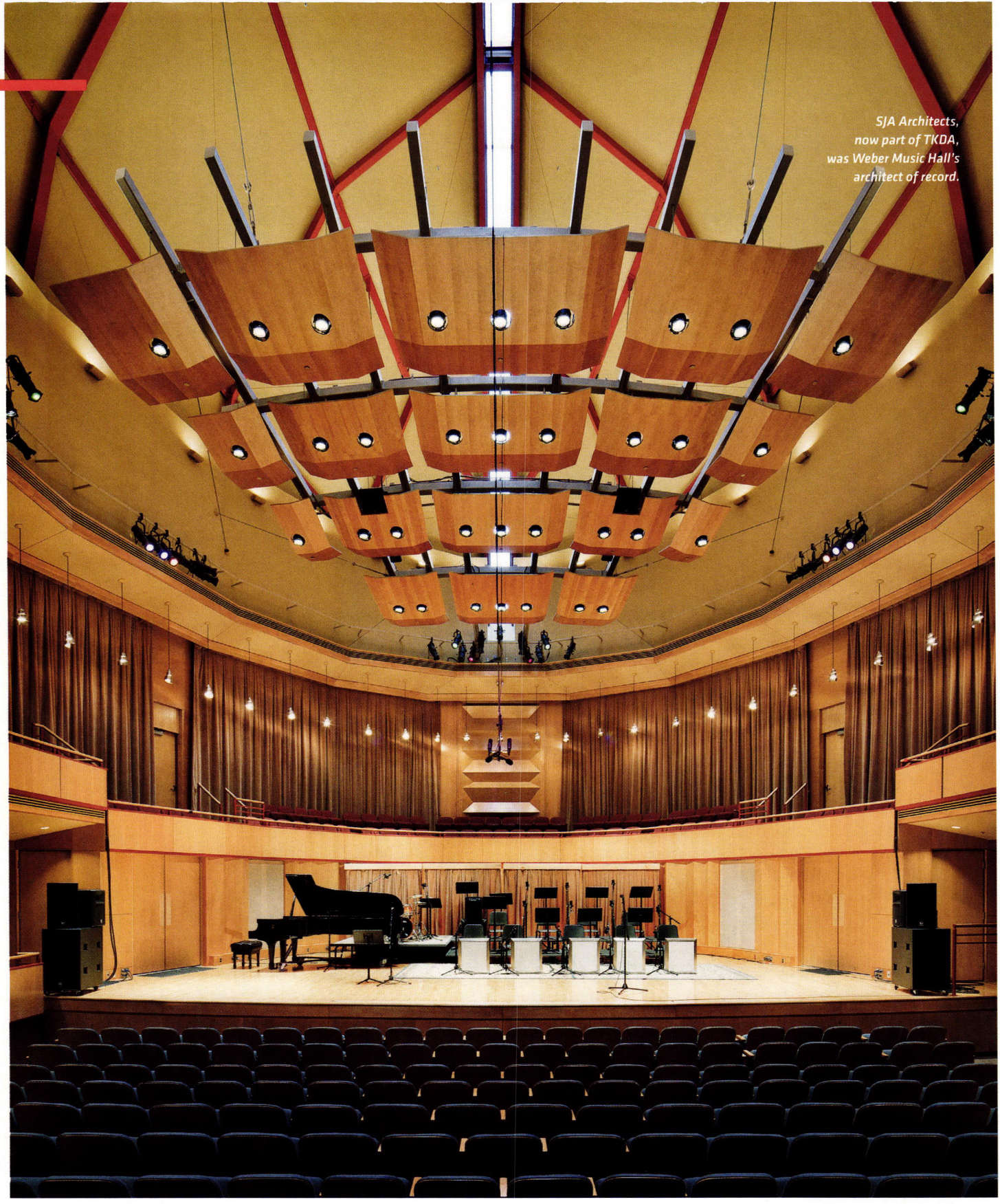

SJA Architects, now part of TKDA, was Weber Music Hall's architect of record.

IT'S A STRETCH TO DESCRIBE ANY BUILDING DESIGNED BY INTERNATIONALLY ACCLAIMED ARCHITECT CESAR PELLI as a best-kept secret, and yet the 350-seat Weber Music Hall (2002) at the University of Minnesota Duluth qualifies as an architectural surprise in one regard: Its relatively modest exterior gives the first-time visitor little indication of the visual drama that lies inside. "I entered through a side door, and the room was only dimly lit," says photographer **Pete Sieger**. "When my host hit the lights up in the high ceiling, I could hardly believe my eyes."