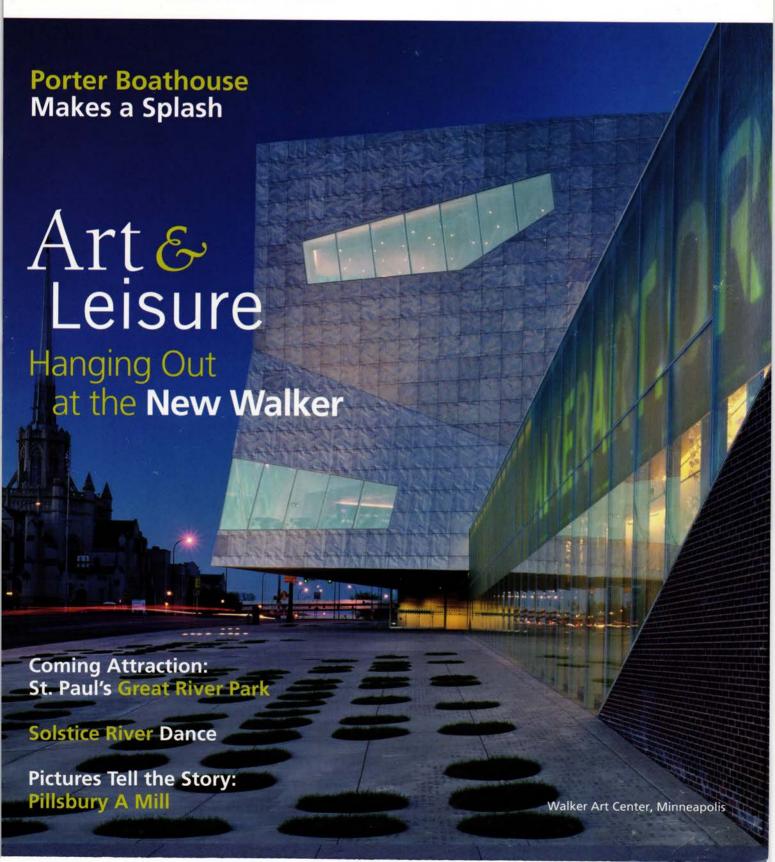
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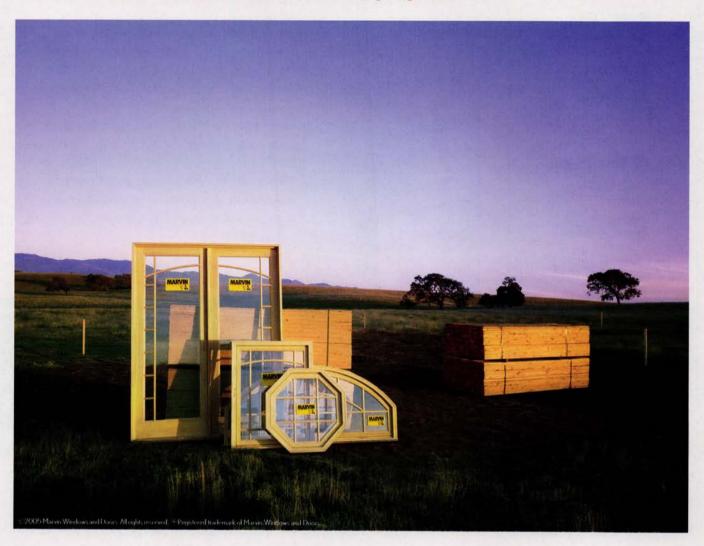






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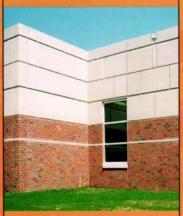


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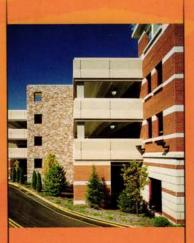


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Architecture

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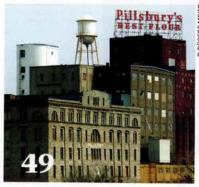
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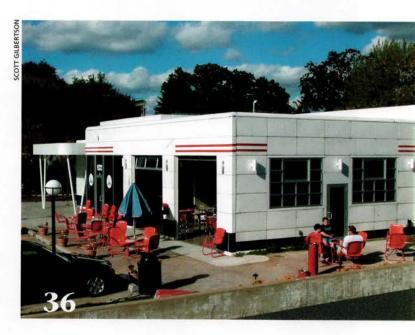
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Mission Statement

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









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The Place to Be

Minnesota is routinely ranked as one of the nation's most livable states. Why? The reasons fill the pages of this issue: a pioneering new home for one of our elite arts institutions, a community investing in performing-arts facilities for its young people, forward-looking plans for St. Paul's 17 miles of Mississippi river valley, an open-air dance celebration of the central Minneapolis riverfront. We enjoy a diverse, thriving culture here in Minnesota, and the design of our built environment has a lot to do with it.



The captivating designs and European pedigrees of the newly expanded Walker Art Center (page 20) and soon-to-be-completed Guthrie Theater (page 72) have brought renewed national attention—almost all of it fawning—to Minneapolis. The Walker's aluminum-mesh "ice cube" is the first thing people talk about, but the expansion's leading achievement may turn out to be its overall emphasis on fostering social interaction. Engaging new theater, cinema, dining, and gallery spaces, connected by a series of visually enticing corridors, stairways, and glassy lounges, make the Walker a great place to hang out, whether you're catching a film after work or sitting in on a dance rehearsal over lunch.

Of course, not all of our prized buildings are bright and shiny or even well groomed. Minneapolis' First Avenue (page 13), one of the most revered rock venues in the country, isn't the sort of place you want to see with the lights turned on, but for metro-area fans of cutting-edge music going back 35 years, there's no place they'd rather be. Unfortunately, the building, erected in 1937 as a Greyhound bus station, occupies a premium plot of land and is thus vulnerable to demolition and redevelopment. Here's hoping the club continues to defy the odds; its contribution to local culture is immense.

We are also blessed with many natural amenities, none greater than the Mississippi River. In his feature article on St. Paul's efforts to transform its 16 river parks into a single Great River Park (page 38), Frank Edgerton Martin notes that our river has, over the centuries, served as "a pathway for colonial expansion, a flume for moving timber, a highway for barge traffic, a dumping ground, and an armature for one of the greatest urban park systems in the world." The résumé captures our complex relationship to the river. St. Paul, for its part, now aims to preserve and restore natural habitats while enhancing recreational opportunities and better connecting city neighborhoods to the river.

Well-designed buildings, flourishing green spaces, and the culture they support and inspire make our communities livable in the broadest sense of the word. We have much left to accomplish with regard to environmental conservation and sustainable design and construction. Fortunately, we also have a strong foundation on which to build.

> Christopher Hudson hudson@aia-mn.org

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Calendar

July 21

RAVE Awards Celebration

Russell Versaci, AIA, Keynote Speaker Solera Restaurant Minneapolis, Minnesota 612-338-6763

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This event celebrates the winners of the 2005 Residential Architects Vision and Excellence (RAVE) awards, a joint program of AIA Minnesota and *Mpls.St.Paul Magazine*. It also features a lecture and book signing by Russell Versaci, AIA, who will speak on "Creating a New Old House: Yesterday's Character for Today's Home."

July and August

Minneapolis celebrates its lakes and waterways in many ways during these two months. The annual Minneapolis Aquatennial (www.aquatennial.org) takes place July 15–23 and features milk-carton boat races, parades, a sandcastle competition, and a fire-works display over the Mississippi. The Mill City Museum (www.millcitymuseum.org) offers weekend riverfront walking tours highlighting the bridges and history of the area. For 24 hours, from sunrise on August 27 to sunrise on August 28, a public art event titled "LandMARK: 24 Hours at the Stone Arch Bridge" will explore the site's natural beauty and history through dance, music, visual arts, and tours (www.soapfactory.org).

Through October 10

Tools of the Imagination

National Building Museum Washington, D.C. 202-272-2448

www.nbm.org

This exhibit explores the many tools that architects have used over the last 250 years and how these devices revolutionized the way architects and designers imagine and create buildings. Historic pencils, ink, and drafting equipment are included in the exhibit, as are the latest computers, software, and the resulting drawings and models.

Through 2005

The Initiated Eye: Secrets, Symbols, Freemasonry, and the Architecture of Washington, D.C.

The Octagon Museum American Architectural Foundation Washington, D.C. 202-638-3221

www.archfoundation.org/octagon

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Square dancers dressed in chiffon petticoats and embroidered Western shirts whirl around as they Slip the Clutch, Box the Gnat, and Shoot the Star. And after all the fancy footwork, they always appreciate a Promenade. Promenade derives from the French word promener, meaning "to take for a walk." In landscape architecture, a promenade is a designated place for walking. You'll find promenades along shorelines and in other tourist areas. Constructed of materials ranging from concrete to wood, prome-



nades offer the leisurely pedestrian a long stretch of scenic views. Typically, wood promenades are referred to as boardwalks. While strolling on a promenade is good exercise, try Promenading after Shooting the Star to really get your heart pumping. •

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2005 Home of the Month Selections

Twelve unique homes have been selected for this year's Home of the Month program. A collaboration between AIA Minnesota and Minneapolis' Star Tribune newspaper, the program, now in its third year, recognizes well designed homes, talented residential architects, and the value these architects bring to the home-building process. The competition also aims to raise public awareness of residential architecture and the many housing and remodeling choices available to homeowners. Every year, a jury reviews the submissions and chooses 12 entries ranging in style and price; the winners are then featured in the Star Tribune's Homes section, appearing the first Saturday of every month beginning in May.

This year the jury included David Arkin, AIA, principal, Arkin Tilt Architects, Berkeley, California; Bill Blanski, AIA, vice president, Hammel, Green and Abrahamson, Minneapolis; and Mark Wentzell, AIA, principal, Ankeny Kell Architects, St. Paul. "I think the entries did a great job of showing what design professionals can add to a project," says Wentzell. "I appreciated the diversity of submissions."



A Bold Palette for Living: "Awesome color! It's so playful, like walking through a Mozart concerto—it's a sustained high note," a juror enthused. "The home really fits the clients.

The 2005 Home of the Month selections are:

A Bold Palette for Living

Mark Gunstad, AIA Friedell Architects & Builders

Anderson Transformation

Mark Larson, AIA, and Jean Rehkamp Larson, AIA Rehkamp Larson Architects

Family Living

Todd Hansen, AIA Albertsson Hansen Architecture

Freeman Residence

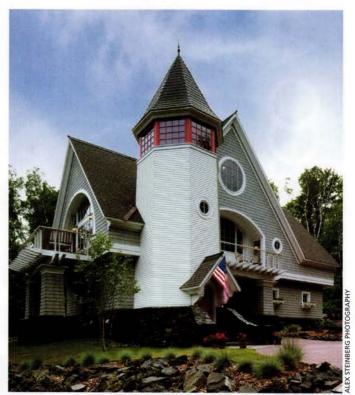
Wayne Branum, AIA **SALA Architects**

Hamilton/Jelle Residence

Kelly Davis, AIA SALA Architects

Madeline Island Cottage

Michaela Mahady, AIA SALA Architects



New Carriage House on Lake Superior: "Over the top and masterfully done. It shows crafting and tradition of an exquisite nature," the jury commented.

New Carriage House on Lake Superior

Dan Nepp, AIA TEA₂ Architects

Northenscold "Big Bang"

Robert Gerloff, AIA Robert Gerloff Residential Architects



Hamilton/Jelle Residence: "Small, clean, and solar-I like it." said one juror. "It's logical, straightforward, and honest, yet still splendid. This home shows how livable a passive solar home can be

Ranch Home Remodel

Ali Awad, AIA Awad & Koontz

St. Paul Kitchen Remodel & Addition

Richard Lundin, AIA 3 studios

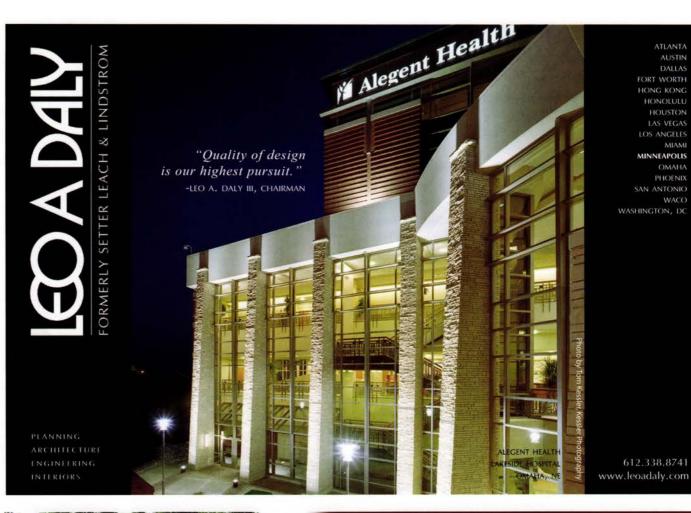
Superior Split

Dale Mulfinger, FAIA SALA Architects

Tri-Wing

Eric Odor, AIA SALA Architects

Visit the AIA Minnesota website, www.aia-mn.org, to see more images of the selected homes. Feature articles about each home can be found in the Star Tribune on the first Saturday of every month, and on its website, www.startribune.com.





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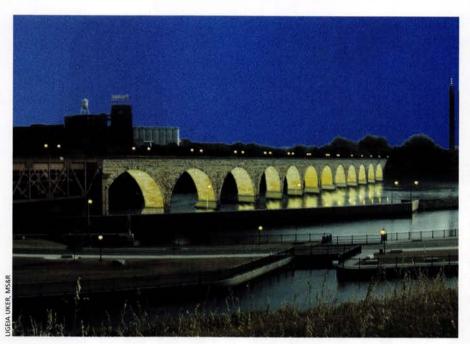


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Spotlight on Nature

BY BETTE HAMMEL



On most nights, the Mississippi River in downtown Minneapolis is shrouded in dark, despite all the buildings and bridges that border and traverse it. Now, however, thanks to a grassroots project, new lighting beneath the Stone Arch Bridge will illuminate the grand limestone arches and the rippling water below St. Anthony Falls. Two river buffs, Charles Zelle and Jay Cowles, former co-chairmen of St. Paul's 2004 Grand Excursion, began raising funds for the project in 2003, and lighting designer Carla Gallina of Meyer, Scherer & Rockcastle, Minneapolis, was charged with bringing the historic bridge to life after dark. "After some envisioning, we located the lights on the inside of the arches-two fixtures near the top, each illuminating the opposite wall," says Gallina, who also designed lighting for the nearby Mill City Museum. With the mayor's approval and a lead contribution from Xcel Energy, \$300,000 was raised privately. The city's Public Works Department agreed to install and manage the project. According to

Zelle, "The amber illumination will showcase the beauty of the bridge and cast a glow on the vibrant flowing river." .

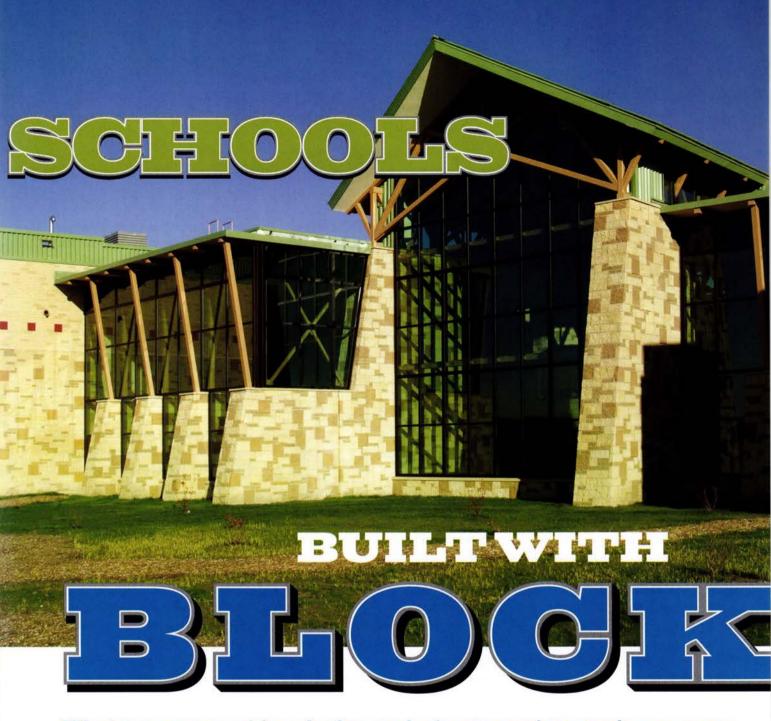
The University of Minnesota is planning a new Bell Museum of Natural History for its St. Paul campus. Design architect Thorbeck Architects, Minneapolis, managing architect ESG Architects, Minneapolis, and environmental design firm Kestrel Design Group, Edina, aim to seamlessly integrate architecture, landscape, and exhibits in a living laboratory of sustainable design. "It will be a kind of hybrid facility combining art museum, science center, and nature center," says Dewey Thorbeck, FAIA. Now in the early stages of design, the museum will offer many hands-on activities, including a new version of the popular Touch & See Room, as well as unique opportunities for visitors to interact with university researchers. "We're not just proposing to move an old institution to a new place. We're proposing to invent Minnesota's 21st-century natural history museum on a 12-acre site

with great potential," said Frances Nelson, the museum's director of external relations. The existing Bell Museum, a Public Works Administration (PWA) Moderne-style building designed by Clarence H. Johnston Jr. in 1940, will be used for other purposes.

The project is estimated to cost \$32 million, half of which will come from private donations, grants, and federal appropriations. The Bell Museum is part of the university's College of Natural Resources. .

The nationally recognized Trollwood Performing Arts School in Fargo, North Dakota, will add new facilities in neighboring Moorhead in 2006 with the help of Cuningham Group Architecture, Minneapolis, San Francisco-based Auerbach Pollock Friedlander, local architect Mutchler Bartram Architects, and landscape design firm Coen + Partners, Minneapolis. The school, which offers high school students advanced instruction in music, dance, drama, and theater technology, currently operates in a series of casual farmlike structures on wooded riverbanks where flooding is a problem. The \$11 million Moorhead campus will take a similar approach to the outdoor environment; Trollwood is guided by the belief that a strong connection to nature fosters creativity and self-discovery. "The spacious site is beautiful, located on a bend of the Red River," says John Pfluger, AIA, Cuningham Group principal. Here the architects envision a large outdoor amphitheater, a black-box venue, and other smaller structures to house rehearsal space and staff offices.

The design team received invaluable input from a large community task force comprising parents, students, staff, and local residents. Trollwood, which is managed by Fargo Public Schools, is seeking private donations to match a \$5.5 million grant from the State of Minnesota. *



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First Avenue

Minneapolis, Minnesota

BY ROBERT ROSCOE

A 1985 Fortune magazine article

named Minneapolis' First Avenue the best rock-and-roll club in America. But Fortune cautioned its readers: "Don't wear a business suit. And make sure you call ahead . . . because the place might not be open; in fact, it might not even be there anymore." A Corporate Report article that same year describes owner Allan Fingerhut's ability to survive in the music business, in which the big money is made by a few corporate executives, often at the expense of those who struggle to make rock music happen-musicians and club owners in particular.

For nearly 25 years, Fingerhut, managers Steve McClellan and Jack Meyers, and financial advisor (and later principal building owner) Byron Frank overcame the many difficulties of club ownership, but in November 2004 escalating management disputes and yet another financial shortfall caused the club to close its doors. It reopened a short time later, after Frank, Mc-Clellan, and Meyers took control of the business. In the long run, however, the building's underlying land value may dictate a much higher land use than a oneand-a-half-story former bus depot can sustain economically. The loss of this building would be deeply regrettable; it is one of Minneapolis' most culturally important buildings, attracting worldwide attention.

Designed by the architecture and engineering firm Lang and Raugland, with associate architect Thomas Lamb, the now endearingly dingy building at the corner of First Avenue North and Seventh Street North opened in 1937 as the Northland Greyhound Bus Depot. Its architectural style, Streamline Moderne, grew out of an industrial design aesthetic applied to not



A postcard image of the Northland Greyhound Bus Depot as it was originally constructed.

only buildings but also ocean liners, airplanes, locomotives, and household items such as furniture, dishware, and toasters. Art Moderne's smooth flowing lines, often horizontally directed, and rounded shapes suggested movement—a surging toward the future—in an age when the speed and availability of transportation had greatly increased. The station's curved main entrance follows the rounded street corner and also echoed the rounded buses that arrived and departed there. The original marquee, studded with pin lights, took its cue from the movie theater marquees of that era.

In the late 1960s, decline in bus travel and changes in company operations led Greyhound to build a new facility nearby and abandon its First Avenue-Seventh Street location. Soon after, 25-year-old Allan Fingerhut entered the nightclub business by converting the former bus station to the Depot, the first downtown rock venue to serve alcohol (Fingerhut's business

partner Danny Stevens supplied the liquor license). The renovation/conversion, which added the stage and bars and walled over the broad expanse of windows on both flanks of the main entrance, was relatively inexpensive because the most important ingredient-great sight lines from the main floor and horseshoe mezzanine-was already there. Joe Cocker's Mad Dogs and Englishmen did two sets on opening night in April 1970; the crowd showered the stage with carnations that Fingerhut had distributed at the door.

The Depot's early calendar reads like a who's who of the 1970s music scene: Rod Stewart and the Faces, the Flying Burrito Brothers, Frank Zappa, Al Jarreau, the Kinks, and B.B. King, to name only a few. In 1973, however, Fingerhut, strained by financial pressures and seemingly endless workdays, transferred management of the club to

Continued on page 54



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Written in Stone

Architectural writing not only influences the way you feel about the built environment, it changes the way architects design it as well

BY PHILLIP GLENN KOSKI, AIA

It's a safe wager that you are seeing many of the architectural projects published in this magazine for the first time. "Seeing," in this respect, means studying a two-dimensional representation composed of words and images. This mediated experience of architecture stands in contrast to visiting a building firsthand-walking its spaces, experiencing its light, breathing its air, and hearing the echo of your footsteps and conversation.

In architecture schools today, professors often caution students that a purely massmediated experience (i.e., reading magazines and books and perusing the Internet) of buildings is inadequate, that to really know a building or a landscape or a city you need to pack up and go there. This may be true, but we need not go so far as to indict architecture publishing as a corrupting influence on direct experience. A more interesting tack is to consider the role the printed media and its heirs have played in the creation of a truly global discourse on architecture.

Perhaps the most alarming statement ever made regarding the relationship of publishing to the building crafts belongs to the 19th-century French novelist Victor Hugo. Sparking a curious chapter-long digression from the main plot of The Hunchback of Notre Dame, the archdeacon Dom Claude Frollo exclaims, "The book will kill the edifice."

In languid exposition, Hugo recounts how Gutenberg's invention of the moveable-type printing press in the mid-1400s displaced architecture as the primary vessel and record of human thought. According to



The columns of Karnak Temple, which is located just north of modern-day Luxor, Egypt.

Hugo, Frollo's statement "was a premonition that human thought had advanced, and in changing, was about to change its mode of expression, that the important ideas of each new generation would be recorded in a new way, that the book of stone, so solid and so enduring, was about to be supplanted by the paper book, which would become more enduring still."

It's easy to understand why modern-day architects might lament this historic cataclysm and pine for the good old days when architecture reigned as the "mother of the arts," when the skill and talents of every artisan, mason, glazer, carpenter, and blacksmith were dutifully undertaken in support of the architect.

In the ancient and classical modes, according to Hugo, architecture was the ulti-

mate medium for human expression. To inscribe ideas directly into the stony hull of a monumental building-through murals, mosaics, sculpture, stained glass, and other symbolic decorations—was to perpetuate their legitimacy and fasten them to history. From the kingdoms of Mesopotamia, from ancient Athens to imperial Rome, and onward to Chartres Cathedral, no other human artifact impressed as much, or lasted as long, as a great building. In short, architecture ruled.

Did Gutenberg's invention really change all that? It certainly challenged how the authority of ideas is established and maintained. The printed word, by virtue of its ubiquity, became more durable than build-

Continued on page 58

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Profiles in Design

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PROJECT PROFILE

Northeast Regional Headquarters for the Wisconsin DNR

Village of Howard, Wisconsin



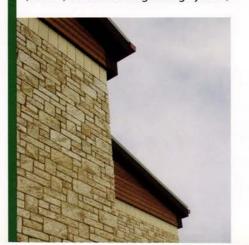


Northeast Regional Headquarters of the Wisconsin DNR > Village of Howard, Wisconsin

County Stone® project awaits LEED™ certification

Village of Howard, Wis. – The regional headquarters for the Department of Natural Resources was designed to be understated to appease easily ruffled taxpayers. But it's made a splash in a whole different way.

The three-story office building is on track to earn a silver rating from the Leadership in Energy & Environmental Design (LEED™) Green Building Rating System,



which offers voluntary but stringent guidelines for environmentally conscious construction. Projects can earn "certified," "silver," "gold" or "platinum" status.

The project used nearly 50,000 pieces of County Stone® Old World Tumbled Masonry Units, a tumbled concrete block with marbleized Sussex™ colors that forms the random pattern covering the exterior of the 34,560-square-foot facility. The entire project includes a 15,500-square-foot detached service building and maintains a two-fold function that held tightly to LEED™ guidelines while trimming costs wherever possible.

In doing so, the structure became the first state-owned, state-operated office building in Wisconsin to adhere to the LEED™ standards.

"We were able to achieve energy savings of 55 to 57 percent over code,"

said Ian Griffiths, a project manager and sustainability coordinator with Berners-Schober in Green Bay, Wis. The Welsh-born designer and LEED™ accredited professional handled the DNR project and added that America has been lagging Europe and other parts of the world in energy efficiency. "As taxpayers we should encourage our Federal, State and local government bodies to be energy conscious – we know they can be, as this project demonstrates."

Information in this article supercedes that provided in issue 7 of our Profiles in Design newsletter.



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Profiles in Design

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ARCHITECTURAL SOLUTIONS COURTESY OF COUNTY MATERIALS CORP. . SIDE TWO



PROJECT PROFILE

Wisconsin Community Bank

Fitchburg, Wisconsin

When Wisconsin Community Bank wanted to build a new branch office on the corner of a high-visibility thoroughfare in Fitchburg, it gave the Willey Brothers architectural firm just the canvas it needed to create a strong brand presence for the financial institution and maximize space on the intermediate-size lot.

Willey included rental property on the top two floors of the three-story structure to bring it to a stately height as well as provide an additional revenue stream for the bank. All three floors are connected by a common vestibule.

The firm used **County Stone® Old World Tumbled** masonry units in half-high sizes as narrow piers reaching from ground to sky.

The concrete units' Rocky Mountain Ash and Summer Sun colors added a variety of light shades and a hint of color between panels of off-white EIFS that connected the piers.

All in all, the mostly white facility with the stark red signage is a dramatic improvement from the original wooden structure that was donated by the bank as a practice burn for the local fire department.

PRODUCT PROFILE

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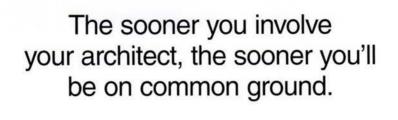
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The River Runs Through Us

BY LANCE M. NECKAR

The problem of how we will design the Mississippi River is the central challenge of sustainability in this region. The river has sustained us for centuries, as it must in the future. We drink it. It is the site of commerce, recreation, education, and inspiration. It is the foundation of our growth. The question before us, then, is, What can be done to ensure our future on this river? We entertained this question at the University of Minnesota's College of Architecture and Landscape Architecture in an April symposium titled "The River Runs Through Us." The phrase, suggested by adjunct professor Patrick Nunnally, framed the question to span both disciplines and jurisdictions.

As we sprawl to the outer reaches of the metropolitan area, we also are moving back to the central cities, and the preferred development destination is the Mississippi riverfront. Regardless of where we live, however, we are tied to the river; we live in the watershed. As a public landscape and a national park—the 72-mile Mississippi National River and Recreation Area was established in 1988—the river connects the cities and indeed the whole metro area. H.W.S. Cleveland's 1888 plan for the "United Cities of St. Paul and Minneapolis" laid the groundwork for our presentday connectivity.

In the 1970s, Minneapolis and St. Paul began to focus on what would happen as the industrial glacier receded from the riverfront, to borrow a phrase from Ken Greenberg, lead architect of the St. Paul on the Mississippi Development Framework (1997). Since then, with jobs and industrial tax bases declining, the ingredients have been assembled for a quickly conceived stew of high-end, high-density, mixed-use buildings.

One of the complex challenges we face as stewards of the river can be found at the intersection of design and science. Sedimentation from runoff contaminates the river. Noted ecologist Calvin Fremling estimates that rural, suburban, and urban sedimentation from our region contributes 31 percent of the sediment loading in the dead zone of the Gulf of Mexico. Sediments in the river, and the pollutants attached to them, threaten migratory species and habitats that are critical links in the web of life in our hemisphere.

So what shall we do as designers? Focus on infrastructure, is one answer. Infrastructure connects us with natural systems. It sets the scale and form of human systems of settlement in ways fundamental to civic life. Do we now have the chance to make a new kind of civic landscape with intelligent infrastructure? As our region continues to grow, a more profound integration of science and new technologies will be needed to make a public realm that has the capacity to sustain the private. Paradoxically, the public dollar in Minneapolis riverfront development projects, as urban studies professor Judith Martin explained, has declined dramatically as a percentage of total investment.

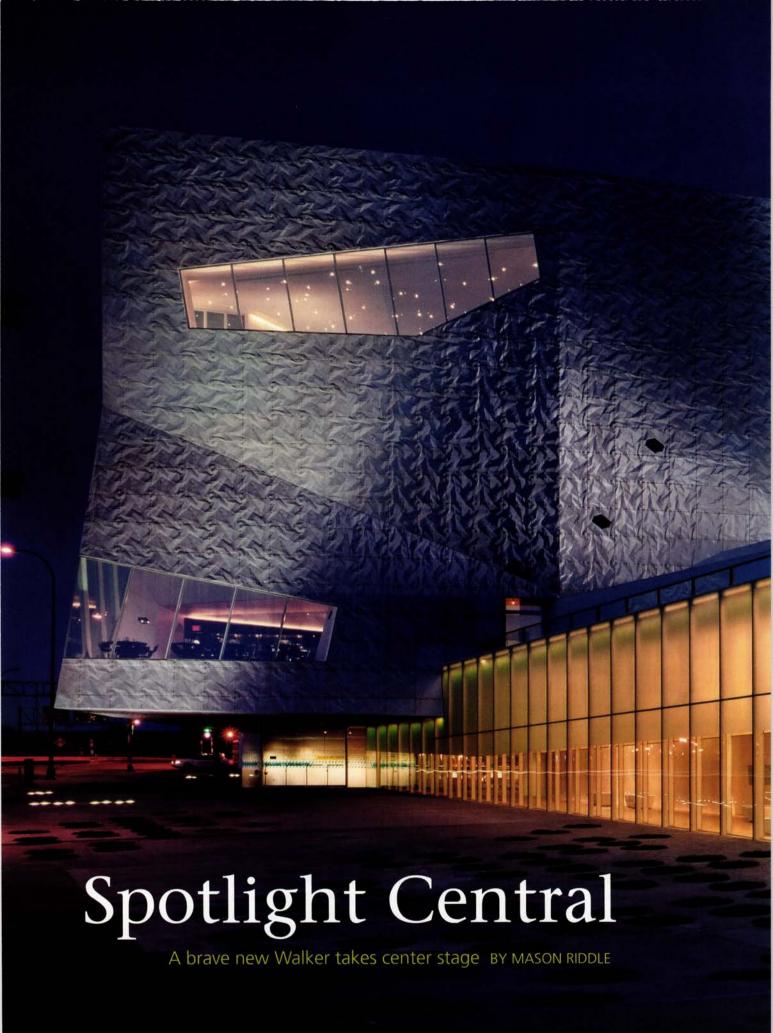
Promoting innovation in public infrastructure design has to be our first priority; informing political leadership is the responsibility of designers. Chicago mayor Richard Daley, in the first high-visibility project of his sustainability campaign, has hired noted green architect William McDonough, FAIA, and landscape architecture firm Conservation Design Forum to design a green roof for Chicago City Hall. The type of green roof that Cesar Pelli, the Architectural Alliance, and Kestrel Design are creating for the Minneapolis Central Library, in combination with alternative energy technologies such as solar, wind, and hydrogen, could begin to reshape our region.

Buildings and landscapes, beauty and function, cities and suburbs: apparent dichotomies must dissolve in a new order of scientifically grounded solutions, arrayed in a new connectivity with our river. Our children will require this intelligent infrastructure to prosper here. The whole region will have to act in concert to make it happen. .



While the river may ultimately flush itself of many pollutants, sediment is usually permanent, displacing the water itself.

> -Calvin Fremling, Immortal River: The Upper Mississippi in Ancient and Modern Times







Entering the newly expanded Walker Art Center, designed by the Swiss architectural firm Herzog & de Meuron, one feels a bit like Alice tumbling down the rabbit hole. Everything is familiar yet oddly different. Common architectural elements have been recast to create a heightened sensory experience. Walls and floors are seldom at right angles, ceilings are not always flat, and materials normally designated for exterior use move unexpectedly into interior spaces. Like Alice, hesitant but curious about her unfamiliar surroundings, the Walker visitor must abandon his or her expectation of an austere contemporary art museum and succumb to a spirit of adventure. No longer is brick relegated to walls. Lobbies, lounges, and circulation paths are laid with the same brick that sheaths the Walker's minimalist 1971 building, designed by Edward Larrabee Barnes. The aluminum-mesh cladding of the new structure mysteriously morphs into a lobby ceiling. Demonstrably any material found on the outside is good enough for the inside, making the two bleed provocatively together into a conceptual whole.

Logistically, the expansion has doubled the Art Center's space from 130,000 to 260,000 square feet. A relatively modest budget of \$70 million, an unwieldy site occupied by two non-Walker buildings (one down, one to go), and the mandate that the Barnes building be respected in both design and spirit were hurdles all taken in stride. The Walker team also had an ambitious two-pronged goal for the new building: The design had to functionally support and visually reflect the Walker's multidisciplinary programs and its focus on the creation of new work; and it also needed to openly engage the city of Minneapolis, serving as an exciting civic and social destination point. From an urban design standpoint, the site-and the building-are a visual and cultural link between downtown and the Uptown neighborhood, and it was deemed the building had to mark that shift. And then there are those three beautiful stone churches-the United Methodist Church (founder T.B. Walker's place of worship), St. Mark's Cathedral, and the Basilica of St. Mary-all practically at the institution's doorstep. Somehow, the 21st-century Walker had to interact with these historic buildings.

To meet these unwavering goals, a collaborative team was formed that included Jacques Herzog, principal-in-charge Christine Binswanger, and project manager Thomas Gluck, all of Herzog & de Meuron; and Walker director Kathy Halbreich and

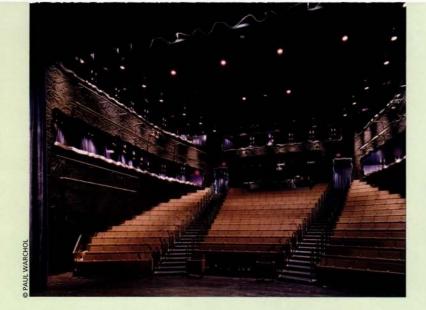


outgoing chief curator and deputy director Richard Flood. Minneapolis-based architect and engineer of record Hammel, Green and Abrahamson, with John Cook, AIA, serving as supervisory architect, filled out the team. Walker staff, board members, and community representatives also contributed to the planning process. "There were many challenging moments," says Cook of the five-year-long design and construction odyssey, "but what got us through was the fact that everybody had a really positive attitude about what could be done."

The core team's optimism translated to a bold design. The new building's exterior, clad in expanded and stamped aluminum-mesh panels, lightly colored acrylic stucco, and insulated glass with custom, acid-etched surfaces, is a visual hairpin turn from the plum-brick Barnes building. The surface effect is startling: the mesh appears either two- or three-dimensional depending on the light and one's vantage point. The highly reflective surface becomes brooding gunmetal gray under dark skies.

One quickly notices that square and rectangular windows have been dropped from the architectural vocabulary. Such predictable fenestration has been replaced by irregularly shaped glazing that telescopes through the width of the sculptural cube's walls, framing unexpected views of the outside world. A few of the larger windows barely contain their interior spaces, putting the visitor in the uneasy state of feeling inside and outside at the same time. The eccentric windows set up a call and response with each other and look like crazy

Opposite: General Mills Lounge, a long, wide, sloping brick pathway punctuated with angular white benches and extraterrestrial glass and stainless-steel chandeliers, runs alongside a 20-foot-high double-glass curtain wall overlooking Hennepin Avenue. Above: The Ralph and Peggy Burnet Gallery is an excellent forum for the Walker's impressive collection of minimalist art, which includes works by Donald Judd. Agnes Martin. Richard Serra, and Frank Stella.



McGuire Theater

t's been called the Bat Cave, a boudoir, and a crypt evoking a seduction scene from an Anne Rice vampire novel. The black and baroque McGuire Theater elicits visceral responses—positive, negative, and every emotion in between. The repartee, however, is always passionate and referential. Clearly, the architects have created a performing-arts space as theatrical as anything appearing on its sprung-floor stage.

That was the intent, says Philip Bither, the Walker's senior curator of performing arts. "It would have been sort of tragic if you were around all these wild angles and wonderful sensibilities in the galleries downstairs, and then walk up into a blank black box. We think part of the theatrical experience is the space itself."

The near-black steel-mesh walls, embossed with a baroque pattern, tie the theater to the galleries below, where white curlicue cutouts dip below straightedged doorways "like a slight seduction of lace lingerie," says Walker director Kathy Halbreich. Thick curvy frames of hand-shaped, black-painted plaster line the theater's door and balcony openings.

Upon entering the theater, one experiences a sensory hush as the bustle in the adjacent stairwells drops away. The designers enhanced the intimacy of the 385-seat space by eliminating a steep rake and putting the first row of seats level with the stage. "We chose not to have a raised-platform stage," Bither explains, "because most of the work we support comes from an alternative art realm, where lines between audience and performer are more blurred."

The 2,800-square-foot stage accommodates traditional and alternative dance, theater, and musical works from the simple and small-scale to the large and technically complex. The 48-foot-high fly space allowed the designers to insert balconies on two levels along the sides of the theater, and in back above the tech booth. While some sight lines in the rear balcony are compromised, the stool-like chairs can be picked up and moved for better views.

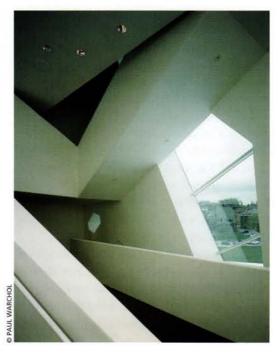
The third-floor theater doesn't have a traditional lobby for gathering and hobnobbing, a point of consternation for some theatergoers. But Bither argues that the landings between stairs, the gathering places inside the second-floor restaurant/bar and on its terrace, and the entrances to the theater are "staging areas" that convey the theater's "interconnectivity" with the rest of the Walker. "It's all part of the experience," he says, "which goes away when the show begins." After all, the live performance is the real seduction. —Camille LeFevre

cousins to the clean ribbon windows and jutting glass overlooks that define the Barnes building.

Adding to the project's 21st-century feel is a firstof-its-kind signage projection system created by the New York office of Pentagram. After sundown, five computer-driven, synchronized video projectors flash a single textual image (an exhibit or program title, for example) through the etched-glass curtain wall along Hennepin Avenue. On the Barnes building, a giant light box reading "Walker Art Center" replaces the window of the Gallery 8 Restaurant (now a café); the lettering is black on white background during the day and white on black at night. Unfortunately, the once light and airy Gallery 8 is now a darker and less inviting space.

Lest one think the building is excessive, the designers are quick to point out that it is made of ordinary materials used in new ways. "The building is valuable for how it is done and not for what it is made from," says Binswanger. She is right. No marble or granite or gold is to be found. And very little stainless steel. Instead, the building has been ingeniously and meticulously handcrafted. "The brick of the Barnes building is perceived so differently when you walk on it," notes Binswanger. "It is fluid; it is a carpet." A two-tone concrete used for stairs, a gallery, and walkways is a common but elegant solution, and the Barnes galleries' long-lauded white terrazzo floors have been used in three of the four new galleries for visual continuity.

Drywall? No way. A material non grata. Instead, the walls of the public spaces have been fashioned from hand-applied Venetian plaster, a centuries-old technique. Marble dust in the plaster gives the walls





a low-luster sheen at once tactile and sensuous. (Few craftsmen still do this work—even in Venice.)

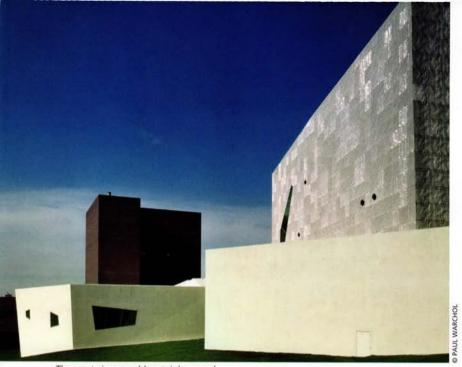
Other handcrafted items include five meteorshower chandeliers composed of grapefruit-size boulders of glass hanging from stainless-steel lines; four are suspended above the sloping General Mills Lounge along Hennepin Avenue, while the fifth visually collides with a Murakami sculpture in the Cargill Lounge. The architects, who had a hand in every detail, designed the display tables in the Walker Shop, the polygonal white benches in the public spaces, and the seating in the new theater. Railings match wall colors, and signage reflects the building's angular visage.

Wolfgang Puck's new second-floor restaurant, 20.21 (referring to the two centuries the museum spans), and a top-floor special-events space, the Skyline Room, offer elevated views of the city. Floor-to-ceiling windows echo the dynamic angles of the old and new buildings, creating a visual geometry that can be spatially deceiving. The restaurant features an open kitchen and a design palette of dark tables and chairs with white dinnerware. Bertoia bar chairs are topped with spottedhide seat cushions. Low lounge sofas in a salmon pink are high on style and less so on comfort.

The William and Nadine McGuire Theater (see sidebar on page 24) is darkly dramatic and continues the visual and material philosophy characterizing the rest of the expansion. The theater seats 385, but the stage and fly space are typical of that of a 1,000-seat auditorium, allowing artists to create works that do not need to be expanded for larger theaters. Walls are dressed in black steel mesh embossed with a baroque arabesque pattern, and undulating ribbons of hand-applied plaster, painted a high-gloss black, frame the balcony openings like frosting. The sophisticated baroque décor, at once homage and parody, creates an emotionally rich environment that recalls the grand theaters and opera houses of an earlier age.

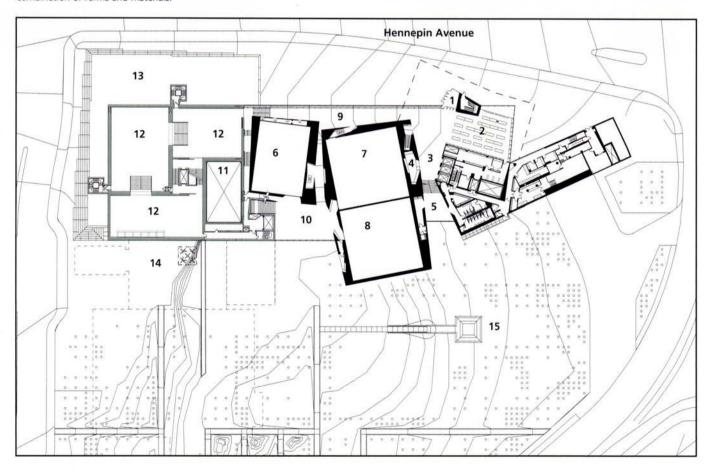
The triumphs of the new Walker are many, ranging from the greatly expanded library to the cinema (a true cinematic screen was added to the existing auditorium). The art lab and educational spaces have doubled in square footage, and the four new galleries are like the refined children of the original seven just returned from finishing school. Materials, scale, and proportions have been maintained, but the groin vaults in the Barnes galleries have been translated into attenuated beams with the air-return system built into the lighting track. "The challenge was to create the most beautiful galleries imaginable while not losing the memory of the Barnes galleries," explains Flood. "Jacques did that with incredible skill. The new galleries are lighter than air, a pure and elegant solution."

Left: Walkways and stairs in the new building feature dynamic forms and unexpected views. Above: Fine cuisine is paired with exceptional views of the city at Wolfgang Puck's 20.21 restaurant and bar.



The west view would certainly appeal to Austrian architect Adolf Loos, author of Ornament and Crime. The only exterior embellishment is a bold combination of forms and materials.

The real genius of the building, however, is its pedestrian-friendly sensibility. The multidisciplinary nature of Walker's programs drove the architects to create social spaces and to make the "gaps" in between those spaces interesting. Like the all-knowing caterpillar in Wonderland, the expanded Walker comprises different independently moving segments that ultimately work in unison. Walking to the next space is an adventure with new information and vistas. The brick walkways twist and turn and are often on an incline, and staircases to another area appear suddenly; a visitor has the vague sense of walking through the narrow back streets of a European city. Areas are defined by materials and by the art they present. "We tried to translate the Walker's different programs into different types of spaces," explains Binswanger. "The Barnes building essentially used the box for all spaces. There is an inexistence of feeling of social space in the Barnes



PLAN

- 1. Entry
- 2. Walker Shop
- 3. Hennepin Lobby
- 4. Ticketing
- 5. Fiterman Garden Gallery
- 6. Burnet Gallery
- 7. Target Gallery
- 8. Friedman Gallery
- 9. General Mills Hennepin Lounge
- 10. Cargill Lounge
- 11. Open to gallery below
- 12. Existing galleries
- 13. Terrace
- 14. Future plaza
- 5. Sculpture Park (Phase 2)

building, and no distinction of spaces. We wanted to give a specific nature to different spaces. Human experience is different in a gallery than it is in a cinema or a theater."

The sense of travel and discovery created by the winding walkways is heightened by dramatic views to the outside. Sight lines up or down long passageways are frequent, and in several places one can see completely through the building. Phase 2 of the Walker expansion—a new sculpture park designed by the French landscape architecture firm Desvigne-Dalnoky-will only enhance views from the interior. What is now sod and the first few clusters of Heritage River Birch on the west side of the building will eventually be an inviting tree-laden, four-acre park featuring a James Turrell skyspace titled Sky Pesher (see sidebar on this page).

"For this institution, at this time, with this mission, this is the perfect building. It is about social patterns, not traffic patterns," asserts Halbreich, Walker director since 1991. When asked about the working relationship between architects and client, she says, "I never had a moment of regret; the entire team loves art and architecture. We had disagreements, but we always solved the problem." HGA's John Cook offers up a more concise assessment: "Kathy set out to do something and she nailed it."

Unarguably, the Herzog & de Meuron building is a commanding, even controversial, presence. It is unlike any other building in the Twin Cities. It doesn't play by the rules. It is not Minnesota nice. But in the end, it accomplishes what it set out to do: serve artists and engage the city in a civic and cultural dialogue.

In his editorial in the March 2003 issue of Architectural Record, Robert Ivy wrote, "Architecture has finally gone mainstream." In the Twin Cities, the current lot of public building projects designed by internationally acclaimed architects suggests Ivy's statement is true. The Walker, with its dynamic sculptural presence and its mission to be a civic space, carries the baton. Ivy continued: "By paying attention to our audience, then clearly stating our arguments and contributions, architecture can rise from the arcane to the universal. . . . The time is right for clarity and for forceful, engaged presence, with our clients and the communities we serve. It's time to step out of the shadows, into the limelight." Walker nailed it.

Walker Art Center Expansion Minneapolis, Minnesota Herzog & de Meuron Basel, Switzerland Hammel, Green and Abrahamson Minneapolis, Minnesota



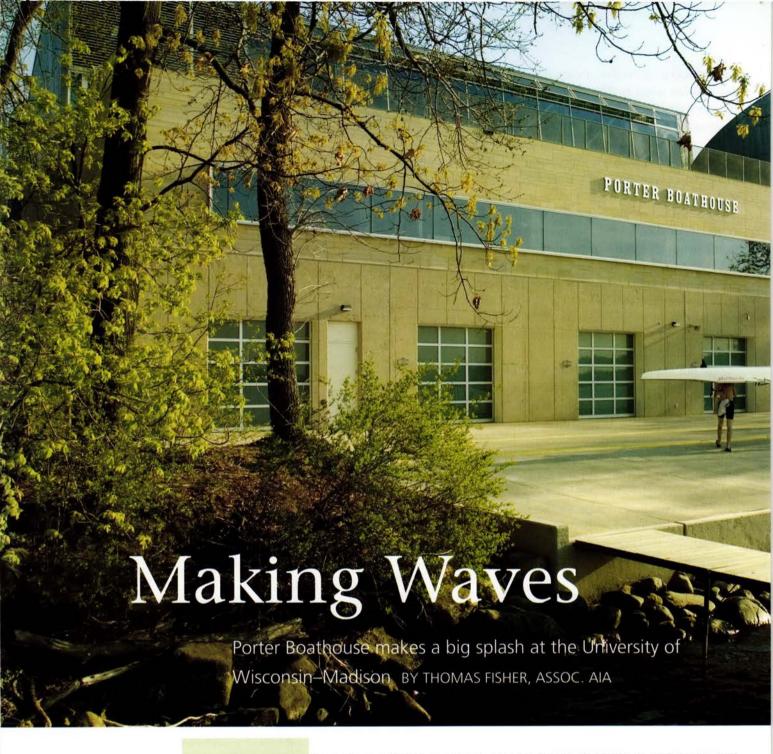
Light and Space

"My work is about space and the light that inhabits it. It is about how you confront that space and plumb it. It is about your seeing." -James Turrell

s sublime as the new Walker is dynamic and extroverted, James Turrell's Sky Pesher, a skyspace inhabiting the soon-to-be garden on the museum's west lawn, is a place to meditate on light from the heavens. The 23-foot-square underground chamber features an 18foot-high ceiling reticulated with an 11-foot-square opening to the sky. Inside, there is nothing between you and the elements. A heated, precastconcrete bench lines the room for comfy sky gazing in winter, and the heated concrete floor melts any snow.

Turrell's increasingly coveted chambers are carefully designed and constructed to heighten the visitor's sensory perception of light, color, and space. Of course, the experience changes based on time of day and the season. When viewed through the portal, the blue sky takes on a saturated quality that disappears as soon as you exit the space; it is as if the sky changed just as you were leaving. Programmable LED lights expand and alter the experience: a turquoise light, for example, may turn the sky shocking pink.

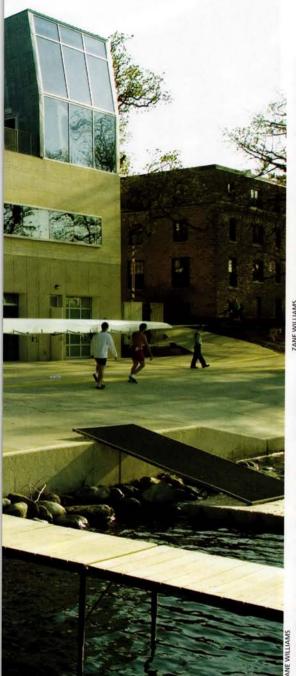
Turrell's skyspaces are found in a growing list of museum and private collections with a starting price of \$500,000, all of which supports his monumental Roden Crater project. Located near the Grand Canyon and the Painted Desert in Arizona, the Roden Crater is an extinct volcano that the artist has been transforming into a celestial observatory of tunnels and chambers for the past three decades. - Mason Riddle



To many people, modern architecture seems cold, unresponsive, and inexpressive. But VJAA (Vincent James Associates Architects), Minneapolis, convincingly refutes those perceptions in the new boathouse they designed for the University of Wisconsin–Madison on the shores of Lake Mendota. The Porter Boathouse shows how modern architecture can enhance historic settings while holding on to its values of functionality and simplicity.

The building, for example, takes a collegial yet critical stance toward its setting. "We're contextualists," says Vincent James, FAIA, "but

we also feel an obligation to critique the context, in ways that both respect and contrast with it." Standing amid a series of traditional, stone-clad dormitories on a tree-shaded site, the boathouse shares the footprint of the previous bunker-like boat-storage building. "That let us save the oak trees close to both sides of the building," says VJAA's Jennifer Yoos, AIA. The 50,000-square-foot building also defers to the scale of the adjacent dormitories. "We considered a linear scheme," says James, "as a way to fit the building among the slender bars of the surrounding structures, but that didn't support







Far left: From the lake, the boathouse looms large, with a series of garage doors into the boatstorage area and a long, horizontal window spanning the offices and social spaces inside. Above: The roof terrace provides a place for spectators to watch races and for athletes to exercise outdoors. Left: The boathouse echoes the scale and stone cladding of the adjacent dormitories, while retaining its own minimalist architectural character.

the program, so we ended up with a square building, with narrow roof forms that refer to the bars of dorms." Those roof forms, clad in terne-coated copper, bow down in the front of the building in deference to the domestic scale of the dorms on either side.

But the boathouse also contrasts with its context in appealing ways. Rather than imitate the hipped roofs of the nearby structures, the building has rooftop terraces on three sides that offer extraordinary views of the lake and surrounding trees. And rather than copy the small, deep-set windows of the neighboring

dorms, the boathouse features long, horizontal bands of glazing, which on the back of the building provide expansive views of the water. By visually cutting off the ground plane, the rear windows make it appear from the interior as if you are out on the lake, where most members of the crew team want to be.

If the boathouse draws attention to its context by not mimicking what surrounds it, so too does the building express its functions by not overly rationalizing them. "We see the function of every building as unique," says Yoos, "not as something generic, as so often



Above: The training area gets natural light from the north-facing clerestories, and views of the lake through large window walls. Right: Like the boats it stores, the building has an elegant, utilitarian quality: rigorous, with no extraneous details.

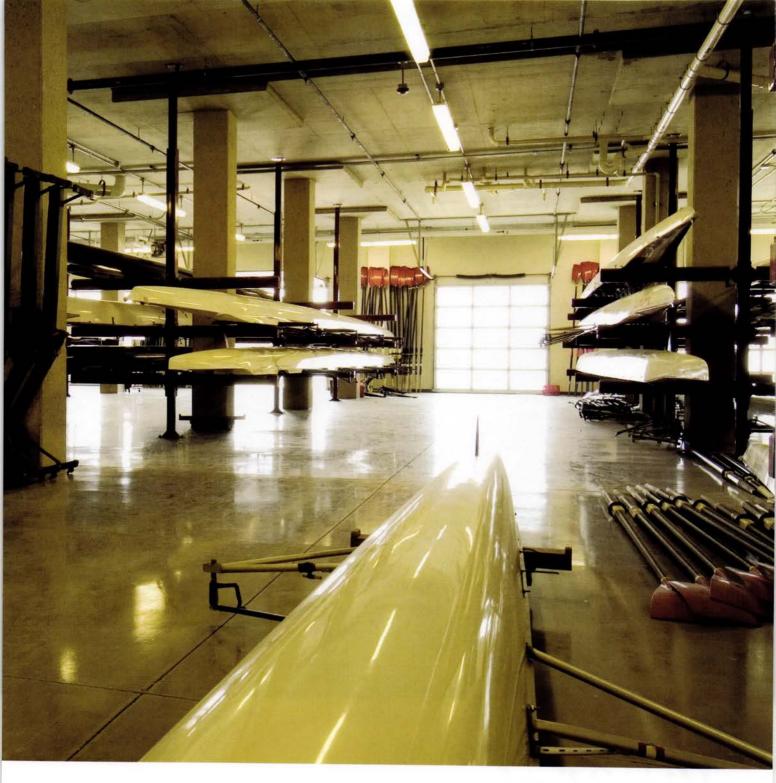
happened in modern architecture." "The best functionalism," adds James, "should lead to a kind of poetry." The boathouse accommodates its various functions in a very straightforward way: boat storage and repair occupy the lower level; offices, locker rooms, social spaces, and rowing tanks fill the main level; and a large, three-part exercise and conditioning room spans the top floor. Circulation through the building has a similar directness, with stairs and elevators along the two sides of the structure serving the occupied spaces in between.

The poetry comes in how the boathouse expresses those functions. For example, the top-floor clerestory monitors, with their tilted front face and bow-shaped back, recall the waves on the lake as well as the arched backs and taut skin of the rowers practicing inside. The offset monitors also look, from the side, like two crew teams rowing next to each other. Likewise, the long windows on the front and rear elevations echo the long shape of the boats themselves. "We don't set out to associate particular meanings with a form," says James. "By focusing on the functions, we think the possible meanings of a building become more resonant and more varied."

That focus on function enabled the architects to bring the building in at a modest cost-



"around \$145 per square foot," says James. At the same time, the firm managed to use some wonderfully tactile materials and finishes. Echoing the material once commonly used in the boats, the teak railings and paneled lobby wall visually warm the interior, while Wisconsin-red panels around the rowing tanks and above the terrace stair hall serve as a beacon to those approaching the building on foot or via a boat on the lake. The stone exterior cladding around the main floor also has a silky smooth finish, pleasantly warm to the touch.



Compared with VJAA's Minneapolis Rowing Club, whose light wood-framing and doubly curved roof echo the technology of boats and the movement of oars, the Porter Boathouse has greater mass and weight, with a concreteand-steel structure and stone-and-copper cladding. But both buildings reflect the architects' admiration of the culture of crewing. "We looked to the boats for inspiration, not form," says James. "The integrity of the hulls and outriggers is something we wanted to achieve in the architecture, without being literal." They

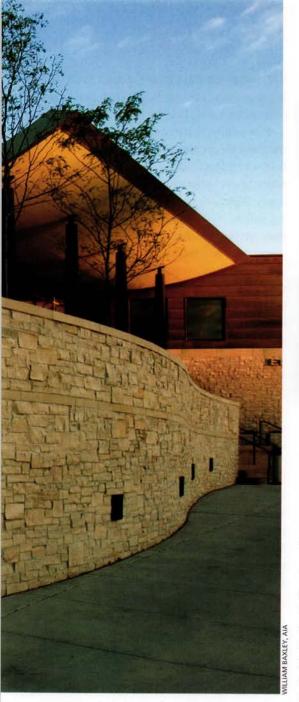
succeeded, while also showing how-through careful adjustment to context, the expressive pursuit of function, and the sensuous use of materials-modern architecture can be made more humane.

Porter Boathouse Madison, Wisconsin VJAA, design architect Minneapolis, Minnesota KEE Architecture, architect of record Madison, Wisconsin



Pillar of the Community

Modernist form meets traditional materials in Edina's new city hall and police headquarters BY BARBARA KNOX



Most Minnesotans regard the City of Edina as one of our state's more well-heeled communities. A mature, fully established city, Edina welcomes visitors with high-end retail stores, gracious homes, and stylish restaurants. So any citizen who passed through the old city hall, which had stood in its high-profile location on 50th Street for more than a half-century, may have been surprised by its decidedly run-down condition.

The building, which also housed Edina's police force, was unquestionably past its prime. In fact, the old city hall's atmosphere was so authentically out-of-date that it drew the attention of the Coen brothers when they came to



Minnesota to film Fargo, which was released in 1996. Although the rest of the movie was shot mainly on location in Brainerd, it seems police headquarters there were too nice; the directors found the gritty, gone-to-seed quality they were seeking in the dingy basement of Edina City Hall, where police officers sat at desks stuck in dimly lit closets.

In 2001, city officials turned to BKV Group, Minneapolis, a firm that has extensive experience designing civic buildings, for help. "We first looked at a plan to convert the existing onsite library to the police facility and renovate the existing city hall," says BKV principal David Kroos, AIA, "but it became clear that it would make more sense from both an operational and a financial standpoint to demolish both of them and build new."

Once that decision was made, it was apparent, says Kroos, that the unusual teardropshaped site would dictate the form of the new building. The design team, which also included project designer Bill Baxley, AIA, and partner-incharge Michael Krych, AIA, quelled concerns from city leadership by assuring them that some of the best building designs come out of the most severe site restrictions.

"Because of the nature of the site, the building had to be exposed on all sides," explains Baxley. "We didn't have the opportunity to create a front and a back." What emerged in the end was a modernist two-story building that joins one rectilinear form (city hall) with a sec-

Above: The design team interpreted Edina's "open door" philosophy with architectural metaphors: the entrance portico sweeps up to meet the sky in a way that is meant to welcome the public, and the modernist glass entry wall sends the message that city business is conducted in full view. Opposite: An organic, curvilinear planter wall of rough-hewn white lanon stone wraps around the entrance side of the new 57,000square-foot Edina City Hall and Police Facility. The stone's random patterning recalls similar treatments on other buildings in Edina.



Second floor

Ground floor

PLAN

1. Council chambers

2. City hall

3. Police headquarters

4. Community room

5. Entry plaza

6. Garage entrance

ond, curvilinear form (police facility) via a soaring, two-story, glass-enclosed lobby that opens off a central entry plaza.

The architects balanced the contemporary massing with traditional, high-quality materials reflective of Edina's mature character. Rough-hewn white lanon stone (a type of Wisconsin limestone), copper, glass, and steel make up the building palette. As Baxley says, "The stone walls are there almost as a ruin that is inset with glass and copper. It's a very natural, earth-based palette."

The entrance, which serves as a portal between the two sides of the building, is marked by both columns and portico, hallmarks of classical architecture and highly recognizable elements of a civic building. But here the columns are drawn out long and slender, and the portico seems to float above the columns as it curves up to meet the sky.

To blur the lines between inside and out, the architects carried the same stone paving from the outside entry plaza right onto the lobby floor. "The stone paving outside grounds the building and provides a place for gathering and public voice," explains Krych. "By bringing the stone inside, we imply that what goes on in the building has that same open, public quality." To drive home the point, the design team placed the new city council chambers directly off the lobby behind a glass wall. "Now all city discussions happen right out in the open," says Krych.

Golden-hued maple-veneer wall panels in varying sizes cover the walls of the council chamber, providing a warm contrast to the stone, glass, and white plaster ceiling. In the public spaces, the ceiling plane, pulled away from the walls, appears to float overhead. The ceiling also provides a soft, lyrical counterpoint to the building's otherwise hard edges as it undulates down in graceful waves from a lobby height of 26 feet to just 9 feet at the back of the council chambers.

Edina residents face no central security station when they enter the building. Instead, they are welcome to walk down a glass-walled corridor that looks out over the picturesque Edina Country Club. Like storefronts, the various city office suites open off the internal side of the corridor, each with a waiting area for visitors and workspaces for employees.

"We've never liked the look of a building that has the public on one side and city workers on the other, with a roll-down gate in between," says Gordon Hughes, Edina city manager.

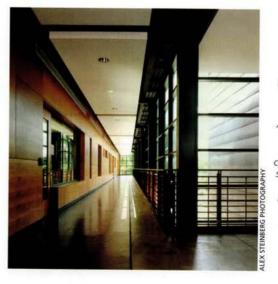


ALEX STEINBERG PHOTOGRAPHY

"We've always had an open-door policy, and we wanted a building that would reflect that."

So how has the public reacted to the building, which opened in July 2004? "They love the warmth," says Hughes. "In fact, the actual look of the building seems to have contributed to an air of civility. People come to meetings respectful of the surroundings and they conduct themselves in that way." Beyond the building's increased parking, improved energy efficiency, and up-to-date data and telecommunications systems, that air of civility and respect may be the most important amenity of all.

Edina City Hall and Police Facility Edina, Minnesota **BKV Group** Minneapolis, Minnesota



Opposite: The "ends" of the building are defined by copper boxes with inset stone and glass. Copper was chosen to represent both permanence and inevitable change. "The copper will mark time as it changes, earning its patina over the years," say the architects. "This is a material that just gets better with age." Above: A second-story "balcony" overlooks the main lobby, where white plaster ceilings, which drop down to enclose the new city council chambers, were carefully designed for acoustic control. Daylight fills the space. Left: The architects placed the main circulation corridor along a glass wall so all visitors to the building can enjoy views across the site to Edina Country Club.

Red, White & True

A vintage auto repair shop is thoughtfully preserved as a frozen custard stand for the young and old BY DOROTHY RAND



What's the difference between ice cream and frozen custard? "Frozen custard is a type of ice cream, but has egg yolk in it and less air than regular ice cream," explains Vicky Uhr, co-owner of Liberty Frozen Custard in south Minneapolis. Frozen custard is also mixed and served at a higher temperature, making it richer and creamier than ice cream. Made fresh every day, frozen custard contains no preservatives. And it tastes like heaven.

Like the superior product it purveys, Liberty Frozen Custard, winner of a 2005 Minneapolis Heritage Preservation Award, has more soul and substance than its peers. A former auto repair shop, the building has been renovated into a cheery neighborhood hangout that welcomes both human and canine customers. The lively indoor dining area, formerly two car bays, opens up to the outside on nice days, thanks to glass garage doors. Outdoor patios offer additional seating and a two-tiered drinking fountain—a tall fountain for people, a short one for dogs. Throughout, the color mix of intense red, light and dark blues, white, and chrome evokes a 1950s diner. But the building was not always so bright and friendly.

Several years ago, Vicky and Steve Uhr attended "scoop school," a course on how to make frozen custard and start such a business. They loved it. After charting a business plan, the two began looking for the right building, preferably a freestanding structure in a residential area near other local businesses and also near bike and walking paths. A year later, they found what they were looking for in an aging auto repair shop at the intersection of Nicollet Avenue and 54th Street, near Minnehaha Parkway. Vicky quit her job of 25 years as a social worker, Steve scaled back to part time as an attorney, and the couple met with Michelle Piontek, AIA, KKE Architects, Minneapolis, to plot a restoration strategy. "We immediately hit it off with Michelle," says Vicky.

Plans to convert the 1956 auto repair shop into a colorful frozen custard stand began with the elimination of brick-face and pitched-roof ad-



ditions of the 1970s. Next, the decision was made to expand the existing 1,300-square-foot building by 400 feet to accommodate three walk-up windows and additional kitchen and storage space. Restrooms had to be relocated and landscaping added. Last but not least, a site once littered with car parts required general cleanup to meet health and dining codes.

Piontek and colleague Rob Grundstrom, Assoc. AIA, were more than up to the task. Once the brick façade was removed, the original porcelain-enameled steel panels used on both the interior and exterior walls had to be cleaned or replaced. Grundstrom was familiar with the interlocking system of panels, having lived in a prefabricated Lustron house of the same era. "Because the panels lock together," Grundstrom explains, "it's not possible to remove just the ones that need repair. You have to start in one corner to get to the other." The interior panels were carefully removed and numbered, cleaned, and then reinstalled after insulation was added to the outer walls. Unfortunately, many of the exterior panels were damaged beyond repair by the adhesives used to hold the brick façade in place. In the end, the white panels on the south exterior were saved; the rest

are new but blend in well. The cleaned-up interior tiles-mostly robin's egg blue, navy along the base of the south wall-still have a few nicks and spots, but Vicky doesn't mind. "It shows the interior is authentic," she says.

Once the interior blues became evident (grime had concealed the true colors), red was chosen to fill out the palette. The fire-engine-red chairs, ceiling trim, and counter partition play well against the blue walls, and the patriotic mix of red, white, and blue fits the store name perfectly: Liberty Frozen Custard. (Initially, the Uhrs planned to name the shop Sam's Frozen Custard after the family dog, but they switched it to Liberty in the wake of 9/11.) Other splashes of red include a

coin-operated antique rumbling car, patio furniture, drinking fountains, and a functioning 1950s-era air pump.

"Michelle had a great sense of color and design, and was very respectful of the building and our wishes for it," says Vicky. It's no surprise, then, that business has been good, with lines out the door on summer evenings. The architects and owners have created a vibrant social hub while preserving a piece of the neighborhood.

Liberty Frozen Custard Minneapolis, Minnesota KKE Architects Minneapolis, Minnesota

When the weather is nice, two large glass garage doors in the dining area are opened to bring the outside in (above). Customers can place an order at the front counter (opposite, below) or at the walk-up windows, which are especially convenient for those with strollers or dogs or on bikes (opposite, above).

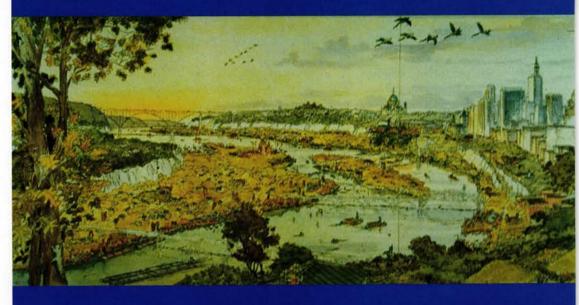
Feature

DREAMING

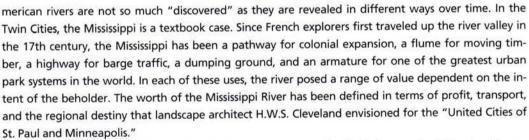
THE GREAT

RIVER PARK

IN ST. PAUL



The BIG Picture



For Cleveland, the Mississippi and its blufflands was a seam that held the two rival cities together as they competed for investment and population at the end of the 19th century. Through speeches and the aid of powerful political allies such as University of Minnesota president William Watts Folwell, Cleveland succeeded in protecting much of the river valley south of St. Anthony Falls from industrialization. A century ago, the East and West River Roads were born as part of a larger system of linked boulevards stretching from Lake of the Isles to downtown St. Paul.

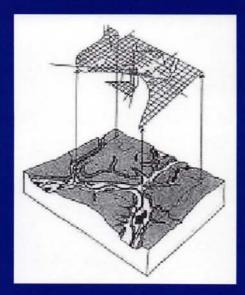
Silence and Rediscovery

For much of the 20th century, the river receded from civic consciousness. The University of Minnesota focused inward on Northrop Mall and ultimately blocked Cass Gilbert's river vista with the construction of Coffman Union in the 1930s. Minneapolis' Leon Arnal-designed WPA post office, one of the great kasota-stone buildings of that era, looked away from the river and blocked its connection to downtown. The river valley became a facile conduit for train lines into the two downtowns. For the passenger, it was experienced as little more than a tunnel.

Our rediscovery of the Mississippi as a geographic icon for the region has been erratic and piecemeal. The truth is that most Twin Cities residents have never really had a mental map of how the river stitched

BY FRANK EDGERTON MARTIN







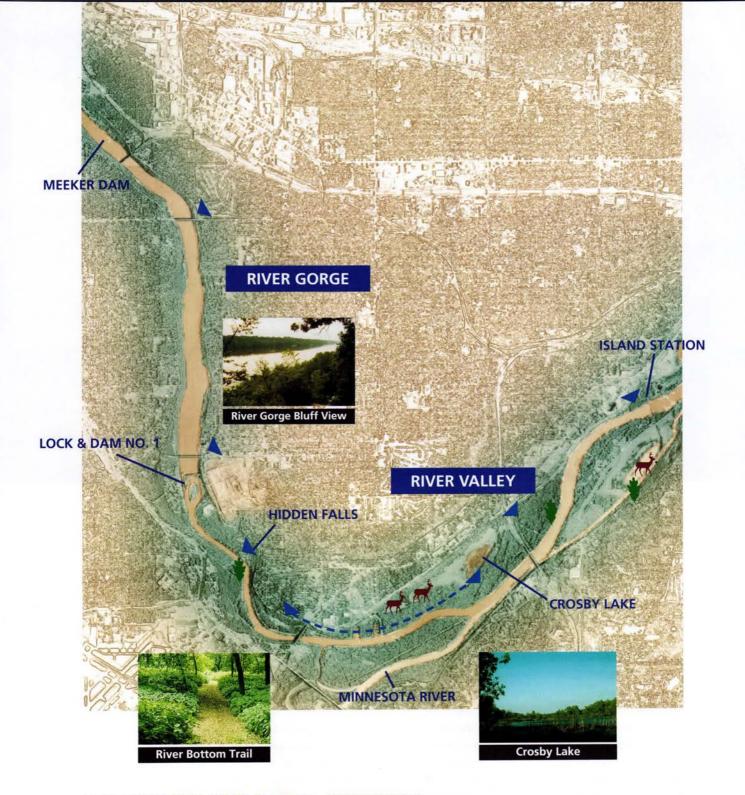
Pictures can reveal a city's promise. Opposite: This 1992 bird's-eye view by architect Benjamin Thompson unveiled a city poised at the edge of a great and verdant river valley. Above left: In the mid-1990s, a sketch by William Morrish illustrated how all points of the city "flow" into the river. Above right: Completed in 1997, the Saint Paul on the Mississippi Development Framework imagined new urban villages on the Upper Landing (lower left) and West Side Flats (right).

our region together. In the past 15 years, it has really been a few big pictures that have begun to make the difference—a handful of sketches and renderings that, like the sweeping bird's-eye views of the old streetcar lines, brought the river to light as a corridor of great promise. Shown above, these images include Benjamin Thompson's seminal 1992 drawing of the river valley in downtown St. Paul, illustrating for the first time how this place of industry could be ecologically restored as a great urban river park. In the mid-1990s, William Morrish and Ken Greenberg used equally bold graphics to show new possibilities for connecting St. Paul to the river, as well as adding potentially dense neighborhoods along its banks.

Today's Bird's-eye View

Since the 1990s, the Saint Paul Riverfront Corporation, guided by the Saint Paul on the Mississippi Development Framework (1997), has fostered the development of Harriet Island and the Upper Landing. Now, after a decade of focusing on downtown, the Riverfront Corporation is looking more broadly at the Mississippi as it flows the entire breadth of the city. Four zones are guiding planning: the dramatic River Gorge on the city's western edge, featuring steep wooded slopes that drop more than 100 feet; the broad River Valley between the airport and downtown, with its wetlands, lakes, and floodplains; Downtown itself and Harriet Island, where the bluffs south of the river peel away to create a wide floodplain at the river bend; and the nearly two-mile-wide Floodplain to the east, characterized by an ecologically rich series of inlets and river islands. Together, these four areas comprise 3,500 acres of parkland, 25 miles of existing trails, and 26 miles of shoreline—more than any other city on the Mississippi can boast.

Who knew? Though St. Paul has grown closer to the river with Harriet Island, the Upper Landing, and other new projects, few Minnesotans have ever ventured into the Floodplain or the River Valley, both of which contain concentrations of water and park space as large as the Chain of Lakes in Minneapolis. These vast stretches of habitat and vistas underlie St. Paul's vision of a Great River Park. Today, a new big picture, shown in the following pages, reveals the mysteries and opportunities of the river at this scale.

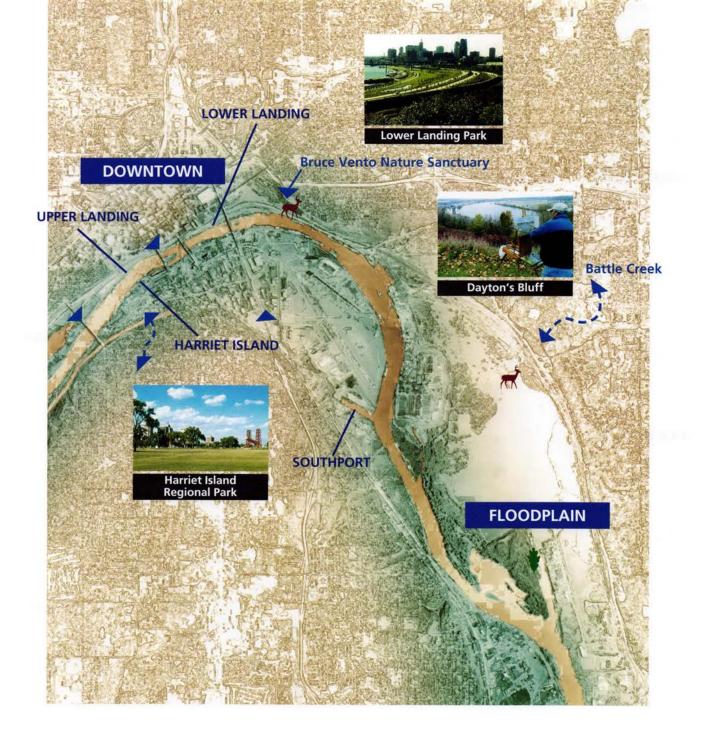


PLANNING FOR ECOLOGICAL CORRIDORS

Restore and preserve significant lakes, wetlands, and biological and natural areas.

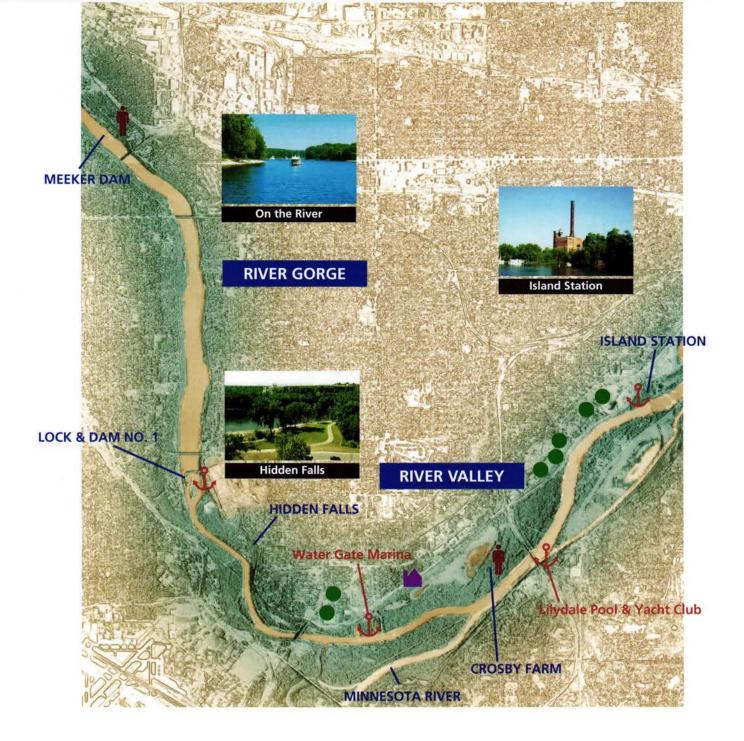
Establish bluff, terrace, and riverbank connections and overlooks at regular intervals.

Develop ecotourism camping and river-access opportunities.



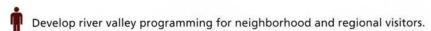
GENERAL PLANNING FOR THE GREAT RIVER PARK

- Connect 16 existing river parks as a single Great River Park identity.
- Complete a continuous river-edge trail system.
- · Strengthen connections to neighborhood commercial nodes and corridors.
- Promote the park as a unique regional and national landscape.



PLANNING FOR CULTURAL, RECREATIONAL, AND HISTORIC RESOURCES

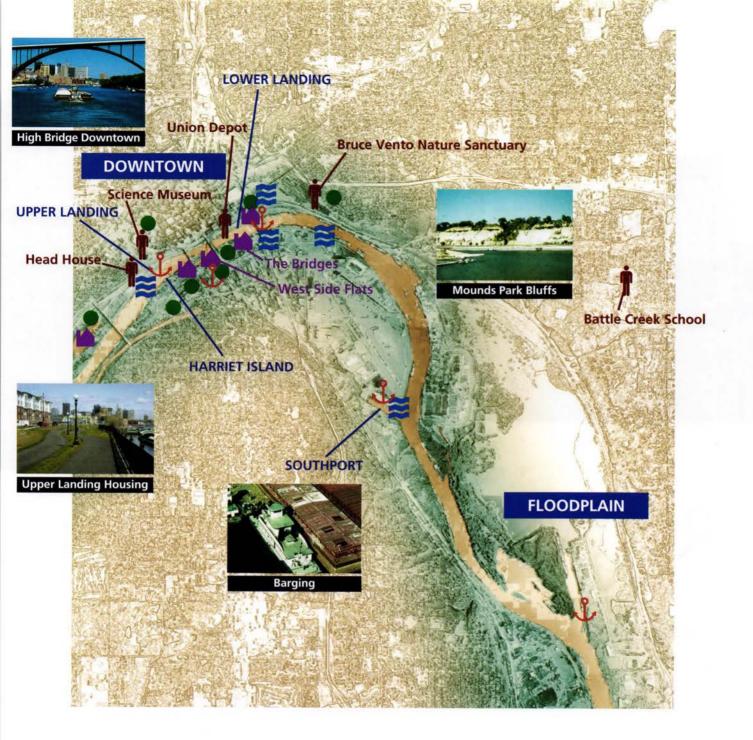
Expand and initiate multiple types of river corridor transit and recreation (e.g., water taxi, excursion boats, boat rentals, and moorings).



Extend neighborhood block pattern to the river's edge and parkways.

Redevelop vacant or underperforming industrial sites for river-oriented uses.

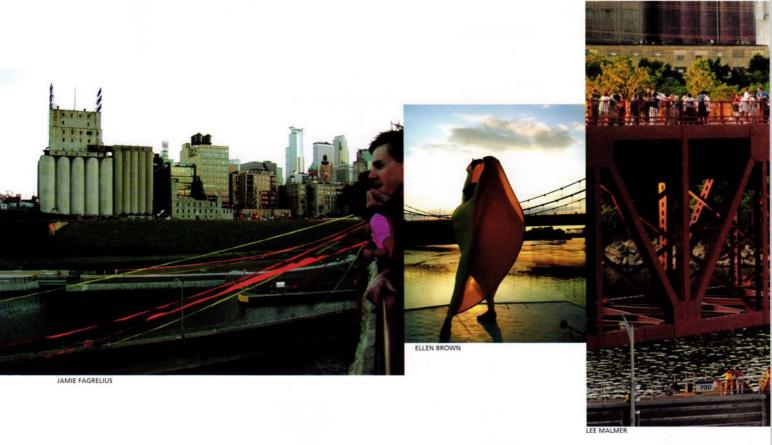
Improve, maintain, and interpret working river facilities.



FOR MORE INFORMATION

The Saint Paul Riverfront Corporation's website (www.riverfrontcorporation.com) contains information on current riverfront projects and the full text of the Saint Paul on the Mississippi Development Framework. Additional information on St. Paul riverfront planning, greening, recreation, and history is available on the following websites:

- www.stpaul.gov/depts/ped (St. Paul Department of Planning and Economic Development)
- · www.greatrivergreening.org (Great River Greening)
- · www.stpaul.gov/depts/parks/userguide (St. Paul Parks and Recreation)
- www.nps.gov/miss (Mississippi National River and Recreation Area)
- · www.mnhs.org (Minnesota Historical Society)

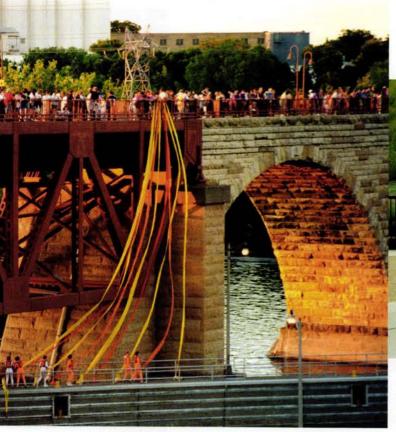


Riverfront

"Solstice River," a site-specific dance performance celebrating the Minneapolis riverfront, invites audiences to experience the river in a whole new way

n 1883, when railroad baron James J. Hill had the Stone Arch Bridge constructed over the Mississippi River below St. Anthony Falls, engineers of the day doubted whether a curved span of limestone and granite could withstand the trains, much less the vagaries of weather, the river, and time. A century later, however, none of those factors had significantly contributed to the bridge's potential demise. Indifference and neglect were greater threats. Minneapolis had turned its back on the historic bridge, flour mills, and ancillary structures surrounding them, an area formerly renowned as the flour-milling capital of the world.

That all changed in the 1990s when Minneapolis began reclaiming its central riverfront. Rail lines were removed and walking trails completed; archeology was revealed at Mill Ruins Park. The wreckage of the Washburn A Mill became the Mill City Museum, and the Milwaukee Road Depot an event center, while railroad and mill buildings continue to be converted into offices, lofts, and condominiums. Arts organizations, including the Guthrie Theater, are erecting spectacular new buildings. And the Stone Arch Bridge is now a pedestrian walkway, listed on the National Register of Historic Places, and the site of an annual dance performance and community celebration, "Solstice River," by Minneapolis choreographer Marylee Hardenbergh.





JAMIE FAGRELIUS

Choreographer Marylee Hardenbergh places "Solstice River" audiences on Minneapolis' historic Stone Arch Bridge, scatters her brightly clad performers on sites along the bridge to draw attention to the river environs, and connects audiences with the lock-and-dam structures below the bridge with long colorful streamers.

wakenin

Since 1997, on the two mid-June evenings of the summer solstice, thousands of people have gathered on the 2,100-foot-long historic bridge for the site-specific event, as up to 40 performers draw their attention to the natural, architectural, and engineered features of the river environment. Far below the bridge, on a narrow jetty curving into the river, dancers carry large colorful props resembling navigational signs. Kayakers scoot across the water and twirl their paddles in unison. Motorboats are moving stages on which dancers boldly reach into space as their costumes billow in the wind.

To the south, performers in brightly colored unitards swoop and twirl in Mill Ruins Park, and on the balconies of the Washburn A Mill and adjacent loft buildings. To the north, a dancer appears on the volumetric tanks next to the St. Anthony Falls Laboratory. "Solstice River" also reveals the infrastructure of the lock and dam. After six women promenade down the bridge, enormous lock gates dramatically open as the women move onto a 50-foot-high walkway. Here they dance in unison with expansive movements of reverence and joy, then pour the water they've carried into the lock.

As dusk settles over the site, a 1,200-foot-long swath of blue fabric is unfurled down the middle of the bridge. Hardenbergh and her bridge captains urge the audience to "hold the river" and ripple it into waves as children frolic underneath. "I want two things to happen to the audience," says Hardenbergh of the performance. "I want them to feel more connected to the site and to each other." Her goal is transformation—in how audiences perceive the river and its industrial environs, but also in how audience members see themselves in relation to art and architecture, the natural and built environments, and place and community. And she's succeeded.

In a survey conducted after last year's "Solstice River," respondents reported that their understanding of bridge history, the river environment, and the overall site was enhanced by attending the performance. Furthermore, 60 percent of respondents said the Stone Arch Bridge and "Solstice River" are now connected in their minds. "The dance doesn't leave a footprint," Hardenbergh says. "It leaves lasting impressions."

"Solstice River" is a powerful example of how dance inspired by, created within, and reflective of a specific site in the built environment can cause individuals, and an entire audience community, to experience a place in a new way. "We've found that events like this encourage people to visit the area and look at it with new eves." says Ann Calvert, principal project coordinator, Community Planning and Economic Development Department, City of Minneapo-



lis. "One thing in particular I appreciate about 'Solstice River' is that it takes place in a magnificent environment that's thrilling to be in the middle of; but also, because the performance is interwoven with and embedded in that environment, it challenges and encourages people to really stop and look at things."

The Experience of Place

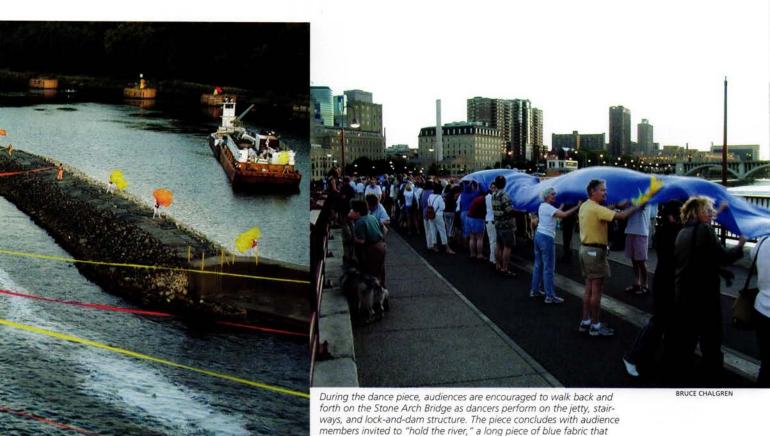
n his book *Space and Place: The Perspective of Experience* (1977), geographer Yi-Fu Tuan wrote, "Deeply loved places are not necessarily visible, either to ourselves or each other. Places can be made visible by a number of means . . . [including] the evocative power of art, architecture, ceremonials, and rites." Part of what makes that power evocative is the element of de-familiarization included in those creative processes. De-familiarization occurs when a familiar object or event is removed from its everyday context and is subsequently seen with fresh perspective.

The effects of de-familiarization have been investigated by a variety of scholars, including architectural theorist Bernard Tschumi and dance critic Sally Banes. But early-20th-century literary critic Victor Shklovsky described de-familiarization best when he wrote in his 1917 essay "Art as Technique," "Art exists that one may recover the sensation of life; it exists to make one feel things, to make the stone *stony*. . . . The technique of art is to make objects 'unfamiliar.'"

Hardenbergh is one of a handful of site-specific choreographers across the United States who de-familiarize historic places rendered invisible in their communities (whether through day-to-day familiarity, demolition, or blight and neglect) by making them the setting of, the motivation for, and an integral character within a live dance performance. De-familiarization occurs as the choreographer reanimates the site by moving the dancers and the audience through it during the dance; and as she recontextualizes the site by using it for performance.

Unlike concert dance on the proscenium stage, or even dances that move outside the concert hall or into an odd venue as a change of pace, site-specific dance is of one place and no other. A dance is site-specific when the choreographer receives direction about space, structure, and audience placement from the site itself. The site, in turn, becomes the framework for the dance. The site-specific choreographer also generates the work's movement vocabulary and its content out of her research into and interpretation of the site's cultural matrix of architectural and historical, political and economic, and social and environmental characteristics. These findings are subsequently filtered through the choreographer's distinct artistic sensibility and stylistic preferences.

In Los Angeles, Heidi Duckler, artistic director of Collage Dance Theatre, combines modern, postmodern, social, and vernacular dance styles in her theatrical site-specific works. Most recently, Duckler and company have roamed through the Ambassador Hotel and Perino's Restaurant, two buildings threatened by the wrecking ball that were designed by Paul R. Williams, the first African-American member of the American Institute of Archi-



brings people together in an enjoyable group activity.

tects. The San Francisco-based choreographer Joanna Haigood, artistic director of Zaccho Dance Theatre, is a modern and aerial dancer whose works have been performed on 120-foot-tall grain elevators in Minneapolis and down the Ferry Building clock tower in San Francisco. Her recent dance installation "Ghost Archi-

tecture" took place in a structure that reconstructed, on the exact coordinates, the height, width, and footprints of several former buildings demolished to make way for the Forum wing of the Yerba Buena Center for the Arts.

In New York City, Stephan Koplowitz has choreographed largescale dance works in the windows of Grand Central Terminal at Union Station and in the Whale Room at the American Museum of Natural History. Last summer's "Grand Step Project" was a siteadaptive work that occurred on six public staircases in New York City, the first being the steps of the World Financial Center's Winter Garden. The works of Noemie LaFrance include a piece for the 12-foot stairwell of the Clock Tower building in lower Manhattan and a noir dance drama in a Lower East Side parking garage.

Form and Movement

n addition to the Stone Arch Bridge, Hardenbergh's dances have occurred at the Seneca Wastewater Treatment Plant in Eagan, on the Aerial Lift Bridge in Duluth, and on cherrypicker machinery at the Minneapolis Farmers' Market. Her dancers have scaled the Opus Building in downtown Minneapolis and the Humphrey Institute at the University of Minnesota. Perhaps her most political work was staged on the plaza and in the windows of the bombed-out Parliament building in Sarajevo.

The daughter of an architect and an interior designer, Hardenbergh is a choreographer, a registered dance therapist, and a CMA-a movement analyst certified by the Laban Institute of Movement Studies. Her approaches to both site-specific dance and dance therapy, she says, can be traced to the work of her mentor, Irmgard Bartenieff, who was a movement analyst, dance therapist, and protégé of Rudolph Laban, whose investigations of body architecture and spatial relationships inform Hardenbergh's work.

A German movement analyst and choreographer who initially studied architecture at the École des Beaux Arts in Paris, Laban developed a movement system that begins with the three-dimensional body placed inside a kinesphere (not unlike Leonardo da Vinci's fivefold man). Three axes (front and back, above and below, right and left) intersect the body to demonstrate how the human form moves in the space surrounding it. Laban augmented each axis with levels and directions of motion as he explored paths (or "trace forms") and spatial tensions associated with the body's movement in space. By studying the relationship between the "architecture of the human body" and the paths the body makes in space, Laban found patterns, which he called "space harmony" and likened to musical scales.

In generating site-specific choreography for "Solstice River," Hardenbergh drew from several Laban principles, such as teaching her dancers six simple universal movements that are a modified



Hardenbergh's site-specific dance for the Duluth Aerial Lift Bridge included performers in kayaks and on roller blades, as well as dancers on the bridge itself.

version of Laban's "space harmony" concept: rising and sinking, narrowing and widening, retreating and advancing. Then Hardenbergh sent dancers to the site and instructed them to "allow movement to emerge from your body as it senses the site." She edited these findings into big, free, open movements amplified by the dancers moving in unison and with colorful props that extend their broad gestures, so they can be seen from a distance. "The audience walks around and up and down the bridge to find and watch the dancers, and they hear the music and feel the rhythms," she explains. "All of this opens up the site 360 degrees, so people feel like they belong there."

"A city does not become historic merely because it has occupied the same site for a long time," Tuan wrote. "Past events make no impact on the present unless they are memorialized in history books, monuments, pageants, and solemn and jovial festivities that are recognized to be part of an ongoing tradition." In the 1980s, the first time Hardenbergh ventured to the dilapidated central riverfront, climbed over the barbed wire, and walked across the Stone Arch Bridge, she immediately knew she'd found a site for a dance performance.

Every year, she adds new components and dimensions to "Solstice River" so the Stone Arch Bridge and its ever-changing environs are de-familiarized anew as a place of memory, cultural relevance, artistic intervention, and community gathering. "As people come back year after year," Calvert says, "they see and take note of changes happening along the riverfront and have an appreciation of the ways in which the area is continuing its rebirth."

LandMARK Riverfront Celebration

n August 27 and 28, a multidisciplinary group of artists called Local Strategy is staging its own interpretation of the Minneapolis central riverfront in a public-art event titled "LandMARK: 24 Hours at the Stone Arch Bridge." Playwright, performer, and director Lisa D'Amour, who became "obsessed with the location" while living in Minneapolis for five years, is leading the team.

"I would go to the river because it's a direct connection to my home in New Orleans," she explains. "I started to get interested in how this site put Minneapolis on the map. The government built an army base nearby, prospectors arrived, it was a tourist attraction because of the natural beauty of the falls, then people saw dollar signs and started using the site for every ounce of what it was worth. When I arrived in 1996, the mills were crumbling and the area looked as if people had eaten the site alive. I became curious about the history that was layered there. So I started doing research."

Local Strategy's research has included reading, tours, and time spent at the Mill City Museum. "But the most important research has been experiential," D'Amour says, "spending hours as a group at the site, discovering when the site feels intimate, when it feels expansive, the different views, and the various emotions we have there."

An interlocking "system" of dance, music, theater, and visual-art events, as well as processions and tours, will occur on the riverfront walking trails, near Mill Ruins Park, in Father Hennepin Park, on the river itself, and on the Stone Arch Bridge. During a reoccurring three-step dance, for instance, a line of 25 people will make its way slowly down the bridge. The dance is a response, D'Amour explains, to "our interest in the relationship between work, repetition, travel, and large numbers of people" embedded in the history of the site.

While some of the performances and installations will be obvious, and others are meant to be discovered, D'Amour says, "We aim to give our audience the opportunity to deepen their experience of this place and gain access to the many layers of history, culture, and natural beauty contained within it." -Camille LeFevre



ROBERT MEIER

Pillsbury Portfolio

inneapolis' celebrated Mill City Museum was built on the ruins of the Washburn A Mill, in its time one of the largest flour milling operations in the world. Directly across the Mississippi, on the river's east bank, stands the Washburn Mill's opposite number, the 1881 Pillsbury A Mill.

In continuous operation for more than a century, the Pillsbury A Mill's intricate system of overhead shafts, giant pulleys, and belts, driven by the river plunging over St. Anthony Falls, has only recently come to a stop. The last of the A Mill's familiar five-pound bags of Pillsbury's Best Flour were filled and shipped to grocery stores in 1991. The mill was then sold to Archer Daniels Midland. who continued flour production there until October 2003.

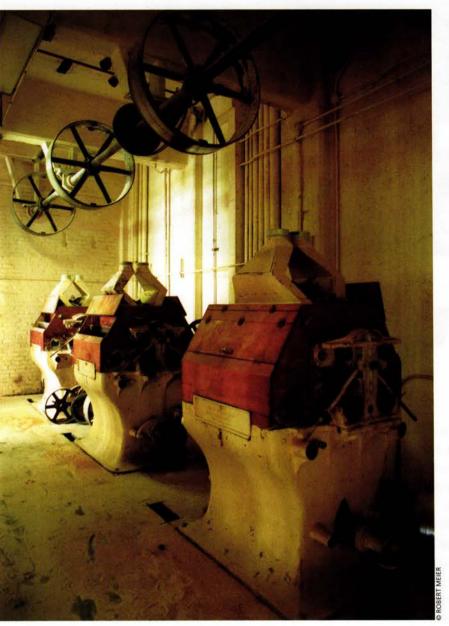
Once so full of industrial clamor, the mill now stands idle. Most of the machinery has been carted away, but some equipment still remains amid the ghostly footprints of machines that have been removed. Architectural photographer Robert Meier, creator of the dramatic portfolio on the following pages, has been working to record these last vestiges before the building-continuing the southward march of redevelopment that began with Riverplace and St. Anthony Main in the 1980s—is transformed into new housing and shops along the riverbank.

Meier has devoted long hours, in all kinds of light and weather, to photographing what remains of the Twin Cities' 19th- and early-20th-century industrial architecture. Prowling the warehouse districts, gaining access to buildings that have lain vacant and neglected for many years, he photographs his subjects at the nadir of Photographer Robert Meier documents the remnants of a rich history at Minneapolis' Pillsbury A Mill Text by Glenn Gordon

their decay, often just before work begins on their redevelopment. For Meier, the pervasive signs of deterioration—unexpected textures and patinas, floors worn and stained with age, flaking limestone, peeling paint-hold as much interest as the architecture, machinery, materials, and craftsmanship. "I like to wander a building and really get to know it," says Meier. "I often come back to take pictures of the same scene again and again using a different lens, camera, or film."

Local developer Schafer Richardson Corp. acquired the A Mill and adjoining buildings in 2003 and has retained the St. Paul architectural firm Cermak Rhoades to transform the complex's vast industrial spaces into condominiums and urban amenities. The design will preserve many of the mill's artifacts: overhead pulleys and shafts, rollers and colossal flour sifters, chutes clustered together like bound sheaves of wheat. The mill's past will break bread with its future.

Meier's work is represented by Flanders Contemporary Art Gallery in Minneapolis.





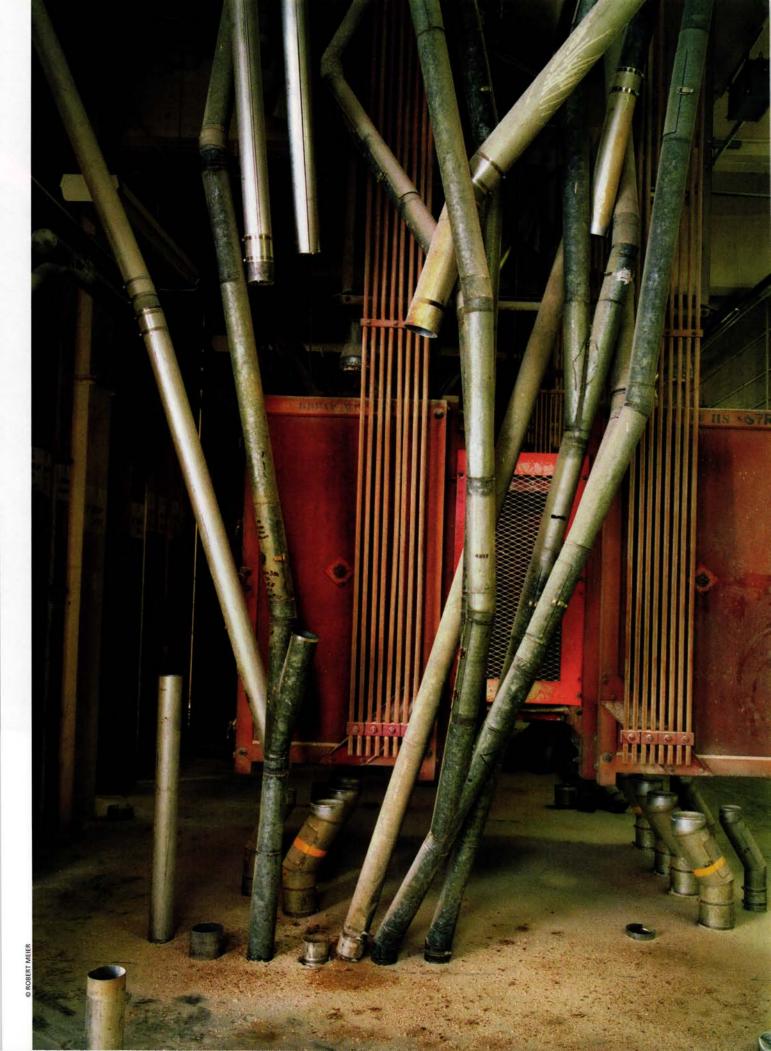


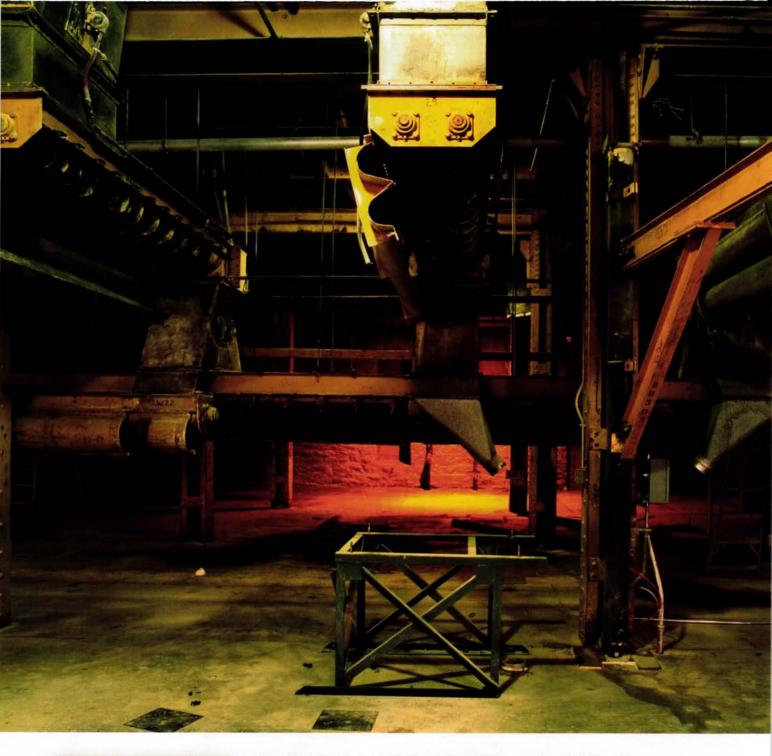
Top Right This trio of machines separated the flour from the bran. Each of the wooden chutes in the organ-pipe array in back was for a different grade of flour.

Right Sacks of flour spiraled down to the loading dock on the polished surfaces of helical chutes built by the A Mill's master tinners.

Opposite A cluster of yawing and skewing stovepipe, or "spouting," shows the tinners' skillful workmanship. "I like the apparent chaos of the mass of tin pipes shielding the red boxes, while in fact they create patterns," says Meier.









Above The bottom of a storage bin where finished white flour was stored. Each bin could hold up to 630 cwt. (63,000 lbs.) of flour. An improperly set storage-bin gate would result in a mountain of flour before anybody noticed it.

Left One of the enormous grooved pulleys that powered the A Mill's machinery from overhead line shafts.

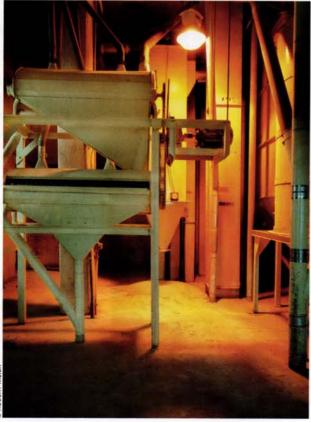
Top Right Conveyors in the skyway corridor moved wheat to the mill's red-tiled storage silos. The trapezoidal blocks shown here were footings for the stanchions that supported the conveyor's roller shafts. This "receding space punctuated by the regularly recurring blocks" caught Meier's eye.

Right One of the machines used for cleaning or "separating" grain or seed. The size and shape of the pockets and indentations on the sides of the machines' rotating disks depends on the kind of seeds or grain (oats, cockle, wheat, corn, etc.) to be separated.

Far Right In this room, the mill's oiler filled his cups to lubricate the hundreds of babbit bearings on the grain elevators' belt conveyors. The cylindrical screen is from a machine used to sift out stones and chunks of wood when the grain first came into the mill.











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endangered

Continued from page 13

Cincinnati-based American Events Co., who converted the space to a discotheque. At that time, the club was renamed Uncle Sam's, which was later shortened to Sam's. As the disco craze began to subside, Fingerhut regained control of the business, but this time he put his club in the hands of McClellan, Meyers, and Dan Lessard, all three of whom had worked for American Events in some capacity. McClellan, whose adventurous, diverse, and prescient booking over the years has made First Avenue the famed institution it is today, converted a kitchen area into an auxiliary concert space in early 1980. The intimate, simply named 7th Street Entry catered to lesser-known musicians (many local) looking to build a loyal following and to ultra-hip concertgoers looking to expand their musical horizons.

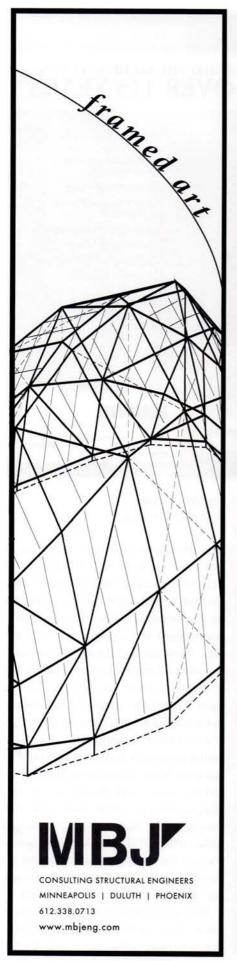
In the past 20 years, McClellan has cemented the club's sterling reputation by bringing in bands like R.E.M., Pearl Jam, and the Fugees before they became headliners.

Meanwhile, the mainroom, renamed First Avenue on New Year's Eve 1981, hosted critically acclaimed, outside-the-mainstream performers ranging from Mink DeVille to U2 to Sun Ra, in addition to dance nights and wrestling events. The Replacements, Hüsker Dü, and Soul Asylum (who got an early break when they opened for the Ramones at First Avenue), homegrown rock bands that brought a thriving Minneapolis music scene to national attention in the 1980s, delivered searing performances on the main stage. Not just Fortune but also Time, Newsweek, and Rolling Stone hailed First Avenue as one of the premier rock venues in the country.

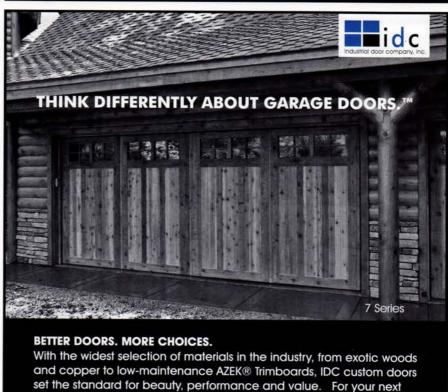
Of course, a few rave reviews in the national press was nothing compared to the

Continued on page 56

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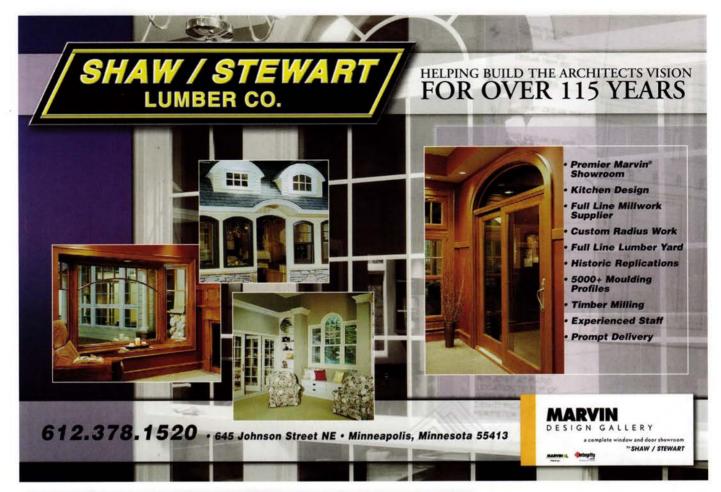


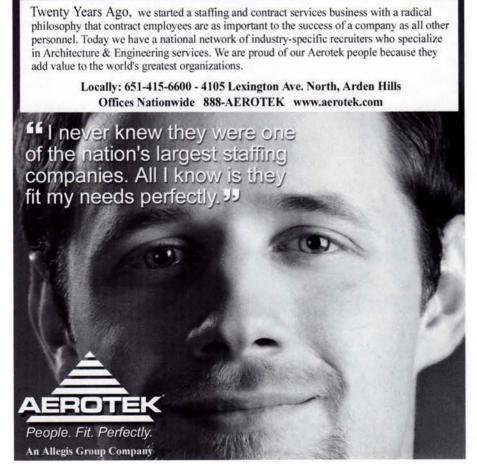


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endangered

Continued from page 54

fame brought on by Prince's Purple Rain. In late 1983, the local R&B star previewed many of the songs on the soon-to-be multiplatinum record at First Avenue as a benefit for the Minnesota Dance Theater. The audience response was so electric that Prince decided to use some of the recordings on the new album. The club also had a starring role in the movie Purple Rain. Fingerhut, to his credit, chose not to "purple-ize" First Avenue in the wake of the film's success, which likely would have brought instant but shortlived financial gain. Instead, he continued to allow McClellan to book music that, in Fingerhut's words, "kept the club close to the edge, and once in a while went a little over the edge, where things could still be brought back." In the past 20 years, McClellan has cemented the club's sterling reputation by bringing in bands like R.E.M., Pearl Jam, and the Fugees before they became headliners.

How long this pioneering, one-of-a-kind music venue can survive in its current location is a question that looms large for the

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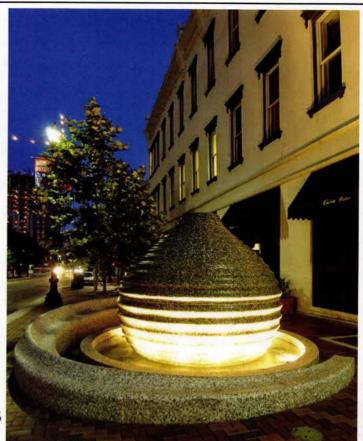
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many patrons, performers, and music critics who feel a deep connection to the building and its history. At this date, the club's financial health remains uncertain. More critical, downtown land economics make "underperforming" buildings like 701 First Avenue North highly vulnerable to demolition to make way for office and condominium towers.

But strictly economic considerations must be weighed against the building's historic and cultural value. Amy Mino, director of the Landmark Center in St. Paul, offers an eloquent summary of First Avenue's true worth: "It's your straight-shooting club that's all about the music, the people who love to perform it, and the people who love to listen. The exterior wall with painted stars bearing musicians' names is Minnesota's version of the Walk of Fame along Hollywood Boulevard. Its no-nonsense interior is both intimate and accessible. You never walk into First Avenue and feel like you don't belong. At every performance, at every dance night, there are people from all walks of life in all kinds of dress and we all seem to fit together." *

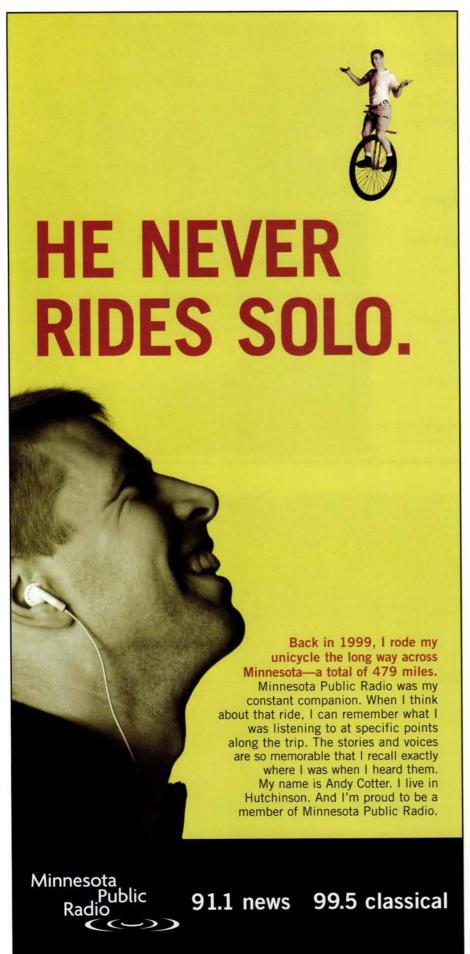
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citizen architect

Continued from page 15

ings. A single book can easily be destroyed, but it is virtually impossible to eliminate a thousand books scattered across many countries. The printing press didn't kill architecture, as Hugo's hyperbole suggests, but it did reposition architecture as one field of cultural activity among many.

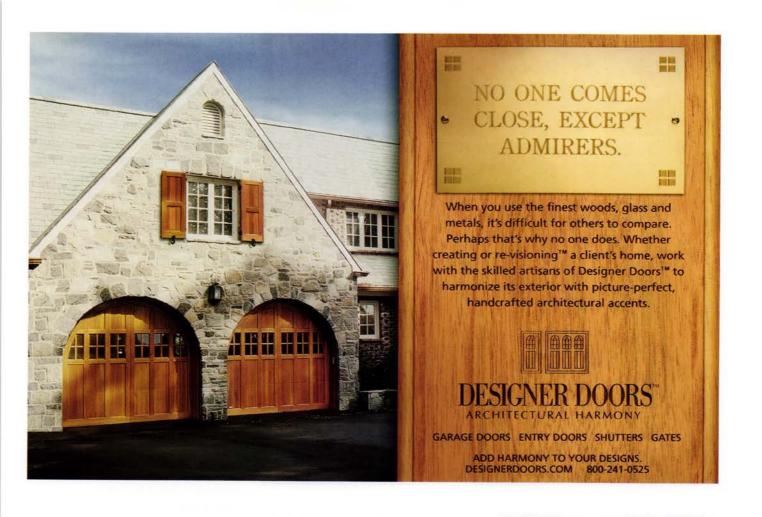
Renaissance architect Leone Battista Alberti's hugely influential De Re Aedificatoria (1485), the first printed work on architecture, sought to standardize architectural practices, explain building methods, and establish proper historic precedents. In sync with the spirit of the age, De Re Aedificatoria largely skipped over the Gothic and Romanesque periods to focus on the architecture of ancient Greece and Rome. Favoring classical architecture's geometric order and proportion over lavish decoration, the treatise was the first to actively persuade other architects to adopt a particular architectural approach or philosophy.

In the wake of De Re Aedificatoria, a growing number of texts by architects about architecture established a new paradigm for the profession. Formerly, knowledge of building design evolved incrementally out of the previous generation's advances in art and technology in a particular place. From Alberti forward, architects would be informed not only by their firsthand experiences and the continuum of the building tradition, but also by the books they read.

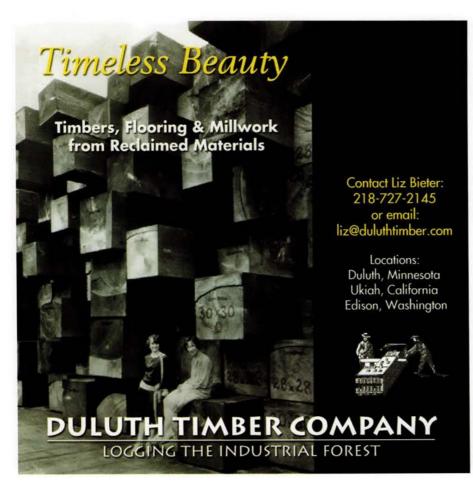
Simultaneously, as human thought was made more transferable and accessible through the printed word, architecture was required—or liberated, depending on your point of view—to find a new purpose. To the degree that the printing press enabled dissenting voices to challenge the existing centralized power structures (Martin Luther's 95 Theses, which challenged church doctrine and sparked the Reformation, being a case in point), architecture grew less useful as a scepter to maintain and symbolize authority. Loosened from service to the Church/State, architects began to pursue more purely aesthetic goals.

One might even say, beginning with Alberti, architecture became a more abstract

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citizen architect

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and literary pursuit. From the Reformation to the Enlightenment and on to neoclassicism and postmodernism in the 19th and 20th centuries, building designers scoured history for inspiration and referred to established written works about architecture to conceive new theories about beauty, order, symbolic meaning, social arrangements, and construction techniques.

As architectural production became increasingly informed by written works, it also became more current, newsworthy, and topical. In all fields of cultural activity, successive advances in printing technology accelerated the rate at which ideas could be dispersed and shared. Extended treatises became less popular as smaller volumes began to address more specific and timely issues. As early as the 16th century, newsletters—precursors to newspapers, magazines, academic journals, and even web logs—were common in most European capitals. The general trend is consistent: more voices, more quickly, and more concise.

One reliable measure of the growth of architecture publishing over the past century is the Avery Library located at Columbia University in New York. An international resource for architects and academics, the Avery Library was established in 1890 with an original collection of 2,000 books, mostly in architecture, archeology, and the decorative arts. Today, its architecture and fine arts collection—more than 250,000 books and 400,000 drawings, manuscripts, and original records—is the most comprehensive in the world. In addition, it receives and indexes roughly 1,500 periodical titles.

In recent years, our profession has enjoyed a popular resurgence thanks to an explosion of writing about architecture. "Soft" publications like *Dwell, Metropolitan Home,* and *Wallpaper* have helped to raise the public's awareness of and appreciation for design in the built environment, while trade publications such as *Architectural Record* and *Landscape Architecture* facilitate a vigorous dialogue within their respective design professions.

Continued on page 62

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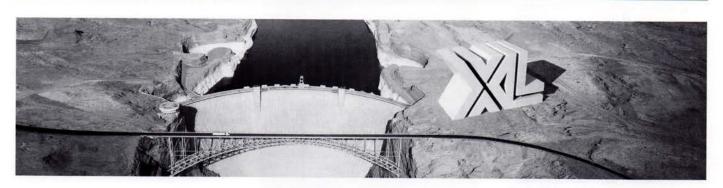
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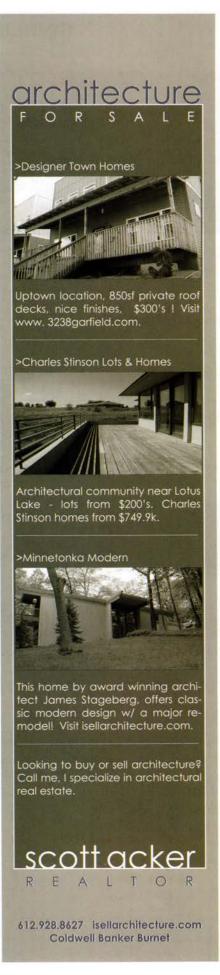
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Continued from page 60

A troubling question remains. Do the quantity and popularity of architecture publications have an effect on the design quality of new structures, or do they merely signal that architectural design is now in fashion?

Consider the case of Frank Gehry's muchlauded Guggenheim Museum in Bilbao, Spain. According to a broad consensus in the international press, the building has singlehandedly put the sleepy Catalonian capital on the global cultural map, a phenomenon we now refer to as "the Bilbao effect."

Yet the number of people who are familiar with Gehry's building is vastly larger than the sum of pilgrims and art enthusiasts who have actually walked its galleries. We take its architectural success as a given, a conclusion drawn more from the volume of press coverage than the number of travelers who have returned to extol the building's virtues. Its media success is so absolute, in fact, that students, practitioners, and aspiring institutions seek ways to re-create various components of the Bilbao formula, evoking the museum's sculptural form, grandeur, or star-architect pedigree in their own projects.

While many critics agree that the Bilbao Guggenheim has earned its accolades, the degree to which the press has magnified its merits is an open question. One can say with more certainty that without the media the building may have sat in quiet greatness (or mediocrity, as the case may be) for years or decades before its coronation as a modern masterpiece.

Architecture once validated ideas; it lent authority to human actions. For better and worse, today's media-steeped architects rely on written and photographic descriptions of state-of-the-art buildings to inspire and validate their own novel forms, which are quickly published and critiqued, which in turn inform other architects, and so on and so on, in a self-perpetuating architecture/media feedback loop. The pace, thanks to the Internet, is increasingly frenetic.

Will the tail wag the dog? We at Architecture Minnesota hope not. If you have the time, consider driving out to experience one of the projects profiled in these pages. And when you do, please, for a moment, try to forget everything we told you about it. .

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| Firm Personnel by Discipline | |
| Architects | 9 |
| Interior Designers | 1 |
| Other Professional | 6 |
| Technical | 5 |
| Administrative | 3 |
| Total in Firm | 24 |
| | |

| | Work % |
|----------------------|--------|
| Recreation/Athletics | 40 |
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| Firm Personnel by Discipline | |
|------------------------------|--------|
| Architects | 29 |
| Interior Designers | 7 |
| Other Professional | 4 |
| Technical | 35 |
| Administrative | 7 |
| Total in Firm | 82 |
| 1 | |
| | Work % |
| Aviation | 30 |
| Office Bldgs/Banks/ | |
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| _ | | |
| Firm Personnel by I | Discipline | |
| Architects | 36 | |
| Interior Designers | 2 | |
| Engineers | 29 | |
| Other Professional | 13 | |
| Technical | 6 | |
| Administrative | 12 | |
| Total in Firm | 96 | |
| | | |

AIA, REFP

FCSI, CCS

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Rodney E. Erickson

| V | Vork % |
|--------------------------|---------|
| Education/Academic | 95 |
| Churches/Worship | 5 |
| _ | |
| Osseo Area Schools Distr | ict- |
| wide Improvements, Oss | eo, |
| MN; John Marshall High | L. |
| School Additions & Alter | rations |
| Rochester, MN; Crosby-I | rontor |
| High School Additions & | ξ |
| Alterations, Crosby, MN | |
| Edinbrook Lutheran Chu | ırch |
| Addition, Brooklyn Park | MN; |
| Dunwoody Institute Alte | er- |
| ations, Minneapolis, MN | |
| | |

20 20

10

Marc Asmus Architecture, Inc. 1330 Quincy Street NE, Ste. 306 Minneapolis, MN 55413 Tel: 612/379-7593 Fax: 612/331-4638 E-mail:

marc@maarchitecture.com www.maarchitecture.com Established 2004 Other Office: West Palm Beach, FL Contact: Marc Asmus

Marc Asmus AIA

| _ | |
|------------------------------|---|
| Firm Personnel by Discipline | |
| Architects | 3 |
| Technical | 1 |
| Administrative | 1 |
| Total in Firm | 5 |
| | |

Residential 90 Housing/Multiple 5 Retail/Commercial 5

Schmidt Remodeling, Minneapolis, MN; Gralnek-Haberman Kitchen Renovation, Minneapolis, MN; McDonald Kitchen Remodeling, Minneapolis, MN; Monaghan-Plotnikoff Remodeling, Minneapolis, MN; Kapell Kitchen Renovation, Minneapolis, MN; Patterson Kitchen Renovation, St. Paul, MN

Work %

45

10

10

| BKV Group, Inc. | |
|--|-----|
| 222 North Second Street | |
| Minneapolis, MN 55401 | |
| Tel: 612/339-3752 | |
| Fax: 612/339-6212 | |
| E-mail: sandre@bkvgroup.co | om |
| www.bkvgroup.com | |
| Established 1978 | |
| Contact: Susan Andre, | |
| Associate AIA | |
| _ | |
| J. Owen Boarman | AIA |
| David R. Kroos | AIA |
| Gary Vogel | AIA |
| Bill Baxley | AIA |
| Michael Krych | AIA |
| Ted Redmond | AIA |
| John Sponsel | AIA |
| _ | |
| Firm Personnel by Disciplin | ie |
| Architects | 35 |
| Interior Designers | 4 |
| Engineers | 13 |
| Construction Administrators | 5 |
| Technical | 2 |
| Administrative | 9 |
| Total in Firm | 68 |
| 4 | |
| Wor | k % |
| Housing/Multiple | 40 |
| Office Bldgs/Banks/ | |
| Financial | 20 |
| Municipal | 20 |
| County and State | 20 |
| | |
| Gateway Village, St. Paul, M. | N; |
| Rondo Community Outread | h |
| Library & University/Dale | |
| Development, St. Paul, MN; | 8 |
| Ramsey City Hall & Police, | |
| Ramsey, MN; Scott County | |
| Public Safety Training Facili | ty, |
| Shakopee, MN; Minnesota | |
| West Community & Techni | cal |
| College, Worthington, MN; | |
| Anderson Trucking Services | |
| St. Cloud, MN | |
| | |
| | |
| Blumentals/Architecture, In- | c. |
| 6235 Earle Brown Drive, | |
| D-Barn, Ste. 100 | |
| Brooklyn Center, MN 5543 | 0 |
| Tel: 763/561-5757 | |
| Fax: 763/561-2914 | |
| E-mail: info@blumentals.com | m |
| www.blumentals.com | |
| Established 1976 | |
| The state of the s | |

Office Bldgs/Banks/Financial 25 Retail/Commercial Manufacturing/Industrial Municipal Minnesota Army National Guard Armories Renovations, Various Locations: Hennepin County Library Renovation. Rogers, MN; Wells Fargo Bank Renovation, Blaine, MN; Multifamily Affordable Housing Renovations, Throughout MN: Landy Meat Building Renovation for Commercial Use, Minneapolis, MN; Brooklyn Center Civic Center Addition & Renovation, MN Busch Caulfield Architects, Inc. 2402 University Avenue West, Ste. 501 Saint Paul, MN 55114 Tel: 651/645-6675 Fax: 651/645-8071 E-mail: kcbusch@qwest.net Established 1988 Contact: Kevin C. Busch Kevin C. Busch AIA, CID Bruce A. Caulfield Firm Personnel by Discipline Architects

Housing/Multiple

Total in Firm Work % Churches/Worship 50 Recreation 10 Housing/Multiple 5 Residential Office Bldgs/Banks/ Financial Retail/Commercial 5 Manufacturing/Industrial 5 Medical/Health Care 5 Municipal 5 Education/Academic **Dunning Baseball Stadium**

Administrative

Renovation, St. Paul, MN: Transfiguration Lutheran Church Remodeling, Bloomington, MN; Mount Calvary Lutheran Church Renovation, Eagan, MN; Legend Technical Headquarters Renovation. St. Paul, MN; Saint Paul Family Medical Center Remodeling, St. Paul, MN; Cox Insurance Associates Addition & Remodeling, Roseville, MN

CF Design, Ltd.

230 East Superior Street, Ste. 102 Duluth, MN 55802 Tel: 218/722-1060 Fax: 218/722-1086 E-mail: cheryl@cfdesignltd.com www.cfdesignltd.com Established 1998 Contact: Cheryl Fosdick

Firm Personnel by Discipline Other Professional (Associate AIA) Technical Administrative Total in Firm

Associate AIA

2

1

4

85

10

40

25

15

10

Work %

Cheryl Fosdick

Residential

Housing/Multiple

Retail/Commercial The Col House (New), Mahtomedi, MN; The Town Retreat (New), Duluth, MN; The River/ Vessel House (New), Eau Claire, WI: The Great Lake Residence New & Remodel on Lake Superior, MN; The Tower/Court Residence Remodel, Duluth, MN

AIA

4

1

5

5

5

Claybaugh Preservation Architecture Inc 361 W. Government Street Taylors Falls, MN 55084 Tel: 651/465-7900 E-mail: claybaugh@frontiernet.net www.claybaugh.com Established 1989 Contact: Robert J. Claybaugh Robert J. Claybaugh AIA Firm Personnel by Discipline Architects 1.5 Administrative .5 Total in Firm 2 Work %

Residential Churches/Worship

Historic Sites

Retail/Commercial

Design Guidelines

Continued on next column

Fort Snelling Historic Site Restoration, Minneapolis, MN; Sibley House Historic Site Restoration, Mendota, MN; Split Rock Lighthouse Historic Site Restoration, Two Harbors, MN; Historic Gavs Mills Renovation Re-use Study, Gays Mills, WI; Bill's Toggery Historic Storefront Restoration, Shakopee, MN; Historic Downtown Design Guidelines, Hutchinson, MN

Cuningham Group 201 Main Street SE, Ste. 325 Minneapolis, MN 55414 Tel: 612/379-3400 Fax: 612/379-4400 E-mail:

bblank@cuningham.com www.cuningham.com Established 1968 Other Offices; Los Angeles and Bakersfield, CA; Madrid, Spain Contact: Bridget Blank, Marketing Manager

| John Cuningham | FAIA |
|------------------------|---------|
| Thomas Hoskens | AIA |
| Timothy Dufault | AIA |
| Roger Kipp | AIA |
| David Solner | AIA |
| Brian Tempas | AIA |
| _ | |
| Firm Personnel by Disc | cipline |

| Architects | 68 |
|----------------------|--------|
| Interior Designers | 9 |
| Other Professional | 5 |
| Technical | 20 |
| Administrative | 33 |
| Total in Firm | 135 |
| <u>—</u> | |
| | Work % |
| Entertainment/Resort | 1 |
| Gaming | 30 |
| Retail/Commercial | 25 |
| Education / Academia | 25 |

Education/Academic 25 Housing/Multiple 10 Office Bldgs/Banks/ Financial 5 Churches/Worship 5 Washington Middle School

Renovation, St. Paul, MN; Como Town Amusement Park Renovation, St. Paul, MN; Palace Casino Resort Remodeling & Renovations, Biloxi, MS; Mount Olive Lutheran Church Renovation, Anoka, MN; Hopkins School District Remodeling & Renovations, Hopkins, MN

Continued on next column

Other Professional

Administrative

Total in Firm

James Mov

Architects

Janis Blumentals

Firm Personnel by Discipline

AIA, CID

AIA, CID

3

2

8

Chris Doehrmann Architect Inc. 1500 21st Avenue NW New Brighton, MN 55112 Tel: 651/639-0469 Fax: 651/639-0469 E-mail: chris@doehrmann.com www.doehrmann.com Established 1991 Contact: Chris Doehrmann Chris Doehrmann AIA Firm Personnel by Discipline Architects 1 Administrative 1 Total in Firm 2 Work % Residential 100 Sandeen Residence Lake Home Renovation, Maplewood, MN; Hanold Residence Renovation, Edina, MN; Farmer Residence Renovation, Roseville, MN; Sit Residence Renovation, Edina, MN; Pederson Cabin Renovation, Lougee Lake, Brainerd, MN; Thomas Residence Pool Addition, Prior Lake, MN Engan Associates, P.A. 311 4th Street SW,

| P.O. Box 956 | |
|--------------------------|--------|
| Willmar, MN 56201 | |
| Tel: 320/235-0860 | |
| Fax: 320/235-0861 | |
| E-mail: engan@engan.co | m |
| www.engan.com | |
| Established 1979 | |
| Contact: Richard Engan | |
| _ | |
| Richard Engan | AIA |
| Andrew Bjur | AIA |
| 0 | |
| Firm Personnel by Disci | pline |
| Architects | 5 |
| Interior Designer | 1 |
| Technical | 3 |
| Administrative | 3 |
| Total in Firm | 12 |
| | |
| 1 | Work % |
| Medical/Health Care | 60 |
| Office Bldgs/Banks/ | |
| Financial | 10 |
| Churches/Worship | 10 |
| Municipal | 10 |
| Interiors | 10 |
| Restoration/Preservation | n 10 |
| Education/Academic | 5 |
| | al 5 |

Henderson Library Renovation, Henderson, MN; Joseph R. Brown Interpretive Center Renovation, Henderson, MN; Worthington City Hall Renovation, Worthington, MN: 311 West 4th Street (Engan Offices) Renovation, Willmar, MN; Appleton Hospital Addition & Remodeling, Appleton, MN; Sperry House Restoration, Willmar, MN

Friedell Architects & Builders 2238 Edgewood Avenue South St. Louis Park, MN 55426 Tel: 952/548-7000 Fax: 952/548-7010 E-mail: info@architectsbuilders.com

www.architectsbuilders.com Established 1979 Contact: Mark Gunstad AIA Mark Gunstad AIA Roger Friedell

Firm Personnel by Discipline Architect Other Professional 2 Technical Administrative Total in Firm

1

5

100

Work %

Gillum Residence, Minnetonka Beach, MN; Donohue Residence, Edina, MN; Jorstad Residence, Golden Valley, MN; Duff Residence, Minneapolis, MN: Milbrath Residence, Stillwater, MN; Burger Residence, Edina, MN

GLT Architects

Residential

808 Courthouse Square St. Cloud, MN 56303 Tel: 320/252-3740 Fax: 320/255-0683 E-mail:

leapaldt@gltarchitects.com www.gltarchitects.com Established 1976 Other Office: Newport, MN 651/459-9566 Contact: David Leapaldt

AIA, CID David Leapaldt Daniel Tideman AIA, CID Steve Paasch AIA John Frischmann AIA Evan Larson AIA, CID

Continued on next column

Firm Personnel by Discipline Architects/Architectural Staff 7 Both Architect & 3 Interior Designer Technical 2 4 Administrative Total in Firm 16 Work % Education/Academic 35 Medical/Health Care 30 Office Bldgs/Banks/ Financial 10 Manufacturing/Industrial 10

Municipal

Residential

Iones Harrison Residence Renovation, Minneapolis, MN; Montevideo Post Office Restoration & Remodel. Montevideo, MN; Wahlert Hall Renovation at Loras College, Dubuque, IA; St. Benedict's Monastery Main Building Renovation & Restoration, St. Joseph, MN; Hunstiger Meats Restoration, St. Cloud, MN

David Heide Design, LLC

301 4th Avenue South, Ste. 663 Minneapolis, MN 55415 Tel: 612/337-5060 Fax: 612/337-5059 info@DHDstudio.com www.DHDstudio.com Established 1997 Contact: David Heide

David C. Heide Associate AIA Mark E. Nelson AIA Firm Personnel by Discipline

7 Architects Interior Designers 3 Administrative 1 Total in Firm 11 Work % Residential 100

1880's Brownstone Restoration, Minneapolis, MN; New Interior Architecture in Historic Homestead Residence, Black River Falls, WI; Historic Boathouse Reconstruction, Lake Minnetonka, Deephaven, MN; 2005 ASID Showcase House Addition & Remodel, Minneapolis, MN; 1890's Kenwood Residence Restoration, Minneapolis, MN; Lake Calhoun Residence Remodel & Addition, Minneapolis, MN

JAL Architects Ltd.

307 Manitoba Avenue South Wayzata, MN 55391 Tel: 952/404-1665 Fax: 952/476-9949 E-mail: jalarch@qwest.net Established 1997 Contact: Andre LaTondresse

J. Andre LaTondresse AIA Work % Residential 70 Churches/Worship 15 Park/Recreation 15

Master Suite & General Remodeling, Bailey Residence, Orono, MN; Master Suite & Kitchen Remodeling & Addition, Mickman/Brenner Residence, Minneapolis, MN; Master Suite & Den Remodeling & Addition, Ness Residence, Independence, MN; Pavilion & Wellhouse for City of Eagan Community Center Park, Eagan, MN; New Home for John & Pat Bergseng, Glencoe, MN; Worship & Education Addition for Grace Fellowship Church, Brooklyn Park, MN

10

John P. Kalmon Architect.

811 Sixth Street Hudson, WI 54016 Tel: 715/381-5781 Fax: 715/381-6981 E-mail: john@jpkalmon.com Established 1999 Contact: John Kalmon, Principal

Firm Personnel by Discipline Architect 1 Administrative .5 Total in Firm 1.5

Work % Residential 95 Retail/Commercial

Miner Addition & Remodel, Hudson, WI; Schmitt Remodel, Marine on St. Croix, MN; Annen Addition, Hudson, WI; Selnes Remodel & Addition, Stillwater, MN; Rains Remodel, Hammond, WI; Hurt Remodel & Addition, Hudson, WI

| LHB, Inc. | |
|------------------------------------|-------|
| 21 West Superior Street | |
| Duluth, MN 55802 | |
| Tel: 218/727-8446 | |
| Fax: 218/727-8456 | |
| E-mail: | |
| joellyn.gum@LHBcorp.o | com |
| www.LHBcorp.com | |
| Established 1966 | |
| Other Office: Minneapolis | MN |
| 612/338-2029 | , |
| Contact: Joellyn Gum, | |
| Marketing Manager | |
| | |
| | LEED |
| Mike Fischer | AIA |
| Rachelle Schoessler Lynn | CID, |
| ASID, | |
| Bill Bennett | PE |
| David Sheedy | PE |
| Steve McNeill | AIA |
| — Firm Personnel by Discipli | ne |
| Architects | 18 |
| Interior Designers | 7 |
| Engineers | 26 |
| Other professional | 21 |
| Technical | 39 |
| Administrative | 29 |
| Total in Firm | 140 |
| _ | 140 |
| Sustainable Design Wo | ork % |
| Public Works/Pipeline | 25 |
| Municipal | 15 |
| Education/Academic | 15 |
| Housing/Multiple | 10 |
| Office Bldgs/Banks/ | |
| Financial | 10 |
| | |
| Medical/Health Care | 10 |
| Medical/Health Care Residential | 5 |
| | |

Quality Bicycle Products Office Remodel, Bloomington, MN; Weber Deegan/Behavior Management Inc. Office Remodel & Renovation, Edina, MN; Ripley Gardens Housing Project Restoration & New Construction, Minneapolis, MN; SMDC Vascular Diagnostic and Interventional Lab Remodeling, Duluth, MN; Whole Foods Co-op Remodeling & Renovation, Duluth, MN; UMD Life Sciences Building Remodel, Duluth, MN

| MacDonald & Mack Are | |
|--------------------------------|--------|
| 400 South 4th Street, Ste. 712 | |
| Minneapolis, MN 554 | 15 |
| Tel: 612/341-4051 | |
| Fax: 612/337-5843 | |
| E-mail: info@mmarchltd.com | |
| www.mmarchltd.com | |
| Established 1976 | |
| Contact: Karen Cooke | |
| _ | |
| Robert Mack | FAIA |
| Stuart MacDonald | AIA |
| | |
| Firm Personnel by Disc | ipline |
| Architects | 5 |
| Administrative | 1 |
| Total in Firm | 6 |
| _ | |
| | Work % |
| Churches/Worship | 30 |
| Residential | 20 |
| Office Bldgs/Banks/ | |
| Financial | 15 |
| Municipal | 15 |
| Education/Academic | 10 |
| Historic Preservation | |
| Consulting | 10 |
| _ | |
| Phi Gamma Delta Frate | rnity, |
| Minneapolis, MN; The | |
| can Swedish Institute, M | |
| neapolis, MN; Adminis | |
| Annex Building, Minne | |
| | |

Church Conditions Assessment, Minneapolis, MN; William G. LeDuc House Restoration, Hastings, MN; Restoration of the Municipal Building, Minneapolis, MN McMonigal Architects, LLC 1224 Marshall Street NE, Ste. 400 Minneapolis, MN 55413-1036 Tel: 612/331-1244 Fax: 612/331-1079 E-mail: rosemary@mcmonigal.com

Correctional Facility, Stillwater,

MN; First Congregational

www.mcmonigal.com Established 1984 Contact: Rosemary McMonigal, AIA, CID

Rosemary McMonigal AIA, CID

Firm Personnel by Discipline Architects/Architectural Staff 3 Interior Designers Technical Administrative Total in Firm

Continued on next column

| Residential | 80 |
|---------------------------------|----------|
| Housing/Multiple | 10 |
| Municipal | 5 |
| Education/Academic | 5 |
| _ | |
| Beck Residence, Green | wood, |
| MN; Markoe Residence | e, Dell- |
| wood, MN; Chamberlain Store- | |
| house Restoration, LeSueur, MN; | |
| Weaver Residence, Pequot Lakes, | |
| MN; Thompson Reside | |
| Arden Hills, MN; Gerlach and | |
| Perrone Residence, St. Paul, MN | |
| | |
| - | |

Work %

| Meyer, Scherer & Rock | castle, Ltd |
|-----------------------|-------------|
| 710 South Second Str | eet. |
| 7th Floor | |
| Minneapolis, MN 55 | 401 |
| Tel: 612/375-0336 | |
| Fax: 612/342-2216 | |
| E-mail: amyn@msrltd | .com |
| www.msrltd.com | |
| Established 1981 | |
| Contact: Amy Nash | |
| - | |
| Thomas Meyer | AL |
| Jeffrey Scherer | FAL |
| Garth Rockcastle | FAIA |
| Jack Poling | AIA |
| Lynn Barnhouse | CII |
| Bill Meeker | |
| _ | |
| Firm Personnel by Dis | scipline |
| | |

| Architects | 21 |
|---------------------|--------|
| Interior Designers | 9 |
| Other Professional | 1 |
| Technical | 3 |
| Administrative | 8 |
| Total in Firm | 42 |
| - | |
| | Work % |
| Libraries | 40 |
| Office Bldgs/Banks/ | |
| Financial | 20 |
| Housing/Multiple | 15 |

10

10

Mill City Museum Restoration & Adaptive Re-use, Minneapolis, MN; Urban Outfitters Corporate Headquarters Adaptive Re-use, Philadelphia, PA; Franklin Community Library Renovation & Restoration, Minneapolis, MN; River Park Lofts Adaptive Re-use, Minneapolis, MN; City Movie Restaurant & Interpretive Center Adaptive Re-use, St. Paul, MN; Woodhill Country Club Clubhouse Renovation, Wayzata, MN

Residential

Education/Academic

Miller Dunwiddie

123 North Third Street, Ste. 104 Minneapolis, MN 55401 Tel: 612/337-0000 Fax: 612/337-0031 E-mail:

clau@millerdunwiddie.com www.millerdunwiddie.com Established 1963 Contact: Craig Lau

| Craig R. Lau | AIA |
|------------------|-----|
| John D. Mecum | AIA |
| Charles D. Liddy | AIA |
| Mark J. Miller | |

| Firm Personnel by Discipline | |
|------------------------------|--------|
| Architects | 46 |
| Interior Designers | 6 |
| Other Professional | 3 |
| Technical | 1 |
| Administrative | 4 |
| Total in Firm | 60 |
| | |
| | Work % |
| Arriotion | 20 |

| | Work % |
|---------------------|---------|
| Aviation | 30 |
| Churches/Worship | 20 |
| Education/Academic | 20 |
| Housing/Multiple | 10 |
| Retail/Commercial | 10 |
| Medical/Health Care | 10 |
| _ | |
| Wayzata Country Clu | h Addi- |

Vayzata Country Club Addition & Renovation, Wayzata, MN; Folwell Hall Renovation, University of Minnesota, Minneapolis, MN; Carleton College Historic Building Master Plan, Northfield, MN: Stillwater Public Library Renovation & Addition, Stillwater, MN; Basilica of St. Mary Restoration, Minneapolis, MN: Mabel Tainter Memorial Theater Renovation, Menomonie, WI

Work % Sarah Nettleton Architects Residential Rust Morrison Walijarvi 50 **Parker Durrant** 606 Washington Avenue Office Bldgs/Banks/ 430 Oak Grove Street, Ste. 300 Architects/Rust Const. Services Financial North, Ste. 300 20 4701 Clark Avenue Minneapolis, MN 55403 Minneapolis, MN 55401 Housing/Multiple 10 Tel: 612/871-6864 White Bear Lake, MN 55110 Retail/Commercial Tel: 612/334-9667 10 Tel: 651/429-1913 Fax: 612/871-6868 Fax: 612/334-9669 Manufacturing/Industrial 5 E-mail: Fax: 651/429-7561 5 E-mail: Churches/Worship parkerdurrant@durrant.com E-mail: jdc@sarah-architects.com www.parkerdurrant.com brust@rustarchitects.com Anderson Boathouse, Nisswa, www.rustarchitects.com www.sarah-architects.com Established 1957 MN; Wright Lake Retreat, Breezy Established 1980 Established 1989 Other Offices: Chicago, IL; Contact: Jan Del Calzo Point, MN; ReMax Realty, Niss-Denver, CO; Des Moines and Other Office: Webb Lake, WI wa, MN; Mid-Minnesota Federal Dubuque, IA; Hartland and Contact: William E. Rust Sarah Nettleton AIA, LEED Credit Union, Little Falls, MN; Madison, WI; Hilo and Honolulu, HI: Phoenix and William E. Rust Glacial Waters Spa at Grand View AIA, CID Firm Personnel by Discipline Lodge, Nisswa, MN; Bernardi Tucson, AZ; St. Louis, MO Architects 3 Contact: Denny Wallace, AIA, Firm Personnel by Discipline Lake Retreat, Bay Lake, MN Administrative Managing Principal Architects .5 Total in Firm 3.5 Administrative Oertel Architects, Ltd. Karl Ermanis AIA Total in Firm Work % 1795 St. Clair Avenue Gary Mahaffey FAIA Work % Residential 70 St. Paul, MN 55105 Francis Bulbulian AIA Office Bldgs/Banks/ Tel: 651/696-5186 Residential Stephan S. Huh FAIA 50 Churches/Worship 30 Denny Wallace 20 Financial Fax: 651/696-5188 AIA www.oertelarchitects.com Office Bldgs/Banks/ Craftsman Home Remodeling, Established 1996 Firm Personnel by Discipline Financial 10 South Minneapolis, MN; Contact: Jeff Oertel 41 Retail/Commercial 10 Architects Interior Designers Total Cabin Remodel on the 3 Municipal 10 St. Croix River; New Tradition-Jeffrey L. Oertel AIA Engineers 2 al Family Farmhouse, Cottage 3 Dahlin Residence, White Bear Other Professional Grove, MN; Sustainable Mod-Firm Personnel by Discipline Technical 1 Lake, MN; Lindorr Residence, White Bear Lake, MN; Dahm ernist Hillside Home, St. Louis 3 Administrative Architects 5 Park, MN; Extensive Kitchen Interior Designers 55 Residence/Cabin, North Sand 1 Total in Firm Remodel in South Minneapolis, Other Professional 4 Lake, WI; Biros Cabin, Web-MN; Ramsey-Washington Technical Work % bLlake, WI; Lakeview Office 1 Metro Watershed District 9 Building, Forest Lake, MN; Total in Firm Retail/Commercial 35 Dolan/Rodrigues Residence, Offices, Little Canada, MN Housing/Multiple 20 Work % 20 White Bear Lake, MN Municipal Office Bldgs/Banks/ Municipal 60 Nor-Son, Inc. Housing/Multiple 20 Financial 10 7900 Hastings Road Various Project Types 20 Education/Academic 10 Baxter, MN 56425 Churches/Worship 5 Tel: 218/828-1722 Hamm Building, St. Paul, MN; Fax: 218/828-0487 Washington County Court-Temple Israel Restoration & E-mail: build@nor-son.com house, Stillwater, MN; Renovation, Minneapolis, MN; Northcrest Office & Ware-Westminster Presbyterian www.nor-son.com Established 1978 house, Edina, MN; Security Church Restoration & Renova-

tion, Minneapolis, MN; Linden

Hills Public Library Restoration

MN; Hennepin County Govern-

Riley Hayes Advertising Restora-

tion & Renovation, Minneapo-

lis, MN; Chicago Burlington

Restoration, Dubuque, IA

and Northern Railroad Depot

& Renovation, Minneapolis,

ment Center Courtroom Remodeling, Minneapolis, MN;

Warehouse Lofts, Minneapolis,

MN; Afton State Park Contact

Station, Washington County,

MN; Murphy's Landing (Vari-

ous Structures), Shakopee, MN

Continued on next column

Administrative

Total in Firm

Interior Designers

Other Professional

Brooke Silvernail

Stephen Rose

Paul Maki

Architects

Technical

Contact: Brooke Silvernail, AIA

Firm Personnel by Discipline

AIA

AIA

AIA

5

1

38

8

12

64

2

4

| 4 | |
|---|----------|
| SALA Architects, Inc. | |
| 43 Main Street SE, Ste | 410 |
| Minneapolis, MN 554 | |
| Tel: 612/379-3037 | 111 |
| Fax: 612/379-0001 | |
| E-mail: info@salaarc.c | om |
| www.salaarc.com | OIII |
| Established 1983 | |
| Contact: Kris Joy, 651 | /351-096 |
| _ | |
| Other MN Offices: | 0.4 |
| Stillwater - 651/351-0 | |
| Excelsior - 952/380-48 | 317 |
| Dale Mulfinger | FAIA |
| Michaela Mahady | AIA, CID |
| Katherine Hillbrand | AIA, CIE |
| Kelly Davis | AIA, CIE |
| Joe Metzler | AIA, CIE |
| Tim Fuller | AIA |
| Wayne Branum | AIA |
| Eric Odor | AIA |
| Firm Personnel by Dis | cipline |
| Architectural | 37 |
| Both Architect & | 9, |
| Interior Designer | 4 |
| Administrative | 8 |
| Total in Firm | 45 |
| _ | Work % |
| Residential | 85 |
| Sustainable Design | 40 |
| Interior Architecture | 40 |
| Museums/Cultural | 10 |
| Restoration/Preservati | |
| Housing/Multiple | 5 |
| | |

Densker Residence Remodel. North Oaks, MN; Feldman Residence Remodel, Minneapolis, MN; Schmitt Residence Remodel, Chanhassen, MN: Liepke Residence Remodel, Minneapolis, MN; Indigo Properties Restoration & Renovation, Red Wing, MN; Nvers/Rich Live & Work Studio Renovation, St. Paul, MN

| SKD Architects, Inc. | |
|--------------------------|--------|
| 11140 Highway 55, Ste. A | A |
| Plymouth, MN 55441 | |
| Tel: 763/591-6115 | |
| Fax: 763/591-6119 | |
| E-mail: skd@mninter.net | |
| Established 1977 | |
| Contact: Steven Kleinem | an |
| | |
| Steven Kleineman AL | A, CID |
| 15-75 | |
| Firm Personnel by Discip | line |
| Architects | 2 |
| Interior Designers | 1 |
| Other Professional | 1 |
| Technical | 4 |
| Administrative | 2 |
| Total in Firm | 10 |
| - | |
| | Vork% |
| Residential | 75 |
| Interior Design | 15 |
| Office Bldgs/Banks/ | |
| Financial | 5 |
| Space Planning | 5 |

Ostrander Residence Remodel, Excelsior, MN; Rotman Residence Remodel, Golden Valley, MN; O'Halloran Residence Remodel, Hopkins, MN; Bridge Point Center Renovation. Plymouth, MN; Roth Distributing Remodel & Space Plan, Minnetonka, MN

SmithGroup, Inc.

527 Marquette Avenue South, Ste. 500 Minneapolis, MN 55402 Tel: 612/327-4681 Fax: 612/372-4957 E-mail: info@mn.smithgroup.com www.smithgroup.com Established 1853 (MN - 2004)

Other Offices: Ann Arbor and Detroit, MI; Chicago, IL; Los Angeles and San Francisco, CA; Madison, WI; Phoenix, AZ; Washington, D.C. Contact: Diane Govenat,

Senior Marketing Coordinator

| / | |
|------------------|---------------|
| Rebecca Nolan | Associate AIA |
| Michael Nolan | AIA |
| Ted Davis | AIA |
| _ | |
| Firm Personnel I | by Discipline |
| Architects | 210 |
| Interior Designe | rs 50 |
| Engineers | 100 |
| Other Profession | nal 120 |
| Technical | 112 |
| Administrative | 160 |
| Total in Firm | 752 |
| | |

Continued on next column

| | Work % |
|-----------------------|--------|
| Office Bldgs/Banks/ | |
| Financial | 20 |
| Medical/Health Care | 20 |
| Education/Academic | 20 |
| Interior Architecture | 20 |
| Sustainable Design | 10 |
| Municipal | 5 |
| Museums/Cultural | 5 |
| — | |

Fifth Street Towers Remodel. Minneapolis, MN; Jefferies & Company Remodel, New York, NY; Parsons Brinckerhoff Quade Douglas Remodel, Multiple Locations Nationwide; Charles Schwab & Company Electronic Brokerage Renovation, San Francisco, CA; University of Michigan Horace H. Rackham School of Graduate Studies Renovation, Ann Arbor, MI; University of Southern California Boyard Auditorium Restoration, Los Angeles, CA

Station 19 Architects, Inc.

2001 University Avenue S.E. Minneapolis, MN 55414 Tel: 612/623-1800 Fax: 612/623-0012 E-mail: station19@station19.com www.station19.com Established 1974 Other Offices: Wausau, WI

Richard Brownlee AIA, CID Ray Geiger AIA Ann Kuntz Darrel LeBarron AIA Tom Peterson Nicole Thompson AIA

| Firm Personnel by Di | iscipline |
|----------------------|-----------|
| Architects | 8 |
| Interior Designers | 3 |
| Technical | 6 |
| Administrative | 2 |
| Total in Firm | 19 |
| _ | |
| | Work % |
| Churches/Worship | 80 |
| Adaptive Re-use | 10 |
| Housing/Multiple | 5 |

| Churches/Worship | 80 |
|---------------------|----|
| Adaptive Re-use | 10 |
| Housing/Multiple | 5 |
| Office Bldgs/Banks/ | |
| Financial | 5 |
| Retail/Commercial | 5 |
| Municipal | 5 |
| Education/Academic | 5 |

Continued on next column

Firefighter's Hall and Museum Renovation, Minneapolis, MN; Living Word Renovation, St. Paul, MN; Minnesota Teen Challenge Renovation (Steven's Square), Minneapolis, MN; Club 3° Interiors Renovation, Minneapolis, MN; Architectural Antiques Remodel, Minneapolis, MN; Source Minnesota Housing Remodel, Minneapolis, MN

Wold Architects and Engineers

305 St. Peter Street St. Paul, MN 55102 Tel: 651/227-7773 Fax: 651/223-5646 E-mail: mail@woldae.com www.woldae.com Established 1968 Other Offices: Elgin, IL: Troy, MI Contact: Vaughn Dierks, AIA

Michael Cox AIA R. Scott McOueen AIA Vaughn Dierks AIA Norman Glewwe AIA Blane Krause PE Kevin Marshall PE

Firm Personnel by Discipline Architects 59 Interior Designers 5 Engineers 23 Administrative 17 Total in Firm 104

Work % Municipal 55 Education/Academic 45

Crow Wing County Judicial Center/Jail; Ramsey County Law Enforcement Center; Lakeville South High School; Shakopee High School; Dakota County Technical College Renovation; St. Paul Schools - Hubert **Humphrey Learning Center**

WALKER ART CENTER, EXPANSION AND REMODELING



Design team (left to right): Arnold Chan, lighting designer, Isometrix Lighting + Design; Michel Desvigne, landscape designer, Desvigne-Dalnoky; Christine Binswanger, principal in charge, Herzog & de Meuron; John Cook, AIA, project manager, Hammel, Green and Abrahamson; Jacques Herzog, design principal, Herzog & de Meuron

Location: Minneapolis, Minnesota

Client: Walker Art Center

Design consultant: Herzog & de Meuron (H&deM)

Architect of record: Hammel, Green and Abrahamson (HGA)

Project managers: HGA-John Cook, AIA; Greg Haley, AIA

Project architects: HGA-John Cook, AIA; Linda Morrissey, AIA; H&deM-

Thomas Gluck; Charles Stone Architectural project team (HGA): Dan Avchen, FAIA; Leigh Rolfshus, AIA; Eric Hoffman; Eric Johannessen;

Eric Amel; Ryan Bicek; Greg Haley, AIA; Tyson McElvain; Grant Reiling, AIA; Matt Kreilich; Steve Dwyer

Project lead designer: H&deM—Jacques

Herzog, Christine Binswanger Structural engineering: HGA Mechanical engineering: HGA

Electrical engineering: HGA

Civil engineering: HGA

Lighting design: Isometrix Lighting + Design Construction manager: M.A. Mortenson

Landscape design: Desvigne-Dalnoky Landscape architect: HGA

Acoustics and audio/visual consultant:

Kirkegaard Associates

Theater planning and design: Fisher Dachs Associates

Vertical circulation: Lerch, Bates & Associates Curtain wall consultant: Front, Inc.

Code consultant: The MountainStar Group Food service consultant: Robert Rippe

Associates

Parking consultant: SRF Consulting Group Security consultant: Floyd Total Security

Mechanical contractor: MMC Electrical contractor: Parsons

Painting: Swanson and Youngdale

Face brick: Corning-Donohue Plaster and drywall: Minuti-Ogle Flooring systems/materials: Grazzini Window systems: UAD/Interclad Architectural metal panels: M.G. McGrath Concrete work: M.A. Mortenson Millwork: Paul's Woodcraft Photographer: Paul Warchol Photography

PORTER BOATHOUSE

Location: Madison, Wisconsin Client: University of Wisconsin-Madison Lead design architect: VJAA (Vincent James

Associates Architects)

Architect of record: KEE Architects, Madison Design principal: Vincent James, FAIA Collaborating principal: Jennifer Yoos, AIA Managing principal: Nathan Knutson, AIA Design collaborator: Andrew Dull Core team: Chris Wegscheid, AIA (project

architect); Lev Bereznycky; Steven Philippi Project team: Paul Yaggie, AIA; Donovan

Nelson; Bob Loken; Karen Lu; Carl Gauley; Dzenita Hadziomerovic

Architect-of-record (KEE) team: David

Ewanowski, AIA (principal-in-charge); Jan Eymann (interiors); Douglas Kozel, AIA; Kandy Brouchoud; Peter Crennell, AIA; Paul Cuta, AIA; Rick Gabriel, AIA; Sohail Khan, Assoc. AIA; Linda Page; Michael Zuehlke, AIA

Structural engineering team: Strand Associates, Inc.; lead engineer: Michael

Civil engineering team: Strand Associates, Inc.; lead civil engineer: R. Kent Strauss

Mechanical engineering team: KJWW Engineering Consultants, P.C.; lead engineer: Kris Cotharn

Fire protection engineering team: KJWW Engineering Consultants, P.C.; lead engineer: Brad Hinner

Electrical engineering team: KJWW Engineering Consultants, P.C.; lead electrical engineer: Rick Leverenz

Interior design: VJAA with KEE; lead interior designer: Jan Eymann

Landscape architect: Ken Saiki Design; lead landscape architect: Richard Slayton

Rowing consultant: Jeff Peterson, AIA Tank consultant: Water Technology Inc.; engineer: Ken Ward

General contractor: Miron Construction Co.; senior project manager: Paul O'Brien; project superintendent: Mark Voight

HVAC contractor: Downey, Inc.

Plumbing contractor: Zimmerman Plumbing Fire protection contractor: United States Fire Protection

Electrical contractor: McGrath Electric, Inc. Concrete work: Miron/Mitchell

Stone facing: Mo-Keta Limestone; supplier: Becker & Becker Stone

Steel fabrication: Endres Mfg. Cabinetwork: Hillcraft Ltd.

Architectural metal panels: Tern-coated copper: custom by fabricator

Window systems: Vistawall

Flooring systems/materials: sealed concrete (lower level); terrazzo, carpet, teak decking (main level); carpet (upper level)

Millwork: teak, aluminum, glass; Hillcraft Ltd. Metal ceilings/walls: Ceilings Plus

Photographer: Zane Williams, Don F. Wong

EDINA CITY HALL AND POLICE FACILITY



Design team (from left to right): Michael J. Krych, AIA; Stephen Hearn (seated); Luke Manthey; William Baxley, AIA; Greg Metz, AIA; David Kroos, AIA

Location: Edina, Minnesota

Client: Gordon Hughes, city administrator

Architect: BKV Group, Inc. Principal: David Kroos, AIA

Partner-in-charge: Michael J. Krych, AIA Project manager: Richard Lay, AIA

Project architect: Greg Metz, AIA

Project lead designer: William Baxley, AIA Lighting designer: Duane Shambour

Interior design: Suzy Groves

Structural engineering: Stephen Hearn Mechanical engineering: Harold "Luke" Manthey

Electrical engineering: Brian Rice Civil engineering: John Karwacki, Schoell & Madson

Construction manager: John Hewit, Adolfson & Peterson Construction

Landscape architect: Damon Farber Associates Landscape project team: Damon Farber; Chuck Evens

Audio/visual systems: Richard Jamieson and Associates

Stone: Fond-du-lac

Cabinetwork: Wilkie Sanderson

Flooring systems/materials: carpet: Masland,

Karastan and Shaw Carpet Tile; cork flooring: Duro-Design; tile: Ergon, Chromtech and American Olean;

linoleum: Forbo

Window systems: CMI Cronstroms

Advertising Index

Architectural copper metal panels: M.G. McGrath Colored and stamped concrete: E.L. Bulach Construction Millwork: Wilkie Sanderson Furniture: Allsteel and Keilhauer Photographers: Alex Steinberg Photography; William Baxley, AIA

LIBERTY FROZEN CUSTARD



Design team (left to right): Shilo Phillips: Michelle Piontek, AIA; Rob Grundstrom, Assoc. AIA

Location: Minneapolis, Minnesota Client: Steve and Vicki Uhr Architect: KKE Architects, Inc. Project architect: Michelle Piontek, AIA Project lead designer: Rob Grundstrom, Assoc. AIA

Project team: Shilo Phillips

Structural engineering team: Anderson-Urlacher, P.A.

Mechanical engineering team: Centraire, Inc. Electrical engineering team: OlympiaTech Interior design: KKE Architects, Inc. Construction manager: Watson Forsberg,

General Contractors Landscape architect: Kahnke Brothers

Cabinetwork: Bragers, Inc. Flooring systems/materials: ADB Construction & Concrete Science Window systems: Brin Northwestern Glass Architectural metal panels: Al Hazelton (installation); Cherokee Porcelain

Concrete work: ADB Construction Photographer: Scott Gilbertson

(materials)

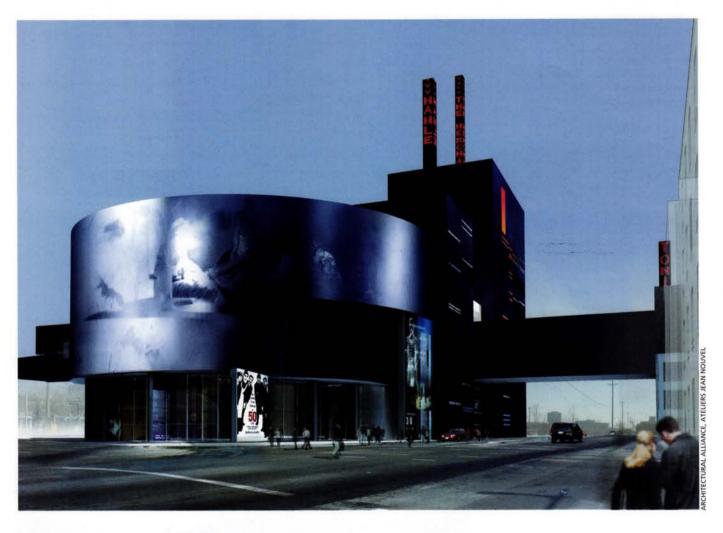
Correction: The photograph of the Cable, Wisconsin, cabin on page 15 of the May-June 2005 issue of Architecture Minnesota was not credited. Peter Bastianelli-Kerze was the photographer.

Correction: May/June 2005, page 113 Construction Consulting Partners, Inc. Phone number for Beth Closner should be 651/644-8686.

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Guthrie Theater

WHO:

Ateliers Jean Nouvel, Paris, France, design architect; Architectural Alliance,

Minneapolis, architect of record

WHAT:

A 21st-century theater complex featuring an 1,100-seat thrust-stage auditorium, a 700-seat proscenium stage, a 250-seat studio theater, production and rehearsal support spaces, classrooms, and a restaurant. A high-profile addition to the Minneapolis riverfront, the new Guthrie takes its cues from the size, scale, and irregular massing of the historic mill structures nearby. Signature design features include a blue-metal exterior screen-printed with theatrical images from the Guthrie archive, towering LED signage masts, and a 175-foot-long cantilevered "endless bridge" overlooking St. Anthony Falls, the Stone Arch Bridge, and Mill Ruins Park.

WHERE:

Minneapolis

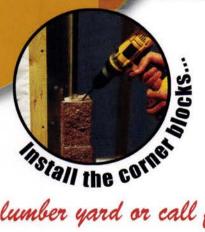
WHEN:

Spring 2006



Nova







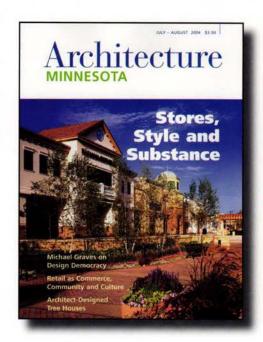
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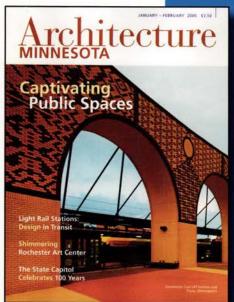


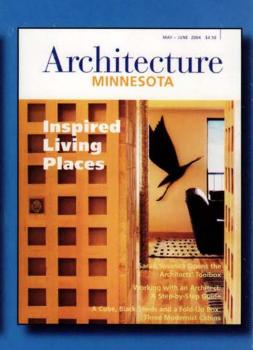
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