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DINNER AND A SHOW

Twin Cities theatergoers are lining up for a cast of new and renovated theaters and restaurants.

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TALK OF THE TOWN

Three communities in greater Minnesota celebrate the performing arts with engaging new theaters.

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FAIR THEE WELL

Grab your sandals and sunscreen. Summer is the season for art festivals across Minnesota.

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Setting the Stage

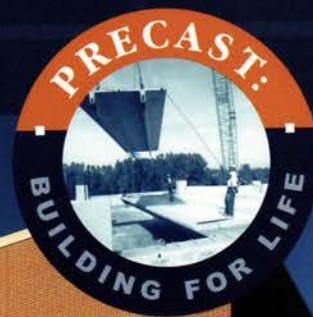
A night of drama and illusion at the new Guthrie Theater

PAGE 24



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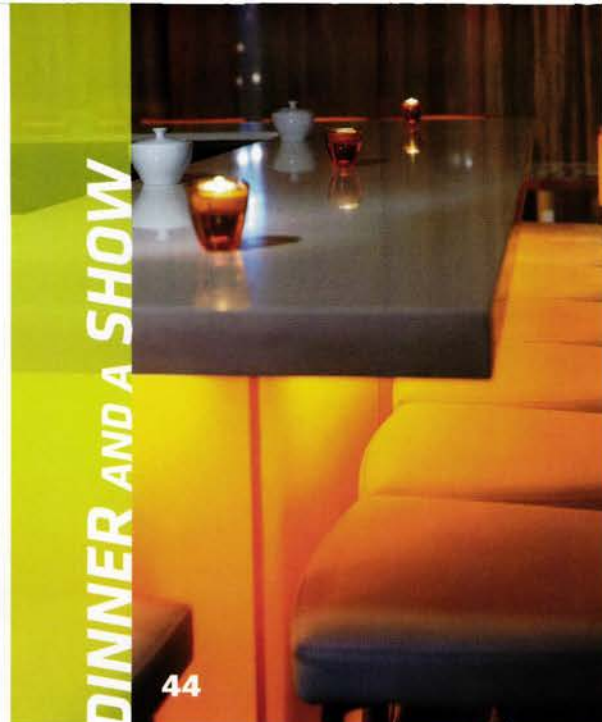
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture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



Features



ON THE COVER

Guthrie Theater, Minneapolis
Architects: Ateliers Jean Nouvel
and Architectural Alliance
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23 *Dinner and a Show*

Minneapolis is positively buzzing with exciting new theaters and restaurants. Join us for an architectural night out on the town.

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49 *Talk of the Town*

By Camille LeFevre

Small cities and towns across Minnesota are investing in performing-arts facilities that reflect their community character and values. Three of these projects caught our attention.

THE SOUND OF MUSIC page 50

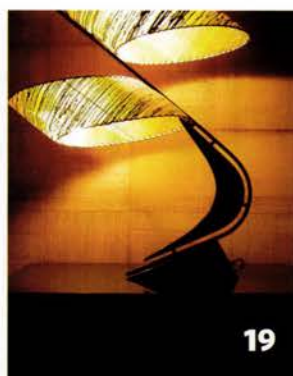
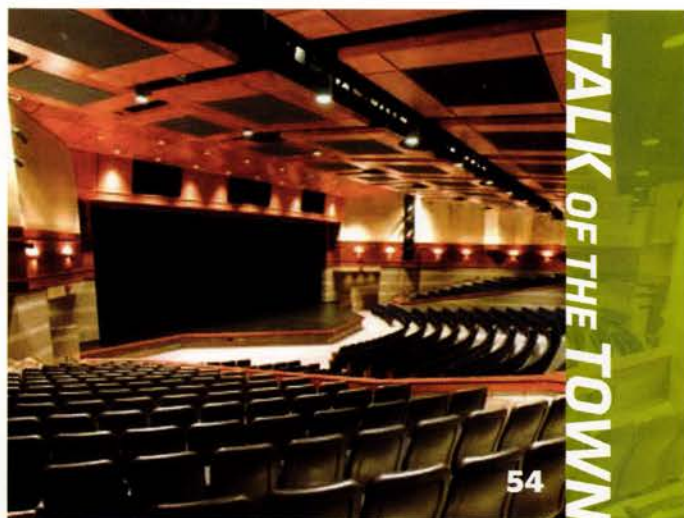
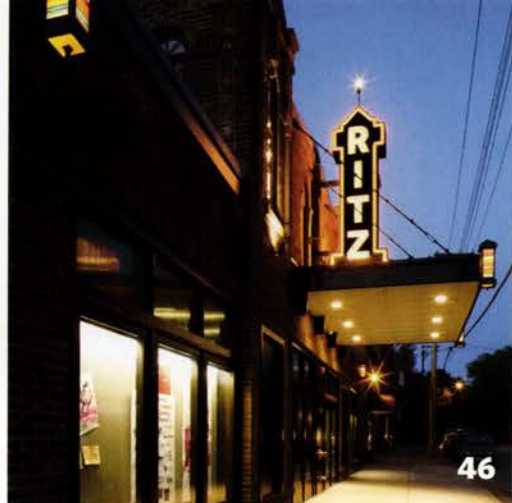
In Northfield, a small-town community internationally recognized for its music ensembles, an elegant concert hall for the new middle school was a must.

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A prototype community theater, adapted from a pre-engineered road-salt storage barn, aims to bring a high-quality performance space to smaller communities.

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Marshall High School's state-of-the-art Performing Arts Center was designed to attract the St. Paul Chamber Orchestra and productions by the Guthrie Theater.



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An architectural feat—the construction of the Empire State Building—is the backdrop for a captivating romantic thriller.

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If you've never been to the 1950s-era Riverview Theater in south Minneapolis, you owe it to yourself to make the trek.

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MS&R's Tom Meyer, FAIA, a key player in the revival of the Minneapolis central riverfront, ranks his five favorite spots around St. Anthony Falls.

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Photographer Mike Melman lowers the curtains with a quiet image of Sebek's timeless village hall.

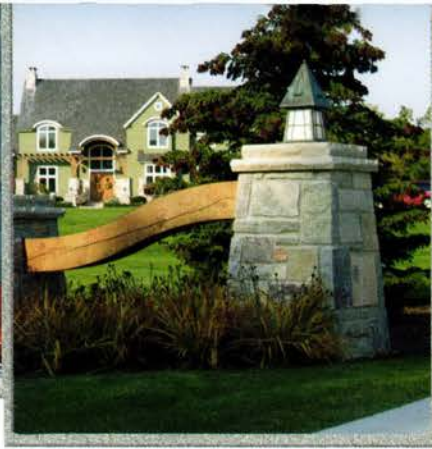
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An Architectural

Alliance

A behind-the-scenes look at how the new Guthrie Theater came together.

EDITOR'S
NOTE

Those of you who have followed the design and construction of the four new elite cultural facilities in Minneapolis know that each of these projects paired an internationally acclaimed design architect with a local architect-of-record. It's an arrangement that can work very well. The "starchitect" brings welcome international attention to the project, generates excitement that aids the fundraising effort, and more often than not delivers a world-class design. The local firm, meanwhile, works with city officials and other oversight groups to ensure the project's success, completes all construction documents, and administers construction, all while contributing design ideas of its own.

Judging by the finished product, the new **Guthrie Theater** (page 24) benefited greatly from the pairing of Ateliers Jean Nouvel in Paris with Minneapolis' Architectural Alliance. Wanting to know the flavor of this transatlantic collaboration, I sat down one afternoon with two Alliance architects: the action-oriented and sharp-witted project manager Bob Zakaras, AIA, and the more philosophical Scott Sorenson, a project team member who spent the summer and early fall of 2001 in Paris as a liaison between the two offices.

Sorenson's was a plum assignment, to be sure. The Nouvel office resides in an early-19th-century five-story courtyard building in the 11th Arrondissement, near the Bastille, with restaurants, a small-scale metal fabricator, and a model shop in and around the building.

In fair weather, the doors and windows are always open. Sorenson's role was to answer all questions related to building code and ways of working in the States, which was fairly new to the Nouvel team at the time. He also stayed in telephone contact with Zakaras and with the mechanical, electrical, plumbing, and structural engineers, all of whom were stateside.

How to describe the Nouvel office culture? "It was French. Next question?" Zakaras jokes, before Sorenson can get a single word in. "You know, I may have missed a lot of it not speaking the language," adds Sorenson, sparking more laughter. On his first day, Sorenson arrived at 9 A.M., only to find the building locked. The doors were open by 10, but the office didn't come alive until an hour later. "They roll in around 11, break for a two-hour lunch in the early afternoon, and then work nonstop until

8 or 9 or sometimes much later," says Sorenson. Another first-day eye-opener—no doubt a pleasant one—was meeting a project team member dressed for work in a black cocktail dress and black shoulder-length gloves. "I had left the Midwest far behind," Sorenson laughs.



"In the three months I was there, I probably saw Jean four times," recalls Sorenson. "But that was because I didn't spend Sunday nights at the office, Jean's favorite time to review the work with his staff. He was usually there from 11 until 2 in the morning."

Nouvel himself was traveling a lot at the time, but he was always in close contact with his team. His project managers would send him drawings either electronically or via fax while he was on the road, so that he could review the

work in his hotel room at night. When he returned to town, the team was always on call. "In the three months I was there, I probably saw Jean four times," recalls Sorenson. "But that was because I didn't spend Sunday nights at the office, Jean's favorite time to review the work with

his staff. He was usually there from 11 until 2 in the morning."

Nouvel's primary aims were ensuring that the massing of the building related to the nearby

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mill structures; creating a midnight-blue exterior with screen-printed theatrical images that emerge at night; using reflective surfaces to create an illusory interior environment; lifting the three stages and their lobbies high above grade level, to offer theatergoers better views of the river; and lengthening the "endless bridge" as far as it would structurally go. Nouvel was also insistent that certain elements that some considered extravagant—the three LED masts, for example—be retained.

"When those masts were on the value-engineering chopping block," says Zakaras, "I remember Jean saying, 'You would pluck the feathers from a lady's fine hat?' Everyone was so taken aback by his response that the discussion was tabled and the masts are there today."

"When the LED masts were on the value-engineering chopping block," says Zakaras, "I remember Jean saying, 'You would pluck the feathers from a lady's fine hat?'"

On-site and at the Alliance office, Zakaras and his Nouvel counterpart, Bertram Beissel, who rented an apartment in Minneapolis, kept the project moving forward. Zakaras credits Beissel, a slender man in his mid-40s with tousled blond hair and a vaguely German accent, with following through to ensure that every detail supported Nouvel's vision for the building. "Even after we had what we considered to be a fairly comprehensive set of construction documents, Bertram continued on with some 50 additional design studies for elements that hadn't been fully developed. Things like hand- and guardrail details, benches, screen-printed images of actors on both the exterior of the building and interior walls and ceilings, and on and on."

As you might guess, the five-year project generated some amusing anecdotes. As the proscenium theater neared completion, Zakaras asked Nouvel architect Michel Calzada,

"What are you going to do on the ceiling? What finish should these panels be?" I thought he answered, 'Carpet,' and I said, 'Man, I don't think carpet is a good idea.' And he said, 'No, no, car paint.' He wanted a metallic, high-gloss, perfectly smooth finish." Zakaras and Sorenson also fondly recall being asked, "How wide is a three-foot-wide door?" Sounds like a setup for a good punch line, but of course the person who posed the question was simply after the measurement's metric equivalent.

One can only imagine the highs and lows, the moments of exhilaration and laughter and stress, that punctuate a collaboration of this magnitude. But when I ask Zakaras whether he would choose to work with the Nouvel team again on a project of this size, he seems surprised by the question. "Well, yes. Just look at how well things turned out."

Chris Hudson

Christopher Hudson
hudson@aia-mn.org



CAMILLE LEFEVRE is a St. Paul-based freelance dance and architecture critic and independent scholar. Her work appears in a variety of local and national publications. She is also the Arts & Culture editor of *Twin Cities Metropolitan*, a new urban magazine debuting in September. Visit her website at www.camillelefevre.com.

KIM JUSTICE is an advertising writer living in St. Paul. You will likely see her wandering the Twin Cities art fairs this summer, seriously considering her first crop-art purchase.



NANCY A. MILLER regularly contributes feature articles to *Architecture Minnesota* and also pens the Material Matters department. In this issue she does a little Speed Reading and lingers over the designs of two theater-friendly restaurants in Minneapolis: MASA, on the Nicollet Mall, near the Hennepin Theater District, and Spoonriver, in the Mill District, next to the new Guthrie Theater.

Minneapolis photographer **MIKE MELMAN** is author of *The Quiet Hours: City Photographs* (University of Minnesota Press, 2003).



St. Paul's **MASON RIDDLE** writes on the visual arts, architecture, and design for a variety of local, regional, and national publications. Her interests in theater and dining made her a natural fit for profiling the Children's Theatre Company expansion and Cue, the sleek new street-level restaurant in the Guthrie Theater.

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A weekend stroll around picturesque Powderhorn Lake is always a fine idea. But add exhibits by 180 artists from around the country, and you have the makings for a perfect summer day.

The art on display and for sale is as diverse as the community that surrounds this 66-acre city park. And the fair, staffed by neighborhood volunteers, is as much about community as it is about art. Profits from the festival are used to pay for programs at Powderhorn Park, including a new teen center, pottery kiln, photography lab, and sound recording studio.

In addition to great art, the Powderhorn Art Fair offers live acoustic music, food, and fun children's activities all weekend long. Free bus service provides transportation to the Metris Uptown Art Fair and Loring Park Art Festival.

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In all, 385 artists take part in a highly competitive, juried art show. Food and beverage vendors add to the festivities, along with art activities for the kids and evening entertainment. Not enough art for you? Hop on a free bus to the Powderhorn Art Fair and Loring Park Art Festival for more.



CAROL HAUBNER

Loring Park Art Festival

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Oak Grove Street and Hennepin Avenue
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www.loringparkartfestival.com

Artists helping artists. That's what the Loring Park Art Festival is all about. This two-day juried art fair is produced by an organization led by three local artists—two photographers and a mixed-media artist—who also exhibit their work in the show.

Just steps from the Walker Art Center, the beautiful ponds and formal gardens of Loring Park are an ideal setting for the 140 artists who participate in the fair. Strolling musicians, scheduled stage performances, children's activities, and food vendors offer something for everyone.

Free bus service links the Loring Park Art Festival, Powderhorn Art Fair, and Metris Uptown Art Fair, which together compose Minneapolis Arts Weekend, a celebration of the city's diverse art, culture, and neighborhoods.

Fair Thee Well

August is the high season for Minneapolis art festivals

DAVID ARNDT



Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

CULTURE
CRAWL

Minnesota Fringe Festival

August 3-13
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www.fringe festival.org

Do you fringe? Are you a fringer? A fringe-binger? Now in its 13th year, this popular Minneapolis event has inspired a vocabulary all its own.

For those not yet indoctrinated, the Minnesota Fringe Festival is an 11-day performing and visual arts festival held in more than 24 venues throughout the Downtown, Kenwood, Loring Park, Lyn-Lake, North Loop, Powderhorn, Seward, West Bank, and Whittier neighborhoods. Fringe buttons are \$3 each and required for admission. Performance tickets and passes may be purchased in advance at uptowntix.com or at the door.

Performances by theater companies and individual artists include drama, comedy, dance, musical theater, sketch comedy, puppetry, and storytelling. Kids Fringe and Teen Fringe are perennial favorites. Visible Fringe showcases visual art of various disciplines.

—Kim Justice



BEN THIETJE

Town & Country

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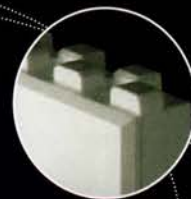
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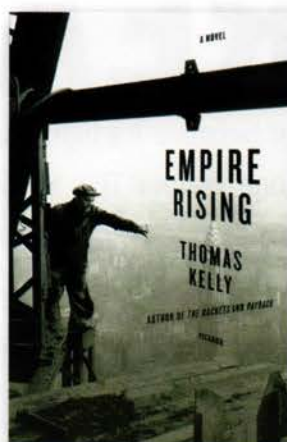
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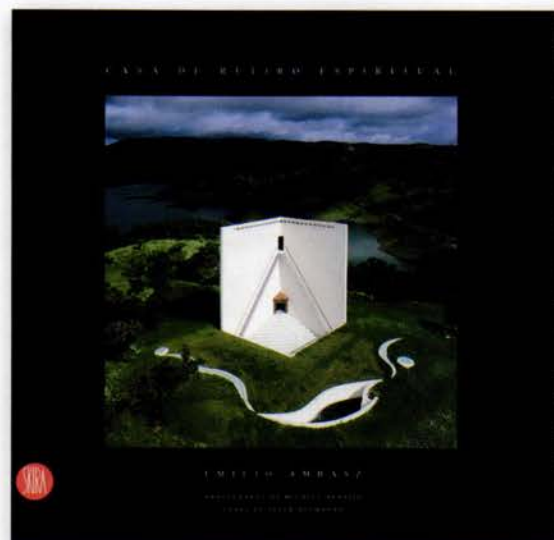
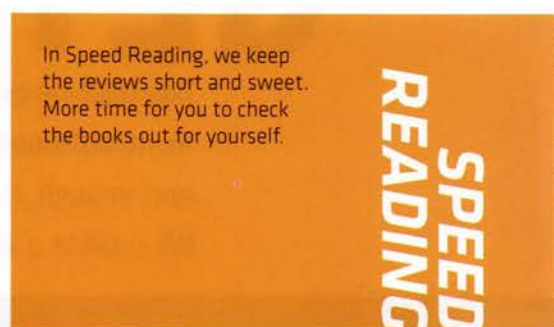
Romance Renovation Retreat



1



2



3

1 EMPIRE RISING

By Thomas Kelly, Picador, 2005

If you enjoy a lively political thriller populated by swells and dames—and the occasional gruesome mob hit—then *Empire Rising* may be the perfect summer novel for you. Named a Notable Book of 2005 by the *New York Times*, *Empire Rising* builds its story around three protagonists who, inevitably, fall in love with one another: Grace—a broad who wears pants, paints, drinks wine, and lives on a houseboat on the East River; Briody—a muscular, Irish-immigrant iron worker who owes his job on the world's tallest building to the mob and runs guns for the struggle back home; and the Empire State Building, the scale of which had the power to awe even its work-weary construction team. Sheehan, one of Briody's crew, evokes a romantic and bygone era of American industrial might when he places his hand on an enormous steel column as it is swung into place by a crane and says, "Feel it. It still holds the heat from the forge." *Empire Rising* sweeps the reader into the drama of Depression-era New York City in 1930 via a delightful construction of political, sexual, and architectural tension.

2 UPDATING BUNGALOWS AND UPDATING RANCHES

By M. Caren Connolly and Louis Wasserman, Taunton Press, 2006

For those of us who reside somewhere closer to Main Street than Seville, Taunton Press—publishers of Sarah Susanka's popular *Not So Big House* series—has recently put out *Updating Bungalows* and *Updating Ranches* in paperback. The subtitle of these companion pieces, *Design Ideas for Renovating, Remodeling, and Building New*, suggests their practical application for folks who live in these most typical America homes. At their best, the two volumes illustrate the defining features of the bungalow and the ranch, and present before-and-after plans of renovations. Accompanying photos demonstrate design possibilities from traditional to modern. Written with the layperson in mind, for homeowners in search of ideas, direction, and inspiration before meeting with an architect.

3 EMILIO AMBASZ: CASA DE RETIRO ESPIRITUAL

By Peter Buchanan, with photography by Michele Alassio, Skira, 2005

The one-building monograph *Emilio Ambasz: Casa de Retiro Espiritual* is a typical architecture coffee table book—if typical signals luxuriously glossy photographs of inconceivably perfect details of architecture and landscape design. Ambasz created this (admittedly oxymoronic) postmodern minimalist house, which is part building, part earthworks, to engage the spirit and the senses. An included video CD attempts to pull the reader into the experience of the project but instead infuriates with its fast pace and anxious music, leaving the viewer in desperate need of her own spiritual retreat. As it turns out, the *retiro espiritual* of this casa is best experienced—short of a trip to its hillside site outside Seville—through the book's images, which are so shiny and lush you may be tempted to lick them, or at least caress them lovingly. So leave the video in its sleeve at the back of the book, sit down in your favorite comfortable chair, and spend a languid afternoon in this Spanish retreat.

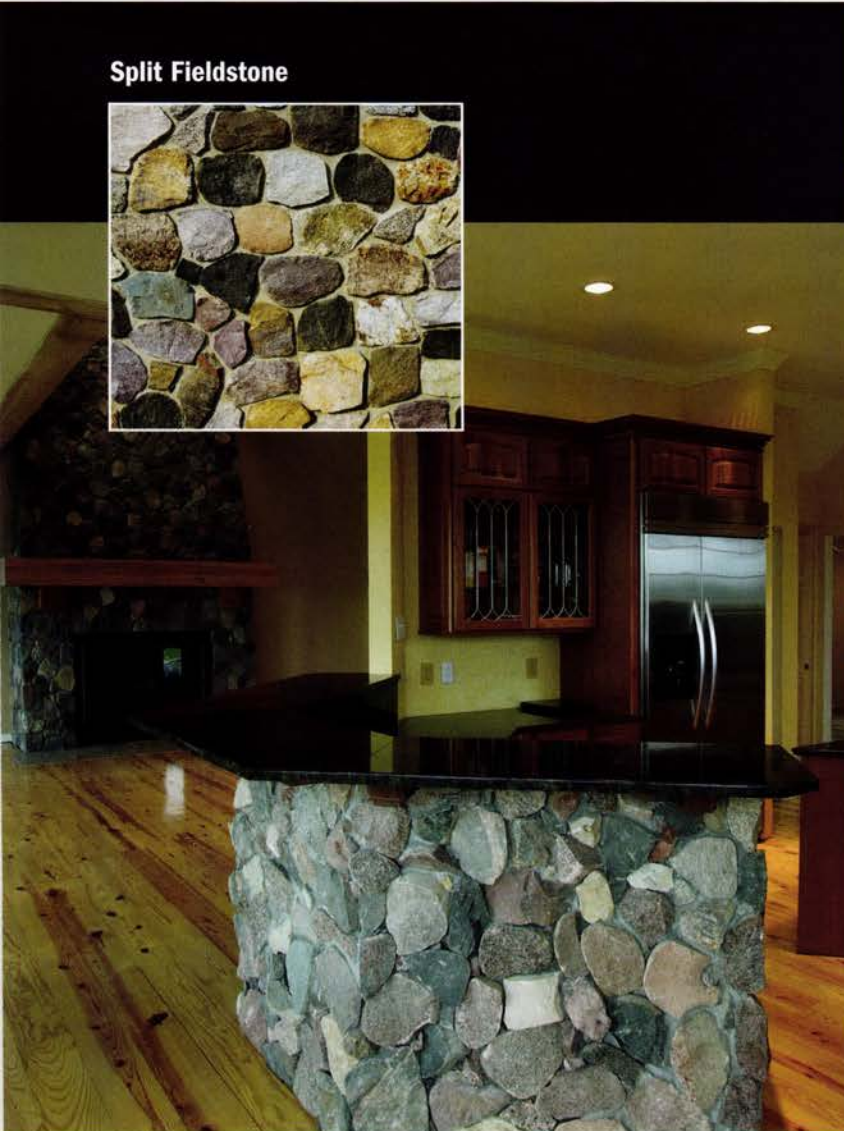
—Nancy A. Miller

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In Alter Ego, we do a little digging to find out what architects and designers do when they're not at a computer, drafting table, or job site.

A Minneapolis designer draws on his experience as a prop designer

ALL THE WORLD'S A STAGE

Kurt Gough, Assoc. AIA, was recently asked by the Theatre de la Jeune Lune in Minneapolis if he would design two eyeballs for a scene in the opera Mefistofele in which one of the characters tears out the eyes of another and holds the bloody pair up for all to see.

Having a specialty in "blood effects"—no joke—Gough was more than happy to oblige. He ordered rubber eyeballs from an online anatomy parts supplier and then added string, cloth, and coatings to represent the nerve cord and sinew on the back of the eye.

A studio-arts major with an emphasis on theater arts at St. Olaf College in Northfield, Gough began his career freelancing in the Guthrie prop department and teaching scenery design at Luther College in Decorah, Iowa. He later rose

to the position of prop master at the prestigious Center Stage theater in Baltimore. Gough excelled at giving form to the director's vision for the play, but after several years the challenges of prop design began to level off. He managed three different departments and considered making a move to special effects that likely would have landed him in the movie and television industries.

Then one summer, while helping his uncle construct a mortise-and-tenon, timber-frame structure in Ely, Minnesota, Gough found his true calling. "That experience revealed that I wanted more rigor in my design work than I was getting in prop design." He was captivated by how architecture could bring together design, craft, and function.

These days Gough is owner—with partners John Dwyer and Jackie Millea—of Shelter Architecture (www.shelterarchitecture.com), a Minneapolis architecture firm focused on residential and

humanitarian projects that emphasize sustainable design. Gough says his theater experience complements his architectural work very directly. As a jack-of-all-trades, he applies the problem-solving skills he learned in prop design to the unusual projects Shelter pursues.

Gough observes that his training and his interests in the theater arts and architecture continue to inform one another, recalling that moment in Ely when, as he puts it, "I realized something important, something I had always known but just then rediscovered—that painting, drawing, theater, and architecture were, on some level, all the same. Design is design is design."

—Paul Neuhaus, AIA

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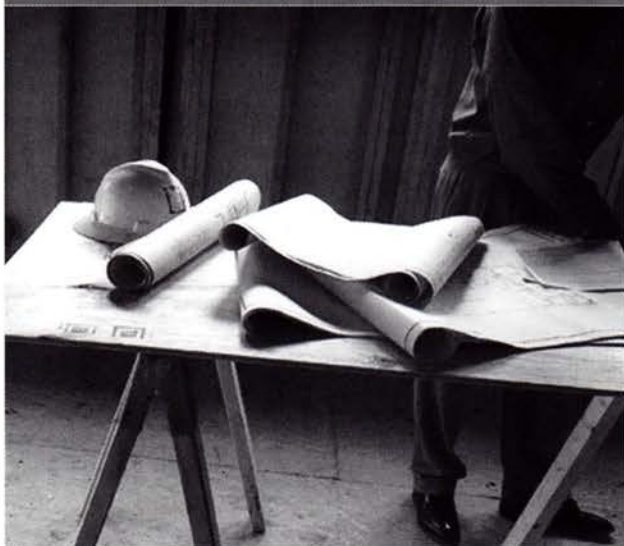
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PROJECT PROFILE



Nearly 3,000 units of County Materials' splitface concrete masonry units, in Blackened Ash, anchor the base of the Westby Co-op Credit Union, working in concert with 13,500 units of Heritage Collection™ concrete brick. The brick's custom color, resembling Burgundy, helps the financial institution exude a sense of richness and stability.

Concrete brick makes 'cents' for financial institutions

Westby Co-op Credit Union Westby, Wisconsin

When called upon to match an addition to the existing Westby Co-op Credit Union, Mudrovich Architects of Wausau selected splitface concrete masonry units and concrete brick from County Materials.

"With the darker block, we got an exact match," said Larry Fesenfeld, Project Architect, who went on to tout the reasons concrete veneer was chosen for the credit union's exterior. "It gives you a feeling of stability, also of strength and permanence. We chose it mainly for its

longevity, and because it's maintenance-free versus a lot of other materials."

The addition consists of an 80-foot by 80-foot building connected by a two-story atrium that, because of how the site is graded, becomes a three-story atrium when it connects to the addition. Nearly 3,000 splitface CMUs, in Blackened Ash, cover the base of the building and feature a single score, scaling down the visual size of the units in half. Peppered among the splitface CMUs are smooth units, which serve as accents.

County Materials' CMUs offer a wide variety of shapes, facing styles and colors. And the integral manufactured coloring promises hues that are consistent throughout each unit and can be reproduced for renovations or additions even years down the line.

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"What you see is a structure that is twice the size of the original," Fesenfeld said, "but one that looks like it was built that way originally."



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PROJECT PROFILE



SDS Architects enlisted more than 13,000 square feet of hollowcore plank in part to eliminate columns, and to minimize floor depths for Charter Bank.

Go to great lengths with County Materials Hollowcore

Charter Bank Eau Claire, Wisconsin

So many columns, so many reasons to eliminate them by using hollowcore plank from County Materials. That was the mind-set of designers of Charter Bank in Eau Claire.

"They felt they had too many columns," said Roger Davis, structural designer for SDS Architects in Eau Claire. "And hollowcore gave us the spans we wanted."

Davis and SDS chose more than 13,000 square feet of County Materials' hollowcore in a 12-inch depth. This allowed designers clear channels through which to run utilities, as well as other structural benefits.

"The 12-inch was the size we needed for the spans we were working with," said Davis, who used the hollowcore to span 36 feet for what will support mostly administrative space. "They had some heavy office storage loads, and we had some lengthy spans. But hollowcore

really allowed us to minimize our floor depth. The ceiling could be higher without raising the building height."

County Materials offers hollowcore plank in 8-, 12-, 16- and 20-inch depths that can meet virtually any span and be cut to fit any shape. And not having to wait for pour-in-place construction can save on time and budgets as well.

Added Davis: "Perhaps the most important benefit of using County Materials' hollowcore was the speed of construction."

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The Heritage Collection blends well with splitface and other decorative concrete masonry units. In fact, the use of "like" materials, such as concrete brick and concrete masonry units, offers excellent banding aesthetics without the potential for failure that can occur by combining different materials in the same wall.

The Collection also features a wide range of manufactured colors that ensure excellent reorder color matching to complete on-going projects or additional building phases.

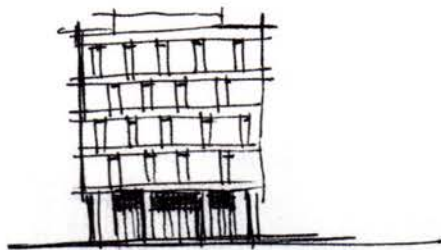
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PIETRO BELLUSCHI - NSP 1964



RAPSON RAPID ROCKER

"I think I've learned over the years
don't build on a beautiful site."



GEORGE FRED KECK

- "best passive solar architects"
RP.

SIR TYRANT GUTHRIE

"I think it's a fair likeness
of the old boy."



"We live in a paper cup society -
we build for the present time, but not for the future." RP.

Pillsbury house - demolished.
"we have a photo of the
fellow upstairs in my
off
an

Architect-about-town Phillip
Glenn Koski, AIA, offers his
colorful take on the Minnesota
architecture scene in Notebook.

NOTEBOOK

Bru

"I

Ad

asked me to join him in a
SAUNA. I was too modest
and said no, but I've regretted
it ever since."



COLONIAL CHURCH
BELL TOWER, EDINA

Dateline: May 12, 2006

IN RECENT MEMORY

While Canada has its Phyllis Lambert and New York lays claim to Ada Louise Huxtable, the Twin Cities has as its grande dame of architecture the endearing, earnest, and omnipresent Bette Hammel, whose late husband was HGA founding principal Dick Hammel. It was apropos, then, that Hammel was asked to moderate a forum shared by her longtime friends Ralph Rapson, FAIA, and Bruce Abrahamson, FAIA, at the recent daylong symposium, "The Future of the Modern Past," organized by the Preservation Alliance of Minnesota.

Symposium attendees, tucked inside the lecture room at the University of Minnesota's Weisman Art Museum, were happy to leave behind the cold and rainy day. Rapson began with a slideshow review of his long career (he got his start in the 1930s), stopping now and then to comment on the clients, mentors, and political figures he has long outlived.

Two Minnesota masters of modernism, cued by an old friend, recount a lifetime of building

His humorous jabs at Sir "Tyrant" Guthrie (Rapson designed the 1962 Guthrie Theater), and the little devil sketch he made of him, have softened with frequent usage and the passage of years. Rapson spoke less fondly of the demolition of his 1963 landmark Pillsbury House on Lake Minnetonka to make way for a hulking, quasi-French manse—the kind of ultra-fenestrated house that window manufacturers like to use in their advertisements because it shows their entire catalog of products in one installation.

Abrahamson, who throughout the session espoused the virtues of collaboration and concord over shrill individualism and the star system in architecture, was self-effacing despite his numerous tangos with greatness. An early winner of the Roche Traveling Scholarship, he recalled

how his youthful modesty caused him to pass on a chance to take a sauna with Finnish master Alvar Aalto, saying, "I've regretted it ever since."

When the two were asked how their attitudes about preservation have evolved, Rapson joked, "I think what I've learned over the years is, never build on a beautiful site." While the looming demolition of the now-vacant Guthrie Theater was a hot topic throughout the day, audience members were also saddened to learn that Rapson's 1959 Prince of Peace Lutheran Church of the Deaf in nearby Merriam Park had been razed earlier that week. "We live in a paper-cup society," Rapson observed. "We build for the present time, not for the future."

—Phillip Glenn Koski, AIA

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Consider yourself well versed in Minnesota architecture? Discovery singles out notable but out-of-the-way buildings that you may have missed.

DISCOVERY



REEL RETRO

By Larry Millett

Minneapolis' friendly Riverview Theater has managed to stay in business—and architecturally intact—for more than a half-century

The Riverview Theater's 1950s lobby (above), marquee and neon sign (right), and auditorium (below) haven't changed much in the past 50 years.



For those of us who have a soft spot in our hearts for the flamboyantly populist modern architecture of the 1950s, the pickings in the Twin Cities are pretty slim. Many of the best buildings from that unfairly maligned decade have either succumbed to progress or suffered the indignity of tasteful remodeling. But all is not lost. A richly detailed and virtually intact example of 1950s modernism—the Riverview Theater—still stands at the corner of East 38th Street and 42nd Avenue South in Minneapolis.

Although it opened in 1948, the historic theater is pure 1950s in spirit; the lobby, in fact, took on its present appearance after a remodeling in 1956. The Riverview is also a splendid example of the work of the Twin Cities' premier theater architects, Liebenberg and Kaplan. Built for brothers Sidney and William Volk, it was the first in a new generation of theaters that appeared in the Twin Cities after World War II. These theaters—most notably the sublime and now vacant Terrace (1951) in Robbinsdale, also built by the Volks—jettisoned the rather formal Art Deco of the 1930s in favor of the more casual brand of modernism that emerged in the 1950s.

On the outside, at first glance, the Riverview looks to be a fairly straightforward brick box. But the design is actually full of subtle touches, such as accordion-pleat walls along 38th Street, where the theater steps down from two stories to one. There is also a crisp corner marquee, set at an angle. Above the marquee, mounted along the top of the building, is a large neon sign spelling out the theater's name.

But the real star of the Riverview's architectural show is the lobby (Liebenberg and Kaplan were also responsible for the 1956 remodeling), which has an open, flowing feel and is outfitted with many of its original furnishings. These include a classic blob-shaped glass coffee table, chairs with those impossibly thin legs beloved by 1950s designers, a marvelous chandelier that descends from a base formed by a pair of interlocking curves, and two copper drinking fountains (a feature also found at the Terrace).

The detailing throughout is done with great care. One example: A partition in front of the bathroom doors features reversed lettering on the back side

>>continued on page 58

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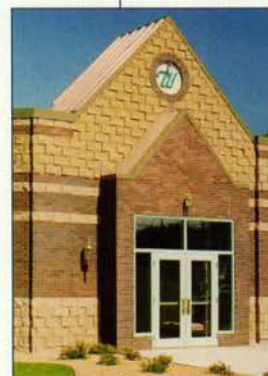
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Ranking films, cars, fashion blunders, and sushi bars is now a full-blown cultural phenomenon. In List, we get architects to count off on the subjects that interest them the most.

LIST

TOM MEYER's connection to the Mississippi River runs both deep and wide, so we asked him to rank his five favorite places along the Minneapolis central riverfront. Meyer fell in love with the river environment as a bushy-haired architecture student, and today the office of his firm, Meyer, Scherer & Rockcastle (MS&R), overlooks the Mississippi from the converted seventh floor of the Washburn Crosby A Mill. Here's what Tom had to say.

—Paul Neuhaus, AIA

1. BASE OF THE GOLD MEDAL FLOUR SIGN

Visited by only a lucky few, this rooftop offers the best view of St. Anthony Falls, with the added strangeness of 10-foot high letters looming overhead. My visit was made more memorable by the terrifying climb up a rickety six-story vertical ladder.

2. EAST-SIDE EDGE OF THE ST. ANTHONY FALLS MAIN SPILLWAY

My first intimate, bedrock-rattling experience of the power of the falls took place on a spring day in 1969. Someday this amazing spot will be open to the public.

3. TOP OF THE SOUTH FAÇADE OF WASHBURN LOFTS

The three relief figures span the history of milling, from mortar and pestle to millstone to the modern roller mill of 1910. The modern terra-cotta miller has lost his arm, as did many a real miller in the spinning belts and pulleys.

4. UPPER END OF MILL RUINS PARK

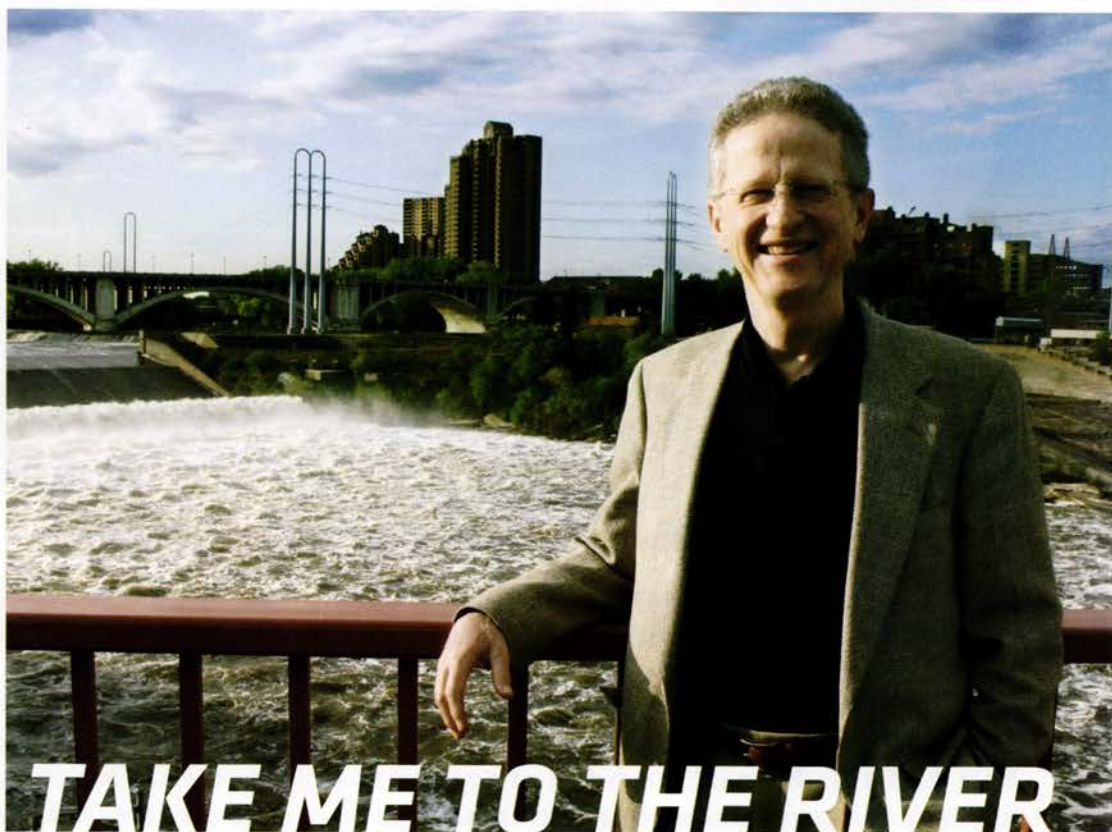
Opened to the public this year, this beautiful spot is, all at once, archaeology site, historic place, water feature, and accidental sculpture garden.

5. MILL CITY MUSEUM RUIN COURTYARD

It's a fabulous outdoor room that I would love even if I didn't help create it. I enjoy the live music on the third Thursday evening of the summer months and visiting when falling snow is swirling.

Tom Meyer, FAIA, was elevated to the American Institute of Architects' College of Fellows in early 2006.

PHOTO OF TOM MEYER BY PAUL NEUHAUS
HISTORICAL PHOTO BY PETER HALL



"I 'discovered' the Minneapolis riverfront in 1969. At that time, it had reached its most abandoned state since the 1860s and made a great personal playground for an architecture student at the University. My thesis project was a museum of St. Anthony Falls history located next to and under the falls. I started my own practice in an abandoned mill on the river in 1979. Since then, I've had the pleasure of working on several riverfront projects, with the Mill City Museum being the largest."



Historical photo, left to right: Colleagues Sarah Susanka, FAIA, of *The Not So Big House* fame; artist Lisa Cicotte; Peter Hall, riverfront redevelopment pioneer; and Tom Meyer, FAIA, with bigger hair and glasses, in the Washburn Crosby A Mill in 1979. Meyer and Hall had an office in the otherwise abandoned mill for a short time. Donning all-white miller uniforms was Hall's clever idea.

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ART

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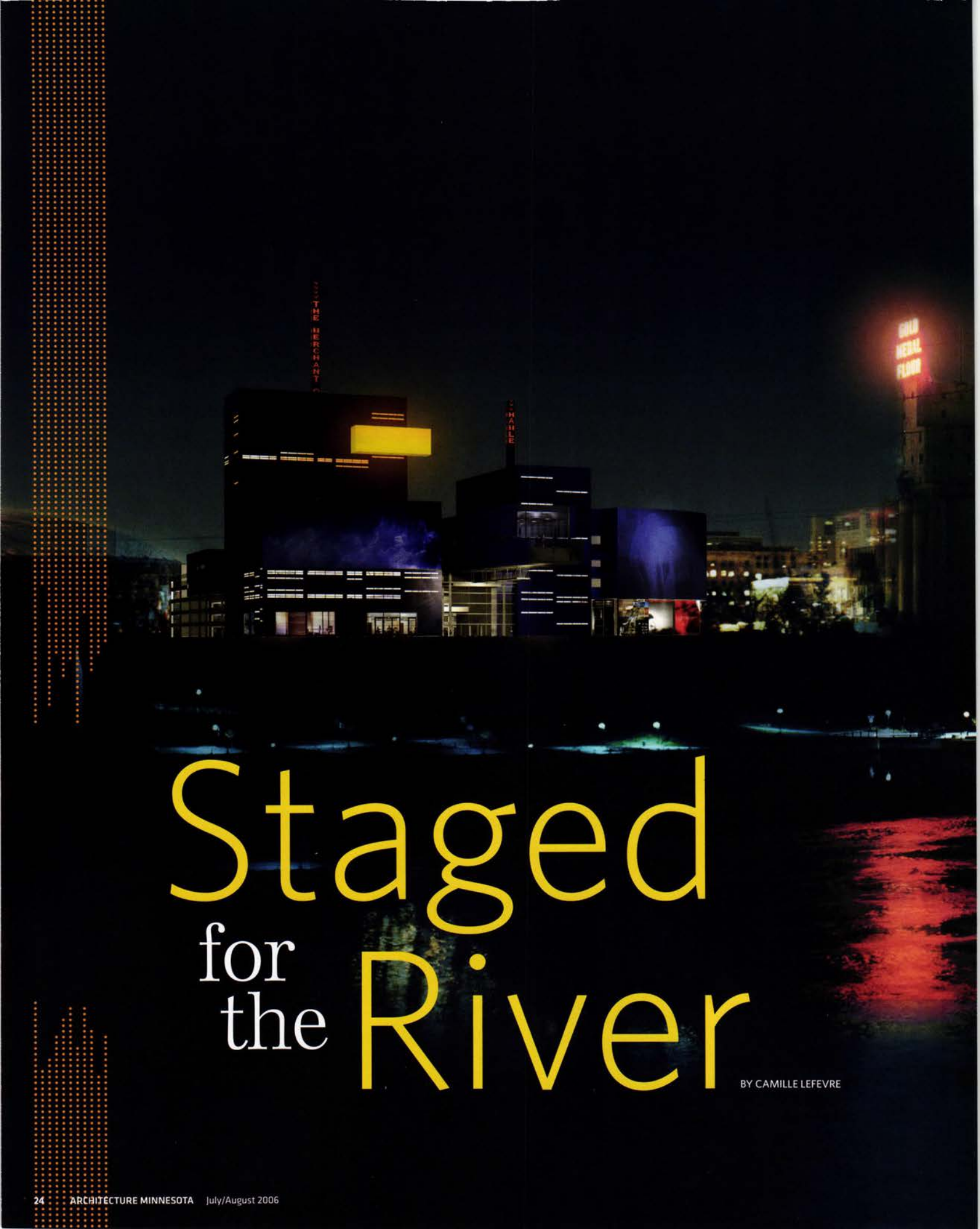
Dinner & a Show

From the very large to the very small. From the historic to the freshly minted. From sleek to rough around the edges. In the following pages, we pull the curtains back on four ambitious new theater projects in Minneapolis.

The theaters range in size, vintage, character, and programming, but they do share one important trait: Each is designed to be every bit as dramatic as the productions it hosts.

And what's a good theater experience without a great dining experience to precede or follow it? On our theater circuit, we stop off at three colorful and engaging new restaurants that are bound to become theatergoer favorites. One even boasts a culinary performance space. So get ready. We've got your dinner reservations and tickets for an architectural night out on the town.

—Christopher Hudson



Staged for the River

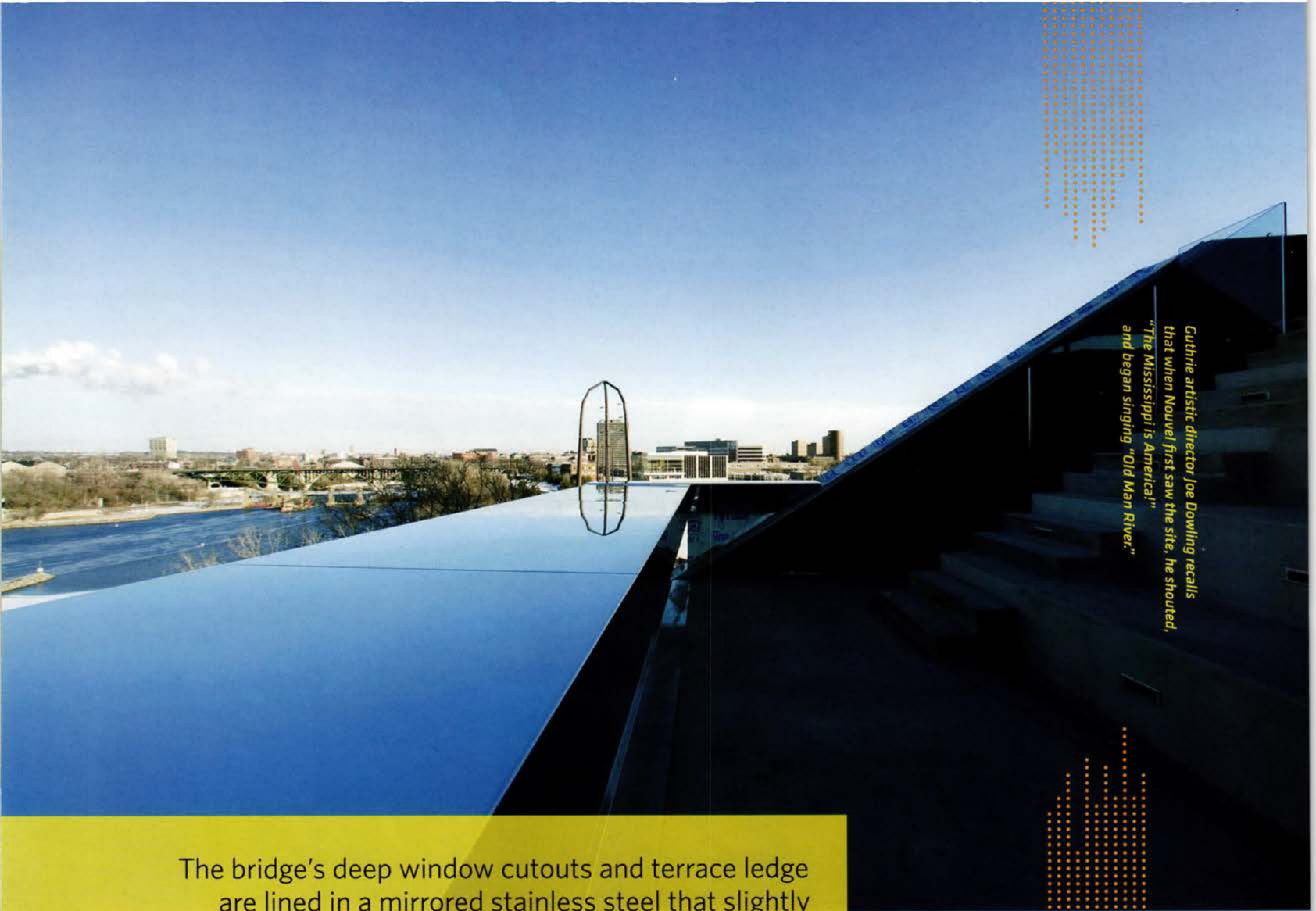
BY CAMILLE LEFEVRE



Poised to become one of the most celebrated theaters in the world, the Guthrie puts on the production of a lifetime—a dramatic new home on the Mississippi River

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

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



Guthrie artistic director Joe Dowling recalls that when Nouvel first saw the site, he shouted, "The Mississippi is America!" and began singing "Old Man River."

JIM GALLOP, GALLOP STUDIO

The bridge's deep window cutouts and terrace ledge are lined in a mirrored stainless steel that slightly distorts the riverfront environment.

On the complex's river side, the cantilevered yellow-glass lobby of the ninth-floor studio theater glows. Bands of light emanate from window cutouts that, from high inside the structure, frame views of the Mississippi and Mill District. Lights demarcate the two-level "endless bridge" that spectacularly cantilevers 175 feet toward the river; vertically, three LED marquees, one for each theater, flicker in the dark.

In other words, the new Guthrie is a building designed for the night, which befits its use. As its exterior substance dissolves, so do the actors inside disappear into character, the three stages transform into worlds reflecting the human condition, and audiences become transported into the realm of imagination. One would expect no less from a star architect renowned for what

Jonathan Glancey of *The Guardian* called "disappearing tricks."

And yet the theater complex's imposing size, mass, and scale, which in daylight are underscored by the somber exterior, make the Guthrie arguably the least ephemeral of Nouvel's projects. Nouvel's Institut du Monde Arabe in Paris features a south exterior wall of Islamic-patterned irises, sandwiched between sheets of glass, that opens and closes according to daylight levels. Nouvel's Fondation Cartier, also in Paris, which Glancey called a "filigree museum and gallery," is at certain times of day "almost transparent, rising up gently behind a sequence of screens that enjoyably confuse our notion of where the building begins and ends, of what is substantial and what is simply a trick of light."

GUTHRIE THEATER

Location:

Minneapolis, Minnesota

Client:

Guthrie Theater

Design architect:

Ateliers Jean Nouvel
www.jeannouvel.com

Architect of record:

Architectural Alliance
www.archalliance.com

Owner's representative:

The Keewaydin Group

Structural engineer:

Ericksen Roed Associates

Landscape architect:

oslund.and.assoc.
www.oaala.com

General contractor:

McGough Construction Company

Size:

285,000 square feet

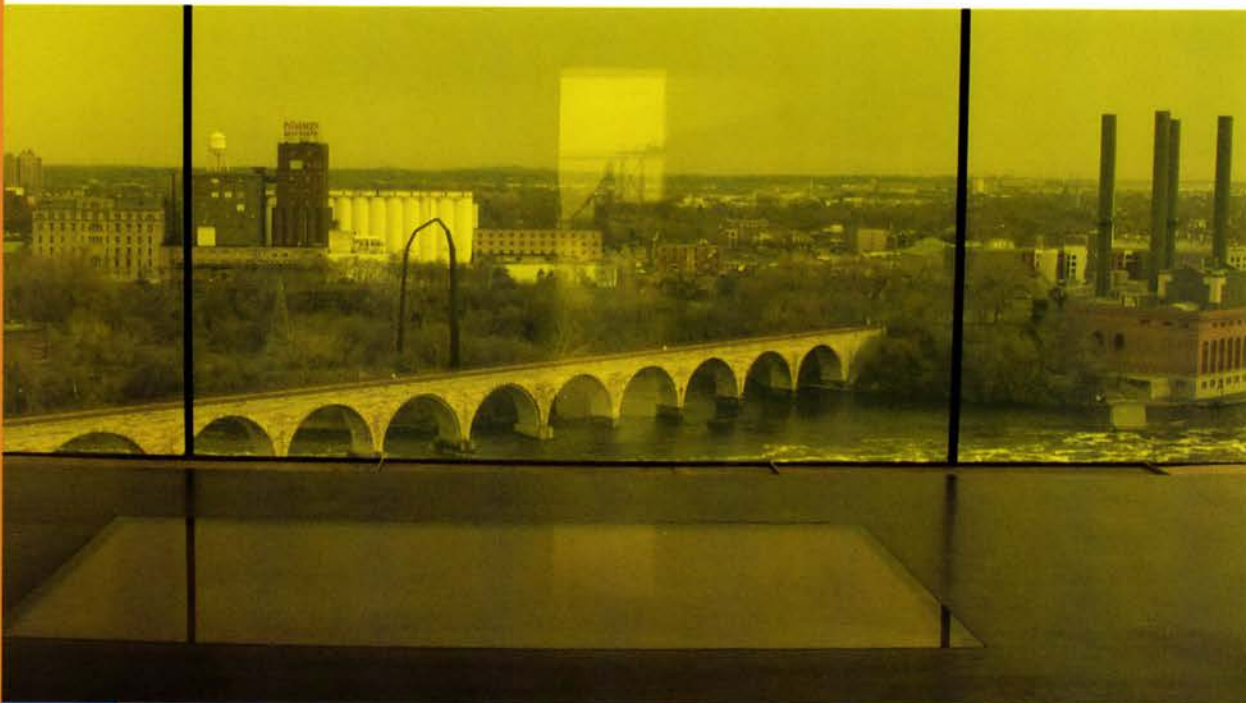
Cost:

\$90 million

Completion date:

June 2006

Nouvel selected yellow glass to relate to the color and lights of the Gold Medal Flour sign (bottom), and to instill a "sunny, optimistic" point of view in patrons standing high above the city in the lobby of the black-box theater (top).



SHANNON BUSSE




DON WONG

The architectural sleight of hand employed in these projects enticed the Guthrie's architecture selection committee. So did Nouvel's lakeside Cultural and Congress Centre in Lucerne, Switzerland, a triptych of buildings that emerges from a mountain backdrop conjoined by one sweeping roof plane. But for Joe Dowling, the Guthrie's artistic director, such projects, especially Lucerne, were "just the icing on the cake. The building that truly blew me away was the Opera House in Lyon."

The fact that Nouvel "didn't start from scratch," but addressed the contemporary needs of an existing institution, impressed Dowling. The world-renowned Guthrie, even in a new location, had to have its thrust stage. "The thrust stage

and the alpine slope are what make the Guthrie unique," Dowling explains. "Without them, we essentially would be just one more theater."

In addition to sensitively remodeling the 19th-century opera house's existing theater and public foyers, Nouvel topped the historic structure with a new steel-and-glass dome that serves not as a public space or restaurant, as one might expect, but as rehearsal rooms for the singers and dancers, with spectacular views of the city. Lyon demonstrated that "Nouvel was not only respectful of tradition," Dowling says, but that he actually understood the dynamic between performance and the preparation of performance."



"We weren't asking Nouvel to build a beautiful piece of sculpture," says Guthrie board member John Cowles Jr. "We hired him to be sensitive to the site."

Nouvel gave the building an overall industrial character to highlight the district's transition from flour-milling capital of the world to world capital of theatrical production.

Ghostly images from Guthrie seasons past are screen-printed onto the blue metal cladding.



JIM GALLOP: GALLOP STUDIO

Escalators and staircases, like this one to the proscenium-theater balcony (above), offer a unique sensory experience. Nouvel framed interior views of the historic Mill District (below) to continually connect the building to the city.



GUTHRIE ARCHIVE

The architecture selection committee was also entranced by Nouvel's sensitivity to urban context, as the large Guthrie site lies at the edge of Minneapolis' historic milling area amid extant grain silos, restored mills, and stabilized ruins. As Guthrie board member John Cowles Jr., who co-chaired the committee, told the *Star Tribune*, "We weren't asking Nouvel to build a beautiful piece of sculpture. We hired him to be sensitive to the site."

What attracted Nouvel to the project was the Mississippi River. "The Mississippi is mythic in Europe, like the Nile," Nouvel says. "I accepted the Guthrie because it's a very symbolic program on a very symbolic site, the initial starting point of the city." Dowling recalls that when Nouvel first saw the site, he shouted, "The Mississippi is America!" and began singing "Old Man River."

Big Ideas

"This is a big project, and I don't just mean big in size—I mean big in ideas and ambition," says Tom DeAngelo, FAIA, of Architectural Alliance, the Guthrie's architect-of-record. "The project was completed on budget, which is quite an accomplishment," DeAngelo continues, "and we helped convince the Guthrie that the big ideas could succeed, like theaters in the air, a cantilevered bridge toward the river, and a scene shop across the street." The firm also played a crucial role in handling all of the project reviews with organizations like the Minneapolis Park Board and the Minneapolis Heritage Preservation Committee; securing air rights for the bridge over West River Parkway and the scene shop atop the parking ramp across Second Street; executing the

detailing; completing all of the construction documents; and administering the construction. "The ambition," DeAngelo concludes, "is well realized."

"From day one, the theater was the important thing and we all knew that," Dowling says. The ambitious program collects the Guthrie's formerly scattered-around-town operations in one complex. In addition to the three theaters—a reproduction of the original thrust stage, as well as new proscenium and black-box studio theaters—the new facility includes generous lobbies, rehearsal rooms, classrooms, administrative offices, production and support facilities, a restaurant, numerous bars, and parking.

In accordance with the selection committee's wishes, the architecture is highly contextual. The circular form of the thrust theater is meant to echo the shape and scale of grain silos, the proscenium's rectangular form the solid and boxy flourmills, and the LED marquees the smokestacks and industrial signage in the area. At the same time, Nouvel gave the building an overall industrial character to highlight the district's transition from flour-milling capital of the world to world capital of theatrical production.



SHANNON BUSSE



JIM GALLOP, GALLOP STUDIO

The 250-seat venue for experimental theater (formerly known as the Guthrie Lab) is separated from its lobby by metal doors that fold up into a ceiling pocket.



JIM GALLOP, GALLOP STUDIO

The re-created thrust stage (above) takes the Guthrie back to its original thrust profile, before it was altered to meet the needs of modern plays, which will now be staged in the new proscenium (below).



JIM GALLOP, GALLOP STUDIO

However, for Nouvel, Dowling adds, "the project was also very much about how he was going to shape the building's views of the river." That shaping began when Nouvel elevated the theaters and their lobbies to take full advantage of river views. From the public first-floor lobby, which stretches from the front entrance on Second Street to a glass wall overlooking West River Parkway, theater patrons ride escalators directly to the fourth and fifth floors, which correspond with the main and balcony levels of the 1,100-seat thrust (to the west) and 700-seat proscenium (to the east) theaters.

The lobbies feature more shadowy Guthrie-actor images that materialize and vanish on the ceilings and mirrored walls as one walks by. Long curtains of fritted glass demarcate the curved bar areas, which are open between the fourth and fifth floors. The lobbies continue on through the "endless bridge," which terminates in a terrace. The bridge's window cutouts frame views of the Gold Medal Flour sign, adjacent mills, and the river.



KATRIN LOSE

The deep cutouts and terrace ledge are lined in stainless steel, so that the riverfront environment is mirrored and simultaneously slightly distorted. This effect is another of Nouvel's "aesthetic games," as he calls them, in which he plays with perception, surface, and transparency, as well as substance and ethereality, to create an ambiguously theatrical atmosphere throughout the building. In this way, the Guthrie complex, as with its twilight disappearing act, continually performs for its audience.

Along the exterior wall of the curved ante-lobby leading to the thrust stage, horizontal window cutouts outline St. Anthony Falls and follow the flow of the river or the long arc of the historic Stone Arch Bridge. More than 100 light boxes illuminate production photos, setting the stage for patrons walking toward the Guthrie's iconic main theater. The sensation, upon entering that

>> continued on page 60

ONSTAGE

Don't miss curtain call! The new Guthrie Theater aims to open with a bang with these summer offerings:

THE GREAT GATSBY

*Adapted by Simon Levy
Directed by David Esbjornson*

July 15 to September 10

The new Guthrie's premiere season debuts with F. Scott Fitzgerald's Jazz Age masterpiece brought to life in this world-premiere adaptation for the stage. The unforgettable tale of Gatsby's romantic quest is set in a swirling Roaring 20s world in which love and humanity are sacrificed in the pursuit of empty materialism.

THE REAL THING

*By Tom Stoppard
Directed by Joe Dowling*

August 5 to September 24

How do you know if it's really love? Stoppard's play within a play offers an entertaining commentary on the ironies of love in this razor-sharp take on marriage, art, and the art of marriage.

For showtimes or to purchase tickets, contact the Guthrie box office at (612) 377-2224 or visit www.guthrietheater.org



The "endless bridge" cantilevers 175 feet over the river pathway toward the river. "The project was very much about how Nouvel was going to shape the building's views of the river," says Joe Dowling.

Right on Cue

By Mason Riddle



CUE AT THE GUTHRIE

Location:
Minneapolis, Minnesota
Client:
Bon Appetit

Architect:
Durrant

Principal-in-charge:
Denny Wallace, AIA

Project lead designer:
Ira A. Keer, AIA

**Foodservice
kitchen designer:**
Tom Lutz, Landmark
Restaurant Equipment
and Design

Construction manager:
McGough Construction

Size:
7,760 square feet

Completion date:
June 2006

**3-D computer
visualization:**
Chris Medeck, Durrant

A sleek new restaurant in the Guthrie Theater stages a drama all its own

"To be or not to be?" was never the question for Cue, the Guthrie Theater's new fine-dining restaurant. Rather, the question was, "How to be?" Designed by Durrant (formerly Parker Durrant) and operated by the restaurant management company Bon Appetit, Cue projects an übercool persona that reinforces architect Jean Nouvel's outspoken vision of the theater as industrial sculpture. And talk about a dramatic location. The U-shaped dining room lies directly beneath the Guthrie's held-aloft thrust stage and shares its curvilinear form. Twenty-five-foot-high floor-to-ceiling glazing offers soaring views of the street, neighboring warehouses, and the Mississippi River. In clement weather, outdoor seating is sheltered beneath the thrust-stage overhang.

The seamless transition between the Guthrie and its ground-floor tenant benefited from a fall 2005 dinner meeting in Minneapolis at which Nouvel reviewed the restaurant design. Nouvel's request?



"Make the design respectful of the architecture," recalls Ira Keer, AIA, who heads Durrant's new foodservice design practice. The request was honored, which meant removing divider walls with graphics, exposing the massive theater support columns, and adopting the Guthrie's more austere color palette of cobalt blue, silver, and black. "Nothing was lost," says Keer. "We just reinterpreted the set."

If Cue has a main attraction, it is the show kitchen, a central, U-shaped cooking island that accommodates up to six chefs and 19 diners around its Olympia Blue Pearl granite counter. Food is prepped in the prep kitchen and stored in coolers at its rear. "The show kitchen is center stage," says Keer, using his own theater metaphor. "It offers diners a nonstop culinary performance." Hand-cut cobalt-blue glass tile covers the show kitchen's vent hood, which is banded at the lower edge with an 18-inch-deep, LED-lit ribbon of frosted, water-white glass.

"The show kitchen is center stage. It offers diners a nonstop culinary performance." —Architect Ira Keer

The 14-stool bar, featuring the same Olympia Blue Pearl granite counter, is what you might call Cue's second stage—a place to see and be seen. The back bar wields its own theatrical authority with a 13-foot-high wine tower in the form of a three-dimensional, stainless-steel wire grid. Chilled bottles are stored in custom glass-door, under-counter refrigerators in the tower base, while bottled spirits are displayed on frosted, under-lit stepped shelves on the back bar counter.

When it's time to be seated, diners alight on equally modern furniture. Stools at both the show kitchen and the bar are composed of tubular stainless-steel frames with square bases and square black leather seats (the show kitchen stools also have backs). Dining room chairs are brushed aluminum with black leather, and tabletops are an engineered quartzite stone

embedded with glass and mirror chips. Low-profile settees, custom-made locally, feature black leather seats and shallow upholstered backs.

Lighting, of course, is critical to a restaurant's ambience. Here it is dramatic and focused. Under-counter LEDs illuminate the knee wall of both the show kitchen and bar, and fiber-optic light coasters are inset into the bar at each stool location. The support columns, wrapped in reflective spun aluminum, are lit from recessed ceiling coves, and ceiling-mounted spotlights project crisscrossing shafts of light onto the bar floor, inviting each patron to experience a theatrical moment.

Nouvel's use of archival Guthrie images on the building's skin and interior walls and ceilings is continued on tall rectangular panels strategically placed in the outdoor patio. On one side, the panels are sheathed in Apolic, an aluminum

composite that adds to the building's many reflective surfaces. On the flip sides, Nouvel introduces portraits of legendary playwrights that peer in on Cue patrons.

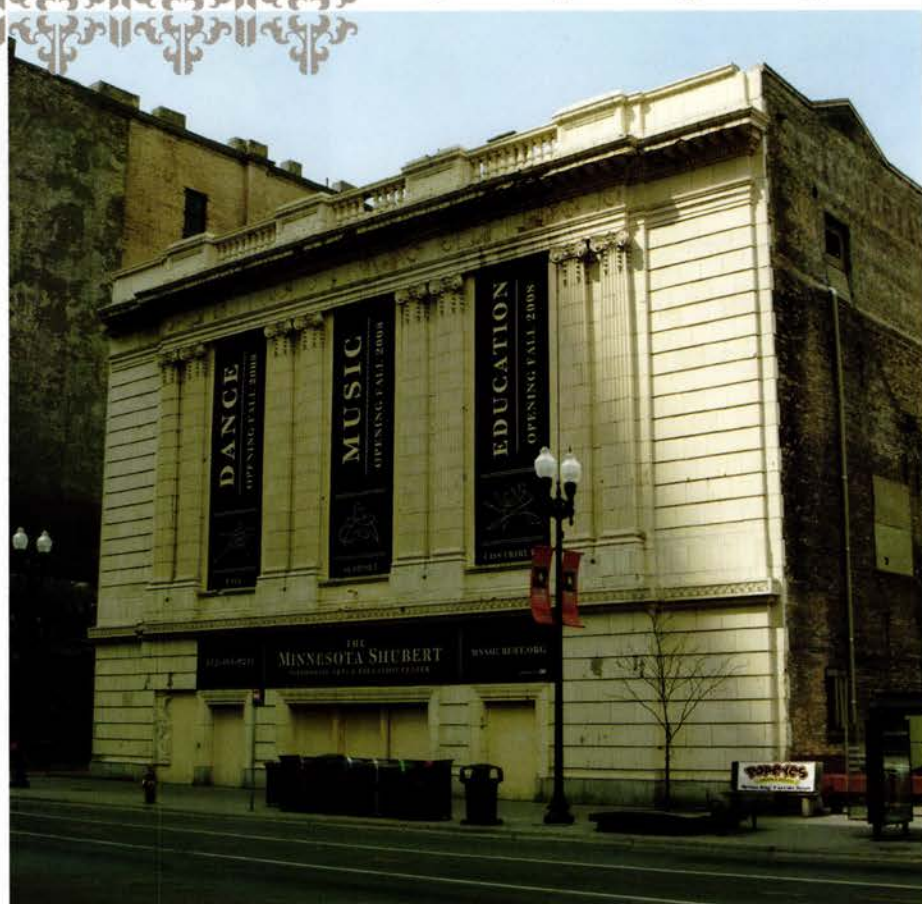
The sophisticated, design-conscious Cue is also socially conscious, notes Bon Appetit regional vice president David Toay. "Executive chef Lenny Russo's food philosophy supports sustainability, social responsibility, Fair Trade, and the 'farm to fork' process. Our aim is to buy products from local farmers and growers within a 150-mile radius of Cue," says Toay. A high-gloss destination restaurant with a social conscience? Bon Appetit is betting it's a winning combination for Guthrie patrons, area condo dwellers, and other Twin Cities gourmands. **AMN**



The bar's blue granite counters and stainless-steel wine tower and the spun-aluminum-wrapped support columns (left), all dramatically illuminated, offer total sensory immersion. At the Waldorf cooking island, chefs prepare culinary masterpieces beneath a theatrical vent hood clad in hand-cut, cobalt-blue glass tile (above, above right). Could there be a Tyrone gimlet or beef tenderloin Tennessee?



PHOTO COURTESY OF NORTON & PEEL, MINNESOTA HISTORICAL SOCIETY



A LEAP FORWARD

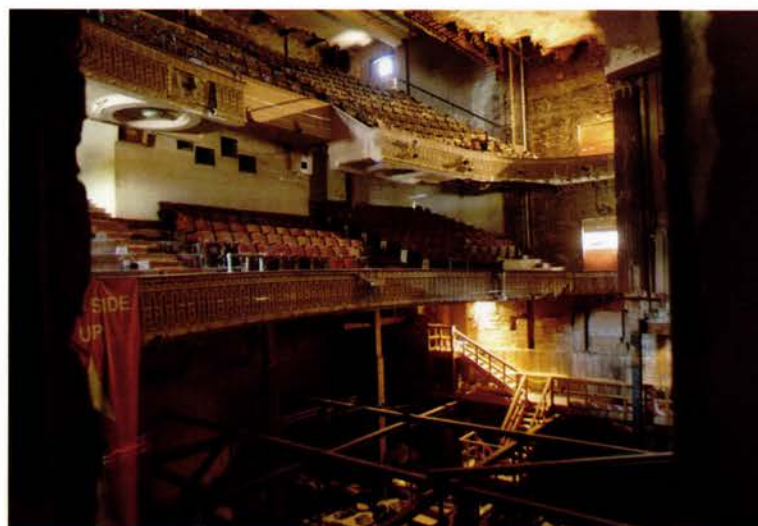
The long-awaited Minnesota Shubert Performing Arts and Education Center is now on track to become the region's leading dance venue

BY CAMILLE LEFEVRE



The Shubert Theater made its much-ballyhooed trip from Block E to Block D in Minneapolis during the winter of 1999 (a feat of engineering watched by thousands and recorded in the *Guinness Book of World Records*), and the 5.8-million-pound building has sat desolately on Hennepin Avenue ever since. It escaped the wrecking ball thanks to the work of historic preservationists and the City of Minneapolis' willingness to sell the 1910 Classical Revival building for \$1 to Artspace Projects, a Minneapolis-based nonprofit real estate developer for the arts. The Shubert sits on a new foundation courtesy of the City, and Artspace stabilized its roof and exterior terra-cotta trim.

But the Shubert hasn't any floor or stage house (they couldn't be moved, so were left behind and demolished). The light-fixture medallions and wall ornamentation are either missing or hang in shreds. The theater's two signature balconies—so shallow that no seat is more than 60 feet from the stage—were notched out in the 1950s for a



When renovation/restoration (bottom) is finished, the Shubert (opposite) will be connected to the Hennepin Center for the Arts via a glass-fronted atrium (top), completing the performing-arts complex.

A MONUMENTAL UNDERTAKING

In 1998, the fate of the Shubert Theater ignited a firestorm of controversy. Block E, where the boarded-up theater sat, was to be cleared for new development. And yet the theater was on the National Register of Historic Places, a status that blocked its demolition. Nonetheless, the Minneapolis City Council passed a vote that seemingly condemned the building, and, according to urban mythology, Save Our Shubert preservationists threatened to chain themselves to the doors.

That's when Kelley Lindquist, who was visiting his cousin in northern Wisconsin, got the call. The city wanted to sell the building to Artspace for \$1, says Lindquist, the founder and president of the country's only national nonprofit real-estate developer for the arts. "It caught me way off guard."

Artspace, founded in 1979 as an advocate for artists' space needs, had been developing live/work space for artists since the late 1980s. Its projects included Northern Warehouse Artists' Cooperative and Tilsner Artists' Cooperative, both in St. Paul; the Traffic Zone Center for Visual Art in Minneapolis; and Washington Studios in Duluth. In 1997, Artspace had purchased the Hennepin Center for the Arts and the City proposed relocating the Shubert next door.

Lindquist quickly consulted with his then-board chair, Lou DeMars, a former president of the Minneapolis City Council, and then-vice president of property development, Tom Nordyke. "We decided to do our part in saving the oldest theater in downtown Minneapolis," says Lindquist. He raced home in time for the press conference announcing the sale.



In 1999, the City paid \$4.5 million to have the nearly 3,000-ton theater moved down the street to Block D; the sum included the theater's new foundation. Over the next eight years, while continuing to lobby and fundraise for the Shubert, Artspace developed additional properties in new and historic buildings, including the 2005 AIA Minnesota Honor Award-winning Mount Rainier

Artist Lofts (pictured here) in Maryland. Today, Artspace owns more than \$200 million in properties across the country.

Like the Shubert, other projects with which Artspace is currently engaged—including Tashiro Kaplan Artist Lofts in Seattle (which joins two historic buildings and adds on three stories of new construction) and the Tannery Arts Center in Santa Cruz (which combines restoration and new construction and includes a performing-arts theater)—"are on target with our mission, have the scope that challenges our organization, and will change the face of how arts-community development is done in the U.S.," Lindquist declares.

"When the Shubert is completed, I'll consider it one of the greatest achievements of Artspace to date," he says. He then adds that he'll give serious thought to "taking on something with that big of a vision again."

—Camille LeFevre



The Shubert was never a "painted lady" like the intricately ornate State and Orpheum theaters, but its balcony decoration and columns (above) will be preserved. Outside, images of dancers and musicians will be projected on a metal-mesh screen next to the angled glass curtain wall (opposite, top). The atrium's second-story, glass-walled studio (opposite, bottom) will be visible to passersby in the lobby and on the street.

panorama movie projector, while the opera boxes were sliced away to make room for the large-format screen. Only a few broken, dust-covered seats remain in the theater designed by architect William Albert Swasey.

Renovation, however, is finally afoot. Tasteful banners tucked along the theater's façade now announce the opening of the Minnesota Shubert Performing Arts and Education Center in 2008. Since the theater's auspicious move, Artspace has been tirelessly lobbying, fundraising, and otherwise promoting to secure the finances necessary to restore Minneapolis' oldest remaining theater and connect it to the Hennepin Center for the Arts (the 1888 Romanesque Masonic temple designed by Long and Keyes) via a welcoming atrium lobby.

In May, the Minnesota Legislature allocated \$11 million to Artspace in its 2006 bonding bill for the complex's restoration and construction; enough, along with \$13 million in non-state funding sources already secured, to kick the project into high gear. "We're starting the next major cultural institution in town," says Shubert Center director Kim Motes, ticking off "flagship" projects such as the Guthrie (theater), Orchestra Hall (classical music), and the Walker Art Center (contemporary visual arts). "We'll be the first since the 1960s."

While the Shubert will be the Minneapolis home of the St. Paul Chamber Orchestra, Motes began promoting the complex as a "flagship for dance"

The new three-story, glass-fronted atrium design provides a lively, multipurpose main entrance that “takes the art out into the street,” says Shubert Center director Kim Motes.

MINNESOTA SHUBERT PERFORMING ARTS AND EDUCATION CENTER

Location: Minneapolis, Minnesota	Principal-in-charge: John Mecum, AIA	Project cost: \$37 million
Client: Artspace Projects	Project lead designer: Tom Klein, AIA	Target completion date: Fall 2008
Architect: Miller Dunwiddie Architecture	Size: 180,000 square feet	Photography and digital renderings: Studio Z Imagery

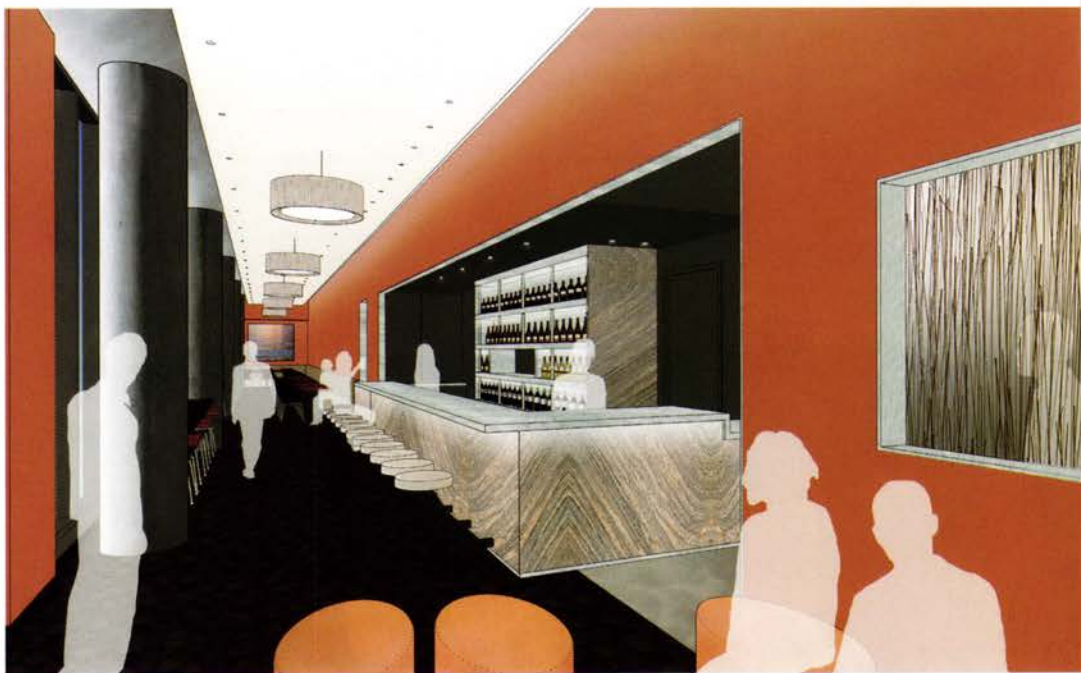
after studies by the Minneapolis Community Development Agency, Minneapolis-based Maxfield Research, and the Jerome Foundation in St. Paul indicated that a performing-arts theater with 750 to 1,000 seats would fill a programming gap in local dance. Among the 20-some arts organizations currently in the Hennepin Center are such dance companies as James Sewell Ballet and Zenon Dance Company, which will have home seasons in the restored theater.

So it might seem odd, given the thrust of the venue's programming, that the soaring glass-finned atrium designed in 2000 by HGA's Joan Soranno, AIA, was jettisoned. But many community members were reportedly concerned about the “swoopy” design. “Because we’re a community developer, we’re particularly sensitive to community feedback,” says Artspace CFO Will Law. “And people said they wanted a design that bowed more to the historic integrity of the existing buildings.”

“We asked ourselves if we needed a fresh start and decided to change course,” he adds. Artspace then hired Miller Dunwiddie Architecture (MDA), a firm “slightly better positioned with regard to their skill set to answer some of this feedback we were getting from the community,” says Law. In 1999, Artspace had hired MDA to oversee the Shubert’s move, and it has also worked with the firm on such

>> continued on page 56





Straight & Narrow

An enthusiastic client-architect team carves a dramatic dining room out of a very unusual space

By Nancy A. Miller

Surveying the material and color palette that U+B architecture & design assembled for the new restaurant Spoonriver, one can't help but think of the word *delicious*—and that's before the food arrives. Spoonriver, which opened in June, is the latest venture of Cafe Brenda proprietors Brenda Langton and Tim Kane. Nestled between the new Guthrie Theater and the Mill City Museum, in a commercial space on the ground floor of the industri-elegant Humboldt Lofts, the new restaurant is a vibrant addition to the reinvigorated Mill District.

Building owner Brighton Development slated the space for development as a restaurant or other retail, but its offer at first garnered little interest. "It's a bit of a peculiar space," explains U+B

principal Paul Udris, AIA. Adds project manager Edie Sebesta: "The space was challenging enough to turn several restaurateurs away. Few thought they could make it work." The "peculiar" and "challenging" features to which the designers refer are the tight footprint and the shape of the dining room. Approximately 102 feet long by 11 feet wide, with floor-to-ceiling, street-facing windows, the dining room is, by any standard, atypical, with the potential to be awkward. Undeterred, restaurateurs Langton and Kane took on the space with maverick enthusiasm, finding it to be "unusual and challenging and cool," says Langton. As designed by U+B, it is spectacular.

The key to U+B's success was to embrace the space. "What we decided to do was to clearly

define the extremely long slot of space we were left with and to celebrate it," says Udris. "This included making a feature of the long back wall facing the street." They did that with color, texture, and light. U+B selected a poppy-colored Venetian plaster for the wall and worked with the plasterers "to get just the right monolithic quality of color and sheen." A dropped ceiling with cove lighting illuminates and enhances the texture and color of the wall; U+B worked with local lighting designer Jim Marvy, Allied AIA, to achieve the desired effect. Says Udris: "We took a great deal of care to really do an exquisite job with the lighting, which makes the space transcendent without having to put a lot of flash into the materials."

With so much glazing, the restaurant, inevitably, becomes part of the street—and the city.



SPOONRIVER

Location:
Minneapolis, Minnesota

Client:
Cafe Brenda and Brighton
Development

Architect:
U+B architecture
& design, inc.
www.uplusb.com

Project team:
Paul Udris, AIA;
Mark Burgess, AIA;
Edie Sebesta;
William Dohman

Construction manager:
Marksman Construction

Size:
2,500 square feet

Completion date:
June 2006

Photographer:
John Christenson

Presentation graphics:
U+B architecture
& design, inc.

U+B's Mark Burgess, AIA, William Dohman, Edie Sebesta, and Paul Udris, AIA, teamed with restaurateurs Brenda Langton and Tim Kane (opposite left). Spoonriver's signature feature is the long, poppy-colored back wall (opposite right). The granite used on the bar (above left) was selected because its pattern echoes the flow of the neighboring Mississippi River. With 102 feet of floor-to-ceiling glazing, the restaurant is an active part of the street, the neighborhood, and the city (above right).

The materials—concrete and glass, accented with stainless steel and the simple elegance of granite and wood—reflect the industrial fabric of the neighborhood. With so much glazing, the restaurant, inevitably, becomes part of the street—and the city. For Langton, the neighborhood character attracted her to the location and was a central influence on the design. She has great affection for the Mill City Museum and the new Guthrie, and she happened to witness Guthrie architect Jean Nouvel uncovering the Guthrie's first-floor stainless-steel panels while she was on site at the restaurant. Langton felt as if she'd been treated to a private unveiling by the world-famous architect, whom she then eagerly greeted. That moment, in many ways, captures Langton's

enthusiasm for the city and the Mill District, which has been skillfully translated into the design of Spoonriver.

Outside the main dining room, sidewalk seating—one-third of which overlooks the Stone Arch Bridge—enhances the life of the neighborhood with light blue chairs and bright orange umbrellas. Spoonriver also includes a takeout deli. "With people's dining habits changing, I really wanted to offer the neighbors a to-go deli, to make the restaurant accessible to everyone," says Langton. A farmers' market that she founded in collaboration with the Mill City Museum brings sustainable and organic goods from 35 producers to an adjacent plaza on Chicago Avenue every

Saturday morning during the summer. At night, the restaurant becomes part of the theater of the city, attracting pre- and post-Guthrie patrons into its own illuminated drama.

"I think the restaurant is going to be sexy and fun, but I want it to feel intimate, too," says Langton. After months of painstaking attention to detail, the design of Spoonriver appears effortless, eased into its location. Says Udris of the effect of the space and the neighborhood on the design: "We can't imagine having done this anywhere else." **AMN**

The ART of Storytelling

BY MASON RIDDLE

"We have created
a new environment
for artist and
audience alike."

—CTC ARTISTIC DIRECTOR PETER BROSIUS



Minneapolis' Children's Theatre Company opens a new chapter

"We are nothing if we don't relate stories to each other," says Michael Graves, FAIA, of Michael Graves & Associates, the architect of the Children's Theatre Company's (CTC) recent 45,000-square-foot expansion, along with RSP Architects of Minneapolis. "That is what the arts are all about—telling stories." Recently rated the No. 1 youth theater in the country by *Time* magazine, the 41-year-old CTC, ensconced in the south wing of the Minneapolis Institute of Arts' (MIA) 1974 Kenzo Tange addition, knew a decade ago it had reached critical mass, both physically and creatively. By all accounts, the expansion has strengthened the company's artistic reach.

For the CTC, the path to expansion and remodeling was thorny but ultimately productive. Not only was the theater confined to a sliver of land, but its design had to be approved by the MIA, the owners

of the Tange building, the neighborhood, and the Minneapolis Heritage Preservation Commission, because the building sits on city parkland. Moreover, the exterior design had to respect the massing and austere, white-glazed brick façade of the Tange building and the MIA's original 1915 McKim, Mead and White Beaux Arts structure.

The challenges were twofold, says CTC general manager Jim Tinsley. "One, we needed a design that would support all of our programming needs in the allotted budget, and, two, we needed to fit that programming and the building into the real estate we had to work with," Tinsley explains. "We were definitely site-challenged." Programming needs included a second, flexible stage; new educational facilities to serve preschoolers and teens; expanded prop and set design workshops; more accommodating rehearsal space, dressing rooms, and lounges; and new administrative offices.

The CTC also wanted to be more visually accessible. "We'd been hiding behind this beautiful but formidable windowless façade that conveyed



**CHILDREN'S THEATRE COMPANY
EXPANSION AND REMODELING**

Location:
Minneapolis, Minnesota

Client:
Children's Theatre Company

Design architect:
Michael Graves & Associates
www.michaelgraves.com

Principal-in-charge:
Patrick Burke, AIA

Project lead designer:
Robert Blazer

Executive architect:
RSP Architects
www.rsparch.com

Principal-in-charge:
Jeremy Mayberg, AIA

Project manager:
Steve Maurelli, AIA

Construction manager:
The LaSalle Group

Contractor: J.E. Dunn

Size: 45,000 square feet

Cost: \$15 million

Completion date:
October 2005

Photographer:
Phillip Prous



The CTC's new lobby, visible from the exterior (page 40), features a towering 10-sided wood sculpture (page 41) that echoes the timber construction of London's 16th-century Globe Theatre.

The enlarged scene shop (above) is drenched in light, while a state-of-the-art technical grid (opposite, left) floats 29 feet above the new Cargill Stage.

The set for A Cat's Journey (opposite, right), which opened the Cargill Stage in October 2005, held no more than 100 preschoolers, who sat secretively on the floor under a sheltering tent.

**"We really lucked out.
This is the best shop in the country."**

—CTC CRAFTSPERSON-MILLINER RANDY ROWALDT

none of the daily activities inside," says CTC artistic director Peter Brosius. "We wanted a transparency between the outside world and us." Thus, Graves articulated the façade with large windows, which offer not only transparency but also energy conservation, in the form of daylighting.

Graves' four-story façade of integrally colored, precast-concrete panels with a coursed-stone pattern has received a mixed response. The color shift between it and the white Tange structure and its close proximity to the sidewalk are problematic for some observers. But the architects are pleased with the results. Having to build across the face of the existing theater, Graves designed a building

"whose forms are classically organized and establish a rhythm through the reticulation of the façade, all acknowledging the earlier structures," says Patrick Burke, AIA, a Michael Graves & Associates principal. "Michael used the traditional language of the existing architecture and updated it."

If the exterior has sparked debate, Graves' design of the interior has garnered high praise from CTC staff, actors, and audience members alike. The lower-level McGuire Education Center includes four classrooms, a multipurpose presentation space, a new dance studio with a sprung hardwood maple floor, a student-parent lounge, and four dressing rooms with showers.

The supremely flexible 4,500-square-foot Cargill Stage can be configured into any arrangement for any size audience, aided by a state-of-the-art technical grid.



The educational spaces are filled with daylight and painted in off-shades of apricot, maize, blue, and green. Each classroom door is boldly numbered and painted a different color, such as lilac. Classroom 4, with its carrot-colored door, is the storytelling room—a space used by all ages from preschool to late teen. “Storytelling is the foundation of everything we do in education,” says Tinsley, corroborating Graves’ thoughts. “Few theaters in the U.S. would dedicate this much space to education.”

New to the main floor is the 299-seat Cargill Stage for teen and preschool programming and its dedicated lobby. The supremely flexible 4,500-square-foot theater, says RSP principal Jeremy Mayberg, AIA, can be configured into any arrangement for any size audience, aided by a state-of-the-art technical grid, which includes all lighting, trusses, chain hoists, and other equipment. Suspended from the 36-foot-high ceiling and open to the floor below, the grid is a player in any Cargill Stage production. “The theater also enjoys total acoustical separation,” Mayberg adds. A box within a box, it is encased in a

five-foot-wide airspace that separates it from all other noise inside the building and out. Even its bank of double-layer windows, which provide light during set installation and rehearsal, can be masked off. A greatly expanded scene shop rounds out the first floor.

The third and fourth floors house expanded prop and costume shops, a new rehearsal hall, and a renovated dance studio and administrative offices. “We really lucked out,” enthuses CTC craftspeople-milliner Randy Rowaldt. “We used to work in a small, windowless space—and look at this! It’s the best shop in the country.” The administrative area, affectionately referred to as the Skyline Room, affords an impressive view of the city’s architectural landscape.

With all due respect, however, the expansion’s most theatrical element

>> continued on page 58

ONSTAGE

After its July hiatus, the Children’s Theatre Company will reopen with a play of gigantic proportions. Roald Dahl’s masterpiece *The BFG* (*Big Friendly Giant*) debuts on the main stage August 22 and runs through October 29. Not many people can say they’ve been kidnapped by an enormous creature and hauled off to Giant Country, but Sophie can. As an orphan, she develops an unlikely friendship with a kind, endearing giant and is introduced to a new world filled with surprises as big as the BFG himself.

—Emily Dowd

For more information on the Children’s Theatre Company’s upcoming productions, contact the box office at (612) 874-0400 or visit www.childrenstheater.org



¡VIVA MEXICO!

By Nancy A. Miller

When restaurateur extraordinaire Richard D'Amico opens a new restaurant, he is a

man with a plan. He manages not only the concept of the restaurant but also the design of the space, right down to the selection of tableware and music. D'Amico's efforts are on dramatic display in his most recent venture, the contemporary Mexican restaurant MASA in Minneapolis, located on 11th Street and Nicollet Mall, diagonally across from Orchestra Hall.

It was chef Jay Sparks, says D'Amico, who came up with the idea for a cosmopolitan Mexican restaurant. D'Amico then went in search of a design concept for the new eatery. "I looked at Mexican architecture and design books, but it didn't really hit me what contemporary Mexican design is about until I went to Mexico City." There he visited restaurants in the upscale Polanco neighborhood that to his mind could have been in New York, Milan, or Paris. "They were very sophisticated and contemporary, but also very

expensive"—too expensive for the Twin Cities market, D'Amico concluded. "I took my cue from those restaurants, but I wanted something more casual and exciting, more fun and playful." At that point, D'Amico brought in longtime design collaborator Michelle Piontek, AIA, of KKE Architects. "Richard came to me with a series of images gathered from his travels and research—a picture board for different design elements," Piontek recalls.

Out of those initial design ideas emerged a mosaic of colors and forms, from the orange glow of the sleek, modern bar to the sheer gold curtains in the dining room. In many ways, MASA's contemporary materials and forms echo traditional Mexican architecture, which brings together varied patterns and colors, often added over time. Like a mosaic, the design of the restaurant is composed of individual elements—each with its own aesthetic character—that combine to create a whole image. Diners first experience the overall space. Then their eyes are inevitably drawn to the details: the green and gold glass-tile floor that flows up into an undulating wall in the entry; the indigo-and-

purple-patterned carpet in the center of the dining room; the brightly colored tile mosaics, designed by Mixed-Up Mosaics in New York, that wrap the base of the exterior columns; the gold beaded texture of the round, interior columns; the wild, colorful, blown-glass contemporary chandeliers; the elegant white canopies that drop down from the open ceiling; and the cool graphic signature, in orange, yellow, and aqua blue, developed by award-winning Minneapolis design firm Bamboo.

Especially striking are figure murals inspired by classic Christian Lacroix sketches that parade around the perimeter of the dining room on the exterior columns. D'Amico took the Lacroix drawings to local artist Brian Relyea, who translated their aesthetic into murals that evoke Mexican art. For D'Amico, the murals, more than any other design element, create an environment that reads "Mexico." Although there is a growing presence and awareness of Latino culture in the Twin Cities, D'Amico says, "For us to go off and do Mexican food was a risk. We also took some risks with the design. There are no Mexican cantinas that look quite like this." **AMN**

A colorful, dynamic, blown-glass chandelier (above) is just one signature element in a design that makes a contemporary, Mexico-inspired mosaic of such features. The bar's backlit orange polycarbonate panels (below, left) emit a warm, modern glow. Green and gold glass tiles in the entry flow into an undulating tiled wall, punctuated by an over-scaled table lamp (below, center). The dining room (below, right; opposite) balances eye-catching features such as the figural mosaics, beaded gold columns, and an indigo-and-purple-patterned carpet with the simple elegance of white tablecloths and wood chairs.



Theatergoers in the Hennepin Theater District have a new option for colorful cuisine and décor

MASA

Location:
Minneapolis,
Minnesota

Client:
D'Amico and Partners

Architect:
KKE Architects, Inc.
www.kke.com

Project architect:
Michelle Piontek, AIA

Project lead designer:
Richard D'Amico

Construction manager:
Watson-Forsberg Co.

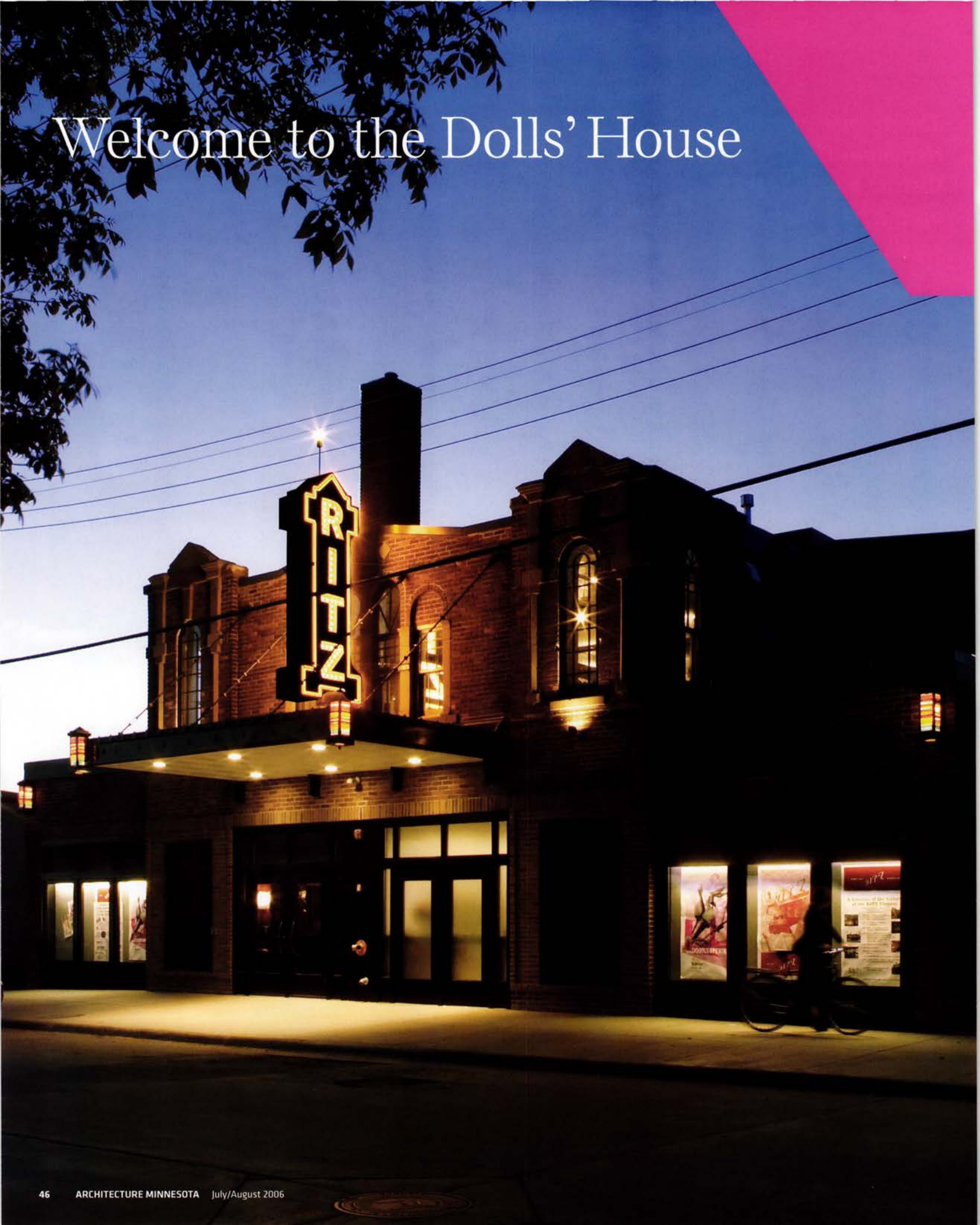
Size:
4,380 square feet

Cost:
\$500,000

Completion date:
November 2005

Photographers:
John Barber, Rau
Barber Photography
(without diners)
Scott Gilbertson, KKE
(with diners)

Welcome to the Dolls' House



Minneapolis-based dance company Ballet of the Dolls takes up residence in the rehabilitated Ritz Theater

By Phillip Glenn Koski, AIA



PHOTO COURTESY OF MINNESOTA HISTORICAL SOCIETY



PHOTO COURTESY OF BALLET OF THE DOLLS

The Ritz's eye-grabbing 1940s marquee (above right) replaced the more humble 1920s original. In the earlier era, movie houses typically sported their name in an illuminated, vertical blade sign (called the "marquee") and protected waiting patrons from the elements with a suspended canopy that stretched over the sidewalk. The renovated Ritz (opposite) recalls this earlier architectural formula.

In the blooming arts district of Northeast Minneapolis—a quarter renowned for its annual Art-A-Whirl gallery tour and streets named after presidents—a new bud is on the vine. This past May the long-dormant Ritz Theater, built in the 1920s as a neighborhood movie house, began a new life as the permanent home of the avant-garde dance company Ballet of the Dolls.

Helmed by founder and artistic director Myron Johnson, Ballet of the Dolls (BOTD) has long been acclaimed by critics for its deconstructions of the classic dance canon, satiric reinterpretations of traditional favorites, and Johnson's own sensual, semiautobiographical meditations. Over the course of its 20-year history, BOTD operated without an established home base, performing in dozens of venues (both unconventional "found" spaces and legitimate performance halls) across the Twin Cities. For patrons and outside observers, the company's wandering ways seemed well matched to its edgy and iconoclastic oeuvre.

But when the opportunity arose, in 1998, to redevelop the Ritz Theater, BOTD expressed tentative interest. After completing an initial feasibility study, funded in part by the Minneapolis Community Development Agency (now renamed Community Planning and Economic Development, or CPED), the company came to the conclusion that time was ripe to settle down—physically, if not artistically.

According to BOTD executive director Craig Harris, the renovated Ritz, with its 250-seat auditorium, will not only satisfy the needs of the company but also serve the larger arts community—including the Minnesota Dance Theatre and James Sewell Ballet. "When you look at both sides of the river,

there are lots of smaller venues between 75 and 100 seats," Harris explains. "On the other end of the scale, there are plenty of large rooms with 500 seats and up. We are trying to fill a niche—something in between. We want to create partnerships with other small companies who don't have access to venues this size."

On a recent pre-opening tour, Harris, an arts administrator with a sturdy frame and perpetual full-toothed smile, bounded through the main rooms and hallways with the zeal and anticipation of a child on Christmas morning. After five years of planning, and despite multiple rounds of cost cutting and design modifications, BOTD's lengthy wish list has been realized. In each new space, Harris gestures broadly with a gleam in his eye, as if to say, "Isn't this great?"

In addition to the main auditorium, stage, and box office, there is a second, smaller rehearsal space, carved out of the rear quarter of the original theater, that will serve double duty as a black-box performance and event rental space. The black-box venue is accessed by a separate lobby and staging area that opens onto an ample 10-foot-wide side yard leading to the street on the south, so that two performances can take place at the same time. A backstage greenroom, dressing rooms, and restrooms occupy the area between

RITZ THEATER RENOVATION

Location:
Minneapolis

Client:
Ritz Theater Foundation

Architect:
Baker Associates, Inc.

Developer:
California Building Company

Size:
13,000 square feet

Completion date:
May 2006

Photographer:
George Heinrich

The main auditorium (right) has new stepped seating, side entrances, and a flexible lighting grid overhead but was otherwise left as an "arrested ruin." The renovation of the main lobby (below) reveals the many layers of the theater's history, rough edges and all. And yet it's a warm and intimate space for mingling.

the two performance spaces, all of which can be adapted to serve actors, staff, or audience members, depending on need.

Harris says that creating flexible, multi-tasking spaces was a paramount goal—a goal that was skillfully met by architect Jon Baker, AIA, of Baker Associates, Inc. For Baker, whose résumé includes theatrical lighting design for Minneapolis' Children's Theatre Company and the design of the Jungle and Illusion theater renovations (also in Minneapolis), the long journey from initial concept to construction tested his creative stamina. "It was a very long project, five years from start to finish," Baker says. "It really was a Herculean effort on everybody's part to pull it off."

Part of the difficulty stemmed from the need to repeatedly refine the design to fit an ever-changing construction budget. In the end, the Ritz Theater Foundation (a separate nonprofit organization established to own the facility, with Ballet of the Dolls serving as the operator) agreed, with the support of the architect, to pursue a rather uncommon strategy: to spend construction dollars only on elements that directly served theater operations.

The visible layers of original construction, addition, and subsequent removal create an intriguing palimpsest of the building's history.

The building's interior was to be cleaned of all hazardous material and structurally stabilized but otherwise left to be an "arrested ruin." With its mismatched floors, patches of original stenciled Art Deco plaster mashed up against bare concrete, and polka-dot-patterned mastic globs (used to secure the acoustic tiles of a previous renovation), the interior is simultaneously raw and rich. The visible layers of original construction, addition, and subsequent removal, much like the layers of chalky footprints on the stage after a showcase dance program, create an intriguing palimpsest of the building's history.

The exterior, meanwhile, has been quietly transformed by an ingenious solution to a pressing problem. In the 1940s, a large internally lit marquee was added to bring the movie house up to the standards of the day. Rehabilitating the marquee, it soon became clear, would be far too costly.

After reviewing archival drawings of the original 1920s design, Baker suspected that vestiges of the original sidewalk canopy—a smaller overhanging roof of pressed tin—might still be intact, hidden by the large enclosure. This proved to be true, and a local metal artist was employed to re-create the leaner, more elegant marquee. To everyone's surprise, the removal of the bulky 1940s marquee



and two flanking second-story additions resulted in an even greater yield: People took notice of the charm and ornate brickwork of the original Romanesque street elevation.

The building now stands in this blue-collar neighborhood as it once did, showy enough, but also frugal to the core. A model example of how "less is more," the renovated Ritz Theater delivers loads of artistic merit even as it strips away the nonessentials. Jon Baker puts it more succinctly: "They got a helluva lot of theater for their dollar."

AMN

An elegant concert hall in a music-oriented middle school, sought after by **NORTHFIELD MIDDLE SCHOOL'S** many performance groups.

A glass-clad lobby leading to a performing-arts center in **MARSHALL HIGH SCHOOL**, where the Guthrie Theater and St. Paul Chamber Orchestra regularly appear.

A proposed road-salt storage barn where the freeway meets **SANDSTONE**, tricked out as a country-music venue.

Talk of the Town

BY CAMILLE LEFEVRE

THREE NEW THEATER PROJECTS IN GREATER MINNESOTA ARE PROOF THAT CAPTIVATING PERFORMING-ARTS FACILITIES AREN'T RESERVED FOR METROPOLITAN AREAS ALONE

Each one is an integral part of its greater-Minnesota community and viewed by that community as a critical asset to the area's economic and cultural wellbeing. It's no surprise, then, that the three communities have worked or are working with architecture firms to design theaters that tell their stories and reflect their aspirations. In turn, each of these venues reflects the different values, interests, and concerns of its community.

Taken together, these theaters encompass a range of architectural styles—from the vernacular to the formal—applied in recognition of the community's educational needs and artistic intentions. But as representations of their communities, these theaters also reflect a slice of the performing-arts diversity that flourishes in Minnesota. Rather than replicate each other aesthetically or take similar approaches in the presentation of performing arts, these theaters are focused on what makes their community unique.

By investing in a cultural facility that portrays their community character, these small towns and cities reflect the value that Minnesotans continue to place on the arts, and the independent spirit that infuses artistic visions the world over with the authenticity and vitality of difference.

The Sound of Music

NORTHFIELD MIDDLE SCHOOL CONCERT HALL

"The word *elegant* is not often used to describe middle school auditoriums," says Ryan Connolly, who taught choir and music theory at Northfield High School for four years. But he believes that the 760-seat music hall at the new Northfield Middle School, where he has conducted numerous performances by high-school groups, is the exception. "It's an elegant space in which people from throughout the community can enjoy a concert," he enthuses. "It's not at all ostentatious; it's very tasteful."

Fostering a small-town arts community internationally recognized for its music ensembles, with halls at St. Olaf College and Carleton College to accommodate them, Northfield isn't short on performance venues. But those halls are usually booked. The old middle school, meanwhile, had a 1930s multi-purpose auditorium that was remodeled in the 1990s; the new high school has only a theatrical stage.

When it was time to build a new middle school, the town decided to invest in a music hall, "mostly for the school's music groups, but also for anything else that wanted to find its way in there," says Northfield Middle School principal Burt Bemmels. The school boasts three bands, an orchestra, and several choirs; 600 of its 900 students are involved in music. Nevertheless, a church group, a choir from Norway, and a community ensemble have also performed in the middle school's new concert hall.

The shape of the auditorium, designed by Rozeboom Miller Architects (RMA) of Minneapolis, is "elongated like a traditional concert hall, rather than a wide fan shape more common in dramatic venues," explains design principal Steve Miller, AIA. "The players are in the same volume as the audience, which is better acoustically." Sloped audience seating provides excellent sightlines and acoustics, even from the back of the hall.

Despite the absence of a **FLY LOFT** and orchestra pit, the hall can still accommodate theatrical performances like the school play. "While it doesn't have a proscenium frame, the hall has a larger stage opening than a common multipurpose auditorium," Miller says. Screen-like acoustic reflectors on both sides of the room evenly distribute sound while giving the space an architectural rhythm.

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A **FLY LOFT** is the space above a stage that houses scenery, backdrops, and sometimes stage lighting. When needed, the scenery is "flown in."



The 760-seat auditorium is long rather than wide, in the tradition of concert halls, to provide acoustical clarity and unimpeded sightlines that extend to the back of the hall.

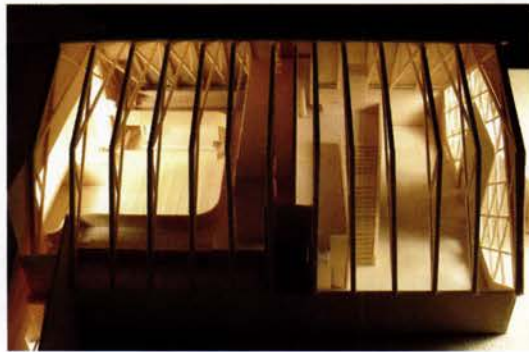
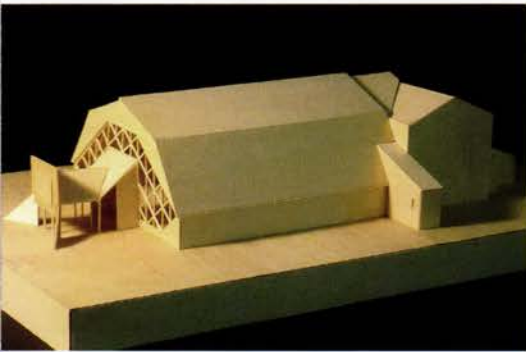


Music is integral to the spirit of Northfield, says architect Steve Miller, and the auditorium serves a cultural function by bringing people together around the art form.



NORTHFIELD MIDDLE SCHOOL CONCERT HALL Location: Northfield, Minnesota Client: Northfield Public Schools
Architect: Rozeboom Miller Architects www.rmarchitects.com Principal-in-charge: Steven Miller, AIA Lead designer: Andrew Kordon, Assoc. AIA
Theatrical consultant: Schuler Shook www.schulershook.com General contractor: Adolfson and Peterson Construction Cost: \$3 million
Size: 760 seats Completion date: August 2004 Photographer: Don Wong

"Each theater would be custom-built, using a vocabulary of features that could be incorporated according to the facility's intended use," says theater consultant Bob Wolff.



A Loose Adaptation

PROTOTYPE COMMUNITY THEATER, PROPOSED FOR SANDSTONE

Thorbeck Architects' low-cost prototype for a community performing-arts facility would allow small towns to enjoy a high-quality performance space

Several years ago, Dewey Thorbeck, FAIA, of Thorbeck Architects, Minneapolis, was involved in the design and construction of a pre-engineered wood building for road salt and sand storage for the City of Brooklyn Park. When the architect first walked into the 80-by-130-foot structure, he was amazed at its spatial qualities and acoustics. "I thought, 'What a wonderful space for live performance,'" recalls Thorbeck. "It turns out the company had built one of these facilities in a town in Canada, and every summer the city cleans out the sand and salt and has music concerts there."

By coincidence, Thorbeck and his longtime colleague Bob Wolff, an acoustician and theater consultant based in Randolph, Vermont, had been discussing a low-cost prototype for a community performing-arts facility that would allow small towns to enjoy a high-quality performance space. "I have a strong interest in rural economic development and how the arts can contribute to that," Thorbeck says. "I thought that, by starting with a pre-engineered structure, it wouldn't take much more funding to insulate it and build out the inside spaces for a theater."

Thorbeck and Wolff drew up the prototype, adding stained plywood panels on the interior and a corrugated-metal roof and siding, which enhance the structure's agrarian, industrial appeal. The prototype also provides enough flexibility to allow for a **PROSCENIUM**, **THRUST**, or arena theater—or all three options, provided a client's budget could accommodate the mechanisms necessary to permit such acoustical, stage, and seating flexibility. "Each theater would be custom-built, using a vocabulary of features that could be incorporated according to the facility's intended use," says Wolff.

A **PROSCENIUM** is the prominent stage area that lies between the curtain and the first row of seats or the orchestra pit, if one exists.

A **THRUST STAGE** extends into the audience on three sides, providing theatergoers a more intimate experience and actors a larger stage area.

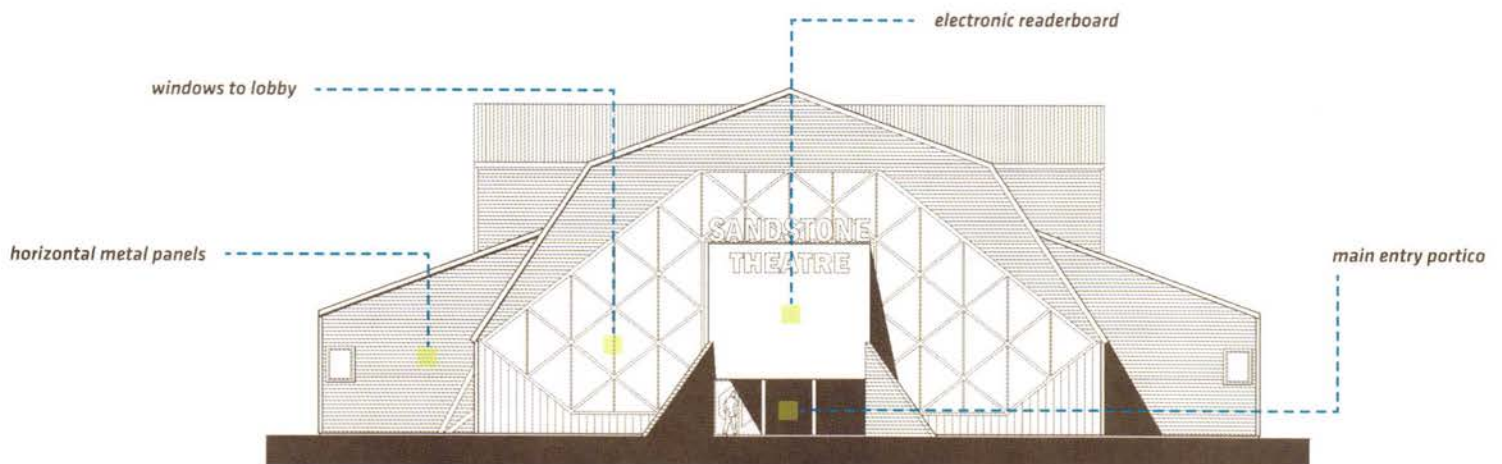
So when Thorbeck began working on a master plan for the City of Sandstone, in the area where I-35 intersects with the town, he proposed the theater as a key element of a quadrant that could also include a hotel and community center. The new theater would, in fact, provide a larger venue for the town's biggest cultural attraction: country-music shows in a 300-seat former vaudeville theater downtown, which routinely draw sell-out audiences from around the region. "A larger, 500-seat venue—350 seats on the main floor and 150 in the wrap-around balcony—would not only work well for those acts but also allow Sandstone to bring in other arts-oriented productions," Thorbeck says.

>> continued on page 64

A 500-seat theater based on this prototype would provide Sandstone with a larger venue for its biggest draw—country-music shows—and open the community to performing-arts productions.



PROTOTYPE COMMUNITY THEATER Location: Proposed for Sandstone, Minnesota Client: City of Sandstone
 Architect: Thorbeck Architects, Ltd. www.thorbeck.com Principal-in-charge and lead designer: Dewey Thorbeck, FAIA
 Theater planner: Robert William Wolff Size: 500 seats Photographer: Thorbeck Architects





Small Town, World-Class

MARSHALL HIGH SCHOOL PERFORMING ARTS CENTER

Marshall is a cultural hub of southwestern Minnesota, with a history of bringing Twin Cities music and theater groups to the region. So when the city decided to construct a new high school, adding a state-of-the-art auditorium that could accommodate a range of performing-arts productions easily passed a referendum ballot. With this stipulation: The new community theater had to offer “a night out on the town,” not a feeling of attending an event in a high-school auditorium, explains project manager David Maroney of ATS&R, the Minneapolis architecture firm hired to design the new school.

To that end, ATS&R gave the venue its own drop-off, entrance, and glass-walled lobby visible from the highway and across from the Southwest Minnesota State University campus. Whether audiences are attending a matinee or an evening event, they can enter the theater without having to walk through the high school. Inside, oak trim in a warm cherry stain and black-painted acoustical ceiling panels give the venue “a rich, quality look,” Maroney says. Ground-concrete-block walls with a **STRATIFICATION PATTERN** ensure durability, he adds, as “this is still a high-school auditorium.”

The theater, like most high-school auditoriums, includes a traditional backstage and fly loft. ATS&R also provided a scene shop, make-up and dressing rooms, and costume storage. But the venue’s stage is a proscenium with a difference: It’s a modified thrust. In part, the thrust stage accommodates productions by the Guthrie Theater, whose representatives met with the school district and ATS&R to offer input on the features that would help the venue meet the Guthrie’s aesthetic and functional needs. Representatives from the St. Paul Chamber Orchestra (SPCO) also met with the group. Such input resulted in, among other things, a loading area with direct access to the stage for touring shows, and special electrical setups for their portable equipment.

“The SPCO and the Guthrie perform in Marshall on a regular basis,” says Steve O’Connor, Marshall School District’s former director of instruction, who has sung with the SPCO as a guest soloist. “We wanted to build a stage that would invite them. We needed to know how world-class organizations view a



A **STRATIFICATION PATTERN** isn’t as technical as it sounds. It’s a decorative effect created by layering a colored or visually textured material.

>> continued on page 64

MARSHALL HIGH SCHOOL PERFORMING ARTS CENTER Location: Marshall, Minnesota Client: Marshall School District Architect: ATS&R Planning, Architecture, Engineering www.atsr.com
 Principal-in-charge: Paul W. Erickson, AIA Project lead designer: David Maroney, AIA General contractor: BOR-SON Construction, Inc. Size: 11,000 square feet
 Cost (entire school): \$38 million Completion date: August 2005 Photographer: Rick Peters



"The SPCO and the Guthrie perform in Marshall on a regular basis. We wanted to build a stage that would invite them."

Despite its location in a high school (above), the theater has its own glass-walled entrance lobby (opposite) and a thrust stage (right) to accommodate a variety of performances presented by local and national theater, dance, and music groups.





FED HIS CURIOSITY. FOUND HIS CALLING.

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A Leap Forward

<< continued from page 37

adaptive-reuse projects as Tilsner Artists' Cooperative in St. Paul and Riverside Artist Lofts in Reno, Nevada.

Notes MDA principal John Mecum, AIA: "Because we had worked with Artspace in the past, we were comfortable pulling back the curtain on the design process." MDA completed a new program and schematic design in six weeks with Motes and Law continually present. "It was fabulous," says Motes of the unusual arrangement. "What knocked me out about MDA is how they allowed themselves to be vulnerable in a way that I didn't fully appreciate until we were really in process. The time constraints forced us to work quickly but thoughtfully. And we worked from the inside out, so form followed function."

The new three-story, glass-fronted atrium design integrates the two historic buildings while providing a lively, multipurpose main entrance that "takes the art out into the street," says Motes. A four-color LED marquee will demarcate the entrance. At pedestrian level, a flat-screen television will broadcast snippets of dance performances, as, up above, next to the angled glass curtain wall, images of dancers and musicians are projected on a shimmering metal-mesh screen.

Performers will be able to rehearse or conduct classes in the atrium's second-story, glass-walled studio, which will be visible to passersby in the lobby and on the street. The studio will double as the high-tech classroom for the Shubert's statewide, long-distance arts-education program. A revenue-generating event space is slated for the atrium's third floor. Rounding out the complex will be a new restaurant on the first floor of the Hennepin Center.

The main attraction, however, will be the restored theater. The Shubert was never a "painted lady" like the intricately ornate State or Orpheum theater, "and we'll be respectful of that history," says Mecum. Decoration on the balcony exteriors, however, will be restored, as will the columns beside the missing boxes, which will stay missing and be converted into staircases. Because the Shubert was originally designed as a vaudeville stage, the sightlines are excellent. "You'll be right there to watch the dance steps and see the bow strokes," Mecum enthuses. "There won't be a bad seat in the house." **AMN**

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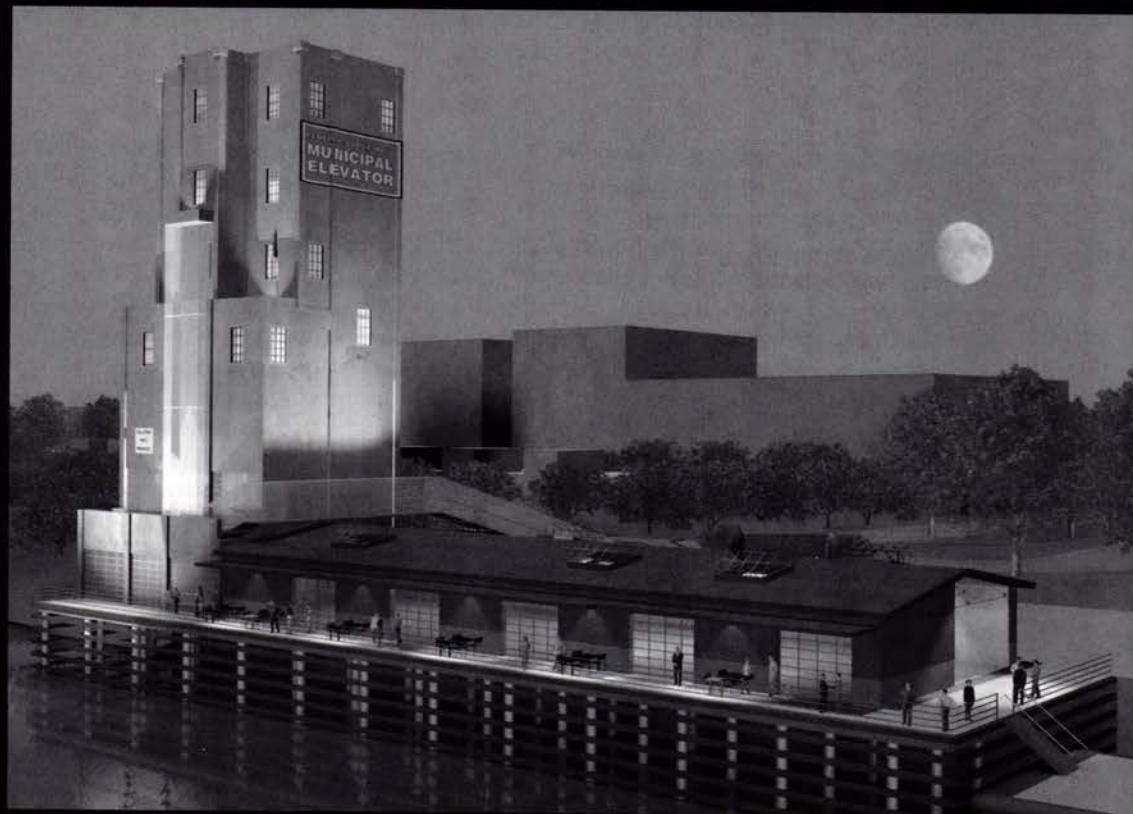
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2004 Preservation Award / "River House" Seasons of Cannon Falls
Photographs / 2004 © Midwest of Cannon Falls

Reel Retro

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so that the sign for the women's restroom will read correctly in a mirror. The theater's 700-seat auditorium is quite plain, but it does offer stadium seating—a Liebenberg and Kaplan innovation that has only recently been revived in new multiplex theaters.

What also makes the Riverview exceptional is that it has been in continuous operation since the day it opened nearly 60 years ago. The theater has been owned since 1990 by Loren Williams, who has invested in new sound equipment and seats while offering a lively mix of movies from art films to Hollywood blockbusters. Even the Riverview's popcorn offers what might be called a retro experience: It's topped with real butter. **AMN**

The Riverview Theater is one of approximately 750 buildings that will be included in Larry Millett's AIA guide to Minneapolis and St. Paul architecture, to be published in spring 2007 by the Minnesota Historical Society Press. If you have suggestions for buildings—especially little-known ones, whether new or old—that you think merit an entry in the guidebook, Larry would love to hear from you. He can be reached at larrymillett@comcast.net.

The Art of Storytelling

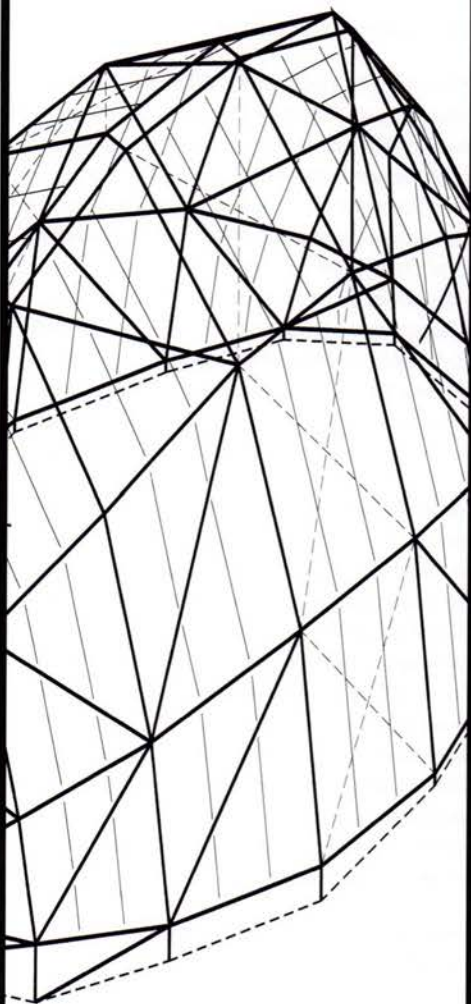
<< continued from page 43

is the new three-story-high lobby rotunda, with soaring windows and a spiral green-and-orange linoleum floor pattern punctuated with a red 10-point star. The rotunda, is dramatically framed with an open, 10-sided timber structure composed of mid-19th-century lumber salvaged from Big Joe Flour Mill in Winona. The lumber was milled and sized and the structure assembled in Bitterroot, Montana; the edifice was then disassembled, shipped to Minneapolis, and reconstructed in the CTC rotunda.

Graves' armature-like rotunda was inspired by London's 1599 Globe Theatre, in which many of Shakespeare's plays were first publicly performed. Having observed some of the Globe's 1997 reconstruction, Graves wanted the lobby to evoke not only the construction of the 16th-century playhouse but also the dynamism of theater-in-the-round and the notion of theater troupes traveling from village to village. "Action occurs in three dimensions," says Graves. "It is a wonderful way to tell a story."

Peter Brosius says that the expansion met all of the company's goals and more. The numbers alone are staggering. With the new Cargill Stage, the CTC has upped its productions from 6 to 10 per year and its performances from 10 to 19 per week. Yearly attendance, meanwhile, is expected to rise from 300,000 to 350,000, and class enrollment can now balloon from 1,300 to 3,500 students. "We wanted a space as unique and surprising as the work presented here," Brosius explains. "So we're very grateful to Graves and RSP. They created a design that allows us to present the highest-quality creativity and production possible." **AMN**

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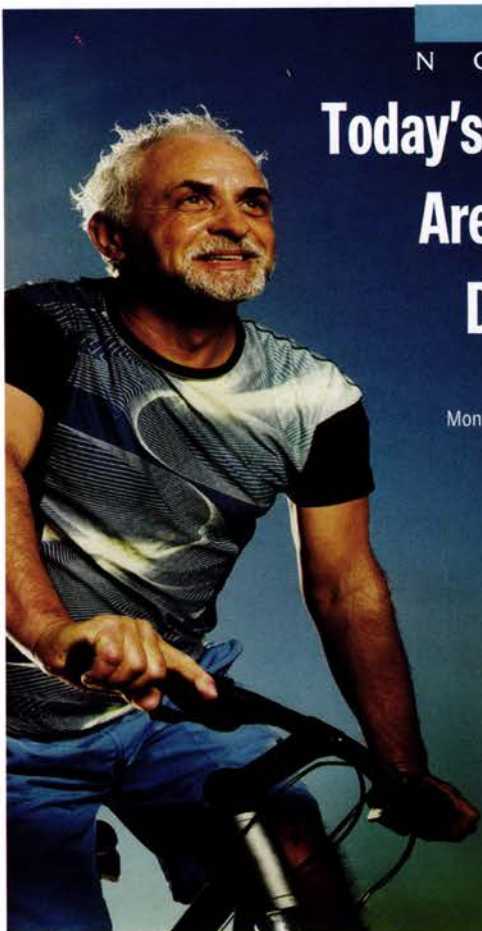
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Staged for the River

<< continued from page 30

theater with its re-created thrust stage, is of a thrilling and profound time-space distortion, even for a third-time visitor.

Without a doubt, here is Ralph Rapson and Tanya Moiseiwitsch's thrust stage, reproduced with such accuracy that patrons will swear they're standing in the old Guthrie at Vineland Place. The differences, DeAngelo explains, include better sightlines, fewer seats, and solid-color chair upholstery (many of the confetti-patterned seats from the old Guthrie will reappear in the renovated Ritz Theater in Northeast Minneapolis).

Moreover, DeAngelo says, "What we have here is a pure thrust. This stage takes the Guthrie back to its original thrust profile, before it was altered to meet the needs of modern plays, which often are more domestic in scale. The new proscenium can now handle those productions." The proscenium, in fact, has its own architectural drama. The exterior wall of its ante-lobby is floor-to-ceiling glass, designed for panoramic river views. Inside the theater, where seating includes two rows of balcony, the walls are hung with red metal-mesh curtains, an industrial version of the traditional red-velvet curtains common to theatrical stages.

Scenery for both theaters is constructed across Second Street, in an appropriately cavernous shop on top of a city-owned parking ramp. A skyway-like production link between the two buildings, 36 feet above the street, allows sets to be conveyed—visible to passersby below—from the shop to the backstage areas of either the thrust or proscenium theater. Nouvel's "ingenious, practical solution" for the scene shop and link, Dowling says, was necessary after the architect suggested "putting the theaters up in the air" and an underground parking ramp was ruled out as cost-prohibitive.

Dowling understands that the decision to allow the parking ramp to crowd the Guthrie's main entrance has caused public consternation. "From an urban-planning point of view, it's not good, but what could we do?"

A Building for Everyone

Also prompting public inquiry, and a degree of mockery, is Nouvel's decision to use yellow glass throughout the building, which in combination with the dark-blue cladding has given rise to the "IKEA building" moniker. The yellow tint, explains

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Staged for the River

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DeAngelo, "complements the blue and relates to the colors and lights of the Gold Medal Flour sign." Adds Dowling: "Nouvel says you should always have a sunny, optimistic view, particularly when you're looking out on a place that's about the future. No matter how gloomy the day, I can go up to the ninth-floor lobby and it's sunny. That's what I like about it."

The black-box studio theater's cantilevered yellow-glass lobby, which suspends audience members high above the city and river, is in fact Dowling's favorite spot in the building. "When I stand up there and look around," he says, "I get a sense of the Guthrie reaching out to the community that helped build it, and of the community reaching back in. It feels so dramatic and dynamic up there."

Glass panels in the lobby's floor and ceiling offer another Nouvel perception game connecting ground and sky. The Guthrie's 250-seat venue for experimental theater (known in its former location as the Guthrie Lab) is tucked behind metal doors that fold up into a ceiling pocket. "We call them the guillotine doors," jokes DeAngelo. The four

Guthrie Learning Center classrooms are located just below, on the eighth level.

The sixth and seventh floors are technical and fly space. Offices are on the second and third floors, with a patron lounge and greenroom also on the third and costume shops on the second. The prop room, gift shop, and sound recording studio are on the main floor, as are the rehearsal rooms, which offer views of the parkway. Noting that rehearsal rooms in the old Guthrie were located in the basement, Dowling says, "I'm thrilled beyond words that the actors and directors will have a chance to link with the world outside."

The first-level lobby, with access to the restaurant (see article on Cue on page 32), a coffee station, and escalators (reportedly the longest in Minnesota) leading to the cantilevered bridge, will be open to the public throughout the day. "So if you're biking down the parkway, you can stop for coffee," DeAngelo says, just as passersby do at the nearby Mill City Museum.

Dowling sees the trend of cultural institutions offering fee-less access to the parts of their

buildings designed for public convening as a good thing. "I've always believed that theater is both an artistic and a social event," he says. "People gather to share the art and enjoy each other's company. And having the opportunity to do that, whether or not you're going to a play, makes the theater a cultural and social center in the city."

For Nouvel, whose intellectual and contextual approaches to the design of the Guthrie complex blend seamlessly with his phenomenological ideas, the Guthrie is "a very specific building with good dialogue with the mills, bridges, and river, with a consciousness of the waterfalls, and symbolic of the theater," he says. "When I arrived in Minneapolis, I had my interpretation of the precise situation, to design something in specific relationship to the site and program. So this is not a generic building. In this neighborhood, it is an event!"

The Minneapolis riverfront, it's safe to say, will never be the same. **AMN**

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The Sound of Music

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The wall planes near the stage screen mechanical elements and give the impression of a proscenium frame, adds lead designer Andrew Kordon, Assoc. AIA. Music is integral to the spirit of Northfield, says Miller, and the auditorium serves a cultural function by bringing people together around the art form. "While the music hall is dedicated first and foremost to the school district, it was designed as a community asset," he adds, with input from representatives from the two colleges, the community at large, and the school district, including Connolly.

While "taking part in the planning process was interesting," Connolly says, his use of the completed project had a profound effect: He left music to enroll in the University of Minnesota's graduate architecture program. "What tipped the scale in my decision to leave teaching music to pursue architecture was walking into the old middle school and then the new middle school, and seeing the impact a building can make on a community. The music hall has character; it's a place where people want to be." **AMN**

A Loose Adaptation

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"If we didn't have the country-music theater in town, we wouldn't even consider this concept," explains Sandstone city administrator Sam Griffith. "But because people will already drive a fair distance to see our family-type entertainment, and because people associate the town with this style of music, we're trying to build on our strengths." The proposed theater is also "very much in character with the community," he adds.

"We're not trying to pretend that we're a metropolitan area and we're not about showing off for other people," Griffith continues.

"This design gives us more space and better parking, and we'd put it in a wooded setting. This is a place we're comfortable with. It's a dream. But the dream is based on reality." **AMN**

Small Town, World-Class

<< continued from page 54

destination stage, and how to match their needs with those of the high school and its surrounding community."

Because it extends toward the audience, the thrust stage also meant changes to the proportions used in a traditional high-school theater. "Instead of being long and linear, the venue is short and wide," Maroney says, "which allowed us to introduce seating that wraps around the stage, creating greater intimacy." The theater includes 500 seats on the main floor and 150 on each side balcony. "The arrangement was designed to work acoustically and gives positive sightlines to the tiered seating," he adds.

"ATS&R realized the need for a multifaceted facility in a community that was looking to provide for more than just stand-and-deliver performance," O'Connor says. "The hall has become part of the performance that the audience comes to see." The venue, adds Maroney, is "a true cultural center for the community. It's Marshall's equivalent of Orchestra Hall." **AMN**

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Churches/Worship	5

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St. Paul, MN; Como Town Amusement Park,
Remodeling, St. Paul, MN; Chi Psi Fraternity,
Renovation, Minneapolis, MN; Resurrection
Lutheran Church, Renovation, Monticello,
MN; Palace Casino Resort, Renovation,
Biloxi, MS; Watertown-Mayer High School,
Renovation, Watertown, MN

DURRANT

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Minneapolis, MN 55403
Tel: (612) 871-6864
Fax: (612) 871-6868
Email: parkerduarrant@duarrant.com
www.parkerduarrant.com
Established 1957

Other Offices: Chicago, IL; Denver, CO;
Des Moines and Dubuque, IA; Hartland
and Madison, WI; Hilo and Honolulu, HI;
Phoenix and Tucson, AZ; St. Louis, MO
Contact: Dennis Wallace, AIA
(612) 871-6864

Firm Principals

Dennis Wallace, AIA
Jon Pugh
Gary Mahaffey, FAIA
Karl Ermanis, AIA
Francis Bulbulian, AIA
Namkee Choi, AIA

Firm Personnel by Discipline

Architects	37
Interior Designers	3
Other Professional	7
Administrative	7
Total in Firm	54

Work %

Housing/Multiple	20
Municipal	20
Retail/Commercial	15
Office Bldgs/Banks/Financial	10
Education/Academic	10
Churches/Worship	5

Minnesota History Center, Café Minnesota
Remodel, Saint Paul, MN; Hennepin County
Probate Mental Health Courts, Remodel,
Minneapolis, MN; Edith Abbott Memorial
Library, Remodel, Grand Island, NE;
Effingham County Government Center,
Renovation, Effingham, IL; Westminster
Presbyterian Church, Renovation,
Minneapolis, MN; Temple Israel Renovation
and Restoration, Minneapolis, MN

ENGAN ASSOCIATES, P.A.

311 4th Street SW, P.O. Box 956
Willmar, MN 56201
Tel: (320) 235-0860
Fax: (320) 235-0861
Email: engan@engan.com
www.engan.com
Established 1979
Contact: Richard Engan

Firm Principals

Richard Engan, AIA, CID
Andrew Bjur, AIA

Firm Personnel by Discipline

Architects	5
Interior Designer	1
Technical	3
Administrative	3
Total in Firm	12

Work %

Medical/Health Care	60
Office Bldgs/Banks/Financial	10
Churches/Worship	10
Municipal	10
Interiors	10
Restoration/Preservation	10
Education/Academic	5
Manufacturing/Industrial	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 Firm Offices) Renovation, Willmar, MN; Appleton Hospital Addition & Remodeling, Appleton, MN; Sperry House Restoration, Willmar, MN

FRIEDEL ARCHITECTS & BUILDERS

2238 Edgewood Avenue South
St. Louis Park, MN 55426
Tel: (952) 548-7000
Fax: (952) 548-7010
Email: info@architectsbuiders.com
www.architectsbuiders.com
Established 1979
Contact: Mark Gunstad AIA

Firm Principals

Mark Gunstad, AIA
Roger Friedell

Firm Personnel by Discipline

Architect	1
Other Professional	2
Technical	1
Administrative	1
Total in Firm	5

Work %

Residential	100
-------------	-----

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

808 Courthouse Square
St. Cloud, MN 56303
Tel: (320) 252-3740
Fax: (320) 255-0683
Email: leapaltd@gltaarchitects.com
www.gltaarchitects.com
Established 1976
Other Office: Newport, MN (651) 459-9566
Contact: David Leapaltd

Firm Principals

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

Firm Personnel by Discipline

Architects/Architectural Staff	8
Architects-in-Training	2
Drafters/Job Captains	2
Administrative	3
Total in Firm	15

Work %

Education/Academic	35
Medical/Health Care	30
Office Bldgs/Banks/Financial	10
Manufacturing/Industrial	10
Municipal	10
Residences	5

continued next column

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

DAVID HEIDE DESIGN, LLC

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

Firm Principals

David C. Heide, Associate AIA
Mark E. Nelson, AIA

Firm Personnel by Discipline

Architects	7
Interior Designers	3
Administrative	2
Total in Firm	12

Work %

Residential	100
-------------	-----

Historic Harry Wilde Jones-designed Residence, Addition and Remodel, Minneapolis, MN; East Lake Interiors in Historic Homestead Residence, Black River Falls, WI; Historic Hugh Garden-designed Residence, Addition and Remodel, Deephaven, MN; Medieval Cottage, New Construction, Fargo, ND; Cape Cod Country Residence, New Construction, Pelican Lake, MN; Historic Summit Avenue Residence, Addition and Remodel, Saint Paul, MN

JAL ARCHITECTS LTD.

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Wayzata, MN 55391
Tel: (952) 404-1665
Fax: (952) 476-9949
Email: jalarch@qwest.net
Established 1997
Contact: Andre LaTondresse

Firm Principal

J. Andre LaTondresse, AIA

Work %

Residential	70
Churches/Worship	20
Park/Recreation	10

continued next column

New Homes (2) on Bantas Point, Lake Minnetonka, MN; New Home for Kurt and Sally Schwarz, Shorewood, MN; Porch, Family Room, Garage Additions and 2nd Floor Complete Remodeling, Medina, MN; Kitchen, Master Bedroom Addition/Expansion, Lake of the Isles, Minneapolis, MN; Complete Master Suite/Second Floor Remodeling, Cosco Point, Orono, MN

JLG ARCHITECTS

322 First Avenue North
Minneapolis, MN 55401-1618
Tel: (612) 746-4260
Fax: (612) 746-4754
Email: mallen@jlgarchitects.com
www.jlgarchitects.com
Established 1989
Other MN Office:
Alexandria (320) 759-9030
Other Offices, Fargo and Grand Forks, ND
Contact: Michelle Mongeon Allen, AIA

Firm Principals

Lonnie J. Laffin, AIA
James A. Galloway, AIA
Dan Miller, AIA
Joel Davy, AIA

Firm Personnel by Discipline

Architects	6
Interior Designers	1
Other Professional	22
Technical	1
Administrative	2
Total in Firm	32

Work %

Education/Academic	40
Housing/Multiple	15
Retail/Commercial	10
Municipal	10
Residential	5
Office Bldgs/Banks/Financial	5
Manufacturing/Industrial	5
Medical/Healthcare	5
Churches/Worship	5

Waldorf Flats on Summit Avenue, Restoration and Renovation, Saint Paul, MN; Our Lady of Angels Academy, Restoration and Renovation, Little Falls, MN; Reed River Trading Company, Restoration and Renovation, Roseau, MN; Toralseth Building, Restoration and Renovation, Warren, MN; Cass Gilbert Double House on Summit Avenue, Renovation, Saint Paul, MN; 666 Summit Avenue, Renovation, Saint Paul, MN

KODET ARCHITECTURAL GROUP, LTD.

15 Groveland Terrace
Minneapolis, MN 55403-1154
Tel: (612) 377-2737
Fax: (612) 377-1331
Email: arch@kodet.com
www.kodet.com
Established 1983
Contact: Edward J. Kodet, Jr., FAIA

Firm Principals

Edward J. Kodet, Jr., FAIA, CID
Ken Stone, AIA, CID
Joan M. Bren, AIA, CID

Firm Personnel by Discipline

Both Architect and Interior Designer	4
Architects	2
Engineers	1
Other Professional	8
Administrative	3
Total in Firm	18

Work %

Churches/Worship	30
Education/Academic	25
Restoration/Preservation	20
Municipal	20
Office Bldgs/Banks/Financial	5

Hopkins Public Library, Interior Renovation, Hopkins, MN; R.F. Jones (Longfellow) Interpretive House, Historic Restoration, Minneapolis, MN; University of Minnesota St. Anthony Falls Laboratory, Remodeling, Additions and Feasibility Study, Minneapolis, MN; Lakes International Language Academy, Remodeling and Addition, Forest Lake, MN; St. Wenceslaus Catholic Church, Historic and Accessibility Restoration, New Prague, MN; Bloomington Public Works Facility, Remodeling and Addition, Bloomington, MN

MACDONALD & MACK ARCHITECTS, LTD.

400 South 4th Street, Ste. 712
Minneapolis, MN 55415
Tel: (612) 824-4139
Fax: (612) 337-5843
Email: info@mmarchltd.com
www.mmarchltd.com
Established 1976

Firm Principals

Robert Mack, FAIA
Stuart MacDonald, AIA
Todd Grover, AIA

Firm Personnel by Discipline

Architects	5
Administrative	1
Total in Firm	6

continued next column

Work %

Churches/Worship	30
Residences	20
Municipal	15
Office Bldgs/Banks/Financial	10
Education/Academic	10
Historic Preservation Consulting	10
Housing/Multiple	5

American Swedish Institute, Solarium Restoration, Minneapolis, MN; Historic District Planning for Merchants Bank, Renovation, Winona, MN; Municipal Building, Rotunda Restoration, Minneapolis, MN; Phi Gamma Delta Fraternity, Restoration, Minneapolis, MN; William G. LeDuc House, Restoration, Hastings, MN; First Congregational Church, Restoration, Minneapolis, MN

MCMONIGAL ARCHITECTS, LLC

1224 Marshall Street NE, Ste. 400
Minneapolis, MN 55413-1036
Tel: (612) 331-1244
Fax: (612) 331-1079
Email: rosemary@mcmonigal.com
www.mcmonigal.com
Established 1984
Contact: Rosemary McMonigal, AIA, CID

Firm Principal

Rosemary McMonigal, AIA, CID

Firm Personnel by Discipline

Both Architect and Interior Designer	1
Architectural Staff	2
Interior Designers	5
Technical	1
Administrative	5
Total in Firm	5

Work %

Residences	80
Housing/Multiple	10
Municipal	5
Education/Academic	5

Beck Residence, Greenwood, MN; Markoe Residence, Dellwood, MN; Chamberlain Storehouse Restoration, LeSueur, MN; Weaver Residence, Pequot Lakes, MN; Thompson Residence, Arden Hills, MN; Gerlach and Perrone Residence, Saint Paul, MN

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710 South Second Street, 7th Floor
Minneapolis, MN 55401
Tel: (612) 375-0336
Fax: (612) 342-2216
Email: amyn@msrltd.com
www.msrltd.com
Established 1981
Other Office: Hyattsville, MD
Contact: Amy Nash

Firm Principals

Thomas Meyer, FAIA
Jeffrey Scherer, FAIA
Garth Rockcastle, FAIA
Jack Poling, AIA
Lynn Barnhouse, CID
William Meeker

Firm Personnel by Discipline

Architects	31
Interior Designers	9
Other Professional	1
Technical	3
Administrative	9
Total in Firm	54

Work %

Libraries	40
Office Bldgs/Banks/Financial	25
Housing/Multiple	15
Residences	10
Education/Academic	10

Mill City Museum Restoration and Adaptive Re-use, Minneapolis, MN; Denton Public Library North Branch, Adaptive Re-use, Denton, TX; Urban Outfitters Corporate Headquarters, Adaptive Re-use, Philadelphia, PA; Stone Arch Bridge Lighting, Restoration, Minneapolis, MN; Franklin Community Library, Renovation and Restoration, Minneapolis, MN; River Park Lofts, Adaptive Re-use, Saint Paul, MN

MILLER DUNWIDDIE ARCHITECTURE, INC.

123 North Third Street, Ste. 104
Minneapolis, MN 55401-1657
Tel: (612) 337-0000
Fax: (612) 337-0031
Email: clau@millerdunwiddie.com
www.millerdunwiddie.com
Established 1963
Contact: Craig Lau, AIA

Firm Principals

Craig R. Lau, AIA
John D. Mecum, AIA
Charles D. Liddy, AIA

Firm Personnel by Discipline

Architects	24
Interior Designers	4
Technical	26
Administrative	5
Total in Firm	59

Work %

Interior Architecture	30*
Restoration/Preservation	30*
Aviation	20
Education/Academic	20
Churches/Worship	20
Retail/Commercial/Office	20
Sustainable Design	10*
Medical/Health Care	10
Housing/Multiple	10

*=% of work in the other categories

Cathedral of Saint Paul, Restoration, St. Paul, MN; Shubert Performing Arts and Education Center, Renovation and Addition, Minneapolis, MN; Folwell Hall, University of Minnesota, Restoration and Renovation, Minneapolis, MN; Franklin School Artist Lofts, Renovation, Brainerd, MN; Hennepin County Medical Center Multiple Projects, Renovation, Minneapolis, MN; Mabel Tainter Theater, Restoration and Additions, Menomonie, WI

NOR-SON, INC.

7900 Hastings Road
Baxter, MN 56425
Tel: (218) 828-1722
Fax: (218) 828-0487
Email: mail@nor-son.com
www.nor-son.com
Established 1978
Contact: Brooke Silvernail, AIA

Firm Principals

Brooke Silvernail, AIA
Stephen Rose, AIA
Paul Maki, AIA

Firm Personnel by Discipline

Architects	6
Interior Designers	1
Other Professional	40
Technical	14
Administrative	2
Total in Firm	63

Work %

Residences	50
Office Bldgs/Banks/Financial	20
Housing/Multiple	10
Retail/Commercial	10
Manufacturing/Industrial	5
Churches/Worship	5

Baxter Village, New Construction, Baxter, MN; Alpine Log Home, New Construction, Ely, MN; Sutton Retreat, Remodel, Lower Hay Lake, MN; Pequot Fire Hall, Renovation, Pequot Lakes, MN; Adirondack Coffee, Remodel, Nisswa, MN; Shimota Retreat, Remodel, Gull Lake, Brainerd, MN

OERTEL ARCHITECTS, LTD.

1795 St. Clair Avenue
St. Paul, MN 55105
Tel: (651) 696-5186
Fax: (651) 696-5188
www.oertelarchitects.com
Established 1996
Contact: Jeff Oertel

Firm Principal

Jeffrey L. Oertel, AIA

Firm Personnel by Discipline

Architects	3
Interior Designers	1
Other Professional	5
Technical	1
Total in Firm	10

Work %

Municipal	60
Housing/Multiple	20
Various Project Types	20

Hamm Building, Restoration, Saint Paul, MN; Washington County Courthouse, Restoration, Stillwater, MN; Northcrest Office and Warehouse, Edina, MN; Historic Murphy's Landing, Restoration of Various Structures, Shakopee, MN; Outagamie County Historical Center, Restoration and Remodeling, Appleton, WI; Knapp Residence, Restoration, Saint Paul, MN

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Minneapolis, MN 55414
Tel: (612) 379-3037
Fax: (612) 379-0001
Email: info@salaarc.com
www.salaarc.com
Established 1983
Other MN Offices: Stillwater (651) 351-0961; Excelsior (952) 380-4817
Contact: Kris Joy (651) 351-0961

Firm Principals

Dale Mulfinger, FAIA
Michaela Mahady, AIA, CID
Katherine Hillbrand, AIA, CID
Kelly Davis, AIA, CID
Joe Metzler, AIA, CID
Tim Fuller, AIA
Wayne Branum, AIA
Eric Odor, AIA

Firm Personnel by Discipline

Architectural	37
Both Architect & Interior Designer	4
Administrative	8
Total in Firm	45

continued next column

Work %

Residential	85
Sustainable Design	40
Interior Architecture	40
Museums/Cultural	10
Restoration/Preservation	10
Housing/Multiple	5

Donsker Residence, Remodel, North Oaks, MN; Feldman Residence, Remodel, Minneapolis, MN; Schmitt Residence, Remodel, Chanhassen, MN; Liepke Residence, Remodel, Minneapolis, MN; Indigo Properties, Restoration and Renovation, Red Wing, MN; Myers/Rich Live and Work Studio, Renovation, Saint Paul, MN

SKD ARCHITECTS, INC.

11140 Highway 55, Ste. A
Plymouth, MN 55441
Tel: (763) 591-6115
Fax: (763) 591-6119
Email: skd@mninter.net
Established 1977
Contact: Steven Kleineman

Firm Principal

Steven Kleineman, AIA, CID

Firm Personnel by Discipline

Architects	2
Interior Designers	1
Other Professional	1
Technical	4
Administrative	2
Total in Firm	10

Work %

Residential	75
Interior Design	15
Office Bldgs/Banks/Financial	5
Space Planning	5

Ostrander Residence, Renovation, Excelsior, MN; Rotman Residence, Renovation, Golden Valley, MN; Roth Distributing, Renovation and Space Plan, Minnetonka, MN; Private Residence, Renovation and Addition, Medina, MN; Borgman Residence, Renovation, Eau Claire, WI; Geurink Residence, Renovation, Medina, MN

SMITHGROUP, INC.

527 Marquette Avenue South, Ste. 500
Minneapolis, MN 55402
Tel: (612) 372-4681
Fax: (612) 372-4957
Email: info@mn.smithgroup.com
www.smithgroup.com
Established 1853 (MN in 2004)
Other Offices: Ann Arbor and Detroit, MI; Chicago, IL; Los Angeles and San Francisco, CA; Madison, WI; Phoenix, AZ; Raleigh, NC; Washington, D.C.
Contact: SmithGroup, Inc.

Firm Principals

Rebecca Nolan, Associate AIA, IIDA
Michael Nolan, RA
Ted Davis, AIA
Marianne O'Brien, AIA
David King, FAIA
Carl Roehling, FAIA

Firm Personnel by Discipline

Architects	360
Interior Designers	31
Engineers	111
Other Professional	100
Technical	21
Administrative	159
Total in Firm	782

Work %

Medical/Health Care	45
Office Bldgs/Banks/Financial	20
Education/Academic	20
Housing/Multiple	10
Municipal	5

Fifth Street Towers Skyway Level, Renovation, Minneapolis, MN; University of Minnesota Mayo Auditorium, Renovation, Minneapolis, MN; Bowman and Brooke LLP Law Office, Renovation, Minneapolis, MN; Marshall Bankfirst, Renovation, Minneapolis, MN; 225 South Sixth Street, Hines Tenant Planning, Renovation, Minneapolis, MN; UCare Minnesota, Renovation, Minneapolis, MN

SMSQ ARCHITECTS, INC.

205 Water Street South
Northfield, MN 55057-2043
Tel: (507) 645-4461
Fax: (507) 645-7682
Email: info@smsq.com
www.smsq.com
Established 1949
Contact: Steve Edwins

Firm Principal

Steven Edwins, AIA

Firm Personnel by Discipline

Architects	4
Technical	3
Administrative	1
Total in Firm	8

Work %

Churches/Worship	70
Restoration/Preservation	15
Residential	10
Sustainable Design	5
Museums/Cultural Centers	5
Interior Architecture	5
Education/Academic	5
Retail/Commercial	5
Housing/Multiple	5

Immanuel Lutheran Church, St. Paul, MN;
Gethsemane Lutheran Church, Hopkins,
MN; Peace Lutheran Church, Plymouth, MN;
All Saints Lutheran Church, Phoenix, AZ;
St. John's Lutheran Church, Northfield, MN;
Marzario Warehouse, Faribault, MN

LAUREL ULLAND ARCHITECTURE

2836 Lyndale Avenue S., Greenway Level
Minneapolis, MN 55408
Tel: (612) 874-1086
Fax: (612) 874-1089
Email: laurel@laurelulland.com
www.laurelulland.com
Established 2003
Contact: Laurel Ulland

Firm Principal

Laurel Ulland, Associate AIA

Firm Personnel by Discipline

Architectural	4
Administrative	1
Total in Firm	5

Work %

Residences	85
Churches/Worship	15

St. Martin's by-the-Lake Episcopal Church,
Renovation and Remodel, MN; Season's
of Cannon Falls Riverhouse - 2004
Preservation Award, Cannon Falls, MN;
Woodland Residence, Renovation and
Remodel, Lake Minnetonka, MN; Lake
of the Isles Arts and Crafts Residence,
Renovation and Remodel, Minneapolis, MN;
Duluth English Manor Renovation
and Remodel - Duluth Preservation Alliance
Award, Duluth, MN; Mt. Curve Georgian
Residence, Renovation and Remodel,
Minneapolis, MN

WOLD ARCHITECTS AND ENGINEERS

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

Firm Principals

Michael Cox, AIA
R. Scott McQueen, AIA
Vaughn Dierks, AIA
Kevin Marshall, PE
Matt Mooney, PE

Firm Personnel by Discipline

Architects	60
Interior Designers	4
Engineers	27
Administrative	17
Total in Firm	108

Work %

Municipal	55
Education/Academic	45

Dakota County Technical College, Library
Renovation, Rosemount, MN; Eagan High
School, Renovation, Eagan, MN; Rice
County Courthouse, Renovation, Faribault,
MN; Henry Sibley High School, Renovation,
Mendota Heights, MN; Crow Wing County
Courthouse and Social Service Center,
Renovation, Brainerd, MN

TEA₂ ARCHITECTS

2724 West 43rd Street
Minneapolis, MN 55410
Tel: (612) 929-2800
Fax: (612) 929-2820
Email: info@tea2architects.com
www.tea2architects.com
Established 1980
Contact: Dan Nepp or Tom Ellison

Firm Principals

Dan Nepp, AIA, CID
Tom Ellison, AIA, CID

Firm Personnel by Discipline

Architects	13
Technical	7
Administrative	1
Total in Firm	21

Work %

Residential	100
-------------	-----

Private Residences: Family Room Addition
and Lower Level Remodel, Edina, MN;
Kitchen Remodel, Edina, MN; Front Porch
Facelift, Minneapolis, MN; Kitchen and
Sunroom, Kenwood Area, Minneapolis, MN;
New Family Room, Lake Harriet,
Minneapolis, MN; Facelift, Addition,
Remodel, Lake of the Isles, Minneapolis, MN

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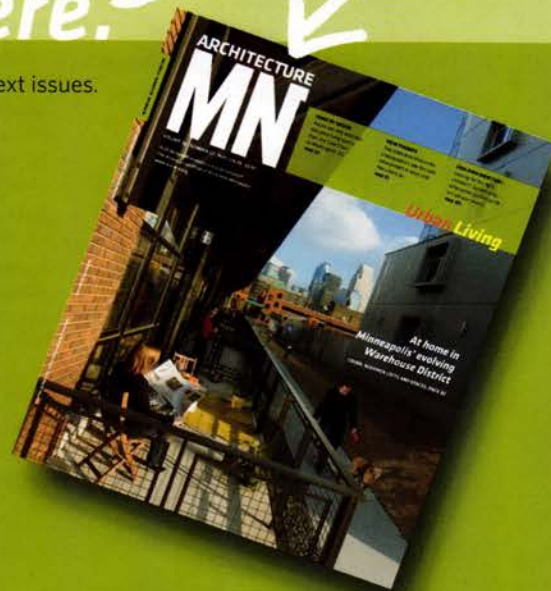
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Judith Van Dyne

(612) 338-6763 vandyne@aia-mn.org



It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

Guthrie Theater

page 24

Location: Minneapolis, Minnesota

Client: Guthrie Theater

Design architect: Ateliers Jean Nouvel

Architect of record:
Architectural Alliance

Ateliers Jean Nouvel project team:
Ateliers Jean Nouvel; Bertram Beissel;
Brigitte Metra; Vincent LaPlante;
Nathalie Sasso; Eric Stephanie; Anna
Ugolini; Damien Faraut; Michel
Calzada; Athina Faraut; Edwin Herkens;
Julie Fernandez; Yann Salmon; Jacques
Le Marquet; Michel Cova

Architectural Alliance project team:
Tom DeAngelo, FAIA; Bob Zakaras,
AIA; Scott Sorenson; Ken Sheehan,
AIA; Ross Naylor, Assoc. AIA; Jim
Mornes, AIA; Jeff Loeschen, Assoc.
AIA; Aaron Mullins; Mike Christenson

Structural engineer:
Ericksen Roed Associates

Mechanical and electrical engineer:
Michaud Cooley Erickson

Theater consultant: Fischer Dachs

Acoustics/audio: The Talaske Group,
Inc., Kahle Acoustics

Lighting design: L'Observatoire

Cost consultant:
Donnell Consultants, Inc.

Civil engineer: Van Sickle Allen

Landscape architect: oslund.and.assoc.

Interior design: Ateliers Jean Nouvel

Signage: Larsen Design

Vertical transportation: Lerch Bates

Owner's representative: Peter Kitchak,
Michael Gross, and Catherine Vekich,
The Keewaydin Group

General contractor:
McGough Construction Company

Mechanical contractor:
Metropolitan Mechanical

Electrical contractor: Hunt Electric

Cabinetwork: Aaron Carlson

Auditorium seating: Series

Theatrical rigging: Secoa

Stage doors: Jamison Doors

Interior moveable doors: Skyfold,
WonDoor, Total, EPD, Schweiss

Flooring systems/materials:
Artistic Concrete, St. Paul Linoleum

Window systems: WJ Higgins,
Operable Windows

Architectural metal panels:
Centria by Crown Corr, Copper Sales
Exterior paint: Valspar
Metal grating: Johnson Screens
Exterior graphics: Artistic
Screening, Workerstoffer
Interior graphics: Swanson Youngdale,
Franz Repro
Glazing: Wausau and Harmon Glazing,
Viracon, ISG
Operable window: WJ Higgins
LED masts/lightwall: Jones Sign
Elevators: Kone
Food service: Landmark Equipment
Photographers: Jim Gallop, Gallop
Studio; Don Wong; Shannon Busse;
Katrin Loss



Left to right: David Toay; Ira A. Keer, AIA;
Hung Russell, AIA; Jane Rademacher

Cue at the Guthrie

page 32

Location: Minneapolis, Minnesota

Client: Bon Appetit

Architect: Durrant

Principal-in-charge:
Denny Wallace, AIA

Project lead designer: Ira A. Keer, AIA

Project managers: Ira A. Keer, AIA;
Hung Russell, AIA

Project architect: Hung Russell, AIA

Structural engineering:
Eric Helminiak, Durrant

Mechanical engineering:
Don Swanson and Joel Bartlett, Durrant

Electrical engineering: Jeff
Huettnermeyer and Bijan Arya, Durrant

Lighting design: Michael Di Blasi
and Rachel Miller, Schuler Shook

Interior design: Ira A. Keer, AIA;
Jane Rademacher

Visual imaging and signage design:
Tim Heitman

Construction manager:
Mark Foley, McGough Construction

Foodservice equipment design team:
Tom Lutz; Cheri Peet; Tyrone Robinson

Acoustic engineering team:
Rick Talaske; Gregory Miller;
Evelyn R. Way; Byron W. Harrison

Construction manager:
McGough Construction

Food service equipment contractor:
Landmark Restaurant Equipment
and Design

Custom millwork:
Preferred Sheet Metal
Custom metal work:
Preferred Sheet Metal
Drywall and plaster: Olympic Drywall
Mechanical: MMC (Metropolitan
Mechanical Contractors)
Electrical and wall covering:
Hunt Electric
Painting: Swanson & Youngdale
Tile: CD Tile and Stone
Drapery: Secoa
Graphic printing: Jones Sign
Window systems: Harmon, Inc.
Concrete work: McGough Construction
Signage: Serigraphics
3-D computer visualization:
Chris Medeck

Shubert Performing Arts and Education Center

page 34

Location: Minneapolis, Minnesota

Client: Artspace Projects

Architect:
Miller Dunwiddie Architecture

Principal-in-charge: John Mecum, AIA

Project lead designer: Tom Klein, AIA

Project manager: John Stark, AIA

Project team: Jeff Kanne; Melissa
Ekman; Denita Lemmon Selchow

Structural engineering: BKBM

Mechanical engineering: LKPB

Electrical engineering: LKPB

Civil engineering: BKBM

Lighting designer: Schuler Shook

Interior design:
Miller Dunwiddie Architecture

Photography and digital renderings:
Studio Z Imagery



Left to right: William Dohman; Paul Udris,
AIA; Mark Burgess, AIA; Edie Sebesta

Spoonriver

page 38

Location: Minneapolis, Minnesota

Client: Cafe Brenda
and Brighton Development

Architect:
U+B architecture & design, inc.

Project team: Paul Udris, AIA;
Mark Burgess, AIA; Edie Sebesta;
William Dohman

Structural engineering:
Mattson MacDonald Young, Inc.

Mechanical engineering:
Doody Mechanical

Electrical engineering:
West Star Electric

Lighting designer: Simply Marvy

Interior design:
U+B architecture & design, inc.

Construction manager:
Marksman Construction
Cabinetwork: O'Keefe
Carpet: Intersource
Epoxy floor: All Floors
Tile: All Floors
Millwork: O'Keefe
Venetian plaster application: Apropos
Kitchen equipment: Strategic
Equipment & Supply Corporation
Entry vestibule: United Glass
Window treatments:
Lutron Window Shades
Photographer: John Christenson

Children's Theatre Company expansion and remodeling

page 40

Location: Minneapolis, Minnesota

Client: Children's Theatre Company

Design architect:
Michael Graves & Associates

Principal-in-charge: Patrick Burke, AIA

Project lead designer: Robert Blazer

Executive architect: RSP Architects

Principal-in-charge:
Jeremy Mayberg, AIA

Project manager: Steve Maurelli, AIA

Project architect: Paul Whitenack, AIA

Project team: Morgan Blum;
Jason Landis; Terry Ingle; Tom Kouri;
Mary Kalka

Structural engineer:
Meyer Borgman Johnson

Mechanical engineer:
Michaud Cooley Erickson

Electrical engineer:
Michaud Cooley Erickson

Civil engineering: Sunde Engineering

Theater consultant: Trizart

Acoustical consultant:
The Talaske Group

Code consultant: MountainStar

Interior design: Michael Graves
& Associates

Construction manager:
LaSalle Group, Ltd.

Landscape architect:
Damon Farber Associates

Precast concrete: Gage Brothers

Window systems: W.L. Hall

Flooring systems: Anderson-Ladd

Concrete work: J.E. Dunn North Central

Millwork: Wilke-Sanderson

Photographer: Phillip Prous

MASA

page 44

Location: Minneapolis, Minnesota

Client: D'Amico and Partners

Architect: KKE Architects, Inc.

Project lead designer: Richard D'Amico

Project architects:
Michelle Piontek, AIA

Project team member: Adam Vold

Mechanical engineering:
Gilbert Mechanical

Electrical engineering: Hunt Electric

Lighting designer: Michelle Piontek,
AIA; Richard D'Amico; Hunt Electric

Interior design: Richard D'Amico,
KKE Architects, Inc.
Construction manager:
Watson-Forsberg Co.
Photographers: John Barber,
Rau Barber Photography;
Scott Gilbertson, KKE Architects, Inc.

Ritz Theater renovation page 46

Location: Minneapolis, Minnesota
Client: Ritz Theater Foundation
Architect: Baker Associates, Inc.
Principal-in-charge:
Jonathan D. Baker, AIA
Project lead designer:
Jonathan D. Baker, AIA
Project architects: Stephen J. Myslajek
Structural engineering:
Mattson MacDonald Young, Inc.
Mechanical engineering:
Master Mechanical, Inc.
Electrical engineering:
Elliot Electrical Contractors
Civil engineering: Landform, Inc.
Concrete work: Hicks Concrete
Photographer: George Heinrich

Northfield Middle School Concert Hall page 50

Location: Northfield, Minnesota
Client: Northfield Public Schools
Architect: Rozeboom Miller Architects
Principal-in-charge: Steven Miller, AIA
Project lead designer:
Steven Miller, AIA
Auditorium lead designer:
Andrew Kordon, Assoc. AIA
Project manager: Steven Miller, AIA
Project architect: Peter Graffunder, AIA
Project team: Mark Kahler, AIA;
Roxanne Lange; Robert Rothman, AIA;
Glen Waguespack, AIA
Structural engineering:
Professional Design Group
Mechanical engineering:
Hallberg Engineering
Electrical engineering:
Hallberg Engineering
Civil engineering: Larson Engineering
Theatrical consultant: Schuler Shook
Interior design:
Rozeboom Miller Architects
General contractor: Adolfsen
and Peterson Construction
Landscape architect:
Damon Farber Associates
Face brick: Minnesota Brick
Window systems: Wausau
Copper panels: M.G. McGrath
Millwork: Northwest Cabinets Inc.
Carpet: Lee's Carpet
Photographer: Don Wong

Prototype Community Theater page 52

Location: Proposed
for Sandstone, Minnesota
Client: City of Sandstone
Architect: Thorbeck Architects, Ltd.

Principal-in-charge:
Dewey Thorbeck, FAIA
Project lead designer:
Dewey Thorbeck, FAIA
Project designer/manager: Ted Barnhill
Theater planner: Robert William Wolff
Structural system:
Advanced Storage Technology, Inc.
Exterior materials: Centria Wall
and Roof Panels or similar
Interior materials: Wood structure,
plywood panels, and concrete floors
Window systems:
Marvin Windows or similar
Photographer: Thorbeck Architects



Left to right: David Maroney, AIA;
John Gannon, AIA; Craig Hinrichs

Marshall High School Performing Arts Center page 54

Location: Marshall, Minnesota
Client: Marshall School District
Architect: ATS&R Planning,
Architecture, Engineering
Principal-in-charge:
Paul W. Erickson, AIA
Project manager and lead designer:
David Maroney, AIA
Project architect: John Gannon, AIA
Acoustical design: Kvernstoen,
Rönholm & Associates Inc.
Structural engineer:
Clark Engineering Corp.
Mechanical engineer:
Terry Stofferahn, ATS&R
Electrical engineer:
Gaylen Melby, ATS&R
Civil engineer: Kirk Roessler, ATS&R
Lighting designer:
Bruce Stoddard, ATS&R
Interior design: Kim Sorenson, ATS&R
Construction manager: Ed Stec,
BOR-SON Construction, Inc.
Landscape architect: Robert
Gunderson, ATS&R
General contractor: BOR-SON
Construction, Inc.
Face brick (exterior of bldg. only):
Mutual Materials
Stone: Granite Date Stone
Musical instrument casework: Wenger
Flooring systems/materials:
Lee's Carpet
Architectural woodwork:
Paul's Woodcraft Company
Glazed concrete masonry units
(GCMU): Anchor Block
Fixed audience seating: Irwin Seating
Stage curtains: Secoa, K.M. Fabrics
Photographer: Rick Peters,
InsideOut Studios

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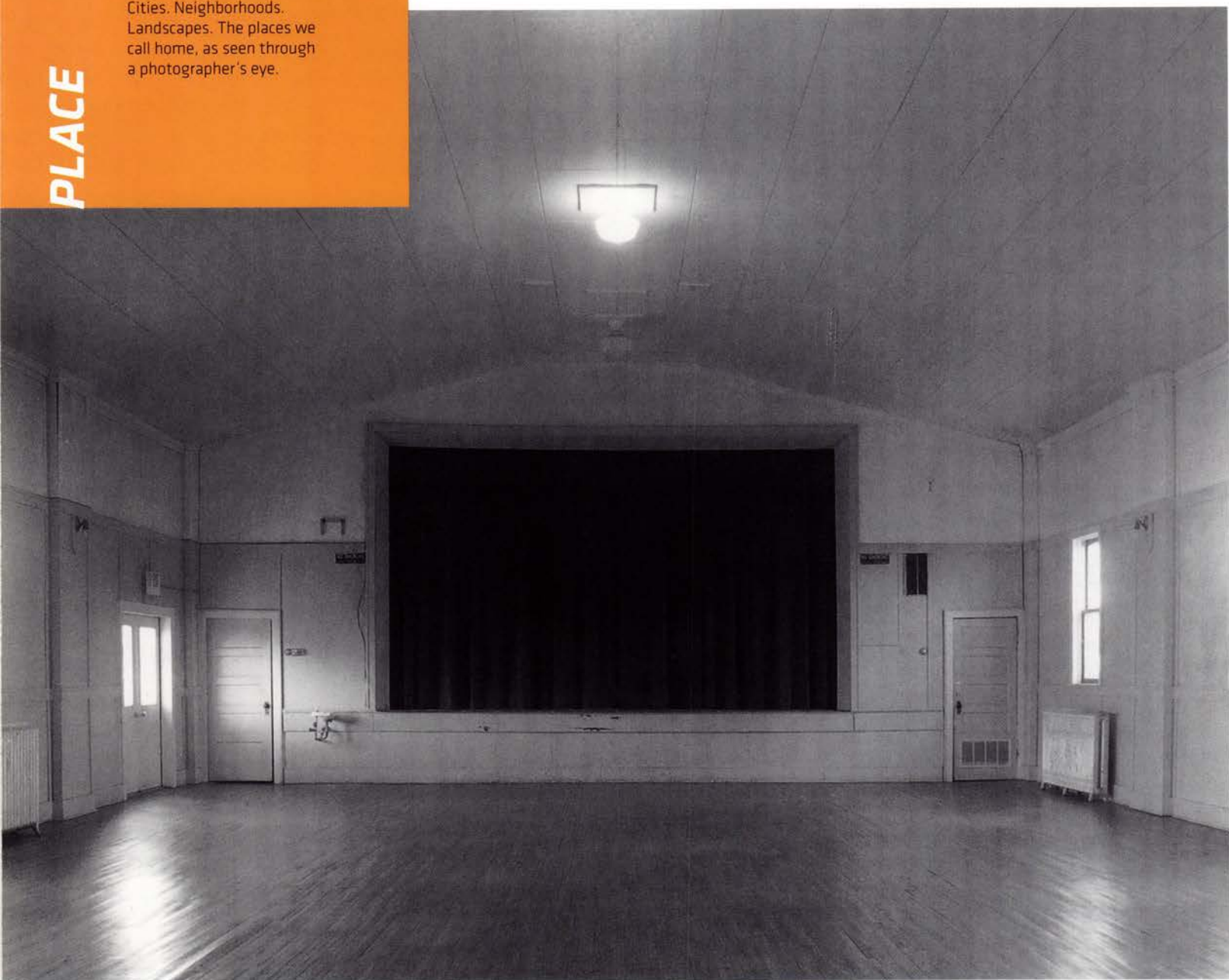
CORRECTION

In the Index of Firms by Building Type at the back of the May/June issue, the last nine firms listed under "Retail/Commercial" should have been listed under "Municipal/Civic Buildings." The nine firms are Kodet Architectural Group, Oertel Architects, Paulsen Architects, Perkins+Will, Rafferty Rafferty Tollefson Lindeke Architects, Rozeboom Miller Architects, Short Elliot Hendrickson, TSP, and Wold Architects and Engineers.

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INDEX

Cities. Neighborhoods.
Landscapes. The places we
call home, as seen through
a photographer's eye.



“Searching the ‘Finnish Triangle’ in northwestern Minnesota for old buildings to photograph this past October, I came across this village hall in the town of Sebeka. It seemed straight out of an earlier era, virtually unchanged by time. With autumn sunlight streaming in through the windows, I found it hard to imagine the raucous events this quiet space must have witnessed over the course of its history.”

—Photographer Mike Melman