

ARCHITECTURE MN

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MAKING A GETAWAY

Contemporary getaways in Minnesota and Wisconsin remind us of the many virtues of the simple life.

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SAVING THE UPPER POST

Fort Snelling stakeholders endeavor to set the stage for the revitalization of the long-neglected Upper Post.

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45 DEGREES NORTH

Captivating eco-friendly structures on a coastal Nova Scotia farm stir the imagination.

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Summer Destinations

*A new slant on
cabin living*

COVER: MADELINE ISLAND RETREAT, PAGE 22



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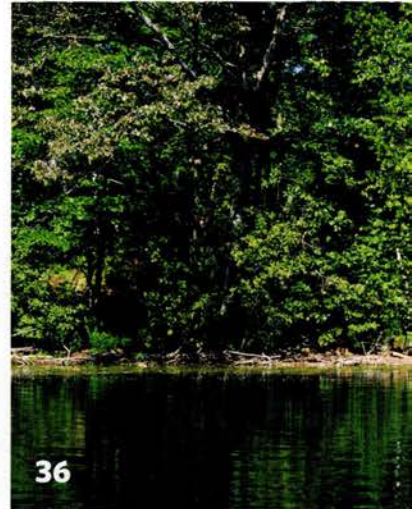
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SAVING THE
UPPER POST

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ON THE COVER

Madeline Island Retreat, Wisconsin

"On the short ferry ride over to Madeline Island, several dozen Amish teenagers scattered around the deck," recalls photographer **Don Wong**. "Clumping into groups and peering over the railings, they appeared to be on holiday. It occurred to me then that this might not be a typical assignment. Later, in that rural and remote setting, I found a polished gem."

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Introduction by Christopher Hudson

Well-designed spaces for rest and reflection, family and friends. Intimate views of natural surroundings. Reduced ecological footprints. The cabins highlighted in this issue have a lot to teach us about the essentials of the good life.

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Madeline Island Retreat
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By Linda Mack

The Un-Cabin: Weekend House
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By Thomas Fisher, Assoc. AIA

A Language All Its Own:
Swedish Village
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Modest Modern:
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A Step Up: Cable Lake
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Light Touch, Deep Impression:
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By Thomas Fisher, Assoc. AIA

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By Camille LeFevre

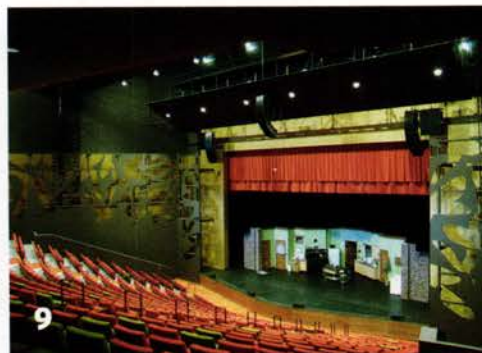
Is Fort Snelling's long-neglected Upper Post any closer to making a comeback? "The Upper Post's locational amenities may make the site attractive to any number of potential developers," writes Camille LeFevre. "But those buff-and red-brick buildings . . . present considerable challenges, and opportunities, to anyone with an overall vision for the site." That's because any adaptive reuse of the ailing structures hinges on the resolution of complex ownership and land-use-designation issues.



MAKING A
GETAWAY



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DON F. WONG

Whoever coined the adage "Good things come in small packages" must have been thinking about cabins.

EDITOR'S
NOTE

Many of the building projects we highlight in *Architecture Minnesota* are notable for their large size, the complexity of their program, and their bold or respectful response to their urban, suburban, or campus setting. Gleaming corporate headquarters, towering medical centers, bustling mixed-use residential—these multidimensional buildings reveal architects working at the height of their powers. But, I must say, it's been immensely enjoyable for those of us at the magazine to turn our attention to a modest building type: the weekend cabin. If there is an overarching theme to this issue, it is this: Good things do indeed come in small packages.

Cabins are written in our collective DNA here in Minnesota, and for that we should be thankful. They're an antidote to modern life with its 60-hour workweeks, hour-long commutes, and six-minute meals on the go. Cabins invite us to slow our pace, soak in the cool woods and the shimmering lake, and, most important, savor the company of family and friends. And the respite they offer doesn't end on the Sunday drive home; daydreams of the next escape help lower our blood pressure in the workaday world.

The list of virtues doesn't end there. How about sustainability? So much of what we deem eco-friendly design is fundamental to the intimate getaway. David Salmela's Roland

LIFE SIZE

Cabins (page 38), for example, take pains not to disturb the forest floor, with the significantly redesigned main cabin maintaining the original footprint and reusing many of the original materials. Albertsson Hansen Architecture's Cable Lake Guest Cabin (page 36), an inspired renovation of a tiny boathouse and sleeping room, is proof that a few hundred square feet of well-designed space is all that one or two people really need in a cabin. Both projects promote a scaling back of energy use and material needs, and show us that *life size* may be a little smaller than we think.

The endeavor to build a small shelter in the woods often yields adventuresome design as well, in part because owners want out-of-the-ordinary visual connections to the surrounding landscape. That was certainly the case with Julie Snow's own arrestingly minimalist Weekend House (page 28) on the North Shore of Lake Superior and SALA Architects cofounder Dale Mulfinger's inventive Madeline Island Retreat (page 22), which the owners enthusiastically refer to as a "glass tent." But why stop at transparency when you can opt for open-air? Ghost (page 17), an annual midsummer design/build event in Nova

Scotia, ups the ante by producing a sanctuary of cabin-sized structures designed and constructed to interpret the maritime landscape rather than keep out the wind and rain. (Some of the structures were later finished to house participants during their two-week stay.)

Best of all, architect-designed cabins can be affordable. Swan+Simmons Architecture's contemporary Swan Fish Camp (page 34), for example, boasts the comfort and finish of a luxury home at only \$150 per square foot. A less sophisticated (though no less inspired) shelter would obviously be even more affordable. If you're a fresh-air enthusiast who's always wanted to work with an architect, a small cabin project—whether it's a new cabin or a renovation—might just be the place to start. Owners of architect-designed getaways will tell you it's a path worth exploring, with many pleasing discoveries along the way. And that the view from the trail's end simply can't be beat.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

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Check out Threshold for weekly built-environment news and opinions, informal project features, and tie-ins with *Architecture Minnesota* content, including podcasts of the Why It Works department. For our feature on the preservation challenges facing the Upper Post at Fort Snelling (page 42), we asked Miller Dunwiddie Architecture's Chuck Liddy, AIA, who has intimate knowledge of the Upper Post conditions, to share his thoughts on the range of possible new uses for the buildings and the site—and whether significant new construction might be part of the equation. Join the discussion by adding your comments!

Post It culls several recent entries from AIA Minnesota's Threshold blog, at aia-mn.blogspot.com.

POST IT

Great Debates | WHAT HAPPENED TO HERZOG? Posted by John Dwyer, AIA

(L) JOHN DWYER, AIA
(R) DON F. WONG



Two weeks ago, I had the chance to run around the Tate Modern in London and gasp at all of the brilliantly elegant details that seemed to fill every corner. Even a back utility stair (shown here) has a clean resolution to the continuous handrail, which also incorporates the stair's lighting. It's beautiful in its simplicity of form and purity of function.

On the ground floor were the plans for its expansion, a confused sculpture of completely inefficient forms. And I couldn't help but wonder what happened. How did Herzog & de Meuron go from the Tate, a monument to simple forms, innovative skins, and elegant functionality, to the Walker and the Tate addition—the latter a mix of confused and unnecessarily complicated sculptures with a circulation system right out of an M.C. Escher drawing? Is this the natural evolution of a small, rigorous studio into a large international firm?

In Plain Sight | TCAAP Posted by Brandon Stengel, Assoc. AIA

(L) BRANDON STENGEL, ASSOC. AIA
(R) MARIE PARISH, ASSOC. AIA



It's only fitting that the "nature overlook" at the edge of the now-abandoned Twin Cities Army Ammunition Plant (TCAAP) would have all the subtleties that come with federally owned land. Barbed-wire fence? Check. Twelve-foot-wide asphalt "wilderness trail"? Check. Propaganda-laced signage? You bet.

However, as the proverbial wheels of government inch forward, an impressive era of reuse awaits these 2,400 acres. Plans are shaping up to finally return this rolling, wild, unkempt swath of Arden Hills to public use with bike trails, ski areas, and habitat restoration.

Now Open | BURNSVILLE PERFORMING ARTS CENTER Posted by Brandon Stengel, Assoc. AIA

BURNSVILLE PERFORMING ARTS CENTER



As the centerpiece of the controversial \$150 million Heart of the City redevelopment, the Burnsville Performing Arts Center sits amid an ongoing battle that seems to pit urban against suburban, foresight against short-term concerns, and—perhaps most infuriating—art against economy. Elegantly designed by Ankeny Kell Architects, the 1,000-seat BPAC has, so far, only attracted attention because of its \$20 million price tag and the politics behind its approval.

Is it fair to cry foul when a showy (and color-changing) cultural destination opens its doors in such a bitter economic climate? The planning process, after all, began three years ago. Can we predict BPAC's viability before the paint has been given a chance to dry? Will its design affect either of those questions?



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Head south to Red Wing for an enchanting excursion to one of Minnesota's best-known historical getaways **PICTURE THE PAST**

Culture enthusiasts and historians alike revel in the offerings of Red Wing, Minnesota, named one of the Top Historic Destinations in the World by National Geographic's *Traveler* magazine, as well as one of the Dozen Distinctive Destinations 2008 by the National Trust for Historic Preservation. Featuring such architecturally significant structures as the historic Red Wing Depot, designed by railroad company architect J.M. Netterstrom; the Blodgett Memorial Gateway at Oakwood Cemetery, designed by Minnesota architect Clarence Johnston; the handsomely restored Sheldon Theatre, originally built in 1904; and the 1875 Italianate St. James Hotel, designed by the Minneapolis firm of E.P. Bassford, this southeastern Minnesota jewel, located just one hour from the Twin Cities, is definitely worth the drive. —Ann Kohler

CHAP ACHEN



Concerts in the Park

www.redwingartsassociation.org/concerts.htm

Dubbed Red Wing's "Community Living Room," Central Park hosts an array of summer concerts in a serene setting every Wednesday at 7 P.M. during the month of July. These free concerts, showcasing big band, country, folk, blues, and brass band music, draw crowds from all around to a site that was once home to the original Hamline University building. Previously housing just two small structures—a south balustrade wall and a north bandstand—the park now features a new band shell, a gracious gift from the Jones Family Foundation, to be dedicated on July 4—just in time for the city's annual Independence Day celebration.

PRAIRIE ISLAND
INDIAN COMMUNITY



Wacipi Celebration

www.prairieisland.org

Hosted by the Prairie Island Indian Community, Red Wing's annual Wacipi Celebration Powwow is a must-attend for visitors looking to delve into the community's cultural heritage. Organized to celebrate life and family, as well as to honor dignitaries, royalty, and the Mdewakanton culture, this sacred gathering, held July 10–12 this year, features dancers, drummers, traditional regalia, authentic Native American foods, handcrafted jewelry, tools, artwork, and more.

CHAP ACHEN



Red Wing Arts Association Garden Tour

www.redwingartsassociation.org/garden_tour.htm

To see what makes Red Wing such a special place to live or visit, take a self-guided walk through the themed gardens of extraordinary Queen Anne, Classical Revival, and Prairie Style homes, on the Red Wing Arts Association Garden Tour, held this year on July 12. Local master gardeners will be on hand at each site to answer any plant-specific questions, while live music will allow visitors to get lost in the moment.

REPUBLICAN EAGLE



River City Days

www.rivercitydays.org

No event showcases the true spirit of this thriving river-bluff town better than River City Days, Red Wing's annual community festival. The three-day celebration, taking place this year from July 31 to August 2, includes activities ranging from the ever-popular Taste of Red Wing to a Venetian Boat Parade. Before heading home, be sure to pick up a one-of-a-kind Red Wing treasure at the city's regionally renowned arts and craft show.

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

CULTURE
CRAWL

RAVE REVIEW

Now in its sixth year, the RAVE (Residential Architects Vision and Excellence) Awards, organized by AIA Minnesota and Mpls.St.Paul magazine, recognize excellence in residential design and raise awareness of the benefits of working with an architect. This year's winners, which include Swan Fish Camp (page 34), will be recognized at a public event on June 25 at Hotel Ivy in Minneapolis. For more information, and to register online, visit www.aia-mn.org/rave.

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The Regis Center for Art building establishes a new entrance to the West Bank Arts Quarter at the University of Minnesota in Minneapolis. Durable clay brick was an obvious choice for this university facility conceived to provide multiple centuries of service. The tectonic use of brick by MS&R in a skewed brick corbel with attendant details at windows and corners helps celebrate brick as a unique, plastic material when sculpturally detailed. The architect has also designed the brick surface for mounting works of art on a regular grid of structurally imbedded toggles to allow attaching or anchoring exterior works or graphic signs. The brick surfaces were especially conducive to provide that support and to be durable and readily cleanable surfaces against which temporary works could rest.

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CABINOLOGY

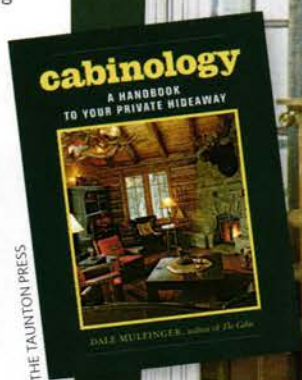
By Dale Mulfinger, Taunton Press, 2008

If, like any Minnesotan with chainsaw lubricant coursing through his veins, you've harbored a dream of having your own north-woods cabin on the shores of an undiscovered lake, communing with red-eyed loons over morning coffee while listening to the wind whistle through the pines; and if you later decided to set the fantasy aside because of firsthand experience with septic-tank pumping, dock maintenance, window-screen repair, and gravel driveway regrading, I warn you: Do not read *Cabinology*!

Authored by architect Dale Mulfinger, FAIA, Minnesota's master of the woodsy vernacular, the tiny tome should come with an FDA label alerting readers to its highly addictive nature. Give Mulfinger half an hour, and he'll lull you with his easy-breezy, avuncular prose into believing that a cabin is not just a nifty weekend getaway but a spiritual necessity.

Like that moon-eyed puppy at the pound who stole your heart and got chauffeured to the pet store to pick out a new collar when you were "only looking," *Cabinology* can turn even the firmest cabin skeptic into a flannel-wearing, knotty-pined believer. And the best part? You can savor all of the joys of cabin ownership by proxy, in the safety of your own home.

But set aside enough time to really get into the zone. You'll find yourself transfixed by a photo of an ordinary porch railing, its white paint flaking. You'll wonder at the simplicity of cabin construction, explained in plainspoken



and bite-sized paragraphs. You'll even find yourself drawn to the rustic notion of a rickety little outhouse perched over a hole in the ground. "Why, I could dig that hole in a weekend!" you'll exclaim out loud to your partner/spouse/dog.

Mulfinger scraps the linear step-by-step format found in other Taunton Press offerings to create a book that is all rumination. Accordingly, each spread is arranged as a patchwork of photos, sketches, personal recollections, inspirational words from the likes of Whitman and Yeats, and snappy, instructional sidebar commentary that, in the following example, borders on the Norman Rockwell-esque: "While sitting on your deck, you'll want the best view possible to the lake below, especially when your kids or grandkids are playing on the beach."

The book's six chapters (and topics) each move from general concept to intimate detail. Each nugget of insight or information and each Cabin Story (penned by one of many guest contributors) is discrete and whole and can be digested and enjoyed without prologue or summary conclusions. Mulfinger crafted *Cabinology* to subvert the task-driven or otherwise methodical way we read operating manuals and Russian novels. Like a day at the lake, the book encourages spontaneity and rambling. It doesn't strive to make you a better person—just, for a moment here and there, a happier one.

—Phillip Glenn Koski, AIA



One of Dale Mulfinger's recent projects, Madeline Island Retreat, is highlighted on page 22.



If you plan to air-condition your furnace and requires additional air ducts that cuts down (Think about air-conditioning with quiet easier on the using air-cool distribute the radiators, w combination tubing, by other than when not in Of course, baseboard mats as well 1,300-sq.-ft sand 8 in. along with age units, off-peak el of that the costs and



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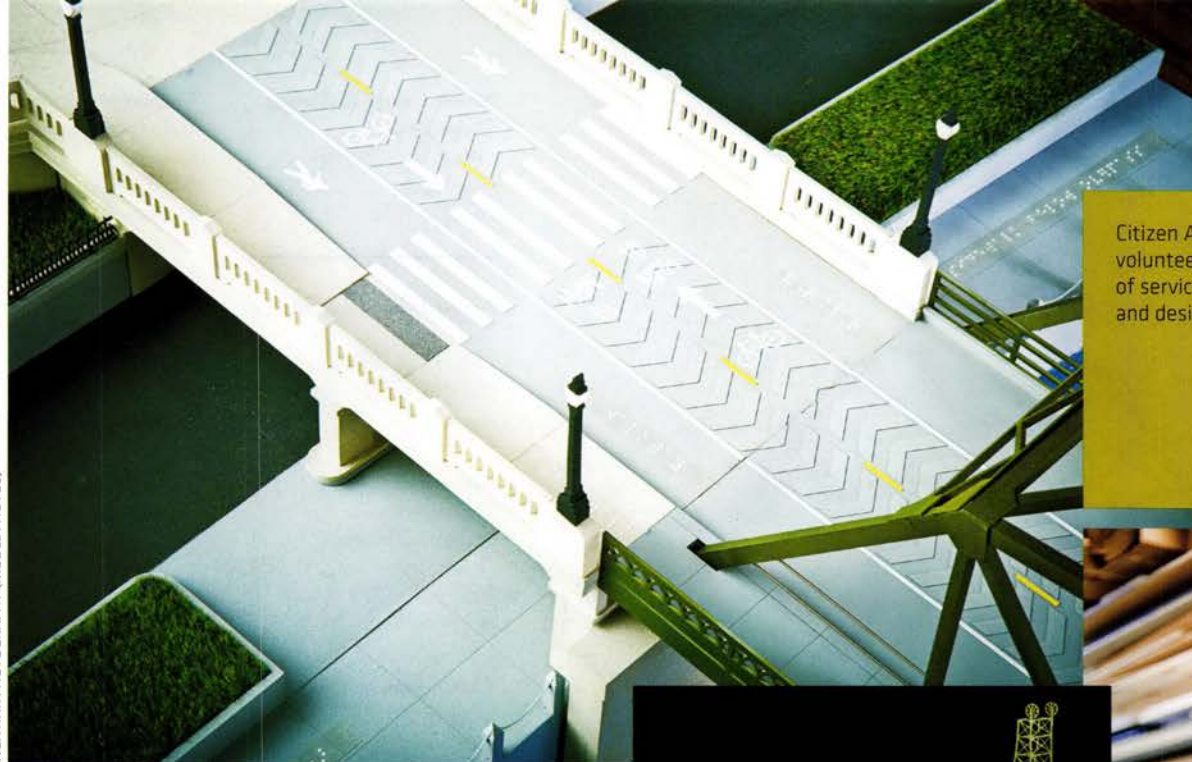


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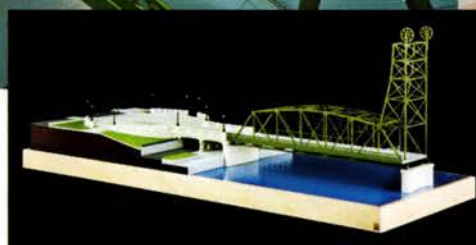
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Feyereisen Studios' roughly six-foot-long model of the Stillwater Lift Bridge conversion features textural surfaces that indicate direction of travel and lampposts that snap back into place when knocked over.



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BRANDON STENGEL, ASSOC. AIA

Bridging the Gap

A Minneapolis model-making studio builds a bridge that people with low or no vision can grasp

Feyereisen Studios, along with blind consultants Jo Taliaferro and Ken Rodgers, reconsidered each part of the model from the perspective of those with limited or no vision—and thus turned their task into an exercise for the greater good. “The fee was absolutely fixed,” says Feyereisen, “but we ended up spending three times as many hours as we had originally planned, because we realized there were unexpected elements that we had to include to make the model serve its purpose.”

At the outset, the decision was made to double the original scale, yielding a miniature environment about six feet in length. “Unless

people could actually get their hands inside of it, there really wasn’t a point,” says Feyereisen, adding, “we also took extra care to detail the gusset plates on the bridge because we’ve all heard so much about them in the news. We wanted to make them accessible to those with limited vision.” Other unique features include break-away lampposts that right themselves with magnets, textured surfaces that indicate direction of travel, Braille annotations, large-print text, and a “texture key legend” that identifies the tactile materials.

While some citizens have objected to the costs of modeling proposals in this way, Mary Elizabeth Jackson, pedestrian and bicycle planner with the MnDOT Office of Transit, which commissioned the project, sees the underlying value: “The model has raised awareness of the need to put project information in an accessible format because we, as citizens and taxpayers, all deserve to know what our public projects are about.”

—Brandon Stengel, Assoc. AIA

Since it opened its doors in 1991, model-making firm Feyereisen Studios has bucked the trend of fly-through animations, crystalline renderings, and other gorgeous 2-D visuals that architects often produce. Instead, the firm built its reputation on delicate and detailed models that reside in protective glass cases—that is, until the Minnesota Department of Transportation (MnDOT) asked Bob Feyereisen, Assoc. AIA, to build a model that would also serve the blind and people with low vision. That model, of a proposed conversion of the Stillwater Lift Bridge to a pedestrian and bicycle crossing by SEH, Inc., marked the first time that Feyereisen was asked to create a model for an audience who would never see it—except with their hands.

“There has been a great effort made, especially on public projects, to incorporate principles of Universal Design [design that is accessible to all, regardless of ability or disability] into the planning phase,” says Feyereisen. This is a welcome trend, because, for the 21 million U.S. citizens with significant vision loss (more than a million of whom are legally blind), no amount of digital or glossy rendering will include them in the design process.

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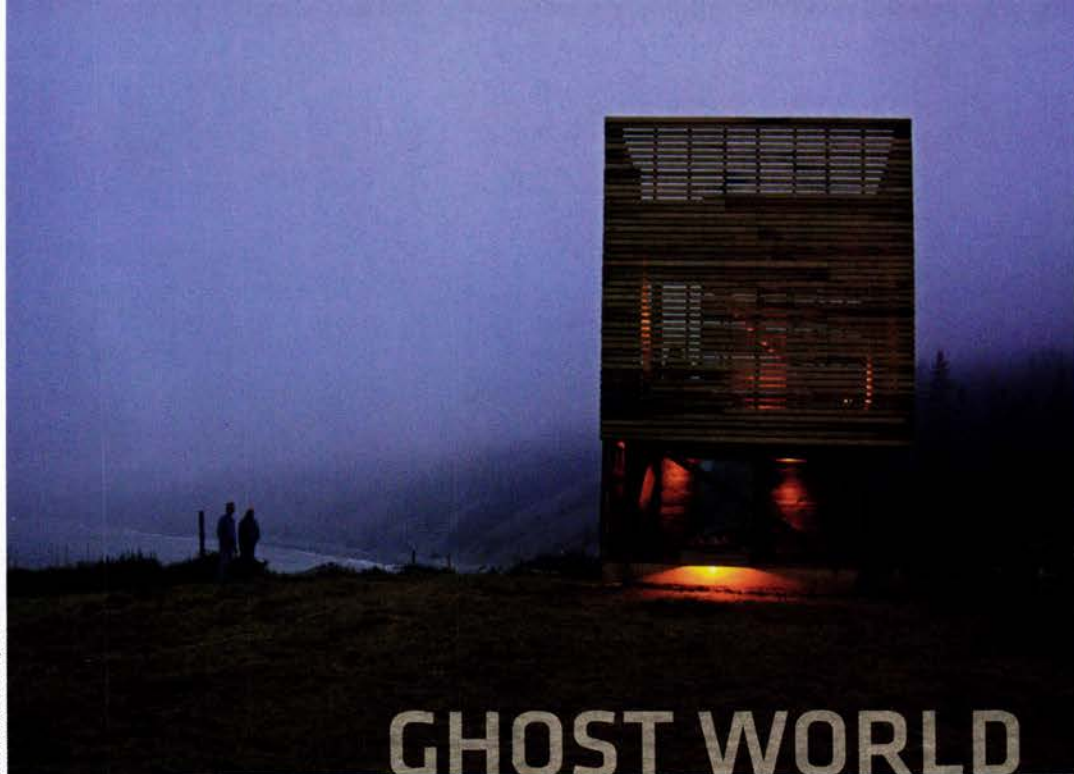
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763-784-3062
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Stock Building Supply
915 Yankee Doodle Rd.
Eagan
651-454-4985
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In 45 Degrees North, we go looking for design inspiration in places around the world that lie, like the Twin Cities, on the 45th parallel north. Our discovery? When it comes to architecture, we have more latitude than we think.

For more information on Ghost, visit www.mlsarchitects.ca/ghost.



An annual design/build event in Nova Scotia produces a coastland of provocative eco-friendly structures that stir up questions about the meaning of shelter

For more than a decade, celebrated architect Brian MacKay-Lyons has been leading an annual two-week design/build internship for architects, professors, and students at his seaside estate near Halifax, Nova Scotia. The program, described by MacKay-Lyons as "a crash course in material culture," started as a month-long "free lab" for architecture students at the Technical University of Nova Scotia. What evolved is an old school, master-apprentice, primitive craftsman event called Ghost that yields a coastal landscape of arresting wood structures.

The curious name actually fits the lab well: A few of the structures are built on the remnant foundations of centuries-old dwellings, all embrace the framing and ship-building traditions of the region, and all appear otherworldly when lit from within at night. While all of the projects are essentially open-air follies with a simple structure, a closer look reveals complexity and paradox. Ghost 6, for example, erected two towers (one of which is shown above) with multiple levels and no stairs. Participant Bryan Anderson, AIA, of SALA Architects in Minneapolis says the project had no concern for building envelope or even program; the idea was simply "to build lanterns of wood and nails that could easily be returned to just that."

Ghost 10 is a guesthouse that overlooks the ocean but shields the view from within. Why? "The fishermen traditionally have no windows that face the ocean, because that's where you go to die," explains team member Jon Boelkins, Assoc. AIA, of Marlon Blackwell Architect. He adds: "Ghost is a reductive process with minimal materials and minimal tools. It's about the minimum you can do to make a mark on the landscape. We were given a foundation and determined a program: a courtyard house with a central lantern. Then we got it to the point where the architecture was present, and we stopped. After that, it could be finished or not." (Some of the Ghost structures have been finished to function as apartments and studios for lab participants.)

But perhaps the best encapsulation of Ghost comes from Thomas Fisher, Assoc. AIA, dean of the University of Minnesota College of Design and Ghost 6 participant. In *Ghost: Building an Architectural Vision* (2008), Fisher writes, "Both abstractly modern and culturally rooted, [Ghost] architecture undermines the apparent opposition between the two, and highlights their often overlooked commonality: the desire to live lightly on the land, to see change as an inevitable part of life, and to view freedom arising from a reduction of one's material possessions. Of all the lessons learned on the Ghost projects, those might be the most profound."

—John Dwyer, AIA



Ghost 6 (top and middle) and Ghost 9 (bottom) are time-less marks on the coastal landscape. That's Minnesota's own Thomas Fisher, Assoc. AIA, high in the air on the left side of the scaffolding.

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Glensheen, Duluth

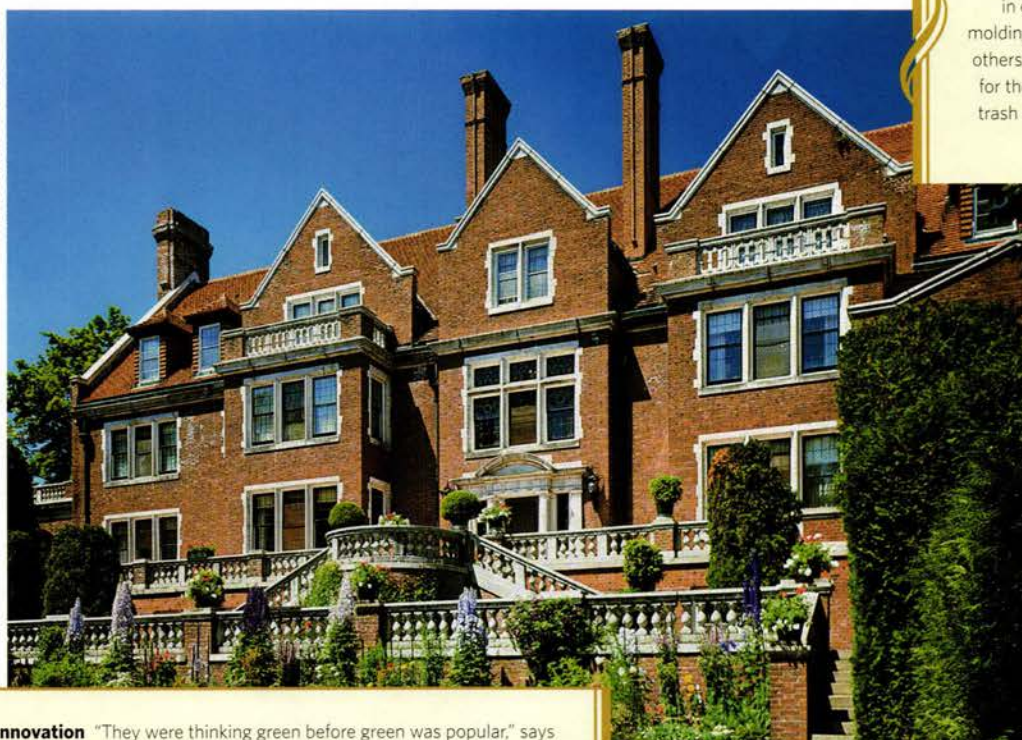
Glensheen, a remarkably preserved Jacobean Revival mansion set on wooded grounds on the shore of Lake Superior, is the closest thing to a grand European estate you'll find in the Upper Midwest. It's home to parterre gardens, a carriage house, constructed creeks, and a pier that reaches out into the greatest lake.

Although built relatively recently, as castles go, the 1908 family home of the Congdons is a study in architectural history. It was opened to the public in 1979 (it's managed by the University of Minnesota–Duluth) and today attracts visitors from all over the world. Why do they come? What makes Glensheen such an engaging example of good design? —Adam Regn Arvidson

Ever wonder what makes a great space great? In *Why It Works*, we demystify the design ideas behind well-loved locations.

WHY IT WORKS

PHOTOS COURTESY OF GLENSHEEN



Innovation "They were thinking green before green was popular," says Lamkin. About 70 years before it was popular. The family grew much of its food on site and contracted with local farms for the rest. The closets are open at the top to allow for natural cross-ventilation through the house. There was even an electric car for short visits to town and nearby beaches. But these innovations weren't just environmentally friendly—they were about efficiency and comfort. The house has a central vacuum system, recessed lighting, a two-story garage with a counterweighted vehicle elevator, and a master-bath full-body shower with 16 heads and a thermostat. These new ideas pushed the envelope then and encourage designers and homeowners to do the same today.

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



Planning and Patience The Congdons hired the best: Minnesota architect Clarence H. Johnston Sr., landscape architect and Frederick Law Olmsted disciple Charles Leavitt, and the William A. French Company of St. Paul, which custom-designed the interior of each room for its occupant. They also took their time—seven years—planning and building the home. Says Duluth Preservation Alliance officer Dennis Lamkin: "I have always been impressed with the amount of planning that went into the construction of the estate in order to make it work properly."

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THE ESSENTIALS FOR MAKING A GETAWAY TO THE SIMPLE LIFE

BY CHRISTOPHER HUDSON

If only we approached residential life the way we do cabin life. Our cabins and cottages celebrate the essentials of the good life: blissful solitude, and the gathering of family and friends for a whole host of fun, stress-relieving outdoor activities. And because cabins are typically compact structures with low energy needs, they offer a design freedom that can yield breathtaking results, as the projects in the following pages illustrate. But perhaps their leading virtue is the way they raise our awareness of our natural surroundings and inspire us to live lightly on the land. Salmela Architect's Roland Cabins (page 38), for example, are designed to be "sufficient for the kind of modest living that we will all need to embrace if we are ever to reduce our ecological footprint," writes Thomas Fisher. The owners of the SALA Architects-designed Madeline Island Retreat (page 22) took this notion to heart, turning their glassy getaway into a year-round home after coming to the realization that they could live with far fewer things than they thought they could. We should all make such a getaway—to the simple life.



REDUCED ENERGY USE



FRESH AIR



PLACES TO REFLECT



SERENE SETTINGS



RECYCLED MATERIALS



OPENNESS



FAMILY & FRIENDS



GATHERING SPOTS



PATHS TO EXPLORE



LAKE VIEWS



OUTDOOR ACTIVITIES



COMMUNITY



HERITAGE



SMALL FOOTPRINT



NATURAL LIGHT

haute nature

By Linda Mack





A two-story blue box is cantilevered from the thick wall that ties it to the main house, a glass pavilion topped by an upturned roof.



A MADELINE ISLAND RETREAT BY DALE MULFINGER, FAIA, PUTS A NEW SLANT ON LAKEFRONT LIVING



Does a retreat on Lake Superior's Madeline Island have to look woody? Not a bit, if the getaway SALA Architects designed for Michael Childers and Glenn Carlson is any indication. A long road winding through the woods reveals an unusual composition: an upturned roof and a two-story blue box tied together by a bronze-paneled wall. Walk through the opening in the wall and you're in a different world—a glass pavilion wrapped in nature.

When Childers and SALA founder Dale Mulfinger, FAIA, met to discuss the project, "we talked about the idea of transformation," recalls Childers as he sits in his open living room. "We had lived in California and loved the Spanish courtyard idea. It's unexpected, but it's fun."

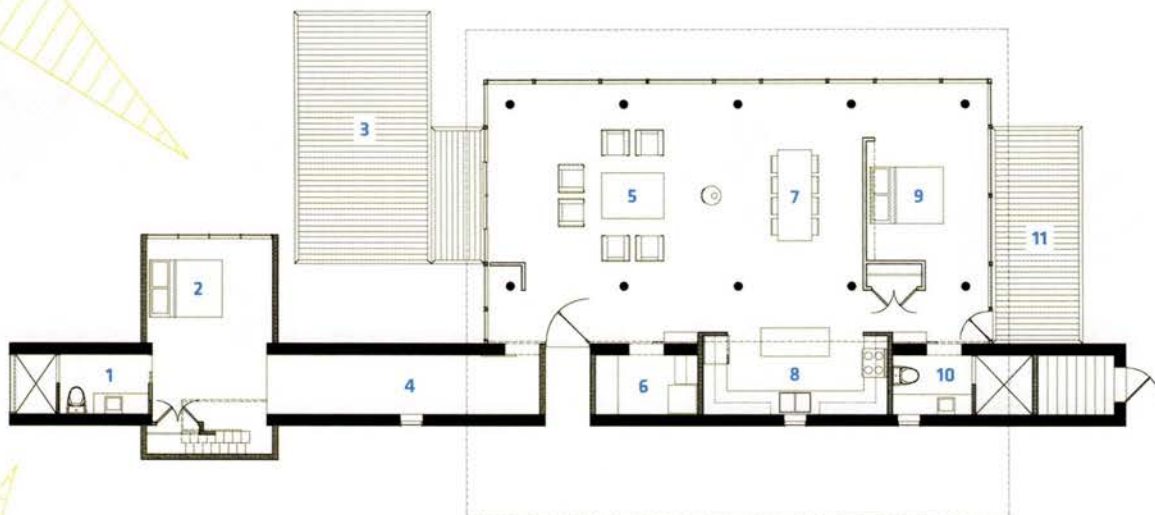
Despite the architectural high jinks, the plan is simplicity itself. The classically proportioned pavilion holds the main living spaces: an open living/dining space centered on a freestanding wood-burning stove, and, behind a partial wall, the main bedroom, which is simply a bed with floor-to-ceiling glass on two sides. Ten slender white columns order the space.



THE SOUTH-FACING DOCK PROVIDES A PLACE FOR LAKESIDE IMMERSION, JUST AS THE CABIN OPENS TO ITS WOODY SETTING.



DALE MULLFINGER, FAIA



- | | | |
|-------------|--------------------|-------------|
| 1. Bath | 5. Gathering | 9. Sleeping |
| 2. Sleeping | 6. Laundry/Utility | 10. Bath |
| 3. Deck | 7. Dining | 11. Deck |
| 4. Gallery | 8. Kitchen | |



SUNLIGHT AND AIR FLOOD THE MASTER BEDROOM.



The open bedroom may be just behind the wall to the left, but it isn't visible from the kitchen/entertaining area (below). The office/guest room/movie room (opposite, top) on the upper floor of the blue box is a treetop getaway.



Floor-to-ceiling glass walls create a pleasing rhythm of openness and definition.

Tucked into the thick, sheltering wall are bathrooms, closets, bookshelves, and a 16-foot-long kitchen sheathed in white pine (one woodsy nod to the cabin feel—along with some half-walls that anchor the space). Just left of the front door, you step behind the wall and walk through a dramatically lit gallery to reach the blue box. The box, cantilevered from the wall, holds a guest room on the main floor and an office/TV room up narrow skip-step monk's stairs. The treetop space is a getaway within a getaway—a perfect spot for popcorn and a movie, an extra guest, or a project that demands concentration.

Decks expand the 2,000 square feet outdoors. A large one off the living room works for entertaining, a smaller one off the master bedroom for reading or sunning. The outdoor shower—a favorite amenity—is just around the corner.

Outside, a generous yard overlooking the lake is punctuated with a fire pit and 22 rocks representing the 22 Apostle Islands. (Madeline is the only inhabited one.) An overlook leads to a long stairway down to a dock set dramatically among red rocks. "It's my place for morning coffee," says Childers.



"I never get tired of looking outside.
It's like living in a glass tent."

—Homeowner Michael Childers



BOTH THE OUTDOOR DECKS AND THE OPEN, GLASS-WALLED LIVING ROOM ARE BEAUTIFULLY PROPORTIONED TO WORK FOR ONE OR TWO PEOPLE OR A LARGE GATHERING.





DALE MULFINGER, FAIA



Compact skip-step stairs (left) lead to the upper floor of the blue box. The thick wall serves as a gallery/passageway (above) from the living areas to the blue box—a retreat within a retreat.

MADLINE ISLAND RETREAT

Location:

Madeline Island, Wisconsin

Clients:

Michael Childers and Glenn Carlson

Architect:

SALA Architects, Inc.
www.salaarc.com

Principal-in-charge:

Dale Mulfinger, FAIA

Associate architect:

Dan Wallace, AIA

General contractor:

North Woods Construction of La Pointe Inc.

Size:

2,000 finished square feet

Completion date:

Fall 2006

Photographer:

Don F. Wong

Associate architect Dan Wallace, AIA, detailed the floor-to-ceiling glass walls to create a pleasing rhythm of openness and definition. Clerestories over the kitchen introduce north light. With the house situated exactly east-west, sunlight floods deep into the living room in winter but is shielded by the roof overhang in summer. In-floor heating and black concrete flooring maximize comfort.

When the house was finished in 2006, it served as a second home. Now Childers and Carlson are living there year-round. (Their discovery: You don't need as much stuff as you think you do.) They find their place compact but flexible: The 22-by-34-foot living room works for a fundraising party or one or two people reading. The dining area defined by the back of the partial bedroom wall makes a great setting for a dinner party or buffet table. A steel table in the kitchen doubles as work island and serving table. The blue box provides privacy for guests or work. And the gallery artfully displays Childers' floral portraits.

Best of all is nature's variety. "It changes all the time, every day—the light, the colors," says Childers. "I never get tired of looking outside. It's like living in a glass tent." Adds Mulfinger: "It began with nature, as the original concept was first sketched at the site in the snow. And we built that concept." **AMN**



THE UN-CABIN

BY THOMAS FISHER, ASSOC. AIA



In the design of her own North Shore retreat, architect Julie Snow strips away every extraneous detail until only breathtaking panoramic views remain



THE VASTNESS OF THE LAKE AND SKY PROVIDE AN EVER-CHANGING VIEW. THE SPARE INTERIORS OFFER A PLACE TO CLEAR THE MIND AND REFLECT.



Cabin culture in Minnesota has a long history of clutter, clunky furniture, and kitschy décor. In that context, the North Shore weekend house that architect Julie Snow, FAIA, and mechanical engineer Jack Snow have designed for themselves, family, and friends stands out as everything that cabin culture is not. Spare, elegant, and refined, it is completely uncluttered—an “un-cabin.”

Julie Snow calls it “minimalist” and “maximalist” at the same time. “The simplified life of modern architecture allows you to also have more complexity,” she says, “to have a more complex relationship with nature, with what you are doing, with what you love.” By reducing this house to a few essential elements, she accentuates the beauty of the lake and the surrounding woods. “We wanted it to be like camping, with a dishwasher,” she says with a laugh.

The design of the dwelling certainly delivers on that goal. When approached from the driveway, the long, flat-roofed cabin looks like three-dimensional Morse code: a black dash and dot that dart across the blue horizon of Lake Superior and punctuate the vertical trunks of the surrounding trees with telegraphic precision.

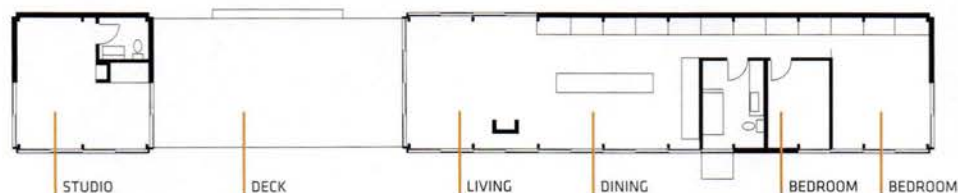
The black Skatelite cladding and minimal exterior detailing reinforce the impression that the light, post-and-beam structure is floating in the landscape. “From some perspectives,” says Snow, “it looks like the black monolith in *2001: A Space Odyssey*,” with the exterior walls and glass doors standing outside the structural frame, supported by steel angles. That one move enhances the house’s uncanny quality, as if the floor and roof had almost no thickness.



For all of its mystery, though, the cabin is also “hyper-rational,” says Snow. The 16-foot-wide structure has 8-foot bays, with a 64-foot-long main house, a 32-foot-long deck, and a 16-foot-square studio. The rational nature of the cabin occurred not only in its design but also in its construction by contractor Brad Holmes. “He was amazing,” says Snow. “He thought through the house so completely, and yet he would patiently wait for me to come around to seeing why we had to build it his way.”

Inside, the 1,000-square-foot main house seems surprisingly large, thanks to an open plan, white finishes, and floor-to-ceiling glass walls. Two bedrooms and a bathroom occupy one end of the house, with an open living/dining/kitchen space at the other. Two-foot-deep cabinets run along the north wall, containing the usual clutter of a cabin: closets, a shop, washer and dryer, even the refrigerator. “It’s very stealthy,” says Snow.

>> continued on page 54



The floor-to-ceiling glass walls provide expansive views of the lake (top) and contribute to the openness of the minimally detailed interior (above). The lightweight structure seems to float above the sloping site (opposite and above left).

WEEKEND HOUSE

Location:
Lake Superior's North Shore,
Minnesota

Client:
Julie Snow, FAIA,
and Jack Snow

Architect:
Julie Snow Architects, Inc.
www.juliesnowarchitects.com

Principal-in-charge:
Julie Snow, FAIA

Project lead designer:
Julie Snow, FAIA

Contractor:
Brad Holmes,
Rod & Sons Carpentry

Size:
1,280 square feet

Completion date:
March 2008

Photographer:
Peter Bastianelli-Kerze

A Language All Its Own

PÅ VÅRT EGET SPRÅK

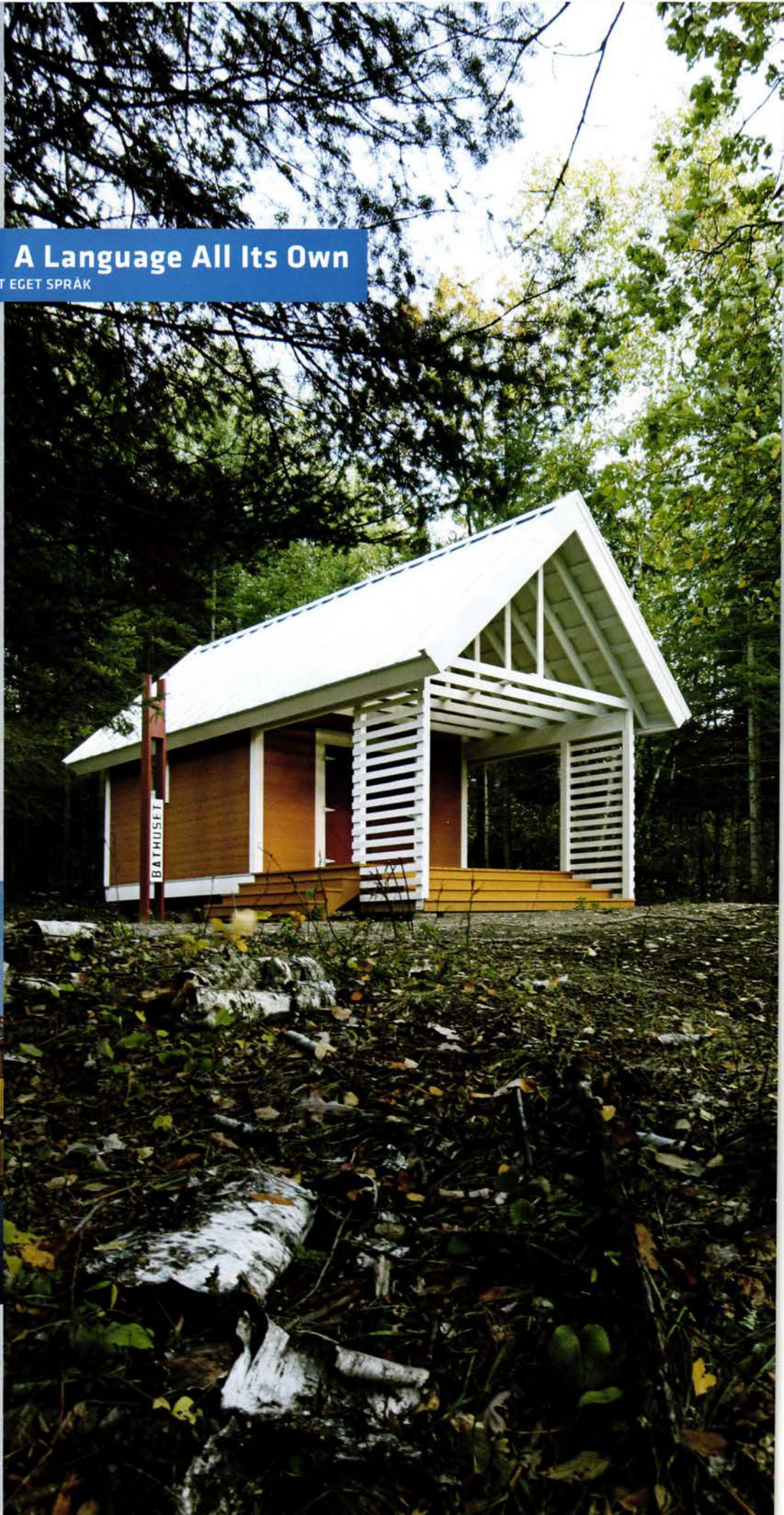


WITH ITS WELCOMING PORCH AND STEPS, THE BOATHOUSE (RIGHT AND OPPOSITE, RIGHT) AT THE SWEDISH LANGUAGE VILLAGE DOUBLES AS A CLASSROOM AND A STAGE FOR OUTDOOR PRESENTATIONS. ANOTHER COMMUNITY SPACE IS THE AREA BETWEEN THE WEAVING STUDIO AND DORMITORY (OPPOSITE, LEFT).

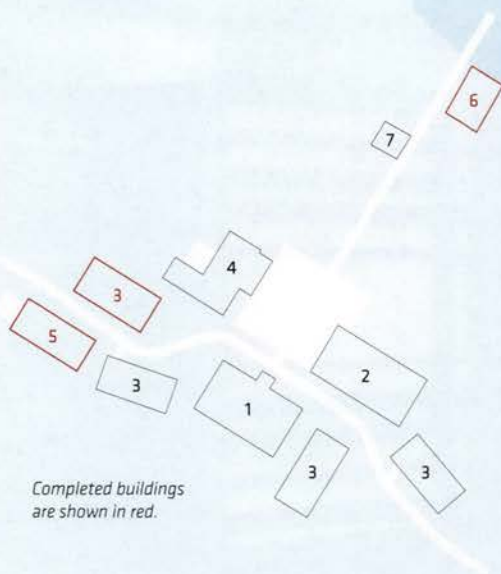
The colors and forms of a Swedish fishing village (below) inspired Kerrik Wessel's design, but he developed a contemporary take on the vernacular.



KARIN LINDSTROM



Turtle River Lake



Completed buildings
are shown in red.

The newest Concordia Language Village CONCORDIA LANGUAGE VILLAGES weaves Swedish design and culture SENASTE SPRÅKBY VÄVER IHOP SVENSK DESIGN OCH KULTUR into a wooded lakeside setting I ETT VACKERT SKOGSOMRÅDE VID SJÖN

It's not every day that an architect gets to design a village. But that's the opportunity that landed on the drafting table of St. Paul architect Kerrik Wessel, AIA, in 2004. Concordia Language Villages, the nation's premier language school, wanted to add a Swedish village to its 800-acre facility near Bemidji, Minnesota, and the Swedish-American Wessel, whose father and grandfather were also architects, was recommended.

The language villages, a 50-year-old program of Concordia College in Moorhead, Minnesota, offer a cornucopia of architectural design along with their 15 languages. In keeping with the school's philosophy of teaching through cultural immersion, each of the 10 villages has been designed as authentically as possible. The Spanish-language village, for example, features white stucco buildings with red-tiled roofs and sienna-colored trim. The mansard-roofed centerpiece of the French village is modeled on a castle north of Paris. Salolampi, the Finnish village, focuses on a charming red-frame hall inspired by a 19th-century railroad station and designed by Architectural Resources of Hibbing.

But Wessel's design for Sjölundén, the Swedish village, takes a step forward by combining a respectful nod to the past with a contemporary bent. The master plan was completed in 2005. The first buildings in the village—a weaving studio and a boathouse—opened in 2007, and the first cabin, or *stuga*, was christened in 2008.

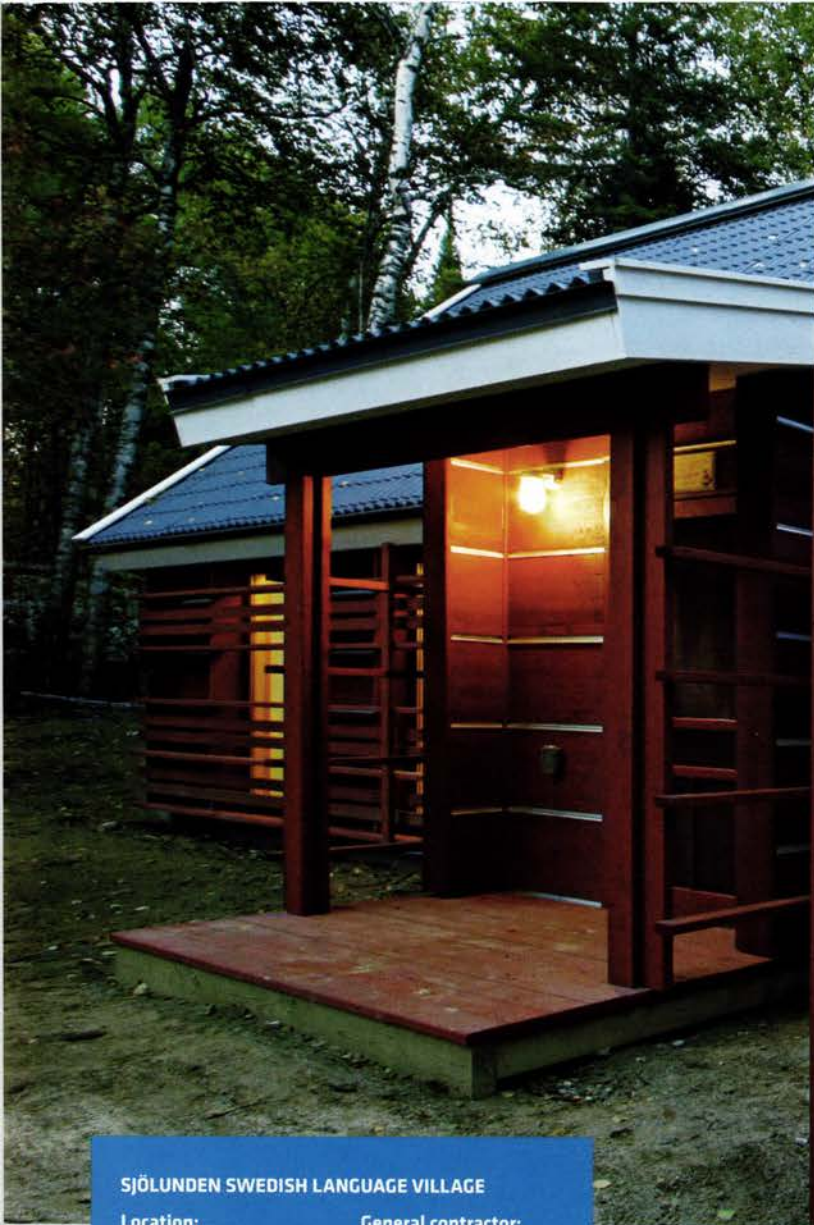
Wessel Design's 2005 Master Plan for Concordia Swedish Village: 1. Matsal (dining hall); 2. Bibliotek (library/meeting room); 3. Stuga (student housing/classroom); 4. Bostäder (staff housing); 5. Vävstuga (weaving studio); 6. Båthus (boathouse); 7. Bastu & Paviljong (sauna & pavilion)



HEATHER SEXTON



SCOTT GILBERTSON PHOTOGRAPHY



SJÖLUNDEN SWEDISH LANGUAGE VILLAGE

Location:
Bemidji, Minnesota

Client:
Concordia Language Villages

Architect:
Wessel Design
www.wessel-design.com

Principal-in-charge:
Kerrik Wessel, AIA

Project lead designer:
Kerrik Wessel, AIA

General contractor:
Ritchie & Olson
Construction

Size:
900-square-foot weaving
studio, 1,000-square-foot
cabin, and 400-square-
foot boathouse

Completion date:
Ongoing

Photographer:
Scott Gilbertson
Photography

AMY RITTEN, CONCORDIA LANGUAGE VILLAGES



Kerrik Wessel's design combines
Kerrik Wessels Design kombinerar
a respectful nod to the past
Klassisk svensk form med
with a contemporary bent.
ett modernt perspektiv

The first stuga (above), or cabin, illustrates Wessel's playful variations on the vernacular theme. Wood touches soften the inside of the weaving studio (opposite, left). Music (opposite, right) plays a big role in Concordia Language Village's cultural immersion.



THE WEAVING STUDIO (LEFT) COMBINES MODERN MATERIALS, SUCH AS THE STEEL-PANELED ROOF AND THE SCREEN WALL INSPIRED BY WEAVING PATTERNS, WITH TRADITIONAL FORMS AND THE RED FALUN STAIN IMPORTED FROM SWEDEN. THE STUDIO AND THE STUGA ARE THE FIRST BUILDINGS STUDENTS WILL FIND AS THEY WALK TO THE VILLAGE FROM THE NEARBY FINNISH VILLAGE.

SCOTT GILBERTSON PHOTOGRAPHY

"We talked for years about what it would look like," says Allison Spenader, the Swedish-village dean who guided the design. "Should it be nostalgic or modern? I was an early advocate for a more contemporary approach. If Swedes were to build a summer camp today, it would not look 200 years old." Adds Wessel: "It became a unique, authentic, 21st-century interpretation of a Swedish village."

First Wessel and his wife and design partner Heather Sexton immersed themselves in Swedish architecture and found two precedents for the village, which will soon add more cabins, staff housing, a dining hall, and a library. In a typical farmyard configuration, the buildings group around a courtyard. In a fishing village, they are strung along the water. Sjölundén, which translates as "lake in the glen," is on Turtle River Lake but also in the forest, so Wessel merged the two: The cabins, which include classroom space, sit along an existing path. The dining hall, staff housing, and library cluster on a large courtyard needed for outdoor gatherings. From there a path leads to the lake and boathouse.

Then Wessel and Sexton devised four design parameters outlining color, materials, forms, and spaces. "We wanted it all to belong to itself," says Wessel.

Traditional Swedish villages (see photo on page 30) are generally all white or all red. The Concordia village will be mostly white with touches of red, ochre, and dark gray. The stains will all be traditional Falun paints

>> continued on page 49



SCOTT GILBERTSON PHOTOGRAPHY



AMY RUTTEN, CONCORDIA LANGUAGE VILLAGES

modest MODERN

by Camille LeFevre



THE "HEART OF THE HOME," SAYS ARCHITECT AND OWNER ANDREA PESCHEL SWAN, IS THE MAIN LEVEL, WHERE THE KITCHEN, DINING, AND LIVING SPACES OPEN FREELY INTO EACH OTHER. SHE STRATEGICALLY PLACED THE FURNISHINGS TO ENCOURAGE CONTINUAL INTERACTION AND CONVERSATION BETWEEN FAMILY AND FRIENDS.

SWAN FISH CAMP

Location:
Lake Mille Lacs, Isle, Minnesota

Clients:
Andrea Peschel Swan, AIA,
and Bret Swan

Architect:
Swan+Simmons Architecture, Ltd.
swanandsimmons.com

Principal-in-charge:
Andrea Peschel Swan, AIA

Project lead designer:
Andrea Peschel Swan, AIA

General contractor:
Nor-Son, Inc.

Size:
1,860 square feet of conditioned
space; 965-square-foot garage

Cost:
\$150/square foot
for finished spaces

Completion date:
March 2009

Photographer:
Scott Amundson Photography



Design meets affordability in a Lake Mille Lacs retreat for a young architect and her family

FISH CAMP. The expression conjures images of army-issue tents—large ones, the kind you stand up in—nestled in the woods next to a pristine lake, where friends and family gather to clean and cook the day's catch. Smoky, messy, buggy, and a lot of fun. So when Andrea Peschel Swan, AIA, and her husband Bret came across one of the last remaining unbuilt lots on the eastern edge of Lake Mille Lacs, Minnesota's premier walleye lake, the avid anglers decided to step it up a notch and construct a fish camp they could also call (a second) home.

After purchasing the lot "for less than the assessed value," Swan says, she and Charlie Simmons, her partner at Swan+Simmons Architecture, designed a three-level, Scandinavian A-frame structure with a 20-by-60 footprint. They contracted with Nor-Son, Inc., to build the home for less than \$180 per square foot. "We were determined to custom-design a home in the current economy by taking advantage of lowered construction costs," says Swan.

But she also credits the extended project team with completing the cottage in a record-setting four months. Because she was opening her

architecture firm, giving birth to her first child, and designing and building the house all at the same time, the team took a collaborative approach to creating the retreat.

The exterior features low-maintenance materials in a nautical color palette—dark-navy metal roof and white Hardie Board siding—with windows positioned for maximum lake views. The team selected spray-foam insulation to add in R-value and reduce energy bills "from the get-go," says Swan. They also chose a high-efficiency heating-and-cooling system, augmented by passive solar heating, operable windows, and ceiling fans that draw warm air up and out through the loft windows in the summer.

The lower level, embedded in a hillside, "is meant for dirt," says Swan. The long two-boat, one-truck garage has a heated mudroom with easy-to-clean, commercial rubber flooring. Stairs lead to "the heart of the home," says Swan: an open-plan main level with a kitchen, dining area, and living room.

"Audrey Hepburn said, 'The best thing to hold on to in life is each other,' and that's true for us," says Swan. She designed the floor plan and placed the

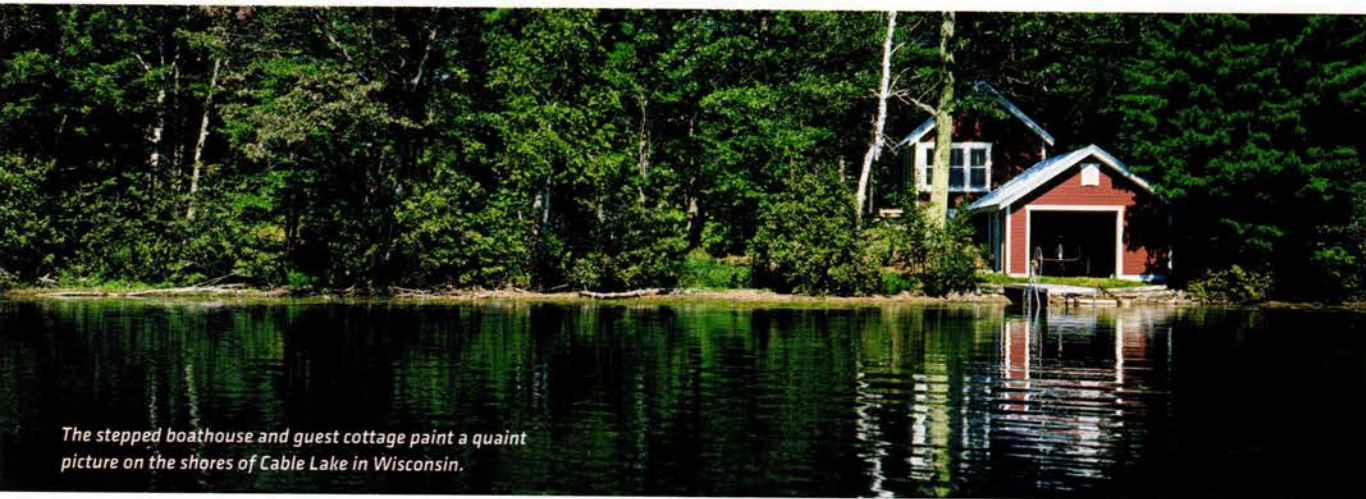
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An American husband and Swedish wife recruit Swedish-American architect Christine Albertsson, AIA, to gently re-craft a boathouse cottage in the Scandinavian tradition

By Phillip Glenn Koski, AIA

A Step Up



The stepped boathouse and guest cottage paint a quaint picture on the shores of Cable Lake in Wisconsin.

CABLE LAKE GUEST CABIN

Location:
Cable, Wisconsin

Architect:
Albertsson Hansen
Architecture, Ltd.
aharchitecture.com

Principal-in-charge:
Christine Albertsson, AIA

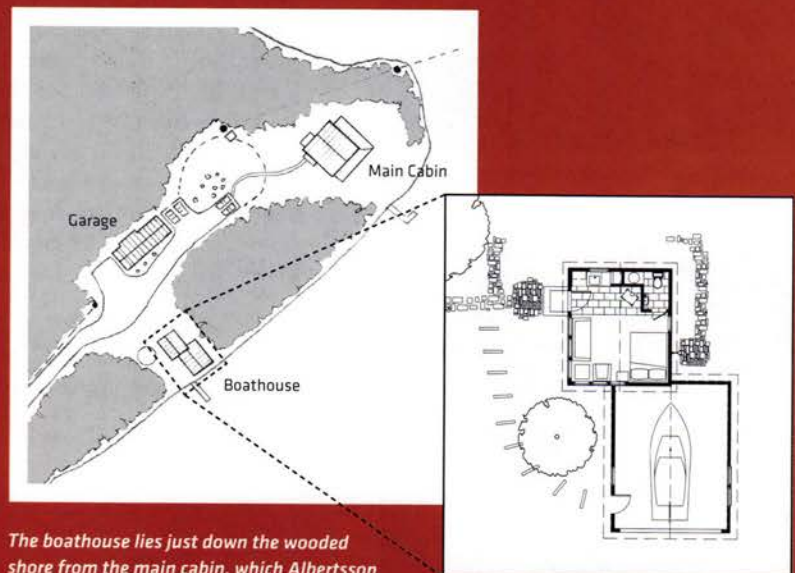
Project team:
Ryan Fish, AIA;
Sonya Carel, Assoc. AIA

General contractor:
Scott Haan Construction

Size:
230 square feet

Completion date:
October 2007

Photographer:
Peter Bastianelli-Kerze



The boathouse lies just down the wooded shore from the main cabin, which Albertsson Hansen also renovated.



THE GUEST CABIN'S DEEP RED COLOR WAS INSPIRED BY SWEDISH VERNACULAR. READILY AVAILABLE RED PIGMENTS DRAWN FROM THE TAILINGS OF SWEDEN'S COPPER MINES MADE THE COLOR A TRADITIONAL FAVORITE FOR RESIDENCES AND BARNES ALIKE.

Climbing the stairs to the second-floor studio of Albertsson Hansen Architecture in Minneapolis' Uptown neighborhood, one begins to sense the architectural conventions of a previous era. The neatly formed terrazzo stairs are narrow and steep, the landings shallow, and the plaster walls of the upper hallway sparingly punctuated with frosted glass doorways with overhead transom windows. If Garrison Keillor's fictional detective Guy Noir had an office in Minneapolis, it would be here.

Christine Albertsson, AIA, is no detective, but the firm she founded with her husband, Todd Hansen, AIA, has established itself as one of the premier practitioners of a studied architectural traditionalism. Rather than investigate crimes, Albertsson Hansen explores vernacular architecture with an eye toward finding artful ways to renovate and add on to older homes. Not surprisingly, the firm's portfolio of work includes not only primary residences but also renovations of heirloom cottages and cabins.

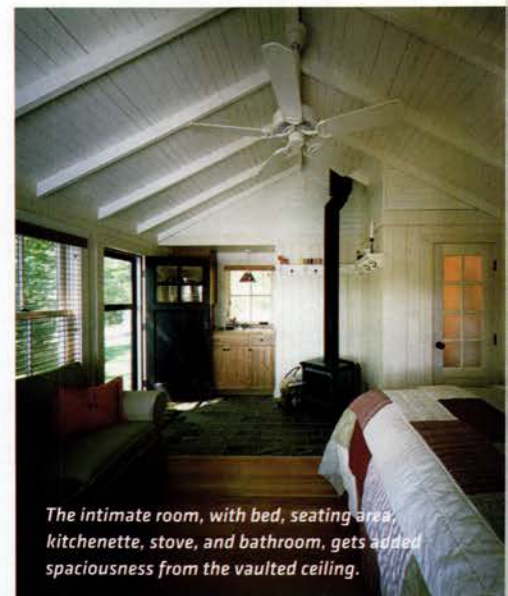
Its reputation eventually reached a couple looking to rehabilitate a 1920s cabin and a boathouse and sleeping room on Cable Lake in northern

Wisconsin. Albertsson instantly connected with the couple, especially the wife, with whom she shared a Swedish heritage (Albertsson is fluent in the language and the culture). Although the boathouse—the project profiled here—was in poor condition, the clients were enamored with its small size, stepped composition, and intimate interior, and they envisioned it as guest quarters for the 10-acre property. Accordingly, Albertsson devised a plan that would keep the bones of the boathouse while reorganizing the interior to accommodate a queen-size bed, half-bath, kitchenette, and freestanding wood stove.

The most dramatic alteration was the replacement of the rotting roof structure with a vaulted wood-joint ceiling. "I don't usually like vaulted ceilings; they create spaces that feel too big and out of scale for a home," says Albertsson. "But in this tiny space, it felt right to open the room to the rafters."

Otherwise, interior modifications were minimal. The floor is Douglas fir (bed and seating area) and slate tile (entry/hearth, kitchenette, and

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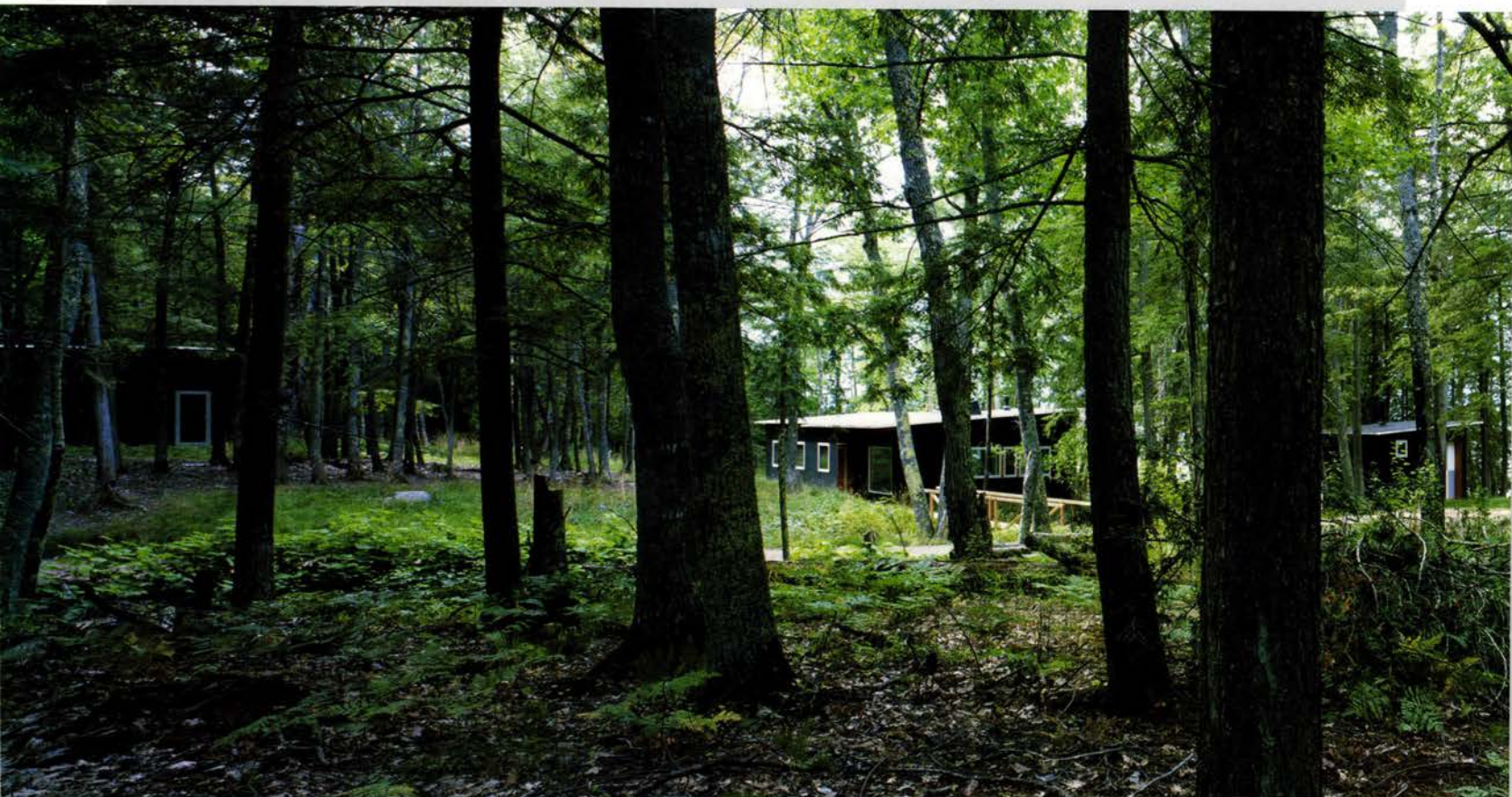


The intimate room, with bed, seating area, kitchenette, stove, and bathroom, gets added spaciousness from the vaulted ceiling.

Light Touch Deep Impression

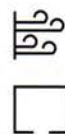
*A captivating cabin compound by Salmela Architect
shows the way to live lightly on the land*

BY THOMAS FISHER, ASSOC. AIA

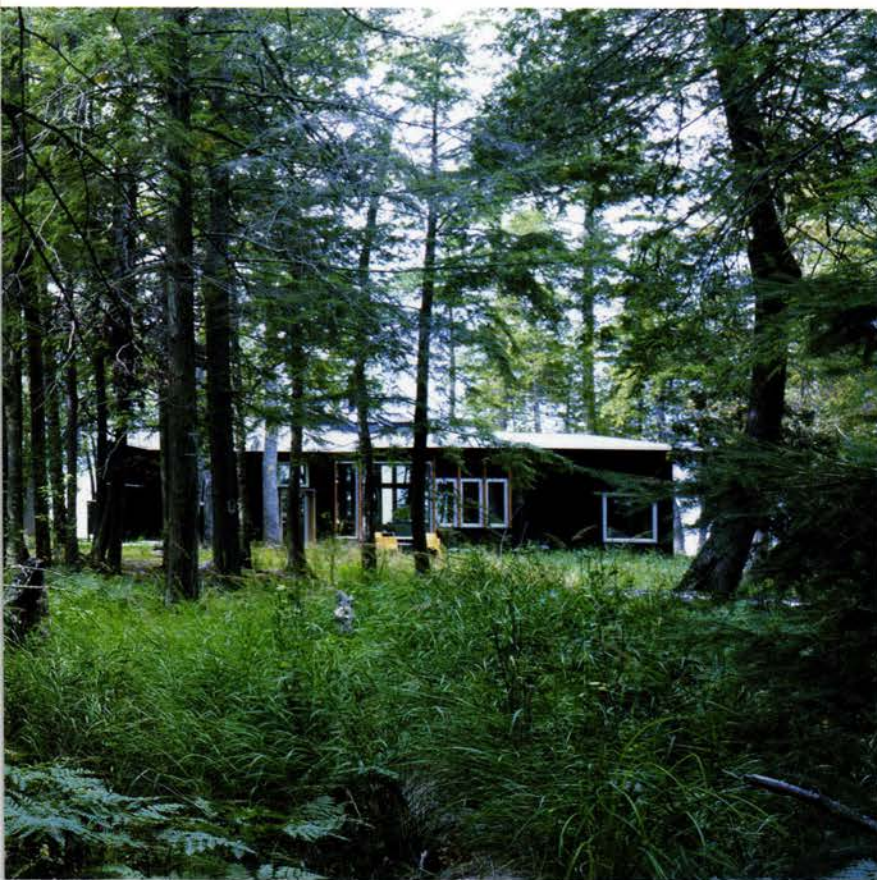


We hear a lot these days about our ecological footprint, a term used to describe the impact humans have on the planet. With our current levels of consumption, our footprint has outgrown the globe itself, which makes reducing our use of resources and lowering our generation of greenhouse gases so urgent. The cabin compound that David Salmela, FAIA, has designed for Chris and Helen Roland on Wisconsin's Madeline Island offers some insight into how we might reduce our ecological footprint, while also living less stressful and more modest lives.

A first step in lessening our impact involves reusing whatever we can, and the main cabin does that out of necessity. The Rolands had purchased a cabin that the original owners had built themselves. "It stood on log stumps," says Chris Roland, "and it was falling apart. We had read about David Salmela," he continues, "and we knew that he did small houses, but when we saw the two black sheds [May/June 2004 issue] on the island, we knew he was our architect." Zoning laws, however, had changed since the original cabin was built, and they no longer allowed a building so close to the shore of Lake Superior. This restriction, says Salmela, required that "we use the same footprint as the existing cabin, and reuse as many of its materials as possible, in order to meet the letter of the law." He adds: "It's like obeying the speed limit. You can break it when passing another car, but if you go too fast all the time, you'll get caught. We didn't tear anything totally down in the main cabin, so that it could be considered a major remodeling."



OPERABLE WINDOWS AND NARROW PLANS ENCOURAGE CROSS-VENTILATION. THE MAIN CABIN OCCUPIES THE SAME SMALL FOOTPRINT AS THE ORIGINAL CABIN.



The black-clad cabins sit unobtrusively in their largely undisturbed wooded site (above). A high-ceilinged screened porch opens the main cabin out to the lake, while skylights bring daylight into the adjacent living room (above right).

Given the carbon-sequestering role that plant life plays, Salmela's siting of the buildings in among the trees becomes not just cost-effective and aesthetically pleasing but environmentally responsible as well.



ROLAND CABINS

Location:

Madeline Island, Wisconsin

Clients:

Christopher and Helen Roland

Architect:

Salmela Architect
www.salmelaarchitect.com

Principal-in-charge:

David Salmela, FAIA

Project lead designer:

David Salmela, FAIA

Project architect:

Carly Coulson, AIA

General contractor:

Northwood Construction

Size:

809-square-foot main cabin,
 928-square-foot guest cabin,
 128-square-foot sauna, and
 512-square-foot garage/shop

Completion date:

June 2008

Photographer:

Peter Bastianelli-Kerze



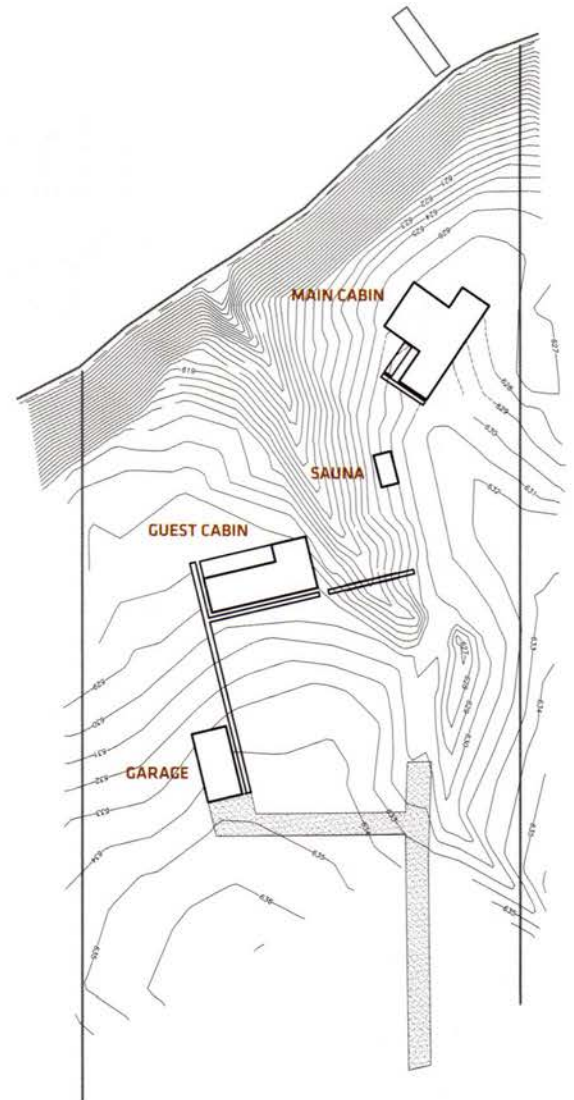
THE EXTERIOR CLADDING, WATERPROOF SKATELITE, USES RECYCLED MATERIALS. THE TREE COVER ON THE SITE COOLS THE CABINS WHILE STORING CARBON.



While constrained by the small footprint of the original cabin, the Rolands owned an adjacent lot that allowed them to build a guest cabin farther back from the lakeshore, as well as a garage and a sauna. Here Salmela took another step to reduce the compound's ecological footprint. "We located the guest cabin, garage, and sauna to minimize the removal of vegetation," he explains, "disturbing the land as little as possible, allowing native plants to fill in the gaps." Given the carbon-sequestering role that plant life plays, Salmela's siting of the buildings in among the trees becomes not just cost-effective and aesthetically pleasing but environmentally responsible as well. "Thin ribbons of concrete lead from the garage to the guest cabin, across a bridge over the ravine, and down another ribbon to the main cabin," he says. In that way, Salmela controlled the movement of people on the site and further minimized human impact on the land.

The cabins themselves also have multiple sustainable features. Clad in black Skatelite panels made of recycled paper, the structures contain recycled timber that Salmela calls "a wiser product, without the irregularities of new wood and the twists and turns of life." Large operable windows and skylights flood the cabin interiors with daylight while also allowing for ample ventilation without air conditioning. Likewise, the main cabin's screened porch, with its 13-foot-high roof and cross-braced structure, has two skylights that bring light into the main living space.

The Rolands' compound may serve as a year-round vacation retreat, but the cabins, each around 900 square feet, seem sufficient for the kind of modest living that we will all need to embrace if we are ever to reduce our ecological footprint. The buildings' careful placement on the land, thoughtful arrangement of interior spaces, and compact sense of comfort all convey what a good life might entail once the old, unsustainable "good life" is gone. **AMN**

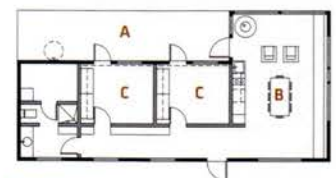


The main cabin, guest cabin, sauna, and garage lie on a wooded site overlooking Lake Superior.

- A Porch
- B Living/Dining/
Kitchen area
- C Bedroom



MAIN CABIN



GUEST CABIN



Ample windows and skylights fill the cabins' wood-walled living spaces (opposite) with light. A narrow bridge over a ravine (above) provides access to the guest cabin and garage on what was once a separate lot.

Saving the Upper Post

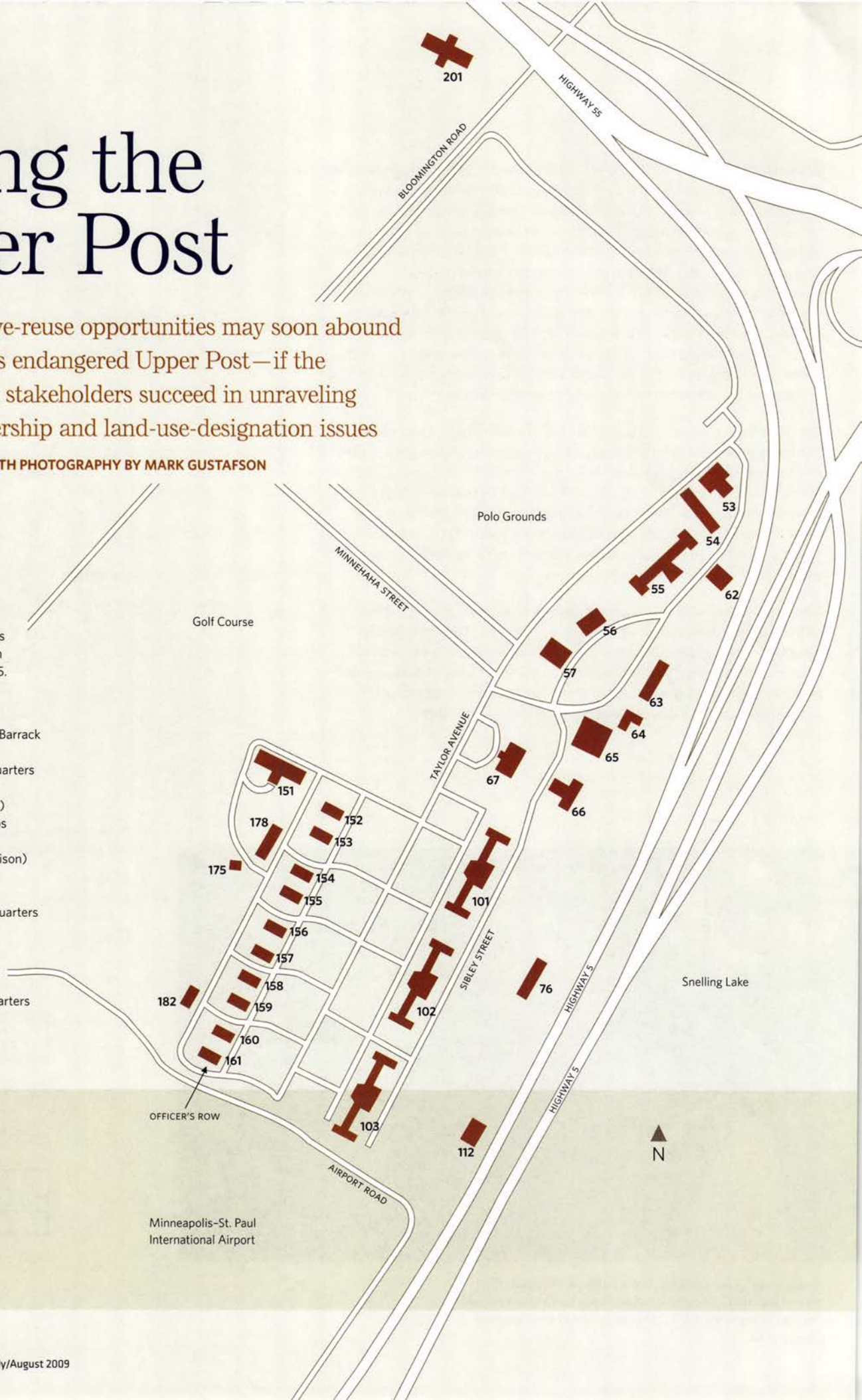
Exciting adaptive-reuse opportunities may soon abound at Fort Snelling's endangered Upper Post—if the property's many stakeholders succeed in unraveling a tangle of ownership and land-use-designation issues

BY CAMILLE LEFEVRE, WITH PHOTOGRAPHY BY MARK GUSTAFSON

The Fort Snelling Upper Post is a 141-acre site separated from the Lower Post by Highway 55.

Bldg. Original use

- #53 Gymnasium
- #54 Medical Detachment Barrack
- #55 Post Hospital
- #56 Hospital Steward's Quarters
- #57 Band Barracks
- #62 Dead House (Morgue)
- #63 Quartermaster's Shops
- #64 Fire Station House
- #65 Post Guard House (Prison)
- #66 Telephone Exchange
- #67 Post Headquarters
- #76 Civilian Employees' Quarters
- #101 Barracks
- #102 Barracks
- #103 Barracks
- #112 Post Bakery
- #151 Bachelor Officers' Quarters
- #152 Officer's Quarters
- #153 Officer's Quarters
- #154 Officer's Quarters
- #155 Officer's Quarters
- #156 Officer's Quarters
- #157 Officer's Quarters
- #158 Officer's Quarters
- #159 Officer's Quarters
- #160 Officer's Quarters
- #161 Officer's Quarters
- #175 Club House
- #178 Garage
- #182 Garage
- #201 Cavalry Drill Hall





If the three important criteria of marketable real estate remain, even in this economy, "location, location, location," then a prime site in the Twin Cities metropolitan area has it all: open space, river views, recreational fields, historical resonance, and old-growth vegetation. Just minutes from both downtowns on light rail or urban freeways, the site is also adjacent to a state park with a swimming lake, bicycling and cross-county ski trails, hiking paths, and an interpretive center.

But most Twin Citians know little about this real estate. Oh, they've sped past it en route to the airport or the Mall of America. Maybe played ultimate Frisbee, baseball, soccer, golf, or polo on the site. Or even, having taken the wrong exit off the Crosstown Highway or Mendota Bridge, found themselves in a ghost town of short streets—lined with crumbling houses and grand dilapidated structures—that begin and end seemingly in the middle of nowhere.

Welcome to the Upper Post of Fort Snelling. That's right, Upper. Not the more familiar Lower Post, with its underground visitor center and bluff-top Historic Fort Snelling, where interpreters in period costumes reenact fort life in the 1800s. And not Fort Snelling State Park below, where bicyclists and hikers explore the woods and prairies at the confluence of the Minnesota and Mississippi rivers.



#160 & #159: OFFICER'S QUARTERS

All of the houses on Officer's Row were mothballed in 2007 and 2008 to prevent further damage from water, vandals, and animals (new roofs were added; porches, windows, doors, and basement entries were covered in plywood; eaves and soffits were repaired).

#67: POST HEADQUARTERS

All windows were covered in plywood and entry points were secured in summer 2008. Scheduled work for 2009 includes masonry repairs.

Fort Snelling's long and storied history may soon start a new chapter with the revitalization of the Upper Post.

The Preservation Alliance of Minnesota is hosting a special tour of the Upper Post, led by architect Chuck Liddy and the National Park Service's Dr. John Anfinson, on Saturday, September 26. For tickets and more information, visit www.mnpreservation.org.

1805 Lt. Zebulon Pike negotiated a treaty with the Dakota tribe granting the U.S. government 100,000 acres at the confluence of the Mississippi and St. Peter's (Minnesota) rivers.

1819-1825 The lower post was constructed.

1849 The Minnesota Territory was formed, with St. Paul as its political center. As the western frontier became more remote, Fort Snelling became more of a tourist attraction than a military necessity.

1820 Col. Josiah Snelling became the new commander of the regiment.

The Upper Post is a 141-acre site separated from the Lower Post by Highway 55. While no less historic (both parcels are National Historic Landmarks and part of a larger National Register District that includes portions of both rivers and their environs), the Upper Post and its 28 buildings (27 of them historic) have languished for decades.

The Upper Post's locational amenities may make the site attractive to any number of potential developers. But those buff- and red-brick buildings—from an imposing headquarters with a grand clock tower, to rows of barracks, to a lane of once-stately officers' homes with columns and porches—present considerable challenges, and opportunities, to anyone with an overall vision for the site.

Why? The structures, whose only hope of long-term survival lies in adaptive reuse, are enmeshed, along with the land they occupy, in reams of bureaucratic red tape. Only after decades of historic designations, endangered listings, public meetings, grant proposals, stabilization work, and deed evaluation are the diverse organizations that have been working on behalf of the Upper Post beginning to unravel the tangled threads that have kept the site in limbo.

"It's such a culturally important site, and has been for millennia, in addition to being an ideal location," explains Preservation Alliance of Minnesota field representative Erin Hanafin Berg. The nonprofit Alliance has cited the Upper Post numerous times on its annual list of Minnesota's 10 Most Endangered Historic Places. "If we can get all of the logistical hurdles out of the way," Berg continues, "the Upper Post is a prime site for a wonderful adaptive reuse."

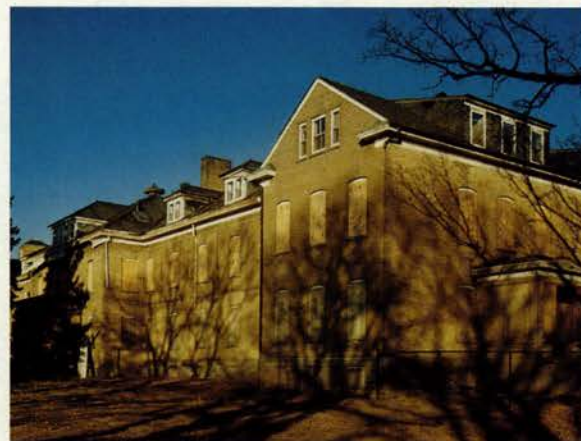
"If we can get all of the logistical hurdles out of the way, the Upper Post is a prime site for a wonderful adaptive reuse."

—Erin Hanafin Berg, Preservation Alliance of Minnesota



#101 & #102: BARRACKS

All three Barracks buildings were mothballed in summer 2008 to prevent further damage from water, vandals, and animals.



#55: HOSPITAL

In the past year, all windows were covered in plywood and entry points secured, a disintegrating rear porch was removed, and areas of falling brick façade were stabilized. Work to stabilize the failing roof structure is ongoing.



1861-1865 The outbreak of the civil war and the U.S.-Dakota Conflict prompted the reactivation of the fort.

1858 Fort Snelling and 8,000 surrounding acres were sold under dubious circumstances to Franklin Steele, a former sutler, for \$90,000. Following the sale, the fort was abandoned.

1879 At the recommendation of Gen. Alfred H. Terry, to provide better accommodations for the officers and men of the Department of the Dakotas, work began on 30 new buildings. Headquarters, officer's quarters, and support facilities were constructed.

1866 The army decided to retain the post for use as headquarters for the Department of the Dakotas.

1889 New brick infantry barracks were constructed.

1903-1907 New barracks, officer's quarters, stables, warehouses, artillery sheds, and workshops were constructed. The enlarged post was now at its fullest development.

THEN AND NOW The story of the Upper Post actually begins with the Mdewakanton Sioux. The tribe lived in the area where the Mississippi and Minnesota rivers meet until, in 1805, they ceded via treaty 100,000 acres to the U.S. government. In 1819, Fort Snelling was built on the bluff above the confluence of the rivers to protect fur traders and white settlers, and control exploration and trade in the area. The fort remained in use through the creation of the Minnesota Territory, Sioux-U.S. conflict, civil war, Spanish-American War, Mexican Expedition, and two World Wars.

In the late 1880s, the military constructed dozens of additional buildings in the Upper Post area for training, supplies, housing, and administration. But after World War II, it began selling off parcels of the Upper Post to various federal and state agencies, and therein lies one of the major logistical hurdles to saving its historic structures.

Today the Minnesota Department of Natural Resources owns the Upper Post under a Federal Lands to Parks deed, which means the site must be used for parks and recreation. Accordingly, the DNR leases the site's large open-space areas to the Minneapolis Park and Recreation Board (the aforementioned soccer and ball fields, formerly the Parade Grounds and Polo Field). Meanwhile, the Upper Post's historic buildings have remained unused, victim to deferred maintenance and vandalism.

In 1998, the DNR hired Miller Dunwiddie Architecture to assess the buildings' structural integrity and reuse potential. On a scale of one to five (with five being excellent condition), 11 of the 25 buildings received a four or higher, says Miller Dunwiddie principal Chuck Liddy, AIA. In 2006,



#64: FIRE STATION HOUSE

The building was mothballed in summer 2008.



#157: OFFICER'S QUARTERS

This is the only remaining double house, as well as the only home on Officer's Row with slate roofing. The building was mothballed in summer 2008.



#62: DEAD HOUSE (MORGUE)

The building was mothballed in summer 2008. The entire southeast elevation—a brick wall facing Highway 5—was covered in plywood to counter the longtime graffiti problem.



1918-1939 The fort became known as the "Country Club of the Army." A golf course, officer's club, streetcars to both cities, military shows and polo games, demonstrations by the trick horse Whisky, and the largest game preserve of any U.S. military installation made it a popular post for soldiers.

1940 The Selective Service Act led to the opening of a Recruiting and Induction Station and a Reception Center. More than 600,000 soldiers were processed here during World War II.

1944 A Military Intelligence Service Language School was established at the post. More than 6,000 linguists, mostly Nisei (Japanese-Americans), graduated.

1946 Fort Snelling was decommissioned following the end of World War II. The site was turned over to the Veterans Administration.

the DNR asked the firm to update the study. The deterioration was significant: Only three buildings were deemed a 4 on the exterior, and none were above 3.5 on the interior. Most dropped at least one point, and part of the roof of the prison had begun to collapse.

But in 2006, “the planets began to align for the Upper Post,” Liddy says. The National Trust for Historic Preservation listed it as one of America’s 11 Most Endangered Historic Places, bringing national attention to the site; and the DNR and Hennepin County (the Upper Post is an unincorporated portion of the county) provided \$50,000 for emergency stabilization that fall. In 2007, the county assisted the DNR in securing a National Park Service Save America’s Treasures grant for \$150,000 to stabilize the buildings, matched that amount with its own funds, and used laborers from its Sentence to Service program to mothball more buildings and forestall further deterioration.

As work crews began re-roofing buildings, patching holes in the walls, sealing up windows and doors with plywood, and covering up porches, other stakeholders took steps to disentangle the Upper Post from the red tape restricting use of the site.

The DNR is actively seeking to transfer its deed to a federal monuments status, which allows for a wider range of possibilities at the site, including the adaptive reuse of the historic structures. In anticipation of that status change, Miller Dunwiddie completed a new study, funded by an \$8,500

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#152: OFFICER'S QUARTERS
The building was mothballed in summer 2008. It was also re-roofed, and portions of the eroding roof structure were replaced.

#201: CAVALRY DRILL HALL
The Boy Scouts of America Northern Star Council purchased this building from the Minneapolis Park and Recreation Board in late 2008.

“We need a master plan and a coordinated approach to the site’s rehabilitation and reuse. If people start cherry-picking buildings or peeling off spaces, an overall, unified project will become too difficult for developers to make happen.” —Britta Bloomberg, Minnesota Historical Society



1960 Fort Snelling, including the Upper Bluff, was designated a National Landmark.

1961 Fort Snelling State Park was established.

1966 Upper Bluff area was placed on the National Register of Historic Places.

1971 The U.S. Department of the Interior conveyed 141 acres of surplus federal property known as the Upper Bluff area to the Minnesota Department of Natural Resources exclusively for public park and recreational purposes in perpetuity.

1988 Congress designates the Mississippi River and Recreational Area a unit of the national park system.

1991 Authority for continued military occupation of Area J was extended for four years, then in 1995 for an additional three years.

1992 The Minneapolis Park and Recreation Board became the concessionaire for the golf course and polo grounds.



#63: QUARTERMASTER'S SHOPS

This rapidly collapsing building is beyond repair. The area is enclosed by fence to prevent trespassing.



#65: POST GUARD HOUSE (PRISON)

Extensive mothballing in summer 2008 removed a collapsed portion of the roof and stabilized remaining walls and roof structure. Work scheduled for summer 2009 includes rebuilding the collapsed portion of the roof and making repairs to the masonry and the existing porch.



#53: GYMNASIUM

The first building to undergo mothballing in 2007.

PICTURE POST

Photographer Mark Gustafson shares his experiences documenting a neglected cultural landscape

I first set foot in the Upper Post on a cold January day in 2006, camera equipment in tow. The low angle of the winter sun gave excellent light throughout the afternoon, and I was struck by how the buildings seemed to be decaying before my eyes. With the nearby soccer fields and golf course deserted in winter, it was a lonely place, even when deafening jet engines roared overhead.

On ensuing visits that winter and spring, I passed near the airport fence to photograph some of the officers' houses, and on two occasions the police approached me. I must have been a strange sight carrying a large format camera on a tripod, a backpack full of gear, and a bucket of sodium sulfite for my Polaroid negatives. I mumbled something about having a grant, and the officers decided I was harmless and let me continue.

Photographing the 28 old buildings posed significant challenges. I felt the need to educate viewers and show the grandeur of many of the buildings, but I hope I also succeeded in capturing the overwhelming sense of abandonment. While shooting the headquarters clock tower, I saw that the clock hands were frozen at half past midnight. Those three words became the title of my photo exhibit.

Half Past Midnight has brought me into a network of preservationists, government officials, and ordinary citizens who share a passion to preserve the Upper Post. My favorite personal encounter was meeting 92-year-old Vern Stevens, a war veteran from Kimball, South Dakota. Through a fortuitous series of circumstances, I got to spend half a day with Vern and hear his stories of life at the Upper Post in 1941-1942. Amazingly, Vern had not visited the Twin Cities or the fort since 1942—a span of 65 years! When I think about saving the Upper Post, it's not just about preserving historic architecture. It's about honoring veterans like Vern and the thousands more who are no longer with us.

1997 The Department of the Army vacated Area J.

1998 The Fort Snelling State Park Upper Bluff Reuse Study was completed and printed for distribution.

January 2006 Update study was initiated by Hennepin County.

May 2006 Upper Bluff is placed on the National Trust for Historic Preservation's 11 Most Endangered Historic Places list.

Fall 2006 DNR and Hennepin County funded mothballing Phase One.

2007 Johanna Favrot Grant funded the preparation of the Open Space and Landscape Development Guidelines report.

Fall 2007 Save America's Treasures grant funded mothballing Phase Two.

Offer your suggestions for the future of the Upper Post site by commenting on architect Chuck Liddy's post at aia-mn.blogspot.org.

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A Language All Its Own

<< continued from page 33

from Sweden, which contain copper residue and have been used for hundreds of years.

The materials will be vertical board-and-batten wood with metal roofs and wide fascia boards. The forms will be simple rectangular shapes with a 12/12 roof pitch. The interior spaces will be simple and clean with vaulted ceilings.

Appropriately enough, the 900-square-foot weaving studio, or *vävstuga*, was the first building to open. Most Swedish children learn to weave and knit in school, says Spenader, and the studio became an instant icon for the new village. Wessel says images of weaving inspired the a-b-b-a rhythm of thin and thick boards that gives the building's red façade a woven look. The narrow gable ends are white. The roof is made of durable metal panels that look like clay tile.

Inside, two weaving studios with vaulted ceilings, concrete floors, and big square windows are divided by a wood-floored entry with a low wood ceiling. "We listen to music and watch the sailors on the lake through the giant windows," says Spenader, noting that the Swedish village is the only one to offer sailing.

A slatted red fence provides privacy for a pergola-like patio often used by knitters. The fence, or "red thread," will wind through the village, creating a literal interpretation of the Swedish phrase, "*det röda trådet*," or "the common thread."

The diminutive boathouse is another charmer. Ochre with white trim, it sports an oversized porch that doubles as an outdoor stage. The inside is used for boat storage and "land school" on days not good for sailing. (Concordia is a master of using one space in many ways, says Amy Rutten, Concordia's construction and special projects coordinator.) The first *stuga* is white with ochre trim. As the village grows building by building, Wessel plans to use the trim colors to create playful variations on the aesthetic theme.

Staff housing is being built this summer, and a second cabin is in the works. "What captures people's imaginations, and ultimately their resources, is envisioning a site that embodies cultural character," says Christine Schulze, Concordia Language Villages' executive director. "When we've shown Kerri's plan to people, it has really pulled the heartstrings." **AMN**



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Saving the Upper Post

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matching grant from the National Trust's Johanna Favrot Fund for Historic Preservation, that details design guidelines for the reuse of the historic open space, including where new construction would be appropriate.

In 2008, the State of Minnesota allocated \$500,000 in bonding money for permanent repairs to the historic structures' exteriors, which will include re-pointing deteriorated brick and stonework. And Hennepin County is preparing a Request for Proposals for a Station Area Plan around the Fort Snelling LRT station, located in an area called the West Quarter, which is adjacent to the Upper Post. Now here's where things get really tricky.

The West Quarter, off Bloomington Road, was historically the support area for the fort and includes a mix of historic and non-historic buildings, in addition to the LRT station. Like the Upper Post, the West Quarter is a checkerboard of parcels, with different owners. The U.S. General Service Administration, Department of Veterans Affairs, and navy have parcels. So do the Minneapolis Park Board and the Minnesota Department of Transportation. In addition, the Boy Scouts of America Northern Star Council recently purchased the old Cavalry Drill Hall in a corner of the West Quarter, for a training and recreational center.

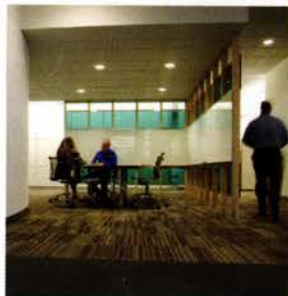
A portion of the West Quarter is also included in the National Historic District, which includes the Upper and Lower posts. As such, the West Quarter will be included with the Upper Post in any Request for Proposals for a redevelopment master plan for the entire area. And redevelopment, preservationists agree, is the means to the end of the Upper Post's historic-structures dilemma.

"Our mission as a nonprofit is to preserve and protect historic sites," says Berg, "and the Upper Post is a prime example of a significant site with a lot of historic fabric woven into the buildings and the landscape. It's also a site that should be in continual use to the benefit of everyone."

"But a major hurdle to a private developer is the varying level of federal and state ownership and involvement throughout the site," Berg continues. "A developer will need to coordinate across the site,

>> continued on page 53

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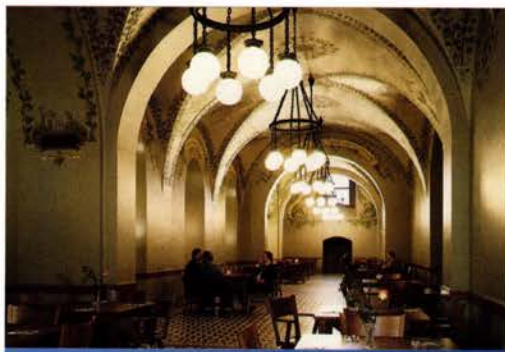


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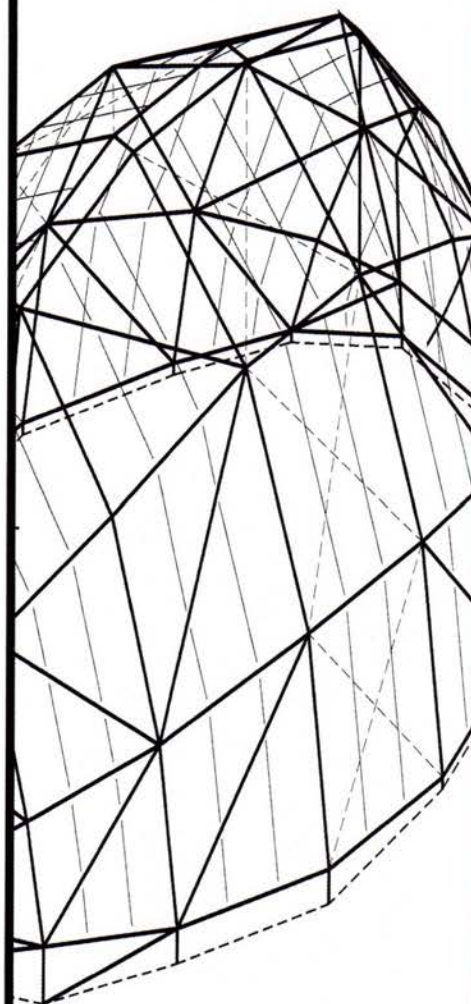
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Saving the Upper Post

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and we'll need a master plan that integrates the historic museum-quality aspects of the Lower Post with the nearby parkland and historic structures of the Upper Post"—as well as the structures and open space of the ancillary West Quarter.

Britta Bloomberg, the deputy state historic preservation officer for the Minnesota Historical Society, also describes the Upper Post as "a gem of an area. A constellation of factors makes it an appealing place." But because of those factors, "it's the kind of place that requires all of our best creativity in finding future uses that are sustainable and preserve the resources for future generations."

"We need a master plan and a coordinated approach to the site's rehabilitation and reuse," Bloomberg continues. "If people start cherry-picking buildings or peeling off spaces—everyone's interested in the administration building with the clock tower, it seems—an overall, unified project will become too difficult for developers to make happen. And we can't afford to not see it happen."

LOOKING WEST As for how the Upper Post's historic buildings might be adaptively reused, infill structures designed, open spaces integrated, and light rail and other West Quarter amenities incorporated, preservationists are open minded. "Our role isn't to put thumbs up or thumbs down" on a development proposal, says Bloomberg. "We want to be open and flexible to the range of uses possible. I see mixed use. But we don't have a vested interest in what the use is; we just want to see these buildings rehabilitated and the cultural landscape preserved."

Berg agrees that the site poses possibilities for "a dynamic mixed-use area. There are tremendous opportunities for a range of small offices, a mid-scale corporate headquarters or two, aligned nonprofits, and some supportive retail." She also cites a similar project, Fort Vancouver on the north side of the Columbia River in Vancouver, Washington, as a possible model for how the Upper Post might be preserved as a cultural, historical, and public amenity.

In 1998, Historic Fort Vancouver, along with officer housing, barracks, an aviation center converted to a museum, and the surrounding open space,

>> continued on page 54

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The Un-Cabin

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Because the glass walls extend above the ceiling and below the floor, the interior feels one with the outdoors. "I didn't want window frames," says Snow. "With the horizontal frames out of view, you feel the expansiveness of the sky and the ground plane." The black anodized-aluminum-clad fireplace continues that visual play on our perceptions. Its tall, narrow firebox has a guillotine glass door that slides down over the opening, disappearing out of sight when not in use.

Thanks to the mechanical engineer in the family, the heating system received the same careful consideration. "With in-floor heat, the fireplace, and south-facing glass walls," says Snow, "by noon of the first day we were there, in the middle of winter, it was 80 degrees inside." Nor is air conditioning necessary. "With the glass doors open in summer, there's no need," she says.

Indeed, Snow shows that there is no need for a lot of what people put in cabins. If we go to cabins to get away from the clutter of daily life, then why not leave clutter behind and give ourselves what this "un-cabin" has to offer: serene space? **AMN**

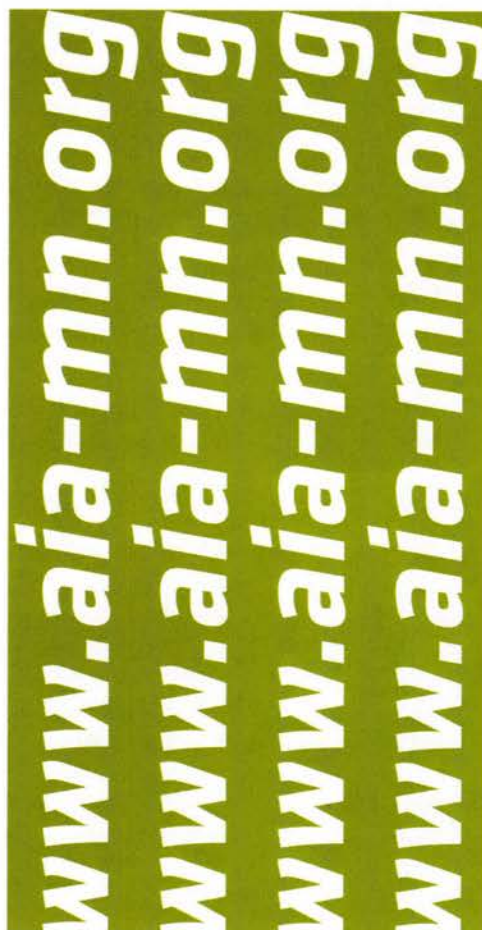
Saving the Upper Post

<< continued from page 53

was established as a National Historic Reserve. An historic home on the 366-acre site has been transformed into the Vancouver National Historic Reserve Trust's office space, from which the trust oversees the reserve's operation and development and manages several of the restored buildings as lease properties.

In addition, the trust is collaborating with such stakeholders as the U.S. Army and the National Park Service on how to preserve and reuse the barracks when the army vacates the facility in the near future. The trust is also charged with preserving, enhancing, and operating the historic reserve for the public's benefit, through a variety of education programs, resource-development strategies, and cultural events.

Chuck Liddy says the Vancouver National Historic Reserve Trust is "a model worth following," as the similarities between the Upper Post and Fort Vancouver sites "are astounding." The key to the Upper Post's survival, he adds, "is a master plan and a master developer with vision, cultural sensitivity, and real ideas about how to reuse the different historic buildings—and who, in the meantime, will try not to overdo it." **AMN**



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A Step Up

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bathroom), and the ceiling and walls are painted a pristine white. To increase daylight and views, Albertsson added a triplet of windows to the entry side of the cabin to match the existing triplet of windows overlooking the lake. And in a nod to Swedish tradition, a single pendant light is hung in front of the kitchenette window—a beacon for those arriving after dark.

On the exterior, new wood-board siding matches the profile of the original shiplap siding. The color—a bright red—echoes not only the original color of the boathouse (Albertsson did her homework) but also that of traditional Swedish villages (a famously durable paint colored with the cast-off iron pigments from copper mining in the Dalarna region has been used in Sweden for centuries). The red siding, silver standing-seam metal roof, and snow-white corner boards and window casings all vividly contrast with the verdant setting. Such careful attention to detail makes one wonder if Albertsson Hansen has out-Sweded the Swedes. At the very least, the firm has crafted a compact lakeside retreat that is achingly picturesque. **AMN**

Modest Modern

<< continued from page 35

furnishings so family and friends are always facing or interacting with each other. "Our focus is on family, but we also want to celebrate catching the walleye, and preparing and eating the walleye, so it's easy to communicate with someone in the kitchen or dining room from wherever you are."

Sliding glass doors open onto a deck with views of the lake. The master bedroom and bath are tucked into the back of the main level, where an open, cable-rail stair leads to the loft, which offers a pullout couch for guests, a second bath, and an area for movie watching. Swan designed the round picture window so that, when viewed from the loft, "where lake meets sky is perfectly centered between the horizontal mullions on the window."

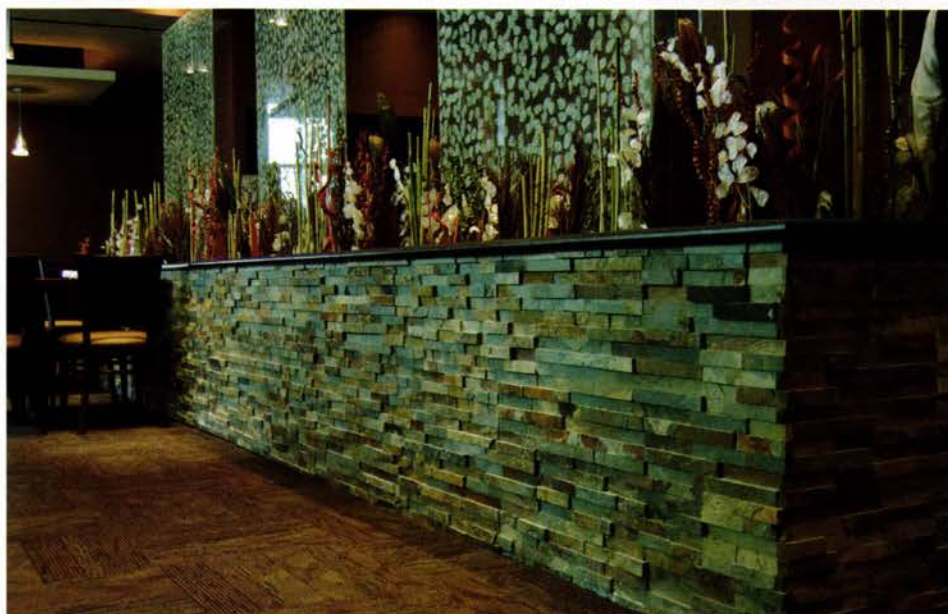
The cottage's clean, contemporary aesthetic allows the "architecture to serve as a stage for views of the lake," says Swan. "We also find solace in simplicity and natural light. We enjoy an exceptional quality of light throughout the day, and at night the vibrancy of the stars is reflected off the lake. So the play of light is never-ending at the cabin. It's magical." **AMN**

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Engineers	5
Other Professional	12
Technical	41
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Total in Firm	90

Work %

Education/Academic	98
Churches/Worship	2

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Firm Personnel by Discipline

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Administrative	2
Total in Firm	9

Work %

Housing/multiple	45
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Retail/Commercial	10
Manufacturing/Industrial	5
Municipal/Civic	15

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Architectural	5
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Work %

Housing	5
Industrial/Manufacturing/Warehousing	10
Municipal/Civic	5
Planning	5
Residential	70
Retail/Commercial	5

Integrated Work (total of all work percentages can exceed 100%)

Interior Architecture	65
Restoration/Preservation	15
Sustainable Design	50

Representative Projects

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Firm Personnel by Discipline

Architects	45
Interior Designers	14
Other Professional	61
Technical	17
Administrative	46
Total in Firm	183

Work %

Housing/Multiple	20
Office Buildings/Banks/Financial	25
Retail/Commercial	5
Churches/Worship	5
Municipal	5
Educational/Academic	10
Entertainment/Gaming	30

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Firm Personnel by Discipline

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Work %	
Residences	30
Office Buildings/Banks/Financial	10
Sustainable Design	10
Consulting, LEED documentation	50

Representative Projects

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Firm Personnel by Discipline

Architects	7
Technical	4
Administrative	3
Total in Firm	14

Work %

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

Representative Projects

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Firm Personnel by Discipline

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Architectural	4
Interior Designers	2
Administrative	2
Total in Firm	9

Work %

Housing	100
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Representative Projects

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Minneapolis, MN; Arts and Crafts Residence
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Lowry Hill Beaux Arts Kitchen (restoration/
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Firm Personnel by Discipline

Architects	6
Administrative	1
Total in Firm	7

Work %

Residences	10
Churches/Worship	20
Municipal	15
Education/Academic	15
Museums/Cultural Centers	25
Planning	15

**Integrated Work (total of all work
percentages can exceed 100%)**

Restoration/Preservation	90
Sustainable Design	15

Representative Projects

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Olive Lutheran Church, Minneapolis, MN;
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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
Architects	2
Technical	2
Administrative	1
Total in Firm	6

Work %

Residences	85
Housing/Multiple	10
Education/Academic	5

Representative Projects

Beck Residence, Greenwood, MN; Markoe
Residence, Dellwood, MN; Chamberlain
Storehouse (restoration), Le Sueur, MN;
Weaver Residence, Pequot Lakes, MN;
Thompson Residence, Arden Hills, MN;
Gerlach and Perrone Residence,
St. Paul, MN

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Fax: (612) 342-2216
Email: info@msrltd.com
www.msrltd.com
Established 1981
Other Office: Hyattsville, MD
Contact: Jackie Peacha, (612) 375-0336

Firm Principals

Thomas Meyer, FAIA
Jeffrey Scherer, FAIA
Jeff Mandyck, AIA, LEED® AP
Josh Stowers, AIA, LEED® AP
Matt Kruntorad, AIA
Paul C.N. Mellblom, AIA, LEED® AP

Firm Personnel by Discipline

Architects	33
Interior Designers	9
Administrative	8
Total in Firm	50

Work %

Housing/Multiple	10
Residences	10
Office Buildings/Banks/Financial	15
Education/Academic	15
Museums/Cultural Centers	10
Libraries	40

Representative Projects

Bud Werner Memorial Library (renovation/
expansion), Steamboat Springs, CO;
Carleton College Arts Union (adaptive re-
use/expansion), Northfield, MN; Harvest
States Head and Sack House City House
Project (restoration), St. Paul, MN; MCAD
Academic Expansion (renovation/
expansion), Minneapolis, MN; St. Louis Park
Emergency Program Facility (renovation/
expansion), St. Louis Park, MN; University of
Minnesota Morris Community Services
Building (renovation), Morris, MN

**MILLER DUNWIDDIE
ARCHITECTURE, INC.**

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

Firm Principals

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

Firm Personnel by Discipline

Architects	30
Interior Designers	4
Other Professional	1
Technical	1
Administrative	4
Total in Firm	40

Work %

Office Buildings/Banks/Financial	10
Retail/Commercial	10
Medical/Health Care	10
Churches/Worship	20
Education/Academic	20
Aviation/Transportation	30

Representative Projects

University of Minnesota Folwell Hall
(exterior restoration), Minneapolis, MN;
Minnesota Shubert Performing Arts and
Education Center (renovation/addition),
Minneapolis, MN; Church of Saint Peter
(remodeling/addition), North St. Paul, MN;
Lux Surface Facility, Sanford Laboratory
(renovation), Sioux Falls, SD; 401 Mixed-use
Building (renovation/addition), Minneapolis,
MN; Hennepin County Medical Center
Express Care (remodeling/addition),
Minneapolis, MN

SALA ARCHITECTS, INC.

326 East Hennepin Avenue
 Minneapolis, MN 55414
 Tel: (612) 379-3037
 Fax: (612) 379-0001
 Email: tfuller@salaarc.com
 www.salaarc.com
 Established 1985
 Other MN Offices: Excelsior, (952) 380-4817;
 Stillwater, (651) 351-0961
 Contact: Tim Fuller, (612) 767-4134

Firm Principals

Dale Mulfinger, FAIA
 Michaela Mahady, AIA
 Katherine Hillbrand, AIA
 Kelly Davis, AIA
 Joe Metzler, AIA
 Tim Fuller, AIA

Firm Personnel by Discipline

Architects	25
Technical	10
Administrative	8
Total in Firm	43

Work %

Residences	90
Municipal	10

Representative Projects

Miller Residence (remodel), Saint Paul, MN;
 Barton Residence (remodel), Minneapolis,
 MN; Buss/ASID Showcase House; Steve
 Walkert and Lionel Hunter Home (addition/
 remodel), Saint Paul, MN; Shopa Residence
 (renovation), Golden Valley, 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, AIA, CID

Firm Principals

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

Firm Personnel by Discipline

Architects	12
Technical	8
Administrative	2
Total in Firm	22

Work %

Residential	100
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Representative Projects

Front Porch Facelift (renovation),
 Minneapolis, MN; Rolling Green Area (new
 home), Edina, MN; Kitchen (remodel), Edina,
 MN; Sustainable Retreat, Duluth, MN;
 Kenwood Area Residence (sunroom and
 facelift addition/renovation), Minneapolis,
 MN; Lake Harriet Area (new home),
 Minneapolis, MN

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 www.laurelulland.com
 Established 2003

Firm Principal

Laurel Ulland, Associate AIA

Firm Personnel by Discipline

Architectural	4
Administrative	1
Total in Firm	5

Work %

Housing/Multiple	15
Residences	85

Representative Projects

Seasons of Cannon Falls, Cannon Falls, MN;
 Crocus Hill Home (renovation), Saint Paul,
 MN; St. Martin's By-The-Lake Church
 (renovation/addition), Minnetonka, MN;
 Kenwood Italianate Home (renovation),
 Minneapolis, MN; Lowry Hill Residence
 (restoration), Minneapolis, MN; Summit
 Avenue Mission Revival Residence
 (renovation), Saint Paul, MN

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 Contact: Vaughn Dierks, AIA, LEED® AP

Firm Professionals

Michael S. Cox, AIA
 R. Scott McQueen, AIA, LEED® AP
 Vaughn Dierks, AIA, LEED® AP
 Kevin Marshall, PE, LEED® AP
 Matt Mooney, PE, LEED® AP

Firm Personnel by Discipline

Architects	45
Interior Designers	2
Engineers	23
Administrative	14
Total in Firm	86

Work %

Municipal	10
Education/Academic	65
Judicial/Corrections/Detention	20
Planning	5

Representative Projects

George Gibbs Jr. Elementary School (new);
 Carver County Justice Center (additions/
 renovations); Washington County
 Government Center (expansion), Stillwater,
 MN; Orono Schools Facilities (renovations);
 Shakopee Elementary School (new),
 Shakopee, MN; City of Richfield (new city
 hall/police/fire), Richfield, MN

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

Madeline Island Retreat

page 22

Location: Madeline Island, Wisconsin
 Clients: Michael Childers and Glenn Carlson
 Architect: SALA Architects, Inc.
 Principal-in-charge: Dale Mulfinger, FAIA
 Project manager: Dan Wallace, AIA
 Project team: Dale Mulfinger, FAIA; Dan Wallace, AIA
 Structural engineer: McConkey Johnson Soltermann, Inc.
 Lighting designer: Van Tullis Interiors, with SALA Architects, Inc.
 Interior design: Van Tullis Interiors
 Construction manager: North Woods Construction of La Pointe, Inc.
 Cabinetwork: Rob's Custom Cabinetry
 Flooring systems/materials: Stained concrete and wood
 Window systems: Eagle Window and Door, Inc.
 Architectural metal panels: Una-Clad
 Photographer: Don F. Wong

Weekend House

page 28

Location: Schroeder, Minnesota
 Clients: Julie Snow, FAIA, and Jack Snow
 Architect: Julie Snow Architects, Inc.
 Principal-in-charge: Julie Snow, FAIA
 Project lead designer: Julie Snow, FAIA
 Project manager: Julie Snow, FAIA
 Project architects: Julie Snow, FAIA
 Structural engineer: Dave MacDonald
 Mechanical engineer: Jack Snow
 Contractor: Brad Holmes, Rod & Sons Carpentry
 Cabinetwork: Brad Holmes, Rod & Sons Carpentry

Flooring systems/materials: Lon Musof (wood floor); Rubble Tile
 Window systems: Alana Griffith, Empirehouse
 Architectural metal panels: Rick Kruger, Una-Clad (Firestone Metal Products)
 Appliances: Warner Stellan
 Hardware: Knob Hill
 Lighting: CitiLights
 Plumbing fixtures: Montaggio
 Photographer: Peter Bastianelli-Kerze

Sjölunden Swedish Language Village

page 30

Location: Bemidji, Minnesota
 Client: Concordia Language Villages
 Architect: Wessel Design
 Principal-in-charge: Kerrik Wessel, AIA
 Project lead designer: Kerrik Wessel, AIA
 Project manager: Kerrik Wessel, AIA
 Project architect: Kerrik Wessel, AIA
 Project team: Kerrik Wessel, AIA; Heather Sexton; Craig G. Andersen
 Structural engineer: Roland V. Johnson
 Construction manager: Amy Rutten, AIA
 Cabinetwork: Bernie Built Cabinets
 Flooring systems/materials: Yellow pine and concrete
 Window systems: Integrity Windows by Marvin
 Photographer: Scott Gilbertson Photography

Swan Fish Camp

page 34

Location: Lake Mille Lacs, Isle, Minnesota
 Clients: Andrea Peschel Swan, AIA, and Bret Swan
 Architect: Swan+Simmons Architecture, Ltd.
 Project lead designer: Andrea Peschel Swan, AIA
 Project manager: Andrea Peschel Swan, AIA
 Project architect: Andrea Peschel Swan, AIA
 Project team: Andrea Peschel Swan, AIA; Charlie Simmons; Colby Mattson
 Structural engineer: Joe Cain, Mattson Macdonald Young Structural Engineers
 Lighting designer: Swan+Simmons Architecture, Ltd.

Interior design: Swan+Simmons Architecture, Ltd.
 Construction manager: Jason Strom, Nor-Son, Inc.
 Final grading and hydro seeding: Dan's Sod
 Excavation and septic: Tom Kosec Excavating
 Water well: North Star Drilling
 Mechanical contractor: Air Concepts
 Plumbing: Gravelle Plumbing
 Electrical: Magnum Electric
 Roofing: Pro-Snap, Dark Blue, Midwest Manufacturing installed by At-Con Construction
 Concrete work: Nor-Son, Inc.
 Millwork: Nor-Son, Inc.
 Insulation: Expert Insulation
 Drywall: Cobi Hood Drywall
 Finish/paint: Geo's Paint and Finish
 Granite countertops: Polished Kashmir White Granite, supplied by Terrazzo & Marble Supply Companies, fabrication by Custom Stone Interiors
 Backsplash mosaic: Recycled Oyster Glass Mosaic, installed by owner
 Cabinetry: Crystal Cabinet Works, Inc.; Nor-Son, Inc.
 Appliances: Sears
 Living room flooring: Solid Bamboo T&G flooring, nailed and glued
 Bathroom flooring: American Olean Highland Ridge Series (color: Desert HR50)
 Lower-level mud hall and stair flooring: Johnsonite Roundel Resilient Rubber Flooring (color: Moonrock) through Multiple Concept Interior
 Carpet: Royalty Stainmaster Tactesse Nylon (color: Surprised Sand) through Multiple Concept Interior
 Decking: TREX, installed by Nor-Son, Inc.
 Handrail: Custom wood design includes CableRail, installed by Nor-Son, Inc.
 Fireplace: SCAN 2 Gas Stove, supplied by owner (purchased from Woodland Stoves & Fireplaces), installed by Nor-Son, Inc.
 Tub surround: Solid Cultured Marble Sheets (matte white), installed by Nor-Son, Inc.
 Window systems: All exterior doors and windows by Marvin, Inc.
 Commercial garage door: Brainerd Overhead Door
 Interior doors: J.B. O'Meara, TRUSTILE
 Window/door treatments: Anne Marie Cox, Beyond Blinds

Window/door drapery: Anne Marie Cox, Bella Drapery
 Photographer: Scott Amundson Photography

Cable Lake Guest Cabin

page 36

Location: Cable, Wisconsin
 Architect: Albertsson Hansen Architecture, Ltd.
 Principal-in-charge: Christine Albertsson, AIA
 Project team: Ryan Fish, AIA; Sonya Carel, Assoc. AIA
 Structural engineer: A.M. Structural Engineering
 Window systems: Marvin Windows
 Photographer: Peter Bastianelli-Kerze

Roland Cabins

page 38

Location: Madeline Island, Wisconsin
 Clients: Christopher and Helen Roland
 Architect: Salmela Architect
 Principal-in-charge: David Salmela, FAIA
 Project lead designer: David Salmela, FAIA
 Project architect: Carly Coulson, AIA
 Structural engineer: Jim Berry
 Interior design: Tia Salmela Keobounpheng
 General contractor: Northwood Construction
 Cabinetwork: Rod & Sons Carpentry
 Window systems: H Windows
 Photographer: Peter Bastianelli-Kerze

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