

ARCHITECTURE MN

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The American Institute of Architects Minnesota
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GENERATION NEXT

New light-filled cultural and memorial buildings embrace their natural and architectural surroundings.

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FAVORITE APPS

Minnesota architects look up from their smartphones long enough to rave about the apps they love most.

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MR. UNASSUMING

AIA Minnesota Gold Medal winner Craig Rafferty, FAIA, prefers to talk design ideas, not design achievements.

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Culture & Commemoration

An environment for reflection

COVER: LAKEWOOD GARDEN MAUSOLEUM, PAGE 26

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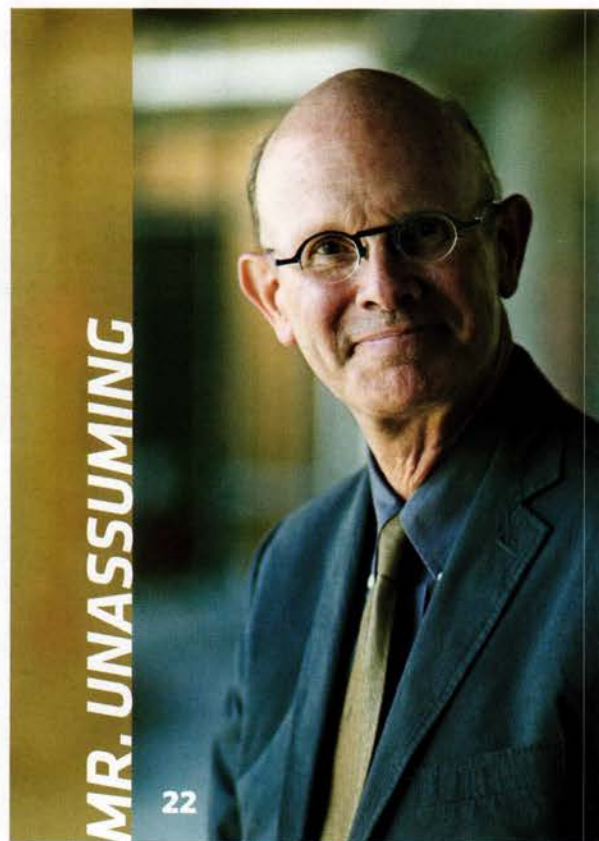
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture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



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The American Institute of Architects Minnesota's 2012 Gold Medal goes to Craig Rafferty, FAIA, a soft-spoken architect with a long résumé of award-winning work.

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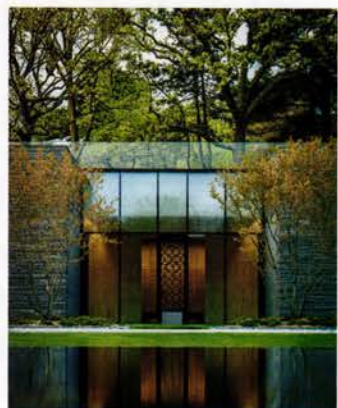
By Linda Mack

"It's funny—I'm now the world's expert on rural design," says architect Dewey Thorbeck, FAIA, with a note of surprise. That's what he gets for leading the pioneering Center for Rural Design at the University of Minnesota and writing the first textbook on the discipline.

46 *Architects' Favorite Smartphone Apps*

By Christopher Hudson

Why take an app recommendation from an architect? Because architects know good form and function when they see it. If you like well-designed apps, then screen-tap your way through the results of our recent survey.



ON THE COVER

Lakewood Cemetery Garden Mausoleum
Minneapolis, Minnesota

"You walk down a stairway to the Garden Mausoleum, but the experience is uplifting," says photographer **Paul Crosby**. "Skylights directing views to trees and sky above and windows framing garden views create an atmosphere of connectedness and reflection. I often felt like I was standing inside my camera."



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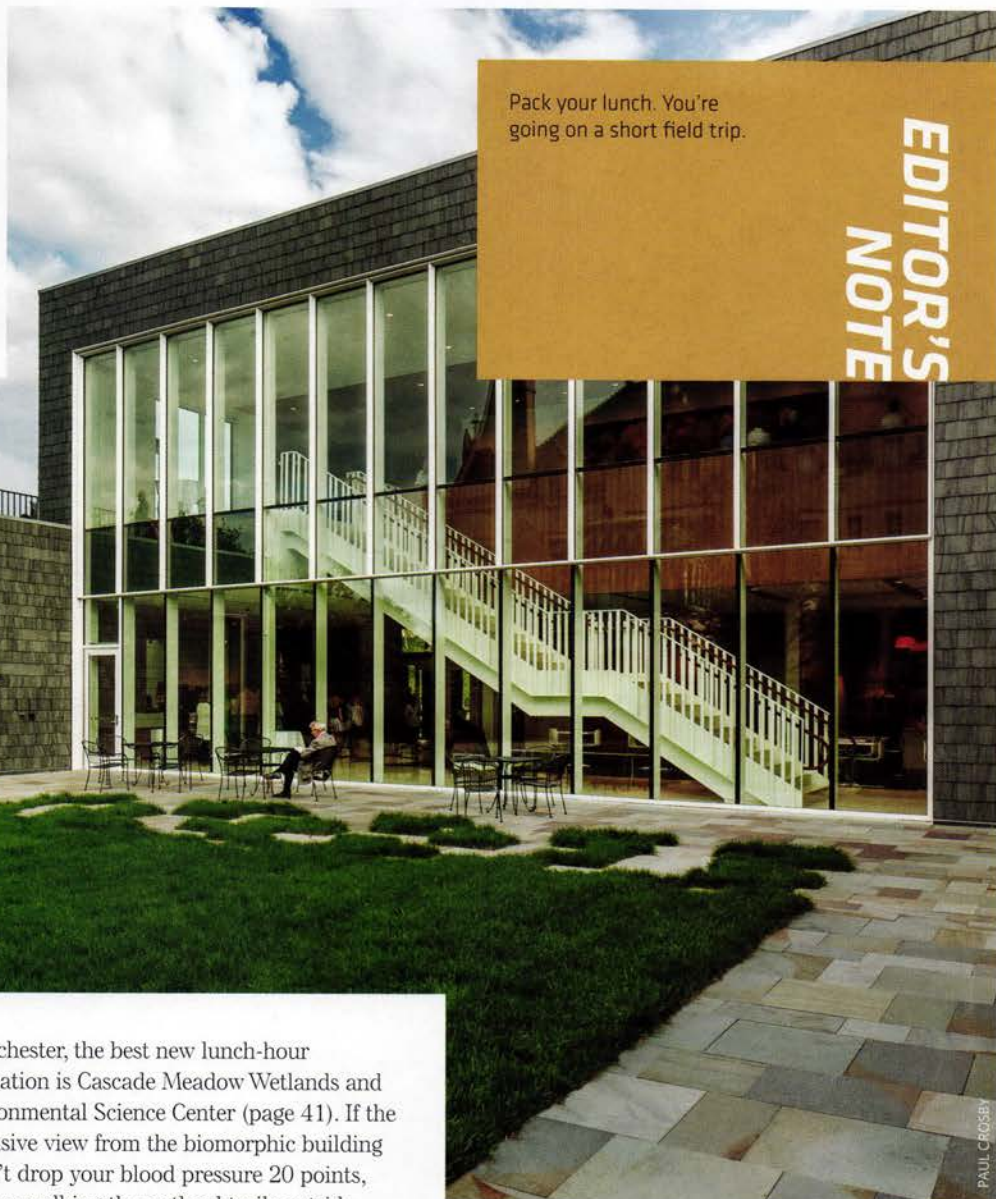
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EDITOR'S
NOTE



Lunch Out

I could be selfish and keep one aspect of the new Lakewood Garden Mausoleum (page 26) a secret, because with so few people aware of it my family and friends and I get the building and landscape all to ourselves on the days we visit. But I'd like to think I'm a better person than that, so I'll spill: This breathtaking environment is open to the public every day of the year. You'd think a cemetery would be the last place to go for a mood-elevating stroll or outdoor lunch, but the sunken garden outside the new mausoleum may be the best getaway lunch spot in Minneapolis.

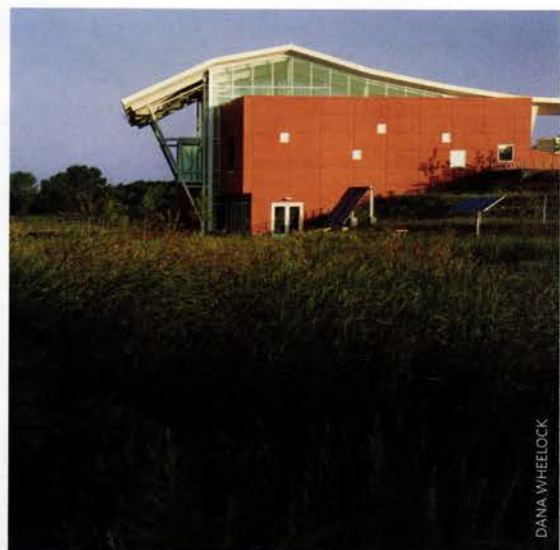
The American Swedish Institute's glassy new addition, the Nelson Cultural Center (page 36), is still a bit of a secret, too, but it won't be for long. Not when more and more Minneapolitans are moving their morning and lunch meetings from conference rooms and restaurants to the turf-and-bluestone courtyard nestled between the historic mansion and its modern wing. The outdoor tables beside the guardian tree are just the more pleasing place to be. And when it rains? The view of the castle is equally dramatic from the indoor FIKA cafe.

In Rochester, the best new lunch-hour destination is Cascade Meadow Wetlands and Environmental Science Center (page 41). If the expansive view from the biomorphic building doesn't drop your blood pressure 20 points, then try walking the wetland trails outside. And if that still doesn't do the trick, let your eyes linger on the many eco-friendly strategies and systems on display on the property. They're proof that there's hope for a more sustainable future.

So here's my recommendation: Grab a sandwich, hop on your bike or a bus, and visit one of these feel-good locations before the snow flies. I'd love to see you there. At the American Swedish Institute, you might find me on the green-roof terrace with a coffee. At Lakewood, I could be anywhere, including over by the century-old chapel (page 32), trying to sneak in to see its mosaic-tile interior for the umpteenth time.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org



DANA WHEELLOCK

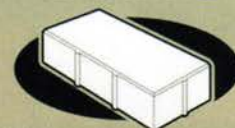


>> Above Project: Miami Conservancy District

creativity

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VIDEOTECH 3 ANNOUNCED

How do we improve upon an urban-design-themed video competition that last winter drew 39 entries from across the country and beyond, tens of thousands of online views, and a capacity audience for the culminating Walker Art Center Cinema awards show? We take it into a brave new world. For those of you who've been standing by for the details of our third annual competition, the wait is over. For all things

Videotect 3, including guidelines, online registration, and promo videos, visit architecturemn.com.



TYLER SHORT AND JEROME TRYON

Videotect 2 drew one especially futuristic entry—the sci-fi-infused “Drift”—so we’re using it as a promo video for Videotect 3.

THE BASICS

Challenge: Imagine the Building or City of the Future. What messages does it hold for us today?

Video length: 30 to 120 seconds

Prizes: \$2,000 Grand Prize, \$2,000 Viewers' Choice Award, and four \$500 Honorable Mentions

TIMELINE

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SCREEN
CAPTURE

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Follow us on Pinterest and you'll get what you came for: a healthy dose of design inspiration.

It's every bit as addictive as they told us it would be. We've been pinning our favorite architecture photos and videos—everything from cool kitchens and colorful urban design to a video of Ice Cube as architecture critic—for a few months now, and the fun shows no signs of abating.



CLOCKWISE FROM TOP RIGHT: M. PAUL FRIEDBERG AND PARTNERS; PETE SIEGER; ADAN TORRES; GEORGE HEINRICH; LARA SWIMMER; ANDREA RUGG



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Foreign Interest

Two new exhibitions of 20th-century photography capture the human and architectural encounters of noted photographers traveling abroad

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

CULTURE
CRAWL



PHOTOS COURTESY OF THE MINNEAPOLIS INSTITUTE OF ARTS

Strangers in a Strange Land: First Impressions at Home and Abroad

MINNEAPOLIS INSTITUTE OF ARTS

Through March 13

Architects and photographers both love to travel. But while architects are still apt to pack a pencil and sketchbook, or a tray of watercolors and pad of paper, to capture ineffable moments in newly experienced environments, shooters always have their cameras. MIA's "Strangers in a Strange Land" exhibition engages our wanderlust (regardless of artistic proclivities) with evocative images of photographers' encounters with the unfamiliar.

Through the eyes (and shutters) of such iconic artists as Dorothea Lange, Diane Arbus, and Marc Riboud (Beijing antique-shop window, top), the shock of the new becomes a portal into a memory of time and place, history and culture. Martin Parr's image of a Weymouth, England, beach (above) adds a shock of color. The show also provides viewers with the opportunity to time-travel back to the 20th century, when shots of Vietnamese civilians (Philip Jones Griffiths) and the Dahshoor pyramids (Francis Frith) and the painted negatives of Boris Mikhailov took our collective breath away. artsmia.org



BALTHAZAR KORAB

Circumstantial Evidence: Italy through the Lens of Balthazar Korab

UNIVERSITY OF MINNESOTA RAPSON HALL, HGA GALLERY

October 29-December 15

Architectural photographer Balthazar Korab was awarded the AIA Gold Medal for Excellence in Photography in 1964. To celebrate, he took his family to Italy, where he shot thousands of images of architectural and natural environments. Some 3,200 of those photographs became a portfolio titled "The Rooftops of Rome," a selection of which are featured in a new exhibition in the University of Minnesota's Rapson Hall.

Korab worked on the series for two years with an Italian colleague who provided him with access to Rome's private rooftops and terraces. "It's a really unique portfolio," says U School of Architecture faculty member John Comazzi, whose new book, *Balthazar Korab: Architect of Photography*, was previewed in the September/October issue of *Architecture Minnesota*. "I don't know of any other city that's been documented in a photographic survey so extensively from this point of view."

The black-and-white photos, printed in a large format, highlight vernacular settings as well as monuments, all viewed from Korab's above-street perches. "Korab is most well known for his mid-century modern work," Comazzi explains, "which is also the focus of my book. This exhibition will complement the book and show another aspect of his body of work." Comazzi will sign his new book at a reception on November 2 from 6 to 8 P.M. goldstein.design.umn.edu

—Camille LeFevre

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American
Swedish Institute
president **Bruce Karstadt**
shares the inside story
of ASI's newly minted addition

SWEDE TALKER

INTERVIEW BY AMY GOETZMAN

Minneapolis' 1908 Turnblad Mansion has served as the home of the American Swedish Institute since 1929. But by the end of the century the house—a castle, truly, and the best local example of French Chateau design, with lovely spires and turrets and one of the most ornamental fences in town—couldn't accommodate all of the museum's needs. So the institute purchased the other properties on its block and set about planning a sustainably designed cultural campus with the help of HGA Architects and Engineers. The surprise for some close observers? The centerpiece of the expansion, a large addition to the castle housing an array of roomy social spaces, would be unapologetically modern.

We've got the full story on the completed Nelson Cultural Center on page 36, but we also wanted to sit down with Bruce Karstadt, ASI president and CEO, for an in-depth conversation. For someone fresh off an intensive year-and-a-half-long construction project, he seemed especially bright-eyed. We attribute his energy level to the massive public turnout for Nelson's June opening and its heavy midday traffic ever since.



In Town Talk, we let community leaders and other insightful people do the talking.

TOWN
TALK

Karstadt's favorite Nelson Cultural Center features include the leather-wrapped handrails (shown here) and the terrace at the top of the stairs (page 40).

BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM

Why did the museum need to add on?

The Turnblad Mansion serves us as a drawing card and something to share with our members and the community. But because of the growth of our collections and services, it had become far too crowded. As a result, we were making adaptive use of things that were not well suited for historic spaces. We simply weren't serving the interests of this historic house. Lots of rooms were closed to the public for decades, including the kitchen. People would always ask, "Where's the kitchen? We'd love to see the kitchen." Well, we couldn't show them the kitchen, because that's where our retail offices and inventory were located.

Why not move some operations to a separate building?

Well, we're located at 2600 Park Avenue. That's where we're located. Our public appreciates the opportunity to visit the Turnblad Mansion, and separating some functions to another location

would be complicated, and it probably wouldn't be very successful. So, six or seven years ago, we were able to purchase the rest of the city block we're located on, to enable a design that was respectful, would keep everything centrally located, and would convey a contemporary milieu as well as a historic one.

Were you worried at all about tampering with history?

We understood from the beginning that we wanted a contemporary design but one that would be a respectful counterpoint to the mansion. We have a mission and sense of purpose that causes us to program in both directions. We're interested in celebrating the history of Swedish immigration and its impact, as well as our responsibility to care for a building that's on the historic registry. But at the same time we have to connect modern-day Sweden and modern-day Minnesota.

>> continued on page 50

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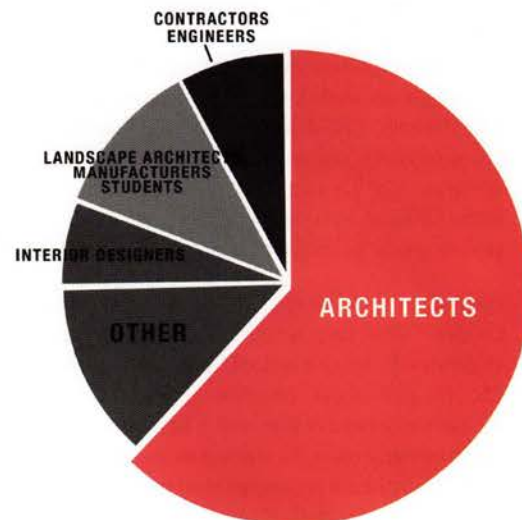
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Orchestra Hall

PROJECT
COMPLETION:
JULY 2013

The Minnesota Orchestra's nearly 40-year-old home in Minneapolis expands to add much-needed lobby space and other flexible spaces for events, educational programs, and smaller performances. An abundance of glass connects the new interiors to the city outside.

Fast Forward previews
marquee architectural projects
nearing completion.

FAST
FORWARD

▼ The dramatic renovation moves the building's front drive to the west, allowing for a wide, tree-lined walk down 11th Street. The transparent addition puts its inhabitants on display at night.



RENDERINGS BY KPMB ARCHITECTS

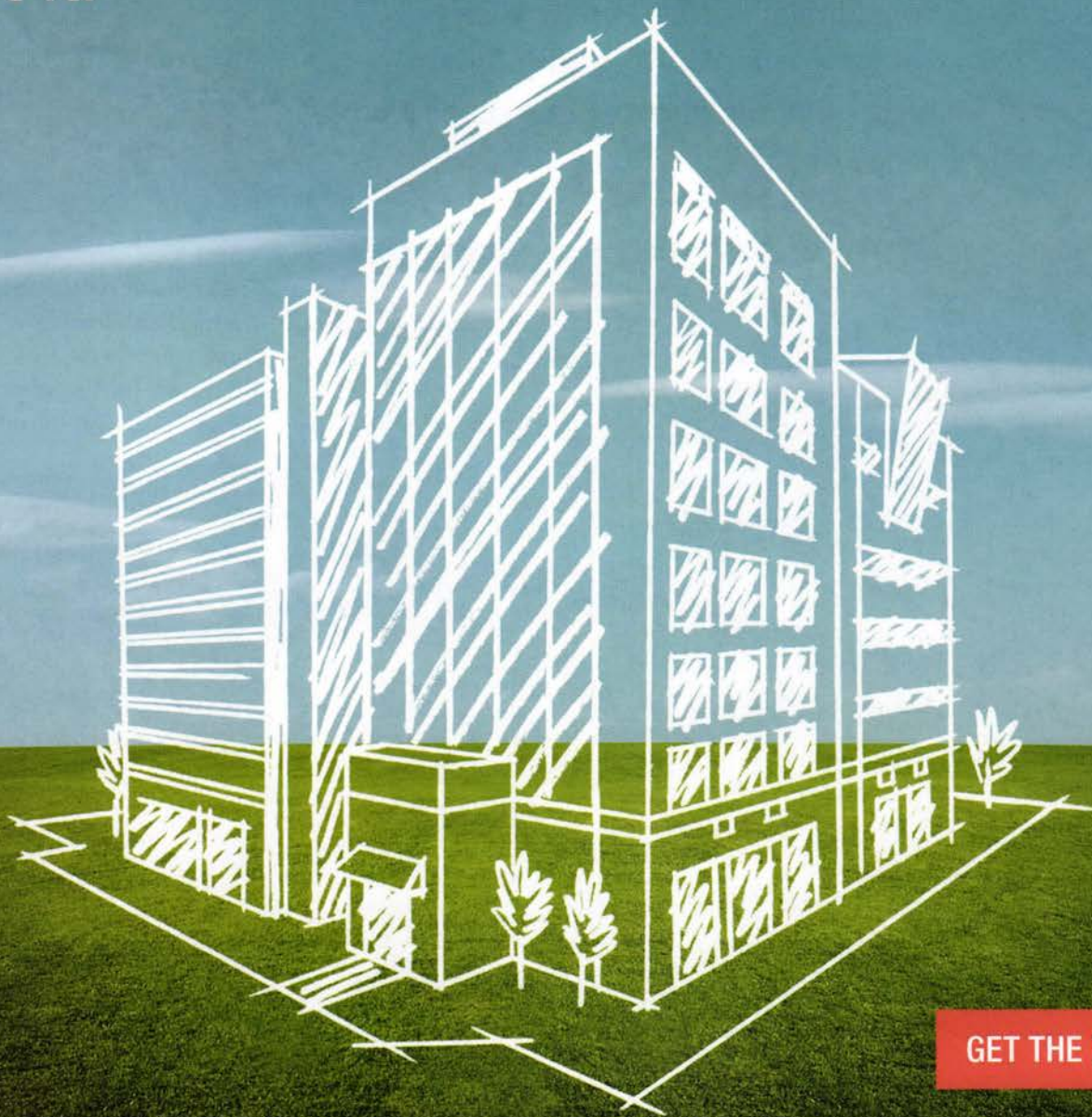
Project team: KPMB, architect; Sound Space Design, acoustical consultant; Schuler Shook, theater consultant and lighting designer; Meyer, Borgman & Johnson, structural engineer; Dunham Associates, mechanical and electrical engineer; Nelson Tietz & Hoyer, project manager; Mortenson Construction, general contractor

▼ The soaring lobby features an array of circulation-easing walkways, a skyline view through a tall picture window, and warm wood surfaces that complement the auditorium's original brick exterior.



▲ The multipurpose City Room juts out to the west, offering generous views of the sunset and adjacent plaza. In mild weather, floor-to-ceiling sliding doors open to offer patrons a seamless indoor-outdoor experience.

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President Rick Carter, FAIA (left), leads LHB's branch office in Minneapolis. Other corners of this Warehouse District studio are filled with employee bicycles.

LHB

Cities and neighborhoods: Downtown Duluth and Minneapolis Warehouse District Number of employees: 200 lhbcorp.com

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Describe your studio culture in three words or less:

Performance-driven design

If you had \$5,000 for office improvements, what changes and/or additions would you make? A new conference table made from reclaimed wood

\$500,000? Renovations to achieve Living Building Challenge certification (lbi.org)

How does your location reflect or reinforce your values or interests as a firm?

We moved to a space at the edge of the Warehouse District 20 years ago, long before it was trendy. We're innovators.

Favorite hangouts in walking distance of the Minneapolis office:

Pizza Lucé, Monte Carlo, Moose & Sadie's, Bev's Wine Bar, One on One Bicycle Studio, and Cuzzy's

Recent brush with celebrity:

We presented our Urban Land Institute Regional Indicators sustainability work alongside senator Al Franken at a Regional Council of Mayors event.

Most interesting staff extracurricular:

Where to start? We have a Japanese tea ceremony presenter, equestrian dressage competitor, toy train collector, toy train operator, owl collector, semi-pro football player, professional bagpiper, hang glider, accordionaire . . .

Which past project taught you the most, and why?

The Phillips Eco-Enterprise Center. We began focusing on sustainable design in 1991, gently pushing our clients for the first five years. Then the Green Institute pushed us and helped us become the leaders we are today.

Favorite social-media tools:

LinkedIn and Twitter

What's the greenest feature of your space?

Our staff. They not only incorporate sustainability into all of their projects; they walk the talk as well.

Workspaces say a lot about us. Join us on a tour of architecture offices around the state, and you'll see architects in a whole new light.

STUDIO



Casual every day? Absolutely. Biking attire is commonplace year-round!

Nicest thing a client ever said about you: The president of Carleton College, commenting on our Cassat and Memorial residence halls: "This courtyard and the surrounding site were waiting for these two beautiful buildings."

What efforts has your firm made to work with underserved individuals or communities? Our housing studio is a regional leader in the design of green affordable housing, including supportive housing for long-term homeless and homeless youth.

How is your firm changing? We're now measuring actual building performance and using the data to inform further innovation in our designs.

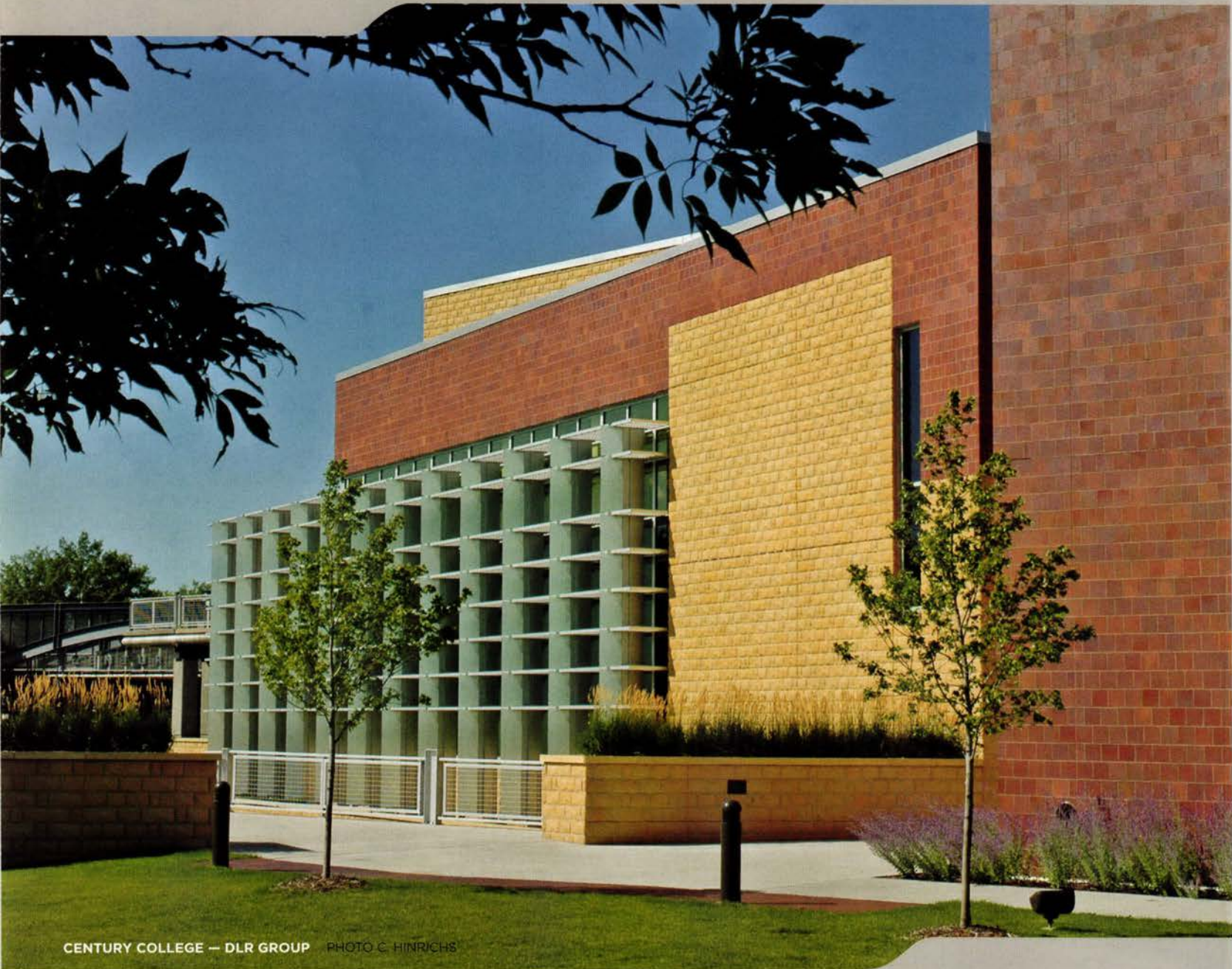
Favorite Minnesota building not designed by your firm: National Farmer's Bank of Owatonna

Dream project: A downtown Minneapolis skyscraper that meets the Living Building Challenge



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WAYFARER



A visitor to this Al-Azhar plaza takes in a breathtaking view of Cairo at dusk.

Amid the ancient buildings and monuments of Cairo and its surroundings, an American can feel like an early-20th-century explorer.

On a recent trip to Egypt, I passed through the bellies of pyramids and camped beneath the stars in the White Desert, and the experience had me imagining what life must have been like hundreds of years ago, long before the advent of modern comforts and technologies. Even 21st-century Cairo with its congested motorways seems like a window

into the past: You see the same poverty, the same simple means, the same beauty, and the same majesty that have marked the city for a millennium.

This image was taken from Al-Azhar Park just after sunset. A gift to the people of Cairo from Aga Khan IV, a descendant of the city's founders and the creator of the triennial Aga Khan Award for Architecture, the 2005 park is a breathtaking blend of old and new

Cairo. It was built on a large, 500-year-old trash mound after extensive environmental improvements were made to the site, and its development also included the discovery and excavation of a 12th-century wall and the rehabilitation of a 14th-century mosque. In 2009, Project for Public Places named Al-Azhar one of "60 of the World's Great Places."

—Photographer Chad Holder

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www.aia-mn.org



Mr. Unassuming

By Christopher Hudson

CHAD HOLDER PHOTOGRAPHY



The highly accomplished
but exceedingly modest Craig Rafferty, FAIA,
is awarded the 2012 American Institute
of Architects Minnesota Gold Medal

Is there a gene for architecture? If there is, Craig Rafferty, FAIA, the latest recipient of AIA Minnesota's top individual honor, has it. He grew up in Minnesota the son and the nephew of architects, and when, as a toddler in a Hopalong Cassidy outfit, he was challenged to quick-draw he would pull out not his toy gun but his left hand and scribble in the air as fast as he could.

The cowboy gear aside, it's no surprise that a three-year-old with that DNA and those natural instincts would go on to a long and award-winning career in architecture. Rafferty chose architecture as his major at the University of Minnesota only because he had to choose

something on his application form. But it didn't take him long to discover a love for the discipline. "Architecture offered a more stimulating and rewarding way to study," he says. "It was different from math courses, where you'd get a formula, plug it in, and wait for someone to tell you whether you calculated correctly. I really enjoyed examining a problem, solving it in my own mind, and convincing someone else that my solution was the correct solution."

After studying under U teaching greats Richard Morrill, James Stageberg, and Leonard Parker in the late 1960s, Rafferty headed east for a master's in architecture from MIT. He stayed in Boston after graduation to work in the office of Hugh Stubbins and Associates, but his firstborn brought him and his wife back to Minnesota, where Rafferty joined the St. Paul firm led by his father, George, and uncle, Dick.

Awards and recognition began streaming in. Rafferty received the prestigious Rotch Travelling Scholarship—an annual grant that funds eight months of foreign travel for the winning designer—in 1975. He's especially proud of two honors bestowed on Rafferty Rafferty Tollefson (now Rafferty Rafferty Tollefson Lindeke) Architects: a Presidential Design Award in 1985 for the firm's work with Weiming Lu on a master plan for Lowertown St. Paul, and AIA Minnesota's Firm of the Year Award in 2000.

Rafferty has also won numerous awards for his church projects, including the agrarian-themed St. Francis de Sales Parish Church in Morgantown, West Virginia, the renovation of St. Mary's Seminary Chapel at St. Thomas University in St. Paul, and the restoration of San Fernando Cathedral in San Antonio,

>> continued on page 53



GAYLAND BENDER



RRTL ARCHITECTS



STEVE BERGERSON

Rafferty's portfolio of work at RRTL Architects is diverse, but he's perhaps best known for his religious and educational buildings. Representative projects include (clockwise from top left) Habeger Science Center at Dakota State University in Madison, South Dakota; the restoration of San Fernando Cathedral in San Antonio, Texas (a project that also added a new Cathedral Centre next door); and St. Francis de Sales Parish Church in Morgantown, West Virginia.



House in Cyprus, Cyprus. / Arch.: Simpraxis Architects / Finition: Gold

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GENERATION NEXT

*New light-filled buildings
for celebrating life, cultural
history, and conservation
open their doors to the future*

Photo: Top view of a Lakewood Garden Mausoleum skylight

WHAT DO YOU PICTURE WHEN YOU THINK OF A FUNERAL HOME? If you're visualizing a series of dimly lit dark-wood rooms, then we have some happy news for you: The best new memorial centers offer mourners a brighter, more life-affirming experience. What do you see when you think of a nature center or a cultural museum? Are you imagining woodsy for the one, weighty and institutional for the other? Those models, too, are passing into history.

Young people in particular have a different wish list for environments that host meaningful events and activities, and Minnesota architects are responding with expressive new buildings that teem with sunlight and connect to their natural or architectural surroundings through expansive glass and integrated landscape design. Those we highlight in the following pages—from a modern mausoleum beautifully embedded in a hillside (page 26) to a contemporary expansion of an historic heritage center that reaches out to its multicultural urban neighborhood (page 36)—mark the changing architectural times in breathtaking fashion. And yet they also honor history: The mausoleum and cultural-center addition were designed to put their still-in-use forerunners on elegant display.

—Christopher Hudson

The granite-clad reception center has a sculptural, saw-toothed wall along one side that lets daylight in while appearing mostly solid from the side. The lower-level crypt rooms have raised, earth-encased skylights that recall burial mounds.



HERE & THE HEREAFTER

BY THOMAS FISHER, ASSOC. AIA

*The new Lakewood Cemetery Garden Mausoleum
is an eternal resting place,
a refuge for mourning and reflection,
and a serenely beautiful public space all in one*



LAKEWOOD CEMETERY GARDEN MAUSOLEUM AND RECEPTION CENTER

Location: Minneapolis, Minnesota	Architect & engineer: HGA Architects and Engineers hga.com	Landscape architect: Halvorson Design Partnership	Size: 24,500 gross square feet
Client: Lakewood Cemetery Association	Principal-in-charge: Daniel Avchen, FAIA	Owner's representative: Nelson, Tietz & Hoyer	Cost: \$25.2 million
	Design principal: Joan Soranno, FAIA	General contractor: M.A. Mortenson Company	Completion date: January 2012
	Project architect: John Cook, FAIA		Photographer: Paul Crosby

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

The 24,500-square-foot structure stands near the cemetery's main gate, part of a complex of buildings that includes the elegant 1910 chapel (page 32) by Minneapolis architect Harry Wild Jones and a much-less-inspired 1965 mausoleum by the Detroit firm Harley, Ellington, Cowan & Stirton, the latter designers a poor substitute for the late Ralph Rapson, whose 1962 design for a mausoleum on that site won a *Progressive Architecture* design award.



HGA'S DESIGN TREATS THE STRUCTURE AS AN EXTENSION OF THE LANDSCAPE, WITH A RELATIVELY SMALL RECEPTION CENTER AT GRADE AND THE MAUSOLEUM ITSELF BURIED INTO THE HILLSIDE.



The reception center's curved entrance, with its white marble-mosaic cladding, embraces visitors. The swirling mosaic pattern, echoed in the bronze doors, brings to mind the cycles of life.




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

reception center at grade and the mausoleum itself buried into the hillside. “I didn’t want the building to dominate the landscape,” says Soranno. “I wanted it to sit lightly on the land, with only 5,500 square feet above ground.”

The reception center contains many of the facility's functional requirements: the office, kitchen, pantry, restrooms, coatrooms, and multipurpose space for funeral-related

gatherings. But its small size belies its visual power, with a highly sculptural form that looks both ancient and modern. The rough-sawn granite exterior, for example, looks massive, with corbelling around windows and doors that exaggerates the thickness of the walls. In other areas, such as over the entrance, the granite looks like modern cladding, spanning distances far greater than that material could sustain.



*Soranno sees the juxtapositions
of ancient and modern materials
and forms as representations of
“the temporal and the eternal,
life and death.”*

The elegant interiors include an upper-level, multipurpose gathering space (opposite) with a faceted ceiling and wood and plaster walls, and a lower-level crypt area with polished marble floors and marble and granite walls.



The crypt and columbarium rooms have white-marble walls and pink, green, and honey-colored onyx floors that reflect the daylight that streams in from the skylights and the large windows overlooking the garden.

WITHIN THE SIMPLE PLAN, THE ARCHITECTS HAVE CREATED A REMARKABLE VARIETY OF SPACES, EACH SUBTLY DIFFERENT AND EQUALLY STUNNING.

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

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

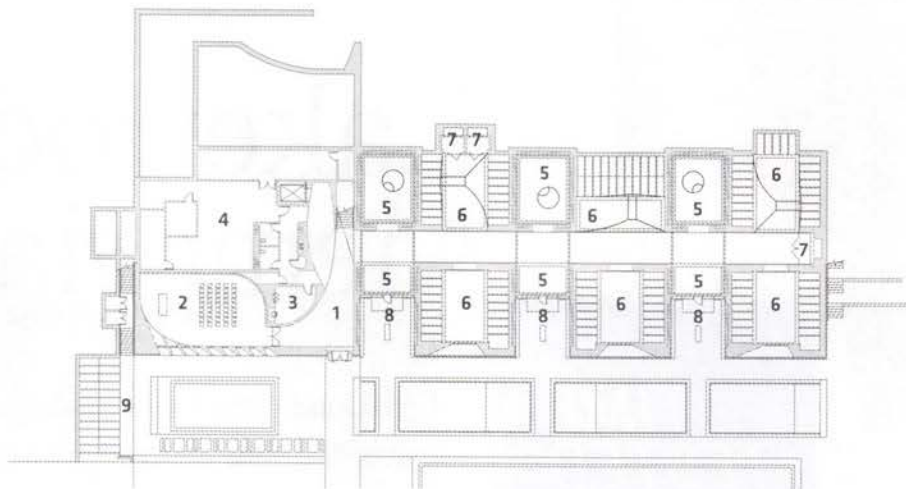
like pieces of minimalist sculpture. Here, earthly resting place meets earth art.

Soranno sees those juxtapositions of ancient and modern materials and forms as representations of "the temporal and the eternal, life and death." Similar contrasts occur inside the building. The interior of the reception center has a distinctly modern quality, with an angular ceiling whose

>> continued on page 52



The curving committal chapel is lit by a series of vertical windows. Their enlarged marble-mosaic surrounds on the exterior increase the apparent depth of the window openings.



GARDEN LEVEL

- 1) Lower foyer 2) Committal chapel 3) Grieving room 4) Mechanical 5) Columbarium room 6) Crypt room 7) Family crypt room 8) Columbarium garden 9) Garden crypts



*Here, earthly resting place
meets earth art.*

CINEMA SUBLIME

IDE[A], a Minneapolis photography collaborative that has produced several videos for *Architecture Minnesota*, has reached new artistic heights with a short film of the Lakewood Garden Mausoleum. Commissioned by HGA and shot in late

spring and early summer 2012, the atmospheric vignette puts viewers in motion through the building and landscape while leaves rustle and sunlight and shadows slide across interior walls.

Seemingly effortless visual poetry is the group's calling card—see its recent

Weisman Art Museum film for an earlier example—but achieving lyricism actually requires great effort. To get the desired shots, IDE[A]'s Peter VonDeLinde designed and built a dolly-track system that runs on an extension ladder. "It still needs work," he deadpans. But the group never lacked

for motivation, says Christian Korab: "Even in our initial walk-around, we thought, 'Boy, you couldn't ask for a better subject for architectural filmmaking.'"

View the Lakewood film and others by IDE[A] on architecturemn.com

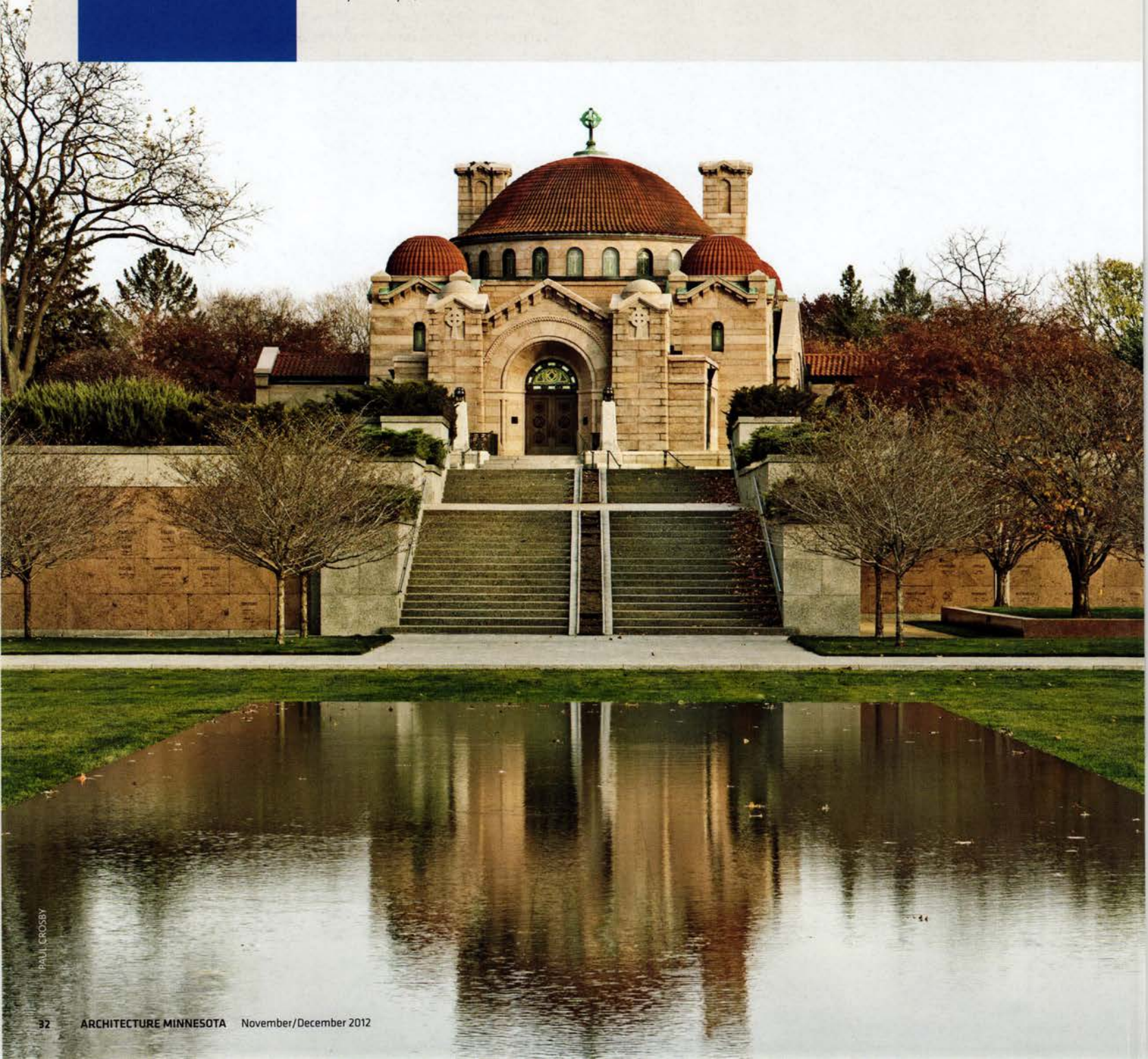


Lakewood Memorial Chapel

TIME
TESTED

Lakewood Cemetery's century-old, Byzantine-style chapel boasts one of the most transcendent mosaic-tile interiors in the world

By Bill Beyer, FAIA



Mosaic artisans needed two years to install the 10 million tessellae of colored marble and glass fused with precious metals over the structural tile.

1908

Minneapolis architect Harry Wild Jones is commissioned to design a chapel for Lakewood Cemetery.

1910

The chapel interior by Charles R. Lamb is completed after nearly two years of painstaking mosaic tile work.

1983

Lakewood Cemetery Memorial Chapel is added to the National Register of Historic Places.

1996

A yearlong renovation includes new lighting and heating and a landscape for the front entrance.

RESTORED TO HEALTH BY A

ROUND-THE-WORLD CRUISE after an automobile accident fractured his skull and left him comatose, Minnesota architect Harry Wild Jones was commissioned in 1908 to design a permanent chapel and crematorium for Lakewood Cemetery in Minneapolis. He modeled the project on the church of Hagia Sophia in Constantinople (present-day Istanbul), creating a diminutive homage to that shock-and-awesomely-domed sixth-century original.

Jones knew his structural engineering, designing the chapel's roof structure—dome, half-dome, and pendentives (concave triangular dome supports)—using the Guastavino system, a lightweight shell of interlocking cemented layers of thin terra-cotta tile. Patented in 1885, the system became wildly popular in New York and Boston, providing the means to create huge vaulted spaces in hundreds of Beaux-Arts architectural gems.

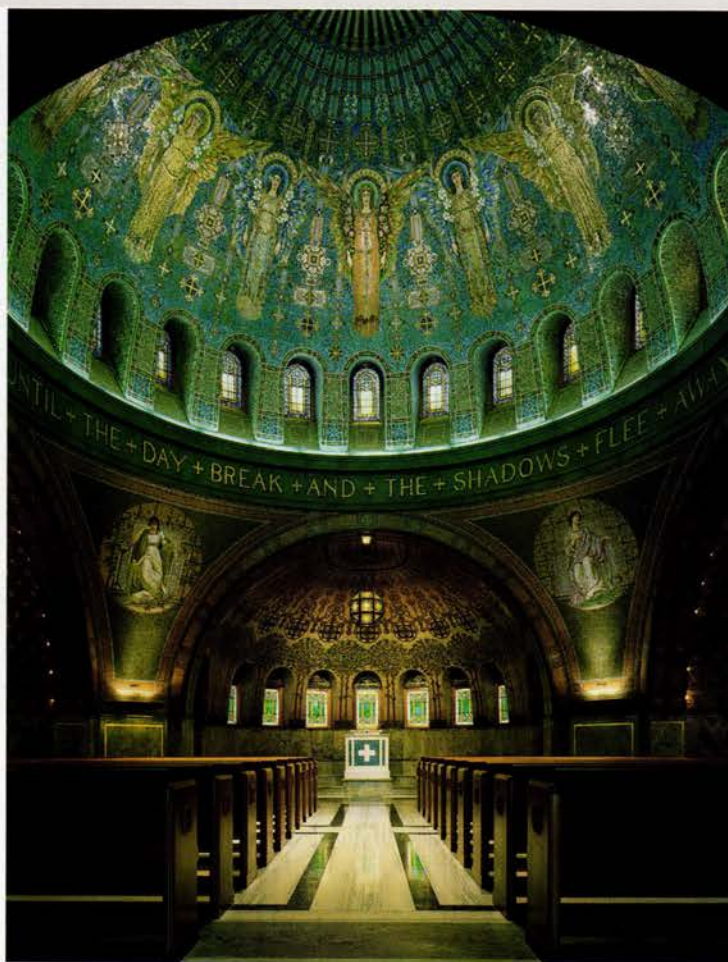
Guastavino's tile was designed to be beautiful *and* functional, and it was used on the ceilings of some of the most significant public buildings in America, from the Great Hall at Ellis Island to Grand Central Station and even the inner dome of the Minnesota State Capitol. But chapel building committee chair George Brackett was less than charmed by mere structural elegance and beauty. He thought the tiles "gave the effect of a railroad station," so he engaged New York

designer Charles R. Lamb to more appropriately decorate the interiors.

Lamb and his wife Ella, inspired by the mosaics in the Basilica of San Marco in Venice (some looted from Hagia Sophia during the Fourth Crusade), proceeded to design perhaps the most stunningly beautiful mosaic interior ever built in this country. Lamb commissioned descendants of the original Venetian mosaic artisans to execute

the work; they needed two years to install the 10 million tessellae of colored marble and glass fused with precious metals over the structural tile.

Lit by 24 stained-glass clerestory windows at the base of its main dome, the chapel interior has induced contemplative awe for a century, providing a measure of comfort for countless grieving visitors. **AMN**



PETE SIEGER



The dome features the chapel's most transcendent tile work. The four angels adorned with red roses are positioned to represent the four corners of the earth: north, south, east, and west.

GEORGE HEINRICH



Green Gathering

BY CAMILLE LEFEVRE

"We live in a society that keeps death at a distance, and it shows in the way funeral homes have conducted business in the past," says SALA Architects principal emeritus Kelly Davis, AIA. The family-run Bradshaw Group, a funeral-home firm with facilities throughout the Twin Cities, has long been different.

"They're on the cutting edge, changing how their business is conceived as well as perceived in the community," Davis explains. "They see themselves as engaging in healthcare rather than death care."

In 2006, SALA Architects and landscape architect Coen + Partners completed the innovative Bradshaw Celebration of Life Center on a five-and-a-half-acre site in Stillwater. The long and low 15,000-square-foot building features an airy, light-

filled chapel with two adjacent visitation rooms, a wing containing a community room and smaller lounges and administrative spaces, and a reception area in between. All of the interiors are lined in a calming palette of stone, stucco, birch, and oak—and lots of glass.

"The building is the opposite of the dark, formal, and somewhat secretive funeral homes of the past," says Davis. "The center embraces nature and the outdoors, it's flooded with natural light, and nothing is hidden. Everything flows from space to space."

Since the Celebration of Life Center opened, it's hosted not only memorials for families of all denominations but also weddings, musical performances, and community meetings. "It was

important for us to be able to use the building in as many ways as possible," says Jim Bradshaw, who operates the business with his son Jason. "Our architectural spaces are flexible enough to accommodate endless possibilities for celebrations that memorialize peoples' lives."

The architecture and landscape are also exceedingly green: The property boasts a closed-loop geothermal system for heating and cooling the building, on-demand hot water, motion-control lights, and grass paving in the surplus parking lot.

And the Bradshaws didn't stop there. This past year they added a new green-cremation technology called resomation in a previously unused space on

>> continued on page 54

*The eco-friendly Bradshaw
Celebration of Life Center
in Stillwater, Minnesota, lifts
spirits with ever-present
connections to nature*



BRADSHAW CELEBRATION OF LIFE CENTER

Location:
Stillwater, Minnesota

Client:
Jim Bradshaw

Architect:
SALA Architects, Inc.
salaarc.com

Principal-in-charge:
Kelly R. Davis, AIA

Project lead designer:
Kelly R. Davis, AIA

Landscape architect:
Coen + Partners
www.coenpartners.com

Construction manager:
George W. Olsen
Construction Co. (original
building); Hartman Homes,
Inc. (expansion)

Size:
15,000 square feet

Cost:
\$175/square foot

**Completion date
for new chapel:**
June 2012

Photographer:
Troy Thies Photography



*The Celebration of Life Center's low-slung
roof forms hug the landscape, which has been
planted with native grasses to reflect the firm's
commitment to environmental sustainability.*





ATTRACTION *by* ADDITION



THE AMERICAN SWEDISH INSTITUTE IN MINNEAPOLIS GROWS ITS COMMUNITY WITH A GLASSY MULTIUSE ADDITION TO ITS REVERED HISTORIC MANSION

BY COLBY JOHNSON

On a sunny weekday afternoon in August, Bruce Karstadt (page 13), president and CEO of the American Swedish Institute (ASI), strolls through the light-filled two-story lobby of the institute's new Nelson Cultural Center to take what is known in Sweden as a *fika*, or daily break. He stops at the aptly named cafe FIKA to greet a group of ASI members enjoying a light lunch of salads and *smörgåsar* before he heads outside to the new central courtyard—an exterior space that acts as a buffer between ASI's past and its future.

"The entire design process was driven by respect for the mansion," Karstadt says of the iconic 1908 Turnblad mansion, built by Swedish newspaper publisher Swan Turnblad. The Chateausque landmark has served as the institute's home since its founding in 1929. "Our objective with the addition was to build a contemporary space that resonates with our connection to modern-day Scandinavia and meets our growing functional needs. Most important, though, was that the new space encourage an increased appreciation for the historic mansion."



ENTRANCE The bright-blue art-glass panels lining the entrance to the Nelson Cultural Center offer a striking visual contrast to the building's slate-shingle exterior.



**"CREATING
A FRIENDLY,
USABLE OUTDOOR
COURTYARD WAS
VITAL TO OUR
OVERALL DESIGN
BECAUSE IT
GIVES VISITORS
SPACE FROM
WHICH TO VIEW
THE MANSION."**

—HGA ARCHITECT TIM CARL

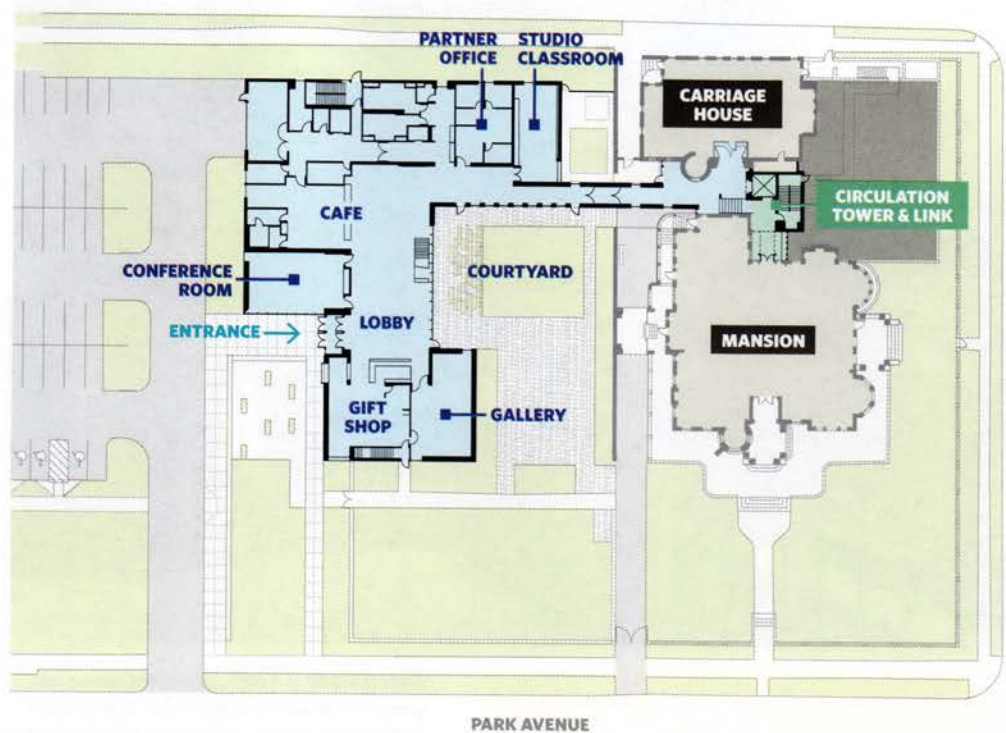
Designed by an HGA Architects and Engineers team led by Tim Carl, AIA, the airy, 34,000-square-foot addition opened in June and houses many of ASI's high-traffic offerings, including an exhibit gallery, an expanded gift shop, ample meeting and event spaces, and the open cafe.

"It was very important to ASI that the mansion remain the focal point and centerpiece of the campus," says Carl, who in preparation for the project did a "deep dive" into Swedish design and culture, including a trip to Sweden to meet with consulting Swedish architects. "Creating a friendly, usable outdoor courtyard was vital to our overall design because it gives visitors space from which to view the mansion." The new wing wraps around the courtyard with a two-story glass curtain wall and large windows that frame stunning views of the mansion from almost every inch of the new space.

One of the biggest challenges the architects faced was how best to connect the addition to the mansion without disrupting its historic integrity.

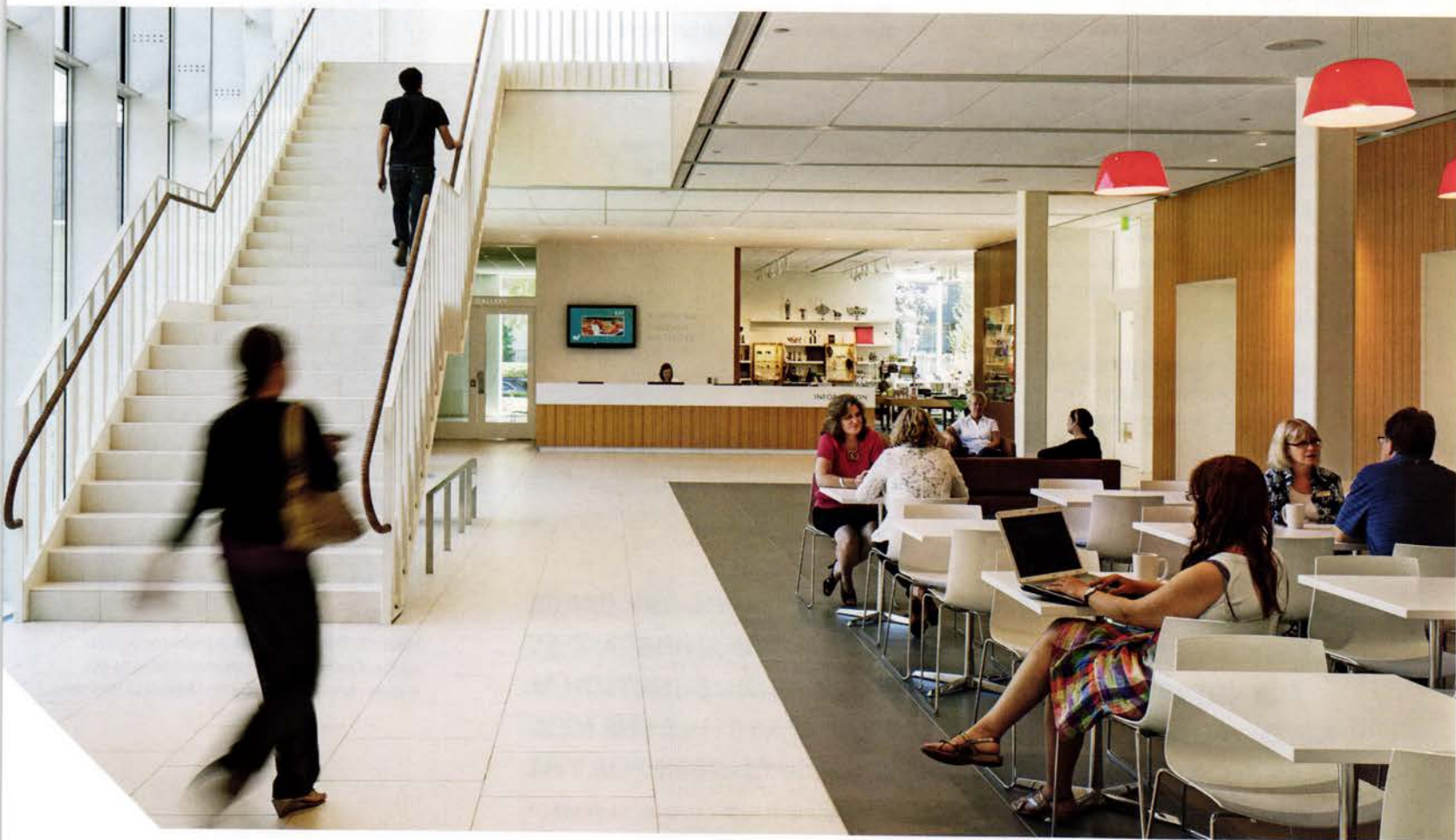
COURTYARD *The new wing wraps around the spacious bluestone courtyard, which creates breathing room and viewing opportunities between the mansion and the addition.*





LEVEL TWO The addition's glass curtain wall provides generous views of the mansion from both levels. The second-floor event space features a ribbed wooden ceiling inspired by Stockholm City Hall's timber roof.

NELSON CULTURAL CENTER, LEVEL ONE The airy lobby offers easy access to an art gallery, a conference room, the museum shop, and FIKA cafe.





The solution? Delicately threading an elevator tower and staircase between the back wall of the mansion and the historic carriage house. Each of the mansion's three floors is now accessible via a three-story enclosed glass walkway that Karstadt affectionately refers to as "the glass dog house."

"It was a technical feat to get the link to touch the mansion as softly as it does," says HGA project architect Andrew Weyenberg, AIA, adding that it took a crane more than an hour to perfectly position the glass walkway, which was built offsite, between the mansion and the elevator tower. "From a preservationist point of view, we took great pains to not disrupt the mansion any more than was absolutely necessary."

The addition also pays homage to the mansion in more subtle ways, by drawing largely from its exterior materials, volumes, and geometry.

>> continued on page 57

GREEN ROOF A 7,000-square-foot terrace and green roof, reflective of traditional Scandinavian architecture, reduces energy costs and helps eliminate stormwater runoff.

NELSON CULTURAL CENTER AT THE AMERICAN SWEDISH INSTITUTE

Location:
Minneapolis,
Minnesota

Client:
American Swedish
Institute
asimn.org

Architect:
HGA Architects
and Engineers
hga.com

Principal-in-charge:
Gary Reetz, FAIA

Core project team:
Tim Carl, AIA; Andrew
Weyenberg, AIA;
Nancy Blankford, AIA;
Michael Bjornberg, AIA

Energy modeling:
The Weidt Group
twgi.com

**Landscape
architect:**
HGA

**General
contractor:**
Adolphson
& Peterson

Size:
34,000 gross
square feet

**Completion
date:**
June 2012

Photographer:
Paul Crosby

"OUR OBJECTIVE WAS TO BUILD A CONTEMPORARY SPACE THAT RESONATES WITH OUR CONNECTION TO MODERN-DAY SCANDINAVIA AND MEETS OUR GROWING FUNCTIONAL NEEDS. MOST IMPORTANT, THOUGH, WAS THAT THE NEW SPACE ENCOURAGE AN INCREASED APPRECIATION FOR THE HISTORIC MANSION." —ASI PRESIDENT AND CEO BRUCE KARSTADT



THIRD FLOOR



SECOND FLOOR



FIRST FLOOR

LINK TO THE MANSION A three-story glass-enclosed walkway connects the addition to the historic mansion with minimal impact to the latter.



Water World

BY AMY GOETZMAN

Just off the highway in Rochester, Minnesota, rain bounds softly off a building whose roof is designed to act like a tree leaf, catching a little water in its upturned edge, then releasing it slowly. On one side of the building, a rain screen acts like a turtle shell, shielding the building from stormwater and directing it toward the nearby wetlands. Viewed from another angle, the building's profile suggests a buffalo's hump or a Canada goose in flight. These forms are the result of adaptation to wetland and prairie conditions, and their presence in the design of the 16,000-square-foot wetlands and environmental science center at Cascade Meadow ties the manmade to the natural through form and function.



At Cascade Meadow, a new wetlands
and environmental science center conserves
nature by mimicking its forms



- 1 WIND TURBINES
- 2 WATER SOURCE GARDEN
- 3 HIGHLY REFLECTIVE WHITE ROOFS
- 4 GREEN ROOFS
- 5 PHOTOVOLTAIC AND SOLAR HOT WATER PANELS
- 6 ENERGY GARDEN
- 7 EARTH-SHELTERED DESIGN
- 8 GEOTHERMAL LOOPS
- 9 PERVIOUS PAVERS AND CONCRETE
- 10 WETLAND TRAIL
- 11 EDUCATION GARDEN
- 12 TRAILHEAD/BIKE PARKING
- 13 ANNEX PROMONTORY
- 14 RAIN GARDENS AND BIO-INFILTRATION



"The owner team was very concerned that the building visually reflect the program," says LHB architect Bruce Cornwall. "They wanted the building's purpose to be evident in the design itself. So engineers and scientists became part of the design team, which was great fun."

"We integrated a lot of biomorphic influences into the design without being literal about it," says architect Bruce Cornwall, AIA, director of integrated design and campus planning for LHB. "It just made sense to look at the designs that already work for the prairie and wetlands." LHB won the opportunity to design the center after it submitted a sample plan that celebrated wetlands both in the way the site would manage water and in building details such as the leaf-inspired roof. "In the final site plan, the parking lot is laid out in the shape of a water drop in a pond, and the ripples that come out from there."

Rochester businessman Jack Remick conceived Cascade Meadow to protect a wetland area and provide an educational model for sustainable living and development. The building acts as an exhibit that demonstrates geothermal, active and passive solar, and wind systems, as well as integrated

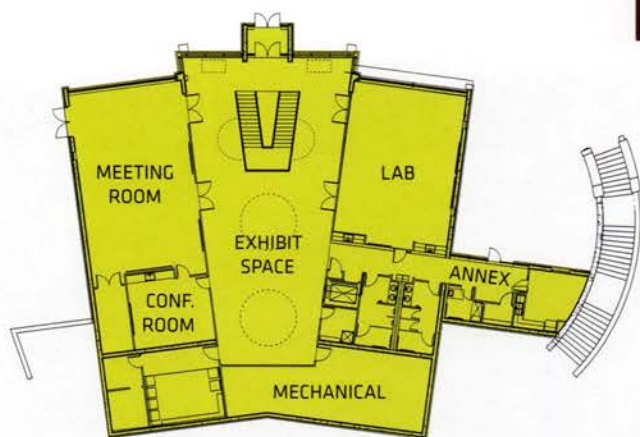


design elements that reduce its environmental impact and lower its energy consumption. The high thermal mass and well-insulated structure help the building use 50 percent less energy than a typical building of the same size.

Two wind turbines generate electricity on site. A geothermal system linked to a nearby nine-acre pond helps cool and heat the building. Throughout the building and site, visitors can see a wide array of features designed to manage stormwater, enhance habitat, and improve indoor environments: pervious pavements, native landscaping, a green roof, wind power, in-floor heating, and daylight rooms. They can tour exhibits in the building and walk trails through the 100-acre site.

"We put an unusual amount of attention into the teaching element of the building, because the building itself plays a tremendous educational

The building acts as an exhibit that demonstrates geothermal, active and passive solar, and wind systems, as well as integrated design elements that reduce its environmental impact and lower its energy consumption.



LOWER LEVEL



UPPER LEVEL

Despite its technical complexity, the design is quite simple: The building is a box, split apart at a slight angle. The space between the two sides functions as a grand gallery and corridor, at the end of which is an east-facing window wall overlooking the natural area. "It's beautiful and inviting," says Cascade Meadow education program coordinator Stefan Theimer.

CASCADE MEADOW WETLANDS AND ENVIRONMENTAL SCIENCE CENTER

Location: Rochester, Minnesota

Client: Cascade Meadow Wetlands Corporation

Architect: LHB, Inc., lhbcorp.com

Principal-in-charge: Rick Carter, FAIA

Project lead designer: R. Bruce Cornwall, AIA

Energy modeling: LKPB Engineers, Inc.

Landscape architect: LHB, Inc.

Construction manager: Alvin E. Benike, Inc.

Size: 16,000 square feet

Cost: \$4.5 million (including site work)

Completion date: October 2010

Photographer: Dana Wheelock Photography

role," says Cascade Meadow education program coordinator Stefan Theimer, who has a background as an interpretive naturalist but now interprets the built environment as well. "The hope is that visitors will take these ideas with them and that we'll see our impact in future buildings.

"There are always choices, tradeoffs, and tensions between design, cost, efficiency, and resource use when you design or remodel a building," he continues. "Here I think we show people the fluid place between livability and zero-energy consumption. Most people aren't trying to make the perfect building, but they are trying to do the best they can, and we can help them make good choices by showing them that green design can be efficient, sensible, and really beautiful." **AMN**



Field Work

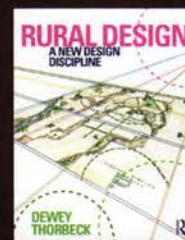


Dewey Thorbeck, FAIA, on a recent visit to Vermillion Highlands, a large parcel of land southeast of Rosemount, Minnesota, for which he's developed an innovative master plan.

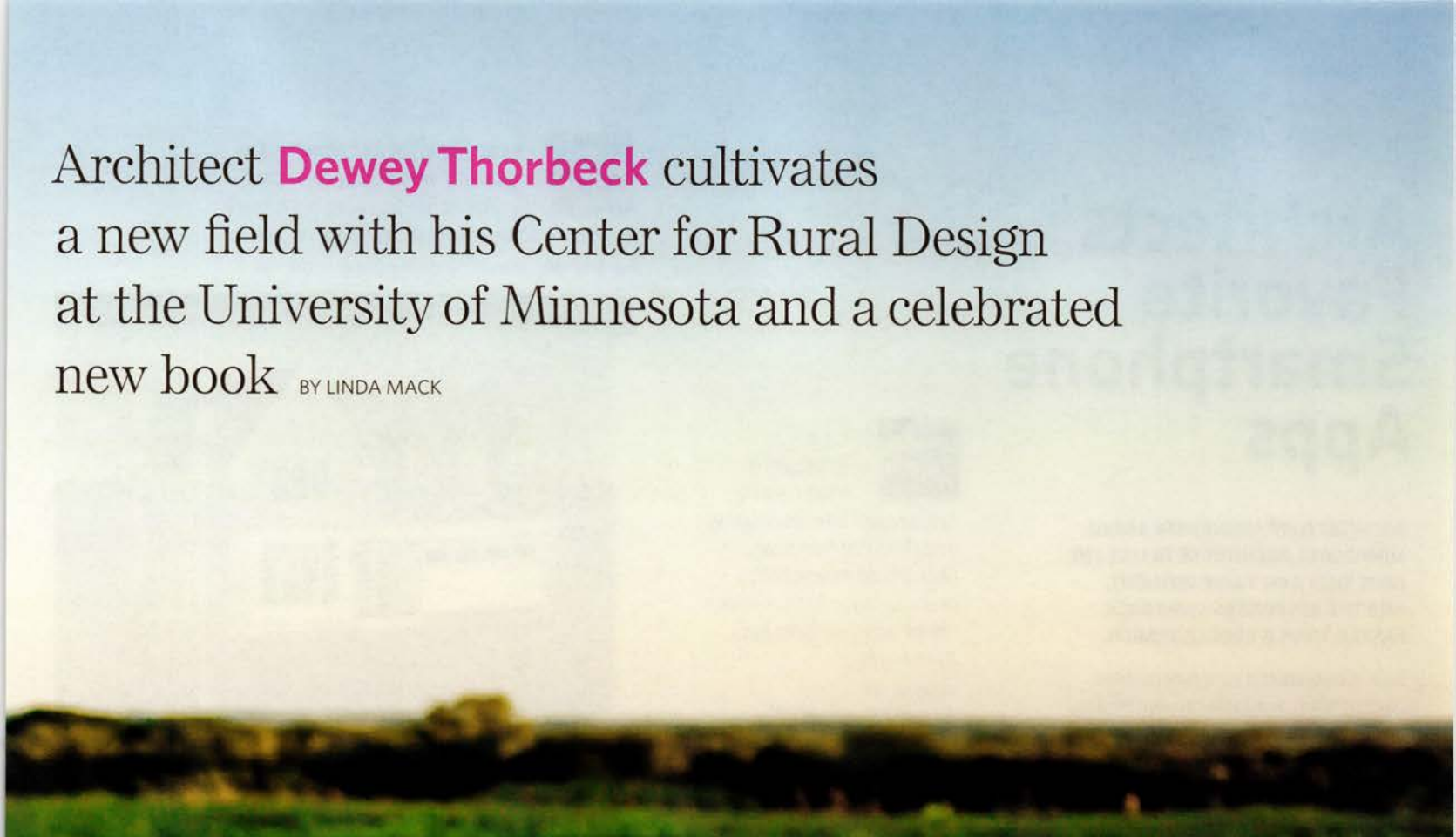
PHOTO BY BRANDON STENGEL, ASSOC. AIA/
FARMKIDSTUDIOS.COM

Dewey Thorbeck, FAIA, grew up in a small town, not on a farm, but perhaps that made childhood visits to his Norwegian grandparents' farms all the more magical. "I loved the mystery of it—the smells, the animals, the process of feeding them," says Thorbeck. "The barn really captured my imagination—and how the light filtered through."

Imprinted with this agricultural experience, Thorbeck has pursued an architectural career focused on projects ranging from the Minnesota Zoo to the International Wolf Center in Ely, from design for an Animal Education Center at the Milton Hershey School in Pennsylvania to architectural design for the new Bell Museum of Natural History. "In almost everything I do there is a connection to animals or the land," says Thorbeck.



Since founding the Center for Rural Design (CRD) at the University of Minnesota in 1997, Thorbeck has become a leading spokesperson for the fledgling field. In January, Routledge Press



Architect **Dewey Thorbeck** cultivates a new field with his Center for Rural Design at the University of Minnesota and a celebrated new book

BY LINDA MACK

published *Rural Design: A New Design Discipline*, a textbook of sorts geared to academics and people working in the field. Among other features, it contains case studies of 10 CRD projects.

"It's funny—I'm now the world's expert on rural design," he says with a note of surprise. The cover of the March/April 2012 issue of *arqa*, a Portuguese art and architecture magazine, supports his claim: In an issue dedicated to rural architecture, he's one of the featured designers.

It seems like a long way from high school in Bagley, near Bemidji, where Thorbeck would get in trouble for drawing and didn't know there was such a thing as an architect. He was studying engineering at Augsburg College in Minneapolis when his drafting professor, Burton Fosse, took him along to a meeting at an architect's office. "When I walked into that office and saw the drawings all over, Bingo! I suddenly realized that people design buildings," says Thorbeck. "The next day I registered at the U's School of Architecture."

After graduating he pursued a master's in architecture at Yale to soak up the influence

of Louis Kahn, James Stirling, and Paul Rudolph. He won the prestigious Rome Prize in Architecture and studied in Rome from 1962 to 1964. The Italian hill towns impressed Thorbeck even more than Rome's monuments. "They connected to agriculture in such a different way than here in Minnesota," he recalls.

He returned to his roots to practice in Minnesota, and, inspired by the photos of Earth from the first moon landing, he formed an interdisciplinary firm with architect Al French, landscape architect Roger Martin, visual designer and Walker Art Center design curator Peter Seitz, and computer engineer Steve Kahne in 1969. Barely a year old, InterDesign won the competition to design the Minnesota Zoological Garden, the northern climate's first year-round zoo. Thorbeck spent eight years leading the innovative 480-acre project, which won acclaim upon its completion in 1978 for its animal-friendly design (see "Animal Magnetism" in our March/April 2012 issue).

That first project designing animal habitats led to others: the Purina Farms visitor center at Ralston Purina's research farms near St. Louis, the Wolf

Center in Ely, the Poultry Research Complex at Penn State, and an agricultural management center at the University of Minnesota Crookston. (Thorbeck Architects, founded in 1987, has also designed parks, housing developments, and cultural and academic buildings, including a proposed Norway House.)

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

To address the aesthetic, ecological, and social issues facing rural areas, Thorbeck proposed a Center for Rural Design, and he found willing sponsors in Thomas Fisher, Assoc. AIA, dean of the U's College of Design, and Mike Martin, then dean of the College of Agriculture and now chancellor of Louisiana State University.

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Architects' Favorite Smartphone Apps

ARCHITECTURE MINNESOTA ASKED MINNESOTA ARCHITECTS TO LIST THE APPS THEY CAN'T LIVE WITHOUT, AND THE RESPONSES CAME BACK FASTER THAN A GOOGLE SEARCH

Sure, architects still pore over unrolled building plans and gather around models. If you can believe it, some still draw. But 21st-century architects are spending more and more time with their eyes trained on the small, lightning-fast architectural tool in their hand: the smartphone. And why wouldn't they? Their favorite photo, utility, and navigation apps, for example, maximize productivity in the office, at a construction site, and everywhere in between. Some are great fun while others are simply efficient, but nearly all of them, it turns out, are equally useful and appealing to non-architects. So check out the results of our informal survey and see if these apps aren't worth a spin. If architects love them, you know they're well designed. —Christopher Hudson



"I use Cubits on just about every project. It enables me to import SketchUp models onto my iPhone or iPad to show clients or reference on site."

—Gabriel Keller, Assoc. AIA, Peterssen/Keller Architecture



"I use Photosynth when I visit a new project site, especially one that's out of town. I can stand in one spot and capture a 360; it allows me to bring context back to the office."

—Tim Carl, AIA, HGA Architects and Engineers

PHOTOSYNTH



Photosynth
iOS, Windows Phone
Free

This tool for capturing and viewing environments in 3D is especially popular with architects. Users can create either panoramas or "synths"—different sides or details of a building or object—from a series of photos. *"It stitches images together to give you a pretty good 3D representation of a place,"* says VJAA architect Jennifer Yoos, AIA. *"I first used it last spring to photograph Luis Barragán projects in Mexico."*



Pixlr-o-matic
iOS, Android
Free

Architects are highly visual people, so it's no surprise they gravitate to fun photo apps. This one allows users to stylize, overlay, and border photos in three simple steps. *"Great interface with fun filters/textures/frames, and it uses the whole screen (i.e., it doesn't crop images into a square),"* writes architect Michael Huber, AIA. *"It easily sends pics out to Twitter, text, and email."*



Hipstamatic
iOS
\$1.99

Gives digital images the appearance of photos taken by old toy plastic cameras. Users can change lenses, film, and flash settings in a... well, flash. *"Great vintage-looking photos,"* raves Jean Rehkamp Larson, AIA, of Rehkamp Larson Architects. Her husband and firm partner Mark Larson, AIA, must love the app too, because he sent us an array of great Hipstamatic pics from his phone.



MagicPlan
iOS
Free

Measures and draws floor plans from photos and exports them in multiple formats, including PDF, JPG, and DXF. It even creates interactive floor plans for the Web. That actually does sound like magic. For Locus Architecture's Wynne Yelland, AIA, it's as easy as one-two: *"Take photos and get a quick floor plan. It's nice for initial planning and sketches."*



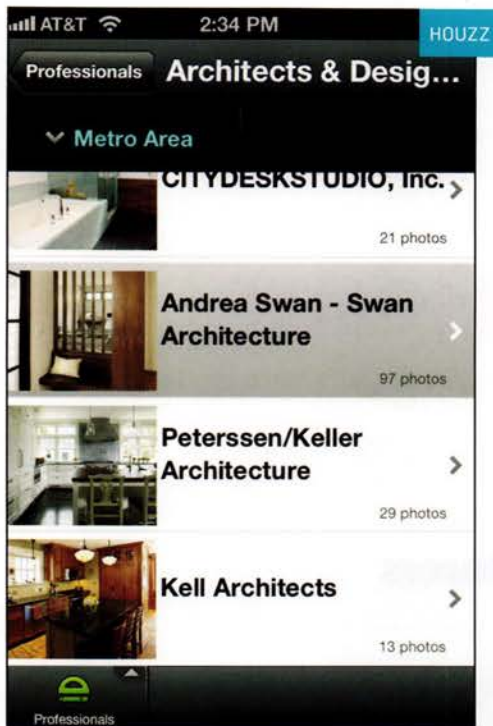
QuickScale
iOS
\$0.99

Helps designers, engineers, model builders, and hobbyists decide which scale to use when creating models. HGA's John Cook, FAIA, the project architect for the Lakewood Cemetery Garden Mausoleum (page 26), is a big fan: *"My favorite architectural scaling tool. It was developed to scale sizes of architectural models, but I use it for scaling drawings as well."* Fun fact: QuickScale was developed by Minnesota's own Bob Feyereisen.



Converter Plus
iOS
Free

A unit converter for a broad list of currencies and units in hundreds of categories. *"It does quick conversions of different formats of length, area, temperature, mass, currency, and even gravity on other planets,"* says Paul Udris, AIA, of U+B Architecture and Design. *"It's especially handy when you're working/traveling overseas—or outside our solar system, if you can get a signal."*



"I use Houzz quite frequently to reference idea books, precedents, and my own professional page."

—Andrea Swan, AIA, Swan Architecture



"Theodolite allows me to geo-tag images and record and transmit data embedded in the camera view. The 'percent grade' display is extremely handy, as is the built-in A-B calculator for figuring height, distance, and triangulation."

—Bill Baxley, AIA, Leo A Daly



My Measures
iOS, Android
\$2.99

An app for noting, storing, and sharing the dimensions of an object or space on a photo. *"Really simple and really cool,"* says Shelter Architecture's Kurt Gough, Assoc. AIA. *"It lets you make notes and mark dimensions on any photo."* We imagine this one would come in handy in the middle of a home renovation project: No more trying to make out messy sketches and barely legible notes at a hardware store or lumber yard.



Skitch
Android, iOS
Free

Visual communication tool for marking up photos, maps, and web pages with text and various shapes, and sharing the marked-up screen shots in an instant. *"You can take a photo, annotate it, and send it out in seconds,"* says Tom Hysell, AIA, of Architectural Alliance. *"On a construction site, it's an architect's dream."* The uses for this app seem endless.



Cubits
iOS
\$4.99

Allows users to find, view, and store 3D models from Google 3D Warehouse. *"I use it on just about every project,"* says Peterssen/Keller Architecture's Gabriel Keller, Assoc. AIA. *"It enables me to import SketchUp models onto my iPhone or iPad to show clients or reference on site."* If you work with SketchUp software and 3D Warehouse, you should check this one out.



Houzz Interior Design Ideas
iOS
Free

An extensive, easy-to-navigate photo database for home-design inspiration that allows users to create their own idea books. *"I use it quite frequently to reference idea books, precedents, and my own professional page,"* says Swan Architecture's Andrea Swan, AIA. Warning: This one can eat up a lot of your time if you're not careful.



Theodolite
iOS
\$3.99

Overlays information about location, altitude, bearing, range, and inclination on the phone's live camera image. *"Ever wonder what direction you're facing on a site?"* asks Jeffrey Scherer, FAIA, of Meyer, Scherer & Rockcastle. *"Want to know the exact latitude, longitude, and altitude? This is a simple tool you can use to have this data recorded on a snapshot of a site or building."*



Helios Sun Position Calculator
iOS, \$29.99

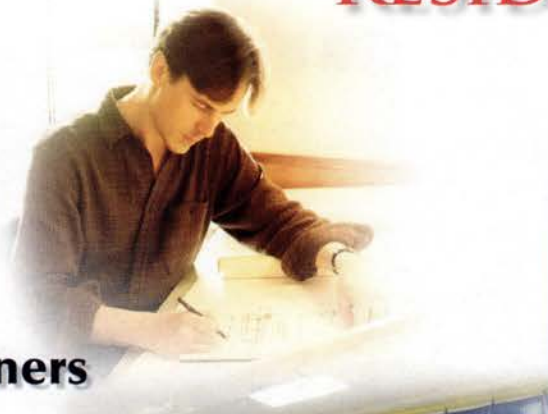
Knowing the sun's path over a building site is essential for an architect, and this pricey app provides that information on any day at any place in the world. *"Just hold it up and it graphically shows you how the sun will track across the sky,"* says Rehkamp Larson Architects' Mark Larson, AIA. *"It's indispensable on site visits."*

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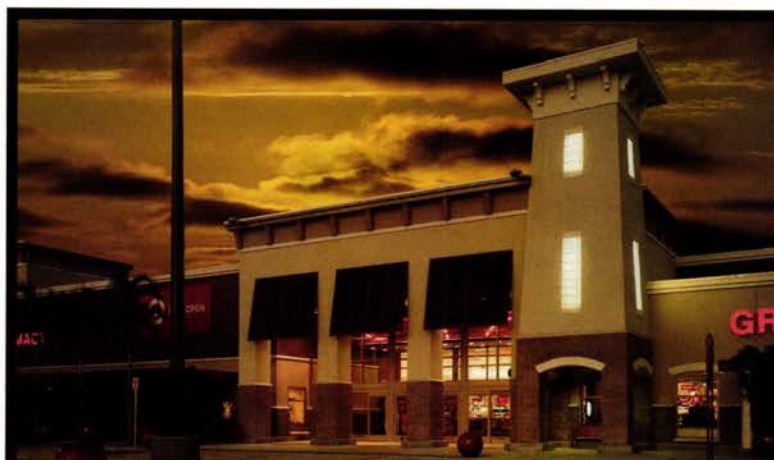


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Swede Talker

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How does the addition demonstrate a Swedish sensibility?

The use of local materials, the central courtyard design, clean lines, and natural lighting are all consistent with Swedish values.

And also the handcrafts integrated into the building.

Yes. In the cafe, you'll find some reproductions of the decorative tiles that are found on the stoves in the mansion. These were locally made and link the two buildings. Another interesting feature is the leather-wrapped handrail. It's a very nice tactile moment, to grasp onto that handrail, and a very common feature in Swedish design.

A green roof, geothermal systems, and lots of daylighting tell me green design and energy-efficiency were a top goal. That's very Swedish too, isn't it?

Yes. Swedish values are extremely progressive and green. It's very important to be practical about reducing energy costs and conserving water down the road. The green roof reduces stormwater runoff and the heat island effect, and it helps insulate. Operations costs will be reduced by the geothermal heating and cooling systems, and we have lots of wonderful natural lighting. By and large, we feel like we've achieved a lot and are on track to be the first LEED-Gold-certified museum in the state.

ASI does a lot for the community, including the nearby Somali community. How does the new building take the neighborhood into account?

It was important to us to have a welcoming presence in the community. We heard in many focus discussions that the front entrance into the mansion isn't inviting. So one of our big goals was to create a front door on the ground level that would immediately bring you into the space—and to the museum shop, cafe, and courtyard. We also created a pocket park at the corner of 27th and Oakland near the parking lot. We noticed that schoolchildren gather there to wait for buses, and we wanted a safe place for them. It's used in the late afternoons and evenings by Somali families. Kids ride bikes in the parking lot, parents sit and converse. We also installed a Little Free Library in the parking lot there, decorated by a Swedish artist and filled with books.

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SPREADING LIGHT



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Swede Talker

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Why did you choose a Minnesota architecture firm (HGA) instead of a Swedish one?

Well, we did ask HGA to do some consulting with Swedish architects and designers as a part of the early brainstorming process. But we wanted the building to represent the best of this region and this city, so it was important to work with a local firm. The HGA team listened to us extremely well, and they were an incredible group of people to work with. We're really grateful for the experience.

What's your favorite space in the new building?

I love the terrace, which is above the museum shop and gallery space. It allows you to step outside and take in views of both the new and old buildings and grounds. It's the place where you can really see how all of the parts, new and old, are tied together. **AMN**

Field Work

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Located on the U's St. Paul campus, the research center has helped exurban Wyoming Township develop a comprehensive plan, Isanti County develop an "Active Living" recreational plan, and Roseau recover from a flood, and it's pushing to bring agricultural buildings under the International Building Code.

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

Rural Design documents these and other rural projects around the world. "Dewey has, rather late in his career, broken ground again," says Fisher. "He's helped people realize that design interventions can improve the quality of life in rural areas and communities. And he's doing it with the youthfulness and energy of someone half his age." **AMN**

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Here & the Hereafter

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clerestories flood the lobby with northern light; floor-to-ceiling glass walls and doors that provide sweeping views of the landscape and access to an outdoor terrace; and faceted dark-mahogany walls that enclose the service areas and offer an appropriately solemn tone. “We wanted to provide variety,” says Soranno, “inside and out.”

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

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

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

Visitors can access that outside world through glass-and-bronze doors that open to the gorgeous garden, redesigned as part of this project. The garden centers on a large, shallow pool of water, which spills over its edges to provide a pleasant background sound and a powerful evocation of the shedding of tears. Wide stone paths, raised parterres of grass

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Here & the Hereafter

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in beds of stone, and alleys of trees shading elegant stone benches all surround the pool and make this outdoor space one of the most restful and visually refreshing landscapes in the city. In the 19th century, people often went to cemeteries to relax in nature; Lakewood's tranquil new garden just might rekindle that tradition.

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

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

Mr. Unassuming

<< continued from page 23

Texas. In addition, RRTL has designed several high-profile projects for Minnesota State Colleges and Universities (MnSCU), the University of Minnesota, private schools, Como Zoo in St. Paul, and the Minnesota State Capitol complex.

No two Craig Rafferty-designed churches look alike, but the architect acknowledges some commonalities. "A lot of my church forms are simple and barn-like," he says. "And I've been influenced by the way rural structures come together in an almost haphazard manner yet function so incredibly well and look so wonderful together. Several of our newer church complexes read like a village; they express not only church as building but also church as community."

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Green Gathering

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the lower level. The process, adapted for funeral home use by the Mayo Clinic's anatomy bequest program, uses water and potassium hydroxide rather than flames to reduce a body to bone ash. When the company decided to invest in the technology, they called Davis with a wish to "do something special," says Jim Bradshaw.

That something special turned out to be a Zen-like circular chapel and gathering space adjoining the resomation chamber. Its sliding doors and viewing window offer families the option of watching their deceased enter the resomation machine, or closing the doors for quiet contemplation. A water wall, adjustable music and lighting, and the chapel's warm materials and embracing form create a space "that's very insular, internal," Davis explains.

The Bradshaw Celebration of Life Center is the second location in the country to offer resomation. Both Davis and Bradshaw recall that, when the Scottish installer completed his work with the resomation unit, he said, "When I stand in the middle of the chapel, I feel like I'm being held, embraced."

"That's exactly what we wanted to have happen," says Davis. And as cremation continues to gain in acceptance in the U.S., the Bradshaws are once again poised on the green edge of helping families honor life's final journey. **AMN**

Mr. Unassuming

<< continued from page 53

If you're hearing a little humility in Rafferty's self-analysis—an interest in respectful, client-serving design over bold architectural statement—you've got a good ear. He's helped lead some 50 award-winning projects over the course of his storied career, and he was, at age 45, the youngest Minnesota architect to receive AIA Fellow status in the category of design. But you wouldn't know it chatting with him. The mild-mannered Rafferty loves to talk design challenges, not design accomplishments.

"At this stage of my career, I find great satisfaction in making additions feel seamless and a logical part of the building as a whole, whereas earlier I think I was more focused on creating distinction between old and new," he says. "Today I'm every bit as excited to do a really good addition to a Georgian Colonial building as I am something completely from scratch." **AMN**



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Attraction by Addition

<< continued from page 40

The exterior walls are clad in the same slate shingles found on the mansion's roof, though in a slightly darker tone to allow the mansion to visually stand out. "When you build an addition to a historic location, you don't want to confuse the two," says Carl. "We wanted the new space to have a strong relationship with the mansion without competing with it."

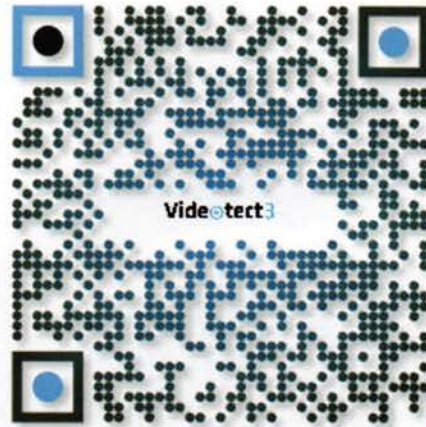
In contrast to the mansion's narrow and seemingly hidden front entrance, the addition's main entryway is on grade with the parking lot and naturally draws people in. Visitors are guided along a vibrant blue art-glass wall tucked below a deep overhang to the south-facing entrance. On axis with the mansion's second-floor solarium, the arrival sequence immediately introduces guests to views of the turf-and-bluestone courtyard and the castle beyond. Inside, whitewashed walls, quarter-sawn oak paneling, and clean modern lines present a harmonious juxtaposition to the ornamentation and dark-stained woodwork of the building's older counterpart.

The design team also infused the modern architecture with a sense of the homestead and craftsmanship throughout by featuring the handcrafted touches of local artisans. A local saddle maker, for example, wrapped the handrail leading up to the lofty event space in leather, and a local tile shop custom-designed the blue tile in the cafe.

Sustainability was also central to ASI's goals for the project from day one, says Carl. With ASI having acquired its entire city block several years ago, the project team was able to install cutting-edge technologies and systems, including the largest ground-source geothermal system in Minneapolis, and stormwater controls that capture 100 percent of runoff (thanks in part to two green roofs). "We wanted to express ourselves in a manner that's consistent with how our friends and colleague institutions in Sweden approach these matters, which is to have as light a footprint as possible," says Karstadt. The building is on track to receive LEED-Gold certification.

"From top to bottom, the addition achieves absolutely everything we wanted it to," says Karstadt, standing next to the courtyard's single guardian tree, known in Sweden as a *Vardtrad*. "HGA really understood our values and what we wanted to accomplish, and they designed a space that respects our past and embraces our future."

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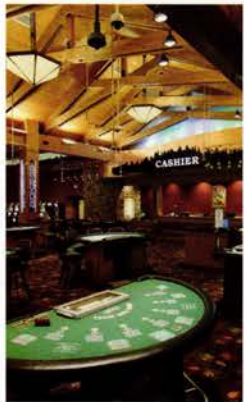
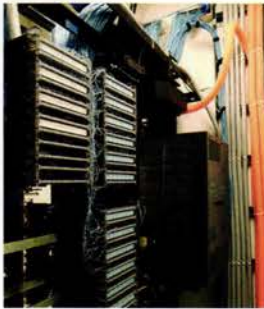
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General Contractors are important team players in the building and design industry. We invite you to use this directory as a resource for upcoming projects - both in Minnesota and out-of-state.

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McGough was incorporated in 1956 as a general construction firm offering services to the commercial market. Today, with offices in St. Paul, Rochester and St. Cloud, Minnesota, and Phoenix, Arizona, the company delivers general contractor, design-build and construction management projects throughout the Midwest, Southwest and other selected regions of the country. Market segments include office, manufacturing, mission-critical, health care, education and worship. Additional services are offered in the areas of strategic facility planning, development and facility management.

*CentraCare St. Cloud Hospital, St. Cloud,
MN; United Hospital Expansion, St. Paul,
MN; Hamline University Student Center, St.
Paul, MN; St. Cloud State University ISELF,
St. Cloud, MN; UHG Office Tower,
Minnetonka, MN; Northstar Agri Industries,
Hallock, MN; Wells Fargo Data Center,
Shoreview, MN; Cowles Center for Dance &
the Performing Arts, Minneapolis, MN*

MORTENSON CONSTRUCTION



Mortenson
construction

700 Meadow Lane North
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Fax: (763) 287-5457
www.mortenson.com
Other Offices: Chicago, IL; Milwaukee, WI;
Phoenix, AZ; Seattle, WA; Denver, CO;
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Company Principals

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Thomas Gunkel, President & CEO
David Mortenson, Executive Vice President
Paul Cossette, Senior Vice President
Ken Sorensen, Vice President
Kendall Griffith, Vice President, Director
of Operations
Dan Mehls, Vice President of
Business Development

Mortenson Construction, established in 1954, is a Minneapolis-based, family-owned construction organization. We have grown to more than 2,175 team members with project operations in 48 states and a number of select international locations. Our headquarters operates out of Minneapolis, Minnesota. The firm offers customer-centric services in construction management at risk, general contracting, program management, design build, project development and turnkey development.

*The Union Depot, St. Paul, MN; Lakewood
Cemetery Garden Mausoleum, Minneapolis,
MN; University of Minnesota Biomedical
Discovery District Cancer & Cardiovascular
Research Facility, Minneapolis, MN; Target
Field, Minnesota Twins Ballpark,
Minneapolis, MN; Walker Art Center
Expansion, Minneapolis, MN; Walt Disney
Concert Hall, Los Angeles, CA; Minnesota
Zoo Russia's Grizzly Coast & Heart of the
Zoo, Apple Valley, MN; Minneapolis Central
Library, Minneapolis, MN*

PCL CONSTRUCTION

12200 Nicollet Avenue S
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www.pcl.com

Email: jkjensvold@pcl.com

Other Offices: Anchorage, Atlanta, Bakersfield, Calgary, Charlotte, Dallas, Denver, Edmonton, Halifax, Honolulu, Houston, Kelowna, Los Angeles, Melbourne, Minneapolis, Orlando, Ottawa, Phoenix, Raleigh, Regina, San Diego, Saskatoon, Seattle, Tampa, Toronto, Vail, Vancouver, Winnipeg, Yellowknife

Company Principals

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John Jensvold, Dir. Project Dev.
Michael Headrick, Operations Mgr.
Dan Ilten, Dir. Design-Build
Trent Johnson, Special Projects Mgr.
Jeff Krick, Chief Estimator
Andy Ahrendt, Food Sector Leader
Heidi Wherland, Finance Admin. Mgr.

PCL founded in 1906 is one of the most diversified general contractors and construction managers in North America, presently ranked 6th in volume by *Engineering News Record* magazine. PCL's Minneapolis office is primarily responsible for projects located in the Upper Midwest, although clients routinely take Minneapolis-based teams to locations across the U.S. Regionally, PCL's expertise extends to work in higher education, high tech, manufacturing, food production, Native American and community construction projects.

Baldinger Bakery, St. Paul, MN; Mystic Lake Casino, Prior Lake, MN; Siebert Field, University of MN; Evans Hall, Carleton College, Northfield, MN; Lifecore Biomedical, Chaska, MN; Bayer Medical, Coon Rapids, MN; Xcel Energy Warehouse, Welch, MN; Grand Hotel, Minneapolis, MN

RJM CONSTRUCTION

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Fax: (952) 832-9600

Email: bruce.halbasch@rjmconstruction.com
www.rjmconstruction.com
Other Offices: Denver, CO and Phoenix, AZ
Contact: Bruce Halbasch

Company Principals

Bob Jossart, President
Joe Maddy, Chief Operating Officer
Brian Recker, Senior Vice President
Bruce Halbasch, Vice President of Corporate Development
Paul Wade, Controller

RJM Construction has been providing general contracting services since 1981. Headquartered in Minneapolis, with offices in Denver and Phoenix, RJM has more than 100 specialized staff members. RJM delivers on the clients' vision in ground-up construction, interior remodeling and long-term planning.

OLSON, Minneapolis, MN; Oppenheimer, Wolff & Donnelly, Minneapolis, MN; Elk River Public Works, Elk River, MN; Nova Classical Academy, St. Paul, MN; Northfield Hospital Renovation, Northfield, MN; Maple Grove Sports Dome, Maple Grove, MN; Ramsey County Metro Square, St. Paul, MN; University of Minnesota Medical Center - Fairview Pediatrics Clinic, Minneapolis, MN

SHAW CONSTRUCTION, INC.

7685 Corporate Way
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Tel: (952) 937-8214
Fax: (952) 934-9433
Email: jshaw@shawconstruct.com
www.shawconstruct.com
Established 1977
Contact: John N. Shaw (Jack),
(952) 937-8214

Company Principals

John N. Shaw (Jack), President
Earl Gebauer, VP Construction
James Swedenborg, CFO

Shaw Construction, Inc. is a Design/Build General Contractor successfully providing new construction, additions, tenant improvements and unique construction within the commercial, light industrial manufacturing and retail construction markets. Through its construction services and products, Shaw Construction, Inc. has developed long-lasting relationships with owners, developers, architects, and engineers throughout the Upper Midwest.

Clean Air Products-manufacturing addition, Brooklyn Park, MN; Aroplax-manufacturing addition, Monticello, MN; Waytek-office improvements, Chanhassen, MN; Dance Studio-new, Bloomington, MN; CATCO-design/build, Inver Grove Heights, MN; Phillips & Temro Industries-manufacturing addition, Eden Prairie, MN; prAna-retail, Edina, MN; LUSH Cosmetics-retail, Edina, MN

SHAW-LUNDQUIST ASSOCIATES, INC.

SHAW-LUNDQUIST ASSOCIATES INC

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Eagan, MN 55121
Tel: (651) 454-0670
Fax: (651) 454-7982
Email: info@shawlundquist.com
www.shawlundquist.com
Other Offices: Hudson, WI; Las Vegas, NV; Minot ND
Contacts: David LaPree; Holden Hsiao; Rory Klein

Company Principals

Hoyt Hsiao, President/CEO
Holden Hsiao, Vice President
Thomas Meyers, Vice President

Client focused solutions for complex construction projects. Since our company was founded in 1974, we've been dedicated to listening and learning about what makes our client's project unique. We find that by spending time on the front end - working with architects, engineers and key suppliers - we not only avoid potentially costly changes or disruptions to the schedule, but we are able to anticipate challenges that could potentially impact building operational costs, maintenance, flexibility, functionality and overall performance. Our team is focused on the following markets: Multi-Unit Housing; Retail; Higher Education; Government; Commercial and Emerging Markets.

JCPenney-new store concepts, 8 Locations; Lofts at Farmers Market, 58 Loft Apartments; St. Paul, MN; US Bank-new branch, Shakopee, MN; Metropolitan Airports Commission-Data Center MSP International Airport; Walmart-new store, Princeton, MN; Hennepin County-4.5 million sf. maintenance contract, Countywide; Lake Superior College, Health & Science Center, Duluth, MN; Thunderbird Aviation-fixed based operator, Eden Prairie, MN

WATSON-FORSBERG CO.

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Minneapolis, MN 55426
Tel: (952) 544-7761
Fax: (952) 544-1826
Email: info@watson-forsberg.com
www.watson-forsberg.com
Established 1965
Total in MN office: 35
Contact: Dale Forsberg

Company Principals

Dale Forsberg, President
Mike Ashmore, Vice President
Gary Heppelman, Vice President
David Forsberg, Treasurer
Donna Lucero, Controller
Dave Carlson, Senior Project Manager

Watson-Forsberg is driven by the purpose of creating sustainable structures, services and solutions for our partners and for future generations. Expertise: Local team with many years experience for unparalleled responsiveness to client needs; capacity to build \$30M+ projects; new and remodel/renovation; LEED; extensive government programs experience; ongoing clients in multi-family housing, senior housing, office, healthcare, hospitality, education, retail, medical, industrial & religious. Recent awards include National Trust Preservation, AIA Honor Award, Affiliate of the Year: Minority Contractors.

Touchstone Rising Cedar-Mental Health Care Center, Minneapolis, MN; Franklin-Portland Gateway (The Wellstone and Jourdain) mixed-income housing, Minneapolis, MN; Redstone Bar & Grill-restaurant, Minnetonka & Eden Prairie, MN; Seward Co-op (LEED Gold)-retail & offices, Minneapolis, MN; The New San Marco-supportive housing, Duluth, MN; Open Arms-kitchen & office, Minneapolis, MN; Ripley Gardens Apartments-historic renovation, Minneapolis MN; YMCA Twin Cities-remodels and additions, various locations.

WELCH FORSMAN ASSOCIATES



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Company Principals

Pete Welch, President
Don Forsman, Vice President

Welch Forsman Associates is a Minnesota residential building contracting firm located in south Minneapolis. The company was formed in 1985 and has pursued the opportunity to work with many local architects to collaborate on significant projects in Minneapolis and St. Paul. Today, the firm is pleased to continue this work with the help of professionals highly trained in the trades, crafts, and arts. This collaboration creates some of the finest residential construction in the Twin Cities.

Metro Modern, St. Paul, MN; LEED Led Summit Splendor, St. Paul, MN; Isles Perch, Minneapolis, MN; Crane Island Cabin, Minnetonka, MN; Lakeside Remodel, Deephaven, MN; Isles Haute, Minneapolis, MN; River Respite, St. Paul, MN; Sixties Spiffed, Minneapolis, MN

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Lakewood Cemetery Garden Mausoleum and Reception Center

page 26

Location: Minneapolis, Minnesota
 Client: Lakewood Cemetery Association
 Architect: HGA Architects and Engineers
 Principal-in-charge: Daniel Avchen, FAIA
 Design principal: Joan M. Soranno, FAIA
 Project manager: Stephen Fiskum, AIA
 Project architect: John Cook, FAIA
 Project team: Nick Potts, AIA; Michael Koch, AIA; Eric Amel, AIA; Steve Philippi; Jay Lane, AIA; Ross Altheimer; Robert Johnson Miller
 Structural, mechanical, electrical, and civil engineer: HGA
 Lighting design: HGA
 Interior design: HGA
 Graphic design: HGA
 Owner's representative: Nelson, Tietz & Hoye
 General contractor: M.A. Mortenson Company
 Landscape architect: Halvorson Design Partnership
 Landscape project team: Craig Halvorson; Bryan Jereb
 Master plan: Elizabeth Vizza
 Mausoleum consultant: Carrier Mausoleums Construction, Inc.
 Acoustics: Kvernstoen Ronnholm & Associates
 Audiovisual: Electronic Design Company; AVI; SPL
 Reflecting pool: Commercial Aquatic Engineering
 Mosaic tile: CSI
 Mechanical: Egan Company

Electrical: Hunt Electric
 Bronze curtain wall/Skylights/swindows: Empirehouse, Inc.; M.G. McGrath
 Bronze doors: Ellison Bronze, Inc.
 Bronze handrails: Livers Bronze Co.
 Bronze finishing: Stuart Dean
 Glass: Barber Glass; Viracon, Inc.
 Art glass: Architectural Glass Art
 Waterproofing: Spec 7 Group
 Stone cladding/pavers: Cold Spring Granite; pavers installed by CD Tile and Stone
 Exterior stone cladding: M.A. Mortenson Company
 Interior stone cladding/flooring: Grazzini Brothers
 Preassembled columbaria: Eickhof Columbaria Inc.
 Mosaic: RBC Tile & Stone, Inc.
 Mosaic installation: CD Tile and Stone
 Millwork: Commercial Millwork Solutions
 Polished plaster: Armourcoat, Ltd.
 Acoustical plaster: Pyrok, Inc.; Starsilent
 Drywall/plaster installation: Olympic Companies, Inc.
 Landscape: Aloha; Sterling Arbor
 Irrigation: Green Acres
 Interior furnishings: Parameters
 Signage: Designer Sign Systems
 Photographer: Paul Crosby

Bradshaw Celebration of Life Center

page 34

Location: Stillwater, Minnesota
 Client: Jim Bradshaw
 Architect: SALA Architects, Inc.
 Principal-in-charge: Kelly R. Davis, AIA
 Project lead designer: Kelly R. Davis, AIA
 Project team: Timothy Old; David Ferguson
 Structural engineer: Meyer Borgman Johnson, Inc.
 Mechanical engineer: Cool Air, Inc.
 Electrical engineer: Gausman & Moore
 Civil engineer: EOR
 Interior design: Gisela Lee
 Construction manager: George W. Olsen Construction Co. (phase 1); Hartman Homes, Inc. (phase 2)
 Landscape architect: Coen + Partners
 Landscape project team: Shane Coen; Travis Van Liere
 Window systems: Andersen
 Photographer: Troy Thies Photography

Nelson Cultural Center at the American Swedish Institute

page 36

Location: Minneapolis, Minnesota
 Client: American Swedish Institute
 Architect: HGA Architects and Engineers
 Principal-in-charge: Gary Reetz, FAIA
 Project lead designer: Tim Carl, AIA
 Project manager: Michael Bjornberg, AIA
 Programmer/project architect: Nancy Blankford, AIA
 Project architect/designer: Andy Weyenberg, AIA
 Project team: Eric Amel, AIA; Robert Johnson Miller; Jay Lane, AIA; Dan Peterson; Steve Philippi; Joe Tarlizzo
 Energy modeling: The Weidt Group
 Structural, mechanical, electrical, and civil engineer: HGA
 Lighting design: HGA
 Interior design: HGA
 Owner's representative: Tegra Group
 General contractor: Adolphson & Peterson
 Landscape architect: HGA
 Landscape project team: Ross Altheimer; Erica Christenson
 Pre-design consultant: JE Dunn
 Glazing systems: Empirehouse, Inc.
 Geothermal: Braun Intertec Geothermal Inc.
 Fire protection and codes: Summit
 Acoustics: Kvernstoen Ronnholm & Associates, Inc.
 Kitchen planner: Robert Rippe & Associates, Inc.
 Slate shingles/stone: Dalco Roofing & Sheet Metal; Hines & Sons
 Flooring systems/materials: Becker Brothers; Schaefer Hardwood Flooring; Twin City Tile
 Custom wall tile: North Prairie Tileworks
 Architectural metal panels: Dalco Roofing & Sheet Metal; Burwald Roofing & Sheet Metal; Specialty Systems
 Concrete work: Adolphson & Peterson
 Millwork: Heebink
 Architectural Woodwork
 Stucco: AE Conrad
 Plaster restoration: AE Conrad
 Acoustic ceiling systems: Twin City Acoustics
 Landscape: Margolis
 Mechanical/plumbing: Harris Companies
 Electrical: Premier Electrical Corporation
 Vertical transportation: ThyssenKrupp; Lerch Bates
 Photographer: Paul Crosby

Cascade Meadow Wetlands and Environmental Science Center

page 41

Location: Rochester, Minnesota
 Client: Cascade Meadow Wetlands Corporation
 Architect: LHB, Inc.
 Principal-in-charge: Rick Carter, FAIA
 Project lead designer: R. Bruce Cornwall, AIA
 Project manager: R. Bruce Cornwall, AIA
 Project architect: Anne Ryan, AIA
 Energy modeling: LKPB Engineers, Inc.
 Structural and civil engineer: LHB, Inc.
 Mechanical and electrical engineer: LKPB Engineers, Inc.
 Lighting design: LHB, Inc.
 Interior design: LHB, Inc.
 Construction manager: Alvin E. Benike, Inc.
 Landscape architect: LHB, Inc.
 Landscape project team: Carlos (CJ) Fernandez; Lydia Major
 Window systems: SAGE Electrochromics, Inc.; Kawneer
 Concrete work: Reward Wall insulated concrete forms
 Rain-screen panels: Cladding Corp (Eternit)
 Structural insulated panels: Extreme Panel
 Photographer: Dana Wheelock Photography

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"The John Wesley Pense monument in Minneapolis' Lakewood Cemetery rises high above the hill overlooking the cemetery's new reflection pool and garden. It was designed and carved by noted sculptor Joseph Carabelli in the Classical Revival style, which was popular during the late 19th century. A visit to Lakewood on a bright, crisp autumn day is certainly peaceful, but it can also be a launching point for discovery."

—Photographer Paul Crosby