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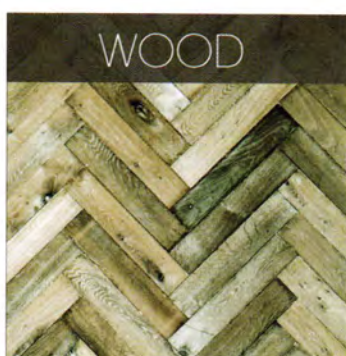
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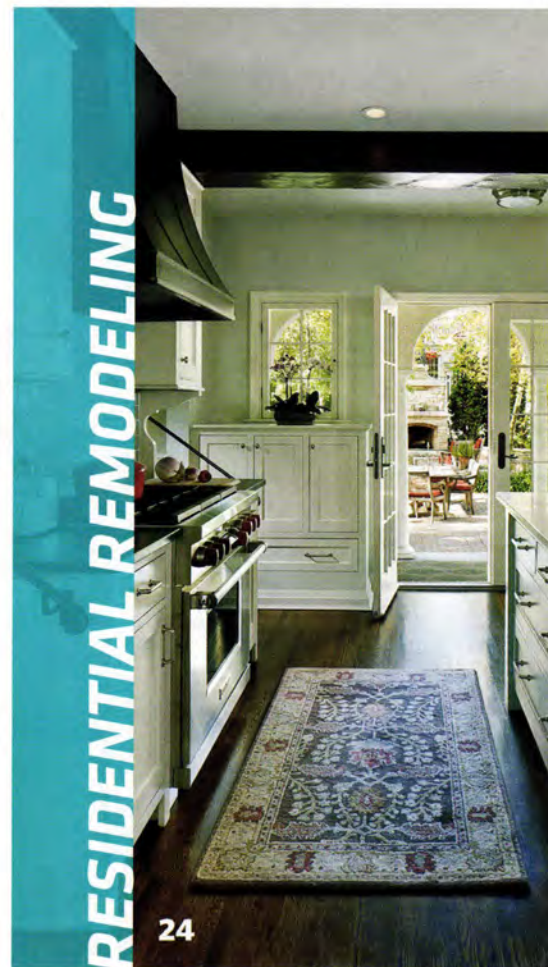
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ARCHITECTURE MN

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



ON THE COVER

Northrop Auditorium
Minneapolis, Minnesota

"I began photographing Northrop during its reconstruction, when the wall behind the stage was open, allowing soft north light to fill the auditorium," says **Paul Crosby**. "The choreography of the transformation is something I'll never forget. And now the hall offers a dramatically improved experience for audience and performers alike."

Features

19 **Residential Remodeling**

Minnesota homeowners and their architects refresh a variety of houses for 21st-century living.

Re-new: Golden Valley Midcentury Modern

page 20

By Amy Goetzman

Re-activate: Lake Harriet Tudor

page 24

By Linda Mack

Re-connect: Golden Valley Rambler

page 27

By Amy Goetzman

Re-orient: Orono Transformation

page 30

By Camille LeFevre

Re-conceive: Gnarly & Northeast

page 34

By Angie McKinley

36 **The Rapson Traveling Fellowship Experience**

By Joel Hoekstra

The late great Ralph Rapson, FAIA, loved to travel the world and draw the many architectural environments he encountered. For the past 25 years, the Ralph Rapson Traveling Study Fellowship has afforded young architects the same invaluable opportunity.

40 **Sight & Sound**

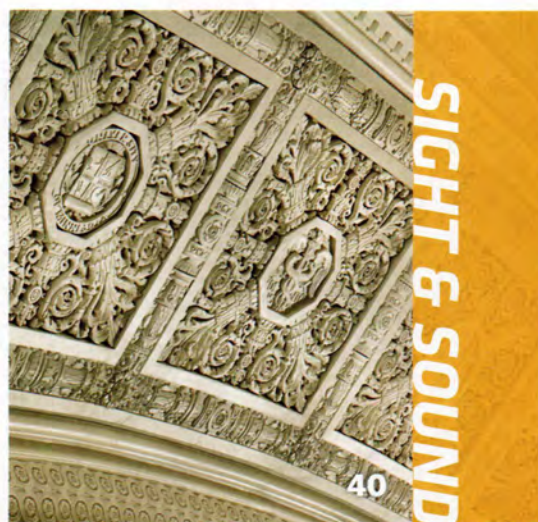
By Joel Hoekstra

"There's a wonderful energy in the building," says Northrop Auditorium director Christine Tschida of the newly transformed interiors. "In the atrium and in the hall, there's a buzz and a sense of warmth and connection because people can see and hear each other. We're all enjoying this together."



THE RAPSON EXPERIENCE

36



SIGHT & SOUND

40



17

Departments & Directories

5 EDITOR'S NOTE

9 SCREEN CAPTURE

A new video tells the story of the newly expanded home of the Center for Victims of Torture on architecturemn.com.

11 CULTURE CRAWL

BY ANGIE MCKINLEY

Movies are simply more fun when they're screened on a downtown rooftop or in a lakeside park.

13 FAST FORWARD

In St. Paul, the seamless expansion of the Ordway Center for the Performing Arts nears completion.

15 STUDIO

Light and inspiration are the defining features of Yunker Associates Architecture's Northeast Minneapolis office.

17 CONUNDRAS

BY THOMAS FISHER, ASSOC. AIA
"Now more than ever, we need new ways of thinking, more creative ways of thinking—*design thinking*."

64 PLACE

PHOTO BY CHAD HOLDER
WCCO-TV anchor Jason DeRusha kicks back on the station's inviting new downtown Minneapolis rooftop.

56 DIRECTORY OF RENOVATION, REMODELING, RESTORATION

62 CREDITS

63 ADVERTISING INDEX

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MORGAN SHEFF

TRACK & FIELD

While we were putting the finishing touches on this renovation-and-expansion-themed issue, Target Field Station—an impactful addition to the city of Minneapolis—had its grand opening. It's got us pretty excited. What could easily have been mundane urban infrastructure is instead a dynamic public space and a much-needed green gateway between downtown and the booming North Loop.

The terminus of Metro Transit's Blue and Green lines, the project is composed of an elevated train platform on grade with a generous open lawn (a green roof over new parking), which ingeniously steps down to a plaza beneath the platform via amphitheater seating. Interestingly, the design owes much to a landmark Manhattan building that Target Field Station in no way resembles.

"We looked at Grand Central Terminal with its grand hall and arcades, and we developed an

approach we call Open Transit, where you create a place that is so attractive that people will go there whether they're taking transit or not," says Perkins Eastman partner Peter Cavaluzzi, FAIA. "Roughly 750,000 people pass through Grand Central daily, but only half ever board a train. The rest are just hanging out with their laptops, shopping in the market, or looking at the beautiful artwork. There are all these reasons to be there, and the transit is almost invisible."

Target Field Station lacked the budget for Beaux Arts extravagance, but it did have other notable advantages. "We saw Target Field's Kasota stone wall and Ford Center's impressive warehouse facade, and we realized that if we made [the intersection of] Fifth and Fifth the focal point of the project, the future development of the Shapco site would create another beautiful wall to the space," says Cavaluzzi. "Rather than try to fill up the site with paving, we wanted to make a smaller,

higher-quality, uniquely tailored space that uses the adjacent buildings to create the urban walls. Our process is all about tying all of the assets together to make an even more powerful design."

If you haven't yet visited the station, grab a sandwich or a book (or this magazine!) and park yourself on the lawn for an hour. Rich transit environments such as Target Field Station and the Green Line through the University of Minnesota's East Bank campus give us a glimpse of what an even more vibrant Twin Cities will look like in 20 years: many people boarding trains, others just there to enjoy the view.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org



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VIDEO



A GOOD CAUSE

A new film short by Ryan Siemers tells the story of the newly expanded offices of the Center for Victims of Torture (CVT) in St. Paul. Working pro bono, architecture firm Perkins + Will collaborated with real-estate advisors TEGRA Group, contractor Gardner Builders, lighting designers Schuler Shook, furniture dealer Fluid, and other partners to help the nearly 30-year-old organization consolidate two Twin Cities offices into one—and give CVT staff a bright new environment in the process. The project is a demonstration of Perkins + Will's commitment to Public Architecture's 1% program. architecturemn.com/am/videos



PICTURE PERFECT

We celebrated our May/June issue with a standing-room-only event at the Room & Board store in Edina. The theme was Inspiring Architect-Client Collaborations, and the all-star panel of designers included (left to right in the photo) Bill Lyons, Assoc. AIA, Charles Stinson, AIA, Andrea Swan, AIA, Jennifer Yoos, FAIA, Vincent James, FAIA, and David Salmela, FAIA. View the full gallery of images by Brandon Stengel at architecturemn.com.



INSTAGRAM

If a picture is worth a thousand words, Instagram offers far more characters than Twitter.

Twin Cities photographers Corey Gaffer, Morgan Sheff, and Peter VonDeLinde are making [@archmnmag](https://www.instagram.com/archmnmag) on Instagram our fastest-growing social media channel. Tune in today for compelling architectural scenes, sneak peeks of highly anticipated projects, and coverage of cultural events such as Northern Spark and Rock the Garden.

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GUIDE TO WORKING WITH AN ARCHITECT

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STARLIGHT CINEMA

Watch stars and starlets under the stars
all across the Twin Cities this summer



WALKER ART CENTER

Ah, the arrival of summer: backyard cookouts, camping weekends, and patio parties. And now more than ever in the Twin Cities, outdoor movies. What used to be the exclusive domain of drive-ins—a dying breed these days—has spread to parks and rooftops across Minneapolis and St. Paul.

And that means no car required. For programs such as Minneapolis Music & Movies in the Parks and St. Paul's Music in Mears (movies are in the mix, too), one need only bring a blanket or lawn chair and maybe some bug spray for an evening of cinematic delight. A free movie can be found nearly every night of the week in peak season.

In the past few years, program organizers have added interesting twists to attract larger audiences. In 2013, for example, Solera restaurant's Rooftop Movie Night program partnered with the Hennepin Theatre Trust to give away tickets to some of the 2013-14 Broadway shows playing in Minneapolis and St. Paul, on evenings when Solera screened Broadway-related films.

This year, Solera will present all Bill Murray films in September to honor the actor's birthday, while Minneapolis Music & Movies in the Parks teams up with the Film Society of Minneapolis St. Paul to show selections from the 2014 Minneapolis St. Paul International Film Festival's "Minnesota Made" category.

But the most eagerly anticipated outdoor series may be the Walker Art Center's Summer Music & Movies, which pairs popular bands with notable films. Highlights include indie favorites the Handsome Family opening for *Dr. Strangelove*, and experimental musicians Laurent Estoppey, Ikue Mori, and Anthony Coleman providing a live score for Christian Marclay's found film and computer animation montage *Screen Play*. In between the live music sets and screenings, DJs from 89.3 the Current will spin more music to keep the energy flowing.

—Angie McKinley

Above: The Walker Art Center's Open Field has a lot going for it as an outdoor movie venue, including a spacious lawn and a dramatic view of the downtown skyline.

Recommended outdoor movie nights this summer:

SUMMER MUSIC & MOVIES: PLAYING WITH TIME

Walker Art Center Open Field
and Loring Park, Minneapolis
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www.walkerart.org

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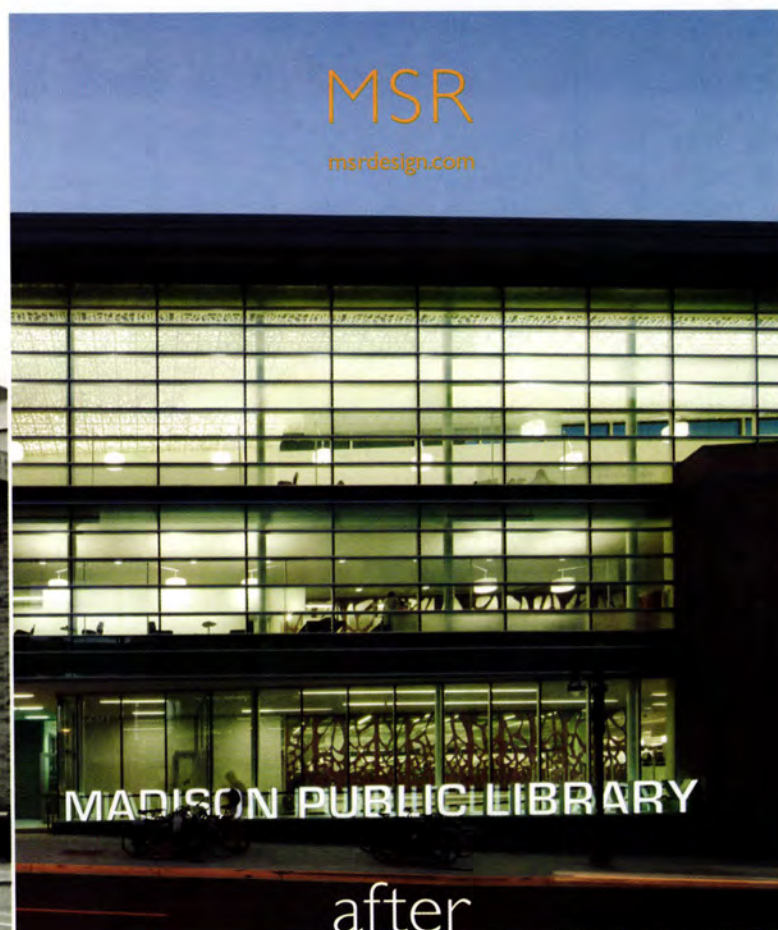
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Ordway Center for the Performing Arts

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The \$39 million expansion and renovation of St. Paul's premier performance venue adds an intimate, acoustically superior concert hall while widening the city views from the elevated lobbies



The new **1,100-seat concert hall**, which replaces the 300-seat McKnight Theatre, relates to the larger 1,800-seat auditorium with a billowing mahogany grillwork ceiling and other warm materials and fabrics. It wraps the audience around the performers.

HGA Architects and Engineers' **design for the addition** seamlessly integrates new and old by extending the second- and third-floor lobbies overlooking Rice Park and connecting with the existing copper window detailing, monumental columns, water-struck brick, and undulating facade.



With the new concert hall, the complex can accommodate **expanded programming** from its four Arts Partnership tenants—Ordway Center for the Performing Arts, Minnesota Opera, the St. Paul Chamber Orchestra, and the Schubert Club—while also offering more performance opportunities for other arts groups.

Project team: HGA Architects and Engineers, architect, engineer, and landscape architect; McGough Construction, construction manager; Schuler Shook, theater consultant; Akustiks, acoustician

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CITY AND BUILDING: Northeast Minneapolis

NUMBER OF EMPLOYEES: 4

yaarch.com

Martha Yunker, AIA, heads a light-filled and inspiration-friendly modern studio

CORE PHILOSOPHY: After more than 30 years of living and breathing architecture, I know that our most successful designs are the result of understanding the client. I think about the client as content, and our design ideas become the form in response to the content. **STYLE:** Our clients' personalities vary and so does their attraction to style. Our work reflects these individualities. **INSPIRATION FROM AROUND THE WORLD:** Walter Gropius' home in Walden, Massachusetts; Mies van der Rohe's Barcelona Pavilion; the gardens, temples, and landscapes in Kyoto, Japan; Lahinch and Waterville golf courses in Western Ireland. The list goes on. **WOW, GOLF COURSES?** Senior associate Rehn Hassell and I share a deep appreciation for the game. It's led to our designing golf clubs. Our most recent was Hazeltine National Golf Club—Minnesota's most famous golf club and home of major tournaments. **DREAM PROJECT:** My own house! It's an exciting test case for new, green ideas in space planning and construction. **BIGGEST MISCONCEPTION ABOUT HOUSES:** Bigger is better.



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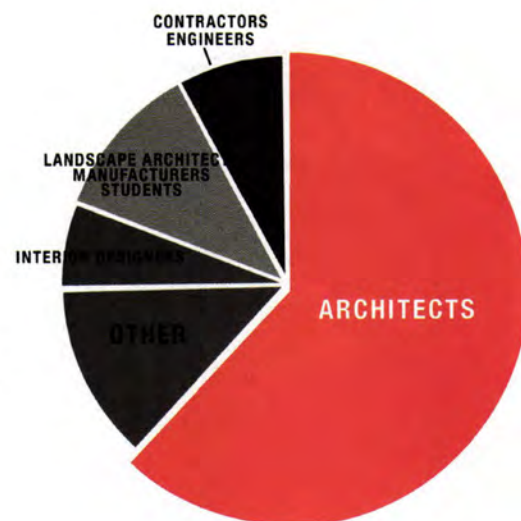
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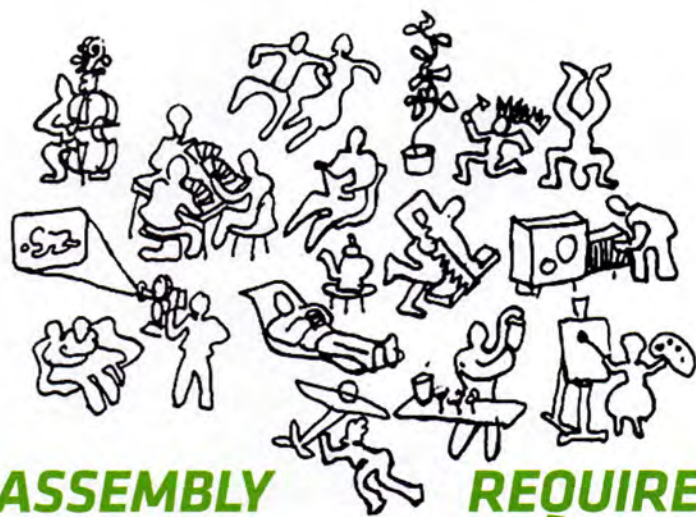
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Designer Charles Eames' "What Is a House?" drawing, first published in *Arts & Architecture* magazine in 1944, resonates with the design challenge of putting our disaggregated world back together.

Solving societal challenges in isolation from each other—the age-old approach—too often creates other problems. Design thinking can put our world back together by integrating the best solutions.

BY THOMAS FISHER, ASSOC. AIA

We have spent several centuries disaggregating the world around us, taking it apart in order to understand and control it. That strategy has succeeded brilliantly on many levels. Never have we had so much command over nature, so much power at our disposal, and such dominance on the planet. This, in turn, has led us to feel as if we stand on top of the world and are nearly invincible as a civilization—which also means that we have never had farther to fall or faced so great a vulnerability as a species.

As the Greek and Shakespearean tragedies have taught us, the hubris of humanity comes from our not recognizing the full consequences of our actions and decisions. We have designed a food system, for example, that produces an abundance of calories at a relatively low cost, without seeing how we will all pay dearly for it as the tsunami of illness from an increasingly overweight population hits our health system in the years ahead. We have designed school systems that produce wildly uneven educational results, keeping whole sectors of our population locked in poverty, without recognizing that we will all pay for our neglect of these inequities with a less productive workforce and lower economic growth. And we have designed infrastructure systems that have brought paved roads and utilities to the most far-flung locations,

without realizing that most communities have nowhere near enough tax or utility revenue to pay for their maintenance.

The surest sign of our disaggregating world—of disconnecting our actions from their consequences—occurs in the monocultures that now surround us. Our food system has wiped out complex ecosystems and replaced them with monocultures of crops amid slivers of land, fragmenting the habitats of other species to such an extent that fewer and fewer of them can survive. Our educational system has become as socioeconomically segregated as our residential neighborhoods, to the point where we have ghettoized ourselves into monocultural communities of people just like ourselves, with the U.S. now having one of the lowest upward-mobility rates in the developed world. And the political system at the federal level has become so gerrymandered that many congressional districts have become ideological monocultures, containing such large majorities of one party or the other that politics in the U.S. has become a toxic standoff among extreme positions.

DESIGN THINKING

We ignore such disaggregation and dysfunction at our own peril. To move in a new direction, we

first need to stop living under the illusion that we stand as the most intelligent and invincible species on the planet. Although we have extraordinary knowledge about the world, we also continue to do extraordinary damage to it and to ourselves in the process, depleting resources, endangering species, and extinguishing languages and cultures at record rates. Although the global economy has become amazingly efficient in its ability to move goods and information, it also remains remarkably vulnerable to disruption of supply chains and fuel sources. And although the pace of innovation has increased almost exponentially in recent decades, we also find ourselves in a race between a growing number of catastrophic collapses and a growing pressure to innovate our way out of them.

Now more than ever we need new ways of thinking, more creative ways of thinking—*design* thinking. At one level, design thinking describes the way in which designers generate new ideas, which involves both a rigorous use of analogy to make new connections among seemingly disparate phenomena and an iterative, critical process of assessing the consequences of those connections to arrive at optimal solutions to complex problems. We tend to associate such thinking with the traditional design disciplines: graphic design, apparel design, product design, interior design, architecture, landscape architecture, and urban design and planning. And we tend to judge the success of such thinking according to how well its end results function or sell.

But design thinking can bring valuable insights to almost any discipline. The application of this comparative, iterative, and critical process can generate creative ideas and actionable solutions in ways that no other type of thinking can. It becomes especially valuable in situations in which there exist unprecedented and highly complex challenges. The design theorist Horst Rittel first called these “wicked problems,” typified by incomplete, contradictory, or rapidly changing information or demands, and they have become the dominant characteristic of our time.

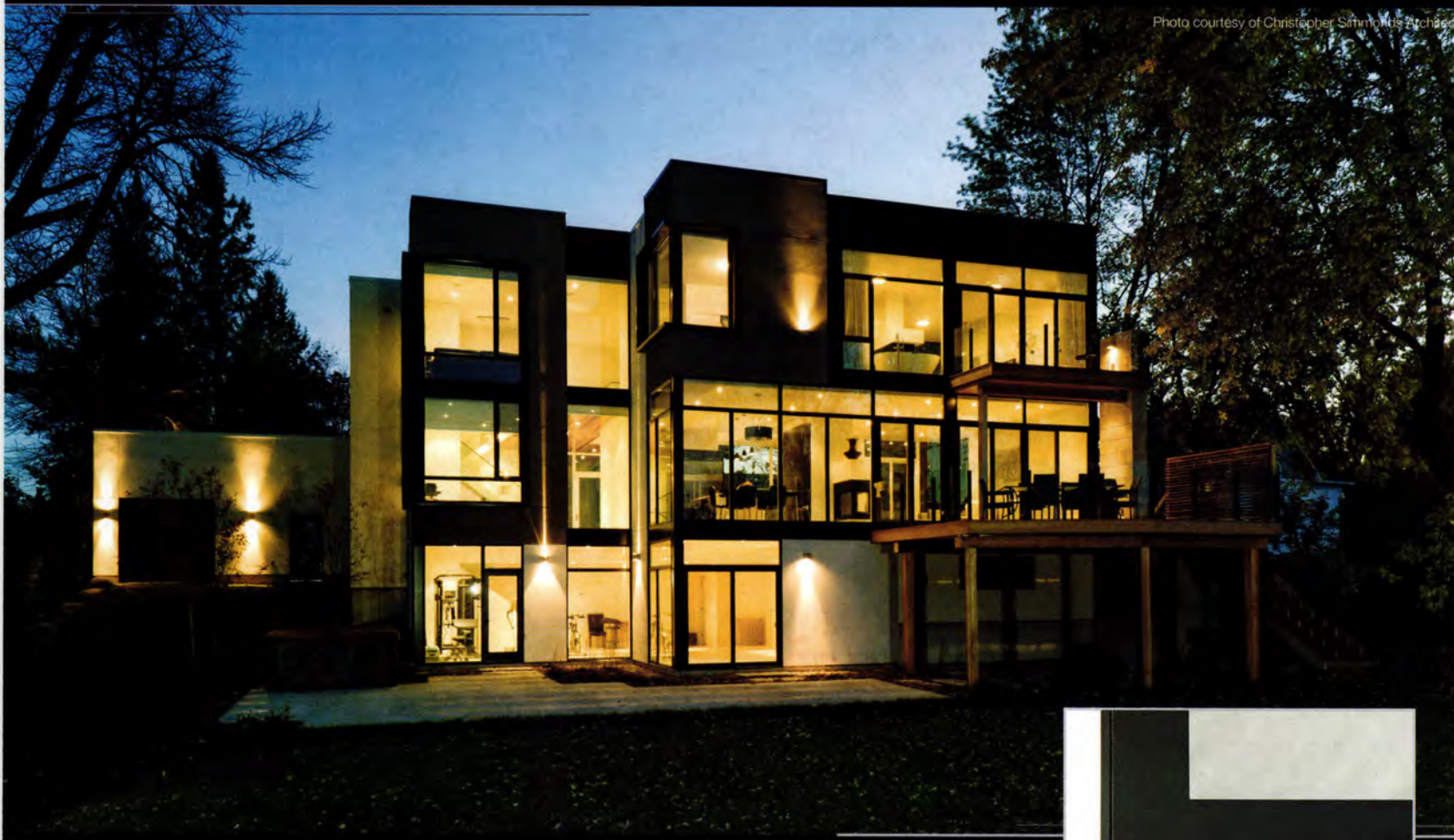
WICKED PROBLEMS

After centuries of disaggregation, we have arrived at a point where we need to re-aggregate the world, to put it back together, and to see the

>> *continued on page 48*

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Photo courtesy of Christopher Simmonds Architects



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WINDOWS & DOORS

re•

In the realm of residential remodeling, two little letters tell a big story. Place *re-* in front of verbs such as *imagine* or *invigorate* and you get to the core of what impactful home renovations are all about: design solutions that refresh the functionality as well as the look and feel of outmoded living spaces. In the following pages we showcase two homes that needed only light or targeted changes to better accommodate 21st-century living (pages 20 and 24) and three that required a heavier design intervention (pages 27, 30, and 34). In each case, the renovation is far more than just new appliances and finishes—it's a large or small transformation that can only be achieved by homeowner-architect collaboration.

—Christopher Hudson



re•new

By Amy Goetzman

A YOUNG GOLDEN VALLEY FAMILY AND THEIR DESIGNERS REFRESH AN UNALTERED MIDCENTURY MODERN HOME



There it was in the real estate listings, a perfect time capsule: a carefully preserved, architect-designed, Midcentury Modern home with period furniture and appliances, a wide-beamed ceiling, cherry and butternut woodwork, and the classic boomerang-print kitchen countertop—you know the one. Don Davies, the architect who designed it, was the home's only previous owner. For aficionados of 1950s design, this was a living museum dedicated to one very stylish moment in time.

"Every time one of these goes on the market, it gets grabbed immediately," says Peterssen/Keller Architecture senior associate Kristine Anderson, Assoc. AIA. "This one was such a wonderful example of that midcentury architecture everybody loves."

Well, almost everyone.

"At the open house, we overheard other couples talking about how old everything was, how much work it needed, how many things needed to be changed," says owner Eric Brandt. "And when certain relatives saw it for the first time, all they saw was *old*. But we absolutely loved it." Eric and his wife Kari had been looking for three bedrooms to accommodate their family, and this house had just two, but everything else about the place appealed to them. It just needed a little tweaking by designers who appreciated it.

"The challenge for us was to help the clients make the home flow more naturally for the way they live—without significantly altering the original intentions of the design," says Anderson, an unabashed fan of the midcentury aesthetic. She worked closely with the clients to make sure the home's essence was undisturbed.

"We were very careful," she explains. "For instance, the kitchen is one place people tend to make dramatic changes, but we kept our updates subtle. We took out one shelf to create a visual connection between the kitchen and the living room, but we left the original cabinets, which are very modern. We did change out the countertop, but we kept it retro, and we looked for appliances that would fit in with a midcentury look."

Left: The front door adds an extra punch of color. Below: There's no mudroom clutter in this streamlined entryway—the storage is neatly tucked into a new cherry-paneled wall. Right: The three-season screened porch flows out to the backyard patio.



Other changes made the house function better for the family. The inner wall of the master bedroom and adjoining hallway didn't extend all the way to the ceiling, so Anderson added insulated transom glass to enhance the privacy of those spaces while preserving the open look. The renovation also included repainting, updating the lighting and fireplace, and tightening the roof, which was leaking.

But the update with the most impact is the division of a wide, three-season breezeway between the house and garage into a light-filled mudroom on the entry side and an airy screened porch that flows out to the back patio on the other. The new cherry-panel wall that separates the two spaces feels original to the home, and it neatly encloses needed storage on the mudroom side.

"We originally thought it could be a living space, but the designers said, 'You've already got two great living spaces. Most of our clients would be asking, Where can we fit a mudroom?'" says Eric. "And then a lightbulb went on—of everything we were doing to the house, this would be the best thing. I actually can't even imagine living here without that space now, it works so well for us."

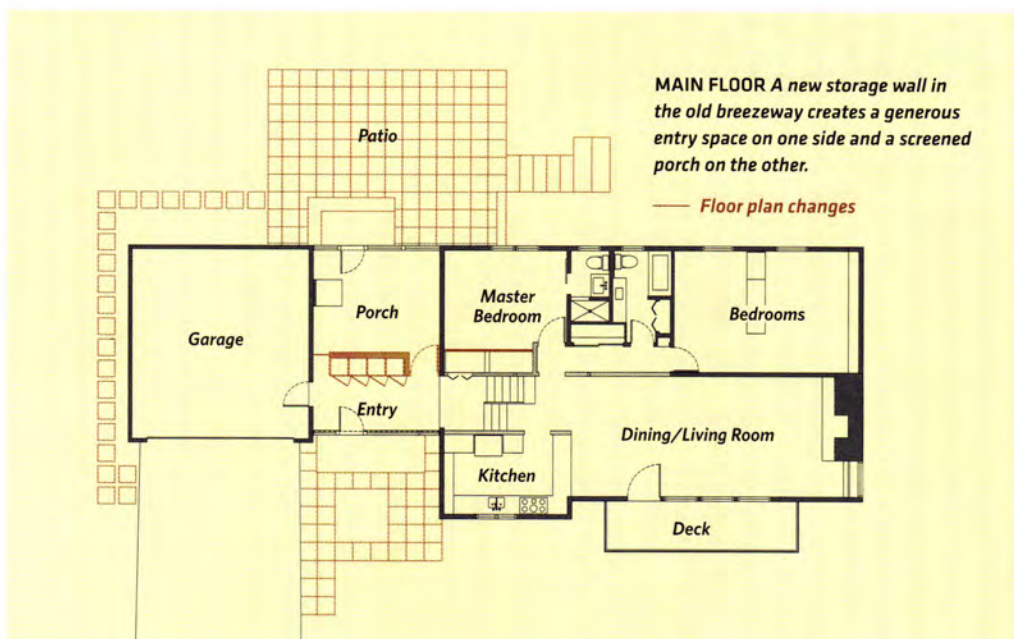
The project is a prime example of how to honor the design of an old house while modernizing it for the way people live today. "You just have to revise very carefully," says Anderson. "You don't have to destroy or carve into it. You can break into the original just a little bit without hurting it if you take the time to research and understand the intentions in play, and then weave the new into the old." **AMN**



The interplay of rich cherry and honeyed butternut woodwork radiates warmth that isn't always associated with midcentury homes.

"The challenge was to make the home flow more naturally for the way they live—without significantly altering the original intentions of the design."

—Kristine Anderson, Assoc. AIA



**GOLDEN VALLEY
MIDCENTURY MODERN**

Location:

Golden Valley,
Minnesota

Clients:

Kari and Eric Brandt

Architect:

Peterssen/Keller
Architecture
pkarch.com

Principals-in-charge:

Lars Peterssen, AIA;
Gabriel Keller, Assoc. AIA

Project lead designer:

Kristine Anderson,
Assoc. AIA

Landscape designer:

Twin Lakes Design

General contractor:

Palladian Projects

Size of renovation:

1,320 square feet

Completion:

June 2012

Photographer:

Andrea Rugg Photography



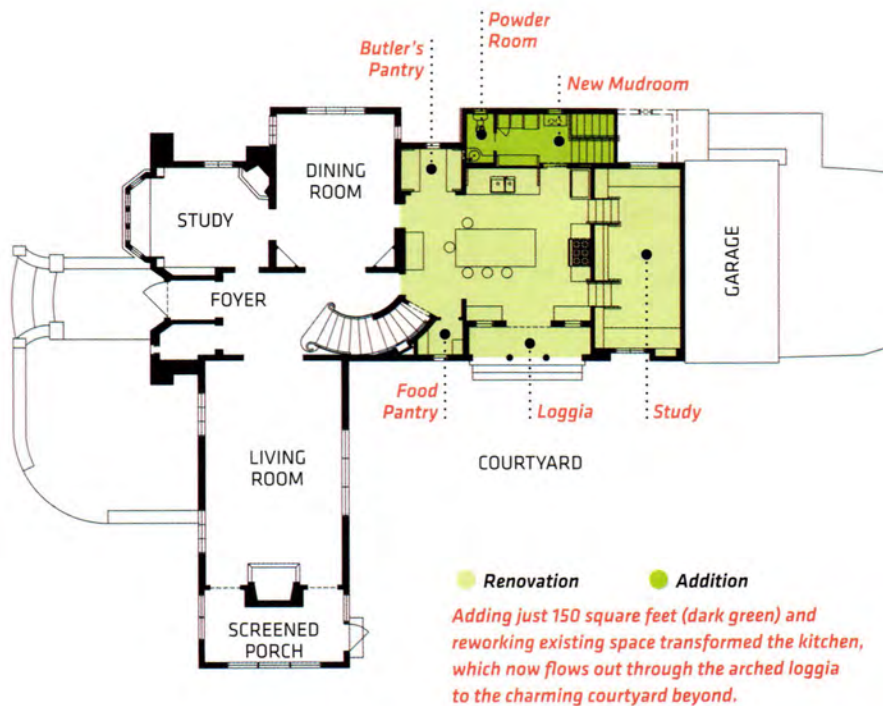
Above: The new owners were able to purchase many of the home's original, architect-selected furnishings. Naturally, they perfectly complement the refreshed space. Left: New outdoor seating by Duluth-based Loll Designs neatly bridges midcentury and contemporary design.



re•activate

By Linda Mack

The kitchen of an historic Tudor home teems with family life after a renovation opens it up to the picturesque courtyard outside



LAKE HARRIET TUDOR RENOVATION

Location:
Minneapolis, Minnesota

Clients:
Rachel Vogel and
Michael Forseth

Architect:
Rehkamp Larson Architects
rehkamplarson.com

Project team:
Jean Rehkamp Larson, AIA;
Ryan Lawinger, AIA

General contractor:
Reuter Walton
Construction

Size:
700-square-foot renovation
plus 150-square-foot addition

Photographer:
Andrea Rugg
Photography

Rachel Vogel and Michael Forseth's Tudor on Lake Harriet in Minneapolis is one of those 1920s residential gems. The main rooms are blessed with a clear layout, openness to light and views, and hand-wrought details such as distressed wood ceiling beams and iron railings.

Not so, the kitchen.

Though its 1970s remodeling earned publication in *Better Homes & Gardens*, the flat white cabinet faces, butcher-block countertops, and convoluted layout were both outdated



and unworkable. “It was very choppy,” says Vogel, with dark spaces and even a laundry chute right in the middle. The path to the garage through a side door was awkward, and the door hit the door of a powder room tucked in under some stairs. “Our kids play hockey and tennis, and they couldn’t even get [their equipment] through there,” says Vogel.

Another oddity was a nanny’s quarters a few steps up from the kitchen. And there was no visual connection to a beloved outdoor patio.

When the family of five moved into the house in 2005, they knew the kitchen needed to be redone, but they lived with it for years before hiring Jean Rehkamp Larson, AIA, of Rehkamp Larson Architects. “She helped us see what needed to be done,” says Vogel.

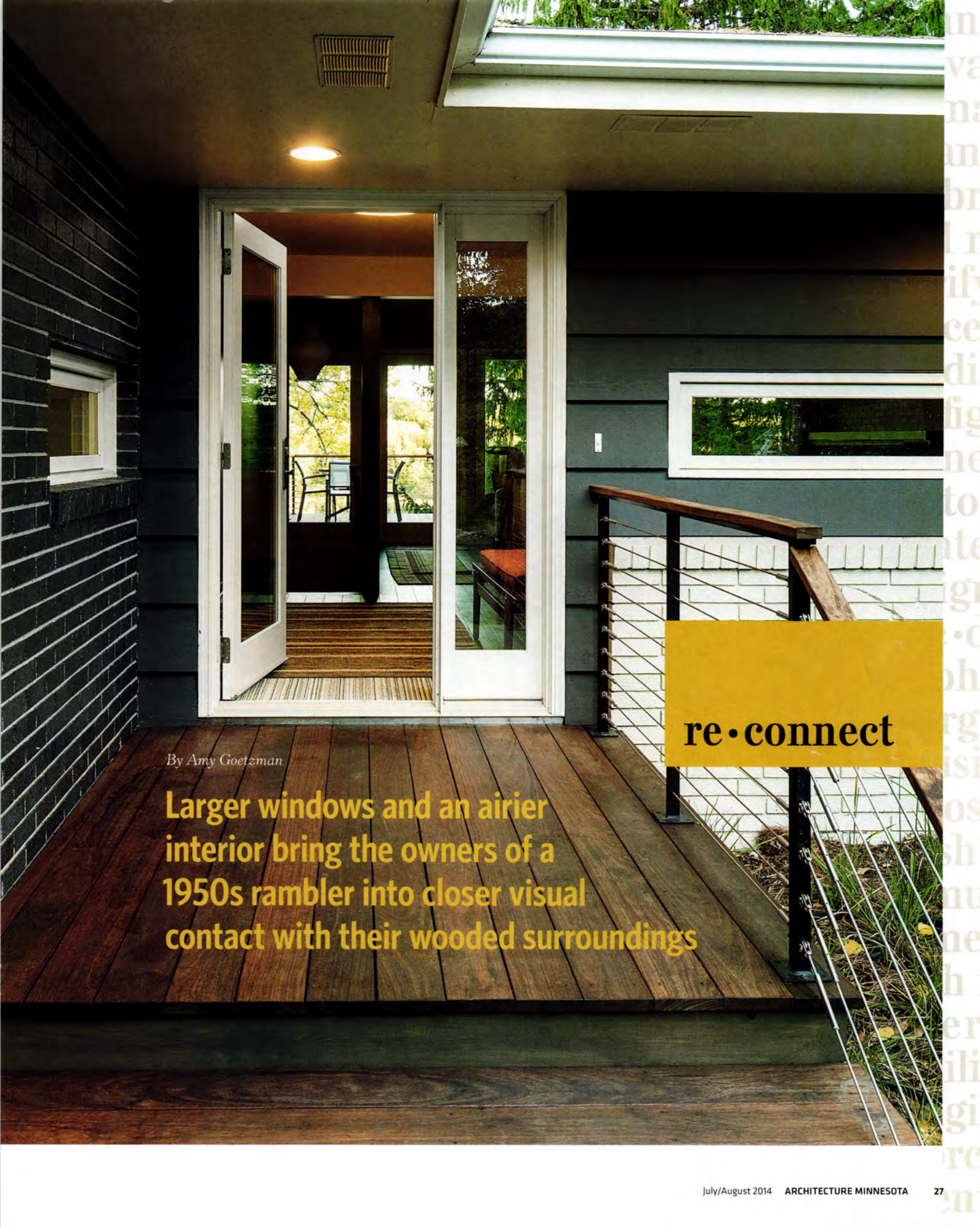
What Rehkamp Larson suggested was a 100-square-foot addition and a total gutting of the existing kitchen to simplify and clarify

>> continued on page 50

A BATHROOM WAS EXCISED FROM THE NANNY’S QUARTERS, AND THE ENLARGED SPACE NOW SERVES AS AN INVITING STUDY—CLOSE TO THE ACTION IN THE KITCHEN BUT SLIGHTLY SEPARATE WITH ITS LOFT-LIKE FEEL.



Crisp white cabinetry and details such as wood ceiling beams ground the kitchen in the 1920s aesthetic of the Tudor-style house. New square windows framing new French doors vastly improve the room's connection to the courtyard.



re•connect

By Amy Goetzman

Larger windows and an airier interior bring the owners of a 1950s rambler into closer visual contact with their wooded surroundings



**GOLDEN VALLEY
RAMBLER RENOVATION**

Location:
Golden Valley, Minnesota

Clients:
Lorna Reichl and Roger Peters

Architect:
Timothy Fuller Architects, LLC
(the project originated with
SALA Architects)
www.timothyfullerarchitects.com

Principal-in-charge:
Tim Fuller, AIA

Project lead designer:
Tim Fuller, AIA

Sustainability consultant:
Building Knowledge, Inc.

Landscape architect:
Terra Vista Landscape Design

General contractor:
Terra Firma Building
and Remodeling

Size:
3,500 square feet

Completion:
June 2013

Photographer:
Troy Thies Photography

Some people are so keen on the idea of transforming a home that they choose the architect before they choose the house. That's what happened when a Twin Cities couple in search of just the right fixer-upper met Tim Fuller, AIA. Fuller ended up house shopping with them.

"We looked at a few properties before we found one that excited us—that had great possibilities," says Fuller. "It was a typical Midwestern rambler built in the late 1950s. It had really good bones, it was built well, and I thought we could really bring it back to life."

The clients weren't specifically looking for a midcentury home. The appeal of the property was, as real estate agents like to say, its location. The house overlooked a small lake in a first-ring suburb, and Fuller immediately saw opportunities to take better advantage of the site.

"Tim's mind was way ahead of ours when we looked at it," says owner Lorna Reichl. "We were imagining a kitchen and bath remodel, and he was already thinking about moving a staircase."

(He also moved the front entry.) Ultimately, the clients did get a chic modern kitchen, but the larger renovation reimagines the way the house functions, and it updates the home while enhancing its midcentury charm.

"The house was very simple and rather intelligently put together in two main volumes, with living areas on one side and sleeping areas on the other. There were some interesting gestures in the openings, but overall the lines were very plain," says Fuller. "In the latter half of the century, architects were educated in International Style and modernism, and this house reflects that."

Fuller's work reflects a greater appreciation of the greenery surrounding the home. His redesign adds numerous windows to bring light into the house, and it lets the light travel from space to space. "Back then, the emphasis was on privacy," he says. "Today, we're more concerned with having natural light. The original structure almost ignored the lake. You weren't connected to views of it. I wanted to make you aware of the lake as soon as you enter the home."

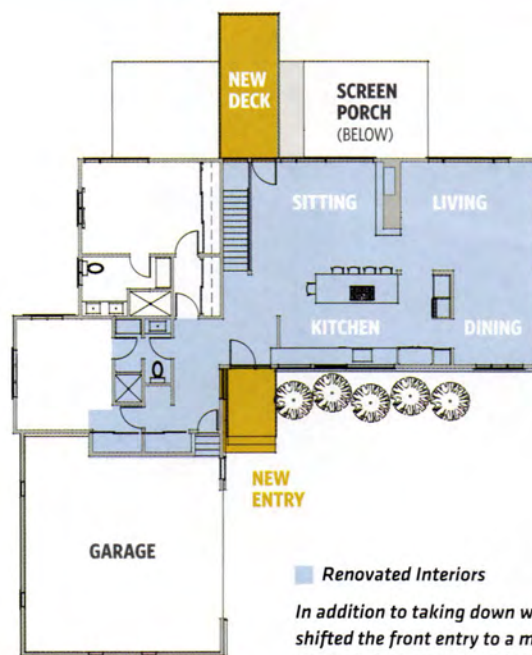
New windows and a more open main level put the lake on display, with the master bedroom in particular gaining more visual access to the lake. A screen porch added to the back of the house heightens the lake connection on the lower level. The renovation's commonsense approach to sustainability yielded a green roof on the back porch, and Fuller reused materials when possible.

>> continued on page 49



"Back then, the emphasis was on privacy," says architect Tim Fuller, AIA. "Today, we're more concerned with having natural light."

With fewer walls in the main living areas, the gleaming modern kitchen is a focal point. With more windows, the surrounding woods and water become a powerful element of the decor.



In addition to taking down walls, architect Tim Fuller shifted the front entry to a more optimal spot, reshaped the back deck, and moved the staircase (left) so that it arrives at the new screen porch at the back of the home, beneath the deck.

THE FLOOR PLAN OF A 1990s BUILDER HOME IS DRAMATICALLY ALTERED TO CREATE MORE FLOW BETWEEN LIVING SPACES AND BETTER VIEWS TO THE LAKE

By Camille LeFevre

re•orient



Martha Yunker transformed the kitchen not only with modern materials and fixtures but also with rich visual textures. The pantry and refrigerator wall is lined in end-grain bamboo, while the acrylic panels above the stove feature a grass pattern.



The kitchen was moved from the center of the main level to the back of the house, where it enjoys a wide view of the lake. But it's still open to the breakfast area and family room.

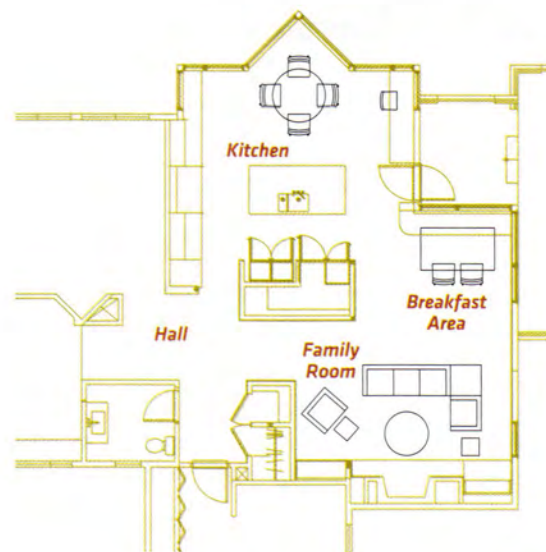
Chris Killingstad purchased his builder-designed house in 2005 primarily because “it sits on a great property,” he says. The lot was secluded and adjacent to a small lake. But the home itself was far from perfect—the lake-facing three-season porch had inoperable windows, for example, and the kitchen and living areas were on the opposite side of the house, away from the tranquil views.

The interior was also “haphazard” and “dysfunctional,” says Killingstad—a warren of small rooms, “none of them attractive.” Still, he had a vision for the place, and Martha Yunker, AIA, of Yunker Associates Architecture helped him “realize the potential I saw in my mind’s eye when I bought the house,” he says.

On the main level, Yunker made several changes—some large, some small—that transformed the home. She removed all of the “oddball angles” to open up the flow and moved the living spaces and kitchen to the lake side of the house “to embrace the view.” She also lifted the kitchen ceiling to “add a vertical dimension that opens up the plan,” she adds, creating a pyramid-shaped frame for the hanging lights.

The raised ceiling also functions as an organizing feature over the island, which is clad, as are the cabinets, in a manipulated oak veneer tinted gray. The refrigerators and step-in pantry are neatly integrated into the wall behind the island. Over the stove, acrylic panels with an artful grass pattern “bring in the outdoors and reference the movement of water,” says Yunker.

Most of the rest of the kitchen and the adjoining breakfast room and family room is paneled in an end-grain bamboo. (The family room also features a quartzite stone tile wall around



NEW PLAN By losing the old three-season porch at the back of the house, owner Chris Killingstad gained a larger kitchen with a lake view, an airier family room, and an elegant new hall (left).





Colors and materials further integrate the open kitchen, breakfast area, and family room. The original interior (left) featured a number of odd angles.



"I still walk through my home and notice every little feature," says Chris Killingstad.
"The house truly does reflect my personality—how I see life—which gives me great pleasure."

the fireplace.) "We wanted to make this part of the house feel different, more relaxing," says Yunker. "The bamboo is modern but gives the living room warmth, and it provides a wall texture that contrasts nicely with the plain painted surfaces throughout the rest of the house."

She also enhanced the main entry—"a big blank space"—with a new powder room and stair rail to the downstairs while opening it up "so you can see all the way through the house to the lake." On the lower level, Yunker fulfilled Killingstad's idea for a glass-walled sauna in the exercise room. "It's a beautifully designed object that I use all the time," he says.

"We like to discover the personality of the client and find ways to express it in their home," says Yunker. For this house, that meant also working with the art and furniture Killingstad has collected from around the world, all while keeping the home modern and comfortable.

"Martha helped translate my thoughts into appealing ideas," says Killingstad. Two years after the renovation, he adds, "I still walk through my home and notice every little feature. The house truly does reflect my personality—how I see life—which gives me great pleasure." **AMN**



A new quartzite stone tile wall with gas fireplace and flanking cabinetry anchors the enlarged, reoriented family room.



"We wanted to make this part of the house feel different, more relaxing," says Yunker. "The bamboo is modern but gives the living room warmth."

ORONO TRANSFORMATION

Location:
Orono, Minnesota

Client:
Chris Killingstad

Architect:
Yunker Associates Architecture
yaarch.com

Principal-in-charge:
Martha Yunker, AIA

General contractor:
Viking Construction

Size of renovation:
3,100 square feet

Completion:
February 2012

Photographer:
Karen Melvin

re•conceive

By Angie McKinley

A Northeast Minneapolis couple converts a tired split-level into a loft-like home filled with light and contemporary finishes



The home originally loomed large on its compact urban lot. Thanks to a deft exterior makeover, it now appears more scaled to the neighboring homes.



Mark Larsen and Mary Glas purchased their unremarkable Northeast Minneapolis split-level with plans to remodel it. They assumed that part of that process would involve building an addition. But their architect, SALA Architects' Eric Odor, AIA, had a different idea.

Odor told his clients: "I'm going to remove square footage to make it bigger." Larsen chuckles as he confirms that the finished project does indeed have less square footage than did the original home. And he says the contemporary new design provides all the space he and Glas need, with a little extra for their adult daughter who occasionally stays with them between business trips.

The redesigned interior bears little resemblance to the original, yet Odor worked within the home's footprint, except for a few bump-outs here and there. Light and openness—a few non-loadbearing walls were removed—are the primary themes. In the kitchen, for example, new clerestories bring light flooding in from above the cabinets, and more light spills in from a bank of floor-to-ceiling windows opposite the kitchen. Even the lower level is generously daylight thanks to the removal of a portion of the upper floor, allowing light from a large upper window to cascade down.

Subtle details such as varied ceiling heights and short stair runs subtly define living spaces

>> continued on page 52





Natural light now floods the kitchen and front entry from well-placed windows and clerestories.

GNARLY & NORTHEAST

Location:
Minneapolis, Minnesota

Clients:
Mark Larsen and Mary Glas

Architect:
SALA Architects, Inc.
salaarc.com

Principal-in-charge:
Eric Odor, AIA

Project lead designers:
Eric Odor, AIA;
Chris Meyer, AIA

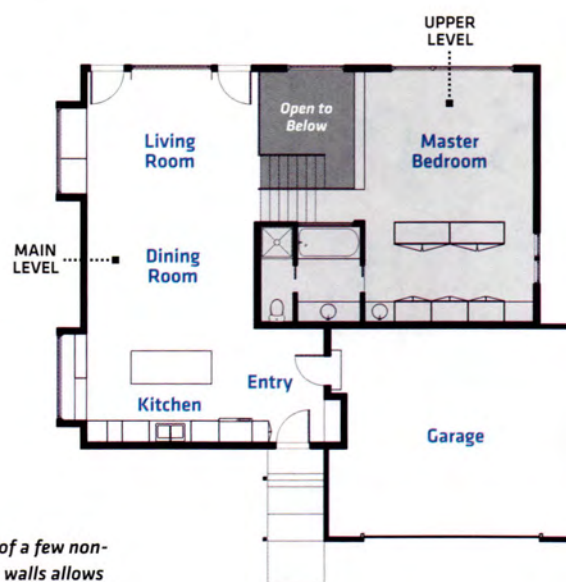
General contractors:
Mark Larsen and Mary Glas

Size:
2,300 square feet

Cost:
\$250,000+sweat equity

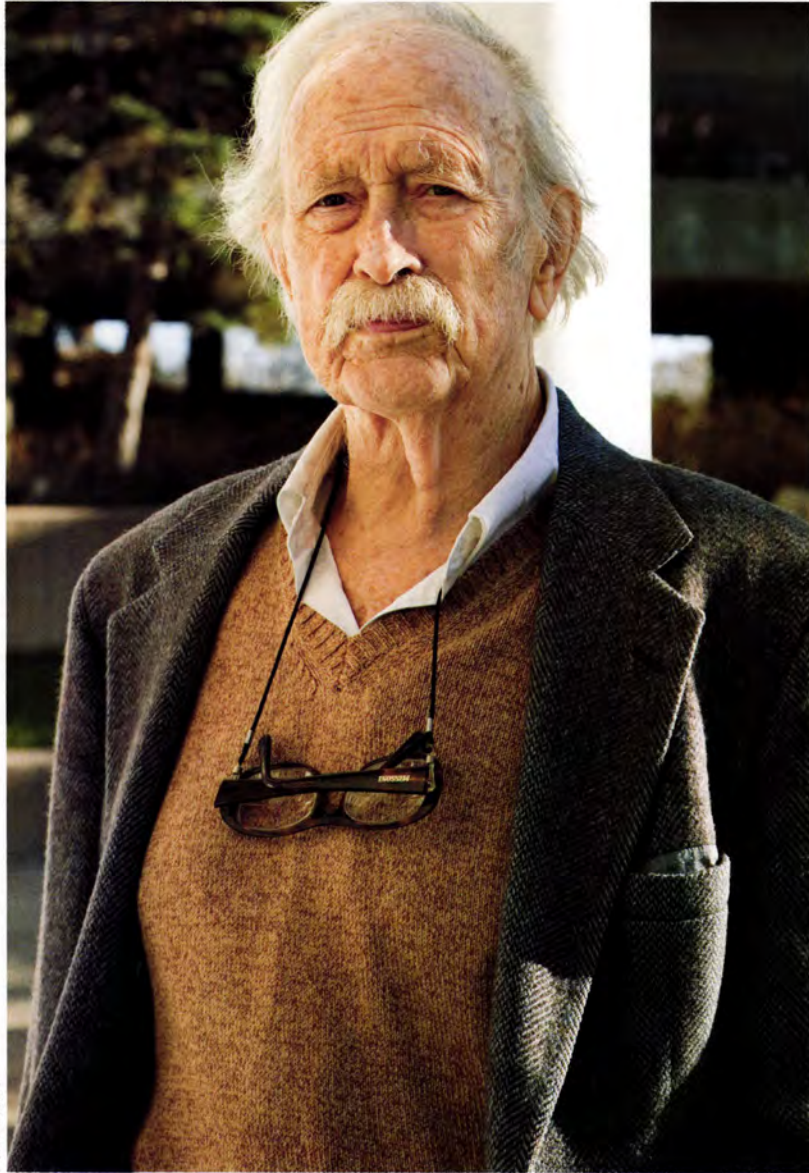
Completion:
November 2013

Photographer:
Troy Thies Photography



The redesigned interior bears little resemblance to the original, yet Odor worked within the home's footprint, except for a few bump-outs.

The removal of a few non-load-bearing walls allows light to reach the home's innermost living spaces.



DON F. WONG

The Rapson Traveling Fellowship Experience



For 25 years, the Ralph Rapson Traveling Study Fellowship design competition has given young architects the chance to travel and think about the world. This year, several of the judges were past recipients, and they took time out to reflect on their travels.

BY JOEL HOEKSTRA

2014 WINNER: MARK STANKEY, ASSOC. AIA

This year's Rapson Traveling Study Fellowship competition challenged entrants to re-envision the famous Case Study Houses, a program initiated by *Arts & Architecture* magazine in 1945. The Case Study Houses, designed by Ralph Rapson and other leading architects of the day, were experiments in efficient, inexpensive model homes for the postwar housing boom.

The winning entry, by local designer Mark Stankey, shifts the Case Study focus from duplicable houses to new onsite construction technologies that allow each home to respond to its particular site and climate. Stankey's cliff-top dwelling, constructed largely of lightweight concrete "cubes," dramatically illustrates this responsiveness to site.

Mark Stankey's Case Study House is high-tech: Its lightweight concrete building blocks are produced onsite by a 3D-printing truck working in tandem with a concrete truck.

Ralph Rapson saw the world as few other architects did. It wasn't just his vision for what design could do; it was also the Minnesota modernist's love of international travel that shaped his worldview. From the Hagia Sophia in Turkey to Machu Picchu in Peru, Rapson made a point of going the distance to see great architecture. "Nothing stopped him," says Rapson's son, architect Toby Rapson, AIA. "He would go anywhere."

What's more, Rapson documented his travels with paper and pen, sketching churches, castles, bridges, and ruins. Even as computers and software overtook the profession, the master architect touted the virtues of drawing—as a way of seeing more clearly, as a way of remembering more vividly.

A Lasting Legacy

For the past 25 years, winners of the Ralph Rapson Traveling Study Fellowship have had the same opportunity to experience landscapes and landmarks firsthand.

Named after the late architect, who died in 2008, and funded by an endowment established when Rapson retired from teaching at the University of Minnesota, the fellowship provides

young architects with \$10,000 to travel wherever they wish in the hopes of advancing their education in architecture. The Minnesota Architectural Foundation sponsors the program. A jury of notable architects selects the finalists and award recipient.

The fellowship funds travel and lodging, but it's often the time away from the office and professional obligations that's most valuable to the winners. "It's a great opportunity to sit back and use a part of your brain that you don't often get to access during your 9-to-5 job," says HGA associate vice president Nancy Blankfard, AIA, who used the fellowship to travel to China in 1997.

Entrants must solve a design problem to enter the competition, and the jury interviews the finalists both about their design solutions and about how they would use the award. "Part of what's considered is maturity of thought," says Toby Rapson, who has served on several past juries. This year's competition drew 36 entries, which were whittled down to five finalists in early April. The winner—Mark Stankey, Assoc. AIA, who had been a finalist on two previous occasions—was announced April 25 (see sidebar).

BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM



Nancy Blankfard, AIA, the 1997 winner (page 38), revisits her travel sketchbooks with an HGA Architects and Engineers colleague.

"It's a great opportunity to sit back and use a part of your brain that you don't often get to access during your 9-to-5 job."

Nancy Blankfard, AIA

The fellowship is a fitting legacy for Ralph Rapson, says his son: "He thought travel was an important aspect in an architect's development. And when he was young, and even in his final years, he was a great believer in competitions—he said they gave designers a chance to flex their muscles."

A Look Back

On the occasion of this milestone year for the fellowship, four past winners—three of whom served as judges for the 2014 competition—spoke to *Architecture MN* about the impact the fellowship had on their personal and professional development. Their travel stories are highlighted on the following pages.



BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM

Dan Nepp, AIA, fellowship recipient in 2000 and judge in 2014, reviews the entry that would go on to win the competition.

“Architecture is something that needs to be experienced. You can study it [in books] as much as you want, but it’s really different when you get to use all five senses.”

Dan Nepp, AIA



YANGTZE RIVER, CHINA

Brian Larson, AIA
Larson Architects LLC
Winner, 1989

I won the first year the Rapson Fellowship was offered. I knew some Norwegian, having studied it in college, so I decided to take the \$10,000 prize and go to Scandinavia. I was interested in how they dealt with the winter climate, particularly in buildings that predated the Industrial Age.

My wife and two-year-old son came along with me to Oslo. It’s not impossible to do this with a family. It can definitely work—it just works differently. Of course, people thought we were crazy for visiting in the winter.

I developed an appreciation for the residential architecture—particularly the use of wood and timber. My work today often incorporates and celebrates wooden structures. I also met a local carpenter and helped design and build some interior millwork and cabinetry for projects he was working on. That friendship has endured to this day.



HELSINKI, FINLAND

The experience prompted me to think about what I wanted to do. I had time to think about what was important and what I wanted to do in life. I got to reflect. Without that time, I don’t know that I would’ve gone out to practice on my own.

Nancy Blankford, AIA
HGA Architects and Engineers
Winner, 1997

For three months, I traveled in China. I wanted to see and document the architecture in the villages that would ultimately be affected by the building of the Yangtze River dam. It was an interesting choice because it wasn’t focused on my area of practice. It gave me a chance to think about architecture, the environment, and the sense of community and history in a country so ancient and big.

At the time, the dam was roughly one-quarter done. The area was scheduled to be flooded, and the places I was sketching were going to vanish forever—not just the buildings but the culture too. I remember how people used the plaza spaces for Tai Chi in the morning and salsa dancing at night. They had both respect and disrespect for the river: It nourished their crops and took away their trash. At one point I remember seeing a dead body floating downstream. It was a burial practice that was totally foreign to me.



Judges Brian Larson, AIA (1989 winner), and Eric Amel, AIA (2005), begin culling the finalists from among the 36 submissions.

THE 20 WINNERS OF THE RAPSON TRAVELING FELLOWSHIP COMPETITION

2014	Mark Stankey	2002	Michael Kennedy
2013	Douglas Gerlach	2001	Nick Woodard
2012	Andrew Weyenberg	2000	Dan Nepp
2011	Michael McElderry	1999	Bill Blanski
2010	Laura Cayere-King	1998	Yinsze Lam
2008	Stephen James	1997	Nancy Blankford
2007	Nick Potts	1995	Peter Cavalluzzi
2006	Creed Kampa	1993	Duke Beeson
2005	Eric Amel	1991	Ralph Nelson
2003	Matthew Kreilich	1989	Brian Larson



FIRMINY, FRANCE

Dan Nepp, AIA TEA₂ Architects Winner, 2000

I've always been interested in Arts & Crafts architecture from around the turn of the century. So I took six weeks to go to Europe—England, France, Switzerland, Finland, and Sweden. It was a chance to see architecture but also to imbibe the culture.

I had done a fair amount of study of the work I was going to see before I got there. But architecture is something that needs to be experienced. You can study it as much as you want, but it's really different when you get to use all five senses. There's so much that really can't be gleaned from books or the Internet.

It was amazing to be there in person. It helped me understand the houses in their context, as living, breathing organisms. I arranged tours through local architects and garden clubs. I got to see how the homes engage with the



FRENCH TOWN ALONG THE RHINE

outdoors, the light, and even how they fit into history.

All of those insights still shape how I design homes today—the connections of inside and out, the connection to the landscape or urban context.

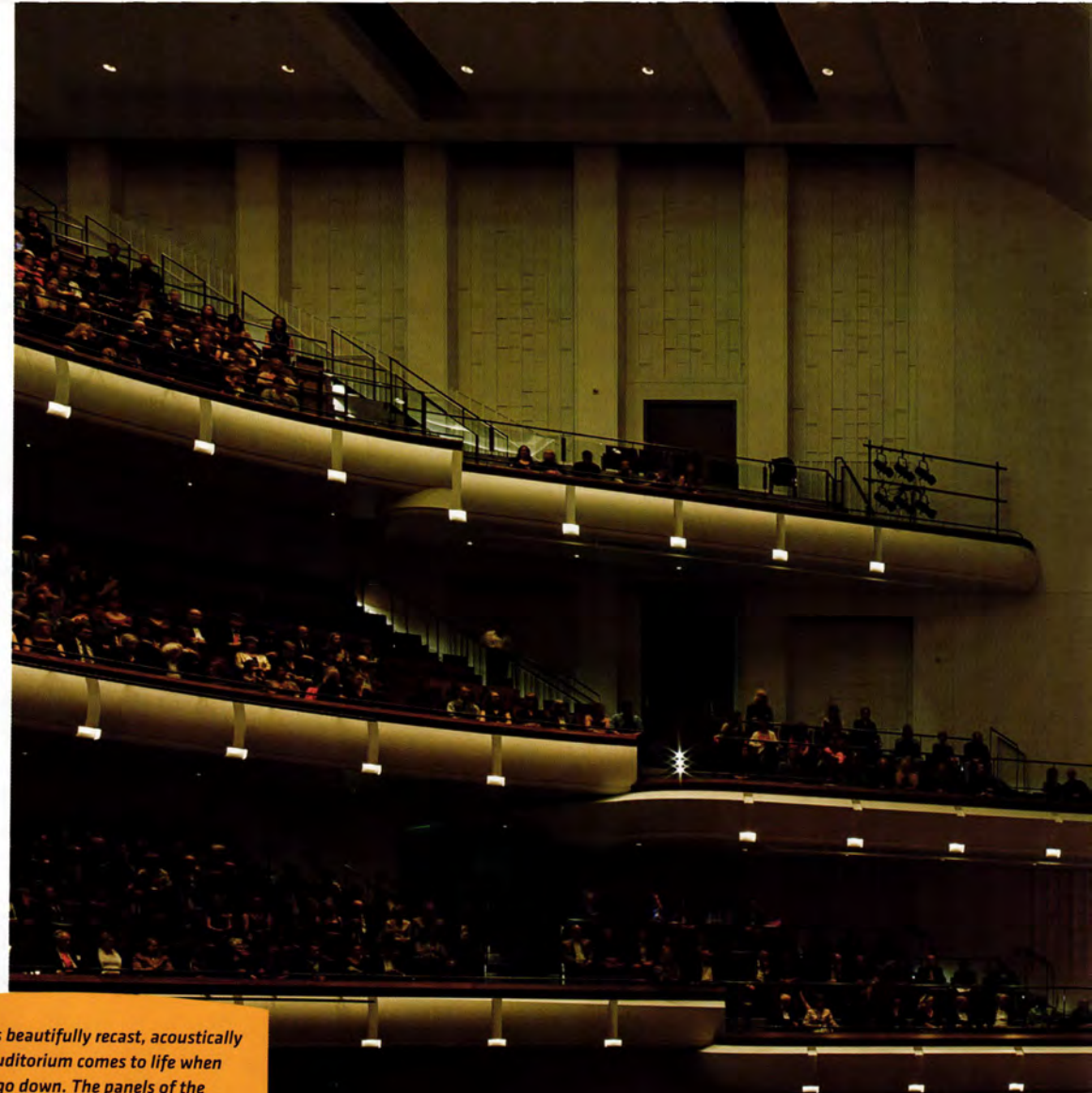
Eric Amel, AIA MSR Winner, 2005

I was in Berne, Germany, drawing the outside of their landmark church, the Münster, when a little boy came up and started asking me questions. He was very inquisitive for his age. I really couldn't answer most of his queries because my German wasn't that strong. But as I was finishing the drawing, he asked me one more question. Someone nearby translated it for me: "He'd like to know if he can buy your drawing." I shook my head no. Instead, I wrote a little note on the back and gave it to him.

Maybe that was an important moment for him. I don't know. But it was for me: I redoubled my effort and redrew the church, faster and better. In fact, I had enough time to go inside and sketch part of the interior before I had to run and catch my train. The sketch isn't perfectly rendered, but it has a great energy to it, great balance. **AMN**



Northrop's beautifully recast, acoustically superior auditorium comes to life when the lights go down. The panels of the dramatic proscenium arch may look the same, but they're actually resin casts of the original panels—and permeable to sound.





THE RENOVATION ADDED A DANCE STUDIO ON THE GROUND FLOOR WITH A FOOTPRINT NEARLY AS BIG AS THE STAGE ITSELF.

C

Rehearsal Room,
ground floor

A lofty new rehearsal room adjacent to the auditorium stage accommodates performers of all kinds. Two-story windows flood the space with natural light and immerse the actors and dancers in the surrounding campus.

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

Minneapolis-based HGA Architects and Engineers was selected to carry out the renovation, working in conjunction with the internationally known acoustics and theater consultant Arup. Everyone agreed that

>> continued on page 52

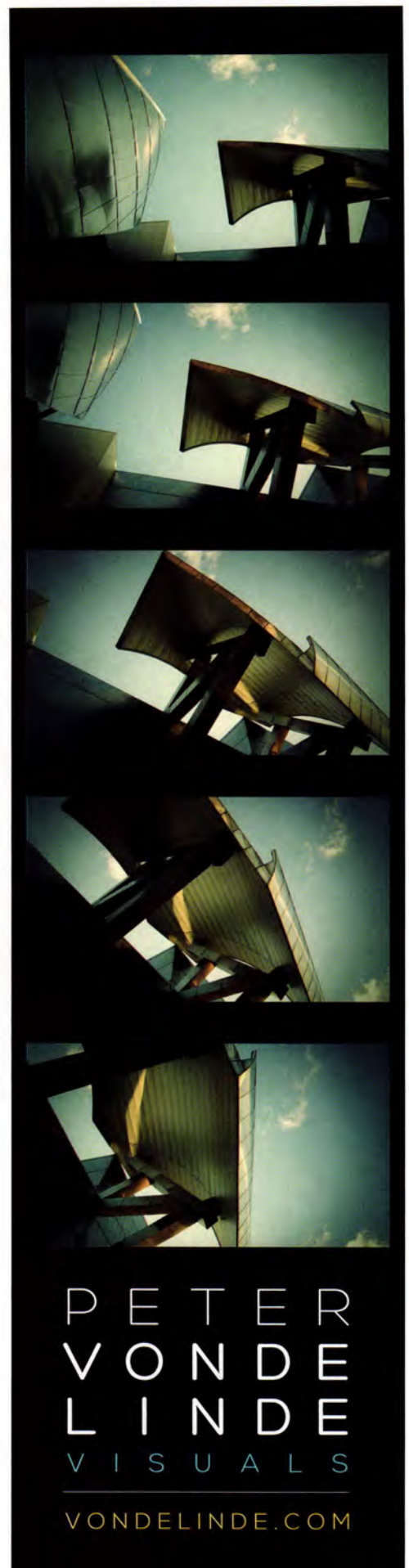
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Reassembly Required

<< continued from page 17

interconnectedness of its parts. Design thinking serves such holism well. By connecting disparate phenomena and evaluating the consequences of different ways of doing so, design thinking lends itself to re-aggregating the world and brings with it values that have remained untapped for a very long time.

The most successful companies in recent years, for example, have achieved their success by re-aggregating things that we once kept apart. Consider Apple's mobile devices, which are popular not only because of the way they look, feel, and function but also because they bring together activities and resources—verbal and text communications, music and photography, and encyclopedic information at the touch of a screen—that we once saw as distinct and unrelated. And Google and ESRI have not only made maps far more informative and easy to use; they have also layered them with data that, especially in the case of ESRI, allows us to see the spatial relationships among a variety of information points that we have rarely seen as connected or interdependent.

These digital tools not only resulted from design thinking; they also facilitate it. While design thinking still uses some very old tools—pen and paper, cardboard and glue, tape and sticky paper—such thinking has benefited greatly from the integrative power of digital media. Through their use, we can see relationships never before seen and locate problems in ways never before possible. This has led us to begin to sort knowledge not according to the disaggregated way in which disciplines view the world but according to the aggregated way in which the world actually exists, in the myriad places or “patches” that characterize ecosystems. The more we see ourselves as just one more ecosystem among many, the more we will begin to arrange knowledge as interrelated layers overlaying every place on the planet.

That place-based knowledge will, in turn, help us use design thinking in new ways. The holism that such thinking generates has to have some boundaries, since, despite our increasing ability to deal with large data sets and a lot of complexity, we cannot deal with the whole of wholes. Creativity needs constraints, and place—be it a physical place, a particular company or community, or a realm of human activity—provides one of the best ways to draw boundaries within which innovation can occur.

IN PROGRESS

A number of disciplines and combinations of disciplines have begun to use design thinking in search of creative solutions to the many wicked

>> continued on page 49

Reassembly Required

<< continued from page 48

problems we face. While it began in the private sector among companies under incredible pressure to innovate ever faster, design thinking has also begun to pervade the public and nonprofit sectors, which are equally challenged to work in new ways. In all sectors, design thinking has demonstrated how the best ideas often emerge in participatory processes that engage a diversity of points of view.

The application of design thinking in areas far beyond the traditional realm of design also suggests a new role for the designer. Unlike the old and decidedly out-of-date image of the designer as some impractical aesthete, the real role of the designer in the age of re-aggregation involves facilitating the imaginative contributions of the people most affected by a situation and helping to guide them toward solutions that they have the capacity to implement. Designers don't have all the answers, but they do have skill and experience with a process that can generate answers to some of our most pressing problems, and more and more businesses and organizations are beginning to recognize that skill and to value that contribution. Design is no longer an add-on; it's fundamental. And the re-aggregation of the world is no longer an option; it's essential. **AMN**

re • connect

<< continued from page 28

The couple previously lived in an Arts & Crafts-flavored foursquare in St. Paul, so they took a big leap in style. New furnishings complement the modern design, but overall, says Reichl, the transition was easy because the new home is so filled with light and connected to nature. "In a way, Arts & Crafts and Midcentury Modern are philosophically similar," she says. "They're both sort of sparse and uphold simplified living. So it was a surprisingly easy shift."

But Fuller did rework the home to accommodate modern living. "We entertain differently and have different attitudes about being at home than we did in the 1950s," he says. "Still, whenever you're working with an older home—of any era—it's saturated with a cultural understanding. I feel allegiance with those eras and work to not put in any jarring details."

"The simplicity of the midcentury rambler really liberates you to bring in today's modern ideals while keeping the essence of the original," he continues. "But I also think this house will still work well 50 years from now." **AMN**



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re•activate

<< continued from page 26

the layout and improve the connection to the outdoors. Not every wall was taken down, but enough were to create an open, flowing kitchen grounded in the details of the existing house. "We gained so much functionality," says Vogel. "It's a small addition, but it changed everything."

Existing spaces were repurposed. The breakfast nook near the dining room became a butler's pantry, the powder room a food pantry. A bathroom was excised from the nanny's quarters, and the enlarged space now serves as an inviting study—close to the action in the kitchen but slightly separate with its loft-like feel.

The addition houses a new powder room and a mudroom near the back door. The latter space makes it easy for kids to drop off their coats and book bags before entering the kitchen.

And the kitchen was transformed, with a generous granite-topped island now the center of cooking and eating, and white-painted cabinets framing the sink, range, and new side door. "We made the cabinets symmetrical so they look like pieces of furniture," says Rehkamp Larson.

The biggest plus: a skillful reworking of the kitchen edge facing the back patio. Before, there was no connection to the outdoors except through the pesky door—and no view out through a charming arched loggia to the patio. Now the pesky door is closed off, replaced by French doors from the main space, centered on the loggia. New windows open a view through the loggia to the patio.

The level of the loggia was raised to match that of the kitchen, making it a porch-like nook with steps down to the patio. "I have a chair there and read the mail. The kids sit on the steps," says Vogel. And it's easy to transport dinner to the inviting patio. "It made a really lovely connection to the courtyard outside," says Rehkamp Larson.

Details from the house—arched ceilings, oak floors, the ceiling beams and iron railings—were picked up in the new spaces to make them feel original to the home. "That's what Jean did best—tying the kitchen into the original house," says Vogel. "In the end, it's the intangible things you feel rather than see. That's what makes it work." **AMN**



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<< continued from page 34

and direct flow in this open gallery-like environment. In fact, Odor credits Edward Larrabee Barnes' 1971 Walker Art Center with inspiring the new floor plan. In the Walker, Barnes used the elevator shaft as a vertical axle around which the gallery spaces gradually step up. Odor similarly used the bathroom stack and staircase as the pivot point around which the open living spaces are positioned.

Larsen and Glas did much of the construction and finishing work themselves, making the renovation a true labor of love. Larsen is in the cabinetmaking business, and cabinets made by his company are defining features throughout the home. But Larsen's favorite element is the staircase, which he had milled from a few hand-selected pieces of reclaimed timber from Duluth. The homeowners say the staircase is a prime example of how Odor embraced their design ideas from the start—and of why their creative collaboration with their architect was so successful.

"When Mark and Mary first approached me, I knew right off that this was going to be a delightful partnership and an inspired home—they both had so much passion and imagination," says Odor. "Great clients always take you where you might not otherwise go." **AMN**

Sight & Sound

<< continued from page 45

the size and configuration of the auditorium should change: The new house is more intimate, with three horseshoe-shaped balconies instead of one, and 80 percent of the seats are now within 100 feet of the stage. But reconciling the aesthetics and acoustics proved difficult almost from the start.

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

>> continued on page 54

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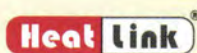
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Sight & Sound

<< continued from page 52

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

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

Other changes make Northrop a more modern entertainment venue. More ticket kiosks, more bathrooms, and even a cafe run by Surdyk's, for example, make the building more hospitable to patrons. A second-story Founders Room can be used for hosting VIPs and major donors. An intimate 168-seat theater for lectures, film, and small ensembles has been tucked under the back of the third balcony, and a cobwebbed space that once housed the Weisman art collection has been reawakened as a gallery for visual art. Behind the stage, a passageway allows performers to cross to the other side of the stage without having to run through the basement. The renovation also added a dance studio with a footprint nearly as big as the stage itself.

Not everything was overhauled. The Aeolian-Skinner organ that wowed audiences for decades—until it was dismantled and placed in storage—awaits a donor who will fund its restoration. And a carillon that once chimed the hours across campus remains defunct. But university officials couldn't be more pleased with the overall result.

"There's a wonderful energy in the building," says Tschida. "In the atrium and in the hall, there's a buzz and a sense of warmth and connection because people can see and hear each other. We're all enjoying this together." **AMN**

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Minnesota State Capitol, St. Paul, MN; Union Depot Intermodal Transportation Hub, St. Paul, MN; Northrop Auditorium, University of Minnesota, Minneapolis, MN; Ford Center, Minneapolis, MN; American Swedish Institute, Minneapolis, MN; Historic Fort Snelling, Fort Snelling, MN; Pantages Theater, Minneapolis, MN; Orpheum Theater, Minneapolis, MN

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 Fax: (612) 377-1331
 Email: arch@kodet.com
 www.kodet.com
 Contact: Edward Kodet, FAIA,
 (612) 377-2737

Firm Principals

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 Kenneth Stone, AIA, CID
 Mike Schellin, AIA
 John Brandel, Assoc. AIA
 Daniel Kodet, Assoc. AIA

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

Gerald W. Heaney Federal Building Historic Restoration & Courtroom Renovation (GSA), Duluth, MN; Mn/DOT Maple Grove Maintenance Facility, Maple Grove, MN; Westwood Lutheran Church, St. Louis Park, MN; Calvin Christian School, Edina, MN; Burroughs Community School, Minneapolis, MN; Bloomington Aquatic & Recreation Center, Bloomington, MN

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Kevin Holm, AIA, NCARB, CCCA, CDT, LEED AP BD+C
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Rick Carter, FAIA, LEED Fellow, CID
Kim Brethelm, AIA, LEED AP BD+C
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LHB is a multi-disciplinary engineering, architecture, and planning firm known for our design leadership and loyalty to clients. LHB goes beyond good intentions and focuses on measurable performance. We are experts in public works, pipeline, industrial, housing, healthcare, government, education, and commercial design. LHB is dedicated to being environmentally responsible, reducing long term operating costs, and improving the quality of life for our clients.

LHB Loose Wiles Office Renovation (2014 Best In Real Estate Award-Commercial Renovation), Minneapolis, MN; MnANC 133rd Starbase Facility Remodel (LEED Silver Certified), Minneapolis/Saint Paul, MN; Renaissance Box Apartments (2013 AIA/McKnight Award-Affordable Housing), Saint Paul, MN; Hybrid Medical Animation Office Remodel, Minneapolis, MN; Center for Energy and Environment Office Renovation, Minneapolis, MN; Seward Co-op Franklin Creamery Renovation, Minneapolis, MN; SpringHouse Ministry Center, Minneapolis, MN; Essentia Health Detroit Lakes ED/ICU Remodel, Detroit Lakes, MN

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Firm Principals

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

MacDonald & Mack Architects was founded in 1976 and received the AIA Minnesota Firm Award in 2011. We specialize in the preservation, restoration, and adaptive reuse of historic properties. In addition to standard architectural services, we also provide historic consulting, documentation, and planning. Past projects include over 500 properties on the National Register of Historic Places. Because of our proven expertise, our projects routinely receive approval without question from Heritage Preservation Commissions and other governing bodies.

Pioneer-Endicott Buildings Restoration, Saint Paul, MN; Tate Hall Restoration, Minnesota State Academy for the Deaf, Faribault, MN; Inspiration Point Wayside Park Restoration, Lanesboro, MN; Saint James Hotel Rehabilitation, Red Wing, MN; Pipestone County Museum Restoration, Pipestone, MN; Christ Church Lutheran Restoration, Minneapolis, MN; Church of Saint Agnes Restoration, Saint Paul, MN; Union Storage Rehabilitation, Fargo, ND

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(612) 337-0000

Firm Principals

Craig Lau, AIA, NCARB
Mark Miller
John Mecum, AIA, NCARB
Chuck Liddy, FAIA, NCARB

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

MPS Sanford Middle School Addition & Renovation; Minneapolis, MN; Basilica of Saint Mary Restorations & Renovations; Minneapolis, MN; Williams Arena Roof Replacement, U of MN; Minneapolis, MN; Minnehaha Refectory & Sea Salt Renovation; Minneapolis, MN; Sioux Falls Airport Terminal Remodeling; Sioux Falls, SD; Grant County Courthouse Restoration & Renovation; Elbow Lake, MN; IDS Tower Roof Replacement; Minneapolis, MN; Northrop Mall Historic Architectural Survey, U of MN; Minneapolis, MN

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Garth Rockcastle, FAIA
Jack Polng, AIA
Traci Engel Lesneski, CID
Josh Stowers, AIA
Paul Mellblom, AIA
Matthew Kruntorad, AIA

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

Madison Public Library Central Library Renovation/Expansion, Madison, WI; Tulsa City-County Public Library Renovation/Expansion, Tulsa, OK; Honeywell Design Studio, Golden Valley, MN; Urban Outfitters Corporate Campus Building, Adaptive Reuse, Philadelphia, PA; Drexel University CoMAD URBN Center Adaptive Reuse, Philadelphia, PA; University of Minnesota Rarig Center Kilburn Theater Renovation, Minneapolis, MN; Next Generation Corn Palace Renovation, Mitchell, SD; Minnesota Children's Museum Renovation/Expansion, Saint Paul, MN

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Rick Hintz, AIA, ACHA, LEED AP
Lisa Pool, CID, LEED AP ID+C
Robert Novak, AIA, LEED AP BD+C
Tony Layne, AIA, LEED AP BD+C
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Purina Animal Nutrition Center, Conference Center Renovation and Expansion, Gray Summit, MO; St. Louis County Government Service Center Renovation, Duluth, MN; Rice Memorial Hospital, Master Facilities Plan, Willmar, MN; HealthPartners Hudson Hospital MOB Addition, Hudson, WI; Land O'Lakes Renovations, Arden Hills, MN; Capella Tower Lobby Transformation, Minneapolis, MN; Missouri State University, College of Business, Student Success Center, Springfield, MO; New Ulm Medical Center Clinic Expansion, New Ulm, MN

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Contact: Gabriel Keller

Firm Principals

Lars Peterssen, AIA
Gabriel Keller, Associate AIA

At Peterssen/Keller, the design process is intuitive, organic and highly collaborative. "It's about finding the clients' unique story and using design to capture this lifestyle," says Gabriel Keller. "We view ourselves and our clients as stewards of the home and the land," says Lars Peterssen, AIA. "We use light, material, texture and form to bring forth a style that speaks to the homeowners, creating an environment for living for the next hundred years."

Cedar Lake Historic Modern Restoration/ Addition, Minneapolis, MN; Hudson River Astor Estate Renovation, Rhinebeck, NY; Mount Curve Renovation, Minneapolis, MN; Brownstone Renovation, New York City, NY; Lake of the Isles Tudor Renovation/Addition, Minneapolis, MN; Summit Avenue Historic Restoration/Addition, St. Paul, MN; Modern Residence Renovation, Louisville, KY; Lake Harriet Historic Home Restoration/ Renovation, Minneapolis, MN

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Firm Principal

Tim Quigley, AIA

continued next column

Quigley Architects is a residential architectural firm dedicated to crafting distinctive homes of quality and character. Much of our focus is on remodeling, from minor tweaking to major transformations and additions. Our approach is to respect the integrity and character of the original design, while upgrading and rejuvenating with current lifestyles and energy concerns foremost in mind.

Lake of the Isles Renovation/Addition, Minneapolis, MN; Lake Harriett Renovation/ Addition, Minneapolis, MN; Cedar Lake Renovation/Addition, St. Louis Park, MN; Edina Country Club Renovation/Addition, Edina, MN; Cross Lake Renovation/Addition, Cross Lake, MN; Crocus Hill Renovation, St. Paul, MN; Merriam Park Renovation, St. Paul, MN; Mayowood Hills Renovation, Rochester, MN.

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Firm Principals

Jean Rehkamp Larson, AIA
Mark Larson, AIA

Rehkamp Larson Architects is dedicated to creating great places to live. We work together with homeowners and builders through a creative process to design inspiring comfortable houses. We begin each project by listening to the practical needs and the ideals of homeowners, then setting out to find the right balance between the two. We strive to create houses that lift the spirit as well as graciously accommodate the daily lives of people.

White Oaks Residence, Edina, MN; Kenwood Renovation, Minneapolis, MN; Family Cabin, Bay Lake, MN; Ridgeway Farmhouse, Decorah, IA; Rest Lake Retreat, Manitowish Waters, WI; Harrington Residence, Lake Minnetonka, MN; Country Club Renovation, Edina, MN; Summit Hill Renovation, St. Paul, MN

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Ted Davis, FAIA
Steve Fautsch, AIA
Bob Lucius, AIA
Jeremy Mayberg, AIA
Jim Fitzhugh, AIA
Mike Lyner, AIA

RSP Architects serve a diverse range of clients nationally and internationally, including many Fortune 500 companies. We provide architectural design services; tenant improvement and workspace strategies; master planning; interior design; gaming layouts; facility management analytics; asset management; facility planning; and experience design. Our clients are category leaders in hospitality, corporate, government, retail, healthcare, education, institutional, tribal gaming and science and technology industries. Throughout our 36 year history, RSP Architects has consistently maintained long-term relationships and earned numerous awards and accolades from our clients.

Millennium Hotel renovation; 330 South Second Ave. remodel; International Design Systems, TI; Mayo Development Department, TI; Mayo Clinic Square (Block E) exterior renovation; HCMC Pediatric Intensive Care Unit renovation; HCMC Comprehensive Cancer Center, renovation; Maplewood Mall renovation

SALA ARCHITECTS

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Firm Principals

Bryan Anderson, AIA
Wayne Branum, AIA
Paul Hannan, AIA
Katherine Hillbrand, AIA
Joseph G. Metzler, AIA
Eric Odor, AIA
David O'Brien Wagner, AIA

We strive to create thoughtful, timeless, and creative solutions to architectural design that connect people with their community, with nature, and with a sense of place. At times this means we are responding to the historic fabric of a home or community, and at other times we are creating fresh new forms that relate to function, purpose, and climate. We work with each client to understand their needs and aspirations, and use this knowledge to create uniquely crafted solutions for their lifestyle.

Lake>City>House, Minneapolis, MN; Magna Health + Fitness, Minneapolis, MN; Craft House, Mound, MN; Down to Earth, Roseville, MN; Nokomis Bungalow, South Minneapolis, MN; Love Shack, Prescott, WI; Range House, Jackson Hole, WY; Island Retreat, Madeline Island, WI

SKD ARCHITECTS, INC.

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Firm Principal

Steven A. Kleineman, AIA, CID

continued next column

SKD has provided a full range of both commercial and residential architectural services for 35 years. The projects have been divided between new construction and remodel, renovation and sustainable construction. For renovation projects, we start with a building assessment, both structural and functional. The result is a building that is revitalized and adapted for a new purpose or growing needs.

Cambria CBS Gallery, Minneapolis, MN; Cambria Gallery Rochester, MN; Equitable Acceptance Corporation Headquarters, Minneapolis, MN; Davisco Corp Offices/Ext. Renovation, LeSueur, MN; Friedland Residence, Wayzata, MN; Ryan Residence, Minneapolis, MN; Lefevre/Masten Residence Edina, MN

TEA2 ARCHITECTS

TEA₂
Architects

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(612) 929-2800

Firm Principals

Dan Nepp, AIA, CID

TEA2 has 35 years of experience in creating thoughtful, well-crafted custom homes that are tailored to each client's individual needs, budget and site. Our work runs the spectrum from new homes to renovations to retreat homes, and also comprises a wide range of styles and scales. Our client-centered approach, combined with thoughtful detailing and planning and historical and contextual sensitivity, leads to work that has a sense of integrity and authenticity, as well as lasting meaning for the homeowner.

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

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Firm Principal

Laurel Ulland, Assoc AIA

LUA is a small residential architecture firm specializing in the remodeling of existing homes and the design of new residences. We offer a full-range of design and management services, working with a variety of housing styles and types. We focus on all aspects of the construction process, including detailed cabinetry and millwork drawings, the selection of interior finishes and a high level of project management and coordination.

Lake of the Isles Dutch Colonial Renovation, Minneapolis; Town & Country Spanish Revival Remodel, St. Paul; Lake Harriet Mid-Century Modern Remodel, Minneapolis; 510 Groveland Co-op Renovation, Minneapolis; Kenwood Italianate Renovation/Addition, Minneapolis; Heather Place Tudor Renovation, St. Paul; Lowry Hill Colonial Remodel, Minneapolis, MN; Golden Valley Modern Renovation, Golden Valley, MN

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Vaughn Dierks, AIA
Kevin Marshall, P.E.
Matt Mooney, P.E.
Joel Dunning, AIA
Paul Aplikowski, AIA
Roger Schroeppfer, AIA

Wold Architects and Engineers has developed an expertise in planning, design and engineering of educational, government and healthcare facilities in the Midwest. Our firm brings a strong commitment to service, resulting in substantial long-term relationships with clients. We specialize in planning, design, renovation, restoration and additions.

Westonka School District Elementary, Middle School and High School Improvements, Mound, MN; South St. Paul District Secondary School Renovation and Addition, South St. Paul, MN; Pelican Rapids School District Middle/High School Renovation and Addition, Pelican Rapids, MN; Dakota County Judicial Center Remodeling, Hastings, MN; Dodge County Courthouse, Annex and Government Services Building, Kasson, MN; State of Minnesota HSEM Emergency Operations Center, Arden Hills, MN; Hennepin County Medical Center Facility Preservation Plan, Minneapolis, MN; City of Brooklyn Park Police Addition and Remodeling, Brooklyn Park, MN

Golden Valley Midcentury Modern

page 20

Location: Golden Valley, Minnesota
 Clients: Kari and Eric Brandt
 Architect: Peterssen/Keller Architecture
 Principals-in-charge: Lars Peterssen, AIA;
 Gabriel Keller, Assoc. AIA
 Project lead designer: Kristine
 Anderson, Assoc. AIA
 Project manager: Kristine
 Anderson, Assoc. AIA
 Lighting designer:
 Peterssen/Keller Architecture
 General contractor: Palladian Projects
 Landscape designer: Twin Lakes Design
 Landscape project team: Twin Lakes
 Design and Natural Balance
 Cabinetwork and millwork:
 Palladian Projects
 Photographer: Andrea Rugg Photography

Lake Harriet Tudor

page 24

Location: Minneapolis, Minnesota
 Clients: Rachel Vogel and
 Michael Forseth
 Architect: Rehkamp Larson Architects
 Principal-in-charge: Jean
 Rehkamp Larson, AIA
 Project architects: Jean Rehkamp
 Larson, AIA; Ryan Lawinger, AIA
 Structural engineer: Bunkers &
 Associates, LLC
 General contractor: Reuter
 Walton Construction
 Cabinetwork: Minnesota Valley Cabinets
 Metalwork: Bo Jacobsson
 Flooring systems/materials:
 oak and slate
 Window systems: Marvin Windows
 and Doors
 Photographer: Andrea Rugg Photography

Golden Valley Rambler

page 27

Location: Golden Valley, Minnesota
 Clients: Lorna Reichl and Roger Peters
 Architect: Timothy Fuller Architects, LLC
 (the project originated with
 SALA Architects)
 Principal-in-charge: Tim Fuller, AIA
 Project lead designer: Tim Fuller, AIA
 Project team: Marc Slood, AIA
 (SALA Architects)
 Sustainability consultant: Building
 Knowledge, Inc.
 Structural engineer: Archistructures
 Interior and lighting designer:
 Tim Fuller, AIA
 Landscape architect: Terra Vista
 Landscape Design
 Landscape project team: Eric Baldus
 General contractor: Terra Firma Building
 and Remodeling
 Face brick: Endicott Clay Products
 (Manganese Ironspot Velour) from
 Metro Brick
 Cabinetwork: James LaChance
 Flooring systems/materials: Stang-Lund
 wood flooring
 Window systems: Marvin Windows
 and Doors
 Photographer: Troy Thies Photography

Orono Transformation

page 30

Location: Orono, Minnesota
 Client: Chris Killingstad
 Architect: Yunker Associates
 (YA) Architecture
 Principal-in-charge: Martha Yunker, AIA
 Project lead designer: Martha
 Yunker, AIA
 Project architect: Michael Burgoyne, AIA
 Structural engineer: Mattson MacDonald
 Young, Inc.
 Interior designer: Marita
 Simmons Interiors
 General contractor: Viking Construction

Stone: Barkley Landscapes
 Tile work/fireplace stone: Jody McKay's
 Tilework & Stone Countertops
 Cabinetwork: Partners Woodcraft,
 installed by Viking
 Kitchen flooring systems/materials:
 Winona Travertine
 Lower-level flooring: Expanko
 Cork Flooring
 Hardwood floors: Alpine Hardwood
 Carpeting: Absolute Floor Covering
 Window systems: Marvin Windows via
 Shaw Stewart Lumber
 Walls: bamboo
 Doors and trim: Aaron Carlson
 Audio/video: Wire Masters
 Plumbing: NRH Plumbing
 HVAC: Air Conditioning Associates Inc.
 Sauna: Tylö Sauna installed by Viking,
 glass walls by Dakota Glass
 Hanging cluster of pendant lighting:
 Bocci 14 series
 Electrical: ELS (Electrical
 Lighting Solutions)
 Photographer: Karen Melvin

Gnarly & Northeast

page 34

Location: Minneapolis, Minnesota
 Clients: Mark Larsen and Mary Glas
 Architect: SALA Architects, Inc.
 Principal-in-charge: Eric Odor, AIA
 Project lead designers: Eric Odor, AIA;
 Chris Meyer, AIA
 Interior and lighting designer:
 Eric Odor, AIA
 Structural engineer: Archistructures
 General contractors: Mark Larsen and
 Mary Glas
 Siding: HardiePlank lap siding and cedar
 Cabinetwork: Lifestyle Cabinets
 Flooring systems/materials: hickory
 Window systems: Marvin Ultimate Clad
 Metal Windows and Doors
 Architectural metal panels: galvanized
 iron plates
 Millwork: maple
 Photographer: Troy Thies Photography

Northrop Auditorium

page 40

Location: Minneapolis, Minnesota
 Client: University of Minnesota
 Architect: HGA Architects and Engineers
 Principal-in-charge: Gary Reetz, FAIA
 Project lead designer: Tim Carl, AIA
 Project manager: Jim Moore, AIA
 Project designer: Doug Gerlach, AIA
 Project architect: Jim Moore, AIA
 Interior designer: Rich Bonnin
 Landscape architect: Ross Altheimer
 Team members: Dan Yudchitz, AIA;
 Doris Rolfshus; Tryg Hansen
 Additional team members: Tim Carlson,
 AIA; Jamie Milne Rojek, AIA; Greg Haley,
 AIA; Jim Goblirsch, AIA; Justin Bice;
 Adam Luckhardt, AIA; Rebecca Krull
 Kraling, AIA; Rob Holley; Mike Collins,
 AIA; Angela Hunt; Andy Weyenberg,
 AIA; John Wellvang; Melissa Cady;
 Gerhard Guth, AIA; Robert
 Johnson Miller
 Structural engineer: Meyer
 Borgman Johnson
 Mechanical, electrical, and civil engineer:
 HGA
 Plumbing: HGA
 Acoustics and theater consultant: Arup
 Interior designer: HGA
 Lighting designers: HGA and Arup
 Landscape architect: HGA
 Geotechnical: Braun Consulting
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County Materials	55	RJM Construction	49
<i>Directory of Renovation, Remodeling, Restoration</i>	56-61	Room & Board	6
Francois & Co.	C2	Schuler Shook	51
Gaffer Photography	14	Morgan Sheff Photography	53
Gausman & Moore	52	Brandon Stengel - Farm Kid Studios	10
Chad Holder Photography	12	Stonwerk	49
Homes by Architects Tour	10	Synergy Products	4
Kolbe Gallery Twin Cities	18	ThermLink	54
Knutson Construction	1	VAA	51
LHB	50	Versa-Lok	46
		Peter VonDeLinde Visuals	46

WHAT DOES WCCO-TV ANCHOR JASON DERUSHA THINK ABOUT THE STATION'S COLORFUL AND COMFORTABLE NEW ROOFTOP? "It's just really cool," he says. "Minnesotans are outdoors all year round, and we finally have a place where we can celebrate that."

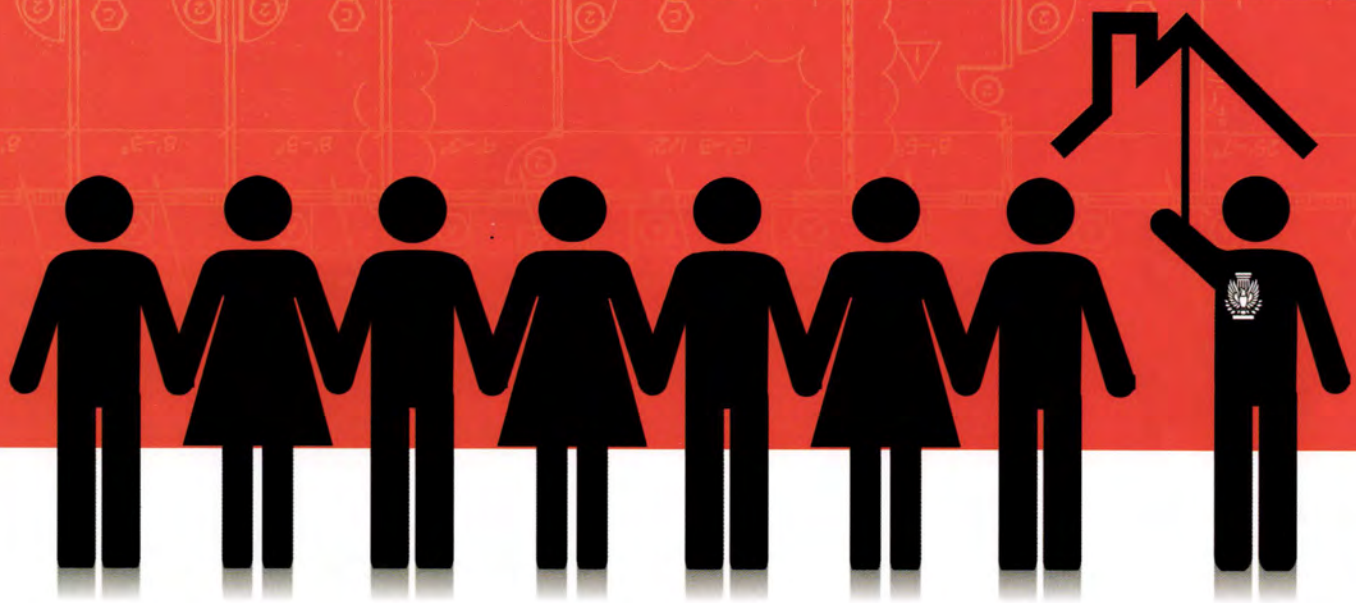
The CBS owned and operated affiliate uses its downtown Minneapolis perch for everything from grilling and gardening segments to golf lessons from a PGA professional. And when the cameras aren't filming, the modern fire pit and Loll Designs chairs draw employees outside to the most scenic lunch spot in town.

"On the one side we've got the satellite dishes and the skyline, on the other Peavey Plaza backed by historic Westminster church," says DeRusha. "It's a great place to think about and admire the city, because you're not immersed in it the way you are on the street."

"Everyone loves the space," he adds. "In fact, so many of our staff wanted to be up here for the first rooftop morning show that a couple of producers ended up in the background as we were signing off. Viewers were like, 'Who were those guys on the roof?'"

PHOTOGRAPH
BY CHAD HOLDER





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