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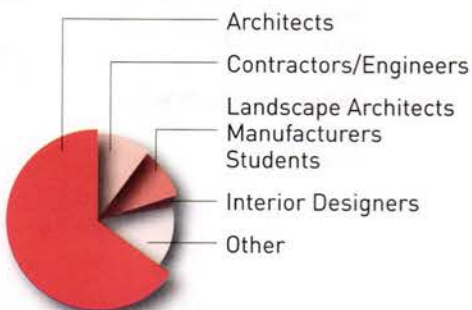
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architecturemn.com

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.



## Features



### ON THE COVER

Surly Brewing MSP  
Minneapolis-St. Paul, Minnesota

"I've been a huge fan of Surly's beer and brand image for years," says photographer **Paul Crosby**. "So when I approached the building for the first time, it seemed familiar to me. It's so perfectly Surly that you know exactly what it is even before you see the large logo."

### 19 **Industrial Flavor**

Three new eateries and beer halls in the Twin Cities metro earn five-star reviews for their authentic industrial character. Who knew concrete, steel, and glass could be so inviting?

#### Craft Architecture: Surly Brewing MSP

page 20  
By Joel Hoekstra

#### Casual & Comfortable: Spoon and Stable

page 26  
By Joel Hoekstra

#### Urban Suburban: 6Smith

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By Linda Mack



### 34 **Into the Woods**

By Amy Goetzman

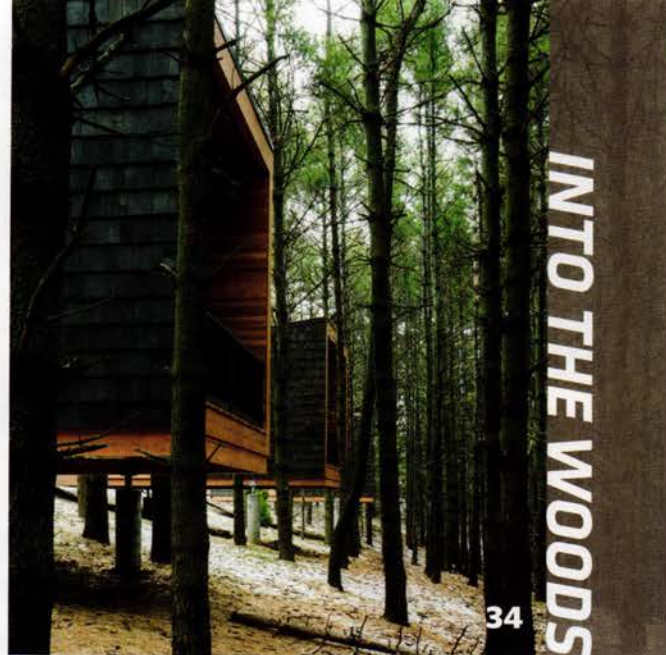
"Working on a landscape of this scale requires a different way of thinking," says landscape architect Ross Altheimer of the HGA-designed Whitetail Woods Regional Park. "You aren't bringing a big object to a small space, as you are in most projects. Instead, you have to think of it as a circulation network, with roads and paths leading out to activities and things to be discovered."

### 40 **Generation Next**

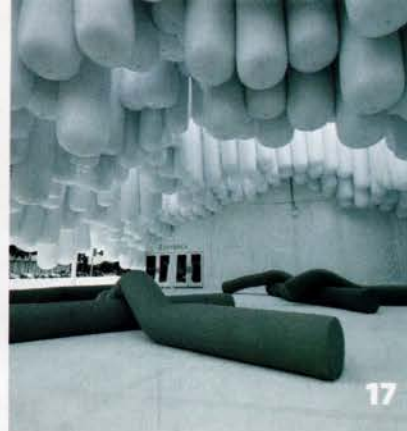
By John Reinan

A new generation of leadership takes the reins at MSR, MacDonald & Mack Architects, and Miller Dunwiddie Architecture. What does that change look like? "It's certainly not a revolution," says MSR's Josh Stowers, AIA. "It's an evolution."





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## Departments & Directories

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BY AMY GOETZMAN

"Fun Is Good" meets Grumpy Cat when the home of the St. Paul Saints hosts the fourth annual Internet Cat Video Festival.

### 11 FAST FORWARD

An understated new entry pavilion for the Walker Art Center will better integrate all of the pieces of the museum campus.

### 13 CONUNDRUM

BY FRANK EDGERTON MARTIN

At what stage and to what extent should the public have a say in the planning of a major urban green space?

### 15 WAYFARER

BY KAREN MELVIN AND PHILIP PROWSE

Two Minnesota photographers visit the colorful, Bauhaus-inspired home of artists Diego Rivera and Frida Kahlo in Mexico City.

### 17 SPEED READING

BY CHRISTOPHER HUDSON

Two new books highlight futuristic advances in architectural design and construction. You won't believe your eyes.

### 64 PLACE

PHOTOGRAPH BY CHAD HOLDER

Scott McGlasson's commercial woodcraft studio in St. Paul mixes industry with inspiration, sawdust with the sublime.

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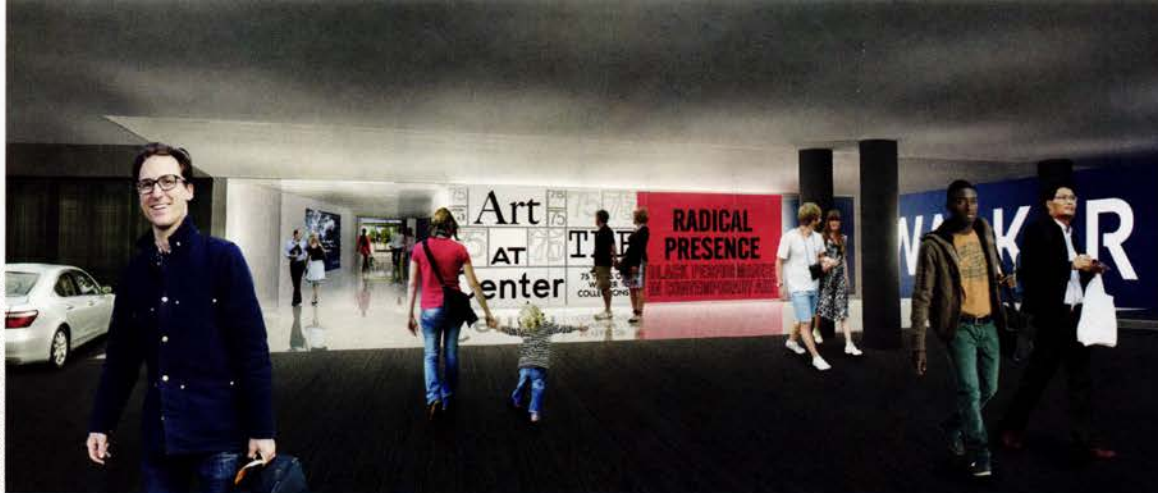


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## Model Citizens

'Tis the season of architectural renderings. The designs for three notable projects in Minneapolis—the Walker Art Center's campus renovation (page 11 and above), the new Downtown East Commons (13), and the Nicollet Mall makeover—were unveiled during production of this issue. The drawings are all quite compelling, but lately I find myself zooming in on the lively little people who inhabit these idyllic civic scenes.

In architecture circles, the figures have come to be called “scalies,” because one of their functions is to reveal the scale of the depicted spaces. *Architecture MN* contributor Glenn Gordon has what I think is a better name for these tiny citizens: peeps. Whatever we prefer to call them, we can all agree that these folks are exceptionally hip, physically active, and diverse, with an artful sense of the proper distance to stand from one another.

Today, most of these models are represented by the talent agency Creative Commons ([creativecommons.org](http://creativecommons.org)), so we often see the same figures in different drawings. This wasn't the case in decades past: Before the consolidation of stock artwork, architects drew their own occupants of airports, offices, and plazas. Here in Minnesota, the late Ralph Rapson was a master of placing stylish women on modern lounge chairs.

Indeed, the history of scalies is so aesthetically rich that the University of California, Berkeley's Environmental Design Archives assembled, from its own collection, a spring 2015 exhibition of more than 100 years of the drawn denizens of design. Sounds to me like a show that should travel.

Perhaps it's time we respond to the phenomenon with our own creativity. Ideas leap to mind: *Architecture MN* and AMC could coproduce *The Walking Spread*, a drama series on the ambiguous lives of seven perfectly distributed inhabitants of a rendered urban utopia; or graphic artists in large design firms could rendering-bomb their own drawings with inexplicable poses and expressions (just subtle enough to escape the notice of newspaper editors).

Or maybe *Architecture MN* could stage an elaborate photo shoot at the beautifully expanded Walker in 2017 that replicates one of the colorful renderings, with museum members cast as scalies. We could call the tableau “Go Figure.” Any takers?

*Chris Hudson*

Christopher Hudson  
[hudson@aia-mn.org](mailto:hudson@aia-mn.org)

### INTERACT & CONNECT



July Instagram contest:  
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Mausoleum film short  
[architecturemn.com/videos](http://architecturemn.com/videos)



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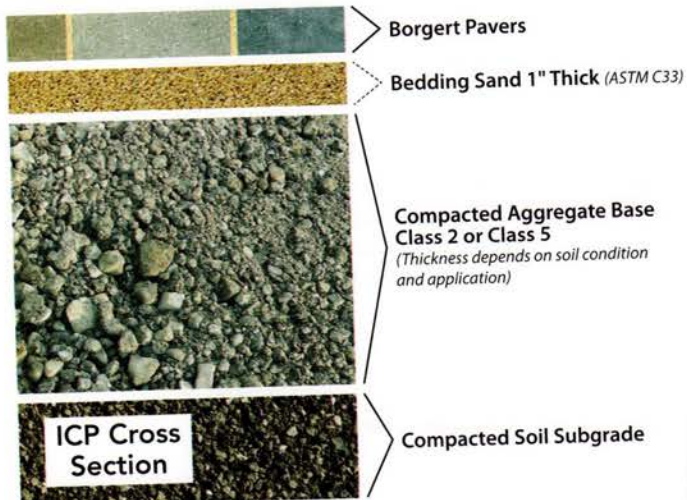
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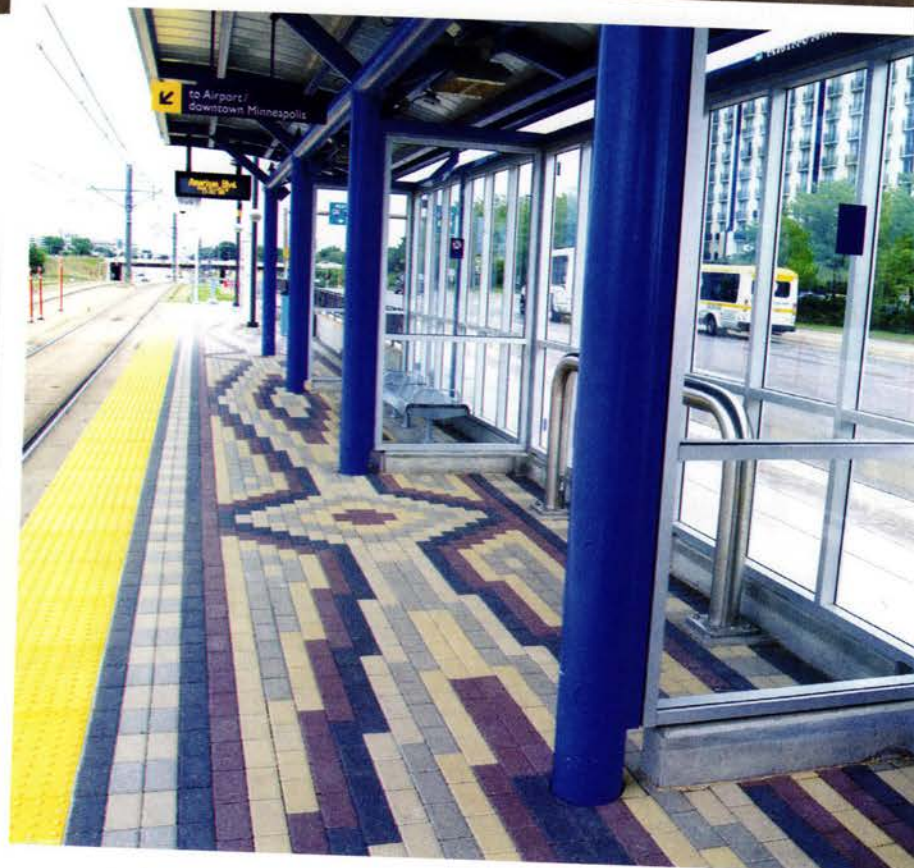
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## Architecture MN Staff

Editor:  
Christopher Hudson  
[hudson@aia-mn.org](mailto:hudson@aia-mn.org)

Advertising Sales:  
Pam Nelson  
[nelson@aia-mn.org](mailto:nelson@aia-mn.org)

Circulation:  
Amber Allardyce  
[subscriptions@aia-mn.org](mailto:subscriptions@aia-mn.org)

Art Direction and Design:  
Tilka Design  
[info@tilka.com](mailto:info@tilka.com)

Publisher:  
Beverly Hauschild-Baron, Hon. AIA  
[hauschild@aia-mn.org](mailto:hauschild@aia-mn.org)

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**AMY GOETZMAN** is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.

Minneapolis writer **JOEL HOEKSTRA** contributes frequently to *Architecture MN*.



**CHAD HOLDER** has always felt most comfortable viewing the world from behind the lens of a camera. Harley Davidson, Target, Marvin Windows, and *Dwell* magazine are a few of his past clients.

Minneapolis-based **LINDA MACK**, author of *Madeline Island Summer Houses: An Intimate Journey* (2013), writes on architecture and design for local and national publications.

## CONTRIBUTORS

Get to know our writers and photographers. They're an interesting bunch.

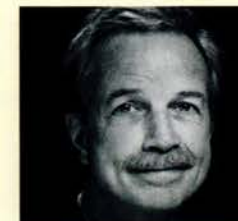
## FRANK EDGERTON MARTIN

is a veteran contributor to *Architecture MN*, *Landscape Architecture*, and other design journals. He specializes in historic landscape preservation and teaches in the Publications Design program at the University of Baltimore.



## KAREN MELVIN

([www.karenmelvin.com](http://www.karenmelvin.com)) is a Twin Cities architectural photographer specializing in residential interiors. She loves the light, and it shows in her ability to create light-filled spaces.



Architectural photographer **PHILIP PROWSE** shoots for leading architectural firms in the Twin Cities and enjoys travel photography.

**JOHN REINAN**, a reporter for seven newspapers from Alaska to Florida, also spent nearly a decade marketing high-end architectural products.



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**CHAD HOLDER**  
PHOTOGRAPHY

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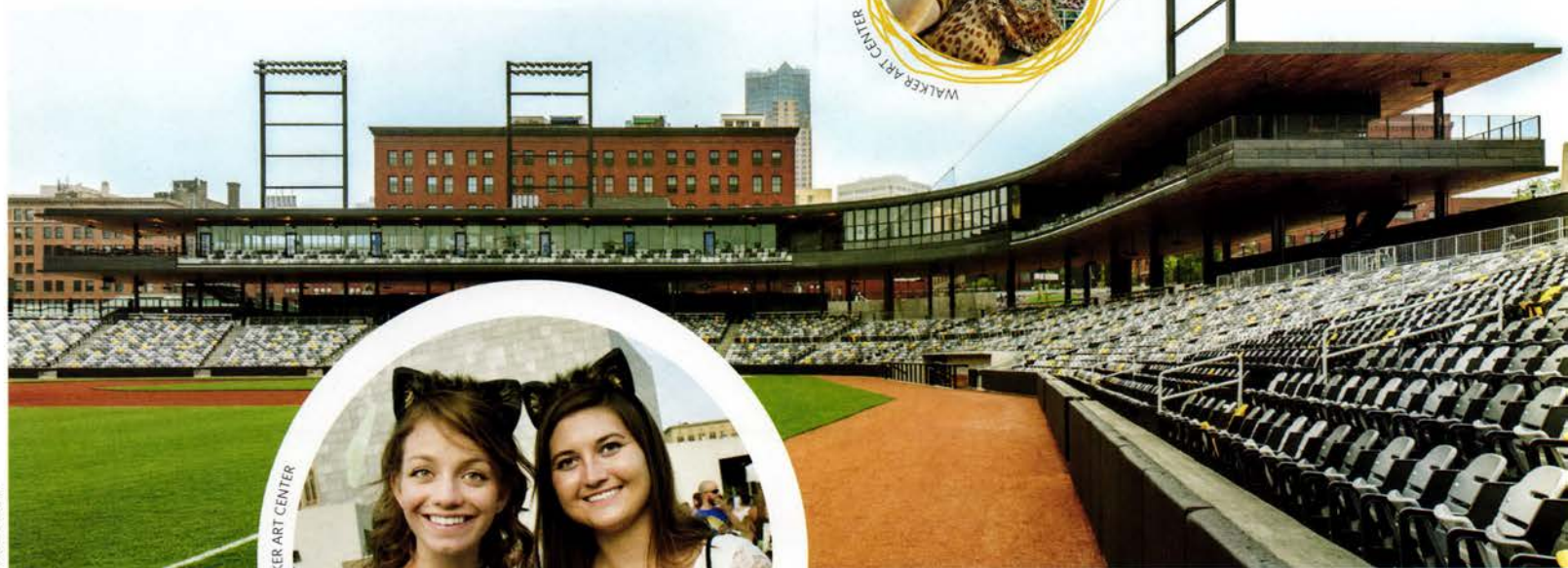
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CHS Field offers festival-goers great seating, ample concessions, and a wide view of arts-friendly Lowertown St. Paul.

PAUL CROSBY



**THE WALKER  
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**INTERNET CAT VIDEO FESTIVAL**

August 12, 6-10 P.M.

CHS Field, St. Paul [www.walkerart.org](http://www.walkerart.org)

**LET'S PLAY (KITTEN) BALL!**

The problem with kittens is, they grow up and become cats. For the Internet Cat Video Festival, growing up meant outgrowing its space, and—oh, who are we kidding? That happened the very first year, in 2012, when #catvidfest drew more than 10,000 humans (and a few cool cats) to the Walker Art Center's Open Field. Like an overfed tabby, this film festival, featuring the Internet's most LOL-worthy felines, gets bigger every year, and that poor little patch of grass just couldn't handle the crowds. Last year, the screen fell down, people waited for hours in food lines just to learn that the good stuff had run out, and, as Grumpy Cat says, "I had fun once. It was horrible."

This year, the festival moves to CHS Field. All is forgiven! We can't see the Vikings stadium hosting #catvidfest (although, like many a bad kitty, it too likes to kill birds). But CHS Field, the gleaming new home of the St. Paul Saints, feels just right. The true appeal of the Saints experience is the organization's goofy, fun-loving spirit and unwillingness to take itself

too seriously. The same fans who find merriment in the spectacle created by a pig on the ball field no doubt appreciate a cat in a shark costume riding a Roomba.

Further, by inviting a bunch of artists, netizens, and cat people over to play, CHS Field reiterates its intention to be a true community resource. Through its openness to its historic surroundings and its integration with bike trails and transit lines, the ballpark is all about access and democratic ideals. It's good to see the events schedule follow suit.

With the farmers' market, the art crawls, the Saints, and now #catvidfest, Lowertown is almost purrfect—except for one thing. That dog park right outside CHS Field? NO.

—Amy Goetzman



WALKER ART CENTER



The 2014 festival returned to the Walker's Open Field after a year at the Minnesota State Fair Grandstand.



PETER VONDELINDE VISUALS  
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as well as The Bachelor Farmer's new cafe, coming this fall.







▲ The new **landscape plan** softens the hillside, adds groves of maple, honey locust, and birch, and replaces the concrete and granite surfaces along Hennepin Avenue with contoured green space.

## Walker Art Center Campus Renovation

PROJECT  
COMPLETION:  
SPRING 2017

The Walker breaks ground in September on a \$23.3 million entry pavilion and landscape transformation. The project is designed to dramatically enhance circulation while more fully integrating the museum campus with the adjacent Minneapolis Sculpture Garden.



◀ With the glassy new **one-story pavilion**, visitors will know immediately where to enter the building. A new expanse of glass in the cinema lobby adds to the wide sculpture garden views.

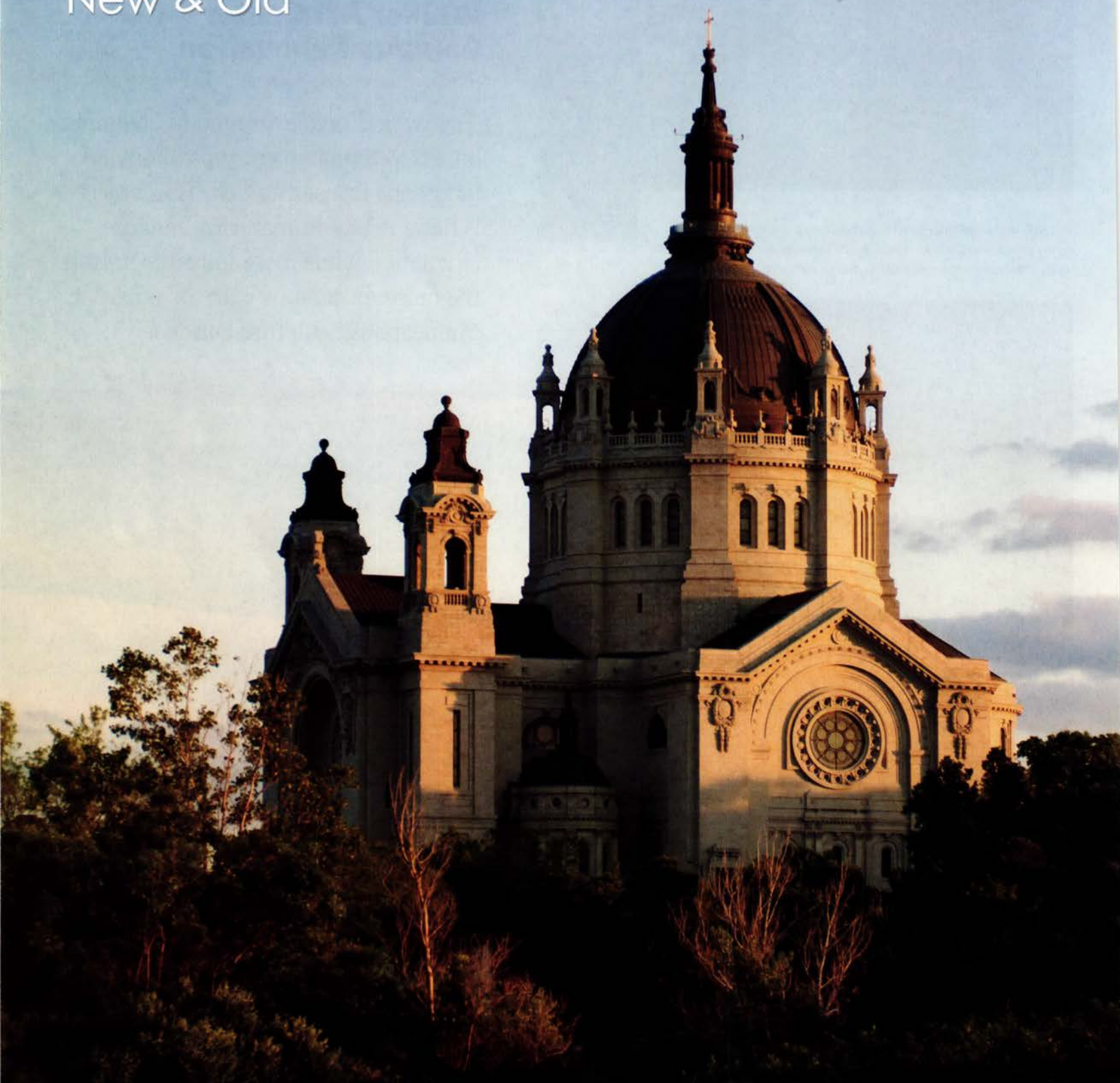


▲ The airy, light-filled **entry lobby** offers visitors easy visual access to the sculpture garden and to the stairs leading to the galleries of the 1971 Walker and the 2005 expansion.

**Project team:** HGA Architects and Engineers, architect and engineer; Inside Outside, landscape architect; Taylor and Miller, lighting designer; Kvernstoen, Rönnholm & Associates, acoustics consultant; Robert Rippe & Associates, kitchen consultant; Mortenson Construction, general contractor; Tegra Group, owner's representative



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By Frank Edgerton Martin

**The City of Minneapolis invited the public to take part in the design process for the Commons, a planned 4.2-acre park at the heart of the fast-redeveloping area between the downtown core and the new Vikings stadium. One of the largest urban landscape projects in the country, the two-block Commons will shape the downtown experience for thousands of residents and visitors on a weekly basis, so public input was essential. But should users drive the design? Or might their input be more valuable at an earlier stage?**

In April, the Commons' design team of Hargreaves Associates, Damon Farber Associates, and VJAA held a forum at the Mill City Museum to gather ideas on this linear urban space. Hargreaves senior principal Mary Margaret Jones took the 220 attendees through plans and diagrams that explained the subtle grade changes and the wind and solar patterns in this future outdoor room. Then she briefly introduced four design concepts—each with a different arrangement of possible program elements—to spur discussion. The program pieces included, in order of scale: a Great Lawn for game-related events, a Promenade stretching the length of the park, ponds or re-created wetlands, a café to be designed by VJAA, a terraced berm for seating, garden areas, playgrounds, and water features.

The four approaches expressed a gradient of large spaces nearest the stadium to more intimate paths and earthworks on the block to the northwest, across Portland Avenue. They ranged from a highly unified vision for the two blocks to one that specifies different scales and forms for each. Overall, we got a more detailed picture of the daily life of the park: large crowds on game days; food trucks doing business along Fourth Street South, across from the two Wells Fargo towers, on weekdays; children on the playgrounds after school. Portland Avenue's sidewalks will be widened all the way to Washington for a river connection, and the street itself will be redesigned for only two traffic lanes plus bike lanes.

Like Hargreaves' Olympic Park in London and 12-acre Discovery Green in Houston, the Commons will need to host big events yet also work when just a few people are around. In presenting all this, Jones was remarkably

engaging and clear. The instant she concluded, a city employee sat down at my round table (one of a dozen) to facilitate discussion of the pros and cons of each approach.

We went around the circle and each said our piece, often agreeing but sometimes contradicting one another about where the different elements should go. Many college students participated, which I found encouraging. The city facilitator scribbled away as we rapidly made our way through the four schemes, and then a representative from each table stood up to summarize his or her group's dialogue. Soon after, the hour-and-a-half-long meeting adjourned.

Some strong patterns of agreement emerged among the roughly 120 participants in the table discussions. There was general consensus, for example, that water features such as wetlands, ponds, and custom fountains are tough to maintain in our climate. There was strong support for the Great Lawn, likely to be located on the stadium-adjacent block, and for placing the intimate paths and play areas on the other block, in front of the Armory.

Several downtown residents commented that they felt more involved in the Commons planning process than in those for the Nicollet Mall renovation and Water Works Park. That's not surprising, because the Nicollet Mall and Water Works teams won their commissions through design competitions that produced their "big idea" concepts. The Hargreaves team, selected through a proposal process, spent early 2015 developing basic programming through meetings and an online survey that generated 2,500 responses.

Facilitating public participation is no easy task for planners and designers. A design team needs public input on what uses will work and garner support for the project. It also needs to hear what might not work—like custom fountains in our climate. As of this writing, the Commons program remains in flux. Most people want it to be a destination focused on recreation and play, but the process is still defining what "play" really means. The challenge for the Hargreaves team is to build both consensus and public acceptance that not everyone can be fully satisfied.

>> continued on page 48

ROSE LINDSAY



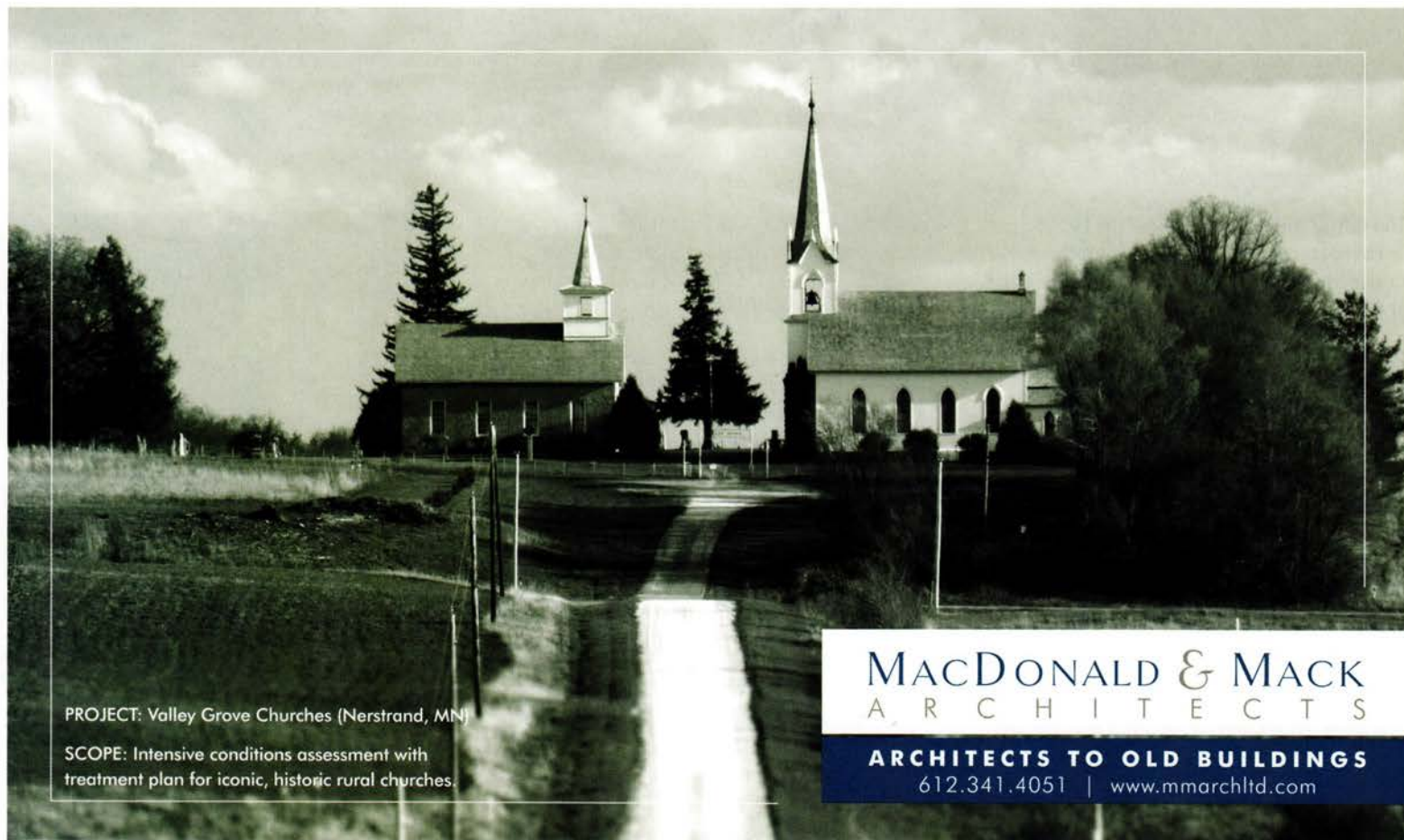
## PUBLIC OPINION

The planning of a two-block park in downtown Minneapolis has captured the attention of the Twin Cities. What level of input should the public expect to have? And at what stage of the project would public input have the most impact?

### APPROACH 3: CONNECT

Participants in the April forum reviewed a model of a design approach that integrated the two blocks (above). The wetlands feature became an easier-to-maintain water plaza in the final design.





PROJECT: Valley Grove Churches (Nerstrand, MN)  
SCOPE: Intensive conditions assessment with treatment plan for iconic, historic rural churches.



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## COLOR PALETTE

The early modern studio of artists Diego Rivera and Frida Kahlo lives on as a Mexico City museum



*With its flat roofs, expanses of glass, exposed water tanks, saturated paint colors, and cactus fence, the modern compound must have startled its San Ángel neighbors when it was completed in 1931.*

When 26-year-old architect Juan O'Gorman designed a Bauhaus-inspired modern home and studio for Diego Rivera and Frida Kahlo in 1931, he left an indelible mark on post-revolutionary Mexico City. The companion houses in the colonial suburb of San Ángel are brightly colored cubes—burnt sienna for Rivera, signature cobalt blue for Kahlo. Rivera's house is larger and appointed with many of the artifacts of his creative life: whimsical papier-mâché figures, paintings, palettes, paints, brushes, mixing jars, clothing, and mural sketches in progress.

Kahlo's side of the home is much smaller, and it's hard to imagine her at ease in it; climbing the stairs of the three-story structure must have been a constant challenge given her ill health. Her sparsely appointed studio gives few clues to her fiery and collaborative life with Rivera. To experience Kahlo's inner artistic world, you would need to visit the amazing Casa Azul—her family home, to which she and Rivera later moved—just 15 minutes away in Coyoacán.

—Photographer Karen Melvin





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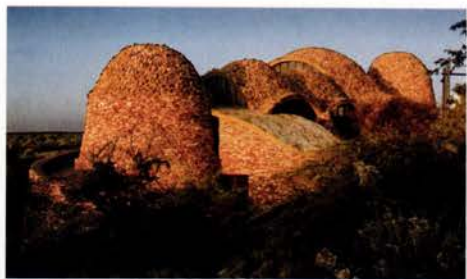
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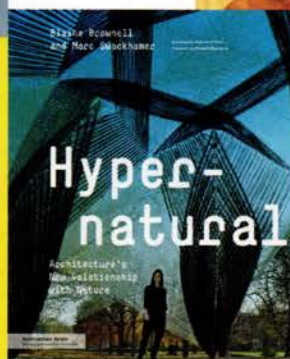
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By Marc Kushner  
Simon & Schuster, 2015

Do we ask enough of the buildings we inhabit? That's the central question architect and Architizer website cofounder Marc Kushner asks in his compact new book. And it prompts him to ask 100 more, including: Can historic cities have futuristic public spaces? Can playful be practical? Would you die here? Each one relates to a jaw-dropping design: an enormous, sinuous wood canopy in Seville that protects ancient ruins while also shading shops and cafes; a colorful outdoor museum installation whose appendages filter pollutants from the air; and a senior housing complex in Portugal where translucent roofs light up after dark for the safety and mobility of the residents.

Kushner notes, enthusiastically, that the rise of social media and smartphones has made architectural critics and photographers of millions of people around the globe. His provocative, bite-size building vignettes are the print equivalent of tweets and pins. The author is out to start interesting conversations, not carry them.

## HYPERNATURAL: ARCHITECTURE'S NEW RELATIONSHIP WITH NATURE

By Blaine Brownell and Marc Swackhamer  
Princeton Architectural Press, 2015

Two members of the University of Minnesota School of Architecture faculty are out with a much-talked-about new book on the merging of design, technology, and natural systems. "Scientists craft photosynthetic cells made from trees, engineers encapsulate stratified clouds within buildings, architects design structures that simulate the phototropic behavior of plants, and artists grow rooms made of mineral crystals," write Blaine Brownell and Marc Swackhamer in the introduction, hinting at what is to come.

The coauthors organize the many mind-bending projects and developments they highlight by the spheres these innovations occupy and explore: geosphere, atmosphere, hydrosphere, noosphere, and microbial, botanical, and zoological biospheres. If these terms sound a bit academic, well, that's because they are. And yet the writing style is very accessible. If you're curious to learn about cutting-edge, "hypernatural" design processes and material fabrications aimed at creating a more livable and sustainable built environment, this book is highly recommended reading.

—Christopher Hudson





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Three of the hottest new restaurants and beer halls in the Twin Cities metro share a potent ingredient: authentic industrial character. One's even an actual factory. But with their warehouse-grade materials, they mix in plenty of warmth, too. Read on for our five-star reviews.

## INDUSTRIAL FLAVOR

★★★★★

**SURLY BREWING MSP**  
page 20 >>

*"The brew house is the heart of the whole facility," says HGA architect Steven Dwyer. "That's where we started."*

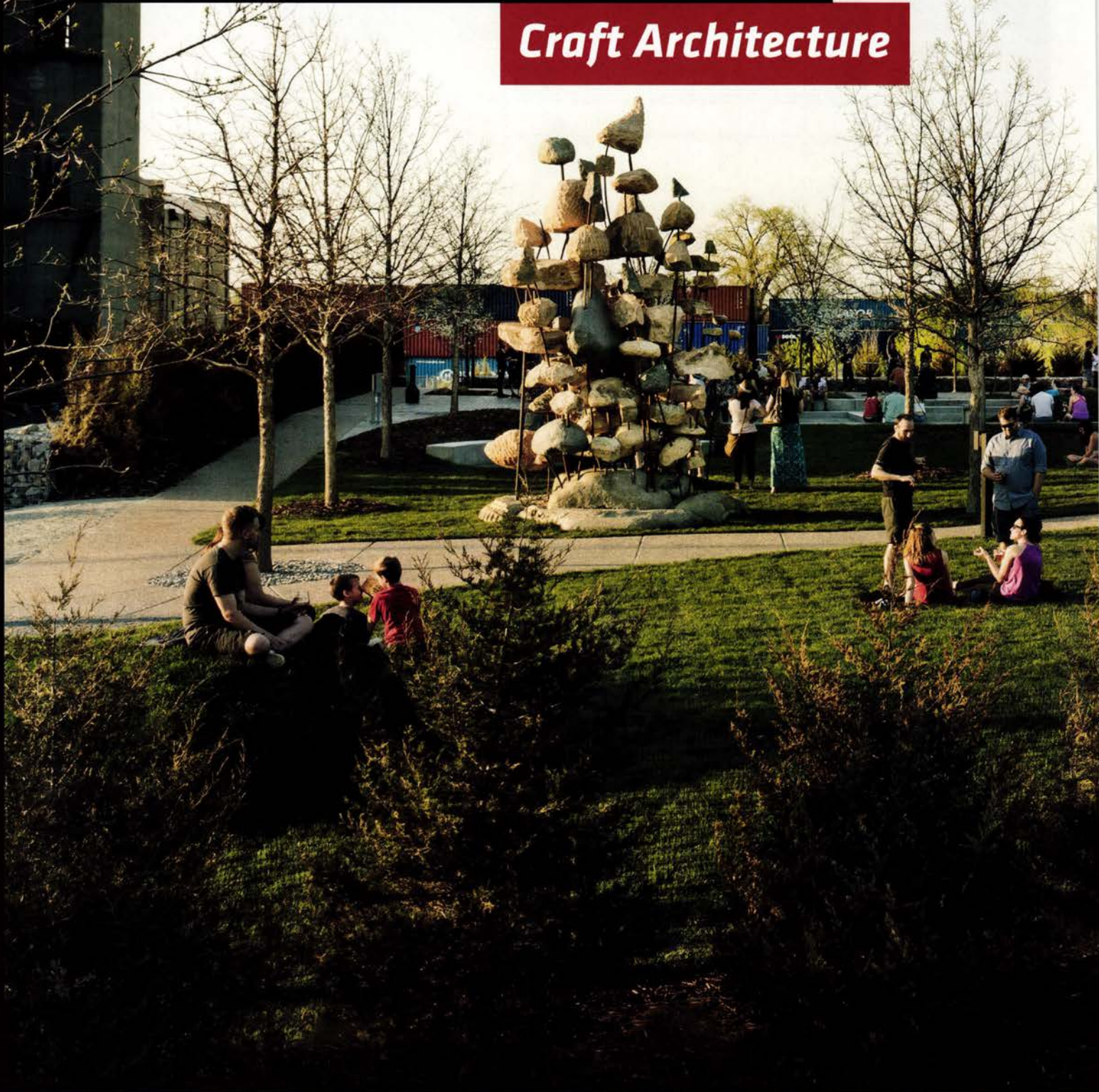
**SPOON AND STABLE**  
page 26 >>

**6SMITH**  
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Creative ferment and a Minneapolis  
architecture firm help Surly Brewing  
Company reimagine the beer hall  
in a modern form

***Craft Architecture***







BY JOEL HOEKSTRA

Craft beers are known for their unique character, and few are more confrontational than those made by Surly Brewing Company. The Minnesota-based beer producer, which sold its first keg in 2006, has always prided itself on non-mass-appeal—branding its brews with edgy names such as Furious, Cynic, and Devil's Work and generally exuding an against-the-grain attitude. (It's fitting that the company's founder, Omar Ansari, got his start in the industrial abrasives business.)

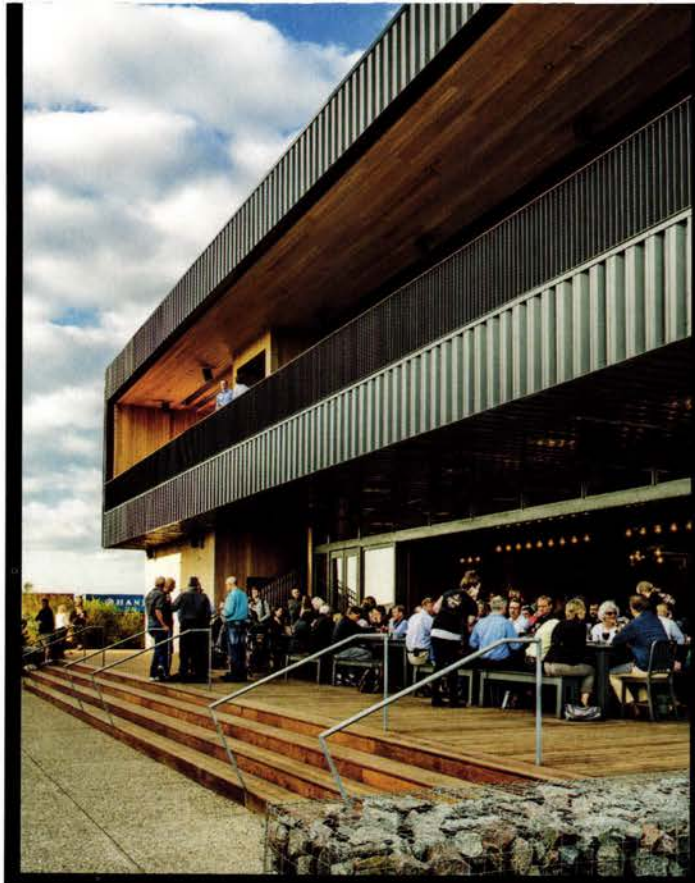
But that go-it-alone posture has won Surly the respect of beer snobs and college kids alike, and if the crowds flocking to its new Twin Cities destination brewery this summer are any indication, the company's style has widespread popularity. Since December, Surly has provided tours of its gleaming new production facility to hundreds and served up cold beer, beef brisket, and hot pretzels to thousands more in its beer hall. A sumptuous, 100-seat fine-dining room welcomed its first guests in May, and bookings for the facility's private-event space have begun to ramp up. This summer, when the freshly landscaped beer garden, replete with fire pits and an eye-popping sculpture by Minneapolis artist Zoran Mojsilov, finally opened up, the frivolity sloshed outside.





“We didn’t want anything that was hokey or romantic or reminiscent of something Surly had never been. We wanted the feel to be industrial, to be tied to the purpose of the building.”

—HGA ARCHITECT STEVEN DWYER, AIA



PAUL CROSBY



COREY GAFFER

*At Surly Brewing MSP, you can eat, drink, and even buy a Surly souvenir at the in-house gift store. But the architects point out that all this activity revolves around a factory.*



*The 100-seat dining room (right), perched directly above the beer hall (below), offers visitors a quieter, more intimate dining experience. It looks out to a broad balcony (opposite, top) and the beer garden below.*

PAUL CROSBY



At Surly Brewing MSP, you can eat, drink, and even buy a Surly souvenir at the in-house gift store. But HGA Architects and Engineers' Steven Dwyer, AIA, the lead designer of the project, points out that all this activity revolves around a factory. "The brew house is the heart of the whole facility," he says. "That's where we started."

In fact, the project began with a change in Minnesota law. In 2011, at Surly's urging, state legislators amended a Prohibition-era statute that barred production breweries from selling their product onsite. A host of brewpubs with ancillary taprooms popped up across the Twin Cities and even outstate. But Surly had its eye on something bigger: a production facility that could produce 185,000 barrels (more than 5.7 million gallons) of beer annually and would draw international tourists as well as local beer enthusiasts.

Surly purchased an eight-acre site in an industrial park on the Minneapolis–St. Paul border. Formerly home to a potato-processing plant, the land required environmental cleanup, but the plot had several virtues: It was in the heart of the cities, with proximity to the University





## SURLY BREWING MSP

★★★★★

### Location:

Minneapolis, Minnesota

### Client:

Surly Brewing Company

### Architect:

HGA Architects  
and Engineers  
[hga.com](http://hga.com)

### Principal-in-charge:

Mia Blanchett, AIA

### Project lead designer:

Steven Dwyer, AIA

### Project architect:

Rob Good, AIA

### Landscape architect:

HGA Architects and  
Engineers

### Owner's representative:

Tegra Group

### General contractor:

McGough Construction

### Size:

50,000 square feet

### Completion:

December 2014

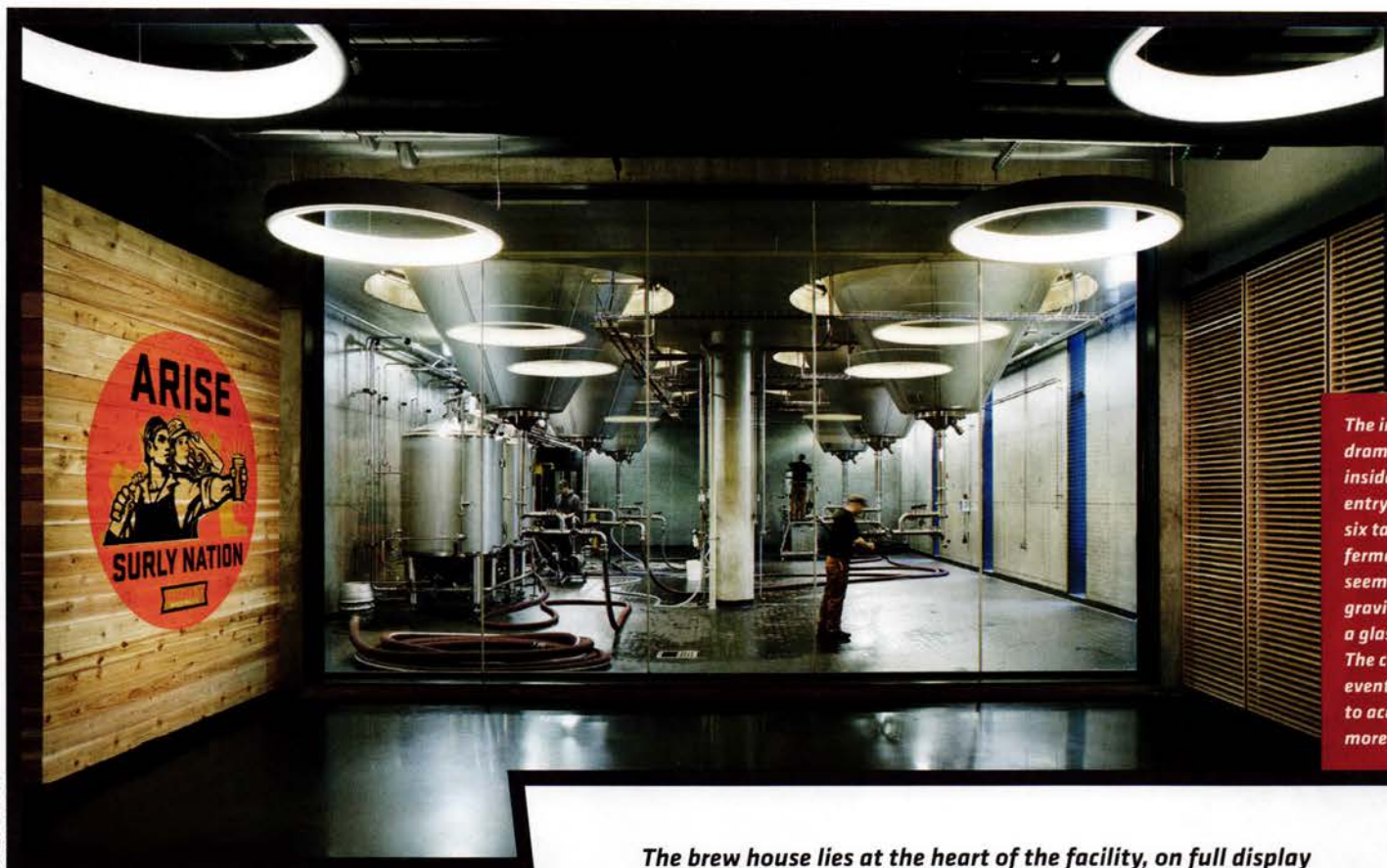
of Minnesota's Twin Cities campus and light-rail transit; it had easy access to local highways for receiving supplies and shipping product; and it drew water from the same aquifer as Surly's original facility in Brooklyn Center, ensuring that the beer brewed at the new site would taste the same.

At 50,000 square feet, Surly's new facility is more than twice the size of its old brew house. Its exterior is clad in corrugated steel panel and western red cedar, and its low-slung flat rooflines make no effort to look old or Bavarian. "The building was designed to be a lean, mean brewing machine," says Dwyer. "We didn't want anything that was hokey or romantic or reminiscent of something Surly had never been. We wanted the feel to be industrial, to be tied to the purpose of the building."

Visitors pass a large fire ring and a water feature—"visual and auditory appetizers," Dwyer explains—before entering the building. Once inside the doors, they encounter a glass wall enclosing six gleaming fermentation silos. The funnels of the holding tanks hang in rows from the ceiling, creating a gravity-defying architectural pattern that will grow only more impressive as additional tanks are added in

>> continued on page 49



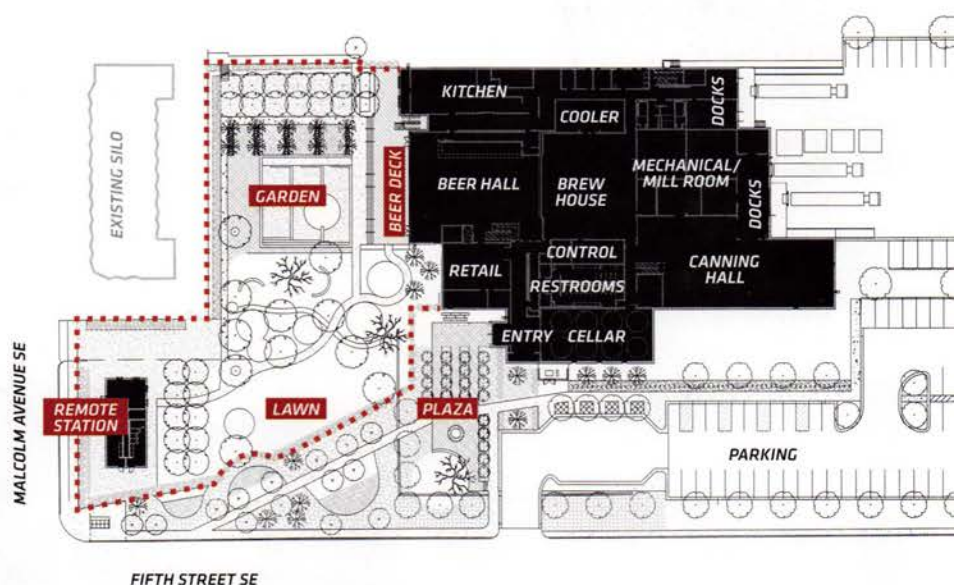


The industrial drama begins just inside the main entry, where the six tanks of the fermentation cellar seemingly defy gravity behind a glass wall. The cellar will eventually expand to accommodate more tanks.

“We spent a lot of time touring other brewing facilities and learning how to streamline production. People were willing to share.”

—BREWING DIRECTOR TODD HAUG

The brew house lies at the heart of the facility, on full display to the beer hall, which in turn spills out to a deck and zoned beer garden. An entry plaza and an inviting lawn round out the outdoor spaces.



With its soaring ceiling and large clerestory windows, the canning hall is the brightest space in the facility—and a great place to work.



A photograph of a restaurant interior. The background features a light grey wall with a large, vertical, abstract sculpture made of dark wood and metal. To the right is a brick wall. In the foreground, there is a round black table with two black chairs that have patterned seats. A white cabinet with a metal bucket on top is on the left. A pendant light hangs from the ceiling.

# Casual & Comfortable

By Joel Hoekstra

*Spoon and Stable, an immensely popular new eatery in Minneapolis' North Loop, offers diners a cozy connection with the kitchen*

BONJWING PHOTOGRAPHY



*Clockwise from below: The chef's counter, the main seating area, and the bar offer a variety of dining experiences in one small space.*

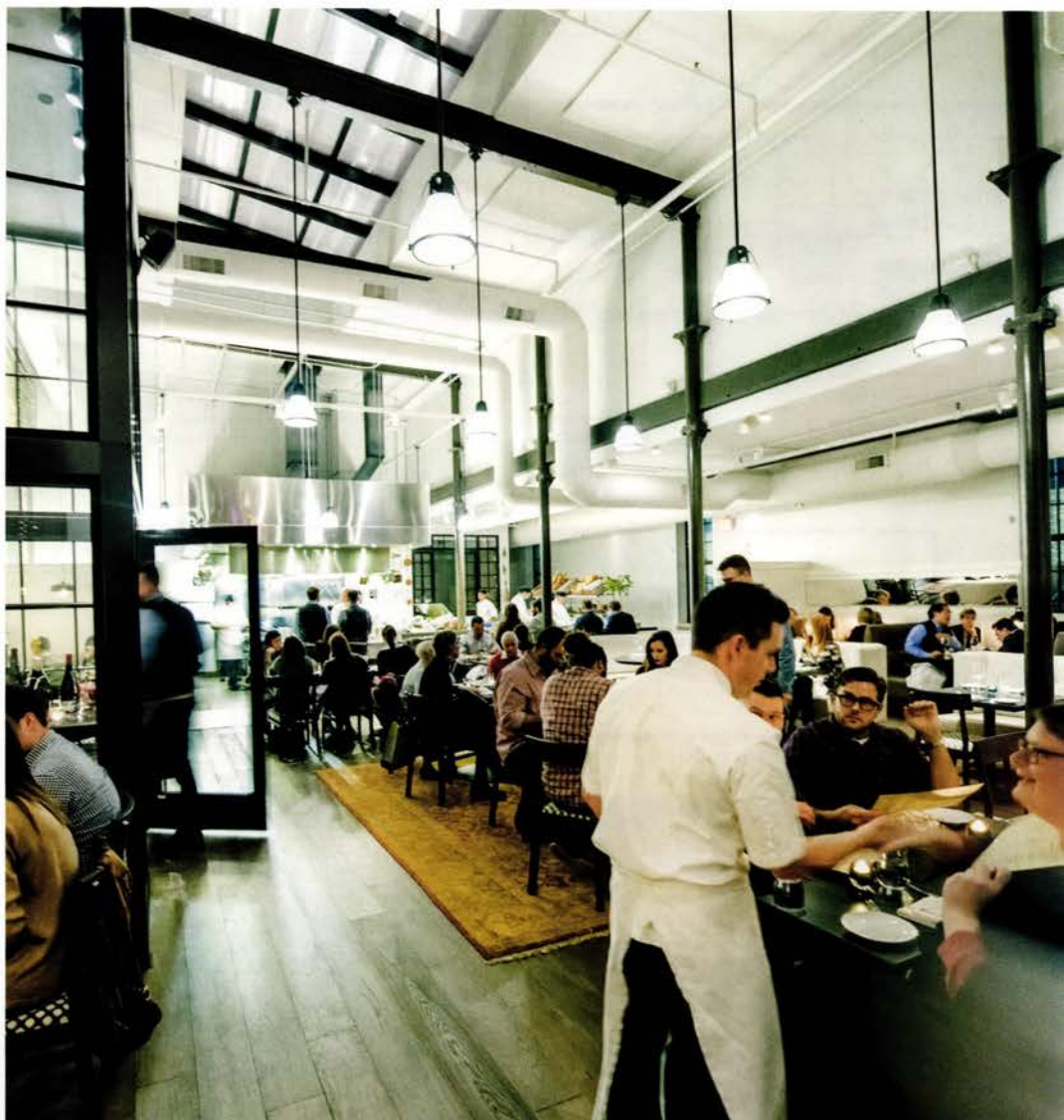


BONJOUR PHOTOGRAPHY

**Chef Gavin Kaysen was coming home. After 16 years of living outside of Minnesota, the Bloomington native and award-winning chef had decided to open a restaurant in Minneapolis' North Loop neighborhood.**

Local foodies imagined Kaysen, a protégé of Daniel Boulud and winner of *Food & Wine's* Best New Chef award, serving fancy food in a trendy space. But Kaysen himself longed for a place that felt casual and comfortable. "I really wanted an extension of my home," he says. "I wanted a kitchen that was open so I could cook, plate, and present the food while talking to my guests. I've always cooked that way."

Last fall, Kaysen welcomed his first guests to Spoon and Stable, a nearly 6,000-square-foot space with a zinc-topped bar, two-story wine room, open kitchen, and menu stuffed with locally sourced ingredients and fascinating preparations. The interiors, designed by Minneapolis firm Shea, exude an elegant informality that mirrors the food: A rack of wool blankets stands near the door, ready

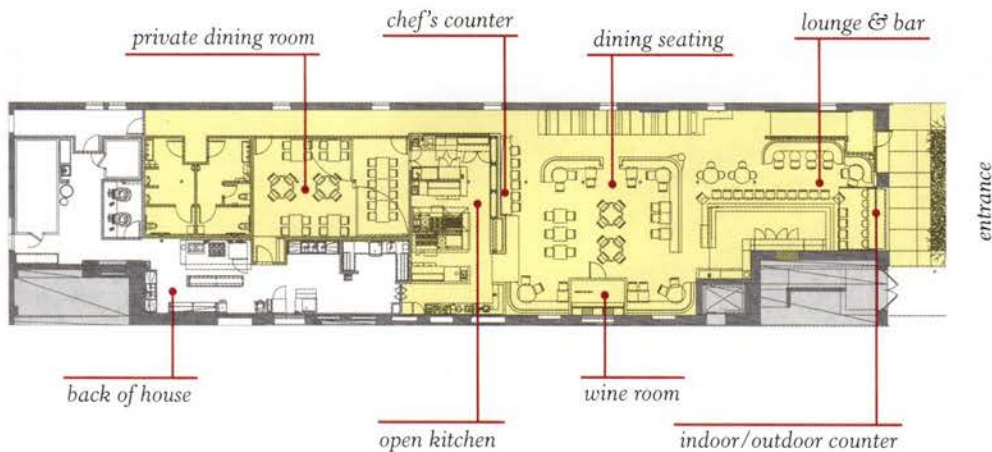


TRAVIS ANDERSON



TRAVIS ANDERSON





**"It had amazing bones, and the charm was incredible.  
I knew it should be a restaurant right away."**

—Chef Gavin Kaysen

to keep sidewalk diners warm on cool fall nights; the 75-seat dining room rings an oriental rug, just like you'd find in an old aunt's dining room. The colors, textures, and forms of the space are a blend of "industrial and sophisticated, tailored and untailored," says Shea's owner and namesake David Shea.

Specializing in hospitality and retail design, Shea prides itself on integrating all aspects of the dining experience, developing everything from logo design and naming to wine-program recommendations and budget development. For Kaysen, the firm even scouted real estate. "The concept didn't seem like a downtown restaurant, or a suburban restaurant, or a neighborhood restaurant," says Shea principal Tanya Spaulding. "It seemed like an edge-of-downtown restaurant. North Loop was the right choice." The firm and the chef ultimately settled on a long and narrow space constructed as a stable in 1906 but converted into a cubicle farm in the recent past.



TRAVIS ANDERSON





BONJWING PHOTOGRAPHY

## SPOON AND STABLE



**Location:**  
Minneapolis,  
Minnesota

**Project architect:**  
Jim Ruckle, AIA

**Client:**  
Gavin Kaysen

**General contractor:**  
Zeman  
Construction

**Designer:**  
Shea, Inc.  
[sheadesign.com](http://sheadesign.com)

**Size:**  
5,990  
square feet

**Completion:**  
November 2014

**Principal-in-charge:**  
David Shea

**Project lead designer:** Cori Kuechenmeister

Kaysen fell in love with it. "It had amazing bones, and the charm was incredible," the chef says, referring to the brick walls of the two-story space and the old skylights that flooded the interior with daylight. "I knew it should be a restaurant right away."

Few traces of the building's days as a working stable remained, but the Shea team built on the structure's history as it developed the restaurant's name and interiors. Exposed brick walls became the backdrop for the dining experience. A small original window became the motif for the glass panes in the wine room that towers over the dining room. Wine lists were clad in handcrafted leather covers. "It was great to be able to use the existing structure both physically and as inspiration," says Shea vice president Jim Ruckle, AIA.

Diners experience the Spoon and Stable space as theater—almost right from the start, says David Shea. The facade is narrow and painted black, with a steel canopy over the door. But inside visitors discover a light-filled, high-ceilinged space with open sightlines from the bar in the front of the house to the kitchen

*The open kitchen makes the space feel intimate even when business is brisk—which is every night of the week. The dining room's other main attraction is a towering, glass-paned wine room (top).*



TRAVIS ANDERSON



BONJWING PHOTOGRAPHY

>> continued on page 50



# Urban Suburban



*At 6Smith, steel, glass, wood, and a wine wall of rebar combine to create an atmosphere of approachable hip in the western 'burbs.*



The raw look of the unfinished steel staircase (right and below) draws patrons to the rooftop deck, while the elegant glass-and-steel liquor canopy (below) invites them to the bar.



## Lake Minnetonka's **6Smith** restaurant relishes its industrial ingredients

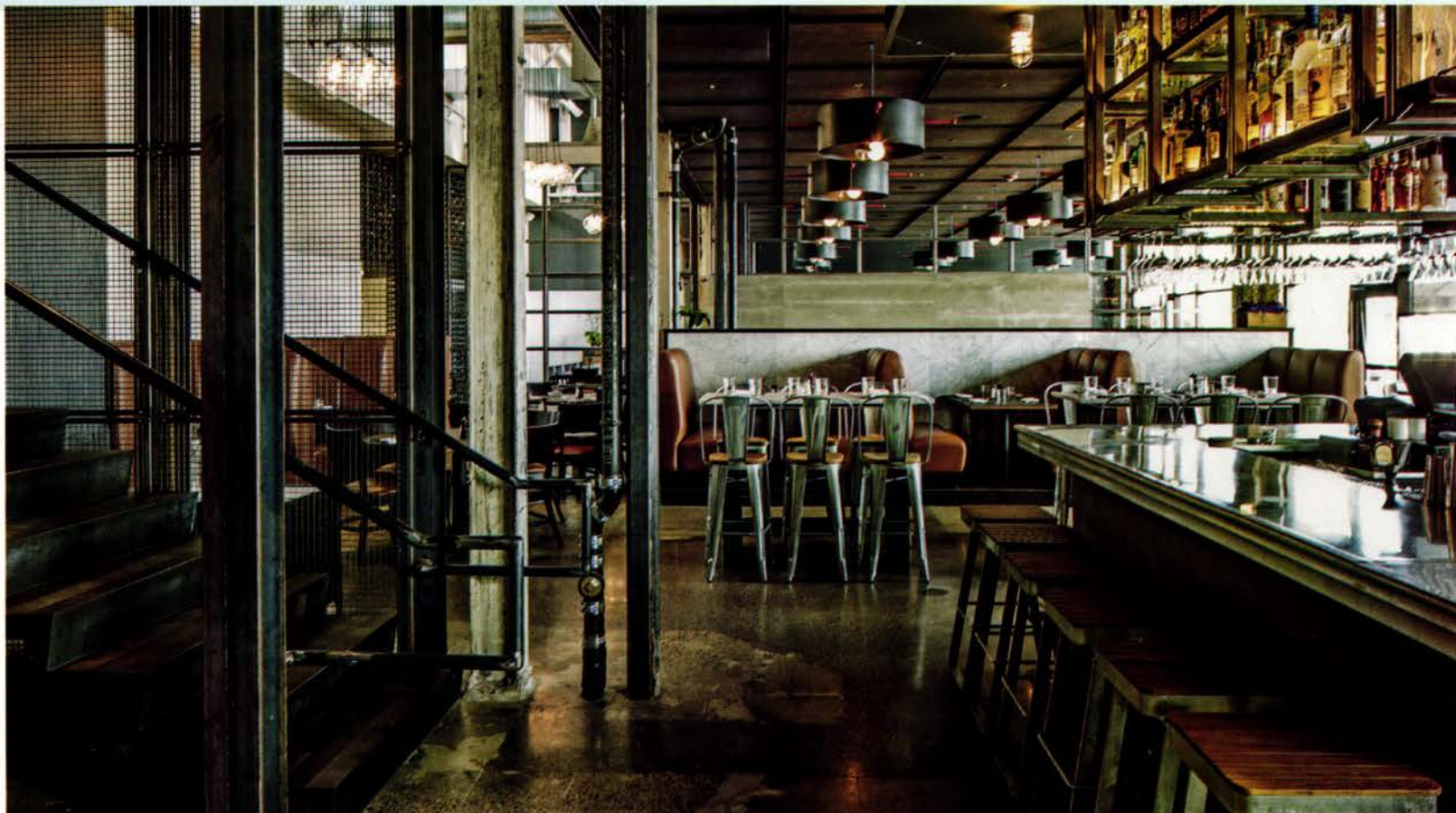
BY LINDA MACK

In Wayzata, Minnesota, the land of nautical themes and ersatz rooflines, the design of one of the suburb's newest restaurants takes a different tack. Minneapolis architecture firm Allliance went industrial chic for 6Smith, which describes itself as "an artisan-inspired restaurant for the urban suburban." Located on Lake Minnetonka's shores in the Boatworks, a 1910 brick structure where three other restaurants went to die, 6Smith is bold, sophisticated, and, yes, a bit cheeky.

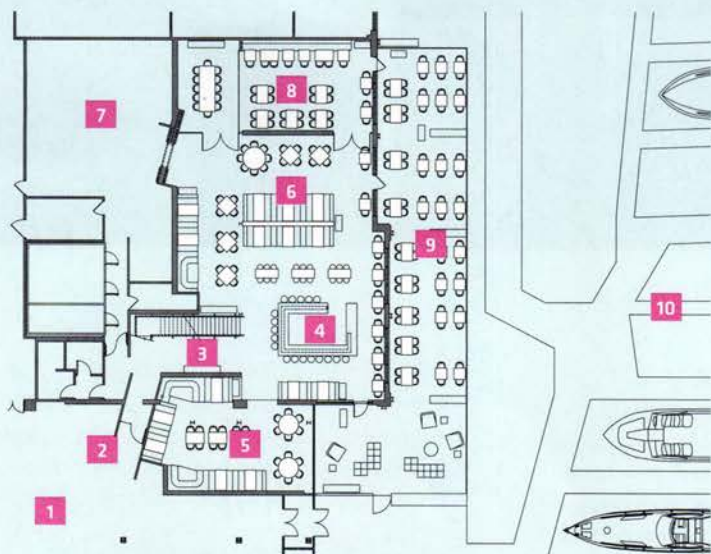
The oddly named restaurant is the brainchild of Randy Stanley, who brought his 38 years of restaurant experience to this, his first personal

enterprise. "He came to us with ideas that were a little in-your-face but also lush," says Allliance designer Kim Batcheller, Assoc. AIA. Adds Stanley: "Our target demographic is 30- to 55-year-olds. We wanted a look that wasn't expected."

The new restaurant also needed to shed the ghosts of the three failed restaurants—psychically and literally. A stone fireplace, a mirrored bar, and floor and wall coverings went. "There was so much stuff you couldn't see the space," says project leader Joe Hamilton, AIA. "We did early demolition to do the archaeology and see what was there." What they found were rough masonry







*The restaurant is zoned for maximum flexibility, with the main dining room, bar, tavern, and patio offering distinct vibes. A tunnel from the building lobby creates a dramatic entrance.*

- |                  |                    |
|------------------|--------------------|
| 1 Building lobby | 6 Main dining      |
| 2 Entry          | 7 Kitchen          |
| 3 Host stand     | 8 Private dining   |
| 4 Bar            | 9 Patio            |
| 5 Tavern         | 10 Lake Minnetonka |



THE ZONING ALLOWS THE RESTAURANT TO BE SIZED FOR THE ANTICIPATED NUMBER OF GUESTS.

"IN THE SUMMER, WITH THE ROOF DECK OPEN, WE CAN GO UP TO 450, IN THE WINTER DOWN TO 50," SAYS RANDY STANLEY. "YOU HAVE TO PROTECT THE ENERGY LEVEL."



**6SMITH**



**Location:**  
Wayzata, Minnesota

**Client:**  
Randy Stanley

**Architect:**  
Alliance  
[www.alliance.us](http://www.alliance.us)

**Project leader:**  
Joe Hamilton, AIA

**Designers:**  
Heather Rose-Dunning; Kim Batcheller, Assoc. AIA; Mollie Devcich

**Kitchen vendor:**  
Premier Restaurant Equipment Company

**General contractor:**  
Zeman Construction

**Size:**  
9,740 square feet

**Completion:**  
July 2014

**Photographer:**  
Brandon Stengel, Assoc. AIA

*With its stunning views and seating for 150, the rooftop deck is a Lake Minnetonka magnet.*



*Leather booths anchor the tavern (below) and the main dining room, while tables offer flexible seating (opposite and below). The zinc-topped bar (right) is front and center just inside the entry.*



walls, marked-up steel columns, and the original concrete floor marked by the rail lines where boats were pulled in. And they left them—as is.

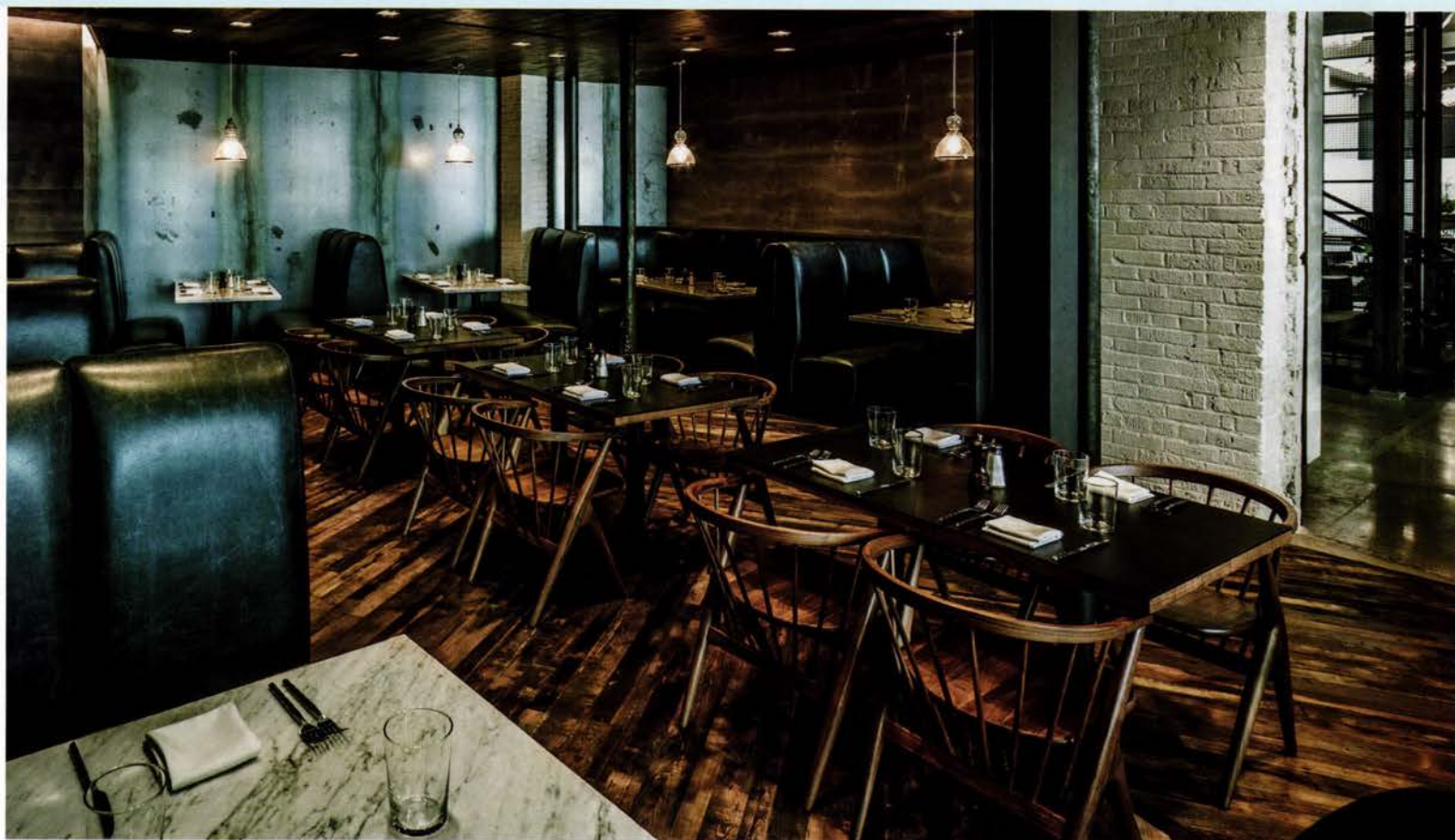
They also left the 14-foot-high glass curtain wall that frames a stunning lake view. And then they added, carefully: a couple of walls to create a tavern and a large private dining space on either end of the now airy restaurant; a half-wall to separate the bar and the main dining area; a stunning two-story, glass-and-steel wall to highlight a smaller private dining room; a steel-mesh stairway leading to the upstairs roof deck; a 14-foot-high wine rack that frames the door

to the kitchen; and an eye-catching steel-and-glass liquor rack that hangs from the lowered ceiling over the zinc-topped bar.

The space is subtly zoned, with the bar, semi-bar, dining area, cozy tavern, and two private dining rooms each offering a slightly different character. The zoning allows the restaurant to be sized for the anticipated number of guests. "In the summer, with the roof deck open, we can go up to 450, in the winter down to 50," says Stanley. "You have to protect the energy level." Leather-seated booths anchor the perimeters. Tables, which are more flexible, fill the spaces between.

Two interventions show the design team's savvy. A stairway that went the wrong way was torn out. The new open stair, visible right at the entrance, is crucial to reminding patrons that there's more fun upstairs, on the roof deck. And the entrance itself, a steel-plated tunnel with a leather-padded door, is a bit of architectural wizardry meant to solve the issue of drawing patrons off a bland office lobby. It's almost intimidating—intentionally so. "People aren't quite sure when they see it," Stanley explains, "but the next time they come, they're in-the-know."

>> continued on page 50





# INTO THE WOODS



*The cabins feel spacious, thanks to clever storage. Folding chairs stow behind the bookshelf, and the couch converts to a bed. Big views of the woods further expand the space while encouraging the occupants to get out and play.*





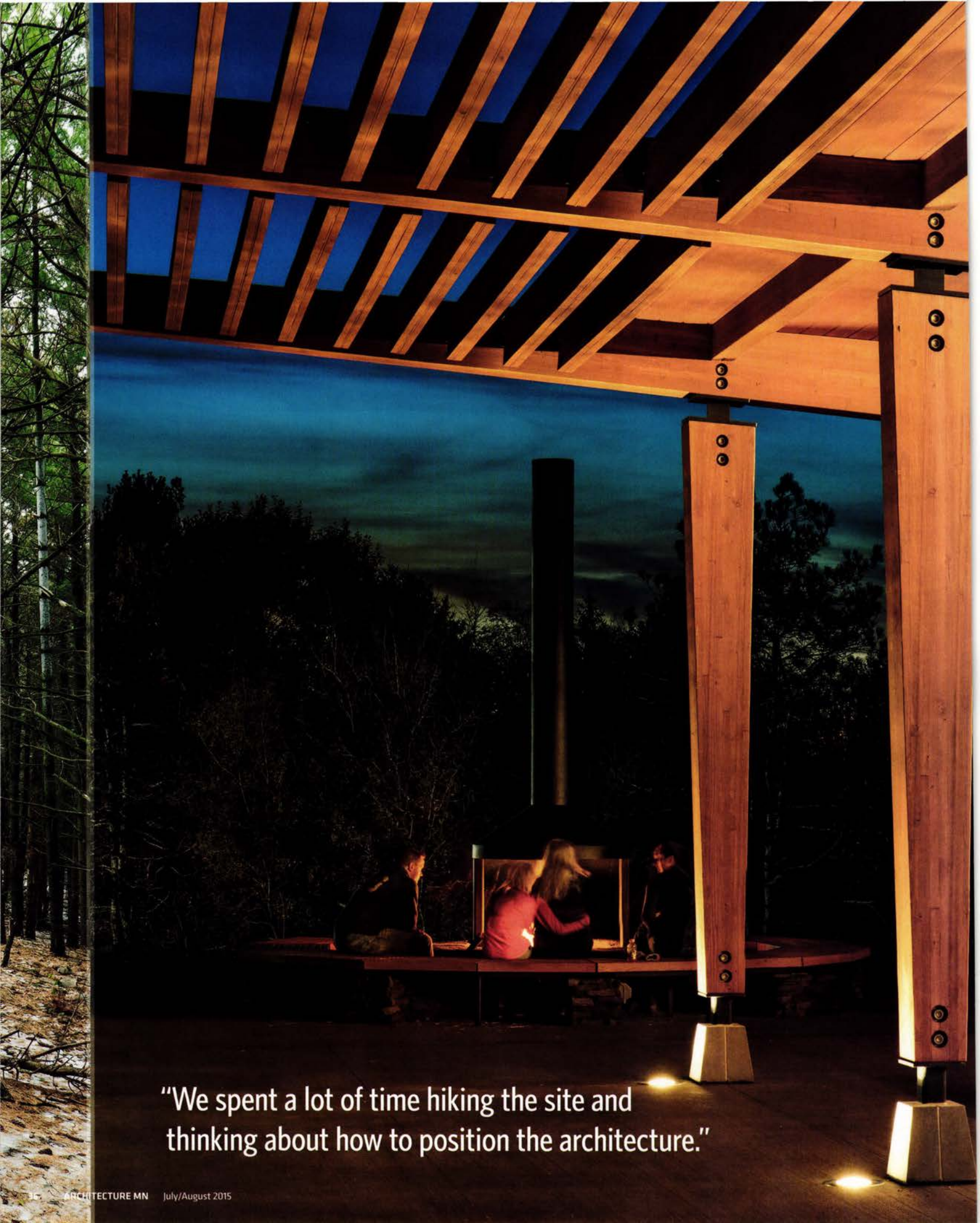
Dakota County's new Whitetail Woods Regional Park offers visitors a variety of landscape settings and activities—and three memorable camping cabins in the pines

BY AMY GOETZMAN

When you conjure a park in your mind's eye, you probably zoom in on distinctive natural features and attractions—a stand of shade-giving trees, for example, or a tranquil pond. But the first experience you have at most parks is of the road that takes you to those things. A way in, a way out. The road into Whitetail Woods Regional Park near Farmington, Minnesota, is something more. Drivers slow down to enjoy it.

"I was taken by the idea of designing a special road that would amplify and reinforce the already amazing places this park had to offer," says former HGA Architects and Engineers landscape architect Ross Altheimer, who earned his graduate degrees at the University





"We spent a lot of time hiking the site and thinking about how to position the architecture."



*Left: An outdoor fireplace creates an intimate gathering spot in a wide-open environment. Below: Late in the design process, the county requested a Prairie-style main shelter. The resulting structure embraces the style in spirit with its natural building materials while also complementing the modern cabins.*



#### WHITETAIL WOODS REGIONAL PARK

**Location:**

Empire Township,  
Minnesota

**Client:**

Dakota County

**Architect:**

HGA Architects  
and Engineers  
[hga.com](http://hga.com)

**Principal-in-charge:**

Jim Goblirsch, AIA

**Project lead  
designer:**

Steven Dwyer, AIA

**Landscape**

**architects:**  
HGA Architects and  
Engineers; Travis  
Van Liere Studio

**General contractor:**

Dakota County/George  
Siegfried Construction

**Size:**

456 acres with  
picnic shelter,  
trailhead shelter,  
bathhouse, and  
three cabins

**Cost:**

\$4.7 million

**Completion:**

September 2014

**Photographer:**

Paul Crosby

of Virginia, where the iconic Blue Ridge Parkway made an indelible impression on him. "I wanted to create a sequenced, orchestrated series of views that unfolds as you enter the landscape."

The landscape at Whitetail Woods, Dakota County's newest park in 25 years, has a wild, wide-open feel. As you drive into the 456-acre preserve, the road curves dramatically away from neighboring farmland into a great swath of rolling prairie. Wetlands follow, then a ridge topped with pines and three remarkable little cabins looking into the woods. Around the next bend, the land swells, and the road loops around to end just below a main shelter building, which looks poised to take flight. Just behind it is an open space designated for flying kites when the wind picks up.

"Working on a landscape of this scale requires a different way of thinking," says Altheimer. "You aren't bringing a big object to a small space, as you





"We wanted to create something simple enough that future buildings could follow it. We also wanted to create something that would be respectful to the landscape."





*The three fully accessible cabins lie only a few yards apart, but the interiors feel intensely private. The partially enclosed deck on the elevated end of each cabin adds to the feeling of seclusion.*

are in most projects. Instead, you have to think of it as a circulation network, with roads and paths leading out to activities and things to be discovered."

The parkland, which includes a picturesque little lake, was contoured by glacial retreat—and then shaped some more by agricultural uses. "It was an already-constructed landscape. But a constructed landscape is cultural too and worth considering," Alzheimer continues. "So we spent a lot of time hiking the site and noting the elevation, trees, all the interesting features, and thinking about how to position the architecture."

#### HOUSES IN THE TREES

Meanwhile, the architects were doing the same thing. "The charge for us was to establish a palette and a vocabulary for the buildings," says HGA's Steven Dwyer, AIA, who designed the camping

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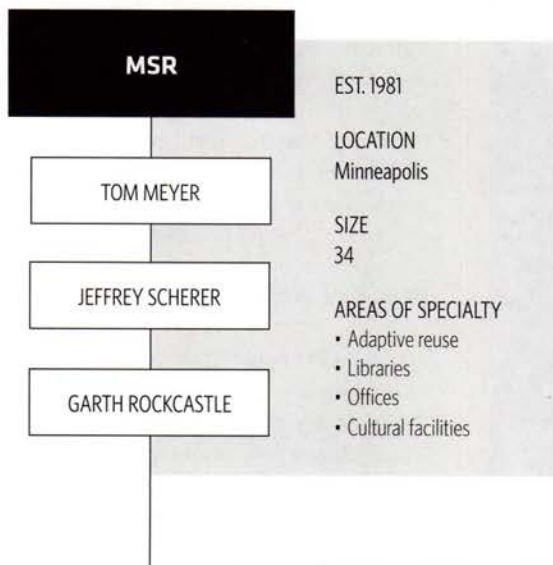
# GENERATION NEXT

BY JOHN REINAN

PHOTOGRAPHY BY RYAN SIEMERS



*MSR cofounders Tom Meyer, FAIA (above), Jeffrey Scherer, FAIA, and Garth Rockcastle, FAIA, worked hard to ensure the firm outlived them professionally.*



## THREE MINNESOTA ARCHITECTURE FIRMS— MSR, MACDONALD & MACK, AND MILLER DUNWIDDIE— LOOK TO THE FUTURE WITH A NEW GENERATION OF LEADERSHIP

When earlier generations of architects were ready to transition out of the firms they'd built, the process was sometimes handled, shall we say, rather briskly. "The previous owners just handed over the keys and that was it. It was kind of scary," laughs Craig Lau, AIA, president of Miller Dunwiddie Architecture.

Now Lau and his partners are making their own transition, and they're approaching it in a very different fashion. Three prominent Minneapolis firms—Miller Dunwiddie, MSR, and MacDonald & Mack Architects—are currently carrying out succession plans. In conversations with the outgoing and incoming partner generations at all three firms, a few key points became clear.

Succession planning is more complicated than the participants think it will be. It takes longer than expected, and it costs more. But in the end a thoughtful succession plan is the best way to preserve the skills, professional values, and brand identity that are at the heart of any successful practice. "The only thing that has value is our identity and our people," says Tom Meyer, FAIA, a founding partner of MSR. "You could sell all the furniture and computers at our firm and maybe get enough for a used car. What people are buying into is a set of values that stands for something."



*"We're running the show, with [the founders'] involvement.  
It's certainly not a revolution—it's an evolution." —MSR's Josh Stowers, AIA*



JACK POLING

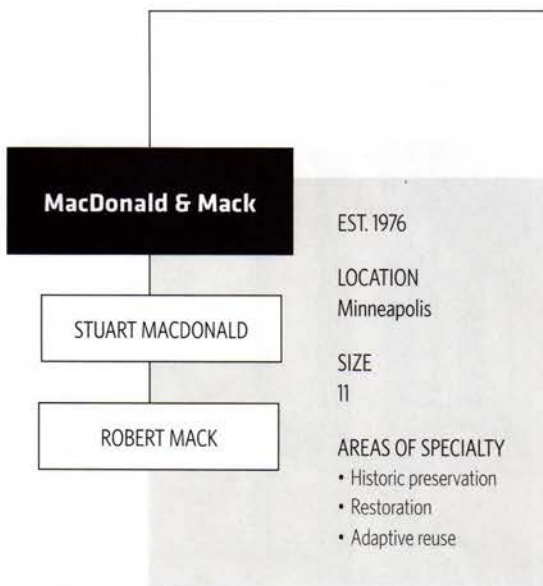
PAUL MELLBLOM

TRACI ENGEL LESNESKI

MATT KRUNTORAD

JOSH STOWERS





*MacDonald & Mack's Todd Grover, AIA (left), has been learning from Stuart MacDonald, AIA (right), and Robert Mack, FAIA, for 16 years.*

"If there have been pretty intense conversations," Meyer continues, "they have been about that."

He's referring to dialogue he and his fellow founding principals—Jeffrey Scherer, FAIA, and Garth Rockcastle, FAIA—have had with the firm's five new owners. Jack Poling, AIA, an MSR veteran of 24 years, was among the first group tapped to succeed the founders in 2000. But after several members of that group left the firm, the transition evolved. Poling says the founders deserve credit for sticking with their commitment to have the firm outlive them professionally.

"[That commitment] is a big deal," says Poling, adding that there doesn't seem to be a lot of knowledge in the profession about how best to handle succession. "I've had people from several other firms seek my opinion on transition."

All of the firms interviewed for this article brought in consultants to help with planning. "It takes some dollars to do it," says Stuart MacDonald, AIA, founding partner of preservation specialists MacDonald & Mack. "It involves attorneys; it involves insurance people, accountants, bankers. It involves your individual families. It's just a pain in the neck."

If the experiences of these firms are typical, succession is a deliberate process that could last anywhere from 3 years to 10 or more.

"It's like a rehabilitation project," says Robert Mack, FAIA. "Everything takes longer and is more expensive than you expected."

While the financial aspects of transferring ownership can be complex, both the old and new generations say they strove for a fair deal that didn't place excessive burdens on the incoming partners. "That's the part that's taken the longest," says Angela Wolf Scott, AIA, a new owner of MacDonald & Mack. Her colleague and next-generation partner Todd Grover, AIA, agrees. "There's not a formulaic way of doing it," he says. "We're trying to make sure that Bob and Stu receive the legacy of what they've built, while not having it be a burden."

At MSR, the financial side has been "very fair," says new owner Josh Stowers, AIA. Adds Poling: "We set the value of shares so that it would be a commitment, but not so high that it would deter great young architects from wanting to be a part of the firm."

And how were those young architects chosen? According to the outgoing generation, the choices were pretty clear. At Miller Dunwiddie, which is transitioning ownership to six younger principals, "I don't think there was any surprise," says John Mecum, AIA, principal and vice president. "We've recognized how these six have contributed to how the firm has moved through time. They took [knowledge] from us, but we also took from them."

**"WE BROUGHT PEOPLE ON WHO HAD ESSENTIALLY THE SAME INTERESTS IN HISTORIC ARCHITECTURE, AND WHO HAD A PERSONALITY THAT MESHED WITH THE FIRM'S PERSONALITY."**

*—MacDonald & Mack's Stuart MacDonald, AIA*



TODD GROVER

ANGELA WOLF SCOTT



*"There's not a formulaic way of doing it. We're trying to make sure that Bob and Stu receive the legacy of what they've built, while not having it be a burden [to the new owners]." –MacDonald & Mack's Todd Grover, AIA*



MONICA BETTENDORF-  
HARTBERG

DANIEL GREEN

KATHRYN HUNSLEY

JOEL STROMGREN

DENITA LEMMON

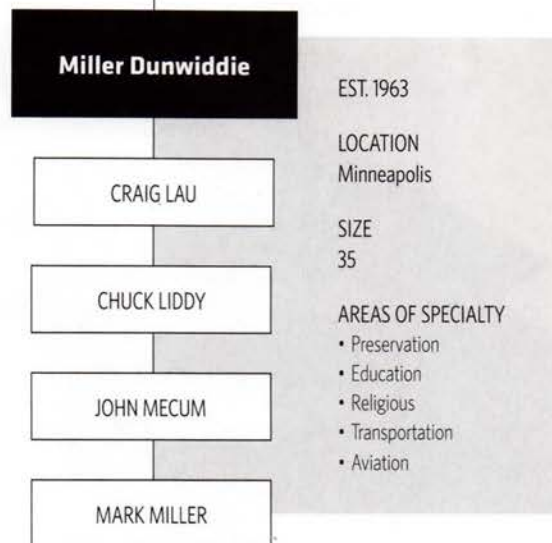
PAUL MAY



*"Our firm has always been like a family. We've all known each other for so long that, coming into this role, it's been easy for us to work together."*

*—Miller Dunwiddie's Kathryn Hunsley*





*Miller Dunwiddie's Kathryn Hunsley consults with vice president John Mecum, AIA.*

**"WE'VE RECOGNIZED HOW THESE SIX HAVE CONTRIBUTED TO HOW THE FIRM HAS MOVED THROUGH TIME. THEY TOOK [KNOWLEDGE] FROM US, BUT WE ALSO TOOK FROM THEM."**

*—Miller Dunwiddie's John Mecum, AIA*

MacDonald says the seeds of succession were planted early, simply by virtue of choosing well among young job candidates. "We brought people on who had essentially the same interests in historic architecture, and who had a personality that meshed with the firm's personality," he says.

Indeed, the typical tenure of the incoming partners reveals the deliberate nature of these firms' succession process. Nearly all of the younger leaders at the three firms have been with their organizations for more than 10 years—some for more than 20.

Their architectural skills are finely honed, and so too are their skills in finance, project management, and client relations. They've gradually taken on more responsibility in their careers. Now, as they take over full ownership, they—and, just as important, their clients—are ready for it.

"As we've transitioned, the associate principals have taken on a greater role in writing proposals, drawing up fees, and so forth," says Miller Dunwiddie principal Chuck Liddy, FAIA. "So the clients see these new faces while we're still around, instead of just showing up for a meeting one day and we're not there."

The same story often plays out on the client side, says Daniel Green, AIA, an incoming owner. "Miller Dunwiddie has a history of long-term relationships with clients, some as long as 50 years," says Green. "As we're transitioning, these groups are transitioning as well. Young people we worked with 5 or 10 years ago are moving up."

In many ways, transition planning is "another design problem," says Paul May, AIA, an incoming Miller Dunwiddie owner. "We make time for it like any other project—break it into pieces and tackle it."

MSR's Meyer has a similar view. "Architects, for better or worse, think they can manage and design pretty much anything, whether it's a presentation or a building or a process," he says. "I think the three of us [founding partners] liked the process of doing this. It was another challenge."

MSR's younger owners don't expect dramatic changes under their regime. "The daily operations are already out of the hands of the founders," says Stowers. "We're running the show, with their involvement. It's certainly not a revolution—it's an evolution." Probably the main change, he says, is fewer meetings.

MacDonald & Mack's Wolf Scott agrees. She and Grover participated in AIA Minnesota's Leadership Forum, and one of the sessions focused on generational

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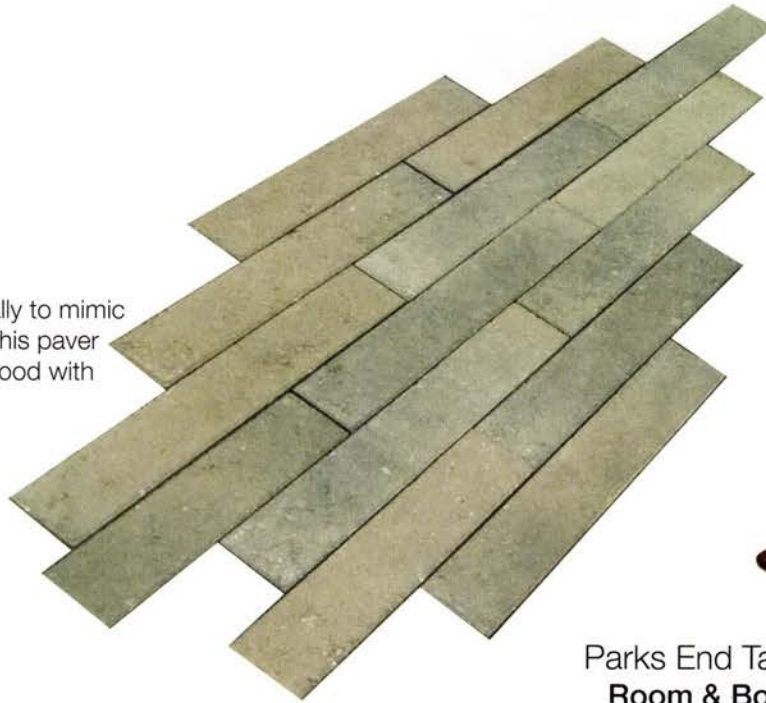


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## Public Opinion

<< continued from page 13

The conundrum that arises is whether we expect too much from public participation in design. Some observers go so far as to argue that citizens, public artists, and neighborhoods should be able to shape and customize everything from bus stops to streetscapes and public art. Direct design democracy, you might call it. But there is a difference between creating a simple pop-up park, such as the piazza with Ping-Pong and bocce at Westminster Church on Nicollet Mall—a fun but temporary solution for a private space slated for redevelopment—and designing a major civic space like the Commons, which we hope will last for generations.

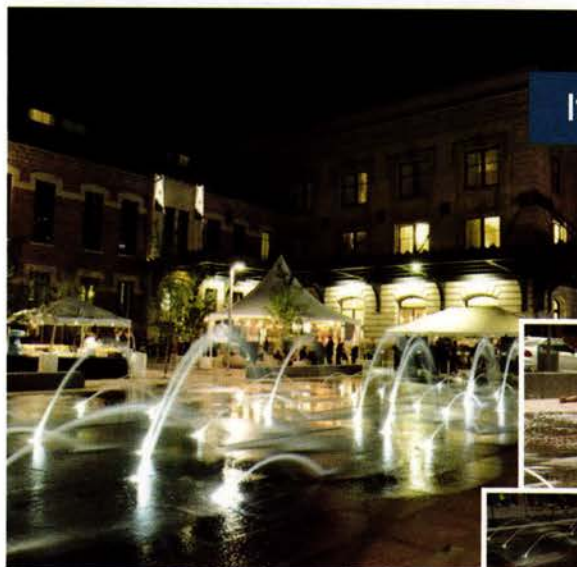
For lasting urban design, we, the citizens, should help set the program, and then step back to let the selected designers do their work. We should also come to grips with the fact that, in a time when more and more “public” spaces are being built in collaboration with private interests, major donors and investors will have a powerful voice in *what* gets built. Yet citizens must ask early on whether big projects are worth pursuing in the first place, who should be able to use them, and how much private-sector interests should control the process. (The Commons’ complex web of public land ownership and private management presents a related, equally weighty conundrum.)

Residents and business owners need to be more involved at the predesign stage, when the most important decisions are made. Projects like the Commons have been built for centuries as expressions of economic power, civic pride, and real estate opportunities, and they will be for centuries to come. We have the greatest chance to shape them if we ask bigger questions at the outset and not when design happens, at the end. **AMN**

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## Craft Architecture

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years to come. "We call it the beer temple," says Dwyer. It's the first act in a series of experiences that the architect describes as "theatrical." With each new room, the drama unfolds.

Down a short but wide hallway is the main act: Behind a nearly three-story glass wall comparable to a proscenium lies the German-engineered brew house with a lauter tun as the centerpiece. Blindingly shiny, the enormous kettle resembles a set for a play with no dialogue. The action inside the cauldron is invisible, yet the pipes, levers, ladders, and gauges that barnacle its surface fuel the imagination. Visitors stare in anticipation, visibly stirring when the brew master appears to turn a knob or check a temperature control.

Just out of sight there's a canning facility and keg room. High ceilings, clerestory windows, and tubular skylight devices make these areas seem light and airy—a contrast with many industrial spaces. Overall, the design anticipates expansion, with several walls designated for removal as production grows. "We spent a lot of time touring other brewing facilities and learning how to streamline production," says Surly's director of brewing operations, Todd Haug. "The brewing community is surprisingly collaborative. People were willing to share."

Beer not earmarked for off sale flows to the Surly taproom, a space filled with dozens of tables made of reclaimed elm. A large metal hoop light, similar to those found in old German beer halls, hovers over the space, but the design is clean and modern. "We tried to keep the vocabulary pretty simple," says Dwyer of the materials and furnishings. Black metal and cedar are used throughout the beer hall. Red, gold, and black—the Surly brand colors—predominate.

"It's kind of in-your-face," Linda Haug, Surly's hospitality director, says of the design. "But it's elegant *and* industrial."

"It pairs well with our beer: It's polarizing," adds her husband, Todd. "Not everyone likes it. And that's OK. Because we feel great about it."

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## Casual & Comfortable

<< continued from page 29

in the back. Anyone can watch as the food makes its way up the modified French line, going through multiple preparations until it reaches Kaysen for approval. "We think of it as a thrust stage," says Spaulding. "It extends out into the dining room."

The palette of brick, wood, white marble, and light gray paint is punctuated in several places with personal touches: A table of reclaimed wood made by Kaysen's brother sits in the entry space, and dozens of spoons collected by Kaysen from restaurants across the country are displayed on the wall. Such homespun elements reinforce the sense of comfort the chef wanted to achieve.

Kaysen says he's delighted with the restaurant's reception. The tables are packed every night, and many patrons comment on the decor. "I've had people say, 'I wish I could live here!'" says Kaysen. "There's really no better compliment than that." **AMN**

## Urban Suburban

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The look, like the food, is authentic. "The material palette is tight, with materials that have their own finish—leather, steel, stone, paperstone, glass," says Hamilton. One wall is Viroc, the material used as a backing for tile. The roof-deck floor is rubber playground tile. End-grain Douglas fir warms the walls and ceiling of the more intimate tavern; the floor is recycled wood. The big, round black light fixtures in the main room were custom-made of fire-pit rings and steel tubing. Hamilton says the architects did the lighting: "It is so important to a restaurant, and it is so expensive."

Speaking of expense, Stanley says that part of the design team's genius "was getting a \$5 million look for \$3 million. You can easily get a \$5 million look for \$5 million."

"We wanted to take it to the highest level without being too serious," says Batcheller. "It's a place where people can have fun." **AMN**



## Into the Woods

<< continued from page 39

cabins and main shelter building. "We wanted to do something that would complement the existing environment and the program Ross was working on." The cabins are purely modern, while the shelter draws on Prairie School influences, per the request of the county. Materials, colors, and rooflines draw the two buildings together while leaving the architects of any future buildings room for interpretation.

"We came up with the idea of single-sloped roofs, and dark cedar shingles offset by natural cedar stain," Dwyer explains. "We wanted to create something simple enough that future buildings could follow it. We also wanted to create something that would be respectful to the landscape. That meant staying low, choosing natural colors, and not competing."

The cabins are like no others you'll find in Minnesota. HGA scrapped the traditional log cabin aesthetic in favor of a crisply designed

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## Into the Woods

<< continued from page 51

shelter that provides both privacy and big views. Each cabin is positioned on the ridge to give occupants an elevated view through the trees.

"We talked about tree houses and actually explored that idea quite seriously," says Dwyer. "But the trees wouldn't have been strong enough, and accessibility was an issue. So instead we focused on the experience. If we couldn't do a tree house then we would do a house in the trees."

Early in his career, Dwyer worked for noted architect James Stageberg, and he spent some time at Wind Whistle, Stageberg's Wisconsin cabin retreat. "I wasn't conscious of it when I was designing these cabins, but I know how impressionable I was at that time in my life, and Stageberg's design for a house hugging a cliff must have been at the back of my mind. In a way, these cabins are an homage to him."

"We felt that now, as we were designing a new park, was the right time to experiment with architecture," says Bruce Blair, former manager of park facility development for Dakota County Parks. "The board wanted something distinctive, something different than the traditional log cabin. It offers a unique experience, yet it's affordable and close to home."

Were Minneotans ready for something unique? The answer was swift: Within five minutes of registration opening up, the cabins were booked solid from December to April.

"We realized this was a rare chance to design a park for the 21st century," says Altheimer. "This is just the first stage [of the project]; in the future there will be more cabins, food gardens, more play spaces."

"The last time I visited, I couldn't believe how many people were doing different things there," he adds. "I love to design for the public realm. That's part of the reason I became a landscape architect. How do you orchestrate human experience?"

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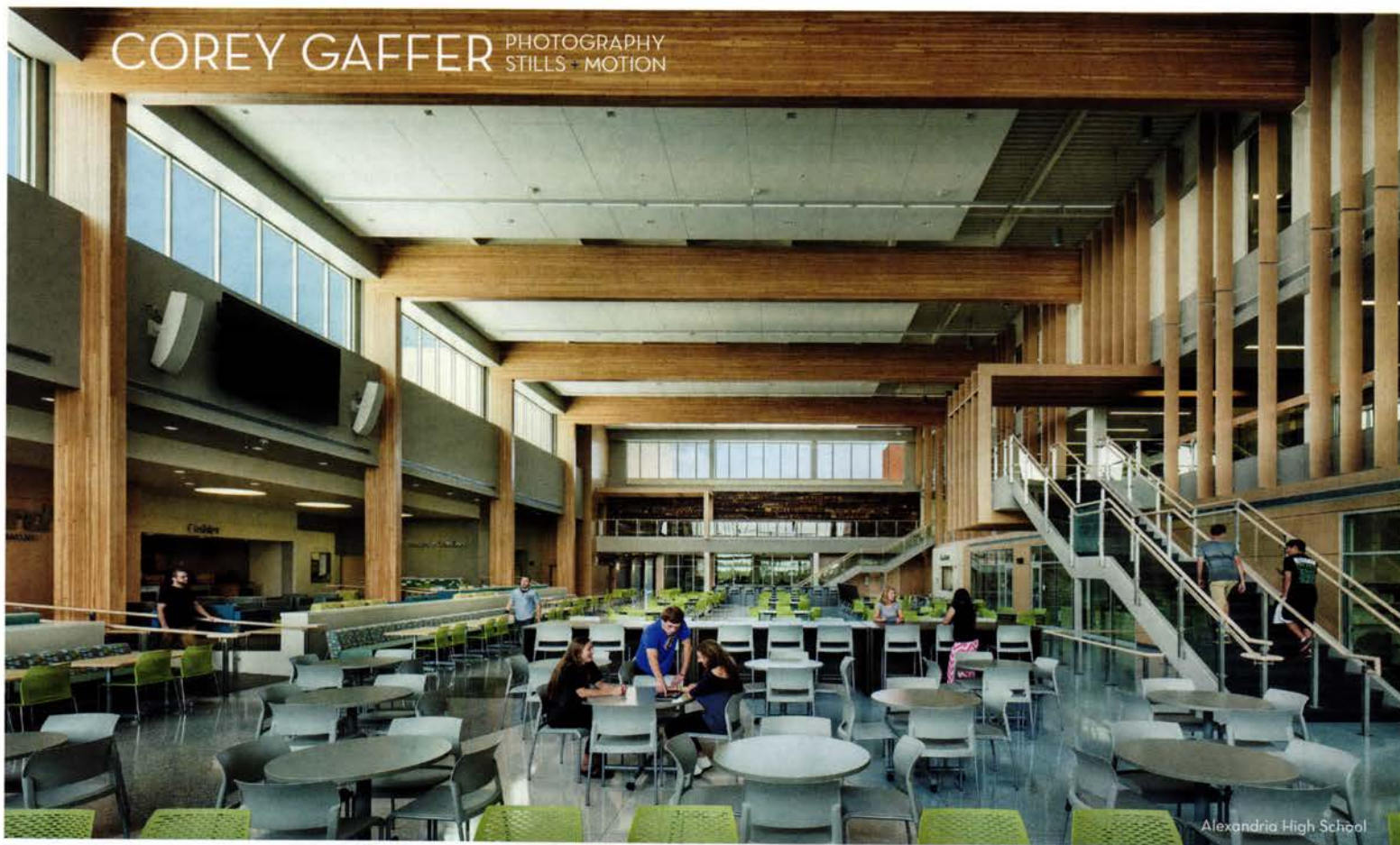


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## Generation Next

<< continued from page 45

differences. "I kept trying to apply some of those generalities to the firm, and I had a really hard time fitting Bob and Stu into any of those boxes." The major change initiated by the younger generation, she adds with a laugh, "was getting a coffee maker for the office that works."

Perhaps the biggest challenge for the new generation of leadership is simply accepting the reality of being in charge, of having ultimate responsibility for the future of the business. Traci Engel Lesneski, an MSR partner since 2006, recounts a conversation at a company party. "We had gathered the whole staff and their families at a nature center," she says. "And Jack [Poling] looked at me and said, 'Do you know what your job is? Your job is to feed these people.'"

Adds Stowers: "I go to sleep every night worrying about two things: doing great work, and bringing in more work."

But it's a burden the younger leaders are ready to accept. "Our firm has always been like a family," says Kathryn Hunsley, an incoming owner at Miller Dunwiddie. "We've all known each other for so long that, coming into this role, it's been easy for us to work together."

The older generation agrees. "What I've seen is that this group of six is now working more cohesively together," says Mecum. "They understand and are moving forward on important aspects of management. It's cool to watch them work together."

"I think they're a terrific group of people," says Liddy. "And I have full faith and confidence that this firm will be around another 52 years." **AMN**

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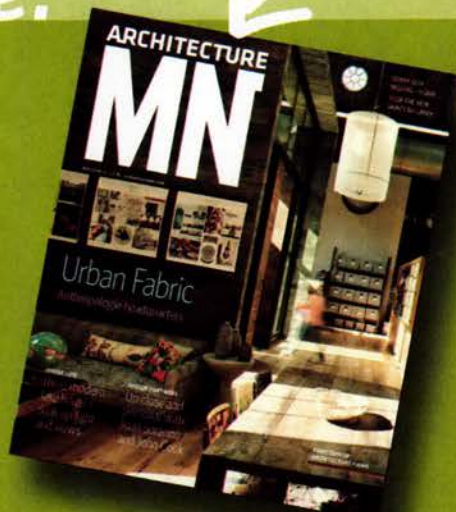
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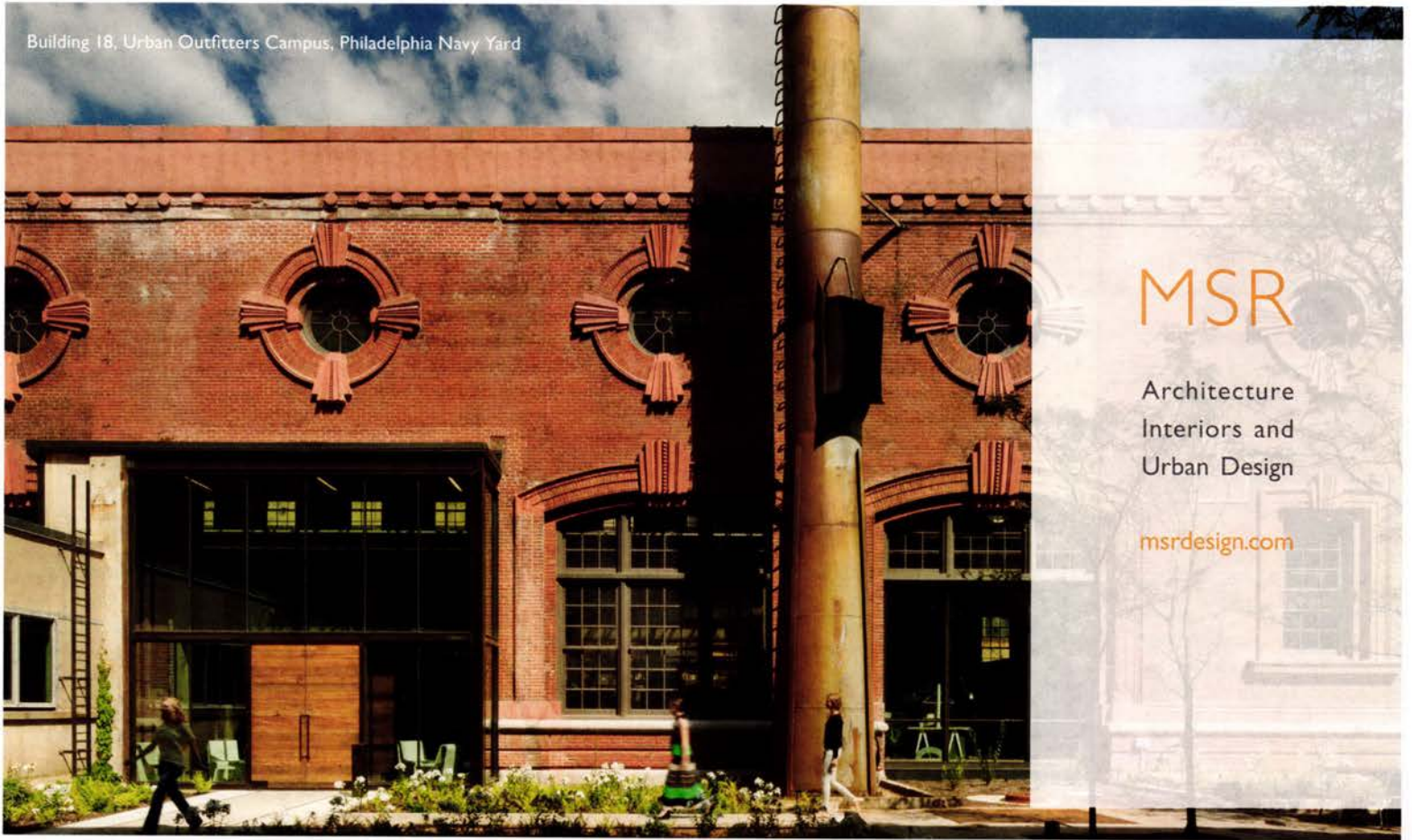


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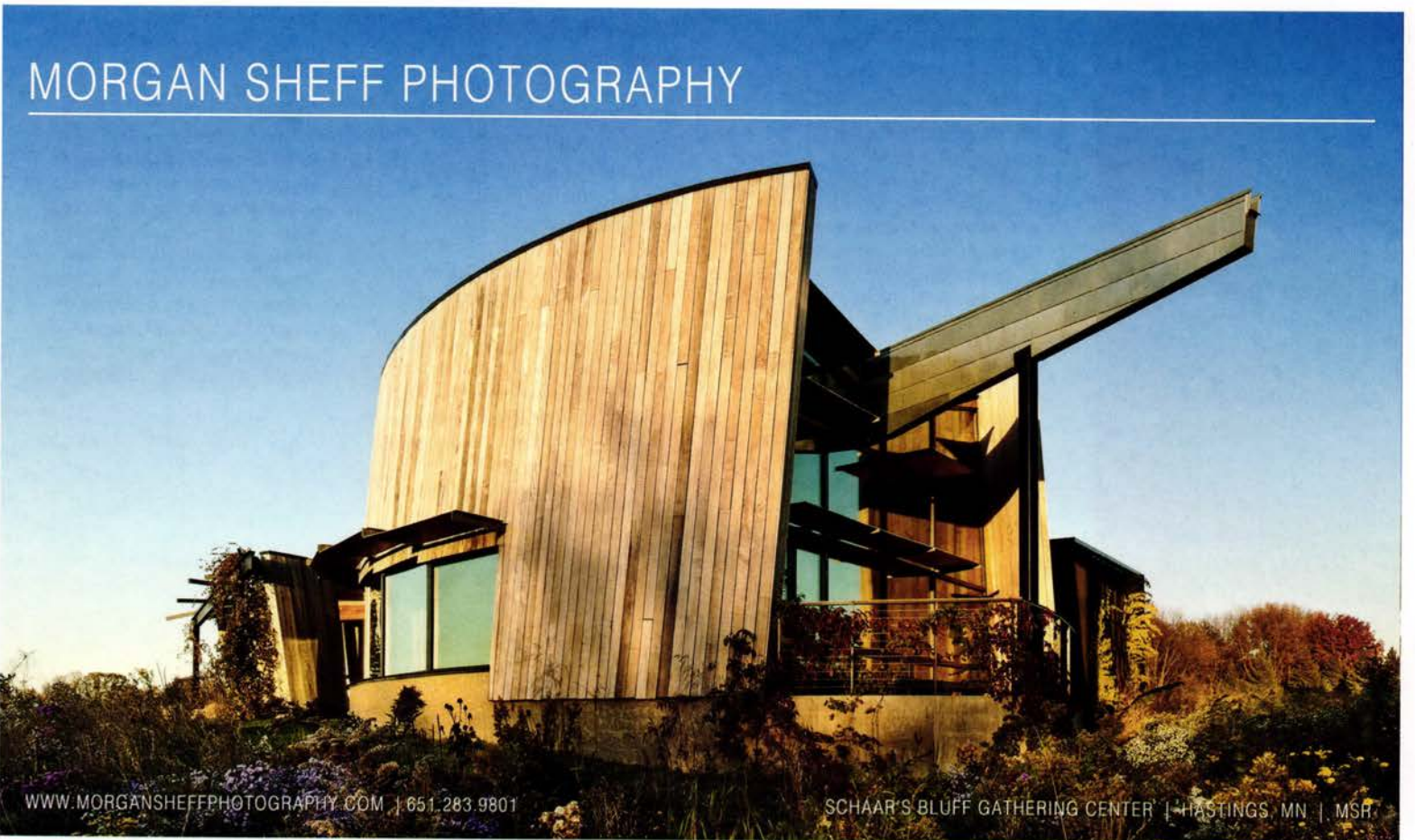


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Riverside Plaza Renovation, Minneapolis, MN; AT&T Renovations, various locations; Hennepin County Human Services and Public Health Dept. South Suburban Regional Hub, Bloomington, MN; Minnesota Army National Guard Renovations, various locations; Munger Terrace Renovation, Duluth, MN; Orness Plaza Renovation, Mankato, MN; Ebenezer Tower Apartments Renovation, Minneapolis, MN; Multi-Family Housing Renovations across Minnesota and other states.

## CF DESIGN, LTD. \*



230 East Superior Street, Ste. 102  
Duluth, MN 55802  
Tel: (218) 722-1060  
Email: Cheryl@cfdesignltd.com  
www.cfdesignltd.com  
Contact: Cheryl Fosdick, (218) 722-1060 / (218) 343-0983

### Firm Principals

Cheryl Fosdick, Assoc. AIA  
Stacey Harter, AIA, ARA  
Jake Kleper, Assoc. AIA  
Jeremy Jones, Assoc. AIA

continued next column

A regional residential design firm including new and remodeling projects across Northern and Central Minnesota and Wisconsin, specializing in energy conscious, site specific, durable and functional design, using regional materials, and well-detailed, beautiful assemblies

Dwan Lodge, Pike Lake, MN; Sebranek Project, Madeline Island, WI; Heffelfinger Retreat, Bayfield, WI; Sweer-Bergstrom Transformation, Silver Bay, MN; Rosenbloom Cabin, Island Lake, MN; Ojard Project, Knife River, MN; Grove Projects, Falcon Heights, MN; Babst Residence, Duluth, MN

\*Associate Owned Firm

## CUNINGHAM GROUP ARCHITECTURE, INC.



### CUNINGHAM GROUP

201 Main Street SE, Suite 325  
Minneapolis, MN 55414  
Tel: (612) 379-3400  
Fax: (612) 379-4400  
Email: Hello@cunningham.com  
www.cunningham.com  
Contact: Rebecca Martinez, 612-379-3400

### Firm Principals

Timothy Dufault, AIA  
Brian Tempas, AIA  
Margaret Parsons, AIA  
David Solner, AIA  
Jeffrey Schoeneck, AIA  
Katherine Wallace, AIA  
John Cunningham, FAIA

Awarded the American Institute of Architects Minnesota Firm Award in 2013, Cunningham Group transcends tradition with architecture, interior design, urban design and landscape architecture services for a diverse mix of client and project types. The firm's client-centered, collaborative approach incorporates trend-setting architecture and environmental responsiveness to create projects that weave seamlessly into the urban fabric. Founded in 1968, the firm is consistently recognized as a leader in their fields of expertise.

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TPT Headquarters, Saint Paul, MN; Alexandria Area High School, Alexandria, MN; Alexandria Area High School, Alexandria, MN; Ling & Louie's Restaurant, Minneapolis, MN; Minneapolis Community & Technical College, Minneapolis, MN

## ELNESS SWENSON GRAHAM ARCHITECTS



500 Washington Avenue South  
Minneapolis, MN 55415  
Tel: (612) 339-5508  
Fax: (612) 339-5382  
Email: ann.fritz@esgarch.com  
www.esgarch.com  
Contact: Ann Fritz, CID, IIDA, LEED AP, (612) 373-46815

### Firm Principals

Mark G. Swenson, FAIA, LEED AP  
David L. Graham, FAIA, LEED AP  
Dennis Sutliff, AIA, AICP  
Art Bartels, AIA, LEED AP  
Paul Mittendorf, AIA, CID, LEED AP  
Trace Jacques, AIA, CID  
Terry Gruenhagen, AIA, LEED AP  
Aaron Roseth, Associate AIA

The interior environments created by ESG's designers transform lives, communicate the spirit of living, support and enhance our daily activities, and set clients' projects apart in the marketplace. Our designers bring more than 50 years of combined experience to every project; with that shared knowledge, we generate ideas, pool our vast resources, and deliver unparalleled service. ESG's designers create experiential environments in which space is shaped, responses are stimulated, feelings are evoked and programs developed. They solve problems, generate synergies, design for sustainability and longevity, and merge the tactile, the visual and the sensory to create vibrant urban places in which to live, work and play.

W Minneapolis - The Foshay; The Depot Renaissance Hotel; The Westin Minneapolis; The Lexington Restaurant; The Ivy Hotel Restaurant & Bar; The Monroe Hotel; Marriott Milwaukee West; The Hewing Hotel



**KODET ARCHITECTURAL  
GROUP, LTD.**

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

**Firm Principals**

Edward Kodet, Jr., FAIA, CEFPI, CID,  
LEED AP BD+C  
Kenneth Stone, AIA, CID, LEED AP BD+C  
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. Design experience includes: educational facilities, churches, libraries, parks and recreational facilities, maintenance and public works, fire stations and other community buildings.

*Gerald W. Heaney Federal Building Historic Restoration & Courtroom Renovation (General Services Administration), Duluth, MN; Hmong College Preparatory Academy, St. Paul, MN; Minnesota State Academy Dormitory for the Deaf, Faribault, MN; Lutheran Church of the Good Shepherd Restoration, Minneapolis, MN; Hennepin Avenue United Methodist Church Restoration, Minneapolis, MN; Westwood Lutheran Church, St. Louis Park, MN; Minnehaha Academy South Campus Renovation, Minneapolis, MN; Mn/DOT Maple Grove Maintenance Facility, Maple Grove, MN*

**LAUREL ULLAND  
ARCHITECTURE \***

1718 Logan Avenue South  
Minneapolis, MN 55403  
Tel: (612) 874-1086  
Email: laurel@laurelulland.com  
www.laurelulland.com  
Contact: Laurel Ulland, (612) 874-1086

**Firm Principal**

Laurel Ulland, Assoc. AIA

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

*Town & Country Spanish Revival Renovation, St. Paul, MN; North Oaks Winter Cottage Renovation; Lake of the Isles Dutch Colonial Remodel, Minneapolis, MN; Heather Place Tudor Renovation, St. Paul, MN; 510 Groveland Co-op Renovation, Minneapolis, MN; West Isles Arts & Crafts Remodel, Minneapolis, MN; Woodlawn English Manor Remodel, St. Paul, MN; Loos-Wiles Office Remodel, North Loop, Minneapolis, MN*

\*Associate Owned Firm

**LHB, INC.****PERFORMANCE  
DRIVEN DESIGN.**

21 West Superior Street, Ste. 500  
Duluth, MN 55802  
Tel: (218) 727-8446  
Fax: (218) 727-8456  
Email: info@LHBcorp.com  
www.LHBcorp.com  
Contact: Joellyn Gum, (218) 727-8446

**Firm Principals**

Bill Bennett, PE  
Dave Sheedy, PE, SE, CCCA, CCS, CDT, LEED AP  
Kevin Holm, AIA, NCARB, CCCA, CDT,  
LEED AP BD+C  
Michael Fischer, AIA, LEED AP  
Rick Carter, FAIA, LEED Fellow BD+C, CID  
Kim Bretheim, AIA, NCARB, LEED AP BD+C  
Evan Aljoe, ASHE, LEED AP, CCCA  
R. Bruce Cornwall, AIA, CID

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.

*Historic Duluth Armory Masonry Restoration Services, Duluth, MN; McKesson Lobby Renovation, Minneapolis, MN; MnSCU Wells Center Renovation, Minneapolis, MN; Historic Jackson Street Roundhouse Assessment, St. Paul, MN; Seward Coop Franklin Creamery, Minneapolis, MN; Carleton College Scoville Hall Reuse, Northfield, MN; MPRB - Columbia Park Picnic Shelter Rehabilitation, Minneapolis, MN; District Energy St. Paul, Jemne Building Restoration; St. Paul, MN*

**MACDONALD & MACK  
ARCHITECTS**

400 South Fourth Street, Suite 712  
Minneapolis, MN 55415  
Tel: (612) 341-4051  
Fax: (612) 337-5843  
Email: info@mmarchltd.com  
www.mmarchltd.com  
Contact: Todd Grover, AIA, (612) 341-4051

**Firm Principals**

Stuart MacDonald, AIA  
Robert C. Mack, FAIA  
Todd Grover, AIA  
Angela Wolf Scott, 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.

*Christ Church Lutheran-Historic Architect Services, Minneapolis, MN; Pillsbury A Mill-Historic Architect Services, Minneapolis, MN; Municipal Building, Minneapolis, MN; MnDOT's Inspiration Point Wayside Area Restoration, Lanesboro, MN; Gooseberry Falls State Park-Historic Building Restoration, MN; Sons of Norway Lodge Restoration, Lanesboro, MN; Tate Hall at Minnesota State Academy for the Deaf, Faribault, MN; Washburn-Crosby "A" Mill Complex, Minneapolis, MN*



## MILLER DUNWIDDIE ARCHITECTURE, INC.

### miller dunwiddie ARCHITECTURE

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

*Terminal 2-Humphrey Renovations & Remodels, MSP International Airport, MN; Columbia Metropolitan Airport Terminal Renovation, West Columbia, SC; Civil Engineering Building Remediation & Remodel, U of MN, Minneapolis, MN; Glensheen Repairs, Restorations, & Renovations, U of MN Duluth, Duluth, MN; Sanford Middle School Addition & Renovation, Minneapolis Public Schools, Minneapolis, MN; Minnehaha Refectory & Sea Salt Eatery Renovation, Minneapolis, MN; Basilica of St. Mary Restorations & Renovations, Minneapolis, MN; Grant County Courthouse Restorations & Renovations, Elbow Lake, MN*

## MSR

710 South 2nd Street, 8th Floor  
Minneapolis, MN 55401-2282  
Tel: (612) 375-0336  
Fax: (612) 342-2216  
Email: info@msrdesign.com  
www.msrdesign.com  
Contact: Josh Stowers, (612) 375-0336

#### Firm Principals

Garth Rockcastle, FAIA  
Jack Poling, AIA, LEED AP  
Jeffrey Scherer, FAIA  
Josh Stowers, AIA, LEED AP BD+C  
Matthew Kruntorad, AIA, LEED AP  
Paul N.C. Mellblom, AIA, LEED AP BD+C  
Thomas Meyer, FAIA  
Traci Engel Lesneski, CID, IIDA, LEED AP BD+C

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.

*Aberdeen Public Library, Aberdeen, SD; Aeon the Rose Mixed-Use Development, Minneapolis, MN; Almono Building 19 Redevelopment, Pittsburgh PA; Haverford College Visual Culture Arts and Media Center, Haverford, PA; Louisville Free Public Library South Central Regional Library, Louisville, KY; Airmia US Headquarters Relocation, Minneapolis, MN; Minnesota Children's Museum Renovation, Saint Paul, MN; Tulsa City-County Library Central Library Renovation, Tulsa, OK*

## SARAH NETTLETON ARCHITECTS

126 North Third Street, Suite 205  
Minneapolis, MN 55403  
Tel: (612) 812-6075  
Email: sn@sarahnettleton.com  
www.sarahnettleton.com  
Contact: Sarah Nettleton, (612) 812-6075

#### Firm Principal

Sarah Nettleton, AIA, LEED AP

While creating inspired designs within your budget, we listen to your needs and draw on our past experience. Our clientele is local and national, ranging greatly in scale, remodels and new custom homes and landscapes. Our designs offer your own Luxury of Enough.

Our approach to Sustainable Design is mindful of this place and of our time, as well as the greater whole and tomorrow. First measure, then manage. We'll meet you where you are.

*Gabler Kitchen, Minneapolis MN; Greenway Gables Kitchen, Minneapolis MN; St. Croix River Retreat, Osceola WI; Mid Century Modern Garden, Minneapolis MN; Gardens and Croquet Court, Wayzata, MN; Fountain Garden, Minneapolis, MN*

## NEWSTUDIO ARCHITECTURE

### NewStudioArchitecture

4431 Lake Avenue South  
White Bear Lake, MN 55110  
Tel: (651) 207-5527  
Fax: (651) 207-8247  
Email: mmartyr@newstudioarchitecture.com  
www.newstudioarchitecture.com  
Contact: Melissa Martyr-Wagner,  
(651) 207-5527

#### Firm Principal

Sean Wagner, AIA LEED AP

NewStudio Architecture offers a full scope of design and consulting services to its clients, including facility and sustainability surveys, programming and feasibility studies, architectural and interior design, energy assessments, code analysis and historical review, building documentation, project management and construction administration. The firm's aesthetic centers around renovated and repurposed interiors and exteriors, with thoughtful use of both reclaimed and natural materials. NewStudio excels at breathing new life into historic properties, always with respect and relation to the history and context of the space.

*Fillebrown House, White Bear Lake, MN; Building 3 Urban Outfitters Headquarters, Philadelphia, PA; Terrain, Westport, CT; Anthropologie, Franklin, TN; Urban Outfitters, Knoxville, TN; Urban Outfitters, Tallahassee, FL; SCH Academy Lower School, Chestnut Hill, PA; Anthropologie Queen Street, Toronto, ON*



## PERKINS + WILL

## PERKINS+WILL

84 10th Street South, Suite 200  
Minneapolis, MN 55403  
Tel: (612) 851-5000  
Fax: (612) 851-5001  
Email: jeff.ziebarth@perkinswill.com  
www.perkinswill.com  
Contact: Jeff Ziebarth, (612) 851-5104

Firm Principals

Jeff Ziebarth, AIA, LEED AP  
David Dimond, AIA, CID, LEED AP  
Rick Hintz, AIA, ACHA, LEED AP  
Lisa Pool, CID, LEED AP ID+C  
Robert Novak, AIA, LEED AP BD+C  
Anthony Layne, AIA, LEED AP BD+C  
Jeanne Ekholm, LEED AP BD+C

Since 1935, Perkins+Will has collaborated with globally recognized clients to set worldwide standards for design innovation and exceptional service. We are committed to trend-setting leadership in our aviation + transit, corporate + commercial + civic, healthcare, higher education, K-12 education, science + technology and sports + recreation practices. Our inclusive strategy focuses us on our clients, our communities, and our vision: to craft ideas + buildings that honor the broader goals of society.

*Rice Memorial Hospital, Willmar, MN; New Ulm Medical Center Clinic Expansion, New Ulm, MN; HealthPartners Hudson Hospital MOB Addition, Hudson, WI; Capella Tower Lobby Transformation, Minneapolis, MN; Purina Animal Nutrition Center, Conference Center Renovation and Expansion, Gray Summit, MO; St. Louis County Government Service Center Renovation, Duluth, MN; Amundson Hall/Gore Annex UMN Twin Cities Campus, Minneapolis, MN; St. Anthony Falls Laboratory Infrastructure Upgrade, Minneapolis, MN*

PETERSSEN/KELLER  
ARCHITECTURE

2919 South James Avenue  
Minneapolis, MN 55408  
Tel: (612) 353-4920  
Fax: (612) 353-4932  
Email: info@pkarch.com  
www.pkarch.com  
Contact: Gabriel Keller, (612) 353-4920

Firm Principals

Lars Peterssen, AIA, NCARB  
Gabriel Keller, Associate AIA  
Kristine Anderson, Associate AIA

At P/K, collaborating with our clients is one of the most exciting and rewarding aspects of every project. Our clients are entrepreneurs, artists, art collectors, designers, world travelers, and other intriguing individuals who appreciate great design and have a vision for how they want to live. Our collaborative and iterative design process is structured to capture our clients' thoughts and ideas so that together, we can create a house that brings their story to life.

*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*

## QUIGLEY ARCHITECTS

275 Market Street, Suite 443  
Minneapolis, MN 55405  
Tel: (612) 692-8850  
Fax: (612) 692-8851  
Email: tq@quigleyarchitects.com  
www.quigleyarchitects.com  
Contact: Tim Quigley, (612) 692-8850

Firm Principal

Tim Quigley, AIA

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 Harriet 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*

REHKAMP LARSON  
ARCHITECTS, INC.

2732 West 43rd Street  
Minneapolis, MN 55410  
Tel: (612) 285-7275  
Fax: (612) 285-7274  
Email: info@rehkamplarson.com  
www.rehkamlarson.com

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 spirits as well as graciously accommodate the daily lives of people.

*White Oaks Residence, Edina, MN; Kenwood Renovation, Minneapolis, MN; Family Cabin, Bay Lake, MN; Ridgetop 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*

## SALA ARCHITECTS



326 E. Hennepin Avenue, Suite 200  
Minneapolis, MN 55414  
Tel: (612) 379-3037  
Fax: (612) 379-0001  
Email: info@salaarc.com  
www.salaarc.com  
Contact: Elizabeth Parker, (612) 767-4140

Firm Principals

Bryan Anderson, AIA  
Paul Hannan, AIA, CID  
Joesph G. Metzler, AIA, CID  
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.

*House on Humboldt, Minneapolis, MN; Anderson Center for the Arts, Red Wing, MN; Salt Marsh House, Guilford, CT; Now and Then, Marine on St. Croix, MN; Kubach Residence Renovation, Minneapolis, MN; Tudor Renovation and Addition on Historic West Boulevard, Rapid City, SD; Minneapolis Parks and Rec: 1720 Marshall Street NE, Minneapolis, MN; Kass Residence, Oak Park Heights, MN*

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## SKD ARCHITECTS, INC.



11140 Highway 55  
Plymouth, MN 55441  
Tel: (763) 591-6115  
Fax: (763) 591-6119  
Email: [kleineman@skdarchitects.com](mailto:kleineman@skdarchitects.com)  
[www.skdarchitects.com](http://www.skdarchitects.com)  
Contact: Steven Kleineman, (763) 591-6115

### Firm Principal

Steven A. Kleineman, AIA, CID

SKD has provided a full range of both commercial and residential architectural services for 38 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.

*Orono Police and City Hall Remodel, Orono, MN; 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



2724 West 43rd Street  
Minneapolis, MN 55410  
Tel: (612) 929-2800  
Fax: (612) 929-2820  
Email: [info@tea2architects.com](mailto:info@tea2architects.com)  
[www.tea2architects.com](http://www.tea2architects.com)  
Contact: Dan Nepp, AIA, CID,  
(612) 929-2800

### Firm Principal

Dan Nepp, AIA, CID

*continued next column*

TEA2 has 36 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*

## WILMOT ARCHITECTURE OFFICE



26 East Exchange Street  
St. Paul, MN 55101  
Tel: (612) 345-8195  
Email: [office@WAOnow.com](mailto:office@WAOnow.com)  
[www.WAOnow.com](http://www.WAOnow.com)  
Contact: Steve Wilmot, (612) 345-8195

### Firm Principal

Steve Wilmot, AIA

Particular interests are in creatively reimagining existing buildings and uses—whether remodeling or new additions, new uses in historic buildings, or the recycling of buildings. This is the new wave of sustainable thinking in architecture. Experience with condition assessments, historic structure reports, reuse studies, and design for preservation.

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*Christ Church Lutheran Handicap Restroom, Minneapolis, MN; Veblen Farmstead Historic Structure Report, Rice County, MN; Gehl-Mittelsted House Reuse Study, Carver County, MN; First UCC Facility Assessment, Northfield, MN; Northfield Historical Society Sales & Admission remodel, Northfield, MN; Monte's Steakhouse (now Alexander's) Renovation, Faribault, MN; Ed's Store Museum Historic Structure Report, Wykoff, MN; Prairie Creek Community School Addition & Remodeling, Castle Rock, MN*

## WOLD ARCHITECTS AND ENGINEERS



305 St. Peter Street  
St. Paul, MN 55102  
Tel: (651) 227-7773  
Fax: (651) 223-5646  
Email: [mail@woldae.com](mailto:mail@woldae.com)  
[www.woldae.com](http://www.woldae.com)  
Contact: Vaughn Dierks, (651) 227-7773

### Firm Principals

Michael Cox, AIA  
R. Scott McQueen, AIA  
Vaughn Dierks, AIA  
Kevin Marshall, P.E.  
Matt Mooney, P.E.  
Joel Dunning, AIA  
Paul Aplikowski, AIA  
Roger Schroepfer, AIA

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

*continued next column*

*Dakota County Judicial Center Remodeling, Hastings, MN; Anoka County Courts Remodel, Anoka, MN; City of Brooklyn Park Police Addition and Remodeling, Brooklyn Park, MN; Inver Hills Community College Activities Building Renovation, Inver Grove Heights, MN; Hennepin County Medical Center Emergency Infrastructure Improvements, Minneapolis, MN; State of Minnesota HSEM Emergency Operations Center, Arden Hills, MN; Pelican Rapids School District Middle/High School Renovation and Addition, Pelican Rapids, MN; Wayzata School District High School Addition and Renovation, Wayzata, MN*

## YUNKER ASSOCIATES ARCHITECTURE (YA)



811 Glenwood Avenue  
Minneapolis, MN 55405  
Tel: (612) 371-9195  
Fax: (612) 371-9199  
Email: [myunker@yaarch.com](mailto:myunker@yaarch.com)  
[www.yaarch.com](http://www.yaarch.com)  
Contact: Martha Yunker

### Firm Principals

Martha Yunker, AIA  
Rehn Hassell, AIA

We specialize in Renovation and New Construction of Residences and Club Houses. Our work strives to define a specific architectural response to make each project particular to and uniquely suited for the owner and building site. Respect for our client and the alliance we develop allows for the possibility of transcending expectations.

*Minneapolis Club Renovation, Minneapolis, MN; Fauth Residences, MN, CO, RI, FL; New and renovated private homes in greater Twin Cities area; Skogmo/Morin Renovation of Lundie Home, Minneapolis, MN; Hazeltine National Golf Club, Clubhouse, Chaska, MN*



## Surly Brewing MSP

### Page 20

Location: Minneapolis, Minnesota  
 Client: Surly Brewing Company  
 Architect: HGA Architects and Engineers  
 Principal-in-charge: Mia Blanchett, AIA  
 Project lead designer: Steven Dwyer, AIA  
 Project manager: Johanna Harris  
 Project architect: Rob Good, AIA  
 Project team: John Cook, FAIA; Alex Terzich, AIA; Jesse Zeien, AIA; Jennifer McMaster, AIA; Robert Johnson Miller; Rich Firkins; Joe Tarlizzo; Eric Biedermante Wittmers  
 Landscape architect: HGA (Ross Altheimer)  
 Landscape project team: Erica Christenson  
 Structural engineer: HGA (Tony Staeger; Johanna Harris)  
 Mechanical engineer: HGA (Mark Johnson; Scott Lichty; Julie Hagstrom)  
 Electrical engineer: HGA (Joe Wettensch; Zachary Poynter)  
 Civil engineer: HGA (Kenny Horns; Deanna Sokolowski)  
 Lighting design: HGA (Chrysanthi Stockwell; Connor Frazier)  
 Interior design: HGA (Paula Storsteen)  
 Audio/visual: HGA (Brad Kult)  
 Energy modeling: The Weidt Group  
 General contractor: McGough Construction  
 Environmental engineer: Barr Engineering  
 Brewery equipment: Rolec  
 Acoustician: Kvernstoen, Rönholm & Associates  
 Kitchen planning: Rippe Associates  
 Mechanical contractor: Metropolitan Mechanical Contractors  
 Electrical contractor: Hunt Electrical Corporation  
 Civil contractor: Carl Bolander & Sons  
 Landscape contractor: Margolis Company  
 Food service equipment: Hockenbergs  
 Signage contractor: Signminds  
 Cabinetwork: Aaron Carlson  
 Flooring systems/materials: McGough Construction (polished concrete); Anderson Ladd (wood); Twin City Tile (Argelith Tile)

Window systems: Twin City Glass (Efco); Shaw/Stewart Lumber (Marvin Lift and Slide)  
 Architectural metal panels: Berwald Roofing (Centria)  
 Siding: western red cedar  
 Concrete work: McGough Construction  
 Millwork: Aaron Carlson (Wood from the Hood)  
 Acoustic paneling: Twin City Acoustics, Inc.  
 Photographers: Paul Crosby; Corey Gaffer

## Spoon and Stable

### Page 26

Location: Minneapolis, Minnesota  
 Client: Gavin Kaysen  
 Designer: Shea, Inc.  
 Principal-in-charge: David Shea  
 Project lead designer: Cori Kuechenmeister  
 Project manager: Tanya Spaulding  
 Project architects: David Shea; Jim Ruckle, AIA  
 Project team: Jim Ruckle, AIA; Peter Moe; Sarah Bjerke; Brooke Smalley; Heidi Kunes  
 Structural engineer: VAA, LLC  
 Mechanical engineers: Legend Mechanical; Foehringer Engineering Inc.  
 Electrical engineers: Fraser-Morris Electric; Wunderlich-Malec  
 Lighting design: Shea, Inc.  
 Interior design: Shea, Inc. (Cori Kuechenmeister; Brooke Smalley)  
 General contractor: Zeman Construction  
 Stone: Dale Tile  
 Cabinetwork: Aaron Carlson; Kellington Construction  
 Flooring systems/materials: Becker Brothers  
 Window systems: Midland Glass  
 Millwork: Aaron Carlson; Schadeegg Mechanical; Trade Direct; Sean Kaysen  
 Photographers: Travis Anderson; Bonjwing Photography

## 6Smith

### Page 30

Location: Wayzata, Minnesota  
 Client: Randy Stanley  
 Architect: Allliance  
 Project leader: Joe Hamilton, AIA  
 Designers: Heather Rose-Dunning; Kim Batcheller, Assoc. AIA; Mollie Devcich  
 Kitchen vendor: Premier Restaurant Equipment Company  
 Structural engineer: Meyer Borgman Johnson  
 Design/build mechanical: Legend Mechanical  
 Design/build electrical: Laketown Electric  
 Lighting design: Allliance  
 Interior design: Allliance  
 General contractor: Zeman Construction  
 Custom steel: LIW Inc.; Crystal Welding, Inc.; AECCO Custom Design; MFG  
 Cabinetwork and custom millwork: Southern Minnesota Woodcraft; BDG Companies, Inc.  
 Wood flooring materials: Elmwood Lumber; Oregon Lumber  
 Custom window systems: Structural Glass Products  
 Photographer: Brandon Stengel, Assoc. AIA

Electrical engineer: HGA (Ben Gutierrez; Greg Aune)  
 Civil engineer: HGA (Kenny Horns; Bradley Roath)  
 Lighting design: HGA (Chrysanthi Stockwell)  
 General contractors: Dakota County; George Siegfried Construction; S.M. Hentges & Sons Inc. (site work); cabins were built with the assistance of high school students from ISD 917 under supervision from Dakota County  
 Wood: western red cedar  
 Glulam: Bell Structural Solutions (Douglas fir)  
 Stone: Superior Masonry (Virginia slate)  
 Flooring systems/materials: maple (cabins); sealed concrete (shelters and bath house)  
 Window systems: Marvin (cabins); Oldcastle (bath house)  
 Architectural metal panels: Centria  
 Concrete work: Burnished Anchor Block  
 Millwork: Dakota County  
 Photographer: Paul Crosby

## Whitetail Woods Regional Park

### Page 34

Location: Empire Township, Minnesota  
 Client: Dakota County  
 Architect: HGA Architects and Engineers  
 Principal-in-charge: Jim Goblirsch, AIA  
 Project lead designer: Steven Dwyer, AIA  
 Project manager: Erica Christenson  
 Project architect: Rob Good, AIA  
 Structural engineer: HGA (Tony Staeger; Bryan Greger)  
 Landscape architects: Ross Altheimer; Travis Van Liere  
 Landscape project team: Erica Christenson; Trygve Hansen; Nissa Tupper  
 Mechanical engineer: HGA (Leighton Deer; Julie Hagstrom)



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## WOODSPORT'S

**SCOTT MCGLOSSON** designs and crafts award-winning modern furnishings for a living, and he's no stranger to working with architects—in fact, he helped fabricate Alchemy Architects' very first weeHouse. So it's no surprise that his woodcraft studio in St. Paul blends industry and inspiration. The shop's various hand tools and machines are right at home next to giant sliding metal doors, while natural light flooding through large skylights in the 28-foot-high ceilings introduces an element of the sublime.

"I've always been attracted to older industrial spaces, but this one is special," says McGlasson of the 5,300 square feet he splits with a maker of high-end wooden fishing lures. "Even the guys who sublet space from us part time just seem to want to be here."

And when the shop's inhabitants need some fresh air, there's a long balcony in back with a grill and a picturesque view of a rail yard and the Minneapolis skyline beyond. The well-used grill never lacks for scrap wood.

PHOTOGRAPH  
BY CHAD HOLDER







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