My Vision...

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ON THE COVER
Surly Brewing MSP
Minneapolis-St. Paul, Minnesota

“1'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.”

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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?

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Casual & Comfortable: Spoon and Stable
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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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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), 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?

Christopher Hudson
hudson@ata-mn.org
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AIA Minnesota is the voice of the architecture profession, dedicated to serving its members, advancing their value, and improving the quality of the built environment.

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.

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.

KAREN MELVIN (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.

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.

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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THE WALKER ART CENTER’S WILDLY POPULAR FELINE FILM FEST MOVES TO CHS FIELD IN AUGUST

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
THANK YOU

to James Dayton Design for their great work and partnership on Askov Finlayson's flagship store, opening mid-summer 2015, as well as The Bachelor Farmer's new cafe, coming this fall.
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.

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.

**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.

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

**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.
Minnesota is filled with projects worth capturing
New & Old

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Cathedral of Saint Paul  Emmanuel Louis Masqueray  Whitney Warren  Completed in 1904
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

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.
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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 papiér-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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Two new volumes on compelling advances in architecture—one introductory, the other in-depth—take readers around the world

THE FUTURE OF ARCHITECTURE IN 100 BUILDINGS
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
ROOM & BOARD

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

BY JOEL HOEKSTRA
"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

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.
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...
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
"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
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.
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...
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.

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

— Chef Gavin Kaysen
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.

>> 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.
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 Alliiance 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 Alliiance 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.

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: Alliiance
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 new 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."

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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.

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 of Minnesota.
"We spent a lot of time hiking the site and thinking about how to position the architecture."
An outdoor fireplace creates an intimate gathering spot in a wide-open environment. 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.

Location: Empire Township, Minnesota
Principal-in-charge: Jim Coblirsch, 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," Altheimer 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 HOA's Steven Dwyer, AIA, who designed the camping

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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
"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."

\[Image of MacDonald & Mack's Todd Grover, AIA (left), has been learning from Stuart MacDonald, AIA (right), and Robert Mack, FAIA, for 16 years.\]
"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
"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
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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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
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

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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."

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."
Into the Woods
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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

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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 Minnesotans 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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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.”
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www.kodet.com
Contact: Edward J. Kodet, FAIA

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

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; STD 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.

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 Curn, (218) 727-8446

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 Restoration, Minneapolis, MN; Historic Jackson Street Roundhouse Assessment, St. Paul, MN; Seward Coop Franklin Creamery, Minneapolis, MN; Carleton College Scoville Hall Reuse, Northfield, MN; MRPB - Columbia Park Picnic Shelter Rehabilitation, Minneapolis, MN; District Energy St. Paul, Jerome Building Restoration; St. Paul, MN.

MACDONALD & MACK ARCHITECTS

400 South Fourth Street, Suite 712
Minneapolis, MN 55401
Tel: (612) 341-4011
Fax: (612) 337-5843
Email: info@mmarchltd.com
www.mmarchltd.com

Contact: Todd Grover, AIA, (612) 341-4011

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, documenta- tion, 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.
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Grant County Courthouse

E Renovations, Glensheen

Terminal Renovation, Columbia

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Renovation, West Columbia, SC; Civil

Engineering Building Remodelation &

Remodel, U. of MN, Minneapolis, MN;

Glensheen Repairs, Restorations, &

Renovations, U. of MN Duluth, Duluth,

MN; Sanford Middle School Additions &

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

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earned a national reputation for

both designing exceptional new

spaces and, through preservation,

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designing innovative ways to

reuse buildings.

Aberdeen Public Library, Aberdeen, SD;

Aeon the Rose Mixed-Use Development,

Minneapolis, MN; Almomo 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; Almomo US Headquarters Relocation,

Minneapolis, MN; Minnesota Children’s

Museum Renovation, Saint Paul, MN;

Tulsa City-County Library Central Library

Renovation, Tulsa, OK

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Contact: Sarah Nettleton, (612) 812-6075

Firm Principal

Sarah Nettleton, AIA, LEED AP

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remodels and new custom homes

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Tel: (651) 207-5527

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Contact: Melissa Marty-Wagner, (651) 207-5527

Firm Principal

Sean Wagner, AIA LEED AP

NewStudio Architecture offers

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programming and feasibility

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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
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, Grey 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

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

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

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; Kabach 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
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 retrofit 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.

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.

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.
CREDITS

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, FIA; 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: Mia Christenson
Structural engineer: HGA (Tony Staeger; Johanna Harris)
Mechanical engineer: HGA (Mark Johnson; Scott Lichty; Julie Hagstrom)
Electrical engineer: HGA (Joe Wetternach; Zachary Pionter)
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: Kvermoen, Rönnholm & 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: Sigminds
Cabinetwork: Aaron Carlson
Flooring systems/materials: McGough Construction (polished concrete); Anderson Ladd (wood); Twin City Tile (Argalith Tile)
Window systems: Twin City Glass (Elco); 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 Kayser
Designer: Shea, Inc.
Principal-in-charge: David Shea
Project lead designer: Cori Kuechenmeister
Project manager: Tanya Spaulding
Project architects: David Shea; Jim Ruckke, AIA
Project team: Jim Ruckke, AIA; Peter Moe; Sarah Bjerke; Brooke Smallley; Heidi Kunes
Structural engineer: VAA, LLC
Mechanical engineer: Legend Mechanical; Foehringer Engineering Inc.
Electrical engineers: Fraser-Morris Electric; Wunderlich-Malec
Lighting design: Shea, Inc.
Interior design: Shea, Inc. (Cori Kuechenmeister; Brooke Smallley)
General contractor: Zeman Construction
Stone: Dale Tile
Cabinetwork: Aaron Carlson; Kellungen Construction
Flooring systems/materials: Becker Brothers
Window systems: Midland Glass
Millwork: Aaron Carlson, Schadeig Mechanical; Trade Direct; Sean Kayser
Photographers: Travis Anderson; Bonjwing Photography

6Smith
Page 30
Location: Wayzata, Minnesota
Client: Randy Stanley
Architect: Alliance
Project designer: Joe Hamilton, AIA
Designers: Heather Rose-Dunning; Kim Batcheller, Assoc. AIA; Mollie Devich
Kitchen vendor: Premier Restaurant Equipment Company
Structural engineer: Meyer Borgman Johnson
Design/build mechanical: Legend Mechanical
Design/build electrical: Laketown Electric
Lighting design: Alliance
Interior design: Alliance
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

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 Gregor)
Landscape architects: Ross Altheimer; Travis Van Liere
Landscape project team: Erica Christenson; Trynge Hansen; Nissa Tupper
Mechanical engineer: HGA (Leighton Deer; Julie Hagstrom)

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
Gulam: 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
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<td>Willow Creek Paving Stones</td>
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</table>
WOODSPORT'S SCOTT MCGlassON 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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