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









**ON THE COVER** Fast Horse Minneapolis, Minnesota

"The Fast Horse building stands like an industrial jewel box in its urban setting," says photographer Paul Crosby. "It's nearly a cube, with each elevation presenting itself as a complete compositioneach side building on the previous one. enhancing the experience of the next. Pure pleasure for this photographer."

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# 40 Sensitivity to the Light

By Glenn Gordon

A stirring look back at the work of Minneapolis architectural photographer George Heinrich, a longtime contributor to Architecture MN. "The photographs in this folio," writes Glenn Gordon, "speak of the drive and the discipline to be there for those few minutes-often just after dawn or not long before duskwhen the way the light touches a building will make it sing."





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# Resolutions

I've never been big on New Year's pledges, but I'm going to make a handful for the coming year, because I've got some catching up to do on my architecture wish list. So, here goes.

- 1. Take mom and dad to a game at CHS Field when they visit from Michigan. Or two games. They'll love the atmosphere created by the design, and they'll get a huge kick out of the St. Paul Saints' fun-loving cast of characters.
- Walk the 19th-century Pillsbury A Mill tunnel beneath Southeast Main Street in Minneapolis—if such an adventure is even possible.
- 3. Arrange for @archmnmag photographers Corey Gaffer, Morgan Sheff, and Pete VonDeLinde to shoot the IBM campus in Rochester on a clear summer morning. Then break Instagram with the most beautifully blue posts ever.
- 4. Spend time visiting with the owners and users of the new buildings and interiors we feature. Over coffee or a beer whenever possible.
- 5. Take the cover off the motorcycle and ride out to the University of Minnesota Morris to experience one of the most sustainable college campuses in the world.
- 6. Spend a day and night at the St. John's Abbey Guesthouse in Collegeville. Turn devices off. Commune with the lake and the surrounding Breuer architecture.
- 7. See as many concerts as I can at First Avenue in Minneapolis. This scuffed-up, historyfilled landmark won't be with us forever.
- 8. Dine at New Scenic Cafe in Duluth. Revel in the city and the North Shore before, during, and after.
- Follow an architect around for a day. Perhaps RSP Architects' Derek McCallum, lead designer of the new LifeSource headquarters (page 22). The conversation would never lag.
- 10. Make a leisurely circuit of the sunken garden behind the Lakewood Garden Mausoleum in Minneapolis in all four seasons.

Those are my resolutions. What are yours? Take a moment this holiday season to write a few down. Minnesota is filled with design moments and adventures large and small. Don't wait another year to experience them.

Clu H.l.

Christopher Hudson hudson@aia-mn.org



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THOMAS FISHER, ASSOC. AIA, is the director of the Metropolitan Design Center at the University of Minnesota.

Architectural photographer **COREY GAFFER** learned his trade while apprenticing with Hedrich Blessing of Chicago. He now resides in Minneapolis, where he works for top architects and designers. His images are held in the Esto Photographics archive alongside the work of master photographer Ezra Stoller.



Writer, photographer, and furniture maker **GLENN GORDON** has written on photography, architecture, and design for *Architecture MN, Public Art Review, Rain Taxi, The Rake,* and the photo magazines *Black and White* and *Color.* 



Minneapolis writer JOEL HOEKSTRA contributes frequently to Architecture MN.

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

### 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.

### FRANK EDGERTON MARTIN

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



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Architecture MN is published bimonthly by AIA Minnesota. The opinions expressed herein are not necessarily those of the Board of Directors or the Editor of Architecture MN. Editorial office: International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. FAX: (612) 338-7981. Web address: architecturemn.com. Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription rate: \$21 for one year, \$3.95 for single issue. Postmoster: Send address change to Architecture MN at above address. Periodical postage paid at Minneapolis and additional mailing offices. Advertising and Circulation: Architecture MN, above address and phone. Printing: St. Croix Press. Color separations: Southern Graphics Systems. Copyright 2016 by Architecture MN (ISSN 0149-9106).



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# SHANTY TOWN





# A distinctly Minnesota event unites art and ice-fishing

Art Shanty Projects | White Bear Lake Saturdays and Sundays in February 10 A.M. to 4 P.M. | artshanties.com

Minnesotans call them icehouses. In New England and Michigan, they're known as fish shanties or ice shanties. Historically, these modest ice-fishing shelters haven't been much to look at—that is, until Art Shanty Projects launched in 2005 on Medicine Lake in Plymouth, challenging artists and architects to infuse the building type with creativity for a multi-week public event.

"It's like a combination of ice-fishing and Arta-Whirl," says Sean Wagner, AIA, whose firm, NewStudio Architecture, is participating for a second time. In 2014, when the show migrated to White Bear Lake, NewStudio entered the Curling Club Art Shanty (shown above), a snowdriftshaped warming house inspired by a visit to the St. Paul Curling Club. The structure was composed of light-gauge metal framing with irregularly spaced plywood ribs and a curving, translucent screen wall and roof. The latter element employed a polyethylene thermal film used in the marine industry to shrink-wrap boats for storage. This winter, NewStudio is back with Artist in a Box, a 56-square-foot artist studio clad in black flamed cedar with broad windows. The idea is to serve the active plein-air painting community in White Bear Lake, a group that has mostly hibernated in winter. Now, with the NewStudio shanty, artists can work through the coldest months.

Christopher Brenny, Assoc. AIA, who helped design both of NewStudio's entries, says that this time the aim is to make something more portable and permanent. Artist in a Box is designed to rest on a full icehouse undercarriage. Throughout the year, the shanty can be trailered to festivals as a studio or "art cart."

In years past, anywhere between 30 and 90 artists and builders have constructed 20 to 30 shanties for the event. Many of the makers have lived out on the ice the whole time, even though the shanties are open to the public only on weekends. It must be very quiet out there during the week—a perfect place to watch winter sunsets, be with friends, and think. Most icehouse owners already know this. Now the uninitiated can get a feeling for it, too.

- Frank Edgerton Martin



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# **SNOW KREILICH ARCHITECTS**

ESTABLISHED: 1995 CITY AND NEIGHBORHOOD: Minneapolis' North Loop NUMBER OF EMPLOYEES: 24 snowkreilich.com

An award-winning design firm led by Julie Snow, FAIA, and Matt Kreilich, AIA, settles into its white and bright new space in Minneapolis' Warehouse District



AREAS OF SPECIALTY: We don't specialize. Rather, we consistently work with clients who want to transform ordinary building types into extraordinary architecture. YOUR WORKSPACE IN 140 CHARACTERS OR LESS: #spacious #open and #white with massive windows that flood the studio with #daylight. #collaborative #experimental FAVORITE HANGOUT IN WALKING DISTANCE: Moose & Sadie's. FAVORITE OFFICE BEVERAGES: Dunn Bros. cold press during the day, Sazeracs from our friends at Eskew Dumez Ripple for happy hour! RECENT TRAVEL THAT INSPIRED YOU: Studio members have traveled to Morocco, Costa Rica, and Iceland recently. FAVORITE REVIEW OF CHS FIELD: "With a modern design and an obsessive attention to detail, CHS Field ... becomes one of the most noteworthy ballparks in all of baseball" (Ballpark Digest). DID ANYONE GET TO MEET SAINTS CO-OWNER BILL MURRAY? Julie had drinks in the same room as him. Does that count? OUTSIDE INTERESTS: Cycling (everyone), rock climbing (Megan), photography (Aksel), theater (Kevin), capoeira (Mary), and craft beer brewing (Tyson), to name a few. NICEST THING A CLIENT EVER SAID ABOUT YOU: "They are designers who understand both the pragmatic and the poetic, and who manage to achieve both with great skill" (Gianne Conard, GSA regional chief architect). HOW IS YOUR FIRM CHANGING? We're expanding our design leadership. DREAM PROJECT: The ones we have as well as the ones for which we are being considered.

A soaring ceiling, tall windows, and white paint combine to create an extraordinarily airy studio (top). A glassed-in conference room and a more relaxed seating area (right) accommodate formal and informal meetings, respectively. STUDIO

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The barn-like yet modern **Discovery Center** will house a classroom, gallery space, and honey house. The nearby Red Barn will soon be an iconic venue as well, for farmto-table food learning and community celebrations.





Visitors approach the Bee Discovery Center through surrounding **interpretive gardens** of native, pollinatorfriendly flowering plants. Exterior cladding is blackened wood with a Galvalume standing-seam roof. **V** 



# Tashjian Bee and Pollinator Discovery Center

PROJECT COMPLETION: MAY 2016

The Minnesota Landscape Aboretum in Chaska adds a 6,700-square-foot facility designed to educate young and old on the life of bees and other pollinators and on the important role they play in ecology

The **gallery** exhibits will invite visitors to explore the microworld that pollinators inhabit and the environmental threats they face. All interior spaces will connect to outdoor demonstration pollinator gardens and a wildflower meadow walk.

Project team: MSR, architect; Damon Farber Associates, landscape architect; Pierce Pini + Associates, civil engineer; Meyer Borgman Johnson, structural engineer; MEP Associates, MEP engineer; Kvernstoen, Rönnholm & Associates, acoustics consultant; Tierney Brothers, audiovisual consultant; Loeffler Construction & Consulting, construction manager



You can find places to mix things like reclaimed wood and modern tile. You just have to make sure the craftsmanship brings out the character in each element. With this project. we took the different materials and treated them in a way that highlighted their authenticity, because authenticity allows disparate elements to work well together." --Project designer Mark Tambornino. Assoc. AIA

"People who come to us often say. 'Oh, you can't combine this and that, because...' Our gentle response is: 'Watch.' In all of our projects we work to fit the different pieces together with an underlying logic that makes the architecture really sing." --Principal-in-charge Christine Albertsson. AIA



Albertsson Hansen Architecture transforms an industrial loft in Minneapolis' North Loop for a young professional who grew up on a Northwest Minnesota farm. The new design artfully integrates reclaimed wood the owner salvaged from smaller structures on the farm—a move that meaningfully merges the owner's past and present while also responding to his limited renovation budget. The architects also reused (and reconfigured) existing kitchen cabinets and stone counters to keep costs down.

IDEA

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WHAT EXACTLY ARE **ACCESSORY DWELLING UNITS**, AND WHAT DOES THE CITY OF MINNEAPOLIS HOPE TO ACHIEVE WITH THEM?

# AC+CES+SOR+IZ+ING

By Kjersti Monson

If you've been living in the Twin Cities the past few years, you're likely very aware of the big development happening in the urban core, including condo and apartment buildings, mixeduse towers and blocks, hotels, transit-oriented development, and commercial expansion. But you might not know that, at the end of 2014, the City of Minneapolis took steps to address an equally compelling growth opportunity for the rest of the city—the vast swaths of urban land occupied by single-family homes, duplexes, triplexes, and so on.

Recent work to allow accessory dwelling units (ADUs), and the individual private investment by homeowners that has followed, has moved Minneapolis down the road toward creating a more gentle density, one that expands housing options and provides opportunities for residents to create stable and ongoing economic value within their property boundary.

# **Defining Characteristics**

An ADU is a dwelling unit that is located on the same lot as a principal residential structure to which it is accessory, and that is subordinate in area to the main dwelling. It can take three forms; it may be detached from the main dwelling, an attached extension of the main dwelling, or internal to it. The design of the unit within the parcel envelope and in relation to the principal residence is key to the success of the ADU in its neighborhood context. Architects working with homeowners are playing a significant role in shaping these new spaces and in leveraging the many kinds of value the units can bring to renters, homeowners, neighborhoods, and the city.

A crucial, defining element of the ordinance is that the units are crafted for homeowners and do not incentivize speculative development. Either the principal residence or the ADU must be owner-occupied, and only one accessory unit is allowed per zoning lot. In addition, the units are subject to a size minimum (300 square feet) and maximum (800 to 1,000, depending on type). + + +

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To ease the process, units that comply with adopted regulations may be permitted as-of-right, and applications are reviewed administratively-not by commissioners or council members. Also significant: ADUs do not generate any additional off-street parking requirement. Last, and perhaps most notable, the City taxes a property with an accessory unit like it would a typical single-family home, adding assessed value only in terms of the additional finished square footage, if any. This means that the homeowner realizes the majority of value created through new rental revenue. In these ways, the City encourages increased (although nearly invisible) population density in neighborhoods by creating a strong value incentive for homesteaded properties to provide ADUs as a housing option while limiting cost and procedural burdens to applicants.

It's a win-win, and homeowners have taken notice. Enabling ADUs led to 13 approved projects in the first 10 months, and 20 more are now in the pipeline. The response from the private sector demonstrates the economic and social value created for property owners through this policy change.

# Early Adopters

The City of Lakes Community Land Trust, a nonprofit that acquires land to generate affordable home-ownership opportunities, was an early advocate for ADUs. With the senior population continuing to grow, and with more and more families looking for ways to enable

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ACCESSORY DWELLING UNIT (ADU) In this sample floor plan adapted from a Christopher Strom Architects project, the ADU shares a terrace with the primary residence.

loved ones to age at home rather than in an institutional setting, the organization was looking for a path forward for homes that could accommodate multiple generations.

Two properties it had already been seeking to build in North Minneapolis had run into permitting difficulties, and the ADU amendment offered them a solution. The two projects were among the first in the ADU pipeline and are now fully built.

Architect Rich Varda and his wife Julie Varda were also early applicants. They built an internal ADU in their home for a number of reasons, including the desire to have someone living on the premises while they are away for part of the year. They also saw it as a way to leverage the value of their home's proximity to a lake through rental revenue. Finally, they were anticipating the possible need for caregiver space later in life.

>> continued on page 47

# CONUNDRA

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- Gabriel Keller, Assoc. AIA and Lars Peterssen, AIA Peterssen/Keller Architecture | Minneapolis, MN



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# SHANGHAI STAR

The megatall new Shanghai Tower the world's second tallest building, at 2,073 feet — features several innovations in skyscraper design, including inner and outer layers of glass curtain wall that create a series of soaring atria all the way up the tower, and a twisting form that significantly reduces wind loads on the building.

> Minneapolis photographer **Corey Gaffer** and a colleague found the perfect spot from which to capture the Genslerdesigned structure: a hotel terrace across the Huangpu River. On break from an assignment in nearby Suzhou, they staked out a spot at the railing on a Chinese holiday, when factories were closed and the air was clearer. Tripods were not allowed, so they used their jackets to level their cameras on the ledge.

-Christopher Hudson



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# Room&Board

# GROWTH PATTERNS

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Two creative agencies and a regional nonprofit expand their offices vertically (page 26), horizontally (30), or in a new location (22). And they all do it with expressive architecture that manages to stand out and fit in at the same time. How can a building do both? Pore over the following pages and you'll begin to see some patterns.





Bold architectural geometry and color and a riverfront location combine to elevate the profile of an agency that helps save lives

BY JOHN REINAN





From the parking lot, visitors encounter a dramatically long, low building clad in charcoal-colored rain-screen panels, punctuated with composite wood panels. Clean lines also prevail in the airy lobby (opposite, bottom).

The mighty Mississippi flows south from Minnesota, bringing life to a nation. As it rolls through Minneapolis, life-givers of another kind perch on its banks, drawing strength for their own cycle of renewal.

LifeSource moved into its new RSP Architectsdesigned home in November 2014. The 45,000-square-foot, \$14 million headquarters consolidates the 140 employees and all the functions of LifeSource, the federally designated coordinating agency for tissue and organ donation in Minnesota and the Dakotas.

More than that, the dramatic modern structure is a place for the entire donor community to celebrate the gift of life, says Susan Gunderson, who founded LifeSource 26 years ago and is the only CEO the organization has ever known. "I have, for a long time, had a vision that really was driven by wanting a space where we could honor the families of organ and tissue donors," says Gunderson. "We walk with those families at the time of the loss of their loved one, but also in years to come by keeping the legacy of that gift alive.

"Donation is at the intersection of high-tech medicine and high-touch medicine," she says. "To have a headquarters to associate with that message, we've found, has already helped elevate awareness of the need for individuals to say yes to donation."

Indeed, the LifeSource building embodies both tech and touch. Its materials—primarily glass, metal, and wood composite—give the structure a look that's crisp yet warm. The siting and the design were planned to maximize the presence of the river, says RSP Architects design principal Derek McCallum, AIA, the lead designer on the project. "We were huge advocates of putting them on the river, just for the metaphor of the constant flow, the circle of life," he explains. "They are saving lives. So the metaphor of the river became important for us early on." The RSP team created the footprint in a V shape, like two arms opening up to the river and the city. Nestled within the arms is a healing garden and dedication plaza created by landscape architect Shane Coen of Coen + Partners. The plaza includes a granite wall inscribed with the names of 97 donors, an honor roll that will grow as the years go by.

On the entry side, away from the river, a wall of woven composite wooden panels creates a signature element that's carried through the building. A two-story glass atrium provides a hinge point for the two wings and allows light and views of the river to flow from front to back.

The primary skin is a charcoal-colored metal rain-screen panel, and the extensive glass throughout the building is high-performance low-E, with automated interior shades for sun control. But the designers and the occupants wanted to let in as much sunshine as possible. "We wanted a lot of glass, a lot of light," says



 A river-inspired wall of woven composite wood panels at the main entry (right) welcomes visitors.
 A deep overhang shelters a terrace (above) overlooking the river.

"They are saving lives. So the metaphor of the river became important for us early on." - RSP ARCHITECTS' DEREK MCCALLUM, AIA



Gunderson. "We have people [working] here 24 hours a day, so being able to look out the windows and have a nice view was important."

That's the kind of return on investment that can't be measured in dollars and cents, says McCallum. "They knew there was an ROI on good design, and that's for their people," he says. "They are building an environment for people to do their jobs better."

The design team spent a great deal of time—far more than usual—developing an understanding of LifeSource and its mission. "We spent three to four months on a really deep-dive immersion process," says McCallum. The LifeSource staff and board were very involved in the process. "We were blessed with a client that had very good taste and sophistication," he says. "We were the directors and editors of this movie, but these guys were the cast, in many ways. We were exposed to a whole range of thinking that doesn't show up in many corporate headquarters.

"It is a heartfelt solution for people who are saving lives," says McCallum. "It's hard not to be affected by that. It puts a lot into

>> continued on page 48

# LIFESOURCE Location:

Minneapolis,

Minnesota

Client:

# Architect:

**RSP** Architects rsparch.com

Principal-in-charge:

Dave Norback, AIA

Project lead designer: Derek McCallum, AIA

> Landscape architect: Coen + Partners coenpartners.com

**General contractor: Greiner** Construction

45,000 square feet

Completion: November 2014

Photographer: Pete Sieger

\$14 million

Size:



LifeSource

Natural light reaches deep into the building thanks to generous use of both exterior and interior glass (above and right).



"We have people [working] here 24 hours a day, so being able to look out the windows and have a nice view was important." - LIFESOURCE'S SUSAN GUNDERSON



The building's crisp geometry and elegant proportions are even more evident on the river side (above), where an ordered landscape by Coen + Partners and a memorial wall inscribed with an honor roll of donors emanate tranquility.





# A marketing agency in Minneapolis' North Loop grows vertically with the help of some thrifty architectural invention

BY THOMAS FISHER, ASSOC. AIA

If you want to see what 21st-century innovation looks like, consider the expanded office building that David Salmela, FAIA, has designed for Fast Horse, a rapidly growing Minneapolis marketing and branding firm. The project reflects what Minneapolis-based marketing consultant Simone Ahuja has called "Jugaad innovation," in a book she has coauthored by the same name, using a Hindi word to describe the ad-hoc, frugal way in which inventors in her native India innovate with what they have on hand.



The building's fire stairs and elevator stand behind a metal-stud screen (opposite), with the renovated and vertically expanded building behind it clad in black and white metal panels (above). The interior (top) has open work areas, simple finishes, and ample light, for maximum flexibility.

Salmela clad the building in black and white metal panels that alternate from one face to another, dividing elevations in half or in quarters. That harlequin strategy cleverly disguises the irregular window arrangements and offers an inexpensive way of making the structure look at once larger and smaller than it really is.



Surrounded by new and renovated buildings, Fast Horse has a deceptive scale, looking both larger and smaller than it really is, depending on your perspective.

Architecture has always involved a degree of Jugaad innovation, since most buildings don't move and so must work with a given site and context. At Fast Horse, Salmela was presented with an existing two-story, concrete-framed, brick-clad former car repair shop, on a very tight site surrounded by a new Snow Kreilich Architects-designed apartment complex and some renovated warehouse buildings.

To save money and avoid code requirements that would have made the site unbuildable, Salmela

kept the existing building and added floors on top of it. And to play off its small size, surrounded by much larger structures, he clad it in black and white metal panels that alternate from one face to another, dividing elevations in half or in quarters. That harlequin strategy cleverly disguises the irregular window arrangements and offers an inexpensive way of making the structure look at once larger and smaller than it really is.

A Jugaad sensibility pervades the company that occupies the building. Fast Horse's founder, Jörg



FIRST FLOOR



Pierach, wanted a "freewheeling, wide-open space where nobody has an office. Nobody even has a cubicle," because "everyone works a little differently." Pierach's openness to creativity has contributed to the firm's recent ranking as No. 3 nationally among independent agencies.

Frugal creativity pervades the building as well, stemming in part from the involvement of Salmela's project architect, Malini Srivastava, AIA, whose upbringing in Mumbai enabled her to bring an Indian approach to innovation. "Malini's inventiveness and her persistence in solving problems within a very tight budget made this project happen," says Salmela.

Jugaad innovation embraces challenging constraints, something evident in this building's facade. Because the existing building stood so close to the property line on three sides, the front elevation had to accommodate the elevator and fire stairs. Salmela turned this requirement into an opportunity by making the stairs "as open as possible, so that they didn't block the light into the building," he says. The steel stairs, steel-clad elevator tower, and galvanized-metal sunscreen create a dynamic facade that reminds us of why the backs of buildings often hold more visual interest than the fronts.

>> continued on page 51



Location: Minneapolis, Minnesota

Client: Fast Horse

Architect: Salmela Architect salmelaarchitect.com

Principal-in-charge: David Salmela, FAIA

Project architect: Malini Srivastava, AIA

General contractor: Watson Forsberg

Size: 8,000 square feet

Completion: January 2015

Photographer: Paul Crosby



The rooftop deck (top) has stronger colors and dramatic views of the downtown skyline. In the reception space (above), the desk is composed of reused timbers, with Salmela-designed chairs in the waiting area.

SIGNATURE KNOOK

Brand agency KNOCK, Inc. grows its studio home and its creative capacity with an airily industrial addition







### BY JOEL HOEKSTRA

In 2010, KNOCK, a creative agency that specializes in retail branding, set up shop in a renovated Asian market on Glenwood Avenue, a light-industrial corridor that runs west out of downtown Minneapolis. The 7,000-square-foot property, crisply redesigned by Snow Kreilich Architects—the project won a 2011 AIA Minnesota Honor Award—was just big enough to house its 35 employees. "When we moved into the space, we were at capacity," says KNOCK's chief creative officer, Todd Paulson. "And we continued to grow." Soon, the agency needed more space.

So when a neighboring parcel—a former gas station—became available, KNOCK hired an architect not only to design an 18,500-squarefoot addition but also, in some sense, to reflect significant changes in its own brand. The agency had developed a reputation for being very collaborative, and Paulson and his business partner, KNOCK president and CEO Lili Hall, wanted the new space to embody and encourage that kind of creative dynamism. The interiors also needed to incorporate elements of KNOCK's new visual brand, which had shifted away from dark backgrounds with canary yellow highlights to a lighter gray with brass-colored accents. Plus, the building needed to straddle a property line—which required some negotiation with city officials.

Architect Christian Dean, AIA, produced a facility that meets all those needs yet also seamlessly blends into the industrial profile of Glenwood Avenue. Use of pleated zinc siding on the exterior gives the building a kinship with the street's many corrugated-metal structures. Its base of cast-in-place concrete is exposed and, in some sections, animated with decorative geometric patterns. But passersby who give the building more than a glance will also notice the floor-to-ceiling windows and the whitewashed cedar that lines the bays. "I wanted there to be a familiar but unexpected twist on the industrial vernacular," says Dean, who began the project as a partner at CityDeskStudio before launching Christian Dean Architecture.

Visitors entering KNOCK step into a glass-walled foyer that bridges the property line, connecting the old building with the new. Pass the angular





# FIRST FLOOR PLAN

### 1 Low lounge

- High lounge
- З Mid-level lounge
- 4 Shared offices
- 5 Cafe tables

2

Ν

- 6 Alcoves
- 7 Workstations
- 8 Production room

- 9 Crit room
- 10 Dedicated studio desks
- 11 Private rooms
- 12 Small conference
- 13 Large conference
- 14 High patio
- 15 Low patio





Glenwood Avenue

### KNOCK, INC.

Location: Minneapolis, Minnesota

Client: KNOCK, Inc.

Architect: Christian Dean Architecture, LLC, jointly with CityDeskStudio, Inc. deanarch.com citydeskstudio.com

Principal-in-charge: Christian Dean, AIA

Project lead designer: Christian Dean, AIA

Landscape architect: Travis Van Liere Studio, LLC

General contractor: Timco Construction, Inc.

Size: 18,500 square feet (including underground parking)

Cost: \$3.6 million

Completion: October 2014

Photographer: Chad Holder Photography





wood-paneled reception desk with sculptural brass details and turn left, and you enter a bright white space that now houses the majority of KNOCK's 60 employees. But it's no cube farm: The energy and activity shift as you move from the southern side (sun-drenched and social, outfitted with a kitchen, foosball table, casual chairs, and a constantly playing video projector) to the center (which contains cafe tables and high-backed Vitra booths that promote smallgroup and private meetings) to the northern side (where individuals work quietly side by side at desks). A few multi-person offices ring the central gathering areas, but for the most part the space is open. Employees are encouraged to meet and work wherever they wish. "Every three months, in fact, we reassign desks so people are exposed to new views, new people, and fresh perspectives," savs Paulson.

A pair of conference rooms is available for client meetings, and there's a critique area with glasspaneled walls where creative work can be hung, previewed, and discussed (comments can be

>> continued on page 51

# **URBAN HEALTH**

BY THOMAS FISHER, ASSOC. AIA

AYO INIC

THE PLANNERS OF ROCHESTER'S 550-ACRE **DESTINATION MEDICAL CENTER** APPROACH URBAN DESIGN IN THE SAME WAY THAT THE MAYO CLINIC APPROACHES HEALTH CARE— WITH HOLISTIC THINKING
#### HEART OF THE CITY

IDERINGS BY PERKINS EASTMAN

The public space outside the Mayo Clinic's main entrance will form the heart of the Destination Medical Center, providing a lively beat at the center of the city.



#### **DESTINATION STATIONS**

The master plan for Rochester's Destination Medical Center aims to revitalize the downtown with six distinct districts:

- HEART OF THE CITY, where the Mayo Clinic, commerce, retail, and residential meet
- DISCOVERY SQUARE, where biomedical, research, education, and innovation will occur
- DOWNTOWN WATERFRONT, where new public plazas will accommodate community events
- CENTRAL STATION, where a transit hub will support residents, visitors, and patients
- ST. MARY'S PLACE, where a civic square and monumental gateway to the city will be built
- UMR AND RECREATION, where a new campus for the University of Minnesota will grow

The Mayo Clinic has become the world's premier medical practice in part because of its distinctive delivery of care. Rather than see the body as a set of separate systems attended to by a disconnected set of specialties—something that has become all too common in modern health care—Mayo provides an integrated, multidisciplinary focus on the patient as a whole person, at a particular place and time in life.

Now the city outside its walls is poised to experience a radical overhaul that, if all comes together as planned, will create a healthier, more holistically designed built environment. Over the last century, municipal governments have tended to treat cities in much the same way as traditional health care has treated bodies, as a set of separate systems—transportation, parks, public works—largely disconnected from each other, with separate budgets, uncoordinated plans, and competing priorities. While that disaggregated approach to governance may seem efficient, it has actually produced redundant operations and excessive costs that we can no longer afford. Rochester's physical form reflects this disaggregation. Its grid of streets, lined by buildings with little relation to each other, accommodates the city's disparate systems



THE MASTER PLAN REPRESENTS WHAT CAVALUZZI CALLS "A DRAMATIC PARADIGM SHIFT AWAY FROM BUILDING INSTITUTIONAL HEALTH-CARE FACILITIES TO BUILDING THE CITY," WHICH HAS BECOME "THE MOST ADVANCED WAY TO DELIVER HEALTH CARE AND TO PROMOTE A HEALTHIER POPULATION."



#### **CENTRAL STATION**

Centered on an existing park, this district will become a major transportation hub connecting the city to the region, attracting more mixed-use development in the process.

DISCOVERY SQUARE

and maximizes people's access to individual properties, but the city lacks an integration of its parts.

Which makes the master plan for Rochester's 550-acre Destination Medical Center (DMC) such a game changer. The press has rightfully lauded the scale and ambition of this effort: With \$585 million in public investment and several billion more in anticipated private funding, the project is slated to create some 35,000 to 45,000 new jobs—and to make

Rochester, as the project's name implies, a desirable destination for the world's top medical personnel as well as a global pool of patients. But commentators have largely missed the main idea of the master plan: bringing the Mayo approach to health to the city of Rochester itself.

You see that most clearly in what Peter Cavaluzzi, FAIA, a principal in the New York firm Perkins Eastman and the lead urban designer of the DMC, has done in creating six districts to help energize Rochester. "We envisioned them as six places," says Cavaluzzi, "focused on public spaces that people will want to be in." The most centrally located place, the **HEART OF THE CITY**, will be the first to get done, with enhanced pedestrian spaces, an outdoor dining terrace, ice skating in winter, and a lighted canopy over the First Street-First Avenue intersection to draw people to the district. "The first phase of every project," adds Cavaluzzi, "has to be large enough



Discovery Square will incubate start-up businesses with places for innovators to interact and share ideas.



A park will replace an existing parking lot, with skyways that connect the upper-level circulation system to the life of the street.

DISCOVERY SQUARE MAY, ULTIMATELY, DO THE MOST TO SECURE THE ECONOMIC FUTURE OF THE CITY, AS START-UP COMPANIES EMERGE AND GROW.



Cars, bikes, transit, and pedestrians will share streets, helping Rochester achieve its goal of becoming a healthy city.

and bold enough to have an impact, but small enough that it can be achieved." That seems likely here.

Other districts will follow. One of them— **DISCOVERY SQUARE**—will provide a place near the Mayo Medical School for technological development and entrepreneurial spin-offs from the school and the Mayo Clinic. That integration of research and practice, innovation and application, fits the Mayo model perfectly, and Discovery Square may, ultimately, do the most to secure the economic future of the city, as start-up companies emerge and grow. The Perkins Eastman master plan calls for an open space at the center of this district, above which skyways converge into an elevated glass building that, while a good idea, looks too big for the space and a bit ominous in the renderings.

Another big move in the master plan the **DOWNTOWN WATERFRONT**—links the government center and the civic and art center with pedestrian-friendly plazas that open up to a widened Zumbro River, finally freed from its current flood-control channel to become a real asset for the city. This district's sweeping set of bridges, embankments, and buildings will break Rochester's insistent street grid and provide a place for community events and celebrations that today have few options for outdoor venues. A grand gesture like this doesn't happen without controversy, however. Some have questioned the planned removal of the existing public library near the river, even though, as Cavaluzzi observes, the library had already begun to look at moving, having outgrown its small, nondescript building.

Three other districts frame the downtown. The **CENTRAL STATION** district will provide a transportation hub for the region, with a central park greeting people arriving by mass transit, surrounded by new mixed-use

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THE DOWNTOWN WATERFRONT'S SWEEPING SET OF BRIDGES, EMBANKMENTS, AND BUILDINGS WILL BREAK ROCHESTER'S INSISTENT STREET GRID AND PROVIDE A PLACE FOR COMMUNITY EVENTS AND CELEBRATIONS THAT TODAY HAVE FEW OPTIONS FOR OUTDOOR VENUES.

#### **DOWNTOWN WATERFRONT**

One of the major goals of the master plan is to reconnect the city to the river with expansive new public spaces along the riverfront.



### SENSITIVITY TO THE LIGHT

#### THE PHOTOGRAPHY OF GEORGE HEINRICH



By Glenn Gordon

The temperature not long after the sun rose over Minneapolis on the morning of the winter solstice in 1989 was around zero degrees. Those puffs of white you see at the top of the building in George Heinrich's classic photograph of Cesar Pelli's handsome Norwest Center (opposite) are not clouds but steam, venting from the building on a bitterly cold day.

The cold that day penetrated to the bone, making it difficult to perform subtle adjustments on the 4 x 5 view camera-those slight tweaks to focus and the position of the bellows that make the difference between a snapshot and a fine, closely thought-out photograph. His tripod set on a spot staked out to catch the optimal few moments of light on Pelli's great striated pillar of stone, Heinrich exposed nine sheets of film that morning-some color, some black and white, all of them (going by the position of the hands on the clock through the series) captured within the space of just a few minutes. The steam plume, so expressive in this exposure of the exhaled breath of a building, was quietly given a little more emphasis in the darkroom.

This picture and many of the hundreds of other powerful architectural images Heinrich has produced in his long career were shot on film and printed during long séances in the darkroom, before film gave way to digital and Photoshop. Not resistant to progress or professional survival, Heinrich has been shooting digital just as skillfully since it became viable, but he remains a strong exponent of classic large-format architectural photography and the occult rites of the darkroom.

Heinrich is a craftsman in the lineage of the great photographers of midcentury Modernism-Balthazar Korab, Ezra Stoller, and Julius Shulman-and he is full of respect for an even earlier generation of photographers who, for the sake of print quality, continued to shoot and print from glass-plate negatives (a photographic process used from before the Civil War) up through the 1940s. In his library is a portfolioa lodestar, given to him by the late John Kammerdiener, a Minneapolis architectural photographer who worked in the 1920s-of contact prints made on fine rag paper from large glass-plate negatives, prints that in their texture, tonal range, acuity, and archival purity are equal, if not superior, to anything done today.

#### Above:

Architectural photographer George Heinrich with two of his large-format film cameras and one of the speakers that fill his studio with music.









Left to right, across the spread: Exterior view of the interior of Mikyoung Kim's **Crown Sky Garden**, a glassed-in rooftop addition to the Lurie Children's Hospital of Chicago. Beautifully framed, facing a complicated mix of light against a backdrop of torn clouds at dusk, the picture was shot from the roof across the street.

A group portrait of the **IDS Center**, **Norwest Center**, the **Medical Arts Building**, and other personages on the Minneapolis skyline. Except for the anachronistic prewar Medical Arts Building and the even older brick building at the lower left, the photograph reads almost like a drawing on graph paper.

The Red Roof—a picture shot in the kind of light Edward Hopper loved to paint. The building is the **Freeman House** in rural Wisconsin, by SALA Architects. All three primary colors and the highlight of the little silver ventilator get their day in the sun just as the shadow cast by the lower roof has come parallel to the angle of the gable above.

The late afternoon light raking the north facade of the **Ramsey County Courthouse** makes the building's Indiana limestone and emerald glass glow as if the materials themselves were the source of that light. The building was designed at the height of Art Deco by Thomas Ellerbe and Chicago's Holabird & Root, and completed in the depths of the Depression in 1932.

The quality of the light and the fading buildings suggest the outskirts of Paris, but the site is a **pedestrian bridge** by the artist Siah Armajani on Staten Island. The openwork girders quote the skeletal supports of the elevated trains and bridges of New York. A CRAFTSMAN IN THE LINEAGE OF THE GREAT PHOTOGRAPHERS OF MIDCENTURY MODERNISM, HEINRICH IS A STRONG EXPONENT OF CLASSIC LARGE-FORMAT ARCHITECTURAL PHOTOGRAPHY.





# AWARE OF WHOSE SHOULDERS HE'S STANDING ON, HEINRICH IS A SEARCHING, RESTLESSLY INQUISITIVE SCHOLAR OF PHOTOGRAPHY.

Aware of whose shoulders he's standing on and skilled with the old and new tools of the trade, Heinrich is a searching, restlessly inquisitive scholar of photography. Largely self-taught and hungry for mastery, over the years he has sought out and had exchanges with some of the masters and mentors of American photography and cinematography, among them Cole Weston, Ruth Bernhard, W. Eugene Smith, and D.A. Pennebaker.

Just under the surface, not visible but its pulse there to be felt, runs another vein of influence on Heinrich: his love of and immersion in jazz. Subliminally, his work is infused with the music of Monk, Miles, Mingus, and Coltrane; it's playing on the turntable whenever you walk into his studio. The 42 covers of Architecture MN graced with Heinrich's photographs since 1980 only hint at the range of his work. His elegant depictions of architecture by firms large and small throughout the Midwest and beyondthe alertness and sensitivity in his pictures to gualities of form, structure, materials, and textures, and to how a building is expressed through light-have contributed to their buildings' garnering of countless regional, national, and international awards. The photographs in this folio speak of the drive and the discipline to be there for those few minutes-often just after dawn or not long before dusk-when the way the light touches a building will make it sing. If, as Goethe once put it, architecture is frozen music, George Heinrich is there to hear it for us with his eyes. AMN

Left to right, across the spread: Architecture at dusk: a finely composed photograph of the **General Mills** world headquarters in Golden Valley, Minnesota. This is a view of HGA's 2003 expansion of the corporation's original facility (designed by Skidmore, Owings & Merrill in 1958). The stillness of the pond seems sensitive to the mood of buildings grown quiet at the end of the day.

A storybook view in soft evening light of Minneapolis' **Pracna on Main**, 1984. The building today is squeezed between buildings on either side. Built as a saloon in 1890, it has housed, at different times, a couple of machine shops, another saloon, a brothel, a mattress factory, a heating company, and—since an extensive restoration in 1973 to its original purpose—a restaurant and bar.





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# Accessorizing

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The couple wanted their ADU to be "integrated into the house such that a larger family could easily use it as a lower level, with two bedrooms and a rec/game room for teenage kids," says Rich Varda. "We also wanted to make it all look like a single-family house of appropriate scale for our neighborhood. Making the ADU a walk-out lower level reduced the house mass—yet it has a view and [is a short] walk to the lake." They rented the unit to an established single professional.

Larry and Laurie Demos were in the midst of buying a single-family home to renovate in 2014 when they saw a *Star Tribune* article on the City's interest in ADUs. They were planning to add a garage to their property, possibly with a rec room or storage space above it. But when the City approved the ordinance, the couple "decided to turn that additional space into an apartment, using some of the materials we were removing from the house with the remodel," says Larry Demos.

Early adopters have included homeowners seeking to expand their household income; families looking for a way to close the gap on financing a home; couples planning ahead for caregiver space or aging parents; and owners of triplexes whose property is finally eligible to be brought into legal compliance, fully inspected and permitted.

#### **Expanding Options**

Of course, the ordinance was designed to benefit more than just homeowners. ADUs were conceived to expand housing choices on multiple fronts, including multigenerational housing, a legalization path for duplexes and triplexes with previously unrecognized units, and the provision of affordable rentals within stable homesteaded neighborhoods. And their facilitation of easily absorbable density in existing neighborhoods has positive side effects: increased demographic diversity in neighborhoods and increased efficiency of roads and public infrastructure through the simple math of greater population density within a service area.

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Willow Creek





# Accessorizing

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#### Only the Beginning

The Metropolitan Council projects that Minneapolis will grow in population from an estimated 409,000 today to around 470,000 by 2040. But with young and old alike now leading a migration back to the city, Minneapolis expects even more growth, setting a goal of 500,001. The City will need to consider the demographic characteristics of that growth as it continues to promote expanded housing options to accommodate increased density. The accessory dwelling unit is an important new tool in this effort.

But as the City studies its existing housing inventory and takes steps toward shaping its priorities for the coming years, policymakers will need to do even more to address housing choice across Minneapolis. Architects, landscape architects, and urbanists will be key partners in identifying trends and applying design thinking to new needs in housing and urban form. **AMN** 

Life Lines

<< continued from page 24

perspective for you as a designer. You end up with a bit of a 'get on with it' attitude."

The new building brings together staff members who had been scattered in several locations. It's lent a new feeling of cohesiveness—of family—to the organization, says Gunderson. The open plan, with lots of touchdown spaces, was designed to make staff members more accessible to one another.

"Our building felt more like a labor of love than a building project," says Gunderson. "People saw that and believed in it. That's how we got to be on time and under budget. That only happens when people are really focused."

A LifeSource executive related a story to Gunderson that summed up the experience. "My CFO saw someone there on a Saturday recently and wondered who it was," she says. "It was one of the subcontractors. He had brought his family there on a Saturday. He wanted to show them that the work he was doing was saving lives." **AMN** 

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# Jugaad Architecture

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Inside the front door is another example of Jugaad thinking: The reception desk is composed of stacked lumber scraps from the project, conveying the informal way in which Fast Horse employees work. That same warm, rough-hewn quality characterizes wood-clad enclosures in the center of the building, for private conversations not possible in the open offices.

A stair runs up the back of the building, past an existing mezzanine clad in translucent glazing, to the second floor, where the original concrete structure remains exposed. From there, an open steel stair rises through the center of the building, with daylit spaces on either side accommodating Fast Horse staff members working at tables or in comfortable chairs. At the top of the building stands a generous roof terrace.

Ahuja convincingly argues that Jugaad innovation will become a much more common way of creating things in a future where "scarcity is the mother of invention." A building like Fast Horse shows how architecture will stay in that race. AMN

# Signature Knock

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scrawled directly on the surface with dry-erase markers). Business partners Paulson and Hall share an office dominated by an enormous glass wall and a brass-colored metal-mesh curtain that can be drawn for a bit of privacy. But only the restrooms and a couple of small spaces designated for nursing mothers and private phone calls are completely closed off, Dean notes. Generally, transparency reigns.

Underground parking lies below the building. (Remediation of the former service-station site required removal of much of the soil on the sloped property. "We saw that as an opportunity to create the kind of indoor parking that is coveted during Minnesota winters," says Dean.) And the building's structure was designed to accommodate two additional stories, allowing for potential growth.

Paulson says the building has given KNOCK muchneeded room to grow, collaborate, and create. "I'm most pleased when I walk through the space and see some people working in pods, some at desks, some in offices," he says. "People are working and thinking in a different way." AMN

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# Urban Health

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development. While the building of key elements of this district could start soon, Central Station won't reach its full potential until a planned high-speed rail line linking Rochester to the Twin Cities and the MSP Airport gets a go-ahead from the state. "The best and brightest want to live in authentic urban places where they can live in the downtown, walk to work, take transit, be on a bike path," says Cavaluzzi of the role that multiple modes of transportation can play in attracting young talent.

At the other end of downtown, the master plan calls for an EDUCATIONAL AND RECREATIONAL DISTRICT, with a new campus for the University of Minnesota Rochester in an area adjacent to the existing track, baseball diamonds, and golf course of Soldiers Field. "We tried to extend and enhance what is already there," says Cavaluzzi, although, by plugging in parts of a 2010 master plan of the city by Sasaki Associates, the new plan puts the campus several blocks south of the main action of the Destination Medical Center. Even further away stands the sixth district, ST. MARY'S PLACE, which is designed to provide a new outdoor space and a transit station adjacent to the Mayo's St. Mary's Campus, and a gateway to downtown from the residential areas to the west.

As master plans go, this one is nothing if not thorough. Running more than 700 pages, with exhaustive analyses of everything from rushhour traffic to hotel-room demand, the plan is an impressive piece of work. But for all of its technical heft, it also represents what Cavaluzzi calls "a dramatic paradigm shift away from building institutional health-care facilities to building the city," which has become "the most advanced way to deliver health care and to promote a healthier population." Like the Mayo's integrated, multidisciplinary approach to medicine, the Perkins Eastman master plan addresses a range of issues from a variety of disciplinary perspectives, helping Rochester achieve its vision as "America's City for Health," says Lisa Clarke, the executive director of Rochester's Economic Development Agency.

Of course, the success of city building, like that of patient care, requires more than a good plan. It demands good implementation, something made more likely with the DMC's hiring of

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Patrick Seeb, the longtime executive director of the St. Paul Riverfront Corporation, as director of economic development and placemaking—two activities rarely mentioned in the same breath. Seeb brings to Rochester a legacy of involving diverse communities in the urban design process, which the DMC will very much need going forward.

The Perkins Eastman document sets out a vision for how to heal a city that has suffered from the urban illnesses of the late 20th century, such as too many cars and surface parking lots, too little density and diversity, and too few gathering places. Bringing the city back to health will take a lot of collaboration, cooperation, and participation from all sectors of the community—not just elected officials but also the electorate, not just the doctors but also the denizens of Rochester. The Mayo model needs to come to main street, and when it does, the efforts now under way in Rochester will truly become, as Cavaluzzi concludes, "not just an American story, but an international one." A**MN** 



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21 West Superior Street, Suite 500 Duluth, MN 55802 Tel: (218) 727-8446 Fax: (218) 727-8456 Email: info@LHBcorp.com www.LHBcorp.com Established 1966 Other Offices: Minneapolis, MN; Superior, WI

#### Firm Principals:

Bill Bennett. PE Dave Sheedy, PE. LEED AP Dan Heldt, PE Joseph Litman, PE Tom Cook, PE David Williams. FPE, PE, LEED AD O+M, GGP Dan Shaw, PE, CCCA, LEED AP Jason Mangan, PE

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.

Prior Lake Markley Lake Trail; Prior Lake, MN; Firemen's Park Master Plan; Chaska, MN; St. Cloud Veteran's Administration Commissioning & Retro Commissioning; St. Cloud, MN; UMD Cina Hall HVAC Upgrades; Duluth, MN; Park Nicollet Health Services MRI; St. Louis Park, MN; Knollwood Central Mall Redevelopment, Rouse Properties; St. Louis Park, MN; Enbridge Mainline Enhancement Pump Stations; throughout US; Covanta HERC Inventory Building Addition; Minneapolis, MN

#### LKPB ENGINEERS, INC.



1935 West County Road B2, Suite 300 St. Paul, MN 55113 Tel: (651) 633-1223 Fax: (651) 633-1355 Email: karla.sampson@lkpb.com www.lkpb.com Year Established 1969 Total in MN Office: 36 Contact: Jeff Allman, (507) 424-6840

#### Firm Principals

John M. Killeen, PE Michael A. Westemeier, PE Allen V. Theisen, PE John Costello, PE Jeffrey G. Allman, PE

LKPB Engineers provides full mechanical and electrical design consulting services, including specialties such as energy modeling, custom lighting, commissioning, and computational fluid dynamics. We give our clients comfortable, healthy buildings that operate efficiently, are easy to maintain, and have reduced long-term costs. LKPB offers superior expertise in the healthcare, education, corporate, commercial, historical, recreational and government environments.

U of MN Pillsbury Hall Renovation, Minneapolis, MN; Skye at Arbor Lakes Apartments, Maple Grove, MN; Fort McCoy Chiller Replacement, Fort McCoy, WI; Rochester Armory Remodel, Rochester, MN; Essentia Health Birthing Center, Detroit Lakes, MN; One Beacon Insurance US Headquarters, Minneapolis, MN; Metropolitan State Science Center, Saint Paul, MN; Jemne Building Remodel, Saint Paul, MN

#### MATTSON MACDONALD YOUNG, INC.



901 North 3rd Street, Ste. 100 Minneapolis, MN 55401 Tel: (612) 827-7825 Fax: (612) 827-0805 Email: Stephanie@mattsonmacdonald.com www.mattsonmacdonald.com Established 1983 Total in MN Office: 16 Contact: Stephanie Young, (612) 827-7825

#### Firm Principals

David H. Macdonald, PE Stephanie J. Young, PE Joe A. Cain, PE Kenneth J. Green, PE Arlen P. Grant, PE

Mattson Macdonald Young is a fullservice structural engineering firm providing innovative and economical design for a wide range of building types and sizes. With expertise in wood, light gauge, structural steel, concrete and masonry, our engineers collaborate with clients on everything from residential renovations to public sculptures to multi-million dollar high rises. Our history of client satisfaction is evident in our many long-standing relationships with architects, contractors, homeowners and other clients.

Higher Ground Building, Minneapolis MN; Hmong Academy Addition, St. Paul, MN; Emanuel Housing, Minneapolis, MN; MnDOT Maintenance Facility, Maple Grove, MN; Pillsbury "A" Mill Design/Development Package, Minneapolis MN; The Chambers Hotel, Minneapolis, MN; Lyndale Green Housing, Minneapolis, MN; "Homes by Architects" Tour, Multiple Residences.

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STRUCTURAL DESIGN + ENGINEERING

510 Marquette Avenue South Minneapolis, MN 55402 Tel: (612) 338-0713 Fax: (612) 337-5325 Email: mcurran@mbjeng.com www.mbjeng.com Established 1955 Total in MN Office: 58 In Other Offices: 22 Other Offices: Duluth, MN; Rochester, MN; Green Bay, WI; Phoenix, AZ Contact: Murphy Curran, (612) 604-3623

#### Firm Principals

Daniel Murphy, PE Jerod Hoffman, PE Jason Pederson, PE Michael Ramerth, PE Brion Szwed, PE Matt Thomas, PE, SE Tony Polusny, PE

Thorough, responsive, and creative structural design and engineering for all building types. Providing design solutions that fulfill the architectural vision while maintaining constructability and value to the owner. Services include design, analysis, feasibility studies, construction documents, field observation, special inspections, forensics, ramp condition surveys, preservation engineering, fabricator services, integrated steel design and detailing, and more.

Latitude 45 Apartments, Minneapolis, MN; Arizona State University Sun Devil Stadium Renovation, Phoenix, AZ; maurices Headquarters, Duluth, MN; Methodist Hospital Expansion, St. Louis Park, MN; Westminster Presbyterian Church Expansion, Minneapolis, MN; University of South Dakota Basketball Arena, Vermillion, SD; University of Minnesota Northrop Auditorium, Minneapolis, MN; Brunsfield North Loop, Minneapolis, MN

#### MICHAUD COOLEY ERICKSON



333 South 7th Street, Suite 1200 Minneapolis, MN 55402 Tel: (612) 339-4941 Fax: (612) 339-8354 Email: info@michaudcooley.com www.michaudcooley.com Established 1946 Total in MN Office: 120 Contact: Elizabeth Harriman, (612) 673-6964

#### Firm Principals

Dean Rafferty, PE, LEED Doug Cooley, PE, LEED AP Kerry Cooley Bruggemann, PE, LEED AP Thom Jackson, PE, LEED AP Jason Petermann, PE, LEED AP Eric Stelmack, PE, LEED AP Sean Tewalt, PE, LEED AP Greg Trende, PE, LEED AP

Michaud Cooley Erickson (MCE) is a MEP consulting engineering firm located in Minneapolis, Minnesota. MCE's services include designing mechanical, electrical, lighting, fire protection, security, technology systems and energy management engineering solutions for clients, as well as, providing commissioning to facilitate efficient operation of systems. Founded on strong values, our mission statement reads "We are dedicated and innovative professionals who solve challenging engineering problems for our valued clients."

Metropolitan Airports Commission, Minneapolis, MN: 3M Building 280 R&D Lab, Woodbury, MN: General Mills, Minneapolis, MN: Abbott Northwestern Hospital, Minneapolis MN: Delta Iron Range Customer Center, Chisholm, MN; Williston Airport, Williston, ND; Macalester College, St. Paul, MN; Mystic Lake Casino, Prior Lake, MN

#### REIGSTAD & ASSOCIATES, INC.



192 West 9th Street St. Paul, MN 55102 Tel: (651) 292-1123 Fax: (651) 292-9565 Email: astorey@reigstad.com www.reigstad.com Established 1979 Total in MN Office: 30 Other Office: Gulfport, MS Total in Other Office: 2 Contact: Alanna Storey, (651) 292-3173

#### Firm Principals

Gordon H. Reigstad, PhD, PE, SE Jason Reigstad, Project Manager Jared Reigstad, PE Jim Collins, Parking Consultant

Reigstad & Associates, Inc. provides structural design, parking consulting, precast engineering, signage & wayfinding design, steel connection design, special inspection and forensics for both new and renovation projects. Our goal is to provide safe, efficient and economical designs tailored to our clients' needs and vision. We are creative in everything we do and offer design options, while using the latest technology with consideration of material and labor.

Potawatomi Hotel and Casino Milwaukee, WI: Shooting Star Casino, Bagley, MN; Huron and Essex Hotel, Minneapolis, MN; The Confluence, Eau Claire, WI: City Vue Apartments and Parking Garage, Eagan, MN; West End Market, Saint Paul, MN; City Place, Woodbury, MN; Northern Stacks, Fridley, MN SHORT ELLIOTT HENDRICKSON INC. (SEH)



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3535 Vadnais Center Drive St. Paul. MN 55110 Tel: (651) 490-2000 Fax: (888) 908-8166 Email: trustedadvisor@sehinc.com www.sehinc.com Established 1927 Other Offices: Brainerd, Duluth, Grand Rapids, Hutchinson, Mankato, Minnetonka, Rochester, St. Cloud, St. Paul, Virginia. MN: Appleton, Chippewa Falls, Delafield, La Crosse, Madison, Milwaukee, New Richmond, Rice Lake, Sheboygan, WI; Mason City, IA: Denver, Lakewood, Pueblo, CO; Michigan City, Munster, IN; Bismarck, ND; Omaha, NE; Sioux Falls, SD: Cheyenne, WY Contact: Debra Lee, (651) 490-2030

#### Firm Principals

Scott Blank, AIA Trevor Frank, AIA Brian Bergstrom, AIA Bob Kost, ASLA, LEED AP Monte Appelgate. LA Karyn Lugar, LA, PE Gregg Calpino, LA, LEED AP BD+C

SEH is an employee-owned company of engineers, architects, planners, and scientists serving public and private sector clients. Our work provides valuable solutions in the Buildings, Energy, Environmental, Infrastructure, Transportation, and Water markets and is focused on Building a Better World for All of Us<sup>®</sup>. We see architectural design as an opportunity to improve the way we interact with one another and our environment.

Maplewood Fire Station. Maplewood, MN: Metro Transit Cedar Grove, Eagan, MN; Cub Foods White Bear Lake, White Bear Lake, MN; Osceola Library, Osceola, WI: Goodhue County Health and Human Services Building, Goodhue, MN; Kaukauna Library, Kaukauna, WI; Kaukauna City Hall and Police Station, Kaukauna, WI; Fitchburg Fire Station. Fitchburg, WI

#### SOLUTION BLUE, INC.



318 Cedar Street St. Paul, MN 55101 Tel: (651) 294-0038 Email: info@solutionblue.com www.solutionblue.com Established 2009 Total in MN Office: 8 Contact: John Hink, (651) 289-5533

#### Firm Principals

John Hink Randal Tweden, PE Mitchell Cookas, ASLA

Solution Blue, Inc. is a sustainable site design, civil engineering, master planning, landscape architecture and water resources firm focused on innovative site design and sustainable development. Our team continues to collaborate on the creation of multi-functional outdoor spaces including parks, plazas, athletic fields, roadways, gardens, trails, stormwater features and other great community spaces. We specialize in innovative site design, sustainable water resources, urban re-development, rainwater harvesting and the creation of multifunctional green spaces.

CHS Field, Saints' Ballpark, Saint Paul, MN; Como Park Transportation Improvements, Saint Paul, MN; MN Landscape Arboretum: Grand Entry Plaza, Chaska, MN; Applewood Pointe of Shoreview, Senior Living, Shoreview, MN; Ridgedale YMCA Expansion, Minnetonka, MN; U of MN Commonwealth Terrace Co-op, Saint Paul, MN; MN Landscape Arboretum: Hsiao-Ho Chinese Garden, Chaska, MN; Pioneer-Endicott Green Roof, Saint Paul, MN

#### STEEN ENGINEERING, INC.



5430 Douglas Drive North Crystal, MN 55427 Tel: (763) 585-6742 Fax: (763) 585-6757 Email: steen@steeneng.com wwwe.steeneng.com Established 1993 Contact: Mark Brengman, (763) 235-4780

#### Firm Principals

Mark R. Brengman, PE Steven M. Youngs, PE

Steen Engineering provides mechanical and electrical engineering design from feasibility studies to preparing construction documents. Design experience includes corporate, municipal, medical, hospitality, institutional and retail. Providing HVAC, plumbing, fire protection, lighting, power distribution, life safety, automatic temperature control, energy and analysis and deficiency studies.

TPT, Minneapolis, MN: Interlude Restorative Suites, Fridley, MN, Regatta, Wayzata, MN, River Valley Church, Shakopee, MN, Mattress Firms, throughout US, Hampton Inn, Superior, WI



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#### TKDA

444 Cedar Street, Suite 1500 St. Paul, MN 55101 Tel: (651) 292-4400 Fax: (651) 292-0083 Email: info@tkda.com www.tkda.com Established 1910 Total in MN Offices: 206 Other Offices: Duluth, MN; Chicago, IL; Los Angeles, CA; Tampa, FL; Kansas City, KS; Seattle, WA Total in Other Offices: 37 Contact: Thomas S. Stoneburner, (651) 292-4485

#### Firm Principals

William E. Deitner, PE, SE Thomas S. Stoneburner, PE, LEED AP Kevin R. Cullen, PE Dean A. Johnson, AIA Dennis M. Postler, PE Bret M. Farmer, PE John W. Ahern, PE David Salo, PE

Single source, multidisciplinary firm serving clients in the following markets: Corporate/ Industrial, Education, Government, Transportation, Aviation, Rail, and Mining. Services include: Mechanical, Electrical, Structural, and Civil/ Site Engineering; and Architecture, Interiors, and Landscape Architecture. Systems: Structural and Architectural Building Systems: Boiler and Chiller, Process Piping, HVAC, Plumbing, and Fire Protection; Power Distribution, Lighting, Fire Alarm, Security, Instrumentation and Controls: Access Roads, Parking Lots, Utilities, Water Supply, Water and Wastewater Treatment.

Xcel Energy, Continuing Services; Amtrak, King Street Phases 3 & 4: Hermantown Elementary, Middle and High Schools, Renovation and Addition; Dakota County Technical College, Transportation and Technologies Renovation; Austin Utilities, Central Facility; MCES, East Bethel Water Reclamation Plant; Camp Ripley, Water Conservation Study; Hennepin County, Emergency Generator and Electrical Upgrades

#### VAA, LLC



2300 Berkshire Lane North. Ste. 200 Plymouth, MN 55441 Tel: (763) 559-9100 Email: info@vaaeng.com www.vaaeng.com Established 1978 Total in MN Office: 135 Contact: Mark Mielke, (763) 559-9100

#### Firm Principals

Jeff Schrock, PE Keith Jacobson, PE Mark Mielke, PE Scott Stangeland, PE Kelsey Brown, PE, SE Shawn Shahriar, PE David Olheiser, PE Quin Vincent

Serving our clients with integrity is VAA's highest priority. VAA provides civil and structural engineering services to architects, contractors and owners throughout the United States and Canada. VAA offers an extensive resume in commercial and industrial buildings, including corporate, distribution/warehouse, education, government, healthcare, hospitality, housing, manufacturing and retail. We are experts in seismic design and progressive collapse. VAA understands how to partner with you to control project costs and maintain project schedules.

Disney Springs The BOATHOUSE, Lake Buena Vista, FL; Roseville Fire Station #1, Roseville, MN; Maple Grove Junior High School Gym Expansion, Maple Grove, MN; Target Corporation, Nationwide; Fort Carson Brigade Battalion Headquarters. Fort Carson, CO; MN Veterans Home, Minneapolis, MN; Harrah's Resort and Casino, Murphy, NC: Olympus Surgical Technologies, Brooklyn Park, MN

#### WENCK



1800 Pioneer Creek Center Maple Plain, MN 55359 Tel: (763) 472-2232 Fax: (763) 472-4242 Email: vvandertop@wenck.com www.wenck.com Established 1985 Contact: Vince Vander Top, President, (763) 479-5124

#### Firm Principals

Joe Grabowski Vince Vander Top, PE Peter Miller, PSS Bill Brown, PE Rod Ambrosie, PE Aaron Benker Luke Taylor, PE Chris Meehan, PE, CFM

Wenck is a single organization that offers many specialized services spanning strategic engineering, environmental and consulting services; construction and project management; and emergency spill response and remediation. The company was founded over 30 years ago in Minneapolis and now features 14 branch offices in six states strategically located around the country. Today, we have 300+ staff dedicated to delivering our publicand private-sector clients' outcomes that meet their specific needs and exceed their expectations.

City of Rochester Energy Action Plan. Rochester, MN; City of Delano Infrastructure Improvements, Delano, MN; City of Corcoran, District Sewer & Water Improvements. Corcoran, MN; Twin Cities Army Ammunition Plant Site Remediation, Ramsey County, MN; Richardson Canola Oil Processing Facility. Yorkton, Saskatchewan: Kingston Wetland Restoration/ Clearwater River Restoration Project, Clearwater, MN; A.S. King Plant Boiler Rehab (MERP) Bayport, MN; Flying Cloud Landfill Waste Consolidation and Closure Project, Eden Prairie, MN

#### LifeSource

#### Page 22

Location: Minneapolis, Minnesota Client: LifeSource

Architect: RSP Architects Principal-in-charge: David Norback, AIA

Project lead designer: Derek McCallum, AIA

Project manager: Bryan Gatzlaff, AIA

Project team: Judd Brasch, AIA; John Larsen; Katie Engelby; Dustin Bennis; Bob Friddle, AIA; Allison Bedore, Assoc. AIA; Tom Soposi, AIA; Teri Kwant

Structural engineer: Meyer Borgman Johnson

Mechanical engineer: Dunham

Electrical engineer: Dunham

Civil engineer: Sambatek

Interior design: RSP Architects General contractor: Greiner

Construction Landscape architect: Coen + Partners

Landscape project team: Shane Coen; Robin Ganser

Window systems: Brin Contract Glazing Architectural metal panels: Berwald

Roofing Company Photographer: Pete Sieger

#### **Fast Horse**

#### Page 26

Location: Minneapolis, Minnesota Client: Fast Horse, Inc.

(Glennelmer LLC) Architect: Salmela Architect

Principal-in-charge: David Salmela, FAIA

Project architect: Malini Srivastava, AIA

Project team: Darin Duch; Stephanie Getty; David Getty

Graphic design: Kai Salmela; Souliyahn Keoubounpheng

Structural engineer: Meyer Borgman Johnson

Mechanical engineer: EDI Electrical engineer: EDI Civil engineer: Pierce Pini + Associates

Lighting design: EDI

Interior design: Salmela Architect General contractor: Watson Forsberg

Landscape paving and utilities:

St. Paul Utilities & Excavating Carpentry: Braxton & Sons

Window systems: Marvin Windows; Velux (skylights)

Architectural metal panels: Architectural Panel Systems

Concrete work: Axel H. Ohman

Mechanical contractor: Northland Mechanical

Electrical contractor: Elliott Contracting Corp. Fire protection systems: Ahern

Fire Protection Photographer: Paul Crosby

#### KNOCK, Inc.

#### Page 30

Location: Minneapolis, Minnesota

Client: KNOCK, Inc.

Architect: Christian Dean Architecture, LLC, jointly with CityDeskStudio, Inc.

Principal-in-charge: Christian Dean, AIA Project lead designer: Christian

Dean, AIA

Project manager: Christian Dean, AIA

Christian Dean Architecture project team: Katherine Dale, Assoc. AIA; Nathan Van Wylen, Assoc. AIA

CityDeskStudio project team: Ben Awes, AIA; Bob Ganser, AIA; Nate Dodge, Assoc. AIA

Structural engineer: AM Structural Engineering, LLC

Mechanical engineer: Steen Engineering, Inc. (design); Gilbert Mechanical (design-build)

Electrical engineer: Steen Engineering, Inc. (design); Aid Electric (design-build)

Civil engineer: Pierce Pini + Associates

Lighting design: Christian Dean Architecture, LLC

Interior design: Christian Dean Architecture, LLC

General contractor: Timco Construction, Inc. Landscape architect: Travis Van Liere Studio, LLC

Cabinetwork: Braaten Creative Woods

Flooring systems/materials: Interface Carpet

Window systems: CMI

Architectural metal panels: VMZINC custom corrugated panels provided by MG McGrath, Inc.

Concrete work: Axel H. Ohman

Furniture: Vitra; Target Commercial Interiors (dealer and installer)

#### Photographer: Chad Holder Photography

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### It wasn't the building itself that convinced Paul Mooty to relaunch Faribault Woolen Mill Company in 2011.

In fact, his first tour of the shuttered factory, in March of that year, nearly came to an abrupt end in the basement. "The caretaker of the building – Dennis Melchert, a former employee – said not to touch anything," says Mooty. "A flood the previous fall had filled the basement with ten feet of water, which in turn had opened up barrels of dye. There was chemical residue on everything."

The mill's electrical, heating, and plumbing systems were in equally dire shape, and the roof leaked badly. But Melchert managed to counter all the disrepair with some moments that captured Mooty's imagination: an employee's name etched into a brick in 1911, an 1890s-era window overlooking the Cannon River dam that once powered the mill. "I left that day with a good story about a place that meant so much to so many." Mooty recalls.

Mooty and his cousin Chuck Mooty purchased the building soon after and brought it back to life with help from Miller Dunwiddie Architecture and historical consultants Hess Roise. Today, the mill is a major draw, with weekly tours filling up a month or two in advance."History just oozes from the walls and floors," says Mooty. "At one point this factory produced half of the wool blankets sold in the U.S. During the two World Wars, many U.S. soldiers carried a blanket made here. It's a building that was not meant to close."

-Christopher Hudson





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