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apartment  
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DIRECTORY

DULUTH'S  
MEDICAL WONDER

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## Homes by Architects

Our inside look at the September tour



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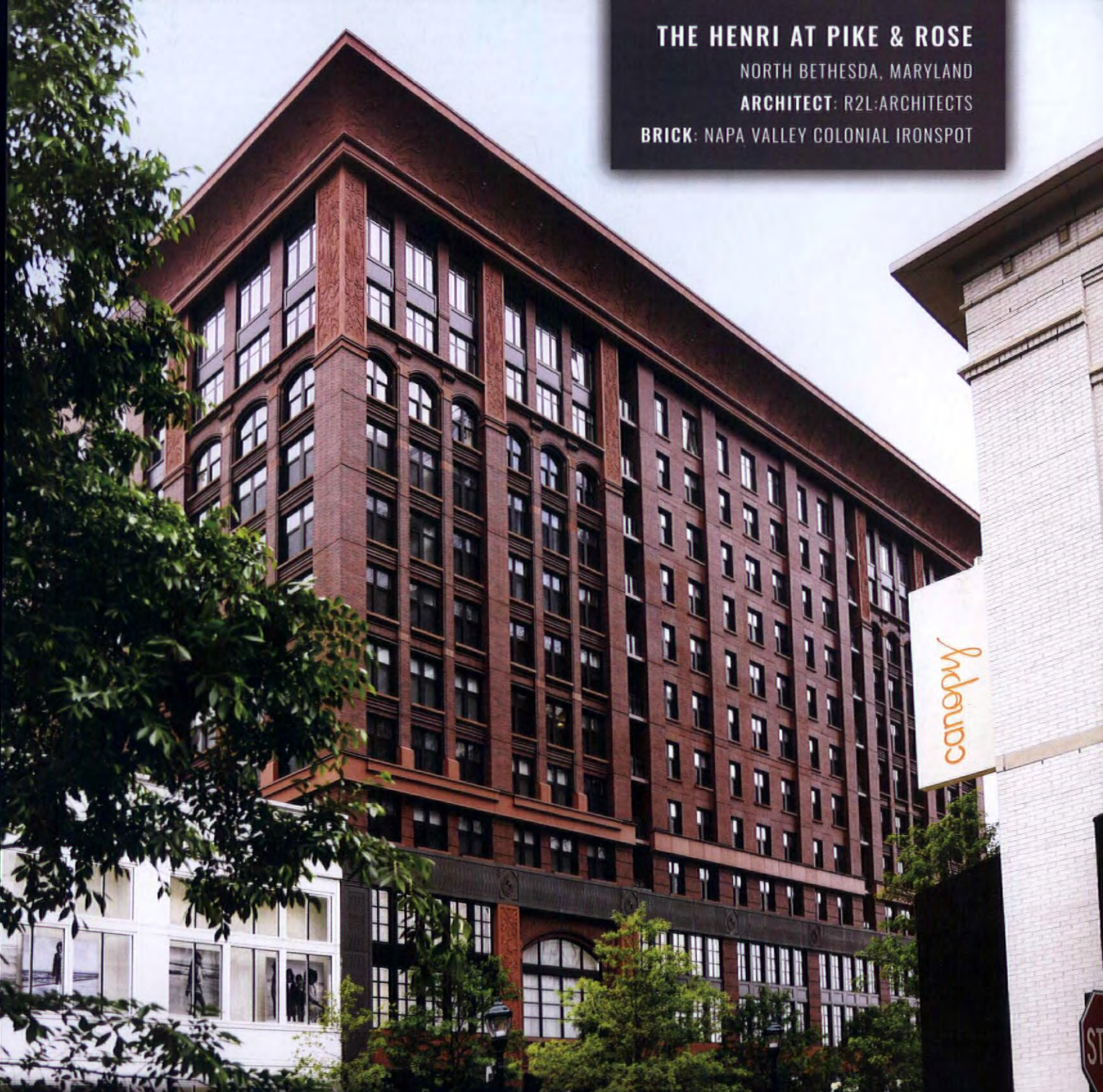


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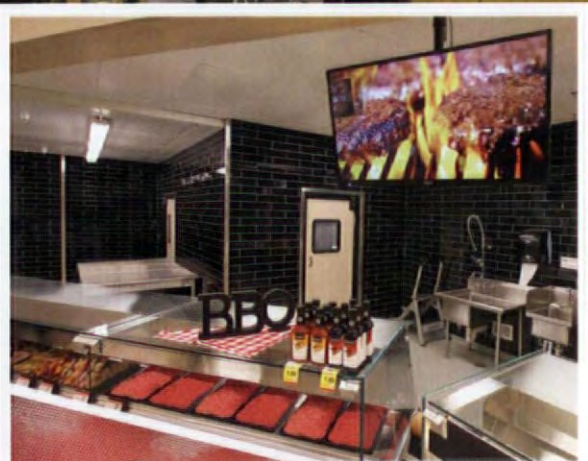


# Clean & Colorful For Cub



Bright ceramic wall palettes provide edginess that ideally complements the overall store design scheme. Ceramic is a clean and colorful food service selection that's easy to digest.

Colorful porcelain ceramic wall tiles create strong visual links that inspire a pleasant shopping experience for Cub Foods customers in Maple Grove. Workspace walls behind the deli, juice, coffee and popcorn counters have a functional yet customer-friendly feel.



Matte finish ceramic tiles wrap dramatic vertical columns in the convenience food section, anchoring the design scheme and providing a neutral backdrop for video menu monitors.


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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

Homes by Architects Tour Home 10  
Wayzata, Minnesota

"Midcentury-modern style is timeless in detail, yet it becomes eminently fresh when married to modern lighting and expansive windows," says photographer **Steve Henke**. "Shooting this iconic home was an exciting creative challenge because the architecture, like a face in a portrait, is always changing with the light that surrounds and falls upon it."

## Features

### 23 *Raising the Bar*

Two new designed-in-Minnesota apartment buildings aim to do it all: Meet market demand, be a good neighbor, and age well aesthetically.

**Ceylon**

page 24

By Joel Hoekstra

**Ray**

page 30

By Joel Hoekstra

### 38 *Virtual Learning*

By Joel Hoekstra

"HGA Architects and Engineers' digital-design specialists began researching conditions commonly experienced by patients in health-care settings," writes Joel Hoekstra. "Then they adapted their proprietary CollectiveVR software to mimic conditions affecting sight, movement, and reading."

### 42 *Homes by Architects Tour 2018*

By Linda Mack

Get an early look at three houses—one cozy traditional, one clean-lined midcentury, and one airy contemporary—on one of the most design-forward home tours in the Upper Midwest. Then make your plans for September 15 and 16.





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BY AMY GOETZMAN

On STEM Day at the Minnesota State Fair, kids can build models of some of their favorite fairgrounds buildings.

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BY FRANK EDGERTON MARTIN

The incredible life of Victor Gruen, the architect of the pioneering Southdale mall in Edina, in his own words.

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Studio BV brings its distinctive brand of design energy into its new home in Minneapolis' North Loop.

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BY CARLY COULSON, AIA

Duluth architect Carly Coulson, AIA, shares her firm's approach to achieving advanced sustainability in beautiful buildings.

## 20 INSPIRATION

BY AMY GOETZMAN

DSGW Architects' Rebecca Lewis, FAIA, marvels at the magic of the Medical Arts Building lobby in downtown Duluth.

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PHOTOGRAPH BY COREY GAFFER

The Minneapolis Warehouse District building that formerly housed Gardner Hardware is aglow with a new tenant.

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Photography: Paul Crosby Architectural Photography | Architect: Charles R. Stinson Architecture + Design  
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ERIC MUELLER



## Better Homes and Headlines

I got a lesson in headline writing on a visit to the elegantly renovated midcentury home on the cover of this issue. Framed on a wall in the den is the home's star turn on the cover of the November 1954 issue of *Better Homes and Gardens*. The title of the feature article inside: "How to Live with America's Worst Climate."

I laughed out loud when I first saw it. If that truly was the aim of the original owners and their architects, rugged design for arctic survival never looked so good.

(The cover teasers were a mixed bag. "Eleven pages to help you improve your home" and "He built a better workshop" lacked punch. But "Have you tried soup for breakfast?" was a fun surprise.)

Minnesota has topped many a worst-winters list, of course. So was the headline written in earnest? Or simply to grab readers' attention with an added dose of drama? Either way, I'm inspired to be a little more adventurous with how we introduce our stories in *Architecture MN*.

No doubt to counter the *Better Homes* characterization, I took a photo of the home that night and noted on Instagram that every architect-designed midcentury house resides in perpetual summer twilight, softly glowing from within. Even the ones in our ice-cold corner of the country.

All kidding aside, if you're someone who's drawn to simplicity, functionality, openness, natural light, and visual connection to the outdoors—the calling cards of midcentury-modern design—you'll find there's a lot to like on this year's Homes by Architects Tour (page 42). Even the tour houses outside of that era are in large part designed or renovated to embrace those enduring values.

Those of you who do make your way around the Twin Cities metro area on that mid-September weekend will experience additional qualities that differentiate architect-designed homes. You'll see houses shaped by their sites and by the paths of the sun, for example. Houses that express the environmental aspirations of the owners. And yes, homes designed for our winter climate—America's Worst.

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

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**Affordable Housing  
Design Award video**  
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**Rebecca Lewis in the  
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Get to know our writers and photographers.  
They're an interesting bunch.



**CARLY COULSON, AIA**, integrates diverse disciplines to make contemporary building beautiful, humane, and sustainable, developing new languages—in communication and design—to address climate change.



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.



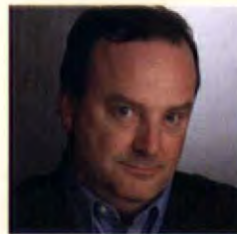
**AMY GOETZMAN** is a Minneapolis freelance writer. She writes about the arts and culture and other inspiring things that happen in inspiring spaces.



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**FRANK EDGERTON MARTIN** is a veteran contributor to *Architecture MN*, *LAM*, and other design journals. He specializes in historic landscape preservation.



**ERIC MUELLER** is a Minneapolis-based artist, photographer, and teacher. He loves simplicity.





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## ARCHITECTURE on a STICK



AIA MINNESOTA

**STEM Day at the Fair****WHAT:** Fun assembling small architectural models**WHERE:** Dan Patch Park**WHEN:** August 23

© DANA WHELOCK PHOTOGRAPHY

The greasy food and fuzzy farm animals get all the attention, but the Minnesota State Fair offers up some great architecture, too. Nowhere else in Minnesota can you see so many cool examples of classic Art Deco design in a concentrated area. Standout structures include the octagonal Agriculture-Horticulture Building and the Horse Barn, with its elegant period lettering and ornamental friezes. Pause in their grand doorways and imagine you're on the threshold of a space where time has stood still. (The smell of manure will soon bring you back to the present.)

For K-12 students, there's more architecture-themed fun to be had on August 23, when AIA Minnesota's Architecture in the Schools team hosts its annual STEM Day booth in Dan Patch Park. There, young people can assemble cardboard models of some of the fairgrounds' most beloved buildings. If they need a little help, the Architecture in the Schools volunteers are there to lend a hand—or answer questions about what architects do.



*One of the fairgrounds' newest buildings, the Cunningham Group Architecture-designed Blue Barn (above), is a popular model.*

Kids can construct laser-cut scale models of the Coliseum, 4-H Building, Blue Barn, and Great Big Wheel. New in this year's lineup is St. Paul's 1928 Highland Park Water Tower, a landmark designed by Clarence "Cap" Wigington, the nation's first African American municipal architect. The finished model fits in the palm of your hand.

"We'll also have historic drawings and plans on hand and information about the architects. Kids can see the scale and form, experience model making, and even learn some architectural history," says the Minneapolis Park and Recreation Board's Daniel Elias, Assoc. AIA, who helps lead the Architecture in the Schools team. "Our hope is that students and educators alike will be inspired by architectural ideas." —Amy Goetzman



AIA MINNESOTA





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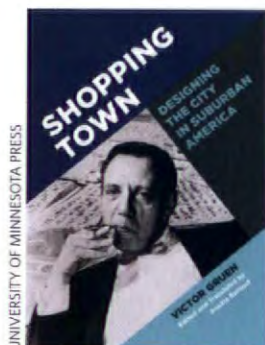
COURTESY OF GRUEN ASSOCIATES/PHOTOGRAPH BY ANTHONY LANE



*Left: Gruen saw Southdale's Garden Court as a venue for concerts and fashion shows. Below: Gruen (center) visits the Garden Court shortly before the mall's opening.*

## Pioneering Days

The fascinating memoir of the architect of the influential Southdale shopping center in Edina



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### SHOPPING TOWN: DESIGNING THE CITY IN SUBURBAN AMERICA

By Victor Gruen  
Translated and edited by  
Anette Baldauf  
University of Minnesota  
Press, 2017

Born in Vienna in 1903, Victor Gruen lived an extraordinary life. In the late 1920s and early 1930s, during his early career as an architect, he was active as a writer, director, and emcee in left-wing political cabaret, satirizing everything from the young Hitler to corrupt local officials. He barely escaped the German occupation of Austria in 1938, fleeing to New York City with little more than his architecture degree.

*Shopping Town: Designing the City in Suburban America* is an edited version of the memoir Gruen completed in 1979, just months before he died. A quarter-century later, Anette Baldauf discovered the typed manuscript in the Library of Congress. "Sifting through the pages," she writes in the introduction, "I saw a visionary power that was fired by both social criticism and a habit of thinking big. This was the long-overdue account of a man whose work had fundamentally altered the course of city development."

In New York, Gruen found work as a retail designer and helped create opportunities for refugee Viennese actors. He met Albert Einstein by hand-delivering a letter from an Austrian theatrical friend in need of a prominent immigration sponsor. Einstein and Gruen hit it off, and the famous physicist wrote a letter of support for Jewish refugees in American theater that Gruen shared with donors including Irving Berlin, Eddie Cantor, Edna Ferber, Al Jolson, and Harpo and Zeppo Marx.

All this happened a decade before Gruen designed the pioneering Northland Center mall in suburban Detroit for the Hudson's department store chain. Northland was published in design magazines nationally. Even urban theorist Jane Jacobs liked it. "Northland is a classic in shopping center planning, in the sense that Rockefeller Center is a classic in urban skyscraper-group planning, or

Radburn, New Jersey, in suburban residential planning," she wrote in *Architectural Record*.

The president of Hudson's recommended Gruen to the Dayton family in Minneapolis. For the Daytons, he would design Southdale, an enclosed complex in Edina housing two department stores and an idyllic indoor courtyard with soaring birdcages and sculpture by Harry Bertoia. But cities were Gruen's true love; he hoped that prototype "shopping towns" like Southdale would eventually help reanimate urban neighborhoods.

>> continued on page 60

COURTESY OF GRUEN ASSOCIATES







COREY GAFFER



## FAST FACTS

**FOUNDED:** 2015

**CITY AND NEIGHBORHOOD:**  
Minneapolis' North Loop

**NUMBER OF EMPLOYEES:** 13

**AREAS OF SPECIALTY:**  
Interior architecture, architecture,  
and brand design

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# STUDIO BV

The growing Minneapolis firm led by Betsy Vohs, Assoc. AIA, designs a new home for itself in the North Loop

*A combined conference room and living room (left) and a kitchen with a large island and banquette seating (opposite, bottom) are both popular spots for meetings. The art collection on display includes works by local painter Todd Norsten.*



*Many design studios place a digital or analog display of images of past projects near the entry. Studio BV instead designed a wall of rectangular blocks that can be rotated to change from black to white to shades of gray for creative patterning.*

**AVERAGE DECIBEL LEVEL:** It's loudest when Betsy is in the office and a good playlist is going. **PLAYLISTS ON SONOS:** Old-school R&B, '90s hip-hop, Lizzo Radio, Little Dragon Radio, Chicano Batman Radio. **FAVORITE THINGS YOU CAN WALK TO IN TWO MINUTES OR LESS:** Bar la Grassa and NOLO's Kitchen. Spyhouse is about 3 minutes away! **STRANGEST DESIGN QUESTION YOU'VE EVER BEEN ASKED:** Who designed your office? **NICEST THING A CLIENT OR COLLABORATOR EVER SAID ABOUT YOU:** Paster Properties' Howard Paster said the workplace we designed for his company made him a better leader. **STAFF EXTRACURRICULARS:** Volunteering, happy hours, bowling (we're very good), dogs, and biking. **RECENT BRUSH WITH CELEBRITY:** As the designers of the NBC/KARE 11 and Andersen Windows warming house for the Super Bowl, we got to meet a lot of football players and news media. **RECENT VOLUNTEER ACTIVITY:** An annual volunteer competition with HGA Architects and Engineers in which we volunteer for Feed My Starving Children and compete to see which firm can pack the most meals. **FAVORITE RITUAL:** Holiday break. We close the office for a week and a half at the end of the year to relax, travel, be with family, and reboot. **BIGGEST MISCONCEPTION ABOUT DESIGN:** That it has a beginning and an end. **DREAM PROJECT:** No single project can be the dream. The dream is the amazing diversity of projects we get to work on every day.



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# How to Achieve Invisible Sustainability

For the past decade, Duluth architecture and research firm Coulson has been refining a design approach that yields highly sustainable buildings using simple, “invisible” methods—all without compromising the aesthetic creativity that clients long for. Founder **Carly Coulson, AIA**, a signatory to the American Institute of Architects’ 2030 Commitment, shares her firm’s process with *Architecture MN*.

WING TA



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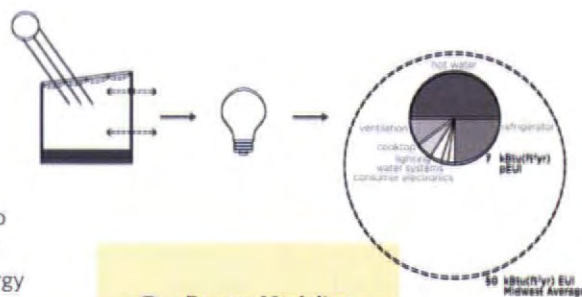
## 1 Climate Nature Sense of Place

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>> continued on page 60







*"The ceiling is very textured—each square of gold leaf is distinctive, almost as if it were independently applied—and it's beautifully lit around the edges. The color just glows."*

## MEDICAL WONDER

### Architect Rebecca Lewis revels in the beauty of the lobby of Duluth's Medical Arts Building

BY AMY GOETZMAN | PHOTOGRAPH BY ERIC MUELLER

Every element in the Art Deco lobby of the Medical Arts Building in historic downtown Duluth draws the eye upward—by design, says Rebecca Lewis, FAIA. Lewis first experienced the building as a child, visiting doctors and dentists there. Today, as director of healthcare design at DSGW Architects, she considers the lobby an important part of her inspiration and education.

"Everything is focused on having you look up—the lighting, the detail on the brass elevator doors, the incredible gold-leaf ceiling," says Lewis. "The ceiling is very textured—each square of gold leaf is distinctive, almost as if it were independently applied—and it's beautifully lit around the edges. The color just glows." For Lewis, the design is powerfully psychological: "The effect is to inspire hope, confidence, and comfort."

The longtime Duluth resident says the city is filled with underappreciated architecture. From the outside, the Medical Arts Building is a comparatively streamlined historic structure; there's little hint of the beautiful secret just inside the entry. Each time she visits the building, Lewis says, the lobby reveals another layer of its design. "Before today, I had never noticed the book-matching of the marble," she says, almost to herself. "The way the marble is installed to highlight the elevators—just incredible."

She compares the building to Mayo Clinic's César Pelli-designed Gonda Building in Rochester, Minnesota, completed in 2002. "They're both intricate in space and have a strong human element. They're both solid and inspirational," she says, noting that the 1932 Medical Arts Building, by Ernest R. Erickson & Co., is Art Deco but "academic Art Deco—not flamboyant like so many designs

from this era." Age gives the Duluth building added layers of meaning. "It's like a human being: We show our age," she explains. "The patching, the repairs made over time, and the way light has impacted the lobby all contribute to the patina and add to the beauty."

The Medical Arts Building opened at a pivotal moment in medical history. New medications and anesthetics were coming into use, health insurance was becoming available, and treatment models were evolving as physicians gained a greater understanding of body systems and disease. "The term *medical arts* is very old. In the early days, medical practice truly was an art, meaning there was a lot of experimentation, educated guessing, and luck involved," says Lewis. "In the 1930s, there was a shift in how illnesses were treated. Vaccines and antibiotics brought about monumental changes. Medical buildings needed to evolve to reflect this new era."

Lewis' long résumé of notable projects includes the North Shore Health hospital in Grand Marais and tribal clinics across the country; each of the clinics is designed to reflect the culture of its tribal community. She says she was drawn to healthcare architecture because of its unique connection to the human condition.

"No other type of architecture covers the spectrum of human experience, from happiness and joy to worry and despair," says Lewis. "You need to put yourself in the shoes of the patients and staff who spend time in these buildings. I'm enthralled by this type of work. A well-designed medical environment knits together a wide variety of experiences, some of which are momentous. You want to make the space the best it can be for the people who pass through it."



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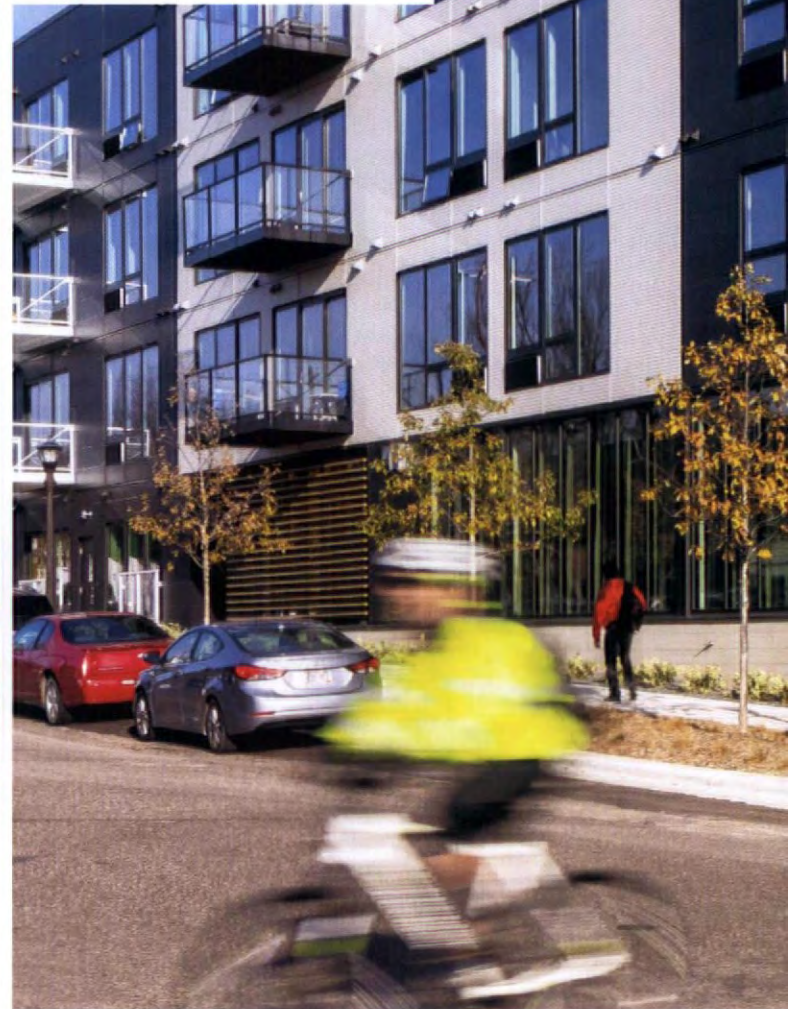
BAR

THE

No building type has garnered more design criticism in recent years than the apartment building, with much of the fault-finding centered on neighborhood-scale issues and overuse of material collage in the design of facades. In the following pages, *Architecture MN* highlights two new multifamily projects that aim to hit the design trifecta: Meet market demand, be a good neighbor, and age well.

**Ceylon, Clayton, Missouri** [page 24](#)

**Ray, St. Paul, Minnesota** [page 30](#)








**CEYLON**  
Minneapolis-  
based Opus refines  
the multifamily-  
housing development  
with an elegant  
boutique apartment  
building near St. Louis

By Joel Hoekstra

In 2010, the city of Clayton, Missouri, a small St. Louis suburb popular with young professionals, hired the Boston-based firm Sasaki to create a master plan that would revitalize its downtown. The Sasaki designers recommended a host of changes, including narrowing many streets from four lanes to two and widening sidewalks to promote pedestrian traffic. With the implementation of the plan, an array of new businesses—from galleries and boutiques to fine-dining restaurants and cafes—sprang up.

The activity attracted the attention of Opus Development Company, which saw an opportunity to add some residential real estate to the mix. When a three-quarter-acre parcel on North Central Avenue—a well-traveled thoroughfare—became available, Opus snapped it up. But there were strings attached: The seller, a firm whose headquarters stood next door, mandated that no future development could obscure its view of the St. Louis Arch, which limited the height of any new construction to roughly 60





*Furnished with a variety of seating options, the terrace immerses residents in their urban surroundings, above the din of the street.*

*"In terms of design, we wanted something that looked different but still fit the design context of the neighborhood."*





Balconies that face the street (above and right) are all integrated into the facade, giving the design of the street elevations a more holistic feel.

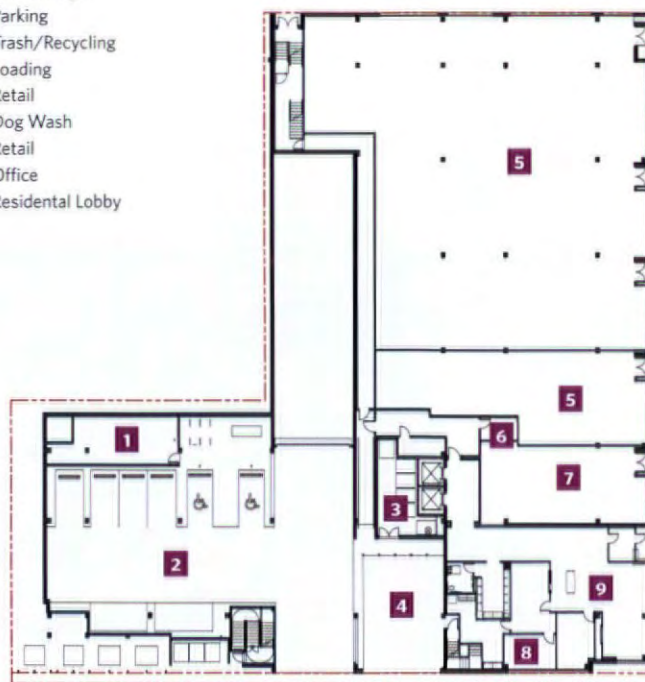


Residents entering the clean-lined lobby from the street stroll past the building office and contemporary art and furnishings on their way to the elevators.

## CEYLON

### Ground Floor

- 1 Bike Storage
- 2 Parking
- 3 Trash/Recycling
- 4 Loading
- 5 Retail
- 6 Dog Wash
- 7 Retail
- 8 Office
- 9 Residential Lobby







# CEYLON LUXURY APARTMENTS

**Location:** Clayton, Missouri

**Client:** Opus Development Company, LLC

**Architect:** Opus AE Group, LLC

**Principal-in-charge:** Dean Newins, AIA

**Design principal:** Ernesto Ruiz-Garcia, AIA

**Landscape architect:** Cole

**Design builder:** Opus Design Build, LLC

**Size:** 200,652 gross square feet

**Cost:** \$33 million

**Completion:** November 2017

**Photographer:** Brandon Stengel, Assoc. AIA/Farm Kid Studios

*"In some ways, this building has become a catalyst for how we're developing other areas of Clayton's downtown."*

feet. What's more, Clayton residents were adamant that the look of the building mesh with the neighborhood's palette of materials and colors. Any proposal from Opus was sure to be thoroughly vetted.

"The project had to be human-scaled and reflect the elegance of the neighborhood," says Opus vice president Joe Downs, who served as the client on the project while other Opus branches carried out design and construction. Requirements from the city focused on the mix of uses, pedestrian friendliness, and materials. "Mostly, we're a brick town," says Steve Lichtenfeld, a retired architect who serves on Clayton's Plan Commission and Architectural Review Board. "In terms of design, we wanted something that looked different but still fit the design context of the neighborhood."

Opus responded with Ceylon, a six-story boutique apartment building with 120 units ranging in size from studio to two bedrooms. Each well-appointed apartment features a recessed, cantilevered, or Juliet balcony that overlooks the street or an inner courtyard.

Today's renters have come to expect top-shelf amenities with their lease agreements, and Ceylon offers a host of them: a game lounge, fitness center, electric-vehicle charging station, 24-hour package lockers, and high-speed, fiber-optic Internet. It even has a guest suite for nightly rental. The social spaces, including the courtyard and a street-side terrace, are trimmed out with modern furniture.

But it's the exterior that has Claytonites buzzing. Opus delivered a contemporary

*Floor-to-ceiling glass and carefully curated furnishings allowed the Opus design team to create an easy visual flow between the indoor and outdoor common spaces.*





*The tranquil modern lobby offers both a connection to and a respite from the bustling city outside.*

design that brings glass, brick, steel, and fiber cement together in an elegantly understated way, while “cuts” in the building’s traditional box form give it a “very strong solid-to-void ratio,” says Lichtenfeld. “It’s not a flat structure.”

“Area residents wanted it to be timeless, not trendy,” says Opus vice president Ernesto Ruiz-Garcia, AIA, who oversaw the design. “That’s something we like to do as well, so that was a good match.”

The architects took great care with every exterior detail. Unsightly mechanical vents were kept out of view, reducing clutter. Street-facing balconies were integrated into the facade rather than simply hung on a flat

front. Color was also important: The Endicott brick used on the first floor is a shade darker than the brick on the upper floors, while bright-blue fiber-cement panels give the crisp exterior patterning its lively contrast. Even the rowlock courses in the brick were carefully planned to line up with window edges, adding to the sense of visual harmony.

Not all developers sweat such details, but Opus knew that it would have to answer to the community, says Ruiz-Garcia. “There had been a lot of other projects proposed for the site that met resistance,” he notes. “When we presented to the neighborhood groups, we actually got applause.”

>> continued on page 65





Today's renters have come to expect top-shelf amenities with their lease agreements, and Ceylon offers a host of them.

*The studio, one-bedroom, and two-bedroom units all enjoy a balcony and nearly floor-to-ceiling views of the inner courtyard or the street.*







## RAY

A transit-rich St. Paul apartment building filled with “micro” units taps into a 21st-century yearning for smaller footprints and simpler (but still plenty nice) living

By Joel Hoekstra

**When construction began on the Green Line in 2010**, developers took note. The light-rail line ran along the University Avenue corridor between downtown St. Paul and downtown Minneapolis, promising an easy commute via train in an increasingly congested metro area. Industrial properties along the line were purchased, and blueprints for residential developments were drawn up, much of it traditional luxury housing.

But developer Brad Johnson saw an opportunity to fill a slightly different niche. Johnson, who built the Lyric at Carleton Place, a 171-unit complex on University Avenue designed by BKV Group, had been

tracking a trend toward smaller living spaces, sometimes called micro-apartments. Millennials, empty nesters, people in transition, and college students were often looking for well-designed, well-located, transit-adjacent rentals, and they didn't mind if the apartments were 500 square feet or less. In San Francisco, Portland, Seattle, and other cities, new developments filled with small living units were a way to maximize space in crowded neighborhoods. “What we think of as small would be palatial in San Francisco,” says Johnson.

Johnson hired UrbanWorks Architecture to design a 79-unit building for a sloped,



*From the street elevations to the floor plans for the smallest living units, Ray is a model of clean-lined efficiency.*







*The rooftop deck boasts comfortable seating, a fire pit, and views of the downtown Minneapolis skyline.*

half-acre site his family had purchased near the Raymond Avenue light-rail stop. Most of the units would be 500 square feet or less.

But would Twin Cities renters be willing to pay market-rate prices for small spaces? Anyone watching the region's rental market growing tighter in recent years knows the answer to that question. "The building was almost entirely pre-leased before construction even finished, which speaks to the demand," says UrbanWorks principal David Miller, AIA. "Folks want to be in new construction. They want the amenities that are included in new buildings."

The new building, Ray, opened in August 2017. The elegant lobby on the southwest

corner of the four-story structure is visible through floor-to-ceiling glass. The vertical mullions in the windows are overlaid in two sections by wood-composite-clad aluminum slats arranged like a brise-soleil (sun-shading structure), adding color and a contrasting pattern to the facade. The three floors above are clad in concrete fiberboard painted in alternating blocks of black and white. Balconies ladder up the side of the building at irregular intervals. "There's an industrial feel to the exterior that matches the surrounding environment," says Miller.

Inside, the bright lobby doubles as Ray's communal living room. Residents can kick back on a big sectional sofa in front of a gas fireplace and flat-screen TV, pour drinks for friends at the built-in wet bar, or curl up in a high-backed chair for some alone time or a quiet chat. In fact, when it comes to the common spaces, there's plenty of room

#### **RAY**

**Location:** St. Paul, Minnesota

**Client:** Ray Residential

**Architect:**  
UrbanWorks Architecture, LLC  
[urban-works.com](http://urban-works.com)

**Project lead designer:**  
David Miller, AIA

**Project team:** David Haaland, AIA;  
Neil Reardon, Assoc. AIA;  
John Seppanen, AIA

**Landscape architect:** Damon Farber  
[damonfarber.com](http://damonfarber.com)

**General contractor:** Weis Builders

**Size:** 64,279 gross square feet

**Completion:** August 2017

**Photographer:** Brandon Stengel,  
Assoc. AIA/Farm Kid Studios

*A pergola on the roof deck provides shading and the cozy sense of a small outdoor room.*





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"There's an industrial feel to the exterior that matches the surrounding environment," says UrbanWorks principal David Miller.

*Some units include Murphy beds (right). Ray caters to dog owners with a doggie treadmill and bath (bottom) and a "wooftop" deck (below).*











*At Ray, living spaces typically reserved for expansive luxury apartments—large kitchens and dining spaces (above) and libraries (right) with high-end finishes—are shared by all residents.*



**“When you live in a small space, you need a big space to go to that isn’t far away,” developer Brad Johnson explains.**

to spread out. “When you live in a small space, you need a big space to go to that isn’t far away,” Johnson explains. “It’s a way to compensate.”

High-quality finishes are used throughout the building, including porcelain flooring, bamboo sound paneling, and even terrazzo tile in the mail room. Colorful wall coverings designed by UrbanWorks energize the elevator lobbies, and in the stairwells, there isn’t a cinderblock in sight. To command market-rate prices for compact units, Johnson knew the overall experience couldn’t feel cheap.

The amenities, of course, extend beyond the modern lounge. Residents enjoy a large and well-appointed fitness facility that overlooks the street, while their pets have a spa room with a bath and a doggie treadmill. A rooftop deck with a grill serves as a perfect place to

hang out on summer evenings, and serious cooks can sign up to use the building’s kitchen, which is fully stocked with cooking equipment and dinnerware—and a table big enough for a dinner party.

The apartments vary in size from micro (372 square feet) to two bedrooms (955). Even the smallest include a washer and dryer and walk-in closet. While the decor is spare, the designers looked at every opportunity for an elegant touch or solution. The wood-look, vinyl-tile flooring, for example, is set diagonally. The single-wall kitchens are faced with sleek Euro-box cabinets and include a concealed dishwasher. In some units, the designers omitted conventional ovens, an experiment of sorts to determine whether most renters need more than a range and microwave to cook. (Isn’t takeout from Amazon the future anyway?)

>> continued on page 65

*Residents who need a quieter spot to read or spread out with study materials can retreat to the glassed-in library (opposite).*



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*HGA Architects and Engineers uses virtual reality to help its designers and clients better understand the experience of users with disabilities*

# VIRTUAL LEARNING

By Joel Hoekstra

A few years ago, HGA principal Alanna Carter was working with a client on plans for a healthcare facility. Carter was explaining how various design elements would benefit the building's occupants, including residents in wheelchairs and those with vision issues, when her client posed a vexing question: How could the architects know the design would function as promised?

From experience, Carter knew her design would work, but she lacked the kind of evidence that would persuade her client. What could she offer? What would help her client visualize the design outcome for people with disabilities?

Back at the office, she approached HGA's digital practice group. Established in 2015, the group, composed of architects, engineers, artists, and computer programmers, serves as a lab for integrating new technologies into the firm's practice. At Carter's request, the group

began exploring ways to use virtual reality (VR) to see unbuilt spaces through different lenses: How might a person's experience be different if he or she used a wheelchair, had glaucoma, walked with a cane, or grappled with dyslexia?

In recent years, the cost of VR has dropped, creating opportunities for more architecture firms to experiment with the technology. Donning an Oculus Rift or HTC Vive headset allows designers to walk through digital blueprints that appear fully built. Spatial proportions, circulation paths, and even lighting patterns appear in 3D form, allowing architects to



## THE EQUIPMENT

*Virtual-reality enthusiasts will immediately recognize HGA's HTC Vive headsets and controllers.*





*"Architects are trained to read drawings, but their clients don't always get it. With VR, you put clients in a virtual setting and they say, 'Oh my goodness, I get this.'"*

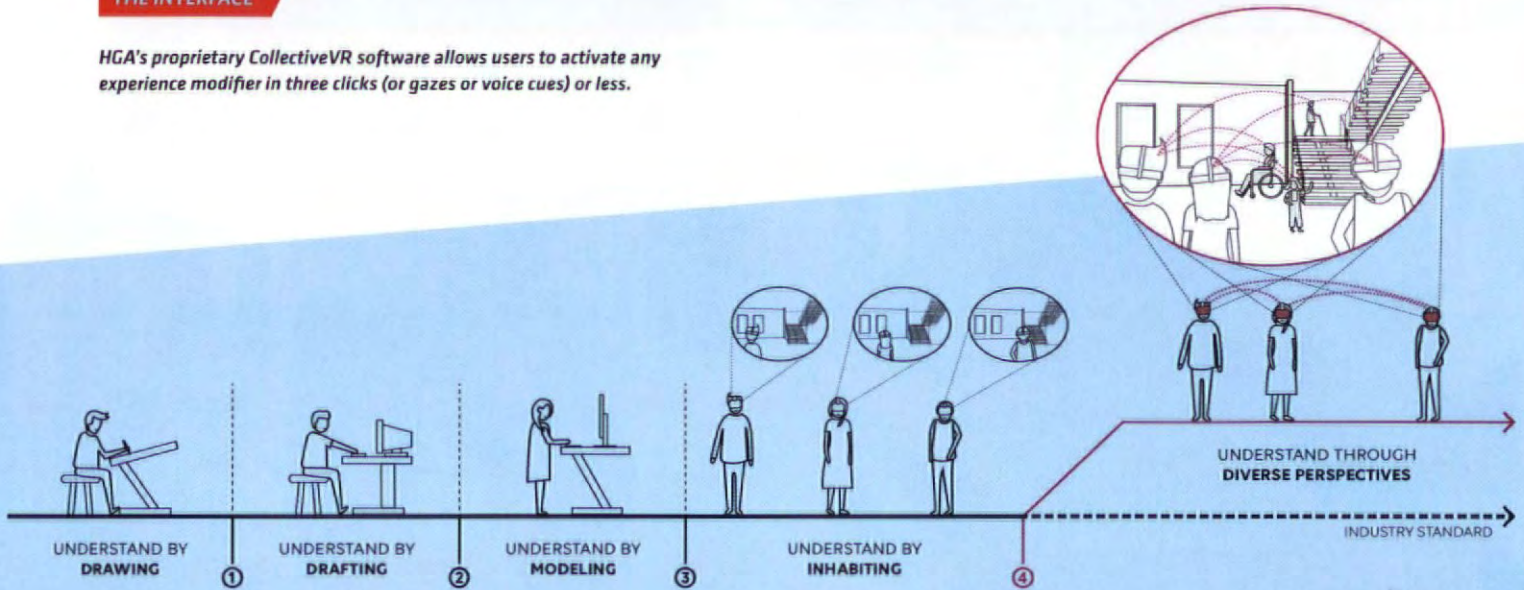






## THE INTERFACE

HGA's proprietary CollectiveVR software allows users to activate any experience modifier in three clicks (or gazes or voice cues) or less.



## HGA ARCHITECTS AND ENGINEERS' COLLECTIVE VR

### Principal-in-charge:

Jonathan Bartling, AIA

**Development team:** Adam Barnstorff; Rich Firkins; Anupam Das; Nicolas Ramirez, Intl. Assoc. AIA; Ryan Spiering; Lene Sollie; Tom Suess; Jared Widner

**Photographer:** Corey Gaffer



## THE IDEA

HGA defines CollectiveVR as a collaboration platform hosted in virtual reality that connects people in the service of fostering inclusive design.







***"It's been pretty transformative for our clients and designers. At the most fundamental level, it's about showing people something versus just telling them."***

#### THE GOAL

*Many designers use virtual reality to understand spaces. The goal of CollectiveVR is to understand people—and to transform the design process through empathy.*



make improvements before construction begins. What's more, people from around the globe can "meet" in the same virtual space.

"VR can help decision makers understand the implications of the choices they're making," says Jonathan Bartling, AIA, HGA's director of digital practice. "Architects, engineers, and contractors are trained to read drawings, renderings, and animations, but their clients don't always get it. With VR, you put clients in a virtual setting and they say, 'Oh my goodness, I get this.'"

But Carter's client didn't just want to see the building with her own eyes: She wanted to see it through the eyes of end users. As a result, HGA's digital-design specialists began researching conditions commonly experienced by patients in healthcare settings. Then they adapted their proprietary CollectiveVR software to mimic conditions affecting sight, movement, and reading, among other things.

Glaucoma, for example, is a common condition that results in a dark ring around the edge of one's field of vision. Things drop out of view quickly, and overall vision is impaired. HGA's software is programmed to simulate glaucoma—or cataracts, or macular degeneration—with a quick click. Dark corners and hard-to-read signage become immediately apparent.

>> continued on page 67







RYAN SIEMERS

**Have questions about the design solutions or material choices on display in the homes? The architects are there to answer them.**

**SATURDAY, SEPTEMBER 15,  
AND SUNDAY, SEPTEMBER 16**



TROY THIES

**#H12**



TROY THIES

**#H11**

*SALA Architects let the light into a 1980s suburban tract home by removing solid half-walls and stair rails and accentuating the light-colored floor planes.*



RYAN SIEMERS





# #HBA TOUR 2018

**INSPIRATION COMES IN 19 DIFFERENT PACKAGES AT AIA MINNESOTA'S 11TH ANNUAL HOME TOUR.** The popular, self-guided circuit of architect-designed houses spans the Twin Cities metro with design character for every taste, from cozy traditional to clean-lined midcentury to airy contemporary. Step into a refreshed 1901 Queen Anne mansion, for example—or an ultra-modern lakeside home equipped to produce more energy than it consumes. Expand your ideas of how life and style come together.

*Architecture MN* previews three of the homes in the following pages.



A gabled tongue-and-groove ceiling, plenty of built-ins, and playful splashes of color complement restful days by the lake in the main living space.



ALL PHOTOGRAPHY IN THIS SPREAD: ©KAREN MELVIN PHOTOGRAPHY





# #H9

**Woodland  
New Construction  
Rehkamp Larson Architects**

Woodland Cottage, the guest house for a classic Lake Minnetonka home, has something for everyone: a charming living area and bedroom suites on the main level, a windowed tower with pullout beds for stylish sleepovers, and a “motor lounge” with a workshop, garage, and hangout space on the lower level.

The 2,140-square-foot dwelling takes its roof (cedar), siding (brick, shingle, and board and batten), and trim (copper) from the main house. But it establishes its own personality as well.

Or personalities. The open living area and the tower room feature crisp, colorful decor that speaks of lakeside living. The masculine lower level gleams with polished concrete floors, steel beams, and sleek automotive cabinetry.

There’s a play of space, as well. A snug screened porch opens to a generous terrace on one side and the long, gabled-ceiling living space on the other. The cottage has a public side, facing the road, and a private side, facing the main house.

Though the guest house is not on the lake, its tower offers a lake view. In fact, the guest house is so appealing that the owners sometimes use it as their own private getaway.

—Linda Mack

**“Details worthy of a grand manor  
were tuned to fit the scale of a cottage.”**

—Mark Larson, AIA



*Everything is in its place in this guest house. The stairs lead to the tower room, which offers a 360-degree view and built-ins for summer slumber parties.*





#H10

ALL PHOTOGRAPHY IN THIS SPREAD: STEVE HENKE



**“You are just in nature.”**

—Kristine Anderson, Assoc. AIA



**Wayzata  
Remodel, Addition  
Peterssen/Keller Architecture**

Built as a cabin on Gleason Lake in 1948, this Long & Thorshov-designed house had been much remodeled over the years, but it always kept its classic midcentury look. And so it does today, even after Peterssen/Keller Architecture skillfully expanded the home and transformed its interior.

The latest layout didn't take full advantage of the lake views, and rooms were dark, says designer Kristine Anderson, Assoc. AIA. The design team switched the locations of the living room and kitchen to maximize views, and it converted a heavy-feeling porch into a glass-walled dining room. Stacking lift-and-slide doors now open all three rooms to a generous new patio and outdoor views.

A 1,455-square-foot addition at the rear added space for a roomier master bath, walk-in closets, and a second garage for the car-collecting owner. Original clerestory windows help illuminate the wood-beamed kitchen, while four new skylights brighten other rooms. Seamless wood walls and a dramatic wood stairway match the existing wood floors in the two-story entryway.

Anderson says the clients loved the home's original midcentury qualities, including the deep overhangs, tongue-and-groove cedar siding, and stone- and wood-lined interiors. “We just opened it up,” she says.

—Linda Mack





*What was a claustrophobic porch is now an airy dining room with skylights and lift-and-slide doors that open the space to the out-of-doors.*





# #H19

**Princeton  
New Construction  
SALA Architects**

With its rambling form and mix of lap and board-and-batten siding, the house on a lake near Princeton looks like it grew over time. But the casual exterior belies a spatially sophisticated interior.

The plan is efficiency itself. A low-ceilinged entryway opens to free-flowing living spaces: dining area straight ahead, open kitchen to the left, and living room to the right. The living room leads to a screened porch. The master suite is past the kitchen, off the garage.

Yet within this compact, 15-foot-wide living zone, changes in ceiling height and floor level create a surprising spatial variety. Over the dining space and kitchen, the ceiling pops up to allow large dormer windows. The living room is sunken—and carpeted—for a fun 1960s feel.

Walnut cabinetry also lends a midcentury touch to the decor and a rich contrast to the white walls and oak floors. A banquette divides the dining and living areas.

Essentials—a bathroom, laundry room, and stairway to the walkout lower level—nestle under the low-pitched roof at the front of the house.

The finished footprint is only 1,300 square feet. Within it is everything the owners wanted in their “permanent cabin.”

—Linda Mack



ALL PHOTOGRAPHY IN THIS SPREAD: TROY THIES

*The library (right) nestles under the low-pitched roof along the front of the house, while the kitchen and dining area (below) enjoy the higher gabled ceiling.*





**“The changes in floor level and ceiling height  
create a lively spatial variation.”**

—Bryan Anderson, AIA



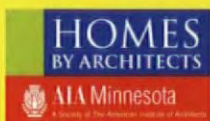


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- ### #8 Deephaven
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- #9 Woodland  
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- #10 Wayzata**  
Peterssen/Keller Architecture

- #11 Bloomington**  
SALA Architects

- #12 Edina  
Acacia Architects

- #13 Golden Valley  
CityDeskStudio

- #14 Minneapolis**  
Peterssen/Keller Architecture

- #15 Minneapolis**  
Randall M. Buffie Architect, Inc.

- #16 St. Anthony  
Shelter Architecture

- #17 St. Paul  
David Heide Design Studio

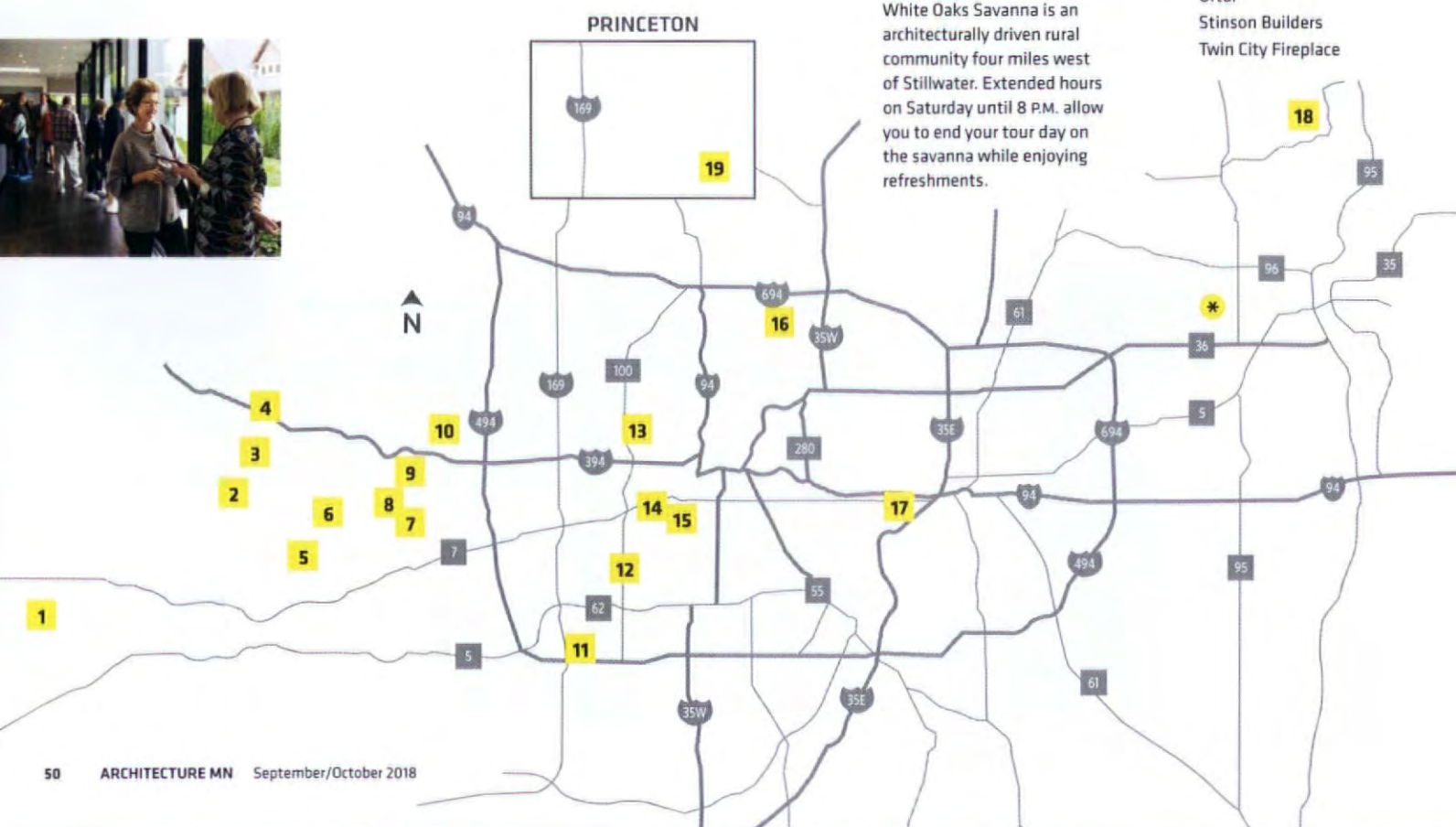
- #18 Stillwater**  
Peterssen/Keller Architecture

- #19 Princeton  
SALA Architects

- Gold**  
Carousel Motor Group  
Marvin Windows & Doors  
White Oaks Savanna\*

- Silver**  
Elevation Homes  
Streeter & Associates

- Bronze**  
Braden Construction  
Brooke Voss Design  
Cambek  
Kolbe Gallery Twin Cities  
Mercury Mosaics  
Ortal  
Stinson Builders  
Twin City Fireplace







# 2018 Residential Firm Showcase

*Your guide to some of Minnesota's best residential design firms*





# Albertsson Hansen Architecture

aharchitecture.com • 612.823.0233



## ABOUT US

Albertsson Hansen Architecture is a full service architecture firm, specializing in residential projects of all types. The firm opened its doors in 2000, and has developed a strong reputation in the Twin Cities and surrounding states for timeless design and attentive customer service. Our work is inspired by traditional American and European homes, a vocabulary within which we work freely to create an architecture that is both traditional and modern. We are driven to achieve beautiful and inspiring homes of lasting value, that fit our client's needs both functionally and financially. Our unique projects respect the land, blend into neighborhoods, and win awards year after year.

## SERVICES WE OFFER

As licensed architects and certified interior designers, our work covers a full spectrum of residential project types, including renovation projects small and large, lofts and new homes. In addition to full time dwellings, we also have expertise in the design of cabins and retreat houses. Kitchens and bathrooms, basement build-outs, as well as larger master bedroom additions are also projects we welcome. Our design thinking has been proven to be a powerful tool in adapting older homes to a modern way of life efficiently and gracefully.



## CLIENT TESTIMONIAL

"It was a great pleasure working with a&h throughout our project. We always felt heard and understood and we always felt we could trust them to steer the project. We are so happy with everything in our lovely cabin.

We frequently take note of a detail here or there and so appreciate the attention and care a&h took with every aspect of the space. We find ourselves wanting to be here more and more just to soak in the beauty. The cabin is really well situated on the lot and looks gorgeous from the lake. It's a special treat to have such great views from every room inside.."

— recent northern MN  
new cabin client



Albertsson Hansen  
Architecture, Ltd.



# Christian Dean Architecture

deanarch.com • 612.886.2814

## CHRISTIAN DEAN ARCHITECTURE



### FIRM BACKGROUND

Christian Dean Architecture is a full service creative practice based in Minneapolis that focuses on modern residences and commercial projects. We operate on the recognition that each home and company is unique, and we strive to discover the distinctness of each project.

### APPROACH TO DESIGN

Good design asks questions and is informed by a host of local influences, but first and foremost is guided by a client's particular sensibility. We believe good design discovers something particular about our experience of a place and that it leaves behind traces of the questions that were asked along the way.



### OUR FAVORITE PROJECTS

When reflecting of our most memorable projects, two come to mind. A very minimal home on Sweeney Lake was a rare opportunity to collaborate with a client that pushed that sensibility to its fullest. The minimalist home responds and defers to an incredibly elevated and expansive site experience. In addition, my own home was an opportunity to explore my sensibility of craft, construction, and context. It was recognized by *Dwell* magazine as one of their "100 Houses We Love."







# Kell Architects

kellarchitects.com • 612.812.5687

## FIRM BACKGROUND

Founded in 2010, Kell Architects is a young firm with loads of professional experience in designing spaces that enhance the way we live and play. With over 20 years of residential design experience, founder Meghan Kell Cornell, AIA has built a solid reputation amongst her clients as someone who provides "experience, creativity, honesty and spirit" to all her projects. Projects for cabins, new homes, additions, remodelings and retreats are all treated with the same level of design intensity, no matter the scale of the project. Kell Architects is the next generation of Kell owned architecture firms, continuing her father's legacy in the profession.



## WHAT WE DO BEST

Our most successful projects stem from clients who enthusiastically share their project dreams and are eager to find a solution that is creatively functional, financially attainable, and utterly personal.

Kell Architects seeks the exploration of how remodeling and new homes can support modern family life and strengthen the quality of neighborhood communities. We work to find harmony between old and new when designing remodels and additions for homes of all vintages. When designing new homes, we are inspired by the context of the site and by expressing the owner's desires while employing ecological considerations.

## APPROACH TO DESIGN

Our approach to design always has proportion and scale at the helm, promoting beauty in simplicity. Whether designing a brand new structure or a remodeling, we do this by interpreting our clients functional desires into thoughtful layouts and aesthetically engaging solutions. By carefully studying the sites advantages, daylight, views, circulation patterns, we methodically render spaces that are valued and enhance lifestyles.

Kell Architects approaches the interior architecture and exterior of our designs with the same rigor, creating homes for our clients that feel holistic and are ultimately timeless.

**kell.**  
architect(s)





# Rehkamp Larson Architects

rehkamplarson.com • 612.285.7275

## FIRM BACKGROUND

We provide full service design from conception through the final punch list, partnering with our clients throughout the process. Our design-focused projects range from small renovations and substantial additions to grand new houses.

## APPROACH TO DESIGN

Our design style is refined, energetic, and artistic. We bring warmth to modernism and a fresh eye to traditional design. We engage the whole team – builder, interior designer, craftspeople, and landscape architect – to draw on the knowledge and skill of each, ultimately bringing together a whole that is more than the sum of its parts.

**“We bring warmth to modernism and a fresh eye to traditional design.”**

## WHAT WE DO BEST

Our collaborative design process centers around each unique homeowner. Our goal is to engage, explore, and together find an inventive balance of dreams and reality. We are great listeners, creative thinkers, and problem-solvers who combine the art and science of architecture.



**REHKAMP LARSON**  
ARCHITECTS







# SALA Architects

salaarc.com • 612.379.3037



## WHAT WE DO BEST

Sustainability is at the core of our work, melding beauty and functionality into a single expression of harmony with the environment. To accomplish this, we perform a holistic review of our clients' needs and apply a range of solutions that improve energy efficiency, reduce the consumption of resources, and enhance the health and well-being of the home and the surrounding landscape.

We incorporate time-tested approaches to sustainable design such as orienting to the sun, promoting cross-ventilation, and providing protection from the elements. As budgets allow, we also integrate more technical solutions such as solar panels, and geo-thermal heating systems to provide on-site generation of energy.

**"At SALA, we believe that architecture is more than designing shelter, our practice is about nurturing the relationship between people and the environment."**

## ABOUT US

Now in our 35<sup>th</sup> year, SALA Architects has the experience, creativity, and depth of architectural design talent to match your vision and expectation for the most personal of projects — your home.

Our philosophy goes beyond stylistic patterns and is rooted in a deep understanding of how to create spaces that nurture the soul. In collaboration with our clients, we explore the fundamental design moves that responds to our place in the world, as well as support the daily activities of life.

## APPROACH TO DESIGN

Every SALA home is created with a spirit of authenticity. As humans we all desire a sense of belonging, a sense of connection to family, friends, and community. Home is the place where we feel most comfortable, most ourselves, and most grounded in life. In an ever-increasingly complex world, your dwelling should be the place that reconnects you with who you are. Our mission is to craft a home that is a re-energizing resource to your wellbeing and individual spirit.



# TEA2 Architects

tea2architects.com • 612.929.2800

## OUR APPROACH TO A CLIENT RELATIONSHIP

Clients have hopes and visions of what they want their home to be, but understandably are not practiced in how to express it. Our approach is to nurture and develop a client's vision. We do this by asking a lot of questions and bringing options to the table to fuel a productive dialogue. Collaboratively, we create a design that balances needs, desires, and budget. Our approach has one goal: to give our client a home that feels exactly right to them.

## CLIENT TESTIMONIAL

"We had a terrific experience with TEA2 in building a new home in the Kenwood section of Minneapolis. They were attentive to our needs and respectful of the impact our new home would have on the neighborhood. They were excellent at listening to our vision and reducing it to a design that incorporated great insight and imagination. They were particularly helpful in overseeing the construction and assuring that plans were meticulously articulated. **They are artists and engineers with great taste.** Always available. Always responsive. Considerate, empathetic, and trustworthy."

— Steve O., homeowner



## WHAT WE DO BEST

We're known for design, but what we do best is assemble a great team empowered with a process that consistently delivers wonderful homes. Our thoughtful and thorough construction documentation ensures a competitive, and a no-big-surprises, construction process. We represent our client throughout bidding and construction to ensure no corners are cut—and if there's an issue, our people are there to make sure the solution is appropriate and seamless. Each project is a unique journey. An expert guide can make it eye-opening, enjoyable, and immensely satisfying for clients.







Choi Hung, Hong Kong

# PEOPLE + ARCHITECTURE

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## HOME #5 ON THE HOMES BY ARCHITECTS TOUR

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## Pioneering Days

<< continued from page 15

By the 1960s, his Los Angeles firm, Gruen Associates, was one of the largest architecture firms in the country, with more than 300 employees. In 1964, Gruen began to grasp the “hopelessness” of the car culture in California when the front entrance of the office complex his firm designed for itself and several other businesses went “unused by anyone other than the postman.” (Everyone else entered through connected parking garages.) Gruen later shifted his focus to a new venture, Gruen International, in which he served as a consultant to cities in Europe and later in the Middle East. His motto for European clients: “America must not be imitated; it must be understood.”

In 1968, long before the rise of landscape urbanism, he also founded a nonprofit organization, the Gruen Center for Environmental Studies, to integrate findings from the natural and social sciences in planning. Although the center no longer exists, it reveals how Gruen saw himself: as an environmental planner who designed buildings. —Frank Edgerton Martin

## How to Achieve Invisible Sustainability

<< continued from page 19

### 4

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>> continued on page 62



# HOME #19

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Archives and Special Collections



## How to Achieve Invisible Sustainability

<< continued from page 60

5

### Triple-Pane Glass Winter Passive Solar Summer Shading

Even in Minnesota's extreme-cold climate, architects can design for exterior transparency and a fluid connection to the outdoors. By using triple-pane insulated glass with careful attention to thermal value, SHGC (solar heat gain coefficient), and orientation, it's possible to capture winter passive-solar heating while integrating shading to maintain optimal interior thermal comfort. With many years of research on glass performance, cost, and partners, we've developed attainable solutions for buildings that are almost entirely glass.

6

### Compact Form

A compact building form minimizes exterior surface area, which greatly reduces heat loss. A good way to achieve this is by reducing the building height. When paired with floor-to-ceiling glass, a lower ceiling height is hardly noticeable. This strategy also reduces glass material costs and affords us the freedom to break the compact-building-form rule with a bump-out or cantilever where it is critical to the design.

7

### Heat-Recovery Ventilation Plug-and-Play HVAC

Continuous, balanced ventilation is essential for occupant health, but we keep the HVAC simple and right-sized. For residential projects, a through-wall ductless HRV (heat-recovery ventilation) system with 90 percent efficiency is a great option. Eliminating ductwork allows for super-thin floors, tying back to that compact form. The peak heating load varies from about 100 to 2,000 watts for Minnesota projects. This micro-load can be satisfied with plug-and-play solutions like a radiant electric panel, a simple lamp, or a mini-split heat pump. **AMN**

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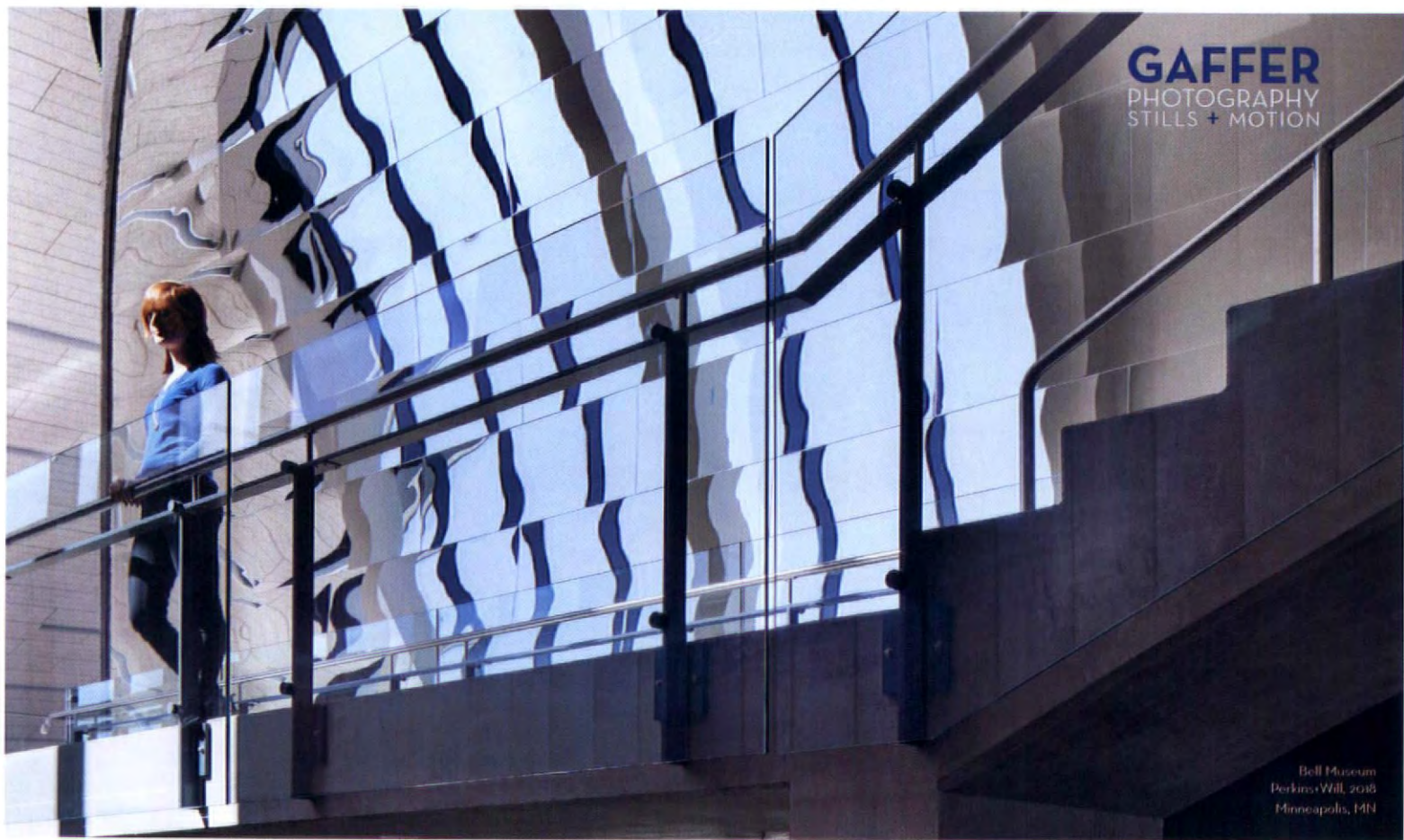
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## Ceylon

<< continued from page 28

Lichtenfeld credits Opus with preparing properly. "They did their homework and knew what the regulations were. They also knew what our expectations were," he says. "Their initial proposal was quite close to the final project, and people have reacted positively to it. In some ways, this building has become a catalyst for how we're developing other areas of Clayton's downtown."

The design has also shown Opus the rewards of stretching a little outside of its comfort zone. "For us, it's a new bar for a [wood-framed] housing project," says Ruiz-Garcia. "I feel like we achieved something here. Ceylon is more thoughtfully assembled. Its beauty is more than skin deep." **AMN**

## Ray

<< continued from page 35

Furnishings were supplied in some units, with the idea that Murphy beds, storage systems, and fold-up tables would help renters flex their space. But beyond the initial installs, the idea hasn't spread, despite options offered by the leasing office. For now, at least, most residents have found their own solutions for living in small spaces.

To some observers, the micro-apartment sounds a lot like a small studio apartment. For many of the people who rent these units, it's just an apartment, plain and simple—a way of maintaining a smaller footprint on the planet and minimizing their collection of material possessions. "It's about living smartly in the square footage that you have, in an efficient and high-quality way," says Miller. **AMN**



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## Virtual Learning

<< continued from page 41

Another click puts the headset user at wheelchair height, where views can be obstructed by those who are standing or walking. Another push of the button and the user's movements across the virtual space slow considerably—to the pace of someone walking with a cane.

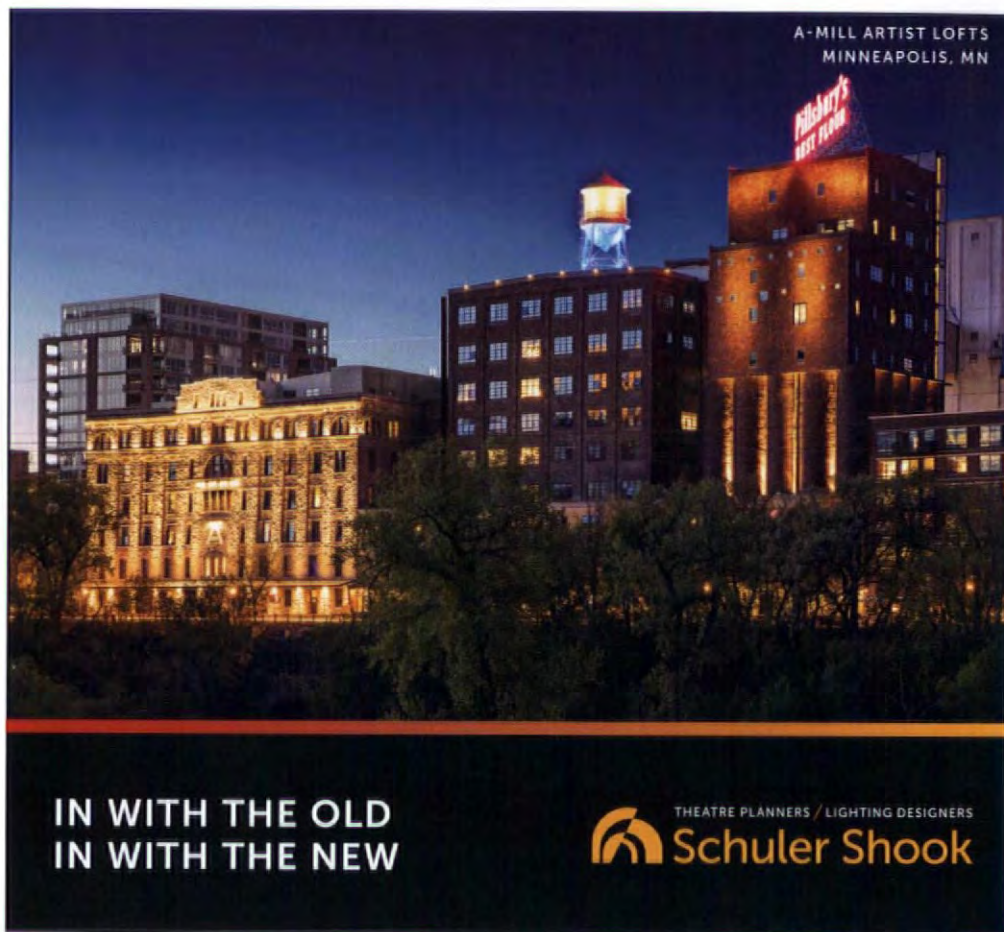
But this isn't just an exercise in empathy. Understanding how lighting affects the end user's vision in a space may prompt the designers to add more windows—and persuade the client to pay for them. Having the virtual experience of reduced mobility may lead to an information desk being moved from the far side of the lobby to right next to the entry. "After they experience a design in VR, I've heard clients say, 'We need to do this for our patients,'" says Carter.

The opportunity that VR affords architects and clients to make small yet critical adjustments can have the added benefit of reducing the number of change orders later in the project.

Kevin Ortnier, director of transformation operations and transition at MetroHealth System in Cleveland, is working with HGA on a new hospital facility. VR, he says, has allowed specialists to evaluate designs in advance: Is the boom in an operating room in the optimal spot? Can a pharmacist move between the service counter and the medications room efficiently? Previewing spaces with future users not only elicits important feedback; it also creates buy-in from the people who will ultimately inhabit the new building. "In healthcare, minutes and seconds count," says Ortnier. "So, if our staff can use VR to understand the design and flow of the building before it opens, then patient care won't suffer during the transition."

Bartling says the digital practice group continues to experiment with ways to simulate experiences in VR. What's it like to be in a crowded space? Is there a way to simulate the aural experience of moving from a concert-hall lobby into the auditorium? Challenges remain, but the group keeps testing ideas.

"It's been pretty transformative for our clients and designers," says Bartling. "At the most fundamental level, it's about showing people something versus just telling them." **AMN**

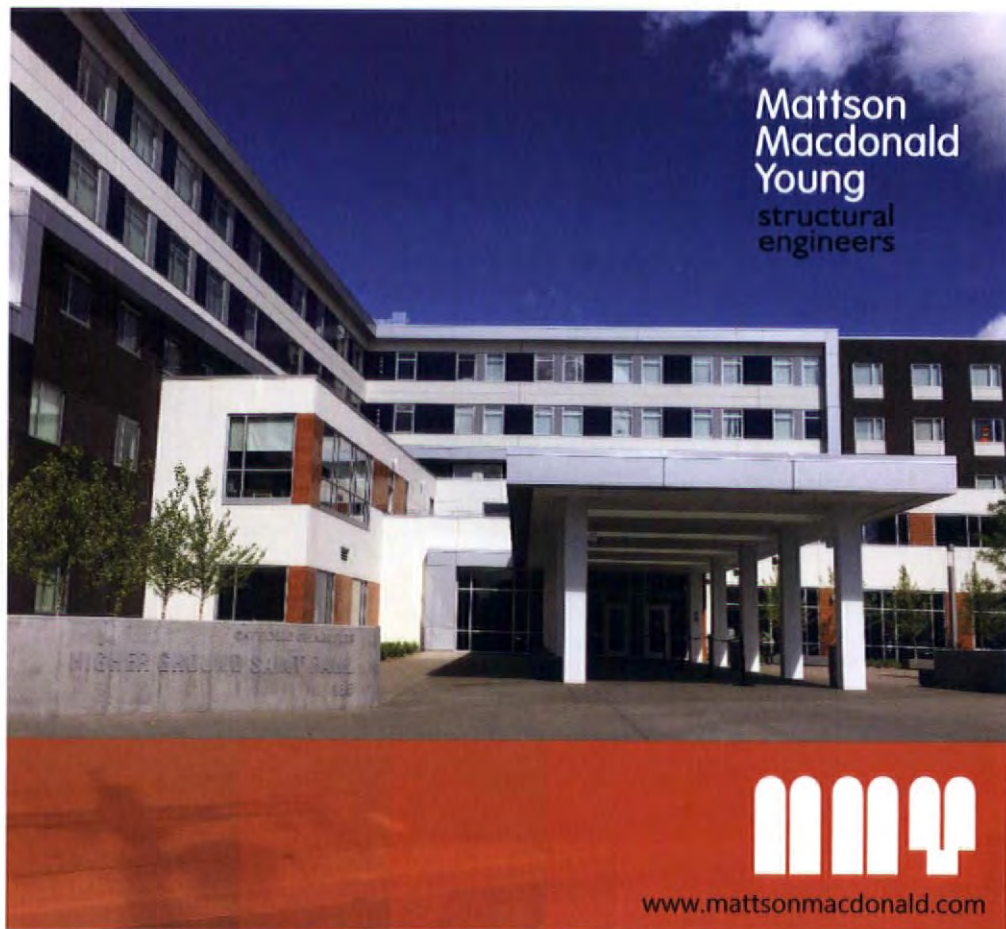


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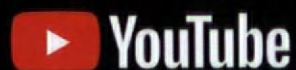
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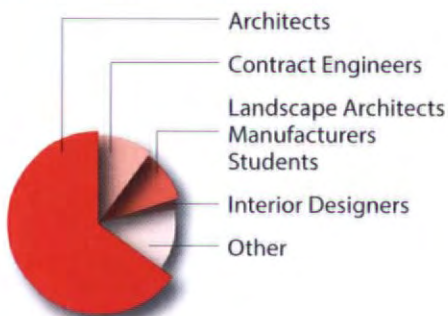
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## Who attends?



Other category includes:  
Specifiers  
Builders  
Facility Managers  
Graphic Designers  
other related design &  
building professionals



# 2018 MERIT AWARDS

The AIA Minneapolis Merit Awards recognize and celebrate projects that tell a story of excellence beyond design; emphasize public interest design; and embrace the varied forces that shape a building. The AIA Minneapolis member projects were selected based on the following criteria: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, community impact, and architectural solution.

## **Columbia Heights Public Library**

HGA Architects & Engineers

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SALA Architects

## **The Simons Livery Stable**

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## **The Shed at Crown Center**

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Michael L. Schrock, AIA, Merit Award

## **The Science Mill**

Alliance

This award was created in 2008, in recognition of Michael Schrock, whose passion helped develop the AIA Minneapolis Merit Awards.



**AIA**  
Minneapolis



# The Announcement of the Decade

## Revised AIA core documents are now available

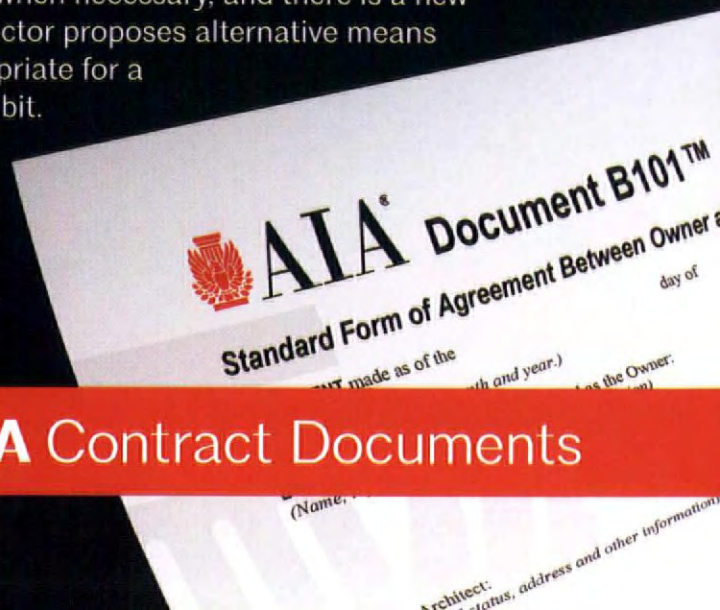
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**AIA** Contract Documents





## INTERIOR ARCHITECTURE FIRMS

The firms listed on the following pages include design professionals, members of the American Institute of Architects Minnesota (AIA Minnesota), who offer a broad range of architectural, space planning and interior design services. Each firm has special areas of expertise and project competence with capabilities ranging from homes to corporate headquarters, from hospitals to schools, restaurants to retail facilities, justice facilities to libraries, etc.

Contact these firms to discuss your specific project needs.

### Legend

AIA	Registered Member, American Institute of Architects
Assoc. AIA	Associate Member, American Institute of Architects
ACHA	American College of Healthcare Architects
AICP	American Institute of Certified Planners
ASID	American Society of Interior Designers
CCS	Certified Construction Specifier
CDT	Construction Documents Technology (Certified)
CFM	Certified Facility Manager
CID	Certified Interior Designer
FAIA	Fellow, and Registered Member of the American Institute of Architects
IFMA	International Facilities Management Association
IIDA	International Interior Designers Association
LEED	Leadership in Energy and Environmental Design
LEED AP	Leadership in Energy and Environmental Design Accredited Professional
PE	Professional Engineer
RA	Registered Architect

## ALBERTSSON HANSEN ARCHITECTURE, LTD.



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Contact: Christine Albertsson

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Christine L. Albertsson, AIA, CID, NCARB  
Todd P. Hansen, AIA, CID  
Mark E. Tambornino, Assoc. AIA

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*Madeline Island Retreat, Madeline Island, WI; Lowry Hill Revival, Minneapolis, MN; North Woods Lake Home, Grand Rapids, MN; North Loop Loft Remodeling, Minneapolis, MN; Crocus Hill Residence, St. Paul, MN; Fish Trap Lake Retreat, Little Falls, MN; English Kitchen, Long Lake, MN; Deephaven Colonial, Deephaven, MN*

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Kim Dennis, CID, IIDA, LEED AP  
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Joyce Stupnik, CID, EDAC  
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Todd Mulvihill, CID  
Darcy Hield, CID

Founded in 1971, bdh+young has built an enduring reputation as a full service integrated design firm providing comprehensive architectural and interior design services. Specializing in workplace, multi-housing and healthcare design, we're a client-centric design firm driven to understand each client's specific objectives and vision. Using an integrated team approach, we provide effective results that translate into a specialized space that meets the defined goals, budget and schedule of every project.

*Energy Management Collaborative, Plymouth, MN; Varde Partners, Minneapolis, MN; HealthEast Clinic & Specialty Center, Maplewood, MN; Minnetonka Medical Center, Minnetonka, MN; Zvago at Glen Lake, Minnetonka, MN; The Minneapolis Veterans Home, Minneapolis, MN; The Moline, Hopkins, MN; 610 West, Brooklyn Park, MN*



**BENTZ/THOMPSON/  
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Robert Zimmerman, AIA, CID

We help clients realize the full value of their interior spaces from small office workplace or single classroom environments to entire buildings. Interior projects bring exciting opportunities to improve and refresh the indoor environment, increase energy efficiency and optimize performance, all the while enhancing the experience of the people who use them. We maintain a high level of attention to the details of design and carry these through all of the interior furnishings and finishes. Right from the start we collaborate with our clients to add value through the full cycle of the property - from planning through design and occupancy.

*Andersen Special Collections Resource Center and Rare Books, University of Minnesota; Dakota County Galaxie Library Renovation, Apple Valley, MN; College of St. Benedict CWA Admissions Renovation, St. Joseph, MN; Fergus Falls Public Library Addition & Renovation, Fergus Falls, MN; South & East Snarr Residence Hall Renovation, MSU Moorhead; Hennepin County Jury Assembly Relocation, Minneapolis, MN; College of St. Benedict Min Building Renovation, St. Joseph, MN; Edina Community Lutheran Church Addition & Renovation, Edina, MN*

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Scott Kirchner, AIA

BWBR is a design solutions firm with practices in architecture, interior design, and planning. One of the Upper Midwest's oldest and largest firms, BWBR has established a reputation for service and quality designing complex facilities in health care, higher education, corporate, justice, government, manufacturing, transportation, worship, and recreation markets. Working with organizations to leverage facility improvements for better service delivery and operations, BWBR designs solutions to enhance what people do.

*Athletes Village, University of Minnesota, Minneapolis, MN; Hennepin Healthcare Clinic and Specialty Center, Minneapolis, MN; Pankalo Education Center, Lake Elmo, MN; Beverly & John Lord Knight Performance Hall, University of Northwestern, St. Paul, MN; HealthPartners Neuroscience Center, Saint Paul, MN; Lake Region Healthcare, Fergus Falls, MN; Pine Rest Christian Mental Health Services, Grand Rapids, MI; Anderson Hall, Gustavus Adolphus College, St. Peter, MN*

**CUNINGHAM GROUP  
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Michele Espeland, CID

Founded in 1968, Cunningham Group has earned an outstanding reputation for creating and delivering excellence in architecture, interior design, urban design, landscape architecture, and planning for a diverse mix of client and project types. Our more than 350 employees in ten offices are dedicated to delivering inspired, innovative, and sustainable design solutions that Uplift the Human Experience™.

*The Hotel Landing, Wayzata, MN; Nine Twenty Five Restaurant, Wayzata, MN; TCF Bank Renovations, Multiple Locations, MN; The Galleria Expansion, Edina, MN; Park Dental, Multiple Locations, MN; Wedge Community Co-op, Minneapolis, MN; Grand Casino Hinckley, Hinckley, MN; The Westin Las Vegas Hotel & Spa, Las Vegas, NV*

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Houston, TX; Las Vegas, NV; Lincoln, NE;  
Los Angeles, CA; Nairobi, Kenya; New York,  
NY; Omaha, NE; Orlando, FL; Overland Park,  
KS; Phoenix, AZ; Portland, OR; Riverside,  
CA; Sacramento, CA; San Francisco, CA;  
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DLR Group's brand promise is to elevate the human experience through design. Founded as an architecture and engineering firm in 1966, today we serve clients through integrated delivery of planning, architecture, engineering, interiors, and building optimization for new construction, renovation, and adaptive reuse. Our core areas of expertise are organized around Civic, Courts, Detention, Energy Services, Healthcare, Higher Education, Hospitality, K-12 Education, Museum, Performing Arts, Retail/Mixed-Use, Sports, and Workplace design.

*Hines T3 West Midtown, Atlanta, GA;  
Western National Insurance, Edina, MN;  
The Elizabeth Hotel, Fort Collins, CO; Canopy  
Minneapolis, Mill District, Minneapolis, MN;  
University of Minnesota Pioneer Hall,  
Minneapolis, MN; Saint Mary's University  
partnership with the Mayo Clinic Health  
Sciences Center, Rochester, MN; Breck  
School Master Plan, Golden Valley, MN;  
Compton High School, Compton, CA*



## ESG ARCHITECTURE + DESIGN

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Melissa Metzler, NCIDQ, IIDA, LEED AP

Our mission is to enrich the built environment by designing artful interiors that creatively differentiate our clients in the marketplace, tell vibrant stories of people and place, and uplift the human spirit. Focusing on three primary markets—multifamily housing, hospitality and workplace design—ESG's Interiors Group brings a wealth of expertise and interdisciplinary knowledge to every project, in order to bring the best and most thoughtful design solutions to our clients.

*Hancock Hotel, Findlay, OH; Lora, Stillwater, MN; Renaissance Minneapolis Hotel, The Depot Renovation, Minneapolis, MN; Marlowe Apartments, Chicago, IL; Nordhaus, Minneapolis, MN; Variant, Minneapolis, MN; Code 42, Minneapolis, MN; Osborn370, Minneapolis, MN*

## GENSLER

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Cassandra Griep, CID

Steven Bieringer, AIA

Gensler Minneapolis provides Architecture, Interior Design, Planning & Urban Design, Consulting & Analytics, and Brand Design (Print, Environmental Graphics, Digital, Signage) solutions for myriad project types. Gensler believes in the power of design to positively affect people, organizations and communities. Our Minneapolis office has a long and well-respected track record of providing innovative design and strong solutions for a broad range of clients in the Twin Cities and the broader Minnesota community.

*Clear Night, Minneapolis, MN; Margaret A. Cargill Philanthropies, Addition and Renovation, Eden Prairie, MN; Xperience Fitness Design & Rollout, various locations, MN; The Dayton's Project, Building Reposition, Minneapolis, MN; Atmosphere Commercial Interiors, Worklab, Minneapolis, MN; Impact Hub, FINNnovation Lab, Minneapolis, MN; Fluid Interiors Showroom, Minneapolis, MN; CBRE, Minneapolis, MN*

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Nancy Blankford, AIA

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Mia Blanchett, AIA, LEED AP BD+C

David Little, AIA, CID, LEED AP ID+C

Paula Storsten, NCIDQ, IIDA

*continued next column*

Recognizing the global nature of design today, HGA's team addresses the connection between an organization's strategic view and their customers. Our designs focus on understanding the unique needs of the occupants whether they be from corporate work environments, college campuses, hospitality, retail or healthcare design. We listen to our clients to understand their strategic needs and then respond with creative, flexible interior solutions that provide long-term value.

*Walker Art Center Expansion | Esker Grove, Minneapolis, MN; Surley Brewing, Minneapolis, MN; Temple Israel, Minneapolis, MN; Brookview Community Center, Golden Valley, MN; Ramsey County Library, Shoreview, MN; Sleep Number Headquarters, MN; Macalester College-Janet Wallace Fine Arts Center, St. Paul, MN; Hazelden Betty Ford Foundation, Center City, MN*

## KOMA

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Michael J. Lisowski, PE

KOMA offers comprehensive architectural, structural engineering and interior design services. We create inspiring, aesthetically pleasing and highly functional spaces for people to live, work, learn, play and worship. Our wide-ranging project experience reflects our delight in rising to the unique challenges of each new assignment and exceeding the expectations of each new client.

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*MOA Corporate Offices, Mall of America, Bloomington, MN; Warner's Stellan, St. Paul, MN; Buhler Food Application Center, Plymouth, MN; Lino Lakes Elementary, Lino Lakes, MN; Yeshiva of Minneapolis, Minneapolis, MN; St. Louis Park Council Chamber Remodel, St. Louis Park, MN*

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Denita Lemmon, AIA

Greg Hulne, AIA

Paul May, AIA

John Mecum, AIA

Miller Dunwiddie is a full-service architecture firm with in-house experts in preservation, interior design, construction services, and building envelope science. Founded in 1963, our work and our employee-owners are recognized for creating places that span generations. Whether we are rehabilitating a small historic structure or crafting a new public space for millions of travelers, we are guided by the same core conviction: doing it right will make it last.

*100 Washington Square Tenant Improvements, Minneapolis, MN; Berean Baptist Church Expansion, Burnsville, MN; Winona Masonic Temple Performance Use Upgrades, Winona, MN; Bethel University Seminary Relocation and Renovation, Arden Hills, MN; St. Paul Public Schools: Highland Park Elementary & Horace Mann School Renovations & Additions, St. Paul, MN; Terminal 1 Parking Ramp Expansion, Parking Management Building and RAC Facilities, MSP International Airport, MN; Terminal 1 Multi-purpose Space Renovation, MSP International Airport, MN; First Universalist Church Interior Renovation, Minneapolis, MN*



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Lyn Berglund, CID, ASID

Mohagen Hansen Architecture | Interiors is a full-service planning, architecture and interior design firm, specializing in the development of functional and creative design solutions. We work in a variety of markets including healthcare, corporate, industrial, housing, financial, retail, dental and government. Our planning and design solutions directly reflect our clients' vision, brand, culture and objectives, while being sensitive to schedules and budgets. We partner with our clients to create inspirational designs that result in lasting relationships.

*Carris Health: Willmar Surgery Center, Willmar, MN; Herzing University Minneapolis Campus Relocation, Minneapolis, MN; Cetera Financial Group Office Remodel and Expansion, St. Cloud, MN; Ryerson Interior Office Remodel, Plymouth, MN; St. Paul Eye: Eagan Clinic, Eagan, MN; Swanson & Youngdale Office Renovation, Minneapolis, MN; Hennepin County Mental Health Clinic Renovation, Minneapolis, MN; 7500 York Cooperative Social Room Renovation, Edina, MN*

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Paul Melblom, AIA, LEED AP BD+C  
Thomas Meyer, FAIA  
Jack Poling, AIA, LEED AP  
Garth Rockcastle, FAIA

MSR creates exceptional architecture that is responsible and enduring. We seek to enrich lives and the environment through design. Our strategic goal is to be the leading design firm that achieves inspiring, generative impacts across the board on every project by 2026. We have earned a national reputation for both designing exceptional new spaces and, through preservation, adaptive reuse, and renovation, discovering innovative ways to reuse buildings.

*Capitol Region Watershed District Facility Adaptive Reuse, Saint Paul, MN; SEI Investments Corporate Headquarters North Campus, Oaks, PA; Haverford College VCAM Building Adaptive Reuse, Haverford, PA; Fayetteville Public Library Renovation and Expansion, Fayetteville, AR; Project for Pride in Living Learning Center Franklin Theater Conversion, Minneapolis, MN; Hennepin County Library-Southdale, Edina, MN; Madison Municipal Building Restoration, Madison, WI; Norman Public Library Central, Norman, OK*

**NELSON****NELSON**

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**Firm Principals**

Claudia Reichert, CID  
Richard Sutton, AIA, CID  
Scott Hierlinger, FIIDA, CID  
Deanne Erpelding, CID  
Roslyn zumBrunnen, CID

*continued next column*

NELSON's integrated service delivery network includes nearly 1,100 Teammates in more than 25 locations, which allows us to work effectively with clients on projects across the country. Our mantra is Focused on Creation, Passion to Deliver. In everything we do, we are committed to providing exceptional services and delivering outstanding results. We value equally both design and delivery, taking our cues on what to emphasize from what our clients value. Above all, we view our clients as partners and we are committed to our combined success.

*ECMC, Minneapolis, MN; Winslow Capital Management, Minneapolis, MN; Cobb Strecker Dunphy & Zimmerman, Inc., Minneapolis, MN; Oracle, Seattle, WA; RBC Wealth Management, various projects; AT&T Tower Reposition, Minneapolis, MN; SPS Commerce, Minneapolis, MN; Mpls/St Paul Business Journal, Minneapolis, MN*

**PERKINS + WILL****PERKINS+WILL**

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Contact: Anthony (Tony) Layne

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David Dimond, FAIA, CID, LEED AP  
Lisa Pool, LEED AP  
Jeff Ziebarth, AIA, LEED AP  
Robert Novak, AIA, NCARB, LEED AP  
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Jeanne Ekholm, LEED AP BD+C

Perkins+Will is an interdisciplinary, research-based architecture and design firm established in 1935 and founded on the belief that design has the power to transform lives and enhance communities.

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*Boston Consulting Group, Minneapolis, MN; RSM Plaza Renovation, Minneapolis, MN; Be the Match Coordinating Center, Minneapolis, MN; Holland Hall, St. Olaf College, Northfield, MN; Land O'Lakes, Arden Hills, MN; Mayo-Rochester Methodist Hospital, Surgical Master Plan + Phase 1 Fit Out, Rochester, MN; St. Louis County Government Services Center, Duluth, MN; Wells Fargo Bank Downtown East, Minneapolis, MN*

**POPE ARCHITECTS, INC.****POPE  
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Gonzalo Villares, AIA  
Sandra L. Buehler  
Robert S. Howard, AIA  
Thomas B. Kuck, AIA  
Gregory A. Woolfums, AIA

Pope Architects is an established local design firm with a national practice. We bring a wealth of design experience and sound business practices together to create beautiful, sustainable and compelling building environments. Together, we are shaping environments that enhance lives. Pope Architects has a diverse practice encompassing corporate and workplace, senior living and multi-family housing, healthcare and behavioral health, and community design. Our interior design team delivers high quality services to our clients in all practice areas.

*Fraser, Woodbury, MN; Summit Orthopedics, Eagan, MN; Kraus-Anderson Headquarters, Minneapolis, MN; WesleyLife Brio of Johnston, Johnston, IA; The CAPP Apartments & Cub Foods, Minneapolis, MN; JFCS Minneapolis & PRISM, Golden Valley, MN; CentraCare Monticello Renovations, Monticello, MN; Aris Clinic, Woodbury, MN*



**REHKAMP LARSON  
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Jean Rehkamp Larson, AIA

We are great listeners, creative thinkers, and problem solvers who engage and explore with the homeowner to find the right balance of dreams and reality. We provide a full range of design services, partnering with our clients from conception through final punch list. Our design-focused projects include modest renovations, substantial additions, and grand new houses. Our design style is refined, energetic, and engaging. We bring warmth to modernism and a fresh eye to traditional design.

*Upton Revived, Minneapolis, MN;  
Hayward Cabin, Hayward, WI; Kenwood Carriage House, Minneapolis, MN; Beach House, Oregon; Lake Everett Retreat, Ely, MN; Bayfield Cottage, Bayfield, WI; Granary House, Lake Elmo, MN*

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David Norback, AIA  
Terry Helland, AIA  
David Serrano, AIA, NCARB

RSP is one of the region's largest architecture and interiors firms with over 350 employees across five offices. Our practice is broad -- we design for corporate, distribution, education, healthcare, hospitality, government, retail and restaurant clients. Plus facilities consulting and experience design. We work with everyone. From start-ups with single projects to Fortune 50 clients with national programs. We are fiercely committed to our clients, united in a goal to discover the unique design solutions that best support their future success.

*Intercontinental Minneapolis-St. Paul Airport Hotel, MN; Baker Center, Minneapolis MN; Discovery Square, Rochester, MN; Jack Links Headquarters, Minneapolis, MN; Junior Achievement, St. Paul MN; Fleet Farm, various location; Whole Foods Distribution Center, Chicago, IL; TRIA Orthopaedic, various locations*

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We are multidisciplinary in our background and experience, which affords us the unique perspective of seeing design solutions through myriad lenses. We design everything with equal importance and integrate our design concepts across many scales. Studio BV brings creativity to clients wanting to leverage design to drive change. We have deep and diverse experience in workplace design, restaurant and retail design, commercial office buildings, residential design, and design strategy. We are devoted to fostering authentic, intimate, and bold connections to people and places.

*nVent & Pentair Headquarters, Golden Valley, MN; Nolo's Kitchen & Basement Bar, Minneapolis, MN; University of Minnesota Physicians Mill City Clinic, Minneapolis, MN; Kickermick Building, Minneapolis MN; The Nordic Building, Minneapolis MN; Digi International, Hopkins, MN; Evereve Headquarters, Edina, MN; YMCA, multiple projects in MN*

**TKDA**

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TKDA is an employee-owned architecture, interior design, planning, and engineering firm with Minnesota offices in Saint Paul and Duluth. More than 250 employees deliver solutions nationwide to clients seeking single source, integrated design services. TKDA provides interior and architectural design services to corporate, institutional, government, K-12, and higher education clients.

*Johnson Aerospace High School, Saint Paul, MN; Johnny Bird Community Center, New Town, ND; NorShor Theatre & Skyway Historical Renovation; Duluth, MN; Dakota County Tech College Commons Renovation, Rosemount, MN; Chisago County Government Center Renovation, Center City, MN; UMD Securian Mathematics Laboratory Learning Center, Duluth, MN; Austin Utilities Central Service Facility, Austin, MN; Expo for Excellence Elementary; Saint Paul, MN*



## INTERIOR DESIGN FIRMS

The firms listed in this directory include interior designers who are members of the American Society of Interior Designers (ASID) and the International Interior Designers Association (IIDA), or who have the designation of Certified Interior Designer (CID). They offer a broad range of interior design, space planning and furnishings selection experience. Each firm has specific areas of expertise and project competence. Contact them to discuss your specific project needs.

## Legend

AIA	Registered Member, American Institute of Architects
Assoc. AIA	Associate Member, American Institute of Architects
ACHA	American College of Healthcare Architects
AICP	American Institute of Certified Planners
ASID	American Society of Interior Designers
CCS	Certified Construction Specifier
CID	Certified Interior Designer
CDT	Construction Documents Technology (Certified)
CFM	Certified Facility Manager
FAIA	Fellow and Registered Member of the American Institute of Architects
FASID	Fellow, American Society of Interior Designers
FIIDA	Fellow, International Interior Designers Association
IFMA	International Facilities Management Association
LEED	Leadership in Energy and Environmental Design
LEED AP	Leadership in Energy and Environmental Design Accredited Professional
PE	Professional Engineer

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Thoughtful Design. Delightful Living. Founded in 2000, Albertsson Hansen creates residential architecture for clients who value beautiful, functional design. We take pride in being able to subtly transform traditional details and sources with a clean, modern sensibility. Our goal is to honor and serve our clients through transformative and meaningful design. We offer a full spectrum of residential work — from small remodeling projects and additions, to new houses, retreat houses, cabins, outbuildings, and barns.

*Madeline Island Retreat, Madeline Island, WI; Lowry Hill Revival, Minneapolis, MN; North Woods Lake Home, Grand Rapids, MN; North Loop Loft Remodeling, Minneapolis, MN; Crocus Hill Residence, St. Paul, MN; Fish Trap Lake Retreat, Little Falls, MN; English Kitchen, Long Lake, MN; Deephaven Colonial, Deephaven, MN*

## ALLIANCE

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Alliance is a group of individuals with specialized expertise who work with clients to realize their goals. We are planners, architects, and interior designers skilled in the art of creative problem-solving and knowledgeable about every step it takes to achieve it. Since 1970, we have solved real-world problems with design that is inspiring, innovative, responsive, and sustainable. Our clients rely on us to provide innovative solutions for aviation, business, civic, entertainment, learning, and science environments.

*Ecolab Global Headquarters, St. Paul, MN; Wells Fargo WFC Renovation, Minneapolis, MN; Hennepin County Medina Public Works, Medina, MN; Boston Scientific North Building Strategic Plan, Minnetonka, MN; Williston Airport Terminal, Williston, ND; Allianz Life Strategic Plan and Remodeling, Golden Valley, MN; Minneapolis-St. Paul International Airport Passenger Focused Amenities, St. Paul, MN; Bremer Wealth Management, Minneapolis, MN*

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*Energy Management Collaborative, Plymouth, MN; Varde Partners, Minneapolis, MN; HealthEast Clinic & Specialty Center, Maplewood, MN; Minnetonka Medical Center, Minnetonka, MN; Zvago at Glen Lake, Minnetonka, MN; The Minneapolis Veterans Home, Minneapolis, MN; The Moline, Hopkins, MN; 610 West, Brooklyn Park, MN*



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We help clients realize the full value of their interior spaces from small office workplace or single classroom environments to entire buildings. Interior projects bring exciting opportunities to improve and refresh the indoor environment, increase energy efficiency and optimize performance, all the while enhancing the experience of the people who use them. We maintain a high level of attention to the details of design of the architecture and carry these through all of the interior furnishings and finishes. Right from the start we collaborate with our clients to add value through the full cycle of the property - from planning through design and occupancy.

*Andersen Special Collections Resource Center and Rare Books, University of Minnesota; Dakota County Galaxie Library Renovation, Apple Valley, MN; College of St. Benedict CWA Admissions Renovation, St. Joseph, MN; Fergus Falls Public Library Addition & Renovation, Fergus Falls, MN; South & East Snarr Residence Hall Renovation, MSU Moorhead; Hennepin County Jury Assembly Relocation, Minneapolis, MN; College of St. Benedict Min Building Renovation, St. Joseph, MN; Edina Community Lutheran Church Addition & Renovation, Edina, MN*

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*Fridley Civic Campus, Fridley, MN; Shakopee City Hall, Shakopee, MN; Mill City Quarter, Minneapolis, MN; A-Mill Artist Lofts, Minneapolis, MN; Millworks Lofts, Minneapolis, MN; Soo Line Building City Apartments, Minneapolis, MN; Schmidt Artist Lofts, St. Paul, MN; Vue Apartments, Minneapolis, MN*

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*Athletes Village, University of Minnesota, Minneapolis, MN; Hennepin Healthcare Clinic and Specialty Center, Minneapolis, MN; Pankalo Education Center, Lake Elmo, MN; Beverly & John Lord Knight Performance Hall, University of Northwestern, St. Paul, MN; HealthPartners Neuroscience Center, Saint Paul, MN; Lake Region Healthcare, Fergus Falls, MN; Pine Rest Christian Mental Health Services, Grand Rapids, MI; Anderson Hall, Gustavus Adolphus College, St. Peter, MN*

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Founded in 1968, Cunningham Group has earned an outstanding reputation for creating and delivering excellence in architecture, interior design, urban design, landscape architecture, and planning for a diverse mix of client and project types. Our more than 350 employees in ten offices are dedicated to delivering inspired, innovative, and sustainable design solutions that Uplift the Human Experience™.

*The Hotel Landing, Wayzata, MN; Nine Twenty Five Restaurant, Wayzata, MN; TCF Bank Renovations, Multiple Locations, MN; The Galleria Expansion, Edina, MN; Park Dental, Multiple Locations, MN; Wedge Community Co-op, Minneapolis, MN; Grand Casino Hinckley, Hinckley, MN; The Westin Las Vegas Hotel & Spa, Las Vegas, NV*



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Hines T3 West Midtown, Atlanta, GA;  
Western National Insurance, Edina, MN;  
The Elizabeth Hotel, Fort Collins, CO; Canopy  
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University of Minnesota Pioneer Hall,  
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Clear Night, Minneapolis, MN; Margaret  
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Renovation, Eden Prairie, MN; Xperience  
Fitness Design & Rollout, various locations,  
MN; The Dayton's Project, Building  
Reposition, Minneapolis, MN; Atmosphere  
Commercial Interiors, Worklab, Minneapolis,  
MN; Impact Hub, FINNnovation Lab,  
Minneapolis, MN; Fluid Interiors Showroom,  
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Recognizing the global nature of design today, HGA's team addresses the connection between an organization's strategic view and their customers. Our designs focus on understanding the unique needs of the occupants whether they be from corporate work environments, college campuses, hospitality, retail or healthcare design. We listen to our clients to understand their strategic needs and then respond with creative, flexible interior solutions that provide long-term value.

*Walker Art Center Expansion | Esker Grove, Minneapolis, MN; Surly Brewing, Minneapolis, MN; Temple Israel, Minneapolis, MN; Brookview Community Center, Golden Valley, MN; Ramsey County Library, Shoreview, MN; Sleep Number Headquarters, MN; Macalester College-Janet Wallace Fine Arts Center, St. Paul, MN; Hazelden Betty Ford Foundation, Center City, MN*

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KOMA offers comprehensive architectural, structural engineering and interior design services. We create inspiring, aesthetically pleasing and highly functional spaces for people to live, work, learn, play and worship. Our wide-ranging project experience reflects our delight in rising to the unique challenges of each new assignment and exceeding the expectations of each new client.

*MOA Corporate Offices, Mall of America, Bloomington, MN; Warner's Stellan, St. Paul, MN; Buhler Food Application Center, Plymouth, MN; Lino Lakes Elementary, Lino Lakes, MN; Yeshiva of Minneapolis, Minneapolis, MN; St. Louis Park Council Chamber Remodel, St. Louis Park, MN*

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Miller Dunwiddie is a full-service architecture firm with in-house experts in preservation, interior design, construction services, and building envelope science. Founded in 1963, our work and our employee-owners are recognized for creating places that span generations. Whether we are rehabilitating a small historic structure or crafting a new public space for millions of

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travelers, we are guided by the same core conviction: doing it right will make it last.

*100 Washington Square Tenant Improvements, Minneapolis, MN; Berean Baptist Church Expansion, Burnsville, MN; Winona Masonic Temple Performance Use Upgrades, Winona, MN; Bethel University Seminary Relocation and Renovation, Arden Hills, MN; St. Paul Public Schools: Highland Park Elementary & Horace Mann School Renovations & Additions, St. Paul, MN; Terminal 1 Parking Ramp Expansion, Parking Management Building and RAC Facilities, MSP International Airport, MN; Terminal 1 Multi-purpose Space Renovation, MSP International Airport, MN; First Universalist Church Interior Renovation, Minneapolis, MN*

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Mohagen Hansen Architecture | Interiors is a full-service planning, architecture and interior design firm, specializing in the development of functional and creative design solutions. We work in a variety of markets including healthcare, corporate, industrial, housing, financial, retail, dental and government. Our planning and design solutions directly reflect our clients' vision, brand, culture and objectives, while being sensitive to schedules and budgets. We partner with our clients to create inspirational designs that result in lasting relationships.  
*Carris Health: Willmar Surgery Center, Willmar, MN; Herzog University Minneapolis Campus Relocation,*

*continued next column*

*Minneapolis, MN; Cetera Financial Group Office Remodel and Expansion, St. Cloud, MN; Ryerson Interior Office Remodel, Plymouth, MN; St. Paul Eye: Eagan Clinic, Eagan, MN; Swanson & Youngdale Office Renovation, Minneapolis, MN; Hennepin County Mental Health Clinic Renovation, Minneapolis, MN; 7500 York Cooperative Social Room Renovation, Edina, MN*

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NELSON's integrated service delivery network includes nearly 1,100 Teammates in more than 25 locations, which allows us to work effectively with clients on projects across the country. Our mantra is Focused on Creation, Passion to Deliver. In everything we do, we are committed to providing exceptional services and delivering outstanding results. We value equally both design and delivery, taking our cues on what to emphasize from what our clients value. Above all, we view our clients as partners and we are committed to our combined success.

*ECMC, Minneapolis, MN; Winslow Capital Management, Minneapolis, MN; Cobb Strecker Dunphy & Zimmerman, Inc., Minneapolis, MN; Oracle, Seattle, WA; RBC Wealth Management, various projects; AT&T Tower Reposition, Minneapolis, MN; SPS Commerce, Minneapolis, MN; Mpls/St Paul Business Journal, Minneapolis, MN*

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Perkins+Will is an interdisciplinary, research-based architecture and design firm established in 1935 and founded on the belief that design has the power to transform lives and enhance communities.

*Boston Consulting Group, Minneapolis, MN; RSM Plaza Renovation, Minneapolis, MN; Be the Match Coordinating Center, Minneapolis, MN; Holland Hall, St. Olaf College, Northfield, MN; Land O'Lakes, Arden Hills, MN; Mayo-Rochester Methodist Hospital, Surgical Master Plan + Phase 1 Fit Out, Rochester, MN; St. Louis County Government Services Center, Duluth, MN; Wells Fargo Bank Downtown East, Minneapolis, MN*

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Pope Architects is an established local design firm with a national practice. We bring a wealth of design experience and sound business practices together to create beautiful, sustainable and compelling building environments. Together, we are shaping environments that enhance lives. Pope Architects has a diverse practice encompassing corporate and workplace, senior living and multi-family housing, healthcare and behavioral health, and community design. Our interior design team delivers high quality services to our clients in all practice areas.

*Fraser, Woodbury, MN; Summit Orthopedics, Eagan, MN; Kraus-Anderson Headquarters, Minneapolis, MN; WesleyLife Brio of Johnston, Johnston, IA; The CAPP Apartments & Cub Foods, Minneapolis, MN; JFCS Minneapolis & PRISM, Golden Valley, MN; CentraCare Monticello Renovations, Monticello, MN; Aris Clinic, Woodbury, MN*

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RSP is one of the region's largest architecture and interiors firms with over 350 employees across five offices. Our practice is broad -- we design for corporate, distribution, education, healthcare, hospitality, government, retail and restaurant clients. Plus facilities consulting and experience design. We work with everyone. From start-ups with single projects to Fortune 50 clients with national programs. We are fiercely committed to our clients, united in a goal to discover the unique design solutions that best support their future success.

*Intercontinental Minneapolis-St. Paul Airport Hotel, MN; Baker Center, Minneapolis MN; Discovery Square, Rochester, MN; Jack Links Headquarters, Minneapolis, MN; Junior Achievement, St. Paul MN; Fleet Farm, various location; Whole Foods Distribution Center, Chicago, IL; TRIA Orthopaedic, various locations*

## STUDIO BV

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We are multidisciplinary in our background and experience, which affords us the unique perspective of seeing design solutions through myriad lenses. We design everything with equal importance and integrate our design concepts across many scales. Studio BV brings creativity to clients wanting to leverage design to drive change. We have deep and diverse experience in workplace design, restaurant and retail design, commercial office buildings, residential design, and design strategy. We are devoted to fostering authentic, intimate, and bold connections to people and places.

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*nVent & Pentair Headquarters, Golden Valley, MN; Nolo's Kitchen & Basement Bar, Minneapolis, MN; University of Minnesota Physicians Mill City Clinic, Minneapolis, MN; Kickernick Building, Minneapolis MN; The Nordic Building, Minneapolis MN; Digi International, Hopkins, MN; Evereve Headquarters, Edina, MN; YMCA, multiple projects in MN*

## TKDA

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## Ceylon Luxury Apartments

Page 24

Location: Clayton, Missouri  
 Client: Opus Development Company, LLC  
 Architect: Opus AE Group, LLC  
 Principal-in-charge: Dean Newins, AIA  
 Design principal: Ernesto Ruiz-Garcia, AIA  
 Project architect: Pete Lewis, AIA  
 Project team: Matt Bergstrom, AIA; Jay Fourniea, AIA; Katie Hughes; Mandel Cameron; Gary Schuberth, AIA  
 Structural engineer: Opus AE Group, LLC  
 Mechanical design-builder: Jarrell Contracting  
 Electrical design-builder: Power Up  
 Civil engineer: Stock & Associates  
 Interior designer: Opus AE Group, LLC  
 Interior design team: Jennifer Koehler; Laura Waller; Taylor Mahoney  
 Design-builder: Opus Design Build, LLC  
 Landscape architect: Cole  
 Face brick: Endicott  
 Window systems: Andersen 100 series  
 Architectural fiber cement panels: Nichiha  
 Photographer: Brandon Stengel, Assoc. AIA

## Ray

Page 30

Location: St. Paul, Minnesota  
 Client: Cookie Drawer Company, LLC  
 Architect: UrbanWorks Architecture, LLC  
 Project lead designer: David Miller, AIA  
 Project manager: Neil Reardon, Assoc. AIA  
 Project architect: David Haaland, AIA  
 Project team: John Seppanen, AIA  
 Structural and civil engineer: BKB Engineers  
 Interior designer: UrbanWorks Architecture, LLC  
 Interior design team: Sarah Davis; Gerry Ewald  
 General contractor: Weis Builders  
 Landscape architect: Damon Farber  
 Landscape project team: Jesse Symynkywicz  
 Exterior cladding: Nichiha  
 Residential cabinets: Partners 4 Design; Crystal Cabinets  
 Window systems: Pella  
 Concrete work: Northland Concrete & Masonry  
 Photographer: Brandon Stengel, Assoc. AIA

## Homes by Architects Tour

Page 42

### Home 1

Location: Waconia  
 Architect: Charles R. Stinson Architecture + Design  
 Design team: Charles Stinson, AIA; Chuck Thiss; Kim Streeter; Larry Ward; Ben Bower

### Home 2

Location: Mound  
 Architect: SKD Architects  
 Design team: Steve Kleineman, AIA; Randy Hermann; Corey Pederson, Assoc. AIA; Brian DuRose

### Home 3

Location: Mound  
 Architect: James McNeal Architecture & Design  
 Design team: Jim McNeal, AIA; Angela Liesmaki; Maggie Tarr

### Home 4

Location: Orono  
 Architect: James McNeal Architecture & Design  
 Designer: Jim McNeal, AIA

### Home 5

Location: Tonka Bay  
 Architect: SALA Architects  
 Design team: David O'Brien Wagner, AIA; Joe Messier; Jody McGuire, AIA; Ben Dose

### Home 6

Location: Minnetonka Beach  
 Architect: Swan Architecture  
 Design team: Andrea Peschel Swan, AIA; Carlos Bravo, Assoc. AIA

### Home 7

Location: Deephaven  
 Architect: Charles R. Stinson Architecture + Design  
 Design team: Charles Stinson, AIA; Josh Norman; Chuck Thiss; Larry Glenn; Ben Bower

### Home 8

Location: Deephaven  
 Architect: ALTUS Architecture + Design  
 Design team: Tim Alt, AIA; Roger Cummelin; Nick Woods

### Home 9 (page 44)

Location: Woodland  
 Architect: Rehkamp Larson Architects  
 Principal-in-charge: Mark Larson, AIA  
 Design team: Mark Larson, AIA; Ryan Bicek, AIA  
 Structural engineer: Bunkers & Associates

Lighting designers: Rehkamp Larson Architects; Martha Dayton Design; Schuler Shook

Interior designer: Martha Dayton Design

General contractor: Streeter & Associates

Landscape architect: Keenan & Sveiven

Landscape project team: Todd Irvine

Cabinetwork: Braaten Creative Woods

Window systems: Marvin

Steel wall panels in lower garage: Bauer Metal, finished by Otto Painting Design

Finish on poured concrete walls and floor in lower garage: Otto Painting Design

Millwork: Streeter & Associates

Photographer: Karen Melvin Photography

### Home 10 (page 46)

Location: Plymouth  
 Clients: Julie Thompson and Fernando Pena

Architect: Peterssen/Keller Architecture

Principal-in-charge: Gabriel Keller, Assoc. AIA

Project lead designer and project manager: Kristine Anderson, Assoc. AIA

Project team: Tommy Everson, AIA

Structural engineer: Bunkers & Associates, LLC

Lighting designer: Schuler Shook

Interior designer: Jay Nuhring

General contractor: Streeter & Associates

Landscape architect: Nathan Anderson

Cabinetwork: Braaten Creative Woods

Flooring systems/materials: Australian Spotted Gum

Window and lift-and-slide doors: Marvin

Architectural wood panels: Afrosomia

Photographer: Steve Henke

### Home 11

Location: Bloomington

Architect: SALA Architects

Design team: Eric Odor, AIA; Caitlin Dippo

### Home 12

Location: Edina

Architect: Acacia Architects

Designer: Jeremiah Battles, AIA

### Home 13

Location: Golden Valley

Architect: CityDeskStudio

Design team: Ben Awes, AIA; Nate Dodge; Chris Bach; Max Ouellette-Howitz

### Home 14

Location: Minneapolis

Architect: Peterssen/Keller Architecture

Design team: Bob Le Moine, AIA; Gabriel Keller, Assoc. AIA

### Home 15

Location: Minneapolis

Architect: Randall M. Buffie Architect, Inc.

Designer: Randy Buffie, AIA

### Home 16

Location: St. Anthony

Architect: Shelter Architecture

Design team: Jackie Millea, AIA; Beth Halstenson, AIA; Jackie Colpaert; Lisa Antenucci; John Barbour, FAIA; Kurt Gough, Assoc. AIA; Greg Eisner, AIA; Greg Rouse, Assoc. AIA; Andrea Flor

### Home 17

Location: St. Paul

Architect: David Heide Design Studio

Design team: Mark Nelson, AIA; David Heide, Assoc. AIA; Brad Belka, Assoc. AIA

### Home 18

Location: Stillwater

Architect: Peterssen/Keller Architecture

Design team: Brent Nelson, AIA; Lars Peterssen, AIA

### Home 19 (page 48)

Location: Princeton

Clients: Stephen and Annie Roche

Architect: SALA Architects, Inc.

Principal-in-charge, project lead designer, and project architect: Bryan Anderson, AIA

Energy modeling: Building Knowledge

Structural engineer: Align Structural

Mechanical engineer: B&D Plumbing/Heating/AC

Electrical engineer: Pride Electric

General contractor: Showcase Renovations, Inc.

Landscape designer/contractor: M.T. Carpenter

Metal work: Sunrise Fabrication

Ceramic tile: Sorem Tile & Stone

Cabinetwork: Lee Gernandt

Flooring systems/materials: Belrose Hardwood Floors (white oak)

Window systems: Integrity

Concrete work: Stockness Construction (foundation); Arcade Concrete (flat)

Millwork: Scherer Brothers Lumber

Photographer: Troy Thies



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COREY GAFFER

*AWH Architects, Gensler, Cuninghams Group Architecture, and Studio BV have all had a hand in the renewal of the historic Maytag building.*

**When Gardner Hardware in the Maytag building closed in 2015**, Minneapolis' North Loop grieved. There was something special about the store that transcended bricks and mortar. "They had a level of connection with the community that was so intimate," says Studio BV's Betsy Vohs, Assoc. AIA. "People have such great memories of shopping there. It was an only-in-Minneapolis experience."

That sense of service to the community guided Studio BV's design of NOLO's Kitchen, the 1930 building's new main-level tenant. Large new windows connect diners to the Washington Avenue streetscape, while light flooring and a bright copper central bar create a glowing intimacy inside. "The space preserves that Gardner ethos of quality, service, and transparency, and it reflects the character of the North Loop," says Vohs, who lives in the neighborhood. —Amy Goetzman





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CAPITOL INVESTMENT



22



## ON THE COVER

Minnesota State Capitol  
St. Paul, Minnesota

"'Awe-inspiring' is an overused term, but I can't think of a more appropriate expression to describe the experience of entering the Minnesota State Capitol's impressive rotunda," says photographer **Paul Crosby**. "This architectural gem shines with new brilliance."

## Features

### 22 *Capitol Investment*

By Linda Mack

The story of the extraordinary restoration of the Cass Gilbert-designed Minnesota State Capitol. "Architects, engineers, contractors, and subcontractors—none of us had ever seen such a complex, high-end, and fast-moving project," says HGA Architects and Engineers' Ginny Lackovic, AIA.

### 30 *Flight Plan*

By Joel Hoekstra

Over the next several years, renovations at MSP International Airport's Terminal 1 campus by Alliance and Miller Dunwiddie will dramatically enhance the flow and comfort of the air-travel experience.

### 38 *The Jet Age*

By Frank Edgerton Martin

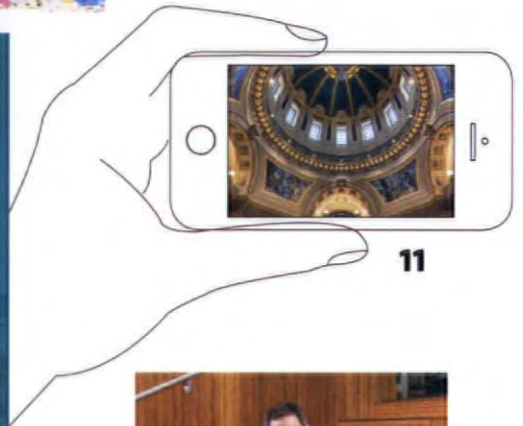
"Early photos show the terminal and its scalloped roofline beneath a broad arc of sky and changing weather," writes Frank Edgerton Martin about the 1962 Lindbergh Terminal. "At night, the long, transparent building glowed with an atmosphere of welcome and adventure."

### 42 *Designs on Higher Office*

Interview by Meredith Hayes Gordon, AIA

For the first time, two architecturally trained individuals—State Rep. Matt Dean and State Rep. Ray Dehn—are running for top positions in Minnesota government. We spoke with the two legislators about the unique skill set they bring to elected office.





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BY AMY GOETZMAN

After you page through our cover feature, stop by the Minnesota State Capitol and experience the restoration firsthand.

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A visit to BWBR's downtown St. Paul office brings to light all the design ingredients in a great collaboration space.

## 14 IMPACT

BY AMY GOETZMAN

St. Paul Public Schools works with students, parents, educators, and architects to shape a flexible new facilities master plan.

## 17 FAST FORWARD

BY CHRISTOPHER HUDSON

Soccer fans are sure to get a kick out of Allianz Field when it opens in St. Paul's Midway neighborhood in spring 2019.

## 18 TOWN TALK

INTERVIEW BY JOEL HOEKSTRA

The Minnesota Children's Museum's Barbara Hahn highlights a colorful renovation designed to enhance learning through play.

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PHOTOGRAPH BY

BRANDON STENGEL, ASSOC. AIA

If you're a kid, there's no better architectural interior than the Scramble at the Minnesota Children's Museum.

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ERIC MUELLER



## Beyond the Blueprint

I'VE BEEN WRITING ABOUT THE WORK THAT ARCHITECTS do for the better part of my professional life, and you know what stands out, after all these years? The reach of their design-thinking skills. Yes, architects design new schools, office towers, and hospitals—buildings that aim for high measures of functionality, sustainability, and beauty. But designers are uniquely equipped to do even more.

This issue is packed with stories of architects navigating incredibly complex challenges. The four-year restoration of the Minnesota State Capitol (page 22), for example, was arguably the most complicated renovation in the history of the Upper Midwest. A large team led by HGA Architects and Engineers had to repair and modernize the crumbling icon “with an eye toward the aesthetics of a building with a decorative palette worthy of a Renaissance palace,” writes Linda Mack. Similarly, architecture firms Alliance and Miller Dunwiddie are working with the Metropolitan Airports Commission to dramatically upgrade all facets of the air-travel experience at MSP International Airport’s heavily trafficked Terminal 1 (30).

In its efforts to better support its extraordinarily diverse student population, St. Paul Public Schools harnessed the design thinking of not one or two but six architecture firms. The result is a flexible new facilities master plan that prioritizes equity and inclusion (14). “This was our chance to address problems that have stymied us for decades, problems that extended beyond things like roofs and mechanical systems,” says St. Paul Public Schools facilities director Tom Parent, AIA. “We needed to make changes that will significantly impact the day-to-day experience of students, parents, and educators.”

And widening the design-thinking lens even further are two architecture-trained state lawmakers who are aiming to bring their problem-solving approaches to higher office (42). “Getting a wide range of stakeholders involved is a fascinating process, both in architecture and in making policy,” State Rep. Ray Dehn explains to interviewer Meredith Hayes Gordon, AIA. “When I think about being mayor of Minneapolis, that’s what I think about—getting people in a place where they might see something that they didn’t see before. Ultimately, the issues we’re addressing are really complex.”

“The nature and rigor of our training has probably served both of us pretty well,” adds State Rep. Matt Dean, who’s running for governor.

Heritage preservation. Transportation. Education. Public service. Few other professions can say they’ve played a part in shaping such a wide range of endeavors. Architects have a skill set that can help their clients (or constituents!) unlock new solutions, and I never get tired of writing about it.

Christopher Hudson  
hudson@aia-mn.org

### INTERACT & CONNECT



#### The evolution of the Walker Art Center

[architecturemn.com/videos](http://architecturemn.com/videos)



#### A conversation with top young architects

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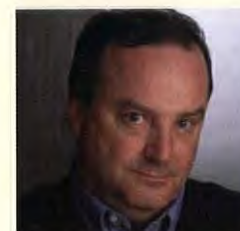
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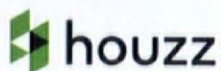
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# RESTORATION SENSATION

#MNCapitol #architecture #wow



There's never been a better time to tour the **State Capitol**, Minnesota's preeminent architectural treasure

If you're the kind of person who loves to find the Stan Lee cameos in all the Marvel movies, you'll have to take a closer look at the Edwin Blashfield painting *Minnesota: Granary to the World* when you tour the newly restored Minnesota State Capitol. At the left edge of the lunette, hidden near the leg of the figure that represents Agriculture, are two tiny likenesses: Cass Gilbert, the St. Paul architect behind this spectacular public building, and Channing Seabury, the chairman of the Capitol Commission who broke ground on the project in 1896.

"Cass Gilbert's vision is a perfect marriage of art and architecture, and I absolutely love that they acquired the money to restore the art along with the rest of the building," says Denis Gardner, Minnesota's National Register historian and the author of *Our Minnesota State Capitol: From Groundbreaking through Restoration* (2017). "That wasn't part of the original plan, but it makes all the difference."

Gardner says the first major restoration to the 1905 landmark, recently completed by HGA Architects and Engineers and JE Dunn Construction (page 22), amplifies the considerable thought that Gilbert put into his design. Removing more than a century of grime has

brought colors, textures, and lines back into sharp focus and revealed a wealth of tiny details that make the Beaux Arts building a national treasure.

Stop by the capitol and see for yourself. Guided tours explore the building's materials and artwork and important chapters in its history, including the four-year renovation, during which time the state's business carried on amid scaffolding and tarps. You can also take a self-guided tour and wander through the rotunda, the house and senate chambers, the supreme-court courtroom, and the Rathskeller, a German-style dining hall in the basement. Be sure to look up to admire the elaborately painted ceilings. Don't worry, nothing is going to fall down on you—an assurance that couldn't have been made five years ago.

"The building was crumbling," says Gardner. "The restoration saved it in the nick of time." He explains that the campaign succeeded on two tracks: It stabilized the structure and updated its systems, and it also restored the building's original beauty. "I'd never noticed before how very beautiful the stone is, for example," he adds. "The stone itself is part of the decoration. It has an amazingly creamy, polychromatic swirl, and that had been lost. Now it's back."

—Amy Goetzman

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**LOCATION:**  
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**NUMBER OF EMPLOYEES:** 147

**AREAS OF SPECIALTY:** Utilizing design thinking to serve clients with complex built environments, and innovatively leveraging those environments for a better world

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**WHEN DID YOU CREATE YOUR CAFÉ, AND WHY?** In 2015. Logistically, it's an extension of workspace and a conference room. Strategically, it's a social hub and collaboration space, encouraging both cross-generational and cross-disciplinary discussions. **HOW DO EMPLOYEES USE THE SPACE?** In addition to the collaborative work, many employees use it as an alternative to their desks. **WHAT ELSE IS NEW IN YOUR OFFICE?** In 2015, we launched our FLEX free-address work program, creating mobility in the office to promote knowledge dissemination among disciplines and a team-in-team atmosphere. We also added a cool spiral staircase to a new floor in the office. **WHAT'S NEXT?** As we grow, we'll continue to explore the concepts of mobile work, makerspaces, and active learning environments. **DESIGN INGREDIENTS IN A GREAT COLLABORATION SPACE:** Natural light, easy technology access, transparency and openness, variety of public and private workspaces, and seats that make everyone feel comfortable and welcome in discussions. Oh, and coffee nearby. **FAVORITE OFFICE TECHNOLOGY:** Our break-time bell, which rings twice a day. It's the most reliable and life-enhancing technology in our office. **RECENT VOLUNTEER ACTIVITY:** Hearts and Hammers. **RECENT BUSINESS TRAVEL THAT INSPIRED YOU:** Our annual employee-coordinated trip to the BWCA. **SOMETHING IMPORTANT YOU LEARNED FROM A CLIENT OR PROJECT PARTNER:** If you have an opinion, express it. Clients are best served when we're open and honest. **RECORD FOR THE MOST CONEYS EATEN IN ONE SITTING:** Nine for the men, seven for the women, and the record holders would surprise most people.



By Amy Goetzman

**Imagine you have 58 schools whose 72 buildings all need major renovations because their function has changed so significantly since they were built. You're on a tight budget, and you have large advisory groups that include members who act like children (because they are children). Oh, and you expect the way that schools are used to continue to rapidly change.**

That's exactly the scenario that St. Paul Public Schools (SPPS) faced as it set out to create a new facilities master plan for the largest school district in Minnesota. "This was our chance to address problems that have stymied us for decades, problems that extended beyond things like roofs and mechanical systems," says SPPS facilities director Tom Parent, AIA. "We needed to make changes that will significantly impact the day-to-day experience of students, parents, and educators."

To help it develop new environmental principles and standards for all the K-12 pathways students take through the system, SPPS engaged DLR Group, LSE Architects, Miller Dunwiddie, U+B Architecture and Design, and Wold Architects and Engineers. And it tasked Cuningham Group Architecture with the larger district-wide vision.

Cuningham principal Margaret Parsons, AIA, embraced the challenge. She's worked with SPPS since the mid-1990s and knows its 72 buildings well. She knew that the schools, which serve more than 39,000 students, faced structural, design, and accessibility issues, and that in recent years technology has dramatically transformed education. But her larger mission was to help the district achieve its district-wide vision.

SPPS is urgently trying to close the achievement gap between its white students and its students of color, who constitute 78 percent of the population. Additionally, 100 different languages are spoken in the district, and 72 percent of the students live in poverty.

"The facilities master plan is about the students more than it's about the buildings," says Parsons. "The district wants the buildings to be warm, safe, and dry—that's a given. But they also want to be proactive about connecting the physical learning environment with district goals. That means solving facility problems that are barriers to teaching and learning."

The district's oldest buildings date back to the 1890s and serve what Parsons calls a "cells and bells" school model that no longer works. "A 21st-century learning environment must accommodate a wide range of teaching styles, with an emphasis on collaborative, hands-on learning and technology," she says. "The tech piece is crucial and unpredictable. A decade ago, when the district underwent its last facilities

assessment, we didn't know that today every student would have an iPad at their desk. That's transformational."

"We wanted a 10-year plan that reflects our vision of what a flexible learning environment can be," says Parent. "We might not know what, for example, a media center will need to look like in five years, so we focused on meeting today's needs and creating adaptability for those inevitable future changes."

The challenges are not unique to St. Paul, he adds: "Across the nation, school districts are

having difficulties keeping up with the pace of changes in the way kids learn today. There are seismic shifts going on that mean that, in many ways, our facilities are not appropriate anymore."

>> continued on page 51

**"This was our chance to address problems that have stymied us for decades, problems that extended beyond things like roofs and mechanical systems."**

— Tom Parent, AIA,  
Director of Facilities at SPPS

## St. Paul Public Schools at a Glance

# 100

### Languages

Students speak more than 100 languages and dialects

# 39,086

### Students

St. Paul Public Schools is Minnesota's largest school district, with more than 39,000 students

# 16%

### Special Education

Percentage of students who require special-education services

# 58

### Total Schools

PreK-5 Schools: 31  
Dual Campus Schools: 6  
Grade 6-8 Schools: 5  
Grade 6-12 Schools: 4  
Grade 9-12 Schools: 5  
K-8 Schools: 7



*Architect Tom Parent, AIA, in a fun multipurpose space in the recently renovated Galtier Magnet Elementary School.*

# Better Schools

Facilities director  
**Tom Parent, AIA,**  
discusses St. Paul Public  
Schools' efforts to build  
equity and inclusion into  
the school system's flexible  
new facilities master plan



# New in Town

PAID ADVERTISEMENT

Matt Dekkers returns to the Midwest to lead Graham Construction's Minneapolis team. Learn more about Matt in this candid interview.

**You took a 3,000 mile detour between Iowa and Minnesota. Tell us about that journey.**

It was a bit of a detour, but an exciting one! I grew up on a farm in Northwest Iowa and was involved in construction on and off the farm growing up. I married a Canadian and we set off. In 2007 we landed in Calgary and in 2013 I joined Graham, after being a lead project director in developing and delivering public-private partnership (P3) projects. I eventually moved into a Vice President role overseeing a \$4 billion portfolio of P3 developments that we originated. We grew the team significantly and I was looking for my next opportunity with Graham when our executive team was reviewing our growth in other markets. I loved living in the west – mountains, horses, skiing – but landing a little closer to my roots in the Midwest again sounded like a great opportunity for me to come home.

**What makes you passionate about construction and the people involved in it?**

My passion for construction comes from what it provides the communities and clients we serve. Early in my career I was involved in developing healthcare projects and really enjoyed working with clinicians and building owners to plan and build facilities that functioned well for patient care while optimizing whole-life building performance. My experience at Graham has also given me the opportunity to work on civil infrastructure projects – light rail, bridges, roads – and I've grown to appreciate that, like hospitals, they're huge contributors to enabling movement and access in a community. That was a long way of saying: "My passion for construction comes from seeing our work enable people and communities to grow and thrive."

**You've demonstrated team leadership with the teams you've been involved with, what are some of the traits you believe are part of your leadership style?**

I'd say humility and collaboration are key to effective team leadership for me. I find if you're humble enough to recognize your limits and identify people on your team who excel where you don't, they'll happily fill the gap. In my experience, enabling my employees and removing their roadblocks empowers them to do their best. I want to see them succeed, learn, enjoy their work and build their careers. It's important for leaders to celebrate their team's successes but also to stand with them in their struggles and failures. Our projects are not built by one person; but each individual is important to the team's success.



**GRAHAM**



## Allianz Field

PROJECT COMPLETION: MARCH 2019

Construction of the new home for the Minnesota United FC—a \$150 million, 19,400-seat stadium in the bustling Midway neighborhood of St. Paul—kicks into high gear

At 78 feet tall and 660 feet long, the stadium will have a dramatically long, low profile. The other wow factor? **Translucent polytetrafluoroethylene (PTFE) laminate mesh skin**, which, combined with state-of-the-art LED lighting, will allow the structure to change colors.



The **fan experience** will be shaped by seating that puts every spectator within 125 feet of the playing field, and group accommodations will include 22 suites and four hospitality clubs. Allianz Field will also host global exhibition matches, youth soccer events, and other community gatherings.



The **siting of the stadium** at the intersection of Interstate 94 and Snelling Avenue in St. Paul gives Allianz Field both high visibility and ready-made connections to numerous public-transportation options.



**Project team:** Populous, architect;  
Mortenson Construction, construction manager



VP

of

CHILD'S

PLAY

INTERVIEW BY JOEL HOEKSTRA

Little hands can take a toll. After more than two decades of use, the Minnesota Children's Museum—where touching is encouraged and hands-on learning is expected—needed renovation. The 65,000-square-foot facility, located in downtown St. Paul, had seen visitor traffic grow significantly since its opening in 1995. So, earlier this year, with guidance from the Minneapolis architecture firm MSR Design, the museum closed and underwent a \$30 million overhaul that moved administrative offices, added a café, installed an additional elevator, and reconfigured exhibit space to expand and enhance the museum's mission to spark learning through play.

*Architecture MN* recently talked with Barbara Hahn, the Minnesota Children's Museum's vice president of learning innovation, about museum design, early childhood education, and how exhibits and architecture interact in the revamped facility.

#### **What drove the renovation?**

The building was more than 20 years old, so things were getting a little tired. When we opened in 1995, we had about 300,000 visitors annually, and now we average about 450,000 a year. We were already feeling kind of cramped, and we knew that things were only going to get busier. It was time for a refresh.


#### **What kinds of updates were needed?**

We felt that the flow of the museum needed to be adjusted. The box office was on the first floor, but we discovered that 80 percent of our visitors entered through the skyway on the second floor. (It connects to parking ramps and other downtown buildings.) They had to go downstairs to check in—and then back upstairs

>> continued on page 52





A woman with short brown hair, wearing a dark blue sleeveless top and a light-colored skirt, is sitting on a bright green ottoman. She is smiling and looking towards the camera. The room is decorated with a white background covered in colorful polka dots. To her left is a small white table with a colorful, abstract sculpture on it. The floor is also covered in colorful polka dots. In the background, there are large windows and a blue structure. A large orange circle with a polka-dot pattern is overlaid on the left side of the image, containing the text.

THE MINNESOTA  
CHILDREN'S MUSEUM'S  
**BARBARA HAHN** TALKS  
ABOUT A \$30 MILLION  
MAKEOVER THAT BEGS  
TO BE TOUCHED

PHOTO BY SCOTT AMUNDSON





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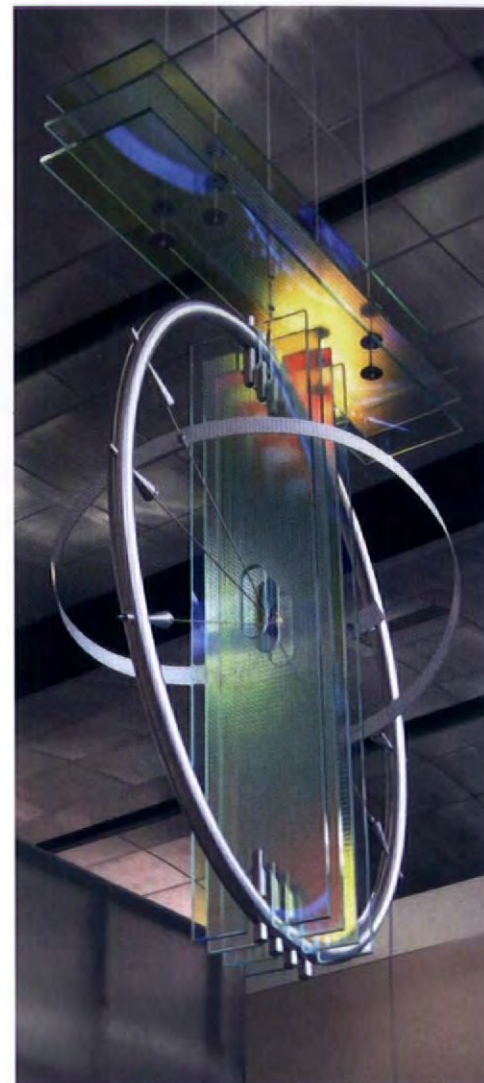
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# CAPITOL INVESTMENT

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BY LINDA MACK

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The Minnesota State Capitol undergoes a comprehensive, \$310 million restoration designed to keep the landmark humming with civic life and history for another century



*Minnesota's white-marble wonder has been renewed from its limestone and granite foundations to the gold-leaf finial atop its massive dome.*

## Cass Gilbert's State Capitol is Minnesota's iconic building.

So it's not surprising that its renovation was extensive, expensive, and thorough. What *is* surprising is that, in an era of partisan strife and government gridlock, the political support for a renovation worthy of the building's history endured over time, even as the work increased in scope. When the grand reopening of the 112-year-old building was celebrated in August, politicians and the public were equally delighted.





All the complex renovations had to be done with an eye toward the aesthetics of a building with a decorative palette worthy of a Renaissance palace.



MINNESOTA HISTORICAL SOCIETY

## Cass Gilbert 1859–1934

The Minnesota architect, shown here on the capitol roof, enjoyed a highly successful St. Paul practice designing churches, houses, and commercial buildings. He later moved to New York, where he designed the world-famous Woolworth Building and the U.S. Supreme Court Building.

### STEERING THE \$310 MILLION PROJECT

was HGA Architects and Engineers. The Minneapolis firm was initially selected, along with a team of consultants, to do an interior renovation in 2005. That project stalled due to lack of consensus on its scope—and a space crunch in the building that had not been resolved.

When the design effort was restarted in 2012—after a master plan for the restoration was approved by the newly formed Capitol Preservation Commission (see “It Takes a State” on page 29)—HGA and their consulting team were again tapped. For five years, they led an immense project that upgraded the 378,000-square-foot building’s aged mechanical, electrical, plumbing, and life-safety systems; restored its decaying art, stained glass, and decorative plasterwork; and ultimately touched every interior surface and every piece of exterior stone.

“Architects, engineers, contractors, and subcontractors—none of us had ever seen such a complex, high-end, and fast-moving project,” says HGA’s Ginny Lackovic, AIA, the project architect for the exterior renovation. Senior project manager Debra Young, AIA, says more than half of HGA’s 300 Minneapolis staff members did work on the capitol restoration.

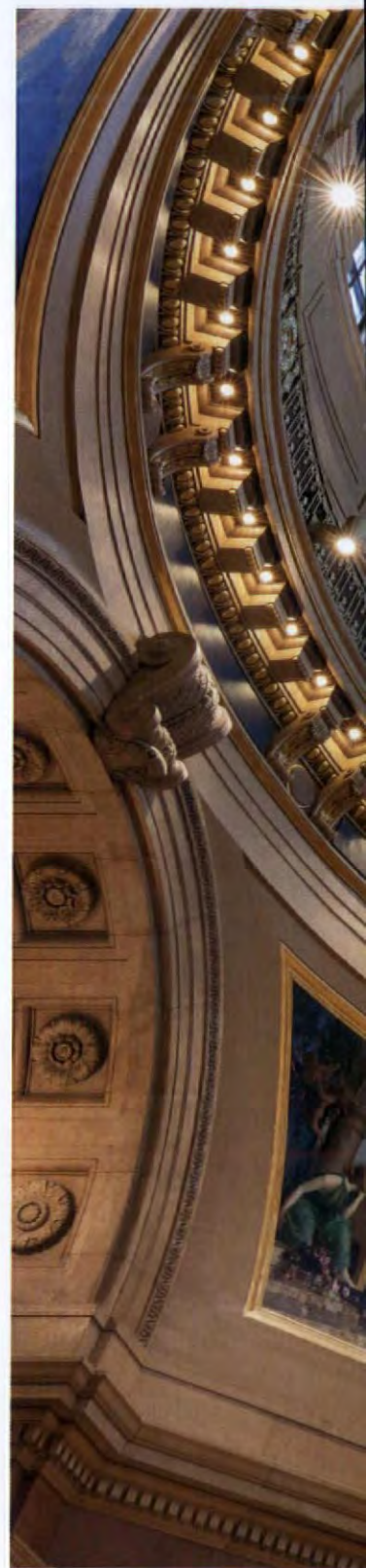
The challenges were myriad, from finding experts to rebuild sagging skylights to working around occupants running the state’s business. To manage the project, HGA worked with the Preservation Commission, the Minnesota Historical Society, and other project partners to identify four zones in the building—areas ranging from a preservation zone, where the original ornate material was largely intact, to the basement and back of house, where intrusions could be more easily accommodated.

The biggest challenge was threading new mechanical systems through the masonry and clay-tile-arch structure, says HGA’s Kimberly Sandbulte, AIA, the project architect for the interior restoration. The air intakes were in the parking lot, where exhaust from running cars could be sucked in. The whole system had to be reversed, with air intake coming in from the roof. To meet building codes, stairs were added to make continuous egress paths, but that was an invasive process, says Sandbulte. The renovation included life-safety enhancements, new lighting (95 percent is now LED), accessible restrooms on every floor, window replacement, and a new roof.

And all had to be done with an eye toward the aesthetics of a building with a decorative palette worthy of a Renaissance palace. “Before, there were places where you went from 1905 to the 1970s when you stepped through a door,” says Sandbulte. “We wanted to put the whole building back to 1905.” Carpet was stripped from corridors to reveal the original mosaic tile. Darkened murals and water-damaged murals and plasterwork were restored. Skylights were uncovered and rebuilt. New leaded-glass elevator doors were designed based on Gilbert’s drawings and one grainy photo of an original design.

Sandbulte says the supreme-court chambers saw the biggest transformation. The John LaFarge murals depicting four moments in legal history were almost illegible, and the entire room was dark. Now cove lights and restored lighting stanchions brighten the room, while acoustic panels and mechanical grills make it functional. But it would take an architectural detective to see the additions.

Scaffolding 117 feet high was installed in the rotunda so craftspeople could repair water damage, refurbish the chandelier, and clean the 16 murals.



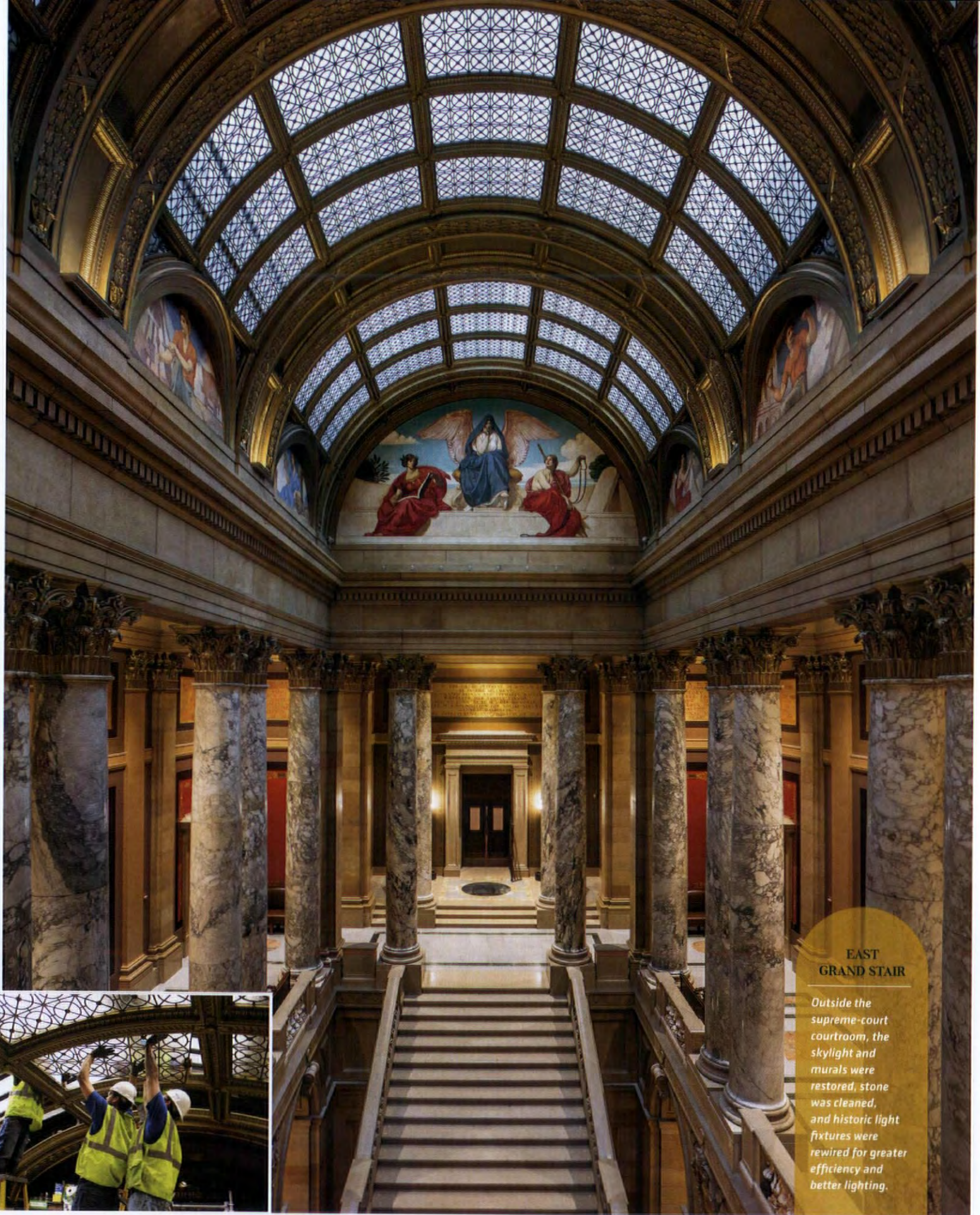




#### ROTUNDA

To restore the grandeur of the capitol's central space, architects and artisans repaired plasterwork and murals damaged by leaking water, re-gilded ornament, and upgraded lighting.





**EAST  
GRAND STAIR**

*Outside the supreme-court courtroom, the skylight and murals were restored, stone was cleaned, and historic light fixtures were rewired for greater efficiency and better lighting.*





Local artisans from Gaytee-Palmer Stained Glass Studio replaced brittle leading in the curved laylight over the Oval Stair.

The immense project restored the capitol's decaying art, stained glass, and decorative plasterwork and ultimately touched every interior surface and every piece of exterior stone.

"The greatest compliment we get is when someone asks, 'What did you do?'" says Young.

Other highlights of the four-year project: new public spaces, including an assembly room and exhibit space in the basement, where the floor was excavated to create enough ceiling height; new caucus spaces closer to the legislative chambers; additional dining space near the Rathskeller (the capitol's German-themed basement café); and more public seating throughout the building.

## Face-Lift

Prior to the 2012 comprehensive master plan, HGA led asset-preservation projects that attacked specific problems—foremost among them the leaking dome. "The seven-foot-thick walls were saturated with water, and extensive water infiltration was affecting the zodiac murals and interior finishes of the drum," says Lackovic. "After we stopped the water infiltration, it took a year and a half to completely dry out the masonry. And then interior finishes had shrunk during the drying process and needed extensive repairs."

Repairing the stone wasn't part of that project, but while the scaffolding was up, investigators could see that there were bigger issues, including severely damaged stone.

The exterior restoration was "a real hard sell," says Lackovic. "There's a perception that stone is durable." But white Georgia marble, which Gilbert chose for its gleaming purity, is sensitive to temperature swings and thus moves a lot, creating instability. Right before the January 2011 inauguration of Governor Mark Dayton, HGA recommended that the terraces be barricaded and the entries be protected from potential hazards until a comprehensive evaluation was done.

"During that first emergency investigation, we collected 12 to 15 five-gallon pails of loose stone by just lightly tapping the stone. We could pull acanthus leaves off the columns by hand," says Lackovic. "And the damage wasn't isolated to one feature or side of the building; it was everywhere." One 300-pound stone fragment looming over the accessible drive was temporarily secured.



One of the many stonemasons on the project blends a Dutchman replacement into one of the building's many capitals.



### KEY

- 1 Rotunda
- 2 East Grand Stair
- 3 West Grand Stair
- 4 Supreme-Court Courtroom
- 5 House Chamber
- 6 Senate Chamber
- 7 Oval Stair
- 8 Elevator





PHOTO BY JE DUNN CONSTRUCTION

*In the 1970s, stainless-steel elevators replaced the original leaded-glass fronts. A Cass Gilbert sketch and a single historic photo guided the restoration effort.*



#### HOUSE CHAMBER

*Every surface was touched, new HVAC and lighting were installed, and desks were rewired for new technology, but the historic fabric was preserved.*

"When parts of the building were falling, that got everyone's attention," says Michael Bjornberg, FAIA, a project manager for HGA until 2015, when he joined Preservation Design Works.

The capitol's 2012 Comprehensive Master Plan included a "tier three" stone restoration, which addressed life safety, water management, and preservation. The aim was to keep as much of the original stone as possible and balance repairs and replacement to maintain a unified appearance. "I think we found the right balance," says Lackovic. "We couldn't match every piece with graining and color, so we picked a medium-color and medium-textured stone and did a cross-cut that worked for most of the replacements."

The project was massive. Starting with one off-site stone fabricator, the team expanded to include four additional fabricators for a total of eight masonry contractors. Canada-based Polycor supplied the white marble from the Georgia quarry that was its only source. (The building's original contractors, Butler-Ryan, bought the Amicalola Quarry that supplied the stone. It has since closed.)

Car-size blocks were cut into slabs of varying depths at the quarry and sent to fabricators in Toronto and other locales; mini-blocks were sent to Italy and Montreal for decorative carving; and Twin City Tile and Marble handled the onsite finishing. Less than one percent of the stone supplied—nearly 4,000 pieces—was rejected.

>> continued on page 56

#### MINNESOTA STATE CAPITOL RESTORATION AND RENOVATION

**Location:** St. Paul, Minnesota

**Client:** State of Minnesota

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

**Principal-in-charge:**  
Mia Blanchett, AIA

**Senior project manager:**  
Debra Young, AIA

**Construction manager:**  
JE Dunn Construction

**Size:** 378,000 square feet

**Cost:** \$309,674,000

**Completion:** August 2017

**Photographers:** Paul Crosby  
(architecture); Cathy Klima  
(restoration process)





*The senate chamber (above) received the same enhancements as the house chamber. Most of the restoration was done while the building was occupied, but the senate did move out for one legislative session.*



# It Takes a State

**IT TOOK A CAMPAIGN TO** muster political support for the uncompromised renovation of the Minnesota State Capitol. It wasn't a campaign to elect particular candidates; it was a concerted, long-term effort to communicate the importance of a thorough approach to Minnesota's iconic building after a century of Band-Aids. "We took legislators on tours, met one-on-one with every legislator," says former HGA project manager Michael Bjornberg, FAIA.

Renovation discussions began as early as 1973, when a design competition called for an underground office building to alleviate space constraints in Cass Gilbert's historic building. That idea died on the vine, and after several more unsuccessful efforts over the ensuing decades, the State of Minnesota issued a request for proposals for an interior renovation in 2005. The team led by HGA Architects and Engineers won that bid.

But the space question had not been resolved. Legislators had moved to having private offices in the 1970s, and new caucus and hearing rooms were needed; there simply wasn't enough room for everyone. The hard-fought decision to build a new Senate Office Building in 2013 finally resolved the space issue—and created room for new public spaces in the renovated capitol.

When Governor Mark Dayton took office in January 2011, he took on several big, stalled projects, including U.S. Bank Stadium and the capitol. Other champions included the Department of Administration (the official client), Nancy Stark and Paul Mandel of the Capitol Area Architectural and Planning Board, Senator Ann Rest, and supreme court Chief Justice Russell Anderson and Justice Paul Anderson.

In 2011, a 22-member Capitol Preservation Commission chaired by the governor and including top leadership from across state government was formed to guide the renovation. Wayne

Waslaski, senior director at the Department of Administration, helped oversee the project. "When I took this job 10 years ago, I knew the work would be challenging," he says. "We looked to other states, including Utah, to see how they had succeeded, and the preservation commission was a key factor."

Design-scoping workshops were another key to building consensus. "We broke the project down, had open workshops on various aspects of the effort, and brought that input back to the Preservation Commission," says Waslaski.

In 2012, the scope and budget for the renovation were approved, and the 2013 legislature passed a law that authorized and funded it. And it wasn't the only legislation. Additional laws outlined the scope of masonry restoration; the use of particular spaces; where there would be operable windows; and the numbering of rooms. All occupants had to sign off on finishes and furnishings for their space, Bjornberg adds.

"This gift was handed down to us by past generations," says Waslaski. "It's our responsibility to be good stewards. The Preservation Commission maintained that position throughout the project."

That commitment to stewardship continues. "Part of the master plan was recognizing that maintenance will be necessary," says Waslaski. "The stonework is a perfect example." The plan

calls for assessment of the stone every five years. And the Preservation Commission is scheduled to continue to meet annually.

In the meantime, all involved can pause and share a moment of pride. "Now the capitol is doing exactly what the original building was meant to do—to inspire Minnesotans, especially kids, with art and architecture," says Waslaski. **AMN**

DRAWING BY MN DEPARTMENT OF ADMINISTRATION



# FLIGHT

BY JOEL HOEKSTRA



COREY GAFFER



# PLAN

*Seeking to alleviate congestion and boost the passenger experience at **MSP International Airport's Terminal 1**, the Metropolitan Airports Commission turns to architecture firms Alliance and Miller Dunwiddie*

Every day, roughly 70,000 people pass through Terminal 1-Lindbergh at Minneapolis-St. Paul International Airport. That figure would astound the designers of the original terminal building (page 38), opened in 1962. At that time, the facility was expected to accommodate 4.1 million passengers annually. In 2016, more than 35 million travelers passed through Terminal 1. By 2030, the total number of passengers at Terminal 1 and Terminal 2 is expected to surpass 54 million.

Passenger volume isn't the only change the airport has experienced over the past six decades. Security screenings were introduced in the 1980s and enhanced significantly after



*Recent renovations pushed Terminal 1's facade out 15 feet at the north (shown here) and south security checkpoints. Soon, the long section in between will see the same expansion.*



the events of 9/11. Upscale shops and eateries—many with a local flavor—were added in the 1990s, with help from Minneapolis architecture firm Alliaance. Today, factors such as plane size are reshaping operations: Airlines have swapped smaller planes for larger aircraft and reduced the number of flights. The net result is a concentration of passengers at peak travel times.

"We currently have five major peaks in traffic each day," says Alan Howell, AIA, senior airport architect with the Metropolitan Airports Commission (MAC), which operates the facility. "Those peaks will continue to get bigger as demand for air service increases."

The challenge for the MAC and its design partners is to accommodate the growing passenger volume efficiently and economically while enhancing the overall traveler experience.

After the decision was made in 1996 to keep the airport in its current location rather than build from scratch on a different site, the MAC set a course for optimizing its existing real estate. The first big buildout—between 1998 and 2005—included an extension of Terminal 1's Concourse C, a brand-new Terminal 2, and a fourth runway. After economic downturns in the 2000s, passenger numbers began to grow again, prompting the MAC to begin planning for the next 20 years.

Airport visitors will witness numerous changes in and around the airport over the next several years, including consolidated checkpoints, the expansion of Terminal 1's ticketing and baggage-claim spaces, a new parking facility, and more public art.

These efforts to expand terminal capacity and elevate comfort and aesthetics throughout the facility are being guided by Alliaance and Miller Dunwiddie. Both firms have a long history at MSP. "Our firm has done business at MSP for more than 50 years—every kind of project imaginable," notes Miller Dunwiddie principal Monica Hartberg, AIA. "There's a whole city out there that supports the passenger experience."

#### CAPACITY

The easiest way to increase the capacity of a building is, of course, to add more space. The next-best approach is to maximize existing square footage. The MAC's approach, mapped out by Alliaance, does a little of both, says Alliaance principal Eric Peterson, AIA.

Departures—drop-off



RENDERINGS BY ALLIANCE



Departures—central view looking south

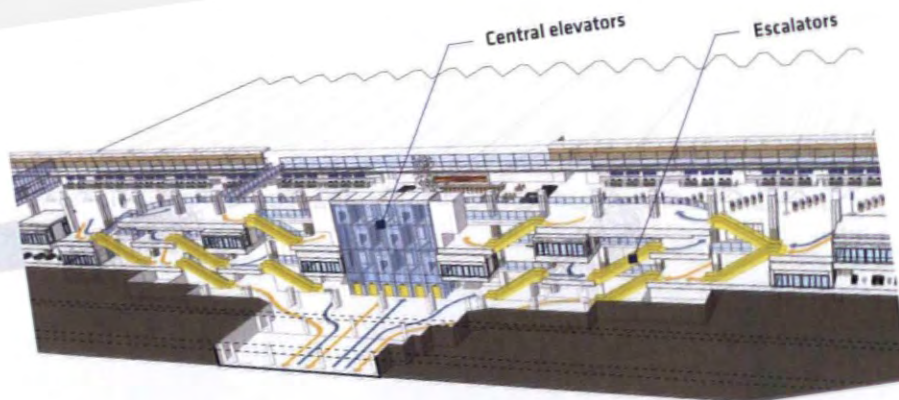
*The patterns in the new terrazzo floors will evoke the cool blue waters of the Land of 10,000 Lakes. "In general, the overall feeling is meant to be lighter, brighter, and more open," says Alliaance's Eric Peterson.*





## VERTICAL CIRCULATION

A system of escalators and newly centralized elevators will make vertical movement between the mezzanine, ticketing, baggage-claim, and tram levels more intuitive and efficient.



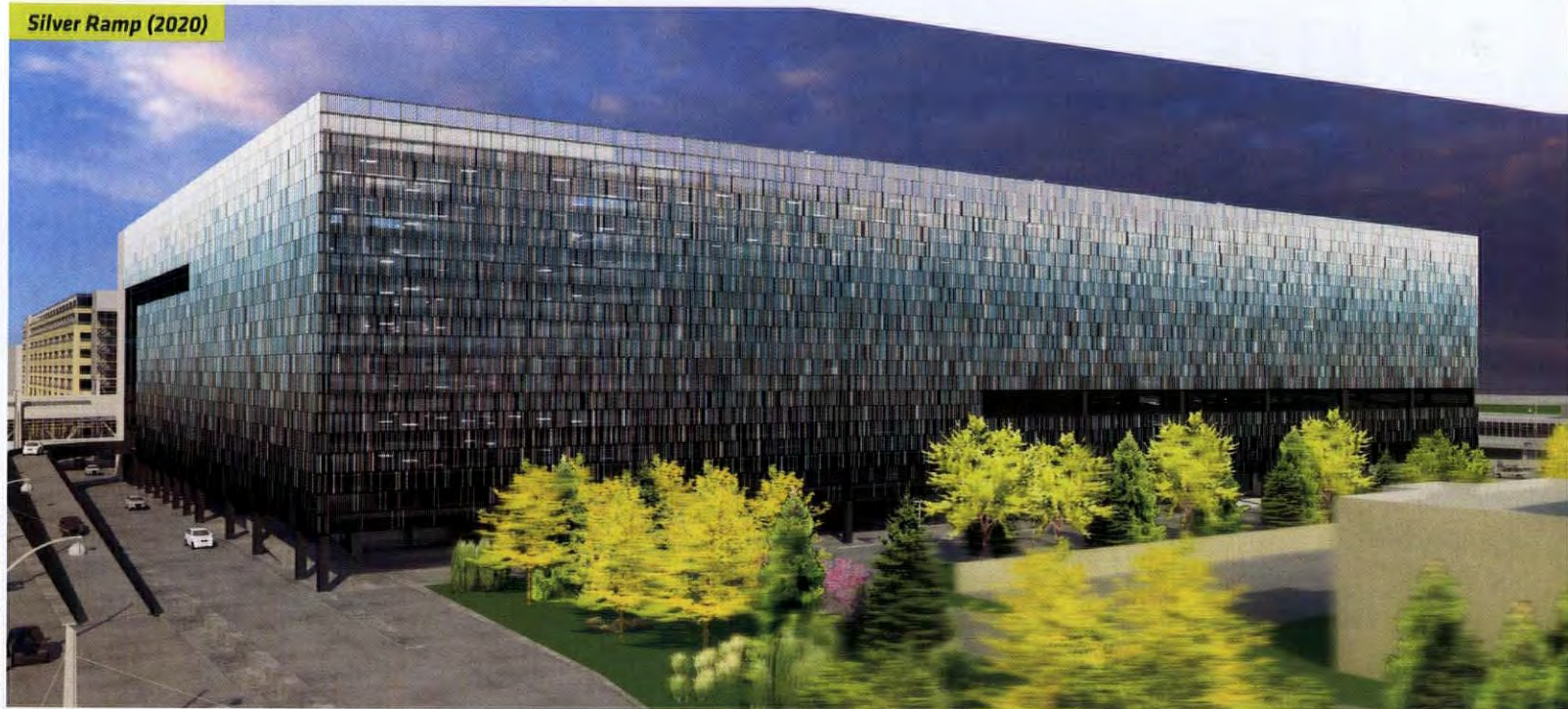
Above: Renovations will make the ticketing level more open, comfortable, and adaptable. A central artwork will lend additional dimension to the space. Left: A digital display with wait times on the tram level.





## Silver Ramp (2020)

RENDERINGS BY MILLER DUNWIDDIE



### RECONFIGURED ROADWAY

- A Airport Entrance and Exit
- B New Parking Structure: Silver Ramp (2020)
- C Existing Post Office
- D InterContinental Hotel (2018)
- E New Parking Exit Plaza



*Miller Dunwiddie wrapped the new ramp in a screen of terra-cotta baguettes glazed in white, black, gray, and sky blue. The pattern will create a stirring visual effect from every perspective.*



*Above and right: The clean-lined car-rental facility on the ground floor of the Silver Ramp will feature a loose checkerboard pattern of gray terrazzo flooring.*

### Car-rental counters





*Opposite: The east-southeast side of the Silver Ramp. Miller Dunwiddie designed cutouts in the shimmering facade to create additional visual interest and bring more light into targeted spaces.*

Over the next few years, Terminal 1's crenellated facade will be flattened and pushed out 15 feet. Passenger check-in space will be consolidated and made more flexible, reducing the number of unused check-in counters throughout the day as traffic ebbs and flows. Restrooms and elevators will be centered in the building's core rather than scattered throughout the building. The changes will yield a 10 percent increase in public space on the ticketing and baggage-claim levels. "With modest expansion and smart design, we'll sizably increase the building's lobby space," notes Peterson.

In many ways, the improvements planned for Terminal 1 reflect lessons learned from Terminal 2, designed by Miller Dunwiddie and completed in 2001. The open areas at Terminal 2 are adaptable: Spaces can be easily modified to handle new technologies, enhanced security protocols, and unforeseen operational changes. When automated baggage check becomes the norm, Howell notes, space will be required in Terminal 1 to house the kiosks. If check-in services or other operations require less room or are automated in the future, the necessary changes will be easier to make—thanks to a more open, flexible design.

Capacity is also an issue for MSP's parking facilities. Parking at Terminal 1 is currently limited to 12,000 spaces. During busy times, drivers can be diverted to ramps at Terminal 2, which can delay their arrival by a half hour or more. The new Silver Ramp, designed by Miller Dunwiddie, will provide an additional 5,000 parking spaces when it opens in 2020. Clad in an aesthetically pleasing screen of glazed terra-cotta tubes, the structure will also house the new Terminal 1 rental-car facility.

## FLOW

During peak travel times, the key to maintaining order is keeping people moving. Long lines, crowded escalators, confusing signage—all these have the potential to frustrate travelers. Many of the changes being introduced at MSP are aimed at enhancing the flow of car and pedestrian traffic.

Motorists arriving at and departing from Terminal 1 will be routed along a reconfigured roadway. Curbside baggage-check services will be available on the parking-ramp side of the



*For restroom walls, the MAC commissioned artists to create colorful mosaics evoking farm fields, forests, and lakes, among other Minnesota landscapes.*

## AMERICA'S BEST BATHROOM



Terrazzo floors. Quartz countertops. Artist-designed tile mosaics. Natural light. Travelers passing through MSP don't need access to a luxury airline club to enjoy such amenities. These lavish design elements come standard with the airport's new restroom prototype. Several renovated facilities—all with more space—are already open, complete with niches in stalls for stowing laptops, hooks near sinks for hanging purses, and hand dryers that hum rather than blast noise. The restrooms also feature baby-changing stations and automatic doors.

The result? A more spacious, easy, and restful experience. Airport managers elsewhere are taking notice—especially after the MSP facilities were voted "America's Best Bathroom" in 2016 in an online poll conducted by Cintas, a major restroom-products supplier.



PHOTOS ON THIS PAGE: TED SALZMAN



*Right: Stretching nearly 300 feet, the angular canopy over the 18-lane parking exit features anodized perforated-aluminum panels on its underside and a translucent material on top.*

*Below: On the arrivals level, wood ceilings will add visual warmth, and live music and comfortable seating will create a more relaxed environment both for travelers and for the family and friends who are waiting for them.*

departures (ticketing) level. (Currently, skycaps and baggage check are on the traffic-congested terminal side.) Inside the terminal, on all four levels, travelers will have quick and easy access to ticketing and security via six large elevators at the center of the building. Escalators, widely used in the original design, will become secondary options.

Signage will guide visitors, of course, but wayfinding will be enhanced by other visual cues: Displays updated in real time will show estimated waits at each of the security checkpoints; green lights projected onto the floor outside arriving elevators will guide passengers to their destination. "Where possible, we specified flow-through-style elevators to allow travelers to enter one side and exit the other, providing increased equity in access for those with limited mobility," notes Alliiance principal Jeff Loeschen, AIA.

Some of the changes are already evident. In recent years, MAC officials, working in conjunction with the Transportation Security Administration (TSA), have reduced the number of security checkpoints. Howell says the TSA likes the efficiencies that come with having a supervisor manage a single checkpoint with multiple lanes rather than having multiple managers at multiple checkpoints.

Claiming baggage will also become easier. Today at MSP, carousel orientation forces crowds of travelers to cluster, bob, and weave around the carousels as they hunt for their suitcases and parcels. A 50-percent increase in the linear feet of the carousels will reduce congestion.

Another notable improvement is already complete: Parkers now pass through an 18-lane exit plaza with a gleaming canopy that resembles an airplane wing, all designed by Miller Dunwiddie. "The architecture of the new canopy and support buildings is mostly just an extension of the existing terminal—metal panels, dark masonry, and large areas of glass," explains project designer Phillip Koski, AIA. "But the bigger goal was to remove distractions and make the wayfinding experience as intuitive and natural as possible."

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**Parking exit plaza**



SCOTT GILBERTSON

**Arrivals—baggage claim**



RENDERINGS BY ALLIANCE



*Signage will guide visitors, of course, but wayfinding will be enhanced by other visual cues, including green lights projected onto the floor outside arriving elevators.*

**Arrivals—walkway looking north**





## MSP INTERNATIONAL AIRPORT TERMINAL 1 RENOVATIONS

### Operational Improvements

**Client:** Metropolitan Airports Commission

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

**Construction coordinator:**  
Kraus Anderson

**Size:** Approximately 470,000 square feet

**Cost:** Approximately \$300 million

**Completion:** 2015-23

### Parking Expansion

**Client:** Metropolitan Airports Commission

**Program manager:**  
Kimley-Horn

**Architect:** Miller Dunwiddie  
[www.millerdunwiddie.com](http://www.millerdunwiddie.com)

**Energy modeling:**  
The Weidt Group; Michaud Cooley Erickson

**Construction coordinator:**  
Kraus Anderson

**Size:** Approximately 2.5 million square feet (excluding site work and replacement structures)

**Cost:** \$443 million

**Completion:** Spring 2020

Consolidated security checkpoints at the north and south ends have the added benefit of allowing for an airier, more hospitality-oriented middle section.

« TO GATES »

« DROP-OFF LANES »

DEPARTURES—floor plan

Centralized elevators and restrooms step out to an inviting seating area complete with a suspended artwork that drops down through an opening to the arrivals level.

Additional square footage is achieved by pushing the facade out 15 feet. Alliance principal Eric Peterson credits “the power of 15 feet” for the roomier environment.

Baggage-claim carousels on the arrivals level are 50-percent longer, making it easier for travelers to grab their luggage and be on their way.







By Frank Edgerton Martin

# THE JET AGE





*Lindbergh Terminal is a Minnesota work of architecture—a testimonial to the state's postwar sophistication in design and engineering for new project types.*

CREATIVE COMMONS

## A look back at the original Lindbergh Terminal, a building that captured the spirit of its forward-looking era

Long before it accrued the long concourse extensions and massive parking structures we know today, Lindbergh Terminal at Wold-Chamberlain Field was one of the largest and most dramatically sited buildings in Minnesota.

Early photos show the terminal and its scalloped roofline beneath a broad arc of sky and changing weather. At night, the long, transparent building glowed with an atmosphere of welcome and adventure. There was nothing like it in Minnesota—because the region had not yet seen commercial jet travel. The postwar boom in aviation technology and jet capacity sparked an urgent need to create a new building type to serve it.

Opened in 1962, the Lindbergh Terminal put the Twin Cities at the cutting edge of Jet Age airport design with drop-off and pickup separated on two levels and light-filled concourses offering dynamic views of the surrounding planes. More than a half-century later, Lindbergh's soaring curtain walls and folded-plate concrete roof are still iconic.



HEINERIN HISTORY MUSEUM

### LOCAL TALENT

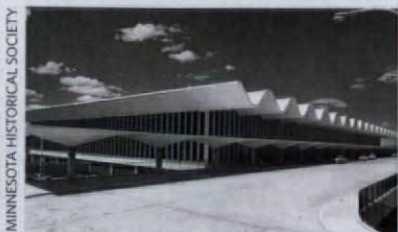
In 1956, Minneapolis-based Cerny & Associates teamed with airport architects Leigh Fisher from San Francisco to design a new terminal complex on the vast Wold-Chamberlain site at the edge of farm fields. In being selected by the Metropolitan

Airports Commission, Cerny stood in good company: In 1956, Minoru Yamasaki completed the elegantly arched Lambert Terminal in St. Louis, and, four years later, Eero Saarinen debuted the sweeping Dulles Terminal outside of Washington, DC.

Young architects at Cerny, including future luminaries James Stageberg and Milo Thompson, designed many important churches, academic buildings, and hotels. But the Lindbergh Terminal would be their largest and most visible project of all.

Frederick Benz, FAIA, who was chief draftsman at Cerny in those years, says that lead designer John Rauma almost certainly gave shape to the hyperbolic paraboloid canopies over the drop-off area; the concrete canopies resembled the vaulted ceiling Rauma designed for the University of Minnesota Architecture Building (1960). Benz also recalls that Stageberg made the first sketches for Lindbergh's folded-plate concrete roof, which ultimately became the building's signature element. Much credit for the roof also goes to the celebrated New York structural engineers Weidlinger Associates, who were experts in folded-plate concrete and thin concrete shells.





## MODULAR THINKING

In its airport-themed April 1963 issue, *Progressive Architecture* praised Lindbergh for its modular flexibility and capacity to double in size by 1972, when more than 3.2 million travelers were projected to pass through

its gates. Cerny & Associates designed the 420-foot-long main terminal to expand in 30-foot bays, as expressed in the roofline.

Inside, Cerny designed second-level offices as metal boxes over loadbearing piers between the two concourses. This innovation effectively created a building within a building. New units could be added as needed, and the independent structure provided occupants with a measure of insulation from airport noise and vibration from takeoffs and landings. With their narrow gun-slit windows—a Cerny trademark—these modular units remain largely unchanged today.

**More than a half-century later, Lindbergh's soaring curtain walls and folded-plate concrete roof are still iconic.**

*Greater Minneapolis* magazine went even further, touting Lindbergh as a new kind of building with “a unique structure—one designed with the adaptability of change found in factories combined with the permanent features of public buildings.” The article also extolled the use of modern colors in the concourses (brick walls were glazed in gold, red, tangerine, and blue) and the “subtle new look of the north woods” (walnut paneling and sculptural rods designed to evoke trees) in two restaurants that cantilevered out on the tarmac side of the terminal. Unfortunately, the Nordic restaurant interiors are gone.



NORTHWEST ARCHITECTURAL ARCHIVES

## ENDURING CHARACTER

While Saarinen's Dulles Terminal became the more celebrated midcentury airport, Lindbergh proved to be more functional over time. One of Saarinen's innovations at Dulles was the use of bus-like “mobile lounges” to

shuttle travelers to and from their planes (thus allowing passengers to avoid long walks through inclement weather and fumes on the tarmac). But the development of the jet bridge and other airport enhancements nullified the advantages of that system.

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NORTHWEST ARCHITECTURAL ARCHIVES



MINNESOTA HISTORICAL SOCIETY

## A visionary gas station

Likely designed by the Cerny team, this glowing SuperAmerica stood roughly where the parking pay booths are today. Like Frank Lloyd Wright's modern service station in Cloquet, Minnesota, the design anticipated a bright future with cars as a mainstay in American life.





Greater Minneapolis, the magazine of the Minneapolis Chamber of Commerce, gushed over Lindbergh's promise, proclaiming that a "look at the building is a look at the future: A streamlined, folded-plate concrete roof structure caps the gleaming white, basic reinforced-concrete structure." Cerny & Associates' aerial drawing (above) is a masterpiece of rendering before computers and animation. Early promotion for Lindbergh boasted of ample airport parking, with 300 indoor spaces and 1,200 on the lot outside—numbers that seem almost quaint today.



MINNESOTA HISTORICAL SOCIETY



*State Rep. Ray Dehn (DFL) is a front-runner in this November's election for mayor of Minneapolis. State Rep. Matt Dean (R) is a top candidate for Minnesota governor in 2018.*

# DESIGNS ON

**State Rep. Ray Dehn (DFL)**



AIA Minnesota president Meredith Hayes Gordon leads a conversation with the two legislators on the unique design-thinking and problem-solving skills they bring to elected office.

**Hayes Gordon:** It's really exciting that, for the first time in history, there are two architecturally trained individuals running for the most prominent positions in Minnesota government: governor and mayor of Minneapolis. I want to thank you both for stepping up. How might you work together come 2019—if Ray were mayor and Matt were governor?

**Dean:** Well, if it doesn't work out for me, maybe you could appoint me to your administration, Ray. We could work together, right?

**Dehn:** It's interesting because we *have* worked together. I think of housing, where we changed some of the standards and regulations, and my biggest obstacle wasn't Republican house members; it was DFL house members. There are opportunities. The relationship between the governor's office and the mayor's office in Minneapolis is critical for our state. Rural Minnesota won't do well if Minneapolis isn't doing well, and Minneapolis won't do well if greater Minnesota isn't doing well.



*While their liberal and conservative views may be widely divergent, they share more than similar-sounding names—their training and experience in architecture unites them, and it also sets them apart.* PHOTOGRAPHY BY SCOTT AMUNDSON

# HIGHER OFFICE

If Matt becomes governor and I become mayor, we're not going to agree on everything because we haven't at the state capitol. But I believe that we'll be able to have important conversations—to figure things out where others may not be able to.

**Dean:** We've got a very good relationship. We can give each other a hard time, and we can work together. We disagree agreeably. You can get around some thorny areas if you've got a relationship to lean on.

And I agree that our state is not going to be strong unless we have a strong Minneapolis and a strong St. Paul. We cannot pit the Twin Cities against greater Minnesota or regional centers.

**Dehn:** In many ways, politics does come down to relationships. It's understanding who people are, what their stories are, what motivates them to run for public office and to choose public service. Nearly everybody is there because they feel a need to make a difference. And that's true whether you're a Democrat, a Republican, or an Independent. I mean, running for office isn't easy. It can be really, really hard.

**Hayes Gordon:** Architecture school kind of trains you for that, right? Architecture school's not easy.

**Dehn:** You know, architecture school trains you to separate yourself—you, the person—from what your product is. When you're doing a project for studio, you pour your heart and soul and all your passion into it, but at some point you have to step back and say, "Now it's no longer mine. It belongs to others." And I think that's one of the reasons why education and training to be an architect prepares you well for public office.

**Dean:** And you burn the midnight oil. You've got to do that. If you're just getting warmed up at about 1:30 A.M. and everybody else is dropping off. . . . It's amazing how much you can get done if everyone else is asleep.

State Rep. Matt Dean (R)





**Dehn:** Absolutely.

**Dean:** I think there's a lot of crossover. Back in my second year of architecture school, I was working on a project and I just couldn't get the scheme to work out. I trashed it and started over. I was a little bit behind for a while, and my professor said, "I'm going to raise your grade on this because you did the right thing—you threw it away." And I've thought of that as a legislator. There are times when you realize it's just not gonna work and you have to start over.

**Dehn:** Matt's right—it really does transfer. Because in politics and policy you have to try new things. Sometimes those new things aren't successful, and you need to be able to recognize it and say, "OK, I think we're done with that. Let's try something different."

**Dean:** I've found that it's a very smooth transition from the practice of architecture to legislating. We define our profession by problem solving. We describe a "program" [the statement of a client's project requirements] as a problem, and we apply solutions to that problem—which is what you do in the legislature. It's a problem set.

When you're designing and constructing a building, you have to get a bunch of people who don't agree with each other, who have conflicting agendas, to get something done—and by a particular date, for a specific amount of money. That's exactly what we do.

**Dehn:** With architecture, you start with a blank slate. Then you have some ideas and you have some parameters within which you have to work. Then you move forward and you get input. Other people say, "This is working," or "This isn't working," and they make suggestions for what you might change.

I've yet to see a bill or a piece of policy that's been perfect when it's introduced. Usually it changes along the way. So being flexible to that change but at the same time considering the original intent of what it is you're trying to do...

**Hayes Gordon:** Holding to the concept, the original diagram.

**Dehn:** Right—that stays there so that what you started off trying to accomplish is actually what happens in the end. And getting a wide range of stakeholders involved is a fascinating process, both in architecture and in making policy. When I think about being mayor of Minneapolis, that's what I think about—getting people in a place

where they might see something that they didn't see before. Ultimately, the issues we're addressing are really complex.

**Dean:** So it's very transferable—a lot more transferable, in my view, than the legal profession, for example. The nature and rigor of our training has probably served both of us pretty well.

**Hayes Gordon:** When did you hear the call of public service, and what really sparked that drive to get into politics?

**Dehn:** In 2001, I moved to North Minneapolis and got engaged in the community. I worked on the late Paul Wellstone's last campaign, and over the years I continued to be active as a volunteer on campaigns.

But that call really came in 2009 when I was at a convention and the keynote speaker was Angela Davis. She asked everybody in the auditorium

who had a felony record to stand up, and I stood up. Then I went to a session where they talked about the difficulty that people with criminal records have getting jobs—what an impediment it was to them succeeding in life. Afterward, I came to grips with the pardon I had received in 1982.

It was time to talk about my past, and to talk about a new context for criminal justice. We have to create pathways for people who are convicted of crimes to succeed.

So that was when running for public office was something that came to the forefront for me. Probably very different from what Matt would say.

**Dean:** For me, I got involved with the St. Paul Chamber of Commerce. They have a program for young professionals called Leadership St. Paul, which weaves together public policy and business. I had never really had a lot of experience with that kind of thing. I had worked for a small firm in



**"Getting a wide range of stakeholders involved is a fascinating process, both in architecture and in making policy. When I think about being mayor of Minneapolis, that's what I think about—getting people in a place where they might see something that they didn't see before. Ultimately, the issues we're addressing are really complex." —Ray Dehn**



The two candidates participated in an hour-long interview at the Ford Center in Minneapolis' North Loop—in the studio of HGA Architects and Engineers—in early September. Both were making campaign-related visits to the Minnesota State Fair on the same day.

*"I've found that it's a very smooth transition from the practice of architecture to legislating. When you're designing and building a building, you have to get a bunch of people who don't agree with each other, who have conflicting agendas, to get something done—and by a particular date, for a specific amount of money. That's exactly what we do [as legislators]."* —Matt Dean

college, and for a small firm after graduating, and then I started a small firm. Representing clients to city councils and planning boards, I got a little bit more experience with government. And then I got involved with helping candidates, and that's kind of where I started down that path.

I did think that if I juggled stuff I could do all of it—and I was completely wrong.

**Hayes Gordon:** Do you still practice architecture?

**Dean:** I don't. When I started the firm, I worked with another architect, Greg Carroll. When I ran for the legislature and won, he took over my projects. I billed time as I could. But, tragically, Greg passed away when he was still very young. After that, I got involved in leadership at the legislature, and it became more of a full-time position. So I'm no longer practicing. I miss it. I do want to get back to it someday.

**Hayes Gordon:** Apparently, it's a profession you can do until you die, yes?

**Dean:** Yeah, that's my goal.

**Dehn:** That's happened for a lot of architects.

**Hayes Gordon:** We just can't quit for some reason; architecture becomes part of who we are. I like what you said, Ray, about helping people uncover things that they wouldn't have seen as solutions; about having an open mind when it comes to new ideas. Architects are also trained to be systems thinkers. We're constantly jumping back and forth between the tiny detail and the overall vision for the project.

**Dehn:** You're right—and it's not just thinking about the systems as they exist; it's the systems and how they intersect, how they overlap. This is critical when I think about the issues around housing. Employment is important to housing, because if people don't have jobs to afford



housing, it doesn't work. And transportation comes into play for people to get to and from their jobs. And for people to do well, their homes need to be in a safe environment. So it's all those systems—not in isolation, but in how they overlap. It's just like in a building, where you have the structural system, the building envelope, the mechanical and electrical systems—they all have to work in order for the building to work. You know that if one system is failing it hurts the whole building. With housing and transportation, it hurts the whole city.

Looking for those areas where synergies exist, you get a much larger impact.

**Dean:** I think from an overall systems standpoint, the political process itself is very broken. It has degraded into dividing into two groups and seeing what happens. If turns out well, you take credit for it, and if it doesn't, you blame the other side and use it to run against them. And boy are people tired of that. Having an authentic vision and being able to get people behind you outside of a political process is really important right now.

People are hungry for anybody who will get out in front of an idea. Take, for example, health care or education—areas where we really need some reform and vision. These issues are too big to be solved by one party or the other, or in a partisan way. You have to get people behind you that don't agree with you. To do that, you have to step out in front and be willing to take some risk. If everybody behind you looks like you, you ain't going very far. So you better be able to lead people who don't necessarily agree with you 100 percent but are willing to get behind a vision of change.

**Hayes Gordon:** So finding those commonalities that everybody can relate to and bringing people together.

**Dehn:** What Matt's talking about makes some sense. I think that when you're in public office and running for office, you have to be willing to go out on that branch.

We're dealing with an increased rate of change in our society in many different areas, and it's

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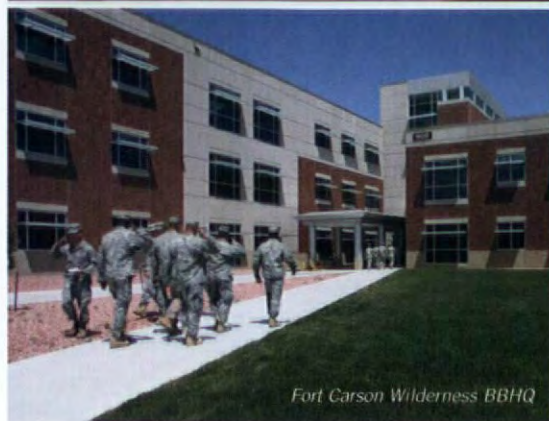
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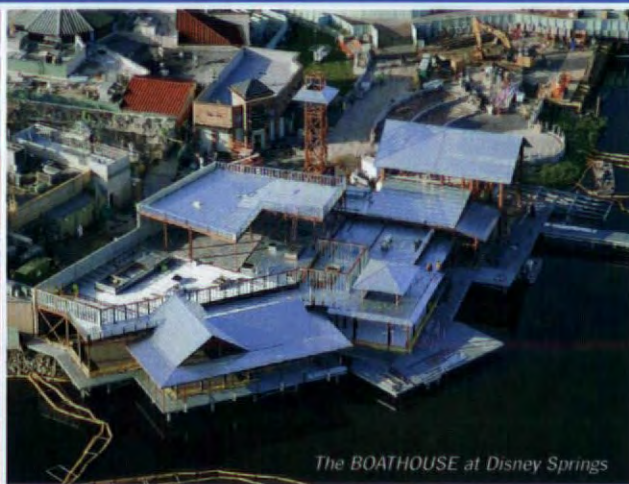
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## Better Schools

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Parent, an architect who transitioned to SPSS after working extensively on learning spaces at DJR Architecture, appreciates how an architecture background gives him a problem-solving mindset that has served the process well. In spring 2015, he brought hundreds of students, parents, teachers, administrators, and community members into design meetings with teams from the six partnering architecture firms to learn how the school environments have shaped student and educator experiences.

"There's a huge sense of responsibility in making these spaces work," he says. "By creating connections across all the groups involved, we could better prioritize solutions that would have the most impact, efficiency, equity, and meaning to the people who would use the spaces."

The result is a plan that touches every school in the district. A few examples:

- At Humboldt High School, renovations will add a lobby to a building that lacked a clear entryway. The space will double as a Digital Commons, and new student gathering areas throughout the building will double as informal learning spaces.
- RiverEast School will move into a new building in 2018, which will enable the special-education program to provide targeted instruction and therapy to its population of high-needs students.
- St. Anthony Park Elementary, Highland Park Elementary, Como Park Senior High, and Adams Spanish Immersion will be remodeled to create clear entry points that serve as gathering spaces and information hubs. "If you can't find the front entry—if there's no person to welcome you into the building and create a personal connection—it's a problem," says Parent.
- Several district pre-K programs are housed in spaces that were designed for older students. Renovations will right-size the spaces to serve the needs of these younger learners. "All the research tells us that pre-K is a critical time for future success. We can support these developmental needs by designing appropriate spaces," says Parent.

Over the coming decade, other schools will modernize their learning environments, receiving new or updated media centers, cafeterias, playgrounds, performance spaces, daylighting

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## VP of Child's Play

<< continued from page 18

because there were no galleries or exhibits on the first floor. We also needed more bathrooms and places for people to sit. We didn't have a café. There were numerous logistical issues we wanted to address.

### *Talk about the design process for the renovation.*

Ultimately, the building needs to enhance the core mission of the museum, which is sparking children's learning through play. How does the design provide for that or support that goal? The addition and expansion was an opportunity to rethink everything, so we not only rethought the really practical considerations, like flow and access and all that; we also thought about how we can best support the open-ended play experiences that we want for our visitors.

### *What changes were made to the facade?*

Originally, the first floor was filled with administrative offices. If you looked in the windows, you didn't see exhibits; you saw museum staff in their cubes. It didn't look very fun for visitors. Plus, the outside of the building wasn't really integrated with street activity.

We moved administration to the back of the building, and now we're pretty much invisible. And we've added this beautiful, white, glass-walled structure to the front of the building that serves as a kind of four-story display case. Now when you're on the street, you look in and see all kinds of activity, including kids scaling a climbing tower and coming down slides. The design allows us to showcase the play and learning that's happening inside.

### *How did MSR's approach to the architecture align with the exhibit design?*

Our exhibit fabrication teams worked very closely with MSR and the building contractor to integrate and coordinate the infrastructure for the exhibits. Take the car wash, for example, where kids can play with soap, bubbles, water, and sponges. The architects had to think about moisture, vapor barriers, and drainage, because water's flowing through it every day. Similarly, with our laser maze, certain technical elements had to be in place. Very few of the galleries are just a white box like you'd find in an art museum.

We also wanted to plan for flexibility. In the Our World exhibit, for example, the architects

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**AIA** Contract Documents

Photo by Maci MacPherson / National Park Service



## VP of Child's Play

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designed the neighborhood the kids explore with simple scaffolding so that things can change: Maybe the fire truck becomes something else someday, or maybe the hardware store becomes a dentist's office where kids can play. We designed for change within the galleries themselves, and there was an infrastructure layer to that thinking.

### How did child learning principles inform the architecture?

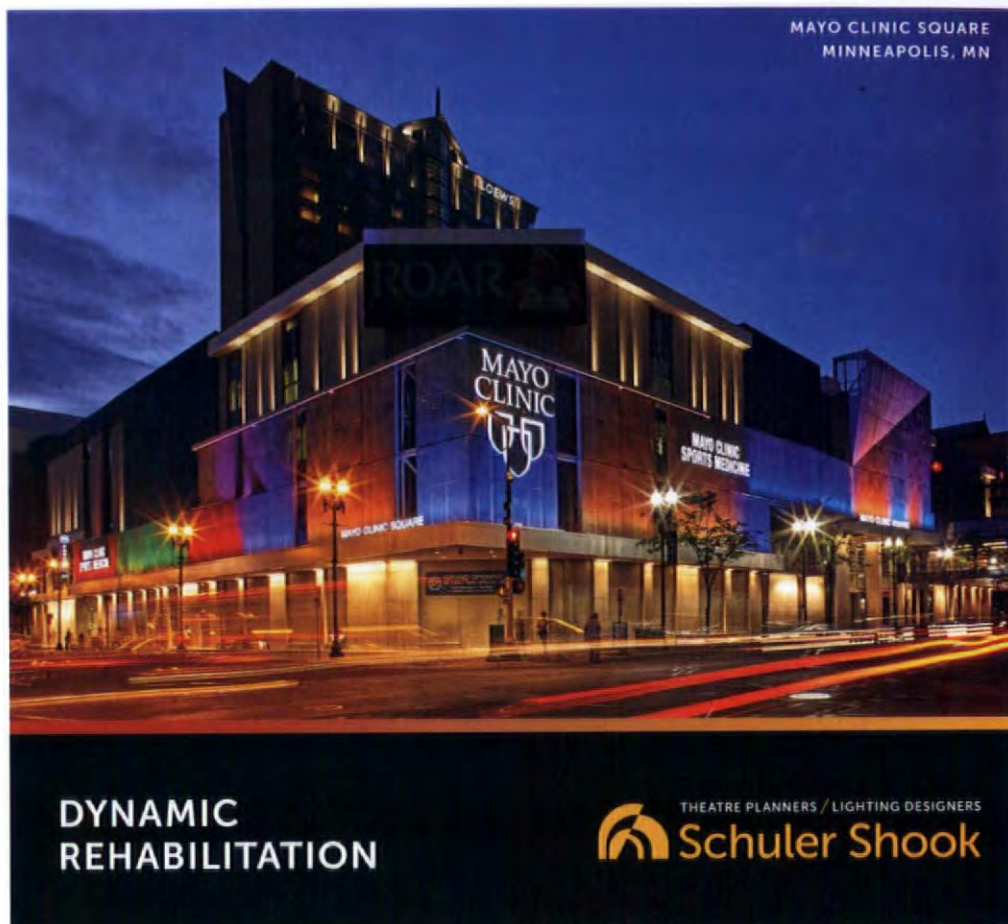
Hmmm, in small ways. The design is as much about accommodating families as it is about child learning. We have double railings—a lower railing for children, a higher one for adults—because that's something that says, "Hey, we're thinking of you." We have stroller parking, comfort rooms, and areas of calm and quiet where individuals can retreat to when they need a break. Not every museum has to think about these things; we do, because that's who our visitors are. The architecture is a response.

### You added more gallery space without expanding the footprint. How?

We used to have a rooftop gallery—a seasonal space, obviously, given our Minnesota winters. Because most of our visitors come in the winter and spring, when it's difficult to be outside with kids, we ended up taking back some of that area and creating the Landing, an indoor space that has some flexibility built into it. When the remaining outdoor space—Tip Top Terrace—is open in the spring, summer, and fall, the Landing becomes more of a pass-through area. We have these great chairs that spin—adults and kids love them. In winter, when Tip Top Terrace is closed, we activate the Landing and create more of a learning experience there.

### Do you have a favorite spot?

My favorite is Sprouts, our space for the littlest people. It's got this beautiful natural wood—a lot of apple ply and birch ply—and this simple, almost Scandinavian feeling. The dichroic film on the windows softens the light but also casts patches of colors across the floor and on the kids and on the water tables. Even with a lot of kids in the space, there's something about it that makes you go "ahhhhh." You pause and relax a little bit, because it's just beautiful. **AMN**



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## Capitol Investment

<< continued from page 28

Four master carvers worked on site for four years trying to keep up with the fabricators. "The project was driven by the cost of the scaffolding," says Lackovic. "We had to keep it moving."

## Step by Step

A third part of the renovation—tearing up the stairs and terraces fronting the capitol—was not planned. The south stairs had been repaired in the 1990s, so there was an assumption that they were sound. But shifting treads led to further investigations, which found that the limestone foundations had lost bearing capacity. "The extent of decay was not anticipated," says Lackovic. So the south and east stairs were rebuilt and the original treads reinstalled.

At long last, in December 2016, with most of the work completed, the capitol was ready for the legislature to convene in January. Was there a sense of accomplishment? "Being aware of what the building means to the state elevates everyone's commitment—from the top to the workers on site," says Sandbulte. "It's a once-in-a-lifetime project."

"A renovation this extensive and this expensive is a rarity," says Lackovic. "There are only 50 of these buildings." **AMN**

## Better Schools

<< continued from page 51

schemes, technology systems, security programs, and individual gender-neutral bathrooms. The buildings will become more flexible so they can adapt to whatever comes next, because change is inevitable. In the meantime, students will have more welcoming, more effective environments in which to learn.

"Kids only go through school once," says Parsons. "We understood very clearly that everything we would do in this process would have an impact on people's lives. Ultimately, that's what guided us." **AMN**



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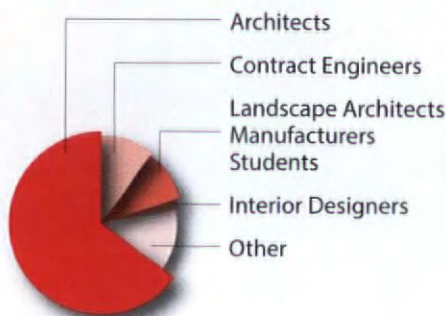
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# Flight Plan

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## BEAUTY AND COMFORT

In an ideal world, none of these changes would be remarkable. Lack of congestion? Easy flow? Travelers tend not to notice such things until they get stopped in their tracks.

But aesthetics is another matter, and MSP aims to impress. The patterns in Terminal 1's new terrazzo floors will evoke the cool blue waters of the Land of 10,000 Lakes. Alliance's ongoing work to redesign the airport's restrooms with nature-themed mosaic tilework (see sidebar on page 35) has made headlines around the country. "In general, the overall feeling is meant to be lighter, brighter, and more open," says Peterson.

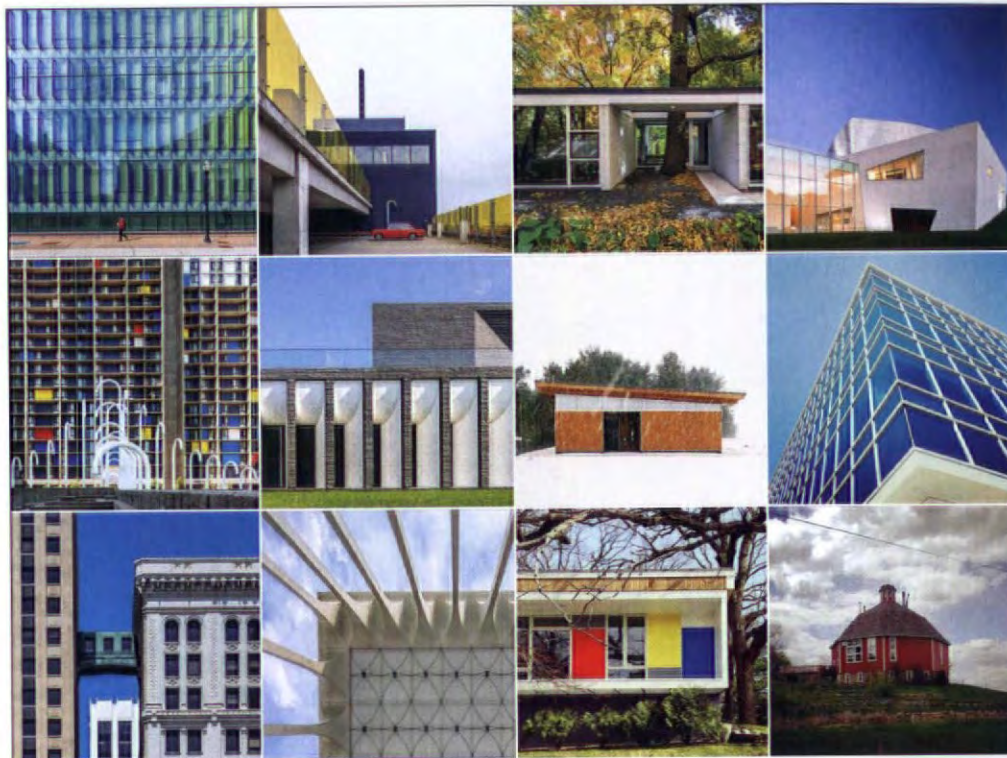
Physical comfort will also be prioritized: Alliance's plans add a variety of seating areas with rugs, floor lamps, and coffee tables, where travelers can relax before or between their flights. "It'll be a more hospitality-driven experience," says Peterson.

Attention to aesthetics continues outside the terminal. As noted earlier, Miller Dunwiddie wrapped the exterior of the new parking ramp in a screen of terra-cotta baguettes glazed in white, black, gray, and sky blue. (A metal exterior would interfere with MSP's radar systems.) The pattern will create a stirring visual effect from every distance and perspective. Inside, finishes will include dark-gray burnished block, porcelain tile, rift-sawn white-oak panels, and exposed architectural concrete.

"Airport architects are lucky in that we only really consider high-quality materials that can stand up to crowds of people 24 hours a day," says Koski. "The challenge is to use the materials to shape spaces people want to spend time in, not just walk through."

All these changes are scheduled to be completed between 2020 and 2023. But even as the finishing touches are being made, new renovations will be starting elsewhere, and plans will evolve in accordance with new forecasts for changes in traffic and operations at MSP. MAC's Howell says he's confident that the current construction will position MSP for the next decade or two. Beyond that, he admits, the airport's design needs are anyone's guess.

"I don't know what kind of aircraft we'll be flying in 2050," he says. "Will MSP be the Minnesota Space Port? Nobody knows." **AMN**



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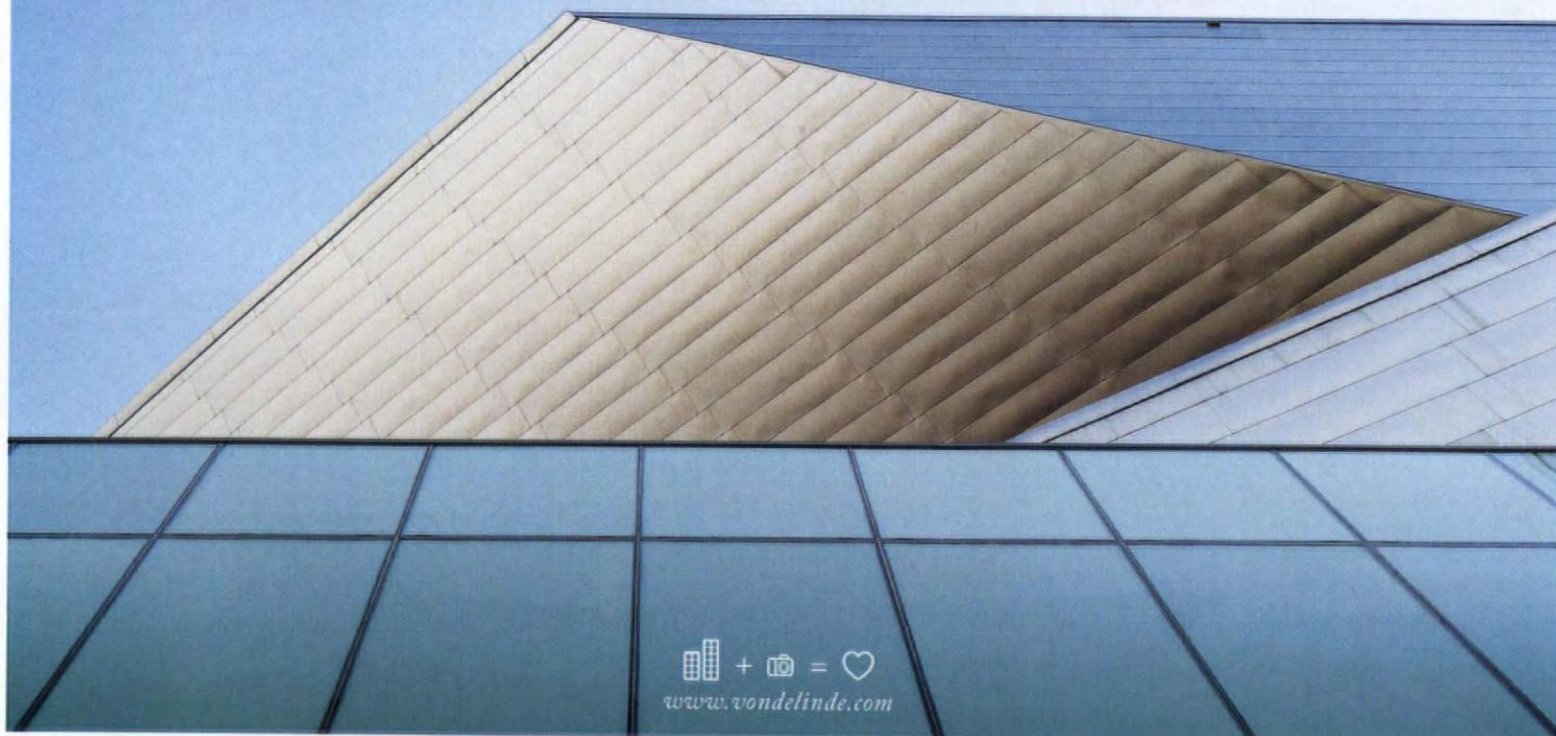
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

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## The Jet Age

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Lindbergh's linear, terminal-connected concourses, on the other hand, were easily replicated as the airport expanded. Lindbergh's clear separation of ticketing and service areas also fared better over time; it better accommodated security screening and new retail services than did Dulles, Saarinen's TWA Terminal in New York, and many other airports of the era.

Although the original terrazzo floors on the ticketing and baggage levels have been replaced with modern tile, many of Lindbergh's original character-defining features endure, including the roofline and the facade's serif metal lettering. The adventure and romance of air travel is mostly gone now, but Cerny's vision still inspires. The Lindbergh Terminal embodied its moment in time—the moment when Minnesota suddenly became more modern and connected to the world. **AMN**

## Designs on Higher Office

<< continued from page 45

fearful to some people because they don't know exactly how it's going to impact their lives.

**Hayes Gordon:** Big issues, big change. Agreed. It reminds me of how Minnesota Design Center director Tom Fisher says that architecture is the best profession out there because we're constantly trying to anticipate what's coming, what's changing.

**Dean:** I do think our profession is one that people can look to. We need people who can think in terms of process and product at the same time. I think we need to do a better job of encouraging architects to engage and to run for elected office.

**Dehn:** And not just elected office but appointed offices too.

**Hayes Gordon:** I like that idea, Ray—that I could get into politics without having to run and ask for money.

**Dean:** I think you could get a lot of people to vote for you.

**Dehn:** She could get Women Winning behind her, right?

**Dean:** Let's start working on your campaign sign. **AMN**



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Other Offices: Rochester and Grand Rapids,  
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Contact: Kirk Ilenda, BD Manager, Cloquet;  
John Eckerman, BD Manager, Rochester

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Other Offices: St. Cloud, MN  
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ARKRAY, Edina, MN; Ascend Learning, Minneapolis, MN; Legacy Lofts, Minneapolis, MN; Shakopee Ice Arena, Shakopee, MN; Treasure Island Center, St. Paul, MN; Twin Cities Orthopedics, Woodbury, MN; Methodist Hospital MRI Addition, St. Louis Park, MN; Hmong Academy Phase IV, St. Paul, MN

**RYAN COMPANIES US, INC.**

533 South 3rd Street, Ste. 100  
Minneapolis, MN 55415  
Tel: (612) 492-4000  
Email: minneapolis@ryancompanies.com  
www.ryancompanies.com  
Year Established: 1938  
Total in MN Office: 510  
Other Offices: Phoenix, AZ; San Diego, CA; Tampa, FL; Atlanta, GA; Chicago, IL; Cedar Rapids, IA; Davenport, IA; Des Moines, IA; Rochester, MN; Austin, TX; Dallas/Ft. Worth, TX; Seattle, WA; Milwaukee, WI; Seattle, WA  
Contact: Mike Ryan, 612-310-8111

**Company Principals**

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President, Ryan A+E  
Collin Barr, Regional President  
Pat Ryan, CEO/President  
Tim Gray, Chairman  
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**SHAW CONSTRUCTION, INC.**

7685 Corporate Way  
Eden Prairie, MN 55344  
Tel: (952) 937-8214  
Email: JShaw@ShawConstruct.com  
www.ShawConstruct.com  
Year Established: 1977  
Total in MN Office: 6  
Contact: John N. Shaw "Jack"

**Company Principals**

John N. Shaw "Jack", President  
Earl Gebauer, VP Construction

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

Trend Lab Office, Warehouse, Savage, MN;  
Charter Community Bank Renovations, Chaska, MN; Waconia Lion's Field Baseball Grand Stand, Waconia, MN; Western Spring Office, Manufacturing & Warehouse, Hugo, MN; Inver Grove Chiropractic Clinic Addition, Inver Grove Heights, MN; Roberts-Hamilton Addition, Brooklyn Center, MN; South Park Salon Improvements, Savage, MN

**WATSON FORSBERG**

6465 Wayzata Boulevard, Ste. 110  
Minneapolis, MN 55426  
Tel: (952) 544-7761  
Email: tracyh@watson-forsberg.com  
www.watson-forsberg.com  
Established 1965  
Total in MN Office 35  
Contact: Dale Forsberg

**Company Principals**

Dale Forsberg, President  
Gary Heppelmann, Vice President  
Dan Schultz, Vic President  
David Forsberg, Secretary/Treasurer  
Donna Schlick, Controller  
Dave Carlson, Sr. Project Manager  
Stacy Glovka, Sr. Project Manager  
Janelle Westrick, Sr. Project Manager

Watson-Forsberg builds and remodels multi-family, commercial, religious, educational, retail, hospitality, medical, and industrial sites. These sites include new construction and renovations from \$10,000 to \$60,000,000. Watson-Forsberg constructed the environmentally responsible Seward Co-op (LEED Gold) and the Redeemer Missionary Baptist Church restoration won the National Trust Preservation Award. Many WF projects have also been recognized by the AIA, Committee on Urban Environment, Best in Real Estate, and Minneapolis HPC. WF works to build a better community.

Higher Ground St. Paul/Dorothy Day Center, St. Paul, MN; Friendship Store/Seward Co-op, Minneapolis, MN; Christ Church Lutheran Renovations, Minneapolis, MN; YMCA Addition and Remodel, Minnetonka, Woodbury, Shoreview, & Minneapolis, MN; 66 West Supportive Youth Housing, Edina, MN; Edina Community Lutheran Church, Edina, MN; Hawthorne Eco-Village, Minneapolis, MN; The Cameron Historic Apartment Renovation, Minneapolis, MN





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## Minnesota State Capitol Restoration and Renovation

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Location: St. Paul, Minnesota

Client: State of Minnesota

Architect: HGA Architects and Engineers

Principal-in-charge: Mia Blanchett, AIA

Principal-in-charge: Rebecca Greco, AIA

Senior project manager: Debra Young, AIA

Architecture team: Kimberly Sandbulte, AIA; Virginia Lackovic, AIA; Angela Bateson, Assoc. AIA; Stephen Peper; Ben Walters; Dustin Hartford, Assoc. AIA; Michael Bjornberg, FAIA; Tim Carlson, AIA; Kelly Casey, AIA

Interior designer: Doris Rolfshus

Senior lighting designer: Tao Ham

Lighting designer: Caitlin Poynter

Senior structural engineer: Sean Cotton

Project structural engineer: Andrew Atkins

Mechanical engineer: Sarah Berseth

Mechanical engineer of record: Jeff Harris

Electrical engineer: Zachary Poynter

Electrical engineer of record: Leigh Harrison

Plumbing engineer: Julie Hagstrom

Civil engineer: Bradley Roath

Communications engineer: Jeff Lee

AV and security: Brad Kult

Landscape architect: Theodore Lee

Technology systems: Jeff Kokaisel

Hardware specialist: Melissa Cady

Construction manager at risk: JE Dunn Construction

Owner's project representative: CPMI

Owner's program representative: MOCA

Historic design and planning: Schooley Caldwell Associates

Stone and copper technical: Wiss, Janney, Elstner Associates

Roof consultant: RoofSpec

HSR support and historic hardware: Luken Architecture

Elevators: VDA

Chamber lighting designer: Schuler Shook

Fire sprinkler and code review support: Summit Fire Protection

Security evaluation and report: Rozin Security

BIM and architectural support: GA Design

DAS system: Elert & Associates

Acoustics: ESI Engineering

Historian: William Seale

Signage consultant: Salmi Wayfinding

Schematic plumbing designer: LV Engineering

Masonry restoration: Advanced Masonry Restoration

Leaded glass restoration: Gaytee-Palmer Stained Glass Studio

Decorative paint restoration: Conrad Schmitt Studios

Wood windows and French doors: Re-View

Access flooring: Tate

Acoustic wall panel fabric: Designtex

Carpet: Bentley Mills; Milliken Carpet; Langhorne

Basement flooring: Nora Systems

Resilient flooring: Johnsonite

Ceiling panels: Gridstone

Caulking elevator frames: NovaFlex

Recessed downlights: Gotham & Rambusch

Strip lighting: Lithonia Lighting

Custom lighting shrouds: Povolny Specialties

Light fixtures: Winona Lighting

ML3 fixtures: Elliptipar

Roll call display: Hall Research

Glazing: Oldcastle BuildingEnvelope

Historic lighting restoration: Crenshaw Lighting

Brick: Belden & Bramton

CMU: Anchor Block Company

Diffusers, registers, and grilles: Titus; Raymon

Basement doors: Woodmax

New interior doors: Eggers Industries

Wood finish: M.L. Campbell

Paint: Hirshfield's

Plumbing fixtures: Ferguson

Stone patch: Edison Coatings

Tile floor: Daltile; Summitville; Mapei

Marble tile: Tennessee Marble Company

Photographer: Paul Crosby

## MSP International Airport Terminal 1 Renovations

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### Operational Improvements

Client: Metropolitan Airports Commission

Architect: Alliance

Principal-in-charge: Cliff Dunham, AIA

Principal project manager: Jeff Loeschen, AIA

Senior terminal designer—architecture: Ashley Ilvonen, AIA

Senior terminal designer—interiors: April Meyer

Aviation studio director: Eric Peterson, AIA

Senior terminal planner: Shane Wirth

Senior project architect: Greg Maxam, AIA

Terminal designers: Scott Sorenson; Michael McClimon, AIA

Additional team members (alphabetical): Joe Allen, AIA; Greg Frenzel, Assoc. AIA; Evan Hall, Assoc. AIA; Bill Michler; Lauren Perich, AIA; Amy Sonbuchner, AIA; Steve Wohlford, AIA

Associate DBE architect: 4RM+ULA

Structural engineer: Meyer Borgman Johnson

Specialty structural consultant: Thornton Tomasetti

Mechanical, electrical, and plumbing engineer: Michaud Cooley Erickson

Security, A/V, and telecom: Faith Group

Airside civil engineer: TKDA

Landside civil engineer: Kimley-Horn

Aviation demand forecasting: Ricondo & Associates

Baggage-handling-systems designer: BNP Associates

Specialty lighting designer: Schuler Shook

Acoustician: Idibri

Wayfinding: Entro

Roofing and waterproofing consultant: Inspec

Energy conservation analyst: The Weidt Group

Vertical transportation: Van Deusen & Associates

Public art consultant: Via Partnership

Construction coordinator: Kraus Anderson

Advertising consultant: SNC Lavalin

Hazardous material abatement: Field Environmental

### Parking Expansion

Client: Metropolitan Airports Commission

Program manager: Kimley-Horn

Architect: Miller Dunwiddie

Principal-in-charge: Craig Lau, AIA

Project lead designer: Phillip Koski, AIA

Project manager: Monica Bettendorf Hartberg, AIA

Project architects: Dione DeMartelaere, AIA; David McWilliams, AIA; Brent Visser

Project team: David Kulich, AIA; Jack Romsaas, AIA; Alicia Skow, AIA; Jennifer Nowacki, AIA; Michael Refsland, AIA; Lauren Fleming, AIA; Marc Headrick, AIA; John Steingraeber, Assoc. AIA; Erik Sundbo, Assoc. AIA; Jodi Zoerb, Assoc. AIA; Nicholas Strombeck, Assoc. AIA; Jennifer Watters, Assoc. AIA; Sam Clausen, Assoc. AIA; Graham Ryan; Kathryn Hunsley (interior design); Megan Miller (interior design)

Energy modeling: The Weidt Group; Michaud Cooley Erickson

Structural engineers: Kimley-Horn (ramp/overall program); Meyer Borgman Johnson (PMB)

Mechanical and electrical engineer: Michaud Cooley Erickson

Civil engineer: Kimley-Horn

Lighting designer: Michaud Cooley Erickson

Interior designer: Miller Dunwiddie

Construction coordinator: Kraus Anderson

Landscape architect: Kimley-Horn

Vertical transportation consultant: VDA



**CORRECTION** In our profile of SALA Architects' Shadow Box residence in the September/October issue, we listed LHB, Inc., as the project's landscape architect. Jason Aune launched the project while he worked at LHB, but he completed most of the work at Aune Fernandez Landscape Architects. Our apologies to Aune and his partner, C.J. Fernandez.



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"One of the things I love most about MSR Design's renovation of the **Minnesota Children's Museum** in St. Paul is how it makes full use of the building's height with the addition of the Scramble—four stories of climbable chaos along West Seventh Street. I took a lot of photos from this street-level landing pad, and I think the sheer number of outtakes with MSR designers flying out of the slide proves it's a winner with kids of all ages."

—Photographer Brandon Stengel, Assoc. AIA



For more on the renovation, check out our **Town Talk** interview with the Minnesota Children's Museum's Barbara Hahn on pages 18–19.



# PRECAST INNOVATORS

## Higher Ground St. Paul, MN

Contractor: Watson-Forsberg

Architect: Cermak Rhoades

Engineer: Mattson Macdonald Young



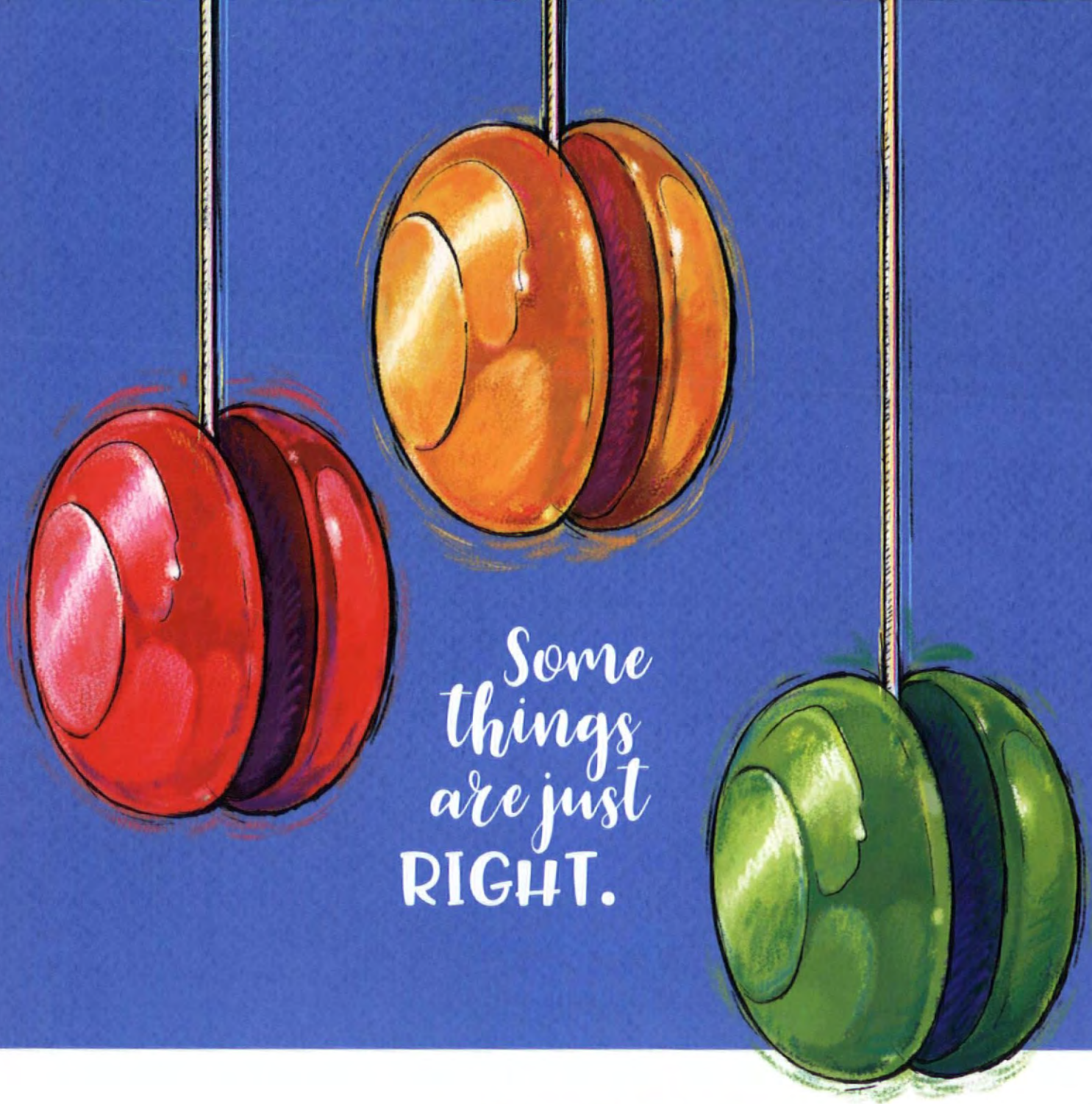
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