

# ARCHITECTURE MN

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## HONOR AWARDS

A border station and a trio of college arts complexes headline Minnesota's top architecture awards.

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## BACK TO BASICS

Three architects renew their love of design and construction at two-week workshops far from home.

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## VIDEOTECH AWARDS

Pass the popcorn, please! Our video competition hits the big screen at the Walker Art Center.

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## High Honors



***Design excellence at the U.S.-Canadian border***

COVER: THE AWARD-WINNING U.S. LAND PORT OF ENTRY, PAGE 22



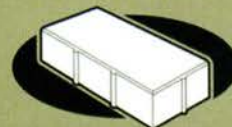
>> Above Project: Miami Conservancy District



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## Features



### ON THE COVER

U.S. Land Port of Entry  
Warroad, Minnesota

"The Warroad border station first appears like a mirage, long and low, a far-off reflection rising from the pavement on a hot day," says photographer **Paul Crosby**. "When you traverse the long approach, the building invites another kind of reflection, as it gradually reveals its layers of elegant form."

### 20 2010 AIA Minnesota Honor Awards

From California to Minnesota to Georgia, the winners of the most prestigious awards for architecture designed in Minnesota embrace a "less is more" design philosophy.

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By Thomas Fisher, Assoc. AIA

#### Chaffey College

School of Arts

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By Phillip Glenn Koski, AIA

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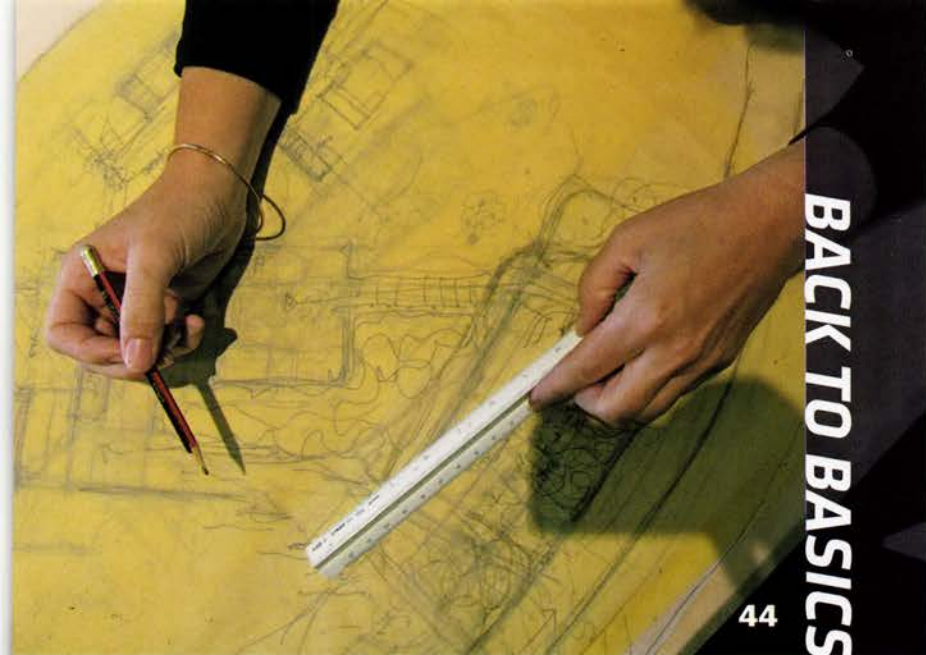
By Camille LeFevre

### 44 Back to Basics

By Thomas Fisher, Assoc. AIA

When you turn your passion into a career, as most architects and many other people have done, it's easy to lose your spark amid the day-to-day pressures and responsibilities of professional life. So how do you reignite your inspiration? Three Minnesota architects have the answer:

1. Leave town for two weeks for someplace beautiful.
2. Gather with others, mostly students, who aspire to the same things you aspire to.
3. Design or build something compelling, not with the aid of a computer but with your own two hands.



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An international design competition to reimagine Minneapolis' neglected upper riverfront yields four spectacular visions—and draws attention to an extraordinary opportunity.

# VISION QUEST

"Look forward a century, to the time when the city has a population of a million, and think what will be their wants," wrote Horace Cleveland, the 19th-century landscape architect of Minneapolis' Grand Rounds. "[The city's elite] will have wealth enough to purchase all that money can buy, but all their wealth cannot purchase a lost opportunity, or restore natural features of grandeur and beauty, which would then possess priceless value. . . ." Cleveland's famous words, penned in support of setting aside large tracts of prime land for a world-class urban park system, were echoed at a recent Minneapolis Riverfront Design Competition event at the Walker Art Center.

The competition, for those of you unfamiliar with it, was launched by the Minneapolis Park & Recreation Board and the Minneapolis Parks Foundation late last summer as a way to engage top international design talent in the endeavor of re-envisioning the massively underutilized Mississippi riverfront stretching north from the Stone Arch Bridge to the city limits. Fifty-five teams responded to the RFQ, four were shortlisted in November, and those four were given a competition brief, \$30,000, and a few months to prepare a presentation that, among other things, identified strategic sites for new projects and offered a design concept for a high-priority site.

I attended that Walker event, and I was struck by how the four presentations all affirmed Cleveland's first assertion ("wealth cannot purchase a lost opportunity") while challenging his second ("wealth cannot . . . restore natural features of grandeur and beauty") with graphics showing renewed wetlands and habitat and even a reconstructed island. The proposals had much else in common: a focus on connecting neighborhoods to this seemingly hidden stretch of river, an embrace of existing industrial infrastructure and artifacts, and a belief that a handful of sustainable projects would seed broader transformation. The former Scherer Bros. property on the east bank of the river was a popular choice for the high-priority project.

But each presentation had its own flavor. The Ken Smith team, which included Coen + Partners, won the crowd over with images of extreme-sports amenities and a deck over I-94 for a sports bar and

soccer fields. Stoss Landscape Urbanism, whose cast included Close Landscape Architecture+, elicited gasps of shock and delight when it boldly proposed a sky-reaching light display along the river's edges. And the Turenscape team, with MS&R architect Thomas Meyer, FAIA, drew thunderous applause for a beautifully produced video showing the gradual, 50-year renewal of the upper riverfront into a thriving green corridor for living, working, and learning.

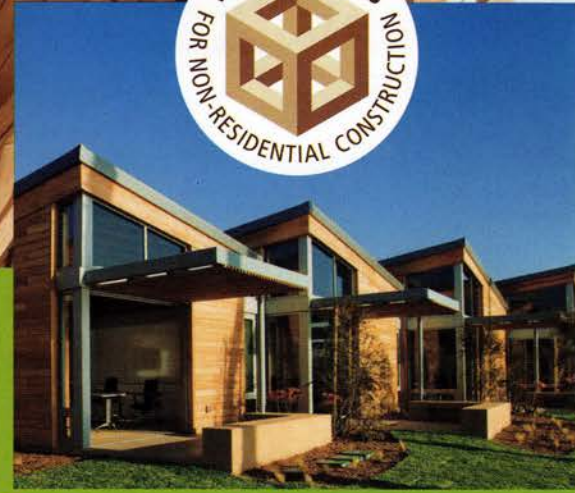
The team that won the competition the following day—Tom Leader Studio and Kennedy & Violich Architecture, with locals Kestrel Design Group and Tim Griffin, AIA, director of the Saint Paul on the Mississippi Design Center—gave perhaps the least charismatic but most thoughtful presentation. Tom Leader and Sheila Kennedy, AIA, offered up intriguing river terraces, pedestrian bridges clipped to the base of existing vehicle bridges, and a monument marking the footprint of long-lost Spirit Island. But the focus of their proposal wasn't signature park features; it was a set of design initiatives aiming to promote mobility, healthy eating, clean water, and a green economy along the river. TLS/KVA also appeared deeply committed to cultivating community input.

TLS/KVA's reward for winning the competition is the commission of an early upper-riverfront project. We at *Architecture Minnesota* can't wait to see what they deliver, and we're likewise cheering the Minneapolis Park & Recreation Board and Minneapolis Parks Foundation as they seek to attract enough public and private support to seize this historic opportunity.

*Chris Hudson*

Christopher Hudson  
hudson@aia-mn.org

[minneapolisriverfrontdesigncompetition.com](http://minneapolisriverfrontdesigncompetition.com)



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**SAVE THE DATE:**

**April 7, 2011**

**Minneapolis Wood Solutions Fair**  
Minneapolis Convention Center

Photos: (top) Duke Integrative Medicine, Duke University Medical Center, Duda/Paine Architects; (inset) Robert Paine Scripps Forum for Science, Society and the Environment at The Scripps Institution of Oceanography, Safdie Rabines Architects, photo Anne Garrison

# ARCHITECTURE MN



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*AIA Minnesota is the voice of the architecture profession, dedicated to serving its members, advancing their value, and improving the quality of the built environment.*

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



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Twin Cities freelance photographer **GEORGE HEINRICH** ([www.heinrichphotography.com](http://www.heinrichphotography.com)) usually has at least three motorcycles parked in his photography studio.

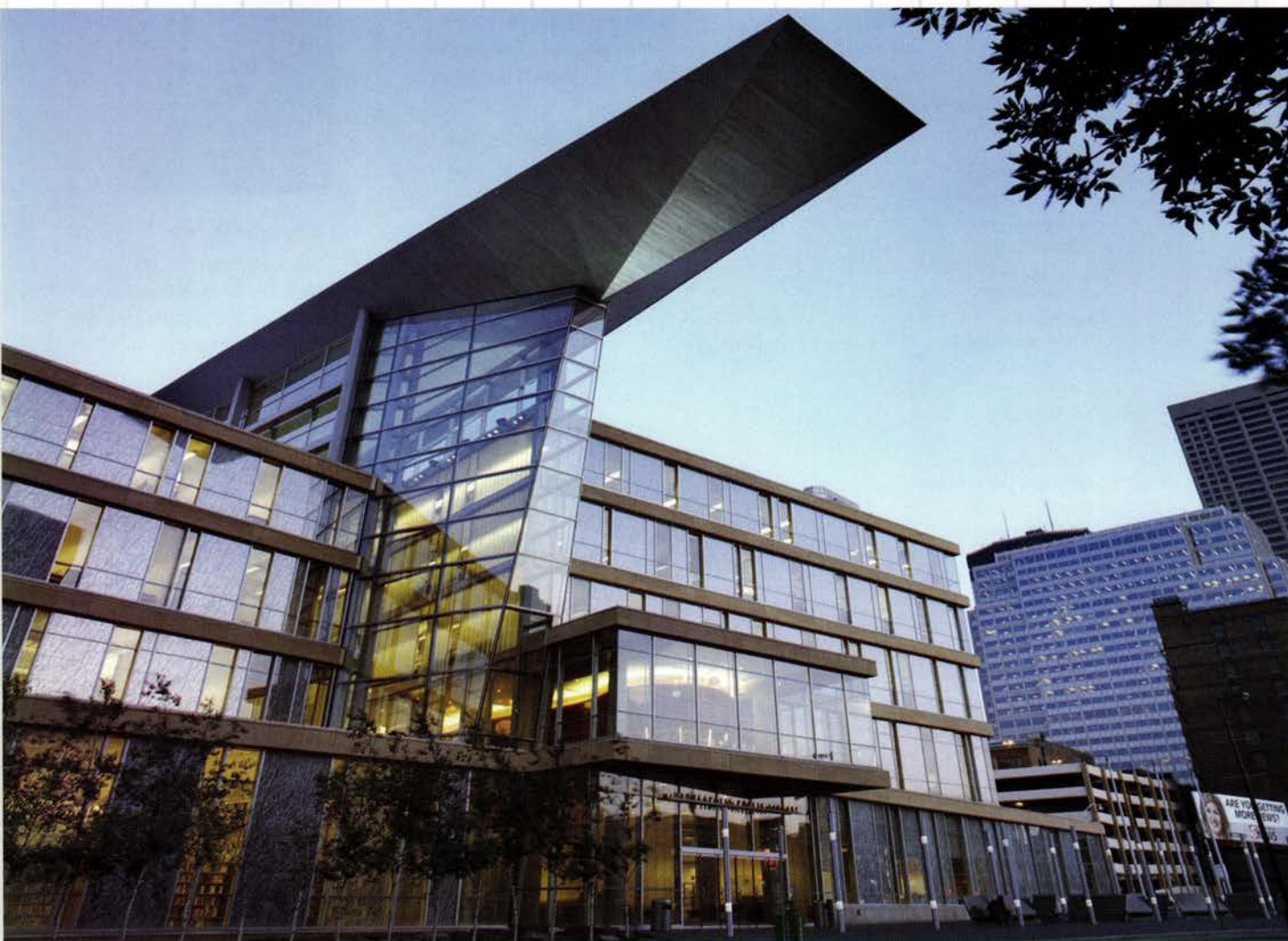


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**VIDEOTECT, the new *Architecture Minnesota* video competition, culminates in a big-screen event where the top prizes are announced and the audience determines the winner of the Viewers' Choice Award**



#### VIDEOTECT AWARDS

Walker Art Center Cinema, Minneapolis

March 31, 7 P.M.

It's nearly springtime, and film is in the air: The Academy Awards show takes center stage in Los Angeles in late February, and the Minneapolis-St. Paul International Film Festival marks its 29th year in April with a new spate of independent gems from across the globe. Not to be outdone, *Architecture Minnesota* celebrates its inaugural Videotect competition with a public event on March 31 at the Walker Art Center in Minneapolis. The not-so-red-carpet affair will feature the screening of a number of the entries, the announcement of the winners, and voting for the Viewers' Choice Award. Admission is free—the event falls on a Target Free Thursday Night at the Walker—but attendees are encouraged to arrive an hour before the show to pick up a ticket inside the Vineland Place entrance.

For those of you unfamiliar with Videotect, the competition invited anyone with a camera, a computer, and a point of view to assemble a two- to four-minute video on the subject of the skyway and its impact on the way we experience our largest cities here in Minnesota. Entries are due on February 25, after which they'll be posted on the Videotect website (see sidebar) for a period of public viewing and voting. The top vote getters, together with the winners selected by the jury, will be the finalists for the Viewers' Choice Award, so be sure to visit the website and vote in March—and then make your way over to the Walker for the real fun.

The festivities start with preshow drinks at Wolfgang Puck's Garden Café, and the program itself will feature running commentary from Videotect's all-star jury: Emmy-nominated director and producer Craig Rice, whose credits include *Purple Rain* (producer); Melrae Pictures founder Melissa Butts, who produced *3D Sun* in cooperation with NASA and the Smithsonian National Air & Space Museum; Steve Mitchell, award-winning creative director at Hunt Adkins advertising agency; and architect Jennifer Yoos, AIA, who, together with fellow VJAA principal Vincent James, FAIA, is writing a book about skyway systems. This promises to be one of the most unique movie-night experiences of the year, so come join the fun.

—Christopher Hudson



#### CAST YOUR VOTE

View the videos and vote for your favorite on the Videotect website March 7-18.

[www.architecturemn.com/videotect](http://www.architecturemn.com/videotect)

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Miller Dunwiddie Architecture designed the visitor center with a café and flexible outdoor and indoor spaces to serve many kinds of events. Some of the oaks felled for construction were milled for use in the building.



DON F. WONG

Ever wonder what makes a great space great? In *Why It Works*, we demystify the design ideas behind well-loved locations.

## WHY IT WORKS

### ENERGY AND WATER CONSERVATION

Permeable paving and rain gardens reduce stormwater runoff and thus pollution of nearby lakes and wetlands. Geothermal wells installed under parking lots provide heating and cooling for the visitor center, and a 6,000-gallon cistern collects rain runoff from the building's roof for use in irrigating the amphitheater area.

**TRUE NATURE** Rich ecology and mature trees provide an island for habitat and human respite within the growing metropolis. SRF sited new buildings, roads, and trails to minimize grading while optimizing vistas to Silver Lake.

### LONG AND WINDING ROADS

The sinuous new entry road makes for a memorable sequence into Silverwood and its canopy of trees, and the trails, weaving through prairie, over water, along shores, and into woods, bring visitors to changing art exhibits and a surprisingly dense mosaic of natural systems for a regional park.

# Silverwood Regional Park

**THREE RIVERS PARK DISTRICT** A new regional park for the arts—one of the few of its kind in the country and a model for sustainable architecture and site design—was built on the site of a 90-year-old Salvation Army camp. Located within the Twin Cities metropolitan area in the first-tier suburb of St. Anthony, Silverwood Regional Park, designed by landscape architecture and engineering firm SRF, is easily reached for an evening ceramics class or a summer concert. Meanwhile, the Salvation Army was able to build a new fresh-air sleepover camp in northern Minnesota with proceeds from selling the 68-acre Silverwood site to the Three Rivers Park District. A win for everyone. —Frank Edgerton Martin

The Great Lawn and its natural amphitheater, which accommodates an audience of 250, are engineered with deep tilling to integrate layers of peat and soil. This approach reduces soil compaction while improving water infiltration, thereby nurturing a verdant lawn that holds up to heavy use.



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# On Awards

For more than 50 years, the AIA Minnesota Honor Awards program (page 20)—and the national and other regional architecture awards programs like it—has set the standard of architectural excellence. But does the relatively large number of winners suggest that architects have become too generous in recognizing their peers? And are the criteria used by juries of architects out of sync with how the public measures the success of a building?

BY BILL BEYER, FAIA

A decade ago, I wrote "A Word on Awards" for this magazine, an overview of the first 44 years of AIA Minnesota's Honor Awards program. A cursory review of the awards bestowed since then shows that not much has changed, including architects' thirst for peer recognition.

Since 2001, there have been 1,143 Honor Awards project submissions and 103 winners. The high for submissions was 2006, when 147 projects were entered; the low was 2010 with 69 projects. (2010 submissions were off 25 percent from 2009, echoing the collapse of a multi-trillion-dollar housing bubble and the U.S. economy.)

Proportionally, 2007 had the fewest winners; only 5.26 percent of submissions were successful. This past year had the highest percentage, with a whopping 17.39 percent of projects making the grade. (Because unsuccessful projects can be resubmitted several times, however, the percentages may be somewhat misleading.)

On average over the decade, the top 9 percent of submitted projects earned awards, about the same as the previous 44 years.

Standard bell curve distributions might suggest that 10 percent of projects are likely to be excellent, that the vast middle 80 percent could be expected to be middling, and that maybe 10 percent could be classified as crimes against humanity. This belies Minnesotans' general understanding that, in the natural order of things, we are all *above average*. Which would logically require that the entire rest of the country be below average—an idea Minnesota architects might be willing to entertain.

Each awards jury establishes its own criteria for excellence. The 2009 jury looked for "clarity in plan and form," material connections and joinery, and restraint. A review of the jury comments over the past decade yields a dozen references to "simple" design solutions, and almost as many to the exceptional quality of detailing, the true craft of Minnesota architects. One jury's notes were a bit

Conundra attempts to sort out some of the more complex questions facing architects.

CONUNDRRA

overwrought, expressing their high regard for a project's "complex simplicity." Complexity itself is the condition of most architecture and can be hard to explain to a jury, requiring crystal-clear written explanations of program, process, and product. This can elude many architects.

Buildings with interesting and glamorous programs—museums, libraries, higher-education academic buildings—seem to win more awards, as do those with relatively trivial programs like the minimalist loft or one-room whimsy. Hospitals seldom win, although the 2009 jury departed from normal and recognized a hospital and a power plant, to the delight of some observers and both recipients. Multi-family housing was totally absent from the winners list for the first 44 years, but a handful of housing projects, from artists' lofts to retirement townhomes, have been honored in the past 10.

## PROLIFERATION, SPECIALIZATION

One thing that *has* changed over the years is the amount of national programs that recognize and celebrate the many flavors of architectural excellence. An increasing number of awards for interiors, details, design/build, historic preservation, housing, libraries, recreation buildings, masonry, precast, wood, and many more subtopics now provide specialized recognition in more limited fields.

The *BusinessWeek/Architectural Record* awards began in 1997, with a focus on business values,

>> continued on page 49



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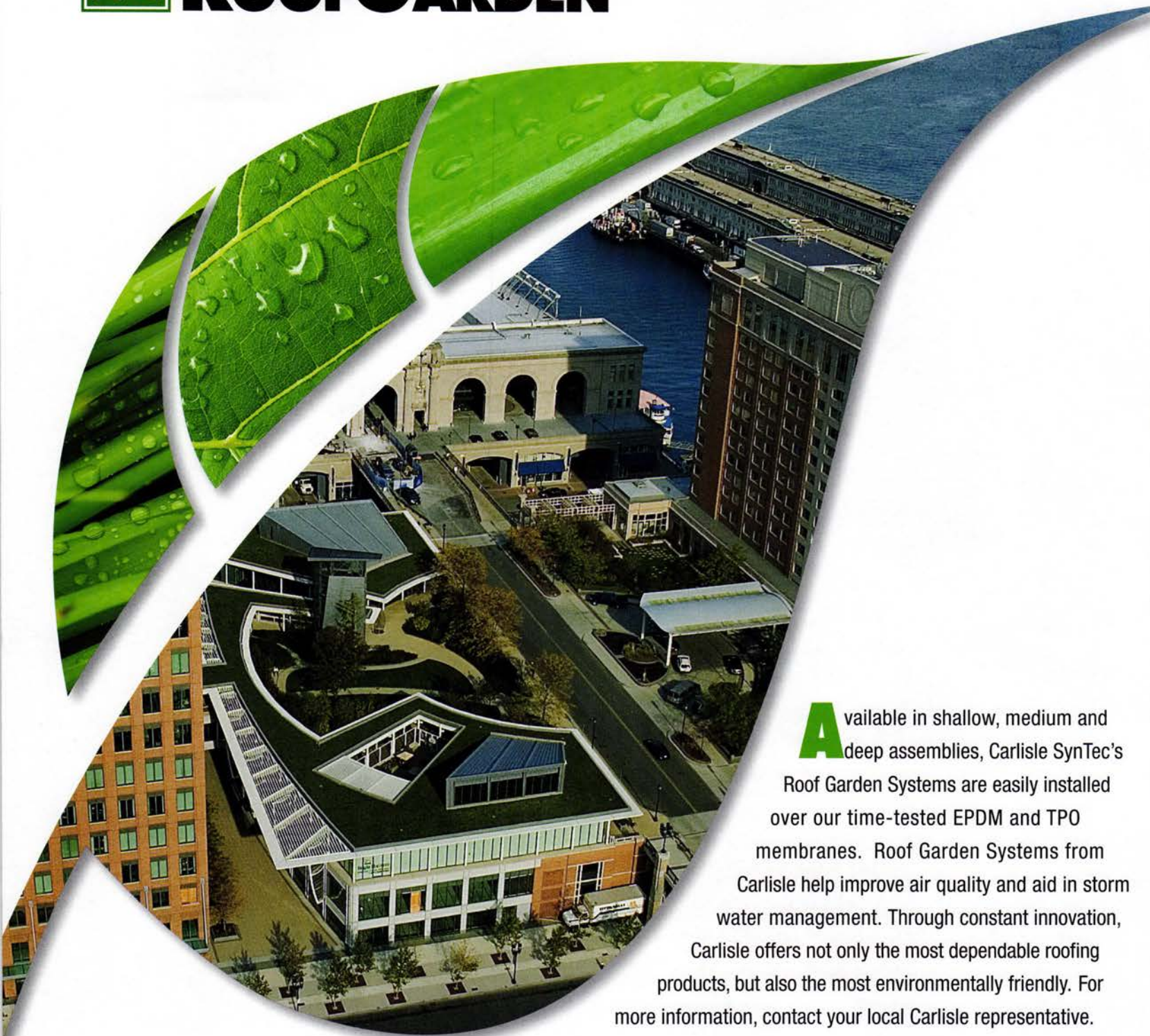


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# Locus Architecture, Ltd.

Founded: 1994 Location: Northrup King Building, Minneapolis [www.locusarchitecture.com](http://www.locusarchitecture.com)

Workspaces say a lot about us. Join us on a tour of architecture offices and design studios around the state, and you'll see architects and designers in a whole new light.

STUDIO

BRANDON STENGEL, ASSOC. AIA

## Number of employees:

Two to four, depending on day, likelihood of sun, and snow conditions

## Areas of specialty:

Handmade objects, design for average incomes, eclectic music tastes, architecture from reused objects, spiritual spaces, parenthood, and low-impact homes

## Describe your studio culture in three words or less:

Responsible, unconventional, artistic

**If you had \$5,000 for office enhancements, what additions would you make?** Microphones, better speakers, table tennis, and a karaoke machine

**How does your location reflect your values or interests as a firm?** We reuse space, make art, and we're not above making loud noises—much like our artist neighbors in Northrup King.

## What activities or events do you host in your space?

2x2 Series, discussions highlighting the creative process of collaborators

**Which past project taught you the most?** nowHaus, the most recent project we built. We tend to experiment more with the projects we build. This allows us to design for clients with research already under our belts.

## Favorite social-media platform:

Cocktail party

**Least favorite buzzword or phrase:** Any derivative of the words *sustainable* or *green*

**Nicest thing a client or collaborator ever said about you:** "You guys are Beverly Hillbilly Chic."



Locus Architecture principals **Paul Neseth, AIA**, and **Wynne Yelland, AIA**, winners of a 2010 AIA Minnesota Honor Award (page 33), welcome *Architecture Minnesota* into their Northrup King Building home in Northeast Minneapolis for a wide-ranging Studio Q&A

**Favorite restaurant in walking distance:** Modern Café. For gut-busting grease, when appropriate, Uncle Franky's.

**Interesting extracurriculars:** Teaching kids to freestyle ski and snowboard or handcrafting wood boats

## What efforts has your firm made to work with underserved communities?

We collaborated with a dozen U architecture students to design and build a park shelter in ravaged East Biloxi, Mississippi. If post-Katrina East Biloxi wasn't underserved, we don't know who was.

## What's the greenest feature of your space?

Moss on the ceiling at the south end of our space, where the roof leaks

## How is your firm changing?

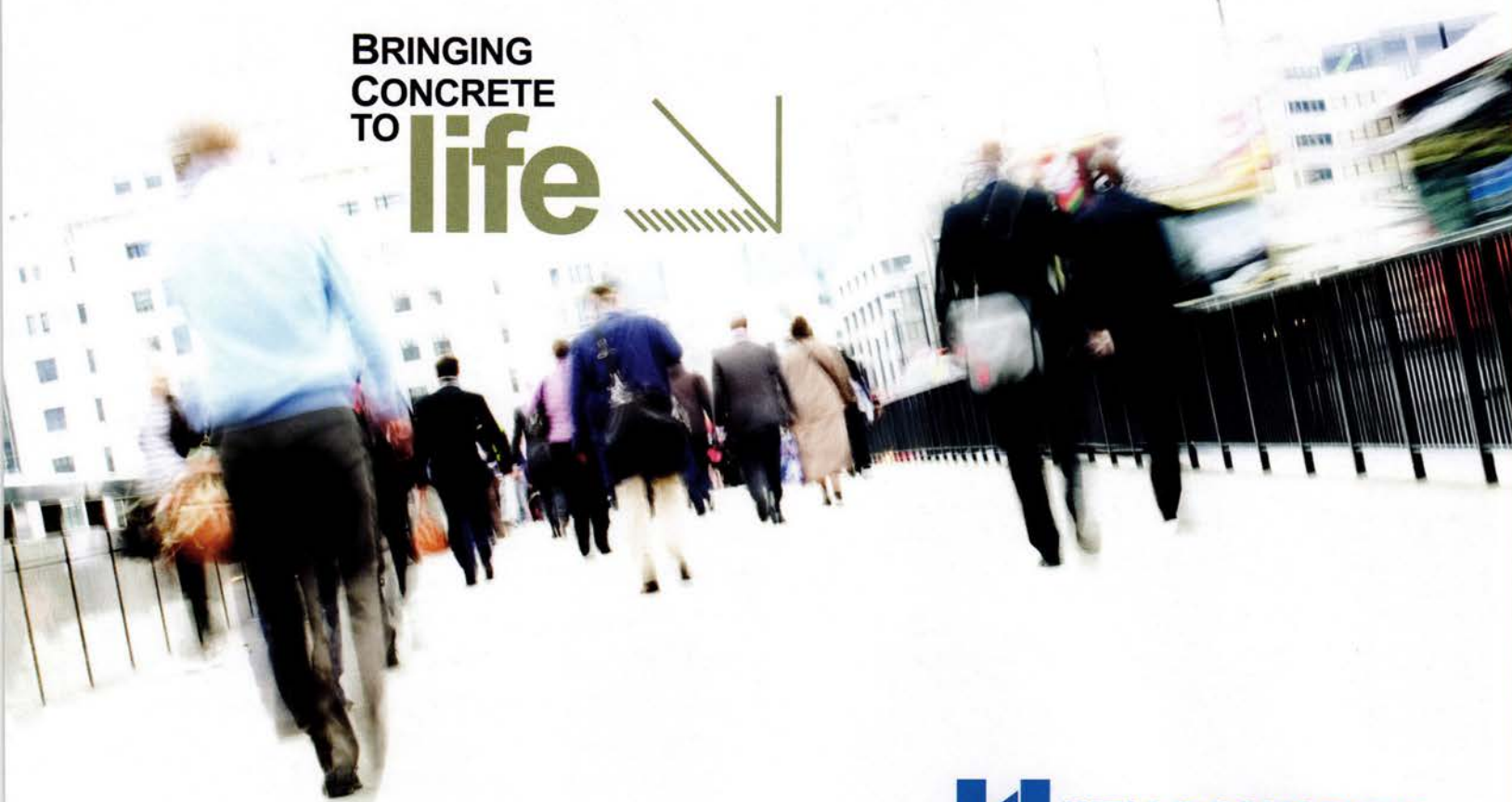
We're getting older and more committed to designing for the other 90 percent.

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Paris,  
Centre Ville

# An **OUT-OF-PARIS** Paris Experience

## THE CITY OF PARIS HAS COMPLETELY

**CAPTIVATED ME.** Five of my seven trips to Europe in recent years have involved at least 10 days' stay in the City of Light, and a sixth trip to a variety of other destinations originated there.

Virtually all of my time in Paris has been given to travels within the heart of the city. An exception, though, on a recent trip, took me out beyond the Périphérique by Métro to La Défense. This 400-acre business district, organized around the extension of the Axe Historique (a line of landmarks and thoroughfares extending west from the center of Paris), is home to a concentration of multinational corporations. Each has a distinctive contemporary corporate architecture the likes of which can't be found within the Centre Ville. This citadel of skyscrapers stands in stark contrast to the tangled streets of the Marais, and even to Haussmann's grand boulevards, carved through the fabric of the city a century before.

My destination on this day was the Grande Arche, commissioned in the early 1980s under French president François Mitterrand. The structure, designed by Danish architect Johann-Otto von Sprekelsen and completed in 1989 by French architect Paul Andreu, comprises a nearly perfect cube, 110 meters on each edge, with a massive void framing the view to the Arc de Triomphe to the east and the extension of the axis to the west. The sheer monumentality of the structure is everything I imagined it would be. This is a site not to be missed by any wayfarer exploring the great city of Paris.

—Pete Sieger, AIA

In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

WAYFARER

Le Louvre

Arc de Triomphe

Axe Historique

Grande Arche

Esplanade du Général de Gaulle,  
Grande Arche de la Défense

## 2010 AIA MINNESOTA HONOR AWARD WINNERS

U.S. Land Port of Entry, *Julie Snow Architects*

Chaffey College School of Arts, *HGA*

UMD Bagley Nature Area Building, *Salmela Architect*

Winona County History Center Addition, *HGA*

White Bear Unitarian Universalist Church, *Locus Architecture*

Dallas Public Library, Lochwood, *MS&R*

Columbus State Uptown Campus, *HGA*

SPECS Optical Façade, *Alchemy*

Cabrillo College Arts Village, *HGA*

# MINN TO

The 12 winners of 2010 AIA Minnesota Honor Awards vary in building type and geography, but most share a minimalist design philosophy

By Thomas Fisher, Assoc. AIA

Design awards do what all good design should do, which is to give us a new perspective. AIA Minnesota's Honor Awards program brings in leading architects from around North America to review the work of Minnesota's architects, evaluate it, and provide an outside perspective on what we produce here. As in years past, this year's jurors came from distant and diverse places—the East Coast, the West Coast, and Canada. But unlike some previous juries, this one ended up having a common point of view that came through in the minimal—even frugal—modern architecture that it recognized with awards.

That perspective aligned well with the work of many Minnesota architects, resulting in an unusually large number of projects receiving awards this year—12 out of 69, or better than one-sixth of the total. It also made it tough for this jury to eliminate projects from contention. As New York architect Richard Gluckman, FAIA, noted, "That two-thirds of the entries made it through the first cut speaks to the strength of the submitted work." What they liked most about the submissions was the amount of "restrained and respectful architecture," said Nova Scotia architect Brian MacKay-Lyons, Hon. FAIA. And they weren't just being Minnesota Nice; they meant it.

As often happens with architects not from our region, this year's jurors noted several things about the work here that struck them as different from what they often encounter elsewhere. For example, they applauded the number of government and municipal projects—particularly for utilitarian functions such as public works—that "were much better than expected. Municipalities here are clearly hiring good architects to do this work," said Los Angeles architect Sarah Graham, FAIA. "Minnesota has raised the bar."

MacKay-Lyons also commended the number of projects that were not about making "compelling objects" but instead about making "good cities." While this is an architecture awards program, the jury consistently looked at the relationship of individual projects to the larger context in which they sat.

The jurors, in other words, were clearly impressed by what they saw. And with both large and small firms winning awards and with a remarkable range of award-winning projects this year—from large, multi-building complexes to a project built mostly of materials you can buy at a hardware store—it was equally clear that architecture is alive and well in Minnesota.



Minnetonka Residence, *ALTUS Architecture + Design*

B+W House, *Julie Snow Architects*

Blair BarnHouse, *Alchemy Architects*

#### COMING SOON

With so many projects winning 2010 Honor Awards, we decided to save the three award-winning houses—Alchemy Architects' Blair BarnHouse, ALTUS Architecture + Design's Minnetonka Residence, and Julie Snow Architects' B+W House—for the May/June issue, where they will headline our annual showcase of new residential architecture. These three stunners cover the best of country, suburban, and city living, respectively, so be sure to check them out.

# THE MAX

#### JURY OF PEERS



**RICHARD GLUCKMAN, FAIA**, is a principal of Gluckman Mayner Architects. Since establishing his architectural practice in New York City in 1977, Gluckman has closely aligned his work with the world of art and design, creating distinctive spaces for numerous art galleries and museums and developing installations with contemporary artists including Dan Flavin, Richard Serra, Jenny Holzer, and Francesco Clemente. Notable projects include the Philadelphia Museum of Art's Perelman Building; the Museum of Contemporary Art San Diego; the Museo Picasso Málaga in Andalusia, Spain; the Mori Arts Center in Tokyo; the Georgia O'Keeffe Museum in Santa Fe; the renovation of the Whitney Museum of American Art in New York City; and the Andy Warhol Museum in Pittsburgh.



**SARAH GRAHAM, FAIA**, is a principal of agps architecture, a multidisciplinary team in Los Angeles and Zurich that bridges the realms of infrastructure, architecture, and landscape. The firm's work has received international design awards and has been published and exhibited worldwide. Projects include the Midfield Terminal at the Zurich International Airport; adidas World Headquarters in Herzogenaurach, Germany; Children's Museum of Los Angeles; and the Portland Aerial Tram. Graham holds a B.A. from Stanford University and an M.Arch from the Harvard Graduate School of Design. She has been a visiting professor at the Rhode Island School of Design, Harvard, USC, the University of California, Berkeley, and Nanjing University.



**BRIAN MACKAY-LYONS, HON. FAIA**, received his Bachelor of Architecture from the Technical University of Nova Scotia and his Master of Architecture and Urban Design at UCLA. In 1985, he founded Brian MacKay-Lyons Architecture Urban Design. Twenty years later, he partnered with Talbot Sweetapple to form MacKay-Lyons Sweetapple Architects Ltd. The houses he's designed in Atlantic Canada have made MacKay-Lyons a leading proponent of regionalist architecture worldwide. This recognition has led to a transition in his practice toward increased public and international commissions. MacKay-Lyons is also the director of the Ghost Architectural Laboratory and a professor of architecture at Dalhousie University.

*"Whether you [Minnesotans] realize it or not, your state has a strong reputation around the country for giving back to culture and the arts, and that support was clearly evident in the many fine entries we reviewed."*

2010 AIA MINNESOTA HONOR AWARD WINNER

U.S. Land Port of Entry



*The breathtaking and ultra-functional new **U.S. LAND PORT OF ENTRY** in Warroad, Minnesota, is proof that the General Services Administration's Design Excellence Program is hitting its mark*

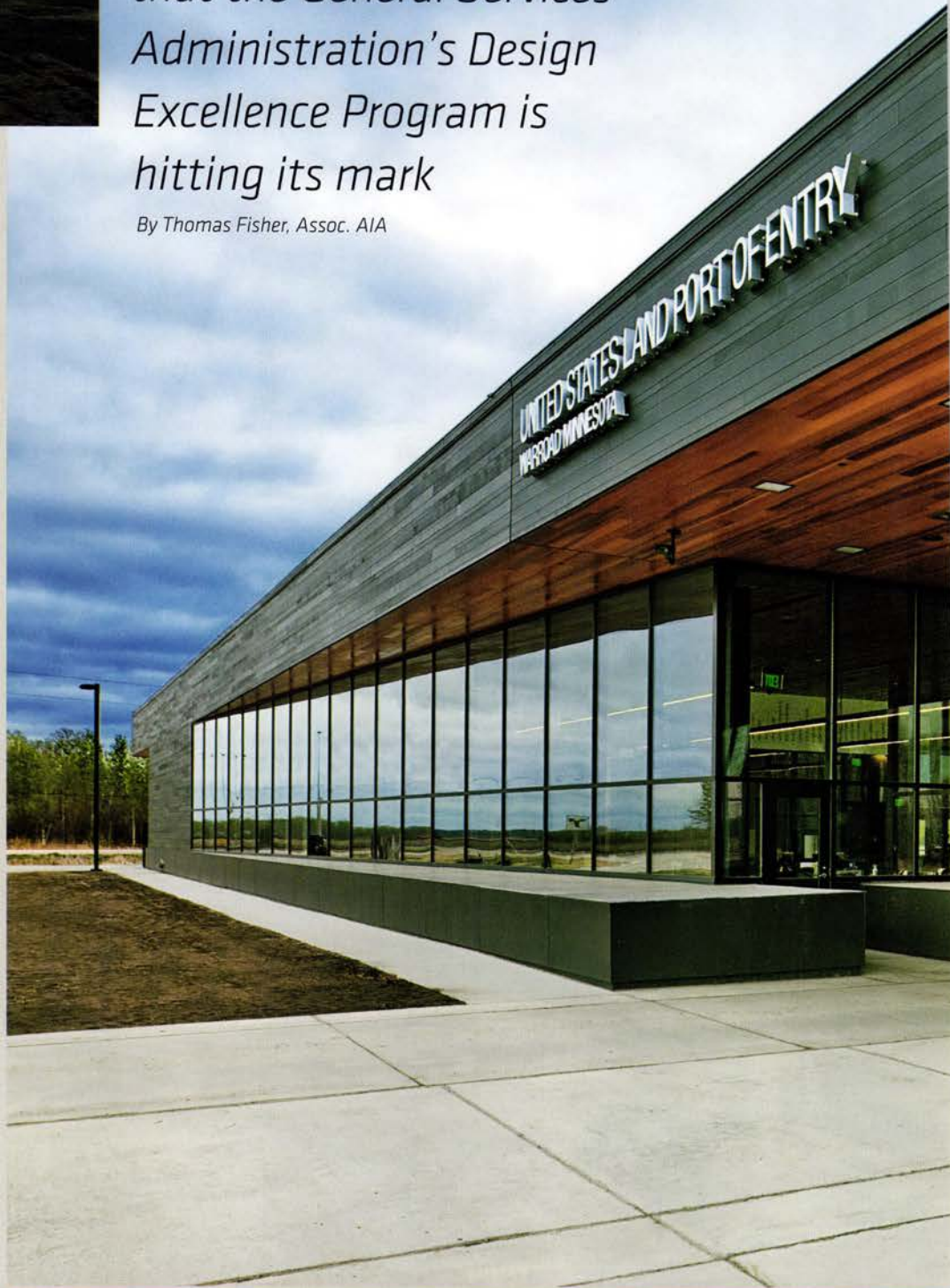
*By Thomas Fisher, Assoc. AIA*

**AMERICA HAS LONG CHERISHED THE IDEA OF BEING AN OPEN SOCIETY**, welcoming all who come across its borders. And yet terrorists, smugglers, and undocumented immigrants have increasingly exploited that openness and challenged us to hold on to our ideals while remaining realistic about threats.

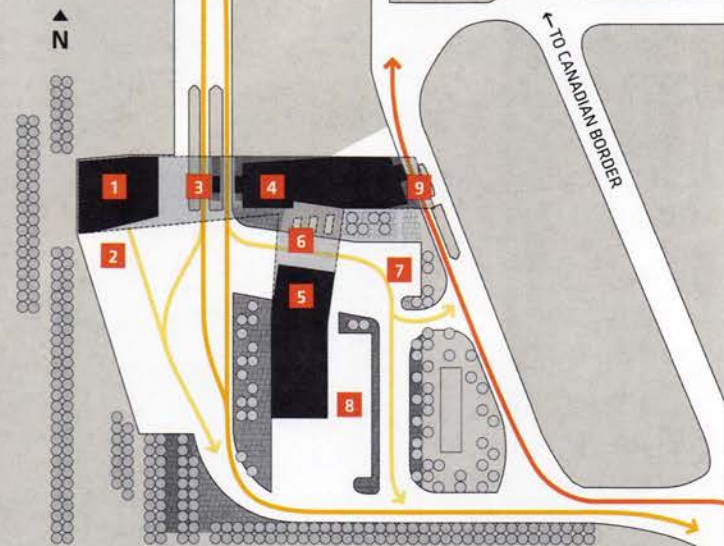
This becomes particularly apparent at our border stations, one of the best of which has risen at the Canadian border, in Warroad, Minnesota. Designed by Julie Snow Architects and winner of both an AIA National and an AIA Minnesota Honor Award, the Warroad U.S. Land Port of Entry beautifully captures the tension between openness and security, accessibility and safety, that has come to characterize our relationship with the rest of the world, even our closest ally, Canada.

Located less than a mile from the border, the Warroad facility has a long, low profile that fits the vast, flat terrain of that part of Minnesota. Its dark-stained wood exterior conveys seriousness and strength, while the orange glow of its naturally stained wood canopies offers a warm welcome to those arriving from the North. Honor Awards juror Brian MacKay-Lyons, Hon. FAIA, likened it to a watermelon, with its dark rind and reddish interior, but Julie Snow, FAIA, points to the influence of "the light heartwood and dark bark" of the logs that trucks bring through this border station continually.

The General Services Administration (GSA), her client, "doesn't see many wood-clad buildings,"



A very mature, very calm project with powerful materiality. It gives people a sense of nobility as they pass from country to country—we need that. —Jury comment



The location of the glassy main office between incoming and outgoing traffic allows a small staff to operate the facility efficiently.

- Outbound
- Inbound—primary
- Inbound—secondary
- 1 Commercial building
- 2 Commercial queuing
- 3 Primary inspections canopy
- 4 Main office area
- 5 Secondary inspection area
- 6 Secondary inspection canopy
- 7 Public parking
- 8 Employee parking
- 9 Outbound inspection canopy

The dramatic underside of the primary inspection canopy makes entry into the U.S. an uplifting experience. The surrounding landscape (right), designed by Coen + Partners, consists of low-maintenance materials.



## U.S. LAND PORT OF ENTRY

**Client:**

U.S. General Services  
Administration

**Architect:**

Julie Snow Architects, Inc.  
[www.juliesnowarchitects.com](http://www.juliesnowarchitects.com)

**Principal-in-charge:**

Julie Snow, FAIA

**Project lead designer:**

Matthew Kreilich, AIA

**Project architect:**

Tyson McElvain, AIA

**Energy modeling:**

Sebesta Blomberg

**Structural engineer:**

Meyer Borgman Johnson

**Landscape architect:**

Coen + Partners

[www.coenpartners.com](http://www.coenpartners.com)

**Construction manager:**

Kraus Anderson

**Size:**

40,108 gross square  
feet with canopies

**Cost:**

\$33.9 million

**Completion date:**

February 2010

**Photographer:**

Paul Crosby

*Its dark-stained  
wood exterior conveys  
seriousness and strength, while  
the orange glow of its naturally stained  
wood canopies offers a warm welcome  
to those arriving from the North.*

*The indoor vehicle bays and outdoor covered areas (right) allow the small staff to make inspections protected from the elements.*



*The glass-enclosed office provides panoramic views of the site. The recycled and durable materials visually warm the room.*

Snow acknowledges, "but we wanted a building that anyone could build"—a strategy that helped bring the project in on time and on budget. Casey Jones, head of the GSA's Design Excellence Program, has called the project a poster child of how exceptional design need not cost more nor take more time.

But exceptional design needs to function exceptionally well, and the Warroad facility does. "The building's canopy protects the interior from the sun," notes lead designer Matthew Kreilich, AIA, "while linking all three buildings" (the main office, the commercial inspection building, and the secondary inspection structure). "We inflected these structures," adds Snow, "to give officers 360-degree views of the site, while masking the security barriers." Located between the inbound and outbound traffic, the main office is designed so that two people can operate the facility, without having to go outside. But they won't get wet if they do, because of the canopy.

Great design and great clients often go together, and that proved true here. "The GSA is an incredibly progressive client," says Kreilich. Snow concurs: "They want high-performance buildings, and increasingly they want sustainable, net-zero buildings." You see that enlightened perspective in everything from the durable finishes, fixtures, and furniture of the building's interior to the

>> continued on page 51

2010 AIA MINNESOTA HONOR AWARD WINNER

Chaffey College School of Visual,  
Performing, and Communication Arts



*Renovated interior space in the 3D Art Building*



*Rehearsal space in the new Music Building*



ALL PHOTOS ON THIS PAGE  
TOM BONNER PHOTOGRAPHY

It's very elegant as architecture, but what really caught our attention was the cohesiveness and sophistication of the master plan. It's architecture as urban design. —Jury comment

## Chaffey College in Rancho Cucamonga, California, is transformed by the addition of two modern arts buildings and the enhancement of campus walks and courtyards

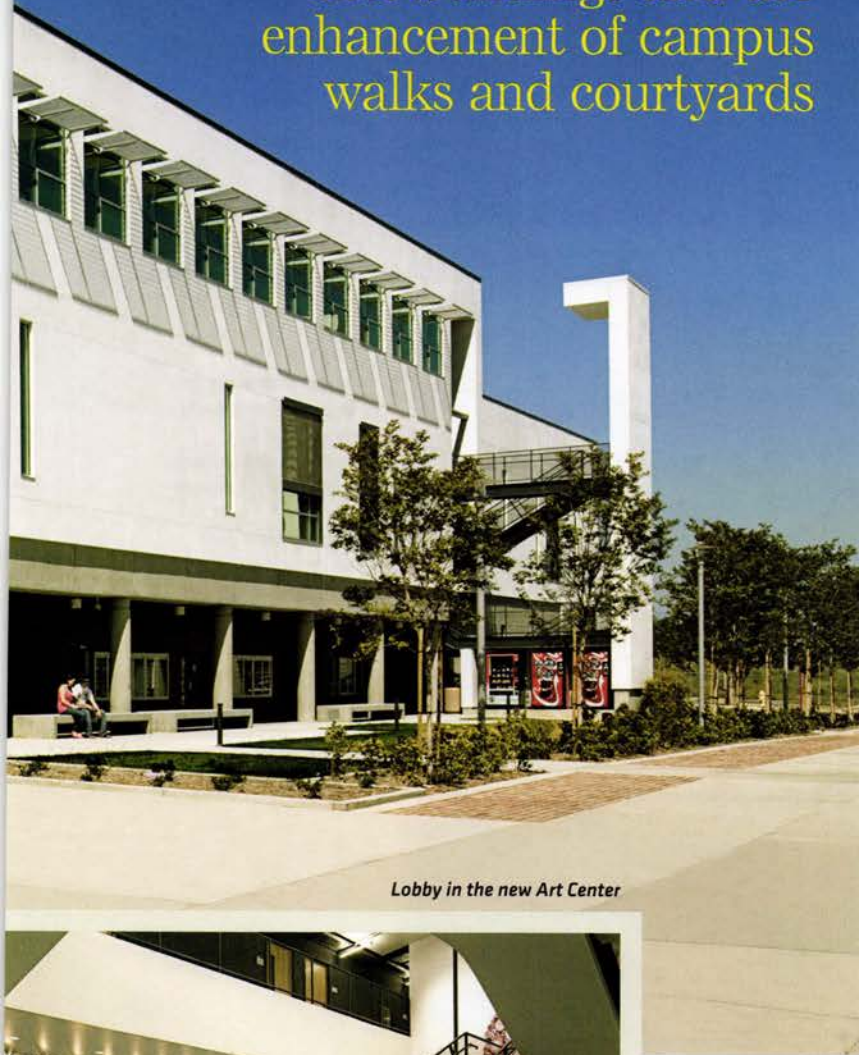
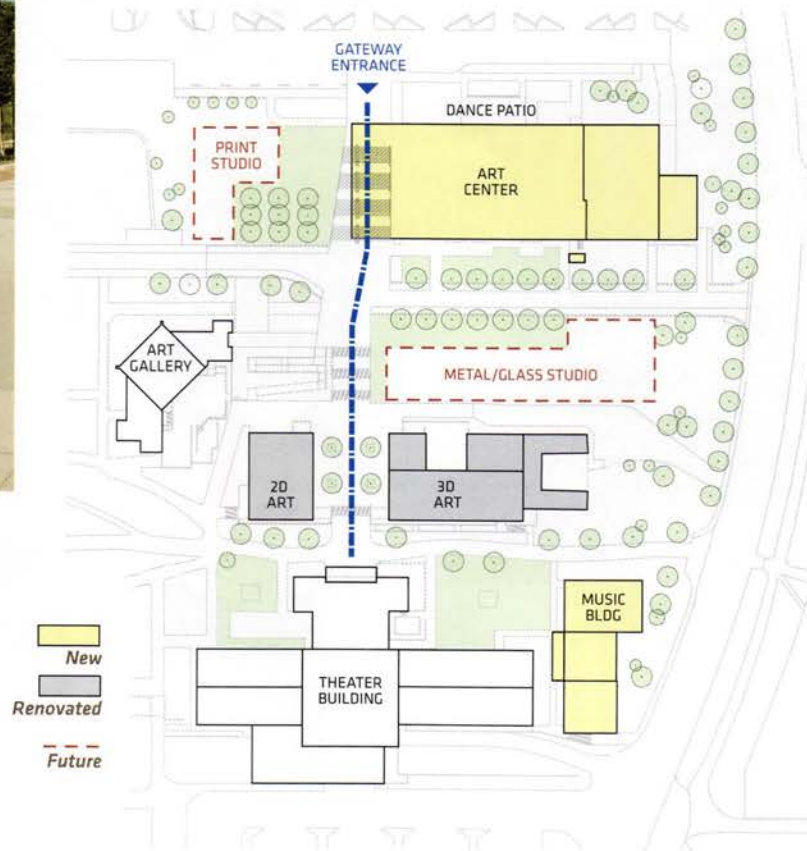
By Phillip Glenn Koski, AIA

When Frank Zappa studied music theory at Chaffey College for a semester in 1959, chances are he wasn't looking to the campus architecture for inspiration. While the community college located 50 miles due east of downtown Los Angeles in Rancho Cucamonga has the distinction of being one of the oldest higher-education institutions in California (it was founded as a private agricultural college in 1883), the campus as it exists today was largely built during an era renowned for its form-follows-budget approach to collegiate architecture. It's clear that campus planners focused on optimizing floor area while relegating aesthetic concerns to the proverbial back seat.

For HGA Architects and Engineers, hired in 2005 to renovate and expand the school's arts-education facilities, the challenge lay in designing an appropriately artistic response within a tightly constrained budget. The outcome was not a single building but a manifold solution that added two new structures, renovated another two, and improved walkways and courtyards to create a coherent arts-education village.

*A broad flight of stairs, concrete columns, and an overhanging third floor frame a dramatic new gateway to the Chaffey College campus.*

Lobby in the new Art Center



The largest of the two new structures, the Art Center, houses educational spaces for three programs—dance, digital media, and broadcasting—as well as lecture halls and faculty offices. Positioned to the north of and uphill from the existing visual arts studios, the Art Center sports a dramatic upper-story overhang and a sweeping stair beneath that serves as a gateway to the arts village from the main campus parking lot and frames a dramatic view of the nearby San Gabriel Mountains.

Downhill from and to the east of the existing theater building, the new Music Building helps to frame a new courtyard—one of a half-dozen such outdoor spaces designed to function as usable space for an adjacent building. According

>> continued on page 52

**Client:**  
Chaffey College

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

**Principals-in-charge:**  
Michael Ross, FAIA;  
Gary Reetz, AIA

**Project designers:**  
Loren Ahles, FAIA;  
Steven Dwyer, AIA

**Landscape architect:**  
Soltis Landscape Services

**General contractor:**  
ProWest Construction

**Size:**  
70,332 square feet

**Cost:**  
\$19.4 million (including  
general campus site  
infrastructure)

**Completion date:**  
December 2009



HGA



The entrance to the new Music Building (above) relies on a simple palette of metal panels, louvers, and landscape.

The retractable glass wall of the Art Center dance studio (left) allows instructors to expand practice space to the outdoors.

TOM BONNER PHOTOGRAPHY



## A small nature-area classroom building at the UNIVERSITY OF MINNESOTA DULUTH teaches sustainability by example

BY THOMAS FISHER, ASSOC. AIA

**Client:**

University of  
Minnesota Duluth

**Architect:**

Salmela Architect  
[www.salmelaarchitect.com](http://www.salmelaarchitect.com)

**Principal and designer:**

David Salmela, FAIA

**Project architect:**

Carly Coulson, AIA

**General contractor:**

University of Minnesota  
Duluth Facilities  
Management

**Size:**

2,000 square feet

**Cost:**

\$1 million

**Completion date:**

June 2010

**Photographer:**

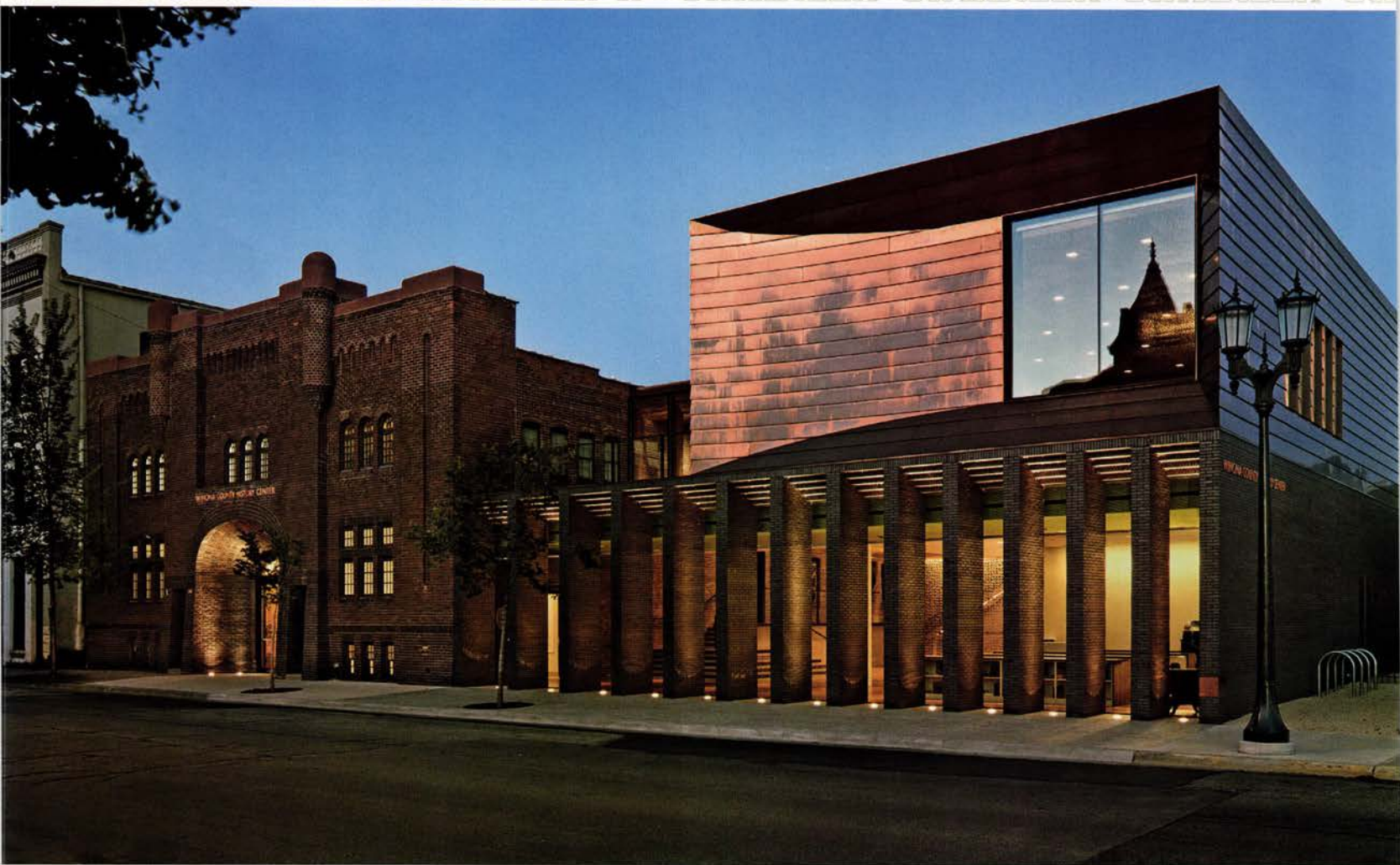
Paul Crosby

*From the January/February 2011 issue:* The building . . . was designed to earn a LEED Platinum as well as a Passive House rating. "We know of no other public building in the U.S. certified in both," says architect David Salmela, FAIA. Built with recycled timbers, the structure has 16-inch structural-insulated-panel (SIP) walls and high-performance windows, oiled concrete floors and unfinished basswood finishes on its interior, recycled zinc and Skatelite panels on its exterior, recycled granite pavers and recycled wood benches in the landscape, and exterior louvered shades, a planted roof, and photovoltaic panels along the south elevation. "We wanted the building to be a learning facility," says Salmela. "It took an immense amount of time, but it will be worth it." **AMN**

*Located in a clearing in the woods, overlooking Rock Pond, the educational center features both an indoor classroom (far right) and an outdoor learning space (above) defined by a fireplace and benches.*



An alluring modern addition to the  
**Winona County History Center** creates event-  
friendly spaces the museum had long sought



By Linda Mack

The Mississippi River town of Winona is blessed with an array of stately historic buildings, including a Purcell, Feick and Elmslie bank (page 64), George Maher's monumental Watkins Company headquarters, and the Richardsonian Romanesque Winona County Courthouse. Add to these gems the thoroughly modern addition to the Winona County Historical Society's

headquarters that opened last July. The striking design by HGA complements the historic 1915 armory while being true to its own time.

The history center had been housed in the armory since the 1970s, when the Laird Norton Lumber Company bought the building for the society. The soaring drill hall housed the permanent exhibits, and there was room for offices, storage, and a small classroom. But by 2005 the history center's leaders realized they needed more space both for exhibits and

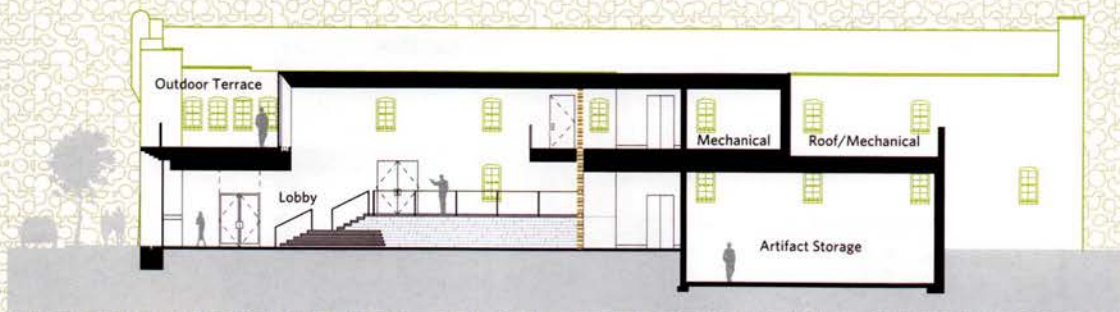
for the private and public gatherings so vital to museums. The descendants of the Laird Norton family, eager to leave a legacy for the city where their namesake company was founded, made the lead gift for an addition.

"The armory is a medieval fortress," says Winona County Historical Society director Mark Peterson. "We wanted something more inviting that would complement our building but be different."

Meticulously detailed. We were seduced by the lushness of the materials and the feeling of movement along the street created by the corbelled brick colonnade. —jury comment

The addition's second-story copper box (opposite) is pulled away from the historic armory to give it breathing room. Inside, the generous new lobby accommodates events and exhibits as well as the historical society's shop. On the second floor, an equally flexible multipurpose room looks over the large space.

The expansion provided everything the existing space didn't: an open, flexible lobby, a second-floor meeting room, and artifact storage. An unexpected plus: An outdoor terrace in the gap between the new and old buildings is a great place for viewing downtown Winona.



Building section looking north

*The rectilinear forms and the color of the copper and purplish brick pay homage to the historic brick armory. The aesthetic is purely modern.*



**Client:**

Winona County  
Historical Society

**Architect:**

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

**Principal-in-charge/  
Project manager:**

Jim Goblirsch, AIA

**Project designer:**

Joan Soranno, FAIA

**Project architect:**

John Cook, FAIA

**Project team:**

Nicholas Potts, AIA;  
Michael Koch, AIA

**General contractor:**

Alvin E. Benike, Inc.

**Size:**

12,400 gross square  
feet new construction;  
21,000 gross square  
feet remodeled

**Cost:**

\$3.4 million

**Completion date:**

July 2010

**Photographer:**

Paul Crosby

The HGA team of Joan Soranno, FAIA, and John Cook, FAIA, is known for designing memorable projects such as the Barbara Barker Dance Center at the University of Minnesota and Bigelow Chapel at United Theological Seminary in New Brighton. They brought the same nuanced modernism to the history center addition, which added a new lobby, multipurpose room, store, and artifact storage.

"We first thought the addition would have the entry but immediately thought better of it," says Soranno. "We didn't want to neuter the armory's beautiful entry." Instead, they removed the canopy obscuring the original entry, relit the curving arch, and created a welcoming new vestibule inside.

The 12,400-square-foot addition extends from the armory's south wall to the street corner. Far from a glass box, it marries a second-story copper box to the solid brick building with a corbelled brick colonnade backed by a glass wall. The taller form is pushed away from the armory to give it breathing room. The rectilinear forms and the color of the copper and purplish brick pay homage to the historic brick structure. The aesthetic is purely modern.

Inside, the addition provides everything the history center lacked: a light-filled lobby that can be used for gatherings and exhibits, an equally flexible multipurpose room, an attractive shop, a catering kitchen, and space for artifact storage. A glass wall in the second-floor multipurpose room overlooks the lobby; the multipurpose room's big window frames the county courthouse. The lobby's floors and ceilings are finished in white pine salvaged from

>> continued on page 54



*The seemingly simple brick colonnade (above left) is masterfully detailed to create more dynamism: It's corbelled only on one side, and the openings get larger as they move away from the old building. Its touches of green glass recall the green elixir sold by the Watkins Company of Winona. The outdoor terrace is visible above.*

## White Bear Unitarian Universalist Church

Clean, well drawn, abstract, simple—it's a breath of fresh air for religious architecture. And it reinforces the doctrine of its congregation. —Jury comment

**Client:**

White Bear Unitarian  
Universalist Church

**Architect:**

Locus Architecture, Ltd.  
[www.locusarchitecture.com](http://www.locusarchitecture.com)

**Principal-in-charge:**

Paul V. Neseth, AIA

**Project lead designer:**

Paul V. Neseth, AIA

**Project team:**

Wynne Yelland, AIA;  
Phil Hofstad, Assoc. AIA

**Construction manager:**

George Siegfried  
Construction

**Engineer:**

LHB, Inc.  
[www.lhbcorp.com](http://www.lhbcorp.com)

**Size:**

7,500 square feet new,  
6,000 square feet  
renovated

**Cost:**


\$2.5 million

**Completion date:**

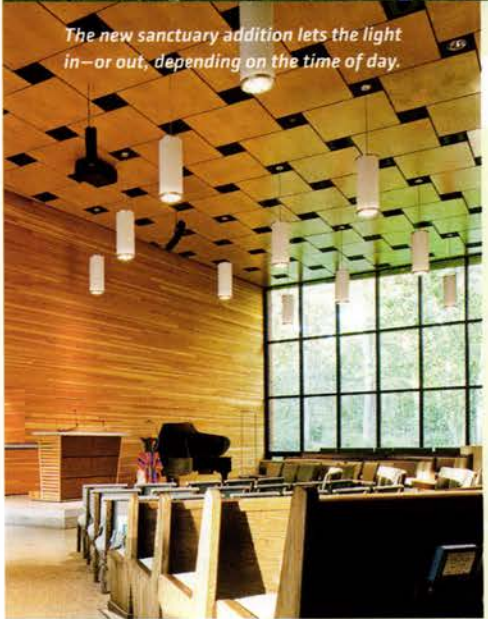
September 2007

**Photographer:**

Pete Sieger, AIA



The **WHITE BEAR  
UNITARIAN UNIVERSALIST  
CHURCH** congregation stays true  
to its beliefs with a building expansion that  
actually reduces the environmental  
impact of the church  
as a whole



The new sanctuary addition lets the light  
in—or out, depending on the time of day.

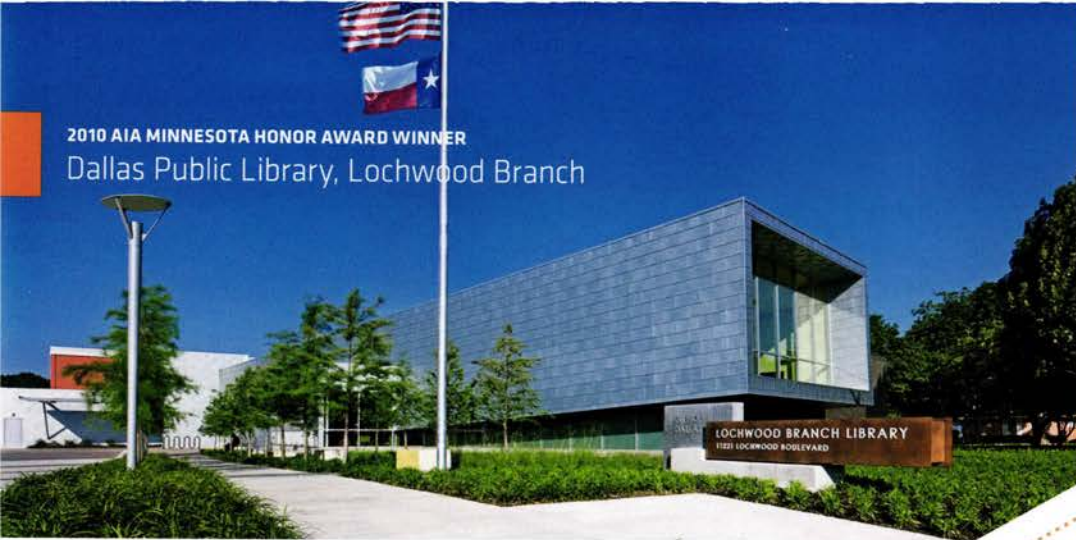
BY AMY GOETZMAN

From the November/December 2010 issue: "They thought of themselves as 'the little church in the woods,' and they really didn't want to lose that," says Locus Architecture (page 17) principal Paul Neseth, AIA. "Their trees meant a lot to them". . . . But the growing congregation needed more space. In compromise, they selected Locus Architecture to do a green remodel and addition that would double the church's size but reduce its carbon footprint through strategic design, solar energy, and an innovative permeable-asphalt parking lot. The expanded building would ultimately sit more gently on the earth, and that sat well with the people it would serve.

"Our goal from the very beginning was to create a sacred space here," says pastor Victoria Safford. "Although our need was to create a larger space, our hope was to create a space where a sense of community and intimacy could flourish the way it had in our small building, a space where the people gathered can feel the sense of peace, or the possibility of peace. And that has been accomplished. The new building is reverent before the land it sits on." **AMN**

2010 AIA MINNESOTA HONOR AWARD WINNER

Dallas Public Library, Lochwood Branch



*Positioned between a residential neighborhood and a busy shopping district, the Lochwood library has become a central community resource and bridge between civic and home life.*

It's a building designed for the future, and it's been embraced by a diverse community looking for ways to move forward in a slow economy.

"Fundamentally, libraries are connecting people to information and other people in a different way than they were 15 or 20 years ago, when that was primarily done through printed materials," says Meyer, Scherer & Rockcastle principal Jack Poling, AIA. "Today's library still connects people and information, but people go there to access information largely through computers, and use the library as a social space. It's a truly public institution, and it's unlike anything else in our society."

## The soaring new **LOCHWOOD BRANCH** of the **DALLAS PUBLIC LIBRARY** becomes a lively resource to a community seeking inspiration

BY AMY GOETZMAN

No one is going to shush you in Dallas Public Library's new Lochwood Branch, so go ahead and ooh and aah and talk all about it. It's hard not to, in fact.

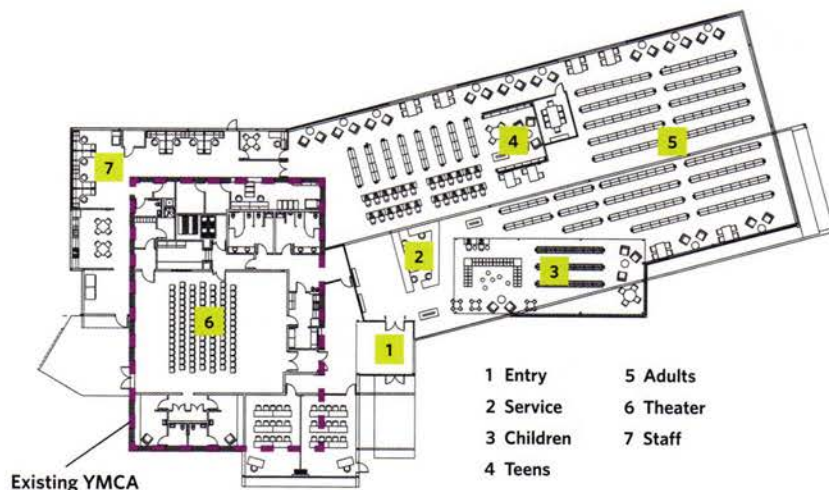
This inspiring and unique public building shares little in common with the classic Carnegie libraries of yore; for one thing, it gets crazy loud in there and no one seems to mind. For another, it's filled with bright modern furniture, and natural light spills in from unexpected angles and elevations. It's energy-smart. It houses a theater and a job resource center. And of course the library materials are not all on paper anymore.

Having worked extensively on library design throughout his career, Poling has developed an understanding not only of the library's multifaceted and rapidly changing role but of the impact building design can have on that function. "Libraries are no longer about warehousing books and having a quiet place to sit," he says. "They're about connecting to resources all around the world, and about looking forward."

So naturally the Lochwood library is beyond modern. Clad in glass and zinc shingles, it signifies the future at first glance. Inside, its rectilinear form is reinforced by long book stacks and carpet that seems to march forward block by colorful block, illuminated by rows of elegant box lanterns.

>> continued on page 53

*High windows frame treetops rather than the busy street life outside, while drawing inspirational light from above.*



A great example of an economy of means generating an economy of form. We applaud all the effort that went into making this budget-conscious project so appealing. —Jury comment

**Client:**

Dallas Public Library

**Architect:**

Meyer, Scherer &  
Rockcastle, Ltd. (MS&R)  
[www.msrltd.com](http://www.msrltd.com)

**Principal-in-charge:**

Jack Poling, AIA

**Project lead designer:**

Dan Vercruysse

**Landscape architect:**

Talley Associates, Inc.  
[www.talleyassociates.com](http://www.talleyassociates.com)

**Construction manager:**

J.C. Commercial

**Size:**

20,000 square feet

**Cost:**

\$4.4 million (construction)

**Completion date:**

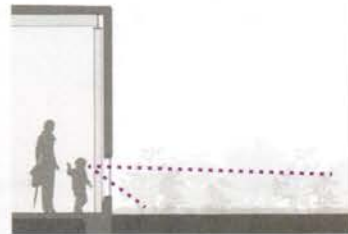
November 2009

**Photographer:**

Charles Davis Smith

Inside, the library's rectilinear form is reinforced by long book stacks and carpet that seems to march forward block by colorful block, illuminated by rows of elegant box lanterns. But other elements delightfully disrupt all that order. A long ribbon of textual art unfurls overhead.

*A color-rich interior indicates that this is a lively, engaging community space rather than a sedate library of the past.*



2010 AIA MINNESOTA HONOR AWARD WINNER

## Columbus State University Uptown Performance and Visual Arts Campus



JONATHAN HILLIER PHOTOGRAPHY

## COLUMBUS STATE UNIVERSITY in Georgia converts and expands a former industrial building into a light-filled arts complex, with breathtaking results

BY PHILLIP GLENN KOSKI, AIA

**Client:**  
Columbus State  
University Riverpark

**Design architect:**  
HGA Architects  
and Engineers  
[www.hga.com](http://www.hga.com)

**Principal-in-charge:**  
Gary Reetz, AIA

**Project designers:**  
Loren Ahles, FAIA;  
Kara Hill

**Architect of record:**  
Stevens & Wilkinson  
Stang & Newdow, Inc.  
[www.sw-sn.com](http://www.sw-sn.com)

**Landscape architect:**  
HGA

**General contractor:**  
Batson Cook

**Size:**  
49,430 square feet renovation;  
60,570 square feet new  
construction

**Cost:**  
\$35 million

**Completion date:**  
February 2007

When Columbus State University in southwest Georgia decided to expand its arts programs in the late 1990s, its plan for growth was unconventional by most campus-planning standards. Instead of building on campus parking lots or expanding into the surrounding leafy residential neighborhood, the school chose to establish a second campus. Fair enough. But where many universities might have opted for another pastoral setting outside the urban edge, Columbus State made a beeline to the city's industrial center.

While the university flourished in the decades after its founding in 1958, dozens of historic textile warehouses and manufacturing facilities along the Chattahoochee River in Columbus were



We were impressed with the architects' very clear insertions of new into old, like the cuts into the building that create views and daylighting. —Jury comment

The modern brick colonnade of the theater lobby (opposite) establishes the school's presence on the Chattahoochee River. The lobby interior (below) is finished with recycled wood from nearby warehouses.

JONATHAN HILLIER PHOTOGRAPHY



JONATHAN HILLIER PHOTOGRAPHY

Small metals studio



LOREN AHLES FAIA

Studio courtyard

abandoned, and at the end of the century they were a lingering blight on the downtown landscape. Successful efforts to designate the riverfront as a local historic district and list it on the National Register of Historic Places did little to spur redevelopment.

But after a successful foray into the area with a center for music studies in 2001, Columbus State purchased a former cotton warehouse on the river with the aim of renovating it to serve as a center for visual arts instruction. With help from HGA Architects and Engineers, the school resolved to reuse as much of the existing structure as possible, and to build a new theater on a prominent portion of the site facing the river.

The one-story brick warehouse, although humble, was almost ideal for conversion to sculpture, painting, and printmaking studios. The building had an open floor plan, tall ceiling, and industrial-strength structure. What it lacked was windows and daylight. The adjoining site for the performing arts complex overlooked a city park bordered by a newly constructed, 12-mile-long recreational river walk—an unrivalled opportunity to connect the nascent academic village to the river.

In order to bring light and views into the visual art studios, HGA designers cut out thin sections of the warehouse walls and roof. In the gaps they inserted tall vertical windows and beaked skylights at regular intervals—one for each of the nine

In order to bring light and views into the visual art studios, HGA designers cut out thin sections of the warehouse walls and roof. In the gaps they inserted tall vertical windows and beaked skylights at regular intervals.

## HISTORIC DEPOT



### FLOOR PLAN

- |                       |                       |
|-----------------------|-----------------------|
| 1 North entry         | 13 Gallery support    |
| 2 Loading/Service     | 14 Gallery            |
| 3 Ceramics            | 15 Gallery courtyard  |
| 4 Sculpture           | 16 Student gallery    |
| 5 3D design           | 17 Critique space     |
| 6 Plaster             | 18 Proscenium theater |
| 7 Small metals        | 19 Studio theater     |
| 8 Painting            | 20 Scene shop         |
| 9 Drawing             | 21 Theater lobby      |
| 10 Front street entry | 22 Studio courtyard   |
| 11 Photography        | Warehouse footprint   |
| 12 Printmaking        |                       |



studios. While the skylights' canted prows evoke the sawtooth roof profiles of early-20th-century factory construction, they are equally effective at bringing diffuse daylight into the industrial studio spaces.

When it came to designing the new theater, the architects' challenge shifted from how to make an old building new to how to make a new building that pays homage to its old neighbors. Making that task even more complex was the university's desire to open the building to views of the park and river. Project designer Kara Hill sums up the problem: "The riverfront is made up of all these warm-colored brick

buildings, which are also historic. So how do you on one hand make a brick building, and at the same time use huge expanses of glass to make sure people can see the river?"

HGA's answer was simple and elegant. Placing the necessarily windowless box of the theater in the building's interior allowed the designers to create a block-long expanse of gathering space and theater lobby on the side facing the river. And rather than use a single expanse of brick or glass, they used both. Tall brick piers are aligned crosswise to the river views, and

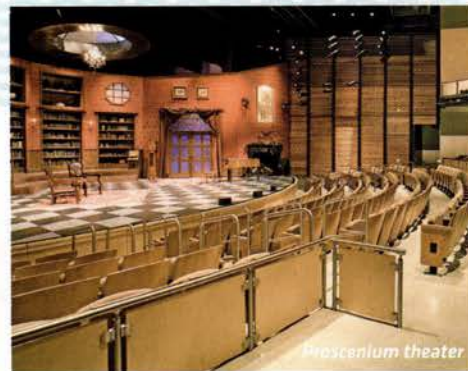
>> continued on page 55



Painting studio



Critique space



Proscenium theater

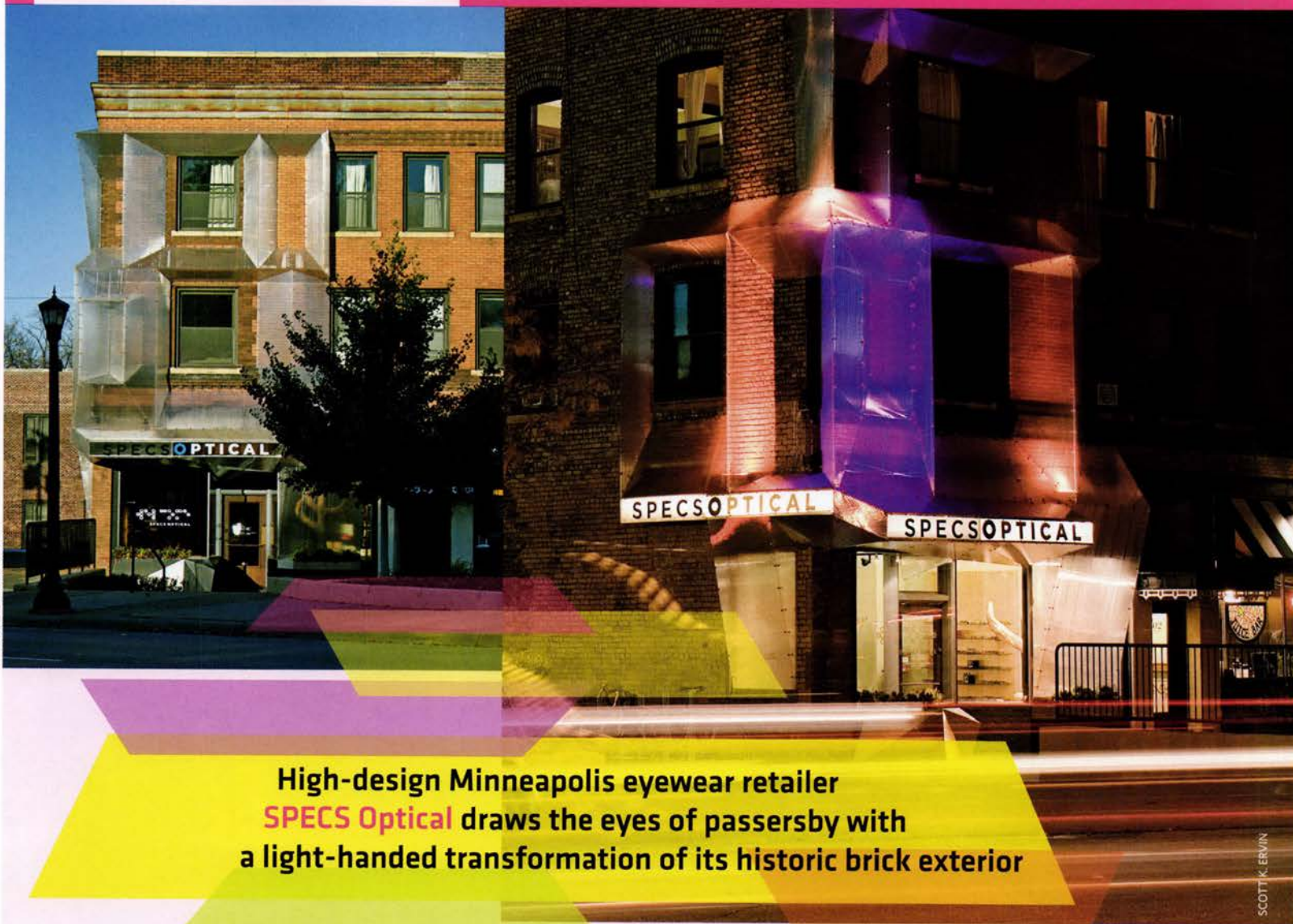
ALL PHOTOS: JONATHAN HILLIER PHOTOGRAPHY

2010 AIA MINNESOTA HONOR AWARD WINNER

## SPECS Optical Façade

What a clever and sophisticated way to call attention to an optical store. We loved the whimsy—and the subversion of the guidelines for historic preservation. —*Jury comment*

GEOFFREY C. WARNER, AIA



SCOTT K. ERVIN

### High-design Minneapolis eyewear retailer **SPECS Optical** draws the eyes of passersby with a light-handed transformation of its historic brick exterior

BY CAMILLE LEFEVRE

**Client:**  
SPECS Optical

**Architect:**  
Alchemy Architects  
[www.alchemyarch.com](http://www.alchemyarch.com)

**Principal-in-charge:**  
Geoffrey C. Warner, AIA

**Project manager:**  
Scott K. Ervin

**Modeling:**  
Kahn Nguyen

**Lighting designer:**  
Simply Marvy  
Lighting Design

**Contractor:**  
Kurt Albrecht  
Construction

**Cost:**  
\$50,000  
(design-build)

**Completion date:**  
August 2008

Geoff Warner, AIA, and his team at Alchemy Architects began their storefront redesign for SPECS Optical with the usual imagery—eye charts, eyeglass frames—abstracting shapes and symbols from these iconic objects to envision something new. Since 1985, SPECS has offered limited-edition, handcrafted frames from designers around the globe in a unique boutique environment.

Alchemy's new storefront concept had to call attention to the singular shop inside a century-old brownstone building on Hennepin Avenue. "SPECS Optical is a purveyor of the unusual, a fact that would not be easily gleaned from glancing at our classic brownstone," explains John Oliva, who owns the business with his partner Nancy Krant.

Soon the St. Paul architecture firm lit on a familiar material: greenhouse plastic, five-eighths of

an inch thick, with a high degree of rigidity. The team created a digital model, which it used to laser-cut a physical working model to guide installation. Alchemy then helped a local sign maker program its CNC (computer numerical controls) machine to rout six-foot-by-twelve-foot polycarbonate sheets into frames and pillows that climb up the building's façade, affixed with stainless screws mounted in custom, translucent die-cut urethane straps.

The team also designed laser-cut aluminum boxes for signage and lighting on the sidewalk outside the store's front door. At night, the polycarbonate turns purple, pink, and green, lit by hidden LED spotlights. The new façade, says Oliva, "is an invitation to investigate what's inside product-wise, as well as a showcase of Alchemy's work." **AMN**

2010 AIA MINNESOTA HONOR AWARD WINNER

Cabrillo College Visual and Performing Arts Village

## A NEW FIVE-BUILDING ARTS COMPLEX AT TWO-YEAR **CABRILLO COLLEGE** IN APTOS, CALIFORNIA, IS THE ENVY OF UNIVERSITIES EVERYWHERE

By Camille LeFevre

California's higher-education system boasts such big-league universities as UC Berkley to the north and UCLA to the south. But throughout the state a vibrant system of 110 community colleges educates state residents, with considerable backing from the communities they serve.

Cabrillo College in Aptos, located in the heart of Santa Cruz County between the California coastal range and Monterey Bay, is well known for its competitive arts program and dynamic arts faculty. Almost 30 years ago, the faculty envisioned a new visual and performing arts complex that would support their educational efforts and boost enrollment.

In 1999, after voter-approved bonds and state matching grants were committed to design and construction, HGA began programming such a complex. According to HGA vice president and design principal Loren Ahles, FAIA, initial planning "assumed a one-building solution. That meant welding studios next to music rehearsal spaces next to theater venues in one big complex."

"When you do that, you're forcing a lack of economy across the entire program because the arts are idiosyncratic in terms of their programmatic needs," Ahles continues. Moreover, the Cabrillo campus scatters its buildings on

Unabashedly and unpretentiously modern, with a clear hierarchy of forms.  
The walkways elegantly tie all the pieces of the village together. —Jury comment

BERNARD ANDRE PHOTOGRAPHY

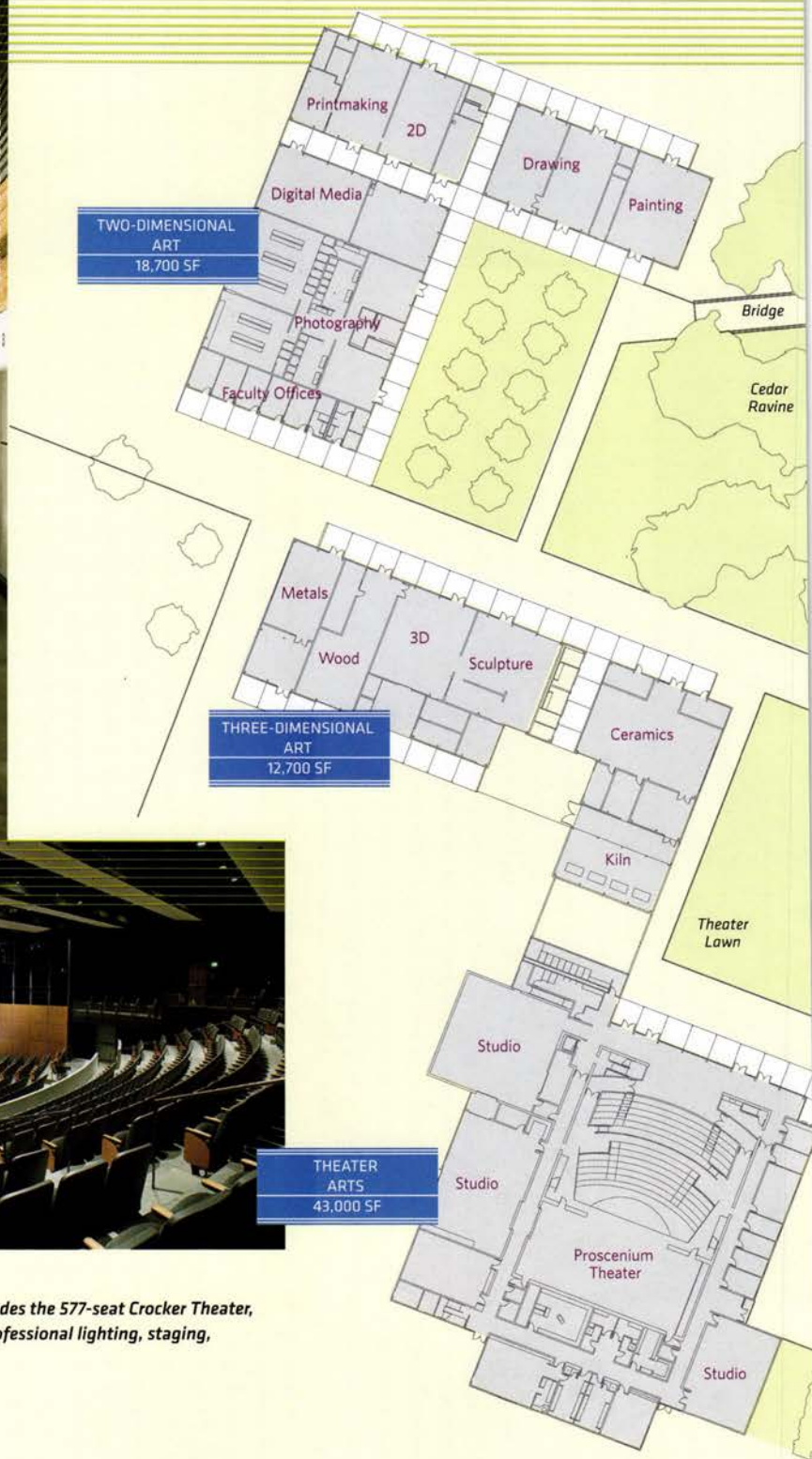
a picturesque hillside. "To put one large structure, with functions on top of functions, within the village would have altered the character of the existing college," Ahles explains.

HGA's "social and economic solution," he says, was a five-building visual and performing arts complex with a combined 126,000 square feet of space for arts instruction, creation, and performance. The new complex was designed with a kit of parts in which variously scaled and configured building components share an architectural vocabulary and material palette. The recital hall, theaters, and rehearsal areas—large-volume spaces—are composed of



A simple material palette of cast concrete, cedar planking, steel, and glass yields lobbies and classrooms that are airy and full of natural light.

BERNARD AND BERNARD PHOTOGRAPHY



LOREN AHLES, PAVA



The new Theater Arts Building includes the 577-seat Crocker Theater, with its mobile orchestra pit and professional lighting, staging, and sound equipment.

site-cast concrete. The steel-framed classrooms, studios, and lobbies—mid-height spaces—are clad in metal siding and concrete panels. Loggias feature exposed-steel framing with cedar-plank ceilings and upper façades.

HGA designed environmental systems specific to each arts program, including those for acoustic sensitivity in the theater, ventilation in visual arts, and humidity control in music. Studios and classrooms have operable windows and large door openings for natural ventilation; clerestory openings provide these rooms with abundant daylight.

The 18,700-square-foot 2D Art Building includes studios for drawing, painting, printmaking, digital design, and photography. The 12,700-square-foot 3D Art Building has outdoor kilns and studios for metalwork, sculpture, and ceramics. The 4,500-square-foot Office/Forum provides meeting and library space.

The new Theater Arts Building houses the 577-seat Crocker Theater, with its mobile orchestra pit and professional lighting, staging, and sound equipment, as well as a separate Black Box Theater for up to 200 audience members. The building also contains a scene shop, makeup room, costume shop, greenroom, and acting studio.

## Art Walk

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Classrooms

Recording  
Studio

Library

Rehearsal

Recital  
Hall

Rehearsal

MUSIC  
ARTS  
41,700 SF

Arrival  
Court

Parking

LOREN AHLES, FAIA

Shaded pedestrian walkways, building courtyards, and generous lawns are heavily trafficked between classes and before and after evening performances, giving this part of campus the bustling-arts-village feel the architects envisioned.

BERNARD ANDRE PHOTOGRAPHY

BERNARD ANDRE PHOTOGRAPHY

**Client:**  
Cabrillo College

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

**Principal-in-charge:**  
Frederic Sherman, AIA

**Project designer:**  
Loren Ahles, FAIA

**Landscape architect:**  
Land Studio/  
Ron Wiggington  
[landstudio.ws](http://landstudio.ws)

**Construction  
manager:**  
Bogard+Kitchell

**Size:**  
126,000 square feet

**Cost:**  
\$48 million

**Completion date:**  
October 2009

*"The buildings are important, but so are the spaces between the buildings, because this is a whole new campus precinct."*

—ARCHITECT LOREN AHLES, FAIA

The 41,700-square-foot Music Arts Building features a 369-seat recital hall with choir loft and enhanced acoustics and air circulation. The building also houses 15 individual practice stations, larger rehearsal spaces, classrooms, a choral library, and an instrument storage area. The expansive glass lobbies for theater and music face northwest and northeast, respectively, and are shaded by loggias to manage solar gain.

"The buildings are important, but so are the spaces between the buildings, because this is a whole new campus precinct," says Ahles. The lawn shared

by Theater Arts and Music Arts, for example, has become a bustling campus quad. Before and after evening performances, it's filled with arts patrons.

Ahles acknowledges that the 10-year project was beset with stops and starts, cost escalations, and recession slowdowns. Which made winning an Honor Award all the more gratifying. "Staying attentive, having perseverance, was essential to the success of the project," says Ahles. "But also, because the complex was conceptualized seven to eight years ago, the Honor Award really speaks of our approach," he adds. "The architecture isn't trendy; we want it to be more enduring than that." **AMN**

# BACK TO BASICS

*Three Minnesota architects, each at a different career stage, reimmerge themselves in the joys of designing and constructing buildings at two-week workshops far from home*

BY THOMAS FISHER, ASSOC. AIA



**WHO HASN'T WONDERED**, mid-career, what it would be like to be a student again? Three Minnesota architects pursued that impulse, taking a couple of weeks last summer to join traditional students in designing or building projects without the pressures of practices. Their experiences varied: Two of them went halfway around the world in pursuit of their studies, while the third went to the other side of an adjoining state. And two of them worked with teams of students under a master architect and his colleagues, while the third worked as a master architect supervising a team of students. But, despite those differences, what they learned in the process offers some valuable insights into why most architects enter the field of architecture in the first place.



**TIM BICKNELL, AIA**

FIRM: Ellerbe Becket, an AECOM company

*"The teams had no declared leader, which meant that we had to design by consensus. I learned a lot from the constructive tension."*



THE MASTER CLASS

**JEFFREY SCHERER, FAIA**

FIRM: Meyer, Scherer & Rockcastle

*"I went there to unlearn, and I ended up being reminded that it's OK to follow your instincts, which are more informed than most of us think."*



RAW

**PAUL NESETH, AIA**

FIRM: Locus Architecture

*"RAW is partly about learning to live a simple life. How can we have sustainable design without sustainable experiences like this?"*

One of the RAW participants stays up past dark drawing in his sketchbook.



Tim Bicknell (seated above) works with instructors Peter Stutchbury and Glenn Murcutt. His team built a model (below) for its final presentation.



# THE MASTER CLASS

GLENN MURCUTT INTERNATIONAL MASTER CLASS [ozetecture.org](http://ozetecture.org)



Jeffrey Scherer (right) with Australian architect Peter Stutchbury, one of the instructors of the Master Class.

**AUSTRALIA** Last summer, Tim Bicknell, AIA, of Ellerbe Becket, an AECOM company, and Jeffrey Scherer, FAIA, of Meyer, Scherer & Rockcastle, attended the 10th Glenn Murcutt International Master Class, a two-week experience in Australia working with colleagues from around the world under the tutelage of Pritzker Prize winner Glenn Murcutt and four other well-known Australian architects. The class spent the first week in pastoral Riversdale, two hours south of Sydney, at a Murcutt-designed retreat center for artists and students, then traveled back to Sydney for a week at CarriageWorks, a 19th-century train factory converted to work, exhibition, and performance spaces for artists. The workshop included lectures and building tours, as well as a studio in which participants designed a center for reconciliation in teams of four or five.

"There were 33 people from 21 countries," says Scherer. "Some were still in school, some had just graduated, and I was twice the average age." That age gap showed in how people approached the work. "Like a studio in school," says Bicknell, "we were given a brief and a site in Riversdale. With no computers, we all had to draw by hand, which for some of the younger people was a new experience, communicating through drawing."

The older architects in the class gained new experiences as well. "I went there to unlearn," says Scherer, "and I ended up being reminded that it's OK to follow your instincts, which are more informed than most of us think." Unlike the hierarchies in an architectural office, "the teams had no declared leader," adds Bicknell, "which meant that we had to design by consensus. I learned a lot from the constructive tension within the teams, although it's ironic that we had to design a center for reconciliation, which some of the teams could have used."

*"With no computers, we all had to draw by hand, which for some of the younger people was a new experience, communicating through drawing."*

**BLACK HILLS, SOUTH DAKOTA** An altogether different experience awaited those who attended RAW—the Real Architecture Workshop—last summer. Led by Paul Neseth, AIA, of Locus Architecture, RAW offered an intense design-build class, with a team of seven—three assistants and four college students from around the country, recruited via Facebook—camping out for two weeks to design and construct an off-the-grid shelter at the edge of a cliff in South Dakota's Black Hills. The shelter was commissioned by one of Neseth's childhood friends, who owns the large property and plans to support additional RAW projects.

For Neseth, RAW is a natural outgrowth of the design-build teaching that he and his Locus partner Wynne Yelland, AIA, do at the University of Minnesota's College of Design. One particular Locus-led studio—a traveling class that designed and built a desperately needed community pavilion for an East Biloxi, Mississippi, neighborhood in the

wake of Hurricane Katrina—prepared Neseth well for organizing a challenging out-of-state workshop.

"We had to make sure everyone had camping experience," says Neseth, "since we were working 12 to 14 hours a day, designing and building, while also cooking and camping." And the location didn't make it any easier for them. "We picked a difficult site," adds Neseth, "and designed and built the entire project in two weeks," which included hauling fresh-cut ponderosa pine up the steep slope of the rocky promontory.

Nevertheless, the students came away with great enthusiasm for RAW. "It's week 2.5 of school," writes participant Mandy Kottas, "and my RAW experience is proving extremely handy. I wouldn't trade that for anything." Not that the students spent their whole time at work; they also hiked and heard a local architect and anthropologist lecture on the history, spirituality, and culture of the Lakota people, who long occupied that land. "We try to help the students trust their instincts and intuition," says Neseth, "which comes from their being in the natural environment."

>> continued on page 55

## AND GHOST EQUALS 3

It just so happens that one of the 2010 AIA Minnesota Honor Awards jurors—Bryan MacKay-Lyons, Hon. FAIA (page 21)—runs an annual two-week design/build workshop of his own. It's called Ghost, and it draws architects and design students from around the world to MacKay-Lyons' scenic seaside estate near Halifax, Nova Scotia. It's there that the participants design and construct unusual open-air structures that interpret the coastal landscape and its history. For more on Ghost, see the profile we included in our July/August 2009 edition.

GHOST

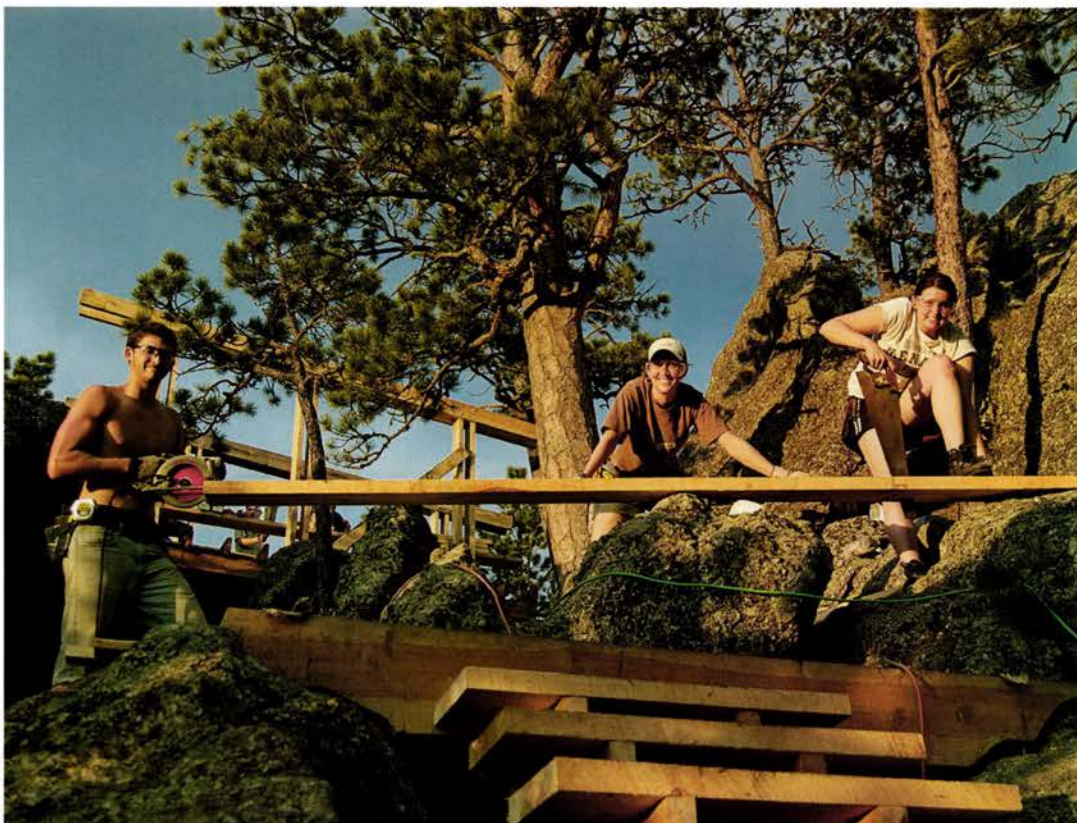


KIRSTEN PEARSON



KIRSTEN PEARSON

The RAW participants (above) celebrate the completion of the shelter (top)—and the appearance of a rainbow. Construction was made all the more challenging by the cliff-edge location. The heavy lumber, for example, had to be carried up a steep incline.



NATE STEUERWALD

# RAW

RAW (REAL ARCHITECTURE WORKSHOP) [rawdesignbuild.com](http://rawdesignbuild.com)



*Tom Kaldenberg  
Kirkwood Community  
College Executive  
Director – Facilities*

*Forward thinking*

## Power Thinker

Tom Kaldenberg is a Power Thinker who has played a crucial role in implementing Kirkwood Community College's (KCC) energy-efficiency plan. During the last three years, KCC has used Alliant Energy's Commercial New Construction (CNC) program to complete five projects and has saved over 2,300,000 kilowatt hours (kWh) of electricity, \$172,000 in annual energy costs and received \$327,000 in incentives. At Alliant Energy, we're Power Thinkers, too – always looking for ways to help our business customers save energy and work smarter. CNC provides free energy design analysis to help your customers select a package of cost-effective, energy-efficient strategies for new construction projects.

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## Another Word on Awards

<< continued from page 13

something architects had long been accused of ignoring. Sustainability awards have become the new grail with the advancement of the LEED certification program. But some of the early project awards for green design have faded to pale celadon because the projects couldn't demonstrate promised energy-saving claims.

AIA National and AIA component (for example, AIA Minnesota) Honor Awards are most coveted by architects. Such peer-driven accolades can result in an apparent homogenization of taste and the favoring of certain visual effects and styles. Some of those, such as minimalism and brutalism, have been known to leave the general public cold. But the tone was set early on, as seen by an essay in the August 5, 1876, issue of *American Architect and Building News*: "The only possible way out of such chaos as we fell into was by the formation of a body of architects who should establish a fixed standard of taste, and bring the public up to it."

### A NEW APPROACH


In 1978, I took a summer school course in environmental journalism at Harvard. Ellen Perry Berkeley, former senior editor at *Architecture Plus* and *The Architectural Journal* magazines, taught the course, and she sent our class out into the streets of Boston daily to ask people directly affected by buildings what they thought. Does this building work for you? Does it bring unexpected beauty to your life? Has it improved your productivity? Does it make you want to go to work every morning? Or hurry home each night? The answers made me yearn for an awards program that considered the views of building users, who should truly be the ultimate jurors.

A few years ago, the AIA Minneapolis chapter was perhaps thinking along those lines in creating a Merit Awards program for projects that tell a "story of excellence beyond design." To tell those stories, the chapter experimented with the juries, aiming to better recognize client and user satisfaction: "These awards encompass the views of business professionals,

>> continued on page 51

Experience
Responsive
Sustainability

### Bagley Outdoor Classroom - University of Minnesota - Duluth



Gausman & Moore was pleased to be on the team for this award winning Net-Zero Energy project.



**Congratulations to Salmela Architect on this AIA Minnesota Honor Award winning project!**

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## Another Word on Awards

<< continued from page 49

real estate developers, community advocates, and academic leaders as well as architects," explain the program materials. Also, the program requires submission of interviews with actual building users! But isn't consideration of factors other than simple aesthetics really only "beyond design" if your definition of design is so narrow as to exclude the facts of daily use and the opinions of "the public"?

AIA Minnesota's Honor Awards program is an ongoing, half-century-plus celebration of the excellence of Minnesota design and the craft of its architects. The healthy discussion about what constitutes that excellence will also continue to inform. **AMN**

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## U.S. Land Port of Entry

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breathable, cedar-clad rain-screen of its exterior walls. "It's so important to have another architect advocating for you on the client side," says Snow, praising the work of Robert Theel, AIA, chief architect of the GSA's Great Lakes Region.

Theel acknowledges the challenging nature of border stations and their often-conflicting requirements. "The GSA has developed prototypes for the land port of entry," he says, "but Julie's inventiveness in Warroad has led us to rethink that approach. The prototype may become less prescriptive and more performance-based, allowing architects to respond creatively to our requirements. There's a reason why this project has won so many awards: Its flexibility and functionality are extraordinary."

The Warroad U.S. Land Port of Entry doesn't just give its occupants a panoramic perspective of its site, or its client a new perspective on prototypes. It also gives everyone who uses this station a new perspective on what American talent can achieve when given the opportunity—something no terrorist can ever steal from us. **AMN**

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## Chaffey College

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to HGA's Loren Ahles, FAIA, and Steven Dwyer, AIA, Southern California's year-round temperate climate allowed the design team to expand studio space outdoors and, in some places, eliminate the need for an interior hallway. "We thought about exterior space as equal in importance to the interior spaces," says Dwyer. "And wherever possible, we tried to reduce the boundaries between inside and outside."

The dance studio in the Art Center, for example, boasts a large retractable glass wall that folds up like an industrial garage door. When it's open, dance students can take in fresh air or spill out onto a broad patio and perform for an impromptu audience seated on a low concrete wall that doubles as a bench. On the opposite side of the building, flights of stairs that would typically be hidden inside a windowless shaft have been dramatically pulled out of the building; the resulting sculptural scaffolding reveals the comings and goings of faculty and students.

To achieve visual coherence in the Arts Village, the designers applied the existing palette of white stucco, concrete, and painted metal to the exteriors of the new buildings. Interiors are well-day-lit spaces artfully cluttered with mechanical ductwork, fans, plumbing, and exhaust hoods. Art production, even in an academic setting, is a kind of industrial activity that often must abide by the same safety rules that apply to factories and laboratories.

To reduce the heat and glare of the Southern California sunshine, the Art Center windows are installed with projecting solar brows on the south side and vertical light baffles on the west. On both new buildings, sheets of woven metal fabric and metal louvers add variety to the elevations and signal entry points.

While there are still two more planned construction phases before the Chaffey Arts Village can be called complete, the early reviews have all been raves. "One of my favorite things to hear from students is how our new buildings make the campus feel more like a four-year college than a community college," says Michael Dinielli, dean of the School of Visual, Performing, and Communication Arts. Perhaps the elegant modern architecture will entice future Frank Zappas to stay and finish their degrees. **AMN**



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## Dallas Public Library

<< continued from page 34

But other elements delightfully disrupt all that order. A long ribbon of textual art unfurls overhead. The children's area is set at an angle, as if a cube were playfully tucked into the end corner of the building. And embedded within the new building is the shell of an old one—an old brick YMCA gymnasium, offering an earthy contrast to the somewhat unearthly look of the new metal cladding.

"City officials originally wanted us to keep the gym, then they decided to raze it, then they decided to keep it. We actually delayed the design while they settled on what to do with that structure. It's now a black-box theater, used in all kinds of ways by the community, and it connects the building visually with the neighborhood, which took shape in the 1940s, '50s, and '60s and thus has a lot of brick and other traditional materials," says Poling.

In a way, the neighborhood itself was another obstruction that MS&R had to design around. Windows were carefully positioned to frame trees and homes while blocking out less attractive elements. Just north of the library, for example, is a typically unattractive strip mall. "We wanted that north light," Poling explains, "but we didn't want to frame a big view of the strip mall. So we tilted the whole element and set windows above, which serves two functions: It lets a lot of light in, and it provides an aspirational view up to the sky."

David Darnell, an internal operations administrator with the Dallas Public Library, says that that skyward view sets the tone inside the building. "The community was wowed when they entered the building," he says. "From the spaciousness to the superb view of the heavens through the periscope windows, they were extremely impressed."

"Many people are using libraries to positively influence their future, so we wanted to create one that functions well, that lives up to its responsibility," says Poling. "We haven't done our job if we haven't done something that inspires people."

Although another library is just a few miles away, this branch is always packed. Job well done. **AMN**

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## Winona County History Center

<< continued from page 32

a nearby building. The wood's visual warmth and resonant qualities create an inviting space with beautiful acoustics—a particular plus since an 1884 Steinway grand piano was donated.

Subtle touches animate both interior and exterior. A plywood screen wall that conceals the stairway at the back of the lobby is laser cut in a pattern inspired by an historic photo of logs stacked on a lumber wagon. The multipurpose room ceiling repeats the pattern in copper. Outside, the arches in the brick colonnade are corbelled only on one side, and the openings get larger as they approach the armory—visual nuances that up the dynamism.

Peterson says he was a bit concerned when he first saw the design. "It's contemporary—very contemporary," he says, but it has been well received—and has boosted the history center's profile. "Attendance is up," he adds. "Membership is up. Donations are up." But this project will resonate beyond Winona. Few additions to historic buildings offer such a compelling model. **AMN**

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## Columbus State University

<< continued from page 38

most of the spaces in between are filled with double-height stretches of glass. Capped by a razor-thin concrete shelf, it has the effect, from the exterior, of a heroically scaled modern colonnade or front porch overlooking the Chattahoochee.

In keeping with the project's focus on history and conservation, several interior design elements highlight the new building's connection to its historic surroundings. Yellow pine timbers salvaged from nearby historic warehouses have been planed and reused as part of a slatted wall system in the lobbies and hallways, and as acoustic wall baffles inside the theater. In the visual arts center, metal-clad warehouse fire doors have been repurposed as sliding walls used to enclose informal review and gallery spaces.

From the big idea to the small detail, Columbus State University's Visual and Performing Arts Campus merges old and new, art and industry, and urban fabric with a river. **AMN**

## Back to Basics

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**THE SIMPLE LIFE** Sustainability underpinned both workshops. "RAW is partly about learning to live a simple life," says Neseth. "How can we have sustainable design without sustainable experiences like this?" he asks. Scherer and Bicknell agree. In Australia, "we toured several projects that collected their own water and generated their own power," says Bicknell. Adds Scherer: "And there is a similar authenticity in the way Glenn Murcutt practices. He has a two-year backlog of work, no employees, no e-mail, and he draws everything by hand himself."

All three architects felt the effect of their isolation. "Time slowed down," says Bicknell. And with little cell phone coverage in their South Dakota encampment, the RAW participants began to lose their dependence on technology. "It's important to be in a different environment," says Neseth, "removed from the baggage of the modern world."

Why, then, don't more architects practice this way? "Inertia," says Scherer. "We get so wrapped up in the status quo of running a business that we don't take time to rethink things." There's a lesson in that for everyone, he says: "Get back to fundamentals!" **AMN**

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Firms listed in this directory are either owned and operated by members of the Minnesota chapter of the American Society of Landscape Architects, or they are AIA Minnesota firms that employ registered landscape architects.

Should you wish further information about the profession of landscape architecture, call the Minnesota chapter of the American Society of Landscape Architects (MASLA) at (612) 339-0797.

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##### Work %

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Master/comprehensive planning	5

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Aaron Mueller, PE, LEED AP  
Phil Caswell, PE

##### Firm Personnel by Discipline

Landscape Architects	9
Interns	4
Other Professional	161
Technical	97
Administrative	54
Total	325

##### Work %

Site planning/dev. studies	15
Environmental studies/EIS	15
Parks/open spaces	10
Urban design/streetscapes	25
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	25
Multi-family housing/PUDS	5

*I-35W and County C (park and ride ramp), Roseville, MN; Century College (parking lot expansion), Maplewood, MN; Wayzata Water Treatment Plant, Wayzata, MN; St. Cloud Skate Park, St. Cloud, MN; Three Rivers Park District (miniature golf course at Eagle Lake Regional Park), Plymouth, MN; Central Corridor TOD Investment Framework, St. Paul and Minneapolis, MN*

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Ben Hartberg, ASLA, CLARB, LEED AP

##### Firm Personnel by Discipline

Landscape Architect	1
Technical	.5
Total	1.5

##### Work %

Residential (decks/gardens)	10
Site planning/dev. studies	20
Urban design/streetscapes	10
Master/comprehensive planning	20
Multi-family housing/PUDS	40

*Cobblestone Senior Housing, Apple Valley, MN; Life Power Yoga, Uptown Minneapolis, MN; Cross Roads Mixed-use Center, Prior Lake, MN; Arbor Lakes Senior Housing, Maple Grove, MN; US Bank, Anoka, MN; Reflex Medical Building, North St. Paul, MN*

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##### Firm Principal

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##### Firm Personnel by Discipline

Landscape Architects	1
Technical	1
Total	2

##### Work %

Residential (decks/gardens)	20
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	20
Resort planning/design	15

*Peninsula Papagayo Resort and Golf Community, Guanacaste, Costa Rica; World War II Veterans Memorial, Minnesota State Capitol, St. Paul, MN; Wells Fargo Home Mortgage Campus, Minneapolis, MN; Minnesota Landscape Arboretum Visitor's Center, Chanhassen, MN; Peace Plaza, Rochester, MN; Marshfield Clinic, Marshfield, WI*

continued next column

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Jean Garbarini, LA  
James Robin, LA  
Deb Bartels, LA

**Firm Personnel by Discipline**

Landscape Architects	7
Interns	1
Technical	.5
Administrative	1
Total	9.5

**Work %**

Residential (decks/gardens)	10
Site planning/dev. studies	15
Parks/open spaces	15
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Hospitals/higher education/transit hubs	35

Hennepin County Public Library, Walker Branch, Minneapolis, MN; Minnesota's Union Depot Multi-Modal Transit Hub, Saint Paul, MN; Mercy Hospital, Cincinnati, OH; Penn American (mixed-use redevelopment plant), Bloomington, MN; Lebanon Hills Regional Park Visitor's Center, Dakota County, MN; University of Minnesota Twin Cities Master Plan, Twin Cities Campus, MN; Minneapolis Convention Center (master landscape plan), Minneapolis, MN

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Brent Holdman, RA  
Carl Gauley, Assoc. AIA

**Firm Personnel by Discipline**

Landscape Architects	5
Other Professional	2
Administrative	1
Total	8

**Work %**

Residential (decks/gardens)	20
Site planning/development studies	10
Parks/open spaces	15
Urban design/streetscapes	20
Recreation areas/golf, ski, etc.	5
Master/comprehensive planning	10
Multi-family housing/PUDS	20

Westminster Presbyterian Church (courtyard/columbarium), Minneapolis, MN; United States Land Port of Entry, Warroad, MN; Minneapolis Central Library, Minneapolis, MN; Jackson Meadow, Marine on St. Croix, MN; University of Toronto, Daniels Faculty of Architecture (landscape and design), Toronto, Ontario, Canada; Greenwich South Visioning Study, The Greening of Greenwich, Lower Manhattan, New York, NY

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**Firm Principals**

Don Colberg, LA  
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**Firm Personnel by Discipline**

Landscape Architects	2
----------------------	---

**Work %**

Residential (decks/gardens)	30
Site planning/development studies	30
Parks/open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10

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**Firm Personnel by Discipline**

Landscape Architects	1
Interns	1
Other Professional	1
Technical	1
Administrative	1
Total	5

**Work %**

Residential (decks/gardens)	20
Site planning/development studies	10
Parks/open spaces	15
Urban design/streetscapes	20
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	5
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 Matt Wilkens, ASLA

**Firm Personnel by Discipline**

Landscape Architects	7
Interns	4
Administrative	1
Total	12

**Work %**

Residential (decks/gardens)	10
Site planning/development studies	40
Parks/open spaces	20
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10

University of Minnesota Biomedical  
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 University of Minnesota Landscape  
 Arboretum Amphitheater, Chanhassen, MN;  
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Landscape Architect	1
Administrative	5
Total	15

**Work %**

Residential (decks/gardens)	75
Renewal (neighborhood streetscapes/ amenities)	25

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 run-off absorption/native plant palette/  
 observation area/LED lighting - thermal/  
 sun/wind energy maximized), Sturgeon  
 Lake, MN; Classic Lake of the Isles  
 Landmark Residence (new planting design/  
 targeted lighting, masonry features/  
 automatic driveway gates), Minneapolis,  
 MN; Townhome Community (30 individual  
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**Firm Personnel by Discipline**

Landscape Architects	3
Interns	1
Other Professional	413
Technical	67
Administrative	80
Total	564

**Work %**

Site planning/development studies	60
Parks/open spaces	5
Urban design/streetscapes	15
Interior landscape/landscapes	5
Master/comprehensive planning	15

Minnesota Military Family Tribute, State  
 Capitol Mall, Saint Paul, MN; Bishop Henry  
 Whipple Federal Office Building  
 (modernization), Fort Snelling, MN; Secured  
 Government Campus, Brooklyn Center, MN;  
 American Swedish Institution (addition),  
 Minneapolis, MN; Northrop Auditorium  
 (addition), University of Minnesota,  
 Minneapolis, MN; College of St. Benedict  
 (academic building), St. Joseph, MN;  
 Owensboro Medical Health System (new  
 hospital), Owensboro, KY

**HOISINGTON KOEGLER  
GROUP INC.**

123 North Third Street, Suite 100  
 Minneapolis, MN 55401  
 Tel: (612) 338-0800  
 Fax: (612) 338-6938  
 Email: mkoegler@hkgi.com  
 www.hkgi.com  
 Established 1982  
 Contact: Mark Koegler, (612) 252-7120

**Firm Principals/Contacts**

Mark Koegler, ASLA  
 Bruce Chamberlain, ASLA  
 Greg Ingraham, ASLA, AICP  
 Paul Paige, LA  
 Brad Scheib, AICP  
 Bryan Harjes, ASLA, LEED AP

**Firm Personnel by Discipline**

Landscape Architects	11
Other Professional	4
Administrative	1
Total	16

**Work %**

Site planning/dev. studies	20
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	15
Master/comprehensive planning	20
Multi-family housing/PUDS	5
Redevelopment/TOD planning	20

Great River Master Plan, Saint Paul, MN;  
 Twin Lakes Parkway (streetscape design),  
 Roseville, MN; Enger Tower (site design),  
 Duluth, MN; Alice's Road (corridor master  
 plan), Waukegan, IA; Industrial Park (master  
 plan and design guidelines), Northfield, MN;  
 St. Anthony Falls Interpretive Plan,  
 Minneapolis, MN

**KEENAN & SVEIVEN INC.**

15119 Minnetonka Blvd.  
Minnetonka, MN 55435  
Tel: (952) 475-1229  
Fax: (952) 475-1667  
Email: Kevin@kslandarch.com  
www.kslandarch.com  
Established 1991  
Contact: Kevin Keenan, (952) 475-1229

**Firm Principals/Contacts:**

Kevin Keenan, ASLA  
Todd Irvine, LA  
Jeff Feulner, LA

**Firm Personnel by Discipline**

Landscape Architects	3
Technical	5
Administrative	2
Total	10

**Work %**

Residential (decks/gardens)	100
-----------------------------	-----

Pihl Residence, Eden Prairie, MN;  
Leatherdale Residence, Medina, MN;  
Burwell Residence, Orono, MN; Wells  
Residence, Orono, MN; Petersen Residence,  
Walterloo, IA; Locke Residence,  
Saint Paul, MN

**THE KESTREL DESIGN  
GROUP, INC.**

7101 Ohms Lane  
Minneapolis, MN 55439-2142  
Tel: (952) 928-9600  
Fax: (952) 224-9860  
Email: tkdg@tkdg.net  
www.kestreldesigngroup.com  
Established 1990  
Contact: Elizabeth Ryan, (952) 928-9600

**Firm Principal**

Peter MacDonagh ASLA

**Firm Personnel by Discipline**

Landscape Architects	6
Administrative	1
Total	7

**Work %**

Silva Cell technology	20
Stormwater design	20
Green roofs	20
Master/comprehensive planning	20
Sustainable design & LEED	20

Minneapolis Central Library Green Roof, MN;  
Bell Museum of Natural History Sustainable  
Site Design, Minneapolis, MN; Minneapolis  
Chain of Lakes Water Quality Improvements,  
MN; Minnesota Bears of Ussuri; Target  
Center Green Roof, Minneapolis, MN;  
Minnehaha Creek Restoration,  
Minneapolis, MN

**LHB, INC.**

21 West Superior Street, Suite 500  
Duluth, MN 55802  
Tel: (218) 727-8446  
Fax: (218) 727-8456  
Email: info@lhbcorp.com  
www.lhbcorp.com  
Established 1966  
Other MN Office: Minneapolis  
Contact: Michael Schroeder, ASLA,  
(612) 752-6966

**Firm Principals/Contacts**

Michael Schroeder, ASLA  
Mark S. Anderson, ASLA  
Jason Aune, ASLA  
Carlos (CJ) Fernandez, ASLA  
Craig Churchward, ASLA  
Lydia Major, ASLA, LEED AP

**Firm Personnel by Discipline**

Landscape Architects	7
Other Professional	81
Technical	47
Administrative	25
Total	160

**Work %**

Residential (decks/gardens)	5
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	25
Master/comprehensive planning	20
Multi-family housing/PUDS	20
Sustainable Design - All of the above	100%

Cayuga Bridges Visual Quality Manual, Saint  
Paul, MN; Victory Memorial Drive,  
Minneapolis, MN; Lilydale Regional Park,  
Saint Paul, MN; Donaldson Company  
(corporate courtyard), Bloomington, MN; US  
Fish & Wildlife Necedah National Wildlife  
Refuge and Visitor Center, Necedah, WI;  
Lincoln Park Middle School, Duluth, MN

**RLK INCORPORATED**

6110 Blue Circle Drive, Suite 100  
Minnetonka, MN 55343  
Tel: (952) 933-0972  
Fax: (952) 933-1153  
Email: jdietrich@rlkinc.com  
www.rlkinc.com  
Established 1959  
Contact: John Dietrich, (952) 933-0972

**Firm Principals/Contacts**

John Dietrich, ASLA  
Jeff Westendorf, LA  
Steve Schwanke, AICP  
Vern Swing, PE

**Firm Personnel by Discipline**

Landscape Architects	2
Other Professional	17
Technical	8
Administrative	6.5
Total	33.5

**Work %**

Site planning/dev. studies	25
Environmental studies/permitting (EAW, AUAR)	10
Parks/trails	20
Urban design/streetscape	10
Master/comprehensive planning	15
Multi-family housing/PUDS	20

Mendota Plaza, Mendota Heights, MN;  
West River Parkway (trail reconstruction),  
Minneapolis, MN; Calhoun Square  
(redevelopment), Minneapolis, MN; Dunkirk  
Square, Maple Grove, MN; T.H. 169 (design/  
build), St. Peter, MN

**SANDERS WACKER BERGLY, INC.**

365 Kellogg Boulevard East  
Saint Paul, MN 55101-1411  
Tel: (651) 221-0401  
Fax: (651) 297-6817  
Email: dnippoldt@swbinc.com  
www.swbinc.com  
Established 1979  
Contact: Dawn Nippoldt, (651) 221-0401

**Firm Principals/Contacts**

William D. Sanders, FASLA  
Larry L. Wacker, ASLA  
Greg Johnson, LA  
David Wanberg, AICP, LA, AIA

**Firm Personnel by Discipline**

Landscape Architects	3
Other Professional	1
Technical	1
Administrative	1
Total	6

**Work %**

Site planning/development studies	15
Parks/open spaces	25
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	35
Cemetery planning	15

Minneapolis Park and Recreation Board - Theodore Wirth Beach (site improvements - phase III), and Waubun Area of Minnehaha Park (site improvements), Minneapolis, MN; City of Stillwater - North Lowell Park (pedestrian plaza master plan), MN; City of Apple Valley - Lebanon Cemetery (master plan), MN; City of Maplewood, Troutbrook Trail, MN; Dakota County - Empire Park (master plan), MN

**SAS + ASSOCIATES**

605 Board of Trade Building, Suite 301 W  
Duluth, MN 55802  
Tel: (218) 391-1335  
Fax: (218) 722-6697  
Email: sas@cpinternet.com  
www.saslandarch.com  
Established 2002  
Contact: Luke W. Sydow, (218) 391-1335

**Firm Principals**

Eric R. Johnson, ASLA  
Luke Sydow, ASLA

**Firm Personnel by Discipline**

Landscape Architects	2
Administrative	.5
Total in Firm	2.5

**Work %**

Residential (decks/gardens)	10
Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscape	20
Master/comprehensive planning	30

University of Minnesota Duluth, Chester Park Events Plaza, Duluth, MN; Animal Allies (master plan), Duluth, MN; Gordon Recreation Area (master plan), Gordon, WI; Japanese Garden at Enger Park, Duluth, MN; Lake Minnesuing Park, Lake Nebagamon, WI

**SHORT ELLIOT HENDRICKSON, INC. (SEH)**

100 North 6th Street, Suite 710C  
Minneapolis, MN 55403  
Tel: (612) 758-6700  
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Email: bkost@sehinc.com  
www.sehinc.com  
Established 1927  
Other MN Offices: St. Paul, Brainerd, St. Cloud, Grand Rapids, Duluth, Virginia, Minnetonka, Mankato  
Other Offices: CO: Denver, Lakewood, Boulder, Pueblo; WI: New Richmond, Chippewa Falls, Rice Lake, Superior, La Crosse, Madison, Appleton, Milwaukee  
Contact: Bob Kost, (612) 758-6715

**Firm Principals/Contacts**

Bob Kost, ASLA, AICP, LEED AP  
Gus Blumer, ASLA, LEED AP  
Joe Clement, LA  
Brady Halverson, ASLA  
Veronica Anderson, ASLA, AICP  
Danyelle Pierque, ASLA

**Firm Personnel by Discipline**

Landscape Architects	4
Urban Designers	3
Planners	13
Other Professional	347
Technical	130
Administrative	56
Total	553

**Work %**

Site planning/dev. studies	15
Parks/open spaces	15
Urban design/streetscapes	30
Master/comprehensive planning	10
Zoning codes/design guidelines	10
Planting design	20

St. Cloud Urban Area Mississippi River Corridor (master plan), MN; Brainerd-Baxter Area Mississippi Riverfront Vision Plan; I-35W and Lake Street (transit/access project), Minneapolis, MN; Lions' Park (renovation), Maplewood, MN; Hampdon Road (T.O.D. study), Denver, CO; Bayfield County, WI

**SRF CONSULTING GROUP, INC.**

One Carlson Parkway N., Suite 150  
Minneapolis, MN 55447  
Tel: (763) 475-0010  
Fax: (763) 475-2429  
Email: bwarnersrfconsulting.com  
www.srfconsulting.com  
Established 1963  
Other Offices: Fargo, Madison  
Contact: Barry Warner, (763) 475-0010

**Firm Principals/Contacts**

Barry Warner, FASLA, AICP  
Michael McGarvey, ASLA, LEED AP  
Ken Grieshaber, ASLA  
Joni Giese, ASLA, AICP  
Michael Jischke, ASLA  
Tim Wold, ASLA

**Firm Personnel by Discipline**

Landscape Architects	9
Landscape/Urban Design Professionals	1
Planners	20
Site/Civil Engineers	25
Traffic/Transportation Professionals	10
Structural/Parking Engineers	25
Other Professionals	100
Administrative	10
Total in Firm	220

**Work %**

Site planning/dev. studies	20
Environmental studies (EIS)	10
Parks/open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	10
Transit Planning/Development	20

TCF Bank Stadium Streetscape and Urban Design, Minneapolis, MN; St. Cloud Hospital, St. Cloud, MN; Silverwood Regional Park, Three Rivers Park District, Hennepin County, MN; MVRTA Apple Valley Transit Station, Apple Valley, MN; University of Minnesota Landscape Arboretum Visitor Center, Chanhassen, MN; Southwest LRT (station area planning), Minneapolis, MN

**TKDA**

444 Cedar Street, Suite 1500  
 Saint Paul, MN 55101  
 Tel: (651) 292-4400  
 Fax: (651) 292-0083  
 Email: richard.gray@tkda.com  
 www.tkda.com  
 Established 1910  
 Other Office: Chicago, IL; Irvine, CA;  
 Kansas City, KS; Tampa, FL  
 Contact: Richard L. Gray, (651) 292-4420

**Firm Principals/Contacts**

Richard L. Gray, LA, ASLA, LEED AP  
 Sherri A. Buss, LA  
 Jeffrey J. Zeitler, LA, ASLA LEED AP  
 Dean A. Johnson, AIA

**Firm Personnel by Discipline**

Landscape Architects	3
Architects	9
Other Professional	19
Technical	60
Planners	4
Engineers	82
Administrative	10
Total	187

**Work %**

Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	20
Athletic fields/tracks	20

Snelling Avenue at Macalester College (streetscape improvements), Saint Paul, MN; Downtown New Hope (transportation-oriented design study), New Hope, MN; Three Rivers Park District, Baker Park (shoreline restoration/trail improvements), Medina, MN; Shorewood City Park System (master plans), MN; Dakota County Technical College (baseball complex development), Rosemount, MN; Augustana College (football stadium development), Sioux Falls, SD

**TREELINE**

4348 Nokomis Avenue  
 Minneapolis, MN 55406  
 Tel: (612) 968-9298  
 Fax: (866) 859-7593  
 Email: adam@treeline.biz  
 www.treeline.biz  
 Established 2005  
 Contact: Adam Arvidson, ASLA,  
 (612) 968-9298

**Firm Principal/Contact**

Adam Regn Arvidson, ASLA

**Firm Personnel by Discipline**

Landscape Architect	1
---------------------	---

**Work %**

Residential (decks/gardens)	20
Site planning/dev. studies	10
Parks/open spaces	20
Urban design/streetscapes	10
Master/comprehensive planning	10
Writing for hire	30

Morris Affordable Green Neighborhood, Morris, MN; Presbyterian Clearwater Forest Camp Dining Hall (redesign), Deerwood, MN; New London (downtown master plan), MN; Voyageurs Retreat, Biwabik, MN; Three Ponds Residence, Plymouth, MN; Sand Plain Estate, Sauk Rapids, MN

**DAVID TUPPER AND ASSOCIATES**

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 Fax: (952) 474-2794  
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 www.dtalandarch.com  
 Established 2000

**Firm Principals/Contacts**

David Tupper, ASLA  
 Ryan Bachmeier

**Firm Personnel by Discipline**

Landscape Architects	1
Other Professional	1
Technical	1
Administrative	1
Total	4

**Work %**

Residential (decks/gardens)	65
Urban design/streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Retail development	10

Windsor Plaza Office/Retail, Eden Prairie, MN; Cabela's, Kansas City, MO; Park Place Apartments Clubhouse/Pool, Plymouth, MN; Palmer Point Site Amenities/Beachhouse, Minnetrista, MN; Akradi Residence, Minnetrista, MN; Gage Residence, Medina, MN

**WESTWOOD PROFESSIONAL SERVICES**

7699 Anagram Drive  
 Eden Prairie, MN 55344  
 Tel: (952) 937-5150  
 Fax: (952) 937-5822  
 Email: wps@westwoodps.com  
 www.westwoodps.com  
 Established 1972  
 Other MN Offices: St. Cloud, Brainerd  
 Other Offices: Portland, OR; Overland Park, KS; Midland and Dallas, TX; Loveland, CO; Scottsdale, AZ  
 Contact: Miles Lindberg, ASLA,  
 (952) 906-7454

**Firm Principals/Contacts**

Miles Lindberg, ASLA  
 Cory Meyer, LA  
 Daren Laberee, LA  
 Paul Schroeder, LA  
 Jason McCarty, PE  
 Daniel Parks, PE

**Firm Personnel by Discipline**

Landscape Architects	6
Other Professional	95
Technical	35
Administrative	7
Total	143

**Work %**

Site planning/dev. studies	25
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Wind, transmission, pipeline, senior housing	25

Trillium Woods Retirement Community, Plymouth, MN; Trailside Senior Apartments, Forest Lake, MN; Dinkydome/Sydney Hall Student Housing, Minneapolis, MN; Centennial Lakes Whole Foods, Edina, MN; Crosstown Medical Office, Edina, MN; Monticello (downtown revitalization plan), MN

**YAGGY COLBY ASSOCIATES**

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 www.yaggy.com  
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**Firm Principals/Contacts**

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 Andy Masterpole, ASLA  
 Joel West, AICP  
 Michael Court, PE  
 Mark Mickelson, PE  
 Mark Engel, ASLA

**Firm Personnel by Discipline**

Landscape Architects	7
Other Professional	60
Technical	17
Administrative	16
Total	100

**Work %**

Residential (decks/gardens)	5
Site planning/dev. studies	25
Environmental studies (EIS)	5
Parks/open spaces	10
Urban design/streetscapes	20
Master/comprehensive planning	5
Multi-family housing/PUDS	10
Transit facilities/corridor/transportation planning	15

Peace Plaza, Rochester, MN; 2nd Street Southwest and Transit Re-construction, Rochester, MN; IBM (courtyard planning and design), Rochester, MN; Mayo Campus (rain gardens), Rochester, MN; Olmsted County (campus planning/design), Rochester, MN; Stewartville Comprehensive Plan, Stewartville, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

### U.S. Land Port of Entry

#### Page 22

Location: Warroad, Minnesota  
 Client: U.S. General Services Administration  
 Architect: Julie Snow Architects, Inc.  
 Principal-in-charge: Julie Snow, FAIA  
 Project lead designer: Matthew Kreilich, AIA  
 Project manager: Connie Lindor (programming through CDs)  
 Project manager: Tyson McElvain, AIA (CA to closeout)  
 Project architect: Tyson McElvain, AIA  
 Project team: Ryan O'Malley, Assoc. AIA; Pauv Thouk, Assoc. AIA; Tamara Wibowo; Daniel Winden, Assoc. AIA; Jennifer Charzewski, Assoc. AIA; Jim Larson; Matthew Rain  
 Energy modeling: Sebesta Blomberg  
 Structural engineer: Meyer Borgman Johnson  
 Mechanical and electrical engineer: Sebesta Blomberg  
 Civil engineer: Jacobs Engineering  
 Lighting design: Sebesta Blomberg  
 Interior design: Julie Snow Architects, Inc.  
 Construction manager: Kraus Anderson  
 Landscape architect: Coen + Partners  
 Landscape project team: Stephanie Grotta; Erica Christiansen; Zachary Bloch  
 Siding and cabinetry: Northwest Cabinets  
 Flooring: Multiple Concepts Interiors  
 Window systems: Anderson Glass  
 Architectural panels: Swisspearl  
 CIP concrete: Duncan Concrete  
 Fire protection: Futrell Fire Consult and Design  
 Geotechnical engineering: Key Engineering  
 Cost estimating: Faithful + Gould  
 Security: Global Defense Solutions  
 Landscape installation: Bloomer's  
 Roofing: GSC Roofing

HVAC: Peterson Sheet Metal  
 Electrical installation: Wiebolt Electric  
 Photographer: Paul Crosby

### Chaffey College School of Visual, Performing, and Communication Arts

#### Page 26

Location: Rancho Cucamonga, California  
 Client: Chaffey College  
 Architect: HGA Architects and Engineers (HGA)  
 Principals-in-charge: Michael Ross, FAIA; Gary Reetz, AIA  
 Project designers: Loren Ahles, FAIA; Steven Dwyer, AIA  
 Project manager: James Matson, AIA  
 Project coordinators: Kevin Donaghey, AIA; Eric Chang  
 Cost estimating: Cumming Corporation  
 Structural engineer: HGA  
 Mechanical and electrical engineer through design development: HGA  
 Mechanical and electrical engineer, CDs through completion: P2S Engineering  
 Civil engineer, IT, code: P2S Engineering  
 Interior and lighting design: HGA  
 Acoustical and audiovisual consultant: McKay Connant Hoover  
 Theater consultant: Shalleck Collaborative  
 Security consultant: Schirmer Engineering  
 Signage and wayfinding: SKA Design  
 General contractor: ProWest Construction  
 Landscape architect: Soltis Landscape Services  
 Cabinetwork and millwork: SMI Architectural Millwork, Inc.  
 Flooring systems: Donald M. Hoover Company  
 Flooring materials: Maldonado & Sons  
 Window systems: Liberty Glass & Metal, Inc.  
 Concrete work: T.B. Penick and Sons  
 Photographers: Tom Bonner Photography; HGA

### Laird Norton Addition, Winona County History Center

#### Page 30

Location: Winona, Minnesota  
 Client: Winona County Historical Society

Architect: HGA Architects and Engineers (HGA)  
 Principal-in-charge/Project manager: Jim Goblirsch, AIA  
 Project designer: Joan Soranno, FAIA  
 Project architect: John Cook, FAIA  
 Project team: Nicholas Potts, AIA; Michael Koch, AIA; Robert Johnson Miller (specifications)  
 Structural, mechanical, electrical, and civil engineer: HGA  
 Landscape architect: HGA  
 Interior and lighting design: HGA  
 General contractor: Alvin E. Benike, Inc.  
 Face brick: Darold Berger Masonry, Inc.  
 Stone: Biesanz Stone Company, Inc.  
 Flooring systems/materials: Hammer Lumber (wood)  
 Window systems: Ford Metro, Inc.  
 Architectural metal panels: M.G. McGrath, Inc.  
 Concrete work: Alvin E. Benike, Inc.  
 Steel: Briesse Iron Works, Inc.  
 Millwork: Wilkie Sanderson  
 Photographer: Paul Crosby

### Dallas Public Library Lochwood Branch

#### Page 34

Location: Dallas, Texas  
 Client: Dallas Public Library  
 Architect: Meyer, Scherer & Rockcastle, Ltd. (MS&R)  
 Principal-in-charge: Jack Poling, AIA  
 Project lead designer: Dan Vercruysse  
 Project manager: Jack Poling, AIA  
 Project team: Leanne Larson (project interior designer); Sunny Reed (interior designer); Nuno Cruz; Edgar Jimenez; Byoungjin Lee, AIA  
 Associate architect: FKP Architects, Inc.  
 Structural engineer: Datum Gojer Engineers, LLC  
 Mechanical and electrical engineer: M.E.P. Consulting Engineers, Inc.  
 Civil engineer: Pacheco Koch Consulting Engineers, Inc.  
 Lighting designer: Carla Gallina  
 Interior design: MS&R  
 Construction manager: J.C. Commercial  
 Landscape architect: Talley Associates, Inc.  
 Face brick: Endicott Clay Products  
 Photographer: Charles Davis Smith

### Columbus State University Uptown Performance and Visual Arts Campus

#### Page 36

Location: Columbus, Georgia  
 Client: Columbus State University Riverpark  
 Design architect: HGA Architects and Engineers (HGA)  
 Principal-in-charge: Gary Reetz, AIA  
 Project designers: Loren Ahles, FAIA; Kara Hill, AIA  
 Project manager: Scott Thorpe, AIA  
 Senior project architect: Robert Lundgren, AIA  
 Project architects: Cheryl Amdahl; Rebecca Krull, AIA  
 Project team: Todd Kraft; Michael Koch, AIA; Joe Bower, AIA  
 Architect of record: Stevens & Wilkinson Stang & Newdow, Inc. (SWSN)  
 Structural and electrical engineer: HGA; SWSN  
 Mechanical engineer: HGA  
 Civil engineer: HGA; French Associates  
 Acoustical consultant: Jaffe Holden Museum Studio  
 Theater consultant: Auerback.Pollack.Friedlander  
 Interior and lighting design: HGA  
 General contractor: Batson Cook  
 Landscape architect: HGA  
 Photographers: Jonathan Hillyer Photography; Loren Ahles, FAIA

### SPECS Optical Façade

#### Page 39

Location: Minneapolis, Minnesota  
 Clients: John Oliva; Nancy Krant  
 Architect: Alchemy Architects  
 Principal-in-charge: Geoffrey C. Warner, AIA  
 Project lead designer: Geoffrey C. Warner, AIA  
 Project manager: Scott K. Ervin  
 Project team members: Khanh Nguyen; Blake Loya  
 Structural engineer: Stroh Engineering  
 Lighting design: Simply Marvy Lighting Design  
 Contractor: Kurt Albrecht Construction  
 Architectural panels (polycarbonate): Alchemy with Atomic Sheet Metal  
 Architectural panels (aluminum): Alchemy with Discount Steel

Graphic designer: Werner  
Design Werks

Planter design: Scott K. Ervin

Planter fabrication and install: Alchemy  
with Discount Steel

Photographers: Scott K. Ervin; Geoffrey  
C. Warner, AIA

### Cabrillo College Visual and Performing Arts Village

#### Page 40

Location: Aptos, California

Client: Cabrillo College

Architect: HGA Architects and  
Engineers (HGA)

Principal-in-charge: Frederic  
Sherman, AIA

Project designer: Loren Ahles, FAIA

Project manager: Greg Haley, AIA

Project architect: Todd Kraft

Structural, mechanical, and electrical  
engineer: HGA

Civil engineer: Bowman & Williams

Acoustical consultant: Arup Acoustics

Theater and audiovisual consultant:  
Auerback.Pollack.Friedlander

Interior and lighting design: HGA

Construction manager:  
Bogard+Kitchell

Landscape architect: Land Studio/  
Ron Wiggington

Photographers: Bernard Andre  
Photography; Loren Ahles, FAIA

*The project credits for UMD Bagley  
Nature Area Classroom Building  
(page 29) and White Bear Unitarian  
Universalist Church (page 33) were  
included in the January/February 2011  
and November/December 2010  
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Cities. Neighborhoods.  
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we love, as seen through  
a photographer's eye.



PHOTOGRAPHER GEORGE HEINRICH

took this photograph of the Purcell, Feick and Elmslie-designed **MERCHANTS NATIONAL BANK** in Winona on a motorcycle ride down the Mississippi with a few fellow architecture enthusiasts. I happened to be on that trek with him, and I recall that we spent a good half-hour across the street from this 1912 Prairie School gem, in awe of the stained glass and terra-cotta ornament. That and our lingering in the newly expanded Winona County History Center (page 30) just a few blocks away put us behind schedule, but happily so. —*Christopher Hudson*