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Features



ON THE COVER Hall House Duluth, Minnesota

"It was one of those moments when everything seemed just right," says photographer **Paul Crosby**. "A massive ore ship easing into the harbor below, tall soft grasses waving in the breeze. The visually light and transparent house firmly seated on the Canadian Shield. A study in contrasts, with everything in balance."

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By Adam Regn Arvidson

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"The redesign had to be exciting," writes Joel Hoekstra of 3M's transformation of the core of its Maplewood campus, "but executives also articulated three nonaesthetic goals for the renovations. First, the design should showcase 3M products. Second, the changes should improve the experience of employees and visitors. And, finally, the new architecture should foster and promote vibrant conversations, collaborations, and-the hallmark of 3M's history-innovation."

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Moment of Zen

An editor's work life, like that of many other professionals, can be hectic. Most days are a juggling act of planning content, editing and writing articles, scheduling and collecting photography, conducting interviews, reviewing layouts, and confirming dozens of story details. There is also social media to maintain and the occasional magazine event to plan. Our colleagues and collaborators are always waiting for something from us.

But there's a moment or two of satisfying calm near the end of production on each issue. For me, it's when I visit the office of Tilka Design, our award-winning graphic design firm, to proof final corrections (shown here). What only a week before was an endless to-do list is, at this juncture, fairly polished. I get to spend an hour or two in conversation with three of my favorite people—designers Kären Larson, Shannon Busse, and Ingrid Noble—and the Current is always playing overhead. It's the best editorial therapy I can think of.

I especially enjoyed signing off on this issue because it debuts our **new cover design**. Take another look. We significantly enlarged the logo/masthead and created an airier, more flexible, and more readable design for the cover copy, all to draw more interest on the newsstand. A new font, the ultra-thin Whitney Condensed, allows us to highlight more of our content without diminishing the impact of the all-important photo.

In director Spike Jonze's Oscar-nominated Her, the lead character, played by Joaquin Phoenix, falls in love with an artificially intelligent computer operating system. It's a conceit that doesn't sound that far-fetched to me, because I've fallen pretty hard for Whitney Condensed, an intelligently designed character system. The letters sit lightly on images and beautifully reflect the spirit of quality contemporary design. We hope you like the new finishes in the updated Architecture Minnesota.

Clu Hule

Christopher Hudson hudson@aia-mn.org



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VIDEOTECT 4 EVENT Our fourth annual video competition, titled "Two People Walk into a Bar," culminates in a no-holds-barred screening event at the Walker Art Center Cinema on March 13. All we can say for sure is that the all-star judges will unveil their selections for the \$2,000 Grand Prize and four \$500 Honorable Mentions, the audience will vote to determine the winner of the \$1,000 Viewers' Choice Award, and the returning emcee–WCCO-TV anchor Jason DeRusha–will keep

YOU ARE INVITED—March 13, 7 P.M. Walker Art Center, Minneapolis Admission is free. *Tickets available at the Vineland entrance the night of the show.* everyone laughing. The bar will of course be open before and after the show. For more details, visit architecturemn.com.

VIDEO

After you've read our print edition cover to cover, be sure to check out all the videos on architecturemn.com.



RYAN SIEME

Late last year, Architecture Minnesota and filmmaker Ryan Siemers interviewed the five recipients of the 2013 AIA Minnesota Young Architect Award at the Weisman Art Museum. One of the things we learned is that all five have a future in television. Stay tuned after the credits to see what we mean.

INSTAGRAM-NEW!

If a picture is worth a thousand words, Instagram offers far more characters than Twitter.



Corey Gaffer, one of our favorite young architectural photographers in Minnesota, launched @archMNmag on Instagram this winter with a series of images of architectural scenes and moments from around the state and beyond. Other photographers have since joined the effort, so tune in to get your daily photo fix.

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last year's show. Some of the

entrants arrived in costume,

including the Video Trek team.

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CULTURE CRAWL

MODERN MASTERS



Matisse: Masterworks from the Baltimore Museum of Art MINNEAPOLIS INSTITUTE OF ART FEBRUARY 23-MAY 18

The shocking colors and graceful lines in the works of French artist Henri Matisse (1869–1954) will animate the Target Galleries at the Minneapolis Institute of Arts this winter and spring, when parts of a collection bequeathed to the Baltimore Museum of Art by sisters Etta and Claribel Cone go on display. The exhibition showcases 80 pieces of work–paintings, sculptures, and prints–spanning six decades of the artist's career.

The MIA will complement the BMA exhibition with a display of its own Matisse collection in four galleries, titled "More Matisse, Please." Assistant curator Erika Holmquist-Wall notes that the MIA holds a substantial and well-rounded collection of Matisse works, including copies of each of Matisse's art books, several drawings and prints, four paintings, and six sculptures. With special admission, museum-goers get a guided tour of the two exhibits; tours are offered daily at 11:30 A.M. and 2:00 P.M. and Thursdays at 7:00 P.M. beginning on March 1. **artsmia.org** Renowned 20th-century artists Henri Matisse and Edward Hopper converge on Minneapolis this spring



ALKER ART CENTER



Hopper Drawing: A Painter's Process WALKER ART CENTER MARCH 15-JUNE 22

Another generous bequest, this one by the wife of American realist painter Edward Hopper (1882–1967), affords a fascinating encounter with the drawings and studies Hopper made in preparation for his oil paintings, famous for their depiction of early-20th-century New York life.

In 1967, Josephine Hopper donated more than 2,500 of her late husband's drawings to the Whitney Museum of American Art in Manhattan. More than 200 of these pieces will come to the Walker to be displayed alongside 22 of Hopper's most famous oil paintings, including the Walker's own *Office at Night* (1940). The precisely detailed sketches and drawings reveal an artist who "methodically developed schematic ideas into detailed studies to refine content." says Whitney curator Carter E. Foster. The seemingly mundane objects that appear in his finished works as emblems of everyday modern American life—coffee urns. salt and pepper shakers, anonymous businessmen—are shown in this exhibit to have been carefully rendered and placed by the artist. *walkerart.org*

-Angie McKinley

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Award-winning landscape architect **Shane Coen** takes time out from his work on the Nicollet Mall design team to talk shop

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A visit to Coen + Partners' airy Warehouse District studio is like a visit to a Chelsea art gallery—except dogs are welcome.



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CHANGE OF SCENERY

Minneapolis' Nicollet Mall will soon undergo its third streetscape redesign in 50 years.

This time, can we build something that lasts? Or are streetscapes always meant to change?

BY FRANK EDGERTON MARTIN

When Minneapolis tried to wipe out its Depression-era skid row in the Gateway District, planners thought of downtown as the Central Business District—a serious place where men did business, women shopped at the elegant Dayton's and Young-Quinlan Department Store, and virtually no one lived at all. During this time in the 1960s, we rebuilt Nicollet Avenue as Nicollet Mall to compete with Southdale Mall, another Minnesota invention.

For many years, the car-free Nicollet succeeded as a retail destination. But when its luster faded in the 1980s, it was so completely revamped that most of its character-defining modern details by renowned landscape architect Lawrence Halprin disappeared without a trace. In the hands of BRW Architects, Halprin's winding mall grew dense with public art and granite pavers, pine trees for Minnesota winters, and a lot of teal.

Now, a third-generation vision, led by James Corner Field Operations (page 64), is reconsidering Nicollet as a place to "live, work, and play." The winning proposal from the summer 2013 design competition divides the street into three segments: the north end flavored by housing, the center section by office towers, and the south end by sidewalk cafés and cultural activities.

The details of the redesign will emerge later this year, after James Corner Field Operations and collaborators Coen + Partners, Julie Snow Architects, and SRF Consulting Group complete below-grade utility assessments and schematic concepts for such streetscape basics as paving, planting, and lighting. In the meantime, we should ask a few important questions: With Nicollet getting its third makeover in less than 50 years, what qualities of the street as an urban corridor should be preserved for centuries? And should we expect the James Corner update to last for more than three decades?

Building on such precedents as Halprin's original design and the IDS Center, can we make a street that works for now and, with sensitive updates every so often, stands the test of time and change?

WHAT TO SAVE?

Urban design, city planning, urban landscape architecture—whatever we choose to call it entails more than ground-level streetscapes. It embraces *space*. It creates great outdoor rooms, visual connections, and pathways where urban life can unfold.

Some large-scale urban interventions, such as the urban renewal of Minneapolis' Gateway District in the 1960s, which stemmed from fear of visible poverty and distaste for out-of-fashion buildings, can have adverse lasting effects. With Nicollet, we should be most wary of changing street walls, corridors, and three-dimensional patterns. The leading preservation concern in the recent fight against the proposed renovation of Peavey Plaza, for example, was that the new scheme changed the plaza's character-defining

>> continued on page 46

Nicollet Mall circa 1968, soon after its transformation by noted landscape architect Lawrence Halprin. With its trees, gently winding street, and modern restraint, it offered an idyllic pedestrian and transit experience. But some of its features were difficult to maintain in winter climate.



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WAYFARER

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A Catalonian spiritual retreat clings to a mountainside

Above All

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Santa Maria de Montserrat Abbey is located on the mountain of Montserrat in Catalonia, Spain, about an hour's train ride from Barcelona. To get to the Benedictine monastery from the base of the mountain, it's necessary to take either the rack railway, the Cremallera de Montserrat (middle of the photo), or the aerial cable car, the Aeri de Montserrat (lower left), from the municipality of Monistrol de Montserrat. While the trip up in the cable car is loaded with visual interest-the receding townscape below, the approaching jagged rock formations-the real excitement for me began on arrival into the heart of the architecture, shown here. The juxtaposition of nature and the built environment is breathtaking. -Photographer Pete Sieger

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17



BY ADAM REGN ARVIDSON



CENTER STAGE

Casting a spotlight on compelling ideas by innovation-minded architects and designers

Landscape architecture firm Damon Farber Associates refines an innovative design service for its national-chain clients: brand-enhancing landscape design guidelines CH/2



The Life Time guidelines blend general information about site design, conservation of natural resources, and design theory with specific lists of plants, delineation of planting areas, and recommendations on plant size, plant mix, and maintenance. The 377-page book, generously illustrated with photography, plans, sections, and charts, is given to design consultants on every new Life Time project across the country.



APTER 2

National-chain retailers and service providers are pretty good at branding their buildings. Approach and enter any Home Depot, Byerly's, or Chipotle, for example, and you'll see the same basic palette of colors, finishes, and layouts. From Lowe's blue to Jimmy John's red, these companies have polished their schemes—on the inside, at least.

Recently. the national chain Life Time Fitness asked Damon Farber Associates (DFA) to tackle what happens beyond the building walls. "They asked us, 'Why can't we have a standard plant, like a standard paint chip?" remembers DFA landscape architect Chuck Evens. Of course, designing landscaping, planning for stormwater management, and selecting turfgrass in places ranging from Atlanta to Omaha to Las Vegas aren't as straightforward as picking a standard countertop material. "We had to educate them a little," says Evens.

The landscape architect-client dialogue that would yield the Life Time Landscape Design Guidelines, winner of a 2013 Merit Award from the Minnesota chapter of the American Society of Landscape Architects, began when DFA responded to an RFP asking for guidance on plant selections and maintenance. During the interview, the Minneapolis firm showed Life Time a set of landscape guidelines it had developed for Target in 2008. "That opened their eyes to the value of this," says DFA president Tom Whitlock. Evens and Whitlock say that it was Life Time founder and CEO Bahram Akradi who initially envisioned that the Life Time brand should begin as soon as people drive into the parking lot and continue through the building to the outdoor spaces. "Life Time wanted people to go out to the pool deck," says Evens, "and feel like they were at a spa." The guidelines make that happen.

"The guidelines have been very effective in conveying our site expectations—and our ethos as a company—to civil engineers around the country

>> continued on page 49

2013 AIA Minnesota Honor Awards

"The work overall shows a high level of restraint and responsiveness to site, materials, and lighting, all of these things that we really appreciate. The projects we selected for awards were all just a step above."

2013 JURY



BG:

is a principal at Diller Scofidio + Renfro in New York a 90-person interdisciplinary design studio that integrates architecture, the performing arts, and visual arts. Ben currently serves as the principal designer for the Berkeley Art Museum and Pacific Film Archive in Berkeley, California, the Museum of Image and Sound in Rio de Janeiro

BEN GILMARTIN, AIA.

in Berkeley, California, the Museum of Image and Sound in Rio de Janeir and the Columbia Business School in New York City. He was project director for the stunning redesign of Alice Tully Hall at Lincoln Center for the Performing Arts.



EM: E.B. MIN, AIA, is the San

GN:

Francisco-based principal of Min|Day. Established in 2003, Min|Day draws on principals E.B. Min and Jeffrey Day's backgrounds in art. landscape, and architecture to provide informed flexible design for a wide range of clients, sites, and projects. The firm's House on Lake Okoboji won both an AIA Nebraska and an AIA Central States Region Honor Award. In 2010, the firm was featured in Architectural Record's Design Vanguard and named a Rising Star by Residential Architect.



GEORGE NIKOLAJEVICH.

FAIA, is a design principal with Cannon Design in St. Louis. He worked in Zurich, Switzerland, before moving to St. Louis in 1976. The American Institute of Architects and the Chicago Athenaeum have recognized his work, and his projects have been published in Architectural Record and Progressive Architecture. His team's transformation and restoration of the St. Louis Public Library won a 2013 AIA/American Library Association Library Building Award. The state's most prestigious architecture awards program received a large number of submissions last fall, and a jury of three celebrated architects from around the country selected nine winners. The winning projects and the jurors' observations about them are highlighted in the following pages.

2013 AIA MINNESOTA HONOR AWARDS

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St. Paul Union Depot HGA ARCHITECTS AND ENGINEERS

U.S. Land Port of Entry JULIE SNOW ARCHITECTS

Hall House SALMELA ARCHITECT

Centennial Chromagraph VARIABLE PROJECTS

Macalester College Janet Wallace Fine Arts Center HGA ARCHITECTS AND ENGINEERS

Minnesota Fallen Firefighters Memorial LEO A DALY

Target Plaza Commons JULIE SNOW ARCHITECTS

Carleton College Weitz Center for Creativity

2013 AIA MINNESOTA HONOR AWARD WINNER Drexel University URBN Center



The DREXEL UNIVERSITY URBN CENTER is a stage for creativity and connections, thanks to an inspired, structure-revealing transformation of a simple office building

BY JOEL HOEKSTRA

Where do classrooms and studio spaces end and galleries and other common areas begin? That changes by the hour at the URBN Center—by design. "The original Venturi shed is a very utilitarian but also a very lively and cool building. I love it that the right architects came along and did something this good, connecting the work of a great architect from the past to a very 21st-century use."



What we wrote in our September/October 2013 issue: How do you pack 20 pounds of oranges into a 10-pound crate? That was essentially the question MSR faced in 2009 when officials at Drexel University in Philadelphia approached them with a plan to create an arts center on campus. Only, in this case, the oranges were 13 different departments, ranging from animation to product design to music-industry management. And the crate was an office building designed by Robert Venturi and Denise Scott Brown in 1978 that some have lauded as a postmodern masterpiece. Administrators believed that bringing 13 different disciplines together under one roof as the Antoinette Westphal College of Media Arts and Design would foster creativity and interdisciplinary collaboration among students and faculty. They wanted spaces where students could display their work, and spaces that could function as classrooms, studios, or social hubs as circumstances warranted. They wanted a facility that could flex as enrollments in each department waxed and waned, and they wanted a building that could change and be adapted as technologies

BG: "The operation of cutting out the central space of this building, revealing the really raw nature of the steel, and creating these super-animated spaces where all the social life of the building congregates—it's all so effective. A strong and dynamic project that has an incredible economy of means to it as well."

and needs changed in each discipline. But they had also made a pledge to local preservationists and the architectural community: The exterior of Venturi and Scott Brown's building would remain untouched.

MSR accepted the challenge with relish. "Our approach was to treat the container as sacred," says principal Jeffrey Scherer, FAIA. "But anything inside the vessel was fair game for change." Fellow principal Traci Lesneski remembers the delight that came with the unveiling of the renovations: "What people most consistently said was, they couldn't believe what a transformation had occurred." AMN

ANTOINETTE WESTPHAL COLLEGE OF MEDIA ARTS AND DESIGN URBN CENTER

Location:

Philadelphia, Pennsylvania Client:

Drexel University

Architect: MSR msrdesign.com

Principal-in-charge: Jeffrey Scherer, FAIA Lead designer (architecture): Garth Rockcastle, FAIA

Lead designer (interiors): Traci Engel Lesneski

Energy modeling: BALA/PHY Engineers

Landscape architect: Oslund and Associates oaala.com Construction manager: Turner Construction Company

Size: 146.000 square feet

Cost: \$46 million

Completion: January 2013

Photographer: Lara Swimmer 2013 AIA MINNESOTA HONOR AWARD WINNER St. Paul Union Depot

> A complex, painstaking renovation of **St. Paul's Union Depot** readies the Beaux Arts gem for a new century of travelers and trains

> > BY LINDA MACK



BG: "Maybe it was just good luck, but the discovery of this rich palette of colors that was there before, and the opportunity the designers had to bring it into the renovation, make this really interesting vibration between the contemporary and the historic. Even though the palette is simply revealing the past, it feels very fresh. It brings the building into the present in a very lively way."

It's rare for a long-shuttered space like the barrel-vaulted Union Depot waiting room to be fully restored and returned to its original use.





The new links from the waiting room down to the bus and train platforms below were designed to be clearly distinguishable from the historic architecture.

UNION DEPOT MULTI-MODAL TRANSIT AND TRANSPORTATION HUB

Location: St. Paul, Minnesota

Client: Ramsey County Regional Rail Authority

Architect of record: HGA Architects and Engineers hga.com

Architectural partners: Beyer Blinder Belle beyerblinderbelle.com

Rafferty Rafferty Tollefson Lindeke Architects *rrtlarchitects.com*

Luken Architecture

GA Design LLC

Landscape architect: Close Landscape Architecture+

Construction manager: Mortenson Construction

Site/transportation: URS and design team

Size: 198,000 square feet on 33-acre site

Cost: \$245 million

Phase I completion (head house, front plaza): December 2011

Phase II completion (waiting room, train deck, parking): December 2012

Photographer: Paul Crosby "Union Depot is emblematic of an attitude toward design that views an historic building as an asset and a resource deserving of a sensitive restoration, and then calls for the new parts of the building to be modern, to highlight the original without reducing it. Union Depot's sharp contrast between old and new, traditional and modern—both done with a lot of integrity—makes it a very complete, very appealing project."

What we wrote in our July/August 2013 issue: For more than 40 years Union Depot's 27,000square-foot waiting room, a soaring hall with a barrel-vaulted ceiling and terra-cotta frieze tracing the history of transportation, remained sealed off. So it's easy to understand why the depot's grand reopening in December 2012 drew throngs of excited visitors.

The head house, closed for four months of the two-year construction, looks much the same, only brighter. The scored plaster walls are painted the original gold, which was chosen to recall Midwestern wheat fields. Pedestrians still enter



through the 1920s wood doors. In the vestibule, a new elevator and two stairways designed in the spirit of the building and its era of architecture lead down one level to what is now the car drop-off point. (The location of the light-rail line on Fourth Street closed off the depot's historic driveway.) HGA sensitively enlarged this existing underground carriageway to accommodate emergency vehicles.

But the project's pow-bang is the restored waiting area. Large skylights that were blacked out during World War II to prevent air strikes once again illuminate the room, as do the original arched steel windows along the long walls. The delicately detailed plaster ceiling, long assaulted by water, is again intact. The wood radiator covers have been refurbished as information kiosks, and the historic doors to the nine train platforms are all there, though only one historic platform remains. "All this was hidden away," says Josh Collins, communications manager for Ramsey County Regional Rail Authority. "It was almost like the magic door that you open."

The view from that historic platform makes plain what the depot used to be about: coming and going. Most of the track is gone now, and, in fact, new track was laid for the Amtrak trains. But new bus ticket stations and a glass-walled waiting area bring life to the historic hub. AMN

THE **U.S. LAND PORT OF ENTRY** IN VAN BUREN, MAINE, BEAUTIFULLY RESOLVES THE TENSION BETWEEN BORDER SECURITY AND OPENNESS



By Thomas Fisher, Assoc. AIA

What we wrote in our November/December 2013 issue: "It's about surveillance and camouflage," says architect Julie Snow, FAIA, describing the land port of entry that her firm, along with talented consultants and collaborators, has designed at the northeast corner of the U.S., in Van Buren, Maine. In some ways, all architecture is about surveillance and camouflage: Since the first window and its covering, we have used buildings to see and not be seen.

But ports of entry into our country present a special case. "They are a new building type," says Gianne Conard, AIA, regional chief architect with the General Services Administration (GSA), "and they have a split personality, welcoming people to the U.S. while also dealing with border security."

Snow and her colleagues looked to the landscape to deal with that dual nature. "We liked the area's land patterns," says Snow, in which long, narrow

plots allow each farmer to survey the St. John River, which divides the U.S. and Canada. "We also liked the area's dense forests," she says, through which a person can see and not be seen.

Those contextual ideas drove the design. The 46,000-square-foot facility is composed of three buildings—for primary, secondary, and commercial inspections—covered by projecting, flat roofs supported by thin, round, tree-like columns. Openings in the roof canopies allow sunlight to filter through, as it does in the forest.

Landscape references informed the buildings' exterior, too. The metal-panel walls, anodized three shades of black, have a syncopated rhythm of narrow, vertical windows that evoke the dark, layered quality of woodland, while bright-orange metal-panel interior walls recall the sunset through the trees. A frit pattern on the glass further camouflages the officers inside. AMN



U.S. LAND PORT OF ENTRY

Location: Van Buren, Maine

Client: United States **General Services** Administration (GSA)

Design team

Design architect: Julie Snow Architects juliesnowarchitects.com

Principal-in-charge: Julie Snow, FAIA

Project lead designers: Julie Snow, FAIA; Matthew Kreilich, AIA

Landscape architect: Coen + Partners coenpartners.com

Size: 46.000 square feet

Cost: \$33 million

Completion: April 2013

Design/build team

Architect of record: **Robert Siegel Architects** robertsiegelarchitects.com

Principal-in-charge: Robert Siegel, AIA

Landscape architect: Sasaki Associates www.sasaki.com

Contractor: J&J Contractors Above and below: Both the anodized black metal panels on the exterior and the orange metal panels on the interior are syncopated in shape and shade. Opposite: With their slender columns and openings, the geometric canopies echo the surrounding forest.



2013 AIA MILINESOTA HONOR AWARD WINNE Hall House

The modern **Hall House** in Duluth appears to float a few feet above its rocky hillside terrain

BY THOMAS FISHER, ASSOC. AIA

What we wrote in our May/June 2013 issue: The phrase "on the rocks" applies to Salmela Architect's Hall House both literally and figuratively. The house, overlooking downtown Duluth, stands on an extensive rock outcropping, "a part of the Canadian shield," says David Salmela, FAIA. At the same time, the house contains remnants of the 19th-century building that once stood on the site, evoking another meaning of "on the rocks": something in a state of ruin. "We took the old house down to the first floor," says Salmela, "building a modern house on the old foundation" while leaving the original joists and the rock ledge in the basement exposed.

The former house was "built in 1888 by Italian immigrants," says Salmela, which inspired his treatment of the ruin left behind. Salmela had

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the old concrete stairs, retaining walls, and brick foundation painted white, reminiscent of "Italian hill towns," he says, or the sun-bleached ruins of ancient Rome. Above these white-painted relics, Salmela placed a black-clad, flat-roofed modern house that echoes his own house and office next door and two other neighboring Salmeladesigned homes.

"The Halls wanted to be a part of our development," says Salmela, "and so they bought the house next to us." Salmela used the same resin-paper Richlite siding, large aluminumframed windows and doors, projecting aluminum flashing and skylights, and cedar pergola and deck detailing as he did on his own house. "There is something restful and quieting about these black houses," he says. "They make modern architecture less shocking." AMN

HALL HOUSE

Location: Duluth, Minnesota

Clients: Sherry and Ed Hall

Architect: Salmela Architect salmelaarchitect.com

Principal-in-charge: David Salmela, FAIA

Project architect: Malini Srivastava, AIA

Energy modeling: Malini Srivastava, AIA Landscape architect: Salmela Architect

General contractor: Rod & Sons Carpentry

Size: 2,424 square feet

Cost: \$233 per square foot

Completion: June 2012

Photographer: Paul Crosby



EM:

"I was immediately struck by this project's relationship to its site, landscape, and views. You can see that this house may not have had the largest budget, but it achieves a lot of effect with minimal means. There's also this sense of improvisation or dialogue with the buildings around itit's totally implied in all of the imagery and the drawings. The way the home floats and interacts with the ledge, the existing foundation, and the landscape is really beautiful. The house and the landscape and the larger site have really merged into one larger project."



BG:

"I love the way that it sits on the bones of the original building on this rock shelf, and yet it relates to the topography in a much more compelling way than the

The new vertical fireplace (above) in the backyard is stained white-the same treatment given to the property's existing foundation and retaining walls (below).





The **Centennial Chromagraph** maps

the shape of history at the University of Minnesota School of Architecture

BY AMY GOETZMAN

Every day, architects give three-dimensional shape to ideas. But turning something as ephemeral as time into a physical structure wasn't even the plan when a group of alumni and faculty members at the University of Minnesota's School of Architecture sat down for a casual conversation about ways to commemorate the school's centennial.

"We just started writing down everything we could think of—pivotal figures in the school's leadership, design eras, buildings the school occupied, and notable moments in the school's history, such as when Frank Lloyd Wright and R. Buckminster Fuller visited as lecturers," says Adam Marcus, AIA, the school's Cass Gilbert Design Fellow from 2011 to 2013. "All those things together make the school what it is today."

The notes stretched along a timeline that unrolled across two long strips of paper, and someone pinned them up on a wall. The scribbled chronology was remarkable, a loose, multicolored expression of what an institution can mean to those who pass through it. Marcus was struck not only by its beauty but also by the ways the information could be used. He immediately scanned the documents, then mapped the dates in a computational database.

Marcus, who now teaches at California College of the Arts, is fascinated by the intersection of architecture and computation, and he began to see the history of the school as a set of data with a physical form. A spring 2013 School of Architecture workshop he co-taught with guest instructor Nathan Miller, director of computational design at CASE, generated

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BG: "Initially, we were all just taken by the expression of the thing aesthetically it produces beautiful visual effects. We were also a little skeptical about how it was created, and to some extent about whether it's actually a piece of architecture, as opposed to a representational work like art. But we want to encourage students to experiment like this, and to take it into an architectural forum as they move forward into their careers."

> The installation's materials and method of assembly are fairly simple, but its visual effects the way it filters light and shadow—are not.

"I was really struck by the playfulness of the project. It has a lighthearted quality. The use of colored pencils as the main decorative tool is terrific. The threedimensional expression of data—the data visualization component of the project, both graphically and volumetrically—is really intriguing."



CENTENNIAL CHROMAGRAPH

Location: Minneapolis, Minnesota

Client: University of Minnesota School of Architecture Architect: Variable Projects www.variableprojects.com

Lead project team members: Adam Marcus, AIA; Daniel Raznick Completion: August 2013



2013 AIA MINNESOTA HONOR AWARD WINNER

Macalester College Janet Wallace Fine Arts Center

Phase One renovations of Macalester College's Janet Wallace Fine Arts Center transform an unwelcoming concrete arts complex into a light-filled, crisply detailed campus hub BY LINDA MACK

BG:

"A very thoughtful insertion into the existing campus. The different moves in the interior spaces, particularly in the performance hall, are really powerful, and the exterior materials are used in a sensitive and elegant way. I especially love the syncopation of the bronze fins on the one facade."

What we wrote in our lanuary/February 2013 issue: The Janet Wallace Fine Arts Center is the Lincoln Center of Macalester College in St. Paul. Like its more famous counterpart, the center was built in the early 1960s to house arts programs in a complex of connected buildings. And like Lincoln Center, by the mid-2000s, it was functionally and stylistically outdated.

Enter HGA Architects and Engineers in 2009. Hired to resuscitate the Music Building and Arts Commons in Phase One of a three-phase project, the HGA team has propelled Janet Wallace into the 21st century. With only one phase complete, the arts center has already become a campus magnet where light-filled spaces draw students from the arts and beyond.

Like a town square, the new Arts Commons acts as both crossroads and oasis. Clerestory boxes and the glassy east entry infuse the two-story space with light. Comfortable seating and lounges on both the main floor and mezzanine offer places to read and relax. And strategically located interior windows further animate the space by allowing views into the classrooms, media viewing room, and soaring art gallery that border the space.

HGA's strategy for reviving the Music Building was judicious. The core of the building-faculty offices, practice rooms, and the all-important concert hall-was kept. The north wall was pushed out to add two acoustically sophisticated rehearsal rooms with big windows. The south wall was

EM:

"It's a layered project. Its exterior

talks to the campus, but inside, the building reveals itself in layers of materials, and then, further in, the secret of the project is the auditorium, which is a total surprise."



Inside the Music Building, a lofty rehearsal space (left) lets the light in, and a completely reimagined, acoustically adjustable concert hall (below) envelops the audience in undulating ribbons of red-oak slats.





Bronze vertical fins on the Music Building's north facade (above) recall the syncopated rhythm of the wood slats in the concert hall. In the airy Arts Commons (right), students can see and be seen.

pushed out to create a lobby and new entry for the concert hall. And the concert hall was transformed from blah to wow.

Although the configuration of stage and seating is the same, the 318-seat Mairs Concert Hall bears no resemblance to its colorless predecessor. Curving ribbons of red-oak slats create warm, sensuous walls. A larger stage reaches out to the audience, and LED uplights that can change color add to the drama. *AMN* GN: "For me, the interiors stand out. With only a few moves and a few colors, both in the open circulation spaces and in the theater, the architects have made an arts building that stands apart."

JANET WALLACE FINE ARTS CENTER

Location: St. Paul, Minnesota Client:

Landscape architect:

Client: HGA Macalester College Genera

Architect:

HGA Architects and Engineers hga.com

Principal-in-charge: Gary Reetz, FAIA

Core project team: Tim Carl, AIA; Steven Dwyer, AIA;

Rebecca Celis, AIA Energy modeling:

The Weidt Group twgi.com General contractor: McGough Construction

Phase One size: 94,700 square feet (54,400 renovation, 40,300 addition)

Cost: \$33.8 million

Completion: August 2012

Photographer: Paul Crosby

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itects have made an arts building that stands a

2013 AIA MINNESOTA HONOR AWARD WINNER Minnesota Fallen Firefighters Memorial BY FRANK EDGERTON MARTIN

Many kids dream of being a firefighter when they grow up, but even as adults most of us never fully understand the challenges and culture of the work. In a time when state capitol grounds are turning into sculpture gardens for memorials to multiple wars and causes, the Minnesota Fallen Firefighters Memorial is a standout because its design teaches us so much about the firefighter's world.

A SMALL WEATHERED PAVILION REVEALS A WORLD OF SACRIFICE AT THE MINNESOTA FALLEN FIREFIGHTERS MEMORIAL

Like well-crafted modern design, the narrative lies in the details, most of which are architecturally metaphorical rather than bluntly representational. Designed by the Minneapolis office of Leo A Daly as a pro bono project for the Minnesota Fire Service Foundation, the memorial expresses many ideas in a small package: courage, collective effort, enclosure, and the humility of volunteerism and hard work. (Unlike policemen, firefighters in small towns and rural communities are almost all volunteers.)

"The issue of water is a big deal for firefighters," observes Bill Baxley, AIA, design director on the project. Such basic facts can often be the most challenging to convey in built form. The Leo A Daly team's solution was to use Corten steel, a nonprecious material that shows the effects of water through its weathering process.

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BG:

"This project appears to be very simple, and yet it reacts in multiple ways to the environment, to light conditions, and to visitors, depending on their angle of approach. The minimalism is very affecting: The roof is kind of tough and raw, but the delicate, slender structural elements almost disappear from some points of view. The weight and the ephemerality in counterpoise are very nicely done."





The memorial is captivating both from a distance, where the supports appear especially thin, and up close, where the weathered names of the fallen can be read and touched.



"It's an interesting memorial because it bridges between sculpture and architecture, but what I find so compelling about the form is the fact that these super-slender rods, representing fallen firefighters, are obviously supporting this very large thing. I know that's a metaphor for how we might perceive firefighters and the responsibility that they carry, but it's done in a very poetic way."

MINNESOTA FALLEN FIREFIGHTERS MEMORIAL Location: St. Paul, Minnesota Client: Minnesota Fire Service Foundation Architect:

Leo A Daly leoadaly.com Principalin-charge: Ted Redmond, AIA

Design director: Bill Baxley, AIA

Project design team: Glenn Waguespack, AIA; Jessie Bauldry

Fabricator and builder: **EDR** Limited **General contractor:** Meisinger Construction Size: 5,000 square feet

Cost: \$570,000

Completion: September 2012

Photographer: **Bill Baxley, AIA** 2013 AIA MINNESOTA HONOR AWARD WINNER Target Plaza Commons

Target converts two old low-rise buildings across the street from its downtown Minneapolis headquarters into **Target Plaza Commons**, a one-of-a-kind indoor/outdoor recreation space for its employees

By Colby Johnson

BG: "The dialog between the warmth and the refinement of the wood and the really raw, heavy concrete is so...it makes a very rich space. There's such a minimal number of moves to exploit the resource that was already there architecturally."



The mostly concrete, brick, and wood environment is perfect for bold splashes of Target red. Target team members can use the space before, during, and after traditional work hours.

Interior design:

Target Corporate Real

Interiors; Target Store

Landscape architect:

General contractor:

Ryan Companies

Ryan Companies

Photographer:

Paul Crosby

Design and Architecture

Estate; Target Commercial

TARGET PLAZA COMMONS

Location: Minneapolis, Minnesota

Client: Target Corporation

Design architect: Julie Snow Architects Juliesnowarchitects.com

Lead designers: Julie Snow, FAIA; Matthew Kreilich, AIA; Carl Gauley, Assoc. AIA

Architect of record: Ryan A+E. Inc. ryancompanies.com What we wrote in our March/April 2013 issue: "The space was absolutely spectacular on its own," says Julie Snow Architects' Julie Snow, FAIA. "With exposed 22-foot-high ceilings, it had this gorgeous, raw quality of ancient ruins that was really powerful. Our effort from the beginning was to retain that original quality as much as possible." To accomplish this, Snow and partner Matthew Kreilich, AIA, in close collaboration with Ryan Companies and Target's internal teams, incorporated complementary industrial materials such as steel, wood, and glass in the new design.

In addition to preserving the rawness of the board-formed-concrete interior, Target needed to create a space that would foster a wide variety of social functions, says Kreilich. "Our challenge was to bring those [industrial] elements to an environment that could also host different scales of activities, from large corporate events to one-on-one meetings and team-building sessions," he explains.

The design team responded by dividing the large open space into three linear zones, or bays. The two slightly narrower bays house

various clusters of informal seating to mitigate the vastness of the room, says Snow, while long library tables provide employees with workspaces. The widest bay, furnished only with bistro tables and chairs, runs through the center of the main building and out a 20-by-25-foot glass garage door to the courtyard.

An open mezzanine wrapped in hickory slats floats dramatically over the reception area. Home to a lounge/gaming area complete with table tennis, foosball, video games, and flat-screen TVs, the mezzanine extends back into the building that houses the bicycle storage room, locker rooms, and a fitness space on the main level. At the back of the mezzanine, employees can access a deck overlooking the courtyard.

"This project was an incredible example of collaboration from start to finish," says Rich Varda, FAIA, Target's former senior vice president of store design. "Target Plaza Commons offers amazing amenities for current and future employees, and it's a vibrant new addition to this part of downtown and our corporate campus." AMN

"This project is all about having the sophistication to recognize what you have, to understand how much you need to strip away and what you need to add. It's about the process of subtraction, revealing what was never meant to be shown. I'm really struck by the rawness and toughness of this interior space, but also by how warm and inviting it is."





2013 AIA MINNESOTA HONOR AWARD WINNER Carleton College Weitz Center for Creativity





BG: "The new plan of the building—the way it stacks going up—is super interesting. Even though the new construction is delicately inserted, there's still richness and complexity as you move through and up into the building."

An inventive renovation and expansion of an historic middle school yields the **Carleton College Weitz Center for Creativity**—a place where students from all academic programs interact with the arts By Amy Goetzman

What we wrote in our January/February 2012 issue: When Carleton College decided to convert a neighboring historic middle school it had acquired into a home for its dispersed fine arts departments, the conversation quickly turned to wild inspiration. "The school envisioned collaborative, cross-disciplinary spaces, almost a workshop environment—and not just between the expected arts departments," says former MSR project manager Jeffrey Mandyck, AIA. "We asked, 'How can the building be our ally in establishing a truly creative environment?""

The resulting Weitz Center for Creativity provides key work, performance, and teaching spaces, and it connects them with gathering areas where inspiration can spark. Classrooms, labs, galleries, and performance spaces invite the full range of learning about, making, and experiencing art. Different disciplines can collaborate and inspire one another, even ones that might not immediately seem to have an arts connection. It's a given, for example, that the drama department will work with visual artists to create theater sets here. But when a biology class comes to study visual representations and a political science class visits to study media, the purpose of a liberal arts education is truly fulfilled.

Part of the building's creative energy comes from a somewhat motley series of renovations. The original 1910 school had a 1934 Works Progress EM:

"The addition does a great job of contextualizing itself in volume without becoming stylistically contextual. The spaces that create connections between the different parts of the building are very strong, and I'm especially struck by the new large lounge space. It almost feels like a living room for the campus."



WEITZ CENTER FOR CREATIVITY

Location: Northfield, Minnesota

Client: Carleton College

Architect: MSR msrdesign.com

Principal-in-charge: Thomas Meyer, FAIA

Project designer: Tamer Azzazi

Project manager: Jeffrey Mandyck, AIA

Energy modeling: The Weidt Group twai.com

Landscape architect: Oslund and Associates oaala.com

Construction manager: McGough Companies

Size: 104,000-square-foot renovation, 25,000square-foot expansion

Cost: \$28 million (construction)

Completion: September 2011

Photographer: Lara Swimmer



The new commons (above) offers students several seating options, easy access to the theater and the new art gallery, and an abundance of natural light.

Administration expansion and a 1954 update. "Over the years, the clarity of the building had been diminished," says Mandyck. "We needed to introduce a continuity of wayfinding, visual cues to make it really clear how to move through the building and find resources. That meant making interventions to create intuitive circulation."

That in turn meant expanding the 104,000square-foot building one more time. "The 25,000square-foot addition acts as a generator," says Mandyck. "Add this on to the existing building, turn it on, and the rest of the building runs." AMN



Digital technology, modern forms and finishes, and inviting pathways and meeting spots are the hallmarks of 3M's dramatic makeover of its core administrative buildings. Shown here is Building 224, just inside the employee entrance.

BRANDON STENGEL, ASSOC, AIA/FARMKIDSTUDIOS.COM

Innovation-driven 3M transforms the core of its mid-20th-century headquarters into a mid-21st-century lab for employee collaboration and a stirring showcase for its products

BY JOEL HOEKSTRA

For more than a century, innovative design has propelled growth, sales, and share prices at Maplewood-based technology giant 3M. Decade after decade, the company once known as Minnesota Mining and Manufacturing birthed such diverse products as waterproof sandpaper, masking tape, and Scotchgard fabric protectors. Its scientists cooked up thousands of adhesives, laminates, optical films, car-care products, medical devices, and imaging systems—all of which now populate homes and offices around the world. Today, even if you've never heard of 3M, you're probably familiar with its officeproduct hit: the now-ubiquitous Post-it Note. But as Americans increasingly became interested in the form of products as well as their function (consider the success of the many products Michael Graves designed for Target), 3M often found itself at the back of the pack. Its stuff worked great but looked a little stodgy. Visitors to the company's sprawling campus, more than 50 blocky buildings located a stone's throw from the northwestern corner of St. Paul, may have noted a similar disconnect in the architecture: While 3M's labs continued to churn out innovations that could change the world, its headquarters looked as sober and dated as a black Model T.

The new architecture had to foster and promote vibrant conversations, collaborations, and—the hallmark of 3M's history—innovation.



BUILDING 220 Visitor Entrance BUILDING 222 Employee Mall Private Dining

BUILDING 223 Green Hub Blue Hub

BUILDING 224 Employee Entrance Red Hub Orange Hub

> BUILDING 225 Skyway Café Forum Lounge Training Rooms Black Hub

So when former 3M CEO and chairman George Buckley announced his intentions a few years ago to reshape the company for the 21st century by focusing in part on aesthetics as well as technology, it seemed only right that his plans should include some remodeling and refurbishment of the five rectangular buildings that compose the campus' administrative core and visitor center. Built in the 1960s, the office buildings were designed for a kind of work style that has long since gone the way of the dodo: Cubicles and carpet kept conversations hushed and private; dark hallways and walls between departments discouraged interactions. Plus, the orange and beige tones of the place had grown dated. Buckley wanted a slicker, more contemporary finish. "We felt that this needed to be a game-changing experience," says 3M administrative services director Tom Heim. "It had to be more than just re-carpeting and repainting the walls."

To transform the spaces from worn-out to wow, 3M hired three architects: the European firm Peter Ebner and Friends, the Japan-based Atelier Hitoshi Abe (pronounced AH-bee), and Minneapolis firm MSR. Peter Ebner would rethink the public spaces of Building 220, which looms over Interstate 94, capped with a 3M logo. Abe would handle the public areas of the remaining four buildings. MSR—which has considerable experience in adaptive-reuse projects—would serve as the local architect for the changes to all five structures.

The redesign had to be exciting, but 3M executives also articulated three nonaesthetic goals for the renovations. First, wherever possible, the design should showcase 3M products. Second, the changes should improve the experience of employees and visitors who use the spaces. And, finally, the new architecture should foster and promote vibrant conversations, collaborations, and—the hallmark of 3M's history—innovation.



BRANDON STENGEL, ASSOC. AIA/FARMKIDSTUDIOS.COM





Above: The redesign created five technology hubs with touch-screen work surfaces, each station distinguished by the color of its furnishings. Far left: Contemporary seating for the Skyway Café, which looks into the glassed-in Forum. Near left: A lounge space adjacent to the Skyway Café, looking out to the plaza.



DAICI ANO

Ebner and Abe designed a master plan together, then divvied up the work. All of the interiors are contemporary, with lots of glass and smooth white surfaces. But while Abe's firm called for lobbies with tilted walls and curved staircases in the vein of Zaha Hadid, Ebner pays homage to the modernism of Mies van der Rohe, preserving right angles and furnishing the spaces with contemporary versions of midcentury couches and chairs.

3M makes hundreds of building products—from roofing to reflective tape—so incorporating some of them into the design wasn't difficult, says MSR principal Josh Stowers, AIA, who led the project for MSR. But showcasing them in a way that might draw the attention of visitors or inspire employees was another matter altogether. Should the walls be sheathed in sandpaper? Could Post-its be used as window treatments? Stowers met regularly with a 16-person team of 3M marketers, scientists, and administrators to talk through the options.

Previously, visitors could view 3M products in displays on the lower level of Building 220, a kind of museum that felt more like a mausoleum. "The intention was to show off 3M technology to customers and visitors," says Stowers. "But it was a world's fair kind of presentation, and no one came to see it." In the new spaces, technology is on display everywhere. Floors are covered in white Scotchkote epoxy. 3M LEDs are used in many spaces, enhancing brightness and reducing energy consumption. In Buildings 223–225, the design team challenged the engineers and contractors to use the company's DI-NOC Architectural Finishes—a highly flexible collection of adhesive films—to transform ceilings and walls. Rather than relegating 3M technology to a glass case in the front lobby, the architects found a way to weave it into the architecture.

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We felt that this needed to game-changing experience," says 3M's Tom Heim.



Perhaps the biggest transformation of all was the conversion of a visitor parking lot into a boldly geometric plaza complete with outdoor "rooms." The buildings surrounding the plaza all take advantage of the views.



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Change of Scenery

<< continued from page 15

spatial patterns—the sunken waterfalls and ground plane—beyond recognition and the possibility of future restoration.

Peavey Plaza, like Nicollet Mall, is about much more than paving patterns and plantings. Trees can come and go, streetlights can be altered. But urban spatial patterns and topography, once cleared or filled in, are hard to reestablish. Nicollet's core spatial characteristic is the consistent frame created by the building walls, evident in postcards dating back to the 1890s.

Of course, those trees and smaller plantings still merit careful consideration. As we've seen elsewhere downtown, swamp white oaks and other trees that retain their leaves in winter can provide much-needed color and texture. Permeable paving systems like the one installed on Marquette Avenue and Second Avenue South can absorb stormwater. But given our harsh winters we should probably expect to need to update such surface treatments every 10 years or so—a period akin to how often my mother tried to redecorate our dining and living rooms in the 1960s and 1970s, casting out family heirlooms with each redo.

There are not many heirlooms left from Halprin's highly customized mid-1960s design besides the iconic clock that now stands in its 1980s relocation at Peavey Plaza. How can we choose what is best to save this time? We should discuss how some of the public art assembled by BRW's team might be saved. Also worth discussion are the rough-faced granite planters with healthy serviceberry trees and Brad Goldberg's massive granite Continuum installation in front of the U.S. Bank headquarters on the 800 block. These are durable, well-crafted works that express regional stone, are tactile, and even offer seating. Why remove them?

CIVIC MOTION

Yet it's not just quality public artworks that give a designed landscape meaning. It is also, as Japanese garden designers have long understood, the *space between them*, the negative space, that becomes a positive realm of meaning—or, as Halprin understood, space for movement that could be "scored" like a dance.

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Change of Scenery

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In contrast to the permanence of street walls, what can be more ephemeral than the civic motion within them? Permanence and change work together on Nicollet, in the interplay between the soaring, unmovable towers and the rippling pedestrian currents on the street. Especially on busy farmers market days, when Nicollet has the look and feel of a European market, the mall is like the stream described by Heraclitus: You can never step into the same flow twice.

It's here that James Corner's idea of Nicollet as a walk can help to bring back the characterdefining scale and rhythm in Halprin's design. It was exciting to walk Halprin's mall with baroque sonatas streaming from the copperroofed bus shelters and, in winter, steam rising up from the heated sidewalks. Everything changed as you moved: the sounds, the people, the atmosphere.

This is the multi-sensory character of a coherent design. Great streets are, in the end, far more than an arrangement of artworks or programmed attractions such as the fire pit shown in an early James Corner Field Operations concept for the mall's lower end. As for the proposed "crystal stair" idea—a wide staircase connecting the mall to the IDS Center's skyway level—all I can say is, "Don't mess with IDS." That kind of form-altering feature might be a good idea for an average building, but not for one of the world's great modern skyscrapers.

Long before cities began updating or theming their destination areas, great cities had clearly framed civic paths, views, and gathering spots that tended to adapt well to new uses over time. Consider Central Park or the lasting green infrastructure of the Grand Rounds park system in Minneapolis. Is this the chance we now have with Nicollet? Building on such precedents as Halprin's original design and the IDS Center, can we make a street that works for now and, with sensitive updates every so often, stands the test of time and change? **AMN**

By the Book

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who may only partner with us on a couple of facilities," says Matthew Brinza, AIA, Life Time's senior director of architecture and design. "They allow us to get our consultants up to speed quickly."

Both the Life Time and the Target guidelines are beautifully organized documents that blend general information about site design, conservation of natural resources, and design theory with specific lists of plants, delineation of planting areas, and recommendations on plant size, plant mix, and maintenance. The Life Time book includes chapters on planting design, stormwater management, irrigation, sustainable turfgrass, and plant vocabulary, the latter detailing more than 200 plants approved for use at Life Time facilities according to region.

The key feature of the document is its division of a typical Life Time site into eight possible Site Planting Areas (SPAs). Each SPA is described with plans and sections of typical planting schemes, along with recommended plant sizes and spacings. The recommendations are designed to create a particular "feel" for each area—so the pool deck has a spa-like atmosphere, for instance.

The stormwater management section prescribes environmentally friendly techniques such as permeable paving, sand filters, bioswales, and flow-through planters. The chapter on sustainable turfgrass examines 11 types of grass and weighs their relative environmental benefits and drawbacks, again with region-by-region advice. (Target is moving in the same direction: In 2013 the retailer asked DFA to update its 2008 guidelines to include a section on sustainable turfgrass and native plantings. Whitlock and Evens combed through the original plant list, eliminated more than 100 non-native plants, and added in at least as many natives to create a regionally delineated list of 232 native plants.)

Not surprisingly, the guidelines have created dividends for DFA. The firm is now site planning projects for Life Time across the country, and it also performs peer reviews on Life Time projects nationwide, to ensure that other landscape architects are meeting the intent of the guidelines. Meanwhile, Life Time and Target are banking on the belief that pleasing, brand-enhancing landscapes will give them a competitive edge.

But the broader implication of these design documents is environmental. As native plantings, low-maintenance turfgrass, and naturalized

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By the Book

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stormwater management make their way into new Life Time clubs and Target stores, people will become more accustomed to them—even come to expect them. It can be argued, of course, that big-box retailers (Life Time, though not technically a retailer, fits into this category) are inherently unsustainable with their paved acreage and lack of pedestrian accessibility. But stores that follow guidelines like the ones DFA has written will be better—both for customers and the environment.

DFA views these guidelines as a starting point. "Life Time can take this even further," says Evens, who hopes the company will develop site prototypes. Adds Whitlock: "If you are really trying to make a transformative change, you need to look at the prototypes." He's referring to the site layout—how people arrive and depart—and the building itself.

By that thinking, future guidelines could include recommendations for neighborhood connectivity, electric vehicle parking, and green roofs. The next chapter is waiting to be written. **AMN**

Centennial Chromagraph

<< continued from page 30

several approaches to "spatializing" the data. Marcus and graduate student Daniel Raznick then ran with one of the ideas.

The result is the Centennial Chromagraph, a long, undulating structure composed of 100 birch plywood "ribs" connected by 8,080 colored pencils. The color groupings of the pencils represent concentrations of degree types in each year of the school's history — and create striking effects as light conditions change over the course of a day. Someday, the piece will be disassembled and those pencils will end up in the hands of the next generation of architects.

"I love that the pencils will have a life beyond the installation," says Marcus. "It's an important takeaway and a symbolic object that connects directly to the tools that an architect uses." At the centennial celebration events in October 2013, he observed alumni posing for photos with the rib marked with their graduating year. "Some said it looked like a DNA strand, or a whale skeleton, or a boat," he recalls. "It was fun to watch people interact with it, and find their own place in it, because ultimately it's a piece about them. The people who have gone through this school have given it its shape." AMN





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Minnesota Fallen Firefighters Memorial

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Already, the top and sides of the memorial's slightly sloping roof show rivulets and small "ponds" of rust where water-rain and snowmelt-has caused oxidation. "The sheltered underside will take longer to achieve this effect," says Leo A Daly designer Jessie Bauldry, but, eventually, it too will develop a patina.

The use of architectural abstraction extends to the memorial's structure. The rectangular roof is a visually heavy element supported by 88 slender columns, each representing a year of a century when at least one firefighter died (the number of rods may grow to 100). "This is the nature of the fire service," says Bauldry. "One person cannot fight a fire, but many can."

Collectively, the poles frame an enclosure that expresses the dark and often terrifying interior conditions where many fires are fought and victims rescued. Recessed into the roof, they also recall the fire poles still present in many firehouses. An existing statue of a firefighter carrying a child, previously on display at Minneapolis–St. Paul International Airport, lies near the center of the small pavilion below an oculus sheathed in mirrorfinish stainless steel.

Inscription sleeves attached to the columns carry the more than 200 names of those lost. The year 1881 is the first to appear on the memorial. As of this writing, the most recent death occurred on December 9, 2013. The name of each fallen firefighter is positioned on the sleeve to face the community in which he or she served.

Eden Prairie fire chief and Minnesota Fire Service Foundation president George Esbensen praises the memorial's tactile qualities. "The honor and meaning of the fire service has been significantly elevated with this truly hallowed ground." he says. "This is a place where survivor families come and can physically put their hands on the names of their loved ones and take time to reflect upon the lives those people lived."

An adjacent cantilevered cedar bench was, upon completion, burned and oiled to protect its surface. In preparation for the annual Minnesota Fallen Firefighters Memorial weekend, the bench is reoiled and sometimes re-burned. On these days, fire trucks are pulled right up to the south side of the pavilion. It's as if there were another fire and more lives to save—which, of course, there always will be. That sense of ongoing bravery and sacrifice is this memorial's strongest message. AMN

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Back to the Future

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The new design also encourages collaboration. Walls were removed to create larger gathering spots-or replaced with glass to enhance visual connections. Bright-colored couches and ottomans and built-in benches now entice employees to meet and linger in public hallways and lobbies. The most visible of these collaboration centers are four different-colored "hubs" that feature built-in flat screens displaying information, as well as specially designed tables with touch-screen tops. Users can pull up documents, slide them across the table, and enlarge them. What's more, the technology participates in the discussion, offering up documents, videos, and relevant facts pulled from the Internet. Such elements may ultimately lead to more serendipitous, out-of-the-box thinking, says Heim.

Weather permitting, employees can also chat outside. The property between Building 220 and the highway, originally dominated by a large cement fountain, has been reconfigured by landscape architecture firm Damon Farber Associates. Laced with walking trails and planted with native plants, it now ranks as one of the largest gardens in Minnesota.

And meeting outdoors? Hitoshi Abe has made that option far more attractive by converting the old parking lot in the quadrangle formed by the core administrative buildings into a public square whose trees, planters, and benches create dynamic outdoor rooms. Water features and a reed garden have been added, and 3M street-marking tape covers the floor of the plaza in bold geometric patterns. Employees use the space regularly to host recognition awards, and a farmers market has sprouted in the square during summer months. "All these elements get people out of their cubes," says Stowers. "They interact with other employees whom they might not see if they stayed in their buildings, in their cubicles."

It's probably too early to determine whether the new spaces—which were fully completed early last year—have had any impact on innovation or resulted in any historic "ahas!" But so far, says 3M's Heim, the reservable meeting spaces are booked solid, and the open areas are often filled. "People really appreciate the new spaces," says Heim. "They're in really high demand."

"Some people think [the redesign] is too spaceagey," says Stowers. "I've also heard from a lot of people who are over the moon about it. The CEO said, 'Give us a space that is completely transformational.' At the end of the day, I think we accomplished that." **AMN**



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Ross Altheimer, PLA, ASLA, LEED AP, FAAR Theodore Lee, PLA, ASLA, LEED AP BD+C Emanouil Spassov, PLA, ASLA, LEED AP BD+C Trygve Hansen, ASLA, PLA, LEED AP BD+C Erica Christenson, ASLA, PLA Nissa Tupper, ASLA

The HGA landscape architecture studio combines thirty years of experience with contemporary investigations of sustainable site development and design collaboration. As a studio within a full-service firm, each one of our projects benefits from the expertise of many disciplines to address the increasingly complicated challenges of contemporary practice. Our projects combine client goals with a thorough understanding of the site to create landscapes with stories past and present - that foster a sense of place through ecological and social narratives.

Whitetail Woods Regional Park-Empire Township, Dakota County, MN; Bishop Henry Whipple Federal Campus, Modernization, Fort Snelling, MN; Saint Louis Art Museum Expansion and Sculpture Garden, Saint Louis Missouri; Macalester College Fine Arts Center and Noguchi Courtyard, Saint Paul, MN: Surly Destination Brewery, Minneapolis, MN; Military Family Tribute, State Capitol Mall, Saint Paul, MN; Federal Government Agency Field Office, San Diego, CA; New International Trade Crossing/Land Port of Entry, Detroit, MI

HOISINGTON KOEGLER GROUP, INC.



123 North Third Street, Suite 100 Minneapolis, MN 55401 Tel: (612) 338-0800 Fax: (612) 338-6838

Email: ppaige@hkgi.com www.hkgi.com Established 1982 Contact: Paul Paige, (612) 252-7125

Firm Principals

Mark Koegler, PLA, ASLA Paul Paige, PLA Brad Scheib, AICP

HKGi's planners and landscape architects provide technical and strategic expertise needed to develop innovative solutions that respond to both the natural environment and the needs of our clients. HKGi emphasizes sustainability and project context through the integration of the natural, cultural, and historic resources of a place. Central to this approach is an inclusive public participation process that builds community support and ensures that design solutions reflect the stakeholders' and community's values.

Southwest LRT Transitional Station Area Action Plans (TSAAP), Hennepin County, MN; West Side Flats Master Plan and Development Guidelines, Saint Paul, MN; Dakota County Greenway Planning and Design, Dakota County, MN; Bloomington Civic Plaza and Arts Center Site Plan, Bloomington, MN; UMore Park Master Plan, Rosemount and Empire Township, MN; Great River Passage Master Plan, Saint Paul, MN; St. Paul Parks and Recreation Master Plan, Saint Paul, MN; Osseo Main Street Streetscape and Renovation, Osseo, MN

KEENAN & SVEIVEN

15119 Minnetonka Blvd. Minnetonka, MN 55345 Tel: (952) 475-1229 Fax: (952) 475-1667 www.kslandarch.com Established 1991 Contact: Kevin Keenan, (952) 475-1229

Firm Principals

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

Keenan & Sveiven is a full service design/build landscape architectural firm specializing in custom residential landscapes.

Hautman Residence, Plymouth, MN; Hicks Residence, Edina, MN; Evenstad Residence, Woodland, MN; Higgins Residence, Minneapolis, MN; Lundell Residence, Medina, MN; Reger Residence, Wayzata, MN; Sharma Residence, Minneapolis, MN; Erickson Residence, Orono, MN

LHB, INC.



PERFORMANCE DRIVEN DESIGN.

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 Contact: Joellyn Gum, (218) 279-2240

Firm Principals

Michael Schroeder, LA Mark S. Anderson, LA Jason Aune, LA Heidi S. Bringman, LA, LEED AP BD+C Lydia A. Major, LA, LEED AP Brooke Donahue, Associate ASLA

continued next column

LHB is a multi-disciplinary engineering, architecture, and planning firm known for our design leadership and loyalty to clients. LHB goes beyond good intentions and focuses on measurable performance. We are experts in public works, pipeline, industrial, housing, healthcare, government, education, and commercial design. LHB is dedicated to being environmentally responsible, reducing long term operating costs, and improving the quality of life for our clients.

University of Minnesota-Morris, Green Prairie Living and Learning Center, Morris, MN; Lincoln Park and Ordean East Middle Schools, Duluth, MN; USFW Necedah Visitor Center, Necedah, WI; CommonBond Communities, Seward Senior Housing, Minneapolis, MN; SAGE Electronics, Faribault, MN; Donaldson Company Office Building, Bloomington, MN; Wayzata Bay Center Redevelopment, Wayzata, MN; Lilydale Regional Park Roadway and Shelter, Saint Paul MN

LOUCKS ASSOCIATES



7200 Hemlock Lane, Suite 300 Maple Grove, MN 55369 Tel: (763) 424.5505 Fax: (763) 424.5822 E-mail: pkangas@loucksassociates.com www.loucksassociates.com Established 1976 Contact: Paul Kangas, (763) 496.6737 Maple Grove

Larry Wacker, (651) 221-0401 St. Paul

Firm Principals

Jon Donovan, PE Paul Kangas, LA Nick Mannel, PE, LEED[®] AP BD+C Paul McGinley, PLS Jeff Shopek, PE Mike St. Martin, PE

continued next column

At Loucks, we build strong, vibrant communities by creating remarkable places and spaces. We achieve this by cultivating strong and lasting relationships with project partners that share our deep commitment to service excellence. Specifically, we provide immediate and long-term solutions in the areas of landscape architecture, civil engineering, land surveying, laser scanning and construction management services. Loucks' extensive project portfolio includes: corporate, medical, retail, mixed-use, single- and multi-family, park and sustainability planning, water features, master planning and site design for parks and trails. streetscapes, cemeteries, education, recreation, and athletic facilities.

Beacon Bluff Hub Plaza, Saint Paul, MN: Gillette Children's Ambulatory Care Center, Saint Paul, MN; Gleason Fields Community Playfields, Maple Grove, MN; Maple Grove Medical Campus. Maple Grove, MN; Mille Lacs Master Planning, Garrison, MN; Normandale Community College. Bloomington, MN; Saint Joseph's Hospital. Saint Paul, MN; St. Cloud State University ISELF Science Facility, Brown and Wick Residence Halls, St. Cloud, MN

MATTHEW FAIR JONES. LLC

PO Box 19301 Minneapolis, MN 55419 Tel: (612) 822-6552 Email: info@matthewfairjones.com www.matthewfairjones.com Established 2004 Contact: Matthew, cell (612) 419-5106

Firm Principal

Matthew Fair Jones, PLA*, CLARB, ASLA

Our process involves collaboration with the client from project inception through completion. The result of this process is a greater understanding of the client's needs and desires which ultimately leads to the creation of spaces that are relevant and meaningful. Services/Specialties include: Site Planning/Development studies, Parks, Open Spaces, Urban Design, Streetscapes, Recreation Areas (Golf, Ski, Biking, etc.), Master/ Comprehensive Planning, Multifamily Housing/PUDS, Commercial, Residential, Bioretention Cells, Rain Gardens, Courtyards, Plazas, Way finding Signage, Expert Witness.

continued next column

* Licensed in MN, WI, IA, SD, ND

Saint Thomas More School, St. Paul, MN; Chippewa Cree Medical Clinic, Box Elder, MT; The Minikahda Club, Minneapolis, MN; Early Childhood Care & Education Center, Austin, MN; Pearson Lakes Art Center, Okoboji, IA; Peoples Organic, Fargo, ND; 42nd Street Public Art Project, Grand Forks, ND; McKenzie County Courthouse, Watford City, ND

PERKINS + WILL

PERKINS+WILL

84 10th Street South Minneapolis, MN 55403 Tel: (612) 851-5000 Fax: (612) 851-5001 Email: Jeff.Ziebarth@perkinswill.com www.perkinswill.com Established 1935 Contact: Jeff Ziebarth, (612) 851-5104

Firm Principals

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

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

University of Tennessee Health Science Center Master Plan, Memphis, TN; Gustavus Adolphus College-Christ Chapel Memorial Garden, Saint Peter, MN; MoZaic East Mixed-Use Office Development, Minneapolis, MN; Downtown Stadium East District Vision Plan, Minneapolis, MN; University of Northwestern-Saint Paul Athletic Complex, Roseville, MN; University of North Dakota School of Medicine, Grand Forks, ND; Minnesota State University Markato-Clinical Sciences Building, Mankato, MN; North Hennepin Community College Biosciences Building, Brooklyn Park, MN

SAVANNA DESIGNS

3637 Trading Post Trail Afton, MN 55001 Tel: (651) 436-6049 Fax: (651) 436-6049 Email: info@savannadesigns.com www.savannadesigns.com Established 1973 Contact: Jim Hagstrom, (651) 436-6049

Firm Principal

Jim Hagstrom, FASLA

We specialize in designing

sustainable landscapes and often incorporate native communities into our plans, as appropriate. We provide traditional design services for a variety of commercial properties and do most of our residential projects on a design/build basis. Areas of expertise include; planting design, water features, stonework, detailed construction and landscape management. Our interest is developing a healthy relationship between people and their land.

Holmen Residence, White Bear Lake, MN: Carlsen Residence, Maiden Rock, WI; Minnesota Landscape Arboretum, Chaska, MN; Waverly Gardens Senior Housing, North Oaks, MN; Pabst Residence, Marine on the St. Croix, MN; Roy Residence, St. Mary's Point, MN; St. Jude Medical, St. Paul, MN

SGA GROUP, INC.

1409 Willow Street, Suite 110 Minneapolis, MN 55403 Tel: (612) 353-6460 Email: graham@sgagroupinc.com www.sgagroupinc.com Established 2011 Contact: Robert Gunderson, (612) 353-6460

Firm Principals

Robert Gunderson, LA Graham Sones, LA

SGA Group is a studio-based firm that assists clients through all phases of project development from initial concept through next use scenarios. We approach each project with the idea that the natural environment is the basic foundation for developing memorable spaces. We integrate cultural and economic aspects of place-making into the design process to produce solutions that respond to each unique location, accommodate user needs and desires, and are sustainable over time.

YMCA Camp Manitou Redevelopment, Monticello, MN; Bertram Chain of Lakes Regional Park Concept, Monticello, MN; Monticello Athletic Complex Development Concept, Monticello, MN; Collinwood Regional Park Boat Launch Parking, Cokato, MN; Wright County Parks Planning, Buffalo, MN; Public Garden, U of M Landscape Arboretum, Chanhassen, MN; Mayowood Historic District Trail Planning, Rochester, MN

SHORT ELLIOTT HENDRICKSON INC.



3535 Vadnais Center Dr. St. Paul, MN 55110 Tel: (651) 490-2000 Fax: (888) 908-8166

Email: trustedadvisor@sehinc.com www.sehinc.com Established 1927 Contact: Scott Blank (651) 490-2000

Firm Principals

Scott Blank, AIA Larry Koch, AIA Trevor Frank, AIA LEED AP Brian Bergstrom, AIA Jeff Pedersen, AIA Bob Kost, AICP, ASLA, LEED AP Veronica Anderson, ASLA, AICP

SEH is a professional services firm consisting of engineers, architects, planners, and scientists. Our purpose is Building a Better World for All of Us(R). We provide civil, environmental, transportation, water, wastewater, and structural engineering; funding; planning and landscape design; architectural design; surveying, and technology. We've been in business for 85 years serving public and private clients - mining, food and beverage, agriculture, and energy-related companies.

Cannon Falls Library Design, Cannon Falls, MN; Design-Build New Fire Station for Grand Forks AFB, Grand Forks, ND; The Interchange Transit HUB and Plaza, Hennepin County, MN; Marquette and 2nd Avenue Transitway, Minneapolis, MN; Glen Lake Station Park and Plaza Renovation. Minnetonka, MN; Shantz Hall Building Preservation, St. Peter, MN

SRF CONSULTING GROUP, INC.



1 Carlson Parkway North, Suite 150 Minneapolis, MN 55447 Tel: (763) 475-0010 Fax: (763) 475-2429 Email: mmcgarvey@srfconsulting.com www.srfconsulting.com Established 1961 Contact: Mike McGarvey, (763) 249-6753

Firm Principals

Barry Warner, LA, FASLA, AICP Mike McGarvey, LA, ASLA, LEED AP Ken Grieshaber LA, ASLA Joni Giese, LA, ASLA, AICP Michael Jischke, LA, ASLA Tim Wold, LA, ASLA Stewart Crosby, LA, ASLA Sarah Harding, LA, ASLA

Headquartered in Minneapolis, SRF's 290 landscape architects, planners and engineers work with public and private sector clients across the Midwest, including North Dakota and Wisconsin. Our award winning projects range from master planning and designing sustainable site developments to revitalizing neighborhoods and urban spaces. SRF is committed to delivering lasting quality, striving for innovation and sustainability, providing superior service and being true to the spirit of collaboration.

Silverwood Regional Park, Three Rivers Park District, Hennepin County, MN; Tettegouche Visitor Center and Rest Area, Silver Bay, MN; Lake Harriet Lower School, Minneapolis, MN; Mayo Plaza, University of Minnesota, Minneapolis, MN: Central Corridor Green Infrastructure Plan, Minneapolis/Saint Paul, MN; South Loop District Streetscape Master Plan, Bloomington, MN; Fargo-Moorhead Diversion/2nd Street Urban Design, Fargo, ND; Central Mississippi Riverfront Master Plan, Minneapolis, MN

STANTEC

Stantec 🕥

2335 Highway 36 West St. Paul, MN 55113 Tel: (651) 636-4600 Fax: (651) 636-1311 Email: info@stantec.com www.stantec.com Established 1954 Contact: Stuart Krahn, (651) 604-4861

Firm Principals

Stuart Krahn, LA, LEED AP Steve Alm, PE, LEED AP John Shardlow, FAICP John Slack, LA Paul Bilotta, AICP Jay Demma, AICP Paul Heuer, PE Linda Brown, LS

Our local team provides comprehensive planning and design services for a wide range of clients throughout MN. From a local building site to neighborhood, community, and large scale regional projects, our services include: urban design; streetscapes; market research; visioning; design visualization; master planning; park and recreation design; skate and bmx parks: trails and pathways; outdoor sports and athletic facilities; education and campus planning and design: transit oriented development; senior and multi-family housing: brownfield development; and public engagement.

Metropolitan State University Student Center, St. Paul, MN; Bielenberg Site Improvements, Woodbury, MN; 610/Noble Park & Ride, Brooklyn Park, MN; Minot Downtown and Neighborhood Plans, Minot, ND; Huron Aquatic Center, Huron, SD; Spring Lake Regional Park Trails, Scott County, MN; Port Campus Square and Riverwalk, Coon Rapids, MN; Stadium Village Station Area Plan, Minneapolis, MN



444 Cedar St, Ste 1500 Saint Paul, MN 55101 Tel: (651) 292-4400 Fax: (651) 292-0083

TKDA

Email: richard.gray@tkda.com www.tkda.com Established 1910 Contact: Richard Gray, (651) 292-4420

Firm Principals

Richard Gray, LA, ASLA, LEED AP Sherri Buss, LA, AICP Dean Johnson, AIA Kenneth Johnson, AIA Thomas S. Stoneburner, PE, LEED AP

TKDA is a 200-person, employeeowned firm based in Saint Paul. TKDA has been providing landscape architectural, architectural, planning, and engineering services to public and private organizations since 1910. As an employee-owned company, every staff member has a direct interest in our clients' success. Our services include: Park and Trail Design; Outdoor Athletic Facilities: Streetscape and Corridor Design; Outdoor Plazas/Urban Design; Aesthetic Design Guidelines; Stormwater Management Facilities: Landscape Design; and Campus Planning.

Three Rivers Park District, Medicine Lake Regional Trail, Maple Grove, MN; Snelling Avenue Streetscape Improvements, Saint Paul, MN; Dakota County Technical College Baseball Complex, Rosemount, MN; Master Planning for Five Community Parks, Shorewood, MN; Red Rock Gateway Transit Oriented Design Study, Newport, MN; Como Park Historic Lily Pond Reconstruction, Saint Paul, MN; College of St. Scholastica Campus and Athletic Field Improvements, Duluth, MN; Flint Hills Resources North Facility Office Building Site Improvements, Inver Grove Heights, MN

TRAVIS VAN LIERE STUDIO

TRAVIS VAN LIERE STUDIO LANDSCAPE ARCHITECTURE

4146 Coffman Lane Minneapolis, MN 55406 Tel: (612) 760-0494 Email: travis@tvlstudio.com www.tvlstudio.com Established 2012 Contact: Travis Van Liere, (612) 760-0494 *Firm Principal*

Travis Van Liere, PLA, ASLA

Travis Van Liere Studio, LLC is a landscape architecture practice located in Minneapolis. Our work is both local and international. We create innovative and transformative landscape architecture through the integration of landscape, art, architecture and ecology that is ingrained in context, clarity, craft and collaboration. We are a practice dedicated to design innovation, research and refinement and sustainability. The landscapes we create are simple, distinct and beautiful.

Lake Minnetonka Residence, Woodland, MN: Lake of the Isles Residence, Minneapolis, MN; Whitetail Woods Regional Park - Dakota County, Empire Township, MN; Welland International Flatwater Center, Toronto, OT; Enchanted Island Residence, Minnetrista, MN; Nature's Gate Equestrian Farm, Stillwater, MN; Linwood Road Residence, Deephaven, MN; St. Croix House, Afton, MN

WESTWOOD PROFESSIONAL SERVICES

7699 Anagram Drive Eden Prairie, MN 55344 Tel: (952) 937-5150 Fax: (952) 937-5822 www.westwoodps.com Established 1972 Contact: Paul Schroeder, (952) 906-7456

Firm Principals

Paul Schroeder, RLA Cory Meyer, RLA Chad Feigum, RLA Jeff Westendorf, RLA Dan Cleland, RLA Dan Parks, PE Jason McCarty, PE

Westwood's landscape architecture team consists of registered professionals with a highly diverse background of talent and experience. Senior members bring 20-30 years of individual experience creating environments ranging from small residential landscapes to integrated site designs, open spaces, and streetscapes for large, mixed-use developments. Westwood landscape architects work effectively with the project architects, engineers, and real estate professionals because we value multi-disciplinary team experience.

Lyndale Station, Richfield, MN; Venue Student Housing, Minneapolis, MN; Mill & Main Apartments, Minneapolis, MN; Orchestra Hall Expansion, Minneapolis, MN; Centennial Lakes - Starbucks, Edina, MN; Tower Light on Wooddale Avenue, St. Louis Park, MN; Byerly's Mixed Use - Edina, MN; Silver Creek on Main - Maple Grove, MN

CREDITS

Antoinette Westphal College of Media Arts and Design **URBN** Center

Page 22

Location: Philadelphia, Pennsylvania Client: Drexel University

Architect: MSR

Principal-in-charge: Jeffrey Scherer, FAIA

Lead designer (architecture): Garth Rockcastle, FAIA

Lead designer (interiors): Traci Engel Lesneski

Project manager: Stephen Bellairs

Project architect: Ethan Marchant, AIA Project team: Nuno Cruz: Amanda

Aspenson; Sam Edelstein; Greta Foster; Leanne Larson; Aaron Wittkamper; Jaclyn Ostertag; Steven Rothe

Energy modeling: **BALA/PHY Engineers**

Structural engineer: O'Donnell & Naccarato, Inc.

Mechanical and electrical engineer: **BALA/PHY Engineers**

Civil engineer: Advanced GeoServices

Interior design: MSR

Lighting design: Gallina Design LLC Acoustics and audiovisual: Walters-Storyk Design Group

Signage: a+b Studios Inc.

Specifications: Kalin Associates

Cost consulting: Faithful+Gould

Construction manager: Turner Construction Company

Landscape architect: Oslund and Associates

Landscape project team: Tom Oslund; Tadd Kreun

Cabinetwork and millwork: Neshaminy Valley Millwork

Flooring systems/materials: North Eastern Floors, Inc.

Window systems: GMI Contractors, Inc. (EFCO 5600)

Architectural metal panels: Architectural Metal Designs (Alucobond) Concrete work: D'Andrea Brothers

Concrete Co., Inc.

Photographer: Lara Swimmer

ARCHITECTURE MINNESOTA March/April 2014

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Union Depot Multimodal Transit and Transportation Hub

Page 24

Location: St. Paul, Minnesota Client: Ramsey County Regional Rail Authority

Architect of record: HGA Architects and Engineers

Principal: Becky Greco, AIA

Project manager: Michael Bjornberg, AIA Project historic architect/designer:

Michael Bjornberg, AIA

Project architect: Leigh Rolfshus, AIA

Additional project team members: Gerhard Guth, AIA; Angela Hunt; Ben Walters; Andrew Holmgren; Jeff Lee; Kevin Hunt; Kelley Casey

Architectural partners: Bever Blinder Belle; Rafferty Rafferty Tollefson Lindeke Architects; Luken Architecture; GA

Design LLC Structural, mechanical, and electrical engineer: HGA

Civil engineer: URS and design team

Interior and lighting design: HGA

Construction manager Mortenson Construction

Site/transportation: URS and design team

Landscape architect: Close Landscape Architecture+

Landscape project team: Bob Close; James Robin: Jean Garbarini

Code consultation: Summit Code Consulting

Fire protection: TKDA

Historical materials conservation: Jablonski Building Conservation, Inc.

Vertical transportation: Lerch Bates, Inc

Signage/wayfinding: Eidahl Environmental Design, Inc.

Historical consultation: CCRG

Face brick: American Masonry Restoration

Stone: Vetter Stone; American Artstone

Cabinetwork and millwork: George

Cook Construction Flooring systems/materials: Twin City

Tile & Marble

Window systems: Architectural Specialties (Re-View); W.L. Hall

Architectural metal panels: MG McGrath, Inc

Concrete: Adolphson & Peterson;

Yaw Construction

Plaster restoration: Mulcahy-Nicholas

Decorative painting: Swanson & Youngdale

Historic lighting fixtures:

Winona Lighting

Roofing: Berwald Roofing

Miscellaneous metals: Standard Iron

Structural steel and steel restoration:

LeJeune Steel

Photographer: Paul Crosby

U.S. Land Port of Entry

Page 26

Location: Van Buren, Maine Client: U.S. General Services Administration (GSA)

Landscape stone: slate

Cabinetwork: CMM (Custom Metals of Massachusetts)

Hall House

Location: Duluth, Minnesota

Clients: Sherry and Ed Hall

Architect: Salmela Architect

Structural engineer: Meyer

General contractor: Rod &

Borgman Johnson

Sons Carpentry

Sons Carpentry

Page 30

of Architecture

Marcus, Daniel Raznick

Daley; Kevin Groenke

Exterior siding: Richlite

Photographer: Paul Crosby

Centennial Chromagraph

Location: Minneapolis, Minnesota

Design: Variable Projects — Adam

Client: University of Minnesota School

Fabrication and assembly: Adam Marcus,

AIA: Daniel Raznick: Jordan Barlow: Sam

Computational design (Catalyst work-

Prototyping (Catalyst workshop): Will

Mohsen Ghanbari; Dantes Ha; Hwan

shop, March 2013): Nathan Miller

Adams; Philip Bussey; Sam Daley;

Matthew Enos; Derek Gallagher;

Kim: Benjamin Kraft: Wei Liu: Dan

Photographers: Adam Marcus, AIA;

Raznick: Stuart Shrimpton:

Centennial graphic identity:

Daniel Raznick; Pete Sieger

Christina Smith

Kai Salmela

Principal-in-charge: David Salmela, FAIA

Project architect: Malini Srivastava, AIA

Energy modeling: Malini Srivastava, AIA

Mechanical engineer: Heating Plus Inc.

Electrical engineer: Sawtooth Electric

Landscape architect: Salmela Architect

Stonework/masonry: Mesabi Masonry

Flooring systems/materials: Slate tile on

Window systems: H Window Company

Ditra mat over radiant Rehau panels

Cabinetwork and millwork: Rod &

Interior design: Salmela Architect

Pane 28

Flooring systems/materials: Shaw Contract Group; ECOsurfaces

Window systems: Wausau

Architectural metal panels: **Riverside Group**

Concrete work: J&J Contractors

Millwork: Trico Millwork

Photographers: Paul Crosby; Paul Warchol

Design team

Design architect: Julie Snow Architects, Inc.

Principal-in-charge: Julie Snow, FAIA Project lead designers: Julie Snow, FAIA;

Matthew Kreilich, AIA Project architect: Mary Springer, AIA

Project manager: Tyson McElvain, AIA

Project team: Pauv Thouk, AIA; Mike Heller, Assoc. AIA; Ryan O'Malley; Tamara Wibowo: Dan Winden; Kai Haller

Energy modeling: Sebesta Blomberg

Structural engineer: Meyer Borgman Johnson

Mechanical and electrical engineer: Sebesta Blomberg

Civil engineer: Jacobs Engineering Group

Interior design: Julie Snow Architects, Inc.

Landscape architect: Coen + Partners

Landscape project team: Shane Coen; Zach Bloch; Stephanie Grotta; Bryan Kramer; Emily Bonifaci

Design/build team

Architect of record: Robert Siegel Architects

Principal-in-charge: Robert Siegel, AIA Project architect: Brad Burns, AIA

Project team: Mark Blumberg; Caren Faye; Julien Leysenne; Eduardo Ramos; Scott Schwarzwalder; Wayne Walker Energy modeling: Steven Winter

Associates (LEED consultant) Structural engineer: Anastos

Mechanical, electrical, and civil

Landscape project team: Mark O. Dawson; Susannah Ross

Contractor: J&J Contractors

Landscape architect: Sasaki Associates

Engineering Associates

engineer: Arup

Janet Wallace Fine Arts Center

Page 32

Location: St. Paul, Minnesota Client: Macalester College Architect: HGA Architects and Engineers

Principal-in-charge: Gary Reetz, FAIA Project lead designer: Tim Carl, AIA Project designer: Steven Dwyer, AIA

Project manager: Rebecca Celis, AIA Project team: Rebecca Krull-Kraling, AIA; Jamie Milne Rojak, AIA; Tim Carlson, AIA; Justin Bice; Jesse Zeien; Adam Luckhardt, AIA; Doug Gerlach, AIA; Ross Altheimer; Erica Christenson; Robert Johnson Miller

Energy modeling: The Weidt Group

Structural and civil engineer: BKBM Engineers

Mechanical and electrical engineer: Michaud Cooley Erickson

Lighting design and theater consultant: Schuler Shook

Interior design: HGA

Acoustician: Acoustic Dimensions

General contractor: McGough Construction

Landscape architect: HGA

Mechanical contractor: Metropolitan Mechanical Contractors

Electrical contractor: Peoples Electric

Architectural metal panels: MG McGrath, Inc.

Face brick: Glen-Gery Brick Flooring systems/materials: Floors

by Beckers Ceramic tile: CD Tile & Stone Window systems: Twin City Glass

Millwork: Aaron Carlson

Drywall and stucco: Custom Drywall Structural steel: Metro Manufacturing

Doors and hardware: Twin City Hardware

Theatrical equipment: Secoa

Landscaping: Arteka

Photographer: Paul Crosby

Minnesota Fallen Firefighters Memorial Page 34

Location: St. Paul, Minnesota Client: Minnesota Fire Service Foundation Architect: Leo A Daly Principal-in-charge: Ted Redmond, AIA Design director: Bill Baxley, AIA Project design team: Glenn Waguespack, AIA; Jessie Bauldry Project manager: Michael Ryan, AIA Structural engineer: Leo A Daly

Civil engineer: Westwood Professional Services

General contractor: Meisinger Construction

Fabricator and builder: EDR Limited Engraving on columns: Metal Coatings

& MFG Co.

Architectural precast walls: American Artstone Company Cedar bench: EDR Limited Brass railing: Casting Creations of Minnesota Flatwork: Bulach Custom Rock Photographer: Bill Baxley, AIA

Target Plaza Commons

Page 36

Location: Minneapolis, Minnesota Client: Target Corporation Design architect: Julie Snow

Architects, Inc. Project team: Julie Snow, FAIA: Mat-

thew Kreilich, AlA; Carl Gauley, Assoc. AlA; Pauv Thouk, AlA; Tyson McElvain, AlA; Mike Heller, Assoc. AlA; Don Vu, Assoc. AlA; Cameron Bence

Architect of record: Ryan A+E, Inc.

Project team: Mike Ryan, AIA; John Montgomery, AIA; Jenna Hanner, AIA; Tony Solberg; Josh Ekstrand

Interior design: Target Corporate Real Estate; Target Commercial Interiors; Target Store Design and Architecture

Landscape architect: Ryan A+E, Inc. Civil engineering: Ryan A+E, Inc.

Structural engineering: Ericksen Roed & Associates

General contractor: Ryan Companies US, Inc.

Photographer: Paul Crosby

Weitz Center for Creativity Page 38

Location: Northfield, Minnesota Client: Carleton College Architect: MSR Principal-in-charge: Thomas Meyer, FAIA Project lead designer: Tamer Azzazi Project manager: Jeffrey Mandyck, AIA Project architect: Jeffrey Mandyck, AIA Project team: Garth Rockcastle, FAIA: Traci Lesneski; Megan Eckhoff; Sam Edelstein; Edgar Jimenez; Brendan Sapienza Energy modeling: The Weidt Group Structural engineer: Meyer Borgman Johnson Mechanical engineer: Doody Mechanical, Inc. Electrical engineer: Hunt Electric Corporation Civil engineer: Sunde Engineering, PLLC Construction manager: McGough Companies Landscape architect: Oslund and Associates Landscape project team: Tom Oslund; Sandra Rolph Theater consultant: Schuler Shook Acoustical consultant: Talaske Technology consultant: Elert & Associates Photographer: Lara Swimmer

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Perkins + Will	51
RJM Construction	50
Room & Board	1
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AD INDEX

PLACE

On a recent visit to Minneapolis, landscape architect and urban designer James Corner of James Corner Field Operations talked to Architecture Minnesota about his team's upcoming redesign of Nicollet Mall.

"We have a unique set of challenges," he explained. "I think the biggest one is to get people on the skyway level down to the street level. A lot of these buildings were built at a time when there was disregard for the street-concern and anxiety about the street-and being up a level in the insulated comforts of the skyway was considered the way to go. That's not a formula for making the street level lively and vibrant and social, so a big part of our work will be to make Nicollet sufficiently attractive, to work with individual building owners to do more with the permeability of their facade relationship to the street, and to find ways to make it easier to navigate from one level to the other."



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