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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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“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 Karen 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.

Christopher Hudson

hudson@aiamn.org
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Contributors

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

Adam Regn Arvidsson is a freelance design writer and landscape architect in Minneapolis. He edits the NOW section of Landscape Architecture magazine.

Thomas Fisher, Assoc. AIA, is dean of the University of Minnesota College of Design and author of Designing to Avoid Disaster: The Nature of Fracture-Critical Design (2013), among other books.

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

Frank Edgerton Martin has been a writer and contributing editor for Landscape Architecture for 20 years. He is an adjunct professor in communications design at the University of Baltimore.

Angie McKinley is program director at AIA Minnesota and lead planner of the organization's annual Homes by Architects Tour.

Pete Sieger (www.siegerarchphoto.com) is a Minneapolis architectural photographer.

Joel Hoekstra is the former editor of Minnesota Monthly and a longtime contributor to Architecture Minnesota.

Previously the managing editor of Midwest Home magazine, Colby Johnson is a Minneapolis freelance writer specializing in arts, culture, architecture, and design.
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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 everyone laughing. The bar will of course be open before and after the show. For more details, visit architecturemn.com.

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Walker Art Center, Minneapolis
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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

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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DECIBEL LEVEL: Average, but I always prefer when music is playing.

EXCITED ABOUT WORKING WITH JAMES CORNER FIELD OPERATIONS ON NICOLLET MALL (PAGE 64)? Extremely. The project is in very creative and competent hands.

WHAT'S JAMES CORNER LIKE? Dry, witty, strategic, and highly talented. I've known Jim for a long time.

FAVORITE NEARBY HAPPY HOUR: Saffron Restaurant & Lounge. We're big fans of their bubbles and appetizers.

RECENT BRUSHES WITH CELEBRITY: We recently interviewed with Jason Bateman and Amanda Anka for their house in the Hollywood Hills, as well as with producer and NY Giants owner Steve Tisch.

PAST PROJECT YOU LIKE TO VISIT THE MOST: Our work keeps getting stronger, so the answer changes every year. Two recent residential projects—in Wayzata and Chicago’s Wicker Park—are my current favorites. I will forever love our long bench in front of the Minneapolis Central Library.
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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 features.

>> 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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A Catalanian spiritual retreat clings to a mountainside

Above All

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

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."
"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."
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

Drexel University URBN Center
MSR

St. Paul Union Depot
HGA ARCHITECTS AND ENGINEERS

U.S. Land Port of Entry
JULIE SNOW ARCHITECTS

Hall House
SALMELA ARCHITECT

Centennial Chromograph
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
MSR
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

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.
"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."

ANTOINETTE WESTPHAL COLLEGE OF MEDIA ARTS AND DESIGN URBN CENTER

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
Energy modeling: BALA/PHY Engineers
Landscape architect: Oslund and Associates

Construction manager: Turner Construction Company
Size: 146,000 square feet
Cost: $46 million
Completion: January 2013
Photographer: Lara Swimmer

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
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

“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.”
"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 27,000-square-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
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.
“It's really a landscape project—landscape and building have merged. I also admire the material toughness of it, and the way the patterning and the textures of the exterior create syncopation over the long spans. And then the bursts of orange in the interior are a playful surprise. I would never have expected that in a land port of entry.”

“The exterior and the interiors are completely integrated.”

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.

U.S. LAND PORT OF ENTRY

Location: Van Buren, Maine
Client: United States General Services Administration (GSA)

Size: 46,000 square feet
Cost: $33 million
Completion: April 2013

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

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: J6J Contractors

March/April 2014 ARCHITECTURE MINNESOTA 27
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 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 Salmela-designed 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 aluminum-framed 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.”

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

BY THOMAS FISHER, ASSOC. AIA
"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 building that stood there before."

"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 it—it'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."
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

> continued on page 50
"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 three-dimensional expression of data—the data visualization component of the project, both graphically and volumetrically—is really intriguing.

"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.
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.

What we wrote in our January/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

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.”

BG:
"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."

"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."

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
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.

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.
"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

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 Basildry
Fabricator and builder: EDR Limited

General contractor: Melsinger Construction
Size: 5,000 square feet

Cost: $570,000
Completion: September 2012
Photographer: Bill Baxley, AIA
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

“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.”
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."
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*

"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."

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
"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."

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 104,000-square-foot building one more time. "The 25,000-square-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."
Back to the Future

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 office-product 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.
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 non-aesthetic 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.
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.
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. >> continued on page 54
"We felt that this needed to be a 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.
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, immovable 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 character-defining scale and rhythm in Halprin’s design. It was exciting to walk Halprin’s mall with baroque sonatas streaming from the copper-roofed 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
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 six 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...
**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 Chromograph**

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Several approaches to “spatializing” the data, Marcus and graduate student Daniel Raznick then ran with one of the ideas.

The result is the Centennial Chromograph, 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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IMAGE: KAISER PERMANENTE SMALL HOSPITAL, BIG IDEA COMPETITION WINNING DESIGN

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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 mirror-finish 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 re-oiled 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
Privileged to provide civil and structural engineering services to CNH Architects on the new Roseville Fire Station

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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 rose 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 “ahah!” 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 space-agey,” 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.”

**Back to the Future**

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Firm Principal
Ron Beining, RLA

Primary focus is on providing the best in residential landscape design. Licensed to practice Landscape Architecture in Minnesota and California. Ron brings 40 years of practical hands on experience in the field with a keen eye for detail. What we do best is create landscapes that are dynamic, durable and enduring. We accomplish this by using the newest technologies in drainage, irrigation and soil science as well as outstanding craftsmanship and plantsmanship.

Brown Residence, Minneapolis, MN
Nolan Residence, Wayzata, MN
DFL Plaza, St. Paul, MN
Euler/Roehr Residence, Minneapolis, MN
Larsen Residence, St. Paul, MN
Peterman/Willson Residence, Minneapolis, MN
Larsen/Stewart Residence, Minneapolis, MN
Phillips Residence, Minneapolis, MN

BKV Group

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Email: bhalverson@bkvgroup.com
www.bkvgroup.com

Established 1978
Contact: Brady Halverson, (612) 373-9531

Firm Principals
Brady Halverson, LA
Jack Boorman, AIA
Michael Krych, AIA
Bruce Schwartzman, AIA
William Jensen, AIA, LEED AP BD+C
Kelly Naylor, CID
Melissa Metzler, CID
Brad Severson, PE, SE

Established in 1978, BKV Group is an established leader in architecture, engineering, interior design, and landscape architecture. Our multi-disciplinary firm consistently ranks as one of the top design firms with a portfolio that includes multiple award-winning projects. BKV Group strives to develop creative, innovative solutions that meet our client’s goals & realize their vision. Our primary market sectors include multifamily housing and development, corporate and hospitality, government, and education.

MoZaic Art Park Plaza, Minneapolis, MN
Mill City Quarter, Minneapolis, MN
A-Mill Artist Lofts, Minneapolis, MN
Schmidt Brewery Artist Lofts, St. Paul, MN
Lime Apartments, Minneapolis, MN
Washington Huron University Housing, Minneapolis, MN
The Marshall University Housing, Minneapolis, MN
Shepard Road/Daven Street Master Plan, St. Paul, MN
### Civil Site Group

**Address:**

4931 West 35th Street, Suite 200  
St. Louis Park, MN 55416

**Contact:**  
Patrick Sarver, (952) 250-2003  
E-mail: psarver@civilsitegroup.com  
www.civilsitegroup.com

**Established:**  
2000

**Firm Principals:**  
Patrick Sarver, LA  
Robert Binder, LA  
Matt Pavek, PE

Civil Site Group is an award winning professional consulting firm serving the land development marketplace with services in civil engineering, landscape architecture and municipal land entitlements. Our firm is built on a foundation of providing market leading professional landscape architectural services with a creative, integrated, solution oriented approach. Our project successes are most often the direct result of our client centered project management style and our unparalleled team oriented approach.

Metro Park East Student Housing, Minneapolis, MN; Gallery Flats Apartments, Hopkins, MN; Cedar Flats Apartments, Eagan, MN; Broadway Commercial Redevelopment, Minneapolis, MN; Grain Belt Terrace Historic Redevelopment, Minneapolis, MN; The Landing Senior Housing, Chaska, MN; Episcopal Homes Campus Expansion, St. Paul, MN; Eagle Creek Estates, Prior Lake, MN

### Coen + Partners, Inc.

**Address:**

400 First Avenue North, Suite 210  
Minneapolis, MN 55401

**Contact:**

Shane Coen, PLA, FASLA  
(612) 341-8070

**Email:**

bryan@coenpartners.com  
www.coenpartners.com

**Established:**

1990

**Firm Principals:**

Shane Coen, PLA, FASLA  
Bryan Kramer  
Robin Ganser  
Brent Holdman  
Jonathan Biaseg  
Warling ji  
Matthew Stewart, PLA  
Tiffani Navratil

Coen + Partners is a renowned landscape architecture practice based in Minneapolis. Through a process of collaboration and experimentation, our work embraces the complexities of each site with quiet clarity and ecological integrity. Over the past twenty years, Coen + Partners has been acclaimed with over thirty design awards and recognized by AIA, ASLA, the Committee on the Environment and influential publications such as The New York Times, Metropolis, and Dwell. We collaborate extensively with top design talent and offer a comprehensive suite of services including site design and master planning for residential, institutional, and commercial projects.

Southern Utah University Campus  
Expansion, Cedar City, UT; Anytime Fitness Campus, Woodbury, MN; 1 John Street  
Rooftop, Brooklyn, NY; Prospect Park  
Station, Minneapolis, MN; Arden Drive  
Residence, Beverly Hills, CA; Washington  
Square Park, Kansas City, MO; Pompano  
Beach Civic Campus, Pompano Beach, FL;  
LifeSource Campus and Memorial Garden, Minneapolis, MN

### ColbergTews Landscape Architecture

**Address:**

3101 East Franklin Avenue  
Minneapolis, MN 55406

**Contact:**

Don Colberg, (612) 850-2223

**Email:**
don@colbertews.com  
www.colbertews.com

**Established:**

1998

**Firm Principals:**

Don Colberg, LA  
Garrett Tews, LA

We bring a progressive vision to the landscapes we design, which we infuse with functional clarity, visual beauty, and a strong belief in environmental sustainability. The landscapes we shape are rooted in people and place, creatively expressing our response to the site and its context with our dedication to the programmatic needs of our clients.

Lake Country Montessori Outdoor Learning Environment, Minneapolis, MN; Izzy’s Ice Cream, Minneapolis, MN; Lifetime Fitness Water Feature, Montvale, NJ; First Lutheran Church, New Richmond, WI; Kenwood Parkway Residence, Minneapolis, MN; Lowry Hill Residence, Minneapolis, MN; Northome Residence, Deephaven, MN; Edgewater Residence, Prior Lake, MN

### Confluence

**Address:**

530 North 3rd Street  
Minneapolis, MN 55124

**Contact:**

Terry Minarik, (952) 451-0144  
E-mail: tminarik@thinkconfluence.com

**Established:**

1998

**Firm Principals:**

Terry Minarik, ASLA  
Brian Clark, ASLA  
Chris Deila Vedova, ASLA  
Terry Berkrebeger, ASLA  
Chris Clime, ASLA  
Jon Jacobson, ASLA

Confluence is a professional consulting firm comprised of landscape architects and planners. Our work is characterized by a philosophy of place making; creating unique, human connections with every project, its location, and its surrounding environment. Our portfolio includes a wide range of public, educational, institutional, and private sector projects. Our proven design process is focused on collaboration and interaction with our clients, consultants and the communities in which we work.

Mercy Medical Campus Master Plan, Cedar Rapids, IA; Main Street Streetscapes, Kansas City, MO; Downtown River Greenway, Sioux Falls, SD; HER Block World Headquarters, Kansas City, MO; Avila USA Headquarters, West Des Moines, IA; Wells Fargo Campus, West Des Moines, IA; Linden Square at Village Center, Gladstone, MO; South Dakota State University Design 2025 & Master Plan, Brookings, SD
The Cuningham Group Landscape Architecture and Urban Design team is focused on the creation of engaging, sustainable, and livable environments, whether in the public domain or for private clients. Completed projects have defined strategies for neighborhood revitalization and economic development organized around beautiful public spaces with an emphasis on transit and mixed-use. Our proven design and planning approach delivers vibrant, memorable, and sustainable places for people to gather, conduct business and call home.

Prospect North, Restorative Urban District Plan, Minneapolis, Minnesota; Lyndale Gardens-Town Center Master Plan, Richfield, Minnesota, Minnesota Landscape Arboretum-Pine Walk, Chaska, Minnesota; City of Lakes Waldorf School-Playspace Plan, Minneapolis, Minnesota; Cottageville Park, Hopkins, Minnesota; Minnesota State Fair-West Gate and West End Market, Saint Paul, Minnesota; TCAP-Urban Master Plan, Arden Hills, Minnesota; Eloise Butler Wildflower Garden-Bridge and Boardwalk, Minneapolis, Minnesota

Damon Farber Associates is an award-winning landscape architecture and site planning firm that delivers high quality design, offers a collaborative approach, and places an emphasis on creating exceptional outdoor environments that reflect sensitivity to the natural environment and an uncompromising dedication to the needs of our clients. Our creative team includes seven licensed landscape architects with significant experience in the full gamut of project types. We are proud to support AIA and its members!

U of M Microbiology, Minneapolis, MN; Nic on 5th, Minneapolis, MN; Target Corporation, Brooklyn Park, MN; Life Time Fitness Design Guidelines, National: Minneapolis DOD Greening Master Plan, Minneapolis MN; Northrop Mall Historic Assessment, Minneapolis, MN; U of M Ambulatory Care Clinic, Minneapolis, MN; Central Park, Maple Grove, MN

HGA Architects and Engineers

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Minneapolis, MN 55401
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www.hga.com
Established 1953
Contact: Ross Altheimer, (612) 758-4255

Firm Principals
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 Naguchi 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

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

Firm Principals
Mark Koegler, PLA, ASLA
Paul Paige, Pi.A
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 Transitway 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
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; SACE Electronics, Faribault, MN; Donaldson Company Office Building, Bloomington, MN; Wayzata Bay Center Redevelopment, Wayzata, MN; Lilydale Regional Park Roadway and Shelter, Saint Paul MN

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

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-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 Mankato- Clinical Sciences Building, Mankato, MN; North Hennepin Community College Biosciences Building, Brooklyn Park, MN

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

Saint Thomas More School, St. Paul, MN; Chipewa Creek Medical Clinic, Box Elder, MT; The Minikahda Club, Minneapolis, MN; Early Childhood Care & Education Center, Austin, MN; Pearson Lakes Art Center, Oakoboji, IA; Peoples Organic, Fargo, ND; 42nd Street Public Art Project, Grand Forks, ND; McKenzie County Courthouse, Watford City, ND
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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; Paust Residence, Marine on the St. Croix, MN; Roy Residence, St. Mary’s Point, MN; St. Jude Medical, St. Paul, MN

SGA GROUP, INC.
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Tel: (612) 353-6460
Email: graham@sagroupinc.com
www.sagroupinc.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, Kokato, MN; Wright County Parks Planning, Buffalo, MN; Public Garden, U of M Landscape Arboretum, Chanhassen, MN, Mayowood Historic District Trail Planning, Rochester, MN

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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

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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 Jochke, LA, ASLA
Tim Wald, 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 Upper 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
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Email: info@stantec.com
www.stantec.com
Established 1954
Contact: Stuart Krahn, (651) 604-4861

Firm Principals
Stuart Krahn, LA, LEED AP
Steve Aim, PE, LEED AP
John Shardlow, FAICP
John Slack, LA
Paul Eliotta, 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

TKDA
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Established 1990
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, employee-owned 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
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Email: travis@tvistudio.com
www.tvistudio.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; Weiland International Flatwater Center, Toronto, ON; Enchanted Island Residence, Minnetrista, MN; Nature's Gate Equestrian Farm, Stillwater, MN; Linwood Road Residence, Deephaven, MN; St. Croix House, Afton, MN

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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
Gallina Design
Architectural and Engineering
Photographer: Paul Crosby

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 Fay; Julian Leysenne; Eduardo Ramos; Scott Schwarzwalder; Wayne Walker
Energy modeling: Steven Winter Associates (LEED consultant)
Structural engineer: Anastos Engineering Associates
Mechanical, electrical, and civil engineer: Arup
Landscape architect: Sasaki Associates
Landscape project team: Mark O. Dawson; Susananna Ross
Contractor: J&J Contractors

Centennial Chromograph
Page 30
Location: Minneapolis, Minnesota
Client: University of Minnesota School of Architecture
Design: Variable Projects — Adam Marcus, Daniel Raznick
Fabrication and assembly: Adam Marcus, AIA; Daniel Raznick; Jordan Barlow; Sam Daley; Kevin Groenke
Computational design (Catalyst workshop, March 2013): Nathan Miller
Prototyping (Catalyst workshop): Will Adams; Philip Bussey; Sam Daley; Matthew Enos; Derek Gallagher; Mohsen Ghanbari; Dantes Ha; Hwan Kim; Benjamin Kraft; Wei Liu; Dan Raznick; Stuart Shirmon; Christina Smith
Centennial graphic identity: Kai Salmela
Photographers: Adam Marcus, AIA; Daniel Raznick; Pete Sieger

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 Rolfsius, AIA
Additional project team members: Gerhard Gauth, AIA; Angela Hunt; Ben Walters; Andrew Holmgren; Jeff Lee; Kevin Hunt; Kelley Casey
Architectural partners: Beyer Blyden Belle; Rafferty Rafferty Tolleson Lindelke Architects; Lukken 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: Leren 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 Structures 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
Cabinetetwork: CMM (Custom Metals of Massachusetts)
Flooring systems/materials: Shaw Contract Group; ECOsurfaces
Window systems: Awasau
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: Pau Thou, AIA; Mike Heller, Assoc. AIA; Ryan O’Malley; Tamara Wibowo; Dan Winden; Kai Haller
Energy modeling: Sebasta Blomberg
Structural engineer: Meyer Borgman Johnson
Mechanical and electrical engineer: Sebasta 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

Hall House
Page 28
Location: Duluth, Minnesota
Clients: Sherry and Ed Hall
Architect: Salmela Architect
Principal-in-charge: David Salmela, FAIA
Project architect: Malini Srivastava, AIA
Energy modeling: Malini Srivastava, AIA
Structural engineer: Meyer Borgman Johnson
Mechanical engineer: Heating Plus Inc.
Electrical engineer: Sawtooth Electric
Interior design: Salmela Architect
General contractor: Rod & Sons Carpentry
Landscape architect: Salmela Architect
Stone/masonry: Mesabi Masonry
Cabinet work and millwork: Rod & Sons Carpentry
Flooring systems/materials: Slate tile on Ditra mat over radiant Rehau panels
Window systems: H Window Company
Exterior siding: Richlite
Photographer: Paul Crosby

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 Engle 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 Oster tag; 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: Ka lin Associates
Cost consulting: Faithful+Gould
Construction manager: Turner Construction Company
Landscape architect: Oslund and Associates
Landscape project team: Tom Oslund; Todd 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
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
Lanscaping: Arteka
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 Azizzi
Project manager: Jeffrey Mandyck, AIA
Project architect: Jeffrey Mandyck, AIA
Project team: Garth Rockcastle, FAIA; Traci Lesmeski; 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: Sund 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

Target Plaza Commons
Page 36
Location: Minneapolis, Minnesota
Client: Target Corporation
Design architect: Julie Snow Architects, Inc.
Project team: Julie Snow, FAIA; Matthew Krelich, AIA; Carl Gauley, Assoc. AIA; Pau Thoai, AIA; Tyson McElvain, AIA; Mike Heller, Assoc. AIA; Don Vu, Assoc. AIA; 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: Erickson Roed & Associates
General contractor: Ryan Companies US, Inc.
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: Amberg Construction
Fabricator and builder: EDR Limited
Engraving on columns: Metal Coatings & MFG Co.
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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