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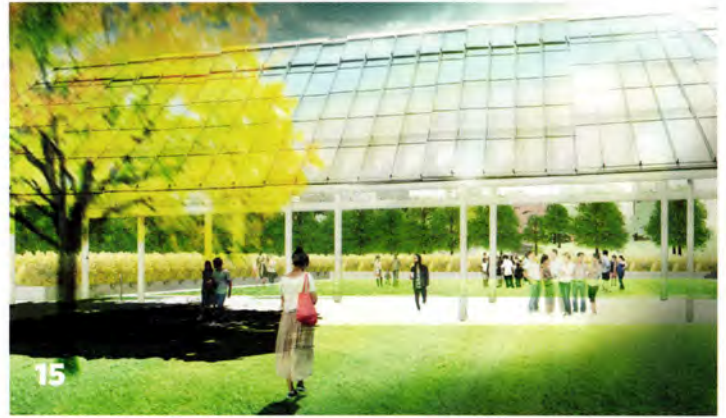
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Features



ON THE COVER
CHS Field,
St. Paul, Minnesota

"We shot CHS Field both when it was closed and during game action, when the park was filled with euphoric Saints fans," says photographer **Paul Crosby**. "Empty, the architecture stood like a beautifully crafted musical instrument at rest. And then on game day . . . what beautiful music."

24 **2015 AIA Minnesota Honor Awards**

The 11 winners of the state's most prestigious architecture award come in a range of building types, settings, and sizes—from an urban minor-league ballpark to a trio of tiny cabins in the trees.

CHS Field

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By Joel Hoekstra

Mississippi View Apartment

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By Joel Hoekstra

Nordic Light

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Bedford Hall Addition and Renovation

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BY AMY GOETZMAN

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James Dayton Design updates a floor of MCAD's Kenzo Tange-designed Main Building for 21st-century arts education.

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Small firms Travis Van Liere Studio, Ten x Ten, and Salmela Architect move in together in Minneapolis' North Loop.

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The main reading room in the James J. Hill Center is one of Minnesota's lesser-known architectural masterpieces.

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Design Distinction

If you're a longtime reader of *Architecture MN*, you may know that our annual Honor Awards issue is my favorite to assemble. It's not hard for an editor of a design magazine to climb out of bed in the morning when his day will be spent planning a showcase of projects judged by renowned architects to be exceptional.

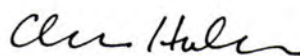
But what I love most about the awards issue is the opportunity it affords us to place, say, a beautiful church next to an innovative university building next to a breathtaking home. The juxtapositions of different building types and design ideas have a way of throwing the power of great design into sharp relief.

This year, the mix of award winners is especially compelling. As you page through our Honor Awards coverage, you'll pivot from an expectation-defying minor-league ballpark to artfully streamlined living spaces to a concert hall that wraps musicians and audience members alike in visual and acoustical warmth. From there you'll jump from high-design higher education to a trio of cedar-clad "tree houses" to two electrifying Xcel Energy substations. Before you reach the end, you'll come across a fire escape unlike any other you've ever seen.

Like I said, it's been a fun few months.

As if we needed additional confirmation that Minnesota is home to extraordinary design talent, AIA announced its 2016 Institute Honor Awards for Architecture in January, and two of the 11 national winners—CHS Field (page 26) and the U.S. Land Port of Entry in Van Buren, Maine (Nov/Dec 2013 issue)—were designed by Minneapolis' Snow Kreilich Architects. That's a remarkable achievement by Snow Kreilich, equaled only by Minneapolis' VJAA winning two of nine Institute Honor Awards for Architecture in 2009.

I invite all of our readers to take a little extra time with this issue. The latest installments of the AIA Minnesota Honor Awards and the national Institute Honor Awards for Architecture are proof that world-class design is alive and well in our region. They are exhibits A and B in what is possible when aspirational clients work with gifted architects to capture people's imagination.



Christopher Hudson
hudson@aia-mn.org

INTERACT & CONNECT



2015 AIA Minnesota Honor Awards video

architecturemn.com/videos



Monthly tours of Surly Brewing MSP

architecturemn.com/events



Affordable Housing Design Award video

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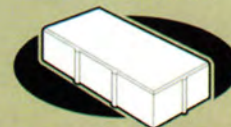
>> Above Project: Miami Conservancy District



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The renovation that replaced the 300-seat McKnight Theatre with an 1,100-seat Concert Hall also extended the Ordway's glass-and-copper facade north along Washington Street.



PAUL CROSSBY

High Notes

Music fills the air this spring at the Ordway Center

Michael Collins and Michael McHale

These musicians debut together on the Ordway's intimate new stage. You'll be no more than 90 feet from Collins, whose mastery of the clarinet has put him in the soloist spot with many of the world's greatest orchestras, and McHale, the dazzling young pianist who made a splash with his 2012 album, *The Irish Piano*, and has appeared with James Galway.

CONCERT HALL, MARCH 18 AND 19



BENJAMIN EALOVEGA

REMEMBER WHEN DOWNTOWN ST. PAUL WAS THE LAND OF ABUNDANT STREET PARKING and so quiet at night that you could almost hear the Mississippi lap against the riverbank from a few blocks away? What a difference architecture makes. The Ordway Center for the Performing Arts' award-winning Concert Hall (page 34) is one of the new projects that has added considerable light and sound to the downtown scene. If you haven't been inside yet, check out these spring Ordway performances.

And as you walk out into the night after the show, pause amid the twinkling lights of Rice Park and admire the contrast between the Ordway's shining glass facade and Landmark Center's rich stonework. St. Paul has struck a balance between heritage and progress that gives downtown its heart and soul.

—Amy Goetzman

JOAN MARCUS



A Night with Janis Joplin

Janis Joplin's custom-painted Porsche just sold for \$1.7 million, making it one of the spendiest art cars in history. It's all about the driver, of course. Joplin, one of rock 'n' roll's most iconic voices, gave us songs that continue to define a generation's pain, passion, and penchant for life in the fast lane. In this Broadway spectacular, Mary Bridget Davies and a full band deliver Joplin's greatest hits, including "Me and Bobby McGee" and "Mercedes Benz."

MUSIC THEATER, MARCH 29-APRIL 3

Bullets Over Broadway

Woody Allen's hit screwball film about the criminal behind-the-scenes making of a Broadway show has been transformed into a lush musical comedy that will fill the Ordway's main stage, and then some. It's art made from art about making art, performed in a venue that is every bit as special as New York's storied stages. It really is.

MUSIC THEATER, APRIL 12-17



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INSIDE-THE-BOX THINKER

INTERVIEW BY JOEL HOEKSTRA

The visual arts have changed considerably since the Minneapolis College of Art and Design was established in 1886. Aesthetic trends and technological advancements have altered and expanded the definition of art itself and transformed the way art is taught to students. Contemporary instruction in the visual arts now involves not only the basics of figure drawing and color theory; it also encompasses everything from digital animation to 3D printing.

MCAD already had a long history of adapting to such changes when sculptor Jay Coogan, appointed as college president, arrived on campus from the Rhode Island School of Design in 2009. Now, seven years later, Coogan talks about how the institution's buildings are being reshaped to meet the needs of 21st-century arts education.

What did the campus look like when you arrived?

I would say we had a few immediate challenges: There was no visible campus signage, some of our open space was underutilized, and two single-family houses on the property were blocking future development. We addressed those issues by donating the houses to the neighborhood and moving them, developing a way-finding system, and creating a sculpture garden and parking. The sculpture garden in particular has been a really great addition. Students create large-scale outdoor works, which signals to people driving by that we are an art school. If we had more indoor and outdoor spaces like the sculpture garden, we could encourage more kinds of artistic activity and exploration.

Shortly before I arrived, the school completed a campus master plan. It was developed with the idea that the college would grow to 1,000 students (we're currently in the high 700s) and that we would need to renovate and/or build lots of square footage. But the economic downturn changed that trajectory. I felt we needed to ask what kind of growth the school could reasonably expect and what students needed for shaping fast-changing art and design careers.

I wanted MCAD to be a good steward of its resources and utilize opportunities we already had within the existing campus footprint. That led to

MCAD president **Jay Coogan** discusses the school's efforts to update its campus for modern arts education — within the existing architecture

CHAD HOLDER

The first-floor gallery in MCAD's Kenzo Tange-designed Main Building is flooded with natural light.

a new campus planning process. What could we do to capitalize on space that was underutilized? Architecturally, what did we need to do to meet the needs of the student body?

How had the campus developed over MCAD's history?

The oldest building on campus is the Morrison Building, constructed in 1915. It has evolved from being primarily an academic space to a facility

that houses student services. In 1974, the college added the Main Building, as we call it, designed by Kenzo Tange, a Japanese architect who also did additions to the Minneapolis Institute of Arts and Children's Theatre Company. The Main Building allowed us to migrate a lot of our academic programs from Morrison. It provided space for ongoing expansion of the college. We've added

>> continued on page 52



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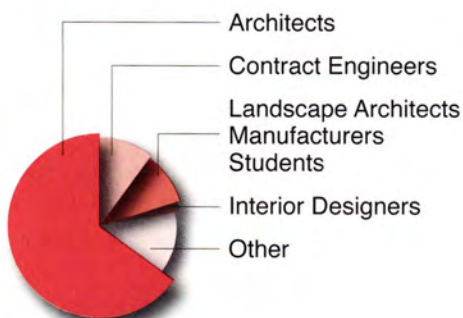
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Digital Enhancements

A renovation by James Dayton Design allows students at the Minneapolis College of Art and Design to expand their experimentation with digital media



This page: Architect James Dayton, AIA, talks to Architecture MN about the idea to create a glass-paneled black-box gallery for student exhibitions that require projection or a sound-controlled environment.

Opposite: MCAD's Scott Bowman explains the benefits of placing the larger and more inviting equipment checkout counter at the heart of the new M/LAB.

Architect James Dayton, AIA:

"The problem was, MCAD had numerous traditional wet-media darkrooms, photo-enlargement carrels, film-processing rooms, and so on. Over time, the number of kids taking digital-media classes has grown, and the number of students interested in analog photography has dropped. So the school had this volume of space with nobody using it, and a tiny closet with 400 stressed new-media students in it."

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Samson's favorite places to walk were downtown villages, outlet malls, garden centers, and an Arby's drive-thru.



LEADING BY THE NOSE

For humans, walkable neighborhoods and commercial hubs reward strolling with varied architecture, safe street crossings, and a mix of things to do and see on foot. For dogs, there is a much larger world of scent. Can our canine companions guide us to a richer walking experience?

Dogs and other animals understand sidewalks and parks not as visually ordered settings but as shifting islands and drifts of smells. When we humans step out the door, it's basically the same outdoors we left behind. But for the dog with us on a leash, a street is like a flowing stream filled with the scent trails of passing people and dogs. It's an ever-changing place.

In 2003, I adopted a yellow Labrador named Samson from the Hennepin County Humane Society. When I first saw him, he struck me as quiet and observant as he sat there upright, regarding the other dogs as they barked and whimpered. For years, Samson spent his days sitting Sphinx-like on the front steps, left paw crossed on right, surveying passersby. He became famous among the neighbors for wanting to sit outside even on the coldest January days.

Samson loved meeting people and other dogs. He was a natural greeter, but we found little social life along the roads and subdivisions of our Lake Minnetonka neighborhood. And because I myself was more interested in architecture than in exercise, I often found our walks boring. But Samson and I both needed exercise and to get outside for strolls. Over the years we developed

a set of alternative suburban environments that made sense for both of us.

Instead of walking by lawns and large houses, we got in the car (a thrill for Samson) and drove to denser places where we could do the things we liked, such as: smelling other dogs, visiting antique shops, sniffing sidewalk trees, and sitting in outdoor cafés while greeting people and watching traffic. We often went to downtown Excelsior, a 19th-century town where we could do all of these things. But we also made new discoveries. For some reason, Samson loved outlet malls, perhaps because the long sidewalks afforded him the chance to meet a lot of people.

I took him to Tonkadale Greenhouse and other nurseries where we could walk among the plants in winter, admiring shoppers could pet him, and we could take in the fragrances and humidity. In summer, we went to public docks on Lake Minnetonka, where Samson greeted those departing from the tour boats. Seniors and teenage girls particularly loved him.

Talking Scents

In her collection of essays *On Looking: Eleven Walks with Expert Eyes*, Alexandra Horowitz takes

us along on eleven treks, mostly in Manhattan, with experts in a variety of different fields—graphic design, geology, entomology, and so on. Another one of the experts is her dog Flip, who reminds me of a more citified version of Samson.

Horowitz is a cognitive psychologist who writes extensively on dogs and how they perceive the world. In describing her walk with Flip, she notes that “smell, like memory, is entirely personal. It cannot be shared with the ease that an image, rendered in ink or oils, can be experienced by hundreds of millions of viewers.”

Smells are not easily communicated in words; we humans have only vague olfactory classifications such as “sweet,” “earthy,” or “pungent.” But dogs like Flip and Samson experience nuanced smells in thousands of variations. They may not have a word for each, but they have recognition all the same. For dogs, smells form an unfolding map of information about specific places and other animals and people. “Their world has a topography wrought of odors . . . the landscape is brightly colored with aromas,” writes Horowitz.

Arby's

When touring a neighborhood, we humans use visual classifications such as “late Victorian” or “New Urbanist.” Dogs, of course, could care less. From my walks with Samson, I learned more about the experiences that mattered to him, and, in doing so, I began to appreciate suburban landscapes in a different way.

I learned that busy places like Main Streets and public parks have a smell history. Huge parking lots can be bleak for all. Samson and I agreed that big-box stores and malls were the worst—visual and olfactory deserts unsuitable for a hike. But a parking lot at Arby's could be a sacred place.

At least it was for Samson, who generally refused to leave after we sat on the grassy suburban berm and shared a bag of curly fries. After snacks, I would walk with him around the building—along

>> *continued on page 57*



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Ten x Ten is led by Ross Altheimer and Maura Rockcastle (foreground, top), Travis Van Liere Studio by Travis Van Liere (gray shirt), and Salmela Architect by David Salmela, FAIA (far left at conference table).

Landscape architecture firms Travis Van Liere Studio and Ten x Ten and architecture firm Salmela Architect answered our rapid-fire questions as a group. **DESCRIBE YOUR SPACE IN 140 CHARACTERS OR LESS:** Fun, bright, minimal, and sparse, with cookies. **HOW DOES THE SPACE SHARING WORK?** We all sit at a singular linear desk that runs along the north-facing windows. A conference table is used for sketching, meetings, and lunch. **AVERAGE DECIBEL LEVEL:** 70–80 db (highly accurate reading from Ross' app). We can all hit 102. **THE VIEW FROM YOUR DESKS:** Spoon and Stable's rooftop and the Grain Belt Brewery across the river in the distance. **THE SMELLS:** Spoon and Stable charring, roasting, smoking, and baking. We are ready for lunch by 10:30 A.M. most days. **DID YOU ALL KNOW EACH OTHER BEFORE YOU DECIDED TO COHABIT PROFESSIONALLY?** Travis, Ross, and David collaborated on projects in the past. **HOW DID YOU ALL COME TOGETHER?** Travis and David were looking to share a space in Minneapolis, and Ross and Maura had been working out of the Walker Library. The timing and opportunity were right. **WHY THE NORTH LOOP?** Mississippi River, sausage cart, craft cocktails, bone marrow burgers, Moose & Sadie's, and cold press at Snow Kreilich Architects. **FAVORITE HANGOUT IN WALKING DISTANCE:** The native meadow at the Federal Reserve Garden for lunch and Red Cow for a beer. **THINGS THAT HAVE BEEN AIRBORNE IN YOUR STUDIO:** Cookies, doughnuts, trace, dogs, children, and Frisbees. **GOOD PLACE TO THROW A PARTY?** Come by for happy hour next Friday and let us know.

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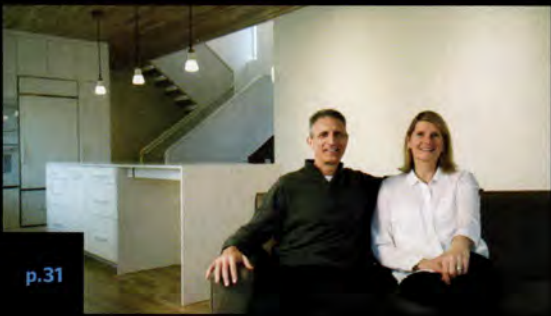
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FILM SHORT Photographers Corey Gaffer and Peter VonDeLinde created a video that celebrates the owners and organizational leaders (many pictured here) of the award-winning projects. View on architecturemn.com.



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2015 AIA MINNESOTA

Eleven wide-ranging projects—from distinctive homes, college buildings, and cultural venues to daring urban design—are honored with the most prestigious architecture award in the Upper Midwest. Our annual photographic tour of the AIA Minnesota Honor Awards tells the stories of these buildings with design commentary from the nationally renowned architects who selected them.



JUROR PAUL MANKINS, FAIA, founding principal of Substance Architecture in Des Moines, has directed the design of corporate, residential, civic, and higher education facilities recognized with over 90 design awards—including more than 50 awards from the American Institute of Architects. These projects include the Principal Riverwalk Pavilion and Pump Station in Des Moines, the renovation of Eero Saarinen's Oreon E. Scott Chapel at Drake University, and the Des Moines Central Library (with David Chipperfield Architects). He received the AIA Young Architects Award in 2003, and he was elected to the institute's College of Fellows in 2004. In 2013, he received AIA Iowa's Medal of Honor.



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2015 Honor Award Winners



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"I have this theory that there's something in the water in the Upper Mississippi watershed. It stems from the region's agrarian pragmatism—I've always thought of it as enlightened pragmatism. People here like solutions that are commonsense, very direct, with an economy of means, and there's an overlay of that in the architecture."

[JUROR PAUL MANKINS, FAIA]

HONOR AWARDS



JUROR MARIANNE MCKENNA, AIA, founding partner of KPMB Architects in Toronto, was appointed Officer of the Order of Canada in 2012 for crafting "architecture that enriches the public experience." She has directed a diverse range of projects in the spheres of culture and education, including the Genome Quebec Innovation Centre at McGill University, the Mike and Ophelia Lazaridis Quantum-Nano Centre at the University of Waterloo, and the expansion of Orchestra Hall in Minneapolis. For her leadership in the design of the Royal Conservatory's TELUS Centre for Performance and Learning, with its acclaimed Koerner Hall, McKenna was made an Honorary Fellow of the Royal Conservatory in 2011.



JUROR EDWARD A. VANCE, FAIA, is founder and CEO at EV&A Architects in Las Vegas, a firm that specializes in serving the hospitality, commercial, and healthcare industries. Over his 32-year career, Vance has received numerous awards, including the AIA Nevada Silver Medal, the highest honor bestowed on an architect in Nevada. He was elected to AIA's board of directors in 2010, and he received a Richard Upjohn Fellowship in 2012. In 2014, he was elevated to the AIA College of Fellows and received the AIA Regional Silver Medal for his six-state region. In 2015, Vance was elected secretary of the AIA College of Fellows Executive Committee.

CHS FIELD

Location:
St. Paul, Minnesota

Clients:
City of St. Paul;
St. Paul Saints

Architect of record:
Ryan A+E
ryancompanies.com

Design architect:
Snow Kreilich
Architects
snowkreilich.com

Sports architect:
AECOM
www.aecom.com

Design-builder:
Ryan Companies US

Design landscape architect:
Bob Close Studio

Landscape architect of record:
Ryan A+E

Size:
347,000 square feet
(63,414 enclosed)

Cost: \$63 million

Completion:
May 2015

Photographer:
Paul Crosby



"In a project like this one, where you need to be very strategic about where you put the dollars, they kept the enclosures minimal and spent a lot on the cedar soffits. I bet those soffits just give a huge aura to the place." [JUROR COMMENT]

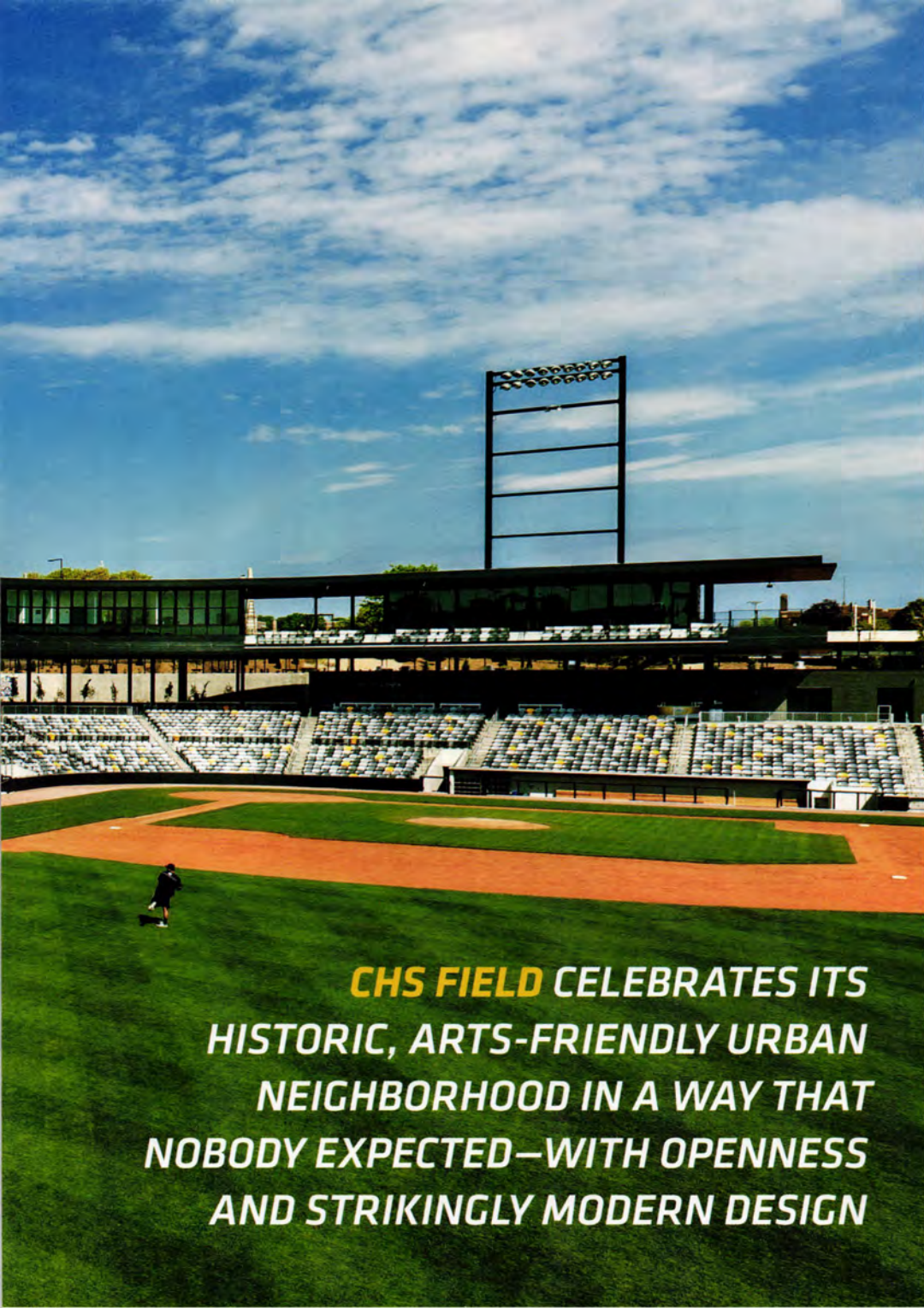
The new ballpark has plenty of the amenities that Midway Stadium—the St. Paul Saints' former home—lacked, including club-level hospitality spaces.



"This is the best small ballpark I've ever seen, and then you see how it's knitted into the community around it. This is what architecture can do, and it's very powerful."

[JUROR COMMENT]

The view down Fifth Street in Lowertown continues into CHS Field. The park's openness to its urban surroundings is its leading innovation.



**CHS FIELD CELEBRATES ITS
HISTORIC, ARTS-FRIENDLY URBAN
NEIGHBORHOOD IN A WAY THAT
NOBODY EXPECTED—WITH OPENNESS
AND STRIKINGLY MODERN DESIGN**



BY JOEL HOEKSTRA

What we wrote in our Sep/Oct 2015 issue:
St. Paul Saints fans had plenty of reasons to be giddy when their team trotted onto the field on the night of May 21. For starters, it was the home opener, and the weather was perfect. What's more, the carnival atmosphere of a Saints game—haircuts on the concourse, a pig in a tutu, wacky competitions with fans dressed in colorful costumes—always promises a good time no matter how the hometown team plays.

But the biggest reason for all the excitement? The game marked the first time the team had played in CHS Field, a gorgeous new 7,000-seat ballpark made of glass, dark masonry, blackened steel, and western red cedar in the city's historic Lowertown neighborhood.

Lowertown is filled with brick-and-timber buildings erected more than a century ago, when baseball was just beginning to take root as America's national pastime. Many Saints fans and local observers expected the team to look to Baltimore's Camden Yards, built in 1992 yet styled like an old-timey ballpark, for inspiration. But Saints owner Mike Veeck told Ryan Companies and Snow Kreilich Architects he wanted a park that was both unique in its design and seamless in its integration with the neighborhood. "I said, 'I don't want to be able to tell where the Farmers' Market ends and the ballpark begins,'" Veeck recalls. "This is an established, hip, young neighborhood. We're the interloper. We need to fit in."

Snow Kreilich's Julie Snow, FAIA, addressed these concerns by designing a park that she describes as "porous." Visitors approaching the park via Fifth Street can see directly through the gates into the field's verdant interior. And because the architecture is less like a fortress and more like a screen, most spots inside the park enjoy wide views of the multistory warehouses that loom over Lowertown. **AMN**

THE GALLERY-LIKE MISSISSIPPI VIEW APARTMENT TAKES MIDCENTURY SIMPLICITY TO NEW ARTISTIC HEIGHTS



BY JOEL HOEKSTRA

MISSISSIPPI VIEW APARTMENT

Location: Minneapolis, Minnesota	Size: 1,900 square feet
Architect: Kara Hill Studio	Completion: May 2015
Designer: Kara Hill, AIA	Photographer: Loren Ahles, FAIA
Project architect: Loren Ahles, FAIA	

Don Draper or any of the other characters on *Mad Men* would feel right at home in the residential Towers in downtown Minneapolis. Built in 1965, the two tan-brick edifices were once beehives of Swinging Sixties activity, their 500 units occupied mostly by young couples and singles who wanted a modern high-rise lifestyle. The design, too, was something that broke with the past: The lobby featured floor-to-ceiling glass and oak-paneled walls; the curving paths in the plaza garden, designed by Sasaki, Walker & Associates, were illuminated with “mushroom” lights.

The Towers’ midcentury-modern design and history were a key element that attracted architects Kara Hill, AIA, and Loren Ahles, FAIA, to the complex a dozen years ago. The couple admired the building’s elegant construction (cast-in-place concrete) and expansive views of the Mississippi River (nearly a dozen bridges are visible from the upper floors). Seven years after they first moved into the building, Hill and Ahles purchased two adjoining units on a high floor of Tower B with the intention of renovating them into a single living space. “Nothing had been



Below: White plaster walls accented by white-oak paneling create a restrained backdrop for the couple's collection of artwork from their travels around the world.



Left: The owners combined two small apartments to create one long unit with seven windows overlooking the river. Below: A crackled-glass panel diffuses LED light in the kitchen.

"The designer has created a platform in the sky for living—a continuous suite of rooms with only minimal separation between the spaces. It could only be the home of a true art lover—or an architect."

[JUROR COMMENT]

done since 1965," Hill says of the 1,900-square-foot space. "There were seven different types of wallpaper. It had popcorn ceilings. I hate to say this, but it was hideous."

The transformation began with demolition. North-facing windows allowed plenty of light into the space, but low ceilings and numerous walls kept the interiors shrouded in darkness. "Overall, the space was very broken up," says Hill. Even before there was a plan, the couple removed most of the walls in the long, narrow



layout. "We knew we wanted it open," she adds. "We just didn't know *how* open."

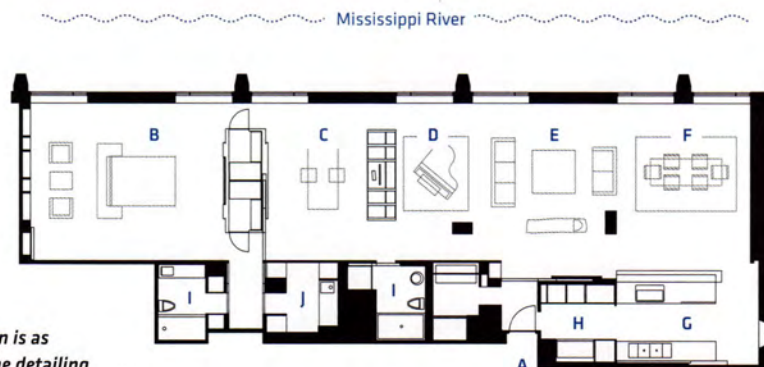
With the space stripped almost bare (concrete pillars, mechanical risers, and essential plumbing remained in place), Hill began to imagine the possibilities. She settled on the idea of a simple, straight path that bisects the space lengthwise, with the most-used areas—the kitchen, the dining/living space, a study, and the master bedroom—all loosely connected and taking advantage of the exterior illumination and stunning views. Pressed against the spine of the building are a small kitchen pantry, two bathrooms, and laundry.

Simplicity also guided Hill's choice of materials. The palette is mostly limited to stainless steel, white-oak paneling, and 2.5-inch-thick plaster walls—the latter two elements a nod to the Towers' original design features. Lighting and doors are often hidden from view: In the kitchen, for example, Hill used a large crackled-glass panel to conceal the LED bulbs that illuminate the stainless-steel countertops; elsewhere, sliding oak panels function as privacy doors. A single inlaid aluminum channel running floor to ceiling serves as the handle in each door,

>> continued on page 58



White-oak surfaces continue in the master suite, where a built-in table unit allows the bed to "float" in the middle of the room.



Right: The floor plan is as crisp and clean as the detailing throughout the apartment.
Below: The kitchen enjoys a sliver of a view to the east.

- | | | | | | |
|---|----------|---|---------|---|---------|
| A | Entry | E | Sitting | I | Bath |
| B | Sleeping | F | Dining | J | Laundry |
| C | Writing | G | Kitchen | | |
| D | Playing | H | Pantry | | |

"It's almost a kind of architectural haiku in its beautiful presentation of artwork and furnishings and in its understanding of the views."

[JUROR COMMENT]



The distinctively modern Nordic Light is designed to brighten the living experience in all four seasons

BY THOMAS FISHER, ASSOC. AIA

Every climate has a characteristic quality of light, and the AIA Minnesota Honor Award-winning home designed by D/O beautifully captures what the author Henry Plummer calls the ethereal “Nordic light” of higher latitudes. Standing on a narrow corner lot in St. Paul’s St. Anthony Park neighborhood, the two-story, flat-roofed, cedar-clad house serves as a kind of light catcher. Horizontal swaths of black-framed windows let morning light into the living room and bedrooms above, midday light into the kitchen, and afternoon light into the second-floor family room—all while providing stunning views of the

Luther Seminary campus across the street and of the Minneapolis skyline from the second-floor deck. “Our scarcity of light in winter,” says D/O’s John Dwyer, AIA, makes light and “whiteness essential to our psychological survival as the world turns dark and blue.”

The landscape and the interior of the house also reflect heightened sensitivity to our northern climate. While the tightness of the roughly triangular site necessitated the house’s trapezoidal plan—“a vertical extrusion of the zoning envelope,” Dwyer notes—the small plot



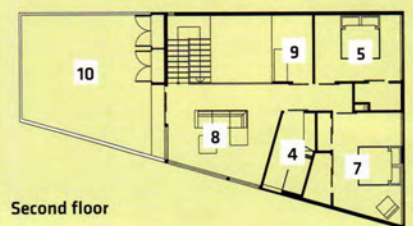
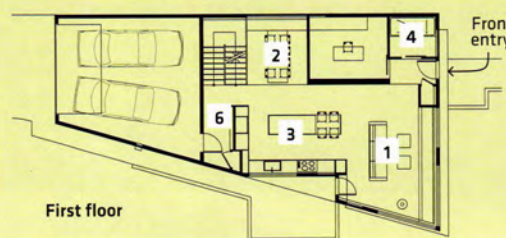
The white walls and kitchen cabinets and counters bounce daylight into the house, while the wood floor and ceiling on the main level visually warm the reflections.

"Too often, designers think, 'Oh, I need a handrail, and that should be a different material or have a different expression.' Here, the architect and the owners came up with a limited set of materials and details, and then they deployed them." [JUROR COMMENT]



The trapezoidal plan follows the allowable zoning envelope, creating angled walls in the living room and master bedroom.

- | | | | |
|-----------|-----------|-------------------|-------------------|
| 1 Living | 4 Bath | 7 Master bedroom | 9 Laundry |
| 2 Dining | 5 Bedroom | 8 Informal living | 10 Outdoor living |
| 3 Kitchen | 6 Mudroom | | |





NORDIC LIGHT

Location:
St. Paul, Minnesota

Architect:
D/O
www.dwyeroglesbay.com

Design team:
John Dwyer, AIA; Colin Oglesbay; Edward Eichten, Assoc. AIA; Phillip Koski, AIA

General contractor:
Brownsmith Restoration

Landscape contractor:
Terra Vista

Size:
1,750 square feet

Completion:
September 2015

Photographer:
Chad Holder

of land also demanded the removal of several of the property's mature trees, "a remnant of the oak and aspen savanna that once dominated the St. Paul-Baldwin Plains," says D/O's Colin Oglesbay. The designers replaced them with a landscape of historical plantings—oak and aspen trees and cultivars of native grasses—in an urban proportion, creating a low-maintenance, drought-resistant lawn. "The aspen trees will also color the home's interior with an intense yellow light in the fall," says Oglesbay.

That attention to the quality of light in the house drove other design decisions as well. In homage to the site's white oaks, D/O specified white-oak floors and ceilings lightened with a diluted whitewash "to increase the bounce of light," says Dwyer, and "warm the blue light" off the snow in

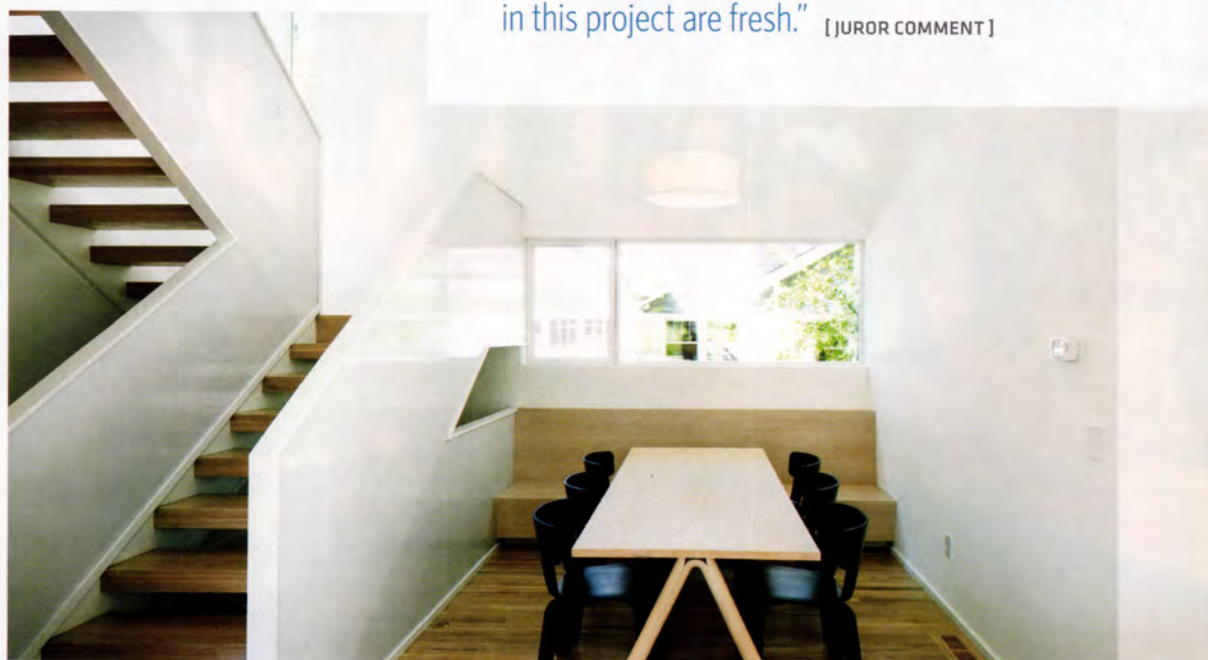
winter. White walls, countertops, and appliances further reflect light deep into the house, with a translucent white-plastic railing and open-tread stairs letting light spill into the two-story dining room and unfinished basement. Upstairs, dark-felt carpet tiles and a slate bathroom floor absorb the stronger light through the second-floor windows and soften its intensity in the white-walled bedrooms and informal living room. Those spaces seem to "reside in the tree canopy," says Dwyer; the owners of the house attest to the gorgeous views they have from their elevated perch.

The house is characterized by lightness in a second way, as well. Its owners wanted to downsize and simplify their lives, and they

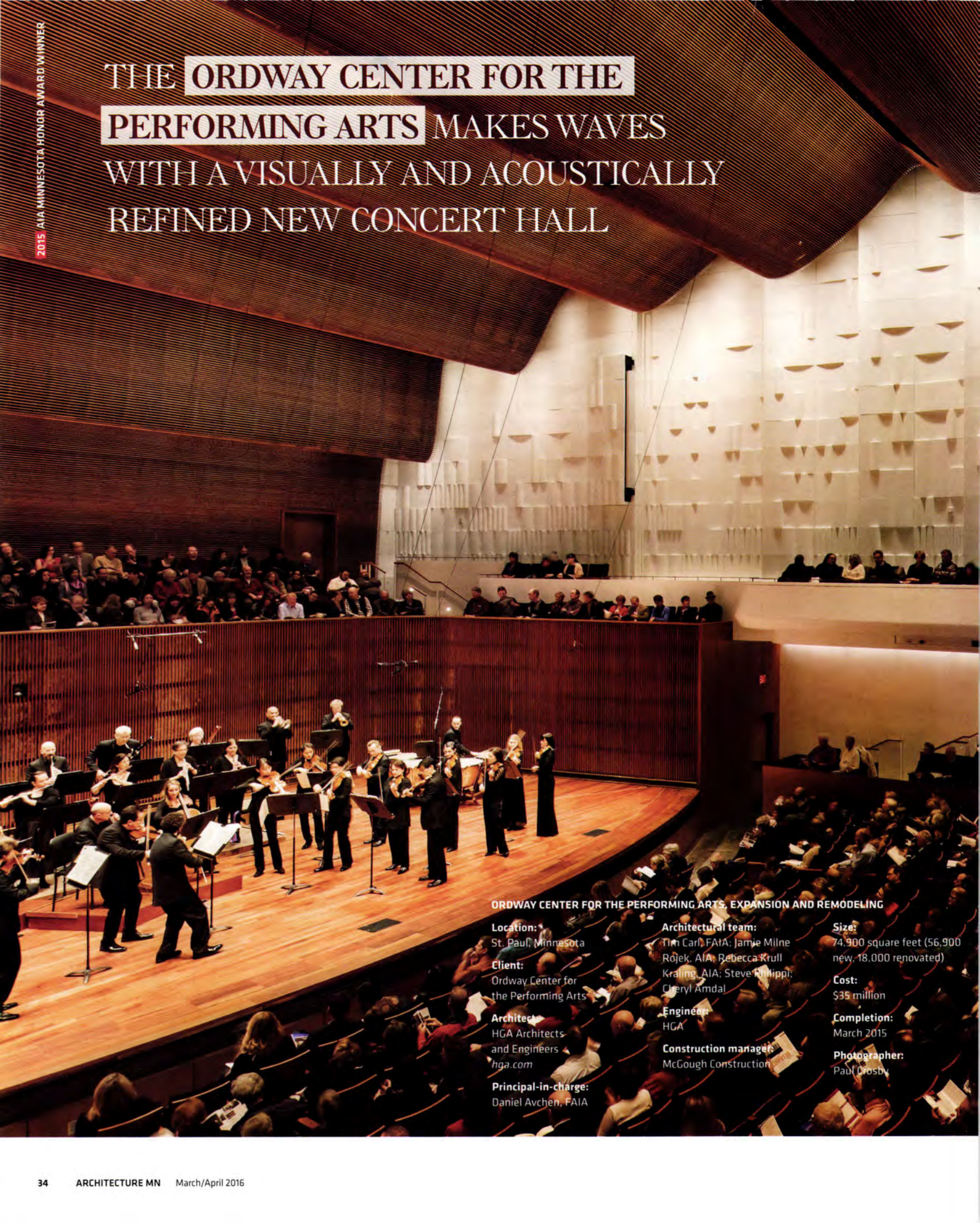
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"With houses you often say, 'I've seen this before.' But not with this one. The ideas and the execution in this project are fresh." [JUROR COMMENT]

The large windows open out to the tree-shaded neighborhood, and the open-riser stair lets light into the center of the house.



THE ORDWAY CENTER FOR THE PERFORMING ARTS MAKES WAVES WITH A VISUALLY AND ACOUSTICALLY REFINED NEW CONCERT HALL



ORDWAY CENTER FOR THE PERFORMING ARTS, EXPANSION AND REMODELING

Location:
St. Paul, Minnesota

Client:
Ordway Center for the Performing Arts

Architect:
HGA Architects and Engineers
hga.com

Principal-in-charge:
Daniel Avchen, FAIA

Architectural team:
Tim Carl, FAIA; Jamie Milne
Rojek, AIA; Rebecca Krull
Kraling, AIA; Steve Kimipipi,
Cheryl Amdal

Engineer:
HGA

Construction manager:
McGough Construction

Size:
74,900 square feet (56,900
new, 18,000 renovated)

Cost:
\$35 million

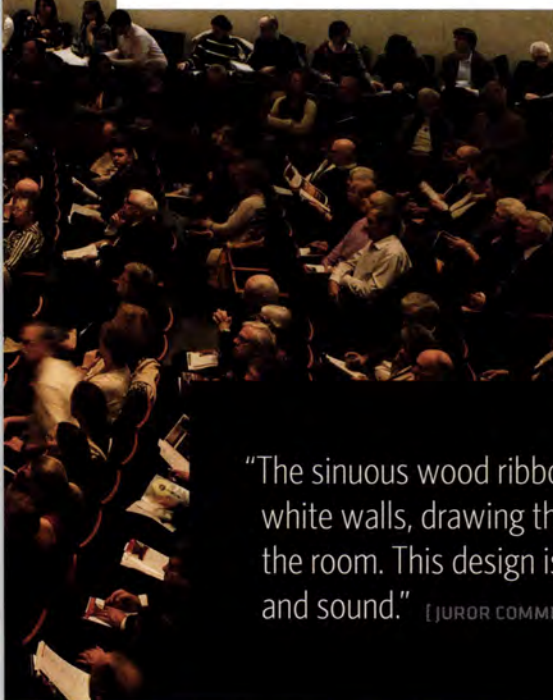
Completion:
March 2015

Photographer:
Paul Crosby



"The way that the white walls nearly wrap around the stage is a very elegant gesture of unification, so that the audience is a part of that room of sound. It's not the fantasy of a play on a stage with a proscenium; it's really that embrace."

[JUROR COMMENT]



"The sinuous wood ribbon has the same effect as the white walls, drawing the stage and the musicians into the room. This design is a stunning integration of sight and sound."

[JUROR COMMENT]

BY JOEL HOEKSTRA

What we wrote in our Sep/Oct 2015 issue:

More than three decades ago, when grand plans were hatched to build the Ordway Center for the Performing Arts on Rice Park in downtown St. Paul, the founders' vision called for two performance spaces: a 2,000-seat music hall for big shows and a 1,000-seat concert venue for smaller performances. But budget constraints forced several compromises, and in the end the latter space became a 300-seat theater that lacked the acoustics required for truly great music making.

Happily, in spring 2015, as the Ordway celebrated its 30th anniversary, the original vision was finally realized when a new 1,100-seat concert hall opened on the site of the old McKnight Theatre. Fused to the Ordway's main lobby and wrapped in a glass-and-copper facade that matches the beauty of the existing exterior, the \$35 million concert hall blends

The acoustics are clear, deep, and warm, says St. Paul Chamber Orchestra president Bruce Coppock. "And the hall has extraordinary tolerance for low volume," he adds. "You can literally hear a pin drop."

seamlessly with the original design, though its interior is hardly a throwback to 1985. "It's a contemporary cousin to the music theater space," says lead designer Tim Carl, FAIA, of HGA Architects and Engineers.

Concertgoers arriving via the new Washington Street entrance encounter a three-story lobby paneled in mahogany and carpeted in a blue-dot pattern that echoes the design scheme of the existing Ordway lobby. Then they enter a hall warmed both visually and acoustically by grillwork stained to recall the mahogany from the lobby, and by fluted, white glass-fiber-reinforced gypsum panels. No seat is more than 90 feet from the stage, and three rows of "choir loft" seating behind the stage allow some patrons to experience the performance from a particularly intimate vantage point. An undulating ribbon of oak dowels (stained to match the mahogany) hangs from the ceiling, creating a forced perspective even from the last row of the highest balcony. "Visually, it brings the musicians even closer," says Ordway production director Andy Luft. **AMN**



"The modern courtyard nestled along the south side of the building is an especially thoughtful extension of the social spaces out into the landscape."

[JUROR COMMENT]

PAUL CROSBY

North Hennepin Community College's new **BIOSCIENCE AND HEALTH CAREERS CENTER** mixes state-of-the-art laboratories and classrooms with light-filled common spaces for academic interaction and studying

BY LINDA MACK

What we wrote in our Jan/Feb 2015 issue: When a new Science Center opened in 2002 at North Hennepin Community College, it immediately ran full bore, says Elaina Bleifield, the two-year college's dean of Science and Mathematics. "We had classes going from 8 A.M. to 10 P.M.," she says. So planning began for an expansion.

After years of waiting for construction money, the Perkins + Will-designed Bioscience and Health Careers Center opened in August 2014, housing nursing and bioscience classrooms, labs, and faculty spaces. Its long, glassy facade



A space for students and faculty on the second level enjoys a wide view of an open field across 85th Avenue North.



The building mixes technology-powered laboratories and classrooms with inviting, light-filled common spaces for academic interaction and studying.

"A 21st-century homage to Prairie-style architecture with its long, low profile, horizontal bands of windows, ornamental restraint, and quality construction."

[JUROR COMMENT]



BIOSCIENCE AND HEALTH CAREERS CENTER

Location:
Brooklyn Park, Minnesota

Client:
North Hennepin Community College

Architect:
Perkins + Will
perkinswill.com

Principals:
Jeff Ziebarth, AIA;
Dave Dimond, AIA;
Robert Novak, AIA

Designer and project architect:
Paul Neuhaus, AIA

Interior designer:
Heidi Costello

Landscape architects:
Close Landscape
Architecture+; Perkins + Will

Construction manager:
Mortenson Construction

Size:
62,615 square feet

Cost:
\$21.4 million

Completion:
August 2014

Photographer:
Corey Gaffer
(except where noted)



stretches along 85th Avenue North, heralding a new era for the formerly inward-looking campus. "The campus is ordered around a courtyard, almost like wagons around a campfire," says senior project architect Paul Neuhaus, AIA. "We wanted to reach out to the community."

And unlike the college's modest red-brick buildings, the two-story, 62,615-square-foot Bioscience and Health Careers Center embraces a classic modern aesthetic that elevates the educational environment. "This isn't a college. It's a university!" Neuhaus says a student exclaimed when he first walked in.

An almost block-long wall of glass framed in silver metal is cantilevered over an unadorned brick base. The materials are familiar to the campus, but their use is more compelling. "They asked us to match the existing brick or find a compatible one," says Neuhaus. "We chose a longer Norman brick to emphasize the horizontality."

Inside, similarly refined brushstrokes create an expansive character. Glass-walled corridors are wider and have higher ceilings than those in the older buildings. Polished concrete floors and

exposed concrete columns are complemented with warm, white-oak acoustical panels and benches. And a monitor brings natural light into the atrium, a two-level gathering space where students and faculty can meet, study, drink coffee, and enjoy the warmth of a double-sided, see-through fireplace. **AMN**

**THREE ELEVATED
CAMPER CABINS
CREATE AN
UNFORGETTABLE
EXPERIENCE OF
THE PINE FOREST
AT WHITETAIL WOODS
REGIONAL PARK**

**WHITETAIL WOODS REGIONAL
PARK CAMPER CABINS**

Location:
Empire Township,
Minnesota

Client:
Dakota County

Architect:
HGA Architects
and Engineers
hga.com

Principal-in-charge:
Jim Goblirsch, AIA

**Project lead
designer:**
Steven Dwyer, AIA

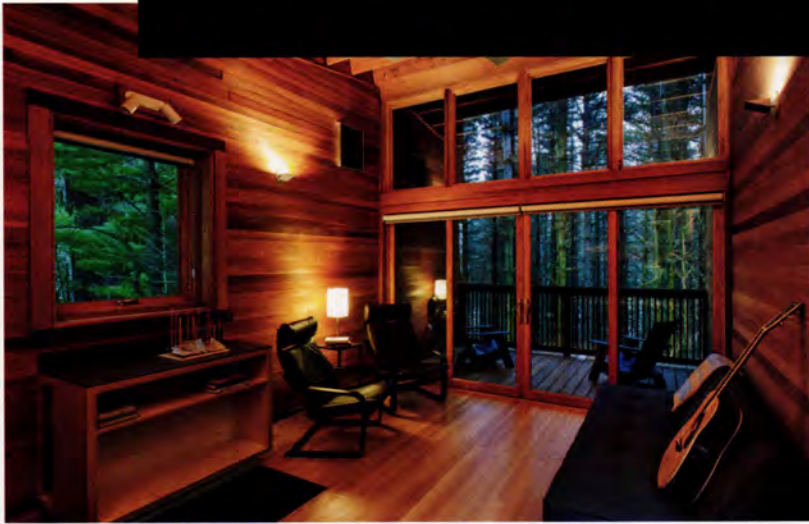
General contractor:
Dakota County/George
Siegfried Construction

Size:
Each of the three cabins
is 227 square feet, with
an 80-square-foot deck

Completion:
September 2014

Photographer:
Paul Crosby

"Simple form and materials, but elegant. I love the way they're thrown out into the trees." [JUROR COMMENT]



Each cabin features two full-size bunks with built-in storage, a dining table, and a seating area that includes a sleeper sofa. A bathhouse is just a short walk away.

BY AMY GOETZMAN

What we wrote in our Jul/Aug 2015 issue:

"We came up with the idea of single-sloped roofs, and dark cedar shingles offset by natural cedar stain," says HGA Architects and Engineers' Steven Dwyer, AIA, of the design for three camper cabins at the new Whitetail Woods Regional Park. "We wanted to create something simple enough that future buildings could follow it. We also wanted to create something that would be respectful to the landscape. That meant staying low, choosing natural colors, and not competing."

The cabins are like no others you'll find in Minnesota. HGA scrapped the traditional log cabin aesthetic in favor of a crisply designed shelter that provides both privacy and big views. Each cabin is positioned on the ridge to give occupants an elevated view through the trees.

"We talked about tree houses and actually explored that idea quite seriously," says Dwyer. "But the trees wouldn't have been strong enough, and accessibility was an issue. So instead we focused on the experience. If we couldn't do a tree house, then we would do a house in the trees."

Early in his career, Dwyer worked for noted architect James Stageberg, and he spent some time at Wind Whistle, Stageberg's Wisconsin cabin retreat. "I wasn't conscious of it when I was designing these cabins, but I know how impressionable I was at that time in my life, and Stageberg's design for a house hugging a cliff must have been at the back of my mind. In a way, these cabins are an homage to him."

"We felt that now, as we were designing a new park, was the right time to experiment with architecture," says Bruce Blair, former manager of park facility development for Dakota County Parks. "The board wanted something distinctive, something different than the traditional log cabin. It offers a unique experience, yet it's affordable and close to home." **AMN**

"These beautifully sited structures remind me a little of one of the houses Peter Bohlin designed for his parents, in the way they rest very gently on the land. You could pull these away, and within six months you would never know that they had been there."

[JUROR COMMENT]



*Two Xcel Energy substation enclosures
in South Minneapolis transform transformers
into award-winning public art*

**XCEL ENERGY
SUBSTATION ENCLOSURES**

Location:
Minneapolis, Minnesota

Client: Xcel Energy

Architect: Alliance
www.alliance.us

**Principal-in-charge
and project manager:**
Ken Sheehan, AIA

**Project lead designer
and project architect:**
Nina Ebbighausen, AIA

Construction manager:
Xcel Energy

Completion: April 2014
for Hiawatha, August 2015
for Midtown

Photographer:
Brandon Stengel, Assoc. AIA



"We wanted to play with the idea of filigree that turns opaque, that changes its expression depending on your vantage point—from below, from above, or at eye level," says Nina Ebbighausen. "To do that, the metal had to be impossibly thin and appear to move like a scarf in the wind."

"Each enclosure is a kind of billboard for the utility, and yet they didn't write their name all over it. What a beautiful civic gesture—hats off to Xcel for doing this."

[JUROR COMMENT]



"The decision to veil—but not entirely conceal—what's contained there is an interesting choice. I think that's one of the reasons why they're so successful. In Des Moines, they hired an architect to put a container around a substation, and it turned into a building. This is urban design. This is so much better." [JUROR COMMENT]

BY AMY GOETZMAN

Energy infrastructure is pretty unsightly. We can do beautiful things with all that power, but the towering masses of pipes and wires that convey it to us can appear downright post-apocalyptic. When Xcel Energy expanded two South Minneapolis substations to meet growing energy demands, they needed to find a way to minimize the equipment's visual impact on the two neighborhoods. So naturally they brought in architects.

"We looked at ideas from a number of different firms, but Alliance was the only one that didn't just want to enclose and cover up the substation," says Xcel senior project manager Joseph Samuel. "They acknowledged that hiding or masking the substation wouldn't serve the neighborhood or the project."

Seeing a raw kind of beauty in the equipment, Alliance let the materials and geometry of the

substation guide the design of complementary architectural structures. "The tectonics were so interesting—electrodes, wires, conductors, electronics—it all inspired us," says Alliance senior associate Nina Ebbighausen, AIA. "This is key infrastructure, and we needed to embrace it, be transparent."

The architects riffed philosophical on the concept of energy—motion, kinetics, and power. The result? Two enclosures that function as both protective barriers and high-profile public art. Eye-catching, thought-provoking, and instantly iconic, these projects are helping to revitalize two of Minneapolis' busiest neighborhoods.

Community Matters

Owners of design projects for the public realm often invite key stakeholders to weigh in; Xcel embraced that approach by organizing a group of community members to help direct the architects. This advisory group included homeowners and other representatives from the neighborhood, including, among other organizations, the Midtown Greenway Coalition, Little Earth of United Tribes, Metro Transit, and the City of Minneapolis.

"The challenge intensifies when you are building things for the entire community. There were so many variables we had to consider—everything from lighting and security to the history of railroads," says Alliance principal Ken Sheehan, AIA. "But the messiness of engagement uncovered ideas we wouldn't have gotten

>> continued on page 59

The east wall of the expansion allows passersby to see into the new student gallery. The facade's translucent glass fins and deep mullions moderate the daylighting.



“The architects knit the addition into an extremely tight space, and yet in every view it appears to be a graceful extension of the original building.”

[JUROR COMMENT]

The addition's glassy south facade looks into the two-story lobby gallery.

LONGWOOD UNIVERSITY IN VIRGINIA ATTRACTS MORE STUDENTS TO THE VISUAL ARTS WITH A GLASSY EXPANSION OF BEDFORD HALL

BY AMY GOETZMAN

What we wrote in our Nov/Dec 2013 issue: When architects renovate a college building, they first must take a history course—especially when the building resides on a campus as venerable as Longwood University's in Farmville, Virginia. The north end of the Longwood campus, which dates back to 1839, is populated with red-brick Jeffersonian buildings and other historic structures. The south end is home to decidedly less revered 1960s- and 1970s-era buildings.

When the university brought HGA Architects and Engineers in to design a substantial update and addition to Bedford Hall, home to the arts





**BEDFORD HALL
ADDITION AND RENOVATION**

Location:
Farmville, Virginia

Client:
Longwood University

Design architect:
HGA Architects and Engineers
hga.com

Principal-in-charge:
Gary Reetz, FAIA

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

Project architect:
Rebecca Krull Kraling, AIA

Landscape architect: HGA

Associate architect:
Moseley Architects
moseleyarchitects.com

Construction manager:
Costello Construction

Size:
47,000-square-foot addition
plus 26,240-square-foot
renovation

Completion: Fall 2012

Construction cost:
\$29.5 million

Photographer:
Steve Maylone,
Maylone Photography

"The design aims to invite the campus community in by making the program visible and accessible. It deals with every elevation in a sympathetic and interesting way."

[JUROR COMMENT]



programs, it was clear the administration wanted another Jeffersonian building. "It's a small but beautiful campus, and Jefferson is like an architecture god there," says HGA project designer Loren Ahles, FAIA. "The newer buildings, where Bedford Hall is located, are quintessential 'form follows function' and nothing more. They're basically just a collection of boxes."

But being marooned amid those boxes turned out to be the best possible place for a satisfying architectural challenge. Not only did the HGA team have more creative freedom away from the inflexible historic core; it seized an opportunity to improve upon and unify a motley collection of buildings by weaving in a distinct-yet-complementary hall that takes the campus one giant leap forward in history.

"Basically, we tailored the building to fit the space," says Ahles. "It was a tightly packed section of campus, so we worked with what was available in terms of both space and aesthetics. We took elements of the buildings around this one and integrated them into the design, and in doing so we made those other buildings something better."

"Bedford now connects all the buildings around it with beautiful indoor and outdoor features," says Wayne McWee, Longwood University provost and VP for academic affairs. "A lot of people who wouldn't think of entering a gallery are just drawn inside because it's so inviting." **AMN**



“An extremely provocative solution to the property constraints, thoroughly conceived and strikingly elegant.” [JUROR COMMENT]

FAST HORSE

Location:
Minneapolis, Minnesota

Client:
Fast Horse

Architect:
Salmela Architect
salmelaarchitect.com

Principal-in-charge:
David Salmela, FAIA

Project architect:
Malini Srivastava, AIA

Structural engineer:
Meyer Borgman Johnson

General contractor:
Watson Forsberg

Size:
8,000 square feet

Completion:
January 2015

Photographer:
Paul Crosby

Creative agency
FAST HORSE grows
 its warehouse-district
 building—and
 its profile—with
 an idea that only
 an architect could
 have imagined

*Opposite: Fire escape as dynamic architectural facade.
 Right: The roof deck is furnished with Loll Designs chairs and tables.*



BY THOMAS FISHER, ASSOC. AIA

What we wrote in our Jan/Feb 2016 issue:
 If you want to see what 21st-century innovation looks like, consider the expanded office building that David Salmela, FAIA, has designed for Fast Horse, a rapidly growing Minneapolis marketing and branding firm. The project reflects what Minneapolis-based marketing consultant Simone Ahuja has called “Jugaad innovation,” in a book she has coauthored by the same name, using a Hindi word to describe the ad-hoc, frugal way in which inventors in her native India innovate with what they have on hand.

To save money and avoid code requirements that would have made the site unbuildable, Salmela kept the existing building and added floors on top of it. And to play off its small size, surrounded by much larger structures, he clad it in black and white metal panels that alternate from one face to another, dividing elevations in half or in quarters. That harlequin strategy cleverly offers an inexpensive way of making the structure look at once larger and smaller than it really is.

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

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



“The strategy of creating an iconic street elevation with the alternately open and screened staircase is ingenious. The stair structure is beautifully composed, and it provides an opportunity for people to move up and down and across the facade. What could easily have been a plain industrial building now enlivens its milieu.”

[JUROR COMMENT]

Above: The reception desk is composed of stacked lumber scraps from the project. Right: The view from the plaza of the neighboring Brunsfield North Loop apartment complex.

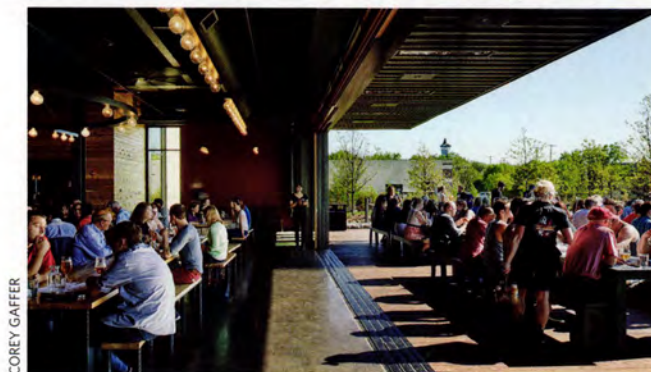


The industrially refined Surly Brewing MSP sets a new design standard for the modern destination brewery



"The same care that goes into crafting the beer went into crafting this building and its industrial site. They appropriated the neighboring grain elevator and domesticated the space in between, but simply. It doesn't look overdone, and the landscape will only soften as it matures."

[JUROR COMMENT]



COREY GAFFER

In warmer weather, the beer hall spills out through sliding glass doors (above) to the porch and the beer garden beyond (top and right).



The exterior cladding—corrugated steel panels and western red cedar—makes the building simultaneously brash and warmly inviting, and it integrates the Surly brand (right).



"The landscape strategy, which creates a distinctive setting for outdoor performances and screenings, reveals an important element of the project: This craft brewery is thinking beyond its own bottle of beer—it aspires to be a cultural milieu." [JUROR COMMENT]

SURLY BREWING MSP

Location:
Minneapolis, Minnesota

Client:
Surly Brewing Company

Architect:
HGA Architects
and Engineers
hga.com

Principal-in-charge:
Mia Blanchett, AIA

Project lead designer:
Steven Dwyer, AIA

Project architect:
Rob Good, AIA

Landscape architect:
HGA

Owner's representative:
Tegra Group

General contractor:
McGough Construction

Size: 50,000 square feet

Completion:
December 2014

Photographer:
Paul Crosby
(except where noted)



BY JOEL HOEKSTRA

What we wrote in our Jul/Aug 2015 issue:

At 50,000 square feet, Surly Brewing Company's new destination brewery is more than twice the size of its old brewhouse. Its exterior is clad in corrugated steel panel and western red cedar, and its low-slung flat rooflines make no effort to look old or Bavarian. "The building was designed to be a lean, mean brewing machine," says HGA Architects and Engineers' Steven Dwyer, AIA. "We didn't want anything that was hokey or romantic or reminiscent of something Surly had never been. We wanted the feel to be industrial, to be tied to the purpose of the building."

Visitors pass a large fire ring and a water feature—"visual and auditory appetizers," Dwyer explains—before entering the building. Once inside the doors, they encounter a glass wall enclosing six gleaming fermentation silos. The funnels of the holding tanks hang in rows from the ceiling, creating a gravity-defying architectural pattern that will grow only more impressive as additional tanks are added in years to come. "We call it the beer temple," says Dwyer. It's the first act in a series of experiences that the architect describes as "theatrical." With each new room, the drama unfolds.

Down a short but wide hallway is the main act: Behind a nearly three-story glass wall comparable to a proscenium lies the German-engineered brewhouse with a *lauter tun* as the centerpiece. Blindingly shiny, the enormous kettle resembles a set for a play with no dialogue. The action inside the cauldron is invisible, yet the pipes, levers, ladders, and gauges that barnacle its surface fuel the imagination. Visitors stare in anticipation, visibly stirring when the brewmaster appears to turn a knob or check a temperature control.

"It's kind of in-your-face," Linda Haug, Surly's hospitality director, says of the design. "But it's elegant *and* industrial." **AMN**



This modestly sized Family Retreat on Lake Superior makes a deep impression with its unexpected geometry and color



The low-maintenance kitchen features slate floors, locally sourced basswood wall paneling, and inexpensive melamine cabinets.

BY THOMAS FISHER, ASSOC. AIA

What we wrote in our May/June 2015 issue:

A new David Salmela–designed family retreat on Lake Superior’s south shore represents what the writer Nassim Nicholas Taleb calls a “black swan event.” The cabin looks a bit like a black swan, with the exterior clad in black Richlite, the uplifted wings of its butterfly roof, and the projecting necks of its scuppers. But the relevance of Taleb’s idea goes beyond the cabin’s appearance.

Black swan events go against our expectations, change our thinking, and prompt an explanation—and this building does all three. Instead of the typical gable-roofed cabin with screened porch, this one upends that model. In a climate where gutters present a maintenance problem,

“a gable roof sheds water where you don’t want it, onto the deck,” says Salmela. So the architect inverted scissor trusses to direct water back to a center roof cricket, which moves the runoff to long spouts at either end.

And in a location where the sun’s warmth matters, “screened porches reduce the daylight into the house,” adds Salmela. That led him to cantilever the porch off the second floor, adjacent to the stair, which needs less light, and above the route to the front door, which now enjoys shelter from rain and snow. No longer worried about blocking light, Salmela designed the screened porch to maximize the comfort of those using it, with slats along the south side to provide shade and open ends to funnel the breeze off the lake. **AMN**

“I love the way this project slowly unveils itself through the foliage as you approach it. And how, when you reach the house, each elevation has a different look. But it’s all quite modest—even the playful cantilever.”

[JUROR COMMENT]

On the lake side, large windows and screens provide dramatic views. The weathered concrete-block chimney looks like a remnant of an earlier structure.

"The opportunity to create a retreat gives the architect a different kind of license, and the spirited aspect of this project is quite fun. It's not an everyday building—it's for special occasions—and that took this family and this architect to a very different place."

[JUROR COMMENT]

FAMILY RETREAT

Location:

Wisconsin

Architect:

Salmela Architect
salmelaarchitect.com

Principal:

David Salmela, FAIA

Project manager:

David Getty

Structural engineer:

Meyer Borgman Johnson

General contractor:

Lake Effect Builders

Size:

1,280 square feet

Completion:

June 2014

Photographer:

Paul Crosby



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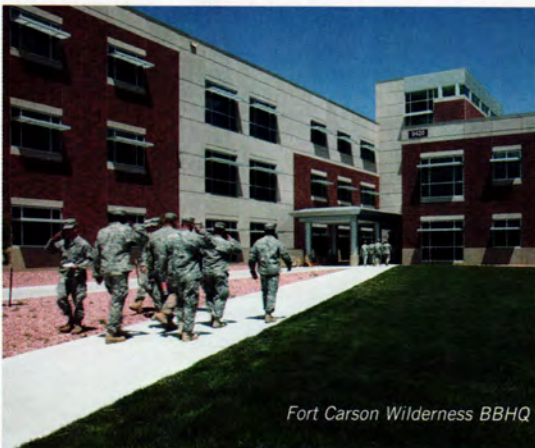
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Inside-the-Box Thinker

<< continued from page 13

twice to the Main Building—putting painting studios on the east side of the building and 3D studios on the west side of the building.

Has the architecture met the needs of the college?

The Main Building has been incredibly flexible. Prospective students are drawn to the amazing facilities inside, and we love how daylight penetrates the building and the way the exterior white brick comes into the interior, linking inside and out. By contrast, the historic Morrison Building is up against its limits. We need to do a major overhaul to make it truly meet current needs.

You selected Minneapolis architect James Dayton to help evaluate needs, create a new master plan, and redevelop a portion of the Main Building into M/LAB (page 18), a space for new media. What moved you to work with him?

I liked what Jim did for the MacPhail Center for Music, the Minnetonka Center for the Arts, the Blake School, and Highpoint Center for Printmaking. There's a strong material quality to his work that resonates with the Tange building and the feel of an art and design school. He has a great sense of how to give a visual punch to space.

What other renovations do you have on the horizon?

Our primary focus is on updating our academic facilities to meet new program needs. For instance, we have a new Entrepreneurial Studies program. We're hoping to build out a floor with two new classrooms that can be combined via a movable wall for collaborative work. We're including formal and informal client-meeting spaces for students who are looking to manage and develop business ideas—an area that offers both access to a range of technology infrastructure and the kind of comfortable seating you don't often find in a typical art or design studio.

Do MCAD buildings need to inspire students? What's important aesthetically as you continue to refresh the campus?

It's important that MCAD buildings reflect the dynamic visual education we offer students. Our biggest aesthetic challenge is our housing, most

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A GRAND SLAM



Target Field Station - Minneapolis

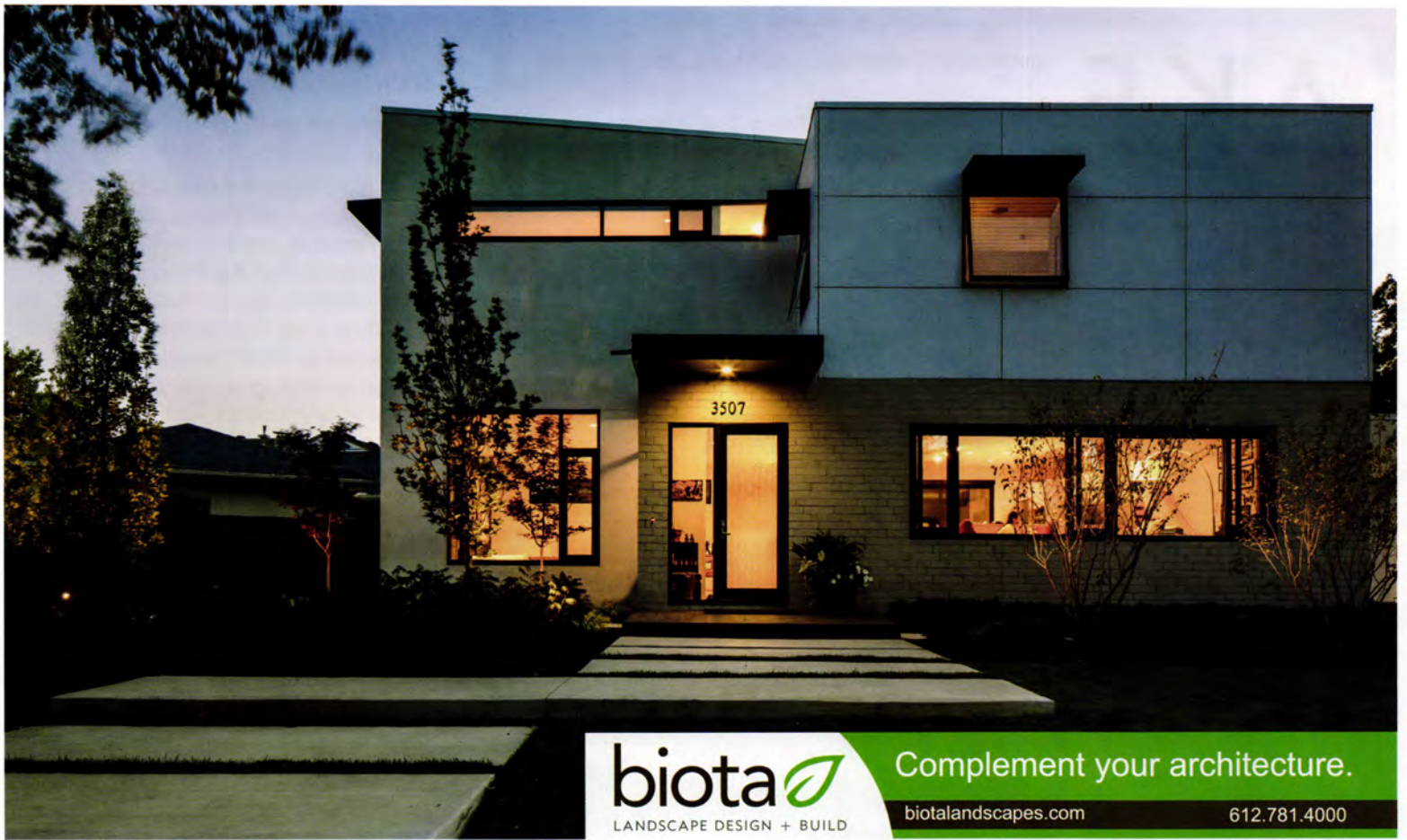
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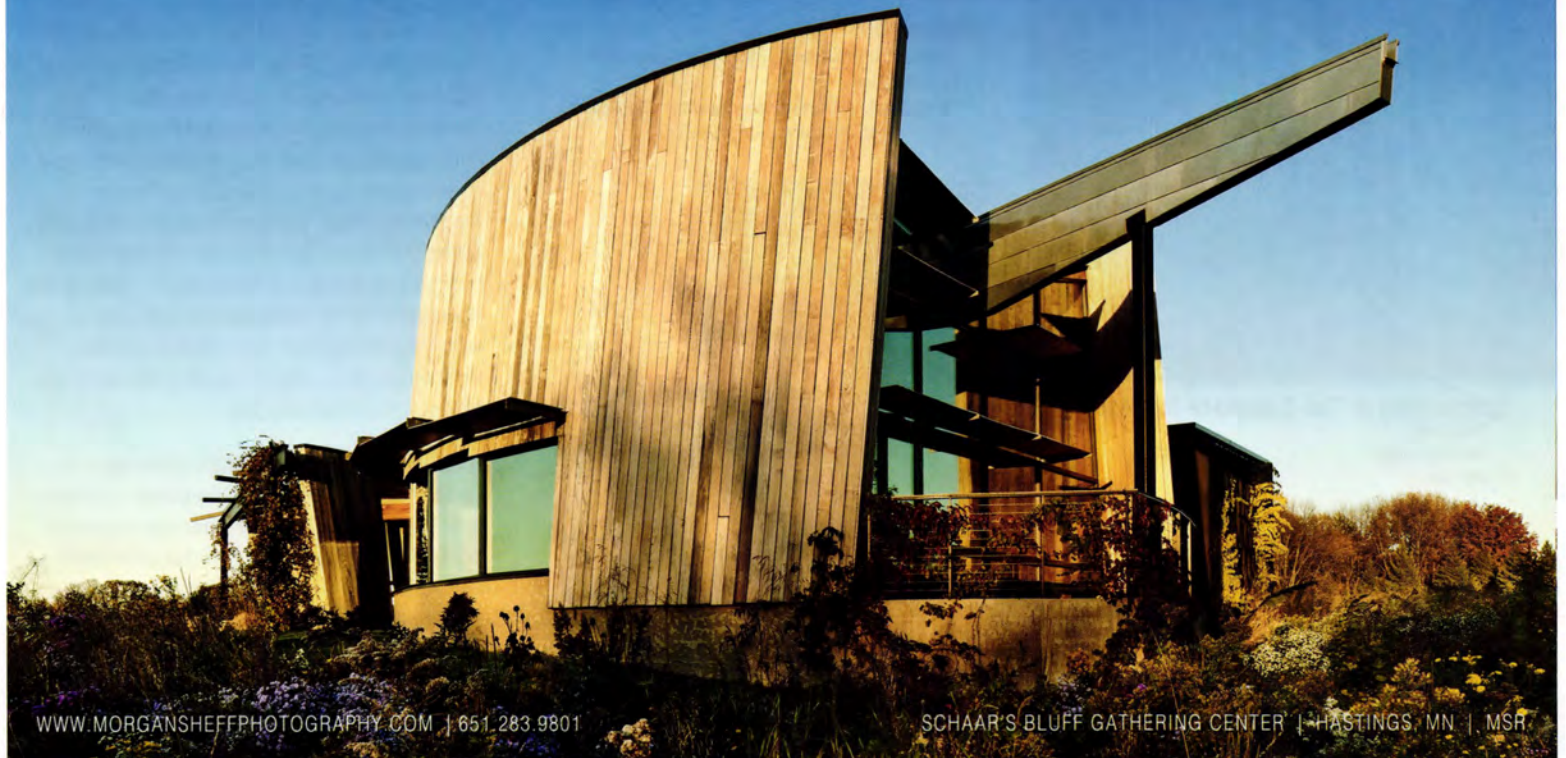
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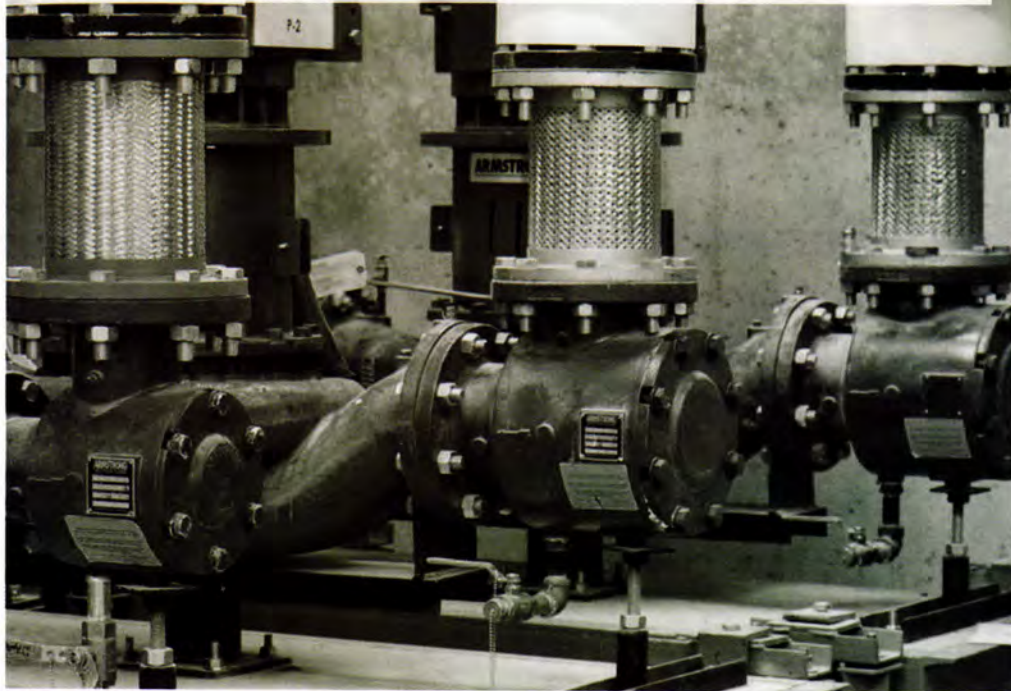
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Inside-the-Box Thinker

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of which was built in the 1930s and 1940s, in a range of styles. It wasn't particularly elegant when it was built, and it certainly isn't dramatic or eye-catching 70-plus years later. We now have Cuningham Group Architecture renovating the exterior of one of our dorm buildings to give it more appeal and link it visually to the Main Building. I'd like to see us gradually unify the campus by playing off the black-and-white Main Building in future projects.

And on the wish list?

Flexible space! We need to find ways to convert more of the Main Building into space that can accommodate the changing needs of classes, exhibitions, and even performance art. Longer term, we want to move our MFA onto the main campus, increase space for interdisciplinary collaboration and learning, and strengthen student community by centralizing resources and services for all students. **AMN**



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Digital Enhancements

<< continued from page 18

Dayton's firm, Minneapolis-based James Dayton Design, was charged with reimagining 13,000 square feet on the third floor of MCAD's Main Building for new media. Designed by Japanese architect Kenzo Tange and completed in 1974, the Main Building is clad in glazed white brick and features a central atrium that delivers light to all four floors. Long admired by fans of modernist design, Tange's structure has served as the instructional and administrative hub of the campus for more than 40 years. "Overall, the Main Building has been very flexible in its design," says MCAD president Jay Coogan (page 13). But tweaks were needed to meet the demands of 21st-century art-making.

M/LAB, as the reworked space is known, is a state-of-the-art facility for experimenting with new (and old) media. It includes two enormous, double-height studios (one with a permanent cyclorama, another with a green screen), a recording studio (for recording live performances and mixing sound), and four fully wired, reconfigurable classrooms.

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Digital Enhancements

<< continued from page 54

Dayton also designed the media room where students check out cameras, tripods, lights, and other gear, adding compact, sliding shelving to maximize storage space. Replacing a wall with a long checkout counter helped facilitate better interactions among students: "The idea was to make it a much more visible part of the program," says Dayton.

"We're a busy department. We circulate over 4,000 pieces of equipment—all of the media- and technology-related gear that students need to produce their classwork," says MCAD Media Technology Services director Scott Bowman. "We went from a dark cinderblock office with a tiny checkout window to an open and inviting space where students and faculty feel welcome to hang out, ask questions, and get the technical support they need."

Adapting Tange's design was, Dayton admits, "more than a little intimidating." But Dayton didn't flinch when it came to making some bold additions. There's now a translucent white-glass bridge that spans the atrium on the third level, connecting two sections of the building while still allowing light to filter through. Dayton also introduced a small black-box experimental gallery for installations that require a light- or sound-controlled environment. A cube paneled in black glass, the gallery overhangs the first-floor gallery and entrance, jutting out at a 15-degree angle from the building's rigorous grid. "On the one hand, we had a goal of being neutral," says Dayton. "On the other, it seemed like trying to blend in something dedicated to new media would be disrespectful."

"The abundance of natural light in our building means we didn't have many spaces for controlled projection," says Bowman. "With the black box, we now have an exhibition space designed for a variety of installation needs, especially digital projection. The room is outfitted with a multitude of AV input and output options, surround-sound audio, zoned dimple lighting, and a ceiling with metal framing for mounting student installations."

Coogan says the new spaces have garnered high praise from both students and faculty. He is pleased, too—especially with the black box. "As a sculptor, I loved the idea of a black box intervention inside of this all-white building," he says. "It's like someone threw a pair of dice and one just happened to land there. We got lucky, as it were." **AMN**

Leading by the Nose

<< continued from page 21

the lane leading to the drive-thru, past the drive-thru window (with faster sniffing because much is dropped there), and around to the back where the exhaust fans are (a kind of climax). This circuit never tired him, and he would tug billy-goat-like on the leash when I tried to get him back into the car. Inevitably, I would have to pick him up, all 75 pounds, and dump him in the backseat.

A dog can sniff fast when there is much to take in, like at a drive-thru window—up to seven times per second. Humans can only take in a new scent about once every two seconds. We have about five million olfactory sense receptors; a bloodhound can have 300 million. A dog can gauge a smell's strength by its variance between nostrils.

Samson and I had many kinds of walks, the hardest being the “process of elimination” at 7:00 on January mornings. When it was 20 degrees below zero, he always sniffed too long. But sometimes we both liked to linger in a place. We might sit in a park, Samson sniffing with darting nose the scents of other dogs flowing from upwind. With my eyes and ears, I observed things too—where people gathered, the shouts of children, and impromptu soccer games on an open patch of grass.

Taking the Time

In an interview with the National Canine Research Council, Horowitz put into words what I intuited from Samson: We need to value our dogs’ “dogness.” This “means appreciating that they get bored, and working to give them things to do; it means celebrating their perceptual abilities, and letting them smell the well-marked spots at length,” she explained.

By following our canine companion’s lead, we two-legged animals can rediscover important things—the fragrances of childhood, so deeply implanted that they seem like they occurred only yesterday. From my walks with Samson, I recalled the smell of leaves burning on an October afternoon; the peonies in June that my mother floated in a crystal bowl; what a pumpkin smells like when you carve it. No matter how boring a place may seem, a dog can open up a new journey. If I’d never had my walks with Samson, I may never have lingered, pausing to discover scents and other creatures hidden in a world we mostly see. **AMN**

THE CURE FOR THE COMMON WALL

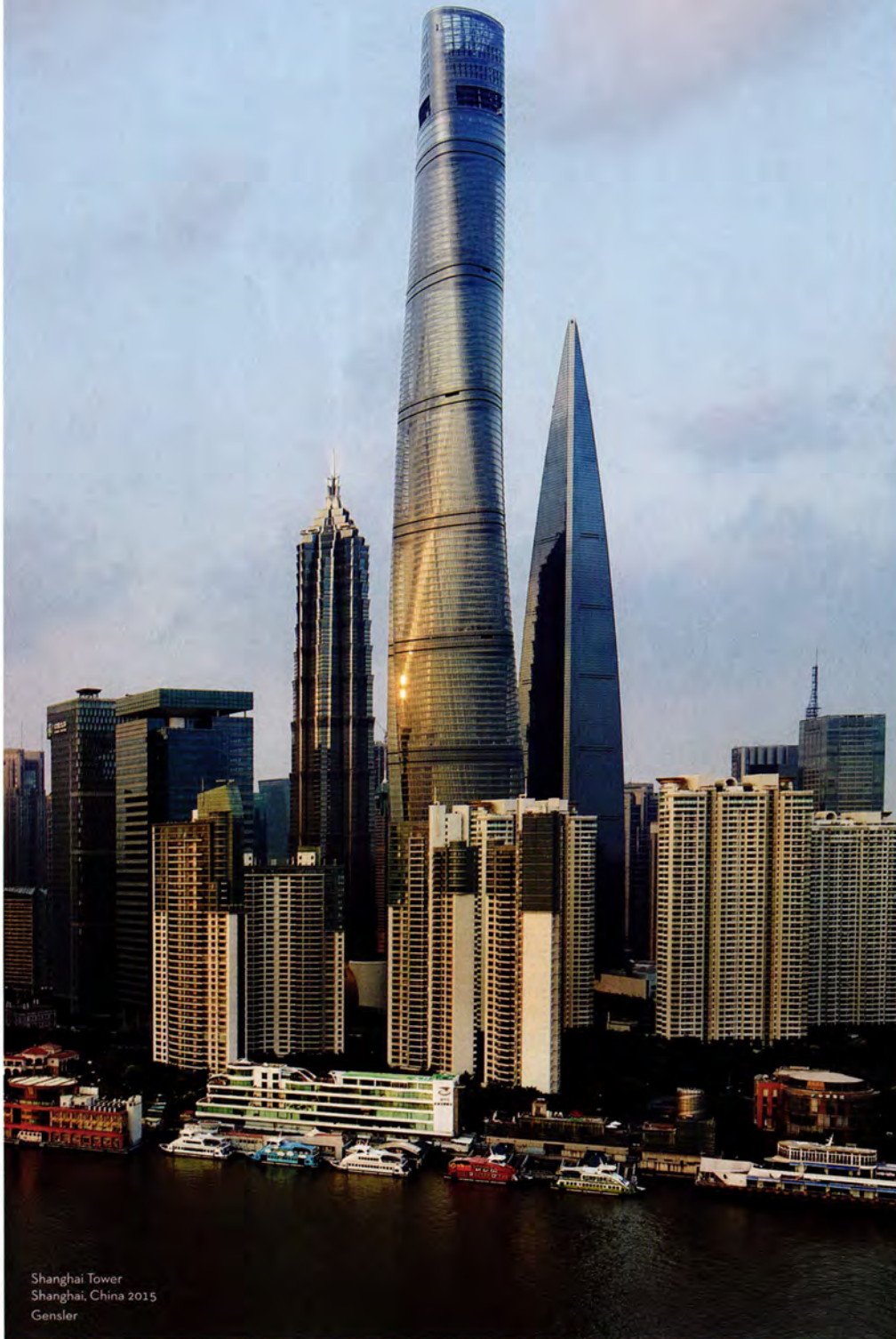


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Mississippi View Apartment

<< continued from page 30

allowing users to close off the bathroom or bedroom. Most walls are painted basic white.

Hundreds of books line the built-in shelves that Hill installed in the bedroom, but other walls are reserved for a rotating collection of artwork that Hill and her husband have collected on trips to Japan, South Africa, Thailand, and other locations around the globe. The pieces mesh nicely with the couple's vintage furniture, including marble-topped tables and Le Corbusier chairs. "I mostly design public art spaces," says Hill, who practices under the name Kara Hill Studio. "I'm not a residential architect. So this is more like living in an art gallery than a typical condo."

But Hill is most happy with how the interior space interacts with the exterior views of the river. "It's just such an amazing view—of the Hennepin Bridge, the locks and dam," she says. "Day and night, you have this incredible panorama." **AMN**

Nordic Light

<< continued from page 33

asked their architects for a home that required little maintenance and allowed them to occupy only one floor in the future, if necessary. D/O responded with a highly efficient plan that met "the minimum square footage and minimum widths allowed by the City of St. Paul," says Oglesby. The openness of the living, dining, and kitchen areas to each other—and the flow of the second-floor living space out to the expansive deck—makes the relatively small house feel much larger.

Likewise, running white-oak-veneered benches along the length of the living and dining rooms adds more seating for family gatherings without cluttering the compact plan with additional furniture. The owners—avid bikers with only one car—chose the site in part because of its proximity to stores and transit. The home's walkable location and modest size have as much to do with the quality of life it offers as the luminous character of its interiors and the low-maintenance convenience of its materials. The house embodies not just Nordic light but also a kind of personal enlightenment. **AMN**

Xcel Energy Substation Enclosures

<< continued from page 41

to otherwise. I really think it takes community to make architecture. Neighbors put their faith in the process and truly supported us."

The two substations, located on busy intersections in the Hiawatha and Midtown neighborhoods, needed to reflect the unique character and scale of their communities.

"Hiawatha is such a classic industrial corridor, while Midtown is more residential, a deeply established neighborhood. But they both have this gritty, industrial appeal," says Ebbighausen. "And then there's the Greenway itself. People driving through the Midtown neighborhood could be entirely unaware that there's this beautiful green parkway stretching out below them [in a former railroad trench], so we wanted to design a marker that would make a visual connection between the two worlds."

The design team observed that 40,000 people pass the Hiawatha site every day—on foot, on light-rail transit, in cars, and on bikes. That called for a structure that could be experienced on different levels, at different speeds.

The Hiawatha substation features a lower gabion wall composed of a gridded steel cage holding a fill of rock. This durable, tactile wall is best experienced at eye level. Above it, five bands of gold-anodized aluminum mesh tilt like louvers, lightly veiling the infrastructure beyond. On the west side, the ribbons lift in unison "like the hem of a skirt," says Ebbighausen. The highly reflective mesh is especially dynamic at sunset.

For the Midtown substation, the architects achieved the same duality with different materials. At the base, a series of rotating cedar pales suggests a picket fence, echoing the enclosures of nearby properties; as you move alongside the lower wall, the equipment inside is only glimpsed. The upper wall is again expressed in contoured metal mesh, but this one features a more complex pattern and colors that range from warm silver to light gold.

"As a resident of South Minneapolis, I was thrilled to have the opportunity to make an artistic contribution to the neighborhood," says Sheehan. "It's part of why I became an architect. I hope the architecture world seeks out more infrastructure projects like these two, because they really make a difference." **AMN**



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Join *Architecture MN* at the award-winning Surly Brewing MSP for monthly behind-the-scenes tours led by the brewery's lead designer, Steven Dwyer, AIA, of HGA Architects and Engineers.

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ASLA	Member, American Society of Landscape Architects
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FASLA	Fellow of the American Society of Landscape Architects
LA/PLA	Member, Landscape Architect
LEED AP	Leadership in Energy and Environmental Design, Accredited Professional
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Chad Kurdi, PE

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A-Mill Artist Lofts, Minneapolis, MN; Schmidt Artist Lofts, St. Paul, MN; South Minneapolis Regional Service Center, Minneapolis, MN; The Standard at Morgantown Student Housing, Morgantown, WV; Ramsey Fire Station No. 2; Mill City Quarter, Minneapolis, MN; 345 Cedar (formerly Pioneer Press Bldg.), St. Paul, MN; St. Paul River Balcony Master Plan, St. Paul, MN

CALYX DESIGN GROUP

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Contact: Ben Hartberg, (651) 334-5498

Firm Principal

Ben Hartberg, LA, LEED AP

Calyx Design Group is a highly collaborative design firm specializing in Landscape Architecture, Planning and Sustainability. Our work spans a broad range of project types and scales from single pad site developments to large master planning commissions. You can count on our experience, leadership, and dedication to your project's success.

Amazon Fulfillment Center, Shakopee, MN; Ramsey County Library, White Bear Lake, MN; Dakota County Plaza, Apple Valley, MN; Hennepin County Library, Excelsior, MN; 360 Main Office Building, Watford City, ND; Databank Facility, Eagan, MN; Tesla Motors, Mount Kisco, NY

CIVIL SITE GROUP



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Firm Principals

Patrick Sarver, RLA
Robert Binder, RLA
Matt Pavek, PE
David Knaeble, 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 site engineering 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 un-paralleled team oriented mindset.

Carver Crossing, Multi-family Residential, Carver, MN; Betty Danger Country Club, Minneapolis, MN; Episcopal Homes Senior Housing, St. Paul, MN; 4525 France Apartment Redevelopment, Minneapolis, MN; Grain Belt Terrace Historic Redevelopment, Minneapolis, MN; Laguna Apartments, Multi-family residential, Minneapolis, MN; Huron Hotel, University of MN, Minneapolis, MN; Masonic Homes, Senior Campus Expansion, Bloomington, MN

COLBERG|TEWS LANDSCAPE ARCHITECTURE

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Firm Principals

Don Colberg, LA, ASLA
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 Minnetonka Retreat Home, Deephaven, MN; Lake Country Montessori Outdoor Learning Environment, Minneapolis, MN; Izzy's Ice Cream, Minneapolis, MN; Christakos Residence, Minneapolis, MN; Madeline Island Retreat, La Pointe, WI; Bethesda Health Pleasant View Addition, Willmar, MN; Ortonville Area Health Services Senior Living, Ortonville, MN; Kenwood Parkway Residence, Minneapolis, MN

CONFLUENCE

CONFLUENCE

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Firm Principals

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Chris Della Vedova, ASLA, LEED AP
Terry Berkbuegler, ASLA, LEED AP
Jon Jacobson, ASLA
Patrick Alvord, ASLA, AIA, LEED AP
Chris Cline, ASLA
PJ Novick, ASLA, LEED GA
Christopher Shires, AICP

Confluence is a professional consulting firm comprised of landscape architects and planners with a strong network of offices located throughout the Midwest. Our firm's work includes a wide range of public, educational, institutional and private sector projects. Our process is focused on collaboration and interaction with our clients, consultants and the communities in which we work.

MPRB South Service Area Master Plan, Minneapolis, MN; Grandview Mixed-Use Redevelopment Project, Edina, MN; Ritz Block Tower One, Minneapolis, MN; Krause Gateway Center, Des Moines, IA; Wichita Art Museum Art Garden, Wichita, KS; Capital View Center District 916, Little Canada, MN; Target North Campus Mixed-Use, Brooklyn Park, MN; Normandale Community College Master Plan, Bloomington, MN

CUNINGHAM GROUP ARCHITECTURE, INC.



CUNINGHAM GROUP

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Established 1968
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Firm Principals

John Cunningham, FAIA, NCARB, LEED® AP
Timothy Dufault, AIA
Brian Tempas, AIA, NCARB
David Motzenbecker, ASLA *not a principal
David Hyde, AIA
Kathryn Wallace, AIA, NCARB, LEED® AP
Jeff Schoeneck, AIA, NCARB, LEED® AP
Margaret Parsons, AIA, REFP, LEED® AP BD+C

The Cunningham 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, MN; Heywood Campus Master Plan, Minneapolis, MN; Epic Systems Corporate Campus, Verona, Wisconsin; City of Lakes Waldorf School, Playspace Plan, Minneapolis, Minnesota; Minnesota State Fair, West End Market, Saint Paul, Minnesota; TCAAP, Urban Master Plan, Arden Hills, Minnesota; Cathedral High School, Master Plan, Saint Cloud, Minnesota; Eloise Butler Wildflower Garden, Bridge and Boardwalk, Minneapolis, MN

DAMON FARBER**DF/**

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Firm Principals

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 Jesse Symynkywicz, PLA
 Joan MacLeod, PLA
 Jean Garbarini, PLA
 Chuck Evens, PLA
 Matt Wilkens, PLA
 Matt Rentsch, PLA
 Lance Schuer, PLA

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 eight licensed landscape architects with significant experience in the full gamut of project types. We are proud to support the AIA and its members!

UMN Athletes Village, Minneapolis, MN; UMN Ambulatory Care Clinic, Minneapolis, MN; Minneapolis Convention Center Plaza, Minneapolis, MN; Peavey Plaza HSR, Minneapolis, MN; Minnetonka Public Realm, Minneapolis, MN; Latitude 45, Minneapolis, MN; UMD Chemical Sciences, Duluth, MN; KA Block, Minneapolis, MN

**EMMONS & OLIVIER
RESOURCES, INC. (EOR)**

EOR
 water
 ecology
 community

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Firm Principals

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 Britta Hansen, Landscape designer
 Brett H. Emmons, PE, ENV. SP., LEED AP
 Cecilio Olivier, PE
 Camilla Correll, PE
 Jason Naber, Wetland Cert. Delineator (WCD)
 Meghan Jacobson, PhD
 Carl Almer, LEED AP

A collaborative group of environmental and design professionals passionate about protecting our waters, restoring healthy ecosystems, and enhancing our community's unique sense of place. EOR is a water resource-based consulting firm that specializes in sustainable design, involving the interconnected functions of: water resources engineering, watershed planning, & modeling; environmental compliance, biological surveying, & restoration; sustainable site design, planning, & landscape architecture.

Aeon's Rose Housing Sustainable Site Design, Minneapolis; Central High School Sustainable Site Improvements, St. Paul; Covington Housing Landscape and Green Roof, Bloomington; Victoria Park Stormwater-Reuse Master Plan, St. Paul; Westside Flats Green Infrastructure Design Feasibility Study, St. Paul; Organic Valley Sustainable Campus Master Plan, Wisconsin; Trout Stream Restoration, Oak Glen Golf Course, Stillwater; Amery Regional Medical Center Sustainable Site Design, Wisconsin

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Firm Principals

Roland S. Aberg, LA
 Anne Howerton, LA
 John Burkholder, LA

Hart Howerton is a team of land planners, landscape architects, and architects specializing in master planning new communities, urban design, institutional campus design, waterfronts, destination resorts and the development of unique environments. Key attributes include strategic long term thinking, creating innovative design with conservation and sustainability while integrating architecture and landscape to create complete environments. This full-service firm has produced many world class places, won multiple awards and is a leader in planning and design.

Palmetto Bluff Resort & Spa, Bluffton, SC; Scholars Walk Discovery Galleries, U of M; Santa Lucia Preserve, Monterey, CA; Minnehaha Creek Corridor Master Plan, St. Louis Park/Hopkins, MN; Big Sky Resort, Big Sky, Montana; Emeryville Public Market, Emeryville, CA; Bridges of St. Paul Master Plan, St. Paul, MN; Napa Valley Town Center, CA

**HGA ARCHITECTS
AND ENGINEERS**

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 Emanouil Spassov, PLA, ASLA, LEED AP BD+C
 Trygve Hansen, PLA, ASLA, LEED AP BD+C
 Nissa Tupper, ASLA
 Stephen Himmerich, ASLA
 Jody Rader, 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.

Minnesota State Capitol Grounds Renovation, Saint Paul, MN; Minnesota Military Family Tribute, State Capitol Mall, Saint Paul, MN; Surly Destination Brewery, Minneapolis, MN; Noguchi Sculpture Courtyard, Macalester College, Saint Paul, MN; Walker Art Center, Minneapolis, MN; Temple Israel Expansion, Minneapolis, MN; Whitetail Woods Regional Park, Empire Township, Dakota County, MN; ThedaCare Cancer Center, Appleton WI

**HOISINGTON KOEGLER
GROUP, INC.**



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Paul Paige, PLA
Brad Scheib, AICP
Bryan Harjes, PLA, LEED AP
Jeff McMenimen, PLA

HKGI's collaborative design approach integrates the creativity and technical expertise of its staff with the knowledge and expertise of its clients, resulting in enduring places that enrich communities. Services include master planning, urban design, site design, comprehensive planning, streetscape design, park and trail planning and design, corridor and transit planning, and community engagement.

Rivers Edge Commons Expansion Site Design, Elk River, MN; Minnehaha Refectory (Sea Salt) Site Design, Minneapolis, MN; SW LRT Station Area Design, Eden Prairie, MN; West Duluth Sports Corridor Master Plan, Duluth, MN; Springbrook Nature Center Master Plan, Fridley, MN; Downtown Master Plan and Streetscape Design, Chaska, MN; Downtown Streetscape Design, Osakis, MN; Harriet Island to South Saint Paul Trail Design, Saint Paul, MN

KEENAN & SVEIVEN



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Firm Principals

Kevin Keenan, President
Todd Irvine, LA
Bob Wallace, LA
Brooke Donahue, Designer

Keenan & Sveiven is a design/build firm. We combine both design expertise and building savvy necessary for our highly detailed projects. The majority of our work is larger scale, residential landscapes. The most rewarding aspect of our work is that we are invited to design and build very personalized outdoor spaces.

Cosentino Residence, Wayzata, MN; Reger Residence, Wayzata, MN; Spaeth Residence, Greenwood, MN; Policinski Residence, Wayzata, MN; Dayton Residence, Minneapolis, MN; Sharma Residence, Minneapolis, MN; Hicks Residence, Edina, MN; Nicol Residence, Shorewood, MN

LHB, INC.



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Heidi Bringman, PLA, LEED AP BD+C
Mark S. Anderson, PLA
Erica Christenson, PLA
Tiffani Navratil Hannan, Assoc. ASLA
Sarah Weeks, Assoc. ASLA
Sandra Meulners, Assoc. ASLA

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 their clients.

Giants Ridge Ski Chalet, Biwabik, MN; Kenwood Village Mixed-Use Development, Duluth, MN; RecQuest, MPRB Recreation Center System Plan, Minneapolis, MN; Firemen's Park, Chaska, MN; MPRB Downtown Service Area Master Plan, Minneapolis, MN; Seward Co-op Friendship Store, Minneapolis, MN; Blake Road and Beltline Station TOD, Hennepin County, MN; The Promenade of Wayzata, Wayzata, MN

PERKINS + WILL

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Lisa Pool, CID, LEED AP
Tony Layne, AIA, LEED AP BD+C
Robert Novak, AIA, LEED AP BD+C
John Slack, ASLA
Ana Nelson, ASLA

Perkins+Will is an interdisciplinary, research-based architecture and design firm established in 1935 and founded on the belief that design has the power to transform lives and enhance communities. With hundreds of award-winning projects annually, Perkins+Will is highly ranked among top global design firms. Perkins+Will is recognized as one of the industry's preeminent sustainable design firms due to its innovative research, design tools, and expertise.

University of Tennessee Health Science Center Master Plan, Memphis, TN; University of Northwestern-Saint Paul Athletic Complex, Roseville, MN; Kansas State University North Corridor Study, Manhattan, KS; North Hennepin Community College Master Plan, Brooklyn Park, MN; University of Minnesota Bell Museum + Planetarium, St. Paul, MN; Kenilworth Corridor Landscape Design, Minneapolis, MN; Wright State University Master Plan Update, Dayton, OH; Minneapolis Park and Recreation Board Lake Calhoun-Harriet Master Plan & Improvements, Minneapolis, MN

SAVANNA DESIGNS, INC.

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Firm Principal

Jim G. Hagstrom, FASLA

We provide full service landscape architectural services for residential and commercial properties. We also work on public gardens, parks and the Arboretum. We focus on ecological health and sustainability on all of our projects.

Capen Prairie Garden-Minnesota Landscape Arboretum, Chaska, MN; Maiden Rock House, Maiden Rock, WI; St. Croix River Retreat, Marine, MN; Andrews Residence, Grant, MN; Waverly Gardens, North Oaks, MN; Harrison Sculpture Garden-Minnesota Landscape Arboretum, Chaska, MN; Holmen Residence, White Bear Lake, MN

SHORT ELLIOTT HENDRICKSON, INC. (SEH)

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Firm Principals

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Andy Masterpole, PLA, ASLA, LEED AP
Mark Engel, PLA
Karyn Luger, PLA, PE, ASLA
Mike Horn, PLA, ASLA
Bob Kost, PLA, LEED AP, CLARB, AICP
Jon Ruble, PLA, ASLA

Short Elliott Hendrickson Inc. (SEH®) is an employee-owned company of engineers, architects, planners, and scientists serving public and private sector clients. Our work – providing valuable solutions in the Buildings, Energy, Environmental, Infrastructure, Transportation, and Water markets – is focused on Building a Better World for All of Us®. Our Landscape Architects collaborate with clients and community members to create inspiring landscapes that fulfill the full spectrum of design objectives.

St. Paul Grand Round Parkway; Maplewood Community Center Entrance Redesign; Sioux City, IA, Winter Recreation Park; Chippewa Falls River Downtown Gateway Park; Cloquet Parks & Riverfront Masterplan; Dakota Co. Spring Lake Trail; Uptown (2nd street SW) Rochester Streetscape Enhancements; Rochester Gamehaven Park Masterplan

SGA GROUP, INC.

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Firm Principals

Robert J. Gunderson, ASLA, CLARB, LA
A. Graham Sones, ASLA, LA

The SGA Group is a studio-based firm committed to client service and thoughtful design. The firm assists clients through all phases of project development, from initial concept to construction documents to landscape establishment to next use scenarios. We approach each project with the idea that the natural environment is the basic foundation for developing memorable spaces that people use and enjoy.

Bertram Chain of Lakes Regional Park, Development Concept, Monticello, MN; Franklin Township Park Study, Site assessment report, Delano, MN; Monticello Athletic Complex, Park concept plan, Monticello, MN; YMCA Camp Manitou Redevelopment, Monticello, MN; City of Crystal Maintenance Facility, Landscape Plan, Crystal, MN; Public Garden, University of Minnesota Landscape Arboretum, Chanhassen, MN

SRF CONSULTING GROUP, INC.

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Mike McGarvey, PLA, ASLA, LEED AP
Ken Grieshaber, PLA, ASLA
Joni Giese, PLA, ASLA, AICP
Michael Jischke, PLA, ASLA
Tim Wold, PLA, ASLA
Stewart Crosby, PLA, ASLA
Nichole Schlepp, PLA, ASLA

Headquartered in Minneapolis, SRF's 310 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.

Civic Center/2nd Street Riverfront Urban Design, Fargo, ND; Central Corridor Green Infrastructure Plan, Minneapolis/Saint Paul, MN; South Loop District Streetscape Master Plan, Bloomington, MN; Blue Line Extension, Phase 1 Station Area Planning, Hennepin County, MN; Mayo Plaza – University of Minnesota, Minneapolis, MN; Lake Vermillion State Park, Soudan, MN; St. Anthony Falls Regional Park Master Plan, Minneapolis, MN; Tettegouche Visitor Center and Rest Area, Silver Bay, MN

STANTEC



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 Todd Wichman, LA, FASLA
 Marc Putman, LA, LEED AP
 Roger Humphrey, PE
 Steve Alm, PE, LEED AP
 John Shardlow, FAICP
 Phil Carlson, AICP
 Fay Simer, AICP

Our local team provides comprehensive planning and design services for a wide range of clients throughout Minnesota. From a local building site to neighborhood, community, and large-scale regional projects, our services include: urban design; streetscapes; design visualization; master planning; park and recreation design; action sports; aquatics and fountains; ice; education and campus planning and design; transit oriented development; senior and multi-family housing; brownfield development, and public engagement.

The Blaine Wetland Sanctuary, Blaine, MN; Bossen Field Park, Minneapolis, MN; Metro Transit I-35E and Co. Rd. E Park and Ride, Vadnais Heights, MN; Xylon Avenue North Streetscaping, New Hope, MN; Woodland Cove (Mattamy Homes), Minnetrista, MN; SE Minnesota Veterans Cemetery, Preston, MN; Edison High School NE Green Campus, Minneapolis, MN; Downtown East Pedestrian Realm Enhancements, Minneapolis, MN

TKDA



TKDA

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Firm Principals

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 Sherri Buss, LA, AICP
 Dean Johnson, AIA
 Brian Fitzgerald, AIA
 Brian Morse, AIA
 DJ Heinle, AIA

TKDA is a 250-person, employee-owned firm providing landscape architecture, architecture, 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, Intercity Regional Trail, Bloomington, MN; Snelling Avenue Streetscape Improvements, Saint Paul, MN; Dakota County Technical College Baseball Complex, Rosemount, MN; Master Planning for Five Community Parks, Shorewood, MN; Wade Stadium Renovation, Duluth, MN; Como Park Historic Lily Pond Reconstruction, Saint Paul, MN; Metro Transit Downtown Transit Stop Improvements, Saint Paul, MN; Flint Hills Resources North Facility Office Building Site Improvements, Inver Grove Heights, MN

TRAVIS VAN LIERE STUDIO

**TRAVIS VAN LIERE STUDIO
 LANDSCAPE ARCHITECTURE**

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Firm Principal

Travis Van Liere, PLA, ASLA

We are a collaborative practice committed to creating innovative and transformative landscape architecture that is simple, distinct and beautiful. Our work includes diverse projects of various scales and award winning designs for excellence and sustainability.

East Lake of the Isles Residence, Minneapolis, MN; Lake Minnetonka Residence, Minnetonka Beach, MN; Lake Verimillion Residence, Tower, MN; Knock Inc. Corporate Headquarters, Minneapolis, MN; Linwood Road Residence, Deephaven, MN; Kiviranta Development on Lake Superior, Duluth, MN; Linden Hills Lofts, Minneapolis, MN; Ferndale Road House, Orono, MN

CHS Field

Page 26

Location: St. Paul, Minnesota
 Clients: City of St. Paul; St. Paul Saints
 Architect of record: Ryan A+E
 Principal-in-charge: Mike Ryan, AIA
 Project lead designer: Logan Gerken, AIA
 Project manager: Logan Gerken, AIA
 Project architect: Eric Morin, AIA
 Project team: Ayman Arafa, AIA; Sebastian Marquez; Tony Solberg, AIA
 Design architect: Snow Kreilich Architects
 Design principals: Julie Snow, FAIA; Matthew Kreilich, AIA
 Project lead designer: Andrew Dull, Assoc. AIA
 Project architect/project manager: Tyson McElvain, AIA
 Project team: Cameron Bence, Assoc. AIA; Michael Heller, Assoc. AIA; Kai Salmela; Matt Rain; Jim Larson, AIA
 Sports architect: AECOM
 Civil engineer: Ryan A+E
 Mechanical engineers: Schadegg Mechanical; Henderson Engineers
 Electrical engineers: Hunt Electric; Henderson Engineers
 Structural engineer: Ericksen Roed & Associates
 Design-builder: Ryan Companies US
 Design landscape architect: Bob Close Studio
 Landscape architect of record: Ryan A+E
 Landscape project team: Bob Close; Kevin Pfeiffer; Casey Redland
 Lighting designer: Henderson Engineers
 Architectural metal and wood: MG McGrath
 Owner's representative: NTH
 Stormwater designer and engineer: Solution Blue
 Energy modeling: The Weidt Group
 Furniture supply: Innovative Office Solutions
 Face brick: custom block supplied by Amcon
 Cabinetwork: Artifex Millwork
 Window systems: Empirehouse
 Photographer: Paul Crosby

Mississippi View Apartment

Page 28

Location: Minneapolis, Minnesota
 Architect: Kara Hill Studio
 Designer: Kara Hill, AIA
 Project architect: Loren Ahles, FAIA
 Photographer: Loren Ahles, FAIA

Nordic Light

Page 31

Location: St. Paul, Minnesota
 Architect: D/O
 Design team: John Dwyer, AIA; Colin Oglesbay; Edward Eichten, Assoc. AIA; Phillip Koski, AIA
 Structural engineer: Safe Haven
 General contractor: Brownsmith Restoration
 Landscape contractor: Terra Vista
 Windows: Pella Impervia
 Appliances: GE Advantium; All, Inc.
 Cabinets: Berhausen Design
 Wood siding: Siwek Lumber
 Siding: James Hardie
 Photographer: Chad Holder Photography

Ordway Center for the Performing Arts, Expansion and Remodeling

Page 34

Location: St. Paul, Minnesota
 Client: Ordway Center for the Performing Arts
 Architect: HGA Architects and Engineers
 Principal-in-charge: Daniel Avchen, FAIA
 Project lead designer: Tim Carl, AIA
 Project manager: Jamie Milne Rojek, AIA
 Architecture team: Steve Philippi; Cheryl Amdal; Rebecca Krull Kraling, AIA; Nancy Blankfard, AIA; Jesse Zeien, AIA; Andrew Dull, Assoc. AIA; Ernesto Ruiz-Garcia, AIA
 Mechanical, electrical, structural, and civil engineer: HGA
 Landscape: HGA
 Theater consultant: Schuler Shook
 Acoustics: Akustiks
 Construction manager: McGough Construction
 Face brick: Morin and Stiles & Hart from Metro Brick Inc.
 Stone: Terrazzo and Marble Stone Supply
 Cabinetwork and millwork: Aaron Carlson
 Custom carpet: Absolute Commercial Flooring
 Window systems: WL Hall
 Architectural metal panels: MG McGrath
 Concrete work: McGough Construction
 Photographer: Paul Crosby

Bioscience and Health Careers Center

Page 36

Location: Brooklyn Park, Minnesota
 Client: North Hennepin Community College
 Architect: Perkins + Will
 Principal-in-charge: Jeff Ziebarth, AIA
 Design principal: Dave Dimond, AIA
 Designer and project architect: Paul Neuhaus, AIA
 Project manager and lab planner: Bob Novak, AIA
 Project team: Heidi Costello; Ryan Forster; Peter Graffunder, AIA; Anna Zabinski, Assoc. AIA; Dave Koenen; Susie Nelson; Mark Enlow; Andrew Kordon, Assoc. AIA; Laura Lyndgaard-Kamin; John Spohn
 Energy modeling: The Weidt Group
 Structural engineer: BKBM Engineers
 Mechanical and electrical engineer: LKPB Engineers
 Civil engineer: Pierce Pini + Associates
 Interior designer: Perkins + Will
 Construction manager: Mortenson Construction
 Landscape architects: Close Landscape Architecture+; Perkins + Will
 Landscape project team: Jean Garbarini; Laura Lyndgaard-Kamin
 Face brick: Metro Brick
 Stone: Grazzini Brothers
 Cabinetwork: St. Germain's Cabinet, Inc.; Cosney Corp (lab casework)
 Flooring systems/materials: Beckers (Nora, Johnsonite, Interface); Grazzini Brothers (tile and stone); Concrete Arts (polished concrete)
 Window systems: InterClad
 Architectural metal panels: Firestone
 Concrete work and brickwork: Mortenson Construction
 Wood panels: Acoustigreen
 Photographers: Paul Crosby; Corey Gaffer

Whitetail Woods Regional Park Camper Cabins

Page 38

Location: Empire Township, Minnesota
 Client: Dakota County
 Architect: HGA Architects and Engineers
 Principal-in-charge: Jim Goblirsch, AIA
 Project lead designer: Steven Dwyer, AIA
 Project manager: Erica Christenson
 Project architect: Rob Good, AIA
 Landscape architects: Ross Altheimer; Travis Van Liere

Landscape project team: Erica Christenson; Trygve Hansen; Nissa Tupper
 Structural, mechanical, electrical, and civil engineer: HGA
 Lighting designer: HGA
 General contractors: Dakota County; George Siegfried Construction; S.M. Hentges & Sons Inc. (site work); cabins were built with the assistance of high school students from ISD 917 under supervision from Dakota County
 Wood: western red cedar
 Glulam: Bell Structural Solutions (Douglas fir)
 Stone: Superior Masonry (Virginia slate)
 Flooring systems/materials: maple (cabins); sealed concrete (shelters and bath house)
 Window systems: Marvin (cabins); Oldcastle (bath house)
 Architectural metal panels: Centria
 Concrete work: Burnished Anchor Block
 Millwork: Dakota County
 Photographer: Paul Crosby

Xcel Energy Substation Enclosures

Page 40

Location: Minneapolis, Minnesota
 Client: Xcel Energy
 Architect: Allliance
 Principal-in-charge and project manager: Ken Sheehan, AIA
 Project lead designer and project architect: Nina Ebbighausen, AIA
 Project team: Carrie Bly, AIA; Amber Sausen, AIA
 Lighting engineer: Emanuelson-Podas, Inc.
 Structural and civil engineer: Ulteig
 Substation engineer: Xcel Energy
 Construction manager: Xcel Energy
 Landscape architect: Allliance with Ulteig
 Mesh installer: MG McGrath
 Steel supplier: Camelot Metals with Infinity Drafting Solutions, LLC
 Gabion installer (Hiawatha substation): Structures Hardscapes
 Precast panel fabricator (Midtown substation): Fabcon Precast
 Picket fence installer (Midtown substation): Xcel Energy
 Photographer: Brandon Stengel, Assoc. AIA

Bedford Hall Addition and Renovation**Page 42**

Location: Farmville, Virginia
 Client: Longwood University
 Design architect: HGA Architects and Engineers
 Principal-in-charge: Gary Reetz, FAIA
 Project manager: Jamie Milne Rojek, AIA
 Project designers: Loren Ahles, FAIA; Steven Dwyer, AIA
 Project architect: Rebecca Krull Kraling, AIA
 Associate architect: Moseley Architects
 Lighting designer: HGA
 Structural engineer: Dunbar Milby Williams Pittman & Vaughan
 Mechanical and electrical engineer: R.G. Vanderweil Engineers
 Civil engineer: Clough Harbour & Associates LLP
 Landscape architect: HGA
 Construction manager: Costello Construction
 Audiovisual consultant and telecommunications: Convergent Technologies Design Group, Inc.
 Photographers: Steve Maylone, Maylone Photography; Loren Ahles, FAIA

Fast Horse**Page 44**

Location: Minneapolis, Minnesota
 Client: Fast Horse, Inc. (Glennelmer LLC)
 Architect: Salmela Architect
 Principal-in-charge: David Salmela, FAIA
 Project architect: Malini Srivastava, AIA
 Project team: Darin Duch; Stephanie Getty; David Getty
 Graphic design: Kai Salmela; Souliyah Keobounpheng
 Structural engineer: Meyer Borgman Johnson
 Mechanical and electrical engineer: EDI
 Civil engineer: Pierce Pini + Associates
 Lighting designer: EDI
 Interior designer: Salmela Architect
 General contractor: Watson Forsberg

Landscape paving and utilities: St. Paul Utilities & Excavating
 Carpentry: Braxton & Sons
 Window systems: Marvin Windows; Velux (skylights)
 Architectural metal panels: Architectural Panel Systems
 Concrete work: Axel H. Ohman
 Mechanical contractor: Northland Mechanical
 Electrical contractor: Elliott Contracting Corp.
 Fire protection systems: Ahern Fire Protection
 Photographer: Paul Crosby

Surly Brewing MSP**Page 46**

Location: Minneapolis, Minnesota
 Client: Surly Brewing Company
 Architect: HGA Architects and Engineers
 Principal-in-charge: Mia Blanchett, AIA
 Project lead designer: Steven Dwyer, AIA
 Project manager: Johanna Harris
 Project architect: Rob Good, AIA
 Project team: John Cook, FAIA; Alex Terzich, AIA; Jesse Zeien, AIA; Jennifer McMaster, AIA; Robert Johnson Miller; Rich Firkins; Joe Tarlizzo; Eric Biederman; Pete Wittmers
 Landscape architect: HGA
 Landscape project team: Ross Alzheimer; Erica Christenson
 Structural, mechanical, electrical, and civil engineer: HGA
 Lighting and interior designer: HGA
 Audio/visual: HGA
 Energy modeling: The Weidt Group
 General contractor: McGough Construction
 Environmental engineer: Barr Engineering
 Brewery equipment: Rolec
 Acoustician: Kvernstoen, Rönholm & Associates
 Kitchen planning: Rippe Associates
 Mechanical contractor: Metropolitan Mechanical Contractors
 Electrical contractor: Hunt Electrical Corporation
 Civil contractor: Carl Bolander & Sons
 Landscape contractor: Margolis Company

Food service equipment: Hockenbergs
 Signage contractor: Signminds
 Cabinetwork: Aaron Carlson
 Flooring systems/materials: McGough Construction (polished concrete); Anderson Ladd (wood); Twin City Tile (Argelith Tile)
 Window systems: Twin City Glass (Efco); Shaw/Stewart Lumber (Marvin Lift and Slide)
 Architectural metal panels: Berwald Roofing (Centria)
 Siding: western red cedar
 Concrete work: McGough Construction
 Millwork: Aaron Carlson (Wood from the Hood)
 Acoustic paneling: Twin City Acoustics, Inc.
 Photographers: Paul Crosby; Corey Gaffer

Family Retreat**Page 48**

Location: Wisconsin
 Architect: Salmela Architect
 Principal: David Salmela, FAIA
 Project manager: David Getty
 Project team: David Salmela, FAIA; David Getty; Stephanie Getty
 Structural engineer: Meyer Borgman Johnson
 General contractor: Lake Effect Builders
 Cabinetwork: custom laminate
 Flooring systems/materials: slate and wood
 Window systems: H Window
 Architectural panels: Richlite by Intectural
 Millwork: local basswood
 Photographer: Paul Crosby

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CORRECTION The floor plan shown on page 17 of our January/February 2016 issue was not an accurate adaptation of the plan provided to us by Christopher Strom Architects. A detached accessory dwelling unit cannot be built so close to the primary residence, for example. Visit www.christopherstrom.com for more information on his Second Suite services.



“The James J. Hill Reference Library in downtown St. Paul is my favorite example of Beaux-Arts architecture in Minnesota. I’m particularly taken with the main reading room, a soaring space with a serene air of timelessness and permanence. After I had finished taking my photographs, I felt compelled to stay and finish my editing work there.”—Photographer Morgan Sheff

Located in the east wing of the 1917 St. Paul Central Library, the James J. Hill Center uses its iconic main reading room to fulfill its mission of “connecting business, entrepreneurs, and community.”



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