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Features

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**  
  page 26  
  By Joel Hoekstra

- **Mississippi View Apartment**  
  page 28  
  By Joel Hoekstra

- **Nordic Light**  
  page 31  
  By Thomas Fisher, Assoc. AIA

- **Bioscience and Health Careers Center**  
  page 36  
  By Linda Mack

- **Fast Horse**  
  page 44  
  By Thomas Fisher, Assoc. AIA

- **Whitetail Woods Regional Park Camper Cabins**  
  page 38  
  By Amy Goetzman

- **Xcel Energy Substation Enclosures**  
  page 40  
  By Amy Goetzman

- **Bedford Hall Addition and Renovation**  
  page 42  
  By Amy Goetzman

- **Family Retreat**  
  page 48  
  By Thomas Fisher, Assoc. AIA

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."
Departments & Directories

7 EDITOR'S NOTE

11 CULTURE CRAWL
BY AMY GOETZMAN
What's playing at the Ordway this spring? Janis Joplin, Woody Allen, and an award-winning new Concert Hall.

13 TOWN TALK
INTERVIEW BY JOEL HOEKSTRA
"It's important that MCAD buildings reflect the dynamic visual education we offer students," says school president Jay Coogan.

15 FAST FORWARD
The renovation of the Minneapolis Sculpture Garden headlines a big year for landscape architecture in the Twin Cities.

17 WAYFARER
BY J.C. BUCK
A distinctive view of one of the most exuberant modern buildings in Eastern Europe: the Dancing House in Prague.

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

21 PERSPECTIVE
BY FRANK EDGERTON MARTIN
Our canine companions have a few things to teach us about the walkability of a neighborhood or commercial area.

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

68 PLACE
PHOTOGRAPH BY MORGAN SHEFF
The main reading room in the James J. Hill Center is one of Minnesota's lesser-known architectural masterpieces.

60 DIRECTORY OF LANDSCAPE ARCHITECTURE FIRMS

66 CREDITS

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

ARCHITECTURE MN

March/April 2016

ARCHITECTURE MN

9
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.

**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**

---

**A Night with Janis Joplin**

Janis Joplin’s custom-painted Porsche just sold for $1.7 million, making it one of the splashiest 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**

---

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
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was to design a home for my family that honors our ancestry with modern style.

I wanted to embrace the picturesque view of the Mississippi River throughout all the major living spaces of my home. The simple and enduring European style of my home was achieved with Kolbe's made-to-order windows and doors. These large expanses of glass elegantly frame my river views, allowing me and my family to enjoy blended spaces for gathering as well as retreating.

- Andrea Swan, AIA
Swan Architecture | Minneapolis, MN

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

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 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...
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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.

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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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
AIA Architects

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Landscape architecture firms Travis Van Lire 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.
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.

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

"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]

“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.
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. 

CHS Field celebrates its historic, arts-friendly urban neighborhood in a way that nobody expected—with openness and strikingly modern design.
THE GALLERY-LIKE MISSISSIPPI VIEW APARTMENT TAKES MIDCENTURY SIMPLICITY TO NEW ARTISTIC HEIGHTS

BY JOEL HOEKSTRA

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

MISSISSIPPI VIEW APARTMENT

Location: Minneapolis, Minnesota

Architect: Kara Hill Studio

Designer: Kara Hill, AIA

Project architect: Loren Ahles, FAIA

Size: 1,900 square feet

Completion: May 2015

Photographer: Loren Ahles, FAIA
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

“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]
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

"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 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 Achen, FAIA

Architectural team: Tim Carl, FAIA; Jamie Moline; Rob Seiler; Rebecca Kroll; Kersten, AAIA; Steve Schaper, AAIA; Cheryl Amada
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."

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 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.

"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."
"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 ]

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...
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 Gobliersch, 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
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."

"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."

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.

"Simple form and materials, but elegant. I love the way they're thrown out into the trees."  [JUROR COMMENT]
Two Xcel Energy substation enclosures in South Minneapolis transform transformers into award-winning public art
“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 ]

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. “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 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]

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

BY THOMAS FISHER, ASSOC. AIA

What we wrote in our Jan/Feb 2015 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.

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.

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.

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.

“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 Brunsfeld 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]

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).

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

BY THOMAS FISHER, ASSOC. AIA

What we wrote in our May/Jun 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.

“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

Principal: David Salmela, FAIA

Project manager: David Getty

Structural engineer: Meyer Borgman Johnson

General contractor: Lake Effect Builders

Size: 1,780 square feet

Completion: June 2019

Photographer: Paul Crosby
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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

> > continued on page 54
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 Cunningham 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

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.

>> continued on page 56
Digital Enhancements

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 coursework,” 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.”
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

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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

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.”
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Mount Curve, Historic Renovation, Minneapolis, MN;
Thornhill Estate, Independence, MN, Diamond Lake;
Minnehaha Creek Watershed, Minneapolis, MN;
Lake Minnawashta, Landscape Expansion, Excelsior, MN; First Baptist, Urban Renovation, Minneapolis, MN.

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Bruce Schwartzman, AIA
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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.

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Established 2007
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Firm Principal
Ben Hartberg, LA. LEED AP

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Hennepin County Library, Excelsior, MN;
360 Main Office Building, Watford City, ND;
Databank Facility, Eagan, MN; Tesla Motors, Mount Kisco, NY.
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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

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Firm Principals
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Garrett Tews, LA

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Lake Minnetonka Retreat Home, Deephaven, MN; Lake Country Montessori Outdoor Learning Environment, Minneapolis, MN; Izy’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

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Terry Berkuegler, 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 form’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 316, Little Canada, MN; Target North Campus Mixed-Use, Brooklyn Park, MN; Normandale Community College Master Plan, Bloomington, MN

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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

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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
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Camilla Correll, PE
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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.

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Bossen Field Park, Minneapolis, MN; Metro Transit L-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

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Brian Fitzgerald, AIA
Brian Morse, AIA
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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

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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.

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March/April 2016  ARCHITECTURE MN 55
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: Eriksen Roed & Associates
Design-builder: Ryan Companies US
Design landscape architect: Bob Close Studio
Landscap architect of record: Ryan A+E
Landscap 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 WeId Group
Furniture supply: Innovative Office Solutions
Face brick: custom block supplied by Amcon
Cabinetwork: Artifex Millwork
Window systems: Empirehouse
Photographer: Paul Crosby

Nordic Light
Page 31
Location: St. Paul, Minnesota
Architect: D/O
Design team: John Dwyer, AIA; Colin Oglesby; 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: Berhansen Design
Wood siding: Siwek Lumber
Siding: James Hardie
Photographer: Chad Holder

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 Blanklard, 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
Design 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 WeId Group
Structural engineer: BKM 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 Gaffner

Whitetail Woods Regional Park Camper Cabins
Page 38
Location: Empire Township, Minnesota
Client: Dakota County
Architect: HGA Architects and Engineers
Principal-in-charge: Jim Gobulsich, AIA
Project lead designer: Steven Dwyer, AIA
Project manager: Erica Christenson
Project architect: Rob Good, AIA
Landscape architects: Ross Allheimer; Travis Van Liere

Xcel Energy Substation Enclosures
Page 40
Location: Minneapolis, Minnesota
Client: Xcel Energy
Architect: Alliance
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: Alliance 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

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
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 Ashes, 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 Ashes, FAIA

Fast Horse

Page 44
Location: Minneapolis, Minnesota
Client: Fast Horse, Inc. (Glennelmer Inc.)
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; Souliyahn Keobounpheng
Structural engineer: Meyer Bergman Johnson
Mechanical and electrical engineer: EDI
Civil engineer: Pierce Pini + Associates
Lighting designer: EDI
Interior designer: Salmela Architect
General contractor: Watson Forsberg

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 architect: Johanna Harris
Project architect: Rob Good, AIA
Project team: John Cook, FAIA; Alex Terzich, AIA; Jesse Zens, AIA; Jennifer McMaster, AIA; Robert Johnson Miller; Rich Firkins; Joe Tarlizzo; Eric Biederman; Pete Wittmers
Landscape architect: HGA
Landscape project team: Ross Allheimer; 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: Vierenstoen, Rönnhim & Associates
Kitchen planning: Rippe Associates
Mechanical contractor: Metropolitan Mechanical Contractors
Electrical contractor: Hunt Electrical Corporation
Civil contractor: Carl Bolander & Sons
Landscape contractor: Margolis Company

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 Bergman Johnson
General contractor: Lake Effect Builders
Cabinetwork: custom laminate
Flooring systems/materials: slate and wood
Window systems: H Window
Architectural panels: Richlite by Inteclcular
Millwork: local basswood
Photographer: Paul Crosby

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 (Elco); 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

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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