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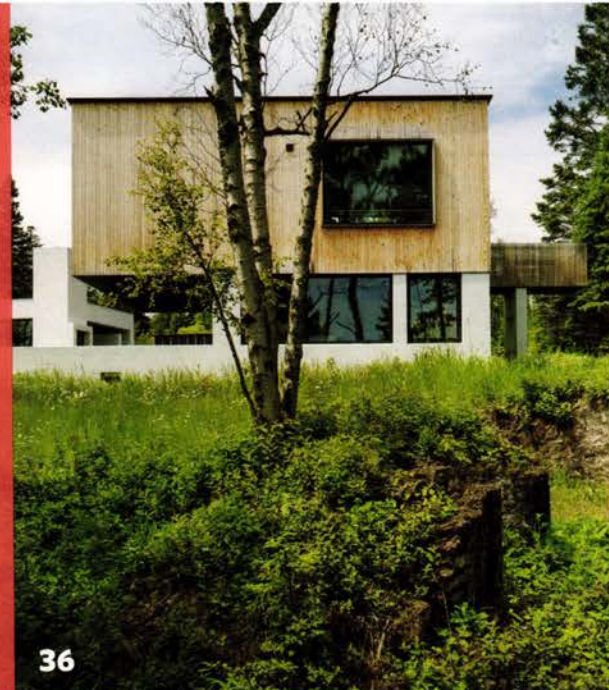


ON THE COVER

Tashjian Bee and Pollinator Discovery Center
Chaska, Minnesota

"My challenge was to capture the delightful play of light and shadow on materials," says photographer **Richard Brine**. "Outside, I responded to fleeting moments where the Galvalume roof appeared incandescent against the charred timber. Inside, I waited for clouds to show how north light washes over a muted palette of timber and concrete."

HONOR AWARDS



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A colorful visual tour of the seven winners of the state's most prestigious annual architecture award, complete with commentary from the three nationally renowned architects who selected them.

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Assoc. AIA

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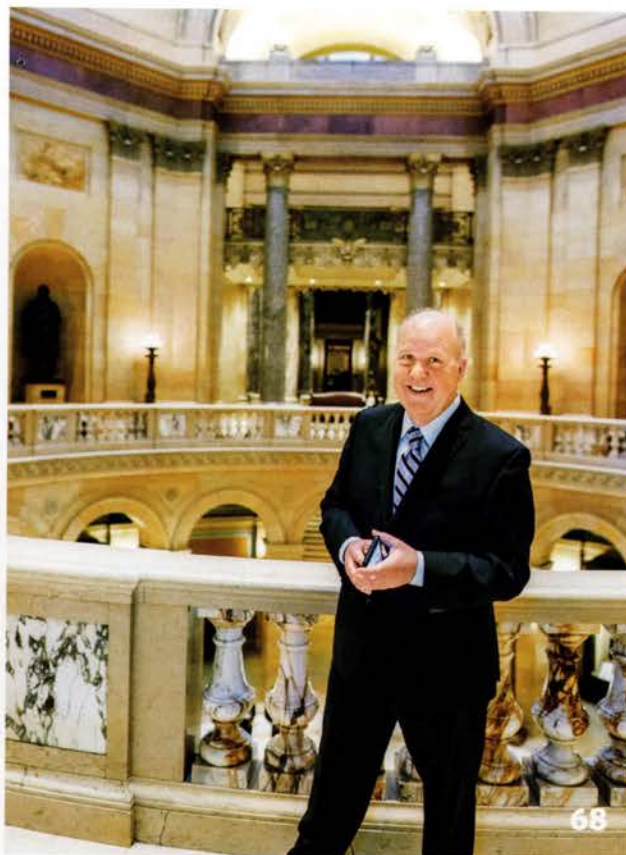
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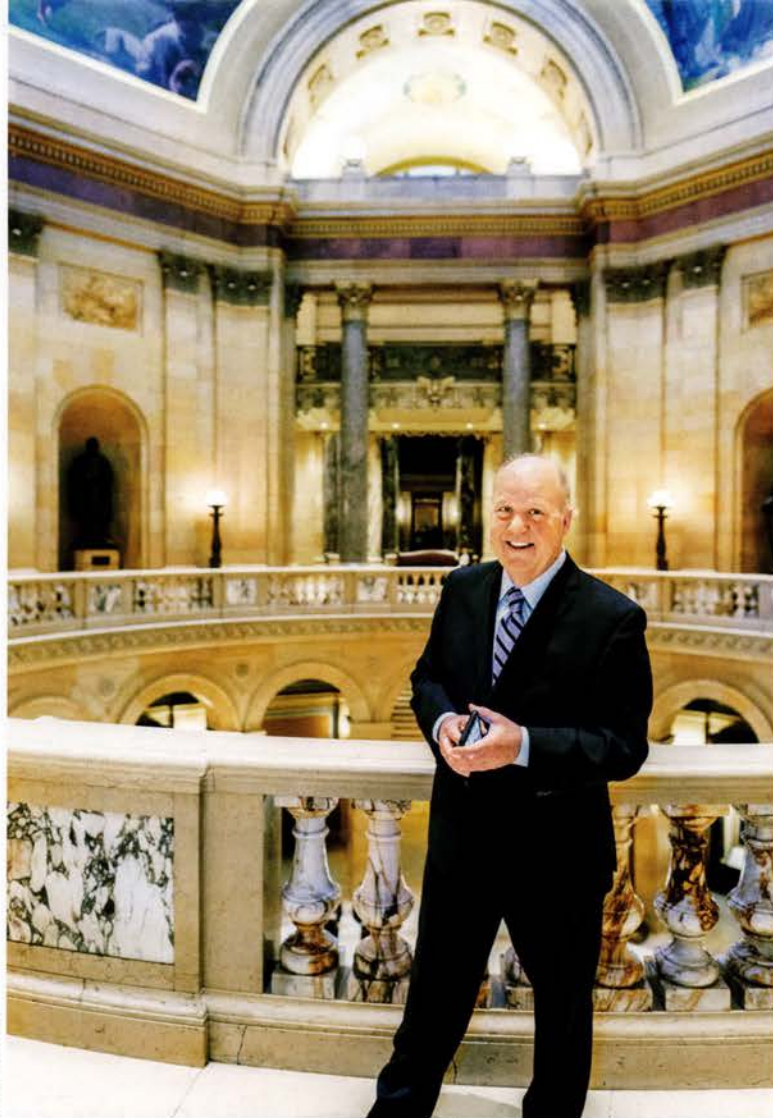
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CHAD HOLDER

HUMAN CAPITOL

The weekly highlight of my evening commute is always the Pat Kessler segment on KFAN's *Bumper to Bumper Show with Dan Barreiro*. The longtime WCCO-TV political reporter has a gift for blending political analysis and humor, and he and Barreiro can really wind each other up. So Kessler sprang to mind when I began to think about how the magazine could preview the four-year, \$310 million restoration of the Minnesota State Capitol (page 68).

It turns out Kessler is both knowledgeable and eloquent on the subject of the building's design history and cultural significance. Photographer Chad Holder and I met up with him in the rotunda on a late January afternoon, and the storytelling flowed for nearly an hour.

Kessler explained how architect Cass Gilbert insisted on white Georgia marble for the exterior—over the heated objections of legislators and other prominent voices who called for Minnesota granite, limestone, or sandstone. He pointed out interesting details in several of his favorite murals, all restored to their original splendor. “After more than a century of grime, smoke, and dust, everything was faded,” he noted. “But now they’ve brought these paintings back to life. It’s remarkable.

“These were tremendously talented architects, artisans, and stonemasons who worked on this complex renovation,” he added.

A friendly exchange with a lawmaker and his visiting eighth-grade daughter prompted Kessler to recall how his own kids, when they were young, thought the capitol was just dad’s office. And then there was the story of his brief yet meaningful encounter with the Dalai Lama outside the governor’s office, in which the exiled Tibetan spiritual leader affirmed the important role of the political journalist in a very personal way.

Other vivid memories? The farmer protests in the mid-1980s and the gay marriage vote in 2013, both of which drew large crowds of politically engaged citizens.

“It was just an incredible day when the senate voted on gay marriage,” Kessler recalls. “Thousands of people on every floor, cascading down the staircases. I’ll never forget the sound of it. This place is about emotion, about conflict, about debate. It’s about who we are, and I’ve been fortunate enough to be part of it.”

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

INTERACT & CONNECT



The award-winning Schmidt Artist Lofts

architecturemn.com/videos



The evolution of the Walker Art Center

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A conversation with top young architects

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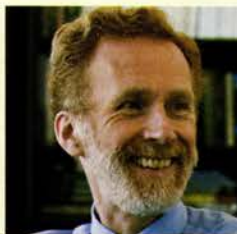
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Minneapolis writer **JOEL HOEKSTRA** contributes frequently to *Architecture MN*.



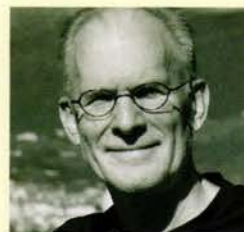
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PETER SIEGER (siegerarchphoto.com) is a Minneapolis architectural photographer.

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The marquee space in the AIA Minnesota Honor Award-winning Bee Center (page 24) is the exhibit-rich gallery with its visually dynamic roof structure.

MINNESOTA LANDSCAPE ARBORETUM



Bee's-Eye View

The Minnesota Landscape Arboretum's new **Tashjian Bee and Pollinator Discovery Center** is abuzz with exhibits and activities designed to help visitors understand how bees and people impact the ecosystem



EMMA FREEMAN PHOTOGRAPHY

Bee Savvy!

POLLINATORS AND POLITICS:
An Overview of Minnesota Pollinator
Policy by Erin Rupp

April 8, 10 A.M. to noon

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(includes arboretum admission)



COME INSIDE

It won't take long: After a few minutes on the spectacular trails winding through the Minnesota Landscape Arboretum, you'll be thinking like a bee. The sweet smell of nectar, warmed by the sun and carried on the breeze, will have you moving from one colorful flower to the next. The gardens are designed to delight visitors in all seasons, and in spring you'll see it all coming to life.

Even bees take breaks, so come inside the Discovery Center. Here, you'll see artists capturing it all on paper and canvas; children learning about bees and butterflies; and scientists sharing fascinating information about the insects at work in the gardens. This educational center includes classroom and meeting space, an exhibit hall, and windows that let visitors spy on pollinators in action just beyond the glass (page 24).

HONEY AND SO MUCH MORE

The center's 1,700-square-foot Campbell Exhibit Hall showcases a collection of permanent, interactive exhibits about pollinators and plants. Designed for all ages, the displays gather a sweet selection of videos, photos, and hands-on learning tools to help visitors understand exactly how important bees, butterflies, and other pollinating insects are to our economy, food system, and environment. Yes, bees give us honey, but these exhibits will remind you that we owe bees and other pollinators a bouquet of thanks for just about everything else on our tables, too.

TINY NEWSMAKERS, BIG RESCUE EFFORT

As we learn more about the vital role pollinators play in facilitating life on Earth, the troubling news articles on neonicotinoid pesticides and colony collapses carry more weight. The fate of bees is ultimately entwined with our own. At a special information event in early April (see sidebar), Pollinate Minnesota director Erin Rupp will explain how policy can protect pollinators. This engaging presentation will give attendees a fuller understanding of statewide efforts to do just that.

—Amy Goetzman



MINNESOTA LANDSCAPE ARBORETUM

My vision...

was to create a home simultaneously separate from and intertwined with nature.



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This glass residence is perched on a limestone cliff that overlooks the sweep of the Potomac River. The clean lines of Kolbe's VistaLuxe® Collection created framed views of the ever-changing play of nature, blurring the line between inside and outside.

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IN MINNESOTA, ARCHITECT **THOMAS MEYER, FAIA**, MUSES ON THE RICH PSYCHOLOGICAL
RESONANCE AND IMPROBABLE SURVIVAL OF THE WASHBURN CROSBY A MILL IN MINNEAPOLIS

MEMORY, MEANING & A MILL

"What we see
reverberates in the
memory of what we have
seen; new experience
always percolates
through old, leaving a hint
of its flavor as it passes.
We live, in this sense, in a
'remembered present.'"

—Adam Zeman,
Consciousness: A User's Guide

THE GHOST OF REDDY KILOWATT, a smiling three-story neon lightbulb astride the riverfront Main Street Hydro Plant in Minneapolis, still points with lightning-bolt arms to the alternating messages "electricity is penny cheap" and "live better electrically." The big sign is physically long gone, but for those of us who knew him Reddy remains a presence, brightening the night sky and casting watery images on the river. He is the wise guy of a sober riverfront neon family of North Star Blanket, Pillsbury Flour, Gold Medal Flour, Mill City Museum, and Guthrie marquee spires.

Everyone has his or her own idiosyncratic mental map that connects remembered internal landmarks to the here-and-now external world. These maps are especially rich in historic areas that over time have accumulated layers of information and memories through additions, removals, weathering, and the wares left by generations. Even the experiences of others through stories, old photos, and myths leave their marks on these maps. Much of the meaning and affection we hold for a place or a building—or indeed for other people—comes from this layering over time. Similarly, our first understanding and appreciation of new people and new places is colored by what we have previously experienced and the tension between what is familiar and what is fresh. A rich and memorable experience touches a cord of the familiar, primal, and universal, even as it surprises with its uniqueness and immediacy.

A prime architectural case in point is the Washburn Crosby A Mill—now part of the Mill City Museum—in Minneapolis' St. Anthony Falls Historic District. Built as an ordinary, utilitarian mill among many

along the riverfront, it carries the scars of a long and hard life, but it has transformed in our experience to an icon of the city's identity and a contemporary center of civic life. Where millers toiled and

lost limbs in the dust and clatter of whirling belts and pulleys, people now come for opera, weddings, a farmer's market, a museum, and just to be there. Its great location on the river in a thriving redeveloped area explains much of the draw, but its history adds layers that enrich the present-day attraction.

Indeed, few if any buildings in Minnesota have had a history as dynamic as the A Mill's. Built in 1874, it exploded catastrophically in May 1878, leveling five other mills, setting several blocks ablaze, and killing 18 workers. Immediately rebuilt, it was for a time the largest flour mill in the U.S. and a centerpiece of "the flour milling capitol of the world." It burned again in 1928 and was again rebuilt, continuing as the home of ever-evolving milling technologies and the birthplace of Betty Crocker and WCCO radio before the building closed in 1965.

In the decades that followed, it rested quietly, a stone hulk still flanked on the river side by its grain elevators but now crowded by bleak mounds of barge-delivered sand and gravel. On the city side, a block-wide railyard that brought grain and took away flour fell into disuse as urban life migrated away from the river.

But even as this structure that had throbbed continuously for 91 years with the flow of water, wheat, flour, and laborers now stood silently, another kind of energy was emerging. In the 1970s, developer Ben Miller, who had come to the mill as a boy with his father by horse and wagon to deliver flour bags, purchased the complex from General Mills as a sentimental investment. Later, architect Peter Hall created a delightful live/work studio there among milling machines

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ON HIGH



An elevated view of St. Peter's Basilica in Vatican City

Most avid travelers have experienced the frustration of arriving at a landmark destination and discovering that access to the best vantage points for photography is either restricted for security reasons or extremely expensive. Twin Cities architectural photographer **Pete Sieger** encountered such an obstacle while visiting Vatican City on a trip to Italy in October with his wife Kathi and two other couples.



Sieger's wide-angle shot from the outer fence line dramatizes the predicament of the traveling photographer who doesn't have hours to spend in line.



"The piazza and St. Peter's Basilica were completely fenced off, accessible only for a price and after a wait in one of the many long lines of tourists," Sieger recalls. "A panorama I shot from outside the perimeter fence line [top right] says it all. What must the wait times be like in high season?"

Happily, Sieger had another opportunity to capture St. Peter's Basilica later that day, from the top of Castel Sant'Angelo, a kilometer away. A quick

switch to a short-telephoto lens yielded a pleasing contextual view over the intervening rooftops. "My initial inclination when photographing an architectural subject is almost always to start in close with a wide-angle lens, filling the frame with the subject while eliminating foreground distractions. Most often, though, there will be an appealing view from a distance that speaks to the bigger picture."



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POWER PAIRING

A new volume tells the colorful story of two iconic, 19th-century buildings in downtown St. Paul

The Pioneer and Endicott buildings have survived a tornado (1904), the Great Depression, 1950s tastes and renovations, 1960s urban renewal, and, more recently, abandonment. *Heart of St. Paul* shares the histories of these two connected yet architecturally distinct landmarks.

Designed by Chicago architect Solon Beman, the 12-story Pioneer Building opened in 1889 and boasted the first glass elevator in the country. With 19th-century bravado, the *Pioneer Press* published a 40-page section proclaiming it “the greatest newspaper building mother earth carries.” Indeed, the Pioneer Building was impressive, rising 10 floors from a Rockford-granite base.

Author Larry Millett explains that, while the arched windows at the top are “Richardsonian in character,” the two-story entry arch on Robert Street is drawn from French Renaissance design—an eclectic blending typical of the time. But Millett argues that the Pioneer Building is really a Midwestern invention with a “relatively

modest use of ornament and blunt massing . . . very much in keeping with contemporaneous commercial architecture in Chicago, where Beman practiced.”

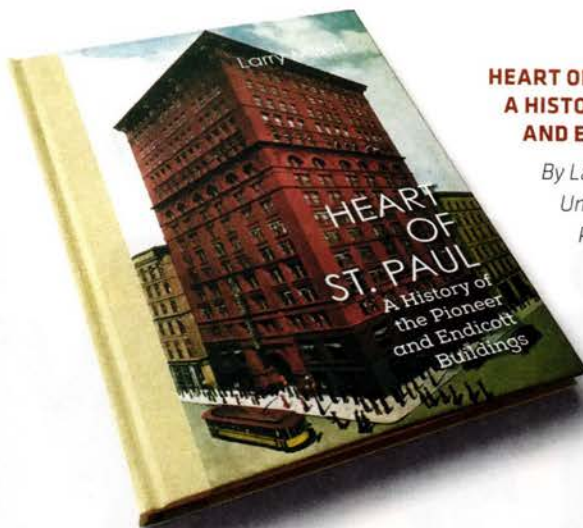
A year after the Pioneer’s completion, Cass Gilbert’s Renaissance Revival Endicott Building opened next door. The Endicott wrapped its neighbor on two sides and connected the two structures through a ground-floor arcade that remains today. Gilbert designed the Fourth Street

facade to be 100 feet tall and 113 feet wide, in accord with the precise proportions that his McKim, Mead & White mentors devised for the home of Henry Villard in Manhattan in 1882. Gilbert’s former employer had been the first firm to bring Renaissance Revival to the U.S.; Gilbert was the first to bring it to the Twin Cities.

Millett writes with a journalist’s knack for telling connected stories of political intrigue and the inevitable conflicts of finance and construction. *Heart of St. Paul* is richly illustrated with historic and contemporary photographs, along with Gilbert’s elegant renderings of the Endicott lobby, entries, and facade.

The Pioneer and Endicott buildings were vacant when they were purchased by a group of St. Paul investors in 2011 for redevelopment as apartment buildings. In 2012, the new owners invited the then-homeless Minnesota Museum of American Art to occupy part of the main floor of the Pioneer Building, and now plans have been finalized to make 35,000 square feet of the first two levels of the Pioneer-Endicott the museum’s permanent home. Designed by VJAA, the new gallery and administration spaces will bring a 21st-century animation to the Pioneer’s solidity and the Endicott’s refined proportions.

—Frank Edgerton Martin



HEART OF ST. PAUL: A HISTORY OF THE PIONEER AND ENDICOTT BUILDINGS

By Larry Millett
University of Minnesota
Press, 2016



MINNESOTA HISTORICAL SOCIETY



Left: A stunning elliptical staircase in the Endicott Building.
Above: A Cass Gilbert drawing of the Endicott facade.



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Jane Jacobs on Local Economies

By Thomas Fisher, Assoc. AIA

The director of the Minnesota Design Center concludes a series of essays on the economic currents shaping the 21st-century city with a look at commercial innovations in the Twin Cities through the lens of an influential author's economic ideas

The recent elections in the U.K. and the U.S. represent a widespread reaction against the impacts of the global economy, as many commentators have noted. While that sentiment reflects, for some, nostalgia for a time when England and America dominated the global economy—and for the high-paying manufacturing jobs of that time—it also signals a change that Jane Jacobs foretold in books like *The Economy of Cities* (1964), *Cities and the Wealth of Nations* (1984), and *The Nature of Economies* (2000).

Jacobs is best known for her first book, *The Death and Life of Great American Cities* (1961), which challenged urban renewal policy and the demolition of existing buildings as a way to redevelop cities. But her books on economics may have even more relevance, given the recent revolt against globalization.

She predicted that city-based regions would become—and in some ways have long been—the primary economic unit, and she argued that these regions thrive through a process she called “import replacement,” when local economies

produce what they once imported from other places. This is anti-globalization for strategic reasons, as a way to prevail in a world no longer dominated by one country, like the U.K. or U.S.

We need to revisit Jacobs' economics books, because the current political climate seems hostile to one of the key features of her work. Many English and American voters in these elections expressed frustration toward cities,

The future economy of the Minneapolis–St. Paul region already stands before our eyes, if we can just see its potential and create the demand and the market for the import replacements that Jacobs recognized as one of the key functions of cities.

in part because metropolitan areas such as London's and New York's have flourished in recent decades while most rural areas have declined economically.

In many ways, this reinforces Jacobs' point. Cities have become economic engines around the world, and expressing anger at their

economic advantages—or worse, electing officials who don't like cities—will only have one outcome: Rural areas will decline even faster as the cities at the center of their region languish. Anti-urban sentiments and policies will only hasten globalism, not slow it.

So what does Jacobs' city-based, import-replacement idea lead to and look like? The answer lies all around us, in the

major American cities like Minneapolis and St. Paul. While the media still lavishes much of its attention on large corporations and professional practices providing goods or services around the globe, a very different economic future has begun to emerge.

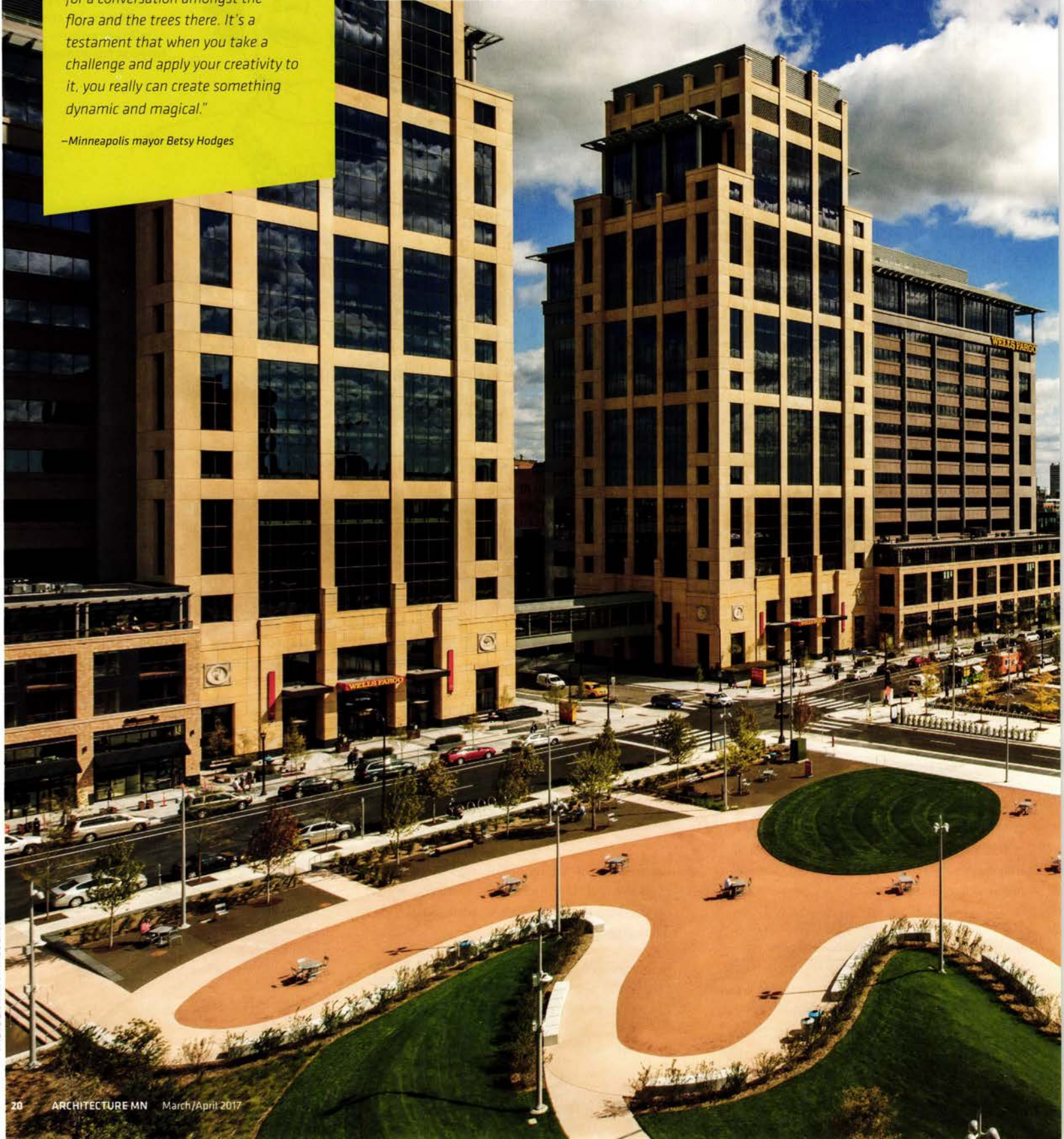
>> continued on page 50



A new mass-timber building in Minneapolis' North Loop and the 3D printing of a vehicle in Eden Prairie, Minnesota, reflect an economic process known as import replacement.

"The designers saw [the two-block scheme] as an opportunity. Now people can stand on the Great Lawn and look up and know that they're surrounded by the city. And then they can cross Portland and have that moment of being able to sit down for a conversation amongst the flora and the trees there. It's a testament that when you take a challenge and apply your creativity to it, you really can create something dynamic and magical."

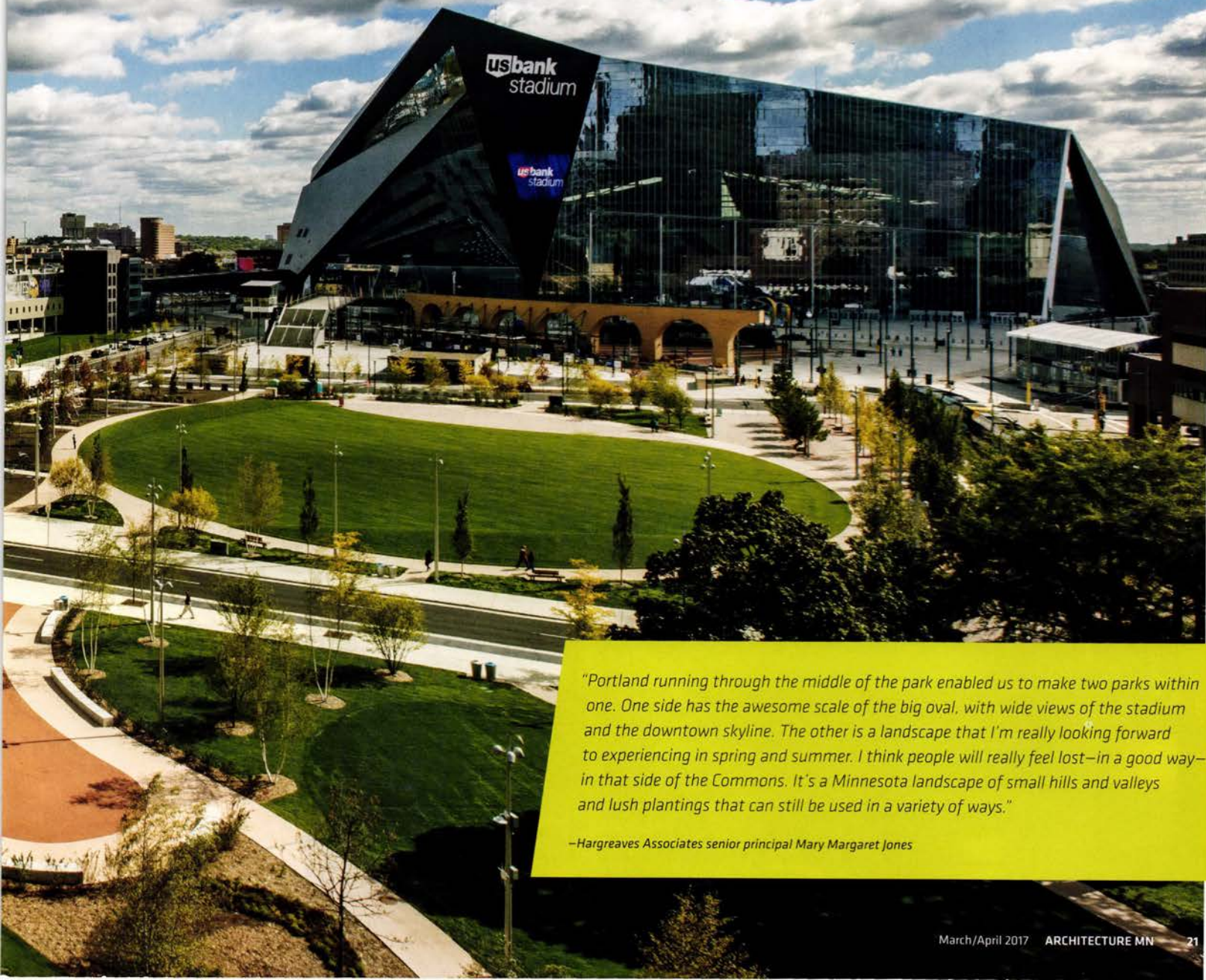
—Minneapolis mayor Betsy Hodges



Double Park

THE COMMONS**Client:** City of Minneapolis **Landscape architects:** Hargreaves Associates and Damon Farber Associates**General contractor:** Ryan Companies **Completion:** July 2016

Minneapolis' 4.2-acre East Town Commons does double duty in two ways: One block features a large, open lawn for outdoor entertainment, skyline viewing, and throwing Frisbees, while the other offers a more varied and intimate landscape experience; and the park as a whole was designed to accommodate large events and smaller weekday crowds equally well. Still in the works? A cafe pavilion, an interactive fountain, and a park-support building with a large shade structure.



"Portland running through the middle of the park enabled us to make two parks within one. One side has the awesome scale of the big oval, with wide views of the stadium and the downtown skyline. The other is a landscape that I'm really looking forward to experiencing in spring and summer. I think people will really feel lost—in a good way—in that side of the Commons. It's a Minnesota landscape of small hills and valleys and lush plantings that can still be used in a variety of ways."

—Hargreaves Associates senior principal Mary Margaret Jones



DON F. WONG



pg 42

"There is great restraint in this project. The shed-like construction is absolutely in the tradition of agriculture."

[JUROR COMMENT]

PAUL CROSBY



pg 34

RICHARD BRINE



pg 24

"It's using the beauty of the site and setting up a platform that's all about living in the moment. The incredibly beautiful site and the specificity of built pieces are really distinct and different—the site and the structure are doing a lot for each other in that distinction."

[JUROR COMMENT]



DON F. WONG

pg 44



pg 30

Design clarity and restraint were hallmarks of the 2016 award winners. Several used glass to exceptionally dramatic effect.

GLOFF WARNER

2016 HONOR AWARD WINNERS

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MANAGEMENT



A panel of three nationally renowned architects recently selected seven projects by Minnesota architecture firms for the state's most prestigious annual architecture award. The winners run the gamut from a renovated corporate headquarters and a mobile work environment to affordable housing and scenic residential retreats. And for the general public? A colorful ice cream shop and a honey of a nature learning center.



JUROR JULIE EIZENBERG, FAIA, founding principal of Koning Eizenberg Architecture in Santa Monica, California, leads investigations that reframe the way we think about conventional building typologies. Her forthcoming book, *Urban Hallucinations*, takes on the idyll of "local" and "neighborhood" through the design of recent projects in the Los Angeles region. Under her leadership, Koning Eizenberg has earned more than 135 design and sustainability awards and has been widely published. The practice was AIA California's Firm of the Year in 2009, and Eizenberg and founding partner Hank Koning were awarded the 2012 AIA Los Angeles Gold Medal in recognition of a lasting influence on the theory and practice of architecture.



JUROR SHEILA KENNEDY, FAIA, is an American architect, innovator, and educator. She is professor of the practice of architecture at MIT and a founding principal of KVA Matx in Boston, an interdisciplinary practice that designs architecture and resilient infrastructure for emerging public needs. Kennedy was the 2015 recipient of the Rupp Prize, one of the most significant awards in architecture, and the 2014 Design Innovator Award. Recent work at KVA Matx includes the RiverFIRST Minneapolis Riverfront Initiative, a five-mile, sustainable urban riverfront development project; the new East 34th Street Ferry Terminal and waterfront development in Manhattan; and the Soft House carbon-neutral work/live residential development in Hamburg, Germany.



JUROR PATRICIA PATKAU, HON. FAIA, is a partner at Patkau Architects in Vancouver, British Columbia. The firm focuses on the intricacies of local cultures, the specificities of places, and the material imaginations of construction. Throughout her career, Patkau has been engaged in both teaching and professional practice. She is currently professor emerita at the School of Architecture and Landscape Architecture at the University of British Columbia. She is a recipient of the Tau Sigma Delta Gold Medal for exemplary commitment to architectural education and the practice of architecture. In conjunction with her partner, John Patkau, she received the Royal Architectural Institute of Canada's Gold Medal in 2009. She is also a Member of the Order of Canada.



pg 36

PAUL CROSBY

"There's a kind of liveliness and sense of community that you just don't get from most projects of this sort."

[JUROR COMMENT]



pg 28

COREY GARDNER

The Minnesota Landscape Arboretum's new **Tashjian Bee and Pollinator Discovery Center** brings added buzz to an important area of ecological learning



The glassy west facade with its light-filtering wood screen opens the Bee Center's exhibit space to the hilltop view of the arboretum.

The simple apiary lobby (right) divides the exhibit space (below) from the classroom (bottom right). The exhibit hall's truss work was inspired by the arboretum's original Arts and Crafts-style building.



"The way the section modulates light and varies the interior space is very strong. It would be fantastic if the building could actually house bees in the poché space of that section." [JUROR COMMENT]



BY LINDA MACK

On a winter's day, the new Tashjian Bee and Pollinator Discovery Center at the University of Minnesota Landscape Arboretum is as quiet as the beehives outside. But just as spring will wake up the hives, visitors and school groups will enliven the simple building housing an exhibit gallery, learning lab, and honey house.

Situated on a rolling site that was farmsteaded in 1855 by Swiss immigrants, the Bee Center is the first building in a planned "farm to table" campus at the U's beloved arboretum southwest of the Twin Cities. Arboretum director Peter Moe says the university recently completed a state-of-the-art bee research facility on its St. Paul campus, but famed bee researcher Marla Spivak and U officials agreed that an outreach program about pollinators belonged at the arboretum.

MSR Design was chosen to design the 7,530-square-foot Bee and Pollinator Discovery Center and also master-plan the campus, whose Red Barn ties it to the site's agricultural past. Although more organic designs were considered for the Bee Center, the arboretum board preferred a vernacular aesthetic that MSR executed with award-winning aplomb. "It's a both/and building," says MSR principal Thomas Meyer, FAIA. "The best architecture is of its time *and* draws on history."

The long, narrow building faces south to soak up the sun. Its gabled and shed roofs recall agricultural buildings without being slavish to the concept. A mix of stained and charred wood softens the exterior and gives it a settled look. An entry pavilion breaks down the massing of the two gabled wings.





A lower roof over the entry breaks down the scale of the long building. The shed roofs echo the agricultural vernacular of the existing Red Barn. The charcoal-colored wood is Accoya, an extremely durable heat-treated wood.

The straightforward design continues inside, where honey-colored birch panels, wood trusses, honeycomb-like acoustic panels, and lots of natural light warm the spaces. Visitors first enter the apiary. The exhibit space to the left utilizes the full height of the structure and frames the stunning view toward the main arboretum grounds. The learning lab to the right features a perforated-wood acoustical ceiling and sliding glass doors to the pollinator gardens outside. Used for meetings, it is also equipped for distance learning. In the honey house—a smaller space—local beekeepers can use the equipment and visitors can enjoy watching the honey-making process.

“The Bee Center is a place to hold classes, but it’s also a place that’s open to anyone,” says Moe. “With the interactive exhibits, you don’t really need a guide.”

As such a building should be, the Bee Center is highly sustainable. A geothermal field provides heating and cooling—and eliminates the need for unsightly equipment outside. The use of SIPs (structural insulated panels) ensures a thermally efficient building. Almost 80 percent of the space is daylit. These and other measures help the facility exceed energy code by more than half, says Meyer. If solar panels are added, the building will achieve net-zero energy, says project architect Eric Amel, AIA.

Equally important to the educational program are the wildflower meadow and the bee and pollinator gardens surrounding the building.

>> continued on page 57



- 1 Hives
- 2 Honey House
- 3 Exhibit Gallery & Event Space
- 4 Restrooms
- 5 Learning Lab
- 6 Storage



"I like the way that it changes character as one moves through it, and the interior surface relationship to the exterior surface. It takes a typical sort of shed and turns it into a beautiful and engaging public space." [JUROR COMMENT]

TASHJIAN BEE AND POLLINATOR DISCOVERY CENTER

Location:

Chaska, Minnesota

Client: University of
Minnesota Landscape
Arboretum

Architect: MSR Design
msrdesign.com

Principal-in-charge:
Thomas Meyer, FAIA

Project architect:
Eric Amel, AIA

Project designer:
Chris Wingate

Landscape architect:
Damon Farber Associates
damonfarber.com

Construction manager:
Loeffler Construction &
Consulting

Size: 7,680 square feet

Construction cost: \$4.6 million

Completion: August 2016

Photographer: Richard Brine

Mobility and adaptability are the name of the game at **studioIDS**, the new home of the Minneapolis office of Perkins+Will

"The long wooden wall—a shared, highly visible place for stuff, rather than everything being tucked under a desk or in a visiting room. There's something simple and democratic about this." [JUROR COMMENT]



studioIDS

Location:
Minneapolis, Minnesota

Client: Perkins+Will

Architect: Perkins+Will
perkinswill.com

Design principal:
David Dimond, FAIA

Project designers:
Russell Philstrom, AIA;
Anne Smith; Jamey Berg

General contractor:
Gardner Builders

Size:
9,800 square feet

Cost:
\$60 per square foot

Completion:
January 2016

Photographer:
Corey Gaffer



A glass-paneled garage door that closes off the large conference room from the café and kitchen can be opened for firm-wide meetings.

BY JOEL HOEKSTRA

From our September/October 2016 issue: After 15 years in the Essex Building at 10th and Nicollet in downtown Minneapolis, the local office of global architecture and design firm Perkins+Will was primed for a change. The space—leased pre-recession, when staffing levels were higher, and remodeled several times—had become a bit large for its 65 employees. Plus, the firm wanted to experiment with the kind of mobile work environments that its clients increasingly asked it to create.

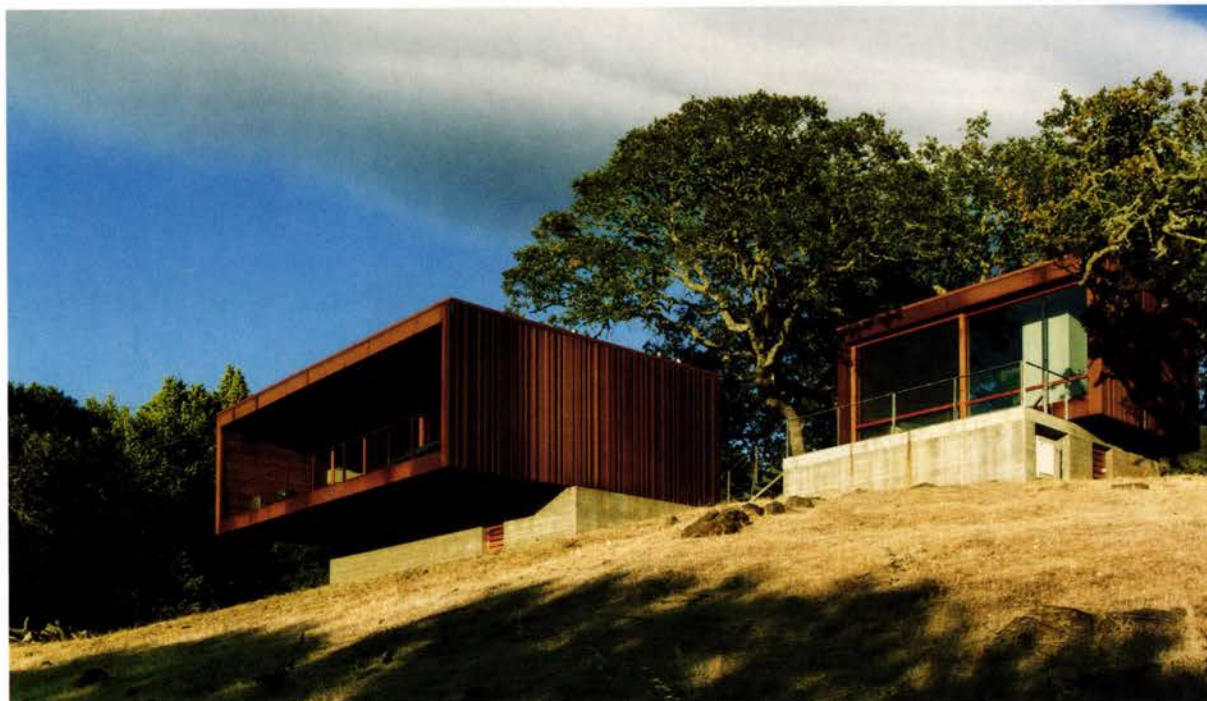
The search for a new space ultimately led the firm a few blocks up the street to the IDS Center, where it selected 9,800 square feet on the third floor, overlooking the Crystal Court and Nicollet Mall. “We liked the idea of staying in the central business district. We liked the idea that people who lived nearby could walk to work or have easy access to the transit system,” says Perkins+Will associate Anne Smith. “And the opportunity to work in an iconic Philip Johnson building was pretty appealing, too.”

With 15-foot-high ceilings and a perimeter composed entirely of windows, the space felt bright and open—an asset that Perkins+Will hoped to make the most of. “Rather than partitioning the space, we decided to leave it open, adding glass-box conference rooms here and there,” says senior associate Russell Philstrom, AIA. “We imagined them as volumes within the super volume of the overall space.”

And instead of assigning each employee a permanent desk, the firm invested heavily in mobile phones, laptops, and docking stations, and it set up a system where employees could choose where they worked each day—at a desk, in a conference room, in a lounge chair, in the café.

“Previously, we were only able to say what our clients’ experience had been with flexible work environments,” says Smith. “Once we decided to try it ourselves, there was no way to just dip a toe in. It was all or nothing.” **AMN**





Sonoma weeHouse, Alchemy Architects' latest prefabricated gem, revels in the views of its Northern California landscape


BY JOEL HOEKSTRA

The client is a licensed architect. And the designer is an architect. So perhaps it's no surprise that the panel of renowned architects that judged the 2016 AIA Minnesota Honor Awards was immediately enamored with the jewel-box residence that Alchemy Architects erected in Sonoma County, California, for B.J. Siegel, Apple's senior design director for real estate and development.

Siegel and his wife purchased four acres of undeveloped land in Sonoma in 2014 and spent time camping on the site before deciding to build a weekend retreat. They wanted something small and economical but also well designed. "My overall desire was to have the simplest, purest result," says Siegel. Their research eventually led them to Alchemy Architects in St. Paul, which in 2002 designed the weeHouse, a prefabricated home that the architects themselves built offsite and moved to its permanent location.



The cantilevered box housing the main living spaces (top) is the showstopper, but the guest quarters (above) enjoy an equally stunning view.



One side of the Sonoma weeHouse is shaded by a grove of gnarled coastal oaks; the other is all view.

"It's using the beauty of the site and setting up a platform that's all about living in the moment. The incredibly beautiful site and the specificity of built pieces are really distinct and different—the site and the structure are doing a lot for each other in that distinction."

[JUROR COMMENT]

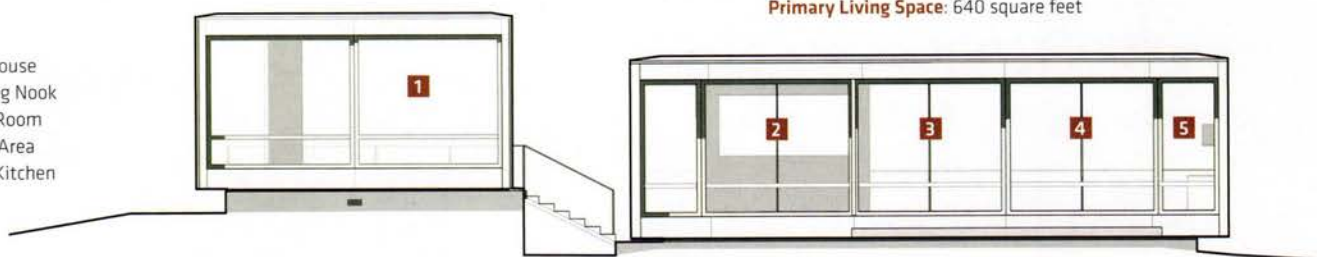


Left: Sliding glass walls offer the ultimate in open-air living. Below: The box-within-a-box sleeping nook in the main unit separates the combined kitchen/dining/living space and the shower and toilet area.

Guesthouse: 330 square feet

Primary Living Space: 640 square feet

- 1 Guesthouse
- 2 Sleeping Nook
- 3 Living Room
- 4 Dining Area
- 5 Galley Kitchen




Working together long distance, Siegel and Alchemy founder Geoff Warner, AIA, developed plans for a home that could be built at a factory in Oregon and transported in sections to a slope with a stunning view on Siegel's California property. After two concrete plinths were poured and prepared, a pair of prefabricated cubes were lowered into place by crane and bolted down in a single day. Both the primary living space (640 square feet, not including the deck) and the guest quarters (330 square feet) are tubular in nature, allowing untrammelled views of the landscape through glass walls.

Both boxes are clad in Cor-Ten steel, and the main cube dramatically cantilevers out over its foundation. Inside, walls, floors, and ceilings are covered with durable ipe wood. The larger cube contains a box within the box—a sleeping nook wrapped in whitewashed oak, which, like the larger structure, is open at both ends to accommodate the views. On one side of the "bed box" is the main living area, with a recessed flat-screen TV, a couch for lounging, a community table, and a galley kitchen furnished with IKEA

>> continued on page 59





"That lovely shallow stairway, where it's structured platform to platform without touching the ground. There are gorgeous details like that throughout."

[JUROR COMMENT]

SONOMA weeHOUSE

Location: Santa Rosa, California

Client: B.J. Siegel

Architect: Alchemy
www.weehouse.com

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

Project lead designer:
Geoffrey C. Warner, AIA


Factory for modular build: Fidelity Builders

Size: 640 square feet for box 1, 330 square feet for box 2

Cost: \$450,00 for modular, \$150,000 for site work

Completion: October 2015

Photographer:
Geoffrey C. Warner, AIA, Alchemy



The two boxes, artfully offset both vertically and horizontally, connect via a steel stair and railing that Alchemy prefabricated in Minnesota.

Izzy's Ice Cream Factory and Scoop Shop charms with its theatrical response to neighborhood context and zoning requirements



"Even the treatment of the sidewalk has an edge that uses graphics. What they did with a little bit of paint mixed with the form was really good. It's paint-based urbanism." [JUROR COMMENT]

Café tables on the northwest side of the building (above) enjoy views of Gold Medal Park and the Guthrie Theater beyond, while tables in back (right) offer a degree of enclosure and some fun sidewalk graphics.





"Satisfying the zoning code requirement to change facade material every 24 feet is an inherent challenge. They really made something of it." [JUROR COMMENT]

IZZY'S ICE CREAM FACTORY AND SCOOP SHOP

Location:
Minneapolis, Minnesota

Clients:
Jeff Sommers
and Lara Hammel

Architect:
Salmela Architect
salmelaarchitect.com

Principal-in-charge:
David Salmela, FAIA

Project architect:
Malini Srivastava, AIA

Landscape architect:
[colbergtews](http://colbergtews.com)
colbergtews.com

General contractor:
Streeter & Associates

Size: 5,123 square feet
(plus 3,114-square-foot
basement)

Cost: \$2.2 million
(including land costs)

Completion: October 2013

Photographer: Paul Crosby



BY THOMAS FISHER, ASSOC. AIA

Architecture and set design remain close cousins, and Salmela Architect's Izzy's Ice Cream Factory and Scoop Shop shows why. The 5,100-square-foot building occupies a small, corner lot in Minneapolis' East Town neighborhood, surrounded by tall apartment and condominium buildings, whose residents serve as its audience. Izzy's also stands "as a counterpoint," says David Salmela, FAIA, to the Guthrie Theater, across Gold Medal Park, setting the stage for this bravura performance.

As in good set design, Salmela has maximized Izzy's theatrical effect with simple means. He has made the small structure look large with a two-story retail space, outside windows, simple cubic forms, and a rooftop enclosure with a red-painted penthouse that echoes the Guthrie's illuminated chimney signs.

To daylight the ice cream factory, Salmela placed four clerestory boxes on the roof, increasing the volume and presence of the building without adding square footage. The clerestories also met the code requirement for glazing while avoiding having windows in the factory that were larger than necessary.

A code requirement to change exterior materials every 24 feet led Salmela to an equally theatrical solution: painting square sections of the facade around each square window alternating colors of white and Guthrie Theater blue. That gives the structure a graphic quality that reads well from afar, as effective set design does. "We joke that the code designed the building," says Salmela.

Closer up, the building makes customers part of the performance, with chairs lining the sidewalk, and tables set out in the loading area in the back, like an industrial-grade piazza. Inside, the easily cleaned surfaces, exposed structural and mechanical elements, and minimal color—except for the dramatic red wall, stair, and clerestory enclosure in the retail space—seem perfectly suited to making and selling ice cream. Izzy's is urban theater at its best, equal to any set on the Guthrie's stages. **AMN**



Time and timelessness combine in the Finnish-flavored **Larson Bergquist** retreat on Minnesota's North Shore

BY THOMAS FISHER, ASSOC. AIA

Like our bodies, buildings age: Skin weathers, brows get beaten, and imperfections show. And yet age rarely erases the memory of what youth felt like, when our bodies frequently worked well and looked swell. Salmela Architect's Larson Bergquist retreat on Lake Superior in Schroeder, Minnesota, reminds us that inside most aging exteriors lies a remembered youth.

The retreat hides its age well. When you approach it from the curved drive, you see two flat-roofed structures: a one-car garage and a long kayak-storage building, both clad in black paper-resin-composite panels with vertical cedar battens. These structures not only mask your view of the main buildings but also play on the

idea of "permanence and impermanence" in David Salmela's design, with the uncoated cedar battens visibly weathering as the black panels appear impervious to age.

Between those outbuildings, large rocks and loosely arranged stone pavers lead you through a small field to the house and sauna, echoing the aging-and-ageless theme, as the native grasses envelope the pavers while the rocks resist. A similar dynamic characterizes the two main buildings. A white-painted masonry sauna, with openings seemingly carved out of its minimalist mass, looks as sturdy as the black rocks around it, while the cedar-clad house, with its weather-beaten siding and its uncanny second-floor



The compound includes a black-clad kayak-storage structure (opposite), a white-painted sauna and outdoor chimney (opposite, bottom), and a naturally weathered cedar-clad main house afloat in a sea of native grass.



"I appreciate the bounding of space. The big rocks, the raggedy grass—they have real charisma. It's a really casual, nice condition."

[JUROR COMMENT]

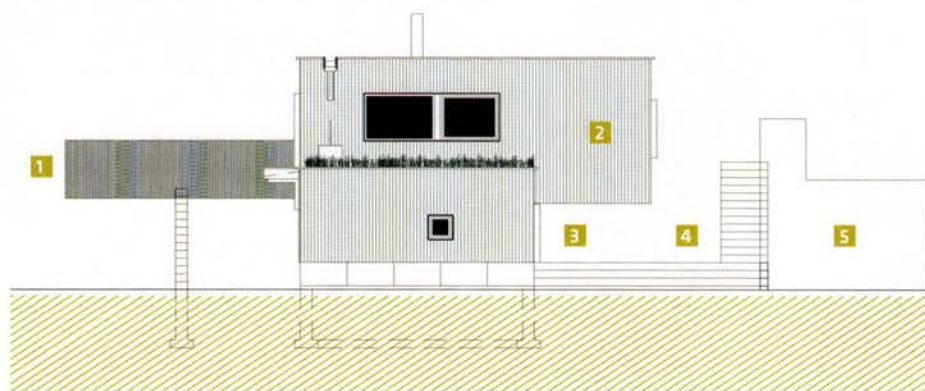


"There's a sense of something much greater than just a house. A clear intent for this to be something communal."

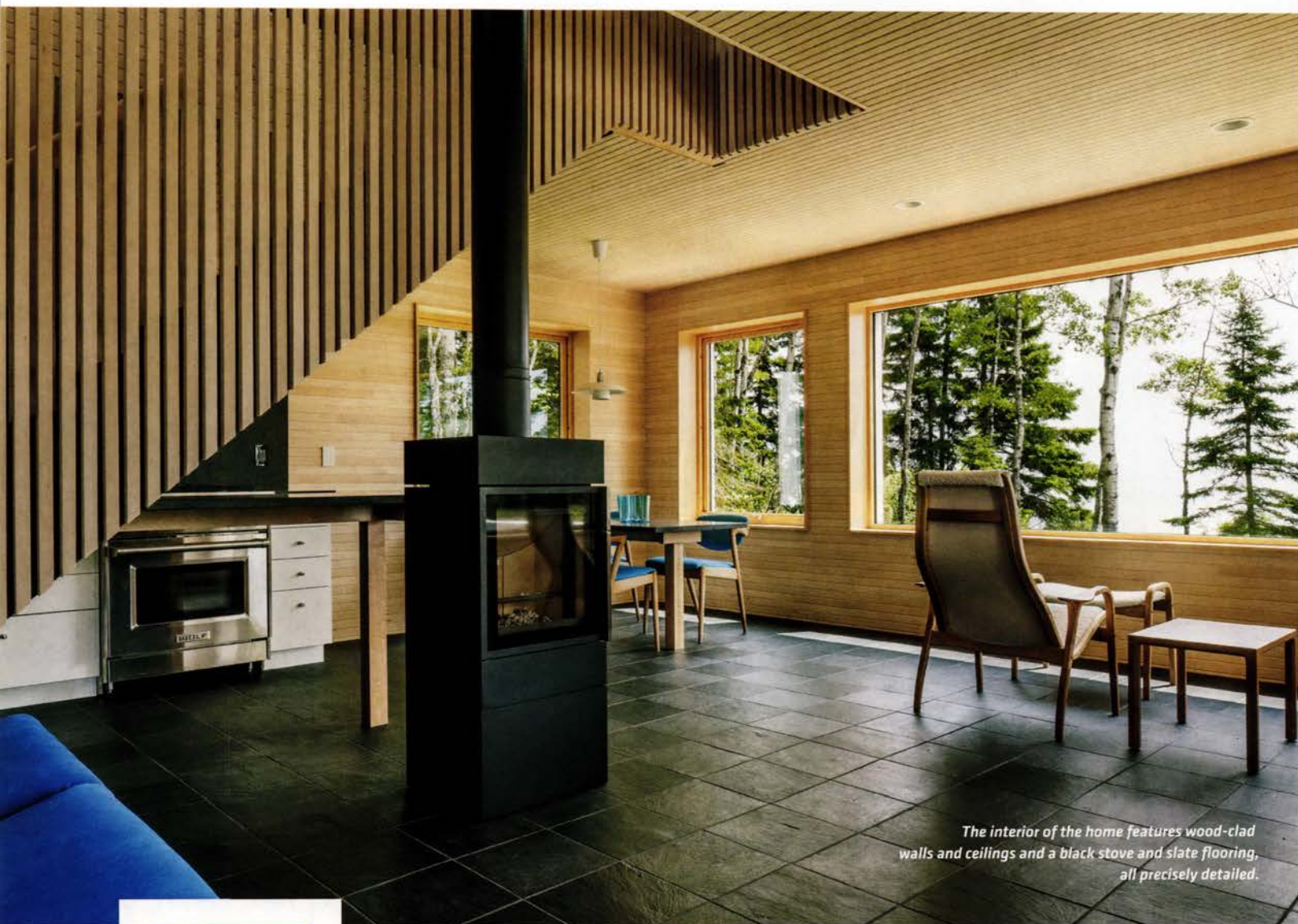
[JUROR COMMENT]



Above: The sauna feels larger than it really is thanks to wide, view-gathering windows.



- 1 Breakfast Deck
- 2 Cantilever
- 3 Gathering Court
- 4 Un-chimney
- 5 Sauna



The interior of the home features wood-clad walls and ceilings and a black stove and slate flooring, all precisely detailed.

LARSON BERGQUIST

Location:
Schroeder, Minnesota

Clients: Erik Larson
and Amy Bergquist

Architect:
Salmela Architect
salmelaarchitect.com

Principal-in-charge:
David Salmela, FAIA

Project lead designer:
David Salmela, FAIA

General contractor:
Rod & Sons Carpentry

Size: 1,400-square-foot
cabin, 225-square-foot sauna,
336-square-foot garage, and
192-square-foot shed

Completion: June 2015

Photographer: Paul Crosby

cantilever, seems as fragile as the flowering grasses at its feet.

Between these two sculptural forms—one heavy, the other light—lies a flagstone terrace terminating in a corner “un-chimney,” as Salmela calls it; the latter structure’s L-shaped, white-painted masonry and fire-brick hearth show the black stain of past combustion. Here age becomes an aesthetic. You can sit at the Salmela-designed table under the cantilever or in the Salmela-designed chair out under the stars and contemplate the previous fires you have put out, or the dreams you’ve had that have gone up in smoke.

But inside the house, youthfulness prevails. In contrast to the weathered exterior, the interior walls and ceilings are lined with smooth aspen boards. In contrast to the scattered stone pavers

fighting the forces of nature, the floors are composed of a precise grid of slate tiles. And instead of the carbon-stained masonry of the un-chimney, the living room has a slim, black woodstove that, like most youth, has fire in its belly.

Youthfulness can also be felt in the relaxed flow of space. A slat-sided, open-riser stair serves as a light-filled divider between the kitchen and the living and dining area, which have large windows overlooking the surrounding woods and the lake. Sliding doors separate the bedroom and bathroom from the main space, allowing long vistas across the relatively small house.

Upstairs, a guest suite and a study space with a built-in desk that stretches the length of the cantilever enjoy easy access to a “breakfast deck”

>> continued on page 59

2016 MN AIA HONOR AWARD MSR DESIGN

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- Rhys MacPherson, MSR Design

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AIA
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The Rose in Minneapolis takes urban affordable housing to new green heights



"They've done a really good job of relationship to site. They made the landscape work." [JUROR COMMENT]

BY JOEL HOEKSTRA

From our May/June 2016 issue: When Alan Arthur, president and CEO of the Twin Cities-based nonprofit Aeon, talks about his organization's latest housing development in Minneapolis, he boasts a bit. "The Rose is the most sustainable, energy-efficient, materials-healthy affordable-housing project in the United States of America," he says.

That claim has never been independently verified, Arthur concedes. But Aeon and its partners, including housing developer Hope Community, set the bar high when they set out to build a 90-unit, mixed-income apartment building at the corner of Franklin and Portland avenues in South Minneapolis.

MSR produced a design composed of two rectangular four-story boxes separated by a fenced-in courtyard and play area. The public entrances are glassed in, and ground-floor units walk out to the street or the courtyard. Roughly half of the upper-floor units have balconies, and a few have projecting bays. Painted red, the bays animate the exterior surface, as do blocks of black

graffiti-resistant masonry on the ground floor, and horizontal bands of beige and white siding set in a random formation on the upper levels.

The variations on the exterior are mirrored inside the building, where modifications of the basic unit design give prospective renters a wealth of choices. "Not everybody wants the same thing," says MSR principal Paul Mellblom, AIA. "You may have cyclists who want a unit on the ground level, where they can walk right out the door. Or you may have families who don't want their kids wandering onto the street but who like being outdoors, so they want a balcony."

MSR, Hope Community, and Aeon pushed the envelope at every turn, researching environmentally healthy materials and systems until they found the best choice their money could buy. The result? Water use at the Rose is expected to be half that of a similarly sized conventional apartment building. Thirty-five percent of the hot water is solar-heated. The project's energy use intensity (EUI) is expected to rate 30—a figure that is 72 percent more efficient than the building-code baseline. And the project seeks to add a photovoltaic solar farm to offset remaining electrical use. **AMN**



Every kitchen has locally sourced granite countertops and Energy Star appliances. Tall picture windows with insulated frames and specialty glazing maximize daylighting while also blocking noise from the nearby freeway.

A rain-garden system collects up to 90 percent of the rainwater on the property and feeds it into cisterns for reuse in the community garden.

THE ROSE

Location:
Minneapolis, Minnesota

Clients:
Aeon; Hope Community

Architect: MSR Design
msrdesign.com

Principal-in-charge:
Paul C.N. Mellblom, AIA

Project lead designer:
Rhys MacPherson

Energy modeling:
The Weidt Group; MSR;
Karges-Faulconbridge

Landscape architect:
Emmons & Olivier Resources

General contractor:
Weis Construction Co.

Size: 145,000 square feet

Construction cost:
\$22.7 million

Completion:
September 2015

Photographer:
Don F. Wong

"It looks like there are all sorts of different ways that you can occupy the ground there—have gardens and produce food, and have places for kids, places to sit outside, and places to barbecue. It's very admirable."

[JUROR COMMENT]



The Emerson brand marks the visitor entry at the northeast corner of the renovated complex.



Eden Prairie manufacturer Emerson Process Management transforms its concrete-walled headquarters into a daylit facility that energizes its workforce

BY JOEL HOEKSTRA

The headquarters of Emerson Process Management in Eden Prairie was badly in need of updating. The maker of high-tech measurement instruments had occupied a parcel in the southwest suburb of Minneapolis since the 1960s, adding on to its building four times in subsequent decades to accommodate an increasing number of office workers as well as

a growing manufacturing operation. By 2010, the company was feeling the squeeze of trying to operate within the confines of an increasingly outdated facility.

Briefly, Emerson executives contemplated a move. But a feasibility study into the cost of moving and reinstalling the technical operations suggested that a renovation of the existing facility was a better option. In 2011, the company hired HGA Architects and Engineers





"What they're doing with the building is really interesting. They're taking an old condition, they're recognizing environmental issues, and they're recognizing the quality of life for their people. They're doing really smart things. It's quite an elegant project." [JUROR COMMENT]



Before (above) and after (top) the renovation of the north facade.

The architects transformed the visitor lobby with bold Emerson graphics on a blue glass wall. A product demonstration area lies on the other side of the wall.

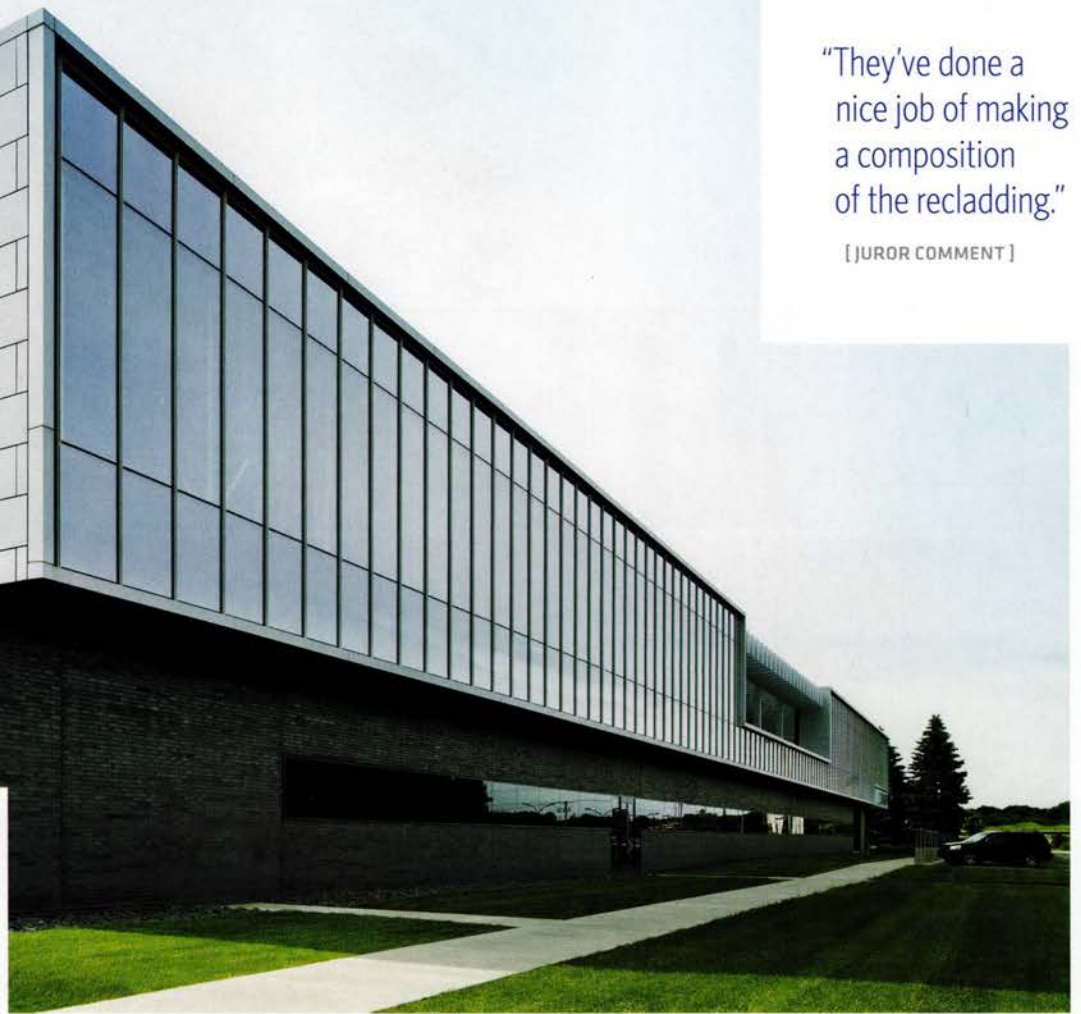
to transform its 290,000-square-foot building into a headquarters that functioned more efficiently—operationally and mechanically—and had more visual appeal.

"Emerson needs to capture some of the best and brightest engineering talent out there," says HGA architect Victor Pechaty, AIA. "They have to compete with high-profile technology and engineering organizations to attract young, smart talent." In addition to implementing changes that

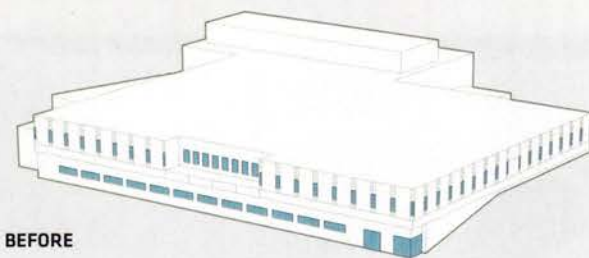


"They've done a nice job of making a composition of the recladding."

[JUROR COMMENT]

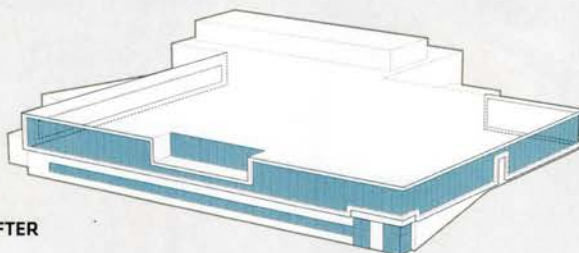


Before (left) and after (above) the renovation of the long east facade. The benefits of the exterior makeover were not only aesthetic; the changes also yielded more daylighting, greater energy performance, and higher visibility for the Emerson brand.



BEFORE

THAT'S A WRAP
Renderings created by the architects show the extent of the exterior transformation.



AFTER

would improve mechanical and building-envelope performance, Emerson needed a facility that was "contemporary and inviting," Pechaty adds.

The original building was a fortress. Much of the exterior was constructed of loadbearing concrete block, fenestration was largely limited to slit windows, and perimeter offices mostly blocked natural light from reaching employees working in cubicles in the building's center. HGA saw an opportunity to make structural changes and reclad the building's second story almost entirely in glass. Private offices were shifted to the building's interior, allowing more employees to benefit from daylighting while reducing overall lighting and energy costs. "We introduced the idea, but it was Emerson's enthusiasm that really drove it," says Pechaty. "They saw tremendous value in terms of future productivity, workplace



EMERSON PROCESS MANAGEMENT— EXTERIOR AND WORKPLACE RENOVATION

Location:
Eden Prairie, Minnesota

Client:
Emerson Process
Management

Architect:
HGA Architects
and Engineers
hga.com

Principal-in-charge:
Chuck Cappellin

Project lead designer:
Victor Pechaty, AIA

Energy modeling:
The Weidt Group
theweidtgroup.com

Landscape architect:
HGA

General contractor:
McGough Construction

Size: 240,000 gross
square feet

Completion: July 2013

Photographer:
Don F. Wong



comfort, and employee satisfaction that would come with investing in daylight."

Adding insulation, brick, and gray-tinted ribbon windows to the lower level gave the exterior a unified and attractive look. At the same time, HGA brightened the interiors with white paint and fixtures and reduced barriers that blocked light. Workspace partitions were lowered, and the square footage devoted to workstations and private offices was reduced to create room for several communal spaces. Mark Anderson, Emerson's director of facilities, says the changes have energized the 600 employees who work in the facility. "As engineers, we have to collaborate," says Anderson, "and the layouts support that collaboration."

Emerson employees stayed in the building during the four phases of renovation, moving from one



The old cafeteria is now a flexible and light-filled corporate dining and meeting space that employees use throughout the day.

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Simply Revolutionary

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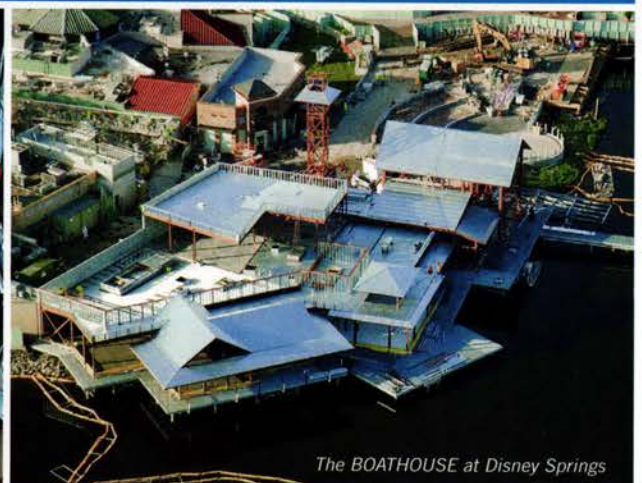
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Memory, Meaning & a Mill

<< continued from page 13

while serving as a kind of agent and watchman for the building. I worked there with Hall for two years exploring reuse ideas for the A Mill. In the 1980s, the City of Minneapolis purchased much of the riverfront, including the A Mill, for redevelopment and boarded it up. The Minnesota Historical Society was expanding its interest in the riverfront, and the A Mill's historic importance was recognized with National Historic Landmark status in 1983.

Then, on a cold February night in 1991, fire again brought devastation to the A Mill. A huge and spectacular blaze lit the riverfront as flour dust, machinery, and wood building structure were engulfed. Homeless people seeking warmth were thought to have started a fire that got out of control. As the fire burned into the next day, firefighters trained their high-pressure hoses on the dangerously unstable stone walls to collapse them into the fire. Minnesota Historical Society director Nina Archabal later recalled: "Without having time to check with my own board or to check with anybody, I called [City Council member and later Mayor] Sharon Sayles Belton, who . . . had been active on the St. Anthony Falls Heritage Board, had come to meetings herself, understood the riverfront, and cared about it. I got to her and asked Sharon to ask the fire chief to take the hoses off the building, that we would like to look at it and at least see if something could be done. At that point, the journey began in earnest toward the creation of Mill City Museum."

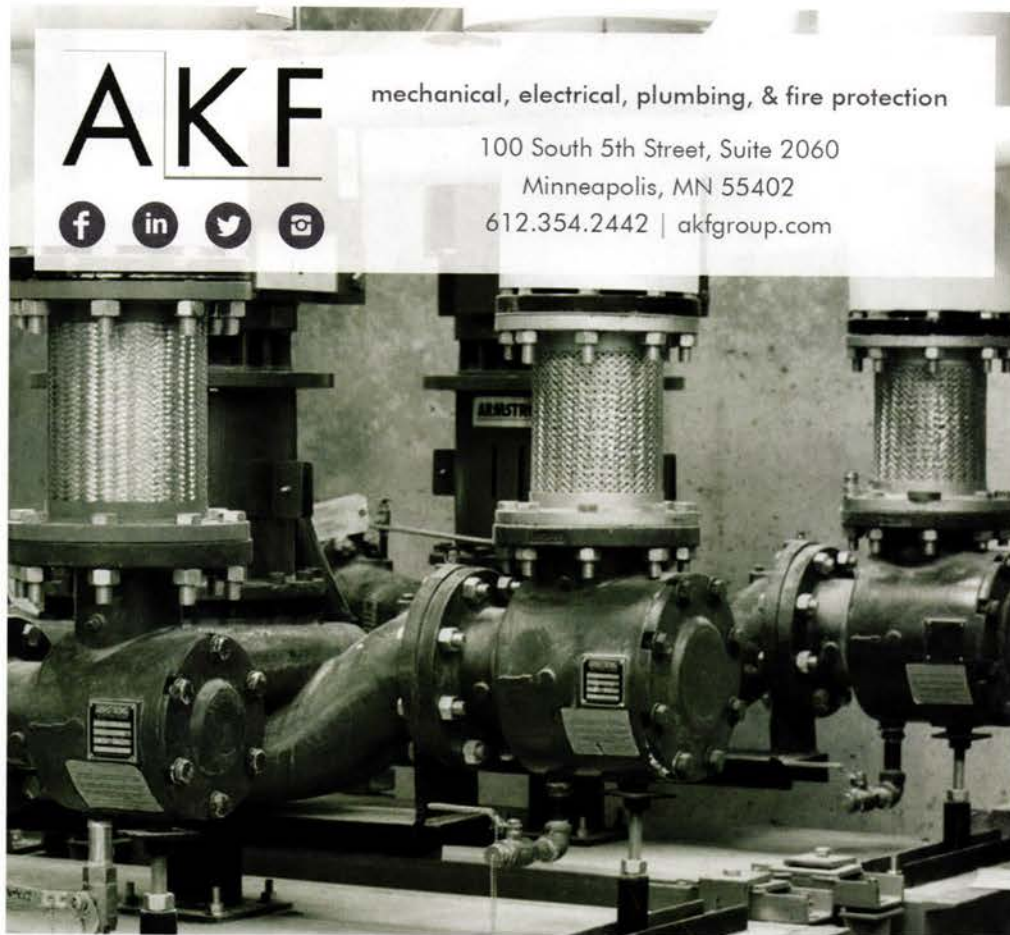
The instability of the ruins brought urgency to the City's indeterminate redevelopment plans and to hopes for a presence for the Minnesota Historical Society at St. Anthony Falls. Soon planning for the A Mill's next chapter began, culminating in 2003 in the Mill City Museum. Because of the museum, many now know much of the building's complex history. But even for those who know little of the specifics, it is evident from the mill's patina that much has happened within these walls. Today, in the "remembered present," a noisy fifth-grade field trip, an open-air opera, and a daughter's wedding are experienced and enriched through layers of memory. **AMN**

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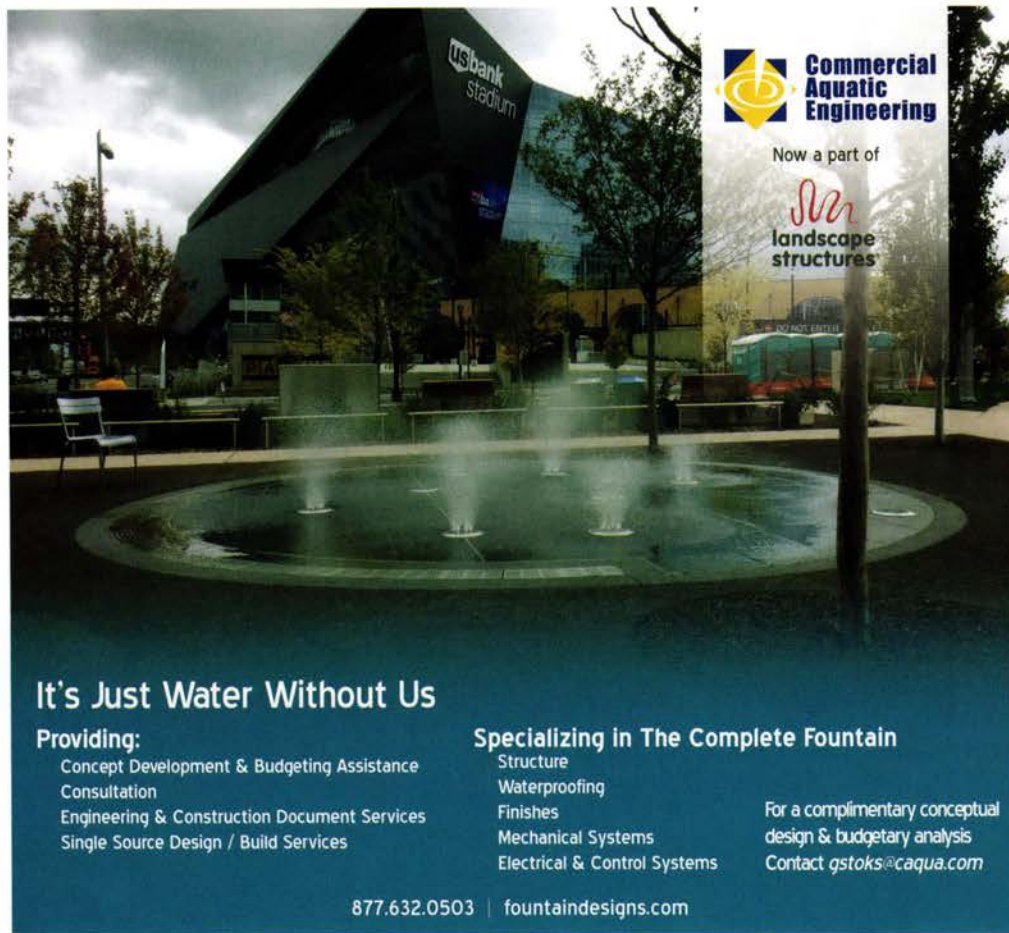
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Jane Jacobs on Local Economies

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Consider Stratasys, headquartered in Eden Prairie, Minnesota. The world's largest 3D-printer manufacturer, Stratasys epitomizes the global company with leadership in both the U.S. and Israel. And yet its technology has become key to the import-replacement process that Jacobs wrote about.

In 2014, a company called KOR Ecologic 3D printed the body of a three-wheeled, electric-gas hybrid car, called Urbee, in Stratasys' manufacturing facility, RedEye on Demand, near its headquarters. Although the car remains in development, it shows how a region, tapping the expertise developed in the city at its core, can replace a product type—in this case, mass-produced automobiles shipped from other parts of the U.S. or the world—with something locally made.

Import replacement has physical implications for city-based regions as well as economic ones. In the old economy, the large manufacturing facilities needed to mass-produce automobiles, for example, were separated from the rest of the city in an industrial zone because of the noise and pollution they generated. In contrast, the print-on-demand economy allows for quiet, clean fabrication at a much smaller scale and without the nuisance of heavy industry.

Manufacturing, in other words, can occur almost anywhere. A "car company" can produce vehicles in Detroit Lakes, Minnesota, almost as easily as it can in Detroit, Michigan, which suggests that rural communities that understand the nature of the new economy can thrive as part of a city-based region like Minneapolis-St. Paul's.

The on-demand economy also suggests new building and construction types. At the beginning of previous industrial revolutions, cities built multistory, heavy-timber or concrete structures able to accommodate as wide a range of uses as safely as possible. These 19th- and 20th-century buildings, set in prime locations near downtowns or by waterways, have become choice properties for apartments and offices in recent decades.

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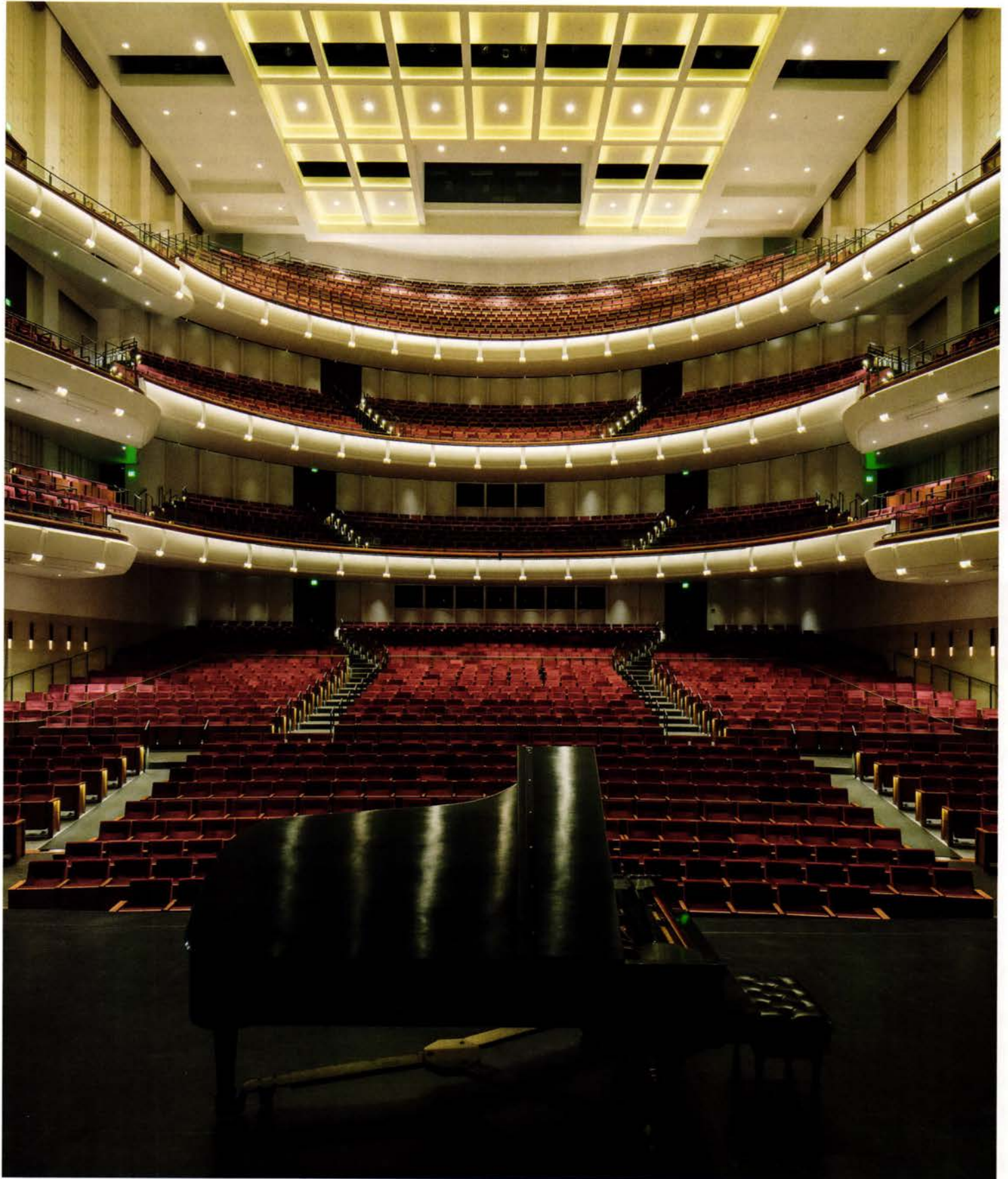
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Jane Jacobs on Local Economies

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We need to start building more such structures today, at the start of the new industrial revolution exemplified by companies like Urbee and RedEye on Demand. The 21st-century "warehouse" buildings will have more of the character of the artist lofts that the Minneapolis-based developer Artspace has created in cities large and small across the U.S., in which people live, work, and make things in the same building and maybe in the same space.

The new T3 building in Minneapolis' North Loop, designed by Michael Green Architecture and DLR Group, offers an example of what this might mean architecturally. The tallest new "mass-timber" building in the U.S., the seven-story, 220,000-square-foot structure leases as an office building, although its promotional materials describe it as a "21st-century workplace" in which to "live-work-play," suggesting the more fluid ways in which people may occupy space in the new economy.

T3 also shows how local economies might work in this anti-global era. Constructed of cross-laminated timber—a wood product engineered for superior strength and dimensional stability—the building demonstrates how architecture can generate demand for local products, in this case with a type of construction that could use the forest resources and revive the forest-products industry of northern Minnesota.

The future economy of the region, in other words, already stands before our eyes, if we can just see its potential and create the demand and the market for the import replacements that Jane Jacobs recognized as one of the key functions of cities. We have the human and natural resources to pull this off and the social and financial capital to make it happen. We now need the political will—and an end to the political divisiveness that pits urban, suburban, and rural people against each other. No region divided against itself can thrive. **AMN**

Did this article spark any thoughts or ideas for you? If so, we'd love to hear them—and share some of them in our next issue. You can tweet us at @archmnmag or email the editor at hudson@aia-mn.org.

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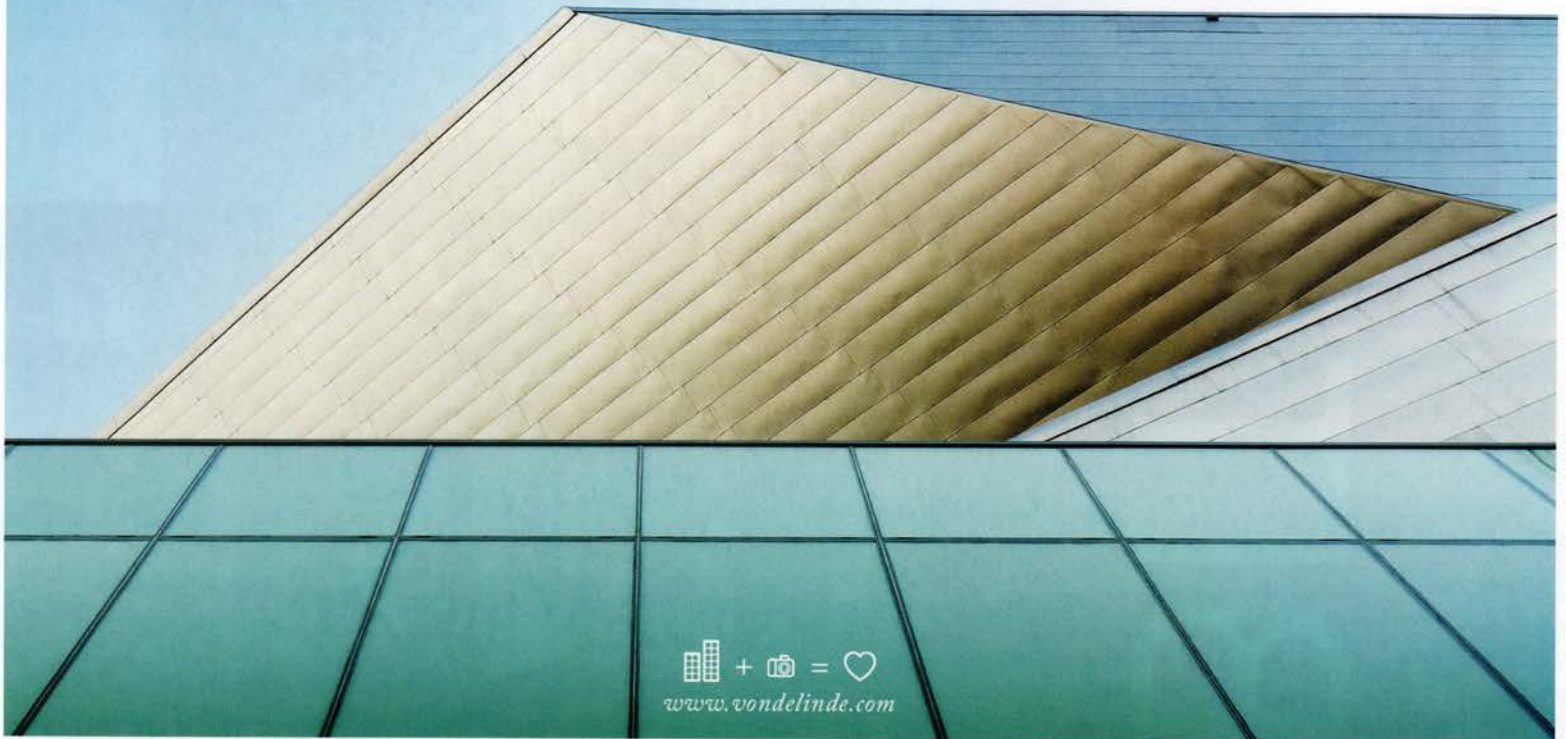
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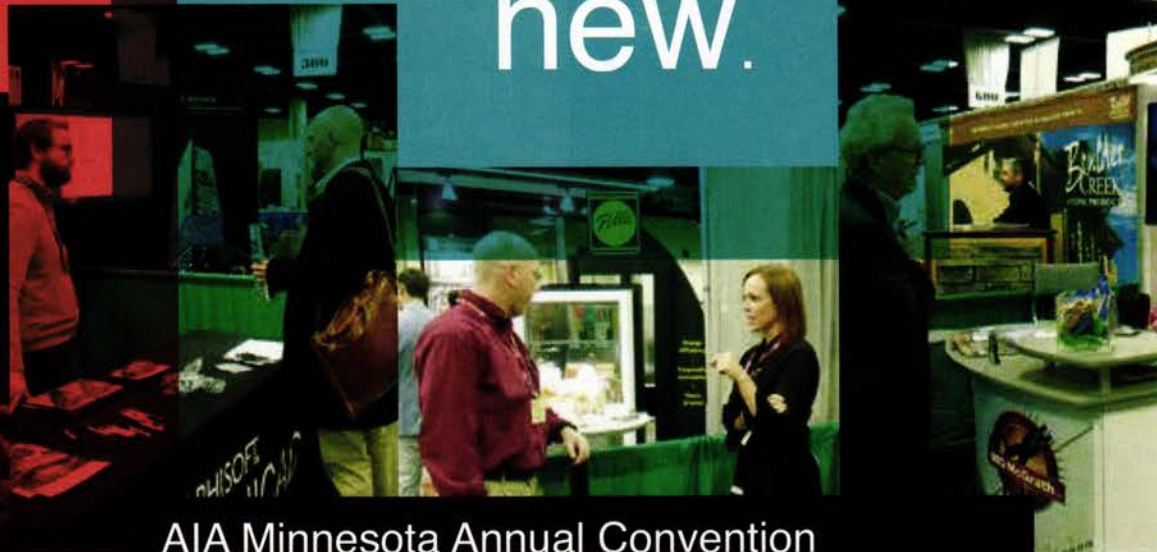
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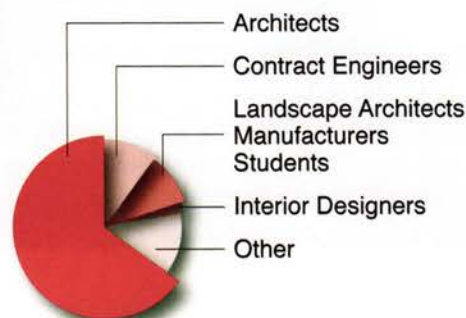
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A photograph of a large, rustic wooden pergola structure over a stone patio. The pergola is made of dark wood and has a series of horizontal slats. Underneath, there are two white lounge chairs with cushions. The patio is made of stone tiles. In the background, there is a stone building with a curved wall and a window. The scene is set in a grassy area with trees in the distance.

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Tashjian Bee and Pollinator Discovery Center

<< continued from page 26

Designed by Damon Farber Associates, they already attracted monarchs and bees this past fall and will only expand their draw as they mature. They also offer arboretum visitors examples of pollinator-friendly plants for home gardens.

While working on the project, Amel read the letters of Theodore and Sophie Bost, the Swiss immigrants who lived on the original farm for 50 years, and learned that Theodore was a beekeeper. "He not only kept bees but promulgated beekeeping," says Amel. "How serendipitous is that?"

Both Moe and MSR Design look forward to the development of the farm-to-table campus. The master plan envisions a "preservation hall" where canning, pickling, and freezing are taught, and indoor and outdoor kitchens surrounded by demonstration fields. The next building on the docket is the headquarters for the university's popular master gardener program. Built just east of the Bee Center, close to where the Bost farmhouse once stood, it will help grow the campus as a learning destination for the local food movement. **AMN**

Emerson Process Management

<< continued from page 47

work area to another when necessary to avoid the construction. Anderson says he never heard any complaints—a sign, he believes, that employees were impressed by the redesign right from the start. Indeed, the visual palette created by HGA was so well received that many of the same aesthetic touches were integrated into later changes at Emerson's manufacturing facilities in Shakopee and Chanhassen.

Pechaty says the project demonstrates how aesthetic considerations and functional updates can be woven together efficiently and economically. "We want to find the poetry in simple solutions rather than add decorative touches," says Pechaty. "Emerson is the kind of company where finding the value in each dollar is important. And, frankly, that's a good fit for us at HGA." **AMN**

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Sonoma weeHouse

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cabinets. On the other side is a private space with a shower and toilet. The guest space, says Warner, is essentially a replica of the bigger cube, minus the living/kitchen area. Standing in for the bed box is a large oak wardrobe unit.

"We sited the house under a grove of trees, so there is some protection and shade from the sun in summer," says Warner. The residence was fitted with a forced-air heating/cooling system, he notes, but most days the home can be kept comfortable by sliding back the glass doors and allowing the breeze to sweep through. Screens recessed into the ceiling can be lowered to keep insects out.

"Building a house that's this minimalist comes down to a lot of stuff you don't see," says Warner. Details such as wall joints can stick out if they're not handled sensitively. The architect and the architect client obsessed over the details—and they didn't always agree. "I like things to be slightly asymmetrical," says Warner, "but B.J. likes to line things up. In the end, we both compromised a bit."

Siegel says he and his family are delighted with the results. "The ability to do this teeny modest house was a dream. And it turned out to be more wonderful than we even thought possible," he says. "When you're out there, you hear only the birds and the wind. It's very remote and yet only an hour away from the city. It's such a privilege to live there." **AMN**

Larson Bergquist

<< continued from page 39

that extends out into the trees. The sod roofs on the house, sauna, garage, and storage shed offer another landscape visible from the expansive second-floor windows.

"The interior is so perfectly built and so placid," says Salmela, "while the exterior has a rustic feel that fits the site." The owners agree. The retreat "exceeded our expectations," says Erik Larson. "During the supermoon, we sat on the terrace and watched the moonlight play on the waves, and we didn't want to leave."

The serenity of the Larson Bergquist retreat reminds us of what great residential architecture does for the human spirit: It helps us regain the sense of wonder that we had when we were young, while also creating a place in which we would love to grow old. **AMN**

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Firms listed in this directory are those whom are owned and operated by members of the Minnesota Chapter of the American Society of Landscape Architects, or are registered landscape architects practicing within AIA Minnesota firms.

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

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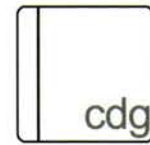
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Minneapolis Convention Center Plaza, Minneapolis, MN; Tashjian Bee Pollinator Center, Chanhassen, MN; Calhoun Beach Club Amenity Roofdeck, Minneapolis, MN; Glensheen, Cultural Landscape Report, Duluth, MN; Sherburne County Government Center, Elk River, MN; University of St. Thomas Campus Master Plan, St. Paul, MN; University of Minnesota Athletes Village, Minneapolis, MN; University of Minnesota Ambulatory Care Center, Minneapolis, MN

**DAVID TUPPER AND
ASSOCIATES, INC.**

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www.dtalandarch.com
Established 2000
Contact: David Tupper, (952) 474-2793

Firm Principals

David Tupper, LA
Cindy Kist

David Tupper and Associates believe that the most effective solutions are achieved with a team of design disciplines committed to a collaborative relationship with the goal of providing creative solutions and responding to the clients objectives while remaining sensitive to the budget. Our Comprehensive services include Master Planning for commercial and industrial properties, corporate facilities, housing developments and high-end residential homes. DTA strives to find the "connection" between people and the land on which we work. We feel that this is key in our explorations and is integral to our design process. Distinctive detailing distinguishes our work and sets it apart from the ordinary.

Windsor Plaza Office Complex, Eden Prairie, MN; Park Place Apartments/Clubhouse, Plymouth, MN; Pine City Technical College, Pine City, MN; Meridian Crossings Office Campus, Bloomington, MN; Legends Golf Clubhouse/Entry Signage, Prior Lake, MN; Palmer Pointe Residential Development, Minnetrista, MN; Executive Estate Residence, Minnetrista, MN; Rolling Green Residence, Edina, MN

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Cecilio Olivier, PE
Kevin Biehn, PLA, LEED AP
Britta Hansen, PLA
Jason Naber, WCD

Multi-disciplined, water-centric firm focused on sustainability and holistic design solutions. Our Landscape Architects provide: Campus, Community, and Integrated Site Planning, Parks & Trails Master Planning, Sustainability Planning, Conservation Development Design & Practices, Green Infrastructure, Low Impact Development (LID), Sediment & Erosion Control, Sustainable Site Design (SITES) & LEED Strategies, Wetland & Solar Permitting, Wetland Delineations & Banking.

The Rose Housing Development, Minneapolis, MN; Transforming Central H.S., St. Paul, MN; Regional Medical Center, Amery, WI; Organic Valley Campus, Cashton, WI; Green Stormwater Design, Inver Grove Heights, MN; Bruce Vento Nature Sanctuary, St. Paul, MN; Harriet Island Park Improvements, St. Paul, MN; Brown's Creek Stream Restoration, Stillwater, MN

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www.harthowerton.com
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Firm Principals

Roland S. Aberg, LA
Dave Howerton, FASLA, AICP
Anne Howerton, PLA, ASLA
John Burkholder, ASLA

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 Gallery, U of M; Santa Lucia Preserve, Monterey, CA; Minnehaha Creek Corridor Master Plan, St. Louis Park/Hopkins, MN; Cottageville Park, Hopkins, MN; Arden Park Master Plan, Edina, MN; Hillocks Farm Village, Chattanooga, TN; Sea Island Resort, SC

HGA ARCHITECTS AND ENGINEERS

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Emanouil Spassov, PLA, ASLA, LEED AP BD+C
Trygve Hansen, PLA, ASLA, LEED AP BD+C
Stephen Himmerich, ASLA
Austin Evert, ASLA
Xiye Mou, 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; Walker Art Center, Minneapolis, MN; Temple Israel Expansion, Minneapolis, MN; Whitetail Woods Regional Park, Empire Township, Dakota County, MN; Church of the Resurrection, Leawood, KS; Minnesota Medal of Honor Memorial, State Capitol Mall, Saint Paul, MN

HOISINGTON KOEGLER GROUP, INC.



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Paul Paige, PLA-President
Brad Scheib, AICP –Vice President
Bryan Harjes, PLA-Vice President
Jeff McMenimen, PLA-Associate
Rita Trapp, AICP-Associate

HKGI uses a collaborative design approach to help clients build great places in which to live, work and play. Our core values of collaborate, listen, explore and create are the foundation of our practice providing professional landscape architecture, urban design, planning, market analysis, and community engagement services.

Downtown and Riverfront Master Plan, Fergus Falls, MN; Robert Piam Regional Trail Design, St. Paul to S. St. Paul, MN; Downtown West Streetscape Improvements, Victoria, MN; St. Louis River Corridor Trails Master Plan, Duluth, MN; Cedar Avenue Transitway Station Area Plans, Eagan, MN; Springbrook Nature Center Site Design, Fridley, MN; Park and Recreation System Master Plan, Rochester, MN; Comprehensive Plan 2040, Burnsville, MN

KEENAN & SVEIVEN



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Firm Principals

Kevin Keenan, President
Todd Irvine, LA
Bob Wallace, LA

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; Kelly Residence, Shorewood, MN; Bowe Residence, Perrysburg, OH; Hall Residence, Spirit Lake, IA

MSA PROFESSIONAL SERVICES, INC.



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Sarah McDonald, PLA, CLARB, ASLA
Jason Valerius, AICP
Chris Janson, AICP

MSA Professional Services (MSA) is a full-service consulting firm with a focus to create communities that work. Our firm consists of more than 300 landscape architects, planners, engineers, architects, funding experts, surveyors, GIS experts and environmental scientists. MSA excels at helping clients identify grant and funding sources and then delivering high-quality, cost-effective solutions. Based in 16 offices across the United States, our technical teams collaborate to provide solutions and assist clients to complete projects for successful growth. As a private, employee-owned firm, we take pride in each project and every professional in the company thinks like an owner. MSA has built a corporate culture based on sustainability, enduring relationships, robust design, and respect for community and the environment.

Agora Predesign Development, Plymouth, MN; Lexington Memorial and DuWayne Park Master Plans, Lexington, MN; Various parks and trailhead designs, Lindstrom, MN; La Crescent Downtown Master Plan, La Crescent, MN; Erb Park and Pool, Appleton, WI; Riverfront Development, Wisconsin Rapids, WI; Wisconsin Dells River walk Vignettes, Wisconsin Dells, WI; Baraboo City Hall and Police Station, Baraboo, WI

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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. Each of the firm's 24 offices focuses on local, regional, and global work in a variety of practice areas. 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.

MPRB Lake Calhoun-Harriet Master Plan and Improvements, Minneapolis, MN; University of Minnesota Bell Museum + Planetarium, St. Paul, MN; Land O'Lakes Corporate Headquarters Master Plan, Arden Hills, MN; University of Minnesota Health Sciences Learning Center, Minneapolis, MN; City of Duluth Western Port Neighborhood Brownfield Planning Project, Duluth, MN; City of La Crosse Highway 53 Corridor Master Plan, La Crosse, WI; Land O'Lakes Winfield Lab Building and Field Facility, River Fall, MN; St. Olaf Campus Master Plan, Northfield, MN

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Firm Principal

Ron Beining, PLA

My primary focus is on providing the best in residential landscape design and landscape general contracting. Licensed to practice landscape architecture in Minnesota and California, I bring 30 years of practical hands on experience in a field with a keen eye for detail. We create landscapes that are dynamic, durable and beautiful by using the newest technologies in drainage, irrigation, soil science with outstanding craftsmanship.

Brown Residence, Minneapolis, MN; Phillips Residence, Minneapolis, MN; Wilson/Peterman Residence, Minneapolis, MN; Larsen/Stewart Residence, Minneapolis, MN; Larsen Residence, St. Paul, MN; Rose Residence, St. Paul, MN; Fuller/Roehr Residence, Minneapolis, MN; Luther/Roberts Residence, Minnetonka, MN

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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.

continued next column

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

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Jon Ruble, PLA, ASLA, CLARB
Anna Springer, PLA, ASLA
Karl Weissenborn, PLA, ASLA, CLARB

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 bring a fresh perspective to a complete range of projects – parks, trails, riverwalks, downtown streetscapes, public plazas and more.

Downtown Riverfront Phase 2, Chippewa Falls, WI; Destination Medical Center City Loop, Rochester, MN; Orange Line/35W Lake Street Transit Plaza, Minneapolis, MN; Bureau of Land Mgt. Field Office, Rawlins, WY; St. Marys Place Public Realm Plan, Rochester, MN; Calhoun-Harriet Trail & Access Improvement, Minneapolis, MN; Streetscape Master Plan, Glenwood, MN; Comprehensive Plan, Virginia, MN

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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 Phase One, Monticello, MN; Hennepin County Library Assessments, Minneapolis, MN; Spring Grove Veterans Memorial, Spring Grove, MN; YMCA Camp Manitou Redevelopment, Monticello, MN; Franklin Township Park Study, Delano, MN; Monticello Athletic Complex, Park Concept Plan, Monticello, MN; City of Crystal Maintenance Facility, Landscape Plan, Crystal, MN

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Michael Jischke, PLA, ASLA
Tim Wold, PLA, ASLA
Stewart Crosby, PLA, ASLA
Nichole Schlepp, PLA, ASLA
Barry Warner, PLA, FASLA, AICP

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; North Church Street Bicycle/Pedestrian Corridor, University of Minnesota, Minneapolis, MN; Lake Vermilion State Park, Soudan, MN; Sheridan School Site Improvements, Minneapolis, MN; Tettegouche Visitor Center and Rest Area, Silver Bay, MN

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Allyson Czechowicz, LA
Roger Humphrey, PE
Steve Alm, PE, LEED AP
John Shardlow, FAICP
Fay Simer, AICP

Stantec provides comprehensive planning and design services 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.

PLACE St, Louis Park Sustainable Community, St. Louis Park MN; Wausau Riverfront Redevelopment Design, Wausau, MN; St. Cloud Downtown Streetscape, St. Cloud, MN; Bossen Field Park, Minneapolis, MN; The Blaine Wetland Sanctuary, Blaine, MN; Orchard Path, Presbyterian Homes, Apple Valley, MN; Southeast Minnesota Veterans Cemetery, Preston, MN; Central Park Fountain and Ice Skating Loop, Maple Grove, MN

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Firm Principal

Travis Van Liere, PLA, ASLA

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

Kiviranta Development, Duluth, MN; Camden Residence, Deephaven, MN; Ferndale Road Residence, Orono, MN; Knock Corporate Headquarters, Minneapolis, MN; Private Development, Costa Rica; Lake Silvia Residence, Annandale, MN; Crane Island Cabin, Minnetrista, MN; Lake Minnetonka Residence, Minnetonka Beach, MN

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Chad Feigum, PLA, ASLA
Jeff Westendorf, PLA, LEED BD+C
Ryan Hyllested, PLA, ASLA, LEED Green Association
Cory Meyer, PLA
Nic Meyer, PLA

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

City Place, Woodbury, MN; Woodbury Lakes, Woodbury, MN; Hy-Vee, Multi Sites; 610 West, Brooklyn Park, MN; Carmax, Maplewood/ Brooklyn Park, MN; Waterford Innovation Office Center, Plymouth, MN; The Crossings Senior Living, League City, TX; St. David's Center, Minnetonka, MN

Tashjian Bee and Pollinator Discovery Center

Page 24

Location: Chaska, Minnesota
 Client: University of Minnesota
 Architect: MSR Design
 Principal-in-charge: Thomas Meyer, FAIA
 Project lead designer: Chris Wingate
 Project manager: Eric Amel, AIA
 Project architect: Eric Amel, AIA
 Project team: Ben Lewis; Dan Winden
 Consulting architect: James R. Larson
 Energy modeling: MEP Associates
 Interior designer: MSR Design
 Structural engineer: Meyer Borgman Johnson (MBJ)
 Mechanical and electrical engineer: MEP Associates
 Civil engineer: Pierce Pini + Associates
 Lighting designer: MEP Associates
 Acoustic consultant: Kvernstoen, Ronnholm & Associates
 Audio/visual: Tierney Brothers
 Landscape architect: Damon Farber Associates
 Landscape project team: Joan MacLeod; Jennifer Germain; Heather Holm
 Construction manager: Loeffler Construction & Consulting
 Earthwork: Bolander
 Septic system: Steinbrecher Co./Bohn Well
 Landscaping: Artek
 Concreting: Dayco
 Carpentry: Kellington
 Glulam wood frames: Western Archrib
 Structural insulated panels: Raycore
 Exterior wood siding: Accoya/Delta Millworks
 Interior millwork: O'Keefe
 Window systems: H Window
 Curtain wall: Oldcastle/Brin Northwestern Glass
 Standing seam roofing: John A. Dalsin
 Floor tile: Rubble Tile/Twin City Tile
 Fire Protection: Summit
 Mechanical: Schadegg
 Electrical: Elliott
 Photographer: Richard Brine

studioids

Page 28

Location: Minneapolis, Minnesota
 Client: Perkins+Will
 Architect: Perkins+Will
 Design principal: David Dimond, FAIA
 Project lead designer: Anne Smith
 Project architect: Russell Philstrom, AIA
 Project team: Jamey Berg
 Workplace strategist: Jessica Wolkoff
 Structural engineer: BKBM Engineers
 Mechanical and electrical engineer: Dunham Associates, Inc.
 General contractor: Gardner Builders
 Flooring systems/materials: Tandus Centiva
 Millwork: Artifex Millwork, Inc.
 Audio/visual: Master Technology Group
 Ancillary furniture: Fluid Interiors; Intereum
 Demountable walls: Haworth
 Custom furniture: Tandem Made
 Renewable wood resource: Columbia Forest Products
 Photographer: Corey Gaffer

Sonoma weeHouse

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Location: Santa Rosa, California
 Client: B.J. Siegel
 Architect: Alchemy
 Principal-in-charge: Geoffrey C. Warner, AIA
 Project lead designer: Geoffrey C. Warner, AIA
 Project manager: Geoffrey C. Warner, AIA
 Project architects: Geoffrey C. Warner, AIA; B.J. Siegel
 Project team: Geoffrey C. Warner, AIA; Katie Myhre; Bryan Carpenter
 Structural engineer: Tornberg Consulting
 Mechanical engineer: M&E Engineering
 Interior designer: Alchemy
 Factory for modular build: Fidelity Builders
 Specialty steelwork: Alchemy/Discount Steel
 Cabinetwork: IKEA kitchen base with white-oak custom fronts by Fidelity Builders; Woodsport bath pedestal
 Flooring systems/materials: WD Flooring (walls, cabinetry)
 Window systems: Weiland Doors
 Architectural metal panels: Metal Sales
 Concrete work: Marr B. Olson
 Millwork: IKEA; Fidelity Builders
 Photographer: Geoffrey C. Warner, AIA, Alchemy

Izzy's Ice Cream Factory and Scoop Shop

Page 34

Location: Minneapolis, Minnesota
 Clients: Jeff Sommers and Lara Hammel
 Architect: Salmela Architect
 Principal-in-charge: David D. Salmela, FAIA
 Project architect: Malini Srivastava
 Project team: David D. Salmela, FAIA; Malini Srivastava; David Getty; Stephanie Getty
 Structural engineer: Meyer Borgman Johnson
 Mechanical design/build: Metropolitan Mechanical Contractors, Inc.
 Electrical design/build: Southside Electric
 Soil remediation and special inspections: Braun Intertec
 Civil engineer: Pierce Pini + Associates
 Interior designer: Salmela Architect
 General contractor: Streeter & Associates, Inc.
 Landscape architect: colberg|tews
 Landscape contractor: Landscape Renovations
 Exterior stucco and painting: Berg Exteriors; Gallus Painting
 Structural and decorative steel: J.L. White; AME Construction
 Flooring systems/materials: Cornerstone Flooring
 Window systems and hardware: W.L. Hall; Straughan Hardware
 Concrete work: Stockness Construction, Inc.
 Richlite finishes: Intectural
 Millwork (stainless steel): Albers
 Cabinetwork: Nest Woodworking
 Photographer: Paul Crosby

Larson Bergquist

Page 36

Location: Schroeder, Minnesota
 Client: Erik Larson and Amy Bergquist
 Architect: Salmela Architect
 Principal-in-charge: David D. Salmela, FAIA
 Project lead designer: David D. Salmela, FAIA
 Project team: David D. Salmela, FAIA; David Getty (architectural intern)
 Structural and mechanical engineer: M&E Engineers
 Interior designer: Salmela Architect
 Lighting designer: Salmela Architect
 General contractor: Rod & Sons Carpentry
 Face brick: Concrete masonry unit
 Stone: Local Northern Minnesota stone from LTV Mine

Cabinetwork: Plastic laminate
 Flooring systems/materials: Vermont slate
 Window systems: H Window
 Concrete work: Poured-in-place floor slabs
 Millwork: Local basswood
 Photographer: Paul Crosby

The Rose

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Location: Minneapolis, Minnesota
 Clients: Aeon; Hope Community
 Architect: MSR Design
 Principal-in-charge: Paul C.N. Mellblom, AIA
 Project lead designer: Rhys MacPherson
 Project manager: Rhys MacPherson
 Project team: Simona Fischer; Tom Haller; Mitch Karr; Rachelle Schoessler Lynn; Sam Edelstein, AIA; Robert Ewert, AIA; Veronica McCracken; Garth Rockcastle
 Energy modeling: The Weidt Group; MSR; Karges-Faulconbridge, Inc.
 Structural engineer: Meyer Borgman Johnson
 Mechanical and electrical engineer: Karges-Faulconbridge, Inc.
 Civil engineer: Emmons & Olivier Resources
 Lighting designer: Karges-Faulconbridge, Inc.
 Interior designer: MSR
 General contractor: Weis Construction Co.
 Landscape architect: Emmons & Olivier Resources
 Landscape project team: Brad Aldrich
 Face brick: Eduramax
 Countertops: Cold Spring Granite
 Cabinetwork: Aaron Carlson, with wood by Columbia Forest Products (common areas); Smart Cabinet (dwelling units)
 Flooring systems/materials: Trus Pro (wood trusses); Marmoleum (linoleum); Armstrong (bio-based tile); FLOR (carpet)
 Window systems: Pella Impervia
 Architectural metal panels: Firestone, with installation by Atomic
 Concrete work: Moline (structural precast); Marcstone (architectural precast)
 Photographer: Don F. Wong

Emerson Process Management— Exterior and Workplace Renovation

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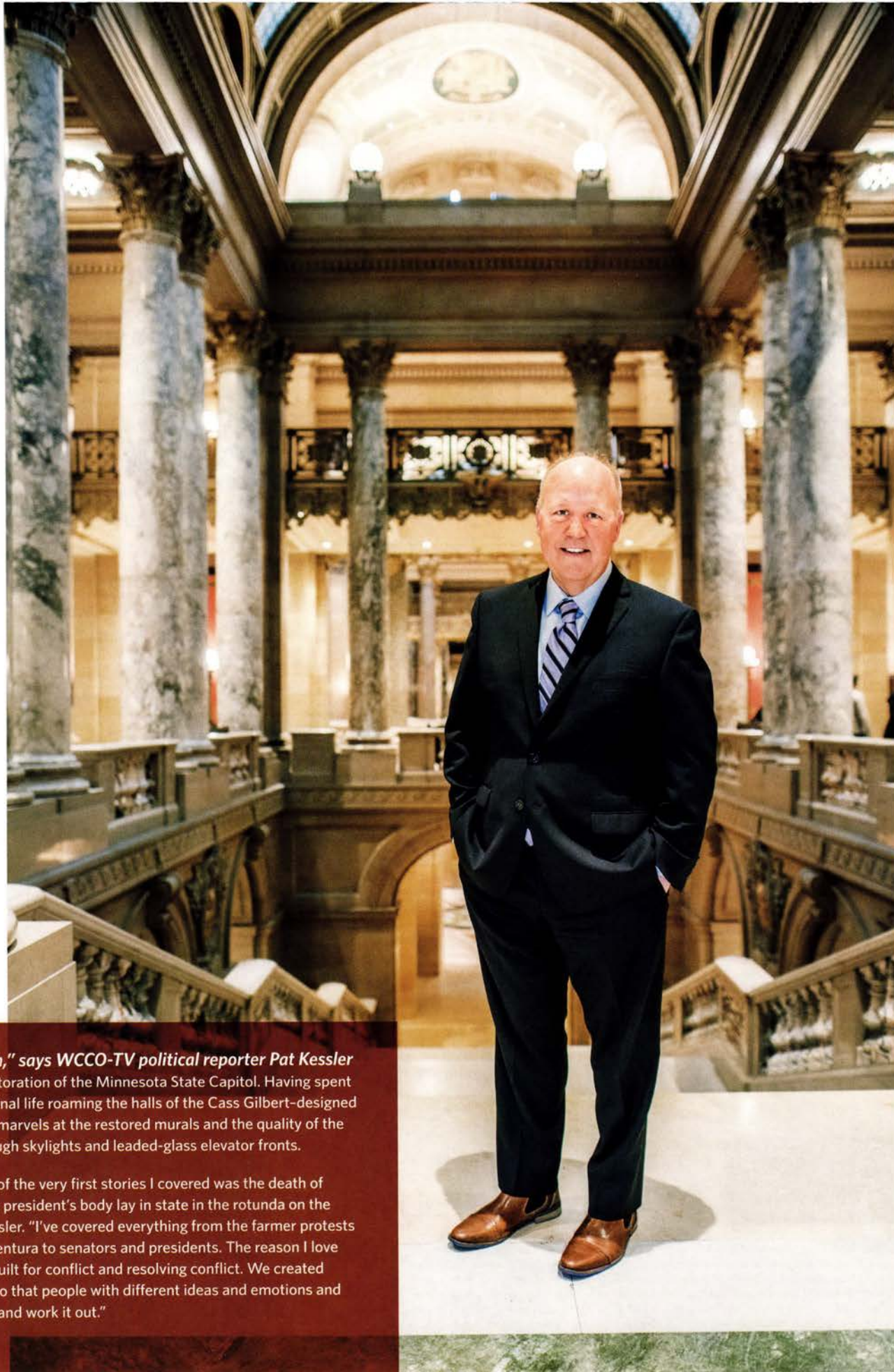
Location: Eden Prairie, Minnesota
 Client: Emerson Process Management
 Architect: HGA Architects
 and Engineers
 Principal-in-charge: Chuck Cappellin
 Project lead designer: Victor
 Pechaty, AIA
 Project manager: Ben Walters,
 Assoc. AIA
 Project architects: Ben Walters,
 Assoc. AIA; Paul Crosland, AIA
 Project team: Dan Peterson;
 Matt Dunbar; Dave Kippen, AIA;
 Chris Willette
 Energy modeling: The Weidt Group
 Structural, mechanical, electrical,
 and civil engineer: HGA
 Lighting designer: HGA
 Interior designer: HGA
 General contractor: McGough
 Construction
 Landscape architect: HGA
 Landscape project team: Karl Krause
 Photographer: Don F. Wong

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Emanuelson-Podas	C4	Synergy Products	C2
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Chad Holder Photography	3	Willow Creek Paving Stones	59



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Architecture MN will feature the completed restoration by HGA Architects and Engineers and JE Dunn Construction in early 2018.



"A world-class renovation," says WCCO-TV political reporter Pat Kessler of the nearly completed restoration of the Minnesota State Capitol. Having spent virtually his entire professional life roaming the halls of the Cass Gilbert-designed gem, the veteran journalist marvels at the restored murals and the quality of the natural light spilling in through skylights and leaded-glass elevator fronts.

"When I was in college, one of the very first stories I covered was the death of Hubert Humphrey. The vice president's body lay in state in the rotunda on the Star of the North," says Kessler. "I've covered everything from the farmer protests of the 1980s to Governor Ventura to senators and presidents. The reason I love this building is that it was built for conflict and resolving conflict. We created this magnificent structure so that people with different ideas and emotions and beliefs all could come here and work it out."

PHOTOGRAPH BY CHAD HOLDER