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Towering achievements

COVER: THE HONOR AWARD-
WINNING URBAN PENTHOUSE
BY AIA FIRM OF THE YEAR VJAA
PAGE 40

VISION PRECISION

The eight projects given
an AIA Minnesota Honor
Award take sophisticated
simplicity to new heights.

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GARBAGE & GABIONS

Minneapolis' Hennepin
Energy Recovery Center
cleans up with an inspired
landscape renovation.

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VIDEOTECH 2 EVENT

Our annual urban-themed
video competition hits
the big screen at the Walker
Art Center on March 1.

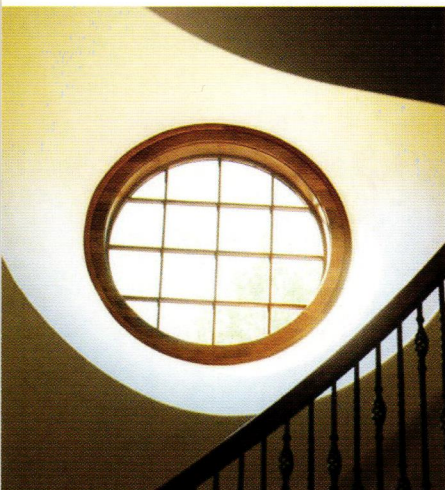
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The Honor Awards



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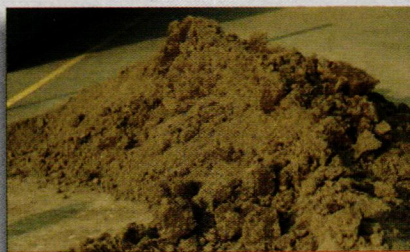
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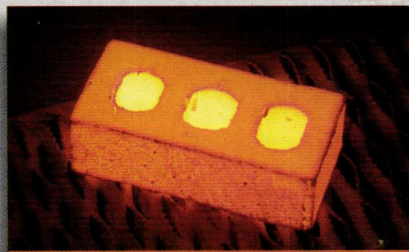
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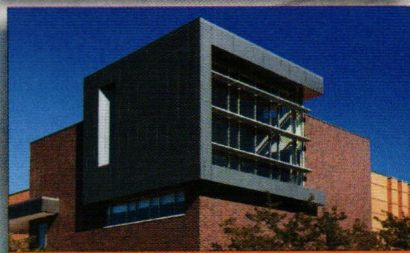
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



Features



ON THE COVER

Urban Penthouse

"Like a sail defining the wind, VJAA's perforated screens catch and give form to the apartment's soft, broad window light," says photographer **Paul Crosby**. "I had the pleasure of photographing the space over the course of an entire daylight cycle. The range of natural light options was fascinating."

20 **Vision Precision**

Introduction by Thomas Fisher, Assoc. AIA

The eight winners of a 2011 AIA Minnesota Honor Award vary in size and project type, but all are a clear expression of the owner's and the architect's design intent.

Napa Valley College Performance Center

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By Phillip Glenn Koski, AIA

Ramsey County Roseville Library

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By Phillip Glenn Koski, AIA

Cal State-Northridge Valley Performing Arts Center

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By Phillip Glenn Koski, AIA

Heart of the Zoo Entry

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By Amy Goetzman

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By Thomas Fisher, Assoc. AIA

Gunflint Lake Cabin

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Urban Penthouse

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By Jane King Hession

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By Camille LeFevre

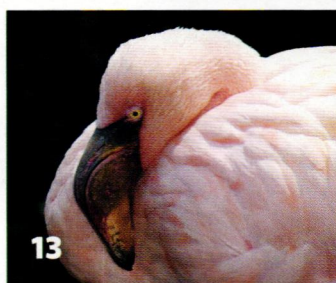
44 **Garbage & Gabions**

By Adam Regn Arvidson

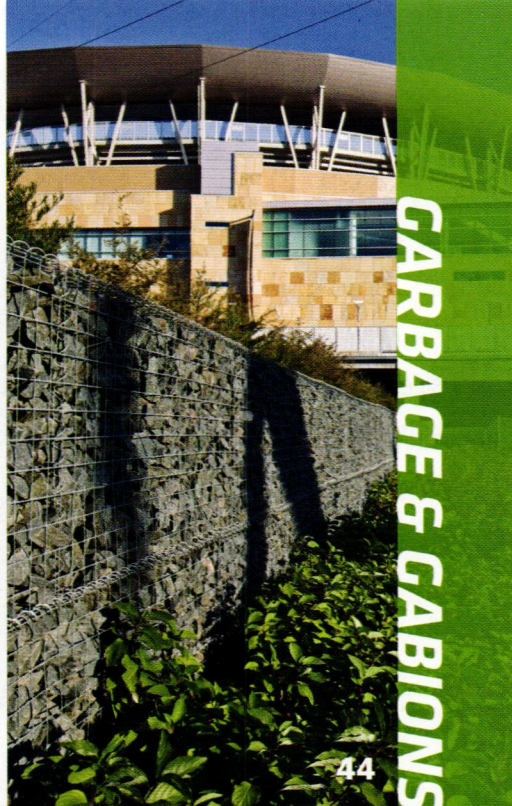
"Today, the view from the promenade [that wraps around the back of Target Field] is much improved," writes Adam Regn Arvidson of HGA's transformation of a portion of the grounds of the Hennepin Energy Recovery Center. "The big brown box is still there, of course, but its impact is softened by a serene landscape of switchgrass, birch, oaks, and prairie. Gray-stone-filled gabions rise from the sloping land like bedrock. Perhaps most important, truck circulation is gone from view."



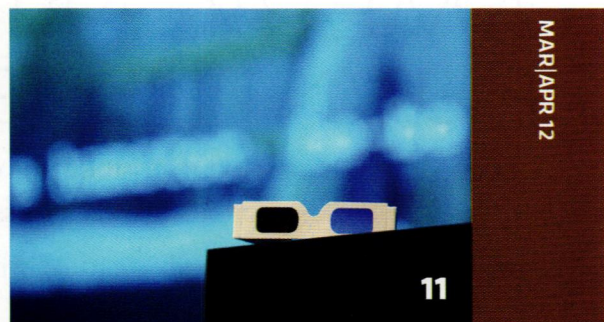
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BY HEATHER WEST

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Two Minnesota architects get a rare close-up look at Louis Kahn's National Assembly Building in Dhaka, Bangladesh.

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BY STEVEN BERGERSON

An aerial photograph captures both the immense scale and the breathtaking beauty of open-pit taconite mining.

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PHOTOS BY PAUL CROSBY



A Minnesota architecture firm rises to the very top of the profession.

EDITOR'S
NOTE



a new HEIGHT

VJAA wins the American Institute of Architects 2012 Firm Award, becoming the first Minnesota firm to do so. Guest editorialist **Renee Cheng, AIA**, head of the University of Minnesota School of Architecture, highlights the studio's towering achievement.

The architecture of VJAA, AIA's Firm of the Year, provides much for Minnesota's architectural community to be proud of, and it also offers insight into what it takes to achieve such an honor. Not surprisingly, what we learn is that good architecture is not easy to create.

VJAA projects have clear design ideas. These ideas are made stronger as they are tested, revised, and modified. VJAA doesn't view client needs or budget as limitations, just as it doesn't see climate or context as dictating a specific response. Instead, the firm places all these factors in rich dialogue with each other and within the context of design. VJAA seeks what it refers to as a project's "embedded logic"—logic unique to its circumstance. Once found, this logic can lead to buildings that appear effortless and inevitable.

This seeming effortlessness is also the result of the firm's rare gift for combining the rational

and the poetic, as in the elegantly functional giant shoo-fly fans in Tulane University's Lavin-Bernick Center for University Life (top left). The fans circulate air in the naturally ventilated building while setting a slow rhythm that perfectly matches the pace of life on a warm, humid New Orleans day.

VJAA not only identifies opportunities in its projects; it creates them. For example, it's easy to see how the terraced volumes of the Charles W. Hostler Student Center at the American University of Beirut (bottom) take advantage of beautiful views of the Mediterranean Sea. But looking more closely one realizes that the well-proportioned volumes also direct the flow of diurnal breezes, create shaded courtyards for social gathering, and echo a scale found in the vernacular architecture of the region.

VJAA's Honor Award winners in this issue—Gunflint Lake Cabin (page 36) and Urban

Penthouse (cover, page 40)—are but two of its many projects that have received recognition for design excellence. In fact, it's easier to list the VJAA projects that have *not* received an award, because these can be counted with the fingers of one hand. The numerous accolades are all the more remarkable in light of the fact that the majority of the firm's projects have modest budgets. VJAA knows how to make the most out of every situation, and in a time when we're all expected to do ever more with ever less, this is a valuable skill indeed.

In his letter supporting VJAA for the Firm Award, architect Marlon Blackwell, FAIA, wrote the following:

VJAA is an inspiration to firms across the country, small and large, that believe architecture can happen anywhere, at any scale, at the highest level. They are in effect the gold standard by which we measure the vitality and excellence of our profession. Honoring them with this award will honor us all.

The architectural community in Minnesota takes inspiration from excellence in its many forms. VJAA's honor brings honor to us all.

What Egan accomplished at the Minneapolis Central Public Library speaks volumes about commitment, versatility, and skill.



Working on a very public, greatly anticipated building project offers numerous special and challenging issues. When it is located in a city struggling with finances, there is even more scrutiny to perform flawlessly and on budget. Such was the case with the Minneapolis Central Library.

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SCREEN
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VIDEOS

After you've read our print edition cover to cover, be sure to check out all the videos on architecturemn.com. Our high-quality clips bring the subjects of the articles—designed spaces and the people who create and inhabit them—to life.

► Architecture Minnesota has showcased a number of **Julie Snow Architects** projects over the past 15 years, but we've never taken you inside the firm's studio home—until now. For an intimate view of the daily rhythms of the office, check out our short film by IDE[A] (www.imagingarchitecture.com).

► After you've toured Julie Snow Architects' studio, click over to the Videotect main page to view or re-view the 30+ highly addictive **Videotect 2** entries. On March 2, the day after the awards event at the Walker Art Center, we'll post the results and a few other entertaining snippets from the big night.

YOU'RE INVITED!

Walker screening event March 1

VIDEOTECT 2 The entries are in, the online votes have been cast, and the jurors have concluded their deliberations. Now all that's left to do for *Architecture Minnesota's* second annual video competition is throw a high-energy screening party on March 1. Fortunately, we've got all the key ingredients: crowd-pleasing videos on sustainable transportation, big checks for the winners, and the Walker Art Center Cinema on a Target Free Thursday Night. The lights dim at 7 P.M., but plan to arrive an hour early to grab a complimentary ticket and mix with the crowd in the Garden Café. Cheers!

BLOG HIGHLIGHTS

Architecture Minnesota editor Christopher Hudson and a variety of contributors spotlight built-environment news and events, preview upcoming magazine features, and screen noteworthy architecture videos on the architecturemn.com blog.

Trip Wire: Sin City (Jan 17): "I returned from Las Vegas this past weekend eager to blog about the sins of architectural pastiche, but then I learned that Pete VonDeLinde had been there at the same time and had captured a terrific time lapse of CityCenter. . . ."

Rapson Risqué (Jan 9): "Coolly sophisticated and unequivocally sexy, the people casually seated in Rapson's sketches look completely at home in their bodies, like the love seats he designed to be filled with them."

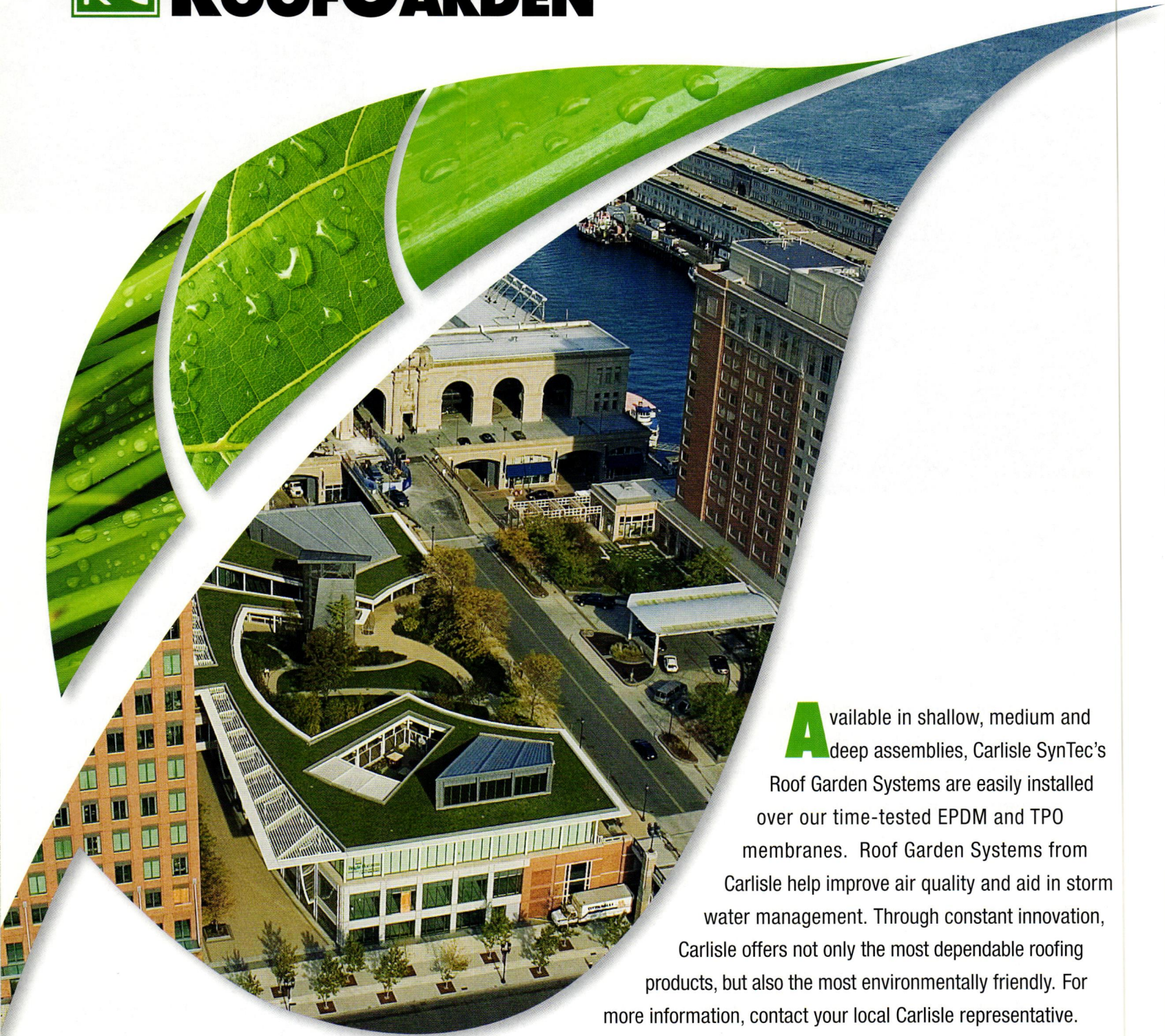
Eameses Get Iced (Dec 16): "I call your attention to a video titled 'Ice Cube Celebrates the Eames.' Yes, you read that correctly. Rapper Ice Cube turns out to be one hell of an architecture critic."



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AnimalMagnetism

The Minnesota Zoo was a groundbreaking facility when it opened in 1978, and it's still innovating today with great exhibits and ongoing architectural enhancements

A trip to the Minnesota Zoo is a rite of spring for herds of kids, parents, grandparents, and teachers, many of whom know the buildings and trails like the back of their hand. But not all visitors are aware of the zoo's history of design innovation, extended in 2011 with the AIA Minnesota Honor Award-winning Heart of the Zoo entry (page 32). How far back do the breakthroughs go? Dewey Thorbeck, FAIA, one of the park's original architects, reminds *Architecture Minnesota* that the Minnesota Zoo achieved a number of feats and firsts when it opened in 1978. Among them:

It was the first new zoo in the world designed around zoogeographic concepts—that is, designed to show the animals in their natural habitats. In fact, the architects sought to create the illusion of the visitor being caged and the animals roaming free.

It was the first northern-hemisphere zoo designed to remain open year-round and the first large public facility with indoor and outdoor experiences to be fully accessible for disabled visitors.

It employed a number of energy-conserving design features, including earth sheltering, green roofs, solar hot water, and daylighting.

Of course, the Minnesota Zoo isn't perfect. Thorbeck points out that certain aspects of the site planning and circulation would have been handled differently had the planners known that annual attendance would be 1.2 million, not 2 million (the number forecast by a Stanford Research Institute study). And many early visitors were disappointed by what they deemed too-distant views of the animals. But by and large Minnesotans have come to love this award-winning park, and it's a safe guess that the actual residents appreciate the extra legroom.

—Christopher Hudson

Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

CULTURE
CRAWL

CHECK OUT WHAT'S NEW AT THE ZOO

Minnesota Zoo, Apple Valley
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MINNESOTA ZOO



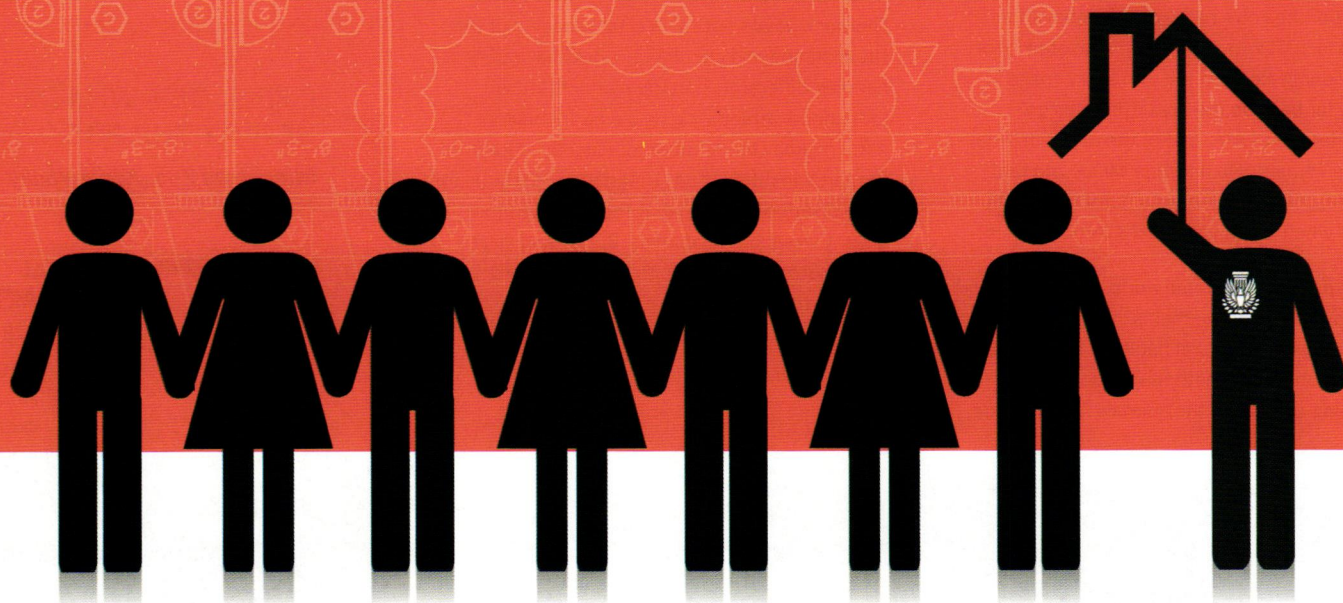
FARM BABIES

April 1–30

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Field Marshal

As the rural University of Minnesota Morris campus nears its goal of carbon neutrality, vice chancellor Lowell Rasmussen talks to *Architecture Minnesota* about the school's ambitious renewable-energy strategies

INTERVIEW BY AMY GOETZMAN

Sometimes the seeds of change grow in unexpected places—and grow quickly. Ten years ago, the University of Minnesota Morris was a quiet rural outpost with a liberal-arts mission. Today, the little school on the prairie may have the nation's most sustainable campus. Its efforts to become carbon neutral have turned its academic focus toward science and research, integrated the campus with the regional community, and won the attention of businesses looking to manage costs and increase sustainability.

The school's formula for dramatically reducing its carbon footprint? Green renovation projects, motivated staff and students, and future-looking energy systems, including two wind turbines (which generate 70 percent of campus energy needs) and a biomass gasification plant (see March/April 2010 issue) fueled by locally grown material. Future development and renovation will add solar capacity to campus.

Vice chancellor Lowell Rasmussen, the chief spokesperson for this impressive campaign, says these energy strategies are now ingrained in the school's identity and are shaping a generation of its research-minded students. He took time out this winter to field our many questions.

What inspired Morris to set such ambitious energy goals?

A very early learning experience pushed us into energy management and sustainability. About 10 years ago, students came into my office and said they had read in the paper that Ottertail Power was offering green power at two cents more a kilowatt. The students wanted to power the student center with green electricity. But we determined that it would cost \$15,000 more a year to do this. "Should we just add this to your student bill?" we asked. They said, "No, that's not what we intended." So

we suggested they offset the costs with the same amount of savings. If we could increase recycling on campus, we'd pay less tipping fees. We could use less water, too. We asked for a conservation effort to offset the cost of the green power.

So the campus student association installed water conservation devices and led a recycling effort, and we actually saved more than \$15,000 a year. It was kind of the "aha moment" for us: We realized that this was about more than green electricity—that it's about all of our resources.

How has greening the campus influenced Morris' academic mission?

Once we understood that this was something we could do, and that we could engage students and that they care, it started to drive our master plan and educational outcomes. We established environmental studies and environmental science majors. We take a multidisciplinary approach to integrating energy awareness into many other areas of study. The economics department is paying a great deal of attention to local renewable-energy projects and how they impact the local economy. The biology department is studying biomass and plant diversity. Our faculty is thinking about this on many levels. How we manage energy impacts cultures, norms, lifestyles, and social issues.

So this goes a lot further than just making your campus physical plant run more efficiently.

Students in school right now will be in a carbon-constrained world sometime during their working careers. There's a finite amount of fossil-based carbon and at some point we will have to deal with it. One outcome of immersing students in a campus that is thinking about carbon is that, if they are thinking about it now, that's probably the precursor to being an entrepreneur later. I hope that our students come up with some solutions that help us move out of the box we are in now and into one that is more sustainable.

>> continued on page 48

In Town Talk, we let community leaders and other insightful people do the talking.

TOWN
TALK



BRANDON STENGEL, ASSOC. AIA, FARMKIDSTUDIOS.COM

Rasmussen keeps it local by contracting with an area farmer to provide corncobs to power the campus biomass facility. Through its green energy initiatives, the University of Minnesota Morris has become tightly interwoven with the regional economy.



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RIGHT AID

LUCIE MARUSIN

Citizen Architect profiles architects and designers who have taken on leadership roles in their communities.

CITIZEN
ARCHITECT

REBUILDING IT RIGHT'S volunteer architects and designers assist North Minneapolis residents impacted by the May 2011 tornado

In the wake of the tornado that damaged more than 3,600 properties in North Minneapolis last spring, contractors flooded the ravaged neighborhoods. Repairs were urgently needed, but would they be done in a way that maintained the character and value of the homes and neighborhoods? That worrisome question spurred designer Raymond Dehn, Assoc. AIA, and architect Alissa Luepke-Pier, AIA, to organize Rebuilding It Right, an AIA Minnesota- and AIA Minneapolis-sponsored group that offers free design services to north-side residents seeking quality, architecturally appropriate repairs.

"You see a house that lost its roof and wonder what the new roof will look like, and how it will affect the way the neighborhood looks," says Dehn. "Many garages were devastated; how will the new garages change the character of the alleys?" Luepke-Pier continues the stream of questions: "How can we help these homeowners make repairs that will last 50 to 100 years? And how can we help them make a case to their insurance companies?"

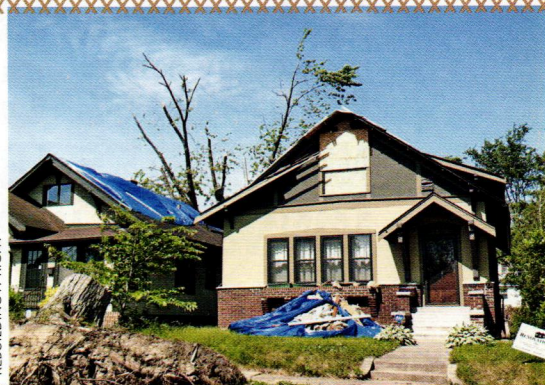
Bringing even more urgency to the task, says Dehn, is the fact that North Minneapolis neighborhoods have been disproportionately affected by the economic downturn and predatory lending practices, and many homeowners are uninsured or under-insured. "Rebuilding It Right brings design professionals to an underserved community," says Luepke-Pier. "Good design is not just for people with expensive homes. Good design should be for all."

To date, the group has sent out 80 volunteers to work with 40 residential property owners. Services range from quick consultations on minor repair needs to designs for replacement porches and landscapes. In addition to providing owners with design assistance, the teams coordinate with city officials and collaborate with contractors and vendors. And that's only the first phase of a three-part, three-year plan. The second phase, which began in October, centers on developing and making available a range of affordable designs for infill housing, to help further mend distressed streets and neighborhoods.

Rebuilding It Right's third phase—working with residents, businesses, developers, and city officials to promote economically and environmentally sustainable large-scale developments on the north side—will be its most ambitious. "I see our job as showing the community what could be, and letting them decide for themselves," says Luepke-Pier. "For example, should the neighborhoods be served by geothermal wells or solar arrays? What about pocket parks or more urban agriculture? Our goal will be to share some of these ideas and give the neighborhoods the vocabulary to discuss their vision for the future. It's exciting to think about."

—Heather West

REBUILDING IT RIGHT



REBUILDING IT RIGHT



Top, from left to right: Rebuilding It Right organizers Aubrie Eisenhart, Ray Dehn, Assoc. AIA, Jay Isenberg, AIA, Jennifer Garman, AIAS, Alissa Luepke-Pier, AIA, and Rosemary Dolata, AIA. Above: A weekend charrette last fall brought architects and community residents together to talk about opportunities for in-fill projects.

Learn more at rebuildingitright.org or by visiting the group's Facebook page.

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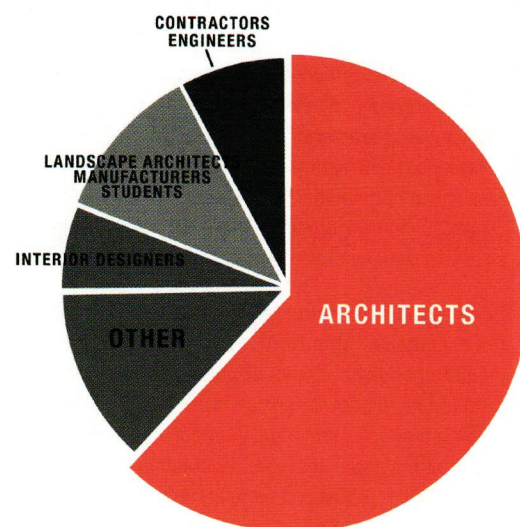
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In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

WAYFARER

ELUSIVE BEAUTY

Hunters of landmark 20th-century architecture, like big game hunters on African safaris, have a list of prized but difficult-to-reach quarries. These iconic buildings, such as Le Corbusier's capitol complex in Chandigarh, India, and Oscar Niemeyer's capital buildings in Brasilia, Brazil, capture the powerful optimism of the modern movement. Another example is Louis Kahn's masterwork, the National Assembly Building in Dhaka, Bangladesh.

The Bangladeshi capitol, built between 1961 and 1982, is now closed to all but politicians because of continual terrorist threats; locals see it only from a distance. We experienced the barrier ourselves on a recent trip to Dhaka. But after days of negotiating with armed guards and agents, a phone call to the interior ministry, and a payment of \$300 in baksheesh, we were granted a tour of the complex in the company of two machine-gun-toting escorts.

Kahn's late work recalls the heroism of ruins. At Dhaka, large geometric openings in the concrete exterior send sisters of white light down interior halls. The immense shapes and the scale of the complex made us feel as if we were walking through a landscape, not a building. Sadly, the numerous pools, terraces, and open flats of grass—a rarity in Dhaka—were devoid of people. A few permitted ragpickers cleaned the grounds.

That evening, we stood with our guards on the upper terraces. Reflected in the pools were the concrete walls of Kahn's great archeology, warmed and softened by the lush, pastel light of the setting sun. Across the road, thousands of people sang, danced, and ate in a crowded dirty park, their capitol echoing back the sounds of life.

—Loren Ahles, FAIA, and Kara Hill

2011 AIA MINNESOTA HONOR AWARD WINNERS

Napa Valley College Performance Center, *HGA*

Ramsey County Roseville Library, *MS&R*

Valley Performing Arts Center, Cal State Northridge, *HGA*

Heart of the Zoo entry, Minnesota Zoo, *HGA*

KNOCK, Inc., *Julie Snow Architects*

Gunflint Lake Cabin, *VJAA*

Urban Penthouse, *VJAA*

Marfa Retreat, *Alchemy*



The eight recipients of a 2011 AIA Minnesota Honor Award all demonstrate exceptional design clarity

By Thomas Fisher, Assoc. AIA

Every year, three noted designers from diverse backgrounds and geographies review the AIA Minnesota Honor Awards submissions and work toward a consensus about which projects deserve recognition. This past November, Brian Healy, AIA, of Brian Healy Architects in Somerville, Massachusetts, Grace La of La Dallman in Milwaukee, Wisconsin, and David Miller, FAIA, of Miller Hull Partnership in Seattle, Washington, pored over 83 submissions in one day and identified eight projects to award.

The jury commended the high quality of the work of Minnesota's architects. While only 10 percent of the projects received awards, a third made it to final deliberations—a higher percentage than the jurors had expected. Miller appreciated the "directness and modesty" of many of the projects, La their "simplicity and clarity," and Healy the emphasis on "renovation and recycling" here in Minnesota.

The awarded projects reflect those observations. The Ramsey County Roseville Library by Meyer, Scherer & Rockcastle and the offices of KNOCK, Inc., by Julie Snow Architects epitomize the inventive renovation of existing buildings, offering lively places in which to study and work. And the two smallest projects—Gunflint Lake Cabin by VJAA and Marfa Retreat by Alchemy—highlight the livability of simple and clear living spaces.

The two largest projects, both by HGA Architects and Engineers and both college performing arts centers in California, appealed to the jury because of the direct way in which they organized complex programs—one under a broad, flat roof and the other within an elegant concrete wrapper. And the subtlety with which VJAA detailed the Urban Penthouse and HGA reimagined the entrance to the Minnesota Zoo spoke to the modesty that the jury found so engaging. It all adds to "the long tradition of strong work here," said Miller.





BEST OF ALL

Apparently, winning two 2011 AIA Minnesota Honor Awards wasn't enough for Minneapolis architecture firm VJAA. While this issue was being assembled, news arrived that VJAA had been named *national* Firm of the Year by the American Institute of Architects. For the full story on this highest honor—VJAA is the first Minnesota firm to receive it—turn to page 5.

JURY NOTES



BRIAN HEALY, AIA, established his practice in Boston in 1986. Since then, Brian Healy Architects has received 47 national and regional design awards for projects ranging in scale from installations to urban design. The firm has also won international design competitions, including those for the Initiative to Redefine Public Housing in Chicago and the Mill Center for the Arts in Hendersonville, North Carolina. Healy was named an Emerging Voice by the Architectural League of New York and has received residencies from the American Academy in Rome, the MacDowell Colony, and Amherst College. He's taught at Yale, the University of Pennsylvania, Harvard, MIT, and Washington University in St. Louis, among other institutions.



GRACE LA is a principal of La Dallman in Milwaukee, a design practice she cofounded with James Dallman, AIA. Named a 2010 Emerging Voice by the Architectural League of New York, La Dallman has received more than 30 professional honors, including six design awards from AIA Wisconsin and several prizes in international design competitions. Projects in Milwaukee alone include the Miller Brewing Meeting Center, permanent exhibits at Discovery World, the Marsupial Bridge, and the University of Wisconsin-Milwaukee Hillel Student Center. A design critic at Harvard's Graduate School of Design and a professor at the University of Wisconsin-Milwaukee, La received UWM's 2005 Distinguished Undergraduate Teaching Award.



DAVID E. MILLER, FAIA, is a founding partner of the Miller Hull Partnership, a 70-person Seattle firm named the American Institute of Architects' Firm of the Year in 2003. Miller Hull has won more than 200 design awards, and its work has been the subject of three monographs, two by Princeton Architectural Press. Miller is the author of *Toward a New Regionalism* (University Press, 2005), which showcases the environmental architecture of Northwest architects from Portland to British Columbia, and chair of the Department of Architecture at the University of Washington. In 2010, he and Robert Hull, FAIA, received the AIA Seattle Medal, the chapter's highest honor.

Napa Valley College's new *Performance Center* brings high drama to campus — and puts the two-year school on the architectural map

By Phillip Glenn Koski, AIA

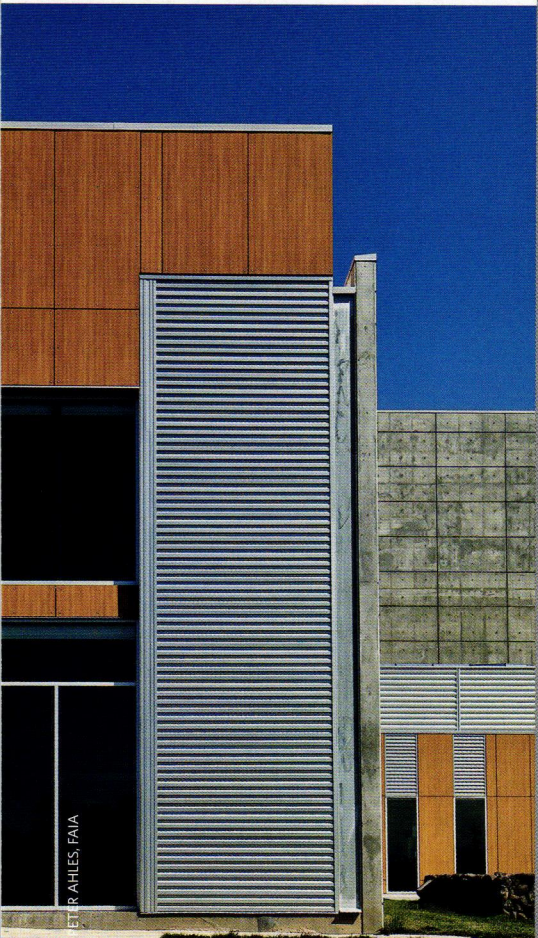
The German poet Goethe famously described architecture as “frozen music.” While the sentiment is aptly applied to the fluid and sinuous constructions of Frank Gehry or the staccato angularity of a Daniel Libeskind museum, it takes on renewed relevance with completion of the Napa Valley College Performance Center in California. Designed by HGA Architects and Engineers, the new cultural hub for the two-year college is a highly disciplined building whose subtle plays on theme and variation, repetition and permutation, rival any fugue by J.S. Bach.

Resting on a rise overlooking the entry to campus, the complex houses the theater and music programs and a 500-seat proscenium theater. The first major building project on campus since the school's founding in the late 1960s, it represented an opportunity to establish an architectural identity for the college and the community, and the architects responded with an orderly composition of concrete walls, corrugated metal, resin panels, and vast planes of glass. Monumental in scale, the collage of parts and materials has a casual, welcoming feel to it.

A series of boxes beautifully sited in the landscape.
For a building with so many pieces, the plan is exceptionally clear. —Jury comment



The music department is organized into four concrete volumes that stand like sentries overlooking the campus entry drive (left). Great care was taken to bring natural light into practice rooms and rehearsal spaces.

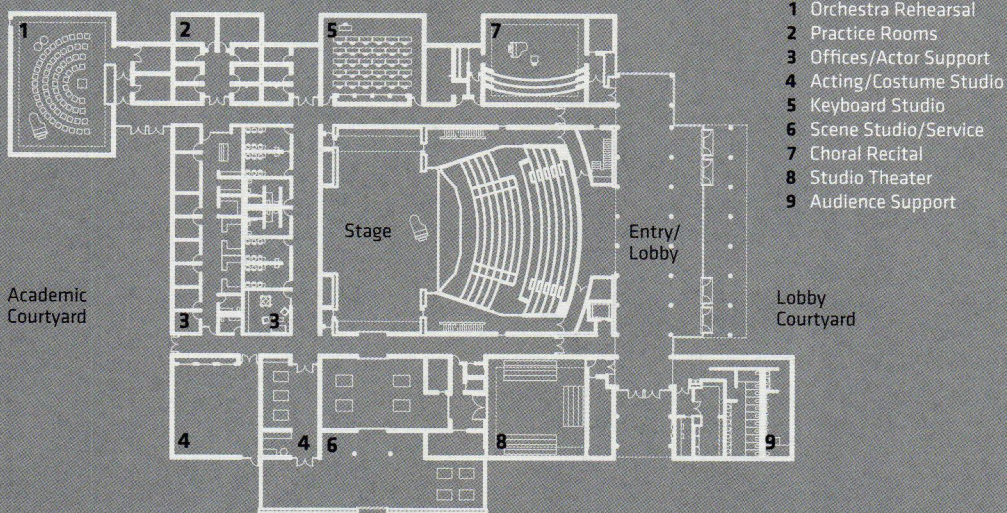


Yet what looks like an artful arrangement of boxes from the exterior is actually the result of an exceedingly rational floor plan. At the core of the building is the main-stage theater—necessarily a windowless volume—with its lobby to the east. Music rehearsal rooms are set in a tidy row along the north side, with support spaces conveniently tucked between them. Faculty offices line the west side, overlooking a landscaped courtyard, and the theater program's black-box theater, scene studio, and costume studio line the south.

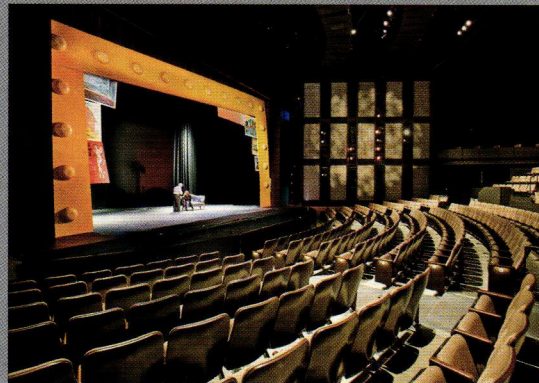
The plan not only segregates spaces according to their uses; it also lends the building as a whole a more humane character. "When we were thinking about the massing, we didn't want a big blob," explains lead designer Loren Ahles, FAIA. "We pulled the building apart so that functional elements are sealed to the program, and to provide more opportunities for windows."

The four music rehearsal spaces—an orchestra room, a block of individual practice rooms, a keyboard studio, and a choir recital space—are a case in point. Each is enclosed in its own double-height concrete block that projects from the main building by roughly a dozen feet. Large windows are reserved for the niche spaces between the volumes so that practicing students can enjoy natural light without being put on public display.

>> continued on page 51



A rehearsal room (top), the main lobby (middle), and exterior details (bottom) all employ a minimalist material palette that contrasts warm resin panels with solid concrete construction. The proscenium theater (right) can be adapted for theatrical or musical performance.





LOREN PETER AHLES, FAIA

“When we were thinking about the massing, we didn’t want a big blob. We pulled the building apart so that functional elements are scaled to the program, and to provide more opportunities for windows.”

—Architect Loren Ahles, FAIA



The arrangement of columns and mullions in the main lobby (top) adheres to the same rigorous geometry as the neatly incised joints of the exterior concrete walls (bottom).

**PERFORMANCE
CENTER AT NAPA
VALLEY COLLEGE**

Location:
Napa, California

Client:
Napa Valley College

Architect:
HGA Architects
and Engineers
hga.com

Principal-in-charge:
Fredric Sherman, AIA

Project lead designer:
Loren Ahles, FAIA

Landscape architect:
Quadriga
quadriga-inc.com

General contractor:
Broward Construction

Size: 48,000
square feet

Cost:
\$31.5 million

Completion date:
May 2011

Photographer: Bernard
Andre Photography
(unless otherwise noted)

THE RAMSEY COUNTY ROSEVILLE LIBRARY

GOES BRIGHT, WHITE, AND DOUBLE HEIGHT TO ACCOMMODATE ITS GROWING TRAFFIC

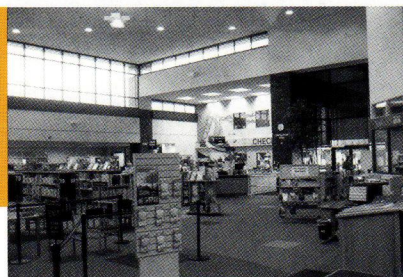
By Phillip Glenn Koski, AIA

Success, as they say, breeds success. The Ramsey County Library system constructed its first Roseville branch at the corner of County Road B and Hamline Avenue in 1964, remodeled it in 1981 to handle increased traffic, and then built a larger library on the same site in 1993. Over the next decade, that building saw a 170-percent increase in circulation, an expansion of programs for children and teens, and explosive growth in computer usage. In short, the library had become so popular in its first-ring suburban community that it needed to grow again.

Fortunately, in 2005, Ramsey County was able to acquire an adjacent property to allow for an expansion. Soon after, Meyer, Scherer & Rockcastle (MS&R), an architecture firm with expertise in both library design and building rehabilitation, was hired to lead the project. "We wanted to challenge all those



A double-height hall was transformed from a dark and cramped space (right) into a luminous and lofty atrium with direct access to the library's various collections (above).





A new glass-lined Teen Center occupies a prominent corner next to the relocated main entry and canopy (left).

The Teen Center's signature orange theme injects color into the library's mostly white-painted interior. Mature suburban trees loom outside.

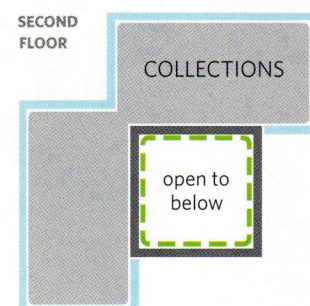
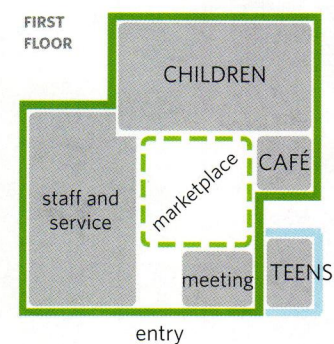


stereotypes of what a library should be," says Ramsey County Library deputy director Lynn Wyman. "We knew that MS&R could give us an energetic place, a vibrant place—something oriented to the future."

One of the first issues MS&R and its client wrestled with was how to expand the facility. Growing outward and keeping everything on one floor would have resulted in extremely long distances between collections, so the decision was made to add a second story, with a small addition on the first floor for a new teen area. "Expanding with a second floor created a more compact, centralized organization," explains MS&R principal Jack Poling, AIA. "When you come into that center space, you have direct access to each collection."



The marketplace is the grand mixing space of the building, functioning much like a rotunda or atrium. Entry to adjoining spaces is called out by a trio of vivid colors: green for adults, orange for teens, and berry pink for children. Also aiding navigation are generous expanses of interior glass that allow patrons to see but not hear activities in other areas.



44,797 square feet renovation

25,791 square feet expansion

Entries to the different collections (top left) all take simple geometric forms and keep sightlines open. Spaces at the perimeter of the building are activated with a variety of seating options (left).

Wonderfully straightforward. The white-painted central space appears almost material-less, with surrounding spaces adding playful color. —Jury comment

The vertical scheme also allowed the designers to place social areas like the café, meeting room, and service desk on the first floor, and quieter areas like the adult stacks and study rooms on the second floor. The central space that connects them all, dubbed “the marketplace” on early drawings, is a lofty double-height cube of air. Painted a pristine gallery white, the crisply detailed hub features a slightly kinked staircase and an abstract nest of overlapping, enormously scaled rectangular light fixtures suspended from the ceiling.

Although minimalist in design, the marketplace is the grand mixing space of the building, functioning much like a rotunda or atrium in classical architecture. Entry to adjoining spaces is called out by a trio of vivid colors: green for adults, orange for teens, and berry pink for children. Also aiding navigation are generous expanses of interior glass that allow patrons to see but not hear activities in other areas.

Understanding that library users gravitate to natural light and views, MS&R lined perimeter spaces with small-group lounge seating, cushioned benches, easy chairs, and café-style bar tops with stools. Where daylight is desired but views are not, the glass is frosted. This manner of screening unwanted or distracting views and protecting the privacy of the library’s residential neighbors lends an up-in-the-clouds quality to those spaces—the perfect atmosphere for readers immersed in the heady musings of Homer, Proust, or the *Tao Te Ching*.

>> continued on page 53

RAMSEY COUNTY ROSEVILLE LIBRARY

Location:

Roseville, Minnesota

Client:

Ramsey County Library

Architect:

Meyer, Scherer &
Rockcastle, Ltd. (MS&R)
www.msrltd.com

Principal-in-charge:

Jack Poling, AIA

Project lead designer:

Jack Poling, AIA

Energy modeling:

The Weidt Group
twgi.com

Landscape architect:

Damon Farber
Associates
www.damonfarber.com

Construction manager:

McGough
Construction Co., Inc.

Size: 45,000-square-foot renovation plus 26,000-square-foot expansion

Cost:

\$13.9 million
(construction)

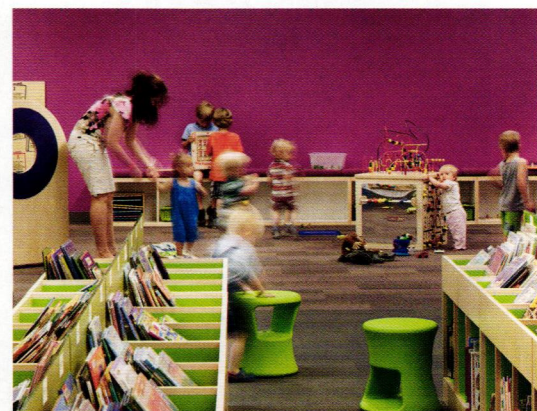
Completion date:

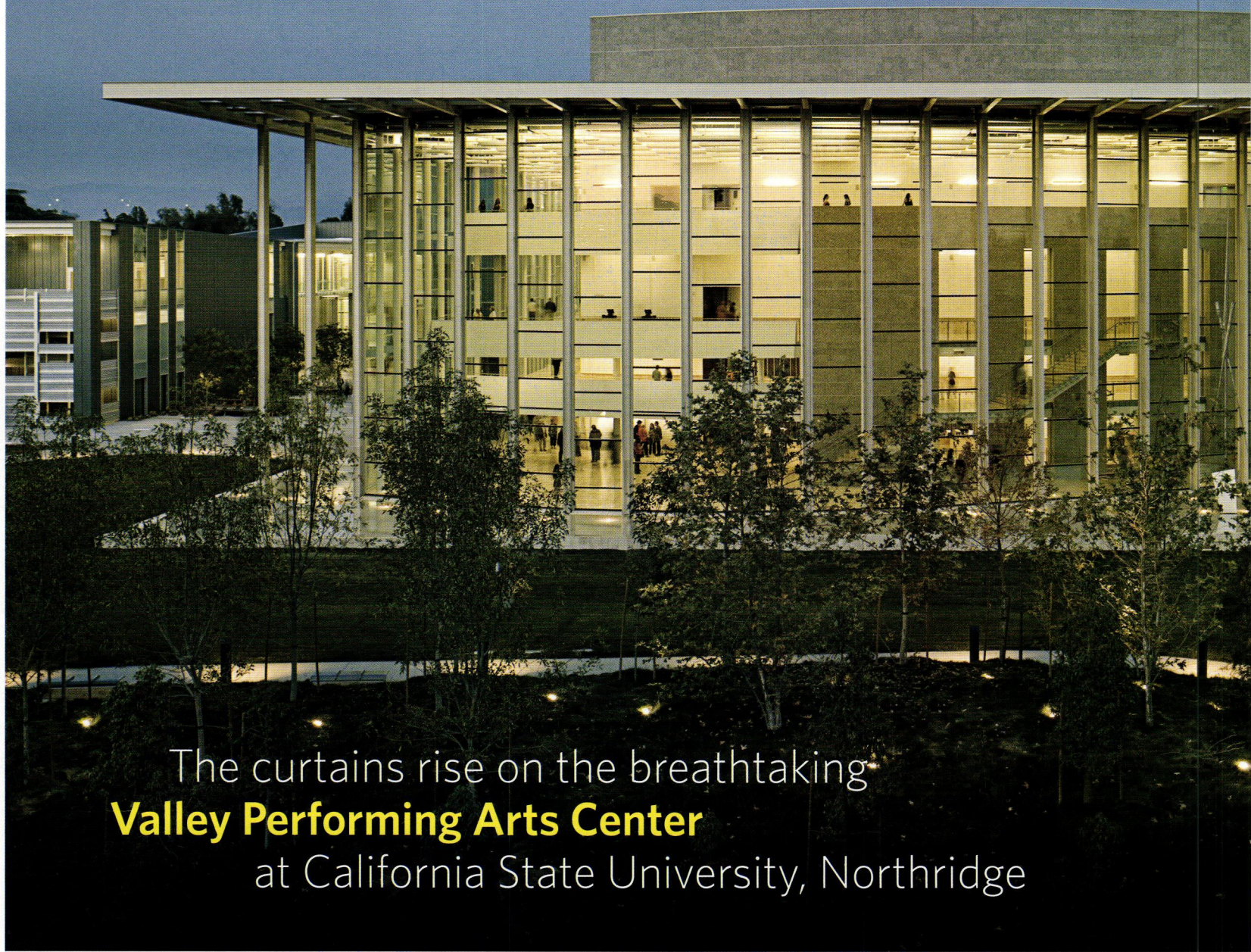
July 2010

Photographer:

Lara Swimmer

The children's collection (below) is enlivened with magenta and berry-colored accents. The kinked stair in the “marketplace” (bottom) casually invites patrons up to the general collections on the second floor.





The curtains rise on the breathtaking
Valley Performing Arts Center
at California State University, Northridge

BY PHILLIP GLENN KOSKI, AIA

From our January/February 2012 issue: The design [of this performing arts center] treats the building as a collection of metal- and glass-clad program blocks organized around a common courtyard. The large auditorium—the Great Hall—aligns with the busy Nordhoff Street to the south, while a lecture hall, an experimental black-box theater,

and the campus radio station hug the northern edge of the site. The courtyard, enclosed on three sides, opens to the heart of campus to the west and north, adjoining a lushly forested landscape by Pamela Burton & Company. The lobby of the Great Hall soars above the treetops with a roof canopy that can easily be seen from the campus' main quad.

More drama lies inside the Great Hall, where rippling wood ribbons on the proscenium,

sidewalls, and ceiling create a warm, natural glow. The 1,700 seats are arranged on four levels in a traditional proscenium theater configuration. What's unconventional is the hall's high-tech adaptability. To meet a range of acoustic demands—the theater hosts everything from ballet to live jazz to movies—HGA worked closely with acousticians, theater consultants, and engineers to devise a system of acoustically absorbent panels that

Remarkably controlled, especially for a building of this size and complexity. The architects admirably chose a simple, calming material palette. —Jury comment

**VALLEY PERFORMING
ARTS CENTER AT
CALIFORNIA STATE
UNIVERSITY,
NORTHRIDGE**

Location:
Los Angeles, California

Client:
California State
University, Northridge

Firm of record:
HGA Architects
and Engineers
www.hga.com

Principal:
Gary Reetz, AIA

Design architect:
Kara Hill

Project manager:
Jamie Milne Rojeck, AIA

Landscape architect:
Pamela Burton
& Company

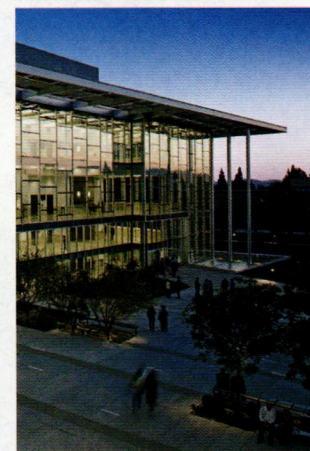
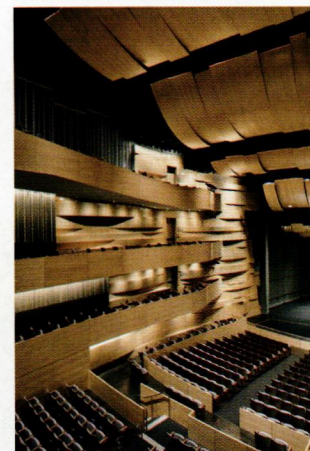
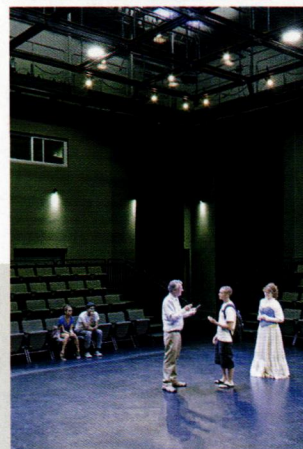
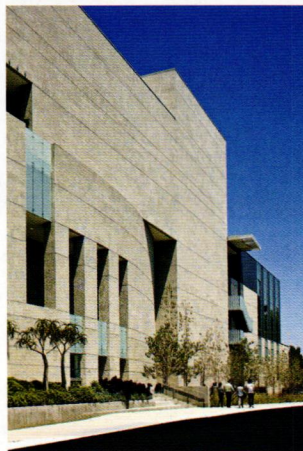
General contractor:
C.W. Driver

Size:
166,000 square feet

Cost:
\$98 million

Completion date:
January 2011

Photographer:
Tom Bonner Photography
(unless otherwise noted)



LOREN PETER AHLES, FAIA

can be adjusted to achieve the desired level of reverberation. The panels are elegantly hidden behind stainless-steel-mesh screens.

Of course, VPAC isn't all about performance; it's an academic building and a meeting place, too. The theater department enjoys dedicated space for its curriculum—no surprise there—but the 250-seat lecture hall is open to all departments.

And the courtyard has become a dynamic social space. Students, faculty, performers, and the public mix, study, and lounge in a crisply detailed landscape of benches, planters, and shade trees. A large reflecting pool outside the Great Hall lobby features a George Rickey kinetic sculpture rescued from an earth-quake-damaged corner of campus. **AMN**

The Valley Performing Arts Center is four buildings in one: a world-class performance hall, an academic building full of practice studios, a cultural mixing space for students and theatergoers, and a dramatic and welcoming gateway to campus. The Southern California climate allows for seamless indoor-to-outdoor transitions.

The Minnesota Zoo's sustainable
HEART OF THE ZOO renovations hide
the architecture in plain sight



Wood siding, lush landscaping, and a lively green roof soften the entry to the zoo. Visitors now experience nature even before they enter the building.



The architects somehow achieved a major transformation of the zoo's entry with a light hand. The new theater is especially strong. —Jury comment

BY AMY GOETZMAN

It was never supposed to be about the architecture. The redesign of the Minnesota Zoo's visitor entrance and two of its exhibit spaces aimed to place the focus on the animals, landscape, and people, with the architecture quietly disappearing. It did just that—so well that it was honored with a 2011 AIA Minnesota Honor Award.

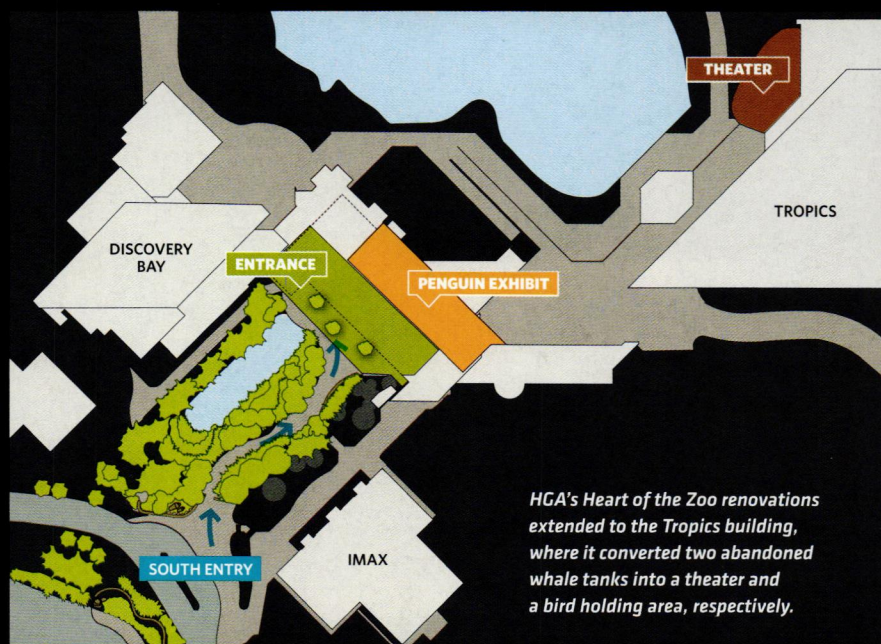
"I'm tickled that this little project, in which the architecture really does the opposite of calling attention to itself, could be recognized," says HGA architect Steven Dwyer, AIA. "We learned that sometimes you don't need to do so much to design a successful, memorable space. We really kept the focus on the mission, and that helped us make the building what it needed to be."

The entry transformation addressed what many visitors had considered a negative of the zoo's 1970s design: the vast expanses of concrete. "The zoo is open year-around with indoor and outdoor exhibits," says Dwyer. "For some,



With its new canopy, the entry now offers a friendly place to gather and linger, with a little shelter from the sun and rain.

the cold concrete entry had the look of a bunker, especially in winter. We wanted to warm that up." The HGA team accomplished this by cladding the exterior in organically stained western red cedar and adding a long, sheltering green-roof canopy. The designers cleverly underscored the transition from outdoors to indoors by creating circular openings in the canopy for the trunks of three trees.



HGA's Heart of the Zoo renovations extended to the Tropics building, where it converted two abandoned whale tanks into a theater and a bird holding area, respectively.

By adding a green roof and solar panels to its entry, the Minnesota Zoo makes a bold statement, through architecture, that sustainability is part of its mission.



"The goal was to make the changes look as if they had always been there," says Dwyer. The same idea guided the interior renovations. HGA designed a new penguin exhibit, grounded by stone elements, in space formerly occupied by a bird theater. A new, more flexible 210-seat bird theater was installed in a long-abandoned whale tank in the Tropics building. "The architects showed great restraint in the design," says Minnesota Zoo director Lee Ehmke. "They created a beautiful architecture that wasn't thematic, as can often be the case in zoos, yet is still highly engaging, even to our youngest patrons."

The interplay of natural elements and architecture is perhaps most picturesque above the entrance canopy, where the three treetops foreground the meeting of red cedar and drystack blue stone at two sky-reflecting windows. Indeed, wherever visitors look, they're welcomed by a painterly composition of landscape and structure. Dwyer says he had the idea of a grotto in mind during the design process, and the final result is soothing, as if the land is quietly, beautifully reclaiming the building. **AMN**

HEART OF THE ZOO ENTRY

Location:
Apple Valley, Minnesota

Client:
Minnesota
Zoological Garden

Architect:
HGA Architects
and Engineers
hga.com

Principal:
Chris Gibbs, AIA

Project manager:
Mia Blanchett, AIA

Project lead designer:
Steven Dwyer, AIA

Project architect:
Todd Kraft

Landscape architect:
The Portico Group
porticogroup.com

General contractor:
Mortenson Company

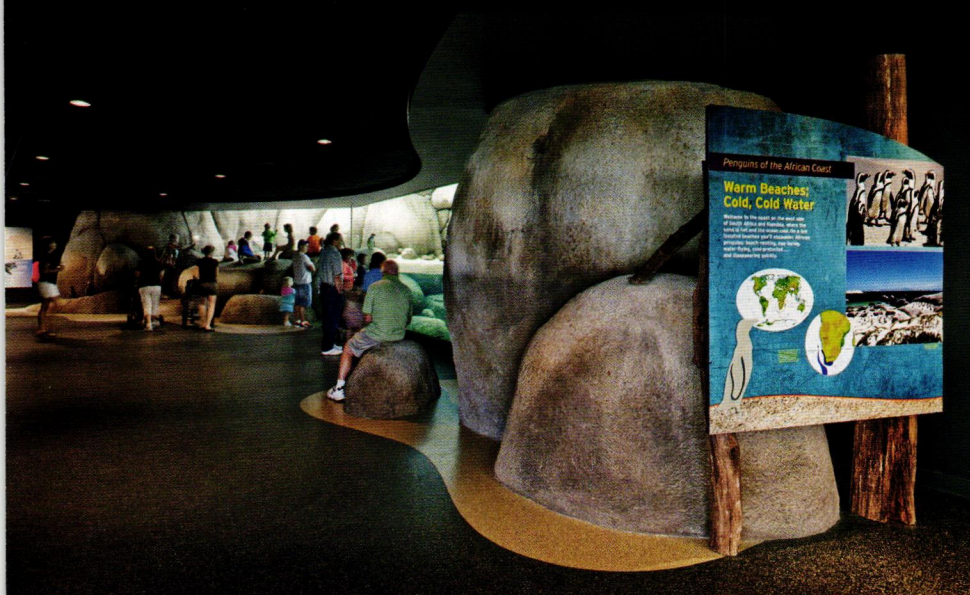
Size:
37,400 square feet

Cost:
\$15.1 million

Completion date:
June 2011

Photographer:
Paul Crosby

"The goal was to make the changes look as if they had always been there," says HGA architect Steven Dwyer. The same idea guided the interior renovations.



"The challenge of putting a new theater [above] in an abandoned whale tank was significant, but it made economic sense to reuse the space that way," says architect Steven Dwyer, AIA.

2011 AIA MINNESOTA HONOR AWARD WINNER

The kind of project we love—an inspired reimagining of a simple building that might otherwise have been demolished. —Jury comment



Branding, advertising, and design firm **KNOCK, Inc.**, transforms an unloved 1950s grocery store into a lively modern studio

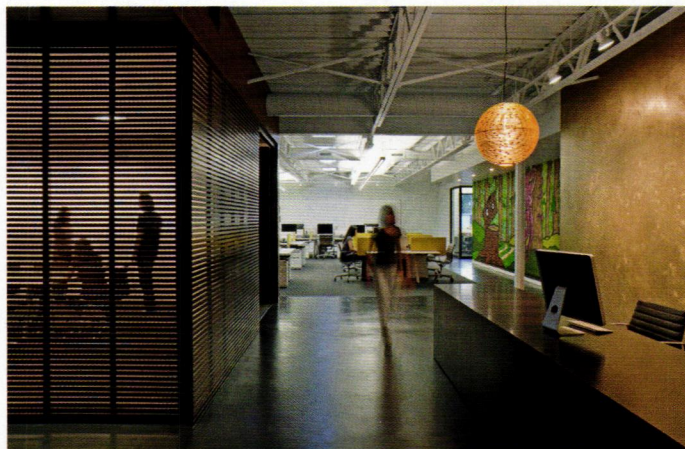
BY THOMAS FISHER, ASSOC., AIA

From our September/October 2011 issue:

"The building had good bones," says Julie Snow Architects' Pauv Thouk, Assoc. AIA, so the architects largely worked within the existing structure. They replaced the façade with an insulated glass wall containing operable windows, painted the brick side walls and rear wall dark gray to highlight their texture, inserted new windows to illuminate the offices inside, and installed an insulated roof with skylights and solar tubes that bathe the interior in daylight. "The only additions," says architect Matthew Kreilich, AIA, "were the wood-clad entry box at the front, and the cedar deck and patio at the back of the building."

The entrance echoes KNOCK's tubular business cards, with a dark wood grain on the outside and a golden yellow inside. The cedar-clad conference-room enclosure matches the color of the walnut benches and reception desk, behind which glows a golden artisan-plaster wall, reflected in the dark polished-concrete floor. In contrast to that rich, muted lobby, the adjacent main workspace has white-painted walls, a high ceiling, ample daylight, and brightly colored cubicle partitions, with a "billboard" along the back wall, visible from the street.

Everywhere, the architects have created a sense of openness, with glass walls allowing views into every major space and through the entire building. The architects also minimized distractions with a limited color palette of white surfaces and dark-wood office desks, credenzas, doors, and casework. "We wanted a neutral backdrop," says co-owner Todd Paulson, "to bring out the color of the people, the work, and the passion they bring to it." **AMN**



KNOCK, INC.

Location:
Minneapolis, Minnesota

Clients:
Lili Hall and Todd Paulson

Architect:
Julie Snow Architects, Inc.
www.juliesnowarchitects.com

Design principal:
Matthew Kreilich, AIA

Project lead designers:
Matthew Kreilich, AIA;
Pauv Thouk, Assoc. AIA

General contractor:
Emerald Builders, Inc.

Size:
10,000 square feet

Cost:
\$1.3 million for construction,
\$200,000 for furniture
and custom millwork

Completion date:
August 2010

Photographer:
Paul Crosby

The dark-stained conference-room enclosure and the golden plaster wall at the entry soon give way to a white-painted open area for workspaces.

The minimalist Gunflint Lake Cabin provides the Mason family with a place to klatch without the kitsch

By Thomas Fisher, Assoc. AIA

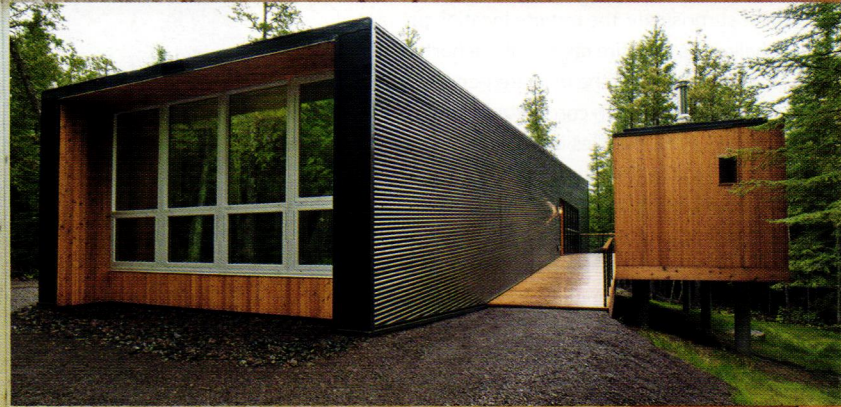
The cabin by a pristine northern lake has been a part of Minnesota culture for so long that it's hard to imagine a fresh take on that tradition. But the cabin that VJAA designed for Dan and Caroline Mason is just that. Overlooking Gunflint Lake near Minnesota's border with Canada, the cabin is as refreshingly spare and elemental as its rustic location at the end of the Gunflint Trail.

That partly stems from a mutually respectful architect-client relationship. The Masons gave VJAA a design statement that conveyed their concept and vision for the cabin, focusing on how they would use it and the qualities they would like in it without specifying how to achieve those goals or what the building should look like. "They were incredibly gracious clients," says VJAA principal Nathan Knutson, AIA.

The end result is equally so. Located along the western edge of its forested site, the main cabin contains a large living/dining/kitchen



Rustic and Spartan in a very elegant, modern way.
The plan makes a lot out of very little. —jury comment



VJAA used pine boards of the same width for floor, walls, and ceiling, ringing the space “like a series of hoops” to create a telescope-like interior that draws your view to the trees outside.



space, three bedrooms, and a laundry/bathroom. A ramp and deck separate the cabin from a sauna and adjoining screened porch. The project is simple in plan, but its careful detailing gives it an extraordinary elegance characteristic of VJAA's work.

Not surprisingly, the remote location presented challenges. The fire hazard of the northern forest led VJAA to wrap the insulated-concrete sidewalls of the main cabin in corrugated metal whose "soft black color makes it disappear in the woods," observes Dan Mason. The metal also does something unexpected: It follows the slope of the wedge-shaped structure, making the cabin look as though it had emerged from the ground like the rock outcroppings around the lake.

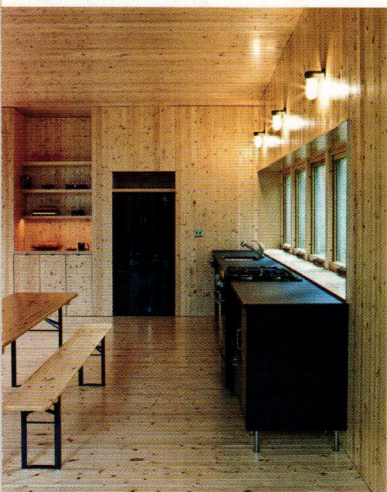
The same attention to detail transforms the interior as well. "We wanted the knottiest of knotty pine," says Knutson of the Masons' desire for a "true cabin." But once again the architects

>> continued on page 53



The cabin's interior finish consists of narrow knotty-pine boards that wrap the floor, walls, and ceiling in continuous loops (left).

The interior wood finish extends beyond the end-wall windows to the exterior (right).



The kitchen (above) has simple cabinetry kept below the level of the windowsill to allow for views through the cabin to the outside.

The plan (above right) shows the equally simple layout, with three bedrooms on one side of a bathroom/laundry core and a kitchen/dining/living room on the other.



1. Bedroom
2. Kitchen/Dining Room
3. Living Room
4. Bathroom
5. Laundry
6. Porch
7. Sauna
8. Deck



The expansive outdoor deck (left) has a screened porch and sauna that open onto it. A ramp leads to the parking area and runs along the metal-clad main house.



The corrugated metal follows the slope of the wedge-shaped structure, making the cabin look as though it had emerged from the ground like the rock outcroppings around the lake.

**GUNFLINT
LAKE CABIN**

Location:
Gunflint Lake, Minnesota

Clients:
Dan and Caroline Mason

Architect:
VJAA
vjaa.com

Principals:
Vincent James, FAIA
Jennifer Yoos, AIA
Nathan Knutson, AIA

Principal-in-charge:
Nathan Knutson, AIA

Project manager:
Douglas Gerlach, AIA

General contractor:
Mike Lande

Size:
1,325 square feet

Completion date:
August 2009

Photographer:
Paul Crosby

Floor-to-ceiling glass wrapping the perimeter of the penthouse allows near limitless views of the earth and sky. Perforated aluminum panels and walnut ceilings and walls define discrete living spaces.



THE ULTRA-MODERN URBAN PENTHOUSE

FINDS VISUAL WARMTH
IN A WEALTH OF
WALNUT SURFACES
AND NATURAL LIGHT

By Jane King Hession



In color, texture, and reflectivity, the perforated aluminum panels provide a visual counterpoint to the owners' contemporary Asian art pieces.

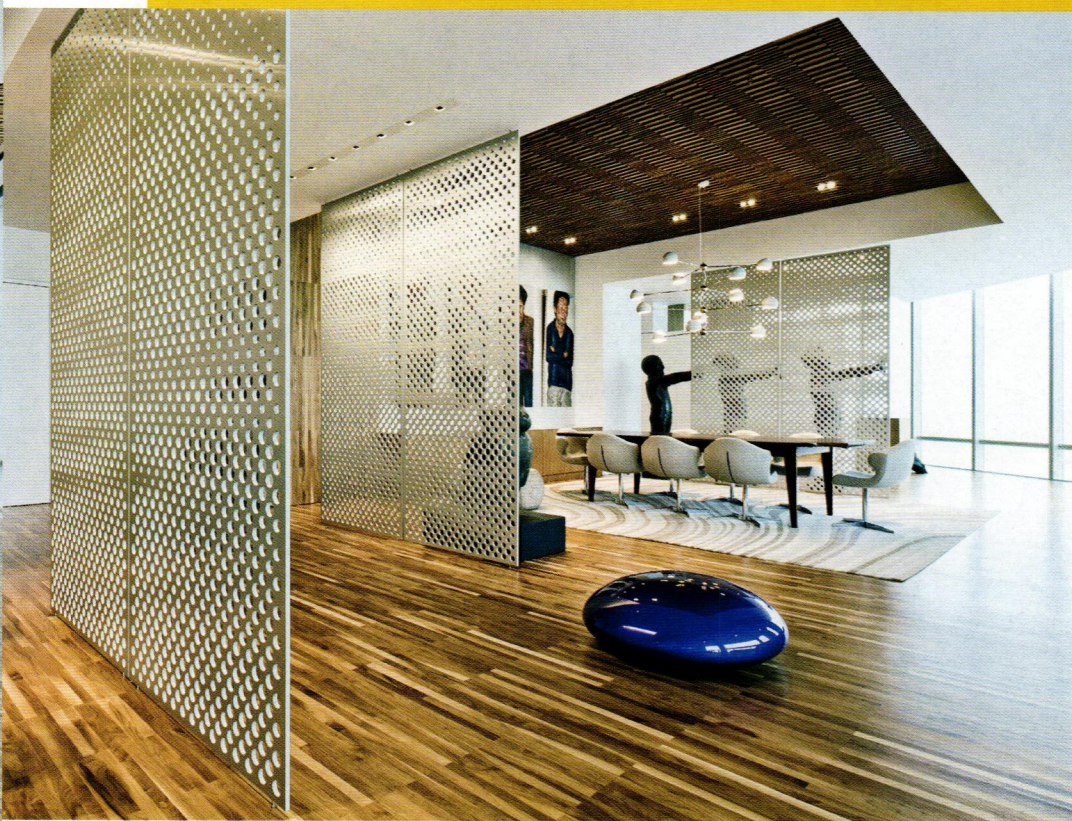
SKY-HIGH RESIDENCES like the apartment VJAA designed for clients in a LEED-certified high-rise offer many advantages, chief among them stunning views of the surrounding city. But an aerie home can lack important elements of terra-firma living. "One of our primary challenges was how to create a sense of comfort, warmth, and protection that high up," explains VJAA principal

Vincent James, FAIA. A related challenge was designing for intimacy, flow, and natural light in a large unit with a highly irregular shape (a result of the building's green strategies).

James says the "quest for light and warmth" provided essential design cues and generated the apartment's color and material palettes. The architects chose cool white walls and ceilings to set off warm, plain-sliced walnut floors and the owners' impressive collection of contemporary Asian art. The walnut floors make a dramatic turn into walnut walls in several living areas, lending those spaces additional richness and warmth. In the living room, dining room, and kitchen, openwork ceilings of interlocking walnut slats conceal light fixtures, sprinklers, and acoustical material.

To instill a sense of openness and draw natural light deep into the unit, VJAA divided the main living spaces not with solid interior walls but

The sophisticated plan with metal screens as room dividers is open but not loft-like. It creates an episodic series of spaces, all with great views. —Jury comment



URBAN PENTHOUSE

Client:
Names withheld

Architect:
VJAA
vjaa.com

Principals:
Vincent James, FAIA;
Jennifer Yoos, AIA;
Nathan Knutson, AIA

Project manager:
Karen Lu, AIA

Project architect:
Thomas Beck, AIA
General contractor:
Bovis Lend Lease, Inc.

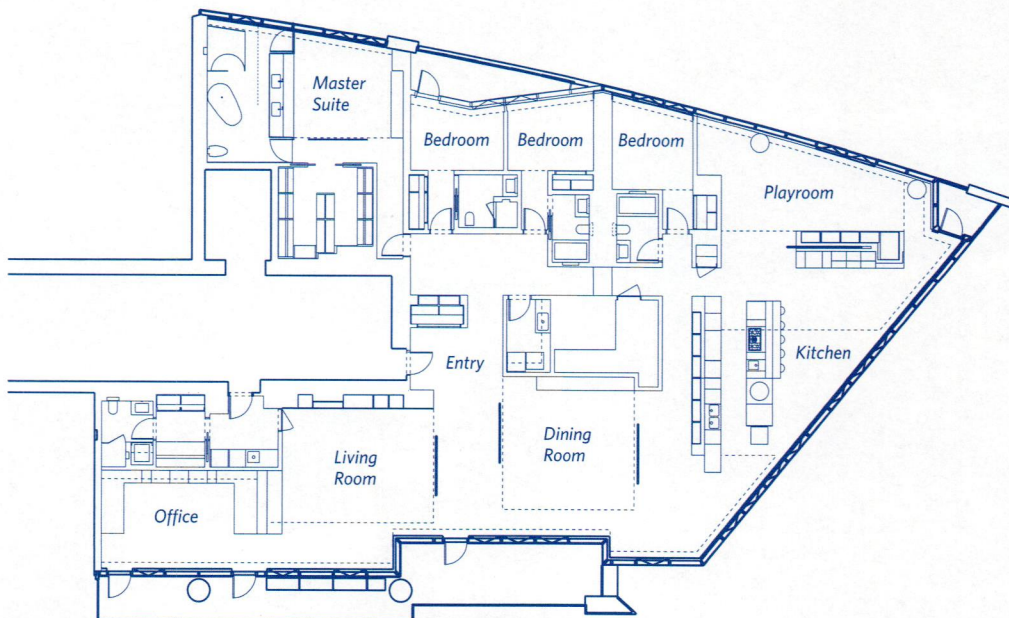
Size:
5,500 square feet
Completion date:
May 2009

Photographer:
Paul Crosby

with perforated, floor-to-ceiling aluminum screens. The perforation patterns in the half-inch-thick planes were “digitally generated from images of the movement of the surface of a body of water,” explains project manager Karen Lu, AIA. Screens lining active areas of the apartment boast the more dynamic patterns, while those in quiet spaces feature subtler designs.

In addition to defining and visually layering the living areas, the reflective screens capture “shifting patterns of light and the wonderful atmospheric qualities of being up in the sky,” says James. At different times of day, the aluminum even “takes on the colors of the sky,” he adds. Additional reflectivity was achieved by using white lacquer paint on some of the surfaces.

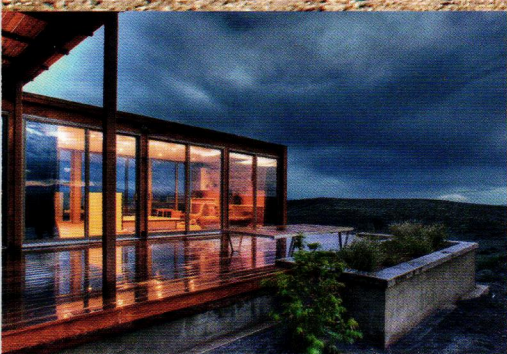
The elegant finishes provide a serene counterpoint for the tones and textures of the large-format framed and sculptural artworks that populate



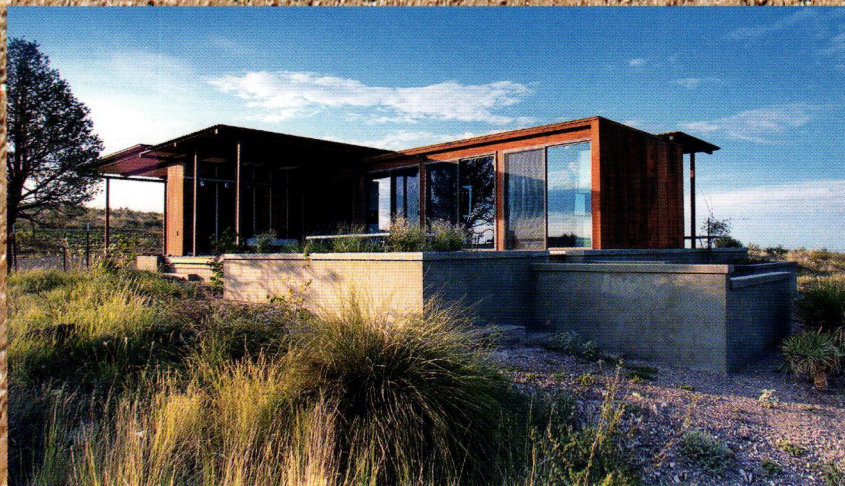
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The Marfa Retreat takes the popular modular weeHouse to the dusty terrain of southwest Texas

By Camille LeFevre



Placed on a cement plinth and given a freestanding canopy for shade, this small modern retreat sits lightly on ranch land in southwest Texas.



This artistic outpost is simple and dirt cheap in the best possible ways.
We love the freestanding canopy. —Jury comment



MARFA RETREAT

Location:
Marfa, Texas

Client:
Molly Kemp

Architect:
Alchemy
alchemyarch.com

Principal-in-charge:
Geoffrey
Warner, AIA

Project manager:
Josh Capistrant

General contractor:
Steve Bryan

Size:
585 square feet

Cost:
\$155,000 for
modular work

Completion date:
March 2007

Photographer:
Scott Ervin

In 1971, the minimalist artist Donald Judd decamped New York City for Marfa, Texas.

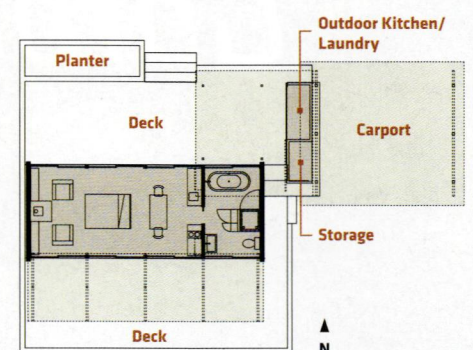
Where? Back then, arid, wide-open Marfa was a former railroad stop and military training site. After Judd settled in, turned some hangars, ranch land, and a fort into sites for sculpture, and founded the Chinati Foundation for permanent large-scale art installations, Marfa acquired an aesthetic cachet that brings aficionados of art and architecture on regular pilgrimages. Celebrities, cold-water dip tubs, and modern architecture abound.

Fifteen miles out of Marfa, down a ranch road on 30,000 acres of grassland, Geoff Warner, AIA,


of St. Paul-based Alchemy has installed the latest iteration of the weeHouse, his prefab building-component system. The 15-by-35-foot house, with its 4-by-15-foot shed for outdoor cooking, totals 585 square feet and is essentially a glass tube with end walls, floor, and ceiling.

In other words, the house very much resembles one of Judd's sculptures. "Exactly!" says Warner, who admits to having no knowledge of Marfa before his client contacted him. "We said, 'OK, let's work with that'" (the form and spatial correlations between Judd's and Warner's work).

>> continued on page 54



Simple and open, with a shed for an outdoor kitchen and laundry, the plan maximizes views of the horizon.

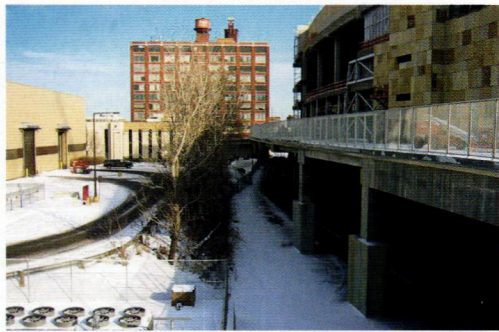


What is a gabion?

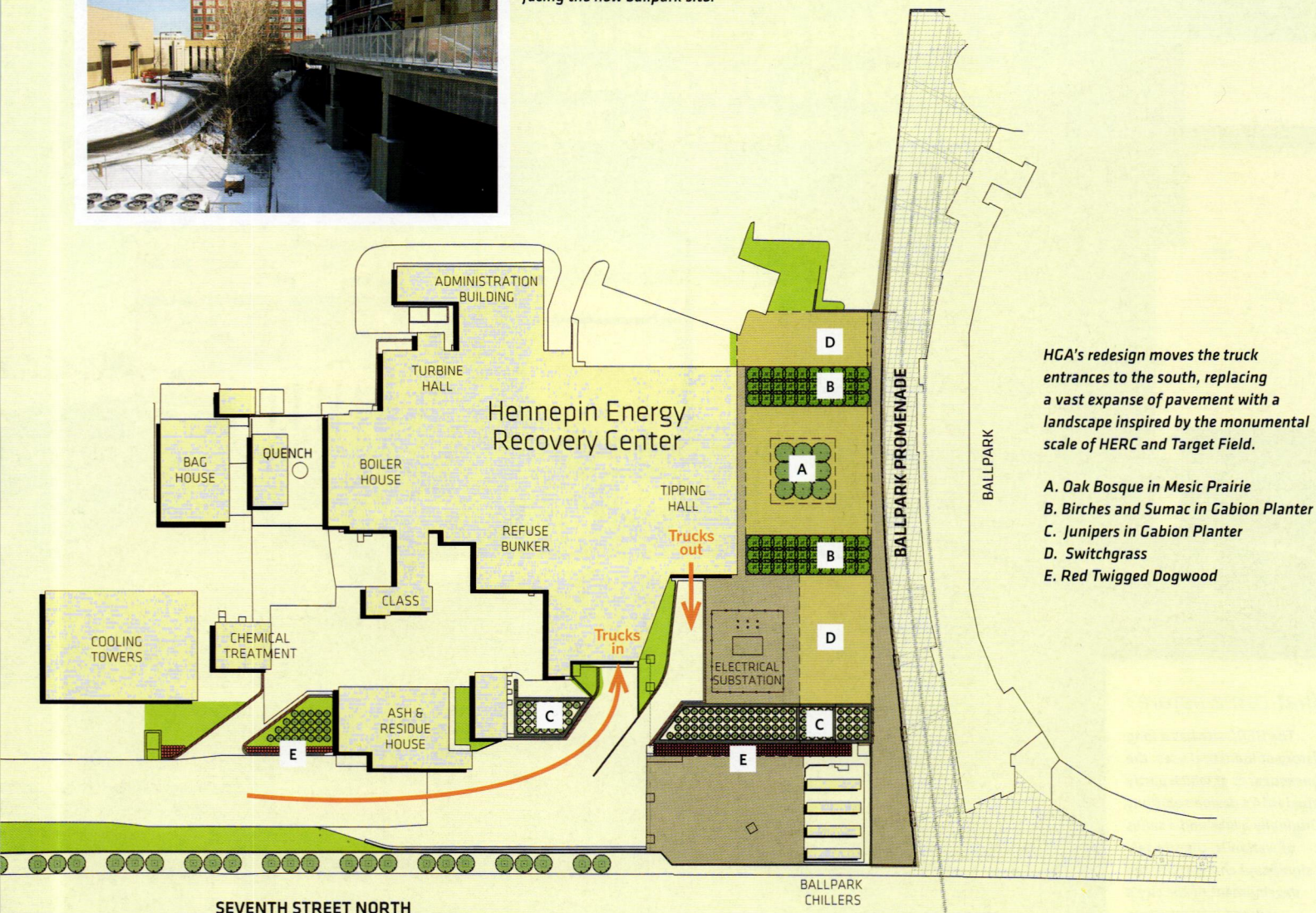
A gabion is a type of retaining wall constructed onsite out of metal cages filled with rock.

Gabion walls rely on their extreme weight to hold back earth. The cages, placed end-to-end and one atop the next like bricks, can be constructed in any size and filled with any type of rock, making gabions an adaptable site solution.

Garbage & Gabions



BEFORE: All City of Minneapolis garbage trucks used to exit HERC on the east side, facing the new ballpark site.



HGA's redesign moves the truck entrances to the south, replacing a vast expanse of pavement with a landscape inspired by the monumental scale of HERC and Target Field.

- A. Oak Bosque in Mesic Prairie
- B. Birches and Sumac in Gabion Planter
- C. Junipers in Gabion Planter
- D. Switchgrass
- E. Red Twigged Dogwood

HGA Architects and Engineers transforms the grounds of the Target Field-neighboring garbage burner from foul territory to a pollution-mitigating landscape

By Adam Regn Arvidson

The view from the pedestrian promenade that wraps around the back of Target Field is a highly unexpected one. There, as you look northwest from the edge of downtown, stands a trash incinerator. OK, it's really a power plant, but it does burn all the residential garbage collected in Minneapolis. When all those pizza boxes and broken toys go up in flames, they make steam, which runs a turbine that generates electricity for 25,000 homes. The plant also sends hot steam to a few customers downtown, including the ballpark (which uses the steam to heat the field) and Northern States Power.

The Hennepin Energy Recovery Center (HERC) is massive. If it didn't sit several stories lower in elevation than Target Field, it would rival the ballpark in height and scale. It's pure infrastructure, bristling with tall stacks, devoid of windows, and painted a rather practical combination of brown and dark brown.

"People have different opinions on whether this kind of facility is an amenity," says Ross Altheimer, an HGA Architects and Engineers landscape architect who recently led his firm's renovation

The big brown box is still there, but its impact is softened by a serene landscape of birch, oaks, switchgrass, and prairie. Gray-stone-filled gabions rise from the sloping land like bedrock.



What came before?

The HERC site has a long history of industrial uses, the consequences of which partly shaped HGA's design solutions. Originally a lake and a series of wetlands, the site saw significant change with the development of the city's railroad infrastructure. Following the rail use, it was home to a large sawmill and lumberyard that processed logs from northern Minnesota. The soil contamination caused by these uses was largely cleaned up in the late 1980s, when HERC was built, but traces of petroleum hydrocarbons can still be found today. HGA used hardy switchgrass to naturally take up some of the pollutants.

of a portion of HERC's landscape. Altheimer points to the strength of those opinions and to the evolution of the North Loop neighborhood as the reasons HGA was charged with creating a master plan for the entire site in 2008 and installing an initial phase of landscape in 2010.

With its railroad yards, factories, and staging yards, the North Loop had always been the working part of the city—until gentrification over the past decade transformed warehouses into condominiums and offices, railroad tracks into trails, and vacant industrial and infrastructure sites into new projects like Target Field. "With the ballpark going up," says Altheimer, "the backyard [of the city] was becoming the front yard." The new promenade, in particular, he says, necessitated

a "retelling of the HERC story." In other words, no one wanted to see all that trash.

Or all those trucks. Because of its fuel source, HERC draws a near-constant stream of garbage trucks—more than 200 every weekday. Previously, that traffic rumbled all the way around the building to the south side, entered the tipping hall (where the refuse is dumped, piled, and fed into the burners), and then exited to the east-facing what's now Target Field.

Today, the view from the promenade is much improved. The big brown box is still there, of course, but its impact is softened by a serene landscape of switchgrass, birch, oaks, and prairie. Gray-stone-filled gabions rise from the sloping land like



The landscape features stone gabion planters filled with birch and juniper. Switchgrass between the gabions will mitigate petrochemicals in the soil (contamination that predates HERC), while the junipers might help mask odors.



Decorated Design The Minnesota chapter of the American Society of Landscape Architects (ASLA) recognized HGA's transformation of the Hennepin Energy Recovery Center site with a 2011 Honor Award in Public Landscape Design—the landscape-architecture equivalent of an AIA Minnesota Honor Award (page 20). In addition to lauding the design itself, the ASLA-MN jury cited HGA's collaborations with project partners, and the fact that the site's new trees, shrubs, and grasses were installed by Tree Trust, an organization that integrates employment training with urban reforestation for urban youth and adults.



bedrock. Perhaps most important, truck circulation is gone from view thanks to HGA's plan for opening a new south entrance, converting the old entrance to the exit, and closing the two former exits. That shell game keeps the truck traffic farther back in the site, rather than under the noses of game-goers or people out for a stroll.

The project's other big aim is to mitigate soil pollution (the site underwent a cleanup when HERC was built in the late 1980s, but some contamination remains). HGA addressed the problem primarily with switchgrass, a deep-rooted, rough-textured native that can take up petrochemicals. The landscape architects placed whatever good soil they found in the three massive gabion planters, two of which are planted with

birch and the other with eastern red cedar, a type of native juniper. The rest is a switchgrass prairie, except for one copse of swamp white oak facing the center of the building.

Under the oaks is a more diverse prairie planting, which Altheimer says will be allowed to colonize the switchgrass on its own terms, presumably as the soil quality improves. The groupings of trees help minimize the mass of the HERC buildings, while the junipers represent an experimental attempt to mask some of the odors of garbage hauling and burning. "We wondered," says Altheimer, "if you put a cluster of junipers in a big planter, would you ever get the scent of them?"

>> *continued on page 56*

Perfect for Preservation

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Minneapolis Campus

OWNER
University of Minnesota

ARCHITECT
Miller Dunwiddie Architecture
Minneapolis

CONTRACTOR
McGough Construction
St. Paul

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Field Marshal

<< continued from page 15

How does the larger Morris community view the school's sustainability efforts?

It's becoming part of the Morris mindset. The infrastructure that U-Morris has developed is distributed renewable energy from a combined heat and power plant, a hybrid energy platform consisting of wind and biofuels. The community has pretty much embraced the wind—I think we'd have trouble taking the turbines down at this point. All the electricity we are generating is on our campus and is used by us, and if we make more, it goes to the grid.

So this has a positive economic impact on the greater Morris area.

Yes. For the first five years, it was a struggle to figure out biofuels. We had to rethink how we managed our fuel streams. This fall we signed a contract with a local farmer for 3,000 tons of corncobs to heat our campus with local fuel. That is essentially the equivalent of \$250,000 worth of natural gas that now stays within a 40-mile radius of our community. The farmer is also taking the ash back to his fields. Critics say we're still using fossil fuels to move biofuels to campus. But this has a very significant impact on our carbon footprint. And it's a value-added benefit to the farmer, and he's in the area.

It's important to us to be a demonstration site to champion local jobs, systems, foods, development, and resources. We're keeping another \$100,000 (with a goal of \$250,000) in the region just by making a commitment to serving local foods on campus. Suddenly, a dollar here and a dollar there starts to add up. Our campus is more important to the region than ever; we have more stakeholders in our community.

Sustainability also plays a role in risk management. Many of our supply lines for traditional food and fossil fuels are thousands of miles long, sometimes even originating in other countries. Our supply line for wind energy is less than one mile, and our supply line for biofuel is under 50 miles. Our local food initiative attempts to bring that supply source under 200 miles. It seems intuitive that risks are more manageable with a shorter supply line.

Are other institutions learning from Morris?

People come from other campuses and communities to see what we're doing. We have been told we're the only campus in the nation doing this, and it's become sort of a dual mission for us. We strive to do the typical things—like create an educated citizenry. But we also want

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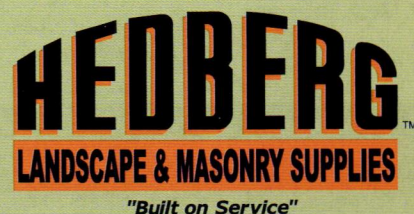


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Field Marshal

<< continued from page 48

to be a leader in the region. For instance, we aggressively go after grants related to renewable energy. But we never compete with the Twin Cities for deep research; we look for grants that will make a difference in the region. We got a \$1.8 million grant for our small gasification plant, and that lets us be a model to show local businesses how such a system works.

Inside the Morris Welcome Center (see January/February 2011 issue), which is often powered by 100-percent green energy, you can visit a kiosk that tracks the campus energy use in real time. How does that impact people?

It makes them more aware. The next big thing for energy in the U.S. is getting consumers engaged. Rather than building more nuclear plants and generating more power, the cheapest thing we can do is engage people in their energy use and get them to use less. Or use it smarter. In the near future, students will be able to manage their energy use remotely, from an app on their smartphones. They can turn things off remotely or make choices to use things during lower-cost energy periods.

Morris is a relatively small campus. How does that impact these efforts?

Sometimes our size is an asset. We're small enough that we can do some of these things and not have to rebuild our entire infrastructure. We have lots of partners: the Agricultural Research Service soil lab, West Central Research and Outreach Center, biomass fields, grants, the Center for Diesel Research at the Twin Cities campus, the Minnesota Corn Growers Association. The advantage of being part of the U is access to key experts who can help us. And we're small enough that we have the flexibility to do things that might not be realistic in a larger setting.

Many of the buildings at Morris are historic. Does that hold you back?

We have a tremendous amount of work to do on our old buildings. We're bringing them up to current energy standards one building at a time. We sized the biomass plant to 80 percent of our current thermal load, and the reason is that we hope in the coming years we'll reduce needs to 80 percent of thermal load just through planned building improvements.

What improvements will we see next?

We want to keep cheap electrons on campus and expensive ones off. That moves us into areas

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Field Marshal

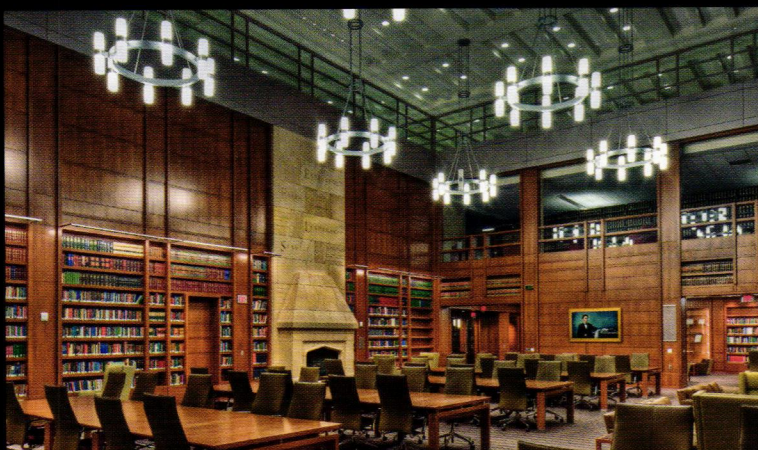
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we've never been in before, managing energy based on smart-grid planning, weather patterns, and energy scenarios based on metrics. Future building projects might include energy systems that maximize storage and minimize energy costs. Renovations and new buildings will use a smart-grid system that knows where power is coming from and at what price.

What impressions do campus visitors take away with them?

You'd be amazed. Our systems are visible, and we educate everyone here on how they work. When people tour, they leave with a different perspective: It can be done. [Noted economics and energy researcher] Daniel Yergin said one of the things that's difficult about conservation is that there are no ribbons. When you open a new power plant, you see a ribbon cutting. With conservation, there's no show. But we can demonstrate our impact. It's very tangible and meaningful here. We know we make a difference. **AMN**

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Performance Center

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While each block adheres to a strict set of rules on height, surface-joint pattern, and opening sizes, each is also slightly different—a reflection of the needs of the spaces it encloses. A rigorous grid of grooves and holes in the concrete (a necessity of cast-in-place construction) extends across the entire complex, bringing clarity and uniformity to the building in the same way that the parallel lines of a musical staff allow a musician to read individual notes and measures.

Standing in sharp contrast to the weight and solidity of the concrete volumes is the theater's soaring glass lobby. A graciously sized gathering space with expansive views of Napa's rolling hills and sapphire-blue skies, the lobby functions and feels like the building's front porch. Its structure—rhythmically spaced columns supporting a slender white canopy—brings the geometric precision of the exterior detailing into the interior.

At night, as the sun goes down and the curtains are set to rise, the lobby becomes a lantern for approaching theater patrons and commuters on the nearby Napa-Vallejo Highway. It's a glowing architectural prelude to the building and to a rejuvenated campus, where the performing arts can now thrive. **AMN**

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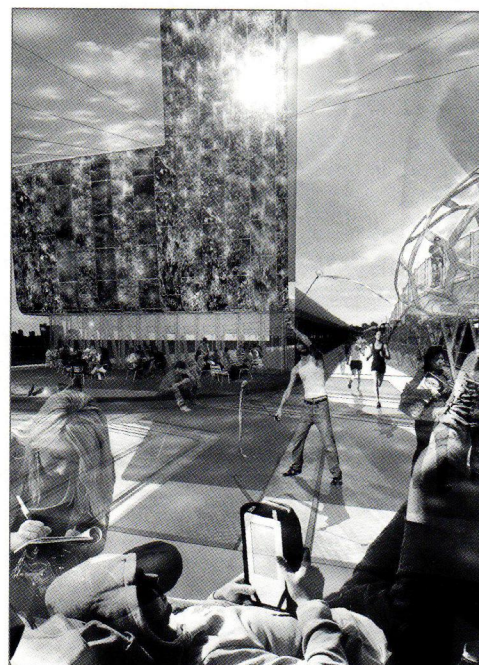
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Ramsey County Roseville Library

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Outside the building, in space that wasn't used for horizontal expansion, the architects added parking that incorporates stormwater swales, rain gardens, and native plantings. A fenced and landscaped "reading garden" outside the children's collection allows the library to expand its outdoor programs during clement weather. It also showcases many of the building's green features, including a dramatic roof scupper that empties into a rock-filled rainwater cistern. Additional native plantings and explanatory signage helped earn the building LEED-Gold certification. (The library's highly efficient envelope and heating and cooling systems were also factors.)

After the prolonged interruption of construction and relocation to temporary facilities, the "new" Ramsey County Roseville Library has enjoyed another jump in circulation and program attendance, with user feedback being overwhelmingly positive. Success is sure to visit this building for many more years to come. **AMN**

Gunflint Lake Cabin

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did something unexpected: They used pine boards of the same width for floor, walls, and ceiling and matched them end-to-end, ringing the space "like a series of hoops," he says, to create a telescope-like interior that draws your view out the large end windows to the trees outside.

A careful alignment of glass doors and windows along the side of the cabin provides cross-ventilation of the main space, helping it "become like a screened porch" during the summer, says Knutson. And the real screened porch stands nearby, facing the wood deck that hovers high above the sloping site on a series of concrete columns. Framed and clad in wood, the porch and sauna provide a sense of shelter and privacy for the deck and make it an airy outdoor gathering place for the Masons and their family and friends.

The AIA Minnesota Honor Awards jury gathered around this project too, giving it an award. "I love the Spartan quality of this cabin," juror Grace La said. "It's simple and elegant, and it makes a lot out of a little." And given the kitschy quality of so many Minnesota cabins, that says a lot. **AMN**



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Marfa Retreat

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The client, Molly Kemp, approached Warner because she "liked the aesthetic of the original weeHouse, the modesty and scale of the model," Warner explains. "When I got to Marfa, I realized why. She wanted to create a small locus on the landscape instead of a big statement. It was more about quality than quantity."

In the Chinati Foundation's first catalog, Judd wrote the following: "It takes a great deal of time and thought to install work carefully." Rather than site the retreat on top of a hill, Warner and Kemp chose a private location hidden from the nearby town. "Our clients are generally not top-of-the-hill-type people," Warner quips, "which kind of goes with why they've chosen a structure like the weeHouse."

Constructed in Utah, the main house has a fiber-cement exterior painted with an oxidized latex paint flecked with iron filings, and a vented EPDM (ethylene propylene diene monomer) rubber roof. Both the house and the shed sit on a concrete plinth. Cue Warner's best West Texas drawl: "As the ranch hand Rusty put it, 'I ain't never seen country as snakey as this. If you get one of them bites, you just might as well sit down and rest awhile, cause it ain't gonna take very long.'"

In other words, says Warner, "The platform gets the house up off the ground and protects the owner from critters." Also on the plinth is a freestanding steel-and-wood sunshade Warner designed for the house and had fabricated locally. The home's creature comforts include a wood-burning stove, an on-demand electric boiler, hydronic in-floor heating, and an air-conditioning unit.

Sadly, Warner says, planned future phases of the project—a communal bunkhouse and a bed/bath retreat—will probably not be realized. "But it was nice to think about this kind of small dwelling in a communal way," he says. "And from a design standpoint we enjoyed demonstrating how a grouping of our houses might be arranged on the site."

If the initial outpost is all that gets built, Warner continues, "It will still be a jewel in the middle of the old, funky ranch culture Marfians are sogood at retaining, a culture straight out of *Giant*—which was filmed in Marfa." Then he laughs: "I haven't seen that movie either." **AMN**

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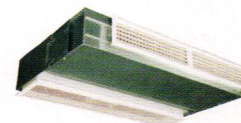
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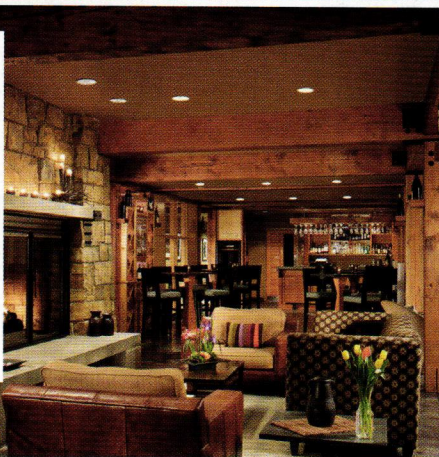
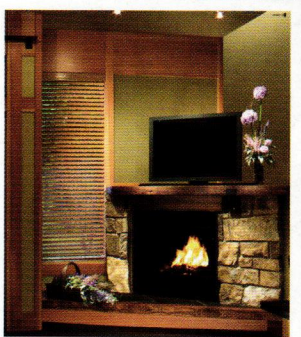


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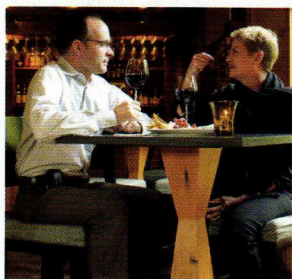
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Urban Penthouse

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the space. One lively departure from the controlled color palette is the bright-red rubber floor in the children's playroom, which also features a climbing surface. Why red? "It just seemed right," says Lu.

And then there's the main attraction: Along the perimeter of the apartment, continuous window walls powerfully underscore the drama of tower living with breathtaking panoramas of the sky and the city far below. To remove all visual clutter from the views, VJAA opted for radiant floor heating over the visually intrusive electric-baseboard heat specified for the units in the building.

The penthouse has a warm, intimate ambience, but it will never be mistaken for an earthbound abode, because of its ever-morphing atmospheric light. Lu believes that's what makes the apartment so unique. "It changes so much from day to day," she says. "When it's misty out you feel like you're enclosed in the clouds, but on a clear day you can see the horizon. The range of experience is amazing." **AMN**

Garbage & Gabions

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The project also redesigned the streetscape along Seventh Street to HERC's south, where tour buses park and disgorge baseball fans on game days. HGA's design widens the sidewalk and plants more trees to provide a more pleasant walk to the stadium. Left untouched—for now, at least—are the berms and conifers wrapping HERC's north and west sides. This older landscape's rolling hills, conceived by local landscape architects Roger Martin and Marjorie Pitz, were meant to symbolize the cycling of energy that takes place at the site.

Utilities are not known for being good urban neighbors, and the not-so-beautiful HERC is in the additional predicament of having its once-industrial surroundings improve dramatically. HERC's new master plan and first phase of new landscaping begin to address that change.

And more change is afoot. The Interchange project—the expansion of the Target Field transit hub and surrounding development—is moving full steam ahead, with the currently preferred route for the coming Southwest Corridor LRT running along the edge of the HERC site. A garbage burner will soon find itself at the center of it all. Thankfully, the view is improving. **AMN**

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

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Nathalie Shanstrom, LA, LEED AP
Sarah Sutherland, LA, LEED AP
Marcy Bean, LA, ISA

Specialties: Design, Planning & Site Strategies including commercial and public site design, sustainable planting and hardscape design, research, planning and construction documents; Green Infrastructure for the Urban Landscape including integrated sustainable site and water solutions, design for ecological landscape services, native landscapes for stormwater management, green roofs, green walls and urban trees; Natural Areas which include treatment, wetland design, streambank and shoreline restoration and stabilization, inventories, conservation, restoration and management plans.

Target Center Arena (green roof LCA/design), Minneapolis, MN; Minneapolis Chain of Lakes – Nokomis, Harriet, Calhoun, Cedar (stormwater treatment, wetland and water quality improvement projects), Minneapolis, MN; State of Minnesota Sustainable Design Guidelines – B3 (site and water sections); Minneapolis Central Library (green roof and city hall green roof design), Minneapolis, MN; State of Minnesota DOT (site specific native seed manual); City of Rochester Public Works and Transit Operations Center, Rochester, MN

RLK INCORPORATED

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 Vern Swing, PE

RLK is a full service, multi-disciplinary consulting firm serving the land development arena with core services in civil engineering, landscape architecture, traffic/transportation planning, land survey, and entitlement procurement. RLK offers over 35 professional staff with offices in Minnetonka, Minot, and Tampa. With LEED certification and sustainable design experience, RLK's interdisciplinary approach engages the stakeholders in high quality design resolutions by providing services in place making, due diligence, site and circulation design, and sustainable land development.

Target North Campus, Brooklyn Park, MN; Calhoun Square / CB2, Minneapolis, MN; Bruce Vento Bridge/Trail, Saint Paul, MN; Dock Street Apartments, Minneapolis, MN; Bennett Lumber, Minneapolis, MN; Wooddale Pointe, St. Louis Park, MN

SANDERS WACKER BERGLY, INC.

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Since 1979, SWB Landscape Architects and Planners have established an outstanding record of service to our clients, award-winning design, technical competence and cost effective solutions. SWB is a board member of the Alliance of Sustainability and presents sustainable design, Natural Step Process, Sustainable Site Initiatives, Eco-Municipality Planning and green site design workshops in Minnesota and Wisconsin. Project design includes rain gardens, infiltration swales, innovative stormwater solutions porous paving, green materials and other sustainable solutions.

MPRB - Theodore Wirth Park (site improvements), Minneapolis, MN; MPRB - Wabun Area of Minnehaha Park (site improvements), Minneapolis, MN; North Lowell Park (master plan and pedestrian walkway), Stillwater, MN; Empire Township (park master plan), Dakota County; Sticker Field (improvements), Springfield School District, MN; McCullough Park (campground redevelopment/improvements), Rice County; Cemetery Planning Services; Saints Peter and Paul Catholic Church; Integrated Science and Engineering Laboratory (facility site improvements), St. Cloud State University, St. Cloud, MN

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 Joe Clement, LA

SEH is a professional services firm of landscape architects, urban designers, planners, architects, engineers and scientists. Our landscape architecture practice focuses on improving livability and creating meaningful and lasting places of beauty through the applications of science, art and design. We are dedicated to employing transparent, collaborative, public planning and design processes with the aim of Building a Better World for All of Us™

Finalist, Weisman Art Museum Bridge Plaza Competition, Minneapolis, MN; Downtown Central Park and Pavilion, Valparaiso, IN; Hammond Lakes Regional Park, Hammond, IN; Gladstone Park and Nature Preserve, Maplewood, MN; Douglas County Comprehensive Plan, Alexandria, MN; Edina Veterans Memorial Design, Edina, MN; Gateway Corridor Alternatives Analysis, Minneapolis, MN to Eau Claire, WI

SRF CONSULTING GROUP, INC.

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Headquartered in Minneapolis, SRF's 225 landscape architects, planners, and engineers work with public and private sector clients across the Midwest. Our award-winning projects range from master planning and designing sustainable site developments to revitalizing neighborhoods and urban spaces. SRF is committed to delivering quality that stands the test of time, striving for innovation and sustainability, providing superior service, and being true to the spirit of collaboration.

TCF Bank Stadium (streetscape and urban design), Minneapolis, MN; Silverwood Regional Park of Three Rivers Park District, Hennepin County, MN; MVTA Apple Valley Transit Station, Apple Valley, MN; Southwest LRT (station area planning), Minneapolis, MN; Tettegouche Visitor Center and Rest Area, Silver Bay, MN; Mayo Plaza - University of Minnesota, Minneapolis, MN; Prospect Park TOD Study, Minneapolis, MN; West End Streetscape, St. Louis Park, MN

TKDA

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TKDA is a 200-person, employee-owned, multi-disciplinary firm based in Saint Paul with branch offices in Chicago, Kansas City, Irvine and Tampa. TKDA has been providing planning, landscape architecture, architecture and engineering services to governmental agencies and private companies since 1910. As an employee-owned company, every staff member has a direct interest in the success of our clients' projects. Our Landscape Architecture Services include: parks and trails, outdoor athletic facilities streetscape and corridor design, traffic calming, outdoor plazas/urban design, aesthetic design guidelines, stormwater management facilities, landscape design, and campus planning for schools, colleges and corporations.

Three Rivers Park District Baker Park (trail, pavement and stormwater improvements), Medina, MN; Como Park (historic lily pond reconstruction), Saint Paul, MN; WPA Era Rest Stops (renovations for Mn/DOT), Garrison, Willow Lake and Preston, MN; Dakota County Technical College (baseball complex), Rosemount, MN; Snelling Avenue (streetscape improvements), Saint Paul, MN; Minneapolis Waterworks (campus landscape master plan), Fridley, MN; Crosby Regional Park (parking and trailhead development), Saint Paul, MN; Three Rivers Park District (Baker Park shoreline restoration), Medina, MN

TREELINE

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Adam Arvidson, LA, FASLA

Treeline spends extensive time on site to gain a true understanding of the land. This applies to the firm's entire portfolio, which includes residential developments, single-family homes, parks and trails, master plans, feasibility studies, and commercial properties. Treeline also provides design firm clients with writing and communications services including promotional materials, award submittals, master plan documents, newsletters, and public facilitation events.

Three Ponds Residence, Plymouth, MN; Door County Residence, Sturgeon Bay, WI; Morris Affordable Green Neighborhood, Morris, MN; Sherburne County Regional Park (master plan), Clear Lake, MN; Voyageurs Retreat, Biwabik, MN; Downtown New London (master plan), New London, MN; Greenstone Creek Interpretive Trail, Biwabik, MN; ADOGO Pet Hotel, Minnetonka, MN

WESTWOOD PROFESSIONAL SERVICES

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Jason McCarty, PE
Daniel Parks, PE

Westwood's Landscape Architecture Team consists of registered professionals with a highly-diverse background of talent and experience. Senior members bring 20-30 years of individual experience creating environments ranging from small residential landscapes to integrated site designs, open spaces, and streetscapes for large, mixed-use developments. Westwood landscape architects work effectively with the project architects, engineers, and real estate professionals because we value multi-disciplinary team experience. Westwood provides comprehensive sustainable solutions to Land and Energy development projects nationwide. Westwood's services include land surveying, aerial mapping and LiDAR, GIS, civil engineering, renewable system design, siting and land rights, planning, environmental, cultural resources, landscape architecture, transportation engineering visualization, construction management, and NPDES and SWPPP compliance.

Trillium Woods Retirement Community, Plymouth, MN; Lake Minnetonka Shores, Spring Park, MN; 412 Lofts Student Housing, Minneapolis, MN; Centennial Lakes Whole Foods, Edina, MN; Crosstown Medical Office Edina, MN; Monticello Downtown Revitalization Plan, Monticello, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

Performance Center at Napa Valley College

page 22

Location: Napa, California
 Client: Napa Valley College
 Architect: HGA Architects and Engineers
 Principal-in-charge: Fredric Sherman, AIA
 Project lead designer: Loren Ahles, FAIA
 Project manager: Esther Gonzalez-Parber
 Project architect: Todd Kraft
 Architecture team: Todd Kraft; Nancy Blankford, AIA; Michael Koch, AIA; Ryan Combies; Demetrios Kanakis, AIA
 Lighting designer: Tao Ham, HGA
 Structural engineer: Forell/Elsesser Engineers
 Civil engineers: Sandis; Chardhary & Associates (campus)
 Electrical engineers: Timmons Design Engineers; O'Mahoney & Myer (campus)
 Mechanical engineer: Timmons Design Engineers
 Acoustics consultant: Acoustic Dimensions
 Theater consultant: Auerbach Pollack and Friedlander
 Elevator consultant: Edgett Williamson Consulting Group
 Signage: Kate Keating Associates
 Construction administrator: Steve Perl
 Construction manager: Broward Construction
 Landscape architect: Quadriga
 Flooring systems/materials: Ground Concrete
 Architectural metal panels: Centria
 Photographers: Bernard Andre Photography; Loren Peter Ahles, FAIA

Ramsey County Roseville Library

page 26

Location: Roseville, Minnesota
 Client: Ramsey County Library
 Architect: Meyer, Scherer & Rockcastle, Ltd. (MS&R)
 Principal-in-charge: Jack Poling, AIA
 Project lead designer: Jack Poling, AIA
 Project manager: Mike Collins, AIA
 Project architects: Byoungjin Lee, AIA AP
 Project team: Amanda Aspenson; Dylan Cole; Nuno Cruz; Dagmara Larsen; Michael Stickley; Sean Wagner, AIA
 Energy modeling: The Weidt Group
 Structural engineer: Meyer, Borgman, and Johnson, Inc. (MBJ)
 Mechanical and electrical engineer: Engineering Design Initiative, Ltd. (EDI)
 Civil engineer: Pierce Pini & Associates, Inc.
 Lighting designer: Carla Gallina
 Interior designer: MS&R
 Principal interior designer: Traci Engel Lesneski
 Project interior designer: Greta Foster
 Design builder: McGough Construction Co., Inc.
 Landscape architect: Damon Farber Associates
 Landscape project team: Joan MacLeod
 Face brick: Hollenback & Nelson, Inc.
 Stone: VetterStone
 Cabinetwork and millwork: Heebink Architectural Woodwork
 Flooring systems/materials: Nora Systems (rubber flooring); Interface (carpet)
 Window systems: CMI Architectural
 Architectural metal panels: Firestone
 Concrete work: AVR, Inc.
 Photographer: Lara Swimmer

Valley Performing Arts Center at California State University, Northridge

page 30

Location: Los Angeles, California
 Client: California State University, Northridge
 Firm of record: HGA Architects and Engineers
 Principal: Gary Reetz, AIA
 Design architect: Kara Hill
 Project manager: Jamie L. Milne Rojek, AIA
 Project architects: Rebecca Krull Kraling, AIA; Robert Lundgren, AIA

Architecture team: Cheryl Amdal; Kendra Beaubien, AIA; Rebecca Celis, AIA; Naomi Burchett, AIA
 LEED consulting: HGA
 Energy modeling: HGA
 Structural, mechanical, electrical, and civil engineer: HGA
 Lighting designer: HGA
 Construction manager: C.W. Driver
 Landscape architect: Pamela Burton & Company
 Landscape project team: Pamela Burton; Stephen Billings, Assoc. AIA
 Acoustics and audiovisual consultant: McKay Conant Hoover, Inc.
 Theater consultant: Auerbach Pollack and Friedlander
 Stone cladding, plaza and pool stone, and travertine stone floors and base: American Tile & Brick Veneer, Inc.
 Stained concrete: Paul M. Wolff Co.
 Wood stage floors: Roy's Flooring
 Window systems: Sashco, Inc.; Old Castle Glass; Vistawall
 Architectural metal panels: Weiss Sheet Metal, Inc. (exterior cladding); Metallon (exterior screen wall and canopy panels)
 Ornamental metals: CraneVeyor Corp
 Concrete work: Klorman Construction (interior); Shaw & Sons (exterior)
 Plaster and drywall: Superior Wall Systems, Inc.
 Wood ribbons and ceiling elements in hall: CW Wegner, Inc.
 Wood paneling and millwork: Architectural Millwork
 Cabinetwork: SMI
 Architectural Millwork
 Photographers: Tom Bonner Photography; Loren Peter Ahles, FAIA

Heart of the Zoo Entry

page 32

Project location: Apple Valley, Minnesota
 Client: Minnesota Zoological Garden
 Architect: HGA Architects and Engineers
 Principal: Chris Gibbs, AIA
 Project manager: Mia Blanchett, AIA
 Project lead designer: Steven Dwyer, AIA
 Project lead planner: Bill Blanski, AIA
 Project architect: Todd Kraft
 Interior designer: Amy Tasch
 Lighting designer: HGA
 Structural, mechanical, and civil engineer: HGA
 Environmental graphics: HGA
 Acoustics consultant: Rönholm, Kvernstoen & Associates
 Construction manager: Mortenson Company

Landscape architect: The Portico Group
 Landscape project team: Keith McClintock; Jerry Bridges
 Millwork/Cabinetry: Wilke-Sanderson
 Concrete work: M.A. Mortenson
 Window systems: Empire House
 Architectural metal panels: MG McGrath
 Photographer: Paul Crosby

KNOCK, Inc.

page 35

Location: Minneapolis, Minnesota
 Clients: Lili Hall; Todd Paulson
 Architect: Julie Snow Architects, Inc.
 Principal-in-charge: Matthew Kreilich, AIA
 Project lead designers: Matthew Kreilich, AIA; Pauv Thouk, Assoc. AIA
 Project manager: Pauv Thouk, Assoc. AIA
 Project architect: Matthew Kreilich, AIA
 Project design team: Pauv Thouk, Assoc. AIA; Tamara Wibowo
 Structural engineer: VAA, LLC
 Mechanical and electrical engineer: Design/Build
 Interior and lighting designer: Julie Snow Architects, Inc.
 Construction manager: Emerald Builders, Inc.
 Landscape design: Julie Snow Architects, Inc.
 Cabinetwork: Aaron Carlson
 Flooring systems/materials: Concrete Science (concrete micro-topping)
 Window systems: CMI
 Millwork: Willie Willette Works
 Furniture: Howard Roark Associates
 Venetian plaster wall: Otto Painting Design
 Photographer: Paul Crosby

Gunflint Lake Cabin

page 36

Location: Gunflint Lake, Minnesota
 Clients: Dan and Caroline Mason
 Architect: VJAA
 Principals: Vincent James, FAIA; Jennifer Yoos, AIA; Nathan Knutson, AIA
 Project manager: Douglas Gerlach, AIA
 Project team: Thomas Clark; Brent Holdman; Scott Aspenson
 Structural engineer: VAA, LLC
 Construction manager: Mike Lande
 Cabinetwork: IKEA
 Window systems: H-Windows
 Architectural metal panels: Una-Clad corrugated metal wall and roof panels
 Wood siding: T&G Cedar Siding
 Photographer: Paul Crosby

Urban Penthouse

page 40

Location: Undisclosed

Client: Undisclosed

Architect: VJAA

Principals: Vincent James, FAIA;
Jennifer Yoos, AIA; Nathan
Knutson, AIA

Project manager: Karen Lu, AIA

Project architect: Thomas Beck, AIA

Project team: Carl Gauley; Douglas
Gerlach, AIA; Dzenita Hadziomerovic;
Brent Holdman, AIA; Jay Lane, AIA; Olaf
Lukk; Megan Madland; James Moore,
AIA; Steve Phillippi; Nate Steuerwald;
Eric West, AIA

Structural engineer: VAA, LLC

Mechanical and electrical engineer:
WMA Consulting Engineers, Ltd.

Lighting designer: Office for Visual
Interaction, Inc., NY

Kitchen: Bulthaupt Corporation

Millwork: Bernhard Woodwork, Ltd.

Photographer: Paul Crosby

Marfa weeHouse

page 42

Location: Marfa, Texas

Client: Molly Kemp

Architect: Alchemy

Principal-in-charge: Geoffrey
Warner, AIA

Project lead designer: Geoffrey
Warner, AIA

Project manager: Josh Capistrant

Design team: Scott Ervin

Interior designer: Mark Macek,
Macek Furniture

General contractor: Steve Bryan

Cabinetwork: Mark Macek; IKEA

Window systems: Andersen Windows

Steel and concrete work: Steve Bryan

Photographers: Scott Ervin;
Josh Capistrant

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