



**UNITED STATES
LAND PORT OF ENTRY**

Warroad, Minnesota

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You need to be cognizant of officers' hyper-awareness, but you also have to provide them with a haven. And the building has to communicate and interact with the community.

Julie Snow
Architect



BACKGROUND

The prominence of Warroad, Minnesota, eclipses its population. Located just south of the Canadian border on the edge of Lake of the Woods, this city of several thousand residents expands its ranks dramatically during the resort season.

It is the birthplace of numerous ice hockey stars, and of Marvin Windows and Doors, which forms one important node within a network of paper mills, lumberyards, and other manufacturers. Warroad also is an in-transit corridor: Canadians traveling between Manitoba and Ontario will do so via this small, yet significant city, in order to take advantage of better roads and lower gas prices on the American side of the highway system; trains cross borders, too, traversing the 40 miles between Warroad and Baudette, Minnesota, before reentering Canada.

Of the U.S. Department of Customs and Border Protection's (CBP's) almost 200 land ports of entry, the border station at Warroad is lightly but consistently trafficked. Thanks to the region's stable, multifaceted economy, approximately 157,000 cars, buses, and trucks enter the U.S. from Canada through Warroad annually.

"The traffic patterns haven't changed that much," observes Brian King, the Warroad port director since April 2007. "It's how we process that traffic that has changed dramatically."

In 1962, when the Warroad land port first opened as part of a major rollout of border stations, "Nobody conceived the magnitude of what goes on in a land port of entry today," says Dana Pionke, one of two Chicago-based U.S. General Services Administration (GSA) project managers who has worked solely on the building type since 2004. "The whole point of customs at that time was to process the flow of goods, provide help as needed, and represent the United States. With the heightening of security and the marriage of agencies under the Department of Homeland Security, travel and trade took on a new dimension."

New threats most significantly altered the procedures that attend border-crossing. In addition to detecting and preventing unlawful trade and travel, CBP officers are securing the nation's borders against entry of dangerous people and goods.

Recent directives also aim at establishing and maintaining effective control of land borders through infrastructure and technology, such as conducting inspections with the most up-to-date scanning equipment. Whereas historic inspections treated the border as a threshold between towns, the post-9/11 interpretation of the land port is as a global access point to the United States.

The contemporary border environment exacerbated the lack of capacity of Warroad's original land port of entry. Never intended for more than four occupants, the brick building could not handle the greatly revised directives for processing traffic. When King—a Warroad native who started his career as a customs officer in Pembina, North Dakota, in 1996—transferred to his hometown facility a year later, the federal agency formerly known as U.S. Customs had already surpassed those staffing levels. Immigration and Naturalization Service professionals also occupied the decades-old land port. "The size of the old facility really limited what we could do operationally. After 9/11 we simply started to run out of space."

"Inspection is still about asking questions, listening to answers, and visually identifying things that are out of the ordinary," King explains, "there's no technology that can replace that." The small, original land port, hemmed in by swampland, impeded officers' execution of even analog tasks. Moreover, they did not have adequate facilities for CPR, First Aid, and other kinds of training—such as firearms qualifications, defensive tactics, and counterterrorism response—instead attending classes and other programs in space borrowed from the local law enforcement center or high school. As for new procedures and travel documents that did require extra technology, the building possessed minimal room for expanding the electronic infrastructure.

As the needs of the Warroad land port became more pressing, CBP leapt to action. Noting the urgency of the task, the agency considered constructing a new land port as expeditiously as possible—specifically by employing one of the land-port prototypes represented in its own set of design guidelines. Ultimately, the Department of Homeland Security asked GSA to customize a solution through its Design Excellence Program.



DESIGN COMMENCES

The Design Excellence Program procures architecture-engineering services through a process that ensures firms of many backgrounds and sizes compete on equal footing. The commission to design the Warroad land port's replacement was a good fit for Julie Snow Architects, which had completed numerous projects in the harsh climate of Minnesota and the Dakotas, as well as buildings in remote parts of the area. Robert Theel, the Chicago-based regional chief architect of GSA's Great Lakes Region, recalls that those designs also demonstrated elegant marriages of function and form. "That said to me that Julie Snow Architects can do things that are complicated. It illustrated a holistic approach to design that also paid great attention to detail, and the ability to do a complex project like a land port."

The boutique Minneapolis-based studio had been cultivating its understanding of contemporary land ports well before winning the Warroad job—its first for GSA—in 2003. It previously applied for the commission to design a new land port of entry in Portal, North Dakota. Moreover, Founder Julie Snow had been

examining other architects' land-port designs since 2001, as a member of GSA's National Registry of Peer Professionals. She comments, "The peer review program is a great way of introducing architects to the federal government's standards."

Research intensified with the Warroad assignment. To fully grasp CBP's needs, the design team studied the agency's prototypes for small and medium-size land ports. And by scrutinizing completed projects in the region, the group learned how CBP's design guidelines come to life. Yet not all was bad with the original land port in Warroad, and at this early stage, King and his colleagues made the design team aware of one positive attribute in particular: "Basically we were moving our 2,000-square-foot operation into a building many times that. The officers had grown accustomed to working within close proximity of one another, so safety was a big concern as the distances between core processes increased dramatically." King says. "Sight lines and mobility became very, very important to the operation."

King's concern for physical security applies to all land ports of entry, but especially to

ports that house fewer staff, because large fields of vision and unobstructed pathways allow officers to survey and respond to situations easily. Snow also mentions officers' frame of mind. "There's a real sense of being exposed, of being a target. You need to be cognizant of officers' hyper-awareness, but you also have to provide them with a haven. And the building has to communicate and interact with the community."

One of the design team's first tailor-made solutions for CBP was to select a new site for the Warroad land port's 26,000-interior-square-foot replacement. The swamp immediately surrounding the vintage land port is, in fact, the predominant landscape condition along this stretch of the border. "This part of northern Minnesota is different from other parts of the region—identified by marshes lined by monocultures of black spruce, and fields of birch and tamaracks with rocky outcrops beyond the marshes," explains Coen + Partners landscape architect Shane Coen, who helped Snow conceive the land port from the project's first phases.

The unique soil condition threatens a building with differential settlement. "In

1962 the only way they could think of securing a building so it wouldn't sink was to attach it to something that was already solid. That's why the old facility sits in the middle of Highway 313," Pionke says.

The site of the new land port is located three-quarters of a mile down Highway 313, on which returning citizens and visitors enter the U.S. from Canada along a roughly north-south route. Although the 13.3-acre parcel does not tag the border between countries precisely, Pionke explains that the property is the driest point for 150 miles in either direction. Yet even here groundwater predominates, slowly flowing toward Lake of the Woods. There was still risk that the building could settle and that drive lanes and parking areas would buckle.

The Minneapolis office of Meyer Borgman Johnson, the project's structural engineer, with the assistance of geotechnical engineer Key Engineering and subconsultant American Engineer Testing, drove test borings to evaluate the ground's strength, stiffness, and its ability to carry weight. These experts then created a scheme in which the new land port would sit atop

approximately 200 concrete-filled pilings: The building volume would comprise structural steel, with the building slab sitting atop the pilings to avoid relying on subgrade support; plumbing would be suspended from the bottom of the structure, to move independently in case of settlement. Meanwhile, paved surfaces would be supported by a geogrid system that figuratively floats on the boggy soil. “We were going to have to put as many dollars into the ground as above the ground,” Pionke says.

In concert with the measures to control the land port’s response to groundwater conditions, the design and construction team paid attention to stormwater management. The completed project’s paved circulation includes accents of landscaping, conceived by Coen + Partners, whose recycled slate flagging with sedum-planted gaps forms a semi-pervious surface for moisture to slowly seep into the ground. Three perimeter bioswales retain snowmelt and other excess water. Rainwater is collected in 300-gallon and 100-gallon cisterns, and used for toilet flushing and sprinklering.

GROUND SOURCE HEAT PUMP

The Warroad Land Port of Entry is one of the first buildings in the GSA portfolio to implement a ground source heat pump.

A ground source heat pump uses deep temperate earth as a heat source in winter and a heat sink in summer. Refrigerant is pumped through internal and external loops; the fluid achieves close proximity to the steady underground temperature, and the exchange of energy that takes place between the two media will direct either heating or cooling to the ventilated building above. At Warroad the system moderates interior climate and melts the snow that falls on paved areas.

The ground source heat pump excels in lifecycle cost assessment, because other sources of energy would have required an expensive connection to the grid. Moreover, Warroad’s excessive groundwater actually benefits this technology, because fluid underground conditions stabilize the earth’s ambient temperature. While crews were preparing to pour structural pilings, just north of the future building’s footprint they dug 108 wells to a depth of 410 feet for this ground source heat pump.





PROGRAM DRIVES FORM

In conceiving the facility that would stand on this studiously prepared site, Julie Snow Architects imagined a T shape. The arm of the T includes the main workspace on its east end and, on the west, a garage where CBP officers can unload and examine raw materials and other trade goods from Canada. A canopy connects these two buildings, and primary inspection booths are placed under that cover. Secondary passenger-vehicle inspection, a small laboratory for examining contraband food, enclosed firing range, and other functions are housed in a third structure; another canopy links this volume to the main workspace to form the stem of the T, which points south.

Previously, King and his colleagues had to perform secondary passenger-vehicle inspections and all commercial inspections outdoors, exposed to brutal winter temperatures, insect swarms in warmer weather, and other threats and distractions. In the new land port, one of the primary inspection booths is attached to the main volume. That integration allows CBP officers to avoid exposure to harsh seasonal extremes, and to conduct operations

with reduced staff. It also helped Julie Snow Architects arrive at the T shape, because “it meant we needed to have the main officer area located to the left side of approaching vehicles,” Snow notes. “Once you say that the officer work area and the drive lane need to be on the east side, and once you’ve decided to use canopies, the secondary-inspection buildings just fall into place.”

Project designer Matt Kreilich says the pair of canopies is an unusual feature of land ports, but that CBP took a shine to the idea immediately. “We were challenging the standard prototype, yet linking the buildings helps operations and makes climate conditions less difficult for officers performing inspections outside. CBP really thought about that function.” Julie Peterson, a supervisory mission support specialist in CBP field operations, agrees, “The design team was continually addressing our needs, and the canopy was a simple idea that improved upon our prototype.”

In plan, the shape of the new Warroad Land Port of Entry is not a true T. The

stem is slightly off center, and the letter-strokes are not completely straight. These features are neither idiosyncrasies nor stylistic flourishes. Rather, they enhance port operations.

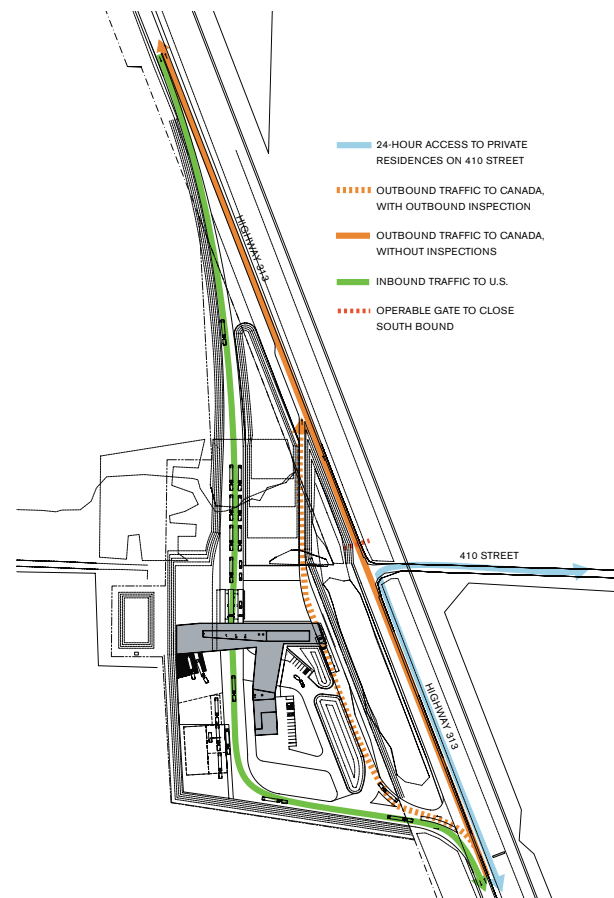
“There were these programmatic pressures that we let push and pull the building,” Kreilich comments. “Sight lines and traffic flow and turning radii created subtle shifts in geometry. Something fresh, architecturally, came out of that.”

For example, the commercial inspection garage is rotated slightly so that the west end of the T’s stem appears to be turning southward. Folding it toward the main officer area like that allows CBP officers in the large workspace to keep watch of trucks as they back into loading docks. This configuration also makes it easier for truck drivers to navigate backup.

On the north-facing side of the building, a large wall of glass nips inward. This angling better focuses officers’ view from the main workspace to U.S.-bound traffic. The gesture also articulates the roof and crash barrier more clearly, as these two

parts adhere firmly to the true east-west axis of the borderline. As a result, the roof projection shades occupants from the sun, while the crash barrier takes on a more sculptural appearance.

Coen says the landscape was designed to enhance architectural statements. The semi-pervious slate gardens that accent the circulation areas are configured to align with the subtle geometric shifts of the building. In a similar vein, the choice and stacking of the slate pieces is “abstract and artistic,” Coen says. The dark, locally sourced stone contrasts the concrete paving dramatically, but complements the building. “And it’s laid in a way that’s very architectural—that, in its directionality, does not pretend to be one of the rock outcroppings you’d find in Warroad or nearby Canada.” Paying homage to the architecture also lends visual appeal to the interior, even injecting a moment of respite into CBP officers’ workday, because the gardens are clearly in the view of their stations. “Not only is this a nice looking product, but it also allows mobility for the officers when needed,” King says of the slate flagging.



Traffic Flow





The Northwoods identity is a powerful cultural marker for the area.

Julie Snow
Architect

SYMBOLISM AND FUNCTIONALITY

Just as Warroad's reputation is bigger than its size, so its culture is more unique than census data would suggest. Indeed, King requested his reassignment from Pembina to Warroad because he strongly identified with the town's character: its love of outdoor sportsmanship, its devotion to hockey, and its strong association with lumber and woodworking. Accordingly, King says, he and his CBP colleagues "didn't want a big brick building sticking out of the middle of a swamp. While functionality was most important, we also believed in a building that would better fit the northern Minnesota environment."

"We started realizing that a lot of it had to do with materiality," Kreilich says of that fitting in. Almost immediately he and Snow determined to finish the building in wood. Shortly thereafter, upon seeing a truck piled high with commercially felled timber, the architects decided to replicate the logs' visible contrast of bark and heartwood. Today the outward-facing elevations of the Warroad land port are clad in cedar planks stained black. Surfaces that face inward, such as the underside of the canopy and interior walls, are an auburn-colored cedar.

Sawn and mounted by local cabinetmaker Ron Engesether, the building's taut cedar wrapping evokes the lumber that gets shipped to Marvin Windows and Doors and the log cabins hugging the Lake of the Woods shoreline, in a unique and contemporary way.

Besides resonating with the local economy and more leisurely pursuits, the two-tone skin communicates the building's purpose. Kreilich notes, "We really wanted to create clarity for the user. Often with land ports, there is so much signage and so much anxiety. We wanted to be absolutely clear about marking a threshold." The dark-stained cedar stands out in the vast, marshy setting, or in a snowstorm. "We changed the stain of the wood everywhere you may pass through the building," Kreilich adds, because that combination of colors shows drivers exactly how to move through the site.

"Julie Snow Architects has created a very welcoming portal into the country," says GSA Great Lakes regional commissioner David Hood. "By drawing inspiration from local materials and using indigenous

construction practices, the portal feels natural and authentic. It does not impose itself on the landscape, yet it communicates a rite of passage."

In this respect Coen + Partners' landscape design for the Warroad Land Port of Entry again supports the meaning of the architecture. The outdoor scheme comprises three zones—a large swath of prairie grasses lining the approach to primary inspection transitions to the circulation areas accented by sedum-laced slate gardens, and then again to traditional paving at departure. Giving identity to different port experiences is akin to the bark and heartwood colors directing traffic through the land port. Yet this very functional emphasis on circulation seems secondary to the sight of grasses flowering or birch and tamaracks changing color with the season. And the landscape design's celebration of nature overshadows the signs, procedures, and technologies that could otherwise make a traveler anxious.

CBP officers began using those tools at the new Warroad Land Port of Entry in early 2010. Almost immediately port director

King noticed improvements in day-to-day work. To be sure, like most new buildings, the Warroad facility includes the most updated amenities, such as a state-of-the-art firing range and camera system, to enhance productivity. Also, there is sufficient room for operations and expansion. Yet some advantages of this new building are directly the result of Julie Snow Architects and its team's unique input.

The design's large planes of glass, working in tandem with the integrated building awning and interior window shades, have provided the officers' main workspace with more daylight and less glare than before, King says. Tubular skylights, a sustainability technology whose reflective coatings and prismatic lenses focus and amplify incoming sunlight, significantly brighten the secondary commercial inspection interior. The ground source heat pump maintains a constant and comfortable interior temperature, allowing officers to shed bulky layers of clothing in wintertime; it also has kept the port's radiant-heated paved areas free of snow piles, which melt and trickle into the three bioswales rather than causing visual



impediment. “We’re bigger and better than before, and we’ll do better work,” King says.

Port staff and their CBP colleagues from elsewhere have been especially impressed by the subtle geometric moves that make the main work area a vantage point from which officers can monitor all incoming traffic, as well as activity around the primary inspection booths, the commercial loading dock, secondary passenger-vehicle inspection, and visitor parking.

The response has been so enthusiastic that Les Shepherd, chief architect of GSA’s Public Buildings Service, envisions the architecture’s strongest features replicated elsewhere. “With a simple, elegant solution like this one, I can see it becoming a kit of parts so that there are many of these facilities on the border, each potentially sporting slight site-specific changes. Think of the efficiency: As port directors and officers move from place to place, every building would feel familiar, and not require a learning curve.” In the meantime Pionke reports that CBP has taken notice of this design’s astute attention to sight lines, and it is now reconfiguring its

prototypes to better meet its existing sight-line requirements. Of the Warroad land port she says, “It realized all CBP’s guidelines in a simple, comprehensible way, and then produced an even more optimal outcome.”

The Warroad Land Port of Entry has had a transformative effect on CBP. Looking at the way in which the project may influence the larger profession, Coen calls the successful completion of the border crossing a “watershed moment” for an integrated design process; “I hope it informs the creation of all federal buildings.” It also has expedited the evolution of Julie Snow Architects. In 2010 Kreilich was promoted to principal. Snow adds that this commission enhanced the firm’s management skills: “Oftentimes you think a small studio like ours can’t orchestrate a complex approvals process, but we’ve learned that with GSA.” Indeed, the Warroad project won a prestigious 2011 AIA Institute Honor Award for Architecture, and the studio will use its lauded skills on GSA’s behalf yet again. Execution of its schematic design of a new land port in Van Buren, Maine, is scheduled to be completed in fall 2013.



UNITED STATES LAND PORT OF ENTRY
WAUROOD, MINNESOTA

**BIOGRAPHIES: THE ARCHITECTS,
ENGINEER, AND LANDSCAPE ARCHITECT**

Julie Snow is the founding principal of Julie Snow Architects. The studio produces diverse work, from furniture to multifamily housing, museums, bridges, and master plans. And, collaborating intensively with clients and interdisciplinary teams, it promotes research and dialogue that challenges conventions of design and construction; the innovative results engage cultural, political, and economic contexts in natural settings as well as complex urban sites. Each design also addresses the systems that create and sustain our landscapes, in order to minimize resource consumption while providing healthy environments for work and life.

The practice has been recognized with numerous awards, including the Chicago Athenaeum's American and International Architecture Awards, a Design Distinction Award from *I.D.* magazine, two *Businessweek/Architectural Record* Awards, and two *Architect* 2010 Annual Design Review awards. The studio's work was exhibited at the Chicago Architectural Foundation, and featured in a 2005 monograph published by Princeton Architectural Press.

In addition to running the practice, Snow is a dedicated mentor. At the University of Minnesota College of Architecture and Landscape Architecture, she received the Ralph Rapson Award for Distinguished Teaching. Since then Snow has held visiting professor positions at the University of Arkansas, University of Maryland, Washington University, and the Graduate School of Design at Harvard, among other schools. She is a member of GSA's National Registry of Peer Professionals.

Matthew Kreilich, once Julie Snow's student at the University of Minnesota College of Architecture and Landscape Architecture, today is a principal of Julie Snow Architects. He is the heart of the firm's collaborative work method, actively participating in both strategic and detailed design resolution and serving as the project designer on the studio's most significant commissions. Kreilich, who also teaches, was honored with the 2009 AIA National Young Architect Award for outstanding design leadership, and locally his work has received several Honor Awards from the Minnesota chapter of the American Institute of Architects.

Daniel Murphy is president and a senior principal of Meyer Borgman Johnson. He joined the firm in 1974, the same year as his graduation from the University of Minnesota, and he was elevated to principal in 1982. Over his career Murphy has developed specialized knowledge of post-tensioned concrete structures, phased multiple-bid projects, fast-track projects, and unique structures. He has led structural engineering efforts on projects throughout the United States and in the United Arab Emirates and Scotland, more than 40 of which have won awards. Murphy serves as a member of the State of Minnesota Structural Advisory Committee for Building Codes and Standards. He also is a member of the American Council of Engineering Companies Minnesota's board of directors, and a board member of ACE Mentor Program of America.

Shane Coen is founder and principal of the architecture, planning, and urban design studio Coen + Partners. In 2009, Coen's landscape architecture firm was recognized with two national ASLA awards. In 2003, his firm received a *Progressive Architecture* citation for

Mayo Plan #1, a new residential community in Rochester, Minnesota, that radically reinterprets a standard subdivision plat; the award represented only the second time a landscape architect had received the honor. The *New York Times* critic Anne Raver has described Coen + Partners' work as "pushing Midwestern boundaries."

Coen lectures extensively about his work, and about the importance of landscape architecture and collaborative design. He was a featured guest of the Emerging Voices Lecture Series, sponsored by the Architectural League of New York, and a participant in the symposium "Sustainable Waterfronts: Learning from the Dutch Experience," which was co-hosted by AIA Chicago and the Kingdom of the Netherlands. Other speaking venues have included University of California Berkeley, University of Southern California, Princeton University, Portland Museum of Art, and Harvard University Graduate School of Design, where he also taught a fall 2010 studio called Context Informs Form. In 2010 Coen was selected as a member of GSA's National Registry of Peer Professionals.



We really wanted to create clarity for the user. We wanted to be absolutely clear about marking a threshold.

Matt Kreilich
Julie Snow Architects

THE DESIGN AND CONSTRUCTION TEAM

Owner

U.S. General Services Administration
Public Buildings Service
Great Lakes Region

J David Hood, regional commissioner
Dana M. Pionke, project manager
Chenise Whitehead, contracting officer
Tasneem Bhabhrawala-Miller,
Roger Blummer, Katie Brazeau,
William C. Caine, Tamim Chowdhury,
Jan Cohn, Gianne Conard, Patricia
Culhane, Michael Doede, Michael
Gelber, Forrest Hudson, Ron Johnson,
Eduardo Libunao, John Lu, Patrick
McCarthy, Donald Melcher, Kevin
Pellow, James Perman, Phil Ramos,
Ryan Raska, Todd Roeder,
Mark Running, Caroline Sachay,
Ralph Scalise, Michele Sharples,
Les Shepherd, Matt Smith, Bill Wells

Tenant

U.S. Customs and Border Protection
Brian King, port director
Amanda Johnson, Jared Olafson,
supervisors
Alta Dangler, Mary Delaquis,
Michele M. James, Kris Lessard,

Art Morgan, Julie Peterson,
Ben Scholl, Katherine Anacabe,
John Anselmo, Dale Demmerly,
Juli Dunn, Melissa Fisher, Susan
Hetteen, Linzi Hockstedler, Trudy
Hoff, Larry Kern, Steve Martin, Ralph
Messelt, Douglas Naylor, Dorel Nelson,
Samantha Ness, Michael Rasmussen,
Jarret Tomczak, officers

Clinton Parsons, agriculture officer
Thomas King, technician

Architect

Julie Snow Architects
Minneapolis, Minnesota
Julie Snow, principal in charge
Matthew Kreilich, project designer
Connie Lindor, project manager
Tyson McElvain, project architect
Jim Larson, Matt Rain,
Pauv Thouk, Daniel Winden

Landscape Architect

Coen + Partners
Minneapolis, Minnesota
Zachary Bloch,
Erica Christiansen,
Stephanie Grotta



Roseau County Bird Rainbow

Helen Mirra's text-based *Roseau County Bird Rainbow* occupies a high wall within the Warroad Land Port of Entry. The artwork cites 36 local migratory bird types, organizing their names according to the color spectrum. Mirra says the emphasis on migratory species "underscores that Mother Nature knows no political borders."

Artist
Helen Mirra

Art in Architecture National Peers
Kris Douglas
Rochester Art Center
Rochester, Minnesota

Julie A. Reilly
Preservation and
Conservation Consulting
Omaha, Nebraska

Civil Engineer
Jacobs
Minneapolis, Minnesota

Karen Allen,
Tom McGannon,
Thomas Parker

Structural Engineer
Meyer Borgman Johnson
Minneapolis, Minnesota

Daniel Murphy, Michael
Retterath, Duane Thorpe

Mechanical Engineer
Sebesta Blomberg
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Michael Hozempa,
Todd Lagus, Jeff Olson,
Dave Ryan, Chuck Wojack

Electrical Engineer
Sebesta Blomberg
Rochester, Minnesota

Brian Kelly,
Jackie Longendyke

Geotechnical and Environmental Engineer
Key Engineering
Milwaukee, Wisconsin

D'Arcy Gravelle, Ken Wein

Fire Protection
Futrell Fire
Osseo, Minnesota

Phil Awker, Chris Cahill

Specifications
James Kellett
Shoreview, Minnesota

Commissioning
Questions and Solutions
Engineering
Chaska, Minnesota

Rebecca Ellis,
Matt Malinowsky

General Contractor
Kraus-Anderson
Construction Company
Bemidji, Minnesota

Duane Kaiser,
senior project manager

Brady Foley,
project manager

Gordy Johnson,
project superintendent

Cindy Johnson,
quality control supervisor

Susie Erickson,
project assistant

Bruce Engelsma, president

Al Gerhardt,
chief executive officer

Rich Jacobson,
senior vice president

Jeff Iisakka, vice president
and director of operations

Subcontractors
North Star Drilling
Bemidji, Minnesota

D.W. Mechanical
Greenbush, Minnesota

Duluth Steel Fabricators
Duluth, Minnesota

Finishline Erectors
Culver, Minnesota

L.H. Bolduc
Anoka, Minnesota

Wagner Construction
International Falls,
Minnesota

Strata Corporation
Grand Forks, North Dakota

Molin Concrete
Lino Lakes, Minnesota

Duncan Concrete
Browerville, Minnesota

Midwestern Masonry
East Grand Forks,
Minnesota

Northwest Cabinets
Bemidji, Minnesota

GSC Construction
Grand Forks, North Dakota

Young & Davis Drywall
Bemidji, Minnesota

Flament-Ulman
Moorhead, Minnesota

Anderson Glass Company
Grand Rapids, Minnesota

Evan Fall Protection
Farmington, Minnesota

Equipment Services
Hines, Minnesota

Peterson Sheet Metal
Bemidji, Minnesota

Viking Automatic
Sprinkler Co
St. Paul, Minnesota

Wiebolt Electric
Bemidji, Minnesota

North Country
Overhead Door
Clearbrook, Minnesota

Northern Door & Hardware
Duluth, Minnesota

Keller Fence Company –
North
Grand Rapids, Minnesota

Bloomers Garden Center
& Landscaping
Grand Rapids, Minnesota

Steinbrecher Painting
Princeton, Minnesota

Multiple Concepts Interiors
Waite Park, Minnesota

Ross Lewis Sign Company
Bemidji, Minnesota

Century Fence Company
Forest Lake, Minnesota

Action Target Range
Provo, Utah

Antenna Systems &
Solutions
Schaumburg, Illinois
Washington, DC

Design Excellence National Peers
James Dayton
James Dayton Design
Minneapolis, Minnesota

Jeanne Gang
Studio Gang
Chicago, Illinois

David Meyer
Meyer + Silberberg
Land Architects
Berkeley, California

Anne Schopf
Mahlum
Seattle, Washington

Robert Siegel
Robert Siegel Architects
New York, New York

Joan Sorrano
HGA
Minneapolis, Minnesota

Construction Excellence National Peers
Ralph Johnson
Mason-Johnson
Williamsburg, Virginia

Keith Molenaar
University of Colorado
Boulder
Boulder, Colorado

Conservation National Peer
Cameron Wilson
Wilson Conservation
Brooklyn, New York



**U.S. GENERAL SERVICES ADMINISTRATION
AND THE DESIGN EXCELLENCE PROGRAM**

Public buildings are part of a nation's legacy. They are symbolic of what Government is about, not just places where public business is conducted.

Since its establishment in 1949, the U.S. General Services Administration has been responsible for creating federal workplaces, and for providing all the products and services necessary to make these environments healthy and productive for federal employees and cost-effective for American taxpayers. As builder for the federal civilian government and steward of many of our nation's most valued architectural treasures, GSA is committed to preserving and adding to America's architectural and artistic legacy.

GSA established the Design Excellence Program in 1994 to better achieve these mandates of public architecture. Under this program, administered by the Office of the Chief Architect, GSA has engaged many of the finest architects, designers, engineers, and artists working in America today to design the future landmarks of our nation. Through collaborative partnerships, GSA is implementing the goals of the 1962

Guiding Principles for Federal Architecture: producing facilities that reflect the dignity, enterprise, vigor, and stability of the federal government, emphasizing designs that embody the finest contemporary and architectural thought; avoiding an official style; and incorporating the work of living American artists in public buildings. In this effort, each building is to be both an individual expression of design excellence and part of a larger body of work representing the best that America's designers and artists can leave to later generations.

To find the best, most creative talent, the Design Excellence Program has simplified the way GSA selects architects and engineers for construction and major renovation projects and opened up opportunities for emerging talent, small, small disadvantaged, and women-owned businesses. The program recognizes and celebrates the creativity and diversity of the American people.

The Design Excellence Program is the recipient of a 2003 National Design Award from the Cooper-Hewitt, National Design Museum, and of the 2004 Keystone Award from the American Architectural Foundation.



