

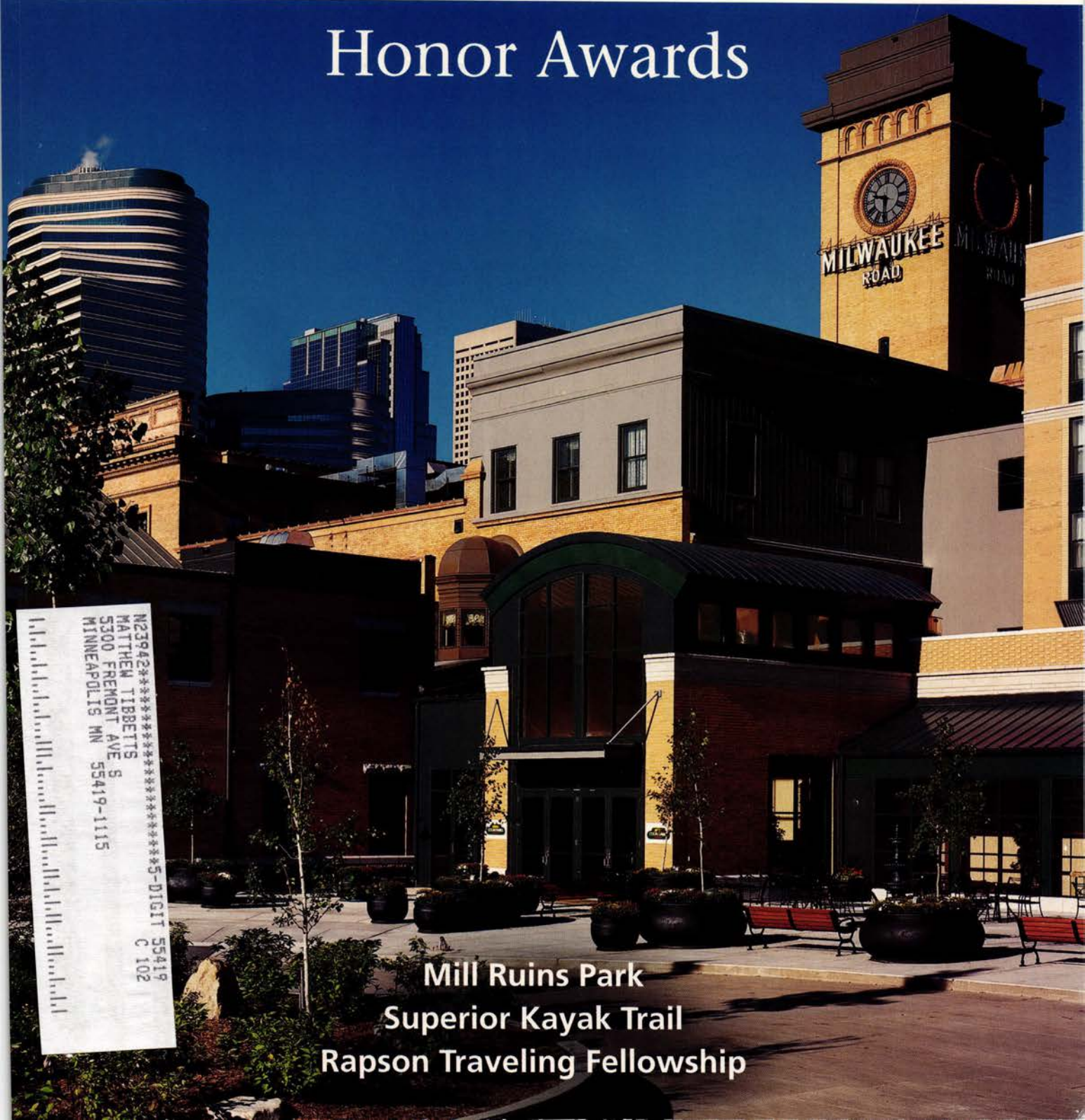
Architecture

MINNESOTA

Honor Awards

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By Barbara A. Nadel, FAIA

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because of the variety and increments available. "The standard sizes perfectly matched the existing windows on the house. We used double hung cottage style windows on the first and second floors to maintain the historic look, along with regular double hung windows in the sun porch to let in more light," she says.



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Small Town Courthouse Maintains Operations

In recent years, Marvin has provided windows for many nonresidential applications, including universities, courthouses and healthcare facilities. In upstate New York, an area subject to cold temperatures and high winds, Marvin worked closely with architects and owners to meet the functional, environmental, acoustical and scheduling needs of a small town courthouse built at the turn of the century along a busy highway.

"During the renovation and new addition to the historic H. Douglas Barclay Courthouse for Oswego County in Pulaski, New York, Marvin was very willing to work within our constraints," says Sheila Weed, AIA, principal of Group 1 Design in Syracuse, New York, and former project architect with JCM Architectural Associates, of Syracuse for the courthouse.

"A small town cannot afford to close down a busy courthouse for even a few hours. The contractor replaced two or three windows at a time, and worked around the client's schedule, with no loss of down-time to the owner. As soon as the windows were installed, the work was done," Weed says.

Marvin customized over a dozen different window sizes and configurations for the project, including simulated divided lites to replicate the original windows in both the renovation of the existing building and the new addition. The double-paned, Low E II glass windows used in courtrooms, judges' chambers, and throughout the building effectively address cold climate concerns and block out ambient noise from adjacent highway traffic.

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Barbara A. Nadel, FAIA is principal of Barbara Nadel Architect, in New York City, specializing in programming, planning and design of institutional facilities. She is 2001 National Vice President of the American Institute of Architects and frequently writes about design and technology.

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Photographer: Dana Wheelock



MARY LUDINGTON

2001 Honor Awards

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A Lively Mix

My colleague Linda Mack, architecture critic for the *Star Tribune*, summed up the results of the 2001 AIA Minnesota Honor Awards beautifully in her roundup December 2, 2001. "What do architects do?" she asked, and then used the nine award-winning projects as examples to answer what seems to be a perennial question.

This issue of *Architecture Minnesota*, the one annually designated for Honor Awards projects not previously published in the magazine, serves the same goal. In 2001, the range of projects awarded was stunning and provided a rich illustration of architects' varied abilities. As juror Margaret McCurry, FAIA, said, "We enjoyed seeing the breadth of what architects offer here" in Minnesota.

In these pages, for example, you'll see how two architectural firms teamed to restore the Milwaukee Road Depot and augment it with hospitality and entertainment facilities that make the complex a viable urban amenity. How a seamless addition to a 1904, Colonial Revival-style house can be accomplished. How a truck-service garage can be transformed into a minimalist architectural office.

New-construction projects were awarded, too, including a rowing-club boathouse inspired by the arc of oars in water and an arts middle school that creates a lively learning environment with whimsical forms. As announced in the January – February 2002 issue, four other previously published projects were awarded, as well: a North Shore cabin that's become a prototype for sustainable design; a 1902 train-engine-repair house now occupied by an advertising agency; a lakeside rambler reinvented as a modern home; and a dramatic convention center in South Korea with lots of structural panache.

If that's not enough variety to silence questioning about the architect's role, consider the other projects featured in this issue. Architectural firms, by maximizing the skills of landscape architects on staff or by collaborating with a

landscape-architecture firm, have embraced a healing garden with new construction at an urban hospital, devised a master plan for a sea-kayaking trail along Lake Superior's shore-

line and helped design a park featuring the ruins of Minneapolis's former flour-milling district.

The rising generation of architects can't be dismissed, either. Mohammed Lawal, AIA, just received the AIA National Young Architects Award; he's AIA Minnesota's seventh recipient of its Young Architects Award since the program's inception in 1993 to go national. An intern architect from Duluth, Elden Lindamood, won the 2001 St. Paul Prize by designing a garden shed that accommodates the distinctive needs of a specific community garden. Vincent James, AIA, and his associates just received news of another AIA National Honor Award and a Progressive Architecture Award for their work.

"There's a high level of expertise here that we've recognized," McCurry said of the jury's Honor Awards selections. "There's a lot of mix here creating a lively dialogue." Instead of looking for a sense of regionalism or vernacular in projects this year, added juror Ray Huff, "we were looking for a critical questioning of place, condition and culture. The projects we selected are about exploration, about critically exploring architecture."

So go ahead. Investigate. Find out what architects do. And by all means, enjoy the adventure that is architecture in Minnesota.



DON F. WONG

Camille LeFevre

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Co-curated by *Architecture Minnesota* contributor Jane Hession, Assoc. AIA, the exhibition includes architectural drawings and models of various Wright bridges, including the Third Avenue bridge under construction in Minneapolis.

MIES IN AMERICA THROUGH MAY MUSEUM OF CONTEMPORARY ART CHICAGO, ILLINOIS (312) 280-2660

Highlighting Ludwig Mies van der Rohe's process of creation, this exhibition connects his philosophy with the visual art of his time and features drawings, scale models, photographs and a series of specially commissioned projects by video artists.

MODERN TRAINS AND SPLENDID STATIONS THROUGH JULY THE ART INSTITUTE OF CHICAGO CHICAGO, ILLINOIS (312) 443-3600

The exhibition on architectural advancements in intercity railway transportation highlights more than 40 projects that explore the design, engineering, technology and urbanism of modern train travel.

ON TRACK: TRANSIT AND THE AMERICAN CITY THROUGH OCTOBER NATIONAL BUILDING MUSEUM WASHINGTON, D.C. (202) 272-2448

In examining transportation's impact on the growth of the American city, this exhibition uses historical objects and artifacts, film, music, photographic murals, case studies, urban maps, a recreated 1910 streetcar and a 1929 Ford Model A.

Lawal Named National Young Architect

MOHAMMED LAWAL, AIA, recipient of the 2001 AIA Minnesota Young Architects Award, recently received the 2002 AIA National Young Architects Award. He is the seventh recipient of the Minnesota award to receive the national recognition since the program's inception in 1993.

Lawal, principal and member of the Board of Directors, KKE Architects, Inc., Minneapolis, "has shown excellence in design through leadership and creativity while earning the respect of clients and colleagues," wrote 2001 AIA Minnesota president Susan Blumentals, FAIA, in her nomination letter. In addition to being a talented architect, leader and teacher, Lawal received the award, in part, for how he unites his passion for culture and architecture with his vision of architects' responsibility to society.

"Mohammed shares this passion with the youth of our community," Blumentals wrote, as a mentor in the Architectural Youth Program. The after-school program, administered by Lawal, Josh Weinstein, principal, SITE II architects, Mound, and Jennifer Anderson-Tuttle, associate, KKE, throughout Minneapolis and St. Paul, introduces architecture and the design arts to

high-school students primarily from minority and under-served backgrounds.

"He is focused on understanding and enhancing cultural ties through the architectural profession," Blumentals added.

"He teaches with a heightened energy and learns through dialogue with students. His level of commitment to the community around him ensures his work reflects the importance of those pieces that make a community."

Lawal is also credited with a design philosophy that stresses a collaborative approach. "With his leadership," Blumentals wrote, "the architectural team is more productive, and most importantly, the people for whom the space was created successfully live and work there because careful thought and consideration were given to their needs."

A graduate of the University of Minnesota College of Architecture and Landscape Architecture, Lawal was a 2001 member of the AIA Minneapolis Board of Directors. —C. L.



COURTESY KKE

INSIDER LINGO By Gina Greene

Brownfield

"Brownfield" is a descriptive word that conjures up images of dead grasses, a biting wind rippling their tips on a blustery day—certainly not a sunny, warm, inviting image. But not so off the mark. A term used by economic developers, "brownfield" means an abandoned or underutilized commercial or industrial site that has actual or perceived environmental-contamination problems, but also has potential for reuse or redevelopment.

Brownfield soils may contain such pollutants as gasoline from a long-abandoned gas station, dry-cleaning solvents from an out-of-business dry cleaner, coal tar from a defunct railroad, asbestos or rusty machinery from an industrial complex. With cleanup, these desolate sites are resuscitated and can generate economic development for a community.

When brownfields are reclaimed, jobs are created, inner-city neighborhoods revitalized, property values increased and potential health risks to the local community reduced. In this way, a grim deserted brownfield can become a neighborhood's ray of hope.

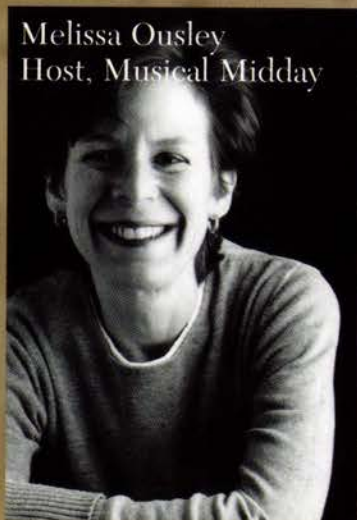


The Green Institute's Phillips Eco-Enterprise Center broke new ground when it was built on a former brownfield in Minneapolis.

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89.3 WCAL's Musical Architects

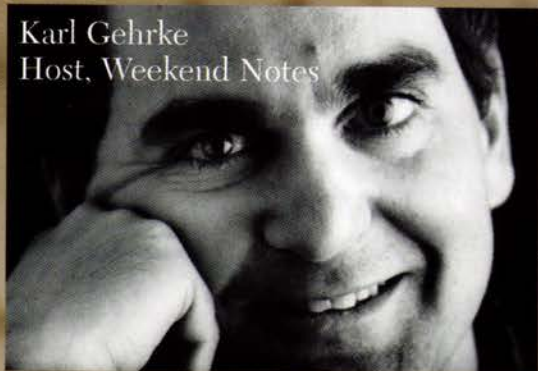
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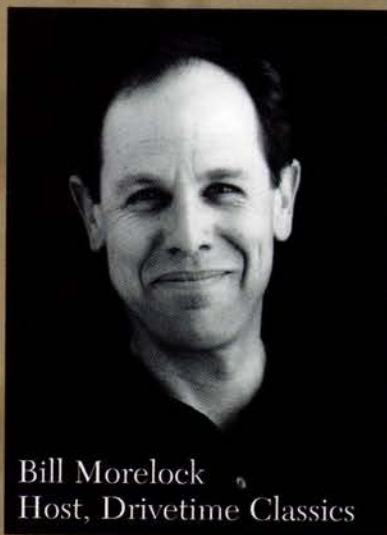
Steve Staruch
Host, Top of the Day



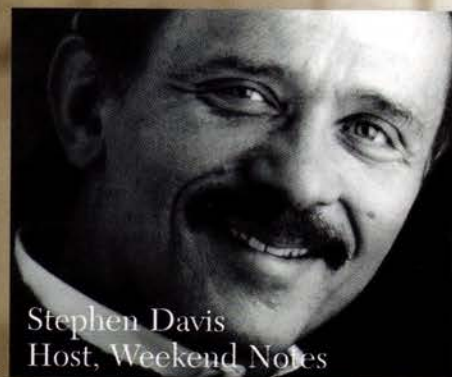
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Dayton Residence Wins AIA National Award

THE KEN AND JUDY DAYTON RESIDENCE

by Vincent James Associates, Inc., Minneapolis, was just awarded a 2002 AIA National Honor Award. The residence, completed in 1997 near Lake of the Isles in Minneapolis, was one of 18 projects awarded out of 426 submissions in the architecture category (interiors and urban design are the national award's other categories). The architectural firm also recently received a 2002 Progressive Architecture Award for the design of a house on Lake Michigan.

Located at the edge of the Minneapolis park system and

the urban grid, the Dayton residence has been described as a hybrid: part courtyard house, part belvedere. The clients, a couple with a cultivated taste for modern art, asked for a house that would frame both their art collection and views of the site.

Through a series of interlocking interior and exterior spaces, the garden and outdoor views can be seen as an extension of the living spaces and art collection. Solidity and transparency are achieved in the house by using opaque and glass planes with equal facility, thus creating views that are elegant compositions of landscape, light and art. Jurors found the project "reinterprets early modernism with more complex spatial moves, a sophisticated use of materials and a lightness in its overall feel," creating spaces that are "calm, serene and intimate." In 1998, the residence received an AIA Minnesota Honor Award. —C. L.



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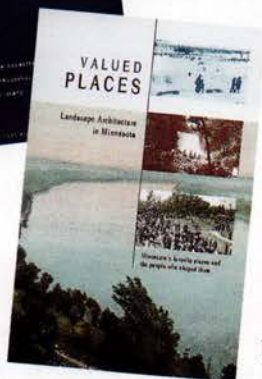
AIA National has published a new booklet, *Building Security Through Design: A Primer for Architects, Design Professionals and Their Clients*. The booklet includes chapters on defining security needs and shaping security responses. Specific issues addressed include: analyzing the security "equation," asset, threat, vulnerability and risk; considering layering concepts, biochemical protection and building "hardening"; finding and hiring a security consultant; and managing liability and legal issues. Order by calling (800) 365-2724 (order number W937).



FROM BLUE MOUNDS STATE PARK TO THE BOUNDARY WATERS, THE GREAT RIVER ROAD TO THE TWIN CITIES GRAND ROUNDS

Minnesota is known and valued for its outdoor places. A new book published by the Minnesota Chapter of the American Society of Landscape Architects, *Valued Places: Landscape Architecture in Minnesota*, is a field guide to more than

50 such places around the state. Entries include black-and-white photography, historical text, location and contact information on each site. In addition, essays by editor Frank Edgerton Martin, ASLA, campus planner, Hammel, Green and Abrahamson, Inc., Minneapolis, and Thomas Fisher, Assoc. AIA, dean, University of Minnesota College of Architecture and Landscape Architecture, provide insight as to the role of landscape architecture in creating our "valued places." Available at area bookstores. —C. L.



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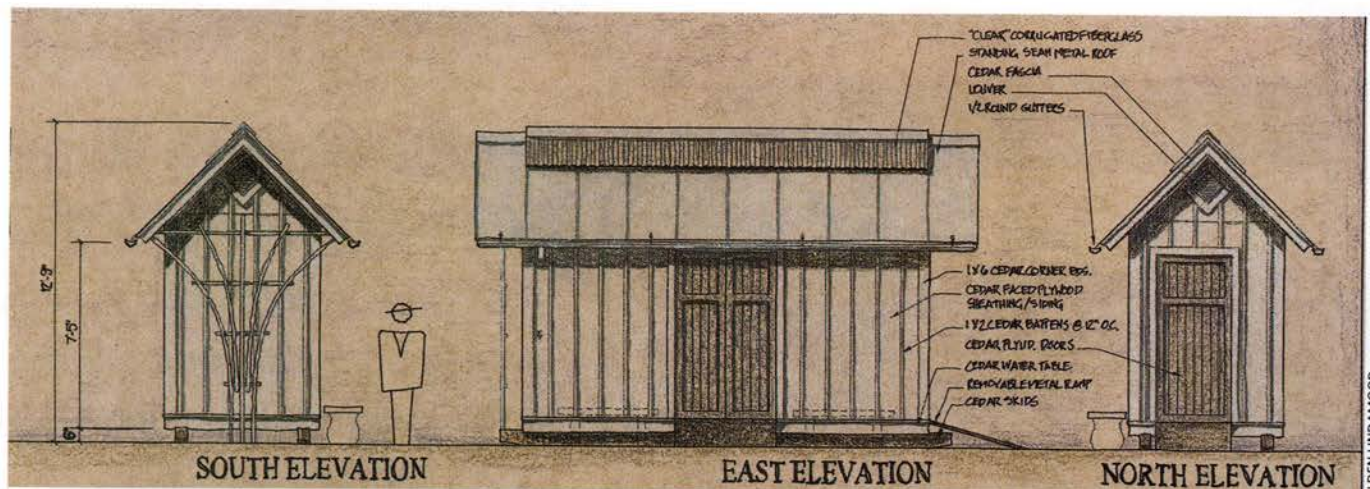


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Duluth Intern Architect Wins 2001 St. Paul Prize



GARDENING, one of America's fastest-growing leisure activities, may be a solitary pastime to many. But in Minnesota, a tradition of community gardening is strong, with neighbors from diverse cultural backgrounds and multiple generations sharing planting strategies, labor, seeds and harvest recipes over their community-organized garden plots.

With this in mind, the St. Paul Chapter of AIA Minnesota decided on a design challenge for its 2001 St. Paul Prize: a garden shed for the Dayton's Bluff Community Garden in St. Paul. Because the garden is a community site for teaching children about gardening, ecology and cooking, the shed design needed to accommodate such activities. Other requirements for the 100-square-foot shed included ample storage space, access to a water hookup and a design simple enough to be built by neighbors. The competition is open to intern architects and architecture students enrolled at the University of Minnesota College of Architecture and Landscape Architecture.

The winner, announced in November 2001 and selected from 11 submissions, is Elden Lindamood, intern architect, Robert Hewitt Architects/Construction Managers, Duluth. Lindamood entered the competition, he says, because he welcomed

the opportunity to design a useful, aesthetically pleasing garden shed for a neighborhood.

As winner of the prize, Lindamood received \$1,000, which he says "will allow me to take my licensure exams to become a registered architect." Two competitors received honorable mentions and \$150 each: Steven Dwyer and Matthew Krelich, intern architects, Hammel, Green and Abrahamson, Inc., Minneapolis.

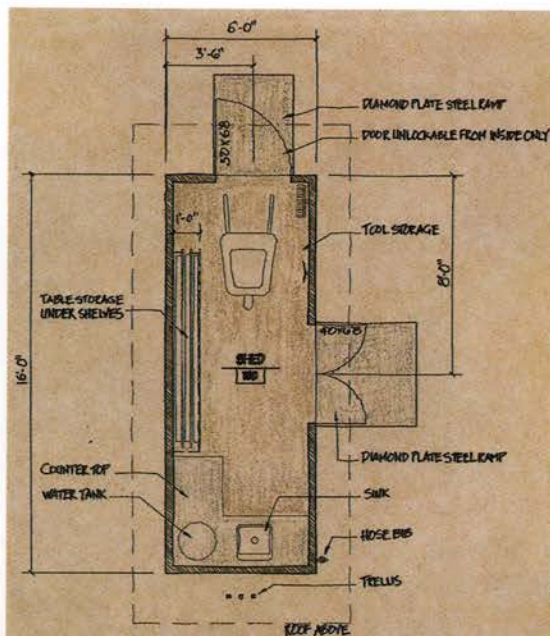
Jury members for the competition included representatives from the Community Design Center of Minnesota and the community-development organization His-

toric Saint Paul, as well as two AIA Minnesota members of the St. Paul Chapter. "Elden's placement of the structure within the site, and the added value that placement had for the neighborhood and the garden made his design the winner," says juror Carol Carey, executive director, Historic Saint Paul.

For instance, she explains, the design utilizes an existing trellis in creating a gathering area for teachers and students, which "extends the functionality of the shed beyond that of an isolated building for storing things." The easy-to-construct design also included architectural features that would help the shed blend into the neighborhood.

In addition, Lindamood's design, Carey says, includes a feature for capturing rain water and using it on site to water plants. "We need to demonstrate such concepts to neighbors in visual ways," she says, "and this shed does that."

The Dayton's Bluff Community Council is exploring possibilities for having the garden shed built. The competition, Carey says, offered "a great service to nonprofits. To have good design provided for, even in a small project like this, will have an incredible impact on the end product."—C. L.



Lindamood's winning submission included several views of the proposed garden shed (top), as well as a plan detailing the shed's components (left).

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Newsmakers *By Bette Hammel*

"It's been a long time a-brewin," as the Grain Belt ditty put it. Yet, in just two and a half years, **RSP Architects Ltd.**, Minneapolis, transformed the 1891 Grain Belt brew house (actually five structures deserted for 25 years) in northeast Minneapolis into modern architectural offices. The design team, headed by David Norback, AIA, began a major cleanup first, removing mold, lead, asbestos and other hazards from the National Trust landmark. Then walls were stripped down to the golden Chaska brick, new glass was inserted in arched openings and new floors were added in several places with connecting catwalks.

An ornamental cast-iron stairway rising four stories to a glass-topped atrium was saved and partially refabricated. The original porte cochere is the main entrance off Marshall Avenue. Two hundred RSP employees now occupy spaces where malt was processed and beer brewed and fermented. A new glass-enclosed elevator carries them up to a structurally safe rooftop to enjoy great views of the Mississippi River. Northeast Minneapolis's grand old neighbor is back in style.

The 1990s were boom times for many architectural firms, with many moving into larger quarters, including **BWBR Architects, Inc.**, St. Paul. Last summer, the firm moved from Park Square Court in Lowertown to the sixth floor of Lawson Commons (which the firm designed and was completed in 1998). The firm grouped its colorful 22,000-square-foot space into four "neighborhoods" named after the city's own. An outstanding artistic feature in the reception area is a handsome stone wall of golden buff hues designed by Jim Davy, AIA, with Don Thomas. The wall, Davy says, "symbolizes the firm's stability and longevity with its clients, plus the historic craftsmanship that we have lost over time."

Last year, Hormel Foods Corporation completed a new SPAM Museum in Austin as a place for tourists to view the memorabilia connected with the popular luncheon meat that dates back to World War II. **Paulsen Architects**, Mankato, won the design competition with its concept of transforming an empty Kmart store into an "old farmers' market" housing a 16,500-square-foot museum and visitor's center, auditorium, exhibits, interactive games, café, gift shop and expansion office space.

That the existing building had absolutely no character didn't deter Bryan Paulsen, AIA. "We took a snapshot of what's important to southern Minnesota—agriculture, farming and industry—and worked them into a fun-filled design that will help draw visitors to Austin," he explains. His nostalgic design of an old market features a red-brick façade, a blue metal roof and blue awnings.

A huge yellow sign proclaims this is the SPAM Museum, along with a bronze sculpture of two giant pigs followed by a farmer carrying a bucket of feed corn. "In an era when small towns are slowly dying," Paulsen says, "the opening of this museum means we have helped in one small way to revitalize this city."

Many architects are artists, too. In Minnesota, we have our own Ralph Rapson, FAIA, Michael Plautz, AIA, and Bruce Abrahamson, FAIA, to name a few. Internationally, New York-based **Maya Lin**, the young designer who created the Vietnam Veterans Memorial in Washington D.C., is well known as an architect/artist/sculptor. Her first commission in our state is complete: a winter garden in a glass cube at the base of the new American Express Client Service Center, Minneapolis.

RSP Architects Ltd., served as interior architect for AMEX. Mark Forsberg, AIA, was assigned to work with Lin. "She is a humble person, a dream to work with," Forsberg says. "My role was to carry out her vision." Lin's design, he adds, "is playing with the continuity of form and space from inside to the outside." A pool inside and out looks like a continuous plane of water separated by a vertical glass wall. Inside the area are an undulating wood floor, a series of stone benches and several black-olive trees, while the exterior plaza is sod planted with river birch.

Fundraising is under way for the Memorial for Veterans of Stillwater Area Schools, designed by **Larson Brenner Architects**, Stillwater. The memorial will be built where the old Stillwater High School once stood (today a parking lot in front of the Washington County Courthouse).

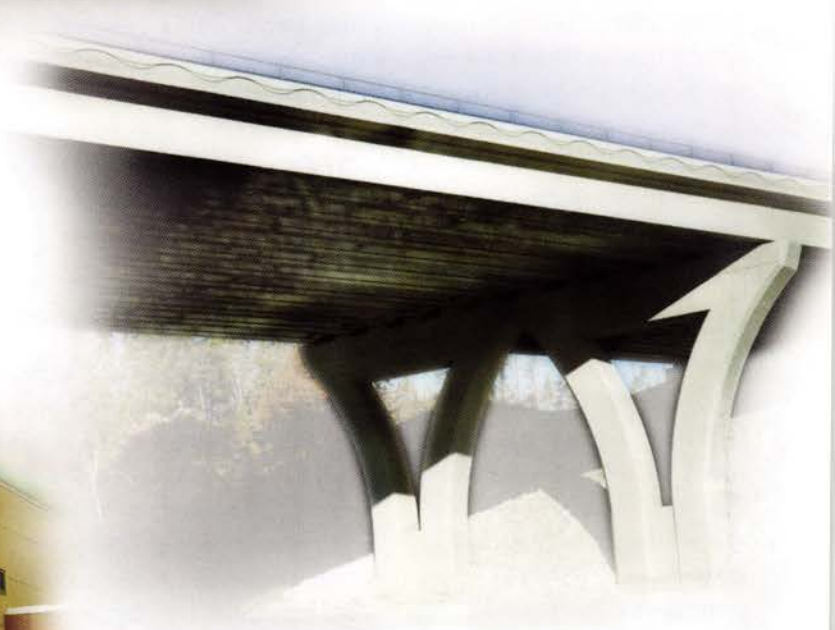
The design, says Brian Larson, AIA, consists of three outdoor spaces. The first, commemorating the city's origins, features a bronze and stainless-steel disk set into brick paving. The second is a 24-foot-diameter circle bounded by a curving precast concrete wall with plaques describing each war. The third includes a 75-foot-high, conically shaped monument that will be visible on the city's skyline and recall Stillwater's many church steeples.

Wrapped in a shimmering arbor-like wire frame, the object "will be like a giant topiary partially covered with vines," Larson says. On an eight-foot-high stone base will be inscribed the names of local area veterans who died in service, listed by conflict.



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Natural Environments

Twin Cities Metropolitan Area

BY ROBERT ROSCOE

In the early years of the environmental movement, land-protection advocates concentrated on saving vast tracts of remote wilderness. Today, creekbeds, ravines, marshes and woodlands in the midst of metropolitan communities—places endangered by encroaching development—are being saved by local activists who find land-protection challenges sometimes literally in their own backyards.

Similarly, protection of natural spaces has shifted from a focus on expansive, majestic scenic areas to such diminutive sites as remnant woodlands, fens and wetlands—areas that are perhaps less photogenic, but more significant to the natural environment because water filtration, storm-water retention and diverse species habitats occur there.

In the Twin Cities metro area, the woods, fields and streams that were once the immediate surroundings of our forebears are no longer an integral aspect of how and where we live. The woodlands and prairies that once isolated this area's early settlements are now mostly discontinuous pockets of nature surrounded by hard-shelled civilization.

According to the Sierra Club North Star Chapter's *Citizens' Guide to Endangered Green Spaces*, published last year, only 3.6 percent of land in the seven-county metro area still holds native-plant communities. A study completed in 1998 by the Minnesota Department of Natural Resources indicates only six percent of the metro area is a high-quality natural environment of woods, prairie, wetlands or river corridors. A subsequent DNR mapping study overlays many of those natural areas with patterns of proposed development.

In some local-government planning departments, however, working relationships between



Boiling Spring, part of Savage Fen, a rare wetland near the City of Savage overlooking the Minnesota River in Scott County, remains in a threatened status. Part of the fen has already been lost to development.

CHRIS FAUST

citizen groups and public administrators are beginning to protect threatened remnants of natural areas in established metro communities. Birch Island Woods, for instance, located 20 minutes southwest of Minneapolis in the northern part of Eden Prairie, was saved.

First settled in 1852, the land was named by a pioneer resident who had affection for a natural prairie in the southern part of the settlement. The city is typical of many municipalities that grew up outside of a major city as a result of land-use development standards started in 1934 with the creation of the Federal Housing Administration, which provided mortgage insurance to enable loan institutions to make home loans.

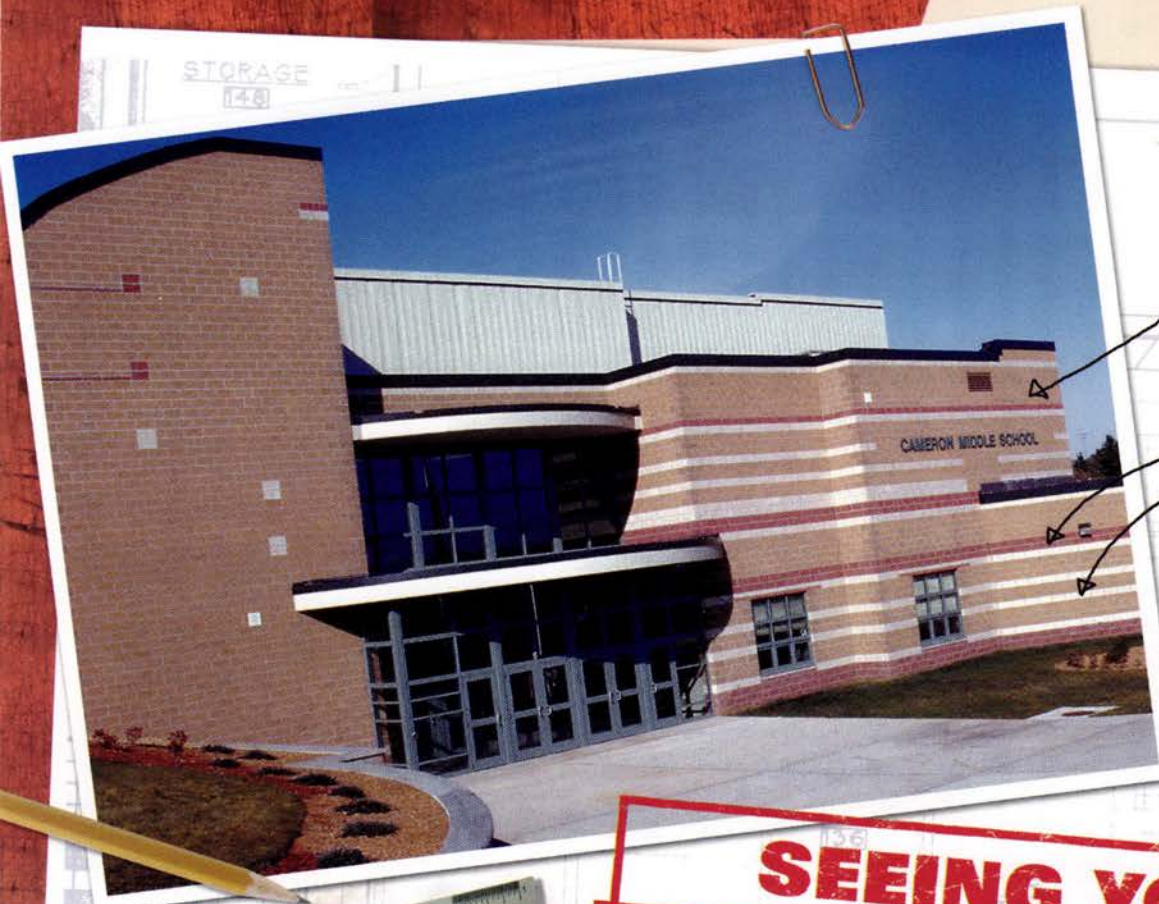
FHA's criteria included creating "suitable" neighborhoods that contained no multiunit residential structures, corner stores or nonwhite residents. Streets were to be wide, houses set back and separated from each other. The criteria engendered a new paradigm of low-density, homogeneous subdivisions.

Several years ago, Hennepin County, owner of the 37-acre Birch Island Woods, proposed selling the wooded site for private development. Con-

"Tell me the
landscape
in which you live,
and I will tell you
who you are."

—José Ortega y Gasset

Continued on page 46



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Deborah Karasov

Collaborations between architects, landscape architects, ecologists, artists and citizens can help solve our ecological and design problems, says Great River Greening's assistant director

BY CAMILLE LEFEVRE

Twenty years ago, Deborah Karasov had an epiphany. While working toward her master's degree in landscape architecture at Harvard University, she found herself staring at a blank piece of paper and thinking, "I can't possibly solve this problem myself. I need people from other disciplines to help." At that point, Karasov says, she realized the limits of her education and her profession, but she couldn't yet predict the paths of collaboration that would open to her.

She completed her master's degree and earned her Ph.D. in cultural geography from the University of Minnesota (her bachelor's degree in cultural geography is from Macalester College). While she calls landscape architecture and geography "the great master synthetic professions," it wasn't until she joined the Walker Art Center as the head of adult programs in 1989 that a profound change occurred. "My interactions with artists put me in touch with a lot of wonderful people who were daring to think new things," she says.

As a result, the St. Paul native became an advocate for fostering interdisciplinary collaborations between designers, ecologists and artists, with the goal of enhancing the public's understanding of the natural environment. Over the years, instead of dedicating herself to a single job path, she has sought out projects that allowed her to fulfill her objective.

While director of landscape studies at the University of Minnesota, Karasov advanced the curriculum through innovative public programs and community work. As project director for Sacket Park Nature Area in St. Paul, she forged artist-designer collaborations to work with at-risk teens on reclaiming an abandoned area as an art

and nature park. As co-director for the Minneapolis College of Art and Design's Institute for Public Art and Design, she established a studio that exposed students to issues of public art.

At the same time, Karasov has authored numerous articles and book chapters on the intersection of public art, ecology and design; edited such publications as *Public Art Review*; received various grants and awards; and served on a dozen panels and committees. Currently, Karasov is assistant director of Great River Greening, a nonprofit entity for volunteer-based, environmental-restoration work in the metro river corridors. *Architecture Minnesota* talked with Karasov about the paradigm shift needed in order for interdisciplinary collaboration on design and ecological issues to occur.

You're concerned with generating more collaboration between such disciplines as landscape architecture, ecology and art to enhance the public's awareness of our natural surroundings and sense of place. Why is collaboration necessary?

Because everything in the world is connected. Whatever we do has effects on human society and natural society across the globe. Neither our conservation traditions, nor our urban-park traditions nor artists alone can help us see and understand the complex relationships between humans and our natural surroundings.

We need every person's contribution. I believe in art because it reaches people on a sensual level. I believe in Great River Greening because it involves generations of people working together to



COURTESY DEBORAH KARASOV

"We need to get rid of the master syndrome and teach designers that they're helping with a problem everyone shares."

Continued on page 48

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Private home, Red Wing, Minnesota. Salmela Architect. Photo by Peter Bastianelli-Kerze.

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Boundary Crossings

Architects and landscape architects are discovering the benefits of early collaboration and interdisciplinary design

BY BURL GILYARD

The building site left a lot to be desired. The 42-acre swath of long-vacant land sat adjacent to the busy intersection of I-694 and Central Avenue in Fridley. The client, *Fortune* 500 medical-device giant Medtronic Inc., wanted to build a corporate campus. The challenge for Bill Blanski, AIA, vice president, Hammel, Green and Abrahamson, Inc., Minneapolis, was how to create a distinctive destination, rather than just another cluster of suburban office buildings. "We had to make a place," Blanski says.

To help create that sense of place, Blanski enlisted landscape architect Thomas Oslund, ASLA, principal, oslund.and.assoc., Minneapolis, his longtime friend, frequent collaborator and former HGA colleague. Since meeting in the late 1980s, Oslund and Blanski have collaborated on the outdoor Weesner Family Amphitheater and Discovery Bay at the Minnesota Zoo in Apple Valley, and on plans for a Minnesota Orchestra amphitheater in Brooklyn Park.

Blanski and Oslund traveled to Stanford University in California—a model of "collegiate" scale, Blanski says—to study the college grounds, using the scale of the buildings in relationship to open spaces as a benchmark for the Medtronic project. Stanford, Blanski explains, "is friendly for pedestrians. It's not an imposing architecture, it's not an imposing landscape."

Today, there are echoes of Stanford at Medtronic. The grounds include three major courtyards and four smaller courtyards that create a collegiate ambience. The headquarters' formal entrance includes a three-acre lake. The parking is clustered in a ramp on the north edge of the land, keeping cars off the majority of the site. "The feeling you get is that it's a wide-open campus," Oslund says.

In the main building's lobby, an atrium with olive trees and glass curtain wall is a transitional space between outdoors and indoors. The goal, Oslund says, was to create a "seamless connection between outside and inside." Blanski adds that the campus build-

ings are a backdrop that creates "a warm and inviting environment, a place where people really want to come to work."

Blanski and Oslund have a knack for finishing each other's sentences and their mutual respect is obvious. "Sometimes you can't tell our drawings apart," Blanski jokes. While creating a concept for the campus, he continues, "We went through probably a hundred

different ideas and we did them together. We would both be thinking about gardens, we would both be thinking about buildings. There really was no differentiation between landscape architect and architect."

Philosophically, Oslund adds, the collaboration is about "checking egos at the door and not caring who has ideas about structure, who has ideas about site, but who has ideas." In fact, an increasing number of architects and landscape architects are finding that equal partnerships between them can lead to better-executed projects and

happier clients. But this hasn't always been so.

Historically, landscape architecture, which emerged from the tradition of park and garden design, has seemed remote from the business of building design, explains Thomas Fisher, Assoc. AIA, dean, College of Architecture and Landscape Architecture, University of Minnesota. Things are changing, however. Architects' interest in environmental sustainability has been driving them to work more closely with landscape architects, Fisher offers. According to John Koepke, RLA, head, Department of Landscape Architecture, University of Minnesota, architects are also viewing projects more holistically—and that means collaboration.

"As landscape architects, we like to think that all buildings sit within a landscape," Koepke says. "Many of the best architects work with landscape architects and understand their contributions." Architecture's increasing technological demands and complexity, and pressure from clients and firms to complete projects

Collaboration is about
"not caring who has ideas
about structure,
who has ideas about site,
but who has ideas."

Continued on page 51

THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftworkers will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We're The International Masonry Institute, and we'd like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at www.imiweb.org, or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.



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Testimony

BY BILL BEYER, FAIA

In the mid-1980s, my daily commute began to take me north along Wirth Parkway, across I-394, and past Birch Pond and the Eloise Butler Wildflower Garden. Even after 15 years, this sinuous slice of poetic parkway never fails to grab my attention.

My daily half-mile of plant enchantment takes a scant minute to traverse, but its images sustain me. Going to work, it's a wake-up call; going home, it's a quiet reminder that the world is bigger than architecture.

Its seasonal scenes surprise and engage my eyes. Autumn images include a "roomful" of burnished oaks shading an open lawn, tall dark spruces and firs crowding the road, a row of blazing maples, a deer too close to my car. A lone, incendiary flowering crab marks a few spring days before fading.

In late summer, a gilt corona rings the pond as a duck carves the still water. In winter, a glowing wafer of pond ice reflects moonlight or the structure of a singular bur oak. Like a 60-second, drive-through soul wash, the images cleanse my mind and polish my day.

The Minneapolis Park Board acquired the 64-acre beginnings of Wirth Park (then called Glenwood) in 1889. Birch Pond, the gem-like prairie pothole at its heart, was named for the silver clusters of birch that then graced its shores. Theodore Wirth enlarged the park to its present 300-plus acres shortly after he became parks superintendent in 1906. He also set aside a 25-acre botanical bonanza for preservation.

That plot was tended by and ultimately named for its first curator, Eloise Butler. She

discovered and recorded 400 native-plant species at her precious place. During 20 years of stewardship, she added more than 600 other species collected from around Minnesota. Butler died in her wild garden in 1933 at age 81. Her ashes and spirit continue to nurture the place.

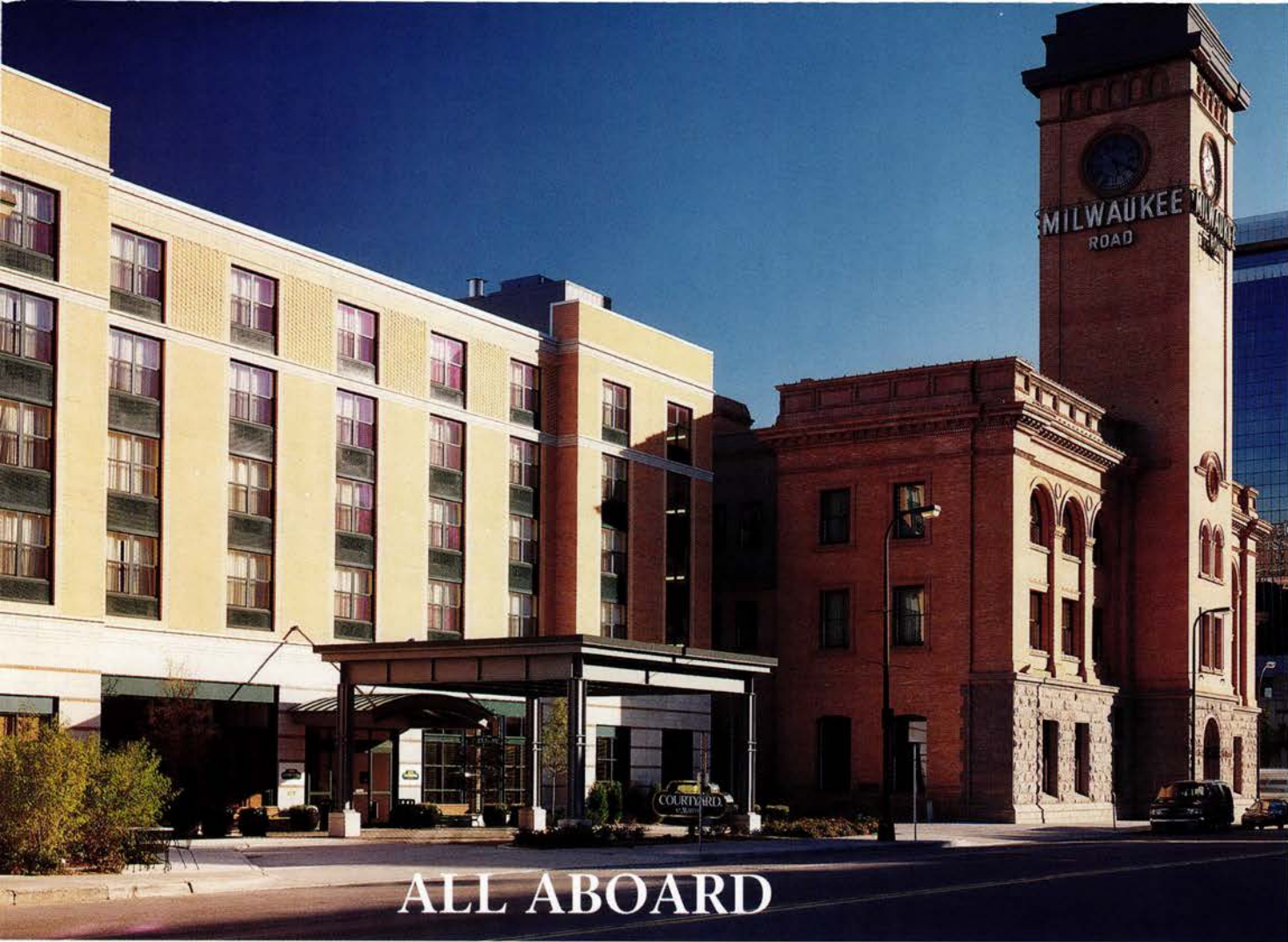
In Wirth's day, the park was mostly oak savanna and tamarack bog. He punctuated the open rolling hills with white and black spruce, red and white pine, balsam fir, hemlock and red cedar. Today, the park's forester carefully manages the place for wildness, and we enjoy a deciduous and coniferous confluence of planned and accidental plant perfection.

The city's entire parkway system was overhauled to its current form around 1972, featuring narrowed roadways to slow traffic, distinctive red-gravel paving, new signage, lighting and bike paths. The road that takes me through this place was created along the west side of the pond around 1915. It required extensive fill, which was hauled and placed by a gang of Hungarian railroad workers using one-yard dump cars along 1,000 feet of track.

The road's smooth curves and undulations sing of the surrounding bounty and whisper of the obvious care taken in its design. Nature must be nurtured; no city place can remain untouched. This park, its sylvan soul saved for our psychic well-being more than a century ago, touches me daily and offers testimony to the art and intelligence of Wirth, Butler and their successors.

"Every city has some testimony to perception, intelligence and art; there are oases of concern and creation."

—Ian McHarg



DANA WHELOCK

ALL ABOARD

Two architectural firms team up to restore and redevelop a historic landmark, the Milwaukee Road Depot *By Bette Hammel*



Shea project team (from left to right): Steve Oakley, Michael Kraft, AIA, Loren Morschen.



Elness Swenson Graham project team (back row, from left to right): Tom Cassidy, AIA, Loni Strassman, AIA, Jim Timm, AIA; (front row, from left to right): Paul Mittendorf, AIA, Mark Swenson, AIA.

In the early 1860s, the City of Minneapolis purchased five blocks along the Mississippi River for \$9,000 and offered the land to the Milwaukee Road as incentive to bring rail connections to the milling district. Throughout the next 50 years, several buildings were constructed to accommodate increasing traffic. The main depot, built in 1898, became a bustling hub for thousands of passengers.

In the 1960s, however, rail travel began to decline. Milwaukee Road trains stopped running in 1971. In 1978, the complex was listed with the National Register of Historic Places. For 20 years, developers floated ideas for revitalizing the depot, but couldn't devise a way to reuse the famous train shed, one of few surviving long-span, truss-roofed train sheds in America.

In 1992, the Minneapolis Community Development Agency acquired the historic site for \$2 million and began pollution cleanup. Shea Ar-

chitects, Minneapolis, was retained in 1995 to refurbish the depot's pink granite façade and clock tower. While Mike Kraft, AIA, vice president, Shea, was managing the process, an ice-rink designer, Brad Lemberg, in conjunction with Independent Consulting Engineers Inc., Minneapolis, convinced Kraft's team that a public indoor ice rink would fit inside the existing train shed. When cleanup was completed in 1998, Shea approached CSM Corporation, St. Paul, with the idea.

Gary Holmes, president, CSM, toured the depot and offered an additional suggestion. Having managed Marriott Hotel construction over the years, Holmes proposed connecting the depot with two new Marriotts. In 1998, CSM signed a \$50 million development agreement with the MCDA. Shea was charged with master planning the site and conceptual design of the hotels, plus restoration of the depot's waiting area or "head

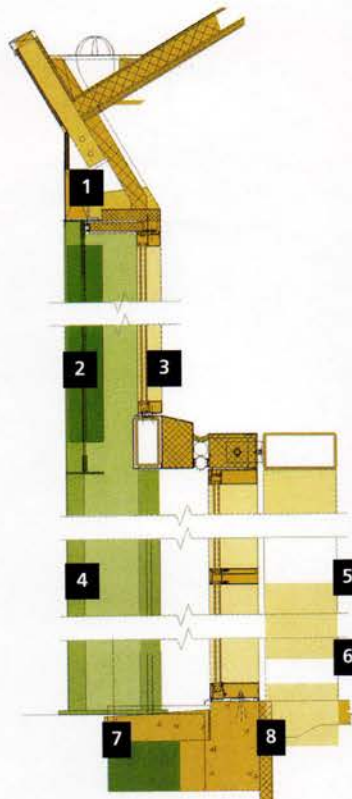


house" and its train shed. Eight months later, Elness Swenson Graham Architects, Inc., Minneapolis, was commissioned to design the hotels and parking structures.

The project, completed in summer 2001, is a multiuse facility that actively contributes to the ongoing redevelopment of the Mississippi riverfront and the vitality of downtown Minneapolis, while symbolically affirming the value of historic structures. An exemplary urban-design project, the restored depot and its additions earned an AIA Minnesota 2001 Honor Award from jurors who found it "a dynamic urban amenity."

Today, where vintage passenger trains once rumbled off to Chicago, ice skaters carve figures within the renovated 19th-century train shed. The head house where travelers once awaited departures and arrivals has been restored to a Renaissance Revival, 1,500-square-foot great room (with adjacent meeting rooms) that opens into an adjoining atrium. More than 20 sumptuous Victorian-style Marriott Courtyard Hotel suites are located on the second and third floors.

A variety of amenities, including an indoor ice rink in the renovated depot train shed (above), a Marriott Residence Inn (left below) and a Marriott Courtyard Hotel (opposite), ensure the viability of the renovated Milwaukee Road Depot (left top) as an exemplary urban-design project.



Section of old train-shed structure/new glass curtain wall

1. New roof construction
2. Existing end truss
3. New curtain wall
4. Existing steel column
5. New curtain-wall structure
6. New curtain wall
7. Existing foundation
8. New foundation

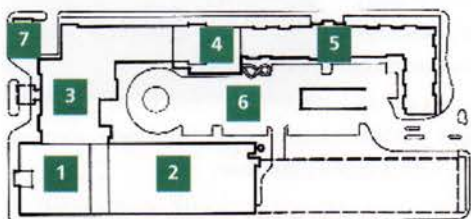


The suites are connected with the rest of the Courtyard Hotel via a short skyway. The hotel, with its formal entrance adjacent to the depot's head house on Third Avenue, then stretches unobtrusively down Second Street as it becomes the less formal Marriott Residence Inn. On its south side, the Residence Inn acts as a bookend—with the ice rink/train shed opposite—that encloses a plaza.

The pavilion for a water park breaks up the 700-foot-long south façade of the combined hotels, as does the 145-foot-long outdoor water slide that ends inside with a playful cacophony of water, light and train noises. The jurors admired how the depot project "not only restores the urban fabric by handsomely preserving the past, but completes the block with new amenities that ensure the viability of the project."

The project was not without its challenges. Shea had to maintain the architectural integrity of the train shed while enclosing it for an ice rink. The solution was a glass curtain wall, designed to fit about one foot inside the existing column line, that cantilevers from below ground so it isn't structurally connected to the shed. At the top of the wall is a flexible weather seal that allows both structures to move independently in the wind. The firm's ingenuity resulted in an AIA Minnesota 2001 Divine Detail Award for the train-shed curtain wall.

The crown jewel of the redevelopment, however, is the depot's head house. Years of neglect confronted the project team. "It was a mess," Kraft says. Three skylights covered during World War II were uncovered and replaced. Walls were stripped down to the original cream-colored brick and terracotta. The water-damaged ceiling was restored, revealing ornamental plaster detailing. Even the original white-marble floor, bordered in black marble, is gleaming again.



Section

- | | |
|-----------------------------|---------------------------|
| 1. Depot head house | 4. Indoor water park |
| 2. Ice rink and train shed | 5. Marriott Residence Inn |
| 3. Marriott Courtyard Hotel | 6. Parking |
| | 7. Dunn Bros. coffee shop |



DANA WHEELLOCK

The crown jewel of the depot is the head house, now restored to its original splendor and used as an event space (opposite), which is connected via skyway to the Marriott Courtyard Hotel and its inviting lobbies (above).

For ESG, the challenge in building the new hotels was to respect the depot's historic character. Scale and materials were particularly important, says Mark Swenson, AIA, principal, ESG. For example, he explains, "We used the same color brick as the depot, but chose a limestone base instead of dark-purple granite to make the hotel's massing less imposing."

The project team kept the height of both new buildings lower than the depot and developed underground parking to avoid interfering with historic sight lines. They also stepped back the Courtyard Hotel from the street with a porte-cochere entrance. The brick Residence Inn, conceived as a background building, features metal balconies, canopies and cornices that suggest a connection with the metal trusses of the train shed.

"It took the right mix of city involvement, a unique collaboration between the architectural teams and a willing developer to generate this project," Swenson says. Warmly welcomed by the Minneapolis community as a singular achievement in urban design, the redevelopment of the Milwaukee Road Depot is truly, in the words of the Honor Awards jurors, "a great urban-design effort for the city."



Honor Award

Milwaukee Road Depot Redevelopment

Minneapolis, Minnesota

Shea Architects

Minneapolis, Minnesota

Elness Swenson Graham Architects, Inc.

Minneapolis, Minnesota



MARY LUDINGTON

Row House

The design of a rowing-club boathouse draws inspiration from the architecture of sculls and the movement of oars in water

By Thomas Fisher, Assoc. AIA



Project team (from left to right): Bob Loken, Andrew Dull, Jennifer Yoos, Vincent James, AIA.

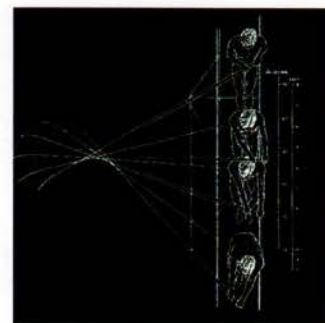
The slow undulation of the roof trusses (top) was inspired by the arc of rowers' oars as they dip and rise in the water (right).

Buckminster Fuller once asked an architect, "What does your building weigh?" An admirer of boats since childhood, Fuller knew that lightness counts in rowing and that, for aesthetic, economic and environmental reasons, it also counts in architecture. Vincent James Associates, Inc., Minneapolis, has demonstrated such knowledge in the design of the Minneapolis Rowing Club's new boathouse, which earned an AIA Minnesota 2001 Honor Award and a Progressive Architecture Award in 1999.

The boathouse replaces an earlier building that burned in 1997. The rowing club, a private non-profit organization, commissioned James's office to design a new facility in two phases: a larger

boat-storage building first and a smaller locker-room facility second. Like two boats docked along the shore, the structures will eventually stand parallel to and offset from one another, each with a view of the river.

The boat-storage building, completed in 2001, sits on its narrow site 90 feet below the Lake Street Bridge within the Mississippi River gorge. The scale of this mysterious dark hull of



FROM A TEXTBOOK OF OARSMANSHIP
BY GILBERT C. BOURNE

a structure seems indeterminate. The narrow cement-fiber siding makes the building look enormous, just as a ship does when smaller boats move alongside it. Adding to the nautical illusion is the structure's wedge-shaped roof, which rises to peaks in the northeast and southwest corners like two prows.

On the building's east face, a copper-clad door rolls up to reveal an opening into the building's mezzanine. That sense of surprise continues inside. Unlike the dark exterior, the interior of the boathouse glows with the golden color of unstained plywood sheathing and glue-laminated studs, recalling the inside of a rowing scull, racks of which line the 5,500-square-foot first floor.

Two stair enclosures provide access to the 3,500-square-foot mezzanine, whose offset halves reflect the siting of the boathouse and the future facility in the master plan. On the northeast mezzanine, club members practice on rowing machines while enjoying views of the river (when the copper door is open); on the southwest side, temporary lockers define two dressing areas.

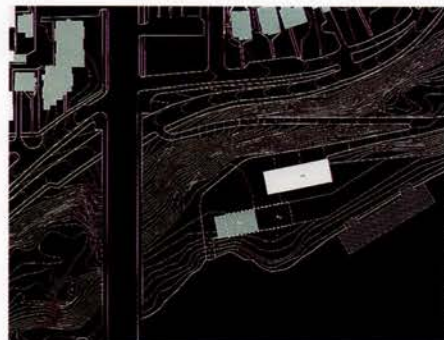
Overhead, the roof seems to float on a clerestory of polycarbonate glazing. Ribbed with steel and glue-laminated trusses whose single slope reverses over the length of the building, the roof appears to barely touch the walls. That slow undulation of the angled trusses recalls the arc of rowers' oars as they dip and rise in the water. The Honor Awards jurors greatly admired this aspect of the building, remarking that "the whole relationship to the act of rowing is expressed in the structural system."

How do you weigh such a building, which Vincent James, AIA, principal, calls "basically a barn," but which the jurors found "a calm metaphor" of "refined elegance and rigor"? The boathouse may weigh hardly anything, in Fuller's sense of the word; but it's certainly one of the heavyweight champions of Minnesota architecture.



MARY LUDINGTON

Sited next to the Mississippi River and adjacent to an old structure that will eventually be replaced (right), the boathouse's dark, nautical exterior (below) contrasts with the interior's structural lightness and warmth (top).



COURTESY VINCENT JAMES ASSOCIATES, INC.



MARY LUDINGTON



Honor Award

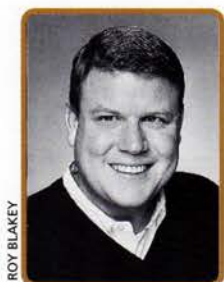
Minneapolis Rowing Club Boathouse
Minneapolis, Minnesota
Vincent James Associates, Inc.
Minneapolis, Minnesota



BAYARD ENGELHARDT, AIA

Traditional Mores

A faithful addition to a Colonial Revival-style house in south Minneapolis engages a family and embraces a backyard *By Amy Woods*



ROY BLAKEY

David Heide, Assoc. AIA.

The semicircular addition to the south Minneapolis house (before, above left; after, top left) includes a 400-square-foot family room that embraces the backyard (above right).

Evelyn Moore's house near Lake of the Isles, a Colonial Revival-style four-square built in 1904, had an abundance of formal entertaining space at the front, but lacked a family gathering space that would embrace and open onto the backyard. "I didn't want the addition to be modern, stark," Moore says, but rather one that would fit the character of the home.

Fortunately she found David Heide, Assoc. AIA, David Heide Design, Minneapolis, who says the greatest compliment he can receive is someone's inability to discern his new design work on an existing structure. This year's Honor Awards jury concurred by giving Heide an AIA Minnesota 2001 Honor Award for his "seamless addition" to Moore's house.

"Clearly this house has undergone renovations that didn't work with the Colonial Revival

style," the jurors said. "But this faithful addition corrected many of those ills with a continuity of detail from the exterior to the interior."

Heide confesses that "the desire for a seamless weaving of new spaces into the existing home drove the design from start to finish." The original house, in fact, defined the proportion and relationship of spaces in the new construction, in particular the 400-square-foot, semicircular family room added to the back of the house.

Not only is the addition "congruous with the vintage of the house," Heide says; it puts the Moore family right into the backyard, especially when the windows are open. "It's like being outside without the mosquitoes," Moore says. The addition also supports a new deck off the second-floor bedroom, which fulfilled Moore's desire for an outdoor space.



BAYARD ENGELHARDT, AIA

Inside, the addition includes an entry and storage area for the childrens' coats, shoes, backpacks and toys. The entry opens onto the spacious family room for dining and gathering, which features maple-wood floors and white-painted moldings and pilasters that reflect a simpler version of such details found throughout the existing house. "The intent was not to upstage the home's original rooms," Heide says, "but keep the spirit of the original design without replicating it."

Similarly, the new study adjacent to the family room includes custom cabinetry that matches the built-in buffet in the existing dining room; Art Nouveau-style windows mimic those in the reception room, but use clear instead of stained glass. Throughout the addition, period details and materials were fastidiously researched and recreated. Often the devil is in the details, but in the Moore home the details are heavenly.

Still, at times Heide put a modern spin on tradition. For example, a built-in bookcase was made to recreate what likely had been the butler's pantry linking the kitchen and family room. And decorative grillwork makes such modern

conveniences as central air conditioning as unobtrusive as possible.

The jurors not only noted how the addition flows uninterrupted into the existing kitchen, but also commented on how well the window placement allows the rooms to be flooded with natural light. Heide had these concerns in mind for the third-floor remodel, as well, which involved converting two small rooms into a bed alcove with spacious closets, sitting area and bathroom.

Throughout the project, Heide specified all materials, designed lighting and electrical, and assisted Moore in choosing antique furniture and carpets. Their collaboration resulted in a lasting friendship, as well as an award-winning project. As Heide says, "It's nice to develop a relationship with a wonderful client beyond molding decisions and color selection."



Honor Award

Moore Residence: Addition & Remodeling
Minneapolis, Minnesota
David Heide Design
Minneapolis, Minnesota



The addition, which includes a new study with custom cabinetry and Art Nouveau-style windows (top), connects effortlessly with the existing kitchen (above).



DON F. WONG

ART Forms

An arts-magnet middle school creates a lively learning environment with bright interiors and whimsical exterior forms *By Joel Hoekstra*



Project team (from left to right): Greg Shuster, AIA, Roxanne Nelson, AIA, Bake Baker Jr., AIA.

In the final scene of the recent film *Joe Somebody*, actor Jim Belushi, playing a washed-up martial-arts star, accepts a rose from the principal of a school attended by his friend's daughter. (The friend is played by Tim Allen, the daughter by Hayden Panettiere.)

The scene, like many in the movie, was shot in the Fine Arts Interdisciplinary Resource (FAIR) Arts Middle School in Crystal, Minnesota, and the principal, Mamie Merrifield, is the actual head of the school. In reality, however, she could be handing a bouquet to Hammel, Green and Abrahamson, Inc., Minneapolis, which earned an AIA Minnesota 2001 Honor Award for the project.

In September 2000, a consortium of 10 school districts opened the 107,000-square-foot, arts-magnet school on 10.3 acres in eastern Crystal. Currently, 585 students in grades

four through eight attend the school, taking advanced classes in music, dance, theater, and visual, media and literary arts, in addition to the regular coursework required of public-school pupils.

Arts schools targeting middle-school kids are rare. Even HGA, which has an extensive portfolio of education projects, found few models it could evaluate or draw on for inspiration. "We looked at a number of arts schools," says Roxanne Nelson, AIA, project designer, HGA, "but most of them had very separate arts spaces and lacked the integration our client desired for this building."

The programming challenges were daunting, too. The school had to be welcoming to fourth and fifth graders, as well as their more sophisticated peers in the seventh and eighth grades. Specialized studios for art, dance, music and even



An amalgam of colorful, whimsical forms (opposite), the FAIR School juxtaposes corrugated-metal-clad art studios (above) with academic brick boxes (below).

television production had to be interspersed with regular desks-and-blackboards classrooms.

Furthermore, the building had to serve as a beacon for the best and brightest. "We were a new school," explains Dennis Jewett, artistic director, FAIR School. "We had to recruit good students from schools where they were already successful and happy. Parents had to know that it wasn't a risk; that their children wouldn't be behind when they left for high school."

The consortium found its architectural vision—a solid relationship between school curriculum and building function—in HGA's design. In fact, the building communicates its message clearly—"It's Art!!"—with a playful exterior: an amalgam of curved and wavy-roofed purple, green and yellow corrugated-metal-clad art studios, knit together with three academic brick boxes.

"What's appealing about this project is that the forms, which often in the 1990s were clichés, all come together in a fresh and whimsical way," the Honor Awards jurors commented. "The color and forms are used to create a lively environment for children, with a continuity inside and out."





DON F. WONG



Inside the building, the exterior forms become classrooms (above), studios (below) and gathering spaces (opposite), linked by light-filled stairwells and hallways (above right).



Inside, in fact, the quirky forms become a pottery studio, a 300-seat theater and practice rooms for band, choir and orchestra. The brick portions translate into more conventional classrooms, a media center and other spaces used for traditional academic activities. Grade levels are separated into "academic houses," and wings contain lockers, bathrooms, teacher planning rooms, computer labs and conference rooms.

The building's main corridor arcs through an almond-shaped central gathering space/atrium, creating clear and dynamic circulation. "On a typical day, you'll see students spread out into these central spaces and in the hallways, working on projects," says Bake Baker Jr., AIA, principal, HGA.

Large windows allow interior spaces to be bathed in natural light. Punchy colors further brighten up the spaces. A blue-and-cream-colored swirl animates the linoleum floor of the cafeteria. A small gallery is reserved for the work of visiting resident artists, while student artwork is showcased in the atrium and throughout the building.

The bright interiors and skewed abstract exterior forms have not only attracted movie producers, prospective enrollees and Honor Awards jurors to the school, but are enjoyed by students who experience the school's mission of fully immersing them in the arts. "The arts are embedded in the school's curriculum, its philosophy and its architecture," Nelson says.

The jurors concurred, concluding that the project team "reinforces the idea of the arts in an architecture that engages the students in learning about art."



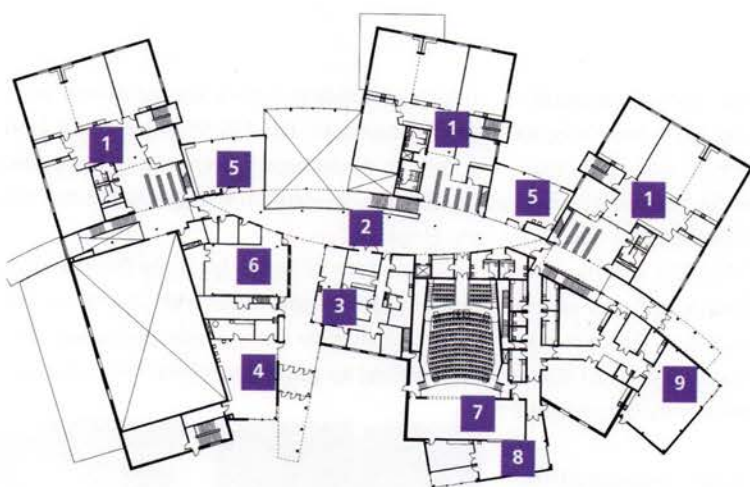
Honor Award

FAIR Arts Middle School

Crystal, Minnesota

Hammel, Green and Abrahamson, Inc.

Minneapolis, Minnesota



Upper-level plan

- | | |
|-------------------------|----------------------|
| 1. Academic house | 6. Dance studio |
| 2. Commons | 7. Theater |
| 3. Administration | 8. Scene shop studio |
| 4. Visual-arts studio | 9. Music studios |
| 5. Flexible arts studio | |

Lower-level plan

- | | |
|-------------------------|-----------------------|
| 1. Academic house | 6. Video studio |
| 2. Cafeteria | 7. Photography studio |
| 3. Gymnasium | 8. Computer studio |
| 4. Flexible arts studio | 9. Black-box theater |
| 5. Media center | |





PETER BASTIANELLI KERZE

Minimal Remake

A truck garage becomes an architectural office with the introduction of a minimalist aesthetic and natural light *By Camille LeFevre*



Project team (from left to right): Marc Asmus, AIA, Martha Yunker, AIA, Bryan Carpenter.

The architects began the renovation by replacing the building's street-side garage doors with windows that open the building to passersby (top), allowing views into the reception area and conference room (below right).

When Y+A Architecture, Minneapolis, began searching for a building to house the 12-person firm, principals Marc Asmus, AIA, and Martha Yunker, AIA, had several criteria in mind. "We liked the idea of a free-standing building," Yunker recalls, "because we're a small firm that's not part of the corporate world of big buildings." The firm also wanted a structure that would express its minimalist personality and interest in the reuse of old buildings.

When Asmus and Yunker discovered the 4,000-square-foot garage on North Ninth Street in the Warehouse District, a former truck-service garage and cabinet shop for the Fanny Farmer Candy Company next door, they were home. "We stepped into the building, which was filthy and full of junk, and fell in love with its giant space," Yunker says.

Even before the purchase was finalized, Y+A began renovating the building by introducing natural light and an unadorned aesthetic that retains the spirit of the structure. "It's a simple little

industrial building with a simple design insertion," Asmus says. The AIA Minnesota 2001 Honor Awards jurors agreed, recognizing the project for an "interiors solution that speaks of simplicity and elegance."

The architects began by replacing the three garage doors at street level with storefront windows to introduce natural light inside and open the building to passersby. Visible from the side-



walk are the glass-walled conference room and the building's large open space, now dotted with workstations. "It's great for the firm to have an identity, especially at ground level," Asmus says. "It's almost like having a storefront."

Inside, the challenge was fitting specific office functions—workstations, bathrooms, reception area, and spaces for copy, printing and plotting machines—into the large space without "wrecking the wonderful quality of that big open room," Asmus says. The solution, he adds, was to "stack things up and to keep everything that would encroach on the space as narrow as possible and on one end."

Thus the reception area and conference room on the south end are topped by a new mezzanine; a floating rectangle of thinly layered plastic sheets suspended by a steel substructure, which houses storage and office machines and functions as a giant light fixture when lit from inside. The remainder of the first level is the high-ceilinged open space. Demountable, aluminum-frame work stations (a Y+A creation), constructed of acrylic, homasote and plastic laminate, have low walls that don't intrude on the space.

Steel tables in the middle of the room provide storage and an informal meeting area in which to study drawings. A cherry-wood wall across the interior's west side creates a hall in back of the open room. Cherry-wood panels on the exterior of the first-level bathroom demarcate "a small volume within the large volume," Asmus explains.

In addition to the mezzanine, the second level includes a conference room, second bathroom, workstations, kitchen and model shop. To augment limited daylight on the upper level, the project team added a translucent clerestory to the wall that separates the conference room and shop from the workspace and painted the metal ceiling a reflective silver.

Throughout the building, the project team largely left the industrial materials as they were. The concrete floor was cleaned up and sealed, but "you can see junk paint and stains that are still there," Asmus says. Mechanical systems remain exposed. "We just really liked the building," he continues, "so we tried to leave it as unadorned as possible."

The cherry-wood paneling, however, is a holdover from the firm's previous office. "We



PETER BASTIANELLI KERZE

The project team retained the spacious quality of the first floor by keeping workstations low and relegating office machines to a new mezzanine (top). On the second floor, a translucent clerestory admits light to the workstations and the painted-silver ceiling enhances the industrial aesthetic (above).

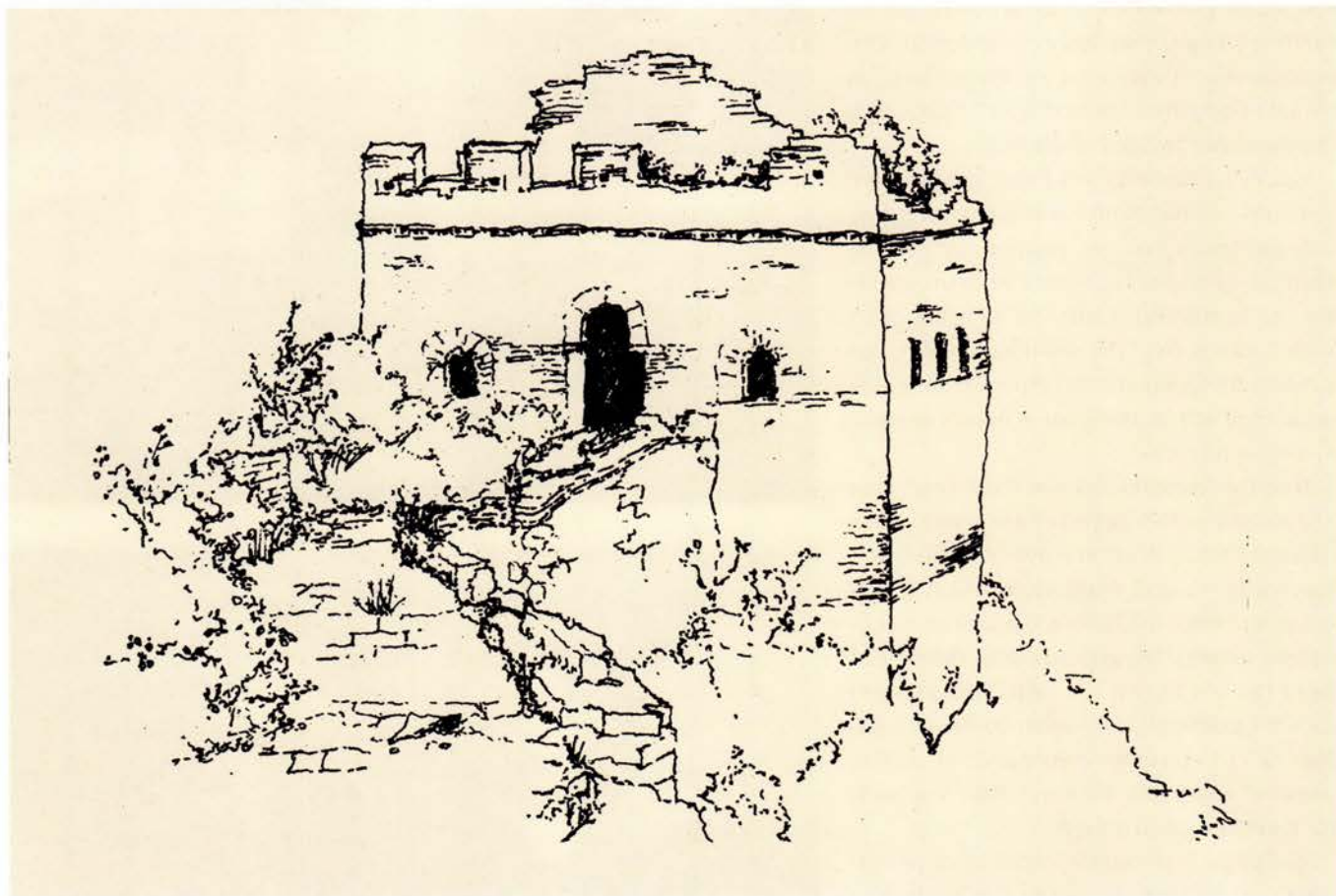
think of it as the office piece inserted into the industrial building," Yunker says. "It's a way of bringing the old office into the new office. We like the juxtaposition of what was and what is now."

The jurors liked the juxtaposition as well, commenting on how the straightforward nature of the old building is captured in the new use. The architects, they said, "created fairly regimented spaces that get their richness from the materials palette." The project, they concluded, "uses a delicate touch for a sophisticated, successful adaptive reuse."



Honor Award

Service Garage Transformation
Minneapolis, Minnesota
Y+A Architecture
Minneapolis, Minnesota



NANCY BLANKFARD, AIA

Travel Allowance

Winners of the Ralph Rapson Traveling Fellowship sketch and reflect as they find architectural inspiration around the globe *By Burl Gilyard*

In 1998, Nancy Blankfard, as a young architect, traveled to China to visit a string of cities along the Yangtze River. Along a 600-mile stretch, construction of the Three Gorges Dam, slated for completion in 2013, was to displace 1.7 million people living along the river's banks. Blankfard spent her days shooting photographs and drawing sketches of the cities and buildings that would eventually lie underwater, but she was neither on assignment nor on vacation. Blankfard was in China as a result of winning the Ralph Rapson Traveling Fellowship.

The award, named in honor of world-renowned modernist Ralph Rapson, FAIA, principal, Ralph Rapson & Associates Inc., Minneapolis, offers young Minnesota architects career-enrich-

ing travel and study. The competition is open to architects 40 and under who are either graduates of the University of Minnesota who have practiced anywhere for at least a year, or architects from other schools who have worked for at least one year in Minnesota and currently practice in the state.

After winning the fellowship in 1997, Blankfard, AIA, today an associate with Hammel, Green and Abrahamson, Inc., Minneapolis, decided to challenge herself by traveling somewhere completely new to her experience. Her goal in traveling to the Three Gorges area, she recalls, "was to document what is going to be lost . . . [to create something] like a memory of what is no longer going to be there."

Blankford was particularly struck by how the old cities had grown up from the water. "I keep thinking of the stairs that run down to the water's edge," she continues. The river shore is "their public plaza—a place to gather and sell goods. It seemed like the city grew out of that central area and it seemed very sad to lose that." Archaeologists around the world have lamented that many historic sites will also be submerged under the reservoir's waters.

Upon her return to Minnesota, Blankford compiled drawings, photographs and reflections from her travels to China and Japan into three sketchbooks, which she covered in Chinese fabrics and hand-finished with kettle-stitch bindings. In her book on the Yangtze River's cities, she wrote: "This sketchbook documents a vanishing landscape that China is willing to let go for what the government hopes is a stronger, more protected region both physically and economically. It is an act that refuses to recognize the history of an entire region."

Traveling to Asia, she says, was "an exceptional opportunity. To say that I'm a Rapson winner is something I'm very proud of. Particularly here in Minnesota, it carries a lot of clout." That clout, of course, flows from the reputation of the fellowship's namesake.

When Rapson retired in 1984 after 30 years as head of the University of Minnesota School of Architecture and Landscape Architecture, friends and colleagues wanted to ensure his legacy as an educator. At a roast following Rapson's retirement, his allies and admirers donated money to establish an educational fund in



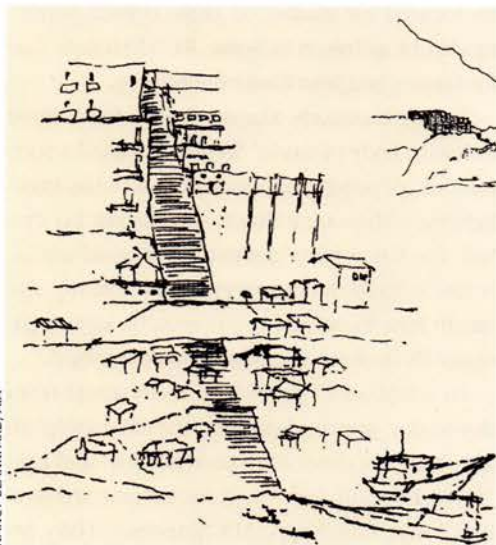
NANCY BLANKFORD, AIA

Rapson's name, administered by the Minnesota Architectural Foundation.

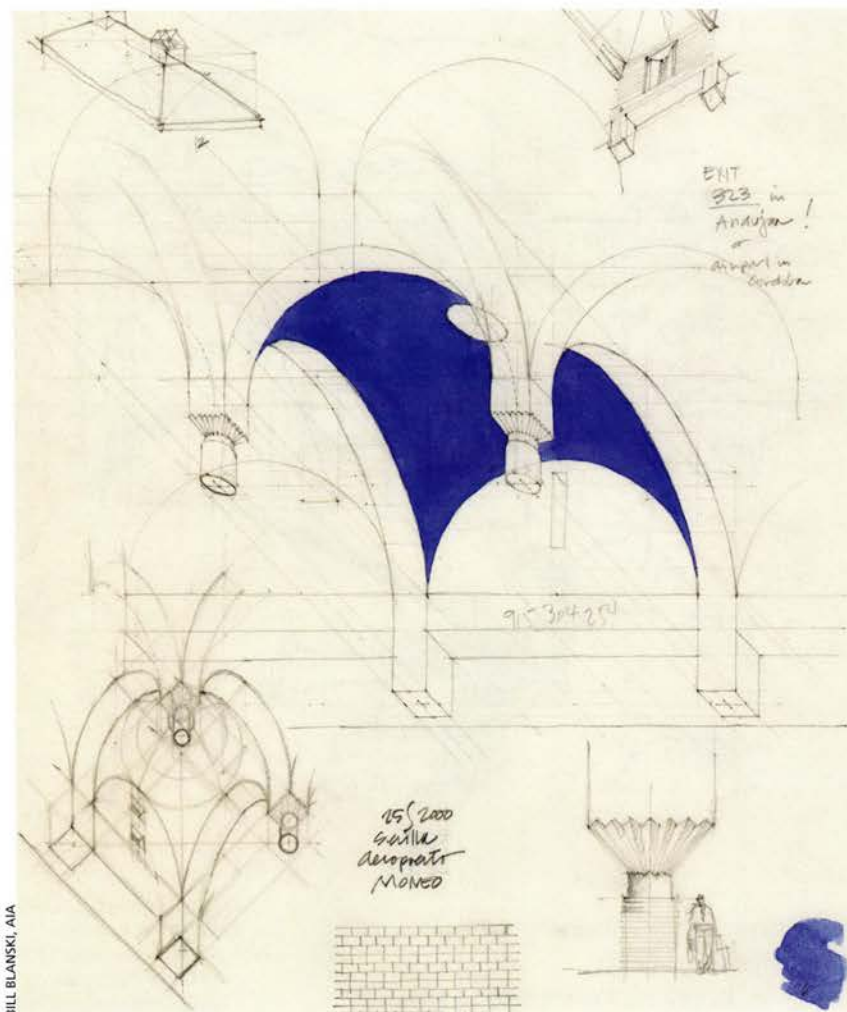
Rapson decided the fund should be awarded based on a competition modeled after the Rotch Traveling Scholarship, a prestigious Boston-based award for young architects in Massachusetts. The Rotch, founded in 1883, currently gives \$35,000 to winners for a minimum of eight months of travel. From 1950 to 1990, 27 former Rapson students won the Rotch. In comparison, in 1989 the more modest Rapson Fellowship began offering a \$10,000 prize every other year; since 1997, the fellowship has been awarded annually with a prize of \$12,000.

The first year the Rapson Fellowship was offered, Brian Larson recalls, he felt a bit of wanderlust while working as a project architect at The Leonard Parker Associates Architects, Minneapolis. After winning the inaugural competition, Larson spent six months in Oslo, Norway, studying such Scandinavian design principles as clustering buildings together for protection from the winter elements, using wood to create an aesthetic of warmth in building interiors, and creating transitional spaces between the cold outdoors and a building's interior.

With her fellowship, Nancy Blankford, AIA, traveled to such places as the Great Wall of China (opposite), but focused her study on the Three Gorges area where, in 2013, such cities as Fengjie (below) and Badong (above) will be submerged beneath a reservoir created by the dammed Yangtze River.



NANCY BLANKFORD, AIA



BILL BLANSKI, AIA

Bill Blanski, AIA, created a portfolio of 30 sketches documenting recent modern architecture in Spain, which includes Rafael Moneo's *Al Aeropuerto de Sevilla* (above) and *Provisio España* (opposite below).

Today, Larson, AIA, principal, Larson Brenner Architects, Stillwater, says he incorporates many of those tenets into his own work. He also credits the fellowship with inspiring him to open his own firm. "That fellowship gave me a chance to step back and look at my career and what I wanted to do," Larson says. He has compiled his slides into a presentation on Scandinavian design, which he offers to college and cultural groups.

As a winner, Larson found himself on the jury for the next competition with Rapson and other architects. At age 87, Rapson doesn't merely lend his name to the fellowship; he selects the jury, which he also sits on in an "advisory" role. In addition, Rapson decides on a hypothetical design challenge for the competition. Over the years, challenges have included a monument project for the City of Minneapolis, a small resort hotel in China and a city hall for the town of Amery, Wisconsin, home to Rapson's Glass Cube. Contestants are required to submit no more than two 20-inch X 30-inch boards presenting their plans.

A balanced combination of utility and inspiration generates a good submission, Rapson explains: "We're looking for a good design, certainly, one that seems to resolve the program, both functionally and with spirit." But Rapson also looks for submissions that demonstrate the applicant's drawing skills. "With the computer age, I've lamented that many people coming out of the schools these days aren't able to draw very well freehand," Rapson says.

To test applicants' drawing skills, the competition requires one perspective drawing. The drawing, Rapson adds, also "tells me whether they have a total concept." The jury selects three to six finalists to make a final presentation before choosing a winner.

Once an architect has won the fellowship, there are no restrictions on where he or she can travel. The foundation requires only that winners send two letters during their trips and submit a final written report upon their return. Preparing elaborate collections of sketches, as Blankford did, or making a formal presentation to the board, as many fellowship recipients do, is optional.

Despite the competition's minimal eligibility requirements and gracious opportunity for world travel, the fellowship remains below the radar of many young architects. In 2000, just 30 architects competed, while in 2001 only 25 architects participated.

"This is one of the best-kept secrets in the profession in Minnesota," says Bill Blanski, AIA, vice president, HGA, of the fellowship. "It's a fantastic experience; it's a great program. I just kept entering it until I won." After winning in 1999, Blanski traveled to England, France and Switzerland, but he focused his studies on three contemporary, modernist architects in Spain: Rafael Moneo, Carlos Ferrater and Juan Navarro Baldeweg.

During his travels, Blanski decided he "wanted to have a body of work." So he completed a portfolio of 30 pencil and watercolor sketches highlighting architectural details that caught his eye. Still, the fellowship's greatest gift, Blanski argues, is "the solitude. It changes your life." The trip also taught him the virtues of patience, he says, as patience "is the key to holding onto design ideas."

In addition to providing a sabbatical from day-to-day project deadlines, the fellowship offers winners a chance "to get refreshed" and gain "perspective on other cultures beyond architecture," says Dan Nepp, AIA, principal, TEA2 Ar-

chitects, Minneapolis. Nepp won the award in 2000 and traveled to Sweden and Finland to study National Romantic architecture (which is akin to the Arts and Crafts style in England). Nepp also visited France and Switzerland to examine the early work of modernist progenitor Le Corbusier. He'll complete his fellowship with a trip to England this year.

In much of the architecture he studied, Nepp marveled at the attention to detail. "There was an intimacy and an appreciation of all the small things," he says, from a hand railing wrapped in leather to decorative locks on the doors. Since he began his fellowship, Nepp adds, he's been incorporating that detail-oriented philosophy into his residential practice.

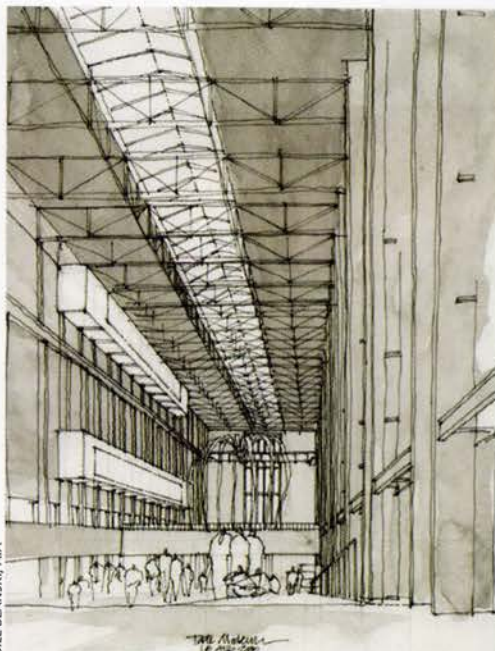
The fellowship's 2001 winner, Nick Woodard, associate, Architectural Alliance, Minneapolis, isn't certain what awaits him during his travels. His plans, however, include travel to Europe to study projects that enjoy a "reciprocal" relationship with the landscape, including English country houses. He also expects his journey to include "a survey of 20th-century architecture."

"It's classic training for an architect to travel to Europe and sketch," Woodard adds. "I'm expecting there are lessons and strategies that can be learned from some of the masters." None of which would be possible, of course, without the foresight of a Minnesota master: Ralph Rapson.

For more information on the Ralph Rapson Traveling Fellowship, please contact Sally Jane Mathias at (612) 338-6763; mathias@aia-mn.org.

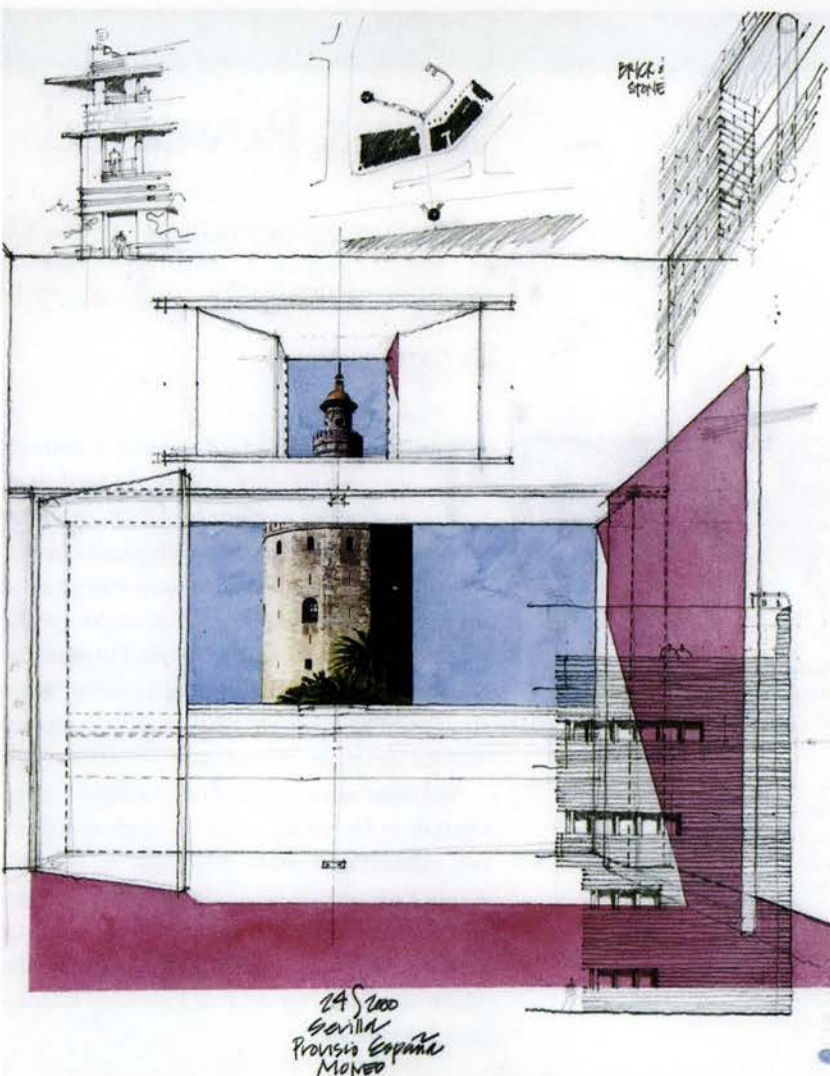
Winners of the Ralph Rapson Traveling Fellowship

1989	Brian Larson, AIA
1991	Ralph Nelson
1993	Duke Beeson
1995	Peter Cavaluzzi
1997	Nancy Blankford, AIA
1998	Yinsze Lam
1999	Bill Blanski, AIA
2000	Dan Nepp, AIA
2001	Nick Woodard

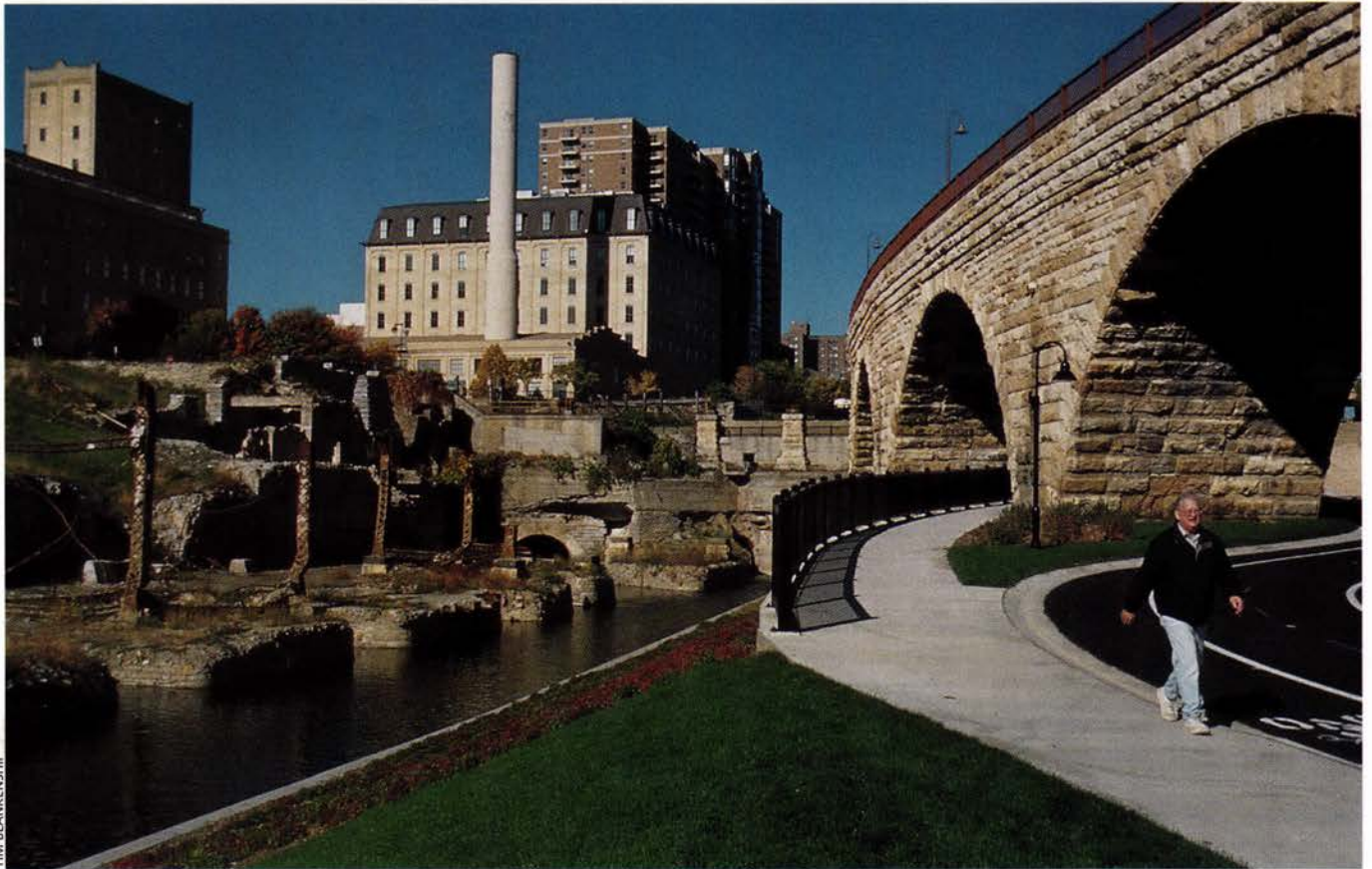


BILL BLANSKI, AIA

In addition to his Spain portfolio (opposite and below), Blanski sketched such contemporary architectural icons as Herzog and de Meuron's Tate Modern in London (left).



BILL BLANSKI, AIA



TIM BLANKENSHIP

Ruins Revealed

An industrial wasteland on the Mississippi River becomes an archaeological park celebrating Minneapolis's milling history

By Camille LeFevre



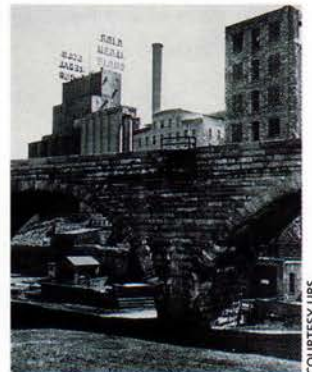
Project team (from left to right): Dave Showalter, AIA, Bob Kost, ASLA, Greg Brown, Kathe Flynn.

From an embankment covered with rubble an archaeological park has been created (above and right), adding to the riverfront revival in downtown Minneapolis.

Throughout much of the Old World, ruins are a common part of the landscape, vestiges of ancient buildings or entire civilizations reduced to their architectural bones. In North America, we cherish ruins that speak of ancient indigenous cultures. Tipi circles on the Great Plains, mysterious cliff dwellings in the Southwest, evidence of Viking settlements on the Canadian coast are what usually incite our wonder and pique our curiosity.

But must ruins always date to some long-ago century to be worthy of archaeological, historical, cultural and public attention? As the Mill Ruins Park on the Mississippi River in downtown Minneapolis shows, the city's industrial development as a flour-milling district in the 1800s has local, regional and perhaps international significance.

"When you consider the history of Minneapolis as one of the major milling towns in the world, this site is a vital part of that history," says Bob Kost, ASLA, landscape architect, URS Corporation (formerly BRW), Minneapolis. After the first mill was built in 1821, industrial development near St. Anthony Falls grew until reaching its apex in the 1880s, when the area gained prestige as the largest direct-drive waterpowered facility in the world. Such multinational



COURTESY URS

corporations as Pillsbury and General Mills had their beginnings here.

The notion of a park commemorating the mills was an integral part of the Minneapolis Park and Recreation Board central-riverfront master plan, completed in 1984 by BRW. And yet the site was merely an embankment "covered with rubble and gravel," recalls Rachel Ramadhyani, ASLA, landscape architect and project manager, Minneapolis Park and Recreation Board. "It was a challenge to design when we didn't really know what would be hidden under that debris."

Records from other collaborators on the project, including the Minnesota Historical Society and the St. Anthony Falls Heritage Board, as well as the Park Board's archaeological test digs, indicated the mills were largely demolished in the late 1950s when the adjacent St. Anthony Falls Lock was built. But the demolition contractor apparently failed to do the job thoroughly. As excavation for the park began in 2000, the archaeologists, engineers and landscape architects couldn't believe their good fortune.

"We found an elaborate series of tunnels, amazing walls of brick and stone, and old metal turbines," Kost says. Eventually, after more than 100,000 cubic yards of material was removed, significant detail was revealed: the Minneapolis Mills's 25-foot-high brick walls; the Minneapolis Eastern Railroad trestle's two-story-tall supports; and the metal structure of a bridge spanning the tailrace canal, as well as the walls of the tailrace canal itself, which once carried water from the flour-mill turbines back to river.

The first phase of the multiphase Mill Ruins Park was completed last year. New walkways were added connecting the park with the Stone Arch Bridge and the West River Parkway; initial steps were taken to stabilize the historic mill-foundation and tailrace walls; a new island was created downstream to provide close-up views of the river; and, perhaps most exciting to all involved in the project, water was directed back into the tailrace canal.

"We took water from the Mississippi above St. Anthony Falls, ran it underground through an original 19th-century tunnel, through the reexcavated historic tailrace canal and then back into the river below the falls," Ramadhyani explains. As Kost says, "For a landscape architect, it's a pretty unusual approach to creating a water feature."

For Ramadhyani, who sees the park as integral to "a continuous necklace of riverfront open space we're developing in Minneapolis," the recreated tailrace is "an element of moving water at the site that brings things alive for visitors."

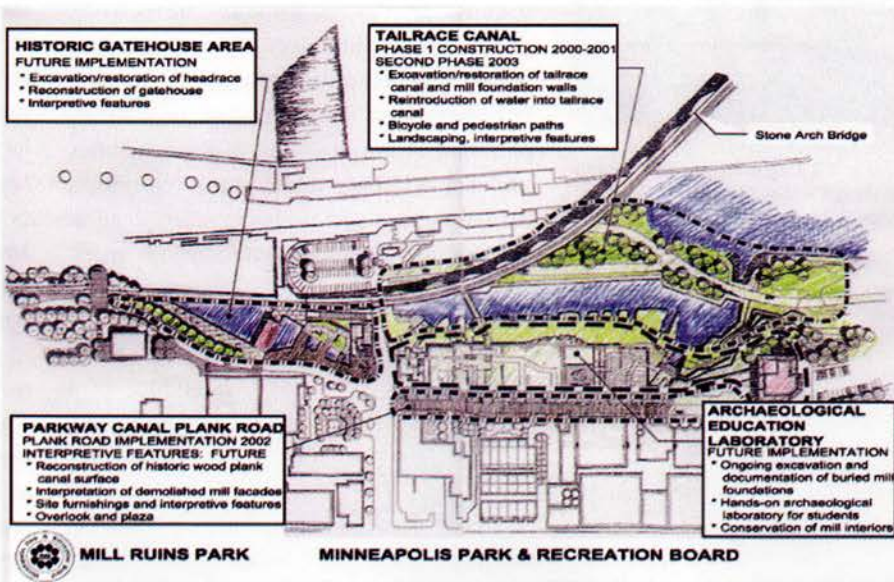
The next phase of the park will include construction of a wood-plank roadway recreating the wooden lid that once capped the water-inflow canal that powered the mills. As future phases receive funding—including an archaeological-education laboratory, and the excavation and restoration of the gatehouse and headrace—the park will further "celebrate the industrial past of the river," Ramadhyani says, "while making it a lively place for people today."



TIM BLANKENSHIP

Mill Ruins Park includes a reexcavated tailrace canal, which demonstrates how water from the flour-mill turbines entered the river again (above). The park is a multiphase project (below), which will continue to be developed in coming years.

Mill Ruins Park
Minneapolis, Minnesota
URS Corporation
Minneapolis, Minnesota



COURTESY MINNEAPOLIS PARK AND RECREATION BOARD



PHILIP PROWSE

Urban Refuge

A healing garden for Regions Hospital embraces a new expansion and provides a quiet place for contemplation *By Joel Hoekstra*



Project team (from left to right): Tom Oslund, ASLA, Tadd Kreun, ASLA, Ananth Shankar, AIA, Tim Sessions, AIA, Misa Inoue, C. Jay Sleiter, AIA.

The hospital's expansion resulted in replacing a parking lot (below) with a circular healing garden (above).



PHILIP PROWSE

In recent years, even amid advances in technology and pharmaceuticals, an age-old idea has taken new root in the medical community. Healing gardens—places where people can meditate on life-or-death decisions, or contemplate the future in the wake of recent illness or surgery—are increasingly prevalent at hospitals and medical facilities. Just such a healing garden was a top priority for employees and patients when Regions Hospital in St. Paul broke ground for an ex-

pansion in 1999, designed by BWBR Architects, St. Paul.

The 140,000-square-foot expansion, a curved form reorienting the hospital's focus on the patient with such amenities as a three-story atrium, increased natural light and inviting gathering spaces, meant eliminating a parking lot and a small median of green space. Though hardly Eden, the strip of trees, grass and benches was visited by nurses, doctors, administrators and patients alike. The users wanted not just a replacement space, but an area deliberately designed to calm the mind and lift the spirit.

In search of a solution, BWBR consulted oslund.and.associates, Minneapolis, a landscape-architecture firm that has designed healing gardens for healthcare and religious clients, as well as private individuals. Thomas Oslund, ASLA, principal, and his project team responded with a circular, 30,000-square-foot garden nestled into the concave space formed by the expansion's exterior.



PHILIP PROWSE



OSLUND AND ASSOCIATES

"A circle emerged as the appropriate form for the building shape and the garden," Oslund explains, "as it represents wholeness," which is what most patients are trying to regain after surgery or a serious illness.

The garden, sited near I-94 and I-35E and completed in 2001, is divided into two sections: a large public plaza facing Jackson Street and a smaller, sunken private garden that can be seen only from patient rooms facing it. A "garden wall" of monolithic native-limestone slabs—a material that invites touch, Oslund says—separates the garden's two areas.

While the larger public garden serves as a "front lawn" for the hospital, adds Tim Sessions, AIA, principal, BWBR, its pattern of walkways—delineated by limestone walls, Japanese larch trees, flowering crab-apple trees, strips of lawn and stone benches—invites contemplation. Oslund notes that the design was inspired by labyrinths found in medieval gardens and next to cathedrals.

The smaller private garden is visually stimulating in every season. A semicircular mound, the garden is planted with concentric rings of ornamental grasses and groundcovers that are punctuated by pyramidal junipers. As the greens of summer give way to the yellows and reds of autumn and then snow settles on their sculptur-



PHILIP PROWSE

al forms, the plantings remind patients of the many phases of human life.

A four-season refuge in the midst of the city, the Regions Hospital Healing Garden is "an escape from the urban environment," says Sessions, "a softer, quieter place to go."

The garden is separated into a public space (top left) and private area (above) by a garden wall of native-limestone slabs (top right).

Regions Hospital Healing Garden

St. Paul, Minnesota

BWBR Architects

St. Paul, Minnesota

oslund.and.associates

Minneapolis, Minnesota



CRAIG BLACKLOCK

Water Course

The master plan for a Lake Superior water trail designates safe harbors for sea kayakers *By Camille LeFevre*



Project team (from left to right): Michael Fischer, AIA, Matthew Fair Jones, ASLA, Gary Findell, ASLA.

In the fast-growing sport of sea kayaking, Lake Superior is the Midwest's premier destination. Free of whitewater (which river kayakers relish), portages (the itinerary of Boundary Waters canoeists) and potentially dangerous marine life (a consideration when kayaking the ocean), the flatwater of Lake Superior rewards paddlers with diverse experiences: hundreds of miles of dramatic shoreline, subarctic and boreal-forest ecosystems, and remnants of Native American culture

and European lumber, mining, shipping and fishing industries.

At the same time, Lake Superior can pose serious hazards to paddlers. In minutes, flatwater can become turbulent. Shoreline features and currents can increase wave heights. Cliffs and rocks can prevent paddlers from landing safely on shore. For more than a decade, an ad-hoc group of kayakers sought to develop a "trail" next to the North Shore, complete with access points to land.

The group got a boost in 1993, when the Minnesota legislature officially designated the Lake Superior Water Trail: a 150-mile route running from the St. Louis Bay in Duluth to the Pigeon River on the Canadian border. The grassroots group became the volunteer-operated, nonprofit Lake Superior Water Trail Association of Minnesota, Duluth.

Working with the Minnesota Department of Natural Resources, LSWTA began identifying potential access points, some requiring easements on private land. And with state funds in hand, the group hired LHB Engineers & Architects, Duluth and Minneapolis, to create a master plan for the water trail.

To create the master plan, says Matthew Fair Jones, ASLA, senior landscape architect, LHB, and a sea kayaker, the project team conducted numerous meetings to determine user needs and concerns. As a result, the completed master plan defines four types of access points for kayakers—simple access to and from the lake, emergency stop, rest area and campsite—located three to five miles apart. It includes plans for campsites and such environmentally sensitive amenities as vault latrines at access points.

The document also estimates costs for and prioritizes the planned improvements. Finally, the master plan defines how the water trail could dovetail with the existing Superior Hiking Trail and state-park hiking paths, as well as with a planned Gitchi-Gami bike trail. In essence, says Andy Knapp, president, LSWTA Board of Directors, “the master plan gives us an inventory of options and a rational plan” for making the trail a reality.

With the professional document in hand, LSWTA and the DNR can also “look serious when we’re approaching regional or governmental agencies for the financial support we would like” to develop the trail, Knapp explains.

When asked whether the kayak trail poses just another threat to the natural environment on the fast-developing North Shore, Knapp concedes that, “every human intrusion, in a sense, is a development.”

Yet, he continues, “the sport of kayaking is growing, so we need to manage the people to lessen their impact.” While kayaking is a non-motorized sport and paddlers require minimal amenities, Knapp adds, “kayakers need places to land and rest or camp, but we can’t have people pulling onto a nice beach on private land.”

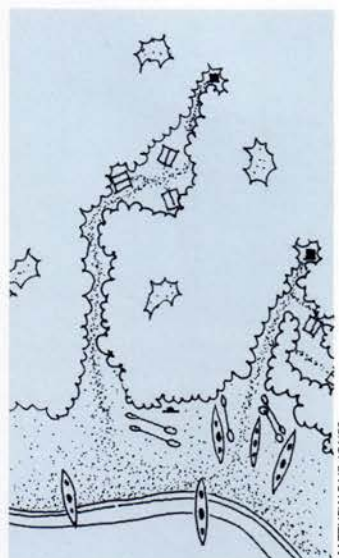
By obtaining easements on public land, creating designated access points and establishing guidelines for trail use, all of which are outlined in the master plan, Knapp says, “we minimize trespassing and keep a positive image for the whole trail and the sport.”

Lake Superior Water Trail Master Plan

Duluth, Minnesota

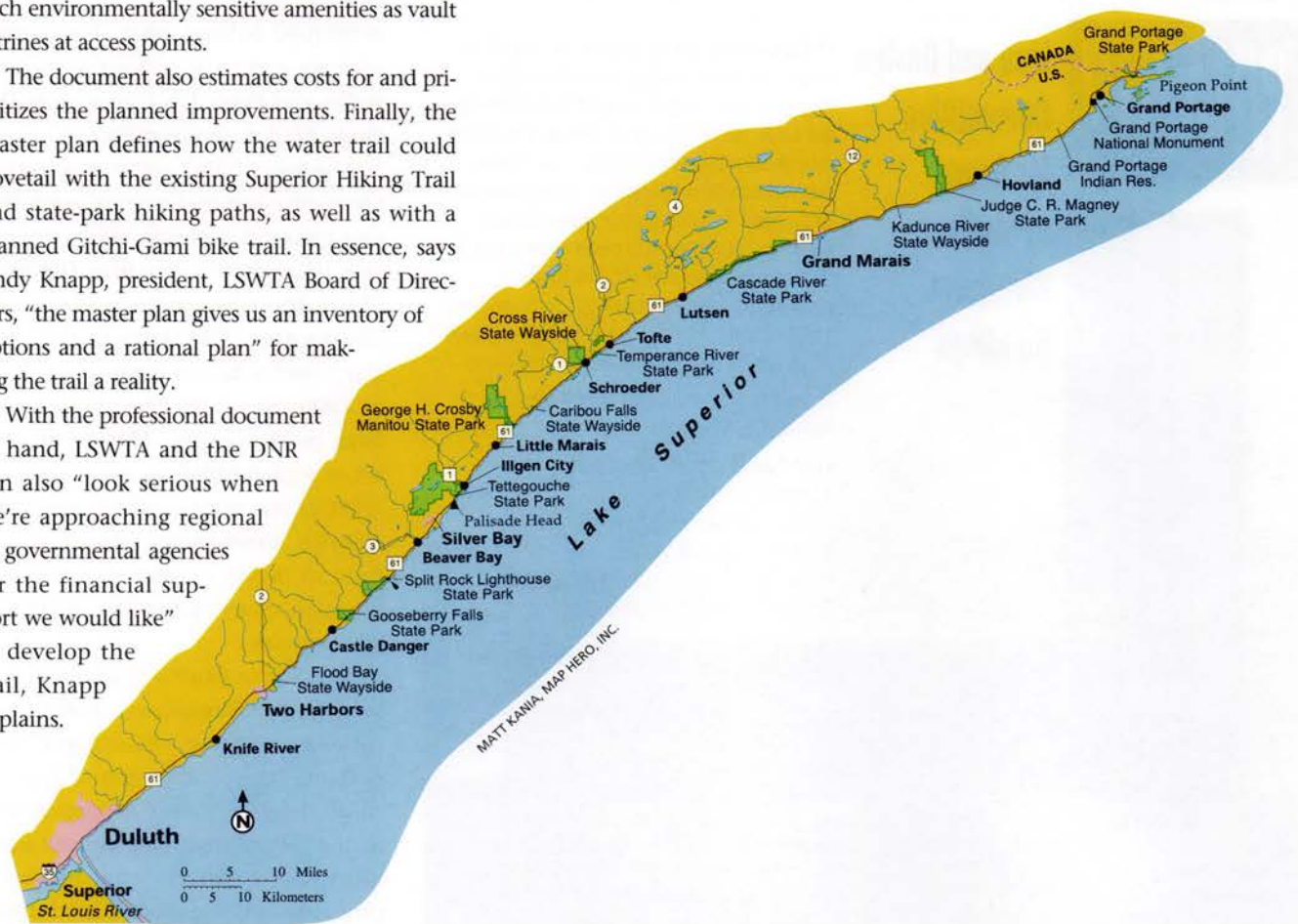
LHB Engineers & Architects

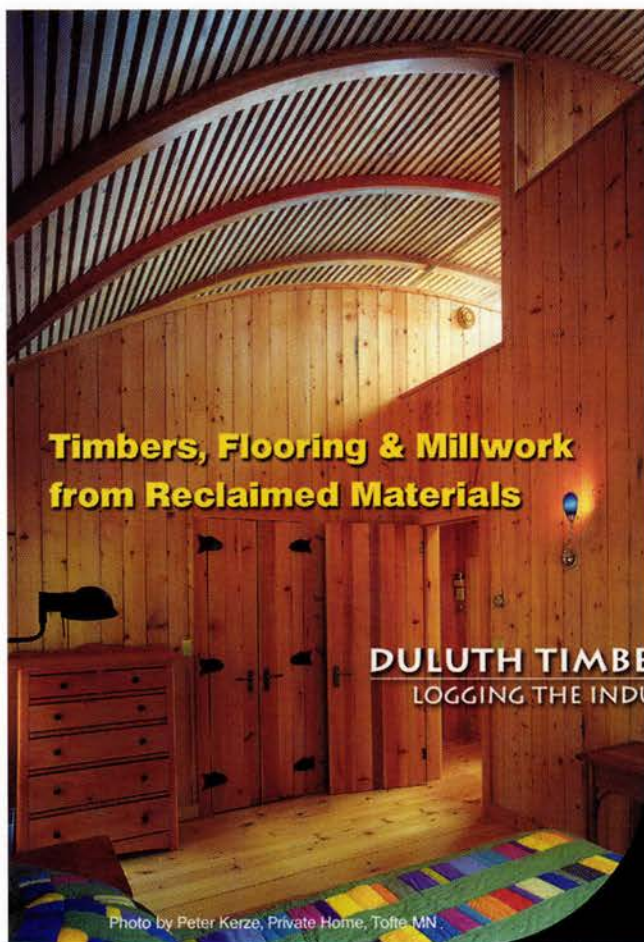
Duluth and Minneapolis, Minnesota



MATTHEW FAIR JONES

When completed, the trail will extend from Duluth to Canada (below), and include low-impact campsites (above) and other access points for sea kayakers enamored with Lake Superior's dramatic features (opposite).





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endangered
Continued from page 15

cerned Eden Prairie citizens formed the organization Friends of Birch Island Woods and persuaded the City of Eden Prairie to purchase the site. The group's web site—www.friendsof-birchislandwoods.org—gives a comprehensive overview of the area, which includes bird habitats, wetlands and lakes, skiing and hiking trails and other amenities.

Jane King Hession, Assoc. AIA, a Minneapolis architectural writer and researcher, notes that the cooperation of citizens and government displayed in Eden Prairie comes after many losses of woodlands, farmsteads and apple orchards to development. Eventually, after so many losses, she argues, citizens realize their heritage and relationship to nature is disappearing and will continue to do so—unless they take action.

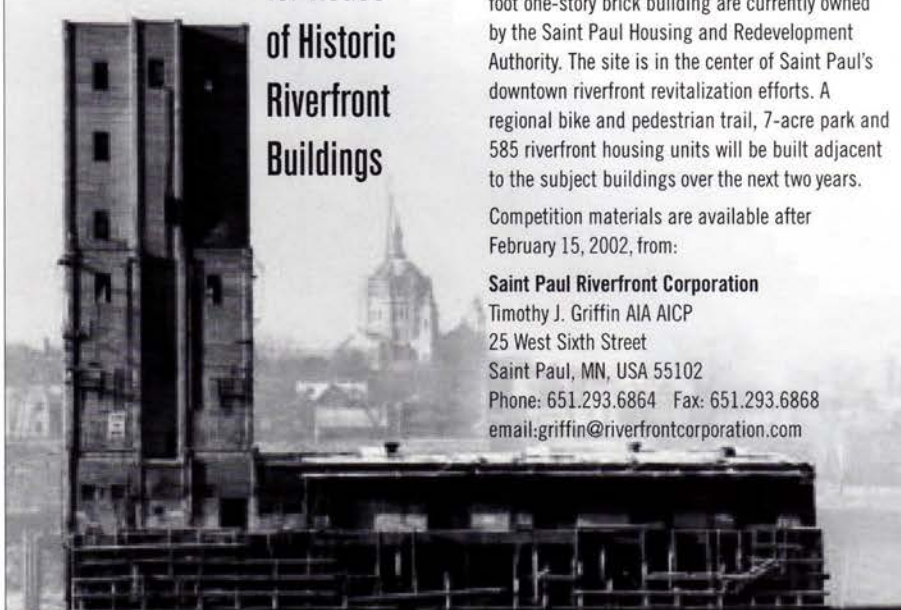
In addition to saving Birch Island Woods, a citizen task force prompted an Eden Prairie-wide inventory of undeveloped natural areas. The survey analyzes and ranks properties in categories and helps the city acquire the properties for conservation.

Another focus of natural-area preservationists and regional conservation groups is Seminary Fen, a 90-acre area immediately north of Highway 212 in the Eden Prairie-Chanhassen-Chaska area. The Sierra Club North Star Chapter placed Seminary Fen on its 2000 List of Ten Most Endangered Sites in Minnesota. This calcareous fen, a wetland that occurs at the base of bluffs and slopes, collects cool mineral-rich groundwater, resulting over time in layers of peat that become home to many rare and endangered plant species.

The Sierra Club's *Citizens' Guide* says the fens' uniqueness makes them "Minnesota's rarest wetland type" and perhaps "the rarest wetland type in North America." Many calcareous fens in the metro area have already been lost to development. Seminary Fen is threatened by proposed road construc-

WHAZIT?

Idea and Design Competition for Reuse of Historic Riverfront Buildings



Project: Idea/design competition for reuse of two historic buildings, located at the Mississippi's historic head of navigation, Saint Paul, Minnesota. The 5,000 square-foot (total), five-story reinforced concrete structure and adjoining 1,750 square-foot one-story brick building are currently owned by the Saint Paul Housing and Redevelopment Authority. The site is in the center of Saint Paul's downtown riverfront revitalization efforts. A regional bike and pedestrian trail, 7-acre park and 585 riverfront housing units will be built adjacent to the subject buildings over the next two years.

Competition materials are available after February 15, 2002, from:

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email: griffin@riverfrontcorporation.com

SPECIFICATIONS
Eligibility: Open to architects, landscape architects, artists, students, developers and interested public.

Entry: Limited to one illustrated panel with no more than 1000-word narrative/explanation.
Entry Fee: \$25.00

Timetable: Competition opens – February 15, 2002, Competition deadline – **May 1, 2002**

Awards: Four \$5,000.00 awards
Jury Chair: Thomas Fisher, Dean, University of Minnesota College of Architecture and Landscape Architecture

tion that could restrict underground water flow and thus forever damage the fen's biological integrity.

There is widespread public, citizen and conservation-organization support for preserving Seminary Fen. In fact, state legislators will propose a bill in the upcoming legislative session calling for funding to acquire Seminary Fen. State Sen. Ed Oliver (District 43A) and State Rep. Tom Workman (District 43) are introducing the bill with a coalition of backers that includes Friends of the Minnesota River Valley, the lower Minnesota Watershed District and the governments of the involved cities. The Minnesota Department of Transportation and Minnesota DNR are studying ways to preserve the fen.

The back cover of the *Citizens' Guide* summarizes the issue of metro-land preservation well. On the cover is a photograph of a mountainous pile of wood chips in a recently tree-cleared land parcel, dwarfing a woman and her dog who are standing away from a sign that reads "Free Wood Chips." Among the various reasons for saving metro natural areas, the photo seems to say, is that those wood chips really aren't free: They carry costs measured in environmental quality, as well as in land use that can be measured in real-estate dollars.

Echoing the poetic philosophy of José Ortega y Gasset, Sharon Stephens, environmental attorney and head of the Sierra Club North Star Chapter's legal committee, says, "It's time people in the metro area define what community they want—whether it's an infrastructure of asphalt and minimalls or a green infrastructure that gives us woods, meadows and streams close to where we live. How well we live will depend on how we decide to define us." **AM**

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interview

Continued from page 17

restore the natural environment. I believe in ecologists who not only do their science, but also share their knowledge by interacting with people through volunteer opportunities like Greening.

Nonetheless, a major paradigm shift has to happen in our disciplines, in our professions, in our politics, in people's lives. It's a physical fact: The world demands an interdisciplinary approach to solving its ecological and design problems. I am simply one among many people across the country who are seeking a new tradition that links individuals, in their role as citizens, to their responsibility in protecting and restoring natural systems.

Why is the individual citizen so important?

One of the reasons we started Greening has to do with this. We realized you've got to change people on an individual level. One way is to get people actually working with plants in the dirt; in participating in the protection or restoration of their natural resources. There's been an environmental movement in this country for decades, but what's been missing is that participatory experience that changes people on an individual level.

Why is the collaborative approach to problem-solving, with an emphasis on involving the individual, so late in coming?

There have been efforts. I've learned a lot from Aldo Leopold, for example, who came out of a strong discipline, the forestry profession, but understood that foresters alone couldn't solve the ecological problems he faced; in other words, he knew that it's a very interdisciplinary world. Leopold also understood that conservation requires understanding human behavior. He would always say conservation had to come from the ground up: it had to become fundamental to the day-to-day lives of millions of people. You need people to care about conservation in order for protection of our natural resources to happen.

In terms of interdisciplinary understanding, we're still operating from an old story about how we set up our society. Our progress and knowledge is based on pieces of

the world that you take apart and understand. That's how science progresses, and there's a beauty and a wonder in that. At the same time, I think during everyone's career they come upon questions they can't answer by themselves and that's why you need to collaborate with people from other disciplines.

Is there a role for architects?

Architects have a profound effect on natural systems when they do site plans. If they just make that important step of bringing the landscape architect or ecologist in to help make the site plan, that will have an effect on a grand scale. Architects also can enhance storm-water systems by involving a collaboration of ecologists, landscape designers and engineers, instead of just handing the job over to civil engineers. By law, they're only required to deal with quantity, but there are a lot of techniques that can benefit quality as well that architects can prescribe.

How does education foster or impede interdisciplinary collaboration?

My training in landscape architecture never taught me how to collaborate with people in other disciplines, only other designers. I learned that from mentors, including the artist Kinji Akagawa. And I've learned from environmental writers that thinking, living and creating are all related.

If you look at the world as artists or ecologists do, you begin to see how limiting the individualism that design education breeds really is. Landscape architects and other designers are trained as if design was an objective thing that you take on; you learn the tools and the process and enter the problem as an outsider, lending your expertise. It can't work that way. Instead, we need to get rid of the master syndrome and teach designers that they're helping with a problem everyone shares.

Again, within every discipline there's a time when you come up against questions and concerns that call for an interdisciplinary approach, but your profession has trained you to look at them a certain way. The only way to break out of those frameworks is to step back and take a perspective from another discipline.

Continued on page 51

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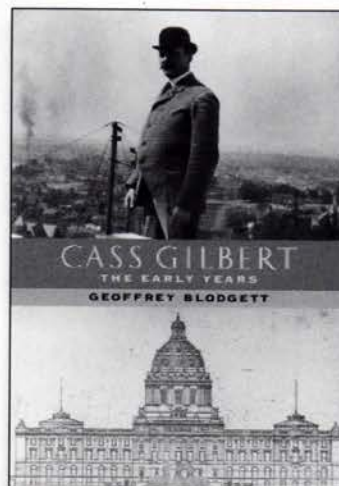
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"With engaging writing, Blodgett illuminates the rich underpinnings of Gilbert's illustrious career and paints a lush contextual landscape to highlight this foundational figure in Minnesota architecture." — Dale M. Mulfinger, Sala Architects, Inc., author of *The Architecture of Edwin Lundie*

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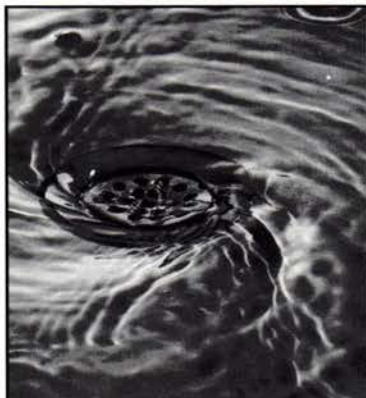
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Prevention.



interview

Continued from page 48

Can you give an example illustrating how such a paradigm shift might occur?

Sure. One of our state legislators wants to pass legislation that may allow more intensive development along the riverfronts in our urban cores. She's reacting to something happening to her on a personal, experiential level. She recently said, in a public meeting, that she looks at a place like Boom Island, which has turf grass and trees, and says, "I'm bored." Instead, she says, commercial activity will bring people to the river.

Her statements, to me, indicate the poverty of our landscape design. Grass and trees create a "scenic view," which is how landscape architects are taught to design and which people like this legislator are bored by. It doesn't foster a personal connection. You're not in the environment; you're walking by it, and it's the same view over and over. So it may be understandable that the legislator feels the only way to provide interest is through commercial activity.

But changing the scenic view or adding commerce isn't enough. This is a tough issue that requires an interdisciplinary approach. What ecologists can provide is natural diversity in plantings, which incorporates the principle of change over time and offers people an ever-changing experience. Then there are the sensuous aspects—textures, scents, colors—that artists provide, which can help you learn to pay attention to the natural environment.

The other element is what Greening provides: the personal connection. You want to visit an area where you planted a tree or dozens of prairie wildflowers. All of these approaches combined can help solve the problem that the legislator points out.

How can you help people understand that a built or commercial environment and a natural landscape require different approaches, expectations and types of participation?

You can't force or predict that mind shift from one to the other. You can only build up a lot of experiences in your landscape, in your city, in your education system, in your

personal relationships that can lead to active participation and understanding.

Here's my approach: I look at writers like Scott Russell Sanders, who says he writes because it helps him freeze moments and pay close attention. He does this for himself, but he also puts his stories into the public realm hoping that other people will be affected by his experiences. Now, you're not going to transform the world with that. But some people will be touched by it.

A lot of people think change can only come on a massive scale. I try to work on a personal level. My personal experience is what shaped me. I grew up on the Mississippi River and I could run barefoot in the sand. It was a different era. But why couldn't we have something like that again for our children? It can happen. I just have to believe that. **AM**

practice

Continued from page 19

more efficiently, Blanski adds, has made teamwork essential. "You can't do a Medtronic alone," he says "You can't even do a home alone anymore."

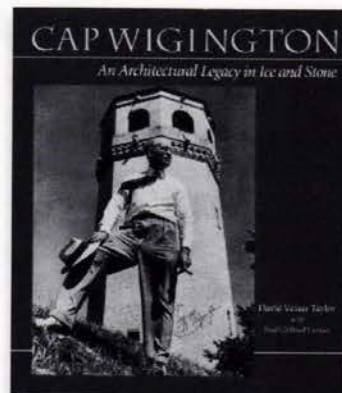
One residential architect who prefers not to go it alone is David Salmela, AIA, principal, Salmela Architect, Duluth. Salmela says he strongly believes that many projects aren't as good as they could be because architects don't bring landscape architects into the process soon enough.

"There are certain subtleties that the landscape architect can contribute to the project that might be overlooked by the architect," Salmela reflects. Adds Shane Coen, RLA, principal, Coen+Partners, Minneapolis, and Salmela's frequent collaborator, "When you have an architect who feels like they need to be in control of everything, you're certainly limiting the project's potential."

Salmela and Coen have forged a fruitful relationship, having now worked as partners on more than 40 different projects, in-

Continued on page 52

Rediscover a Pioneering African American Architect



The first registered African American architect in Minnesota, Clarence W. ("Cap") Wigington left a significant legacy to the city of St. Paul through the public buildings and ice palaces he designed.

"David Taylor and Paul Larson's detailed and highly readable account of Wigington's thirty-year career finally brings to light the life and work of this gifted and resourceful practitioner." — Stephen A. Kliment, FAIA, author of *America's Black Architects and Builders*

"An excellent portrait of a talented and long-overlooked architect who made a substantial contribution to St. Paul architecture. This well-written book adds significantly to the literature of the architectural history of Minnesota." — Alan Lathrop, Professor & Curator, Northwest Architectural Archives, University of Minnesota

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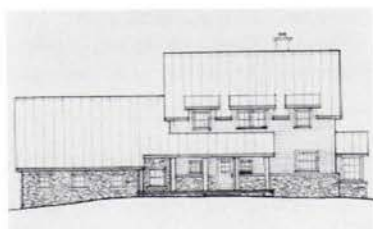


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practice

Continued from page 51

cluding many private homes. The duo's most celebrated collaboration is Jackson Meadow, a housing development in Marine on St. Croix. When the developer talked to Salmela about the project, the architect said he would take it on only if Coen was involved.

Coen's involvement, Salmela argues, was crucial to the evolution of the project concept and the development's subsequent success. "The relationship of the structure to the land is really important," he says. "The refinement of the concept really had to be done with the landscape architect working with the architect and the developer. Without those three people coordinating the concept, it wouldn't have worked."

At Jackson Meadow, site decisions came first. Salmela and Coen ultimately decided to cluster the homes on a small chunk of the site, thereby saving 70 percent of the land from development. While much of the land is open, Coen says it's important to create a transitional link between the houses and nature: "We're extending the architecture into the site by using stone walls and the clustering of the buildings to create courtyards."

Salmela and Coen began collaborating about a decade ago when each was starting his own firm. Why work together? "The simplistic answer is that two heads are better than one," Coen says, adding that the line between architecture and landscape architecture is often invisible in his work with Salmela: "Boundaries have been dropped."

Landscape architects clearly revere natural environments, but sometimes the site in question is literally sacred ground, a fact Janis LaDouceur, AIA, principal, Barbour/LaDouceur Architects PA, Minneapolis, and her partner, John Barbour, AIA, principal, discovered when tackling a project for the Leech Lake Band of Ojibwe. The tribe wanted a museum near the village of Sugar Point commemorating the site of the final military conflict between Native Americans and the United States military in 1898. The site chosen by the tribe was a peninsula called Battle Point.

LaDouceur and Barbour teamed up with Ronald Melchert, ASLA, principal, Melchert Walkky Inc., St. Paul, and John Koepke for the project. Melchert is a member of the Oneida tribe; Koepke is part Ojibwe. LaDouceur wanted the Native American sensibility that both landscape architects could offer, as well as their professional expertise in developing the project. "I'm not an expert in landscape, and I don't think design done in a vacuum can ever be better than a design done with the best of people's ideas creating a synergy," LaDouceur says.

Before designing anything, team members talked with tribal elders and camped overnight in the virgin forest on the proposed site. "Camping on the site was the idea of the landscape architects," LaDouceur says. The trip prompted a key decision. "This is such a sacred piece of forest," LaDouceur explains. "We all looked at each other and said, 'We don't want to bring tractors in here.' To ignore the land would be to ignore [the client's] culture. It simply couldn't be done." The building was sited about a quarter of a mile away.

After discussions with the tribe, the project also evolved from a museum into a full-fledged education/interpretive center. "It became obvious that they didn't so much need a museum of artifacts as a place to teach," LaDouceur says. The program changed to include more interactive features: an exhibit hall, a community meeting room and a research room with computers.

Walking the land, LaDouceur says, also helped inspire the building's design. In the woods, small poplar and birch trees had fallen over each other creating striking patterns that LaDouceur brought inside the building: Exposed wooden beams, spread out fan-like across the ceiling, are meant to echo the fallen trees in the woods. (The project, Battle Point Historic Site Cultural Education Center, has yet to be built.)

From the first stroke of a pencil or a mouse, such projects can only succeed if the building architecture and landscape architecture are joined in an intense and lively partnership. Through collaboration, landscape architects and architects are discovering each other's expertise and the benefits of interdisciplinary design. **AM**



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612-341-8140

info@mnpreservation.org

Old Milwaukee Road Depot

*A Cherished
Landmark
Restored*



Conrad Schmitt Studios
is proud to have recently
provided decorative interior
restoration work in the
Minneapolis area for the
Old Milwaukee Road Depot,
the Church of St. Louis King
of France, the Church of St.
Agnes and the University of
Minnesota's Walter Library.

■ Creation

■ Conservation

&
■ Restoration
— of —

- Decorative Painting & Plaster
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- Sculpture - Statuary

■ Specification Writing

■ Historic Research

Conrad Schmitt Studios

2405 S. 162nd St.,
New Berlin, WI 53151
800-969-3033

Fax: 262-786-9036

Email: ccs1889@aol.com
www.conradschmitt.com

Pictured: Great Hall, Courtyard at the
Depot, Minneapolis, MN
Photo: Dana Wheelock

Architecture Minnesota has published an annual directory of landscape architectural firms for the past 11 years as a means of informing the public and other design professionals of this rich resource of design talent and judgment.

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

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

LEGEND

AIA	Registered and a Member of the American Institute of Architects
AICP	American Institute of Certified Planners
ASCE	American Society of Civil Engineers
ASLA	Member of the American Society of Landscape Architects (not necessarily a registered landscape architect)
FAAR	Fellow, American Academy of Rome
FASLA	Fellow, American Society of Landscape Architects
PE	Professional Engineer
RA	Registered Architect
RLA	Registered Landscape Architect
RLS	Registered Land Surveyor

❖ **ALLIANT ENGINEERING, INC.**
233 Park Avenue South, Ste. 200
Minneapolis, MN 55415
Tel: 612/758-3080
Fax: 612/758-3099
E-mail: macosta@alliant-inc.com
Established 1995

John Dillingham	PE
Clark Wicklund	PE
Maleah Acosta	RLA
Mark Kronbeck	RLA
Bob Green	PE
—	—
Firm Personnel by Discipline	
Landscape Architects	2
Engineers	6
Other Professional	1
Technical	2
Administrative	12
—	—

Work %

Site planning/development studies	30
Environmental studies (EIS)	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	20
Multi-family housing/PUDS	30
—	—
The Jewel Golf Development, Lake City, MN; Bottineau Commons Residential, Minneapolis, MN; Best Buy Stores, National Locations; Lifetime Fitness, National Locations; Lake City AUAR, Lake City, MN; Block 'C' Redevelopment, Minneapolis, MN	

❖ **ANDERSON-JOHNSON ASSOCIATES, INC.**
7575 Golden Valley Road, Ste. 200
Golden Valley, MN 55427
Tel: 763/544-7129
Fax: 763/544-0531
E-mail: aja@ajainc.net
Web: www.ajainc.net
Established 1992

Daniel L. Johnson	PE
Jay R. Pomeroy	RLA
Patrick J. Sarver	RLA, ASLA
David A. Rey	PE
Roy A. Anderson	RLA, ASLA
—	—

Firm Personnel by Discipline	
Landscape Architects	4
Engineers	2
Technical	1
Administrative	2
Total	9
—	—

Work %

Site planning/dev. studies	10
Parks/open spaces	10
Schools/cemeteries	80
—	—

Continued on next column

New Andover High School, Andover, MN; New Prior Lake High School, Savage, MN; Jim totino Field, Totino Grace High School, Fridley, MN; Hastings High School, Hastings, MN; Bethel College, St. Paul, MN; River Falls High School, River Falls, WI

❖ **ARMSTRONG TORSETH SKOLD AND RYDEEN, INC.**
8501 Golden Valley Road, Ste. 300
Minneapolis, MN 55427
Tel: 800/545-3731
Fax: 763/525-3289
E-mail: rgunderson@atsr.com
Web: www.atsr.com
Established 1944

Paul W. Erickson	AIA
Robert J. Gunderson	RLA, ASLA
Todd R. Wichman	RLA, ASLA
Robert L. Binder	RLA, ASLA
Kevin I. Teppen	RLA, ASLA
—	—

Firm Personnel by Discipline	
Landscape Architects	5
Architects	61
Planners	5
Engineers, interior design, technology	55
Technical	7
Administrative	9
Total	142
—	—

Work %

Site planning/dev. studies	20
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Schools/campus planning	50
—	—

Hennepin County Government Center Plaza Planning Study, Minneapolis, MN; Sister of St. Joseph of Carondelet, Landscape Master Plan, St. Paul, MN; Century Community School (K-8), Park Rapids, MN; Bay Port High School, Green Bay, WI; Riverside Central Elementary School, Rochester, MN; Red Rock Elementary School, Woodbury, MN

❖ **BONESTROO, ROSENE, ANDERLIK & ASSOCIATES, INC.**
2335 West Highway 36
St. Paul, MN 55113
Tel: 651/636-4600
Fax: 651/636-1311
E-mail: info@bonestroo.com
Web: www.bonestroo.com
Established 1956
Other Offices: St. Cloud, Rochester and Willmar, MN; Milwaukee, WI and Chicago, IL

Continued on next column

Chris A. Behringer	ASLA
Sherri Buss	
Stuart Krahn	RLA
Ana Nelson	
Jeff McDowell	
David Loskota	PE
—	—

Firm Personnel by Discipline	
Landscape Architects	6
Architects	9
Engineers	98
Planners	1
Other Professional	68
Technical	116
Administrative	45
Total	343
—	—

Work %

Site planning/dev. studies	20
Environmental studies (EIS)	5
Parks/open spaces	25
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Trails/transportation/transit facilities	20
—	—
Central Park Arboretum Fountain, Roseville, MN; Farmington City Center Open Space, Farmington, MN; Wilder Family Project, Multi-family Re-entry Townhomes, St. Paul, MN; University Center Rochester Entry Signs, Rochester, MN; Sun Ray Transit Hub, St. Paul, MN; Trent Brook Lower Phalen Greenway Master Plan, St. Paul, MN	

❖ **BRYAN CARLSON, PLANNING & LANDSCAPE ARCHITECTURE**
3128 Dupont Avenue S., Ste. 200
Minneapolis, MN 55408
612/578-2447
Fax: 612/823-8887
E-mail: bryancarlsonasla@aol.com
Established 2000

Bryan D. Carlson	RLA, FASLA
—	—

Work %

Residential/decks/gardens	5
Site planning/dev. studies	45
Parks/open spaces	5
Urban design/streetscapes	5
Recreation areas (golf, ski, etc.)	20
Master/comprehensive planning	20
—	—
Kyoto University, Kyoto, Japan; Peninsula Papagayo, Guanacaste, Costa Rica; Minnesota Landscape Arboretum, Chanhassen, MN; Arts District, University of Minnesota, Minneapolis, MN; Wells Fargo Home Mortgage Corporate Campus, Minneapolis, MN; Boggy Creek Gang Camp, Orlando, FL	

❖
CLOSE LANDSCAPE ARCHITECTURE
275 E. Fourth Street, Ste. 610
Saint Paul, MN 55101
Tel: 651/222-5754
Fax: 651/222-1017
E-mail: first letter of first name and last name@closelandarch.com
Web: www.closela.com
Established 1977

—
Bob Close RLA, ASLA
Deb Bartels RLA, ASLA
Bruce Jacobson
Jean Garbarini RLA, ASLA
Andrew Caddock RLA, ASLA
Ben Erickson

—
Firm Personnel by Discipline
Landscape Architects 6
Administrative 1
Total 7

—
Work %
Residential/decks/gardens 5
Site planning/dev. studies 10
Parks/open spaces 20
Urban design/streetscapes 40
Master/comprehensive planning 15
Multi-family housing/PUDS 10
—
Upper Landing, Urban Design, Saint Paul, MN; Wayzata City Hall and Library, Site Design, Wayzata, MN; East River Flats Regional Park, Master Plan, Minneapolis, MN; Saint Paul Cathedral, Master Plan, Saint Paul, MN; Marina/Triangle District Master Plan, White Bear Lake, MN; Sumner Field, Park Design, Minneapolis, MN

❖
COEN+PARTNERS
400 1st Avenue North, Ste. 710
Minneapolis, MN 55401
Tel: 612/341-8070
Fax: 612/339-5907
E-mail: contact@coenpartners.com
Web: www.coenpartners.com
Established 1992

—
Shane Coen RLA
Nathan Anderson
Travis Van Liere
Bryan Kramer
Stephanie Grotta
Sara Fabel

—
Firm Personnel by Discipline
Landscape Architects 6
Administrative 1
Total 7

Continued on next column

Work %
Residential/decks/gardens 20
Urban design/streetscapes 20
Master/comprehensive planning 40
Multi-family housing/PUDS 20
—
Jackson Meadow, Sustainable Cluster Housing, Marine on St. Croix, MN; Bradshaw Memorial Gardens and Columbarium, Stillwater, MN; Mayowood Sustainable Housing and Adaptive Re-use, Rochester, MN; Bigelow Chapel Garden, United Theological Society, New Brighton, MN; Peace and Healing Garden, Fairview Red Wing Medical Center, Red Wing, MN; David Salmela Architect, Residential Collaborations, Various Locations

❖
ERNST ASSOCIATES
122 West 6th Street
Chaska, MN 55318
Tel: 952/448-4094
Fax: 952/448-6997
E-mail: ernstlg@tcinternet.net
Established 1977
—
Gene F. Ernst RLA
Justin Rechtzigel

—
Firm Personnel by discipline
Landscape Architects 1
Technical 1
Administrative 1
Total 3

—
Work %
Residential/decks/gardens 5
Site planning/dev. studies 25
Parks/open spaces 15
Urban design/streetscapes 30
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 5
Multi-family housing/PUDS 5
Graphic design/signage & structures 5

—
Best Buy Campus, Richfield, MN; Brickyard Redevelopment Streetscapes, Chaska, MN; Heritage Park, Wayzata, MN; Territory Housing and Open Space, Lakeville, MN; Crescent Ridge Corporate Center, Minnetonka, MN; Downtown Victoria Redevelopment Study and Victoria Park, Victoria, MN

❖
DAMON FARBER ASSOCIATES
253 Third Avenue South
Minneapolis, MN 55415
Tel: 612/332-7522
Fax: 612/332-0936
E-mail: dfarber@dfalandscape.com
Established 1981

—
Damon Farber RLA, FASLA
Thomas Whitlock RLA
Peter Larson RLA
Jesse Symynkywicz RLA
Dana Schumacher RLA
Benjamin Hartberg

—
Firm Personnel by Discipline
Landscape Architects 9
Administrative 1
Total 10

—
Work %
Residential/decks/gardens 5
Site planning/dev. studies 20
Parks/open spaces 10
Urban design/streetscapes 30
Master/comprehensive planning 20
Multi-family housing/PUDS 15

—
Cargill Corporate Headquarters Master Plan, Minnetonka, MN; Canal Park Drive Urban Design and Streetscape Improvements, Duluth, MN; University of Minnesota Campus Entry and Pleasant Street Corridor Plan, Minneapolis, MN; Central Avenue Urban Design Community Action Plan, Minneapolis, MN; Alza Corporation Site Assessment and Headquarters Site Development, New Brighton, MN; The Minneapolis Institute of Arts Site Masterplan, Minneapolis, MN

❖
HAMMEL, GREEN AND ABRAHAMSON, INC.
701 Washington Avenue North
Minneapolis, MN 55401
Tel: 612/758-4000
Fax: 612/758-4199
E-mail: info@hga.com
Web: www.hga.com
Established 1953
Other offices: Rochester, MN; Milwaukee, WI; Sacramento, San Francisco and Los Angeles, CA

—
Principal: Gary Fishbeck RLA, ASLA
Ted Lee RLA, ASLA
Emanouil Spassov ASLA

—
Firm Personnel by Discipline
Landscape Architects 7
Architects 254
Engineers 143
Planners 3
Other Professional 45
Administrative 154
Total 603

Continued on next column

Work %
Site planning/devopment 30
Parks/open spaces 10
Urban design/streetscapes 10
Interior landscape/plantings 5
Master/comprehensive planning 30
Plazas/courtyards/rooftop gardens 15

—
The M.I.N.D. institute, Sacramento, CA; College of St. Catherine, St. Paul, MN; Grand Marais Harbor Park, Grand Marais, MN; Target Northern Campus, Brooklyn Park, MN; Ceridian Corporate Headquarters, Bloomington, MN; Centracare Health Plaza/St. Cloud Hospital, St. Cloud, MN

❖
HAUCK ASSOCIATES, INC.
3620 France Avenue South
St. Louis Park, MN 55416
Tel: 952/920-5088
Fax: 952/920-2920
Established 1990

—
Robert P. Hauck RLA
Susan K. Simon

—
Firm Personnel by Discipline
Landscape Architects 2
Technical 1
Administrative 1
Total 4

—
Work %
Residential/decks/gardens 80
Recreation areas (golf, ski, etc.) 10
Neighborhood amenities/renovation 10

—
Miller Residence, Courtyard Replacement of Parking Area, Minneapolis, MN; Peterson Residence, Selective Removal of Overgrown Vegetation and Additions (plantings, lighting, automatic driveway gate), Minneapolis, MN; Coventry Townhomes, Design of 30 Tiny Courtyards, Edina, MN; Larson Residence (custom pool, whirlpool/waterfall, deck, lighting, gazebo), Orono, MN; Edina Country Club, New Arrival Area, Edina, MN; Hotchkiss Residence, Renovation of a Kenwood Federal-style Home, Additions (custom ornamental iron fencing, automated gates and formal gardens), Minneapolis, MN

❖
HOISINGTON KOEGLER GROUP INC.
123 North Third Street Ste. 100
Minneapolis, MN 55401
Tel: 612/338-0800
Fax: 612/338-6838
E-mail: mkoegler@hkgi.com
Web: www.hkgi.com
Established 1982

Mark Koegler RLA, ASLA
Michael Schroeder RLA
Paul Paige RLA
Bruce Chamberlain RLA
Brad Scheib AICP

Firm Personnel by Discipline
Landscape Architects 9
Planners 3
Administrative 2
Total 14

Work %
Site planning/dev. studies 15
Environmental studies (EIS) 5
Parks/open spaces 10
Urban design/streetscapes 20
Master/comprehensive planning 20
Multi-family housing/PUDS 5
Redevelopment planning 25

Northwest Corridor Busway Study, Minneapolis to Rogers, MN; Downtown Minneapolis East/North Loop Master Plan, Minneapolis, MN; Faribault Comprehensive Plan, Faribault, MN; Marion Road AUAR, Rochester, MN; Hutchinson Downtown Revitalization Plan, Hutchinson, MN; Downtown Strategies Plan, St. Charles, IL; Excelsior Boulevard Streetscape Plan, Hopkins, MN

❖
INGRAHAM & ASSOCIATES INC.
1510 Como Avenue SE
Minneapolis, MN 55414
Tel: 612/377-2500
Fax: 612/377-1010
E-mail: Greg@Ingraham-Associates.com
Web: www.Ingraham-Associates.com

Greg Ingraham RLA, ASLA, AICP
Stephen Wensman ASLA
Ian Butler Severson

Firm Personnel by Discipline
Landscape Architects 2
Planners 1
Administrative 1
Total 4

Continued on next column

Residential/decks/gardens 10
Site planning/dev. studies 25
Parks/open spaces 40
Urban design/streetscapes 5
Master/comprehensive planning 10
Multi-family housing/PUDS 10

Smetana Lake Park, Eden Prairie, MN; Fischer Marketplace Shopping Center, Elk River, MN; Red River State Recreation Area/Greenway, East Grand Forks, MN; Stonegate Apartments, Prior Lake, MN; Eagan Civic Center Master Plan, Eagan, MN; Church of the Latter Day Saints, New Brighton, MN

❖
KEENAN & SVEIGEN, INC.
15600 Wayzata Boulevard, Ste. 108
Wayzata, MN 55391
Tel: 952/475-1229
Fax: 952/475-1667
E-mail: kevin at ks@aol.com
Established 1990

Kevin Keenan RLA, ASLA
Todd Irvine RLA, ASLA
John Johnson RLA

Firm Personnel by Discipline
Landscape Architects 4
Technical 7
Administrative 2
Total 13

Work %
Residential/decks/gardens 100
Barry Residence, Detroit Lakes, MN; Ingstad Residence, Edina, MN; Vlahos Residence, Deephaven, MN; Burwell Residence, Orono, MN; Redstone American Grill, Eden Prairie, MN; Wellspring Health & Fitness, Minnetonka, MN

❖
DAVID A. KIRSCHT ASSOCIATES, INC.
5500 Lincoln Drive, Ste. 200
Edina, MN 55436-1666
Tel: 952/938-4030
Fax: 952/938-0026
E-mail: dakgolf@goldengate.net
Toll Free Tel: 888/938-4030
Established 1922

David A. Kirsch RLA, ASLA
David R. Brown RLA, ASLA

Firm Personnel by Discipline
Landscape Architects 2
Administrative .5
Total 2.5

Work %
Site planning/dev. studies 15
Urban design/streetscapes 10
Master/comprehensive planning 10
Multi-family housing/PUDS 10
Golf courses 50

Continued on next column

Braemar Golf Course, Practice Area, Edina, MN; Heritage Golf Course, 18-hole Regulation, Woodbury, MN; Superior National Golf Course, 9-hole Addition, Lutsen, MN; The Meadows and Village Green Golf Courses, Moorhead, MN; Cub Foods, Eden Prairie, MN

❖
LANDMARK DESIGN, INC.
4045 Watertown Road
Orono, MN 55359
Tel: 952/476-6765
Fax: 952/475-8984
E-mail: gregk@landmarkdesignmn.com
Established 1979

Greg Kellenberger RLA, ASLA
Dana Kellenberger

Firm Personnel by Discipline
Landscape Architects 2
Administrative .5
Total 2.5

Work %
Residential/decks/gardens 60
Site planning/dev. studies 10
Residential/golf/equestrian communities 30

Greenhaven Golf Course, Clubhouse/Site Masterplan, Anoka, MN; Bear Path Golf and Country Club, Eden Prairie, MN; Piper Residence, Medina, MN; Schueler Residence, Shorewood, MN; Parisi Residence, Shorewood, MN; Johnson Residence, Hopkins, MN

❖
LHB ENGINEERS & ARCHITECTS
21 West Superior Street, Ste. 500
Duluth, MN 55802
Tel: 218/727-8446
Fax: 218/727-8456
E-mail: joellyn.gum@LHBcorp.com
Web: www.LHBcorp.com
Established 1966
Other Offices: Minneapolis, MN

Mark S. Anderson RLA, ASLA
Gary C. Findell RLA, ASLA
David M. Chmielewski RLA, ASLA
Bruce D. Chalupsky RLA, ASLA
Matthew Fair-Jones RLA, ASLA
Mike A. Fischer AIA

Firm Personnel by Discipline
Landscape Architects 5
Architects 23
Engineers 29
Planners 1
Other Professional 9
Technical 35
Administrative 28
Total 130

Continued on next column

Work %
Residential/decks/gardens 5
Site planning/dev. studies 20
Parks/open spaces 10
Urban design/streetscapes 20
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 20
Multi-family housing/PUDS 15

Railroad Island Master Plan for Affordable Housing, St. Paul, MN; Gateway Plaza, University of Minnesota, Minneapolis, MN; Gitchi Gammi State Trail, Schroeder to Tofte, MN; Lake Superior Kayak Trail, North Shore, MN; Tower Avenue Streetscape Design, Superior, WI; Lutsen Housing Site Development, Lutsen, MN

❖
LOUCKS ASSOCIATES
7200 Hemlock Lane, Ste. 300
Minneapolis, MN 55374
Tel: 763/424-5505
Fax: 763/424-5822
E-mail: pkangas@loucksmclagan.com
Web: www.loucksmclagan.com
Established 1976
Other Office: West St. Paul, MN

Paul Kangas RLA, ASLA
Tom Loucks
Jeff Shopek PE
Mike St. Martin PE
Paul McGinley LS

Firm Personnel by Discipline
Landscape Architects 2
Engineers 5
Planners 5
Other Professional 3
Technical 20
Administrative 5
Total 40

Work %
Site planning/dev. studies 20
Parks/open spaces 40
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 10
Multi-family housing/PUDS 20

P.D.L. Corporate Campus, Brooklyn Park, MN; Village @ Shingle Creek Redevelopment, Brooklyn Park, MN; Maple Grove Civic Campus, Maple Grove, MN; South Elm Road Park, Maple Grove, MN; Cormorant Links Golf Course, Pelican Rapids, MN; Brooklyn Center Retail, Brooklyn Center, MN

❖
OSLUND.AND.ASSOC.
115 Washington Avenue N.
Minneapolis, MN 55401
Tel: 612/359-9144
Fax: 612/359-9625
E-mail: info@oslund.com
Web: www.oslund.com
Established 1998

Principals:
Thomas R. Oslund RLA, FAAR,
ASLA
Jay Coatta
Contacts:
Tadd Kreun RLA, ASLA
Joseph Favour RLA, ASLA
Misa Inoue

Firm Personnel by Discipline
Landscape Architects 5
Architects 2
Administrative 2
Total 9

Work %
Residential/decks/gardens 5
Site planning/dev. studies 30
Parks/open spaces 5
Urban design/streetscapes 5
Interior landscape/landscaping 5
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 40

Medtronic Master Plan and Site Development, Fridley, MN; Wells College, Aurora, NY; Valparaiso University, Valparaiso, IN; General Mills, Minneapolis, MN; University of Minnesota Duluth, Science Center, Duluth, MN; Wind-song Farms Golf Club, Independence, MN

❖
PARSONS
(formerly d/b/a Barton-Aschman Associates, Inc.)

111 Third Avenue South, Ste. 350
Minneapolis, MN 55401
Tel: 612/332-0421
Fax: 612/332-6180
E-mail: william.s.midness@parsons.com
Web: www.parsons.com
Established 1919

Other Offices: In principal cities throughout the United States

Wm. Scott Midness RLA, ASLA
Joel L. McElhany RLA, ASLA
Jeffrey A. Feulner ASLA
Mark E. Gander AICP
John H. Payton PE
David B. Warzala PE

Continued on next column

Firm Personnel by Discipline
Landscape Architects 4
Planners 1
Traffic and transportation engineers 8
Civil engineers 9
Environmental Graphic artists 1
Technical 5
Administrative 2
Total 32

Work %
Site planning/dev. studies 40
Environmental studies (EIS) 5
Parks/open spaces 20
Urban design/streetscapes 25
Master/comprehensive planning 10
Abbott Northwestern, Minneapolis Heart Hospital, Minneapolis, MN; Hennepin County Public Works Facility, Medina, MN; Hiawatha LRT Station Site Design-Build, Minneapolis/Bloomington, MN; Prairie Justice Center, Nobles County, MN; Mills District/Milwaukee Road Depot Streetscape, Minneapolis, MN; SuperTarget Site Development in Minnetonka, Chaska, Lakeville, Lino Lakes, MN

❖
SANDERS WACKER BERGLY, INC.

365 East Kellogg Boulevard
Saint Paul, MN 55101-1411
Tel: 651/221-0401
Fax: 651/297-6817
E-mail: wsanders@swbinc.com
Web: www.swbinc.com
Established 1979
Other Office: Rice Lake, WI

William D. Sanders RLA, FASLA
Larry L. Wacker RLA, ASLA
David Wanberg AICP, RLA
Gregory Johnson RLA
Bill Bleckwenn RLA, ASLA
James Harbaugh RLA, ASLA

Firm Personnel by Discipline
Landscape Architects 7
Planners 2
Administrative 1
Total 10

Continued on next column

Work %
Residential/decks/gardens 5
Site planning/dev. studies 10
Environmental studies (EIS) 5
Parks/open spaces 25
Urban design/streetscapes 25
Recreation areas (golf, ski, etc.) 5
Master/comprehensive planning 10
Multi-family housing/PUDS 5
Cemetery planning 10

Lake of the Isles Master Plan, Minneapolis, MN; Traverse de Sioux Historic Site, St. Peter, MN; Central Hillside Neighborhood Plan, Duluth, MN; Minnesota State Veterans Cemetery, Little Falls, MN; Cedar Side Trail System, Rice Lake, WI; Downtown Streetscape Plan, Spencer, IA

❖
SHORT ELLIOTT HENDRICKSON INC.

Butler Square Building, Ste. 710C
100 North Sixth Street
Minneapolis, MN 55403-1505
Tel: 612/758-6715
Fax: 612/758-6701

E-mail: cchurchward@sehinc.com
Web: www.sehinc.com
Established 1927

Other Offices: St. Paul, Duluth, St. Cloud, Rochester, Grand Rapids, Gaylord, MN; Chippewa Falls, WI; Sioux Falls, SD

Craig Churchward RLA, ASLA
Laurie McRostie RLA, ASLA
Mark Salzman RLA, ASLA
Dan Cornejo AICP
Nancy SchultZ AIA
Dave Halter PE

Firm Personnel by Discipline

Landscape Architects 11
Architects 26
Engineers 280
Planners 25
Other Professional 87
Technical 180
Administrative 120
Total 699

Work %
Site planning/dev. studies 10
Environmental studies (EIS) 5
Parks/open spaces 25
Urban design/streetscapes 25
Master/comprehensive planning 10
Transportation aesthetics 25

Continued on next column

I-35W Aesthetic Design Studies, Minneapolis, MN; Fortune Bay Casino and Club House Site Design, Tower, MN; Chicago Avenue Riverfront Plaza, Minneapolis, MN; Paul Bunyan Drive Aesthetic and Recreational Amenities, Bemidji, MN; Gitchi Gami State Trail, Split Rock Lighthouse State Park, MN; City Hall Site Design, Hugo, MN

❖
SRF CONSULTING GROUP, INC.

One Carlson Parkway N., Ste. 150
Minneapolis, MN 55447

Tel: 763/475-0010
Fax: 763/475-2429

E-mail: bwarnersrfconsulting.com
Web: www.srfconsulting.com
Established 1963

Barry Warner RLA, FASLA, AICP
John Larson RLA, ASLA
Ken Grieshaber RLA, ASLA
Ranoy Geerdes PE
Tim Phenow PE
Mike Monahan PE

Firm Personnel by Discipline

Landscape Architects 10
Planners 6
Environmental 8
Traffic/Transportation 25
Civil Engineering 40
Structural Engineering 15
Parking 5
Highway 40
Survey 8
Construction Services 8
Technical 30
Administrative 6
Total 201

Work %
(Landscape Architecture/Urban Design Group)

Site planning/dev. studies 15
Parks/open spaces 20
Urban design/streetscapes 25
Master/comprehensive planning 15
Redevelopment/CBD design 25

Near North (Heritage Park), Minneapolis, MN; Landmark Plaza, Saint Paul, MN; Three Rivers Park District Trails, Hennepin County, MN; Franklin Riverside T.O.D. Study, Minneapolis, MN; Avenue of the Arts, Minneapolis, MN; Midtown Greenway, Minneapolis, MN

❖
**TOLTZ, KING, DUVALL,
ANDERSON AND
ASSOCIATES, INC. (TKDA)**
444 Cedar Street, Ste. 1500
Saint Paul, MN 55101-2140
Tel: 651/292-4400
Fax: 651/292-0083
E-mail: daj@tkda.com
Web: www.tkda.com
Established 1910

Dean A. Johnson AIA
Richard L. Gray RLA, ASLA
Richard E. Thompson Planner
David A. Mayer

Firm Personnel by Discipline
Landscape Architects 2
Architects 10
Engineers 89
Planners 3
Other Professional 15
Technical 68
Administrative 17
Total 204

Work %
Site planning/dev. studies 25
Parks/open spaces 25
Urban design/streetscapes 15
Recreation areas (golf, ski, etc.) 5
Master/comprehensive planning 10
Athletic fields/track 20

Harriet Island Park Pedestrian Gateway Entrance, Saint Paul, MN; Highway 12 Aesthetic Design Guide, Wayzata, Long Lake and Orono, MN; Cretin-Derham Hall School Addition and Campus Development, Saint Paul, MN; Outdoor Learning Center, Mendota Elementary School, Mendota Heights, MN; Anoka County Highway 52 Landscaping, Blaine, MN

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Firm Personnel by Discipline
Landscape Architects 33
Architects 6
Engineers 150
Planners 27
Other Professional 33
Technical 35
Administrative 21
Total 305 (Minneapolis)

Work %
Site planning/dev. studies 10
Environmental studies (EIS) 5
Parks/open spaces 15
Urban design/streetscapes 20
Master/comprehensive planning 20
Multi-family housing/PUDS 5
Transit-oriented design 25

Bayfront Festival Park, Duluth, MN; Euclid Avenue Bus Rapid Transit Streetscape Improvements, Cleveland, OH; Urban Village Overlay Districts, St. Paul, MN; Central Park, City of St. Anthony, MN; Community Plan, Alkafji, Saudi Arabia; Keyhole State Park Management Plan, WY

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Continued on next column

Firm Personnel by Discipline
Landscape Architects 10
Civil Engineers 9
Traffic Engineers 4
Surveyors 4
E.I.T.S. 5
Environmental/Wildlife/Wetland/Forestry/G.I.S. 3
Technical 55
Administrative 10
Total 100

Work %
Site planning/dev. studies 20
Environmental studies (EIS) 5
Parks/open spaces 10
Urban design/streetscapes 5
Master/comprehensive planning 10
Multi-family housing/PUDS 25
Public infrastructure/G.I.S./Survey/Traffic 25

Liberty on the Lake Residential Development, Stillwater, MN; Minnehaha Creek Trails Enhancement, Reconstruction, Stream Bank Stabilization, Minneapolis, MN; Riverdale Village Shopping Center, Coon Rapids, MN; Earle Brown Heritage Center and Streetscape, Brooklyn Center, MN; Evermoor Residential Development, Rosemount, MN; Cobblestone Lake, Mixed-use Development, Apple Valley, MN

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Alan Whidby RLA, ASLA
Firm Personnel by Discipline
Landscape Architect 1
Administrative 1
Total 2

Work %
Residential/decks/gardens 40
Site planning/dev. studies 20
Master/comprehensive planning 20
Multi-family housing/PUDS 20

Keen/Jermain Residence, Minneapolis, MN; Senior Care, Pella, IA; Champlin Senior Care, Champlin, MN; Presbyterian Homes Senior Care, Chanhassen, MN; Wayzata Executive Park, Wayzata, MN; Florenzano Residence, Eden Prairie, MN

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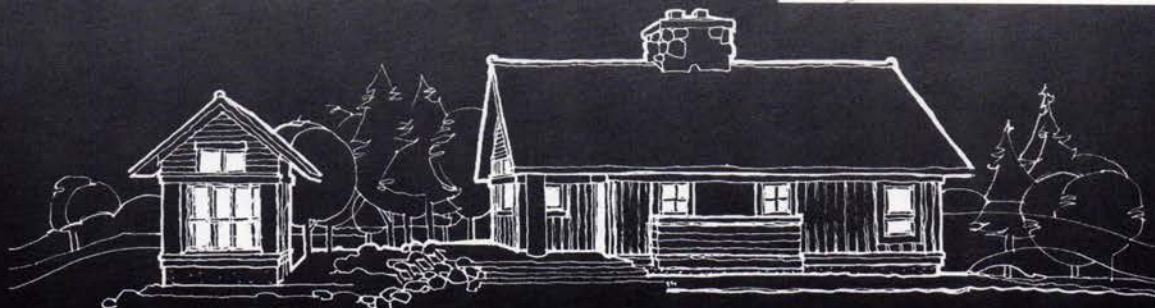
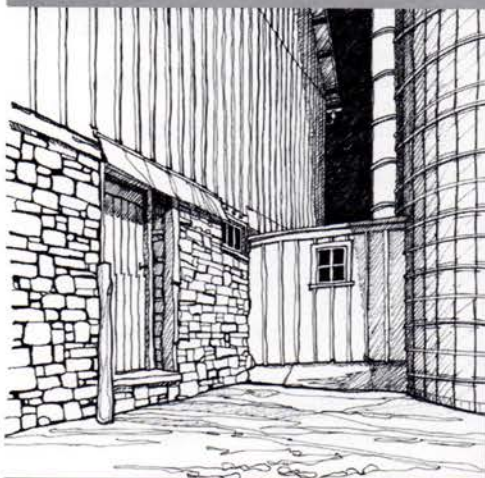
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Don Borcharding PE, LS
Chris Colby AIA, CID
Mark Root RLA, ASLA
Wade DuMond RLA, ASLA
Jose Rivas AIA

Firm Personnel by Discipline
Landscape Architects 8
Architects 11
Engineers 33
Planners 5
Other Professional 33
Technical 20
Administrative 25
Total 135

Work %
Site planning/dev. studies 30
Environmental studies (EIS) 10
Parks/open spaces 10
Urban design/streetscapes 15
Master/comprehensive planning 30
Multi-family housing/PUDS 5

Mayo/Eisenberg Landscape Master Plan, Rochester, MN; IBM Landscape Improvements, Rochester, MN; Houston Trailhead, Houston, MN; Downtown Streetscaping, Lake City, MN; Rochester Public Library Streetscape, Rochester, MN; Chester Woods Regional Park, Olmsted County, MN

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**Milwaukee Road Depot
Courtyard Hotel, Residence Inn,
Waterpark and Parking Garage**

Location: Minneapolis, MN
Client: CSM Corporation
Architect: Elness Swenson Graham Architects, Inc.
Principal-in-charge: Mark G. Swenson, AIA
Project manager: Paul Mittendorf, AIA
Project architects: Tom Cassidy, AIA, Jim Timm, AIA
Project lead designer: Lonnie Strassman
Project team: Dave Egbert, Jill Howell, Ken Hueser, Joshua Jansen, Bob Lamettry, Tom Lehmann, AIA, Reza Mehralian, Rob Ollila
Structural-engineering team: Meyer Borgman Johnson
Mechanical-engineering team: Doody Mechanical/Dunham Associates
Electrical-engineering team: Parsons Electric
Civil-engineering team: SRF Consulting
Lighting designer: Parsons Electric
Interior design: Ste. Marie Design (Courtyard Hotel), Cowette Seward (Residence Inn), Tivoli Too (Waterpark)
Construction manager: Bor•Son Construction (Courtyard Hotel, Waterpark, & Parking Structure), Stahl Construction (Residence Inn)
Waterpark Design: Ramaker Associates, Tivoli Too, ESG Architects
Landscape architect: Damon Farber Associates
Landscape project team: Damon Farber, Peter Larson
Face brick: Twin City Brick & Tile Ochs Brick
Stone: Ochs Brick
Window systems: Empirehouse, Inc., Trimpac, Quaker
Architectural metal panels: Specialty Systems
Millwork: Wilkie Sanderson, Paul's Architectural Woodwork
Photographer: Dana Wheelock

**Depot Renovation and
Shed Ice Rink**
Location: Minneapolis, MN
Client: CSM Corporation
Architect: Shea Architects
Project manager: Mike Kraft, AIA
Project architects: Steve Oakley
Project lead designer: Ken Potts, AIA
Project team: Loren Morschen, Paul Mellblom, AIA, Cory Bushcot, Larry Fredland, Stephanie Giesen, Paul Coleman
Structural-engineering team: Mattson McDonald
Mechanical-engineering team: Doody Mechanical/Dunham Associates
Electrical-engineering team: Parsons Electric
Civil-engineering team: SRF Consulting
Lighting designer: Parsons Electric (Depot), Schuler & Shook (Shed)
Interior design: Cowette Seward (Depot), SHEA (Ice Rink)
Ice-rink design: Independent Consulting Engineers
Construction manager: Bor•Son Construction

Landscape architect: Damon Farber Associates
Landscape project team: Damon Farber, Peter Larson
Depot ceiling restoration: Conrad Schmidt Studios
Window systems: Empirehouse
Custom metal fabrications: Brian Leo
Metal roof: Specialty Systems
Architectural metal panels: Specialty Systems
Millwork: Gray Wolf, Aaron Carlson
Photographer: Dana Wheelock

Minneapolis Rowing Club Boathouse

Location: Minneapolis, MN
Client: Minneapolis Rowing Club
Architect: Vincent James Associates, Inc.
Collaborators: Vincent James, AIA, Andrew Dull, Jay Lane, Jennifer Yoos
Project Team: Paul Yaggie, AIA, Steven Philippi, Nathan Knutson, Bob Loken, Scott Muellner, Assoc. AIA, Taavo Somer
Structural engineering: Carroll, Franck & Associates, Bruno Franck, Betker and Associates, Bruce Betker
Mechanical-engineering team: Design Build (by contractor)
Electrical-engineering team: Design Build (by contractor)
General contractor: Flannery Construction
Landscape architect: Coen+Partners
Wood trusses: Western Archrib
Copper roofing: Sieplast
Photographer: Mary Ludington

Moore Residence

Location: Minneapolis, MN
Client: David & Evelyn Moore
Architect: David Heide Design, LLC, Minneapolis, Minnesota
Project designer: David Heide, Assoc. AIA
Principal-in-charge: David Heide, Assoc. AIA
Project manager: Mark Andresen, Silver Bullet Design & Build, Inc.
Project designer: David Heide, Assoc. AIA
Structural-engineering team: Mattson Macdonald, Inc.
Lighting designer: David Heide, Assoc. AIA
Lighting fixtures: Cristal & Arroyo Craftsman from Creative Lighting
Interior designer: David Heide, Assoc. AIA
Construction manager: Mark Andresen, Silver Bullet Design & Build, Inc.
Cabinetwork: David Henry, Fineline Cabinets
Window systems: Marvin Windows
Millwork: David Henry, Fineline Cabinets
Art glass: John Salisbury, Gaytee Stained Glass
Hardware: Crown City Hardware
Antiques: Robert J. Riesberg
Photographer: Bayard Engelhardt, AIA

FAIR Arts Middle School

Location: Crystal, MN
Client: (W.M.E.P.) West Metro Education Program
Architect: Hammel, Green and Abrahamson, Inc.

Principal-in-charge: Bake Baker, AIA
Project manager: Greg Shuster, AIA
Project architects: Tammy Angaran, Vicki Hooper, AIA
Project lead designer: Roxanne Nelson, AIA
Project team: Roger Johnson, AIA, Paul Pavlak, Rob Skow
Structural-engineering team: HGA
Mechanical-engineering team: HGA
Electrical-engineering team: HGA
Civil-engineering team: HGA
Interior design: HGA
Landscape architect: HGA
Theater consultant: Schuler & Shook, Inc.
Acoustical consultant: Kvernstoen Kehl & Associates, Inc.
Kitchen consultant: Robert Rippe & Associates, Inc.
General contractor: Adolfson & Peterson, Inc.
Face brick: Minnesota Brick and Tile
Precast concrete trim: Tri-stone Concrete Products
Cabinetwork: LSI Corporation
Wood flooring: Robbins Incorporated
Carpet: Mohawk
Window systems: Excel Aluminum Products
Metal wall and roof panels: Copper Sales
Millwork: Ron's Cabinets
Photographer: Don F. Wong

Service Garage Transformation

Location: Minneapolis, MN
Client: Y+A Architecture
Architect: Y+A Architecture
Principals in charge: Martha Yunker, AIA, Marc Asmus, AIA
Project manager: Marc Asmus, AIA
Project lead designer: Marc Asmus, AIA
Project team: Martha Yunker, AIA, Marc Asmus, AIA, Bryan Carpenter
Structural-engineering team: Mattson - MacDonald
Lighting designer: Y+A Architecture
Interior design: Y+A Architecture
Cabinetwork: Home Depot
Window systems: Heat Miser Glass
Concrete work: Lappin Construction
Millwork: Lappin Construction
Photographer: Peter Bastianelli Kerze

Mill Ruins Park, Phase I

Location: Minneapolis, MN
Client: Minneapolis Park and Recreation Board
Consultant team: URS Corporation; WRT
Principal-in-charge: Steve Durrant, ASLA
Project director: Ignacio Bunster-Ossa, ASLA
Master planner: Dave Showalter, AIA
Landscape architect: Bob Kost, ASLA
Urban designer: Kathe Flynn, ASLA
Civil engineer: Greg Brown, PE
Structural engineer: Mark Maves, PE
Phase I contractor: F.M. Frattalone
Excavating and Grading, Inc.
Phase II contractor: Lunda Construction
Construction admin.: Shane Koehnen
Historian: Jackie Sluss

Other participants: State Historic Preservation Office, Dennis Gimmestad; Minnesota Historical Society Archaeologist, Bob Clouse
Photographer: Tim Blankenship

Regions Hospital Healing Garden

Location: St. Paul, MN
Client: HealthPartners / Regions Hospital
Architect: BWBR Architects, St. Paul
Principals-in-charge: Timothy J. Sessions, AIA, C. Jay Sleiter, AIA
Project manager: Ananth Shankar, AIA
Project lead designer: Dan Zutter, AIA
Landscape architect: oslund.and.assoc.
Landscape principal in charge: Thomas Oslund, ASLA
Landscape project team: Thomas R. Oslund, ASLA, Misa Inoue, Tadd Kreun, ASLA
Landscape contractor: Margolis
Civil engineering: Melchert Walkky Associates; Jack Walkky
Construction manager: M.A. Mortenson Company (General Contractor); Gil Fleischhacker
Photographers: Philip Prowse, oslund.and.associates

Lake Superior Water Trail Master Plan

Location: Between Duluth, Minnesota and Canada
Client: Lake Superior Water Trail Association of Minnesota and the Minnesota State Department of Natural Resources
Architect: LHB Engineers & Architects (Community Design Group)
Principal-in-charge: Michael Fischer, AIA
Project principal: Gary Findell, ASLA
Project manager: Matthew Fair Jones, ASLA
Project lead designer: Matthew Fair Jones, ASLA
Project team: LHB: Gary Findell, ASLA; Mike Fischer, AIA; Matthew Fair Jones, ASLA; Jessika Lander. Lake Superior Water Trail Association Board: Andy Knapp, Norton Johnson, Steve Mueller, Nick Temali, Craig Blacklock, Matt Kania
Landscape architect: Matthew Fair Jones, ASLA
Landscape project team: LHB: Gary Findell, ASLA; Mike Fischer, AIA; Matthew Fair Jones, ASLA; Jessika Lander. Lake Superior Water Trail Association Board: Andy Knapp, Norton Johnson, Steve Mueller, Nick Temali, Craig Blacklock, Matt Kania
Photographer: Craig Blacklock

CORRECTION

In the January - February 2002 issue of *Architecture Minnesota*, the night photo on page 30, the sanctuary photo on page 32 and the lobby photo on page 33 were taken by Peter Bastinelli Kerze. The editor apologizes for the errors.

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Eleanor and Philip Pillsbury House, Ferndale Road, Wayzata (1963-1997)

MINNESOTA HISTORICAL SOCIETY

In 1962, as Ralph Rapson, FAIA, was wrestling with Sir Tyrone Guthrie over plans for the Minneapolis building that would become the Guthrie Theater, he entered into a relationship with another client that would prove far more intimate and friendly. The Twin Cities house that resulted from this second alliance—the Eleanor and Philip Pillsbury House on Lake Minnetonka in Wayzata—stood for decades, with the Guthrie, as one of Rapson's most celebrated architectural achievements.

When Rapson and the Pillsburys joined forces, the Pillsbury family had owned two neighboring parcels of land overlooking the lake for more than 75 years. The home of John S. Pillsbury, a governor of Minnesota, first appeared on this tract in 1888. Next, in 1909, came Dunbarton, an adjoining Italian-style residence. When Dunbarton burned down in the mid-1920s, a replacement house arose on the same spot.

Philip Pillsbury, the president of the Pillsbury Company and the son of Dunbarton's original owner, lived with his wife Eleanor about a mile away. When he inherited the two lakefront parcels in 1959, Eleanor put into motion her longstanding idea to build a new residence at Lake Minnetonka—one suitable for family living and business entertaining and modernist in style. Rapson, even then the state's best-known architect, was her first choice to design the house. The old governor's mansion and Dunbarton II both came down, clearing the lakeshore property for Rapson's imagination.

Working under a construction budget of \$260,000 (\$1.4 million in today's inflation-adjusted dollars), Rapson explored his fascination with cubist art and inhabitable sculpture. His design for the

house, a geometric form peeled into five freestanding modules connected by glass-walled walkways, immediately attracted the Pillsburys. The home's public functions, including Pillsbury Company dinners and events the couple hosted for community organizations, could be confined to a single unit of the house. The Pillsburys occupied another pavilion, guest rooms yet another, the kitchens a fourth and a garage the last.

Rapson made creative use of the property's gorgeous views and ample light, using windows to frame the couple's favorite outdoor scenes and designing sculpted interior walls and ceilings that broke light and shadow into endlessly changing patterns. Though sprawling over more than 11,000 square feet, the house's separate sections kept the Pillsburys and their guests from feeling lost in an abundance of space. Rapson's work earned an AIA Minnesota Merit Award in 1965. *Architectural Record* profiled the house the following year.

By the time the house received AIA Minnesota's 25 Year Award for its lasting distinction, both Eleanor and Philip Pillsbury had died. No other family members wanted to occupy the house and the property was put up for sale in 1995. Potential buyers were interested in the shoreline location but not the house, which had been created as a personal reflection of the desires of its original owners and architect.

Bill Cooper, then head of TCF Bank, purchased the property in 1996. After a protest by preservationists, the house was razed during a chilly week in February the following year. **Jack El-Hai**

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