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Architecture Minnesota Mission Statement

Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to educate the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.
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By way of analogy, he added, "People don't necessarily buy Architecture Minnesota because they read every page, but Architecture Minnesota reflects a part of their personality. Similarly, I think my book encapsulates what a lot of people know is true about their lives and their communities."

Meanwhile, the stadium debate—who gets one and where—rages on. I'm not inherently opposed to stadiums; they're worthy city projects. But I'd like to see some of the fuss over sports teams transferred to funding for such endeavors as Baker Associates' renovation of the Ritz Theater in northeast Minneapolis and Hammel, Green and Abrahamson's renovation of the Shubert Theater; re-extended public-library hours and reinstated school arts-education programs.

Florida takes a more radical approach, calling on architects, urban planners and government officials to declare "a moratorium on mega-projects, like stadiums, as big silver-bullet solutions. We need to do things at a much smaller scale that support real people in real communities, while empowering them to make a difference." One need only peruse the Honor Awards projects in this edition of Architecture Minnesota to see how architects—who synthesize economics and artistry in their work, which is why they're part of Florida's "super-creative core"—create cultural and business solutions, nurture neighborhoods and fortify the life of communities on a regular basis.

The competition for creative capital is on, Florida asserts, as one-third of the American workforce is now comprised of "cultural creatives." If the Twin Cities is to remain a mecca for economic vitality, technological innovation and creative talent, it's time to move beyond the obvious and invest in the future.
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Landscape Architects

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Calendar

March 7
Architects Shape the New Minneapolis: Twin Cities Architects Roundtable
Coffman Memorial Union Theater
University of Minnesota
Minneapolis, Minnesota
(612) 625-9494
www.weisman.umn.edu
The lecture series, sponsored in part by AIA Minnesota, continues with a conversation with James Dayton, AIA, Garth Rockcastle, FAIA, Julie Snow, FAIA and Joan Soranno, AIA, which is moderated by William Morrish, former director of the Design Center for American Urban Landscape, University of Minnesota.

March 8
Shane Coen:
The Bold Landscape
Rapson Hall Auditorium
University of Minnesota
Minneapolis, Minnesota
(612) 626-9068
www.cala.umn.edu
Landscape architect Shane Coen, principal and founder, coen+partners, Minneapolis, speaks about his firm's design process and the collaborative relationships he believes are the foundation of innovative design. Coen's work will also be exhibited in the HGA Gallery at Rapson Hall through April 16.

March 27
My Architect
Oak Street Cinema
Minneapolis, Minnesota
(612) 331-3134
www.mnfilmarts.org
www.myarchitectfilm.com
A special screening of the award-winning documentary about architect Louis Kahn. The director, Nathaniel Kahn, son of Louis, will be present for a question-and-answer session.

April 18
Architects Shape the New Minneapolis: Jean Nouvel
Pantages Theatre
Minneapolis, Minnesota
(612) 625-9494
www.weisman.umn.edu
The lecture series, sponsored in part by AIA Minnesota, continues with Jean Nouvel, architect of the new Guthrie Theater, and Thomas Fisher, Assoc. AIA, dean, College of Architecture and Landscape Architecture, University of Minnesota.

April 21-23
EnvironDesign 8
Minneapolis Convention Center
Minneapolis Minnesota
(651) 627-3393
www.enviroadesign.com
Keynote speakers at this annual sustainability conference include: Janine Benyus, author of Biomimicry; William McDonough, FAIA, leading proponent of the "next industrial revolution"; Richard Jackson, director, National Center for Environmental Health, Centers for Disease Control; and Eileen Clausen, president, Pew Center of Global Climate Change.

Through April 25
Ant Farm 1968-1978
UC Berkeley Art Museum
Berkeley, California
(510) 642-0808
www.bampfa.berkeley.edu
The first museum retrospective of Ant Farm—a collective of radical architects; video, performance and installation artists; and visionaries and cultural commentators—offers an intriguing look into Conceptual Art and the ethos of the late 1960 and '70s, and includes footage of Ant Farm's "Media Burn," a spectacular performance in which two American icons—the car and the television set—literally collide.

Architecture Minnesota WINS GOLD

In 2003, the Minnesota Magazine & Publications Association honored Architecture Minnesota with three awards during the prestigious Minnesota Publishing Excellence Awards. In the category "association publication with a circulation of under 50,000," Architecture Minnesota received the Gold Award for Best Single Topic Issue for the May–June 2003 issue, Housing For Lifestyles. The jury commended the publication for its "beautiful cover," and the content for being both "visually eye catching" and "intellectually stimulating."

In addition, the MMPA gave a Bronze Award to the feature article "Modern Luster," also in the May–June 2003 issue, by Phillip Koski, AIA, architect, Hammel, Green and Abrahamson, Inc., Minneapolis, and chair of the Architecture Minnesota Committee. The January–February 2003 issue of Architecture Minnesota, The Sustainable Challenge, also won a Bronze Award for Best Single Topic Issue.

"In the past five years, the magazine industry in Minnesota has grown dramatically, with the industry's standards for excellence evolving, as well," says Camille LeFevre, editor, Architecture Minnesota. "In addition, our competitors in this category are magazines with several editorial staff members and sizable budgets for writing, art and production. So I'm quite proud—on behalf of the advisory Architecture Minnesota Committee and all of the others who contribute to the success of Architecture Minnesota—of receiving three awards, especially a Gold Award."

In 1997, the MMPA established the Publishing Excellence Awards to recognize and foster outstanding publishing achievements in the areas of editorial, design and overall excellence. The judges are volunteers from the industry selected for their expertise.
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We're pleased to recognize these firms as leaders in energy efficiency in 2003 through participation in our Energy Design Assistance program promoting energy-efficient building technologies and ideas.

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Schwicket Inc.
Sebesta Blomberg & Associates, Inc.
Steen Engineering, Inc.
Stefan Helgeson Associates
T. E. Inc.
Wold Architects & Engineers
Wunderlich-Malec Engineering, Inc.
Yale Mechanical
Ha-ha

Through a ha-ha might elicit a giggle, if not a guffaw, simply because of its funny name, the word's meaning is totally serious. Back in jolly old England, a ha-ha was a large trench dug as a barrier to keep livestock from roaming. It was constructed with one gently sloping side and one vertical side into which a retaining wall was built, giving the structure its alternate name, “sunk fence.”

Through this tomfoolery with the natural horizon, landowners gained an uninterrupted view of their property while keeping in the cows. But guests, unaware of a ha-ha’s existence, would find it no laughing matter if they fell into one.

The ha-ha itself has fallen out of use in most landscape designs, though they are often found in zoos. Wherever a drop of more than 30 inches is required, however, a fence is necessary. While ha-has are thought to have originated in France, the ha-ha’s most notable application is found at the Gardens of Stowe, Buckinghamshire, England, designed by Charles Bridgeman, constructed in 1725 and still standing today.

St. Paul Prize Winner

The St. Paul Chapter of AIA Minnesota awarded its 2003 St. Paul Prize to Jessica Vogel. A designer at Ellerbe Becket, Minneapolis, Vogel earned the $1,000 first prize and a year's membership in AIA St. Paul.

The St. Paul Prize competition, which occurs annually, encourages the professional development of young interns (designers not yet licensed as architects), while showcasing their design skills on fun and often overlooked elements of the urban landscape. This year’s participants were asked to design a gazebo in St. Paul’s Hampden Park.

Vogel’s goal was to design an inviting space for the neighborhood. “Public park pavilions are often out of scale, dark and uninviting,” she says. “The challenge was to create a space for everyone to enjoy. The key word to describe this design is ‘flexibility.’ In order for everyone to enjoy the space, it has to accommodate different conditions that make an environment comfortable.”

Vogel came to this realization one sunny day while sitting in her living room. “I had the windows and the blinds open a bit,” she explains. “The blinds filtered the light and created an interesting shadow pattern on the floor and furniture. I asked myself, ‘Why am I enjoying this space?’ The couch was comfortable, there was a mild breeze that pushed air through the space and there was enough light to fill the room without it being hard on the eyes.”

After a brief trip to the kitchen, she returned to find her roommate had completely opened the blinds and windows to let in all the light and breeze, “which blew my papers all over the room and blinded me,” Vogel says. “In 30 seconds, the room had been transformed from a space I enjoyed into a space my roommate enjoyed.”

Thus, for her St. Paul Prize entry, Vogel designed a park pavilion that people could customize to meet their needs; the design incorporates operable roof louvers that can be easily adjusted by park users. “In theory, each louver will cover a table or chair in the gazebo and can be adjusted to the conditions the individual user desires,” she says. The design also includes a curved wall that rises out of the landscape, gently defines the space and provides a long bank of seating. Dorothy Rand
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You don't have to be an urban-planning junkie to get worked up about some finer point of city and regional planning. Whether it's a debate about growing the tax base, improving transit, building a light-rail line, containing suburban sprawl, creating equitable housing, healing the environment or funding a better ballpark, urban-planning issues are increasingly front-page fodder in the local newspaper. Yet for all of the expert opinions served up in newspaper editorials and warmed over in political stump speeches, very little of it leads to universal consensus.

But that's okay. Urban planning is not a hard science built on verifiable theories of measurable facts and numbers: It's an anecdotal science, constructed purely out of individual life experiences, observations and stated desires. What makes a city livable is not a spreadsheet of crime statistics and economic data. (Remember the 2003 study proclaiming Minneapolis the most fun city in the United States, topping Orlando and Las Vegas?) A city is livable only when its residents say it is.

To this end, the 17 individual essays and voices collected in Toward the Livable City are an illuminating and accessible resource to the policy wonk, as well as the concerned citizen. The book's editor, Emilie Buchwald, has gotten out of the way of her contributors, resisting all impulses to artificially theme or unify the diverse collection. While most books on city making and city life are of the evangelical/revelatory/call-to-arms variety, Buchwald's provocative menagerie of urban voices allows readers to sort it all out for themselves. Like a good town-hall meeting, every voice is heard, from the loud and dogmatic to the quietly articulate.

Holding down the idiosyncratic end of the spectrum is Minnesota artist and activist Ken Avidor, who humorously and tragically questions the self-inflicted madness of our car-bound society through cartoon vignettes. His hero is Roadkill Bill, a likable and sincere rodent distinguished by the tread marks imprinted across his tail and midsection, and harboring a clear preference for the bike lane.

At the other extreme is former Twin Cities pol Myron Orfield, who in his essay, "The Region: The True City," argues—with his trademark citation of hard data—that regional cooperation between municipalities is in every tax district's self interest. Orfield's piece is brief and dense and, like much of his work, would be a good addition to any annotated bibliography on regional politics.

Tony Hiss, a former essayist for the New Yorker and author of such books as The Experience Place and A Region at Risk, shadows the tireless Dan Burden—often called the "Johnny Appleseed of livable communities"—as he travels to Watsonville, California, to conduct a five-day community-building and planning session. Anybody who's helped plan their own neighborhood would be familiar with Burden's standard rations of "focus groups," "walking audits" and "design charrettes," but Burden's infectious belief in a can-do democracy is his real currency.

Terrell F. Dixon borrows from Thoreau's practice of "sauntering" to rediscover the majesty of nature in the cracks and vacant lots of his residential Houston neighborhood. Through his essay, "City Places, Sacred Spaces," Dixon challenges the conventional perception that awe-inspiring wilderness can exist only outside the city, writing that, "The persistent, engaging sound of that Eastern screech owl in the neighborhood open lot opened my eyes and began the process of teaching me, a die-hard environmentalist living deep in the heart of Houston, to see urban nature and the city in a new way."

Opponents of sprawl often argue for the necessity of protecting open green space at the urban periphery, so that all have access to nature's civilizing tonic. Dixon's epiphany inspires urban denizens to open their eyes to the nature already present in their own backyard, and to nurture and protect it.

The self-reflective essays of Jane Holtz Kay, Lynda Morgenroth, and Minneapolis writers Mary François Rockcastle and Jay Walljasper are also included in Toward the Livable City. Each narrative recounts firsthand impressions of the cities in which the authors live and have lived, while extolling the simple pleasures and insufferable inconveniences of urban and suburban life. Similarly, Sara St. Antoine offers a glimpse into the joys of a pedestrian city as a car-free citizen of Cambridge, Massachusetts.

Continued on page 50
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Natural Landscapes, Historic Preservation

BY BETTE HAMMEL

The University of Minnesota Morris campus is now on the National Register of Historic Places and a major preservation plan is under way. The first project is the renovation of the Craftsman-style social-science building, designed by Clarence Johnston, and its grounds. Miller Dunwiddie Architects, Inc., Minneapolis, and landscape-architecture firm Damon Farber Associates, Minneapolis, are heading up the renovation team. "This will be the first building that will integrate the historic-landscape and historic-building guidelines in one project," says Chuck Liddy, AIA, principal. Tom Whitlock, landscape architect, says he's researching site furnishings—such as benches, retaining walls, lighting and plants—that will reflect the historic character of the grounds. ❖

Hastings River Flats, a new river-front gathering place in Hastings, Minnesota, is reorienting the city to the river while creating links with existing Levee Park. The project, designed by Locus Architecture Ltd., Minneapolis, in collaboration with Hoisington Koegler Group, Inc., Minneapolis, includes an interpretative center on stilts, a new bridge, a bandshell and a sculpture garden. The site is located on a spit of land that separates the river from the lake and wetlands, where flood-plain restoration was recently completed. A pedestrian bridge will unite the river with adjacent wetlands, and provide scenic vistas of the barges and boats passing by. The walkway, elevated to avoid flooding, will be built of materials salvaged on site and incorporate signage on Hastings's historic past and the wetland restoration. According to Paul Neseth, AIA, principal, the city now recognizes the Mississippi River as one of its most valuable assets after many years of using it primarily for commerce. ❖

The proposed Rural Learning Center, outside Howard, South Dakota, designed by Avant Architects, Omaha, Nebraska, features a sustainable landscape plan by oslund.and.associates, Minneapolis. The center will be an educational hub where small-town agricultural and business leaders can learn ways to help restore the rural economy and bring business back to small-town main streets. Financed by private investors who feel strongly that rural America is in crisis, the sod-roofed center will include offices, and hospitality and conference facilities. Prairie grasses will be planted at the site, along with more than 700 trees in traditional farm windrows. Wind turbines will provide electricity. The landscape architects have high hopes that the center will become a national model. ❖

Iowa rest areas are now more appealing thanks to the incorporation of sustainable buildings, landscape architecture and public art at the sites. Jose Rivas, AIA, director, municipal architecture, Yaggy Colby Associates, Rochester, says the firm has created nine rest areas in Iowa since 1997. Working closely with Des Moines public artist David Dahlquist and engineers French Reneker Associates of Fairfield, Iowa, the design team developed a historical theme for each rest area. Decatur County's rest area, for example, is landscaped with native woodland, prairie, wetland and savanna plantings to represent Iowa's diverse ecosystem. Scott County's rest area features large stone blocks with steamboat reliefs and light posts fashioned to resemble mooring ties. The tenth Iowa Department of Transportation facility is planned for Story County near Ames. ❖

Lake Superior College, Duluth, is planning a 48,000-square-foot addition to its academic- and student-services building. Designed by LHB, Duluth, the addition will include much-needed office space and a spacious student center; offer fantastic views of Lake Superior; and operate as a high-performance building based on LEED™ rating systems, says James Brew, AIA, principal. In addition, site design had to meet such constraints as topography, bedrock and surface drainage. The design allows surface water to flow through and under the building to a holding pond prior to entering the campus storm-sewer system. Stormwater, erosion and sedimentation controls will also protect the designated trout stream running through the site. Native-plant species will frame views and decrease the need for landscape maintenance and irrigation. ❖
Minnesota

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Garden Terrace Addition (Little
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Irondale High School, Addition
(Shoreview)
Armstrong, Torseth, Skold & Rydeen Inc.
Stahl Construction/Oakwood Builders Inc.

** Security State Bank (Howard Lake)
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** Summit Place ( Eden Prairie)
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Weis Builders, Inc., Northland
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Sam's Club (Bloomington)
Raymond H. Harris Architects & Associates
Weis Builders Inc.,
Gresser Concrete/ Masonry

* Bloomington City Hall
Ankney Kall Architects
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*Bloomington Maintenance
Kodet Architectural Group, Ltd.
Steenberg & Watrud Construction

Cooper High School, Addition
(New Hope)
Wold Architects & Engineers

St. Michael Middle School, Addition
Architects Rego & Youngquist Inc.
Donlan Construction

* Pet Crossings (Bloomington)
Witner - Johnson Robinson
Kiffmeyer Inc.

Centerville Elementary School
(Addition)
Armstrong, Torseth, Skold & Rydeen, Inc.
Axel H. Ohman, Inc.

** Delano Fire Station (Addition)
JSS & H Architects, Inc.
MSC Concrete (Ebert)

** Delano City Hall
Bonesiro, Rosene, Anderlik and Associates Inc.
MSC Concrete (Ebert)

LDS Church (New Brighton)
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LDS Church (Lakeville)
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(Plymouth)
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(Bloomington)
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Olson Footo Masonry

Meadowbrook Elementary School,
Addition (Golden Valley)
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Quad City Masonry

** Central Care (St. Cloud)
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Camco Construction Inc.

Sartell Water Treatment
Smiley, Glotter, Nyberg Architects, Inc.
Quad City Masonry

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Stretar Masonry

Westwood Elementary School
(St. Cloud)
MKE Architects, Inc.
B & L Masonry

Elk River High School, Addition
Kanke Architects, Inc.
Camco Construction

Elim Home, Addition (Princeton)
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University Center (Rochester, MN)
Field House
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* Northfield Middle School
Rozeboom Miller Architects, Inc.
J & K Masonry

Dover, Eyota Middle/High School,
Addition (Eyota)
DLR Group
Market & Johnson Construction

Bemidji State University
Native American Cultural Center
AmertINDIAN Architecture
Con's Masonry

Caledonia High School
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Market & Johnson Construction

Alexandria Community College
Perkins & Will
Johnson Nelson Masonry

* Randolph School, Addition
Wold Architects and Engineers
Met-Con Construction

Fisher School, Addition
Rozeboom Miller Architects, Inc.
L & L Masonry

* St. Peter Community Center
Paulsen Architects
Del's Construction

* St. Peter Library
Boorman Kroos Vogel Group
Ted Kennes Construction

* Pipestone/ Jasper High School
Rozeboom Miller Architects, Inc.
Dale-Urevig Masonry

Willmar Hospital, Addition
BWBR Architects, Inc.

Alerus Bank ( Grand Forks, ND)
Sheen & Associates
B & M Masonry

Stamart Travel Center (Fargo, ND)
Shultz Torgerson Architect
Mortenson Masonry

East Range Clinic (Hibbing)
Blessner Doburg (Duluth)
Stretar Masonry

Army Reserve, Addition (Fort
Smelling)
RSP Architects
John Henry Masonry

Wahpeton, ND Armory
Zerrberg Architects
Green Masonry

Winona Middle School
Wold Architects & Engineers
Bor-Son Construction

East Grand Forks Library
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BY ROBERT ROSCOE

William T. Whyte, the eminent urban sociologist, centered his studies of cities on how buildings and the spaces between them can foster or hamper people’s interactions in urban centers. Although he criticized the typical public spaces of modern American cities for lacking the vitality of European ones, two downtown Minneapolis public spaces fulfill Whyte’s criterion: the IDS Crystal Court and Peavey Plaza. These places express a vitality that largely defines the human spirit of downtown Minneapolis.

Since its construction (1968-73), the Crystal Court, designed by architect Phillip Johnson, has experienced minor alterations that keep the glass-topped structure in tune with the times and consonant with the original architectural form. Peavey Plaza, designed by landscape architect M. Paul Friedberg and constructed in 1977, on the other hand, still retains its subtle geometric elegance, but some of its elements have been altered due to maintenance procedures performed by city personnel who are seemingly unaware of Friedberg’s design principles.

Nicollet Mall, designed by landscape architect Lawrence Halprin, was constructed between 1958 and 1962. The skyway system was mostly in place and city leaders had decided the downtown needed a major urban open space for large-scale, public activities. The intended area was the rectangular half-block land parcel between the newly built Orchestra Hall and Nicollet Mall, and between 11th and 12th streets.

According to the May 1989 issue of Process Architecture, city leaders told Friedberg they didn’t want the typical American, vast and flat, hard-surfaced terrain. So Friedberg combined paved areas, retaining walls, terraces, steps, planting beds and water features that augment the park’s grid. At the plaza’s northeast corner, larger flat surfaces draw concert goers out of Orchestra Hall in all but the most severe weather.

From there, a series of paved terraces leads to wide steps surrounding three sides of a broad pool. Friedberg contrasted these relatively horizontal planes with stepped terraces at a 45-degree slope, entry/exit stairs connecting to Nicollet Mall and Twelfth Street, and vertical retaining-wall planters. A prominent feature near the corner of Nicollet Mall and 12th Street is a waterfall that splashes into a succession of small rectangular pools at descending levels before flowing into the large reflecting pool.

As a result, the 12th and Nicollet corner includes an articulated series of vertical elements that make a bold sculptural proclamation. Throughout the plaza, concrete planters hold locust trees, whose sparse leaf patterns filter, rather than block, summer sunlight, and whose spindly contorted branches provide visual texture in winter. Minneapolis landscape architect Frank Edgerton Martin calls Peavey Plaza a “mastery of perpendicular ideas working within a subtle grid.”

Most American urban plazas of the 1970s were designed to bestow honor on the office tower behind them and Peavey Plaza follows this rule: The broad, simple horizontal plaza elements are a foreground for Orchestra Hall. But the plaza also functions as a connective space in the midst of the Venetian Renaissance-inspired Lafayette Building across Nicollet Mall and the brutalist Modern YWCA alongside it; the Gothic spires of Westminster Presbyterian Church, the late-Modernist formality of Orchestra Hall and the block-stepped WCCO building.

Intensively used throughout its nearly quarter-century tenure, Peavey Plaza today is showing its age: namely, cracks in the concrete retaining walls and patches in the paving surfaces. In addition, city workers have treated this space like any typical downtown curb-and-sidewalk situation, and asphalt patches and textured concrete-block walls have been used for retaining-wall

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Herb Baldwin

A founder of landscape architecture in Minnesota reflects on the profession's past, present and future

BY AMY NASH

In 2004, the University of Minnesota's landscape-architecture department, housed within the College of Architecture and Landscape Architecture, celebrates 30 years as an accredited program with more than 500 graduates. Landscape architect Herb Baldwin has not only witnessed the evolution of this discipline in Minnesota, but has played a key role in its establishment, both in the classroom and as a professional practice.

Of Baldwin's 45 years of practicing landscape architecture, he spent more than 20 of those years teaching at the university. Along with Ralph Rapson, FAIA, former head of the School of Architecture, and such pioneering landscape architects as Roger Martin and Roger Clemence, Baldwin helped establish the landscape-architecture program in 1974. Known for his keen collaboration skills, masterful design eye and generous spirit, Baldwin has received numerous awards for his work, including a 2002 Special Award from AIA Minnesota and the Lob Pine Award—the highest honor given by the Minnesota Chapter of the American Society of Landscape Architects—in 1993.

Baldwin has also contributed significantly to the work of many architects, and his clients include Gustavus Adolphus College, the University of Minnesota Landscape Arboretum, Carleton College and families throughout the Midwest. Architecture Minnesota talked with Baldwin about the evolution of landscape architecture as a discipline and where Minnesota landscape architects need to go from here.

How would you characterize the status of landscape architecture as a discipline today in Minnesota as compared to 30 years ago?
It's an exciting time. The profession is a growing art-and-science discipline. All you have to do is look at the number of offices that are practicing landscape architecture solely, and other offices of architecture that include landscape architects and planners in their fold, to see how the field has expanded.

Thirty years ago, the Minnesota Chapter of the American Society of Landscape Architects included only a few firms. The chapter began as an advocacy organization that works toward greater visibility and understanding of the landscape-architecture profession by the public and by sister professions, such as architecture. Still, how well we actually accomplish this goal largely depends on how we perceive ourselves.

Early on, we were given small pieces of work within a larger design project; an approach with little consideration given to the benefits of a comprehensive plan that includes landscape architecture from the outset. Today landscape architects are shouldering much more design and planning responsibility than 30 years ago. The discipline has evolved to include instances in which the landscape architect is the lead and hires the architect. For many projects, the responsibilities are reversed, with landscape architects having the responsibility to spread the work back to architects.

"Landscape architecture is a comprehensive art-and-science practice. It is the practical and aesthetic arrangement of animate and inanimate objects on land, and the relationships of people with those objects."

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Natural systems of storm-water retention and treatment beautify the landscape, cleanse the soil and improve water quality

BY DAN SHAW

One hundred and fifty years ago, a raindrop falling on what is now the Twin Cities metropolitan region had a very different journey than one falling today. That earlier raindrop may have hit a leaf of a native deciduous tree or a blade of prairie grass and evaporated before touching the ground. Or, if it hit leaf litter and other plant matter, that raindrop—as part of a torrent of other drops—may have flowed into the Mississippi River. Or, having reached the soil, the raindrop could have slowly worked its way down into the water table, to be discharged someday, clean and cool, into a nearby body of water.

Rainwater that falls on the Twin Cities today has a much different fate. Our efficient storm-water system of pavement and pipes quickly ushers water to collection basins or nearby lakes, streams or wetlands. Along the way, the water picks up nutrients, fertilizers, pesticides and other pollutants.

As a result, our landscapes are often left dry, requiring irrigation where previously they hadn’t, and lakes and rivers are degraded by toxic runoff, fluctuating water levels and the scouring effects of fast-moving water. Many Twin Cities water-quality experts, as well as lay citizens, however, are beginning to rethink how rainwater interacts with the land. Landscape designers are providing solutions by learning how to replicate natural systems of drainage and retention.

Rain gardens, pervious pavements, roof gardens, and vegetated swales and wetlands are now all being created to use water close to where it falls and thus alleviate the problems just described. These sustainable strategies for rainwater use can be implemented by themselves or in tandem to create a storm-water treatment plan that best suits the site.

Rain gardens seem to be the method of natural storm-water treatment most quickly gaining popularity. Rain gardens are small depressions—generally 60 to 100 square feet and six to 12 inches deep—commonly placed in low areas of the landscape and planted with hardy native perennials and shrubs.

Attractive native plants such as prairie blazing star (Liatris pycnostachia), prairie cord grass (Spartina pectinata), cardinal flower (Lobelia cardinalis) and cup plant (Silphium perfoliatum) are commonly used in rain gardens and provide the added benefit of wildlife habitat. The combined activity of the plants’ roots and aerial parts, as well as microorganisms on plant roots and in the soil surrounding the plants, can

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Going Native

Landscape architects and their clients are adding native plants and native-plant designs to their projects for beauty, function and cost savings

BY DEBORAH KARASOV

As the seasons progress, [Minnesota native] prairies exhibit marked changes in appearance.... In August the yellow of the many species of goldenrod and sunflower, the bright purple spikes of blazing star, and the many white, blue, and purple asters take over the landscape. Now the purple and gold flowering heads of the bluestems and Indian grass begin to rise above the carpet of green. As fall approaches, the bluestems turn a rich reddish-purple hue, and Indian grass turns from green to gold."

So writes John Tester in his book Minnesota's Natural Heritage, but he may just as well have been describing the prairie restoration—designed by Jason Aune, landscape architect and planner, LHB, Minneapolis, and Dan Shaw, restoration ecologist, Great River Greening, St. Paul—outside his writing studio. Well-known for their environmental advocacy, John Tester and his wife Joyce wanted a landscape design that would be inspiring, diverse and a model of ecological principles.

Their home is located in the St. Croix Valley at the edge of prairie, deciduous forest and coniferous forest, and the design symbolizes these transitions. In addition to the prairie (reclaimed from a cornfield), bands of showy native flowers border the patio, rows of fruit-bearing trees and shrubs provide privacy around a garden room, and to the north the deciduous trees give way to white pine and other evergreens.

Clients like the Testers are no longer the exception in wanting a design with native plants; i.e., plants indigenous to the landscape prior to European settlement. An informal survey of Twin Cities landscape architects suggests that the use of native plants is increasing in some project areas, representing anywhere from 50 to 100 percent of the landscape-construction work.

A mature native landscape can result in an annual maintenance-cost savings of $4,000 per acre compared with a traditional turf landscape.

This fact means good business, in addition to the community goodwill companies and agencies can gain from demonstrating a commitment to environmental stewardship.

For many landscape-architecture firms, the instigation comes as often from the client as from the designer, reversing a decades-long assumption that the public categorically rejects native plantings. While clients and landscape architects may have different functional, economic or aesthetic reasons for wanting a native landscape design, the trend toward native plants is here.

One primary factor leading to native-plant use in large projects is stricter requirements for storm-water management. "Wetland restoration, natural drainage swales and native buffers are becoming customary as engineering concepts," says John Uban, principal, Dahlgren Shardlow and Uban, Inc., Minneapolis. "Their contributions to filtration and detention have made native plantings part of the infrastructure of a project as a matter of course." The extensive root systems and biomass of native plants not only slow down surface water and minimize erosion, but also help filter sediment and reduce biologically reactive phosphorus and nitrogen compounds from surface runoff.

Uban points to the housing development Wild Meadows in Medina, designed by DSU and Applied Ecological Services, Brodhead, Wisconsin, as one example of the functional value of restoration. This single-family development has 200 acres of restored natural areas, including a series of natural swales, wetlands and ponds to restore the natural hydrologic functions of the site. The Minnesota Center for Environmental Advocacy, the Metropolitan Council and the property-development team are collaborating on a five-year monitoring study to document the changes in water quality and quantity due to the landscaping.

Continued on page 59
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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Jury Notes

BY THOMAS FISHER, ASSOC. AIA

Every architectural jury has its own personality, its own dynamic, and this year's AIA Minnesota Honor Awards jury proved a pleasant surprise in that regard. Two of the three jurors—Julie Eizenberg, of Koning Eizenberg Architecture, Santa Monica, California, and Ted Flato, FAIA, of Lake/Flato Architects, San Antonio, Texas—have mainly done smaller residential and institutional projects. The third juror, however, Scott Simpson, FAIA, of The Stubbins Associates, Cambridge, Massachusetts—has mostly large-scale corporate and institutional experience. So one might think such a jury would split over the type or size of projects to award, but nothing like that happened.

The three diverse panelists quickly congealed into a collegial, decisive and consensus-driven jury. They also demonstrated an unusual broad-mindedness, selecting a sizable number and wide range of projects for an Honor Award: large and small, residential and nonresidential, urban and rural. The jury’s deliberations of 119 entries—always a serious affair—were lightened by Simpson’s remarkable punning ability, and Eizenberg’s and Flato’s equally sharp capacity to see the good in a range of architectural styles and approaches.

That there was a lot of good to see certainly helped the juying process. The jurors—each from their individual compass points—all commented on the quality of the detailing and construction invested in the projects they saw. “The detailing and craftsmanship in Minnesota,” Flato remarked, “is better than other places in the U.S.”

They praised the quality of the submissions, calling Minnesota—in terms of its architecture—“a pretty inventive place,” and lauding the winning projects for their “clarity and intention.” They also commented on the “incredible skill, talent and technical expertise here.” The scale and openness of the Minnesota landscape, evident in the way some of the buildings related to their sites, appealed to them as well.

The process of their review was straightforward. After part of a day examining all of the submissions, the jury made a cut down to about 20 projects. After they scrutinized these in greater detail, they decided to honor a majority of them, ultimately deciding on 13 Honor Awards and one Divine Detail.

Conversations that occurred during the jurying process included a discussion on the flexibility of Modernist space making, the reasons urban designers tend to favor traditional aesthetics and the bane that surface parking creates on the landscape. “The people of Minnesota,” Eizenberg observed, “don’t seem to appreciate the beauty of their landscape by paving so much of it.”

The AIA Minnesota Honor Awards, however, do offer Minnesotans the opportunity to appreciate the beauty of their architecture. Awards give to architectural firms peer respect and approval, to clients the architectural profession’s support and praise, and to the public and the media an indication of what leaders in the field consider good architecture.

As the most pervasive and perhaps least understood of the arts, architecture deserves such public and professional recognition. Such programs as the Honor Awards represent a major community service by providing insight into why we feel better, more productive and more inspired in some places rather than others.

As Simpson succinctly put it, “Architecture matters.” So do architectural design awards.
AIA Minnesota’s
2003 Honor Awards

During AIA Minnesota’s 69th annual state convention in November, the 2003 Honor Awards jury selected 13 projects for Honor Awards and one Divine Detail. This year’s jurors were: Julie Eizenberg, president and principal-in-charge of architectural design and master planning, Konig Eizenberg Architecture, Santa Monica, California; Ted Flato, FAIA, principal, Lake/Flato Architects, San Antonio, Texas; and Scott Simpson, FAIA, president and CEO, The Stubbins Associates, Cambridge, Massachusetts.

Listed are the award-winning projects, firm names and locations, the edition of Architecture Minnesota in which coverage appears, and a portion of the jurors’ comments.
HONOR AWARDS

1. General Mills Office Building and Champion Center
Golden Valley, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
See this issue, page 30.
"Adding onto classic Modernism in a way that's worthy of the original and even makes it better."

2. 701 Washington Avenue Building
Minneapolis, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
See this issue, page 46.
"A cleanly detailed, precise renovation that allows the existing building to retain its own personality."

3. Target Plaza South
Minneapolis, Minnesota
Ellerbe Becket, Inc.
Minneapolis, Minnesota
See this issue, page 42.
"A very professional building and an important prototype for urban design."

4. 301 Kenwood
Minneapolis, Minnesota
Elness Swenson Graham Architects, Inc.
Minneapolis, Minnesota
See this issue, page 40.
"An elegant, Modern building with wonderful materials that leverages its site and the area's incredible views."

5. Mill District Lofts
Minneapolis, Minnesota
Paul Madson + Associates, Ltd./LHB, Inc.
Minneapolis, Minnesota
See this issue, page 35.
"The new building works seamlessly into the overall complex."

6. Inver Glen Library
Inver Grove Heights, Minnesota
The Leonard Parker Associates, Inc.
Minneapolis, Minnesota
"A good building with nice gestures and whose forms indicate an appreciation for Scandinavian quality."

7. Emerson Sauna
Duluth, Minnesota
Salmela Architect
Duluth, Minnesota
See this issue, page 27.
"Every move seems essential. A gorgeous little poem of a building."

8. Ramsey Town Center
Ramsey, Minnesota
Elness Swenson Graham Architects, Inc.
Minneapolis, Minnesota
See this issue, page 44.
"A gradation of spaces and types that are well-organized within this land-planning strategy."
9. Mill City Museum
Minneapolis, Minnesota
Meyer, Scherer & Rockcastle, Ltd.
Minneapolis, Minnesota
“The crisp new addition, with its glass skin like a delicate scaffolding, plays off of the energy and rawness of the old building beautifully.”

10. Pantages Theatre
Minneapolis, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
“A classy, classic restoration that’s intelligently and beautifully done.”

11. Koehler Residence
New Brunswick, Canada
Julie Snow Architects, Inc.
Minneapolis, Minnesota
“Neutra goes to New Brunswick in this elegant, lovely house, which floats like a light box on the glacial rock.”

12. Art of Chiropractic
Minneapolis, Minnesota
LEAD, Inc.
Minneapolis, Minnesota
“A witty, inventive, playful solution that says a doctor’s office doesn’t have to be a throwaway environment.”

13. Performing Arts Center
Illinois State University
Normal, Illinois
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
See this issue, page 38.
“A masterful project in which every move was carefully considered and every last dollar sings.”

DIVINE DETAIL
Cellular Skin, Architecture & the Psyche
Installation/Pavilion
Weisman Art Museum
Minneapolis, Minnesota
Locus Architecture, Ltd.
Minneapolis, Minnesota
“A temporary structure that creatively uses materials to play with illusion and perception in delightful new ways.”
Sauna Sonnet
By Thomas Fisher, Assoc. AIA

"This is a gorgeous little poem of a building," the Honor Awards jurors said of Peter and Cynthia Emerson's sauna, designed by David Salmela, FAIA, Salmela Architect, Duluth. The sauna, completed in 2002, is the second building on the Emersons' Duluth lakeside property to win an AIA Minnesota Honor Award: Their Salmela-designed house won in 1997. Nonetheless, in its formal vocabulary, the sauna represents a fascinating contrast to the earlier residence.

Both structures refer to farmhouse vernacular architecture, with their steep gable roofs and punched window openings. But the similarity ends there. "The clients wanted a house that epitomized the quality of northern Minnesota," Salmela says, "but the sauna is its opposite: the forms are not regional, but pure geometries. And the
materials—brick and natural wood—are warm in contrast to the white-painted house."

The jurors immediately recognized Salmela's thinking. "Every move seems essential," said one juror of the structure's strong, intersecting geometric shapes. Another noted that, "The architect really understands the nature of materials and how to use them."

The diminutive size and dramatic form of the sauna contribute to its architectural clarity. The structure, which is 12 feet wide and 24 feet long, has two primary parts. The rectangular, brick-clad sauna is juxtaposed with a slender chimney that pierces the flat sod roof. An angled stair enclosure connects the sauna to a cantilevered gable roof (clad in thin wood strips) that houses the cooling porch (which is open on each end) and appears propped up by a semicircular brick form that encloses an outdoor shower. As a result, the building looks as if a strong wind had partly blown the roof off its base, exposing the central brick chimney.

Comparing the sauna to "a piece of sculpture or jewelry," the jurors also lauded "this crisp study in Modernism [that] harkens back to traditional shapes in new and clear ways, by building on the vernacular while keeping just what's necessary."

**Honor Award**

Emerson Sauna
Duluth, Minnesota
Salmela Architect
Duluth, Minnesota
The sauna’s geometries are accentuated by a pitched, cantilevered roof (above) that houses a cooling porch that opens to the outdoors (left).
Since its original glass-walled main office building and tower, designed in 1958 by Skidmore, Owings & Merrill, appeared in the Golden Valley landscape, General Mills’s world headquarters has remained a premier example of the Modernist suburban corporate campus. Through the decades, as General Mills expanded on its 85-acre site—with many of its new buildings designed by Hammel, Green and Abrahamson, Inc., Minneapolis—the corporation remained true to the elegant, Modernist aesthetic with which it started.

“In the 1950s the Modern aesthetic symbolized progress, and over time this style of architecture has become ingrained in General Mills’s culture and reputation,” explains Tim Carl, AIA, design partner, HGA. “The
appreciation the corporation has for its glass-and-metal buildings, I think, lies in the deference this architecture has for the site, and the beautiful relationships created between interior spaces and the landscape."

When General Mills merged with Pillsbury in 2001, the company met with HGA again about addressing the needs of 1,500 additional employees, while improving employee services and amenities. HGA’s solution was to design and integrate two new structures, while enhancing the horizontal relationships between buildings, departments and people already on the campus.

The 350,000-square-foot, five-level west office building includes offices for senior management, conference rooms and 19 Betty Crocker kitchens. The 15,000-square-foot, three-level employee-services building, otherwise known as the Champion Center, houses such employee amenities as dining facilities, a coffee shop, a
Viewed from the outside, the glass-and-steel buildings seem to hover over their granite bases (above), while their spacious, light-filled interiors provide continuous views to the sculpture park and landscape (opposite).

3. Visitor lobby
2. Main building (1958)
3. North main (1958)
5. East wing (1967)
6. Employee lobby

juice bar, a concierge service, a credit union, a fitness center and an employee-volunteer office.

The Honor Awards jurors applauded the new buildings on the General Mills campus, and the care with which the design team mixed old and new. "This project takes the best of Modernism and extends it and enhances it," they said. "The new buildings are not only worthy of the originals; they make the originals better."

The new buildings' envelopes extend the campus's architectural integrity with their hovering transparent-glass-and-metal upper floors anchored to gray-granite bases. "While the new buildings definitely take their cues from the 1958 main building, the new architecture is intentionally lighter—in both materials and composition—than the original, to add a little enthusiasm to the darker and heavier existing structures," Carl explains.

The office building's five stories are organized around a corridor of meeting and support spaces, which are anchored at either end by two-story common spaces. Double-insulated, low-e glass reduces glare and heat gain.

In the Champion Center, employee amenities are organized along a central spine, which culminates in a three-story atrium framing one of the most notable artworks in the General Mills outdoor sculpture park: Jonathan Borofsky's 1987 "Man." The atrium's glass-and-white-plaster palette also serves as a canvas for a glass sculpture by New York artist James Carpenter. Following the site's rolling
Floor-to-ceiling windows in the cafeteria (above) offer diners visual access to the reflecting pond and terrace outdoors.

topography, the Champion Center steps down from its main level to a cafeteria, whose glass curtain wall provides views to a pond and the landscape beyond.

The design team also arranged old and new buildings to create a series of exterior courtyards. The arrangement, says Loren Ahles, FAIA, design partner, HGA, "isolates the buildings from the freeway noise and allows the common spaces to open out to the landscape."

The courtyards include a variety of sculptures (some illuminated at night). A reflecting pool lies beyond the Champion Center and a bluestone terrace is outside the new office building's lower-level courtyard. "Our intention was to unite the campus's disparate elements—the clean, geometric lines of the buildings and the softer, more organic curves of the landscape—into a unified whole," Ahles says.

The Honor Awards jurors approved saying, "This project was one of the best in terms of relating the building to its site. The siting celebrates the landscape, with its pretty rolling hills. Native plants, more than 500 new trees and scenic walking paths complete the landscaping.

The design team's successful integration of the new buildings into the existing campus satisfied General Mills's business objectives while providing the flexibility to meet future demands and maintain the campus's unique small-town atmosphere. "Buildings do not create culture," says Glenn Blake, chief construction officer, General Mills, "but buildings can certainly add to the effectiveness of and align themselves with the culture. This set of buildings does that for us in spades."

Added the Honor Awards jury: "Everyone thinks Modern architecture can't make rich spaces. This project shows that if done well, it certainly can."

Honor Award
General Mills Office Building and Champion Center
Golden Valley, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
Urban Pioneers
By Camille LeFevre

The housing market for the Minneapolis central riverfront's former flour-milling district was untested when in 1995 the late Paul Madson, AIA, and Brighton Development, Minneapolis, decided to renovate the North Star Woolen Mill into loft condominiums. Mill and railroad buildings all around were vacant. Next door, the Washburn A Mill had been reduced to rubble and unstable ruins after a 1991 fire. The entire area was filled with broken glass and garbage, and largely inhabited by pigeons and squatters.

Nonetheless, despite collapsed walls and multilevel holes instead of floors, the woolen mill "had great features for loft living: big windows, extremely high ceilings," recalls Peggy Lucas, partner, Brighton Development. "And we knew this area of town had to come back because of the magic of the Mississippi River, the opening of the Stone Arch Bridge and a growing desire for people to move downtown. Still, it was a leap of faith for the first buyers!"

Today, three interrelated housing developments make up the Mill District Lofts: the North Star Lofts (the former North Star Woolen Mill), the Washburn Lofts (in the A Mill's former utility building) and the Stone Arch Lofts (a new infill building). The complex faces both the Mississippi River to the north and the central business district to the south.

"Our approach to the process of renovating the mill buildings was to respect the raw," says Kim Bretheim, project architect, Paul Madson + Associates, Ltd./LHB, Inc., Minneapolis. "And with the infill building, our challenge was to respect the historical buildings on either side." Adds Lucas, "Paul Madson had the genius to see how that infill building should become part of the complex and not make its own statement."

The Honor Awards jury agreed on this approach, commending the design team for "restoring and recycling the existing buildings, which is about as close to sustainability..."
as you can get,” while creating a new building that “works seamlessly into the overall complex.”

To the exterior of the 110,380-square-foot North Star Lofts, the design team added cantilevered balconies; rooftop cabanas, on-grade terrace enclosures and entry canopies. To the exterior of the 118,653-square-foot Washburn Lofts, they added recessed windows to bring daylight into the west façade.

Also, a gap between the Washburn Lofts and the A Mill now houses elevators; portions of an exterior train trestle and shed were converted into a terrace; and a loading dock was rebuilt as a public sidewalk and private terraces for two on-grade dwellings. The new 169,728-square-foot Stone Arch Lofts, built on the site of the long-ago-demolished Washburn B and C mills, incorporates a sunken garden that preserves a stone arch and a tailrace that harken back to flour-milling days.

The 105 dwellings within the renovated buildings celebrate their industrial character with exposed concrete struc-
tural systems and masonry walls. Large window openings maximize daylight and views. Ceiling heights from 10 to 13 feet, combined with concrete or hardwood floors, add to the loft environment.

The floor plans, including several two-level units, maximize the open volume of living, dining and kitchen spaces. Contemporary kitchen and bath layouts, crisp cabinetry, appliances and bath/lighting fixtures contrast with the dwellings' exposed shell. As a result, said the Honor Awards jury, the design team created "strong, handsome loft spaces that will be homes for years and years to come."

Honor Award
Mill District Lofts
Minneapolis, Minnesota
Paul Madson + Associates, Ltd./LHB, Inc.
Minneapolis, Minnesota
The new Performing Arts Center at Illinois State University in Normal, Illinois, is "a very simple building, just three rooms, a lobby and two performing spaces," says Loren Ahles, FAIA, principal, Hammel, Green and Abrahamson, Inc., Minneapolis. Funding for the project was modest, as well. "We worked hard to wring the most out of the budget, which was not quite enough," Ahles says.

The design team's "wringing," however—primarily a deft use of materials in an artful fashion—was what attracted the Honor Awards jurors to the project. The "clean, simple" performing-arts center, said one juror, "appeals to my frugal heart, because the architects used every opportunity they had to their best advantage. Every last dollar sings on this project."

The 60,000-square-foot center occupies what was the last open space on the university's main quadrangle. "The university wanted to locate the new performing-arts center on the other side of an existing fine-arts-education building," Ahles says, "but that would have made it difficult to get sets to the back of the center's theater. So we convinced university officials to agree to move the new performing-arts center to this location and we linked it directly—via a new service dock—to the existing arts building."

The rear of the performing-arts center consists of two large, brick-clad masses enclosing the two new performance spaces: a traditional proscenium stage and a concert hall. To integrate the brick masses (which stand up to 70 feet tall and are windowless) into the campus, the design team stretched the glass-walled lobby (which serves both performance spaces) across the brick façades. In this way, the design team gave the overall building a more human scale. An added plus: The lobby actively functions as a new circulation corridor on the campus.

The need to isolate the two theaters from noise led to equally simple solutions. A corridor between the theater and
the concert hall provides egress in case of fire, as well as a sound barrier during simultaneous performances. A shaft way connects the mechanical room to the two halls and creates an auditory buffer between the performance spaces and the lobby.

"A lot of the budget went into things you don't see but can hear," Ahles explains, "like the sound excellence of the two halls, which have thick walls, concrete roofs and triple-thick plaster."

The jury embraced the performing-arts center's straightforward qualities, especially the glass-fronted lobby, which they commended for its "cascading stairs, carefully considered landings and mechanical ducts aligned with the rhythms of the structure and glazing." They concluded by once again commending the design team for doing "a great job with what they had to work with."

Honor Award
Performing Arts Center
Illinois State University
Normal, Illinois
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
Modern Living

By Camille LeFevre

Given the siting of the new condominium project 301 Kenwood—spectacular views of the Minneapolis skyline, the Guthrie Theater, the Walker Art Center and its Sculpture Garden, and the picturesque Lowry Hill neighborhood—the adage “location, location, location” was never more appropriate. The eight-story, glass-and-metal building rises from its postage-stamp-size site (where a pediatric clinic long operated) to offer another new example of urban living in the city of Minneapolis.

The Honor Awards jurors commended the project for creating “incredible views for the occupants while lever-
aging its museum-area site.” They also lauded 301 Kenwood as an “elegant, Modern building that demonstrates a thoughtful use of materials.”

Says David Graham, AIA, partner, Elness Swenson Graham Architects, Inc., Minneapolis, “Creating a Modernist building wasn’t a preconceived notion. The design team believes in the principle of maintaining and extending the urban fabric and shaping the public realm with residential architecture.”

The unique site, he continues, gave the design team the opportunity to create a building that blends into its hillside neighborhood while functioning as a “free-standing object.” He adds that, “The location adjacent to the Walker Art Center and Sculpture Garden also informed the contemporary nature of the building.”

The use of stucco for the building’s screen walls and Minnesota-quarried stone for the base, juxtaposed with glass and steel, creates a design that complements the residential neighborhood and its cultural amenities, says Michael Lander, developer, The Lander Group, Minneapolis. Instead of decks, the building features recessed terraces that provide occupants with outdoor rooms that have a sense of security.

Except for the building’s penthouse unit, a typical floor plate is divided into two units, each with private elevator access. In addition, each of the 13 units features floor-to-ceiling glass window lanterns on the east and north walls. The northeast corner of the building accommodates a two-story townhome with its own entry and a front porch, which were designed to enhance the street-level, neighborhood experience for passersby.

“We made a real effort to create an attractive ground plane,” Lander says, “to create a welcoming street level with inviting entries. In blending the traditional character of the historic neighborhood with the contemporary architecture of the nearby arts amenities, 301 Kenwood provides a new aesthetic for contemporary city living.”

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Honor Award
301 Kenwood
Minneapolis, Minnesota
Elness Swenson Graham Architects, Inc.
Minneapolis, Minnesota
When Target Corporation began planning Target Plaza South, the 1,200,000-square-foot second phase of its downtown-Minneapolis headquarters campus, the corporation not only wanted to add a unique form to the Minneapolis skyline, but also wished to create a building that in scale and materials would complement the existing neighborhood and streetscape of Nicollet Mall.

With its slender vertical form and pedestrian-friendly lower levels, said the Honor Awards jurors, Target Plaza South, designed by Ellerbe Becket, Minneapolis, succeeds in both regards. “This is an intelligent project, a very professional building and an important prototype for urban design,” they said.

The 32-story building, completed in 2001, rises from a base whose façade has a unique relationship with the adjacent blocks. Precast concrete in two colors modulates between the existing 14-story Target Plaza North building (completed in 1998) and the Gothic limestone buildings of the University of St. Thomas campus. The entry pavilion on the building's Nicollet Mall side, faced with Mankato-Kasota stone and Indiana limestone, responds to both the scale and material qualities of the WCCO building.

Here, also, retail storefronts are accessible to pedestrians. A small entry plaza with a sculptural fountain and granite benches acts as a counterpoint to Peavey Plaza in front of Orchestra Hall. “Our concern with materials, massing and streetscape issues had to do with creating a building that’s harmonious but distinct; complementary with but unique to the urban context,” says Jon Buggy, AIA, principal, Ellerbe Becket.

The building’s glass curtain wall, which stretches from the first floor through the mechanical level at the top of the building, links each façade of the tower into a unified whole. The east and south elevations feature a slender glass element enhancing the building’s verticality; and on each façade the curtain wall incorporates a combination of window components that make each side of the building unique while maintaining its contextual role.

Topping off the structure is an etched-glass box surrounding the mechanical penthouse that’s lit from within to create an ever-changing light display. “Target wanted the building to have a presence,” Buggy explains. “The light box on the top of the building creates a theatrical presence at the crown, a gift to the city and a memorable ’Target’ brand as an exclamation point.” Adds Bill Harrison, construction consultant, Target Corporation, the building “meets or exceeds Target’s expectations in design delivery, function and cost.”

“The design team’s vision was to make the south end of Nicollet Mall a better place to live, work and play—thereby creating a more sustainable urban environment,” Buggy adds. The Honor Awards jurors concurred, saying the project “does a lot of good from an urban-design point of view. It’s a good architectural citizen for the street and a new landmark for the downtown.”

JURY COMMENT

“This is an intelligent project, a very professional building and an important prototype for urban design.”

Design team (left to right): Wendy Fimon; Sandra Becker; Jenna Moline; Mike Kennedy, AIA; Mike Sullivan; Jon Buggy, AIA.

From its towering glass curtain walls (opposite) to its street-level plazas (below), the building has become a downtown feature.

Honor Award

Target Plaza South
Minneapolis, Minnesota
Ellerbe Becket
Minneapolis, Minnesota
"It's not easy to weave together the constraints and opportunities of civic buildings, housing, commercial, schools and greenways into a tapestry of uses," said the Honor Awards jurors. But Ramsey Town Center, a multi-use development currently under construction, is a "gradation of spaces and types well-organized within the genre of this kind of strategy. It's exactly the kind of thing that should occur on a transit line."

Ramsey Town Center, designed by Elnes Swenson Graham Architects, Inc., Minneapolis, and Close Landscape Architecture, St. Paul, incorporates 320 acres of new growth at a proposed multi-modal transit facility in a third-ring suburban location along the Highway 10 corridor. The master plan consists of more than 2,500 units of mid- to high-density housing, 700,000 square feet of retail, and 460,000 square feet of office, medical, education and civic uses. A mix of vertical and horizontal uses are connected with pedestrian-oriented streets and an integrated park-and-trail system.
Ramsey Town Center began as a “Smart Growth Opportunity Site” designated by The Metropolitan Council, a regional entity that governs metropolitan growth issues. The site, located along the proposed Northstar Commuter Rail, was identified as a potential transit station through hours of public dialogue and at the insistence of the Ramsey community. Calthorpe Associates, a Berkeley, California-based pioneer in developing concepts of New Urbanism and transit-oriented development, conducted a series of community workshops sponsored by the Metropolitan Council to help determine the vision.

Ramsey Town Center, says Pete Keely, AIA, vice president, Elness Swenson Graham, “is an integrated plan. We've taken all of the parts that other communities have—housing, retail, entertainment, civic uses, workplaces, medical facilities and education—and put them in close proximity and connected them with streets, parks, trails and open space to create a complete, authentic community.” While the plan is designed to be transit ready, it functions as a new model for growth independent of mass transit.

The key elements of the plan include the heart of the development or “the Centro,” which is anchored by three signature public spaces: a marketplace surrounded by shops, restaurants, entertainment and other mixed uses; an outdoor park for sitting and relaxing; and an indoor “Winter Garden” that connects the two outdoor areas and provides public gathering space during inclement weather.

Other key elements are the “strolling streets,” which provide connections between the commercial, residential and workplace areas, and the residential streets, which are scaled to provide intimacy and variety as people walk, bicycle or drive through town. Recognizing the importance of establishing new jobs in the community, the plan also integrates a medical/office campus into the plan.

A “green structure” of public and semi-public plazas, parks, trails and open spaces provides the visual variety and aesthetic quality that define place, while providing physical connections between buildings and streets. The “blue system” ensures storm water is routed into open-water features, wetlands and streams as an environmentally responsible storm-water strategy.

To further integrate the urban framework of streets and blocks with the park-and-trail system, the plan organizes mixed uses into sub-districts—such as the town center’s mixed-use area, the retail area, and the commercial/medical/housing area—to create a seamless overlapping of various blocks and buildings throughout the town.

The project team wasn’t “trying to force a New Urbanist agenda,” Keely insists, in creating Ramsey Town Center. “We're trying to show how all of these amenities can coexist, while raising the bar for architectural design and landscape development.”

**Honor Award**
Ramsey Town Center
Ramsey, Minnesota
Elness Swenson Graham Architects, Inc.
Minneapolis, Minnesota

The proposed city hall (above) will be just one of the multiple civic functions and gathering spaces incorporated into the masterplan (opposite).
**Biscuits to Blueprints**

By Camille LeFevre

In 1912, the Loose-Wiles Biscuit Company opened in a seven-story, patterned-brick building designed in 1910 by Edwin H. Hewitt and sited on a corner in Minneapolis's Warehouse District. The building’s west and north sides feature limestone lugsills and a horizontal bank of limestone with Prairie Style ornamentation between the sixth and seventh floors.

The upper six stories are covered with tiles and a tiled parapet is centered on top of the south and east walls, with smaller parapets at the corners. Inside, the bakery’s modern machinery included seven two-story ovens located on the seventh floor “above the fly zone, and away from the dust that blows into the windows nearer the streets” (Minneapolis Tribune, November 2, 1912).

In 1945, a single-story loading dock/garage was added to the building’s east side. Litin Paper Company moved...
into the building in the mid-1960s. In early 2000, Hammel, Green and Abrahamson, Inc., Minneapolis, chose the old factory as its new headquarters and began renovating the 140,000-square-foot structure.

Because the original building is listed on the National Register of Historic Places, the firm was required to replace exterior windows with historically accurate replicas and to preserve the structure's ornamental façade. Inside, the architects were asked only to save one or two ovens. The building's poured-in-place concrete structure (still sound), along with the wood floors, small floor plates and abundant natural light provided "the perfect work environment for us, straightforward and unfussy, with lots of character you can't build into a new building," says Bake Baker, AIA, partner in charge of the project.

HGA retained the column-free nonhistoric addition for the firm's commons and service area. Loading-dock doors are now floor-to-ceiling windows in the dining area; the library is located on a new intermediate floor. The front entrance leads from reception up concrete stairs covered in reclaimed timbers past two glass conference rooms and into the original building. Windows along Washington Avenue were expanded to display architectural models and allow passersby to see into the space.

The historic building was gutted, the brick cleaned, the concrete ceilings and columns sandblasted and painted white, and the wood floors refinished. The freight elevator on the south side was converted into copy rooms for each floor, demarcated by the elevator's original metal sliding doors.

Core necessities like mechanics, conference rooms, elevators and restrooms are located on the east side of each floor. Otherwise, each level is divided into two zones that accommodate two to five project teams. New open stairways with black-painted steel railings connect the second and third floors, and the fourth and fifth floors.

"We didn't exercise creative muscle for the sake of it," explains Tim Carl, AIA, design partner. "Our approach
was about touching the building lightly, to bring back to life a historic structure. In the process, we found some cool marriages between our functional needs and existing qualities in the building."

The building’s most dramatic space is on the sixth and seventh stories, the latter of which is ringed with clerestory windows. Here HGA removed six of the ovens, leaving 40-foot-high openings on either side of the remaining oven. With its three-foot-thick brick walls and circular form, the oven has the imposing stature of a ruin in the midst of the architectural studio. While the oven is currently used for storing biscuit-company artifacts, proposed future uses vary from a billiards room to an informal meeting space.

Throughout the renovation of the historic structure, the Honor Awards jurors commended the design team for “allowing the existing building to retain its own personality.” Commending the design team’s “cleanly detailed execution,” “good spatial connections” and “precision,” the jurors concluded the “thoughtful renovation” resulted in a “delightful place to work.”

Honor Award
701 Washington Avenue Building
Minneapolis, Minnesota
Hammel, Green & Abrahamson, Inc.
Minneapolis, Minnesota
Ending the book with a bang is outspoken urban warrior James Howard Kunstler, who offers a Mad Max, postapocalyptic vision of the upcoming century erupting with social turmoil and economic collapse. Yet Kunstler tempers that vision with the proposition that the city is democracy's last salvation, offering solace in the suggestion that a compact walkable city is the inevitable outcome at the end of "the cheap oil age."

In her introduction, Buchwald explains that Toward the Livable City is, "a book for those who would like their home base to be vital and sustainable, whether that place is a large city, a small town, or a suburb." In this regard, her highly accessible collection succeeds in the diversity of approaches to the subject. There's widespread sprawl bashing and a common longing for a more engaged democracy. But while the writers of Toward the Livable City share a common respect for and belief in the viability of the urban condition, like a true democracy, they each qualify what that means in highly varied and reliably divergent ways. AM

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reparis. If this process continues, Martin says, Peavey could—bit by bit—lose its original design character, just as the Halprin-designed Nicollet Mall eventually did, resulting in a makeover that obscures the magic and mastery of the original design.

Does Peavey Plaza fit into the endangered category? "Definitely," claims John Slack, landscape architect and urban designer, Dahlgren Shardlow and Urban, Inc., Minneapolis, a landscape-architecture firm with considerable experience in urban design. What the plaza needs, he says, is recognition as a historic site.

"There isn't any other downtown place like it," Slack says, "and its 1977 design could not be duplicated." In today's litigious society, he explains, designers "are restricted in what can be actually built and, in some cases, what can be envisioned."
Slack considers Peavey one of downtown Minneapolis's most heavily programmed spaces, with warm-weather events at Orchestra Hall a significant feature and attraction. Jack Byers, urban-design planner, Minneapolis Planning Department, also observes activities on the plaza. In warm weather, it's a favorite spot for the lunchtime crowd, whose members picnic on benches built into the retaining walls. And, Byers says, "An hour and a half before concerts, you can feel the rhythm of the city as people gather there, just to hang out."

What is the architectural significance of Peavey Plaza? Martin says it easily rates as one of the top urban open spaces in the country. Roger Clemence, landscape architect and professor emeritus, College of Architecture and Landscape Architecture, University of Minnesota, agrees wholeheartedly, noting how Peavey represents Friedberg's and Halprin's design vocabulary of jagged corners and angular geometry.

One of Peavey's remarkable characteristics, he adds, is how the water features cause passersby to "look down and perhaps descend to the heart of the plaza," an experience in stark contrast to the continuous horizontal one of walking down Nicollet Mall.

What may be Peavey Plaza's historical importance? Clemence says Peavey has been a pivotal component in urban design's invaluable contribution to downtown Minneapolis. "Peavey Plaza joined Nicollet Mall and its downtown edge to one of the area's oldest parks—Loring Park—while continuing a pedestrian connection via sculptor Sia Armajani's whimsical bridge over Hennepin Avenue to the Walker Sculpture Garden."

"More important," he continues, "Peavey inspired this connection via the Loring Greenway, a wonderful people-friendly path that became the spine for a successful mix of high-density housing and nearby commercial development, which has upwardly leveraged the tax base for city coffers."

Without Peavey Plaza, Clemence concludes, "the Loring Greenway may never have happened, and one of the city's great series of connecting urban spaces would be today much less empowering, both in terms of urban aesthetics and economic resources."

Loring Greenway, also designed by Friedberg, faces alteration from its original design, as a redesign plan is now under way.

Martin, Clemence, Slack, Byers and countless other urban-design practitioners say they enjoy the mix of pleasure and professional study that sitting, hour after hour, in Peavey Plaza affords. Clemence has a particularly poignant story. After coming to Peavey during a series of noon hours, Clemence noticed one man always eating his lunch at exactly the same spot near the waterfall.

One day Clemence asked him why he came to this spot. "Well, I grew up in Pipestone [Minnesota]," the man replied, "and my home town means a lot to me. Pipestone has a waterfall where I spent much time while growing up. When I come here at noon, I can eat lunch in Pipestone."
What was your involvement in the establishment of the discipline at the University of Minnesota?

In the early 1960s, Ralph Rapson invited me to teach landscape architecture within the architectural-design studios. Shortly thereafter, Ralph came to me with a notion of developing the Bauhaus concept of incorporating a full gamut of disciplines in the school, including landscape architecture, planning and interiors. To me, that cross-disciplinary approach was the most stimulating part of the school as students and practitioners in various fields developed an appreciation of each other’s disciplines, as well as a common language with which we could talk about design. This synergy, during the establishment of the department, created a whole greater than the sum of the individual parts.

From the beginning, we also set the goal of developing (with a lot of help from others) an accredited department of landscape architecture where degrees could be earned. Architecture was not even a college at that time. But we patterned our program after the architecture program in order to encourage the cross-fertilization of disciplines.

In addition to professional landscape architects, we used people such as J. B. Jackson [founder of cultural landscape studies in the United States] and others as advisors from outside Minnesota, and outside the profession, in the process. Their unique perspectives gave breadth and depth to our program.

After establishing ourselves and having students graduate in the program, we were obliged by the American Society of Landscape Architects, for accreditation purposes, to include a developing, related program in agriculture at the time, called Ornamental Horticulture. A partial separation, I believe politically, between architecture and landscape architecture seemed a necessity. At the very least, it was needed in order to find ourselves, reorganize a faculty, use and maintain one library and share campuses. We never lost our goals...
and affiliation with architecture, and we never were separated ideologically or philosophically. It was a case of growing pains and we've clearly grown through the confusion.

Since I resigned from the faculty, the program has developed a master track and found a permanent home in the College of Architecture and Landscape Architecture. Today, under the guidance of Tom Fisher, dean, and landscape-architecture department head John Koepke, CALA is a dynamic program fulfilling the cross-disciplinary vision of Ralph Rapson.

**How do you view the link between architecture and landscape architecture?**

I perceive the link between landscape architecture and architecture to be healthy. At the University of Minnesota, both disciplines began with an appreciation of each other, learning to speak a common language and developing a high degree of respect for each other's approach to design. Now, with the disciplines sharing the same physical space, CALA realizes the importance of the links between the practices and is constantly striving to ensure a cross-breeding of the disciplines.

Obviously, as professional space-makers, we share similar tasks and learn from each other's successes and challenges. To be expected, I have occasionally heard former students and practitioners express their concerns about the life of a landscape architect under the domain of the architect; I'm sure this also happens in reverse. Obviously, we should begin every endeavor considering what we have in common—not what separates us.

We need to know about architecture and about the people who are living in the spaces we create. Architects and landscape architects need to know about environmental issues. Landscape architects are in a unique position of residing in the cusp between nature and culture, natural landscape and constructed environments. In the best circumstances, the architect has thoughts about landscape and the landscape architect has thoughts about architecture.

*Continued on page 54*
What are your views on the use of native gardens and prairie restoration with landscape-architecture designs?

We may have faltered during the initial development of the landscape program because we—as physical-space-making design professionals—were focused at that time on the hardscape, the architectural aspects. Because of that, we may not have been avid advocates of the soft side, of the plant material. We do a much better job of that now.

This knowledge is essential to a landscape architect. When J. B. Jackson reviewed our program, he asked, “Where are your students going to learn about gardening?” I was full of myself and replied, “We’re training landscape architects.” I can laugh at myself now for that naive retort, because he was right. Jackson was asking us where students were going to learn about plants and the exposure, soil or moisture each species requires. The school has evolved since then with one of its primary focuses being an understanding of the state’s regional ecology and diverse biosystems.

Still, not every place can be or should be restored to a prairie. True prairies come in hundreds of square miles, and when we decide to put them in a tiny spot near the entrance to a building or caught in a plaza it’s a joke. The idea is to think natively, using plants in places where they would have originally been found. In the proper context, native gardens are a joy and effectively thrive and enhance sites better than exotics do.

Can you explain the differences between gardening, plant ecology and landscape architecture?

Gardening is the act of arranging, planting and culturing a plant or a grouping of plants for a very limited purpose. There is some design required. But most often, gardens—except in large public and private gardens—have little to do with context and miss the opportunity to realize a comprehensive aesthetic value. Plant ecology is the science of the relationships between plants...
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Interview
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and their environments; a little design, but more about what plant works where best.

Landscape architecture is a more comprehensive art-and-science practice. It is the practical and aesthetic arrangement of animate and inanimate objects on land, and the relationships of people with those objects. It includes the gardens, the people, the understanding of both plant and architectural materials and, after solving all the issues in between, the making of a place or space.

How much of landscape architecture is about structure, and how much is about nature and ecology?

This is an interesting question because it suggests to me that there must be a separation. I think you might expect my answer to be about percentages; let’s say it’s probably 50/50. For certain, like an architect, a landscape architect will utilize a structural, civil or electrical engineer to insure a safe and viable structure.

However, as a landscape architect, I look at structure in a slightly different way than an architect does. Structure is about culture and the constructed environment. Landscape architects need to address the parallel and interrelated issues of nature and culture.

We might, in one situation, restore a vast wildlife refuge where nature dominates. In another, we might build on a bigger social idea, like that of a sculpture garden, where the cultural or constructed environment dominates.

How to strike this balance is driving the direction of landscape architecture today. The discipline’s future depends on understanding the balancing act and making wise decisions, in addition to having sensitivity to the human spirit and addressing the relationships of design elements one to another. In doing so, designed spaces should be so aesthetically pleasing that they feel natural. But the recipe for good landscape architecture also includes a dash of mystery and tension in order to create functional, inspiring and supremely beautiful places.

Technology
Continued from page 19

help remove or stabilize petroleum byproducts, heavy metals, organic chemicals and excess nutrients in the soil.

Rain gardens are not intended to collect all of the water from large storms, but they absorb approximately the first inch of rainfall during a rain event, making them capable of handling about 90 percent of the rain that falls in the state during a year. Designed so water drains into the soil within a few days, rain gardens don’t facilitate the growth of mosquitoes or other pests. Most residences or businesses have areas where rain gardens can be incorporated to manage water from roofs, lawns, sump pumps, parking lots and roadways. Sites that have sandy soils are best suited for rain gardens, but sandy substrates and overflow drains can be incorporated into sites with heavy, relatively impermeable soils.

An excellent example of a rainwater garden is at the Swede Hollow Cafe on East Seventh Street in St. Paul. A specially de-
signed catch basin directs water into the rain garden from nearby streets. The garden provides a place for water to infiltrate the soil, nourishing plants and reducing storm-water flow to the Mississippi River, while adding beauty to an urban lot.

In addition to rain gardens, other storm-water treatment strategies gaining popularity include pervious pavements, roof gardens, and vegetated swales and wetlands. Pervious pavements and roof gardens are excellent strategies to replace impervious surfaces, which direct water away from the landscape. In contrast, porous pavements allow water to drain between pavers and into the ground, while roof gardens use evapotranspiration from plants to remove excess water.

Long swales directing storm water to many small rain gardens or wetlands can help manage water flow over a large area, and they often reduce or eliminate the need for a detention basin. Detention basins have been the standard for controlling storm water in urban areas. They are generally very large depressions that do not embrace existing topography. They also are commonly colonized by invasive species, result in prolonged high-water levels in downstream water bodies, and are sometimes inefficient at removing sediment and other pollutants. Constructed swales and wetlands are a good alternative to detention basins as they are generally smaller and can work better with existing topography. They are also designed to use plants and the microbial activity found in natural wetlands to clean water.

Great River Greening, a nonprofit organization based in St. Paul and dedicated to restoring land through community involvement, has been incorporating a variety of these principles at the St. Paul Port Authority’s Great Northern Business Center development off Como Avenue. With the neighborhood’s help and encouragement, the Port Authority is working to turn the degraded Great Northern rail corridor into a model development that will protect water quality. Prairie plantings, rain gardens, swales and wetlands are being integrated into the site to absorb and treat runoff and restore the natural

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technology

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processes that were once found there. Ultimately, the Great Northern site will be a model for the natural-systems approach to storm-water treatment.

For a number of reasons, natural strategies for storm-water treatment are not yet standard practice. First, the majority of designers and engineers have been trained in traditional techniques, which means a significant learning curve and time lag before a critical mass of natural systems are in use. In order to create a natural storm-water treatment system that functions effectively, designers must know how natural systems work. This involves understanding how hydrology, soil and plants interact most effectively, as well as understanding individual plant species and their tolerance of various environmental conditions.

Aesthetics also must be a major consideration in the future acceptance of natural-systems design, particularly in urban areas. We are accustomed to a very manicured appearance in our landscapes and the use of swales, wetlands and other strategies involves the acceptance of some degree of “wildness.” In the past, poorly designed projects have given natural systems the reputation of being messy due to a lack of order and a “weedy” appearance. Undefined edges and too many species of mixed height and texture can create this effect. Thus, designs should appear orderly, so the public can recognize the human involvement in the process. Clean lines accomplished through the use of a variety of edgings, and geometric forms and bold patterns created with plants, help create a neat look that will please most observers.

Another factor affecting acceptance of natural systems is a lack of companies to properly maintain them. Maintenance is similar to the weeding, trimming and mulching of most landscape projects, but natural-systems maintenance requires some knowledge of native species. Poor maintenance will ultimately result in the weedy appearance that is unacceptable to the public.

Misperceptions about higher costs may also be slowing the development of these projects, while Great River Greening and other professionals are finding that cost generally is not a limiting factor. Developers can save 10 to 40 percent of the cost of site development using natural systems of storm-water treatment through the reduction or elimination of irrigation systems, pipes and catch basins.

Although the pre-European settlement landscape of the Twin Cities region can never be fully restored, some of the natural processes that once existed can be reclaimed and used effectively in the landscape. With good design, such natural systems as rain gardens can be a cost-effective, ecologically effective and attractive method to manage storm water, improve water quality and once again embrace rainfall in our region. **AM**
Bill Sanders, principal, Sanders Wacker Bergly, Inc., St. Paul, agrees that native plants are increasingly valued for their utilitarian benefits. He's finding that financial savings are another compelling argument for their use. Once established, native plants mean less maintenance, fewer problems and lower costs, not to mention year-round beauty. In contrast, many nonnative plants cannot support themselves without costly and harmful fertilizers and chemicals, irrigation and constant care.

The Conservation Design Forum, a Chicago-based firm, estimates that a mature native landscape can result in an annual maintenance-cost savings of $4,000 per acre compared with a traditional turf landscape. The Environmental Protection Agency suggests that the combined costs of installation and maintenance for a natural landscape over a 10-year period may be one-fifth of the costs for conventional landscape maintenance. These facts mean good business, in addition to the community goodwill companies and agencies can gain from demonstrating a commitment to environmental stewardship.

Both residential and business clients appreciate these savings. But they also may appreciate the beauty of native plants; the opportunity to witness the ever-changing environment of color, light, texture, sound and motion that writer John Tester finds in our natural heritage. Bruce Chamberlain, vice president, Hoisington Koegler Group, Inc., Minneapolis, says he promotes native plants as much for aesthetic reasons as for functional benefits.

"Actually, native versus nonnative is not the way I describe our designs," Chamberlain says. "Rather, I try to bring the client along with a more holistic approach, promoting color, hardiness, the attraction of wildlife, seasonal change and winter interest—the essence of the region's unique beauty and character."

"I believe there has been a paradigm shift," says Jason Aune of the client demand for native plantings. "People are more aware of their surroundings. It seems that the more the metro area is developed, the more people need to feel reconnected to the natural landscape and natural cycles. This reaction, together with various educational programs, has begun to convince people that native plantings have positive value for a project, and are capable of enriching everyday life and sense of place."

Despite an increasing interest in the use of native plants, the design and contractor industries have much to learn before designers can successfully specify, install and maintain a native landscape that meets a client's expectations. As many successful—even award-winning—native landscapes as there have been, each designer has an example of native-plant installations that have been altered for any number of reasons.

Some restorations have been co-opted by expansions and parking facilities. Many suffer from neglect as surrounding neighborhoods have changed and public budgets for maintenance have declined. Thousands of shrubs and small trees have been cut down for security reasons or because someone thought they were overgrown. And, of course, once aggressive nonnative plants invade native communities, the character and integrity of the site decline markedly until the understandable response is to eradicate the planting completely.

Most commonly, projects are destroyed or resisted because people do not understand the idea and value at the heart of the work, or they perceive the maintenance as overwhelming. Prairie and oak-savanna plantings need a prescribed-burning regime, which some clients fear because of liability or neighbor complaints. "Native-plant maintenance is new to people," explains Gary Findell, senior landscape architect, IHB. "People often just don't know how to care for native plantings."

Bob Close, principal, Close Landscape Architecture, St. Paul, finds some clients aren't prepared for the long establishment time a native-plant design requires in order to look its best; clients also often worry that the short-term care is too costly. As noted above, native-plant maintenance, in fact, costs much less than the maintenance of traditional, nonnative plantings. Native-plant maintenance, however, does require an understanding of plant growth and change instead of mindless mowing and clipping.

With a bit of knowledge and some experimentation costly mistakes can be avoided. HKG may encourage a client to enter into a three-year maintenance contract with a qualified contractor and specify a number of explanatory or interpretive signs per acre for large restorations. For public-park projects, Sanders makes a point of involving the operations division in the design process. To ensure the public welcomes native plantings, landscape designers note the need for clean edges, some lawn for contrast and plant selection for showiness in native-plant designs. On this last point, Aune remains cautious. "We are still learning how to use native-plant material in a design sense," he says, "not just as part of a restoration." Being able to anticipate and design for the smallest details—the blossoms of the elderberry, the translucent foliage of the fen or a wave of long-stemmed brown-eyed Susans—could take a lifetime of practice. As the landscape designer and writer Jens Jensen described, the art of landscaping is a "fleeting thought that must be caught on the wing."

Fortunately, both architects and landscape architects are becoming more collaborative in creating and allowing for these details. Although the originality and characteristic beauty of our native prairies, woodlands and wetlands have yet to become design standards, they are features in which professionals increasingly are taking an interest.

"Landscape architects and their clients may not fully understand the value of native plants—where they fit and how they add to the project—but they are open to them," Aune says. "No one who has ever walked through a prairie or forest can help but want to tap some of the excitement and energy contained there."
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Architecture Minnesota has published an annual directory of landscape architectural firms for the past 13 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
ACP 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

Firm Personnel by Discipline

| Landscape Architects | 2 |
| Surveyors | 1 |
| Engineers | 9 |
| Other Professional | 2 |
| Technical | 9 |
| Administrative | 3 |
| Total | 26 |

Site planning/development studies 30

- Work %

Site planning/development studies 30

- Environmental studies (EIS) 10

- Recreation areas (golf, ski, etc.) 10

- Master/comprehensive planning 10

- Multi-family housing/PUDS 10

- Transportation 10

- The Jewel Golf Development, Lake City, MN; Best Buy Stores, National Locations

- Established 1992

- Daniel L. Johnson PE

- Jay R. Pomeroy RLA

- David A. Rey PE

- Roy A. Anderson RLA, ASLA

- Firm Personnel by Discipline

- Landscape Architects 5

- Engineers 2

- Administrative 2

- Total 9

- Work %

Site planning/dev. studies 10

- Parks/open spaces 5

- Schools/cederies 80

- New Lakeville High School, Lakeville, MN; Hopkins High

- School Synthetic Turf and Track, Minnetonka, MN; New Forestview

- Middle School, Blaine, MN; Breck School Synthetic Turf Stadium

- Field, Practice Field, Golden Valley, MN; New Morris Elementary

- School, Morris, MN; New Big Woods Elementary School, St.

- Michael, MN

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- 8501 Golden Valley Road, Ste. 300

- Minneapolis, MN 55427

- Tel: 763/545-3731

- Fax: 763/525-3289

- E-mail: rbinder@atstr.com

- www.atstr.com

- Established 1944

- Paul W. Erickson AIA

- Robert L. Binder RLA, ASLA

- Kevin L. Teppen RLA, ASLA

- Jim Kalkes Assoc. ASLA

- Robert J. Gunderson RLA, ASLA

- Kirk Roesseler PE

- Firm Personnel by Discipline

- Landscape Architects 4

- Architects 53

- Engineers 36

- Other Professional 21

- Administrative 6

- Total 120

- Work %

Site planning/dev. studies 20

- Parks/open spaces 5

- Urban design/streetscapes 3

- Master/comprehensive planning 10

- Multi-family housing/PUDS 10

- Schools/campus planning 50

- New High School, Marshall, MN; Crosby-Ironton High School, Crosby, MN; New Sunrise River Elementary School, North Branch, MN; Maple Grove High School Athletic Stadium, Maple Grove, MN; John Glenn Middle School Sports Fields, Maplewood, MN; New Wausau East High School, Wausau, WI

- BARR ENGINEERING COMPANY

- 4700 W. 77th Street

- Minneapolis, MN 55435

- Tel: 952/823-2600

- Fax: 952/823-2601

- E-mail: fji@barr.com

- Other Offices: Duluth and Hibbing, MN; Ann Arbor, MI

- Contact: Fred Rozumalski, 952/823-2600

- Fred Rozumalski RLA

- Diane Hellekson ASLA

- Firm Personnel by Discipline

- Landscape Architects 2

- Engineers 86

- Other Professional 77

- Technical 66

- Total 231

- Work %

Site planning/dev. studies 30

- Environmental studies (EIS) 10

- Native plant community restoration 20

- Ecological storm water management 25

- Northland College Central Mall Design, Ashland, WI; Demonstration Rainwater Garden System, Burnsville, MN; Sustainable Landscape Demonstration Garden, Brooklyn Park, MN; Denmark Township Natural Resources Inventory, Denmark Township, MN; Carleton College Arboretum Master Plan, Northfield, MN; Bush Lake Shoreline Restoration, Richfield, MN

- BONESTROO, ROSENE, ANDERLIK & ASSOCIATES, INC.

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- St. Paul, MN 55113

- Tel: 651/636-4600

- Fax: 651/636-1311

- E-mail: info@bonestroo.com

- www.bonestroo.com

- Established 1956

- Other MN Offices: St. Cloud, Rochester, Willmar

- Other Offices: Mequon, WI; Burlington, KY

- Contact: Dave Loskota, 651/636-4600

- Jeff McDowell RLA

- Chris A. Behringer ASLA

- Sherri Buss MIA

- Ana Nelson ASLA

- Stuart Kranth ASLA, RLA, ASLA

- David Loskota PE

- Firm Personnel by Discipline

- Landscape Architects 6

- Architects 9

- Engineers 125

- Planners 2

- Other Professional 26

- Technical 164

- Administrative 54

- Total 386

- 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

- North Washington Business Park, MCDA, Minneapolis, MN; Washington Park, Master Plan & Construction Documents, Two Rivers, WI; SunRay Transit Center, St. Paul, MN; Fort Ridgely Golf Course Renovation, Fort Ridgely State Park, Nicollet County, MN; Prior Lake Streetscapes, Prior Lake, MN; Brown’s Creek Trout Stream Mitigation, Stillwater, MN

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E-mail: bcarlson@bryancarlson.com
Established 2000
Other Offices: Peninsula Papagayo, Costa Rica
Bryan D. Carlson RLA, FASLA
— Firm Personnel by Discipline
Landscape Architects 2
Technical 1
Administrative 1
Total 4
Work %
Site planning/dev. studies 10
Parks/open spaces 10
Urban design/streetscapes 10
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 20
Resort planning/design 30
Peninsula Papagayo Resort & Golf Community, Guanacaste, Costa Rica; Mayo Statuary Park, Rochester, MN; Minnesota Landscape Arboretum Visitor Center, Chanhassen, MN; University of Minnesota Arts District, Minneapolis, MN; Wells Fargo Home Mortgage Campus, Minneapolis, MN; Guidant Corporation Campus, Arden Hills, MN

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www.closelandarch.com
Established 1970
Contact: Robert Close, 651/222-5754
Bob Close RLA, ASLA
Deb Bartels RLA, ASLA
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Andrew Caddock RLA, ASLA
Ben Erickson
— Firm Personnel by Discipline
Landscape Architects 9
Administrative 1
Total 10
— Continued on next column

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www.dspulan.com
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Contact: Geoffrey Martin, 612/339-3300
— John W. Shardlow AICP
C. John Urban RLA, ASLA
Philip Carlson AICP
Geoffrey Martin RLA, ASLA
Wallace Case RLA, ASLA
— Firm Personnel by Discipline
Landscape Architects 8
Site Designers 2
Planners 8
Market Research Analysts 3
GIS Specialist 1
Administrative 2
Total 24
Work %
Site planning/development studies 15
Environmental studies (EIS) 10
Parks/open spaces 10
Urban design/streetscapes 20
Master/comprehensive planning 15
Multi-family housing/PUDS 15
Market research 10
Expert testimony 5
— Heart of the City Master Plan, Design Guidelines, Ordinances, Burnsville, MN; Nicollet Commons Park, Burnsville, MN; South Robert Street Redevelopment Strategy, West St. Paul, MN; Nicollet Mall Enhancement Study and Extension, Minneapolis, MN; North Mississippi Regional Park, Minneapolis, MN; Downtown Redevelopment Framework Plan and Streetscape, Moorhead, MN

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Fax: 952/448-6997
E-mail: ernstla@mnrr.com
Established 1977
Contact: Gene F. Ernst, 612/448-4094
— Gene F. Ernst RLA, ASLA
Curt H. Claeyss
— Firm Personnel by Discipline
Landscape Architects 2
Administrative 1
Total 3
— Continued on next column

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Established 1981
Damon Farber RLA, FASLA
Peter Larson RLA, ASLA
Dana Schumacher RLA, ASLA
Tom Whitlock RLA
Jesse Symynkywicz RLA
Terry Minarik RLA
— Firm Personnel by Discipline
Landscape Architects 11
Administrative 1
Total 12
Work %
Residential/decks/gardens 5
Site planning/dev. studies 20
Parks/open spaces 10
Urban design/streetscapes 20
Master/comprehensive planning 10
Multi-family housing/PUDS 10
Graph design/signage/structures 5
— Best Buy Campus, Richfield, MN; Dancing Waters, Woodbury, MN; Heritage Park, Wayzata, MN; Clover Field Square Osbeiski, Chaska, MN; Law School, University of St. Thomas, Minneapolis, MN; Southwest Station, Eden Prairie, MN

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- Theodore E. Lee RLA, ASLA
- Emanouil Spassov RLA, ASLA
- Jill S. Jones RLA
- Krisan Osterby-Benson RLA

Firm Personnel by Discipline
Landscape Architects 3
Architects 204
Engineers 102
Planners 4
Other Professional 33
Technical 47
Administrative 94
Total 484

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

Downtown East LRT Station Plaza, Minneapolis, MN; Hennepin Theatre District Streetscape, Minneapolis, MN; University of Minnesota, Scholars’ Walk, Minneapolis, MN; Normandale Community College, West Entry Plaza & Outdoor Learning Environment, Bloomington, MN; College of St. Scholastica Campus Master Plan, Duluth, MN; East Texas Medical Center, Hospital Expansion, Athens, TX

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Fax: 952/920-2920
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- Robert P. Hauck RLA
- Susan K. Simon

Firm Personnel by Discipline
Landscape Architects 1
Technical 1
Administrative 1
Total 3

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Fax: 612/317-1010
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www.ingraham-associates.com
Contact: Greg Ingraham, 612/317-2500

Greg Ingraham RLA, AICP
Firm Personnel by Discipline
Landscape Architects 2
Planners 2
Other Professional 1
Administrative 1
Total 6

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

Round Lake Park, Eden Prairie, MN; Burroughs School, Minneapolis, MN; East Lake Harriet Gateway, Minneapolis, MN; Stonegate Apartments, Prior Lake, MN; Fischer Marketplace Business Park, Apple Valley, MN; Rosemount Park, Trail and Open Space Plan, Rosemount, MN

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Wayzata, MN 55391
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Fax: 952/475-1667
E-mail: kevin@kslandarch.com
www.kslandarch.com
Established 1990

- Kevin Keenan RLA
- Todd Irvine RLA
- John Johnson RLA
- Jeff Fuelner RLA

Firm Personnel by Discipline
Landscape Architects 4
Other Professional 2
Technical 1
Administrative 1
Total 12

Work %
Residential/decks/gardens 10
Urban design/streetscapes 10
All “design/build” projects 1

Hajbas Residence, Woodland, MN; Paulucci Residence, Orono, MN; Le Juene Residence, Medina, MN; Houser Residence, La Crosse, WI; Speer/Griffin Residence, Edina, MN; Redstone American Grill, Oakbrook Terrace, IL

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Fax: 612/252-9077
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www.landform.net
Established 1994
Other Office: Phoenix, AZ

- Darren Lazan RLA
- Jon Wittmann

Firm Personnel by Discipline
Landscape Architects 7
Architects 4
Engineers 10
Planners 10
Other Professional 7
Technical 14
Administrative 9
Total 56

Work %
Site planning/dev. studies 50
Parks/open spaces 50
Urban design/streetscapes 20
Multi-family housing/PUDS 15
Master/comprehensive planning 10

Mendota Heights Town Center, Mendota Heights, MN; ADC World Headquarters, Eden Prairie, MN; Stonedam at Orono, MN; Bridgewater Falls, Fairfield Township, OH; Wendy's of Hutchinson, MN and Other Midwest Wendy's; Heritage Square, Maplewood, MN

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Duluth, MN 55802
Tel: 218/727-8446
Fax: 218/727-8456
E-mail: joehn.gunm@LHBcorp.com
www.LHBcorp.com
Established 1966
Other MN Office: Minneapolis
Contact: Mark S. Anderson, 218/279-2411

— Mark S. Anderson RLA, ASLA
Gary Findell RLA, ASLA
David Chmielewski RLA, ASLA
Bruce Chalupsy RLA, ASLA
Matthew Fair-Jones RLA, ASLA
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— Firm Personnel by Discipline
Landscape Architects 7
Architects 24
Engineers 31
Planners 1
Other Professional 10
Technical 39
Administrative 28
Total 140
— 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

— Lake Superior College Master Plan,
Duluth, MN; Minnetonka Parks
Redevelopment, Minnetonka,
MN; MNDOT TH 53 Piedmont
Avenue, Duluth, MN; Eagle Ridge
Golf Resort and Community, Cole-
rvine, MN; US Steel Lake Vermi-
lion Properties, MN; Lowry Ave-
ue Corridor Redevelopment,
Minneapolis, MN

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Established 1998

— Thomas R. Oslund RLA, ASLA, FAAR
Jay D. Coatta RLA
Tedd B. Kreun RLA
Joseph R. Favour RLA
Misa Inoue RLA

— Continued on next column

**Firm Personnel by Discipline**
Landscape Architects 5
Architects 2
Administrative 1
Total 8
— Work %
Residential/decks/gardens 5
Site planning/dev. studies 30
Parks/open spaces 5
Urban design/streetscapes 5
Interior landscape/plantings 5
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 40
— Medtronic Master Plan and Site
Development, Fridley, MN; General
Mills, Minneapolis, MN; Val-
paraiso University Library, Val-
paraiso, IN; Guthrie Theater, Min-
neapolis, MN; Palmer College
Master Plan, Davenport, IA;
Master-Carr Master Plan,
Elmihl, IL.

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Contact: John Dietrich, 952/933-0972

— John Dietrich RLA, ASLA
Eric Johnson ASLA
David Patten ASLA
Steve Schwanke ASLA
Michele Jackson Caron PE

— Firm Personnel by Discipline
Landscape Architects 5
Engineers 41
Planners 1
Other Professional 35
Technical 1
Administrative 12
Total 95
— Work %
Site planning/dev. studies 20
Environmental studies (EIS) 5
Parks/open spaces 10
Urban design/streetscapes 10
Master/comprehensive planning 10
Multi-family housing/PUDS 15
Commercial/retail developments 35

— Continued on next column

**Dean Lakes Mixed-use Development,**
Shakopee, MN; Andover
Marketplace East, Andover, MN,
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E-mail: s.designs@att.net
Established 1973
Contact: Jim Hagstrom,
651/770-6910
— Jim G. Hagstrom RLA, ASLA

— Continued on next column

**Firm Personnel by Discipline**
Landscape Architects 3
Technical 2
Administrative 1
Total 6
— Work %
Residential/decks/gardens 50
Site planning/dev. studies 20
Parks/open spaces 10
Master/comprehensive planning 10
Multi-family housing/PUDS 10

— St. Jude Medical, St. Paul, MN;
Minnesota Landscape Arboretum,
Chanhassen, MN; Holmen Resi-
dence, White Bear Lake, MN; Roy
Residence, Lakeland, MN; Potish
Residence, Stillwater, MN; Historic
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— Bob Kost RLA, ASLA, AICP
Dan Conrato AICP
Mark Salzman RLA, ASLA
Nancy Jacobson RLA, ASLA
Trent Luger RLA, ASLA
Gus Blumer RLA, ASLA

— Firm Personnel by Discipline
Landscape Architects 10
Architects 13
Engineers 180
Planners 15
Other Professional 129
Technical 234
Administrative 191
Total 772
— Work %
Site planning/dev. studies 10
Parks/open spaces 30
Urban design/streetscapes 30
Master/comprehensive planning 30
— Heart of Anoka Commuter Rail
Transit Village Master Plan,
Anoka, MN; Downtown
Dubuque, IA Master Plan;
Barron County, WI Smart Growth Plan;
Chicago Avenue/Guthrie Theater
Plaza, Minneapolis, MN; Wirth
Park Winter Recreation Master
Plan, Minneapolis, MN; Holbrook
Park, Long Lake, MN


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Web: www.srfconsulting.com
Established 1963
Contact: Barry Warner, 763/475-0010

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Discipline</th>
<th>Projects</th>
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<tbody>
<tr>
<td>Barry Warner</td>
<td>RLA, FASLA, AICP</td>
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<td>Site planning/dev. studies 15</td>
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<tr>
<td>John Larson</td>
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<td>Environmental studies (EIS) 10</td>
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<tr>
<td>Joni Giese</td>
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<td>Parks/open spaces 15</td>
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<td>Ken Grieshaber</td>
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<td>Park design/streetscapes 20</td>
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<td>Mike McGarvey</td>
<td>RLA, ASLA</td>
<td></td>
<td>Master/comprehensive planning 10</td>
</tr>
<tr>
<td>Tom Thorson</td>
<td>RLA, ASLA</td>
<td></td>
<td>Multi-family housing/PUDS 5</td>
</tr>
</tbody>
</table>

**TKDA**

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Established 1910
Other Office: Aurora, IL
Contact: Dean Johnson, AIA 651/292-4400

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Discipline</th>
<th>Projects</th>
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<tr>
<td>Richard L. Gray</td>
<td>RLA, ASLA</td>
<td></td>
<td>Site planning/dev. studies 15</td>
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<tr>
<td>David A. Mayer</td>
<td>RLA, ASLA</td>
<td></td>
<td>Environmental studies (EIS) 10</td>
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<tr>
<td>Richard E. Thompson</td>
<td>AICP</td>
<td></td>
<td>Parks/open spaces 15</td>
</tr>
</tbody>
</table>

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<th>Name</th>
<th>Position</th>
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<td>Steve Durrant</td>
<td>RLA, ASLA</td>
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<td>Site planning/dev. studies 15</td>
</tr>
<tr>
<td>Miles Lindberg</td>
<td>RLA, ASLA</td>
<td></td>
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<td>Steve Malloy</td>
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<td>Kathryn Ryan</td>
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<td>Multi-family housing/PUDS 5</td>
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<td>Richard G. Wiebe</td>
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<td>Mark Root</td>
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<td>Jose Rivas</td>
<td>AIA</td>
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Mechanical engineering: Ellerbe Becket, Inc. (schematic); Horwitz, Inc.; Master Mechanical
Electrical engineering: Ellerbe Becket, Inc. (schematic); Hunt Electric; Michaud Cooledrion
Structural engineering: Ellerbe Becket, Inc.
Civil engineering: Ellerbe Becket, Inc.
Interior design: Ellerbe Becket, Inc.
Landscape architecture: Ellerbe Becket, Inc.
Design/build: Ryan Companies US, Inc.
Vertical transportation: Lerch Bates North America, Inc.
Acoustical consultant: ESI Engineering
Parking consultant: Walker Parking Consultants
Lighting consultant: Schuler & Shook
Energy design assistance: The Weidt Group
Curtain wall and exterior cladding: Harmon, Inc.
Windows and exterior glazing: Harmon, Inc.
Doors: Wheeler Hardware
Lighting: Hunt Electric
Ornamental metal: Anderson Iron Works
Roofing systems: Insulation: Rosenquist Construction, Inc.
Space frames, skylights: Harmon, Inc.
Wall insulation: Superl, Inc.
Structural steel: LeJeune Company
Steel erection: Sowles Company
Elevators and escalators: Thysen Krupp Elevator
Elevator Casework: Aaron Carlson Architectural Millwork
Tel/Data cabling: Dell Comm
Lighting controls: Hunt Electric
Power: Hunt Electric
Energy management controls: Johnson Controls, Inc.
Fire alarm and life safety: Low Voltage Contractors
Security systems: Egan Automation
Fire suppression system: Viking Automatic Sprinkler
HVAC: Horwitz, Inc./Master Mechanical
Excavation: Veit & Company, Inc.
Piling: Atlas Foundation Co.
Site utilities: CKC Contracting
Landscaping/irrigation: Arteka Land Care
Structural concrete: Ryan Companies US, Inc.
Concrete slabs: Gresser Concrete & Masonry
Architectural precast: Gage Brothers
Stone fabrication: Cold Spring Granite/Vetter Stone Company
Masonry: Adolfsen & Peterson
Waterproofing: Kremer and Davis, Inc.
Metal panels: Valley Building Products, Inc.
Fireproofing: Minute-Ogle Co., Inc.
Caulking: Seal Treat, Inc.

Painting: Swanson & Youngdale, Inc.
Foodservice equipment: U.S. Foodservice
Contract & Design
Window treatments: Custom Expressions
Specialty lighting systems: 3M
Plaza design and sculpture: Howard Berfrè
Photographers: Sarah Crouch, Joel Koyama

Ramsey Town Center
Location: Ramsey, MN
Client: Ramsey Town Center, LLC
Architect: Elness Swenson Graham Architects Inc. in collaboration with Close Landscape Architects Inc.
Principal in-charge: Khourow Rezaei, AIA
Project lead designer: Pete Keely, AIA
Project team: Pete Keely, AIA; Bob Close; Bruce Jacobson; Khourow Rezaei, AIA; John Feges
Civil-engineering team: URS
Illustrations: ESG

701 Washington Avenue Building
Location: Minneapolis, MN
Client: 701 Investments, LLC and Hammel Green and Abrahamson, Inc.
Firm of record: Hammel Green and Abrahamson, Inc.
Project principal: Bake Baker, AIA
Design principals: Tim Carl, AIA; Loren Ahles, FAIA
Project architect: Bob Lundgren, AIA
Additional project-team members: Mary Shaffer, AIA; Ronda Miles; Markian Yereniuk; Lee; Christine Peterson, AIA; Doris Rolfsrud; Tracee Wolf, Kelli Miller
General contractor: Diversified Construction
Mechanical engineering: HGA Engineering
Electrical engineering: HGA Engineering
Civil engineering: HGA Engineering
Structural engineering: HGA Engineering
Lighting design: HGA Engineering
Acoustics: The Talaske Group
Historic preservation: Miller Dunwiddie
Elevators: Leech Bailes
Interior finishes: Artifex Millwork; Principal Fixture and Millwork
Paints and stains: Benjamin Moore; Sherwin Williams
Office-furniture systems: Teknion; Artifex Millwork; Haworth
Chairs: Cape “Bilbao”; Herman Miller; Haworth
Resilient flooring: Lonsal; Azrock; Johnsonite
Glazing: Cardinal Glass
Wood doors: Mohawk
Steel windows: Twin City Steel/KMG Erectors
Aluminum windows: St. Cloud Window Photographers: Assassi Productions, George Heinrich Photography

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White Bear Lake Marina/Triangle Redevelopment

**Who:** Close Landscape Architecture, St. Paul, Minnesota; Bob Close, principal.

**What:** Close Landscape Architecture led an interdisciplinary team to create a master plan that will transform a 1960s-era shopping center on the west shore of White Bear Lake into a vibrant, compact, mixed-use village and marina. Sustainable site development and creative storm-water management became a major design informant, as water that had previously flowed from large parking lots directly into the lake will now be intercepted and directed into a series of lakeside gardens. In addition to cleansing water, the gardens will strengthen the fragile shoreline and add visual appeal to a new public waterfront promenade that is currently being designed.

**Where:** White Bear Lake, Minnesota.

**When:** First-phase completion by Spring 2005.
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