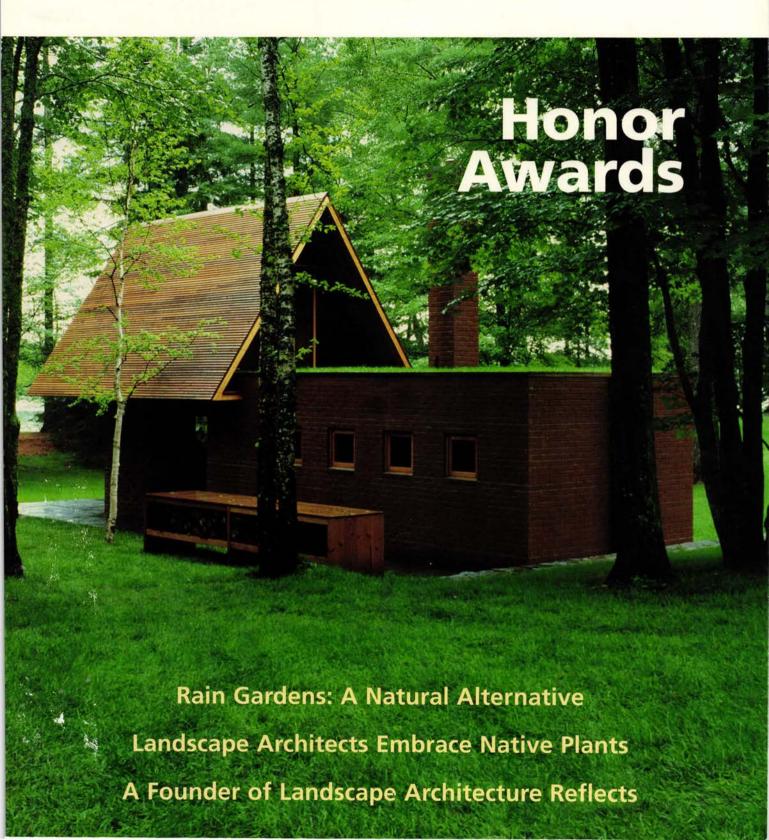
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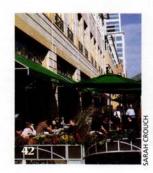
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Cover: Emerson Sauna Architect: Salmela Architect Photographer: Peter Bastianelli Kerze





2003 HONOR AWARDS

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- Corporate Modern "This project takes the best of Modernism and extends it and enhances it." By Camille LeFevre
- Urban Pioneers "Strong, handsome loft spaces that 35 will be homes for years and years to come." By Camille LeFevre
- Performance Architecture "The architects used every opportunity they had to their best advantage." By Thomas Fisher, Assoc. AIA
- Modern Living "An elegant, Modern building that demonstrates a thoughtful use of materials." By Camille LeFevre
- Urban Landmark "This is an intelligent project, a very professional building and an important prototype for urban design." By Camille LeFevre
- New Town Planning "A gradation of spaces and types well-organized within the genre of this kind of strategy." By Camille LeFevre
- Biscuits to Blueprints Through "cleanly detailed execution" and "good spatial connections" the renovation allows "the existing building to retain its own personality." By Camille LeFevre

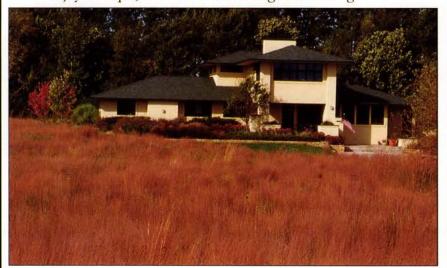
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to educate the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture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

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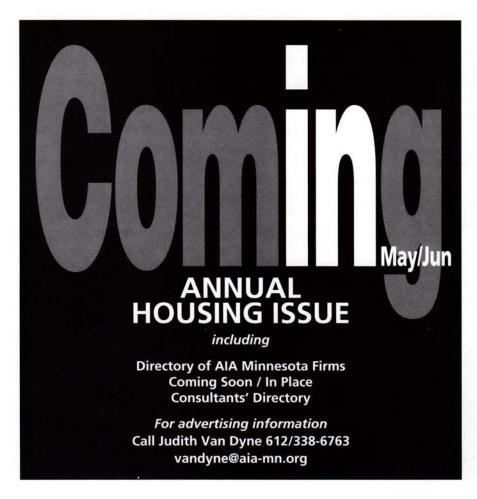
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Stating the Obvious

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he arts matter. They're an integral part of a complete education. They're good business. They create vital, diverse, economically stable communities. The general population knows this, as do architects and artists. And a sudden confluence of published research underscores just how important the arts are to the health and economy of our state.

At the end of January, a report designed and implemented by the Urban Institute in cooperation with Princeton Survey Research Associates (www.operaamerica.org/parc) showed that 85 percent of greater Twin Cities residents believe the performing arts improve their communities' quality of life. More than 90 percent of respondents said the performing arts contribute to the education and development of children. And 82 percent said the performing arts contribute to the economy of the greater Twin Cities area.

Also in January, a University of Minnesota and Minnesota State Arts Board study (www.arts.state.mn.us) published similar results. Respondents were asked, "Do you believe that arts and cultural activities help to make Minnesota an attractive place to live and work?" A resounding 94 percent said "yes." According to the Arts Board, the arts in Minnesota have an economic impact of \$1 billion annually.

It's no wonder that Minneapolis/St. Paul recently climbed to number seven in Richard Florida's creative-cities ranking. And that his best-selling book, The Rise of the Creative Class, which is about creativity and economics, has resonated with so many people. "It's common sense," he said during an interview before his recent appearance in the university's Great Conversations series (www.cce.umn.edu/conversations), when asked why his book has struck a chord.

"People identified with the fact that they're creative. But that's not why I wrote the book, which was to make a case about how economies grow," he explained. "We have this idea that business generates economic growth. And of course we have to attract business. But we've been listening too much to what the businesspeople say, instead of listening to our own common sense."

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's 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.

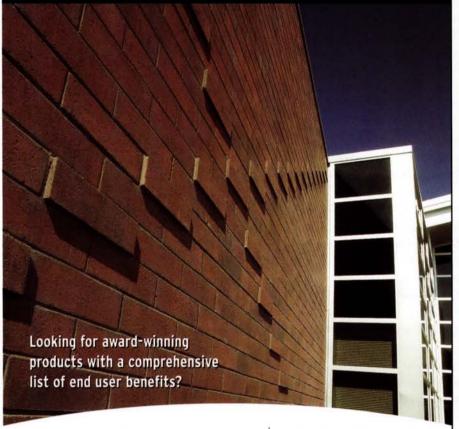
Florida takes a more radical approach, calling on architects, urban planners and government officials to declare "a moratorium on mega-projects, like stadiums, as big silver-bullet solutions. We need to do things at a much smaller scale that support real people in real communities, while empowering them 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.

> Camille LeFevre lefevre@aia-mn.org

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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 Ioan 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-andanswer 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 (561) 627-3393

www.environdesign.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 Claussen, 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 Min-■nesota Magazine & Publications Associa-



tion 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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INSIDER LINGO By Gina Grensing

Ha-ha



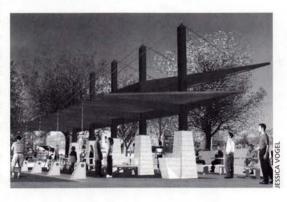
Though a ha-ha might elicit a giggle, if not a guffaw, simply because of its funny name, the word's meaning is totally serious. Back in jolly old England, a ha-ha was a large trench dug as a barrier to keep livestock from roaming. It was constructed with one gently sloping side and one vertical side 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 hahas 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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Urban Voices

Toward the Livable City Edited by Emilie Buchwald Published by Milkweed Editions

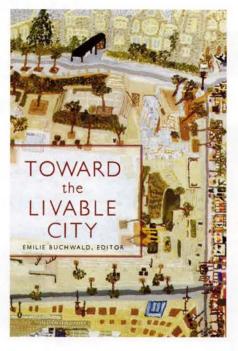
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BY PHILLIP GLENN KOSKI, AIA

Jou don't have to be an urban-plan-Ining 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 frontpage 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/revela-



tory/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 communitybuilding 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. .

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 lowa'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 lowa

Department of Transportation facility is

planned for Story County near Ames. .

lowa rest areas are now

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. .

Thank god nesota

THESE PROJECTS REPRESENT A RECENT SAMPLING OF OUR 2003 ACCOMPLISHMENTS

** Excelsior & Grand (St. Louis Park) Elness Swenson Graham Architects Inc. Bor-Son Construction/Gresser Concrete Inc.

Park Center, Brooklyn Jr. High, Addition (Brooklyn Park)

Armstrong, Torseth, Skold & Rydeen Inc. Donlar Construction/Camco Construction Inc./ John Henry

Garden Terrace Addition (Little Canada)

Collaborative Design Shaw Lundquist Assoc. Inc./ Stang Concrete

Irondale High School, Addition (Shoreview)

Armstrong, Toresth, Skold & Rydeen Inc. Stahl Construction/Oakwood Builders Inc.

*Security State Bank (Howard Lake)

HTG Architects
Shingobee Builders/Royal Masonry

**Summit Place (Eden Prairie)

Miller Hanson Partners Weis Builders, Inc., Northland Concrete & Masonry Co.

Sam's Club (Bloomington)

Raymond H. Harris Architects & Associates Weis Builders Inc., Gresser Concrete/ Masonry

*Bloomington City Hall

Ankeny Kell Architects M.A. Mortenson Co., Stellar Concrete & Masonry

*Bloomington Maintenance

Kodet Architectural Group, Ltd. Steenberg & Watrud Construction

Cooper High School, Addition (New Hope)

Wold Architects And Engineers

St. Michael Middle School, Addition

Architects Rego & Youngquist Inc.
Donlar Construction

*Pet Crossings (Bloomington)

Winther – 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

Bonestroo, Rosene, Anderlik and Associates Inc. MSC Concrete (Ebert)

LDS Church (New Brighton)

Kodet Architectural Group, Inc. Morcon – Wesie Masonry

LDS Church (Lakeville)

Kodet Architectural Group, Inc. Morcon – Weise Masonry

Rockford Elementary School

Vetter, Johnson Architects, Inc. Kraus Anderson Construction Co., Camco Construction Inc.

U.S. Bank (Chanhassen)

Steiner Development Dayco Concrete Co.

Kindercare (Chanhassen)

Steiner Development Steenberg & Watrud Construction

Armstrong High School, Addition (Plymouth)

Wold Architects and Engineers

Rockford High School (Addition)

Vetter Johnson Architects, Inc. Witcher Construction Co.

Lifestyle Center, Block E (Minneapolis)

Antunovich Associates, Architects Kellington Construction Inc.

Crown College (St. Bonifacius)

Vanman Companies Architects. CCS Concrete & Masonry Inc.

Olson Middle School, Addition (Bloomington)

Cuningham Group Architecture, P.A. Kellington Construction Inc., Bossardt Corp.

Mahtomedi High School (Addition)

Architects Rego & Youngquist, Inc. Olson Foote Masonry

Meadowbrook Elementary School, Addition (Golden Valley)

Cuningham Group Architecture, P. A. Weise Masonry

Sartell City Hall

Smiley, Glotter, Nyberg Architects, Inc. Quad City Masonry

*Centra Care (St. Cloud)

Hammel, Green and Abrahamson, Inc.
Camco Construction Inc.

Sartell Water Treatment

Smiley, Glotter, Nyberg Architects, Inc. Quad City Masonry

Walker Elementary School Addition

Architectural Resources, Inc. Con's Masonry

Range Technical College (Hibbing)

Meyer, Scherer & Rockcastle, Ltd. Stretar Masonry

Westwood Elementary School (Zimmerman)

KKE Architects, Inc. B &L Masonry

Elk River High School, Addition

KKE Architects, Inc. Camco Construction

Elim Home, Addition (Princeton)

WAI Continuum Camco Construction

Rogers Well House

Short Elliott Hendrickson Inc.

University Center (Rochester, MN)

Field House Ankeny Kell Architects, Inc. Darold Berger Masonry

Winona State University,

Science Center

Perkins & Will Darold Berger Masonry

*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 AmerINDIAN Architecture Con's Masonry

Caledonia High School

Smiley Glotter Nyberg Architects, Inc. 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

Boarman Kroos Vogel Group Ted Kenne Construction

*Pipestone/Jasper High School

Rozeboom Miller Architects, Inc. Dale-Urevig Masonry

Willmar Hospital, Addition

BWBR Architects, Inc.

Alerus Bank (Grand Forks, ND)

Shoen & Associates B & M Masonry

Stamart Travel Center (Fargo, ND)

Shultz Torgerson Architect Mortenson Masonry

East Range Clinic (Hibbing)

Blessner Dolburg (Duluth) Stretar Masonry

Army Reserve, Addition (Fort Snelling)

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

J L G Architects B & M Masonry

St. Peter Waste Water Treatment

Bolton & Menk, Inc. Robert Carr Construction

*Nationally recognized Ironspot brick

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Peavey Plaza

Minneapolis, Minnesota

BY ROBERT ROSCOE

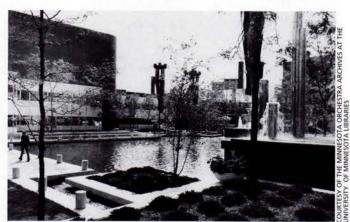
illiam T. Whyte, the eminent urban sociologist, centered his studies of cities on how buildings and the spaces between them can foster or hamper people's interactions in urban centers. Although he criticized the typical public spaces of modern American cities for lacking the vitality of European ones, 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.



Advocates call Peavey Plaza, which is in need of repairs consistent with its original design, a pivotal component in urban design's invaluable contribution to downtown Minneapolis.

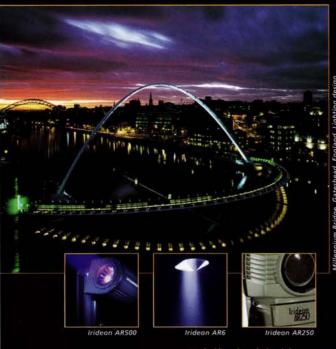
As a result, the 12th and Nicollet corner includes an articulated series of vertical elements that make a bold sculptural proclamation. Throughout the plaza, concrete planters hold locust trees, whose sparse leaf patterns filter, rather than block, summer sunlight, and whose spindly contorted branches 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

Continued on page 50

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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

n 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.

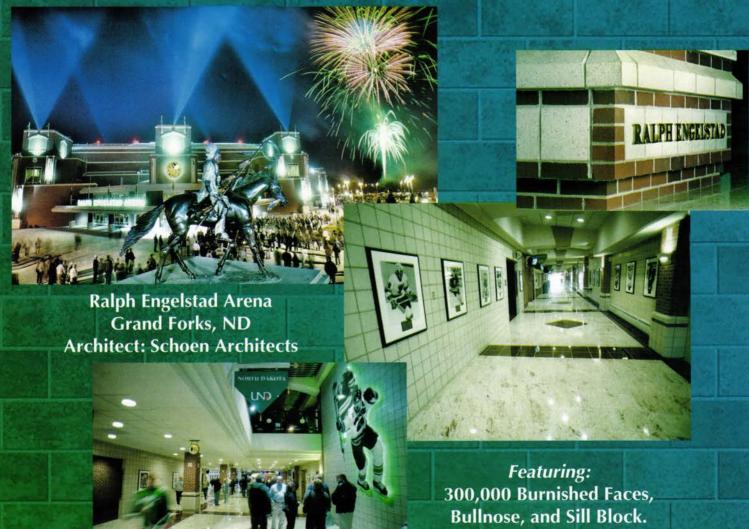


"Landscape architecture is a comprehensive art-and-science practice. It is the practical and aesthetic arrangement of animate and inanimate objects on land, and the relationships of people with those objects."

Continued on page 52

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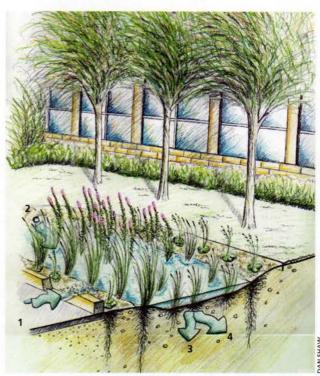
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Rain Checks

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

BY DAN SHAW



This illustration shows a typical rainwater garden receiving (1) parking-lot and (2) rooftop runoff. Water is absorbed by plants and (3) filtrated or (4) directed through a swale.

ne 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. Land-

scape 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 pychnostachia*), 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

Continued on page 56



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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

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.

s 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.

For many landscape-architecture firms, the instigation comes as often from the client as from the designer, reversing a decadeslong 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 erosion, but also help filter sediment

slow down surface water and minimize 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 propertydevelopment team are collaborating on a five-year monitoring study to document the changes in water quality and quantity due to the landscaping.

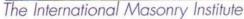
Continued on page 59

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.







Jury Notes

BY THOMAS FISHER, ASSOC. AIA

very 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 largescale 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 jurying 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 "clari-

ty 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.

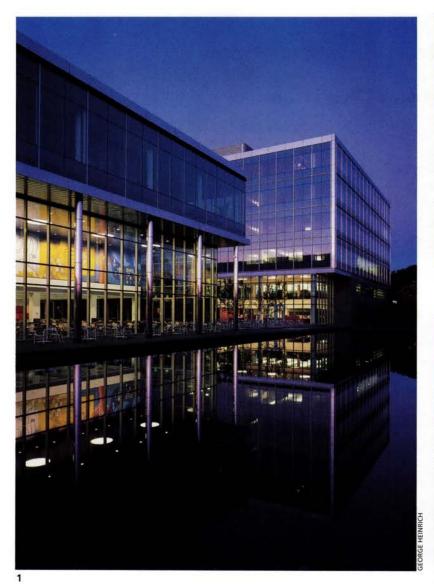
The process of their review was straightforward. After part of a day examining all of the submissions, the jury made a cut down to about 20 projects. After they scrutinized these in greater detail, they decided to honor a majority of them, ultimately deciding on 13 Honor Awards and one Divine Detail.

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."

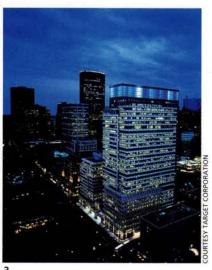
The AIA Minnesota Honor Awards, however, do offer Minnesotans the opportunity to appreciate the beauty of their architecture. Awards give to architectural firms peer respect and approval, to clients the architectural profession's support and praise, and to the public and the media an indication of what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





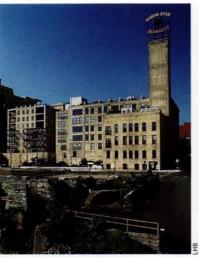


AIA Minnesota's 2003 Honor Awards

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.







6





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

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

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."

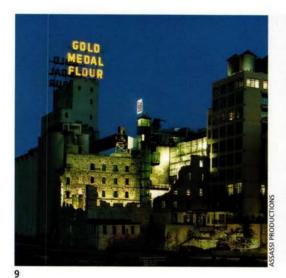
5. Mill District Lofts

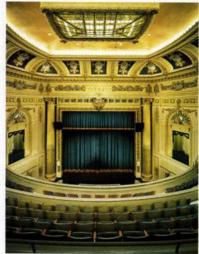
Minneapolis, Minnesota Paul Madson + Associates, Ltd./ LHB, Inc. Minneapolis, Minnesota See this issue, page 35. "The new building works seamlessly into the overall complex."

6. Inver Glen Library Inver Grove Heights, Minnesota The Leonard Parker Associates, Inc. Minneapolis, Minnesota See January – February 2001.
"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."







10

9. Mill City Museum Minneapolis, Minnesota Meyer, Scherer & Rockcastle, Ltd.

Minneapolis, Minnesota See November - December 2003.

"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 See November - December 2003. "A classy, classic restoration that's intelligently and beautifully done."

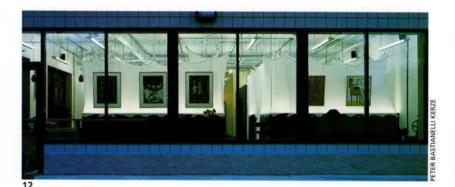
11. Koehler Residence New Brunswick, Canada Julie Snow Architects, Inc. Minneapolis, Minnesota See November - December 2001. "Neutra goes to New Brunswick in this elegant, lovely house, which floats like a

light box on the glacial rock."

12. Art of Chiropractic Minneapolis, Minnesota LEAD, Inc. Minneapolis, Minnesota See September - October 2002. "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."



Divine Detail



PETER BASTIANELLI KERZE

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

JURY COMMENT

"This crisp study in Modernism harkens back to traditional shapes in new and clear ways."







Design team (left to right): David Salmela, FAIA, Souliyahn Keobounpheng, Tia Salmela Keobounpheng.

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



PETER BASTIANELLI KERZE

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

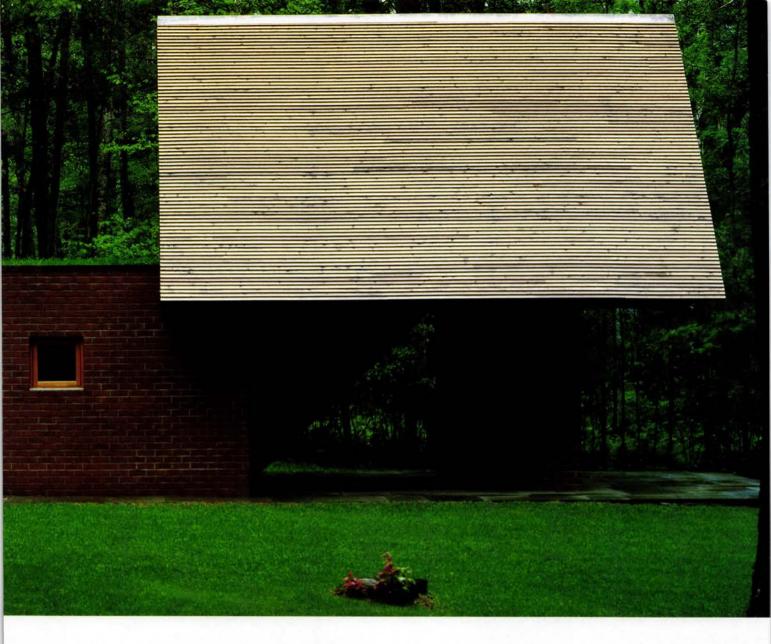
shower. As a result, the building looks as if a strong wind had partly blown the roof off its base, exposing the central brick chimney.

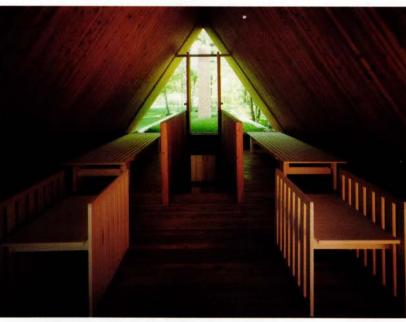
Comparing the sauna to "a piece of sculpture or jewelry," the jurors also lauded "this crisp study in Modernism [that] harkens back to traditional shapes in new and clear ways, by building on the vernacular while keeping just what's necessary."



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).



GEORGE HEINRICH

Corporate Modern

By Camille LeFevre

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 85acre site-with many of its new buildings designed by

JURY COMMENT

"This project takes the best of Modernism and extends it and enhances it."



Design team (left to right): Tim Carl, AIA; Mia Blanchett, AIA; Terry Helland, AIA; Loren Ahles, FAIA; (not pictured, Anita Barnett).

Hammel, Green and Abrahamson, Inc., Minneapolisthe 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



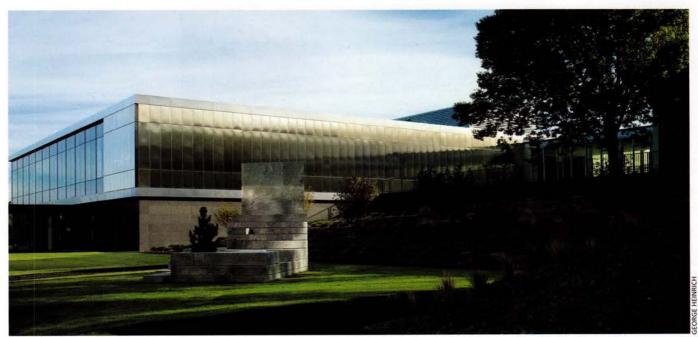
The design team continued the Modern aesthetic with the new office building and employee-services center (left), siting the buildings in the landscape to create connections with the outdoors (below).

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."

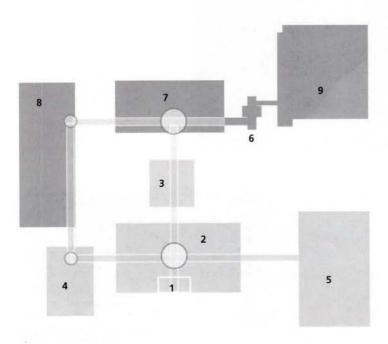
When General Mills merged with Pillsbury in 2001, the company met with HGA again about addressing the needs of 1,500 additional employees, while improving employee services and amenities. HGA's solution was to design and integrate two new structures, while enhancing the horizontal relationships between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



Plan

- 1. Visitor lobby
- 2. Main building (1958)
- 3. North main (1958)
- 4. Bell Tower (1963 & 1979)
- 5. East wing (1967)
- 6. Employee lobby
- 7. Employee-services building (2003)
- 8. Office building (2003)
- 9. Parking ramp (2003)

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-glassand-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 compositionthan 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 threestory 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!"

JURY COMMENT

"Strong, handsome loft spaces that will be homes for years and years to come."





Design team (left to right): Maureen Ness, AIA; Kim Bretheim, AIA; Paul Madson, AIA.

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-





The three-building complex (first page) offers a variety of options for loft living, including these loft residences in the North Star Lofts (opposite above), Washburn Lofts (above) and Stone Arch Lofts (opposite below).

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



Performance Architecture

By Thomas Fisher, Assoc. AIA

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 offi-



Design team (left to right): Loren Ahles, FAIA, Gary Reetz, AIA; Terry Helland, AIA; Greg Haley, AIA.

cials 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."

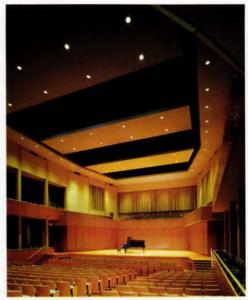
The rear of the performing-arts center consists of two large, brick-clad masses enclosing the two new performance spaces: a traditional proscenium stage and a concert hall. To integrate the brick masses (which stand up to 70 feet tall and are windowless) into the campus, the design team stretched the 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

JURY COMMENT

"The architects used every opportunity they had to their best advantage. Every last dollar sings on this project."



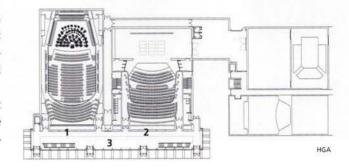


The two brick masses house the new concert hall (above) and theater, and are fronted by a shared glass lobby (opposite) that reveals "cascading" stairs and mechanical systems "aligned with the rhythms of the structure."

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 triplethick 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."

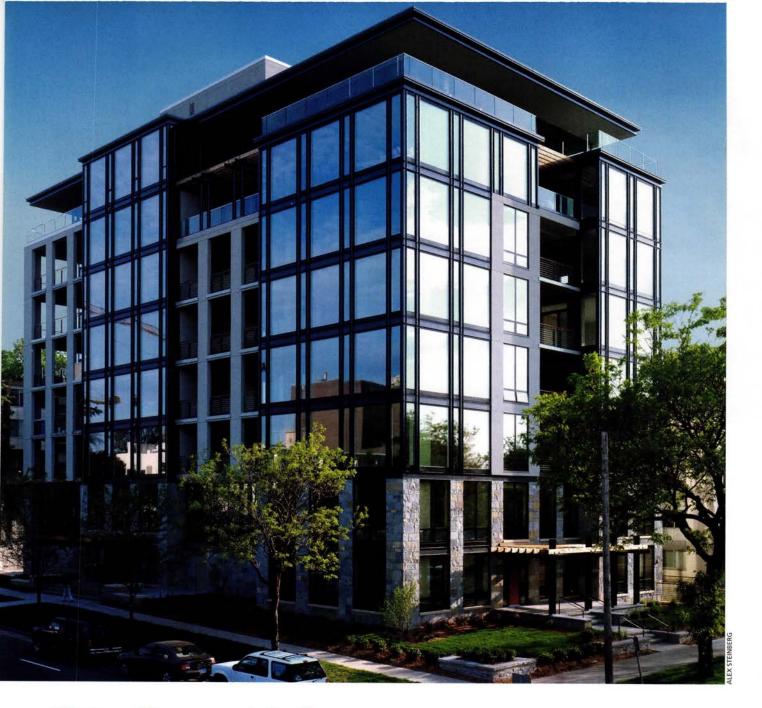


- 1. Concert hall
- 2. Proscenium theater
- 3. Shared lobby galleria



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

JURY COMMENT

"An elegant, Modern building that demonstrates a thoughtful use of materials."



Design team (left to right): Art Bartels, AlA; David Graham, AlA; Burt Coffin, Assoc. AlA; Pong Khow, Assoc. AlA; Ken Hueser.

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 "freestanding 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."







The glass, steel and stone midrise building (opposite) has a welcoming, neighborhood-scale entrance (top), and interiors (above left and right) with a Modern aesthetic and fantastic views of the city.



Honor Award

301 Kenwood Minneapolis, Minnesota Elness Swenson Graham Architects, Inc. Minneapolis, Minnesota

Urban Landmark

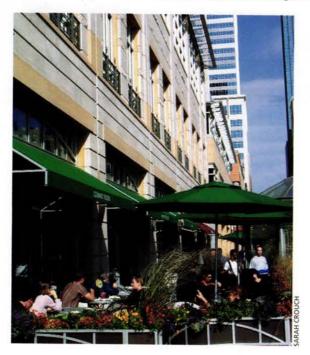
By Camille LeFevre

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



"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

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 playthereby 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."



Honor Award

Target Plaza South Minneapolis, Minnesota Ellerbe Becket Minneapolis, Minnesota





New Town Planning

By Camille LeFevre

"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."



"A gradation of spaces and types well-organized within the genre of this kind of strategy."



Design team (left to right): Pete Keely, AIA, Khosrow Rezai, AIA.

Ramsey Town Center, designed by Elness 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 transitoriented 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

JURY COMMENT

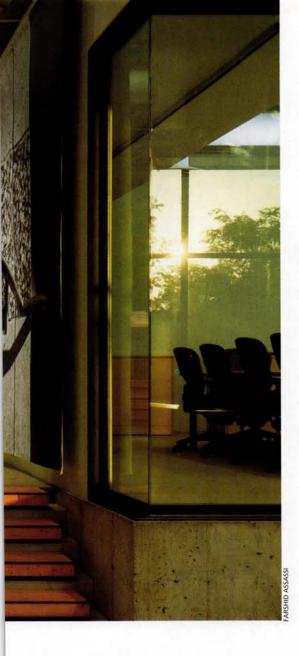
Through "cleanly detailed execution" and "good spatial connections" the renovation allows "the existing building to retain its own personality."



Design team (left to right front): Mary Shaffer, AIA; Tim Carl, AIA; Christine Peterson, AIA; (back row): Bake Baker, AIA; Bob Lundgren, AIA; Markian Yereniuk; Loren Ahles, FAIA.

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





The former biscuit factory's loading area (above) became the firm's new lobby, with large windows offering passersby the ability to see architectural models on display inside (opposite).

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 mechanicals, 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





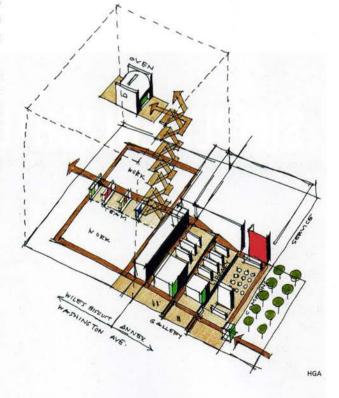


Around the remaining oven (above left) are 40-foot-high openings (opposite) that bring drama and open space to the office, whose levels are connected by an iron stair (above).

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."





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book review Continued from page 11

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

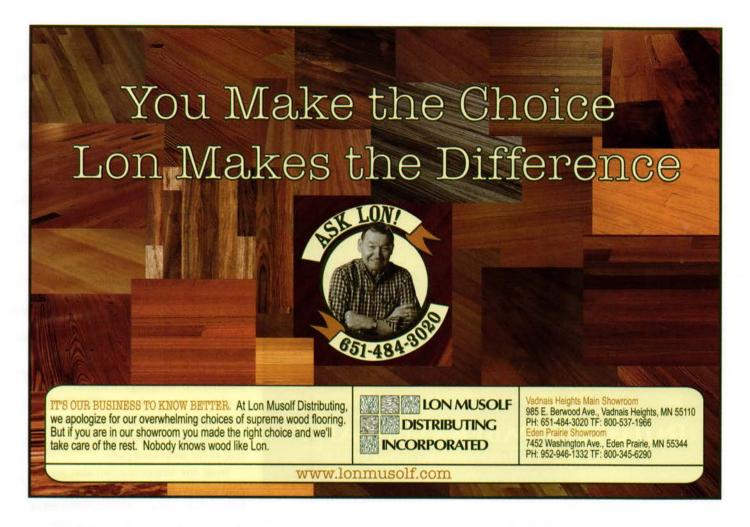
endangered

Continued from page 15

repairs. If this process continues, Martinsays, 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 Uban, 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."

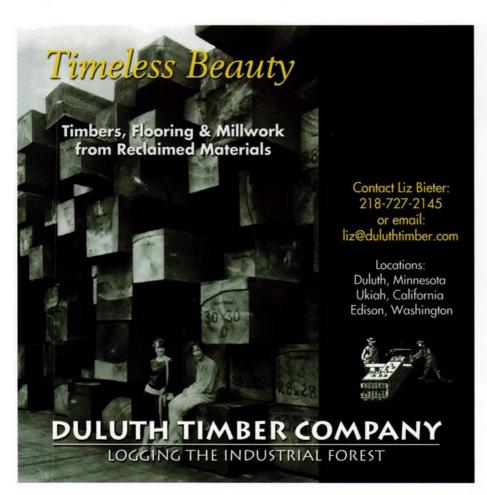
"More important," he continues, "Peavey inspired this connection via the Loring Greenway, a wonderful people-friendly path that became the spine for a successful mix of high-density housing and nearby commercial development, which has upwardly leveraged the tax base for city coffers."

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 so much time while growing up. When I come here at noon, I can eat lunch in Pipestone." AM





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interview

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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 crossfertilization 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.

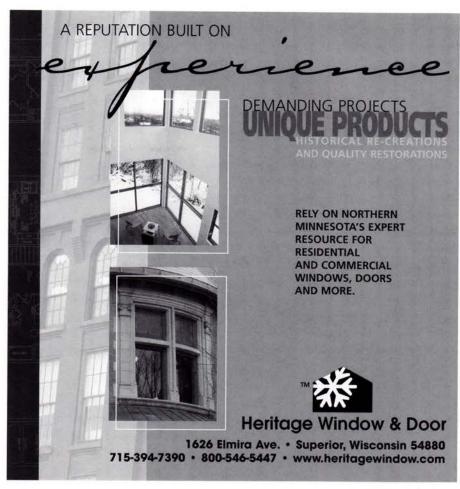
How do you view the link between architecture and landscape architecture?

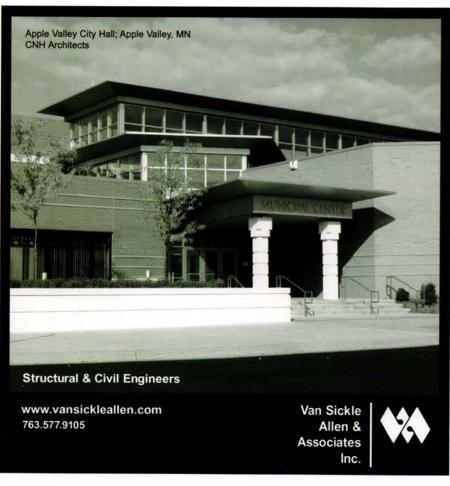
I perceive the link between landscape architecture and architecture to be healthy. At the University of Minnesota, both disciplines began with an appreciation of each other, learning to speak a common language and developing a high degree of respect for each other's approach to design. Now, with the 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.

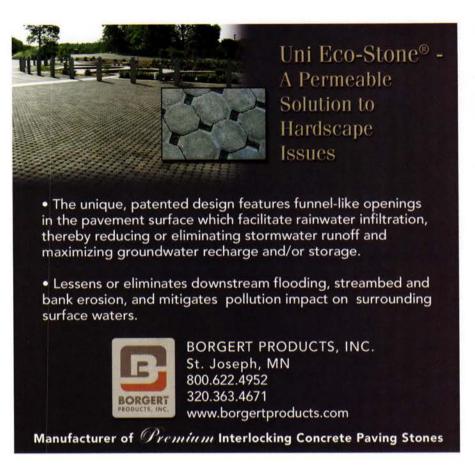
Obviously, as professional space-makers, we share similar tasks and learn from each other's successes and challenges. To be expected, I have occasionally heard former students and practitioners express their concerns about the life of a landscape architect under the domain of the architect; I'm sure 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







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interview

Continued from page 53

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

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

Continued on page 56



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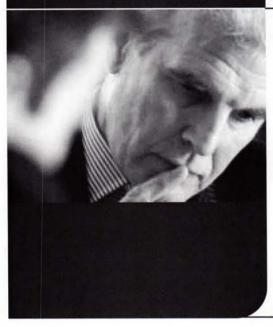


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interview Continued from page 54

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. **AM**

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 designed 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

Continued on page 58

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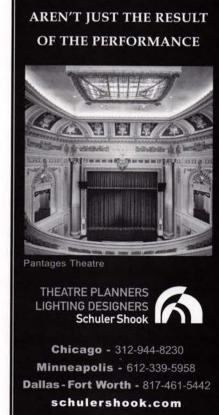
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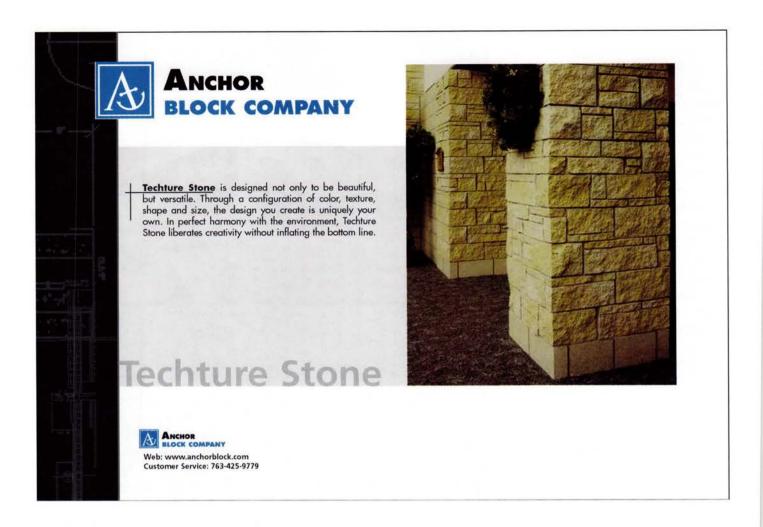
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technology

Continued from page 57

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 ur-

ban 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**

Continued from page 21

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 nat-

ural 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

> Native plants mean less maintenance, lower costs and year-round beauty.

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, LHB. "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, Uban 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 fern or a wave of long-stemmed brown-eved 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." AM

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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.

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Landscape Architects Engineers Administrative Total Work % Site planning/dev. studies 10

Parks/open spaces

Schools/cemeteries

New Lakeville High School, Lakeville, MN; Hopkins High School Synthetic Turf and Track, Minnetonka, MN; New Forestview Middle School, Brainerd, 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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Firm Personnel by Di	iscipline
Landscape Architects	4
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Engineers	36
Other Professional	21

Work % Site planning/dev. studies 20 5 Parks/open spaces Urban design/streetscapes 5 Master/comprehensive 10 planning 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

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2

80

4700 W. 77th Street Minneapolis, MN 55435 Tel: 952/832-2600 Fax: 952/832-2601 E-mail: fjr@barr.com Other Offices: Duluth and Hibbing, MN; Ann Arbor, MI Contact: Fred Rozumalski, 952/832-2600

Fred Rozumalski	RLA
Diane Hellekson	ASLA
_	
Firm Personnel by Disc	ipline
Landscape Architects	2
Engineers	86
Other Professional	77
Technical	66
Total	231
_	Marante 0/

- Wo	rk %
Site planning/dev. studies	30
Environmental studies (EIS)	10
Native plant community restoration	20
Ecological education/ interpretation	15

Continued on next column

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.

2335 West Highway 36 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; Libertyville, IL Contact: Dave Loskota, 651/636-4600

Jeff McDowell RLA ASLA Chris A. Behringer Sherri Buss MLA Ana Nelson Stuart Krahn RLA, ASLA David Loskota PE Firm Personnel by Discipline

6 Landscape Architects 9 Architects 125 Engineers 2 Planners Other Professional 26 Technical 164 Administrative 54 386 Total Work %

Site planning/dev. studies 20 5 Environmental studies (EIS) 25 Parks/open spaces Urban design/streetscapes 10 Recreation areas (golf, ski, etc.) 10 Master/comprehensive 10 planning Trails, transportation/transit 20 facilities

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 Streetscape, Prior Lake, MN; Brown's Creek Trout Stream Mitigation, Stillwater, MN

DIRECTORY OF LANDSCAPE ARCHITECTURAL FIRMS

*		Wo	ork %	*		Work %
BRYAN CARLSON PLAN		Residential/decks/gardens	5	DAHLGREN, SHARDLE	OW AND	Residential/decks/gardens 5
LANDSCAPE ARCHITECT		Site planning/dev. studies	5	UBAN, INC.		Site planning/dev. studies 25
St. Anthony Main, Ste. 3	319	Parks/open spaces	20	300 1st Avenue North	1.500000	Environmental studies (EIS) 15
212 S.E. 2nd Street	4	Urban design/streetscapes	30	Minneapolis, MN 55	401	Parks/open spaces 10
Minneapolis, MN 5541 Tel: 612/623-2447	4	Master/comprehensive planning	20	Tel: 612/339-3300		Urban design/streetscapes 20
Fax: 612/378-7803		Multi-family housing/PUDS	20 20	Fax: 612/337-5601	A 100 0 PA 100 000 000 000 000	Master/comprehensive
E-mail:		—	20	E-mail: geoffmartin@c	asuplan.com	planning 10
bcarlson@bryancarlson	n.com	Ramsey Town Center, Town	Plan-	www.dsuplan.com Established 1976		Multi-family housing/PUDS 10 Graphic design/signage &
Established 2000		ning and Urban Design, Ram		Other MN Office: St.	Cloud	structures 5
Other Offices: Peninsula	i	MN; Firefighters Memorial, St		Contact: Geoffrey Ma		—
Papagayo, Costa Rica		Capitol Mall, St. Paul, MN; U		612/339-3300		Best Buy Campus, Richfield, MN;
		Landing Park, St. Paul, MN; T	he	_		Dancing Waters, Woodbury, MN
Bryan D. Carlson R	LA, FASLA			John W. Shardlow	AICP	Heritage Park, Wayzata, MN;
— F: D 11 - D:t		Restoration, Minneapolis, Mi		C. John Uban	RLA, ASLA	Clover Field Square Obelisk,
Firm Personnel by Discip		Como Park Campus Framewo		Philip Carlson	AICP	Chaska, MN; Law School, Univer-
Landscape Architects Technical	2			Geoffrey Martin	RLA, ASLA	sity of St. Thomas, Minneapolis,
Administrative	1	White Bear Lake, MN	an,	Wallace Case	RLA, ASLA	MN; Southwest Station, Eden
Total	4	withte bear Lake, MIN		Firm Donor - Ib - Di		Prairie, MN
_	-	*		Firm Personnel by Dis		
	Work %			Landscape Architects	8	AMON EARRED ASSOCIATES
Site planning/dev. studi			710	Site Designers Planners	2	DAMON FARBER ASSOCIATES
Parks/open spaces	10			Market Research Anal	vsts 8	923 Nicollet Mall Minneapolis, MN 55402
Urban design/streetscap	es 10	[18] [18] [18] [18] [18] [18] [18] [18]		GIS Specialist	ysts 3	Tel: 612/332-7522
Recreation areas		Fax: 612/339-5907		Administrative	2	Fax: 612/332-0936
(golf, ski, etc.)	10			Total	24	E-mail: dfarber@damonfarber.com
Master/comprehensive		contact@coenpartners.com		_	24	www.dfalandscape.com
planning	20	www.coenpartners.com		Work %		Established 1981
Resort planning/design	30	Established 1992		Site planning/develop	ment	_
		-		studies	15	Damon Farber RLA, FASLA
Peninsula Papagayo Rese		Shane Coen	RLA	Environmental studie	s (EIS) 10	Peter Larson RLA, ASLA
Community, Guanacast		Nathan Anderson		Parks/open spaces	10	Dana Schumacher RLA, ASLA
Rica; Mayo Statuary Park		Stephanie Grotta		Urban design/streetsca		Tom Whitlock RLA
Rochester, MN; Minneso scape Arboretum Visitor		Bryan Kramer Bryan Suchy	DT A	Master/comprehensiv		Jesse Symynkywicz RLA
Chanhassen, MN; Unive	center,	Travis Van Liere	RLA	planning	15	Terry Minarik RLA
Minnesota Arts District,	Min-	- Liele		Multi-family housing		
neapolis, MN; Wells Far		Firm Personnel by Discipline		Market research	10	Firm Personnel by Discipline
Mortgage Campus, Mini		Landscape Architects	5	Expert testimony	5	Landscape Architects 11
MN; Guidant Corporation		Administrative	1	Heart of the City Mass	tor Dlan	Administrative 1 Total 12
pus, Arden Hills, MN		Total	6	Design Guidelines, Or	dinances	Total 12
56		-		Burnsville, MN; Nicol		Work %
*		Wo	rk %	mons Park, Burnsville		Residential/decks/gardens 5
CLOSE LANDSCAPE		Residential/decks/gardens	20	Robert Street Redevelo	poment	Site planning/dev. studies 20
ARCHITECTURE		Urban design/streetscapes	20	Strategy, West St. Paul	, MN; Nicol-	Parks/open spaces 20
275 E. Fourth Street, Ste.	. 610	Master/comprehensive		let Mall Enhancement	Study and	Urban design/streetscapes 30
St. Paul, MN 55101		planning	40	Extension, Minneapol	is, MN;	Master/comprehensive
Tel: 651/222-5754		Multi-family housing/PUDS	20	North Mississippi Regi	ional Park,	planning 20
Fax: 651/222-1017 E-mail:		Maria Wasadharda Nisa ah R	1.00	Minneapolis, MN; Do	wntown Re-	Multi-family housing/PUDS 5
tfrechette@closelandar	ch com	Mayo Woodlands, Planned Re dential Community, Rocheste	esi-	development Framew		
www.closelandarch.com		MN; Planned Residential Com	21,	Streetscape, Moorhead	i, MN	Minneapolis Institute of Arts,
Established 1970	ı	nities, Various Locations; Min		140		Minneapolis, MN; Cargill, Min-
Contact: Robert Close,		neapolis Central Library, Min-		CONST ACCOCIATES		netonka, MN; Hennepin County
651/222-5754		neapolis, MN; David Salmela,	Ar-	122 West 6th Street		Government Center, Minneapo-
		chitect, Residential Collabora-		122 West 6th Street Chaska, MN 55318		lis, MN; Excelsior & Grand, St. Louis Park, MN; City of Eagan
	RLA, ASLA	tions, Various Locations; Tula	ne	Tel: 952/448-4094		Community Center, MN; Mar-
	RLA, ASLA	University Center, New Orlean	ns,	Fax: 952/448-6997		shall Street Master Plan, Min-
Bruce Jacobson	RLA	LA; Oakridge Country Club, N	Aas-	E-mail: ernstla@mn.rr.	com	neapolis, MN
	RLA, ASLA	terplan, Hopkins, MN		Established 1977		1
	RLA, ASLA			Contact: Gene F. Ernst	,	
Ben Erickson				612/448-4094		
— Sirma Donosama al lass Dissis	11					
Firm Personnel by Discip				Gene F. Ernst	RLA, ASLA	
andscape Architects Administrative	9			Curt H. Claeys		
Total	10			— E: B		
- ·	10			Firm Personnel by Disc	- Contract	
ontinued on next column				Landscape Architects	2	
S SEG ON NEXT COMMIN				Administrative Total	1	
				Total	3	

Continued on next column

HAMMEL, GREEN & ABRAHAMSON, INC. 701 Washington Avenu Minneapolis, MN 5540 Tel: 612/758-4000 Fax: 612/758-4199		Residential/decks/gar Recreation areas	Work % rdens 80	Plan/AUAR, Cottage Grove,	MN;	Landscape Architects	4
ABRAHAMSON, INC. 701 Washington Avenu Minneapolis, MN 5540 Tel: 612/758-4000 Fax: 612/758-4199		Recreation areas					
701 Washington Avenu Minneapolis, MN 5540 Tel: 612/758-4000 Fax: 612/758-4199				Comprehensive Plan, Moorl	nead,	Other Professional	2
Minneapolis, MN 5540 Tel: 612/758-4000 Fax: 612/758-4199		(golf, ski, etc.)	10	MN; Park and Open Space M	faster	Technical	5
Tel: 612/758-4000 Fax: 612/758-4199)1	Neighborhood amen		Plan, Minnetrista, MN; Sout	hwest	Administrative	1
Fax: 612/758-4199		renovation	10	Rail Transit Study, Hennepir	1	Total	12
		_		County/City of Eden Prairie,	MN;	_	
E-mail: info@hga.com		Miller Residence, Cou	artvard Re-	Industrial Area Redevelopme		W	ork %
www.hga.com		placement of Parking		Plan, Columbia Heights, MN	J;	Residential/decks/gardens	90
Established 1953		neapolis, MN; Peterso		Hillary Farm Neighborhood		Urban design/streetscapes	10
Other MN Office: Roch	ester	Selective Removal of		(Gem Lake), McNulty Comp		All "design/build" projects	
Other Offices: Milwauk		Vegetation and Addit				5	
Sacramento, San Franci		ngs, lighting, automa		*		Hajas Residence, Woodland,	MN;
Los Angeles, CA		gate), Minneapolis, N		INGRAHAM & ASSOCIATES	INC.	Paulucci Residence, Orono, N	MN;
		Townhomes, Design		1510 Como Avenue SE		Le Juene Residence, Medina,	MN;
Gary M. Fishbeck	RLA, ASLA	Courtyards, Edina, M		Minneapolis, MN 55414		Houser Residence, La Crosse,	, WI;
	RLA, ASLA	Residence (custom po		Tel: 612/377-2500		Speer/McGrath Residence, Ed	
	RLA, ASLA	whirlpool/waterfall, o		Fax: 612/377-1010		MN; Redstone American Gri	11,
	RLA, ASLA	ing, gazebo), Orono,		E-mail:		Oakbrook Terrace, IL	
Krisan Osterby-Benson		Country Club, New A		Greg@Ingraham-Associate	s.com		
		Edina, MN; Hotchkis		www.Ingraham-Associates.c	com	*	
Firm Personnel by Disc	ipline	Renovation of a Keny		Contact: Greg Ingraham,		LANDFORM	
Landscape Architects	5	style Home, Addition		612/377-2500		650 Butler North Building	
Architects	204	namental iron fencin		(510 First Avenue N.	
Engineers	102	gates and formal gard		Greg Ingraham RLA	, AICP	Minneapolis, MN 55403	
Planners	4	neapolis, MN		Steve Wensman	RLA	Tel: 612/252-9070	
Other Professional	33	apono, m.		U		Fax: 612/252-9077	
Technical	47	*		Firm Personnel by Disciplin	e	E-mail: dlazan@landformms	p.com
Administrative	94	HOISINGTON KOEGL	ER GROUP	Landscape Architects	2	www.landform.net	
Total	484	INC.		Planners	2	Established 1994	
_		123 North Third St., S	Ste. 100	Other Professional	1	Other Office: Phoenix, AZ	
	Work %	Minneapolis, MN 55		Administrative	1	_	
Site planning/developn		Tel: 612/338-0800	101	Total	6	Darren Lazan	RLA
Parks/open spaces	10	Fax: 612/338-6838		_		Steve Johnston	PE
Urban design/streetscap		E-mail: mkoegler@hk	gi com	W	ork %	Tom Kerby	RLA
Interior landscape/plan		www.hkgi.com	Sicon	Residential/decks/gardens	5	Carolyn Krall	AIA
Master/comprehensive		Established 1982		Site planning/dev. studies	10	Jon Pittmann	
planning	30	Contact: Mark Koegle	er Pres	Environmental studies (EIS)	5	-	
Plazas/courtyards/rooft		612/252-7120	1, 1103.,	Parks/open spaces	25	Firm Personnel by Discipline	2
rainwater gardens	15	012/232-7120		Urban design/streetscapes	15	Landscape Architects	7
—	10	Mark Koegler	RLA, ASLA	Master/comprehensive		Architects	4
Downtown East LRT St	ation Plaza	Michael Schroeder	RLA RLA	planning	20	Engineers	10
Minneapolis, MN; Hen		Bruce Chamberlain	RLA, ASLA	Multi-family housing/PUDS	10	Planners	2
atre District Streetscape		Paul Paige	RLA	Commercial/industrial		Other Professional	7
neapolis, MN; Universi		Brad Scheib	AICP	landscape design	10	Technical	14
nesota, Scholars' Walk,		—	7 II CI	_		Administrative	9
neapolis, MN; Norman		Firm Personnel by Di	iscipline	Round Lake Park, Eden Prai	rie,	Total	56
munity College, West F		Landscape Architects		MN; Burroughs School, Mir	1-	_	
& Outdoor Learning Er		Planners	4	neapolis, MN; East Lake Ha		W	ork %
ment, Bloomington, M		Administrative	2	Gateway, Minneapolis, MN	;	Site planning/dev. studies	50
of St. Scholastica Camp		Total	14	Stonegate Apartments, Prio	Lake,	Parks/open spaces	5
plan, Duluth, MN; East		—	11	MN; Fischer Marketplace Bu		Urban design/streetscapes	15
Medical Center, Hospit	The Control of the Parket		Work %	Park, Apple Valley, MN; Ro		Recreation areas (golf, ski, etc	c.) 5
sion, Athens, TX	ai Expair	Site planning/dev. str		mount Park, Trail and Oper		Master/comprehensive	20150
sion, ruicis, 1A		Environmental studio		Plan, Rosemount, MN	*	planning	10
*		Parks/open spaces	10			Multi-family housing/PUDS	15
HAUCK ASSOCIATES, II	NC	Urban design/streets		•		_	
3620 France Avenue So		Master/comprehensi		KEENAN & SVEIVEN, INC.		Mendota Heights Town Cen	iter,
St. Louis Park, MN 554		planning	15	15600 Wayzata Boulevard, S	te. 108	Mendota Heights, MN; ADC	
Tel: 952/920-5088		Multi-family housing		Wayzata, MN 55391		World Headquarters, Eden P	rairie,
Fax: 952/920-2920		Redevelopment/TOD		Tel: 952/475-1229		MN; Stonedam of Orono, M	
Established 1990		planning	20	Fax: 952/475-1667		Bridgewater Falls, Fairfield To	own-
		- Planning	20	E-mail: kevin@kslandarch.c	om	ship, OH; Wendy's of Hutch	
_	RLA	Continued on next column		www.kslandarch.com		son, MN and Other Midwest	
	ILA			Established 1990		Wendy's; Heritage Square, N	
— Robert P. Hauck						wood, MN	3
— Robert P. Hauck						110001, 1111	
— Robert P. Hauck Susan K. Simon —	inline			Kevin Keenan	RLA	nood, m.	
— Robert P. Hauck Susan K. Simon — Firm Personnel by Disc				Kevin Keenan Todd Irvine	RLA RLA		
— Robert P. Hauck Susan K. Simon — Firm Personnel by Disc Landscape Architects	1						
— Robert P. Hauck Susan K. Simon — Firm Personnel by Disc				Todd Irvine	RLA		

Continued on next column

DIRECTORY OF LANDSCAPE ARCHITECTURAL FIRMS

٠		Firm Personnel by Discipline		Dean Lakes Mixed-use	CONTRACTOR STATE	Firm Personnel by Disciplin	
LHB, INC.		Landscape Architects	5	ment, Shakopee, MN;		Landscape Architects	3
21 West Superior Stre	et, Ste. 500	Architects	2	Marketplace East, And		Technical	2
Duluth, MN 55802		Administrative	1	Savage Crossing, Savag		Administrative	1
Tel: 218/727-8446		Total	8	tional Market Center,		Total	6
Fax: 218/727-8456			1 07	Park Summit Senior C			1 0/
E-mail:		Worl		um, St. Louis Park, MN			Nork %
joellyn.gum@LHBcc	orp.com	Residential/decks/gardens	5	Mary Children's Home	e, Eagan, MN	Residential/decks/gardens	50
www.LHBcorp.com		Site planning/dev. studies	30	0#10		Site planning/dev. studies	20
Established 1966	30	Parks/open spaces	5	*		Parks/open spaces	10
Other MN Office: Mir		Urban design/streetscapes	5	SANDERS WACKER BI		Master/comprehensive	
Contact: Mark S. And	erson,	Interior landscape/plantings	5	365 East Kellogg Boul		planning	10
218/279-2411		Recreation areas		Saint Paul, MN 55101	1-1411	Multi-family housing/PUD	S 10
		(golf, ski, etc.)	10	Tel: 651/221-0401		Total a season of the season person	
Mark S. Anderson	RLA, ASLA	Master/comprehensive		Fax: 651/297-6817		St. Jude Medical, St. Paul, N	ΛN;
Gary Findell	RLA, ASLA	planning	40	E-mail: wsanders@swb	oinc.com	Minnesota Landscape Arbo	
David Chmielewski	RLA, ASLA	_		www.swbinc.com		Chanhassen, MN; Holmen	Resi-
Bruce Chalupsky	RLA, ASLA	Medtronic Master Plan and Site	e	Established 1979		dence, White Bear Lake, M	N; Roy
Matthew Fair-Jones	RLA, ASLA	Development, Fridley, MN; Ge	n-	Other Office: Rice Lak	e, WI	Residence, Lakeland, MN;	Potish
Mike A. Fischer	AIA	eral Mills, Minneapolis, MN; V	al-	Contact: William San	ders,	Residence, Stillwater, MN;	Historic
_		paraiso University Library, Val-		651/221-0401		Courthouse, Stillwater, MN	1
Firm Personnel by Dis	scipline	paraiso, IN; Guthrie Theater, M	lin-	-			
Landscape Architects	7	neapolis, MN; Palmer College		William D. Sanders	RLA, FASLA	*	
Architects	24	Master Plan, Davenport, IA; Me	C-	Larry L. Wacker	RLA, ASLA	SHORT ELLIOTT HENDRICK	SON
Engineers	31	Master-Carr Master Plan,		David Wanberg	AICP, RLA	INC.	
Planners	1	Elmhurst, IL		Gregory Johnson	RLA	Butler Square Building	
Other Professional	10			Bryan W. Murphy	RLA, ASLA	100 North 6th Street	
Technical	39	*		Peter W. McEnery	RLA, ASLA	Minneapolis, MN 55403-1	515
Administrative	28	RLK-KUUSISTO, LTD.		- wichiery	Kin, Asia	Tel: 866/830-3388	313
Total	140	6110 Blue Circle Drive, Ste. 100	0	Firm Personnel by Dis	cipline	Fax: 612/758-6701	
Total	140	Minnetonka, MN 55343	J	Landscape Architects	5.5	E-mail: bkost@sehinc.com	
_	Work %	Tel: 952/933-0972		Planners	1.5	www.sehinc.com	
Docidontial/deals/serv		Fax: 952/933-0372					
Residential/decks/gard		E-mail: info@rlk-kuusisto.com		Administrative	1	Established 1927	1
Site planning/dev. stu		www.rlk-kuusisto.com		Total	8	Other MN Offices: St. Paul	and
Parks/open spaces	10			_	147-1-07	Minnetonka, MN	
Urban design/streetsc	apes 20	Established 1959		Desident:-1/de-1/	Work %	Other Offices: Denver, CO;	
Recreation areas		Other MN Offices: Ham Lake,		Residential/decks/gard		Milwaukee, WI; Bozeman,	
(golf, ski, etc.)	10	Duluth, Hibbing		Site planning/dev. stu		Contact: Bob Kost, 612/758	3-6715
Master/comprehensiv		Contact: John Dietrich,		Environmental studie		T	1 70322
planning	20	952/933-0972		Parks/open spaces	25	Bob Kost RLA, ASL	
Multi-family housing	/PUDS 15		2000	Urban design/streetsca		Dan Cornejo	AICP
_		John Dietrich RLA, AS		Recreation areas (golf,			A, ASLA
Lake Superior College			SLA	Master/comprehensiv			A, ASLA
Duluth, MN; Minneto			SLA	planning	10		A, ASLA
Redevelopment, Mini			ICP	Multi-family housing/		Gus Blumer RL	A, ASLA
MN; MNDOT TH 53 I		Michele Jackson Caron	PE	Cemetery planning	10	-	
Avenue, Duluth, MN;				2 <u>-1</u>		Firm Personnel by Disciplin	ne
Golf Resort and Com	munity, Col-	Firm Personnel by Discipline		Lake of the Isles Maste	er Plan, Min-	Landscape Architects	10
eraine, MN; US Steel I	Lake Vermil-	Landscape Architects	5	neapolis, MN; Minnes		Architects	13
ion Properties, MN; Lo	owry Av-	Engineers	41	Veterans' Cemetery, L	ittle Falls,	Engineers	180
enue Corridor Redeve	elopment,	Planners	1	MN; Cedar Side Trail S	System, Rice	Planners	15
Minneapolis, MN		Other Professional	35	Lake, WI; Downtown	Streetscape	Other Professional	129
		Technical	1	Plan, Spencer, IA; Fore	est Lake Zon-	Technical	234
*		Administrative	12	ing Ordinance, Forest	Lake, MN;	Administrative	191
OSLUND.AND.ASSOC	•	Total	95	Berwood Park Improv	ement Pro-	Total	772
115 Washington Aver	nue N.	_		ject, Vadnais Heights,	MN		
Minneapolis, MN 554		Worl	k %	,		V	Vork %
Tel: 612/359-9144		Site planning/dev. studies	20	*		Site planning/dev. studies	10
Fax: 612/359-9625		Environmental studies (EIS)	5	SAVANNA DESIGNS		Parks/open spaces	30
E-mail: infoslund@oaa	ala.com	Parks/open spaces	5	3511 Lake Elmo Aven	ue. North	Urban design/streetscapes	30
Web: www.oaala.com		Urban design/streetscapes	10	Lake Elmo, MN 5504	Control of the Contro	Master/comprehensive	30
Established 1998		Master/comprehensive		Tel: 651/770-6910		planning	30
—		planning	10	Fax: 651/770-1166			50
Thomas R. Oslund	RLA, FASLA,	Multi-family housing/PUDS	15	E-mail: s.designs@att.r	net	Heart of Anoka Commuter	Rail
	FAAR	Commercial/retail		Established 1973		Transit Village Master Plan	
Jay D. Coatta	iaak	developments	35	Contact: Jim Hagstron	nn	Anoka, MN; Downtown	6
Tadd B. Kreun	RLA		50	651/770-6910	,	Dubuque, IA Master Plan; I	Rarrron
Joseph R. Favour	RLA	Continued on next column		_		County, WI Smart Growth	
Misa Inoue	RLA	er menere en		Jim G. Hagstrom	RLA, ASLA	Chicago Avenue/Guthrie T	heater
- Inoue	KLA				NLA, ASLA		
Continued on next column				Continued on next column		Plaza, Minneapolis, MN; W	
LUMBER OF REAL COLUMN				Continued on next column		Plan Minneapolis MN: Ho	
						Plan, Minneapolis, MN; Ho	ADIOOK
						Park, Long Lake, MN	

*	
SRF CONSULTING G	ROUP, INC.
One Carlson Parkwa	
Minneapolis, MN 5	
Tel: 763/475-0010	
Fax: 763/475-2429	
E-mail:	
bwarner@srfconsu	lting.com
Web: www.srfconsu	
Established 1963	0
Contact: Barry War 763/475-0010	ner,
_	
Barry Warner RLA	A, FASLA, AICI
John Larson	RLA, ASLA
Joni Giese	RLA, ASLA
Ken Grieshaber	RLA, ASLA
Mike McGarvey	RLA, ASLA
Tom Thorson	RLA, ASLA
Firm Personnel by I	Discipline
Landscape Architect	ts 11
Planners	8
Environmental	10

Traffic/Transportation

Civil/Site Engineering

Construction Services

Parking

Structural

Hydrology

Highway

Surveying

Technical

Total

Administrative

26

4

44

16

12

40

9

10

34

230

6

_	
Wo	rk %
(Landscape Architecture/Plant	ning)
Site planning/dev. studies	20
Parks/open spaces	15
Urban design/streetscapes	25
Master/comprehensive	
planning	10
Redevelopment/CBD design	20
Campus/institutional	10

Landmark Plaza, St. Paul, MN; Heritage Park (Near North), Minneapolis, MN; Excelsior Boulevard Streetscape, St. Louis Park, MN; Franklin Riverside T.O.D. Planning, Minneapolis, MN; Campus Design Standards, University of Minnesota; Landscape Arboretum Visitor Center, Chanhassen, MN; Augsburg College Site Development, Minneapolis, MN

*	
TKDA	
1500 Piper Jaffray Plaza	
444 Cedar Street	
Saint Paul, MN 55101-21	140
Tel: 651/292-4400	
Fax: 651/292-0083	
E-mail: johnson.da@tkda	.com
www.tkda.com	
Established 1910	
Other Office: Aurora, IL	
Contact: Dean Johnson,	AIA
651/292-4400	
Richard L. Gray R	LA, ASLA
	LA, ASLA
Richard E. Thompson	AICP
Firm Personnel by Discip	line
Landscape Architects	2
Architects	10
Engineers	69
Planners	2
Other Professional	4
Technical	78
Administrative	30
Total	195
	
	Work %
Site planning/dev. studie	
Parks/open spaces	25
Urban design/streetscape	s 20
Master/comprehensive	1.0
planning	10

College of St. Scholastica Campus Improvements and Wellness Center Site Development, Duluth, MN; Downtown Streetscape Improvements, Victoria, MN; Eldridge Avenue Rainwater Garden, Maplewood, MN; City Hall, Police and Fire Station Development, North St. Paul, MN; Hennepin County Recycling Center Site Redevelopment Study, Brooklyn Park, MN; TH 12 Aesthetic Design Guide, Wayzata, Long Lake and Orono, MN

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Athletic fields/track

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Fax: 612/370-1378
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Web: www.urscorp.com
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Other Offices: Milwaukee, WI;
Denver, CO; Phoenix, AZ; Seattle,
WA; Chicago, IL: 130 other cities in 39 countries
Contact: Steve Durrant,
612/373-6804

Continued on next column

Steve Durrant	RLA, ASLA
Miles Lindberg	RLA, ASLA
Dave Showalter	AICP
Steve Malloy	RLA, ASLA
Todd Halunen	RLA, ASLA
Kathryn Ryan	RLA, ASLA
-	
irm Personnel by Dis	scipline
andscape Architects	11
Architects	3
Engineers	57
Planners	5
Other Professional	100
l'echnical	30
Administrative	35
Total	241
_	
	Work %
ite planning/dev. stu	
Environmental studie	
Parks/open spaces	15
Jrban design/streetsca	
Master/comprehensiv	
planning	10
Multi-family housing	
ransportation	15
— Hiawatha Light Rail T	ransit Sta-
ions, Minneapolis, M	
ooldt Greenway, Min	
MN; World War II Ve	
Memorial, St. Paul, M	
Blaine - Shops, Blaine Paul Upper Landing, S Mill Ruins Park, Minn	e, MN; St. Paul

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Richard G. Wiebe

Ed J. Hasek	RLA, ASLA	
Tim Erkkila	RLA, ASLA	
Dan Sjordal	RLA, ASLA	
Total Control of the		
Firm Personnel by Dis	cipline	
Landscape Architects	11	
Engineers	15	
Traffic Planners	2	
Environmental	5	
Land Surveyors	13	
Technical	59	
Administrative	8.5	
Total	113.5	
_		
Continued on next column		

RLA, ASLA

Worl	3%
Site planning/dev.studies	30
Environmental studies (EIS)	5
Recreation areas (gold, ski, etc.)	5
Master/comprehensive	
planning	20
Commercial/engineering,/	
surveying	40
_	
Cobblestone Lake, Apple Valley	
MN; Evermore, Rosemount, MI	N;
Liberty on the Lake, Stillwater,	
MN; Timbercrest, Lakeville, MN	I;
Riverdale, Coon Rapids, MN; H	art-
ford Commons, Eden Prairie, M	ſΝ

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

Firm Personnel by Discipli	ine
Landscape Architects	10
Architects	4
Engineers	47
Planners	4
Other Professional	55
Technical	33
Administrative	26
Total	179
_	
	Work %
Site planning/dev. studies	40

110	
Site planning/dev. studies	40
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	15
Master/comprehensive	
planning	20
Multi-family housing/PUDS	5
_	
Mario NE Clinic/Cita Docion	

Mayo/NE Clinic/Site Design,
Rochester, MN; Mayo/Eisenberg
Landscape Master Plan, Rochester,
MN; IBM Landscape Improve-
ments, Rochester, MN; Down-
town Streetscaping, Lake City,
MN; Rochester Public Library
Streetscape, Rochester, MN;
Chester Woods Regional Park,
Olmsted County, MN

Emerson Sauna

Location: Duluth, MN Client: Peter and Cynthia Emerson Architect: Salmela Architect Principal-in-charge: David D. Salmela, FAIA Project lead designer: David D. Salmela, FAIA Project team: David D. Salmela, FAIA; Souliyahn Keobounpheng; Tia Salmela Keobounpheng

Structural-engineering team: Carroll Franck & Assoc.: Bruno Franck

Contractor: Rod & Sons Carpentry Masonry: Johnston Masonry Landscape architect: Coen + Partners Face brick: Boral-Ashberry Stone: New York Blue Stone Cabinetwork: Custom-Fir Flooring systems/materials: Concrete slab on

grade Window systems: Loewen-wood

Millwork: Custom-Fir Photographer: Peter Bastianelli Kerze

General Mills Office Building and Champion Center

Location: Golden Valley, MN Client: General Mills, Inc. Firm of record: Hammel Green and Abrahamson, Inc. Project principal: Anita Barnett Design principals: Loren Ahles, FAIA;

Tim Carl, AIA Project manager: Mia Blanchett, AIA Project architects: Terry Helland, AIA;

Randy Gould, AIA Additional project team members: Judy Grundstrom; Markian Yereniuk; Rich Bonnin; Paula Storsteen; Mary Shaffer, AIA; Mark Zevenbergen; Spencer Dienhard; Grant Reiling, AIA; Christine Peterson, AIA; Dagmara Larsen; Rollie Eidahl; Heather Camardello; Dan Thurmes, AIA; Kelli

Miller; Paul Gutoski General contractor: McGough Construction Mechanical engineering: HGA Engineering Electrical engineering: HGA Engineering Civil engineering: HGA Engineering Structural engineering: HGA Engineering Landscape architecture: Oslund & Associates FFE: Amy Heyer, General Mills Custom furnishings: Principle Fixture &

Millwork Stone: Cold Spring Granite Flooring systems/materials: Cold Spring Granite Concrete: AVR, Inc. Millwork: Heebink Architectural Millwork

Curtainwall: Twin City Glass Stainless Steel: Armetex, Inc. Bluestone: Hedberg, Inc.

Clerestory glass sculpture: James Carpenter Photographers: Farshid Assassi, Assassi

Productions (interior images), George Heinrich Photography (exterior images)

Mill District Lofts

Location: Minneapolis, MN Client: Brighton Development Corporation Firm of record: Paul Madson + Associates, Ltd./ LHB, Inc.

Project principal: Paul Madson, AIA North Star Lofts architecture team: Kim Bretheim, AIA: Jerome Rvan: Kirk Vellett, AIA

Stone Arch Lofts architecture team: Kim Bretheim, AIA; Maureen Ness, AIA; Jerome Rvan

Washburn Lofts architecture team: Kim Bretheim, AIA; Rob Good; Maureen Ness, AIA; Peter Madson; Jerome Rvan

Associate architects: Pollack Buchanan (Stone Arch and Washburn Lofts)

Landscape architects: Damon Farber Structural engineers: Stroh Engineering (North Star Lofts); Madson MacDonald (Stone Arch and Washburn Lofts)

Civil engineer: HTPO/Steve Pelinen Acoustical consultant: Steve Kvernstoen Buyer coordination: S. R. Hoffman & Associates Woodshop: Craig Hertzenberg

Interior design for private resident in Washburn Lofts: Carol Belz General contractor: Kraus Anderson, St. Paul Project managers: Greg Paschke & Steve

Boerboon Project superintendents: Denny Kugler, Jerry Boline & Brian Ovre

Demolition: Frattalone Excavation Masonry restoration: MacPherson-Towne Windows: National Window (North Star Lofts); Inglass (Stone Arch and

Washburn Lofts) Cabinets & millwork: The Wood Shop Flooring: Spectra Contract Flooring Concrete and masonry: Stellar (North Star

Lofts); Kelleher Construction, Inc (Stone Arch and Washburn Lofts)

Painting: Rainbow Inc. Drywall: Olympic Systems

Residential equipment: Guyers Builders Express Roofing: Central Roofing

Mechanical: Doody Mechanical (North Star Lofts); New Mechanical Companies (Stone Arch and Washburn Lofts)

Electrical: Collins Electrical (North Star and Stone Arch Lofts); Parson Electric (Washburn Lofts)

Performing Arts Center

Location: Normal, IL Client: Illinois State University Firm of record: Hammel Green and Abrahamson, Inc. Project principal: Gary Reetz, AIA Design principal: Loren Ahles, FAIA Project manager, Greg Haley, AIA Project designer: Loren Ahles, FAIA Project architect: Terry Helland, AIA Additional project-team members: Nina Broadhurst, Vlad Chahovskoy, AIA; Todd Kraft; Tim Carlson, AIA General contractor: Vissering Construction Mechanical engineering: HGA Engineering Lighting design: HGA Engineering

Electrical engineering: HGA Engineering Civil engineering: HGA Engineering Structural engineering: HGA Engineering Landscape architecture: HGA Engineering Theater: Jerit & Boys Acoustics: Acoustic Dimensions Heating: A&R Mechanical Contractors Ventilating: Nogle & Black Plumbing: Mid-Illinois Mechanical Electrical: Wm Masters, Inc. Photographer: Jon Miller © Hedrich Blessing

301 Kenwood

Location: Minneapolis, MN Client: Lander Group Architect: Elness Swenson Graham Architects, Inc. Principal-in-charge: David Graham, AIA Project architect: Art Bartels, AIA Job captain: Ken Hueser Project lead designer: Pong Khow Project team: Elness Swenson Graham Architects in Collaboration with the Lander Group

Structural-engineering team: Meyer Borgman Johnson

Mechanical-engineering team: Steen/ **MMCEngineers**

Electrical-engineering team: Steen/ Hunt Electric

Civil-engineering team: Loucks Associates Interior design: Michael Lander & Martha Dayton, Lander GroupConstruction manager: Witcher Construction Landscape architect: Close Landscape Architecture

Façade Steel: D & M Iron Stone: Brock White-Chilton Stone Cabinetwork: Wilke Sanderson Flooring systems/materials: Spectra Contract Flooring

Window systems: W.L. Hall, Wausau & Visionwall

Architectural metal panels: Alucobond Concrete work: Witcher Construction Millwork: D & M Industries

Photographer: Alex Steinberg Photography & George Heinrich Photography

Target Plaza South Location: Minneapolis, MN

Client: Target Corporation and Ryan Companies US, Inc. Architect: Ellerbe Becket, Inc. Project team members: Clark Adsem; David Back; Sandra Becker; Scott Berry, AIA; Kit Bottkol, AIA; Robert Brown; Jon Buggy, AIA; Wendel Chamberlain; Jerry Croxdale: Deb Edwards; Wendy Fimon; Tao Ham; Scott Jordan-Denny, AIA; Mic Johnson, AIA; Ira Keer, AIA; Mike Kennedy, AIA; Darrin Klejeski; Dave Koenen; Teri LaDouceur; David Loehr, AIA; Randy Manthey; Jim Michaelson; Grant Moline; Jenna Moline; Phil Oliver; Rex Rundquist; Scott Saunders; Mike Sullivan; Son Bao Vuong; Ken Wachowiak

Mechanical engineering: Ellerbe Becket, Inc. (schematic); Horwitz, Inc.; Master Mechanical

Electrical engineering: Ellerbe Becket, Inc. (schematic); Hunt Electric; Michaud Cooley Erickson

Structural engineering: Ellerbe Becket, Inc. Civil engineering: Ellerbe Becket, Inc. Interior design: Ellerbe Becket, Inc. Landscape architecture: Ellerbe Becket, Inc. Design/builder: 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: Thyssen Krupp Elevator

Ceilings: Acoustics Associates, Inc. Doors, door hardware: Wheeler Hardware Interior walls/partitions: Berg Drywall Carpet: DCI

Plumbing fixtures: Horwitz, Inc. Resilient flooring: DCI

Floor tile: Twin City Tile and Marble, Co. Furniture: DCI

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: Adolfson & 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 BenTré 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: Khosrow Rezai, AIA Project lead designer: Pete Keely, AIA Project team: Pete Keely, AIA; Bob Close; Bruce Jacobsen; Khosorow Rezai, 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; Ted Lee; Christine Peterson, AIA: Doris Rolfshus: 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: Lerch Bates 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: Lonseal; Azrock; Johnsonite Glazing: Cardinal Glass Wood doors: Mohawk

Steel windows: Twin City Steel/KMH Erectors

Aluminum windows: St. Cloud Window

Photographers: Assassi Productions.

George Heinrich Photography

ADVERTISING INDEX

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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.

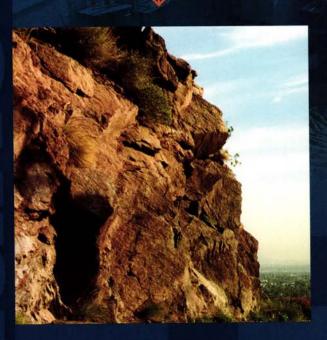




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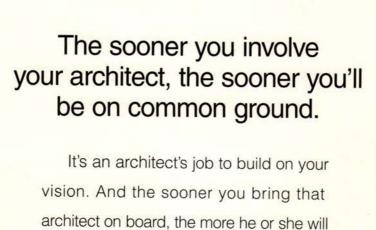
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