

MARCH – APRIL 2005 \$3.50

Architecture MINNESOTA

Minnesota Architects **WIN**
4 AIA National
Honor Awards

HONOR AWARDS

The Luminous, Uplifting
Bigelow Chapel

Historic Modern
Landscape Preservation

Landscape Photographer **Lynn Geesaman**
Explores Form and Color

Bigelow Chapel, United Theological Seminary, New Brighton

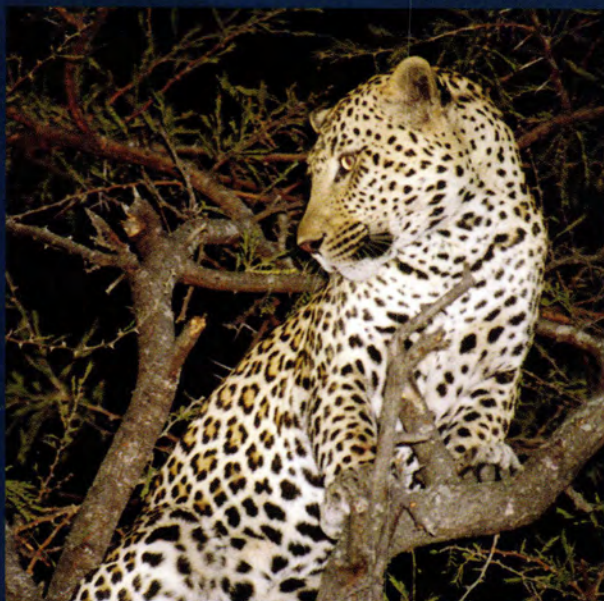
N239*****AUTO**5-DIGIT 55317
MATTHEW TIBBETTS
6699 MOHAWK DR
CHANNASSEN MN 55317-9546

Hanson



Architectural and Structural Precast Concrete

Nature's Creation



Our Creation



© 2004 Steven Bergerson Photography

*Inspiration to construct quality structures
in our environment –
built to last.*

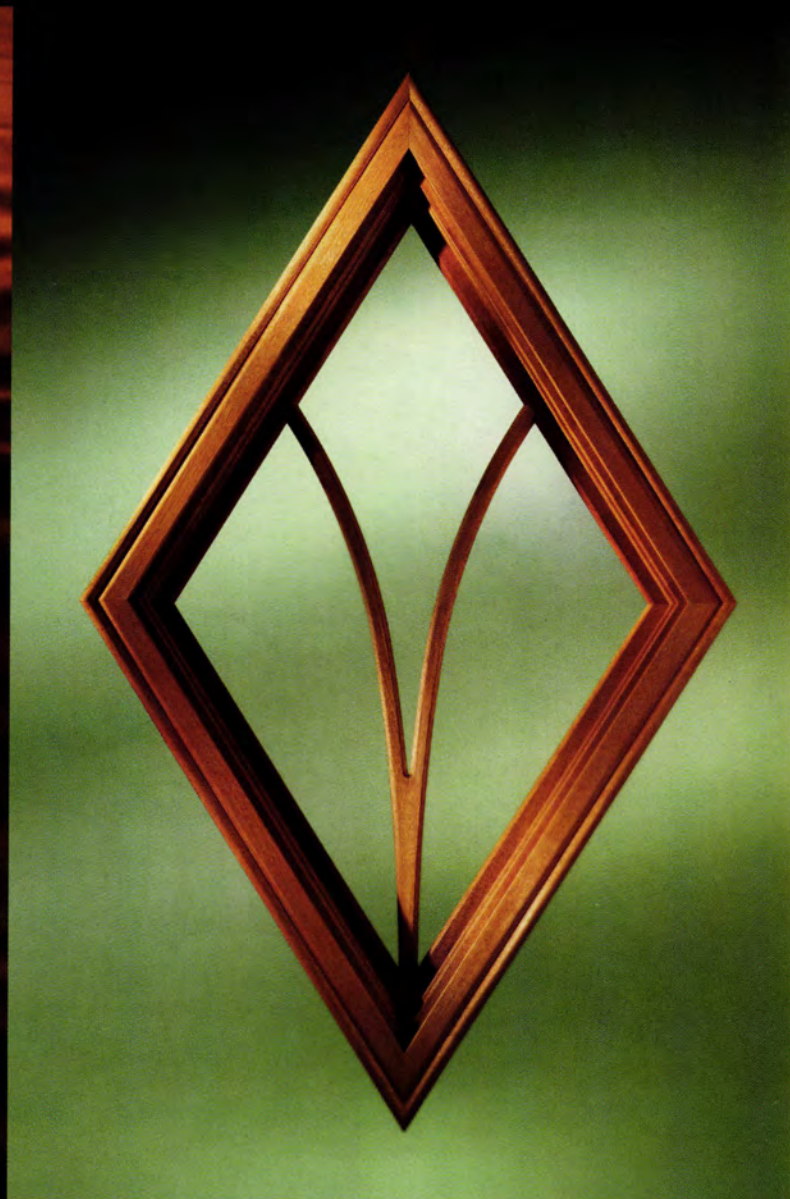
Hanson Spancrete Midwest, Inc.
has manufactured and erected more than
13,000 projects since its start-up in 1960.
Quality experience, manufacturing and
installation of precast concrete compo-
nents and structures are inspired and –
built to last.



Hanson
HANSON SPANCRETE MIDWEST, INC.

763.425.5555 ■ Fax 763.425.1277
Maple Grove, Minnesota ■ www.hansonsm.com

Fine, handcrafted woods can rival even the beauty of a mountain lake. We build our windows from unique, specialty woods, so they are equal to the views they capture.



Now that we have 5 wood species and 19 clad colors as standard options, you can design truly unique homes for your customers. Visit marvin.com or call 1-800-270-7460.

©2004 Marvin Windows and Doors. All rights reserved. ®Registered trademark of Marvin Windows and Doors.

MARVIN 
Windows and Doors

Made for you.®

www.marvin.com



Timber Trusses
Glulam Members
Solid Timbers
Laminated Decking
Solid Decking
Nailbase Insulation
Tectum Decking
Open Web Joist
I-Joist
LVL
Rim Board
Insulated Rim Board
Accessories



The Only Limitation To Engineered Wood Is Your Imagination.

SW
STRUCTURAL WOOD
CORPORATION

Don't be afraid to ask.

4000 Labore Road St. Paul, Minnesota 55110 tel: 651-426-8111 www.structural-wood.com

Contents

2004 Honor Awards

- 26 Finding Sanctuary** Light and warmth abound in Hammel, Green and Abrahamson's quietly profound Bigelow Chapel *By Camille LeFevre*
- 32 Going to Great Plains** A tautly minimalist office building by Julie Snow Architects echoes the North Dakota landscape *By Thomas Fisher, Assoc. AIA*
- 38 Open Wide** A freestanding suburban dental clinic by ALTUS Architecture + Design is like no other you've ever seen *By Christopher Hudson*
- 42 Beacon in the Night** Ankeny Kell Architects' Grandview Community Center charms with undulating light monitors and subtle references to a neighboring grove of trees *By Dorothy Rand*
- 46 Family Trees** A tree-house installation by Cuningham Group Architecture promotes conservation while offering a childhood experience to all *By Thomas Fisher, Assoc. AIA*

Features

- 48 Renewing Modernism** The recent renovation of the Towers Condominiums plaza is "a superb example of preserving the spirit of the past while making a public space more relevant for users today" *By Frank Edgerton Martin*
- 54 Poetic License** Local landscape photographer Lynn Geesaman's studies of gardens, arboreta, flood plains, and canals reveal a painterly eye for form and color *Introduction by Frank Edgerton Martin*



38

PETER BASTIANELLI KERZE

Cover

Bigelow Chapel, United Theological Seminary
New Brighton, Minnesota
Architect: Hammel, Green and Abrahamson, Inc.
Photographer: Paul Warchol Photography



32

TIM HURSELEY



54

© LYNN GEESAMAN

Departments

- 5 Editor's Note** Monuments and Gestures
- 7 Overview** "Allée," MMPA Awards for *Architecture Minnesota*, 2005 AIA National Honor Awards, 2004 St. Paul Prize
- 13 Newsmakers** HGA's expansion of the Minnesota Public Radio headquarters, SEH's winter recreation master plan for Theodore Wirth Park, SRF Consulting Group's terrace gardens for the Minnesota Landscape Arboretum's new visitor center, and Damon Farber Associates' landscape design for the Minneapolis Institute of Arts expansion *By Bette Hammel*
- 15 Endangered** A large housing development threatens to compromise the open shoreline and historic ore docks of Lake Superior's Agate Bay *By Robert Roscoe*
- 17 Practice** Pioneering Minnesota landscape architect and educator Roger Martin has always championed the cross-pollination of training and practice *By Ann Harris McMillan*
- 19 Technology** Solid-state lighting offers architects and landscape architects unprecedented color, control, and packaging options *By Stephen Knowles, AIA*
- 21 Talking Point** Each of the AIA Minnesota 2004 Honor Award winners contains an architectural idea that brings all aspects of the project into alignment *By Thomas Fisher, Assoc. AIA*
- 73 Directory of Landscape Architecture Firms**
- 78 Project Credits**
- 79 Advertising Index**
- 80 Fast Forward** Minneapolis Central Library; Cesar Pelli & Associates, New Haven, Connecticut, design architect; Architectural Alliance, Minneapolis, architect of record; Coen + Partners, Minneapolis, landscape architect

Mission Statement

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

Prairie Restorations, Inc.

Natural landscapes with native grasses and wildflowers

- Use native species in a corporate or residential design
- Create an environmentally friendly and cost-effective landscape
- Enjoy a unique, beautiful and evolving natural design



Prairie Restorations, Inc.

PO Box 327
Princeton, MN 55371

763/389-4342

800/837-5986

www.prairieresto.com



AIA Minnesota

A Society of The American Institute of Architects

Architecture Minnesota Staff

Editor: Christopher Hudson (hudson@aia-mn.org)
Editorial Assistant: Dorothy Rand (drand@aia-mn.org)

Graphic Design: Ruben Cordaro Design
(r.christian@rubincordaro.com)

Advertising Sales: Judith Van Dyne (vandyne@aia-mn.org)

Circulation Manager: Amber Allardyce
(allardyce@aia-mn.org)

Publisher: Beverly Hauschild-Baron, Hon. AIA,
(hauschild@aia-mn.org)

Architecture Minnesota Committee

Phillip Glenn Koski, AIA, Chair

Susan Andre, Assoc. AIA

John Carmody, AIA

Thomas Fisher, Assoc. AIA

Gina Gensing

Robert Grundstrom, AIA

Kara Hill, AIA

Stephen Knowles, AIA

Frank Edgerton Martin

Amy Nash

Paul Neuhaus, AIA

Tom Wasmoe, AIA

AIA Minnesota Board of Directors

Lee Tollefson, FAIA, President

Mark Swenson, AIA, President-Elect

Howard Goltz, AIA, Past President

Angela DeLong Gatzlaff, AIA, Secretary

Jon Buggy, AIA, Treasurer

Ken Stone, AIA, AIA Minneapolis President

Jose Rivas, AIA, AIA St. Paul President

Kane Tewes, AIA, AIA Northern MN President

Rick Carter, AIA, AIA Minneapolis Director

Tom Hysell, AIA, AIA Minneapolis Director

Grant Peterson, AIA, AIA Minneapolis Director

Ann Voda, AIA, AIA Minneapolis Director

Richard Fischer, AIA, AIA St. Paul Director

Tim Griffin, AIA, AIA St. Paul Director

Peter Villard, AIA, AIA St. Paul Director

Erik Wedge, AIA, AIA Northern MN Director

Thomas Fisher, Assoc. AIA, CALA Representative

Bill Hall, Hon. AIA, Public Member

Cynthia McCleary, Assoc. AIA, Associate Director

Jonathan Bahe, AIA, AIA Representative

William Beyer, FAIA, Regional Director

Linda McCracken-Hunt, AIA, Regional Director

Beverly Hauschild-Baron, Hon. AIA, Executive VP

Minnesota Architectural Foundation

Susan Blumentals, FAIA, President

Scott Berry, AIA, Vice President

Craig Rafferty, FAIA, Secretary

Ralph Rapson, FAIA, Treasurer

Daniel J. Avchen, FAIA

Sue Danielson Bretheim

John Hamilton, AIA

Howard Goltz, AIA

Clint Hewitt

Steven McNeill, AIA

Frank Nemeth, AIA

AIA Minnesota Staff

Beverly Hauschild-Baron, Hon. AIA,

Executive Vice President (hauschild@aia-mn.org)

Amber Allardyce, Membership Coordinator

(allardyce@aia-mn.org)

Deanna Christiansen, Continuing Education Director

(christiansen@aia-mn.org)

Jennifer Gilhoi, Communications Director (gilhoi@aia-mn.org)

Christopher Hudson, Editor, *Architecture Minnesota*

(hudson@aia-mn.org)

Tom Moua, Financial Manager (moua@aia-mn.org)

Dorothy Rand, Website Manager (drand@aia-mn.org)

Greta Trygstad, Exhibit Sales Director (trygstad@aia-mn.org)

Judith Van Dyne, Advertising Sales Director, *Architecture*

Minnesota (vandyne@aia-mn.org)

Architecture Minnesota is published bimonthly by AIA Minnesota.

The opinions expressed herein are not necessarily those of the

Board of Directors or the Editor of *Architecture Minnesota*.

Editorial office: International Market Square, 275 Market Street,

Suite 54, Minneapolis, MN 55405. (612) 338-6763.

FAX: (612) 338-7981. Web address: www.aia-mn.org.

Note to subscribers: When changing address, please send

address label from recent issue and your new address. Allow six

weeks for change of address. Subscription rate: \$18 for one year,

\$3.50 for single issue. Postmaster: Send address change to

Architecture Minnesota at above address. Periodical postage

paid at Minneapolis and additional mailing offices. Advertising

and Circulation: *Architecture Minnesota*, above address and

phone. Printing: St. Croix Press. Color separations: Southern

Graphics Systems Copyright 2005 by *Architecture Minnesota*

(ISSN 0149-9106).

Coming

May/June

Annual Housing Issue, including

Directory of AIA Minnesota Firms

Coming Soon / In Place

Consultants' Directory

**For information,
call Judith Van Dyne, 612/338-6763
vandyne@aia-mn.org**

Monuments and Gestures

Contributors

THOMAS FISHER, ASSOC. AIA, is dean of the College of Architecture and Landscape Architecture at the University of Minnesota and a member of the *Architecture Minnesota* Committee.

GINA GRENSING is a marketing director with LHB, Duluth, and a member of the *Architecture Minnesota* Committee.

BETTE HAMMEL is a Wayzata-based journalist specializing in architecture.

ANN HARRIS MCMILLAN is a freelance landscape designer living in St. Paul.

STEPHEN KNOWLES, AIA, is a practicing architect in the Twin Cities who constantly looks for ways to illuminate the long nights of a Minnesota winter.

CAMILLE LEFEVRE writes about architecture for a variety of publications, including *Architectural Record*.

FRANK EDGERTON MARTIN is a writer and campus planner who is completing a landscape preservation master plan for the University of Minnesota–Morris with Miller Dunwiddie Associates.

DOROTHY RAND is *Architecture Minnesota's* editorial assistant.

ROBERT ROSCOE is head of his own firm, Design for Preservation, Minneapolis.

It's been an exciting few months here at *Architecture Minnesota*. The writers and I have had the enviable task of thinking and writing about the AIA Minnesota 2004 Honor Award winners, a highly select group of buildings and interiors. In early January, news came that Minnesota architects had won an unprecedented four AIA National Honor Awards (see details on page 9). That's a staggering number when you consider that only 35 projects received awards across the country.

Then also consider that a handful of high-profile architectural projects—the Walker Art Center and Minneapolis Institute of Arts expansions and the new Guthrie Theater and Minneapolis Central Library—are beginning to take shape before our very eyes. High design is alive and well in Minnesota.

When I think about the AIA Minnesota Honor Award winners and what makes them so memorable, the landscape photography of Lynn Geesaman (page 54) comes to mind, strangely enough. Geesaman began her artistic career not in immaculate gardens but in the Edward Kraemer & Sons quarry in Burnsville and early-stage construction sites around Edina. An admirer of 19th-century desert photographers Felix Bonfils and Francis Frith, she was drawn to elemental piles of sand and various construction materials, and sought to frame them in such a way as to erase all evidence of time, place, and scale.

The resulting sepia-toned images, printed in five-inch squares and smaller to suppress the grainy detail, are deeply affecting in their evocation of vast canyons, gullies, and hills. Soon, Geesaman, a former physicist who loves to experiment, discovered a printing technique that softened her images in a painterly way without sacrificing their integrity. Piles of sand led her to pyramidal and cone-shaped topiaries in 17th-century French gardens, which opened the door to a variety of designed landscapes across Western Europe, but Geesaman's focus remained the same: basic shapes and enclosures. Shot from a low angle and printed to emphasize form over detail, the objects and spaces become monuments.

The five award winners featured in this issue all exhibit uncommon attention to detail, but their visceral appeal lies in larger gestures seamlessly integrated into the whole. Bigelow Chapel's curving, translucent maple panels, housed



within vertical and horizontal planes of glass and stone, inspire contemplation. Great Plains Software awes with simple windbreak massing and taut glass-and-brick skin. Those who pass by Dalseth Family Dental Clinic are struck by a sleek glass box set in a field of tall prairie grasses, while the leaf-pattern glazing of Grandview Community Center's undulating light monitors showers visitors in dappled light. The Poetry of Trees is a simple expression of both environmental conservation and childhood adventure.

In his feature article on historic modern landscape preservation (page 48), Frank Edgerton Martin calls these resonating gestures the character-defining elements of a design. The renovation of the Towers Condominiums plaza here in Minneapolis, Martin argues, though not an exact restoration of Sasaki Associates' original design, serves as a model example of how to treat mid-century landscapes that now require renewal. The rehabilitation preserved the courtyard's character-defining features—for example, the sinuous walkways and distinctive footlights and tree planters—while adapting to 21st-century uses, materials availability, and codes.

Architects, landscape architects, and allied professionals are charged with sorting through more design and construction details than we, the untrained, can possibly imagine. But it's often the simplicity of a building or designed landscape that instills a sense of wonder, causes us to stop breathing for a moment. This year's award winners elicit such a reaction.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

BKV

GROUP

Architecture
Interior design
Engineering

Boarman
Kroos
Vogel
Group
Inc.

222 North Second Street
Minneapolis, MN 55401
Telephone: 612.339.3752
Facsimile: 612.339.6212
www.bkvgroup.com
EOE



BKV Group welcomes
the new residents at 301 Clifton

Calendar

March 2

Building the Impossible:

Architecture in Motion

Keynote Lecture by

Dr. Peter Eisenman, FAIA

O'Shaughnessy Educational

Center Auditorium,

University of St. Thomas

St. Paul, Minnesota

651-962-5560

www.stthomas.edu/

arthistory/undergradsite

To kick off two symposia and an exhibition about kinetic architecture, Eisenman will discuss the challenges in designing the innovative Arizona Cardinals Stadium, the first in the U.S. to feature a fully movable playing surface. Symposia continue for professionals and educators on March 3, and for students on March 4. The exhibition opens February 28 and runs through April 4.

March 21

Modernism from Cultural Roots

David D. Salmela, FAIA

Rapson Hall Auditorium,

University of Minnesota

Minneapolis, Minnesota

612-626-9068

www.cala.umn.edu

Recognized as Architect of Distinction in 2004 by a joint program of *Midwest Home & Garden* and AIA Minnesota, Salmela will discuss his award-winning work. The lecture coincides with the release of a book about Salmela and the opening of an exhibition about his work held in the HGA Gallery in Rapson Hall. A reception follows the lecture in the gallery, and the exhibition runs through April 29.

April 13

Breaking Ground

Daniel Libeskind, AIA

Northrop Auditorium,

University of Minnesota

Minneapolis, Minnesota

612-624-1832

www.cala.umn.edu

Libeskind, principal of Studio Daniel Libeskind, New York, will speak about his newly published book, plans for the World Trade Center site, and other projects. The lecture is free and open to the public, with a reception following at Rapson Hall.

April 27

The Architecture of Summit Avenue

Minnesota Historical Society

James J. Hill House

St. Paul, Minnesota

651-297-2555

www.mnhs.org

Hill House staff member Nancy Tracy will present a one-hour illustrated lecture exploring the architectural styles of St. Paul's historic Summit Avenue. The lecture will focus on the popular architectural styles of the late 19th and early 20th centuries, still evident in the Summit Avenue neighborhood. Refreshments and tours of the Hill House, including the current art exhibit, "19th-Century Paintings from the Permanent Collection," follow the program.

INSIDER LINGO By Gina Gensing

Allée



Most municipalities have narrow roads, called alleys, that run behind properties. The origin of the dark and dirty urban alley—the place where the garbage gets picked up, garage doors open, and utility lines run—is actually quite grand. The American term *alley* derives from the French word *allée* (al-LAY): a narrow walkway lined with closely planted trees or shrubs (or walls or fences) of a height at least twice the width of the walkway. An allée connects points of interest along an axis; similarly, the American alley connects the streets it intersects. French landscape architect André Le Nôtre, who favored avenues leading outward from gardens, developed the allée concept between 1656 and the 1720s. Allées can be found in modern landscape designs and are often breathtaking to behold, while alleys, on the other hand, often require you to hold your breath. ❖

Architecture Minnesota Receives Awards

In November, *Architecture Minnesota* was recognized with three awards from the Minnesota Magazine & Publications Association (MMPA). In the category of Professional/Association publications with circulation under 50,000, *Architecture Minnesota* received the following honors:

- **Silver Award**, in the Best Single Topic Issue or Directory category, for "Healing By Design," January–February 2004 issue
- **Bronze Award**, in the Best Single Topic Issue or Directory category, for "Inspired Living Places," May–June 2004 issue
- **Overall Excellence Award for three issues**: "Culture Havens," November–December 2003, "Healing By Design," January–February 2004, and "Inspired Living Places," May–June 2004

The MMPA Publishing Excellence Awards were established in 1997 to recognize and encourage outstanding publishing achievements in the areas of editorial, design, and overall excellence. ❖

forming



Wells Federal Bank – Mankato, MN
Architect – I&S Engineers and Architects

precast | prestressed concrete

your future



Gateway to Fargo
Designed by: Ulteig Engineering

Clients have come to rely on us for products that are leading-edge in quality, cost and customer satisfaction.

The design flexibility and versatility of precast concrete, together with our experience, workmanship, design support services, quick turnaround, accessibility and high level of personal service ensure every project's success.

We've expanded our facility to accommodate our customers demand for high quality and variety of architectural finishes along with our structural concrete components.

Give us a call or visit our website today to learn how precast prestressed concrete can form your future.



Wells, MN
800.658.7049
www.wellsconcrete.com



Grand Forks, ND
800.732.4261
www.ciprecast.com

AIA National Honor Awards for Architecture



PETER BASTIANELLI KERZE

Emerson Sauna, Duluth
Salmela Architect

The jury appreciated the "simple geometric form, well integrated among trees with an opposition of forms that are compelling to the eye." They also praised the sauna's "simple, spare, elegant use of natural materials," calling it "an architecture that appeals to all of the senses. A very quiet building, juxtaposed so carefully and so simply."

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

The jury called the new museum "A gutsy, crystalline, glowing courtyard for a reemerging waterfront district that attracts young and old and has stimulated adjacent development. A complex and intriguing social and regional story that reveals itself as the visitor progresses through the spaces, it brings history alive and the importance of the St. Anthony Falls through didactic exhibits that interact with the building itself."



ASSASSI PRODUCTIONS

Minnesota Architects Recognized with AIA NATIONAL HONOR AWARDS

The American Institute of Architects has announced the 2005 recipients of the AIA Honor Awards, the profession's highest recognition of works that exemplify excellence in architecture, interior architecture, and urban design. Thirty-five projects were selected from some 630 submissions. The four award-winning projects shown here were designed by AIA Minnesota member firms and previously recognized with an AIA Minnesota Honor Award.

AIA National Honor Awards for Regional and Urban Design

Ramsey Town Center, Ramsey
Elness Swenson Graham Architects, Inc.,
with Close Landscape Architecture

"A beautiful dynamic is set up between the residential neighborhoods to one side and the city center and transit station to the other," the jury stated. "This eminently livable plan is in the best tradition of town planning, where home and work and civic spaces are more closely related and a sense of place is created."



ESG

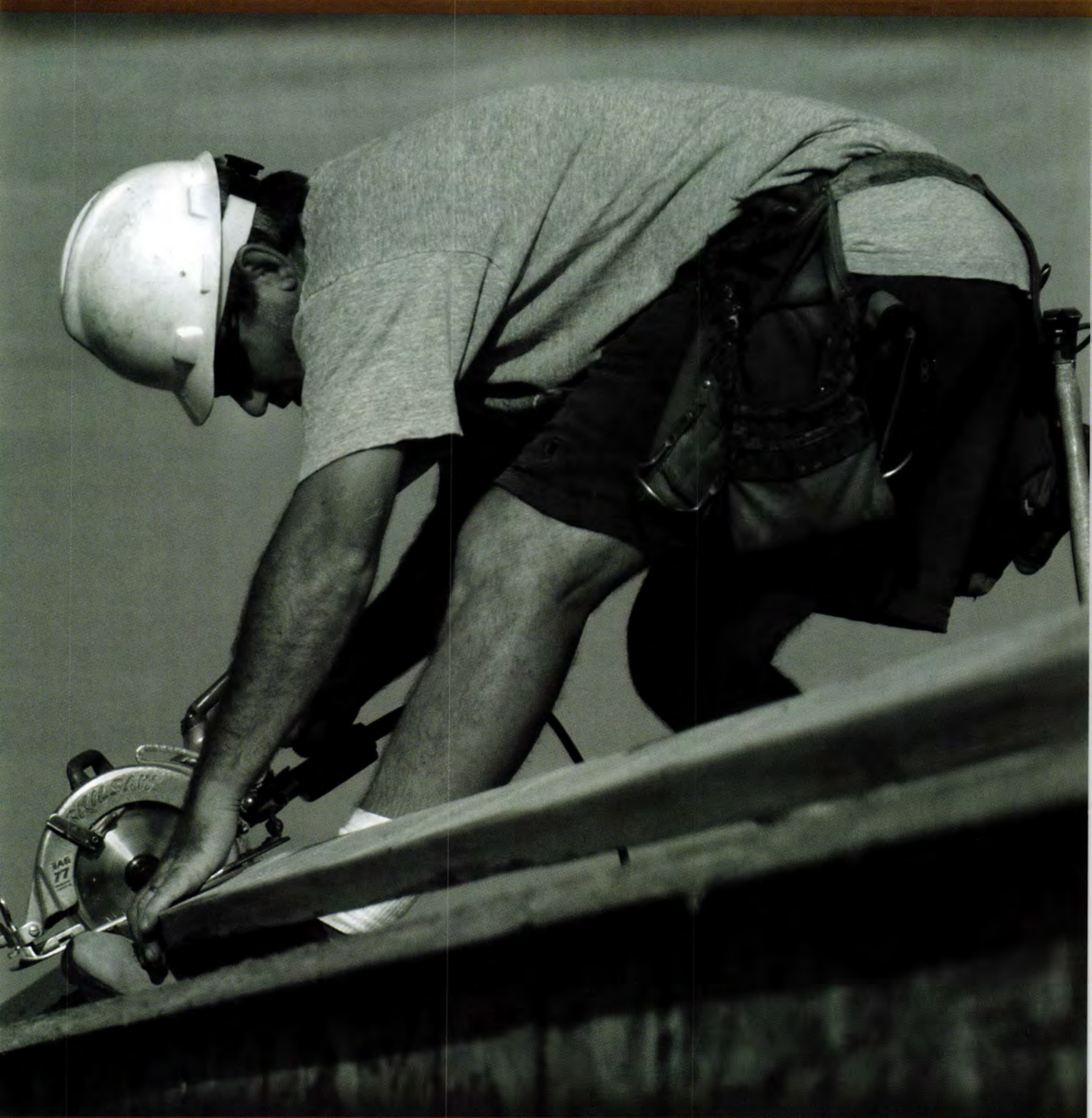


DON F. WONG

Jackson Meadow, Marine on St. Croix
Salmela Architect with Coen + Partners

The jury appreciated the "sensitive and respectful" approach taken. "We were impressed with the elegance and balance of the solution. The architecture is at once familiar, as it relates to the vernacular of the region, and yet beautifully and elegantly modern in its detailing and restrained use of color."

HE HAS THE SCHOOLING OF AN ENGINEER, THE HANDS
OF A SURGEON AND THE PRIDE OF A CRAFTSMAN.

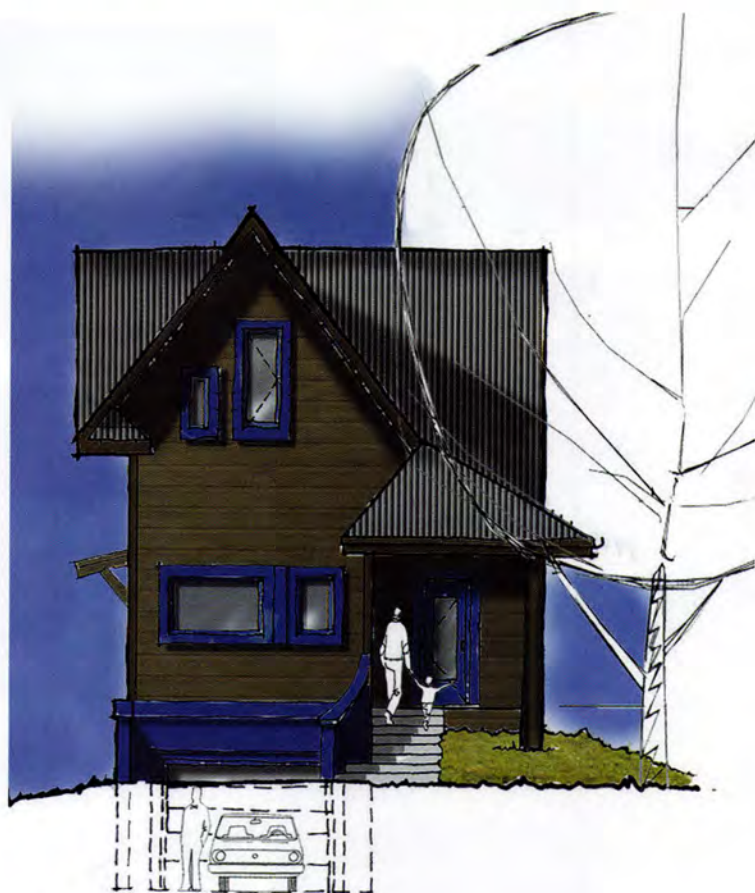


As an architect, your reputation is on the line with every structure you design. You also want things done right and done on time. So work with a crew as skilled and passionate as you are. For a list of Union contractors call 651-646-7207.

UNION CARPENTERS

Trained • Skilled
Passionate • Professional

AIA Minnesota 2004 St. Paul Prize



Zach Flann, Miller Dunwiddie Architects, Inc.

Intern architects living or working in Minnesota and within seven years of graduating with a Bachelor or Master of Architecture degree from an accredited program were eligible to enter. The competition was for the design of a two- or three-bedroom, 1,200–1,400 square foot, single-family residence for a moderate-income family on a narrow lot without an alley at 637 Oakdale Ave. in St. Paul.

The house was to fit an urban environment, be a successful solution to the constraints of its unique site, and yet suggest a prototype for single-family housing on other small urban lots. One garage space was required and there was to be no front yard parking. Since the site is not in a historic district, design-

ing for a historic context was not a program requirement, although the winning entry does fit sympathetically with the surrounding structures. Many of the entries were modern in design, with one winning entry being a modular structure.

Judging was based on creativity, clarity of presentation, and how well the design of the house met the programmatic requirements. The jurors were seeking urban, not suburban, solutions to the tricky problem of ensuring that the garage did not become a prominent design element on the street elevation of the house.

The Neighborhood Development Alliance hopes to construct the first-prize entry on the Oakdale site or another St. Paul site. ❖

Winners of the 2004 St. Paul Prize Competition for the design of a small urban house were selected in November and presented with their awards at the St. Paul Chapter holiday party in December. Jury members included Gail Merriam of St. Paul's Neighborhood Development Alliance, Lucy Thompson with the City of St. Paul Department of Planning and Economic Development, and AIA St. Paul board members Michael Huber, AIA, and Sylvia Frank, AIA. The jury selected the following winners:

First Prize (\$1,000)

Zach Flann, Assoc. AIA, Miller Dunwiddie Architects, Inc.

Honorable Mentions (\$150 each)

Robert Ewart, Domain Architecture & Design

Scott Krenner, DSGW Architects

Jessica Vogel, Ellerbe Becket, Inc.



Robert Ewart, Domain Architecture & Design



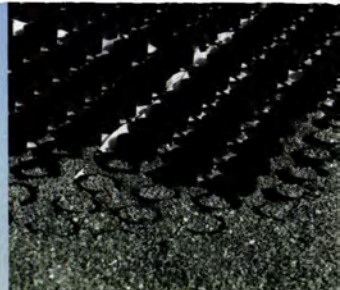
Scott Krenner, DSGW Architects



Jessica Vogel, Ellerbe Becket, Inc.



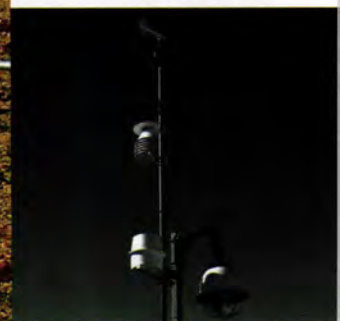
Green today. Save tomorrow.



Storm Water Management



Photo Voltaics



Web-Based Monitoring



Reflective Coatings



Prairie
TECHNOLOGIES

A Business Partner of:



Utilize your roof as a sustainable and renewable asset. Discover how the Prairie Green Roof System and highly reflective coatings can preserve our environment and significantly reduce energy costs. Visit prairie-tech.com to view real time rooftop data, detailed specs and more information about our unique green roof system and energy efficient, highly reflective roofing membranes and coatings.

- Reduce energy costs and life cycle costs (LCC)
- Increase net operating income (NOI)
- Improve storm water management
- Alleviate Urban Heat Island Effect
- Improve air quality
- May provide LEED™ credits

For more info visit **prairie-tech.com**
or call **1 800 403 7747** today.

MPR Expansion and a Trio of Landscape Designs

BY BETTE HAMMEL

Minnesota Public Radio, one of the nation's leading public radio broadcasters, is expanding its headquarters in downtown St. Paul. Hammel, Green and Abrahamson, Minneapolis, was challenged to design an addition that would foster creativity and interaction, says Bill Blanski, AIA, design principal. Connecting the existing facility with the new one is a four-story glass atrium criss-crossed with bridges; this central area provides a much needed gathering space for employees and the public. The extension façade matches the original building's iron spot brick, but the building features modernist elements as well, including a zinc-clad, cube-shaped space projecting over the street that houses the Forum, a center for interactive public journalism. According to Bill Buzenberg, senior VP of news, the Forum "will be a vital space for drawing knowledge from the audience, a space where we will convene groups on issues like higher education to inform our journalists." The room features retractable seating for 120 and a dramatic view of the state capitol.

The state-of-the-art addition includes eight new broadcast studios equipped with satellite technology, ten edit suites, video conferencing, and the latest acoustical systems. Departments are organized by floor, with the newsroom, for example, occupying an entire floor. When the building is completed in January 2006, MPR will bring its downtown St. Paul employees under one roof for the first time. Following the move, architects will begin interior refurbishment of the existing building on Seventh and Cedar. ❖

A Winter Recreation Master Plan for Theodore Wirth Park, created by Short Elliott Hendrickson (SEH), St. Paul, in collaboration with the Minneapolis Park & Recreation Board, will revitalize the park's popular cross-country and downhill ski areas and tubing/sledding hills while minimizing environmental impact. First on the agenda is lighting the cross-country trail and improving the park's snow-making capabilities. The plan locates a new preseason cross-country track adjacent to Twin Lake and the par 3 golf course. Downhill skiers and snowboarders will traverse the hillside northwest of the chalet, while tubing and sledding, separated from the other downhill activities to improve safety, are being relocated to the 10th fairway. SEH urban design director Bob Kost notes that the natural beauty of the 18-hole and par 3 golf courses will not be altered. Now that the master plan has been approved, the city is exploring avenues for funding. The first phase of improvements is targeted for fall 2005. ❖

This spring, **the newly completed Visitor Center at the Minnesota Landscape Arboretum** in Chaska will sprout six new terrace gardens. Landscape architects SRF Consulting Group, Minneapolis, working closely with Rafferty Rafferty Tollefson Architects, St. Paul, SALA Architects, Minneapolis, and Scott Berry, AIA, designed approaches to the building, pathway connections to existing gardens, and new fencing, trellises, and other decorative structures in the Lundie style. Each garden exhibits a special character and color theme according to its location. Selected paving materials ranging from granite to stamped concrete add variety to the terraces.

The entry garden sets the stage for visitors with an inviting display of ornamental grasses and prairie flowers, while shrubs and perennials will decorate the Visitor Center's main entrance. Bordering the Welcoming Terrace, a dramatic perennial garden emphasizes blue-gray and lime green foliage with taller maroon plants in the background. The landscape plan also includes several "signature" gardens. The Sweatt Terrace, for example, located at the east entrance, features cool-colored

perennials and a seating plaza adorned with roses, clematis, rhododendron, and iris. The Wright-Messerli Terrace inspires contemplation with a granite fountain, a wisteria-covered arbor, a labyrinth walk inscribed in granite paving, and soft white colors in undulating drifts, while the Keating Garden teems with pinks and whites. The Newton Dining Terrace boasts limestone walls, raised terraces under trees, and a granite water-wall fountain. SRF associate Mike McGarvey and project manager John Larson credit close collaboration between client and design team and a visionary master plan for the project's success. ❖

Landscape architects Damon Farber Associates, Minneapolis, are enhancing **the outdoor space between the Minneapolis Institute of Arts' existing building and the new expansion** by Michael Graves & Associates, Princeton, New Jersey, with RSP Architects, Minneapolis. The entrance to the Graves addition introduces a special-events valet drop-off featuring a broad, pedestrian-oriented walk with a striking paving pattern that recalls the Institute's main entry plaza. This esplanade welcomes the community onto the Institute's grounds and also provides emergency access. The overall plan, which incorporates the existing rose garden and perennial gardens and a major work by sculptor John Willenbacher (there are plans for more outdoor sculptures), creates a more cohesive park linking the Institute to the adjacent Children's Theater, now under construction, and the Minneapolis College of Art + Design. Damon Farber, firm president and project principal, emphasizes that great efforts are being made to preserve the site's large oak tree, which will become a focus of the proposed arrival court. On Third Ave., new landscaping will create distinct identities for the Institute and the Children's Theater, which share an entrance. ❖

Whenever you need Natural Thin Stone, think of us first.



Canyon Creek

**REAL, natural thin stone veneer in the most popular colors
from around the world, at a great price.**



Minnesota Brick & Tile

Bloomington, Minnesota 952-888-9239 www.siouxcitybrick.com

Agate Bay

Two Harbors, Minnesota

BY ROBERT ROSCOE

You've probably either visited or seen images of Two Harbors Lighthouse and Keeper's House—now a bed and breakfast—and the scenic coastal environs of Lighthouse Point, which projects outward into Lake Superior forming the northern edge of Agate Bay. What you may not know is that Agate Bay's open spaces and historic industrial structures, including three massive ore docks that are the *raison d'être* for the city and region, are in danger of being compromised by a large housing development along the lakefront.

The story of Two Harbors, and the central role it played in Minnesota's thriving iron ore industry of the late 19th and early 20th centuries, begins in the 1880s. Agate Bay and Burlington Bay—the latter a short distance up the rocky north shore of Lake Superior—provided sailors with safe harbor from the lake's legendary storms. They also proved to be a convenient terminus for railroad tracks built in the mid-1880s by the Duluth and Iron Range Railway (D&IR) for the shipment of iron ore from northeastern Minnesota mines. Railroad cars dumped the ore into freighters bound for eastern steel mills. Within a short period of time, D&IR built gigantic ore docks, connected by vast rail yards serviced by maintenance shops and other facilities. The town that grew around this industrial site on the coastline of Agate Bay took its name—Two Harbors—from the adjacent bays.

The ore-loading activities that dominated the harbors were initially serviced by a 550-foot-long timber-cribbed structure able to hold some 3,000 tons of iron ore. Advances in ore shipping and the ever-increasing length and capacity of ore boats led to construction of larger docks, as noted in a recent historical survey prepared by Hess Roise and Companies, Minneapolis. In 1906, the new concrete-and-steel Dock 6 stretched 962 feet and could hold 43,246 tons of ore. D&IR built and then expanded breakwaters and also increased harbor depth to accommodate larger ships. The plentiful and inexpensively mined iron ore from Minnesota's Iron Range contributed mightily to the nation's steel backbone—railroad networks, industrial factories, skyscrapers, and so on—and its rise to economic and military power.



HESS ROISE AND COMPANIES

Agate Bay's ore docks were engineering marvels of their day.

After a fire swept through Two Harbors in 1885, residents set about constructing more permanent buildings and establishing a downtown. When Highway 61 was cut through shoreline rock to connect Duluth to Two Harbors, supplies no longer had to be brought in by boat, and Two Harbors was transformed from a remote industrial outpost into a full-fledged city.

In its heyday, Two Harbors shipped out significantly more ore tonnage than Duluth, but corporate changes led to consolidation of harbor facilities in Duluth, resulting in diminished shipping from Two Harbors. The opening of the St. Lawrence Seaway in 1959 led to importation of foreign ore into the heart of industrial America, and in 1963 the Two Harbors ore docks were shut down. Several years later, the development of taconite pellets from a process converting low-grade iron ore into high-grade production-ready material brought the ore docks into high activity again, but the highly automated

Continued on page 62

We're releasing new software. To release you from old frustrations.

We've totally redesigned our AIA Contract Documents software to offer world-class simplicity. So we incorporated familiar toolbars, pull-down menus, and icons, to make sure everything is as streamlined and intuitive as possible. We've also included Microsoft® Word and PDF file-saving so you can create, share, and manage documents with ease. You can organize documents by project or by document type. And share them on your network or through e-mail as either Word or PDF files.



Special dialog boxes help you enter data quickly and accurately. Enhanced storage and retrieval lets you call up project data so it can be automatically incorporated into new documents. Plus, as you create new documents, any variances from AIA standard contract language can be displayed in a special report.

It's all here. And it's all easy. To learn more or to download our new and improved software, just visit our Web site at www.aia.org or call 612-338-6763.

AIA Contract Documents

New software just released. Order now at www.aia.org.

© Copyright 2003, The American Institute of Architects. Microsoft® and Microsoft® Word are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries.

Profiles in Design™

ARCHITECTURAL SOLUTIONS COURTESY OF COUNTY MATERIALS CORP.



Badger Association of the Blind and Visually Impaired > Milwaukee, WI

PRODUCT PROFILE

Heritage Collection™ Designer Concrete Brick series expands

Heritage Collection™ Designer

Concrete Brick is known for its ability to combine function, form and beauty in one unit at an unbeatable price. Offering many of the benefits expected from comparable products, Heritage Collection™ brick is readily available and offers a timeless look, enduring strength and low maintenance at an economical price.

The two new Heritage Collection™ Designer Concrete Brick Series, Heritage Collection™ Series I and II, offer endless design possibilities in either a veneer or structural load-bearing unit. Each series features special color blends that integrate pigments throughout the unit. Multiple texture selections allow fine detail to be added to large projects. Offered in 10 unit sizes, **Heritage Collection™ Series I** is available with three facing options in 14 standard colors, though special color mixing is available. The six unit sizes of the **Heritage Collection™ Series II** is available with three facing options in nine standard colors, though special color mixing is available here as well. Both series conform to municipal requirements and community covenants for masonry materials.

Project Profile:

Badger Association of the Blind and Visually Impaired

The building had to convey a sense of strength, security and permanence both to its residents as well as the surrounding neighborhood. It had to be a prominent, but not overwhelming,

fixture in the community. And the **Heritage Collection™ Designer Concrete Brick** line was there for the Badger Association of the Blind and Visually Impaired on the west side of Milwaukee.

"The building was surrounded by old-style residences," said designer Tadgh McNerney of AG Architecture in Wauwatosa. "And there's a school and some public buildings, so there's quite a bit of masonry in the area."

The project, on Hawley Road, included 25,000 Bisque-colored Heritage Collection™ Series II bricks. It also consisted of 10,000 Auburn-colored split-face concrete masonry units. Completed in summer 2003, the \$4.6 million project assumes 69,090 square feet.

The structure won honorable mention from the Wisconsin Concrete Masonry Association and the American Institute of Architects. But perhaps more importantly, the building took into account the visual impairments – and tactile needs – of the building's clients.

"We used a highly textured brick, especially on areas within reach on the exterior on the lower levels," McNerney said. "We had to have something they knew would be theirs."

Contact
us for our
NEW CMU
Product
Guide!



Proud to be American based & American made

Roberts, WI • 1-800-207-9962
www.countymaterials.com



Profiles in Design™

ARCHITECTURAL SOLUTIONS COURTESY OF COUNTY MATERIALS CORP. • SIDE TWO



PRODUCT PROFILE

Hollowcore Roof & Floor Systems: Park it, and forget about it.

When designing the luxurious Eagle's Point at the St. Croix condominium complex overlooking the St. Croix River in Prescott, Wis., Tushie Montgomery Architects of Minneapolis wanted to get something out of the way early on.

"Parking lots are sort of the bane of architects," project designer Jesse Hamer said with a chuckle. "Being able to incorporate it inside was advantageous to us, and it wound up being advantageous for the end user. Especially up in this area, with the winters, everybody wants to park inside."

Hamer's firm used 10,000 square feet of 12-inch hollowcore plank, and 20,000 square feet of 8-inch hollowcore to bury the parking for the 43-unit complex. They also used 400 linear feet of inverted T beams and 800 linear feet of columns. Being alongside a river meant builders couldn't dig too deeply, so they half-buried the parking facility.

"Hollowcore is something we use a great deal," Hamer said of the prestressed, precast product. "Anytime we want underground parking, we use it. In this case, because we had such a tight site, we really had no other place to put the parking."

It all adds up to a riverfront structure that has single-loaded corridors, extensive decking and patios, and is a vast complement to the historic grain mill that once occupied the site. And parking the lot under hollowcore allowed designers to maximize the available living space as well, by adding rooms along the side of the garage that faces the river.

"We have some rooms on the same level as the parking garage," Hamer said. "Along the river, if you look, you'll see windows. That gives us glass all the way up the side."



County Stone® Old World Tumbled

For designers looking to add the rugged appearance of a split-face veneer to a commercial or residential project, County Stone® Splitrock concrete masonry units have long been an easy choice. But the introduction of **County Stone® Old World Tumbled** units could make that choice a bit more difficult.

The technique takes the edge off the veneer, "aging" the product like only generations of exposure to weather could have previously. Both styles create a highly textured exterior and add timeless beauty to traditional or contemporary designs.

County Stone® is available in natural, standard, premium and the new Sussex™ colors. Sussex™ produces blocks with integral color variations and marbling within each unit. These colors include Locust Blend, Milk Chocolate, Sage and Birch.

Since both Splitrock and Old World Tumbled can be used in ashlar and random patterns, the product is shipped with each size or color on a separate pallet. The designated pattern must be assembled on site.



A Solid Company at a Glance

- Founded in 1946 in Marathon, Wisconsin as a producer of concrete block.
- Acquired Tews LaFarge of Milwaukee in 2001; acquired Wisconsin Brick and Block in 2001; merged WBBC & County Concrete in 2003; acquired manufacturing assets of Best Block Company in 2003; acquired Quality Concrete Company in 2004; acquired the assets of Elston Block Company of Chicago in 2004. Rebranded all companies into County Materials.
- Locations throughout Wisconsin, Eastern Minnesota and Northeastern Illinois, including state-of-the-art manufacturing plants, *Homescape Studios* and sales stores.

- > Premier Glazed™ masonry
- > Premier Prestige Series™ masonry
- > Ultra™ Burnished masonry
- > Decorative architectural masonry
- > Heritage Collection™ Designer Concrete Brick
- > Sound absorbing & thermal block
- > Hollowcore Roof & Floor Systems*

*Available at select locations.



Proud to be American based & American made
Roberts, WI • 1-800-207-9962
www.countymaterials.com

Roger Martin

A pioneering Minnesota landscape architect
looks back on his career

BY ANN HARRIS MCMILLAN

Roger Martin's influential career as an educator and practitioner in landscape architecture has spanned nearly 40 years. He served as president of the American Society of Landscape Architects (ASLA), its Minnesota chapter (MASLA), and the Council of Educators in Landscape Architecture (CELA). In each of these capacities, as well as in numerous other educational and professional pursuits, Martin has been a strong advocate for the power of design and its ability to enhance the quality of public life.

Martin began his own education at the University of Minnesota, earning a degree in horticulture in 1958. He then enrolled in the Harvard Graduate School of Design, which offered one of the two graduate programs in landscape architecture in the country. At Harvard, Martin worked and studied under the renowned Hideo Sasaki, a post-World War II modernist and a strong proponent of collaborative research, analysis, and synthesis through which elegant design evolved. "He was a master at discerning what made good design, succinctly and accurately analyzing studio projects," recalls Martin.

In addition to teaching, Sasaki also maintained an innovative design firm in Watertown, Massachusetts, that employed students year-round. (Prior to that time academia and practice had been kept separate.) At Sasaki Associates, practitioners were teachers, teachers were practitioners, and the students gained a wealth of practical experience. Martin later emulated this integration of teaching and private practice at the University of Minnesota.

In 1961, Martin graduated from Harvard and returned to the Twin Cities, where he

worked briefly for Cerny Associates, a highly regarded modernist firm. A year later, he won the Rome Prize, a two-year fellowship to study at the American Academy in Rome. The experience marked a turning point in Martin's career. His immersion in a culture and landscape rich in tradition and meaning was enhanced by the opportunity to collaborate with the artists and scholars he studied alongside. The Rome experience also reaffirmed a design philosophy and methodology that Martin has maintained throughout his career. Primarily interested in circulation and visual perspective in urban public spaces, Martin developed a design process that stressed critical observation, detailed analysis, synthesis, and final design. He frequently quotes a Zen master who once said, "Define an infallible process and then place yourself at the mercy of inspiration." It was also in Rome that Martin decided to pursue teaching as a career.

Upon the conclusion of his fellowship, Martin accepted an assistant professorship at the University of California at Berkeley to teach alongside Thomas Church, Garrett Eckbo, Robert Royston, Michael Laurie, and Lawrence Halprin. In the classroom, Martin began to synthesize his academic theory and professional training into an educational framework. "I believed that each student needed to develop a systematic, analytical approach to problem solving that through repetition would become second nature. One of the true measures of a professional is the ability to act intuitively based on years of experience in problem solving." He elaborated on this idea in an address



“ I believed that each student needed to develop a systematic, analytical approach to problem solving that through repetition would become second nature. ”

Continued on page 67

Are You A Control Freak?



CRESTRON

A touchpanel from EPA Audio Visual, Inc. can provide a single centralized point of access to control a facility full of equipment. Just as easily, we can install multiple touchpanels throughout a facility to provide multipoint control of a centralized system. Controls may be designed to be as basic or as complex as necessary, offering pure "one-touch" control or complete command over every possible function. Touchpanels do away with piles of remote controls, cryptic front panels and cluttered wall switches - giving a clean, professional look to your multi-media environment. Call EPA today to see how you can "take control".



**STATE OF THE ART AUDIO VISUAL AND PRESENTATION PRODUCTS
OUTSTANDING DESIGN AND INSTALLATION • THE ULTIMATE IN CUSTOMER SERVICE**



Established 1976

7910 HIGHWAY 55 • P.O. BOX 40 • ROCKFORD, MINNESOTA 55373

PHONE: (763) 477-6931 • (800) 362-3674 • FAX: 763-477-4395

ASK FOR BOB OR CHAD IN OUR ENGINEERING DEPARTMENT

To learn more about how EPA can assist your design team, go to: **www.epaaudio.com/architect**

Finding Sanctuary

Bigelow Chapel beckons with its tranquility

and rich, filtered light BY CAMILLE LEFEVRE



Bigelow Chapel

New Brighton, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
See profile on page 26

"I love the subtlety and variety in the color of materials—wood, metal, cast stone—and the way light plays off each. Every material and space is handled with care and precision."

PAUL WARCHOL PHOTOGRAPHY



Sunset Ridge Townhomes

Minnetonka, Minnesota
Meyer, Scherer & Rockcastle, Ltd.
Minneapolis, Minnesota
See May-June 2005 issue

"Too often, senior housing isn't done with this amount of care and consideration. The project uses warm materials to create inviting spaces."

PETE SIEGER OF MS&R



DIVINE DETAIL AWARD

The Poetry of Trees

Minnesota Landscape Arboretum
Treehouse Design
Chanhassen, Minnesota
Cunningham Group Architecture, P.A.
Minneapolis, Minnesota
See profile on page 46

"The detailing of the wood suggests growth and emergence from the ground that is expressive of a tree. The structure is nicely scaled to the size of the children meant to inhabit it."

DANIEL NORDSTROM



Matthew Cabin

Brainerd, Minnesota

Salmela Architect

Duluth, Minnesota

See May–June 2005 issue

"Rather than facing the lake directly, the house is perpendicular to it, providing glancing views of the water in a really beautiful way."

PETER BASTIANELLI KERZE



TIM HURSELEY

Great Plains Software

Fargo, North Dakota

Julie Snow Architects, Inc.

Minneapolis, Minnesota

See profile on page 32

"The structure is so thin and taut—everything is totally under control. It took a lot of time to detail this."



MIKE SINCLAIR

Grandview Community Center

Grandview, Missouri

Ankeny Kell Architects (design architect)

St. Paul, Minnesota

Gould Evans Goodman Associates (architect of record)

Kansas City, Missouri

See profile on page 42

"The light monitors that line the corridors make the interiors come alive, with fritted glass casting a dappled light into the interior. The effect is like sunlight through a canopy of trees."



**General Mills Headquarters,
Visitor's Lobby Renovation**

Golden Valley, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
See September–October 2005 issue

"The addition of a blue glass wall as a linear element transforms the space while visually organizing it. By emphasizing the public zones in the space, the design makes the circulation pattern clear."



Humboldt Mill Condominiums

Minneapolis, Minnesota
Julie Snow Architects, Inc.
Minneapolis, Minnesota
See May–June 2005 issue

"I like the layering of the façade. The brick slips over the glass and Corten steel like a sleeve. A very sophisticated design, handled with a light touch."

**San Fernando Cathedral Renovation
& Cathedral Centre**

San Antonio, Texas
Rafferty Rafferty Tollefson Architects, Inc.
St. Paul, Minnesota
See September–October 2005 issue

"The restoration of the historic church is very fine. Urban gestures like the central plaza between the church and the new Cathedral Centre allow the project to go in a new direction."



AIA Minnesota 2004 Honor Awards

During the AIA Minnesota 70th Annual Convention and Exhibition in November, the 2004 Honor Awards jury selected ten projects to receive Honor Awards and one for a Divine Detail Award. The jurors were: Jeanne Gang, AIA, principal, Studio Gang Architects, Chicago; James Stewart Polshek, FAIA, partner, Polshek Partnership Architects, New York; and Ron Radziner, AIA, design principal, Marmol Radziner + Associates, Los Angeles. Listed are the award-winning projects, firm names and locations, the issue of *Architecture Minnesota* in which a full profile appears or will appear, and a portion of the jurors' comments.



Dalseth Family Dental Clinic

Apple Valley, Minnesota
ALTUS Architecture + Design with
Coen + Partners (landscape architect)
Minneapolis, Minnesota
See profile on page 38

"The brise-soleil used to control the sunlight breaks down the scale of the glass-box waiting room, while the random pattern of windows in the exam rooms gives dentists, hygienists, and patients—whether standing or seated—a view outside."

PETER BASTIANELLI KERZE

Rochester Art Center

Rochester, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota
See January–February 2005 issue

"The two simple volumes, slightly offset and clad in different metals—copper and zinc—are handled well. The zinc box seems to float, with the space between the two masses bringing light into the center."



PETER BASTIANELLI KERZE

Architectural Ideas

BY THOMAS FISHER, ASSOC. AIA

What is an architectural idea and why does it matter? The jury for this year's AIA Minnesota Honor Awards—Jeanne Gang from Chicago, James Stewart Polshek from New York, and Ron Radziner from Los Angeles—answered these questions loud and clear. For them, an exemplary project had to have a concept that drove its plan or section, its form or materials, and its relationship to site or context. Many submitted projects excelled in some of these areas, but this year's Honor Award winners show how an architectural idea, rightly handled, can bring all aspects of a project into alignment, creating a building that, as Polshek put it, "we love to inhabit."

Some architectural ideas begin with the plan of a building. Note the clear separation of service and served spaces in Rochester Art Center; the blue wall of the General Mills Visitor's Lobby threading the spaces together; the intricately interlocking plans of Sunset Ridge Townhomes; or the way the structural bays of Matthew Cabin order the entire site. The clarity of the plans not only sets these projects apart, but also enabled the architects to carry the plan ideas into the treatment of sections, elevations, and details. In all of the above projects, you can read the plan ideas in three dimensions through the articulation of volumes, the choice of materials, the variation of roof heights, or the integration of outdoor space.

Other award winners focused more on materials, including Poetry of Trees with its recycled wood slats, Bigelow Chapel with its translucent wood panels, Great Plains Soft-

ware with its uncannily thin glass-and-brick cladding, and Humboldt Mill Condominiums with its contrasting textures of brick, glass, and rusted steel. The jurors noted that many of the projects they reviewed seemed to use too many materials, without a sense of what the materials meant. In these award-winning projects, materials expressed the key ideas: the saving of trees by recycling wood, the evocation of transcendence through glowing panels, the representation of lightness via materials that appear weightless, and the contrast of new and old in the layering of glass and steel with historic brick.

Human activities drove the ideas in another set of projects. The varied window heights in the Dalseth Family Dental Clinic create views of prairie grasses and sky for standing dentists, seated patients, and children playing on the floor. The undulating and tilting elements in the Grandview Community Center evoke the athletic activities taking place inside. San Fernando Cathedral's new outdoor courtyard provides a central gathering area for the church's diverse community.

Some might argue that architectural ideas matter only to Honor Awards jurors and members of the academic community—that clients care not at all. But the projects recognized here belie that belief. The ideas underlying these buildings make them function better, enhance our experiences in them, and heighten our understanding of them. Ideas, in other words, make the difference between a coherent, compelling building and one that is less so. There is no better reason to hire an architect. ♦



“An architect . . . thinks of forms intuitively, and then tries to justify them rationally . . . in philosophical and ethical terms.”

—Peter Collins in *Changing Ideals in Modern Architecture*



641.357.5217



Concrete Industries, Inc.
402.434.1800



A Subsidiary of Wells Concrete Products Company

701.772.6687
www.ciprecast.com



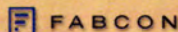
763.425.2060
www.countymaterials.com



763.545.7473
www.ercp.com



402.895.3848
www.enterpriseprecast.com



952.890.4444
www.fabcon-usa.com



605.336.1180
www.gagebrothers.com



763.425.5555
www.hansonspancrete-midwest.com



800.826.0464
www.cretexcp.com

MOLIN

Since 1897
Concrete Products Inc
800.336.6546
www.molin.com



Prestressed Concrete, Inc.
316.283.2277



402.293.2828 ext. 220



800.658.7049
www.wellsconcrete.com

Why SPECIFY Precast, Prestressed Concrete in the UPPER MIDWEST?



MPA member reliability, quality and innovation result in lower cost and quicker project turn-around.

Each of our MPA members is dedicated to the highest standards in the design, production and installation of precast, prestressed concrete. They maintain their facilities, as well as the manufacturing of products in accordance to stringent PCI Certification and industry standards.



13 Great Reasons ONE GOAL!



MIDWEST PRECAST ASSOCIATION

402.293.2828 ext. 220

info@midwestprecast.com

www.midwestprecast.com

Solid-State Lighting

A revolution 30 years in the making

BY STEPHEN KNOWLES, AIA

Lighting technology has come a long way since Swan & Edison illuminated the darkness with the first practical incandescent light bulb in the 1880s. Today, architects, landscape architects, and designers are looking to solid-state lighting—a technology in which light is emitted from a solid material rather than a vacuum or gas tube—to improve the quality of our nighttime experience.

Solid-state lighting, which you see every day in digital clock radio, cell phone, and PDA displays, currently uses two kinds of emitter: inorganic light-emitting diodes (LEDs), the more common form, and organic light-emitting diodes (OLEDs). Both types pass an electrical current through a semiconductor to create an excited state that produces light, but OLED semiconductors are composed of carbon-based molecules or polymers. OLEDs are less expensive than LEDs and can even be applied to flexible, curving surfaces, but it appears the sturdier LEDs will be able to carry higher-voltage electrical currents and thus may boast higher light output per unit area.

Researchers are optimistic that improvements in LED materials and design will lead to continued gains in energy efficiency and color variation. Because solid-state lighting produces light at or near the visible portion of the spectrum, the light can be used directly or with little modification. In contrast, the original ultraviolet (UV) light produced by an ionized gas inside fluorescent lamps must be converted to usable, visible light by phosphors coating the inside of the tube. The phosphors absorb UV light and then emit visible light. Solid-state lighting is also far more efficient than incandescent lights, which expend most of their consumed energy producing heat, with only 5–10 percent being converted to visible light.



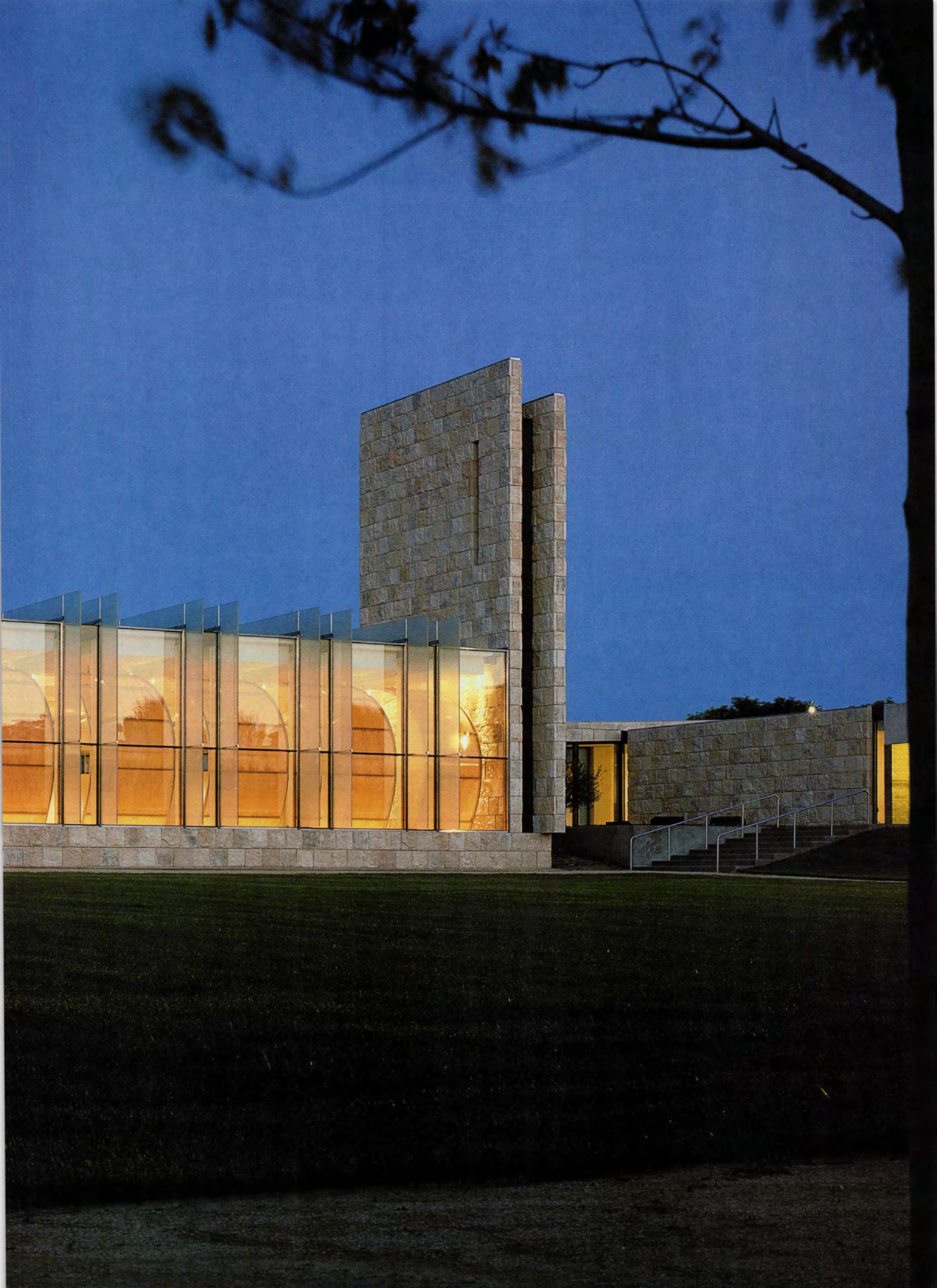
JIM HOFFMAN

On an overcast night, the LED lamps along the Avenue of the Arts Bridge are the only stars in the sky.

LED efficiency is currently rated at 30 lumens (a measure of light output) per watt (a measure of electrical power), nearly doubling the efficiency of incandescent bulbs (16 lumens/watt). Researchers believe that LED technology may reach an efficiency of 150–200 lumens/watt, which far exceeds the 85 lumens/watt of fluorescent lamps. White LEDs also have a life expectancy of 20,000 hours, compared to 10,000 hours for fluorescent lamps and 1,000 for high-temperature incandescent bulbs. Small non-white LEDs can last 100,000 hours.

Solid-state lighting offers unprecedented color and control options as well. The crystalline structure of an LED semiconductor emits a specific wavelength (color) at all power levels without a

Continued on page 71





PAUL WARCHOL PHOTOGRAPHY



Design team (left to right): Gary Reetz, AIA; Steven Dwyer; Joan Soranno, AIA; John Cook, AIA

"We wanted a feeling of awe," says Joan Soranno, AIA, project designer, Hammel, Green and Abrahamson, Minneapolis, of Bigelow Chapel. "Think of traditional religious spaces: Gothic cathedrals, mosques, synagogues. The scale is so monumental, but the darkness brings down the scale to one of intimacy. Here, in Bigelow Chapel, we wanted the scale to be smaller but the space to be flooded with light. So it's the inverse. And already, a lot of people have brought profound meaning to this space."

Indeed, awe and profound meaning are the experiences of nearly all visitors when they first witness the 2,200-square-foot worship space inside the new 5,300-square-foot Bigelow Chapel at United Theological Seminary of the Twin

Cities, New Brighton. "It's happened dozens of times. When guests walk through the chapel and suddenly get to the sanctuary, everyone becomes silent. They're truly touched or moved by the space itself," says Wilson Yates, president, United Theological Seminary. "Inevitably they say, 'This is truly a holy space' or 'I could worship in this space.'"

Even without seeing the building in person, the 2004 Honor Awards jurors lauded the project for its "wonderful quality of light," "perfect sense of scale and proportion," "extraordinary revealing of inside to outside," "confident handling of materials," and "restrained but exuberant" expression of spirituality. The design team's inspired handling of light and space, of



such materials as stone, glass, and maple, and of a series of curving, vertical, and horizontal forms all contribute to the sanctuary's warmth, spiritual uplift, and luminosity.

When the seminary planning committee decided to build a worship space—after 44 years of doing without one—the challenge it set forth for HGA was spiritually formidable. “We wanted a chapel that would invite people to worship and meditation and convey the transcendence, mystery, and power of God,” Yates says. The chapel also had to be spiritually accessible to the multi-denominational community of staff, students, and visitors the seminary serves. In addition, the building had to connect with an existing classroom building, Gunnemann Hall,

and architecturally address the existing library across the lawn to the west.

The design team, which included John Cook, AIA, and Stephen Dwyer, in collaboration with Coen + Partners, Minneapolis, sited the building four feet lower than the main floor of the library and Gunnemann building so that, as the jurors aptly put it, “the chapel is grounded in the land rather than sitting on top of it.” Three gardens created in accordance with the chapel parti (design scheme) relate to the interior. For now, the lawn that rolls west to the library provides “a quiet field from which the chapel emerges,” says Shane Coen. In the future, this “garden” may be planted with tall native grasses, birch trees, and turf.

Curving maple and acrylic panels—so thin as to be translucent—bring honey-colored light into the sanctuary.



PAUL WARCHOL PHOTOGRAPHY

To the south, a meditation garden was paved with black slate, has three black sitting stones representing the three elements (air, fire, water), and was planted with sedum and a lone musclewood tree. "The musclewood tree is slow growing and ages in a mystical way with its branches becoming very twisted," says Coen. "So to us the tree represents wisdom."

To the north of the chapel is a courtyard planted with a single white oak.

From within the chapel, occupants enjoy framed garden views to the north and south. "Nature has profound significance to many people, in terms of God and spirituality," Soranno explains, "so no matter where you are in the sanctuary, there's a strong connection out to

nature." In designing the sanctuary interior, Soranno also drew from other qualities that she felt make a place spiritual: intimacy, a nurturing warmth, and light.

The design team achieved all three, in large part through the use of six honey-colored quilted-maple panels that curve up and down the interior of the building's west glass-and-steel curtain wall. "The very curve in the panels is a warm, intimate, inclusive gesture," Yates says. This design element is reinforced by the use of quilted maple on the floor and in the rectangular panels that extend from the dropped ceiling of the processional hall into the sanctuary.

The veneer panels, 1/32 of an inch thick, were encased in acrylic 1/8 of an inch thick so that, as sunlight passes through the west glass wall, the panels in turn filter and enrich the interior light all day. The curtain wall's exterior/interior glass fins also screen and diffuse light entering the chapel as they bracket the curving panels along the building's exterior. The fins' thin, weightless quality is repeated in several other "floating" forms used in the building.

Two slender walls, 42 feet high and slightly offset from one another with a two-inch space between them, form the bell tower. A thin cross emanates from the stonework, while the same cross is incised into the stone of the sanctuary's interior south wall. And the slender narthex roof cantilevers over the west entrance. "With

the glass fins we started generating a layer of planar geometry," Soranno says. "The two vertical planes of the bell tower juxtaposed with the horizontal plane of the narthex canopy work together to emphasize up and out."

While the lightness of the chapel's floating planar and curving forms generates a quality of spiritual uplift, and the maple, daylight, and glass invite a sense of nurturing warmth, the stonework conveys strength and power. Instead of using costly authentic Italian travertine for the exterior cladding, the design team ordered 50 pieces of original stone from an Italian quarry, rejected all but 39, and commissioned 4,000 look-alike stones.

The design team found maple chairs that conformed to the chapel's aesthetic; Soranno designed the maple table, lectern, pulpit, and baptismal font. "It's a quiet, nurturing, intimate space," she says of the sanctuary. "The combination of wood with the light and the scale is just conducive to reflection, contemplation, and peace. That resonates with people." Adds Yates, "The architects took our challenge to create a sacred space and did so beautifully. We think Bigelow Chapel is an extraordinary place for religious worship and meditation."

Bigelow Chapel
New Brighton, Minnesota
Hammel, Green and Abrahamson, Inc.
Minneapolis, Minnesota

Opposite: A meditation garden composed of black slate, sedum, and a single musclewood tree at the base of the bell tower. Below: The narthex canopy cantilevers over the north courtyard.

PAUL WARCHOL PHOTOGRAPHY



Going to Great Plains



A minimalist glass-and-brick
office building takes its cue
from the North Dakota plains

BY THOMAS FISHER, ASSOC. AIA

On the flat landscape of Fargo, everything stands out, and nothing more so than this building, designed by Julie Snow Architects of Minneapolis for Great Plains Software, an accounting software company recently purchased by Microsoft. The 93,000-square-foot, two-story office building was thought of, says Snow, as “a tool in developing software, helping people do better work by giving them the widest bandwidth, the most flexibility, and the greatest user control.” She also wanted to convey “the idea of movement, the dynamic quality of the company” with the two bars of the building sliding past each other. That sense of slippage recalls other Julie Snow designs, such as the offset floors of the Koehler House in New Brunswick, Canada, or the alternating indoor and outdoor spaces of the Origen Center in Menomonie, Wisconsin, although here the offset plan does more than maximize interior daylight and views; it also allows the building to become a shelter from the fierce winds off the plains.

That need for shelter guided the entire master plan of the site. Occupying the property of a former dairy farm, the Great Plains Software campus consists of a series of Depression-era windbreaks whose locations “drove the siting and footprint of the building,” says Matt Torgerson, the campus manager and a landscape architect who, along with landscape architect Terry Harkness, created the campus master plan. “Few trees exist naturally in Fargo except near



TIM HURSELEY



Design team (left to right): Tim Bicknell, AIA; Julie Snow, FAIA; Tom Van De Weghe; Christian Dean; Nina Broadhurst; Connie Lindor; Ben Awes; Jim Larson; Bob Ganser

water, so we wanted to preserve all the trees we had." The landscape also affected Snow's thinking about the building. Her team looked at aerial photos of the region, with its overlapping fields and prairie, as an inspiration for the design of sliding planes of brick and glass on the exterior. "It's as if Julie tipped the grand scale of this landscape vertically to become the face of the building," observes Torgerson.

Another characteristic of the Fargo landscape is its plainness and severity, qualities that characterize the simple massing and minimalist detailing of the building, with its brick and glass surfaces held absolutely flush to the wall, as if honed and polished by the wind. As in her other work, Julie Snow has eliminated anything not essential, making what remains as thin and as light as possible. That minimalist aesthetic not only responds well to the modest budget of this building, but it also refers to the nature of the work that goes on inside. "The users of the building," says Torgerson, "are involved in the research and development of software, and they generally like cool technology, hardware that is clean and crisp. Julie's design reflects the progressive, forward thinking of the people who work here."

Because the building needed to be designed, built, and delivered in 18 months, the owner and users from Great Plains sat down with Snow's team and engineers from the New York office of Ove Arup & Partners to design the building's essential features over a two-day period. "We didn't design the building so much as

TIM HURSEY

district it," says Snow, "coming up with a three-dimensional district plan that kept the offices as open and as flexible as possible." One of the key decisions involved making the facility "an entirely raised-floor building," says Torgerson, "to maximize the ability of the users to reconfigure their space." Julie Snow, in turn, used the raised floors to great architectural advantage. "We pulled the raised floors back from the exterior wall with a trough that lets the glass extend down, past the floor," she says, giving people inside a greater feeling of connection to the landscape. "The horizon was so important to them," she adds, "with its suggestion of limitless opportunity and unconstrained imagination." Torgerson concurs. "One of our primary goals was to not have the building encumber the views of the site. Julie gave us what we wanted."

The two-day design meeting produced other innovations as well. "Instead of rectangular

columns," Snow says, "we wanted to use round columns, because they appear thinner and less obtrusive to people looking out." That decision, however, created the challenge of how to connect the round columns to the rolled-section steel beams. After several attempts to work out this detail, the design team decided that the column and beam, like the raised floor and the exterior wall, did not have to connect directly. They conceived a knife plate, concealed in the raised floor above, that bridges a two-inch gap between the horizontal and vertical structure. "It's an amazingly clean connection," says Snow, "but it took us a while to get there."

The client's desire for complete flexibility led the design team to devise an office partition system that had no data or power in it, and so could be taken apart and re-erected quickly using just a wrench. In the end, however, the owner went with a system in which everything

Opposite: A digital rendering of a section through the raised floor, illustrating the column-to-beam connection. Below: The thin structure of the south bar of the building is especially evident at night.

TIM HURSLEY





TIM HURSLEY



from furniture to partitions had wheels to allow users to move things around depending on their need for individual work space, small group settings, or team rooms. "We got just what we asked for," says Torgerson, "but we've since learned that we may have pushed the flexibility too far, that in a rapidly changing work environment such as ours, people need some sense of stability and permanence. Total flexibility can lead to conflicts among users, and a feeling among some that they don't have enough privacy." It also led to visual chaos and the near disappearance of corridor space, so management has since instituted a central spine through the office that must be maintained.

"You need to give people a rule set to follow," observes Snow. "It's like being a city planner."

What impressed the Honor Awards jury about this project was its ability to take a very common type—the suburban office building—and elevate it into an extraordinary piece of architecture. But don't ask Julie Snow about elevating the building; she'll tell you, with her characteristic sense of humor, about elevating it only 18 inches to get it above the flood plain: "Isn't that amazing!"

Great Plains Software, Vista Building
Fargo, North Dakota
Julie Snow Architects, Inc.
Minneapolis, Minnesota

*Opposite: The east courtyard.
Below: A modern trellis graces
the main entry.*





An eye-catching dental clinic

breaks the mold BY CHRISTOPHER HUDSON

Open Wide



Design team (left to right): Roger Cummelin, AIA; Tim Alt, AIA; Chad Healy

Above: A strong geometry informs the glass-box waiting room, brise-soleil, and flanking fence. Opposite: Natural light bathes the waiting room.

Quick, make a list of building types that have yielded great architecture.

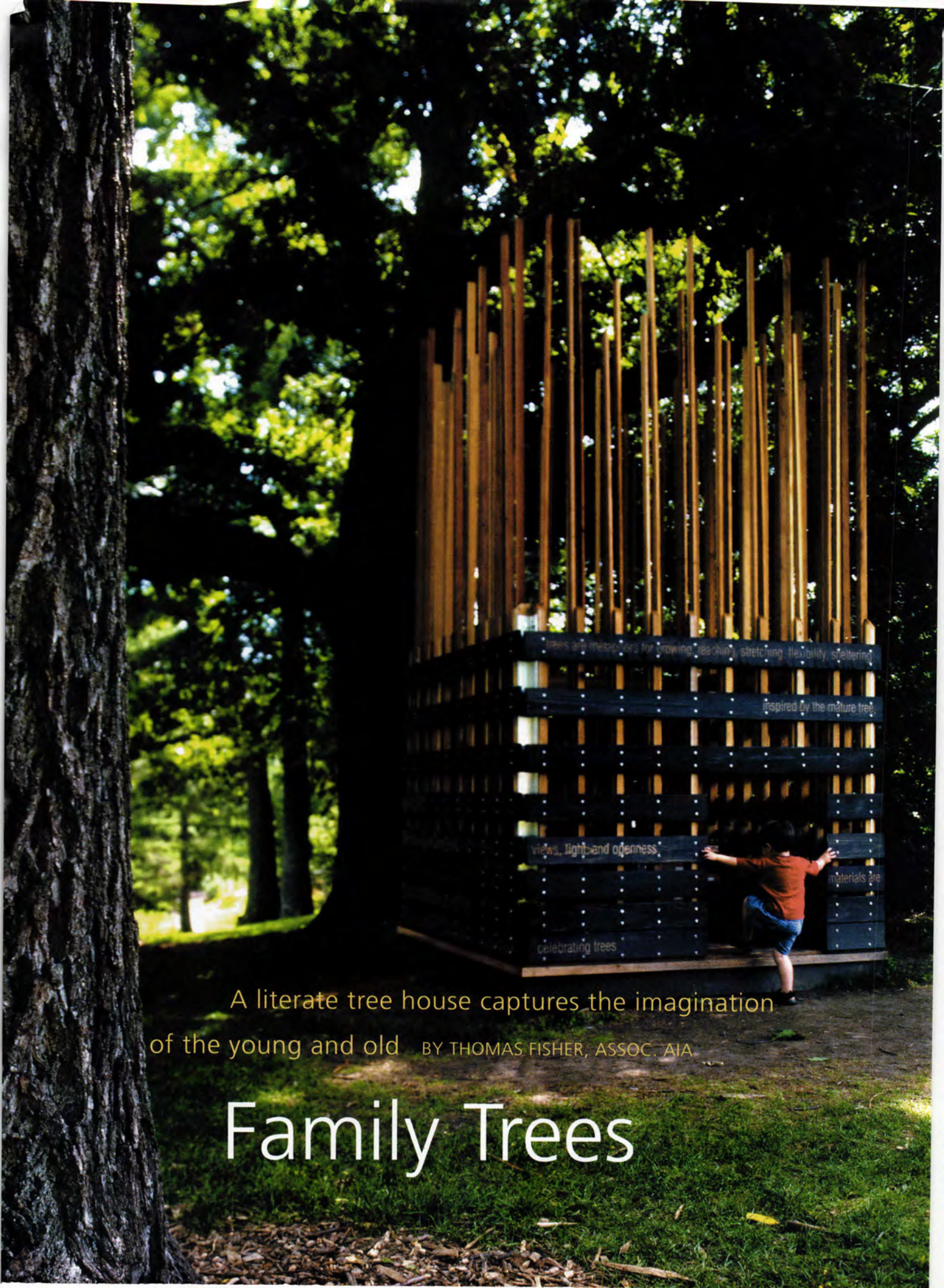
Chances are, museum, church, and skyscraper leap to mind. Dental clinic surely does not. Alas, the poor dental clinic is associated with closed interiors composed of white walls, gray carpeting, sterile lighting, and the faint whine of dental equipment.

But the architecturally adventurous Dalseth Family Dental Clinic in Apple Valley, Minnesota, aims to change all that. Designed by ALTUS Architecture + Design, Minneapolis, and winner of a 2004 AIA Minnesota Honor Award, the clinic commands attention on a busy suburban boulevard populated with the usual brown-brick boxes. In fact, visitors to the clinic are treated to views of the building from all four directions, thanks to clever siting and a well-conceived arrival sequence. Facing the boulevard, a crisp glass

box sits in a field of tall prairie grasses, flanked by a wood-screen wall that extends the length of the property to the south. A *brise-soleil* along the upper southwest corner of the glass box echoes the long fence, and a clean line of sugar maples lies at a shallow angle from the fence, guiding the eye to the main entrance.

Turning into the side street at the northwest corner of the property, visitors pass a long and low stucco wall whose earth-tone red, yellow, and cream horizontal panels convey a sense of movement. A collage arrangement of irregularly shaped windows into the exam rooms is especially striking at night, when lit from within. Above and set back from the north wall is a long and narrow clerestory that brings daylight into the center of the clinic.

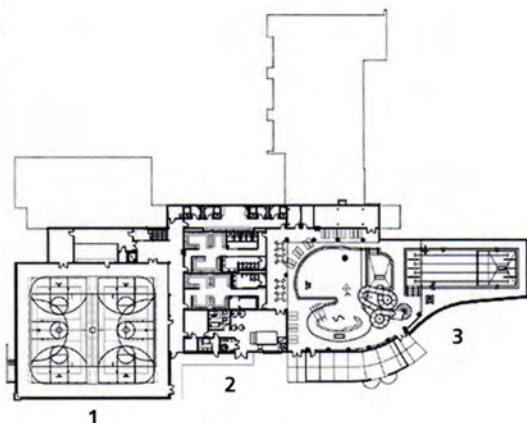
At the east end of the building, two glass panels at the ends of interior corridors offer sight



A literate tree house captures the imagination
of the young and old BY THOMAS FISHER, ASSOC. AIA

Family Trees

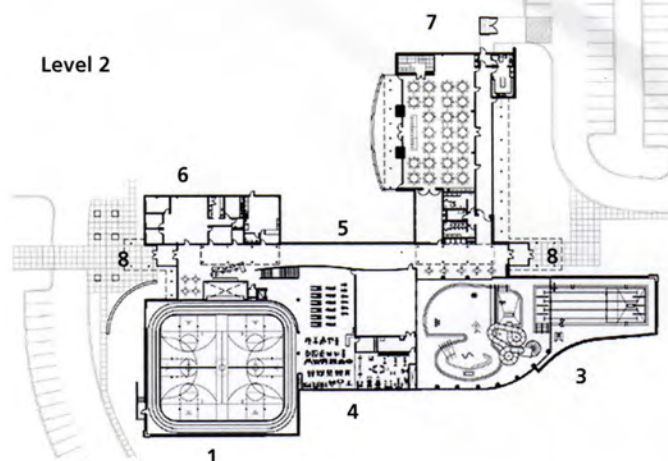
Level 1



Plan

- 1. Gymnasium
- 2. Locker rooms
- 3. Natatorium
- 4. Fitness area

Level 2



- 5. Central corridor
- 6. Offices
- 7. Banquet hall
- 8. Entrance plaza

lining the south edge of the building (see floor plans above). Either side can be closed off to the other, as needed.

Adding to the community atmosphere is an uplifting interior color palette of sunny orange, slate blue, and sage green. "The client welcomed the use of interesting colors, rather than the gray, primary green, and blue often found in community centers," says Wentzell. In the natatorium, for example, children splash down the orange double-loop waterslide surrounded by walls whose curving stripes suggest a flowing bed of kelp. In contrast, the building's exterior is dressed in lead-coated copper shingles, golden brown brick, and stone in a variety of dusty hues.

Notes building manager Janis Steele: "The building has been very successful. It looks smaller on the outside than it really is, but the inside is not cavernous, and all spaces are used efficiently. The design team was so easy to work with and addressed our needs very well."

MIKE SINCLAIR



Opposite: The monitor's fritted glass speckles the lobby below with light and shadow. Above: Sunlight floods the south-facing two-story natatorium.

Grandview Community Center
Grandview, Missouri
Ankeny Kell Architects (design architect)
St. Paul, Minnesota
Gould Evans Goodman Associates
(architect of record)
Kansas City, Missouri



Grandview Community Center charms
with highly distinctive light monitors and references
to a neighboring grove of trees BY DOROTHY RAND



Beacon in the Night



Design team (left to right): Michael Zenz; Mark Wentzell, AIA; Tom Betti. Not pictured: Michael Matthys; Brian Hatlen; Berry Holz

"A happy building, with a delightful quality of lightness," is how one Honor Awards juror described Grandview Community Center, located in Grandview, Missouri, a suburb of Kansas City. Designed by Ankeny Kell Architects, St. Paul, in conjunction with local firm and architect of record Gould Evans Goodman Associates, the vibrant 60,000-square-foot social and recreational facility has given its community a renewed sense of identity.

Nestled in a city park between a grove of trees to the north and a creek and open prairie to the south, the community center takes advantage of its sloping site by housing the two-story gymnasium and indoor swimming pool at the "lower" south end of the building and the social areas including the banquet hall and two entrance lobbies at the top of the hill, where the building is a less imposing single story high. Visitors enjoy numerous views of the trees and shallow hills on either side of the building.

The center's signature design elements are two pronounced, billowing light monitors along the building's central corridor. During the day, the monitors' leaf-pattern glazing casts dappled light on the lobbies below, re-creating the flutter of light and shadow beneath a canopy of trees. At night, the glowing monitors serve as a landmark and an exterior expression of the building's lively interior. Their undulating form recurs in the main corridor, where a rolling ceiling and glass curtain wall transform what might otherwise be an ordinary hallway

into a dynamic community space. The stained concrete hallway floor runs below the exterior grade, giving visitors the feeling of being rooted in the earth.

The tree motif is continued in the slender wood-and-metal columns that support the slightly upturned entrance overhangs and arcades along the north wing of the building; the canted arcade pillars echo the slanted trees in the grove, as do cut-outs in wood-paneled sections of the railing around the gymnasium running track. "We wanted to embrace the tree idea without being too literal about it," notes project team member Tom Betti. "A tree is a natural thing that people connect with and understand."

One significant challenge the design team faced was making the building appear welcoming despite its inevitably large size. "Community centers can become quite large and clunky due to the big spaces necessary for a party room, swimming pool, track, and the like," says design principal Mark Wentzell, AIA. The design team's solution? A pinwheel-shaped floor plan that distributes and breaks down the volume of the building, single-story entrances at the top of the hill, and detailing and materials that are kept simple and light (see the glass curtain wall and thin-plane overhangs and arcades). The floor plan also achieves a useful separation of functions, with the main corridor providing a subtle barrier between the gathering hall in the north wing and the athletic facilities



MIKE SINCLAIR



PETER BASTIANELLI KERZE

els "give a sense of how the building is put together, in a way that kids can relate to."

The building also boasts a few notable "green" features. With Dr. D's blessing, Coen + Partners, Minneapolis, selected drought-resistant and rain-water-filtering prairie grasses for the area immediately surrounding the building, and a filtration pond captures parking lot runoff. The facility also employs an energy-efficient heating and cooling system that circulates 55-degree water (the ground temperature year-round) via a geothermal pump through the building's concrete slab for radiant summer cooling; in winter, the water is heated a mere 15 degrees for warmth.

One of the Honor Awards jurors noted that "going to the dentist is rarely a pleasant experience, but this building could make it so." It's no surprise, then, that the Dalseth practice saw a twofold increase in new patients and a 25 percent increase in revenue in the two years following the opening of the building in May 2002. Good design will have that effect.



PETER BASTIANELLI KERZE

Dalseth Family Dental Clinic
Apple Valley, Minnesota
ALTUS Architecture + Design
Minneapolis, Minnesota



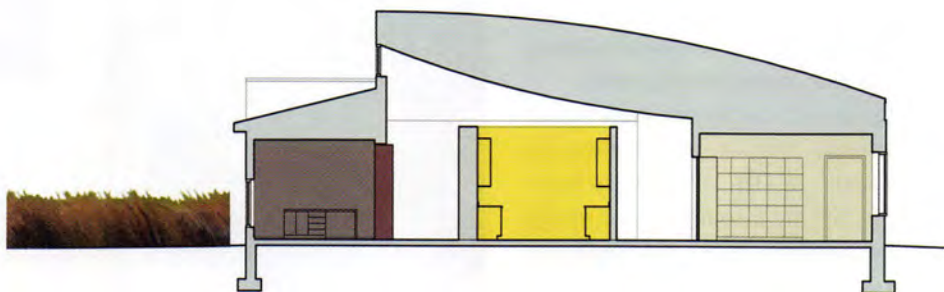
Above: A north-facing clerestory brings natural light into the clinic, while a collage of windows below brings the outside in for exam-room occupants. Opposite: The central area is animated by three free-standing sculptural pods, each painted an intense, saturated color.

art aficionado, his three sons are very well versed in culture and in the arts, and that very much came through in the design process." Dr. D's oldest son, Pascal, recently joined him in the practice, and his middle son, Daniel, who holds an M.F.A. from the University of Pennsylvania, was instrumental in devising the interior and exterior color palette.

Dr. D's main requirement for the new building was an abundance of natural light, a commodity in short supply at his previous office. "Light gives us life. You start to understand that during the dark days of winter," he says. "Sunlight always energizes people." Thus the decision to wrap the waiting room in glass, so that patients would feel good about their visit to the dentist. Additionally, each of the 12 exam rooms along the north side of the building contains a

unique pairing of windows that offers focused views of the sky, the church across the street, or prairie grasses just outside the window. Virtually every location in the building affords a view to the outside.

The open central area features a high inverted barrel-shaped ceiling sloping down from the clerestory and a line of three sculptural pods dressed in saturated colors: deep red (private meeting room and small work area), bright yellow (lab), and gray-green (supply room). On either side of these three modules is a squared-off enclosure housing additional functions; its brownish green fiber-cement panels transition to the exterior through a glass panel at each end of the exam-room corridor. Alt notes that the stainless-steel fasteners dotting the fiber-cement pan-





PETER BASTIANELLI KERZE

lines through the building. Visitors then turn west into the parking lot, which is elegantly framed by the geometric ipe (Brazilian hardwood) fence and the south wall rotated slightly to funnel guests toward the entry. The subtle angle of the wall also brings the edge of the curved, champagne-colored metal roof, accentuated with one-inch standing seams, closer to the ground at the entrance, providing another visual cue to visitors. The tactile burnished-block wall is punctuated with three panels of satiny, dark-purple endicott brick and six irregularly shaped, raised windows that create a layering effect.

Indeed, this is not your average dental clinic. Design principal Tim Alt, AIA, credits Dr. Stephen Dalseth—or “Dr. D,” as he is better known—with having a sophisticated design sense and the courage to make a bold statement. “Dr. D’s a really interesting man. He’s a biker, an



PETER BASTIANELLI KERZE



Design team (clockwise from top left):
Chad Clow; David Engleson, AIA;
Patricia Nieto; Janet Dray

Rarely do temporary structures receive design awards, especially tree houses. But such is the case with *The Poetry of Trees*, winner of the AIA Minnesota 2004 Divine Detail Award. Designed and built on a budget of \$2,500 by Cuningham Group Architecture, Minneapolis, *The Poetry of Trees* was one of a dozen tree-house structures selected by a jury that included Ralph Rapson, Roger Martin, Linda Mack, Lyndel King, and me for an outdoor exhibition at the University of Minnesota Landscape Arboretum. The exhibition ran from June through early October 2004.

Using reclaimed wood, the square structure “suggests growth and emergence from the ground,” noted one of the Honor Awards jurors. “It’s not a tree house as we normally think of one, but it is expressive of a tree.” Dark-stained horizontal wood slats spanned the outside lower reaches of the structure, representing the earth, while lighter vertical wood studs extended upward like a tree growing toward the sun. A small opening near the ground on one side of the structure gave children access to the wood-floored interior, which was open to the sky. The designers also stenciled tree-related lines of poetry on the dark-stained boards, adding a layer of literature to the installation.

The gradually increasing space between the horizontal slats evokes not only growth, but also a ladder fit for climbing. “Kids loved climbing on it,” says arboretum director Peter Olin. “We worried that the top pieces might break off, but it was very sturdy.” Olin also notes that *The Poetry of Trees* and the other 11 structures boosted attendance at the Arboretum by 20,000. “Beautiful gardens are not enough, anymore, to draw people,” he says. “We need new, fun things, and the tree houses certainly gave us that.”

The Honor Awards jury particularly liked the child-size scale of the structure. “I’d like to climb inside of it,” said one of the jurors. Such is the power of tree houses. They evoke for all of us the sense of mystery, refuge, and discovery that we experienced as children and often lose as adults. Indeed, the jury’s only lament was that the temporary structure would, like childhood, not last forever.

The Poetry of Trees

Minnesota Landscape Arboretum

Chanhassen, Minnesota

Cuningham Group Architecture, P.A.

Minneapolis, Minnesota



DANIEL NORDSTROM

Perhaps the most enticing element of the tree house was the doorway itself (opposite and below). Once inside, the children were surrounded by long slats extending toward the sky (above).



DANIEL NORDSTROM

Renewing Modernism

The garden renovation at the Towers Condominiums shows how hard it is to fix the past

BY FRANK EDGERTON MARTIN



An early 1960s Towers marketing brochure touted an alluring new Radiant City in the Gateway.

Because they are so difficult to preserve as something fixed and immutable, designed urban landscapes, ranging from playgrounds to Peavey Plaza, pose the most provocative historic preservation questions of our time. One recent Minneapolis project, the reconstruction of the parking garage and its rooftop garden designed by Sasaki Associates at the Towers Condominiums, provides a superb example of preserving the spirit of the past while making a public space more relevant for users today. The project succeeds because it both comprehends and refines an original modernist design to keep it vital, more ecologically rich, and useful.

The project is a typical one for Midwestern cities. After 35 Minnesota winters, the Towers' parking garage and the modern pool and gardens above required structural renewal. Gar Hargens, AIA, design principal, Close Associates Inc., Architects, Minneapolis, teamed with Close Landscape Architecture, St. Paul, to devise a solution for rebuilding the ailing structure. After helping residents to understand the seamless elegance of the details and site plan of their plaza, the designers set about identifying the plaza's character-defining features, those qualities that, if lost in the rehabilitation, would compromise the original design. "Sasaki used curving forms to create smaller spaces within the square courtyard. There are endless possibilities for walking through this space," explains project landscape architect Jean Garbarini.

"We worked very hard not to change the circulation patterns," Garbarini adds. "The residents maintained that their views down into the courtyard were as important as the experience of being in it." As with many successful urban parks, there are spaces for intimate conversation and for larger groups, and these are revealed both at ground level and from the apartments above. Circulation, topography, spatial patterns, vegetation, and structures—the building blocks for historic landscape assessment—all come to-

Can designers rehabilitate and update historic site designs while still preserving their modernist design intent?



DON F. WONG



DON F. WONG

Left: In the rehabilitated courtyard, benches and lights were renovated and reused. The cedar pergola and brick border are new additions. Though still young, the plantings will grow to emulate the original verdant oasis promised in the original design. Right: The new “champagne bubble pavers” encourage use of lawn spaces. In the background, the extended pergola offers new shade.

gether in the Sasaki design to create a unified whole, a semi-public city space for residents taking a stroll, sunbathing, or looking down from their living rooms.

“We all were united on saving the concrete tree planters,” Hargens recalls (see section and plan on page 51). Noting their fragility, the design team made the case either to remove the planters during construction or, if they broke, to recast their forms. “We pointed out to the residents that the planters’ slightly arrowed-shaped sides echoed the tall thin end of the two Towers as they met Marquette Avenue and the Sasaki-designed promenade shared with Minoru Yamasaki’s Northwestern Life Building,” says Garbarini. Also removed and restored were the charming metal footlights—the “mushroom lights,” as she calls them. Significantly, the design adds a few new elements, the most whimsical of which are the “champagne bubble pavers” effervescing from sidewalk curbs into sloping lawns (see photo above). “We put them in to get people to walk into the grass,” Garbarini explains.

The reason that the Towers’ small landscape rehabilitation is so informative for preservation nationwide is that very few mid-century public spaces have been successfully updated. The Towers project was designed and renovated without conscious adherence to *The Secretary of the Interior’s Guidelines for the Treatment of Cultural Landscapes* and without review by the State Historic Preservation Office. These procedures are mandated for National Register properties affected by federal projects or private sector developers seeking tax credits for rehabilitation, but not for projects like the Towers renovation that are privately financed by an owners’ association.

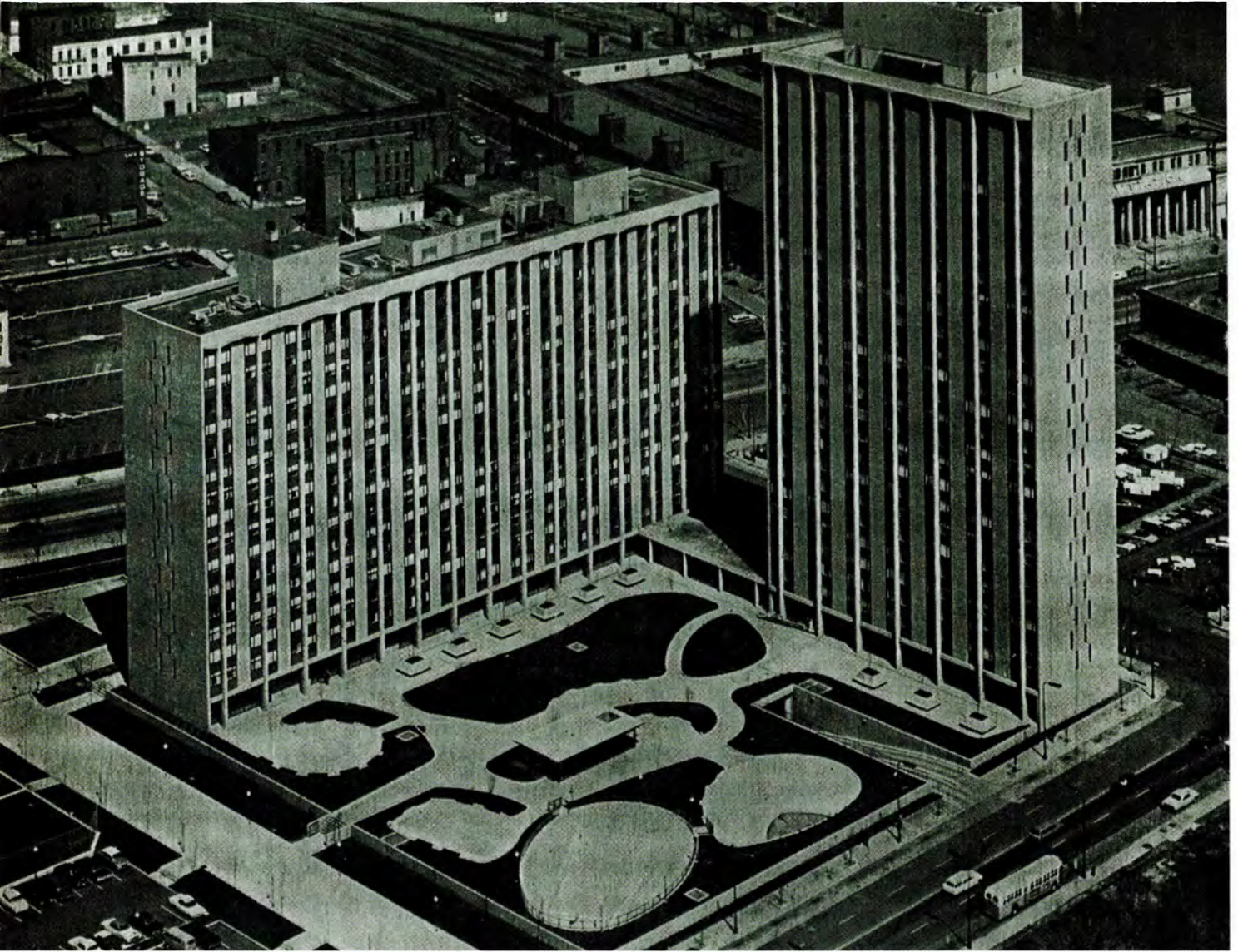
The question here is whether the rejuvenated and updated Towers plaza is still eligible for nomination as a historic designed land-

scape. Because the Secretary’s guidelines for landscapes are more recent and open-ended than those for buildings, they can be broadly interpreted. Across the nation, some state historic preservation offices (the agencies charged with National Register review) could well argue that many of the site updates at the Towers, especially new planting mixes and trellises, compromise historical integrity. Yet—and this is why the Towers project is so telling for preservation in general—we really don’t know how to define integrity in landscapes, which are inherently transitory.

Modernist landscapes have many notable qualities worth preserving, including spatial enclosure, clear ground planes, and strong geometries, but they were also, generally speaking, ecologically unsustainable and ephemeral. Architects and landscape architects who are now called in to repair them must serve as preservationists, engineers, safety experts, and urban designers for a variety of clients. Can designers rehabilitate and update historic site designs while still preserving their modernist design intent?

Just as building materials and technologies change over time, so do available plant materials. The original Towers planting plan, for example, included very few species—a low-maintenance palette of largely amur maple, Japanese tree lilac, common purple lilac, spreading juniper, and fleecflower. “People kept saying that they wanted seasonal interest, so we tried to give them something for all periods of the year, and that meant more perennials,” Garbarini explains. “We also had many elderly people telling us that they could not use the courtyard with the shade of the mature trees removed.”

The pool and the bathhouse remained intact during the demolition and reconstruction of the garage. After the deck was rebuilt, the design team added slender louvered cedar pergolas to the pool



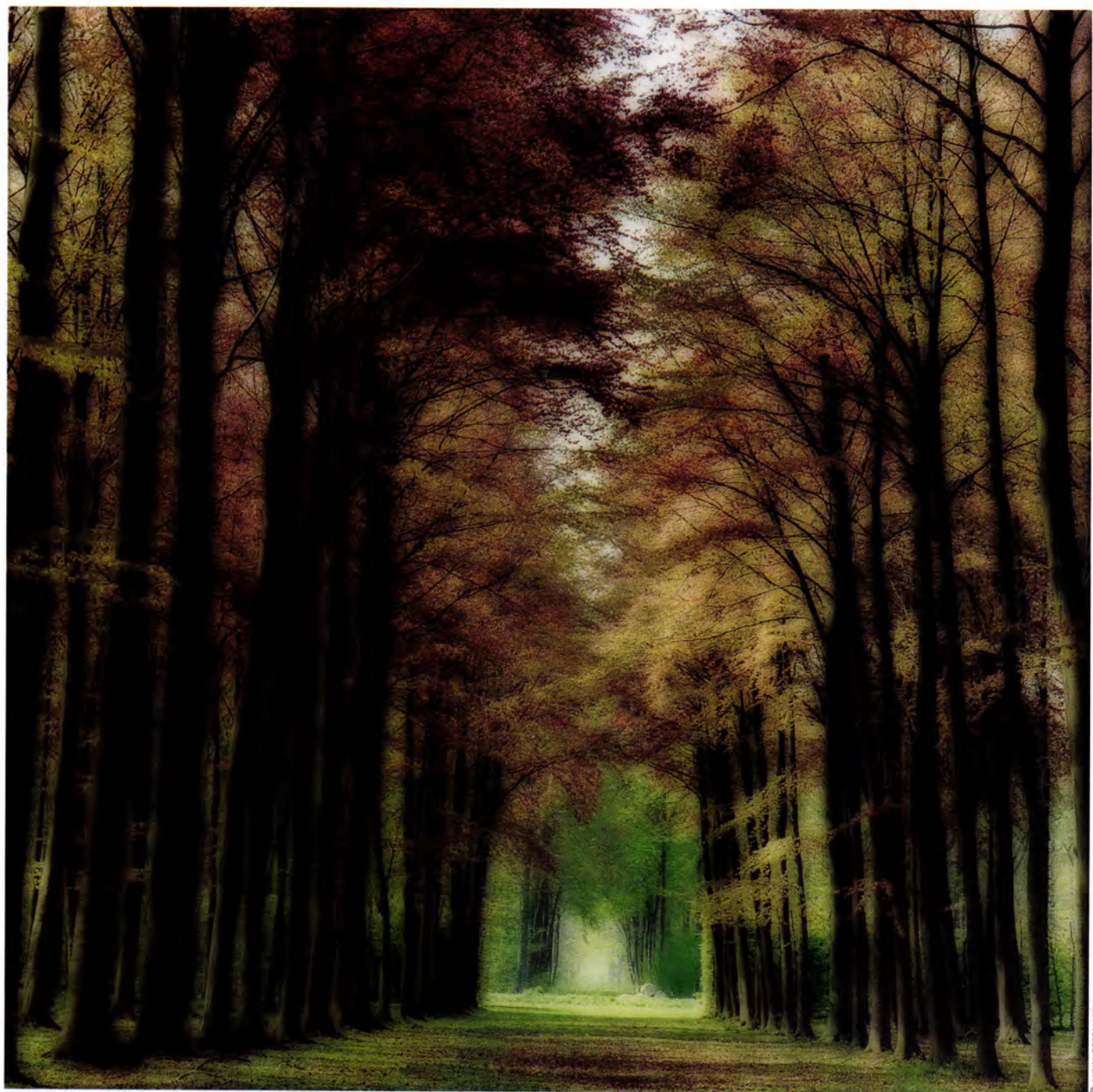
A 1965 aerial photograph of the newly completed courtyard shows the integration of topographic grass berms and a sinuous sidewalk and plaza pattern.

area to restore the shade lost when the deck-area ash trees were removed. One of the new pergolas extends over and screens the unsightly roof of the pool house, an aerial view of which residents had always disliked. Also, Hargens notes the addition of a 42-inch black-metal fence around the raised garden edge and the replacement of the original three-foot Plexiglas pool fence with a five-foot metal one. Newer codes mandated a taller pool fence, and the clear material proved too costly. Hence, the best solution was a neutral black fence. Indeed, given materials availability and the stricter demands of codes, security, and accessibility, an exact restoration of a living place like the Towers garden is neither possible nor even desirable. Sometimes new is better.

Improving on the Past

"The past, like the present, is always in flux," the cultural geographer David Lowenthal once argued. What we value in aging public landscapes often says more about our present understanding of design history than the past itself. We can say that the Towers garden is a better landscape both functionally and aesthetically because Close Landscape Architecture and Close Associates did not fully re-create each site element, and that oversights from the original design (such as the exposed tar roof on the pool house) and a limited original plant palette are improved by new additions. By National Register criteria, one could interpret the Secretary's guidelines either to argue that the Towers rehabilitation re-

The redesign of Nicollet Mall features a rich public art collection and well-considered details, and yet it lacks the joy of urban strolling, of walking through sun and shade and a syncopated rhythm of trees, that many Minnesotans remember.



BELOEIL, BELGIUM 2004

© LYNN GEESAMAN

Left: Geesaman keeps returning to this French-influenced estate in Beloeil, Belgium, to photograph the light and seasons in forests and canals.

For geographical reasons, Belgian gardens reflect French, Germanic, and Dutch design styles.

Right: "I knew the play of the blue greens was going to be great," Geesaman says of the hedges in Freÿr Gardens in eastern Belgium.

The owner—the last descendent of the original owners—trims the trees and hedges himself because he is afraid of losing the historic vegetative structure. In the background, the cliffs of the Meuse River fade to a range of blues in the mist.

POETIC LICENSE

As a seventh grader, Lynn Geesaman built a slide projector out of a coffee can and magnifying glass that cast India ink drawings onto distant walls. Today, her celebrated photographs reveal gardens, fields, and woodlands as if they were beloved childhood places remembered with emotive clarity. A master of composition and printing technique, Geesaman has a keen eye for framing, layering, and the revelation and suppression of detail.

Experiment has informed every period of Geesaman's work. When she and her husband, a fellow physicist, moved to Minnesota in the early 1970s, she began exploring and documenting a suburban gravel pit with an old Rolliflex camera. Over the last 20 years, she has visited many of the leading designed landscapes in the Western world, including Boboli Gardens in Florence and Parc de Bagatelle in Paris, along with numerous arboreta, forests, and flood plains. Among her favorite subjects are Parc de Sceaux near Paris, Parc de Canon near Caen, and the sinuous tree-lined canal at Damme in the Belgian lowlands, all three of which she continues to document in all seasons. Although Geesaman still photographs in black and white, her exploration of color in the last decade is leading her to less structured landscapes such as those on the Hawaiian Islands (see pages 60–61).

"I am going to places now where the atmosphere rather than just the structure is interesting," she says. While at first glance Geesaman's Pictorialist style as applied to canals, hillsides, and gardens may seem hazy, there is another kind of integrity and clarity hanging in the balance. "I like to play sharpness and softness together," she explains. Especially in her most recent unpublished color work, which Geesaman shared with *Architecture Minnesota*, nature and spaces are shown as composed yet lush, architecturally sharp yet alive with a soul just waiting to burst out.

Resources

- ❖ *Poetics of Place, Photographs by Lynn Geesaman*, New York: Umbrage Editions/ Aperture Foundation Inc., 1998
- ❖ *Gardenscapes, Photographs by Lynn Geesaman*, New York: Aperture Foundation Inc., 2003

Geesaman's work is represented by Thomas Barry Fine Arts of Minneapolis.

Minnesota landscape
photographer
Lynn Geesaman
experiments with
form and color

Introduction by
Frank Edgerton Martin



DAMME, BELGIUM 1992

© LYNN GEESAMAN



DAMME, BELGIUM 2004

© LYNN GEESAMAN

Geesaman has made several visits to this winding canal in Damme, Belgium, to study form, layering, and the effects of the North Sea wind on ordered trees. "I think of composition as being about the marginal space between artifice and nature," she says. "Reflections really do a lot here because they connect water, banks, and sky."



CHRIS FAUST

now lost Sheraton-Ritz. If either building had survived a few more years, it might have made it. It might have become chic again.

The Secretary of the Interior's standards can be stretched to justify demolishing just about anything from the recent past, including the mid-1990s demolition of the Perkins + Will-designed Lutheran Brotherhood Building, Minneapolis's first curtain-wall building—our Lever House. Those opposed to landmarking the building argued that it was designed by a second-tier architectural firm (internationally speaking) and thus ineligible for the National Register because it did not meet established design criteria. The elegant and serene garden that the building sheltered (see photo above) next to the Minneapolis Club was hardly mentioned in the debate.

Civic culture should be guided by more than the whims of design fashion, of the desired past and future that happen to be popular at a given point in time. The challenge for urban landscape preservation in the Midwest is not so much to save every detail of our cities, parks, and campuses, but *to build the forces of their character*. Great cities preserve the creative juices of the next generation—their access to culture, learning, and to people different from themselves. Such a radical definition of preservation, one focused less on the designed physical vestiges of the past and more on the potential of coming generations to

create their own, could once again transform historic preservation into a real movement.

For this reason, when we speak of preserving urban landscape architecture, we should consider the much broader concept of civic preservation, the idea that our responsibility to the future is not to embalm designed landscapes but *to preserve choices*, to save enough of the design aspirations of each preceding era so that future generations can come to their own conclusions.

Civic preservationists can take a lesson from farmsteads and parks that are hundreds of years old. Like a forest or abandoned pasture, they grow, die, and emerge again in a series of what ecologists call “successional communities.” For modern landscape architecture, these changing communities are not plant ecologies but a continuing reinterpretation of public spaces by waves of new and increasingly diverse users. Like a vibrant city, a landscape is a *process* rather than a fixed structure. Indeed, pure preservation of modernist landscapes in cities and campuses is not only highly costly; it can also contribute to their social irrelevance. With proper preservation, a Romanesque courthouse or an oil painting can be stabilized for centuries, but most gardens, and certainly most urban plazas, die off, spall, or simply become dated when their uses change.

The challenge for modern landscape preservation of beloved sites such as Peavey Plaza is to move beyond the notion of a park, plaza, campus, or garden as a fixed object to be preserved basically as it appeared during its “period of significance.” Indeed, the whole idea that a landscape should be interpreted for only one era is antithetical to cities whose richness arises from what design theorist Kevin Lynch calls “layers of time.” As engineered systems with living components, urban landscapes both indoors (e.g., IDS Center's Crystal Court) and out (e.g., Loring Greenway) are significant not only for their original appearance but also for their continuously churning tide of social functions. As such, historic integrity in landscapes takes on a meaning that is one step further removed from the art historical models for museums and collections management. We need landscape architects who understand the structure of the Secretary's guidelines for landscapes while being creative enough to introduce new activities and design details that are relevant for the future yet respectful of the past.

Though no one seems to use it, Jean Garbarini takes pride in the fact that the Towers' long-neglected shuffleboard court, that social nexus of cruises and resorts from the Kennedy era, will soon be reinstalled exactly where it was, even though no one currently plays. In a rebuilt garden that has many updates, this one piece will be preserved as a time capsule for the next generation. Like architectural fashion and garden design, American recreational tastes are always changing. Historic preservation is a fashion that is always changing. Shuffleboard could come back.



This panoramic view of the lost garden at the Lutheran Brotherhood Building shows a city oasis that defied easy historic assessment.

buildings and streetscapes. The Towers update is a national example of a creative treatment of a modern design that bridges restoration, rehabilitation, and entirely new design. In existing and potential National Register Districts, designers and preservation officials are only beginning to understand how to introduce new program elements into existing designed landscapes.

Especially on college campuses such as the University of Minnesota–Morris, where the entire core campus is a National Register District, new landscape features such as interpretive signs, drop-offs, and universal design amendments are essential to maintaining institutional viability. Can the spirit of Morris's Morell & Nichols–designed landscape and a 1970s mall by landscape architect Roger Martin (see profile on page 17) be preserved while allowing the school to compete for students? The Towers project provides one useful model.

Civic Preservation

In Midwestern cities, time moves very fast. Fashions come and go. There are great pressures to stay up-to-date with our sister cities on the coasts. Today, we import architects from Europe to design our leading cultural institutions. We continue to tear things down just before their value is rediscovered. In the mid-1960s, the now much-lamented Metropolitan Building was torn down to facilitate the Sheraton-Ritz Hotel as part of the Gateway redevelopment project that spawned the Towers. Thirty years later, this Nicollet Mall landmark, once the pride of urban renewal, was itself demolished for lack of economic viability.

Just before the wrecking ball came to the Metropolitan, the prescient Walker Art Center sent a photographer to document the structure both inside and out. Today, many architects and historians admire the work of the Cerny office, designers of the

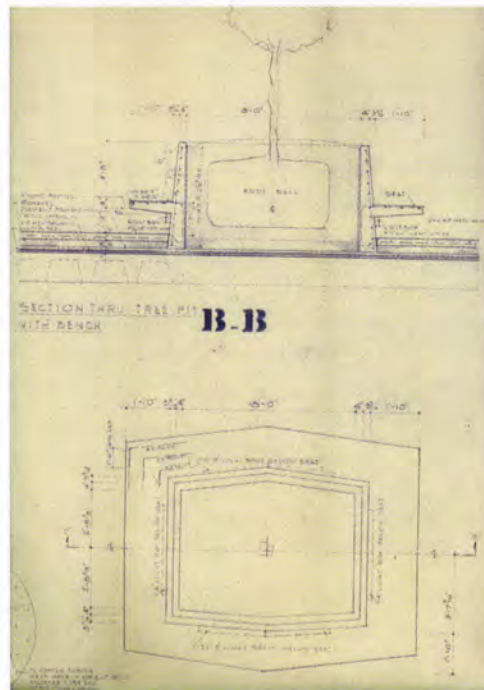
The challenge for urban landscape preservation in the Midwest is not so much to save every detail of our cities, parks, and campuses, but to build the forces of their character.

tains integrity or that it destroys too many of the landscape's character-defining features to remain eligible for listing on the National Register of Historic Places.

Yet determining the significance of modern designed landscapes remains a highly subjective enterprise. The rebuilding of Minneapolis's Nicollet Mall in the mid-1990s is a case in point. The reconstruction, necessitated by three decades of deterioration, became a complete makeover that brought greater species diversity among trees and plantings but severely diminished the human vitality of the mall's spatial choreography, the "scoring" of urban space that designer Lawrence Halprin perfected in Minneapolis with a nearly magical balance of light and shade, form and void, through which one moved.

The redesign of Nicollet Mall features a rich public art collection and well-considered details, and yet it lacks the joy of urban strolling, of walking through sun and shade and a syncopated rhythm of trees, that many Minnesotans remember. Today's mall is better-constructed, richer in details, and yet devoid of Halprin's character-defining spatial patterns, lighting, benches, and linear bus pavilions necessary for National Register designation. Only time will tell if the redesign becomes historically significant in its own right.

By contrast, the rehabilitation of the Towers should be considered compliant with National Register criteria even though there are noticeable changes in materials and plantings. Someday soon, the entire modern-era Gateway District should be considered for local and national designation along with new guidelines for infill



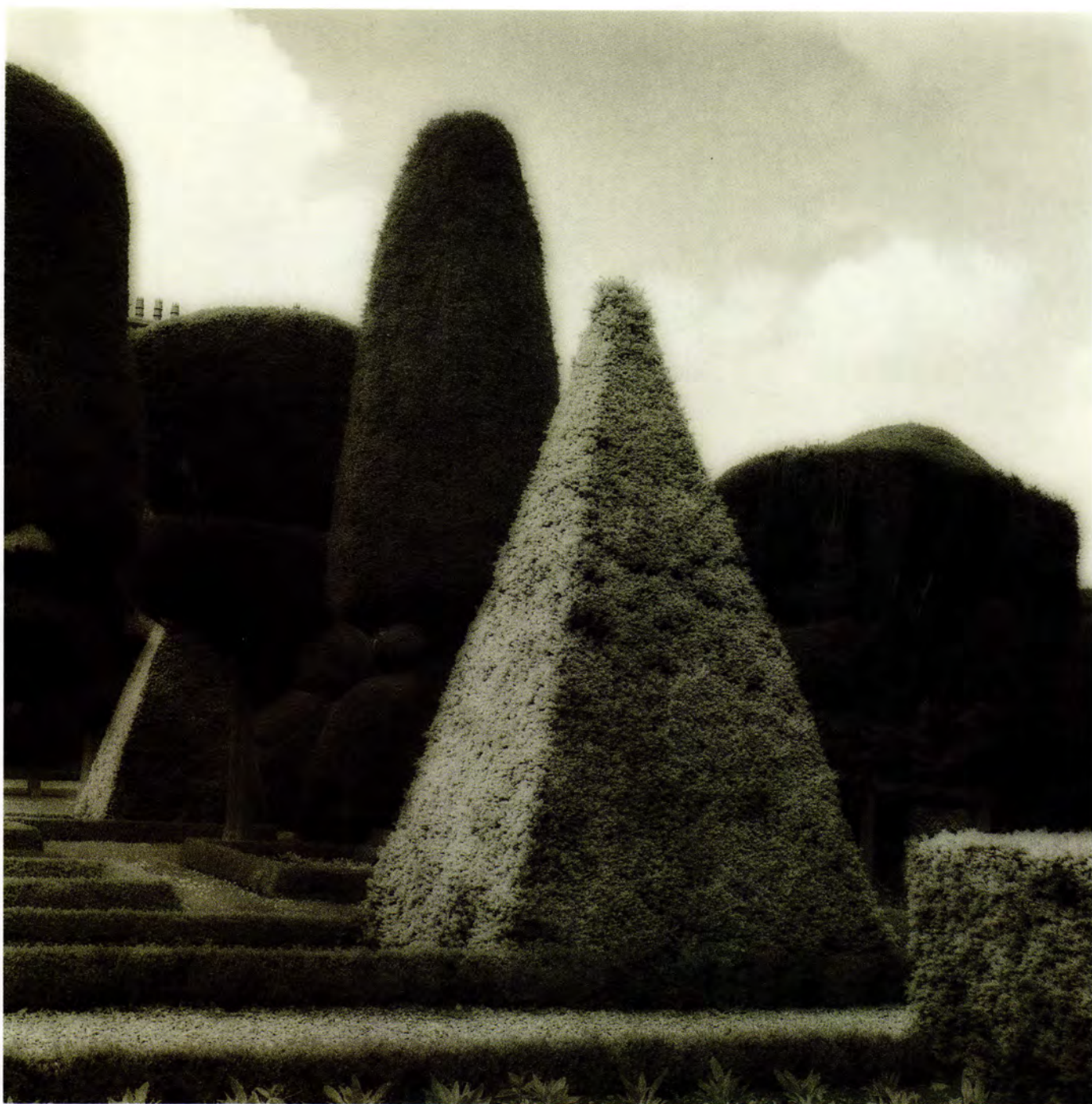
Above: The original courtyard planters, shown in section and plan, were retained in the Towers garden rehabilitation. Below: This view of the pre-renovation courtyard in 2002 shows the relatively mature trees that had to be removed for the garage reconstruction.





FREYR GARDENS, BELGIUM 2004

© LYNN GEESMAN



LEVENS HALL, ENGLAND 1987

© LYNN GEESAMAN

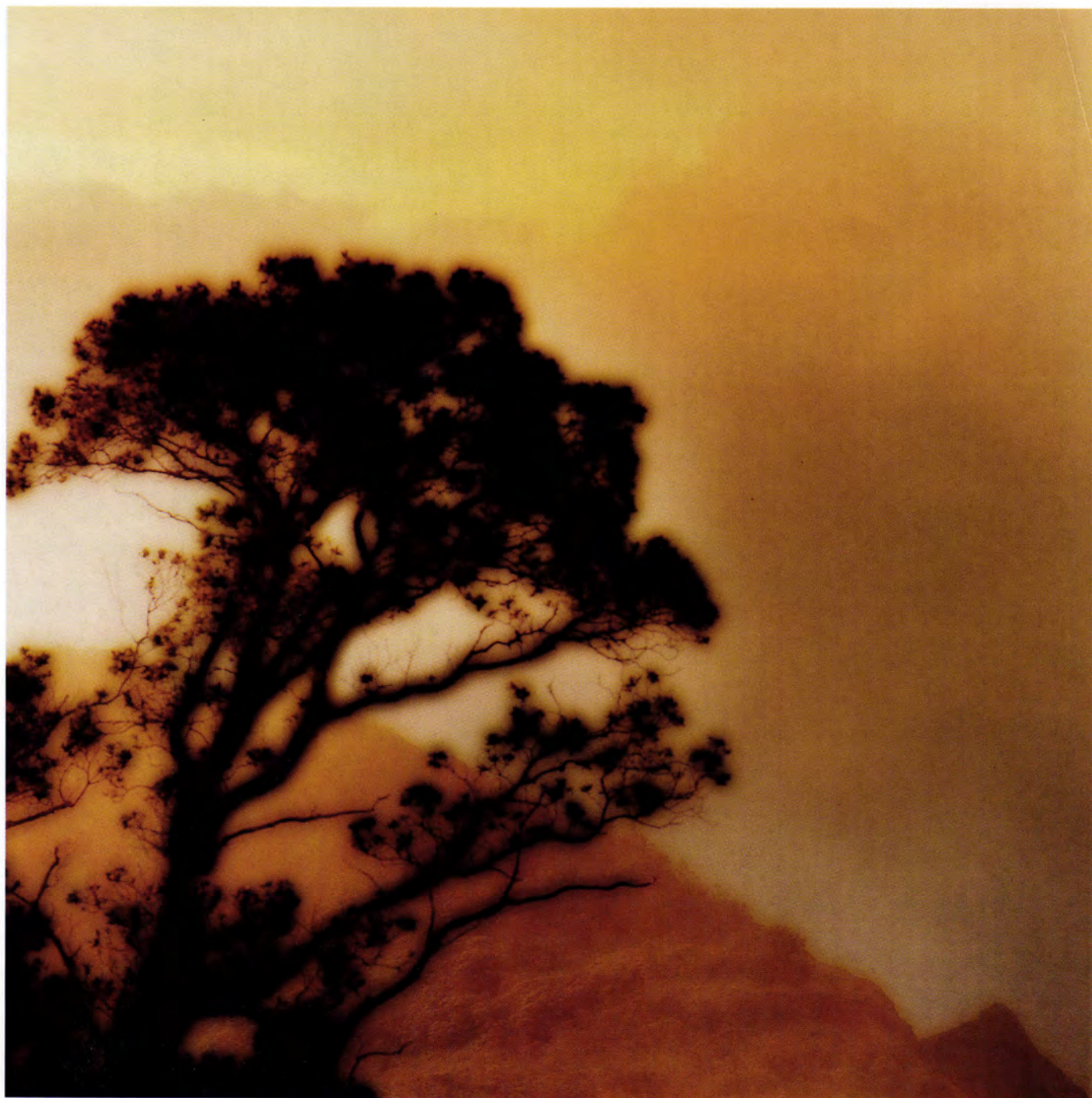
Left: Levens Hall in Cumbria, England, one of the few surviving Dutch-style topiary gardens, has been tended by only a few families of gardeners since its 17th-century founding. In the foreground, a lighter pyramidal golden yew stands out against darker tonalities.

Right: At Annevoie Gardens in Belgium, Geesaman focuses on capturing the subtle texture of a plane of lawn as it grounds the void around clipped yews and hedges. "One thing I like about the topiary is that it seems to be floating on the grass," she says.



© LYNN GEESMAN

ANNEVOIE GARDENS, BELGIUM 2004



KAUAI, HAWAII 2004

"These photos of two different Hawaiian Islands are really about mystery . . . you don't know what they are," Geesaman says of her recent color studies of Kauai and a volcano on the Big Island. She explains that after years of working in black and white, often in the same landscapes, she is moving beyond formality and artifice to an exploration of atmosphere and ambiguity.



HAWAII 2004

© LYNN GEESMAN

Architectural Precast/Cast Stone Manufacturer since 1914

Our longevity is a testament to our integrity and dependability

90 years of unique architectural solutions

Proud participant in the Bigelow Chapel



endangered

Continued from page 15

process required a much smaller labor force, and the once-bustling rail yard remained silent, as railroad maintenance had long since moved to Proctor, just west of Duluth. The ore docks are still in operation today, but over the last three decades the Two Harbors economy has transitioned from iron ore to tourism.

Until recently, DM&IR, the merger of D&IR and DM&N railroads, owned most of the city's waterfront, including 48 acres around Lighthouse Point and 94 acres (stretching 4,900 feet) of Lake Superior shoreline. (An acre of land surrounding the Lighthouse and Keeper's House is owned by the Lake County Historical Society.) Two years ago, the railroad abruptly sold these land parcels to a Twin Cities developer, who has since changed his plans for the property several times. At the time of this writing, he is applying for rezoning that would allow for high-density housing. Of course, a large-scale housing development would convert most of Two Harbors lakeshore into private property.

In retrospect, the railroad's benign neglect of the property over the past several decades instilled in the public a sense of ownership of the shoreline and also protected the ore docks and related facilities—the rich heritage of the city, region, and state—from demolition.

A study performed several years ago by a local organization, Operation Lighthouse Point Shield, concluded that preserving the waterfront for public use would provide a social and historical context for the citizens of Two Harbors and attract private development in the surrounding areas. Cities such as Minneapolis, St. Paul, Duluth, Red Wing, and Stillwater have pursued this very model: an artful and economically successful mix of scenic open spaces, historic buildings adapted to commercial and

Screen Panels



Custom Fabricated
Aluminum Framing
Maintenance Free
Commercial Grade Screen
Colors White or Bronze
Custom Colors Available
Commercial and Residential

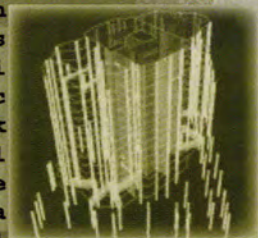
Visit Our New Showroom
2977 Water Tower Place
Chanhassen, MN. 55317

SunState Concepts
952.448.4484
www.sunstateconcepts.com

Continued on page 64

Innovative Solutions & Unparalled Service...

w
w
w
.
v
a
n
s
i
c
k
l
e
a
l
l
e
n
.
c
o
m



Your
partner for
engineering
consulting
services

Van Sickle, Allen & Associates, Inc.
763.559.9100



architecture FOR SALE

>Lakefront W/ Island Location



Truly a remarkable architectural property - no expense spared! Visit www.islandrd.com for guided tour.

>Charles Stinson Lots & Homes



Architectural community near Lotus Lake. Lots starting at \$230k. Charles Stinson homes from \$790k.

>Architectural Tree House



Perched on a heavily wooded lot with amazing wetland & nature views - this 3br "tree house" offers a fun & energetic lifestyle. \$299k! Visit www.5104drummond.com.

Looking to buy or sell architecture? Call me, I specialize in architectural real estate.

scott acker
REALTOR

612.928.8627 isellarchitecture.com
Coldwell Banker Burnet

THINK DIFFERENTLY ABOUT GARAGE DOORS.™



7 Series

BETTER DOORS. MORE CHOICES.

With the widest selection of materials in the industry, from exotic woods and copper to low-maintenance AZEK® Trimboards, IDC custom doors set the standard for beauty, performance and value. For your next project, think differently about garage doors. Think IDC.

industrial door company, inc.
minneapolis, mn

www.idcdoors.com
tel 763.786.4730

LEO A DALY

FORMERLY SETTER LEACH & LINDSTROM

PLANNING
ARCHITECTURE
ENGINEERING
INTERIORS



EST. 1915

730 Second Avenue South
Minneapolis, MN 55402
612.338.8741
www.leoadaly.com

"Quality of design is our highest pursuit."

- Leo A. Daly III, FAIA, RIBA, RAIA
CEO & President



Carl T. Curtis Midwest Regional Headquarters Building Omaha, NE
National Park Service United States Department of the Interior - Anticipated Gold LEED® Certified Level Project

interiors public corporate education healthcare technology

Photo by Tom Kessler, Kessler Photography



CULTURED STONE®

MANUFACTURED STONE VENEER



Stone...

Nothing makes a home seem more permanent. Cultured Stone® products look and feel so much like natural stone that you can't tell them from the originals, yet they install for less. Come see, touch and learn about the more than 80 Cultured Stone® products, including wall veneers, architectural trim and hearthstones.



BROCK WHITE
www.brockwhite.com

DULUTH • EAGAN
ELK RIVER • ROCHESTER
ST. CLOUD • ST. PAUL

endangered

Continued from page 62

cultural uses, and in some cases carefully integrated housing.

Royce Yeater, AIA, Midwest director of the National Trust for Historic Preservation, offers this assessment:

The Two Harbors area is one of the great scenic spots in America; it combines a rich industrial history with an incredible natural setting. Its future is its visitability, and development efforts should focus on cultural heritage tourism and preserving the area's authentic historic character. The shoreline area begs for something better than privatization of



ROCKY MOUNTAIN®
H A R D W A R E

available at:

TCH Twin City Hardware

800-747-1980

723 Hadley Ave N
Oakdale, MN 55128
651-735-2200

5650 International Pkwy
New Hope, MN 55428
763-535-4660

www.tchco.com

community assets to create housing sprawl already familiar in every city in America.

It is hoped that the Two Harbors City Council will find a way to preserve the waterfront open spaces for public enjoyment and economic benefit while permitting housing in appropriate areas. Granting exclusive use for housing may create a short-term gain by increasing the tax base, but in the long run it may lead to an incalculable loss of investment and opportunity in the surrounding properties.

Many Minnesota cities are enticed by the prospect of new condominium development stretching along lakefront or riverfront areas in their old downtowns. But when "prime" waterfront becomes the preserve of private interests, the result often diminishes the downtown's economic base and leads to the fading of historical identity. ❖

Timeless Beauty

**Timbers, Flooring & Millwork
from Reclaimed Materials**

Contact Liz Bieter:
218-727-2145
or email:
liz@duluthtimber.com

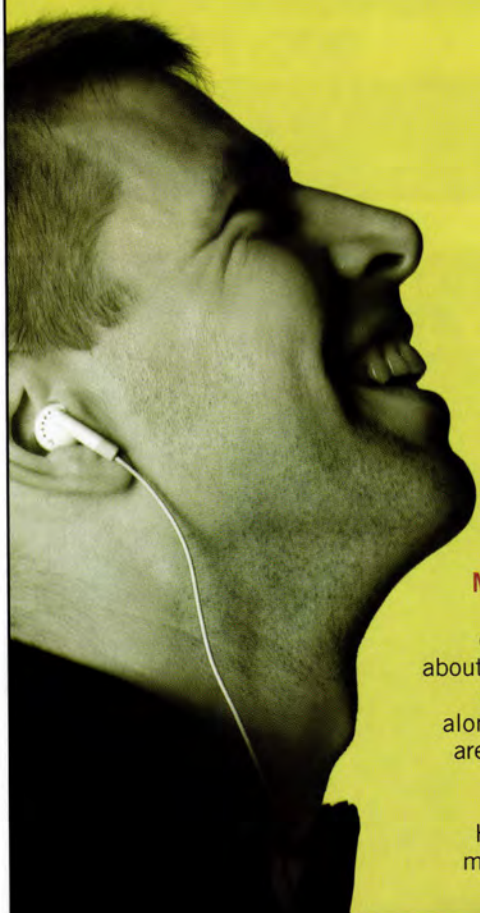
Locations:
Duluth, Minnesota
Ukiah, California
Edison, Washington



DULUTH TIMBER COMPANY
LOGGING THE INDUSTRIAL FOREST



HE NEVER RIDES SOLO.



Back in 1999, I rode my
unicycle the long way across
Minnesota—a total of 479 miles.

Minnesota Public Radio was my
constant companion. When I think
about that ride, I can remember what I
was listening to at specific points
along the trip. The stories and voices
are so memorable that I recall exactly
where I was when I heard them.

My name is Andy Cotter. I live in
Hutchinson. And I'm proud to be a
member of Minnesota Public Radio.

Minnesota
Public
Radio



91.1 news 99.5 classical

Damon Farber Associates

Landscape Architects



www.damonfarber.com

612.332.7522

SIMPLIFY YOUR A/V DESIGNS WITH AVI SYSTEMS



Show us your plans, and we'll show you how we can work together to create state-of-the-art boardrooms, conference rooms, training rooms, auditoriums and so much more.

Every day AVI Systems' design engineers partner with architects, consultants, engineers, interior designers and a host of other contractors to create the most spectacular environments imaginable.

Call us to discuss your next project. Or make an appointment to visit our Design-Build Center. Either way, we'll be happy to show you how we can help you simplify the A/V process.



**FOCUSED ON
YOUR SUCCESS**

Tel 952.949.3700 Fax 952.949.6000
6271 Bury Drive, Eden Prairie, MN

www.avisystems.com
A/V Systems Designs, Integration & Service

practice

Continued from page 17

to the Council of Educators in Landscape Architecture a few years later:

Too much professional work is presented with elegant design from concepts, strong graphics, and elegant methodology, but without a clear grasp of the basic problems, both visual and functional, which lie at the core of the situation. We often fail to recognize what it is that we really must solve. . . . The strongest designers are those that are able to grasp the central problem and turn it into the asset of the three-dimensional design expression.

While in Berkeley, Martin also joined the firm of Royston Hanamoto Mayes & Beck. Professional practice allowed him to stay abreast of current issues in the profession, test new design theories, and collaborate with design professionals in other fields. His dedication to the collaborative process would culminate, in 1969, in the founding of InterDesign, a Twin Cities-based interdisciplinary firm whose projects included the Minnesota Zoological Garden and the redesign of the Minneapolis parkway system. "InterDesign became fertile ground for the exchange of ideas among practitioners in allied fields," notes Martin. "Although consultations with multiple designers prevented us from being fairly compensated, the final design solutions that evolved through that process were the better for it."

Tapped by Ralph Rapson to chair the new Department of Landscape Architecture at the University of Minnesota, Martin returned to the Twin Cities in the fall of 1966. His goal was to build a program whose graduates were not only grounded in the technical aspects of

Continued on page 69

ILLUMINATING



Bigelow Chapel - New Brighton, MN

THEATRE PLANNERS
LIGHTING DESIGNERS
Schuler Shook



Chicago - 312-944-8230
Minneapolis - 612-339-5958
Dallas - Fort Worth - 817-461-5442
schulershook.com

SHAW / STEWART LUMBER CO.

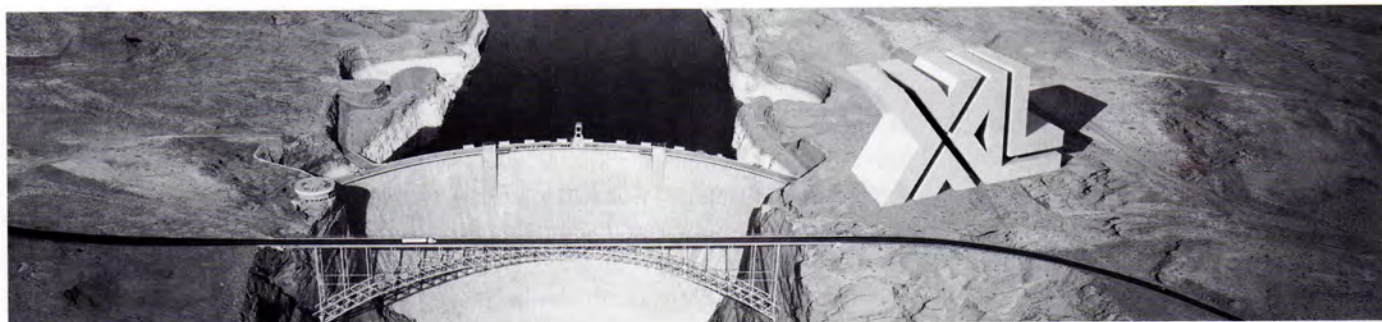
HELPING BUILD THE ARCHITECTS VISION
FOR OVER 115 YEARS



- Premier Marvin® Showroom
- Kitchen Design
- Full Line Millwork Supplier
- Custom Radius Work
- Full Line Lumber Yard
- Historic Replications
- 5000+ Moulding Profiles
- Timber Milling
- Experienced Staff
- Prompt Delivery

612.378.1520 • 645 Johnson Street NE • Minneapolis, Minnesota 55413

MARVIN
DESIGN GALLERY
a complete window and door showroom
by SHAW / STEWART



The strength and expertise to cover your professional liability risks.

INTRODUCING XL DESIGN PROFESSIONAL

XL and DPIC, recognized leaders in risk management solutions for the design industry, have combined their expertise to form XL Design Professional, dedicated exclusively to providing professional liability insurance, risk management products and services to the design and engineering industries.

The XL Design Professional program provides professional liability insurance solutions backed by the financial strength and stability of the XL America insurance companies, rated:

- A+ (Superior) by A.M. Best
- AA- (Very Strong) by Standard & Poor's
- Aa3 (Excellent) by Moody's

For more information go to www.xldp.com or contact your XL Design Professional specialist and independent agent:



**H. ROBERT ANDERSON
& ASSOCIATES, INC.**

Theresa Anderson
Jeanne Danmeier
Benjamin Claassen
Ruthann Burford
Tel: 952-893-1933

XL Design Professional is a division of XL Specialty Insurance Company. Coverages are underwritten by Greenwich Insurance Company, Indian Harbor Insurance Company and XL Specialty Insurance Company.

XL INSURANCE
FUNDAMENTAL STRENGTH - CAPITAL AND PEOPLE

practice

Continued from page 67

graphic presentation, construction, and management, but creative and resourceful as well. In the early years, when modernism still held sway, the curriculum focused on housing developments, corporate campuses, and urban renewal. Over time, the curriculum evolved—thanks in part to Martin, Roger Clemence, Herb Baldwin, and an influx of younger faculty—to also address a wide variety of environmental concerns and promote an increased sensitivity to historical, cultural, and environmental contexts. Although the type and breadth of technical training has changed, the basic underpinnings of design theory remain constant.

The program's 300 graduates are practicing in a wide variety of disciplines with a global reach. Graduates contribute not only strong design and technical expertise, but also are "more adept at working with communities," says Martin. "They are able to build consensus among large groups of people, thereby offering more to the public planning process."

As a founding principal of Martin & Pitz Associates, Minneapolis, Martin continued his work on the redesign and refurbishment of the Minneapolis parkway system and riverfront. His contributions include the renovation of the Stone Arch Bridge, the development of Nicollet Island Park, and the rehabilitation of disused riverfront industrial spaces. "I value finding public clients with a desire to create outdoor spaces for the public to enjoy. I don't like to see access to the environment become privatized."

Although Martin officially retired from teaching and private practice in 1997, he continues to contribute to the profession. He currently teaches a course on "Meanings of Place" with colleague Roger Clemence at the University of Minnesota's College of Architecture and Landscape Architecture. He also consults with the University of Minnesota Center for Changing Landscapes, an organization that provides design services to out-state communities. Notes Margie Pitz, Martin's former student and longtime business partner: "Roger has always derived more satisfaction from helping others than from helping himself." ❖

BORGERT IS BETTER

Better materials. Better processes. Better product.



Manufacturer of *Premium* Interlocking Concrete Paving Stones

320-363-4671 • 800-622-4952 • borgertproducts.com

Twenty Years Ago, we started a staffing and contract services business with a radical philosophy that contract employees are as important to the success of a company as all other personnel. Today we have a national network of industry-specific recruiters who specialize in Architecture & Engineering services. We are proud of our Aerotek people because they add value to the world's greatest organizations.

Locally: 651-415-6600 - 4105 Lexington Ave. North, Arden Hills
Offices Nationwide 888-AEROTEK www.aerotek.com

"I never knew they were one of the nation's largest staffing companies. All I know is they fit my needs perfectly."



sustainable design

workplace

learning

research

health

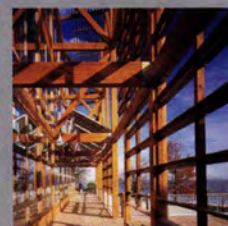
612.372.4681
www.smithgroup.com

SMITHGROUP

architecture engineering interiors planning



Chesapeake Bay Foundation, Philip Merrill Environmental Center



DESIGN SOLUTIONS

Add natural beauty and elegance to your landscape project, while providing unsurpassed durability.

Choose Cold Spring Granite

Your Local Sales Representative

TODD OLSON

320-253-5261

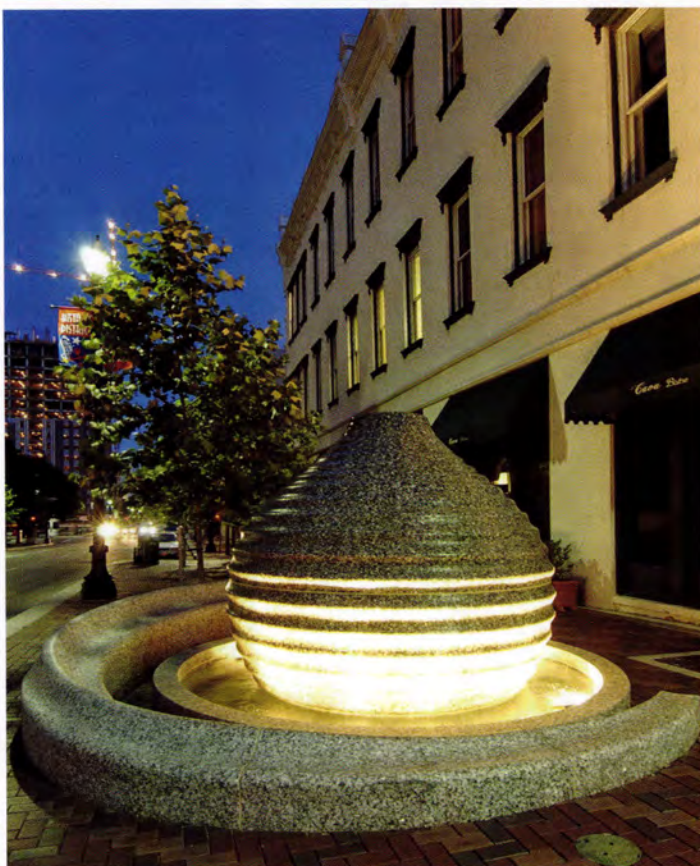
320-240-7967

tolson@coldspringgranite.com

www.coldspringgranite.com



COLD SPRING
Quarriers and fabricators of building stone and memorialization products.





**THE DOUBLE
HELICAL STAIR
WHICH HIGHLIGHTS
THE FRONT OF THE
JAMES SWENSON
SCIENCE BUILDING
AT THE UNIVERSITY
OF MINNESOTA,
DULUTH IS THE
FIRST IN THE
WORLD TO BE
FABRICATED WITH
A REVOLUTIONARY
NEW ENGINEERING
PROCESS WHICH
UTILIZES
INDIVIDUAL
MODULAR STEP
UNITS. AS THESE
UNITS ARE
INTEGRATED
TOGETHER A
HELICAL STAIR IS
CREATED.**



**LE LINDER ENTERPRISES
SPECIALTY MANUFACTURING**

16595 540 Ave • Wells, MN 56097-6536
Phone: 507.553.3040 • Fax: 507.553.3798

stairs@linderenterprises.com
www.linderenterprises.com

Linder Enterprises specializes in the design and manufacturing of curved staircases and custom made specialty items.

technology

Continued from page 19

color change or loss of efficiency, and different-colored LEDs at varying intensities can be combined like pixels to create more than 16 million colors. Additionally, because they are solid-state, LEDs integrate well with other circuits in, for example, computers and cell phones. These circuits can be configured to control variables such as dimming and color change. Integrated circuits can control multiple LEDs in a single lamp, mixing different wavelengths to create "smart" lights that are responsive to the needs of consumers and designers.

It's no surprise, then, that LED systems have a wide range of application, including signage, landscape lighting, and architectural accent lighting. In Taipei, LED street-crossing signals feature a white walking figure that breaks into a run as a digital clock ticks down to zero. At the new Guthrie Theater in Minneapolis, pro-

gram information will glide up and down two four-sided LED sign masts towering over the theater complex.

SRF Consulting Group and lighting designer Schuler Shook collaborated on two high-profile LED projects in the Twin Cities. Along the Frank Lloyd Wright-inspired Avenue of the Arts Bridge over I-94 in Minneapolis, warm white LEDs atop curving lamp posts and attached to 20-, 25-, and 30-foot-high posts create a starlight atmosphere (see photo on page 19). In St. Paul's Landmark Plaza, strips of amber and white LEDs tucked beneath a sinuous stone bench bathe the rough-hewn stone and adjacent river path in a warm white glow. The illuminated bench and river path, punctuated with intermittent plantings, runs the full length of the plaza, connecting Seventh Place to the recently remodeled Rice Park.

The current drawbacks to solid-state lighting are threefold. First, LED systems typically cost three to four times more

than incandescent halogen lamps and 30 percent more than commonly used neon and fluorescent systems. Second, despite recent advances, white-light production remains a considerable challenge. Mixing red, green, yellow, and blue LEDs to produce white light often requires complex controls, while standard 5 mm ultraviolet LEDs stimulating a white phosphor coating suffer from relatively low life expectancy, low efficacy, and light reduction over time. Third, light produced by LEDs is highly directional, a characteristic well suited to traffic-signal applications but certainly a limiting factor for general illumination. In their current form, LED systems are most often used for accent, decorative, and flood lighting.

For more information on solid-state lighting—especially its potential for spurring monumental energy savings around the globe—check out the Sandia National Laboratories website (lighting.sandia.gov). ♦

We're releasing new software. To release you from old frustrations.

We've totally redesigned our AIA Contract Documents software to offer world-class simplicity. So we incorporated familiar toolbars, pull-down menus, and icons, to make sure everything is as streamlined and intuitive as possible. We've also included Microsoft® Word and PDF file-saving so you can create, share, and manage documents with ease. You can organize documents by project or by document type. And share them on your network or through e-mail as either Word or PDF files.



Special dialog boxes help you enter data quickly and accurately. Enhanced storage and retrieval lets you call up project data so it can be automatically incorporated into new documents. Plus, as you create new documents, any variances from AIA standard contract language can be displayed in a special report.

It's all here. And it's all easy. To learn more or to download our new and improved software, just visit our Web site at www.aia.org or call 612-338-6763.

AIA Contract Documents

New software just released. Order now at www.aia.org.

© Copyright 2003, The American Institute of Architects. Microsoft® and Microsoft® Word are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries.

Architecture Minnesota has published an annual directory of landscape architectural firms for the past 14 years as a means of informing the public and other design professionals of this rich resource of design talent and judgment.

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

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

LEGEND

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

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

John Dillingham	PE
Clark Wicklund	PE
Maleah Acosta	RLA
Mark Kronbeck	RLA
Robert Green	PE
Dennis Olmstead	RLS

Continued on next column

Firm Personnel by Discipline	
Landscape Architects	2
Surveyors	1
Engineers	9
Other Professional	2
Technical	9
Administrative	3
Total	26

Work %	
Site planning/development studies	30
Environmental studies (EIS)	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	30
Transportation	10

The Jewel Golf Development, Lake City, MN; Best BUY Stores, National Locations; Block 'C' Redevelopment, Minneapolis, MN; The Preserve Business Park, Blaine, MN; The Villas at Little Canada, Little Canada, MN; Walgreen's, National Locations

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

Dan Johnson	PE
David Rey	PE
Jay Pomeroy	LLA

Firm Personnel by Discipline	
Landscape Architects	4.5
Engineers	2
Technical	1
Administrative	1.5
Total	9

Work %	
Site planning & dev. studies	20
School site design	70
Cemetery design	10

New Forestview Middle School, Baxter, MN; Edina High School and Community Center Renovations, Edina, MN; New Lakeville High School, Lakeville, MN; New Prior Lake High School, Prior Lake, MN; New Hassan Elementary School, Rogers, MN; New Morris Elementary School, Morris, MN

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

Paul W. Erickson	AIA
Kevin I. Teppen	RLA, ASLA
James A. Kalkes	Assoc. ASLA
Robert J. Gunderson	RLA, ASLA
Kirk Roessler	PE

Firm Personnel by Discipline	
Landscape Architects	4
Architects	53
Engineers	36
Other Professional	21
Administrative	6
Total	120

Work %	
Site planning/dev. studies	20
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Schools/campus planning	50

New High School, Marshall, MN; New Sunrise River Elementary School, North Branch, MN; Maple Grove High School Athletic Stadium, Maple Grove, MN; New Wausau East High School, Wausau, WI; Schell's Brewery Master Plan, New Ulm, MN; Living Water's Lutheran Church, Lino Lakes, MN

❖ **BARR ENGINEERING COMPANY**
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 Helleckson	RLA

Firm Personnel by Discipline	
Landscape Architects	2
Engineers	86
Other Professional	77
Technical	66
Total	231

Work %	
Site planning/dev. studies	30
Environmental studies (EIS)	10
Native plant community restoration	20

Continued on next column

Ecological education/interpretation	15
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: 651/636-1131
E-mail: DLoskota@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
Stuart Krahn	RLA
Karyn Laufenberg	RLA, PE
Sherri Buss	MLA
Ana Nelson	
David Loskota	PE

Firm Personnel by Discipline	
Landscape Architects	5
Architects	12
Engineers	153
Other Professional	85
Technical	81
Administrative	26
Total	362

Work %	
Site planning/dev. studies	25
Environmental studies (EIS)	5
Parks/open spaces	25
Urban design/streetscapes	20
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10

Huber Park, Shakopee, MN; Zumbrota Golf Club and Residential Development Site Planning, Zumbrota, MN; Brooklyn Center Transit Center, Brooklyn Center, MN; Arbor Lakes Lakeview Drive Streetscape, Maple Grove, MN; Eastman Park Splash Pad, St. Cloud, MN; Public Works Building Site Development, Austin, MN



HAMMEL, GREEN & ABRAHAMSON, INC.

701 Washington Avenue North
Minneapolis, MN 55401
Tel: 612/758-4000
Fax: 612/758-4199
E-mail: info@hga.com
www.hga.com
Established 1953
Other MN Office: Rochester
Other Offices: Milwaukee, WI;
Sacramento, San Francisco and
Los Angeles, CA
Contact: Gary Fishbeck,
612/758-4243

Gary M. Fishbeck RLA, ASLA
Theodore E. Lee RLA, LEED
Emanouil Spassov RLA, ASLA
Jill Jones RLA
Krisan Osterby-Benson RLA, ASLA

Zachary Bloch

Firm Personnel by Discipline
Landscape Architects 5
Architects 200
Engineers 101
Planners 4
Other Professional 30
Technical 44
Administrative 92
Total 476

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

University of Minnesota Scholars' Walk, Minneapolis, MN;
Walker Art Center Implementation, Minneapolis, MN; Gustavus Adolphus College South Mall, St. Peter, MN; Fairview Hospital Healthcare Campus, Maple Grove, MN; Willmar Regional Treatment Center, Willmar, MN; Private Residence, Cross Lake, MN; Grand Marais Harbor Park, Grand Marais, MN



HAUCK ASSOCIATES, INC.

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

Robert P. Hauck RLA

Continued on next column

Firm Personnel by Discipline
Landscape Architects 1
Technical .5
Administrative .5
Total 2

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

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

❖ **HOISINGTON KOEGLER GROUP INC.**

123 North Third St., Ste. 100
Minneapolis, MN 55401
Tel: 612/338-0800
Fax: 612/338-6838
E-mail: mkoegler@hkgi.com
www.hkgi.com
Established 1982
Contact: Mark Koegler, Pres.,
612/338-0800

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

Firm Personnel by Discipline
Landscape Architects 9
Planners 4
Administrative 2
Total 15

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

Continued on next column

Greater Southdale Area Land Use and Transportation Study, Edina, MN; Downtown Master Plan, Grand Rapids, MN; Park Master Planning, Dakota County, MN; Comprehensive Plan Update, St. Michael, MN; Growth Area Plan, Moorhead, MN; Heritage Greens Development Master Plan, Cambridge, MN; Bassett Creek Valley Redevelopment Master Plan, Minneapolis, MN



INGRAHAM & ASSOCIATES INC.

1510 Como Avenue SE
Minneapolis, MN 55414
Tel: 612/377-2500
Fax: 612/377-1010
E-mail: greg@ingraham-associates.com
www.ingraham-associates.com
Established 1998

Greg Ingraham RLA, AICP
Stephen Wensman RLA

Firm Personnel by Discipline
Landscape Architects 3
Planners 1
Total 4

Work %
Site planning/dev. studies 20
Parks/open spaces 40
Urban design/streetscapes 10
Master/comprehensive planning 10
Public Art 10
Commercial landscape design 10

Fischer Markplace Plaza, Apple Valley, MN; Pathway to Peace Sculpture, Lake Harriet Park, Minneapolis, MN; Hugo City Hall Rain Gardens, Hugo, MN; Dakota County Community Development Agency Landscape Plan, Eagan, MN; Burroughs Elementary School Landscape Plan, Minneapolis, MN; Victory Memorial Parkway Master Plan, Minneapolis, MN



KEENAN & SVEIVEN, INC.

15600 Wayzata Boulevard, Ste. 108
Wayzata, MN 55391
Tel: 952/475-1229
Fax: 952/475-1667
E-mail: kevin@kslandarch.com
www.kslandarch.com
Established 1990

Kevin Keenan RLA
Todd Irvine RLA
John Johnson RLA
Jeff Fuelner

Continued on next column

Firm Personnel by Discipline
Landscape Architects 4
Other Professional 2
Technical 5
Administrative 1
Total 12

Work %
Residential/decks/gardens 90
Urban design/streetscapes 10
All "design/build" projects

LeJuene Residence, Medina, MN; Nielsen Residence, Marine on St. Croix, MN; Mann Residence, Deephaven, MN; Bakken Residence, New Brighton, MN; Zavadil Residence, Glenwood, MN; Grossman Residence, Balsam Lake, WI



LANDFORM

650 Butler North Building
510 First Avenue North
Minneapolis, MN 55403
Tel: 612/252-9070
Fax: 612/252-9077
E-mail: info@landformmsp.com
www.landform.net
Established 1994
Other Office: Phoenix, AZ
Contact: Michelle Durgin,
612/252-9070

Darren Lazan RLA
Steve Johnston PE
Carolyn Krall AIA
Kendra Lindahl AICP
Tom Kerby RLA
Jon Pittmann

Firm Personnel by Discipline
Landscape Architects 7
Architects 3
Engineers 19
Planners 3
Other Professional 12
Technical 8
Administrative 9
Total 61

Work %
Site planning/dev. studies 50
Parks/open spaces 5
Urban design/streetscapes 15
Recreation areas (golf, ski, etc.) 5
Master/comprehensive planning 10
Multi-family housing/PUDS 15

Mound Harbor Renaissance, Mound, MN; ADC World Headquarters, Eden Prairie, MN; Stone Bay, Orono, MN; Bridgewater Falls, Fairfield Township, OH; Heritage Square, Maplewood, MN; Andover Clocktower Commons, Andover, MN

❖		Firm Personnel by Discipline		Dean Lakes Mixed-use Development, Shakopee, MN; Anover Marketplace East, Andover, MN; Savage Crossing, Savage, MN; National Market Center, Blaine, MN; Park Summit Senior Condominium, St. Louis Park, MN; Gift of Mary Children's Home, Eagan, MN		Firm Personnel by Discipline	
LHB, INC.		Landscape Architects		—		Landscape Architects	
21 West Superior Street, Ste. 500		Architects		—		Other professional	
Duluth, MN 55802		Administrative		—		Administrative	
Tel: 218/727-8446		Total		—		Total	
Fax: 218/727-8456		—		Work %		—	
E-mail:		Residential/decks/gardens		10		Residential/decks/gardens	
joellyn.gum@LHBcorp.com		Site planning/dev. studies		30		Site planning/dev. studies	
www.LHBcorp.com		Parks/open spaces		5		Master/comprehensive	
Established 1966		Urban design/streetscapes		5		planning	
Other MN Office: Minneapolis		Recreation areas (golf, ski, etc.)		10		Multi-family housing/PUDS	
Contact: Mark S. Anderson,		Master/comprehensive		40		Senior Housing	
218/279-2411		—		—		—	
Mark S. Anderson	RLA, ASLA	General Mills Corporate Headquarters, Golden Valley, MN; Valparaiso University Christopher Center for Library Sciences, Valparaiso, IN; Guthrie Theatre, Minneapolis, MN; Hamline University Master Plan, St. Paul, MN; Greenpark Residential Development, Beijing, China		—		St. Jude Medical, St. Paul, MN; Minnesota Landscape Arboretum, Chanhassen, MN; Holmen Residence, White Bear Lake, MN; Roy Residence, Lakeland, MN; Potish Residence, Stillwater, MN; Historic Courthouse, Stillwater, MN	
Gary Findell	RLA, ASLA	❖		William D. Sanders	RLA, FASLA	❖	
David Chmielewski	RLA, ASLA	RLK-KUUSISTO, LTD.		Larry L. Wacker	RLA, ASLA	SHORT ELLIOTT HENDRICKSON INC.	
Bruce Chalupsky	RLA, ASLA	6110 Blue Circle Drive, Ste. 100		Gregory Johnson	RLA	Butler Square Building	
Jason Aune	RLA, ASLA	Minnetonka, MN 55343		David Wanberg	AICP, RLA, RA	100 North 6th Street	
Mike A. Fischer	AIA	Tel: 952/933-0972		Bryan W. Murphy	RLA, ASLA	Minneapolis, MN 55403	
Firm Personnel by Discipline		Fax: 952/933-1153		Vera Westrum	LLA	Tel: 612/758-6715	
Landscape Architects	7	E-mail:		Firm Personnel by Discipline		E-mail: bkost@sehinc.com	
Architects	25	jdietrich@rlk-kuusisto.com		Landscape Architects	6.5	www.sehinc.com	
Engineers	35	www.rlk-kuusisto.com		Planners	1.5	Established 1927	
Planners	1	Established 1959		Administrative	2	Other MN Offices: St Paul,	
Other Professional	10	Other MN Offices: Ham Lake,		Total	10	Minnetonka, Rochester,	
Technical	39	Duluth, Hibbing		—		St. Cloud, Duluth	
Administrative	28	Contact: John Dietrich,		Work %		Other Offices: Boulder and	
Total	145	952/933-0972		Residential/decks/gardens	5	Denver, CO; Madison, WI	
—		John Dietrich	RLA, ASLA	Site planning/dev. studies	10	Contact: Bob Kost,	
Residential/decks/gardens	5	Eric Johnson	ASLA	Environmental studies (EIS)	5	612/758-6715	
Site planning/dev. studies	20	David Patten	ASLA	Parks/open spaces	25	—	
Parks/open spaces	10	Steve Schwanke	AICP	Urban design/streetscapes	25	Bob Kost	RLA, AICP
Urban design/streetscapes	20	Michele Jackson Caron	PE	Recreation areas (golf, ski, etc.)	5	Nancy Jacobson	RLA
Recreation areas (golf, ski, etc.)	10	Firm Personnel by Discipline		Master/comprehensive	10	Trent Luger	RLA
Master/comprehensive	20	Landscape Architects	5	planning	10	Gus Blumer	RLA
Multi-family housing/PUDS	15	Engineers	44	Multi-family housing/PUDS	5	Chris Behringer	ASLA
—		Planners	1	Cemetery planning	10	Mark Nolan	AICP
MNDOT TH 53; Redmont Avenue, Duluth, MN; Whiskey Lake Properties, Hermantown, MN; Whole Foods Co-op Re-model and Site Design, Duluth, MN; South St. Paul Parks Master Plan, South St. Paul, MN; Lowry Avenue, Minneapolis, MN; Three Bays on Vermillion, Tower and Soudin, MN		Other Professional	36	—		Firm Personnel by Discipline	
❖		Technical	2	Lake of the Isles Master Plan, Minneapolis, MN; Cedar Side Trail System, Rice Lake, WI; Forest Lake Zoning Ordinance, Forest Lake, MN; Comprehensive Parks, Trail, Recreation, Open Space Plan, New Scandia, MN; Wellstone Memorial, Eveleth, MN; Downtown Plan, Forest Lake, MN		Landscape Architects	9
OSLUND.AND.ASSOC.		Administrative	12	❖		—	
115 Washington Avenue N., Ste. 200		Total	99	SAVANNA DESIGNS, INC.		Work %	
Minneapolis, MN 55401		—		3511 Lake Elmo Avenue, North Lake Elmo, MN 55042		Site planning/dev. studies	25
Tel: 612/359-9144		Site planning/dev. studies	20	Tel: 651/770-6910		Parks/open spaces	20
Fax: 612/359-9625		Environmental studies (EIS)	5	E-mail: s.designs@att.net		Urban design/streetscapes	20
www.oaala.com		Parks/open spaces	5	Established 1973		Master/comprehensive	
Established 1998		Urban design/streetscapes	10	Contact: Jim Hagstrom,		planning	25
Other Office: Chicago, IL,		Master/comprehensive	10	651/770-6910		Transportation	
312/363-7348		planning	10	—		enhancements	10
—		Multi-family housing/PUDS	15	Jim G. Hagstrom	RLA, ASLA	—	
Thomas R. Oslund	RLA, FASLA, FAAR	Commercial/retail developments	35	—		University Avenue Transit-oriented Development Objectives Study, Minneapolis, MN; Chicago Avenue Plaza and Streetscape, Minneapolis, MN; Lake Elmo Trail System Master Plan, Lake Elmo, MN; Park Street Urban Design, Madison, WI; Eagan Water Treatment Facility Landscape Design, Eagan, MN; Giants Ridge Master Plan, Biwabik, MN	
Jay D. Coatta	—	Continued on next column		Continued on next column			
Tadd B. Kreun	RLA						
Joe R. Favour	RLA						
Misa Inoue	RLA						
—							

Continued on next column

Continued on next column

❖		SRF CONSULTING GROUP, INC.	
One Carlson Parkway N., Ste. 150 Minneapolis, MN 55447 Tel: 763/475-0010 Fax: 763/475-2429 E-mail: bwarner@srfconsulting.com www.srfconsulting.com Established 1963 Contact: Barry Warner, 763/475-0010			
Barry Warner	RLA, FASLA, AICP		
Joni Giese	RLA, ASLA		
Ken Grieshaber	RLA, ASLA		
Mike McGarvey	RLA, ASLA		
Tom Thorson	RLA, ASLA		
Firm Personnel by Discipline			
Landscape Architects	11		
Planners	8		
Environmental	10		
Traffic/Transportation	26		
Parking	4		
Civil/Site Engineering	44		
Structural	16		
Hydrology	12		
Highway	40		
Surveying	9		
Construction Services	10		
Technical	34		
Administrative	6		
Total	230		
—			
Work %			
(Landscape Architecture/ Planning)	—		
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 Redevelopment Area, Minneapolis, MN; Lake Street Streetscape, Minneapolis, MN; Minnesota Landscape Ar- boretum Visitor Center, Chan- hassen, MN; Purgatory Creek Recreation Area, Eden Prairie, MN; Excelsior Boulevard Streetscape, St. Louis Park, MN			

❖		TKDA	
1500 Piper Jaffray Plaza 444 Cedar Street Saint Paul, MN 55101-2140 Tel: 651/292-4400 Fax: 651/292-0083 E-mail: johnson.da@tkda.com www.tkda.com Established 1910 Other MN Office, Grand Rapids, MN Other Office: Chicago, IL Contact: Dean Johnson, AIA 651/292-4400			
—			
Richard N. Sobiech	PE		
William E. Deitner	PE		
Dean A. Johnson	AIA		
Richard L. Gray	RLA, ASLA		
David A. Mayer	RLA, ASLA		
Richard E. Thompson	AICP		
—			
Firm Personnel by Discipline			
Landscape Architects	2		
Architects	8		
Engineers	90		
Planners	3		
Other Professional	4		
Technical	55		
Administrative	33		
Total	195		
—			
Work %			
Site planning/dev. studies	40		
Parks/open spaces	20		
Urban design/streetscapes	20		
Master/comprehensive planning	20		
—			
Como Park Hamm Memorial Waterfall Renovation, St. Paul, MN; Highway 8 Aesthetic Design Study, Lindstrom, MN; City Hall Campus Site Selection and Mas- ter Plan Study, Lake Elmo, MN; Lower Phalen Creek Trail, St. Paul, MN; Van White Memorial Boulevard, Minneapolis, MN; Groveland Park Shelter, Mounds View, MN			
❖		URS CORPORATION	
700 Third Street South Minneapolis, MN 55415 Tel: 612/370-0700 Fax: 612/370-1378 E-mail: david_showalter@urscorp.com www.urscorp.com Established 1956 Other Offices: Milwaukee, WI; Denver, CO; Phoenix, AZ; Seattle, WA; Chicago, IL; 130 other cities in 39 countries Contact: Dave Showalter, 612/373-6332			
—			
Continued on next column			

Arijs Pakalns	AIA			Work %
Miles Lindberg	RLA	Site planning/dev. studies	30	
Dave Showalter	AICP	Environmental studies (EIS)	10	
Steve Malloy	RLA	Master/comprehensive		
Kathryn Ryan	RLA	planning	20	
Todd Halunen	RLA	Commercial/engineering/ surveying	40	
—				
Firm Personnel by Discipline				
Landscape Architects	9	Roseville Target, Roseville, MN;		
Architects	5	Liberty on the Lake, Stillwater,		
Engineers	64	MN; Timbercrest, Lakeville, MN;		
Planners	3	Riverdale, Coon Rapids, MN;		
Other Professional	65	Hartford Commons, Eden		
Technical	41	Prairie, MN; Hennepin Village,		
Administrative	27	Eden Prairie, MN		
Total	211			
—				
	Work %	❖ YAGGY COLBY ASSOCIATES		
Site planning/dev. studies	20	717 Third Avenue SE		
Parks/open spaces	20	Rochester, MN 55904		
Urban design/streetscapes	25	Tel: 507/288-6464		
Master/comprehensive		Fax: 507/288-5058		
planning	15	E-mail: mrroot@yaggy.com		
Transportation planning	20	www.yaggy.com		
—				
Jamestown Reservoir Recreation		Established 1970		
Master Plan, Jamestown, ND;		Other MN Office: Mendota		
Mill Ruins Plant Road, Min-		Heights and Hastings		
neapolis, MN; Forest Park Dual		Other Offices: Delafield, WI;		
Pathway System, St. Louis, MO;		Mason City, IA		
Downtown Portland Streetcar		—		
Extension, Portland, OR;		Mark Root	RLA, ASLA	
Ramsey Town Center Streetscape		Wade DuMond	RLA, ASLA	
Master Plan, Ramsey, MN;		Mike Forret	ASLA	
I-35W BRT Corridor Study,		Bret Balvanz	ASLA	
Minneapolis, MN		Mark Engel	ASLA	
		Travis Tegethoff	ASLA	
—				
❖				
WESTWOOD PROFESSIONAL SERVICES				
7599 Anagram Drive				
Eden Prairie, MN 55344				
Tel: 952/937-5150				
Fax: 952/937-5822				
E-mail: wps@westwoodps.com				
www.westwoodps.com				
Established 1972				
Other MN Offices: St. Cloud,				
Brainerd				
—				
Richard G. Wiebe	RLA, ASLA			Work %
Ed J. Hasek	RLA, ASLA	Site planning/dev. studies	40	
Tim Erkkila	RLA, ASLA	Environmental studies (EIS)	10	
Dan Sjoldal	RLA, ASLA	Parks/open spaces	10	
—				
Firm Personnel by Discipline				
Landscape Architects	12	Urban design/streetscapes	15	
Engineers	21	Master/comprehensive		
Traffic Planners	2	planning	20	
Environmental	10	Multi-family housing/PUDS	5	
Land Surveyors	12	—		
Technical	67	Mayo/NE Clinic/Site Design,		
Administrative	10	Rochester, MN; Mayo/Eisenberg		
Total	134	Landscape Master Plan,		
—				
Continued on next column				

❖		YAGGY COLBY ASSOCIATES	
717 Third Avenue SE Rochester, MN 55904 Tel: 507/288-6464 Fax: 507/288-5058 E-mail: mroot@yaggy.com www.yaggy.com Established 1970 Other MN Office: Mendota Heights and Hastings Other Offices: Delafield, WI; Mason City, IA			
—			
Mark Root	RLA, ASLA		
Wade DuMond	RLA, ASLA		
Mike Forret	ASLA		
Bret Balvanz	ASLA		
Mark Engel	ASLA		
Travis Tegethoff	ASLA		
—			
Firm Personnel by Discipline			
Landscape Architects	11		
Architects	4		
Engineers	41		
Planners	5		
Other Professional	55		
Technical	29		
Administrative	26		
Total	171		
—			
Work %			
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		
—			
Mayo/NE Clinic/Site Design, Rochester, MN; Mayo/Eisenberg Landscape Master Plan, Rochester, MN; IBM Landscape Improvements, Rochester, MN; Downtown Streetscape, Lake City, MN; Rochester Public Li- brary Streetscape, Rochester, MN; Chester Woods Regional Park, Olmsted County, MN			

Bigelow Chapel

Location: New Brighton, Minnesota
 Client: United Theological Seminary
 Architect: Hammel, Green and Abrahamson, Inc. (HGA)
 Principal-in-charge: Gary Reetz, AIA
 Project manager: John Cook, AIA
 Project designer: Joan Soranno, AIA
 Project architect: John Cook, AIA
 Project team member: Steven Dwyer
 General contractor: M.A. Mortenson
 Mechanical engineering team: HGA
 Electrical engineering team: HGA
 Civil engineering team: HGA
 Structural engineering team: HGA
 Landscape architecture: Coen + Partners
 Acoustics: Kirkegaard Associates
 Lighting consultant: Schuler Shook, Inc.
 Millwork: Wilkie-Sanderson
 Architectural precast: Artstone
 Curtain wall: MERO Structures
 Photographer: Paul Warchol Photography

Great Plains Software, Vista Building

Location: Fargo, North Dakota
 Client: Matt Torgerson, Great Plains Software
 Architect: Julie Snow Architects, Inc.
 Principal-in-charge: Julie Snow, FAIA
 Project managers: Tom Van De Weghe, Christian Dean
 Project team: Tim Bicknell, AIA; Connie Lindor; Nina Broadhurst; Bob Ganser; Craig Roberts; Ben Awes; Takuma Handa; Lucas Alm; Tatsu Tanaka; Eric Tietz; Dan Clark; Rich Firkins; Jim Larson
 Structural engineering team: Arup
 Mechanical engineering team: Arup
 Electrical engineering team: Arup
 Lighting designer: Schuler Shook, Inc.
 Construction manager: Schultz/Torgerson
 Landscape architect: Terrance Harkness
 Face brick: Anchor Block
 Flooring systems/materials: Tate Access Floor
 Window systems: Kawneer
 Millwork: Minot Sash and Door
 Photographer: Tim Hursley

Dalseth Family Dental Clinic

Location: Apple Valley, Minnesota
 Client: Dr. Stephen Dalseth, Dr. Pascal Dalseth
 Architect: ALTUS Architecture + Design
 Principal-in-charge: Timothy Alt, AIA
 Project manager: Roger Cummelin, AIA

Project lead designer: Chad Healy
 Project team: Tammy Angaran, AIA; Carl Olson
 Structural engineering team: Stroh Engineering, Bernie Stroh, PE
 Mechanical engineering team: North American Energy
 Electrical engineering team: City View Electric
 Civil engineering team: Erickson Engineering & Design Group, Inc.
 Interior design: ALTUS Architecture + Design
 Construction manager: Karkela Construction, Roger Swagger, PM
 Landscape architect: Coen + Partners, Shane Coen, Travis VanLiere
 Landscape project team: Landscape Renovations, Scott Frampton
 Face brick: Endicott
 CMU: Trenwyth, Mesastone
 Stucco: Steven Donnelly
 Fiber cement panels: Hardi Panel (James Hardie)
 Metal roof: Innovative Building Concepts
 Cabinetwork: Gray Wolf Manufacturing
 Flooring systems/materials: Ceramic Tile (Grazzini Brothers); Bently Mills Carpet (Intersource)
 Window systems: Northern Glass & Glazing
 Architectural metal panels: Northern Glass & Glazing
 Concrete work: Twin City Concrete
 Millwork: Summit Door
 Doors: Commercial Door Systems
 Plumbing: Commercial Plumbing & Heating
 Dental equipment: Marcus Dental Supply
 Photographer: Peter Bastianelli Kerze

Grandview Community Center

Location: Grandview, Missouri
 Client: City of Grandview
 Architect: Ankeny Kell Architects (AKA), design architect; Gould Evans Goodman (GEG), architect of record
 Principal-in-charge: Mark Wentzell, AIA (AKA); Dennis Strait, AIA (GEG)
 Project team: AKA - Mark Wentzell, AIA; Tom Betti; Michael Matthys; Brian Hatlen; Berry Holtz; Mike Zenz; GEG - Dennis Strait, AIA; Dan Zeller, AIA
 Structural engineering team: Bob D. Campbell & Co.
 Mechanical engineering team: Henderson Engineering
 Electrical engineering team: Henderson Engineering

Civil engineering team: Henderson Engineering
 Interior design: AKA
 Construction manager: McCown Gordon Construction
 Landscape architect: GEG
 Landscape project team: Cole Welch
 Face brick: Minnesota Brick
 Stone: Chilton Stone
 Photographer: Mike Sinclair

The Poetry of Trees

Location: Minnesota Landscape Arboretum, Chanhassen, Minnesota
 Client: Minnesota Landscape Arboretum
 Architect: Cunningham Group Architecture, P.A.
 Project manager: Janet Dray
 Project architects: Chad Clow; Patricia Nieto; David Engleson, AIA
 Project lead designer: Chad Clow
 Project team: Multiple Cunningham Group employees were involved in the construction and on-site erection of the tree house at the Arboretum.
 Wood: All the wood for the project was material reclaimed by Deconstruction Services, a program of The Green Institute. The cedar (vertical framing) and treated wood (base) were from deconstructed projects. The redwood (vertical branches and horizontal slats) was FSC-certified lumber donated to Deconstruction Services as a surplus from a local sustainably designed project.
 Photographer: Daniel Nordstrom

River Towers Plaza Restoration

Location: Minneapolis, Minnesota
 Client: River Towers Condominium Association
 Property manager: Gittleman Management Company
 Architect: Close Associates Inc., Architects
 Principal-in-charge: Gar Hargens, AIA
 Landscape architect: Close Landscape Architecture
 Project designer: Jean Garbarini, ASLA
 Associate architects: Schrock + DeVetter Architects, P.A.
 Structural engineering team: Meyer, Borgman, and Johnson, Inc.
 Mechanical and electrical engineering: Ericksen Ellison and Associates, Inc.
 Lighting designer: Schuler Shook, Inc.
 Contractor: McGough Construction Company
 Photographer: Don F. Wong

ADVERTISING INDEX

Scott Acker, Realtor, p. 63
 Aerotek, p. 69
 AIA Documents, p. 16
 AIA Minnesota, Cov. IV
 Amcon Block & Precast, Cov. III
 H. Robert Anderson/XL Insurance,
 p. 68
 AVI Systems, p. 67
 Artstone, p. 62
 BKV Group architecture, interior
 design, engineering, p. 6
 Borgert Products, p. 69
 Brock White, p. 64
 Carpenters Union, p. 10

Cold Spring Granite, p. 70
 County Materials, p. 16A
 Leo A. Daly planning architecture,
 engineering, interiors, p. 64
*Directory of Landscape Architecture
 Design Firms*, pp. 73-77
 epa Audio Visual, p. 18
 Damon Farber Associates, p. 66
 Hanson Spancrete Midwest, Cov. II
 idc Industrial Door Company, p. 63
 Linder Enterprises Specialty
 Manufacturing, p. 71
 Marvin Windows and Doors, p. 1
 Midwest Precast Association, p. 20

Minnesota Brick & Tile, p. 14
 Minnesota Public Radio, p. 66
 Prairie Restorations, Inc., p. 4
 Prairie Technologies, p. 12
 Schuler Shook, p. 67
 Shaw/Stewart Lumber Co., p. 68
 SmithGroup architecture, engineering,
 interiors, planning, p. 70
 Structural Wood Corporation, p. 2
 SunState Concepts, p. 62
 TCH Twin City Hardware, p. 65
 Van Sickle, Allen & Associates, p. 63
 Wells Concrete Products, p. 8

United States Postal Service
Statement of Ownership, Management, and Circulation

1. Publication Title
 ARCHITECTURE MINNESOTA

2. Issue Frequency
 Bimonthly

3. Publication Number
 0 1 4 9 1 0 4

4. Issue Date
 1/6/2005

5. Issue Periodicity
 6. Issue Periodicity

7. Complete Mailing Address of Known Office of Publication (Not printer; street, city, county, state, and ZIP+4)
 275 Market Street, Suite 34
 Minneapolis, MN 55405

8. Complete Mailing Address of General Business Office of Publisher (Not printer)
 275 Market Street, Suite 34
 Minneapolis, MN 55405

9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)
 Publisher: Name and complete mailing address:
 Beverly Weiss/SLS-Boston
 275 Market Street, Suite 34
 Minneapolis, MN 55405
 Editor: Name and complete mailing address:
 Christopher M. Nelson
 275 Market Street, Suite 34
 Minneapolis, MN 55405
 Managing Editor: Name and complete mailing address:
 N/A

10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of all individual owners. If the publication is published by a partnership or other unincorporated firm, give its name and address as well as those of each individual partner. If the publication is published by a proprietorship, give its name and address.)
 Full Name: Complete Mailing Address:
 American Institute of Architects Minnesota
 275 Market Street, Suite 34
 Minneapolis, MN 55405

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box.
 Full Name: Complete Mailing Address:
 None

12. Tax Status (For completion by nonprofit organizations authorized to mail at nonprofit rates. Check only one box.)
 (1) Has Not Changed During Preceding 12 Months
 (2) Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement.)

13. Publication Title
 ARCHITECTURE MINNESOTA

14. Issue Date for Circulation Data Below
 September/October 2004

15. Extent and Nature of Circulation
 Average No. Copies Each Issue During Preceding 12 Months No. Copies of Single Issue Published Nearest to Filing Date

a. Total Number of Copies (Net press run)
 12,333 12,000

b. Paid and/or Requested Circulation (Sum of 1b(1) and 1b(2))
 (1) Paid (Include circulation paid for by advertiser)
 4,752 4,817
 (2) Paid in County Subscriptions (Sum of 1b(1) and 1b(2))
 1,033 1,000
 (3) Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution
 1,033 1,000
 (4) Other Classes Mailed Through the USPS
 5,785 5,817

c. Total Paid and/or Requested Circulation (Sum of 1b(1), 1b(2), and 1b(4))
 5,785 5,817

d. Free Distribution by Mail (Sum of 1b(1) and 1b(2))
 5,444 5,226

e. Free Distribution Outside the Mail (Sum of 1b(1) and 1b(2))
 1,129 1,043

f. Total Free Distribution (Sum of 1b(1) and 1b(2))
 1,129 1,043

g. Total (Sum of 1b(1) and 1b(2))
 12,333 12,000

h. Copies not Distributed
 1,033 957

i. Total (Sum of 1b(1) and 1b(2))
 12,333 12,000

16. Publication of Statement of Ownership
 (1) Publication required. Will be printed in the March/April 2005 issue of this publication. (2) Publication not required.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner
 Signature: Date: 1/6/2005

18. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Instructions to Publishers

1. Complete and file one copy of this form with your postmaster annually on or before October 1. Keep a copy of the completed form for your records.

2. In cases where the stockholder or security holder is a trustee, include in items 10 and 11 the name of the person or corporation for whom the trustee is acting. Also include the name and address of the trustee who is the stockholder or security holder. If the trustee is a corporation, include the name and address of the corporation. In item 11, if none, check the box. Use the words "None" in parentheses.

3. Be sure to furnish all circulation information called for in item 15. Free circulation must be shown in items 1b(1), e, and f.

4. Item 15b. Copies not Distributed, must include (1) newspaper copies originally stated on Form 3541, and returned to the publisher; (2) estimated returns from news agents; and (3) copies for office use, reference, and other copies not distributed.

5. If the publication had Periodicals authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published. It must be printed in any issue in October or, if the publication is not published during October, the first issue printed after October.

6. In item 16, indicate the date of the issue in which this Statement of Ownership will be published.

7. Item 17 must be signed.

8. Failure to file or publish a statement of ownership may lead to suspension of Periodicals authorization.

19. Form 3526, October 1999 (Revised)



Coming

May/June

Annual Housing Issue, including

Directory of AIA Minnesota Firms

Coming Soon / In Place

Consultants' Directory

For information,
 call Judith Van Dyne, 612/338-6763
vandyne@aia-mn.org



CESAR PELLI & ASSOCIATES

Minneapolis Central Library

WHO:

Cesar Pelli & Associates, New Haven, Connecticut, design architect; Architectural Alliance, Minneapolis, architect of record; Coen + Partners, Minneapolis, landscape architect

WHAT:

A 335,000-square-foot public library clad in glass curtain wall and featuring a five-story galleria and a wing-like roof with a soft silver finish that spans the building between the Nicollet and Hennepin entrance plazas. The curtain wall, composed of alternating clear, translucent, and opaque glass panels of varying widths, is set off by spandrel bands of warm Minnesota limestone. Additionally, each of the four façades has a different frit pattern abstracted from a photographic image of nature; east is birch trees, north is water, west is prairie grass, and south is snow. The south roof will be green (planted), and a birch and shale garden wraps the building. The design also includes a planetarium that is not yet funded.

WHERE:

Minneapolis

WHEN:

Spring 2006

Allan Block has the look you want
and the support you need.



LANDSCAPE PROFESSIONALS

USE

ALLAN BLOCK RETAINING WALLS
PATENTED WORLDWIDE

The **EUROPA** Collection

Turn to Allan Block for the Best Solutions for Your Retaining Wall Project.

Regardless of what your project calls for, chances are Allan Block has the right product to fit your needs and your budget. From basic applications to the most elegant and complicated designs, you will find whatever you need in one of Allan Block's collections. Additionally, Allan Block provides an unparalleled level of technical support and a continuous stream of innovative design ideas.

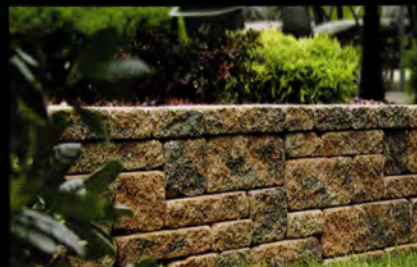
FOR A FREE "IDEA CD" VISIT ALLAN BLOCK'S WEBSITE AT: allanblock.com

**Get the Allan Block
Advantage and receive
a Design CD FREE!**

Full of
CAD drawings,
Great Ideas &
Practical Solutions
at Your
Fingertips



The Europa Collection



Old World Antique

The Ashlar Collection



Classic Cut Stone

The AB Collection



Professional & Rugged



Contact Amcon Block & Precast for more information.

Toll - Free 866-251-6031 or 320-251-6031

The sooner you involve
your architect, the sooner you'll
be on common ground.

It's an architect's job to build on your vision. And the sooner you bring that architect on board, the more he or she will contribute to that vision. What exactly are your hopes and dreams? How serious are your limitations? An architect is the first person to call. Before site selection. Before plans and specs. After that moment of inspiration in the shower.

To find an AIA Minnesota architect, visit www.aia-mn.org. Building on your vision.



THE AMERICAN INSTITUTE OF ARCHITECTS

AIA Minnesota
612-338-6763
www.aia-mn.org