

# ARCHITECTURE MN

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Architecture Minnesota is a publication of  
The American Institute of Architects Minnesota  
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## A WHOLE NEW LOOK

Architecture Minnesota has an engaging new design, a larger format, and all new departments.

PAGE 5

## HONOR AWARDS

Check out the 2005 winners of Minnesota's most prestigious architecture awards.

PAGE 24

## SEEING GREEN

Two cutting-edge landscape projects set new standards for green space in the Twin Cities.

PAGE 49

## Best of the Best

Andover  
y Center

|||||  
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*Andover has a bustling new  
main street, and it's a YMCA*

COVER: HONOR AWARD WINNER ANDOVER YMCA, PAGE 27





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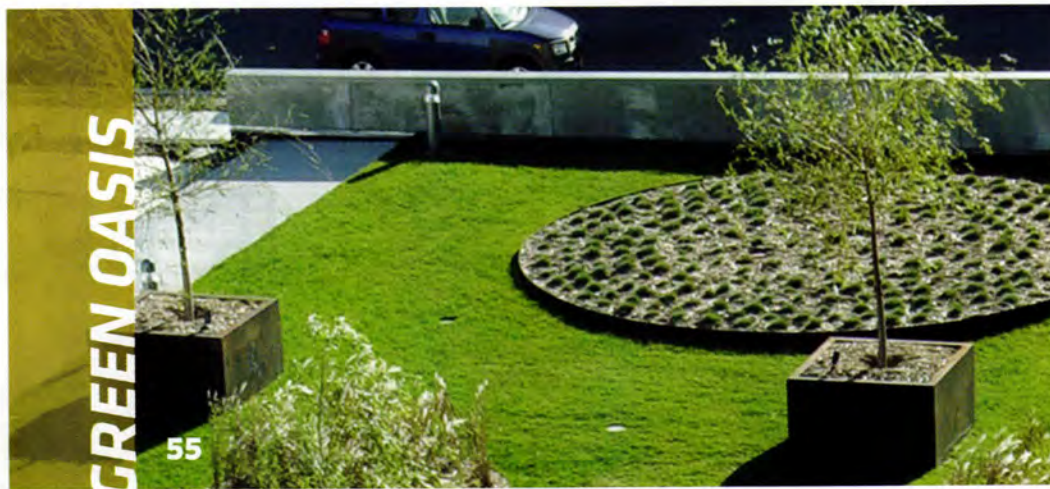
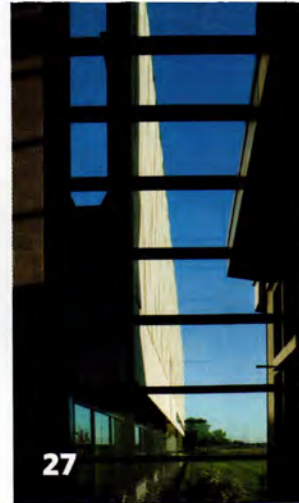




# ARCHITECTURE MN

Architecture Minnesota is a publication of  
The American Institute of Architects Minnesota  
[www.aia-mn.org](http://www.aia-mn.org)

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.



## Features



### ON THE COVER

Andover YMCA and Community Center,  
AIA Minnesota Honor Award winner.  
Architect: Rozeboom Miller Architects  
Photographer: Don F. Wong

### 24 *Best of the Best:* 2005 AIA Minnesota Honor Awards

This is our favorite issue, and it's not hard to see why. The Honor Awards single out the most innovative, thought-provoking, and beautiful buildings designed by AIA Minnesota architects, and we get to splash them across our pages.

Handcrafted  
Copper Gutter  
Andover YMCA  
Horizon Middle School  
Storage Barns  
The Minnetonka  
Center for the Arts  
Dittmann Center  
for Art & Dance

Denton Public Library  
Kingdom Centre  
Wild Rice Restaurant  
Windsong Farm  
Golf Clubhouse  
Chicago Apartment  
Streeter House  
Live/Work Artists'  
Housing

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Our annual landscape design coverage turns the spotlight on two innovative projects in the Twin Cities. One embraces public art, the other technology.

#### PICTURE PARK page 50

BY MASON RIDDLE

Coen + Partners' engaging new design for Dickerman Park in St. Paul adds mural-size photographs of neighborhood residents by artist Wing Young Huie, and the results are picture perfect.

#### GREEN ISLAND OASIS page 55

BY MASON RIDDLE

Bookmen Plaza, a green roof atop an underground parking garage in Minneapolis' Warehouse District, combines oslund.and.assoc.'s minimalist design with the latest in green-roof technology. City officials and developers, take note!



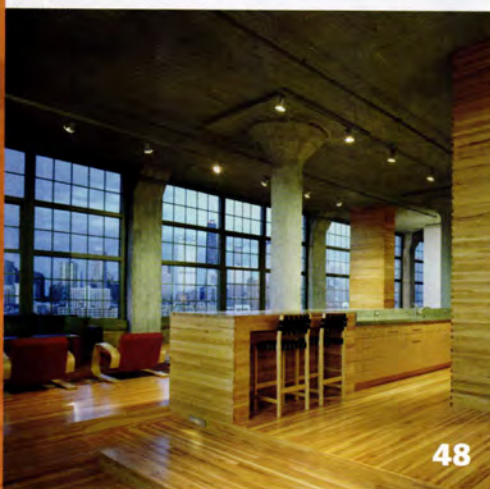


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CityDeskStudio on the art of the small architectural office. Where to put the conference room? In the coffee shop downstairs.

- 15 MATERIAL MATTERS** BY NANCY A. MILLER  
 An AIA Minnesota Honor Award-winning loft by VJAA is proof that modernist architects love wood, too.

## 19 VARIABLES

Three riverfront planners weigh in on The Bridges of Saint Paul, an ambitious mixed-use development proposed for the West Side Flats.

## 21 LIST

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*For quite some time now, we've been thinking about the spirit and mission of our magazine. It's an exciting time to live in Minnesota. The national and international spotlight is trained on Minneapolis' elite new cultural buildings and St. Paul's pioneering riverfront planning; engaging new buildings, designed landscapes, and public art installations are dotting communities all around the state; and the principles of environmental stewardship are beginning to permeate our culture. It's little surprise, then, that Minnesotans have become increasingly interested in and informed on the design and environmental impact of the built environment. If there were ever a time for our magazine to take bold steps toward engaging a wider audience, it's now.*

## Welcome to the new *Architecture Minnesota*

Our last full-scale redesign appeared in 1981, though several updates were made in the years since then. All along, *Architecture Minnesota* remained the leading voice of the architectural profession in Minnesota. In recent years, however, AIA Minnesota leadership, guided by the conviction that *Architecture Minnesota* should reflect the design quality and innovation demonstrated by AIA Minnesota architects, created a task force to launch and oversee the redesign process. The task force selected Tilka Design of Minneapolis for its communication design expertise. The collaboration between these two groups, which involved in-depth research and analysis of reader surveys and interviews, has led to the magazine you hold in your hand.

The changes we've made in both design and content are all aimed at making *Architecture Minnesota* more accessible, engaging, thought provoking, and—dare we say it—fun. On the

lighter side, we'll explore the intersection of architectural design and culture. Weightier topics, meanwhile, will focus on the central role that design, especially sustainable design, plays in the livability of our cities and towns. In general, articles will be more compact but also more varied. We'll zoom in to a single building material or architectural detail (see Material Matters on page 15, for example), then pan out to an issue or proposal that affects an entire city (Variables, page 19). Just as important, we'll add some personality to the mix (Notebook, page 11). As you make your way through the new departments in this issue, keep in mind that there are more to come.

What's sure to grab your attention first, however, is the larger format and provocative new design. You'll have already noticed the new

cover masthead with a strong identity (MN) emphasizing the regional scope of the magazine and a reader-friendly contents bar highlighting feature articles and their page numbers. The cover structure carries through to the inside with shorter bars, or tabs, that label and contain a description of each department. The Table of Contents, too—now a roomier two-page spread with more photos—echoes the cover masthead and grid. We hope it's an appealing invitation to venture inside.

Once inside, you'll find that the design supports the content on every page, largely through a bold use of color and typography. The color palette complements architectural photography with its blue skies, and the three font families—

>> continued on page 6





two contemporary, one a modern version of a classic form—provide welcome flexibility in lending the appropriate voice to each article. (Interestingly, one of the typefaces, Klavika, was designed by St. Paul typographer Eric Olson of Process Type Foundry.) Our visually oriented readers (you know who you are) will also appreciate how we break information into smaller pieces—sidebars, credits lists, pull quotes, and web addresses, to name a few—in a visually engaging way.

Lastly, a note about photography. Great buildings are brought to life by the people who inhabit them, so why does so much architectural photography aim for that pristine museum look? While we certainly understand the impulse to showcase uncluttered design, we think buildings are better understood by seeing the activities

they house. The cover shot of the Honor Award-winning Andover YMCA is a perfect example.

None of this would have been possible without the creative energy and enthusiasm of Tilka Design and the thoughtful oversight of the AIA Minnesota task force. The Tilka Design team—principal Jane Tilka, partner Shannon Busse, designers Katrin Loss, Sara Schulte, Susanne LeBlanc, and Kirk Mazzeo, and office manager Denise Malmgren—will assume the mantle of art direction and graphic design moving forward, and that has us very excited. The task force members included chair Dave Dimond, AIA, publisher Beverly Hauschild-Baron, Hon. AIA, Bob DeBruin, AIA, Thomas Fisher, Assoc. AIA, Jennifer Gilhoi, Howard Goltz, AIA, Bill Hall, Jay Isenberg, AIA, Phillip Glenn Koski, AIA, Judith Van Dyne, and myself.

I would also like to thank the members of the *Architecture Minnesota* committee, whose names appear on page 7, for their invaluable, ongoing contributions to the magazine.

That the unveiling of the new design coincides with our annual Honor Awards coverage (page 24) is only fitting. The quality and variety of the 2005 award winners are such that we feel obliged to present the projects in an award-winning way. Did we succeed? Spend some time with the new *Architecture Minnesota*, then send us your thoughts. We'd love to hear from you.

*Chris Hudson*

Christopher Hudson  
hudson@aia-mn.org

## CONTRIBUTORS

**SAY HELLO TO OUR WRITERS AND PHOTOGRAPHERS. WE THINK YOU'LL TAKE A SHINE TO THEM.**

Thomas Fisher, Assoc. AIA, is dean of the College of Architecture and Landscape Architecture at the University of Minnesota and author of *In the Scheme of Things: Alternative Thinking on the Practice of Architecture* (2000) and *Salmela Architect* (2005).



St. Paul-based writer, photographer, and craftsman Glenn Gordon has written widely on architecture, sculpture, and design for national and local magazines, including *The Rake*, in Minneapolis, and his furniture has been exhibited in museums and galleries around the country.



Phillip Glenn Koski, AIA, is an architect, writer, and public advocate for modern architecture and historic preservation. He cofounded the architecture and interiors firm Inland Office for Tomorrow's Architecture (IOTA), Minneapolis, in 2004.

Camille LeFevre writes about architecture and design for *Metropolis* and *Architectural Record* and contributes dance criticism to the *Star Tribune* and *Dance Magazine*.



Nancy A. Miller is an historian of modern architecture, materials, and urbanism and has taught as an adjunct assistant professor at the University of Minnesota's College of Architecture and Landscape Architecture since 1999. She also works in professional research and communications, serving local and national clients.



St. Paul's Mason Riddle writes on architecture and the visual arts for several regional and national publications. She served as interim director of the University of Minnesota's Goldstein Museum of Design from 2004 to 2005 and is currently an adjunct team member of the Saint Paul on the Mississippi Design Center.



Cover photographer Don F. Wong has been contributing to *Architecture Minnesota* for the past 15 years and is always on the lookout for great design.



# ARCHITECTURE MN



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A Society of The American Institute of Architects

*AIA Minnesota is the voice of the architecture profession dedicated to serving its members, advancing their value, and improving the quality of the built environment.*

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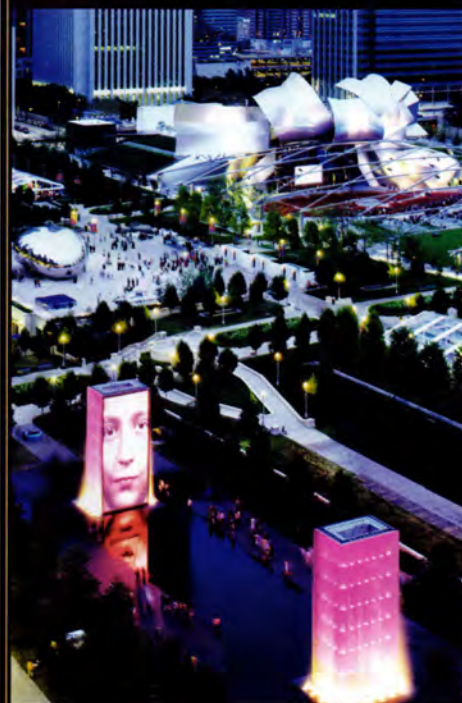
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*Architecture Minnesota* has been a huge fan of Rochester Art Center since the zinc- and copper-clad sculpture overhanging the Zumbro River opened its doors in 2004. If you haven't yet visited the Art Center, now is the time to do so. The museum's Free Thursday programming includes regularly scheduled tours during the noon hour and other free events like Contemporary Art 101, held on the first Thursday of the month. On the third Thursday of the month, the Art Center hosts the ticketed Cabaret Riverside Concert Series, sponsored by Minnesota Public Radio.



On March 23, the series welcomes the UK quartet Flook, whose traditional Irish music features dazzling flutes over a hard-driving rhythm section of guitar and bodhran. Singer/songwriter Liz Queler, daughter of opera conductor Eve Queler, will perform on April 20. Both concerts begin at 6:30 P.M., after an hour of gallery touring, dining, and mingling. For advance ticket purchase information, call (507) 285-8076.



## "Salmela Architect" and "By Design: The Home Show"

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[www.duluthartinstitute.org](http://www.duluthartinstitute.org)

The doyen of residential architects in the Upper Midwest, David Salmela has been piling up national and regional architecture honors for more than two decades. In the past two years alone, his work has been recognized with three AIA Minnesota and two AIA National Honor Awards, and his breathtaking Streeter House will be featured in the next issue of *Architecture Minnesota*.



The Duluth Art Institute offers an overview of Salmela's work in a new exhibit titled "Salmela Architect." Running through April 23, the show consists of models, drawings, and photographs that illustrate the architect's unique blend of traditional and modernist design.

Beginning March 30, Art Institute visitors can also check out "By Design: The Home Show," which brings together designer furniture, textiles, and ceramics by area artists as well as designer housewares that can be purchased at stores such as Target (a Michael Graves-designed toilet plunger!). An opening reception starts at 5:00 P.M. on March 30, and the exhibiting artists will talk about their work on April 6 at 6:00 P.M.



## "Some Assembly Required: Contemporary Prefabricated Houses"

**WALKER ART CENTER**  
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[www.walkerart.org](http://www.walkerart.org)

Today's prefab movement has captured the spirit and imagination of a new generation of architects and home buyers, who together have championed a variety of modern modular dwellings that challenge preconceptions about prefab homes as cheap, cookie-cutter structures of last resort. The Walker Art Center's "Some Assembly Required: Contemporary Prefabricated Houses," on display through March 26, presents a variety of approaches to prefab—from houses that owners can build from a kit of parts, such as Rocio Romero's LVL House, to those that arrive on site fully assembled, such as the diminutive one-room version of weeHouse by St. Paul-based Alchemy Architects. The exhibit features an installation of Lazor Office's FlatPak house and models, photographs, videos, and material samples detailing prefab designs by Steven Holl, Pinc House, Michelle Kaufmann, Marmol Radziner, and Resolution: 4 Architecture. Are you looking for more flexible living spaces? Want to speed the pace of the building process without sacrificing the quality of materials or construction? Check out this exhibit before it travels to the Vancouver Art Gallery.



Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

CULTURE  
CRAWL

## "HOME House Project: The Future of Affordable Housing"

**WEISMAN ART MUSEUM**  
(612) 625-9494  
[www.weisman.umn.edu](http://www.weisman.umn.edu)

Focusing the spotlight on the critical issue of affordable housing, the Weisman Art Museum's "HOME House Project" exhibition gathers nearly 80 designs of single-family houses for low- to moderate-income families from a competition organized by the Southeastern Center for Contemporary Art in Winston-Salem, North Carolina. What sets these designs apart? All make use of prefabricated structures and elements; recycled, organic, or innovative materials; passive heating and cooling strategies; and filtered rain and gray water, among other sustainable features. The show, which runs through the end of April, also highlights local affordable housing efforts,

such as the Affordable Housing Initiative, a groundbreaking collaboration between the Amherst H. Wilder Foundation and the University of Minnesota's College of Architecture and Landscape Architecture. At noon on March 9, the Wilder Foundation's Tom Schirber and Shelter Architecture's John Dwyer, AIA, whose affordable plywood furniture is included in the exhibition, will give a Gallery Talk.





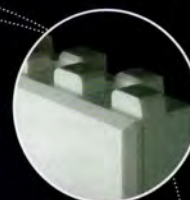
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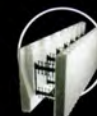


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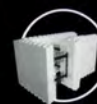
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In this issue of *Architecture Minnesota*, architect-about-town Phillip Glenn Koski, AIA, debuts his Notebook column, a colorful take on the Minnesota architecture scene.



LARRY-  
FRONT ELEVATION

## What do three celebrated architects in town to jury the 2005 AIA Minnesota Honor Awards do on their night off?

*Architecture Minnesota's resident wit, Phillip Glenn Koski, AIA, has the scoop*

Dateline: November 17, 2005

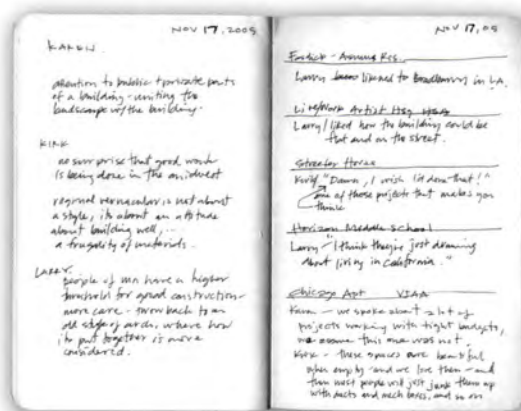
### JURORS DINE AND TELL

After deliberating the 2005 AIA Minnesota Honor Awards, jurors Lawrence Scarpa, Kirk Blunck, and Karen Van Lengen retreated with a small local AIA delegation to Restaurant Alma in Minneapolis, a highbrow epicurean haven nestled in the penumbra of the University of Minnesota campus. Maintaining protocol, the party arrived clad in variations of basic black. Van Lengen's florid scarf evinced a delicate Scandinavian sophistication. Scarpa's crisp white mandarin collar equaled his West Coast nonconformance, while Blunck's standard business attire restated his sober Midwestern credentials.

Having already risen to the top of American architecture, Blunck seemed more eager to discuss his latest business venture: the Locust Tap, a historic watering hole in downtown Des Moines. According to Blunck, the guiding force

behind the HLKB juggernaut, earning financial success and design accolades are not mutually exclusive. And if you can use some of that success to reinvigorate a lackluster social scene by owning a part of it, well, is that so bad? We definitely think not, and one more round over here, please.

Van Lengen and Scarpa, meanwhile, were locked in a tête-à-tête with architectural bon vivant Tom Fisher of the University of Minnesota's College of Architecture and Landscape Architecture, so little could be learned from this reporter's remote corner of the table. Scarpa showed his talent for one-liners the next day, however, during the jury's "Show and Tell" at the AIA Minnesota Convention. Letting rip on the aggressively modernist renovation of his own house, a one-story stucco darling in Venice, California, Scarpa admitted,



"As my wife says, we took all the charm away." And while describing the tactile form of one Honor Award winner, the towering Kingdom Centre by Ellerbe Becket (see page 42), Scarpa interjected welcome levity, saying, "You almost want to grab the top like a handle and shake it like one of those things in a Catholic church with incense smoke pouring out."

—Phillip Glenn Koski, AIA

See page 25 for more on the Honor Awards jurors and their work.



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TOUR

Left to Right: Christian Dean, Bob Ganser, and Ben Awes.

## Three young designers strike out on their own with an interest in designing just about everything.

It's not your typical architectural office, but it suits CityDeskStudio's Ben Awes, Assoc. AIA, Christian Dean, Assoc. AIA, and Bob Ganser, Assoc. AIA, just fine. The crisply appointed room on the top floor of an older two-story brick building just south of downtown Minneapolis saves the young designers on overhead while offering the kind of informal work environment they thrive in. Plus, there's one terrific amenity downstairs: Acadia Café, an urban coffee shop and eatery that doubles as CityDeskStudio's auxiliary conference room. (Editor's note: Acadia also has a stellar selection of beers on tap.) Ganser jokes that he's looking into direct-withdrawal billing for his hefty coffee tab.

Awes and Dean founded CityDeskStudio in the fall of 2004, after spending eight years working together at Julie Snow Architects, a firm nationally recognized for its striking minimalist designs; Ganser, also a Julie Snow alumnus, joined them in 2005. The three are grateful for the opportunity to have worked on award-winning buildings such as Humboldt Lofts in Minneapolis and Great Plains Software in Fargo, but say their Julie Snow experience had another equally important benefit. "We did everything from answering phones and

ordering office supplies to working directly with clients on multimillion-dollar projects," says Ganser. "It taught us how to run a small architectural office."

Like many small startups, CityDeskStudio got off the ground with residential projects commissioned by family members and friends—the "first-ring suburbs" of potential clients, Awes quips. They've since moved past those first-ring suburbs to projects they interviewed for, including the renovation of the old Frank Plumbing building in Minneapolis for the new tenant, a high-tech Internet marketing company. Their work exhibits a modern sensibility, but their style is as difficult to pigeonhole as their varied interests. "We chose the name CityDeskStudio because it conveys shifts in scale and subject matter," says Awes. "We've done residential and corporate-office projects, but we also designed our desks. That small rocket over there in the corner we actually designed, built, and launched, and now we're talking about play sets." For the latter undertaking, the three fathers will no doubt take advantage of their ready-made focus groups at home.

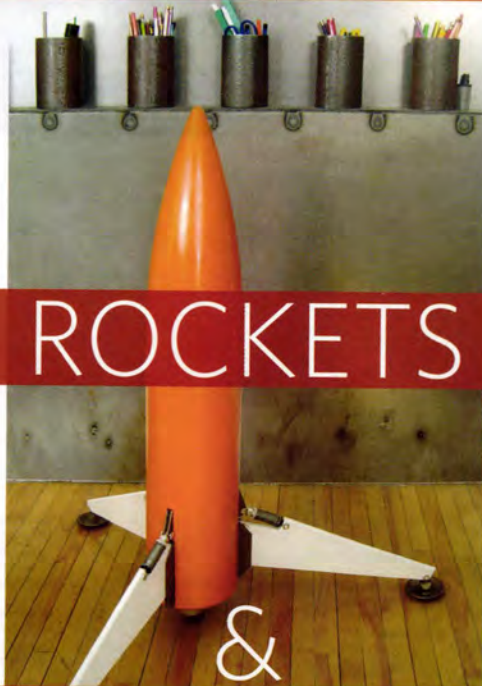
What's next for CityDeskStudio? A busy but exciting spring, as both the Dean and Ganser families will soon be welcoming a third child, leaving Awes to man a temporarily spacious office alone for a few weeks. Says Ganser with a wry smile: "It's been a creative year."

—Christopher Hudson

Learn more about CityDeskStudio at [www.citydeskstudio.com](http://www.citydeskstudio.com)



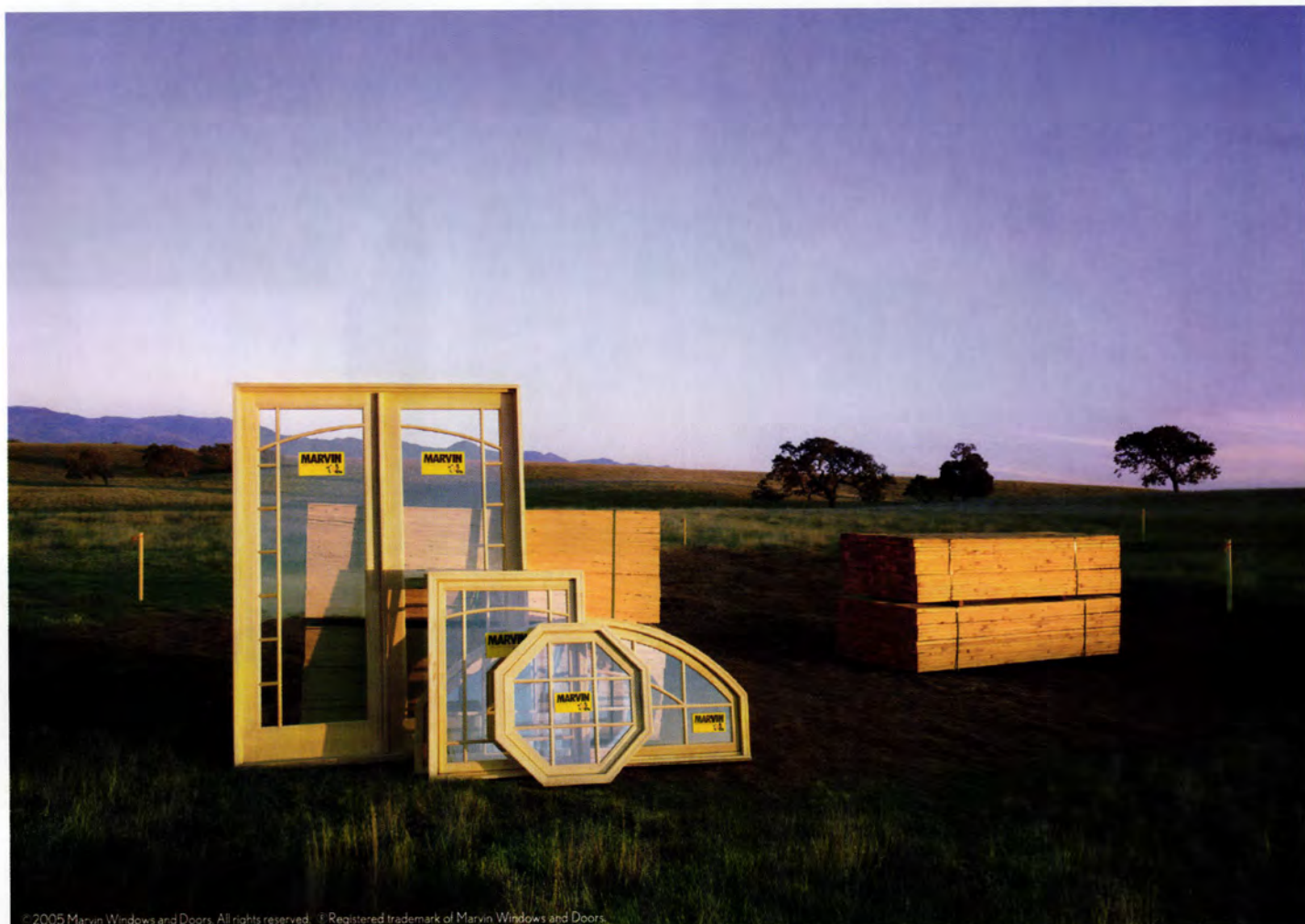
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# wood

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**WOOD.** *It's a material that evokes warm thoughts of the American home and the craftsman. The wood frame, wood flooring, wood trim, wood cabinets, and wood siding—all are typically associated with traditional forms of building, especially residential building. But for architects engaged in the new modernism, architects who explore and exploit the native tactile and visual characteristics of materials, both natural and manmade, wood is as essential to their material palette as reinforced concrete and glass.*

Consider a recently completed loft apartment designed by VJAA (Vincent James Associates Architects) in a converted industrial building in Chicago. Into 5,500 square feet of raw industrial space the firm inserted a series of rectilinear volumes constructed of hickory wood paneling. In this application the wood is neither structure nor trim. The wood volumes enclose space but also stand as objects in space, around which the rooms of the apartment flow.

Together, the wood volumes and the wood floor both contrast with and complement the materials of the industrial space. Especially intriguing is the way in which the variegated strips of wood echo, in a refined way, the rough imprint in the concrete of the wood boards used as formwork during the construction process. At the same time, the wood acts as a unifying material that, in relationship, softens the effect of the raw concrete. The wood is humane and personal but reserved. It is as modern as the space into which it was inserted. Through this thoughtful composition of materials, the wood transforms an industrial space into a home.

—Nancy A. Miller

VJAA's Chicago Loft, winner of a 2005 AIA Minnesota Honor Award, will be profiled in the May/June issue of Architecture Minnesota.



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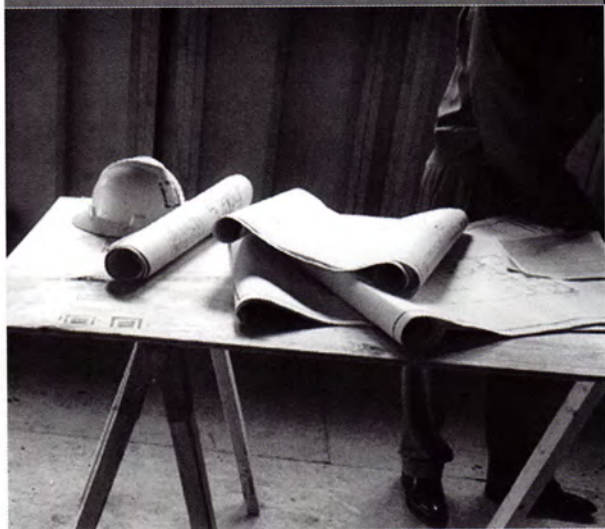
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# Profiles in Design™

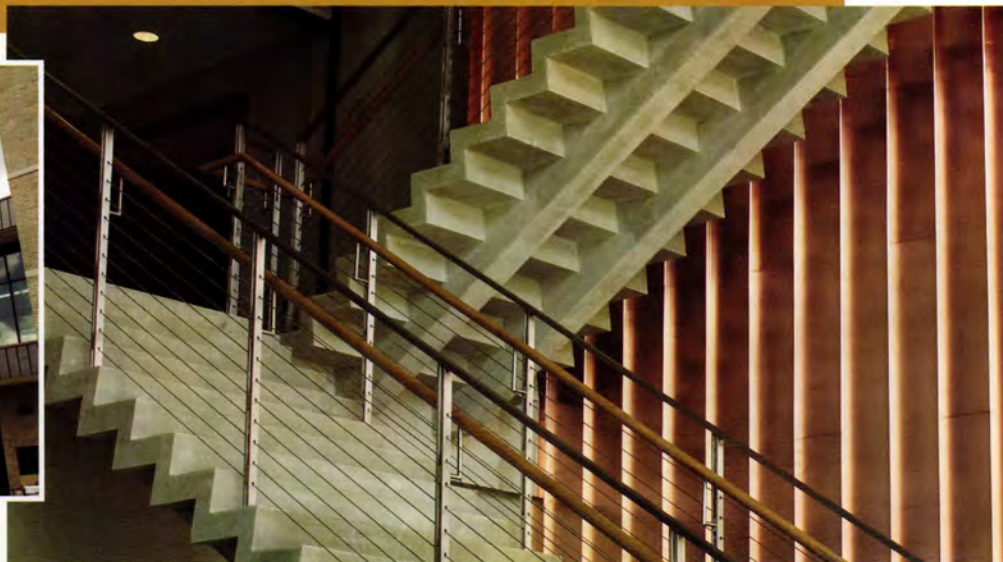
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## PROJECT PROFILE



### UW-Stevens Point Noel Fine Arts Complex Stevens Point, Wisconsin



*The Noel Fine Arts complex includes a freestanding concrete staircase that melds form with function and also serves as a sculpted centerpiece, of sorts, in the glassed-in lobby.*

## College arts building inspires with concrete

**Stevens Point, Wis.** – The nature of any fine-arts building should be one of inspiration, which students and visitors will experience the moment they enter the new Noel Fine Arts complex at the University of Wisconsin-Stevens Point.

This nearly 80,000-square-foot addition, built over nearly two years, blends the age-old artistry of music and song with the latest in concrete masonry and ready-mix innovation.

"We wanted to update the look and match it to other buildings on campus," said Roxanne Nelson, Minneapolis-based lead architect on the project from Hammel, Green and Abrahamson Inc. "The interior aesthetics were very appropriate for an arts building. With all the Ultra® Burnished block we used, it was like a blank canvas in many ways."

Nearly every corridor in the Noel building is lined with 45,921 units of Ultra® Burnished decorative concrete masonry units in the Autumn Oakleaf color mixture, which consists of fall-colored aggregates

in a predominantly brown CMU.

The Noel's marriage of form and function is embodied by a three-flight concrete staircase that connects the lobby with the two floors above it. The open staircase was framed and poured over three weeks and contains about 100 cubic yards of ready-mix. Behind it is a wall of copper paneling about 30 feet high and 60 feet wide, inspired by copper banding found inside several other campus buildings.

The project utilized more than 9,000 cubic yards of ready-mix, including 4,000 yards of a "lightweight" mixture that comprises the upper two floors that jut outward on the north face of the building. While this design element was intended to avoid having to dig up buried utilities, it also lends itself to Nelson's concept of openness by allowing for windows along the ground level. Also lending itself to Nelson's concept are skylights near the junction of the two buildings, which helps visually equalize

an elevation difference between the old and new structures.



*The arts addition includes more than 45,000 units of Ultra® Burnished decorative concrete masonry units in the Autumn Oakleaf color mixture.*

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# Profiles in Design™

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## PROJECT PROFILE

### Think outside the box with County Materials' concrete products



*This photo illustrates the installation of hollowcore plank. County Materials' hollowcore plank saves on time and manpower, offering an easy alternative to pour-in-place for multi-unit structures.*

#### UW-Stout Red Cedar Hall Menomonie, Wisconsin

The biggest challenge to designing the new residence hall on the campus of the University of Wisconsin-Stout in Menomonie may have been to keep it from looking exactly like every other such structure in the state system.

Red Cedar Hall is a sprawling structure situated among other residential and recreational facilities at the far northern reaches of the campus, on the shore of Lake Menomin about three blocks from the rest of the campus.

"There were a lot of irregularities in the plan," said Roger Davis, structural designer from SDS Architects Inc. in Eau Claire, who worked in conjunction with ESG Architects of the Twin Cities on this project. "Precast doesn't always lend itself to a lot of irregularity. But County Materials' hollowcore has worked out well for this use. Inside, there is a very low floor-to-floor height. It would've been very difficult, if not impossible, to

do this without precast hollowcore."

Davis called for nearly 110,000 square feet of County Materials' 8-inch hollowcore plank, the spans of which ranged from 5 feet to 29 feet in order to step outside their traditional range. About 1,000 square feet of the plank is 6-inch solid.

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The Hall structurally employs 19 concrete columns (used primarily for external corners with windows on both sides) and 233 lintels, all from County Materials. The Hall's design also utilizes 75,000 units each of Sahara- and Navajo-colored GlenGery clay brick.



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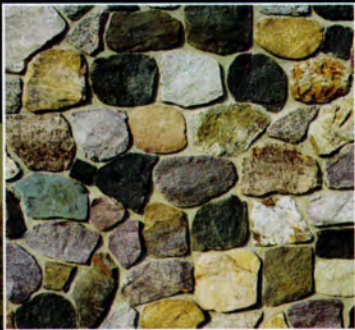


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# Second City

By Christopher Hudson

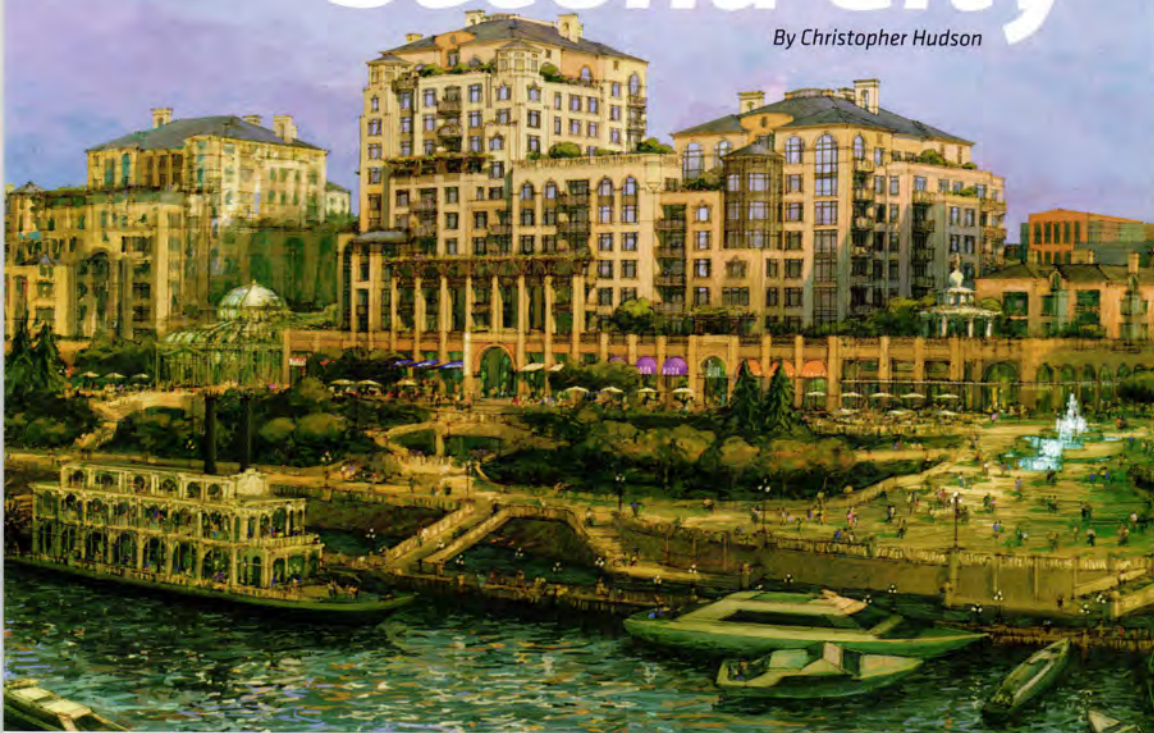


Image courtesy of JLT Group

## The Bridges of Saint Paul: friend or foe?

The artist's rendering shown on billboards and in newspaper ads is something to behold: promenades, plazas, gardens, and fountains stepping up from the Mississippi riverfront to what looks like a New Urbanist version of a seaside city in northern Italy. There's no false advertising here. The Bridges of Saint Paul, the \$1.5 billion mega-development proposed for St. Paul's West Side Flats, a former floodplain bounded by the river, the Robert Street and Highway 52 bridges, and Fillmore Avenue, is every bit as ambitious as the rendering suggests. The mixed-use development calls for more than 1,100 residential units, a four-star hotel, and 450,000 square feet of street-level retail including shops, restaurants, sidewalk cafés, and a cinema multiplex. Below-grade parking negates the need for hulking garages while lifting the retail and public spaces above the levee for better views of the river and downtown skyline.

Not surprisingly, a proposal of this scale has caused quite a stir. Proponents see a bold, comprehensive plan that will spark economic growth and add cultural vitality where it's sorely needed. Opponents see an architectural megalith that shows not an inkling of concern for the scale and character of the West Side environment. (They also take exception to the roughly \$100 million in tax-increment financing that developer Jerry Troien will request to pay for the underground parking.)

To help us sort out this complex proposal, *Architecture Minnesota* turned to three individuals who know a little something about fostering development along the Mississippi River.

**Roland Aberg**, a principal with Hart Howerton, The Bridges' master planner, exudes a passion for the project that seems to outstrip his professional involvement. **Tom Meyer, FAIA**, of Meyer, Scherer & Rockcastle was a pioneer and continues to be a guiding force in the redevelopment of Minneapolis' thriving historic mill district. As director of the Saint Paul on the Mississippi Design Center, **Tim Griffin, AIA**, identifies key riverfront projects and development priorities in an effort to revitalize the city's leading natural resource. Their comments, excerpted here, appear in full on page 64.

For more information on the Saint Paul on the Mississippi Development Framework, visit [www.riverfrontcorporation.com/framework.asp](http://www.riverfrontcorporation.com/framework.asp). Readers wishing to send the developer their comments can do so at [www.bridgesneighbor.info](http://www.bridgesneighbor.info).

## VARIABLES

In Variables, thought leaders and concerned citizens offer their take on complex issues in the built environment.

**SO MANY QUESTIONS:** Will The Bridges fulfill the promise of a vastly underutilized strip of land, drawing crowds of shoppers, diners, and moviegoers into the heart of St. Paul? Can it do so without siphoning sales from downtown, Grand Avenue, and other retail areas in the city? Can the project's architectural character be diversified and made more resonant with the surrounding neighborhoods now that local firm Hammel, Green and Abrahamson is on board? Is the developer willing to make significant changes to the proposal to bring it more in line with the Riverfront Corporation's Saint Paul on the Mississippi Development Framework?



**Roland Aberg**  
Hart Howerton

"There aren't many places in Minneapolis or St. Paul where people can fulfill their fundamental desire to get to the river's edge. Creating that opportunity and then magnifying and embellishing it is what makes this a great project."



**Tom Meyer, FAIA**  
Meyer, Scherer & Rockcastle

"I take my hat off to the architect and developer's comprehensive, well-delineated vision ... But I would question whether any one party's vision can create such a large collection of buildings in such a short period of time without sacrificing authenticity and diversity."



**Tim Griffin, AIA**  
Saint Paul on the Mississippi Design Center

"[The Bridges'] urban design process has not engaged the community to the extent that the North Quadrant and Upper Landing have in terms of reflecting community values in a range of alternatives from which the scheme is selected."





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Ranking films, cars, fashion blunders, and sushi bars is now a full-blown cultural phenomenon. In List, we get architects to count off on the subjects that interest them the most.

LIST

## James Dayton, on the fly

Who doesn't enjoy compiling a Top 5 list? When we asked architect James Dayton, AIA, an avid fly fisherman, to name his five favorite trout flies, he eagerly obliged. All you fly fishers, see how your own list compares. The rest of you may be surprised by the artistry of trout-fly design.

—Christopher Hudson

James Dayton received the prestigious **Young Architect Award** from the American Institute of Architects in 2006. His AIA Minnesota Honor Award-winning Minnetonka Center for the Arts is highlighted on page 36.

"Trout fishing is a great way to get away from the office, and to see amazing places around the world. My wife Megan and I were engaged on the Madison River in Montana, and now our kids are getting into fishing. Fly tying is a great way to while away the winter and reminisce about the places we visit in warmer weather."

James Dayton's five favorite trout flies:



Dayton (left) with a fishing guide in Montana.



### 1. ADAMS

The original American dry fly. It's as classic as the cane rod and tweed coat you're supposed to be fishing with.



### 2. OLIVE STIMULATOR

A highly versatile fly for western rivers. It simulates a large caddis fly and works when nothing else seems to be doing the trick. If I had to pick one fly for the rest of my life, this would be the one.



### 3. THE MOUSE

My daughter loves this one. I caught one of my all-time-best trout on a mouse pattern, on the Brule River at midnight. A 24-inch monster.



### 4. FROG BASS BUG

Popping for bass is so much fun. My kids and I fish across the street in a neighbor's little lake, and they love seeing the fish come right out of the water to hit these.



### 5. DAVE'S HOPPER

In August in Montana, the grasshoppers hatch like crazy and get blown into the rivers. The fish go absolutely out of their minds gorging on them, and this is the best imitation.



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# The 2005 AIA Minnesota Honor and Divine Detail AWARDS

*Their honorees don't walk the red carpet or thank the Hollywood Foreign Press, but architecture awards programs are just as important as any motion picture awards ceremony. Why? Because good design is often undervalued, and one remedy is to celebrate and promote architectural excellence by honoring the clients and architects who make great buildings possible.*

In the case of the AIA Minnesota Honor and Divine Detail Awards, the premier architecture awards program in the state, we Minnesotans get a chance to hear what celebrated architects from other parts of the country have to say about the work of our architects. The 2005 jury, so colorfully described by Phillip Glenn Koski, AIA, in his inaugural Notebook column (page 11), included Lawrence Scarpa, AIA, Kirk Blunck, FAIA, and Karen Van Lengen, AIA. "In the submissions we reviewed," the three jurors concurred, "there doesn't appear to be a Minnesota style or a Midwestern style of architecture so much as an attitude about construction quality and how buildings fit in the landscape. It seems that Minnesotans have a higher standard for craft and detailing."

The AIA Minnesota Honor Awards also have a strong track record of presaging AIA National Honor Awards. In 2005, a disproportionately high number (4) of projects designed by AIA Minnesota architects—Emerson Sauna, Duluth, and Jackson Meadow, Marine on St. Croix, by David Salmela; Mill City Museum, Minneapolis, by MS&R; and Ramsey Town Center, by ESG—received the national prize after winning an AIA Minnesota Honor Award in a prior year. In 2006, HGA's breathtaking Bigelow Chapel at United Theological Seminary in New Brighton followed suit. Here's hoping a handful of 2005 AIA Minnesota winners do the same. —Christopher Hudson

*Each of the 123 submitted projects was presented in a binder containing photographs, architectural renderings, and basic project information.*



“...there doesn’t appear to be a Minnesota style or a Midwestern style of architecture so much as an attitude about construction quality and how buildings fit in the landscape.”

Photography by Katrin Loss



## Meet the Jury

### LAWRENCE SCARPA

Lawrence Scarpa, AIA, is principal and cofounder of Pugh + Scarpa, Santa Monica, a firm that has received seven consecutive AIA National Honor Awards and a 2003 Top Ten Green Building Award from the AIA’s Committee on the Environment, among a host of other major design honors. Scarpa’s passion for making sustainable design affordable can be seen in two recent energy-neutral projects: Colorado Court, a 44-unit affordable housing project in Santa Monica featuring sapphire-blue solar-panel façades and a bevy of energy-efficient systems; and his own Solar Umbrella house, a transformation of an existing 650-square-foot bungalow in Venice, California, into a 1,900-square-foot icon of green, modern design. The firm’s credo? “We’re not interested in making perfect machines,” says Scarpa. “People have to want to live there.” [www.pugh-scarpa.com](http://www.pugh-scarpa.com)

### KIRK BLUNCK

Kirk Blunck, FAIA, is principal-in-charge at Herbert Lewis Kruse Blunck (HLKB), Des Moines. He guided HLKB to the AIA National Firm Award in 2001 and has directed the design of numerous award-winning projects ranging from meticulous restorations to striking minimalist works. A recently completed project falling into the latter category—the Pappajohn Higher Education Center in Des Moines—exhibits the two hallmarks of HLKB design: interior spaces flooded with filtered light and near-perfect clarity in the building plan. “We take complex programs and try to make them as simple as possible,” says Blunck. In addition to keeping up with his practice, Blunck is a tireless arts advocate and civic leader in Des Moines. [www.hlkb.com](http://www.hlkb.com)

### KAREN VAN LENGEN

Karen Van Lengen, AIA, is dean of the School of Architecture at the University of Virginia. In 1990, she won the prestigious America Memorial Library Competition in Berlin, and her architectural work and drawings have been widely published and exhibited in the United States and abroad. Currently she is investigating the role of sound in the creation and delineation of space in collaboration with Joel Sanders of JSA, New York, and Ben Rubin of Ear Studio, also in New York. Their design for a spiral loft residence in the Blue Ridge Mountains is articulated with “sound events” from the surrounding landscape: an inhabitant looking out a small frame of transparent glass in a window, for example, hears the sounds of the particular place in the landscape she is viewing, thanks to remote sensors and microphones. “In a crowded world, we need to create spaces that can be heard as much as seen,” Van Lengen observes. How come no one thought of this before? [www.arch.virginia.edu](http://www.arch.virginia.edu)

Left: Jurors Karen Van Lengen (far left), Kirk Blunck (middle), and Lawrence Scarpa (far right) review Honor Award submittals with Tom Fisher and Christopher Hudson.









# Andover Endeavor

A growing Minnesota suburb teams with nonprofit fitness provider YMCA to build an award-winning athletic and community complex.

*By Phillip Glenn Koski, AIA*



“The client wanted two separate entries, one for the city, and one for the Y. We gave each its own entry, but then connected them with this circulation spine that could be open and public all the time. It’s an interior street . . . a kind of main street.”

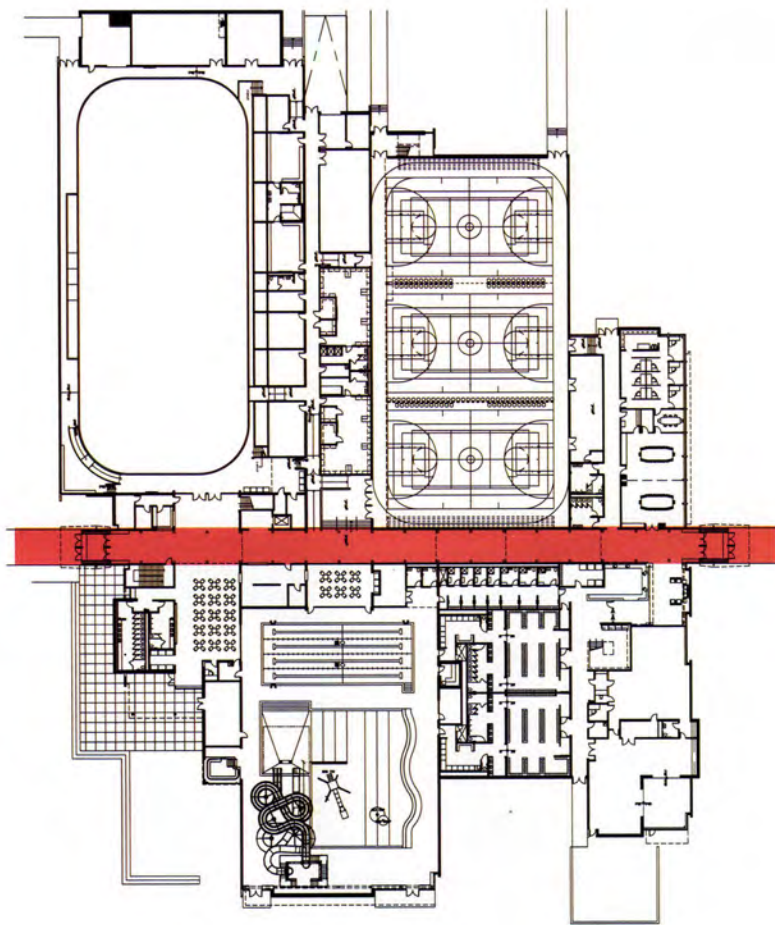
—VICTOR PECHATY, ARCHITECT



During the 1990s, the northern bedroom suburb of Andover, like many of the exurban hamlets sprinkled about the edges of the Twin Cities metropolitan region, experienced explosive growth. With a population increase of almost 75 percent in that decade, the community had reached the point at which it could support (and in fact demanded, via a tax-increase referendum) services and conveniences enjoyed by comparable villages of its size. To this end, city leaders coupled their efforts with the national nonprofit YMCA to build the Andover Community Center, a nexus of social and athletic activity that includes a field house and ice arena owned and operated by the city, and a pool and fitness complex managed by YMCA.

Located just one address down from City Hall—a move city leaders hoped would ignite the idea of a civic campus for Andover—the community center satisfies both the city’s and YMCA’s aspirations with architectural prowess.

“We wanted to create a one-stop shop for the community,” says Harold Mezile, president and CEO of the Metropolitan Minneapolis YMCA. “From the beginning, we asked ourselves and the



Neatly organized into boxes and bars that stretch out from the central corridor (above, in red), the building plan is dominated by three “big box” activity spaces: the ice center (top left), field house (middle left), and aquatic center (bottom left).





*Above: A single span of concrete flanking the Hanson Boulevard entrance is raised above the ground in emulation of the billboards and signs that dominate the surrounding automotive landscape. Left: Gridded fiberglass panels, a humble material often used inattentively in business center and shopping mall atria, at Andover emit a mellow glow much like Japanese shoji screens.*



architects, "How do we seamlessly integrate the various parts?" Rozeboom Miller Architects answered that question with an award-winning design that's decidedly modern, albeit more aligned with the "poetic functionalism" school within contemporary architecture than with the sculptural derring-do of trophy buildings like the Walker Art Center and Weisman Art Museum.

Working hard to meet the modest construction budget, the architects made sure that every aspect of the project, from site planning and interior layout to structural design and material selection, was rigorously efficient. For the Rozeboom Miller design team, limited resources were a starting point, not an obstacle. "We knew from the beginning we had to work within really tight financial and site constraints," says lead designer Victor Pechaty, AIA. "One way to get there was

to keep the parti [conceptual building plan] very simple. Another way was to keep down construction costs. Tilt-up concrete panels are very economical and pretty common on this kind of building. So we used tilt-up for all the bearing structure running in the north-south direction."

These measures freed up resources for the building's tour-de-force design element: a broad central hallway lined with two dozen honey-colored timber frames. According to Pechaty, the warm, lofty corridor organizes and sets the tone for the entire complex. "The clients wanted two separate entries—one for the city and one for the Y," he notes. "We gave each its own entry, but then connected the two with this circulation spine that could be open to the public all the time. It's an interior street, a kind of main street."

>> continued on page 68 and 69



"The tactile quality of this building—see the textured precast-concrete façade and the lofty central corridor articulated with a wood spine—sets it apart from other buildings of its kind."

—JUROR COMMENT

*Above: Modest tilt-up concrete panels, a standard warehouse material, are made sensuous with a custom mold. For those with a keen eye and poetic sensibility, the undulating vertical ribbons may evoke the overlapping horizons of the local agrarian landscape. Below: The illuminated interior timber-frame colonnade culminates in a metal-and-glass main entryway at each end.*

#### ANDOVER YMCA AND COMMUNITY CENTER

<b>Location:</b> Andover, Minnesota	<b>Landscape architect:</b> Damon Farber Associates <a href="http://www.damonfarber.com">www.damonfarber.com</a>
<b>Client:</b> City of Andover and YMCA	<b>Construction manager:</b> RJM Construction
<b>Architect:</b> Rozeboom Miller Architects <a href="http://www.rmarchitects.com">www.rmarchitects.com</a>	<b>Size:</b> 130,692 square feet
<b>Principal-in-charge:</b> Ted Rozeboom, AIA	<b>Cost:</b> \$18.4 million
<b>Senior design architect:</b> Victor Pechaty, AIA	<b>Completion date:</b> July 2005
	<b>Photographer:</b> Don F. Wong





*"Most middle schools are designed to resemble a village or a warehouse and seek to enclose the activities taking place inside. This school, in contrast, embraces openness, transparency, and its connection to the landscape in a very sophisticated way."*

—JUROR COMMENT



## PRAIRIE SCHOOL

### HORIZON MIDDLE SCHOOL

**Location:**  
Moorhead, Minnesota

**Client:**  
Moorhead Area Public Schools

**Architect:**  
Rozeboom Miller Architects  
[www.rmarchitects.com](http://www.rmarchitects.com)

**Principal-in-charge:**  
Ted Rozeboom, AIA

**Project lead designer:**  
Victor Pechaty, AIA

**Landscape architect:**  
[oslund.and.assoc.](http://oslund.and.assoc.)  
[www.oaola.com](http://www.oaola.com)

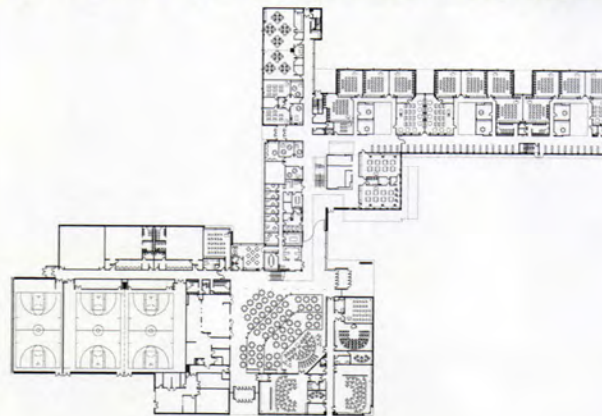
**Construction manager:**  
Kraus-Anderson Construction  
Company

**Size:**  
240,000 square feet

**Cost:**  
\$24.2 million

**Completion date:**  
August 2004

**Photographer:**  
Don F. Wong



Skyscrapers, elite cultural buildings, and glassy seaside homes are the rock stars of the architecture world. So how is it that a middle school in the flattest part of the country is generating so much buzz? For starters, it's like no other middle school you've ever seen. A refined composition of anchoring brick and cantilevered glass boxes, the aptly named Horizon Middle School in Moorhead, Minnesota, is best viewed from a distance, where its intuitive relationship to the fertile plain becomes clear. Rozeboom Miller Architects lifted the glass pieces off the ground to give the building a sense of lightness and to create long views of the landscape for teachers and students. A Z-shaped building plan, meanwhile, affords views from one part of the building into another.

The award-winning design, with its modern (glass-and-aluminum curtain wall) and agrarian (the gymnasium's corrugated-metal siding) notes, has also sparked growth in the surrounding area. A new neighborhood of some 1,200 homes, for example, is being developed on adjacent land. Horizon Middle School has given the City of Moorhead a running start into the 21st century.

—Christopher Hudson

Horizon Middle School was profiled in the November/December 2005 issue of *Architecture Minnesota*.



A TRIO OF STORAGE BUILDINGS  
ON A WOODED RURAL ESTATE  
CAPTIVATES WITH TIMELESS SIMPLICITY  
AND A FEELING FOR THE LANDSCAPE.

*By Thomas Fisher, Assoc. AIA*



THE ZEN O



Garages and barns rank among the most common utility buildings dotting the American landscape, and yet they rarely capture the attention of the media or designers. So when storage buildings win a major design award, as happened with a garage and barn designed by Christine Albertsson, AIA, of Albertsson Hansen Architecture, you know it's time to pay attention.

The attention paid to the design of the Storage Barns is the reason the project won recognition in the first place. The clients paid attention by asking an architect of Albertsson's caliber to

make something beautiful out of the most utilitarian structures. Albertsson had already designed a guesthouse and a potting shed/generator enclosure for them, when she worked for Meyer, Scherer & Rockcastle. In 2000, the clients commissioned her to design a garage and barn to accommodate a variety of vehicles—two tractors, a pickup truck, mowers, snowmobiles—needed to maintain and enjoy the 250-acre property.

Albertsson, in turn, paid attention to every detail. She had each piece of equipment measured and

its seasonal movements charted to ensure that the garages functioned perfectly. "I can't draw a plan," she says, "without understanding the life in the space." She also drew upon her upbringing in Vermont and Sweden to create what she calls "rural urbanism"—well-defined outdoor spaces designed to offset the wide-open landscape. "My clients came to the first meeting with a drawing of a big H-shaped plan," she says, "but the town doesn't allow a utility structure to be more than 2,000 square feet." Albertsson's solution was to arrange three separate buildings in a U-shape around a courtyard.



# STORAGE





#### STORAGE BARNs

**Location:**  
Rural Minnesota

**Architect:**  
Albertsson Hansen  
Architecture  
[www.aharchitecture.com](http://www.aharchitecture.com)

**Principal-in-charge:**  
Christine Albertsson, AIA

**Structural engineer:**  
Mattson MacDonald

**Landscape architect:**  
Close Landscape  
Architecture  
[www.closea.com](http://www.closea.com)

**General contractor:**  
R. Hagstrom Builder

**Size:**  
2,000 square feet

**Cost:**  
Withheld

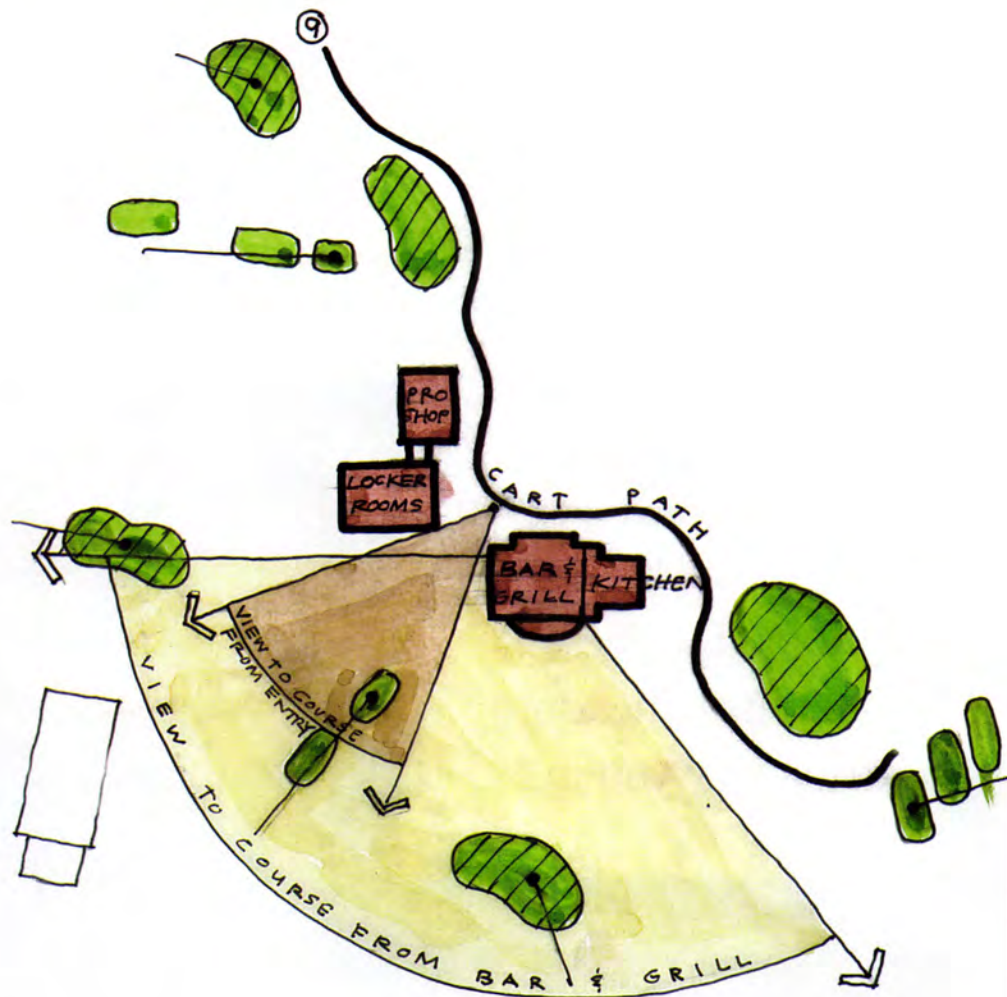
**Completion date:**  
Spring 2002

**Photographer:**  
Peter Bastianelli-Kerze



“We weren’t looking for something big and ostentatious. We wanted a club that had the feeling of a neighborhood of front porches on a summer afternoon.”

—IRV FISH, CLIENT



Previous spread: From left to right, Windsong Farm’s pro shop, locker building, and clubhouse, as viewed from a nearby rolling fairway.

Above: YA’s conceptual sketch proposed a compound of three discrete buildings at the scale of rural farm structures. Below: The locker building features square dormers and clerestories set right under the eaves. Low Chilton limestone walls delineate different “yards” of Windsong’s small-town neighborhood. Opposite: The clubhouse’s deep porch looks out onto the farm’s old barn.

Windsong’s building committee, led by Fish, a founding partner of the Twin Cities-based ad agency Fallon, Inc., and a current member of the executive committee of the United States Golf Association, selected Yunker Associates (YA) because the firm has a strong background in designing golf facilities and, more important, was uniquely equipped to capture Windsong’s vision for the project. “We weren’t looking for something big and ostentatious. We wanted a club that had the feeling of a neighborhood of front porches on a summer afternoon,” says Fish. “YA is a relatively small firm and the designers show fresh thinking. They listened, and they also pushed back. They had the same passion we did for the project.”

The site’s gently rolling terrain gave rise to a design that reflects the down-to-earth rural character of the horse farm that originally stood there. Rather than a single imposing building, Windsong settled on

>> continued on page 58





“There is a place for quiet, thoughtful buildings that are going to look good in 50 years. The more you look at these buildings, the more they draw you in.”

—JUROR COMMENT





*By Glenn Gordon*

"It's exhilarating to be out here at 5:20 on a Tuesday afternoon under a big sky in June," says avid golfer Irv Fish. He's talking about a compound of three new buildings at Windsong Farm, a private 18-hole golf course in bucolic farm country west of Minneapolis. The compound, designed and carefully integrated into the landscape by Yunker Associates Architecture, is a model of thoughtful simplicity. It's more than willing to play second fiddle to that big blue sky.

# RURAL RAPPORT







## Restorative Restaurant

“The entry sequence from car to dining room is beautifully orchestrated. Diners experience these quiet architectural moments as they leave behind their hectic lives for a carefully prepared meal.”

—JUROR COMMENT

Restaurants emerged in the 18th century as places of rest and “restorative” food, and David Salmela’s Wild Rice Restaurant recalls those origins. The long approach drive and covered walk to the front door express the original sense of a restaurant as a place of retreat, while the building’s multiple gables, which suggest a small village, capture the

restaurant’s modest beginnings as a fringe movement that associated eating and health. Inside, the long dining room, with its red-painted ceiling and square windows overlooking Lake Superior, evokes the large dining halls from which restaurants sprang. Likewise, the glass wine tower and large windows into the kitchen echo the

evolution of the restaurant away from pub grub and toward fine wine and cuisine. Above all, Wild Rice continues the tradition of restaurateurs seeking great architecture as an aid to digestion.

—Thomas Fisher, Assoc. AIA

Wild Rice was profiled in the July/August 2003 issue of *Architecture Minnesota*.

### WILD RICE RESTAURANT

**Location:**  
Bayfield, Wisconsin

**Client:**  
Mary Rice

**Architect:**  
Salmela Architect  
[www.salmelaarchitect.com](http://www.salmelaarchitect.com)

**Principal-in-charge:**  
David D. Salmela, FAIA

**Landscape architect:**  
Coen + Partners  
[www.coenpartners.com](http://www.coenpartners.com)

**General contractor:**  
Wayne Nassi Construction

**Size:**  
9,780 square feet

**Cost:** Withheld

**Completion date:**  
August 2001

**Photographer:**  
Peter Bastianelli-Kerze



## Fit for a Prince

Saudi prince Alwaleed bin Talal bin Abdulaziz Al Saud, nephew of King Fahd and chairman of the Kingdom Holding Company, wanted a soaring, monolithic icon for the city of Riyadh, and that's exactly what he got in Ellerbe Becket's Kingdom Centre. Seemingly alone in the Riyadh sky—at the same height (300 meters) as the Eiffel Tower, it dwarfs a skyline whose buildings rarely exceed 10 stories—the almond-shaped skyscraper culminates in a 100-meter-high inverted catenary arch and a shallow-arch observation bridge. The tower's sculptural beauty is enhanced by a taut aluminum and silver-reflective-glass skin that mirrors the sky while deflecting the desert sun.

The opulence carries through to the inside. Above the tower's 25-meter-high lobby reside office space, a Four Seasons Hotel, luxury apartments and condominiums, and the Kingdom Holding Company's corporate headquarters on the top two floors. Two three-story podium buildings house an upscale shopping mall, a lavish wedding and conference facility, a sports club, and the hotel's public spaces. Each area was designed to be highly respectful of Islamic law and culture.

—Christopher Hudson

Kingdom Centre was profiled in the November/December 2004 issue of *Architecture Minnesota*.

*"A marker for the city and the country. A dramatic, elegantly proportioned skyscraper that works differently at night than it does during the day."*

—JUROR COMMENT



### KINGDOM CENTRE

**Location:**  
Riyadh, Saudi Arabia

**Client:**  
Kingdom Holding Company

**Design architect:**  
Ellerbe Becket  
[www.ellerbebeckeet.com](http://www.ellerbebeckeet.com)

**Principal-in-charge:**  
William Chilton, AIA

**Project lead designer:**  
Rich Varda, FAIA

**Executive architect/  
engineer:**  
Omrana & Associates  
[www.omrana.com.sa](http://www.omrana.com.sa)

**Structural engineer  
(tower):** Arup  
[www.arup.com](http://www.arup.com)

**General contractor:**  
El Seif Engineering  
Contracting

**Size:**  
3.3 million square feet

**Cost:**  
Withheld

**Completion date:**  
October 2003

**Photographer:**  
Joseph Poon





# Extreme Makeover

Think adaptive-reuse projects involve only venerable historic buildings? Think again. Meyer, Scherer & Rockcastle's conversion of a former big-box grocery store in Denton, Texas, into a rigorously modern public library is proof that even the most maligned structures can be given new life. The conversion adds a curtain wall of translucent and transparent glass and a long, planar canopy to the front of the building. At night, the bustle in the red-walled children's area animates the glass façade. Complementing the modern exterior is a spare landscape design featuring pond cypress (front/west side of the building) and wax myrtle (north side) trees, weeping lovegrass, and Asian jasmine.

The transformation continues inside, where glass walls and planes and drywall fins define new spaces in the box, divisions that are reinforced by four carefully placed light monitors. In addition to the library, amenities include a café, police substation, and community rooms, all of which are open to the public after hours. Even the most engaging buildings need people to bring them to life, and this neighborhood gathering spot has been brimming with people since it first opened its doors.

—Christopher Hudson

*Denton Public Library—North Branch was profiled in the November/December 2004 issue of Architecture Minnesota.*

“The glass façade appears to be moving with its intermittent ribbons of clear window.”

—JUROR COMMENT

## DENTON PUBLIC LIBRARY

**Location:**  
Denton, Texas

**Client:**  
Denton Public Library

**Design architect:**  
Meyer, Scherer & Rockcastle  
[www.msrltd.com](http://www.msrltd.com)

**Principal-in-charge:**  
Jack Poling, AIA

**Architect of record:**  
HH Architects  
[www.hharchitects.com](http://www.hharchitects.com)

**Landscape architect:**  
R.E. Bricker Studio

**General contractor:**  
Harrison Quality  
Construction

**Size:**  
32,000 square feet

**Cost:**  
\$6.5 million

**Completion date:**  
July 2004

**Photographer:**  
Pete Sieger/MS&R







**“THE UNFINISHED SPACES LEND THE BUILDING AN INDUSTRIAL FEEL THAT SEEMS JUST RIGHT.”**

—JUROR COMMENT

system intact. Artwork and equipment of the light-industrial variety—sculpture, ceramics and kilns, and shops for metal and wood fabrication—were placed on the lower level, with access to a loading dock (for incoming materials and outgoing waste) and the foundry outside.

Visitors on the middle or ground level are now greeted by art galleries on either side of the main corridor—a two-story student gallery on the building’s south wall and the college gallery on the corridor’s north wall. On the north side of the middle level, studios for drawing, painting, and printmaking enjoy north light and an existing outdoor terrace, beneath which the design team inserted a new raku kiln.

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HGA replaced the original glass-curtain-wall façade (above) with anodized-aluminum panels and windows of three different sizes (left), while retaining the existing Kasota-stone pillars. The building's main corridor (below) showcases St. Olaf's art collection on its north wall and provides access and a visual link to the two-story student gallery to the south.

## DITTMANN CENTER FOR ART & DANCE

**Client:**  
St. Olaf College

**Size:**  
84,000 square feet

**Location:**  
Northfield, Minnesota

**Cost:**  
\$7.25 million

**Architect:**  
Hammel, Green and Abrahamson (HGA)  
[www.hga.com](http://www.hga.com)

**Completion date:**  
August 2001

**Design principal:**  
Loren Ahles, FAIA

**Photographers:**  
Peter Bastianelli-Kerze and HGA staff

**General contractor:**  
Oscar J. Boldt Construction



*Framed views of the campus complement the artwork on display in the student gallery (opposite, middle). The open stairwells in the corners of the building (opposite, bottom) offer additional visual connection to the campus outside.*

"We're now flourishing in a facility that supports larger work and ideas," says Dell of the new Dittmann Center for Art & Dance. "HGA did a great job of maximizing the building's potential."

The modernist student union, which included a dining room, large kitchen and bakery, post office, and lounges, "was generic enough to allow other uses," explains HGA design principal Loren Ahles, FAIA. "So in terms of function, everything easily found a home. The only thing that didn't fit into the existing structure was the foundry, so we put that on the building's west side."

The design team retained the exit stairs, elevators, open stairwells in the corners of the building, and a main corridor that connects the structure with the administration building, thus keeping the circulation





**“WITH THE COLLAGE OF WINDOWS, YOU DON’T GET THE WHOLE VIEW TO THE OUTSIDE—ONLY CERTAIN FRAMES THAT HELP YOU SEE AND UNDERSTAND THE CAMPUS ENVIRONMENT.”**

—JUROR COMMENT

For decades, art and dance departments at colleges and universities throughout Minnesota languished in ill-equipped, cobbled-together spaces. At St. Olaf College in Northfield, the situation was no different. The art department was housed at the edge of the hilltop campus in “a funky, spirited, but decrepit building,” says associate professor and former art department chair Irve Dell. Studios and classrooms for dance students were scattered across five buildings.

Like other institutions of higher learning, however, including the University of Minnesota and soon the College of St. Benedict, St. Olaf has leapt into the 21st century with new facilities for dance and art. In a stellar example of adaptive reuse, Hammel, Green and Abrahamson (HGA) fit freshly minted studios, galleries, offices, and lecture rooms into the former student center designed by Ed Sovik, FAIA, in 1960.







# WORK



**A BOLD RENOVATION  
TURNS ST. OLAF'S  
AGING STUDENT UNION  
INTO A VIBRANT  
CENTER FOR ART  
AND DANCE**

# OF



# ART



BY CAMILLE LEFEVRE



# Productive Play

## MINNETONKA CENTER FOR THE ARTS

<b>Location:</b> Wayzata, Minnesota	<b>General contractor:</b> M.A. Mortenson Company
<b>Architect:</b> James Dayton Design <a href="http://www.jddltd.com">www.jddltd.com</a>	<b>Size:</b> 32,000 square feet
<b>Principal-in-charge:</b> James Dayton, AIA	<b>Cost:</b> \$5.7 million
<b>Landscape architect:</b> <a href="http://oslund.and.assoc.">oslund.and.assoc.</a> <a href="http://www.oaala.com">www.oaala.com</a>	<b>Completion date:</b> June 2002
	<b>Photographer:</b> Patrick Regan, AIA

We so idealize art that we often forget how much it is a form of productive play, an idea that James Dayton aptly applies to his design of the Minnetonka Center for the Arts. Comprising a series of box-like forms, the building has a playful character, looking, in places, like children's blocks on steroids. Arrayed around an artfully designed landscape and an outdoor court and art-display wall, the building's metal-clad production areas have an industrial feel, expressing the hard work that every artist wants to look easy. Inside, daylight floods an L-shaped "street" that joins the art studios to an exhibition gallery, in which a box-like skylight serves as a natural spotlight.

The varied materials used in and outside the building also echo the multiple media displayed there. It's as if the art center's diverse surfaces and energetic forms give its students permission to be artists, to make imaginative things, to engage in productive play.

—Thomas Fisher, Assoc. AIA

The Minnetonka Center for the Arts was profiled in the November/December 2002 issue of *Architecture Minnesota*.

*"Different pieces of the building are articulated in different urban materials. A gutsy, industrial, raw feel for an arts center."*

—JUROR COMMENT





"A BEAUTIFUL EXAMPLE OF AN  
ARCHITECT AND A CLIENT  
MOTIVATED TO DO A COMMON  
THING UNCOMMONLY WELL."

—JUROR COMMENT

Driving down the gravel road to the complex is like coming upon a small village. The one-story garage for tractor attachments and smaller vehicles stands to your left, with overhead doors to ease access. Straight ahead lies the barn for the tractors and truck, with a finished attic above. To the right is a garage/workshop, with a composting toilet. A stone foundation, vertical and horizontal wood siding, and metal-clad gable and shed roofs tie the three buildings together while creating a pleasing variety. Wood windows and doors, often located asymmetrically, add to a sense of the unexpected. "I always try to create variety as well as order and logic in a building, playing with elements and proportions, while achieving a clarity of form," says Albertsson.

Her care for details continues on the inside, where wood doors, windows, cabinetry, and interior finishes unify and warm the buildings. The wood-lined attic, with light streaming in from large windows at either end, summarizes the care taken with the entire project. Albertsson recalls the many hours she spent in the attic of her childhood home: "An attic should be a clean, dry, finished space to explore," she says. The Zen-like simplicity of this attic not only invites exploration; it rewards those who pay close attention. **AMN**

*Opposite: The Zen-like quality of the attic space (top) is echoed in the attention paid to the workroom and vehicle bays (below), as well as in the stone-and-wood detailing of the exterior (this page).*



BEAUTY





#### WINDSONG FARM GOLF CLUBHOUSE

**Location:**  
Independence, Minnesota

**Client:**  
Windsong Farm Golf Club

**Architect:**  
Yunker Associates Architecture  
[www.yaarch.com](http://www.yaarch.com)

**Principals-in-charge:**  
Martha Yunker, AIA;  
Marc Asmus, AIA

**Landscape architect:**  
oslund.and.assoc.  
[www.oaala.com](http://www.oaala.com)

**Golf course designers:**  
Tom Lehman; John Fought

**General contractor:**  
Gunderson Construction

**Size:** 18,161 square feet

**Cost:** Not available

**Completion date:**  
April 2004

**Photographer:**  
Peter Bastianelli-Kerze



## ...and then there were three.

A David Salmela-designed home whose two cantilevered second-floor bedrooms appear to float in the woods. A concrete-shell loft articulated in a single material: wood. Eye-catching affordable housing for artists. The three residential projects receiving a 2005 AIA Minnesota Honor Award will be featured in the May/June Housing issue. We promise all three are worth the wait.

—Christopher Hudson

*"This loft takes a single strong idea—wood surfacing—and sticks with it. The wood-and-concrete interior showcases the colorful city outside."*

—JUROR COMMENT

**Project:** Chicago Loft  
**Architect:** VJAA



▲  
*"The long black base is tied to the forest floor; the white boxes above are almost invisible in the trees. A powerful geometry, delicately placed in the landscape."*

—JUROR COMMENT

**Project:** Streeter House  
**Architect:** Salmela Architect

*"The quilt-like façade achieves variety and continuity at the same time. A great urban design project."*

—JUROR COMMENT

**Project:** Live/Work Artists' Housing  
**Architect:** Hammel, Green and Abrahamson





URBAN PLAZAS AND RIVERFRONT PARKS.  
MEMORIALS. GREEN ROOFS AND  
STORMWATER MANAGEMENT. HEALING  
GARDENS. HISTORIC PRESERVATION OF  
DESIGNED LANDSCAPES. THE NEED FOR  
A TRUER COLLABORATION BETWEEN  
ARCHITECT AND LANDSCAPE ARCHITECT.

*Each year in the March/April issue of Architecture Minnesota we turn the spotlight on important issues and achievements in landscape design. This year, two innovative projects caught our attention.*



The first, **Coen + Partners' redesign of Dickerman Park** (page 50) in St. Paul, breaks new ground with its integration of mural-size images of neighborhood residents and business owners by urban photographer Wing Young Huie.



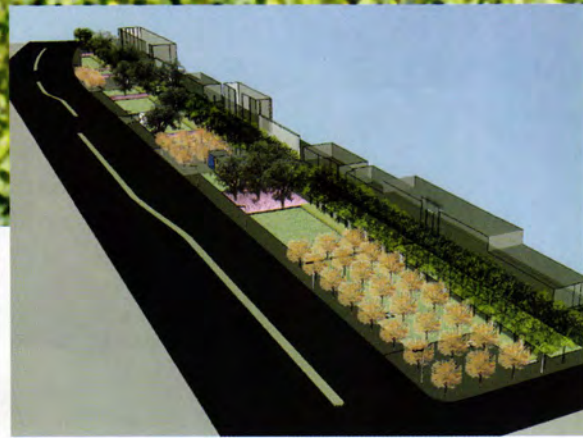
The second, a recently completed **urban plaza/green roof** (page 55) atop a below-grade parking garage in Minneapolis' Warehouse District, takes advantage of the latest refinements in green-roof technology. (It's also pleasing to the eye, thanks to **oslund.and.assoc.'s** engaging minimalist design.)

*Projects that add sustainably designed green space to an industrial district or that elevate public art get our wholehearted support. We think they'll get yours too.*

*—Christopher Hudson*



# PICTURE








# PARK

## LONG FORGOTTEN DICKERMAN PARK BECOMES PICTURE PERFECT

BY MASON RIDDLE



When is a nearly 100-year-old city park not really a park? When no one realizes it's there. Such is the plight of St. Paul's Dickerman Park, a narrow 2.6-acre, quarter-mile-long slice of land shouldering the north side of University Avenue between Fairview Avenue and Aldine Street. The only clues to its existence are brown signs reading "Dickerman Park" and "Park Hours: Sunrise to 10:00 P.M.," posted in what appears to be the front yard of several commercial buildings. But the park's anonymity will soon be a thing of the past. Thanks to a sleek, sophisticated redesign by landscape architects Coen + Partners featuring mural-size photographs of neighborhood residents by artist Wing Young Huie, Dickerman Park will command the attention of not only neighbors and passersby but also urban designers and public artists nationwide.

*Digital renderings courtesy of Coen + Partners*





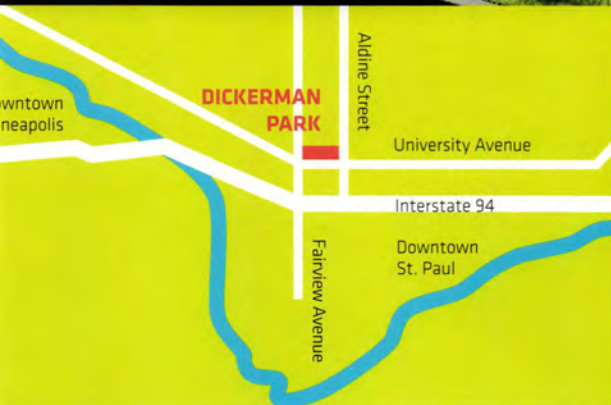
***“WE BELIEVE WE’VE CREATED A NEW MODEL FOR A NEIGHBORHOOD PARK,  
ONE THAT CELEBRATES ALL WHO LIVE AROUND IT.”***

—SHANE COEN, LANDSCAPE ARCHITECT

The recently unveiled design transforms the sliver of land, donated to the city in 1909 by brothers Charles and Gilbert Dickerman of the Dickerman Investment Company, into a true strolling park that captures both the residential and industrial character of the neighborhood. Its main elements include a café plaza featuring a café and art gallery, concrete loungers, and Huie’s photographic wall panels (see sidebar on page 53); a promenade marking the main east-west pedestrian axis; textured gardens of vividly colored plants beneath the park’s century-old oak trees; a grove of honey locust providing dappled light, fall color, and a visual contrast to the oaks; a children’s plaza with illuminated water-jet pools; and an entry plaza at the west (Fairview) end of the park. A 12-foot-wide paved walkway running flush to the adjacent buildings creates a flexible band that could accommodate future retail and dining.

“The design has the potential to reach across social boundaries,” says Shane Coen, referring in part to the diversity on display in the wall panels. “We believe we’ve created a new model for a neighborhood park, one that celebrates all who live around it.” The taut, reductive scheme is bold yet accessible





## PEOPLE WATCHING

Wing Young Huie's celebrated photography is the perfect match for the redesigned Dickerman Park in St. Paul. The Duluth native, who began his career as a freelance writer and photographer, has been documenting the diversity of Twin Cities neighborhoods since the early 1990s, seeking to reveal "not only what is hidden, but also what is plainly visible and seldom noticed." His images of Frogtown residents in their homes and backyards appeared in a groundbreaking outdoor installation on a vacant Frogtown lot in 1995, and in 2000 his "Lake Street USA" images—675 of them—adorned storefront windows, bus shelters, and the sides of vacant buildings along a six-mile stretch of that Minneapolis thoroughfare. More recently, Huie traveled across the United States photographing Asian Americans; his journey produced "9 Months in America: An Ethnocentric Tour," a 2004 exhibition at the Minnesota Museum of American Art.



For the Dickerman Park project, Huie photographed, mostly in color, dozens of Hamline-Midway residents in neighborhood shops and cafés and in their homes. Four of the images are now installed at the Fairview and Wheeler bus shelters along University Avenue to test their impact and durability. "This is a culmination of everything I've done to date," says Huie. "It's a way to make my photographs permanent in the neighborhood where they were taken. It will be interesting to see how the images fare as the neighborhood changes over time." While his process of walking around and getting to know individuals before photographing them is essentially the same, "the images feel different to me, knowing that they will be up for five to ten years."

Dickerman Park is Huie's first collaborative project, and both the artist and landscape architect found the process stimulating. "From the beginning, we developed the design in anticipation of incorporating Wing's images," explains Shane Coen. "The idea was to create a dynamic outdoor gallery that gets motorists or LRT passengers to say, 'That's cool. I want to stop and go there.' We think the strong repetition of the trees and Wing's images will do exactly that." Huie asserts that the images of people living and working in the vicinity also mark a step forward for public art. "Our lives revolve around an advertising reality," he says. "But the Dickerman images present a grounded, everyday, here-and-now reality."

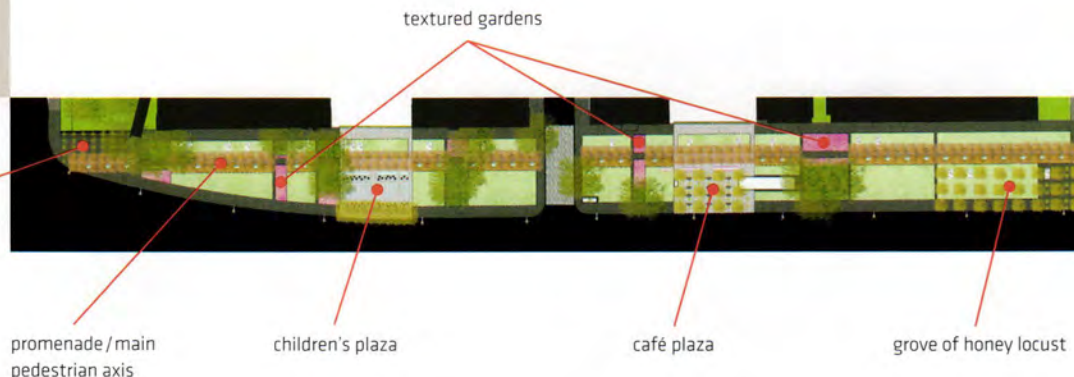
*Urban photographer Wing Young Huie's photographs of Hamline-Midway residents (above) will be displayed on large wall panels (opposite) in the café plaza.*

*Dickerman Park enjoys a gateway location between downtown Minneapolis and downtown St. Paul (left).*



## DICKERMAN PARK PLAN

entry plaza at  
Fairview Avenue



and fluid like a permeable membrane: residents and visitors can filter in and out. Visual and material shifts—for example, between the variously colored pavers and lush lawn, the mass of trees and sprays of water, and the faces in the photographs and the abstract, glassy gallery—run the length of the park, creating one experience for motorists driving past the park and another for leisurely pedestrians.

## A Fresh Start

Interest in revitalizing Dickerman Park sparked in 2002 when the Friends of the Parks and Trails of St. Paul and Ramsey County initiated a series of meetings with local residents and community groups on the future of the languishing urban space. The following summer, University UNITED, a coalition of Midway-area residents and businesses, assembled a task force of community leaders and a technical advisory group that includes Tim Griffin, AIA, director of the Saint Paul on the Mississippi Design Center, and Christine Podas-Larson, executive director of Public Art Saint Paul. Descendants of the Dickerman brothers, delighted by the renewed interest in the park, raised \$45,000 to fund a professional planning study.

"It all goes back to the principle that parks lie at the heart of a community, and how effective this idea has been for St. Paul," explains Griffin. "Shane's design begins to identify the neighborhood in a very important way while bringing green to a very urban corridor." The design also constitutes a signature statement for the rejuvenation of University Avenue, which 19th-century city planners envisioned as a great thoroughfare in the tradition of the Champs Elysées in Paris. "This project has the potential to become one of the great urban spaces in the country," says University UNITED executive director Brian McMahon, who chaired the task force. "It's not only the design but also the process that sets it apart. Huie went into the community to photograph and put a human face on our larger planning efforts."

No completion date has been set, because the \$5 million price tag must still be addressed, but the project's stakeholders are confident of success. Four million will be raised privately, with state and federal funds accounting for the balance. "Everyone is excited and wants something to happen," says Coen + Partners designer Stephanie Grotta. "Everyone wants to celebrate the neighborhood." **AMN**

Photo courtesy of Brian McMahon



*Shane Coen and Wing Young Huie (top) stand beneath a century-old oak tree at the site. The Coen + Partners design (bottom) transforms what is now only a front lawn for commercial buildings into a true urban strolling park.*

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# GREEN ISLAND OASIS

By Mason Riddle

In downtown Minneapolis, finding green space is about as easy as finding a new cultural building without a projecting element (e.g., the cantilevered Walker, the Guthrie's "endless bridge," and the Central Library's angular wing). But the good news is, advances in **green roof systems** offer new opportunities for greenery and sustainable design in dense, urban settings. The Warehouse District's Bookmen Plaza, with its soon-to-be-patented Muellner Green Roof System, has taken full advantage.



Left: The spacious decks of historic Bookmen Lofts overlook the green urban plaza, one of the few in Minneapolis' overheated downtown condominium market. Middle: A model of the complex shows the central plaza, the Stacks (top left), the historic Lofts (top right), and the future restaurant (foreground). Right: A model of the plaza with its central allée.



*Remarkably, the space feels both intimate and expansive, a near-perfect blend of private park and urban plaza.*

The 9,000-square-foot plaza, designed by the landscape architecture firm *oslund.and.assoc.* ([www.oaala.com](http://www.oaala.com)), is one element in a comprehensive city-block development that also includes the five-story historic Bookmen Lofts and the new eight-story Bookmen Stacks condominium tower, both designed by James Dayton Design. A unique amenity for Bookmen residents, and soon for diners at an adjacent Dayton-designed restaurant scheduled to open in fall 2006, is that the crisply conceived urban space doubles as the green roof of a private, below-grade parking garage.

Drawing from the industrial feel of its environment and spare in both design and materials—Tom Oslund's aesthetic calling card—the plaza is bisected by an allée connecting the Stacks' main entryway with the future restaurant and further carved into five sodded lawns of varying dimensions. The lawns feature randomly placed and variously sized circular islands contained by Corten-steel frames, each planted with wild plant material including ornamental grasses. Willow trees anchored in square Corten planters form two rows of three running parallel to the allée. Remarkably, the space feels both intimate and expansive, a near-perfect blend of private park and urban plaza.

#### MUELLNER GREEN ROOF SYSTEM

A: Netlon Advanced Turf Sod System

D: Evaporation Control System Liner

G: Draining Insulated Roof System

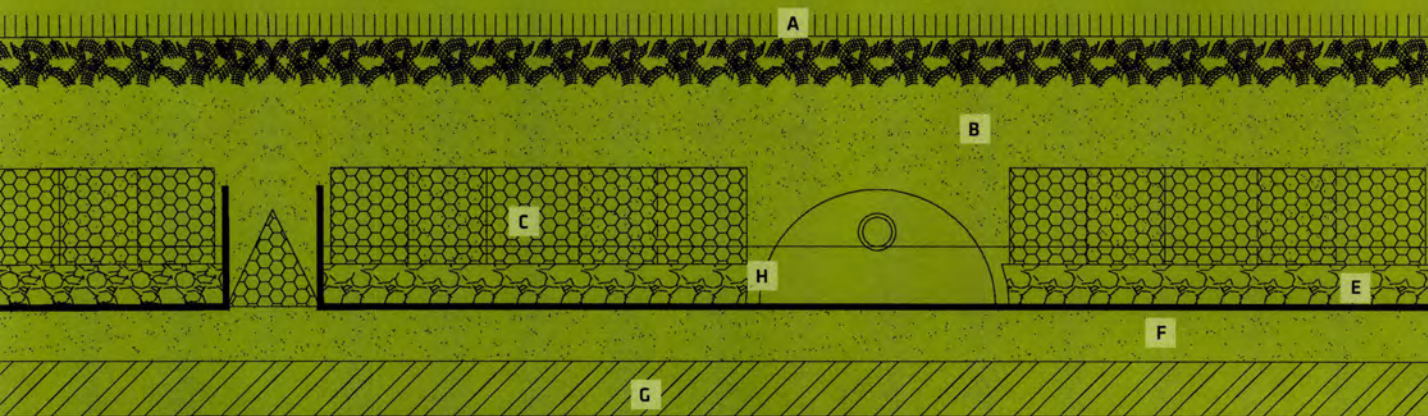
B: Sand

E: Pea Stone

H: Evaporation Control System Chamber

C: Mueller Geofoam

F: Leveling Sand







*Above and right: Hedgerows of ornamental grasses provide a green boundary between the plaza and the hard-edged, zinc-and-glass Stacks. The Mueller Green Roof System makes the rooftop plaza sustainable year-round.*



The 1914–15 brick-and-concrete Lofts and the glistening Stacks, with its palette of exposed precast concrete, zinc, and bluish glass curtain wall, necessitated an atypical park idea, one that would physically and aesthetically link the two buildings while providing a sustainable roof for the parking garage. “I took the cue from the hard-edged architecture,” says Oslund. “The design also creates an interesting visual pattern when viewed from the residences above.”

Executing the plaza posed a few considerable challenges—namely, gaining city approval for a relatively unconventional concept and justifying the costs of constructing a sustainably designed green space that would otherwise be a traditional circular drive. Bookmen developer Steven Frenz was swayed to assume the financial risk, wanting to differentiate his from other downtown developments and understanding that the

>> continued on page 66

*“The design also creates an interesting visual pattern when viewed from the residences above.”*

—TOM OSLUND, LANDSCAPE ARCHITECT



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## Rural Rapport

<< continued from page 46

a three-building farmstead proposed by YA: a clubhouse with a vaulted hall for large gatherings, a long screened porch, and unconventional squared-off dormers sheathed in galvanized steel; a locker-room building daylit by handsome multi-pane clerestories tucked under shallow eaves; and a golf shop with a hayloft-like storage area on the mezzanine. The architects drew inspiration from the farm's old barn, which has been left standing just down the slope from the new compound. (Windsong is looking into the feasibility of restoring the barn, possibly as a three-season open pavilion.)

Lead designer Marc Asmus, AIA, says that the project was unusual in that the design as originally proposed was very close to what actually got built—a testament to the rapport between client and architect. "They wanted a legacy building," says Asmus, "a clubhouse that would look good 50 years from now, its timbers aged and checked, as they are in old barns." At the same time,

>> continued on page 60



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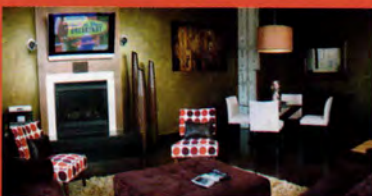
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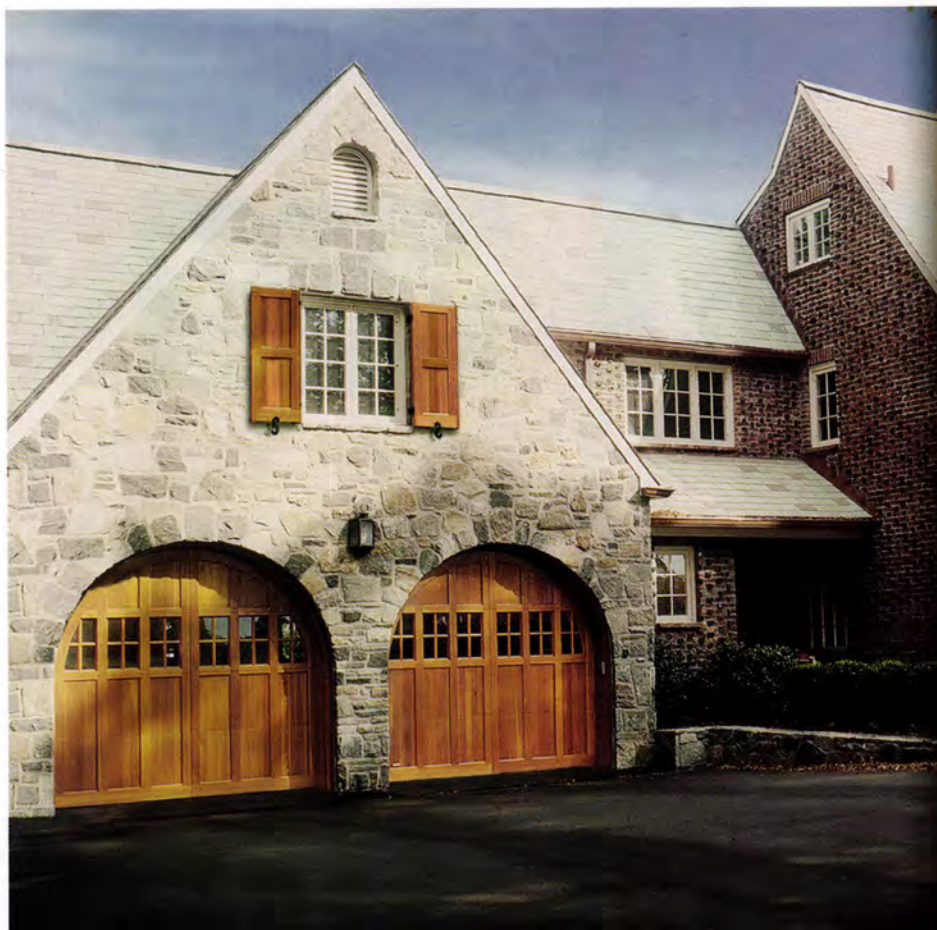
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## Rural Rapport

<< continued from page 58

the club's membership wanted Windsong Farm to be approachable and welcoming, the buildings detailed with simple, quiet references to the farm structures in the surrounding countryside. Materials were chosen for their rural character and were used differently in each of the three buildings; board-and-batten wood siding appears in some places, horizontal v-grooved siding in others, sand-pressed brick in yet others. Detailing of the interiors is simple and direct and includes reclaimed southern yellow pine flooring and an unexpected and ingenious use of galvanized steel as a finish material for the locker-room doors.

Arising from the landscape and the small towns that dot the area, the buildings "feel like a small community on a knoll," as one Honor Awards juror put it. The observation must be especially gratifying to client and architect, for it suggests that Windsong's vision for the project has been realized. **AMN**

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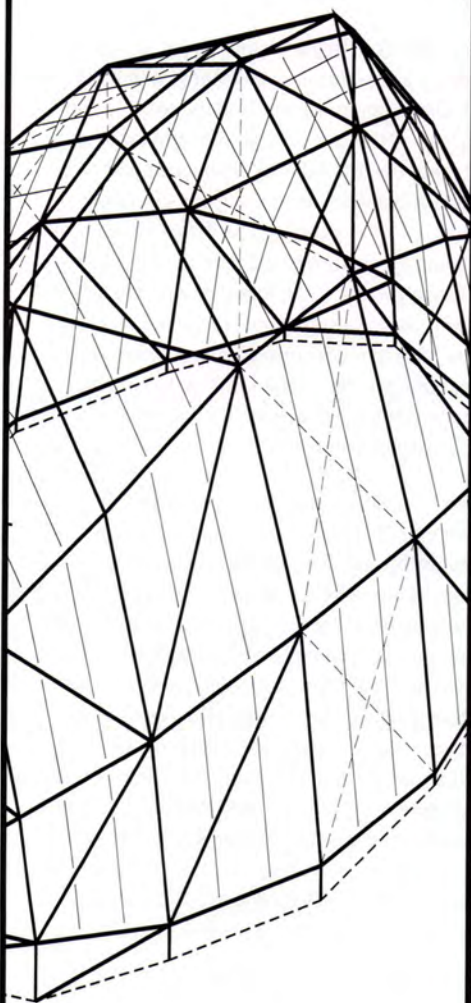
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<< continued from page 40

On the third level, HGA raised the steel-frame roof four feet to provide the clearance space necessary for dancers to practice/perform lifts in three dance studios. The largest studio doubles as a performance space complete with seating and a lighting and sound booth. The upper floor also includes a cluster of faculty offices and a terraced lecture hall with cutting-edge presentation technology that's in high demand by other programs on campus.

The project's "trigger point," Ahles says, was Sovik's glass-curtain-wall façade, which the St. Olaf community was understandably reluctant to lose. "The steel-and-glass curtain wall was state of the art in the 1960s but had just preceded fairly substantial technical leaps in window-wall design," Ahles explains. "So it was basically like driving a much-loved '62 Ford that's rusted out. It wasn't viable. That, together with the fact that when you do a substantial renovation for reuse you have to meet current energy codes, meant that bringing the curtain wall up to current standards would have required more resources than would taking it away."

Once the decision was made to alter the building's exterior, the design team set about doing so in a respectful way. The architects saved the existing Kasota-stone pillars installed on a 25-foot rhythm, outlined the pillars in copper (a material used on other St. Olaf buildings), and inserted a new façade of anodized-aluminum panels and windows strategically placed to meet the needs of uses inside. "We wanted the building to look like an art department, not just another campus building, so we're really pleased with the façade," says retired art department chair Jan Shoger. The three window sizes, she adds, "give each room an element of surprise," and wide sills provide students with places to sit and study.

"The challenge was to keep the design simple, to keep the plan elegant and functional, with the emphasis on the art and the users," Ahles says. Phase One of a Fine Arts Master Plan completed by HGA for St. Olaf, the Dittmann Center is a critical first step in creating a future arts quadrant. "There is so much to admire in this building: the size and quality of the spaces, the attention to safety, and the number of artistic endeavors and processes the building supports," Dell enthuses. "This is one of the best undergraduate art and dance facilities that I've seen at a liberal arts college." **AMN**



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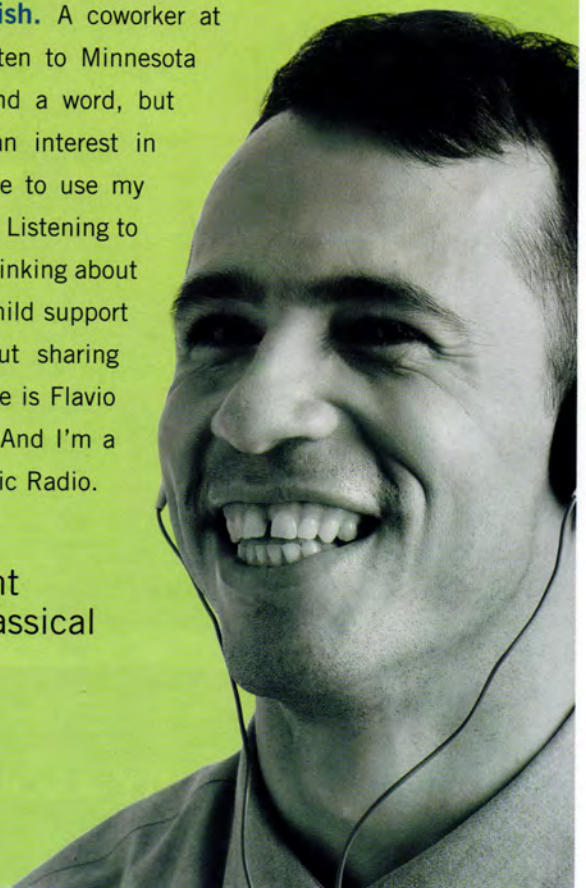
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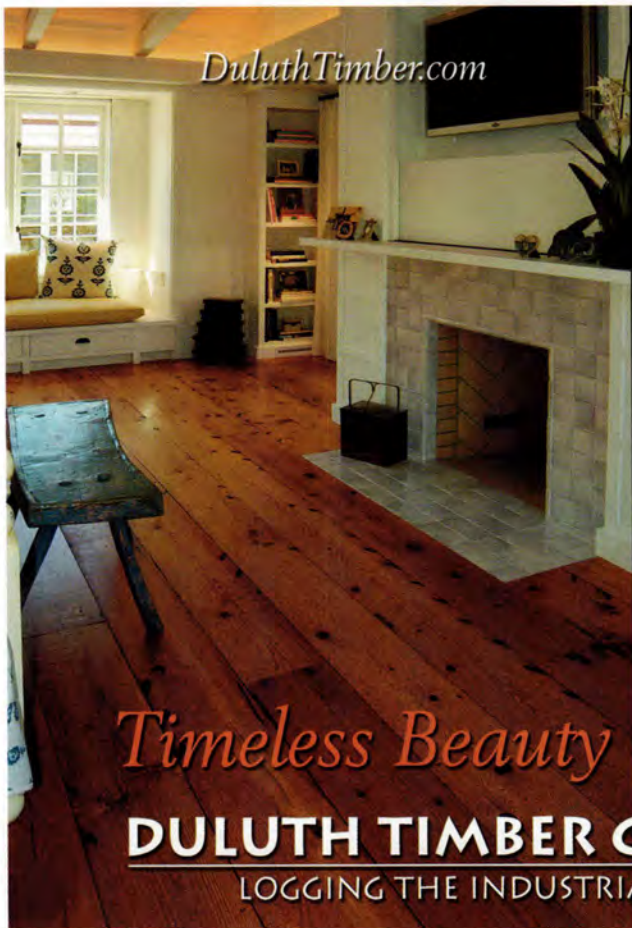
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## Second City

<< continued from page 19

**Roland Aberg:** Having one developer build at this scale and essentially in a single phase has a few very important advantages. First, you get a cohesive plan for the public spaces—the plazas and promenades, for example—which are the glue of great urban streetscapes. It also allows us to reach the minimum carrying capacity for retail, that threshold of square footage where retailers begin to work together synergistically. The other main advantage to building in one phase is that we can orchestrate parking for the entire project. Our strategy of putting the parking below street level adds convenience for residents and visitors, lends a pedestrian vitality to the street, and lifts the street above the floodplain. There aren't many places in Minneapolis or St. Paul where people can fulfill their fundamental desire to get to the river's edge. Creating that opportunity and then magnifying and embellishing it is what makes this a great project.

**Tom Meyer:** I'd first like to say that I take my hat off to the architect and developer's comprehensive, well-delineated vision, which appears to be the most ambitious plan for St. Paul in recent history. But I would question whether any one party's vision can create such a large collection of buildings in such a short period of time without sacrificing authenticity and diversity. That Galtier Plaza in St. Paul and Riverplace and St. Anthony Main in Minneapolis went bankrupt tells us that such schemes are a risky use of public funds and not necessarily what the marketplace wants. Thriving cities grow and change either incrementally, over time, or according to careful city planning, and I would challenge the developer to honor St. Paul's excellent established framework for riverfront development.

**Tim Griffin:** In my view, The Bridges, as now configured, misses the spirit and intent of the Framework on several levels. The project requests a huge city subsidy, largely to build structured parking to support a new commercial district that may rival or displace downtown and compete with other commercial areas in the city. Its public realm has no focal community green or park, only private internal 'streets' that exclude automobile traffic, and the proposed 20- and 30-story buildings, running parallel to the river, will block views of the surrounding bluff rim from downtown and vice versa. Finally, the urban design process has not engaged the community to the extent that the North Quadrant and Upper Landing have in terms of reflecting community values in a range of alternatives from which the scheme is selected, which is essential when looking for community support, planning-policy changes, and public funding. **AMN**



  
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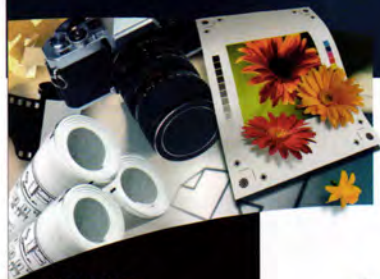


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## Green Island Oasis

<< continued from page 57

green roof would offer future economic and environmental advantages. "I immediately had an affinity for Steve because he was interested in doing something meaningful with the project," says James Dayton, AIA.

To ensure the plaza's sustainability, Frenz worked with Mike Kelly of Rehbein Companies in Blaine to implement the aforementioned Muellner System. According to Kelly, who has partnered with Tom Oslund on numerous projects, the grass in rooftop lawns needs a 12-inch profile to achieve the proper air-to-water ratio, one that allows the roots to grow aggressively. Root growth, in turn, is greatly aided by proper growing matter and an environmentally sound and low-maintenance irrigation and drainage system.

The multi-layered Muellner System begins, at bottom, with an EPDM liner that essentially creates "a big bathtub out of the whole area," Kelly explains. Next is laid the Evaporative Control System (ECS) liner, a system of chambers that supplies adequate moisture to the root system, negating the need for sprinklers. In the self-irrigating Muellner System, rainwater stored in subsurface reservoirs soaks upward. The remaining layers are two inches of crushed rock, 12 inches of sand integrated with a reticulated foam product, and sod.

The key to the Muellner System, however, is Netlon Turfguard, a tough, flexible, extruded mesh manufactured from polyethylene. Thousands of these small interlocking mesh elements create a dense, bird's-nest-like structure in the sand base. The grass' roots penetrate down through the mesh to form a deep anchored root system. Netlon also allows for enhanced water drainage and infiltration properties and makes the grass more durable against the protrusion of lawn furniture or general wear and tear.

Bookmen Plaza presents a strategic model for urban design that is green in both senses of the word. It's also a classic example of how, when a receptive and forward-thinking developer works closely with architects and landscape architects from the onset of a project, good things happen in both the short and the long term. **AMN**

*The Bookmen Stacks and Lofts by James Dayton Design will be featured in the May/June Housing issue.*

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Congratulations to the Andover  
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- YMCA
- Rozeboom Miller Architects



## Andover Endeavor

<< continued from page 30

More than a hallway linking one side of the building to the other, the corridor also connects each space to all the others. Visitors entering and exiting the building and moving from one area to another can't help but cross paths with their neighbors, a subtle yet friendly form of social engineering. "We've found that people congregate in the hallway and hang out," says Harold Mezile. It's little wonder; despite its location in the middle of the building and lack of exterior windows and skylights, the central hall is warm, bright, and welcoming.

Red painted walls mixed in among the timber-framed colonnade emphasize the entrances to the various venues. The red was chosen to match the YMCA brand color, but it also serves to draw attention to the places most important to visitors—the check-in, information, and registration desks. As one of the Honor Awards jurors observed, the complex is eminently easy to navigate and use.

>> continued on page 69

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<< Andover Endeavor continued from page 68

In contrast to the warm interior, the exterior is a cool composition of crisp-edged concrete walls interspersed with workaday burnished concrete block, aluminum-framed clear-glass windows, and gridded fiberglass panels. Taut, minimalist planes of grass and concrete, punctuated with spare rows of trees and shrubs, integrate the building and dead-flat site with reserve and aplomb.

In an architectural twist equivalent to spinning gold out of straw, Rozeboom Miller had the contractor build custom molds for the precast-concrete panels. The result is a sensuously curving surface texture that, as Pechaty claims, evokes the overlapping horizons of the local agrarian landscape. The seductive woven texture shimmers and yaws and effervesces as the sun dances across its surface.

If the typical fitness center is a heavy, boxy affair with the hulking presence of a thick-necked body builder, Andover Community Center is agile and lean, sporting the grace and precision of an Olympic diver. An appropriate metaphor perhaps, as Andover residents have taken the first big leap into what promises to be a healthier and more civically engaged future. **AMN**

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## 2006 LANDSCAPE ARCHITECTURE FIRMS

Architecture Minnesota has published an annual directory of landscape architectural firms for the past 15 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 to receive 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

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

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www.atsr.com  
Established 1944  
Contact: Robert Gunderson, (763) 525-3232

Paul W. Erickson, AIA  
Robert J. Gunderson, RLA, ASLA, LLARB  
A. Graham Sones, ASLA  
James A. Kalkes, ASLA  
Kirk Roessler, PE

#### Firm Personnel by Discipline

Landscape Architects	2
Architects	16
Engineers	7
Other Professional	64
Administrative	12
<b>TOTAL</b>	<b>101</b>

#### Work %

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

*New Marshall High School and Athletic Fields, Marshall, MN; Sunrise River Elementary School and Fields, North Branch, MN; Liberty Ridge Elementary School, Woodbury, MN; Schell Brewing Company Campus Master Plan, New Ulm, MN; First Lutheran Church Campus Master Plan, White Bear Lake, MN; John Glenn Middle School Athletic Fields, Maplewood, MN*

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Other Offices: Mequon, WI; Libertyville, IL  
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Jeff McDowell, RLA  
Stuart Krahn, RLA, ASLA  
Karen Luger, RLA, PE  
Sherri Buss, RLA  
Steven Halberg, RLA

#### Firm Personnel by Discipline

Landscape Architects	5
Architects	9
Engineers	153
Planners	2
Other Professional	71
Technical	119
Administrative	57
<b>TOTAL</b>	<b>474</b>

*continued on next column*

#### Work %

Site planning/dev. studies	10
Parks/open spaces	25
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	15
Trails, transportation/transit facilities	20

*Stillwater Park and Nature Areas Master Plans, Stillwater, MN; Golden Valley City Hall Plaza, MN; St. Paul Sun Ray Transit Center, MN; University of Minnesota Landscape Arboretum Expansion Site Infrastructure, Chanhassen, MN; Zumbrota Golf Club Nine Hole Addition, Zumbrota, MN*

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Jim Brown, RLA, ASLA

#### Work%

Residential/decks/gardens	40
Site planning/dev. studies	40
Master/comprehensive planning	10
Engineering	10

*Wayzata Community Church, Wayzata, MN; National Peace Garden Competition, Washington, D.C. "A Study into the Identification and Protection of the City of Minnetonka Landscape Character"; Stonehouse, Santa Rosa, CA; The Weisman Residence, Minneapolis, MN; John's Island Community Chapel, John's Island, FL*

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Other Offices: Peninsula Papagayo, Costa Rica  
Bryan D. Carlson, RLA, FASLA  
Barbara Gavin

#### Firm Personnel by Discipline

Landscape Architects	1
Technical	1
<b>TOTAL</b>	<b>2</b>

#### Work %

Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	20
Resort planning/design	30

*Peninsula Papagayo Resort and Golf Community, Guanacaste, Costa Rica; Annenbberg Plaza, Mayo Clinic, Rochester, MN; WWII Veterans' Memorial, Minnesota State Capitol, St. Paul, MN; Wells Fargo Home Mortgage Campus, Minneapolis, MN; Minnesota Landscape Arboretum Visitors' Center, Chanhassen, MN; Village on Nine Mile Creek, Bloomington, MN*



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 James Robin, RLA  
 Deb Bartels, RLA, ASLA  
 Andrew Caddock, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	10
Administrative	1
TOTAL	11

**Work %**

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

Ramsey Town Center Town Planning, Urban Design and Site Design, Ramsey, MN; Upper Landing Park and Chestnut Plaza, St. Paul, MN; Firefighters and Workers Memorials, Capitol Mall, St. Paul, MN; Medtronic CRM Corporate Campus, Mounds View, MN; Lake Elmo Village Master Plan, Lake Elmo, MN; Lake Street Reconstruction, Minneapolis, MN

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 Bryan Kramer, RLA  
 Vince de Britto  
 Ross Altheimer  
 Don Colberg

**Firm Personnel by Discipline**

Landscape Architects	8
Architect	1
Administrative	1
TOTAL	10

**Work %**

Residential/decks/gardens	20
Parks & open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	20
Multi-family housing/PUDS	20

continued on next column

Dickerman Park Redesign, University Avenue, St. Paul, MN;  
 Minneapolis Central Library Site Design, Minneapolis, MN;  
 Salmela Architecture and Design, Residential Collaborations,  
 Various Locations; Jackson Meadow Planned Residential  
 Community, Marine, MN; Franconia Sculpture Park Open  
 Space and Master Plan, Chisago County, MN

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 Geoff Martin, RLA, ASLA  
 Wallace Case, RLA, ASLA  
 John Slack, RLA, ASLA  
 Jerry Starkey, RLA

**Firm Personnel by Discipline**

Landscape Architects	9
Site Designers	2
Planners	5
Market Research Analysts	2
GIS Specialist	2
Administrative	2
TOTAL	22

**Work %**

Site planning/development studies	15
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	20
Master/comprehensive planning	15
Multi-family housing/PUDS	15
Market research	10
Expert testimony	5

Burnsville Heart of the City, Nicollet Commons,  
 Burnsville, MN; Fort Snelling National Cemetery Master Plan  
 and Cemetery Improvements, MN; Downtown Northfield  
 Streetscape Master Plan, MN; South Robert Street  
 Redevelopment Strategy, West St. Paul, MN; Hubert H.  
 Humphrey Memorial at State Capitol Campus, St. Paul, MN;  
 New Brighton NW Quadrant Redevelopment Plan, MN

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 Contact: Gene F. Ernst, (612) 448-4094  
 Gene F. Ernst, RLA, ASLA  
 Curt H. Claeys

continued on next column

**Firm Personnel by Discipline**

Landscape Architects	2
Administrative	1
TOTAL	3

**Work %**

Residential/decks/gardens	15
Site planning/dev. studies	25
Parks/open spaces	10
Urban design/streetscapes	25
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Graphic design/models/signage & structures	5

Best Buy Campus, Richfield, MN; Credit River/Territory,  
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 Ellen Stewart, RLA, ASLA  
 Peter Larson, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	13
Administrative	1
TOTAL	14

**Work %**

Residential/decks/gardens	5
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	25
Interior landscape/planting	5
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Retail development	15

Mayo Hospital Abraham Center, Rochester, MN; Excelsior  
 and Grand Mixed-use Retail Development, St. Louis Park,  
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 Emanouil Spassov, RLA, ASLA  
 Jill Jones, RLA  
 Krisan Osterby, RLA, ASLA  
 Zachary Bloch

**Firm Personnel by Discipline**

Landscape Architects	6
Architects	198
Engineers	101
Planners	4
Other Professional	28
Technical	41
Administrative	91
TOTAL	469

**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

Virtua Health Replacement Hospital Campus, Voorhees  
 Township, NJ; Fort Valley College Campus Masterplan,  
 Fort Valley, GA; Globe College, Woodbury, MN; University  
 of Minnesota Scholars' Walk, Minneapolis, MN; Abbott  
 Northwestern Hospital Heart of The Mall, Minneapolis, MN;  
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**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

continued on next column

Barry Residence (Japanese-style garden with waterfall  
 and bridge linked to an improved wetland/conservation area),  
 Minnetonka, 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;

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

**Firm Personnel by Discipline**

Landscape Architects	12
Planners	4
Other Professional	1
Administrative	2
TOTAL	19

**Work %**

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

Bassett Creek Valley Redevelopment Master Plan,  
 Ryan Development Corp., Minneapolis, MN; Gladstone  
 Neighborhood Redevelopment Master Plan, Maplewood, MN;  
 I-494 Corridor Land Use and Zoning Study, Richfield, MN;  
 Faribault Energy Park Site Plan, Faribault, MN; CSAH 15  
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 at Lakeshire Community Planning and Design, Chaska, MN

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 Established 1990

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

**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

Skanse Residence, Cross Lake, MN; Zavadil Residence,  
 Glenwood, MN; Nielsen Residence, Marine on  
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 Established 1990  
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 Peter MacDonagh, RLA, CA

**Firm Personnel by Discipline**

Landscape Architects	9
Other Professional	2.5
Technical	1
TOTAL	8.5

**Work %**

Site planning & dev. studies	30
Environmental studies (EIS)	30
Parks & open spaces	20
Master/comprehensive planning	20

Minneapolis Central Library Green Roof, MN;  
 Bell Museum of Natural History Sustainable Site Design,  
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Darren B. Lazan, RLA  
 Stephen M. Johnsten, PE  
 Carolyn L. Krall, AIA  
 Kendra Lindahl, AICP  
 Ben Sporer, RLA

**Firm Personnel by Discipline**

Landscape Architects	5
Architects	2
Engineers	20
Planners	4
Other Professional	22
Administrative	10
TOTAL	63

**Work %**

Residential/decks/gardens	35
Site planning/dev. studies	10
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	5
Multi-family housing/PUDS	10
Commercial	30

Mound Harbor, Mound, MN; Village of Mendota Heights,  
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 Heritage Square at Legacy Village, Maplewood, MN; Method-  
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 Jason P. Aune, RLA, ASLA  
 Bruce Chalupsky, RLA, ASLA  
 Dan Shaw, PE  
 Mike Fischer, AIA

**Firm Personnel by Discipline**

Landscape Architects	5
Architects	29
Engineers	38
Planners	1
Other Professional	7
Technical	45
Administrative	25
TOTAL	150

continued on next column

**Work %**

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

National Eagle Center, Wabasha, MN; Three Bays on  
 Vermillion Site Design, Tower, MN; Lowry Avenue West  
 Neighborhood Revitalization Corridor, Minneapolis, MN;  
 UMD Darland Administration Building Entry Design,  
 Duluth, MN; Moose Lake Streetscape on Arrowhead Lane  
 at Elm Avenue, Moose Lake, MN; Oneka Elementary  
 and Site Design, Hugo, MN

**OSLUND.AND.ASSOC.**

115 Washington Avenue North, Ste. 200  
 Minneapolis, MN 55401  
 Tel: (612) 359-9144  
 Fax: (612) 359-9625  
 www.osala.com  
 Established 1998  
 Other Office: Chicago, IL  
 Contact: Tom Oslund or Jay Coatta, (612) 359-9144

Thomas R. Oslund, RLA, FASLA, FAAR  
 Jay D. Coatta  
 Tadd B. Kreun, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	5
Engineers	1
Planners	1
Administrative	1
TOTAL	8

**Work %**

Residential/decks/gardens	10
Site planning/dev. studies	10
Parks/open spaces	5
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	70

McMaster-Carr MP; General Mills Corporate Headquarters,  
 Golden Valley, MN; Bloomington Central Station,  
 Bloomington, MN; Sioux Valley Health System, Sioux Falls,  
 SD; Cleveland Clinic, Site Work, Cleveland, OH

**RLK INCORPORATED**

6110 Blue Circle Drive, Ste. 100  
 Minnetonka, MN 55343  
 Tel: (952) 933-0972  
 Fax: (952) 933-1153  
 Email: jdietrich@rlkinc.com  
 www.rlkinc.com  
 Established 1959  
 Other MN Offices: Ham Lake, Duluth, Hibbing, Oakdale  
 Contact: John Dietrich, (952) 933-0972

John Dietrich, RLA, ASLA  
 Eric Johnson, RLA, ASLA  
 David Patten, RLA, ASLA

continued on next column

**Firm Personnel by Discipline**

Landscape Architects	3
Civil Engineers	35
Planners	1
Other Professional	19
Technical	30
Administrative	13
TOTAL	101

**Work %**

Site planning/dev. studies	30
Multi-family housing/PUDS/residential subdivision	20
Redevelopment planning	15
Environmental studies/permitting (EAW, AUAR)	10
Master/comprehensive planning	10
Urban design/streetscape/parks	5
Recreational/resort planning	5
Corridor/transportation planning	5

Village Creek Mixed-use Development, Brooklyn Park, MN;  
 Dean Lake Mixed-use Development, Shakopee, MN; Grand  
 Marais Streetscape, Grand Marais, MN; Stillwater Mills,  
 Stillwater, MN; Medtronic CRM, Mounds View, MN; Cabela's,  
 Rogers, MN; T-2 Target Redevelopment, St. Louis Park, MN;  
 Willow Creek Commons, Rochester, MN

**SANDERS WACKER BERGLY, INC.**

365 East Kellogg Boulevard  
 Saint Paul, MN 55101-1411  
 Tel: (651) 221-0401  
 Fax: (651) 297-6817  
 Email: wsanders@swbinc.com  
 www.swbinc.com  
 Established 1979  
 Other Office: Rice Lake, WI  
 Contact: William Sanders, FASLA, (651) 221-0401

William Sanders, RLA, FASLA  
 Larry Wacker, RLA, ASLA  
 Gregory Johnson, RLA  
 David Wanberg, RLA, AICP  
 Vera Westrum Ostrom, RLA, ASLA  
 Kathryn McFadden Rivard, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	5
Planners	1
Technical	1
Administrative	1
TOTAL	8

**Work %**

Residential/decks/gardens	5
Site planning/dev. studies	10
Parks/open spaces	30
Urban design/streetscapes	25
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Cemetery planning	10

Lake Elmo Park Reserve Master Plan - Washington County,  
 MN; Wellstone Memorial, Evelyn, MN; Rice Lake Cedar Side  
 Trail System, Rice Lake, WI; Lake of the Isles Master Plan,  
 Minneapolis, MN; St. Paul Public Schools Athletic Fields,  
 St. Paul, MN; Forest Lake Downtown Plan, Forest Lake, MN



**SAS + ASSOCIATES**

605 Board of Trade Building  
Duluth, MN 55802  
Tel: (218) 391-1335  
Fax: (218) 722-6697  
Email: sas@cpinternet.com  
www.saslandarch.com  
Established 2001  
Contact: Luke Sydow, (218) 391-1335  
Luke Sydow, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	2.5
TOTAL	2.5

**Work %**

Residential/decks/gardens	5
Site planning/dev. studies	35
Parks/open spaces	20
Urban design/streetscape	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	15

Harrison Community Park, Duluth, MN; Lighthouse Point Condominiums, Two Harbors, MN; Silver Street Streetscape, Hurley, WI; Sugarloaf Neighborhood, Duluth, MN; University of Minnesota Duluth Childrens' Place, Duluth, MN; Larmont Cottages, Larmont, MN

**SAVANNA DESIGNS, INC.**

3511 Lake Elmo Avenue, North  
Lake Elmo, MN 55042  
Tel: (651) 770-6910  
Fax: (651) 770-1166  
Email: s.designs@att.net  
Established 1973  
Contact: Jim Hagstrom, (651) 770-6910

Jim G. Hagstrom, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	2
Technical	1
Administrative	1
TOTAL	4

**Work %**

Residential/decks/gardens	50
Site planning/dev. studies	20
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Senior Housing	10

The Gardens of North Oaks, MN; St. Jude Medical, St. Paul, MN; Minnesota Landscape Arboretum, Chanhassen, MN; Brust Resident, Dellwad, MN; Holmen Residence, White Bear Lake, MN; Andrews Residence, White Bear Lake, MN

**SCHOELL MADSON**

15050 23rd Avenue North  
Plymouth, MN 55447  
Tel: (763) 746-1600  
Fax: (763) 746-1652  
Email: mail@schoellmadson.com  
www.schoellmadson.com  
Established 1956  
Other MN Offices: Elk River  
Contact: Paul Schroeder, (763) 746-1622

Dana Swindler, Principal  
Ken Adolf, PE  
Paul Schroeder, RLA  
Kevin Teppen, RLA  
Scott Yonke, RLA  
Tom Goodrum, Planner

**Firm Personnel by Discipline**

Landscape Architects	3
Engineers	14
Planners	1
Other Professional	5
Technical	23
Administration	2
TOTAL	48

**Work %**

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

River Park Residential Community, Elk River, MN;  
Union Crossings Retail Center, Monticello, MN; Tonka Bay Trail Study, Tonka Bay, MN; Rosemount Crossings Retail, Rosemount, MN; Wells Fargo Home Mortgage Irrigation, Minneapolis, MN; Steinberg Nature Park, Blue Earth, MN

**SHORT ELLIOTT HENDRICKSON INC. (SEH)**

Butler Square Building, Ste. 710C  
100 North 6th Street  
Minneapolis, MN 55403  
Tel: (866) 830-3388  
Email: info@sehinc.com  
www.sehinc.com  
Established 1927  
Other MN Offices: St. Cloud, Duluth  
Other Offices: Denver, CO; Madison, WI  
Contact: Bob Kost, 612 758.6715

Bob Kost, RLA, ASLA AICP  
Chris Behringer, ASLA  
Gus Blumer, RLA, ASLA  
Nancy Jacobson, RLA, ASLA  
Veronica Anderson, ASLA  
Julie Goller, ASLA

**Firm Personnel by Discipline**

Landscape Architects	8
Architects	30
Engineers	180
Planners	18

continued on next column

Other Professional	130
Technical	310
Administrative	125
TOTAL	801

**Work %**

Site planning/dev. studies	10
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	20
Master/comprehensive planning	20
Transportation enhancements	20

Lake Elmo Trails Master Plan, Lake Elmo, MN; Greenway Land Use Plan, Minneapolis, MN; Osceola Downtown Streetscape Project, Osceola, WI; Loring Trail and Pedestrian Bridge, Minneapolis, MN; Tower Harbor Master Plan, Tower, MN; Washington County North Service Center and Library, Forest Lake, MN

**SRF CONSULTING GROUP, INC.**

One Carlson Parkway North, Ste. 150  
Minneapolis, MN 55447  
Tel: (763) 475-0010  
Fax: (763) 475-2429  
Email: bwarner@srfconsulting.com  
www.srfconsulting.com  
Established 1963  
Other Offices: Fargo, ND; Madison, WI  
Contact: Barry Warner, (763) 475-0010

Barry Warner, RLA, FASLA, AICP  
Mike McGarvey, RLA, ASLA  
Ken Grieshaber, RLA, ASLA  
Joan MacLeod, RLA, ASLA  
Joni Giese, RLA, ASLA  
Tom Thorson, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	11
Planners	10
Environmental	8
Traffic/Transportation	34
Parking	4
Civil/Site Engineering	48
Structural	21
Water Resources	12
Highway	44
Surveying	9
Construction Services	12
Technical	36
Right of Way Services	8
Administrative	7
TOTAL	264

**Work %**

Site planning/dev. studies	20
Parks/open spaces	15
Urban design/streetscapes	25
Master/comprehensive planning	10
Redevelopment/CBD design	20
Campus/institutional	10

University of Minnesota Gopher Stadium, Minneapolis, MN; Landscape Arboretum Visitor Center, Chanhassen, MN; Augsburg College Site Development, Minneapolis, MN; Excelsior Boulevard Streetscape, St. Louis Park, MN; Landmark Plaza, Saint Paul, MN; Lake Street Construction and Streetscape, Minneapolis



**TKDA**

1500 Piper Jaffray Plaza  
 444 Cedar Street  
 St. Paul, MN 55101  
 Tel: (651) 292-4400  
 Fax: (651) 292-0083  
 Email: johnson.da@tkda.com  
 www.tkda.com  
 Established 1910  
 Other MN Office: Grand Rapids  
 Other Office: Chicago, IL  
 Contact: Dean Johnson, AIA, (651) 292-4400

Richard L. Gray, RLA, ASLA  
 David A. Mayer, RLA, ASLA  
 Richard E. Thompson, AICP

**Firm Personnel by Discipline**

Landscape Architects	2
Architects	11
Engineers	69
Planners	2
Other Professional	4
Technical	115
Administrative	20
TOTAL	223

**Work %**

Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	20
Athletic fields/tracks	20

University Park, University of Minnesota, Minneapolis, MN;  
 Como Park Hamm Memorial Waterfall Renovation, St. Paul,  
 MN; Van White Memorial Boulevard Aesthetic Design,  
 Minneapolis, MN; Gustavus Adolphus College Football  
 Stadium Concept Design, St. Peter, MN; Macalester College  
 Athletic Fields Reconfiguration Study, St. Paul, MN;  
 Lower Phalen Creek Trail, St. Paul, MN

**WESTWOOD PROFESSIONAL SERVICES, INC.**

7699 Anagram Drive  
 Eden Prairie, MN 55344  
 Tel: (952) 937-5150  
 Fax: (952) 937-5822  
 Email: wps@westwoodps.com  
 www.westwoodps.com  
 Established 1972  
 Other MN Offices: St. Cloud, Brainerd  
 Contact: Richard G. Wiebe, ASLA, (952) 906-7416

Richard G. Wiebe, RLA, ASLA  
 Tim Erkkila, RLA, ASLA  
 Ed J. Hasek, RLA, ASLA  
 Michael Schroeder, RLA, ASLA  
 Miles Lindberg, RLA, ASLA  
 Dan Sjoridal, RLA, ASLA

**Firm Personnel by Discipline**

Landscape Architects	18
Engineers	35
Traffic Planners	2
Environmental	11
Surveyors	21
Technical	73
Administrative	16
TOTAL	176

continued on next column

**Work %**

Site planning/dev. studies	30
Environmental studies (EIS)	10
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	20
Commercial	20

Shops at Plymouth Creek, Plymouth, MN; Roseville Target  
 Re-development, MN; Hartford Commons; Cobblestone Lake;  
 Riverdale; Liberty on the Lake

**YAGGY COLBY ASSOCIATES**

717 Third Avenue SE  
 Rochester, MN 55904  
 Tel: (507) 288-6464  
 Fax: (507) 288-5058  
 Email: twestby@yaggy.com  
 www.yaggy.com  
 Established 1970  
 Other MN Offices: Mendota Heights, 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 Library Streetscape, Rochester,  
 MN; Chester Woods Regional Park, Olmsted County, MN

www.aia-mn.org



It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.



Tom Ellison, AIA

**Handcrafted Copper Gutter**  
page 26

Location: Edina, Minnesota  
Client: Bob Ulrich  
Architect: TEA2 Architects  
Principal-in-charge: Tom Ellison, AIA  
Project architect: Steve Nordgaard, AIA  
General contractor: Choice Wood  
Metalwork: Archipelago Metalworks  
Photographer: Tom Ellison, AIA

**Andover YMCA and Community Center**  
page 27

Location: Andover, Minnesota  
Client: City of Andover and YMCA  
Architect: Rozeboom Miller Architects (RMA), Inc.  
Principal-in-charge: Ted Rozeboom, AIA  
Senior design architect: Victor Pechaty, AIA  
Project manager: Greg Shuster, AIA  
Project architects: Greg Shuster, AIA; Michelle Lenthe, AIA  
Project team: Glenn Waguespack, AIA; Peter Graffunder, AIA; Russell Wilson  
Structural engineering: Meyer, Borgman, and Johnson, Inc.  
Mechanical engineering: Hallberg Engineering  
Electrical engineering: Hallberg Engineering  
Civil engineering: RLK/Kuusisto  
Construction Manager: RJM Construction  
Interior design: Roxanne Lange/RMA  
Landscape architect: Damon Farber Associates  
Landscape project team: Damon Farber; Terry Minarik

Window systems: FM Industries; WL Hall Co.  
Architectural metal panels: Una-Clad/Copper Sales  
Precast concrete wall panels: Hanson-Spancrete  
Photographer: Don F. Wong

**Horizon Middle School**  
page 31

Location: Moorhead, Minnesota  
Client: Moorhead Area Public Schools  
Architect: Rozeboom Miller Architects (RMA), Inc.  
Principal-in-charge: Ted Rozeboom, AIA  
Project architects: Victor Pechaty, AIA; Ben Braun, Assoc. AIA  
Project lead designer: Victor Pechaty, AIA  
Project team: Mark Kalar; Christina Kovacs; Cornel Bandelin, AIA; Peter Graffunder, AIA  
Structural engineering: Heyer Engineering  
Mechanical engineering: Beazley Engineering  
Electrical engineering: Ulteig Engineers  
Civil engineering: Ulteig Engineers  
Interior design: Roxanne Lange/RMA  
Construction manager: Kraus-Anderson Construction Company  
Landscape architect: oslund.and.assoc.  
Landscape project team: Tom Oslund; Tadd Kreun  
Photographer: Don F. Wong



Sonya Carel, Assoc. AIA;  
Christine Albertsson, AIA

**Storage Barns**  
page 32

Client: Withheld  
Location: Rural Minnesota  
Architect: Albertsson Hansen Architecture  
Principal-in-charge: Christine Albertsson, AIA  
Project architect: Sonya Carel, Assoc. AIA  
Structural engineering: Mattson MacDonald, Inc.  
General contractor: R. Hagstrom Builder  
Landscape architect: Close Landscape Architecture

Landscape project team: Jean Garbarini  
Window systems: Pella  
Photographer: Peter Bastianelli-Kerze



Scott Elofson; James Dayton, AIA;  
Patrick Regan, AIA; Tatsu Tanaka;  
Marcy Conrad Nutt

**Minnesota Center for the Arts**  
page 36

Location: Wayzata, Minnesota  
Client: Minnetonka Center for the Arts  
Architect: James Dayton Design, Ltd.  
Principal-in-charge: James Dayton, AIA  
Project lead designer: James Dayton, AIA  
Project manager: Patrick Regan, AIA  
Project team: Scott Elofson; Marcy Conrad Nutt; Tatsu Tanaka; Jim Larson; Nicole Triden; Sarah Hansen; Andrew Kluess; Adam Back  
Structural engineering: Meyer, Borgman, and Johnson, Inc. (Mike Ramerth, project principal; Gregg Curtis, project engineer)  
Mechanical engineering: The Egan Companies  
Electrical engineering: Elliott Contracting  
Civil engineering: Master Civil Engineering  
Interior design: James Dayton Design, Ltd.  
General contractor: M.A. Mortenson Co.  
Landscape architect: oslund.and.assoc.  
Landscape project team: Tom Oslund, project principal; Joe Favor, project manager  
Metal exteriors: Specialty Systems  
Wood exteriors: Parklex by Finland Color Plywood  
Cabinetwork built-ins: J.R. Jones Fixture Co.  
Custom furniture: O'Keefe  
Window systems: CMI Architectural Products  
Concrete work: Stellar Concrete & Masonry  
Steel fabrication: Mannstedt + Sons, Inc.

Steel erection: Western Steel Erection, Inc.  
Light-gauge framing & gypsum: Mulcahy, Inc.  
Photographer: Patrick Regan, AIA

**Dittmann Center for Art & Dance**  
page 37

Client: St. Olaf College  
Location: Northfield, Minnesota  
Architect: Hammel, Green and Abrahamson (HGA), Inc.  
Principal: Gary Reetz, AIA  
Design principal: Loren Ahles, AIA  
Project manager: Jamie Milne Rojek, AIA  
Project designer: Loren Ahles, AIA  
Architects: Elizabeth Welty, AIA; Grant Reiling, AIA  
Structural engineering: HGA Engineering  
Mechanical engineering: HGA Engineering  
Electrical engineering: HGA Engineering  
Civil engineering: HGA Engineering  
General contractor: Oscar J. Boldt Construction  
Acoustics: Robert F. Mahoney & Associates  
Safety: Arts, Crafts and Theater Safety  
Stone: Mankato Sandstone  
Cabinetwork: Peninsula Woodwork  
Window systems: Harmon, Inc.  
Architectural metal panels: Harmon, Inc.  
Photographers: HGA staff and Peter Bastianelli-Kerze



Vanessa Sethi; Jack Poling, AIA;  
Leanne Larson

**Denton Public Library-North Branch**  
page 41

Location: Denton, Texas  
Client: Denton Public Library  
Design architect: Meyer, Scherer & Rockcastle (MS&R), Ltd.  
Principal-in-charge: Jack Poling, AIA  
Project manager: Jack Poling, AIA  
Project architect: Jack Poling, AIA  
Project lead designer: Jack Poling, AIA



Project team: Kelly Nelson;  
Vanessa Sethi; Leah Van Guilder  
Architect of record: HH Architects  
Structural engineering:  
Kleinert Engineering, Inc.  
Mechanical engineering:  
IDA Engineering, Inc.  
Electrical engineering:  
IDA Engineering, Inc.  
Civil engineering:  
Teague, Nall and Perkins, Inc.  
Lighting designer:  
Carla Gallina/MS&R  
Interior design:  
Leanne Larson/MS&R  
General contractor:  
Harrison Quality Construction  
Landscape architect:  
R.E. Bricker Studio  
Photographer:  
Pete Sieger/MS&R

### Kingdom Centre page 42

Location: Riyadh, Saudi Arabia  
Client: Kingdom Holding Company  
Architect: The Consortium of  
Ellerbe Becket, Inc. (design architect)  
and Omrania & Associates, Inc.  
(executive architect/engineer)  
Principal-in-charge:  
William Chilton, AIA  
Project lead designer:  
Richard Varda, FAIA  
Ellerbe Becket project team: Karl  
Adalbert; Willis Armitage; John  
Arvig; Kathy Augdahl; Ray Bade;  
Holly Bastyr; Scott Berry, AIA; Sandra  
Becker; Greg Bischel; Matthew Borowy;  
Robert Brown; Stephen Busse, AIA;  
Bryan Carlson; Andy Cers; Michael  
Chambers, AIA; Les Chylinski; Tom  
Crew; Julia Cross; Jerry Croxdale; Kevin  
Curley; Paul Davis; Mike DeVault;  
Mark Donatelle; Mark Douma; Laura  
Dyer; Mindy Edelstein; David Erickson;  
Merav Feinberg-Rassovsky; Trent  
Frick; Mitch Getta; Dennis Grabuski;  
Sandy Gray; Jeff Griesinger; Kim  
Gunther; Rod Haanen; Clinton Halley;  
Tao Ham; Rollin Hansen, AIA; Vicki  
Hansen; Steve Harmon; Jeffrey Haug;  
Rob Herrick; Gina Heumann; Patti  
Hosley; Kevin Howell; Dave Iverson;  
Eric Jelsma; Steve Koch; David Koenen;  
Ken LeDoux, AIA; Ted Lee; Tony Liddell;  
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Goude; Kelly Pageler; Cheryl Penkivech;  
Debra Piel; Dave Plumb; Brad  
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AIA; Craig Sandeen; Scott Saunders;  
Carrie Schmidt; Chris Schmidt;  
Thomas Schneider; Mark Searls, AIA;  
Mike Shekhner; Jim Slinger; Deanna  
Sokolowski; Scott Spangenberg; Brian  
Stalock; Vic Stark; Sandy Strand; Jon  
Strum; Anne Taylor; Gary Josel; Kelly  
Urevig; Prasad Vaidya; Dennis Wallace;  
Jay Wendroth; Thomas Young, AIA

Retail interior architect:  
Altoon + Porter Architects, LLP  
Hotel interior designer:  
Wilson & Associates  
Structural engineering (podium):  
Ellerbe Becket  
Structural engineering (tower): Arup  
Mechanical engineering: Ellerbe  
Becket; Building Services Group  
Electrical engineering: Ellerbe Becket,  
Inc.; Building Services Group  
Civil engineering: Ellerbe Becket  
Façade engineering: Arup  
Lighting designer: Ellerbe Becket  
Interior design: Ellerbe Becket; Altoon +  
Porter Architects; Wilson & Associates  
Landscape architect: Ellerbe Becket  
Project management:  
International Bechtel Company  
General contractor:  
El Seif Engineering Contracting  
Chartered surveyors: Thompson Cole  
Vertical transportation:  
Lerch, Bates & Associates  
Code consulting and fire protection:  
Rolf Jensen & Associates  
Traffic planning: Oscar Faber Co.  
Parking: Walker Parking Consultants  
Security: Kroll; The Steele Foundation  
Food service and laundry:  
The Marshall Associates  
Solid waste and recycling:  
Waste Solution Group  
Soil mechanics: Rashid Geotechnical  
(RGME); Malcolm Puller Associates  
Wind tunnel testing: The Boundary  
Layer Wind Tunnel Testing  
Acoustics:  
Kvernstoen, Kehl & Associates  
Graphics: Yamamoto Moss  
Public relations: Ketchum Metz, Inc.  
Photographer: Joseph Poon



David D. Salmela, FAIA; Souliyah  
Keobounpheng, Assoc. AIA

### Wild Rice Restaurant page 43

Location: Bayfield, Wisconsin  
Client: Mary Rice  
Architect: Salmela Architect  
Principal-in-charge:  
David D. Salmela, FAIA  
Project manager: Souliyah  
Keobounpheng, Assoc. AIA  
Project team: David Salmela, FAIA;  
Souliyah Keobounpheng, Assoc. AIA

Structural engineering:  
Hurst & Henrichs LTD.  
Mechanical engineering:  
HVP Design & Lehman Associates  
Electrical engineering:  
Lang Associates  
Lighting designer: Salmela Architect  
Interior design: Salmela Architect  
General contractor:  
Wayne Nassi Construction  
Landscape architect:  
Coen + Partners  
Cabinetwork: Peninsula Woodwork  
Window systems: H-Windows  
Concrete work:  
Wayne Nassi Construction  
Millwork: Wayne Nassi Construction  
Mechanical contractor:  
Davis Plumbing & Heating;  
One Guy Plumbing  
Electrical contractor:  
Tom Sarver Electrical  
Photographer:  
Peter Bastianelli-Kerze  
Pete Sieger/MS&R

### Windsong Farm Golf Clubhouse page 44

Location: Independence, Minnesota  
Client: Windsong Farm Golf Club  
Architect: Yunker Associates  
Architecture  
Principals-in-charge: Martha Yunker,  
AIA; Marc Asmus, AIA  
Project designers:  
Marc Asmus, AIA; Bryan Meyer  
Project team: Rehn Hassell, AIA;  
Michael Burgoyne, AIA; Paul Stankey;  
Andrew Lucia  
Structural engineering:  
Van Sickle, Allen & Assoc., Inc.  
Mechanical engineering:  
Albers Mechanical  
Electrical engineering:  
Collins Electrical  
Civil engineering:  
Rehbein Companies  
General contractor:  
Gunderson Construction  
Golf course designers:  
Tom Lehman; John Fought  
Kitchen consultants:  
American Kitchen Associates  
Kitchen designer: Premier Kitchens  
Interior design: RSP Architects  
Construction superintendent:  
Craig Kohler  
Landscape architect:  
Tom Oslund/oslund.and.assoc.  
Face brick: Summit Concrete  
(sand pressed brick)  
Cabinetwork/millwork:  
Vision Millwork

Lockers: Coon Creek  
Window systems: Loewen  
Architectural metal panels:  
M.G. McGrath  
Concrete/stone work:  
Summit Concrete & Masonry  
(Chilton limestone)  
Photographer:  
Peter Bastianelli-Kerze

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### CORRECTION

The photograph of the St. Paul Conservatory for Performing Artists on pages 44 and 45 of the January/February 2006 issue of *Architecture Minnesota* was incorrectly credited to Don F. Wong. The photographer was **Andrea Rugg**.



Cities. Neighborhoods.  
Landscapes. The places we  
call home, as seen through  
a photographer's eye.

## MARCH – In Like a Lion

*"I opened a window at the top of the Pillsbury A Mill and was stunned by the panorama of river, downtown, bridges, trees, park, and sky. The clouds were perfect, the light was perfect. Luckily, I had the right wide-angle lens with me."*

—Architectural photographer Robert Meier

