A WHOLE NEW LOOK
Architecture Minnesota has an engaging new design, a larger format, and all new departments.
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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.
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Best of the Best

Andover has a bustling new main street, and it’s a YMCA
COVER: HONOR AWARD WINNER ANDOVER YMCA, PAGE 27
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Features

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
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Windsong Farm
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GREEN ISLAND OASIS page 55
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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 Gilboi, 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.

Christopher Hudson
hudson@aiasmn.org

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

AIA Minnesota

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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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 PM, 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”

DULUTH ART INSTITUTE
(218) 733-7560
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 PM on March 30, and the exhibiting artists will talk about their work on April 6 at 6:00 PM.

“Some Assembly Required: Contemporary Prefabicated Houses”

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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 LVI 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.

“HOME House Project: The Future of Affordable Housing”

WEISMAN ART MUSEUM
(612) 625-9494
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.

“By Design: The Home Show”

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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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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

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wood

MATERIAL MATTERS

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 6,500 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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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 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.
Think outside the box with County Materials' concrete products

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.

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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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 Trooien 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. Readers wishing to send the developer their comments can do so at www.bridgesneighbor.info.

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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"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, 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.

James Dayton’s five favorite trout flies:

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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Julia, Product Portfolio Manager

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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, 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
“...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.”

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

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

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
Form and Function

The winner of this year's AIA Minnesota Divine Detail Award, a sculpted rain gutter designed by TEA Architects and crafted by architectural metalworker and sculptor Peter Vanni, itself sculpts the water that runs off the eaves overhanging the front entry of a new Arts and Crafts-style house in Minnetonka. The TEA-designed house features other metalwork by Vanni—a mailbox of sheet bronze and some copper lamps—but the gutter is the crowning touch. "Without a talented craftsman to interpret and refine the idea," says TEA, principal Tom Ellison, AIA, "we could not have realized it."

Ellison's drawings of the rain gutter are interesting works of art in themselves. Elevations and sections that in the Arts and Crafts period would have been drawn by hand with a steel-nib pen have here been done with CAD, the digital precision available in the year 2006 supplanting the hand-drawn look of design circa 1906. The detail, says Ellison, "represents an interesting confluence of the computer and craftsmen—the sculptor, the metalworkers, and the millwork house that did the fascia."

Like design software, the technology used to fabricate the gutter was unimaginable 100 years ago. Vanni used a modern pneumatic tool to achieve the hammered finish of the gutter. The graceful brackets that support the gutter were first roughed out with a computer-controlled water jet from inch-thick blanks of solid copper, then pierced, drilled, and chamfered, their shapes refined and their patina created by the sculptor's hand.

The five brackets give convincing expression to the idea of support. Their distribution along the length of the gutter is musically perfect. When it rains, the pitcher-like form of the lipped spillways at each end of the gutter shapes the streaming rainwater into waterfalls whose arcs echo the shape of the caps atop the double posts on either side of the entry. Visually, practically, and poetically, it all sings together.

—Glenn Gordon
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.”

“"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.
"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

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
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 BARNs

Location:
Rural Minnesota

Architect:
Albertsson Hansen
Architecture
www.aharchitecture.com

Principal-in-charge:
Christine Albertsson, AIA

Structural engineer:
Mattson MacDonald

Landscape architect:
Close Landscape
Architecture
www.closelp.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

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

 PHYSICAL: 6B / ARCHITECTURAL: 46
“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
"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.
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.
Fit for a Prince

Saudi prince Alwaleed bin Talal bin Abdulaziz Alsaud, 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
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

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<th>Location: Denton, Texas</th>
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<tr>
<td>Client: Denton Public Library</td>
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<tr>
<td>Design architect: Meyer, Scherer &amp; Rockcastle</td>
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<td>Architect of record: HH Architects</td>
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<tr>
<td>Website: <a href="http://www.hharchitects.com">www.hharchitects.com</a></td>
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<tr>
<td>Landscape architect: R.E. Bricker Studio</td>
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<tr>
<td>General contractor: Harrison Quality Construction</td>
</tr>
<tr>
<td>Size: 32,000 square feet</td>
</tr>
<tr>
<td>Cost: $6.5 million</td>
</tr>
<tr>
<td>Completion date: July 2004</td>
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<td>Photographer: Pete Sieger/MS&amp;R</td>
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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.

>> continued on page 62
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.

“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...
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.

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

BY CAMILLE LEFEVRE
Productive Play

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
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
WINDSONG FARM GOLF CLUBHOUSE

Location:
Independence, Minnesota

Client:
Windsong Farm Golf Club

Architect:
Yunker Associates Architecture
www.yaarch.com

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

Landscape architect:
oslund and associates
www.oslarch.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
"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 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

"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

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
SEEING GREEN

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
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 2.0-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.
"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...
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—anodized 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.”
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.”

**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.**
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 assco. (www.osalld.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 Osland'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
- B: Sand
- C: Mueller Geofoam
- D: Evaporation Control System Liner
- E: Pea Stone
- F: Leveling Sand
- G: Draining Insulated Roof System
- H: Evaporation Control System Chamber
Above and right: Hedgerows of ornamental grasses provide a green boundary between the plaza and the hard-edged, zinc-and-glass Stacks. The Muellner 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

"The design also creates an interesting visual pattern when viewed from the residences above."

—TOM OSLUND, LANDSCAPE ARCHITECT
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,

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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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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."
When I came to this country a decade ago from Brazil, I did not speak English. A coworker at my assembly job told me to listen to Minnesota Public Radio. I didn't understand a word, but I kept listening. I discovered an interest in politics and debate, and a desire to use my growing knowledge to help others. Listening to Minnesota Public Radio got me thinking about going to law school. Now I'm a child support lawyer and I'm passionate about sharing Minnesota Public Radio. My name is Flavio Abreu. I live in Brooklyn Center. And I’m a proud member of Minnesota Public Radio.
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.
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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 Muelin 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 Muelin 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 Muelin 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 Muelin System, however, is Nelson 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. Nelson 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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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
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
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.

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### Firm Personnel by Discipline

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**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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- 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

### BRYAN CARLSON PLANNING & LANDSCAPE ARCHITECTURE

St. Anthony Main, Ste. 319
212 S.E. 2nd Street
Minneapolis, MN 55414
Tel: (612) 623-2447
Email: bcclason@bryancarlson.com
Established 2000
Other Offices: Peninsula Papagayo, Costa Rica
Bryan D. Carlson, RLA, FASLA
Barbara Gavin

### Firm Personnel by Discipline

<table>
<thead>
<tr>
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<tr>
<td>Landscape Architects</td>
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### 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; Annenberg 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
CLOSE LANDSCAPE ARCHITECTURE

400 First Avenue North, Ste. 528
Minneapolis, MN 55401
Tel: (612) 455-2980
Fax: (612) 455-2204
Email: tnanseff@closedlandarch.com
www.closedlandarch.com
Established 1976
Contact: Bob Close. 612 455 2990
Bob Close, RLA, ASLA
Bruce Jacobson, RLA
Jean Carbarini, RLA, ASLA
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


ERNEST ASSOCIATES

122 West 6th Street
Chaska, MN 55318
Tel: (952) 448-4094
Fax: (952) 448-6997
Email: ernstla@mn.rr.com
Established 1977
Contact: Gene F. Ernst. (612) 448-4094
Gene F. Ernst, RLA, ASLA
Curt H. Claeyss

continued on next column

DAHLGREN, SHARDLOW AND UBAN, INC.

300 1st Avenue North, Ste. 210
Minneapolis, MN 55401
Tel: (612) 339-3300
Fax: (612) 337-5601
Email: dsustaff@dsplan.com
www.dsuplan.com
Established 1976
Contact: Charlene Finburg, 612 339 3300
John W. Shardlow, AICP, ULI, APA
C. John Uban, RLA, ASLA, ULI
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 20
Multi-family housing/PUDS 10
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

DAMON FARBER ASSOCIATES

923 Nicollet Mall
Minneapolis, MN 55402
Tel: (612) 332-7522
Fax: (612) 332-0536
Email: dfarber@damonfarber.com
www.damonfarber.com
Established 1981
Contact Damon Farber. (612) 332-7522
Damon Farber, RLA, FASLA
Thomas Whitlock, RLA, ASLA
Terry Minarik, RLA, ASLA
Jesse Symynkywitz, RLA, ASLA
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 space/planning 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, MN; A.H. Wilder Foundation Headquarters, St. Paul, MN; Target Corporation Northern Campus Design Guidelines, Brooklyn Park, MN; Centerville Downtown Redevelopment, Centerville, MN; Humphrey Terminal Green Roof, Minneapolis/St. Paul International Airport, MN

March/April 2006 ARCHITECTURE MINNESOTA 71
**Hammel, Green & Abrahamson, Inc.**

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

Gary M. Fishbeck, RLA, ASLA
Ted Lee, RLA, LEED, ASLA
Emanouel Spassov, RLA, ASLA
Jill Jones, RLA
Krisan Osterby, RLA, ASLA
Zachary Bloch

**Firm Personnel by Discipline**

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**Work %**

- Site planning/development: 30
- Parks/open spaces: 10
- Urban design/streetscapes: 10
- Interior landscape/plantings: 5
- Master/comprehensive planning: 30
- Plazas/courtyards/rooftop and rainwater gardens: 15
- 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: Grand Marais Harbor Park, Grand Marais, MN

**Hauck Associates, Inc.**

3620 France Avenue South
St. Louis Park, MN 55416
Tel: (952) 920-5088
Fax: (952) 920-2920
Established 1990
Robert P. Hauck, RLA

**Firm Personnel by Discipline**

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</table>

**Work %**

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

---

**Hoisington Koegler Group Inc.**

123 North Third Street, Ste. 100
Minneapolis, MN 55401
Tel: (612) 338-0800
Fax: (612) 338-6838
Email: mkoegler@hkgi.com
www.hkgi.com
Established 1982
Contact: Mark Koegler, Pres., (612) 338-7120
Mark Koegler, RLA, ASLA
Bruce Chamberlain, RLA, ASLA
Paul Paige, RLA
Greg Ingraham, RLA, AICP
Brad Scheib, AICP

**Firm Personnel by Discipline**

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**Work %**

- Site planning/development: 25
- Environmental studies (EIS): 10
- Parks/open spaces: 10
- Urban design/streetscapes: 15
- Multi-family housing/PUDS: 20
- Redevelopment planning: 15
- Bossett Creek Valley Redevelopment Master Plan, Ryan Development Corp., Minneapolis, MN; Gladstone Neighborhood Redevelopment Master Plan, Maplewood, MN; 1-494 Corridor Land Use and Zoning Study, Richfield, MN; Faribault Energy Park Site Plan, Faribault, MN; CSHA 15 Streetscape Planning and Design, Mound, MN; The Hamlets at Lakeshore Community Planning and Design, Chaska, MN

---

**Keenan & Sveiven, Inc.**

15600 Wayzata Boulevard, Ste. 108
Wayzata, MN 55391
Tel: (952) 475-1229
Fax: (952) 475-1667
Email: kevin@kslandarch.com
www.kslandarch.com
Established 1990
Kevin Keenan, RLA
Todd Irvine, RLA
John Johnson, RLA

**Firm Personnel by Discipline**

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**Work %**

- Residential/decks/gardens: 90
- Urban design/streetscapes: 10
- Skanse Residence, Cross Lake, MN; Zavadil Residence, Glenwood, MN; Nielsen Residence, Marine on St. Croix, MN; Trubeck Residence, Orono, MN; Paulucci Residence, Orono, MN

---

**The Kestrel Design Group, Inc.**

5136 Hankerson Avenue
Minneapolis, MN 55436
Tel: (952) 928-9600
Fax: (952) 928-1938
Email: tkdg@kestreldesigngroup.com
www.kestreldesigngroup.com
Established 1990
Contact: Peter MacDonagh, (952) 928-9600
Peter MacDonagh, RLA, CA

**Firm Personnel by Discipline**

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**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, Minneapolis, MN; Minneapolis Chain of Lakes Water Quality Improvements, MN; Minnesota Bears of Usual, Northern Scott County Natural Resources Inventory, MN; Minnehaha Creek Restoration, Minneapolis, MN

---

*continued on next column*
LANDFORM ENGINEERING COMPANY

510 First Avenue North, Ste. 650
Minneapolis, MN 55403
Tel: (612) 252-9070
Fax: (612) 252-9077
Email: info@landform.net
www.landform.net
Established 1994
Other Office: Phoenix, AZ
Contact: Darren Lazan, CEO/Principal Designer,
(612) 252-9070

ARTICLE

Firm Personnel by Discipline

Landscape Architects 5
Architects 2
Planners 4
Others 22
Total 31

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,
Mendota Heights, MN; Providence - Empire Township, MN;
Heritage Square at Legacy Village, Maplewood, MN; Methodist
Hospital Heart and Vascular Center, St. Louis Park, MN;
Main Street Marketplace, Blaine, MN

OSLUND AND ASSOC.

115 Washington Avenue North, Ste. 200
Minneapolis, MN 55401
Tel: (612) 359-9144
Fax: (612) 359-9625
Email: info@oslund.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
Tedd B. Kreun, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects 5
Architects 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 M.P. 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

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

Other Offices:
- Rice Lake, WI
- Appleton, WI
- Chicago, IL

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 5
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; Wells Memorial, Evelyth, MN; Rice Lake Cedar Side
Troll 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

RLK INCORPORATED

6110 Blue Circle Drive, Ste. 100
Minnetonka, MN 55343
Tel: (952) 933-0972
Fax: (952) 933-1151
Email: jdietrich@rlkinc.com
www.rlkin.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

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, AJAR) 10
Master/Comprehensive Planning 10
Urban Design/Streetscapes/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
Morais Streetscape, Grand Marais, MN; Stillwater Mills,
Stillwater, MN; Medtronic RPM, Mounds View, MN; Cabela's;
Rogers, MN; T-2 Target Redevelopment, St. Louis Park, MN;
Willow Creek Commons, Rochester, MN

Continued on next column...
SAS + ASSOCIATES

605 Board of Trade Building
Duluth, MN 55802
Tel: (218) 391-1335
Fax: (218) 391-1335
Email: saspc@pinterest.com
www.saslandarch.com
Established 1953
Contact: Luke Sydow, (218) 391-1335
Luke Sydow, RLA, ASLA

Firm Personnel by Discipline

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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 Children's Place, Duluth, MN; Lonsense, Landscaoe 35'11" Cottages, Lonsense, Lonsense, MN

SAVANNA DESIGNS, INC.

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

Firm Personnel by Discipline

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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

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 Adolph, PE
Paul Schroeder, RLA
Kevin Tepper, RLA
Scott Yonke, RLA
Tom Goodrum, Planner

Firm Personnel by Discipline

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Work %

- Residential/decks/gardens: 5%
- Site planning/dev. studies: 25%
- Environmental studies (EIS): 5%
- Parks/open spaces: 10%
- Urban design/streetscape: 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)

100 North 6th Street
Minneapolis, MN 55403
Tel: (612) 758-6715
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

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Other Professional: 130
Technical: 310
Administrative: 125
Total: 805

Work %

- Site planning/dev. studies: 10%
- Environmental studies (EIS): 10%
- Parks/open spaces: 10%
- Urban design/streetscape: 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 Grieshaben, RLA, ASLA
Nancy Jacobson, RLA, ASLA
Curtis Blumen, RLA, ASLA
Tom Thorsen, RLA, ASLA

Firm Personnel by Discipline

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Work %

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

University of Minnesota Gopher Stadium, Minneapolis, MN; Landscape Arboretum Visitor Center, Chanhsen, 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
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 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; Library on the Lake

YAGGY COLBY ASSOCIATES

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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 Tegeltz, 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
ARCHITECTURE MINNESOTA

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

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

Steel erection:
Western Steel Erection, Inc.
Light-gauge framing & gypsum: Mulcahy, Inc.
Photographer: Patrick Regan, AIA
Retail interior architect: Alton & Porter Architects, LLP
Hotel interior designer: Wilson & Associates
Structural engineering (pudium): Elberbe Becket
Structural engineering (tower): Arup
Mechanical engineering: Elberbe Becket
Electrical engineering: Elberbe Becket
Electrical contractor: Tom Sarver Electrical

Wild Rice Restaurant
Location: Bayfield, Wisconsin
Client: Mary Rice
Architect: Salmela Architect
Principal-in-charge: David D. Salmela, FAIA
Project manager: Souliyahn Keobounpheng, Assoc., AIA

Windsong Farm Golf Clubhouse
Location: Independence, Minnesota
Client: Windsong Farm Golf Club
Architect: Yunker Associates
Architecture
Principals-in-charge: Martha Yunker, AIA; Marc Asmus, AIA

Correction
The photograph of the St. Paul Conservatory for Performing Arts 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.
"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