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HONOR AWARDS

A strong field of contenders yields a stellar and diverse cast of seven AIA Minnesota Honor Award winners.

PAGE 26

STORM, FORM & FUNCTION

Minnesota landscape architects and engineers break new ground with innovative design solutions to urban stormwater runoff.

PAGE 48

PICTURE PERFECT

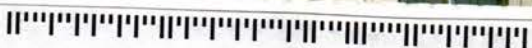
Architectural illustrator Les Chylinski stirs the imagination with vivid digital renderings of what could be.

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World-Class Architecture

*A student center embraces
climate and community*


COVER: HONOR AWARD WINNER LAVIN-BERNICK
CENTER FOR UNIVERSITY LIFE, TULANE UNIVERSITY
PAGE 28



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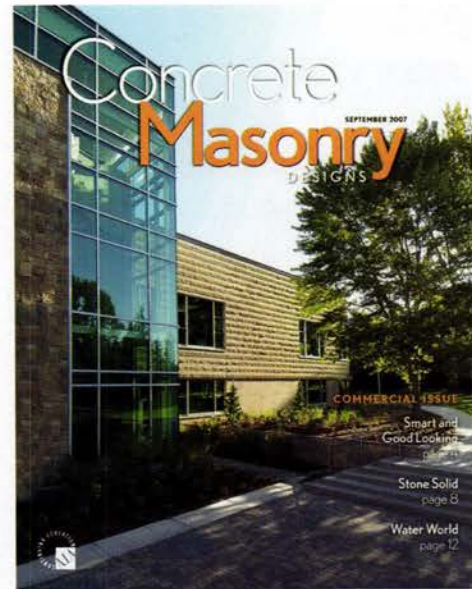
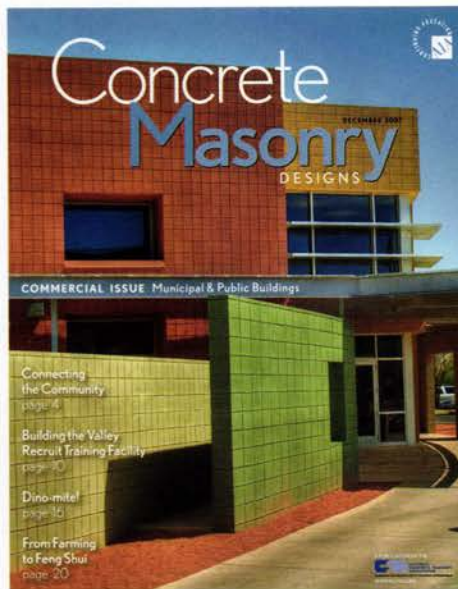
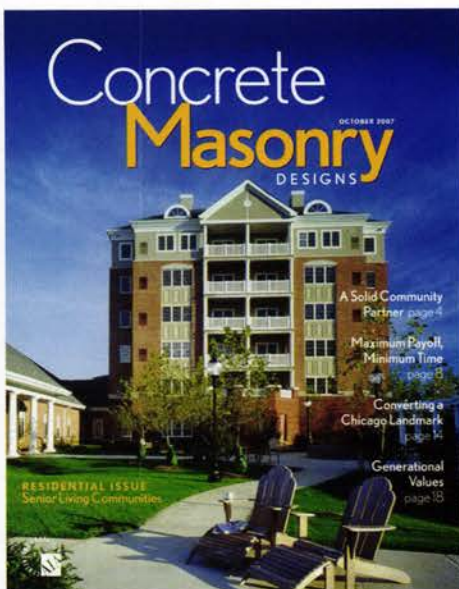
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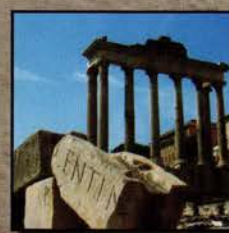
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Features

26 2007 AIA Minnesota Honor Awards

Introduction by Renee Cheng, AIA

A bumper crop of Honor Awards submissions and a discerning, demanding jury yielded seven winners that can truly be described as the best of the best. This year, the university campus is where it's at, as four of the winners call college home.

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**The Petters Pavilion, St. John's
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48 Storm, Form & Function

By Adam Regn Arvidson

Landscape architects are leading the effort to solve the water-quality and environmental problems caused by stormwater runoff. "Designers are finding that complex urban environments present a bevy of variables for stormwater management, and a deep toolbox is necessary," writes Adam Regn Arvidson. Lucky for us, Minnesota landscape architects and engineers are using that toolbox to do some of the most innovative stormwater design in the country.



ON THE COVER

Lavin-Bernick Center for University Life,
Tulane University

Photographer comment: "Tulane survived Katrina's wrath better than did most other parts of the city," says **Paul Crosby**, "and the new student center has served as a venue for numerous civic events. A short walk from campus reveals signs of the destruction but also the sights and sounds of repair. The optimism in the voices of the people I met was infectious."



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Take it from the English: Even the smallest garden, if it's well designed, can transform an outdoor living space.

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Kinji Akagawa, the McKnight Foundation's 2007 Distinguished Artist, creates serene outdoor gathering spaces that stir the mind.

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Designs for the new I-35W bridge and renovation of a bare-bones arts facility raise an interesting question: When is less more?

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Camera in hand, a St. Paul architect visits Tadao Ando's Yumebutai Conference Center on an island near Kobe, Japan.

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Glenn Gordon photographs the slow dismantling of the Globe Elevator complex in Superior, Wisconsin—the largest grain elevators ever built of wood.

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An architect you may not know by name keeps racking up AIA Minnesota Honor Awards.

Making a Name

Editors of magazines and online media love these features: The Best Bands (or Restaurants or Vacation Destinations) You've Never Heard Of. Readers on the lookout for something new, or hoping to see their favorite musical artists on the list, will stop to see which relative unknowns made the cut.

Well, if I were to compile a list of the Best Minnesota Architects You've Never Heard Of, Tim Carl, AIA, of Hammel, Green and Abrahamson (HGA) might get the top spot. The 2007 AIA Minnesota Honor Awards (page 26) mark the *sixth year in a row* that a project or projects for which Carl played a leading design role has received Minnesota's most coveted architecture award. It's an improbable streak that may never be matched, and yet few people outside the Minnesota architectural community know Carl by name. Talented architects of his generation such as Joan Soranno, AIA, and James Dayton, AIA, have achieved name recognition among design enthusiasts in Minnesota; Carl deserves the same.



Tim Carl, AIA, is on a remarkable AIA Minnesota Honor Award streak.

In our May/June 2006 profile of Carl's Honor Award-winning Mount Rainier Artist Lofts just outside of Washington, DC, writer Phillip Koski described the architect as "a monochrome dresser in his early 40s with coordinating salt-and-pepper hair." Carl later jokingly protested that he was more of a duotone dresser. He's quick with a wry smile, unassuming, and approachable, three traits that no doubt endear him to clients. And, of course, he's an immensely gifted architect who, though his design



DON F. WONG

sensibilities are decidedly modern, has never relied on a signature style or material palette. The current run of Honor Award-winning buildings designed by Carl and his HGA colleagues ranges from the classic glass-and-steel modernism of two elegant additions to the General Mills corporate campus in Golden Valley (2003); to the industrial flavor of the aforementioned artist lofts (2005), with its colorful patchwork of brick and corrugated metal panels; and the warmer modernism of the Ramsey County Library's Maplewood branch (2007; page 38).

I single out Tim Carl not only for his string of awards but also because he is, in some ways, the quintessential Minnesota architect. Consider that each year the celebrated designers from around the country who jury the AIA Minnesota Honor Awards come away with the same impressions: Our architects, they say, find beauty in simplicity and restraint, take great care fitting their buildings into urban and natural environments, and generally seem more concerned with quality and craftsmanship—with design that won't fall out of fashion—than with making breathtaking architectural statements. That's also a fitting characterization of Tim Carl.

Perhaps these leading qualities explain why cultural institutions like the Guthrie Theater and the Walker Art Center looked to European starchitects, not local talent, for iconic new facilities. No one blames these institutions for wanting avant-garde architecture. But I would have loved to see what Meyer, Scherer & Rockcastle, for example, would have done with the Minneapolis Central Library commission. Or what a number of other local architecture firms would have produced for the recent Minneapolis Institute of Arts expansion. Behind that Minnesota modesty touted by visiting jurors lies a wealth of breathtaking design talent, as our Honor Awards coverage bears out.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

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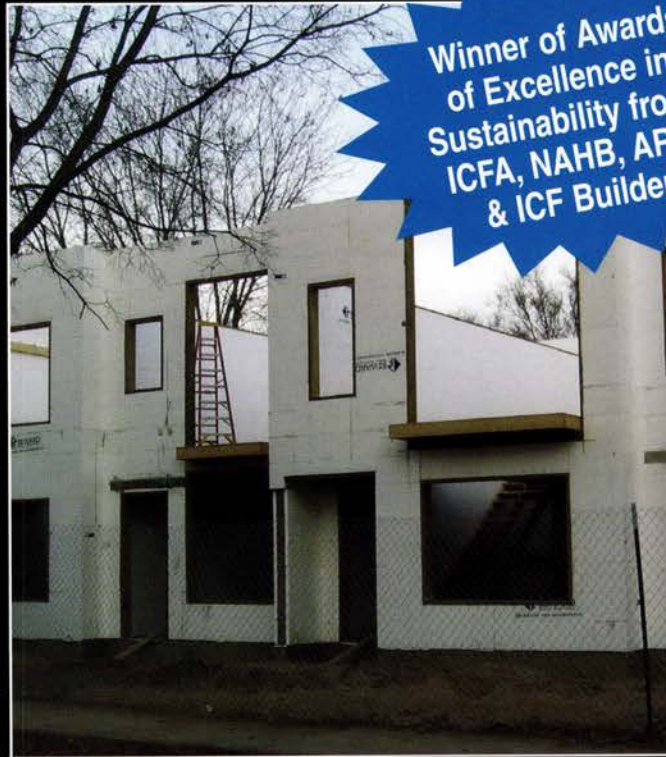
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PAHO MANN, RE-INHABITED CIRCLE K'S (PHOENIX), 2004/2006.
COURTESY OF THE ARTIST

WORLDS AWAY: NEW SUBURBAN LANDSCAPES

Walker Art Center, through May 18

www.walkerart.org

From 2000 to 2005, suburbs and exurbs accounted for slightly more than 92 percent of the total growth in American metropolitan areas. The Walker Art Center's "World's Away: New Suburban Landscapes" ventures to this new realm through the work of more than 30 contemporary artists and architects. The show is grouped into three themes: the tract home, the retail zone of the strip mall and big-box store, and roadway infrastructure for cars and "car culture."

First evident in 18th-century Boston and home to the majority of today's U.S. population, suburbia is hardly a world away anymore, but rather all around us. Walker design curator Andrew Blauvelt explains that the title "Worlds Away" implies "a spatial and mental distance"—presumably between suburban landscapes and the "city," where the people who curate art shows about the suburbs presumably live. If there were a mirror viewpoint to this new show, it might be the 10 o'clock news, scripted for suburban demographics and reporting on the city's dangers and crimes.

"Suburbia is sort of an architecture-free zone," Blauvelt adds. He's right that the vast majority of suburban developer houses are designed without the direct input of architects. But the many Minnesota architects

A SUBURBAN LEXICON DATABASE

An online text and image database on suburbia—a cross between a photo-sharing site like Flickr and an online encyclopedia such as Wikipedia—will be seeded with a list of terms that the public can edit and expand. Users will also be able to upload their own images to the site.

SHOW US YOUR SUBURB

The Walker's Education and Community Programs department is spearheading an effort to document suburbia from a resident point of view. The call for video entries and the submissions themselves will be hosted on YouTube, and a selection of entries will be screened in the gallery space.

For more information on these related programs, visit www.walkerart.org.



MATTHEW MOORE, ROTATIONS: SINGLE FAMILY RESIDENCE #5, 2003/2004,
COURTESY OF THE ARTIST AND LISA SETTE GALLERY, SCOTTSDALE, AZ

art & the cul-de-sac

A new exhibit at the Walker Art Center considers the nearness and distance of today's fastest-growing landscapes

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

CULTURE
CRAWL



SARAH MCKENZIE, SITE, 2007, COURTESY OF THE ARTIST AND ROBISCHON GALLERY, DENVER

who design suburban schools, corporate headquarters, hospitals, and office parks might question the stereotype that the suburbs, no matter how far away, are devoid of architecture. It's precisely these debates and the challenge to create new kinds of community connections that make Worlds Away such a fascinating, if somewhat rarefied, view of today's urban fringe.

The planning of sustainable and accessible new suburbs is one of the leading challenges facing Americans. Yet how often is the suburban future mentioned in this year's political campaigns? It's altogether fitting that today's artists and designers dive into the topic to foster conversation.

Several design firms are contributing to Worlds Away, including Fashion.Architecture.Taste, who present a concept for a multi-ethnic suburban park in the Netherlands; Lateral Architecture, who explore the spaces between and around big-box retail centers; and Minnesota's own Coen + Partners, who offer a revision of a traditional cul-de-sac development. Organized by the Walker in association with the Carnegie Museum of Art's Heinz Architectural Center in Pittsburgh, Worlds Away is accompanied by an illustrated catalog featuring essays by writers and historians including Malcolm Gladwell and the University of Minnesota's John Archer.

—Frank Edgerton Martin

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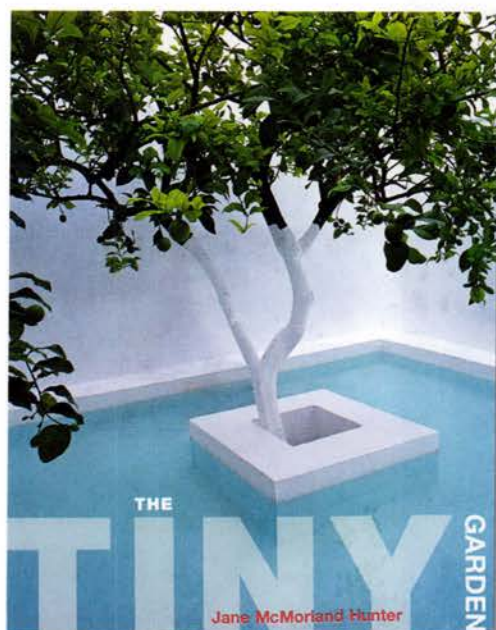
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THE TINY GARDEN

by Jane McMorland Hunter
*Frances Lincoln, 2006 (hardcover),
2008 (paperback)*

The English are known for their gardens. It is from their signature historic style, in fact—the English Landscape Gardening School—that many of our country's earliest notable works of landscape architecture draw their inspiration. England is also a densely populated nation that nevertheless enjoys its open, pastoral spaces. Who better, then, to comment on creating gardens in close marriages with buildings?

Englishwoman Jane McMorland Hunter's new book opens with this line: "No space is too tiny for a garden." She's talking about stairwells, little strips between sidewalks and building edges, and even the minuscule balconies that hang windswept from high-rises. *The Tiny Garden* offers photographic



inspiration (ranging from spare modern to exuberantly overgrown) and practical advice (in a small space, it says, position lighting to illuminate only the seating area to create the illusion of depth). There are sections on containers, edible gardens, furniture, and maintenance, all packed—with a to-the-point writing style—into 140 pages. Although some of the plant lists might not be applicable to colder climes, the ideas will help readers widen their thinking on the possibilities of landscape design.

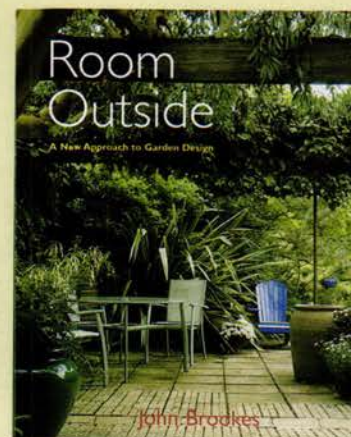
ROOM OUTSIDE

by John Brookes
*Viking Press, 1970
Garden Art Press, 2007*

Room Outside is a 1970 classic that was repackaged and updated in 2007. The new version is epic, with color images on almost every one of its 270 pages. Author John Brookes' aim is to envision the garden as an extension of the home and to teach as well as inspire. To that end, *Room Outside* includes ample diagrammatic help and, like its comparatively tiny counterpart, practical advice. Unique in this new version is an increased focus on environmental issues, which call for simplifying the garden aesthetic. Says Brookes in the introduction: "We are coming 'round again to consider the fundamentals out there much more than the frippery" (ah, how English).

Together these books make the case that usable space doesn't end at the building edge—and neither should good design.

—Adam Regn Arvidson



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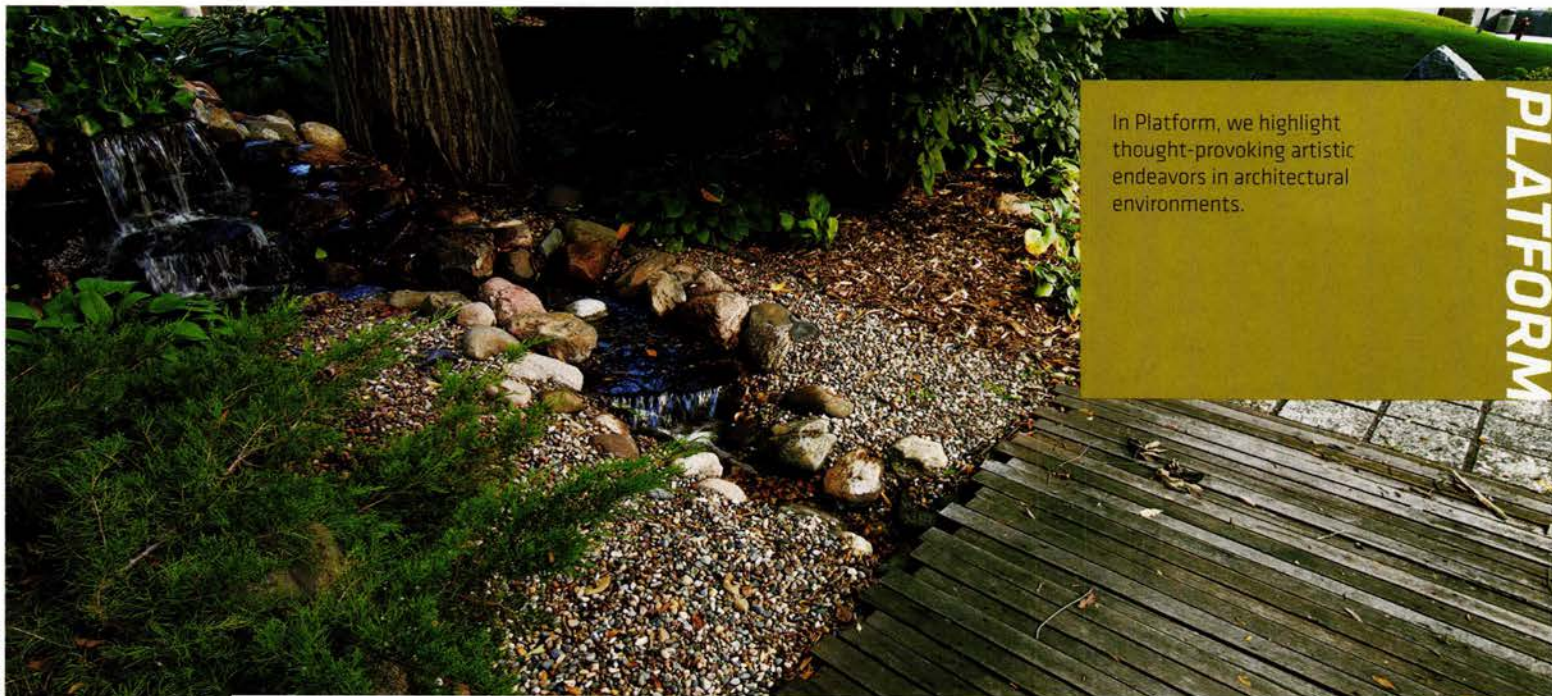


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KINJI AKAGAWA'S TRANQUIL PUBLIC SPACES INVITE VISITORS TO REFLECT ON THE WORLD AROUND THEM

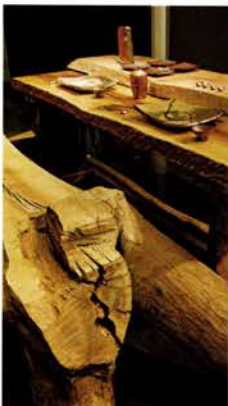
"We think of an artist as a 'thing-maker,'" says public artist Kinji Akagawa, "but to be an artist is really to be a 'quality-of-life-maker.' Being an artist is a pluralistic approach to life. Nobody is right. There is room for discussion. Klee is as good as Kandinsky and Gropius. An artist constructs a life, not a singular practice." For ideas such as these, and for his numerous contributions to Minnesota's cultural landscape, Akagawa was named the 2007 McKnight Distinguished Artist by the titular philanthropic foundation.

The Tokyo native's "pluralistic approach to life" has led him to embrace a range of pursuits; in addition to creating site-specific public-art projects and smaller, more intimate works of art, Akagawa is a writer and has taught for more than 30 years at the Minneapolis College of Art and Design. The gathering spaces he creates often change with the time of day, the seasons, and the people who use them, and in this way they bear a relationship to the *tokonoma*, a niche in a traditional Japanese home decorated to reflect the temporal nature of the seasons. In Akagawa's work, for example, flowers, furniture, and other objects can be added or removed. "The activity in the space changes the quality of one's relationship to it," the artist explains. "The space is more like a gallery in a home, or a reflection of the living world."

More than a dozen of Akagawa's outdoor gathering spaces, including the recently completed *Delighted Outdoors Together* in St. Cloud, grace the Minnesota landscape, each capturing the distinctive atmosphere of its setting. His oases have featured rustic wood benches, rocks and boulders, and indigenous plant materials, and most include a birdbath in the form of a hollowed-out stone that catches rainwater. All are welcoming and invite visitors to contemplate and interact with nature.

At first glance, Akagawa's public gathering spaces appear similar to one another in their reductive design and use of materials, but closer observation reveals each one to be unique and intellectually complex, the physical manifestation of the artist's ideas about community, cultural responsibility, nature, and aesthetics. Deeply respectful of their surroundings, Akagawa's eco-friendly environments are shaped by his long-held philosophy of sustainability. "The ideological part—the 'thing-making'—is not so big," he muses. "What is more important is the 'site-making.'"

—Mason Riddle

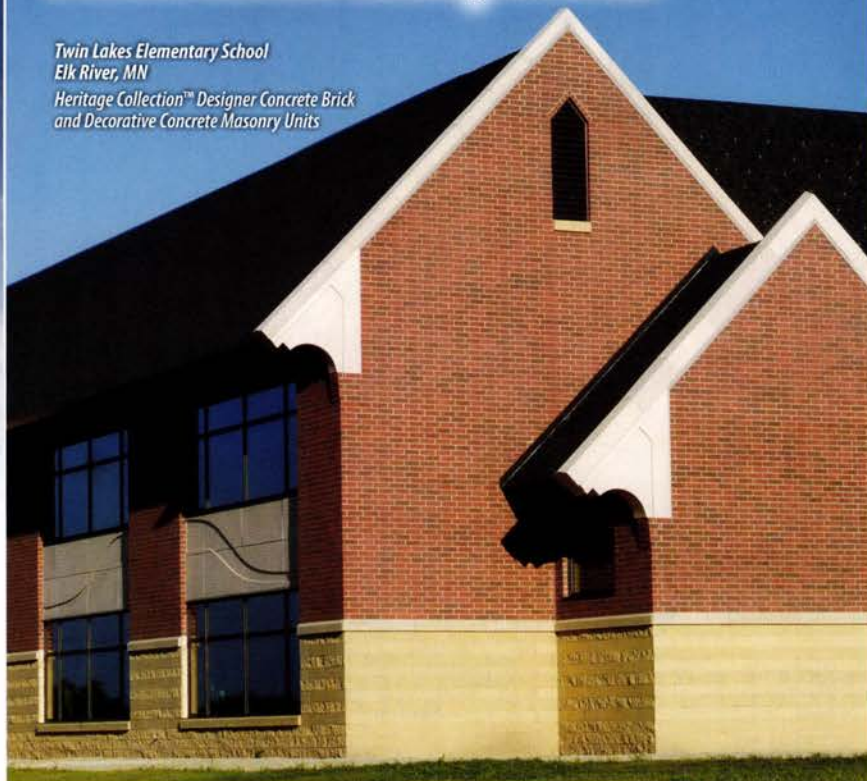


Public artist Kinji Akagawa, pictured above, works with a palette of natural materials and indigenous plants.



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Long before the buildings are built, local architectural illustrator Les Chylinski brings them to near-photographic life

MAGICAL REALISM

If architectural illustrator Les Chylinski were to advertise his services on TV, a variation of "Is it live, or is it Memorex?" would be a fitting ad slogan. Some of his renderings are so real that you can hardly believe the buildings—everything from a condominium complex in St. Louis Park to a mixed-used tower in Dubai—are still simply ideas on paper.

Chylinski has two basic techniques for creating the images. The first is watercolor simulation in Adobe Photoshop, for clients who prefer a more traditional style of rendering. This technique involves scanning a pencil sketch and painting it digitally using a pressure-sensitive pen and tablet. The second technique involves importing a 3-D SketchUp (Google software) or Revit (building-design software) model into Photoshop and breathing life into the image by adding details from photographs: people, foliage, signs, lights, and glass. Assembling the small bits of photographs creates the effect of one large photograph—and a rendering unlike any other.

A former architect, Chylinski was working at Ellerbe Becket in Minneapolis when he realized his interests lay in architectural illustration. He eventually started his own business, Creative Media Illustration, Inc. (www.cmistudio.com), developing a unique style that is now in high demand. Chylinski has worked hard to improve

A good architectural illustration is worth a thousand words and more. In *Picture Perfect*, we examine the craft of the artists who bring them to life.

PICTURE PERFECT



Les Chylinski, above, paints digitally with a pressure-sensitive pen and tablet.

his digital watercolor technique, in particular, because interest in the watercolor style remains strong, despite advances in graphics software and the proliferation of sleeker architectural images. "Traditional watercolor painting is a skill that takes a lifetime to master," says Chylinski. "Doing a digital rendering that looks like a watercolor takes away some of the challenges, because you can easily fix your mistakes. There is so much freedom in what you can do with color and textures because you can experiment without having to start over."

Chylinski places a great deal of importance on composition and using contrast, color, and value to showcase certain aspects of a project. For example, he can draw viewers' attention to an entrance or deemphasize foreground information. With modeling software like SketchUp or 3ds Max, architects can select any viewing angle, and Chylinski often suggests a particular view to achieve the right compositional balance in the final rendering. In the past, he's used a number of 3-D applications to create still renderings, but he finds that working in 2-D software like Adobe Photoshop or Corel Painter provides him with greater flexibility to make changes and more control over subtle effects like color shifts, value, and lighting. This craftsmanship can be seen in Chylinski's skies, which are works of art in themselves.

—Emily Dowd

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Less OR More

When should modest trump monumental in design for public spaces and the arts?

By Frank Edgerton Martin

The viewpoints expressed in this article are those of the author and are not intended to represent the views of AIA Minnesota.

Last August, Minnesota made international news when the I-35W bridge collapsed. But chances are, its fast-tracked replacement won't win worldwide acclaim for daring design. Many Minnesotans felt let down that the new bridge would not be a Santiago Calatrava suspended wonder glittering over the cityscape. Is the chosen design by Figg Bridge Engineering, with its simple arches and lack of superstructure, frugal and boring? Or are the designers right not to try to create a new engineering landmark that might compete with the University of Minnesota, the new Guthrie, the mills, and the Stone Arch Bridge?

In other locations with less historic and topographic character, a place-making landmark—such as Minneapolis' new Midtown Greenway pedestrian bridge—is laudable. The puzzle is to know when and how to be modest. For a freeway bridge near St. Anthony Falls, a finer grain of design is needed. The discussed LED streetlights, open railings, and indigenous stone piers could all contribute to the quiet grace of the new bridge. Most effective is the design's subtle arch, with its highpoint at the center of the river framing the nearby Tenth Avenue bridge and the valley meandering north. With a respect for the past that true modesty affords, Figg's design doesn't imitate but rather evokes the off-white concrete of the river's grain elevators and the traditional arches and curves of the Ford Parkway and Third Avenue bridges.

It will be a fitting reconnection of the riverbanks—grand in a humble way—and not likely to go out of fashion.

The relative merits of modesty and monumentality in the built environment bring us to a second puzzle: When is high design right for cultural organizations and when is humility a better fit? Why can't some cultural facilities be contextual and less than perfect? A good place to ponder this puzzle is at the intersection of Fifth Avenue SE and Second Street SE in Minneapolis. Looking west, you see the grain mills, the iconic Gold Medal Flour sign, and the river's newest landmark, the Guthrie Theater—a "big splash" monument that works. Arguably the most successful cultural facility built here in a generation, the Guthrie pays homage to

Conundra attempts to sort out some of the more complex questions facing architects and planners.

CONUNDRRA



JULIE SNOW ARCHITECTS

its industrial context in siting and scale. Yet it's also bold and new, just as the Gold Medal sign was new and meant to be noticed in the early 20th century.

After gazing on these structures, turn to the shabby two-part brick building to your left. Originally a railroad warehouse and later a soap factory with a banded Art Moderne brick addition, the building appears underused and in disrepair. The Soap Factory, as it's known today, is a nonprofit art exhibition space that is the Guthrie's opposite: it's not sleek, well-lit, or glamorous; it wasn't designed by a famous architect; and it's filled with the potholed wood floors that building inspectors deplore.

>> continued on page 54

Renovation plans (upper right) for the exceedingly modest Soap Factory (upper left) in Minneapolis are stunningly beautiful, but would they erase the facility's essential character? Just a short distance away, the new I-35W bridge takes modesty to new heights.



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St. Paul architect Lee Tollefson, FAIA, travels to Japan to explore the architecture of Tadao Ando

SENSORY THRESHOLD

In Wayfarer, architects and other design enthusiasts share their experiences of architectural environments around the world.

WAYFARER



Few architects create sensory experiences as absorbing as those designed by Tadao Ando. During a visit to Ando's Yumebutai Conference Center on an island near Kobe, Japan—part of a larger trip to tour more than 20 buildings by the architect—I experienced a space that demonstrates Ando's skill at creating a heightened sense of anticipation.

These photographs capture the serene arrival sequence as you move from one of the gardens at the conference center to the highly contemporary teahouse. The path is articulated by translucent glass panes that create a wonderfully soft light while directing your eyes forward on the path. The ground plane is a shallow reflecting pool that dances additional light into the space. I don't know that I've ever seen an approach to a building so beautifully composed.

—Lee Tollefson, FAIA

To see more images of the Yumebutai Conference Center, visit www.Olll.com/archgallery2/ando_awaji/index.htm

A Jury in No Hurry

Spring is upon us, and that means it's time to honor the winners of Minnesota's most prestigious architecture awards: The AIA Minnesota Honor Awards.



WILLIAM CLARK

RENEE CHENG, AIA, head of the University of Minnesota's School of Architecture and president-elect of AIA Minnesota, sat in on this year's jury deliberations.

The seven recipients for 2007, splashed across the following pages, were selected from among 133 submissions (heavily illustrated project binders) by three highly engaged outside jurors—architects David Dixon, FAIA, of Boston; Josh Shelton, AIA, of Kansas City; and Victor “Trey” Trahan, III, FAIA, of Baton Rouge, Louisiana.

With any good jury, the whole is more than the sum of its parts, and this was particularly true for the 2007 AIA Minnesota Honor Awards jury. The three jurors brought their own experience working with a range of scales, budgets, and client types, and this diversity provided the basis for vigorous discussion and healthy dissent. There were several cases where the jurors were adamantly in favor of the same project but for completely different reasons or based upon completely different readings. In the end they found multifaceted agreement on the award-winning projects.

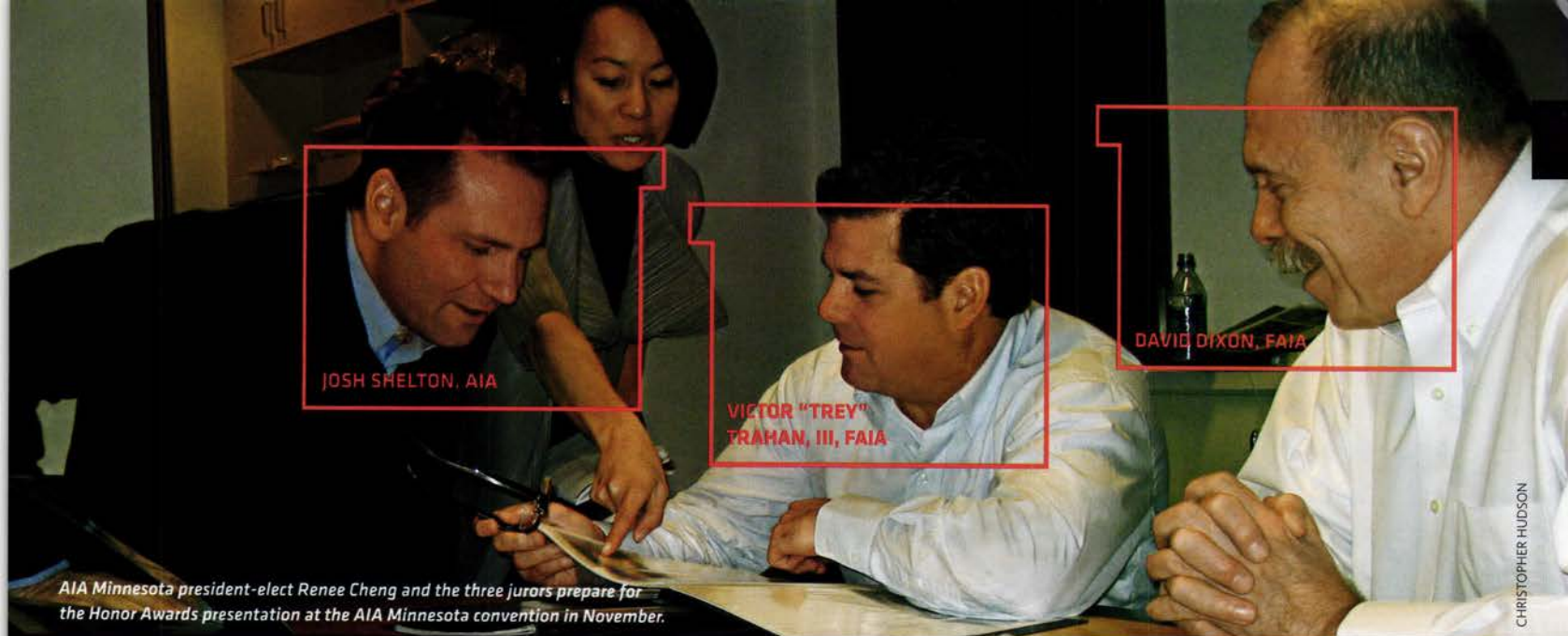
The jurors spent a lot of time developing criteria and checking to see if they were consistently applying them to all the entries. Some projects continued to deepen and become richer as the jury returned to view them over and over again. The judging criteria can be generalized into three broad areas:

- 1. Does the project engage the civic realm?** Whether at the scale of the city, the precinct, or simply in how the building meets the street?
- 2. Do the details relate to the whole?** And is there coherence to the overall design intentions? This was a difficult criterion to meet, and many good projects fell just short.
- 3. Does the project push the envelope?** This jury was not satisfied by work that was merely beautiful or competent. They were looking for something more. Award-winning projects had to find ways to turn limits (such as budget, scope, or site) into opportunities.

At the awards presentation at the AIA Minnesota convention in November, the jury lauded the consistent quality of the winners and encouraged the Minnesota architectural community to continue using its traditions and abundance of talent to raise the level of Minnesota architecture for everyone.

—Renee Cheng

The three jurors brought their own experience working with a range of scales, budgets, and client types, and this diversity provided the basis for vigorous discussion and healthy dissent.



AIA Minnesota president-elect Renee Cheng and the three jurors prepare for the Honor Awards presentation at the AIA Minnesota convention in November.

CHRISTOPHER HUDSON



HODGDON POWDER CO., HERINGTON, KANSAS
PHOTO: TIMOTHY HURSELEY

JOSH SHELTON, AIA, is a principal with el dorado architects in Kansas City. A project manager and designer with a heightened sense of craft, he has led a number of projects that went on to receive top design awards and national publication. During the coordination of complex architectural programs, Shelton takes pride in developing a thorough understanding of the financial side of his projects, including funding, incentive programs, and effective budget management. In addition to commercial, residential, and industrial work, he is extremely interested in art-related projects and has managed numerous successful fabrication projects out of el dorado's in-house workshop. el dorado architects was founded in 1995 and continues to be on the cutting edge of unique and innovative designs.

www.eldoradoarchitects.com



HOLY ROSARY CATHOLIC CHURCH COMPLEX, ST. AMANT, LOUISIANA
PHOTO: MIKE SINCLAIR

VICTOR "TREY" TRAHAN, III, FAIA, of Trahan Architects in Baton Rouge, Louisiana, has been recognized both nationally and internationally for his innovative designs and creative use of materials. Trahan Architects was one of three firms in the world to receive a 2005 Architecture Review Emerging Architecture Award and the only U.S. firm so honored. The firm has also won three National AIA Honor Awards in the past five years and three international design competitions in Beijing. After Hurricane Katrina, Trahan was selected as lead architect for the renovation of the Louisiana Superdome, and he also served as principal-in-charge for the Louisiana State University Academic Center, which won both a National AIA Honor Award and the American Architecture Award presented by the Chicago Athenaeum Museum of Architecture and Design.

www.trahanarchitects.com



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RENDERING: GOODY CLANCY

DAVID DIXON, FAIA, of Boston-based Goody Clancy has led a wide range of major projects in North America for public, private, and institutional clients. His commitment to enhancing quality of life and economic opportunity for urban communities is a consistent theme in his work. A frequent speaker throughout the country on planning and design topics such as smart growth, downtown revitalization, sustainable mixed-income neighborhoods, and urban design, Dixon is especially known for initiating a national dialogue—through the organization of two national conferences—on density as an essential tool for revitalizing urban communities. He chairs the American Institute of Architects' Regional and Urban Design Committee and its National Sustainability Task Force. In 2007, he was awarded the AIA's highest honor for achievement in the public sphere: the Thomas Jefferson Award for Public Architecture.

www.goodyclancy.com

ABSTRACT REGIONALISM

VJAA's new student center at Tulane University shows how a regional response to climate and community mixes well with an abstract modernist aesthetic and ethic

Between International Style modernism and intentionally stylized postmodernism lies another way of doing architecture, largely dormant over the last half of the 20th century. Mixing the aesthetic minimalism of modernism and the contextual responsiveness of postmodernism with the environmental principles of pre-modern buildings, this "abstract regionalism," as some have called it, has had few practitioners more talented than the Minneapolis firm of VJAA. Its Lavin-Bernick Center for University Life at Tulane University in New Orleans, winner of a 2007 AIA Minnesota Honor Award, shows how this other way of doing architecture offers one of the best ways of addressing the complex and sometimes competing demands of technology, community, and ecology.

Located at a key corner on the Tulane campus, facing the central quad, the Lavin-Bernick Center employs the concrete frame of the original 1950s student center on that site. "The building had good bones," says VJAA principal Vincent James, FAIA, "and reusing the structure saved \$8 million and all that embodied energy." The original

Abstract Regionalism

BY THOMAS FISHER, ASSOC. AIA





LAVIN-BERNICK CENTER FOR UNIVERSITY LIFE

Location:
New Orleans, Louisiana

Client:
Tulane University

Architect:
VJAA (www.vjaa.com),
in association with
James Carpenter Design
Associates and Transsolar

Principals:
Vincent James, FAIA;
Jennifer Yoos, AIA;
Nathan Knutson, AIA

Senior project architect:
Paul Yaggie, AIA

Landscape architect:
Coen + Partners
www.coenpartners.com

Construction manager:
Broadmoor Construction/
Boh Bros. Construction


Size:
148,000 square feet

Cost:
\$28 million

Completion date:
August 2007

Photographer:
Paul Crosby





All about light and filtering and transparency. Reminds me of the first time I walked into Renzo Piano's Cy Twombly Gallery at the Menil Collection in Houston. —Juror comment

student center, designed by Curtis and Davis, had become so chopped up over time, with so little room for what the university needed, that VJAA decided to completely gut the building and add 36,000 square feet of new space, for a construction cost of \$187 per square foot. The building now contains many features you would expect in a student center—student offices and a rathskeller on the lower level; dining facilities, a bookstore, and lounges on the main level; and a ballroom, meeting rooms, and a lecture hall on the second floor. The exceptional quality of the building lies in its response to the climate and the community.

Taking its cues from the environmental adaptations of New Orleans' vernacular architecture, VJAA wrapped the building with shading devices—trellised porches, horizontal louvers, canopies, and deep-set balconies—while inserting a series of inventive cooling elements inside: rotating and pendulum fans, solar vents, and radiant chilled-water walls. The firm also zoned the plan so that only a few areas—the bookstore, lecture hall, vendor section, and student offices—have continual air conditioning. The rest of the building can use natural ventilation several months a year and passive cooling for roughly five months a year, with numerous double doors and operable windows that open up to the quad on one side and a pocket park on the other, enhancing the movement of students as well as air through the structure. "It's not a totally green

>> continued on page 57

BKV Group transforms
and integrates two modest
civic buildings and the
landscape in which they sit

SCENE RECONSTRUCTING THE SCENE RECONS

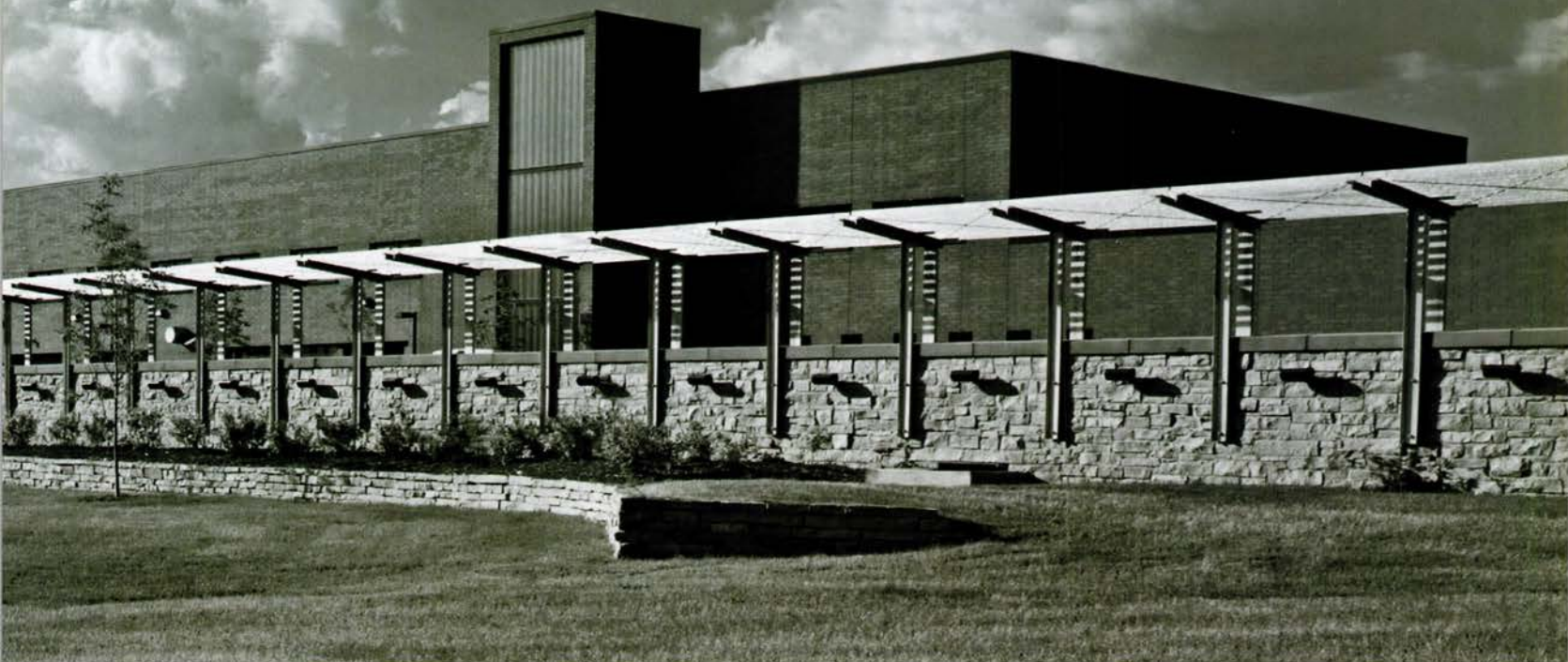
BY LINDA MACK

If buildings were people, the 1970s-era Plymouth Public Safety Building and City Hall complex would have been a Norwegian bachelor farmer—stoic, dignified, and a bit forbidding. Since BKV Group of Minneapolis masked the two brown-brick buildings with a glassy portico and tied them to the landscape with elegant limestone walls, the city government's image has been transformed. "The old building didn't have a customer-friendly approach," says Timothy Bildsoe, deputy mayor of the western suburb of 72,000. "We thought we needed to build a bigger public safety building. It progressed to looking at the whole brand of city hall."

The enterprise began with the need to enclose police cars, which were parked in open space behind the public safety building next to a city park housing the popular Hilde Performance Center. "People would come to the park for a concert at the band shell and walk through the police vehicles," recalls BKV principal William Baxley, AIA. The police also needed more storage and office space. BKV registered these simple needs, inventoried the existing buildings and landscape, and suggested repositioning city hall—both literally and symbolically.

Baxley says the design team began by looking at the landscape rather than leaving that component till the end, an attention that the 2007 AIA Minnesota Honor Award jurors highly commended. The two 1978 buildings sat on a hill reached by an unceremonious turnoff from Plymouth Boulevard. BKV moved the parking-lot entry to create a more graceful approach, regraded the hill so the buildings sit on a plinth, and softened the parking lot with aspens, red river birch, and boulders found on the site. All around the site, dry-laid walls of Chilton limestone from Wisconsin enhance the sense of place. "It's beautifully executed," concluded Honor Award juror Victor Trahan, FAIA.

Many designers would have considered this a minor project, but these architects had higher aspirations.
The elegant, sophisticated site plan is extremely memorable. —Juror comment



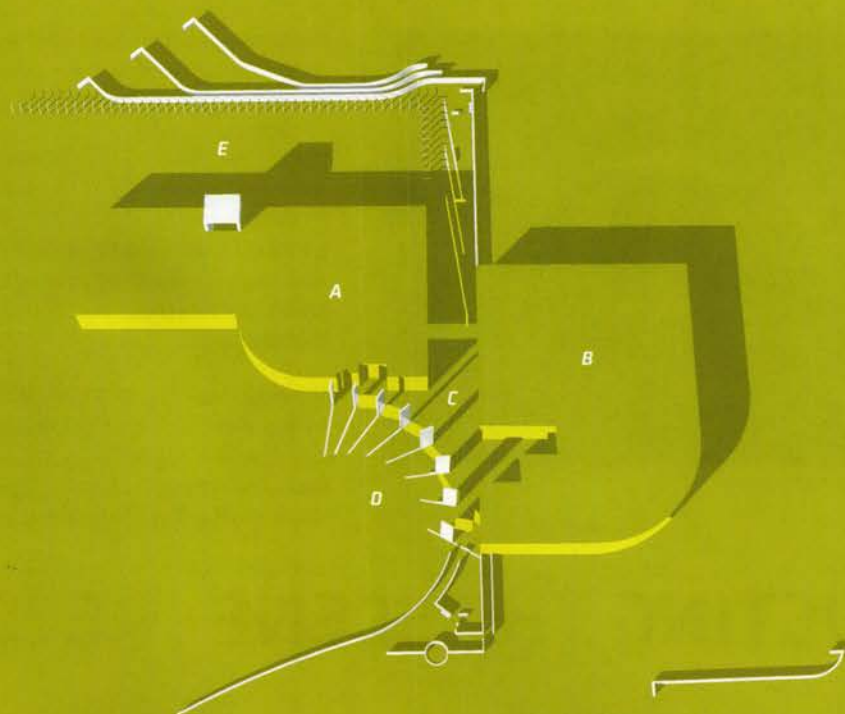
ACTING THE SCENE RECONSTRUCTING THE SCENE

PAUL CROSBY

Architect William Baxley says the design team began by looking at the landscape rather than leaving that component to the end, an attention that the Honor Award jurors highly commended.

A long wall (above) shields police parking from the neighboring park and creates a visual backdrop. The diagram (right) shows how old and new were melded.

- A) Public Safety Building
- B) Existing City Hall
- C) New lobby and community meeting room
- D) New entry portico
- E) Police parking



PLYMOUTH PUBLIC SAFETY BUILDING AND CITY HALL

Location:
Plymouth, Minnesota

Client:
City of Plymouth

Architect:
BKV Group
www.bkvgroup.com

Principal-in-charge:
David Kroos, AIA

Project lead designer:
William Baxley, AIA

Landscape architect:
Holsington Koegler Group, Inc. (HKGI)
www.hkgl.com

Construction manager:
Maertens-Brenny Construction Co.

Cost:
\$8,562,000

Completion date:
October 2006

Size:
48,484 square feet (new: 23,204;
renovated: 25,280)



The new entry portico presents a welcoming image. The 16-foot-high windows are faceted to capture views of downtown, and the zinc-sheathed flanges add a civic flavor. Inside the new lobby (below), the glass-walled community room holds center stage and Maya Lin "stones" offer informal seating.

PAUL CROSBY



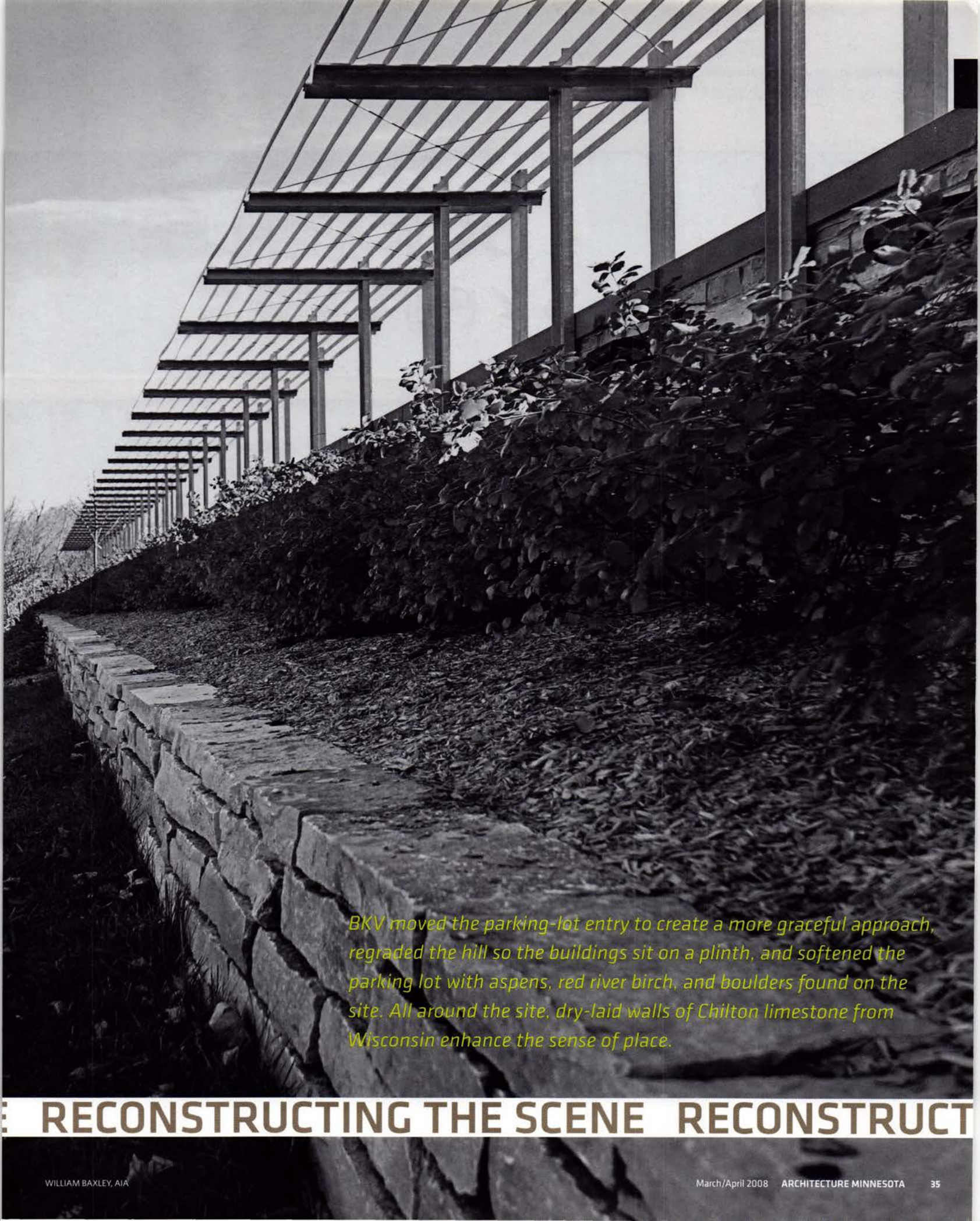
WILLIAM BAXLEY, AIA

The landscape plan in place, BKV then joined the two buildings with a new glass-walled lobby. Its 16-foot-high windows are curved and framed by zinc-sheathed flanges in a contemporary version of a classic portico. "The design is so fundamentally civic," remarked juror David Dixon, FAIA.

Inside, a wall that had blocked access to the council chambers was removed to diminish that area's maze-like feel. The new lobby houses a receptionist's desk, sitting area, and glass-walled community meeting room. The latter space, located in what had been a void between the two buildings, frames a view of the Milo Thompson-designed Hilde band shell. It also looks out over the parking garage's green roof, which is planted with prairie flowers. "All we wanted was a garage, and this is what we got!" says Plymouth police chief Mike Goldstein, smiling, as he motions to the terrazzo-floored lobby and attractive meeting room.

The outdoor parking is shielded from the park by a 280-foot-long limestone wall topped with a metal trellis and terraced down to the park. It not only encloses the parking, it creates a visual edge for the park as well as sitting places for concertgoers. "With a limited palette and a limited budget," says Baxley, "we wanted to give the people of Plymouth a new perspective on their town." Adds deputy mayor Bildsoe: "It's all about making government accessible to the citizens." **AMN**

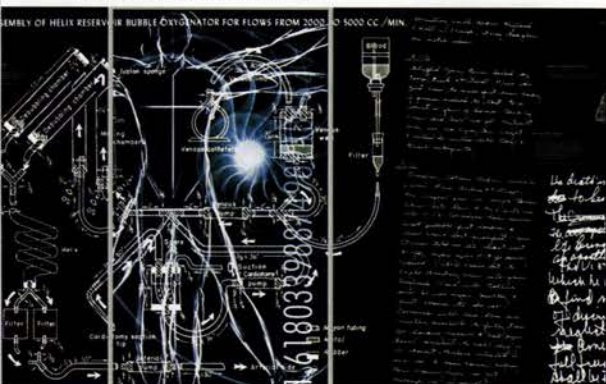
RECONSTRUCTING THE SCENE RECONSTRUCTING THE SC



BKV moved the parking-lot entry to create a more graceful approach, regraded the hill so the buildings sit on a plinth, and softened the parking lot with aspens, red river birch, and boulders found on the site. All around the site, dry-laid walls of Chilton limestone from Wisconsin enhance the sense of place.

RECONSTRUCTING THE SCENE RECONSTRUCT

WALL PANEL PHOTOS: DREW STERNAL



SCRIBBLES + SKETCHES

By Camille LeFevre

GAYLA LINDT



Architect Ralph Rapson, FAIA, sits next to his original concept sketch for the Guthrie Theater on Vineland Place.

An outdoor design installation at the University of Minnesota celebrates the moments when scholarly inspiration strikes

Ralph Rapson, Seymour Cray, Gertrude Lippincott, and choreographer have in common? They were all affiliated with the University of Minnesota and conceived innovations that forever changed culture and society. They're also among the 92 scholars whose eureka moments are included in the University of Minnesota Wall of Discovery.

The 253-foot-long wall is a three-dimensional blend of art and architecture that showcases reproductions of scholars' original sketches, notes, drawings, and letters on an illuminated "blackboard" along the north side of the Electrical Engineering and Computer Science building. The Wall of Discovery is also part of the larger Scholars Walk designed by Hammel, Green

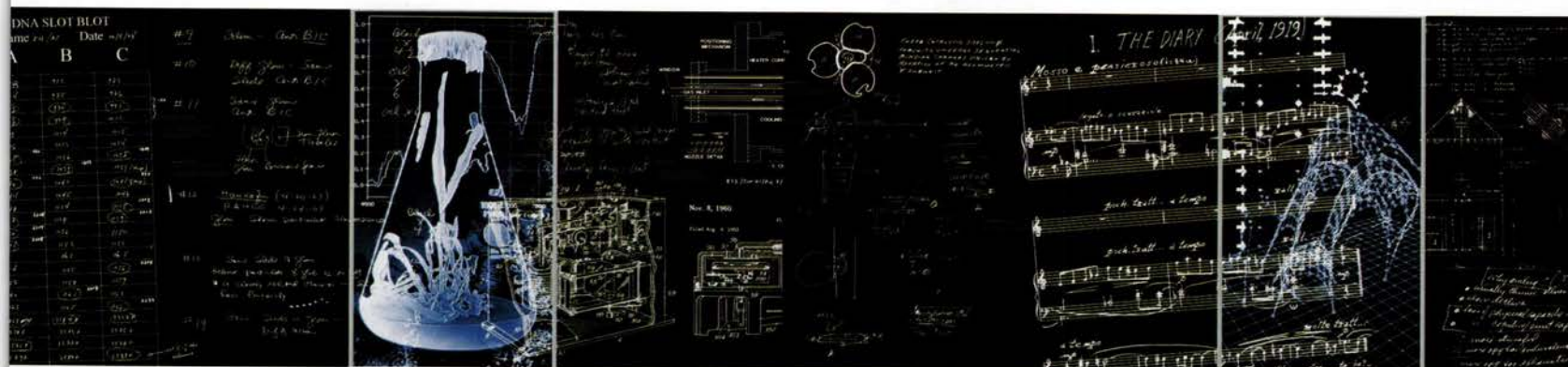
and Abrahamson (HGA) landscape architect Gary Fishbeck and sponsored by the University of Minnesota Alumni Association.

"Our intent with the Wall of Discovery was to develop an east-west walkway connecting the Alumni Center to Cass Gilbert's Northrop Mall," explains Tom LaSalle, founder and CEO of LaSalle Management Group and president of the University of Minnesota Alumni Association. "What HGA did was transform a bleak part of the campus, bordered by a driveway and a loading dock, into a pathway of inspiration that demonstrates how university scholars have benefited the world."

>> continued on page 58



A profound work of urban design that claims the role of place-making for architects.
I wish all college campuses would do something like this. —Juror comment



DREW STERNAL

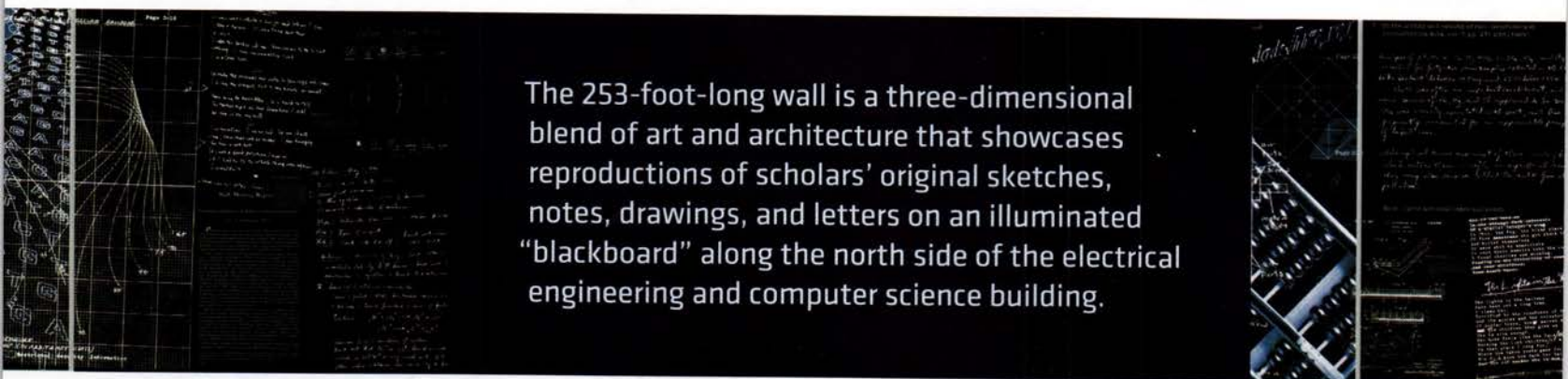


UNIVERSITY OF MINNESOTA WALL OF DISCOVERY

Location: Minneapolis, Minnesota	Landscape architect: Gary Fishbeck
Client: University Gateway Corporation	General contractor: M.A. Mortenson Company
Architect: Hammel, Green and Abrahamson, Inc. (HGA) www.hga.com	Length: 253 feet
Principal-in-charge: Gary Fishbeck	Cost: \$350,000
Project lead designer: Eric Amel, Assoc. AIA	Completion date: September 2006

During the day, the glass thresholds are largely transparent. At night, the thresholds' edge-lit glass inverts the figure/ground to create a spectacle of light and learning along the Scholars Walk.

The 253-foot-long wall is a three-dimensional blend of art and architecture that showcases reproductions of scholars' original sketches, notes, drawings, and letters on an illuminated "blackboard" along the north side of the electrical engineering and computer science building.



By Nancy A. Miller



Above: The crisply modern building, viewed here from the parking lot in front, mediates a commercial district, a residential district, and a park with a sculpture garden and pond.

Right: HGA and landscape architect Marjorie Pitz saved several mature trees on site by building the popular back deck around them.

A façade evoking books on a shelf, glassy views of a sculpture garden and pond, and a growing number of visitors animate a new public library in Maplewood

When the Maplewood branch of the Ramsey County Library system set out to expand its facility, administrators learned that site soil conditions would make the project prohibitively expensive. Constructing a new building on a different site would be cheaper. On first glance, the lot selected for the new library—directly across from Maplewood Mall, in the heart of the city's automobile-oriented commercial district—does not appear to be a likely location for sensitively designed, award-winning architecture. But the site has some notable features to recommend it. First, it's populated with many mature trees. Second, it sits on a seam between the commercial district and a residential district, along a park with a sculpture garden and a pond. HGA project designer Tim Carl, AIA, took advantage of the curious site to create a library that is both highly accessible and uniquely connected to nature.

As a budget-constrained, design-build project, HGA didn't have a lot of time to explore design alternatives. So the Minneapolis team, working with Jane Dederig, an interior designer and library planner from HGA's Milwaukee office, quickly developed a preferred solution. "We did some drawings and really came in with one idea," says Carl, "which was to string the building out along the edge of the sculpture garden and create a courtyard [formed by the building]. The whole thing was about embracing the garden." The library board responded positively to the proposed building's connection to nature and kept an open mind on the modern aesthetic and materials.



2007 AIA MINNESOTA HONOR AWARD WINNER

Ramsey County Library, Maplewood Branch



Left: The front of the building features a rain-screen system of expanded aluminum-mesh panels anodized in shades of red and brown. The variegated vertical panels have the look of books on a shelf.



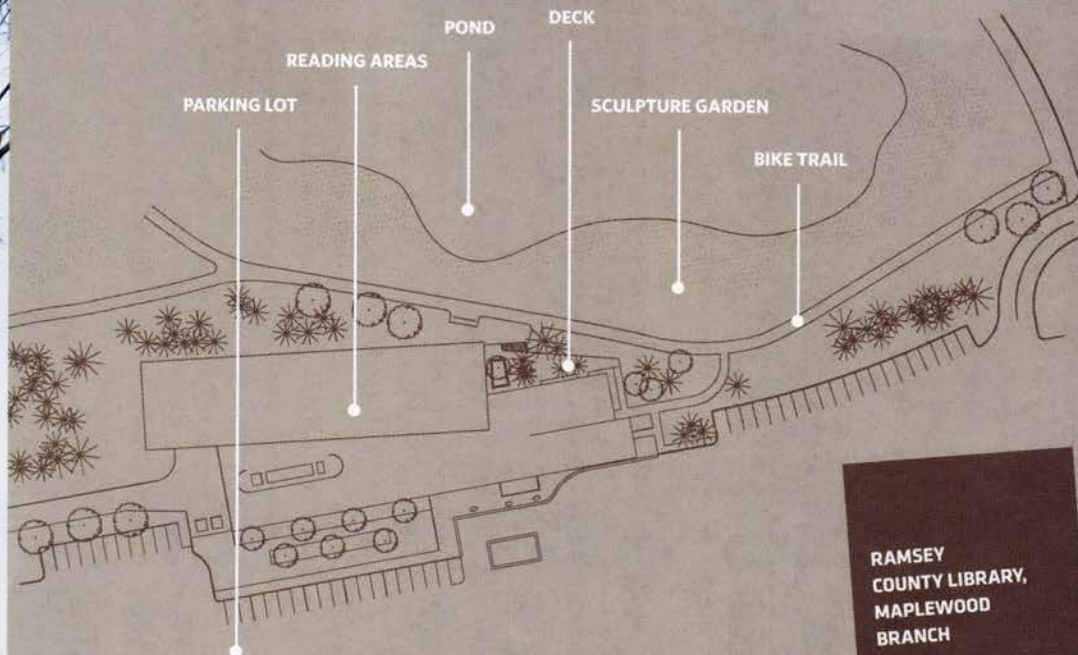
MATURE PINE TREES RISE THROUGH THE WOOD DECK AS IF THE TWO HAD GROWN UP TOGETHER.

The library's airy and light-filled public spaces bring the indoors out and the outdoors in.



**"AS YOU MOVE PAST THE CIRCULATION DESK,
THROUGH THE CHILDREN'S READING AREA,
AND INTO THE ADULT READING AREA,
YOU KEEP GETTING GLIMPSES OF THE PARK!"**
—ARCHITECT TIM CARL, AIA

The rhythm of the anodized-aluminum façade like books on a bookshelf . . . existing trees incorporated into the outdoor deck. I would have loved to have been dropped off here as a kid. —Juror comment



The modern feel starts with the flat-roofed front of the building, which houses the support spaces and is articulated in vertical panels anodized in varied shades of red and brown. The panels are part of a rain-screen system in which expanded aluminum mesh (the same material used on the Walker Art Center) is layered over an inexpensive, insulated metal-panel system, which serves as the functional cladding of the building. Although the façade concept was inspired by books lining a shelf and the vertical patterns created by light and shadow on the understory of a forest, HGA had to sell the idea to the client. "I think there was a lot of skepticism about the expanded metal panel," says designer Markian Yereniuk. "But in the end they trusted us." The trust was well placed: The variegated colors, in combination with the texture of the mesh panels, give the building a dynamic, changeable appearance. "The color changes as you move around it," says Carl. "Because of the expanded nature of the mesh, you stand on one side and it has one effect, and when the sun hits it in the middle of the day it has a completely different effect."

Behind that street elevation, which faces the parking lot and the commercial district, a larger form defined by a butterfly roof and zinc cladding houses the library's public spaces and provides dramatic connections to the natural landscape of the park. The effect is evident immediately upon entering the building: The space almost bursts open—upward into the raised butterfly roof and outward through an L-shaped window wall. Those windows provide visual access to the park, while an

>> continued on page 63

RAMSEY COUNTY LIBRARY, MAPLEWOOD BRANCH

Location:
Maplewood,
Minnesota

Client:
Ramsey County
Library System

Architect:
Hammel, Green
and Abrahamson,
Inc. (HGA)
www.hga.com

Principal:
Anita Barnett

Project designer:
Tim Carl, AIA

Landscape architect:
Martin & Pitz
Associates

General contractor:
McGough
Construction

Size:
31,000 square feet

Cost:
\$6.8 million

Completion date:
June 2007

Photographer:
Albert Vecerka/Esto



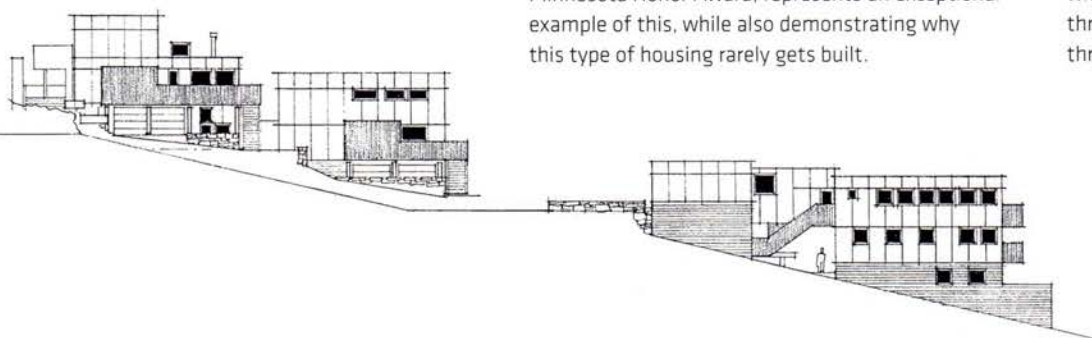
COMPOUND *Interest*

A SET OF THREE HOUSES IN DULUTH SUGGESTS NEW WAYS OF BUILDING AND A NEW WAY OF THINKING ABOUT COMMUNITY

BY THOMAS FISHER, ASSOC. AIA

We rarely see, in this country, a type of settlement common in other parts of the world: the housing compound. With a smaller population than most multi-family housing and a greater coherence than most single-family developments, the compound of a few related houses provides a scale of community that offers real appeal in a world often polarized between individuals and the masses. The Clure Project in Duluth, designed by Salmela Architect and a winner of a 2007 AIA Minnesota Honor Award, represents an exceptional example of this, while also demonstrating why this type of housing rarely gets built.

The project did not begin as a compound. Tom and Patricia Clure had purchased three old houses next to property on which they had commissioned Cheryl Fosdick, Assoc. AIA, a former partner of David Salmela, FAIA, to design a house for them and one set of their parents. "We picked up these properties," says Patricia Clure, "but we didn't want to be landlords, so we started to talk with David Salmela over the years about what we could do with them." On steeply sloped land, with a panoramic view of Duluth's harbor, the three houses faced an alley-like road that ran through the former right-of-way of a railroad





Whether in winter or summer, the flat-roofed houses in the Clure compound adjust beautifully to the steeply sloped site overlooking Duluth. The houses all have black paper-resin-composite siding; wood railings and stairs; and metal windows, doors, and bands of flashing.



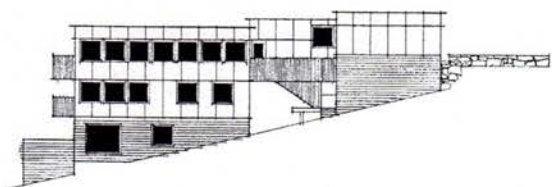
Historically, housing compounds often had enclosing walls of some kind, but the Clure Project achieves this separation through visual difference—a set of black houses sitting in a neighborhood of mostly white ones—and through an imaginative use of the site.

Strikingly new and yet somehow familiar.... The project beautifully demonstrates how to build new single-family homes in an existing neighborhood. —Juror comment

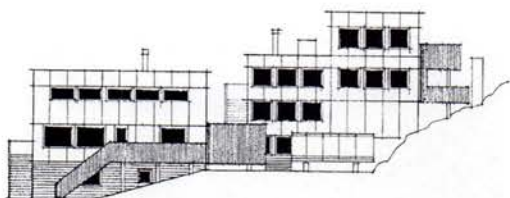
incline. "The idea of doing a progressive, sustainable, urban statement emerged," says Salmela, although it took years to realize. The clients and architect eventually demolished the three houses and, after working with the city, achieved an approved plan that vacated the street, buried the utilities, rerouted the automobile access, and reconfigured the plats in order to build three new houses uphill from the Clures' house (which they sold upon their parents' passing). "It's much harder to do urban design," adds Salmela. "You have to get creative within the rules of the system."

Creativity within a set of rules characterizes the design of the entire compound. "The houses are simple, flat-roofed rectangles," observes Salmela, "with the same siding and flashing details. I could do a hundred houses within those rules and they would all be different." The three houses he did

do—one for the Clures, one for John Morrice and Judith Johnson, and one for himself and his wife, Gladys—all have a remarkable sense of variety within an overall unity. Salmela designed the first house for the Clures, and it became the prototype for the other two. "The Clures wanted a maintenance-free exterior," says Salmela, "and we saw the potential as siding of a locally stocked, recycled paper-resin-composite material used for cutting boards and skateboard parks." To offset the material's integral black color, and to keep water away from the siding's horizontal joints, Salmela used projecting metal flashing at the parapet, lintel, and floor lines that visually ties



"The houses are simple, flat-roofed rectangles," observes Salmela, "with the same siding and flashing details. I could do a hundred houses within those rules and they would all be different."



The rocky site offers the three houses visual protection from the street and a sense of enclosure to the ample terraces and balconies that extend the living space outdoors. Offset from each other, the houses also share open space without feeling crowded or interfering with views.

the houses together. Rows of large windows, divided by recycled natural-wood jambs, break up the expanses of black walls, as do the decks' natural-wood vertical-slat railings and the garages' white doors and flanking columns. The white-walled, slate-floored interiors provide further contrast with the black exteriors.

These architectural elements give coherence not only to each of the three houses but also to the compound as a whole. Historically, compounds often had enclosing walls of some kind, but the Clure Project achieves this separation through visual difference—a set of black houses sitting

in a neighborhood of mostly white ones—and through an imaginative use of the site. The complex has a large outcropping of Canadian Shield that separates it from the street, and Salmela's own house peers out from behind the rock, with a projecting second-floor, wood-slatted balcony that provides an overlook on the street and a white-painted, concrete-block chimney that stands as a kind of sentinel. Salmela reinforces that sense of being behind a battlement by leading visitors up the back of the rock wall, over a cascade of concrete steps and timber railings, to a terrace and wide set of stairs up to a covered entry porch. Similar circuitous entrances to the other houses have the effect of further separating the compound from what surrounds it, while emphasizing the incredible view of Duluth that awaits visitors once inside the buildings.

Frank Lloyd Wright once said that he never designed a house that did not also imply new social arrangements, and the same could be said of the Clure Project. It offers a set of three strikingly fresh houses that are visually coherent, simply built, and easily maintained, but it also suggests a new social arrangement, one in which community arises from the collaboration of a small group of people. The time it took to get this development approved shows why it is so rare, but in a complex and sometimes confusing world, such compounds may provide one of the best hedges against an uncertain future. **AMN**



THE CLURE PROJECT

Location:
Duluth, Minnesota

Clients:

Patricia and Thomas Clure;
Judith Johnson and John
Morrice; Gladys and David
Salmela, FAIA

Architect:

Salmela Architect
www.salmelaarchitect.com

Principal/lead designer:

David Salmela, FAIA

Landscape architect:

Coen + Partners
www.coenpartners.com

General contractor:

Rod & Sons Carpentry

Size:

The three houses range from
2,000 to 3,000 square feet

Cost:

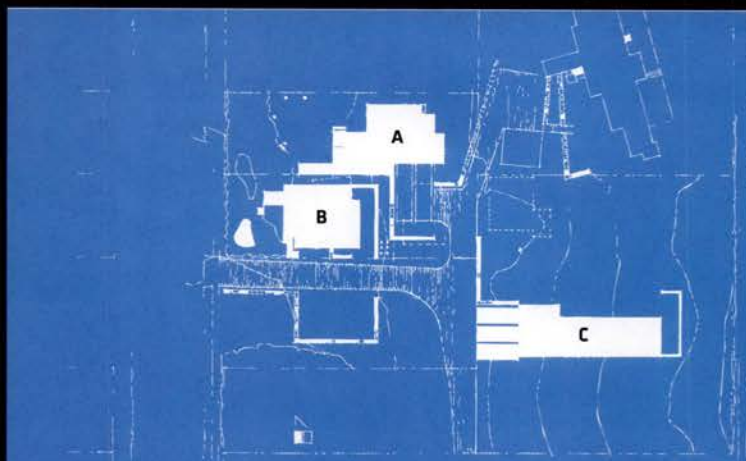
\$180 to \$230 per square foot
(including landscaping)

Completion date:

Summer 2007

Photographer:

Peter Bastianelli-Kerze



A. Patricia and Thomas Clure House

This was the first of the three houses built, setting the vocabulary for the others.

B. David and Gladys Salmela House

The architect's own house, with an office on the lower level, was the last one built.

C. Judith Johnson and John Morrice House

The largest of the three houses extends down the slope, with a garage on the uphill side.

The crisply designed Porter Boathouse at the University of Wisconsin breaks the mold

ROW Expectations

By Nancy A. Miller

Most rowing boathouses are either confections in historical styles or uninspired utilitarian sheds. Not so the Porter Boathouse at the University of Wisconsin–Madison. Designed by VJAA, the structure establishes a new standard for the contemporary boathouse and rowing training center. Responding to function and site, VJAA principals Vincent James, FAIA, Jennifer Yoos, AIA, and Nathan Knutson, AIA, employed modest forms and materials to create a building that is both energetic and unassuming.

Located on the shore of Madison's Lake Mendota, the Porter Boathouse respects both the history and context of its site. "The site chosen by the university had an interesting history," says James. "Although it was recently occupied by a concrete-bunker-like storage structure, it had once been the site of an unbuilt boathouse proposal by Frank Lloyd Wright." Surrounded by historic campus buildings and trees, the site was endowed with unrealized potential. "The new Porter Boathouse was built within the footprint of the original storage building to avoid any damage to the magnificent oak trees that flanked the site," adds James.

Within that tight, rectangular footprint, VJAA stratified the building into three levels relating to interior function. The lower floor houses boat storage and maintenance while the main floor contains administration, meeting rooms, locker rooms, and the rowing tank. Training rooms occupy the top floor. Each level is expressed in a different exterior material, with cast-in-place concrete on the lower-floor storage and limestone cladding on the story

above. The upper-level training area is enclosed in three longitudinal quadrants clad with terne-coated copper.

Window placement and the billowing-sail-like forms of the clerestory monitors on the upper level provide natural ventilation through circulation and convection, and the large, north-facing windows on that floor offer spectacular views of the lake. Rooftop decks enhance the connection to nature. It's no surprise, then, that the top floor of the boathouse is in high demand for campus activities. "What's most exciting to us," says Yoos, "is hearing that the separate upper-level training rooms, which convert to a single event hall, have become one of the most popular gathering spaces on campus."

A full profile of Porter Boathouse was published in the July/August 2005 issue of Architecture Minnesota.

Porter Boathouse is all about the lake—Lake Mendota—with rooftop decks and large areas of glazing providing dramatic views of the water.



PORTER BOATHOUSE

Location:
Madison, Wisconsin

Client:
Board of Regents,
University of
Wisconsin–Madison

Design architect:
VJAA
www.vjaa.com

Principals:
Vincent James, FAIA;
Jennifer Yoos, AIA

Managing principal:
Nathan Knutson, AIA

Architect of record:
KEE Architects
www.keearch.com

Landscape architect:
Ken Saiki Design
www.ksd-la.com

Construction manager:
Miron Construction Co.

Size:
50,200 gross square feet

Cost:
\$7.5 million

Completion date:
2004

Photographer:
Paul Crosby

2007 AIA MINNESOTA HONOR AWARD WINNER

The Petters Pavilion

I was struck by the extent to which this addition actually humanized the original Breuer architecture. —Juror comment



A Light Touch

By Christopher Hudson

VJAA takes a minimalist approach to renovating and expanding an architecturally significant building at St. John's Abbey and University in Collegeville



The two-level Petters Pavilion features staircase railings (above) and a glazed main-level link (top) to the cloister walk that take minimalist sophistication to new heights.

THE PETTERS PAVILION

Location:
Collegeville, Minnesota

Client:
St. John's Abbey

Architect:
VJAA
www.vjaa.com

Design principals:
Vincent James, FAIA;
Jennifer Yoos, AIA;
Nathan Knutson, AIA

Landscape architect:
oslund.and.assoc.
www.oaala.com

Construction manager:
Knutson Construction
Services

Size:
9,900 square feet

Cost:
\$1.9 million

Completion date:
June 2007

Photographer:
Paul Crosby


The Petters Pavilion, a two-level lobby addition to the St. John's Abbey chapter house, was conceived by that rare architecture firm—one with the confidence to add to a complex of iconic Marcel Breuer-designed buildings and the humility to do so in a manner that quietly and seamlessly serves the original architecture. For its unique blend of design bravado and modesty, VJAA was honored with both a 2007 AIA Minnesota Honor Award and a 2007 Minnesota Preservation Award.

At the outset of the project, St. John's was simply looking to make the existing chapter house a more usable, flexible meeting space and to improve handicap accessibility in the adjacent abbey church (a Breuer gem) by adding an elevator. Abbot John Klassen says the community had been discussing wheelchair access to the lower level of the church as far back as 1971, when he joined the monastery. But talk never led to action because the community was understandably reluctant to punch a hole in the main floor. VJAA's proposal to move the needed elevator out to a new chapter house lobby that would link to both levels of the church and to the nearby abbey guesthouse via an underground tunnel—well, that was a revelation to the monks at St. John's. "We didn't have to destroy or even disturb any of the church architecture," says Klassen. "When we saw VJAA's proposal, we said, 'Wow. That's it.'"

Of course, carefully expanding and renovating a landmark religious structure while simultaneously designing a better traffic flow for that area of the church complex was no easy task. VJAA achieved these goals by cladding the addition in granite chosen to match that of the original building; continuing the chapter house's herringbone-pattern, red-brick flooring in the new lobby and staircase; and adding a new entrance from the parking lot, a glassy main-level ramp to the cloister walk (and by extension the abbey church), and amenities including bride-and-groom rooms and a staging area for food service. It's a marvel that such a delicately complex set of design needs resulted in a facility of the utmost clarity and refinement. VJAA has made it all appear so effortless.

A full profile of the Petters Pavilion was published in the January/February 2008 issue of *Architecture Minnesota*.

Storm, Form & FUNCTION



Stormwater is Minnesota's big environmental design consideration. Many landscape architects, architects, and engineers are devising creative and elegant ways of reducing its quantity, slowing its flow, and improving its quality. At the Minnesota Landscape Arboretum, the Stormwater Runoff Model Parking Lot, left, arrays five distinct watersheds (the raindrop-shaped pools), each with different permeability, to study the effects of surfacing on stormwater.

Design innovations in stormwater management by Minnesota landscape architects and engineers are beginning to solve the water-quality and environmental problems caused by urban and suburban runoff

Five years ago, the Minnesota Landscape Arboretum expanded its Marion Andrus Learning Center, necessitating a new parking lot. The arboretum could have built a typical paved area, but it is, after all, an institution dedicated to the study of plants and ecology, so it did things a little differently. The arboretum's executive director, landscape architect Peter Olin, called another landscape architect, James Robin, and asked him to do a sketch. Olin often does this—makes a quick call and asks for quick ideas, ideas that often end up built. Robin created what he describes as a 20-minute trace-paper drawing that “raised the possibility of doing something besides parking.”

The resulting unusual little bit of pavement at the arboretum is called the Stormwater Runoff Model Parking Lot, and it is designed to test the downstream effects of different hard-surface designs. It has five distinct watersheds, arranged amphitheater-like, splayed elegantly and sloped in one consistent direction. Each watershed drains to its own raindrop-shaped concrete pool, where the captured water can be observed and studied. The watersheds, though all the same size, are not created equal.

“We have played with the permeability of those watersheds,” says Robin.

Permeability matters because of the Midwest's particular environmental condition. Climate-wise, from a design standpoint, we have it pretty good: no hurricanes, no earthquakes, annual precipitation right about in the middle—not arid, not soaking wet. We don't need special training in seismic reinforcement or permafrost construction. We don't need to focus single-mindedly on water conservation. No, our issue isn't making sure we efficiently use every drop of water; it's making sure we don't ruin every drop.

When rain falls on the earth or snow melts in the spring, that water needs to go somewhere. Historically, according to numerous stormwater experts I have spoken with over the years, that water would have mostly (in the Midwest) soaked into the ground near where it fell. It would have moved through the ground to nearby streams and lakes, not overland, as I had always pictured. Along the way, plants would drink some, and little pools might begin to evaporate. If the surface streams and rivers got overwhelmed, they flooded, in a generally controlled way, spreading out on their flat floodplains.

All this soaking in, soaking through, and spreading out kept the water from being ruined—from becoming a destructive force. There are three basic ways water can go bad: It can have too many pollutants suspended in it (grease, metals, even dirt); it can move too fast; and it can simply be too plentiful. Now consider a traditional storm drainage system, like those in neighborhoods across the country. Rain falls on a tar-and-gravel roof or asphalt parking lot and then runs quickly to a storm drain, then to a pipe, then directly into a creek. In that system, there will likely be more water than if the site weren't paved, it will definitely be moving faster, and it will carry along whatever happens to be lying in the gutters, on the roof, or on the pavement.

There are, of course, some safeguards. Catch basins have chambers to catch some of the grit, and larger developments must have large ponds to control the pace of runoff, thanks to a major federal study in the early 1980s that led to a 1987 amendment to the Clean Water Act. But, according to the experts, the retention pond is an overly engineered solution that doesn't take advantage of what would have happened historically: actual cleansing of stormwater through soaking into the soil, evapotranspiration (the process by which plants drink the water and let vapors into the air), and slow movement across a floodplain. Put simply, most laws strictly regulate rate and volume (the "too fast" and "too plentiful" problems) but not quality.

And that's how we in Minnesota can manage to ruin a lot of water: We are at the headwaters. Any problem we create here—putting water into the creeks too fast, putting in too much, or putting in pollutants along with it—can't be easily corrected downstream.

Fortunately, innovative projects across the state—including those highlighted in the profiles on pages 51–53—are addressing stormwater more creatively than does the typical pipe-and-pond answer.

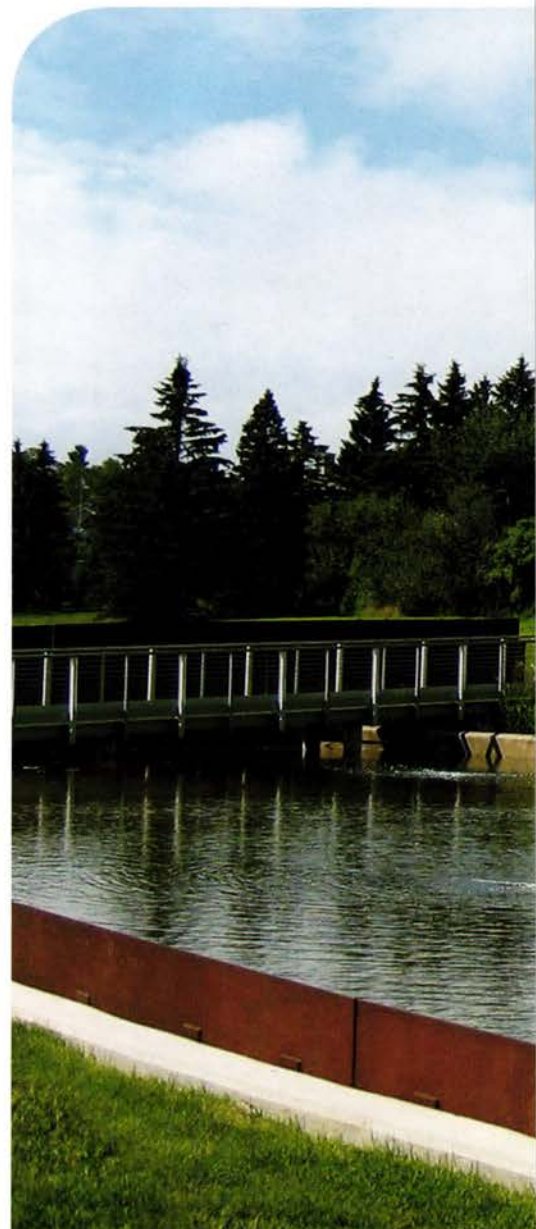
Green roofs are sprouting on office buildings and condos. The E2 Homes in Minneapolis (see profile in next issue), designed by LHB, use mostly native landscaping instead of turf grass. Engineering firm Bonestroo constructed its Roseville headquarters parking lot with permeable pavers and sunken islands. The City of Maplewood, with the help of landscape architect Fred Rozumalski at Barr Engineering, has converted entire neighborhoods to infiltration (soak-in) stormwater systems, using rain gardens. Emmons Olivier Resources worked with the Capitol Region Watershed District in St. Paul to solve flooding and water-quality issues in the Como Lake area, a project that installed eight rain gardens, a half-mile of under-road infiltration trenches, and the largest underground infiltration tank (650,000-plus gallons) in the state. The new Swenson Science Center (page 51) at the University of Minnesota–Duluth has a boldly designed retention basin that uses wild rice to cleanse stormwater. Several Minneapolis lakes and creeks sport innovative ecological designs. Conservation developments across the metro area are using fully interconnected natural-management systems. And then there is the Minnesota Landscape Arboretum parking lot, which employs plantings, permeable paving, and infiltration trenches to study the issue.

>> continued on page 51

The following three pages contain profiles of cutting-edge stormwater-management design in Minnesota.

STORMWATER AND CLIMATE CHANGE

A recent study of the potential effects of climate change in Minnesota states that we can expect similar average rainfall amounts (good news) but that the rain will come in less frequent, more intense storms (bad news). Natural stormwater management can help address this problem in several ways. First, because many natural tools can handle being dry as well as wet, they can be used for other things between storms: beautiful flower gardens, village greens, or picnic areas, to name a few. Second, by starting their work early, through infiltration and evapotranspiration of water near where it falls, natural systems can significantly reduce the overwhelming downstream "cascade effect" often triggered by larger storms. And last, at larger scales, natural systems can actually be less expensive. The Como neighborhood project described on this page, for example, was cheaper than the projected cost of a traditional storm sewer upgrade, because there was less piping and less excavation.



The water feature at the Swenson Science Center at the University of Minnesota–Duluth, above, is a reimagining of a typical retention basin. Designed by landscape architect firm oslund.and.assoc., its curves contrast with the bridge-like building, and its wild rice brings a cultural richness to the campus.



GEORGE HEINRICH

The basin is ringed by a rising steel wall, bisected by a metal walkway, and accessed from the building's atrium (two stories above) by an elegant and precipitous spiral stairway. Its most notable feature, however, is the rice.

1 MINIMAL Stormwater Design

Swenson Science Center,
University of Minnesota-Duluth
OSLUND.AND.ASSOC.

If you've ever visited a typical big-box store or strip mall, you've seen a retention basin. It's the roughly rectangular pit at the outer edge of the parking lot, sometimes with standing muddy water in it and usually bearded with cattails. These retention basins are required by law, primarily to control the rate at which water leaves a site. While they do work for that purpose, they generally don't win any design awards.

But there is one that did win an award—a National Merit Award from the American Society of Landscape Architects. What made this one special? The designer, Thomas Oslund of oslund.and.assoc., replaced the typical stone edging and cattails with Cor-Ten steel and wild rice.

The basin is a broad oval, seemingly wedged underneath the long rectilinear mass of the Swenson Science Center at the University of Minnesota-Duluth and designed by Chicago-based architect Carol Ross Barney. It's ringed by a rising steel wall, bisected by a metal walkway,

and accessed from the building's atrium (two stories above) by an elegant and precipitous spiral stairway. Its most notable feature, however, is the rice. Wild rice is finicky. It needs a very specific rate of water flow and a mind-boggling amount of seed to flourish. Oslund worked with UMD biologist John Pastor and the local Fond du Lac Tribe to create the right conditions for this sacred plant.

The big oval is divided by a sweeping concrete weir. Water collected from the science center's roof flows into the lower basin and is then pumped into the upper, where the rice grows. As the water falls back into the lower pond over the weir, it creates

the water movement the rice needs. And, while there is no specific study on this site, the rice, as a wetland plant, may be helping to clean the water of pollutants.

Remarkably, the tribe provided the project with lake-bottom soil from one of its native rice lakes, which was packed with generations of seeds. It's a major step forward in the historically tenuous relationship between the school and tribe, and a key factor in the total design. "Instead of hiding stormwater," says Oslund, "we're using it to help with the setting for the architecture—the way the building meets the ground."

2 NATURAL Stormwater Design

Chain of Lakes and Minnehaha Creek, Minneapolis

THE KESTREL DESIGN GROUP

Over the past 10 years, Minneapolis' famed Chain of Lakes and Minnehaha Creek have been getting an ecological makeover. Shoreline restoration at Lake of the Isles, though highly controversial, is likely to improve water quality and limit flooding of lakeside trails. New ponds near Lake Calhoun have been designed as community amenities, with a highly diverse mix of native plants and whimsical bridges. The ecological work here, primarily by landscape architecture firms Sanders Wacker Bergly and the Kestrel Design Group, is unique because of the historic and highly developed nature of the landscapes—which has necessitated some fairly innovative ideas for stormwater management. Two plans, in particular, designed by Kestrel, stand out as clever answers to the problems of increasing runoff and limited space (though, interestingly, neither stands out in the landscape).

Minnehaha Creek near Cedar Avenue gets hit twice with every storm: Almost immediately after a rain, a pipe brings runoff directly into the stream; then, between 18 and 48 hours later, runoff entering the creek farther upstream begins to cause water-level rises in this area. Kestrel took the unexpected approach of rerouting the creek and using the old creek bed as a stormwater treatment facility. When this "double-pulse stormwater basin" fills with water from the neighborhood, some water

infiltrates or is taken up by plants. Excess water can enter the creek across a wide weir on the upstream side of the basin. The second pulse (from upstream) can spill into the basin across the weir—in the reverse direction from the first pulse. This engineered solution approximates a creek's natural flooding of its floodplain.

Elsewhere in south Minneapolis, urban runoff from several hundred acres used to be piped directly into the southwest corner of Lake Harriet. The mouth of the outflow pipe had acquired a delta of sediment. Unfortunately, unlike at

Minnehaha Creek, there was no room between the neighborhood and the water's edge for a stormwater facility (and it's a bit more difficult to relocate a lake). So Kestrel designed three islands out in the water that together create a shallow "in-lake wetland" around the outflow pipe. The islands slow the water and cause it to drop sediment near the pipe, where the sediment can be removed periodically with backhoes. The islands have been colonized by native vegetation, are used as roosting areas for birds, and create an interesting feature for canoeists and kayakers in an otherwise uniformly oval lake.

Innovative stormwater-management techniques don't always look deliberately designed. For the ongoing ecological improvement of Minneapolis' Grand Rounds, the Kestrel Design Group relocated part of Minnehaha Creek, above, and created an "in-lake wetland" on the edge of Lake Harriet, below.

Kestrel designed three islands in Minneapolis' Lake Harriet that together create a shallow "in-lake wetland" around a stormwater outflow pipe.



PHOTOS COURTESY OF THE KESTREL DESIGN GROUP





Instead of traditional solutions, the Stormwater Treatment Train includes streets with flat curbs, grassy roadway ditches (or swales), and overland flow to wetlands or shallow depressions.

PHOTOS: DOUG MENSING

elements. "Each part has a different role," explains Mensing, "a different effect on water quality and quantity."

The STT is a major departure from the typical pipe-and-pond method used in most new developments. Instead of street gutters, catch basins, pipes, and large rectilinear retention basins, the STT typically includes streets with flat curbs, grassy roadway ditches (or swales, for the more poetically inclined), and overland flow to wetlands or shallow depressions.

Inspiration, a development in Bayport by developer CPDC, on which AES worked with Westwood Professional Services, has perhaps the most comprehensive integration of the method in the state. Inspiration's homes are arranged in small town-square clusters with alley access behind. This inherently reduces impervious surface, the first step in reducing the quantity of runoff. The village greens at the centers of the clusters serve both as community recreation areas and the first stop for stormwater. Rain from rooftops enters the greens, then moves slowly in short runs of pipe to restored wet prairies, which also help preserve the open, rural feel of the development and surrounding community. The water then (again, slowly) moves into restored wetlands, and any excess enters existing wetlands. All along the way the water soaks into the ground, is sucked up by plants, and evaporates from pools.



Applied Ecological Services designs a variety of stormwater-management techniques into its conservation developments, such as town squares that double as rain gardens at Inspiration in Bayport, above, and narrow wetland fingers that snake between homes at the Marshes of Meadow Woods in Minnetonka.

3 DEVELOPMENTAL Stormwater Design

The Stormwater Treatment Train, Bayport and Minnetonka

APPLIED ECOLOGICAL SERVICES

Describing the essence of the Stormwater Treatment Train (STT) takes but a few words: "It mimics natural systems," says Doug Mensing, an ecologist with Applied Ecological Services (AES). A trademarked method of applying those natural systems to human developments, the STT is used by AES ecologists, civil engineers, and landscape architects to mitigate the problems typically associated with runoff in housing developments: too much water, water moving too fast, and polluted water. It is, like a natural system, a complex, interconnected series of various

A lot of space is devoted to the STT at Inspiration, but the system also works on a smaller scale. At the Marshes of Meadow Woods in Minnetonka, AES shoehorned linear rain gardens into a 20-acre development that was already nearly 50 percent wetlands. The 13 lots are arranged on peninsulas above the wetlands, and road runoff drains across flat curbs into long depressions planted with native species (the rain gardens). The water soaks through the topsoil and into a perforated pipe beneath each garden, through which it is taken to the existing wetlands. The rain gardens slow and cleanse the water before it reaches the natural wetland.

The project profiles end here, but the feature article continues from page 50 on page 61.

Where does reclaimed wood fit into your next project?



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Less or More

<< continued from page 23

And yet it's one of the most strange and enchanting places you'll find in Minneapolis. One of the charms of the Soap Factory is that it's unheated and therefore seasonal. You have to wait until spring to have exhibitions. The 19th-century building has layers of history, including late-1930s office interiors right out of a Raymond Chandler story. You enter through the loading dock and small garden area. On summer-night art openings, the building has a musty brick and wood smell that mixes with breezes entering through open windows. Every city should have such rusticity and ruins—or at least spaces that aren't perfect and ready to operate at the flip of a thermostat. Imperfect venues like the Soap Factory can be reimagined as urban cottages for the arts that people look forward to revisiting each summer.

The Soap Factory's board has taken a more logical approach: They've hired Julie Snow Architects to design a modern renovation with climate control and glassy expansion options that will make the ruin ravishing, especially from the exterior. It's a kind of arts gentrification that, with good intentions, erases some of the seasonal quality and quirkiness that draws artists here in the first place. But it might create new revenue opportunities through leased spaces and expanded program opportunities.

Director Ben Heywood is open to discussing this conundrum as the Soap Factory ponders its future. The third-largest contemporary art exhibition space in Minnesota (after the Walker and the Weisman), the Soap Factory is, for Heywood, "a factory for art," a place where site-specific art is made. It will cost more than \$3 million just to bring the building up to code to accommodate artist studios on the second floor and leased space on the third. Whatever happens, Heywood says, he doesn't want a space that's overmediated: "Most art galleries are just so controlling and make our consumption of art so passive." Thus the puzzle for many museums: The more you build and refine, the more you have to raise money for more programs to animate the space.

So where's the tipping point? "As an artist, you want to control the building and the building wants to control you," says Heywood. Interestingly, one of Minnesota's best examples of modest adaptive reuse for the arts is Julie Snow's Museum of Russian Art, a renovated south Minneapolis church that is neither Russian nor modernist in appearance. Rather, the museum update makes

>> continued on page 61

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Abstract Regionalism

<< continued from page 31

building," says Martha Sullivan, Tulane's former vice president of student affairs, "but it is much easier to operate much less expensively."

VJAA also looked to the social mixing that occurs in New Orleans when laying out the Lavin-Bernick Center. Interior and exterior balconies enable students to overlook activities below while sitting in the shade or in slowly moving air, as people do in the French Quarter. And like the courtyards and colonnades along Bourbon Street, the pocket park and quad terrace draw students in from the central pedestrian routes through campus. The building became an attractor of a different sort, however, when it became the inadvertent symbol of Tulane's rebirth after the flooding of New Orleans in the wake of Hurricane Katrina. "This is our first major building to open in the post-Katrina era," said Tulane president Scott Cowen at its dedication. "It's fitting that it is our university center, a building that will attract more students, faculty, and community members than any other on campus. It's a tribute to the resiliency of this university."

While the Lavin-Bernick Center functions a lot like New Orleans' vernacular buildings, it doesn't look like them. In contrast to the stylistic response to context in many postmodern buildings, VJAA's work embraces the social and environmental principles of much pre-modern architecture, with a rigorous, minimalist aesthetic that recalls the optimistic and regionally responsive vein of modernism that arose in the mid-20th century. Every element in the new student center seems to have the thinnest profile, the lightest shape, and the most attenuated form possible, causing the building itself to almost disappear, while enabling the activities of the people inside to emerge. "We saw the building as an organization of flows," says VJAA principal Jennifer Yoos, AIA.

But VJAA's minimalism—doing the most with the least, using what nature has to offer, keeping one's own ego at bay—is more an ethic than an aesthetic. These values of humility, frugality, and restraint infuse every aspect of the Lavin-Bernick Center, as they do most pre-modern vernacular buildings. Modernism and postmodernism went astray when such ethics got lost, as the public came to view architects as purveyors of competing aesthetics. The real lesson of VJAA's building at Tulane is that we need to focus less on what buildings look like and more on what they inspire us to become. **AMN**

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Scribbles & Sketches

<< continued from page 36

HGA's primary challenge was to find a way to manifest the excitement of discovery; simply listing names on a plaque would not do. "We became fascinated with the notion of making thought present," says lead designer Eric Amel, Assoc. AIA, "and kept returning to that iconic image of the brilliant scientist scribbling ideas on a blackboard." It's an image almost everyone can call to mind, like the photographs of Einstein chalking his relativity equation.

Or, for the more media-minded, think of Russell Crowe playing Dr. John Nash in *A Beautiful Mind* or mathematics professor Charlie Epps (David Krumholtz) solving crimes for the FBI on the weekly television show *Numb3rs*. "The blackboard is a touchstone for intellectual fervor," Amel says, "and we wanted to capture that intense creative moment where abstract thought becomes real and tangible on the surface of the chalkboard."

To this end, HGA devised "a river of blackboard, where eureka moments become illuminated," Amel explains. The wall incorporates a system of painted aluminum panels, edge-lit by LEDs, that alternate photographic images with 3M vinyl film printed with scholarly notations—reversed from blue or black ink on white to create the chalkboard effect. Transparent, laser-etched glass panels cover each section and allow viewers to see themselves superimposed over the notations on the wall.

A panel of University of Minnesota scholars selected the 92 innovators, who represent 14 disciplines ranging from the fine arts to government to the sciences. Drew Sternal, founder of the Minneapolis design firm LA ink, conducted the research and finalized the layouts of the panels. Sternal's design juxtaposes, for example, Bob Dylan's lyrics for "Temporary Like Achilles" and Dr. Norman Borlaug's notes on disease-resistant crop varieties, for which he won a Nobel Peace Prize.

Elsewhere on the illuminated wall are Dr. Robert Good's notes for an article recounting the first successful bone transplants; Dr. Catherine Verfaillie's notes outlining her progress with stem-cell research; and Ralph Rapson's concept sketch for the original Guthrie Theater. In one of Amel's favorite panels, Dr. Gary Nelsestuen concludes his notes with "Sheesh! how to explain this!"

"Now if that doesn't communicate that something special is happening," Amel says, "I don't know what does. That's pretty cool." **AMN**

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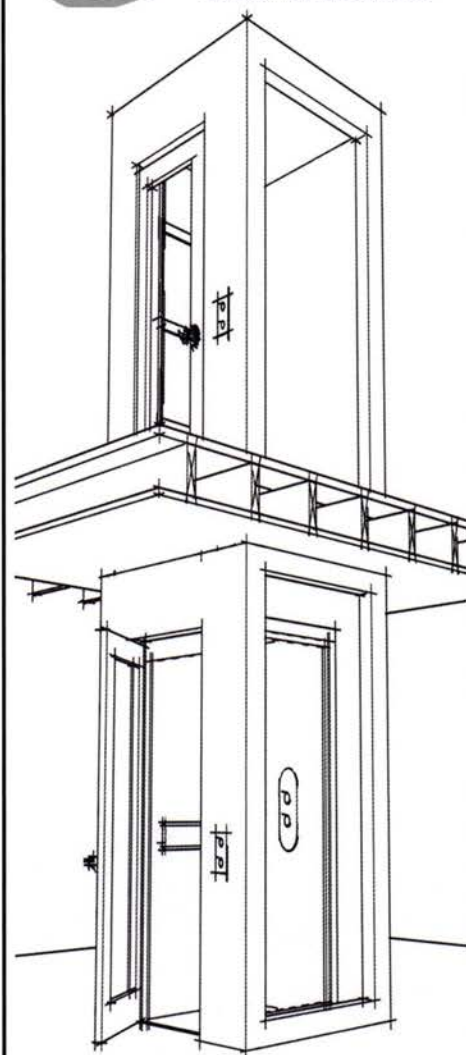
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Less or More

<< continued from page 54

a flexible and sustainable home for an art museum without changing the exterior into something that announces artistic purpose.

Julie Snow's design options for the more industrial Soap Factory, ranging from basic renovation to a dramatic vertical expansion, respect the crudeness of the interior and make sensible introductions such as light-filled shafts for stairs, air circulation, and elevators. But is it necessary to bring in panoramic views of the skyline by piercing the masonry walls with envisioned horizontal light shafts? As a warehouse and later a soap factory, the facility was designed and used for storage and assembly, not bold outward statements or vistas.

Like an old shop house in Singapore, the Soap Factory is being surrounded by condominium towers; it's becoming an oasis of quaintness and patina in a high-density urban district. In a city of obsessive tidiness, the Soap Factory may be our last chance to rediscover the value of slowness, of having to wait, and of general imperfection in design for the arts. Can the Soap Factory become more functional (and even heated) while keeping its ruinous charm? Should arts organizations sometimes step back from the brink of perfection? **AMN**

Storm, Form & Function

<< continued from page 50

As you might gather from the examples on page 50, there is an emerging kit-of-parts for naturalized stormwater management: rain gardens, infiltration basins and trenches, green roofs, permeable paving, and so on. Some of these pieces are described in more detail in the project profiles on pages 51-53, but most have been around long enough that there are ample resources online. What's noteworthy now is their broadening acceptance (most make appearances in the Minnesota Pollution Control Agency's Minnesota Stormwater Manual) and increasing interconnection.

Designers are finding that complex urban environments present a bevy of variables for stormwater management, and a deep toolbox is necessary. "It's like a Rubik's Cube," says Kim Chapman, an engineer with Applied Ecological Services (AES), a Wisconsin-based landscape architecture, ecology, and engineering consultancy. He means that every design change, every twist of the cube, affects everything else. Bigger homes mean more impervious surface, which means more water running off, which means bigger rain gardens might be needed,

which affects space available for other things. Of course, effective stormwater management is harder to design than piping and ponding, but, says AES ecologist Doug Mensing, "following [the basic Clean Water Act] policies wasn't achieving the overall objective of sustaining natural systems."

The Minnesota Landscape Arboretum's Peter Olin would agree. Although there is no hard data from the Stormwater Model Parking Lot, any observer can verify that the water in the five pools is not the same. On one end, where the entire watershed is paved, the pond sometimes overflows and the water is generally brownish and opaque. On the other end, in the watersheds with the infiltration trenches, permeable paving, and planted areas, the water appears cleaner, and levels are much lower.

This parking lot was harder to build than a standard lot. There were infiltration tests, specialized materials, and higher cost. Olin, however, likes to look at the bigger picture. "Yes, this cost a lot more," he allows. "But is cost the only factor for the future?" **AMN**

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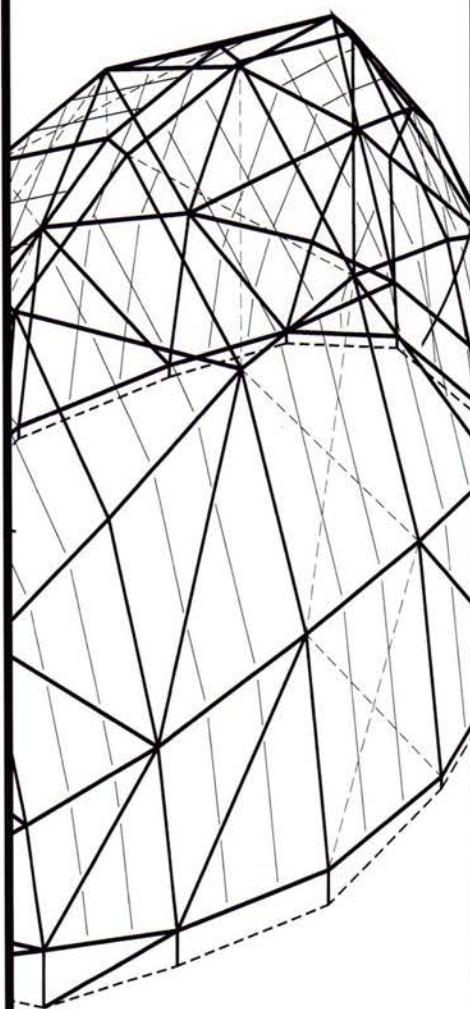
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Shelf Life

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outdoor deck nestled into the L provides physical access. Mature pine trees rise through the wood deck as if the two had grown up together. Carl credits Marjorie Pitz of the landscape architecture firm Martin & Pitz Associates with developing the plan to save the mature trees behind and around the building, including the parking lot.

"As you move past the circulation desk, through the children's reading area, and into the adult reading area, you keep getting glimpses of the park," says Carl. "No matter where you are in the library, you are aware of the park." Sandy Walsh, assistant director of the Ramsey County Library system, lauds the "judicious" placement of windows and the use of floor-to-ceiling windows to heighten the sense of connection between interior and exterior.

Although the library's painted-white steel-frame structure is exposed, the quality of the interior space is far from industrial. Suspended ceiling clouds composed of panels of reconstituted wood soften the acoustic environment, humanize the scale, and add warmth. On the walls, HGA applied a graphic design of tumbling letters that evoke the falling and collecting of leaves. Under foot are carpet tiles with a subtle, abstract grass pattern.

Walsh also cites the library's "intuitive layout." Although the space is big and open, it has an intimate feel and is immediately comprehended. "There are so many libraries you go in and you get lost—you don't know where you are in relationship to the whole space," says Carl. "In this library, the support space is strung out along the edge of the collection space, so there's a really good relationship in terms of the proximity and the way the books move back and forth."

Not surprisingly, this bright, friendly, easy-to-navigate library has attracted many new visitors. "We've had a lot of people from other libraries come through," says Walsh, "and they're all astonished at how good the building looks for the construction cost" (\$5.3 million for 31,000 square feet). Walsh also notes that, since the opening in March 2007, circulation is up approximately 15 percent and traffic roughly 30 percent. At 10:30 A.M. on a recent weekday, the library was buzzing. About half the computer stations were in use, two of the three study rooms were occupied, and the children's area was a lively hub of reading and play. **AMN**



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- FASLA** Fellow, American Society of Landscape Architects
- PE** Professional Engineer
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- RLA** Registered Landscape Architect
- RLS** Registered Land Surveyor

CORRECTION

In the Directory of Consulting Engineering Firms in our January/February 2008 issue, under Wold Architects & Engineers, the location of the Roseville High School Addition and Renovations should have been listed as Roseville, Michigan (not Minnesota).

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Firm Personnel

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Firm Personnel by Discipline

Landscape Architects	2
Architects	14
Interns (architectural)	2
Engineers	5
Planners	2
Other Professional	13
Technical	34
Administrative	13
Total	85

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 Richmond High School and Athletic Fields, New Richmond, WI; New Richmond Elementary School, New Richmond, WI; Bay Harbor Elementary School, Green Bay, WI; Crown Point High School and Athletic Fields, Crown Point, IN; Edina Art Center Additions, Edina, MN; Anoka-Ramsey Community College Additions, Coon Rapids, MN

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John Slack, RLA, ASLA
Stuart Krahn, RLA, ASLA

continued next column

Firm Personnel by Discipline

Landscape Architects	16
Interns (landscape)	8
Architects	2
Engineers	117
Planners	8
Other Professional	83
Technical	101
Administrative	67
Total	402

Work %

Site planning/dev. studies	10
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	25
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	25
Multi-family housing/PUDS	15

Bonestroo Corporate Campus Sustainable Site Improvements, Roseville, MN; Heart of the City Master Plan Design Guidelines and Ordinances, Burnsville, MN; Nicollet Commons Park, Burnsville, MN; Sauk Rapids Downtown Framework Plan, Sauk Rapids, MN; Rochester Student Housing Market Study, Rochester, MN; Fort Snelling Cemetery Design, St. Paul, MN

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Firm Personnel

Bryan D. Carlson, RLA, FASLA
Gary Lampman, RLA

Firm Personnel by Discipline

Landscape Architects	2
Technical	1
Total	3

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

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Firm Personnel by Discipline

Landscape Architects	6
Interns (landscape)	5
Other Professional	5
Administrative	1
Total	12.5

Work %

Residential/decks/gardens	15
Site planning/dev. studies	15
Parks/open spaces	25
Urban design/streetscapes	10
Multi-family housing/PUDS	10
Campus/higher education	25

Medtronic CRM Corporate Campus, Mounds View, MN; Great River Energy Corporate Headquarters, Maple Grove, MN; Macalester College Campus Master Plan and Associated Projects, St. Paul, MN; Bell Museum of Natural History Site Design, St. Paul, MN; University of Minnesota, St. Paul, MN; Como Park Bonsai Garden, St. Paul, MN; Parks of Harmony, Community Master Plan, Carver County, MN

COEN + PARTNERS

400 First Avenue North, Suite 210
 Minneapolis, MN 55401
 Tel: (612) 341-8070
 Fax: (612) 339-5907
 E-mail: shane@coenpartners.com
 www.coenpartners.com
 Established 1992
 Other Office: New York, NY
 NY Contact: Bryan Kramer, (212) 691-6835

Firm Personnel

Shane Coen, RLA, ASLA
 Travis Van Liere, RLA
 Stephanie Grotta, ASLA
 Bryan Kramer, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	8
Interns (landscape)	2
Administrative	1
Total	11

Work %

Residential/decks/gardens	20
Site planning/development studies	10
Parks & open spaces	15
Urban design/streetscapes	20
Recreation areas/golf, ski, etc.	5
Master/comprehensive planning	10
Multi-family housing/PUDS	20

Minneapolis Central Library, Minneapolis, MN; Xcel Energy Plaza, Minneapolis, MN; Westminster Presbyterian Church Courtyards, Minneapolis, MN; Jackson Meadow Community, Marine on St. Croix, MN; Streeter Residence, Deephaven, MN; Fort Snelling Campus Master Plan, MN

ERNST 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

Firm Personnel

Gene F. Ernst, RLA, ASLA
 Sonia Walters, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	2
Administrative	1
Total	3

Work %

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

continued next column

Best Buy Campus, Richfield, MN; Credit River/Territory, Lakeville, MN; Liberty Park, Marshall, MN; Locust Hills, Wayzata, MN; Excelsior Crossings, Hopkins, MN; Southwest Transit Station, Eden Prairie, MN

MATTHEW FAIR JONES, LLC

5300 Girard Avenue South
 Minneapolis, MN 55419-1119
 Tel: (612) 419-5106
 Fax: (612) 677-3795
 Email: matthewfairjones@yahoo.com
 www.matthewfairjones.com
 Established 2004
 Contact: Matthew Fair Jones, (612) 419-5106

Firm Personnel

Matthew Fair Jones, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	1
Interns (landscape)	2
Administrative	1
Total	4

Work %

Residential/decks/gardens	10
Site planning/development studies	20
Parks/open spaces	20
Urban design/streetscapes	15
Recreation areas/golf, ski, etc.	5
Master/comprehensive planning	30

Various ongoing commercial and residential projects throughout Minnesota, Wisconsin, Iowa, and North Dakota. Please contact firm for specific project information.

DAMON FARBER ASSOCIATES

923 Nicollet Mall
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 Tel: (612) 332-7522
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Firm Personnel

Damon Farber, RLA, FASLA
 Tom Whitlock, RLA, ASLA
 Joan MacLeod, RLA, ASLA, LEED AP
 Terry Minarik, RLA, ASLA
 Peter Larson, RLA, ASLA
 Matt Wilkens, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	6
Interns (landscape)	6
Administrative	1
Total	13

continued next column

Work %

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

University of Minnesota Fairview Children's Hospital, Minneapolis, MN; Maple Grove Amphitheater and Town Square, Maple Grove, MN; Riverfront Amphitheater, Mankato, MN; Target Corporation National Standards, Target Corporation; Mankato State University Master Plan, Mankato, MN; Harvy Bay Master Plan, Australia

HAMMEL, GREEN & ABRAHAMSON, INC.

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 Fax: (612) 758-4199
 Email: info@hga.com
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 Established 1953
 Other MN Office: Rochester
 Other Offices: Milwaukee, Sacramento, San Francisco, Los Angeles,
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 (612) 758-4243

Firm Personnel

Gary M. Fishbeck, RLA, ASLA, CLARB
 Theodore E. Lee, RLA, ASLA, LEED AP, CLARB
 Emanouil Spassov, RLA, ASLA
 Trygve E. Hansen

Firm Personnel by Discipline

Landscape Architects	3
Interns (landscape)	1
Architects	210
Interior Designers	29
Engineers	108
Planners	4
Other Professional	61
Technical	60
Administrative	52
Total	528

Work %

Site planning/dev. studies	40
Parks/open spaces	10
Urban design/streetscapes	10
Interior landscape/plantings	5
Master/comprehensive planning	15
Plazas/courtyards/rooftop and rainwater gardens	20

Minnesota State Capitol Renovation, St. Paul, MN; St. Louis Art Museum, St. Louis, MO; Salalah Hotel and Resort Development, Salalah, Oman; Voorhees Health Hospital, Voorhees Township, NJ; University of Minnesota, Science Teaching and Student Services Building, Minneapolis, MN; Monterey Peninsula College, Monterey, CA

HAUCK ASSOCIATES, INC.

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

Firm Personnel

Robert P. Hauck, RLA

Firm Personnel by Discipline

Landscape Architects	1
Administrative	1
Total	2

Work %

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

All "Design/Build" Projects: Barry Residence (Japanese-style garden with waterfall and bridge linked to an improved wetland/conservation area), Minnetonka, MN; Peterson Residence, Selective Removal of Overgrown Vegetation and Additions (plantings, lighting, automatic driveway gate), Minneapolis, MN; Coventry Townhomes, Design of 30 Tiny Courtyards, Edina, MN; Larson Residence (custom pool, whirlpool/waterfall, deck, lighting, gazebo), Orono, MN; Edina Country Club, New Arrival Area, Edina, MN; Hotchkiss Residence, Renovation of a Kenwood Federal-style Home, Additions (custom ornamental iron fencing, automated gates and formal gardens), Minneapolis, MN

**HOISINGTON KOEGLER
GROUP INC.**

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Established 1982
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Firm Personnel

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

Firm Personnel by Discipline

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

Work %

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

UMore Park Master Plan, University of Minnesota, Rosemount, MN; Missing Link Grand Rounds Parkway Design/Plan, Minneapolis Park and Recreation Board; Arlington/Merrick Master Plan, City of Saint Paul, MN; Linden Yards Redevelopment Plan, Minneapolis, MN; Land Use and Strategic Plan, Potlatch Corporation, Baxter, MN; Albert Lea Comprehensive Plan, Albert Lea, MN; Tamarack Nature Center Master Plan, White Bear Lake, MN; Rocking Horse Farm Master Plan, Fargo, ND

KEENAN & SVEIVEN, INC.

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www.kslandarch.com
Established 1990

Firm Personnel

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

Firm Personnel by Discipline

Landscape Architects	4
Other Professional	2
Technical	5
Administrative	1
Total	12

Work %

Residential/decks/gardens	90
Urban design/streetscapes	10

All "design/build" projects

Applebaum Residence, Orono, MN; Grothe Residence, Luck, WI; Ordway Residence, Long Lake, MN; Lejeune Residence, Medina, MN; Sharma Residence, North Oaks, MN; Gundry Residence, Wayzata, MN

**THE KESTREL DESIGN
GROUP, INC.**

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www.kestreldesigngroup.com
Established 1990
Contact: Elizabeth Ryan, (952) 928-9600

Firm Personnel

Peter MacDonagh, RLA

Firm Personnel by Discipline

Landscape Architects	6
Engineer	1
Administrative	3
Total	10

Work %

Shoreline restoration	20
Stormwater master planning	20
Green technologies & green roofs	20
Master/comprehensive planning	20
Sustainable design & LEED	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 Ussuri; Northern Scott County Natural Resources Inventory, MN; Minnehaha Creek Restoration, Minneapolis, MN

**LANDFORM ENGINEERING
COMPANY**

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Firm Personnel

Darren B. Lazan, RLA
Carolyn L. Krall, AIA, LEED AP
Kendra Lindahl, AICP
Ben Sporer, RLA

Firm Personnel by Discipline

Landscape Architects	3
Interns (landscape)	5
Architects	1
Intern (architectural)	1
Engineers	19
Planners	3
Other Professional	11
Technical	2
Administrative	8
Total	53

Work %

Residential/decks/gardens	20
Site planning/dev. studies	15
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Commercial	40

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

LHB, INC.

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Established 1966
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Contact: Michael Schroeder, (612) 338-2029

Firm Personnel

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Mark S. Anderson, RLA, ASLA
Jason Aune, RLA, ASLA
Carlos (CJ) Fernandez, RLA, ASLA
Cassie Neu, RLA, ASLA, LEED AP
Michael Fischer, AIA

Firm Personnel by Discipline

Landscape Architects	5
Interns (landscape)	5
Architects	23
Interns (architectural)	5
Engineers	46
Planners	1
Other Professional	5
Technical	54
Administrative	26
Total	170

Work %

Residential/decks/gardens	5
Site planning/dev. studies	20
Parks/open spaces	10
Urban design/streetscapes	25
Master/comprehensive planning	20
Multi-family housing/PUDS	15
All of the above 100% Sustainable	

City of Buffalo Downtown Visioning, Buffalo, MN; Morgan Park Neighborhood Revitalization, Duluth, MN; Albert Lea Comprehensive Plan, Albert Lea, MN; International Falls Gateway Corridor, International Falls, MN; Great Woods North, Duluth, MN; Normandale Community College Master Plan, Bloomington, MN

MFRA

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Established 1956
Other MN Offices: Forest Lake, Elk River
Contact: Dana Swindler, (763) 746-1606

Firm Personnel

Tom Goodrum, Mgr. Planning/Landscape Arch.
Kevin Teppen, RLA
Bruce Chalupsky, RLA
Kathy O'Connell, RLA
Mine Gair, RLA
Jim Kalnes, RLA

Firm Personnel by Discipline

Landscape Architects	5
Interns (landscape)	2
Engineers	35
Planners	8
Other Professional	15
Technical	15
Administrative	10
Total	90

Work %

Site planning/dev. studies	15
Environmental studies (EIS)	5
Parks/open spaces	5
Urban design/streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	15
Multi-family housing/PUDS/senior housing	20
Commercial/industrial/office	25

West End, St. Louis Park, MN; Stones
Throw, Rogers, MN; Applewood Senior
Co-op, Nationwide

OLSSON ASSOCIATES

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Fax: (952) 941-0644
Email: jodens@oaconsulting.com
www.oaconsulting.com
Established 1956
Other Offices: Lincoln, Grand Island,
Holdrege, and South Sioux City, NE; Denver,
Kansas City and Springfield, MO; Kansas
City, KS; Phoenix and Tucson, AZ;
Sioux City, IA
Contact: Joel Odens, (952) 941-0477

Firm Personnel

Joel Odens, RLA
Dave Ciacio, RLA
Jack Lynch, RLA
Brandon Anderson, PE
Mark Nolan, AICP

continued next column

Firm Personnel by Discipline

Landscape Architects	14
Engineers	211
Planners	13
Other professional	136
Technical	207
Administrative	121
Total	702

Work %

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

Mystic Meadows Residential Development,
Farmington, MN; 46th Street and Hiawatha
Avenue TOD Strategy, Minneapolis, MN;
Regions Hospital Expansion, St. Paul, MN;
City of Edina Garden Park Improvements,
Edina, MN; Faribault Army National Guard
Readiness Center, Faribault, MN; Forensic
Nursing Center, St. Peter, MN

**THOMAS OSLUND
AND ASSOCIATES, INC.**

115 Washington Avenue North
Minneapolis, MN 55401
Tel: (612) 359-9144
Fax: (612) 359-9625
Email: jay@oaala.com
www.oaala.com
Established 1998
Other Office: Chicago
Contact: Misa Inoue, (312) 363-7348

Firm Personnel

Thomas R. Oslund, RLA, FASLA, FAAR

Firm Personnel by Discipline

Landscape Architects	4
Interns (landscape)	4
Administrative	1
Total	9

Work %

Residential/decks/gardens	10
Site planning/dev. studies	20
Parks/open spaces	15
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	45

Gold Medal Park, Minneapolis, MN;
Harley-Davidson Museum, Milwaukee, WI;
General Mills Campus, Golden Valley, MN;
University of Minnesota Duluth, Duluth,
MN; Medtronic, Inc., Fridley, MN; Hamline
University, St. Paul, MN

**PUTMAN PLANNING
& DESIGN, INC./
DEVELOPMENT DIRECTIONS**

502 2nd Street, Suite 301
Hudson, WI 54016
Tel: (715) 381-8291
Fax: (715) 381-6829
Email: info@putmanplanningand
design.com
www.putmanplanninganddesign.com
Established 1981
Contact: Marc Putman, (715) 381-8291

Firm Personnel

Marc Putman, RLA

Firm Personnel by Discipline

Landscape Architect	1
Other Professional	3
Administrative	5
Total	4.5

Work %

Residential/decks/gardens	5
Site planning/development studies	20
Environmental studies (EIS)	5
Parks/open spaces	15
Urban design/streetscapes	10
Interior landscape/plantings	5
Recreation areas/golf, ski, etc.	5
Master/comprehensive planning	15
Multi-family housing/PUDS	15
Identity/branding/graphic design	5

Greenway Gables Townhomes, amenity and
planting plans, Minneapolis, MN; Liberty on
the Lake/Liberty Village: master planning,
amenity plans, marketing illustrations,
Stillwater, MN; Downtown Hudson Vision
Plan: urban and amenity design, 3-D virtual
modeling, workshops, guidelines and
ordinances, Hudson, WI; City of Gem Lake:
corridor study/comprehensive plan content,
guidelines and ordinances - Hwy. 61 and Co.
Rd. E, Gem Lake, MN; Lake Elmo Allied
Owners' Old Village: master plan and
economic/amenity incentive system, Lake
Elmo, MN; Spirit of Brandtjen Farm/
Cobblestone Lake N., South and West
shores: mixed-use master plans and
amenity designs, Lakeville, MN

RLK INCORPORATED

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Other MN Offices: Ham Lake, Duluth,
Hibbing, Oakdale
Contact: John Dietrich, (952) 933-0972

Firm Personnel

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

Firm Personnel by Discipline

Landscape Architects	6
Engineers	24
Planners	1
Other Professional	18
Technical	16
Administrative	13
Total	78

Work %

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

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

**SANDERS WACKER
BERGLY, INC.**

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Other Office: Rice Lake, WI
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Firm Personnel

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Gregory Johnson, RLA
David Wanberg, RLA, AICP
Kathryn McFadden Rivard, RLA, ASLA
William Bleckwenn, RLA
Kelsey Lechner, APA

Firm Personnel by Discipline

Landscape Architects	4
Planners	2
Technical	1
Administrative	1
Total	8

Work %

Residential/decks/gardens	5
Site planning/dev. studies	5
Environmental studies (EIS)	20
Parks/open spaces	25
Urban design/streetscapes	5
Interior landscape/landscapes	5
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Cemetery planning	10

Minnehaha Park/Wabian Area Historic
Restoration, Minneapolis, MN; Saint Paul
Public Schools Athletic Fields, MN; Little
Canada Comprehensive Park, Plan, MN;
Roselawn Cemetery Expansion, Roseville,
MN; Ashland, WI; Unified Development
Code; Ramsey County Nursing Home Site
Enhancements, MN

SAS + ASSOCIATES

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Established 2001
Contact: Luke Sydow, (218) 391-1335

Firm Personnel

Luke Sydow, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	2.5
----------------------	-----

Work %

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

Trappers Landing, Walker, MN; Eastridge
Neighborhood, Duluth, MN; Bad River
Elder Housing, Odana, WI; Damiano
Center, Duluth, MN; Solvay Hospice House,
Duluth, MN

SAVANNA DESIGNS, INC.

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Contact: Jim Hagstrom, (651) 770-6910

Firm Personnel

Jim G. Hagstrom, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	2
Technical	1
Administrative	1
Total	4

Work %

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

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

**SHORT ELLIOTT
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Firm Personnel

Bob Kost, RLA, ASLA AICP
Chris Behringer, ASLA
Gus Blumer, RLA, ASLA
Veronica Anderson, ASLA
Danyelle Pierquet, ASLA

Firm Personnel by Discipline

Landscape Architects	8
Architects	30
Engineers	180
Planners	18
Other Professional	130
Technical	310
Administrative	125
Total	801

Work %

Site planning/dev. studies	15
Environmental studies (EIS)	15
Parks/open spaces	10
Urban design/streetscapes	20
Master/comprehensive planning	20
Transportation enhancements	20

Lake Elmo Trails Master Plan, Lake Elmo,
MN; Midtown 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.

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Other Offices: Fargo, ND; Madison, WI
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Firm Personnel

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Michael McGarvey, RLA, ASLA
Ken Grieshaben, RLA, ASLA
Joni Giese, RLA, ASLA
Tom Thorson, RLA, ASLA

Firm Personnel by Discipline

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

Work %

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

University of Minnesota Gopher Stadium
Site Development, Minneapolis, MN;
Landscape Arboretum Visitor Center,
Chanhassen, MN; Augsburg College Site
Development, Minneapolis, MN; Excelsior
Boulevard Streetscape, St. Louis Park, MN;
Lake Street Construction and Streetscape,
Minneapolis, MN; Minnesota Twins Ball
Park Streetscape Master Plan, Minneapolis,
MN; Town Center Streetscape and
Re-development Plan, Eden Prairie, MN

TKDA

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Other Offices: Chicago, Los Angeles,
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Firm Personnel

Richard L. Gray, RLA, ASLA
Sherri A. Buss, RLA
Richard E. Thompson, AICP
Dean A. Johnson, AIA

Firm Personnel by Discipline

Landscape Architects	2
Architects	8
Intern (architectural)	1
Engineers	94
Planners	4
Other Professional	19
Technical	66
Administrative	16
Total	210

Work %

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

Augustana College Football Stadium Development, Sioux Falls, SD; Saint Paul College Campus Landscape Master Plan, St. Paul, MN; Macalester College Athletic Fields Development, St. Paul, MN; Gustavus Adolphus College Football Stadium, St. Peter, MN; Hamm Memorial Waterfall Renovation, St. Paul, MN; Lake Elmo Comprehensive Park Plan, Lake Elmo, MN

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Contact: David Tupper, (952) 474-2793

Firm Personnel

David Tupper, RLA, ASLA
Eva Johnson

continued next column

Firm Personnel by Discipline

Landscape Architects	1
Other Professional	1
Technical	1
Administrative	1
Total	4

Work %

Residential (decks & gardens)	65
Urban design/streetscapes	5
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Retail development	10

Windsor Plaza Office/Retail, Eden Prairie, MN; Cabela's, Kansas City, MO; Park Place Apartments Clubhouse/Pool, Plymouth, MN; Palmer Pointe Site Amenities/Beach House, Minnetrista, MN; Akradi Residence, Minnetrista, MN; Gage Residence, Medina, MN

URS CORPORATION

700 Third Street South, Suite 600
Minneapolis, MN 55415
Tel: (612) 370-0700
Fax: (612) 370-1378
Email: rick_nau@urscorp.com
www.urscorp.com

Established 1956
Other Offices: Nationwide
Contact: Richard H. Nau, AICP,
(612) 373-6460

Firm Personnel

Steve Malloy, RLA, ASLA
Kathryn Ryan, RLA, ASLA
Steve Wyczawski, RLA, ASLA
Andrew Jones, RLA, ASLA
Rich Koechleis, RLA, ASLA
Arijs Pakalns, AIA, AICP

Firm Personnel by Discipline

Landscape Architects	5
Architects	3
Engineers	30
Planners	24
Other Professional	16
Technical	60
Administrative	12
Total	150

Work %

Site planning/development studies	15
Environmental studies (EIS)	10
Parks/open spaces	15
Urban design/streetscapes	10
Master/comprehensive planning	20
Fixed guideway/corridor planning and design	30

Norfolk LT Final Design, Norfolk, VA; Edina Comprehensive Plan, Edina, MN; Winona Comprehensive Plan, Winona, MN; Mid-town Greenway Bridge, Minneapolis, MN; Edgewater Park, Minneapolis, MN; Shoreline Stabilization and Trail, West River Road, Minneapolis, MN

WESTWOOD PROFESSIONAL SERVICES

7699 Anagram Drive
Eden Prairie, MN 55344
Tel: (952) 937-5150
Fax: (952) 937-5822
Email: wps@westwoodps.com
www.westwoodps.com
Established 1972
Other MN Offices: St. Cloud,
Brainerd, Arden Hills
Contact: Cory Meyer, (952) 937-5150

Firm Personnel

Cory Meyer, RLA, ASLA
Ed Hasek, RLA, ASLA
Miles Lindberg, RLA, ASLA
Daren Labera, RA, ASLA
Jason McCarty, PE
Dan Parks, PE

Firm Personnel by Discipline

Landscape Architects	9
Engineers	26
Planners	3
Other Professional	38
Technical	29
Administrative	10
Total	168.5

Work %

Site planning/dev. studies	25
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10
Wind, Pipeline/transmission/ senior housing	25

Target Midway, St. Paul, MN; Galleria/Arbors Edge at Rivers Bend, Sioux Falls, SD; The Cove, St. Cloud, MN; Stone Mill Farms, Woodbury, MN; Four Seasons at Rush Creek, Maple Grove, MN; Locust Hills, Wayzata, MN

WINDSOR, A DIVISION OF LAC ENTERPRISES

1175 Highway 36 East
Maplewood, MN 55109
Tel: (651) 482-0205
Fax: (651) 482-0607
Email: info@windsorcompanies.com
www.windsorcompanies.com
Established 1972
Contact: Meg Arnosti, (651) 482-0205

Firm Personnel

Meg Arnosti, RLA
Luther Hochradel, Principal
Greg Hoffman, Construction Manager

continued next column

Firm Personnel by Discipline

Landscape Architect	1
Architects	1
Other Professional	2
Technical	2
Administrative	2
Total	8

Work

Residential/decks and gardens	
Parks/open spaces	
Interior landscape/landscapes	
Master/comprehensive planning	

The Village Lofts, design/install, Minneapolis, MN; Hemsley Residence, design/install/maintain, Wayzata, MN; McGuire Residence, design/install/maintain, Wayzata, MN; Gold Medal Park, install/maintain, Minneapolis, MN; Amery Medical Center, Green Roof, design/install, Amery, WI; Bourbon Residence, design/install, North Oaks, MN

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717 Third Avenue SE
Rochester, MN 55904
Tel: (507) 288-6464
Fax: (507) 288-5058
Email: twestby@yaggy.com
Web: www.yaggy.com
Established 1970
Other MN Office: Eagan
Other Offices: Delafield, WI; Mason City, IA
Contact: Mark Root, RLA (507) 288-6464

Firm Personnel

Jose Rivas, AIA
Mark Root, RLA, ASLA
Mark Engel, RLA, ASLA
Joshua Johnson, RLA, ASLA
Craig Ruhland, RLA, ASLA

Firm Personnel by Discipline

Landscape Architects	10
Architects	3
Interns (architectural)	1
Engineers	38
Planners	3
Other Professional	16
Technical	66
Administrative	25
Total	162

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

Lonsdale Streetscape Master Plan, Lonsdale, MN; First Street Plaza, Rochester, MN; IBM Landscape Improvements, Rochester, MN; Olmsted County History Center Master Plan, Rochester, MN; Austin Parks Master Plans, Austin, MN; First Presbyterian Church Columbarium, Rochester, MN

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

Lavin-Bernick Center for University Life

page 28

Location: New Orleans, Louisiana

Client: Tulane University

Architect: VJAA, in association with James Carpenter Design Associates (JCDA) and Transsolar

Principals: Vincent James, FAIA; Jennifer Yoos, AIA

Managing principal: Nathan Knutson, AIA

Senior project architect: Paul Yaggie, AIA

VJAA project team: Carl Gauley; Lev Bereznycky; Karen Lu; Steven Philippi; Andrew Dull; Taavo Somer; Bob Loken; James Moore, AIA; Dzenita Hadziomerovic; Donovan Nelson; Mark Searls, AIA; Malini Srivastava; Dan Clark; Casey Renner; Aaron Roseth; Eric Whittington

Artist and glazing consultant: James Carpenter Design Associates

JCDA project team: James Carpenter; Richard Kress; Rayme Kuniyuki; Dietmar Geiselmann; Joe Welker; Ulrike Franzel; Henrike Bosbach; Marek Walczak; Jonathan Forsythe

Climate engineering: Matthias Schuler; Transsolar

Consulting architect: Wayne Troyer Architect (WTA)

WTA project team: Wayne Troyer, AIA; Chris Goad, AIA; Irene Keil; Nancy Bowden-Stewart

Structural and civil engineering: Subhash Kulkarni; Dr. Aziz Sabri; Kulkarni Consultants

Consulting engineer (pre-design phase): Arup

Mechanical, electrical, and plumbing: Moses Engineers

Lighting designer: Keith Schleusener (Moses Engineers)

Interior design: VJAA

Construction administration: Chris Goad, AIA (WTA); Lev Bereznycky (VJAA)

Landscape architect: Coen + Partners

Landscape project team: Shane Coen; Bryan Kramer; Travis Vanliere

Cabinetwork: Olsen Cabinet & Millwork

Flooring systems/materials: AmericanTile & Terrazzo

Window systems: New Orleans Glass/Southern Walls

Architectural metal panels: G.M. Horne/Copper Sales (Una-Clad)

Concrete work: Broadmoor Construction/Boh Bros. Construction

Millwork: Olsen Cabinet & Millwork

Photographer: Paul Crosby

Plymouth Public Safety Building and City Hall

page 32

Location: Plymouth, Minnesota

Client: City of Plymouth

Architect: BKV Group

Principal-in-charge: David Kroos, AIA

Project lead designer: William Baxley, AIA

Project manager: Ted Redmond, AIA

Project architects: John Love, AIA; Haidee Tan, AIA; Jeremiah Smith

Structural engineer: Stephen Hearn

Mechanical engineer: Luke Manthey

Electrical engineer: James Moravek

Civil engineer: Schoell & Madson

Lighting designer: BKV Group

Interior design: Kelly Naylor; Racquel Kuehn

Owner's representative: Constructive Ideas, Inc.

Landscape architect: Hoisington Koegler Group, Inc. (HKGi)

Landscape project team: Bruce Chamberlain; Brady Halverson

Construction manager: Maertens-Brenny Construction Co.

Stone: Chilton and granite

Flooring systems/materials: Terrazzo and Marble Supply Companies

Architectural metal panels: Rheinink

Millwork: Focal Point Fixtures

Furniture provider: Knoll

Carpet: Shaw

Interior signage: SDDI Signs

Seating: Keilhauer, Brayton, Allsteel

Photographers: Paul Crosby; William Baxley, AIA

Wall of Discovery

page 36

Location: Minneapolis, Minnesota

Client: University Gateway Corporation

Architect: Hammel, Green and Abrahamson, Inc. (HGA)

Principal: Gary Fishbeck

Project designer: Eric Amel, Assoc. AIA

Additional project team: Rich Firkins; Amy Douma, AIA; Emanouil Spassov; Melisa Pezuk; Gregg Aune; Tao Ham; Sean Cotton

General contractor: M.A. Mortenson

Electrical engineer: HGA

Lighting engineer: HGA

Civil engineer: HGA

Structural engineer: HGA

Landscape architect: HGA

Signage contractor: Nordquist Sign Co.

Graphic research and layout: LA ink

Architectural metal panels and frames: Nordquist Sign Co.

Film imaging: Miratec Systems

Graphic film: 3M

Glass art: Glass Art Design, Inc.

Concrete work: M.A. Mortenson

Stone: Cold Spring Granite

Photographers: Drew Sternal; Gayla Lindt

Window systems: Twin City Glass Contractors, Inc.

Architectural metal panels: M.G. McGrath

Wood ceiling panels: Illbruck Acoustic

Millwork: Wilkie Sanderson

Photographer: Albert Vecerka/Esto

The Clure Project

page 42

Location: Duluth, Minnesota

Clients: Patricia and Thomas Clure; Judith Johnson and John Morrice; Gladys and David Salmela, FAIA

Architect: Salmela Architect

Principal/lead designer: David Salmela, FAIA

Structural engineer: Jim Berry

Electrical engineer: Comfort Plus

Civil engineer: Salo Engineers

Landscape architect: Coen + Partners

General contractor:

Rod & Sons Carpentry

Cabinetwork: Rod & Sons Carpentry

Masonry contractor:

Johnston Masonry

Photographer: Peter Bastianelli-Kerze

Porter Boathouse

page 46

Location: Madison, Wisconsin

Client: University of Wisconsin-Madison

Lead design architect: VJAA

Principals: Vincent James, FAIA; Jennifer Yoos, AIA

Managing principal: Nathan Knutson, AIA

Core team: Andrew Dull (design collaborator); Chris Wegscheid, AIA (project architect); Lev Bereznycky; Steven Philippi

Project team: Paul Yaggie, AIA; Karen Lu; Donovan Nelson; Carl Gauley; Dzenita Hadziomerovic; Bob Loken

Architect of record: KEE Architects

KEE team: David Ewanowski, AIA (principal-in-charge); Jan Eymann (interiors); Douglas Kozel, AIA; Kandy Bouchoud; Peter Crennell, AIA; Paul Cuta, AIA; Rick Gabriel, AIA; Sohail Khan, Assoc. AIA; Linda Page; Michael Zuehlke, AIA

Structural engineering: Strand Associates, Inc.; lead engineer: Michael Felker

Civil engineering: Strand Associates, Inc.; lead civil engineer: R. Kent Strauss

Mechanical engineering: KJWW Engineering Consultants, P.C.; lead engineer: Kris Cotharn

Fire protection engineering:
KJWW Engineering Consultants, P.C.;
lead engineer: Brad Hinner

Electrical engineering:
KJWW Engineering Consultants, P.C.;
lead electrical engineer: Rick Leverenz

Interior design:
VJAA with KEE Architects;
lead interior designer: Jan Eymann

Landscape architect:
Ken Saiki Design; lead landscape
architect: Richard Slayton

Rowing consultant: Jeff Peterson, AIA

Tank consultant: Water Technology
Inc.; engineer: Ken Ward

General contractor:
Miron Construction Co.;
senior project manager: Paul O'Brien;
project superintendent: Mark Voight

Metal roofing (terne-coated copper):
Interstate Roofing & Waterproofing
(fabrication and installation);
Copper Sales-Una-Clad (supplier)

Plumbing and rowing tank contractor:
Zimmerman Plumbing

HVAC contractor: Downey, Inc.

Fire protection contractor:
United States Fire Protection

Electrical contractor:
McGrath Electric, Inc.

Concrete work: Miron/Mitchell

Stone facing: Mo-Keta Limestone

Stone supplier: Becker & Becker Stone

Steel fabrication:
Endres Manufacturing

Cabinetwork: Hillcraft Ltd.

Window systems: Vistawall

Flooring systems/materials: sealed
concrete (lower level); terrazzo,
carpet, teak decking (main level);
carpet (upper level)

Millwork: Hillcraft Ltd.

Metal ceilings/walls: Ceilings Plus

Photographer: Paul Crosby

General contractor:
Knutson Construction Services

Landscape architect: oslund.and.assoc.

Landscape project team:
Thomas Oslund; Joe Favour

Interior design: VJAA

Concrete masonry: Arriscraft
(concrete veneer block); American
Artstone (concrete-block site walls
and structural columns, custom
perforated block)

Flooring systems/materials:
K. Johnson (Integral Color
Polished Concrete)

Wood flooring: St. John's Abbey
(installation by Anderson Ladd)

Carpet and tile:
Multiple Concepts Interiors

Window systems: Wausau Windows;
Pilkington Profilit; W.L. Hall

Concrete work (exposed):
Knutson Construction Services

Precast concrete:
Molin Concrete Products; American
Artstone (custom benches)

Millwork: Wilkie Sanderson

Photographer: Paul Crosby

The Petters Pavilion

page 47

Location: Collegeville, Minnesota

Client: St. John's Abbey

Architect: VJAA

Project team:
Vincent James, FAIA (principal);
Jennifer Yoos, AIA (principal);
Nathan Knutson, AIA (managing
principal); Paul Yaggie, AIA (project
architect); James Moore, AIA (project
architect); Mary Springer, AIA; Karen
Lu; Carl Gauley; Laura Reneke; Jennifer
Pedtke; Dzenita Hadziomerovic; Lev
Bereznycky; Jay Lane; Scott Aspenson;
Thomas Clark; Donovan Nelson

Structural engineer: BKBM Engineers

Mechanical engineer:
Engineering Design Initiative Ltd.

Electrical engineer:
Engineering Design Initiative Ltd.

Civil engineer: BKBM Engineers

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PLACE

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

The structures of the Globe Elevator complex in Superior, Wisconsin, run for half a mile alongside a shipping inlet in the Port of Duluth. Erected in 1887, these are the largest grain elevators ever built of wood. Shut down in 1997, they are now being dismantled stick by stick and sold as vintage lumber. Most of the wood—two-by-sixes and two-by-eights spiked together flatwise—came from the vast northern forests of white pine. Some of the structures' oak and Douglas fir beams were signed by the carpenters 120 years ago, and a few were signed by their sons 30 years later. The beveled eight-by-eights are giant washers for the iron tie rods that keep the hollow columns' walls from buckling. The columns' interior surfaces are worn like driftwood from a century of flowing grain—cascading abrasive corn, wheat, and barley.

—PHOTOGRAPHER GLENN GORDON

