

ARCHITECTURE

MN

HONOR AWARDS

Historic shipyard buildings, a renewable-energy plant, and a modern cabin lead the list of nine winners.

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WATERMARK PARKS

Landscape architects and engineers help the Grand Forks area turn floodplain into recreational amenities.

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CONUNDRA

Can the art of architectural criticism survive the rise of bloggers and tweeters and the decline of print media?

PAGE 17

Design Excellence

VOLUME 36 NUMBER 02 MAR/APR 10 \$3.95

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***A cutting-edge renovation
takes home two big prizes***

COVER: AIA NATIONAL AND AIA MINNESOTA
HONOR AWARD WINNER URBAN OUTFITTERS
PAGE 22



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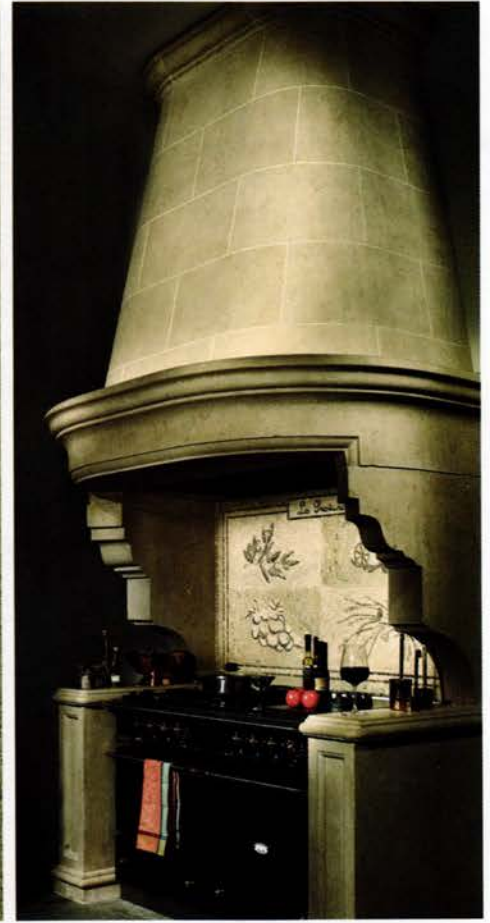
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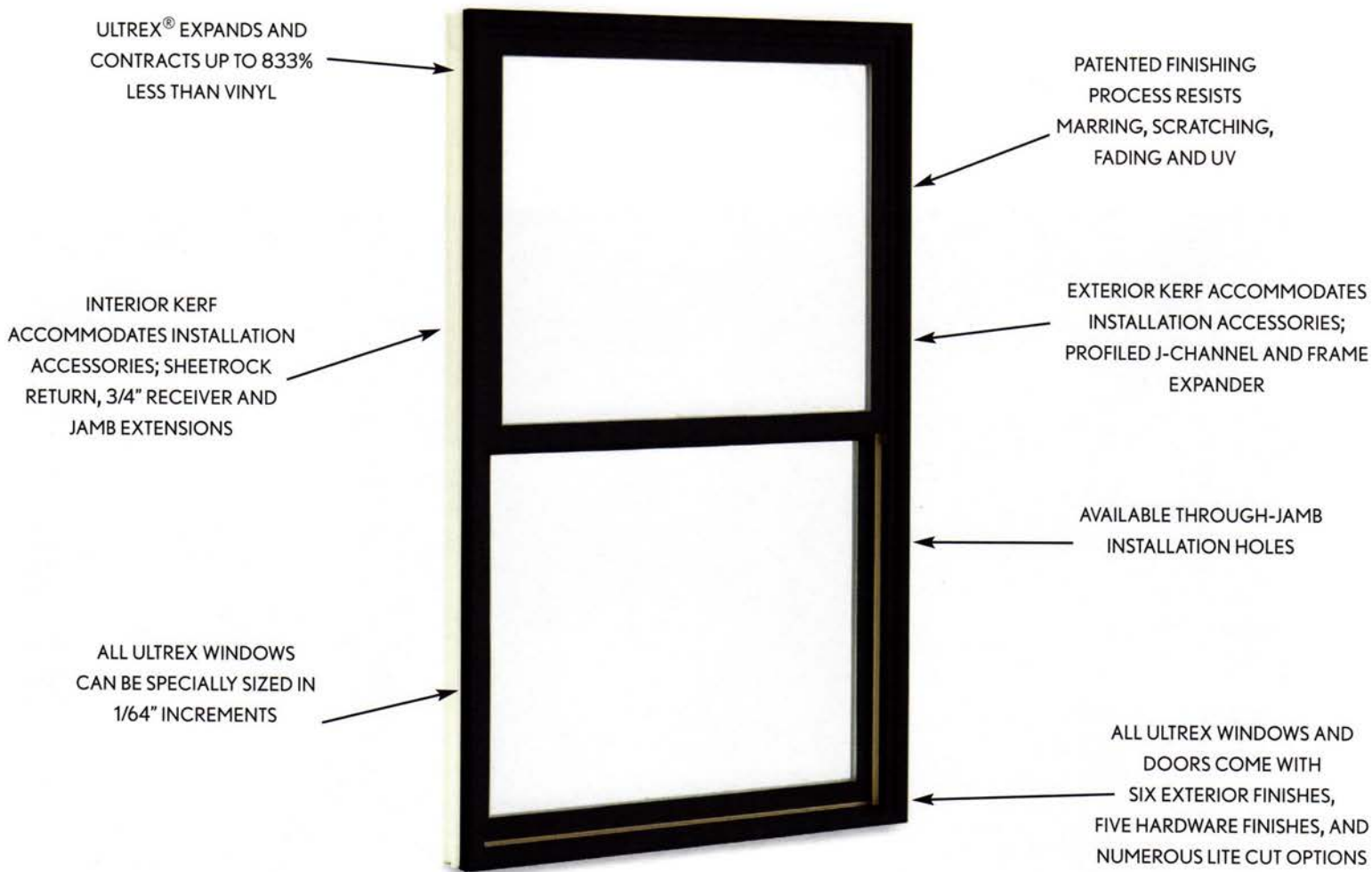
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HONOR AWARDS



Features



ON THE COVER

Urban Outfitters Corporate Campus
Philadelphia, Pennsylvania

"It was a thrill to photograph Urban Outfitters' new Philadelphia Naval Shipyard home," says architectural photographer **Lara Swimmer**. "The opportunities to collaborate with MS&R and to document the life of fashion-in-the-making inside these gorgeously retrofitted buildings were highlights, given my background as apprentice at Elle Studios in Paris and my career documenting civic-building reconstruction."

20 2009 AIA Minnesota Honor Awards

Introduction by Lyndel King

Our annual coverage of Minnesota's top architecture awards takes you to an historic navy yard in Philadelphia, a mountain-view college campus in southwest Wyoming, and a hilly forest preserve in Seoul, Korea. You'll enjoy the Minnesota stops, too.

Urban Outfitters Corporate Campus

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By Linda Mack

South View Middle School

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By Camille LeFevre

Biomass Research & Demonstration Facility

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Christ Church Lutheran— Exhibition Design

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Great River Energy Headquarters

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Wind River Hall

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Samsung Cancer Center

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By Amy Goetzman

Syngenta Seeds

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By Amy Goetzman

Weekend House

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By Thomas Fisher,
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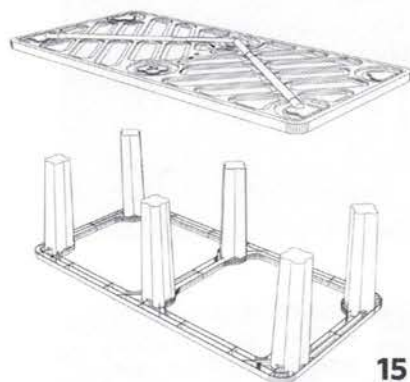
42 Watermark Parks

By Adam Regn Arvidson

Landscape architects, planners, and engineers have helped Grand Forks, North Dakota, and East Grand Forks, Minnesota, turn flood-protection measures and floodplain into a civic treasure. "The Red River Greenway," writes Adam Regn Arvidson, "boasts more than 17 miles of trails and 2,200 acres of parkland that wind along the Red and Red Lake rivers. Its high floodwalls have removable sections that link the cities to the river. There are natural areas, stormwater-management ponds, and even a golf course, all within the floodway. And it works. Last spring, as the Red River rose, Grand Forks simply closed up its floodgates and waited for the water to recede."



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BY CAMILLE LEFEVRE

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Tree huggers rejoice! A new landscape product installed in downtown Minneapolis allows street trees to flourish.

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BY CAMILLE LEFEVRE

Many newspapers and magazines have scaled back or eliminated their architecture coverage. Can architectural criticism survive?

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BY WYNNE YELLAND, AIA

A local architect renews an old family tradition: touring the California missions. The only thing missing is his parents' dust-covered Pinto wagon.

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BY PAUL CROSBY

The long-awaited Target Field is finally pulling into the station.

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Be My Guest

Have you ever had a job that allowed you to step down for a brief time and observe a highly accomplished and keenly intelligent person or persons fulfill your responsibilities? That's the good fortune I have at *Architecture Minnesota* every November, when the AIA Minnesota Honor Awards jury selects the winners—and consequently the majority of the content for our March/April issue. The three jurors—nationally recognized architects from outside Minnesota—essentially serve as guest editors for the issue, reviewing a large stack of submitted projects and awarding publication to those deemed the very best, including a handful that have already appeared in the magazine. Meanwhile, I get an intimate view of their two-day deliberations, which I always find inspirational and instructive. You haven't lived as an architecture junkie until you've witnessed a trio of award-winning architects excitedly pore over images of a building they wish they had designed themselves.

Architecture Minnesota's latest guest editors—Mark Sexton, FAIA, of Chicago, Susan Jones, AIA, of Seattle, and Paul Mankins, FAIA, of Des Moines (page 21)—settled on a notably diverse cast of winners, to the delight of many practitioners in the Minnesota architecture community. While most architecture-awards juries gravitate to high-design civic buildings, cultural centers, museums, churches, and houses, the 2009 AIA Minnesota Honor Awards jurors cited, among other projects, a gritty adaptive reuse of historic shipyard buildings, a renewable-energy plant, a large office building, a middle-school addition, and—sit down for this one—a hospital. Large function-first hospitals capture top design awards about as often as health-insurance premiums go down.



AIA Minnesota Honor Awards jurors make great *Architecture Minnesota* guest editors.

EDITOR'S
NOTE

So how exactly did Ellerbe Becket's Samsung Cancer Center (page 36) prevail? First and foremost, it's a breathtaking building inside and out, raising the bar for all large healthcare projects around the world. Second, the jurors weighed the degree of difficulty it posed. The jury moderator, Weisman Art Museum director Lyndel King, notes in her introduction to our awards coverage that the jurors "took the complexity of each project into consideration. They recognized that perfection is easier to achieve in a small weekend house than in a large building such as a hospital, with its complicated program and client base of several committees and overseers, each of which may have different agendas and priorities." I think you'll agree that this additional dimension to the judging yielded some refreshing results.

The other jury outcome that sticks out for me is the fact that the AIA Minnesota Honor Awards again presaged an AIA National design award. Sexton, Jones, and Mankins instantly fell in love with MS&R's Urban Outfitters Corporate Campus (cover, page 22), and soon after the AIA National jury did the same. The previous seven AIA National Honor and Urban Design award winners designed in Minnesota—ESG's Ramsey Town Center, Salmela Architect's Jackson Meadow (with Coen + Partners) and Emerson Sauna, MS&R's Mill City Museum, HGA's

Bigelow Chapel, and VJAA's Lavin-Bernick Center at Tulane University and Charles Hostler Center at the American University of Beirut—also first took home an AIA Minnesota prize. Judging architecture is a subjective endeavor, to be sure, but truly exceptional projects always seem to find their way to the top.

The one big piece of this issue that the guest editors had no hand in is Adam Regn Arvidson's feature on the Red River Greenway (page 42) in Grand Forks, North Dakota, and East Grand Forks, Minnesota. At first glance, this winding recreational landscape, designed and engineered in the aftermath of the devastating 1997 flood, may appear to have little in common with the jury selections. But in fact the Greenway and the award winners share a common thread: a client or community that sought something far greater than what a conventional approach to the project would have produced. It's a thread that runs through many prized buildings and landscapes, and it's a story that all architecture editors love to tell.

Chris Hudson

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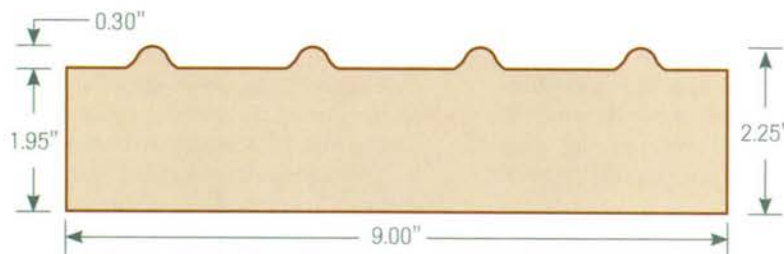
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AIA Minnesota is the voice of the architecture profession, dedicated to serving its members, advancing their value, and improving the quality of the built environment.

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Check out Threshold for weekly built-environment news and opinions, informal project features, and tie-ins with *Architecture Minnesota* content, including additional photos of the AIA Minnesota Honor Award-winning Biomass Research & Demonstration Facility at the University of Minnesota-Morris (page 28), with commentary by blogger Colin Oglesbay, Assoc. AIA.

Post It culls recent entries from AIA Minnesota's Threshold blog, at aia-mn.blogspot.com.

POST IT

L.Architecture | **DESCENDING TO THE CHALLENGE** Posted by Adam Regn Arvidson

ADAM REGN ARVIDSON, TREELINE



It's always seemed to me that little residential lots in cities should exhibit better inter-face between land and building. After all, the houses are small, so families need to get outdoors to have more space. And there are other houses all around, which makes the typical 50-by-150 lot more like an urban plaza than a green yard. And yet the norm runs more toward gumball spirea, overgrown arborvitae, and a hastily laid paver patio on which the picnic table never quite sits evenly.

Christine Albertsson, AIA, and Todd Hansen, AIA, of Albertsson Hansen Architecture have an even tougher site: It's high above Minnehaha Creek in South Minneapolis, and the area behind the house drops precipitously into a floodplain thicket. The only usable space was the half-a-postage-stamp front yard.

When they added on to their little saltbox house, they built a bright red tower that sits low on the slope and extends up three stories behind and to the side of the original house. The interface between the two on the inside is a bit of architectural mastery; what was done with the outdoor spaces is creative and elegant.

The rear side of the two-part house creates an intimate niche into which the couple built a vertically stacked series of decks. Descending them from the house's main level brings different experiences of the forest . . . and different entrances into the house. At the lowest level, the deck system gives access to the "basement" of the new tower, which is a guest/media room tucked into the slope. Throughout, the details are simple (wood-and-steel-wire rails), and that allows the multi-textured house and the forest to become the real show. >>CONTINUED ONLINE

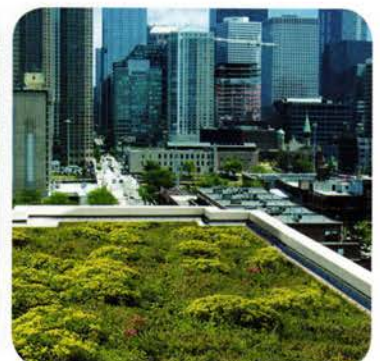
Transplanted | **A START?** Posted by Gregory Mell

GREGORY MELL



. . . A few weeks ago I visited the soon-to-be-completed 100 Eleventh Avenue residences here in New York City to get my Jean Nouvel fix. The building is both beautiful and bewildering. Faceted glass planes in varied shades of green and blue catch sunlight and change its color just before bouncing it back to you. It's like looking at an internally flawless 20-story diamond. The façade is composed of more than 1,600 different types of windows, and I found myself trying to find a repeated module. It was a futile exercise. The façade is a texture, not a pattern. As such, it plants a new seed into a previously void area in the urban fabric and does so in conjunction with Frank Gehry's IAC Building across Eleventh Avenue. >>CONTINUED ONLINE

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During a Minnesota winter, which often lingers far into spring, you never know just how deprived your senses have become until you visit Como Park's Visitor and Education Center and adjacent Marjorie McNeely Conservatory in St. Paul. In 2005, Kara Hill, then working with HGA Architects and Engineers, designed the new visitor center to include a phototropic dome that's now called Tropical Encounters. It's a magnificent way to visit the tropics, with a minimal carbon footprint.

Pull the door open and your glasses steam over, your hair plumps and curls, and the smells and sounds of Costa Rica flood your senses. Amid the lush foliage, birds sing and dart overhead while a sloth takes his repose. Turtles, giant fish, even bigger anaconda, and various frogs and spiders occupy the "exhibit," which is regularly misted with steam to keep the humidity high.

Meanwhile, at the other end of the visitor center, the 1915 Victorian conservatory—or palm dome—still stands tall and inviting. No creatures here except for herds of koi stampeding each other to strip leaves from a vine of philodendron lying in their pond. But the lush foliage of the dome and the beloved north garden are dotted with orchids and all manner of plants producing spices, pineapples, papayas, figs, and cacao.

The real joy of visiting these indoor gardens, which include the fern room that Hill designed, is the deep wonder and relaxation they induce. After wandering through the gardens, the wood and stone benches (strategically placed for optimal viewing) call to you. It's difficult not to feel sleepy as the sounds of a bubbling brook and birdsong, and the warm embrace of a living green environment, gently crowd out the vestiges of winter. All that's missing is the beach.

—Camille LeFevre

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

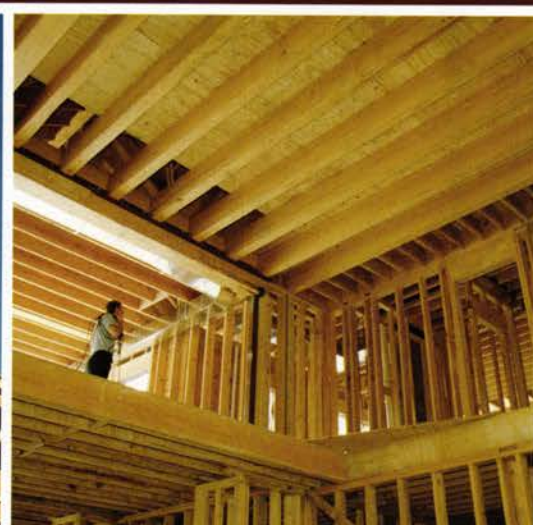
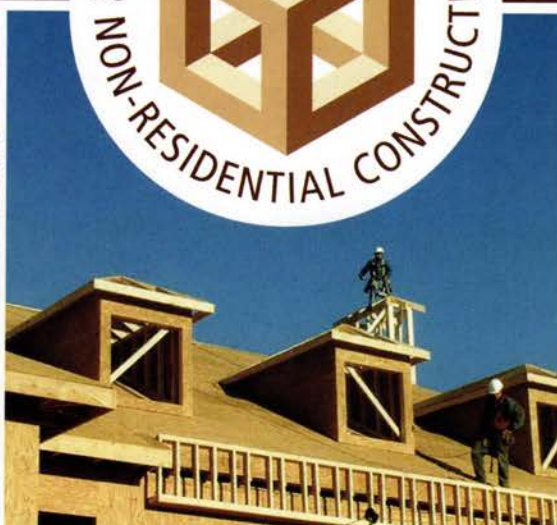
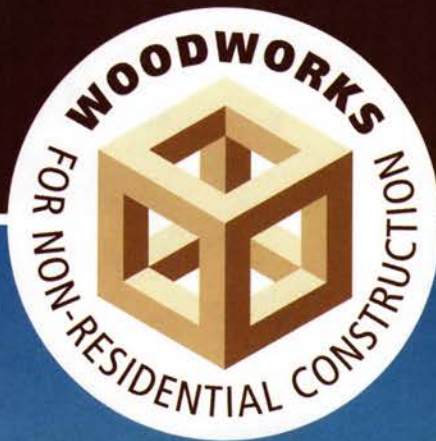
CULTURE
CRAWL

early spring

Make a trip to the Como Park Visitor Center and Conservatory in St. Paul for a well-deserved break from the ice and snow



Marjorie McNeely Conservatory The sunken garden connected to the palm dome is the setting for themed flower shows throughout the year. The Spring Flower Show runs March 27 through May 5. A \$2 donation per visitor is welcome.



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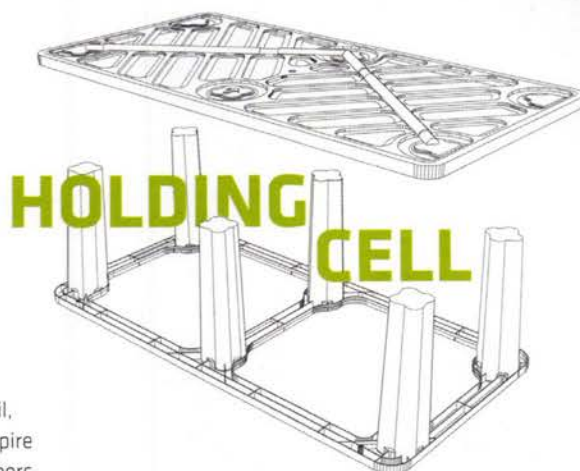
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WoodWorks is an initiative of the Wood Products Council, which includes all of the major North American wood associations.

Photo credit: APA – The Engineered Wood Association (left and center), Arch Wood Protection (right).



Urban trees have a hard life. Compacted soil, a lack of water, and little room to grow conspire to stunt and deform them. For years, engineers and landscape architects have been trying to figure out how to make lush green canopies overhead without sacrificing precious sidewalk and road space. Solutions have ranged from raised planters, like those on Nicollet Mall, to tree grates that can be altered as trunks thicken, to structural soil, a dirt-gravel hybrid that allows roots to crawl under the sidewalks. The latest entry is Silva Cell, manufactured by landscape products company DeepRoot.

Silva Cell is a steel and plastic frame that is placed under sidewalks or roadways and filled with planting soil. The structure itself supports the hard surface above, so the dirt doesn't have to. "The soil in a Silva Cell," explains landscape architect Peter MacDonagh, "is not being asked to do anything but grow vegetation and manage stormwater." MacDonagh's firm, Twin Cities-based Kestrel Design Group, provides design, technical review, and construction assistance for Silva Cell projects all over the country.

The product, developed in part by landscape architect and urban tree guru James Urban, was recently installed under Marquette and Second Avenues in downtown Minneapolis. The so-called Marq2 project, designed by URS Corporation and SEH, Inc. (with support from Kestrel), slowed traffic considerably last summer, but the transit improvements alone made it worthwhile. The 48-block project also includes 179 trees, each of which luxuriates in about 750 cubic feet of soil within Silva Cells under the sidewalks. That's likely to produce 28-foot-diameter canopies. Each tree will also manage approximately 1,500 gallons of stormwater that enters through permeable pavers at the curb edge. That means the runoff from more than five and a half acres of hard surface will be filtered through the tree roots during 90 percent of all rainstorms. Plenty of water and soft, uncompacted soil—now that's living. —Adam Regn Arvidson

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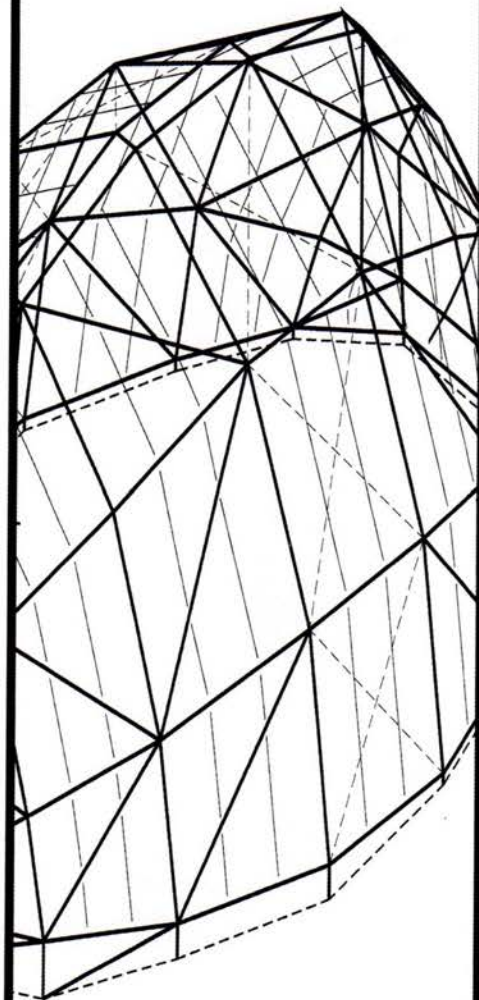


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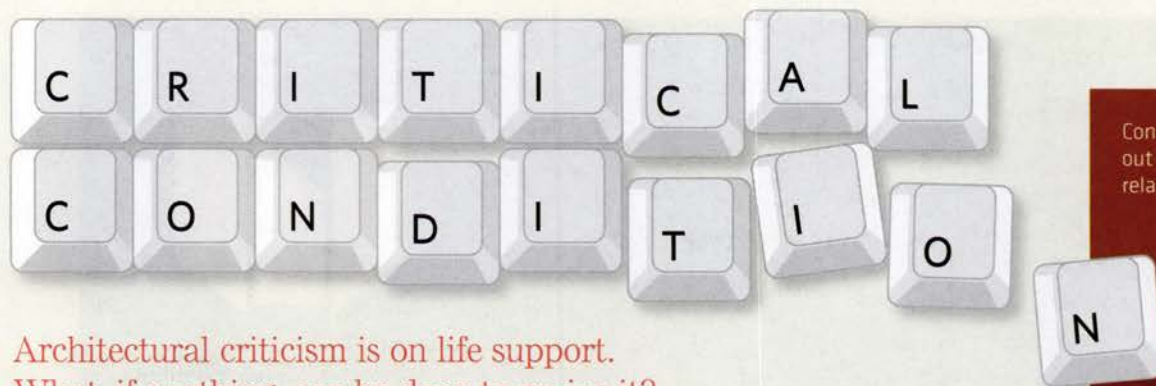
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Conundra attempts to sort out complex built-environment-related issues.

CONUNDRAS

Architectural criticism is on life support. What, if anything, can be done to revive it?

BY CAMILLE LEFEVRE

So the old adage "Everyone's a critic" has turned out to be true. Sort of. We know the situation all too well: With the decline of print media, especially newspapers, which have largely jettisoned their professional arts and architecture critics, coupled with the rise of the Internet and its bloggers and tweeters, the landscape of arts journalism, including architectural criticism, is shifting to cyberspace.

For many electronic magazines, aggregation is the buzzword as websites such as ArchNewsNow combine some original content with articles gleaned and information compiled from other sites around the globe. Meanwhile, online publishing and social-media platforms such as blogs, Twitter, and Facebook have democratized and empowered the populace to say what they think, whenever they think it, to whoever wishes to read it.

Perhaps, instead of "Everyone's a critic," the adage should now be "Everyone's got an opinion," because professional criticism and unsolicited opinion are not the same. As an arts journalist, I never hesitate to qualify my criticism: This is my point of view, one point of view. Everyone else is entitled to his or her point of view as well. In fact, no one experiences the same performance/art exhibition/architect-designed building in the same way or through the same lens.

Still, as I explain to my architecture-writing and arts-journalism students, it's not enough to simply post an opinion: "I loved it" or "It stank." What purpose does that serve? It certainly doesn't further critical discourse (which print media instigated, once upon a time) on buildings and issues that still deserve public input. As Trevor Boddy lamented in "The Conundrums of Architectural Criticism" in the spring 2009 issue of *Arcade* magazine, "Oh bloggers—we had hoped you would lead the charge in the next critical wars—but why is so much of what you write uninformed, reactive, cranky, and, worst of all, dull?" Criticism,

on the other hand, is an art and craft that requires well-developed skills in critical observation, critical thinking, and critical writing, in addition to an understanding of context and a rhetorical flair for description, interpretation, and evaluation.

Academia may seem the logical place for this training to occur. But emerging and experienced critics acquire such expertise largely through ongoing (and often independent) study and practice. With hard work, some talent, and some luck, critics can rise above the cyber-chatter of opinionating. But once they have cleared that hurdle, there are more, including finding a place to publish their criticism and getting paid for their work.

Where are the others who are able and willing to rise from the flattened world of cyber-opinion to undertake the project of architectural criticism?

The Internet, founded as a free—and free-for-all—source of news and information, has been embraced by most of the population. But with a few exceptions, online publications haven't yet acquired the funding, paying subscribers, or ad revenue to financially compensate professional critics. Factor in the ongoing economic slump—in which almost an entire generation of architects is out of work, with countless architectural projects on hold or off the boards—and the prospects for critical public discussion continue to be grim.

When print media began its decline in quality of content and quantity of coverage, its first line of financial defense was to eject most of its art critics and arts coverage—principally those established critics with a deep understanding

of their discipline and of the arts community and/or built environment in which they worked. Longtime critics who retired, or those who chose to leave, were not replaced.

The demographic that still buys newspapers and magazines cried foul. But their voices and their purchasing power are diminishing. In a speech to an American Institute of Architects gathering in 2008, David Dillon, former architecture critic for the *Dallas Morning News* (he took a buyout and wasn't replaced), affirmed the historical influence of print and the long-held power of the critic. He described the demise of architecture critics as "disastrous, because newspaper critics are the front line of architecture coverage, always more timely and often more comprehensive than the design magazines."

"Newspapers are where the public gets most of its architectural information, as well as most of its information about planning, community development, neighborhood preservation, and other matters that it cares about," Dillon continued. "Online sources can't begin to plug this gap, which means that conversation has virtually stopped on most of these critical issues. Dialogue and debate have given way to deafening silence."

The silencing of newspaper critics, especially around issues of architecture, urbanism, preservation, and design in Minnesota, is irrefutable. Neither of the Twin Cities' metropolitan newspapers covers architecture anymore. Our state's design magazine, *Architecture Minnesota*, is a publication of the American Institute of Architects Minnesota, with a scope limited to a degree by its mission to showcase the work of AIA Minnesota architects. And the theoretical exertions in academic journals don't always appeal to or engage a public audience.

In "Making Criticism More Critical" in a recent issue of *Journal of Architectural Education*, Thomas Fisher, Assoc. AIA, dean of the University of

>> continued on page 48



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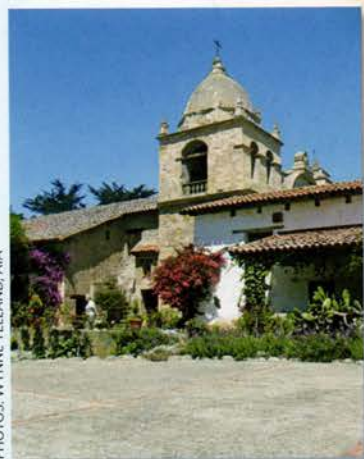
BRINGING CONCRETE TO LIFE

Mission Trip



• Mission San Juan Bautista

• Mission Carmel



PHOTOS: WYNNE YELLAND, AIA



• Mission la Purísima Concepción

• Mission Santa Bárbara

Counterclockwise from top: Yelland's sketch of Mission San Juan Bautista; Mission San Carlos Borromeo de Carmelo (commonly known as Mission Carmel); Yelland's father and wife at Mission la Purísima Concepción; and Mission Santa Bárbara.

Two summers ago, at the kitchen table, my mother announced it was time the youngest grandchildren—ages 6 through 12—take their first California mission trip. Suddenly panicked, my sister and I both struggled for words, but then her cunning attorney instincts took over. "I think that's a great idea," she said. "Take Wynne, his boys, and my kids with you."

The frequency and comprehensiveness of our own childhood trips to California missions had scarred us. When I hear the words San Juan Capistrano or Carmel spoken across a room, I am slammed against the vinyl bucket seats of an old Pinto wagon, sweating, squinting through the dust-caked rear windows at some crumbling lump of adobe.

The California missions are the lucky result of low-budget Spanish colonialism. In the late 1700s, the Spanish crown struck a deal with the Franciscan friars to expand Spanish territories into California. It was a partnership of mutual gain. Spain would acquire land while the order—conveniently bound by a vow of poverty—could go about saving souls. It is an heroic story, but one not without toil, coercion, and illness.

In 1769, an expedition of 300 men, led by a bureaucrat, a captain, and a friar, left Baja for Alta, California. Six months later, with half of the party dead, a 56-year-old Franciscan named Junípero Serra established the first California mission, San Diego de Alcalá. Serra founded Carmel a year later and would ultimately establish another 8 missions—10 of the 21 in California.

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

WAYFARER

Franciscans designed each of the buildings using European pattern books; untrained natives constructed them. Given this overall lack of experience, the buildings' brief tenure as active missions (roughly 65 years), and their location along the famously active San Andreas fault, it is surprising that these structures survived long enough to capture the imagination of Mission Revival Style designers in the late 19th and early 20th centuries. The missions' thick walls, high ceilings, and generous arcades provide a welcome respite from the heat of California's interior valleys.

As we departed with her kids, my sister shed crocodile tears. Arriving at San Juan Bautista on a Saturday, we entered the nave and took seats in a side aisle. Just then, the metal of a distant latch thundered with a crack, and we turned to see the massive wood doors open to the valley heat. The shadowy space under the loft swelled with dusty light as a bride, bathed in yellow, floated in. My niece whispered to her grandmother, "She's like an angel."

Over the next six days, we worked our way south, ticking off six more missions. The tour concluded with the architectural bricolage of Mission Santa Bárbara. The skull and crossbones over the cemetery door caught the attention of the youngsters, but Best Mission prize for them went to Mission la Purísima Concepción. Now a state park outside Lompoc, the site eschews the nostalgic picturesqueness of Carmel and Santa Bárbara in favor of the sagebrush and hardpan of my memory. The park offers the patient visitor an idea of the difficulty of living in the original outposts, then on the fringes of the known world.

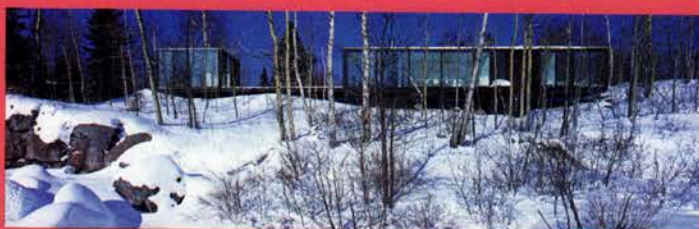
Heading home on 101, I asked the kids if we should stop in San Miguel. "Not another mission!" they pleaded.

—Wynne Yelland, AIA



2009 HONOR AWARDS

The latest recipients of Minnesota's most prestigious architecture award are distinguished by their clarity, detailing, and, in some cases, high degree of difficulty





The 2009 AIA Minnesota Honor Awards jurors were quite diverse in terms of the size of the firms they lead and the projects they specialize in, and this diversity made them a good team. There were very few cases in which they disagreed substantially, and every winning design received the enthusiastic support of every member of the jury.

Each submission was measured against all others, not only those in its category (Architecture, Interiors, Restoration & Renovation, Urban Design & Master Planning, or Small Projects). At the same time, the jury took the complexity of each project into consideration. They recognized that perfection is easier to achieve in a small weekend house (page 41) than in a large building such as a hospital (page 36), with its complicated program and client base of several committees and overseers, each of which may have different agendas and priorities. Small imperfections in detail, for example, were more easily overlooked in large, complex projects than in small, single-function buildings.

And the jury did examine the details carefully. The joints, the connections of materials, how columns touched the floor—all were important to the jurors. They also looked for clarity in plan and form, and restraint, particularly in materials. In the case of reuse or renovation projects, the jury showed a preference for those projects in which the extent of the intervention was clear.

The award winners were often praised for their attention to sustainability and to site and local environment, and several were cited for capturing the persona of the client or institution. But the jurors didn't reserve their kudos for the winners only; they lauded the submissions as a whole and what they identified as the leading characteristics of architecture designed by Minnesota architects: horizontality, special attention to light, and openness.

— Lyndel King, jury moderator

Grand Jury



MARK SEXTON, FAIA, is a principal of Krueck + Sexton Architects, a full-service Chicago firm noted for its thoughtful and provocative explorations of modernism. Recent Chicago clients include the Spertus Institute of Jewish Studies, Chicago Children's Museum, the Museum of Science and Industry, the Museum of Contemporary Art, and the Illinois Institute of Technology, and the General Services Administration chose Krueck + Sexton as one of four finalists in the national design competition for the Dwight D. Eisenhower Memorial in Washington, DC. The firm's projects have garnered multiple AIA National awards, AIA Chicago Honor Awards, and an AIA Top Ten Green Project Award. In 2005, the *Chicago Tribune* recognized Sexton and partner Ronald Krueck, FAIA, as Chicagoans of the Year, and AIA Chicago named Krueck + Sexton its Firm of the Year in 2004.



SUSAN JONES, AIA, founded atelierjones, a small Seattle studio with a focus on urban reclamation projects, in 2003. The firm has made a practice of collecting waste materials and collaborating with fabricators and researchers to reuse the materials and create new uses in innovative and beautiful ways. atelierjones has forged this cross-disciplinary approach by embracing methodologies mined from sustainability and materials research, historic preservation and adaptive reuse, real estate development, and community activism. Recently completed projects include an adaptive reuse of a marine warehouse, a modular system for biodiesel fueling stations, and small office spaces. Her work has received numerous regional and national design awards, including an AIA National Honor Award. She teaches architecture at the University of Washington.



PAUL MANKINS, FAIA, cofounded substance, a nationally recognized collaborative design practice, in Des Moines, Iowa, in 2004. At substance and at Herbert Lewis Kruse Blunk Architecture, where he served as a principal from 1999 to 2004, Mankins has directed the design of projects recognized with more than 35 Honor and Merit Awards from the American Institute of Architects' Central States Region, Iowa, and San Francisco chapters, and he received an AIA National Honor Award for the Meredith Corporation expansion and interiors. His work has also been recognized by awards programs sponsored by *Architecture*, *Architectural Record/Business Week*, *Contract*, *I.D.*, and *Interior Design*. Since 1998 he has taught architectural design at Iowa State University.

The design honors the historic buildings while also capturing the culture of the company that now resides there. The new and the old have a beautiful dialogue. —Jury comment

RAW BEAUTY

The Philadelphia Navy Yard's brawny buildings serve the new craft of fashion. MS&R's savvy adaptation preserved the original structure, used salvaged materials, and highlighted vestiges of the industrial past.

URBAN OUTFITTERS CORPORATE CAMPUS

Location:
Philadelphia,
Pennsylvania

Client:
Urban Outfitters, Inc.

Architect:
Meyer, Scherer &
Rockcastle, Ltd.
www.msrltd.com

Principal-in-charge:
Jeffrey Scherer, FAIA

Project lead designer:
Jeffrey Scherer, FAIA

Landscape architect:
DIRT Studio
www.dirtstudio.com

Construction manager:
Blue Rock
Construction, Inc.

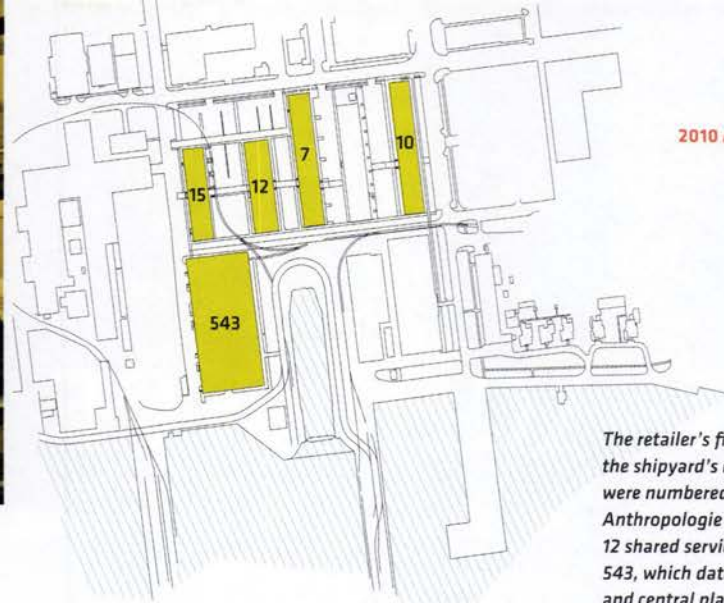
Size:
295,000 gross
square feet

Cost:
\$95 million

Completion date:
October 2006

Photographer:
Lara Swimmer





The retailer's five long narrow buildings group around the shipyard's dry dock. The yard's 187 historic buildings were numbered according to age. Building 10 houses the Anthropologie line, Building 7 Urban Outfitters, Building 12 shared services, and Building 15 Free People. Building 543, which dates to 1939, houses the campus commons and central plant.

MS&R brings out layers of history and decay in its rehabilitation of old navy yard buildings for hipster retailer **Urban Outfitters**

By Linda Mack

When the 1,200-acre Philadelphia Navy Yard was decommissioned in 1994, the question of how to reuse the derelict, polluted, and historic buildings loomed large. Meyer, Scherer & Rockcastle's renovation of five of those buildings as corporate headquarters for clothing and housewares retailer Urban Outfitters offers a compelling answer.

The company's CEO, Richard Hayne, was one of the first to buy into the Navy Yard historic

district. Known for his cutting-edge stores in old buildings, Hayne was eager to consolidate his 500 company employees, who were spread across six buildings around the city's Rittenhouse Square. His instructions to MS&R, whose award-winning Mill City Museum in Minneapolis had won him over: Don't come in and cleanse the space.

MS&R principal Jeffrey Scherer, FAIA, took that admonition a step further and proposed keeping the layers of history evident in the buildings, which were built between 1880 and 1939. The National Park Service's usual approach: Restore to a moment in time. "We argued they should instead be kept as a palimpsest respecting the many periods of our country's history," says Scherer.

The result is a hip corporate campus brushed with the patina of the industrial past. Each of the company's three brands—Urban Outfitters, Free People, and Anthropologie—occupies one of the sturdy yet airy Renaissance Revival brick buildings. Shared services such as administration, facilities, and human resources occupy another, while the largest structure—the 1939 Building 543—houses the campus commons, IT, a fitness center, and the central plant.

New conference rooms and workstations were inserted into the large, unobstructed spaces. Skylights were reopened. Much of the salvageable material was repositioned in the new space. "We left the stain marks on the brick walls, the huge cranes in the ceiling," says Scherer. "We even convinced the building code officials to let us keep the original cast-iron columns exposed."

The juxtaposition of old and new is controlled and sophisticated. "Our guiding principles were, where possible, the new should never touch the old," explains Scherer. "It should just kiss it or stay away. And the new should be opposite in color from the old."

The "as is" aesthetic animated the site's reclamation as well. Dirt Studio's Julie Bargmann reused concrete broken up on site and planted grass in the footprint of "ghost" buildings. Walkways follow the path of abandoned rail lines. An extra plus: Unlike most gated corporate headquarters, the site is open to the public, which will particularly enjoy the soon-to-be-completed park around and within the former dry dock.



Since Urban Outfitters moved into its 295,000-square-foot headquarters in 2006, law and advertising firms, a film studio, and Tastee Bakery have followed it to the Navy Yard. And MS&R is already adapting another building for the company, this one the 56,000-square-foot coppersmith building. **AMN**

A full profile of Urban Outfitters appeared in the September/October 2007 issue of *Architecture Minnesota*.



2010 AIA MINNESOTA HONOR AWARD WINNER

South View Middle School

High Achiever

Perkins+Will's bold yet contextual expansion of Edina's South View Middle School brings cohesion and clarity to a busy community campus

BY CAMILLE LEFEVRE



The new theater, competition pool, and gymnasium are now housed in one building, with new lobbies demarcating the theater and athletic-venue entrances. The lobbies' metal-wrapped sides and roofs feature transparent glazing beneath the canopies and translucent glazing above to filter light into the gathering spaces below.



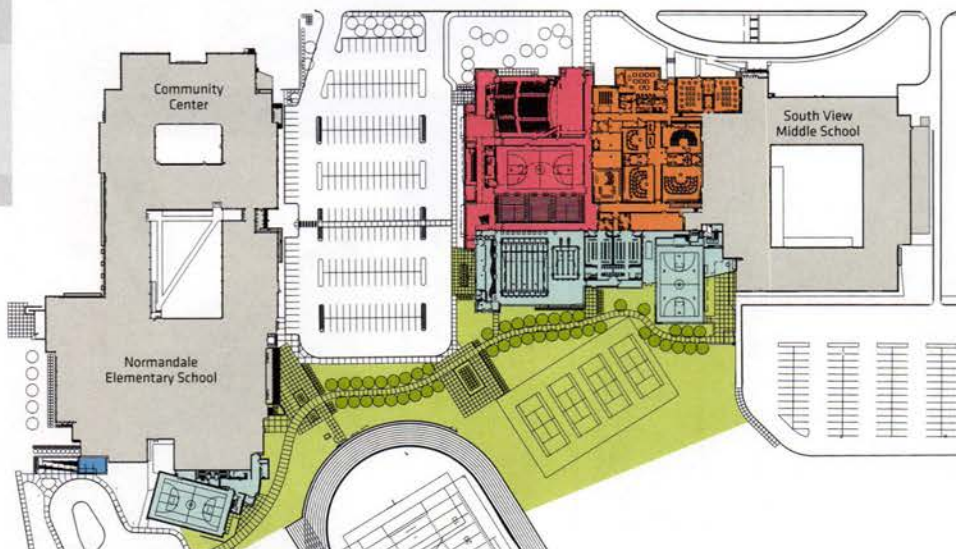
Because schools need to accommodate multiple functions and user groups, it's difficult to harmonize their design. But there is an elegance to the design of this school. —Jury comment

For years, the east campus of the Edina Public Schools system was a hodgepodge of educational buildings and recreational facilities. Bounded by Highway 100 on one side and bisected by a busy access road, the campus was a second home to a spectrum of students: youngsters in a French-immersion elementary school, early-childhood and special-needs students, South View Middle School students, and high-school athletes whose pool, stadium, and fields are located on the site.

So when Perkins+Will was selected to upgrade the South View Middle School facilities, the design team's mission quickly became twofold, explains Perkins+Will principal Ted Rozeboom, AIA. "The campus occupies a very urban site with an enormous amount of activity 24/7, 365 days a year," he says. "One of the drivers of our design was to create a safe way for students and adults to move from one building and venue to another without being challenged by vehicles."

The design team first "greened up" the campus, says Rozeboom, by transforming the road into a pedestrian-only Campus Walk that links the sports venues and educational buildings. "That was a big move from a site-planning point of view," he says.

Next, Perkins+Will addressed South View's primary program needs—a new competition swimming pool, basketball gymnasium, and theater—by repurposing and adding on to existing buildings



South View's existing theater was converted to science labs, its small gym and pool were transformed into music rehearsal rooms, and its existing locker rooms were made into support spaces for the theater, gym, and pool.

- New Elementary School Addition
- New City Gym
- New Middle School Addition
- Renovated/Repurposed South View Middle School
- New Campus Walk



"Because of the new 700-seat performing-arts venue, our theater program has blossomed," says Edina Public Schools' Jay Willemssen.

The new theater was designed to expose the inner workings of a performing-arts venue. Lighting adjustments can make the metal scrim opaque or transparent so the catwalks can be seen. Perkins+Will specified economical precast concrete for the knobby acoustical wall to add to the theater's aesthetic.

SOUTH VIEW MIDDLE SCHOOL

Location:

Edina, Minnesota

Client:

Edina Public Schools

Architect:

Perkins+Will
www.perkinswill.com

Principal-in-charge:

Ted Rozeboom, AIA

Landscape architect:

oslund.and.assoc.
www.oaala.com

Construction manager:

Kraus Anderson Midwest

Size:

56,000 square feet new;
 31,000 square feet remodeled

Construction cost:

\$13.7 million

Completion date:

September 2006

Photographer:

Don F. Wong





The blue-green glass of the pool's railing system repeats in the lobby for design continuity. Natural light enters the pool area through a clerestory behind the seating.

rather than demolishing them and building new. The designers organized the gym, pool, and theater into a single signature structure and gave the sports and arts areas their own dramatic entrance and lobby.

Staying with the campus' material palette of blond brick and metal edging, the team expanded the metal to wrap around the roof and sides of the new two-story lobbies and further linked the two with a metal-trimmed glass ribbon that lines a walkway inside. The metal additions animate the brick and demarcate the new entrances, while the glass brings much-needed light into what are often large, windowless spaces. "If you just plant big-box features like a theater or a sports venue—often dark and unattractive amenities—on a tight site like this, they can be too imposing," Rozeboom explains.

"A continuous glass lobby that brings light into those large spaces and their high masses humanizes those venues," he continues. Adds Edina Public Schools board member Peyton

Robb: "The glass added to the South View building transforms an area of the campus that was otherwise dark and blocky."

The glass lobbies also announce the new entrances for student drop-off and pickup, and give the school something it had always needed. "South View Middle School really didn't have a sense of place," Rozeboom says. "The old pool, gym, and theater were buried inside the building, and people had to find their way to those spaces while inside the building. There wasn't any sense of entrance or arrival."

"Now, the building has two entrances, one for performing arts and one for sports," he continues. "And the building—especially when lit up at night—has a clear relationship to the rest of the campus."

The project, completed in 2006, added 56,000 square feet to the middle school. Perkins+Will also designed a new entrance for the French-immersion

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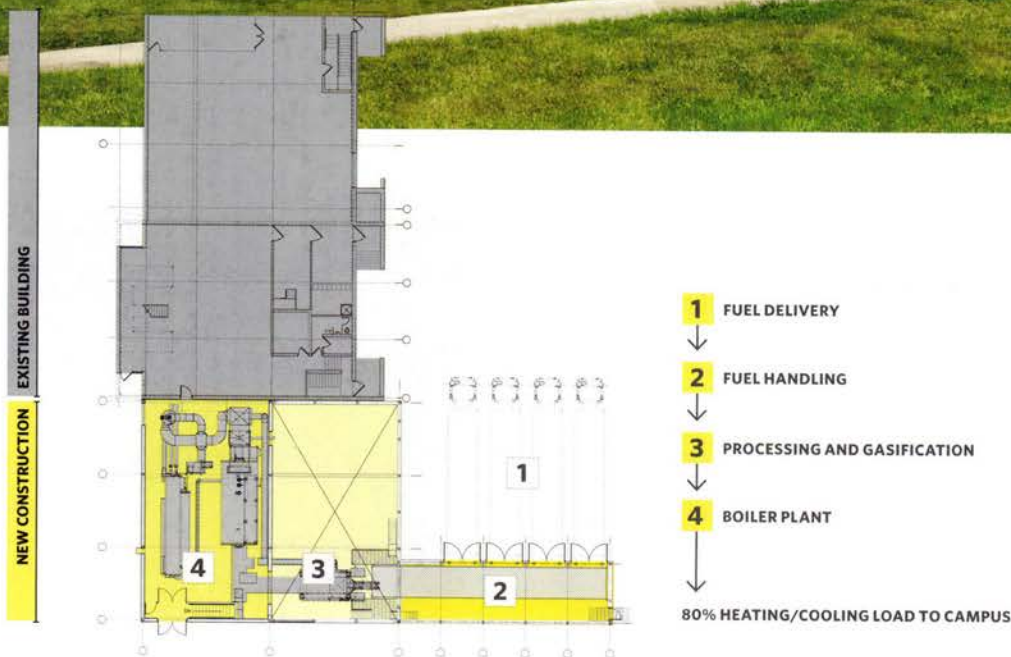
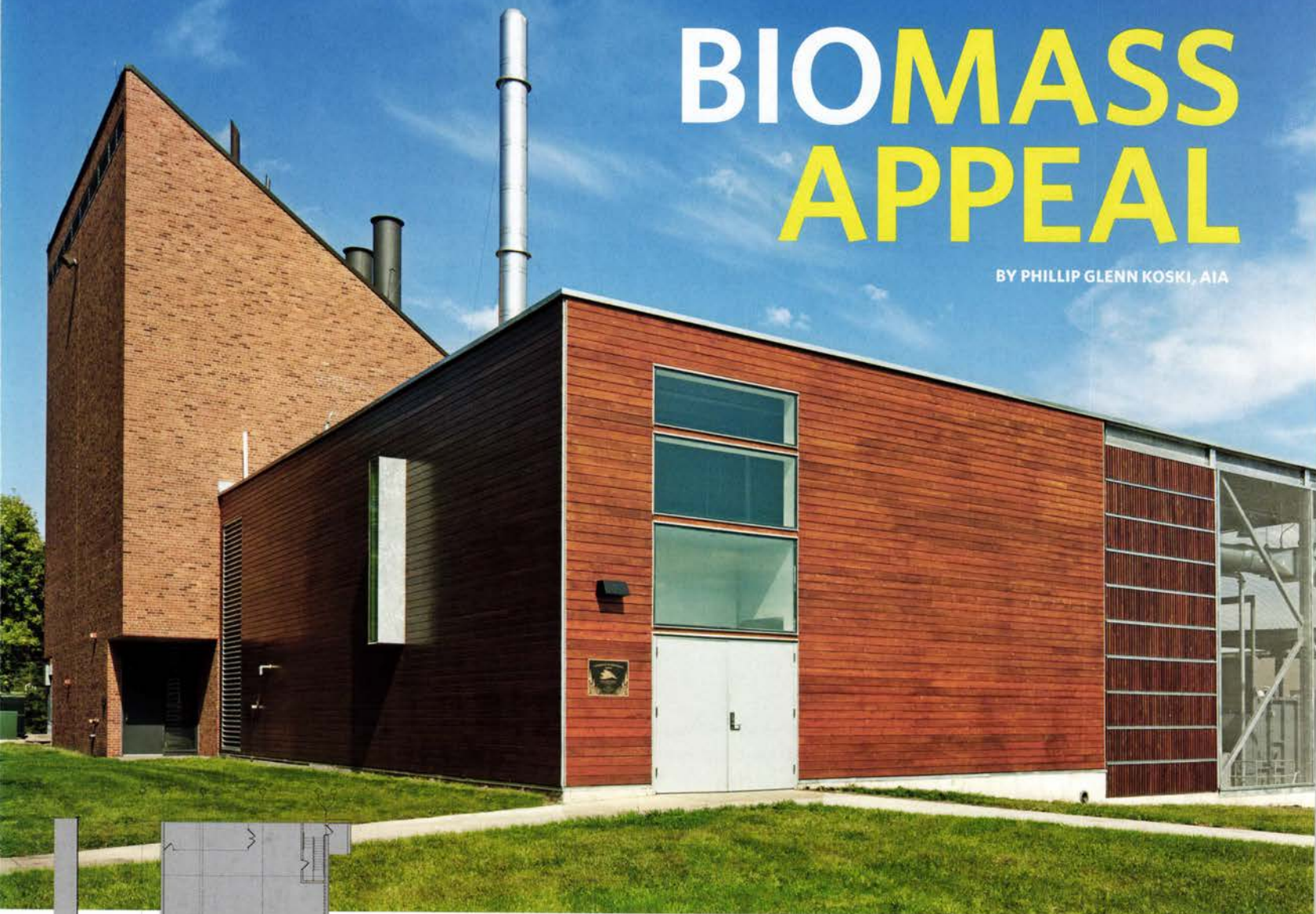


2010 AIA MINNESOTA HONOR AWARD WINNER

Biomass Research & Demonstration Facility

BIOMASS APPEAL

BY PHILLIP GLENN KOSKI, AIA



A mechanical building like this one could have been nothing; instead, the architects created a lovely, thoughtful, fully detailed piece of art. —Jury comment



Cornstalks and wood chips are not usually associated with award-winning architecture. But for one small building at the University of Minnesota–Morris, such agricultural detritus is essential.

A small liberal arts school nestled into the tidy checkerboard of corn and soybean fields on Minnesota's western fringe, the University of Minnesota–Morris is home to 1,700 full-time students and one daring idea, launched at an Earth Day celebration in 2000: to achieve the first carbon-neutral campus in the Midwest by 2010.

The final piece of that plan, the HGA-designed Biomass Research & Demonstration Facility, an addition to the school's power plant, will join a previously constructed 230-foot-tall, 1.65-megawatt wind turbine to produce an impressive 80 percent of total campus energy needs, all through renewable means. (The purchase of carbon offsets will expiate the remaining 20 percent generated by fossil fuels.) And while the design of a heating and cooling plant is rarely found on an architect's list of dream projects, the school's reputation as a leader in sustainability placed increased significance and attention on what is typically a workaday background building.

The addition consists of a covered space for the delivery and handling of the biomass material (typically corn stover—the stalks and other parts of the plant that remain in the field after harvesting), a covered fuel processing and gasification area, and a more conventional enclosed boiler room. With little need for human occupants aside from

occasional maintenance and repair persons, the building is essentially a box into which cutting-edge mechanical systems are stuffed.

Which is not to say the project was without aesthetic concerns. The school envisioned a campus landmark toured by prospective students, researchers, and lawmakers, among many others. And the addition had to measure up to the award-winning design of the original plant by Cerny Associates. Built in 1970, the dramatic brick-clad wedge is windowless and solid, like a minimalist sculpture perched on the edge of the prairie.

The biomass facility, too, would have been brick-clad, in conformance with University of Minnesota building guidelines, had the HGA team not scrutinized every aspect of the project in search of the best long-term solutions with the smallest impact on finite resources. "We did some research and found that brick is one of the worst materials from an embodied-energy standpoint," says lead designer Steven Dwyer, AIA. "Of the other options we looked at, wood turned out to be the most sustainable."

For Dwyer, the addition represented an opportunity to complement the provocative Cerny building with contrasting forms and materials. "It was important to differentiate this building from the original," he

>> continued on page 50

Left: The red-stained cedar planks of the addition complement the color and scale of the triangular brick original. Above: Exterior wall systems conceal, veil, or fully expose the various stages of the biomass gasification process inside. Opposite, bottom: Bathed in natural daylight and wrapped in corrugated sheet steel, the area where biomass material is fed into the gasification burner was designed to offer close-up views to students and visitors.

BIOMASS RESEARCH & DEMONSTRATION FACILITY

Location:
Morris, Minnesota

Client:
University of
Minnesota–Morris

Architect:
HGA Architects
and Engineers
www.hga.com

Principal-in-charge:
Doug Maust

**Project lead
designer:**
Steven Dwyer, AIA

Energy modeling:
HGA Architects
and Engineers

General contractor:
Knutson Construction

Size:
6,466 square feet

Cost:
\$7.3 million

Completion date:
June 2009

Photographer:
Paul Crosby

STRUCTURAL SKIN

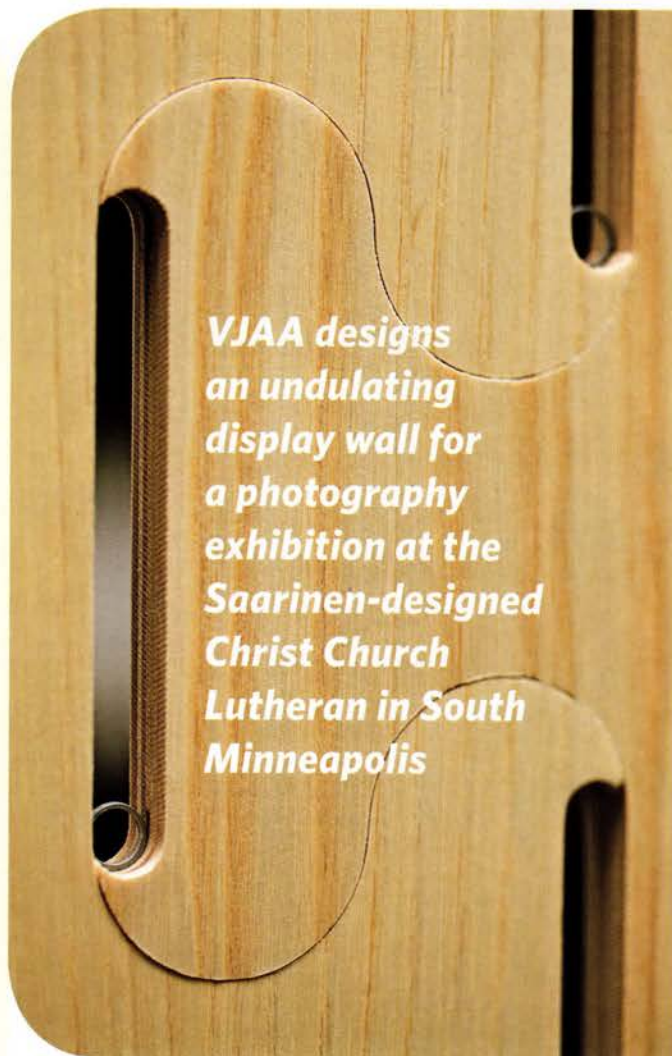
BY THOMAS FISHER, ASSOC. AIA

Furniture design has long allowed architects to explore ideas without having to worry about ensuring weather protection. From the late 1930s through the mid-1940s, the Cranbrook Academy of Art in Bloomfield Hills, Michigan, was a hotbed of such activity, with architects and designers such as Eero Saarinen, Ralph Rapson, and Charles and Ray Eames achieving great lightness and strength in furniture by bending and shaping plywood and fiberglass into undulating or doubly curved surfaces.

After many decades of distracting debates about style, architects have begun to return to the legacy Saarinen, Rapson, and the Eameses left behind. A VJAA-designed display screen, winner of an AIA Minnesota Honor Award, exemplifies this shift in architectural thinking. Created for an exhibition of images of Eliel and Eero Saarinen's Christ Church Lutheran by three photographers—Balthasar Korab, George Miles-Ryan, and Pete Sieger, AIA—the screen was funded by a McKnight grant that Ozayr Saloojee, a faculty member in the University of Minnesota's School of Architecture, received for the exhibition. "It was mostly a pro-bono project," says VJAA principal Jennifer Yoos, AIA, "although we received the wall after the exhibition in exchange for our sweat equity."

"We saw the work of Saarinen and the Eameses as a jumping-off point," adds fellow principal Vincent James, FAIA, "taking advantage of digital design and fabrication methods to do things that would have been

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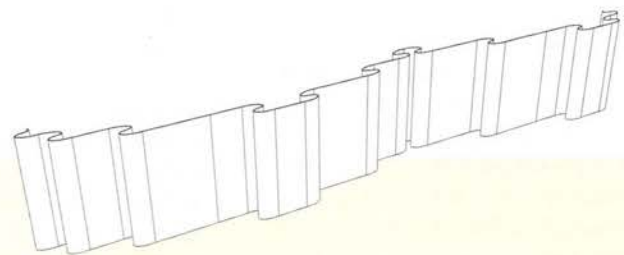
**VJAA designs
an undulating
display wall for
a photography
exhibition at the
Saarinen-designed
Christ Church
Lutheran in South
Minneapolis**



The display wall has a pinned tab connection (above) among its sections that allows the panels to interlock in a flexible and easily handled way, with slots that accommodate the pin as well as a person's hand or a hook for a framed print. The undulating wood (opposite) echoes elements in Christ Church Lutheran, such as the curving acoustical wall near the front of the sanctuary (far left) or the sinuous wood pews along its length (center left). Like all good design, the end result looks simple and elegant, but making the display wall involved a demanding process of shaping and bending the wood under pressure (left).

VJAA

We loved the quality of the craft, the quality of the process, and how it related to the church it was designed for.
It's architecture that you want to go up and touch, feel how it moves. —jury comment



CHRIST CHURCH LUTHERAN—EXHIBITION DESIGN

Location:
Minneapolis, Minnesota

Clients:
University of Minnesota
(Professor Ozayr Saloojee,
funded by the McKnight
Foundation) and Christ
Church Lutheran

Architect:
VJAA
www.vjaa.com

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

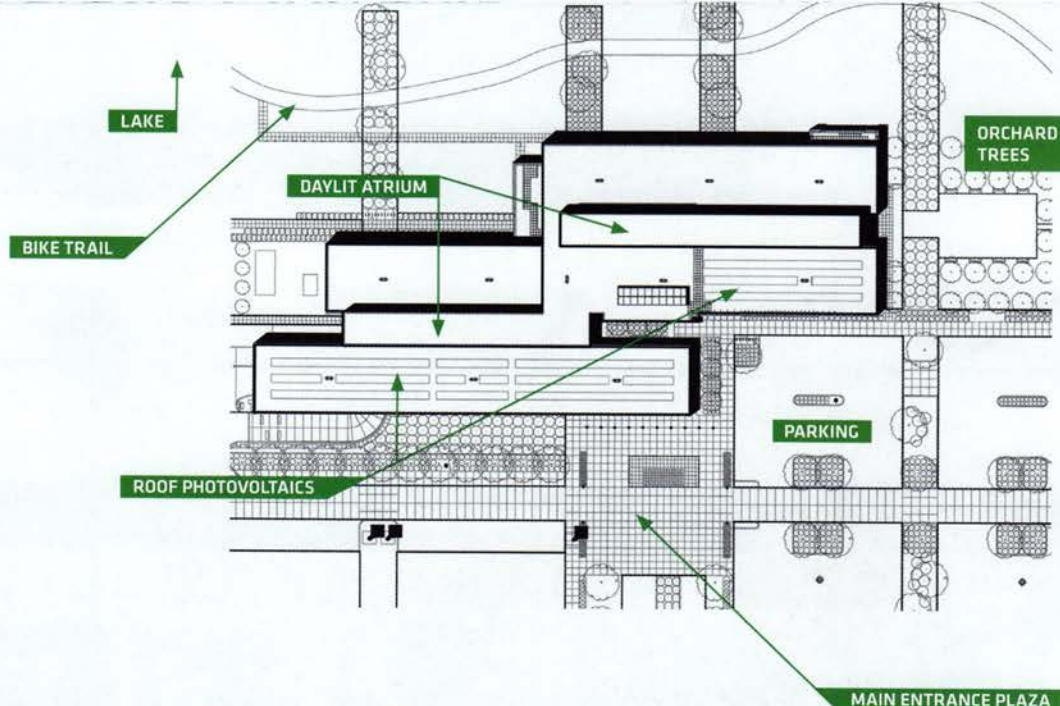
Contractor:
Terry Chance,
Site Assembly

Size:
40 linear feet

Cost:
\$10,000

Completion date:
October 2009

Photographer:
Paul Crosby



Want to see the future of the large office building?
Visit Great River Energy's new ultra-green headquarters
in Maple Grove—the employees love to give tours.

DISPLAY CASE

By Linda Mack

The first hint that something remarkable has happened in Maple Grove is the wind turbine poking above the gabled roofs of a suburban shopping center, blades slicing through the air. The second is the rows of solar panels angled toward the sun.

Wind and sun provide 14 percent of the energy needed to operate Great River Energy's attractive green-glass headquarters north of I-94. Even more impressive is what you don't see: 36 miles of coils in the manmade lake behind the building that supply geothermal heating and cooling. The 166,000-square-foot structure has no backup boilers or chillers.

When planning a new headquarters in 2006, Great River Energy CEO David Saggau wanted to lead the company's 600,000 Minnesota and Wisconsin customers by example. With the help of Perkins+Will, Close Landscape Architecture+, Dunham Engineering, and scores of consultants, the building has earned LEED Platinum status, the green-building certification system's highest rating. It uses 48 percent less energy than a typical corporate building.

"It has attracted 10,000 visitors, won numerous awards, and is a great place for our 300 employees to work," says Mike Finley, GRE's director of operations and the company's liaison for the five-year project. Tours are in such demand that 20 employees volunteer to lead them.

The commitment to sustainable building ranged from the structure itself to what Finley calls "10,000 details." In the concrete used for the structure, Great River Energy's own waste fly ash replaced 45 percent of the Portland cement, a nasty carbon producer. The massing—long, narrow wings glazed on the north and south sides, with east and west ends mostly closed to reduce glare—creates an interior that is largely lit by natural light. Supplemental lighting on dimmers automatically fills in when needed.

Work areas, executive offices, and a conference center are organized around soaring atria that draw in natural light and create an airy openness. The main lobby sets the expansive tone: A seating area off the front entry welcomes visitors before they reach the security desk. A generous corridor gives way to the inviting cafeteria. Glass-walled elevators and conference rooms animate the space.

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PAUL CROSBY

Crisp and welcoming, Great River Energy's new headquarters shows how attractive energy-efficient design can be. Berms and plantings in front of the building collect rainwater and shield views of solar panels.



INTERIOR LOBBY

PAUL CROSBY

A LEED-Platinum building that is very elegant. This is what we expect design and sustainability to produce. —Jury comment



REUSED WIND TURBINE

RAINWATER HARVESTING

LAKE GEOTHERMAL HEATING AND COOLING

LUCIE MARUSIN

THE BUILDING IS ORGANIZED ON AN EAST-WEST AXIS TO OPTIMIZE DAYLIGHTING



GREAT RIVER ENERGY HEADQUARTERS

Location:
Maple Grove, Minnesota

Client:
Great River Energy
www.greatriverenergy.com

Architect:
Perkins+Will
www.perkinswill.com

Design principal:
David Dimond, AIA

Project architect:
Doug Pierce, AIA

Energy modeling:
The Weidt Group
twgi.com

Landscape architect:
Close Landscape
Architecture+
www.closelandarch.com

Construction manager:
McGough Construction

Size:
166,000 square feet

Cost:
\$42.5 million

Completion date:
March 2008

WEST WIND

By Phillip Glenn Koski, AIA

In this era of contextual design, architects who are handed a commission for a new building far from home typically start their design process by packing their bags. Getting a genuine sense of the local architectural styles and traditions, climate, and terrain can be gained only by visiting a place in person—planting your feet on the building site, breathing the local air, and scanning the horizon for inspiration. For architect Bill Baxley, AIA, of BKV Group, the inspiration for Wind River Hall, a new student residence at Western Wyoming Community College, was drawn not from nearby buildings but from the unique geology of southwest Wyoming.

The campus lies to the east of downtown Rock Springs, an historic coal-mining town perched on the eastern edge of the Green River Valley. Sprawled across the top of a broad ridge, the assembly of modern-era classroom buildings offers prospects to the dramatic cliffs of the White Mountain range and other rock formations in the surrounding high-desert landscape.

WESTERN WYOMING COMMUNITY COLLEGE'S NEW WIND RIVER HALL CELEBRATES THE GEOLOGY OF ITS MOUNTAINOUS REGION

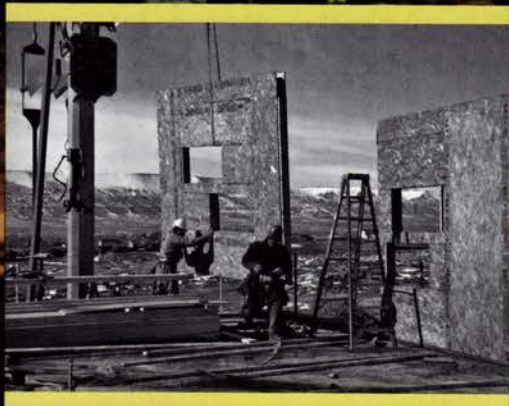
Wind River Hall's overall form continues the boxy idiom of the brown-brick campus, with doors and windows carefully located to showcase the geological scenery. But its exterior—horizontal bands of fiber-cement board stained in a range of hues from tan to rust-orange—signals a striking departure from typical community college architecture. "To get to Rock Springs, we first had to fly to Salt Lake City and then drive three hours down Interstate 80," says Baxley. "Almost everywhere along the way, you see these citadels of rock with dramatic horizontal banding jutting from hilltops like sentinels. Because we knew the building was small compared to the others on campus, but also much taller, it seemed appropriate to treat it like one of those isolated sentinels on a hilltop."

The college is known for its strong geology and archaeology programs, so selling the administration on a building that looks like a rock outcropping was relatively easy. Marty Kelsey, vice president for administrative services, says the college was open to both new ideas and new technology:

"We really wanted to go down a different path. The pod concept where four private bedrooms share a kitchen and living room was new for us. Then when we decided to use SIP construction, we knew this project was going to be unique."

The private-room, apartment-style concept had proven successful on other campuses. Building a four-story building exclusively with SIPs (structural insulated panels), on the other hand, was completely untried anywhere in the country. Composed of two outer layers of OSB (oriented strand board) with six inches of high-performance insulation in between, the SIP system promised multiple benefits over conventional construction. Because the panels are built in a factory, onsite construction time can be reduced and overall quality ensured. In addition, the SIP system easily accommodated BKV's provocative, seemingly random arrangement of horizontal windows; conventional wood-stud construction would have required additional time, material, and money for the more complicated framing.

>> continued on page 52



It's a building that simultaneously stands apart and is part of the landscape. The façade, with its dynamic arrangement of windows, expresses the energy of youth. —Jury comment



Perched on a promontory like a cube of sedimentary rock, Wind River Hall capitalizes on views to the nearby Green River Valley and White Mountain bluffs.

Opposite, left: The use of a factory-built SIP (structural insulated panel) system speeded on-site construction. Opposite, right: A view of the hillside main entry reveals the three components of the design: glassy public hallways, solid stair towers, and the idiosyncratic organization of windows and multicolored siding of the residential quarters.

WIND RIVER HALL

Location:
Rock Springs, Wyoming

Client:
Western Wyoming
Community College

Architect:
BKV Group
www.bkvgroup.com

Principal-in-charge:
Bill Baxley, AIA

Project lead designer:
Bill Baxley, AIA

Energy modeling:
BKV Group

Landscape architect:
BKV Group

Construction manager:
A. Pleasant
Construction Inc.

Size:
22,700 square feet

Cost:
\$6.5 million

Completion date:
September 2008

Photographer:
Bill Baxley, AIA

2010 AIA MINNESOTA HONOR AWARD WINNER

Samsung Cancer Center



Ellerbe Becket creates
a peaceful home
for the action-packed
Samsung Cancer Center
in Seoul, Korea

THE G HEALING M E

By Amy Goetzman

Except for the occasional "Stat!" or "It's a girl!" we don't associate shouting with hospitals. So it was with some surprise that a team of Ellerbe Becket principals touring Korea's Samsung Cancer Center after-hours walked in on this sound: "GOOOAAALLL!"

World Cup soccer games were screening on monitors throughout the clinic. "The waiting areas provided the ideal viewing gallery for the exciting soccer action," recalls project manager Jeff Frush, AIA. The Ellerbe Becket designers hadn't had soccer in mind as they envisioned Samsung's gathering places, but when the finished building came to life in early 2008 with staff, patients, and visitors, it was only natural that the outside world filtered into spaces designed for interaction.

"This building is filled with activity in the daytime as well as into the evening," says senior project designer Mike Kennedy, AIA. "I was surprised that after business hours the inpatients, in their hospital gowns and trailing IV poles, come down and inhabit the public spaces. The lights are turned down low to a soft glow and it's very peaceful."

Creating a sense of peace in a 652-bed hospital, which also happens to be the largest cancer center in Asia, is an achievement. The nature of Korea's health-care culture called for high-traffic, high-tech, highly efficient spaces. "Korean hospitals have a density of people and activity that is inconceivable in America," says Kennedy. "The national health insurance covers an inpatient





A different caliber of hospital design than we see in the U.S.
The light and the openness are quite extraordinary. —jury comment

SAMSUNG CANCER CENTER

Location:

Seoul, South Korea

Client:

Samsung Medical Center

Architect:

Ellerbe Becket, Inc., in association
with Samoo Architects and Engineers
www.ellerbebeck.com, www.samoo.com

Principals-in-charge:

Paul Zugates, AIA; Kyun Kim, AIA

Design principal:

Mic Johnson, AIA

Senior project designer:

Mike Kennedy, AIA

Landscape architect:

Samoo Architects and Engineers

Construction manager:

Samsung Construction

Size:

1.2 million square feet

Cost:

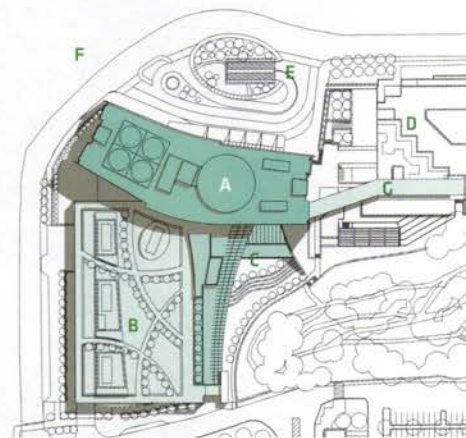
\$250 million

Completion date:

January 2008



The healing power of nature is harnessed in a terraced waterfall installation just beyond the full-view windows. The wild green world surrounding the hospital is also drawn into the community areas of the hospital through strategic window placement, making the building site as important as the design decisions within.



- A 12-story patient bed tower
- B 4-story administration and education building
- C 3-story sunken garden
- D Existing general hospital and research facility
- E Entrance to below-grade parking
- F Conservation area
- G Link

room with six patients. (Private bedrooms are offered at an additional price.) Most patients have many visitors during the day, and a family member sleeps in the room. The physicians see many more patients in a day in the outpatient clinic than they do in this country."

The Ellerbe Becket design scheme created a separation between public traffic and staff activities, a novel concept in Korean hospital design; the innovation was so immediately successful that the firm is certain it will take hold in other hospitals. And, while the architects were impressed by Korea's advanced medical technology, they drew their inspiration from the dramatic forest preserve that surrounds the site. A structural glass-walled atrium overlooking

the preserve brings that lush green life into the hospital experience, balancing technology with nature's healing powers.

"The result is an out-of-the-ordinary experience," says Kennedy. "The uplifting feeling of the space is profound, and the natural landscape coming in relieves what is a stressful experience for patients." And that was the goal. **AMN**

A full profile of Samsung Cancer Center appeared in the November/December 2008 issue of Architecture Minnesota.

We loved the cool, crisp uses of glass and steel, the seating areas on the landings, and the continuousness of the materials and detailing. —jury comment

Hip Without Hemp

BY AMY GOETZMAN

20 Below Studio selects a sophisticated shade of green for a global agribusiness headquarters



SYNGENTA SEEDS

Location:
Minnetonka, Minnesota

Client:
Syngenta Seeds, Inc.

Design architect:
20 Below Studio
www.20belowstudio.com

Principal-in-charge:
Heather Rose-Dunning

Project lead designer:
Kim Batcheller, Assoc. AIA

Architect of record:
Opus Architects
& Engineers, Inc.
www.opuscorp.com

Energy modeling:
Karges-Faulconbridge, Inc.

Landscape architect:
Ernst Associates

LEED consultant:
EcoDEEP
www.ecodeep.com

General contractor:
Opus Northwest
Construction, LLC

Size:
125,000 square feet

Completion date:
July 2009

Photographer:
Michelle Litvin

There's green. And then there's granola. But clear design objectives and inspired choices ensure that the twain shall never meet in the sophisticated and supremely eco-conscious office building that is the new home to Syngenta Seeds.

The team responsible for planning Syngenta Seeds' headquarters in Minnetonka was committed to making green decisions in terms of site impact, indoor air quality, and carbon footprint, to achieve LEED Gold certification. Opus, the developer of the site, had experience with LEED projects and understood how to work with earth-friendly materials and systems. But extending those philosophies to the building's interior aesthetic and its expression of Syngenta Seeds' corporate personality would be the tricky part. That's where the creatives came in.

"This is not corporate REI. We did not want this project to say earth-crunchy-granola," says Heather Rose-Dunning, partner with 20 Below

Sophisticated furnishings with a European flair welcome Syngenta's visitors, many of whom hail from the company's global offices. Yet the building is pure Minnesota, right down to wood harvested from the building site. An earth-toned color palette and botanical textiles subtly convey the company's agricultural mission.

Studio, a small Northeast Minneapolis design firm. And yet Syngenta Seeds, a global seed company, needed to express its roots.

"They are a very high-tech, forward-looking agribusiness company, and they needed a space that would convey that while also suggesting that basic connection with green, growing life that is really at the heart of what they do," says lead designer Kim Batcheller, Assoc. AIA.

The 20 Below team studied the full spectrum of green materials and systems available. Typical offices are outfitted with a chemical-heavy array of synthetic carpets, formaldehyde-soaked furnishings, and artificial lighting. 20 Below selected wool, sorghum, bamboo, locally harvested gray elm, and other natural

materials, favoring high recycled contents and low off-gassing of VOCs. The sleek, International Style furnishings express the company's forward momentum, while the natural palette and patterns convey a subtle eco-motif. Most strikingly, the design team modified the building plans to bring in as much natural light as possible.

To some extent, that meant changing the rules. Opus was very receptive to Syngenta's green goals and well versed in managing the LEED process, but the building would be leased, not owned, and the developer wanted a space with good re-lease potential.

"We worked with Opus to push beyond their comfort zone," says Batcheller. "To get more natural light in, we asked them to expand the

20 Below Studio urged site developer Opus to deviate from a standard office-building template in numerous ways. With raised window heights and staircases moved to the outside corners, the public areas enjoy ample natural light and views of the wetlands and woods surrounding the building. The effect is fresh and invigorating.



windows from nine feet to nine and a half feet, and we also persuaded them to add floor-to-ceiling glass towers in the public stair and community space. That adds important light, but also it's so distinctive. It makes the building feel custom-made to Syngenta."

The building sits on a wooded site, surrounded by wetlands and gently rolling hills, and the glass towers bring a sense of the surroundings into the building. During the construction process, efforts were made to protect the water quality in the wetland areas and minimize chemical exposure to the people working on the site. Three-quarters of the building waste was recycled. And the trees were brought inside.

"When they were clearing the site, Kim and I and other team members tramped around in lovely yellow vests and marked trees that we wanted to be harvested," says Rose-Dunning. The trees were dried for a year, then Twin Cities furniture maker Function Furniture made them into benches

>> continued on page 54



The trees harvested from the site were dried for a year, then Twin Cities furniture maker Function Furniture made them into benches and "stumps"—little tables turned on a lathe.



The simplicity of black, white, and light—we just gasped at the elegance and restraint of this lakeside dwelling. —jury comment

2010 AIA MINNESOTA HONOR AWARD WINNER

Weekend House



A modern retreat by
Julie Snow Architects
nearly disappears into its
North Shore setting



STEALTH ARCHITECTURE

BY THOMAS FISHER, ASSOC. AIA

"It's very stealthy," says architect Julie Snow, FAIA, of the weekend house that she designed for herself and her engineer husband Jack Snow on the North Shore of Lake Superior. Winner of an AIA Minnesota Honor Award, the house has characteristics of a stealth airplane: It barely touches the ground, with wood piers, like Luddite landing gear, that elevate it above the landscape. Were it not for an in-ground mechanical room, the whole house would appear to hover.

Standing at the end of a long, tree-lined driveway, the house does as good a job as a stealth bomber avoiding detection—perfect for a weekend getaway. It consists of two one-story, flat-roofed forms: a 1,024-square-foot main house and a 256-square-foot studio, divided by an entry deck. The black Skatelite panels that sheath both boxes add to its invisibility, as do the large glass doors that let you see right through the 16-foot-wide house. "Concealed by trees in the summer," says Snow, "the black boxes slip into the winter landscape of black tree trunks."

At the same time, the house maximizes visibility of its surroundings in an appropriately covert way: It overlooks Lake Superior, with walls of glass doors taking full advantage of the view. "All of the activities of the house," notes Snow, "relate directly to the infinite spatial presence of the lake." Likewise, the open interior, with its single living, dining, and kitchen space, and the line of white storage units that

WEEKEND HOUSE

Location:
Lake Superior's North
Shore, Minnesota

Clients:
Julie Snow, FAIA,
and Jack Snow

Architect:
Julie Snow
Architects, Inc.
juliesnowarchitects.com

Principal-in-charge:
Julie Snow, FAIA

Project lead designer:
Julie Snow, FAIA

Contractor:
Brad Holmes,
Rod & Sons Carpentry

Size:
1,280 square feet

Completion date:
March 2008

Photographer:
Peter Bastianelli-Kerze

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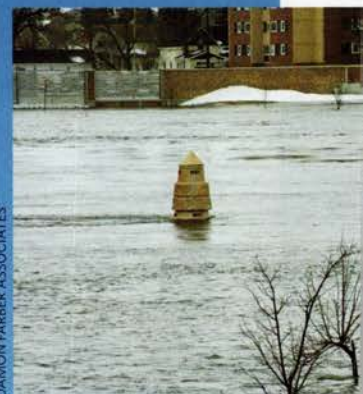
WATERMARK PARKS

With the help of the Army Corps of Engineers and planning and landscape architecture firms such as Damon Farber Associates and SEH, **Grand Forks**, North Dakota, and **East Grand Forks**, Minnesota, have turned flood-protection measures and floodplain into major recreational amenities

BY ADAM REGN ARVIDSON



DAMON FARBER ASSOCIATES



ADAM REGN ARVIDSON



DAMON FARBER ASSOCIATES

In spring 1997, most of the Grand Forks region was underwater (above). The next 10 years saw the creation of the Red River Greenway, which includes, among other features, decorative river gateways (below) and a concrete flood memorial (opposite).

Kevin Holden, a leading landscape architect with the U.S. Army Corps of Engineers, is working to make flood-risk-reduction projects more sustainable—for communities, for the environment, and for the Corps. Here are the two key principles:

Wide Flood-Protection Right-of-Way. When new levees and floodwalls are built, they should be moved farther back from the river. This creates a wider floodplain within which the river can spread out, and it also opens opportunities for natural restoration of the floodplain. Set-back levees are also easier to maintain, because both sides are accessible.

Community Amenities. Widening the floodplain also creates new space for recreational amenities such as trails, festival grounds, campgrounds, golf courses, and anything else that can take inundation from time to time. Holden argues that flood protection should also look good. Floodwalls can look more ornamental than functional, he says, and they can be designed with removable parts to open views to the river.

SUSTAINABLE FLOOD-
RISK REDUCTION

DAMON FARBER ASSOCIATES



Last spring's weeks-long sandbag battle against a rising Red River in Fargo brought an earlier disaster into sharp focus. Most Upper Midwesterners were reminded of spring 1997, when the Grand Forks area just downstream was almost completely inundated. Most could easily visualize the devastation: the Lincoln Drive neighborhood submerged to its eaves, the brown lake where cities should have been, the burned-out shell of the historic Security Building.

But last spring, as National Guard troops and volunteers created temporary floodwalls in Fargo, Grand Forks wasn't even mentioned. That wasn't for lack of water there; the 2009 crest was nearly 50 feet, just four feet below the 1997 level. The reason Grand Forks merited little notice is that, since 1997, it has been protecting itself, not

just with higher walls but also with something completely new: a wide greenway that provides both flood protection and recreational amenities.

The Red River Greenway, designed by the Army Corps of Engineers and several private firms, including Damon Farber Associates and SEH, Inc., boasts more than 17 miles of trails and 2,200 acres of parkland that wind along the Red and Red Lake rivers. Its high floodwalls have removable sections that link the cities to the river. There are natural areas, stormwater-management ponds, and even a golf course, all within the floodway.

And it works. Last spring, as the Red River rose, Grand Forks simply closed up its floodgates and waited for the water to recede. Two weeks after the flood crest, residents were biking the trails and playing golf in the floodplain.

Grand Vision The story of the Red River Greenway begins in the immediate aftermath of the 1997 flood, when the Corps stepped in to raise the levees. According to Tom Whitlock of Damon Farber Associates (DFA) in Minneapolis, who has been involved in the greenway from early on, the region was offered \$100 million in federal funding for the project. They flatly refused the money, mainly because the initial plans would have yielded Corps-standard higher walls or a diversion channel. Two states, two counties, several cities, and two state departments of natural resources came together with the Corps to instead envision a much larger project, and they eventually secured more than \$400 million from a combination of federal, state, and local sources. This allowed for extensive amenities to be implemented.

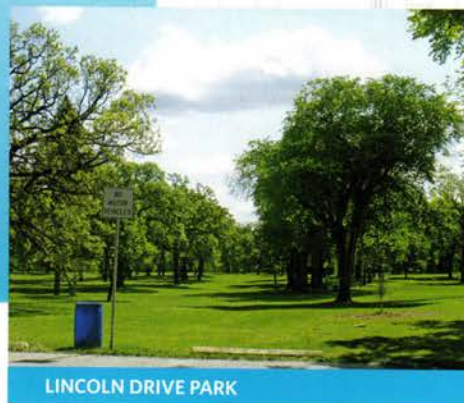
The Red River Greenway boasts more than 17 miles of trails and 2,200 acres of parkland that wind along the Red and Red Lake rivers.

For landscape architects working on flood-mitigation projects, one of the more difficult design issues is what to do with land that was previously occupied. Grand Forks' Lincoln Drive neighborhood posed such a dilemma. The low-lying residential enclave was almost completely surrounded by a bend in the river, and it was the first place to flood in 1997. Today, the land looks like a park—but things aren't quite that simple.

"One of the main challenges at Lincoln Drive," recalls Tom Whitlock of Damon Farber Associates, who designed the park, "was that, because the Federal Emergency Management Agency [FEMA] had bought all the residential properties, we could not develop a park on any of that land. We even had a hard time putting trails there." FEMA has specific rules about what can happen on land that it buys out as a result of river flooding, and one is that there can be no impervious surfacing.

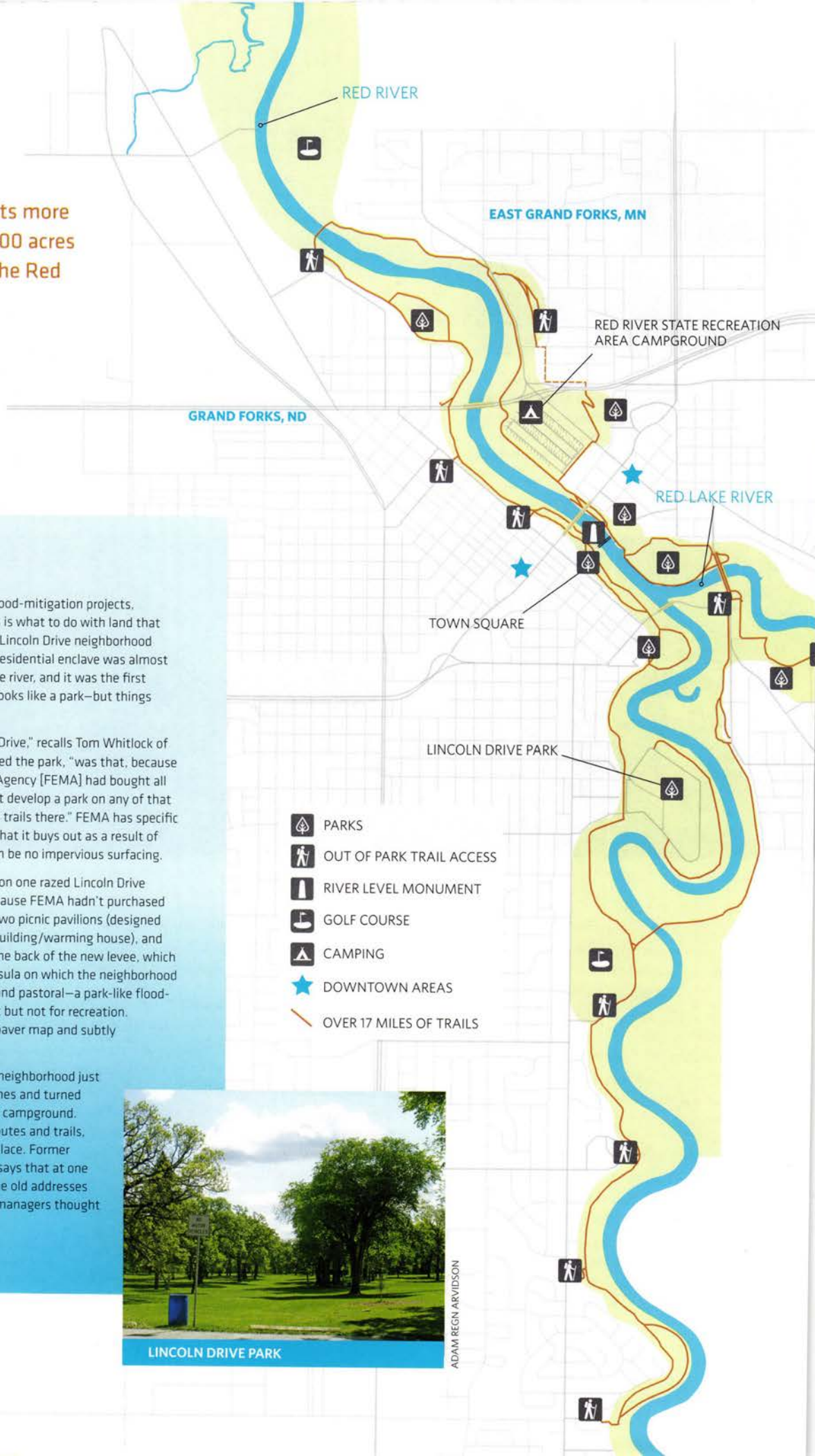
But impervious paving was permitted on one razed Lincoln Drive property—a public school grounds—because FEMA hadn't purchased it. There, Whitlock designed parking, two picnic pavilions (designed to match a Corps-designed restroom building/warming house), and a memorial plaza, all nestled against the back of the new levee, which cuts across the neck of the little peninsula on which the neighborhood had sat. The rest of the site is grassy and pastoral—a park-like flood-control space that is open to the public but not for recreation. The old streets are charted on a brick-paver map and subtly traced by the remaining street trees.

Across the river in East Grand Forks, a neighborhood just north of downtown was cleared of homes and turned into a Red River State Recreation Area campground. The old roads serve as RV circulation routes and trails, and some of the sidewalks are still in place. Former Greenway coordinator Melanie Parvey says that at one point a suggestion was made to use the old addresses as campsite numbers, but the project managers thought that might be going too far.



LINCOLN DRIVE PARK

ADAM REGN ARVIDSON

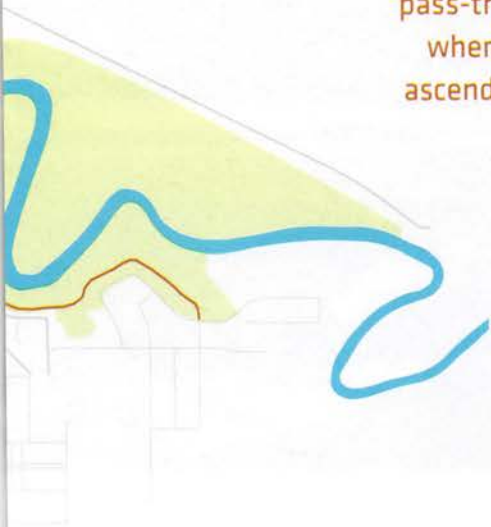




DAMON FARBER ASSOCIATES

The Grand Forks region's new floodwalls have an architectural feel and remain open most of the time, allowing connection between neighborhoods and the river.

Neighborhood connections in the form of levee pass-throughs (breaks in the wall that can be closed when waters rise) or up-and-overs (pathways that ascend one side of the levee and descend the other) occur every quarter-mile.



North Carolina-based landscape architecture and planning firm Greenways, Inc., created the initial master plan with Minneapolis landscape architect and park planner Greg Ingraham. As the Corps began to design and implement that greenway, it brought DFA on in 2000 to help it meet the scope and speed of the project. The overarching goal, says Melanie Parvey, a Grand Forks environmental compliance officer who served as the Greenway coordinator from 2000 to 2006, was to create one seamless composition. "People don't know," she says, "what side of the river they're on."

On a beautiful day last spring, I biked the trails with Parvey, wandering back and forth across the river and slipping through levee openings into the riverside neighborhoods. The flood that had filled the Greenway earlier that spring was a ghost. I saw only a few bent railings, some caked silt on

the lowest-elevation trails, small piles of branches at bridge piers, and a few snapped trees (which were already being replaced).

Design-wise, there's little that's groundbreaking here. It's a city park on a grand scale, with ample but unremarkable seating, picnic pavilions, form-liner concrete walls, and colored concrete at the neighborhood entrances. The design is consistent, though, which is a testament to the master plan and its faithful implementation. And the ride was exceptional. The Greenway's trails (14 feet wide on the Grand Forks side) undulate lazily through restored natural areas and open grassy parklands as they rise and fall gently with the intricacies of the floodplain. Neighborhood connections in the form of levee pass-throughs (breaks in the wall that are typically open and can be closed when waters rise) or up-and-overs (pathways that ascend one side of the levee and descend the other) occur every quarter-mile. There are two new boat ramps (implemented with the collaboration of the North Dakota Game and Fish Department) and trails that run low on the bank, mere feet from the river.

There are also urban gathering spaces where Grand Forks and East Grand Forks face off across the river. On the Minnesota side, East Grand Forks' historic commercial district sits below the top of the levee,



ADAM REGN ARVIDSON



ADAM REGN ARVIDSON



U.S. ARMY CORPS OF ENGINEERS



MARK GRABE



PHOTOS ES.F. MARK GRABE

- A East Grand Forks' open floodwall
- B A closeable levee pass-through
- C A pump house scaled to the neighborhood
- D Vertical posts supporting the East Grand Forks floodwall
- E Gasketed metal planks lowered into place
- F Struts supporting closed floodwall from behind

Uniformly graded floodway slopes that come right down to the water are typically hard-armored with riprap to protect against the severe scour that occurs during floods. But Grand Forks officials and citizens wanted something different. "They wanted the whole shoreline natural," recalls Damon Farber Associates' Tom Whitlock. "They didn't want to riprap the edge." So, at Town Square, Whitlock designed a slope that is armored with Enkamat, a geo-textile fabric that resembles a tangled fishing mat, and native plants. Grasses and forbs were set into holes cut in the Enkamat. The mesh was then seeded with two different mixes, and the whole section was covered with two inches of soil and a temporary erosion-control blanket.

At Harriet Island Regional Park in St. Paul, which sits in the Mississippi River floodplain, SRF Consulting Group and Baird Engineering designed "soil-filled riprap" for the river edge. This type of armoring combines rock and soil and allows for seeding of plants between the stones. The Grand Forks and St. Paul river slopes do look different from typical levees, and both strategies have proven effective at erosion control, but one challenge remains: keeping invasives out of the mix. Every time the river floods, new seeds get deposited into the fertile soil. Managers are still working out how to maintain these slopes aesthetically.



GEOTEXTILE FABRIC & NATURAL PLANTS

DAMON FARBER ASSOCIATES

Town Square (right) is the center of a 2,200-acre green space with 17 miles of trails (opposite, top left). Such amenities are a critical piece of what U.S. Army Corps of Engineers landscape architect Kevin Holden calls sustainable flood-risk reduction.

but it has a removable flood barrier, designed by SEH. Most of that floodwall—approximately 11 vertical feet worth—is temporary. During normal conditions, views are open to the river; the barrier's concrete columns are set at wide intervals. This allows a line of restaurants and bars to overlook the floodplain and see across to Grand Forks. When the river rises, the city quickly installs a complex system of metal posts, struts, and planks that fill in the gaps.

On the North Dakota side, Town Square, designed by DFA, is a formal gathering space that hosts events and provides seating for the downtown lunch crowd, pathways for evening strollers, and river overlooks for contemplating the muddy Red. The park steps down to the river, from the base of the floodwall at the downtown edge to the riverside pathway, which slips underneath the landmark metal bridge that bisects the park. Stairways and switchbacking ramps encourage people to come down to the river's edge, something that is typically discouraged

in Army Corps floodways. The centerpiece of Town Square is a concrete obelisk that marks the levels of several historic floods. The tip of the obelisk indicates the 1997 inundation, and a slightly lower line marks the 2000 flood—the third-highest on record—which occurred while Town Square was under construction.

Corps Samples There are other places in the Upper Midwest that creatively meld flood protection and public amenity. Rochester's downtown Zumbro River project, completed in 1995 and also designed by DFA, includes water's-edge fishing platforms, pedestrian-only bridges, and new boulder riffles and deep pools in the river to improve habitat. Doris Sullivan, a landscape architect with the St. Paul District of the Corps, contributed to the endeavor, which she describes as "one of the Corps' early elaborate projects."

Grand Forks' Town Square hosts events and provides seating for the downtown lunch crowd, pathways for evening strollers, and river overlooks for contemplating the muddy Red.



Sullivan also prepared early design sketches for the complex system of pedestrian walkways across the river from downtown St. Paul. Also completed in 1995 and designed completely in house by six Corps landscape architects, this all-hard-surface amenity creatively breaks up the hulking floodwall. Inclines, raised and sunken plazas, stairways, and multilevel promenades play with the user experience.

Although each of these projects is a long way from what the larger design community might expect from the Corps, a couple of major problems remain. First, for these amenity-rich projects, there's a lot riding on local gumption. The Corps doesn't pay for all of those bells and whistles, so the community has to step up. Second, these kinds of projects tend to be reactive: They happen once the damage has been done, not in advance. Flooding problems are likely to get worse. Grand Forks has seen three



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B

100-year floods in 12 years. Increased impervious surface in the watershed, the possibility of increasingly erratic precipitation caused by global warming, and the continued removal of natural farmland buffers could all increase the amount of water running into rivers. Of course, widening floodplains, relocating residents, and building amenities cost money, but so does having the National Guard sandbag levees.

And then there is the problem of tradition. The Corps is changing, but slowly. Consider that the Corps is building a diversion channel around the city of Roseau—essentially a grassy ditch through the surrounding farmland—partially paid for with federal stimulus money. It also recently proposed three options for mitigating Fargo's flood issues: a diversion channel through Minnesota, a diversion channel through North

Dakota, or higher walls downtown. Neither of these cases shows much visionary thinking.

But the Red River Greenway does. As a model for how a flood-protection project (or any infrastructure project) can benefit communities, it is unmatched. With the help of landscape architects, planners, and, yes, the Army Corps of Engineers, the Grand Forks region is creating a new image for itself. In place of the photos of the flooded, burnt-out Security Building, the region is painting a picture of a winding, cottonwood-shaded trail, with afternoon light raking through the trees and neighborhoods peeking through the levee. **AMN**

Portions of this article were previously published in Landscape Architecture magazine.



ADAM REGN ARVIDSON

C

Corps Projects

- A The Zumbro River in Rochester, Minnesota
- B Town Square in Grand Forks, North Dakota
- C The Mississippi River in St. Paul, Minnesota



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Critical Condition

<< continued from page 17

Minnesota College of Design and onetime editorial director of the now-defunct *Progressive Architecture* magazine, discusses how the latter two examples "present a real problem for our profession. Those who use the architectural press mainly for PR purposes create a public perception of our profession as one more interested in promoting ourselves than in looking after the public good. Meanwhile, the obscurity of so much academic writing underscores the fact that we have largely walked away from our role as public intellectuals."

I can think of one local exception. In 2008, the Gen X- and Gen Y-oriented *Metro* magazine dismissed its arts critics but continued its architecture column by architect Phillip Koski, AIA. While that decision may have caused some observers to scratch their heads, it was undoubtedly due in part to Koski's singular writing style. He infuses his articles about places, issues (such as historic preservation), and buildings with a hipster cachet backed up by an authentic understanding of context (historical, cultural, material), an intelligence gained through architectural education and practice, and a keen rhetorical desire—and ability—to enlighten and entertain his readers.

For now, Koski's our primary architecture critic as public intellectual. Where are the others who are able and willing to rise from the flattened world of cyber-opinion to undertake the project of architectural criticism? Will they work out of a sense of mission, for little pay and less acclaim? Will new public-discourse platforms instigated by emerging and experienced professional architecture critics arise to fill the void? Will readers—particularly architects—find, support, and engage these online publications and their critics? Such are the conundra facing architectural criticism today. **AMN**



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High Achiever

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elementary school and two new gyms on the campus for the City of Edina.

"Because of Perkins+Will's innovative design approaches, our site now looks like a small, inviting college campus," says Jay Willemssen, Edina Public Schools' director of business services. "Programmatically, the campus has more definition, there's easier access to the sports and arts amenities, and the campus is safer now that traffic has been moved to the perimeters."

The newly repurposed and enlarged structure that houses South View Middle School's sports and arts amenities has also proven a boon to the campus. "Because of the new 700-seat performing-arts venue, our theater program has blossomed," Willemssen enthuses. "And our swimming program has brought home more championships!" **AMN**

Biomass Appeal

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says. "The wood siding, we decided, would make the building as unique as the biomass process." Brick offered a longer lifespan, but when the wood is replaced in 30 or so years, the old material can simply be chipped and fed into the biomass gasifier.

The red-stained cedar siding, exposed galvanized-steel framework, and a panel of vertical wood slats evoke the barns, grain silos, and corncribs of the surrounding agricultural landscape. A tightly woven chain-link mesh is used in semi-enclosed areas to expose the inner workings of the gasification process. Just as effectively, the mesh conveys a sense of lightness and openness that contrasts with the solid and opaque mass of the 1970 plant. While the Cerny structure is a study in how buildings can conceal their inner workings, HGA's addition is a dissertation on how to make a mechanical process visible. **AMN**

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Display Case

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On the upper floors, workstations are grouped in small pods, with the perimeter along the windows always left open. "It's set up so there is not a sea of anything," says Finley, who notes that the company went from 80 percent closed offices to 20 percent closed. The few closed offices have glass clerestories to avoid blocking natural light. A "pantry" with a long counter, sink, coffee station, and TV monitor gives each work area common space for a quick break, spontaneous meeting, or celebration.

Each workstation has an adjustable floor vent that delivers warm and cool air. This feature may sound simple, but displacement ventilation via a raised-floor plenum—the strategy employed here—is uncommon in the U.S. and has rarely been combined with geothermal heating. Adding to the sense of individual control, workers can also pull blinds and shades if sunlight streaming in the south windows gets too intense.

All the materials used are recycled or local or both. The carpet backing used more waste fly ash. Counters are IceStone, a terrazzo-like product composed of concrete and recycled glass, and backsplashes in the pantries are tile made from recycled glass. Wood is either recycled or grown in certified-sustainable forests. Even the wind turbine was a used one from Denmark.

Water has been so carefully controlled that Great River uses 82 percent less drinkable water than a normal building. A small green roof doubles as an outdoor patio and popular conference room. Runoff is filtered through rain gardens lining the parking lot—which is a third the size that zoning allows. Rainwater captured in a 20,000-gallon cistern out front is used for toilet flushing. Toilets are dual-flush, a feature that saves an astounding half-gallon per single flush. "These are things that anyone can do," says Finley.

Close Landscape Architecture's low-irrigation design combines an acre of native and adapted plants with six and a half acres of prairie grasses and fruit trees.

Perkins+Will's David Dimond, AIA, the project's lead designer, notes that Great River Energy has just completed the first LEED-Gold building in North Dakota. "For them, leading by example is not just a onetime project." **AMN**

Great River Energy Headquarters was also profiled in the January/February 2008 issue of Architecture Minnesota.

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South View Middle School - Edina, Minnesota

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Structural Skin

<< continued from page 30

impossible before." The screen demonstrates the complex construction now possible through such methods. Consisting of naturally finished molded plywood, the screen undulates in a series of folds that give it stability. "It stood outside the classrooms at Christ Church Lutheran," notes Yoos, "and it had to withstand people bumping into it." Oblong slots cut with a CNC (computer numerical controlled) machine into the flat areas of the screen reduce its weight and provided places to hang the framed photographs, while pins inserted into the sinuous tab connections (see graphic) hold the screen together. "It fits together like puzzle pieces," says James — "or cranium sutures," adds Yoos.

The screen evolved out of ongoing research at VJAA. "We're interested in making structure and skin the same," says Yoos, an idea the firm first explored in their unbuilt University of Cincinnati gatehouse, whose undulating metal skin also served as its structure. This screen shows the promise of that line of investigation. "We wanted to take the work of the Eameses to a new place," says James. That they have, with great elegance and imagination. **AMN**

West Wind

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The 2009 Honor Awards jurors favored simplicity and restraint, and in Wind River Hall's fiber-cement cladding they found a compelling study in contrasts. The banded façades, with their staggered windows, play elegantly against the windowless, monochrome lobby wall and stair towers, while slots of glass curtain wall add an element of transparency—and breathtaking floor-to-ceiling views for residents. The various exterior panels are used in the interior public spaces as well, providing a continuity of experience that the jurors deemed exceptional for a tight-budget project.

But for all its visual allure, Wind River Hall has won students over with a quality that can't be shown in a photograph. "It's so well made and insulated," Kelsey enthuses. "The first thing everybody notices is how quiet it is inside." Wyoming's harsh winters are notorious for their constant whine of wind, a sound that's easily heard inside conventionally built housing. "The high-performance wall system allowed us to give the students the luxury of silence," says Baxley, waxing poetic on the merits of good insulation. And why not? Wind River Hall is an unusually poetic building for a community college in a former mining town. **AMN**

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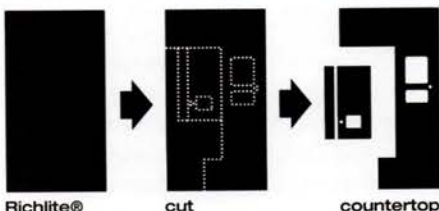
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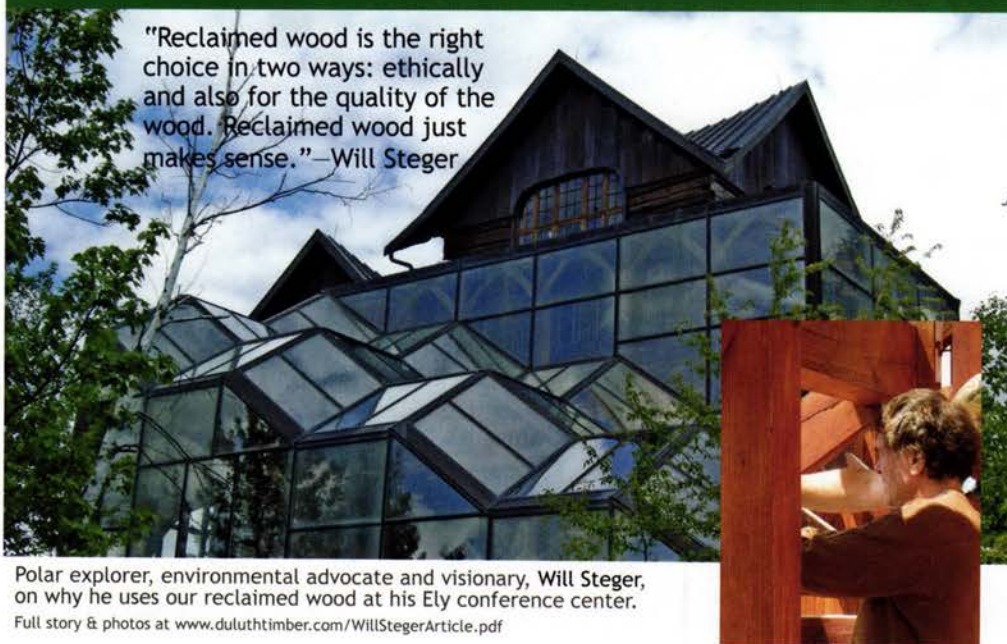


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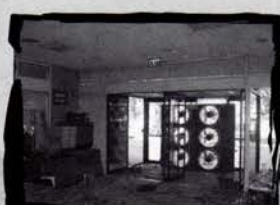
<< continued from page 40

and "stumps"—little tables turned on a lathe. "And people love them," Rose-Dunning continues. "They use them everywhere; there are even square ones in the coffee bar. They enjoy that connection with the site."

The building hosts visitors from around the world, and distinctive local touches like the stumps give Syngenta a chance to impart Minnesota's culture. "We used Minnesota manufacturers whenever possible, and that not only reduced carbon impact but gave the project a really unique sense of place," says Batcheller. "We put Ralph Rapson rockers in the space they call the fireplace lounge, and it has a North Woods feel."

In the end, the little design firm and the big seed company created a distinctive and smart building that more than won over Opus. "We've been on tours with the Opus real estate team and we see how excited they are, how proud they are of this building," says Rose-Dunning. "We're the crazy creative team and they're the real estate developers. We come from two very different places, and yet we came together and had a great relationship." And they made a great building. **AMN**

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Stealth Architecture

<< continued from page 41

lead the eye down the length of the house, brings to mind the minimalism of a military airplane, in which everything has its place.

That minimalism, though, doesn't lack warmth. A blazing fire in the black fireplace sets the interior aglow, as does the recessed lighting reflecting off the white walls, cabinets, and counters. And Jack Snow, a mechanical engineer, has ensured that the house is plenty warm, with dual fuel boilers and in-floor distribution of heat. "The house can rise to well above 70 degrees on sunny cold winter days, in a place where the outdoor temperature can reach 30 below," observes Snow.

But the house provides more than relief from the cold. After a period in which too many buildings tried too hard to call attention to themselves, the incredible discretion of this weekend house provides a tonic to the senses. In the wake of the architectural excesses that we have just passed through, stealthy seems really healthy. **AMN**

A full profile of Weekend House appeared in the July/August 2009 issue of *Architecture Minnesota*.

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Work %

Residential (decks/gardens)	95
Master/comprehensive planning	5

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Firm Personnel by Discipline

Landscape Architects	8
Other Professional	199
Technical	101
Administrative	68
Total	376

continued next column

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

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Firm Personnel by Discipline

Landscape Architects	1
Technical	1
Total	2

Work %

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

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Firm Personnel by Discipline

Landscape Architects	6
Interns (landscape)	3
Other Professional	5
Technical	1
Total	10.5

Work %

Residential (decks/gardens)	15
Site planning/dev. studies	15
Parks/open spaces	15
Urban design/streetscapes	10
Master/comprehensive planning	10
Multi-family housing/PUDS	5
Higher education	15
Medical	15

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Directory of Landscape Architecture Firms

Architecture Minnesota has published an annual directory of landscape architecture firms for the past 18 years as a means of informing the public and other design professionals of this rich resource of design talent and judgment.

Firms listed in this directory are either owned and operated by members of the Minnesota chapter of the American Society of Landscape Architects, or they are AIA Minnesota firms that employ registered landscape architects.

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

LEGEND

AIA	Licensed Member, American Institute of Architects
AICP	American Institute of Certified Planners
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FASLA	Fellow, American Society of Landscape Architects
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Firm Personnel by Discipline

Landscape Architects	6
Interns (landscape)	1
Administrative	1
Total	8

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

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 Fax: (612) 677-3795
 Email: info@matthewfairjones.com
 www.matthewfairjones.com
 Established 2004

Firm Principal

Matthew Fair Jones, ASLA

Firm Personnel by Discipline

Landscape Architects	2
Interns	1
Other Professional	2
Technical	5
Administrative	5
Total	6

Work %

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

Various on-going commercial and
 residential projects throughout the region,
 and nation. Regional projects include those
 in MN, WI, IA, ND, SD. Please contact our
 firm for specific project information.

DAMON FARBER ASSOCIATES

923 Nicollet Mall
 Minneapolis, MN 55402
 Tel: (612) 332-7522
 Fax: (612) 332-0936
 www.damonfarber.com
 Established 1981
 Contact Marian Nelson, (612) 332-7522

Firm Principals/Contacts

Damon Farber, FASLA
 Tom Whitlock, ASLA
 Joan MacLeod, ASLA, LEED AP
 Matt Stewart, LA
 Matt Wilkens, ASLA
 Terry Minarik, LA

Firm Personnel by Discipline

Landscape Architects	6
Technical	4
Administrative	1
Total	11

continued next column

Work %

Residential (decks/gardens)	10
Site planning/development studies	50
Parks/open spaces	20
Urban design/streetscapes	15
Master/comprehensive planning	5

Town Green and Amphitheater, Maple Grove,
 MN; The Ellipse, St. Louis Park, MN;
 Adventure Playground, Minnesota Zoo,
 Apple Valley, MN; Riverfront Park and
 Amphitheater, Mankato, MN; Coloplast U.S.
 Headquarters, Minneapolis, MN; Amplatz
 Children's Hospital, Minneapolis, MN

**HAMMEL, GREEN &
ABRAHAMSON, INC.**

701 Washington Avenue North
 Minneapolis, MN 55401
 Tel: (612) 758-4000
 Fax: (612) 758-4199
 Email: info@hga.com
 www.hga.com
 Established 1953
 Other MN Office: Rochester
 Other Offices: Milwaukee, Sacramento,
 San Francisco, Los Angeles
 Contact: Theodore Lee, ASLA,
 (612) 758-4306

Firm Principals/Contacts

Theodore Lee, ASLA, LEED AP, CLARB
 Emanouil Spassov, ASLA, LEED AP
 Ross Altheimer, ASLA, LEED AP, CLARB

Firm Personnel by Discipline

Landscape Architects	3
Graduate Landscape Architectural	1
Architectural (licensed/unlicensed)	185
Interior Designers	22
Engineers	113
Planners	4
Other Professional	56
Technical	49
Administrative	73
Total	506

Work %

Site planning/development studies	45
Urban design/streetscapes	5
Interior landscape/landscapes	5
Master/comprehensive planning	15
Plazas/courtyards/green roofs/rain gardens	30

Century College, Campus Design Standards,
 White Bear Lake, MN; Owensboro Medical
 Health System, New Hospital, Owensboro,
 KY; Hennepin Energy Recovery Center and
 7th Street Streetscape, Minneapolis, MN;
 East Texas Medical Center, Athens Hospital
 Expansion, Athens, TX; Macalester College,
 Fine and Performing Arts Center, Saint Paul,
 MN; North Dakota Heritage Center,
 Bismarck, ND; University of Minnesota,
 Science Teaching and Student Services
 Building, Minneapolis, MN

HAUCK ASSOCIATES, INC.

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

Firm Principal

Robert P. Hauck, LA

Firm Personnel by Discipline

Landscape Architect	1
Administrative	.5
Total	1.5

Work %

Residential (decks/gardens)	75
Renewal (neighborhood streetscapes/ amenities)	25

All "Design/Build" Projects: Asian-
 influenced garden with waterfall/bridge,
 linked to improved wetland/conservation
 area, Minnetonka, MN; MN Townhome
 Community (renewal - entrance
 monuments/new logo, lighting and
 stronger curb appeal), Arden Hills, MN;
 Residence "green site work" (wet prairie for
 run-off absorption/native plant palette/
 observation area/LED lighting - thermal/
 sun/wind energy maximized), Sturgeon
 Lake, MN; Classic Lake of the Isles
 Landmark Residence (new planting design/
 targeted lighting, masonry features/
 automatic driveway gates), Minneapolis,
 MN; Townhome Community (30 individual
 courtyards for different living styles), Edina,
 MN; Residence (custom-designed concrete
 swimming pool with integral whirlpool/
 waterfall, Multi-level Trex deck/ lighting/
 gazebo), Orono, MN

**HOISINGTON KOEGLER
GROUP INC.**

123 North Third Street, Suite 100
Minneapolis, MN 55401
Tel: (612) 338-0800
Fax: (612) 338-6938
Email: mkoegler@hkgi.com
www.hkgi.com
Established 1982
Contact: Mark Koegler, (612) 252-7120

Firm Principals/Contacts

Mark Koegler, ASLA
Bruce Chamberlain, ASLA
Greg Ingraham, ASLA, AICP
Paul Paige, LA
Brad Scheib, AICP
Bryan Harjes, ASLA, LEED AP

Firm Personnel by Discipline

Landscape Architects	11
Other Professional	4
Administrative	1
Total	16

Work %

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

Industrial Park Master Plan and Design Guidelines, Northfield, MN; Park and Recreation Master Plan, Duluth, MN; Central Avenue Streetscape Design, Osseo, MN; Downtown Master Plan, Chaska, MN; St. Anthony Falls Interpretive Plan, Minneapolis, MN; Casa Della Pantera Site Design, Pepin, WI

**THE KESTREL DESIGN
GROUP, INC.**

7101 Ohms Lane
Minneapolis, MN 55439
Tel: (952) 928-9600
Fax: (952) 224-9860
Email: tkdg@tkdg.net
www.kestrelgroup.com
Established 1990
Contact: Elizabeth Ryan, (952) 928-9600

Firm Principal

Peter MacDonagh ASLA

Firm Personnel by Discipline

Landscape Architects	6
Engineer	1
Administrative	3
Total	10

Work %

Silva Cell technology	20
Stormwater design	20
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; Target Center Green Roof, Minneapolis, MN; Minnehaha Creek Restoration, Minneapolis, MN

LHB, INC.

21 West Superior Street, Suite 500
Duluth, MN 55802
Tel: (218) 727-8446
Fax: (218) 727-8456
Email: info@lhbcorp.com
www.lhbcorp.com
Established 1966
Other MN Office: Minneapolis
Contact: Michael Schroeder, (612) 338-2029

Firm Principals/Contacts

Michael Schroeder, ASLA
Mark S. Anderson, ASLA
Jason Aune, ASLA
Carlos (CJ) Fernandez, ASLA
Rick Carter, AIA, LEED AP
Michael Fischer, AIA, LEED AP

Firm Personnel by Discipline

Landscape Architects	7
Other Professional	81
Technical	47
Administrative	25
Total	160

continued next column

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	20
Sustainable Design - All of the above	100

Wayzata Bay Center Redevelopment, Wayzata, MN; Cascade Meadows Wetlands and Science Center, Rochester, MN; Fort Snelling LRT and Upper Post Master Plan, Hennepin County, MN; Victory Memorial Drive, Minneapolis, MN; Parks and Recreation System Master Plan, Roseville, MN; St. Louis County Union Depot Area TOD Master Plan, Duluth, MN

RLK INCORPORATED

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

Firm Principals/Contacts

John Dietrich, ASLA
Jeff Westendorf, LA
Vern Swing, PE
Aaron Hemquist, PE
Steve Schwanke, AICP

Firm Personnel by Discipline

Landscape Architects	2
Other Professional	19
Technical	7
Administrative	5.5
Total	33.5

Work %

Site planning/dev. studies	15
Environmental studies/permitting (EIS)	5
Parks/open spaces	5
Urban design/streetscape	30
Recreation areas (golf/ski)	25
Master/comprehensive planning	5
Multi-family housing/PUDS	15

West River Parkway Trail Reconstruction, Minneapolis, MN; T.H. 169 Design/Build, St. Peter, MN; Mendota Plaza, Mendota Heights, MN; Dunkirk Square, Maple Grove, MN; Wooddale Pointe Senior Housing, St. Louis Park, MN; Calhoun Square Redevelopment, Minneapolis, MN

**SANDERS WACKER
BERGLY, INC.**

365 Kellogg Boulevard East
Saint Paul, MN 55101-1411
Tel: (651) 221-0401
Fax: (651) 297-6817
Email: dnippoldt@swbinc.com
www.swbinc.com
Established 1979
Contact: Dawn Nippoldt, (651) 221-0401

Firm Principals/Contacts

William D. Sanders, FASLA
Larry L. Wacker, ASLA
David Wanberg, AICP, AIA, LA
Greg Johnson, LA

Firm Personnel by Discipline

Landscape Architects	3
Other Professional	2
Technical	1
Administrative	1
Total	7

Work %

Residential/decks/gardens	5
Site planning/development studies	10
Environmental studies (EIS)/Sustainability Workshops	5
Parks/open spaces	20
Urban design/streetscapes	5
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	30
Cemetery planning/school athletic fields	15

Minnehaha Park/Wabun Area Historic Restoration, Minneapolis, MN; City of Mahtomedi Planning Consultant/Ordinance Writing/Re-writing, MN; City of Fergus Falls, Delagoon Park Master Plan, MN; Concordia College (Sea Foam Stadium); Roseville Area High School Athletic Fields (artificial turf), MN; City of Owatonna, Straight River Park and Trail Planning, MN; Various Upper Midwest Cities - Sustainable Planning Workshops

SAS + ASSOCIATES

605 Board of Trade Building, Suite 301 W
Duluth, MN 55802
Tel: (218) 391-1335
Fax: (218) 722-6697
Email: sas@cpinternet.com
www.saslandarch.com
Established 2002
Contact: Luke W. Sydow, (218) 391-1335

Firm Principals

Eric R. Johnson, ASLA
Luke Sydow, ASLA

Firm Personnel by Discipline

Landscape Architects	2
Administrative	5
Total in Firm	25

Work%

Residential (decks/gardens)	10
Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscape	20
Master/comprehensive planning	30

Tower Avenue Streetscape, Superior, WI;
Harrison Miracle Field, Duluth, MN; Highway
13 Pedestrian Improvements, Red Cliff, WI;
Stoney Point Residences, Duluth, MN;
Shops at Village Creek, Brooklyn Park, MN;
Wenell Residence, Two Harbors, MN

SAVANNA DESIGNS, INC.

3637 Trading Post Trail
Afton, MN 55001
Tel: (651) 436-6049
E-mail: info@savannadesigns.com
www.savannadesigns.com
Established 1973
Contact: Jim Hagstrom, (651) 436-6049

Firm Principal/Contact

Jim G. Hagstrom, ASLA

Firm Personnel by Discipline

Landscape Architects	2
Other Professional	1
Administrative	1
Total	4

Work %

Residential (decks/gardens)	60
Site planning/development studies	10
Parks/open spaces	10
Master/comprehensive planning	10
Multi-family housing/PUDS	10

Waverly Gardens, North Oaks, MN;
Minnesota Landscape Arboretum,
Chanhassen, MN; Holmen Residence,
Dellwood, MN; Pabst Residence, Marine on
St. Croix, MN; St. Jude Medical, St. Paul,
MN; Carlsen Residence, Maiden Rock, WI

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

100 North 6th Street, Suite 710C
Minneapolis, MN 55403
Tel: (612) 758-6700
Fax: (612) 758-6701
Email: bkost@sehinc.com
www.sehinc.com
Established 1927
Other MN Offices: St. Paul, Brainerd, St.
Cloud, Grand Rapids, Duluth, Virginia,
Minnetonka, Mankato
Other Offices: CO: Denver, Lakewood,
Boulder, Pueblo; WI: New Richmond,
Chippewa Falls, Rice Lake, Superior,
La Crosse, Madison, Appleton, Milwaukee
Contact: Bob Kost (612) 758-6715

Firm Principals/Contacts

Bob Kost, ASLA, AICP, LEED AP
Gus Blumer, ASLA, LEED AP
Chris Behringer, ASLA
Brady Halverson, ASLA
Veronica Anderson, ASLA, AICP
Danyelle Pierque, ASLA

Firm Personnel by Discipline

Landscape Architects	4
Interns	2
Other Professional	350
Technical	244
Administrative	40
Total	640

Work %

Site planning/dev. studies	15
Parks/open spaces	20
Urban design/streetscapes	30
Master/comprehensive planning	20
Zoning codes/design guidelines	15

MARQ2 Transit-way and Streetscape,
Minneapolis, MN; Form and Function
Zoning and Subdivision Code, Mason City,
IA; Historic Reflecting Pool Renovations,
100 Washington Avenue South, Minneapolis,
MN; Maplewood Nature Center, Maplewood,
MN; The Brickyard Mixed-use
Redevelopment Master Plan, Porter, IN;
Wolf Lake Park Performance Pavilion,
Hammond, IN

SRF CONSULTING GROUP, INC.

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

Firm Principals/Contacts

Barry Warner, FASLA, AICP
Michael McGarvey, ASLA, LEED AP
Ken Grieshaber ASLA
Joni Giese, ASLA, AICP
Michael Jischke, ASLA
Tim Wold, ASLA

Firm Personnel by Discipline

Landscape Architects	9
Landscape/Urban Design Professionals	1
Planners	20
Site/Civil Engineers	25
Traffic/Transportation Professionals	10
Structural/Parking Engineers	25
Other Professionals	100
Administrative	10
Total in Firm	220

Work %

Site planning/dev. studies	20
Environmental studies (EIS)	10
Parks/open spaces	20
Urban design/streetscapes	20
Recreation (golf, ski, etc.)	5
Master/comprehensive planning	10
Transit Planning/Development	15

TCF Bank Stadium Streetscape and Urban
Design, Minneapolis, MN; St. Cloud Hospital,
St. Cloud, MN; Silverwood Regional Park,
Three Rivers Park District, Hennepin County,
MN; Minnesota Twins Ballpark Streetscape,
Minneapolis, MN; MVTA Apple Valley
Transit Station, Apple Valley, MN; University
of Minnesota Landscape Arboretum Visitor
Center, Chanhassen, MN

TKDA

444 Cedar Street, Suite 1500
 Saint Paul, MN 55101
 Tel: (651) 292-4400
 Fax: (651) 292-0083
 Email: richard.gray@tkda.com
 www.tkda.com
 Established 1910
 Other Office: Chicago, Irvine (CA),
 Kansas City (KS), Tampa
 Contact: Richard L. Gray, (651) 292-4420

Firm Principals/Contacts

Richard L. Gray, ASLA, LEED AP
 Sherri A. Buss, LA
 Jeffrey J. Zeitler, ASLA LEED AP
 Dean A. Johnson, AIA

Firm Personnel by Discipline

Landscape Architects	3
Architects	8
Other Professional	19
Technical	60
Planners	4
Engineers	78
Administrative	10
Total	180

Work %

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

Three Rivers Park District, Baker Park
 Shoreline Restoration/Trail Improvements,
 Medina, MN; City Park System Master Plans,
 Shorewood, MN; Augustana College
 Football Stadium Development, Sioux Falls,
 SD; Pioneer, Loveland & Lions Parks Master
 Plans, Newport, MN; Community Recreation
 Center Site Evaluation, Corcoran, MN;
 Dakota County Technical College Soccer
 Field Development, Rosemount, MN

DAVID TUPPER AND ASSOCIATES

15612 Highway 7, Suite 300
 Minnetonka, MN 55435
 Tel: (952) 474-2793
 Fax: (952) 474-2794
 Email: dt@dtalandarch.com
 www.dtalandarch.com
 Established 2000

Firm Principals/Contacts

David Tupper, ASLA
 Ryan Bachmeier

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 Point Site Amenities/
 Beachhouse, Minnetrista, MN; Akradi
 Residence, Minnetrista, MN; Gage
 Residence, Medina, 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
 Other Offices: Portland; Overland Park (KS);
 Midland (TX), Dallas
 Contact: Miles Lindberg, (952) 906-7454

Firm Principals/Contacts

Miles Lindberg, ASLA
 Cory Meyer, LA
 Daren Laberee, LA
 Paul Schroeder, LA
 Jon Loidolt, LA
 Chad Feigum, LA

Firm Personnel by Discipline

Landscape Architects	6
Other Professional	85
Technical	29
Administrative	7
Total	127

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/transmission/pipeline/Senior housing	25

Presbyterian Homes Mixed-use, Eden Prairie,
 MN; SuperValu Corporate Headquarters
 Conference Center, Eden Prairie, MN;
 Dinkydome/Sydney Hall Student Housing,
 Minneapolis, MN; Shoppes at Fox River,
 Waukesha, WI; Cedar Grove Redevelopment,
 Eagan, MN; Locust Hills Conservation
 Subdivision, Wayzata, MN

YAGGY COLBY ASSOCIATES

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 Rochester, MN 55904
 Tel: (507) 288-6464
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 Email: info@yaggy.com
 Web: www.yaggy.com
 Established 1970
 Other MN Offices: Eagan
 Other Offices: Mason City (IA),
 Delafield (WI)
 Contact: Andy Masterpole, ASLA,
 (507) 288-6464

Firm Principals/Contacts

Scott Samuelson, PE
 Mike Court, PE
 Jose Rivas, AIA
 Chris Colby, AIA
 Bob Ellis
 Terry McCarthy

Firm Personnel by Discipline

Landscape Architects	10
Other Professional	44
Technical	57
Administrative	19
Total	130

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

2nd Street Transit/Streetscape Design, City
 of Rochester, MN; Peace Plaza, City of
 Rochester, MN; West-on-Second
 Preliminary Corridor Study, Rochester, MN;
 Rochester Community College "Eco-Lot",
 Rochester, MN; Spring Creek Commons
 Neighborhood, Northfield, MN; "Green"
 Alley, Wabasha, MN



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AIA Minnesota

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Minneapolis, Minnesota 55405
612-338-6763

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2007 Update

Urban Outfitters Corporate Office Campus

page 22

Location: Philadelphia, Pennsylvania (Philadelphia Navy Yard)
Client: Urban Outfitters, Inc.
Architect: Meyer, Scherer & Rockcastle, Ltd.
Principal-in-charge: Jeffrey Scherer, FAIA
Project lead designer: Jeffrey Scherer, FAIA
Senior project leader for construction management: Will Jensen, AIA
Project managers of architecture: Alan Hillesland, AIA; Josh Stowers, AIA
Project manager of interiors: Coco Dugan-Early
Project architects: Alex Haecker, AIA; Bill Huntress, AIA; Thomas Meyer, FAIA; Jack Poling, AIA; Garth Rockcastle, FAIA
Project interior designers: Lynn Barnhouse; Leanne Larson; Steven Rothe; Sousesan Yaghi
Project team: Kristilyn Amenson; Brig Balgobin; Kate Bergquist; Olawale Falade; Jessica Harner; Carl Gauley; Brent Holdman; Byoungjin Lee; Joshua Mason; James Moore; Michael Stickley; Daniel Vercruysee; Mark Whitenack
Associate architect: H2L2, Inc.
On-site architect: Chris Hall, AIA
Historic restoration architect: Powers and Co.
Historical architect: Robert Powers, AIA
Structural engineer: Meyer, Borgman, and Johnson, Inc.
Mechanical engineer: Paul H. Yeomans, Inc.
Electrical engineer: Paul H. Yeomans, Inc.
Civil engineer: Advanced GeoServices, Inc.
Lighting designer: Carla Gallina, MS&R
Construction manager: Blue Rock Construction, Inc.
Landscape architect: DIRT Studio, with Advanced GeoServices, Inc.
Landscape project team: Julie Bargmann and Chris Fannin
Face brick: existing matched with used
Cabinetwork: custom
Flooring systems/materials: recycled wood
Window systems: existing reglazed
Concrete work: paving recycled concrete slabs
Photographer: Lara Swimmer

South View Middle School

page 24

Location: Edina, Minnesota
Client: Edina Public Schools
Architect: Perkins+Will
Principal-in-charge: Ted Rozeboom, AIA
Project lead designers: Doug Bergert; Glenn Waguespack, AIA
Project manager: Gregory Shuster, AIA
Project architect: Peter Graffunder, AIA
Project team: Jason Wacker; Roxanne Lange; Doug Coffler, AIA; Karen Sutherland; Natasha Skogerboe; Chris Henry; Amy Walz; James Howarth, AIA
Landscape architect: oslund.and.assoc.
Civil engineer: Anderson-Johnson Associates
Structural engineer: Meyer Borgman & Johnson
Mechanical and electrical engineer: Dunham Associates
Theater planning and lighting design: Schuler Shook
Audiovisual and acoustics: Synergistic Design Associates
Food service: Robert Rippe & Associates
Aquatics: Associated Pool Builders
Construction manager: Kraus Anderson Midwest
Face brick: Lakewood Brick Company
Precast-concrete wall panels: Hanson Precast
Fixed audience seating: Hufcor
Gymnasium flooring: Anderson Ladd
Terrazzo flooring: Advanced Terrazzo and Tile Co.
Window systems: ACG
Architectural metal panels: Innovative Building Concepts
Concrete work: Gresser
Casework/millwork: Northern Woodwork, Inc.
Photographer: Don F. Wong

Biomass Research & Demonstration Facility

page 28

Location: Morris, Minnesota
Client: University of Minnesota-Morris
Architect: HGA Architects and Engineers
Principal-in-charge: Doug Maust
Project manager: Michael Bjornberg, AIA
Project lead designer: Steven Dwyer, AIA

Project architect: Gregory Ramseth, AIA
Energy modeling: HGA Architects and Engineers
Structural engineer: HGA Architects and Engineers
Mechanical engineer: HGA Architects and Engineers
Electrical engineer: HGA Architects and Engineers
Civil engineer: HGA Architects and Engineers
General contractor: Knutson Construction
Flooring systems/materials: concrete and steel grate
Window systems: custom
Concrete work: Knutson Construction
Photographer: Paul Crosby

Christ Church Lutheran—Exhibition Design

page 30

Location: Minneapolis, Minnesota
Clients: University of Minnesota (Professor Ozayr Saloojee, funded by the McKnight Foundation) and Christ Church Lutheran
Architect: VJAA
Principals: Vincent James, FAIA; Jennifer Yoos, AIA; Nathan Knutson, AIA
Project team: James Moore, AIA (project manager); Nate Steuerwald, Assoc. AIA
Contractor: Terry Chance, Site Assembly
CNC cutting: Solors Optional Axis Inc.
Photographers: Paul Crosby; VJAA

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

CREDITS

Great River Energy Headquarters

page 32

Location: Maple Grove, Minnesota
Client: Great River Energy
Architect: Perkins+Will
Principal-in-charge: David Dimond, AIA
Project lead designer: David Dimond, AIA
Project manager: Gerry Voermans
Project architects/project team: Doug Pierce, AIA; Russell Philstrom; David Little; Lisa Pool; Jim Foran; Tony Layne; Kathryn Martenson; Edward Heinen; Tom Beck; Beth Latto; Michelle Hammer; Meredith Hayes Gordon, Assoc. AIA; Dennis Sachs; Dave Koenen; Jon Wollack
Energy modeling: The Weidt Group
Structural engineer: BKBM Engineers
Mechanical and electrical engineer: Dunham Associates
Civil engineer: RLK-Kuusisto Ltd
Interior design: Perkins+Will
Contractor: McGough
Landscape architect: Close Landscape Architecture+
Exterior consultant: Quast Consulting & Testing
Audiovisual/security consultant: N'compass
Commissioning: Karges-Faulconbridge, Inc.
Food-service consultant: Robert Rippe and Associates
Elevator consultant: Lerch Bates & Associates
Photographers: Paul Crosby; Lucie Marusin

Wind River Hall

page 34

Location: Rock Springs, Wyoming
Client: Western Wyoming Community College
Architect: BKV Group
Principal-in-charge: Bill Baxley, AIA
Project lead designer: Bill Baxley, AIA
Project manager: Bill Baxley, AIA
Project architect: Nathan Johnson, AIA
Project team: Jessica Thompson; Jessie Bauldry
Energy modeling: BKV Group
Structural engineer: Ross Turner, BKV Group
Mechanical engineer: Dan Dahlman, BKV Group
Electrical engineer: Sita Chum, BKV Group
Civil engineer: JFC Engineers
Lighting designer: Sita Chum, BKV Group
Interior design: BKV Group
Construction manager: A. Pleasant Construction Inc.
Landscape architect: BKV Group
Landscape project team: Jesse Symynkywicz
Composite concrete panels: Swiss Pearl
Composite concrete/wood plank: Hardi-Plank, factory B side
Cabinetwork: A-1 Kitchens
Flooring systems/materials: polished concrete; Constantine "Plank" carpet
Window systems: Kawneer 451T
Concrete work: A. Pleasant Construction Inc.
Millwork: A-1 Kitchens
Photographer: Bill Baxley AIA

Samsung Cancer Center

page 36

Location: Seoul, South Korea
Client: Samsung Medical Center
Architect: Ellerbe Becket, Inc.
Principal-in-charge: Paul Zugates, AIA
Design principal: Mic Johnson, AIA
Senior project designer: Mike Kennedy, AIA
Project manager: Jeff Frush, AIA
Design team: Gregory Chang, AIA (planning director); Les Chylinski (project designer); Nancy Doyle, AIA (senior medical planner); Barry Graham, AIA (project manager/concept design phase); Mike Kennedy, AIA; Mike Kinnee (senior medical planner); Ken LeDoux, AIA (senior interior architect); Kyung Lee, AIA (project architect); Jong Min Lee (project architect); Jim Lewison (senior interior designer); Jim Lohmann (senior electrical engineering project leader); Karim Khemakhem (interior designer); Matt Mahoney (project designer); Mike Shekhner (senior structural engineer); Mark Searls, AIA (project designer); Jian Shen (project designer); Steve Wernersbach (senior mechanical engineer); Bruce Wolff (architectural director); Don Woodhall (medical equipment planning director); Terri Zborowsky (medical equipment planner)
Structural engineer: Ellerbe Becket, Inc., with Samoo Architects and Engineers
Mechanical engineer: Ellerbe Becket, Inc., with Samoo Architects and Engineers
Electrical engineer: Ellerbe Becket, Inc., with Samoo Architects and Engineers
Civil engineer: Samoo Architects and Engineers
Lighting designer: Samoo Architects and Engineers
Interior design: Ellerbe Becket, Inc.
Construction manager: Samsung Construction
Landscape architect: Samoo Architects and Engineers
Photographers: Seung Hoon Yum; Samoo Architects

Syngenta Seeds

page 38

Location: Minnetonka, Minnesota
Client: Syngenta Seeds, Inc.
Design architect: 20 Below Studio
Principal-in-charge: Heather Rose-Dunning
Project lead designer: Kim Batcheller, Assoc. AIA
20 Below project team: Heather Rose-Dunning; Kim Batcheller, Assoc. AIA; Joseph Hamilton, AIA
Architect of record: Opus Architects & Engineers, Inc.
Opus project team: Jerry Richardson, AIA; Todd Jelinski, AIA; Al Reuvers, Assoc. AIA; Leith Dumas; George Parrino; Brad Ames
Energy modeling: Karges-Faulconbridge, Inc.
Structural engineer: Opus Architects & Engineers, Inc.
Mechanical engineer: General Sheet Metal Company LLC
Electrical engineer: OlympiaTech Electric
Civil engineer: Opus Architects & Engineers, Inc.
Interior design: 20 Below Studio
Construction manager: Opus Northwest Construction, LLC
Landscape architect: Ernst Associates
Landscape project team: Gene Ernst
Precast (building): Gage Brothers
Precast (ramp): Hanson Structural Precast Midwest, Inc.
Cabinetwork: Wilkie Sanderson
Window systems (interior): Brin Northwestern
Window systems (exterior): Twin City Glass Contractors, Inc.
Architectural metal panels: Twin City Glass Contractors, Inc.
Concrete work: Opus Northwest Construction, LLC
Millwork: Wilkie Sanderson
Photographer: Michelle Litvin

Weekend House

page 41

Location: Schroeder, Minnesota
Clients: Julie Snow, FAIA, and Jack Snow
Architect: Julie Snow Architects, Inc.
Principal-in-charge: Julie Snow, FAIA
Project lead designer: Julie Snow, FAIA
Project manager: Julie Snow, FAIA
Project architect: Julie Snow, FAIA
Structural engineer: Dave MacDonald
Mechanical engineer: Jack Snow
Contractor: Brad Holmes, Rod & Sons Carpentry
Cabinetwork: Brad Holmes, Rod & Sons Carpentry
Flooring systems/materials: Lon Musof (wood floor); Rubble Tile
Window systems: Alana Griffith, Empire House
Architectural metal panels: Rick Kruger, Una-Clad (Firestone Metal Products)
Appliances: Warner Stellian
Hardware: Knob Hill
Lighting: Citilights
Plumbing fixtures: Montaggio
Photographer: Peter Bastianelli-Kerze

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—PHOTOGRAPHER PAUL CROSBY



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