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...

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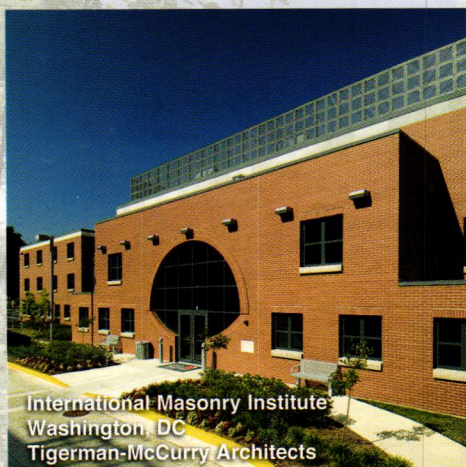
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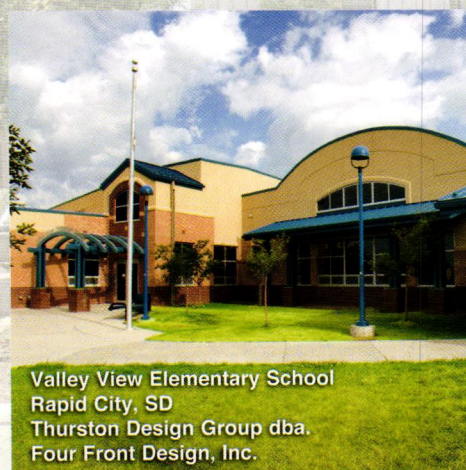
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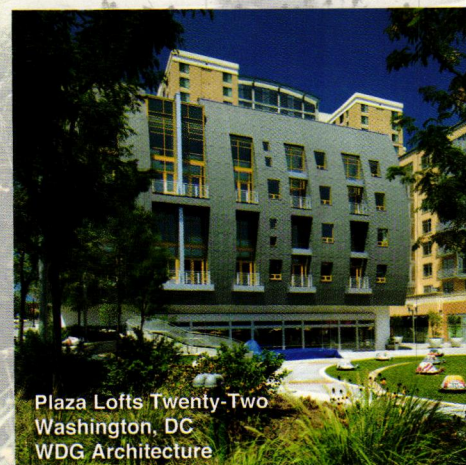
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REGENERATION: Viewing the Past To Achieve the Future



LARRY CRANE, AIA, LEED® AP, is design architect and one of the founding partners at Perspective, Inc., a fresh architectural and interior design studio located in Sioux Falls. Larry's "design matters" philosophy is centered on client experience, quality architectural solutions, and green-building techniques.

This issue of *Architecture SD* magazine discusses a topic we all face in our personal lives and professional practices: **REGENERATION**, the act or process of coming back, growing anew, or rebirth. How we plan and manage opportunities defines the overall outcome of what truly will come next.

The AIA South Dakota chapter and the national AIA organization both have embarked on this process of regeneration and will continue this work for many years to come. The VISION of the American Institute of Architects is to "drive positive change through the power of design." That is a powerful statement that means a lot to me and many others who have dedicated their lives to the study, practice, and appreciation of architecture. Through knowledge, advocacy, communication, and collaboration, our profession is striving to achieve this vision. With our clients, opportunities exist and, through our leadership, positive design outcomes can be achieved. In this year's publication, we have worked hard to showcase a wide range of opportunities and projects that support this vision. If one of our features is your project, I would like to extend my congratulations and appreciation for a job well done.

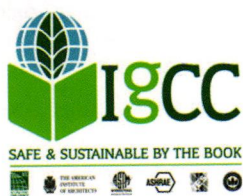
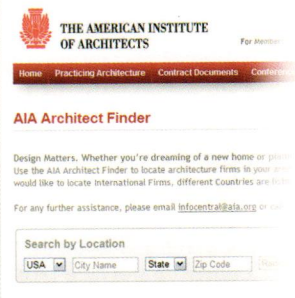
How we set the next goals are up to us. We need your participation, voice, and skills to not only address this generation's issues, but help plan for the next.

This year will prove to be successful because we chose to make it better in all the many meanings, conditions, and circumstances that come along for the ride. I hope to see you all on the journey.

Enjoy the magazine as a brief snapshot of what is going on in our state, and look forward to next year's issue!

Sincerely,

Larry Crane, AIA, LEED® AP
President, AIA South Dakota Board of Directors



Welcome to the organization of South Dakota's architects. AIA South Dakota is a non-profit membership organization made up of architects, future architects, and partners in the built design industries. Our members tap into a network of design professionals from across our state to enjoy great opportunities to learn, share, and promote architecture as well as to advance the important idea that design matters in every South Dakota community. For architect, associate, or allied membership information, please visit aiasouthdakota.org.

For Community Leaders:

Who Needs an AIA Architect?

Hiring an architect for your residential or commercial design project could be the best decision you'll ever make. But many people don't know how or why architects make design work. At AIA's How Design Works for You Web site you'll learn how to work with an architect, as well as how to find the right architect for your project. Visit howdesignworks.aia.org.

Find an Architect Near You

Whether you're dreaming of a new home or planning commercial or public space, involving an architect from the start is the key to success. Use the Find an Architect feature at aiasouthdakota.org to locate South Dakota architecture firms in your area. You can search by region, specialty, or firm name. You can also search for architects anywhere in the world on AIA's Architect Finder at aia.org. (Members: log in to your aia.org account to update your Architect Finder listing and profile today.)

Co-design a Bright Future for Your Rural Community

Imagine a team of architects, other design professionals, and community development specialists helping your town shape its future. Members of design:South Dakota volunteer for 3-day workshops to look, listen, and learn, then sketch and illustrate your community's visions and goals in a way you can put to good work. Thanks to a new partnership with South Dakota State University's Department of Architecture and our new sponsor, Hanley Wood, design:SD will now form a lasting relationship of co-design with site communities. To learn more about inviting the team or volunteering, visit designsd.org.

AIA Supports New International Green Construction Code

The AIA supports the International Green Construction Code (IgCC), a new model code expected to help conserve energy in both commercial buildings and residential structures while providing direction for safe and sustainable building design and construction. See the code and how it will impact design at aia.org/igcc.

New Scholarship Program for Architecture Students

AIA South Dakota is redesigning its architecture student scholarship program for 2013. If you know an architecture student from South Dakota entering his or her third or fourth year in 2013, spread the word. Sign up for email news at aiasouthdakota.org to be sure you know when the new program is launched.

The Industry Standard: AIA Contract Documents

AIA Contract Documents have defined the contractual relationships in the design and construction industry for 120 years. They save you time and money, are updated to reflect current industry practice, streamline the review process, address emerging issues within design and construction, and demonstrate fair and balanced consideration to all parties. Now you can sign up for webinars and in-person trainings on the AIA's free Contract Documents Education Portal at aia.org/docucation.

AIA South Dakota is a full-service distributor of AIA Contract Documents. We are your source for paper documents, downloadable documents, and document subscriptions. And best of all, buying your contract documents through AIA South Dakota means you are supporting our educational and networking opportunities for members throughout the year. Learn more at aiasouthdakota.org.

For Members:

AIA South Dakota Convention 2012

Design professionals are gathering on September 12-13, 2012, for the annual AIA South Dakota Convention at the Orpheum Theater in downtown Sioux Falls. This year's convention will have an exciting new look and all new learning and networking sessions as we build our partnership with the Plain Green Conference and Marketplace (September 14 at the same venue). The convention is a gathering place for architects and all who collaborate with them to shape our buildings and communities. See the full schedule and register at aiasouthdakota.org/convention.

The New AIASouthDakota.org Is Built for You

The all new, fully redesigned aiasouthdakota.org is a valuable tool for members and showcases South Dakota's architects and architecture. Members can access calendars, reports, agendas, minutes, guides, and other insider information, while community leaders and the public can search for member architects, download the magazine, take part in activities, and learn about design. AIA South Dakota is interested in partnering with 3 to 4 allied members who would become exclusive sponsors of the new Web site. Contact info@aiasouthdakota.org to learn more.

New ARE Study Guide Program

AIA South Dakota is working to help architectural graduates in our state complete their journey to becoming licensed architects. Beginning fall 2012, associate members can check out a complete study guide set from public libraries in Rapid City and Sioux Falls and other communities via interlibrary loan. A set will also be available through the SDSU library in Brookings soon. For more information go to aiasouthdakota.org/study.

Changes in Continuing Education Requirements

Significant changes in continuing education requirements are in effect starting in 2012, both from the South Dakota Board of Technical Professions and from the AIA. To sort through what these changes could mean for you, visit aiasouthdakota.org/license.

AIA SD Becomes Partner in Design Center

AIA South Dakota has joined other non-profits and community organizations that care about the quality of design in the community as a partner in the new Sioux Falls Design Center. The Design Center can be used for chapter-related meetings and events and will showcase AIA SD Design Awards at times throughout the year. To learn more about the Sioux Falls Design Center, visit siouxfallsdesigncenter.org. To schedule an AIA SD event at the Design Center, contact info@aiasouthdakota.org.

Changes Coming for Emeritus Status in 2013

In May 2012 at the National Convention, the AIA voted to change the AIA bylaws regarding eligibility for emeritus membership. To learn about the changes coming in 2013, visit aiasouthdakota.org/emergitus.

Join a Committee Today!

There's only one way to get the full value from your AIA membership—get involved. You're invited to make your membership organization stronger by volunteering for one of our committees. Teams are continually forming around activities such as planning the annual convention or Design in the Hills events to coordinating the scholarship program, working on a design:South Dakota project, helping emerging professionals advance their careers, or improving chapter communications. To learn more or sign up, see aiasouthdakota.org/getinvolved.

AIA Knowledge Communities

The AIA is making it easy for you to connect with your colleagues—like-minded professionals who share your interests. Customize your membership with the AIA Knowledge Communities in your specific professional interest areas. Joining these communities will help the AIA provide you with timely information on awards, research, industry news, programs, and opportunities to network both in-person and online. To learn more, log into the AIA KnowledgeNet at network.aia.org.

Chapter Calendar

(subject to change)

AIA South Dakota
Convention and Annual
Membership Meeting -
September 12-13, 2012, in
Sioux Falls

Plain Green Conference -
September 14, 2012, in
Sioux Falls

AIA Architect, Emeritus,
and Associate Membership
Renewal - December 31,
2012

Winter Membership Meeting -
January 16, 2013

Spring Membership Meeting -
April 17, 2013

AIA South Dakota Scholarship
Application Deadline -
June 2013

AIA South Dakota Allied
Member Renewal -
June/July 2013

Design in the Hills/Summer
Membership Meetings - July
18-19, 2013, in Rapid City

2013 Design Awards
Submission Deadline -
August 2013

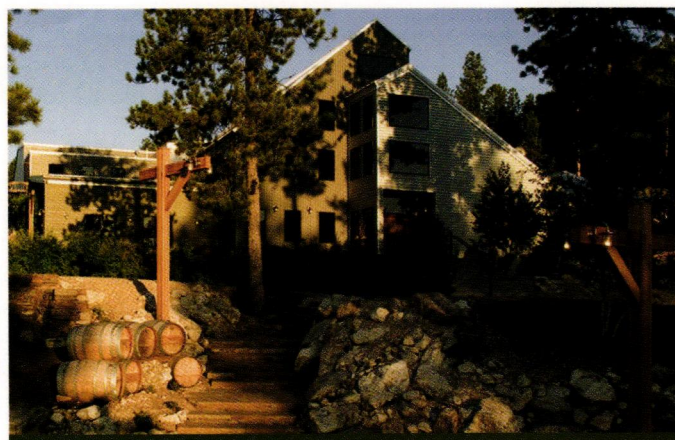
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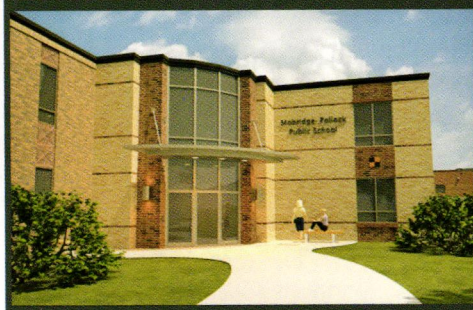
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REGENERATION INTELLIGENT DESIGN



"THE AMERICAN SUBURBAN JUGGERNAUT CAN BE DESCRIBED SUCCINCTLY AS THE GREATEST MISALLOCATION OF RESOURCES IN THE HISTORY OF THE WORLD."

— JAMES HOWARD KUNSTLER



TOM REASONER, RA, is a free-range architect practicing in the upper Midwest. He can be reached at tomeasoner@gmail.com.

"The American suburban juggernaut can be described succinctly as the greatest misallocation of resources in the history of the world."¹ James Howard Kunstler, an environmentalist not known for mincing his words, made this statement back in the first years of the new millennium as we were all boarding the greenwagon and flogging our sustainable initiatives. Half a decade later, greenwashing has reached a tipping point, and no one wants to be left out. Although green was not a color of the year, it was the hue of the decade. We all know how to be better and more efficient, and many are, but "better is the enemy of good." Better only slows down or appears to slow down the rate of degradation; the end result is still the same.²

The evidence for climate change continues to mount as our timelines for remedial action continue to diminish. Nationally and internationally, we have failed to instigate binding legislation that would coerce all developed and developing countries to implement meaningful states of mind and enforceable states of being. At home we are reminded daily of crumbling infrastructures, not just through fiscal neglect, but by a crippling reliance on energy sources no longer viable, much less available; our grace period is way past due.

While we cannot solve the problems of the future by re-treating into the past, we can certainly learn from it, and

it is deep into our cultural consciousness that we should look for salvation. The 2010 sci-fi blockbuster film "Inception"³ postulated that profound change in the subconscious needed to occur in order to foster real change in conscious thought and action. The hardest things to see are often the ones right in front us: the objects, routines, and mindsets that form the menu of daily life. These run deep in our very psyche, where they lay immovable and almost impenetrable as a skewed world view bordering on psychosis. Our way out of these delusions is not one that will be found by mantras and Madison Avenue alone. Certainly our consciences will help motivate us, but altruism and the indulgences of philanthropy will not suffice. It is our very sense of being a part rather than the whole that needs to be reconfigured, not just rebooted.

No matter which side of the creation mythologies you fall on, we need intelligent design: an enlightened human understanding of our relationship to what has aptly been called spaceship earth. The Old Testament verses from Genesis that gave mankind dominion over all and sundry flora and fauna can no longer be our literal foundations; they have been mistaken. This worldly view inculcated in Western European and Judeo-Christian tradition has delivered us the post-industrial revolutionary environment the likes of which the planet did not see coming. Progress and

growth have been exponential; however, progress, like efficiency, is not necessarily a gauge of quality, and growth for growth's sake is not only an anathema, it is viral and as vulnerable as any monoculture.

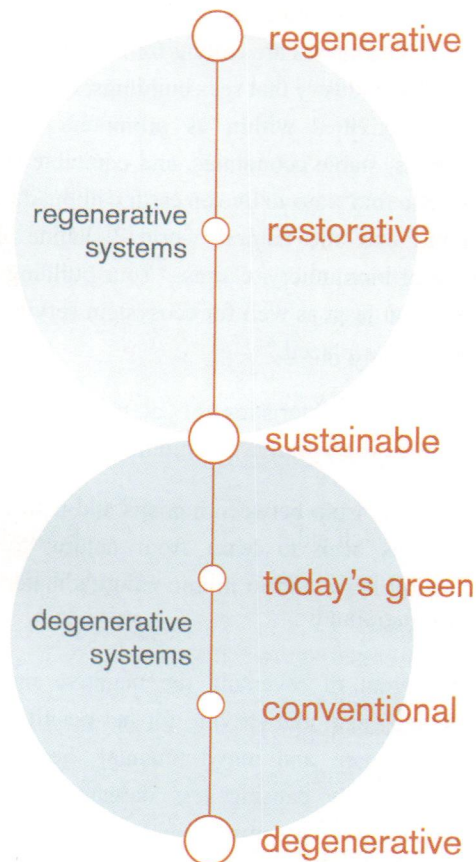
Many civilizations have evolved very different intra-planetary relationships, often circular and ongoing rather than linear and finite—a more holistic and healthy one that doesn't pit man against nature instead of partner. We need what psychologists call a "commitment device," a way to get ourselves to do something that we want to but know we will have a hard time doing if left purely to our own devices. No pill or silver bullet will save us. History shows that real change only comes through education and legislation. Legislation comes from consensus and consensus comes from shared values and beliefs, the product of education. And education must not only be enlightened, but responsible and revised as necessary, materially and culturally.

As we segue into an election year, we continue to hear incessant rhetoric of deficits and financial meltdowns that will become the bankrupt legacy we leave our children, and our children's children. A call to arms,



manifested in isolationism, distrust, and near hysteria. However, all these worldly maladies pale in comparison to the legacy of a dead planet. Our worldly deficits, both physical and fiscal, and unemployment (rather disemployment) will ultimately find they have common ground and a really brave new world view will include them both. Our environmental and fiscal woes are intrinsically connected and so will be their resolutions.

If we are not able to commit to saving our planet, then we must certainly and heavily invest in NASA, as the nearest inhabitable planet is evidently some light years away. The following articles will address and profile ideas and projects, large and small, that are signposts on the hard road to true intelligent design that any creed or credo would find praiseworthy. All baby boomers, older and newer, must choose whether to go out with a bang or a bust. Anyway Mayan time is apparently running out, and we need to get our mojos working.

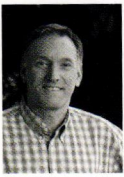


Degenerative and regenerative spheres. Reprinted with permission from Institute for the Built Environment.

1. James Howard Kunstler, *The Long Emergency: Surviving the Converging Catastrophes of the Twenty-First Century*, Boston: Atlantic Monthly Press, 2005.
2. See a discussion of Jevons Paradox [the proposition that technological progress that increases the efficiency with which a resource is used tends to increase (rather than decrease) the rate of consumption of that resource] in: David Owen, *Annals of Environmentalism*, "The Efficiency Dilemma," *The New Yorker*, December 20, 2010, p. 78. Partial abstract accessed at http://www.newyorker.com/reporting/2010/12/20/101220fa_fact_owen on February 19, 2012.
3. A main character in the film, coincidentally by design, is an architect. 🏠

LENSES

A framework for integrating natural, social, and economic systems in green building and sustainable development



BRIAN DUNBAR, Director of the Institute for the Built Environment and a professor of Construction Management at Colorado State University, is passionate about moving relevant design forward through teaching and practice. Josette Plaut, Stephanie Hodgkin, and April Wackerman co-authored this article.

Green building and sustainable development efforts are helping to reduce negative impacts associated with the built environment. Yet, current global challenges require societies to move beyond incremental improvements toward truly healthy ecosystems, communities, and local economies. By encouraging a shared, transformative vision, communities can shift toward developments that fully address sustainable and regenerative challenges, opportunities, and outcomes for society and our built environments.

LENSES (Living Environments in Natural, Social, and Economic Systems) is a guiding framework designed to help communities and project teams create regenerative, interconnected places where natural, social, and economic systems can mutually thrive and prosper.

The Need for Change

Proponents of initiating a paradigm shift toward regenerative design and practice point out that the current green-building strategies of incremental improvement only attempt to reduce damage to the environment rather than repair damage and promote healthy ecosystems. It has been asserted that “less bad isn’t good enough” and building industry leaders claim that to truly address environmental challenges, a paradigm shift in practice is necessary. Many leaders call for a larger, more holistic effort toward development that pushes beyond sustainability and into the realm of “regeneration.”^{1,2}

Current green-building frameworks and tools do not create sustainable buildings; they only help to create buildings that have some sustainable features. Even if all buildings were built to LEED® (Leadership in Energy and Environmental Design) Platinum, environmental

degradation might be substantially slowed, but not eliminated.^{3,4}

The Type of Change Needed

During the late 1970s, John T. Lyle, a Cal Poly Pomona landscape architecture professor, challenged his graduate students to envision a community in which daily activities were based on the value of living within the limits of available renewable resources without environmental degradation. He was one of the first to envision a methodology of regenerative design that allows for continuous replacement, renewal, and rebirth.^{5,6} Visionaries are calling for a paradigm shift in the building industry that sees buildings, developments, and the activities within as promoters of healthy ecosystems, stable economies, and equitable societies. We need to find ways to live on earth without destroying ourselves and the natural world.^{7,8} Janine Benyus, founder of biomimicry, claims, “Your building project should do at least as well for ecosystem services as the ecosystem it replaced.”

The main characteristics of a new paradigm of transformed regenerative communities and places are:

1. A relationship between humans and nature, where humans seek to learn from nature, to follow natural laws, and to mimic nature’s materials and processes.^{9,10}
2. The goal of reversing the negative impacts of development and striving for net-positive impacts on human and environmental health, rather than simply causing less damage. Specifically, development that restores and maintains ecological capacity, ecosystem services, and the social fabric of communities.^{1,11}



Cheyenne Botanic Gardens Children's Village.

3. Recognition of the interdependence of humans and nature: individuals and societies are embedded in and dependent on the cyclical processes of nature.¹²
4. Revising development processes to be in line with systems thinking, shifting the focus from objects in dynamic systems of the environment or society to a focus on underlying patterns and interdependent relationships between the objects.³

Within the regenerative model, human development is integrated with natural systems and supports, enhances, and celebrates the health and well-being of people and nature. The built environment is then seen as another one of nature's biological systems. Many thought leaders agree that, with a whole systems approach, synergies between the world's ecological, economic, and social dimensions can be generated.

LENSES Framework

A framework has been developed by the Institute for the Built Environment at Colorado State University to assist project teams and communities around the world who seek to create regenerative buildings, developments,

and cities. The LENSES Framework includes a series of lenses with contemplative ideas and presents a comprehensive view of sustainability principles, a means to focus on built environment regeneration, and a systems-based way of incorporating eco-regional characteristics.

The goals for the framework are:

- To direct the development of eco-regional guiding principles for living built environments,
- To illustrate connections and relationships between sustainability issues,
- To guide collaborative dialogue, and
- To present complex concepts quickly and effectively to development teams and decision-makers.

A graphic representation of all three lenses from the LENSES framework is shown in Figure A. Note that one space has been purposely left blank on each lens to allow project teams to add ideas that might be especially important to their particular situation.

Foundational Lens

The Foundational Lens (Figure A1) framework is built upon the overarching philosophy of sustainability, including its guiding principles, underlying themes, and core values. The Foundational Lens helps project teams consider Justice, Stewardship, Respecting Limits, Interdependence, Intergenerational View, Partnership, Health, and Spirit. In the center of the lens, three concentric circles represent a version of the integrated or nested triple bottom line: natural, social, and economic systems. The nested triple bottom line model illustrates the relationships among sectors; economy is a construct of human social systems, which exists within and relies upon the systems of nature. In application, the Foundational Lens serves to facilitate project teams and other decision-making groups to establish a common understanding of the guiding principles and the integrated bottom line.

Aspects of Place Lens

The middle lens, Aspects of Place (Figure A2), contains important facets of the built environment. The aspects are based on common categories identified among other green building rating systems. Additional categories such as Community, Financing,

and Ecosystem Services were also included. When the Aspects of Place Lens is overlaid on the Foundational Lens, the circle is divided into Aspects. Because of its relationship with the Foundation Lens, decisions about the environmental, social, and economic facets of each Aspect can quickly be considered.

Flows Lens

While a neighborhood or building may not be considered a living organism, the elements that flow through a place can bring it to life. The goal of a living environment is to perpetuate cycles of renewal and regeneration in all its flows. The Flows Lens (Figure A3) addresses regional and site-specific variation and promotes regeneration. This lens is overlaid on the Aspects of Place Lens and can be rotated allowing each “flow” to be considered for each Aspect. The Flows Lens assists in two important processes:

1. As a pre- and post-project inventory, each flow can be assessed for the project site, vicinity, and/or buildings.
2. During design, the Flows Lens guides creative decision-making by prompting consideration of multiple, significant flows.

LENSES in Application

In summary, each lens has a specific purpose—building team capacity through the guiding principles (Foundation), defining regenerative vs. degenerative practice (Aspects), and generating or regenerating life to places (Flows). Most current green-building tools are product-based (i.e., focus on measuring the performance of an end result or product). Due to the on-going emphasis on collaboration, goal-setting, and results, tools focused on process have significant opportunities to be effective in promoting a shift in mindset. Due to the process focus imbedded in LENSES, it can become a companion guide for teams seeking to meet the Living Building Challenge, or earn LEED or Green Globes certification. LENSES is applied from the inception of a project through build-out and continues to be applied during operation to help owners and users monitor performance. If a new or rehabilitation project has sustainability goals, LENSES prompts the project team to set visionary, yet realistic goals that can reach beyond “doing less harm.” LENSES asks, “How much natural, social and economic benefit can we create through this project?”

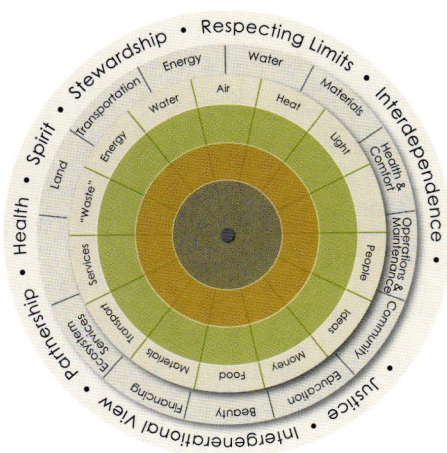
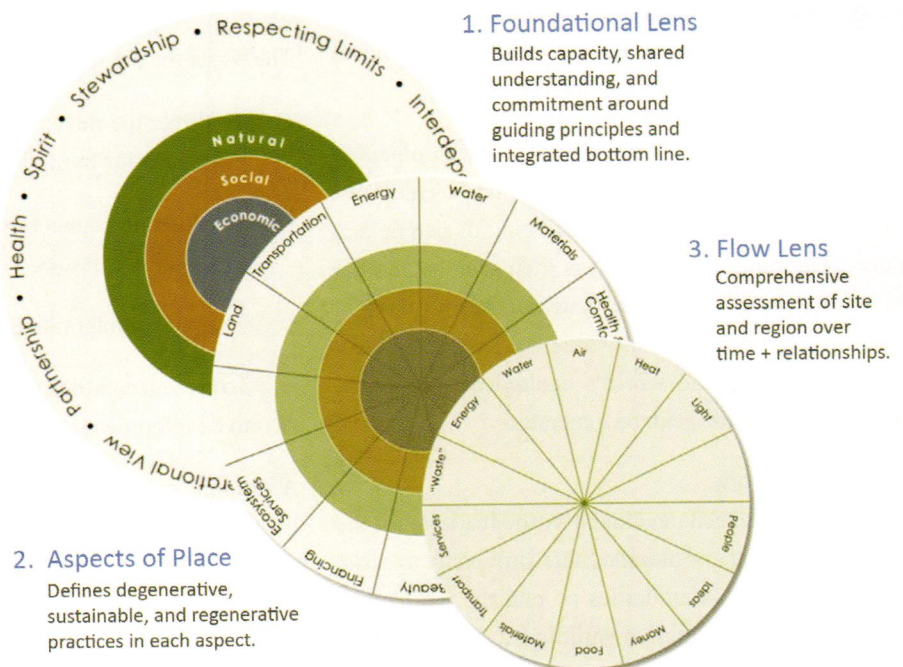


Figure A: LENSES Framework
A graphic representation of all three lenses working together.



LENSES is available from the Institute for the Built Environment and CLEAR (Center for Living Environments and Regeneration), a non-profit charged with on-going development, dissemination, and education for the LENSES Framework. CLEAR serves as a gathering place for scholars, practitioners, and others interested in regenerative design and development. The LENSES development group has drafted guiding materials to introduce and explain the concept, goals, and processes that allows for successful implementation. LENSES facilitators will be trained to effectively convey the framework paradigm and help project groups implement the process.

Conclusion

Community development and green-building leaders insist that the time has come for large-scale change toward built environments with positive impacts, rather than isolated examples of buildings that “cause less harm.” While green building and sustainable development have demonstrated that built environments can lessen their negative impacts on communities and nature, living environments offer greater hope for the health and sustainability of the world’s natural, social, and economic systems. Living environments are created with

the understanding that economic systems cannot be healthy if the social system is not healthy and the social system cannot be healthy if the natural systems are not healthy. All major systems are connected — the environments that we live and work in should integrate with and support the natural world.

The LENSES Framework helps project teams and community groups set goals and policies that reach beyond sustainability into the realm of regenerative, regionally appropriate decisions. The framework, still in beta form, is envisioned to be used nationally and internationally on small and large-scale projects. The LENSES Framework can guide groups toward the creation of developments that provide places that respect and enhance the surrounding social and natural conditions, create more energy than they use, and encourage healthy and prosperous economic growth for neighborhoods and communities.

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8. Laszlo, E. (2008). *Quantum Shift in the Global Brain: How the New Scientific Reality Can Change Us and Our World*. Rochester, VT: Inner Traditions.

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MAIN STREET SQUARE

REGENERATION OF DOWNTOWN RC



EIRIK HEIKES, ASLA, is the Manager for the Department of Landscape Architecture and Planning of Fourfront Design, Inc., in Rapid City. Erik has a regional focus in the Mountain West, with a passion for sustainability and conservation.

Downtown Rapid City has reinvented itself. Sidewalks are busy with pedestrians, new businesses are opening, and an exciting energy fills the air during frequent events and gatherings. A major new contributor to this vitality is Main Street Square, an interactive 1-acre park occupying the site of a former parking lot on the corner of 6th and Main Streets in the heart of downtown. It accommodates year-round special events and activities, such as Scare in the Square, Winter Fair, holiday concerts, and ice skating with a nearby fire pit during the colder seasons. Spring and summer months find flowers and produce filling market stalls and movies shown under the stars, with art fairs, festivals, and social gatherings all providing weekly entertainment—mostly free and open to the public.

Main Street Square is anchored by a large, oval green with an interactive fountain on one end and a performance stage at the other. Light towers surrounding the oval

contain speakers where both light and sound are synced with the fountain to create an interesting and cooling play space in the summer, while the oval converts to a skating rink in winter. Granite spires mark a formal entrance to the space at the intersection of downtown's main thoroughfares. Chunks of unsculpted granite line 6th and Main Streets leading to the entrance spires and also populate the square in preparation of future outdoor sculpting events.

The project has grown far beyond its original scope to include restoration, infill development, and renovation of nearby existing buildings, streetscapes, and a city parking ramp with a linking alleyway between them. Expanded shops and tenants, including a bookstore, soda fountain, diner, traditional English pub, modern tapas lounge, specialty foods café and bakery, and toy store are among new business venues near the square. This revitalized downtown area is buzzing and creating a substantial economic impact on downtown Rapid City.

In its early history, Rapid City was a bustling supply and trade town for miners and pioneers. During the past few decades, however, the downtown was especially affected by adverse development. “We watched how the malls came and diminished the downtown area. We wanted to create a downtown gathering place for the community and its visitors,” stated developer Dan Seftner.

Change in public spaces is oftentimes difficult for the public to understand and embrace. Because of the scope of the project, planning was carefully coordinated through public platforms over several years. The result has been sweeping and even greater than the original vision intended.


- Branding recommendations for Rapid City initiated development of a city square, a “keystone in revitalizing downtown Rapid City as a destination on the Great American Road Trip” by Roger Brooks.
- The final site was selected by a Project for Public Spaces¹ evaluation that focused on “The Power of 10,” which also informed the final design.
- Project design and administration were awarded through a national competition.
- Implementation was funded by a public/private

partnership through the City of Rapid City and its 2012 funding and Destination Rapid City’s matching funds and management.

Businesses reported record-setting sales in the fall of 2011 and many have strong goals for summer 2012. Real estate development is expected to grow to surrounding blocks as success of the transformed area becomes reality.

“From the moment I first heard about the Main Street Square concept I fell in love. What an amazing addition to our downtown community. I wanted to be a part of it and help in any way I could to make it a success, but I wasn’t alone. All the individuals participating in its creation have been of the highest caliber. It has been extremely rewarding to be a part of such a vast group of individuals working together and sharing their talents. The square has exceeded public expectations. The enthusiasm for this project has been contagious and has an energy all its own.”

The Main Street Square project has become a regenerative catalyst for downtown Rapid City and will undoubtedly continue to do so with progressive planning, creativity, and commitment to a revitalized urban fabric.

1. Project for Public Spaces is a nonprofit organization based in New York and dedicated to creating and sustaining public places that build communities. 



Crowds enjoy local fare at a festival held in Fall 2011.

DAKOTA NATURE PARK: TRASH TO TREASURE

Visitors to the park can witness sustainable landscape solutions that include not only preservation but also the reclamation of a prairie wetland ecosystem and all the rich wildlife that will call the park home.



DR. MATTHEW JAMES is an Assistant Professor of Landscape

Architecture at South Dakota State University. He holds a B.S. and M.S., both from SDSU, and recently completed his Ed.D. in Adult and Higher Education at the University of South Dakota. He has taught a range of undergraduate classes that include: Graphics and Design Theory, The History of Landscape Architecture, Travel Studies in Italy, Residential Landscape Design, Computer Applications in Landscape Architecture, Planning of Public Grounds, Turfgrass Sciences, Golf Course Architecture, and Recreational Facility Design.

Building a recreational field, traditional park, or golf course on a capped landfill isn't necessarily a new or unique concept, but recreating a diverse wetland ecosystem with rich educational outreach and recreational programming is. That's precisely what the City of Brookings has created in its plan to develop Dakota Nature Park, a long-envisioned destination park on 160 acres within the south side of the city.

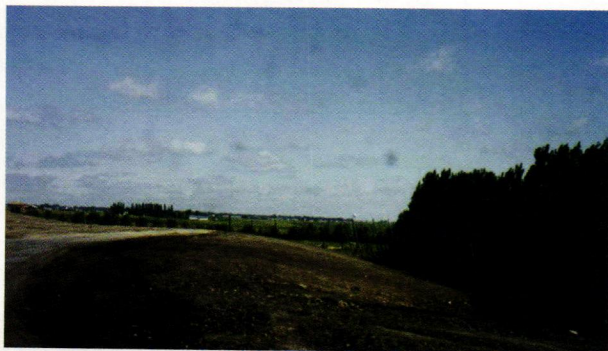
Brookings' newest park has been more than 50 years in the making. The evolution of what has been a hidden gem is a unique story of vision, collaboration, and landscape restoration and repurposing. The site where Dakota Nature Park is taking shape originally was purchased by the city in the 1950s for its new landfill. From early on, planners intended the landfill to one day be a park for the city. As early as the 1960s, topsoil was salvaged and a network of wetland ponds

with contoured, serpentine borders was created around the perimeter of the landfill. These ponds are fed by a natural aquifer, and the water has remained clean through years of testing.

Since the landfill was capped in 1994, the city's park and recreation department managed the land in a transitional phase until the time was right to push for a formal nature park. Students and faculty from South Dakota State University's Landscape Architecture and Wildlife and Fisheries programs have provided service learning contributions to its master planning and fish habitat management. Now the city has engaged Banner Associates, Inc, a multidisciplinary engineering and architecture firm, and the Big Muddy Workshop, Inc., a landscape architecture and interpretative planning firm, to solidify the vision for the future of the park.



Dakota Nature Park Master Plan.



Site of Dakota Nature Park as the previous Brookings landfill.



Traffic at the previous Brookings landfill.



A Brookings resident enjoys the informal trail at the former landfill.



Kayakers frequent the Dakota Nature Park wetland area.

The Dakota Nature Park currently provides informal use for kayaking, hiking, birdwatching, and fishing for trout, crappies, bass, and perch. Future master planning includes connecting near to the city's existing bike trail system; formalizing ice skating; building accessible fishing docks and piers; developing a trail system for biking, cross-country skiing, snowshoeing, and walking; and establishing a mountain-bike skills area and trail, a naturalized prairie restoration, outdoor classroom spaces, a park overlook structure, canoe and kayak launch areas, a wetland board walk, and numerous other park amenities, including a nature center building. According to Pete Colson, Brookings Director of Parks and Recreation, "Many of the parks in Brookings are neighborhood parks; however, with the exception of facilities like the soccer complex, aquatic center, and ice center, Brookings doesn't have a destination park, a park that is attractive for the specific activities or experience that can take place there. The close proximity of the park to the city makes it particularly attractive for family fishing trips with smaller children and easy outdoor experiences for all."

The architectural hub for the park will be a 4,000 to 6,000-sq. ft. nature center. The programming for the building includes two classrooms, restroom facilities, storage space for equipment checkout, and a visitor center to include interpretative exhibits describing

the history of the site and landfill. The building will resemble a rustic lodge and incorporate repurposed and recycled building materials.

With all these amenities in mind, Brookings will have a unique urban retreat within the city limits that few towns of its size can boast about. Visitors to the park can witness sustainable landscape solutions that include not only preservation but also the reclamation of a prairie wetland ecosystem and all the rich wildlife that will call the park home. The result will provide accessible outdoor learning and recreational opportunities for all ages. Colson added, "I anticipate offering a wide variety of programming that will benefit young children through people in their elder years."

From its beginning, the idea for a nature park demonstrated a progressive vision on the part of the park and recreation board and the residents of Brookings. The park has received significant private donations and the parks department has been very keen to pursue a number of grants including a South Dakota Game, Fish, and Parks Urban Fisheries Grant. Colson said, "From an economic development perspective, the nature park will be one more aspect that makes Brookings an attractive location for businesses and families." Even though it's been 50 years in the making, Dakota Nature Park will be well worth the wait. 🍷



FORMER SCHOOL FOR THE BLIND: A NEW VISION



JASON HAUG Director of Historic Preservation for the South Dakota State Historical Society. He can be reached at jason.haug@state.sd.us.

*The Secretary of the Interior's Standards for the Treatment of Historic Properties*¹ provides four approaches for working with historic buildings: preservation, rehabilitation, restoration, and reconstruction. Most projects fall into the category of rehabilitation, which involves renovating a building for a new use while retaining character-defining historic features. This approach is well known to most people who have worked with historic buildings.

But through years of neglect, some historic buildings get to the point where the word "rehabilitate" is not strong enough to describe what they need. Decades of decay and exposure to the elements have left them a remnant of their former selves. Basically just shells, they have no life or vitality. These buildings need someone with a vision and the means to give it a new life. They need to be resurrected.

By 2008, the former South Dakota School for the Blind campus in Gary had reached this point. The history of the school started in 1895 when residents of Gary, having lost their county-seat status, offered the former wood courthouse to the state for use as a school for the blind. While the state deemed the building unusable for a school, the two sides reached an

agreement. The state would locate the school in Gary if the city would construct a new brick building to house it. The Administration Building was completed in 1900 and the school opened by March of that year. The building was then expanded between 1900 and 1903. A girls' dormitory was constructed in 1910, followed by a boys' dormitory in 1925. The campus also included a dairy barn, chicken coop, and hog house, each of which was used both for teaching and for subsistence farming²

In the late 1950s, School Superintendent W.A. Hack began advocating for moving the school to a larger city to provide the students with opportunities not available in Gary. The idea gained traction, and in 1959, buttressed by a state fire marshal report condemning the Administration Building, the South Dakota Legislature approved moving the school to Aberdeen. The move was completed in 1961, marking the end of the School for the Blind in Gary.³ The former school was renamed the Shady Rest Lodge and converted into a retirement and apartment complex that opened in 1966. This enterprise lasted just over a decade and closed in 1977.⁴ Other attempts to find new uses to preserve the buildings sputtered and never came to fruition.

In hopes of encouraging its preservation and reuse, the Gate City Development Association of Gary successfully applied in 1988 to have the campus listed on the National Register of Historic Places. However, during the decades following abandonment, the campus's poor condition prompted calls for demolishing one or more of the buildings, some calling the deteriorating campus an eyesore.⁵

The person with the vision and means for resurrecting the School for the Blind campus turned out to be Joe Kolbach, a Howard native and wind energy entrepreneur. In 2008, Kolbach purchased the campus and transformed it into the Buffalo Ridge Resort and Business Center.⁶ What prompted his interest in the campus? After traveling extensively in Europe during his career, Kolbach gained an appreciation for the European approach to historic buildings. "[Europeans] don't allow old buildings to be knocked down and replaced with a pole barn," he said. He was also taken in by the campus's amazing story. "I spent a lot of time trying to find somehow or someone to take it over," he said. In the end, though, he realized, "I guess it was meant for me to do." He set to work securing the property and hired Koch Hazard Architects to provide design assistance.

Kolbach also made a concerted effort to involve the local community in the School for the Blind project. After purchasing the campus in 2008, he held a public meeting to present his vision, to seek input for other uses for the facilities, to get suggestions for new building names, and to collect stories and information on the history of the campus. "Overall," Kolbach noted, "the community has been very supportive and

pitched in to help during crunch time by bringing in equipment, helping clean for the grand opening, whatever was needed."

As demonstrated in Gary, projects involving historic buildings in poor condition are not easy. They often take a long time, sometimes decades, to materialize. Once started, they can be time consuming and expensive due to the building's poor condition. They can also be saddled with other unforeseen burdens. But the end result can be energized local residents, a positive economic effect, and an eyesore turned into a community asset. So while not easy, resurrecting derelict historic buildings is worthwhile.

Many historic properties across South Dakota are currently being resurrected, as the School for the Blind has been. The Pineview building in Deadwood is one example. But there are other candidates across the state with the potential to have the "wow factor" of the resurrected School for the Blind. They are still waiting for their moment to shine again. The Human Services Center campus in Yankton, formerly the South Dakota Hospital for the Insane, is a perfect example. It just takes someone with a vision and the means to recognize it as an asset instead of an eyesore.

1. Kay D. Weeks and Anne E. Grimmer, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*, Washington, DC: U.S. Department of the Interior, National Park Service, 1995.

2. National Register of Historic Places Nomination Form

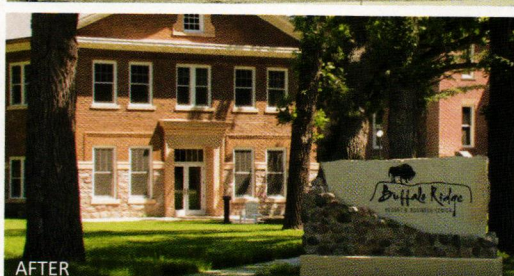
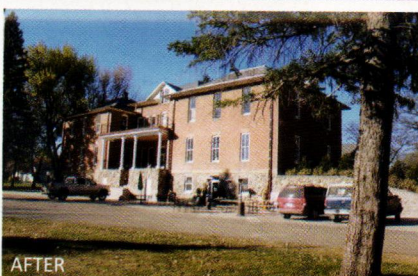
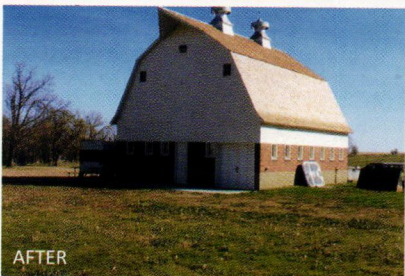
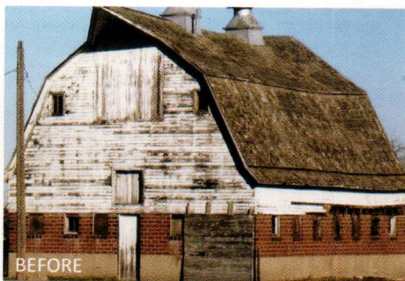
3. *The Gary Interstate*, Gary, SD: The Gary Historical Association, January 29, 1959, p.1.

4. *Gary, SD: 1872-1997*, 125th Anniversary History Book, p. 26.

5. National Register of Historic Places Nomination Form

6. www.buffaloridgesort.com

7. Personal communication, November 7, 2011. 🍷



DESIGN AND THE FUTURE OF SMALL CITIES: MOBRIDGE AS A CASE STUDY IN PROGRESS



CHARLES MCBRIDE, AIA, is Assistant Professor of Architecture and Professional Program Coordinator at South Dakota State University. He is a practicing architect and has previously taught at Iowa State University and the University of Colorado.

The South Dakota State University (SDSU) Department of Architecture (DoArch) has been working with the City of Mobridge and their efforts to use good design as a means to save the community. Like hundreds of small cities across the region and, indeed, throughout the country, continued economic decline, flight toward urban centers, and loss of jobs and industry have seemingly been the irreversible pattern of these places. Small businesses, originally at the heart of these communities, have suffered from non-local competition often far from Main Street on highways more friendly to cars and surrounded by big parking lots. And any financial help beyond basic services or maintenance rarely amount to enough for drastically new initiatives or facilities.

Convincing cities like Mobridge that good design has real economic value isn't easy, however. Architecture and design are still commonly associated with the non-essential and frivolous, not really having any tradition

(and therefore, value) in these places over the past generation. The quick reaction to DoArch's involvement there or any mention of design beyond preservation or strict utilitarianism is, "We don't need pretty buildings or pretty parks—we need jobs."¹

Mobridge was settled as a railroad town in 1906, then the western terminus of the Milwaukee Road. Its settlers and history differ from other South Dakota towns because of its connection to railroad cities in the east, its direct use of imported and skilled rail workers from those cities, and its rapid growth during the founding years.² The company town flourished until mid-century, when passenger rail service succumbed to automobile travel, and by the early 1980s the Milwaukee line had been sold and completely restructured. But for almost 70 years, Mobridge was a steady, self-sustaining community with a culture and economy set in place by the railroad.



What is most positive about the existing economy in Mobridge is its connection to the hunting and recreational communities. Located on Lake Oahe and the Missouri River, summer boating and water sports remain with the potential for growth. The city still attracts tourism and boasts an active Main Street with a mix of traditional and boutique shops.

DoArch sees several opportunities to engage the city and its citizens in the design processes to come with SDSU students, who can use Mobridge as a working laboratory and model for other small cities across the state.³ Already Mobridge has a variety of building and infrastructure plans intended to maintain, if not increase, activity downtown. These include, most importantly, an at-grade crossing that would extend Main Street south toward the waterfront, into the city-owned property once belonging to the railroad. Specific ideas and visions for waterfront development remain issues of debate. Open space is an appealing option with a low first-time cost but may offer little economic return. The bigger risk is the opposite solution, allowing 30-plus acres of waterfront to be sold to development interests for a one-time financial injection, with hopes tied to residual or secondary economic benefits.

The field exercise in Mobridge acted as a rural learning lab for first-semester freshmen last fall. During a weekend field trip, students measured and recorded the central business district, which resulted in a physical model that is being used as a study tool and as an indication to the city of their investment in learning and understanding the formal, functional, and geographical nature of the place. This process may help to better establish DoArch as a resource for South Dakota towns needing assistance or creative thinking from a profession and industry that has always been something urban or elite and little understood. All those involved hope that the Mobridge projects will continue to evolve and increase opportunities for the design community beyond the university. DoArch advocates good design and design education and is proud to be partners in Mobridge's efforts to re-envision itself as a thriving city that takes advantage of its own resources.

1. Our initial contact in Mobridge was with City Councilman Thomas Unterseher, Mayor Kyle Jensen, and Riverfront Economic Development Committee Chairman Dennis Wheeler. The quote is an often-repeated sentiment and challenge to design advocates everywhere.

2. Mobridge had a population of 1,200 in 1910, and 3,517 by 1920, with no record (prior to its incorporation) in 1900. Its growth proportionally mirrors, then exceeds, that of the state, which increased to 583,888 by 1910 (a 10-year increase of more than 45 percent and the largest percentage increase in state history) and then to 636,547 in 1920 (9 percent increase). Mobridge's largest population total was 4,545 in 1970; currently, the population is approximately 3,400. Source: U.S. Census records.

3. A study of the waterfront area and its potential as open space was completed in 2010-2011 by a graduate planning studio from the University of Utah, led by Associate Professor Stephen A. Goldsmith.



Photo Credit: SDSU DoArch



Photo Credit: SDSU DoArch



Photo Credit: SDSU DoArch

LEFT: Students walking through the open space near Lake Oahe.

TOP: Students, with Professor and Department Head Brian Rex and Assistant Professor Charles MacBride, work through field notes in Mobridge.

MIDDLE: Students participating in a downtown walking tour.

BOTTOM: A view of the railway bridge over the Missouri River in Mobridge.

NEW LIFE FOR SIOUX FALLS STATE THEATRE

Terrazzo, marble, paint, mouldings, and fixtures are all being restored and in some cases recreated.



CATHERINE DEKKENA, Associate AIA, LEED® Green Associate, is an Intern Architect at Architecture Incorporated in Sioux Falls, SD. She received her graduate degree from Iowa State University with a research focus of affordable and sustainable housing. During her time at Architecture Incorporated, Catherine has continued to focus on a variety of sustainable projects.

The State Theatre opened in downtown Sioux Falls on March 2, 1926. The theatre boasted more than 1,300 seats on the main floor and balcony and was considered the premiere theatre in Sioux Falls, hosting vaudeville productions accompanied by its Wurlitzer organ and showing popular movies. The theatre was a social destination, with crowds lining up around the block to see *Gone with the Wind*, *On the Waterfront*, and other blockbusters of the day. It was a news station during WWII and continued as a venue for first dates, engagements, and gatherings around holiday times.

Over the years, use of the building declined until its doors eventually closed in 1994. The building sat vacant and, although solid in terms of structural health, seemed to be near death as a theatre. The Sioux Falls Film Society was able to purchase the decaying building in 2002 and replace the roof, but its use as a theatre was still endangered with several rehabilitation options under consideration. However, interest in renovating the only surviving downtown theatre kept re-emerging. A few years later, the Sioux Falls State Theatre Com-

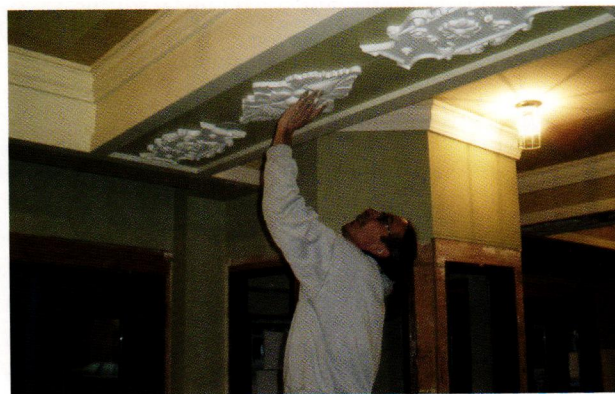
pany restored and relit the marquee, and in 2006 the front façade was restored through the Sioux Falls Façade Easement Program. The building was slowly being renovated, but much of its historic fabric had been covered up or lost over the years. Finally in 2007, a grassroots effort to historically restore the building to its former life with an added state-of-the-art digital theatre system began gaining public and financial support.

The renovation and restoration of the State Theatre is now taking place in phases, with the restoration of the front lobby currently under way. The work in this phase is based on historic photographs of the lobby and original materials still remaining in the space. Terrazzo, marble, paint, mouldings, and fixtures are all being restored and in some cases recreated. From the few existing photographs available, artists have begun to recreate light fixtures and ornate ceiling medallions.

Local artist John Jastram recreated the plaster ceiling medallions. First, he took measurements in the lobby and used historic photographs to approximate



Plaster medallions were cast in rubber molds.



Jastram installed the medallions with recessed screws and prepped them for painting.



Historic photo courtesy of the State Theatre.

the dimensions of the medallions. With this information, John made full-scale drawings of each of the different medallion designs. The next step was to transform the two-dimensional images into a three-dimensional form. To do this, the drawing was first deconstructed into smaller pieces—a petal, leaf, stem, and so on. Then clay was worked, shaped, and smoothed into a three-dimensional version of the flat drawing. Once a clay form of the smaller component piece was flawless, a silicone mold was made, from which a plaster cast was created. When the casts were dry, the component pieces were sanded and smoothed until they fit perfectly together. A new silicone mold was then created of the composite to form the completed medallion. The same process was repeated for each unique medallion.

Once the final casts were finished, the medallions had three holes drilled in them for installation on the lobby ceiling. John secured the medallions in place and filled the holes. The medallions will eventually be painted in colors faithful to those uncovered by restoration

specialist Conrad Schmitt of Conrad Schmitt Studios, the same firm used to restore St. Joseph Cathedral, one mile north of downtown.

The painstaking restoration of the medallions required craft and skill that still exist in the hands of local artists like Jastram, who is a sculptor by trade. “Making the medallions required many of the same forming processes as sculpture but in a different way. It was fun and challenging making a decorative rather than figurative creation.”

When the lobby is finished, work will begin on the auditorium and balcony, then move to the stage and organ restoration, incorporating modern audio and imaging technologies. Slowly, a new transforming and technologically updated life is being brought back to the State Theatre. The theatre will host newly released motion pictures, cinema festivals, and art films as well as be a nightly draw for those working in and visiting downtown Sioux Falls. 🍷



HABITAT'S HOUSE OF ReUse

the LEED® process. She also volunteers with the Greater Sioux Falls Habitat for Humanity.



ELIZABETH OBAKA, AIA, works as an architect

with TSP, Inc. in Sioux Falls, SD, developing commercial and institutional building projects around the seven-state region and also works in green building and design, managing projects in

Paint, nails, stoves, and dryers are some of the items for sale at the Sioux Falls Habitat for Humanity ReStore. In Brookings, a shopper can find household appliances, furniture, windows, lighting, and even electronics. And in a third location in South Dakota—the Black Hills—furnaces, vinyl siding, and lockers, to name a few of the many items, are available.

So what is unique about these ReStores? All the products for sale are donated. Habitat's ReStore resale outlets receive reusable and surplus building materials from builders, subcontractors, and homeowners and sell them to the public. These outlets provide an environmentally responsible way to divert good, reusable materials from the landfill.

Habitat for Humanity International was founded in 1976 by Millard and Linda Fuller.

Habitat seeks to eliminate poverty housing and homelessness...and make decent shelter a matter of conscience and action. The organization has helped build more than 500,000 decent, affordable houses around the world. The first ReStore outlet opened in Winnipeg, Manitoba, Canada, in 1991. The first U.S. ReStore outlet opened a year later in Austin, Texas. There are now 700 ReStores in 48 U.S. states and 60 in Canada.

The mission of the Habitat ReStore is to generate additional funds to build more Habitat for Humanity homes, to provide new and lightly used home improvement materials and appliances at affordable prices to people of all income levels, and to keep useable building materials, home improvement products, and appliances out of local landfills, saving valuable space, time, and money.

What is it to regenerate? It could be to recycle, to generate again, to make new. The Free dictionary online defines “regenerate” as “to form, construct, or create anew...or to give new life or energy to; revitalize.” Habitat’s programs put actions to words and carry the mantra reuse, renew, and rebuild. Products throughout the ReStore are intended for a further use or reuse.

Jim Lair, Habitat For Humanity ReStore Manager in Sioux Falls, says, “From the time that our ReStore opened until the end of the last fiscal year, the ReStore has diverted 1,764 tons from the landfill. A true indicator of “regeneration—giving new life.”

The ReStore’s donated goods are re-used and are used to re-pair and re-build the homes of its customers. Jim Lair continues, “Donated goods provide multiple uses for many manufactured goods and give the word recycle a broad meaning.” Simply put, “Perhaps restoring is the simple form of the elevated process of regenerating. We are a retail store that simply resells reused resources to repair or restore what often times means most to our customer, their home.”

From the Black Hills ReStore Web site, Danny Wegner, vice president of J. Scull Construction Service, Inc., states that “The ReStore and its diversion point at the Rapid City Landfill provide a very important material recycle/reuse process to the Black Hills area like no other. In partnership with ReStore, builders like J. Scull Construction can help the community and the environment by utilizing ‘green building’ practices and potentially achieving LEED credits.”

Another nationwide Habitat for Humanity program focusing on revitalization is A Brush with Kindness, introduced in Sioux Falls within the last few years. Sponsored by Valspar Paint, it “assists low-income homeowners struggling to maintain the outside of their houses because of age, disability, or family circumstance. Exterior paint and minor repair jobs such as fixing broken windows...enable Habitat to serve more families, preserve

neighborhood continuity,” says Rebekah Daniel of the publication *Habitat World*. The A Brush with Kindness program has helped provide small repair and paint jobs in three neighborhoods in Sioux Falls. These small jobs, concentrated in areas where revitalization and rebeautification are needed on a sweeping scale, have brought new life to older residential areas.

Through Habitat for Humanity’s ReStore in our state, used building products and materials have found new life in new homes. Old homes and neighborhoods have also found new life and revitalization on an increasing scale. Credit is given to Habitat’s multiple affiliates in South Dakota for the role they have played over the years and still play in the process of regeneration. 🍁

BELOW: Rows of available materials provide affordable options for everyone.



DOING WHAT WE DO DIFFERENTLY

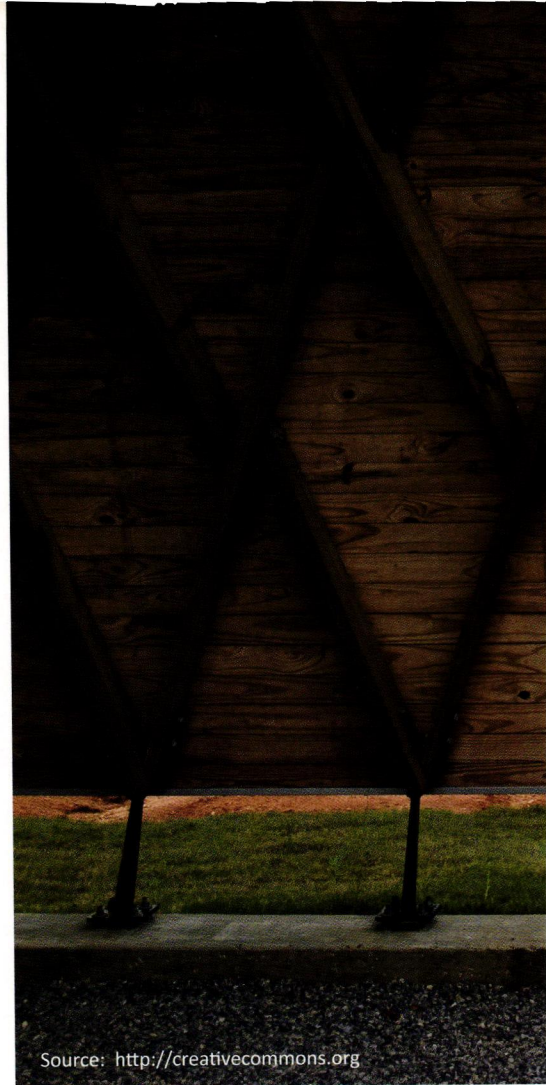


STACEY L. MCMAHAN, AIA, LEED® AP, is a principal with Koch Hazard Architects, is passionate about good design and environmental stewardship, and loves great food and wine.

What is nonprofit architecture? Most of us architects think we practice it every day, but it refers to tax status, not the bottom line. Correctly called not-for-profit or NFP, fee sources are structured through grants and donations, among other funding resources, that cover staffing, overhead, travel, and other expenses. Several design organizations (substitute the word businesses) such as Architecture for Humanity, MASS Design Group, and Tulane City Center are producing innovative work internationally or within their own communities operating as NFPs. Don't forget Sam Mockbee's Rural Studio and its wonderfully innovative projects produced on a shoestring. These "businesses" are engaging in humanitarian work for social causes while employing architects and support staff.

In 2010 I embarked on a one-year working sabbatical with Architecture for Humanity in post-earthquake Haiti, engaging in their special brand of humanitarian NFP work. When the year was up, it was difficult to leave and I was drawn back for a visit only four months later. I returned with my spouse, toured projects left in progress, and spent time at an orphanage site, where I had come to know the children and their caretakers.

Progress, albeit slow, is apparent around the city of Port-au-Prince. By United States standards, we feel the recovery work in Haiti is incredibly slow. It's not a fair comparison when considering challenges such as material shortages, inadequate construction knowl-



edge, and hovering gangs and shady dealings snarling the process, plus the fact that nearly everything is done by hand. In the face of these challenges, two Architecture for Humanity school projects were recently finished (College Mixte Le Bon Berger Montrouis and Ecole La Dignite) with great celebration. Both were also featured in the March issue of *Architectural Record*, focusing on Building for Social Change.

Architecture for Humanity's mission is to create beautiful and well-designed projects in resource-challenged areas. Seeing these projects finished and full of smiling children, is confirmation that the effort is well worth it. I've been a licensed architect for 12 years, and this work has been by far the most rewarding of my career. These schools will for many years enhance the future of Haiti, where the literacy rate is 50 percent and unemployment is about 80 percent. The construction laborers



Detail of the Hale County Animal Shelter by Rural Studio.

on these projects are now skilled workers and will hopefully carry forward safe building practices to their next project or when building their own home.

While challenges abound in disaster contexts, serendipity can turn bad situations inside out. During my early work in Haiti I accompanied Fredric King, a filmmaker, and several students from the NYU Schack Institute of Real Estate to the La Concorde orphanage, where they were shooting a documentary. Eight months after the earthquake, the children and caretakers were still living in tents. A nurse from Nebraska toured us around an incredibly crowded site where the orphanage's three-story building had disintegrated, killing only one child out of sixty. It was a heart-rending afternoon. A few days later, an Iowa couple on a personal medical mission at another facility across the street noticed the orphanage and investigated, finding the kids in dire need

of additional medical attention. They returned numerous times over the next few months and eventually adopted a sick boy.

Fast forward one year. The Iowa couple created a foundation called LOVE Takes Root to support and relocate the orphanage to a beautiful parcel of land outside of Jacmel along the south coast of Haiti, which will provide ample room for living quarters, a school, clinic, playground, and garden. After discovering my earlier involvement with the orphanage and realizing we lived only three hours apart back in the States, the Iowa couple asked me to help design the new orphanage campus. Architecture for Humanity Sioux Falls held a site planning charrette and my firm will provide the building designs and construction documents as a donation to LOVE Takes Root. Fredric, the filmmaker, made a short YouTube video (search for NYU Schack La Concorde Orphanage) about the orphanage

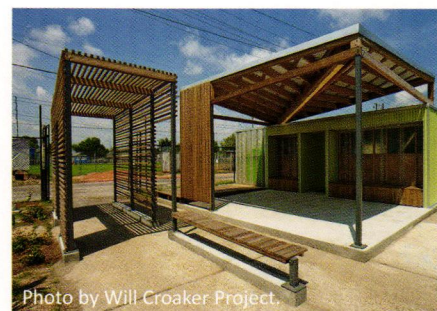
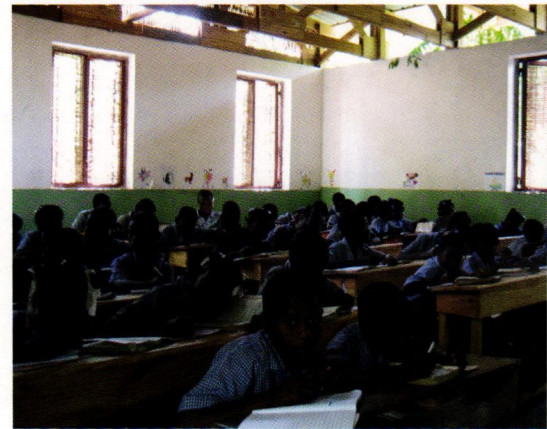


Photo by Will Croaker Project.

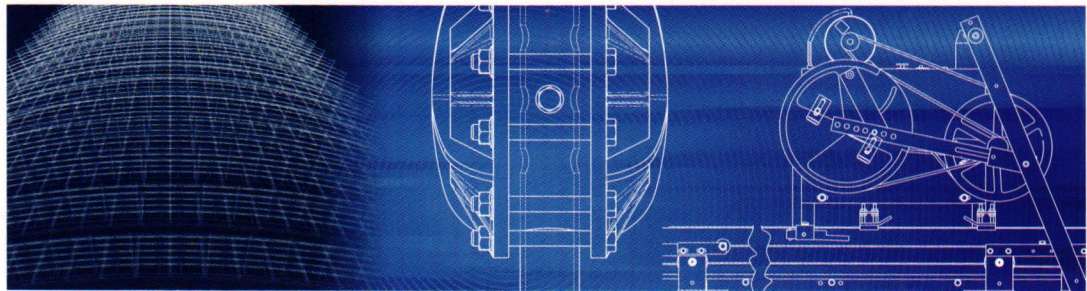
The Hollygrove Growers Pavilion was designed and constructed by architecture students through a Tulane City Center community.

and new project, which will help the foundation raise funds. And students in the NYU Schack Construction Management program return to the orphanage once per semester to engage in aspects of design and rebuilding in a post-disaster context and also to support La Concorde.

These kinds of stories are happening all over the world because people with specialized skills step out of their comfort zones and daily routines to join service groups, take working sabbaticals, or reach out to provide beneficial and essential services. NFP design organizations are breaking new ground, literally, and finding ways to make a living working differently. For me, the experience helped me remember why I love architecture and gain a fresh realization of the value of design in the larger world context. 🍷



ABOVE: Exterior and interior views of the recently completed Ecole La Dignite project as featured in *Architectural Record*.



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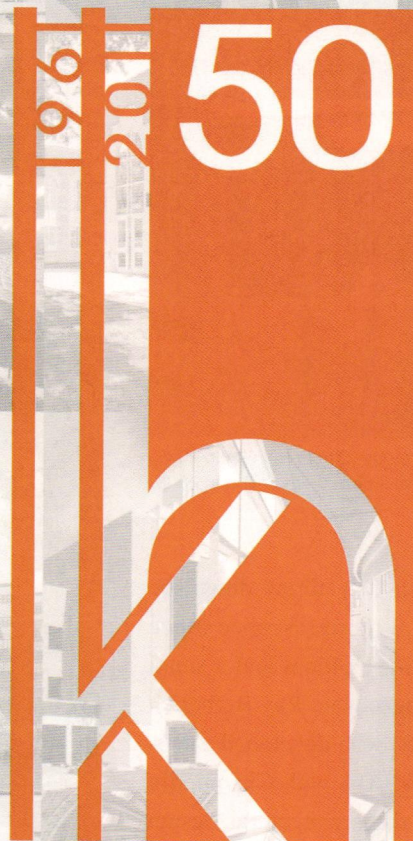
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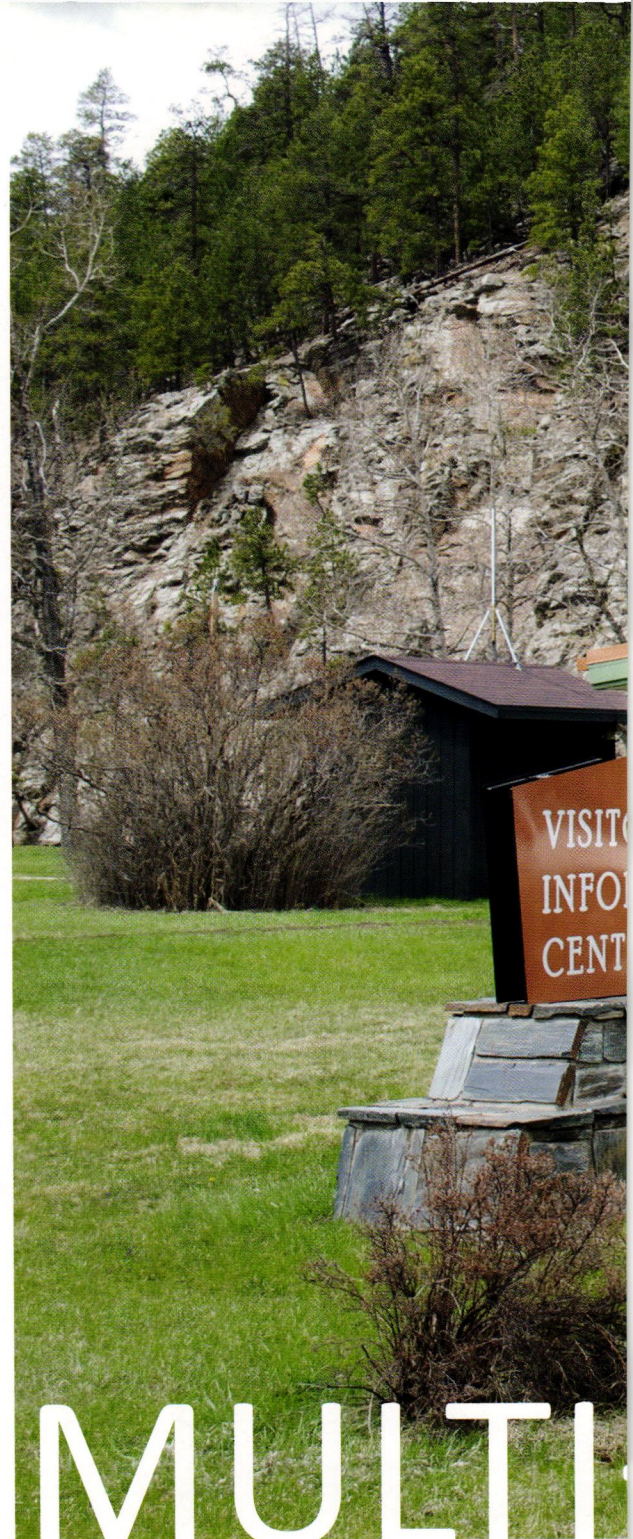
A former U.S. Forest Service building was purchased by the City of Hill City in 2005. Renovations were begun in 2008.



PEGGY SANDERS is the author of *The Civilian Conservation Corps In and Around the Black Hills, Wind Cave National Park: The First 100 Years*, and three additional vintage photo histories, all published by Arcadia Publishing. She is part of a six-generation Fall River County farm and ranch family. Peggy's college years included a year at the Sorbonne University in Paris, France. She is a national award-winning columnist who can be reached through www.peggysanders.com.

In early 2008, the City of Hill City threw down the gauntlet to retrofit a former U.S. Forest Service office building into a group of varied-use offices and a small museum. Accepting the challenges were Ray Berberich of Berberich Design in Hill City, who developed a conceptual layout, and Brad Burns, AIA with Chamberlin Architects in Rapid City for the architectural design and project management. Regenerating a building by modifying someone else's creation into a new form and function, under restrictions of a tight budget, were the hurdles. "Taking a building that still has life in it and repurposing it, for the benefit of the community is a highlight of our firm," Burns said. "Even though it wasn't a large, expensive project, it is the type that is really rewarding. We really enjoy the opportunity to help small communities."¹

Within the 3,000-square-foot building every inch of space is used, yet the arrangement gives a sense of spaciousness. When used as a Forest Service office, tongue-and-groove pine siding lined the interior walls. As partition walls were removed to open up the space, the siding was carefully removed and later reinstalled. Rushmore Forest Products, through its sawmill in Hill City, donated enough new tongue-and-groove siding to complete the project.



Ray Berberich designed display spaces to advertise area businesses and generate a revenue stream for the Hill City Area Chamber of Commerce and Economic Development. He created a Black Hills map fabricated with a high-end 3-M product positioned on the entrance lobby floor as a focal point.² A large screen displayed a video depicting various Hill City community events, which runs continuously in the foyer. The video was produced by Chris and Rick Van Ness, Crow Ridge Productions, a professional services company for film and video, located at Hill City.³



HILL CITY VISITOR CENTER REPURPOSING

The regenerated Hill City Chamber of Commerce and Visitor Center, \$140,000 later.

Less noticed until the utility bill comes were new electrical wiring and additional insulation, enhancements to the functional aspects. The two original bathrooms were made handicapped accessible but kept on a small scale. Door closing-activated sensor lights and low-flow faucets and toilets were put in. Limited access to restrooms only through the building's "back door" allows use while offices are closed. The structure sits on 12 acres outside of Hill City, and the nearby picnic tables and creek make restroom access desirable. Burns said, "The roof structure didn't allow for new lighting instal-

lation, and new track lighting was used throughout to keep the ceiling intact."

The most obvious improvements were to the exterior. Original windows were retained; new soffits and fascia were installed. A new roof was to be a necessity. To modernize the exterior and bring it more in line with the surrounding landscape, the building colors were changed and a copper-colored roof was chosen. J. Scull Construction of Rapid City won the bid process with the finished project cost of about \$140,000.

The tri-split-level building houses an office of the Pennington County Sheriff on the main floor along with the restrooms, furnace room, two Hill City Area Chamber and Visitor Center offices and a welcoming reception area. The Chamber leases 1,800 square feet of space in the city-owned building.

Additional occupants are the Hill City Arts Council/*Art of the Hills* magazine and Black Hills Film Festival offices, all located in the basement. The 728-square-foot South Dakota Civilian Conservation Corps (CCC) Museum is on the third level, with a chair lift available.⁴

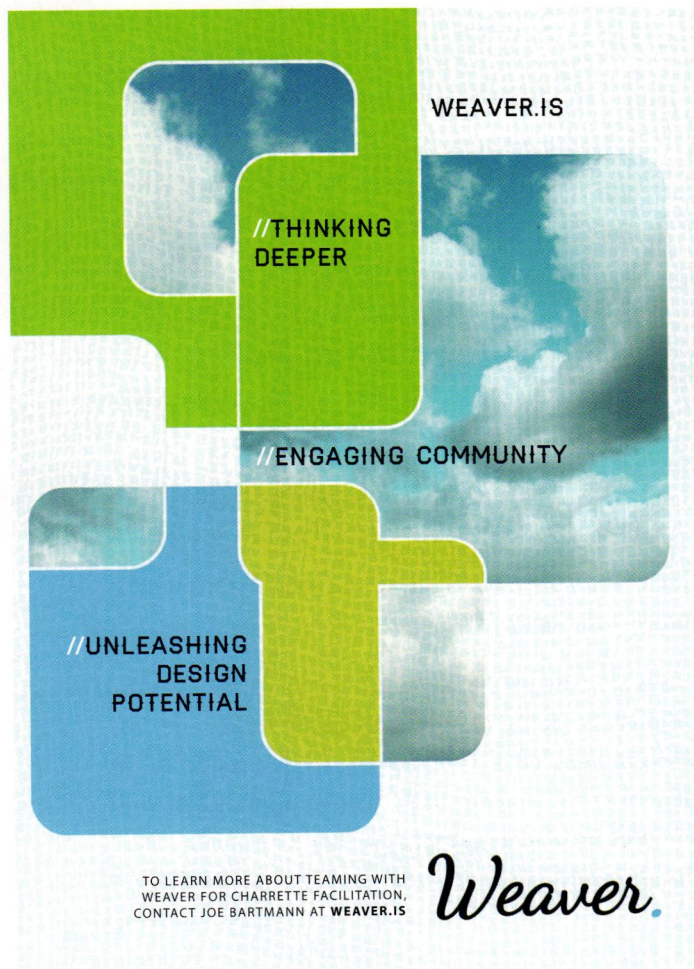
At the same time the accommodations became available, a group of CCC enthusiasts were looking at potential sites for a museum. They made a “wish list” for a museum location, which included: a Black Hills town that is open all year, not just seasonally; a town near the old CCC camps; and a building that was already staffed. Hill City came in first in all categories. Museum president Jay Hendrickson, a CCC man himself, had his eye on the location because the landscape itself evoked a sense of place, that of a Civilian Conservation Corps camp in the Black Hills. The museum keeps the same

hours as the Hill City Chamber and their workers graciously open and close the museum. Hendrickson said, “We CCCers are grateful this segment of history is being featured and we are honored.”

Kathy Anderson, Hot Springs artist and museum exhibits professional, was hired to design and install the exhibits, using artifacts and photos donated from various CCC men, their families, and other interested individuals.⁵

The Hill City Visitor Information Center was formally opened on November 1, 2008, and the South Dakota Civilian Conservation Corps Museum on May 16, 2009. Under way is a landscape study that will lead to a master plan being developed by South Dakota State University Professor Martin Maca and 12 seniors majoring in landscape architecture at South Dakota State University.

1. <http://www.chamberlinarchitects.com>
2. <http://www.berberichdesign.com>
3. www.crowridgeproductions.com
4. www.civilianconservationcorps.blogspot.com
5. www.artofthedakotas.com



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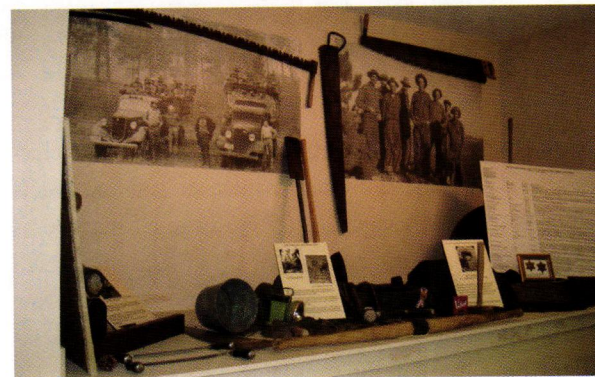
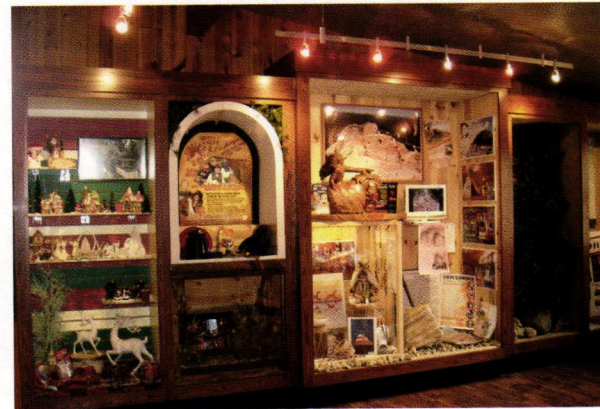
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TOP: Built-in advertising cubicles add color and decorative elements while highlighting area businesses.

BOTTOM: Photos, storyboards, and original artifacts detail Civilian Conservation Corps' history in South Dakota.



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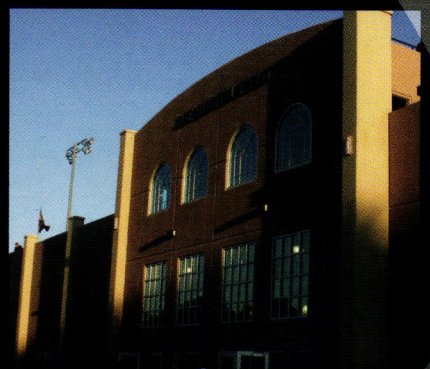
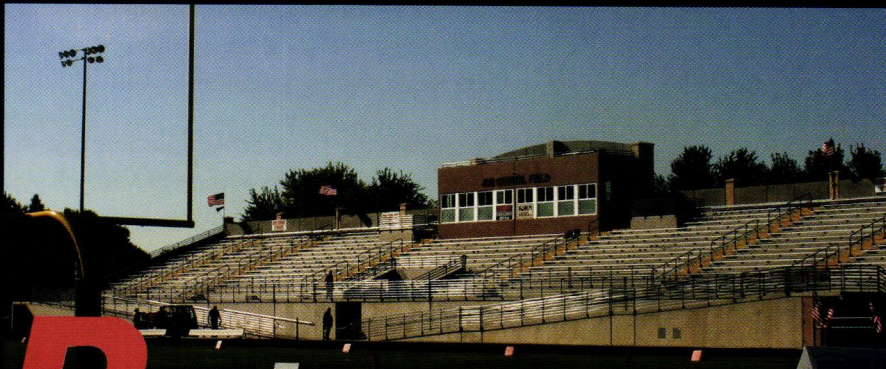
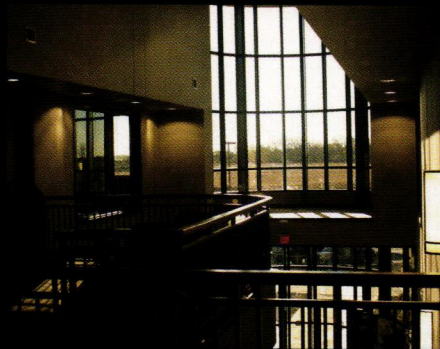
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Revitalizing the Foundation of the Dakota Territory

SET IN

Advances in modern technology have made available a profusion of building materials for use in construction, but natural stone has perhaps best stood the test of time. Nothing surpasses the beauty, elegance, and value natural stone brings to a building. Past examples of stone construction can be seen in nearly every community across the country. Today we are seeing a renewed interest in the use of natural stone—and new technologies for shaping its use.

The Great Plains, with its vast expanses of open prairie, afforded few building materials aside from stone during its early settlement history in the mid-1800s. One example is Sioux quartzite, a unique and beautiful stone found in a limited area around the intersection of South Dakota, Minnesota, and Iowa. It is one of the oldest, hardest, and most durable stones in the world and is perfectly suited to building. Its use dates back to before the Dakota Territory was divided into states, when quartzite mile markers designated the future state line between North and South Dakota, making it a part of the Dakotas and Midwest building tradition for more than 130 years. In a way, it helped “win the West,” providing settlers and town builders with a tough and long-lasting foundation. Many buildings utilizing quartzite can be found in historic downtowns across the upper Midwest as well as in downtown Chicago and Kansas City.

A recent PBS show explored a military outpost from the Plains Indian Wars near Mitchell. All that remains of the 1865 buildings is the foundation “with its walls built of the locally available (and lovely) rose pink quartzite,” reports *Time Team America* “Fort James” by K. Kris Hirst.

Today a conscious push to use more regional and sustainable materials has increased the demand for Sioux quartzite. This creates two challenges: 1) recreating the old-world craftsmanship look—



The new stone used on the historical Red Bridge in Kansas City.

STONE

with modern design and installation requirements, and 2) using the historical material—with economy, efficiency, and sustainability. Gone are the 1–2" tolerances and onsite installation craftsmanship of even 10 years ago. Stone is now cut to 1/16" tolerances and prefabricated with great detail prior to shipping to the job site.

To help achieve these challenges, Jasper Stone now uses high-tech diamond tools, computer-programmed saws, and college graduates as stonecutters. Through advanced software, the stonecutter is able to work closely with the design team to ensure the stone fits like a glove. Yet, much of the work is still accomplished by the hands of skillfully trained stonecutters, all the while adhering to modern regulations and restrictions.

Recent projects using Sioux quartzite include the historical Red Bridge in Kansas City (replacing the original bridge near the Oregon Trail, which featured quartzite trim), the Sioux Falls Greenway (a paved, 14-mile route that encircles the downtown area, built on a foundation of quartzite), and

the Mary Jo Wegner Arboretum (site of the Sioux Falls stonecutter village).

Another project, completed in the fall of 2011, is University Center's Science and Technology Building in Sioux Falls. In just 2 short years from the original building construction to the latest building, the application of stone changed quite dramatically. The original building features hand-cut large stones that were individually laid up by the stonemason, while the newest building features large, polished panels embedded into the concrete precast panels and hung in place with a crane. The building also incorporates the more traditional mason-laid stonework that uses the historical beaded joints.

Each of these finished projects will have a look consistent with 100 years of stonework in the area. However, each project's new installation methods and materials demonstrate the way stone is used has forever changed. These projects have re-energized, revitalized, and renewed the way natural stone will be viewed for years to come.



BRIAN PHELPS, General Manager, Jasper Stone Company. As an allied member of the AIA in South Dakota, North Dakota, Minnesota, Iowa, Nebraska, and Kansas, Brian has worked with architects throughout the Midwest. He has more than 25 years' experience in business management, marketing, product development, and industry leadership. You can reach Brian at blphelps@jgveerist.com or 605.595.3422.



UPPER LEFT: The historical quartzite mark used to divide Dakota Territory.

UPPER RIGHT: The Fort James site near Mitchell, as shown on the TV show *Time Team America* on PBS.

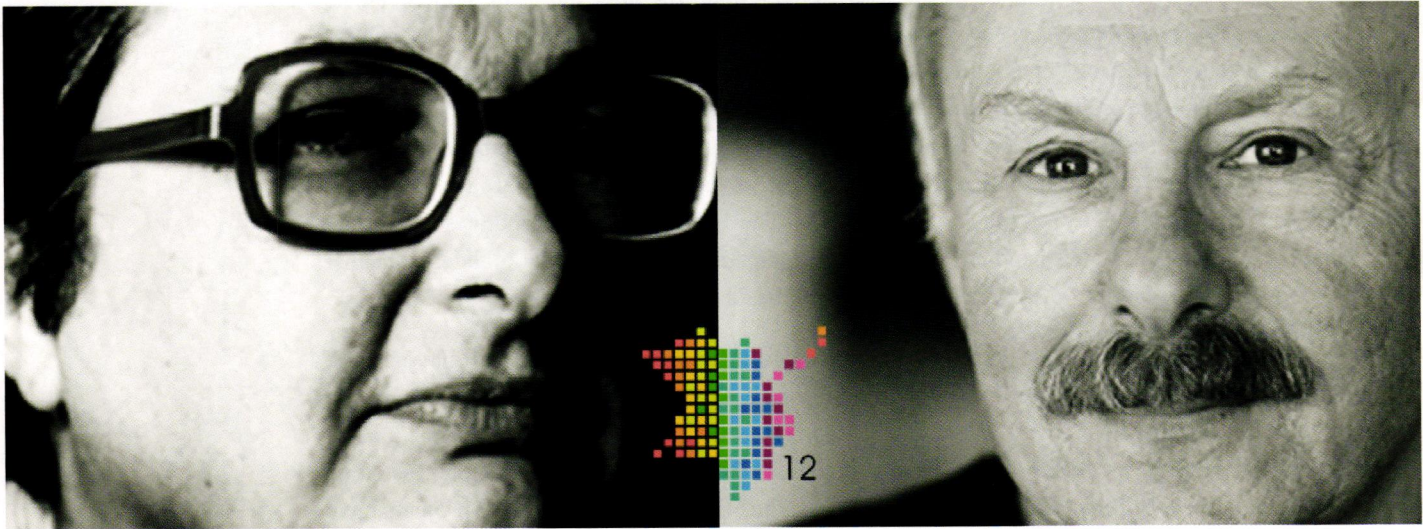
LOWER LEFT: The Arboretum project entrance sign east of Sioux Falls.



LOWER RIGHT: The new Greenway project in downtown Sioux Falls.

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