

# Architecture

## MINNESOTA

Minnesota Architects **WIN**  
**4** AIA National  
Honor Awards

# HONOR AWARDS

The Luminous, Uplifting  
Bigelow Chapel

Historic Modern  
Landscape Preservation

Landscape Photographer **Lynn Geesaman**  
Explores Form and Color

Bigelow Chapel, United Theological Seminary, New Brighton

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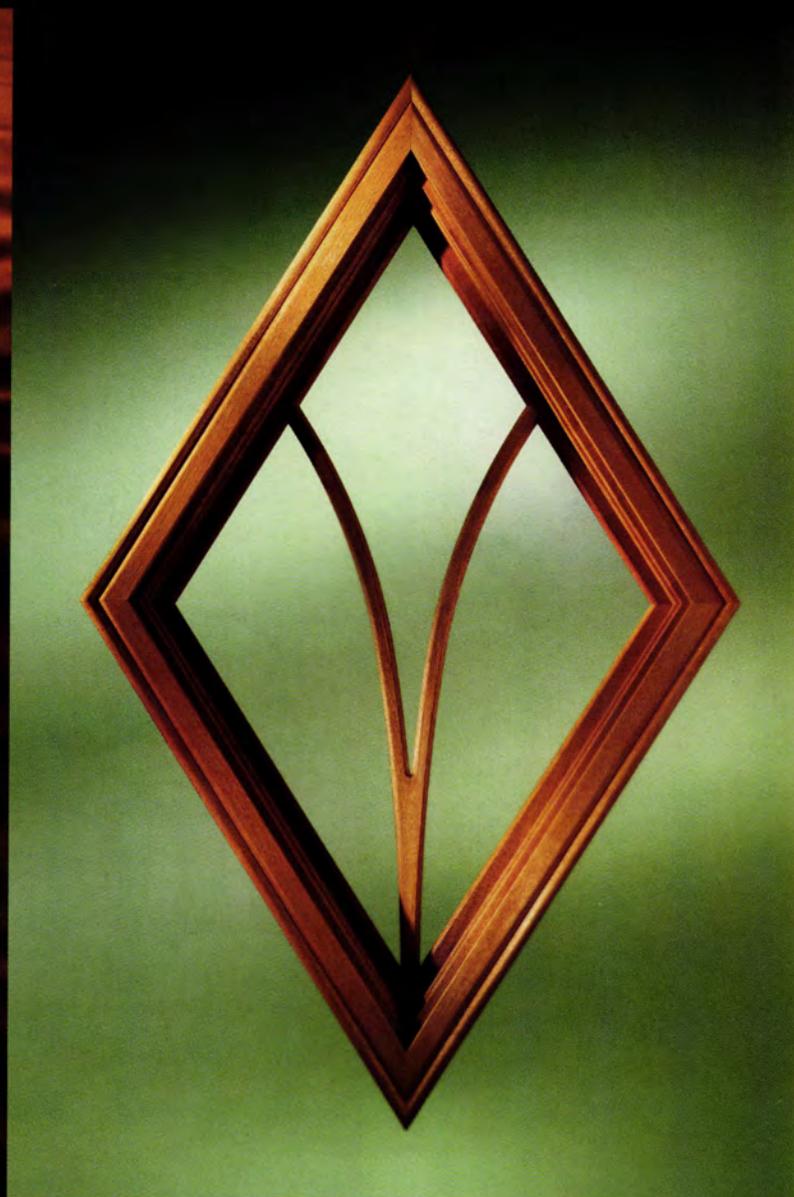


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Bigelow Chapel, United Theological Seminary  
New Brighton, Minnesota  
Architect: Hammel, Green and Abrahamson, Inc.  
Photographer: Paul Warchol Photography



© LYNN GEESAMAN

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### Mission Statement

*Architecture Minnesota*, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.

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May/June

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# Monuments and Gestures

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**It's been an exciting few months** here at *Architecture Minnesota*. The writers and I have had the enviable task of thinking and writing about the AIA Minnesota 2004 Honor Award winners, a highly select group of buildings and interiors. In early January, news came that Minnesota architects had won an unprecedented four AIA National Honor Awards (see details on page 9). That's a staggering number when you consider that only 35 projects received awards across the country.

Then also consider that a handful of high-profile architectural projects—the Walker Art Center and Minneapolis Institute of Arts expansions and the new Guthrie Theater and Minneapolis Central Library—are beginning to take shape before our very eyes. High design is alive and well in Minnesota.

When I think about the AIA Minnesota Honor Award winners and what makes them so memorable, the landscape photography of Lynn Geesaman (page 54) comes to mind, strangely enough. Geesaman began her artistic career not in immaculate gardens but in the Edward Kraemer & Sons quarry in Burnsville and early-stage construction sites around Edina. An admirer of 19th-century desert photographers Felix Bonfils and Francis Frith, she was drawn to elemental piles of sand and various construction materials, and sought to frame them in such a way as to erase all evidence of time, place, and scale.

The resulting sepia-toned images, printed in five-inch squares and smaller to suppress the grainy detail, are deeply affecting in their evocation of vast canyons, gullies, and hills. Soon, Geesaman, a former physicist who loves to experiment, discovered a printing technique that softened her images in a painterly way without sacrificing their integrity. Piles of sand led her to pyramidal and cone-shaped topiaries in 17th-century French gardens, which opened the door to a variety of designed landscapes across Western Europe, but Geesaman's focus remained the same: basic shapes and enclosures. Shot from a low angle and printed to emphasize form over detail, the objects and spaces become monuments.

The five award winners featured in this issue all exhibit uncommon attention to detail, but their visceral appeal lies in larger gestures seamlessly integrated into the whole. Bigelow Chapel's curving, translucent maple panels, housed



within vertical and horizontal planes of glass and stone, inspire contemplation. Great Plains Software awes with simple windbreak massing and taut glass-and-brick skin. Those who pass by Dalseth Family Dental Clinic are struck by a sleek glass box set in a field of tall prairie grasses, while the leaf-pattern glazing of Grandview Community Center's undulating light monitors showers visitors in dappled light. The Poetry of Trees is a simple expression of both environmental conservation and childhood adventure.

In his feature article on historic modern landscape preservation (page 48), Frank Edgerton Martin calls these resonating gestures the character-defining elements of a design. The renovation of the Towers Condominiums plaza here in Minneapolis, Martin argues, though not an exact restoration of Sasaki Associates' original design, serves as a model example of how to treat mid-century landscapes that now require renewal. The rehabilitation preserved the courtyard's character-defining features—for example, the sinuous walkways and distinctive footlights and tree planters—while adapting to 21st-century uses, materials availability, and codes.

Architects, landscape architects, and allied professionals are charged with sorting through more design and construction details than we, the untrained, can possibly imagine. But it's often the simplicity of a building or designed landscape that instills a sense of wonder, causes us to stop breathing for a moment. This year's award winners elicit such a reaction.

*Chris Hudson*

Christopher Hudson  
hudson@aia-mn.org

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## Calendar

### March 2

**Building the Impossible:  
Architecture in Motion**  
Keynote Lecture by  
Dr. Peter Eisenman, FAIA  
O'Shaughnessy Educational  
Center Auditorium,  
University of St. Thomas  
St. Paul, Minnesota  
651-962-5560  
[www.stthomas.edu/  
arthistory/undergradsite](http://www.stthomas.edu/arthistory/undergradsite)

To kick off two symposia and an exhibition about kinetic architecture, Eisenman will discuss the challenges in designing the innovative Arizona Cardinals Stadium, the first in the U.S. to feature a fully movable playing surface. Symposia continue for professionals and educators on March 3, and for students on March 4. The exhibition opens February 28 and runs through April 4.

### March 21

**Modernism from Cultural Roots**  
David D. Salmela, FAIA  
Rapson Hall Auditorium,  
University of Minnesota  
Minneapolis, Minnesota  
612-626-9068  
[www.cala.umn.edu](http://www.cala.umn.edu)

Recognized as Architect of Distinction in 2004 by a joint program of *Midwest Home & Garden* and AIA Minnesota, Salmela will discuss his award-winning work. The lecture coincides with the release of a book about Salmela and the opening of an exhibition about his work held in the HGA Gallery in Rapson Hall. A reception follows the lecture in the gallery, and the exhibition runs through April 29.

### April 13

**Breaking Ground**  
Daniel Libeskind, AIA  
Northrop Auditorium,  
University of Minnesota  
Minneapolis, Minnesota  
612-624-1832  
[www.cala.umn.edu](http://www.cala.umn.edu)

Libeskind, principal of Studio Daniel Libeskind, New York, will speak about his newly published book, plans for the World Trade Center site, and other projects. The lecture is free and open to the public, with a reception following at Rapson Hall.

### April 27

**The Architecture of Summit Avenue**  
Minnesota Historical Society  
James J. Hill House  
St. Paul, Minnesota  
651-297-2555  
[www.mnhs.org](http://www.mnhs.org)

Hill House staff member Nancy Tracy will present a one-hour illustrated lecture exploring the architectural styles of St. Paul's historic Summit Avenue. The lecture will focus on the popular architectural styles of the late 19th and early 20th centuries, still evident in the Summit Avenue neighborhood. Refreshments and tours of the Hill House, including the current art exhibit, "19th-Century Paintings from the Permanent Collection," follow the program.

## INSIDER LINGO *By Gina Gensing*

### Allée



**Most municipalities have narrow roads**, called alleys, that run behind properties. The origin of the dark and dirty urban alley—the place where the garbage gets picked up, garage doors open, and utility lines run—is actually quite grand. The American term *alley* derives from the French word *allée* (al-LAY): a narrow walkway lined with closely planted trees or shrubs (or walls or fences) of a height at least twice the width of the walkway. An allée connects points of interest along an axis; similarly, the American alley connects the streets it intersects. French landscape architect André Le Nôtre, who favored avenues leading outward from gardens, developed the allée concept between 1656 and the 1720s. Allées can be found in modern landscape designs and are often breathtaking to behold, while alleys, on the other hand, often require you to hold your breath. ❖

## Architecture Minnesota Receives Awards

In November, *Architecture Minnesota* was recognized with three awards from the Minnesota Magazine & Publications Association (MMPA). In the category of Professional/Association publications with circulation under 50,000, *Architecture Minnesota* received the following honors:

- **Silver Award**, in the Best Single Topic Issue or Directory category, for "Healing By Design," January–February 2004 issue
- **Bronze Award**, in the Best Single Topic Issue or Directory category, for "Inspired Living Places," May–June 2004 issue
- **Overall Excellence Award for three issues**: "Culture Havens," November–December 2003, "Healing By Design," January–February 2004, and "Inspired Living Places," May–June 2004

The MMPA Publishing Excellence Awards were established in 1997 to recognize and encourage outstanding publishing achievements in the areas of editorial, design, and overall excellence. ❖

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## AIA National Honor Awards for Architecture



PETER BASTIANELLI KERZE

**Emerson Sauna, Duluth**  
Salmela Architect

The jury appreciated the "simple geometric form, well integrated among trees with an opposition of forms that are compelling to the eye." They also praised the sauna's "simple, spare, elegant use of natural materials," calling it "an architecture that appeals to all of the senses. A very quiet building, juxtaposed so carefully and so simply."

**Mill City Museum, Minneapolis**  
Meyer, Scherer & Rockcastle, Ltd.

The jury called the new museum "A gutsy, crystalline, glowing courtyard for a reemerging waterfront district that attracts young and old and has stimulated adjacent development. A complex and intriguing social and regional story that reveals itself as the visitor progresses through the spaces, it brings history alive and the importance of the St. Anthony Falls through didactic exhibits that interact with the building itself."



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## Minnesota Architects Recognized with AIA NATIONAL HONOR AWARDS

The American Institute of Architects has announced the 2005 recipients of the AIA Honor Awards, the profession's highest recognition of works that exemplify excellence in architecture, interior architecture, and urban design. Thirty-five projects were selected from some 630 submissions. The four award-winning projects shown here were designed by AIA Minnesota member firms and previously recognized with an AIA Minnesota Honor Award.

## AIA National Honor Awards for Regional and Urban Design

**Ramsey Town Center, Ramsey**  
Elness Swenson Graham Architects, Inc.,  
with Close Landscape Architecture

"A beautiful dynamic is set up between the residential neighborhoods to one side and the city center and transit station to the other," the jury stated. "This eminently livable plan is in the best tradition of town planning, where home and work and civic spaces are more closely related and a sense of place is created."



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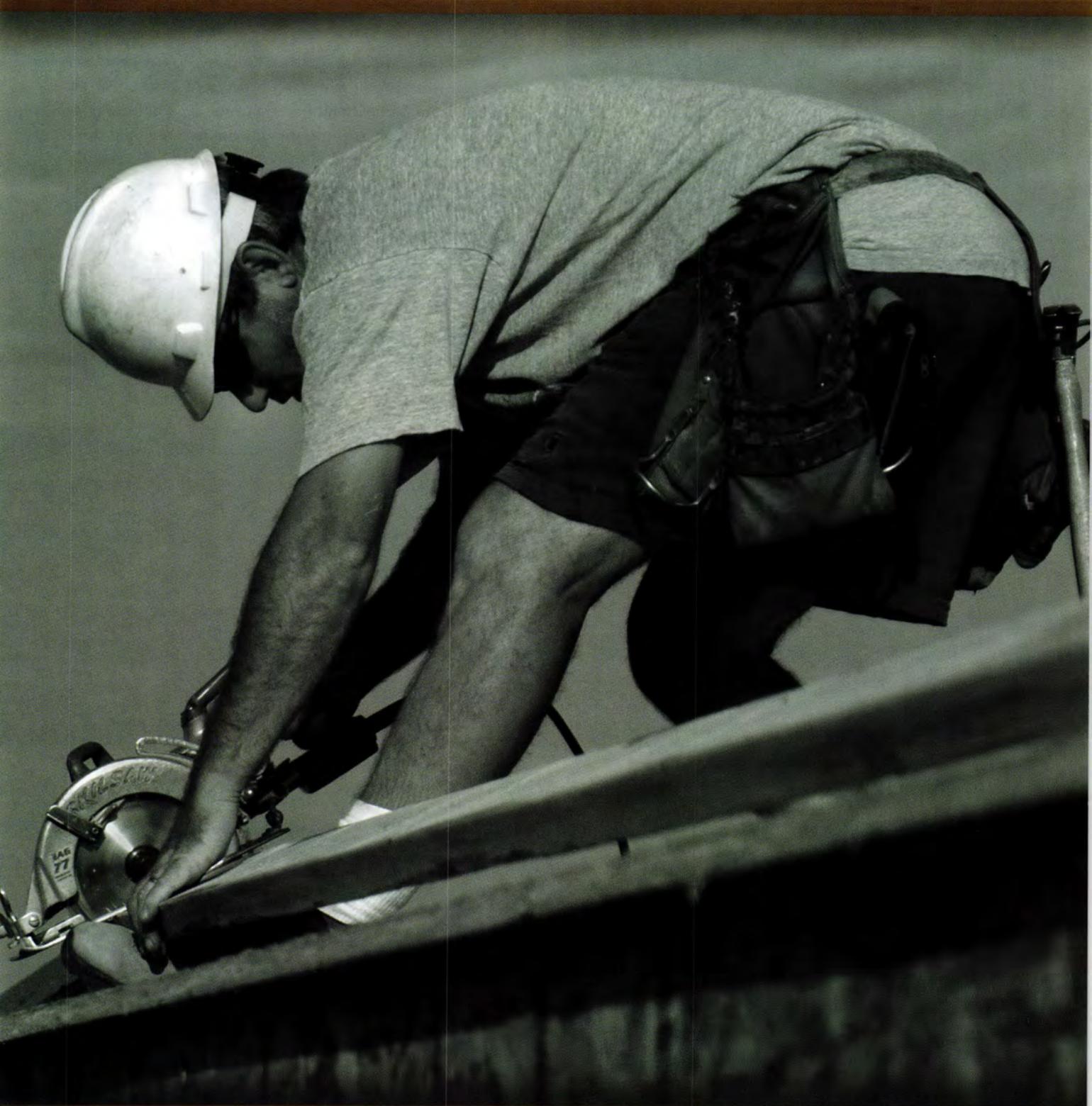


DON F. WONG

**Jackson Meadow, Marine on St. Croix**  
Salmela Architect with Coen + Partners

The jury appreciated the "sensitive and respectful" approach taken. "We were impressed with the elegance and balance of the solution. The architecture is at once familiar, as it relates to the vernacular of the region, and yet beautifully and elegantly modern in its detailing and restrained use of color."

HE HAS THE SCHOOLING OF AN ENGINEER, THE HANDS  
OF A SURGEON AND THE PRIDE OF A CRAFTSMAN.

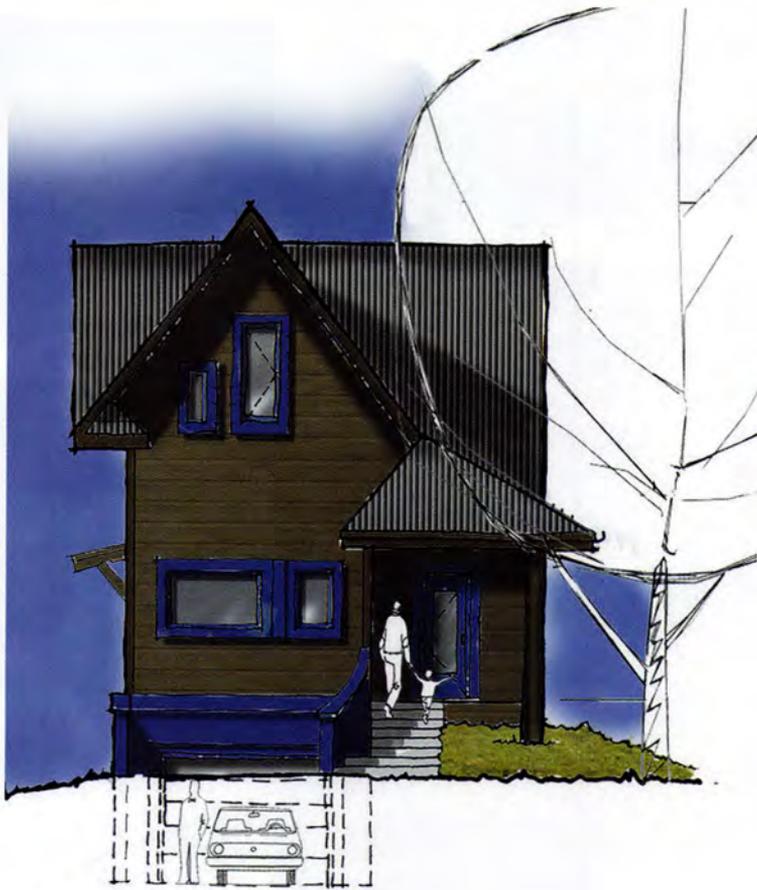


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## AIA Minnesota 2004 St. Paul Prize



Zach Flann, Miller Dunwiddie Architects, Inc.

Intern architects living or working in Minnesota and within seven years of graduating with a Bachelor or Master of Architecture degree from an accredited program were eligible to enter. The competition was for the design of a two- or three-bedroom, 1,200–1,400 square foot, single-family residence for a moderate-income family on a narrow lot without an alley at 637 Oakdale Ave. in St. Paul.

The house was to fit an urban environment, be a successful solution to the constraints of its unique site, and yet suggest a prototype for single-family housing on other small urban lots. One garage space was required and there was to be no front yard parking. Since the site is not in a historic district, design-

ing for a historic context was not a program requirement, although the winning entry does fit sympathetically with the surrounding structures. Many of the entries were modern in design, with one winning entry being a modular structure.

Judging was based on creativity, clarity of presentation, and how well the design of the house met the programmatic requirements. The jurors were seeking urban, not suburban, solutions to the tricky problem of ensuring that the garage did not become a prominent design element on the street elevation of the house.

The Neighborhood Development Alliance hopes to construct the first-prize entry on the Oakdale site or another St. Paul site. ❖

**Winners of the 2004 St. Paul Prize Competition** for the design of a small urban house were selected in November and presented with their awards at the St. Paul Chapter holiday party in December. Jury members included Gail Merriam of St. Paul's Neighborhood Development Alliance, Lucy Thompson with the City of St. Paul Department of Planning and Economic Development, and AIA St. Paul board members Michael Huber, AIA, and Sylvia Frank, AIA. The jury selected the following winners:

### First Prize (\$1,000)

Zach Flann, Assoc. AIA, Miller Dunwiddie Architects, Inc.

### Honorable Mentions (\$150 each)

Robert Ewart, Domain Architecture & Design

Scott Krenner, DSGW Architects

Jessica Vogel, Ellerbe Becket, Inc.



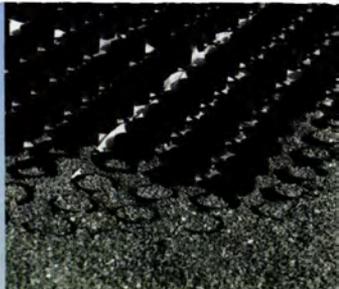
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# MPR Expansion and a Trio of Landscape Designs

BY BETTE HAMMEL

**Minnesota Public Radio**, one of the nation's leading public radio broadcasters, is expanding its headquarters in downtown St. Paul. Hammel, Green and Abrahamson, Minneapolis, was challenged to design an addition that would foster creativity and interaction, says Bill Blanski, AIA, design principal. Connecting the existing facility with the new one is a four-story glass atrium criss-crossed with bridges; this central area provides a much needed gathering space for employees and the public. The extension façade matches the original building's iron spot brick, but the building features modernist elements as well, including a zinc-clad, cube-shaped space projecting over the street that houses the Forum, a center for interactive public journalism. According to Bill Buzenberg, senior VP of news, the Forum "will be a vital space for drawing knowledge from the audience, a space where we will convene groups on issues like higher education to inform our journalists." The room features retractable seating for 120 and a dramatic view of the state capitol.

The state-of-the-art addition includes eight new broadcast studios equipped with satellite technology, ten edit suites, video conferencing, and the latest acoustical systems. Departments are organized by floor, with the newsroom, for example, occupying an entire floor. When the building is completed in January 2006, MPR will bring its downtown St. Paul employees under one roof for the first time. Following the move, architects will begin interior refurbishment of the existing building on Seventh and Cedar. ❖

**A Winter Recreation Master Plan for Theodore Wirth Park**, created by Short Elliott Hendrickson (SEH), St. Paul, in collaboration with the Minneapolis Park & Recreation Board, will revitalize the park's popular cross-country and downhill ski areas and tubing/sledding hills while minimizing environmental impact. First on the agenda is lighting the cross-country trail and improving the park's snow-making capabilities. The plan locates a new pre-season cross-country track adjacent to Twin Lake and the par 3 golf course. Downhill skiers and snowboarders will traverse the hillside northwest of the chalet, while tubing and sledding, separated from the other downhill activities to improve safety, are being relocated to the 10th fairway. SEH urban design director Bob Kost notes that the natural beauty of the 18-hole and par 3 golf courses will not be altered. Now that the master plan has been approved, the city is exploring avenues for funding. The first phase of improvements is targeted for fall 2005. ❖

This spring, **the newly completed Visitor Center at the Minnesota Landscape Arboretum** in Chaska will sprout six new terrace gardens. Landscape architects SRF Consulting Group, Minneapolis, working closely with Rafferty Rafferty Tollefson Architects, St. Paul, SALA Architects, Minneapolis, and Scott Berry, AIA, designed approaches to the building, pathway connections to existing gardens, and new fencing, trellises, and other decorative structures in the Lundie style. Each garden exhibits a special character and color theme according to its location. Selected paving materials ranging from granite to stamped concrete add variety to the terraces.

The entry garden sets the stage for visitors with an inviting display of ornamental grasses and prairie flowers, while shrubs and perennials will decorate the Visitor Center's main entrance. Bordering the Welcoming Terrace, a dramatic perennial garden emphasizes blue-gray and lime green foliage with taller maroon plants in the background. The landscape plan also includes several "signature" gardens. The Sweatt Terrace, for example, located at the east entrance, features cool-colored

perennials and a seating plaza adorned with roses, clematis, rhododendron, and iris. The Wright-Messerli Terrace inspires contemplation with a granite fountain, a wisteria-covered arbor, a labyrinth walk inscribed in granite paving, and soft white colors in undulating drifts, while the Keating Garden teems with pinks and whites. The Newton Dining Terrace boasts limestone walls, raised terraces under trees, and a granite waterfall fountain. SRF associate Mike McGarvey and project manager John Larson credit close collaboration between client and design team and a visionary master plan for the project's success. ❖

.....  
Landscape architects Damon Farber Associates, Minneapolis, are enhancing **the outdoor space between the Minneapolis Institute of Arts' existing building and the new expansion** by Michael Graves & Associates, Princeton, New Jersey, with RSP Architects, Minneapolis. The entrance to the Graves addition introduces a special-events valet drop-off featuring a broad, pedestrian-oriented walk with a striking paving pattern that recalls the Institute's main entry plaza. This esplanade welcomes the community onto the Institute's grounds and also provides emergency access. The overall plan, which incorporates the existing rose garden and perennial gardens and a major work by sculptor John Willenbacher (there are plans for more outdoor sculptures), creates a more cohesive park linking the Institute to the adjacent Children's Theater, now under construction, and the Minneapolis College of Art + Design. Damon Farber, firm president and project principal, emphasizes that great efforts are being made to preserve the site's large oak tree, which will become a focus of the proposed arrival court. On Third Ave., new landscaping will create distinct identities for the Institute and the Children's Theater, which share an entrance. ❖

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# Agate Bay

Two Harbors, Minnesota

BY ROBERT ROSCOE

**You've probably either visited or seen images of Two Harbors Lighthouse and Keeper's House**—now a bed and breakfast—and the scenic coastal environs of Lighthouse Point, which projects outward into Lake Superior forming the northern edge of Agate Bay. What you may not know is that Agate Bay's open spaces and historic industrial structures, including three massive ore docks that are the *raison d'être* for the city and region, are in danger of being compromised by a large housing development along the lakefront.

The story of Two Harbors, and the central role it played in Minnesota's thriving iron ore industry of the late 19th and early 20th centuries, begins in the 1880s. Agate Bay and Burlington Bay—the latter a short distance up the rocky north shore of Lake Superior—provided sailors with safe harbor from the lake's legendary storms. They also proved to be a convenient terminus for railroad tracks built in the mid-1880s by the Duluth and Iron Range Railway (D&IR) for the shipment of iron ore from northeastern Minnesota mines. Railroad cars dumped the ore into freighters bound for eastern steel mills. Within a short period of time, D&IR built gigantic ore docks, connected by vast rail yards serviced by maintenance shops and other facilities. The town that grew around this industrial site on the coastline of Agate Bay took its name—Two Harbors—from the adjacent bays.

The ore-loading activities that dominated the harbors were initially serviced by a 550-foot-long timber-cribbed structure able to hold some 3,000 tons of iron ore. Advances in ore shipping and the ever-increasing length and capacity of ore boats led to construction of larger docks, as noted in a recent historical survey prepared by Hess Roise and Companies, Minneapolis. In 1906, the new concrete-and-steel Dock 6 stretched 962 feet and could hold 43,246 tons of ore. D&IR built and then expanded breakwaters and also increased harbor depth to accommodate larger ships. The plentiful and inexpensively mined iron ore from Minnesota's Iron Range contributed mightily to the nation's steel backbone—railroad networks, industrial factories, skyscrapers, and so on—and its rise to economic and military power.



HESS ROISE AND COMPANIES

*Agate Bay's ore docks were engineering marvels of their day.*

After a fire swept through Two Harbors in 1885, residents set about constructing more permanent buildings and establishing a downtown. When Highway 61 was cut through shoreline rock to connect Duluth to Two Harbors, supplies no longer had to be brought in by boat, and Two Harbors was transformed from a remote industrial outpost into a full-fledged city.

In its heyday, Two Harbors shipped out significantly more ore tonnage than Duluth, but corporate changes led to consolidation of harbor facilities in Duluth, resulting in diminished shipping from Two Harbors. The opening of the St. Lawrence Seaway in 1959 led to importation of foreign ore into the heart of industrial America, and in 1963 the Two Harbors ore docks were shut down. Several years later, the development of taconite pellets from a process converting low-grade iron ore into high-grade production-ready material brought the ore docks into high activity again, but the highly automated

*Continued on page 62*

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# Profiles in Design™

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Badger Association of the Blind and Visually Impaired > Milwaukee, WI

## PRODUCT PROFILE

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### Project Profile:

#### Badger Association of the Blind and Visually Impaired

The building had to convey a sense of strength, security and permanence both to its residents as well as the surrounding neighborhood. It had to be a prominent, but not overwhelming, fixture in the community. And the **Heritage Collection™ Designer Concrete Brick** line was there for the Badger Association of the Blind and Visually Impaired on the west side of Milwaukee.

"The building was surrounded by old-style residences," said designer Tadgh McInerney of AG Architecture in Wauwatosa. "And there's a school and some public buildings, so there's quite a bit of masonry in the area."

The project, on Hawley Road, included 25,000 Bisque-colored Heritage Collection™ Series II bricks. It also consisted of 10,000 Auburn-colored split-face concrete masonry units. Completed in summer 2003, the \$4.6 million project assumes 69,090 square feet.

The structure won honorable mention from the Wisconsin Concrete Masonry Association and the American Institute of Architects. But perhaps more importantly, the building took into account the visual impairments – and tactile needs – of the building's clients.

"We used a highly textured brick, especially on areas within reach on the exterior on the lower levels," McInerney said. "We had to have something they knew would be theirs."

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# Profiles in Design™

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## PRODUCT PROFILE

### Hollowcore Roof & Floor Systems: Park it, and forget about it.

When designing the luxurious Eagle's Point at the St. Croix condominium complex overlooking the St. Croix River in Prescott, Wis., Tushie Montgomery Architects of Minneapolis wanted to get something out of the way early on.

"Parking lots are sort of the bane of architects," project designer Jesse Hamer said with a chuckle. "Being able to incorporate it inside was advantageous to us, and it wound up being advantageous for the end user. Especially up in this area, with the winters, everybody wants to park inside."

Hamer's firm used 10,000 square feet of 12-inch hollowcore plank, and 20,000 square feet of 8-inch hollowcore to bury the parking for the 43-unit complex. They also used 400 linear feet of inverted T beams and 800 linear feet of columns. Being alongside a river meant builders couldn't dig too deeply, so they half-buried the parking facility.



"Hollowcore is something we use a great deal," Hamer said of the prestressed, precast product. "Anytime we want underground parking, we use it. In this case, because we had such a tight site, we really had no other place to put the parking."

It all adds up to a riverfront structure that has single-loaded corridors, extensive decking and patios, and is a vast complement to the historic grain mill that once occupied the site. And parking the lot under hollowcore allowed designers to maximize the available living space as well, by adding rooms along the side of the garage that faces the river.

"We have some rooms on the same level as the parking garage," Hamer said. "Along the river, if you look, you'll see windows. That gives us glass all the way up the side."

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# Roger Martin

A pioneering Minnesota landscape architect  
looks back on his career

BY ANN HARRIS MCMILLAN

**Roger Martin's influential career** as an educator and practitioner in landscape architecture has spanned nearly 40 years. He served as president of the American Society of Landscape Architects (ASLA), its Minnesota chapter (MASLA), and the Council of Educators in Landscape Architecture (CELA). In each of these capacities, as well as in numerous other educational and professional pursuits, Martin has been a strong advocate for the power of design and its ability to enhance the quality of public life.

Martin began his own education at the University of Minnesota, earning a degree in horticulture in 1958. He then enrolled in the Harvard Graduate School of Design, which offered one of the two graduate programs in landscape architecture in the country. At Harvard, Martin worked and studied under the renowned Hideo Sasaki, a post-World War II modernist and a strong proponent of collaborative research, analysis, and synthesis through which elegant design evolved. "He was a master at discerning what made good design, succinctly and accurately analyzing studio projects," recalls Martin.

In addition to teaching, Sasaki also maintained an innovative design firm in Watertown, Massachusetts, that employed students year-round. (Prior to that time academia and practice had been kept separate.) At Sasaki Associates, practitioners were teachers, teachers were practitioners, and the students gained a wealth of practical experience. Martin later emulated this integration of teaching and private practice at the University of Minnesota.

In 1961, Martin graduated from Harvard and returned to the Twin Cities, where he

worked briefly for Cerny Associates, a highly regarded modernist firm. A year later, he won the Rome Prize, a two-year fellowship to study at the American Academy in Rome. The experience marked a turning point in Martin's career. His immersion in a culture and landscape rich in tradition and meaning was enhanced by the opportunity to collaborate with the artists and scholars he studied alongside. The Rome experience also reaffirmed a design philosophy and methodology that Martin has maintained throughout his career. Primarily interested in circulation and visual perspective in urban public spaces, Martin developed a design process that stressed critical observation, detailed analysis, synthesis, and final design. He frequently quotes a Zen master who once said, "Define an infallible process and then place yourself at the mercy of inspiration." It was also in Rome that Martin decided to pursue teaching as a career.

Upon the conclusion of his fellowship, Martin accepted an assistant professorship at the University of California at Berkeley to teach alongside Thomas Church, Garrett Eckbo, Robert Royston, Michael Laurie, and Lawrence Halprin. In the classroom, Martin began to synthesize his academic theory and professional training into an educational framework. "I believed that each student needed to develop a systematic, analytical approach to problem solving that through repetition would become second nature. One of the true measures of a professional is the ability to act intuitively based on years of experience in problem solving." He elaborated on this idea in an address



“ I believed that each student needed to develop a systematic, analytical approach to problem solving that through repetition would become second nature. ”

*Continued on page 67*

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Project

# Finding Sanctuary

Bigelow Chapel beckons with its tranquility

and rich, filtered light BY CAMILLE LEFEVRE



### Bigelow Chapel

New Brighton, Minnesota  
Hammel, Green and Abrahamson, Inc.  
Minneapolis, Minnesota  
See profile on page 26

*"I love the subtlety and variety in the color of materials—wood, metal, cast stone—and the way light plays off each. Every material and space is handled with care and precision."*

PAUL WARCHOL PHOTOGRAPHY



### Sunset Ridge Townhomes

Minnetonka, Minnesota  
Meyer, Scherer & Rockcastle, Ltd.  
Minneapolis, Minnesota  
See May–June 2005 issue

*"Too often, senior housing isn't done with this amount of care and consideration. The project uses warm materials to create inviting spaces."*

PETE SIEGER OF MS&R



DANIEL NORDSTROM

### DIVINE DETAIL AWARD

#### The Poetry of Trees

Minnesota Landscape Arboretum  
Treehouse Design  
Chanhassen, Minnesota  
Cunningham Group Architecture, P.A.  
Minneapolis, Minnesota  
See profile on page 46

*"The detailing of the wood suggests growth and emergence from the ground that is expressive of a tree. The structure is nicely scaled to the size of the children meant to inhabit it."*

**Matthew Cabin**

Brainerd, Minnesota  
Salmela Architect  
Duluth, Minnesota  
See May–June 2005 issue

*“Rather than facing the lake directly, the house is perpendicular to it, providing glancing views of the water in a really beautiful way.”*

PETER BASTIANELLI KERZE



TIM HURSLEY

**Great Plains Software**

Fargo, North Dakota  
Julie Snow Architects, Inc.  
Minneapolis, Minnesota  
See profile on page 32

*“The structure is so thin and taut—everything is totally under control. It took a lot of time to detail this.”*



MIKE SINCLAIR

**Grandview Community Center**

Grandview, Missouri  
Ankeny Kell Architects (design architect)  
St. Paul, Minnesota  
Gould Evans Goodman Associates (architect of record)  
Kansas City, Missouri  
See profile on page 42

*“The light monitors that line the corridors make the interiors come alive, with fritted glass casting a dappled light into the interior. The effect is like sunlight through a canopy of trees.”*



GEORGE HEINRICH

**General Mills Headquarters,  
Visitor's Lobby Renovation**

Golden Valley, Minnesota  
Hammel, Green and Abrahamson, Inc.  
Minneapolis, Minnesota  
See September–October 2005 issue

*"The addition of a blue glass wall as a linear element transforms the space while visually organizing it. By emphasizing the public zones in the space, the design makes the circulation pattern clear."*



DAVID NAJ

**Humboldt Mill Condominiums**

Minneapolis, Minnesota  
Julie Snow Architects, Inc.  
Minneapolis, Minnesota  
See May–June 2005 issue

*"I like the layering of the façade. The brick slips over the glass and Corten steel like a sleeve. A very sophisticated design, handled with a light touch."*

**San Fernando Cathedral Renovation  
& Cathedral Centre**

San Antonio, Texas  
Rafferty Rafferty Tollefson Architects, Inc.  
St. Paul, Minnesota  
See September–October 2005 issue

*"The restoration of the historic church is very fine. Urban gestures like the central plaza between the church and the new Cathedral Centre allow the project to go in a new direction."*



AL RENDON PHOTOGRAPHY

# AIA Minnesota 2004 Honor Awards

**During the AIA Minnesota 70th Annual Convention and Exhibition in November,** the 2004 Honor Awards jury selected ten projects to receive Honor Awards and one for a Divine Detail Award. The jurors were: Jeanne Gang, AIA, principal, Studio Gang Architects, Chicago; James Stewart Polshek, FAIA, partner, Polshek Partnership Architects, New York; and Ron Radziner, AIA, design principal, Marmol Radziner + Associates, Los Angeles. Listed are the award-winning projects, firm names and locations, the issue of *Architecture Minnesota* in which a full profile appears or will appear, and a portion of the jurors' comments.



## Dalseth Family Dental Clinic

Apple Valley, Minnesota  
ALTUS Architecture + Design with  
Coen + Partners (landscape architect)  
Minneapolis, Minnesota  
See profile on page 38

*"The brise-soleil used to control the sunlight breaks down the scale of the glass-box waiting room, while the random pattern of windows in the exam rooms gives dentists, hygienists, and patients—whether standing or seated—a view outside."*

PETER BASTIANELLI KERZE

## Rochester Art Center

Rochester, Minnesota  
Hammel, Green and Abrahamson, Inc.  
Minneapolis, Minnesota  
See January–February 2005 issue

*"The two simple volumes, slightly offset and clad in different metals—copper and zinc—are handled well. The zinc box seems to float, with the space between the two masses bringing light into the center."*



PETER BASTIANELLI KERZE

# Architectural Ideas

BY THOMAS FISHER, ASSOC. AIA

**What is an architectural idea and why does it matter?** The jury for this year's AIA Minnesota Honor Awards—Jeanne Gang from Chicago, James Stewart Polshek from New York, and Ron Radziner from Los Angeles—answered these questions loud and clear. For them, an exemplary project had to have a concept that drove its plan or section, its form or materials, and its relationship to site or context. Many submitted projects excelled in some of these areas, but this year's Honor Award winners show how an architectural idea, rightly handled, can bring all aspects of a project into alignment, creating a building that, as Polshek put it, "we love to inhabit."

Some architectural ideas begin with the plan of a building. Note the clear separation of service and served spaces in Rochester Art Center; the blue wall of the General Mills Visitor's Lobby threading the spaces together; the intricately interlocking plans of Sunset Ridge Townhomes; or the way the structural bays of Matthew Cabin order the entire site. The clarity of the plans not only sets these projects apart, but also enabled the architects to carry the plan ideas into the treatment of sections, elevations, and details. In all of the above projects, you can read the plan ideas in three dimensions through the articulation of volumes, the choice of materials, the variation of roof heights, or the integration of outdoor space.

Other award winners focused more on materials, including Poetry of Trees with its recycled wood slats, Bigelow Chapel with its translucent wood panels, Great Plains Soft-

ware with its uncannily thin glass-and-brick cladding, and Humboldt Mill Condominiums with its contrasting textures of brick, glass, and rusted steel. The jurors noted that many of the projects they reviewed seemed to use too many materials, without a sense of what the materials meant. In these award-winning projects, materials expressed the key ideas: the saving of trees by recycling wood, the evocation of transcendence through glowing panels, the representation of lightness via materials that appear weightless, and the contrast of new and old in the layering of glass and steel with historic brick.

Human activities drove the ideas in another set of projects. The varied window heights in the Dalseth Family Dental Clinic create views of prairie grasses and sky for standing dentists, seated patients, and children playing on the floor. The undulating and tilting elements in the Grandview Community Center evoke the athletic activities taking place inside. San Fernando Cathedral's new outdoor courtyard provides a central gathering area for the church's diverse community.

Some might argue that architectural ideas matter only to Honor Awards jurors and members of the academic community—that clients care not at all. But the projects recognized here belie that belief. The ideas underlying these buildings make them function better, enhance our experiences in them, and heighten our understanding of them. Ideas, in other words, make the difference between a coherent, compelling building and one that is less so. There is no better reason to hire an architect. ❖



“ An architect . . . thinks of forms intuitively, and then tries to justify them rationally . . . in philosophical and ethical terms. ”

—Peter Collins in *Changing Ideals in Modern Architecture*



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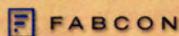
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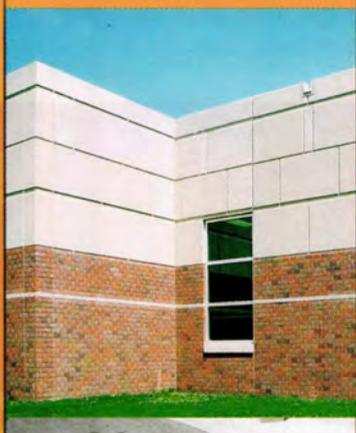


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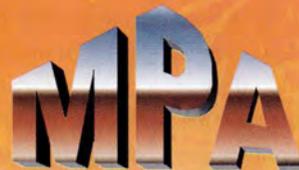
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# Solid-State Lighting

A revolution 30 years in the making

BY STEPHEN KNOWLES, AIA

**Lighting technology has come a long way** since Swan & Edison illuminated the darkness with the first practical incandescent light bulb in the 1880s. Today, architects, landscape architects, and designers are looking to solid-state lighting—a technology in which light is emitted from a solid material rather than a vacuum or gas tube—to improve the quality of our nighttime experience.

Solid-state lighting, which you see every day in digital clock radio, cell phone, and PDA displays, currently uses two kinds of emitter: inorganic light-emitting diodes (LEDs), the more common form, and organic light-emitting diodes (OLEDs). Both types pass an electrical current through a semiconductor to create an excited state that produces light, but OLED semiconductors are composed of carbon-based molecules or polymers. OLEDs are less expensive than LEDs and can even be applied to flexible, curving surfaces, but it appears the sturdier LEDs will be able to carry higher-voltage electrical currents and thus may boast higher light output per unit area.

Researchers are optimistic that improvements in LED materials and design will lead to continued gains in energy efficiency and color variation. Because solid-state lighting produces light at or near the visible portion of the spectrum, the light can be used directly or with little modification. In contrast, the original ultraviolet (UV) light produced by an ionized gas inside fluorescent lamps must be converted to usable, visible light by phosphors coating the inside of the tube. The phosphors absorb UV light and then emit visible light. Solid-state lighting is also far more efficient than incandescent lights, which expend most of their consumed energy producing heat, with only 5–10 percent being converted to visible light.



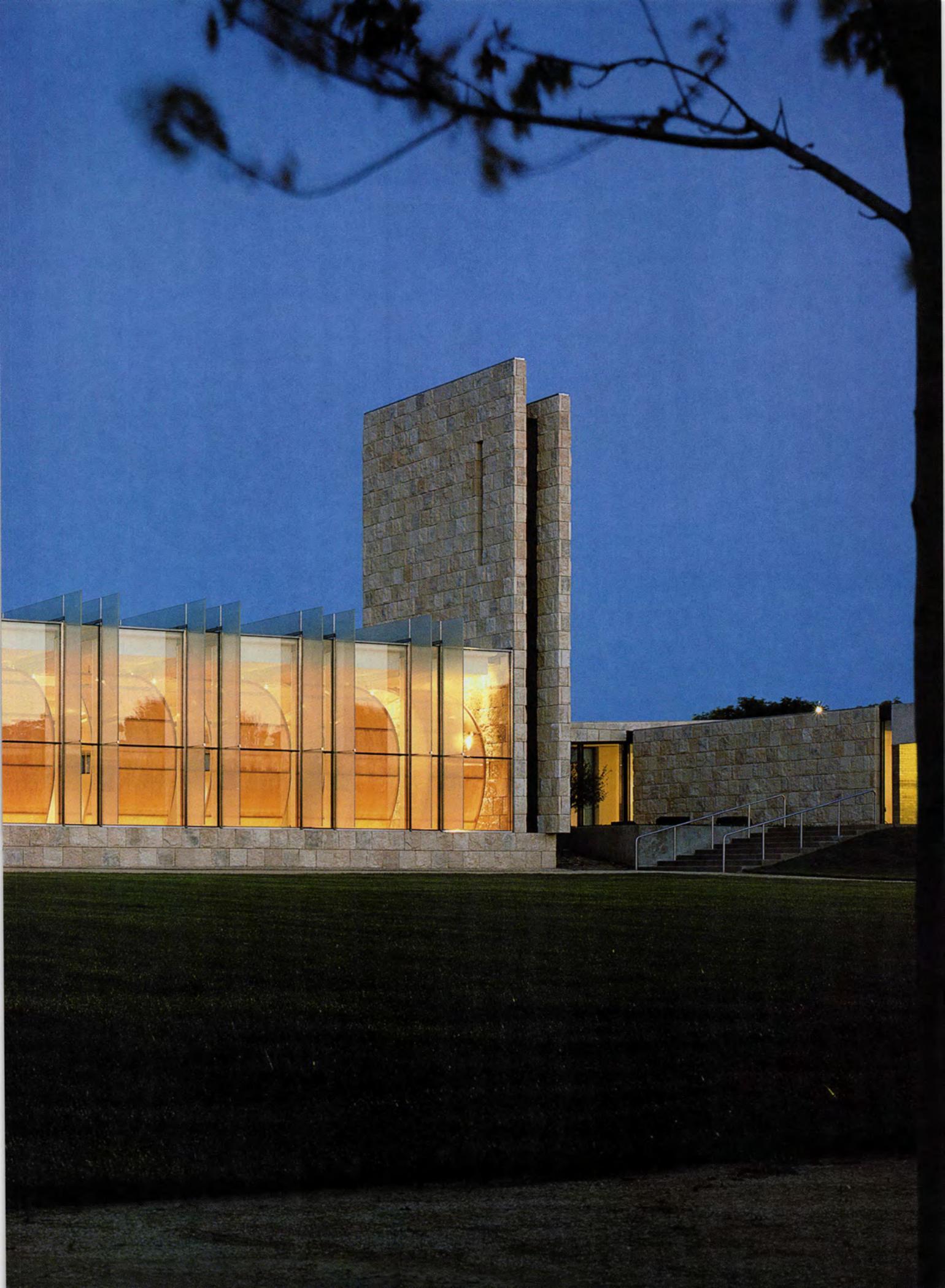
JIM HOFFMAN

*On an overcast night, the LED lamps along the Avenue of the Arts Bridge are the only stars in the sky.*

LED efficiency is currently rated at 30 lumens (a measure of light output) per watt (a measure of electrical power), nearly doubling the efficiency of incandescent bulbs (16 lumens/watt). Researchers believe that LED technology may reach an efficiency of 150–200 lumens/watt, which far exceeds the 85 lumens/watt of fluorescent lamps. White LEDs also have a life expectancy of 20,000 hours, compared to 10,000 hours for fluorescent lamps and 1,000 for high-temperature incandescent bulbs. Small non-white LEDs can last 100,000 hours.

Solid-state lighting offers unprecedented color and control options as well. The crystalline structure of an LED semiconductor emits a specific wavelength (color) at all power levels without a

*Continued on page 71*





PAUL WARCHOL PHOTOGRAPHY



Design team (left to right): Gary Reetz, AIA; Steven Dwyer; Joan Soranno, AIA; John Cook, AIA

**“We wanted a feeling of awe,”** says Joan Soranno, AIA, project designer, Hammel, Green and Abrahamson, Minneapolis, of Bigelow Chapel. “Think of traditional religious spaces: Gothic cathedrals, mosques, synagogues. The scale is so monumental, but the darkness brings down the scale to one of intimacy. Here, in Bigelow Chapel, we wanted the scale to be smaller but the space to be flooded with light. So it’s the inverse. And already, a lot of people have brought profound meaning to this space.”

Indeed, awe and profound meaning are the experiences of nearly all visitors when they first witness the 2,200-square-foot worship space inside the new 5,300-square-foot Bigelow Chapel at United Theological Seminary of the Twin

Cities, New Brighton. “It’s happened dozens of times. When guests walk through the chapel and suddenly get to the sanctuary, everyone becomes silent. They’re truly touched or moved by the space itself,” says Wilson Yates, president, United Theological Seminary. “Inevitably they say, ‘This is truly a holy space’ or ‘I could worship in this space.’”

Even without seeing the building in person, the 2004 Honor Awards jurors lauded the project for its “wonderful quality of light,” “perfect sense of scale and proportion,” “extraordinary revealing of inside to outside,” “confident handling of materials,” and “restrained but exuberant” expression of spirituality. The design team’s inspired handling of light and space, of



such materials as stone, glass, and maple, and of a series of curving, vertical, and horizontal forms all contribute to the sanctuary's warmth, spiritual uplift, and luminosity.

When the seminary planning committee decided to build a worship space—after 44 years of doing without one—the challenge it set forth for HGA was spiritually formidable. “We wanted a chapel that would invite people to worship and meditation and convey the transcendence, mystery, and power of God,” Yates says. The chapel also had to be spiritually accessible to the multi-denominational community of staff, students, and visitors the seminary serves. In addition, the building had to connect with an existing classroom building, Gunnemann Hall,

and architecturally address the existing library across the lawn to the west.

The design team, which included John Cook, AIA, and Stephen Dwyer, in collaboration with Coen + Partners, Minneapolis, sited the building four feet lower than the main floor of the library and Gunnemann building so that, as the jurors aptly put it, “the chapel is grounded in the land rather than sitting on top of it.” Three gardens created in accordance with the chapel parti (design scheme) relate to the interior. For now, the lawn that rolls west to the library provides “a quiet field from which the chapel emerges,” says Shane Coen. In the future, this “garden” may be planted with tall native grasses, birch trees, and turf.

*Curving maple and acrylic panels—so thin as to be translucent—bring honey-colored light into the sanctuary.*



PAUL WARCHOL PHOTOGRAPHY

To the south, a meditation garden was paved with black slate, has three black sitting stones representing the three elements (air, fire, water), and was planted with sedum and a lone musclewood tree. “The musclewood tree is slow growing and ages in a mystical way with its branches becoming very twisted,” says Coen. “So to us the tree represents wisdom.”

To the north of the chapel is a courtyard planted with a single white oak.

From within the chapel, occupants enjoy a framed garden view to the north and south. “Nature has profound significance to many people, in terms of God and spirituality,” Soranno explains, “so no matter where you are in the sanctuary, there’s a strong connection out to

nature." In designing the sanctuary interior, Soranno also drew from other qualities that she felt make a place spiritual: intimacy, a nurturing warmth, and light.

The design team achieved all three, in large part through the use of six honey-colored quilted-maple panels that curve up and down the interior of the building's west glass-and-steel curtain wall. "The very curve in the panels is a warm, intimate, inclusive gesture," Yates says. This design element is reinforced by the use of quilted maple on the floor and in the rectangular panels that extend from the dropped ceiling of the processional hall into the sanctuary.

The veneer panels, 1/32 of an inch thick, were encased in acrylic 1/8 of an inch thick so that, as sunlight passes through the west glass wall, the panels in turn filter and enrich the interior light all day. The curtain wall's exterior/interior glass fins also screen and diffuse light entering the chapel as they bracket the curving panels along the building's exterior. The fins' thin, weightless quality is repeated in several other "floating" forms used in the building.

Two slender walls, 42 feet high and slightly offset from one another with a two-inch space between them, form the bell tower. A thin cross emanates from the stonework, while the same cross is incised into the stone of the sanctuary's interior south wall. And the slender narthex roof cantilevers over the west entrance. "With

the glass fins we started generating a layer of planar geometry," Soranno says. "The two vertical planes of the bell tower juxtaposed with the horizontal plane of the narthex canopy work together to emphasize up and out."

While the lightness of the chapel's floating planar and curving forms generates a quality of spiritual uplift, and the maple, daylight, and glass invite a sense of nurturing warmth, the stonework conveys strength and power. Instead of using costly authentic Italian travertine for the exterior cladding, the design team ordered 50 pieces of original stone from an Italian quarry, rejected all but 39, and commissioned 4,000 look-alike stones.

The design team found maple chairs that conformed to the chapel's aesthetic; Soranno designed the maple table, lectern, pulpit, and baptismal font. "It's a quiet, nurturing, intimate space," she says of the sanctuary. "The combination of wood with the light and the scale is just conducive to reflection, contemplation, and peace. That resonates with people." Adds Yates, "The architects took our challenge to create a sacred space and did so beautifully. We think Bigelow Chapel is an extraordinary place for religious worship and meditation."

**Bigelow Chapel**  
**New Brighton, Minnesota**  
**Hammel, Green and Abrahamson, Inc.**  
**Minneapolis, Minnesota**

*Opposite: A meditation garden composed of black slate, sedum, and a single musclewood tree at the base of the bell tower. Below: The narthex canopy cantilevers over the north courtyard.*

PAUL WARCHOL PHOTOGRAPHY



# Going to Great Plains



A minimalist glass-and-brick  
office building takes its cue  
from the North Dakota plains

BY THOMAS FISHER, ASSOC. AIA

**On the flat landscape of Fargo,** everything stands out, and nothing more so than this building, designed by Julie Snow Architects of Minneapolis for Great Plains Software, an accounting software company recently purchased by Microsoft. The 93,000-square-foot, two-story office building was thought of, says Snow, as “a tool in developing software, helping people do better work by giving them the widest bandwidth, the most flexibility, and the greatest user control.” She also wanted to convey “the idea of movement, the dynamic quality of the company” with the two bars of the building sliding past each other. That sense of slippage recalls other Julie Snow designs, such as the offset floors of the Koehler House in New Brunswick, Canada, or the alternating indoor and outdoor spaces of the Origen Center in Menomonie, Wisconsin, although here the offset plan does more than maximize interior daylight and views; it also allows the building to become a shelter from the fierce winds off the plains.

That need for shelter guided the entire master plan of the site. Occupying the property of a former dairy farm, the Great Plains Software campus consists of a series of Depression-era windbreaks whose locations “drove the siting and footprint of the building,” says Matt Torgerson, the campus manager and a landscape architect who, along with landscape architect Terry Harkness, created the campus master plan. “Few trees exist naturally in Fargo except near



TIM HURSELEY



*Design team (left to right): Tim Bicknell, AIA; Julie Snow, FAIA; Tom Van De Weghe; Christian Dean; Nina Broadhurst; Connie Lindor; Ben Awes; Jim Larson; Bob Ganser*

water, so we wanted to preserve all the trees we had." The landscape also affected Snow's thinking about the building. Her team looked at aerial photos of the region, with its overlapping fields and prairie, as an inspiration for the design of sliding planes of brick and glass on the exterior. "It's as if Julie tipped the grand scale of this landscape vertically to become the face of the building," observes Torgerson.

Another characteristic of the Fargo landscape is its plainness and severity, qualities that characterize the simple massing and minimalist detailing of the building, with its brick and glass surfaces held absolutely flush to the wall, as if honed and polished by the wind. As in her other work, Julie Snow has eliminated anything not essential, making what remains as thin and as light as possible. That minimalist aesthetic not only responds well to the modest budget of this building, but it also refers to the nature of the work that goes on inside. "The users of the building," says Torgerson, "are involved in the research and development of software, and they generally like cool technology, hardware that is clean and crisp. Julie's design reflects the progressive, forward thinking of the people who work here."

Because the building needed to be designed, built, and delivered in 18 months, the owner and users from Great Plains sat down with Snow's team and engineers from the New York office of Ove Arup & Partners to design the building's essential features over a two-day period. "We didn't design the building so much as

TIM HURSEY

district it," says Snow, "coming up with a three-dimensional district plan that kept the offices as open and as flexible as possible." One of the key decisions involved making the facility "an entirely raised-floor building," says Torgerson, "to maximize the ability of the users to reconfigure their space." Julie Snow, in turn, used the raised floors to great architectural advantage. "We pulled the raised floors back from the exterior wall with a trough that lets the glass extend down, past the floor," she says, giving people inside a greater feeling of connection to the landscape. "The horizon was so important to them," she adds, "with its suggestion of limitless opportunity and unconstrained imagination." Torgerson concurs. "One of our primary goals was to not have the building encumber the views of the site. Julie gave us what we wanted."

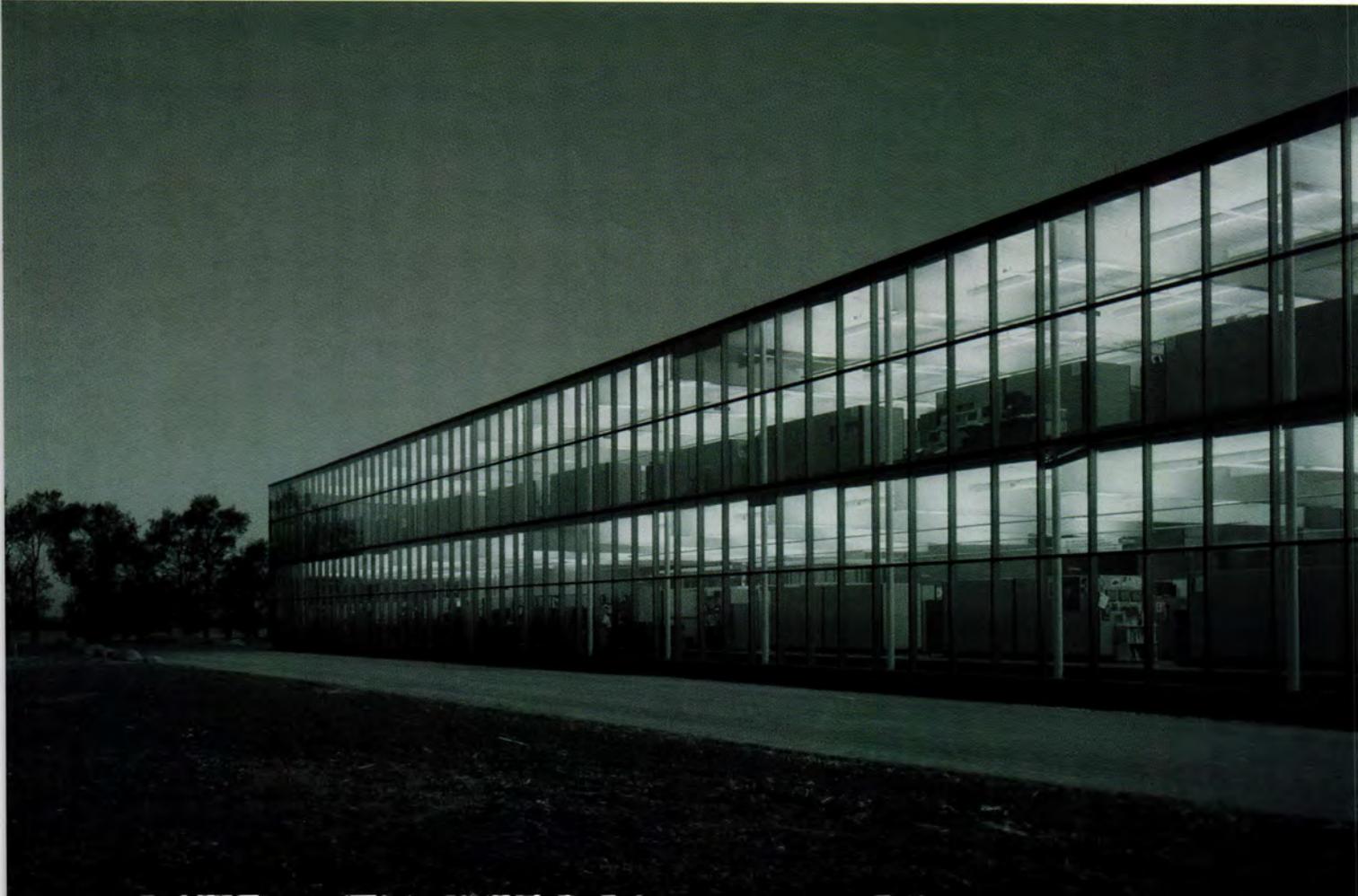
The two-day design meeting produced other innovations as well. "Instead of rectangular

columns," Snow says, "we wanted to use round columns, because they appear thinner and less obtrusive to people looking out." That decision, however, created the challenge of how to connect the round columns to the rolled-section steel beams. After several attempts to work out this detail, the design team decided that the column and beam, like the raised floor and the exterior wall, did not have to connect directly. They conceived a knife plate, concealed in the raised floor above, that bridges a two-inch gap between the horizontal and vertical structure. "It's an amazingly clean connection," says Snow, "but it took us a while to get there."

The client's desire for complete flexibility led the design team to devise an office partition system that had no data or power in it, and so could be taken apart and re-erected quickly using just a wrench. In the end, however, the owner went with a system in which everything

*Opposite: A digital rendering of a section through the raised floor, illustrating the column-to-beam connection. Below: The thin structure of the south bar of the building is especially evident at night.*

TIM HURSLEY





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Plan  
 1. Entry  
 2. North open office  
 3. South open office

from furniture to partitions had wheels to allow users to move things around depending on their need for individual work space, small group settings, or team rooms. “We got just what we asked for,” says Torgerson, “but we’ve since learned that we may have pushed the flexibility too far, that in a rapidly changing work environment such as ours, people need some sense of stability and permanence. Total flexibility can lead to conflicts among users, and a feeling among some that they don’t have enough privacy.” It also led to visual chaos and the near disappearance of corridor space, so management has since instituted a central spine through the office that must be maintained.

“You need to give people a rule set to follow,” observes Snow. “It’s like being a city planner.”

What impressed the Honor Awards jury about this project was its ability to take a very common type—the suburban office building—and elevate it into an extraordinary piece of architecture. But don’t ask Julie Snow about elevating the building; she’ll tell you, with her characteristic sense of humor, about elevating it only 18 inches to get it above the flood plain: “Isn’t that amazing!”

**Great Plains Software, Vista Building**  
**Fargo, North Dakota**  
**Julie Snow Architects, Inc.**  
**Minneapolis, Minnesota**

*Opposite: The east courtyard.  
Below: A modern trellis graces  
the main entry.*





An eye-catching dental clinic

breaks the mold BY CHRISTOPHER HUDSON

# Open Wide



Design team (left to right): Roger Cummelin, AIA; Tim Alt, AIA; Chad Healy

Above: A strong geometry informs the glass-box waiting room, brise-soleil, and flanking fence. Opposite: Natural light bathes the waiting room.

## Quick, make a list of building types that have yielded great architecture.

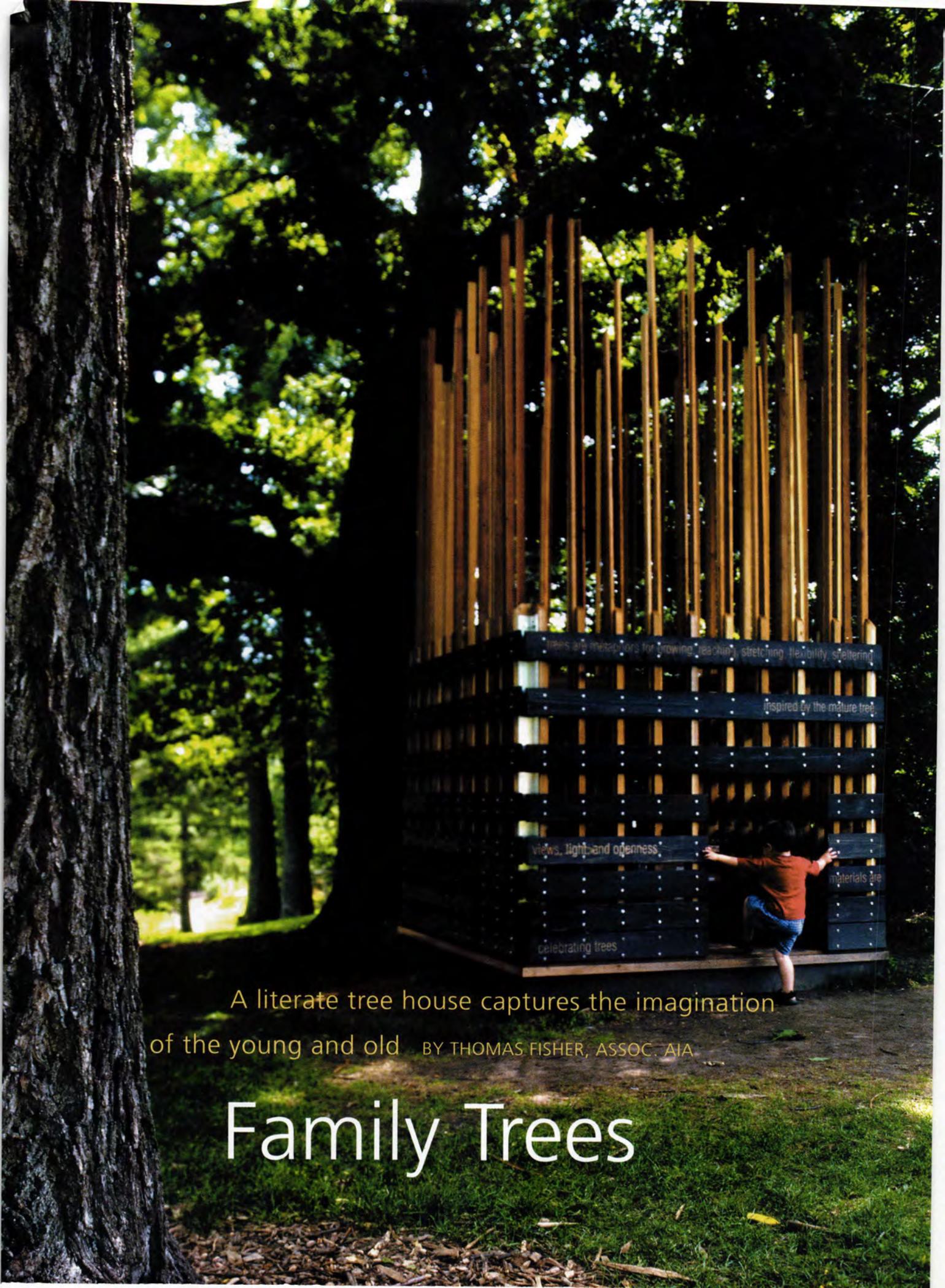
Chances are, museum, church, and skyscraper leap to mind. Dental clinic surely does not. Alas, the poor dental clinic is associated with closed interiors composed of white walls, gray carpeting, sterile lighting, and the faint whine of dental equipment.

But the architecturally adventurous Dalseth Family Dental Clinic in Apple Valley, Minnesota, aims to change all that. Designed by ALTUS Architecture + Design, Minneapolis, and winner of a 2004 AIA Minnesota Honor Award, the clinic commands attention on a busy suburban boulevard populated with the usual brown-brick boxes. In fact, visitors to the clinic are treated to views of the building from all four directions, thanks to clever siting and a well-conceived arrival sequence. Facing the boulevard, a crisp glass

box sits in a field of tall prairie grasses, flanked by a wood-screen wall that extends the length of the property to the south. A *brise-soleil* along the upper southwest corner of the glass box echoes the long fence, and a clean line of sugar maples lies at a shallow angle from the fence, guiding the eye to the main entrance.

Turning into the side street at the northwest corner of the property, visitors pass a long and low stucco wall whose earth-tone red, yellow, and cream horizontal panels convey a sense of movement. A collage arrangement of irregularly shaped windows into the exam rooms is especially striking at night, when lit from within. Above and set back from the north wall is a long and narrow clerestory that brings daylight into the center of the clinic.

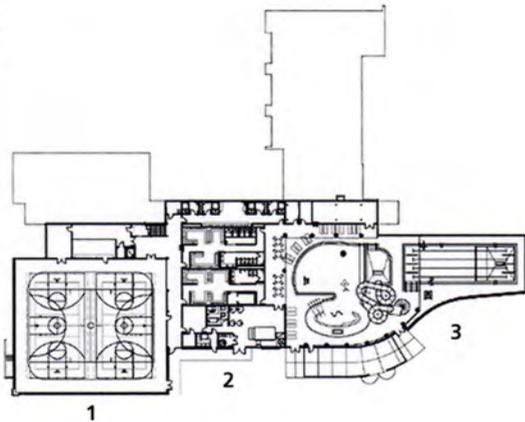
At the east end of the building, two glass panels at the ends of interior corridors offer sight



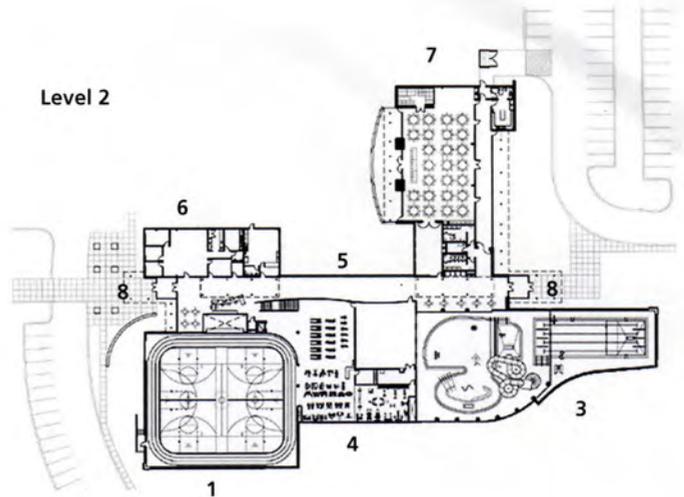
A literate tree house captures the imagination  
of the young and old BY THOMAS FISHER, ASSOC. AIA

# Family Trees

Level 1



Level 2



**Plan**

- 1. Gymnasium
- 2. Locker rooms
- 3. Natatorium
- 4. Fitness area
- 5. Central corridor
- 6. Offices
- 7. Banquet hall
- 8. Entrance plaza

lining the south edge of the building (see floor plans above). Either side can be closed off to the other, as needed.

Adding to the community atmosphere is an uplifting interior color palette of sunny orange, slate blue, and sage green. "The client welcomed the use of interesting colors, rather than the gray, primary green, and blue often found in community centers," says Wentzell. In the natatorium, for example, children splash down the orange double-loop waterslide surrounded by walls whose curving stripes suggest a flowing bed of kelp. In contrast, the building's exterior is dressed in lead-coated copper shingles, golden brown brick, and stone in a variety of dusty hues.

Notes building manager Janis Steele: "The building has been very successful. It looks smaller on the outside than it really is, but the inside is not cavernous, and all spaces are used efficiently. The design team was so easy to work with and addressed our needs very well."

MIKE SINCLAIR



*Opposite: The monitor's fritted glass speckles the lobby below with light and shadow. Above: Sunlight floods the south-facing two-story natatorium.*

**Grandview Community Center**  
**Grandview, Missouri**  
**Ankeny Kell Architects (design architect)**  
**St. Paul, Minnesota**  
**Gould Evans Goodman Associates**  
**(architect of record)**  
**Kansas City, Missouri**



Grandview Community Center charms  
with highly distinctive light monitors and references  
to a neighboring grove of trees BY DOROTHY RAND



# Beacon in the Night



*Design team (left to right): Michael Zenz; Mark Wentzell, AIA; Tom Betti. Not pictured: Michael Matthys; Brian Hatlen; Berry Holz*

**“A happy building, with a delightful quality of lightness,”** is how one Honor Awards juror described Grandview Community Center, located in Grandview, Missouri, a suburb of Kansas City. Designed by Ankeny Kell Architects, St. Paul, in conjunction with local firm and architect of record Gould Evans Goodman Associates, the vibrant 60,000-square-foot social and recreational facility has given its community a renewed sense of identity.

Nestled in a city park between a grove of trees to the north and a creek and open prairie to the south, the community center takes advantage of its sloping site by housing the two-story gymnasium and indoor swimming pool at the “lower” south end of the building and the social areas including the banquet hall and two entrance lobbies at the top of the hill, where the building is a less imposing single story high. Visitors enjoy numerous views of the trees and shallow hills on either side of the building.

The center’s signature design elements are two pronounced, billowing light monitors along the building’s central corridor. During the day, the monitors’ leaf-pattern glazing casts dappled light on the lobbies below, re-creating the flutter of light and shadow beneath a canopy of trees. At night, the glowing monitors serve as a landmark and an exterior expression of the building’s lively interior. Their undulating form recurs in the main corridor, where a rolling ceiling and glass curtain wall transform what might otherwise be an ordinary hallway

into a dynamic community space. The stained concrete hallway floor runs below the exterior grade, giving visitors the feeling of being rooted in the earth.

The tree motif is continued in the slender wood-and-metal columns that support the slightly upturned entrance overhangs and arcades along the north wing of the building; the canted arcade pillars echo the slanted trees in the grove, as do cut-outs in wood-paneled sections of the railing around the gymnasium running track. “We wanted to embrace the tree idea without being too literal about it,” notes project team member Tom Betti. “A tree is a natural thing that people connect with and understand.”

One significant challenge the design team faced was making the building appear welcoming despite its inevitably large size. “Community centers can become quite large and clunky due to the big spaces necessary for a party room, swimming pool, track, and the like,” says design principal Mark Wentzell, AIA. The design team’s solution? A pinwheel-shaped floor plan that distributes and breaks down the volume of the building, single-story entrances at the top of the hill, and detailing and materials that are kept simple and light (see the glass curtain wall and thin-plane overhangs and arcades). The floor plan also achieves a useful separation of functions, with the main corridor providing a subtle barrier between the gathering hall in the north wing and the athletic facilities



MIKE SINCLAIR



PETER BASTIANELLI KERZE

els “give a sense of how the building is put together, in a way that kids can relate to.”

The building also boasts a few notable “green” features. With Dr. D’s blessing, Coen + Partners, Minneapolis, selected drought-resistant and rain-water-filtering prairie grasses for the area immediately surrounding the building, and a filtration pond captures parking lot runoff. The facility also employs an energy-efficient heating and cooling system that circulates 55-degree water (the ground temperature year-round) via a geothermal pump through the building’s concrete slab for radiant summer cooling; in winter, the water is heated a mere 15 degrees for warmth.

One of the Honor Awards jurors noted that “going to the dentist is rarely a pleasant experience, but this building could make it so.” It’s no surprise, then, that the Dalseth practice saw a twofold increase in new patients and a 25 percent increase in revenue in the two years following the opening of the building in May 2002. Good design will have that effect.



PETER BASTIANELLI KERZE

**Dalseth Family Dental Clinic**  
**Apple Valley, Minnesota**  
**ALTUS Architecture + Design**  
**Minneapolis, Minnesota**



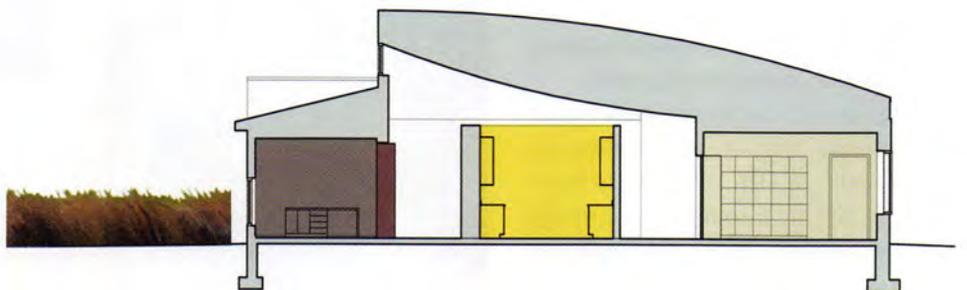
*Above: A north-facing clerestory brings natural light into the clinic, while a collage of windows below brings the outside in for exam-room occupants. Opposite: The central area is animated by three free-standing sculptural pods, each painted an intense, saturated color.*

art aficionado, his three sons are very well versed in culture and in the arts, and that very much came through in the design process." Dr. D's oldest son, Pascal, recently joined him in the practice, and his middle son, Daniel, who holds an M.F.A. from the University of Pennsylvania, was instrumental in devising the interior and exterior color palette.

Dr. D's main requirement for the new building was an abundance of natural light, a commodity in short supply at his previous office. "Light gives us life. You start to understand that during the dark days of winter," he says. "Sunlight always energizes people." Thus the decision to wrap the waiting room in glass, so that patients would feel good about their visit to the dentist. Additionally, each of the 12 exam rooms along the north side of the building contains a

unique pairing of windows that offers focused views of the sky, the church across the street, or prairie grasses just outside the window. Virtually every location in the building affords a view to the outside.

The open central area features a high inverted barrel-shaped ceiling sloping down from the clerestory and a line of three sculptural pods dressed in saturated colors: deep red (private meeting room and small work area), bright yellow (lab), and gray-green (supply room). On either side of these three modules is a squared-off enclosure housing additional functions; its brownish green fiber-cement panels transition to the exterior through a glass panel at each end of the exam-room corridor. Alt notes that the stainless-steel fasteners dotting the fiber-cement pan-





PETER BASTIANELLI KERZE

lines through the building. Visitors then turn west into the parking lot, which is elegantly framed by the geometric ipe (Brazilian hardwood) fence and the south wall rotated slightly to funnel guests toward the entry. The subtle angle of the wall also brings the edge of the curved, champagne-colored metal roof, accentuated with one-inch standing seams, closer to the ground at the entrance, providing another visual cue to visitors. The tactile burnished-block wall is punctuated with three panels of satiny, dark-purple endicott brick and six irregularly shaped, raised windows that create a layering effect.

Indeed, this is not your average dental clinic. Design principal Tim Alt, AIA, credits Dr. Stephen Dalseth—or “Dr. D,” as he is better known—with having a sophisticated design sense and the courage to make a bold statement. “Dr. D’s a really interesting man. He’s a biker, an



PETER BASTIANELLI KERZE



Design team (clockwise from top left):  
Chad Clow; David Engleson, AIA;  
Patricia Nieto; Janet Dray

**Rarely do temporary structures receive design awards**, especially tree houses. But such is the case with *The Poetry of Trees*, winner of the AIA Minnesota 2004 Divine Detail Award. Designed and built on a budget of \$2,500 by Cuningham Group Architecture, Minneapolis, *The Poetry of Trees* was one of a dozen tree-house structures selected by a jury that included Ralph Rapson, Roger Martin, Linda Mack, Lyndel King, and me for an outdoor exhibition at the University of Minnesota Landscape Arboretum. The exhibition ran from June through early October 2004.

Using reclaimed wood, the square structure “suggests growth and emergence from the ground,” noted one of the Honor Awards jurors. “It’s not a tree house as we normally think of one, but it is expressive of a tree.” Dark-stained horizontal wood slats spanned the outside lower reaches of the structure, representing the earth, while lighter vertical wood studs extended upward like a tree growing toward the sun. A small opening near the ground on one side of the structure gave children access to the wood-floored interior, which was open to the sky. The designers also stenciled tree-related lines of poetry on the dark-stained boards, adding a layer of literature to the installation.

The gradually increasing space between the horizontal slats evokes not only growth, but also a ladder fit for climbing. “Kids loved climbing on it,” says arboretum director Peter Olin. “We worried that the top pieces might break off, but it was very sturdy.” Olin also notes that *The Poetry of Trees* and the other 11 structures boosted attendance at the Arboretum by 20,000. “Beautiful gardens are not enough, anymore, to draw people,” he says. “We need new, fun things, and the tree houses certainly gave us that.”

The Honor Awards jury particularly liked the child-size scale of the structure. “I’d like to climb inside of it,” said one of the jurors. Such is the power of tree houses. They evoke for all of us the sense of mystery, refuge, and discovery that we experienced as children and often lose as adults. Indeed, the jury’s only lament was that the temporary structure would, like childhood, not last forever.

### The Poetry of Trees

Minnesota Landscape Arboretum

Chanhassen, Minnesota

Cuningham Group Architecture, P.A.

Minneapolis, Minnesota



DANIEL NORDSTROM

*Perhaps the most enticing element of the tree house was the doorway itself (opposite and below). Once inside, the children were surrounded by long slats extending toward the sky (above).*



DANIEL NORDSTROM

# Renewing Modernism

The garden renovation at the Towers Condominiums shows how hard it is to fix the past

BY FRANK EDGERTON MARTIN



An early 1960s Towers marketing brochure touted an alluring new Radiant City in the Gateway.

**Because they are so difficult to preserve as something fixed and immutable**, designed urban landscapes, ranging from playgrounds to Peavey Plaza, pose the most provocative historic preservation questions of our time. One recent Minneapolis project, the reconstruction of the parking garage and its rooftop garden designed by Sasaki Associates at the Towers Condominiums, provides a superb example of preserving the spirit of the past while making a public space more relevant for users today. The project succeeds because it both comprehends and refines an original modernist design to keep it vital, more ecologically rich, and useful.

The project is a typical one for Midwestern cities. After 35 Minnesota winters, the Towers' parking garage and the modern pool and gardens above required structural renewal. Gar Hargens, AIA, design principal, Close Associates Inc., Architects, Minneapolis, teamed with Close Landscape Architecture, St. Paul, to devise a solution for rebuilding the ailing structure. After helping residents to understand the seamless elegance of the details and site plan of their plaza, the designers set about identifying the plaza's character-defining features, those qualities that, if lost in the rehabilitation, would compromise the original design. "Sasaki used curving forms to create smaller spaces within the square courtyard. There are endless possibilities for walking through this space," explains project landscape architect Jean Garbarini.

"We worked very hard not to change the circulation patterns," Garbarini adds. "The residents maintained that their views down into the courtyard were as important as the experience of being in it." As with many successful urban parks, there are spaces for intimate conversation and for larger groups, and these are revealed both at ground level and from the apartments above. Circulation, topography, spatial patterns, vegetation, and structures—the building blocks for historic landscape assessment—all come to-

Can designers rehabilitate and update historic site designs while still preserving their modernist design intent?



Left: In the rehabilitated courtyard, benches and lights were renovated and reused. The cedar pergola and brick border are new additions. Though still young, the plantings will grow to emulate the original verdant oasis promised in the original design. Right: The new “champagne bubble pavers” encourage use of lawn spaces. In the background, the extended pergola offers new shade.



gether in the Sasaki design to create a unified whole, a semi-public city space for residents taking a stroll, sunbathing, or looking down from their living rooms.

“We all were united on saving the concrete tree planters,” Hargens recalls (see section and plan on page 51). Noting their fragility, the design team made the case either to remove the planters during construction or, if they broke, to recast their forms. “We pointed out to the residents that the planters’ slightly arrow-shaped sides echoed the tall thin end of the two Towers as they met Marquette Avenue and the Sasaki-designed promenade shared with Minoru Yamasaki’s Northwestern Life Building,” says Garbarini. Also removed and restored were the charming metal footlights—the “mushroom lights,” as she calls them. Significantly, the design adds a few new elements, the most whimsical of which are the “champagne bubble pavers” effervescing from sidewalk curbs into sloping lawns (see photo above). “We put them in to get people to walk into the grass,” Garbarini explains.

The reason that the Towers’ small landscape rehabilitation is so informative for preservation nationwide is that very few mid-century public spaces have been successfully updated. The Towers project was designed and renovated without conscious adherence to *The Secretary of the Interior’s Guidelines for the Treatment of Cultural Landscapes* and without review by the State Historic Preservation Office. These procedures are mandated for National Register properties affected by federal projects or private sector developers seeking tax credits for rehabilitation, but not for projects like the Towers renovation that are privately financed by an owners’ association.

The question here is whether the rejuvenated and updated Towers plaza is still eligible for nomination as a historic designed land-

scape. Because the Secretary’s guidelines for landscapes are more recent and open-ended than those for buildings, they can be broadly interpreted. Across the nation, some state historic preservation offices (the agencies charged with National Register review) could well argue that many of the site updates at the Towers, especially new planting mixes and trellises, compromise historical integrity. Yet—and this is why the Towers project is so telling for preservation in general—we really don’t know how to define integrity in landscapes, which are inherently transitory.

Modernist landscapes have many notable qualities worth preserving, including spatial enclosure, clear ground planes, and strong geometries, but they were also, generally speaking, ecologically unsustainable and ephemeral. Architects and landscape architects who are now called in to repair them must serve as preservationists, engineers, safety experts, and urban designers for a variety of clients. Can designers rehabilitate and update historic site designs while still preserving their modernist design intent?

Just as building materials and technologies change over time, so do available plant materials. The original Towers planting plan, for example, included very few species—a low-maintenance palette of largely amur maple, Japanese tree lilac, common purple lilac, spreading juniper, and fleecflower. “People kept saying that they wanted seasonal interest, so we tried to give them something for all periods of the year, and that meant more perennials,” Garbarini explains. “We also had many elderly people telling us that they could not use the courtyard with the shade of the mature trees removed.”

The pool and the bathhouse remained intact during the demolition and reconstruction of the garage. After the deck was rebuilt, the design team added slender louvered cedar pergolas to the pool



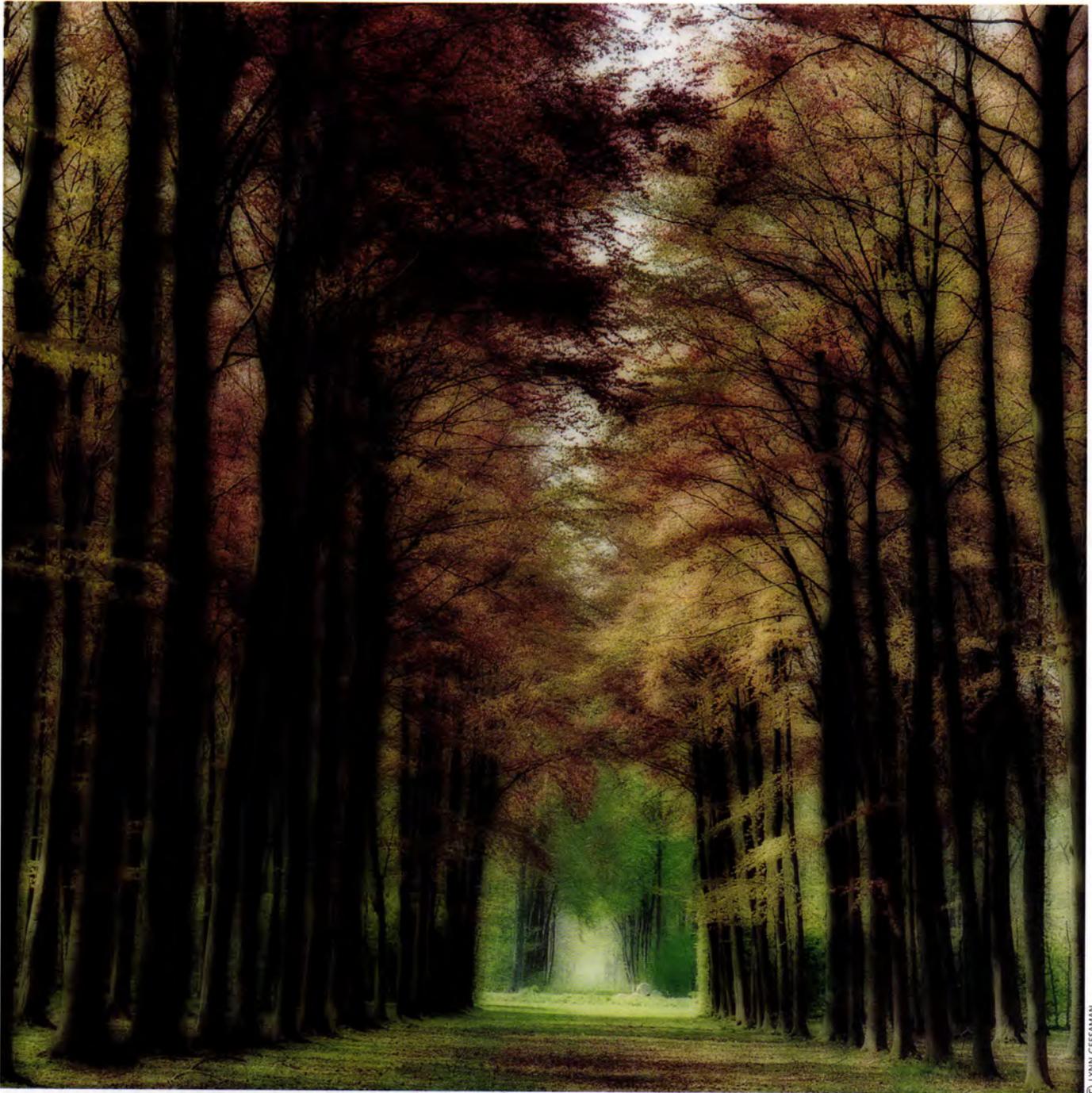
*A 1965 aerial photograph of the newly completed courtyard shows the integration of topographic grass berms and a sinuous sidewalk and plaza pattern.*

area to restore the shade lost when the deck-area ash trees were removed. One of the new pergolas extends over and screens the unsightly roof of the pool house, an aerial view of which residents had always disliked. Also, Hargens notes the addition of a 42-inch black-metal fence around the raised garden edge and the replacement of the original three-foot Plexiglas pool fence with a five-foot metal one. Newer codes mandated a taller pool fence, and the clear material proved too costly. Hence, the best solution was a neutral black fence. Indeed, given materials availability and the stricter demands of codes, security, and accessibility, an exact restoration of a living place like the Towers garden is neither possible nor even desirable. Sometimes new is better.

## Improving on the Past

"The past, like the present, is always in flux," the cultural geographer David Lowenthal once argued. What we value in aging public landscapes often says more about our present understanding of design history than the past itself. We can say that the Towers garden is a better landscape both functionally and aesthetically because Close Landscape Architecture and Close Associates did not fully re-create each site element, and that oversights from the original design (such as the exposed tar roof on the pool house) and a limited original plant palette are improved by new additions. By National Register criteria, one could interpret the Secretary's guidelines either to argue that the Towers rehabilitation re-

The redesign of Nicollet Mall features a rich public art collection and well-considered details, and yet it lacks the joy of urban strolling, of walking through sun and shade and a syncopated rhythm of trees, that many Minnesotans remember.



BELOEIL, BELGIUM 2004

© LYNN GEESAMAN

Left: Geesaman keeps returning to this French-influenced estate in Beloeil, Belgium, to photograph the light and seasons in forests and canals. For geographical reasons, Belgian gardens reflect French, Germanic, and Dutch design styles.

Right: "I knew the play of the blue greens was going to be great," Geesaman says of the hedges in Freÿr Gardens in eastern Belgium. The owner—the last descendent of the original owners—trims the trees and hedges himself because he is afraid of losing the historic vegetative structure. In the background, the cliffs of the Meuse River fade to a range of blues in the mist.

# POETIC LICENSE

As a seventh grader, Lynn Geesaman built a slide projector out of a coffee can and magnifying glass that cast India ink drawings onto distant walls. Today, her celebrated photographs reveal gardens, fields, and woodlands as if they were beloved childhood places remembered with emotive clarity. A master of composition and printing technique, Geesaman has a keen eye for framing, layering, and the revelation and suppression of detail.

Experiment has informed every period of Geesaman's work. When she and her husband, a fellow physicist, moved to Minnesota in the early 1970s, she began exploring and documenting a suburban gravel pit with an old Rolliflex camera. Over the last 20 years, she has visited many of the leading designed landscapes in the Western world, including Boboli Gardens in Florence and Parc de Bagatelle in Paris, along with numerous arboreta, forests, and flood plains. Among her favorite subjects are Parc de Sceaux near Paris, Parc de Canon near Caen, and the sinuous tree-lined canal at Damme in the Belgian lowlands, all three of which she continues to document in all seasons. Although Geesaman still photographs in black and white, her exploration of color in the last decade is leading her to less structured landscapes such as those on the Hawaiian Islands (see pages 60–61).

"I am going to places now where the atmosphere rather than just the structure is interesting," she says. While at first glance Geesaman's Pictorialist style as applied to canals, hillsides, and gardens may seem hazy, there is another kind of integrity and clarity hanging in the balance. "I like to play sharpness and softness together," she explains. Especially in her most recent unpublished color work, which Geesaman shared with *Architecture Minnesota*, nature and spaces are shown as composed yet lush, architecturally sharp yet alive with a soul just waiting to burst out.

## Resources

- ❖ *Poetics of Place, Photographs by Lynn Geesaman*, New York: Umbrage Editions/ Aperture Foundation Inc., 1998
- ❖ *Gardenscapes, Photographs by Lynn Geesaman*, New York: Aperture Foundation Inc., 2003

Geesaman's work is represented by Thomas Barry Fine Arts of Minneapolis.

Minnesota landscape  
photographer  
Lynn Geesaman  
experiments with  
form and color

Introduction by  
Frank Edgerton Martin



DAMME, BELGIUM 1992

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DAMME, BELGIUM 2004

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Geesaman has made several visits to this winding canal in Damme, Belgium, to study form, layering, and the effects of the North Sea wind on ordered trees. "I think of composition as being about the marginal space between artifice and nature," she says. "Reflections really do a lot here because they connect water, banks, and sky."



CHRIS FAUST

now lost Sheraton-Ritz. If either building had survived a few more years, it might have made it. It might have become chic again.

The Secretary of the Interior's standards can be stretched to justify demolishing just about anything from the recent past, including the mid-1990s demolition of the Perkins + Will-designed Lutheran Brotherhood Building, Minneapolis's first curtain-wall building—our Lever House. Those opposed to landmarking the building argued that it was designed by a second-tier architectural firm (internationally speaking) and thus ineligible for the National Register because it did not meet established design criteria. The elegant and serene garden that the building sheltered (see photo above) next to the Minneapolis Club was hardly mentioned in the debate.

Civic culture should be guided by more than the whims of design fashion, of the desired past and future that happen to be popular at a given point in time. The challenge for urban landscape preservation in the Midwest is not so much to save every detail of our cities, parks, and campuses, but *to build the forces of their character*. Great cities preserve the creative juices of the next generation—their access to culture, learning, and to people different from themselves. Such a radical definition of preservation, one focused less on the designed physical vestiges of the past and more on the potential of coming generations to

create their own, could once again transform historic preservation into a real movement.

For this reason, when we speak of preserving urban landscape architecture, we should consider the much broader concept of civic preservation, the idea that our responsibility to the future is not to embalm designed landscapes but *to preserve choices*, to save enough of the design aspirations of each preceding era so that future generations can come to their own conclusions.

Civic preservationists can take a lesson from farmsteads and parks that are hundreds of years old. Like a forest or abandoned pasture, they grow, die, and emerge again in a series of what ecologists call "successional communities." For modern landscape architecture, these changing communities are not plant ecologies but a continuing reinterpretation of public spaces by waves of new and increasingly diverse users. Like a vibrant city, a landscape is a *process* rather than a fixed structure. Indeed, pure preservation of modernist landscapes in cities and campuses is not only highly costly; it can also contribute to their social irrelevance. With proper preservation, a Romanesque courthouse or an oil painting can be stabilized for centuries, but most gardens, and certainly most urban plazas, die off, spall, or simply become dated when their uses change.

The challenge for modern landscape preservation of beloved sites such as Peavey Plaza is to move beyond the notion of a park, plaza, campus, or garden as a fixed object to be preserved basically as it appeared during its "period of significance." Indeed, the whole idea that a landscape should be interpreted for only one era is antithetical to cities whose richness arises from what design theorist Kevin Lynch calls "layers of time." As engineered systems with living components, urban landscapes both indoors (e.g., IDS Center's Crystal Court) and out (e.g., Loring Greenway) are significant not only for their original appearance but also for their continuously churning tide of social functions. As such, historic integrity in landscapes takes on a meaning that is one step further removed from the art historical models for museums and collections management. We need landscape architects who understand the structure of the Secretary's guidelines for landscapes while being creative enough to introduce new activities and design details that are relevant for the future yet respectful of the past.

Though no one seems to use it, Jean Garbarini takes pride in the fact that the Towers' long-neglected shuffleboard court, that social nexus of cruises and resorts from the Kennedy era, will soon be reinstalled exactly where it was, even though no one currently plays. In a rebuilt garden that has many updates, this one piece will be preserved as a time capsule for the next generation. Like architectural fashion and garden design, American recreational tastes are always changing. Historic preservation is a fashion that is always changing. Shuffleboard could come back.



*This panoramic view of the lost garden at the Lutheran Brotherhood Building shows a city oasis that defied easy historic assessment.*

buildings and streetscapes. The Towers update is a national example of a creative treatment of a modern design that bridges restoration, rehabilitation, and entirely new design. In existing and potential National Register Districts, designers and preservation officials are only beginning to understand how to introduce new program elements into existing designed landscapes.

Especially on college campuses such as the University of Minnesota–Morris, where the entire core campus is a National Register District, new landscape features such as interpretive signs, drop-offs, and universal design amendments are essential to maintaining institutional viability. Can the spirit of Morris's Morell & Nichols–designed landscape and a 1970s mall by landscape architect Roger Martin (see profile on page 17) be preserved while allowing the school to compete for students? The Towers project provides one useful model.

## Civic Preservation

In Midwestern cities, time moves very fast. Fashions come and go. There are great pressures to stay up-to-date with our sister cities on the coasts. Today, we import architects from Europe to design our leading cultural institutions. We continue to tear things down just before their value is rediscovered. In the mid-1960s, the now much-lamented Metropolitan Building was torn down to facilitate the Sheraton-Ritz Hotel as part of the Gateway redevelopment project that spawned the Towers. Thirty years later, this Nicollet Mall landmark, once the pride of urban renewal, was itself demolished for lack of economic viability.

Just before the wrecking ball came to the Metropolitan, the prescient Walker Art Center sent a photographer to document the structure both inside and out. Today, many architects and historians admire the work of the Cerny office, designers of the

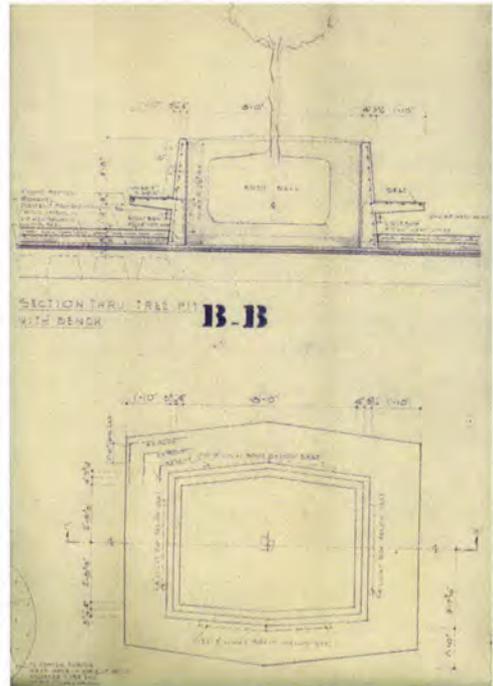
*The challenge for urban landscape preservation in the Midwest is not so much to save every detail of our cities, parks, and campuses, but to build the forces of their character.*

tains integrity or that it destroys too many of the landscape's character-defining features to remain eligible for listing on the National Register of Historic Places.

Yet determining the significance of modern designed landscapes remains a highly subjective enterprise. The rebuilding of Minneapolis's Nicollet Mall in the mid-1990s is a case in point. The reconstruction, necessitated by three decades of deterioration, became a complete makeover that brought greater species diversity among trees and plantings but severely diminished the human vitality of the mall's spatial choreography, the "scoring" of urban space that designer Lawrence Halprin perfected in Minneapolis with a nearly magical balance of light and shade, form and void, through which one moved.

The redesign of Nicollet Mall features a rich public art collection and well-considered details, and yet it lacks the joy of urban strolling, of walking through sun and shade and a syncopated rhythm of trees, that many Minnesotans remember. Today's mall is better-constructed, richer in details, and yet devoid of Halprin's character-defining spatial patterns, lighting, benches, and linear bus pavilions necessary for National Register designation. Only time will tell if the redesign becomes historically significant in its own right.

By contrast, the rehabilitation of the Towers should be considered compliant with National Register criteria even though there are noticeable changes in materials and plantings. Someday soon, the entire modern-era Gateway District should be considered for local and national designation along with new guidelines for infill



*Above: The original courtyard planters, shown in section and plan, were retained in the Towers garden rehabilitation. Below: This view of the pre-renovation courtyard in 2002 shows the relatively mature trees that had to be removed for the garage reconstruction.*



CHRIS FAUST



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FREYR GARDENS, BELGIUM 2004



LEVENS HALL, ENGLAND 1987

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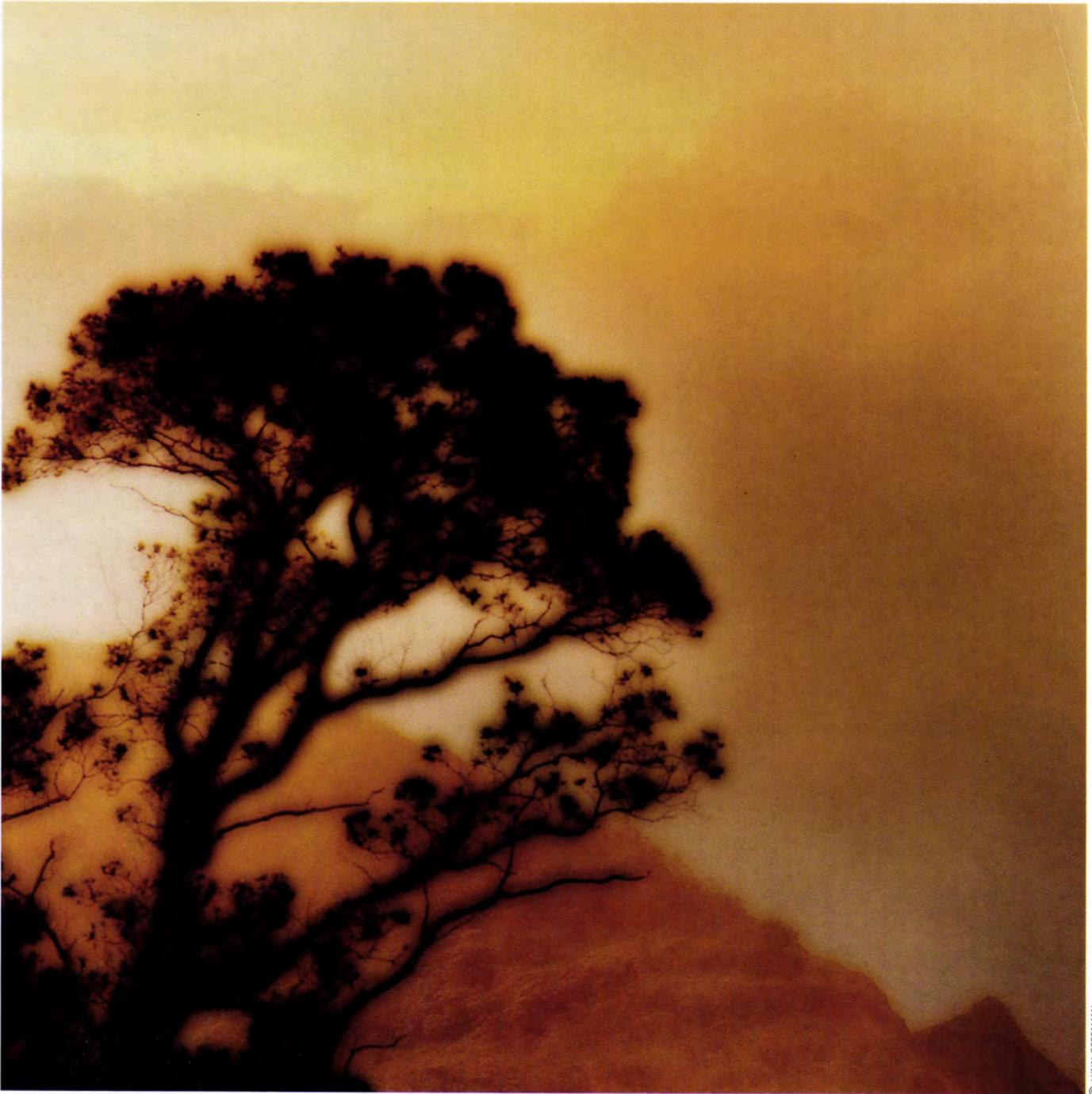
Left: Levens Hall in Cumbria, England, one of the few surviving Dutch-style topiary gardens, has been tended by only a few families of gardeners since its 17th-century founding. In the foreground, a lighter pyramidal golden yew stands out against darker tonalities.

Right: At Annevoie Gardens in Belgium, Geesaman focuses on capturing the subtle texture of a plane of lawn as it grounds the void around clipped yews and hedges. "One thing I like about the topiary is that it seems to be floating on the grass," she says.



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ANNEVOIE GARDENS, BELGIUM 2004



KAUAI, HAWAII 2004

"These photos of two different Hawaiian Islands are really about mystery . . . you don't know what they are," Geesaman says of her recent color studies of Kauai and a volcano on the Big Island. She explains that after years of working in black and white, often in the same landscapes, she is moving beyond formality and artifice to an exploration of atmosphere and ambiguity.



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HAWAII 2004

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endangered

*Continued from page 15*

process required a much smaller labor force, and the once-bustling rail yard remained silent, as railroad maintenance had long since moved to Proctor, just west of Duluth. The ore docks are still in operation today, but over the last three decades the Two Harbors economy has transitioned from iron ore to tourism.

Until recently, DM&IR, the merger of D&IR and DM&N railroads, owned most of the city's waterfront, including 48 acres around Lighthouse Point and 94 acres (stretching 4,900 feet) of Lake Superior shoreline. (An acre of land surrounding the Lighthouse and Keeper's House is owned by the Lake County Historical Society.) Two years ago, the railroad abruptly sold these land parcels to a Twin Cities developer, who has since changed his plans for the property several times. At the time of this writing, he is applying for rezoning that would allow for high-density housing. Of course, a large-scale housing development would convert most of Two Harbors lakeshore into private property.

In retrospect, the railroad's benign neglect of the property over the past several decades instilled in the public a sense of ownership of the shoreline and also protected the ore docks and related facilities—the rich heritage of the city, region, and state—from demolition.

A study performed several years ago by a local organization, Operation Lighthouse Point Shield, concluded that preserving the waterfront for public use would provide a social and historical context for the citizens of Two Harbors and attract private development in the surrounding areas. Cities such as Minneapolis, St. Paul, Duluth, Red Wing, and Stillwater have pursued this very model: an artful and economically successful mix of scenic open spaces, historic buildings adapted to commercial and

*Continued on page 64*

### Screen Panels



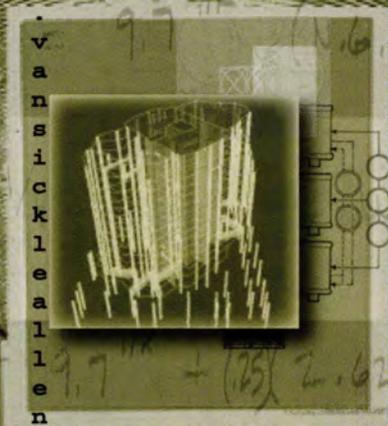
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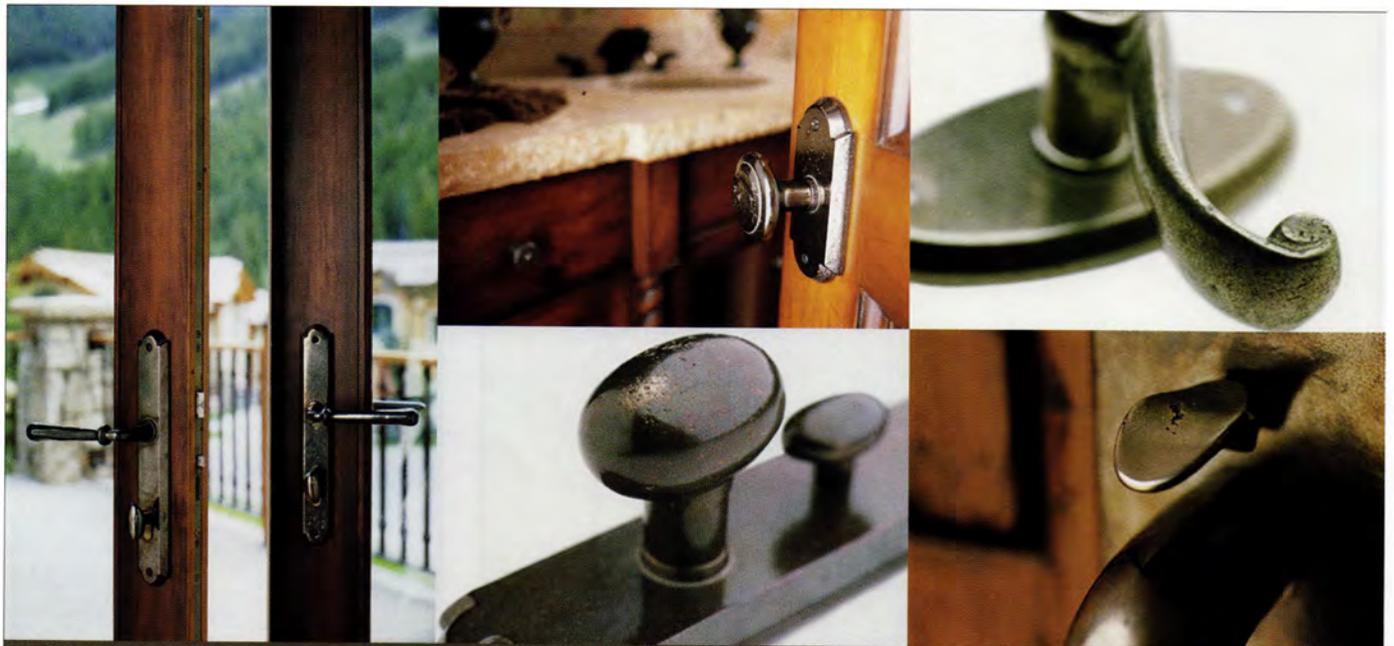
### endangered

*Continued from page 62*

cultural uses, and in some cases carefully integrated housing.

Royce Yeater, AIA, Midwest director of the National Trust for Historic Preservation, offers this assessment:

The Two Harbors area is one of the great scenic spots in America; it combines a rich industrial history with an incredible natural setting. Its future is its visitability, and development efforts should focus on cultural heritage tourism and preserving the area's authentic historic character. The shoreline area begs for something better than privatization of



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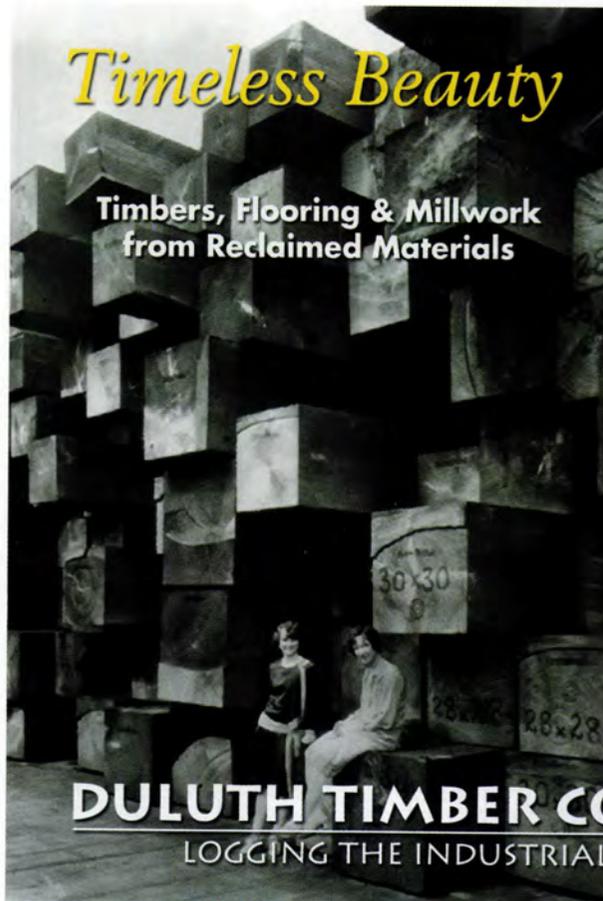
community assets to create housing sprawl already familiar in every city in America.

It is hoped that the Two Harbors City Council will find a way to preserve the waterfront open spaces for public enjoyment and economic benefit while permitting housing in appropriate areas. Granting exclusive use for housing may create a short-term gain by increasing the tax base, but in the long run it may lead to an incalculable loss of investment and opportunity in the surrounding properties.

Many Minnesota cities are enticed by the prospect of new condominium development stretching along lakefront or riverfront areas in their old downtowns. But when "prime" waterfront becomes the preserve of private interests, the result often diminishes the downtown's economic base and leads to the fading of historical identity. ❖

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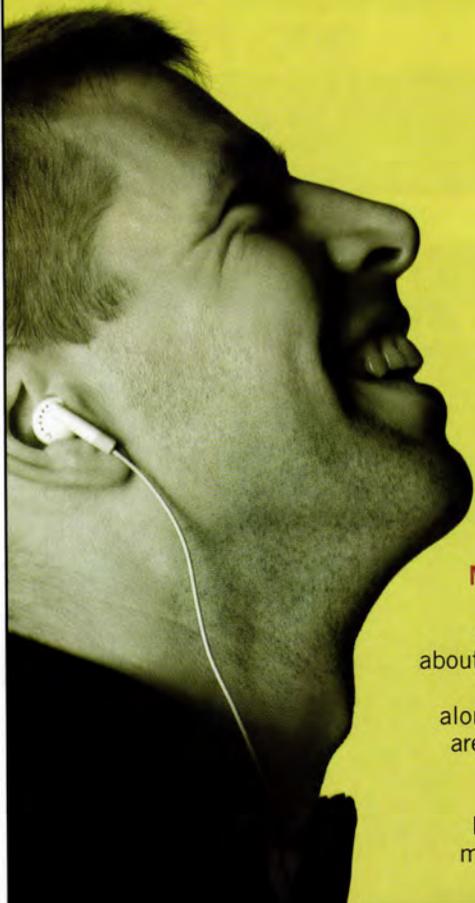
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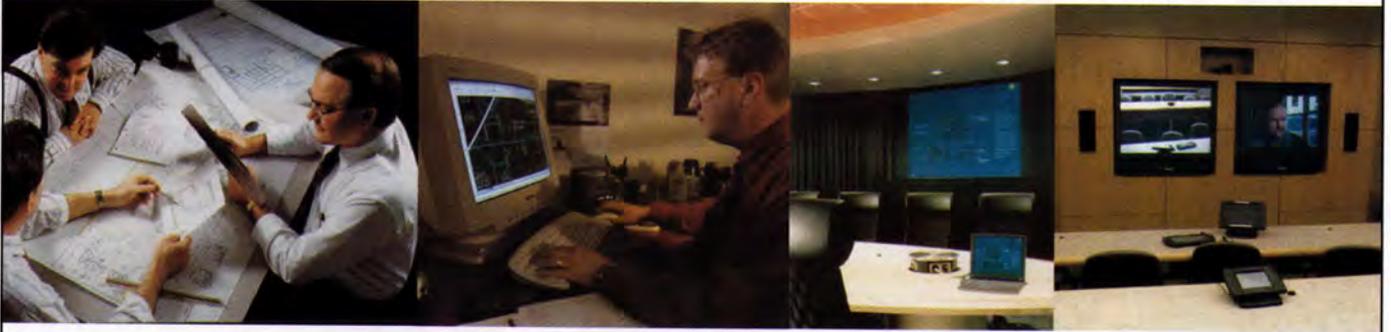
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### practice

*Continued from page 17*

to the Council of Educators in Landscape Architecture a few years later:

Too much professional work is presented with elegant design from concepts, strong graphics, and elegant methodology, but without a clear grasp of the basic problems, both visual and functional, which lie at the core of the situation. We often fail to recognize what it is that we really must solve. . . . The strongest designers are those that are able to grasp the central problem and turn it into the asset of the three-dimensional design expression.

While in Berkeley, Martin also joined the firm of Royston Hanamoto Mayes & Beck. Professional practice allowed him to stay abreast of current issues in the profession, test new design theories, and collaborate with design professionals in other fields. His dedication to the collaborative process would culminate, in 1969, in the founding of InterDesign, a Twin Cities-based interdisciplinary firm whose projects included the Minnesota Zoological Garden and the redesign of the Minneapolis parkway system. "InterDesign became fertile ground for the exchange of ideas among practitioners in allied fields," notes Martin. "Although consultations with multiple designers prevented us from being fairly compensated, the final design solutions that evolved through that process were the better for it."

Tapped by Ralph Rapson to chair the new Department of Landscape Architecture at the University of Minnesota, Martin returned to the Twin Cities in the fall of 1966. His goal was to build a program whose graduates were not only grounded in the technical aspects of

*Continued on page 69*

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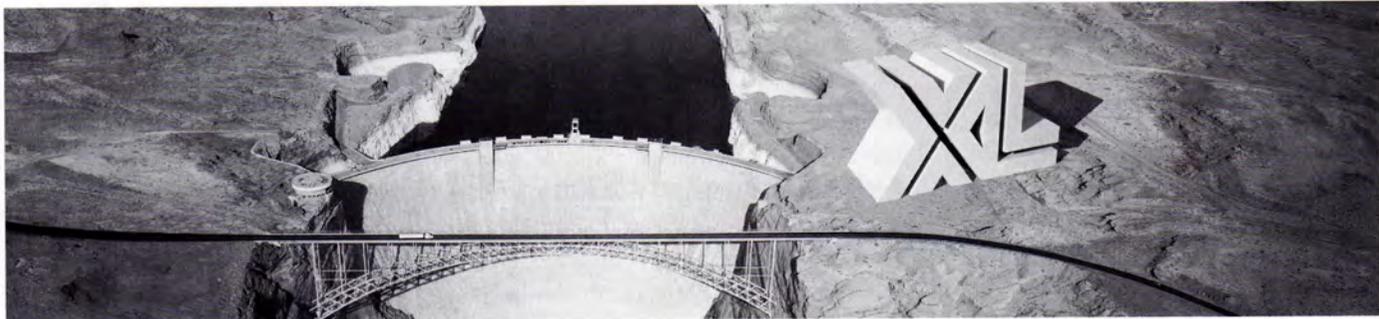
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## practice

Continued from page 67

graphic presentation, construction, and management, but creative and resourceful as well. In the early years, when modernism still held sway, the curriculum focused on housing developments, corporate campuses, and urban renewal. Over time, the curriculum evolved—thanks in part to Martin, Roger Clemence, Herb Baldwin, and an influx of younger faculty—to also address a wide variety of environmental concerns and promote an increased sensitivity to historical, cultural, and environmental contexts. Although the type and breadth of technical training has changed, the basic underpinnings of design theory remain constant.

The program's 300 graduates are practicing in a wide variety of disciplines with a global reach. Graduates contribute not only strong design and technical expertise, but also are "more adept at working with communities," says Martin. "They are able to build consensus among large groups of people, thereby offering more to the public planning process."

As a founding principal of Martin & Pitz Associates, Minneapolis, Martin continued his work on the redesign and refurbishment of the Minneapolis parkway system and riverfront. His contributions include the renovation of the Stone Arch Bridge, the development of Nicollet Island Park, and the rehabilitation of disused riverfront industrial spaces. "I value finding public clients with a desire to create outdoor spaces for the public to enjoy. I don't like to see access to the environment become privatized."

Although Martin officially retired from teaching and private practice in 1997, he continues to contribute to the profession. He currently teaches a course on "Meanings of Place" with colleague Roger Clemence at the University of Minnesota's College of Architecture and Landscape Architecture. He also consults with the University of Minnesota Center for Changing Landscapes, an organization that provides design services to out-state communities. Notes Margie Pitz, Martin's former student and longtime business partner: "Roger has always derived more satisfaction from helping others than from helping himself." ❖

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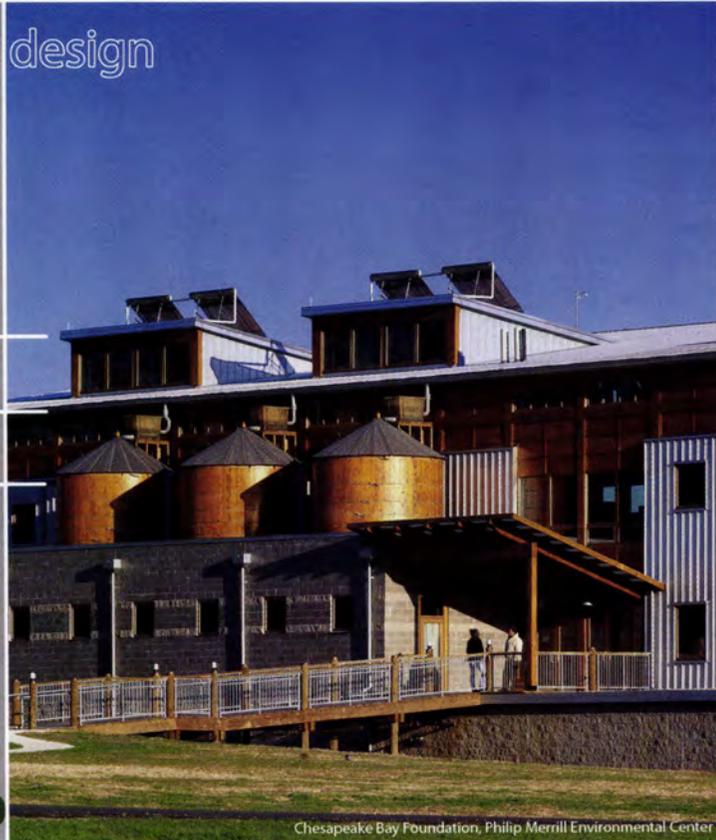
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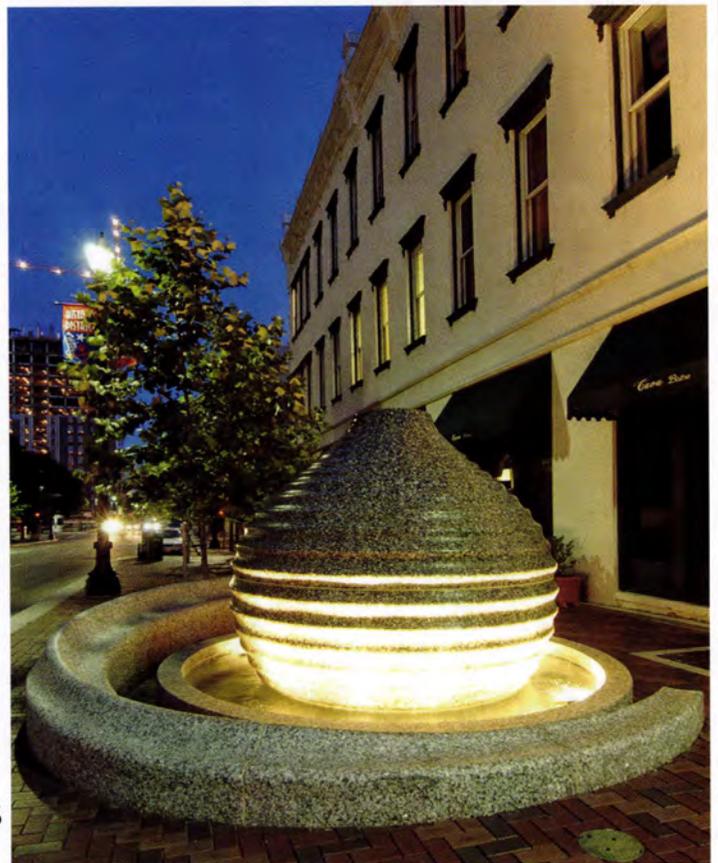
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## technology

*Continued from page 19*

color change or loss of efficiency, and different-colored LEDs at varying intensities can be combined like pixels to create more than 16 million colors. Additionally, because they are solid-state, LEDs integrate well with other circuits in, for example, computers and cell phones. These circuits can be configured to control variables such as dimming and color change. Integrated circuits can control multiple LEDs in a single lamp, mixing different wavelengths to create "smart" lights that are responsive to the needs of consumers and designers.

It's no surprise, then, that LED systems have a wide range of application, including signage, landscape lighting, and architectural accent lighting. In Taipei, LED street-crossing signals feature a white walking figure that breaks into a run as a digital clock ticks down to zero. At the new Guthrie Theater in Minneapolis, pro-

gram information will glide up and down two four-sided LED sign masts towering over the theater complex.

SRF Consulting Group and lighting designer Schuler Shook collaborated on two high-profile LED projects in the Twin Cities. Along the Frank Lloyd Wright-inspired Avenue of the Arts Bridge over I-94 in Minneapolis, warm white LEDs atop curving lamp posts and attached to 20-, 25-, and 30-foot-high posts create a starlight atmosphere (see photo on page 19). In St. Paul's Landmark Plaza, strips of amber and white LEDs tucked beneath a sinuous stone bench bathe the rough-hewn stone and adjacent river path in a warm white glow. The illuminated bench and river path, punctuated with intermittent plantings, runs the full length of the plaza, connecting Seventh Place to the recently remodeled Rice Park.

The current drawbacks to solid-state lighting are threefold. First, LED systems typically cost three to four times more

than incandescent halogen lamps and 30 percent more than commonly used neon and fluorescent systems. Second, despite recent advances, white-light production remains a considerable challenge. Mixing red, green, yellow, and blue LEDs to produce white light often requires complex controls, while standard 5 mm ultraviolet LEDs stimulating a white phosphor coating suffer from relatively low life expectancy, low efficacy, and light reduction over time. Third, light produced by LEDs is highly directional, a characteristic well suited to traffic-signal applications but certainly a limiting factor for general illumination. In their current form, LED systems are most often used for accent, decorative, and flood lighting.

For more information on solid-state lighting—especially its potential for spurring monumental energy savings around the globe—check out the Sandia National Laboratories website (lighting.sandia.gov). ❖

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**A**rchitecture Minnesota has published an annual directory of landscape architectural firms for the past 14 years as a means of informing the public and other design professionals of this rich resource of design talent and judgment.

Firms listed in this directory are those which are either owned and operated by members of the Minnesota Chapter of the American Society of Landscape Architects, or are registered landscape architects practicing within AIA Minnesota firms.

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

**❖ ALLIANT ENGINEERING, INC.**  
 233 Park Avenue South, Ste. 200  
 Minneapolis, MN 55415  
 Tel: 612/758-3080  
 Fax: 612/758-3099  
 E-mail: macosta@alliant-inc.com  
 www.alliant-inc.com  
 Established 1995

- John Dillingham PE
- Clark Wicklund PE
- Maleah Acosta RLA
- Mark Kronbeck RLA
- Robert Green PE
- Dennis Olmstead RLS

Continued on next column

Firm Personnel by Discipline	
Landscape Architects	2
Surveyors	1
Engineers	9
Other Professional	2
Technical	9
Administrative	3
Total	26

	Work %
Site planning/development studies	30
Environmental studies (EIS)	10
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	10
Multi-family housing/PUDS	30
Transportation	10

The Jewel Golf Development, Lake City, MN; Best BUY Stores, National Locations; Block 'C' Redevelopment, Minneapolis, MN; The Preserve Business Park, Blaine, MN; The Villas at Little Canada, Little Canada, MN; Walgreen's, National Locations

**❖ ANDERSON-JOHNSON ASSOCIATES, INC.**  
 7575 Golden Valley Road, Ste. 200  
 Golden Valley, MN 55427  
 Tel: 763/544-7129  
 Fax: 763/544-0531  
 E-mail: aja@ajainc.net  
 www.ajainc.net  
 Established 1992  
 Contact: Dan Johnson, 763/544-7129

- Dan Johnson PE
- David Rey PE
- Jay Pomeroy LLA

Firm Personnel by Discipline	
Landscape Architects	4.5
Engineers	2
Technical	1
Administrative	1.5
Total	9

	Work %
Site planning & dev. studies	20
School site design	70
Cemetery design	10

New Forestview Middle School, Baxter, MN; Edina High School and Community Center Renovations, Edina, MN; New Lakeville High School, Lakeville, MN; New Prior Lake High School, Prior Lake, MN; New Hassan Elementary School, Rogers, MN; New Morris Elementary School, Morris, MN

Continued on next column

**❖ ARMSTRONG TORSETH SKOLD & RYDEEN, INC.**  
 8501 Golden Valley Road, Ste. 300  
 Minneapolis, MN 55427  
 Tel: 763/545-3731  
 Fax: 763/525-3289  
 E-mail: kteppen@stsr.com  
 www.atsr.com  
 Established 1944

- Paul W. Erickson AIA
- Kevin I. Teppen RLA, ASLA
- James A. Kalkes Assoc. ASLA
- Robert J. Gunderson RLA, ASLA
- Kirk Roessler PE

Firm Personnel by Discipline	
Landscape Architects	4
Architects	53
Engineers	36
Other Professional	21
Administrative	6
Total	120

	Work %
Site planning/dev. studies	20
Parks/open spaces	5
Urban design/streetscapes	5
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Schools/campus planning	50

New High School, Marshall, MN; New Sunrise River Elementary School, North Branch, MN; Maple Grove High School Athletic Stadium, Maple Grove, MN; New Wausau East High School, Wausau, WI; Schell's Brewery Master Plan, New Ulm, MN; Living Water's Lutheran Church, Lino Lakes, MN

**❖ BARR ENGINEERING COMPANY**  
 4700 W. 77th Street  
 Minneapolis, MN 55435  
 Tel: 952/832-2600  
 Fax: 952/832-2601  
 E-mail: fjr@barr.com  
 Other Offices: Duluth and Hibbing, MN; Ann Arbor, MI  
 Contact: Fred Rozumalski, 952/832-2600

- Fred Rozumalski RLA
- Diane Helleckson RLA

Firm Personnel by Discipline	
Landscape Architects	2
Engineers	86
Other Professional	77
Technical	66
Total	231

	Work %
Site planning/dev. studies	30
Environmental studies (EIS)	10
Native plant community restoration	20

Continued on next column

Ecological education/interpretation	15
Ecological storm water management	25

Northland College Central Mall Design, Ashland, WI; Demonstration Rainwater Garden System, Burnsville, MN; Sustainable Landscape Demonstration Garden, Brooklyn Park, MN; Denmark Township Natural Resources Inventory, Denmark Township, MN; Carleton College Arboretum Master Plan, Northfield, MN; Bush Lake Shoreline Restoration, Richfield, MN

**❖ BONESTROO, ROSENE, ANDERLIK & ASSOCIATES, INC.**  
 2335 West Highway 36  
 St. Paul, MN 55113  
 Tel: 651/636-4600  
 Fax: 651/636-1131  
 E-mail: DLoskota@bonestroo.com  
 www.bonestroo.com  
 Established 1956  
 Other MN Offices: St. Cloud, Rochester, Willmar  
 Other Offices: Mequon, WI; Libertyville, IL  
 Contact: Dave Loskota, 651/636-4600

- Jeff McDowell RLA
- Stuart Krahn RLA
- Karyn Laufenberg RLA, PE
- Sherri Buss MLA
- Ana Nelson
- David Loskota PE

Firm Personnel by Discipline	
Landscape Architects	5
Architects	12
Engineers	153
Other Professional	85
Technical	81
Administrative	26
Total	362

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

Huber Park, Shakopee, MN; Zumbrota Golf Club and Residential Development Site Planning, Zumbrota, MN; Brooklyn Center Transit Center, Brooklyn Center, MN; Arbor Lakes Lakeview Drive Streetscape, Maple Grove, MN; Eastman Park Splash Pad, St. Cloud, MN; Public Works Building Site Development, Austin, MN

❖ **BRYAN CARLSON PLANNING & LANDSCAPE ARCHITECTURE**

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Fax: 612/378-7803  
E-mail:  
bcarlson@bryancarlson.com  
Established 2000  
Other Offices: Peninsula  
Papagayo, Costa Rica

Bryan D. Carlson RLA, FASLA

Firm Personnel by Discipline	
Landscape Architects	2
Technical	1
Administrative	1
Total	4

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

Peninsula Papagayo Resort & Golf Community, Guanacaste, Costa Rica; Mayo Statuary Park, Rochester, MN; Minnesota Landscape Arboretum Visitor Center, Chanhassen, MN; University of Minnesota Arts District, Minneapolis, MN; Wells Fargo Home Mortgage Campus, Minneapolis, MN; Guidant Corporation Campus, Arden Hills, MN

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bclose@closelandarch.com  
www.closela.com  
Established 1970  
Contact: Robert Close,  
651/222-5754

Bob Close RLA, ASLA  
Bruce Jacobson RLA  
Deb Bartels RLA, ASLA  
Jean Garbarini RLA, ASLA  
Andrew Caddock RLA, ASLA  
Jim Robin RLA

Firm Personnel by Discipline	
Landscape Architects	10
Administrative	1
Total	11

Continued on next column

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

Ramsey Town Center, Town Planning and Urban Design, Ramsey, MN; Upper Landing Park, St. Paul, MN; Com o Park Campus Framework Plan, St. Paul, MN; Firefighters Memorial, State Capitol Mall, St. Paul, MN; Lake Street Repaving, Minneapolis, MN; Sears-Midtown Exchange, St. Paul, MN

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E-mail:  
contact@coenpartners.com  
www.coenpartners.com  
Established 1992

Shane Coen RLA  
Ross Altheimer  
Stephanie Grotta  
Bryan Kramer  
Travis Van Liere RLA

Firm Personnel by Discipline	
Landscape Architects	5
Architect	1
Administrative	1
Total	7

	Work %
Residential/decks/gardens	20
Parks & open spaces	10
Urban design/streetscapes	10
Master/comprehensive planning	40
Multi-family housing/PUDS	20

Franconia Sculpture Park, Master Plan and Open Space Planning, Franconia, MN; Minneapolis Central Library, Site Design, Minneapolis, MN; Mayo Woodlands, Planned Residential Community, Rochester, MN; Planned Residential Communities, Various Locations; Salmela Architecture & Design, Residential Collaborations, Various Locations; Tulane University Center, New Orleans, Louisiana

❖ **DAHLGREN, SHARDLOW AND UBAN, INC.**

300 First Avenue North, Ste. 210  
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Tel: 612/339-3300  
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E-mail: dsustaff@dsuplan.com  
www.dsuplan.com  
Established 1976  
Contact: Sam Newberg,  
612/312-2104

John W. Shardlow AICP  
C. John Uban RLA, ASLA  
Philip Carlson AICP  
Geoffrey Martin RLA, ASLA  
Wallace Case RLA, ASLA

Firm Personnel by Discipline	
Landscape Architects	8
Site Designers	2
Planners	8
Market Research Analysts	3
GIS Specialist	1
Administrative	2
Total	24

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

Heart of the City Master Plan, Design Guidelines, Ordinances, Nicollet Commons Park, Burnsville, MN; South Robert Street Redevelopment Strategy, West St. Paul, MN; Nicollet Mall Enhancement Study and Extension, Minneapolis, MN; North Mississippi Regional Park, Minneapolis, MN; Downtown Redevelopment Framework Plan and Streetscape, Moorhead, MN

❖ **ERNST ASSOCIATES**

122 West 6th Street  
Chaska, MN 55318  
Tel: 952/448-4094  
Fax: 952/448-6997  
E-mail: ernstla@mn.rr.com  
Established 1977  
Contact: Gene F. Ernst,  
612/448-4094

Gene F. Ernst RLA, ASLA  
Curt H. Claeys

Firm Personnel by Discipline	
Landscape Architects	2
Administrative	1
Total	3

Continued on next column

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

Best Buy Campus, Richfield, MN; Dancing Waters, Woodbury, MN; Territory/Credit River, Lakeview, MN; Liberty Park, Marshall, MN; Law School, University of St. Thomas, Minneapolis, MN; Southwest Station, Eden Prairie, MN

❖ **DAMON FARBER ASSOCIATES**

923 Nicollet Mall  
Minneapolis, MN 55402  
Tel: 612/332-7522  
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dfarber@damonfarber.com  
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Established 1981

Damon Farber RLA, FASLA  
Peter Larson RLA, ASLA  
Dana Schumacher RLA, ASLA  
Tom Whitlock RLA  
Jesse Symynkywicz RLA  
Terry Minarik RLA

Firm Personnel by Discipline	
Landscape Architects	11
Administrative	1
Total	12

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

Downtown Redevelopment Plan, Wausau, WI; Minneapolis Institute of Arts and Childrens' Theater Campus, Minneapolis, MN; Excelsior and Grand Mixed-use Plan, St. Louis Park, MN; Cargill Corporate Campus, Minnetonka, MN; Woodbury Lakes Lifestyle Center, Woodbury, MN; City of Chanhassen Civic Center and Park, Chanhassen, MN

❖ **HAMMEL, GREEN & ABRAHAMSON, INC.**  
 701 Washington Avenue North  
 Minneapolis, MN 55401  
 Tel: 612/758-4000  
 Fax: 612/758-4199  
 E-mail: info@hga.com  
 www.hga.com  
 Established 1953  
 Other MN Office: Rochester  
 Other Offices: Milwaukee, WI;  
 Sacramento, San Francisco and  
 Los Angeles, CA  
 Contact: Gary Fishbeck,  
 612/758-4243

Gary M. Fishbeck RLA, ASLA  
 Theodore E. Lee RLA, LEED  
 Emanouil Spassov RLA, ASLA  
 Jill Jones RLA  
 Krisan Osterby-Benson RLA,  
 ASLA

Zachary Bloch

Firm Personnel by Discipline	
Landscape Architects	5
Architects	200
Engineers	101
Planners	4
Other Professional	30
Technical	44
Administrative	92
Total	476

Work %	
Site planning/development	30
Parks/open spaces	10
Urban design/streetscapes	10
Interior landscape/plantings	5
Master/comprehensive planning	30
Plazas/courtyards/rooftop and rainwater gardens	15

University of Minnesota Scholars' Walk, Minneapolis, MN;  
 Walker Art Center Implementation, Minneapolis, MN; Gustavus Adolphus College South Mall, St. Peter, MN; Fairview Hospital Healthcare Campus, Maple Grove, MN; Willmar Regional Treatment Center, Willmar, MN; Private Residence, Cross Lake, MN; Grand Marais Harbor Park, Grand Marais, MN

❖ **HAUCK ASSOCIATES, INC.**  
 3620 France Avenue South  
 St. Louis Park, MN 55416  
 Tel: 952/920-5088  
 Fax: 952/920-2920  
 Established 1990

Robert P. Hauck RLA

Continued on next column

Firm Personnel by Discipline	
Landscape Architects	1
Technical	.5
Administrative	.5
Total	2

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

Miller Residence, Courtyard Replacement of Parking Area, Minneapolis, MN; Peterson Residence, Selective Removal of Overgrown Vegetation and Additions (plantings, lighting, automatic driveway gate), Minneapolis, MN; Coventry Townhomes, Design of 30 Tiny Courtyards, Edina, MN; Larson Residence (custom pool, whirlpool/waterfall, deck, lighting, gazebo), Orono, MN; Edina Country Club, New Arrival Area, Edina, MN; Hotchkiss Residence, Renovation of a Kenwood Federal-style Home, Additions (custom ornamental iron fencing, automated gates and formal gardens), Minneapolis, MN; All "Design/Build" Projects

❖ **HOISINGTON KOEGLER GROUP INC.**

123 North Third St., Ste. 100  
 Minneapolis, MN 55401  
 Tel: 612/338-0800  
 Fax: 612/338-6838  
 E-mail: mkoegler@hkgi.com  
 www.hkgi.com  
 Established 1982  
 Contact: Mark Koegler, Pres.,  
 612/338-0800

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

Firm Personnel by Discipline	
Landscape Architects	9
Planners	4
Administrative	2
Total	15

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

Continued on next column

Greater Southdale Area Land Use and Transportation Study, Edina, MN; Downtown Master Plan, Grand Rapids, MN; Park Master Planning, Dakota County, MN; Comprehensive Plan Update, St. Michael, MN; Growth Area Plan, Moorhead, MN; Heritage Greens Development Master Plan, Cambridge, MN; Bassett Creek Valley Redevelopment Master Plan, Minneapolis, MN

❖ **INGRAHAM & ASSOCIATES INC.**

1510 Como Avenue SE  
 Minneapolis, MN 55414  
 Tel: 612/377-2500  
 Fax: 612/377-1010  
 E-mail:  
 greg@ingraham-associates.com  
 www.ingraham-associates.com  
 Established 1998

Greg Ingraham RLA, AICP  
 Stephen Wensman RLA

Firm Personnel by Discipline	
Landscape Architects	3
Planners	1
Total	4

Work %	
Site planning/dev. studies	20
Parks/open spaces	40
Urban design/streetscapes	10
Master/comprehensive planning	10
Public Art	10
Commercial landscape design	10

Fischer Markplace Plaza, Apple Valley, MN; Pathway to Peace Sculpture, Lake Harriet Park, Minneapolis, MN; Hugo City Hall Rain Gardens, Hugo, MN; Dakota County Community Development Agency Landscape Plan, Eagan, MN; Burroughs Elementary School Landscape Plan, Minneapolis, MN; Victory Memorial Parkway Master Plan, Minneapolis, MN

❖ **KEENAN & SVEIVEN, INC.**

15600 Wayzata Boulevard,  
 Ste. 108  
 Wayzata, MN 55391  
 Tel: 952/475-1229  
 Fax: 952/475-1667  
 E-mail: kevin@kslandarch.com  
 www.kslandarch.com  
 Established 1990

Kevin Keenan RLA  
 Todd Irvine RLA  
 John Johnson RLA  
 Jeff Fuelner

Continued on next column

Firm Personnel by Discipline	
Landscape Architects	4
Other Professional	2
Technical	5
Administrative	1
Total	12

Work %	
Residential/decks/gardens	90
Urban design/streetscapes	10
All "design/build" projects	—

LeJuene Residence, Medina, MN; Nielsen Residence, Marine on St. Croix, MN; Mann Residence, Deephaven, MN; Bakken Residence, New Brighton, MN; Zavadil Residence, Glenwood, MN; Grossman Residence, Balsam Lake, WI

❖ **LANDFORM**

650 Butler North Building  
 510 First Avenue North  
 Minneapolis, MN 55403  
 Tel: 612/252-9070  
 Fax: 612/252-9077  
 E-mail: info@landformmsp.com  
 www.landform.net  
 Established 1994  
 Other Office: Phoenix, AZ  
 Contact: Michelle Durgin,  
 612/252-9070

Darren Lazan RLA  
 Steve Johnston PE  
 Carolyn Krall AIA  
 Kendra Lindahl AICP  
 Tom Kerby RLA  
 Jon Pittmann

Firm Personnel by Discipline	
Landscape Architects	7
Architects	3
Engineers	19
Planners	3
Other Professional	12
Technical	8
Administrative	9
Total	61

Work %	
Site planning/dev. studies	50
Parks/open spaces	5
Urban design/streetscapes	15
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	15

Mound Harbor Renaissance, Mound, MN; ADC World Headquarters, Eden Prairie, MN; Stone Bay, Orono, MN; Bridgewater Falls, Fairfield Township, OH; Heritage Square, Maplewood, MN; Andover Clocktower Commons, Andover, MN

❖  
**LHB, INC.**  
21 West Superior Street, Ste. 500  
Duluth, MN 55802  
Tel: 218/727-8446  
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Established 1966  
Other MN Office: Minneapolis  
Contact: Mark S. Anderson,  
218/279-2411

Mark S. Anderson RLA, ASLA  
Gary Findell RLA, ASLA  
David Chmielewski RLA, ASLA  
Bruce Chalupsky RLA, ASLA  
Jason Aune RLA, ASLA  
Mike A. Fischer AIA

Firm Personnel by Discipline  
Landscape Architects 7  
Architects 25  
Engineers 35  
Planners 1  
Other Professional 10  
Technical 39  
Administrative 28  
Total 145

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

MNDOT TH 53; Redmont Avenue, Duluth, MN; Whiskey Lake Properties, Hermantown, MN; Whole Foods Co-op Remodel and Site Design, Duluth, MN; South St. Paul Parks Master Plan, South St. Paul, MN; Lowry Avenue, Minneapolis, MN; Three Bays on Vermillion, Tower and Soudin, MN

❖  
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115 Washington Avenue N., Ste. 200  
Minneapolis, MN 55401  
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Fax: 612/359-9625  
www.oaala.com  
Established 1998  
Other Office: Chicago, IL,  
312/363-7348

Thomas R. Oslund RLA, FASLA, FAAR  
Jay D. Coatta  
Tadd B. Kreun RLA  
Joe R. Favour RLA  
Misa Inoue RLA

Continued on next column

Firm Personnel by Discipline  
Landscape Architects 6  
Architects 1  
Administrative 1  
Total 8  
—  
Work %  
Residential/decks/gardens 10  
Site planning/dev. studies 30  
Parks/open spaces 5  
Urban design/streetscapes 5  
Recreation areas (golf, ski, etc.) 10  
Master/comprehensive planning 40

General Mills Corporate Headquarters, Golden Valley, MN; Valparaiso University Christopher Center for Library Sciences, Valparaiso, IN; Guthrie Theatre, Minneapolis, MN; Hamline University Master Plan, St. Paul, MN; Greenpark Residential Development, Beijing, China

❖  
**RLK-KUUSISTO, LTD.**  
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Other MN Offices: Ham Lake, Duluth, Hibbing  
Contact: John Dietrich,  
952/933-0972

John Dietrich RLA, ASLA  
Eric Johnson ASLA  
David Patten ASLA  
Steve Schwanke AICP  
Michele Jackson Caron PE

Firm Personnel by Discipline  
Landscape Architects 5  
Engineers 44  
Planners 1  
Other Professional 36  
Technical 2  
Administrative 12  
Total 99

Work %  
Site planning/dev. studies 20  
Environmental studies (EIS) 5  
Parks/open spaces 5  
Urban design/streetscapes 10  
Master/comprehensive planning 10  
Multi-family housing/PUDS 15  
Commercial/retail developments 35

Continued on next column

Dean Lakes Mixed-use Development, Shakopee, MN; Anover Marketplace East, Andover, MN; Savage Crossing, Savage, MN; National Market Center, Blaine, MN; Park Summit Senior Condominium, St. Louis Park, MN; Gift of Mary Children's Home, Eagan, MN

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Contact: William Sanders,  
651/221-0401

William D. Sanders RLA, FASLA  
Larry L. Wacker RLA, ASLA  
Gregory Johnson RLA  
David Wanberg AICP, RLA, RA  
Bryan W. Murphy RLA, ASLA  
Vera Westrum LLA

Firm Personnel by Discipline  
Landscape Architects 6.5  
Planners 1.5  
Administrative 2  
Total 10

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

Lake of the Isles Master Plan, Minneapolis, MN; Cedar Side Trail System, Rice Lake, WI; Forest Lake Zoning Ordinance, Forest Lake, MN; Comprehensive Parks, Trail, Recreation, Open Space Plan, New Scandia, MN; Wellstone Memorial, Eveleth, MN; Downtown Plan, Forest Lake, MN

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Established 1973  
Contact: Jim Hagstrom,  
651/770-6910

Jim G. Hagstrom RLA, ASLA

Continued on next column

Firm Personnel by Discipline  
Landscape Architects 2  
Other professional 1  
Administrative 1  
Total 4

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

St. Jude Medical, St. Paul, MN; Minnesota Landscape Arboretum, Chanhassen, MN; Holmen Residence, White Bear Lake, MN; Roy Residence, Lakeland, MN; Potish Residence, Stillwater, MN; Historic Courthouse, Stillwater, MN

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Bob Kost RLA, AICP  
Nancy Jacobson RLA  
Trent Luger RLA  
Gus Blumer RLA  
Chris Behringer ASLA  
Mark Nolan AICP

Firm Personnel by Discipline  
Landscape Architects 9

Work %  
Site planning/dev. studies 25  
Parks/open spaces 20  
Urban design/streetscapes 20  
Master/comprehensive planning 25  
Transportation enhancements 10

University Avenue Transit-oriented Development Objectives Study, Minneapolis, MN; Chicago Avenue Plaza and Streetscape, Minneapolis, MN; Lake Elmo Trail System Master Plan, Lake Elmo, MN; Park Street Urban Design, Madison, WI; Eagan Water Treatment Facility Landscape Design, Eagan, MN; Giants Ridge Master Plan, Biwabik, MN

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Established 1963  
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763/475-0010

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

Firm Personnel by Discipline	
Landscape Architects	11
Planners	8
Environmental	10
Traffic/Transportation	26
Parking	4
Civil/Site Engineering	44
Structural	16
Hydrology	12
Highway	40
Surveying	9
Construction Services	10
Technical	34
Administrative	6
Total	230

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

Landmark Plaza, St. Paul, MN;  
Heritage Park Redevelopment  
Area, Minneapolis, MN; Lake  
Street Streetscape, Minneapolis,  
MN; Minnesota Landscape Ar-  
boretum Visitor Center, Chan-  
hassen, MN; Purgatory Creek  
Recreation Area, Eden Prairie,  
MN; Excelsior Boulevard  
Streetscape, St. Louis Park, MN

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www.tkda.com  
Established 1910  
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Other Office: Chicago, IL  
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William E. Deitner PE  
Dean A. Johnson AIA  
Richard L. Gray RLA, ASLA  
David A. Mayer RLA, ASLA  
Richard E. Thompson AICP

Firm Personnel by Discipline	
Landscape Architects	2
Architects	8
Engineers	90
Planners	3
Other Professional	4
Technical	55
Administrative	33
Total	195

Work %	
Site planning/dev. studies	40
Parks/open spaces	20
Urban design/streetscapes	20
Master/comprehensive planning	20

Como Park Hamm Memorial  
Waterfall Renovation, St. Paul,  
MN; Highway 8 Aesthetic Design  
Study, Lindstrom, MN; City Hall  
Campus Site Selection and Mas-  
ter Plan Study, Lake Elmo, MN;  
Lower Phalen Creek Trail, St.  
Paul, MN; Van White Memorial  
Boulevard, Minneapolis, MN;  
Groveland Park Shelter, Mounds  
View, MN

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Arijs Pakalns	AIA	Work %
Miles Lindberg	RLA	Site planning/dev. studies 30
Dave Showalter	AICP	Environmental studies (EIS) 10
Steve Malloy	RLA	Master/comprehensive planning 20
Kathryn Ryan	RLA	Commercial/engineering/ surveying 40
Todd Halunen	RLA	—

Firm Personnel by Discipline	
Landscape Architects	9
Architects	5
Engineers	64
Planners	3
Other Professional	65
Technical	41
Administrative	27
Total	211

Work %	
Site planning/dev. studies	20
Parks/open spaces	20
Urban design/streetscapes	25
Master/comprehensive planning	15
Transportation planning	20

Jamestown Reservoir Recreation  
Master Plan, Jamestown, ND;  
Mill Ruins Plant Road, Min-  
neapolis, MN; Forest Park Dual  
Pathway System, St. Louis, MO;  
Downtown Portland Streetcar  
Extension, Portland, OR;  
Ramsey Town Center Streetscape  
Master Plan, Ramsey, MN;  
I-35W BRT Corridor Study,  
Minneapolis, MN

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Richard G. Wiebe RLA, ASLA  
Ed J. Hasek RLA, ASLA  
Tim Erkkila RLA, ASLA  
Dan Sjoldal RLA, ASLA

Firm Personnel by Discipline	
Landscape Architects	12
Engineers	21
Traffic Planners	2
Environmental	10
Land Surveyors	12
Technical	67
Administrative	10
Total	134

Continued on next column

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Mike Forret ASLA  
Bret Balvanz ASLA  
Mark Engel ASLA  
Travis Tegethoff ASLA

Firm Personnel by Discipline	
Landscape Architects	11
Architects	4
Engineers	41
Planners	5
Other Professional	55
Technical	29
Administrative	26
Total	171

Work %	
Site planning/dev. studies	40
Environmental studies (EIS)	10
Parks/open spaces	10
Urban design/streetscapes	15
Master/comprehensive planning	20
Multi-family housing/PUDS	5

Mayo/NE Clinic/Site Design,  
Rochester, MN; Mayo/Eisenberg  
Landscape Master Plan,  
Rochester, MN; IBM Landscape  
Improvements, Rochester, MN;  
Downtown Streetscape, Lake  
City, MN; Rochester Public Li-  
brary Streetscape, Rochester,  
MN; Chester Woods Regional  
Park, Olmsted County, MN

**Bigelow Chapel**

Location: New Brighton, Minnesota  
 Client: United Theological Seminary  
 Architect: Hammel, Green and Abrahamson, Inc. (HGA)  
 Principal-in-charge: Gary Reetz, AIA  
 Project manager: John Cook, AIA  
 Project designer: Joan Soranno, AIA  
 Project architect: John Cook, AIA  
 Project team member: Steven Dwyer  
 General contractor: M.A. Mortenson  
 Mechanical engineering team: HGA  
 Electrical engineering team: HGA  
 Civil engineering team: HGA  
 Structural engineering team: HGA  
 Landscape architecture: Coen + Partners  
 Acoustics: Kirkegaard Associates  
 Lighting consultant: Schuler Shook, Inc.  
 Millwork: Wilkie-Sanderson  
 Architectural precast: Artstone  
 Curtain wall: MERO Structures  
 Photographer: Paul Warchol Photography

**Great Plains Software, Vista Building**

Location: Fargo, North Dakota  
 Client: Matt Torgerson, Great Plains Software  
 Architect: Julie Snow Architects, Inc.  
 Principal-in-charge: Julie Snow, FAIA  
 Project managers: Tom Van De Weghe, Christian Dean  
 Project team: Tim Bicknell, AIA; Connie Lindor; Nina Broadhurst; Bob Ganser; Craig Roberts; Ben Awes; Takuma Handa; Lucas Alm; Tatsu Tanaka; Eric Tietz; Dan Clark; Rich Firkins; Jim Larson  
 Structural engineering team: Arup  
 Mechanical engineering team: Arup  
 Electrical engineering team: Arup  
 Lighting designer: Schuler Shook, Inc.  
 Construction manager: Schultz/Torgerson  
 Landscape architect: Terrance Harkness  
 Face brick: Anchor Block  
 Flooring systems/materials: Tate Access Floor  
 Window systems: Kawneer  
 Millwork: Minot Sash and Door  
 Photographer: Tim Hursley

**Dalseth Family Dental Clinic**

Location: Apple Valley, Minnesota  
 Client: Dr. Stephen Dalseth, Dr. Pascal Dalseth  
 Architect: ALTUS Architecture + Design  
 Principal-in-charge: Timothy Alt, AIA  
 Project manager: Roger Cummelin, AIA

Project lead designer: Chad Healy  
 Project team: Tammy Angaran, AIA; Carl Olson  
 Structural engineering team: Stroh Engineering, Bernie Stroh, PE  
 Mechanical engineering team: North American Energy  
 Electrical engineering team: City View Electric  
 Civil engineering team: Erickson Engineering & Design Group, Inc.  
 Interior design: ALTUS Architecture + Design  
 Construction manager: Karkela Construction, Roger Swagger, PM  
 Landscape architect: Coen + Partners, Shane Coen, Travis VanLiere  
 Landscape project team: Landscape Renovations, Scott Frampton  
 Face brick: Endicott  
 CMU: Trenwyth, Mesastone  
 Stucco: Steven Donnelly  
 Fiber cement panels: Hardi Panel (James Hardie)  
 Metal roof: Innovative Building Concepts  
 Cabinetwork: Gray Wolf Manufacturing  
 Flooring systems/materials: Ceramic Tile (Grazzini Brothers); Bently Mills Carpet (Intersource)  
 Window systems: Northern Glass & Glazing  
 Architectural metal panels: Northern Glass & Glazing  
 Concrete work: Twin City Concrete  
 Millwork: Summit Door  
 Doors: Commercial Door Systems  
 Plumbing: Commercial Plumbing & Heating  
 Dental equipment: Marcus Dental Supply  
 Photographer: Peter Bastianelli Kerze

**Grandview Community Center**

Location: Grandview, Missouri  
 Client: City of Grandview  
 Architect: Ankeny Kell Architects (AKA), design architect; Gould Evans Goodman (GEG), architect of record  
 Principal-in-charge: Mark Wentzell, AIA (AKA); Dennis Strait, AIA (GEG)  
 Project team: AKA - Mark Wentzell, AIA; Tom Betti; Michael Matthys; Brian Hatlen; Berry Holtz; Mike Zenz; GEG - Dennis Strait, AIA; Dan Zeller, AIA  
 Structural engineering team: Bob D. Campbell & Co.  
 Mechanical engineering team: Henderson Engineering  
 Electrical engineering team: Henderson Engineering

Civil engineering team: Henderson Engineering  
 Interior design: AKA  
 Construction manager: McCown Gordon Construction  
 Landscape architect: GEG  
 Landscape project team: Cole Welch  
 Face brick: Minnesota Brick  
 Stone: Chilton Stone  
 Photographer: Mike Sinclair

**The Poetry of Trees**

Location: Minnesota Landscape Arboretum, Chanhassen, Minnesota  
 Client: Minnesota Landscape Arboretum  
 Architect: Cuninghame Group Architecture, P.A.  
 Project manager: Janet Dray  
 Project architects: Chad Clow; Patricia Nieto; David Engleson, AIA  
 Project lead designer: Chad Clow  
 Project team: Multiple Cuninghame Group employees were involved in the construction and on-site erection of the tree house at the Arboretum.  
 Wood: All the wood for the project was material reclaimed by Deconstruction Services, a program of The Green Institute. The cedar (vertical framing) and treated wood (base) were from deconstructed projects. The redwood (vertical branches and horizontal slats) was FSC-certified lumber donated to Deconstruction Services as a surplus from a local sustainably designed project.  
 Photographer: Daniel Nordstrom

**River Towers Plaza Restoration**

Location: Minneapolis, Minnesota  
 Client: River Towers Condominium Association  
 Property manager: Gittleman Management Company  
 Architect: Close Associates Inc., Architects  
 Principal-in-charge: Gar Hargens, AIA  
 Landscape architect: Close Landscape Architecture  
 Project designer: Jean Garbarini, ASLA  
 Associate architects: Schrock + DeVetter Architects, P.A.  
 Structural engineering team: Meyer, Borgman, and Johnson, Inc.  
 Mechanical and electrical engineering: Ericksen Ellison and Associates, Inc.  
 Lighting designer: Schuler Shook, Inc.  
 Contractor: McGough Construction Company  
 Photographer: Don F. Wong





CESAR PELLI & ASSOCIATES

# Minneapolis Central Library

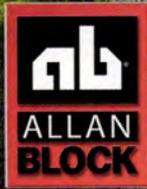
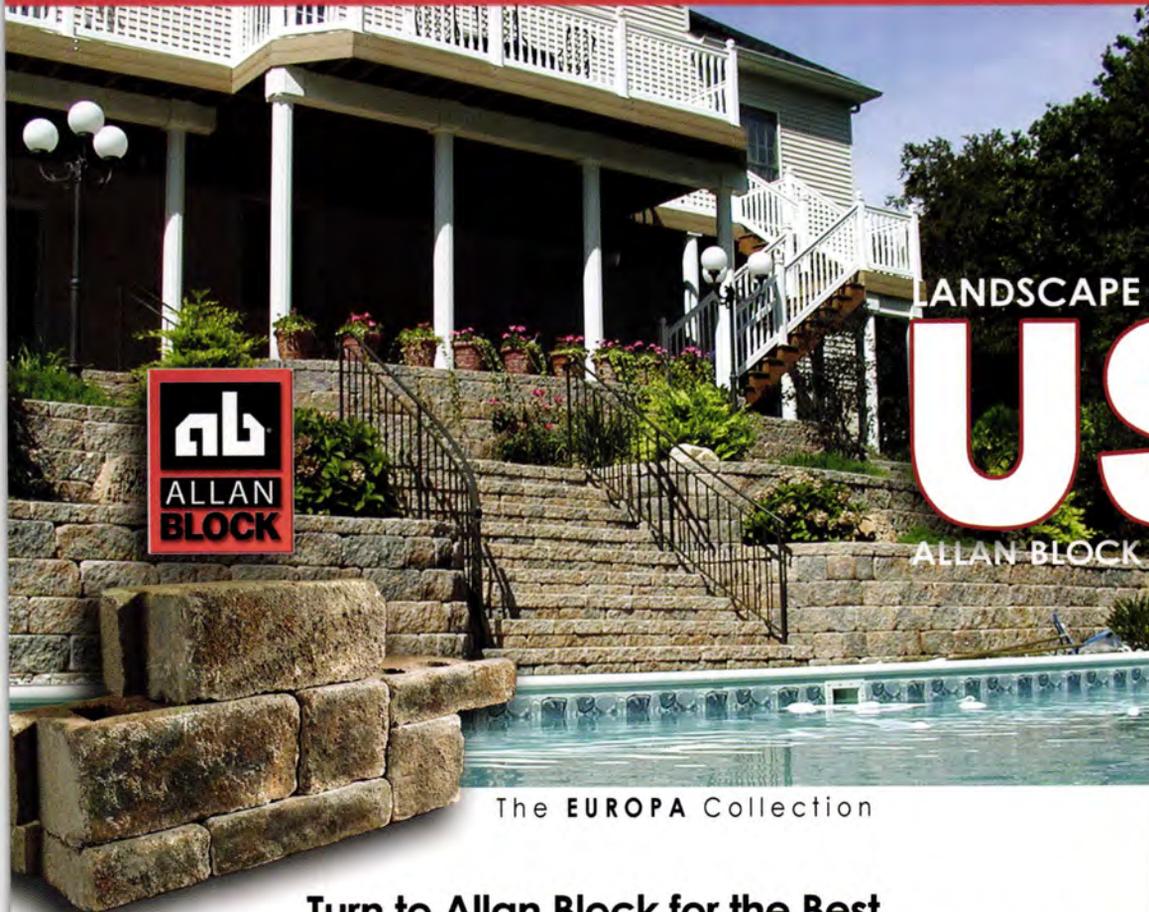
**WHO:** Cesar Pelli & Associates, New Haven, Connecticut, design architect; Architectural Alliance, Minneapolis, architect of record; Coen + Partners, Minneapolis, landscape architect

**WHAT:** A 335,000-square-foot public library clad in glass curtain wall and featuring a five-story galleria and a wing-like roof with a soft silver finish that spans the building between the Nicollet and Hennepin entrance plazas. The curtain wall, composed of alternating clear, translucent, and opaque glass panels of varying widths, is set off by spandrel bands of warm Minnesota limestone. Additionally, each of the four façades has a different frit pattern abstracted from a photographic image of nature; east is birch trees, north is water, west is prairie grass, and south is snow. The south roof will be green (planted), and a birch and shale garden wraps the building. The design also includes a planetarium that is not yet funded.

**WHERE:** Minneapolis

**WHEN:** Spring 2006

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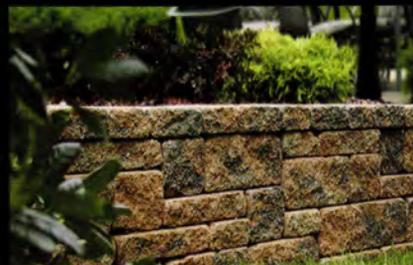
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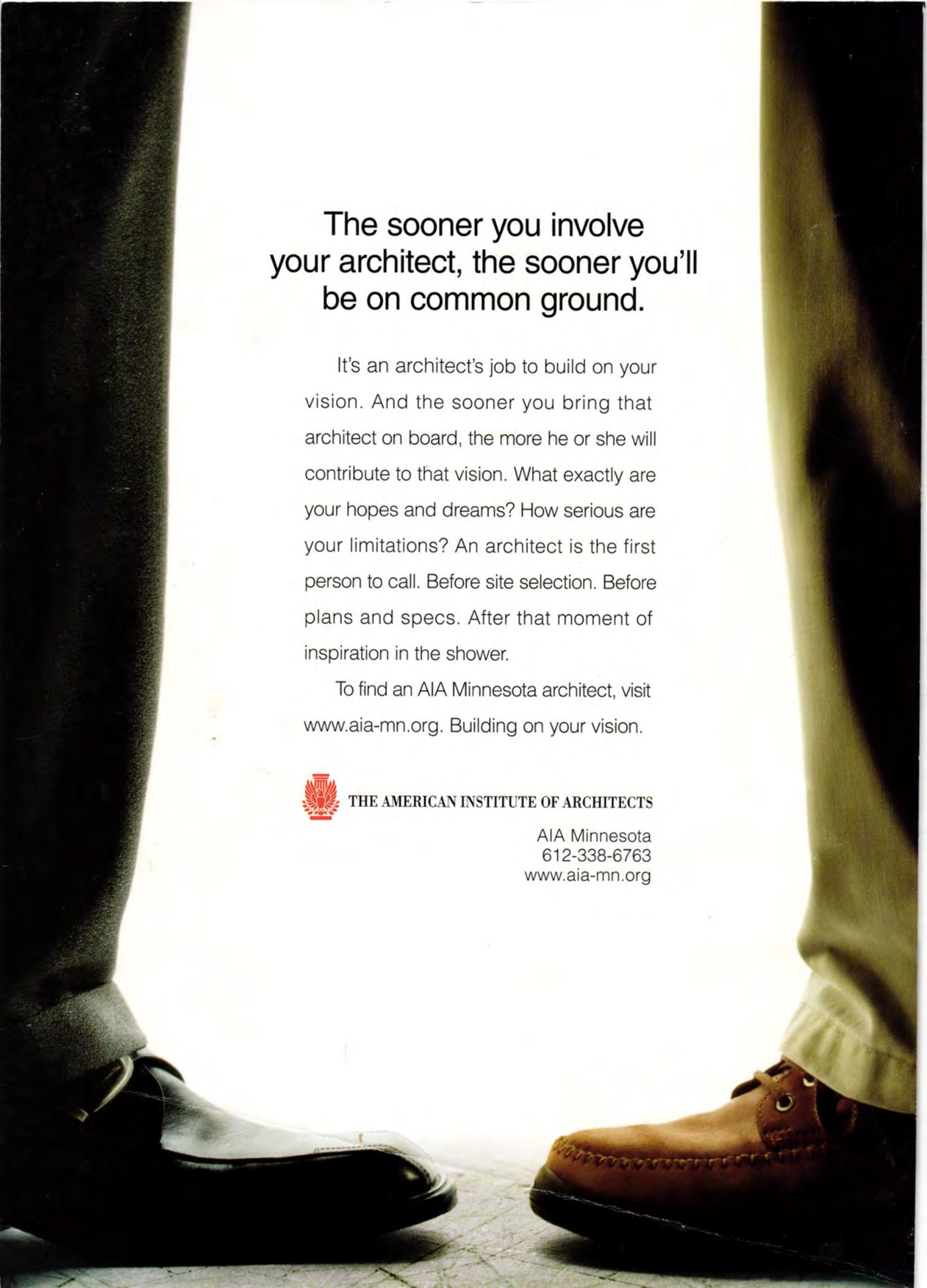


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