

GENERAL O.O. HOWARD HOUSE • 750 ANDERSON STREET • VANCOUVER, WASHINGTON 98661

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June 26, 2008

Ms. Heather Gundersen
Environmental Engineer
Columbia River Crossing
700 Washington Street, Suite 300
Vancouver, Washington 98660

RECEIVED
JUN 26 2008
Hand Delivered @ 4:45pm
Columbia River Crossing

Dear Ms. Gundersen:

I am submitting this response to the Draft Environmental Impact Statement (DEIS) and Draft Section 4(f) Evaluation on behalf of the Vancouver National Historic Reserve Trust (Trust). The DEIS also recognizes the applicability of standards imposed by Section 106 of the National Historic Preservation Act. The Trust is recognized as a Consulting Party to the Columbia River Crossing (CRC) (Vol. 1, Sec. 3.8.1).

The Trust is the official nonprofit partner of the National Park Service (NPS), Fort Vancouver National Historic Site, which is incorporated in the Vancouver National Historic Reserve (Historic Reserve), as is the City of Vancouver (City). Other partners in the Historic Reserve include the United States Army and Washington State as represented by the Washington State Historical Society. I believe you will find our response aligns with the positions taken by the National Park Service and the City as pertains to the CRC's impact on the Historic Reserve, the requisite need for mitigation as required by 4(f), and the form certain aspects of this mitigation should take.

While all alternatives except for the "no build" option have similar impact on the Historic Reserve, the replacement option will have the most significant impact on the Historic Reserve. ***Notably, the CRC Task Force just selected the replacement option with light rail as the preferred alternative at its final meeting on June 24th.*** The entire Historic Reserve is on the National Historic Register and the Historic Reserve is the site of a National Park asset, the Fort Vancouver National Historic Site. Both the classifications of National park and historic site are specifically protected under Section 4(f). The 4(f) standard is clear with respect to impact on a historic site or National park, as specified by the U.S. Department of Transportation, Federal Highway Administration:

"Section 4(f) was created when the United States Department of Transportation (USDOT) was formed in 1966. It was initially codified at 49 U.S.C. 1653(f) (Section 4(f) of the USDOT Act of 1966) and only applies to USDOT agencies. Later that year, 23 U.S.C. 138 was added with somewhat different language, which applied only to the highway program. In 1983, Section 1653(f) was reworded without substantive change and recodified at 49 U.S.C. 303. In their final forms, these two statutes have no real practical distinction and are still commonly referred to as Section 4(f):

It is hereby declared to be the national policy that special effort should be made to preserve the natural beauty of the countryside and public park and recreation lands, wildlife and waterfowl refuges, and historic sites. The Secretary of Transportation shall cooperate and consult with the Secretaries of the Interior, Housing and Urban Development, and Agriculture, and with the States in developing transportation plans and programs that include measures to maintain or enhance the natural beauty of the lands traversed. After the effective date of the Federal-Aid Highway Act of 1968, the Secretary shall not approve any program or project (other than any project for a park road or parkway under section 204 of this title) which requires the use of any publicly owned land from a public park, recreation area, or wildlife and waterfowl refuge of national, State, or local significance as determined by the Federal, State, or local officials having jurisdiction thereof, or any land from an historic site of national, State, or local significance as so determined by such officials unless (1) there is no feasible and prudent alternative to the use of such land, and (2) such program includes all possible planning to minimize harm to such park, recreational area, wildlife and waterfowl refuge, or historic site resulting from such use. In carrying out the national policy declared in this section the Secretary, in cooperation with the Secretary of the Interior and appropriate State and local officials, is authorized to conduct studies as to the most feasible Federal-aid routes for the movement of motor vehicular traffic through or around national parks so as to best serve the needs of the traveling public while preserving the natural beauty of these areas."

23 U.S.C. 138

Further, the mitigation standard is clearly identified under Federal code:

“In addition to determining that there are no feasible and prudent alternatives to avoid the use of 4(f) resources, the project approval process requires the consideration of "all possible planning to minimize harm" on the 4(f) resource. Minimization of harm entails both alternative design modifications that lessen the impact on 4(f) resources and mitigation measures that compensate for residual impacts. Minimization and mitigation measures should be determined through consultation with the official of the agency owning or administering the resource. Neither the Section 4(f) statute nor regulation requires the replacement of 4(f) resources used for highway projects, but this option is appropriate under 23 C.F.R. 710.509 as a mitigation measure for direct project impacts.

Mitigation measures involving public parks, recreation areas, or wildlife and waterfowl refuges may involve a replacement of land and/or facilities of comparable value and function, or monetary compensation, which could be used to enhance the remaining land. Mitigation of historic sites usually consists of those measures necessary to preserve the historic integrity of the site and agreed to in accordance with 36 C.F.R. Part 800, by FHWA, the State Historic Preservation Officer (SHPO) or the Tribal Historic Preservation Officer (THPO), and as appropriate, the Advisory Council on Historic Preservation (ACHP). In any case, the cost of mitigation should be a reasonable public expenditure in light of the severity of the impact on the 4(f) resource in accordance with 23 C.F.R. 771.105(d).”

The DEIS contains extensive reference to the applicability of Section 4(f) (Vol. 1, Sec. 5), clearly acknowledges that the Historic Reserve is impacted, and that its *use* of these historic site and national park resources calls for extensive mitigation. Not only does Section 5 detail the general archeological and cultural landscape resources impact, it delineates the planned acquisition of several acres of land from the Historic Reserve. Pages 5 – 12 through 5 – 31 provide a very specific discussion which confirms the following: that the entire 366-acre Historic reserve is impacted; that the Historic Reserve has a clear record of containing archeological resources; that the Historic Reserve is a significant historical/cultural landscape; and that several acres of property would be taken or *used* from the Historic Reserve. Each of these factors requires mitigation in accordance with Section 4(f).

The NPS and the Trust could well have challenged intrusion of the CRC project under the 4(f) standard that there be no other feasible alternative. There is indeed a feasible alternative that would at least have substantially less impact as currently anticipated. In short, demanding that all possible construction impact be absorbed by Downtown Vancouver's east side would be consistent with the 4(f) feasible alternative standard."

The Trust believes, however, that forcing all construction to Downtown Vancouver's east side would have resulted in an unacceptable and counter-productive impact. It would also be an impossible demand to satisfy. Even if the new capital improvements could be placed on that east side of Downtown, the construction process itself, as well as related improvements, would necessarily impact the Historic Reserve.

Thus, while it is not practicable, nor can the Trust justify shifting the overwhelming burden to the City and its affected property owners, the need to provide adequate and enlightened compensatory mitigation to the Historic Reserve is clear. The fact is that the Historic Reserve will not only be impacted by the construction process for the CRC, but it will be substantially and permanently impacted by the bridge structures and related traffic. Further, the CRC will actually take several acres of property out of the Historic Reserve to facilitate the required widening of I-5. Any property owner must be compensated when an eminent domain action results in a taking. This demand for appropriate compensation is heightened when the property taken is historic and national park land.

Our response to the DEIS & 4(f) is framed within the values adopted by the CRC Task Force, as noted in Volume 1, Section 1, pages 7 and 8. Specifically, the following values are noted under the following general headings:

Community Livability

- *Supporting aesthetic quality that achieves a regional landmark.*
- *Recognizing the history of the community surrounding the I-5 bridge influence area, supporting improved community cohesion, and avoiding neighborhood disruption.*
- *Preserving parks, historic and cultural resources, and green spaces.*

Stewardship of Natural and Human Resources

- *Respecting, protecting, and improving natural resources....*
- *Minimizing impacts of noise, light, and glare.*

Distribution of Impacts and Benefits

- *Ensuring the fair distribution of benefits and adverse effects of the project for the region, communities, and neighborhoods adjacent to the project area.*

Although rich archeological resources lie along much of the I-5 project corridor, the CRC staff has appropriately recognized that the Historic Reserve is the epicenter of archaeological concern. The Area of Potential Effect (APE) is extensive (Vol. 1, Sec. 3.8.1). This is an additional compelling reason why the need for substantive mitigation for the Historic Reserve is required.

We agree with the preliminary conclusions drawn by the CRC staff that the Historic Reserve will be adversely impacted by the project. We also agree with the acknowledgement that the Post Hospital would be impacted by vibration during construction and that the proximity of the proposed freeway would negatively impact the visual setting by removing existing and planned buffer areas (Vol. 1, Sec 3.8.3).

The DEIS identifies potential mitigation measures as would be required for adverse impacts to the Historic Reserve (Vol. 1, Sec 3.8.5). While the list of measures that the CRC is prepared to implement is encouraging, and the specificity contained in some descriptions is informative, some of the measures noted in this section require clarification. I would note that this section speaks to possible range of mitigation measures along the entire APE and is not intended to only address the project impact on the Historic Reserve. Accordingly, some recommendations are inappropriate. For example, the recommendation for “moving rather than dismantling historic buildings” will no doubt be a viable solution for certain structures in the APE, but would not be acceptable within the Historic Reserve. Accordingly, I will only address those with specific relevance to the Historic Reserve.

While we are confident that it is the intention to minimize construction impacts, we fully support the defined mitigation standard of “returning historic properties affected by construction to their original condition.” Similarly, we support the following statements contained in this section, including but not limited to: “providing assistant [*sic*] to restoration efforts, such as seismic stabilization of the Barracks Post Hospital,” as well as “minimizing adverse effects to planned landscaping buffers.”

We also note that the mitigation measures provide for: “Supporting, in cooperation with the NPS, historic museums and curatorial facilities.” Further, the mitigation measures include: “Supporting the development of a facility within the Fort Vancouver National Historic Site for curating, testing, and interpreting artifacts and cultural resources information.” It is our understanding that the CRC is communicating with the National Park Service personnel at the Fort Vancouver National Historic Site regarding the archeological work to be performed, particularly as it relates to the Historic Reserve. It is also our understanding that upwards of 40 percent of the nearly 2 million artifacts currently held on site by the NPS were generated through previous I-5 corridor construction and improvements. We have no doubt that there will be a significant recovery of artifacts connected with the CRC and it is imperative that these be managed appropriately, consistent with Section 106.

To this end, we believe that a facility needs to be constructed on-site at the Historic Reserve that will serve as a cultural management facility, storage and educational center that will not only house recovered artifacts, but will also provide a learning environment that will facilitate a range of educational experiences in connection with the artifacts.

While the archeological impact on the Historic Reserve is of concern to the Trust, of equal if not greater concern is the impact on the overall historic and cultural landscape. We were pleased to see acknowledgement of this, as well, in the proposed mitigation contained in the DEIS (Vol. 1, Sec. 3.8.5). Specifically, proposed actions include: “Providing improved connections between downtown Vancouver and the Vancouver National Historic Reserve, including the construction of an expanded overpass/cover-connector between Evergreen Boulevard and 5th Street.” Further, the mitigation contemplates: “Providing landscaping, sound walls, and/or other features that are capable of reducing noise and visual impacts, but would also be consistent with the cultural landscape.”

The DEIS clearly acknowledges that the adverse visual impact of the CRC project will be evident (Vol. 1, Section 3.9.3). Also acknowledged is the CRC project’s increased noise pollution, “exceeding the WSDOT traffic noise criteria...with the highest levels at unshielded areas along I-5 and SR 14” (Vol. 1, Section 3.11.3). Given that the entire West and South sides of the Historic Reserve are bordered by I-5 and SR 14, there is no doubt about the highly-adverse visual and noise impact that will require mitigation.

Although the mitigation measures noted above from Vol. 1, Section 3.8.5, indicate the appropriate combination of elements – improved connections between Downtown Vancouver and the Historic Reserve – and contemplate that some sound wall options might be a part of the mix of mitigation treatments, the provision of sound walls alone will not meet mitigation requirements. This potential singular resolution is also referenced in Vol. 1, Sec. 3.11.5, which states: “A noise wall along the east side of I-5 near the Fort Vancouver area could mitigate all traffic noise impacts predicted...” If the reference to a “sound wall” in this section is only a generic reference to a noise abatement solution, we accept this recognized mitigation need. However, if it is a proposed singular solution, constructed in its most common form, then the design solution is not acceptable as such a wall would itself detract from and adversely impact the very cultural landscape that mitigation is to enhance.

The appropriate mitigation on the Historic Reserve to address 4(f) requirements are to also address the cumulative effect of the CRC project when added to the impacts from “other past, present, and reasonably foreseeable future actions” (Vol. 1, Sec. 3.19). Specifically, the dramatically adverse impact of the construction and improvements of the I-5 corridor is unquestionably detrimental to the Historic Reserve. The mitigation for the Historic Reserve associated with 4(f) must also serve to respond to this “cumulative effect” criteria.

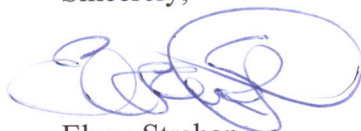
The National Park Service has indicated, and we concur, that the mitigation package needs to be substantive to truly meet both the requirements of Section 4(f) as well as the spirit of that code. The Trust has proposed that a design competition be conducted to create a community connection that would extend from the Evergreen Boulevard to 5th Street. It would create pedestrian connections at Evergreen, 7th Street, and 5th Street. The design would provide the noise abatement recognized as a critical mitigation element, as well as mitigating the adverse visual impact of the I-5 transportation corridor on the cultural landscape the adjacent Historic Reserve.

To this end, the Trust has secured a proposal from the firm of StastnyBrun Architects that meets the requirements dictated by this mitigation. This firm has the experience to conduct the competition. They have led numerous highly successful Federal projects, including the design competition for the Flight 93 National Memorial. StastnyBrun has also been responsible for over twenty-five design projects on behalf of Native American/Alaska Native/ and First Nation groups. Accordingly, the Trust, the City and the NPS believe that StastnyBrun is ideally suited to serve as the consultant for this competition. Most importantly, we are confident that StastnyBrun will be able to meet the mitigation requirements through their process and expertise.

A copy of the StastnyBrun proposal is attached to this DEIS response. In addition, it is important to note that the Washington State Department of Transportation Secretary Paula Hammond has endorsed this proposal, as indicated in her letter of February 29, 2008 to our Washington State Congressional Delegation. Further, I have attached a letter of support from City of Vancouver Mayor Royce Pollard endorsing the Community Connector proposal.

The Trust looks forward to working with the CRC team in its implementation of the mitigation planning outlined in this response.

Sincerely,



Elson Strahan
President and CEO



**Washington State
Department of Transportation**

Paula J. Hammond, P.E.
Secretary of Transportation

Transportation Building
310 Maple Park Avenue S.E.
P.O. Box 47300
Olympia, WA 98504-7300
360-705-7000
TTY: 1-800-833-6388
www.wsdot.wa.gov

February 29, 2008

The Honorable Patty Murray
173 Russell Senate Office Building
Washington, D.C. 20510

The Honorable Maria Cantwell
515 Dirksen Senate Office Building
Washington, D.C. 20510

The Honorable Brian Baird
2443 Rayburn House Office Building
Washington, D.C. 20515

Dear Senators Murray and Cantwell and Congressman Baird:

I am writing to express WSDOT's support for the Community Connector project submitted to you by the Vancouver National Historic Reserve Trust.

This project has been reviewed, and subsequently identified as an important priority, by the regional transportation planning organization. We at WSDOT agree with this assessment and hope you will give serious consideration to this project.

If you have questions about this project please contact the project sponsor or Sheila Babb at (360) 705-7507.

Sincerely,

A handwritten signature in black ink, appearing to read 'Paula Hammond', written over a white background.

Paula Hammond
Secretary of Transportation

PH:

cc: Larry Ehl, WSDOT

P.O. Box 1995
Vancouver, WA 98668-1995



www.cityofvancouver.us

March 21, 2008

The Honorable Patty Murray
173 Russell Senate Office Building
Washington, DC 20510

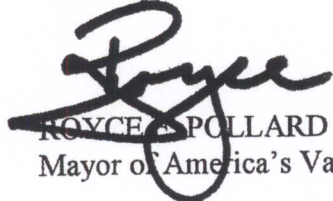
Dear Senator Murray:

I am writing in support of the appropriation request for \$500,000 submitted by the Vancouver National Historic Reserve Trust for the Community Connector design competition.

The outcome from this project will address mitigation required due to the Columbia River Crossing's impact on the Vancouver National Historic Reserve. In addition, the Community Connection will also bring significant economic benefit to Downtown Vancouver as it is finally reconnected with our historic district. There is no better means to facilitating a design that speaks to our rich history and reflects our community vision.

As you are aware, the Trust is our official nonprofit partner for the Historic Reserve. The Trust has served as an effective project manager and steward through its master lease of Officers Row and the West Barracks, as well as the Pearson Air Museum. An appropriation directed through the Trust will serve the interests of the City of Vancouver and the National Park Service, which will of course be active project partners in coordinating this effort with the Washington State Department of Transportation and Columbia River Crossing staff.

Sincerely,


ROYCE E. POLLARD
Mayor of America's Vancouver

Royce E. Pollard • Mayor
Dan Tonkovich • Councilmember
Pat Jollota • Councilmember
Jeanne Harris • Councilmember



Tim Leavitt • Councilmember
Jeanne Stewart • Councilmember
Larry J. Smith • Councilmember
Pat McDonnell • City Manager



COMMUNITY CONNECTOR VANCOUVER, WASHINGTON

INTERNATIONAL INVITATIONAL DESIGN COMPETITION

A proposal from



STASTNYBRUN
ARCHITECTS, INC.

October 26, 2007



STASTNYBRUN

ELSON STRAHAN
PRESIDENT AND CEO
VANCOUVER NATIONAL
HISTORIC RESERVE
GENERAL O.O. HOWARD HOUSE
750 ANDERSON STREET
VANCOUVER, WA
98661

26 OCTOBER 2007

Dear Elson:

The making of great cities is dependent upon strategic design and economic interventions. Frequently, these interventions are made at the expense of cultural and historic values. However, when an intervention into the urban fabric weaves together distinct areas of the city that have been divided by traffic, areas that celebrate the historic legacy of the place as well as insure the economic health of a downtown, AND create cultural links between neighborhoods, then the intervention is, in fact, a "city-builder". Vancouver, in the midst of a thriving renaissance of its downtown and conservation of its Vancouver National Historic Reserve, has a unique opportunity to create a "Community Connector"—a yet-to-be defined icon and space that provides linkage over Interstate 5 between the Downtown and the Vancouver National Historic Reserve. This Community Connector could be a park, a cover, an innovative structure or a new invention—but most importantly it is an opportunity to incorporate and celebrate the values of the citizens in an icon that becomes the symbol of Vancouver. Think of the Eiffel Tower, the Golden Gate Bridge, the Sydney Opera House—all icons that are immediately recognizable by anyone in the world as representing a city, a people and a time.

The design of the Community Connector should be the result of a process that opens opportunities for "greatness"—greatness in design, greatness in the process of creating it, greatness in civic dialog about the meaning of the design. Viewed in context with the proposed new I-5 bridge, the Confluence Project, and on-going signature development/conservation, the Community Connector should be a part and the icon of building the urban legacy of Vancouver.

We are proposing to create a "signature" design selection process that will attract some of the most innovative designers nationally and internationally with a goal of delivering a selected design within 150 days of Direction to Proceed. The design selection process will be "designed" to incorporate and inform civic discourse while maintaining the highest level of professional integrity and fairness. The record of our competition management work speaks for itself—over fifty national and international design, design/build, and design/develop processes completed with 80-85% of selected designs built or in process.

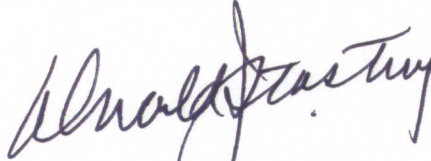
ARCHITECTURE URBAN DESIGN
PLANNING INTERIORS
COMMUNITY DESIGN PROCESS COMPETITION MANAGEMENT

Based in the Northwest, our experience began with Pioneer Courthouse Square Design Competition in 1982 and now includes four U.S. embassies, two Federal Courthouses, two national memorials, many government centers, housing, community centers, parks and civic squares. Through this work, we have established an international network of architects, landscape architects and artists that have participated in our processes, understand the standards we demand and level of design effort we expect from participants. This network gives us access into many of the most notable and innovative designers working in the world today—and this level of design capability is important, not only for participants, but also for Jurors that will assist in the process.

The following illustrates the overall process, schedule, budget and the Scope of Work we envision as Competition Manager. After three decades of work in this area, it would be an honor and joy to assist the City and citizens of Vancouver in creating your *Community Connector*, the iconic symbol of Vancouver USA.

Sincerely,

STASTNYBRUN ARCHITECTS, INC.

A handwritten signature in black ink, appearing to read "Donald J. Stastny". The signature is fluid and cursive, with a large initial "D" and "S".

DONALD J. STASTNY FAIA FAICP
CHIEF EXECUTIVE OFFICER

COMMUNITY CONNECTOR INVITATIONAL DESIGN COMPETITION VANCOUVER, WASHINGTON

October 26, 2007

THE COMPETITION CONCEPT AND GOALS

The purpose of the competition is to select a designer and establish a design concept for a *Community Connector* over Interstate 5 to link downtown Vancouver on the west side of the freeway to the Vancouver National Historic Reserve on the east side.

The goals of the competition process are:

- Attract design talent of international stature.
- Provide opportunities for public interaction with the process.
- Design a process that is transparent, fair, and equitable.
- Create an icon and symbol celebrating the City and citizens of Vancouver.

AN INVITATIONAL DESIGN COMPETITION PROCESS

The Invitational Design Competition is a two-phase process consisting of (1) selection of teams to participate and (2) a design competition. The Competition Manager (StastnyBrun Architects) will design the specific process in collaboration with project stakeholders, and manage all aspects of the competition process on their behalf. In the first phase, a written invitation to submit *Qualifications* is sent to a selected list of architects who meet designated criteria, such as innovative design talent, sustainable design expertise, experience with large span bridge structures and/or the design of civic spaces. The Competition Manager will prepare for approval by a representative stakeholder group a recommended list of potential participants. This written *Invitation for Qualifications* includes a summary of the program, a description of the inspiration for this development, and directions on what to submit for evaluation of qualifications.

The qualifications submission would be a portfolio for the design team that includes a brief description of the lead designer and specific team members such as the landscape architect and artist, a statement of design intent and philosophy by the design team, a profile of the lead designer and team members, and selected project examples representative of the design team.

The jury is a select group of people established during pre-competition planning who represent the City, stakeholder groups, and knowledgeable design professionals. The jury evaluates the submitted qualifications and determines the architects who will be invited participate in the design competition.

The second portion of the process is the design phase. All the competition participants participate in an on-site briefing and tour to introduce them to the site and provide further programmatic and project information. The participants are then given 45-60 days to prepare their design concepts. During the design period, participants may ask questions regarding the project or process through specific communication protocols.

At the completion of the design period, the architects present their designs to the jury, which allows the jury to see the final works and hear directly from the designers. Each architect provides graphic materials to best demonstrate their design concept. Based on these presentations, design quality,

and other established criteria, the jury selects a competition winner. The product of the competition is a conceptual design for the project ready to move into design refinement and costing.

COMPETITION SCHEDULE

Pre-competition Planning

- Conduct research, prepare background and program documents Week 1
- Hold competition planning workshop with stakeholders Week 1
- Compile list of potential participants Week 1
- Establish jury membership and confirm participation Week 2

Stage I: Team Selection

- Send written *Invitation for Qualifications* to potential participants Week 2
- Receive *Qualifications* from potential teams Week 4
- Jury evaluates *Qualifications* and selects participants/teams Week 5
- Competition Manager issues the formal invitation and confirms participation Week 6

Stage II: Design

- Briefing and site visit for participants/teams and jury Week 9
- Design period (60 days) Week 17
- Presentation of designs by teams and evaluation by the jury Week 18
- Selection of winning design concept Week 20

PUBLIC INTERFACE

There are four areas of consideration that will determine the success and acceptance by the public of the design competition decision.

First, processes that are more *transparent* to the public allow a greater understanding (by the public) of the process and the methodology used to select a designer or design(s). However, transparency also brings risk. Because a process is public, it provides opportunities for critics and obstructionists to band together in attempts to block or place deterrents in the orderly production of the work. The Invitational Design Competition process is one that allows an intimate relationship with stakeholders during the preparation of the competition, provides a balance of transparency with targeted public interface, and mitigates the inherent risks.

Second, the process provides opportunity for *citizen involvement* and input. Citizen involvement needs to be carefully structured so that input is effective, well considered and honored. To have citizen input without a structure to accept it, use it appropriately, and be able to show its effect on the process causes greater damage than no input at all. In the Invitational process citizen involvement can be targeted as well. The participation of the public in establishing community expectations is best used to initiate the project. As the designs evolve, citizen involvement becomes more of a "reporting to the community" rather than an attitude of "what do you think?"

Third, the process should have a defined set of *champions*, which are people integrally involved in the process that can speak knowledgeably and authoritatively about the flow and detail of the process. Champions are best enlisted by giving them authority in making or contributing to up-front process decisions. The champions for this competition approach come from stakeholders and the design community. Process, product, and those designers involved can make connections and liaisons with the design community, who will have connections to other cultural, business, and political interests.

Fourth, the process should have a clearly defined, funded, and well-executed *communications strategy* that sets out the audience, methodology, schedule, and content describing each action. The communications strategy should be executed in tandem and with the same rigor as the competition process. The communication strategy for the Invitational process is one resulting from ongoing reporting of the process of designing the concepts. The "roll-out" of the final concepts give an opportunity for local, regional, and national recognition and support.

COMPETITION PROCESS OUTLINE (SCOPE OF WORK FOR COMPETITION MANAGER)

Task 1: Competition Planning

- Assemble material and information on the project and the site.
- Hold competition planning workshop(s) with stakeholders to establish goals and scope of competition.
- Create and/or summarize program requirements.
- Identify and define urban design and planning criteria for the site.

Product: Competition goals and program

Task 2: Protocols, Procedures and Guidelines

- Author competition guidelines and protocols.
- Identify jurors and confirm participation.
- Establish schedule.

Product: 'Competition Manual' to guide the process and Competition Jurors

Task 3: Qualifications and Invitation to Participate

- Identify potential participants.
- Contact potential participants to establish interest and availability.
- Collect qualification packets (portfolios) from potential participants/teams.
- Jury reviews qualification packets.
- Issue formal invitation to participants/teams selected by the jury.

Product: Competition Participants/Teams

Task 4: Design Competition Period

- Create materials for pre-design briefing.
- Hold a pre-design briefing for participants/teams and jury to describe the competition design program and expectations and confirm design submittal requirements.
- Participants present their portfolio of design work in a public forum (not designs for the *Community Connector*).
- Facilitate question and answer period.
- Manage communication protocols.

Product: Pre-design Briefing and Design Submittals from Participants/Teams

Task 5: Evaluation of Design Submittals

- Arrange jury logistics and venue.
- Facilitate jury evaluation of design submittals.
- Facilitate participants' presentations of their submittals to the jury and to the public.
- Manage jury deliberations and decision.

Product: Public presentations of Designs and Jury Recommendation

Task 6: Jury/Process Summary Report

- Author jury/process summary report.
- Establish next steps.

Product: Jury/Project Summary Report

COMPETITION BUDGET

Competition Manager (see breakdown below)	\$79,200
Expense allowance (travel, reproductions, etc.)	2,500
Jury (assume 7 jurors, 6 paid)	
6 @ \$1,500/day honorarium x 2 days	\$18,000
Expense allowance (travel) for 6 jurors	6,000
Participant Honorariums	
4 @ \$50,000	\$200,000
Competition Expense Allowance	\$10,000
<ul style="list-style-type: none"> ▪ Jury venue and requirements ▪ Exhibit/presentation venue and requirements ▪ Publication of guidelines and process report 	
Total	\$315,700

COMPETITION MANAGER BUDGET

Task 1: Competition Planning

Budget: \$16,400

- Principal 40 hours @ \$175/hour
- Project Manager/Planner 80 hours @ \$85/hour
- Tech and Graphic Support 40 hours @ \$65/hour

Task 2: Protocols, Procedures and Guidelines

Budget: \$16,400

- Principal 40 hours @ \$175/hour
- Project Manager/Planner 80 hours @ \$85/hour
- Tech and Graphic Support 40 hours @ \$65/hour

Task 3: Qualifications and Invitation to Participate

Budget: \$15,100

- Principal 40 hours @ \$175/hour
- Project Manager/Planner 80 hours @ \$85/hour
- Tech and Graphic Support 20 hours @ \$65/hour

Task 4: Design Competition Period

Budget: \$12,750

- Principal 40 hours @ \$175/hour
- Project Manager/Planner 60 hours @ \$85/hour
- Tech and Graphic Support 10 hours @ \$65/hour

Task 5: Evaluation of Design Submittals

Budget: \$11,000

- Principal 30 hours @ \$175/hour
- Project Manager/Planner 60 hours @ \$85/hour
- Tech and Graphic Support 10 hours @ \$65/hour

Task 6: Jury/Process Summary Report

Budget: \$7,550

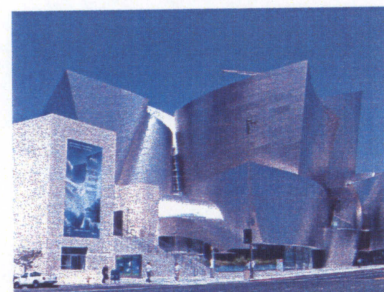
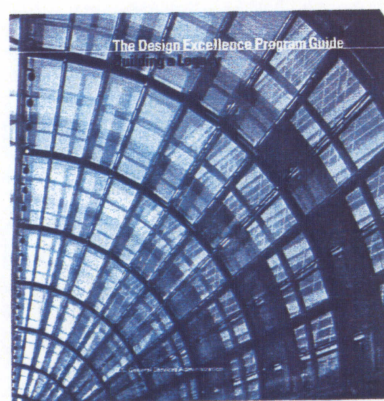
- Principal 20 hours @ \$175/hour
- Project Manager/Planner 40 hours @ \$85/hour
- Tech and Graphic Support 10 hours @ \$65/hour

REFERENCES

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Former Flight 93 National Memorial Planner & Project Manager

Bob Caldwell,
Manager, Special Projects Office
Planning and Policy Services, City of Edmonton
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Bob.Caldwell@edmonton.ca



DESIGN PROCESS MANAGEMENT

PROCESS & PRODUCT: *Excellence in one is required for excellence in the other. We author, manage and execute fair and equitable processes that are tailored to the specific design challenge to assure our clients a quality product.*

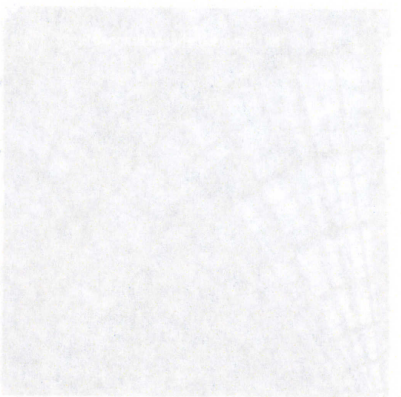
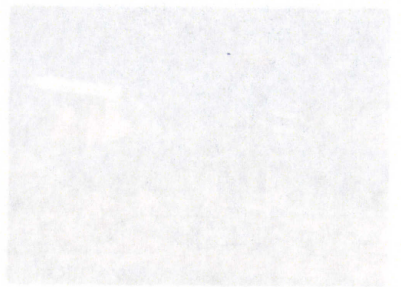


STASTNYBRUN ARCHITECTS, INC.

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MANAGEMENT PROCESS DESIGN

PROJECT & PRODUCT: Excellence in one is a recipe for
excellence in the other. We partner, research and create the
most innovative processes that are tailored to the specific design
challenges to ensure we create a quality product.



nt Cover Images - from top to bottom

LAHOMA CITY NATIONAL MEMORIAL
Lahoma City, Oklahoma
zer Design Partnership

EMBASSY
Nairobi, Kenya
K

UNITED STATES COURTHOUSE
Gene, Oregon
rphosis

DESIGN EXCELLENCE PROGRAM GUIDE
General Services Administration
hored by StastnyBrun Architects, Inc.

WALT DISNEY CONCERT HALL
Angeles, California
rk O. Gehry & Associates

ASTNYBRUN ARCHITECTS, INC.
sign Competition Advisor & Manager

StastnyBrun Architects, Inc.

"The design competition process has historically been used to create architectural icons. My twenty years of initiating, authoring and managing design competitions has focused on creating interventions in the urban fabric that have catalytic effects reaching far beyond the icon.

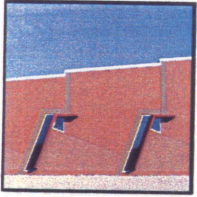
First, the issue of process: I have authored design and design/build processes that create an environment for designers to "do their best work" — but the processes are also designed to raise the community's expectations, focusing public debate on design issues, with the result of raising design quality throughout the community.

Second, the issue of ownership: The processes are inclusive and demanding of communities. They are not just beauty contests, but challenge communities to determine what is best for them — and make them a key part of decision making.

Third, the issue of political mitigation: Unlike many competitions, I have developed techniques that allow the design competition process to unfold without political intervention until the case is presented to the authority as a sound and responsible determination.

Fourth, the issue of product: The competitions with which I have been associated have resulted in exemplary built work, with over 75% of the winning designs completed or underway. And the work is not only of the highest design quality, it records the cultural values of the place."

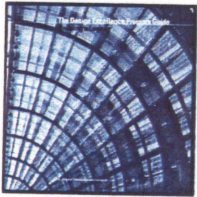
Donald J. Stastny FAIA FAICP



ARCHITECTURAL DESIGN



URBAN/CIVIC DESIGN AND PLANNING



DESIGN COMPETITION AND PROCESS MANAGEMENT

CONTACT

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Portland, Oregon 97205

Phone: (503) 222-5533
Fax: (503) 227-5019

contact@stastnybrun.com

Founded in 1975, StastnyBrun Architects began with the premise that a relatively small group of professionals composed of the right people working closely and consistently together could solve certain design problems more efficiently than a large organization. We've found that to be true not only of conventional small-scale projects, but also for our most complex urban planning and architectural assignments.

Our mission is to honor our clients through design of sites and buildings that are visionary, yet functionally and technically appropriate. Through our commitment to learn and understand the institutions, cultural principles, and natural phenomena that give form to communities, we strive to create structures and spatial experiences that speak to the human spirit. Our goal for every undertaking is to create an environment that fosters design excellence — through programming, through process, in planning and in buildings.

Our organization is a community of designers, professionals who apply their individual and collective talents to solving problems and identifying opportunities through rigorous research and design exploration. Our mode of operation is collaboration both within the studio and in concert with those citizens, clients, builders, and fellow design specialists that are committed to the highest standards of professional practice and personal ethics. Where our firm excels is in our ability to extend that collaboration to include individuals outside of the architectural realm, including users, citizen committees, and local officials and politicians. Our work truly takes into consideration the wishes of all, and hears and respects all voices — a lesson we have learned from our work with Native American communities.

Our commitment is to create architecture as art, contributing to the reconstruction of communities in our work and in our relationships with the people, cultures and institutions we have the opportunity to serve.

StastnyBrun Architects is a multi-faceted firm, offering services in three areas of focus: architectural design, urban/civic design and planning, and process management. This comprehensive nature of our firm provides us with tools to work with diverse communities for both the public and private sector. For virtually all of our work, there is an element of facilitated public involvement in the development of the design.

Our architectural work includes a wide variety of project types, including 30 years of experience in institutional and civic design. Projects range from affordable housing and large mixed-use developments to historic restoration and include notable civic buildings and cultural facilities. Our urban/civic design and planning is driven by our commitment to guide communities in the creation of special places and includes projects ranging from the design of entire neighborhoods to the design of a public square. Our design and management of processes includes design workshops, charrettes, and competitions. In addition, StastnyBrun Architects has created design guidelines and standards for numerous local, state and national public entities that create environments for design excellence.

Design Process Innovation & Management

Over the past twenty years, StastnyBrun Architects has run over 50 competitions, including design, design/build, A/E selection, and other innovative processes. This depth of experience has resulted in the firm and Don Stastny's recognition as one of the nation's premier competition experts. The design competition process has historically been used to create architectural icons, but in StastnyBrun's twenty years of initiating, authoring and managing design competitions, they have focused on creating interventions in the urban fabric that have catalytic effects reaching far beyond the icon. They promote the designers and author processes that create an environment for designers to do their best work and raise communities' expectations.

Recognized for their superb qualifications, StastnyBrun Architects has run design competitions and selection processes for the U.S. Department of State and the U.S. General Services Administration (GSA). StastnyBrun's relationship with the U.S. Department of State began with their management of the design competition for the new U.S. embassy in Berlin. Continuing this association, StastnyBrun created and managed a design/build competition for the two embassies that had been torn apart by terrorist bombings in Nairobi, Kenya and Dar es Salaam, Tanzania in 1998. The process moved the two embassies from program into construction in ten months. Collaborating with Kling Lindquist, StastnyBrun created a design/build selection process that allowed interaction between the client, the architect/engineer teams, and the builder/contractors while maintaining a fair and equitable competition process. The process has become a model for other design/build projects for the U.S. Department of State. The two embassies were completed in record time and within budget, and met our Nation's commitment to Kenya and Tanzania to rebuild.

For the GSA, StastnyBrun Architects authored the "The Design Excellence Program Guide – Building a Legacy". Undertaking two concurrent design competitions for USA courthouses in Oregon and Massachusetts, StastnyBrun used the processes and outcomes as the basis for the guidebook on Design Excellence selection processes. The guidebook, published by GSA, has continued to be the basis for GSA's acclaimed program and has begun to be adopted as state-of-the-art selection methodology for other federal and state agencies. After its publication, StastnyBrun was asked to assist the U.S. Department of State to modify the GSA protocols to apply to design selection for U.S. embassies, particularly those in the China Projects portfolio. StastnyBrun was asked to undertake this process based on their understanding of embassy programs and security requirements, and how these critical issues could be realized within the general guidelines of the GSA process.

In addition, StastnyBrun Architects was selected through a nationwide search for design competition managers to lead a competition for the Oklahoma City National Memorial. StastnyBrun facilitated an international design process to develop a memorial dedicated to the victims and survivors of the bombing. Working with a 350-member volunteer task force, including family members and survivors, the project team was responsible for program development and competition administration. Drawing on this experience and the experience with the Department of State, StastnyBrun Architects also served as a competition advisor for the Flight 93 National Memorial International Design Competition in Somerset County, Pennsylvania last year. Working in conjunction with the Families of Flight 93, Flight 93 National Memorial Task Force, Flight 93 Advisory Commission, and the National Park Service, the competition advisors created and facilitated a two-stage open competition process that challenged individuals to interpret the Memorial's Mission Statement in the form of a memorial expression.

StastnyBrun also recently authored and facilitated international competition processes for the Alaska State Capitol Designer/Design Competition in Juneau, Alaska and for the Chicago Ray and Joan Kroc Corps Community Center (RJKCCC) for The Salvation Army. Currently StastnyBrun is working with the Transbay Joint Powers Authority to select an architect/developer Team for the new Transbay Transit Center and Tower in San Francisco.

Experience in Design/Designer Selection Process

To demonstrate our experience in the areas of design competition development, process innovation, community and neighborhood facilitation, urban design guidelines, and creating places and spaces of meaningful content, we have chosen to show seven topic groups followed by résumés for Donald J. Stastny FAIA FAICP, and Jennifer Mannhard AICP LEED AP. The topic groups demonstrate a range of design process management assignments executed by StastnyBrun Architects, Inc.

1. DESIGN OF THE PUBLIC REALM

Transbay Transit Center and Tower / Design & Development Competition
Pioneer Courthouse Square / Invitational Design Competition

2. REBUILDING NEIGHBORHOODS

South Central Los Angeles / Design Build Competition
Chicago RJKCCC / A/E Selection Competition

3. CIVIC AND CULTURAL CENTERS

Beverly Hills Civic Center / Invitational Design Competition
Clark County Government Center / Design Competition
Walt Disney Concert Hall / Design Commission Process
City of Oakland Administration Building / Design/Build Competition
Alaska State Capitol / Designer/Design Competition

4. DESIGN COLLABORATION

San Francisco Museum of Modern Art and Domaine Clos Pegase / Design Competition
ARTSPARK LA / Design Competitions and Master Planning Charrettes
The Exploratorium / Program, Charrette and Atelier
Villa Montalvo Artist Residency Village / Invitational
Spreckels Crossing / Invitational Design Competition

5. NATIONAL MEMORIALS

Oklahoma City Memorial / International Design Competition
Flight 93 National Memorial / International Design Competition

6. U.S. GENERAL SERVICES ADMINISTRATION

The Design Excellence Program Guide: Building a Legacy
Federal Courthouse, Springfield, Massachusetts / Design Competition
Federal Courthouse, Eugene, Oregon / Design Competition

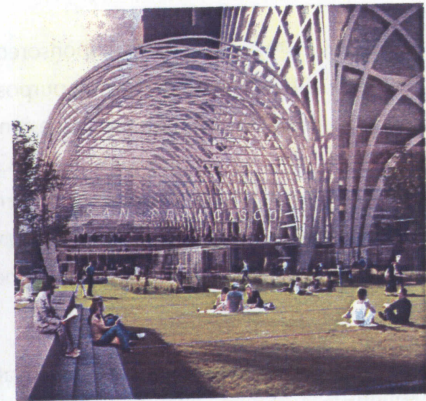
7. U.S. DEPARTMENT OF STATE / OVERSEAS BUILDING OPERATIONS

United States Embassy, Berlin, Germany / Design Competition
United States Embassy and A.I.D. Headquarters, Nairobi, Kenya / Design/Build Competition
United States Embassy and A.I.D. Headquarters, Dar es Salaam, Tanzania / Design/Build Competition
United States Embassy, Beijing, China / Design Excellence Competition

Design of the Public Realm

TRANSBAY TRANSIT CENTER & TOWER DESIGN & DEVELOPMENT COMPETITION *San Francisco, California*

The Transbay Joint Powers Authority ("TJPA") conducted an international Competition to select a Design and Development ("D/D") Team to design a Transit Center to be developed by the TJPA in downtown San Francisco, California, and to design and develop a mixed-use Tower adjacent to the Transit Center. The TJPA seeks a D/D Team that will create a unique, world class Transit Center and Tower whose aesthetic, functional, and technical excellence are worthy of their position as the centerpiece of the Transbay Redevelopment Area and the focus of bus and rail transit for San Francisco, the Bay Area, and the State of California. The Competition process was designed and managed by StastnyBrun Architects, Inc., which was retained by the TJPA as the Competition Manager. The process was conducted in two stages. In Stage I – Request for Qualifications ("RFQ"), D/D Teams submitted qualifications packages that identified a Lead Designer to design both the Transit Center and Tower, a Development Entity for the Tower, and a full team of architectural, engineering, and other design and development professionals.



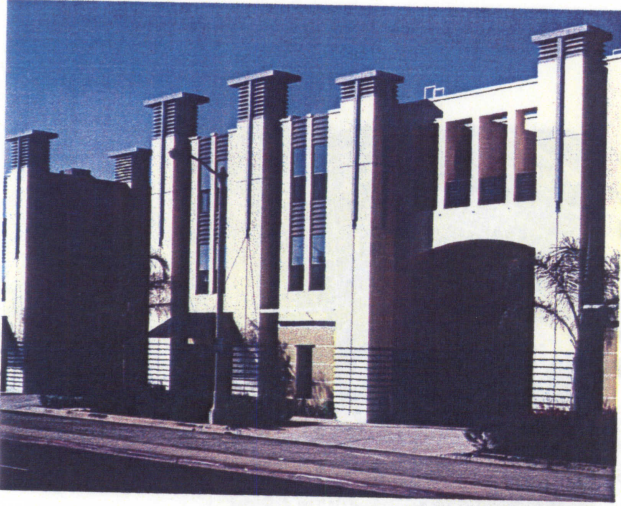
Designs
(from top, clockwise):
Pelli Clarke Pelli
SOM
Rogers, Stirk, Harbour & Partners



PIONEER COURTHOUSE SQUARE INVITATIONAL DESIGN COMPETITION *Portland, Oregon*

Through a three-year public involvement and coordination process, Don Stastny developed a citizen-based consensus (through 162 public and private meetings) that determined the design program, budget, and designer selection process for two city blocks that include the historic Pioneer Square Courthouse, and served as Professional Advisor for the International Design Competition for the project. The two-block complex is the centerpiece of Portland's celebrated Downtown Plan. The final product was designed by Martin Soderstrom Mattison. (This project was the first of the over fifty design/designer selection processes that Don has authored and managed over the past two decades).

Rebuilding Neighborhoods



SOUTH CENTRAL LOS ANGELES DESIGN/BUILD COMPETITION

Los Angeles, California

Don Stastny served as Competition Advisor to implement a design/build program that investigates a range of housing and a series of mixed-use projects on multiple sites that effectively enhance and support the idea of "neighborhood making." This process focused on the initial design criteria for housing in specific neighborhoods, paving the way for designers and builders to deliver housing. Dan Solomon Architect created the winning design.

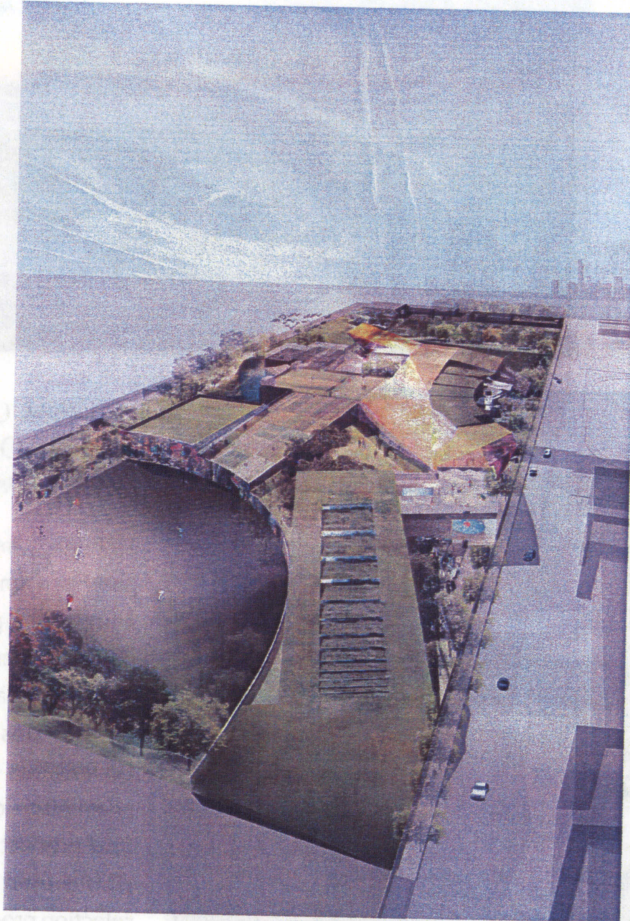
RJKCCC A/E SELECTION COMPETITION

Chicago, Illinois

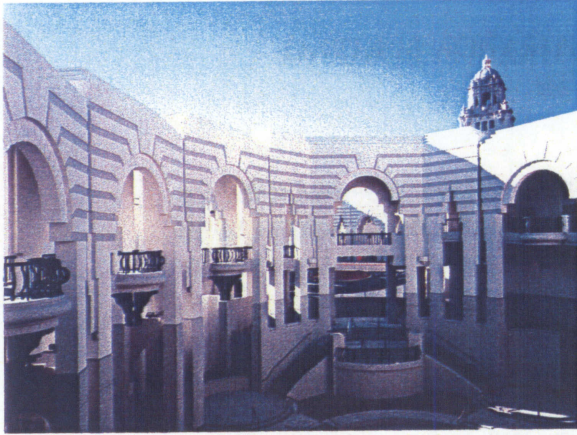
The Metropolitan Division of The Salvation Army sponsored the Chicago RJKCCC A/E Selection Competition for the purpose of finding the most qualified and inspired designer to design the new Ray and Joan Kroc Corps Community Center (RJKCCC) in Chicago's Mid-South Side. Named in honor of the Center's main benefactor, it is hoped the Chicago RJKCCC will have a profound impact on the spiritual health and general well being of the community.

In order to create a facility fitting of this vision and The Salvation Army's mission, StastnyBrun Architects created and conducted a three-stage Competition focusing on the Lead Designer, the complete A/E Team, and their "vision" for the RJKCCC, respectively. A Competition Manual was made available on the Competition website, which provided all participants and interested parties with pertinent information regarding project information and background, vision and goals, site, community context, basic space program, as well as the rules, schedule, and evaluation criteria that governed the Competition.

A five-member Jury of design professionals and other qualified Chicagoans evaluated the submissions, interviews, and presentations in each stage to select Designers and Teams to advance. Upon completion of Stage III, the Jury recommended to The Salvation Army the design team lead by Antoine Predock Architect PC as the top ranked team to design the Chicago RJKCCC.



Civic and Cultural Centers



BEVERLY HILLS CIVIC CENTER INVITATIONAL DESIGN COMPETITION

Beverly Hills, California

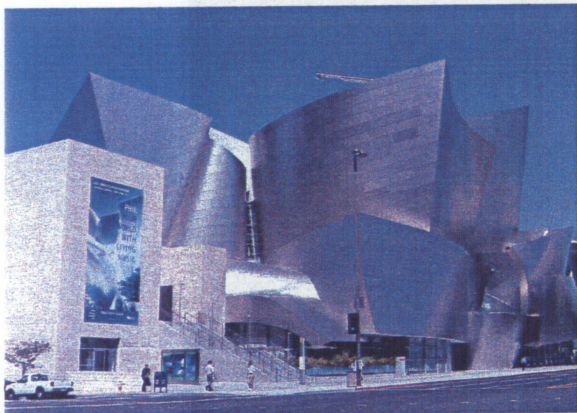
Don Stastny served as Professional Advisor to the City of Beverly Hills and was responsible for the development of the design program and procedures for an invitational design competition. The 10-acre site includes the historic city hall, fire and police facilities, library, community cultural center, parking, and public open space. Charles Moore and the Urban Innovations Group designed the winning project.



CLARK COUNTY GOVERNMENT CENTER DESIGN COMPETITION

Las Vegas, Nevada

In association with the SGS Group, Don Stastny developed design guidelines for a government complex for Clark County that contains spaces for professional, administrative, and technology services. The guidelines were performance oriented and not prescriptive specifications, enabling the competitors to develop unique, yet appropriate designs. The guidelines addressed issues regarding the look, feel and function of the Clark County Government Center and its surrounding district relative to downtown Las Vegas. CW Fentress JH Bradburn designed the project, completed in 1995.



WALT DISNEY CONCERT HALL DESIGN COMMISSION PROCESS

Los Angeles, California

Don Stastny facilitated the design and management of the Design Commission process for the \$140 million concert hall project. The project is both a catalyst and an anchor to an emerging core. It also provides a link between various cultural elements and the financial and civic centers, establishing a culturally integrated focus in Los Angeles. Frank O. Gehry & Associates designed the winning entry, completed in 2003.

Civic and Cultural Centers



CITY OF OAKLAND ADMINISTRATION BUILDING DESIGN/BUILD COMPETITION

Oakland, California

Don Stastny, in association with the SGS Group, was retained to develop a design/build competition for the replacement of the City building, which had been damaged in an earthquake. This process included urban design analysis and siting, a pre-qualification of lead design architects, ensuing invitations to participate in a juried design/build competition, and final selection. Prior to this process, the consulting team was responsible for the evaluation of personnel and space requirements, development of a recommended reoccupancy plan for City Hall, evaluation of potential sites in the downtown area, and preparation of specific implementation procedures and recommendations for the development of this office space. CW Fentress JH Bradburn Associates designed the building, completed in 1998.

ALASKA STATE CAPITOL DESIGNER/DESIGN COMPETITION Juneau, Alaska

To find the most talented Designer capable of understanding and translating the values and vision of Alaskans into an architectural statement, StastnyBrun Architects created and conducted a three-stage Designer/Design Competition for a new State Capitol of Alaska. The Competition was sponsored by the City/Borough of Juneau, and was based on the GSA Design Excellence selection process. A nine-member Jury of national and Alaskan design professionals and other qualified Alaskans evaluated the submissions, interviews, and presentations in each stage to select Designers and Teams to advance in each Stage. From their extensive evaluation, the Jury selected the Lead Designer Thom Mayne of Morphosis Architects affiliated with Alaskan Architect Mike Mense of mmense Architects.



Design Collaboration

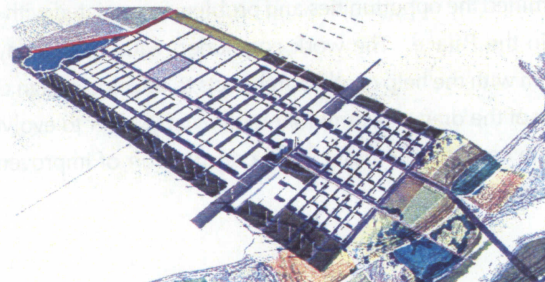
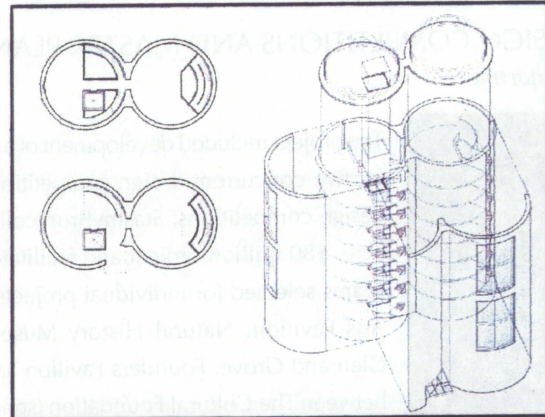
SPRECKELS CROSSING INVITATIONAL COMPETITION

Spreckels, California

Understanding the value that could be gained from a competition process, Nolte Associates, Inc., Project Manager representing the Owner, Tanimura & Antle, enlisted the competition management services of StastnyBrun Architects, Inc. The innovative "invitational competition" process was designed to give the best value to the Owner from experienced professionals serving as both Participants and Jurors. The product of the Invitational Competition is two fold: 1) an exploration of the adaptive reuse of the silos and industrial buildings as icons and containers of uses vital to the community, and 2) an overall structure for the evolving Spreckels town site.

The evolution of Spreckels Crossing, a town center as an extension of the town of Spreckels, faces a number of very complex and difficult decisions. The Invitational Competition brought a diverse group of designers together who had experience in planning, housing, institutional design, sustainability and adaptive reuse to address these complex decision points. Each Team was asked to identify and evaluate ideas and solutions for the creation of Spreckels Crossing. The presentation of the ideas and concepts was part of a daylong symposium at which each Team evaluated the work of the other Teams (as well as their own) to identify the strongest ideas that had surfaced during their work on the project. These evaluations were shared with the Jury and the Owner and provided the basis for evaluation by the Jury. This competition methodology – to generate a broad range of possible directions – clearly succeeded, as the variety of approaches taken by the four Teams were divergent in shape and form while honoring the strongly held values of the Owner.

The Jury was charged with contributing to the making of the town center as evaluators of ideas, analysts and strategists, and most importantly, as collaborators with the Participants, Owner and each other. After the presentations and discussion with the Participants, the Jury rapidly agreed on what elements of each concept were most appropriate and how the favored elements could be woven together to ensure the creation of a financially, socially and successful community. Fortuitously, the goals of the Owner were refreshingly enlightened as their interests coincided well with the public interests in providing greater access to housing closer to places of employment as well as preserving and revitalizing unique markers in the landscape.



Designs
(top to bottom):
Siegel & Strain Architects
ELS
Hodgetts & Fung Design Associates
Fougeron Architecture

Design Collaboration

SAN FRANCISCO MOMA – DOMAINE CLOS PEGASE DESIGN COMPETITION WITH ARCHITECT/ARTIST COLLABORATION

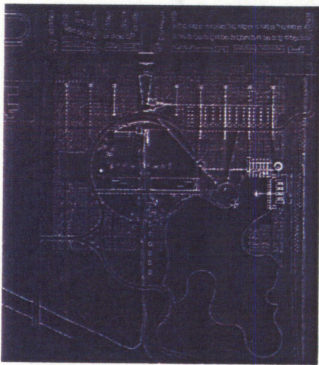
Napa Valley, California

Don Stastny was the Professional Advisor for a national design competition for a joint venture of the San Francisco Museum of Modern Art and Clos Pegase, Inc. The Domaine Clos Pegase project includes a winery, sculpture garden, and residence in California's Napa Valley. San Francisco MOMA initiated the competition process requiring collaboration between selected teams of architects and artists. The winning entry was designed by Michael Graves with Edward Schmidt.



ARTSPARK LA MULTIPLE DESIGN COMPETITIONS AND MASTER PLANNING CHARRETTES

Los Angeles, California

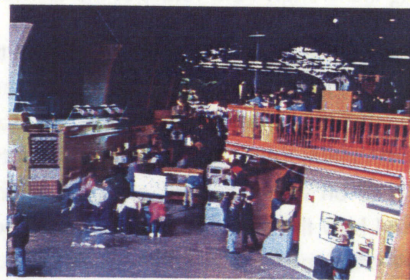


The project included development of all facility programs for this project and process design for five concurrent design competitions for major facilities. In addition to managing the design competitions, StastnyBrun collaborated with SOM on the master plan for the 60-acre, \$80 million project and facilitated a Master Plan Revision Charrette for the Design Teams selected for individual projects. Facilities include ARTSPARK Center, Performing Arts Pavilion, Natural History Museum, Children's Center for the Arts, Performance Glen and Grove, Founders Pavilion and park/lake development. Work was coordinated between The Cultural Foundation (sponsor), City of Los Angeles, and the U.S. Army Corps of Engineers.

THE EXPLORATORIUM

San Francisco, California

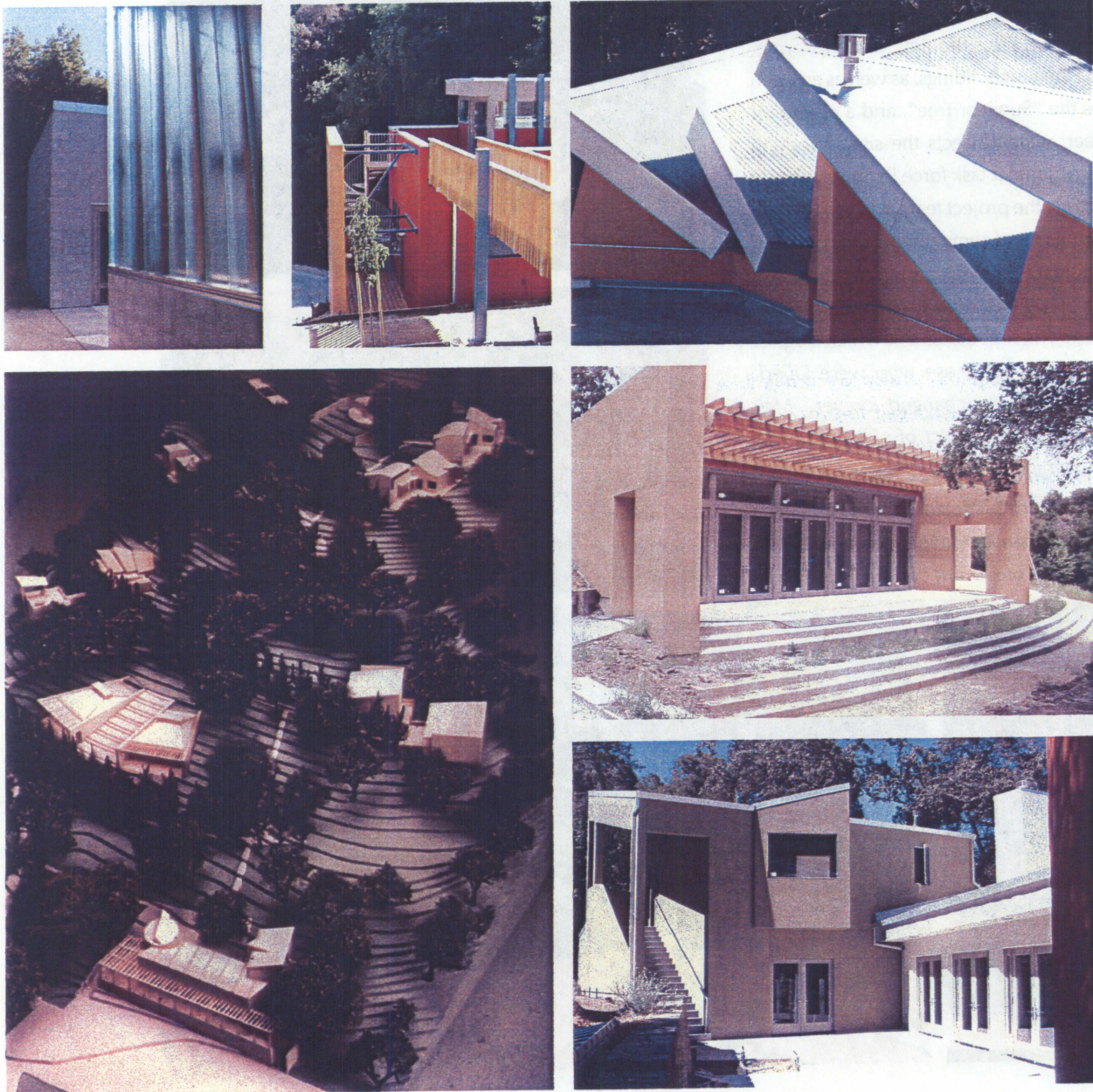
StastnyBrun provided programming and expansion services for this famous hands-on science museum for many years. Original programming for the renovation of the 88,800 SF Palace of Fine Arts was determined through a process which established the role of each of the museum's departments, defined the functions in support of the roles played, described the spaces needed to perform those functions, and examined the opportunities and problems associated with creating those spaces within the Palace. The work concluded with a three-day design charrette/symposium with the help of other architects to develop design concepts and test the validity of the draft program; followed by an Atelier to evolve a final product, forming the basis for the design and construction of improvements at the Palace of Fine Arts.



Design Collaboration

VILLA MONTALVO ARTIST RESIDENCY COMMONS BUILDING AND COTTAGES *Saratoga, California*

Villa Montalvo, "California's Historic Estate for the Arts", is a non-profit organization dedicated to advancing the appreciation of the arts through diverse gallery, literary and performing arts and education programs. As part of the expansion of their Artist Residency program, Don Stastny assisted Montalvo with the development of a space and use program, as well as site planning, for the new residency facilities. In addition to designing the Commons Building of the complex, StastnyBrun administered an "invitational" process used to select the designs for the ten additional cottages, and coordinated and facilitated the efforts of the five internationally renowned architect/artist teams chosen for this unprecedented collaboration through the project's completion.



Memorial Design Competition

OKLAHOMA CITY MEMORIAL INTERNATIONAL DESIGN COMPETITION

Oklahoma City, Oklahoma

This monument to the massive explosion of April 19, 1995 will serve as a reminder that this nation will not be defeated by forces that sought to divide us. Don Stastny, with a collaborating team of Paul Morris and Helen Fried, facilitated this international design process to develop a memorial dedicated to the victims and survivors of the bombing. It is located on a three-acre space which includes the former sites of the Murrah Federal Building, the former Journal Record Press Building, and the former Water Resources & Athenian Buildings, as well as an open space that includes the "Survivor Tree", and a closed off portion of 5th Street, which bisects the site. Working with a 350-member volunteer task force including family members and survivors, the project team was responsible for program development and competition administration for this challenging goal. As Competition Advisor, Don developed a design program which is founded in the Advisory Committee's Mission Statement which begins: *We come here to remember those who were killed, those who survived and those changed forever. May all who leave here know the impact of violence. May this memorial offer comfort, strength, peace, hope, and serenity.* The final product, by Butzer Design Partnership, interprets and builds upon the guidance offered in the Mission Statement.

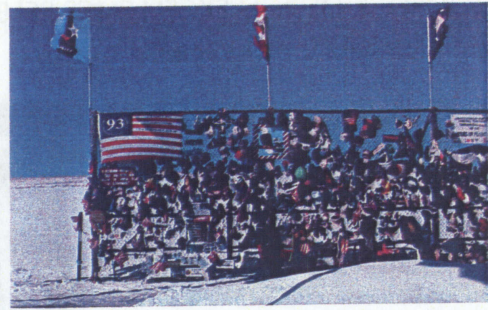


Memorial Design Competition

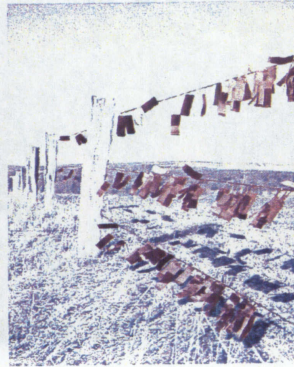
FLIGHT 93 NATIONAL MEMORIAL INTERNATIONAL DESIGN COMPETITION

Somerset, Pennsylvania

Don Stastny and Helene Fried served as Competition Advisors for the Flight 93 National Memorial International Design Competition. Working in conjunction with the Families of Flight 93, Flight 93 National Memorial Task Force, Flight 93 Advisory Commission, and the National Park Service, the Competition Advisors created and facilitated a two-stage open competition process that challenged individuals to interpret the Mission Statement in the form of a "memorial expression." The Mission Statement preamble reads, "A common field one day. A field of honor forever. May all who visit this place remember the collective acts of courage and sacrifice of the passengers and crew, revere this hallowed ground as the final resting place of those heroes, and reflect on the power of individuals who choose to make a difference." The Competition Advisors were responsible for creating rules and guidelines that governed the competition, the formulation of two Juries comprised of design professionals and Flight 93 family members, and designing the exhibitions, as well as facilitating the entire process. Stage I of the competition was an open call for designs, which could range from an individual work of art to a large scale landscape treatment, and could be submitted by anyone regardless of professional training. The Stage I Jury selected five finalists from the 1,011 entries to advance to the second stage. Don facilitated briefings, workshops, and site visits for the finalist teams to help them better understand the project, site, and Mission Statement and evolve their designs accordingly. The winning design by Paul Murdoch Architects was announced on September 7, 2005.



The Temporary Memorial and National Memorial site - upper right
 Paul Murdoch Architects' winning design - middle right
 Other four finalists' designs - lower right and below

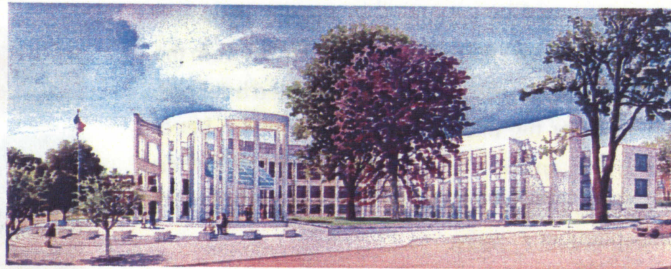
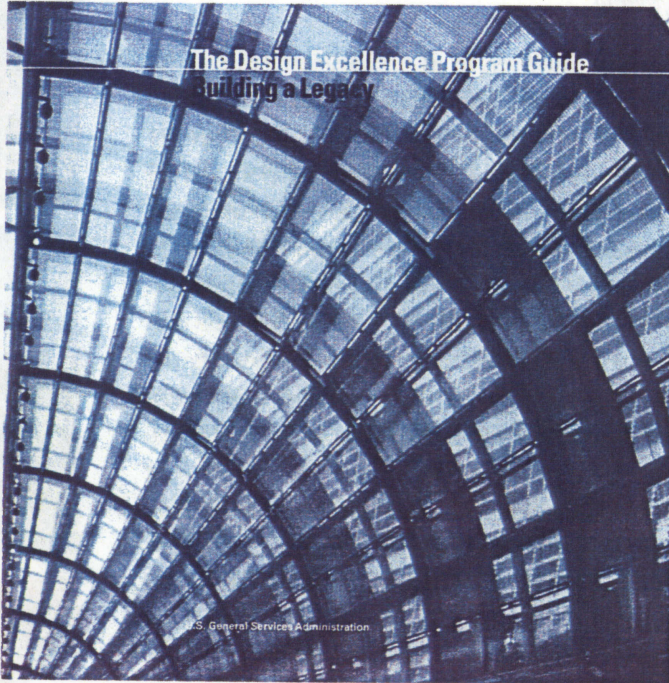


U.S. General Services Administration

U.S. COURTHOUSES & DESIGN EXCELLENCE SELECTION PROGRAM GUIDE

Eugene, Oregon and Springfield, Massachusetts

Don Stastny was the Professional Advisor to the General Services Administration for the selection of architects to design and construct Federal Courthouses in Eugene, Oregon and Springfield, Massachusetts. As Advisor to the GSA, he was responsible for ensuring the design competition process resulted in state-of-the-art buildings that are the reflection and pride of their communities, embody the dignity and permanence of the Judicial System, and fulfill the GSA's goals of Design Excellence. Established Design Excellence processes were appended by adding a limited design competition as an integral part of the selection process. His competition management services included establishing and monitoring the selection process and protocols, reviewing programming information, preparing submission requirements and evaluation criteria, examining submissions for compliance to those requirements, and briefing competitors and GSA evaluation panels, juries and selecting officials throughout the selection process. The designers selected were Morphosis (for Eugene) and Moshe Safdie & Associates (for Springfield). The methodology and "lessons learned" from these two "prototype" processes, became the foundation of *The Design Excellence Program Guide: Building a Legacy*, a manual authored by Don and published by GSA in August of 2000 that integrates design competition processes into the GSA Design Excellence Program.



The two projects used as a process prototypes leading to the Program Guide:

The U.S. Courthouse in Springfield, Massachusetts by Moshe Safdie Associates

The U.S. Courthouse in Eugene, Oregon by Morphosis

U.S. Department of State/Overseas Building Operations

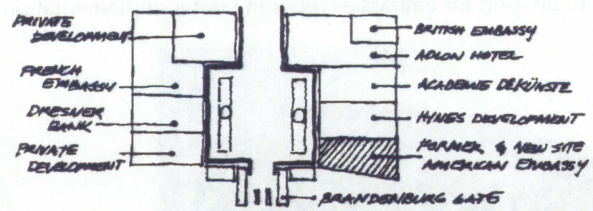
U.S. EMBASSY, BERLIN DESIGN COMPETITION

Berlin, Germany

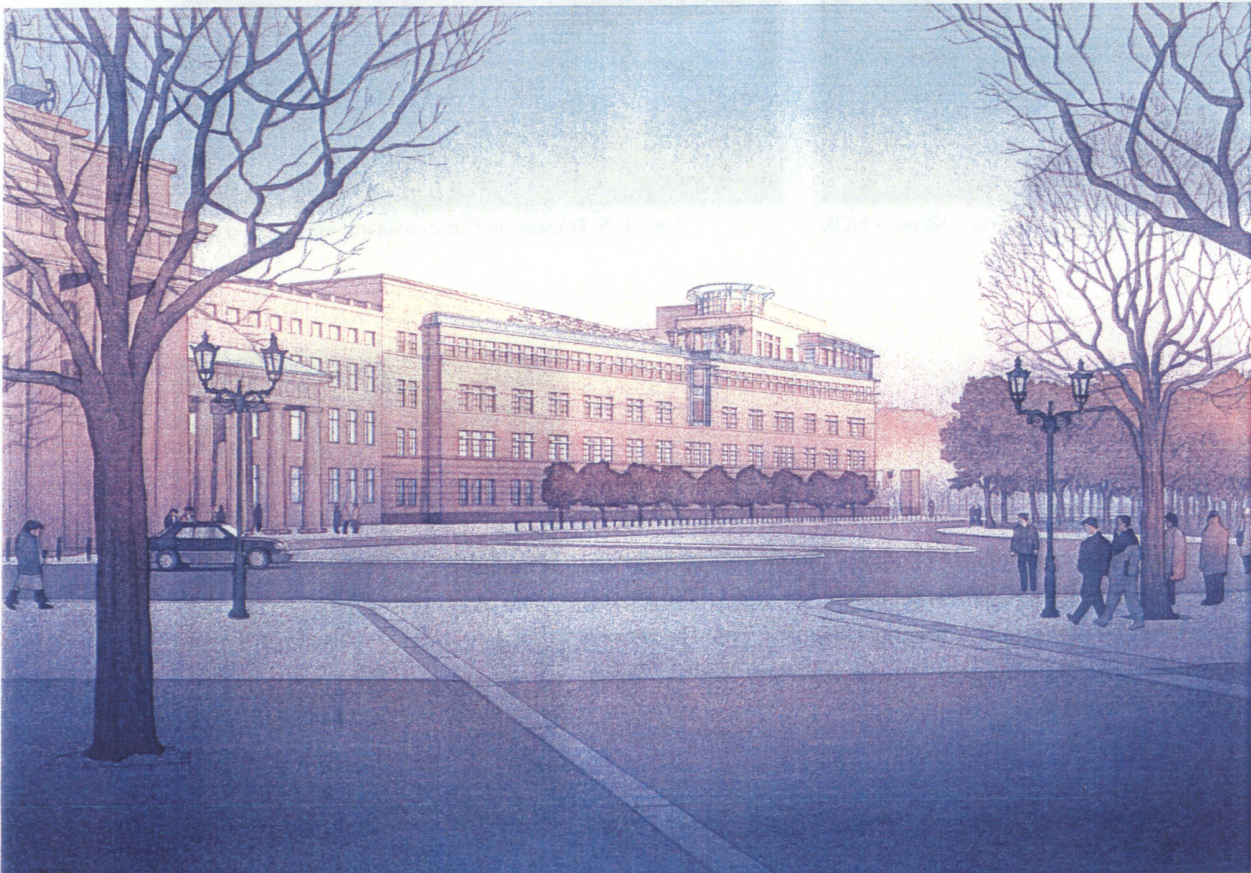
This embassy is seen as an American action supporting the reunification and movement of the Central German Government from Bonn to Berlin. The site for the new Embassy is the Pariser Platz, the former site of the American Embassy prior to World War II. Included in the process was organizing extensive embassy design standards, assisting with programming space and adjacencies for all uses; negotiating design and planning guidelines through Berlin planning authorities and Department of State divisions including security and communications. The competition provides a prototype designer selection process and revised program documents for use on other future U.S. Embassies. The SGS Group collaborated with StastnyBrun on developing program and technical criteria. Moore Ruble Yudell has been awarded this prestigious design commission.



DEFINING THE PUBLIC ROOM



RECREATING PARISER PLATZ ~ CONTRIBUTING TO THE RECONSTRUCTION OF BERLIN ~



U.S. Department of State/Overseas Building Operations

U.S. EMBASSIES, AFRICA DESIGN/BUILD COMPETITION

Nairobi, Kenya and Dar es Salaam, Tanzania

Destroyed by terrorist bombings in August 1998, the United States Embassies in Nairobi, Kenya and Dar es Salaam, Tanzania are being rebuilt at new locations. Don Stastny assisted Kling Lindquist and the Overseas Building Operations Office of the Department of State in the management of the competition process for selection of design/build teams to design and construct these new embassies. The selection processes were "designed" to allow interaction between the client (U.S.) and the potential designers/builders so that, upon selection, the project could move rapidly toward implementation. The process resulted in both embassies being under contract to meet the U.S. Government commitment to begin rebuilding the embassies within one year of the terrorist events. They are now complete and operating. The design/build competition format continues to be used for embassies requiring faster implementation than traditional processes allow.



New U.S. Embassy in Nairobi, Kenya - HOK

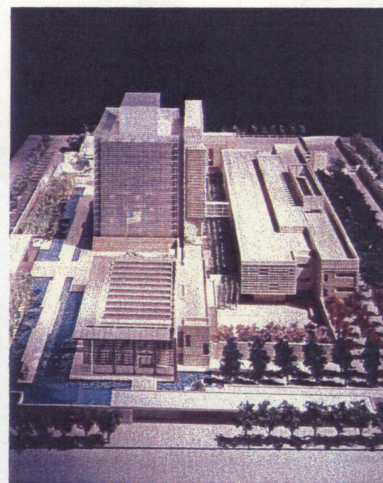


New U.S. Embassy in Dar es Salaam, Tanzania - HOK

U.S. EMBASSY, BEIJING DESIGN EXCELLENCE COMPETITION

Beijing, China

StastnyBrun was assigned the task of "marrying" the GSA Design Excellence three-stage process with the security and technical requirements to select an architect/engineer team for a new embassy compound in Beijing. The process included an on-site design charrette which had just begun on September 11, 2001. The process was completed on schedule and within critical security considerations. The process serves as a prototype for the U.S. Department of State for embassies where "Design Excellence" methodology is dictated.



Model of the new U.S. Embassy in Beijing, China - SOM

StastnyBrun Architects, Inc.

DONALD J. STASTNY, FAIA, FAICP

Donald J. Stastny, a founder and CEO of Portland's StastnyBrun Architects, Inc. has been a practicing architect, urban designer, and facilitator for thirty years rebuilding communities, physically and culturally. Using design as a comprehensive and strategic tool, he works toward elevating the public's understanding and expectations of architecture locally, nationally, and internationally. Mr. Stastny has taken on a range of projects including the planning of neighborhoods, cities and regions, museums, multi-family housing, office buildings, historic renovations, and cultural centers. In addition he has developed and designed over 50 national and international processes for competitions, commissions, and plans, many of which have become national models. He is a masterful facilitator as well, having worked with international governments, state agencies, city departments, tribal governments, and neighborhood associations. An award-winning architect and planner, he has been honored with Fellowship in the American Institute of Architects, the American Institute of Certified Planners, and the Institute of Urban Design. Additionally, he is a member of the Canadian Institute of Planners. Mr. Stastny received his Bachelor of Science degree in Business Administration from Oregon State University, and a Bachelor of Architecture from the University of Washington. He received his Masters degrees in Architecture and City Planning at the University of Pennsylvania, and continued his post-graduate studies as a Research Fellow at the Center of Ekistics in Athens, Greece.

JENNIFER MANNHARD, AICP, LEED® AP

Jennifer Mannhard is a professional planner and project manager with StastnyBrun Architects. She has experience and training in architecture, planning, urban design, and real estate development. She understands the built environment and development from both a comprehensive and focused perspective, considering the big picture while remaining cognizant of finer details. She has worked with private and non-profit entities to integrate and advance sustainable design and business practices. Knowledgeable about public processes and outreach, she has also coordinated and participated in numerous community visioning, planning, and development projects. Ms. Mannhard served as the project manager for the Transbay Transit Center and Tower Design/Development Competition, the Alaska State Capitol Designer/Design Competition and for the Chicago Ray and Joan Kroc Corps Community Center (RJKCCC) for The Salvation Army. She also provided coordination and facilitation assistance on the Flight 93 National Memorial International Design Competition. She manages the exchange of information between competitors and clients, creates or oversees the creation of all competition materials, and ensures successful coordination and execution of the competition processes. Ms. Mannhard received her Bachelor of Environmental Design from Texas A&M University and completed her Master of Urban & Regional Planning and Graduate Certificate in Real Estate Development at Portland State University. She is a member of the American Institute of Certified Planners, a LEED® Accredited Professional, and Charrette Planner® certified by the National Charrette Institute.

Donald J. Stastny FAIA FAICP

Don Stastny was awarded the 2006 American Institute of Architects Northwest and Pacific Region's Medal of Honor "in recognition as a member of the Region who has consistently demonstrated life long excellence in design, and the practice of Architecture, the public understanding of Architects and Architecture, and who has made notable contributions unique to the AIA Northwest and Pacific Region". The following lists his project experience and the work of StastnyBrun Architects.

PROCESS DESIGN AND MANAGEMENT

- Spreckels Town Center Invitational Design Competition – Spreckels, California
- Transbay Transit Center & Tower Design/Development Competition – San Francisco, California
 - General Services Administration Design Excellence Program Handbook
- General Services Administration U.S. Courthouse Design Competition – Eugene, Oregon
- General Services Administration U.S. Courthouse Design Competition – Springfield, Massachusetts
 - San Francisco Prize/GSA Plaza Design Competition – San Francisco, California
 - Flight 93 National Memorial Design Competition – Shanksville, Pennsylvania
 - Oklahoma City Memorial Design Competition – Oklahoma City, Oklahoma
 - U.S. Overseas Building Operations Design Excellence Program, China Projects
 - U.S. Embassy Design/Build Competition – Nairobi, Kenya
 - U.S. Embassy Design/Build Competition – Dar es Salaam, Tanzania
 - U.S. Embassy Design Competition – Berlin, Germany
- The Salvation Army Ray and Joan Kroc Corps Community Center A/E Selection Competition – Chicago, Illinois
 - Alaska State Capitol Designer/Design Competition – Juneau, Alaska
 - SE Morrison Charrette – Portland, Oregon
 - Ontario Educational Village Design Competition – Ontario, California
 - Capital City Development Corporation Pioneer Corridor Design Competition – Boise, Idaho
- Washington Metro Area Transit Authority Core Capacity Study / Station Design Charrette – Washington, D.C.
 - Exploratorium Design Charrette and Atelier – San Francisco, California
 - Manteca Business Summit – Manteca, California
 - Villa Montalvo Artist Residency Invitational – Saratoga, California
 - Jewish Museum Architect Selection – San Francisco, California
 - Berkeley Public Safety Building Design Competition – Berkeley, California
 - Waverly Park Design Competition – Kirkland, Washington
 - Oakland Administration Buildings Design/Build Competition – Oakland, California
 - Gambell School Design/Build Competition Process – St. Lawrence Island, Alaska
 - South Central LA Mixed-Use Design/Develop/Build Competition – Los Angeles, California
 - Lewis & Clark College Signature Project Design Commission – Portland, Oregon
 - Clark County Government Center Design Competition – Las Vegas, Nevada
 - Perris Civic Center Design Competition – Perris, California
 - Port Townsend Gateway Community Design Charrette – Port Townsend, Washington
- ARTSPARK LA Design Competitions (Master Plan Charrette, ArtsPark Center, Performing Arts Center, Children's Arts Center, Natural History Museum, Performance Glen & Grove) – Los Angeles, California
 - East Campus Plus Design/Build Program (Natural Resources and Department of Labor & Industries Buildings) – Olympia, Washington
- San Diego Civic and Government Center Design/Build Competition – San Diego, California
 - South Waterfront Development Program – Portland, Oregon
 - Walt Disney Concert Hall Design Competition – Los Angeles, California
 - Seattle City Hall Development Strategy – Seattle, Washington
 - State of Oregon Office Building Design Competition – Portland, Oregon
 - Domaine Clos Pegase Design Competition – Napa Valley, California
 - Beverly Hills Civic Center Design Competition – Beverly Hills, California
 - Pioneer Courthouse Square Design Competition – Portland, Oregon

Donald J. Stastny FALA FAICP

CIVIC DESIGN AND TOWN PLANNING

Rockwood Cultural Marketplace– Gresham, Oregon
 Spanish Springs Town Center – Washoe County, Nevada
 Downtown East Vision – Edmonton, Alberta, Canada
 Three Mile Lane – McMinnville, Oregon
 Fred Meyer Center – Wilsonville, Oregon
 Glacier Bay New Community – Scappoose, Oregon
 Snohomish Waterfront Development Strategy – Snohomish, Washington
 Bend Central Area Plan – Bend, Oregon
 Tigard Downtown Improvement Plan – Tigard, Oregon
 Shoreline Civic Center Plan – Shoreline, Washington
 Oregon City Regional Center Plan – Oregon City, Oregon
 Boise Downtown Housing Strategy – Boise, Idaho
 Caldwell Downtown Plan – Caldwell, Idaho
 Empire Waterfront Plan – Coos Bay, Oregon
 Gresham Area Vision Project – Gresham, Oregon
 Moses Lake Center Town Plan – Moses Lake, Washington
 Ontario Educational Village Master Plan – Ontario, California
 Lakewood Redevelopment Plan – Lakewood, Washington
 Midtown Blocks Planning Study – Portland, Oregon
 Port of Hood River Waterfront Development Plan – Hood River, Oregon
 Pearl District Development Plan – Portland, Oregon
 North Macadam Greenway Vision and Design Program – Portland, Oregon
 Goose Hollow/Civic Stadium Plan – Portland, Oregon
 TimberMill Shores Development Plan – Klamath Falls, Oregon
 Tualatin Central Area Plan and Design Guidelines – Tualatin, Oregon
 Heart of Orinda Master Plan – Orinda, California
 Gateway Regional Center Plan – Portland, Oregon
 Kelowna Downtown Plan – Kelowna, British Columbia, Canada
 South Portland Transportation Study – Portland, Oregon
 Hillsdale Town Center Plan – Portland, Oregon
 60th & Glisan Transit-Oriented Development Plan – Portland, Oregon
 Southeast Medford Circulation and Development Plan – Medford, Oregon
 Southeast Main Streets Residential Feasibility Study – Portland, Oregon
 Metro Main Streets Study – Portland, Oregon
 Terwillegar Towne Master Plan – Edmonton, Alberta, Canada
 Government Center Urban Design Analysis – Oakland, California
 South Waterfront Development / RiverPlace – Portland, Oregon
 Troutdale Transportation and Tourism Center – Troutdale, Oregon
 Bremerton Downtown Development Strategy – Bremerton, Washington
 102nd & Burnside Transit-Oriented Development Plan – Portland, Oregon
 McKenzie-Gateway District Conceptual Development Plan – Springfield, Oregon
 Tualatin Commons Master Plan – Tualatin, Oregon
 Clover Island Master Plan – Kennewick, Washington
 Port Townsend Gateway and Waterfront Plans – Port Townsend, Washington
 Broadmoor/Baseline Development Plan– Alberta, Canada
 ARTSPARK LA Master Plan – Los Angeles, California
 Sherwood Park Town Centre Plan – Alberta, Canada

Donald J. Stastny FAIA FAICP

- Tigard City Center Plan – Tigard, Oregon
- Lake Oswego Urban Design Plan – Lake Oswego, Oregon
- Portland Central City Plan – Portland, Oregon
- South Auditorium Urban Renewal Plan Update – Portland, Oregon
- Waterfront "People Places" Plan – Astoria, Oregon
- Broadway Redevelopment Concept - Seaside, Oregon

HOUSING DESIGN

- Prototype Modular Housing – Bandon Dunes, Oregon
- Haciendas de San Miguel – San Miguel de Allende, Mexico
- Crescent Rim – Boise, Idaho
- The Round at Beaverton Central – Beaverton, Oregon
- Assisted Care Corporation Housing – Locations throughout the United States
- McCoy Village – Portland, Oregon
- Kearney Court – Portland, Oregon
- Villas at Tualatin Commons – Tualatin, Oregon
- Eliot Homes/Developmentally Disabled Housing – Portland, Oregon
- Harbour Village – Snohomish County, Washington
- Park Place – Portland, Oregon
- StoneGate – Las Vegas, Nevada
- Waterhouse Place – Beaverton, Oregon
- Goose Hollow Village – Portland, Oregon
- Commons at Couch Park – Portland, Oregon
- Veterans Administration Domiciliary Projects – White City, Oregon
- Quadriplegics United Against Dependency Housing – Portland, Oregon
- Rosenbaum Plaza Elderly Housing – Portland, Oregon
- Cathedral Village – Portland, Oregon
- Clocktower Condominiums – Portland, Oregon
- Custom Residences in Oregon and Washington

INSTITUTIONAL / CULTURAL FACILITY DESIGN

- Sir Winston Churchill Square and Civic Precinct – Edmonton, Alberta, Canada
- State of Alaska Courts Complex – Anchorage, Alaska
- The Oregon Garden – Silverton, Oregon
- Yamhill County Museum – McMinnville, Oregon
- Pacific Maritime and Heritage Center – Newport, Oregon
- Tualatin Heritage Center – Tualatin, Oregon
- Tualatin Commuter Rail Station – Tualatin, Oregon
- Lava Lands Visitor Center/Newberry National Volcanic Monument – Deschutes National Forest, Oregon
- U.S. Fish and Wildlife Offices – Klamath Falls, Oregon
- Hibben Center, University of New Mexico/Chaco Culture National Historical Park – Albuquerque, New Mexico
- Wings of Freedom Interpretive Center – Milwaukie, Oregon
- Villa Montalvo Artist Residency Commons Building – Saratoga, California
- Orinda Community Center, Library and Auditorium – Orinda, California

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Umatilla County Historical Society Museum – Pendleton, Oregon
 The Exploratorium – San Francisco, California
 Petroglyph Rock Shelter/Amphitheater – Cove Palisades State Park, Oregon
 River Phoenix Amphitheater – Madras, Oregon
 Madras Arts Center – Madras, Oregon
 Tillamook County Pioneer Museum – Tillamook, Oregon
 Smith and Bybee Lakes Environmental Learning Center – Portland, Oregon
 Tualatin Community Center – Tualatin, Oregon
 Liturgical Center at Mission San Luis Rey – Oceanside, California
 Malin Community Museum – Malin, Oregon
 Congregation Neveh Shalom – Portland, Oregon
 Clark County Courthouse – Vancouver, Washington

NATIVE AMERICAN / ALASKA NATIVE / FIRST NATION DESIGN

Quinalt Museum/Cultural Center, Quinalt Indian Nation – Taholah, Washington
 Cultural Center, Confederated Tribes of Siletz Indians – Siletz, Oregon
 The Hibulb Museum, Tulalip Tribes – Marysville, Washington
 Our Home: Giving Form to Traditional Values, Design Principles for Indian Housing – NEA/HUD Publication
 Native American Longhouse, Lane Community College – Eugene, Oregon
 Native American Student and Community Center, Portland State University – Portland, Oregon
 Warm Springs Veterans Memorial, Confederated Tribes of Warm Springs – Warm Springs, Oregon
 Huhugam Heritage Center, Gila River Indian Community – Sacaton, Arizona
 Museum and Cultural Center, Ute Mountain Ute Tribe – Towaoc, Colorado
 Visioning and Programming for the Grand Ronde Museum and Cultural Center,
 Confederated Tribes of Grand Ronde – Grand Ronde, Oregon
 Kah-Nee-Ta Restaurant, Interpretive Center and Trail, Confederated Tribes of Warm Springs –
 Warm Springs, Oregon
 Warm Springs Tourist Service Center, Confederated Tribes of Warm Springs – Warm Springs, Oregon
 Pima Freeway Corridor Plan, Salt River Pima-Maricopa Indian Community – Scottsdale, Arizona
 Klamath Tribes Cultural Center, Klamath, Modoc and Yahooskin Band of the Snake Tribes – Chiloquin, Oregon
 Cultural Center, Museum and Performing Arts Facility, Salt River Pima-Maricopa Indian Community – Scottsdale, Arizona
 Cultural Resource Center, Southern Ute Tribe – Ignacio, Colorado
 Gambell School Design/Build Competition Process, Yu'pik Eskimo – St. Lawrence Island, Alaska
 Community Medical Facility, Upper Skagit Tribe – Sedro Woolley, Washington
 Community Cultural Center, American Indian Association of Portland – Portland, Oregon
 The Museum at Warm Springs, Confederated Tribes of Warm Springs – Warm Springs, Oregon
 North Slope Elderly Housing, North Slope Corporation – Barrow, Alaska
 Program and Plan Evaluation for Northern Cheyenne Trail Interpretive Centers,
 Northern Cheyenne Tribe – Montana & Nebraska
 Strategic Development Plan Evaluation for Dull Knife College Community,
 Northern Cheyenne Tribe – Lame Deer, Montana
 Red River New Town Plan, Fort McKay Band - Fort McKay, Alberta Canada

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HISTORIC REDEVELOPMENT/ADAPTIVE REUSE

Governor Hotel – Portland, Oregon
 Cook Memorial Church – Sacaton, Arizona
 Palace of Fine Arts – San Francisco, California
 Princeton Building – Portland, Oregon
 BridgePort Brewing Company – Portland, Oregon
 Mission San Luis Rey Master Plan – Oceanside, California
 Wells Corporate Center – Portland, Oregon
 Golden West Hotel – Portland, Oregon
 Sigma Phi Epsilon Fraternity and Learning Center – Corvallis, Oregon
 Fort Vancouver Officers Quarters – Vancouver, Washington

PARKS/ RECREATION FACILITY DESIGN

Unthank Park Redevelopment – Portland, Oregon
 Skamakawa Critical Area Treatment Plan – Skamakawa, Washington
 Ilwaco Stadium, Track and Field Complex, Playground – Ilwaco, Washington
 Modular Gymnasium Developments – Oregon and Washington
 Pacific Dunes Clubhouse – Bandon Dunes Resort, Oregon

MIXED-USE DESIGN

McKinley Village: Housing, Office, Retail, Hotel – Sacramento, California
 Plaza Mixed Use Project: Housing, Office, Parking – Boise, Idaho
 Waterford Place: Housing, Retail, Office, Parking – Richland, Washington
 The Round at Beaverton Central: Housing, Retail, Office, Theater, Hotel, Parking, Civic Space – Beaverton, Oregon
 BenLake Office Building: Office, Retail Services – Tualatin, Oregon
 Tualatin Mews: Housing, Retail, Office, "Hoffices" – Tualatin, Oregon
 Columbia World Trade Center: Retail, Athletic Club, Office, Hotel, Parking – Portland, Oregon
 Marina City: Housing, Hotel, Retail, Office, Parking – Portland, Oregon
 Commons at Couch Park: Housing, Retail, Parking – Portland, Oregon
 Hillsdale Commons: Housing, Retail, Parking – Portland, Oregon
 Kneisel Building: Mobile Radio Servicing, Office – Portland, Oregon

PRESENTATIONS AND PANELS

AIA Interfaith Forum on Religion, Art and Architecture: "Spiritual Space and the Spirit of Place". Panel Moderator - 2007
 Boise Downtown Design Criteria Workshop – 2007
 Canadian Institute of Planners National Conference: Edmonton Downtown East Vision - 2007
 Tri-Cities Visitor and Convention Bureau: "A City of the River" – Keynote Speaker - 2006
 Urban Land Institute/Idaho: "Design Excellence in the Public Realm" - 2006
 AIA Oregon Design Conference: "In Memoriam: Meaningful Messages within the Making of Place" - 2006
 Wholistic Peace Institute: "In Memoriam, an Architect's Journey into the Memorialization of People, Places and Events" - 2006
 Alberta Provincial Government Campus Workshop: "The Government Campus/Building Block of the City" – 2005

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- The John R. Bracken Lecture Series/Penn State University: "In Memoriam: The Making of Place" - 2004
 Forest Lawn Symposium/Los Angeles: "In Memoriam: The Making of Place" - 2004
 Portland Art Museum/Native American Art Council: "Making Our Art" - 2004
 Women's Architectural League: "Three Native American Projects" - 2004
 AIA Northwest and Pacific Region Conference: "The Making of Civic Spaces – Competitions and Collaborations" - 2003
 Edmonton "The Works" Art Festival: "Places as Storytellers" – 2002
 Oregon Design Conference: "The Architecture of Values" Keynote Speaker,
 "The Challenge of Design Leadership" Closing Keynote Speaker – 2002
 Society of Architectural Historians, Pacific Northwest Chapter Annual Conference: "Giving Form to Traditional Values" – 2001
 Tri-Cities Visitor and Convention Bureau: "Rivershore Enhancement" Keynote Speaker – 2001
 Boise CCDC Symposium: "Design Excellence as a Catalyst for Development" – 2001
 Northwest and Pacific Region AIA Conference: "Stories of Creation" – 1999
 National Building Museum: "Building in Berlin" Panelist – 1997
 American Institute of Architects – Central Oklahoma Chapter: "Career Review" – 1996
 Affiliated Tribes of Northwest Indians: "Creating the Museum at Warm Springs" – 1996
 American Planning Association – Oregon Chapter: "Designing for Livability" – 1996
 Presentations to Berlin Senät and Bundestäg: "The New U.S. Embassy in Berlin" – 1995
 Design/Build Institute of America National Conference: "Design/Build as an Evolving Delivery Methodology" – 1995
 Society of Architectural Historians, National Conference: "The Museum is the Message" – 1995
 American Planning Association – Oregon Chapter: "Integrating Cultural Values into Design" – 1994
 American Planning Association – Oregon/Washington: "Specific Development Plans" – 1994
 Corbett/Lair Hill/Terwilliger Neighborhood Panel: "Initiating Your Neighborhood Plan" – 1994
 University of Southern California: Affordable Housing Seminar, Panelist – 1993
 Design/Build Institute Symposium: Portland Panelist – 1990
 San Diego County Public Arts Advisory Council: "Putting Value on the Arts", Keynote Speaker – 1990
 San Diego Mesa College: "San Diego Downtown Architecture", Symposium Panelist – 1990
 International Conference for Urban Design: "Portland Stories" – 1983, 1985, 1986
 Monterey Design Conference: "Design Competitions", Featured Speaker – 1982, 1983, 1985, 1986
 Multi-Housing World – Atlanta: "Opportunities in Urban Infill" – 1983

TEACHING AND LECTURES

- PORTLAND STATE UNIVERSITY / COLLEGE OF URBAN AFFAIRS
 Workshop Instructor – 2004, 2005, 2006, 2007
 Lecturer, School of Urban Affairs – 1980, 1981
 OREGON SCHOOL OF DESIGN
 Elected Trustee Emeritus – 1987
 Director – June 1985 to May 1987
 Founder/Chairman of Board of Trustees – October 1981 to June 1985
 Lecturer and Critic – 1981, 1982, 1983, 1985, 1988
 UNIVERSITY OF WASHINGTON / COLLEGE OF ARCHITECTURE AND URBAN PLANNING
 Symposium Leader, "Design Competitions" – 1996
 Team Leader, Spring Design Workshop – 1984, 1986
 Urban Design Lecturer and Critic – Academic Year 1972–1973
 UNIVERSITY OF OREGON – 1983, 1985, 1990, 1996, 2003, 2006
 PENNSYLVANIA STATE UNIVERSITY - 2004
 UNIVERSITY OF IDAHO – 2003
 PORTLAND STATE UNIVERSITY – 1997, 1999, 2002
 UNIVERSITY OF KENTUCKY – 1997

Donald J. Stastny FAIA FAICP

UNIVERSITY OF OKLAHOMA – 1996

MARYLHURST COLLEGE – 1995

OREGON STATE UNIVERSITY – 1987

UNIVERSITY OF UTAH – 1985

APPOINTMENTS AND SERVICE

State of Oregon Mill Creek Industrial Park, Design Review Architect– 2006-Present

U.S. GSA Public Buildings Service National Register of Peer Professionals – 1994-Present

Utah Masonry Awards, Juror – 2005

Chapman Point Owner's Association, Cannon Beach, Oregon, Design Advisor – 2004-present

The Museum of the City, Portland, Oregon; Board of Directors – 2003-Present

Organisation de Coopération et de Développement Économiques, Design Competition for the Redevelopment of OCDE Headquarters Site at La Murette in Paris, France, Design Jury – 2002

Alliance of Artist Communities, National Board of Trustees – 1999-2000

Indian Art Northwest, Chairman, Advisory Committee – 1998-1999

Indian Art Northwest, Chairman, Planning Council – 1997-1998

American Institute of Architects, Phoenix, Awards Jury – 1997

National Building Museum, "An American Mission In Berlin", Guest Curator – 1996

Amerika Haus, Berlin, "U.S. Embassy Design Competition", Curator– 1996

Exploratorium National Center for Teacher Education, Design Panel – 1993

Table Lamp + Chair, Board of Directors – 1992-1993

National Endowment for the Arts, Design Arts Policy Panel – 1988, 1991

The Cultural Foundation, ARTSPARK LA Design Competition Gallery Exhibit, Curator – 1989

State of Oregon Office Building, Design Selection Committee – 1988

Trust for Urban Resources, Board of Directors – 1986-1988

National Endowment for the Arts, Design Demonstration Panel – 1984, 1987, 1988

Portland Central City Plan Citizens Steering Committee, Chairman – 1984-1987

Blueprint for Architecture, Seattle Waterfront Competition Jury – 1985

American Institute of Architects – Southwest Washington Awards Jury – 1985

National Endowment for the Arts Regional Design Arts Coordinator – 1984-1985

Portland Central City Plan Pre-Planning Committee – 1984

Oregon Arts Commission, Blue Ribbon Panel – 1983-1984

National Endowment for the Arts Design Competition Workshop Panel – 1983

Multnomah County, Oregon, Design Review Committee – 1977

AIA-Portland Urban Design Committee – 1973-1980; Chairman – 1975-1976

HONORS AND AWARDS

AIA Northwest and Pacific Region Medal of Honor - 2006

Edmonton Urban Design Award: Sir Winston Churchill Square - 2005

Good Governance Award: Tigard Downtown Area Plan - 2005

Portland Design Festival Gold Award: Huhugam Heritage Center – 2004

Drywall Design Contest First Place Award: Villa Montalvo Residences - 2004

Hammurabi Honor Award: Native American Student and Community Center - 2003

1000 Friends of Oregon Developer of the Year Award: Portland River District – 2001

AIA-Portland Citation Award for Design: McCoy Village – 1999

APA-Oregon Professional Achievement in Planning Award: Tualatin Commons – 1999

Donald J. Stastny FAIA FAICP

Governor's Livability Award: Tualatin Mews – 1998
 APA-Oregon Special Achievement Award: Up on the Roof! Publication – 1996
 Affiliated Tribes of Northwest Indians Design Award: The Museum at Warm Springs – 1994
 AIA Merit Award for Design: Museum at Warm Springs – 1993
 AIA/PGE Special Energy Award: Museum at Warm Springs – 1993
 AIA-Portland "Peoples Choice" Awards – 1986, 1991 and 1993
 National and Provincial Planning Awards, Canadian Institute of Planners: Centre in the Park – 1991
 APA-Washington Honor Award: Port Townsend Waterfront Plan – 1991
 APA National Planning Award: Central City Plan, City of Portland, Oregon – 1990
 The Cultural Foundation, California: Heritage Award for Contributions to the Arts – 1989
 Portland Architectural League: "Works: Current", Best of Show (Waterhouse Place) – 1986
 Builder's Choice Design Award/Builder Magazine: Waterhouse Place – 1986
 Pacific Coast Builders Conference Award of Merit: Waterhouse Place – 1986
 Northwest Lath and Plaster Trust Award of Distinction: Princeton Building – 1986
 Portland Historic Landmark Commission Award: Princeton Building – 1985
 The Design Process: Innovative Architecture in Portland, Seattle, and Spokane Exhibit – 1985
 APA Oregon Meritorious Planning Project Award: Pioneer Courthouse Square – 1980

EDUCATION

Malin High School – Malin, Oregon 1961
 Bachelor of Science, Business Administration – Oregon State University – Corvallis, Oregon 1965
 Bachelor of Architecture – University of Washington – Seattle, Washington 1968
 Master of Architecture and Master of City Planning in Urban Design – University of Pennsylvania -
 Philadelphia, Pennsylvania 1969
 Research Fellow in Human Settlements – Athens Center of Ekistics, Greece – 1971

CERTIFICATIONS AND LICENSING

Architect, State of Oregon
 Architect, State of Washington
 Architect, State of California
 Architect, State of Nevada
 Architect, State of Alaska
 Architect, State of Arizona
 Architect, State of Idaho
 Architect, State of Illinois
 Architect, State of Montana
 National Council of Architect Registration Boards
 American Institute of Certified Planners
 Canadian Institute of Planners

PROFESSIONAL AFFILIATIONS

American Institute of Architects, elected to College of Fellows – 1996
 American Institute of Certified Planners, elected to College of Fellows – 2000
 Institute of Urban Design, elected to Fellow – 1995
 American Planning Association
 Canadian Institute of Planners

For more information, please contact:



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