

A landscape photograph showing rolling hills in the foreground, a body of water in the middle ground, and a coastline with hills in the background under a cloudy sky.

AJJA

Andrea

J.

Johnson

Architecture

[

architecture

art

poetry

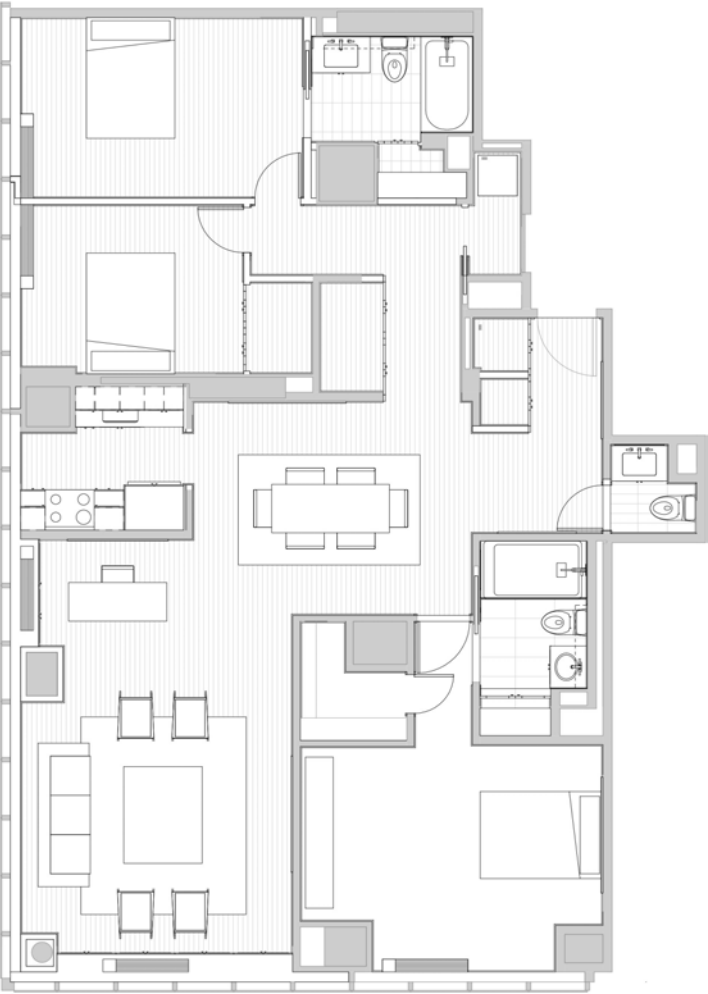
studio

]

L A R G E F I R M P R A C T I C E



S M A L L F I R M P R A C T I C E



C R E A T I V E P L A C E M A K I N G



LITTLE BOX SAUNA MINNEAPOLIS PUBLIC MOBILE SAUNA WITH MRAJ

I N S T A L L A T I O N

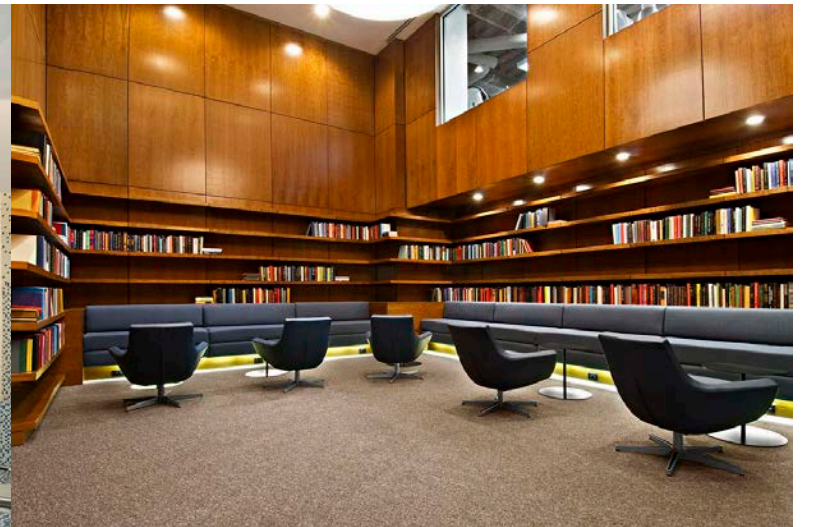
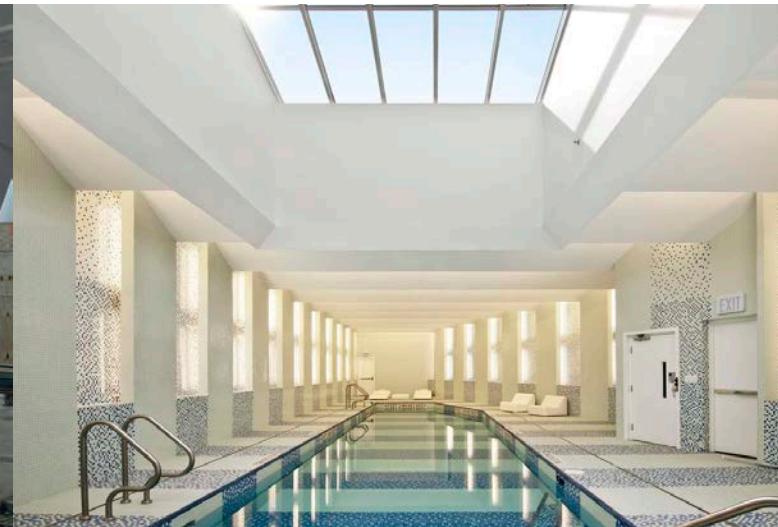


ICE POLE WEISMAN ART MUSEUM INSTALLATION WITH UMN STUDENTS

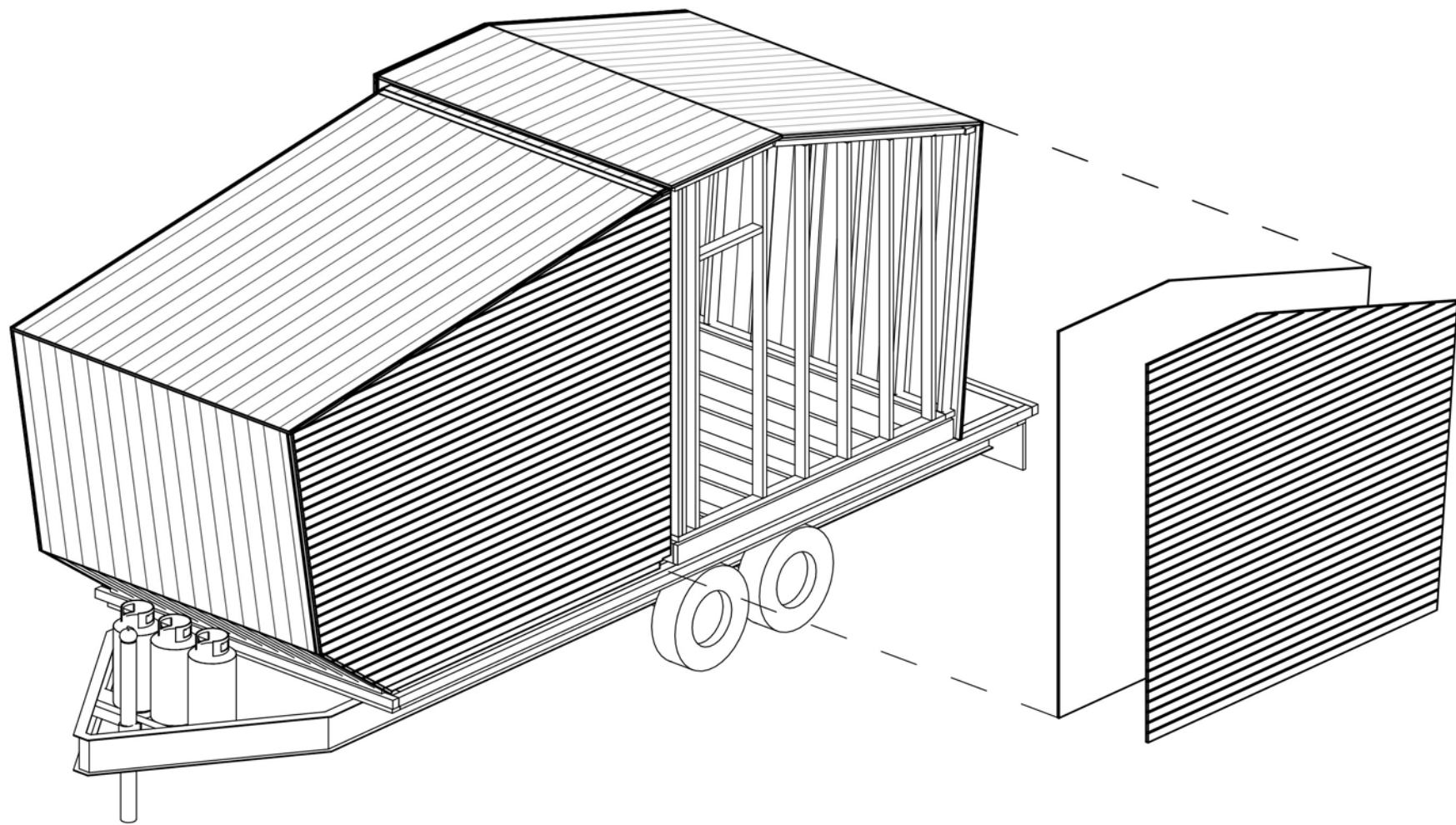
T E M P O R A R Y S T R U C T U R E S



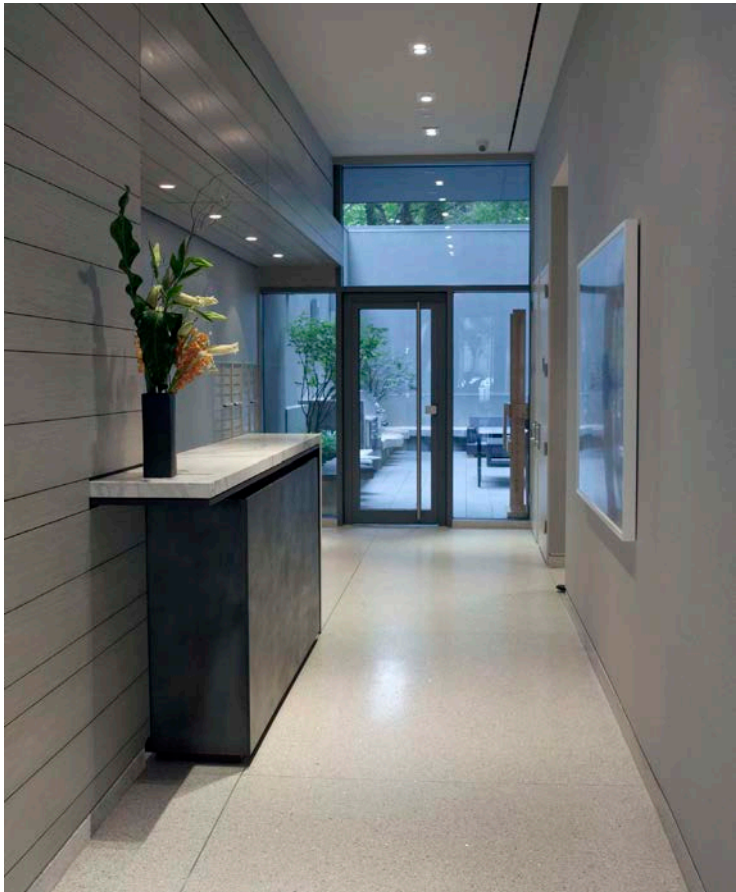
L A R G E C O N S T R U C T I O N



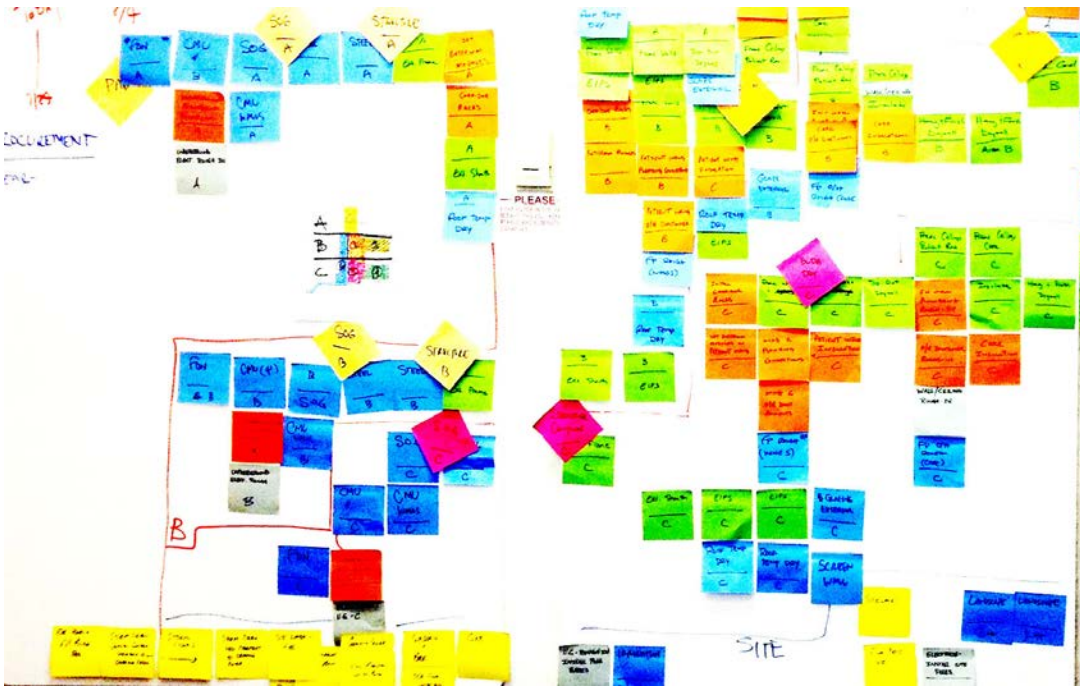
D E S I G N B U I L D



C U S T O M F A B R I C A T I O N



P R O J E C T D E L I V E R Y



CASE STUDIES IN LEAN AND IPD

This case study effort is the first to take an in-depth look exclusively at Lean and Integrated Project Delivery projects focusing on team practices and outcomes that meet owners' objectives. It is anticipated that the findings of this study will support the use of integrated project delivery and lean processes on future projects, influence improvements in the building industry, and offer lessons learned for project teams seeking to implement Lean and IPD. Additionally, the integrity of the report and research methods by researchers from University of Minnesota, University of Washington, and University of British Columbia, will increase the impact of the message within the industry.

Foundational assumption:
Integrated delivery is superior to other types of delivery, more likely to successfully meet business objectives of owners – typically measured by cost, schedule, quality predictability.

Goals of research project:
Understand, with some level of precision, why integrated delivery is superior. Establish verified linkages between specific strategies, tools and processes that, in combination, are more likely to lead to specific successful outcomes.

Goals for building industry:
Advance understanding of distinct impacts of specific strategies, tools and processes. Develop metrics that may become industry-wide standards so that, over time, the entire industry advance through evidence based understanding. Advance understanding of how we can be more effective across full life cycle, including manufacturing supply chain, design, construction, facilities management and disassembly/reuse.

- Case Study projects meet the following criteria:**
1. Provided incentives (such as reward pool) involving more than three stakeholder groups
 2. Used some form of integrated agreements, such as multi-party (3 signatories), poly-party (4 or more), charters, riders etc.
 3. Used some form of lean design and construction practices, tools, and methodologies.
 4. Are completed or will be completed by Dec 31, 2015

Benefits to Case Study project teams:
This is a unique opportunity to participate in a significant study. In addition to the final case study report we can provide you with your individual data compared against other projects in the study group and our feedback and observations of your practice. This information will help you with reflective analysis of your own process and can also improve both your current and future Lean and IPD projects as well of those of the industry at large.

The time or other commitment required of the participants
Time expectations:
• Document gathering and sending from primary contact
• 4ish hours for primary players over time (scheduling, interview, follow up, review)
• 30min to an hour from smaller players (survey)

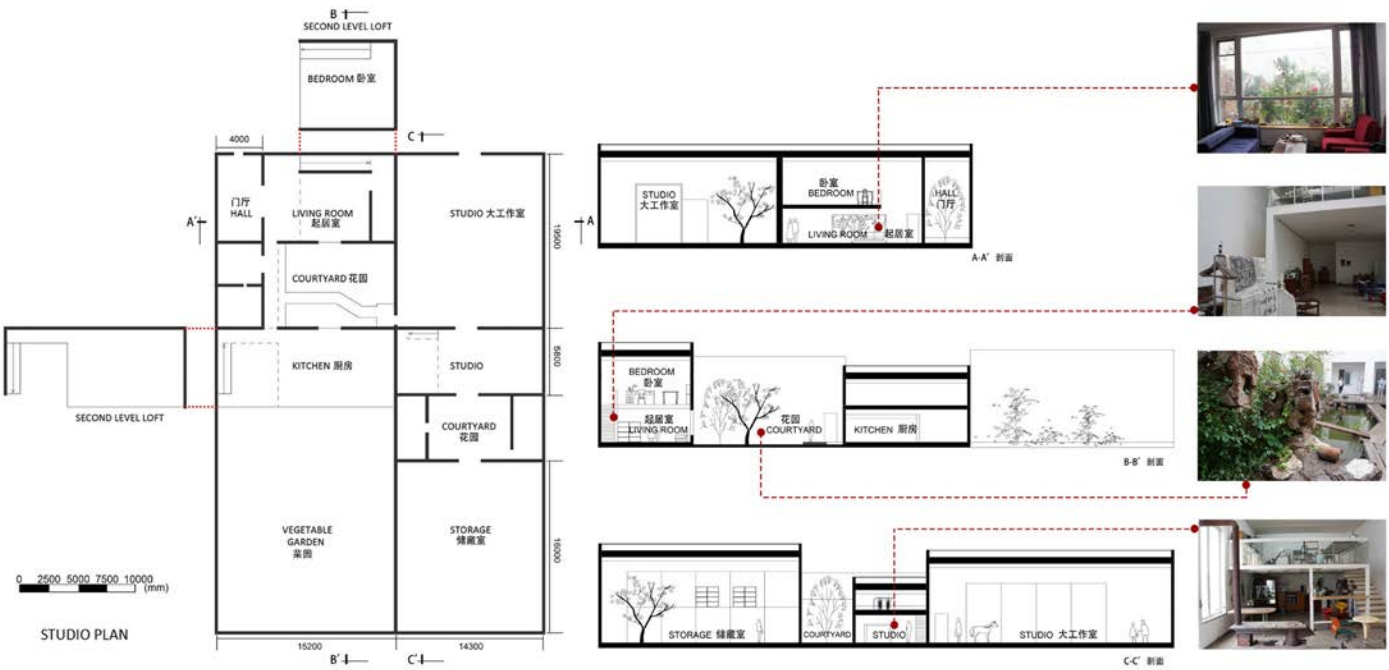
Research Team: University of Minnesota; University of Washington; University of British Columbia; Scan Consulting
Research Sponsors: Lean Construction Institute (LCI), The Integrated Project Delivery Alliance (IPDA)

Primary Contact: Andrea J. Johnson, andreaaj@umn.edu, 320.333.8588
Secondary Contact: Markku Allison, markkuallison@scanconsulting.us, 616.460.2211
Principal Investigator: Renée Cheng, rcheng@umn.edu, 612.626.9068

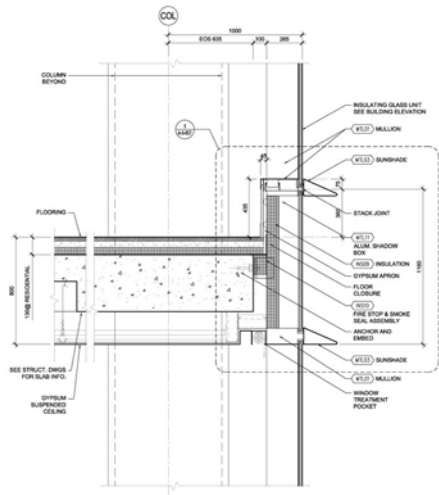
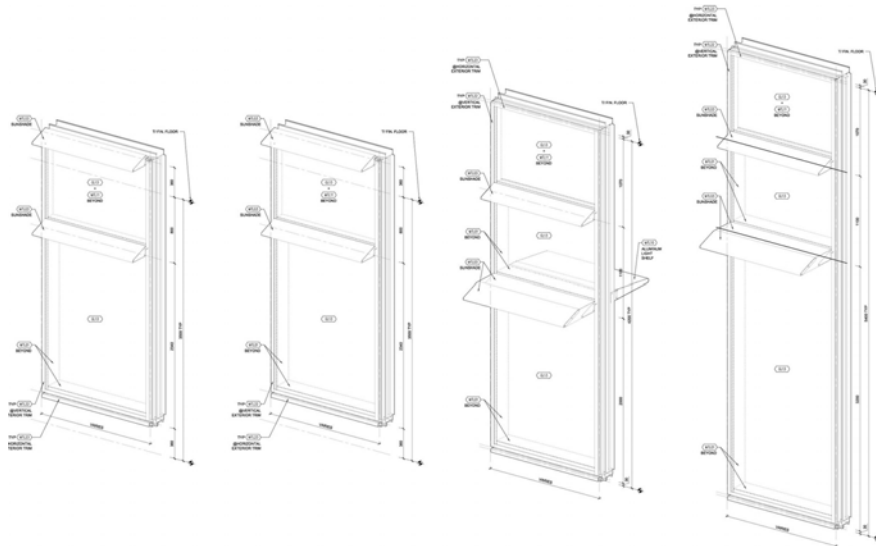
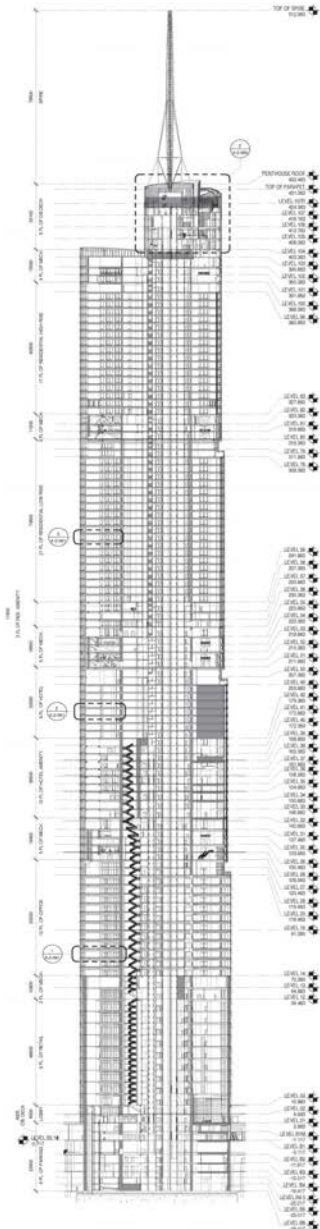
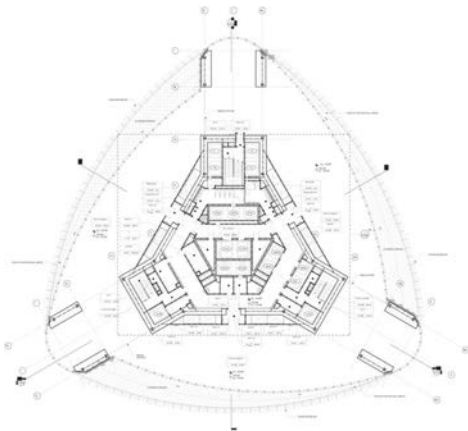
C R E A T I V E W O R K P L A C E



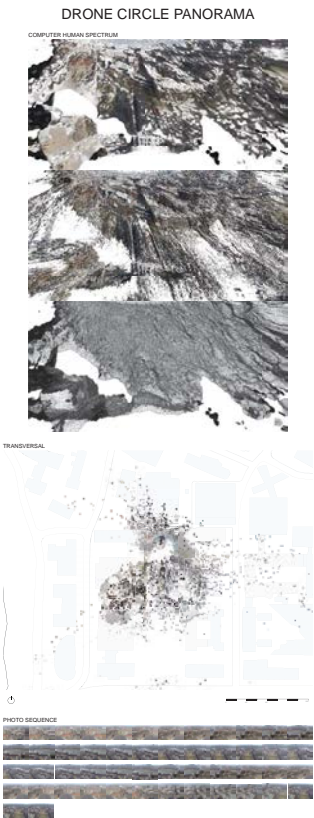
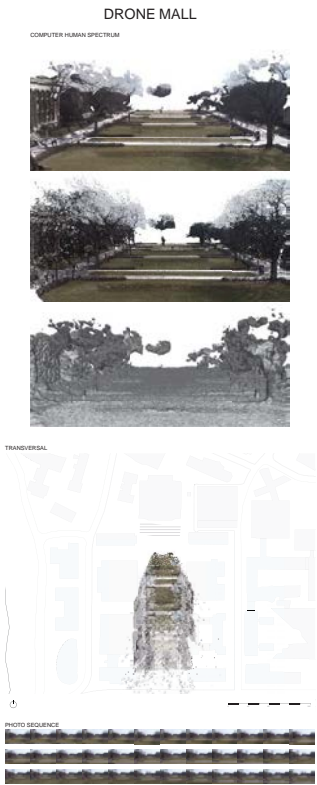
A R T I S T S T U D I O S



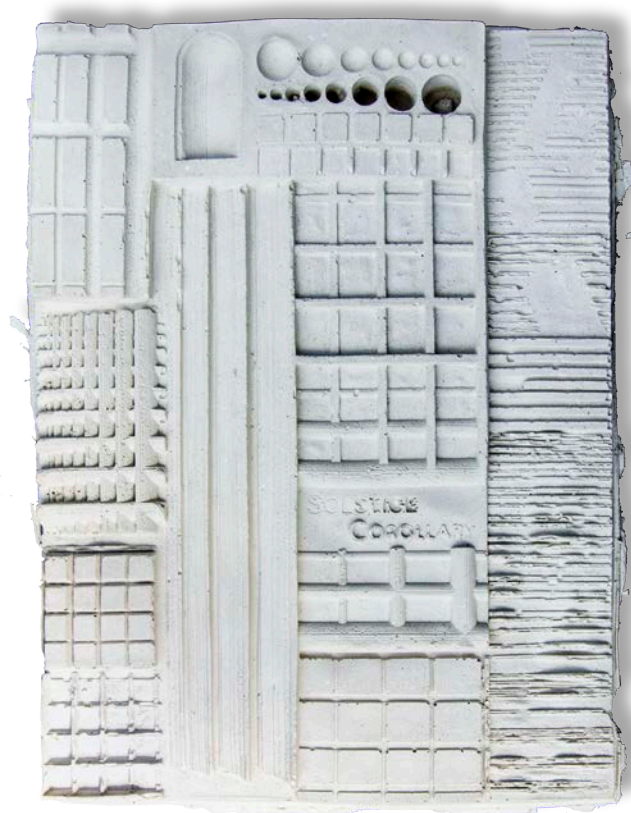
F A C A D E D E D E S I G N



E N C L O S U R E R E T H E O R Y



G L A S S F O R M I N G



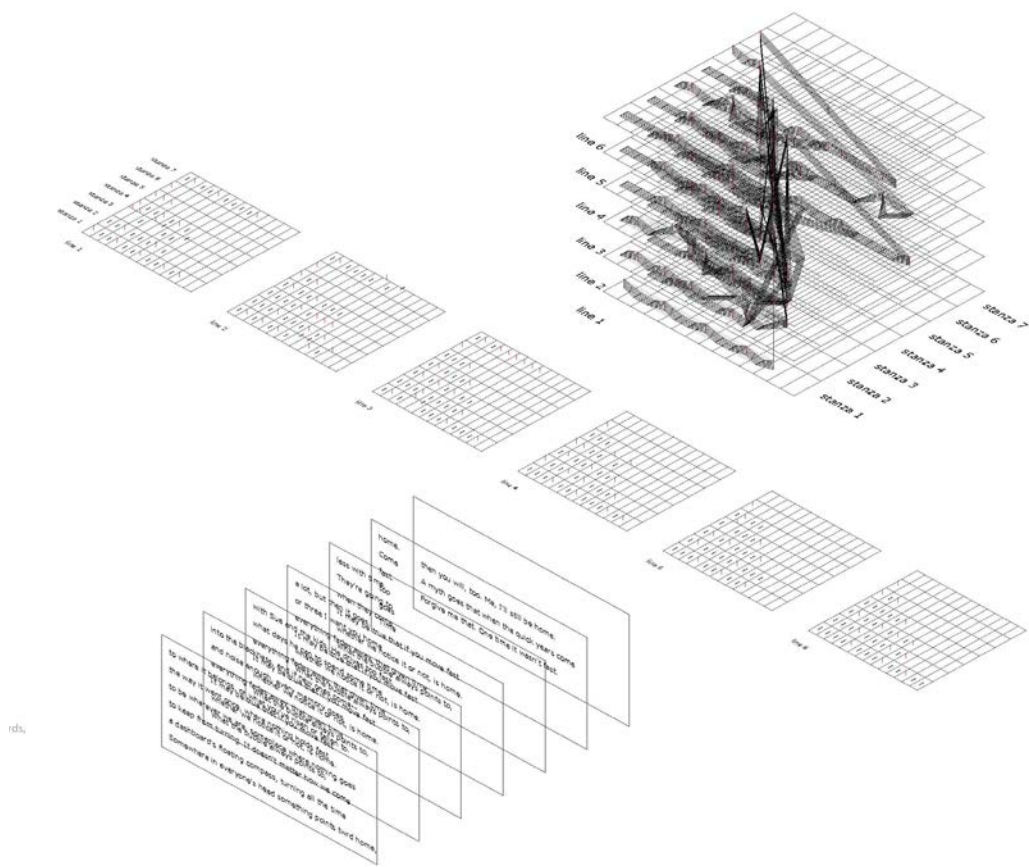
G L A S S A R T S



M A T E R I A L S R E S E A R C H



P O E M B U I L D I N G



Cuts of Color

The Father's Refrain

The light washed the world of color dyed and rigid, he is cast into an amber box
the trees withered to white the sky died to that luster and lurid while he forever sinks
the color of doves, the water flowed into the fur shed on him...or floats in darkness;
cinereal snows covered the earth, it does care? He is a formless and dense shadow.

When I write his name, what do you remember?
Tired from the tireless light, they let the color fall into his reserved block,
seep from their skin and the flush of life be a set of critical frames about it remain open,
only breath, empty while his mourners live, he'll find the dead today are together blessed.

At his home in the woods, could you hear the wind blow?
And so the windows of the churches were dissonant, he had his nd brows of his children drop
the irregular fragments of glass in the prayer ends; they forget that they have grown
from their lead and packed piebalds or the comforts of their mother's dress
into panes without pattern, styles with urban bones, they seek their sorrows to stow.

Tell me about his family, each one in turn,
and raised into empty shafts that like the night, when he turns blue and the cries stop
left, with the turn of the day to dusk, he'll find the colors in this room merge like smoke.

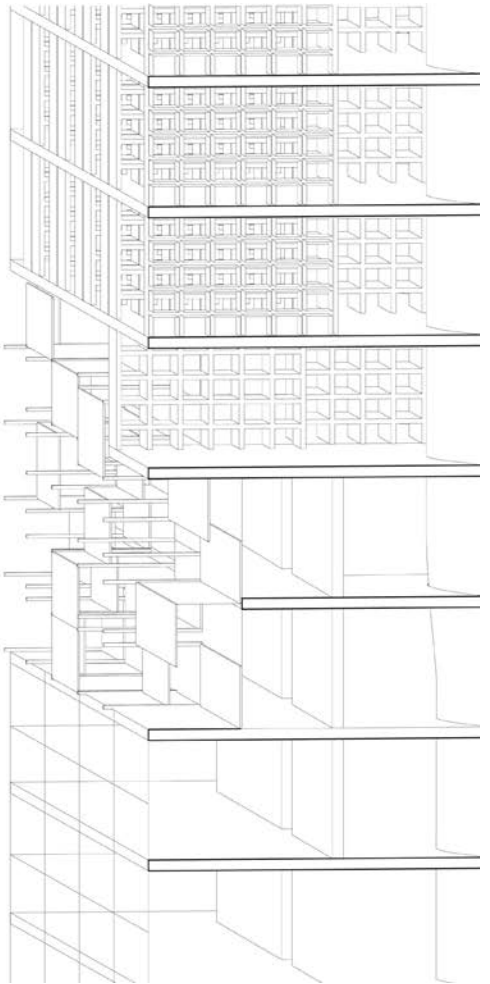
His poem will be greater by measure of your openness.
In these wells of colored silence the mothers come. When no one becomes silent, locked,
cupped like in the hands of their own mothers, but eases the eye toward shaded bones
and looking through the glass that separates the anointed, gmented lives of the blessed,
The silence they have bared begins to ask, they go to the shaft of steps and look below,
The white world begins to accept the color, and muffled cries they stand bewildered.

At the end of his life, what about him did you hold most dear?
If the light pushes hard enough, the color of the in the air, their thoughts are stuck—
flickers to the floor, to the concrete walls, to the moment, a child being born?
and if they scream loud enough, their sound weeps, now their thoughts are the gentlest,
into the core and rise like smoke into the oyster world, with joyous bellows.

And finally, when you think of him, your mind turns which color?
If she pushes hard enough, the red breaks from the blue. As a boy he took his mother's stock
her legs and flushes onto the floor, the blue and purple bleed on marigolds.
in a pair of pale hands, the red wiped from the scar, and he knew best
If he cuts deep enough, through layers of yellow and pale, he'll find the life grow?
red, he can slip his fingers around the neck, a child, if ever any, inherited to brown he learned.

Through the mishap events of youth his nature was steered.
The nurses close the shade, and the mother with the he sat and solved crosswords and knocks
sleeps. The child sleeps. The father rises, his door closed lonely hours; and when he spoke
And when they wake, the colors waited for the tones rising from every long breath
in muddy browns, thick on the cheeks, the witch of his frowns tightly furrowed.

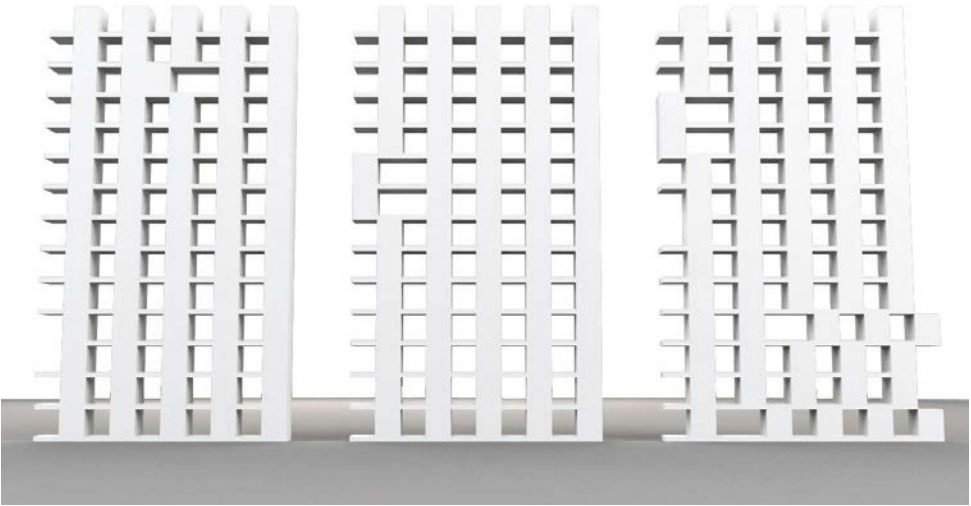
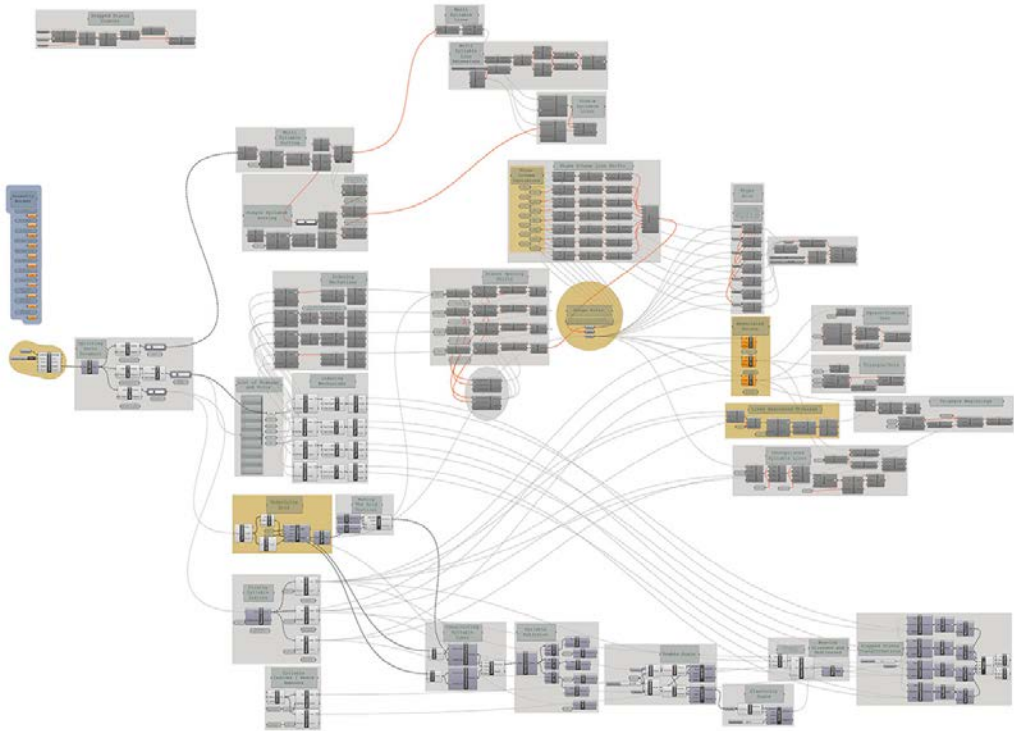
From such a man more than just his children can learn.
They step out into the gray hall, he'll find his final days he loved the smell and feel of lilacs
and the light cleans the color, in the where others stained in sweat turned the tinge of gold.
skin, from their lips, from the eye, O, is but days his wit was sharp and spoke in jest
The red of their scars turn white in memory, until his mind went dim, and the world began to slow.



P O E T I C S T R U C T U R E S

1 2 1 2 1 2 1 2 1 2
When I have seen by Time's fell hand de- faced
1 2 1 2 1 2 1 2 1 2
The rich proud cost of out- worn bur- ied age;
1 2 1 2 2 1 1 2 1 2
When some time lofty tow- ers I see down- razed,
1 2 1 2 1 2 1 2 1 2
And brass e- ter- nal slave to mor- tal rage;
1 2 1 2 1 2 1 2 1 2
When I have seen the hun- gry oc- ean gain
1 2 1 2 1 2 1 2 1 2
Ad- van- tage on the king- dom of the shore,
1 2 1 2 1 2 1 2 1 2
And the firm soil win of the wat- ery main,
1 2 1 2 1 2 1 2 1 2
In- creas- ing store with loss, and loss with store;
1 2 1 2 1 2 1 2 1 2
When I have seen such in- ter- change of state,
1 2 1 2 1 2 1 2 1 2
Or state it self con- foun- ded to de- cay;
1 2 1 2 1 2 1 2 1 2
Ruin hath taught me thus to ru- min- ate
1 2 1 2 1 2 1 2 1 2
That Time will come and take my love a- way.
1 2 1 2 1 2 1 2 1 2
This thought is as a death which can- not choose
1 2 1 2 1 2 1 2 1 2
But weep to have that which it fears to lose.

Rhyme	Stanza	Volta
a	s1	
b	s1	
a	s1	
b	s1	
c	s2	
d	s2	
c	s2	
d	s2	
e	s3	
f	s3	
e	s3	
f	s3	
g	s4	v
g	s4	v



S P A T I A L W R I T I N G

buried

buried

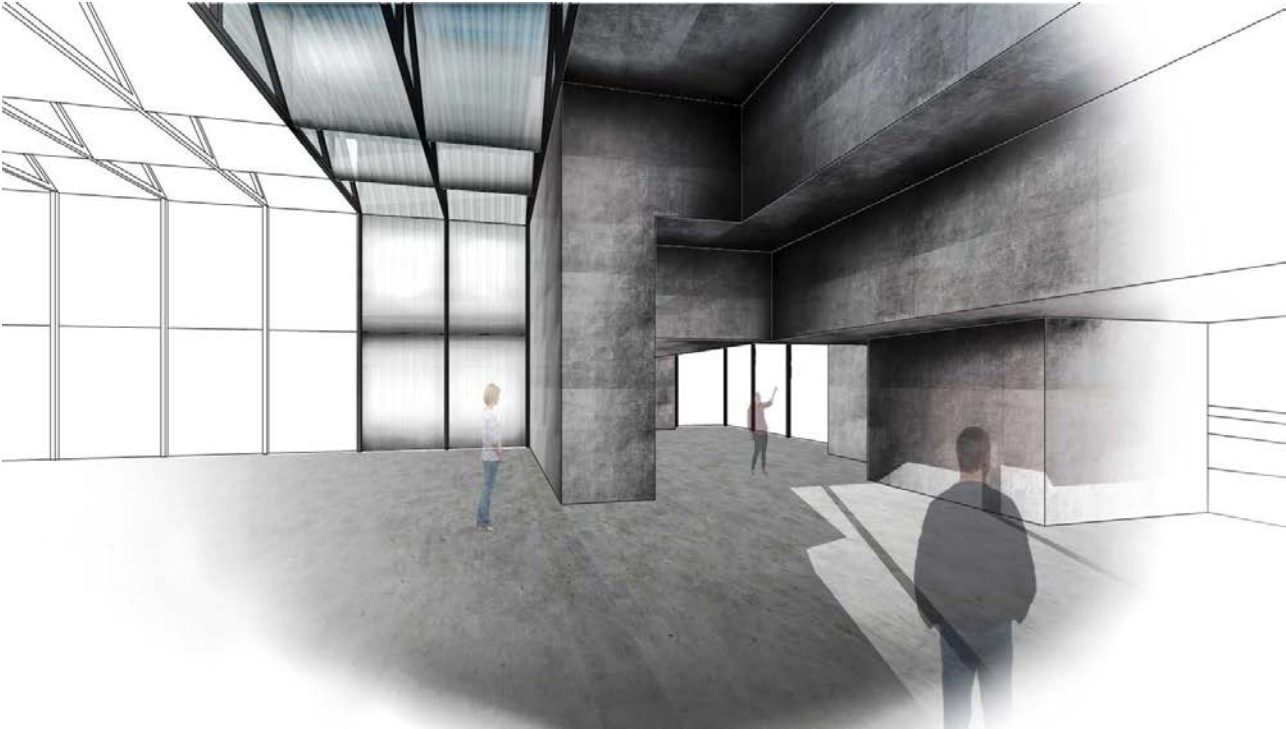


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U N D E R G R A D U A T E S T U D I O S



G R A D U A T E S T U D I O S

ARCH 8250
GRADUATE SPRING MODULE 2015
JAN 20 - MAR 6
M/W/F 1:30-5:30pm

INSTRUCTOR: ANDREA J. JOHNSON, AIA, LEED
ASSISTANT PROFESSOR
andrea@umn.edu

REGISTER: Tuesday, November 11th
CLASS MEETING: Friday, November 21st, 12pm
PROJECT PROPOSALS DUE: Monday, January 12th

OPEN STUDIO

your ideas your talents your studio

Create your studio, together with your classmates and instructor from the ground up. Brainstorm and propose projects, and work as a collective to engage new questions and new challenges—push your thinking and skills further through conversation, debate, and making-centered problem solving. In developing your own road map for the studio project, you will directly engage with interrogating process and progress, and begin the groundwork for more advanced and self-directed work. In OPEN STUDIO you will generate your own learning environment, a place to explore, experiment and play, and push yourself to a new level as a designer, thinker, maker and doer.

COMPETITIONS

Work as a team with the instructor on a design competition.

IDEAS
The Henning Larson Foundation: Architecture and Film Competition
Challenge: Create a film sequence of 1-5 minutes to animate architecture
Due March 12, 2015
1st Prize: 9,000 euros

OISTAT Theater Architecture Competition
Challenge: Design a floating theatre on the river Spree in Berlin
Due March 27, 2015
1st Prize: 5,000 euros

STARTUP PROTOTYPING

Startup: a culture and mentality of innovating on existing ideas. What startup ideas do you have as an architect? What would be innovative in our industry?

IDEAS
Create an application that locates and matches you with an architect near you.

Develop an innovative 3D printing workflow and service.

PRE-THESIS PROJECT

Work individually or as a team to explore ideas, methods, and ways of making in preparation for your thesis.

IDEAS
Run through a portion of your thesis idea from start to finish.

Generate a rich repository of ideas to draw from during your thesis by asking and answering the question in multiple ways.

FACULTY RESEARCH PROJECTS

Engage with the instructor on an active academic project.

Architects in the Artist Studio
Document, draw, and analyze studios in Minneapolis, New York, and China.

Poetic Facades
Work with large data sets on form in poetry from the Stanford Literary Lab to propose 3-dimensional visualizations using Grasshopper and Rhino.

COMMUNITY PARTNERSHIP

Develop a small and focused project with an outside partner to address a design need in the community.

IDEAS
Work with a local school to design, make, and test furniture for flexible learning styles.

Engage with the local planning commission to visualize potential changes in the built environment due to zoning changes.

DESIGN BUILD

Design and build a full scale structure.

IDEAS
Design a system of structures for hut-to-hut hiking in Minnesota, and build one prototype.

Research, design and build a net-zero mobile sauna.



G R A D U A T E W O R K S H O P S



C O M M U N I T Y P A R T N E R S H I P

A&E » ART

From concrete to tiny park

The WAM Collective and three graduate students are working to construct a pop-up park.



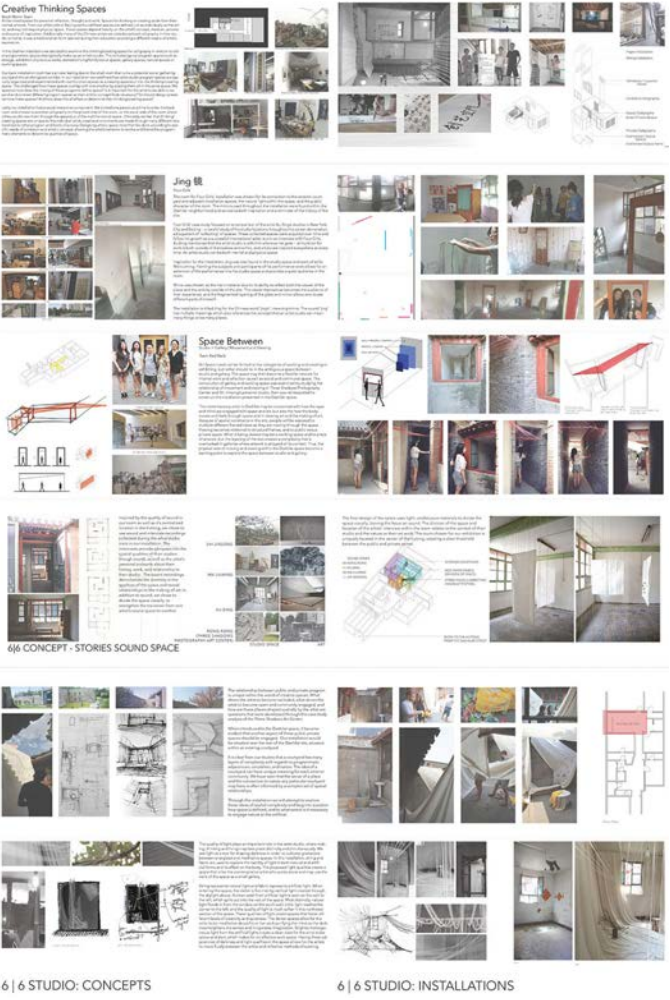
Graduate students Alberto Babio and Deuk-Geun Hong build the Weisman Art Museum's pop-up park in Rapson Hall on April 12, 2015.

By Juliet Farmer

By Jackie Renzetti April 16, 2015



S T U D Y A B R O A D





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Stanford University
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Creative Writing, Concentration in Poetry