

MINDY LEHRMAN CAMERON, FAIA

Fellow of the American Institute of Architects – Application

1.1 EXECUTIVE SUMMARY

« Mindy Lehrman Cameron is a trailblazer in interpretive educational design for sustainable resources and culture. She merges art and architecture into thought-provoking experiences, creating positive changes and inspiring people to make a better world. »

EXPANDING THE ROLE OF THE ARCHITECT

Mindy is an expert in out-of-the-classroom life-long learning, and nationally recognized as an innovator in exhibition and museum design. As architect, artist, multi-disciplinary team leader, and educator, Mindy has expanded the role and reach of the practice of architecture. She creates experiences that give physicality to important stories that enrich people's lives.

Mindy produces thought-provoking, environmentally-conscientious experiences with the eye of an architect and an intent to inform, and she has made a powerful impact on the profession of interpretive design. She has created significant, meaningful environments for museums, visitor centers, schools, universities, public agencies, hospitals, zoos, aquaria, and parks; destination points for visitors from all over the world. Her work has positively affected public places and lives in the Pacific Northwest, throughout the United States, and in Asia. Mindy creates inspiring, inhabitable experiences where people learn.

Mindy uses her knowledge of architecture and mastery of its processes to lead teams through inventive, resourceful, and productive phases responding to client and stakeholder needs and aspirations, and improving conditions for users and visitors. Her persistent fervor for teaching is reflected in the subject matter, projects, and exuberantly collaborative processes of her design work. She has contributed widely to bettering the built world's environmental practices. As owner of her studio, Mindy's philosophies and leadership are the foundation of its decisions. As Lead Designer intimately involved in all project phases, her design-thinking is the basis of all of the firm's work. She guides teams of architects, landscape architects, specialists, engineers, clients, and consultants to produce cultural places that have had a profound impact on how people understand their world, each other, and themselves.

IMPACTING PROFESSIONS AND LIVES

Along with designing, Mindy has taught and lectured across the US. She has trained dozens of architects and creative professionals, and led them in over one hundred projects. She has written and volunteered for organizations about whose mission she feels passionately, including running the Seattle AIA Gallery Committee, and mentoring architects at the AIA through the Women in Design group. She has developed courses to teach designers about garbage, and to improve a turtle station in Costa Rica. She has organized panels and symposia, been a guest critic, served on design juries, volunteered time to teach exhibition design, written articles, and given presentations to student groups (colleges and universities), firms (architects and others), and organizations (from AIA to Rotary) in Washington, Oregon, California, New Jersey, New York, and Massachusetts.

Mindy initiates and maintains a strong design vision from concept to construction, while she approaches design development as a collaborative and exemplary democratic process in which every team member has a say and investment in the outcome. For the Lake Union History Trail, Stanford Museum of Art, Canyon de Chelly, and Brightwater projects, as examples, Mindy coalesced a diverse group of stakeholders to create a cohesive vision and powerful public result. For any project and any scale, she is often teacher and mediator, listening closely, and helping the team understand and agree upon a coherent aesthetic program of the highest quality.

Furthermore, Mindy's innovative exhibit elements for Stanford's Museum of Art, Jacques Cousteau NERR Visitor Center, and the Exploratorium have served as a model for continuing work at these venues and museums around the country.

INSPIRING ACTION FOR A BETTER WORLD

Mindy is deeply committed to environmentally and culturally significant subject matter, including water, waste, ecology, technology, history, culture, and politics. She carefully constructs places and experiences that convey and enhance her client's mission, whether to protect animals (e.g., seahorses, Asian wildlife, salmon, or Orcas), to support clean water and environmental sustainability (e.g., JC NERR, Brightwater, Snoqualmie Falls, WA State Parks), to present inspiring cultural messages (e.g., August Wilson Way, Island Architecture, Canyon de Chelly, The Museum of American Constitutional Government, Old Man House Park), or to harness the power of play to teach (e.g., Utah Children's Museum, Artists at Play competition, REI Adventure Land). The culturally-progressive and environmentally-conscientious topics of Mindy's projects have been consistent from the time she started her firm with the award-winning Garbage Museum to the recent Seattle Smart Building Center. The majority of her projects (including Brightwater, Snoqualmie Falls, Skagit Hydropower, JC NERR, Lake Union) are about water, arguably the most urgent issue of our time.

Mindy molds interpretation into form, responding to site and architecture, with a hierarchy of message-conveying that has multiple handles to reach audiences of all backgrounds – nationalities, races, ages, English and non-English speakers, people who read or not, interested or casual, educated or naïve visitors – to surprise, delight, and elevate the experiences of all visitors.

Mindy delves into research with enthusiasm and focus, while garnering the intelligence of experts and professionals (often the clients themselves). She synthesizes stories and deftly manipulates space, balancing and blending content and form. Her architectural processes are effective and inclusive, leading to highly sustainable results, integrated into their unique settings, with a universal and far-reaching emotional, physical, and social impact. Mindy's work has inspired, touched, and bettered the lives of millions, and is reflective of her belief that responsible and responsive design can and does change the world.

2.1 SIGNIFICANT WORK PROJECTS

For all projects shown, nominee was **Architect of Record**, unless otherwise noted.

SUSTAINABLE RESOURCES - Water, Waste, and Energy



Snoqualmie Falls Interpretive Design + Exhibits Snoqualmie, Washington — 2010 — 80 acres

Snoqualmie Falls receives two million visitors each year and is the second most visited tourist destination in Washington State. But most people do not recognize that there is a historic underground hydroelectric plant with a tale of intrigue, or that the Snoqualmie Tribe considers the Falls as the place of Creation. Puget Sound Energy hired Mindy and her team to interpret these stories and make them visible to multiple generations from all over the world.



Jacques Cousteau National Estuarine Research Reserve (JC NERR) Visitor Center Exhibit Design Tuckerton, New Jersey — 2002 — 2,400 sq ft

JC NERR is a pristine estuarine habitat where salt and fresh water meet and life begins. Mindy developed the visitor center exhibition for the Institute of Marine and Coastal Sciences at Rutgers University to allow people to explore the fragile estuary without harming it. The exhibit introduces the reserve's ecosystems, explains Rutgers University's research programs, and encourages over 103,000 visitors each year to intimately consider their actions and the effect of development on ecology.



Brightwater Clean-Water Treatment Facility Educational Planning + Interpretive Design North King County, Washington — 2006–2011 — 114 acres

AIA AWARDS

Mindy led her team to investigate all potential educational opportunities at Brightwater, developed interpretive and exhibition plans, and designed interpretive elements for the mile-long treatment site and system. Her work has informed over a half million children, families, and others about wastewater treatment, the water cycle, and conservation, inspiring them to protect the fragile Puget Sound, and human health. The exhibits, art integration, and project design have created the benchmark for wastewater treatment facilities worldwide.

“River Of Resources” Exhibition (Garbage Museum) Hartford, Connecticut — 1993 — 3,000 sq ft

AWARDS

Mindy launched her firm on the nationally groundbreaking River of Resources, housed in Connecticut's largest recycling facility, visited by people of all ages from all over the world (between 1993 and 2013, there were more than 430,000 visitors). The exhibit is about solid waste and it takes visitors from problems to solutions, so that they emerge with an understanding that they can make a healthy, positive difference. From the start, Mindy has seen detritus as a resource worth tapping.



IslandWood “A School in the Woods” – Interpretive + Environmental Graphics Bainbridge, Washington — 2002 — 255 acre campus

AIA AWARDS

IslandWood is an environmental education center, that changes the lives and opens the minds of tens of thousands of fourth and fifth graders each year (150,000+ since opening), including many inner-urban kids. Mindy led the design of a complex system of site signs and interpretive graphics, adding to the educational discourse, in harmony with the award-winning sustainable design by Mithun. This project is an example of the environmentally sensitive work for which Mindy has a passion and in which she has consistently excelled.



Northwest Energy Visitor Center Concept Plan Butte, Montana — 2014 — 1,600 sq ft

Mindy's plan for a visitor center describes North Western Energy's services and programs within the larger context of Montana and US history, helping people to understand and appreciate how energy is created, transmitted, and distributed, and introducing the field's newest technological advancements with an emphasis on sustainable energy. A video wall describes development over time and, as is the case in all of Mindy's exhibitions, one section helps the visitor to recognize their own activities and impacts.



2.1 SIGNIFICANT WORK PROJECTS

SECTION 2 — ACCOMPLISHMENTS



The Northwest School Energy Wall Seattle, Washington — 2014 — 200 sq ft wall

A solitary monitor on a blank wall at Northwest School, records energy and other resource uses of this green building in real time and over time. Mindy designed variations of a full exhibit around the monitor, explaining the dashboard, adding breadth and depth with local and global information, and making it accessible to students (grades 6-12) who become stewards of the wall, maintaining and curating it, as a constant work in progress.

Master Design Standards for Interpretive Signage at Newhalem Newhalem, Washington — 2013

Newhalem, Washington is a place of social, technological, and economic significance in the on-going history of Seattle City Light, the city of Seattle, and the Pacific Northwest. Mindy's plan for interpretive signage in the town gives direction to the design of storytelling devices, working hand-in-hand with architecture and landscape to tell a coherent story to visitors from around the world.

Washington State Parks Puget Sound Initiative Interpretive + Education Plan Seattle, Washington — 2007 — 26 state parks

Puget Sound and Hood Canal (and the salmon and Orca whales who live there) are in grave danger from human activities. Mindy and her team developed plans and site-specific designs to protect the water and animals by helping the public understand what WA Parks is doing, and what people and their communities can do to improve stormwater and wastewater systems through the state. These interpretive elements are being placed in 26 Washington State parks which have over 58 million visitors every year.

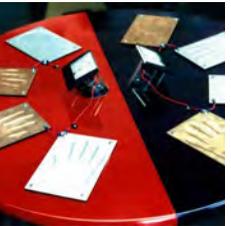
Epiphany School Sundial, Donor Wall, and Environmental Graphics Seattle, Washington — 2011

Miller Hull Architects designed a green school which has 232 kindergarten through 5th grade students, plus teachers, parents, and staff. Mindy designed elements that explain the building, point toward the future, and get kids involved as stewards of their world. A meter wall and sundial she designed are used by the science teacher and other teachers to augment curricular units on environmental stewardship and the space/solar system.



Osaka Science Museum Electricity Exhibits San Francisco, California / Osaka, Japan — 1994 — 12 tabletop exhibits

The Exploratorium is a public learning laboratory exploring the world through science, art, and human perception. Its mission is to create inquiry-based experiences that transform learning worldwide. Mindy designed portable, hands-on exhibits for the Exploratorium on the subject of electricity, explaining magnetism, motors, glow discharges, generators, and energy versus power. These were sent to a museum in Osaka, Japan as part of a program to share Exploratorium exhibits around the world. Mindy's designs helped direct the museum's continuing exhibit design thinking.



"... outstanding work you did ... you worked so very well with our engineering staff, incorporating all of the necessary technical components into your designs for new and innovative cabinetry. The overall effect was the completion of bright, approachable and durable exhibits on electricity which will be displayed for at least five years at the Osaka Science Museum. It is noteworthy that you introduced new materials and finishes to our designers ... and I hope to see these new finishes incorporated into many of our future designs."

— SANDRA LELICH, DIRECTOR, EXHIBIT SERVICES, EXPLORATORIUM

2.1 SIGNIFICANT WORK PROJECTS

SUSTAINABLE RESOURCES - Nature



“Once Upon A Tide: A Seahorse Odyssey” Exhibit Tacoma, Washington — 2003 — 2,000 sq ft

AWARD

Designed for the demanding but receptive 3 to 8-year old audience at the Point Defiance Zoo & Aquarium, this exhibit revolves around a fictional seahorse, charged to report about the world’s seahorse kingdoms, who learns that we are all connected, and that we can make life better by working together. Both the little seahorse and exhibit visitors take a vow to help protect seahorses and other living things. Over the course of its existence (a seven-year run due to high specimen costs), the exhibit received more than 1.5 million visitors.



Lava Lands Visitor Center Bend, Oregon — 2005 — 3,000 sq ft

Under Mindy’s direction, the design team created this colorful, flowing exhibit, teaching the public about the geology, wildlife, and volcanic history of central Oregon’s Newberry National Volcanic Monument for the Deschutes National Forest US Forest Service. Mindy’s firm hired Stastny Brun Architects of Portland to collaborate on architectural improvements.



Cowlitz River Salmon Hatchery Visitor Center Cowlitz River, Washington — 2012 — 1,130 sq ft

AWARD

For Tacoma Public Utilities, Mindy led her team to design an informative and active exhibit about salmon and this hatchery. The central piece has thousands of marble “salmon” flowing through their lifecycle with the help of the visitors. The project includes interactive exhibits, graphics, videos, projections, and other playful interpretives that frame the story. Salmon are vital to the food cycle in the Pacific Northwest. The more people know about salmon, the better they can protect animals, humans, and the waterways through which we are connected.

Asian Forest Sanctuary Exhibit Interpretives Tacoma, Washington — 2004 — 2.2 acres

With the help of a fictional teacher of Mindy’s devising — conceived of as on sabbatical and doing research in Asia — Mindy and her team created an immersive, interactive visitor experience for Point Defiance Zoo & Aquarium and its 2.8 millions visitors (in 2015 alone, they welcomed 732,000 visitors), filled with information about animals and sanctuaries, nurturing stewardship across the world.



Washington Park Arboretum Interpretive + Wayfinding Plan Seattle, Washington — 2004 + 2014 — 230 acres

This is a comprehensive Interpretive and Wayfinding Plan for a site with rare tree specimens and plants, originally designed by the firm of Frederick Law Olmsted. Mindy and her team developed designs, and produced a master plan for implementation of interpretive and wayfinding at this historic place. Since 2004, the estimate is that visitor numbers have nearly doubled, rising to approximately 500,000 per year. LCS also worked with Berger Partnership landscape architects to develop signage for a new trail.



Seattle Aquarium “Puget Sound Orcas Family Activity Center” Seattle, WA — 2005 — 1,200 sq ft

The Seattle Aquarium has a display about Orca whales without Orcas on display, which presents a challenge for interpretation. Mindy designed a family center that fosters engagement and allows people to understand the beloved and endangered Puget Sound pods, without threat to the habitats, animals, or humans. There have been over 10,318,000 Aquarium visitors since 2005.



2.1 SIGNIFICANT WORK PROJECTS



Palo Alto Junior Museum and Zoo | Bat House Renovation + Bobcat and Raptor Exhibit Plans Palo Alto, California — 2001 — 6,500 square feet

This intimate, beloved zoo / museum houses small animals for close-up, personal connections with visitors. Mindy designed a renovation of the Bat House that improved conditions for the African Fruit Bat inhabitants, the zookeepers, and visitors. Although her designs are contemporary, she was careful to respect the historic “California Wickiup” architecture. She also developed plans for the bobcat and raptor exhibits to help the Zoo raise funds and renovate their habitats.

CULTURE - Art, Artifact, and Architecture



American Museum of Natural History Dinosaur Hall Retail Store

New York, New York — 1993 — 1,500 sq ft
Role of Nominee: Lead Architect for Ralph Appelbaum Associates

The dark wood and simple, elegant detailing of Mindy’s design for the retail store pays homage to the museum’s beloved original galleries while effectively presenting the shop’s contemporary merchandise. The apse-like, compact, curved space presented a design and construction challenge, which turned out to be a rare opportunity. For this historical museum director’s office, Mindy is especially proud of having preserved the original floor (which, otherwise, the museum was about to demolish).



Alaska University Museum of the North Galleries Fairbanks, AK — 2006 — 10,000 sq ft

This museum explores, displays, and protects Alaskan Native culture, natural wonders, and wildlife to instruct and delight thousands of local and worldwide visitors each year (in 2017, 85,000 visitors). Many pieces are rare Inuit art or artifacts from other local and historic indigenous peoples. The centerpiece, the Rose Berry Gallery, presents the full spectrum of Alaska art from ancient Eskimo ivory carvings to contemporary paintings and sculpture, both Native and non-Native, and explores the museum collections through multiple lenses. Mindy’s dramatic gallery designs were inspired by the extreme landscape found in Alaska, and harmonize with the soaring architectural design by Joan Soranno of HGA Architects.

Soundbridge, Seattle Symphony’s Music Discovery Center Seattle, Washington — 2001 — 2,300 sq ft

At Seattle’s Benaroya Hall, Soundbridge is a place for exploration, creation, discovery, and understanding of symphonic music, making it accessible to a diverse (often new and/or underserved) audience of thousands of children every year (between 2012-16: 17,879 children, 10,138 adults, 113 schools). Touchable / playable instruments and exhibits interpret music theory, orchestra sections, science of sound, musicians, composing, and conducting. A performance/workshop space, “listening bar”, and visitor services, supported by sophisticated digital, audio/visual, and telecommunication systems within an acoustically controlled interior, inspiring and nurturing a love of symphonic music. For this project, Mindy’s firm hired LMN Architects (who designed the Symphony building) to be the Architect of Record. The inclusive and collaborative nature of Soundbridge aligns with Seattle Symphony’s mission to *Unleash the power of music, bring people together, and lift the human spirit.*



“Soundbridge has been an incredible resource to Benaroya Hall, the Seattle Symphony and the entire Puget Sound region. The Seattle Symphony is the only orchestra in the country with a space like Soundbridge and it has allowed us to deepen our education programs and experiment with new concert formats.”

— LAURA REYNOLDS, VICE PRESIDENT OF EDUCATION AND COMMUNITY ENGAGEMENT

Stanford University Museum of Art Galleries Palo Alto, CA — 1998 — 44,000 sq ft

The Iris & B. Gerald Cantor Center for Visual Arts at Stanford University holds a collection of artwork from all time and all over the world. Mindy developed the master plan for nineteen galleries (in a building by Polshek and Partners), designed all exhibit furniture and supports for the university museum collection of 20,000 pieces (4,000 on display), chose wall colors, gave curatorial advice, and consulted on graphic design and lighting. Her work succeeded for the opening shows and has continued to support the university and the museum for the long-term.



2.1 SIGNIFICANT WORK PROJECTS



“Island Architecture” Exhibition Brooklyn, New York — 1993 — 2,000 sq ft

Mindy’s powerful desire to teach led to Pratt Institute where she designed a show to display the work of female architects from AIA/Long Island, AIA/Puerto Rico, and the Caribbean. At the time, 9.1% of the AIA national membership were women, with only 1.9% of all AIA members being women heading their own firms (i.e., of the 56,000 architects registered with the AIA at the time, under 100 women had their own firms). Wielding her clear statement and provocative intentions, Mindy hung the work from clotheslines strung low among socks, underwear, kitchen utensils, drawings, and quotes on the history of female architects relegated to the domestic until Julia Morgan, emphasizing that it has been hard for women to get out of the house. The show resonated positively with most of the feminist population, and upset others. Pratt invited Mindy to participate in a panel discussion and then offered her a teaching gig. In a moment of irony, Mindy relinquished the job prospect to move west and start a family.

“Island Architecture, from an educational and academic standpoint was immensely successful. Questions were raised, debate ensued, new understandings were realized.”

— AMY CAPPELLAZZO, DIRECTOR, CENTER FOR ARCHITECTURE, PRATT INSTITUTE



American Institute of Architects “Designers Making Change” Exhibit Seattle, Washington — 2009 — 270 sq ft wall

The AIA asked Mindy she would give advice about exhibits for their cramped space. For two years or so, she donated her time, and also developed and designed a no-budget exhibit displaying the work of socially conscientious architects and architectural organizations. For the show, she painted the walls as blackboards, and wrote text that encouraged architectural visitors to participate by writing answers to questions such as “What good are you doing as a designer?”

CULTURE - History

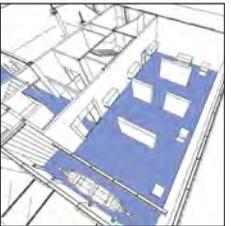
Lake Union Park History Trail + Signage Guidelines Seattle, Washington — 2010 — 12-acres

Mindy designed a path of discovery elements to make invisible history visible in a new park, using a series of interpretive monuments, signs, and interactive exhibits, focusing on the rich urban culture where city meets water. The stories include industry, transportation, recreation, environment, Native Americans, and residential development. Mindy and her team also designed an information kiosk, park entry signs, push cart, sign supports, and signage guidelines for this park where locals and tourists abound.



Sealaska Walter Soboleff Center Exhibits Juneau, Alaska — 2015 — 2000 sq ft +

The Sealaska Heritage Institute Walter Soboleff Building in Juneau, designed by MRV Architects, is a place for contemporary people to understand, revitalize, and perpetuate the cultural history of indigenous Southeast Alaskans, including Tlingit, Haida, and Tsimshian Peoples. Mindy and her team gave advice and designs to display and conserve art for the changing exhibition space, the building entry, a historic Clan House structure, and the shop. Sealaska recognizes that cultural survival is dependent upon people’s attitudes toward, and understanding of Native culture. The stories, crafts, traditions, and heritage of the Pacific Northwest are supported here with designs that echo the past and make it alive for the present.



Museum of American Constitutional Government Galleries, Interiors, and Furniture New York, New York — 1989 — 5,000 sq ft

This American History Workshop museum is for the display and exchange of ideas about government. For this good purpose, and in the historic building where George Washington was inaugurated, Mindy designed theatrical imitations of Supreme Court and Senate Hearing chambers which sets the stage for high school students who become lawyers and justices for the day, enacting hypothetical first amendment court cases and other forensic arguments. 10,000 students participated in the program annually for its first decades. In the museum, students don robes and jackets, and are literally transformed.



SECTION 2 — ACCOMPLISHMENTS

2.1 SIGNIFICANT WORK PROJECTS



African Village Interpretive Elements Seattle, Washington — 2001 — 7,500 sq ft

For the signature entry to the African Savanna Habitat at the Woodland Park Zoo, augmenting and enriching the setting by PJA Architects, Mindy designed furniture, props, artifacts, and other items that tell a story and form an immersive East African environment without using third person signage. Visitors learn that East Africa is a complex environment, combining elements of the ancient and modern, where humans and animals live in increasingly close proximity.

“It feels like home.”

— KIKUTA HAMISI, MAASAI WARRIOR AND INTERPRETER FOR THE WPZ AFRICAN VILLAGE



Suquamish Tribe Old Man House Park Interpretive Landscape Kitsap County, Washington — 2012 — one acre

This site is a neglected oasis, disconnected from its history as “mother village” of the Suquamish Tribe — where Chief Sealth (after whom Seattle is named) wintered for sixty years. The Tribe hired Mindy to design an interpretive park, solving circulation and erosion problems, and to inform the public, including members of the Tribe itself, about the culture, history, and status of the Tribe and this historic site. Her work is intended to make the invisible visible; form a relevant connection between the past and the people and activities of today; and give voice to a perspective favorable and proud in a manner to inspire.

Senator Henry M. “Scoop” Jackson Park Interpretive Exhibits Everett, Washington — 2016 — 4 acres

Senator Henry M. “Scoop” Jackson grew up in Everett and eventually changed the face of America in the fields of international affairs, education, human rights, environmental and natural resource management, and public service, ignoring party lines to address and settle important issues. Under contract with City of Everett Parks and Rec, augmenting the work of SVR landscape architects and HKP Architects, Mindy’s interpretive concept was to connect Everett with other places where Jackson made significant differences. Her presiding aspirational idea was “From here, you can go anywhere.” Mindy’s designs reflect the ambition, integrity, strength, and persistence of this man, as well as his unique ability for balance.



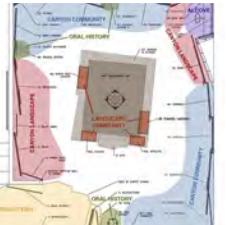
Seattle Children’s Hospital History Wall + Donor Recognition Seattle, Washington — 2007 — 800 sq ft (600+ sq ft of walls)

In 1907, twenty four women formed the Children’s Orthopedic Hospital Association to provide free surgical care for children with orthopedic disorders, regardless of the patient’s race, religion, or gender. Mindy designed an exhibit (with multilingual translations) to convey the hospital’s history and allow current visitors to tell their stories at an interactive station. Mindy also designed a donor display, integrated into the architecture, to thank thousands of citizens, staff, doctors, and nurses.



Canyon de Chelly National Monument Visitor Center Chinle, Arizona — 2012 — 2,000 sq ft

Canyon de Chelly is a unique national treasure, a place of unsurpassed natural beauty, a sacred ancestral home, and a living community, drawing visitors from all over the world, as well as Navajo, Hopi, and other Native Americans from just down the road. Mindy’s favorite aspect of her design for this National Park Service visitor center is that it offers multiple perspectives on the canyon’s people and history (cultural, scientific, and personal) and an oral history element to give voice to otherwise hidden stories and keep history relevant.



New York State Constitution Charter Revision Exhibition New York, New York — 1990 — 1,000 sq ft

In this historic Federal Courthouse, Mindy’s exhibit helped New Yorkers understand what they were imminently voting upon for a new state constitution. Exhibit parts were not allowed to attach to the landmark structure, designed in 1833-42 by Ithiel Town and Alexander Jackson Davis, but needed to be formidable and stable. The exhibit discussed gerrymandering, the balance of individual and state, and how this particular vote would affect the many diverse populations of the city. The themes presented in this show in 1990 are still fresh today. In love and politics, what is old is new again.



2.1 SIGNIFICANT WORK PROJECTS



August Wilson Way Portal + Street Plan Seattle, Washington — 2009 — 4-block long street

Mindy designed a 4-block long pedestrian passage in honor of the great American playwright, August Wilson, a Pulitzer and Tony-award winner who composed an inspired cycle of ten plays about the African American experience in the 20th century. The perpetually open Portal is made of steel and weighs 3000 pounds, in deference to Wilson's childhood in Pittsburgh and the substantial weight of his ideas. It is currently the only permanent physical manifestation of Wilson's telling of the African American experience anywhere in the world. Mindy's plan includes ruins of a slave ship, steel street lights, bronze plaques, and carved granite theater seats. Her work reinforces Seattle Center's purpose to create an exceptional environment that delights and inspires the human spirit and helps to build stronger communities. It is an entryway to the Center and its 12 million annual visitors, and speaks to the importance of diversity and social justice, values of high regard to the City of Seattle.

"I often lead tours for visitors to Seattle Center, foreign delegations, student groups, government officials, and I always include the Portal. I see it as a subtle gem, standing on its own in its low key way, yet telling a profound story about a man and the people about which he wrote. It helps to tell the story of Seattle Center, that it is a place where performing arts thrive, where everyone is welcomed, and each contribution is considered of equal intrinsic value. It speaks to the importance of telling our stories so that the world can see our situations in new light."

— DEBORAH K. DAoust, DIRECTOR OF COMMUNICATIONS, SEATTLE CENTER



Northwest Folklife Festival Graphics + Entry Furniture Seattle, Washington — 2002, 2003, 2004 — 74 acre site

This annual Northwest Folklife festival draws about a quarter of a million visitors over three days, celebrating, sharing, and allowing people to participate in the evolving cultural traditions of the Pacific Northwest with a vision to strengthen communities through arts & culture. Mindy designed three years of festival graphics and environmental elements. Her work also helped to improve the venue's entrances with new colorful, kinetic signs, icons, and furniture.

SUSTAINABLE RESOURCES + CULTURE - Live, Learn, Play

"Discovery Gateway," The Children's Museum of Utah Galleries Salt Lake City, UT — 2006 — 20,000 sq ft

AWARD

Mindy designed all of the primary galleries for The Children's Museum of Utah which experienced over one million visitors by 2010. Inside the museum designed by JRCA Architects, Mindy's five unique and complex exhibit experiences on two floors cover acres of space and contain a wide variety of exhibit techniques, styles, and interactive elements for "the children's museum you never outgrow" with a "skills-to-occupation" mission.



"Center Beach" — Seattle Center's Artist at Play Competition Seattle, Washington — 2013 — 3 acres

AWARD

Mindy's proposal was a finalist for this competition (5 finalists / 44 submittals), with the challenge to design a play space for 3 to 12-year olds. Mindy adores Seattle which has so much, but no "sunlit beach" ...so she designed one. With the help of a formidable team of professionals she brought together, her beach would have overscaled, physically interactive and inhabitable seaside paraphernalia, including a "beach umbrella" the size of half a football field, and a 18' diameter "beach ball", both filled with playground equipment; a toddler play space made of huge "melting ice cream cones"; an "ocean" (water wall at day, stage at night); and a striped lawn "beach towel" seating area. The community could play here, in sun or in rain.



Brooklyn Children's Museum Entryway Brooklyn, New York — 1989 — 1,000 sq ft

As one of her first solo architectural commissions, Mindy designed the renovation of the Brooklyn Children's Museum entryway, furniture, and facilities. Her designs made order out of chaos; added comfort, accommodation, and efficiency; improved staff, administration, and visitor experiences ... all while supporting and enhancing joy.



2.1 SIGNIFICANT WORK PROJECTS

SECTION 2 — ACCOMPLISHMENTS



REI Adventure Land Play Space

Boulder, Colorado + Round Rock, Texas — 2007 — 200 sq ft

AWARD

Mindy designed this play space full of discovery and playful, immersive elements for 4 to 6-year olds who climb and crawl all over the built “mountain”. The mission was to excite kids to venture into the out of doors — with the right tools and gadgets in hand, of course. In 2008, another project for REI was Mindy’s design of mountain peaks that serve as dramatic landscape at the entry of their “Store of the Future”.



Oasis Productions Office Designs

Seattle, Washington — 2008 — 6,000 sq ft

Over years, Mindy designed three offices for Oasis Productions, Inc.. Every aspect of her architectural design resonates with the event planning firm’s educational mission as well as its witty, pithy intelligence that bring kids, parents, and communities together.



7716 First Ave Residential Remodel

Seattle, WA — 2010 — 3,600 sq ft

AIA AWARD

Mindy redesigned her family’s house and garden for a tough set of clients. She got the NYC loft she wanted inside of the 1910 Seattle Craftsman she loved; balancing daylight, book shelves, and art. (She hired Hughes Studio Architects for residential consultation and as Architect of Record.) For much of her career, Mindy has had her office in her house, avoiding the use of fossil fuel for commuting. The design and lifestyle are true to her personal views on the environment and reflects her attitude about balancing family and work in an exemplary way.



Smart Building Center

Seattle, Washington — 2015 — 8,400 sq ft

Mindy designed an “office of the future” comparing a traditional layout and an innovative open, flexible, technologically-enhanced office-share space. The offices themselves and an exhibit within the space are planned to act as didactic, inhabitable tools for the “Bullitt Center for renovated architecture”.

Hale + Hearty Take-out Gourmet Food Shop

New York, New York — 1990 — 1,200 sq ft

Role of Nominee: Lead Architect for Bogdanow Partners Architects

Mindy was hired to design the front of the house for this heart-healthy food shop. Her design reflects the sophistication and integrity of the clients, their care and attention to detail, their dedication to health, and the good taste of the food. Mindy’s uniting of simple function with emotionally evocative, organic-inspired form is a manifestation of the client’s intent to bring and inspire good health in the community through good food.



Seattle Culinary Academy | Digital Donor Wall

Seattle, Washington — 2011 — 15’ x 6’ wall

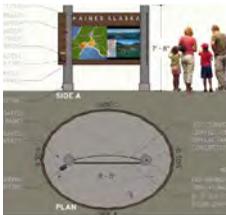
At this culinary school, students learn the importance of bio-diversity, earth-kind practices, and sustainability. With materials that reflect the beauty and functionality of the space by the architect Cima Malek-Aslani and the client’s mission, Mindy’s design takes advantage of modern technology, to convey information in an elegant, simple, clean, and tasteful manner.



Haines, Alaska Environmental Graphics

Haines, Alaska — 2011

Mindy designed wayfinding environmental signage for the city of Haines, Alaska, to help cruise ship passengers upon disembarking from their ships. The signs are deliberately overbuilt in rough Alaskan style, with materials that are marine industrial. In this phenomenal, and mostly wild landscape, these signs help people find their way and suggest that they BREATHE.



2.1 SIGNIFICANT WORK PROFESSIONAL + COMMUNITY INVOLVEMENT

Architecture, Art, Environment

- | | | | |
|---------|---|---------|---|
| 2013+16 | Architectural Consultant for 826 Seattle, renamed as The Greater Seattle Bureau of Fearless Ideas, a tutoring, writing, publishing program for people ages 6-18 | 1994 | Symposium Coordinator for “Rising Above Our Garbage” conference on waste management art projects at Exploratorium, San Francisco |
| 2016 | Advisor / Designer for Resilient Generation, Washington Families 2030 Initiative, an advocacy organization (policies, practices, research, and investments) for intentional parenthood | | <p><i>“At the end of the three-day symposium, the 120 participants gave the organizers a standing ovation. Much of this feeling of goodwill was directed towards Mindy. She brought considerable logistic and programmatic skills this project, creating an atmosphere which was conducive to good thinking and good conversation. She also brought her insights as an architect and as someone interested in the issues around waste management projects to the table... Her contributions, both practical and philosophical, enriched and enhanced the caliber of the dialogue. Ms. Cameron works extremely hard, and pays attention to the details. She was a great asset for this project...”</i></p> <p style="text-align: right; font-size: small;">— PETER RICHARDS, DIRECTOR OF ARTS PROGRAMS / ARCHITECTURAL LIAISON, EXPLORATORIUM (REGARDING “RISING ABOVE OUR GARBAGE”)</p> |
| 2012 | Architectural Tour Guide for Lake Union Park’s History Trail at the Seattle Design Festival. Related to the festival, an interview of Mindy was published in which she was asked to answer “How might you use design to transform Seattle in a way that makes you want to spend more time in the city and in your neighborhood?” | | |
| 2008–09 | AIA Seattle Gallery Committee Lead | | |
| 2004–05 | Volunteer / Designer for EcoTeach Foundation turtle station protecting and preserving endangered Sea Turtles, Macaws, and local culture, Costa Rica | | |
| 2003–04 | Board President for Design Resource Institute, a non-profit organization dedicated to finding, developing, and rewarding (with an annual competition) sustainable designs (industrial, architectural, other) from all over the world | 1993 | Surveyor for study of historic buildings in Frenchtown, New Jersey |
| 2000–01 | Panel Coordinator of “Responsive and Responsible Design: Tripping Over the Green” on the subject of environmentally healthy design for museums for the American Association of Museums annual conference | 1993 | Community Leader / Writer — formed and led a community group to advocate successfully for US EPA safe removal of materials from a disused and leaky superfund waste site, in Frenchtown, New Jersey |
| 1996–97 | Vice President and Event Coordinator for the <i>MIT Club of Puget Sound</i> | 1977–78 | Preservationist / Writer contributed toward the successful nomination of St. Mark’s Church — a Romanesque style building in Brookline, Massachusetts, designed in 1892 by Boston’s first official city architect, George Clough — to the <i>National Register of Historic Places</i> and toward its subsequent preservation, rehabilitation, and reuse |

2.1 SIGNIFICANT WORK PRESENTATIONS, TEACHING + JURIES

TEACHER

- 2016 **University of Washington**
University of Washington Guest Lecturer/Critic for exhibition design class project in the Integrated Design Lab
- 2015 **Academy of Art University, SF**
Guest Lecturer/Critic for web design class project
- 1998–00 **Cornish College of the Arts**
Part Time Faculty: Drawing
Color and Design
Materials and Sources
BFA Internship
Exhibit Design
- 1979–81 **Massachusetts Institute of Technology**
1980 Instructor — Independent Activities Period, “Japan, a Study of Design and Westernization”
1980 Teaching Assistant / Photographer, Department of Architecture
1979–80 Teaching Assistant, “Building in East Asia” class
1980–81 Teaching Assistant / Technical Designer, Civil Engineering Department
- 1978–79 **Mitsubishi Heavy Industries, Hitachi Corp.**
Language Instructor, private and in-school lessons for children, Osaka, Japan

EDUCATOR

- 2006 **Developed Costa Rica design course** (planning and design for turtle station)
12-week course for students from U Washington, MIT, and San Jose, Costa Rica
- 1993 **Developed “The Dialectical Deontology of Detritus; A Designer’s Guide to Garbage”**, 11-week course
- 1995 **Developed an edutainment CD-ROM** on the theme of garbage in collaboration with a software engineer from MIT

GUEST CRITIC / DESIGN JURIST

- 2014 **Bellevue Community College, Architecture class**
- 1997 **University of Washington, Industrial Design**
- 1995 **University of Washington, Advanced Industrial Design**
- 1994 **University of California at Davis, Art Program**
- 1987–94 **California College of Arts and Crafts, SF**
- 1992 **Banks Street College, Exhibition Development and Evaluation class**
- 1992 **Columbia University, Graduate School of Architecture Planning and Preservation**
- 1989 **New Jersey Institute of Technology, Architecture Department**
- 1987–88 **University of California, Berkeley, Dept of Architecture, College of Environmental Design**

SPEAKER/PANELIST/SYMPOSIUM COORDINATOR

- 2014 **Seattle Central Community College’s Creative Academy, speaker**
- 2013 **University of Washington “Design on Display: Museum Workers, Designers, and Professions in Between”**, a program of the Seattle Emerging Museum Professionals, speaker
- 2012 **University of Washington, Museology Department, speaker**
- 2012 **Miller Hull Architects, guest speaker**
- 2009 **Snoqualmie Valley, WA, Economic Development Conference, speaker**
- 2007 **Hospitality Conference, Las Vegas — speaker/panelist on art in restaurants**

2.1 SIGNIFICANT WORK PRESENTATIONS, TEACHING + JURIES

- 2006 International Association of Culinary Professionals, Seattle — speaker/panelist
- 2006 Event Design Conference, NYC, — “Better Design Through Storytelling” speaker on interactive/interpretive design
- 2000+01 American Assoc. of Museums — panel coordinator on green design for museums “Responsive and Responsible Design: Tripping Over the Green”
- 1999 Cornish College of the Arts — speaker on green design
- 1999 University of Oregon, “Hopes” Conference — speaker on green design
- 1996 Western Washington University, Department of Industrial Design, speaker
- 1995 Olson Sundberg Architects, speaker on interpretive design
- 1994 Mill Valley CA Rotary Club, speaker on the subject of garbage
- 1993 Pratt Institute, architecture department panelist “Reading Between the Lines”, a discussion on women in architecture, in defense of “Island Architecture” exhibit she designed (subsequently, asked to teach)
- 1992 Banks Street College, Grad School, Museum Education Master’s program, speaker
- 1992 NYS Office of Parks, Rec & Historic Preservation / Coalition of Living Museums, “Building Exhibits That Promote Informal Environmental Education” symposium panelist
- 1982 MIT presenter of master’s thesis project — “Lessons from a Kamakaze Culture”
- 1982 Kean College, New Jersey — speaker, Visual Communications Class
- 1982 Kean College, New Jersey — speaker on Japanese design and culture

- 1979–82 **Massachusetts Institute of Technology**
 - 1982 Speaker — “Traditional Japanese Design Integrated into the Industrialized World”, grad Housing Systems class
 - 1980–81 Lecture series coordinator for the architecture department
 - 1980 Speaker — graduate architecture class, “The Traditional Japanese Home”
 - 1979 Speaker — “Observations and Experience in Japan” graduate architecture class
- 1979 **Cambridge Adult Center — speaker “Shikata ga Nai; An Attitude of Japan”**

“Mindy possesses a depth of curiosity that is both inexhaustible and infectious. I had the formative experience of working for Lehrman Cameron Studio early in my career. Mindy is exceptional for the sense of purpose that motivates her work. She does everything with conviction. During my time in her office, Mindy’s tireless pursuit of beauty and knowledge was an indisputable driving force on every project. Through her work, she makes a powerful impression that causes others to care about a topic or issue as much as she does: garbage, fine art, wildlife, music, geology, cultural history, and wastewater to name a few project examples. Mindy is a brilliant artist, teacher and storyteller whose sense of humor and quick intellect attracts and inspires others.”

— KAREN BECH, SENIOR PROJECT MANAGER, STARBUCKS COFFEE COMPANY, FORMER LCS STAFF

2.2 SIGNIFICANT AWARDS

2012+15	King County Wastewater Treatment Division Water Reuse Public Education Program of the Year Brightwater Clean-Water Treatment Facility	2009	Association for Retail Environments Visual Presentation Award REI Round Rock Entry Peaks
2013	Seattle Center Artists at Play Competition Finalist (5 out of 44 entries) Center Beach — Seattle Center's "Artist at Play" Competition	2007	IIDA / Metropolis, Smart Environments Award IslandWood "A School in the Woods"
2012	American Institute of Architects and Seattle Magazine Northwest Home of the Month (November) 7716 First Ave Residential Remodel	2006	American Zoo Association Munson Aquatic Conservation Exhibit Award "Once Upon a Tide: A Seahorse Odyssey" Exhibit
2012	National Hydropower Association Outstanding Steward of America's Waters Award Cowlitz River Salmon Hatchery Visitor Center Exhibit	2006	Intermountain Contractor Best Interior Project over \$5 Million "Discovery Gateway", The Children's Museum of Utah
2012	USGBC — LEED platinum Brightwater Environmental Education and Community Center	2005	AIA Committee on Architecture for Education Design Awards, Merit Award IslandWood "A School in the Woods"
2012	American Institute of Architects Washington Council, Citation Award for Excellence in Civic Design Brightwater Environmental Education and Community Center	2003	IIDA Washington State Chapter INawards, Best of Competition IslandWood "A School in the Woods"
2012	American Council of Engineering Companies Engineering Excellence Awards, Waste and Stormwater National Finalist, Gold Award Brightwater Clean-Water Treatment Facility	2003	DesignShare Awards, Honor Award, Alternative Schools IslandWood "A School in the Woods"
2012	Connecticut Quality Improvement Partnership CQIA Innovation Prize "River of Resources" Exhibition (Garbage Museum)	2002	USGBC — LEED gold IslandWood "A School in the Woods"
2009+12	American Institute of Architects (AIA) Seattle Chapter Committee on the Environment "What Makes It Green" Top 10 Regional Project Brightwater Environmental Education and Community Center	2002	AIA, Exhibition, Greenworld "What Makes it Green" IslandWood "A School in the Woods"
2009	Association for Retail Environments Project of the Year, Outstanding Merit Award REI Round Rock Entry Peaks	2002	International Design Resource Design with Memory Awards Competition, First Place, Professionals IslandWood "A School in the Woods"
		2002	AIA Committee on the Environment (COTE) Top Ten Award, "What Makes it Green", Top Ten Green Projects IslandWood "A School in the Woods"

2.2 SIGNIFICANT AWARDS

- 2001 **AIA Portland Chapter Design Awards, Cascadia Region, Ten Shades of Green**
IslandWood “A School in the Woods”
- 2002 **National Recycling Coalition Beth Brown Boettner Award (for outstanding public education)**
“River of Resources” Exhibition (Garbage Museum)
- 1994 **Print Casebooks 10, Best in Exhibition Design Certificate of Design Excellence**
“River of Resources” Exhibition (Garbage Museum)
- 1994 **Print Magazine Best of Exhibitions**
“River of Resources” Exhibition (Garbage Museum)

“I’ve worked with Mindy Lehrman Cameron in multiple capacities across many disciplines both here in Seattle and in New York where we first met over twenty years ago. Mindy is truly an exceptional professional and her participation in our collaborations have always resulted in successful, positive results. Mindy brings a sense of life, enthusiasm, value to her projects to a degree that I have rarely seen in my many years as a designer and educator. I believe this comes out of her sense of commitment to each and every project she decides to participate undertake. She is an exemplary example of a team player who you want on your side, because she will take her projects in the right direction. She immerses herself in research in a way that is reflective in the final product. She is also a nurturer. You are not afraid to ask Mindy questions, suggest alternatives or request clarification. To me, this is the sign of a true collaborator and teacher. In whatever capacity Mindy decides to point her talents, you can be sure she gives it her all.”

— SHARON MENTYKA, PRINCIPAL / DESIGNER / WRITER PARTNERS IN DESIGN; CONSULTANT TO LCS

“In 2008, I was hired as an entry level architectural designer at Lehrman Cameron Studio; at the time, I was looking for a job, but found a mentor in Mindy. With a bachelor’s degree in architecture and modest previous work experience, I had the opportunity to work directly with Mindy for two years. Mindy’s capacity for vision, interest in details and ability to speak across multiple expressive mediums (oral, written, artistic and technical drawing) make her a creative force.

Mindy is able to move fluidly among different methods of communication. The knowledge, skills and technique imparted from her M.Arch and BFA are visible in her technical drawing (architectural), and artistic drawing (perspective, figure) abilities. Above all, Mindy is a story teller. She cares about the narrative. As principal of LCS she was head art director and writer; working closely with the team to insure architectural elements, graphic design and the written content were aligned.

Mindy leaves her ego at the door. While I was significantly her junior, she showed respect for the skills, experience, and perspectives I brought to the table. During my time at LCS I genuinely felt I was working alongside Mindy. As a boss/teacher/supervisor she was patient when I found myself stumbling at a learning curve. She was also open to my design ideas or my desire to explore alternative forms.

Mindy taught me a great deal about what it means to be a professional creative. It was a pleasure to work for her.”

— ROMA SHAH, DESIGN STAFF AT OLSON KUNDIG, FORMER LCS STAFF

2.3 SIGNIFICANT PUBLICATIONS

Person and Practice

- 2009 **"Show and Tell; Lehrman Cameron Studio mixes theater, design, and whatever works to turn exhibits into living stories"**
Seattle Metropolitan Magazine, February "Rainmakers" column
- 2006 **"Women to Watch; 23 Designers who are enhancing their own departments while collectively taking their clients' events, exhibits, and environments to the next level"**
Event Design Magazine, July issue cover story
- 2006 **"Small Wonders" (article about designing for children)**
Event Design Magazine
- 1985 **"Japanese Interiors Move West"**
Nob Hill Gazette
- 1979 **"Apprentice Carpenter from America, Mindy Lehrman"**
Fujinkoron Magazine

Articles About Nominee's Work

SNOQUALMIE FALLS

- 2017 **NHK, public broadcasting in Japan, featuring the park**

BRIGHTWATER CLEAN-WATER TREATMENT FACILITY EDUCATIONAL PLANNING + INTERPRETIVE DESIGN

- 2014 **"The Most Beautiful Sewage Treatment Plant in the World"**
Green Building and Design Magazine

RIVER OF RESOURCES EXHIBITION (GARBAGE MUSEUM)

- 2008 **Featured in segment of NFL Philadelphia Eagles "Kids Club Show"**
- 1993 **"Loving Garbage; a new exhibit on solid-waste management treats the subject with wit and affection"**
Print Magazine
- 1993 **"Turning Somebody's Trash Into a Museum's Treasure"**
New York Times
- 1993 **"Where does garbage go? At new center, learn about recycling, how to cut down on trash"**
Journal Inquirer
- 1993 **"New 'museum' sings praises of solid-waste management"**
Hartford Courant
- 1993 **"Going Places with Kids"**
Journal Inquirer
- 1992 **"Temple of Trash makes learning about trash fun; CRRA exhibit also helps to dispel myths"**
Waste Dynamics

2.3 SIGNIFICANT PUBLICATIONS

1992 **"Inside the Temple of Trash; Visitors' center spotlights recycling"**
Record Journal

1992 **"Mindy Lehrman: River of Resources"**
AMITA (MIT Alumni Mag)

1992 **"Recycling center seeks to teach about trash"**
Hartford Journal Inquirer

NEWBERRY NATIONAL VOLCANIC MONUMENT VISITOR CENTER (LAVA LANDS)

2006 **"Lava Lands Visitor Center to See Exciting Changes!"**
National Association for Interpretation newsletter

"SOUNDBRIDGE" SEATTLE SYMPHONY MUSIC DISCOVERY CENTER

2017 **Sensory-Friendly Symphony**
CityStream on the Seattle Channel

2017 **Symphony Concerts for Kids on the Autism Spectrum**
Seattle's Child

2012 **Classical Kids Part 1: A Child's Guide to Benaroya Hall**
Parent Map

2010 **A Parent's Review: Seattle Symphony Soundbridge**
Seattle's Child

2002 **A Parent's Guide to Seattle** by Tom Hobson

UNIVERSITY OF ALASKA MUSEUM OF THE NORTH GALLERIES

2010 **"Gallery redefines Alaska's art and architecture"**
Publication of the University of Alaska Museum of the North

2006 **"Fairbanks art museum is a reflection of Alaska from outdoors to outhouse"**
The Seattle Times

2006 **"UA museum nears completion with opening of art gallery"**
Anchorage Daily News

STANFORD UNIVERSITY MUSEUM OF ART GALLERIES

1999 **"Artfully Done; Stanford's Cantor Center opens with a look to the future and a nod to the past"**
San Francisco Chronicle

1999 **Building on the Past; The Making of the Iris & B. Gerald Cantor Center for Visual Arts at Stanford University** by Richard Joncas

PRATT INSTITUTE "ISLAND ARCHITECTURE" EXHIBITION

1999 **"Exhibition Lib?" review of Mindy's show about the architectural work of female architects**
American Institute of Architects Long Island Chapter

AUGUST WILSON WAY PORTAL + STREET PLAN

2016 **"The Quiet Side of Seattle Center: 6 pockets of green space, history and art to discover with your kids"**
Parent Map

2015 **"August Wilson, the ground on which I Stand"**
KCTS/PBS

2013 **"August Wilson"**
History Link

2009 **"Puget Sound: A Permanent Theater Festival"**
New York Times

2.3 SIGNIFICANT PUBLICATIONS

DISCOVERY GATEWAY THE CHILDREN'S MUSEUM OF UTAH GALLERIES

- 2006 **Three "Discovery Gateway — Where Creativity, Fun Mesh"**
The Salt Lake Tribune
- 2006 **"A New Discovery — Children's Museum Opens at the Gateway Saturday"**
Deseret Morning News

7716 FIRST AVE RESIDENTIAL REMODEL

- 2012 **"Craftsman Chic; An architect gives her 1910 Greenwood home a long-delayed (but worth the wait) modern makeover"**
Seattle Magazine

Published, Written by Nominee

- 1997 **"Transformation" (article about glass recycling)**
Arcade, The Journal for Architecture and Design in the Northwest
- 1993 **"DeRewal's toxic legacy" (critical article about a superfund site and planned incinerator — this led to the safe removal of contaminated soil)**
The Frenchtown New Jersey News
- 1982 **"Permanence and Change: Architectural Translation from Traditional Japan"**
Masters Thesis in Architecture (MARCH), Massachusetts Institute of Technology
- 1976–77 **Volunteer Preservationist/Writer** – series of articles in the Brookline Chronicle about historic church structure and Brookline Historical Commission that led to the successful nomination of St Mark's Church in Brookline, MA to the **National Register of Historic Places** and to its subsequent preservation, rehabilitation, and reuse

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SUSTAINABLE RESOURCES

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- 3.2 Brightwater Clean-Water Treatment Facility Educational Planning + Interpretive Design
- 3.3 Jacques Cousteau National Estuarine Research Reserve (JC NEER) Visitor Center Exhibit Design
- 3.4 “Once Upon a Tide: A Seahorse Odyssey” Exhibit
- 3.5 Asian Forest Sanctuary Exhibit Interpretives

CULTURE

- 3.6 Snoqualmie Falls Interpretive Design + Exhibits
- 3.7 University of Alaska Museum of the North Galleries
- 3.8 Lake Union Park History Trail + Signage Guidelines
- 3.9 Museum of American Constitutional Government Galleries
- 3.10 “Discovery Gateway”, The Children’s Museum of Utah Galleries

3.1

RIVER OF RESOURCES EXHIBITION (A.K.A. THE GARBAGE MUSEUM)

HARTFORD, CONNECTICUT

PROBLEM entertain and inform the public to help solve the problems of garbage

In the USA every year, billions of tons of trash are burned or thrown into landfills, emitting pollution into water and air. Although recycling has become standard, complicated rules cause inefficiency, and result in loads of un-recyclable mixed waste. This exhibit is intended to inform school children, families, and others about recycling and garbage, to guide them to produce waste less, make the waste system better and safer, affect manufacturing, and bring about major, healthy changes for earth, water, air, and life on earth.

CLIENT Connecticut Resource Recovery Authority

SIZE 6,000 sq ft **OPENED** 1993

EXHIBIT ARCHITECT OF RECORD

(design/build contract) Lehrman Cameron Studio, LLC

ROLE OF NOMINEE Project Lead, Principal in Charge; Exhibition Designer/Architect; Researcher / Writer; Fabrication / Installation Admin.

VISITORS 40,000+ people each year, from all over Connecticut and the world (between 1993 and 2013, more than 430,000 visitors).

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included:



Maxwell Cameron (Principal, Lehrman Cameron Studio) — Partner/Project Advisor



3.1 GARBAGE MUSEUM

ROLE OF NOMINEE

As an artist, Mindy sees potential in trash. As an architect, Mindy was an early adopter on the subjects of waste and the environment, and she launched her firm on the River of Resources. She conceptualized the plan, conducted research, developed themes and stories, wrote text, designed the exhibition, coordinated consultants, administered the design/build contract, and was a material resource advocate. With this project, she reached and transformed the minds of tens of thousands of school children and others from Connecticut and the world.

OUTCOME one of the first garbage exhibits in the US; inspiring children, teachers, families, governmental representatives, and others to act wisely when it comes to material resources

The River of Resources is housed in Connecticut's largest recycling facility. Over the years, the exhibit continually broke attendance records. After the museum opening, recycling rates increased in the 64 towns served. The project makes visible the problems and solutions of waste management, how to identify various materials, and how mid-Connecticut deals with trash. Visitors emerge with a new understanding, and a feeling that they can do something about garbage that makes a healthy, positive difference.

SELECT PUBLICATIONS + AWARDS

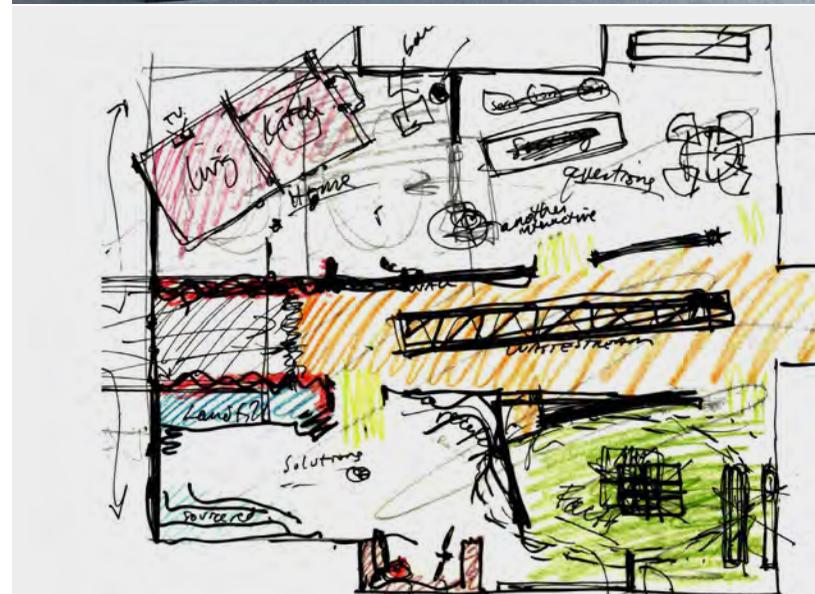
2012 Connecticut Quality Improvement
Partnership *CQIA Innovation Prize*

2002 National Recycling Coalition *Beth Brown Boettner Award*

1994 Print Magazine *Best of Exhibitions*

1993 *Loving Garbage*, Print Magazine

1993 *Turning Somebody's Trash Into a Museum's Treasure*, New York Times



“Since 1993, more than 430,000 people of all ages have had fun while learning about recycling, energy conservation and taking care of our environment — all those ideas we now call ‘sustainability.’ We were green before being green was hip.”

— SOTORIA MONTANARI, CRRA EDUCATION SUPERVISOR

3.2

BRIGHTWATER CLEAN-WATER TREATMENT FACILITY EDUCATIONAL PLANNING + INTERPRETIVE DESIGN

WOODINVILLE, WASHINGTON

PROBLEM educate the public about wastewater; motivate people toward environmental stewardship; build community

Water is our greatest natural resource, and education is the key to protecting water and sustaining human life. Thus, the King County planners of the Brightwater Clean-Water Treatment Facility hired Mindy and her firm to develop educational opportunities and to design interpretive elements for a mile-long treatment site and system that handles an average of at least 36 million gallons of wastewater every day.

CLIENT King County, WA

SIZE 114 acres (one mile long)

PHASED OPENINGS 2006 – 2011

ARCHITECT OF RECORD Mithun for Education Center and buildings on site; Hargreaves Associates landscape

EDUCATIONAL PLANNER / INTERPRETIVE ARCHITECT OF RECORD

Lehrman Cameron Studio, LLC

ROLE OF NOMINEE Project Lead; Principal in Charge; Conceptualizer / Designer / Architect; Researcher / Writer

VISITORS at least a half million (counted) since opening

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included: Largely responsible for design — Project under direction of nominee — Nominee's firm executed the project

 Thom Emrich, AIA (Principal, Mithun) — Project Manager for Mithun's work on Brightwater



3.2 BRIGHTWATER

ROLE OF NOMINEE

Keeping with her lifelong passion to protect the natural environment, Mindy was enthralled by this project, where waste is seen as a resource. For over six years, Mindy led her team in collaboration with an extended group — artists; teachers, engineers, architects, landscape architects, county administrators, and others. Mindy guided the development of the educational plan and interpretive designs and acted as bridge for all team members with steady leadership, vision, and a multi-directional approach. Phase One included investigating all potential educational opportunities at Brightwater and developing storyline, tours, and interpretive elements. Phase Two was the design of site signage. Phase Three, was the design of an entry for a transfer station. For Phase Four, Mindy developed Exhibit Guidelines for the Environmental Education Center.

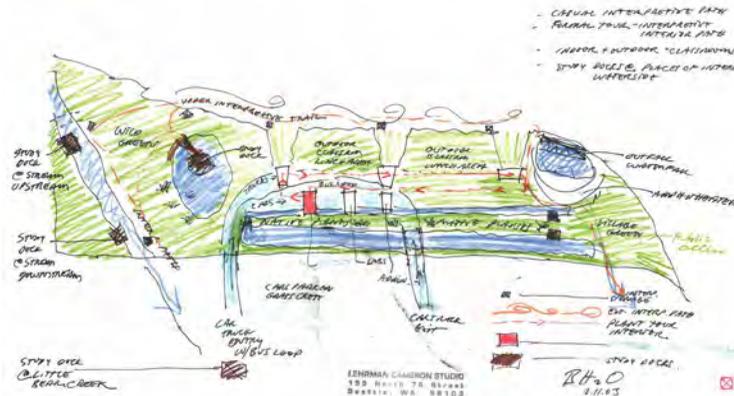
OUTCOME an educational plan and designs that help make a wastewater plant a beautiful and compelling place; educating and motivating the public to environmental stewardship; helping build community, now and into the future

Mindy's work at Brightwater is trend-setting and motivational, and has been an example to sites that treat wastewater all over the world. Her environmentally sustainable designs help make the plant run smoothly, incorporate educational methods into physical designs, and make science relatable, even to non-scientists. The form and content respond to site and

SELECT PUBLICATIONS + AWARDS

- 2014 *The Most Beautiful Sewage Treatment Plant in the World*, Green Building and Design Magazine
- 2012 US GBD — LEED platinum
- 2002 American Institute of Architects Washington Council, *Citation Award for Excellence in Civic Design*
- 2012 American Institute of Architects (AIA) Seattle Chapter Committee on & 09 the Environment "What Makes It Green" Top 10 Regional Project

architecture, and align with the client's goals to increase the community's understanding of and connection to King County's wastewater system. The information reaches school groups, teachers, students, professionals, locals, tourists, and national and international visitors of all backgrounds and abilities. In 2016 alone, Brightwater had 46,470 visitors to the Education Center, with 14,226 participants in education programs (1,214 adults and 13,012 K-12 students), and , the Wastewater Treatment Division of King County included education in their Mission/Goals for the first time. Here, technology and education connect the public to life-sustaining water systems in a real way.



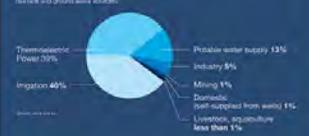
The Path of Water

There is a finite amount of water in the world. All water is recycled.

Flumens are part of the water cycle. In 1995, more than 44,600 million gallons per day of treated water were put back into the environment in the United States by wastewater treatment plants. Approximately 983 million gallons of reclaimed water are used each day in the US, primarily for irrigation. Brightwater treats about 36 million gallons of water here each day, coming from residential, industrial, and commercial sources.

How do we use water?

In Washington...



At Home...

It is estimated that every person in the US uses around 100 gallons of water per day. The largest use of household water is to flush the toilet, and after that lawn and garden, showers, baths, dishwashers, and clothes washers. Most homes and businesses use a public water-tucky system (also used to bring water to businesses and industries). Some rural homes use water from their own wells, but it is a far smaller percentage of the population.



“As a government utility it can be hard to connect to our communities, and having a beautiful and welcoming place such as Brightwater Center where the community can come and learn has been an amazing asset to our organization and has increased our engagement efforts.”

— SUSAN TALLARICO, BRIGHTWATER CENTER DIRECTOR

3.3**JACQUES COUSTEAU NATIONAL
ESTUARINE RESEARCH RESERVE EXHIBIT**

TUCKERTON, NEW JERSEY

PROBLEM teach the public how to protect this estuary and all of the nation's estuaries

The Jacques Cousteau National Estuarine Research Reserve (JC NERR) is the most pristine estuarine habitat in the northeastern United States. It promotes responsible use and management of New Jersey's natural resources through scientific research, education, and stewardship. The estuary is a nursery for millions of living things, and it is fragile. It cannot sustain great numbers of visitors. Nevertheless, it is important that the public feel a personal attachment to the estuary, and understand how their decisions and actions, as well as those of their elected officials and others, might affect the health of this delicate ecosystem.

ROLE OF NOMINEE

Mindy designed a pseudo estuary to allow people to explore this natural place without stepping foot in it. She conceptualized the idea and saw the work through to the fine details. Mindy kept the design vision consistent and alive as she led a team of researcher/writers, graphic designers, lighting designers, sound engineers, videographers, scientists, fabricator/installers

CLIENT Institute of Marine and Coastal Sciences Rutgers University

SIZE 2,400 sq ft **OPENED** 2002

EXHIBIT ARCHITECT OF RECORD

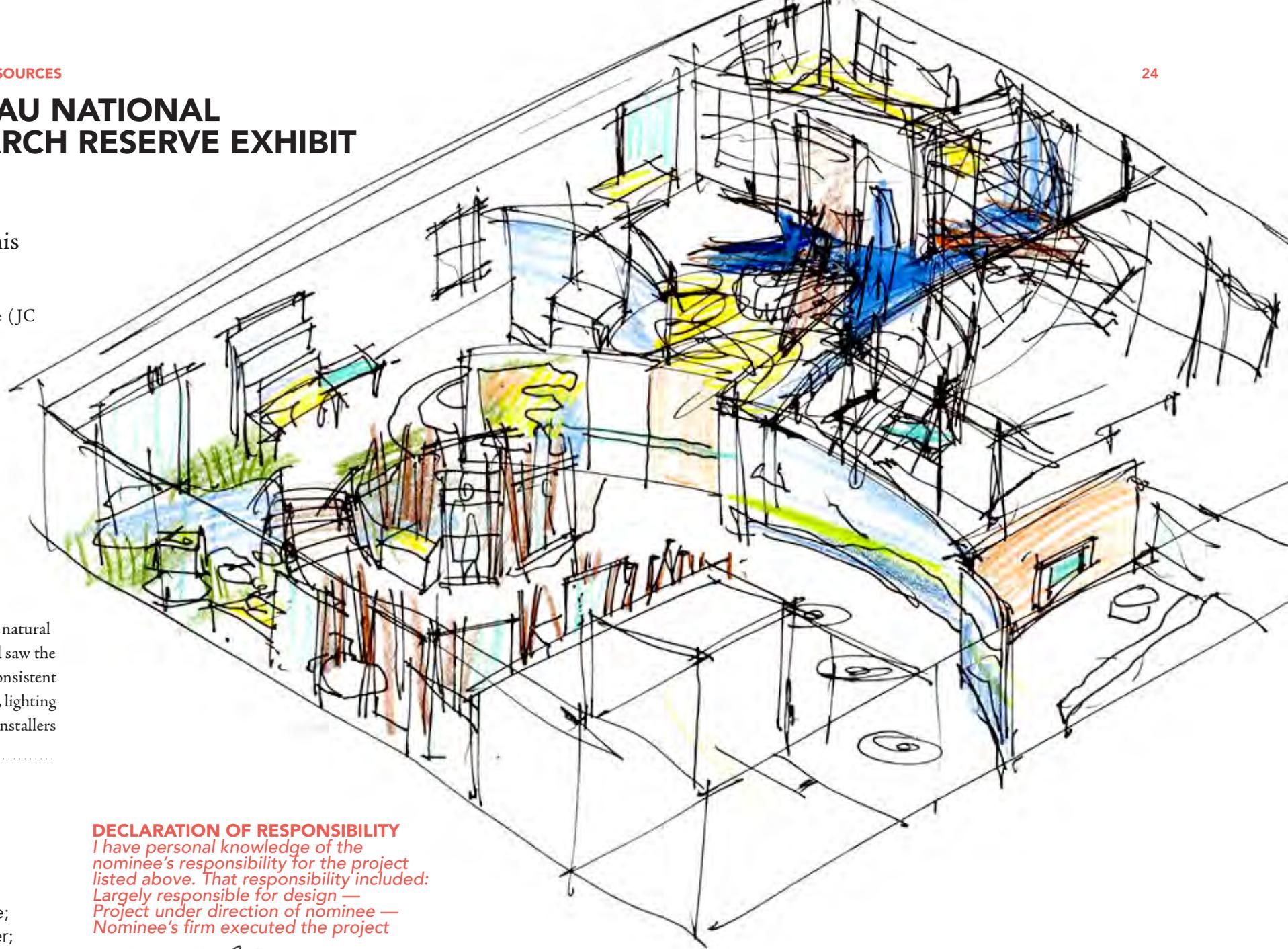
(design/build contract) Lehrman Cameron Studio LLC

ROLE OF NOMINEE Project Lead; Principal in Charge; Conceptualizer / Designer / Architect; Researcher / Writer; Project Manager; Fabrication / Installation Administrator

VISITORS 103,000 attendees annually: 66%

New Jersey; 33% other states; 1% international.

More than 6,000 students annually.

**DECLARATION OF RESPONSIBILITY**

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included: Largely responsible for design — Project under direction of nominee — Nominee's firm executed the project

Michael P. DeLuca

Michael DeLuca (Senior Associate Director, Institute of Marine & Coastal Sciences at Rutgers University, Manager of the JCNERR) — Client Representative

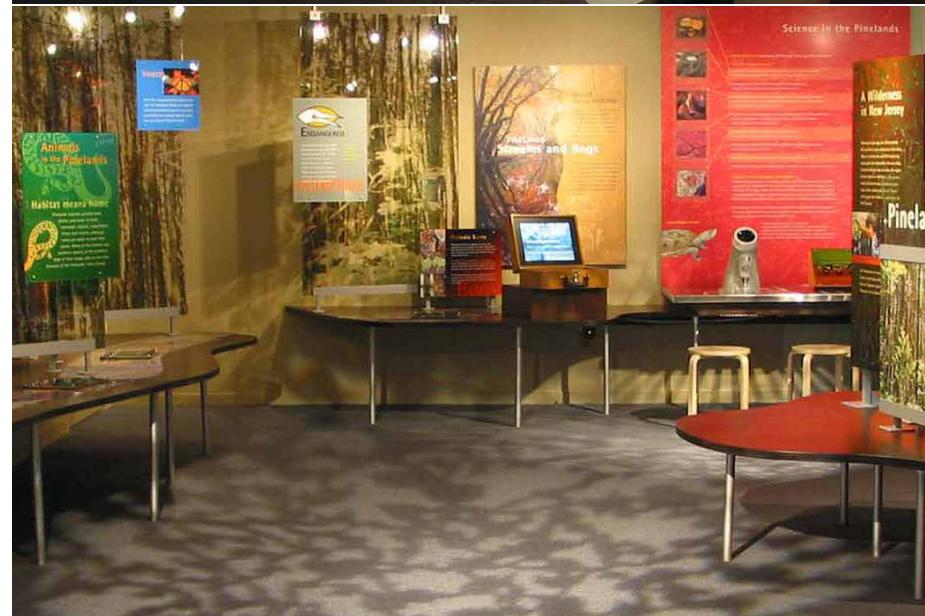
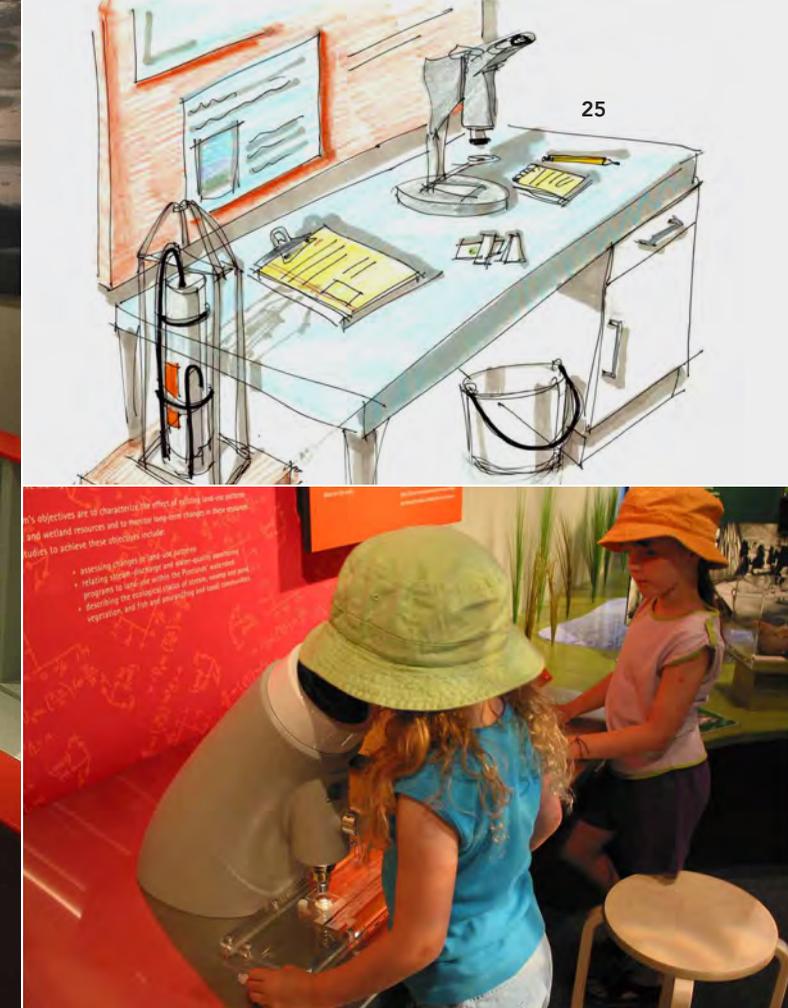
3.3 JC NERR

and other collaborators to produce a visitor experience that delights and informs children, families, seniors, and others about these places, incubators of all life, and over which they have serious influence. At the helm of the design team, Mindy produced an elegant, entertaining, and informative place, meeting code and budget, enhancing the client's mission, addressing visitor and manager needs, and resulting in a living exhibit that has sustained and endured.

OUTCOME an engaging exhibit introducing the public to issues of coastal resources and the effects of development; encouraging an intelligent, thoughtful, science-based perspective

Each year, hundreds of thousands of tourists, locals, and school children discover the *Life on the Edge* exhibit, and are introduced to how the estuary habitats are connected by one water system. The exhibit focuses on the importance of estuaries as an ecosystem vital to life. It describes how estuaries provide environmental and economic benefits. The exhibit offers a wide range of perspectives, including scientific research that informs decisions to protect the value and beauty of estuaries and is the introduction to the Tuckerton Seaport, which connects the coastal community's natural and cultural history. The story highlights ways that this estuary is constantly changing in response to human and natural activities, and shows how everyone can manage their impact.

This estuary is named after Jacques-Yves Cousteau, a scientist and a major player in the early environmental movement, who helped people become aware of the effects of pollution, over-exploitation of resources, and coastal development. Creating an experience with hands-on activities, multimedia components, and interpretive exhibitry; reaching thousands of school children and others; and extending the reach of scientists' good works protects an ecosystem through architectural design and education, aligned with the client's mission. Visitors intimately appreciate how our lives are intertwined with the benefits of and threats to the estuary. This exhibit is a catalyst for change and strengthens the connection between people and the places we share.



“The exhibit highlights ways in which estuaries are special places, constantly changing in response to humans and natural processes. The public shares a role in protecting and preserving these unique coastal systems.”

— MIKE DE LUCA, SENIOR ASSOCIATE DIRECTOR OF THE INSTITUTE OF MARINE AND COASTAL SCIENCES AT RUTGERS UNIVERSITY AND MANAGER OF THE JC NERR

3.4**ONCE UPON A TIDE:
A SEAHORSE ODYSSEY
EXHIBIT**

TACOMA, WASHINGTON

PROBLEM provide insights into conservation issues faced by seahorses and all ocean life; instill a sense of stewardship, especially for 3 to 8-year old children

The story of this exhibit would describe how seahorses, like many of the ocean's inhabitants, are threatened by human practices. The exhibit would need to incorporate live tank habitat displays. The experience would need to be engaging for the youngest visitors while informing an older audience about seahorse habitats and conservation efforts. It should encourage a connection and stewardship toward the animals and inspire beneficial ideas and actions.

CLIENT Point Defiance Zoo & Aquarium

SIZE 2,000 sq ft **OPENED** 2003

EXHIBIT ARCHITECT OF RECORD

(design/build contract) Lehrman Cameron Studio, LLC

ROLE OF NOMINEE Project Lead; Principal in Charge; Designer / Architect; Researcher / Writer; Project Manager; Fabrication / Installation Administrator

IMPACT more than 1.5 million during its seven-year run

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included: Largely responsible for design — Project under direction of nominee — Nominee's firm executed the project



John Houck (Deputy Director, Point Defiance Zoo and Aquarium) — Client



3.4 SEAHORSE

ROLE OF NOMINEE

Mindy worked magic with zoologists and zoo educators, illustrators, clay animators, videographers, and fabricators to develop a compellingly exhibit. Her designs included two and three-dimensional signage and interactives, as well as a series of animated videos. Her vivid artistic expression and direction allowed the exhibit experience to be enchanting as well as educational. She studied the natural seahorse world and the work of seahorse conservationists, and conveyed their stories in writing and visual designs. She coordinated the intersection of live animal habitats with accessibility for human visitors, guided collaborators, and oversaw the fabrication and installation of an enthralling, immersive space that amused and engaged the public.

OUTCOME an animated exhibit teaching the public about seahorses; encouraging care for seahorses and oceans; supporting the Zoo's mission to protect wildlife and wild places

This dynamic display was part of the Zoo's mission to protect wildlife and wild places by providing visitors with insights into conservation issues. The exhibit included a sequence of seahorse aquaria embedded in a colorful interior with interpretive graphics, hands-on interactives, and magical effects, all of which were set at a height for the diminutive visitors to whom this was addressed, while still accessible to older and taller folks. On a quest, a young seahorse named "Potbelly" learns about the fragility of seahorse life, realizes that we are all connected, and sees how we can make life better by working together. "King Leafy" is so pleased that he knights Potbelly who takes a vow to help protect seahorses and all other living things. At a magic mirror, the visitor could take this vow too. Mindy led the creative effort for this project that became one of the Zoo's all-time most popular exhibits.

SELECT AWARD

2006 American Zoo Association, Munson Aquatic Conservation Exhibit Award



"Mindy's creative expertise was paramount to the effectiveness of the exhibit, engaging 'children of all ages.' She worked collaboratively with our aquarists, educators and marketing staff to create one of our most successful aquatic exhibits. The gallery was a bright spot in our history."

— JOHN HOUCK, DEPUTY DIRECTOR, POINT DEFIANCE ZOO + AQUARIUM



3.5

ASIAN FOREST SANCTUARY INTERPRETIVE DESIGN

TACOMA, WASHINGTON

PROBLEM interpret the Zoo’s “rotating habitat” exhibits, teach people about Asian wildlife, and inspire the public to care for endangered and threatened animals

Point Defiance Zoo & Aquarium promotes and practices effective conservation on behalf of the world’s wildlife; envisioning people and wildlife sharing the earth in harmony. The Zoo connects people to nature through unique educational experiences that engage minds, touch hearts, and move people to embrace responsible stewardship. It aspires to enrich the lives of the people in their community. The challenge for interpretation here included developing an integrated approach to signage that would allow visitors to have a rich understanding of animals, although the animals were moved from one habitat to another and may not be on display in the same habitat each day.

CLIENT Point Defiance Zoo & Aquarium

SIZE 2.2 acres **OPENED** 2004

ARCHITECT OF RECORD CLR Design for Zoo Environment

EXHIBIT ARCHITECT OF RECORD

(design/build contract) Lehrman Cameron Studio, LLC

ROLE OF NOMINEE Project Lead; Principal in Charge;

Designer / Architect; Researcher / Writer; Project

Manager; Fabrication / Installation Administrator

VISITORS approximately 2.8 million overall (so far)

DECLARATION OF RESPONSIBILITY

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John Houck (Deputy Director, Point Defiance Zoo and Aquarium) — Client



3.5 ASIAN FOREST

ROLE OF NOMINEE

Mindy and her team were responsible for the design/build of interpretive elements along the visitor paths of this exhibit. Mindy coordinated the efforts of zoologists, animal handlers, educators, managers, and marketers, architects, landscape architects, sculptors, illustrators, writers/researchers, her design staff, and exhibit fabricators.

OUTCOME an immersive, interactive, informative, and embedded interpretive landscape enhancing the Asian animal habitats, and encouraging visitors to appreciate threats to, and their role in protecting wildlife

Mindy's designs for this exhibit define "sanctuary" in content and form, and introduce zoo visitors to Asian animals, their habits, and habitats. She merged information with habitats and landscape without the distraction of traditional exhibit signage by conceiving a fictional local teacher researching in Asia on sabbatical. She created the teacher's "research tools" and populated the exhibit environment with them to encourage the zoo visitors to become researchers themselves. At each habitat, Mindy resolved the potential disconnect of signage for rotating animal displays by creating a "folded field guide" showing all of the animals that could be on display. The exhibit has been experienced by over 2.8 million local and international visitors. It has supported communities, school groups, and families, while it has entertained, delighted, and educated the public in an understanding of the plight of animals on the earth, a human connectedness with all life, and efforts of the zoo to offer sanctuary to threatened and endangered animals worldwide.



3.6 SNOQUALMIE FALLS INTERPRETIVE DESIGN + EXHIBITS

SNOQUALMIE, WASHINGTON

PROBLEM convey historical stories of engineering / technology; water, nature, power; Native Americans; and society / culture for millions of visitors from all over the world

Snoqualmie Falls is the second most visited tourist destination in Washington state, but most people come to view the glorious falls and do not recognize that there is a historic underground hydroelectric plant with a tale of intrigue, nor that the Snoqualmie Tribe considers the Falls as the place of Creation. PSE hired Mindy and her firm to interpret these stories and make them visible throughout the Park.

CLIENT Puget Sound Energy

UPPER PARK 80 acres, **opened** 2010 / **LOWER PARK** + **TRAIL** ~3000 sq ft interior and 1 acre exterior, **opened** 2013 / **HISTORIC DISTRICT** ~3000 sq ft interior and 1 acre exterior, **opened** 2013

ARCHITECT OF RECORD Bola Architects for historic building renovations; AECOM for landscape

EXHIBIT ARCHITECT OF RECORD Lehrman Cameron Studio, LLC

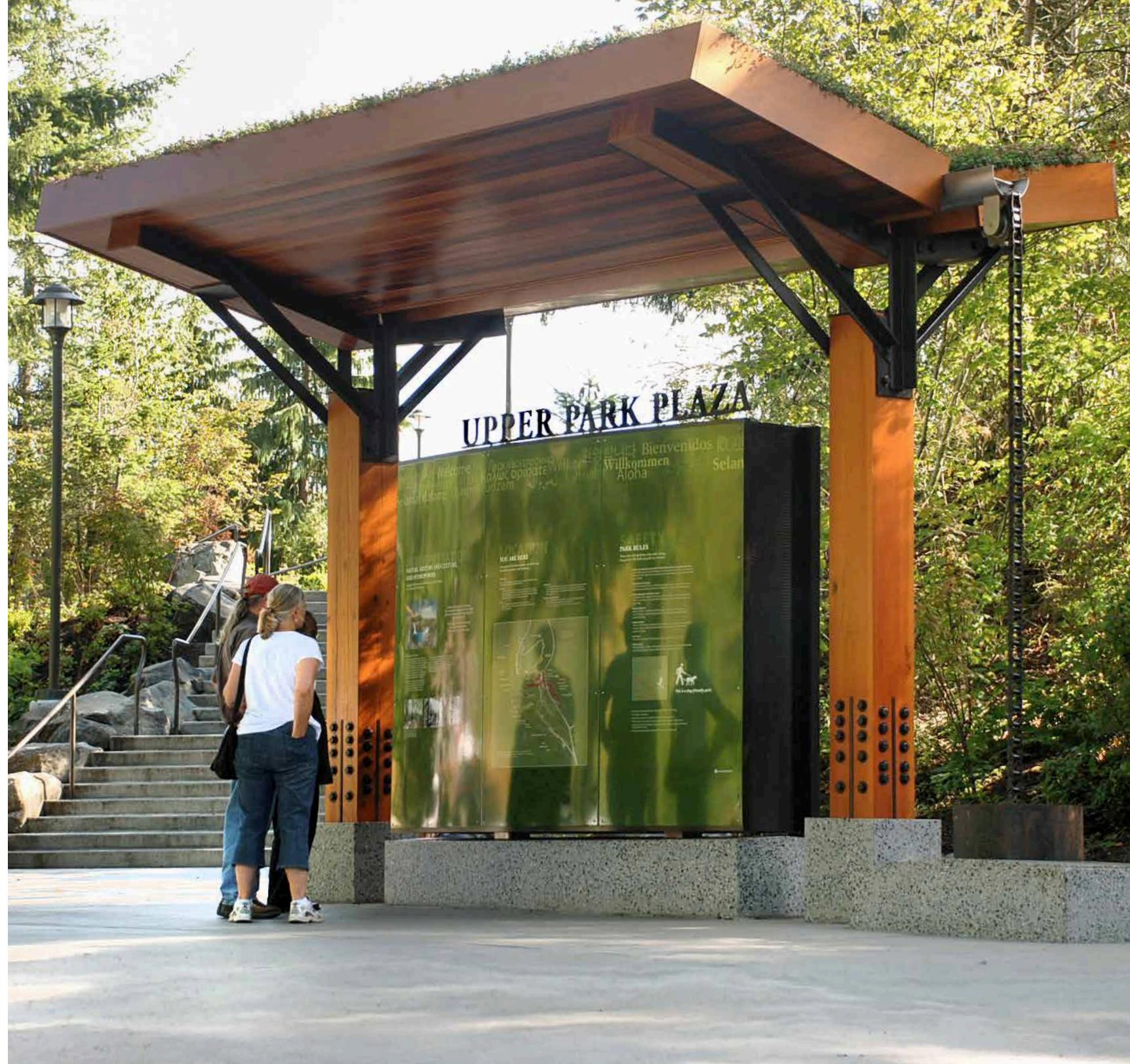
ROLE OF NOMINEE Project Lead; Principal in Charge / Architect; Designer; Researcher / Writer; Project Manager; Fabrication / Installation Administrator

VISITORS approximately 2 million visitors per year, an increase of about 200-500,000 people per year, prior to this opening.

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included: Largely responsible for design — Project under direction of nominee — Nominee's firm executed the project

Elizabeth Dubreuil Elizabeth Dubreuil (Consulting Cultural Resource Scientist, Puget Sound Energy) — Client Representative



3.6 SNOQUALMIE FALLS

ROLE OF NOMINEE

Mindy helmed the coherent and persistent vision and ensured that goals were met or exceeded for all of the interpretive work for every area and each phase of this complicated project. She led her team of researcher/writers, graphic designers, architects, and a range of fabricators and installers, and coordinated with landscape architects, historic renovation architects, educators, PSE managers and team members, tribal representatives, and others. She kept the vision alive and fostered engagement throughout this four and a half year process.

OUTCOME a site-specific layering of interpretation and wayfinding over a magnificent natural site; enriching the visitor experience by making invisible history visible from multiple points of view

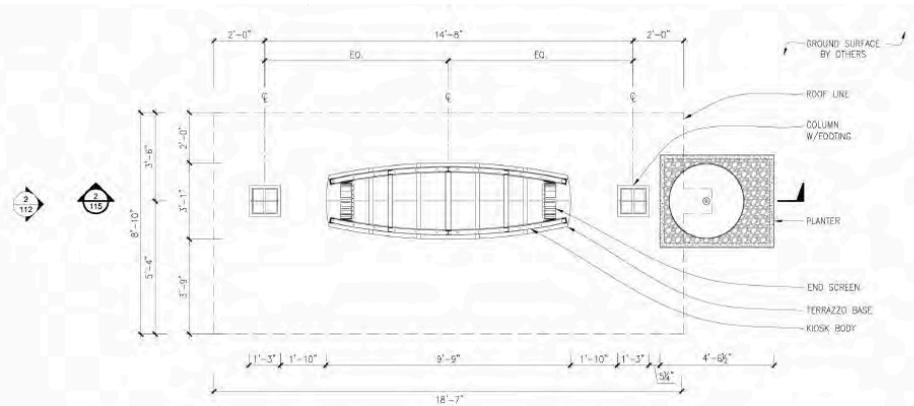
Interpretation here is contextual and reflects the splendor of the site, while responding to its vast visitorship. Stories about energy and water, cultural history and society, technology and engineering engage and excite school groups, families, and tourists and are like mental souvenirs that change their lives. At the Historic District, Mindy designed hands-on displays with unique and extraordinary artifacts -- many of which can be seen close-up by the public for the first time -- revealing an intimate history of social and technological intrigue. Information reveals itself in layers, connecting past with present, making history relevant. Through the three distinct phases of this four-and-a-half-year project, Mindy navigated stakeholder needs and desires, and a complicated field of interests, to create an experience that is enthralling for visitors from all over the world; works for site managers; is durable in all ways (content and form), even for this location with its extremely high volume of visitor traffic; and that is elegant and pertinent, now and into the future.



3.6 SNOQUALMIE FALLS

“The museum and its content has improved public access to our historic site as it was never publically accessible before. This is a pretty big deal and helps us meet our customer outreach and service to the community. It also helps us educate the public and our customers about our company history in the region and one of the earliest hydroelectric sites in the state.”

— ELIZABETH DUBREUIL, CONSULTING CULTURAL RESOURCE SCIENTIST, PSE



3.7 UNIVERSITY OF ALASKA MUSEUM OF THE NORTH GALLERIES

FAIRBANKS, ALASKA

PROBLEM inform visitors about Alaskan art and culture; design a gallery that protects and displays art and artifacts in a curvy, soaring architectural space

This museum explores Alaskan art through the eyes of resident Alaskans, Alaska natives, and visitors, forming a basis for understanding the regional and global past, present, and future for local, national, and international audiences. Part of the challenge was to respond to the extraordinary architecture which has no orthogonal, parallel, or perpendicular planes, and few straight lines, and a radiant heated floor so that exhibit walls and elements could not penetrate more than 1.5". Light streaming in from an adjacent two-story window could threaten the conservation of the precious art and artifacts. A "Highlights" section had to work for tour groups who spend forty five minutes in the gallery and forty five minutes shopping, but who should see the masterpieces, even in that short period of time.

CLIENT University of Alaska Museum of the North

SIZE 10,000+ sq ft **OPENED** 2006

ARCHITECT OF RECORD HGA Architects

EXHIBIT ARCHITECT OF RECORD

Lehrman Cameron Studio, LLC

ROLE OF NOMINEE Project Lead; Principal in Charge; Exhibition Designer / Architect; Researcher / Writer; Project Manager; Fabrication Administrator

VISITORS 85,000 in fiscal year 2017

DECLARATION OF RESPONSIBILITY

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Maxwell Cameron (Principal, Lehrman Cameron Studio) — Partner/Project Advisor



"The Gallery is a well visited space in the museum, and presents Alaskan art in a fresh and innovative manner. When people enter they are impressed by the space and the design."

— ALDONA JONATIS, DIRECTOR, UA MUSEUM OF THE NORTH

3.7 UNIVERSITY OF ALASKA

ROLE OF NOMINEE

Mindy collaborated with curators, educators, museum director, staff, building architect, technicians, engineers, lighting experts, and other advisors to generate an inclusive and elegant design and story for this unique place. She carefully studied the gallery's seasonal daily light at Seattle's Lighting Design Lab. She designed displays, exhibit furniture, interior walls, conceptualized the entry video, and designed an architectural scheme that, in Big Picture and small details strongly supported her conceptual vision.

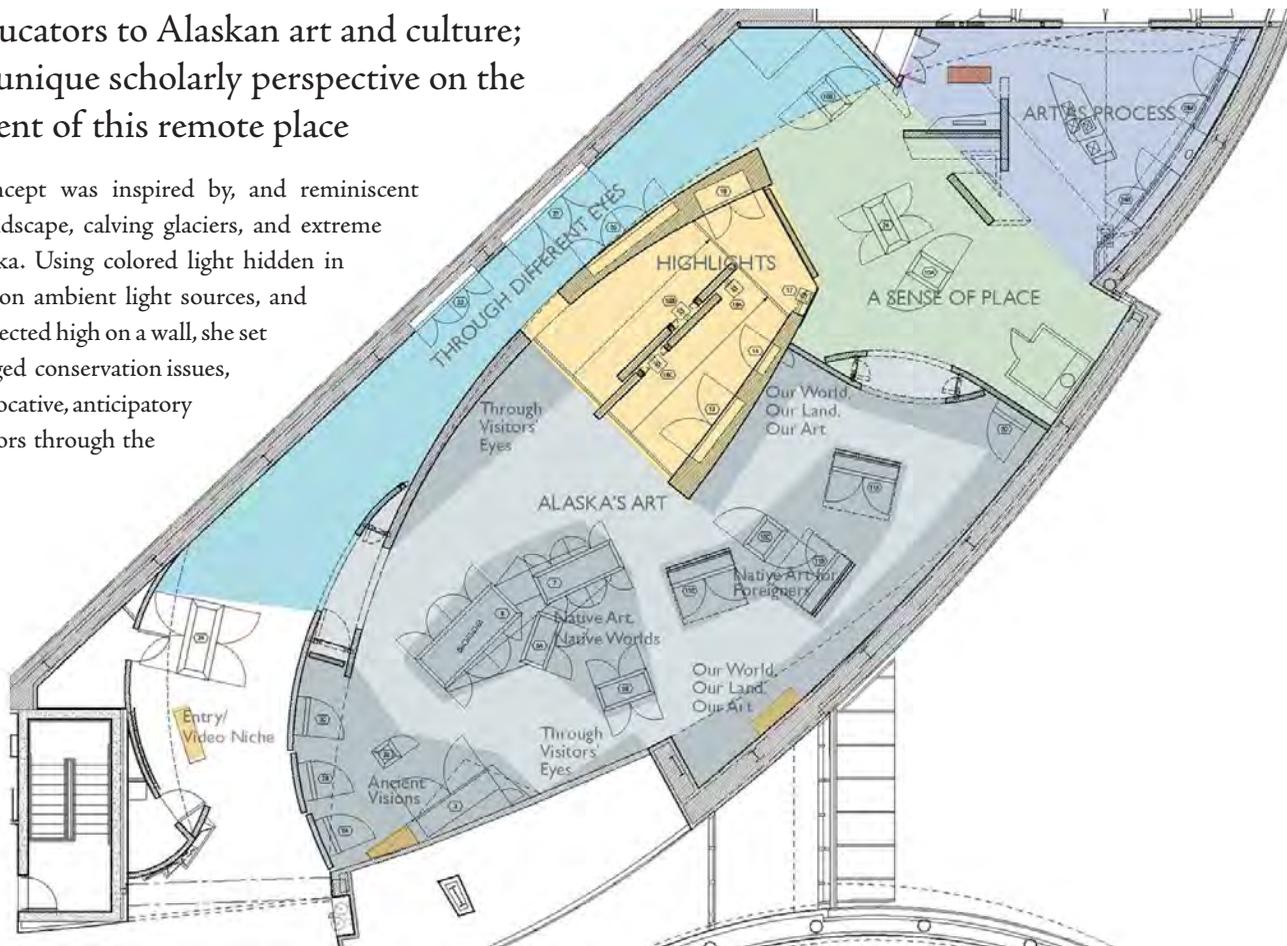
OUTCOME an evocative experience, connecting natives and visitors, tourists and students, artists and educators to Alaskan art and culture; supporting a unique scholarly perspective on the past and present of this remote place

Mindy's design concept was inspired by, and reminiscent of the awesome landscape, calving glaciers, and extreme light found in Alaska. Using colored light hidden in wall cavities, filters on ambient light sources, and Aurora Borealis projected high on a wall, she set the mood and managed conservation issues. She introduced provocative, anticipatory views that lead visitors through the

gallery; set opacities against translucencies; and placed extraordinary forms in singular proportions at extreme angles, Mindy developed a dramatic exhibition environment reflecting and supporting the art and experience. The gallery is a wonderland with gems in it, framing an important current and historical story, introducing this remote place and culture to a greater audience, and helping the community to be proud of its heritage.

SELECT PUBLICATION

2006 *Fairbanks art museum is a reflection of Alaska from outdoors to outhouse*, The Seattle Times



3.8 LAKE UNION PARK HISTORY TRAIL + SIGNAGE GUIDELINES

SEATTLE, WASHINGTON

PROBLEM make history visible at a new park in the city at the edge of a central lake

Seattle Parks & Recreation and the Museum of History and Industry (MOHAI) reached an impasse in the development of interpretation for a new park. Mindy and her team were asked to take their preliminary research and writing and turn it into exciting and highly accessible interpretive elements for the public. The challenge was to design for a marine environment that receives thousands of tourists from everywhere, families and kids, workers on break, recreational and casual visitors, and commuters every day who create a high demand on the site. Newcomers arrive here in view of the Space Needle, and need navigation. The park and historic armory were to become home for MOHAI that would be the de facto steward of the stories on this site. The client and the Museum wanted to make the vibrant history of the site as integrated and perceivable as possible, to enrich the park's visitor experience and to enlighten minds.

CLIENT Seattle Parks & Recreation

SIZE 12 acres **OPENED** 2010

ARCHITECT OF RECORD LMN for museum building; Mithun for park buildings; Hargreaves for landscape

EXHIBIT ARCHITECT OF RECORD

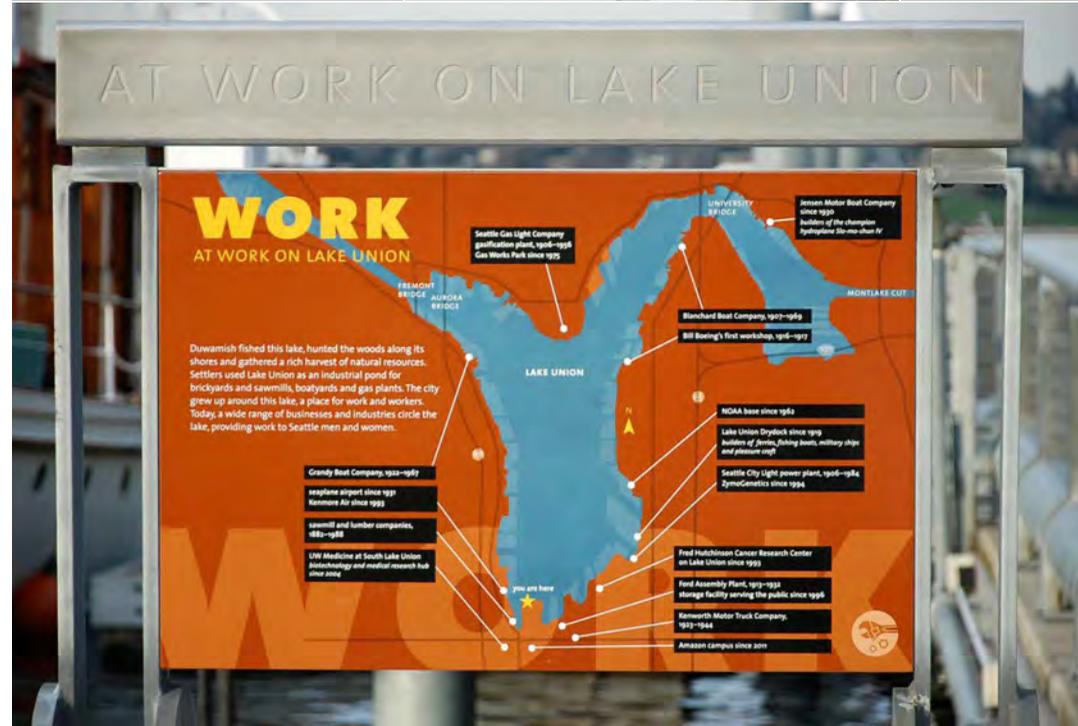
Lehrman Cameron Studio, LLC

ROLE OF NOMINEE Project Lead; Principal in Charge; Designer / Architect; Writer / Editor; Project Manager; Fabrication / Installation Administrator

DECLARATION OF RESPONSIBILITY

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Thatcher Bailey Thatcher Bailey (Executive Director, Seattle Parks Foundation) — Client



3.8 LAKE UNION PARK

ROLE OF NOMINEE

Mindy led all interpretive work at the park, coordinating conflicting interests, needs, and desires of the complex and extended group of stakeholders. Working with Seattle Parks & Recreation, the Parks Foundation, landscape architects, MOHAI, the Center for Wooden Boats, United Indians of All Tribes, sets of architects, historic boat organizations, local representatives, fabricator/installers, and others, Mindy kept a cohesive interpretive vision, and led the team to develop an environment rich with historical information. She steered the work through a gratifying process and to an inclusive and satisfying outcome for all involved. As well as designing elements within the park, Mindy developed Signage Guidelines for its disparate tenants to use into the foreseeable future to help harmonize and balance the needs of all.

OUTCOME a series of discovery elements throughout the park reveal stories about the history of transportation, industry, recreation, housing, Native Americans, and the environment

Mindy designed the History Trail as a series of interpretive monuments, signs, exhibits, and discovery elements focusing on the rich edge where city meets lake and Seattle waterfront history takes center stage. Her work informs park visitors of the vibrant stories of this place where at various times, cougars roamed, the earliest planes flew, “dream” boats cruised, tribal villages flourished, and industry in the city of Seattle began. With loads of time to explore, or only a glancing view, visitors can access the stories in their way. Mindy’s designs are exceedingly durable to withstand the marine environment and the high volume of visitor traffic. She created iconic design elements, sensitively responding to the site and context of this park’s unique micro-environments, conveying a fascinating, important history that is still alive.



3.9

MUSEUM OF AMERICAN CONSTITUTIONAL GOVERNMENT GALLERIES

NEW YORK, NEW YORK

PROBLEM create an immersive interior environment, set in a protected historic landmark, to support and enhance teaching that brings history alive and testifies to its relevancy

This museum produces public programs to connect contemporary Americans with their past and inform them (and others) about how history deeply affects their decisions, world, and lives. The setting of this non-object-displaying museum is aptly located within the historic Federal Hall National Monument on Wall Street in lower Manhattan at the center of world finance, granting the experience a seriousness reverberating with meaning. Mindy was asked to design theatrical imitations of Supreme Court and Senate Hearing chambers in which history and politics would

CLIENT American History Workshop

SIZE 5,000 sq ft (two galleries) **OPENED** 1989

ARCHITECT OF RECORD Mindy Lehrman Cameron

ROLE OF NOMINEE Project Lead; Principal in Charge; Interpretive and Interior Designer / Architect; Fabrication / Installation Administrator

VISITORS More than 10,000 students participated in The Constitution Works annually for its first decades; i.e., 300,000 student days per year

DECLARATION OF RESPONSIBILITY

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Richard Rabinowitz (President,
American History Workshop) — Client

come alive for New York's high school students and where they would learn about political decisions they will confront in their lives. The students study a hypothetical first amendment issue, and then come to this site to role play as lawyers and judges. This leads to lively, articulate discourse, such as we might imagine of our founding fathers.

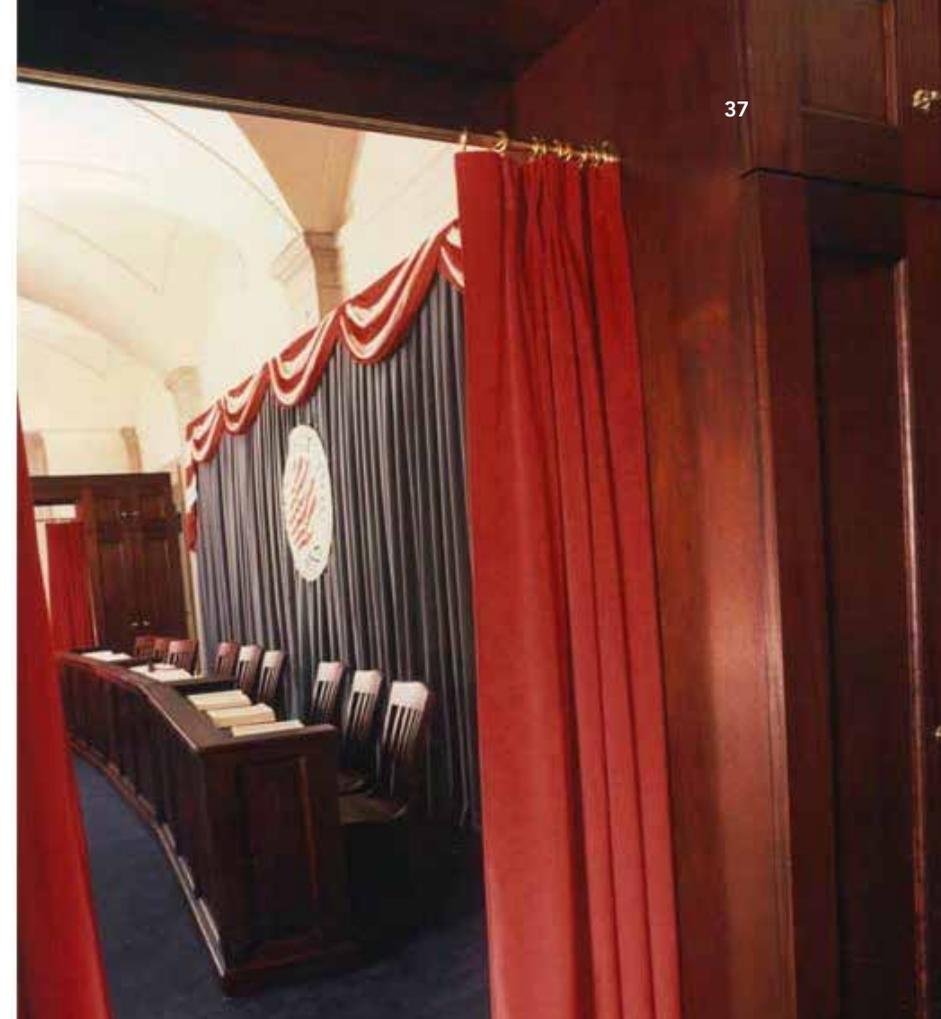
ROLE OF NOMINEE

As Mindy's first exhibit design project, it was auspiciously aligned with her personal infatuation with culture, history, intellectual political arguments, and her desire to educate. The out-of-the-classroom experience is also reflective of Mindy's belief that there are multiple ways to teach and that learning-by-doing is one of the most powerful and memorable ways to convey lessons. Mindy's role was to absorb and fully understand the nature, needs, and desires of this eccentric organization and participants, and to respond with a design that would support and enhance this valuable cultural mission.

OUTCOME an interpretive and experiential learning atmosphere; a worthy, supportive backdrop for the exchange of ideas

Mindy's design for this immersive learning atmosphere formed a dramatic backdrop, supporting the student's inventive real-time, out-of-classroom performances and learning experiences. The elegant custom cabinetry was built with an incredibly small fabrication budget and she used theater hardware to overcome the challenge that nothing could be adhered to or fixed into any of the historic building's parts. Mindy's interiors set the stage for high school students to don robes and jackets and become lawyers and justices for the day, literally transformed. The participants' emotional journey and their interaction between past and present, mediated by experience, is fully supported by Mindy's design of this place, honoring history and inspiring people today.

The Museum opened to fanfare in 1989, co-celebrating the anniversary of the inauguration of George Washington on the site two hundred years earlier. On that day, students argued cases and presided as judges next to the United States Supreme Court Justice, Warren Berger and two federal appellate supreme court judges.



3.10

DISCOVERY GATEWAY, THE CHILDREN'S MUSEUM OF UTAH GALLERIES + EXHIBITS

SALT LAKE CITY, UTAH

PROBLEM acres of galleries inspiring a multitude of children of all ages and abilities to imagine, discover, and connect with their world and make a beneficial difference

This museum moved to a new location and was anticipating huge crowds with extended families visiting in groups and sharing experiences. This put Mindy's philosophy to the test, that exhibits must reach all visitors, of any age, in some way, and be engaging for everyone. Of course, every part also had to be safe and durable, considering the volume and use. The museum has a skills-to-occupation mission, to teach children that they can find a way to do what they love. Mindy was doing what she loves, leading a brilliant team in the planning and designing of this hands-on place for a community of life-long learning.

CLIENT The Children's Museum of Utah

SIZE 20,000 sq ft **OPENED** 2006

ARCHITECT OF RECORD JRCA Architects for museum building

EXHIBIT ARCHITECT OF RECORD Lehrman Cameron Studio, LLC

ROLE OF NOMINEE Project Lead; Principal in Charge; Exhibition Conceptualizer / Designer / Architect; Researcher / Writer; Project Manager; Fabrication / Installation Administrator

VISITORS by 2010, over 1 million visitors

DECLARATION OF RESPONSIBILITY

I have personal knowledge of the nominee's responsibility for the project listed above. That responsibility included: Largely responsible for design — Project under direction of nominee — Nominee's firm executed the project



Al Salm (Head of Fabrication for Pacific Studio) — Fabricators/Installers of LCS work at "Discovery Gateway"

3.10 DISCOVERY GATEWAY

ROLE OF NOMINEE

As Lead Designer for all galleries at the museum, Mindy piloted a team of fabricators, exhibit developers, museum staff and administrators, Salt Lake City architects, and content consultants from around the country. Employing her extensive knowledge of educational theories, Mindy energetically led and encouraged the team through all phases to develop and design an intricate and highly detailed series of spaces for public entertainment and out-of-classroom learning. Mindy took care to usher the larger ideas into the finest details, to make sure that everything was safe, beautiful, and engaging.

OUTCOME five distinct galleries, presenting extraordinary interactive exhibitry for kids and adults, building community, and expanding minds and possibilities

The result of the development and design team's intense work under Mindy's leadership is five unique and exceptionally exuberant exhibit experiences on two floors, covering acres of space, containing a wide variety of exhibit techniques, styles, and interactive elements for "the children's museum you never outgrow". Since opening, the spirited, transformational space has engaged, entertained, and inspired more than a million children and families, from the local community and from afar.

SELECT PUBLICATIONS + AWARDS

2006 JRCA Architects (architects of the museum building) was awarded the *Intermountain Contractor Best Interior Project over \$5 Million* for work including LCS exhibition designs.

2006 *Discovery Gateway—Where Creativity, Fun Mesh, The Salt Lake Tribune*

2006 *A New Discovery — Children's Museum Opens at the Gateway, Deseret Morning News*



"We saw parents and children discovering side by side and working together. It would seem we have a hit on our hands!"

— D.D. HILKE, MUSEUM DIRECTOR