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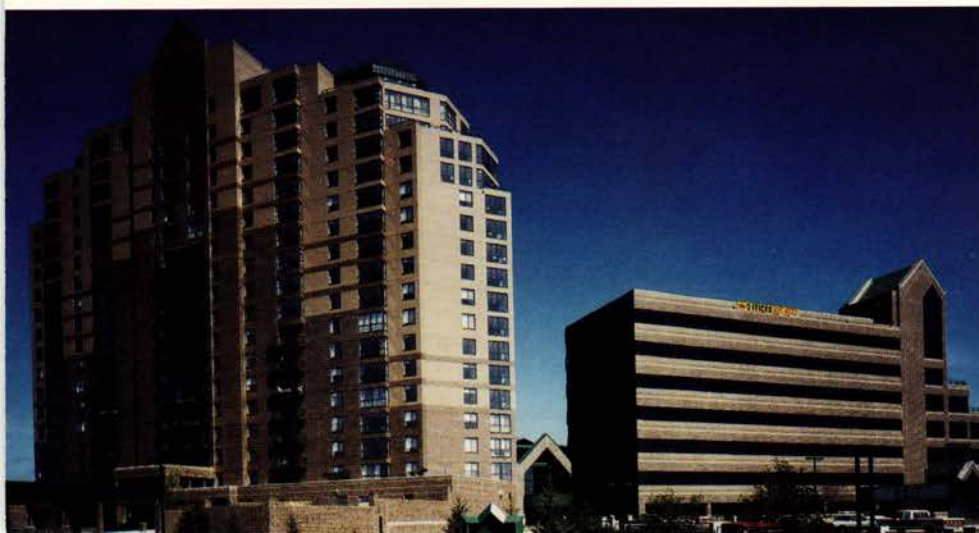
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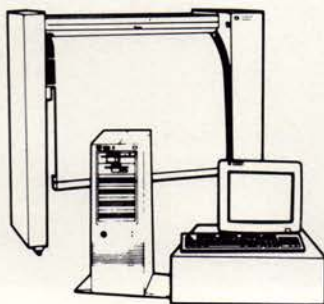
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Edited by Eric Kudalis

A landscape for MCAD: Formal or fascist?

"As we've seen, landscape design can be as powerful as any building." With that, Minneapolis architect Duane Thorbeck summed up the polarized reactions to his firm's recent collaborative master plan for the Minneapolis College of Art and Design. Developed jointly with innovative landscape architects Peter Walker and Martha Schwartz of San Francisco, the proposed campus plan cleaned up the "good bone structure" that Schwartz said lay beneath the college's collection of disparate buildings. But a vocal group of MCAD faculty members and students instead saw it as house cleaning with a good dose of neoclassic institutionalism and cried foul.

The design itself is a straightforward attempt to unify the campus around its existing academic mall, in the manner of Thomas Jefferson's oft-repeated plan for the University of Virginia. Centering on historic Morrison Hall, the scheme bisects the campus—academic buildings to the west, residential halls to the east—and reorganizes circulation around a broad columnar maple-lined lawn that opens south to East 26th Street and a new entry/motor court. Gaps in the building framework are either infilled with new additions or planted with small bosques of birch, willow and pine trees that do double duty as communal spaces for both people and art. The area's entire "arts complex"—including MCAD, the Minneapolis Institute of Arts and Fair Oaks Park—is redefined as a single environment by a boulevard framework of red-leaf maples. Perhaps the most evocative gesture, the park itself is carved into a trio of parterres: a high plateau for sculpture and a sunken area for performance, both linked by a paved triangle symbolically pointing to the Minneapolis skyline.

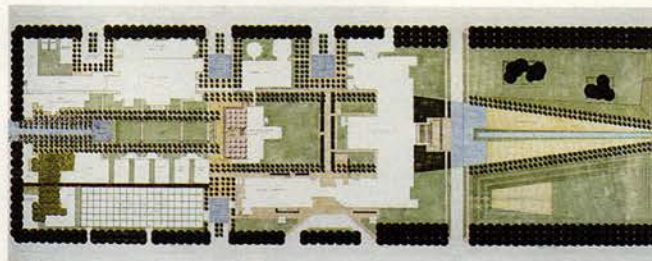
While the design appears functionally appropriate—Schwartz describes the approach as "going in like a doctor and finding out what's already there"—it nonetheless caused a good deal of debate over its perceived meaning. Citing the interdisciplinary nature of MCAD's educational process, many felt uncomfortable with the imposition of such a strong spatial hierarchy on what is a particularly loose and confederate institution, calling it inopportune "neoclassicism" to plain old "fascist."

Schwartz was admittedly puzzled by the attention. "Geometry is always seen as dictatorial, and people—especially Americans—feel that a 'democratic' landscape has to have wiggles in it." But she notes that "wiggles are in fact as domineering as straight lines." Both she and Thorbeck maintain that the design's intent is to provide simple, ordered spaces that will be a quiet backdrop to the vibrancy inherent in an art school, a landscape MCAD currently lacks.

The cohesiveness provided by Schwartz's exterior spaces and Thorbeck's internal ones are clearly predicated on the existing qualities of the campus and really do little more than reinforce the underlying order. One could make arguments for both a lack of ingenuity or too heavy a hand, but in the end there seems to be a misdirected concern about what the design may represent and what it really is.

Regardless of its parentage, the plan's clear simplicity could prove to be a fascinating contrast for artistic experimentation—with student installations, performance art and the like—in the same way society defines its stasis in relation to the newness and novelty of art. Another strength is that it does not attempt to conform to some all-too-fluid dogmatic notion about the college, but instead provides a mature solution based on experience rather than invention. Ironically, financial concerns may have outweighed aesthetic ones and, although still officially on the administration's agenda, current budget woes at MCAD may table the project indefinitely.

Christopher Monson



A controversial landscape master plan for the Minneapolis College of Art and Design, designed by Martha Schwartz and Peter Walker.

A museum for St. Paul, a sculpture for Harriet Island

The Minnesota Museum of Art, with a \$5 million grant in hand from the city of St. Paul, has announced plans to build a new home in downtown St. Paul. The building will allow the museum to consolidate its exhibit and administrative functions, which are now housed predominantly in Landmark Center and the Jemne Building near

Rice Park. Founded in 1927, the museum focuses on American art, with nearly 10,000 pieces. The new building will increase the museum's working space from approximately 60,000 square feet to 100,000, and will allow the museum to expand its permanent collection, as well as its educational programs and other services. A site selection is pending.

Also on the St. Paul art scene, FORECAST Public Artworks has dedicated a new sculpture on Harriet Island. *Moon Arch with Kissing Booth*,

by David Peltó, is a 12-foot-high, 15-foot-long sculpture of glass, stone and wood. A central arch comprises five phases of the moon, made of stained glass. At one end of the arch is a kissing booth, latticed with mirrors to give a starry quality from reflecting light. At the other end, a blue horseshoe-shaped bench with a red-and-black checkerboard pattern provides a whimsical waiting area for couples wanting to enter the kissing booth.



Personal residence of Landico owners Pat and Knut Horneland. Photographed 1990.



Horneland's residence photographed 1980

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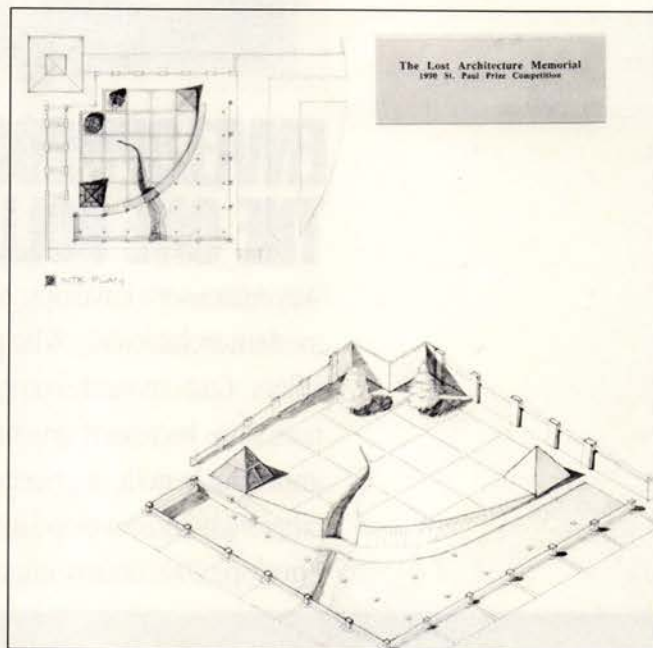
AM

sketches

St. Paul prize

Kenneth D. Potts of Anderson Dale Architects won first place and a \$1,250 cash prize in the third annual St. Paul Prize competition, sponsored by the St. Paul Chapter of the American Institute of Architects. The competition asked participants to design a hypothetical memorial to commemorate Minnesota's lost architectural heritage, to be located in the plaza fronting the Minnesota Historical Society building, under construction in downtown St. Paul.

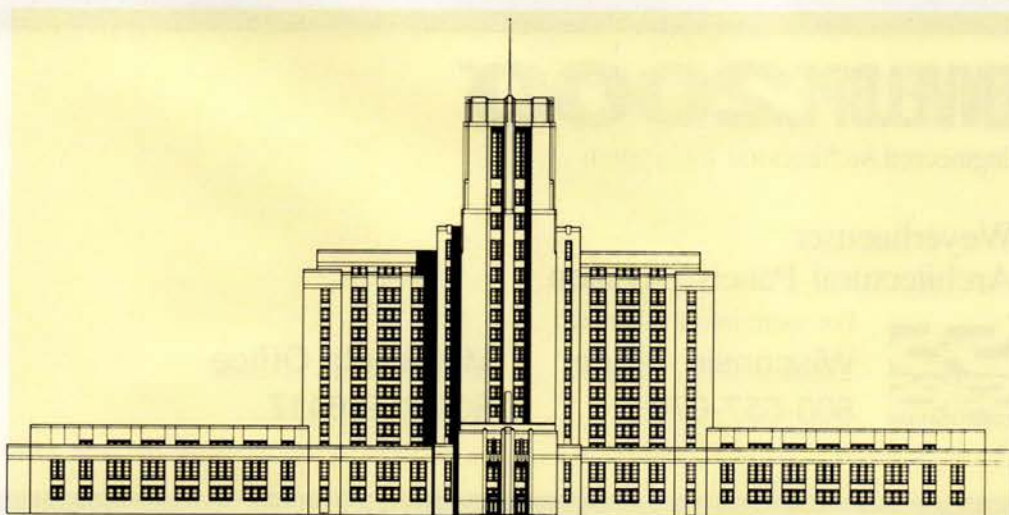
Potts approached the design as an excavation that invites visitors to pass along a wall of stone tablets which recall lost buildings and structures. Pyramids mark the ends of the wall, one of stone to symbolize ancient archetypal forms, another of glass to evoke modern influences. Stone pavers divide the space into grids that recall archeological digs. Also included is a red maple to represent cyclical change and a blue spruce to symbolize permanence, while a water element reminds us of the forces that threaten to destroy our architectural legacy.



Recycling Sears

The historic Sears Roebuck store, located in central Minneapolis along East Lake Street, may soon see new life as a mixed-use retail/office complex. Canadian developer Cal Investments of Vancouver, B.C., is working with Hammel Green and Abrahamson of Minneapolis to convert the 1927 building, designed by Nimmons, Carr and Wright of Chicago, into retail/office space. The project will be anchored by a redesigned 100,000-square-foot Sears store and an equally large Montgomery Ward store. Abbott Northwestern Hospital, just north of the building, will be the main office tenant.

The proposed 1-million-square-foot project calls for refurbishing the building's exterior and highlighting it with new windows and lighting. Inside, the architects will gut the building and create a sequence of three glass-topped atria. The first atrium behind the main tower of the original building will rise 12 stories, followed by a 9-story atrium and finally a 3-story atrium, which will be carved out of a boxy, 1960s' addition on the north end.



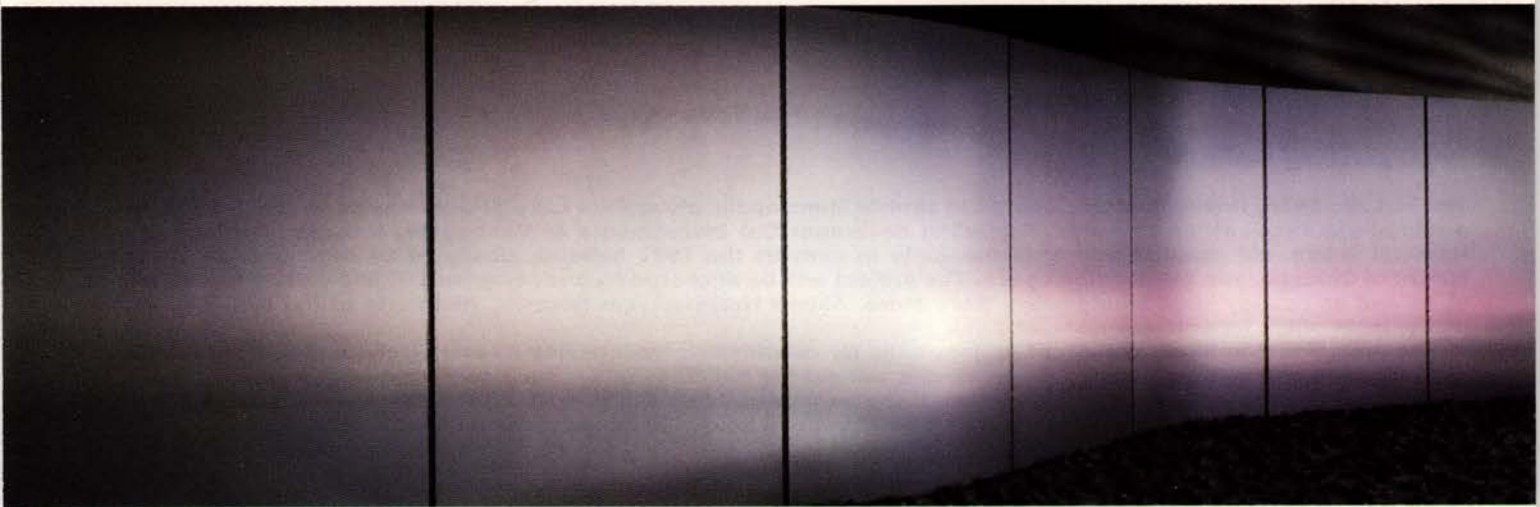
The two largest atria will be bounded by Sears on the south end and Ward's on the north. Three levels of retail, including a food court, will connect the two department stores. The atria's upper levels will be reserved for offices. The metal-clad distribution center at the north end of the site will be demolished and replaced with a parking ramp and a skyway over 28th Street linking the hospital.

Sears, which will cut its retail space by more than half when completed, will remain open during the entire construction period.



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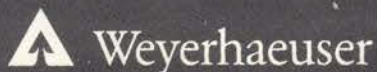
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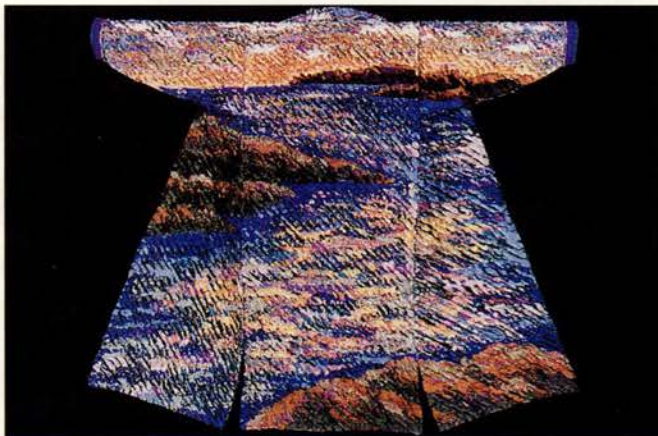
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An artful way to shop



Sunrise by textile artist Tim Harding.

Shopping malls are a great place to buy a new pair of loafers or meet a friend for lunch. With the opening of the temporary galleries at Southdale Center in Edina, shopping malls also are becoming a great place to view fine art. Located along the temporary corridors connecting the mall's main court with the new Dayton's, the series of exhibits featuring Minnesota artists represents the mall's commitment to bring art to the public—and there's no place more public than a shopping mall.

Curator John Black, who previously worked with the Minneapolis Institute of Arts, unveiled the first exhibit in August 1990 with the work of 12 Minnesota photographers, including Bruce Charlesworth, Lynn Geesaman and Linda Brooks. "The gallery represents the opportunity for artists to display their work to a lot of people while encouraging the public to think about art in different situations other than traditional galleries," Black says. On an average weekend, nearly 6,000 people an hour pass through the gallery, which is part of the old Dayton's store that is being converting into a new retail court with 50 specialty shops.

Until the court opens this fall, Black plans to introduce new exhibits every two or three months. He followed the photography exhibit with a fine-art print show, which featured artist collaborations with Land Mark Editions, a fine-art print studio in Minneapolis. Black says the exhibit, which presented a selection of 2- and 3-dimensional stylistic techniques such as hand-made lithography, silk-screen and woodcut, was designed to familiarize people with the different processes involved in creating fine-art prints. The current exhibit, which opened in January and runs through mid-March, is a contemporary landscape show featuring, among others, textile artist Tim Harding and painter Nancy Randall. The fourth show, scheduled for March 20, will highlight Minnesota artists working with paper as a creative medium.

Black says that there are no immediate plans to maintain exhibit space at Southdale once the new retail court opens. The exhibits have demonstrated the value of bringing art to the most public of spaces. Let's hope Southdale finds the space among all that retail to continue the shows.

Endangered species

The Ivy Tower may soon fall victim to the upward mobility of downtown Minneapolis. Located on Second Avenue near the new Minneapolis Convention Center, Hilton Hotel and Leamington Parking Ramp (both under construction) in a section of town that has suddenly become prime real estate, the Ivy Tower block may soon have some developers licking their chops.

The present owner, who is faced with high property taxes for a half-vacant building that needs upgrading, sees more profit in razing it for surface parking. But the city council turned down the owner's request for a demolition permit, and has asked the city council's Zoning and Planning Committee and the Minnesota Historical Society to study possible reuses.

The 9-story structure, designed by Thomas Kimball of Omaha, Neb., in 1930 as the administrative center for the Second Church of Christ Scientist, is one of the tallest textured- and reinforced-concrete buildings in the nation. The original plan called for four similar towers linked by a domed structure. The Depression halted future phases.

Although the building retains local historic designation, it lacks national recognition. The building's relatively small floor plate may make it difficult to woo possible new tenants. And given the current rough climate of the real-estate market, finding viable reuses could be difficult.



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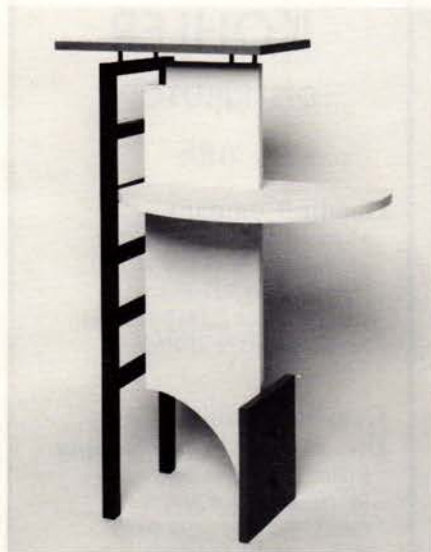


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Modern Ceramics
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With its latest exhibition, "Modern Ceramics 1880–1940," Norwest Corporation debuts its outstanding collection of works in clay, ranging from tea services and vases to dinner plates and monumental jars. On view in the Norwest Center's first-floor vitrines are 18 objects representing the principal movements of modernism: arts and crafts, art nouveau, Wiener Werkstatte, Bauhaus and art deco.

Among the most exceptional pieces is a French art-nouveau vase by Edmond Lachenal. An example of the works inspired by the Japanese imports flooding Europe at the turn of the century, Lachenal's brilliant blue form is decorated with sprays of bamboo leaves with naturalistic stalks that form vase handles.

Complementing the Lachenal vase is a mint-green teapot by Bauhaus-trained Marguerite Friedlander-Wildenhain, whose simplified, unadorned contours represent the movement's emphasis on geometrically pure forms.

But there are quirkier, less well-known, works also on view, such as an expressive vessel by the American potter George Ohr (1857–1918). Little known, despite several recent exhibitions, Ohr's simple designs were highly experimental with pinched forms, whimsical handles and vibrant glazes.

The show is accompanied by a color brochure with short essays on selected works. For more information call the Norwest Arts Program at



An art-nouveau vase by Edmond Lachenal in "Modern Ceramics 1880–1940," through summer 1991.

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Continued on page 62

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Sandra L. Lipshultz



"A chair should be like an angel itself," says Michigan native Clifton Monteith, who scours the woods near his Lake Ann home looking for the supple young willow he uses in his work. He then bends and carefully weaves the branches into the graceful settees (above) and ethereal tables (right). Part of a centuries-old tradition for rustic twig furniture, these handmade, one-of-a-kind pieces will be cheerfully at home in a drift of wildflowers or meadow grasses. \$3,800 and \$1,500 at the Carl Hammer Gallery, Chicago.



GEORGE HEINRICH

With this steel-and-aluminum fish chair (above) by Coda Design Studio of Minneapolis, one surely invites whimsy and laughter into any setting large or small. Perfect poolside or in a garden, the chair comes in a rainbow of colors and finishes and includes an upholstered cushion. \$385 at Coda or Geometrie, Minneapolis.



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Wood, metal and rattan long have been garden favorites, especially on the terrace, deck or back porch. For her Arc lounge chair (above), Californian Tracy Fong combined such traditional material as wicker with modern geometric forms and impeccable craftsmanship. \$1,500 at Fong Brothers, Los Angeles. Winterthur's Arden chair (below), however, remains absolutely faithful to its 19th-century prototype and is of wrought iron with a woven mesh seat and coin feet. \$450 at the Nature Company, Minneapolis.



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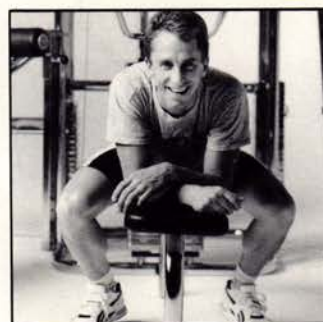
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up close

Joan Nassauer

By Elizabeth Kaibel

Sitting in a darkened room in Alderman Hall on the University of Minnesota's St. Paul campus, Joan Nassauer punches a computer key and a simulated image of a farm flashes onto the screen. It's a "full-crop" farm, planted fence row to fence row in the manner popularized by 1970s Secretary of Agriculture Earl Butz, and it looks monotonous and unattractive.

Nassauer hits another key and the farm reappears, but now its fields are bisected by an inviting stream corridor of water and trees. In the next incarnation, brome grass replaces some of the crops, reducing the erosion potential while further enhancing visual appeal. In the next, the understory of the stream corridor has been fortified to offer wildlife habitat. To Nassauer, a professor of landscape architecture, this series of images illustrates a simple truth: Good stewardship is beautiful. In other words, farms that manifest good conservation practices are attractive; farms that don't are ugly.

She should know. A nationally recognized authority on rural aesthetics, Nassauer, 38, has interviewed dozens of farmers and city dwellers about their visual perceptions of the countryside. As chair of



LINDA ROTHER

Landscape architect Joan Nassauer has gained national recognition for her explorations of rural aesthetics.

the American Society of Landscape Architects' legislative steering subcommittee on the rural landscape, she can claim much of the credit for the 1990 Farm Bill's requirement that aesthetic values be considered in developing farm policy. Several years ago, she and two colleagues coauthored the 1987 monograph *Landscape Architecture in the Rural Landscape*, which led to the founding of the ASLA's rural-landscape committee, now the society's second largest. And, as a teacher, she encourages her students literally to get out in the field and talk to the people who till it.

Nassauer's insistence that "we can derive the same kind of aesthetic satisfaction from a rural landscape as from a wild one" would not raise either eyebrows or hackles in

Europe, where preserving the beauty of the countryside long has been a priority. In America, though, her work has broken new ground in every sense. Even she admits that "a lot of people share the impulse to study the rural landscape, but my response to that impulse is probably unique."

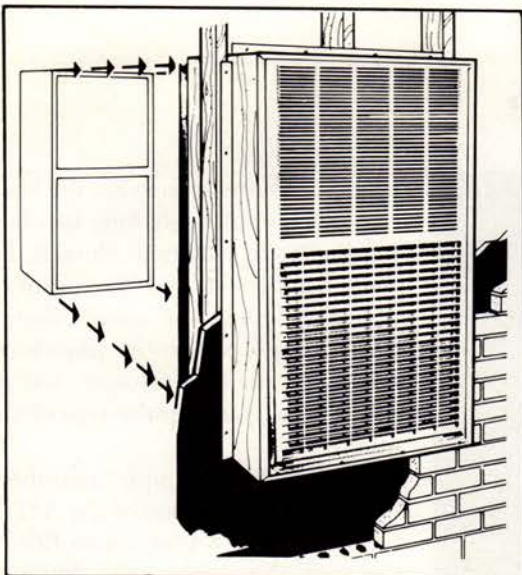
Her greatest triumph undoubtedly is winning inclusion of the ASLA's position in the 5-year Farm Bill. In the past, Nassauer says, "farmers have been given mixed signals" from the government, which urged them both to boost productivity and to conserve soil and water—two often-irreconcilable goals. Now the message is clear: Agricultural policy must take "the beauty of good stewardship" into consideration.

In conducting research first in Illinois and then in Minnesota's Olmstead County, Nassauer discovered that farmers value neatness, tidiness, straight rows, an even green color and weed-free fields. The color white connotes care; seated cows are perceived as happier than standing ones. Farmers also like mowed strips and recently painted fences, despite the extra work they entail. "A rural family thinks of its whole farm the way a suburban family thinks of its yard," Nassauer says. "They take pride in it; it reflects on them."

Continued on page 64



In a recent research project, Nassauer conducted tests with suburban homeowners using these computer-generated images to suggest ways of incorporating ecologically diverse planting designs into conventional suburban development.



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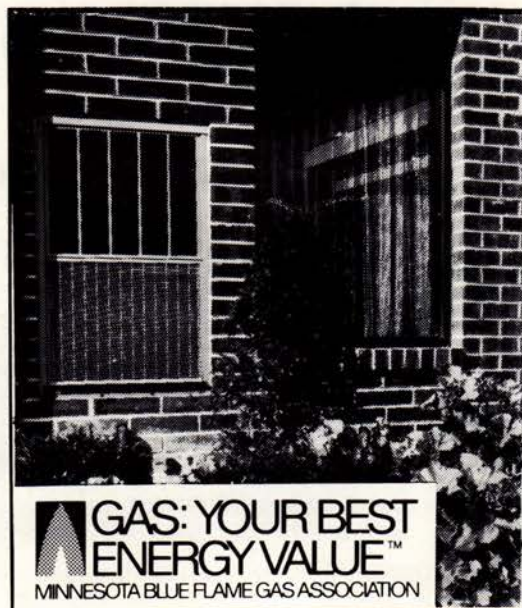
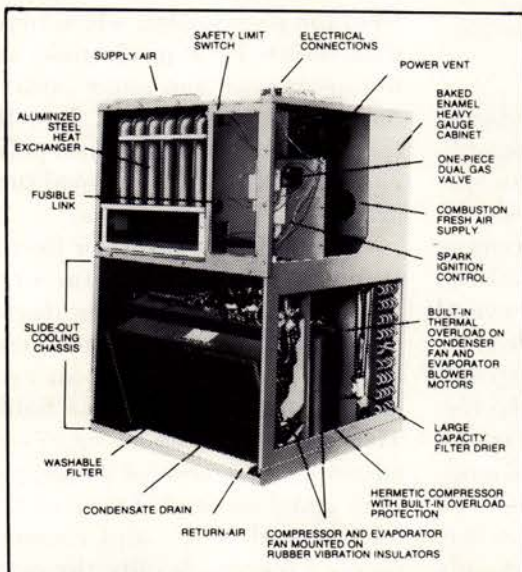
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Snapshots: Mississippi River

By Sara Rothholz Weiner

The earth's great rivers are intimate extensions of natural terrains replete with ritual and history. They survive as vital metaregions nestled in national myths, created by both collective and personal imaginations, embodied in memories, emboldened by time.

As a result of an intensive, interdisciplinary urban-design expedition along America's fourth coast, the Mississippi River, inspired by William Morrish, director of the Design Center for the American Urban Landscape, I had the opportunity last summer to experience the Mississippi River close up, framed by a video camera, on the road, through the delta, up the channel, by the levee, at the source. Long tales (told and re-told) trace the slow growth of change. A complex amalgam of personas reveals itself—the living river.

This expedition offered students of architecture and landscape architecture an opportunity to study and understand American urban-design concepts and issues through experience in the field, and it served as a means to gather research data about American towns for the development of new urban-design theories and curricula. The trip, which included stops at 80 communities and sites between Pilot Town, La., and the Mississippi headwaters in Minnesota, began in New Orleans with 16 students and faculty members from the Design Center. We followed the river by van to St. Louis, where we boarded the Viking Explorer for four weeks

of upriver travel. A stellar line-up of urban-design, landscape, architecture, geography, art and philosophy scholars joined us for week-long intervals of exploration and discovery, presenting lectures and leading evening discussions.

Everyone had a unique focus. Some topics of study included the relationship between strip development and Main Street; the impact of river-boat gambling on small towns; the design of infrastructural systems, parks, cemeteries, overlooks; settlements of native Mississippian cultures; investigation of color and materials; the ramifications of growth; the river as a corridor; the meaning of such terms as "middle ground"; the relationship of topography to grid; architectural styles and history; notions of commemoration. In the southern plains and all through the delta, the social agenda behind the interpreted architectural histories screamed for my attention. There, architecture is a derivation of a history perverse in its injustice, lack of social equilibrium, oppression and struggle. Once on the river, my focus shifted to the range of phenomenological experience. The presence of the landscape is pervasive. Here was cause to leave the world of soul solutions, of a false sense of a single center, of inventories of architectural objects and styles, of tracing the European path. Here was reason to suspend the use of apparent ordering systems and rational hierarchies: the pools, the locks, the grid, the passing miles. This experience was visceral. Moments were marked by the change of current, progressive revelation, the shadows captured by a bluff. Protecting experience may be as important as protecting wetlands or historical structures.

Lower River Mile 2.3—Pilot Town, La.—The Gulf of Mexico. The formu-

la: 2 percent terra firma, 18 percent wetland, 80 percent water. Hyacinths and cyprus rise from the water. Snakes rot at the water's surface; boats are tied to the doorknobs of houses. "The river is high," is initiated as the mantra of the trip.

The Mississippi River landscape has been shaped over time by sequential, ongoing human activities as much as by natural processes. The Army Corps of Engineers has sentenced the river to obedience against all odds, attempting to dominate, regulate, fetter and handcuff immense fathoms of water that have, when left alone, naturally meandered across the flood plain, balancing a complex ecosystem. Today concrete mattress revetments, levees, spillways, riprap and diversions are tools of attempted domination and declarations of human arrogance.

Lower River Mile 97.5—New Orleans, La. Mother Nature has more time than we do. Each drop of rain must be pumped out, as the city is 15 feet below sea level. The privileged live on high ground. The colors are Haitian hot. The river is glimpsed over the levee.

U.S. Route 61. We are driving towards Baton Rouge from New Orleans, one of the most toxic regions of Ameri-



ca. A radiant, glowing sunset infuses the sky, accentuation of tones achieved by a potent chemical mix. Beyond every view of a plantation, beyond the row of slave shacks, in the distance of a restored Indian village, the view past a restaurant that graciously serves *etouffee* (mud cats *francaise*), in the front yard across the levee, the chemical neighbors are omnipresent. BF-Goodrich, Du Pont, Union Carbide, Reynolds Metals, Shell, Mobil, Texaco, Exxon, Monsanto, Uniroyal, and more, line the banks. An occasional chemical explosion causes antebellum homes within 30 miles along the river to inhale and heave: Glass shatters, structure splinters and the adjacent former slave shacks are blown away.

Natchez Trace, Mt. Locust, Miss. We have visited eight plantations. We have traveled the paths of slaves. We have



seen photographs of slave weddings. We have

walked amidst the breezes of the Spanish moss. We have sketched the gardens, the pigeonnaires, the colonnades of oaks. We have imagined the lives, the lifestyles—all from the perspective of the white landowner. We've seen pictures of sugar cane; we've dreamt of suffocating in hoop skirts. The scene is interpreted for us by architects, by landowners, by guides, by businessmen, by politicians, all white save for one ranger whose last name is that of the plantation lord who owned his grandmother. We have not passed an interpretive center for slave culture.

Lower River Mile 736—Memphis, Tenn. A city of eternal symbols. We make pilgrimages to the great cultural architectural sites; the strange becomes

the mundane. Graceland first. Shag carpet on the ceiling and a shooting range in the back. Next stop the Lorraine Motel, where Dr. Martin Luther King was assassinated. An interpretive center is planned. The design includes a laser beam that will trace the path of the bullet that killed King. We are standing in one of the most depressed urban regions in America. Admission is expected to round out at \$5. A woman committed to the creation of a civil-rights center that serves the community, that reflects the ideals of King, has lived on the sidewalk outside the motel since the day it went

bankrupt and closed, 890 days ago, in protest of the planned tourist center. A table alongside her tent displays photos—King in his coffin, King preaching, King with the people.

A suitcase with the words *and we shall see what will become of his dreams* burnished into the cover sits on the sidewalk in front of the barbed fence. The landscape here is decidedly urban, unquestionably oppressed, replete with signifiers that I cannot ignore.

Upper Mississippi. The Mississippi River landscape is not ostensibly a transcendental landscape. Blue herons pass silently overhead. A soft rumbling barge approaches methodically carrying its load on its hip. Recreational crafts pass; tanned bodies flag their arms in greeting. My thoughts drift; a cloud lifts. At 7 mph our boat travels north on the upper Mississippi. At this rate the industrial architectural compositions rotate, progressively revealing their forms and mass as we pass. It is not the romantic landscape I had imagined. It is a landscape of consumption. Grain is measured, rated, mixed and moved. It is a quotidian landscape, a working landscape, historic and ancient. It is a heritage landscape. It is the framework of a great native culture, now gone, called Mississippian.



Upper River Mile 663.2—Lansing, Iowa. Some cities drive the land; more often it is the land that drives the cities. Here at the back door to the towns, the front stoop of the river, everything either transfers or contains. The scale is self-reflective. A field of farm land is now a barge of grain. The only datum, the only reference—the sky and the foreground. In this case the river advocates ground. "Liquid earth," as writer/philosopher William S. Burroughs tells me on deck, "the river is wordless."

The Headwaters of the Mississippi—Lake Itasca, Minn. We continue the trip north the day following our arrival at Harriet Island. From the road, we pass toxic paper plants, storybook bulls of blue concrete and giants in red plaids. The river is so slight, hidden—benign. Stands of pine and birch comfort the eyes, engage the spirit and infuse me with a sense of familiarity. We have come 2,552 miles through the midsection of America to step across a small stream on 23 slippery rocks

and state our voyage complete. Handshakes and hugs all around as we acknowledge the ground, the water, the sky, each other and the ultimate: knowing our relationship with the river as a source of inspiration and meaning has only just begun.



Sara Rothholz Weiner is with the Leonard Parker Associates.

Photo credits from left to right:

- River town (Sharon Reichert)
- Old River Control, La. (Sharon Reichert)
- Cemetery, New Orleans (Sharon Reichert)
- Antebellum house, Mt. Locust, Miss. (Sharon Reichert)
- The Mississippi, Alma, Wis. (Tom Foley)
- Lorraine Motel, Memphis, Tenn. (Sharon Reichert)
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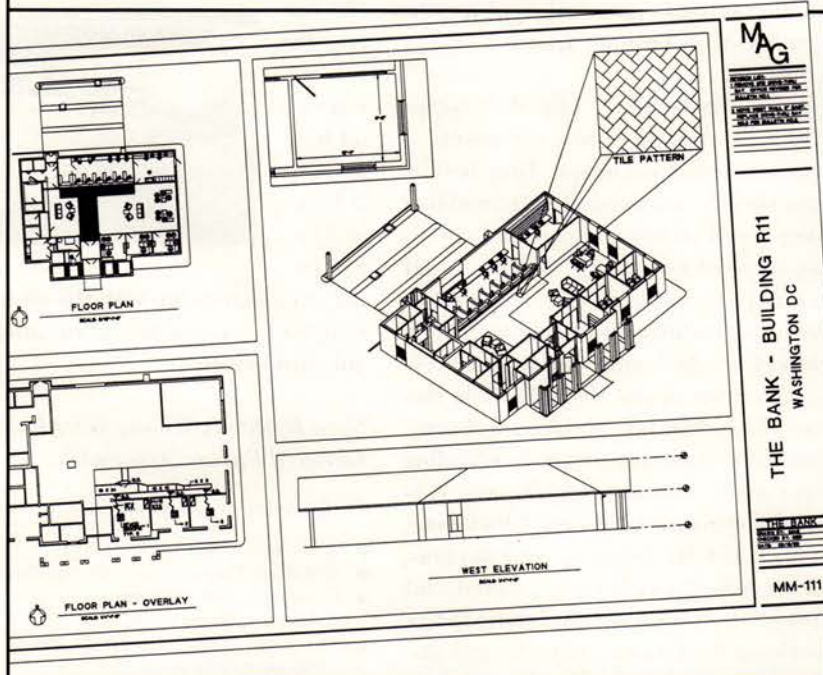


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What better way to spend an afternoon than puttering around the garden? For Jim and Leslee Nestingen, puttering has turned their garden into a blooming, full-yard extravaganza. The couple's entire south-Minneapolis yard has been converted, by the magic of an expert green thumb, into a perennial show place, a lush bed of flowers, herbs, berries and foliage that extends from the front curb straight back to the alley. For Jim, trained as an architect and landscape architect, the garden is a reflection of his lifelong interest in landscaping. Many of the plants—from Virginia bluebells and strawberries to trumpet vines—are heirlooms dug up from the family farms. The peonies, for instance, have been handed down through several generations, and Jim still can remember helping move them from his grandparents' property to his father's dairy farm. Yet even some of the newer plants have familial significance. A hard-needle Norwegian spruce stands just outside the front door, a symbol of the couple's Scandinavian heritage. Another evergreen, a soft-needle balsam fir, is a birthday gift to Jim from Leslee.

When the couple went house-hunting 6 years ago, mutual friends steered them toward a 55-year-old, shingle-style bungalow near the Mississippi. As snug as a northwoods cottage, the house sat on a narrow, scantily landscaped one-eighth-acre site, with a Russian olive and ash tree as the primary foliage. Moving in in early winter, they rented for about a year before buying and finally setting to work on the yard. And though Leslee bows to Jim's greener thumb, Jim insists that Leslee is indeed a partner in all botanical decisions.

Far from being rigidly controlled, the garden is an asymmetrical assemblage of various species that provides a full season of color, from April to November, with as "little



COURTESY JIM NESTINGEN



GEORGE HEINRICH

maintenance as possible," Jim says. They started by planting evergreens for year-round color and landscaping the curving front walk with flowering plants to offer a lush, green arrival. Rhododendrons and crocuses are among the first to bloom in spring, while rose bushes—a Cary Grant salmon and Dolly Parton red along the walkway—will last into early November on a good year.

Interspersed among the roses and other flowering plants in the front, which receives the most sun, are the few edible plants Jim will venture to plant—berries and herbs within arm's reach of the door. From the front, the garden extends to the side of the house, where clematis climb trellises from narrow beds. The back yard is their shade garden, a compact room walled in by houses and fences and shaded by an 18-year-old ash tree. Flower beds line the periphery, leaving room for a workbench, swing set and sunken sandbox.

The one-eighth-acre site proves ideal for Jim, who says it's "big enough to grow a variety of plants but not so big as to take all my time." An added benefit: Jim and Leslee say it's a great way to meet the neighbors as they stop by to admire their handiwork. *E.K.*

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editorial

Experiencing place Not long ago I had a conversation with a friend about his childhood memories in Minneapolis. His father was manager of the Walgreen's on 9th and Nicollet. Often the family would meet him downtown after work and go to the nearby Forum Cafeteria for dinner. He recalls accompanying his dad to the Nicollet Hotel for annual pharmaceutical conventions. And he can remember in achingly vivid detail the emergency room at the old general hospital, where his father was rushed after a serious car accident. My friend's stories were made all the more poignant since he lost his father as a boy, and some of the most vibrant memories of his dad were connected with these places that have since disappeared or taken on radically new personas.

The Walgreen's was torn down and is now Tejas restaurant. For a time the Forum was converted into a disco; now the building stands vacant. Stripped of its valuables, the Nicollet Hotel currently awaits the wrecking ball. And the old general hospital was demolished for a county office building.

It isn't unusual for American cities to periodically shed their skins and emerge in a spanking-new form. A city, after all, is a living organism that adapts itself to the circumstances of a changing society. But what happens when a city, such as Minneapolis, reinvents itself several times in one lifetime?

Buildings, like the people we love, bear witness to our lives and give shape to the fluid coursing of time, much the way rocks can define the texture of a stream. Somehow memories are not enough. Witness the impulse that compels many of us to return to the houses, the neighborhoods, the streets, the cafes in the places we once knew, as former inhabitants searching for clues to the lives we once led, forgot and seek to learn from. Perhaps it is because we experience this world as a bewildering expanse of time and space, without edges, without boundaries, that we stake out familiar places from which to draw comfort, to establish meaning, from which to conduct the small dramas of our lives.

The problem is not change; it's the pace of change. "I'm only 35," my friend exclaimed, "and most of the buildings that house my memories are gone. What's it going to be like when I'm 70?"

The rapid-fire makeovers of our cities and landscapes have left us subtly bereft, cut off from the very moorings of our lives, cut off even from memory. How many times has a section of town disappeared so quickly that we find ourselves struggling to recall its former shape within only weeks of its being flattened by a bulldozer? Perhaps there are other ways to measure the health of a city than by the speed with which its skyline grows, since more often than not, we discover that places are impoverished, not enhanced, by change. In his recent book *The Experience of Place*, Tony Hiss notes: "Until recently, when people spoke about a vivid experience of a place, it would be a wonderful memory, a magic moment at one of the sweet spots of the world—an orange sunset over a white sand beach; or hearing the soft hooting of an owl while standing in a moonlit meadow; or standing up for one minute during the seventh-inning stretch of a sold-out playoff game at Fenway Park in Boston; or walking up Fifth Avenue in New York at Christmastime, dodging past roast-chestnut and hot-pretzel vendors, and catching a glimpse of the two stone lions in front of the Public Library, with fresh snow on their gray manes and big green wreaths around their necks. These days people often tell me that some of their most unforgettable experiences of places are disturbingly painful and have to do with unanticipated loss. Sometimes there's less to see or hear or do in a place: A curving road in front of an old suburban house, for instance, gets straightened and widened, and suddenly a favorite grove of oaks or pines that the winds whistled through is chopped down and paved over."

Is there a way to ensure that change is more incremental and inclusive, that it observe the need for inhabitants to have long-term connections to a place, that it respect the character and ecology of a place and consider all aspects of its users so that a place can be more fully inhabited and experienced? There are other criteria, based on experience and not just aesthetics or economics, that should help guide our decision-making whenever we contemplate tearing down a building or a city block. As Hiss prescribes, we must "make sure that when we change a place, the change agreed upon nurtures our growth as capable and responsible people while also protecting the natural environment and developing jobs and homes enough for all."

Adelheid Fischer

Pathways to the future

How greenway-makers are boosting communities across the nation by transforming abandoned lands into networks of green space

By Charles E. Little

The following essay is excerpted with permission from Greenways for America (The Johns Hopkins University Press, 1990), a history of the modern American greenway movement by Charles E. Little.

greenway (grēn'-wā) n. 1. A linear open space established along either a natural corridor, such as a riverfront, stream valley or ridgeline, or overland along a railroad right-of-way converted to recreational use, a canal, a scenic road or other route. 2. Any natural or landscaped course for pedestrian or bicycle passage. 3. An open-space connector linking parks, nature reserves, cultural features or historic sites with each other and with populated areas. 4. Locally, certain strip or linear parks designated as a parkway or greenbelt. [American neologism: green + way; origin obscure.]

In the cities, homelessness, crime and physical decay have been increasing at an alarming rate. The anomie of drugs and despair persists. The summertime park-sleepers and wintertime grate-dwellers, scarcely in evidence in downtown shopping and office districts 10 or 15 years ago, are now common everywhere, even in small cities. On the industrial edges, an economic exodus has condemned waterfronts and riverfronts to abandonment and ruin. The shells of once-prospering industrial buildings, now with every window broken, line the abandoned railroad tracks. The riverways themselves reek of the unspeakable urban fluids they are asked to absorb and drain away.

Some of the older suburbs are not much better off, although enclaves of privilege remain. Yet even

these leafy places are beset, surrounded by gridlocked highways swollen with commuters, one to a car, driving in from even more remote suburban places or from one suburban place to another. The pleasant little towns along the railroads or at the end of the trolley lines are now indistinguishable in a wallow of undifferentiated development, their denizens choking on the fumes of passing traffic. The milieu is fiercely automotive and deadly, and yet a vacant lot now sells for three or four or five times the money that house and lot together sold for 15 years ago.

Meanwhile, in the metropolitan countryside there is no countryside. Formerly rural regions have become an "outer" city, with sprawling automobile dealerships (autos costing more than some houses), gratuitous row-house condominium developments, great plazas of stores and office buildings (some even high-rise), each with its own industrial suburb of body shops, plate-glass emporia and chain-store warehouses. Across America, some 3 million acres a year are consumed this way. And between and beyond the outer cities, the corn fields and pastures are bounded by the roads of ruin—the incredibly ugly commercial strips that run from the perimeters of one metropolitan area to the perimeters of the next.

It is within this context that the impulse among certain citizens to create greenways has arisen. Greenways...do not themselves solve the problems of downtown blight, suburban gridlock, the inappropriate development of outer cities, the rural roads of ruin. But these social and environmental issues have clearly informed, if not inspired, a growing movement in creative land conservation which is really quite novel. It is to develop an entirely

new infrastructure category, no less, a system of greenways—down rivers and streams, across ridgelines, over abandoned railbeds, along scenic and historic routes—which, in terms of any quality of life measure worth considering, may be one of the most significant people-oriented efforts in civic improvement to be mounted in the postwar era.

Although greenway-making may be seen as an antidote to our general civic malaise, the makers would not wish for us to view their work in the abstract. Their message is in their action, for there are concrete and quite immediate social, environmental and economic benefits that their greenways confer upon the cities, suburbs and countryside areas in which they are located. For example:

- Greenways really can improve urban recreational opportunities and quite dramatically so for those (and who is not?) interested in walking, jogging, biking and hiking. The Platte River Greenway in Denver passes through rich and poor neighborhoods alike and is the most popular recreation facility in the city.

- Greenways also provide vital ecological functions in that natural processes (along waterways, especially) can be left in a natural state rather than obliterated by culverts and concrete. Moreover, greenways offer corridors for wildlife—in fact, they can bring wildlife to the very heart of a city. The elusive, nocturnal kit fox prowls silently through the mesquite bosques in the protected floodways of Tucson, for example.

- Greenways can even, praise be, reduce public costs or produce public money for a locality, and sometimes they do both. They reduce costs by helping to eliminate bad development that can be a liability to a



GEORGE HEINRICH

Minneapolis's West River Parkway reclaims the city's industrial waterfront with a winding greenway of esplanades and river overlooks that gives pedestrians, cyclists and motorists access to the river's scenic and historic character.

municipality. And greenways can produce money by helping to attract new development that creates jobs and tax-ratables. In fact, a greenway called Riverpark in Chattanooga, Tenn., is based entirely on that principle. A public/private investment of three-quarters of a billion dollars in redevelopment projects along the greenway is envisioned.

What is especially fascinating about the green way movement — the thing that makes it so different from past land-conservation efforts—is that it has arisen not because there are economic resources available to produce the kind of good results outlined above, but because there are not. Let me explain.

Twenty years ago, the name of the game in land conservation was the *race for open space*, a race between developers and conservationists

for the remaining tracts of open land on the metropolitan fringe. As undeveloped parcels became increasingly scarce owing to a protracted post-World War II development boom, a good many landowners—farmers, ranchers and the proprietors of great estates alike—simply sold out rather than pass their holdings along to the next generation. And so the specter of uncontrolled growth loomed over the hills and valleys of the metropolitan countryside. A single development of a couple of hundred tract houses, or even 50, could utterly eliminate the rural ambience for miles around and, to add injury to insult, could be expected to drive up local taxes as well in order to provide for municipal services. Rarely could a development of single-family houses

pay its own way. Public-school costs alone would be higher for such a development—each house containing 3.2 school-age children in those baby-boom times—than the development would return to the community in property taxes. Add to that the cost of fire, police, refuse removal, sewage treatment, highway maintenance and other services required by the new residents.

“Conservation is not contraception,” complained the exasperated planning director of suburban

on an opportunistic basis, were unrelated either to natural processes or to social need. Indeed, most of the public funds and semipublic philanthropic efforts devoted to open-space preservation in those days benefited the well-off who lived in estate country. Very little of the newly acquired open-space land appeared in the inner city or older suburbs, despite a light sprinkling of vest-pocket parks here and there. The charge of elitism was leveled at the land-savers, and, in hindsight,

perhaps accurately so. Conservationists had an argument for their strategy, of course: that while having “parks where the people are” is desirable, the only land available for parks was where the people are not. Still, the elitism charge was politically damaging. Land conservation was painted by its enemies as no longer a public necessity but merely the frivolous preoccupation

of the privileged. “Open space,” said one black Illinois legislator who represented a ghetto district in southside Chicago, “does not draw a great deal of attention in the pool-room.”

And so, by the mid-1970s, the open-space action days were drawing to a close. The money was drying up as the nation struggled with its debts from Vietnam. The Department of the Interiors claimed it was over \$4 billion in arrears in terms of promised land purchases and recreational development. In an inflation-fighting effort, President Carter cut the Interior Department’s grant-making Land and Water Conservation Fund severely. The open-space grant program of the Department of Housing and Urban Development, inaugurated in 1960, had long since



Built on an abandoned railway bed, the Cannon River Valley Bike Trail in southeastern Minnesota serves as scenic recreational corridor between Cannon Falls and Red Wing.

Westchester County, outside New York City, so besieged was he by demands during the 1960s that this or that farm or estate be purchased as a county park or reserve to preclude development. But of course that was the whole idea. So open spacers (including this writer) got the grants and raised the funds to buy hunks of land (or talked their owners into donating them as nature sanctuaries) wherever they could as a kind of rear-guard defense against the oncoming bulldozers. Today the pattern of what we did can be seen on road maps of any urban region: blobs of green, some large, some small, floating in a sea of suburban streets.

Finally, some began to wonder about the efficacy of this approach. The blobs, acquired almost entirely

disappeared, swallowed up by the municipal block-grant program, an invention of the Nixon administration. After the creation of three urban national recreation areas (in New York, San Francisco and Cleveland-Akron, Ohio), the National Park Service was largely out of business in terms of acquiring metropolitan open space. Then the Reagan administration assumed power, slashing further, including especially housing programs that had to take a higher priority than land conservation at the state and local levels. Some governments simply could not handle it. In California, the reactionary Proposition 13 had already reduced the ability of local governments to increase taxes to make up for the federal government's abrogations. Parks were closed, as were libraries and schools and much else that had provided amenity and quality of life.

Then the worst economic downturn since the 1930s struck—the recession of 1982–83. If the land-savers had held out any lingering hope of a return to the days when they could acquire large chunks of open space with public money to protect their environment, it was now utterly dashed. A few years later, even private money would be cut into, as tax-reform provisions limited the deductibility of donated land or the money to buy it. Meanwhile, the cost of land soared. Although a few states have passed open-space acquisition bond issues in recent years (California and New Jersey, for example), in general, public funds are but a small fraction of what they were 20 years ago in terms of open-space purchasing power. And the strictures of the Gramm-Rudman-Hollings Act to limit the national deficit have suggested to most conservationists that the palmy days of open-space grants from the federal level will not be revived any time soon, if ever.

It is from these ashes that the modern greenway movement has arisen.

The home truth that it is an ill wind that blows nobody good applies especially well in the case of

greenways. In fact, the greenway movement was created because of, rather than in spite of, the lack of money for open-space preservation. It was the very lack of it, indeed, that forced conservationists to focus on land resources with inherent, broadly based environmental values rather than on lands whose conservation importance was often quite local. One salubrious result has been that civic leaders of all kinds representing many interests

"Imagine walking out your front door, getting on a bicycle, a horse or trail bike, or simply donning your backpack and, within minutes of your home, setting off along a continuous network of recreation corridors which could lead across the country."

have become attracted to the greenway movement, in contrast to the open spaces of the 1960s who tended to be white, middle class and suburban. Accordingly, this new leadership has seen to it that instead of dealing mainly with land that is extremely expensive to acquire and is of benefit to only a slender minority of the population, conservationists should now utilize what might be called the *linear commons* of a community, which often costs a great deal less (or nothing at all) to acquire and which benefits the great mass of people. Historically, a *commons* described a public green at the epicenter of a New England town, where the livestock were grazed. Or in earlier times, it was the waste beyond the furlongs of an Anglo-Saxon open-field village. But in modern metropolitan America, there are

other kinds of common lands in which there is a demonstrated overriding public interest. The land along a stream or river, for example, has historically been subject to a limited right of public access to the waterway for transportation and other resource needs. More recently, communities have exercised control more broadly over the use of riparian lands for self-protection in the event of flood. If the waters are public, then the banks that contain them also have an implicit public importance.

Linear commons such as these can also be found in the lands along a ridgeline of hills that, because they demark watersheds and possess visual dominance of the valley settlements they separate, are often already in public or quasi-public ownership. Yet another common-land resource is the right-of-way of an abandoned railroad or, less frequently, a canal. Condemned many years past for use by a public carrier, such land can remain intact as a public route for walkers or cyclists, replacing trains and barges. The land along a road that is agreed to be historic or scenic also has common value, as part of the public landscape, in maintaining a community's sense of itself. Although the title to ownership of such lands may be lodged in private hands, the public's interest in their use and conservation is generally understood.

These linear commons share some interesting characteristics. Almost invariably they follow the topographic logic of a place: streamways, ridgelines, transportation corridors. They are often unsuitable (although not always, of course) for many land uses that would give them great private economic value; being long and thin, they do not offer the dimensional chunks of land favored by those who wish to build shopping malls, residential subdivisions, distribution-center warehouses or office and industrial complexes. Moreover, in many cases, linear common-interest lands are strictly regulated by the community to pre-

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A Superior redesign

A new Duluth uses Lake Superior as the focal point of its urban makeover

DON CAMERON



Built over one of the I-35's four freeway tunnels is landscape architect Kent Worley's design for Jay Cooke Plaza (top) in Duluth's historic Fitgers Inn district. The plaza gives visitors dramatic views of Lake Superior and the newly reclaimed shoreline (right). Pathways for pedestrians, cyclists, horse-drawn carriages and an excursion train give visitors access to a shoreline once cluttered with dilapidated warehouses and concrete dumps (opposite top).



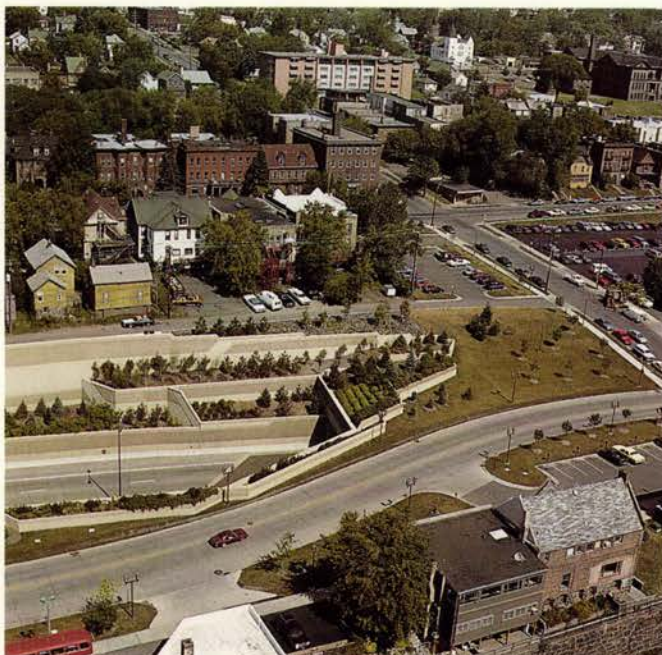
COURTESY DULUTH DEPARTMENT OF PLANNING AND DEVELOPMENT



By Adelheid Fischer

During the Eisenhower era, the nation witnessed the beginnings of a freeway-building campaign which over the course of 35 years would unfurl 42,500 miles of concrete from coast to coast. But while zealous superhighway designers provided motorists with streamlined thoroughfares of efficiency, they also overlooked thousands of design possibilities, leaving a trail of urban disasters in their wake. Entire city neighborhoods were torn apart, then stitched together with seams of multilane highways in which little thought was given to aesthetics, the intrusion of fumes and noise, or the shadowy no man's land that lay beneath them. Duluth could have counted itself part of the carnage. Instead, the city learned from its mistakes and those of countless cities around the country and used a recent extension of I-35 as a catalyst to reinvent itself.

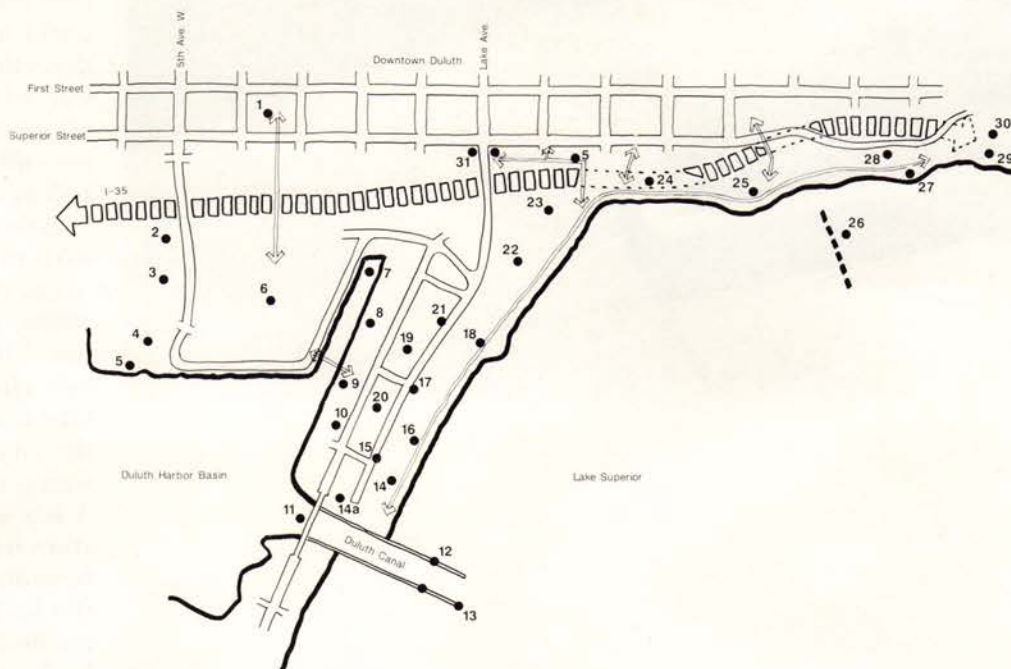
Duluthians were well acquainted with the havoc a freeway could wreak on a community. In the late 1960s, I-35 pushed into this port town of Lake Superior, stopping just short of downtown and the lake but severing the west end of the city from the Duluth harbor with a tangle of elevated highways. A few years later the federal and state transportation departments formulated plans for completing the last leg of the state's major north-south freeway which would hook up to Hwy. 61 with a 10-lane, 3.2-mile extension sandwiched between downtown and the Duluth shoreline. Short but momentous, not only would the segment cap the 1,591-mile interstate that stretches to Laredo, Tex., but it was the final



Duluth's cut-and-cover freeway design spared the historic Fitters Inn district from the wrecking ball and garnished it with green space without severing main thoroughfares from the city to the waterfront (diagram below).

Duluth Waterfront

1. Northwest Passage (Connections to Lake and Downtown)
2. Playfront Park
3. Helicopter Rides
4. Bayfront Festival Park
5. Lake Place Boardwalk
6. Duluth Entertainment and Convention Center
7. Wm. A. Irvin Oreboat Museum
8. Charter-fishing Docks
9. Pedestrian Drawbridge
10. Sports Garden
11. Aerial-bridge Lighting
12. Pier Widening and Restoration
13. Old Foghorn Restoration
14. Stormwatch Pavilion
- 14a. Canal Park Marine Museum
15. Saturday Farmers Market
16. Horse Carriages
17. Streetscapes and Storefronts (1990)
18. Downtown Lakewalk
19. Dewitt-Seitz Marketplace
20. New Parking Lot
21. Horse-patrol Stables
22. Endion Station
23. Corner-of-the-Lake
24. Lake Place and Image Wall
25. Northland Vietnam Veterans Memorial (1991)
26. Fish-habitat Reef
27. Newfound Beach and Access Stair
28. Fitters Restoration
29. Lief Erickson Park Improvements
30. Jay Cooke Plaze
31. Lake Superior Plaza



link to be forged in the national highway program.

Running the freeway along the shoreline on 20-foot stilts was considered as the most practical route since the city's rail corridor was already in place and the waterfront warehouses dilapidated and little used. Experts dismissed alternatives, such as routing the freeway up the hill around the outskirts of Duluth, after environmental-impact studies showed that the freeway would damage the numerous streams that score the hillsides around the city. An underground freeway was out of the question considering the astronomical cost of excavating and ventilating traffic tunnels.

But when the design called for clipping a corner of the lake with a freeway bridge and demolishing the historic Fitters Inn district, citizens took action. Not only would the bridge require the support of a manmade lake fill that extended 300 feet out from the shore into the open water, but a \$10 million sea wall was proposed to protect the freeway from the icy sprays of Lake



GRANDMAISON PHOTOGRAPHIC STUDIOS

Superior storms. Lake lovers would no longer hear, feel or see the water, and the city would be cut off from its most valuable natural asset by a permanent eyesore.

"It's really good that they came up with something as horrible as that because that really alerted the people," says Kent Worley, freeway opponent and landscape architect with the Duluth firm Architectural Resources. "People just didn't want to give up the waterfront, its amenities, quiet and beauty for 10 moving lanes of traffic and walls to the point where you couldn't see or get to the lake."

This powerful affinity with the lake is what got people like Connie Sundquist involved in a 1970 citizens' group called Citizens for Integration of Highway and Environment. "When you put in a freeway you get so many walls and fencing, you lose the communication with the lake," she points out. "I can't explain it to you unless you live here, but the lake is so much a part of everything with us."

Opposition groups effectively tabled the freeway until 1983 with intense lobbying, letter-writing and a volley of newspaper editorials. But it's nearly impossible to "try to stop the highway department once they get on the road," Sundquist points out. The freeway was inevitable—but at least citizens could rethink its design. In 1975 former Mayor Beaudin appointed a task force to investigate federal multiple-use funds available to communities



COURTESY DULUTH DEPARTMENT OF PLANNING AND DEVELOPMENT

that could devise comprehensive urban-design proposals and justify the need for mitigating the effects of a freeway through multiple-use projects. The city applied and won multiple-use funding from state, federal and city sources, a boon that has transformed the landscape of the community and served as a catalyst for a series of spinoff urban-design projects.

For starters, freeway-opposition groups succeeded in limiting the stretch of the highway. Stopping short of the proposed hookup to Hwy. 61 just north of the city, I-35 terminates at 26th Avenue East. The remaindered monies called Interstate Substitution Funds were slated for transportation-oriented projects. Using substitution funds boosted by private investment, the

Duluth's new waterfront includes a \$17.2 million convention center (top), designed by Thomas and Vecchi Architects of Duluth. Nearby, the city restored a boat slip for the Wm. A. Irvin ore-boat museum, one of the attractions that draws 1 million visitors to the city annually.

city launched a \$100 million Downtown Renaissance program, which gave downtown Duluth a badly needed facelift and transportation amenities, such as new storefronts, bricked streets, skyways and bus shelters.

And the multiple-use funds the city won through the freeway construction, says Duluth Mayor John Fedo, "allowed Duluth to utilize the waterfront as one of the major anchors for the downtown and bring the waterfront into a usable partnership with the rest of the community." With multiple-use funds in hand, the city hired landscape ar-

with stepped plantings of evergreens and deciduous trees.

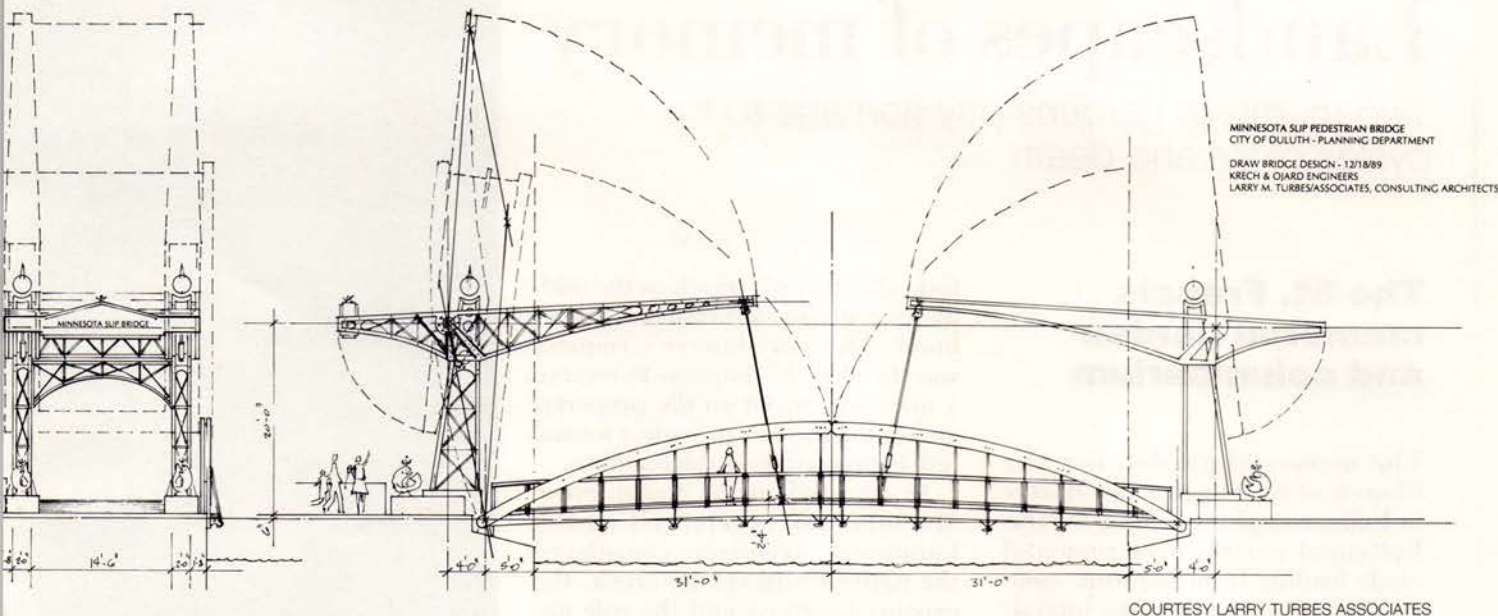
The chunks of concrete rubble bristling with rusty rebar in lake-side dumps were removed and the shoreline extended with 179,000 cubic yards of rock leftover from the tunnel excavations. The additional width allowed for the construction of a boardwalk, bike trail, a path for a mounted police patrol and horse carriages, and rail lines for an excursion train that runs north along the shoreline to Two Harbors. (Some of the rock was used to construct a reef to compensate for tampering with the lake trout's shoreline spawning grounds.) And to ensure that the freeway would heal the rift between downtown and the shoreline, the trail system was hooked up to skyways and other bridge connectors that give safe and scenic access to and from the city's core for Duluthians and the 1 million tourists and conventioners who visit the city annually, fueling a tourist trade of more than \$100 million.

While the multiple-use funds allowed for numerous outdoor-recreational opportunities, it also has given Duluth additional space for marking its cultural legacy. The largest of the three new freeway-cover parks is Lake Place, a 2 1/2-acre plaza to be completed this spring, which rises 40 feet above lake level to give visitors vistas of the shoreline and the highway protection from the lake's icy sprays. Not only does the near \$600,000 worth of plant materials provide locus of seasonal color from which to survey the lake, but Worley has planned a mosaic-tile wall in the shape of the lake with brass plates bearing narratives of Lake Superior shipwrecks. Lessons in Lake Superior history continue just below Lake Place in a 580-foot-long mosaic-tile wall that spiffs up the exterior of a freeway tunnel with 35 larger-than-life-sized computer-generated images of the lake's shipping legacy, visible to pathway users and boaters alike. Nearby, the Northland Vietnam Veterans Association will commemorate a memorial this summer honoring the region's sol-



chitect Worley to create a design that would minimize the impact of the highway and reclaim the sagging and inaccessible Superior shoreline.

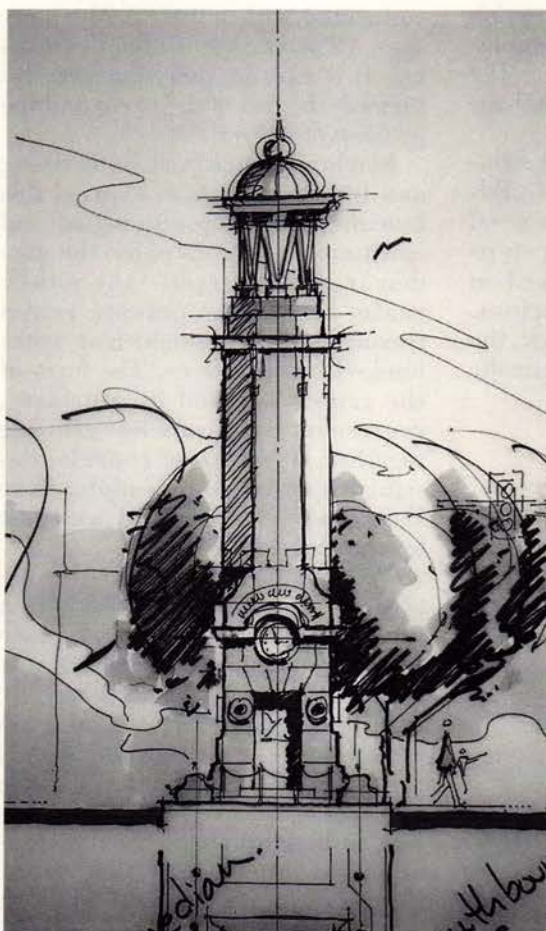
Instead of constructing the freeway on 20-foot stilts that would obstruct views of Lake Superior as well as create concrete canyons beneath them, Worley's plan called for a highway constructed on grade in tunneled stretches known as a cut-and-cover design. Plazas, parks and scenic overlooks were built over the four tunneled sections, garnishing such historic pockets as the Fitgers Inn area with green space. To create visual interest as well as muffle the sounds of traffic, the concrete walls were tinted beige and given textured patterns along



diers killed or missing in action.

These freeway-related amenities have both spurred and coincided with other revitalization projects along the waterfront. In 1985 Duluth was designated as the site of the Minnesota State Convention Center, a \$17.2 million facility designed by the Duluth firm Thomas and Vecchi Architects. Opened in spring 1990, the center's tiered lobby mimics a ship's pilot house, giving the design a nautical feel. And exposed steel roof trusses refer to the elegant structural filigree of the city's signature aerial-lift bridge.

Just west of the center is Bayfront Festival Park, a 16-acre site graced with a new tensile pavilion, designed by Architectural Resources and L.H.B. engineers, and a nearby community-built playground designed by Robert Leathers Associates in New York. Future plans include shoreline condominiums and a marina along the edge of the park. And to the east the city has restored a boat slip harboring the *Wm. A. Irvin*, an ore carrier that has been converted into a museum. To be constructed this summer near the museum is new pedestrian drawbridge, designed by Duluth architect Larry Turbes in association with Krech & Ojard



To be completed this summer is an \$11 million redesign of Canal Park. A rendering by the Minneapolis landscape firm Damon Farber Associates (opposite) highlights plans for keeping the working-waterfront spirit, reorienting views to Lake Superior, narrowing the streets to pedestrian scale and adding such streetscape elements as trees, seating areas, new lighting and sculpture. Among the additions to the area are a clock tower (left) and a pedestrian drawbridge designed by Duluth architect Larry Turbes in association with Krech & Ojard Engineers (top).

Continued on page 71

Landscapes of memory

Two memorial gardens pay homage to the cycles of life and death

The St. Francis memorial garden and columbarium

The memorial garden for the Church of St. Stephen the Martyr in Edina completes a circle for this Episcopal parish, a sacramental circle leading from baptism, communion and marriage to burial. Designed in memory of a parishioner who requested that her ashes be scattered along a grassy slope between the church and the parish center, the garden is a contemplative memorial, a sanctuary for the burial of ashes and a spiritual retreat for parishioners.

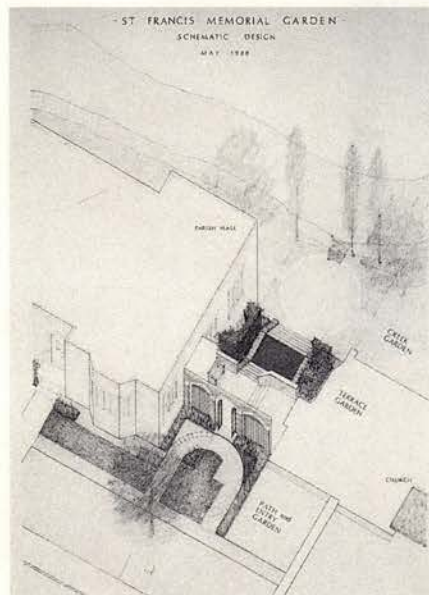
The 22-foot-wide corridor between the two main parish buildings—which was essentially a weed patch with a few flagstone steps leading down the slope—proved an ideal site for the columbarium. Overlooking Minnehaha Creek, the garden has a distinctively bucolic

feel, although it's smack in the middle of a dense suburban neighborhood. The parishioner's request was the church's impetus to reserve a place for burial on the property, and in the process provide a formal link between the church buildings.

In approaching the design, Stacy Moriarty of Moriarty/Condon Landscape Architects considered the natural setting, the creek, the existing buildings and the role nature plays in the physical and spiritual life of human beings. "We looked at different ways people are connected with nature," Moriarty says. "The garden is about returning. It is a place where our gaze returns to the fact of the earth and the promise of heaven."

Moriarty combined both living and built materials to express this human relationship with nature and spirituality. Visitors enter the garden from the street, "the public realm," into the private realm through dark, wrought-iron gates flanked by olive trees. The form of the gates, designed by Moriarty, represents tree branches growing together, and bronze rondels, designed by Minnesota sculptor Irve Dell, continue the imagery with cast leaf patterns.

From the street-level gates, several steps lead down the hillside to a small, grassy space, "a quiet place for the burial of ashes [that is just enough below grade] so that your body is below the surface," Moriarty says. In one method of burial, ashes are scattered under a single apple tree "that represents the dignity and endurance of the individual among others." In other cases, the ashes either are entombed in small vaults, known as columbaria, and marked by stone blocks along the edges of the landing, or buried directly into the ground along the slope. From the landing, several more steps lead down past another set of gates, which opens to the creek, thereby incorporating the creek into the garden.



To affirm the continuity of life's cycles even in the dead of winter, Moriarty chose plant and flower colors that reverse the church's liturgical calendar. Trinity, the time of birth and growth, for instance, is represented in winter with evergreens and other winter foliage. Christmas is celebrated in May and June with white and gold flowers, such as Snow Queen columbine and yellow tulips, and Pentecost is rep-



Though this memorial garden is compactly tucked between two church buildings, the lush greenery and meandering river extend it beyond its boundaries. Visitors approach the garden from the street (plan, opposite) through a set of gates. Steps lead down the slope to a grassy landing (below) where the ashes either are buried or scattered along the side.

GEORGE HEINRICH

resented by red chrysanthemums and red-foliaged crab trees in September and late autumn.

Since its completion in 1988, the garden has become a welcome retreat for parishioners seeking a meditative space. Because of its peaceful, lush setting, it also has become a popular site for church wedding pictures, a testament to the life-affirming nature of the garden.

E.K.



Colonial Church Memorial Courtyard

The Colonial Church Memorial Courtyard reflects a Puritan aesthetic of simple, clean forms, an aesthetic language reinforced some 10 years earlier with Hammel Green and Abrahamson's award-winning New England-style church in Edina. When landscape architect Tom Oslund of HGA began planning the courtyard, which is dedicated in memory of parishioner Alvina Therese Laitala, he looked to the classic gardens of Williamsburg, noting their formal, controlled geometry. "In Colonial America, the Puritan immigrants

believed that the wilderness was evil," Oslund says, observing that the highly structured gardens represented man's effort to "tame the wilderness."

New England gardens, Oslund adds, were gridded spaces, often contained within walls and fences that separated them from the wild. Likewise, the garden for the Colonial Church of Edina is a structured, symmetrical landscape set between existing church buildings, with a 2-foot wall dividing it into an upper and lower portion for public and private functions.

The upper courtyard, which is spatially the more open of the two, forms a perfect square. Like the church itself, it is clean and uncluttered. A pathway of blue stone, indigenous to New England, bisects the plaza, creating distinct sides. On one half, which fronts a single-level rehearsal hall, a grassy plane offers a flexible space for the church to arrange informal events. On the other half, however, Oslund needed to minimize the impact of a 2 1/2-story meeting-house wall. "The wall literally commanded the space," Oslund says. "We sought to bring human scale to it."

To do so, he introduced greenery and other architectural elements to play off the wall. A row of New England apple trees, selected for their spiritual connotation of harvesting and bearing fruit, forms a sculptural grove atop a bed of crushed stone. Beside the trees, a white trellis fronts the meeting house, further lowering the wall's soaring scale while providing sun protection for after-service gatherings.

On the lower level, the garden's volume progresses into smaller, more specialized units. Oslund took his cues from the bell tower to design two rooms that are proportionate to the tower's footprint. The blue-stone pathway, which begins at the meeting-house entrance, culminates in a square room just to the east of the tower. Used for wedding ceremonies, memorials and social gatherings, the room is the focus of the garden, anchored on four corners by maple trees which, when fully grown, will form a leafy summer roof. Adjacent to this is the garden's most private room, a meditative retreat enclosed by a private, 5-foot-high hedge.

Completed in 1988, the plaza fills a void for the church. Where the meeting house once overlooked an essentially empty courtyard, it now visually links up with the outdoors. In the true spirit of the church's expressive simplicity, the garden is functional and beautiful, offering space for gatherings and meditation with little fanfare. *E.K.*

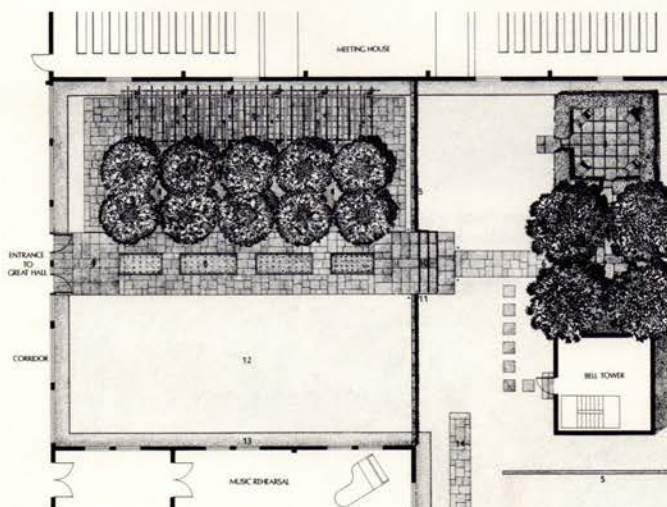


GEORGE HEINRICH

New England apple trees form a sculptural canopy in the courtyard.



In the summer, tables are set up under the trellis (left) for casual gatherings. The garden is formal and symmetrical (plan, below left). Landscape architect Oslund left one side open and grouped the trees and trellis along the other. Two smaller, square rooms adjacent to the bell tower form intimate spaces. When the bushes mature, the meditative room (below) will become a semiprivate retreat.



Other times, other places

An interest in the architecture of natural forms has led Minnesota artist Lynn Geesaman to photograph landscapes throughout the United States and Europe for nearly a decade. A sampling of her most recent work follows with observations by the artist.



COURTESY THOMAS BARRY FINE ARTS

One hardly knows where to stand in the grand 17th-century park of Versailles near Paris. The design was meant to be seen best by Louis XIV from his lofty bedroom, and all other angles and elevations of view make one feel less than in control of the landscape. However, looking across the pond, I did settle on my own view of the garden. Seeing the vertical symmetry with its strange extra reflection, I felt my own sense of control over this landscape for a brief royal moment.



I needed some relief from the straight-line geometries of 17th-century French gardens and responded readily to this romantic scene at the famous gardens of Beloeil, Belgium. Found in morning mist, the scene structured itself, naturally framed by trees, a perfect Watteau setting. Located in the Hainaut region of Belgium, the garden and castle belong to a family which dates back to the 10th century. The garden seems French without the French need to assert power.



The Yew Garden at Packwood House, Warwickshire, England, is a restored 17th-century design tended by the National Trust. The yews symbolize the Sermon on the Mount. Their dark, serene and solid procession across the flat English lawn (left background) was a moving sight to me. They seemed oppressively proper and upright, however, so I focused on a rather sinister-looking garden-seat area with ungainly proportions and spidery contrast against the pale sky. This was a place of refuge from English-cottage gardens. It seemed black and white even in its greenery.



These giant trees, flanking the gate to Villa Aldobrandini at Frascati, Italy, live up to my expectations of a baroque landscape. The textures, strong contrast of light and shade, and massive swirling shapes form a composition of great natural drama. I would not be able to impose my own restructuring on such a scene. There was only one way to photograph it: to fill the frame and develop the film with very high contrast to match the strength and age of the trees.

The state of the urban environment

By Mayor Donald M. Fraser

The following is an extended excerpt from Mayor Donald Fraser's address on Minneapolis urban planning and design in the 1990s, presented at the Minnesota Society of Architects' annual meeting in November.

Urban design and planning have very practical consequences for the city. They set the stage for public life, defining how well our buildings, streets and parks meet the needs of our citizens. They determine how people move through the city, whether on foot or by car. They create an identity, whether on the skyline or on a neighborhood street. They establish those structures and places that we see as having enduring value and as being worthy of protection. And they can affect our pocketbooks by shaping the environment in which investment decisions will be made by individuals and businesses.

How comfortable we feel in our environment is tied directly to the extent to which our streets invite activity, our buildings impart a sense of human scale, our architecture provides surprises and variety, and our cultural, residential and commercial activity blend a sense of tradition and a vision of the future.

Let me offer my own 10 principles of Minneapolis urban design. They are an attempt to distill from recent experiences both some lessons and some personal hopes for future directions. If there is a thread throughout them, it is the need to place value on the creation, protection or preservation of things that offer enduring value, whether natural resources, historic structures and architecturally significant buildings and places.

First, the bottom-line economic objectives of a project cannot be permitted to obscure or exclude principles of sound design and planning.

During the '80s, the downtown building boom generated jobs and revenue. In 1979, the downtown area bounded by the freeway ring and the river generated 20 percent of the city's real-estate tax revenues; in 1989, that figure had risen to 43 percent. Large downtown-development projects had become, more than ever, the engine that fueled a considerable part of the city economy.

We have been fortunate to be able to count among these projects some fine architectural statements. But the reality of private development projects dictates that three broad objectives take first priority: the generation of cash flow; appreciation of asset value; and the securing of tax benefits. All too often these priorities are translated into an exclusive focus on such objectives as creating x more square feet of retail, y number of guest rooms or z seating capacity. Design priorities may suffer in the process.

We cannot change the reality that a project will be driven by bottom-line considerations. Nor can we change the likelihood that this reality will cause tradeoffs to be made between creative

design and project economics. What we can change is one of two things.

First, we can encourage a developer to make these tradeoffs on his or her own dime—to plan a project in a way that absorbs the cost of good design.

Second, we can place ourselves on record as a city as being willing, under appropriate circumstances, to fill the gap that may arise between the cost of strong design and the cost of weak design. If the city wants alternative designs, it may have to pay for it. If the city wants a design to be improved, it may have to pay for it.

Let me turn to [one] project in which sound planning and design from the early stages forward would have been less expensive than the route that was followed.

The 600,000-square-foot [Timberwolves] arena involved a significant public investment—\$15 million in tax increment for land assembly—and promised to capture considerable public attention.

Despite the city's financial commitment and despite concerns ex-



GEORGE HEINRICH

pressed by the Committee on Urban Environment and the Heritage Preservation Commission, the building's exterior design proceeded along a distressing path.

Peter Pfister was called in late in the game to try to improve the original design. But as with the convention-center hotel, redesign late in the process can accomplish only so much. Here, it was not enough.

The building is too large for the site. It overwhelms at the street level with its large overhangs. Its use of materials and its shape are jarring against the brick and squared-off forms of nearby buildings.

This is an expensive building. It was made all the more expensive by the midcourse adjustments. Elevating considerations of design from the outset would have saved money.

Second, private and public projects alike must be guided by clear and early articulation of design guidelines and consistent, aggressive application of those guidelines.

We have placed great faith in plans for various aspects of our community—the mall, the river, the Loring Park area, downtown. Although we have enjoyed clear successes from these efforts, they have been afflicted by two problems.

First, there has been a fragmentation of responsibility for developing and implementing these plans—they have somehow proceeded largely in isolation, the sum of their parts not adding up to a whole.

Second, the guidelines that have been developed

for specific projects have either not given high priority to issues of design or have faltered when the design elements were emphasized.

Third, considerations of traffic efficiency should not obliterate competing values, particularly the encouragement of nonmotorized traffic.

We create through our streets and bridges the public arteries that connect our neighborhoods. These arteries leave their mark on an area—they are not just the rush-hour feeders in and out of downtown. A number of recent traffic projects raise disturbing signals, [among them] Washington Avenue, along the high-technology corridor. Our best-laid plans for a boulevard linking the university, the high-tech corridor and downtown were sacrificed when the road was widened an extra 10 feet and the median narrowed in favor of more traffic lanes. We were left with a roadway that is barren and uninviting, although efficient for automobiles. In the name of standardization, we have extracted all the potential liveliness and uniqueness from the project. Washington Avenue calls attention to the tensions created by rigorous state and federal highway requirements. These regulations pose stringent constraints on what can be done beyond creating a straight stretch of roadway, forcing the city to finance many of the improvements that would be desirable from a design and planning perspective. We must explore ways in which we can improve these arteries while avoiding the sacrifice of essential outside funding.

Fourth, the river, the lakes and our park system must be preserved and protected as the heart of the city's visual heritage.

The Minneapolis park system is perhaps the best example we have of the fruits of a long-standing commitment to a clear, consistent and powerful vision of public spaces. The system of trails, parks, boulevards and roadways that has grown around our lakes, along the river and creek, and in our neighborhoods is a national treasure we hold in trust for future generations. It has taken over a century to produce. We must dedicate no less a period to its expansion and improve-

ment. I look forward to the completion of the Great River Road in the West Mill District and the creation of the Cedar Lake Park connection to downtown—both are projects in the best tradition of our park system.

Let me note [one] project that has moved us in the wrong direction.

The developer of the Riverwest Apartments project recently stated: "It's a disaster; I know that." With its crucial location near the Stone Arch Bridge and the falls, it is a disaster that should not have happened. It has created a wall along the river, turned its back on downtown, neglected the street and ignored the historic qualities of the mill district. The planning department and the Heritage Preservation Commission recommended that the project not move forward. They were overruled. This is a true failure of process: Stronger design guidelines might have given the department greater leverage in preventing the building's inappropriate massing and orientation.

Fifth, districts and buildings that provide a link to our heritage must be preserved and integrated into the larger urban context.

We take great pride in our heritage. The city has been created over time, layer upon layer, in a way that distills and reflects the experiences, symbols and civic values of succeeding generations of our community. As we rush to create anew, however, we too often fail to realize that we are ripping through these layers without an understanding of the violence we do in the process to the remnants of our past.

Stated more simply, we have yet to develop a firm grasp on the role historic resources play in our community—what they are, what their function is and what opportunities they present for reuse. Treated properly, historic areas or structures can be a point of departure for identifying what parts of our past have value. We can then work to integrate them creatively into contemporary entrepreneurial activity.



The difficulties the St. Anthony Main and Riverplace projects have encountered should not detract from the soundness of the approach that has been adopted there. The developers identified those characteristics that were distinctive and valuable about the area and determined how they could be complemented and enhanced. The result is a strong sense of the river, the warehouses and a community landmark, the Lady of Lourdes Church. The area will, over time, become a successful mix of housing, shopping, strolling and entertainment.

The proposed St. Anthony Interpretive Trail will enhance the distinctive characteristics of the area by creating a pedestrian loop on both banks of the river in which the cultural and economic history of the mills district can be explored.

Sixth, the city should develop an open-space and pedestrian pathway plan for downtown.

We have come to rely heavily on private developments to carve out spaces in which the public can gather. Even where the city has contributed financially to a project, it has exercised little leverage in shaping the nature of the public amenities it receives in return. Many American cities have required developers to provide certain kinds of activities along building frontage in return for the city's participation in the project. Others have mandated the provision of day-care centers, pedestrian atriums or other civic improvements. Before it writes its check, Minneapolis must ask for what it wants to receive in public improvements.

Loring Park, the Sculpture Garden and Peavy Plaza are marvelous examples of the excitement that can be generated by public spaces downtown. We should take the next step and create an understandable sequence of publicly accessible spaces from one end of the loop to the other. A large park or square in the downtown core could serve as the focal point: a stage on which the events of the city could be played out. But such a park should fit within a hierarchy of large and

small spaces, both publicly and privately owned, connected through pedestrian byways. The mall is certainly one such byway, but we must draw into the plan other streets, complete with imaginative use of benches, plantings, signage and street lights.

I invite the Minnesota Society of Landscape Architects to take on the challenge of generating ideas for a new open-space and pedestrian-pathways system downtown, including how privately owned "public spaces," such as the Pillsbury Center Plaza, the Norwest Bank Operations Center Plaza, the Federal Reserve Plaza and many others, can be made more inviting for public use. I will then meet with the Downtown Council's Planning and Economic Development Committee and building owners to discuss how these ideas could be realized.

Seventh, design that encourages natural and compatible human interaction should be the cornerstone of the city's efforts to revitalize its neighborhoods.

Revitalization of our neighborhoods will be a bottom-up process. Neighborhoods will be asked to create a vision for their community, defining in the process those qualities that impart a neighborhood identity. The traditional challenges of bricks and mortar will be foremost in many neighborhoods: building decent housing, encouraging small commercial development, maintaining the parks, preserving attractive streets. Different neighborhoods will require different approaches—there is not one perfect development approach for all. On this side of the equation, neighborhoods have already provided a wealth of examples from which we can learn.

We can look to projects such as the St. Anthony townhouses to learn how to create a sense of neighborhood while encouraging different architects to design in different styles within a particular site.

We can look to a project such as Laurel Village to see how residential, educational, religious and com-

mercial activities can blend in a downtown neighborhood to reinforce the social and economic strength of an area.

We can look to the work of the Governor's Design Team on West Broadway Avenue as an example of the powerful potential impact small steps such as signage and plantings can have on a busy, complex commercial and residential area.

Revitalization will also demand creative responses to human-service challenges—day care, job training, education, health care. Design has an equally important role to play on this side of the equation. The opportunities for creative problem-solving are virtually unlimited. We should explore how public housing can become a campus of activities designed to support the healthy development of families and children. We should plan for the facilities needed to accommodate a quadrupling of the number of children now served by Headstart. We must think about how schools, parks and libraries can connect more fully with their host communities. These challenges and countless others will test our ability to stretch traditional approaches to design in the neighborhoods.

Eighth, public works, by becoming fully integrated into community life, must increasingly serve more than a utilitarian function.

Public-works projects are changing. The era in which we conceptualized public works largely in terms of grand public spaces has given way to an era in which public works are tied to the more immediate demands of paving, sewer separation and infrastructure maintenance. We should recapture the nobility of engineering by asking whether those demands can be met in ways that bring amenities into a community.

Let me cite just a single example. The holding pond at 42nd and Bloomington performs a traditional public-works function while doubling as a public park. It is a joy to behold and a pleasure to use. It is engineering and design at its best.



Ninth, public art should be an integral thread of our city's fabric.

We have demonstrated considerable skill as a community in designing attractive, functional objects: buildings, parks, bridges. What we have done less well is to make them add up. Art, both public and private, can help provide a unity and consistency to the pieces.

Some of the most successful public-works projects around the country have involved designers and artists working as a team from the outset in arriving at a design solution. The same thing should happen here.

When we redesign a downtown street or a major traffic corridor, we should have our arts community sitting side by side with our engineers at the conceptual-design phase, not after the completion of construction.

When we build a public project or assist a private developer, we should insist that 1 percent of the construction budget be dedicated to art that is accessible to the public.

When we explore ways of expressing a neighborhood's charac-

ter, we should encourage the design community to join with artists in creating responses that draw on the energy and cultural connections that public art can generate. I have, for example, proposed that the 1991 city budget include funding for a neighborhood-gateways project that would help signal the passages between neighborhoods.

Tenth, special districts within the city should be reinforced by distinctive design treatment.

The examples I have referred to throughout this talk point to the emergence of special districts downtown: the convention-center district, anchored by the center itself, the convention-center hotel and the Leamington Garage; the warehouse district; a government corridor near city hall and the Hennepin County Government Center; an educational district encompassing Minneapolis Community College, the newly inaugurated Metropolitan Community College campus on 8th

and Hennepin, the St. Thomas University campus, McPhail Center for the Performing Arts, the Dunwoody Institute and the Minneapolis Technical College; an entertainment district along Hennepin Avenue and spreading to the north; a health-care district; a high-technology district; and others.

Our most successful projects will be those that approach design with a sensitivity to the unique characteristics of these districts while creating connections through, between and among them. The emphasis should not be to promote particular architectural styles but to encourage design solutions that complement and reinforce the existing fabric.

Future Directions

First, the city should develop a broad vision of its design objectives and create mechanisms that will promote those objectives.

Urban Design Framework

The city should develop an urban-design framework. At the request of Council President Sharon Sayles Belton, the planning department has proposed a detailed plan for establishing a team that would generate urban-design goals, policies and guidelines "for the preservation and enhancement of the environmental, functional, spatial and sensory qualities of the city's public spaces." The key point is to make sure that everyone is speaking from the same script—that the city set out clear expectations about the rules of the game and identify systematically those characteristics, themes and design elements that are most crucial. I applaud this effort.

Continued on page 66

From the ground up

In his urban-design address to the Minnesota Society of Architects last November, Minneapolis Mayor Donald Fraser noted: "It is an op-

portune moment to take a fresh look at downtown. As we look at a likely slowdown in commercial construction downtown, we have the chance to take a step back before our next cycle of intense activity and begin to stitch the strands together."

Responding to the mayor's challenge, *AM* assembled a panel of community design professionals to not only characterize and critique the place Minneapolis has become but to offer some insights into the city's future.

Special thanks to our panelists:

Dale Mulfinger, professor of architecture at the University of Minnesota and principal of the Minneapolis firm Mulfinger & Susanka.

Bill Morrish, director of the Design Center for the American Urban Landscape at the University of Minnesota.

Catherine Brown, coordinator of special projects for the Design Center for the American Urban Landscape at the University of Minnesota.

Andrew Leicester, a Minneapolis contextual artist.

John Labosky, president and CEO of the Downtown Council of Minneapolis.

R.T. Rybak, a Twin Cities development consultant.

Rybak: *Tell me about the sort of downtown you'd like to have.*

Leicester: Downtowns have to be comprehensible or at least communicate a sense of their publicness. One of the things that upsets me most about Minneapolis is the isolation of the civic buildings. There is no sense of celebration of the civic center. It's not a clearly defined place, and the government center makes it even worse by being such an





anonymous-looking building. I look at Nicollet Mall, which I see as the great urban esplanade or strata. The town hall should have been at the center of that. All the main civic buildings should have been on that spinal column that moves through the city. The private enterprises should show the courtesy of stepping one street back and giving the city to the people, instead of the other way around.

Labosky: First and foremost, I'd like to see a downtown that has a very vital, attractive and livable core, a downtown that is truly friendly and inviting to everyone based on whatever background you're coming from, a downtown that we can truly say is everyone's, one that is easy to get to, that has great signage to direct you, a city that has great public spaces, a city with a densely packed compact core in order to create a lot of excitement and vitality, a city that provides transportation to get a high number of people downtown during peak periods and easily let's them exit, a city that provides perimeter parking for office workers so they can circulate through our skyway system and know where they're going, a city that can take visitors and easily accommodate where they want to park and where they want to shop, a city that has a great commercial center, the right critical mass of retail, a city that has a great housing environment so that we have more people living downtown on a 24-hour basis, a city that has great entertainment opportunities, a city that offers cultural and educational opportunities. It's the synergy that's created by all these functions that makes a downtown work.


Mulfinger: One of the big problems for this downtown is that we seem to be so functionally stratified. We seem to have had such a focus on function, such a focus on servicing the car, bringing it in and out, that we've lost any general ambiance. I think of the casual enjoyment I have in going to Hennepin and Lake just to hang out. I never have that sense of comfort about downtown. It's not a place to hang out. It doesn't

seem to have that as its goal. It seems to, in fact, suggest that it purposefully doesn't want that as its goal.

You only come down here if you have a reason—to go to the bank, to go buy something. The city gives you the feeling that you're not wanted.

Brown: I would like to see much less emphasis or narrow focus on Nicollet and a look at the larger downtown and all of its parts and all of its districts with a concern for the larger context of downtown. I'd like to see a much more comprehensible downtown that's understandable to the average person, not just the person who commutes in and out every day and knows all the tricks, ways to get in and where to park, where to turn. It's become far too intimidating to far too many people. One of the ways I'd like to see that corrected is through fewer one-way streets and Hennepin Avenue becoming more of a spine that you know you can organize on up and down. I'd like to see more emphasis on public spaces and the public domain that is open to everyone, including teen-agers, elderly and so forth, and more landscaping and streetscaping that ties together that larger downtown core.

Morrish: I think there's too much of one personality about what downtown is: a tax-rev-



venue-generating machine. The public sector in this deal has been shortsighted. For instance, one might say the axis of Nicollet should be

crossed now with the maturation of Fifth Street between First Avenue and the dome. We've got to start thinking about the other centers, the government center, for instance, which represents 20,000-25,000 employees who come and go and are not part of anything. They all seem to have to be redirected to Nicollet to have any sort of existence in the downtown. There's a series of very important satellites and they shouldn't be satellites. They should be integrated into the cross-section and diversity of what defines downtown. I think it's too narrowly focused.

Rybak: *One of the themes emerging here is that people don't seem comfortable with one of the general planning notions that we've used in the city, which is this idea of a very ordered downtown—here's where you work, here's where you shop, here's where you entertain. Do we want to blur these lines a little bit, that Nicollet, for example, should be a place to have a movie theater as much as a shop?*

Leicester: Oh, yeah. I think everything should be concentrated on Nicollet with all the hotels clustered around one end. Tourists who come here don't know where to go and Nicollet is one of the obvious places to promenade, and it should have a night life. Night life shouldn't be where it is now. It should all be on Nicollet. It was a major mistake to take the bars and restaurants away from it. The ones that are now coming back are wonderful.

Rybak: *One of the reasons for this planning was that there was only so much energy to do things in one place. For instance, if there was going to be one place for a movie theater in Minneapolis, it had to be on Hennepin in the entertainment district. What if somebody waltzed in and said he wanted to put a movie theater on Nicollet Mall. Would you have a problem with that? Or an office building on First Avenue?*

Labosky: I'd like to add a little caution, though. There has to be a balance because there are certain functions that do have to

be focused and concentrated in order to work. Retail, for one. If we spread retail out all throughout the downtown area, it just wouldn't work because you'd have to walk too far to get to all the stores. We wanted to concentrate and focus

the retail that we have downtown so that we can compete with other regional shopping alternatives. Concentrating high-rise office buildings in one core, from a mass-transit standpoint, is a much more efficient way to bring people down into a relatively small concentrated area.

Mulfinger: Look at commerce. What we've really done is take the commerce that used to line the streets of the city that allow you to have bays and shops along the city avenues, and all we've done is lifted that up and put it into a high-rise and called it Gaviidae. And now it's internalized somewhere and it's isolated on the mall. It used to be out there lining Marquette and other streets, and it seemed to activate the streets. Now we've pulled it off the street, internalized it.

Rybak: Let's deal with the skyway system, for instance. The skyway system has the most to do with this issue of moving functions off the street and into the building. Is this a necessary evil? Is it something we should get away from? Is it something we should treat differently?

Leicester: If you accept that they exist and will continue, they should be much more multifunctional. There's no reason why the skyways couldn't have coffee bars for commuters rushing through in the evening and the early morning or outdoor eating areas on them. All of them should have direct-stair street access.

Mulfinger: You don't have to have either-or. You can have skyways, and you can have commerce on the street. The nature of the scale is such that you can do both. And so the fact that you've now got it interwoven with a skyway network just means that you've got twice the poten-

tial
density
of people
milling
through the
downtown.

Rybak: Let's stop to think about that for a second. People often say, "Gee, why don't we have shoe stores on the mall or copy stores or whatever?" Well, they're all up in the skyways. If the skyway system were closed, they would either not be there, or they'd be on the street. Would anyone go so far as to close the system?

Brown: They seem to offer the opportunity for the smaller-scale businesses that couldn't afford to be down at ground level. Moving here from elsewhere, we've always heard about the skyways and how they strangle and kill the street life. However, I think there is a critical mass that allows it to work. It seems to me, having lived here now for 2 years in the winter climate, that the skyways have made perhaps the difference between this downtown and a lot of other downtowns. Many of the advantages for people who go to suburban malls to shop are here. The opportunity to be able to wheel the baby carriage into the skyway system and go about the whole downtown gives it something that is comparable to a suburban mall but at the same time has a lot more activity, a lot more excitement and a lot more diversity. But I would question why we don't

Continued on page 67



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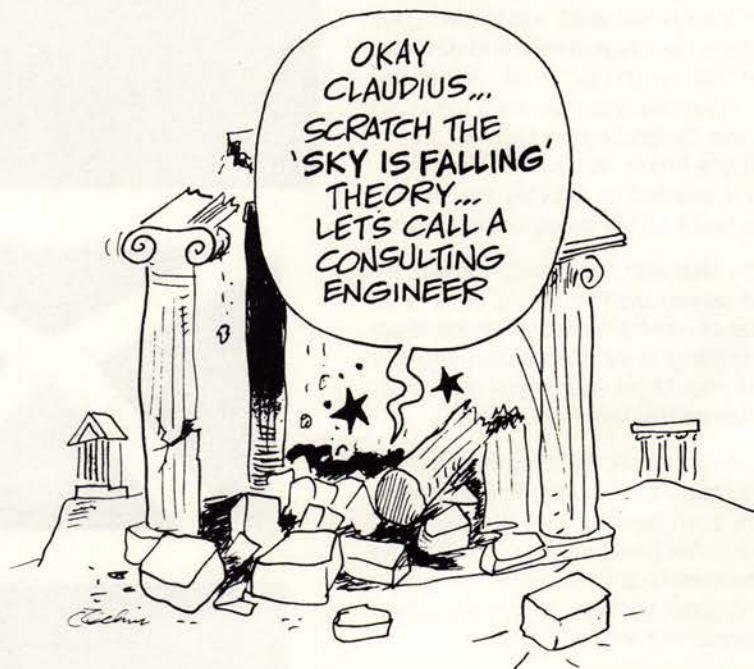
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Rocky edges What do you do with 140,000 cubic yards (roughly more than 300,000 tons) of leftover rock? In Duluth, city officials, Architectural Resources, Inc. and the Minnesota Department of Transportation used rock that was blasted during highway construction of the I-35 tunnels to reclaim part of the lakefront. Underlying Duluth is the igneous rock of the Canadian Shield, formed more than 600 million years ago. The large-grained gabbro was formed from hot magma cooling slowly below the earth while the fine-grained basalt cooled more quickly on the surface. Both local rocks get their dark-brown color from a high iron content.

The biggest challenge in reclaiming land from Lake Superior was to design it to stay put. The lake-edge riprap had to be carefully engineered to resist currents and waves. Hauled short distances to the shore by enormous ore-mining trucks, the rock was skillfully placed by heavy pincerlike devices called "clams." The chunks then were placed according to certain sizes

to create the optimum wave-quelling ratio. Finally, in several spots large slabs were manipulated into rough steps to allow safer access for shore fishermen. The final product is a new waterfront for Duluth that imaginatively uses urban-freeway byproducts to shore up its downtown.

Bill Beyer



Rock debris leftover from the blasting operations for Duluth's I-35 freeway tunnels enabled the city to extend its shoreline and build a boardwalk, bike trail, mounted-police path and an excursion train along the shores of Lake Superior.

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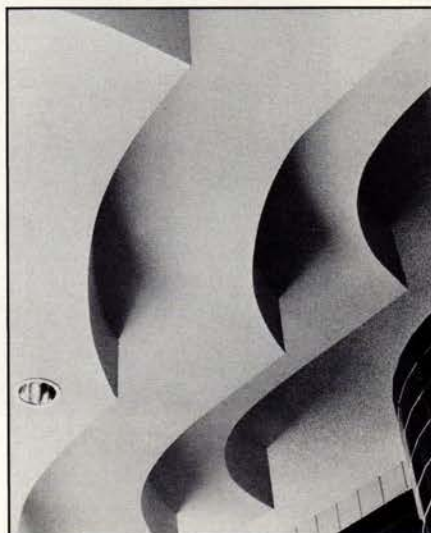
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Andrew Leicester and Thomas R. Oslund: Pasadena Police Building Public Art Project Competition, 1989.

DAVID GUINDON

In mid-September 1989, Minnesota sculptor Andrew Leicester and Thomas R. Oslund, director of landscape architecture at Hammel Green and Abrahamson, learned that they were one of three artist/landscape architect teams selected by the Pasadena Public Arts Commission to submit designs for a courtyard at the city's new police building and jail. The design was due a scant 3 weeks away.

Leicester and Oslund spent several frantic days in Pasadena visiting the site, interviewing people and researching local history in the public library. Fragments of local history are integrated into the design in Leicester's trademark effort to engage the public: The courtyard fountain

is in the shape of the first Pasadena police badge; the ceramic tiles are in the shape of police chevrons and glazed the navy blue, gold and azure colors of the department uniform; terra-cotta medallions are glazed "rose madden" in honor of Pasadena's Rose Bowl; handcrafted decorative metal and ceramic tiles refer to Pasadena's arts-and-crafts tradition; and various mottoes of the Pasadena Police Department are carved into terra cotta.

Every element of the design makes a local connection, yet engages the senses as well as the intellect. Imagine walking into the courtyard on a hot California afternoon and seeing the vibrant golds and blues shimmer in the intense

California sunshine. Imagine stepping into the intimate fenced garden and feeling the cool shade on your skin. Imagine lingering on a bench and smelling the aromatic Moreton Bay fig tree and hearing the water splashing in the fountain, masking the drone of downtown traffic.

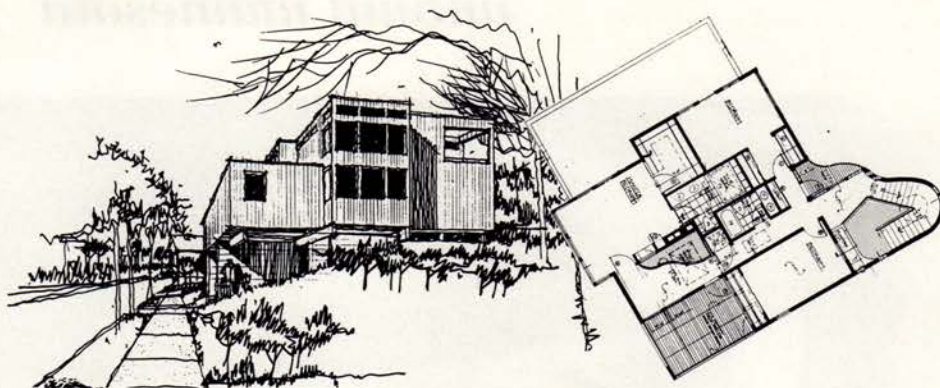
Of the three designs submitted, only the Leicester-Oslund scheme incorporated local references. Ironically, the jury, composed of art professionals rather than local citizens, after a brief deliberation dismissed it as "too complex and complicated" and selected a minimalist scheme by artist Robert Irwin and landscape architects Douglas and Regula Campbell.

Robert Gerloff

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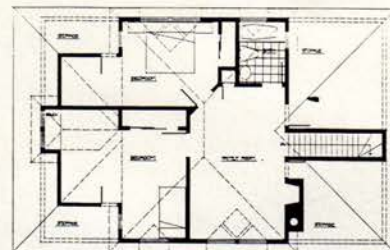
Zuber Architects, Inc.
**Project: Wennburg/
Vaillancourt Addition**
St. Paul, MN

The second story addition includes a master suite and two bedrooms. The stepping facade and enclosed decks relate to the character of the existing home and accentuate the relationship of the home to the hill. The original home was designed by architect Norman C. Nagle in the early 1950's. 612/884-6204



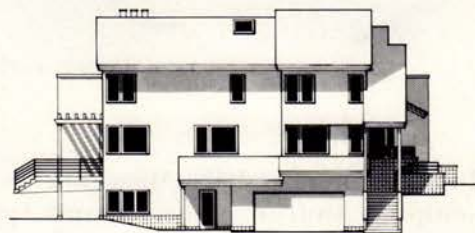
Zuber Architects, Inc.
**Project: Arnosti
Residence Addition**
St. Paul, MN

The second story addition includes a family sitting room, master bedroom, children's room and bath. Vaulted ceilings create a spacious feeling within a very efficient plan. The new addition is wrapped by the existing roof and detailed to match the existing home. 612/884-6204



**Rosemary A.
McMonigal Architects**
**Project: New House
on Lake Johanna**
Arden Hills, MN

Sited among existing trees on the top of a hill, this house has a commanding view of the surrounding area. The design maximizes extensive views of the lake to the West and South. 612/789-9377



Architect: CMA P.A.
**Project: Butterfly Knoll,
Private Residence**
Orono, MN

This is a 10,000 sf single-family residence on Lake Minnetonka comprised of four wings organized around a 2-1/2 story gallery space with views overlooking the lake from all rooms. 612/922-6677

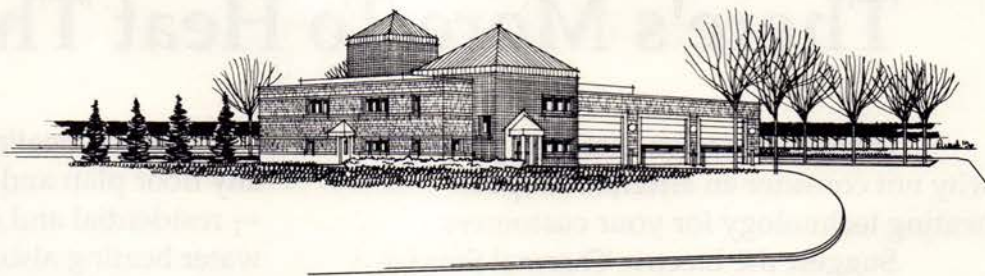


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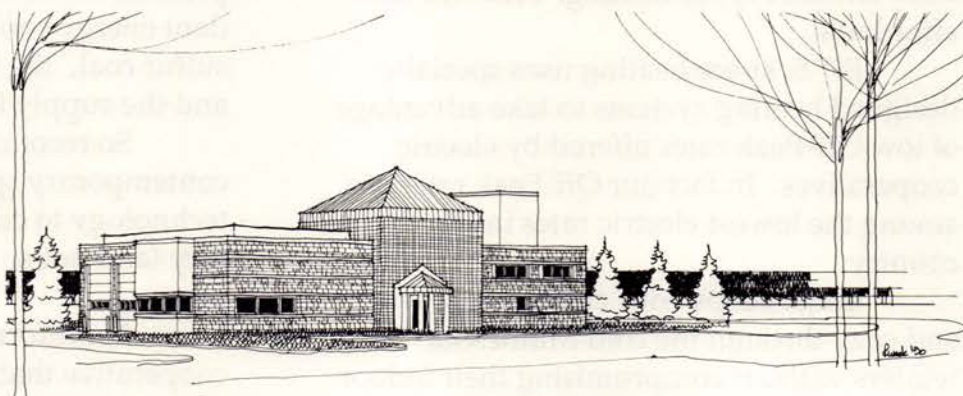
Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Fire Station No. 2
Andover, MN

Durable, maintenance free materials of decorative concrete block and glazed block were chosen for the design of this 12,700 sf fire station. The lower level will include future exercise/training rooms. Bob Russek AIA, 612/636-4600.



Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Fire Station No. 3
Andover, MN

This 5000 sf fire station is a simplified version of Fire Station No. 2 above. The building location on the site allows for additional bays in the future. Bob Russek AIA, 612/636-4600.



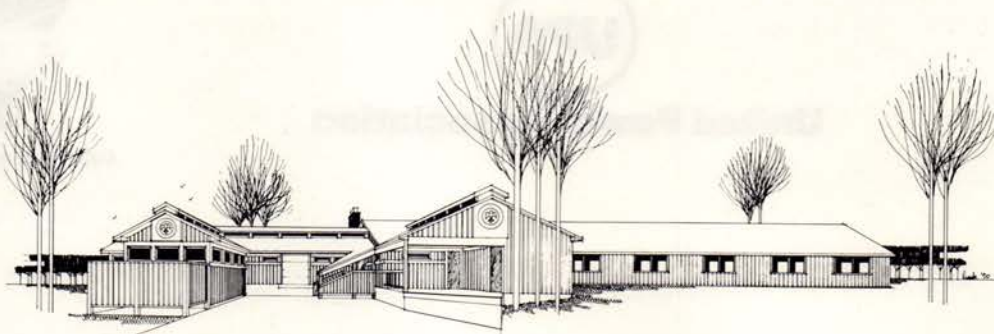
Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Admin. Bldg. Tomahawk Scout Reservation
Boy Scouts of America
Birchwood, WI

This addition and remodeling includes new offices and a modern commercial kitchen capable of preparing up to 2000 meals to service the entire reservation. Bob Russek AIA, 612/636-4600.



Architect: Bonestroo, Rosene, Anderlik and Associates
Project: Stephen C. Phipps Fellowship Lodge, Tomahawk Scout Reservation
Birchwood, WI

The expanded Dining Hall will seat 400 Boy Scouts and Leaders. Tongue and groove pine paneling retains the flavor of the original interior. New dishwashing/ washroom facilities have been added. Bob Russek AIA, 612/636-4600.



Coming Soon announcements are placed by the firms listed. For rate information call **AM** at 612/338-6763

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ASLA	American Society of Landscape Architects
FASLA	Fellow American Society of Landscape Architects
PE	Professional Engineer
RLS	Registered Land Surveyor

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Minnetonka, MN 55345
612/938-9000
FAX 612/938-1448
Established 1970

Jerry L. Bailey	ASLA
J. Dean Bailey	ASLA
Robert K. Wallace	ASLA
Diane Peck Hilscher	ASLA
Todd Irvine	

Firm Personnel by Discipline	
Landscape Architects	8
Other Professional/Technical	25
Administrative	4
Total	37

Work %	
Residential/decks/gardens	45
Site planning & development studies	25
Parks & open spaces	5
Urban design & streetscapes	5
Master/comprehensive planning	10
Multi-family, housing/PUDS	10

Southdale Revitalization, Edina, MN; Rosedale Revitalization, Roseville, MN; Osmonics Building Addition, Minnetonka, MN; Ackerberg Residence, Minneapolis, MN; Van Tassel Residence, Victoria, MN

BARTON-ASCHMAN ASSOCIATES, INC.

111 Third Avenue South, Suite 350
Minneapolis, MN 55401
612/332-0421
FAX 612/332-6180
Established 1946

John C. Mullan	PE
Barry J. Warner	ASLA, AICP
Wm. Scott Midness	ASLA
David R. Koski	PE
David B. Warzala	PE

Firm Personnel by Discipline	
Landscape Architects	3
Civil Engineers	6
Traffic Engineers	5
Transportation Planners	2
Environmental Planners	4
Other Technical	9
Administrative	2
Total	31

Work %

Site planning & development studies	20
Environmental studies (EIS)	20
Parks & open spaces	15
Urban design & streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	5
Multi-family housing/PUDS	5
Highway/transportation planning	20

Urban Design and Redevelopment Plan, St. Louis Park, MN; Burnsville Marketplace Shopping Center, Burnsville, MN; University of Minnesota Landscape Arboretum, Chanhassen, MN; Oxboro Streetscape and Redevelopment Area, Bloomington, MN; Mendakota Athletic Complex, Mendota Heights, MN

DAHLGREN, SHARDLOW AND UBAN, INC.

300 First Ave. N., Suite 210
Minneapolis, MN 55401
612/339-3300
FAX 612/337-5601
Established 1976

C. John Uban	ASLA
John Shardlow	AICP

Firm Personnel by Discipline	
Landscape Architects	8
Other Professional/Technical	7
Administrative	2
Total	17

Work %	
Site planning & development studies	20
Environmental studies (EIS)	10
Parks & open spaces	10
Urban design & streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	20
Multi-family housing/PUDS	15
Expert testimony	10

Northwest Airlines World Headquarters Master Plan, Eagan, MN; University Avenue Redevelopment Plan, St. Paul, MN; Fergus Falls Downtown Redevelopment Plan & Streetscape, Fergus Falls, MN; Hazeltine National Golf Course Development Master Plan, Chaska, MN; Monticello Main Street Re-design, Monticello, MN

ELLERBE BECKET, INC.

One Appletree Square
Minneapolis, MN 55425
612/853-2000
FAX 612/853-2271
Established 1909

John C. Gaunt	AIA
Jack Hunter	PE
Jim Jenkins	AIA
Bryan Carlson	ASLA
Richard Varda	AIA, ASLA

Firm Personnel by Discipline	
Landscape Architects	9
Architects	298
Other Professional/Technical	534
Administrative	185
Total	1026

Work %	
Site planning & development studies	60
Parks & open spaces	5
Urban design & streetscapes	15
Master/comprehensive planning	20

Quad Cities Civic Center, Moline, IL; University of Notre Dame, South Bend, IN; University of Minnesota, Earth Sciences, Minneapolis, MN; State Farm Insurance Companies, Bloomington, IL; Osborne Longterm Care, Rye, NY

ERNST ASSOCIATES

122 West 6th Street
Chaska, MN 55318
612/448-4094
FAX 612/448-6997
Established 1977

Gene F. Ernst	ASLA
Valerie J. Rivers	

Firm Personnel by Discipline	
Landscape Architects	2
Administrative	1
Total	3

Work %	
Residential/decks/gardens	5
Site planning & development studies	45
Parks & open spaces	15
Urban design & streetscapes	5
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10
Multi-family housing/PUDS	15

Chaska City Hall/Library, Chaska, MN; Conagra Corporate Campus, Omaha, NE; Chaska Community Center, Chaska, MN; Opus Center, Minnetonka, MN; University of St. Thomas, Minneapolis, MN

DAMON FARBER ASSOCIATES

18 North Fourth Street,
Suite 300
Minneapolis, MN 55401
612/332-7522
FAX 612/332-0936
Established 1981

Damon Farber	ASLA
Firm Personnel by Discipline	
Landscape Architects	6
Other Technical	1
Administrative	1.5
Total	8.5

	Work %
Residential/decks/gardens	5
Site planning & development studies	30
Environmental studies (EIS)	5
Parks & open spaces	15
Urban design & streetscapes	35
Interior planting	5
Recreation areas (golf, ski, etc.)	15
Master/comprehensive planning	25
Multi-family housing/PUDS	15

IDS Learning and Conference Center, Chaska, MN; Mall of America, Bloomington, MN; Canal Park Streetscape, Duluth, MN; Crystal Community Center, Crystal, MN; Golden Valley Civic Center Complex, Golden Valley, MN

GARDENEER, INC.

80 West 78th Street, Suite 185
Chanhassen, MN 55317
612/934-2244
FAX 612/934-3561
Established 1970

Thomas B. Wartman	President
Alan G. Hipps	ASLA
Maleah M. Miller	ASLA
Stephen D. Bahr	ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Other Professional/Technical	1
Administrative	1
Total	5

	Work %
Residential/decks/gardens	80
Site planning & development studies	10
Multi-family housing/PUDS	10

Boulder Bridge Farm, Shorewood, MN; Gideon's Point, Excelsior, MN; Gray's Landing, Wayzata, MN

GRAYSTONE, INC.

2688 Maplewood Drive
Maplewood, MN 55109
612/483-3395
Established 1985

Lawrence C. Durand	ASLA
Timothy B. Adrian	ASLA

Firm Personnel by Discipline	
Landscape Architects	3
Other Professional/Technical	2
Administrative	1
Total	6

	Work %
Residential/decks/gardens	50
Site planning & development studies	10
Parks & open spaces	5
Recreation areas (golf, ski, etc.)	5
Multi-family housing/PUDS	30

Olympic Hills Golf Club, Eden Prairie, MN; J. Chadima Residence, Mendota Heights, MN; North Star Banks, Roseville & White Bear Lake, MN; P. Alexander Residence, Wayzata, MN; Seasons Multi Use, Woodbury, MN

HAMMEL GREEN AND ABRAHAMSON, INC.

1201 Harmon Place
Minneapolis, MN 55403
612/332-3944
FAX 612/332-9013
Established 1953

Thomas R. Oslund	ASLA
Randy Lueth	ASLA
Amy Stefan	ASLA
Kathy Ryan	ASLA

Firm Personnel by Discipline	
Landscape Architects	6
Architects	85
Other Professional/Technical	97
Administrative	53
Total	241

	Work %
Residential/decks/gardens	5
Site planning & development studies	30
Parks & open spaces	10
Urban design & streetscapes	15
Interior planting	5
Master/comprehensive planning	25
Public art	10

St. Therese Rooftop Garden, Hopkins, MN; Colonial Church of Edina Courtyard, Edina, MN; Minnesota Zoological Garden Amphitheater, Apple Valley, MN; Minnesota History Center, St. Paul, MN; Dakota Hills Middle School and High School, Eagan, MN; General Mills Corporation, Golden Valley, MN; Earth Day Landscape, IBM, Rochester, MN; 3M Building 275 Courtyards, St. Paul, MN

DAVID A. KIRSCHT ASSOCIATES, INC.

5500 Lincoln Drive
Edina, MN 55436
612/938-4030
FAX 612/933-1069
Established 1972

David A. Kirscht	ASLA
------------------	------

Firm Personnel by Discipline	
Landscape Architects	3
Other Professional/Technical	.5
Administrative	1
Total	4.5

	Work %
Residential/decks/gardens	5
Site planning & development studies	25
Parks & open spaces	5
Urban design & streetscapes	5
Recreation areas (golf, ski, etc.)	10
Master/comprehensive planning	15
Multi-family housing/PUDS	5
Commercial/office/motor fuel sites	30

Anoka County Library, Blaine, MN; Mendakota Country Club, Mendota Heights, MN; Veterans Administration Nursing Care Facility, Luverne, MN; Super Valu Stores, Inc., Eden Prairie, MN; Luckner Residence, Medina, MN

LANDSHAPES, INC.

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Bloomington, MN 55420
612/888-3771
FAX 612/888-6447
Established 1978

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Michael A. Gulden	MNLA

Firm Personnel by Discipline	
Landscape Architects	3
Administrative	2
Total	5

	Work %
Residential/decks/gardens	55
Urban design & streetscapes	15
Master/comprehensive planning	15
Multi-family housing/PUDS	15

West Oaks Townhomes, Hopkins, MN; Market Plaza, Richfield, MN; Kingston Ridge, Eden Prairie, MN; Jostens Inc., Bloomington, MN

LSA DESIGN, INC.

420 North Fifth Street,
Suite 655
Minneapolis, MN 55401
612/339-8729
Established 1989

James B. Lasher	ASLA
Harold Skjelbostad	ASLA

Firm Personnel by Discipline	
Landscape Architects	2
Total	2

	Work %
Residential/decks/gardens	20
Site planning & development studies	30
Parks & open spaces	25
Urban design & streetscapes	10
Recreation areas (golf, ski, etc.)	5
Master/comprehensive planning	10

Rochester Riverfront Redevelopment, Rochester, MN; City of Rochester/Olmsted County Government Center, Rochester, MN; Southwest Metro Transit Commission Park & Ride Lot Development; Crystal Comprehensive Plan Update, Crystal, MN; White Residence, Orono, MN

MARTIN & PITZ ASSOCIATES

1409 Willow Street
Minneapolis, MN 55403
612/871-0568
FAX 612/871-0568
Established 1983

Roger B. Martin FASLA
Marjorie Pitz ASLA

Firm Personnel by Discipline
Landscape Architects 2
Total 2

Work %
Residential/decks/gardens 2
Site planning & development studies 28
Parks & open spaces 20
Urban design & streetscapes 15
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 25

Main Street Streetscape Renovation, Minneapolis, MN; Nicollet Island Park, Minneapolis, MN; Minnetonka Civic Center, Minnetonka, MN; Festival Park Ironworld USA, Chisholm, MN; Bemidji Water Front Master Plan, Bemidji, MN

MORIARTY/CONDON LANDSCAPE ARCHITECTS

1501 University Avenue, Suite 304
Minneapolis, MN 55414
612/378-3843
Established 1987

Stacy Moriarty LA
Patrick Condon ASLA

Firm Personnel by Discipline
Landscape Architects 3
Total 3

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

Horticultural Therapy and Sensory Garden, Minnesota Landscape Arboretum, Chanhassen, MN; St. Francis Garden, Church of St. Stephen the Martyr, Edina, MN; Campus Masterplan for Upper Iowa University, Fayette, IA; Masterplan for the Basilica of St. Mary, Minneapolis, MN; Private Residence, Deephaven, MN

KEVIN G. NORBY & ASSOCIATES, INC.

6801 Redwing Lane
Chanhassen, MN 55317
612/474-0403
Established 1989

Kevin Norby ASLA

Firm Personnel by Discipline
Landscape Architects 1.5
Administrative .5
Total 2

Work %
Residential/decks/gardens 50
Site planning & development studies 15
Parks & open spaces 5
Urban design & streetscapes 5
Multi-family housing/PUDS 10
Commercial & office 15

Grundhofer Residence, Orono, MN; BlueFin Bay, Tofte, MN; Lutsen Golf Course, Lutsen, MN; Tapper Manufacturing, Inc., Monticello, MN; Highcroft Place Subdivision, Edina, MN

SANDERS WACKER WEHRMAN BERGLY, INC.

365 East Kellogg Boulevard
Saint Paul, MN 55101
612/221-0401
FAX 612/297-6817
Established 1979

William D. Sanders ASLA
Larry L. Wacker ASLA
B. Keith Wehrman
John O. Bergly

Firm Personnel by Discipline
Landscape Architects 5
Other Professional/Technical 1
Administrative 1
Total 7

Work %
Residential/decks/gardens 5
Site planning & development studies 15
Environmental studies (EIS) 5
Parks & open spaces 25
Master/comprehensive planning 15
Multi-family housing/PUDS 5
Cemeteries 5

Red Wing Downtown Streetscape, Red Wing, MN; Park and Recreation Master Plan, Elk River, MN; Comprehensive Plan Update, Medina, MN; Rochester Cemetery Expansion, Rochester, MN; Elementary Schools, St. Paul, MN

SOVIK MATHRE SATHRUM QUANBECK SCHLINK EDWINS

205 So. Water Street, Box 390
Northfield, MN 55057
507/645-4461
612/332-8679
FAX 507/645-7682
Established 1949

Edward A. Sovik FAIA
Sewell J. Mathre AIA
Clinton L. Sathrum AIA
Robert M. Quanbeck AIA
Terrance J. Schlink AIA
Spencer Jones ASLA
(Associate in Firm)

Firm Personnel by Discipline
Landscape Architects 1
Architects 11
Other Professional/Technical 2
Administrative 3
Total 17

Work %
Residential/decks/gardens 10
Site planning & development studies 20
Urban design & streetscapes 20
Recreation areas (golf, ski, etc.) 40
Multi-family housing/PUDS 10

Centennial Mall, Concordia College, Moorhead, MN; 400M Track, Bemidji State University, Bemidji, MN; 400M Track & Athletic Facilities, Hamline University, St. Paul, MN; Library Site & Founder's Court, Carleton College, Northfield, MN; Point Pleasant Heights Retirement Community, Chisago City, MN

WESTWOOD PROFESSIONAL SERVICES, INC.

14180 West Trunk Highway 5
Eden Prairie, MN 55344
612/937-5150
FAX 612/937-5822
Established 1972

Tim Erkkila ASLA
Greg Kopischke ASLA
Ron Peterson JD
Francis Hagen, Sr. PE
Martin Weber RLS

Firm Personnel by Discipline
Landscape Architects 7
Civil Engineers 5
Traffic/Transportation Engineers 3
Environmental Planners 2
Registered Surveyors 2
Other Technical 22
Administrative 5
Total 46

Work %
Site planning & development studies 20
Environmental studies (EIS) 10
Parks & open spaces 15
Urban design & streetscapes 15
Master/comprehensive planning 10
Multi-family housing/PUDS 20
Traffic/transportation planning 10

Downtown Redevelopment Plan & Streetscape for Shakopee, MN; Waterford Park Office/Retail Center, Plymouth, MN; Edinburgh Residential Community, Brooklyn Park, MN; Earle Brown Farm Master Plan, Brooklyn Center, MN; Comprehensive Parks Plan and Individual Parks Design for Maple Grove, MN

YAGGY COLBY ASSOCIATES

717 Third Avenue S.E.
Rochester, MN 55904
507/288-6464
FAX 507/288-5058
Established 1970

Ronald V. Yaggy PE
Donald R. Borcharding PE, RLS

Darrell L. Lewis AIA
Christopher W. Colby ASLA
Ronald L. Fiscus

Firm Personnel by Discipline
Landscape Architects 1
Architects 6
Civil Engineers 5
Planners 3
Other Technical 28
Administrative 3
Total 46

Work %
Site planning & development engineering 45
Parks & open spaces 5
Master/comprehensive planning 5
Multi-family housing/PUDS 5
Economic development planning 5
Commercial architecture 20
Municipal engineering 15

Chester Woods Park, Olmsted County, MN; Southbridge Downtown Redevelopment Project, Mason City, IA; Downtown Redevelopment Plan, Anoka, MN; Apache Mall Expansion and Site Improvements, Rochester, MN; Arboretum Development Master Plan, Rochester, MN

previews

Continued from page 11

industrial designer Bill Stumpf discusses design's obsession with comfort and convenience in lieu of more substantial contributions to the areas of safety, family and community life, and waste disposal.

On March 12 Adrian Forty, author and professor of architectural history at London's University College, examines modernism's relevance to the questions of contemporary life.

For more information call WAC at 375-7622.

Lectures on St. Paul architecture Wednesdays, April 3-24, noon St. Paul Public Library Free and open to the public

In this four-part lecture series cosponsored by the MSAIA's St. Paul Chapter and Friends of the St. Paul Library, architects, landscape architects, historians and city planners discuss St. Paul development and design. Topics include a historic review of downtown architecture and discussion of the city's riverfront-development plans and Mears Park redesign.

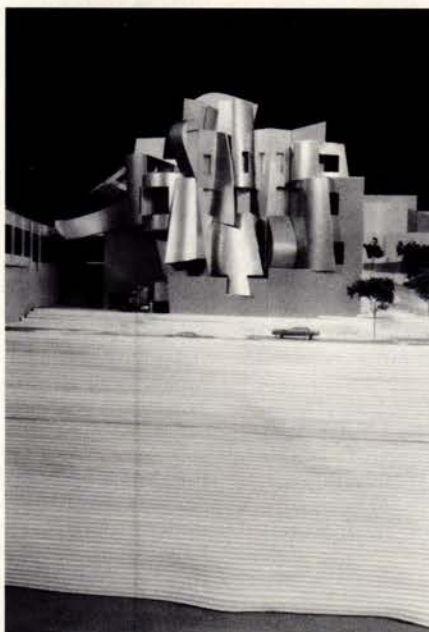
For more information contact the Friends of the Library at 224-5463.

Mention the Unmentionables: 100 Years of Underwear April 7-June 23 Goldstein Gallery University of Minnesota, St. Paul Campus Free and open to the public

"Mention the Unmentionables" explores the historical evolution of men's and women's underwear, focusing on their design, style and materials, and how popular perceptions of "unmentionables" have changed over time.

For more information call 624-7434.

Frank Gehry and the New University Art Museum Thursday, April 18, 7 p.m. Cowles Auditorium, Hubert H. Humphrey Center Minneapolis Free with reservation



Frank Gehry discusses his design for the new University Art Museum on April 18.

Frank Gehry discusses his design for the new University Art Museum, the architect's first public building in the Twin Cities. Funded by a gift from the Frederick R. Weisman Art Foundation, the museum opens in fall 1993.

Admission is free but reservations are required. Call 624-9876.

Tourisms: suitcase Studies Through March 17 Walker Art Center \$3; free to seniors and WAC members

On view through March 17 is the fifth in the series of "Architecture Tomorrow" exhibitions designed to explore the work of emerging, experimental American architects. The current show, "Tourisms: suitcase Studies," features an installation by the New York firm Diller + Scofidio. Architects Elizabeth Diller and Ricardo Scofidio have worked collaboratively since 1979 on numerous gallery

installations and theater set and costume designs around the world. Their current work in Gallery 7 explores the theme of travel and tourism through an assemblage of 50 identical Samsonite suitcases, the architects' symbol for the most irreducible and portable unit of home.

For more information call WAC at 375-7622.

Running Silhouettes: Asian Shadow Puppet Figures in the Collection of Minnesota Museum of Art Through March 24 Jemne Building galleries Minnesota Museum of Art, St. Paul Free and open to the public

For centuries, shadow-puppet theater has been a vital art form throughout Asia. Using brilliantly colored forms cut from animal hides, puppeteers have entertained adults and children alike, while enacting sacred stories, epics and narratives which define the history of a people and their secular and religious traditions.

On view at the Minnesota Museum of Art's Jemne Building galleries are more than 80 puppets, drawn from such countries as China, India, Java, Bali and Thailand, which represent the museum's extensive holdings in shadow figures from the 19th and 20th centuries.

For a schedule of other lectures, films, demonstrations, performances and tours in conjunction with the exhibit, call the museum at 292-4355.

Caribbean Festival Arts Through April 14 Minneapolis Institute of Arts

The Minneapolis Institute of Arts comes alive this month when an exhibition of video, recorded sound, slides, murals and costumes explores the beauty and energy of Caribbean festivals and masquerades. Of special note are the show's 36 costumes, elaborately wrought of such materials as mirrors, feathers

and beads to mimic royal finery, dragons, butterflies and other giant insects.

For more information call the Visitor Information Center at 870-3131.

**Javier Puig Decorative Arts
Through May 4
Minneapolis
Free and open to the public**



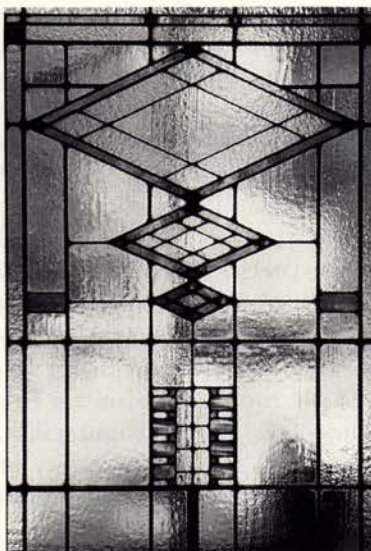
Ratio Tower by Robert Kasnak, on view through May 4.

On view through March 30 are majolica soup tureens by Nebraska ceramist Gail Kendall. An exhibition of studio furniture by regional craftspeople opens April 6 through May 4.

For more information call 332-6001.

**Tours of the Purcell-Cutts House
Ongoing
2328 Lake Place, Minneapolis
Free; reservations required**

One of Minneapolis's finest examples of Prairie School architecture is open to the public following extensive restoration by the Minneapolis Institute of Arts. Designed in 1913 by Willam Gray Purcell and George Grant Elmslie, contemporaries of



Prairie School-inspired window from the Purcell-Cutts House

Frank Lloyd Wright and major proponents of Prairie School architecture, the Purcell-Cutts House in Kenwood is a study in Prairie School at its best, with its emphasis on unity of design, materials, site and floor plan.

The house is open to the public on selected Saturdays. Admission is free but reservations are required and available through the Visitor Information Center, 870-3131.

**About the House
Ongoing
Children's Museum
St. Paul**

\$3 adults and children over 2; \$2 seniors; \$1 children 12-23 months

Ever wonder how a house is put together, what magic keeps the roof from collapsing, the heat from escaping on the coldest winter days, how lights turn on and off, how water circulates? This exhibit takes the mystery but not the fun out of residential construction by giving kids a nuts-and-bolts tour of a mock house, from the architect's drawing board to the family photos on the living-room wall.

For information call 644-3818.

AM

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up close

Continued from page 17

Not only do many of those characteristics appeal equally to non-farmers, they also reflect good conservation practices. To understand the correlation, one has only to drive around southern Minnesota and look out the car window. Farms in the Rochester area, with their gentle hills dotted by ponds and oak groves—features that offer wildlife habitat and help conserve soil and water—are much prettier than the flat fields around Austin or Albert Lea, many of which are planted with uninterrupted, erosion-prone rows of corn and soybeans. “We like bold patterns, rolling topography, and strips of trees and water,” Nassauer says. “That’s why the patchwork farms of England and France look so picturesque from the air.”

Growing up in Ames, Iowa, Nassauer herself spent a lot of time


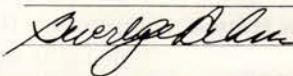
looking out the car window when she accompanied her father, a county extension agent, on farm visits. She also spent hours drawing, though she says she “was never satisfied with my landscapes. It seemed impossible to frame the prairie.” Her interests in art and rural aesthetics dovetailed when she spent 6 months studying in London and Florence as a sophomore at Macalester College. Inspired by Samuel Palmer’s ink sketches of the English countryside, she returned to the University of Minnesota to study landscape architecture.

Seven years later, after stints at Iowa State University and the University of Illinois, Nassauer joined Minnesota’s faculty. Since then her reputation as a teacher, researcher and advocate has grown steadily. Last June she won the first Roy Jones Award for outstanding research from the university’s College of Architecture and Landscape Architecture. She also is the first

landscape architect to chair the U.S. section of the International Association of Landscape Ecology.

Nassauer’s concerns go beyond the countryside. One of her current projects—a collaboration with forest-resource professor David Line and landscape architect David Pitt—seeks to measure how visitors and wildlife managers perceive campsite damage in the Boundary Waters Canoe Area. For another study, she and her students are showing computer simulations of a house and yard to residents of four Twin Cities suburbs. Like the simulated farm, the lawn changes in each image: First it’s mowed, then it’s weedy, then it sprouts trees and a patch of prairie, then the tree canopy and understory are enhanced. Whether the project will encourage suburbanites to abandon their manicured lawns in favor of wildlife habitat is debatable, but “at least,” Nassauer concludes, “it may help them see that they have options. We *all* have options.” **AM**

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Association Administrators & Consultants, Inc.
19000 MacArthur Boulevard, Suite 500
Irvine, California 92715

Greenways

Continued from page 29

clude certain kinds of uses: floodplain zoning along the riversides, or, less often, aesthetically inspired restraints along ridges and sometimes along the scenic roads. On the urban waterfronts or close to the railroad tracks, development is often limited to heavy industry, meaning that the land may lie idle or remain only slightly used, as a materials-storage yard, for example. These days, new industry tends to locate near interstate cloverleaves or the airports and less often along the old transportation routes of riversides and rail lines.

Another characteristic shared by linear commons is that in many places they are still largely intact, unsegmented. Despite the intense urban growth since the 1950s, new development has often jumped over these linear land resources because they were physiographically unsuitable for building, were regulated against development or were in an economically unattractive location.

Thus, green and good, new kinds of land resources presented themselves to conservationists as opportunities they had previously overlooked—the metropolitan linear commons that could affordably be converted to greenways.

Now no one should conclude that greenway-making, because it is affordable, is somehow less valid a land-conservation strategy than the earlier emphasis on preserving large discontinuous open-space parcels in the metropolitan countryside. In fact, *cheaper* might even be *better* in certain respects since a greenway program can confer two quite remarkable attributes not realizable when open-space preservation is confined to single chunks of land. One of these attributes is *edge*, the other is *linkage*.

The edge effect is almost magical. For most people, the great utility of preserved open space of almost any kind is not measured by its area but by its edge: that is, what you see when walking or riding down a street alongside it or taking a pathway through it. From the edge, a

wooded park that might be a mile across looks the same as one that is 200 feet in width. Clearly, therefore, a long, thin greenway can provide a great deal more *apparent* open space per acre than a consolidated parcel of land....

The second great advantage of a greenway is linkage. Many of the individual parks and nature sanctuaries acquired during the 1960s and early 1970s are intersected by linear commons of some sort—usually a stream valley, less often an open-space ridgeline or an abandoned transportation route. What greenways can do is to multiply the utility of existing parks—ecologically, recreationally and aesthetically—by linking them together like beads on a string. This, too, is an old idea. Park planners of the past often recommended such corridors; but in the postwar fervor to beat the bulldozer to those choice hunks of open space, linkage was often forgotten. Now rediscovered, the possibilities of linkage have excited more conservationists than almost any other attribute of greenways. One benefit is that linked parks and reserves provide for what ecologists call *species interchange*, the sine qua non of biological diversity and therefore ecological stability. The wide movement of wildlife, even plants, along a natural corridor is essential for the survival of some species, especially those fairly high up on the food chain. If confined to a single nature reserve, even a quite large one, species such as fox or owl can become an island population and possibly perish.

Moreover, the linking of parks along natural or even manmade corridors produces a remarkable recreational advantage. In Portland, Oreg., for example, a 140-mile greenway around the city will connect some 30 parks and reserves, substantially increasing their aggregate benefit to the community. Almost everyone is also entranced by the possibility of interregional long-distance linkages. Wrote the enthusiastic authors of *American Outdoors*, the 1987 report of the President's Commission on Americans Outdoors, "Imagine walking out

your front door, getting on a bicycle, a horse or trail bike, or simply donning your backpack and, within minutes of your home, setting off along a continuous network of recreation corridors which could lead across the country."

The report-writers may have engaged in a flight of prose fancy, but their image of a green network across America—one of the commission's key recommendations—nevertheless caught the imagination of a number of journalists and authors (including me) who were struck by the boldness and the sheer *timeliness* of the idea. Although modern greenways had been in evidence since the mid-1960s (and their predecessors a century before), the idea of linking them from coast to coast seemed compelling for a nation that was, in many ways, splitting apart. The report's emphasis on a nationwide system of greenways and the attendant publicity the recommendation engendered have doubtless had a significant coalescing effect on the greenway movement.

Indeed, linkage carries a powerful symbolic message and is, clearly, the philosophic core of the greenway movement, regardless of the prospects of a national system, which perhaps works better as a metaphor rather than a literal policy initiative in any case. The point is that this movement is not merely an aggregation of conservationists undertaking similar projects but a cadre of civic leaders, however disparate, who devoutly believe in the emblematic, as well as actual, importance of linkage: of recreational and cultural resources, of wildlife populations, and most of all, of neighborhood and towns and cities and people of all colors and stations not only in the use of the greenways but also in the making of them.

To make a greenway... is to make a community. And that, above all else, is what the movement is all about.

Charles E. Little, editor of the *Johns Hopkins series American Land Classics*, is a Washington-based author and journalist specializing in American life and history and the environment.

Mayor

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I would take it three steps further, however.

We should pull together the most talented people in our community and hope that they will provide fresh insight into how to proceed. We should expand the team to include the Minneapolis Community Development Agency, the MSAIA, the Minnesota Society of Landscape Architects, the Historic Preservation Commission, the Arts Commission, community representatives and the Urban Design Center. The McKnight Foundation's announcement last week that it was awarding a project grant to the Urban Design Center to work with neighborhood planning efforts presents an unusually exciting opportunity to couple public and private planning efforts. We should seek to integrate the design center's activity with that of the city team.

We should structure the urban-design framework to be a living document that is capable of change as the neighborhoods and city as a whole change.

The Design Assessment Committee I describe below should be given the authority to review private development projects of a certain size for compliance with the goals, policies and design guidelines of the framework. Consultation with the Design Assessment Committee from the conceptual-design stage forward should be a prerequisite for building-permit approval. The existence of the framework's design guidelines should, in and of itself, influence the way private projects take form. Introducing the additional element of a mandatory dialogue should reinforce the strength of the guidelines.

Designer Selection Panel

The city should create a Designer Selection Panel for public capital projects, including major public-works projects. We might start by

selecting projects from the city's 5-year Capital Improvement Plan that are slotted to begin one year out. This might result in review of some projects that have small construction budgets but significant community impact and other projects that are expensive, but present few design and planning challenges.

The purpose of the panel would be to develop goals, objectives and design guidelines for the project, to select a designer based on those guidelines, and to review the schematic design and design development documents to ensure their consistency with the guidelines. It would be chaired by the city coordinator. Its other members would include the planning director, the department head into whose domain the project falls, a representative of MSAIA, a representative of MASLA, the mayor's office and the chair of the city-council committee with subject-matter jurisdiction over the project.

Design Assessment Committee

The city should establish a Design Assessment Committee for projects that request assistance from the city.

The authority for creating project-specific guidelines and criteria now resides largely with the Minneapolis Community Development Agency. These guidelines and criteria are intended to provide direction to staff, elected officials, developers and citizens about what policies the city wants to promote through the project.

To ensure that these project-specific guidelines reflect the goals, objectives and design guidelines of the urban-design framework, we should have the planning department involved from the outset with the MCDA staff in preparing the project guidelines, and both the planning director and the MCDA should sign off on the guidelines before they are forwarded to the city council and mayor for approval.

The Design Assessment Committee would ensure that the project guidelines, once adopted, are being

observed in the project's early stages. The committee should be involved in the early stages of the process, not at the tail end. It should be advisory to the planning commission, the council and the mayor. To provide continuity with the Designer Selection Panel, it should be chaired by the city coordinator and include the planning director and the MCDA director. It should also include representatives of the MSAIA and MASLA, on a project-by-project, rotating basis, and citizens.

Second, we must strengthen the design capacities of neighborhoods.

As part of the neighborhood-revitalization program, we should make available to each neighborhood a package of questions a community could ask and initiatives a community could explore that affect neighborhood image and quality. The planning department and the Committee on the Urban Environment are already working on materials of this kind. These materials might be coupled with walking tours published in community newspapers that lead residents through a neighborhood's significant historical, cultural and political landmarks.

We should also make available to neighborhoods design-assistance teams—groups of architects and landscape architects willing to provide high-quality technical assistance to neighborhoods. I encourage the MSAIA and MASLA to work with our planning and neighborhood-revitalization staff to develop ways in which this might be accomplished.

The McKnight grant to the Urban Design Center contemplates activities very much like this. It calls for the identification of urban-design issues and community resources in the neighborhoods, the development of ways to address those issues and the preparation of materials to enable neighborhoods to engage in ongoing planning. This again presents an unusually bright

opportunity for the city to work with talented members of the design profession in strengthening neighborhood design capacity.

Third, we must strengthen the institutional role of the planning commission.

At its retreat last weekend, the planning commission began an intense examination of ways they can play a more aggressive role in contributing to the public discussion about the planning challenges facing our community. I suggested to them that they might think of themselves as the body that asks the public-policy questions nobody else is asking—by staying a few steps ahead of the debate, they could help give form to that debate.

This will be possible only if we make structural changes in the way the commission works. I have suggested that the 1991 city budget include funds for a hearing officer who would review many of the routine zoning matters the commission now handles. This would free considerable time for the commission to examine larger policy issues. We are also examining the wisdom of making a City Charter change that would increase the number of citizen members on the commission.

A number of possibilities seem logical candidates for intensive commission consideration:

- Revision of the zoning code.
- Assessment of the implications of light-rail transit.
- Refinement of a strategy for the development of neighborhood commercial areas.
- Assessment of the impact the neighborhood-revitalization program will have on the city's overall systems of land-use planning, zoning and other large-picture issues.
- Tackling issues that deal with the ways neighborhoods can become more supportive environments for families and children.

Fourth, we must broaden public discussion of design issues.

Our community has a high level of interest in urban design. We need

to reach beyond our usual audience, however. We need a continuing dialogue that will create a more broadly shared vocabulary and that will contribute to a wider consensus that there is a public interest in good design.

A number of steps are possible downtown. The creation of the Downtown Council's Planning and Economic Development Committee promises to engage various downtown communities in a full-ranging discussion of urban design. We should also expand upon the Friends of the Library design series at the Minneapolis Public Library to discuss more fully design issues of current concern.

The neighborhood-revitalization program and the McKnight grant hold the promise of increasing public discussion in the neighborhoods. The walking tours I have suggested might be accompanied, for example, by a neighborhood design forum. I have also asked the planning department to develop educational documents on urban design for the general public.

Fifth, we should include tomorrow's adults in a discussion about the future of our city.

The imagination of children can do wonders in breaking us loose from conventional ways of looking at the future. I have asked Minneapolis Public Schools Superintendent Robert Ferrara to consider inviting Minneapolis schoolchildren to imagine how Minneapolis will look 20 years from now.

The MSAIA might also investigate whether we could follow Philadelphia's lead in establishing an Architecture in Education program in the public schools. Using professionals and architecture students, the program could develop architecture-related activities to accompany an elementary or secondary teacher's course. It might involve planning exercises in a social-studies class or structures analysis in a math class. It would be a wonderful opportunity to interest young people in their environment.

Sixth, we should establish the position of city architect.

All of the proposals I have suggested would be strengthened by the establishment of the post of city architect. We need a single place in city hall where people can look for leadership on design issues. We might start with a part-time position to test the concept.

The city architect could be the thread of continuity through each of the preceding five proposals: He or she could participate in the urban-design framework team, chair the Designer Selection Panel and the Design Assessment Committee, coordinate efforts to create neighborhood design-assistance packages and devise strategies to broaden public discussion. The city architect would also be critical in overseeing efforts to introduce greater design sensitivity into traffic-engineering projects, neighborhood-revitalization activities and public-works projects. Finally, the city architect could help develop the open-space and pedestrian pathway plan for downtown.

Those are my proposals. They only begin to suggest the areas in which we could be doing things differently. AM

Roundtable

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have access to the street from the skyways. I frequently can't figure out how to get into a building to get to the upper level because I don't know how one maneuvers that little pathway system to get to the skyway.

Labosky: I agree with everything you're saying with your view of skyways. I think that's exactly how they work. When we proposed to do a \$21.8 million reconstruction of Nicollet Mall, we had at first four skyway connections, from the skyway down to the street, and later reduced it to two. They were under attack—severe attack. And they became the lightning rod by which a lot of people

wanted to defeat doing anything to upgrade the mall. The concern seemed to be cost. But it wasn't so much cost as security. There are a lot of people who are afraid that letting people enter from the street directly into the skyway system creates security problems, as opposed to letting people enter buildings and through atriums in buildings to get onto the skyway level.

Brown: I honestly don't see how a rational person could pursue that argument very far given how the buildings are accessible and how you move through them and how little surveillance there is.

Leicester: Street connections should have been the only thing that all this money bought.

Mulfinger: You're facing this problem of connecting the public realm with what is a private realm—the internal network of the skyway.

Leicester: But that already exists. You still go in the front door of a shop, and there's no guard standing there dusting you down with lice powder.

Rybak: *Before we finish the skyway issue, let me ask this question about how far the skyway system should go. Right now there seem to be varying opinions on how well it's done in the core, but now we're looking at this issue about how far should it go, say, into the warehouse district, the one district where we do seem to have street life and activity. If you walk down First Avenue North in 10 years, from Faegre's to Cafe Brenda, should you be able to do that by skyway or not?*

Leicester: If you come up with a new idea for skyways. Why can't they have a bar over the street? They provide us with wonderful places to sit and watch.

Brown: We'd like to see integrated skyways that respond to the seasons. What about seasonal skyways that are closed in the winter when it makes sense, but somehow open up, the way we take our storm windows off? Why can't our skyways open up and become bridges over our streets? You also have the incentive to go down to the street once it becomes summertime. In a district like that we should be looking at a radically different kind of skyway.

Morrish: We've tended to look at the skyways like public works looks at the street—a viaduct, moving people from A to B. We've tended to take those engi-

neered pieces and see them as a movement system and put it under 'infrastructure,' under 'utility.'

Leicester: Make the skyway the destination.

Morrish: Right.

Rybak: *Someone from St. Paul would say that we need to do a better job of explaining to people how they can get around town. St. Paul responds to that by making every skyway the same. It feels like a public street. On the other hand, we're talking about the city as having a different texture in different parts of town.*

Morrish: Public streets can be that way, too.

Leicester: Minneapolis has already taken a tentative step to make some mannerist skyways. What we're just saying is go the rest of the 95 percent. We're still just scratching the surface. If you can put a building like the government center across an entire block, there's no reason why you couldn't have something many times smaller, but much more intensely lit, publicly accessible. It would be a fantastic experience, especially for the entertainment street (wherever this entertainment street is supposed to be). We thought of a skyway movie theater. You'd sit in this miniature theater straddling Hennepin Avenue. Then at the end of the performance, the screen would just roll up and you'd look through a glass window right down Hennepin Avenue, the stream of lights coming toward you. It would be a fantastic way to end. Everybody in town would say, "You've got to get over to Theater #7 and see a film there."

Rybak: *Let's talk a little about the issue of security. Every downtown faces it. To a certain degree, suburban shopping-center environments are a lot more predictable. You go there and you know basically what you're getting. It may not be as exciting, but it's certainly quite comfortable to a lot of people. Should downtown do anything to make it feel more secure?*

Leicester: It's too secure already. You couldn't get much safer.

Morrish: We interviewed some youths and they said that's why they like going downtown. They feel absolutely safe. They said, "The police watch us all the time."

Brown: "So we feel safer downtown

than we do in our neighborhoods."

Morrish: "We don't want to go over to our high school where we feel really nervous. We go down to City Center where we're watched—constantly."

Brown: Are the people who raise these security issues actually those who are downtown a lot or are they people who come once or twice a month? Where's that coming from? I know the city council mouths it back to us, but really, who's complaining and how real is this problem? Or is it a perceptual problem?

Labosky: It's more of a perceptual problem than an actual problem. I don't have any crime statistics but I suspect that there's more crime with greater frequency in a suburban shopping mall than we have downtown.

Morrish: You just don't hear about it.

Labosky: Yes, exactly. Downtown is a very rich melting pot of different people, and I think we need to foster an atmosphere where diversity is respected and encouraged and treated as an asset, as opposed to a problem.

Rybak: *Let me move this a little into the issue of decision-making. Everyone here comes out of a design background. It's safe to argue that people with design backgrounds are not driving the process. Why a building goes here or there is primarily a development decision. How practically can people with design backgrounds get more involved in the process? Where do think they need to get involved?*

Leicester: That's all talked about in the mayor's address about the need for an urban-design committee. That's been banded around for 10 years. I sat on a CUE committee 10 years ago—Ralph Rapson, Tom Hodne and I formed a tentative group to discuss that. Nothing's happened since.

Rybak: Are you still comfortable with the idea?

Leicester: Yeah, I think so. He talks about the city architect. It sounds very grand, but I think it's a good idea. Other cities do it. We've got to stop being so timid toward all these developers.

Mulfinger: You always need to find the best architects, landscape architects to actually do the work and not be willing to accept the mediocrity that may occur with an inferior architect. That always has to be strived for. We can see the results of that in projects around the city. It's not

just an issue of a mediocre developer. It's also an issue of a mediocre designer who has not done justice to that project.

What Andrew's alluding to—the issue of the single designer—really has to do with the nature of the single project and the fact that that's the way America makes most of its decisions about most of the things that get built. They're singular events, just a few people coming to bear on mammoth decisions. The other side of that, though, is trying to formulate some kind of civic structure. There could be two kinds of civic structures that would work. One is the businessperson's group, that quasipublic agency that has a political power that is not a voted political power but comes from the might of those institutions. The beaux-arts plan of 1917, for instance, was done not for the mayor of the city but for the business community. We may be missing some of that right now. The business community is not looking broad enough to create structures that give civic design to the whole of the city, not just to Nicollet Mall.

Another would be the way that the mayor's suggested, which is to have laws, community rules and regulations. The problem with the latter is that in some ways it's so un-American. It would take us a long time to develop that as being a part of the way we commonly do business.

Morrish: Many cities in America have much more aggressive articulation of the things they want as a client, what the public wants as a client. The second IDS project and hotel [on the north end of Nicollet Mall] is an excellent example of the fact that we don't have enough description, even on the Nicollet Mall, to create an envelope for a project like that so that we wouldn't make such outrageous and unfruitful maneuvers as placing a tower in the wrong place, to the point where Nicollet would be in shadow constantly, the building would be pushed back on the intersection and a huge piazza created when you want the street enclosed by shops. Every step that it made, those things are so articulated in many cities that you don't preclude development. You just tell them, "These are some basic rules so that we can continue on the investment we've made in Nicollet Mall."

Mulfinger: One of the encouraging things in the last 6 or 7 years has been the public's willingness to talk about ugly architecture. City Center was the first example, as I recollect, where the ugliness of the building made the front page of

the Minneapolis *Star and Tribune*. Until that time we didn't discuss ugly buildings. They happened with regularity. Now we're discussing them. You can see in *MPLS.ST.PAUL* magazine the reference to three or four buildings noted for their ugliness. I think it was really fantastic to point out who was doing these ugly buildings and why they were doing them. I suspect that the developer out looking for a good architect is going to think twice about using that person who created an ugly building.

Morrish: The design community is challenged to do better.

Mulfinger: We've got to build a public discourse that has to do with beauty and aesthetics.

Morrish: In San Francisco there's the implied rule that if you don't do good and it comes out in the newspaper, you're going to get hit hard by your fellow designers. It's not one out of jealousy but one of critique. We're too apathetic and acquiesce too much, thinking there's not much we can do.

Rybak: *Let's look at the Gateway District. When I was growing up, it was a place where you went to find a city bar or a strip joint. All of that was torn down, flattened, and a new generation of buildings came up. Oddly enough now, in the short lifetimes of ours, we're back to ground zero, and we're winding up with a bunch of empty parking lots again. The advantage, of course, is that now we have a chance to reshape this district. How do we reshape it? What do we want that to be?*

Leicester: Housing, for goodness sake. It's an obvious choice. It's a nice place to be. You can walk to the river when you want to recreate or you can walk downtown when you want to shop.

Mulfinger: The nice thing is that it's an organic land reserve sitting there waiting to be developed. You've got all these projects that decided to build in the middle of the block. Now you can go back in and fill in the rest of the block.

Brown: What concerns me is that that whole area, whether it's the IDS, the library, housing or the riverfront, seems to be on a piecemeal basis without anybody saying, "This is our vision for what we want. We hope we can get it. If we can't afford it, we might have to change it, readjust our priorities." But there is no vision on the table, no notion of what it should be.

Rybak: *We have this big block of land sitting there. What should be done there to make this a more human downtown?*

Brown: The library would seem to be a good opportunity to not only look at where the library could be, since they've organized a task force, but what can happen around it and what are the related uses and to begin to articulate a vision for more than one block and how the library relates to the river, the city, Nicollet and Hennepin. It's a key site. Also, the whole public-space agenda and the desire to have more public space, where that could be and what it can be tied into.

LaBosky: It's not just what you want; it's what you need and what the market is. I've spent more than 5 years serving on the St. Paul Riverfront Development Commission trying to get housing along the river and make a mixed-use work. It can't happen because their forecasts are for the absorption of 60 units per year in all of St. Paul with 500 units being available. So you can say all you want about it as a great housing site but if there's no market for it, what can you do? You need to look at more than just what you want.

Morrish: There's an interesting phenomenon in Minneapolis that I can't get used to. There's a tendency to just want to think about the objects inside the square, inside of the block.

Cities like St. Louis and Rome, for instance, did a couple of things. The public sector worried about the framework—streets, the organization of the public space—so that it all held together. St. Louis had Operation Bright Side which essentially said, "Well, we've got these boulevards. Let's improve them. Whether they go through rich neighborhoods or poor neighborhoods is not the point. It's all equally applied."

Washington Avenue is a very important street. It's close to the university, a major magnet, and warehouses on the other side. Somehow if it's not filled with high technology, forget it. If it's not filled up with gleaming Whitney buildings, forget it. We'll leave the street as this huge freeway. The public-works department eyes it as a big freeway to unload people. Big mistake. Here's the possibility of getting 42,000 people at the other end at the university to start eyeing this public connection. The city's got to start thinking more about the public realm as it sits within public works and the basic functions of government. You don't need special tax-exempt financing; you don't need anything special. You can do it on a

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Location: Edina, Minn.
 Client: Church of St. Stephen the Martyr
 Project designer: Stacy Moriarty
 General contractor: Camber
 Construction Co.
 Landscape contractors: Landscapes, Inc.
 Landscape architect: Moriarty/Condon
 Landscape Architects
 Photographer: George Heinrich

Project: Alvina Therese Laitala Memorial Courtyard

Location: Edina, Minn.
 Client: Colonial Church of Edina
 Landscape architects: Hammel Green and
 Abrahamson
 Principal-in-charge: Ted Butler
 Project manager: John Justus,
 Thomas Oslund
 Project designer: Thomas Oslund
 Civil engineers: James Gouvet
 Contractor: ARTEKA, Inc.
 Photographer: George Heinrich

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daily basis.

Leicester: In the 20 years I've lived in
 Minneapolis I've watched the city almost
 completely ignore the river. There are all
 these barriers—the post office just
 keeps on growing! You'd never know
 the river was there. It's always a surprise
 when you take one of those bridges
 across the river and, God, there it is, es-
 pecially the 35W bridge. You look down
 briefly over the parapet and see this
 spectacular space. We musn't do any-
 thing to further hermetically seal off the
 river. Having the Great River Road go
 down along the river was a mistake. It
 should have gone on Washington Av-
 enue. We should have built small-scale
 things along the river there. If anything,
 what we should have done along the riv-
 er was allowed more restaurants, to get
 some night life down there so that the
 tourists who do take that trip in the sum-
 mer will have a destination when they
 get to the bottom of Nicollet Mall, as
 does everybody else. There needs to be
 some logical circulation through the city
 primarily for pedestrians, such as a
 cross axis connecting Nicollet Mall on to
 the civic center.

Rybak: *Do we need more open space
 downtown? If so, where? And more im-
 portant, what kind of open space should
 that be?*

Mulfinger: I think we've got too much
 of it, to begin with. It's not very well de-
 veloped and not very well structured to
 have a cohesive thought about how it
 works together as a system. It's often so
 broad that you don't have any sense of
 one side from another, edge or bound-
 ary condition by which you can perceive
 the space that you're in.

Rybak: *Are you talking about building
 plazas like Pillsbury or are you talking
 about some of the open spaces we
 have?*

Mulfinger: Both.

Labosky: Parks without people aren't
 very exciting places. The place where
 we need parks are where the people
 are. I don't think we need that many
 more but where we need them is along
 Nicollet Mall. The pocket parks, which
 got deleted from the project, would have
 been a great idea, to have more open
 space along our main downtown park.

Morrish: I've heard this discussion
 about making a public park off of Nicol-
 let. I have two responses to that. Some
 of that comes from the fact that people
 feel even Nicollet is a private space. I

agree with Dale. There's plenty of public space. Where does Nicollet go? It dies. The park is the river, a huge city park, a monster city park for the next 100 years.

Mulfinger: If you compare it to the public spaces in the cities that you like, you tend not to like these grand open spaces. You tend to prefer things that are much more intimate. The public realms that I enjoy in the cities that I go to, whether it's San Francisco or Siena, have an intimacy of scale, which Nicollet Mall somewhat approaches, but once you get off the mall you lose it and you get into these vast wastelands. Then when you add to the vast wasteland of the canyon of the street, these strange little triangles that are hither and yon throughout the city, they seem to have little value or purpose, like the Pillsbury plaza. That's one of the stranger ones. It sits less than a block from what should be one of the major civic squares of the town.

Labosky: I think one of the best urban spaces we have in the Twin Cities is Rice Park in St. Paul. That is surrounded by their public library, Landmark Center, which was a federal-courts building, the Ordway and St. Paul Hotel. We have the potential because we're looking at doing a new public library and a new federal-courts building. The potential of the public library to me is to create a great public space associated with that library. I think public spaces like Rice Park, which is very intimate, are very effective.

Mulfinger: I'd like to add a comment that my 17-year-old daughter made a year-and-a-half ago when we were walking around cities in Europe. We were in these Italian towns where promenading is a common phenomenon at the end of the day at 6 o'clock. We were promenading, and it dawned on her that she was promenading for the second day in a row and that this wasn't just an event that occurred once a year but a normative event that occurs every day. And she said, "Dad, if we in America had places like this we wouldn't be out drinking beer at night. We would be here every night with our friends doing things that would be social and fun. Why don't we have places like this?"

AM

Duluth

Continued from page 35

Engineers, that will span the boat slip and link Canal Park with the Festival Park activities.

Also to be completed this summer is an \$11 million redesign of Canal Park, a spit of land that juts into Lake Superior, sheltering the harbor from open water. Canal Park attractions—the aerial-lift bridge, a marine museum and pier from which visitors can catch breathtaking views of boats entering the Duluth harbor—are a popular tourist draw. The landscape redesign, contributed by Damon Farber Associates in Minneapolis, will reorient views to Lake Superior, narrow the streets for a more pedestrian scale and add such streetscape elements as trees, seating areas, new lighting and sculpture. Since the area's restaurants, offices and shops are sprinkled with warehouses and loading docks that are still operational, the city has requested architectural elements that reinforce the working-waterfront feel of the area.

All this design panache has led to a new confidence for Duluthians. Hit hard by the early-'80s recession, the city's 18-percent unemployment now has dwindled to 4 percent, Fedo says. "Today the level of confidence in this community is so strong that people feel we can accomplish anything," he says. "We didn't have to re-create the wheel here. All we needed to do was take what Duluth did naturally and enhance it. If there's a secret here, that's it."

"This whole thing has been one long love affair with the lake and how people perceive and live with it," Worley says. "I've been here since 1964, and I've never seen the lake look, act or sound the same. Just think, people are going to have many, many decades of that kind of enjoyment out of earshot and visibility of the highway."

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lost minnesota



COURTESY MINNESOTA HISTORICAL SOCIETY

Langford Park, c. 1910.

Today, look at Langford Park, situated in St. Paul's St. Anthony Park neighborhood, and you'll see a well-equipped playground with plentiful trees. What you can't see is a vanished urban landscape. In years past, a sizable lake and a Victorian strolling garden both occupied the site.

Among the earliest speculators to size up the potential of St. Anthony Park were two brothers-in-law, Nathaniel P. Langford and William R. Marshall. In 1873 Marshall, who had served as governor of Minnesota from 1866 to 1870, hired the renowned landscape architect Horace W.S. Cleveland to plan a development for a proposed community. Later the planner of St. Paul's Como Park and the University of Minnesota campus, along with the

park system and Lakewood Cemetery in Minneapolis, Cleveland plotted a village in which the planned features followed the natural contours of the land, and the lots were large and irregularly shaped. At the center of Cleveland's plan was a park—appropriately named after Langford, who served as the first superintendent of Yellowstone National Park.

Cleveland's plan, never implemented, would have let a pond called Rocky Lake remain in Langford Park. But when the developers had city planners Charles Pratt and J. Royall McMurren redesign the area in 1885 to suit the tastes and pocketbooks of middle-class home builders, the lake's days were numbered. Around 1890, 3 years after St. Paul had annexed St. Anthony

Park, the St. Anthony Park Company filled the lake "for sanitary reasons," as one historian has recorded.

Not long after the turn of the century, though, Langford Park was in full flower. With rose bushes, manicured lawns and walking paths suitable for perambulators, it hosted Independence Day celebrations and toboggan runs. The park kept this quaint character until mid-century, when St. Anthony Park Elementary School rose on the east end of the park land. Rather than a center for social activity, Langford Park gradually became what it is today—a place of ball fields and skating rinks, with the Independence Day celebration remaining a continuing tradition.

Jack El-Hai