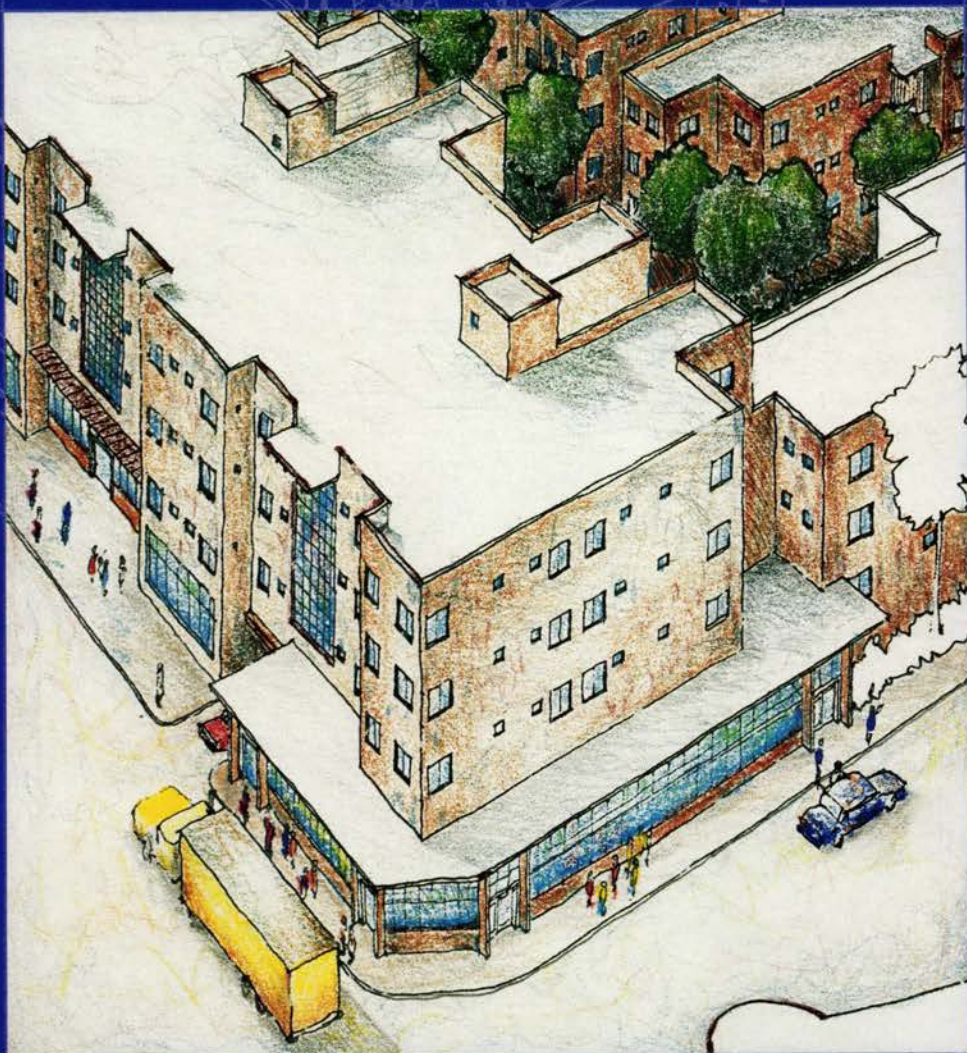


Architecture

MINNESOTA



Elliot Park

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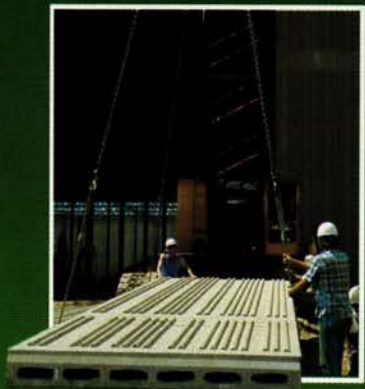
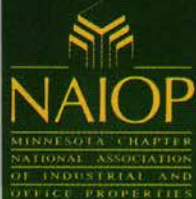
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Big, Mega, More

By Bill Beyer

As I approach the big 5-0, I often think about how big our man-made surroundings—and the number of humans populating them—have grown while the world seemingly has shrunk around us. World population was around 2 billion when I was born. At the millennium, our best predictions say humans will number 6 billion. Barring global disaster, momentum will carry our number to 10 billion before leveling off.

Our national culture bloomed on the idea of America the Big, if not the beautiful. We celebrate big, reward big, think big. We make no small plans. We're suckers for mega malls, mega bytes and especially mega hype. Yet we give lip service to human scale, claim to value the measure of man and deride architecture that fails to provide this charm.

A visit to Galena, Ill., introduces a town that was born when the world held a scant billion people. The scale of human activity was smaller, even as momentum was growing. Buildings were limited because commerce was limited because people and technology were limited. A very big building was a quarter or a half a city block, the average storefront 20 feet long. In today's economy of scale, a project can encompass several city blocks, challenging and changing the whole texture of the urban fabric.

Take a look at Larry Millett's book *Twin Cities Then And Now*. On every page the texture of then is finer and closer than the texture of now; there is hardly a single page on which "then" doesn't seem a more inviting place to be. Things got bigger, but we did not. We have been dwarfed by our burgeoning commerce. Its scale is global, and our buildings and parking lots show it. But is the economy of scale the scale for us?

As architects, we pursue the big project for the money and the glory. When we actually get such a commission and begin to design, we become painfully aware of the challenges of scale, sameness and repetition. How to

In a world in which quality equals BIG, how can architects maintain a sense of human scale and individuality?

make many hundreds of housing units with variety, novelty and surprise. How to fit within the context and spirit of the place, when this proposed piece of the fabric is 20 or 50 times larger than any existing piece.

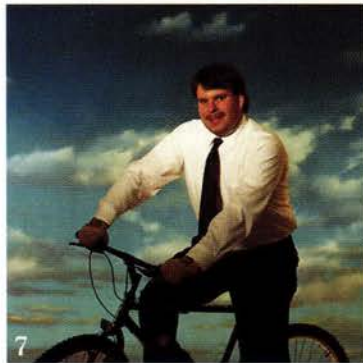
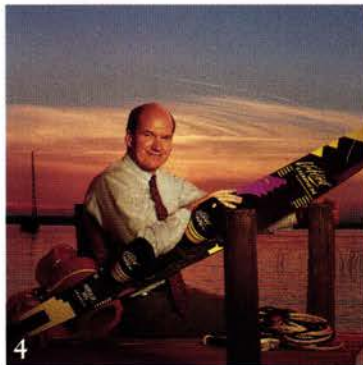
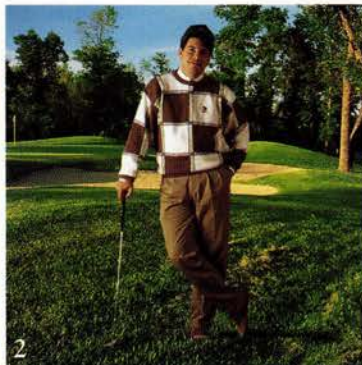
Recall the IDS Center when it was new. Arguably the best-designed modern skyscraper in the country, it was still so painfully BIG compared to the rest of the downtown buildings that it attracted continuous comment. Robert T. Smith, a columnist for the *Minneapolis Star*, even invented a game involving the building. You scored points for finding a place in the metro area from which the IDS could not be seen. You got more points for the scale of activity that could happen in that place; for example, a spot that was totally out of sight of the tower and could host, say, a football game, was a winner.

Our collective bodies don't occupy much space. Six billion of us in a football stadium would require only 60,000 Superdomes. Each centered on a square mile, they would not even fill Minnesota (but imagine the parking mess). Magnified by technology, our impact on this planet drastically exceeds our mere numbers. Through agriculture, we have appropriated and shaped the ecology of the earth to serve us alone, at the expense of the several million other species that earth supported previously. Through air travel, we and our products (and by-products) can be anywhere in the world by tomorrow. Through advanced telecommunications, the world now exists for us in real time for the first time, and we are just learning what that means.

An avid trout fisherman, I went to see the movie *A River Runs Through It* and left bothered with an unreasonable sense of loss. It took me days to understand my discomfort. When leaving 1920s Montana for college at Dartmouth and the unknown possibilities of the larger world, Norman MacLean embarked on a three-day trip by train. His brother stayed home and chose to avoid the larger world. Anonymity was an option. That comforting insulation from the rest of the world has been lost.

The world was a big and awesome place then. It was big enough to get lost in, big enough to hide in, and it largely retained a human scale in the works of man. Thanks to technology and fertility, we have finally out-bigged the world and now there is no place to hide. Our continuing challenge will be to seek balance with the physical world and return to a scale of human habitation that is more sustainable.

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Outdoor rooms



Duluth Trilogy,” an outdoor installation by St. Paul artist Cliff Garten, is a collection of sculptural elements forming a seating area along the entry plaza of Lake Superior College in Duluth. Working with craftspeople Grey Doffin and Jeff Kern, as well as boat builder Larry Ronning and The Leonard Parker Associates, Architects, Inc., Garten designed two outdoor rooms, the first consisting of a mahogany screen with a window framing views of Lake Superior. A large granite boulder, serving as a seat, anchors the screen, while a square redwood bench supports a cor-ten steel wall. The materials, according to Garten, recall Duluth’s glacial and industrial landscape. The other outdoor seating area or room on the western edge of the entry plaza resembles a boat hull, recalling Lake Superior Mackinaw fishing vessels. Finally, a grove of aspen softens the plaza’s edges.

“Duluth Trilogy” is the result of Minnesota’s Percent-for-Art Program.



Le Corbusier’s Minneapolis

Daniel Burnham, who launched the popular City Beautiful urban-design movement at the turn of the century, collaborated with his protégé Edward Bennett on urban-design plans in more than 40 cities. Bennett’s 1917 *Plan of Minneapolis* offered a vision of renewal and development, which caught the interest of Le Corbusier.

Not only did the *Plan of Minneapolis* stress the “city useful,” one built for ease of construction and communication, but it also promoted planning principles familiar to Le Corbusier. An Englishman, Bennett trained at Paris’s Ecole de Beaux-Arts, evident in his call for the “Parisification” of Minneapolis, complete with long axes, esplanades and set-piece buildings. Bennett’s Minneapolis mirrored the grand French tradition that Le Corbusier appreciated.

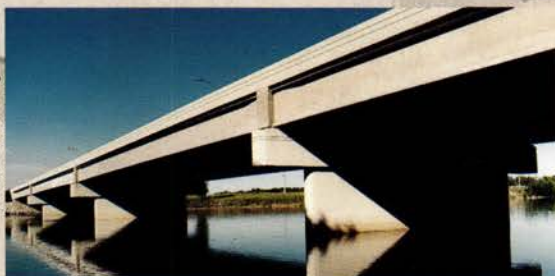
Yet it was the “American” aspects of Bennett’s Minneapolis design that most captured Le Corbusier’s attention. A portion of the plan is illustrated in Le Corbusier’s 1925 *Urbanisme*, also known as *The City of Tomorrow and Its Planning*, with a caption noting how “the Old World must react to the new conditions.” Minneapolis served as an example of effective urban planning, one able to accommodate auto traffic and other modern needs. Le Corbusier contrasts Minneapolis’s grid and straight roads with the medieval European city plans, whose narrow, curvilinear streets were inappropriate models for a modern city.

Le Corbusier emphasized that planning should be a pure effort of the mind. European versus American planning, and other contrasting themes, are explored throughout *Urbanisme*’s first section in an interaction of text and image. The portion of the *Plan of Minneapolis* that resonates with Le Corbusier’s design leanings plays a pivotal role in the discussion.

Todd Willmert



Photo: Neil Kveberg



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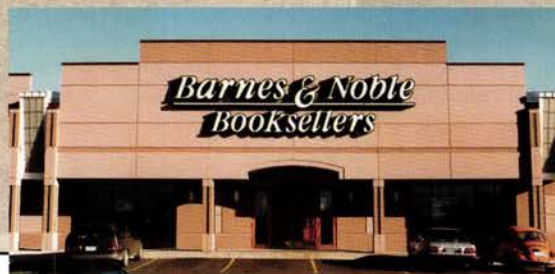
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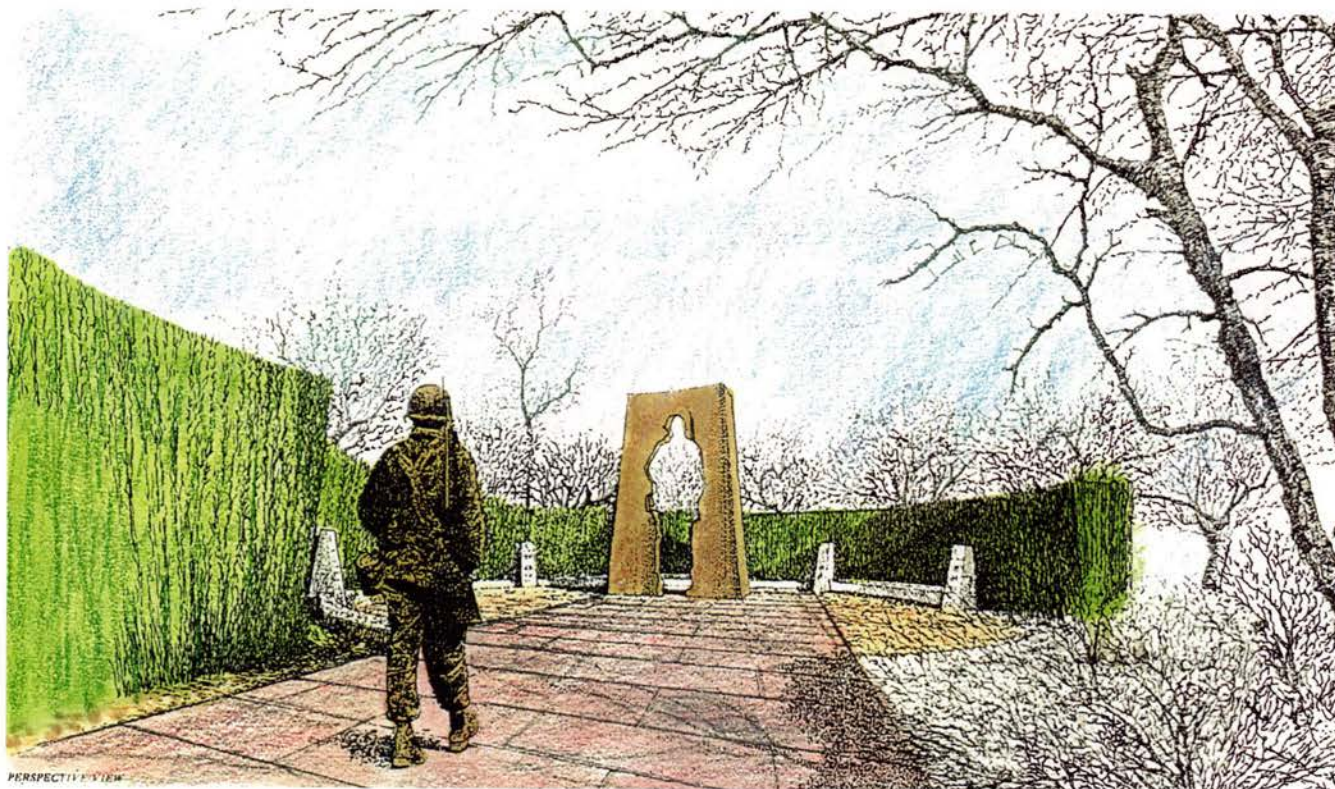
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Korean War memorial



Elness Swenson Graham Architects, working with sculptor Arthur Norby of Afton, Minn., has won a national competition to design the Minnesota Korean War Veteran's Memorial. To be completed on the Minnesota State Capitol Mall in 1998, the memorial will include a red-granite walkway where visitors will encounter a 9-foot-tall sculpture of a soldier moving toward an inner plaza. The path leads to a 15-by-20-foot bronze wall with a silhouette of a missing soldier. The names of the 700 Minnesota soldiers killed in action will be inscribed on granite and bronze petals along a granite bench-lined wall. The names of missing Minnesota soldiers will be inscribed on the back side of the silhouetted piece.

In Memorial

Two of Minnesota's most renowned architects died early this winter

Alexander "Sandy" Ritter, who died of cancer Nov. 30, 1996 at the age of 53, was founding partner of RSP Architects in Minneapolis in 1978. Ritter began his career at Thorsen & Thorshov, before moving to Ellerbe Architects and then establishing RSP. Ritter was active in both AIA Minnesota and the University of Minnesota School of Architecture and Landscape Architecture. He was 1993 president of AIA Minnesota and served on the board for CALA and on the dean-selection committee.



Arvid Elness, known for his innovative designs of senior assisted-living facilities, died in December from a heart attack at age 57. In 1975, Elness founded his own firm, which merged with BRW in 1993 to eventually become Elness Swenson Graham Architects, where he was a principal. One of Elness's more prominent downtown projects was the 1980 renovation of Butler Square, renowned for adaptive reuse. Elness was a regional vice president and board member of the National Association of Senior Living Industries.





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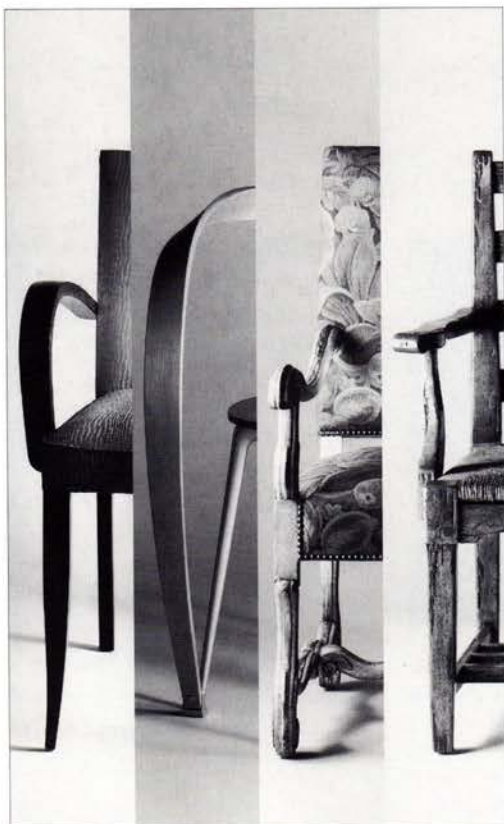
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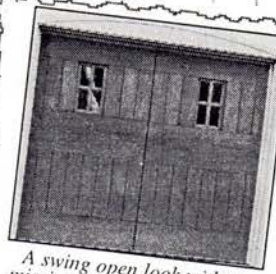
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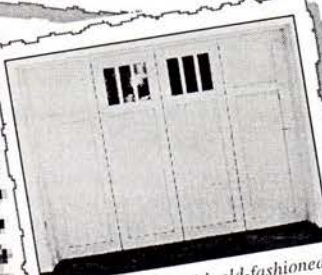
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March 9-June 8

With the increased movement of people across national and cultural boundaries, the notion of home has evolved. In this exhib-

it, eight artists interweave geography, culture and history in a way that subverts any sense of defined origin. Represented artists come from Cuba, Great Britain, Northern Ireland, the Philippines, South Africa, the United States and Venezuela.

For more information, call WAC at (612) 375-7650.



En Paradisium, Mary Gallagher

Mary Gallagher and
Nancy Blum
Circa Gallery
Minneapolis
Through March 15

Gallagher's work is similar to that of an ancient fresco wall: The surface is wet plaster on

canvas with pigment and paint scratched and worked into the surface with subtle color. Her images explore Greek mythology in a contemporary context. She is exhibited along with west-coast ceramic artist Nancy Blum.

For more information, call (612) 332-2386.

Buildings Celebrated, Celebrated Buildings
concurrently with The University of Minnesota
Department of Architecture Faculty Juried Exhibition
Frederick R. Weisman Art Museum
University of Minnesota
Minneapolis
Through March 16

In the Faculty Juried Exhibition, an array of design types are displayed, from furniture to sculpture, installation and traditional architectural renderings. University faculty members included are Vincent James, Janis LaDouceur, Tom Meyer, Ralph Nelson, Andrzej Piotrowski, Tim Quigley, Todd Rhoades, Garth Rockcastle, Jeffrey Scherer, Mark Searls, Julie Snow, Joan Soranno, Steve Weeks and Joshua Weinstein. In the concurrent exhibit, Celebrated Buildings, architecture as viewed through artists' eyes is the focus. Divided into three categories, the exhibit looks at architecture in urban, rural and industrial settings.

For more information, call Weisman at (612) 625-9494.

INDUSTRYSCAPE: Industrial Architecture
and Its Environment
AIA Minnesota Gallery
Minneapolis
Begins March 18

This exhibit illustrates the evolution of industrial architecture and planning, including contemporary examples by Minnesota architects. The exhibit is sponsored by AIA St. Paul, the

Port Authority of St. Paul, and the Northeast Neighborhood Development Corporation.

For more information, call Ed McMahon at (612) 771-6955.

David Madzo: New Paintings
Thomas Barry Fine Arts
Minneapolis
Through March 29

St. Paul artist Madzo has entered a figurative era in his paintings, depicting characters as actors, performers and side-show attractions. Among the featured subjects are a bearded woman, a bear balancing on a ball and Harry Houdini making a cameo appearance.

For more information, call (612) 338-3656.

Drawn from the Source: Louis I. Kahn's Travel Sketches
The Art Institute of Chicago
Through May 4

Louis Kahn is generally ranked among the handful of truly great 20th-century architects. His notable buildings include the Kimbell Art Museum in Fort Worth, Texas, the Yale Center for British Art in New Haven, Conn., and the Salk Institute for Biological Research in La Jolla, Calif. This exhibit will focus on his drawings, approximately 70 produced on trips to Italy, France, Greece and Egypt in 1928-'29 and 1951. He employed a variety of media, from pastels and gouaches to charcoals and water-colors as he experimented with drawing techniques.

For more information, call (312) 443-3600.



Drawings, Dale Chihuly

Dale Chihuly: Installations
1964-1997
Minneapolis Institute of Arts
Through May 11

Dale Chihuly is American's best known and most technically accomplished glass artist. Inspired by the natural and man-made

sights of the Washington state seacoast, Chihuly's undulating shapes vibrate with color. Over his 30-year career, this Seattle-based artist has transformed glassblowing into a fine art, as seen in this comprehensive presentation of his vision and style.

For more information, call (612) 870-3000.

Modernist Metalwork:
1900-1940
Norwest Center
Minneapolis

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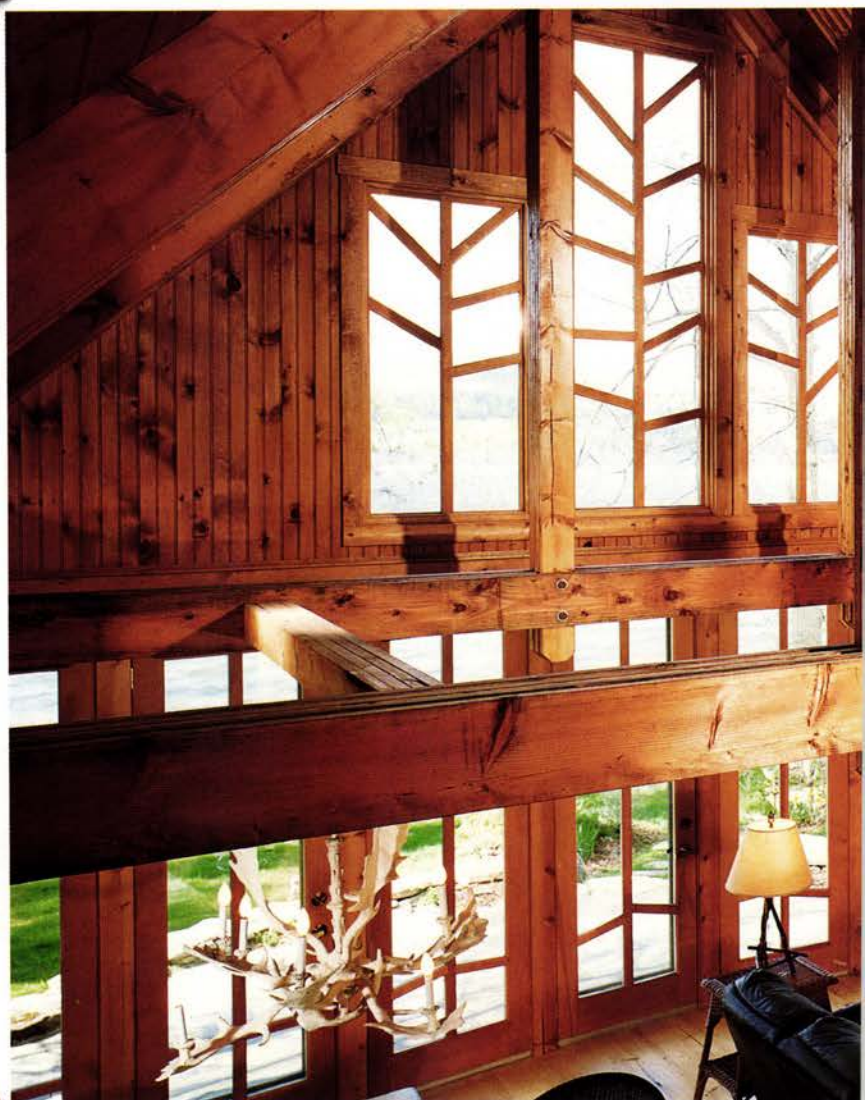
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When architect Bill Becker redesigned this summer retreat in the Berkshire Mountains, the home's setting provided all the inspiration he needed. He used native wood and stone extensively. Fashioned the front porch supports from 8" logs. And for the north end of the home, which looks out over a lake to the mountains beyond, he created a wall of glass using windows and doors with custom-designed

muntins that echo the shape of the surrounding pines. Who did he contact to supply these unique products? Bill Becker's search began and ended with one phone call. To Marvin Windows & Doors.

From Bill's drawings, the company produced three large fixed windows and eight doors, three of which open onto the deck. Marvin's ability to create these custom products inspired similar design elements in the home's interior, including a rustic stairway made from pine logs and branches. Still, as unique as they are, these aren't the only Marvin windows that figured prominently in the design.

To double the home's square footage without violating local zoning codes or overwhelming the surrounding cottages, Bill skewed the second level off the long axis of the first floor by seven degrees to create the illusion of a dormer. Marvin windows which step down in height help further the illusion. And to optimize their energy efficiency, these



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and all the other windows in the home were ordered with low E glass filled with argon; a gas that is 30% more resistant to thermal conductivity than air.

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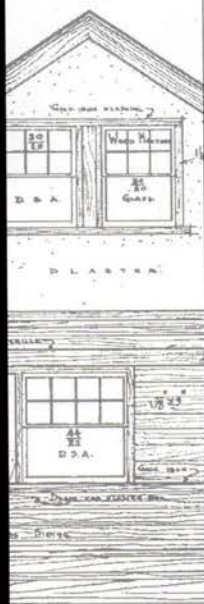
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Rob Buffler

Providing the
ecological piece
to urban
revitalization
in downtown
St. Paul

The city of St. Paul has long turned the glass and steel eye of its urban core away from its natural amenity: the Mississippi River. Once a corridor for commerce, as well as for migrating songbirds and waterfowl, the river was abandoned to industrialization throughout the last century. Grain elevators, rail yards, manufacturing, pavement, rubble fill and toxic soil took up residence along the

river banks. Small colorful warblers, which elsewhere use the river corridor as a migration flyway, bypassed the section curving through St. Paul's downtown, as did the city's human residents and visitors.

Today, however, St. Paul's vision of itself is shifting to focus once again on the river. The redevelopment of Harriet Island, the construction of a new Science Museum, Shephard Road's realignment and a new public dock are among the civic initiatives recasting the St. Paul river front in a new light. In the midst of this renaissance, a project called Greening the Great River Park, a grassroots initiative to replant the riverbanks with indigenous vegetation, reminds corporate and civic boosters that ecology and business can go hand in glove. As a result, local citizens, businesses, foundations and government agencies are going native.

"We're focused on the ecological end of things," says executive director Rob Buffler, of Greening's role in the mix of initiatives instigating river-front revitalization. "Until we came around,

there was little understanding of how to restore the ecological functioning of St. Paul's downtown river front. People generally don't believe ecological integrity can occur in an urban setting, or that development can happen in an ecologically sound way. You don't have to dump all your storm water into the river, for example; there are ways to treat it through native plantings that provide an aesthetic amenity, as well as wildlife habitat, while restoring the ecological values of the river valley."

Now in its third year, Greening the Great River Park, a special project of the St. Paul Foundation, is a community-based volunteer effort in which landscape architects play an integral role. A studio class at the University of Minnesota's Landscape Studies Center designed the planting framework for the 1,200-acre river-front site. The class also devised the idea of ecological restoration through the recreation of four native-plant communities: flood-plain forest, maple-basswood forest, oak savanna and prairie. A set of design principles and recommendations for the project, including pocket parks, demonstration areas and a loop road, also were established.

The area encompassed by the planting framework—a three-mile stretch of river front that is 80 percent privately owned—has been divided into 17 subunits. A volunteer design team made up of a landscape architect, a community representative and an ecologist drafts a planting plan for each subunit. Then, draft in hand, Buffler and the project's business liaison

Bob Paradise visit the property owners in that subunit to review the plan.

"The real innovation in our project is doing ecological restoration in an urban area that crosses political and private-property boundaries," says Buffler, an ecologist with a strong personal commitment to connecting people with natural resources in urban settings. "We realized early on that if we really wanted to restore the natural beauty of this river valley, we'd have to work with property owners and plant on private land."

Buffler and Paradise encountered little opposition; all 98 property owners are on board with the project. "There wasn't any resistance to our plantings because we work *with* the business owners," Buffler explains. If a tree or shrub needs to be eliminated from the plan because it obscures signage, for example, the team complies. "We don't do anything the property owners don't want us to do," Buffler says.

With the go-ahead from property owners, Greening the Great River Park has held 19 river-valley planting events in which the work is done totally by volunteers. Since the project's inception in 1995, more than 2,500 volunteers have planted 9,500 native trees and shrubs, more than 1,500 wildflowers and two acres of native prairie.

In exchange for free landscaping, property owners agree to maintain the plantings. They also grant the Minnesota Department of Natural Resources (DNR) a permanent conservation easement, which specifies they

Continued on page 46

By Camille LeFevre

San Francisco in St. Paul

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Everything old is new again

Whether you call it "New Urbanism," Old Urbanism or just old-fashioned city planning, many infill projects are reestablishing traditional neighborhoods that reinforce the human scale within urban centers

By Camille LeFevre

For

the last 50 years, modernist planning has inflicted on the American populace a bevy of social, architectural and economic ills that today produce significant debate: unchecked suburban sprawl and its attendant losses of community and open lands; slavish dependence on the automobile and its attendant wastes of energy and time; and the abandonment and decay of our inner cities and first-ring suburbs. The backlash against placeless sprawl, many believe, can be traced to a Florida beachfront development, built in the late 1980s, that recaptured the quaint, pedestrian-friendly, neighborly feeling of a small town.

The development, called Seaside and created by developer Robert Davis and Miami architects Andres Duany and Elizabeth Plater-Zyberk, attempted built-in civic character through design guidelines that governed the placement, height and proportions of houses, porches, fences and alleys. Seaside's overall plan was geared to foot (rather than auto) traffic, and featured interconnecting streets, side-

walks and public space. To some critics, Seaside was an exercise in manipulated nostalgia; to others, it established a new standard of solid town planning.

Regardless, it was an idea whose time had come. Seaside spawned imitations from the Carolinas to California; today, even Disney's building its own Florida community, Celebration. But it was Seaside's small-town characteristics—its compact design, with a mix of retail, living, recreation and workplaces—that sparked the neotraditional town movement, now commonly known as New Urbanism. "Today New Urbanism is a label or title used to identify a specific set of ideas having to do with the organization of communities, the way towns and cities and villages are laid out," according to Michael Lander, principal with the Town Planning Collaborative, and president of the Lander Group, a development company.

Last year, Lander and other architects, planners and advocates who are members of the San Francisco-based Congress for the New Urbanism wrote a charter defining their views on how to redirect design and planning. "The Con-

gress for the New Urbanism," the group's manifesto begins, "views disinvestment in central cities, the spread of placeless sprawl, increasing separation by race and income, environmental deterioration, loss of agricultural lands and wilderness, and the erosion of society's built heritage as one interrelated community-building challenge."

The charter asserts nine principles in each of three areas—narrowing in focus from the region, to the neighborhood, to the house—intended to guide public policy, development practice, urban planning and design. Key among the many recommendations are that cities be a series of neighborhoods; that neighborhoods be a size that requires only a five-minute walk from the edge to the center; that public transit, pedestrian and bicycle systems maximize access and mobility to decrease dependence on the car; and that neighborhoods incorporate mixed uses, as well as a mix of housing types to attract a variety of residents.

"I see New Urbanism as revisiting some traditional planning principles, but

Continued on page 48



**U.S. Department of Agriculture
Northern Crop Research Center, Fargo, ND**

"We wanted...(the structure) to tie into other buildings at the University, so we used a color of brick found on the adjacent structure, plus two other colors predominant on campus. The patterning of the brick draws from the Scandinavian tradition of enlivening utilitarian structures with color and pattern, creating visual interest during the long northern winters."

– Loren Ahles, AIA, Project Designer
– Hammel, Green and Abrahamson, Inc., Minneapolis
Photography: Tom Hlavaty



Burnsville Marketplace – Burnsville, MN

"Brick was chosen as the primary facing material...for all the long established, practical advantages; durability, low maintenance and cost effectiveness. Equally important...were the major aesthetic benefits...Brick was consistent with the surrounding context. The inherent design flexibility of unit masonry coupled with the available ranges of color and texture ensured us that Burnsville Marketplace would indeed age with interest."

– John Gould, AIA, Director of Design
– KKE Architects, Inc., Minneapolis
Photography: Lea Babcock



**Bailey Elementary School
– South Washington
County Schools, ISD 833,
Dan Hoke, Superintendent**

"Brick brought the appropriate scale to this building for a sense of strength and warmth. Its color provides a pleasing contrast to the brightly colored steel elements, and its long-term durability adds value."

– James Rydeen, FAIA, President
– Armstrong, Torseth, Shold and Rydeen, Inc., Minneapolis
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Residential neighborhoods are the heart and soul of cities. Yet some cities seem to overlook that fact, following instead on all the hoopla about constructing new sports facilities, downtown office towers and high-end department stores. Ten or 15 years ago, cities focused on their downtowns. Competing with the greener pastures of the suburbs, downtown America faced the urgent need to reinvest in its core. That effort essentially has transformed downtowns across the country—some for the better, some for the worse.

Neighborhood investment

Look at the Twin Cities, where a robust economy in the 1980s retooled the centers of Minneapolis and St. Paul.

Downtown Minneapolis saw the addition of several new office towers, an expanded convention center, a new hotel and a revamped Nicollet Mall. Yet only now has the glut of office space filled, and Nicollet Mall is struggling to maintain its high-end retail, with a vacant Conservatory as a sign of over-retailing.

On Hennepin Avenue, three renovated live-performance theaters are good news for Minneapolis's night life, but "Block E" just down the avenue remains a surface-parking lot. The city wants an entertainment complex on "Block E" to bridge the gap between the central business district and the entertainment venues on First Avenue. Yet nearly eight years after bulldozers leveled the block's seedy bars and strip joints to make way for new development, nothing has happened. The city needs to consider small, in-fill projects on the block instead of one grand gesture. With the exception of the full-block LaSalle Plaza housing the renovated State Theatre, most of the successful redevelopment projects along Hennepin's so-called "Theater District" between Eighth and 10th streets have been small-scale renovations of existing structures.

Across the Mississippi River, downtown St. Paul has retained much of its historic architecture. The city has two great urban oases in Rice and Mears parks, and several new plazas. Many new and expanded museums make St. Paul a cultural destination, while the Ordway Music Theatre in Rice Park is one of the Twin Cities' great performance venues. Yet downtown St. Paul lacks urban bustle, especially in the evening when the city appears to roll up its sidewalks.

Downtowns—good or bad—may be the most visible markers of communities. But most city residents don't live downtown—although downtowns would be better off if more people did. The real heart of cities lies in the neighborhoods, along tree-lined, residential streets.

In this issue, we look at neighborhoods—Elliot Park in particular—to illustrate how the momentous New Urbanism movement is addressing neighborhoods. New Urbanism is about making cities livable, about establishing human scale and economically invigorating neighborhoods. In its genesis in the '80s, New Urbanism focused on building nostalgic, idyllic new towns. That was fine and dandy if you could afford to live in a resort community. But New Urbanism has shifted its focus to the inner city, and that's good news. Rather than fleeing to the suburbs, New Urbanists are returning to the core.

Places like Elliot Park have much to gain from the principles of New Urbanism. Elliot Park is ideally located in downtown Minneapolis. The densely built neighborhood has a bevy of historic buildings. But it has problems, too, including a high poverty rate and gaping holes in its urban fabric. *Architecture Minnesota's* recent urban-design competition (featured on pages 40-45) describes potential solutions to some of these problems by working with the neighborhood's existing positive elements while addressing the negative factors. The competition's objective was to make Elliot Park a more economically diverse neighborhood with a variety of market-rate housing and neighborhood-oriented retail.

New Urbanism is quite old-fashioned in its goals: Make cities livable. This old-fashioned, urban-design movement offers new vitality for our cities and neighborhoods.



Cityrevival

Two new town-house developments in Minneapolis demonstrate that New Urbanism is just another term for good old-fashioned urban design

By Eric Kudalis

You might think something radically new is afoot when you hear the term New Urbanism. But this urban-design movement—critiqued ad nauseam in the media ever since Andres Duany and Elizabeth Plater-Zyberk designed the master plan for Seaside in Florida in the '80s—is about as old as cities themselves. New Urbanism is about making cities and neighborhoods livable, about maintaining neighborhood density and diversity so that your daily needs are accessible by foot or mass transportation. In New Urbanism utopia, the car—if not outright banished—is at least relegated to second-class citizenship.

What's new about this urban-design movement is that cities are picking up where they left off some 40 or 50 years ago. In the mad, amorphous rush for suburbia after the Second World War, America's middle class abandoned the traditional city, seduced by the allure of freeways, cars and cul-de-sacs. Cars ruled as zoning ensured that residential, commercial, institutional and industrial interests were separated from each other.

The first wave of New Urbanists in the 1980s wished to reverse this trend by designing new towns based on traditional town-planning principles; old-fashioned kinds of towns, a la fictional Mayberry. While the first wave of New Urbanists have been accused—and perhaps rightly so—of creating utopias in corn fields, the second wave of New Urbanists working today have turned their design eyes back into existing cities themselves.

Paul Madson + Associates of Minneapolis is one such firm working with New Urbanism principles to help revive the inner city. Look to Minneapolis's St. Anthony Falls Historic District on the east bank of the Mississippi River overlooking downtown to see evidence of the firm's work. Here Madson + Associates took some fallow urban land and turned it into vibrant residential enclaves in two separate yet adjacent projects—Lourdes Square and the Marquette block. Although Riverplace brought upscale, high-rise living to the east bank some 10 years ago, many of the blocks immediately north of Riverplace and St. Anthony Main had fallen into abandon over the decades.

All you need do is step back a couple years to see how far this area has come.

The Marquette block, named for the former Marquette Manufacturing Company, was a particular eyesore. Bounded by Hennepin and University avenues and S.E. Second and Bank streets, the block consisted of surface-parking lots and five derelict commercial buildings, which were among the city's earliest commercial structures dating from 1875 to

1928. The 3-story, Italianate Andrews Building, with arched windows and brick hood molds, is perhaps the most significant of the five buildings. The structures originally housed a seed store, dry-goods store, surveyors office, pharmacy, doctors' offices and funeral home, as well as a movie theater, saloon, dry cleaners and a clinic that grew up to become the University of Minnesota hospital.

Yet time beat the buildings within an inch of their lives until becoming uninhabitable; in fact, four of them have been vacant for more than 10 years. Credit Brighton Development Corporation for having the sensitivity to save the buildings, when the bulldozer would have been an easier solution than restoring them. Brighton has completed numerous housing developments in the Twin Cities since its founding in 1981 and has worked with Madson + Associates on several nearby projects.

Madson's work on the Marquette block was twofold: restore the historic buildings as mixed-use commercial and residential



DONALD WONG

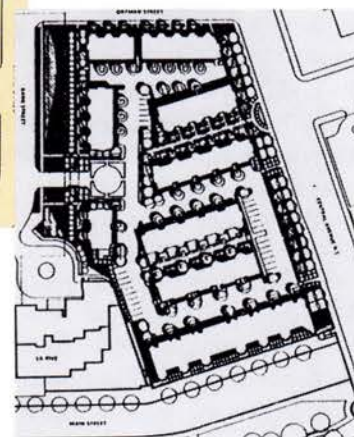
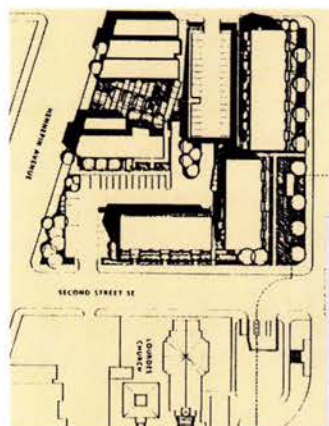


PAUL MADSON + ASSOCIATES

The rebirth of the Marquette Block in Minneapolis includes construction of 20 traditional town houses (above), and renovation of the Andrews Building (left) and other storefronts (opposite) along Hennepin Avenue.



The Marquette Block is bounded by Hennepin and University avenues and S.E. Second and Banks streets (site plan). Lourdes Square, with the downtown Minneapolis skyline in the background (above), is across from the Marquette Block (site plan), bounded by Bank Street and Central Avenue, and Ortman Street and a retaining wall overlooking the Mississippi River. Most of the upscale town houses are turned away from the main streets, although houses along Ortman (opposite top) face the existing street. Balconies (opposite bottom) offer outdoor lounging for many of the multilevel town houses.



rentals, and build 20 new market-rate town houses. Much of the restoration work involved replacing mechanical systems, windows and roofs, restoring crumbling masonry, and returning the storefronts to their original historic character. In the case of the Andrews Building, Madson worked from an old photo showing part of building's front for clues to its original detailing. With the ground floor reserved for commercial use, Madson revamped the the upper floors into 17 loft-style apartments with exposed ductwork, industrial light fixtures, open kitchens and shelving, and black-and-white linoleum floors. Madson included three street-level, handicapped-accessible units on the southern side of the Andrews Building.

On the block's south and eastern edges along S.E. Second and Bank streets, Madson designed the 20 new "Georgetown-style" 2-story town houses, ranging in size from 1,800 to 2,300 square feet. While Madson says that the town houses architecturally recall brownstone and masonry row houses from the area's past, the houses' strongest feature is their urban sensibility. These are not suburban town houses, they are true urban dwellings. The buildings' front doors face the street, reinforcing the existing street grid. Garage entrances are hidden around back. Wrought-iron fences define each unit's front yard. The town houses, in effect, reach out to the neighborhood, rather than turning their backs on the city.

Perhaps the development's one peculiarity is no fault of the architect. An underground parking garage serving Riverplace necessitated pulling one cluster of townhouses 45 feet back from Bank Street, rather than the typical 15-foot setback of the other units. The effect is a bit jarring, especially with the sight of a pedestrian garage entrance jutting 15 feet up in front of one of the units. While the underground parking garage is there to stay, surely the garage management could redesign that pedestrian entrance to be less obtrusive.

Across Bank Street from the Marquette block is the 40-unit Lourdes Square town-house development, also by Paul Madson + Associates. These decidedly more upscale town houses, which range from 2,700 to 4,600 square feet, are built on the 3.6-acre site of the former Coca-Cola bottling plant. Here Madson worked from a clean slate of vacant land as the program called for new construction. While restoration was not part of the program, the site offered greater challenges than the Marquette block. The eastern side is bounded by busy Central Avenue (not an ideal street to face private houses), while the southern side overlooking the Mississippi River and parkway is bounded by a 14-foot retaining wall and a high-rise apartment building. On the western Bank Street side, the underground parking garage constricts the site by forcing the development 80 feet back from the street. Only along Ortman Street on the northern side is the site free of obstacles.

With such constraints, Lourdes Square is generally a fenced-in community with its internalized grid of low-rise, red-brick town houses accented with bays. Only along Ortman and Bank streets do the town houses face the city street and existing urban grid. But on the Bank Street side, the structures are set so far back from the street because of the underground garage that they feel aloof from the existing urban fabric.

Just the same, Lourdes Square and the revived Marquette block have done wonders to rejuvenate this section of town. The markets for each development is a bit different: Lourdes



STEVE BERGERSON

Square attracts an upscale, middle-age group, while the Marquette block brings in a younger set. Together, the developments are pumping energy into the streets, as evidenced by the number of businesses that have filled the storefronts along Hennepin Avenue.

If New Urbanism is about bringing life back to the city—rather than simply reinventing the wheel—then Lourdes Square and the renewed Marquette block succeed admirably.

**Marquette Block Mixed-Use Development
and Lourdes Square
Minneapolis
Paul Madson + Associates**



The Leonard Parker Associates, Architects, Inc., designed The Rochester Public Library (above) on one-half of a key downtown block, with a 6-level, 600-stall parking garage on the other half (right).



Civic ties

A new public library and parking facility mend a gap in downtown Rochester

For several years running, *Money* magazine has listed Rochester at or near the top of its list of best U.S. cities in which to live. To someone from warmer climes, or bigger and more sophisticated cities, that may seem like a curious selection. But this southeastern Minnesota city of 70,000 has enjoyed the benefits of low crime, clean streets, good housing and a strong economy churned by the Mayo Clinic and IBM for decades. The rest of the country is just now hearing about it.

Rochester has always boasted a collection of fine architecture, from the Mayo's renowned Plummer Building designed by Thomas Farr Ellerbe in 1928, the original IBM building by Saarinen and Saarinen in 1958, and a collection of houses by Frank Lloyd Wright. As a sign of the city's prosperity and growing civic pride, Rochester has undergone a downtown renewal of sorts in the last few years that has included the addition of several new buildings, including the Rochester City Hall designed by Lindberg Pierce Architects in association with Bentz/Thompson/Rietow, the Olmsted County Government Center by KKE Architects, as well as continued growth at both the IBM and Mayo Clinic complexes.

The latest addition to downtown Rochester's urbanscape is the Rochester Public Library and Civic Center Ramp and Skyway, by The Leonard Parker Associates, Architects, Inc., of Minneapolis in association with Yaggy Colby Associates of Rochester. The new full-block development satisfies two needs with one design stroke. The Rochester Public Library had been looking for a new facility as it was bursting at its seams. In addition, the downtown Civic

Center, enjoying continued growth with its convention, theater and sports activities, was always on the lookout for additional parking facilities.

With a key downtown block across from the Civic Center vacant, both the library and the Civic Center saw the opportunity for expansion. The block, bounded by First and Second streets southeast and First Avenue Southeast and Civic Center Drive, presented a prime opportunity for the city to fill a gap wedged between the downtown hotels, shops and businesses, and the Mayo Civic Center.

As with any city with holes in its core, a vacant lot creates a psychological and visual barrier that disrupts a street's urban flow. Minneapolis's infamous "Block E" along downtown Hennepin Avenue similarly presents a barrier between the entertainment venues on First Avenue and the retail and business establishments at the core of downtown. While Minneapolis still frets about filling its holes, Rochester has moved ahead.

The downtown Rochester block, in addition to being next to the Civic Center and downtown businesses, is also ideally situated across Second Street from the Mayo Park and Zumbro River.

Combining the two programs, the architects placed the 6-level, 600-stall parking garage on the block's northern half, with a 2nd-level skyway linking the ramp to the Civic Center and downtown core, and sited the 2-level library on the southern half. The library's siting reinforces the urban grid and capitalizes on both urban and natural amenities. Facing south, the library fronts Second Street, the city's main east-west axis. In addition, the southern exposure opens the library to the park and river, as well as the new Government Center across the



GEORGE HEINRICH





Aluminum awnings shield the curving rotunda (opposite) from the sun. Generous windows throughout (left) enhance the interiors. The complex occupies an entire city block (site plan) across from the civic center at the core of downtown.

river. Maximizing exterior views certainly helped drive certain design decisions. For instance, a glass-and-aluminum library rotunda on the southeast corner visually opens the interior to the river and park, while generous use of windows throughout provides ample river views.

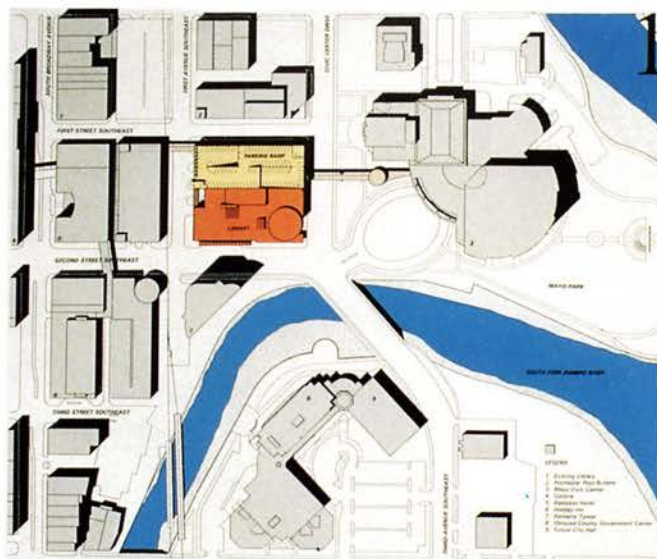
There was a time when a new library was a sign of a thriving community. Today we might add parking garages to that list. After all, in this car-dominated culture, cars are as much a part of our urban landscape as anything else, and where to put all those cars is one of the driving issues of urban design today. Parking garages, once rather utilitarian structures given little design thought, are now some of the more architecturally interesting structures going up in cities these days. They are still decorated boxes: a fancy-dress façade disguising concrete-slab parking floors. But well-designed façades can add value to the streetscape, as in the case in Rochester.

As a piece of civic architecture, the new library and parking garage have proved good neighbors, with the library's corner rotunda offering a visual

marker at a key downtown site. The materials—aluminum awnings, acid-etched, precast panels, blue-tinted glass—architecturally unify the parking garage and library as well as respect—albeit conservatively—the existing architectural vocabulary of downtown Rochester.

In its new public library and adjacent parking garage, Rochester has filled a downtown hole with a vital new piece of urban architecture.

E.K.



Rochester Public Library and Civic Center Ramp and Skyway
The Leonard Paker Associates, Architects, Inc., in association with Yaggy Colby Associates

For a Minnesota architect, a new community in Wisconsin provides insights into designing within the frameworks of New Urbanism



MARSHALL ERDMAN & ASSOCIATES



W i s c o n s i n fields

By Tim Fuller

Outside of Madison, Wis., on 150 acres of former farmland, a new neighborhood is being built. It's called Middleton Hills, named after the small suburban community of Middleton that surrounds it and the rolling land it occupies. Planned by Andres Duany and Elizabeth Plater-Zyberk of Miami and developed by Marshall Erdman & Associates of Madison, Wis., Middleton Hills will be different from the subdivisions that surround Minneapolis and St. Paul.

These differences warrant a closer look.

Imagine touring Middleton Hills after it's fully developed. Approaching this new neighborhood, you will see a cluster of residentially scaled retail and commercial shops. They face the street with large windows and broad doors, and have adequate but not excessive parking beside them. Above the shops are apartments for shop owners, penthouses for shop keepers and small offices—something we don't see much of anymore.

Past this shopping street further into the development, roads and streets are

set into the gently rolling landscape. Streets are part of a network that gives you options, a sense of when you're on a residential street and a sense of when you're not. No cul-de-sacs or dead ends. The residential streets feel different, unusual but not unfamiliar. Taking the time to consider why, you notice that the streets are narrower than we're accustomed to, they have curbs, they have planted boulevards and they have sidewalks. Consequently, traffic moves slowly, more carefully, within the streets' narrower confines.

Off the street and up the lawns and walkways are the houses. Here houses have no garages facing the street, no driveways to break the curb every 50 feet or so. Instead of garages fronting the houses, there are porches. Every house will have a porch, a stoop or a covered entry. Without the three-car garage greeting you, the houses seem friendlier, approachable, respectful of one another. Houses sit on the lot with a comfortable familiarity, a little close by most suburban standards, but they don't seem crowded. Sitting low with broad eaves, having a consistency in



Sketches (opposite top) envision a completed Middleton Hills, although the neighborhood still has a long way to go (above) before being fully built. Many of the planned homes (left) will reflect Prairie-style architecture.

their materials and application, each house feels connected, part of a community of houses.

Behind the houses are alleys. Facing the alleys are the garages. But like the commercial buildings with housing above on the shopping street, these are garages with something added. We find guest cottages, workshops, granny flats, artist studios, gazebos and conservatories. We find things we imagine bringing into our lives that might not fit into our homes—hobbies, work and income. Artistry in our own backyards.

How did these differences come about?

Using principles of planning and design referred to as New Urbanism, Middleton Hills is meant as an antidote to the expansive, single-use development strategies that have dominated land planning for decades and have made suburbia what it is today: the separation of residences from other buildings and activities, minimum lot sizes to ensure that new homes of sufficient value add to a community's tax base and a heavily subsidized road network serviced with costly infrastructure systems.

New Urbanism envisions communities that provide for a mix of activities using a variety of building types, communities that reduce the amount of land given to development by increasing the density of buildings, neighborhoods that lessen our dependence on automobiles by providing amenities close at hand and linking these new neighborhoods to other neighborhoods via regional mass-transit systems. The goal is to build and sustain communities—not subdivisions.

Middleton Hills is to be a community with more than 300 single-family homes, town houses, apartments and lofts, as well as work places with living accommodations in the same building. Planning began in 1993 and as of autumn 1996 there are a dozen completed houses and a community center. In the near future, there will be a small commercial area with shopping and services, a school, a church, parkland and a nature preserve. In addition to a master plan that arranges all these buildings and activities, the design of each building and each home in Middleton Hills will be guided by an architectural code

that establishes desirable design outcomes for each building type. The architectural code uses as its guide design themes emanating from such common midwestern house types as craftsman, bungalow and prairie-style. Each of these types are found in the communities and neighborhoods that many of us grew up in and live in today: the small-town side streets and tight-knit neighborhoods within larger cities.

To ensure that architects and builders adhere to this code, Middleton Hills has its own architectural-review committee comprised of design and development professionals; community members will be included as the neighborhood grows. The presence of architectural codes as an element of many New Urbanism developments has stirred skepticism among some architects and builders.

Builders rely on a high volume of quickly constructed houses to make a profit. New Urbanism slows down the construction pace. For architects working in a profession where singular de-

Continued on page 54

The law of unintended consequences

"Here we have, not the meager shaft of sunlight which so faintly illuminates the streets of New York, but an immensity of space....Here is the CITY with its crowds living in peace and pure air, where noise is smothered under the foliage of green trees.... There is sky everywhere.... Their outlines softened by distance, the skyscrapers raise immense geometrical façades all of glass."

Can New
Urbanism
avoid falling
victim to its
own good
intentions?

By Robert Gerloff

Le Corbusier penned his vision of the City of Tomorrow in 1925, a time when cities in Europe and North America were crowded, dirty and dangerous. Entire families lived in one-room apartments in dingy walk-up tenements. Epidemics swept through populations weakened by breathing air fouled by coal smoke and drinking water contaminated by untreated sewage and industrial effluent. Little wonder that Le Corbusier's modernist vision of the city—of skyscrapers surrounded by athletic fields and playgrounds, of clean air and pure water, of leafy green lanes and citizens basking in sunshine—seduced an entire generation of architects and planners.

But while Le Corbusier and the modernist planners solved many problems of the early industrial city—and we forget just how horrible conditions were—they created countless new problems that haunt us today. Let's call these new problems the unintended consequences of their ideology:

- They never grasped the consequences of basing a transportation system on the private automobile. Skyscrapers in today's low-density suburbia are surrounded—not by green parks—but by acres and acres of asphalt parking lots and freeways and gas stations.

- They didn't foresee the consequences of chopping up the then-continuous urban fabric with freeways impassable to pedestrians. Neighborhoods were demolished, devastating the social structure, breaking down social controls, increasing crime, etc.

- They never imagined the resources that modern cities would squander on "efficient" private transportation: The endless hours trapped in freeway congestion; the necessity of auto trips for the simplest of tasks (such as picking up a quart of milk); the staggering cost of constructing and maintaining the infrastructure of low-density development.

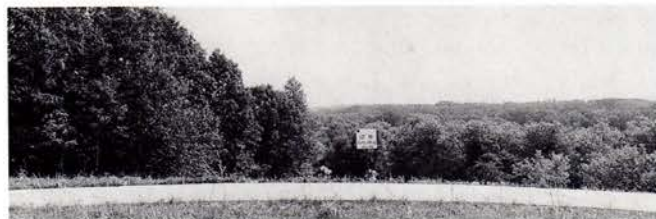
These unintended consequences of Le Corbusier's modernist vision haunt us today. Architectural history moves in this sort of cycle. A visionary identifies problems

inherent in the status quo, spins a vision of a utopian future where all the problems of the day have been solved, a movement builds around the vision, and as the "solutions" are implemented a whole host of new problems—the unintended consequences—begin the cycle anew.

New Urbanism arose as a reaction against the unintended consequences of modernist planning. Jane Jacobs, a writer, and Leon Krier, a visionary theoretician, identified modernism's problems, and a host of architects and planners, led by Andres Duany and Elizabeth Plater-Zyberk of DPZ of Miami, have hoisted the New Urbanism banner and sallied forth to battle.

In the interest of full disclosure, I am a member of the Congress for the New Urbanism. I am a believer. A house I designed is under construction in the DPZ-designed Middleton Hills development outside Madison, Wis. I believe that if the New Urbanism program is implemented our children's children could grow up in safer, more sustainable and more humane "cities of tomorrow."

So it is as a believer that I write this: We need to accept that undesirable, unintended consequences are a natural and predictable side effect of visionary thinking. The sooner we can identify and tackle these problems the more likely we are to ameliorate their damage. What follows is a list of potential problems to watch:



CHRIS FAUST



Prairie Crossing is growing in northern Illinois (above), while a roadside sign indicates things to come (opposite).

Style vs. Structure

Seaside, Fla., the first New Urbanism project built, is a dreamy Gulf Coast resort community of tin roofs, pastel siding and white-picket fences. Middleton Hills in Wisconsin has a prairie-style theme in homage to local-boy-done-good Frank Lloyd Wright. Not surprisingly, people often latched onto New Urbanism's use of nostalgic architectural styles while sometimes missing New Urbanism's revisionist ideal: to create neighborhoods where people can walk to shops and schools, where housing types and income groups are mixed together, reliance on the automobile is reduced, etc. Architectural styles, like clothing fashions, quickly fall from public favor. How do we focus on structure rather than style?

Increased Congestion

New Urbanism could create a nightmare of increased traffic congestion if the citizens of New Urbanism communities don't—as intended—reduce the number of trips they make by automobile. A widely publicized poll prepared by the San Francisco-based American Lives, Inc., con-

firmed this conundrum: While Americans love the community focus of New Urbanism (especially the fact that communities have "distinct identity and character"), they refuse to sacrifice "convenient parking" to achieve it. The consequences could be devastating. Greater building density with the same number of cars equals increased traffic congestion.

However compact a community design might be, people need to move beyond walking distance. If there is no alternative transportation system (streetcars, buses, light rail) as convenient as the private automobile, people will continue to drive. If there isn't effective mass transit in a wider metropolitan area, aren't New Urbanism communities just streetcar suburbs without the streetcars? Can Americans be convinced to make fewer automobile trips? Can walking to the community center ever seem more convenient than driving? Can mass transit ever integrate with new community design?

Vanishing Retail

A fundamental belief of New Urbanism is in community retail. Shops create activity dur-

ing the day, they bond a community together, they create the opportunity for informal social contact—the benefits of community-based retail are endless. But can community-based retail survive today? Grocery stores killed mom'n' pop stores, "big box" retailers killed grocery stores and now the Internet may kill off the big-box retailers. Will people tolerate higher prices in return for community vitality? How will Internet shopping affect community retail?

Unrequited Nostalgia

Celebration, the New Urbanism community Disney is building in Florida, is marketing nostalgia, creating expectations of a vague, 1950s *Leave it to Beaver* lifestyle free from stress or worry. What happens when expectations for a lifestyle change—whipped up by the marketing frenzy—don't materialize? Will people dismiss the whole New Urbanism enterprise?

Small-town Tyranny

The ultimate goal of New Urbanism is to create healthy, dynamic, strong communities, the "villages" that it takes to raise a child. Knowing your neighbors can pro-

vide a tremendous sense of personal safety, but there's a potentially ugly flip side to community: social conformity. In a small town everyone knows your business. Sinclair Lewis wrote about the stultifying conformity of small-town life, the vicious gossip, the rigid social roles. Will an unintended consequence of strengthened community be a return to small-town tyranny?

It's easy to catastrophize. It's easy to imagine what might go wrong or might not work. My point is not that we should stop thinking and planning and dreaming about New Urbanism—for there are very real problems to solve—but that we should proceed with great humility, mindful that unintended consequences are inevitable. It is inevitable that New Urbanism will come to Minnesota. And it is inevitable that visionaries will continue to hold forth about the "City of Tomorrow." As Bill Morrish, director of the Design Center for American Urban Landscape at the University of Minnesota has said, "The making of a new town, a new utopia, is a great American tradition: 'Next time we'll do it better.'"

With an eye on historic preservation, Dublin's Temple Bar neighborhood is reborn

By Brian McMahon



BRIAN MCMAHON



Dublin's successful bid at urban renewal has turned the Temple Bar area into a vibrant neighborhood. Many of the storefronts have been painted bright colors, as seen outside this barber shop (above) and the Temple Bar Pharmacy (opposite bottom left). Beer kegs stacked outside a pub (opposite bottom right) advertise refreshments inside. Many festive banners (top) fly above the narrow, bustling streets, while Temple Bar Square is packed with pedestrians and tourists (opposite top).

In the mid-1960s, the national transportation agency of Ireland proposed building a massive seven-acre bus terminal in one of the most historic sections of Dublin, alongside the River Liffey. Older European cities such as Dublin are generally resistant to such land-clearing proposals, but at this time Ireland was ambivalent about the vestiges of its colonial past, and had been embarking on a policy of reinventing itself as a newly independent country. Large areas of the city's Georgian architecture were swept away as a result of misguided nationalism, development fervor and architectural arrogance. This loss did not occur without controversy or protest.

When visiting Dublin in the early 1970s, Lewis Mumford gave his stark verdict, "Dublin exhibits the worst aspects of the collapse of the 20th-century urban structure and is on its way to becoming a non-city." Irish rock star Bob Geldof of the group U2 railed against the destruction of his native Dublin. "This city has become increasingly brutalized, the people have lost some of their openness, and I think a lot of it is largely due to the destruction of the city itself, which was once one of the prettiest cities in these islands and is now a shambolic mess. Tomorrow I have to bring some of the BBC around the city to show them some of the things I remember and love about the place. Unfortunately, when I

went through the list of my memories, 50 percent of the things I liked had disappeared, to be replaced by the most mediocre, unaesthetic, architecturally inarticulate buildings I've ever seen in my life. They are a scandal."

The Destruction of Dublin, written in 1985 by Frank McDonald, documents the cumulative effect of the widespread loss of the city's historical heritage. But by then, the tide was beginning to turn. A new generation of architectural students, less constrained by nationalistic or modernistic ideology, entered the picture. They instinctively recognized the catastrophe that had been inflicted on their city's delicate fabric. Every new proposed development became a battleground, with architecture students often leading the historic-preservation effort.

The area that was selected for the proposed bus terminal was described by McDonald as a "maze of narrow streets decked out with old and often decrepit buildings [which] could be Dublin's answer to Greenwich Village in New York or the Marais quarter of Paris. Full of charm and character, it had already developed a Left Bank atmosphere, with an array of 'alternative' shops, cafes, clubs and galleries."

The transportation plans of the mid-1960s were so radical that an incensed clergyman satirically proposed, as an alternative, that a thermonuclear bomb devastate a huge circle of about four square miles, which would then be cov-



ered over with concrete for parking and roads. He further noted, "Once we accept that a city which has taken over a thousand years to grow must now, in a couple of decades, be molded to suit the individual charioteer, then there is no alternative."

In spite of these protests, the CIE (Coras Iompair Eireann), the state-run bus company, started to acquire the numerous properties needed for its bus station in 1981. With an uncertain future because the process stretched over a long period of time, the bus company began to offer short-term leases for the buildings it bought. Ironically, short-term leases created the seeds for the area's revitalization, as it served to further attract artists, musicians, designers, small-crafts people, bookstores, bars and the like, in search of cheap rent. The area became known as Temple Bar, named after William Temple, Secretary to the Earl of Essex and Provost of Trinity College in the 15th century who built his home and garden in the area along the banks of the Liffey River. (A bar is a walkway by the

river.) In 1988 a coalition of conservationists, local businesses, artists and landowners formed the Temple Bar Development Council to lobby against the plans for the bus terminal. The following year, this group produced a report calling for the creation of a cultural quarter. The plan attracted substantial support, including that of Prime Minister Charles Haughey, who in 1990 stopped the CIE scheme and announced that Temple Bar would become the new cultural quarter of Dublin.

An architectural competition in 1991 to solicit ideas for the redevelopment of the entire area attracted 12 entries. The winning submission was from a collaboration of eight small architectural firms, which had combined under the name Group 91. Architectural critic Robert Maxwell noted, "These young architects, by their joint approach to the framework plan, created the conditions for a result that would reflect not only a common purpose, but a varied response. They were all hungry to design buildings and young enough to seize any chance, but

they shared a vision of the thoroughly modern architecture that would refresh Irish eyes and still generate the elements of traditional city form."

Their plan, which was published and exhibited under the title *Temple Bar Lives*, called for a 28-acre, mixed-use district featuring "imaginative refurbishment" and "cultural regeneration." Two overriding principles established the primacy of urban space or public realm, and the importance of residential development. Group 91 proposed three new squares (two of which were built), and a new street, as well as a series of new alleys, lanes and arcades to "permeate the whole precinct." They anticipated a residential community of 3,000 (later scaled down to 2,000), compared to the 200 residents then residing in Temple Bar. A number of new cultural and mixed-use buildings would front the proposed public squares, creating, in effect, outdoor rooms.

The government responded enthusiastically and two new entities implemented these ambitious plans: Temple Bar Properties, a government-sponsored nonprofit developer, and Temple Bar Renewal, set up to administer a new program of special tax incentives for the area, which included a variety of credits for rehabilitation, new construction, residential construction and rent inducements. Temple Bar Properties was given the task of acquiring the real-estate portfolio from the transportation agency, and to develop those properties either by itself or with private partners.

A substantial funding package was assembled including grants from European Regional Development Funds and the national government, and loans from the European Investment Bank and the Bank of Ireland. Group 91 proceeded with architectural plans for the infrastructure improvements called for in their "framework plan" and the design of the key infill cultural and mixed-use buildings. The plan's first phase has been completed, and the result is successful on all levels, including historic preservation, design of the architectural infill and urban-land use. It has received a variety of impressive architectural awards, and has been nominated for the Mies van der Rohe Award for European Architecture. The



Continued on page 54





garden petals

Ingrid Bergman, Cary Grant, Princess de Monaco, Helmut Schmidt and Mr. Lincoln all have slept here. After a long winter nap they have bloomed into the glorious roses of Lyndale Municipal Rose Garden. Since 1908, the leaves have unfolded and the sunshine let in as the spring begins the rebirth of Theodore Wirth's vision of one of America's first municipal rose gardens.

Sixty-two central beds of the rose garden are planted with varieties of hybrid-tea, grandiflora and floribunda roses. Along the outside fences are scrub and old-fashioned roses. A selection of blooming perennials bring additional color to the garden. This is one of 23 test gardens in the United States, and new hybrids of the All American Selection Test Garden are located along the garden's interior fence. The test roses are mystery guests, as their identity cannot be revealed; they are marked by numbers only. After two years they are evaluated, and if worthy are introduced as All American Rose Selections.

The Heffelfinger Fountain is the garden's highest point. Built for the Villa Montalto in Fiesole, Italy, this Florentine-style fountain has cast-bronze figures taken from ancient mythology. A cherub rides a dolphin in tribute to the sea god Neptune, while the three ages of man rest on the pedestal base as winged satyrs. Frank Totton Heffelfinger purchased the fountain in 1920 and donated it to the park board in 1944. How many wishes have come true from coins tossed by hopeful children and romantic adults?

Theodore Wirth envisioned a dual purpose for the garden when he said, "besides the beauty and pleasure [the garden] will afford to everyone is that it would be an instructive lesson on what roses to grow and how to grow them." Since its creation 89 years ago, weddings, baptisms, funerals, ash spreadings, family gatherings and garden clubs, as well as photographers, painters, sunbathers, Sunday strollers, romantic couples and solitude seekers all have celebrated the rose garden.

Photos and text by Jana Freiband

By Eric Kudalis

Elliot Park Looks Up

If you asked the average person walking in downtown Minneapolis to point you in the direction of Elliot Park, he probably couldn't. Elliot Park, a 45-square-block residential neighborhood of approximately 5,600 people at the southeastern edge of downtown, has a bit of an image problem. The neighborhood is overshadowed by the downtown office towers and glittery high-rise apartment buildings at the core of downtown.

Part of Elliot Park's image problem is perpetuated by circumstances beyond its control. Interstate 94 at the south edge, such large-scale institutional buildings as the Hennepin County Medical Center at the north end, and surface-parking lots at the west edge seemingly isolate the neighborhood. To get to Elliot Park, you have to navigate some pretty daunting obstacles, which is a pity, because Elliot Park is so close to downtown Minneapolis that you can walk to the IDS tower from the heart of the neighborhood within 10 or 15 minutes.



Elliot Park landmarks include the First Church of Christ, Scientist (above) and the soon-to-be-restored Hinkle-Murphy mansion (right), both listed on the National Register of Historic Places. The Ninth Street Historic District (top) is a locally designated area of sturdy brick apartment buildings, built between 1886 and 1915 along Ninth and 10th streets. The Band Box (opposite) has been around since 1934. Residents hope to win local historic designation for the restaurant.

Elliot Park is ripe for redevelopment, waiting to be discovered by investors and developers—and downtown office workers, for that matter. With the exception of such large institutions as Hennepin County Medical Center, North Central Bible College and several churches, the neighborhood is primarily residential and certainly would seem a logical residential draw for middle-income business people desiring an urban setting.

But not the least of Elliot Park's problems is a nagging poverty rate, making the neighborhood one of the poorest in the city. According to recent data compiled by the Minneapolis Community Development Agency (MCDA), the neighborhood's medium household income is \$11,646, compared to a city-wide medium of \$24,000. Encouragingly, the poverty rate has shown some signs of improvement. The rate of families living below the poverty line has decreased to 23 percent in 1990 from a 1980 level of 35 percent, while the rate of individuals living below the poverty line has decreased to 35 percent from a 1980 level of 41 percent.

While Elliot Park is one of the city's poorest neighborhoods, it's also one of its most racially diverse. Approximately 65 percent of the community is white, with African Americans, Native Americans, Asians and other races comprising the rest. Famine and war in Africa have led to a large influx of Somalis in the past few years, and about 600 to 1,000 Somalis call Elliot Park home. In fact, this is one of the only places in the Twin



Cities where you spot traditional African dress on the street.

As might be expected in a low-income, racially diverse neighborhood, crime is higher than the city average. But all these statistics about crime and poverty are not to suggest that Elliot Park is a neighborhood under siege.

Quite the opposite is true.

Walk around the neighborhood and you see charming red-brick apartment buildings, particularly in the Ninth Street Historic District, a locally designated residential area along Ninth and 10th streets with sturdy old brick structures



dating to the 1880s. John Paul Getty's birthplace is the district's claim to fame. There are other gems in the neighborhood, such as the vacant First Church of Christ, Scientist, on 15th Street and the recently renovated Hinkle-Murphy mansion on 10th Street, both listed on the National Register of Historic Places. No neighborhood is complete without its quirky landmarks, which Elliot Park has in the Band Box restaurant at the wedge-shaped corner of 10th and 14th streets. This little shedlike structure has been serving up burgers and fries since 1934.

Lest you think Elliot Park is all concrete and brick, this is actually quite a green neighborhood. The neighborhood's namesake park is on Eighth Street and the smaller Steele Park is at 16th and Portland. Elliot Park, too, is known as the "garden neighborhood" because of



DON F. WONG

two community gardens run by the non-profit Elliot Park Neighborhood, Inc., and community residents.

While there is a solid core to Elliot Park, its needs are evident and its goals ambitious.

"We wish to create a neighborhood where you have a full economic spectrum, where you can live and work in a complete urban environment," says Loren Niemi, executive director, Elliot

apartment buildings. Approximately 95 percent of the residents rent, and an estimated 35 percent move each year.

Niemi hopes to increase the rate of home ownership, which will help further stabilize the neighborhood, and also attract small service-oriented businesses—a laundromat, coffee shop, hardware store, dry cleaner, barber shop, grocery store, drug store and such. The corner of 14th Street and Chicago Avenue was

store. Here, Niemi sees a prime development opportunity, a chance to introduce a variety of housing types on the blocks. With the exception of the recently renovated apartments occupying one-half of the block bounded by Park and Portland avenues, the two blocks can be wiped clean for a fresh start. Niemi envisions market-rate apartments, condominiums and town houses, with street-level, neighborhood-oriented retail. Without displac-

Although showing wear and tear from age and economic stress, this downtown-Minneapolis neighborhood is poised for revitalization

Park Neighborhood, Inc. "We want to create a range of housing for different income groups. The only way you can cure poverty is to create wealth. We need to create ownership options and small businesses."

Encouraging home ownership and creating neighborhood businesses is the key to Elliot Park's revitalization. Unlike many Minneapolis neighborhoods that are known for owner-occupied detached houses with tidy little yards, Elliot Park is predominately a rental neighborhood populated with 3- and 4-story multiunit

once the neighborhood's retail hub, but has since fallen into decrepitude.

If there are any two blocks that hold the strongest hope of urban-renewal possibilities, they are the blocks bounded by 14th and 15th streets and Chicago and Portland avenues. These two blocks—the focus of *Architecture Minnesota's* recent urban-design competition featured on the following pages—are a hodgepodge of surface-parking lots, deteriorating buildings, recently renovated apartment buildings, the vacant First Church of Christ, Scientist, as well as a liquor

ing lower-income residents, he hopes to attract more middle-income residents to the area.

"The hardest part is getting developers to see the possibilities," Niemi says.

Elliot Park is filled with possibilities in its proximity to downtown, rich variety of historic buildings and its eagerness to embrace new development. With the right investment by the community and developers, Elliot Park easily can become the next great urban neighborhood.

Competing to revive Elliot Park

An urban-design competition asks participants

Architects often are accused of working in grand isolation, apart from the larger community in which they live and work. There is, of course, ample evidence to support this accusation. Look at our downtown skyline. Many of those glistening skyscrapers look great when you're zipping by on the freeway, but get up close and personal and they are often sterile and off-putting as their shimmering façades ignore the streetscape.

Yet skyscrapers—and corporate-office parks and municipal buildings—are prestigious big-ticket commissions that often win architects plenty of public notice. Architects, however, also work on quieter, behind-the-scenes projects that seldom gather much attention, such as helping to revive urban neighborhoods or designing affordable housing.

And on this count there is much work to be done. Many of our cities are crumbling at the core. At the beginning of the 20th century, people began to abandon the rural homestead for the big cities. After the Second World War, a new generation raised in the city began to abandon their old urban neighborhoods for the rolling landscape of suburbia. Fifty years of suburban development have exacted near disaster on many cities, leaving inner-city neighborhoods consumed by crime, poverty and deteriorating housing stock.

Minneapolis's Elliot Park, while hardly the war zone that is some neighborhoods of Detroit or the south side of Chicago, is under economic and social stress, as well.

Competition Guidelines

In our call for submissions, we asked participants to consider the following criteria:

Housing

Apartment Units (rental housing): 50 to 75 one- and two-bedroom units.

Town Houses: 20 to 30 units of owner-occupied homes.

Studio Living/Workplace: Units that sponsor resident workspaces, perhaps street level for storefront activity.

Condominiums: 50 to 100 owner-occupied, high-density units of 600 to 1,500 square feet.

Commercial

Grocery Store
Dry Cleaner
Day-care Facility
Medical Office
Restaurant
Flower Shop
Barber/Salon
Laundromat
Coffee Shop
Miscellaneous

Green Space

Proposal should include landscaping as 20 to 25 percent of the overall site.

First Church of Christ, Scientist

Competition participants should outline a function for this historic church that will reestablish its prominence in the community.

to reinforce urban vitality in this inner-city neighborhood

Yet architects can help. That's why we launched an urban-design competition to help recharge Elliot Park, a residential neighborhood on the southeastern edge of downtown Minneapolis. With Elliot Park Neighborhood, Inc., we selected two blocks—bounded by 14th and 15th streets and Chicago and Portland avenues—and asked architects to devise viable design solutions to include owner-occupied housing and various commercial functions that will establish the foundation of a strong community. (Much of the two blocks is vacant, although one-half of the block between Park and Portland avenues contains recently renovated apartment buildings.) Competition participants were asked to examine the heterogeneous nature that distinguishes strong urban neighborhoods and determine how these precedents can guide Elliot Park.

The competition guidelines are listed here; the two winning entries are featured on the following pages.

Yes, sometimes architects do work without regard for their communities. But many times they roll up their sleeves and become part of the answer to improving our cities. While this is an "ideas" competition, the design boards presented will be used as the basis for attracting new development for these two blocks. The competition is just a beginning. **E.K.**

Budget
\$30 million.

Jurors
Loren Niemi, executive director, Elliot Park Neighborhood, Inc.

Carolyn Tennant, Vice President, Institutional Life and Innovation, North Central Bible College

Thomas Fisher, dean, College of Architecture and Landscape Architecture, University of Minnesota

Ralph Rapson, architect, former dean, School of Architecture, University of Minnesota

Vicki Hooper, past president, AIA Minneapolis

Millie Schafer, board member, Elliot Park Neighborhood, Inc.

Luella Gruchalla, resident, Elliot Park

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Scott Wende Architect

Wende's proposal addresses concerns within the neighborhood while looking toward downtown Minneapolis



DON F. WONG

First Place

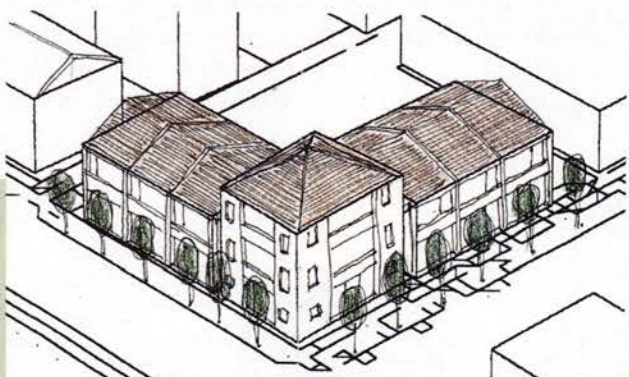
This is the second time in two years that Scott Wende has won an award for urban design, his first being an AIA Minnesota Honor Award in 1995 for a plan to revive a section of the Mississippi river front in downtown Minneapolis.

With this new award, Wende moves inland to take on a desolate piece of urban land in the heart of Elliot Park. In his approach to the design challenge, Wende defined five organizing principles: strengthen the street edge and public realm; create a hierarchy of open spaces; develop opportunities for a variety of ownership; offer a mix of housing types; respect existing neighborhood density; and maximize views to downtown.

Because Elliot Park is primarily a residential neighborhood, Wende set a priority on residential redevelopment with some street-level, neighborhood-oriented commercial space that reinforces the existing retail opportunities kitty-corner from the site along 10th Street and Chicago Avenue. For Wende, the project was an opportunity to reintroduce people and pedestrians to the street. He recognized that Chicago, Portland and Park avenues are the major commuter streets through the site, and thus the corners of these thoroughfares are more appropriate for commercial func-

tions; similarly, 14th and 15th streets are residential streets and thus should support more housing activity. He designed a series of low-rise, 3- to 4-storied structures—from apartment buildings to town houses and condominiums—that maintain the neighborhood's low-rise scale and sense of community. "We need to work with the public realm," Wende says. "High-rise apartment towers isolate people from the street; smaller buildings put people in contact with the street." He adds that such features as porches and balconies—well represented in his proposal—help residential struc-

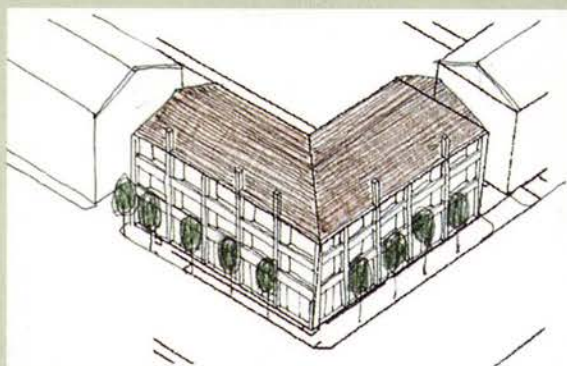
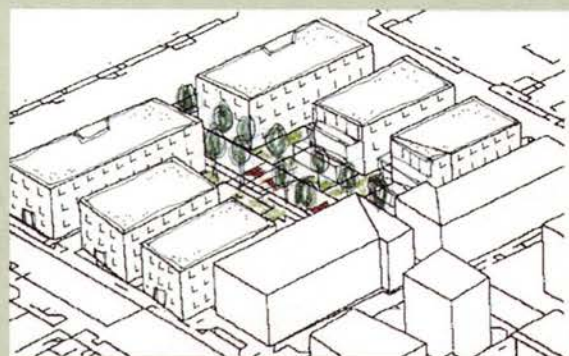




tures maintain a connection to the street, neighborhood and community as a whole.

That larger community, in fact, is essential to Wende's plan. Elliot Park is a stone's throw from downtown Minneapolis's office core, and he sought to solidify that connection with downtown. At the center of the blocks, he designed a series of condominium buildings that step up one level from the town houses and apartment buildings facing the streets, thus opening views to downtown. He also reconfigured the existing apartment buildings to better open to the downtown views. Landscaping at the center of the two blocks offers additional green space for this densely built neighborhood.

E.K.



Scott Wende's proposal calls for a village pod (opposite), a mixed-ownership configuration with town houses, living/working spaces and apartments, with condominiums around an upper courtyard and parking below. Other suggestions include commercial/residential corners (left and above inset), placing retail at the street level and apartments above. For the existing apartments occupying one-half of the block (above and far left on site plan), Wende recommends reconfiguring the buildings to offer a central open square and downtown views.

Locus Architecture

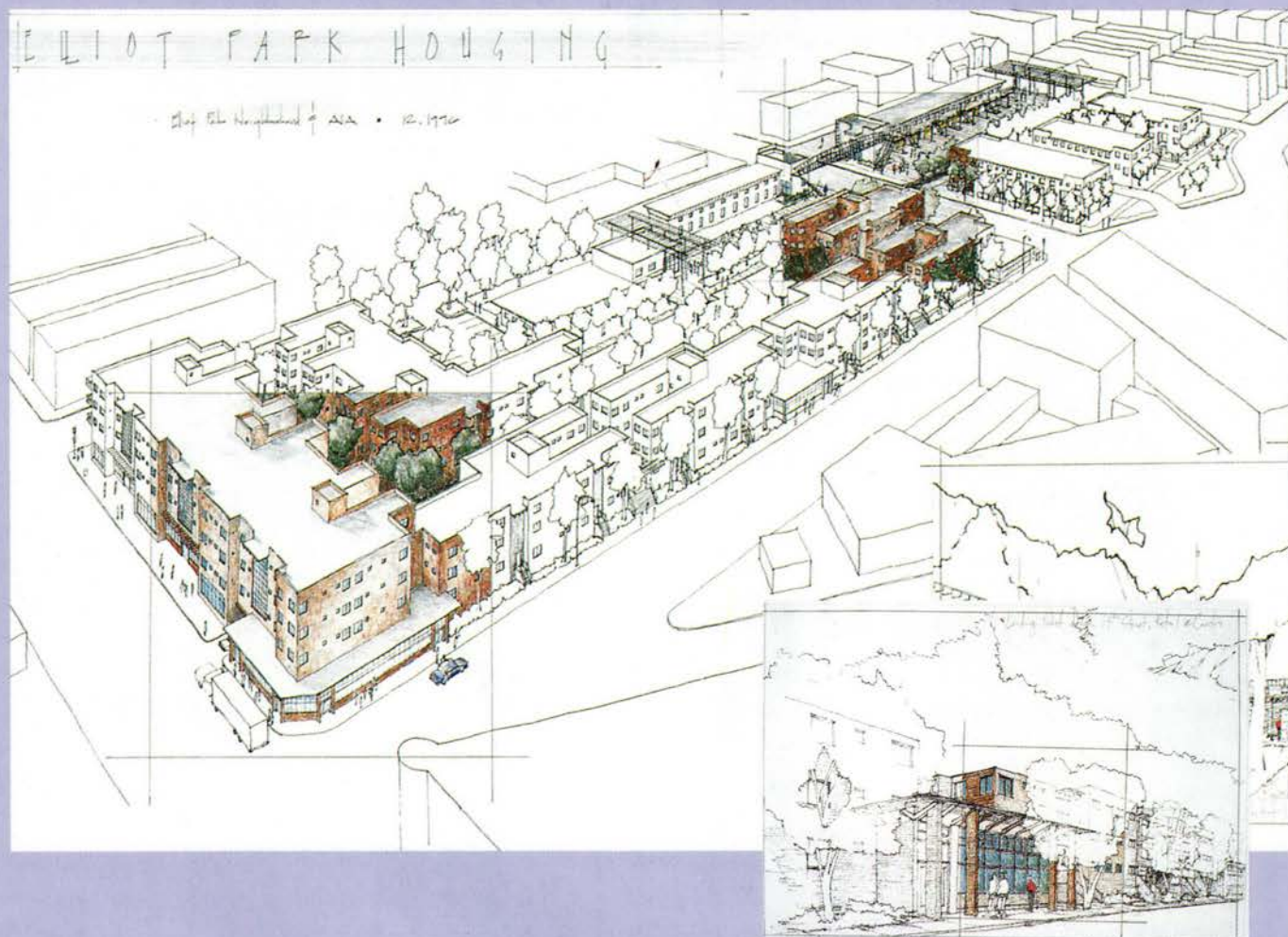
The team envisions a diverse community in which the public realm comes alive



DON F. WONG

Wynne Yelland (standing)
and Paul Neseth

In this second-place entry, the team of Paul Neseth and Wynne Yelland of Locus Architecture in Minneapolis looked both inward and outward at the two-block site. Perhaps the proposal's most striking feature is the creation of a series of artists' lofts facing 15th Street between Park and Portland avenues. Here the team turned the First Church of Christ, Scientist, into an artist co-op and added adjacent artist lofts, which consist of both living and studio space. In back of the lofts at the center of the block is an artists-market courtyard. Large ground-level garage doors open to the courtyard, allowing artists to bring their studio outside to work, display art and even sell pieces. The intent is to create a community of people living and working together.

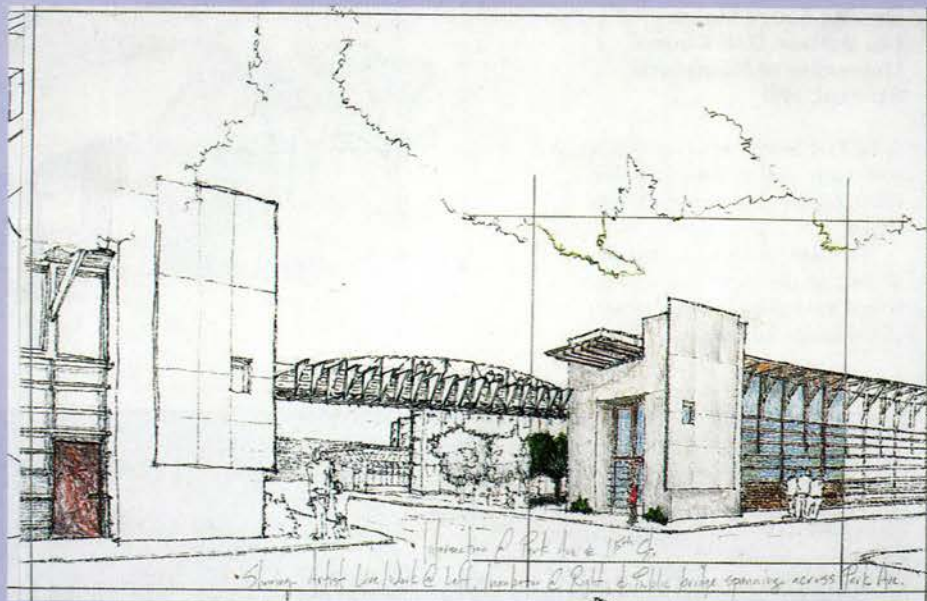


From the lofts, a public bridge crosses Park Avenue to another community-oriented building that includes street-facing incubator space for small businesses, plus a Laundromat and adjacent restaurant with patio seating. The team included extensive landscaping at the center of the two blocks to encourage as much outdoor community activity as possible. "The idea is to create a larger civic community," they say.

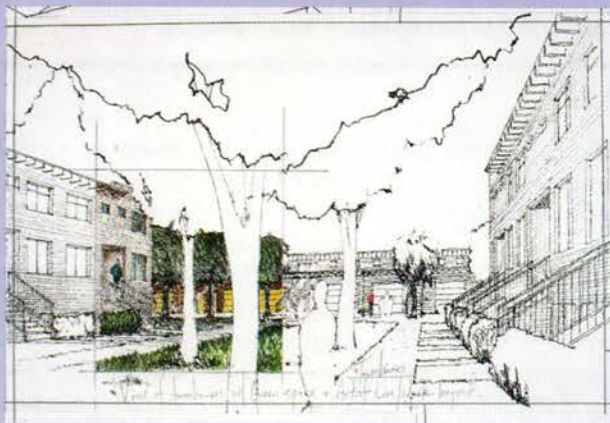
Yet while much of the proposal looks inward, the plan also suggests strong connections to the street and broader urban landscape. An apartment building at the corner of 14th and Chicago provides street-level commercial space, while a densely conceived line of low-rising apartment and condominium buildings along 14th Street recalls classic urban-apartment design: built to the street line, the buildings begin one-half story up from ground level and feature front stairs leading to the entrance doors. At the corner of Park Avenue and 14th, Neseth and Yelland suggested more retail and business options on one corner, with town houses on the opposite corner facing Park Avenue. The town houses, which step up from the street, also contain garden-level apartments to provide a mix of ownership and rental. Two other sets of town houses along 14th street are turned sideways to face each other across a courtyard, which connects with the artists open-air market on the same block.

Neseth and Yelland, who work primarily on residential projects, express interest in branching out into larger urban-design, multiunit housing developments. The challenges of improving and reinforcing the urban landscape are greater than when designing single-family homes, they say.

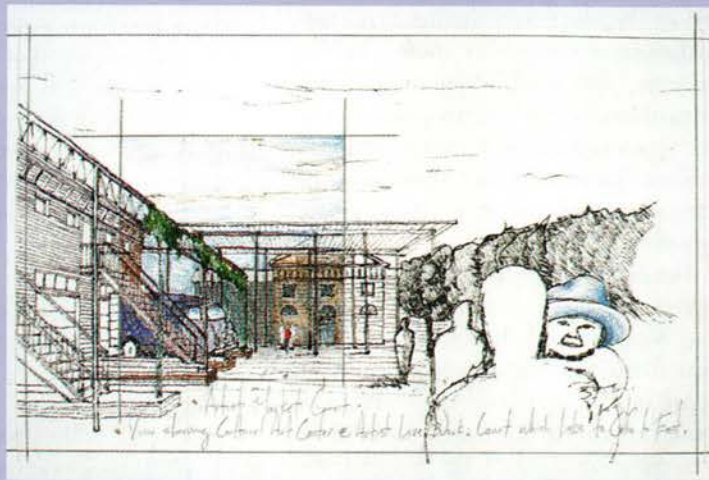
E.K.



Second Place



In Locus's proposal, the team reinforces the urban grid with a series of apartments, condos, town houses and retail stores (site plan opposite) that meets the street edge. Neseth and Yelland suggest turning the First Church of Christ, Scientist into a cultural art center, with artists lofts (below) opening onto a central courtyard. Town houses turned toward an inner courtyard (left) lead to the artists court beyond. A pedestrian bridge (above) spans Park Avenue, connecting the artists living/working lofts with public buildings that include a cafe, laundromat and incubator space for small businesses.



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up close

Continued from page 17

must inform the DNR of any future plans to remove vegetation. Through the state's Reinvest in Minnesota program, the project has received \$300,000 in reimbursements to purchase plant materials.

"A lot of people think we're trying to restore the plant communities that existed before settlement in 1800," Buffler explains. "But much of this area's resettlement was water; the river was four to five times wider than it is now and very shallow. Those areas are all fill now. So what we're really trying to restore is ecological function."

Development in the river valley "for purely economic return" has had its way long enough, Buffler adds. "Our next iteration of development needs to occur in a way that actually enhances the river and brings back some of its ecological functions." To this end, the

Greening project is encouraging the city, the state, federal agencies and citizen groups to collaboratively develop a natural-resource restoration plan for the entire 17-mile St. Paul river valley. "Having an ecologically healthy river is critical for the long-term health of our community," Buffler continues. A river valley that provides a migration corridor for birds, habitat for wildlife and open space for people is an amenity that indicates a high standard of living and raises property values. A number of studies, Buffler says, have proven a direct correlation between the strength of a state's economy and the toughness of its environmental regulations; "the stronger the environmental policy, the better the economy."

In addition, Buffler says, parks and open space are among the most desirable amenities people value in their communities.

"Restoring green space to the river front will enhance downtown St. Paul's

image as a residential community," he says, "thereby helping to stabilize the community and the city's economy." Greening the Great River Park is also "bringing volunteers to St. Paul to rediscover downtown and the Mississippi River," Buffler adds. "Planting is something anyone can participate in and we're bringing thousands of people here to invest in their community, contribute to the revitalization of the city and restore the natural beauty of the river valley. It's this neat combination of restoring ecological health to the river valley, as well as community vitality to the city."

"If this all comes together, St. Paul will be a successful urban community with everything you could want—work, home, recreation, green space and culture all in one small geographic area," Buffler says. "And as downtown St. Paul turns around and faces the Mississippi, it will have a beautiful green river valley to look at once again."

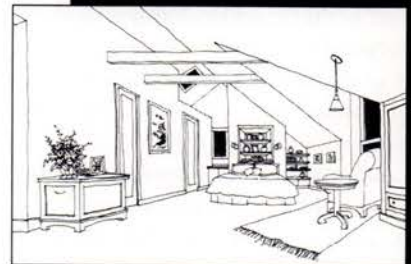
AM

Kartarik Residence*Shoreview, MN*

Little remains of the original hipped roof home on Turtle Lake. Living room, dining room and kitchen have all been redesigned. The owners suite occupies the second level loft while a new family room and children's bedrooms take advantage of a walk-out level. Bryan Meyer and Laurel Ulland designed a home that takes advantage of lake views and shoreline.

**Pass Addition***Minneapolis, MN*

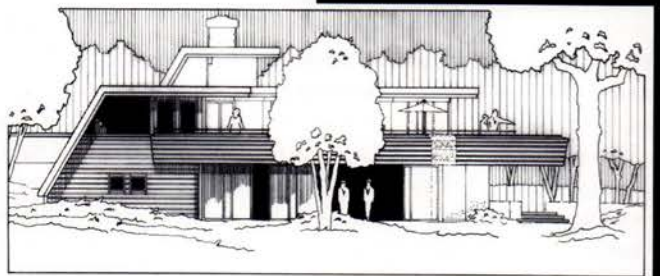
This addition and remodeling of a Minneapolis home reflects the eclectic craftsmen interests of the owners and their varied collections within. Designed by Wayne Branum and Michaela Mahady.

**O'Shea Addition***Minneapolis, MN*

A new garage, living room and couple's bedroom are stacked in a three story addition to an accreted bungalow. Designed by Dale Mulfinger and Lori Jorgensen Unick and built by Saga Construction.

Addition to the Desch Residence*Stillwater, MN*

Conforming precisely to National Park Service line-of-sight setbacks from the St. Croix River bluff, the Desch addition includes expanded living/entertaining areas as well as a skylit all-season indoor lap pool and spa. Abundant sliding glass doors open the spaces to the outdoors and a large deck offers panoramic river and valley views. Designed by Kelly Davis, Tim Old and Cari Girk and built by Anderson-Wallin Construction Company.

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more so getting back to some values that were embodied in older neighborhoods," says Paul Madson of Paul Madson + Associates. "We've become so isolated and insulated by having to get into the car to do anything. I don't know that society's problems can be cured by good architecture and well-planned communities. But to me New Urbanism is attractive because it makes sense. It's the way our grandparents lived."

Ironically, the urban centers and rural towns in which our grandparents thrived—and that provide the nostalgic models on which New Urbanism is based—still exist, but are often in economic ruin. One criticism of New Urbanism is that it's just another kind of suburban development co-opting, while turning its back on failing urban and rural communities. "New Urbanist principles work well if you develop a new community in a green field," Lander says. "The Celebrations and Seaside are nice examples, but they're suburbs and somewhat unrealistic. Not everything in life can be new. A more difficult challenge is to go into our existing communities, both in the major cities and the first-ring suburbs, and apply New Urbanism principles."

In fact, many Twin Cities architects and planners are doing just that. New Urbanism may have been tested and put on the books as a suburban innovation. But city practitioners are incorporating New Urbanism principles in urban revitalization, and often calling the process something else altogether. "Our firm has been pursuing, in both practice and theory, how to rebuild areas within the city that are in dire need of reconstruction," says David Graham of Elness Swenson Graham Architects, Inc. "The roots of New Urbanism started in the traditional city, so I call our process Old Urbanism."

"One has to be careful you're not talking about gentrification," Graham continues. "But there are good examples of how infill housing can attract a tax base and can attract people to living in the city." As examples, Graham refers to his own Trinity Augsburg and Madson's Harriet Square, two residen-

tial projects blending into their Minneapolis neighborhoods as part of mixed-use redevelopment. "In this process of Old Urbanism, single buildings begin to form these ideas; it's not a massive master plan," Graham says.

"It's revitalizing the urban environment through appropriate infill," Graham continues, "building on what's there and in some cases transforming it into something better, while striking a balance between owner-occupied housing, rentals, affordability and good design." Adds Madson, whose high-density, town-house development in the St. Anthony Falls Historic District—Lourdes Square—provides another example: "It's how buildings fit together, interface,

New Urbanism may have started as a suburban innovation, but today architects are turning New Urbanism principles toward revitalizing the inner city.

and how they create streets, squares and public spaces by being a border to them. So it's a planning exercise."

To Paul Farmer, planning director for Minneapolis, applying New Urbanism principles to the city "is about adding back to existing neighborhoods. We look at where we have transit—the mobility that relates to New Urbanism. We look for areas with mixed land uses, not just houses, but stores with houses above, for example." He cites Loring Park and the Harmon neighborhood at the edge of Minneapolis's downtown core, as well as the Linden Hills neighborhood near 50th and Penn Ave., as places where "New Urbanism principles

are very much alive and well." Also, Farmer adds, Minneapolis has the benefit of "beautiful neighborhoods, beautiful old houses and a New Urbanism that is largely intact. We don't have to recreate it or create it from scratch. We have a downtown, and many of our neighborhoods have their own Main Streets and downtowns."

Many first-ring suburbs also have traditional neighborhoods, Madson points out, "but through bad planning and zoning decisions they have problems and are looking for ways to recreate neighborhoods that have been destroyed." The Metropolitan Council, through its Livable Communities Act and fund, is helping communities like St. Louis Park reestablish their viability. "The Livable Communities Act could be another label for New Urbanism," Lander points out. "The principles the Met Council wants to install in livable communities read like the Charter for New Urbanism."

Lander is working on a 130-acre parcel bordered by Highway 100, Excelsior Boulevard, Monterey Drive and 36th Avenue in St. Louis Park; the area recently received Livable Communities Act funding. "As we looked at the area from the perspective of a New Urbanist, we saw the lack of connections between things," Lander says. "There was no pattern to what's built there now; individual projects were not designed to relate to a larger community. So we're attempting to weave these together, and create better connections through roads, walkways and sidewalks within the site and to the surrounding area."

Resistance to New Urbanism, or town planning as Lander sometimes calls it, occurs largely within "the regulatory environment—the cities, counties and state—with zones, rules, regulations and traffic standards that require people to build out at the edge." Also, Lander continues, most developers either specialize in residential or commercial uses, but rarely both. And the financial industry sets up loans according to specific building types. "So it's a very well-oiled system that supports conventional planning," he says.

In order to facilitate the application of New Urbanism to cities, Graham adds, several items need consideration.

Continued on page 54

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

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

Should you wish further information about the profession of landscape architecture, call the Minnesota Chapter of the American Society of Landscape Architects (MASLA) at 612/339-0797.

*Peter A. Rand, FAIA
Publisher*

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Hibbing, MN 55746
Tel: 218/263-6868
Fax: 218/722-6803
Other Offices: Duluth & Bemidji, MN
Established 1972

Douglas Hildenbrand AIA
Earl Thedens ASLA
Mark Wirtanen AIA
Lyle Peters AIA
Richard Rose LA

Firm Personnel by Discipline
Landscape Architects 2
Architects 9
Other Professional 5
Technical 2
Administrative 4
Total 22

Work %
Residential/decks/gardens 5
Site planning & development studies 25
Parks & open spaces 20
Urban design & streetscapes 25
Master/comprehensive planning 10
Waterfront planning 15

Portage Park Athletic Field/Building, Cohasset, MN; Hibbing Downtown Streetscape, Hibbing, MN; Bemidji Lakefront, Bemidji, MN; Superior Parks Renovation, Superior, WI; Baywalk Duluth, Duluth, MN

■ **ATSR/LANDSCAPE ARCHITECTURE ARMSTRONG TORSETH SKOLD & RYDEEN, INC.**
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Fax: 612/525-3289
E-mail: atsr_la@minn.net
Established 1944

Paul W. Erickson AIA
Robert J. Gunderson ASLA
Todd R. Wichman ASLA
Philip G. Behrend PE

Firm Personnel by Discipline
Landscape Architects 3
Intern 1
Architect 27
Civil Engineer 1
Other Professional 7
Technical 67
Administrative 8
Total 114

Work %
Site planning & development studies 10
Parks & open spaces 10
Recreation areas (golf, ski, etc.) 20
Master/comprehensive planning 10
Schools and campus planning 50

New North High School, North St. Paul, MN; Friendly Hills Middle School, Mendota Heights, MN; Centennial Middle School, Lino Lakes, MN; Valley Crossing Elementary School, Woodbury, MN

■ **ARTEKA CORPORATION**

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Eden Prairie, Mn 55344
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Fax: 612/934-2247
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Todd Irvine ASLA
David Tupper ASLA
Forrest Jammer

Firm Personnel by Discipline
Landscape Architects 3
Other Professional 3
Technical 1
Administrative 4
Total 11

Work %
Commercial design/build 30
Multi-family design/build 20
Single-family design/build 50

Meridian Crossings, Site Landscape and Amenities, Richfield, MN; Bayhill & the Gables at West Ridge, Monumentation and Landscape, Minnetonka, MN; Chimney Pines, Monumentation and Landscape, Eden Prairie, MN; Wilson Residence, Tennis Court Area and Comprehensive Landscape Renovation, Woodland, MN; Timm Residence, Comprehensive Site and Landscape Development, Minneapolis, MN; Mason Homes 1996 Dream Home, Landscape Development, Chanhassen, MN

■ **DEAN BAILEY ASSOCIATES, INC.**

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Eden Prairie, MN 55346
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Fax: 612/937-5711
Established 1992

J. Dean Bailey ASLA

Firm Personnel by Discipline
Landscape Architects 1
Administrative 1
Total 2

Work %
Residential/decks/gardens 90
Site planning & development studies 5
Multi-family housing/PUDS 5

Harris Residence, Minnetrista, MN (new entry drive, guest arrival area, flower gardens, water feature, site lighting); Strobl Residence, Woodland, MN (site planning for new home including drives, walks, plantings, tennis court pool area, site lighting); McFerrin Residence, Minneapolis, MN (outdoor patios, walks, driveway); Shaller Residence, Sun Fish Lake, MN (site planting); Steussie Residence, Eden Prairie, MN (outdoor patio, walks, site planting); Bren Parade Home, Minnetonka, MN (walks, planting, outdoor lighting)

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Kenneth W. Horns PE

Firm Personnel by Discipline
Landscape Architects 3
Civil Engineers 5
Traffic/Transportation Engineers 9
Environmental 3
Graphic Artist 1
Technical 4.5
Administrative 5
Total 30.5

Work %
Site planning & development studies 20
Environmental studies (EIS) 5
Parks & open spaces 15
Urban design & streetscapes 20
Master/comprehensive planning 5
Tourism/interpretive planning 5
Trail/bikeway planning 10
Transportation planning design 20

Hennepin County Public Works Facility Complex, Medina, MN; Jackson Street Streetscape, St. Paul, MN; New South Central Elementary School, Minneapolis, MN; West Medicine Lake Park, Plymouth, MN; Route 66 Tourism Opportunities and Interpretive Plans, IL; Phalen Corridor Redevelopment Initiative, St. Paul, MN

LEGEND

AIA Registered and a Member of the American Institute of Architects
AICP American Institute of Certified Planners
ASLA American Society of Landscape Architects
FASLA Fellow, American Society of Landscape Architects
MCIP Manitoba Association Canadian Institute of Planners
PE Professional Engineer
RA Registered Architect
RLA Registered Landscape Architect
RLS Registered Land Surveyor

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Tom Harrington ASLA
Bob Kost ASLA
Miles Lindberg ASLA
Steve Malloy ASLA
Dean Olson ASLA

Firm Personnel by Discipline
Landscape Architects 10
Planners 6
Engineers 50
Natural and Cultural Resources 15
Technical 110
Administrative 20
Total 211

Work %
Site planning & development studies 10
Environmental studies (EIS) 10
Parks & open spaces 30
Urban design & streetscapes 30
Master/comprehensive planning 15
Multi-family housing/PUDS 5

50th and France Urban Design,
Edina, MN; Villages on the Ponds,
Chanhassen, MN; Ames, IA
Downtown Master Plan; East River
Bikeway and Esplanade, New York
City, NY; Tamarack Village Retail
Center, Woodbury, MN; Centennial
Lakes, Edina, MN

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E-mail: closeandarch.com
Established 1977

Bob Close ASLA
Deb Bartels RLA
Bruce Jacobson LA
Jean Garbarini LA

Firm Personnel by Discipline
Landscape Architects 4
Administrative 5
Total 4.5

Residential/decks/gardens 10
Site planning & development studies 15
Parks & open spaces 25
Urban design & streetscapes 25
Master/comprehensive planning 25

29th Street Midtown Greenway,
Master Plan & Phase I Development,
Minneapolis, MN; Como Park Zoo
and Conservatory, Comprehensive
Landscape Plan, St. Paul, MN;
Powderhorn Park, Master Plan and
Phase I Development, Minneapolis,
MN; St. Paul Downtown &
Riverfront Framework Plan, MN;
Mississippi River Gorge Recreation
Master Plan, MN; Phillips Park Initiative,
Urban Revitalization Project,
Minneapolis, MN

**COEN + STUMPF +
ASSOCIATES**

128 North Third Street
Minneapolis, MN 55401
Tel: 612/341-8070
Fax: 612/339-5327
Established 1992

Shane A. Coen ASLA
Jon Stumpf RLA
Vera Westrum

Firm Personnel by Discipline
Landscape Architects 3
Administrative 1
Total 4

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

The Aquarium at Lake Superior
Center, Urban Design; Prairie Wet-
lands Environmental Learning Center,
Master Plan; St. Francis Peace
Garden - Mayo Clinic, Park Design;
Hopkins School District Environmental
Courtyards, Site Design; Polsky
Cottage - Vincent James Architect,
Residential; Emerson Residence -
David Salmela Architect, Residential

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C. John Uban ASLA
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Firm Personnel by Discipline
Landscape Architects 7
Planners and GIS Specialists 7
Other Professional 2
Administrative 3
Total 19

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

Robbinsdale Downtown Master Plan
and Phase I Streetscape, Robbins-
dale, MN; Nicollet Mall Amenity
Enhancement Plan, Minneapolis,
MN; St. Cloud Downtown Urban
Design and Court House Square, St.
Cloud, MN; Excelsior Boulevard
Master Plan and Phase I Streetscape,
St. Louis Park, MN; Two Rivers His-
torical Park, Anoka, MN; The High
Cost of Sprawl, Land Supply Study
for The Builders Association of the
Twin Cities, Twin Cities Metro Area

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Dean Dovolis AIA
Brian Johnson AIA
John V. Ruggieri ASLA

Firm Personnel by Discipline
Landscape Architects 7
Architects 25
Other Professional 7
Technical 2
Administrative 6
Total 47

Work %
Site planning & development studies 30
Parks & open spaces 10
Urban design & streetscapes 20
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 10
Multi-family housing/PUDS 20

Summer Field Demolition & Bryant
Townhomes Masterplans,
Minneapolis, MN; Resurrection
Cemetery Housing P.U.D., Mendota
H0000eights, MN; Lac du Flambeau
Residential P.U.D., Lac du
Flambeau, WI; Palomino Cliffs
Townhouses, Apple Valley, MN;
Lac Courte oreilles Master Plan,
Hayward, WI

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Bryan D. Carlson ASLA
Richard Varda AIA, ASLA
Krisan Osterby-Benson RLA
David Locher AIA, AICP
Randy Mantley RLA

Firm Personnel by Discipline
Landscape Architects 6
Architects 351
Engineers 165
Construction 89
Administrative 105
Total 716

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

University of Notre Dame, Frame-
work Plan, Notre Dame, IN; Carlson
School of Management, University of
Minnesota, Minneapolis, MN; Science
Museum of Minnesota, St. Paul, MN;
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Valerie J. Rivers ASLA

Firm Personnel by Discipline
Landscape Architects 3
Administrative 1
Total 4

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

DataCard Corporation Entry Plaza,
Patio & Deck, Minnetonka, MN;
River Bend Park, Townhomes &
Hotel, Chaska, MN; Chaska City Hall
Library, Chaska, MN; ConAgra
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University of St. Thomas, Minneapolis,
MN; Downtown Victoria Redevel-
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Joan MacLeod RLA
John Larson ASLA
Thomas Whitlock
Craig Nelson

Firm Personnel by Discipline
Landscape Architects 8
Administrative 1
Total 9

Work %
Residential/decks/gardens 5
Site planning & development studies 20
Parks & open spaces 5
Urban design & streetscapes 40
Master/comprehensive planning 25
Multi-family housing/PUDS 5

Cargill Corporate Headquarters
Master Plan, Minnetonka, MN;
Canal Park Drive Urban Design &
Streetscape Improvements, Duluth,
MN; University of Minnesota
Campus Entry and Pleasant Street
Corridor Plan, Minneapolis, MN;
Central Avenue Urban Design
Community Action Plan, Minneapolis,
MN; Alza Corporation Site
Assessment and Headquarters Site
Development, New Brighton, MN;
The Minneapolis Institute of Arts
Site Masterplan and Toro Mall
Development, Minneapolis, MN

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Gary Fishbeck ASLA
Catherine Murray ASLA
Tadd Kruen ASLA

Firm Personnel by Discipline
Landscape Architects 9
Architects 107
Interior Designers 13
Planners 2
Other Professional 79
Technical 48
Administrative 55
Total 313

Work %
Residential/decks/gardens 10
Site planning & development studies 10
Urban design & streetscapes 5
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 70

Valparaiso University Master Plan,
Valparaiso, IN; Wells College
Master Plan, Aurora, NY; Good
Samaritan Society Corporate
Campus, Sioux Falls, SD; General
Mills Executive Courtyard, Golden
Valley, MN; Marbella Golf Recre-
ation Resort, Marbella, Spain

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Robert P. Hauck ASLA

Firm Personnel by Discipline
Landscape Architects 1
Technical 1
Administrative 1
Total 3

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

Edina Country Club (monumenta-
tion, signage, lighting, brick paving,
planting), Edina, MN; Parkers Lake
Suncourt Homes (streetscape &
intimate-scaled private yards),
Plymouth, MN; Ashton Residence
(pond/waterfall, prairie gardens,
wildlife area), Medina, MN; Hanson
Residence (pond/fountains, arrival
area/entrance remodeling), Hopkins,
MN; Moore Residence (estate arrival
area, entrances, swimming pool area,
porch addition), Orono, MN; Coventry
Townhomes (private courtyards
featuring shade structures, lighting,
decks, patios, waterfalls), Centennial
Lakes Area, Edina, MN

HEMMING AND ASSOCIATES, INC.

687 Woodland Drive, Ste. 12
Shoreview, MN 55126
Tel: 612/483-6731
Fax: 612/483-6731
Established 1975

Robert J. Hemming RLA, ASLA

Work %
Site planning & development studies 15
Parks & open spaces 50
Urban design & streetscapes 25
Recreation areas (golf, ski, etc.) 10

Rum River Central Regional Park,
Master Planning, Anoka County,
MN; Lake George Regional Park,
Trail Master Planning and Construc-
tion, Anoka County, MN; Centex
Homes Midwest - Curry Farms
Townhomes, Landscape Master
Planning, Bloomington, MN; Webb
Publishing, Corporate Campus Master
Planning and Construction, St.
Paul, MN; Community Downtown
Master Planning, Cities of Annandale
and Pipestone, MN; Superior Shores
Motel and Townhome Complex,
Master Planning, Two Harbors, MN

HOISINGTON KOEGLER GROUP INC.

7300 Metro Boulevard, #525
Minneapolis, MN 55439
Tel: 612/835-9960
Fax: 612/835-3160
Established 1982

Mark Koegler ASLA
Michael Schroeder ASLA
Bruce Chamberlain ASLA
Fred Hoisington AICP

Firm Personnel by Discipline
Landscape Architects 7
Urban Planners 2
Administrative 1.5
Total 10.5

Work %
Site planning & development studies 15
Parks & open spaces 10
Urban design & streetscapes 20
Master/comprehensive planning 20
Multi-family housing/PUDS 10
Redevelopment planning 25

Brooklyn Boulevard Streetscape,
Brooklyn Park, MN; H.B. Fuller
Corporate Center Master Plan &
Nature Preserve, Vadnais Heights,
MN; Central Middle School Athletic
Field Design, Eden Prairie, MN;
Bush Lake Beach Park Redevel-
opment, Bloomington, MN; Downtown
Development Guide, Ottumwa, IA;
City Center Vision 2002 Plan, Chan-
hassen, MN; Lyndale Gateway, Re-
development Strategy, Richfield, MN

KEENAN & SVEIVEN INC.

756 Twelve Oaks Center
15500 Wayzata Blvd.
Wayzata, MN 55391
Tel: 612/475-1229
Fax: 612/475-1667
Established 1990

Kevin Keenan ASLA

Firm Personnel by Discipline
Landscape Architects 2
Master Gardeners 3
Technical 6
Administrative 1
Total 12

Work %
Residential/decks/gardens 80
Public art gardens 20

University of Minnesota Green Hall
Artwork Project; Foster Residence,
Minnetonka, MN; Perkins Residence,
Orono, MN; Laughlin Residence,
Edina, MN; Colonial Church of
Edina, Edina, MN; Dennis
Residence, Edina, MN

LANDMARK DESIGN, INC.

4045 Watertown Road
Maple Plain, MN 55359
Tel: 612/476-6765
Fax: 612/475-8984
Established 1979

Greg Kellenberger ASLA
Dana Kellenberger

Firm Personnel by Discipline
Landscape Architects 2
Technical 1
Administrative .5
Total 3.5

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

Residential and golf developments:
site planning & landscape design 50

White Birch Clubhouse and Golf
Course, Breezy Point, MN; Bearpath
Golf & Country Club, Eden Prairie,
MN; Honeywell Corp. Headquarters,
Renovation and Site Planning,
Minneapolis, MN; Ashcroft of
Minnetonka, Multi-family Develop-
ment, Minnetonka, MN; Brunn
Residence, Edina, MN; Ringer
Residence, Orono, MN

LSA DESIGN, INC.

126 Third Street North
Minneapolis, MN 55401
Tel: 612/339-8729
Fax: 612/339-7433
Established 1989

James Lasher ASLA
Harold Skjelbostad ASLA
P. J. Andersen ASLA
Kyle Williams AIA

Firm Personnel by Discipline
Landscape Architects 4
Architect 2
Civil Engineer 1
Administrative 2
Total 9

Work %
Residential/decks/gardens 5
Site planning and development studies 10
Parks & open space 10
Urban design & streetscapes 5
Recreation areas 5
Master/comprehensive planning 10
Multi-family housing/PUDS 5
Transit facilities planning 50

Eden Prairie Transit Station, Eden
Prairie, MN; Burnsville Transit
Station, Burnsville, MN; Prairie Expo,
Worthington, MN; Hopkins School
District, Athletic Facilities Planning
and Design, Hopkins, MN;
Plymouth/Lifetime Fitness Sports
Complex, Plymouth, MN

MARTIN & PITZ ASSOCIATES, INC.

1409 Willow Street, Ste. 110
Minneapolis, MN 55403
Tel: 612/871-0568
Fax: 612/871-6520
Established 1983

Roger Martin FASLA
Marjorie Pitz ASLA

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

Work %
Residential/decks/gardens 5
Site planning & development studies 25
Parks & open spaces 20
Urban design & streetscapes 25
Master/comprehensive planning 20

Hennepin Avenue Strategic Plan,
Minneapolis, MN; Upper Iowa Uni-
versity, Fayette, IA; Sensory Garden,
Minnesota Landscape Arboretum;
Niccollet Island Park and Adjacent
Riverfront Planning, Minneapolis,
MN; Festival Park, Ironworld, USA

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367 E. Kellogg Blvd.
St. Paul, MN 55101
Tel: 612/228-9564
Fax: 612/223-5857
Other Offices: Hudson, WI
Tel: 715/386-7736
Established 1984

Ronald L. Melchert ASLA
Jack M. Walkky PE

Firm Personnel by Discipline
Landscape Architects 4
Registered Land Surveyors 2
Civil Engineers 5
Technical 2
Administrative 2
Total 15

Work %
Site planning & development studies 45
Environmental studies (EIS) 5
Parks & open spaces 10
Recreation areas (golf, ski, etc.) 10
Master/comprehensive planning 10
Multi-family housing/PUDS 20

Soaring Eagle Casino/Hotel Resort
Complex; Harrah's Cherokee Casino,
Cherokee, NC; University of Wiscon-
sin LaCrosse Student Life Center;
Minnesota Zoo Entry Plaza, Apple
Valley, MN; Hubert H. Humphrey
Metrodome Plaza.

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Minnetonka, MN 55343
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Fax: 612/933-1153
Established 1991
Other Offices: Duluth, MN

John Dietrich ASLA
Richard Koppy PE
Steven Schwanke AICP
Charles Poppler

Firm Personnel by Discipline
Landscape Architects 4
Planners 3
Engineers 10
Survey & Construction Management 11
Environmental 2
Technical 8
Administrative 8
Total 46

Work %
Site planning & development studies 5
Environmental studies (EIS) 5
Parks & open spaces 10
Urban design & streetscapes 15
Recreation areas (golf, ski, etc.) 5
Master/comprehensive planning 10
Commercial/retail 35
Single family residential 15

Hartford Place, Eden Prairie, MN;
Minnesota Zoo Monorail, Apple
Valley, MN; Maplewood Lexus,
Maplewood, MN; The Quarry Retail,
Minneapolis, MN; West Broadway
Streetscape, Robbinsdale, MN

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Fax: 612/297-6817
E-mail:
102007.1055@compuserve.com
Established 1979

William D. Sanders RLA, FASLA
Larry L. Wacker RLA, ASLA
John O. Bergly

Firm Personnel by Discipline
Landscape Architects 7
Other Professional 2
Administrative 1.5
Total 10.5

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

Minnehaha Park, Minneapolis, MN;
Capitol Area Architectural &
Planning Board, St. Paul, MN; Park
Rapids Downtown Streetscape,
Park Rapids, MN; Arlington High
School, St. Paul, MN; Jackson
Comprehensive Plan, Jackson, MN;
Northern States Power Co. Master
Planning Services

SAVANNA DESIGNS, INC.

3511 Lake Elmo Avenue
Lake Elmo, MN 55042
Tel: 612/770-6910
Fax: 612/770-6910

Jim G. Hagstrom ASLA

Firm Personnel by Discipline
Landscape Architect 1
Technical 2
Administrative .5
Total 3.5

Work %
Residential/gardens 75
Site planning & development studies 10
Parks & open spaces 10
Master/comprehensive planning 5

Brandt Residence, Stillwater, MN;
Holmen Residence, Dellwood, MN;
Irvine Residence, Dellwood, MN;
Jude Medical, St. Paul, MN; YMCA
Camp St. Croix, Hudson, WI

SRF CONSULTING GROUP, INC.

One Carlson Parkway No., Ste. 150
Minneapolis, MN 55447
Tel: 612/475-0010
Fax: 612/475-2429
E-mail: SRFI@skypoint.com
(list user in subject filed)
Established 1971

Barry Warner ASLA, AICP
Bob Roscoe PE
Peter Fausch PE
Charleen Zimmer AICP
Tom Thorson ASLA
Patrick Peters

Firm Personnel by Discipline
Landscape Architects 6
Planning/Environmental 12
Traffic/Transportation 16
Municipal Engineering 27
Structural 5
Administrative 14
Total 100

Work %
Site planning & development studies 15
Environmental studies (EIS) 15
Parks & open spaces 15
Urban design & streetscapes 15
Master/comprehensive planning 15
Regional trails 15
Redevelopment strategies 10

29th Street/Midtown Greenway,
Minneapolis, MN; Cedar Lake Park
Trail, Minneapolis, MN; Park
Planning and Design, Lakeville, MN;
Neighborhood Traffic Calming
Studies, Minneapolis, MN; Urban
Design Plan, Shepard Road, St. Paul,
MN; Glenwood Avenue Streetscape,
Minneapolis, MN

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Stillwater, MN 55082
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Fax: 612/439-1179
E-mail: STEFANLARS@AOL.COM
Established 1989

Amy Stefan ASLA
Brian Larson AIA
Tim Stefan AIA

* Firm Personnel by Discipline
Landscape Architects 1
Architectural 4
Interior Designer 1
Administrative .5
Total 5

Work %
Residential/new & remodeled 20
Parks & open spaces 25
Urban design & courtyards 25
Master planning 30

St. Croix Valley Sports Complex
Master Plan, Stillwater, MN;
Westridge Market Plaza (with
SMMA), Minnetonka, MN; Noble
Avenue Park and Ride, Brooklyn
Park, MN; Prescott Welcome Plaza,
Prescott, WI; Maple Island Market,
Stillwater, MN; Grand Rapids
Library, Grand Rapids, MN

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1500 Piper Jaffray Plaza
444 Cedar Street
St. Paul, MN 55101-2140
Tel: 612/292-4400
Fax: 612/292-0083
Established 1910

Duane T. Prew PE
Darrel H. Berkowitz PE
Westly J. Hendrickson AIA, AICP
Richard L. Gray ASLA
William J. Armstrong AIA

Firm Personnel by Discipline
Landscape Architects 2
Architects 8
Other Professional 72
Technical 51
Administrative 23
Total 156

Work %
Site planning & development studies 25
Parks & open spaces 25
Urban design & streetscapes 15
Recreation areas (golf, ski, etc.) 5
Athletic fields & tracks 30

Northwestern College Tennis Courts
& Campus Site Improvements,
Roseville, MN; Macalester College
Stormwater Management Site
Improvements, St. Paul, MN; Crosby
Lake Industrial Park Entrance
Design, St. Paul, MN; Caterpillar
Paving Corporation Site Improve-
ments, New Ulm & Brooklyn Park,
MN; Andover Industrial Park
Landscaping Plan, Andover, MN

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Ste. 220
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Fax: 612/937-5822
E-mail: wps@westwoodps.com
Established 1972
Other Offices: Buffalo, MN

Tim Erkkila ASLA
Greg Kopischke ASLA
Anne Deuring RLA
Ed Hasek ASLA
Dennis Marhula PE
Marty Weber RLS

Firm Personnel by Discipline
Landscape Architects 7
Planning/Economic Development 2
Environmental 2
Civil Engineers 6
Traffic/Transportation 3
Registered Land Surveyors 3
Technical 36
Administrative 6
Total 65

Work %
Site planning & development studies 30
Environmental studies (EIS) 5
Parks & open spaces 10
Urban design & streetscapes 5
Master/comprehensive planning 15
Multi-family housing/PUDS 20
Economic development,
surveying, traffic & civil
engineering 15

Lake Nokomis Pathways & Picnic
Area, Minneapolis, MN; Earle Brown
Farm Heritage Center & Streetscape,
Brooklyn Center, MN; Trillium Bay,
Residential Development,
Minnetrista, MN; Park Place Plaza,
Commercial/Retail Development,
St. Louis Park, MN; All Saints
Church, Lakeville, MN; West Ridge
Market, Mixed Use Development,
Minnetonka, MN

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Minnetonka, MN 55343
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Fax: 612/938-1504
E-mail: AWHIDBY@MSN.COM
Established 1988

Alan Whidby ASLA

Firm Personnel by Discipline
Landscape Architects 2
Work %
Residential/decks/gardens 50
Site planning & development studies 50

MINCO Products, Inc., Fridley, MN;
Minnesota Lift Truck, Brooklyn
Park, MN; Altobella International,
Burnsville, MN; Benesh/Crowley
Residence, Minnetonka, MN; Dann
Residence, Shorewood, MN

YAGGY COLBY ASSOCIATES

717 Third Avenue SE
Rochester, MN 55904
Tel: 507/288-6464
Fax: 507/288-5058
E-mail: RFiscus@yaggy.com
Established 1970
Other Offices: Mason City, IA

Ronald L. Fiscus ASLA
Christopher W. Colby AIA
Ronald Yaggy PE
Donald R. Borcharding LS, PE

Firm Personnel by Discipline
Landscape Architects 4
Architectural 8
Other Professional 12
Technical 30
Other 2
Administrative 14
Total 70

Work %
Site planning & development studies 25
Environmental studies (EIS) 10
Parks & open spaces 10
Urban design & streetscapes 30
Master/comprehensive planning 20
Multi-family housing/PUDS 5

Chester Woods Regional Park,
Olmsted County, MN; U.S. Highway
#63 Streetscaping, Stewartville, MN;
Site/Landscaping Improvements,
Apache Mall, Rochester, MN;
Comprehensive Plan, Cannon Falls,
MN; Lock and Dam #6 Landscaping,
Trempealeau, WI; Industrial Park
Study, Dubuque, IA

Efforts should be stepped up to reclaim unused or underutilized space "that with a little bit of creativity could be turned into wonderful places to live," he says. Developers and financial investors need to be educated that "market trends are not all toward new subdivisions." And cities need to "reduce the red tape and politics of building in the city," Graham concludes.

During the building trends of the last 50 years, Lander says, "I don't think we understood how we were sacrificing community." Some members of the development community are capitalizing on this wound in the national psyche by "plucking out New Urbanism concepts that are easy for the general public to understand, like the front porch, and slapping front porches on houses in subdivisions and calling it a traditional neighborhood," Lander says. "There is concern that New Urbanism ideas will be bastardized, watered down and sold off for marketing purposes."

Others reject New Urbanism altogether as exclusive and elitist.

In downtown St. Paul's Lowertown neighborhood, "we created our own concept; we don't follow New Urbanism at all," says Weiming Lu, president of the Lowertown Redevelopment Corporation. "Here the job began with empty warehouses and parking lots, and how do we save this part of the central city. We created this concept of the new urban village and built it in the oldest part of the city." Creating new jobs and attracting investment were critical first steps, he says. "And part of the urban-village concept is an arts district. So from the very beginning we made sure we would provide artists' housing."

While New Urbanism is homogeneous, Lu contends, Lowertown is diverse in its types of housing and its residents. "This creates challenges in how to properly mix land uses and form design guidelines in rebuilding the area," Lu says. But the mix of historical buildings, skyways, parks, a new riverfront park, housing and entertainment is the right one "to attract a number of young, high-tech firms, creating a cy-

ber-village idea," Lu continues. "What we have shown here is an important motto for a new urban village: It's taking into consideration the demographics, the technology and the arts as we continue to reinvent the village and anticipate the future."

"Whether you call it an urban village or New Urbanism or Old Urbanism or just good-old city planning is less important than achieving the pedestrian-oriented, transit-friendly development that uses land wisely, brings people together and continues to build community," Farmer says. Some of the values New Urbanism addresses, adds Lander, "do relate to nostalgic feelings, a sense of connection among people that's been lost. And yet I suggest it's a very forward-thinking idea. It isn't just let's go back and recreate 1920. It's taking the way we live and work and shop and educate ourselves today while dealing with today's realities."

"New Urbanism has got to be seriously looked at," Madson asserts. "It's not just a fad or a trend. Some of its advocates have become kind of zealous, and that turns some people off. But the principles are valid and strong and need to be applied on a case-by-case basis in different communities. The economics have to work, too. And there has to be market acceptance. If the examples are good and the principles are followed, I think people will buy it." **AM**

wisconsin

Continued from page 31

sign statements are highly valued, the architectural codes of New Urbanism can be seen as prescriptive controls that diminish the value of architectural efforts and pander to the lowest common denominator. Many architects see in New Urbanism designs that suffer through filtration and constraint; others see codes recalling out-of-date styles, ignoring the origin of the style by simply marketing the image for its nostalgic content.

Regardless of the criticism, New Urbanism presents architects with opportunity. In this country, less than 5 percent of new homes are designed by architects. Architect-designed houses often sit in secluded acreage, not in a community of houses. New Urbanism,

at least, attempts to establish a clear and careful context for design: a framework for development with good bones; and sets forth the notion that carefully considered action through planning and design gets development off to a good start.

The architectural codes of Middleton Hills and those of other New Urbanism projects are aesthetically benign; in fact, they describe only the outlines of design efforts—not the essential content. The houses realized under these guidelines can be as inspired or dull as houses anywhere. What New Urbanism in general, and Middleton Hills specifically, offer is a means to engage a population that is currently underserved by design, and can benefit from places that bring a sense of community back to people through thoughtful design and planning. **AM**

travelogue

Continued from page 35

second phase, now in the planning stages, will complete development in the district's western sector.

As implemented in the first phase, approximately one-third of Temple Bar is residential; one-third is commercial, consisting of retail businesses, including restaurants, hotels, pubs; and one-third is cultural. A variety of innovative strategies assure that the project remains mixed-use. "Vertical zoning" provides for active-use ground floors, with residential or studio use on the upper floors. Pre-existing residential tenancies were protected. A program of incentives encouraging "Living Over The Shop or Lots" was developed. A "cultural regeneration" policy assures that "cultural industries" such as theater, film, music, photography, museums and galleries would be the beneficiaries of the district's improved economic conditions. In a 1992 report, Temple Bar Properties stated that cultural activity would be "the distinguishing feature which characterizes the renewal of Temple Bar," based upon "the organic development of the area as a place of artistic creation and animation...since the 1980s." Eleven of 12 "cultural flagships" identified in the final plan now stand. They include such diverse projects as a film center, crafts-design center, artists' studio and gallery, print studio, music



A busy plaza at midday.

center, children's architectural museum, and a Viking museum based upon a recently unearthed settlement. In addition, an ambitious program of public art enlivens public spaces throughout the area.

The confidence and self-assurance of the contemporary architectural design of the new infill construction is critical to the project's overall success. Group 91 achieved contextual sensitivity without resorting to a false or fawning historicism. Declan McMonagle, the first director of the Irish Museum of Modern Art, stated that Temple Bar was "the first model in Ireland which has a conscious attitude to the nature and meaning of living within a city and its values, without denial of what was in place before." Architecture critic Simon Walker echoed those sentiments, noting, "A sign of growing maturity is that people have trust in our artists, and perhaps belatedly, our architects, believing that what they create does represent the 'truths' of modern society."

The Temple Bar project had become a defining moment, not just for the City of Dublin, but for the entire architectural community as well.

A number of the Group 91 architects had studied in London under Leon Krier and had undoubtedly been indoctrinated with such notions as "living over the shop" and the reintegration of the urban center with its medieval past. Derek Tynan, one of the principal architects in the group, studied at Cornell

University with Colin Rowe. He related how he and his colleagues in the Irish architectural community managed to expand their horizons to a European consciousness, breaking away from the more psychologically constricting British influence. The designation of Dublin as a European City of Culture in 1991, the year of the architectural competition, was enormously uplifting and of pivotal significance. Today the practitioners in virtually all of the younger firms have considerable connections with mainland Europe or the United

States, either through academic or prior work experience.

One of the most successful parts of the Temple Bar project is the newly created Meeting House Square surrounded on all four sides by new cultural buildings designed by different architects. An auditorium with a dramatic folding stage door opens into the space allowing for outdoor performances. Another building, the National Photography Archive, has a film-projection bay that allows for movies to be projected across the entire square to a large movable screen on the side wall of a third building housing the Gallery of Photography. The fourth building facing the square is for the Gaiety School of Acting. Theatrical rehearsals can be heard through the school's open windows by passersby in the nearby square.

To date, more than \$300 million has been spent within the Temple Bar area, including public and private sources. One hundred and forty new businesses have been established, and seven new hotels constructed. The project has had a significant impact on tourism, and almost 2,000 new long-term jobs have been created in the cultural and service industries. The residential population has quadrupled. Efforts of the past decade described as "a concerted intervention which is time-based, area-based, and financed-based...towards the achievement of one powerful idea—the realization of Temple Bar as Dublin's Cultural Quarter" were



National Photography Archive, by Group 91/O'Donnell and Tuomey.

beginning to demonstrate the promised results.

And yet, these considerable accomplishments have not evoked universal enthusiasm. Laura Magahy, managing director of Temple Bar Properties, mindful of these criticisms, recently wrote, "I believe that there is a creative tension between apparently conflicting uses and users of the area—for example, residents and publicans [pub owners], commercial and not-for-profit enterprise, culture and tourism—which will in fact ensure the sustainability of the area. A kind of 'area democracy' will, I believe, maintain a balance, whereby one sector will not prevail over another. Temple Bar always has been about contradiction and multiple uses, and the area is robust enough to sustain a high level of conflict."

As to the project's lasting significance, Niall McCullough, another architect member of Group 91, wrote, "Although the cultural aspect of development has been important, it is in some ways not critical to the area's success, which is founded more on the recreation of urban possibility, on the idea of not only living in the city, but living well in the city, of a city which has changed,



Gallery of Photography by Group 91/O'Donnell and Tourney, next to Gaiety School of Acting, by Group 91/Paul Keogh Architects.

but is alive and may change again, which involves the intelligent reuse of ordinary buildings without 'themed' façades and contains the seeds of its own regeneration. That will be the real legacy of Temple Bar in Dublin, and perhaps in the wider contexts as well."

Dublin has restored its luster and remains one of the most charming and lively cities in the world. This is exem-

plified not only in the tangible architectural forms of Temple Bar and other neighborhoods, but also through the intelligent and stimulating conversations of the Irish, and their writings about the nature and meaning of their capital city. This is a dialogue that permeates all aspects of civic life and has found form in virtually every medium.

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Credits

Project: Lourdes Square Town Houses

Location: Minneapolis
Client: Brighton Development Corporation
Architect: Paul Madson + Associates
Principal-in-charge: Paul Madson
Design team: Kim Bretheim, Jerome Ryan, Paul Madson
Structural engineer: Mattson-MacDonald
Mechanical engineer: Sedgewick Heating and Air Conditioning
Electrical engineer: Master Electric
Contractor: Frana and Sons
Landscape architect: Damon Farber Associates
Acoustical consultant: Kvernstoen-Kehl
Photographer: Steve Bergerson

Project: Marquette Block

Location: Minneapolis
Client: Brighton Development Corporation
Architect: Paul Madson + Associates
Principal-in-charge: Paul Madson
Design team: Kim Bretheim, Jerome Ryan, Paul Madson
Structural engineer: Stroh Engineering
Contractor: Frana and Sons
Landscape architect: Damon Farber Associates
Photographer: Don F. Wong

Project: Rochester Public Library

Location: Rochester, Minn.
Client: City of Rochester
Architect: The Leonard Parker Associates, Architects, Inc.
Associate architects: Yaggy Colby Associates
Principal-in-charge: Leonard S. Parker
Project manager: Francis Bulbulian
Project architect: David Dimond
Project team: Charles Orton, Ali Awad, Sara Rothholz Weiner
Structural/electrical/mechanical engineer: Bakke Kopp Ballou & McFarlin
Contractor: Alvin E. Benike Construction
Interior design: Classic Design, Inc.
Landscape architect: Yaggy Colby Associates
Photographer: George Heinrich

Contributors

Bill Beyer is a principal of Stageberg Beyer Sachs, Inc. in Minneapolis and 1997 AIA Minnesota president.

Jack El-Hai, who writes our Lost Minnesota column, is a Minneapolis writer whose books include *Minnesota Collects* and *The Insider's Guide to the Twin Cities*.

Jana Freiband is a photographer living in Minneapolis.

Tim Fuller is an architect with Mulfinger, Susanka, Mahady & Partners in Minneapolis. The firm has been selected by the Erdman Associates as one of three Design Build Cooperatives to work in Middleton Hills and is engaged in the design of a house to be constructed spring 1997.

Robert Gerloff practices residential architecture in Minneapolis and is a member of the Congress for the New Urbanism.

Camille LeFevre is a regular contributor of *Architecture Minnesota* and is editor of *The Prairie Reader*.

Todd Willmert is with The Cuninghame Group in Minneapolis.

Brian McMahon, who recently organized the exhibit, Bungalows of the Twin Cities, has written and lectured widely about historic architecture. This past summer he visited Ireland to research the Temple Bar project, and Scotland to tour the architecture of Charles Rennie Mackintosh. He currently works for the North East Neighborhoods Development Corporation in St. Paul.

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Pioneer Square, First Street at Marquette Avenue, Minneapolis, 1934-1967.

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Pioneer Square, a swath of open space and greenery created in an early phase of the reclamation of the Gateway District of downtown Minneapolis, itself became the victim of urban renewal after only 33 years of existence.

For years, the area bounded by First and Second streets and Marquette and Second avenues had been one of the Gateway's worst stretches, full of dilapidated buildings and filthy alleys. In the early 1930s, the federal government demanded that Minneapolis clean up the block as a condition of the opening of a new main post office across the street. The city purchased the block for \$320,000, razed all of the buildings, and spent another \$80,000 to lay grass, build walks and curbs, set up a sprinkler system and install benches. This new oasis became Pioneer Square, an elegant entryway to the post-office building.

By 1936, work on Pioneer Square was finished. The centerpiece was a sculpture by artist John K. Daniels. Titled "Pioneers," it depicted a pioneer family, sheaves of grain and the meeting of Father Louis Hennepin with the Indians of the re-

gion. Including the foundation, the all-granite work weighed about 500 tons and stood 23 feet high. From the moment of the statue's dedication, however, Pioneer Square was coveted for other uses. As early as the 1940s, city planners considered the park as a site for a parking ramp, and in 1951 the director of Minneapolis's federal-public-buildings administration proposed the construction there of the city's first public atomic-bomb shelter.

Meanwhile, the city grew so lax in its upkeep of the square that sculptor Daniels, at the age of 74, took it upon himself to clean the statue with ladder, mop and pail. By the mid-1960s, broken glass and trash were winning their battle against the grass. When the site came under consideration for urban renewal and an expansion of the Towers Apartments, Pioneer Square had few defenders. It passed into private hands in 1965 and vanished two years later. The "Pioneers" sculpture survived, ending up in a much less prominent spot at Fifth Avenue and N.E. Main Street.

Jack El-Hai