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A WALK TO THE PARK

Will cost cutting compromise pedestrian-friendly features of the new Twins ballpark and its surroundings?

PAGE 42

BUILDING BLOCKS

AIA St. Paul stages design workshops aimed at helping University Avenue property owners prepare for LRT.

PAGE 48

A TALE OF TWO BRIDGES

Two bridges in Minneapolis highlight a shift from public to private investment in our prized community spaces.

PAGE 54

Urban Design Opportunities

*If the cities are twins,
why are their riverfronts
so different?*

COVER: ST. PAUL RIVERFRONT, PAGE 34

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INNOVATIVE PRECASTERS

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PLANTS

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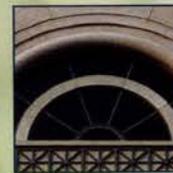
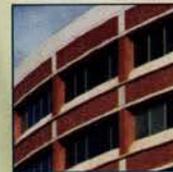
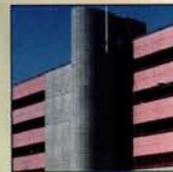
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The AIA Minneapolis Merit Awards recognize projects that tell a story of excellence, with submissions reflecting a variety of forces that shape a building. The projects, submitted by AIA Minneapolis members, were visited and reviewed by a panel of six judges, who selected the winners based on several criteria including: client/team satisfaction, technical innovation, environmental responsibility, budget/business success, community impact and architectural solution.



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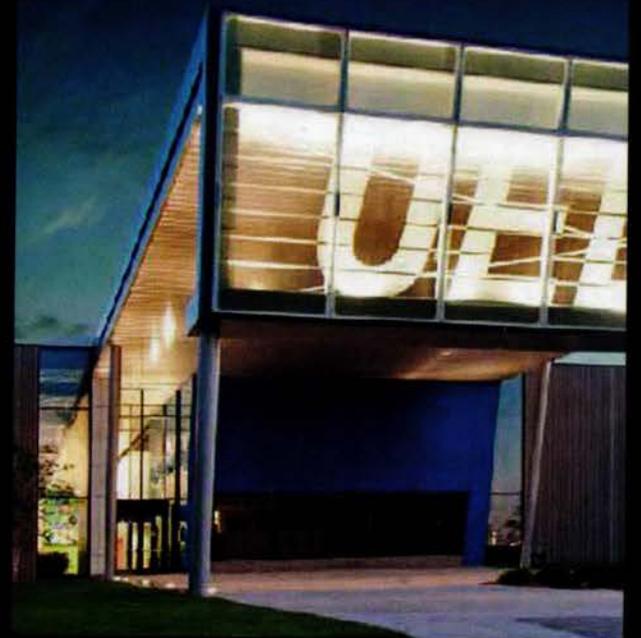
4 Work Force Homes

J. Stephen Weeks, AIA



East River Mews

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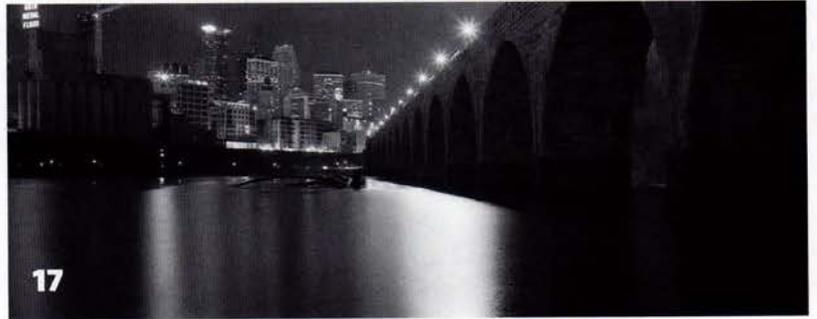
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Architecture Minnesota, the primary public outreach tool of the American Institute of Architects Minnesota, is published to inform the public about architecture designed by AIA Minnesota members and to communicate the spirit and value of quality architecture to both the public and the membership.



Features

33 *The City Edition*

Urban design opportunities are sprouting up all around us. In this issue, we take a closer look at several important, ongoing urban-design story lines in the Twin Cities and beyond. How these stories play out will shape our urban experience for decades to come.

A River Runs Through Them

page 34

By Adam Regn Arvidson

The Minneapolis and St. Paul riverfronts, both celebrated, have little in common but the river itself. Why the difference?

A Walk to the Park

page 42

By Linda Mack

The tight urban site for the new Twins ballpark makes generous, well-designed pedestrian channels an absolute must.

Building Blocks

page 48

By Heather Beal

AIA St. Paul organizes a series of block-specific design workshops to help Central Corridor property owners prepare for LRT.

A Tale of Two Bridges

page 54

By Thomas Fisher, Assoc. AIA

The I-35W bridge and the Guthrie Theater's "endless bridge" reveal a shift in how we invest in our urban public spaces.

On the Right Track

page 56

By Nancy A. Miller

A university studio course led by Minneapolis architect William Conway, AIA, examines the impact a light-rail line would have on Northwest Arkansas.

Hard Wired

page 60

By Phillip Glenn Koski, AIA

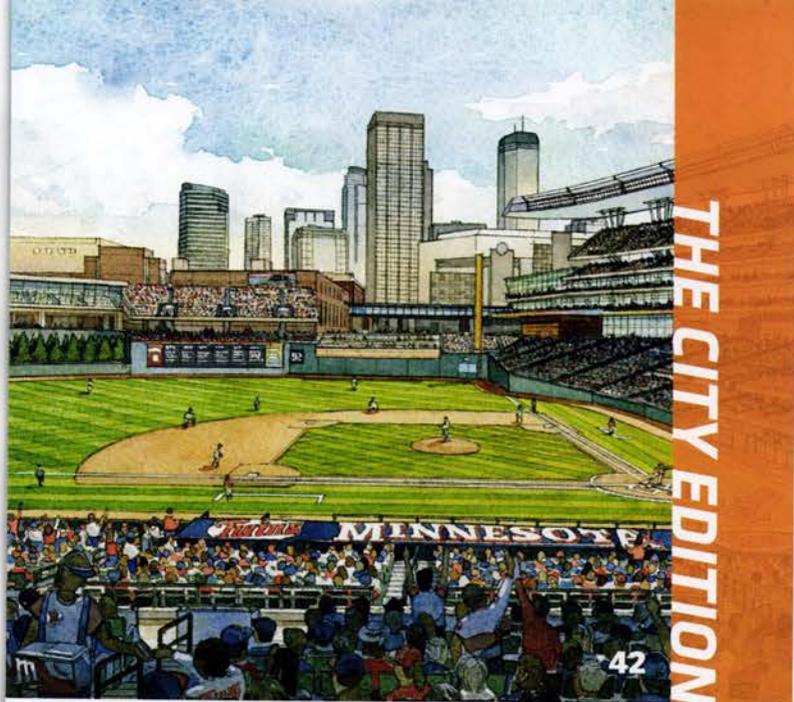
Form—an elegantly engineered form—meets function in Minneapolis' Midtown Greenway Bridge. Enjoy the view.



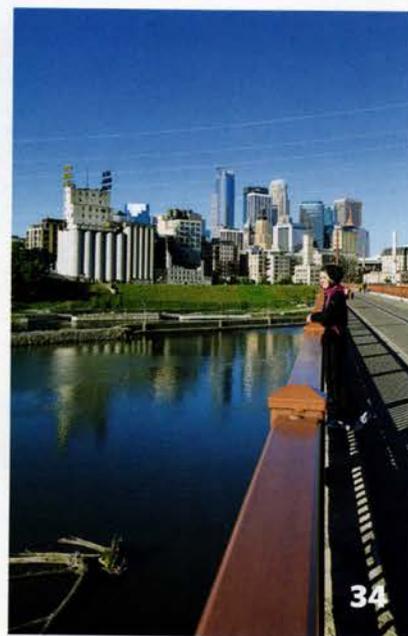
ON THE COVER

St. Paul riverfront

Photographer comment: "Ignoring the drivers speeding past (someone always honks) and the multitude of spiders making a living at those windy heights, Chris Hudson and I camped out on the High Bridge waiting for dusk," says **Don Wong**. "The forecast called for clear skies, a surefire guarantee for the heavy overcast we got."



THE CITY EDITION



Departments & Directories

9 EDITOR'S NOTE

15 CULTURE CRAWL

COMPILED BY EMILY DOWD

Looking for alternatives to the usual holiday events and activities? Our eclectic Museum Roundup is for you.

17 SPEED READING

BY GLENN GORDON

Photographer Chris Faust's new collection of nighttime panoramas stays with you long after you've closed the book.

21 PLATFORM

BY GLENN GORDON

The napkin sketch is an age-old architectural pastime. A recent gallery exhibit showed how elaborate the drawings can get.

23 FICTION

BY PHILLIP GLENN KOSKI, AIA

Our resident storyteller is back, with a tale of a cosmopolitan young woman adjusting to life in an upper midwestern city.

27 CITIZEN ARCHITECT

BY ADAM REGN ARVIDSON

On a cool September day, local architects and landscape architects gave a whole new meaning to the term *parking spot*.

29 WAYFARER

BY HEATHER BEAL

One of our writers recently returned from London with a photograph of a dynamic urban environment. We had to share it.

84 PLACE

Designer and photographer Brandon Stengel, Assoc. AIA, finds comfort in the industrial character of an urban railroad bridge.

78 DIRECTORY OF GENERAL CONTRACTORS

82 CREDITS

83 ADVERTISING INDEX

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Economic Evaluation *of* Balanced Building Design Techniques

Learning Objectives

- Upon completion, attendees will be educated in the advantages of balanced design for fire safe construction
- Attendees will be made aware of the cost competitive nature of this type of design approach
- Attendees will grasp a better understanding of ASTM E119, the standard test method for fire testing of building construction and materials



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Simple Math?

At times I'm tempted to think that good urban design boils down to a mathematical equation. When it comes to urban development and redevelopment, developers and city planners are like professors at the chalkboard, calculating the right mix and density of housing, offices, retail, entertainment, green space, transit, and infrastructure.

Add inviting, walkable streetscapes and architectural design that complements and enlivens the surrounding urban fabric, and success seems virtually guaranteed, given the right market conditions. The Excelsior & Grand project in St. Louis Park, designed by Elness Swenson Graham Architects, is a sterling example of how well this mixed-use equation can work.

But on the question of what gives an urban place its vitality I'm also reminded of two neighboring, contrasting buildings in downtown Minneapolis—the rough-edged, no-frills First Avenue music club and the oft-criticized Block E. The First Avenue building—my favorite spot to be in the Twin Cities—opened in 1937 as the Northland Greyhound Bus Depot, was converted to its current use in 1970, and today shows only traces of its original Streamline Moderne design. Painted black inside and out, and perennially, resolutely unimproved, the club is no beauty, to be sure. But it's utterly authentic.

Packed in tightly on the main floor or standing at the railing of the horseshoe mezzanine, you get a sense of the storied history of the place. Joe Cocker performed on opening night in April 1970 (when the club was named the Depot), and since then the egalitarian venue has hosted a Who's Who of seminal bands, including local legends Prince, the Replacements, and Hüsker Dü. If you're a longtime denizen, you're also aware of your own First Avenue history each

time you walk in the door. I remember my first Tapes 'n Tapes show, Pavement's final appearance here, and a slew of other great late-night concerts. First time backstage (it's a glorified closet). Getting to know new friends by screaming into their ears over loud music and having them scream into mine.

The summer 2001 Wilco show takes the cake, though. After the band played a long, crowd-pleasing set and two encores, the film screen in front of the stage was slowly lowered, signaling the end of the night. But the cheering only got louder. When the screen paused three-quarters of the way down—a once-in-a-decade occurrence—the capacity crowd went delirious. The screen lifted, the rafters shook, and the band huddled in the middle of the stage, trying to figure out which unrehearsed song to play.

The unique energy and time-tested appeal of a scuffed-up urban gem like First Avenue become all the more clear when you cross the street to Block E. That relatively new, large-scale development has the look of a generic theme-park fortress (three sides appear mostly impenetrable at street level) dropped into an urban core. The complex is also exceedingly difficult to navigate, which partly explains why the upstairs suburban-mall-style food court and cineplex are sparsely populated at night (the hotel and two of the restaurants, all with street-level access on First Avenue, are big draws). The bookstore tenant wants out of its lease.

What gives an urban place its vitality?
Can it be formulated?

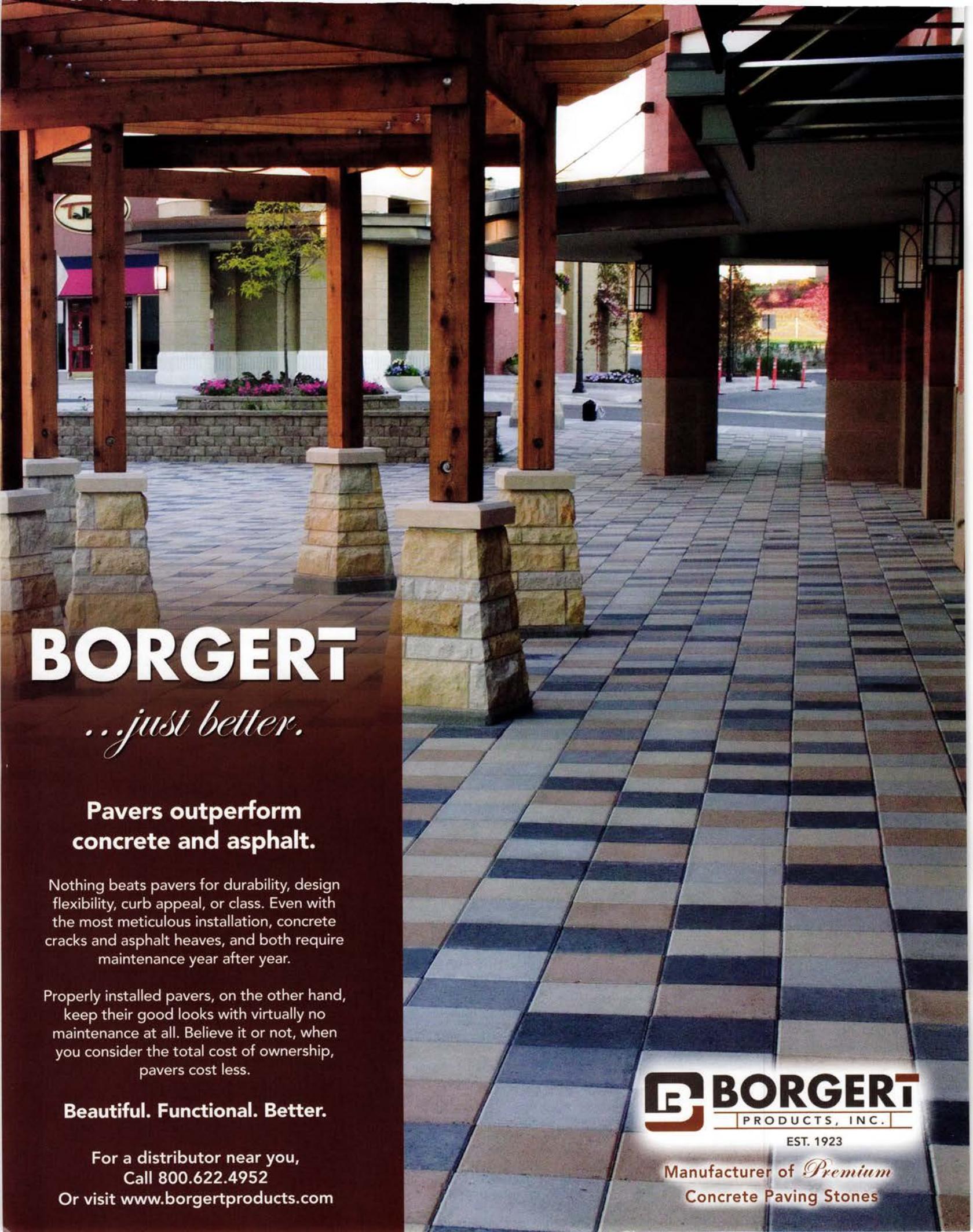
EDITOR'S
NOTE



DON F. WONG

Is there a simple formula for creating vibrant urban places? No, of course not. Only time and history and music can make a place like First Avenue nightclub. And the Block E formula, if there was one, is in desperate need of a design recalculation. But there *are* good urban design principles, and Minnesota architects are using them to weave together old gems and new destinations, as you'll read about in this issue. If a richly textured urban fabric is what we're after, then it's time to hand the chalk to architects.

Christopher Hudson
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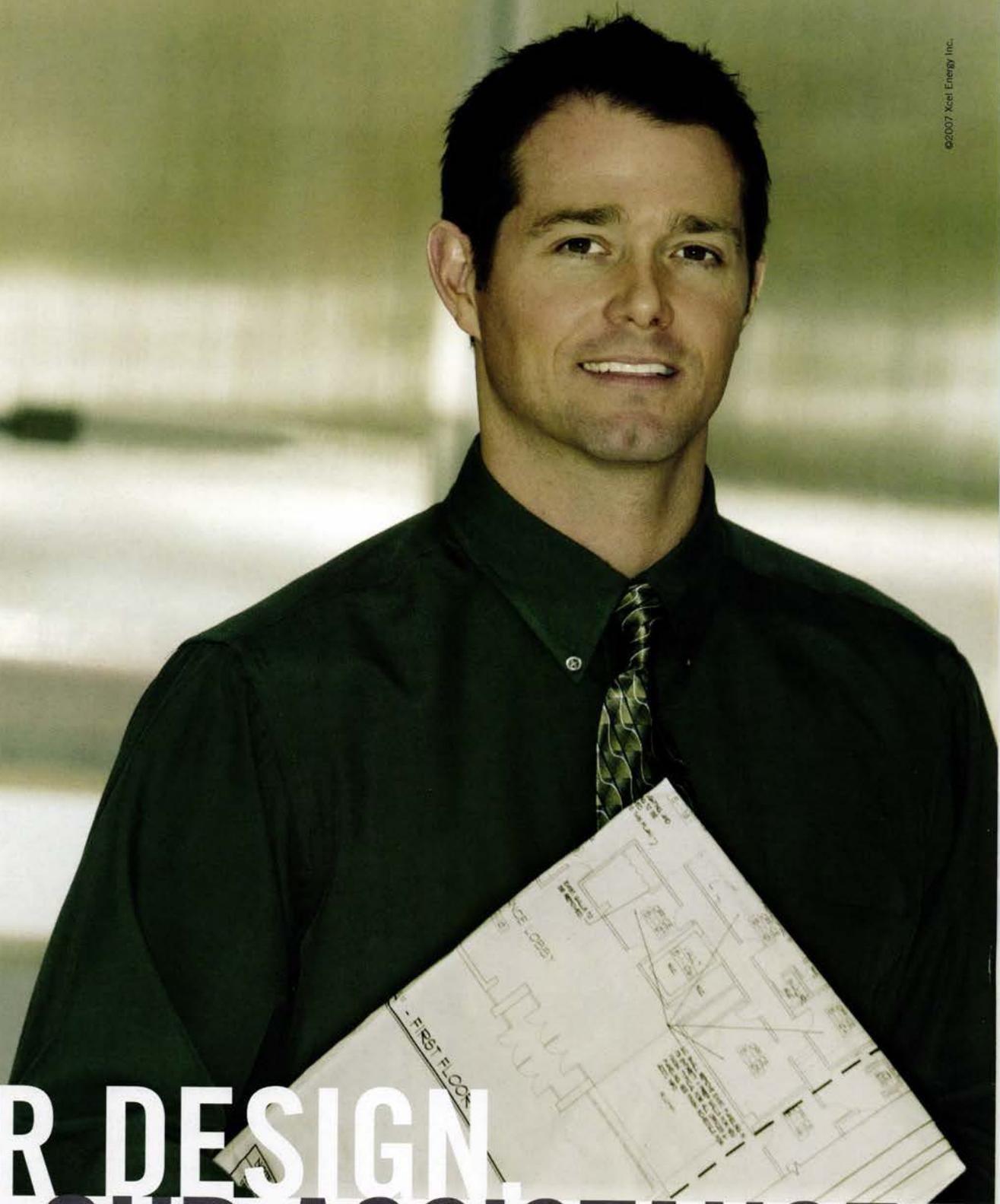
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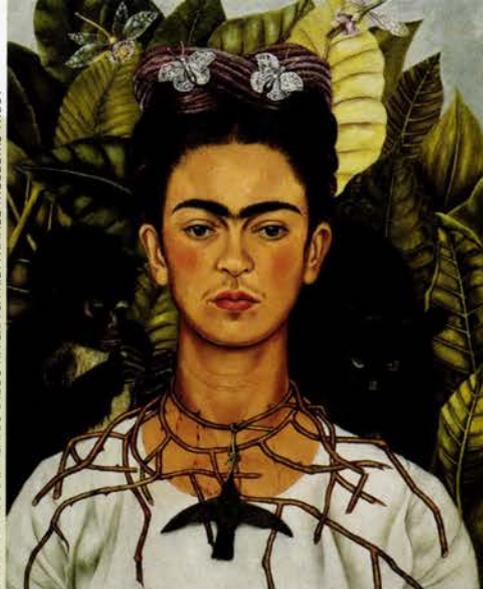
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Frida Kahlo Centennial Exhibition
Walker Art Center, Minneapolis

In celebration of the 100th anniversary of the birth of Mexican artist Frida Kahlo, and to recognize her powerful influence on artists today, the Walker Art Center, in association with the San Francisco Museum of Modern Art, has organized a major exhibition of Kahlo's paintings, to premiere in Minneapolis before beginning a U.S. tour. The show is curated by world-renowned Kahlo biographer and art historian Hayden Herrera, and will include approximately 50 paintings dating from the beginning of Kahlo's career in 1926 to her death in 1954. The exhibition runs through January 20, 2008. For more information, visit www.walkerart.org.

Frank Lloyd Wright for Everyman:
The Malcolm Willey House and
the Lindholm Service Station

Minneapolis Institute of Arts

This special installation explores two designs that helped define the second half of Frank Lloyd Wright's architectural career. The major portion of the installation is devoted to Minneapolis' Malcolm Willey House (1934), the product of Wright's radical rethinking of the single-family middle-class home and a prototype for his Usonian House. The installation also features Cloquet's Lindholm Service Station (1958), where Wright combined commercial function and architectural radicalism. This design closely followed his 1932 service station for Broadacre City, his utopian—but unbuilt—American town. The exhibition includes original drawings from private collections and from the Frank Lloyd Wright Archives, as well as objects from the Willey House and photographs of the house's recent award-winning restoration. The exhibition runs through January 20, 2008. For more information, visit www.artsmia.org.



MIRANDA SEVERSON

Got some free time and an interest in design? Culture Crawl rounds up the latest cultural offerings from around the state.

CULTURE CRAWL



SWAN SONG CONTEMPORARY ARTS

Swan Song Exhibition
Swan Song Contemporary Arts Gallery,
Maiden Rock, Wisconsin

From November 4 through December 9, 2007, coinciding with the fall migration of the tundra swans down the Mississippi flyway, Swan Song Contemporary Arts Gallery will host "Swan Song," a group exhibit featuring work by Lee Anne Swanson-Peet, Jennifer Davis, Alec Soth, Earl Gutnik, John Pearson, Al Silberstein, Marie Olofsdotter, and Jenny Schmid, among others. Swan Song Contemporary Arts is an eco-arts gallery and gives a percentage of its profits to projects devoted to the protection or restoration of wildlife habitat along the Mississippi flyway. It's also the sister gallery to BirdxBird (www.birdxbird.org), an artist collective devoted to the stewardship of avian species and the ecoliteracy of human beings. For more information, call (612) 250-9222.

Museum
ROUNDUP

Need a break from the usual holiday fare?
 Check out these eclectic arts offerings.

—Compiled by Emily Dowd



MINNESOTA MARINE ART MUSEUM

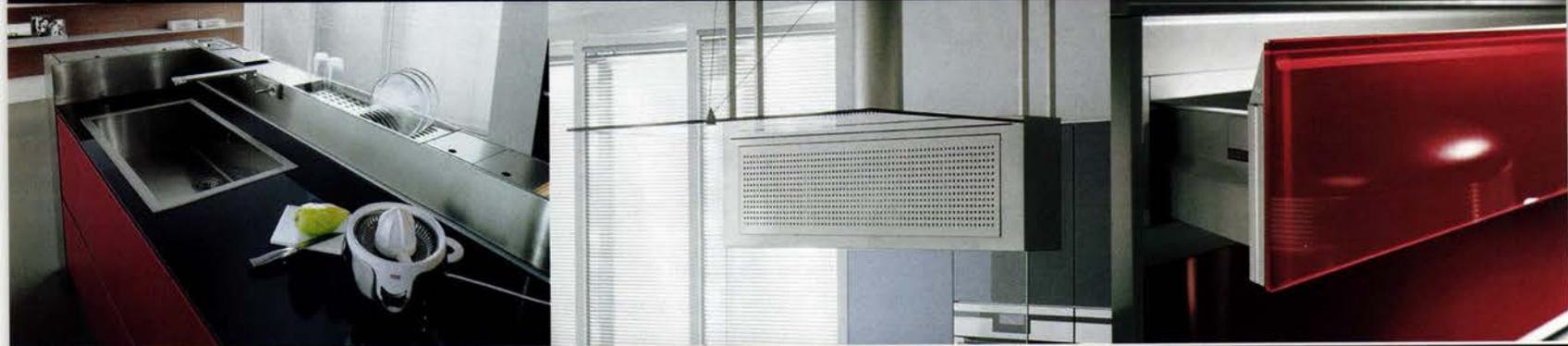


Minnesota Marine Art Museum, Winona

The Minnesota Marine Art Museum, which opened in July 2006, is home to four major art collections, all related to the Mississippi River and its culture. The Burchichter-Kierlin Marine Art Collection, on loan to the museum, features oil paintings, watercolors, and three-dimensional marine art objects by some of the world's most important marine artists. The Leo and Marilyn Smith Folk Art Collection includes distinctive wood-carved and hand-painted sculptures that capture the spirit of small-town river life. Interested in 19th-century Mississippi River life and landscapes? Check out the museum's rare collection of photographs and maps by Henry Peter Bosse. Last, U.S. Army Corps of Engineers' dredge *William A. Thompson*, docked next to the museum, will open as a river history exhibit in 2008. For more information, visit minnesotamarineartmuseum.org.



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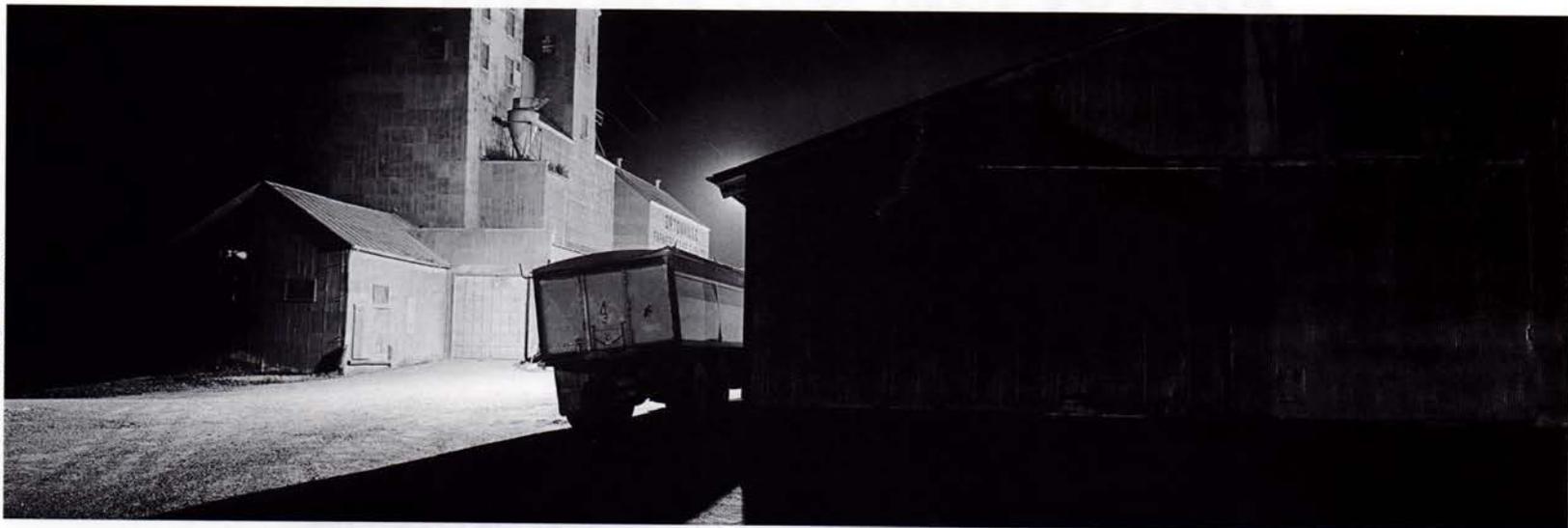
A new book by Chris Faust collects 73 of the celebrated photographer's arresting nighttime panoramas



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The Still of Night



PHOTOS: UNIVERSITY OF MINNESOTA PRESS



The wingspread of Chris Faust's *Nocturnes*—almost 30 inches with the book opened up—is expressive of the plains it depicts. Faust's image of a grain truck parked next to a corrugated shed (above) is a masterpiece of chiaroscuro.

NOCTURNES

Photographs by Chris Faust
University of Minnesota Press, 2007

Minnesota is home to two great photographers of the night. One of them is Mike Melman, whose deeply affecting book of photographs, *The Quiet Hours*, shot mostly in the hours before dawn, was published by the University of Minnesota Press in 2003. The other is the panoramic photographer Chris Faust. Seventy-three of Faust's own acute observations of the night have just been collected into a handsome new book, *Nocturnes*, published, like his old friend Melman's, by the University of Minnesota Press.

For the better part of 20 years, Faust has been venturing into the dark to take 10-minute and longer exposures on film, planting his tripod enduring nights of the bitterest cold on the frozen docks of Duluth, in snowbound alleys of the Twin Cities, and at truck stops, gas stations, and grain elevators standing starkly alone on the plains.

A stalwart of classic black-and-white photography, Faust shoots mostly with a Cirkut, a panoramic camera that produces a negative more than four

times wide as it is high. The format is ideal for recording the unending horizontality of the Midwest, where anything sticking up vertically from the landscape is an event.

Coaxing a greater range of tonalities and textures from his negatives than anything he could produce with a mouse and a screen, Faust has found ways in the darkroom to render the very subtlest qualities of light in the haunting manner of two painters to whom he owes his way of seeing things: Minnesota's own Mike Lynch and that other great conveyor of light, Edward Hopper.

The book itself, with its panoramic proportions, is a beautifully realized work of design, down to the typography of its title, whose individual letters, shading through gradients of gray, acknowledge Faust's skill in delineating with grains of tarnished silver the myriad shades of the night. The first plate alone, "Parked Truck, Ortonville Co-op, Ortonville, Minnesota, 1996" (shown here), is worth the whole price of the book.

—Glenn Gordon



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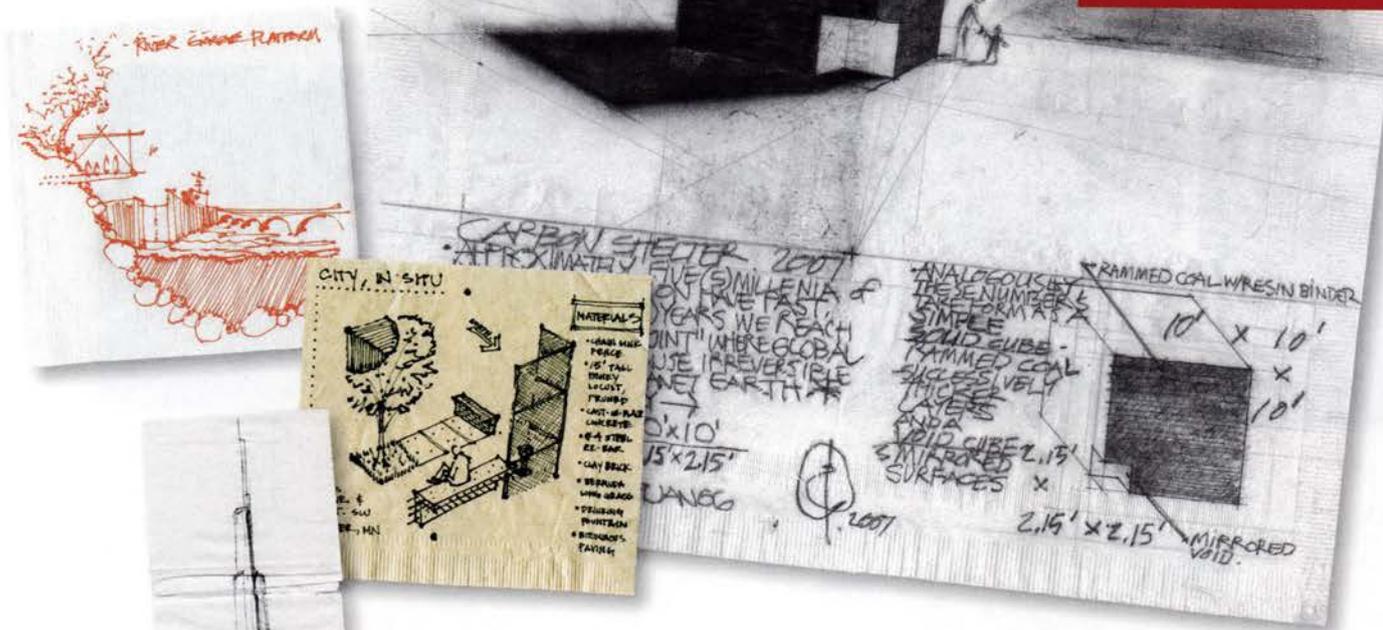
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PLATFORM



Napkin sketches by young architects and designers were the subject of a recent one-evening exhibit at Minneapolis' Soap Factory

Sitting around over drinks after work, architects often get the itch to sketch. To scratch that itch they usually use a pen on a napkin, drawing with anything from a Bic to a Montblanc on whatever comes to hand—a flimsy five-by-five-inch cocktail napkin or a bright white banquet napkin that, unfolded, measures two feet on a side.

Earlier this year, the AIA Minnesota Committee on Design requested submissions for a show of just such sketches as these, the invitation calling for ideas for a 10 x 10 x 10 public space. The call was limited to rising young talents, architects and designers under the age of 40 or with less than 15 years' experience. In response, the committee received 28 separate submissions from 20 different entrants.

You'd expect a rough napkin sketch, with its blotches and bleed-throughs, to have the spontaneity of a riff in jazz—snatches of ideas,

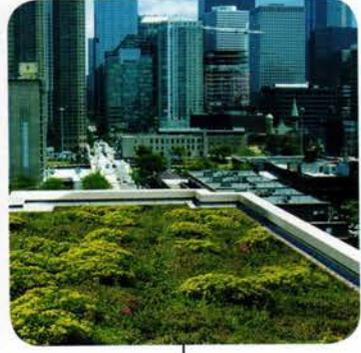
impulses—and some of the entrants responded in that spirit. But others submitted elaborately drafted multicolored presentations, in one case printing a computer rendering on taped-together brown paper towels. The most intricate submission actually flowered into three dimensions, the entrant folding lusciously colored designer napkins into origami forming a model of a tetrahedron on a public plaza.

A jury consisting of the Walker Art Center's Andrew Blauvelt and architects Julie Snow, FAIA, Tim Carl, AIA, and Stephen Knowles, AIA, judged the napkins. The entry that took Best of Show, by Eric Amel of Hammel, Green and Abrahamson (HGA), depicted a shelter in the form of a 10 x 10 x 10 cube of rammed carbon (shown at top), and was done, appropriately enough, in soft graphite pencil. Amel's entry, along with those of the five other finalists, was featured in a one-evening exhibit of all entries at the Soap Factory in Minneapolis in September, as part of the National AIA Committee on Design's fall conference, "On the Waterfront."

—Glenn Gordon

Four entries caught the spirit of a napkin sketch. From bottom: wobbling skyward, five taped-together cocktail napkins; an implied cube of quiet park space; a viewing platform cantilevered over the Mississippi gorge; and—awarded best of show—"Carbon Shelter" by Eric Amel of HGA.

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First Avenue North

PART ONE

A PARABLE OF A WOMAN WITH BIG-CITY IDEAS AND A SMALLISH CITY WITH LITTLE INTEREST IN CHANGE



Story by Phillip Glenn Koski, AIA

CAROL ANNE BOUVIER STRETCHED HER ARMS out wide to the panorama of 21st-century city, her snowy white, hand-knitted shawl of Peruvian alpaca billowing under the force of the small compartment's fresh-air fans. Hovering at the apex of the London Eye, in one of the space-age Ferris wheel's 32 egg-shaped glass bubbles, our young heroine refused to be distracted by the two Japanese tourists quietly snacking on canned herring on the other side of the pod.

Having just completed two years' training in museum studies at Newcastle University, Carol had arrived in London to assume her new position as a docent coordinator for the Tate Modern. At 24 years old, she considered herself a "global citizen," a term she sprinkled in casual conversation and emails to convince others as much as herself of her worldliness and modernity. Still new to London, with relatively few acquaintances, Carol would often use her lunch breaks to immerse herself in the life of the cosmopolitan city. If occasionally this led her to obvious attractions populated with snacking tourists, she found the experiences no less thrilling.

She had grown up in Hong Kong and Amsterdam, a child of the United States diplomatic corps—her mother an interpreter, her father an expert on international customs and ceremonial etiquette. While the time in London would surely improve her future job prospects, she also believed the city offered an excellent pool of educated and worldly bachelors from which to draw a future mate.

After several months of spark-free dating, Carol began to think London's pool of eligible men lacked the length to do laps, and she grew increasingly anxious. After one particularly awful encounter, with Roy, a shipper of South African wines, whose clumsy handling of the cheese fondue forks ruined her favorite little black dress

and an antique alligator handbag with a silver Bauhaus clasp, she confided to her married friend and coworker Barbara, "I can't spend my youth chasing the two or three real men of the world out there. You and Dimitri are so lucky. I really do envy you. But don't you think, Barbara, that if I can't find the perfect mate—even in London—I can at least find a decent man and, with patience and training, make him a model husband?"

Not long after, Barbara and Dimitri hosted a Boxing Day party at their flat in the gritty, end-of-the-line neighborhood of Brixton. Among the pies and cakes and trifles and silly paper hats sat a young American doctor, Jay Kandiyohi, who had extended his stay after a medical conference to spend time with his cousin, who was close friends with Dimitri. The doctor was handsome, to be sure, but what drew Carol's interest, even at a distance, was the way people were always smiling and laughing in his company.

They soon were dating seriously. Kandiyohi was not well traveled, which Carol at first found disappointing, but he was kind and showed enthusiasm for topics that were important to her—art, contemporary architecture, and geopolitics, to name a few. He hailed from Mill City, the seat of government for Gopher County—"the finest and fastest-growing county in the state of Minnesota, and the economic engine for the whole Upper Midwest," Dr. Kandiyohi was fond of boasting to all new acquaintances. He was rough around the edges, Carol thought, but that was only due to his lack of exposure to the greater universe of ideas. She decided he was a worthy project.

They married in a civil ceremony in London the following June. A week later she would travel to the United States to live with her husband in Mill City. Sensing her trepidation about the move, Dr. Kandiyohi repeated his upbeat patter about

Sometimes writing about built-environment issues requires a little extra imagination. Thus our Fiction department.

FICTION

Mill City's progressive character, how advanced it was in all forms of art and culture "for a city of a reasonable size," and of course how modern its architecture was. "You'll see," effused the doctor, "Gopher County has all the niceties you'd expect from high-class cities in Europe, but you don't have to put up with the kind of snobbery you get when people are all crowded in like that. Sure thing, Powder Puff, we're lucky that people don't know how good we have it—keeps outsiders from rushing in and wrecking our quality of life!"

"Powder Puff," a newly coined endearment for Carol, only added to the growing list of nicknames, quips, and platitudes that was taking over the doctor's daily speech. Powder Puff, for one, knew she was being placated with all this happy talk about Mill City, which only served to reinforce her doubts about the place.

AS CAROL HAD HOPED, the final leg of the flight, from Detroit to Mill City/Pig's Eye International Airport, was nearly cloudless, so that she could survey the terrain below. To her alarm, as they crossed over into Minnesota and approached the metropolis, the landscape changed from a quiltwork pattern of corn, soybean, and alfalfa fields to a knotted mass of multi-lane roadways, banana-shaped retention ponds, vast parking lots, and ticky-tacky beige boxes—the bigger ones for commerce and industry, the smaller ones for families. *If there is a city anywhere in all of this, she thought to herself, it must be very compact and on the other side of the plane where I can't see it.*

It was. She got her first glimpses of downtown Mill City—a respectable piling together of several high-rise office towers, each with a different-shaped top—from the back seat of the cab they took from the airport. The towers in turn were surrounded by a band of midrise condominium buildings, historic warehouses, and sports

>> continued on page 62

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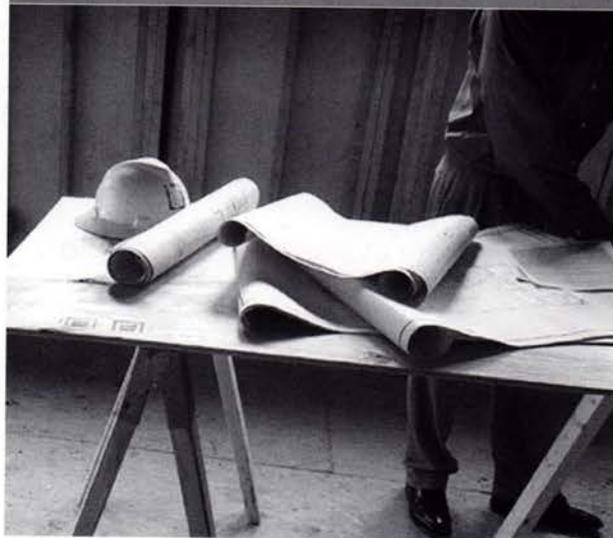
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AIA Minnesota

In September, Twin Cities architects and landscape architects took part in a national campaign to promote urban green spaces by turning metered parking spots into miniature parks for a day.

Citizen Architect profiles architects and designers who have taken on leadership roles in their communities.

CITIZEN
ARCHITECT

PARK(ing) SPOT



Urbanites lunch in a PARK(ing) Day park on Washington Avenue North in Minneapolis. This parking-spot-sized bit of open space, organized by several local design groups and constructed with donated materials, was one of a dozen built for an afternoon across the Twin Cities.

There is nothing in most city codes that says when you plug a parking meter you have to park a car there. So why not park something else? Like, say, a park. On September 21, about a dozen Twin Cities organizations and design firms did just that, creating temporary 10-by-20-foot green spaces. They joined an estimated 100 parks worldwide created on PARK(ing) Day (www.parkingday.org), a two-year-old (and virally growing) event organized by the San Francisco arts collective Rebar and the Trust for Public Land. "This is a really amazing way of talking about what public space is," says Ryan Kronzer, Assoc. AIA, one of the organizers of the green rectangle on Washington Avenue North, sponsored by AIA Minneapolis, the Minnesota chapter of the American Society of Landscape Architects, and the Urban Land Institute. That park piqued onlookers' interest with sod, benches, potted plants, and recreational equipment (Frisbee and badminton) while informing them about the new, greener, more pedestrian-friendly vision for

Washington Avenue created by one of the Mayor's Great City Design Teams (see "Dream Boulevard" in the July/August issue).

"We decided to take a small part of the Washington Boulevard vision," Kronzer explains, "and install it for an afternoon." Elsewhere in Minneapolis, parking-space conversions included bike racks, bistro tables for staff meetings, a "state park" complete with campfire smell and black bear (the costumed kind), and a colorful car reconstructed from lounge lawn furniture. The ultimate goal? To call attention to the need for urban parks, because, staggeringly, according to the official press release, more than 70 percent of most cities' outdoor space is dedicated to the private vehicle. The organizers hope that plopping down parks will spur residents and decision makers to rethink how streets are used. "It's incredible," says Kronzer, "how much this little change in urban space can do."

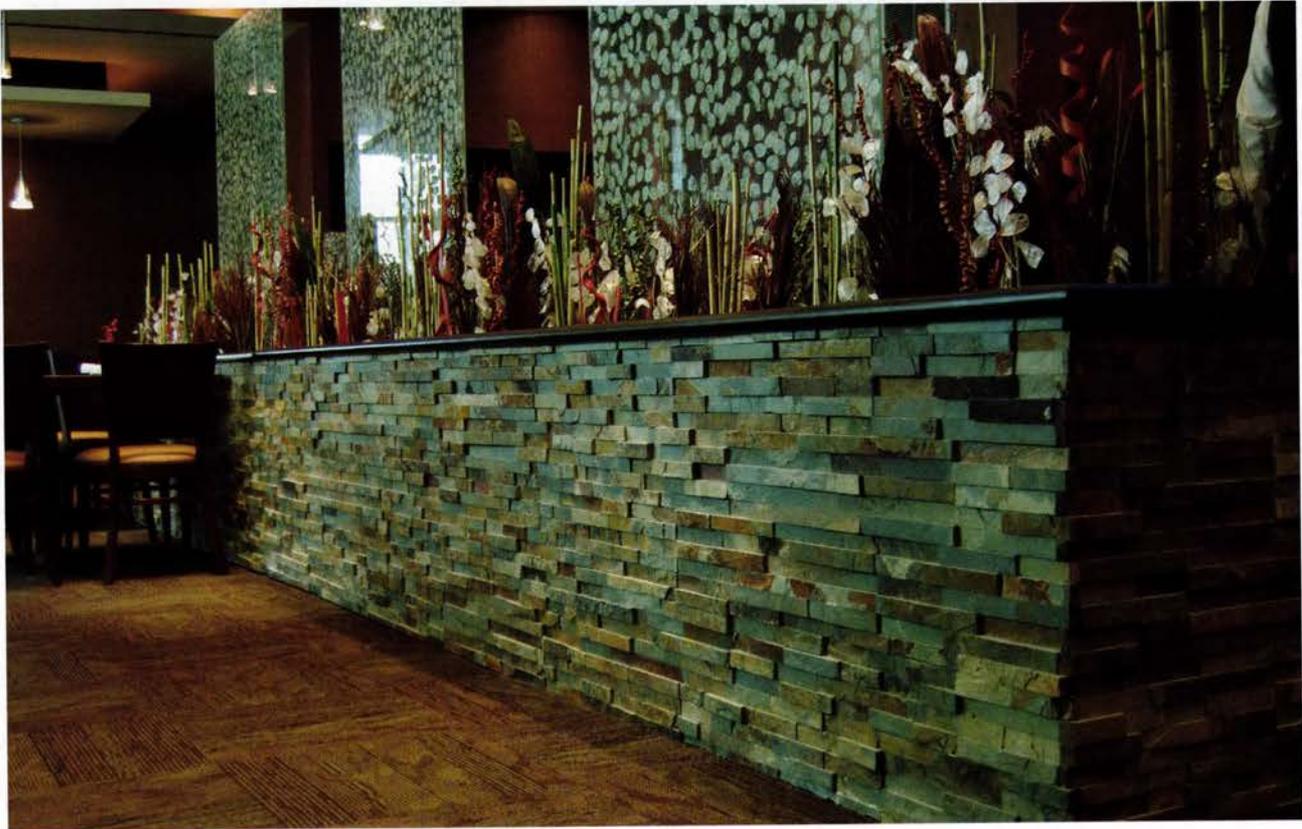
—Adam Regn Arvidson

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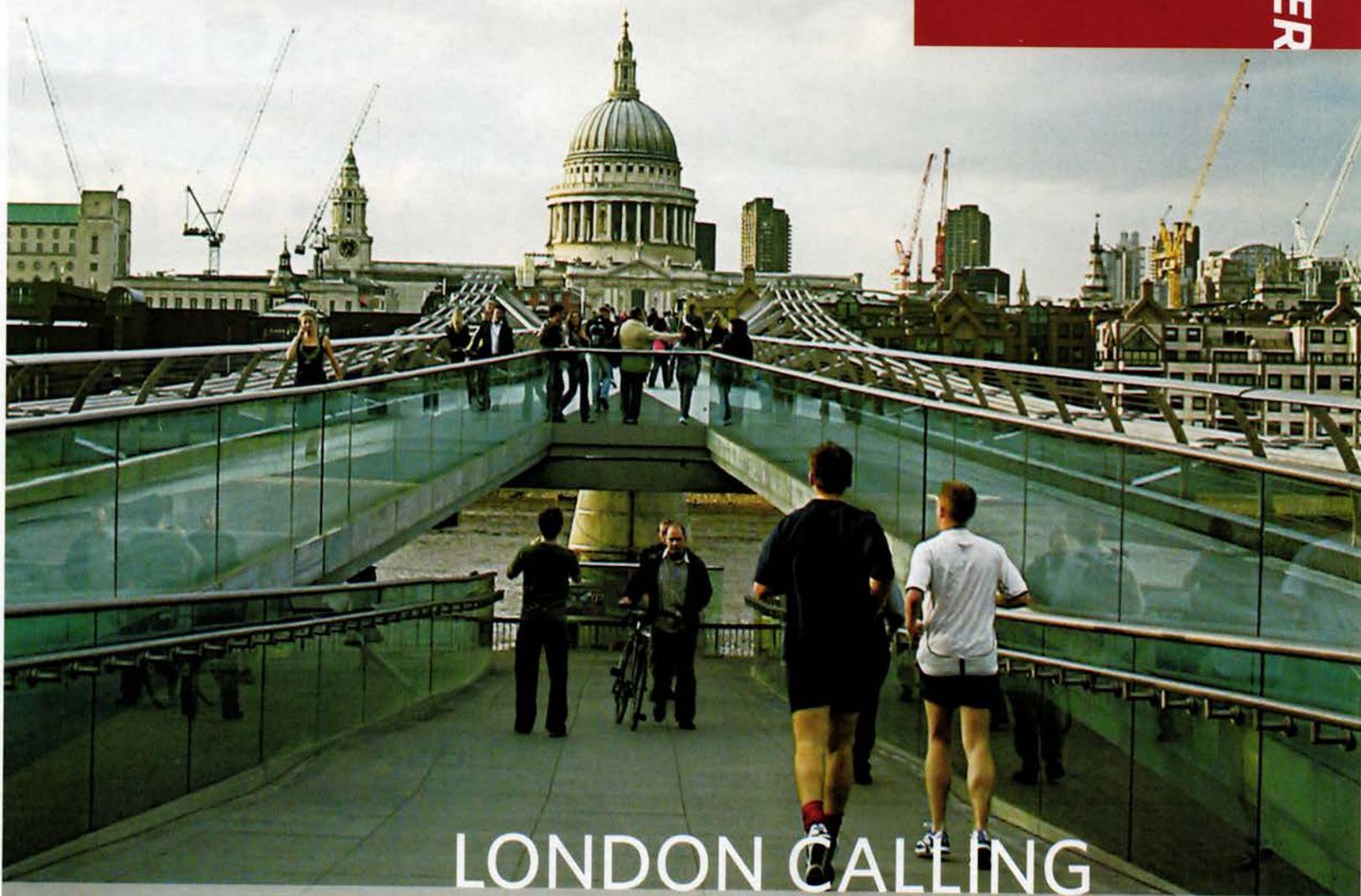
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As I walked north over the footbridge, I was struck by how beautifully the low-slung structure frames St. Paul's Cathedral, places it on a silver platter.

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WAYFARER



LONDON CALLING



Architecture Minnesota writer Heather Beal recently traveled to London and came back with this great photograph of the Millennium Footbridge.

On a recent trip to London, I first glimpsed the Millennium Footbridge from the south bank of the River Thames while wandering down pathways between buildings that didn't exist in 1989, when I last visited England. Then, this borough—Bankside, in Southwark—was filled with decrepit industrial and institutional structures. Now it teems with life.

Buildings of all forms and eras walk down to the waterfront, edging the riverside promenade. The Tate Modern and the Globe Theatre stand shoulder to shoulder with contemporary condominium complexes, office towers, and renovated warehouses, all of which are woven together by rows and clusters of stores and restaurants. Public art, festivals, and open-air markets draw people down pedestrian passages and alleys into courtyards and enclaves. Pubs punctuate the corners.

The bridge, with its seemingly unending flow of foot traffic, elegantly connects Bankside with the city's historic business district, the Square Mile. The bridge's designers, architect Sir Norman Foster and sculptor Sir Anthony Caro, envisioned a "minimal intervention" and achieved it with a clean, ever-so-slight arc across the river.

As I walked north over the footbridge, I was struck by how beautifully the low-slung structure frames St. Paul's Cathedral, places it on a silver platter. Its railings stretch out like arms to welcome all who've just explored rejuvenated Southwark or the more familiar Old City. I paused to enjoy the panorama. Dusk hushed the hustle and bustle, stilled the scene.

—Heather Beal



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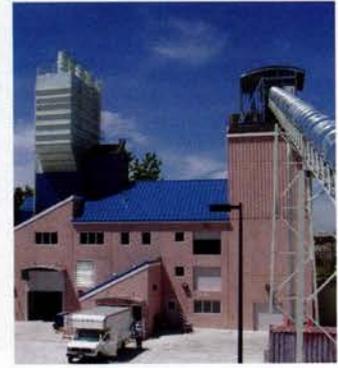
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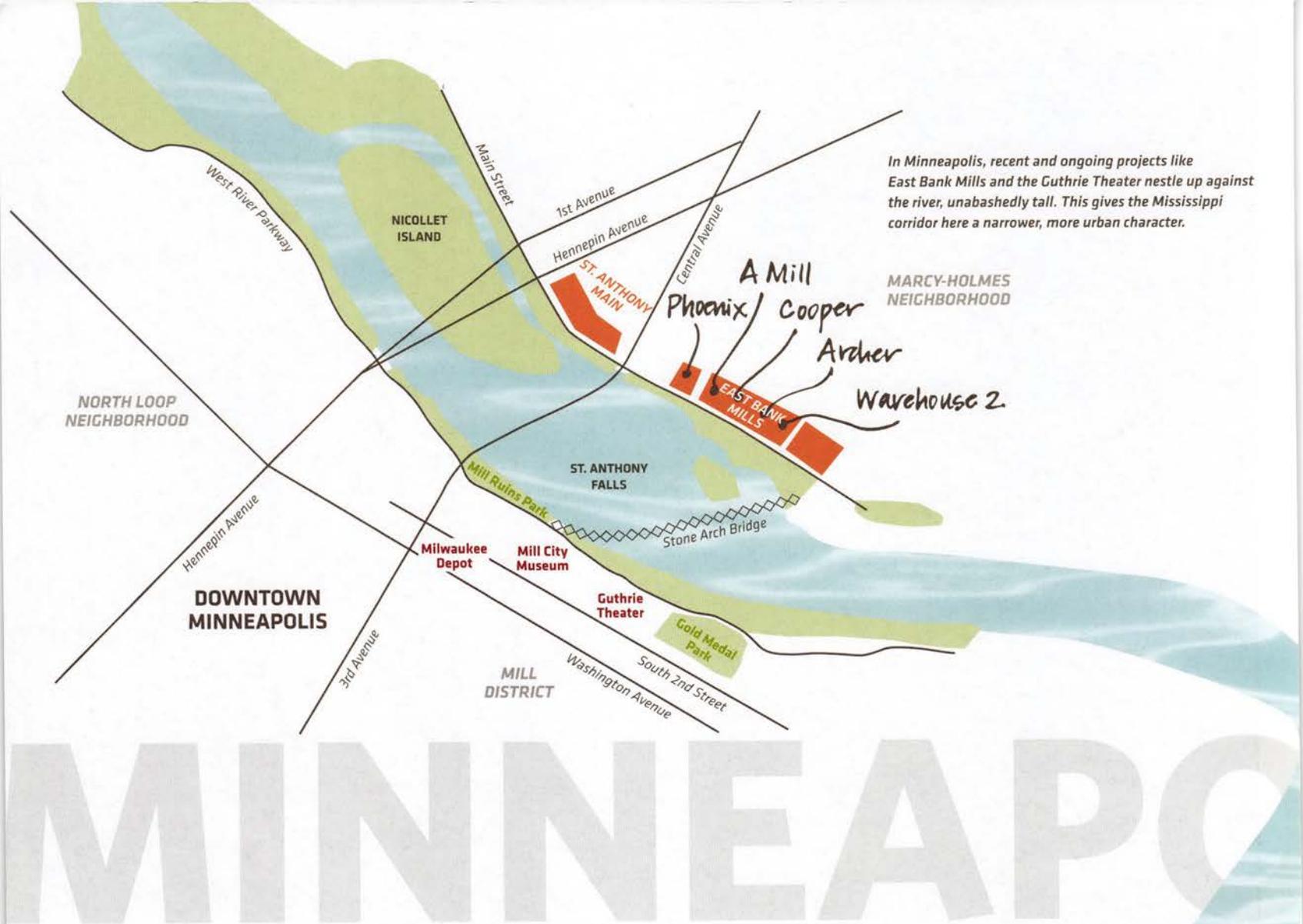
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The **CITY** EDITION



In Minneapolis, recent and ongoing projects like East Bank Mills and the Guthrie Theater nestle up against the river, unabashedly tall. This gives the Mississippi corridor here a narrower, more urban character.

A RIVER RUNS THROUGH THEM

By Adam Regn Arvidson

On July 4, I was on a riverboat on the Mississippi River watching fireworks explode over St. Paul. A few weeks later, during Minneapolis' Aquatennial, I was again watching fireworks, this time sitting on a crowded street, towered over by condos and grain elevators. The experiences were distinctly different, even though the events themselves—the rockets' red glare, the bombs bursting in air—were nearly identical. The reason was urban design.

It has often been said that the Twin Cities are more likely fraternal than identical, but never was this idea so apparent to me as at the two fireworks displays. There is an urbanity, a tightness, in Minneapolis that gives way to relaxing parklands in St. Paul. The capital city has a grand simplicity that Minneapolis counters with a busy and varied aesthetic. Despite both burgs being on the same river and being home to roughly the same number of potential fireworks watchers, their downtown riverfronts are so, well, different. Why is that?

Minneapolis' and St. Paul's downtown riverfronts lie less than 10 miles apart. So why is the urban design of the two places so remarkably different?



Plans for St. Paul's West Side Flats and the recently completed Upper Landing have building heights of around four stories. The low buildings, combined with the high bluffs and broader floodplain, give St. Paul's riverfront a park-like feel.

This early rendering, at right, of Close Landscape Architecture's master plan for the Upper Landing and its associated parkland in St. Paul demonstrates the city's "urban village" focus. Smaller, pedestrian-scale buildings front green space and nestle in below the bluff line. Such urban design is driven by the Saint Paul on the Mississippi Development Framework Manual, which is the city's primary vision document.

In Minneapolis, Schafer Richardson's East Bank Mills project is a key example of the planning differences between the two cities. The Cooper, in the foreground below, designed by UrbanWorks Architecture, and other buildings here exceed several codes and guidelines, but they were given the go-ahead after the developer secured neighborhood buy-in and planning commission support.



URBANWORKS



One Plan, Several Plans

In simple terms, there are three reasons: history, planning, and geography. On the first count, Minneapolis has a distinct advantage. “You’re seeing a riverfront in Minneapolis,” says Tim Griffin, AIA, “that is 20 to 30 years further along than St. Paul’s.” Griffin is director of the Saint Paul on the Mississippi Design Center, the prime mover in St. Paul’s urban design renaissance. The Design Center has only been around since 1995. Griffin points, in contrast, to the tenure of Minneapolis’ riverfront guru, the Community Planning and Economic Development (CPED) Department’s Ann Calvert, who has been with the city for 30 years.

Which brings us quickly to planning. City codes govern most urban design moves (height, density, use, street layout), but planning has degrees: degrees to which uses are controlled, degrees to which streetscape and architectural details are prescribed, and, most important, degrees to which all those rules can be bent. The 400-pound planning gorilla in St. Paul is the Saint

Paul on the Mississippi Development Framework Manual (www.riverfrontcorporation.com/framework.asp), a vision document prepared in 1995. This colorfully illustrated manual is the design bible for the city, and it has, in its first 10 years, outlasted mayors, city council members, neighborhood activists, and even Design Center directors. It has been used to justify public expenditures (Wabasha Bridge, Harriet Island) and oppose high-profile projects (more on that later). It is *the* vision of the city. All other plans grow from it.

In Minneapolis, there is no 400-pound gorilla. There is, instead, Ann Calvert. “I have unofficially become the riverfront point person,” she admits. “I help gather information, answer questions, and stand back to look at if this is all working as a package.” I asked her the obvious question—whether Minneapolis has a document like St. Paul’s. “There is a plan,” she replies. “Can I give you the document? No. Because it’s encompassed in [a variety of] plans that have built upon each other.” Here are a few: Mississippi Minneapolis (way back in 1972);

a river corridor open-space plan; an historical interpretive plan; several neighborhood plans, including ones for Marcy-Holmes and the North Loop; and a Mill District Plan with two subsequent updates.

I found myself surrounded by a few of these plans while visiting with David Showalter at URS Corporation in Minneapolis. When I asked him the same “big plan” question, he started pulling documents from his office shelves: a West River Parkway extension through the central riverfront, a Mill District streetscape plan, an industrial redevelopment plan for the upper river called “Above the Falls,” and Mill Ruins Park master plans. Showalter, director of Planning and Urban Design at URS, says that his company has become a plan holder of sorts, because Minneapolis’ riverfront vision “is kind of a sum of ideas. I don’t think there was ever a real concise, pointed initiative that said, ‘OK, we’re going to create this vision.’ It was more informal.”

Minneapolis’ beefier, taller, denser riverfront will likely continue to develop along those lines. St. Paul, in contrast, is all about the urban villages complementing downtown and the appearance of a valley—the mighty Mississippi emerging from its gorge.



SCHAFFER RICHARDSON

The East Bank Mills development plans to extend the traditional street grid down to the river parkway by building new public streets and pedestrian links, such as the one just downstream (east) of the preserved Red Tile Elevator.

Two Tales

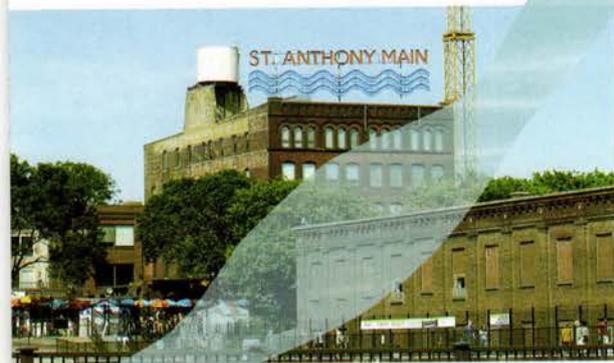
But planning style wouldn't really matter if it didn't affect built works. Based on my discussions with developers, architects, and landscape architects involved in riverfront projects, I would argue that the key planning-related difference between our fair cities is this: Minneapolis is willing, on a project-by-project basis, to modify, update, or ignore its plans; St. Paul is not.

In 2003, for example, Schafer Richardson acquired eight acres on Minneapolis' east bank, a parcel that included the Pillsbury A Mill, which is listed on the National Register of Historic Places. It hired Elness Swenson Graham (ESG) Architects to work on a master

plan for the whole site and later contracted with a bevy of local talent to design individual buildings—Cermak Rhoades Architects for the A Mill complex itself and Warehouse 2, UrbanWorks Architecture for the Cooper and Archer condo buildings, ESG for the now-under-construction Phoenix and future high-rise towers D, E, F, and G. Also on the team were historical consultant Miller Dunwiddie Architecture, civil engineer URS, and Close Landscape Architecture for streetscapes and building-specific design.

I met David Frank, a project manager with Schafer Richardson, at the project's sales office, where there is a highly detailed model of the development. It is undeniably urban, both in

its bulk (buildings more than 20 stories high) and in its layout. The neighborhood street grid is preserved, and a new mid-block avenue, Prince Street, creates even more pedestrian and vehicular access. The development appears to be a seamless continuation of St. Anthony Main and the Marcy-Holmes neighborhood, except for the extreme building heights. Those heights were specifically forbidden by the Marcy-Holmes Neighborhood Master Plan, the Mississippi River Critical Area regulations, and regulations of the St. Anthony Historic District, but Frank was able to make the case to the neighborhoods and the City that taller, thinner buildings would be less likely to create a wall of architecture between the neighborhood and the riverside parks. It helps, of course, that Frank's project



DAN BOYLE

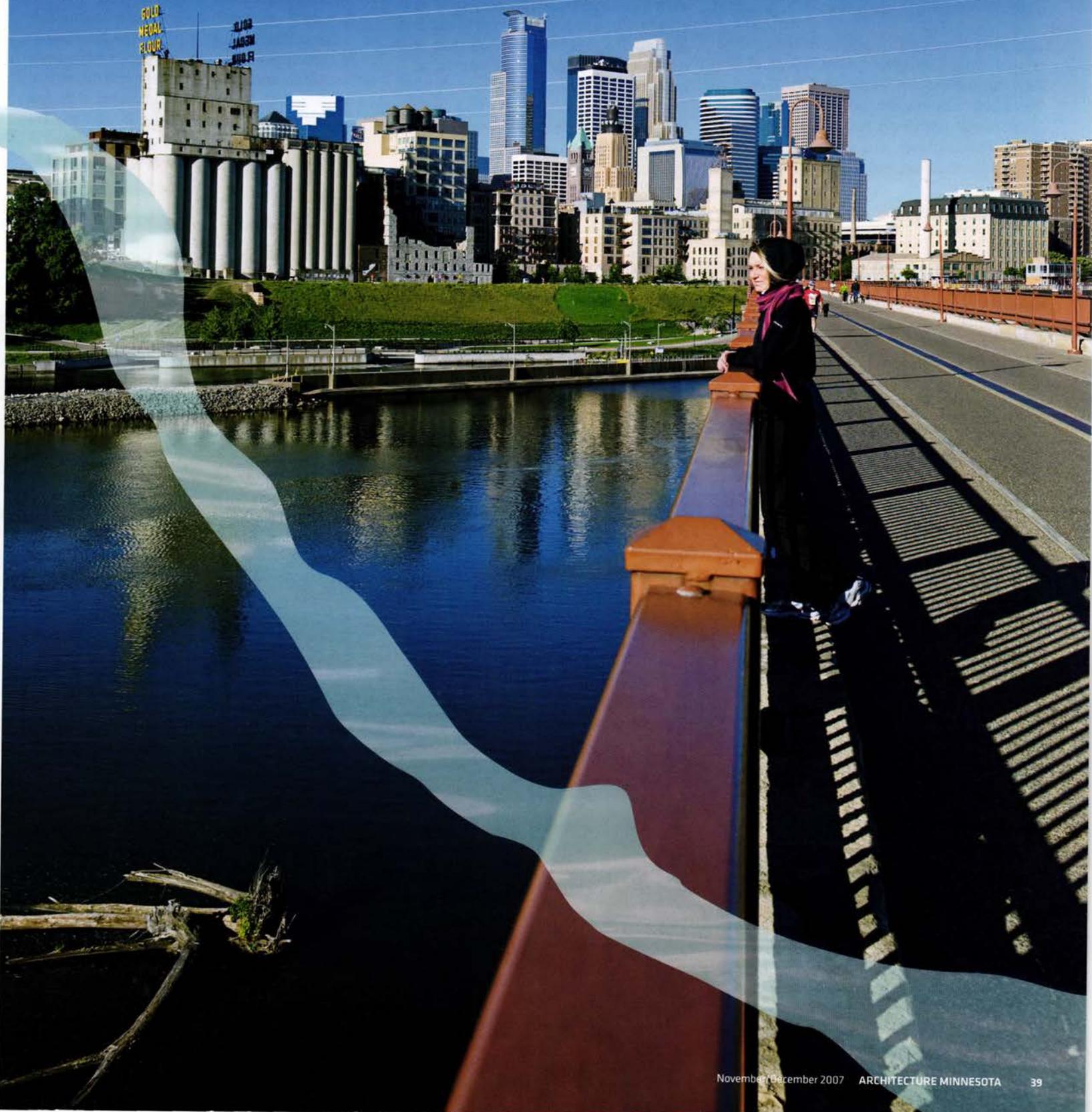
The Minneapolis riverfront's historic fabric enhances the feeling of the city being right down by the river. St. Anthony Main, above, fronts directly on the river parkway on the east bank; a ruined grain elevator reinvigorated as the Mill City Museum, right, sits on the west-bank parkway; and the historic Stone Arch Bridge, opposite, provides a pedestrian and bicycle link between the two. This apparent proximity of the city to the river is unique to Minneapolis.



MS&R

*"You're seeing a riverfront in Minneapolis that is
20 to 30 years further along than St. Paul's."*

—Tim Griffin, director of the Saint Paul on the Mississippi Design Center



meets most of the neighborhood's other goals—preservation of the public street grid, a quality pedestrian environment on Second Avenue, and provision of owner-occupied housing, to name a few. With neighborhood support, Frank went to the city's Historic Preservation Commission and was rejected for height (as expected) and for architecture deemed too contemporary for the historic district. He changed the look of the buildings, appealed the height decision to the city council, and was approved.

Later, while examining a model of the highly controversial and oft-written-about Bridges of Saint Paul, I heard a very different story. The project history in a nutshell is this: Jerry Trooien, a longtime local developer, has control of much of the west bank downstream of Harriet Island. He hired the planning, architecture, and

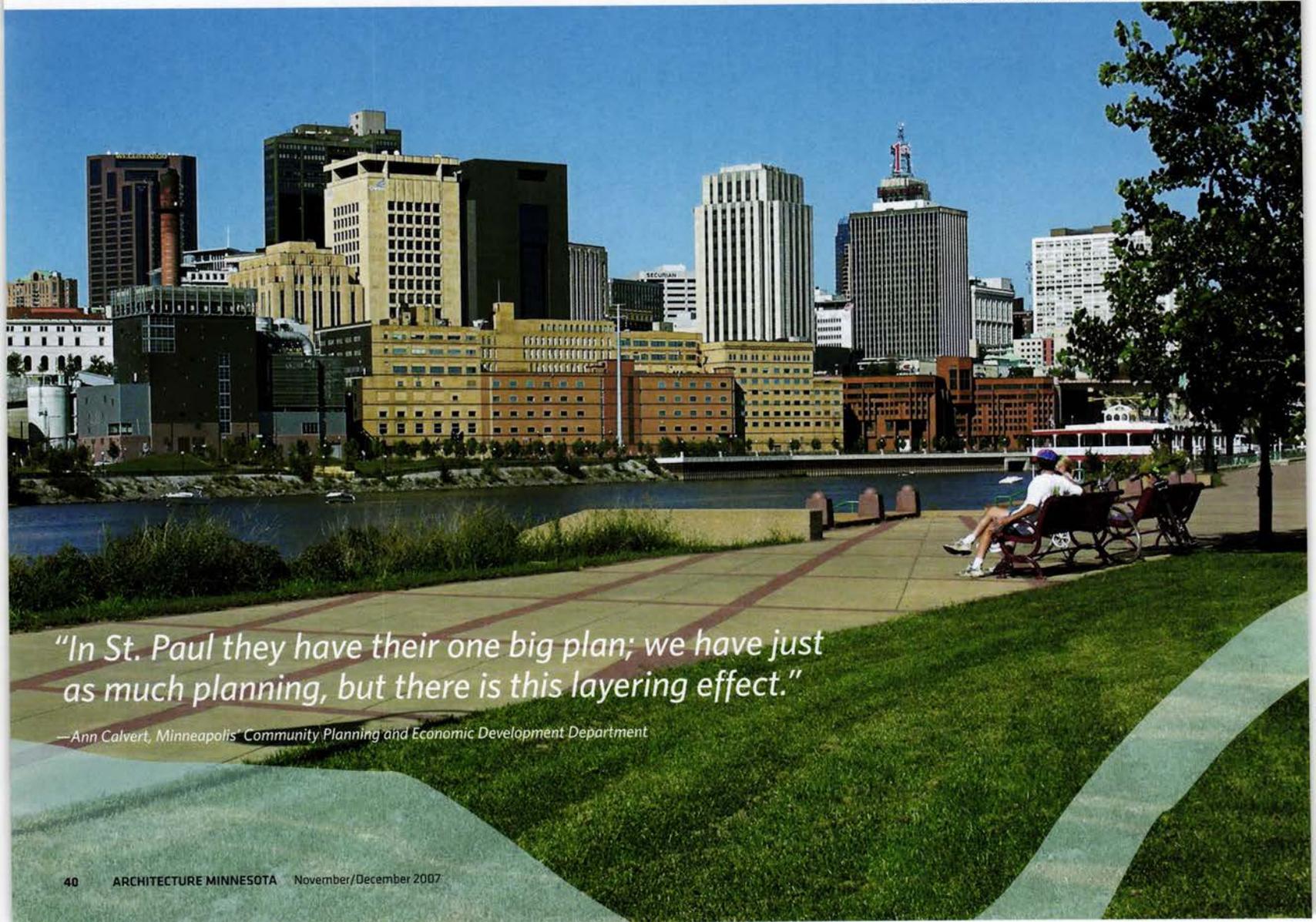
landscape architecture firm Hart Howerton in 2002 to create a master plan for the area based on extensive market, environmental, and feasibility research. The project would be huge: Plans call for approximately 1,000 housing units, more than 350,000 square feet of retail space, a Westin hotel, a movie theater, and (perhaps later) an interactive educational attraction called Mythica. Bridges would include semi-public (private but open to the public at all times) streets, plazas, and marinas and would have its main activity spaces (the first floors) at the level of the top of the river levee. Like the Pillsbury projects, Bridges would exceed rules and recommendations for height (buildings of up to 30 stories are planned). But unlike its Minneapolis counterpart, it has not succeeded in gaining approval, or even neighborhood buy-in. The Design Center has

officially opposed it, and in August the city council voted down Trooien's rezoning request, dimming the project's prospects considerably.

At issue are several concerns. Decision makers feel that the project will compete with downtown for shoppers, restaurant-goers, and tourists. Additionally, the project has been criticized for not maintaining a traditional street grid and for blocking views of the bluffs. Held up as justification for denial are the Framework Plan, which calls for 17 urban villages flanking the existing downtown core, and the West Side Flats Master Plan, prepared by Hammel, Green and Abrahamson (HGA) in 2004, which specifically deals with the blocks just upstream of Bridges but has been extended to the Bridges site. The latter plan, an outgrowth of the Framework, shows a tight urban grid (roughly 300-foot block

St. Paul's downtown has a more open, relaxed, park-like feel. From Harriet Island, on the southern bank, views of downtown are of a city on a hill above the Mississippi. The character of the bluff between the river and city lends St. Paul a pastoral grandeur.

BETSY JACOBSON, SAINT PAUL ON THE MISSISSIPPI DESIGN CENTER



"In St. Paul they have their one big plan; we have just as much planning, but there is this layering effect."

—Ann Calvert, Minneapolis' Community Planning and Economic Development Department

faces) and buildings of around four stories. Bridges has pedestrian pass-throughs to the river on a similar grid, but not all of these are complete streets (with vehicular and pedestrian access), and none are actually public streets. Roland Aberg, managing principal of the Minneapolis office of Hart Howerton, says the West Side Flats plan is financially and functionally unrealistic, and he makes a compelling case that even building according to that plan would block bluff views. As for the urban village versus downtown expansion question, Aberg says, "Westin is not going to go in downtown St. Paul."

He says the impasse is really about height and density. Lucy Thompson, senior planner with St. Paul's Department of Planning and Economic Development, has a slightly different take, focusing on urban form. "The best thing the public sector can do," she says, "is put a good street and block pattern down." She also stresses that the West Side Flats Master Plan is exactly that, a master plan—one that in her opinion could have done more. "I would admit that we didn't strive high enough on that master plan," she says. "If we were to do it again today, I would advocate for showing some places with taller buildings. On the Upper Landing, heights are low, but developers ended up building out the

entire site. It is a wall." Thompson suggests that lower buildings at the river's edge with higher ones behind, or a few "wedding-cake towers," might have helped.

The Upper Landing, which is on the downtown side of the river just upstream from the Science Museum, was master planned in 1999 by Close Landscape Architecture, who has subsequently worked for the City and several developers on refining it. Schemes with narrower, taller buildings (like the Pillsbury project) had been proposed, but firm founder Bob Close says concern from the adjacent bluff-top neighborhood—backed up by the Framework

>> continued on page 67

HART HOWERTON



The Bridges of Saint Paul, a proposed large-scale redevelopment project across the river from downtown, would include commercial and residential uses, extensive underground parking, and open-to-the-public pedestrian walkways. This project, like Minneapolis' East Bank Mills, goes against several planning guidelines and codes. But unlike its upstream counterpart it has not gained the approval of citizen groups and the city.

Like the Pillsbury projects in Minneapolis, the Bridges of Saint Paul would exceed rules and recommendations for height. But unlike its Minneapolis counterpart, it has not succeeded in gaining approval, or even neighborhood buy-in. The Design Center has officially opposed it, and in August the city council voted down developer Jerry Trooien's rezoning request, dimming the project's prospects considerably.

St. Paul's Upper Landing, on the downtown side of the Mississippi, is composed of four- and five-story buildings (including Mississippi Flats, right, by Pope Associates), though earlier concepts proposed taller structures. The seven-building development establishes a one-block-deep grid on the river's edge. Maintaining the traditional city grid is a key component of both cities' planning goals, but St. Paul's riverfront geography makes connection to the downtown grid impossible.

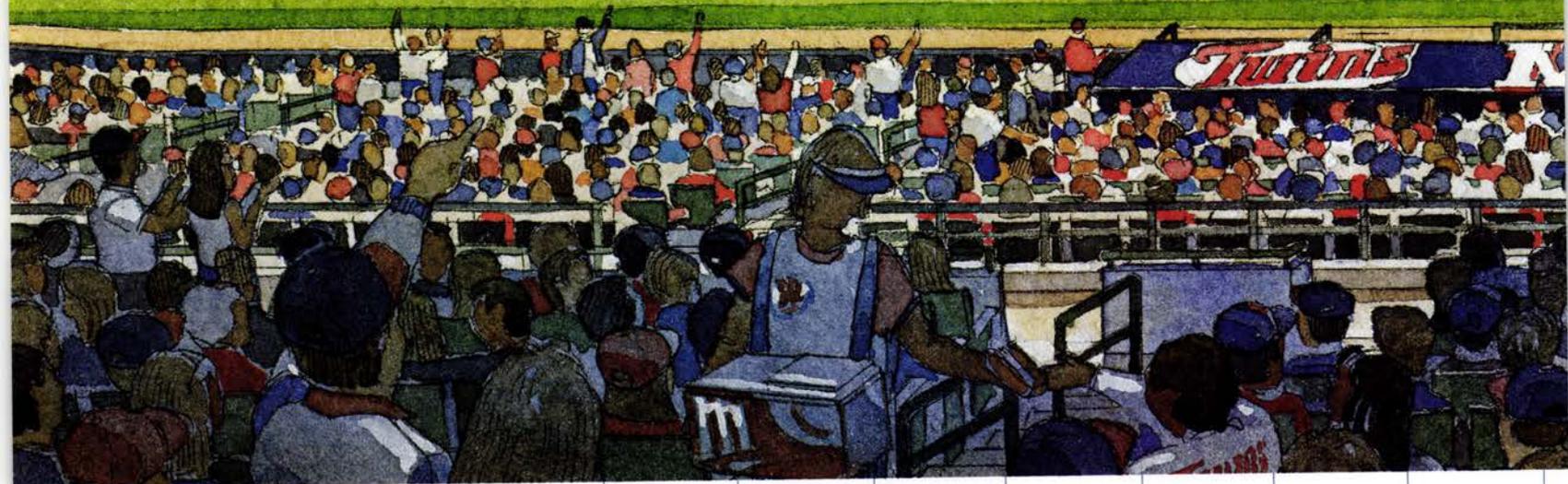


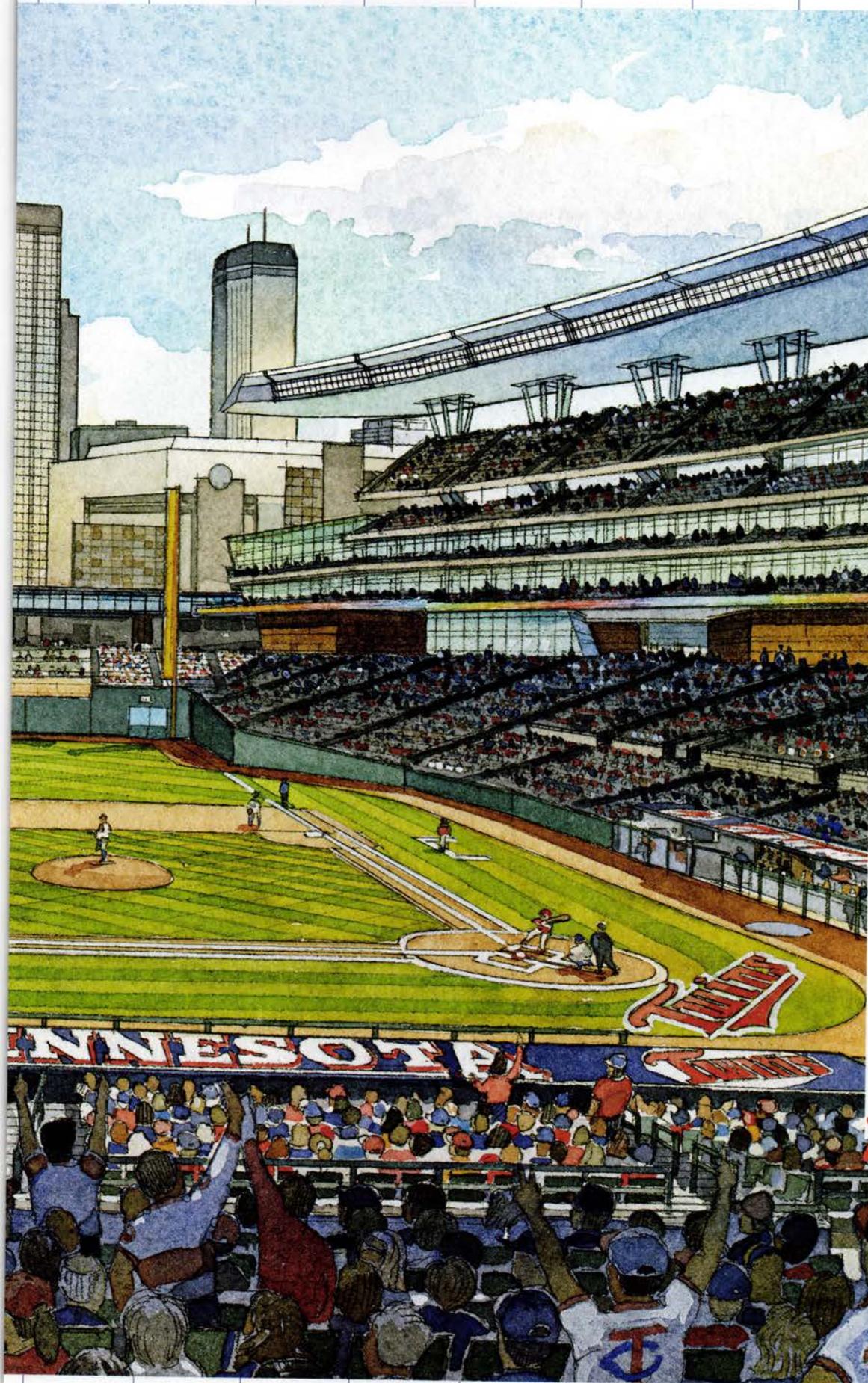
POPE ASSOCIATES

Sunk in a gap just north of downtown Minneapolis, the Twins ballpark will offer unprecedented proximity to the urban core and a dramatic skyline view. Here, a view looking toward Target Center and the Sixth Street approach.

A Walk to the Park

Efficient, inviting pedestrian channels and spaces are critical to the success of the new Twins ballpark, given the venue's challenging site on the seemingly barricaded edge of downtown Minneapolis. Will cost cutting compromise the designers' best-laid plans? BY LINDA MACK





The new Twins ballpark opening in 2010 in downtown Minneapolis could be the best of all possible worlds: A fresh-air stadium with seats close to the field and a spectacular view of the skyline, and a charming, walkable environment surrounding it. Or it could be a great open-air ballpark that's sometimes frustrating to reach.

As construction on the \$480 million stadium project began this fall, it was still unclear which scenario would be realized. Original plans for the precinct surrounding the ballpark envisioned pedestrian-friendly links enticing fans to the ballpark from downtown offices, nearby parking garages, the Hiawatha light-rail line, and even the Cedar Lake bike trail. But a heated and protracted conflict over the price of the eight-acre stadium site north of the Warehouse District has so choked the budget that important pedestrian amenities have been axed.

"Value-engineering is going on," says Bill Blanski, AIA, the lead designer with Hammel, Green and Abrahamson (HGA), which is assisting HOK Sport of Kansas City on the design of the 40,000-seat ballpark and surrounding environs. "Many of the issues covered by the \$90 million budget for infrastructure are directly related to the walkability and the traversability of the city."

With most of that budget going first for the land and then utilities and major features such as a bridge/plaza over I-394, some elements that would have smoothed access to the ballpark have been left unfunded.

It Starts with the Site

Earl Santee, an HOK Sport senior principal, has led the design of more than 30 ballparks, including PNC Park in Pittsburgh and Busch Stadium in St. Louis. He's found the Twins ballpark site one of the most compact and challenging he's encountered. Formerly a surface parking lot, the site occupies a trench between the downtown Warehouse District and the city's North Loop neighborhood. The 25-foot drop in elevation from city streets allows the ballpark to nestle into the urban landscape without towering





over the nearby historic warehouses. It also means that fans walking from downtown or nearby parking ramps will need to reach the ballpark via pedestrian bridges.

"I think of this facility as having fingers that go out into downtown," says Chuck Ballentine, deputy coordinator for the Hennepin County Ballpark Authority. The main access from downtown will be via a bridge over I-394 that funnels fans from Sixth and Seventh Streets North onto a wide plaza leading directly to the stadium's concourse level. The plaza "porch" at the end of Sixth Street will look over the field, giving fans a dramatic welcome and passersby a peek at practice on non-game days.

Ballentine says planners estimate that 65 to 75 percent of fans will reach the ballpark from Sixth and Seventh streets, 10 to 15 percent via the Hiawatha line's new stop on Fifth Street, and the rest via the home plate entrance on the ballpark's northwest corner.

Original plans called for the pedestrian walkway to the 80-foot-wide plaza to start at the corner of Sixth Street and First Avenue North, next to Target Center, and to shoot straight into the ballpark at the concourse level. But the budget constraints mean that the walkway may have to end mid-block with a 14-foot-high set of stairs, rather than extending to meet the street at First Avenue North. Elevators inside Target Center will enable the handicapped to reach the elevated walkway.

"The at-grade connection to First Avenue would be a good thing," says HGA's Blanski. Others, including David Frank, a developer with Schafer Richardson who is a member of the Ballpark Implementation Committee (a public-private advisory group representing the city) and president of the North Loop Neighborhood Association, share that view. "Every member of the Ballpark Implementation Committee has said, 'We have to do that,'" notes Frank. "But it's not part of the budget." Ballentine says the extension would cost about \$3 million.



Landscaping, a ticket booth, and glass walls on restaurants and the pro shop enliven the Seventh Street approach to the ballpark. Part of the half-acre plaza bridges lanes of I-394.

Bill Blanski, AIA, HGA's lead designer on the ballpark project, explains the model.



MARIANNE COMBS, MINNESOTA PUBLIC RADIO/MPR.ORG



HOK SPORT

The main access from downtown will be via a bridge over I-394 that funnels fans from Sixth and Seventh Streets North onto a wide plaza leading directly to the stadium's concourse level. The plaza "porch" at the end of Sixth Street will look over the field, giving fans a dramatic welcome and passersby a peek at practice on non-game days.



Also cut from the original plans is one of two vertical connections to the long skyway that parallels Second Avenue North. These stairs allow pedestrians to enter the skyway from the ballpark plaza and reach their cars in the municipal parking ramps in climate-controlled comfort. The now-single stairway will have to work with a new entry carved into the Fifth Street ramp to allow people to access the skyway from its lobby.

The Plaza

HOK and Minneapolis landscape architects oslund.and.assoc. have designed the plaza both to accommodate large crowds moving to and from the ballpark and to feel safe and attractive on non-game days. Twenty-five trees will define zones for sitting versus walking. Benches, lighting, and plantings will help break down the scale. Bill Madden, lead project architect for HGA, says plans specify paving of concrete aggregate similar to that used on the sidewalks in Gold Medal Park (next to the Guthrie Theater). The "Northern Lights Plaza" inside the ballpark gate will feature a special paving pattern that integrates the numbers of famous retired ballplayers.

Transit-Rich

If the Twins ballpark site is one of the most compact in the United States, it is also one of the most transit-rich. The Hiawatha light-rail line will be extended to the northwest corner of the ballpark on Fifth Street. The North Star commuter line will bring commuters from Big Lake in to a platform underneath the light-rail line (although the morning arrival is geared to commuters, not spectators). An oval glass building dubbed the "egg" will hold escalators and an elevator to connect the two levels.

A major bike trail, the Cedar Lake Trail, will also skirt the north side of the ballpark, passing under a canopy right next to the North Star tracks. Designing the 600-foot corridor that is open on one side so that it is safe and feels safe is definitely a challenge, says Blanski. The design team is looking at lighting, elevating the bike



The 40,000 seats and enclosed suites are stacked in two decks close to the field. At 40 feet, the concourses will be twice as wide as those at the Metrodome and circle the entire ball field. "You're always visually open to the ballpark," HOK's Earl Santee emphasizes. "The concourses allow views of the ballpark and of the city."

The compact design promises to create an urban energy missing in the Metrodome. The Sixth Street plaza visible at the bottom offers inviting glimpses of the field.





trail four feet above the train tracks, and other elements to enhance safety. The Burlington Northern Santa Fe railroad lines will be moved about 30 feet north so that trains do not pass underneath the seating bowl. This move also accommodates an at-grade bike trail, which bike activists lobbied for.

The narrow light-rail platform has posed another major design challenge. When riders disembark from the trains, they will be just 27 feet from the ballpark walls. The proximity is good news but also bad news when crowds are large. Planners expect about 4,000 fans per game to arrive via light rail. "We'll need staging space," asserts Ballentine. "There's not as much open space as at the Metrodome."

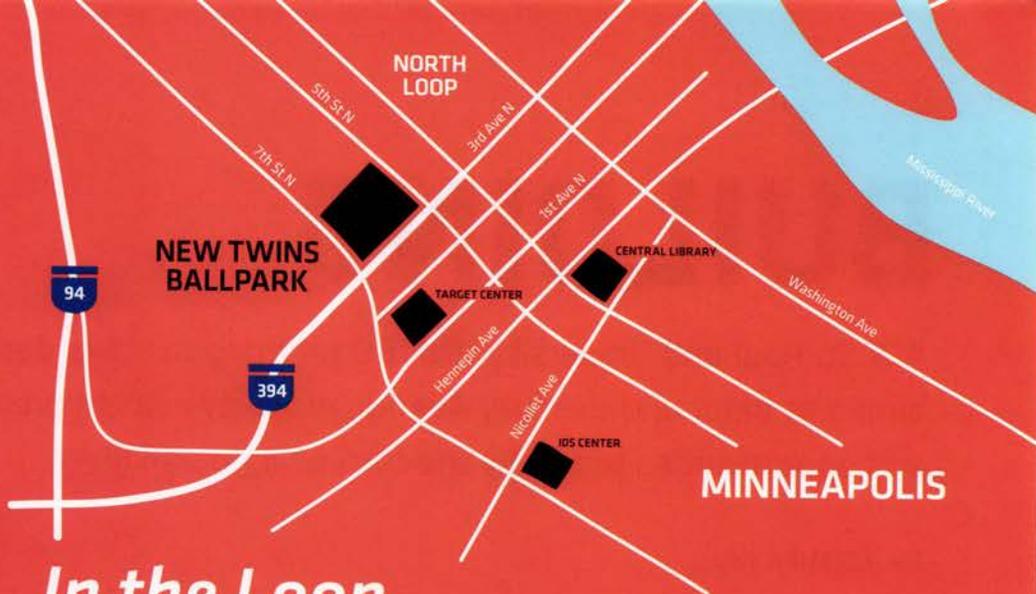
To accommodate the light-rail trains, which can't handle hills, half of Fifth Street, which is a bridge, needed to be flattened, so it has been torn down and will be rebuilt. But the budget did not permit the flattening of the other half of the bridge, which will continue to have an eight-foot hump in the middle. That condition will create an unsightly wall behind the light-rail platform and also prevent pedestrians from crossing to the north, says Frank. "We're messing with the front door—mass transit," he warns. "It's something the visitor from Kansas City will see and wonder what people were thinking."

"The great loss is that for a World Series game you might want to stop the trains at the First Avenue station and open up all of Fifth Street for the crowds," says Blanski.

North Loop

The hump in the Fifth Street bridge has larger implications, as well. Hines Interests has long-term plans for a mixed-use, high-density development dubbed "North Loop Village" on the unused land that stretches north from the ballpark toward Washington Avenue. But activating that area will require easy access from the ballpark, and Fifth Street is the logical place.

>> continued on page 71



In the Loop

For the City of Minneapolis and the State of Minnesota, outdoor baseball in the new Twins ballpark is only part of the payoff for the \$480 million project. Also at stake is the development of a high-density, mixed-use neighborhood in what is now a trench under freeway viaducts. Hines Interests has hired Ehrenkrantz, Ekstut and Kuhn Architects of New York and Elness Swenson Graham (ESG) Architects of Minneapolis to develop an urban design framework (not a master plan) for this challenging piece of land between the ballpark and Washington Avenue. The area has been dubbed "North Loop Village."

The goal is to connect the Warehouse District to the North Loop, "to heal a rupture in the urban fabric," says ESG principal David Graham, AIA. "It's not about object buildings or architectural specifics at this point."

Here are some of the ideas presented in the framework:

- Streets are the vital public open spaces. Start with the easement that will be developed to access the stadium at ground level and make it more than a service street. Outline the network of streets that will create footprints for new buildings and build them as development evolves.
- Incorporate the backs of existing historic buildings that offer texture and help shape the new lower-level "Dock Street," which will have an offbeat character.
- Create the potential for high-density development on two levels: the city-street level and the under-the-viaduct Dock Street level. Create a triangular park that is a vertical connection between the two levels in the spirit of the Spanish Steps in Rome. Use the "hollow" space between the upper city-street level and the lower Dock Street level for parking, transit, and service.
- Build an intermodal transit center that links the North Star commuter line, Hiawatha light-rail line, and potential future commuter lines. "This was to be the gateway transit hub for Minneapolis. And now, in addition to the city's long-range plan for a high-density, transit-oriented-development neighborhood, there will be a new ballpark to energize the area," says Graham.
- Turn existing freeway viaducts into city streets that could serve new buildings. Knit a dense neighborhood around them.

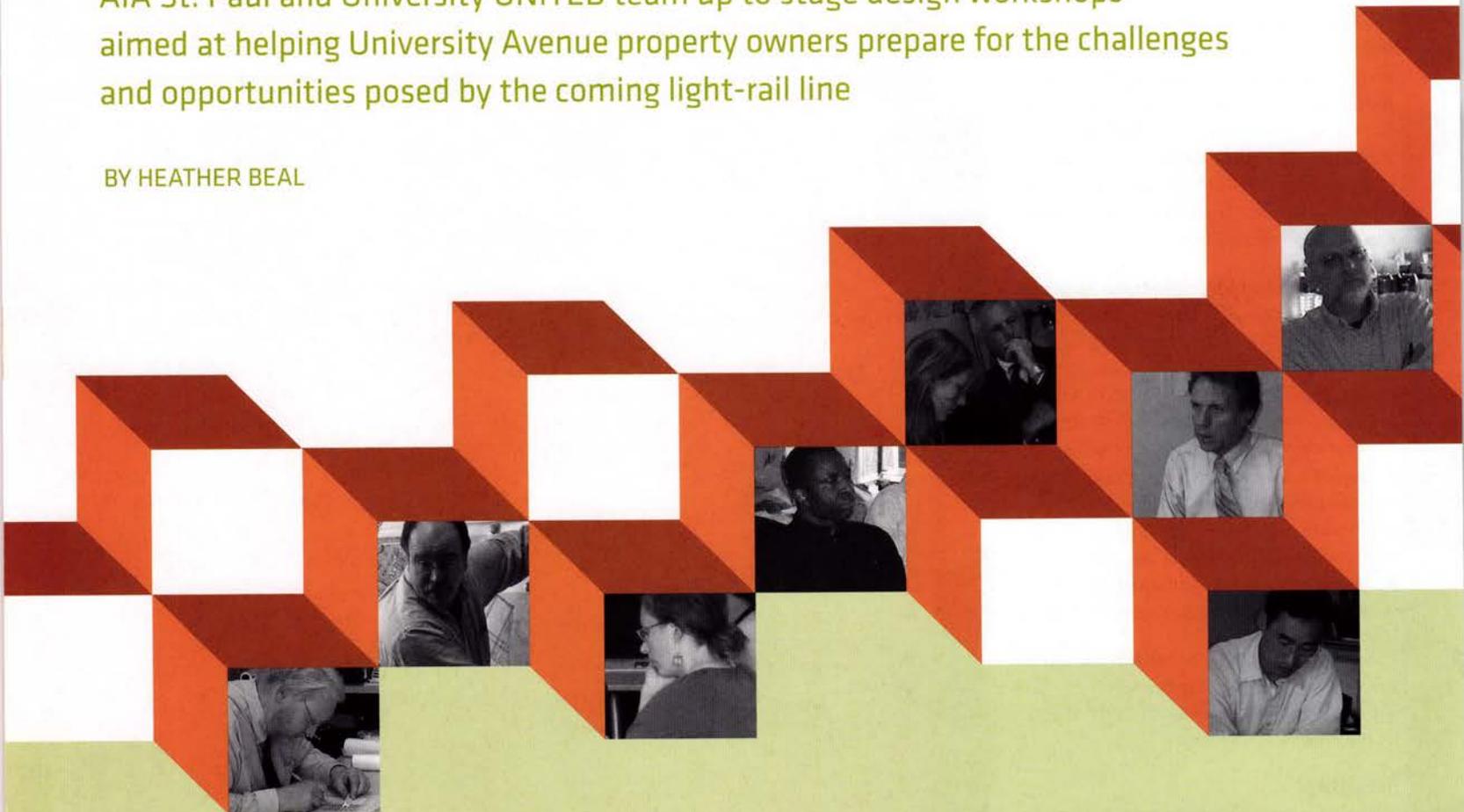
At this time, the North Loop Village development has no specific timeline, but incremental first steps in the design stage will soon begin to shape neighborhood evolution. "Let's build a framework plan for the public realm that guides future development based on market realities and cycles," says Graham.

Bill Blanski, project architect with HGA, which is assisting HOK Sport on the ballpark project, says the stadium is setting the stage for future development. "Yet the ballpark can't make it grow," he notes. "It will be very interesting to see the neighborhood evolve."

BUILDING BLOCKS

AIA St. Paul and University UNITED team up to stage design workshops aimed at helping University Avenue property owners prepare for the challenges and opportunities posed by the coming light-rail line

BY HEATHER BEAL



It's easy to drive past the 1900-1960 block of University Avenue without paying close attention to the buildings. They are typical for this arterial corridor: low-rise and small scale. They blend quietly with their surroundings, housing a range of businesses, including a rodent and insect eradication service, a fire-extinguisher company, a record store, a saw dealer, and a real estate firm. Several buildings have apartments on their upper levels.

"The typical aspects of this block are what appealed to us," says Brian McMahon, executive director of University UNITED (www.universityunited.org), the nonprofit community-planning organization that partnered with the St. Paul chapter of AIA Minnesota to sponsor a series of 11 architect-led design workshops for University Avenue property owners (see "Revvin' 11" on page 51). The all-volunteer spring campaign, dubbed "Building the Central Corridor, Block by Block," was organized by the chapter to mark the 150th anniversary of

the American Institute of Architects. "We have 11 miles of storefronts along the Central Corridor [the section of University that will connect Minneapolis and St. Paul via a new light-rail line]," says McMahon. "Preserving authenticity and diversity will be a major challenge as transit-oriented development and urban revitalization plans proceed."

The 1900-1960 block, the focus of the eighth workshop in the series, features many of the elements found in livable communities: buildings designed at a human scale; one-of-a-kind, locally owned businesses; an interesting mix of retail, offices, and housing; immediate access to mass transit; and a rich history that gives it a unique sense of place. The families who own properties on the south side of the block have been there for decades, in some cases longer.

"Other blocks we looked at have sites that may need to be scraped clean and completely rebuilt," McMahon continues. "We also chose a couple

AIA St. Paul organized this volunteer effort to celebrate the 150th anniversary of the American Institute of Architects. Stay tuned to Architecture Minnesota and www.aia-mn.org/chapters/st_paul.cfm for information on the next phase of the campaign.



AIA St. Paul's Central Corridor design workshops brought together architects, designers, property owners, community council members, and U-PLAN staff.

blocks that had residential neighborhoods abutting them so we could explore ways to increase density along the Central Corridor while still creating smooth transitions into the neighborhoods. The 1900-1960 block was pivotal, though, because all of the property owners are within 5 to 10 years of retiring. They know that light-rail transit is definitely coming to University Avenue. What surprised me is that they don't necessarily see their businesses fitting with what's envisioned for the future."

Looking Back

"Our family's ties to the Midway date back to 1881, when my great-grandfather Mose Zimmerman built a corral for his horse and mule dealership on the corner of Prior and University avenues," says Bob Blumberg Jr., who now owns this piece of land and the building his grandfather constructed on top of the corral in the early 1920s. University UNITED and U-PLAN (www.u-plan.org), a storefront community-planning studio equipped to assist

property owners in their efforts to revitalize University Avenue, both lease space in Blumberg's building. (All 11 workshops were held in the U-PLAN space.) "We know what has and hasn't worked in the past," Blumberg asserts. "We're realistic. We'd already been talking about whether or not to sell our properties. When Brian [McMahon] approached us, we agreed to participate in the workshop, because we were all interested in maximizing the value of our investments."

At the start of the workshop, over lunch, says Blumberg, "we went around the table, introduced ourselves, gave a history of our companies, and provided what we believe is the future outlook for our block. There's no question light-rail transit has to be expanded in the Twin Cities. What we don't know is how the line along the Central Corridor will affect existing businesses. For the most part, the Hiawatha line runs through industrial areas. The Central line will disrupt the street in front of our businesses and people's homes. Some think it will

“THERE’S NO QUESTION LIGHT-RAIL TRANSIT HAS TO BE EXPANDED IN THE TWIN CITIES. WHAT WE DON’T KNOW IS HOW THE LINE ALONG THE CENTRAL CORRIDOR WILL AFFECT EXISTING BUSINESSES.”

—PROPERTY OWNER BOB BLUMBERG JR.



improve business; others think it will hurt business. It's definitely going to be tough during construction. So we told the architects, 'Show us what this block will look like with the same businesses here once light rail arrives. At the other end of the spectrum, show us what happens when you push the height and square-footage limits as far as possible.'"

The architects found such candor and openness liberating. "We were free to explore a full range of options," says Tim Griffin, AIA, director of the Saint Paul on the Mississippi Design Center, who collaborated with McMahon to design the complete series of workshops (see "Revvin' 11" on page 51). Griffin, an architect, also participated in the 1900-1960 block charrette. "We looked at everything from combinations of reuse to wholesale replacement."

Clarifying key details of the City's Central Corridor Development Strategy (a master-planning document) helped foster this openness. For

example, workshop leader Brian Wass, AIA, was surprised to learn during the lunch discussion that the owners were unclear about where, exactly, the closest LRT station would be. "We showed them they'll have a transit stop within spitting distance—right in front of Iris Park," Wass says. "Since this park is just east of their block, they can do almost anything from the standpoint of density."

Moving Forward

"As soon as we finished the brain dump," Wass says, "the owners left, and each working group member chose a specific assignment. Tim Griffin focused on basic property improvements, including reconfiguring parking on the block to reduce disruption during LRT construction. I focused on infill. Another option we explored was how to maximize density. The community wanted to keep a strong, well-defined corner at Prior Avenue and for the scale of buildings to step down as

>> continued on page 52

Revvin' 11

AIA St. Paul powered up its Building the Central Corridor campaign this past spring with 11 block-specific design workshops for property owners along University Avenue. There's little question that light-rail will transform the avenue in the coming decade, but most property owners lack the design and planning expertise to know their range of options for preparing for the big changes ahead. Here's where AIA St. Paul's volunteer corps of architects, designers, and architecture students stepped in to help.

Each workshop was held at U-PLAN's storefront studio and followed a carefully crafted process. After introductions and lunch, the design team leader presented AIA's 10 Principles for Livable Communities (www.aia.org/liv_principles) as a framework for revitalizing University Avenue, then asked property owners and community stakeholders to report on existing conditions on their block and share their redevelopment ideas and areas of concern. With this information, the design team set about brainstorming redevelopment concepts, ranging in scale from minimal (façade and parking improvements) and moderate (transit shelters and infill) to major (full-scale redevelopment). Over the course of the afternoon, the team refined three or four plans, drawing them by hand and creating SketchUp (a software program) models for the end-of-day pin-up, at which the property owners were invited to respond to the concepts and suggest modifications. For many owners, the plans were nothing short of a revelation.

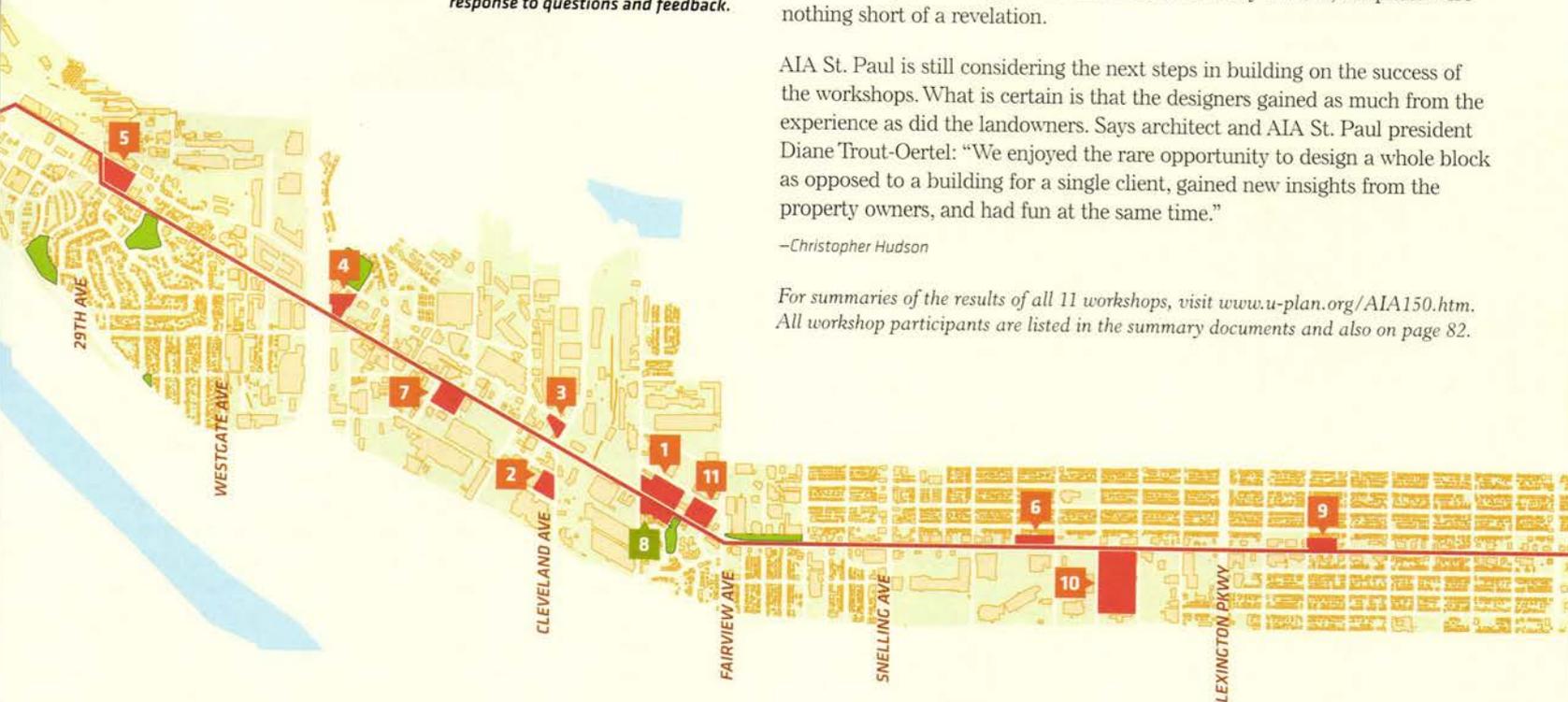
AIA St. Paul is still considering the next steps in building on the success of the workshops. What is certain is that the designers gained as much from the experience as did the landowners. Says architect and AIA St. Paul president Diane Trout-Oertel: "We enjoyed the rare opportunity to design a whole block as opposed to a building for a single client, gained new insights from the property owners, and had fun at the same time."

—Christopher Hudson

For summaries of the results of all 11 workshops, visit www.u-plan.org/AIA150.htm. All workshop participants are listed in the summary documents and also on page 82.



SketchUp software enabled architectural working group members to instantly alter building and site features in response to questions and feedback.



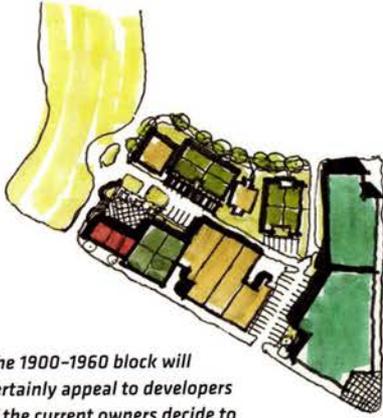
Block by Block

The 11 blocks for which design workshops were held are noted on the Central Corridor map above.

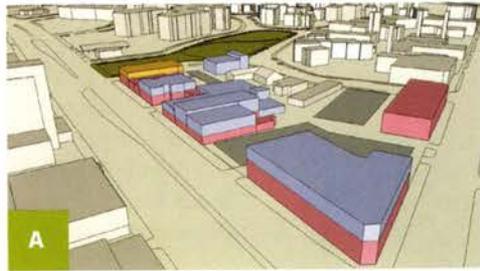
1. Realty Matrix, 1945 University Ave.
2. Rihm Trucking, 2108 University Ave.
3. Rihm Trucking, 2109 University Ave.
4. Mack Building, 2525 University Ave.
5. Kemps Building, 2929 University Ave.
6. Midway Chevrolet, 1401-1433 University Ave.
7. Midway Carleton Development, 2250 University Ave.
8. U-PLAN, 1900-1960 University Ave.
9. Shear Beauty Salon and Deeper Life Church, 945-979 University Ave.
10. St. Anthony Skyline Towers parking lot, 1247 University Ave.
11. Goodwill surface parking, 1845-1885 University Ave.

Development options for the 1900–1960 block of University Avenue

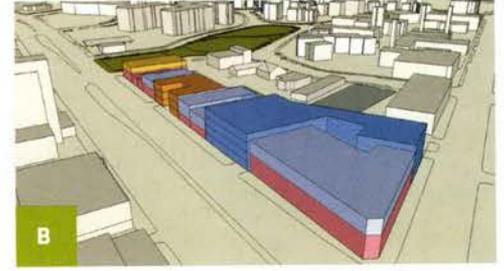
The design team devised concepts for everything from basic improvements and infill to full replacement and maximum density.



The 1900–1960 block will certainly appeal to developers if the current owners decide to co-market their properties. The block is located midway between the two downtowns, adjacent to Iris Park, and near a future LRT station.



OPTION A Reorganize parking as LRT may eliminate spaces along University Avenue. Improve streetscape with sidewalk trees and an open plaza near the park.



OPTION B Use existing surface parking surrounding the corner structure for office infill buildings. Replace obsolete buildings with housing of the same height.

“WHILE THE [ARCHITECTS’] HAND-DRAWN IMAGES WERE VERY POWERFUL, USING SKETCHUP ALLOWED US TO ALTER ASPECTS OF EACH OPTION WHILE WE WERE DISCUSSING THEM.”

—TIM GRIFFIN, DIRECTOR OF THE SAINT PAUL ON THE MISSISSIPPI DESIGN CENTER

structures approach Iris Park, so another option addressed these concerns. We tried to achieve a full range of ideas for what was possible in the future. We had about two hours to do this and then it was *showtime*.”

Griffin planned for this compressed design time by making sure each charrette team included at least one member who could quickly scan the architects’ hand drawings and import them into SketchUp, a Google software program for creating and modifying 3-D models. “While the hand-drawn images were very powerful,” Griffin says, “using SketchUp allowed us to alter aspects of each option while we were discussing them.” This made the sessions interactive from beginning to end. “SketchUp also helped us achieve graphic uniformity, which made comparisons easier once the workshops were all completed,” notes Griffin.

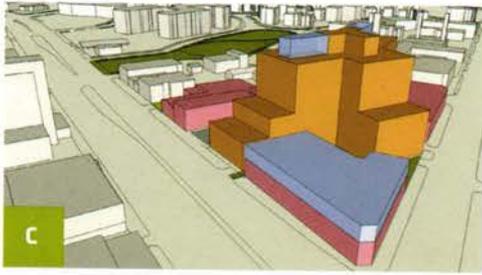
“Everything went smoothly,” Wass says, “because Tim and others put an excellent process together. They held two trial workshops and used these

as models during the advanced training session.” Charrette planners also prepared a briefing booklet that outlined the steps for each workshop, described participants’ roles, and provided background information. Each participant received a copy of the briefing booklet and other pertinent reference materials, such as *Livability 101* (www.aia.org/liv_liv101), a book published by the American Institute of Architects.

“A key lesson we learned from the second trial-run workshop was that, while the architects wanted input from all members of the community, we needed to have a frank discussion with property and business owners,” Griffin explains. “These are the people who will be making decisions about private investment along the Central Corridor.”

McMahon elaborates: “We decided community members could attend the workshops, but their main roles were to observe and provide

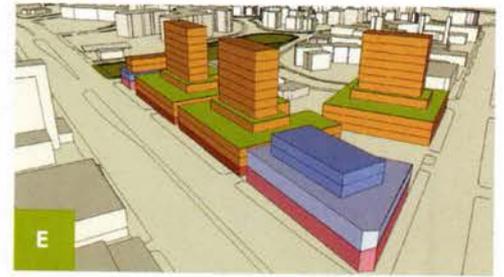
>> continued on page 74



OPTION C Step new, large residential structures back from the street to retain existing street scale while adding needed housing units near the future Fairview LRT station. Retain some surface parking and add structured parking.



OPTION D Maximize volume and density at corner to bookend Midway. Convert existing structures in center of the block to live/work units for small businesses. Provide mid-density housing along Oakridge Boulevard. Locate restaurants and retail stores near park and back plaza.



OPTION E Continue scale of existing retail along base of buildings, add green roofs, and use alleys as greenways. Add sliver towers to take advantage of sun from the south and views to both downtowns and the river.

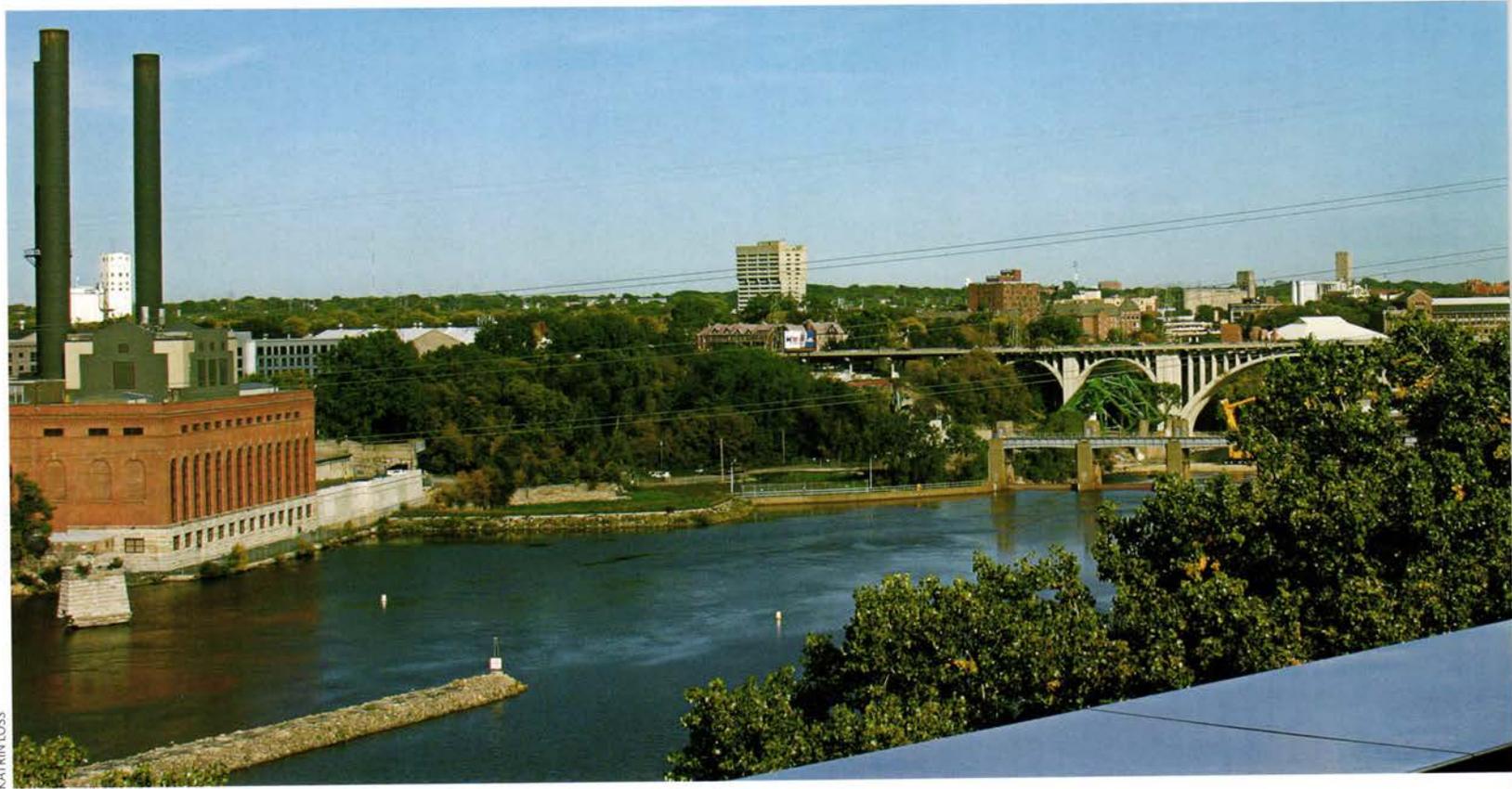


Moving On

Many believe the success of the Central Corridor in the near future rests on decisions about development of the publicly owned parcels. According to Donna Drummond, senior planner in St. Paul's Planning and Economic Development department, the City will retain Urban Strategies, the Toronto consulting firm that recently completed the Central Corridor Development Strategy, to provide a framework for these decisions by completing a Station Area Development Plan this fall.

This more detailed plan will focus on areas around the seven transit stations to be built along St. Paul's section of the Central Corridor. While sources of funding for constructing these stations and improving the areas immediately around them have not yet been finalized, Drummond says, "everything from increasing the gas tax to achieving a blend of state, federal, and county funding is being explored."

Visitors to the Guthrie Theater's breathtaking "endless bridge" look out to where the I-35W bridge once stood.



KATRIN LOSS

A Tale of Two Bridges

BY THOMAS FISHER, ASSOC. AIA

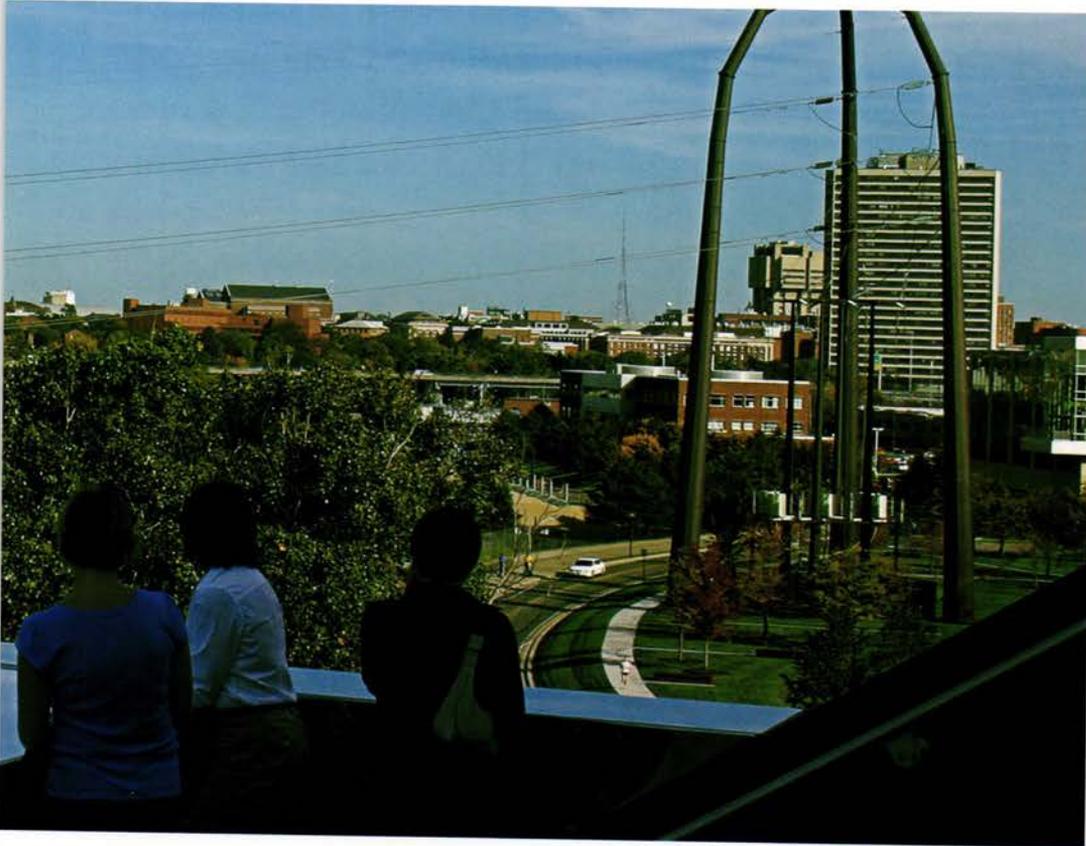
In Minneapolis, two bridges highlight the shift from public to private investment in our shared spaces. Will the I-35W bridge collapse help reverse the trend and restore balance?

When it comes to bridges, it has been the best of times and the worst of times. Minneapolis, the site of the first bridge over the Mississippi, now has two other firsts along the river: the building of the Guthrie Theater's "endless bridge," the longest occupied cantilever in the country; and the collapse of the I-35W bridge, the largest such collapse in the U.S. not caused by wind or earthquakes. Those two bridges, located within view of each other, express both the wisdom and foolishness of how we invest in and build our cities.

Buoyed by a belief in efficient technology, we erected the I-35W bridge using the lightest steel structure possible in the mid-1960s, with no redundancy in case any of the members of its green-painted trusses failed. While that might have seemed like a sensible use of \$4 million in 1967, when the structure opened, we now look at that faith in the invincibility of engineering with incredulity, as the height of foolishness, given the cost of rebuilding the bridge—as well as rebuilding people's lives—just 40 years later.

Jean Nouvel's design for the endless bridge at the Guthrie represents the opposite mindset. Just one year old, that steel cantilever, counterweighted with an enormous concrete mass in the building's basement, seems almost overbuilt for its entirely pedestrian traffic. It takes a degree of faith to walk out to the end of the 178-foot span, but the architects have wisely given people a sense of security by wrapping the structure in blue metal panels to make it feel even more solid.

Those two bridges reflect more than just our changing trust in technology, however; they also represent a shifting view of the good life. Although Congress funded the interstate highway system in the 1950s largely for national security reasons, that system also facilitated suburban sprawl, cutting commute times from commercial downtowns to increasingly distant bedroom communities. Some 50 years later, Congress' decision seems more like a well-intentioned idea gone awry, given the highways' part in the abandonment of our cities.



Join the discussion.

Readers wishing to share their thoughts on this topic—restoring balance between public and private investment in our community spaces—can do so on the AIA Minnesota blog. Come join the conversation—we'd love to hear from you!

aiamblog.blogspot.com

and the pollution of our air. Like the I-35W bridge, the hopes of the interstate highway system seem to lie like ruins in the river of our dreams.

Hope now lies elsewhere, in places like the endless bridge. Built largely to provide an accessible ramp between the two levels of the Guthrie lobby, that blue bridge has also given us a view of the city and the river unlike anything available to the public before. Along with the Guthrie's own theaters and restaurants, and the development of housing, cafes, and open space on adjacent blocks, the endless bridge acts like a magnet to keep people from leaving the city, to linger long after work, and to see the city in new ways. It makes it seem more sensible to stay in the city than to fight suburban traffic.

The Guthrie Theater's "endless bridge" and the collapsed I-35W bridge, located within view of each other, express both the wisdom and foolishness of how we invest in and build our cities.

This dynamic arises, though, from an inversion of the public and private realms. The interstate highway system represents one of the largest public investments ever made in this country to facilitate people's withdrawal from the public. Highway bridges like I-35W, for example, prohibit pedestrians—who have always populated the public streets—while providing a crossing for those with the means to pay, be it in the form of a bus ticket, a car payment, or a vehicle tax. The Guthrie's endless bridge does the opposite. Although the building did receive some public funding, it was largely privately financed, which makes its extensive public spaces, accessible to people without their having to pay, all the more unusual. This shift marks the gradual migration over the last several decades of the traditional public realm of the pedestrian into the private sphere of theaters, art museums, and malls.

The migration of people has followed that of the public purse. Whatever the ultimate cause of the I-35W bridge collapse, no one doubts the effect of deferred maintenance on its demise, a reflection of the public sector's underinvestment in infrastructure repair, to the tune of trillions of dollars. Meanwhile, the federal government has been cutting taxes to spur private investment,

which has helped fund the philanthropy to build structures like the Guthrie Theater. Some will argue that this shift in investment from the public to the private realm is a good thing. Certainly the Guthrie bridge is more accessible to people and appears far better maintained than the I-35W bridge ever was.

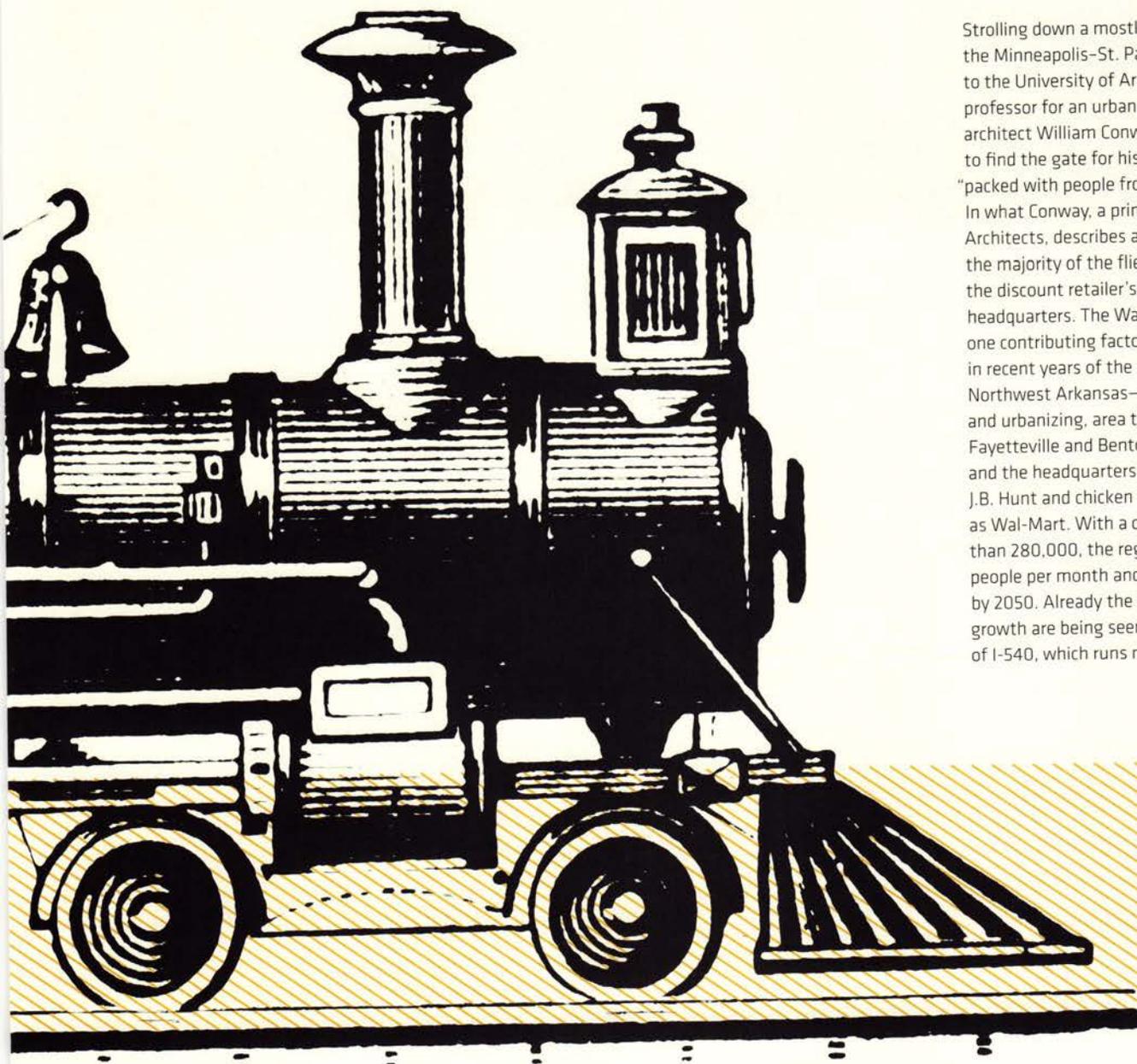
But bridges depend upon balance, and our public policies could use more of that right now. After 50 years of skewing our infrastructure and investments away from the public realm, the I-35W bridge collapse may mark a turn toward a better balance of public and private, city and suburb, and vehicle and pedestrian. It's good that the Guthrie Theater has provided so much freely accessible space, an act of public largesse that may be the building's most significant achievement. It would be equally good if the public sector followed suit and invested more in pedestrian-friendly urban infrastructure. The new I-35W bridge could be a start. Let's make it a new kind of endless bridge, one that takes into account the diverse ways in which people will travel, the diverse places they will live, and the diverse ways in which things can fail. The bridge to our future must be paved with more than good intentions. It must be better maintained and more accessible to all. **AMN**

A recent award-winning studio course at the University of Arkansas led by Minneapolis architect William Conway explored the impact of a proposed light-rail line in Northwest Arkansas

BY NANCY A. MILLER

ON THE RIGHT TRACK

Strolling down a mostly empty terminal at the Minneapolis-St. Paul airport, on his way to the University of Arkansas to serve as visiting professor for an urban design studio course, architect William Conway, AIA, was surprised to find the gate for his direct flight to Fayetteville "packed with people from around the world." In what Conway, a principal with Conway+Schulte Architects, describes as the "Wal-Mart effect," the majority of the fliers were destined for the discount retailer's Bentonville, Arkansas, headquarters. The Wal-Mart effect is only one contributing factor in the rapid growth in recent years of the region referred to as Northwest Arkansas—a sprawling urbanized, and urbanizing, area that includes the cities of Fayetteville and Bentonville, a regional airport, and the headquarters for trucking company J.B. Hunt and chicken processor Tyson, as well as Wal-Mart. With a current population of more than 280,000, the region is expanding by 1,000 people per month and expects to grow to 1 million by 2050. Already the effects of rapid population growth are being seen along the 40-mile corridor of I-540, which runs north and south through



the area. In response to the concerns of a growing number of residents—about traffic, sprawl, loss of community, and other urban issues—Stephen Luoni, director of the University of Arkansas Community Design Center, invited Conway and others to lead a studio examining the impact of developing a light-rail system for the region.

The studio, Conway explains, focused “not just on transportation but on quality of life.” The route of a potential light-rail line was easy to determine, because a freight-rail right-of-way parallels I-540 and, historically, towns in the area developed along it. With the route charted, the studio explored scenarios for transit-oriented development (TOD) along the proposed line and especially around its stops. “We wanted to show the community how development opportunities related to light rail could transform the region while maintaining its character,” says Conway. Unlike the Hiawatha light-rail line or the proposed Central Corridor route (see page 48) in the Twin Cities, which are primarily urban, the light-rail corridor proposed for Northwest Arkansas would cover a greater variety of landscapes and land-use types. “The questions



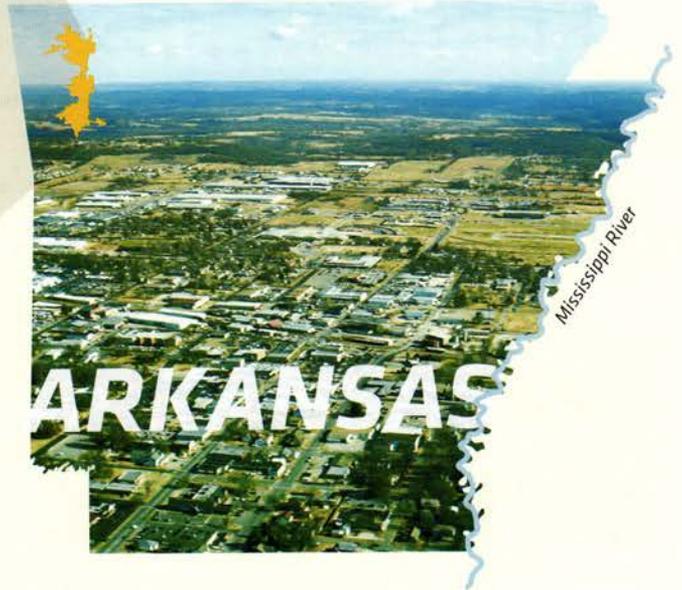
TWO-THIRDS OF THE NORTHWEST ARKANSAS POPULATION LIVE WITHIN ONE MILE OF THE RAIL RIGHT-OF-WAY. THE RAIL IS CURRENTLY AN UNDERUSED REGIONAL RESOURCE.

— VISIONING RAIL TRANSIT IN NORTHWEST ARKANSAS: LIFESTYLES AND ECOLOGIES

Top: Rail transit could unlock potential in underutilized downtowns like Springdale (1) and Fayetteville (2). Bottom: The TOD study for Northwest Arkansas focused on the automobile in addition to mass transit (3).



The proposed light-rail line would link five Northwest Arkansas communities—Fayetteville, Springdale, Lowell, Rogers, and Bentonville—to each other and to cities across the country (via the five airports in the region).

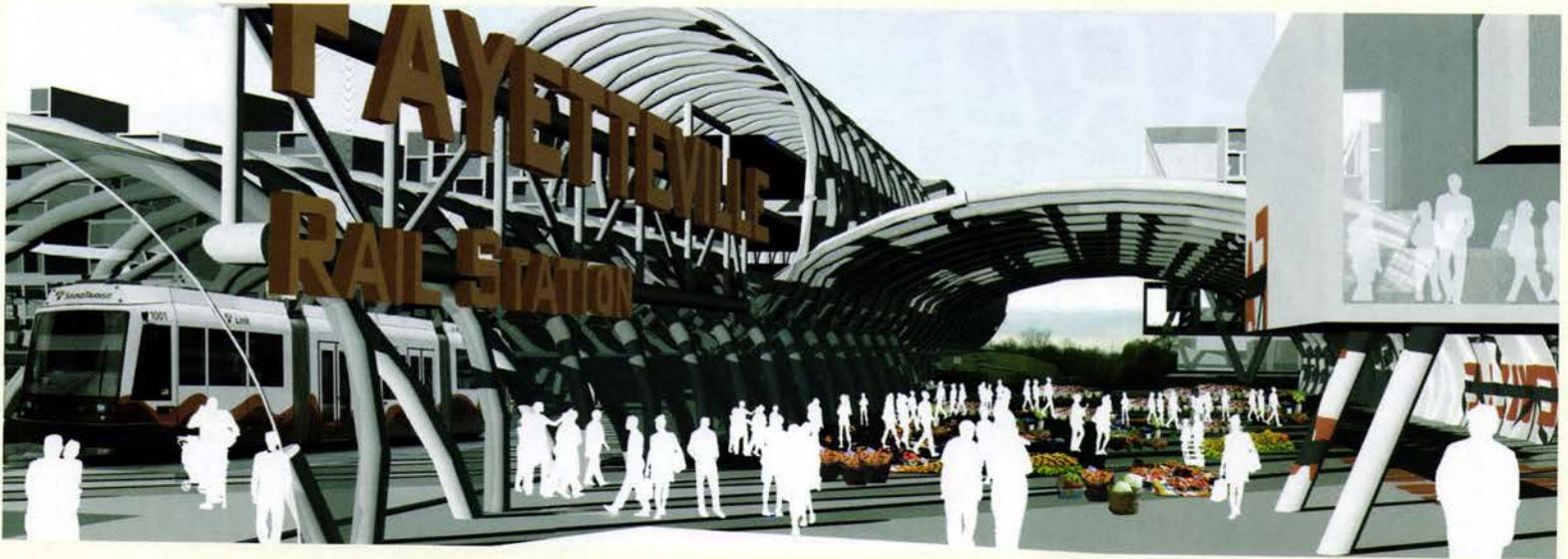


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— VISIONING RAIL TRANSIT IN NORTHWEST ARKANSAS: LIFESTYLES AND ECOLOGIES



A bustling train station in places like downtown Fayetteville would attract retail and housing.

we had to ask were: How do we incorporate urban, suburban, exurban and rural systems? And how do we link not just to existing secondary streets but to traditionally automobile-oriented landscapes like big-box retail?" says Conway.

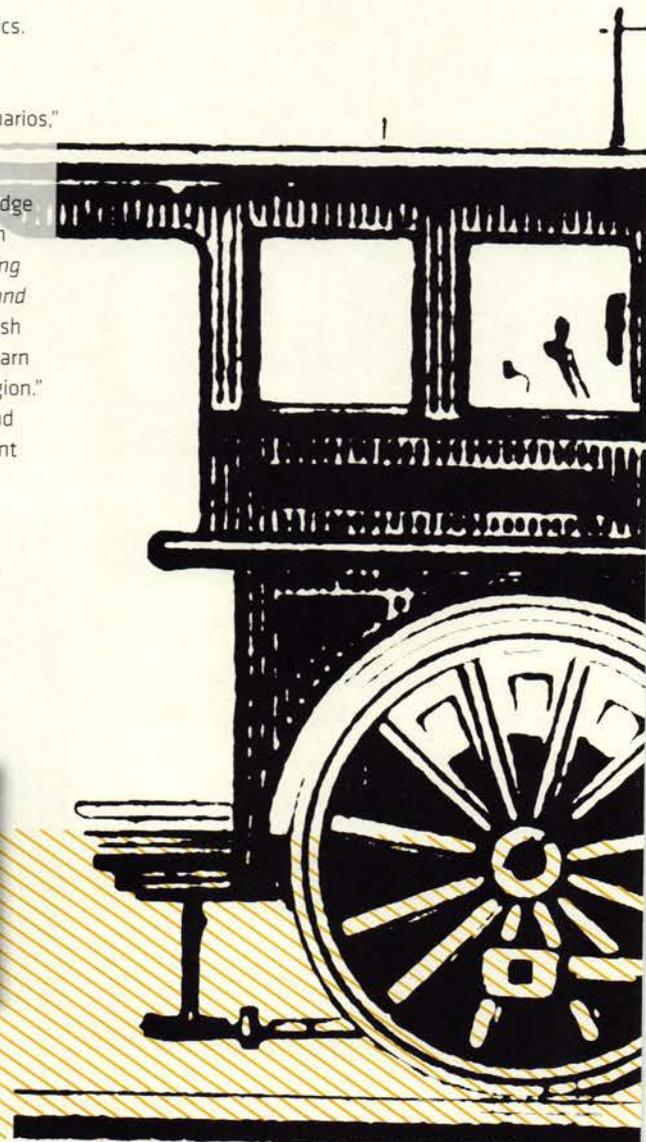
"We made clear [in our communication with interested community members] that we were taking a multi-modal approach to studying future development in the region," he continues. Wanting to steer clear of the types of either/or transportation debates that often divide communities, Conway emphasizes that the TOD study for Northwest Arkansas "is about the automobile *and* other modes of transportation." Even the mass transit piece of the study was presented with alternatives. Conway describes a scenario in which the community could "develop a light-rail option supported with a regional bus option." He also notes that the light-rail line could instead be developed as a heavy-rail commuter line.

Presenting alternatives to the community was one of the main goals of the team-led studio. Another visiting critic, Eric Kahn, a faculty member at SCI-Arc (Southern California Institute

of Architecture) in Los Angeles, brought to the studio the technique of "scenario planning"—a planning model used in the field of economics. Using this method, the students "looked at multiple possible futures for the region and developed a set of possible development scenarios," Conway explains.

In the spirit of education and "sharing knowledge of what *could* happen," says Conway, the team organized the studio work into a book, *Visioning Rail Transit in Northwest Arkansas: Lifestyles and Ecologies* (shown below), that it plans to publish as a primer for the community, "so they can learn about the feasibility of TOD in this scale of region." And, in broader terms, consider the options and alternatives for future growth and development in Northwest Arkansas.

In 2007 the American Institute of Architects awarded the studio its Education Honor Award for Excellence. AMN



HARD WIRED

A novel engineering solution bridges technology and art to make an urban landmark

BY PHILLIP GLENN KOSKI, AIA

Question: What do you get when you span an urban highway and light-rail line carrying 30,000 to 40,000 cars and 28,000 train passengers a day with a leafy and low-speed pedestrian and bicycle path?

Answer: Minnesota's first cable-stayed bridge and a work of civil-engineering art.

A former subgrade freight-rail corridor (completed in 1916), Minneapolis' Midtown Greenway represents a model urban rails-to-trails project that converts former industrial corridors into neighborhood-oriented multi-modal connectors. Built in three phases between 2000 and 2006, the greenway takes an easterly course from Lake Calhoun and the Chain of Lakes to the bluffs overlooking the Mississippi River.

MIDTOWN GREENWAY PEDESTRIAN BRIDGE

Client: Community Works division of Hennepin County

Design and engineering: URS Corporation
www.urscorp.com

Project architect: Arijis Pakalns, AIA

Project manager: Gregory S. Brown

Construction manager: Ames Construction, Inc.

Dimensions: 690-foot 10-span structure including a 215-foot cable-stayed span; tower height 100 feet

Cost: \$5.1 million

Completion date: November 2007

Photographer: Brandon Stengel, Assoc. AIA

Rendering: URS Corporation

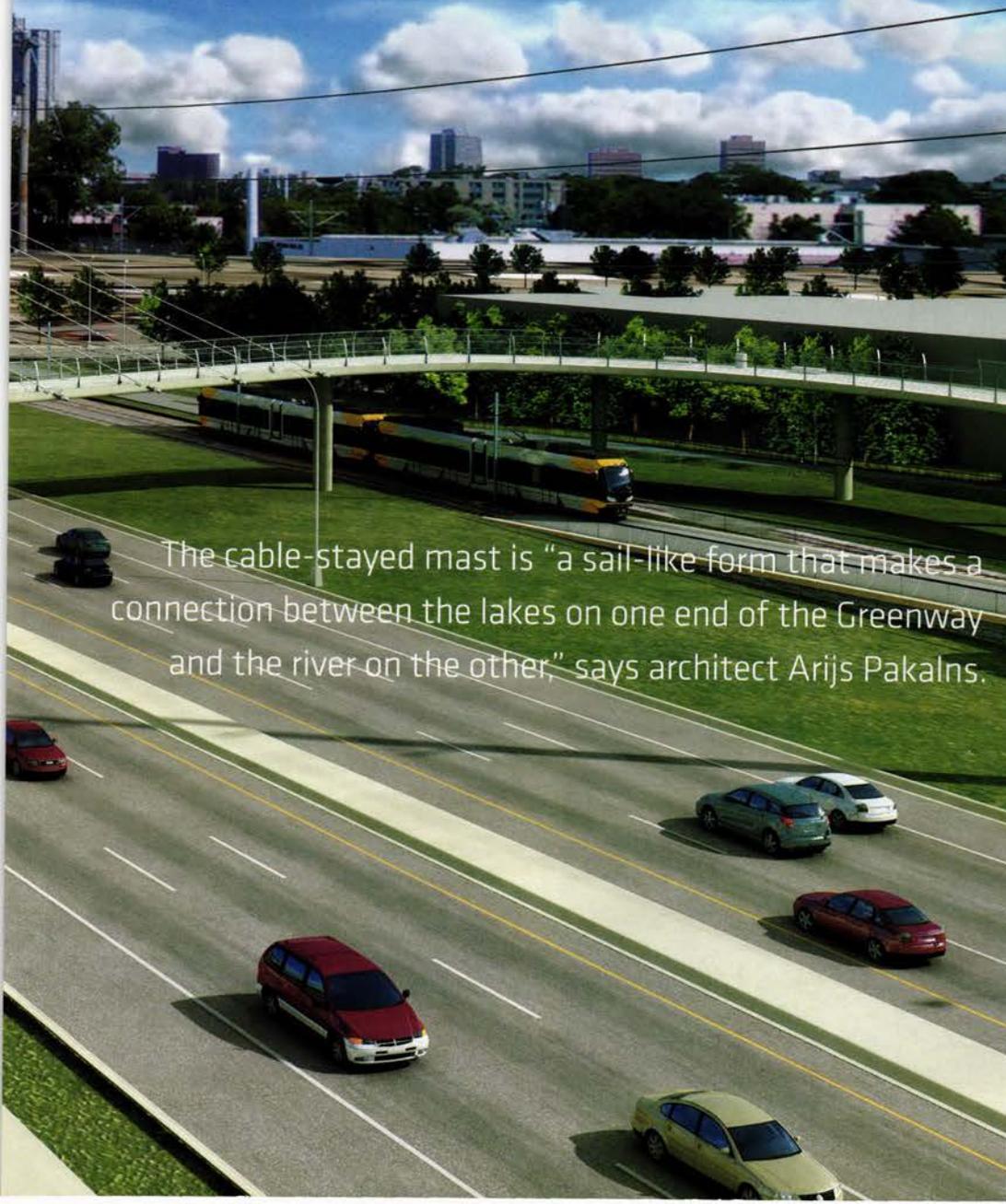
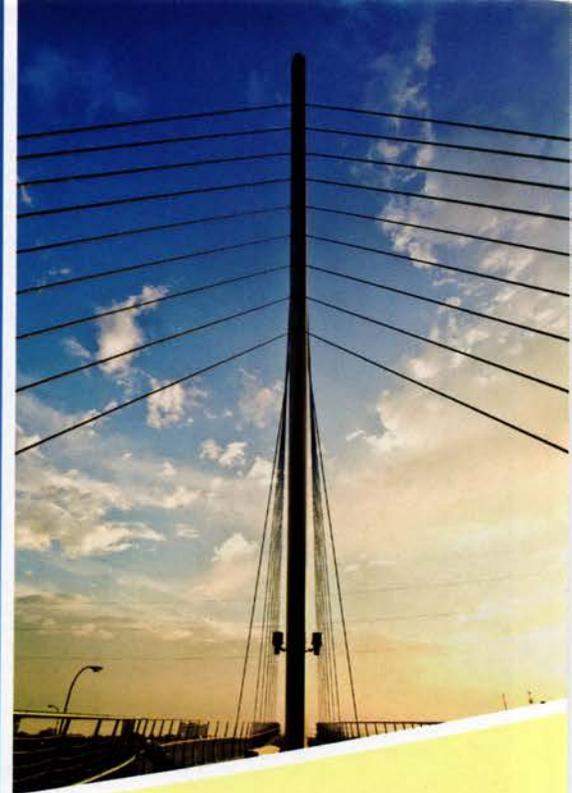
The trickiest hurdle for greenway planners—both physically and strategically—was finding some way to thread an uninterrupted path through the bustling seven-lane expanse of Hiawatha Avenue (a.k.a. State Highway 55), a bridge approach for the Hiawatha light-rail line, and an existing main overhead power line. The solution, the Midtown Greenway Bridge, not only makes solving such problems look easy, it does so with the grace and derring-do that make bigger and more famous bridges, well, famous. Composed of an improbably slender slab of concrete tied with a spider web of cables to a tilted mast of tapered steel, the Greenway Bridge at first seems a willful, yet artful, extravagance.

For Arijs Pakalns, AIA, project architect with the multinational design engineering company URS, the design represents the best of both science

and art. Not only did the cable-stayed design solve all of the technical issues of creating a free-span structure across a roadway with restrictive overhead clearances; it also serves as a symbol. “We thought that it was the best way to represent the Greenway,” says Pakalns. “It’s a sail-like form that makes a connection between the lakes on one end of the Greenway and the river on the other.”

Like any hardworking sailing vessel, the bridge gains its beauty from an integrative design approach that values simplicity while spurning redundancy and the purely ornamental. The aft tilt of the main mast, for example, minimizes the strain put on the supporting cables. (In case of failure of any single connection or cable, the remaining cables will take up the extra load, making the structure an inherently redundant and safe bridge.)

>> continued on page 72



The cable-stayed mast is “a sail-like form that makes a connection between the lakes on one end of the Greenway and the river on the other,” says architect Arijs Pakalns.

ANIMATION IS WORTH A THOUSAND PICTURES

Imagine you're attending a community meeting about a new engineering project slated for your neighborhood, and the engineers show you not drawings on boards but a sleek 3-D animation, the ultimate virtual preview of the end product. Think you'd have a better understanding of the project? This new wave of engineering presentations, called visualization, is being used more and more and is proving to be extremely effective with clients and public audiences. URS Corporation, for example, used visualization extensively in its efforts to win the Greenway Bridge project and when working with Hennepin County to select the best design options for the bridge.

The 3-D animation created by URS visualization specialists (www.urscreativeimaging.com/projects/midtowngreenway) allows viewers to “bike” the gently sweeping, cable-stayed bridge from one end to the other or “drive” under it on Hiawatha Avenue. The whole urban environment is there to be experienced: power lines, light-rail track, nearby buildings and grain elevators, and the downtown skyline. This highly sophisticated visual tool is changing how architects and engineers present their work to clients and the general public. And audiences? They get a vividly detailed look into the future of their communities.

—Emily Dowd

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Bigelow Chapel, New Brighton, Minn. (© Paul Warchol)



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First Avenue North

<< continued from page 23

stadiums. She sighed and whispered under her breath, "more beige boxes. . ."

"What's that, eh, Powder Puff?" prodded Dr. Kandiyohi, "Pretty grand, don't you think? Better than a sharp stick in the eye, I always say."

Slipping off the freeway into the green confines of one of the city's oldest neighborhoods, the cab pulled up alongside the concrete curb. Kandiyohi's eye's lit up. "Ah, just as I left her. Four corners and a roof. Here we are!" Opening the car door and gesturing broadly to the sidewalk, Kandiyohi welcomed his new bride to her new home.

The stick-framed house, two stories with a brick chimney and wide stoop, neither offended nor impressed, although it was reported to be in one of the finest neighborhoods in the city. She imagined a new paint scheme, the clapboard in charcoal gray, trim in titanium gray . . . a shed dormer of frosted glass and stainless steel over the entry, perhaps? A Philippe Stark thermoplastic sofa on the lawn could easily be ordered online.

>> continued on page 64

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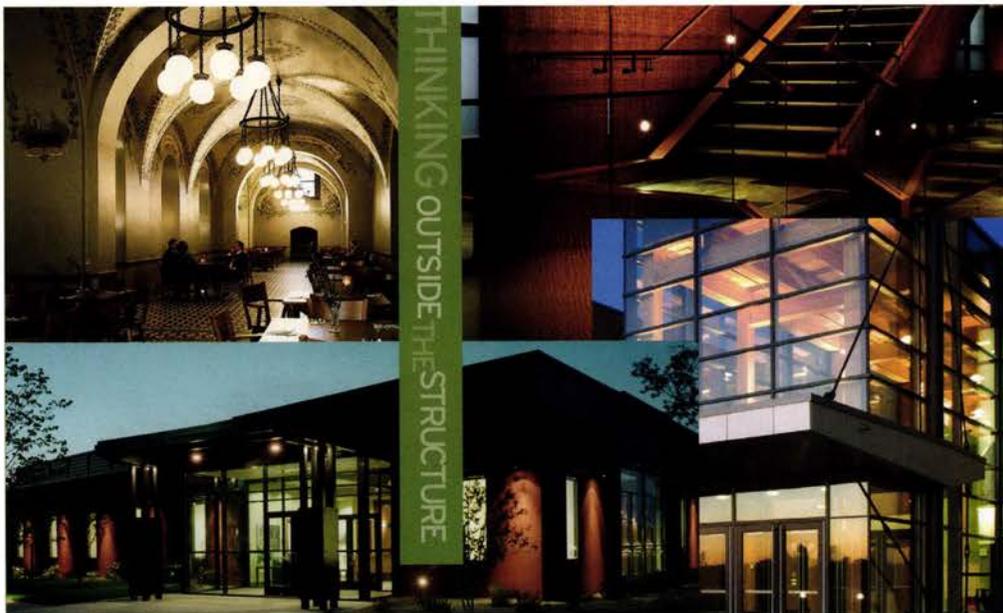


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First Avenue North

<< continued from page 62

In very short time she convinced herself what a smart modern house it could become, and she began to breathe easier.

CAROL DECIDED TO KEEP THESE INITIAL PLANS quiet for the time being so she could focus on the more pressing demands of making room for herself in the house, acquainting herself with the natives, and securing a job. She had plenty of time during those first few weeks, for Dr. Kandyohi threw himself into his work at the hospital.

To get her bearings, she thought it best to walk from her house to the various commercial streets that criss-crossed the leafy residential boulevards, gardens, and parks of south Mill City. On the first day, she decided to walk to the grocer to stock up on kitchen staples. Almost immediately, she found the walk taxing, although she had walked everywhere in London and for longer distances. Carol did not find a grocery store but bought instead a half-dozen tulips from a gift shop in a plastic-stuccoed strip mall. She was surprised to see such a fixture of suburbia constructed on a clearly urban street, the kind of street that in Hong Kong or even Helsinki would be built up to the sidewalk for miles with shops and apartments and offices for graphic design firms. Surely, she thought, if I take a right at the next intersection, something will turn up. Every city has its blighted areas, after all.

She persevered, walking for what seemed like miles but was in fact only a few long blocks. On this hot summer day, only the few buildings that dared to touch the sidewalk provided any shade, for there were no street trees. And then it struck her: There were no people here, either. Was it a holiday, she wondered? It was a Wednesday in June. She checked herself. There seemed to be about as many cars and trucks as you could fit on the street at one time. Stupefied, she ran back to the house using alleyways, whose tight arrangement of garages and sheds seemed to her more safe and familiar than the sun-baked, gap-toothed expanses of the commercial streets.

She burst in through the back door with tears streaming down her cheeks and her hands trembling. Some of the petals of the tulips she carried rattled free and tumbled to the floor like a shower of tiny Tupperware lids. "I've made a huge mistake," she choked out between sobs. . . **AMN**

The second and final installment of "First Avenue North" will appear in the January/February issue.



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Riverfronts

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Plan—led to the building heights (four to five stories) that were ultimately mandated. Subsequent architects such as Pope Associates, who designed the downstream-most structure, tried height again but were denied.

Project by Project

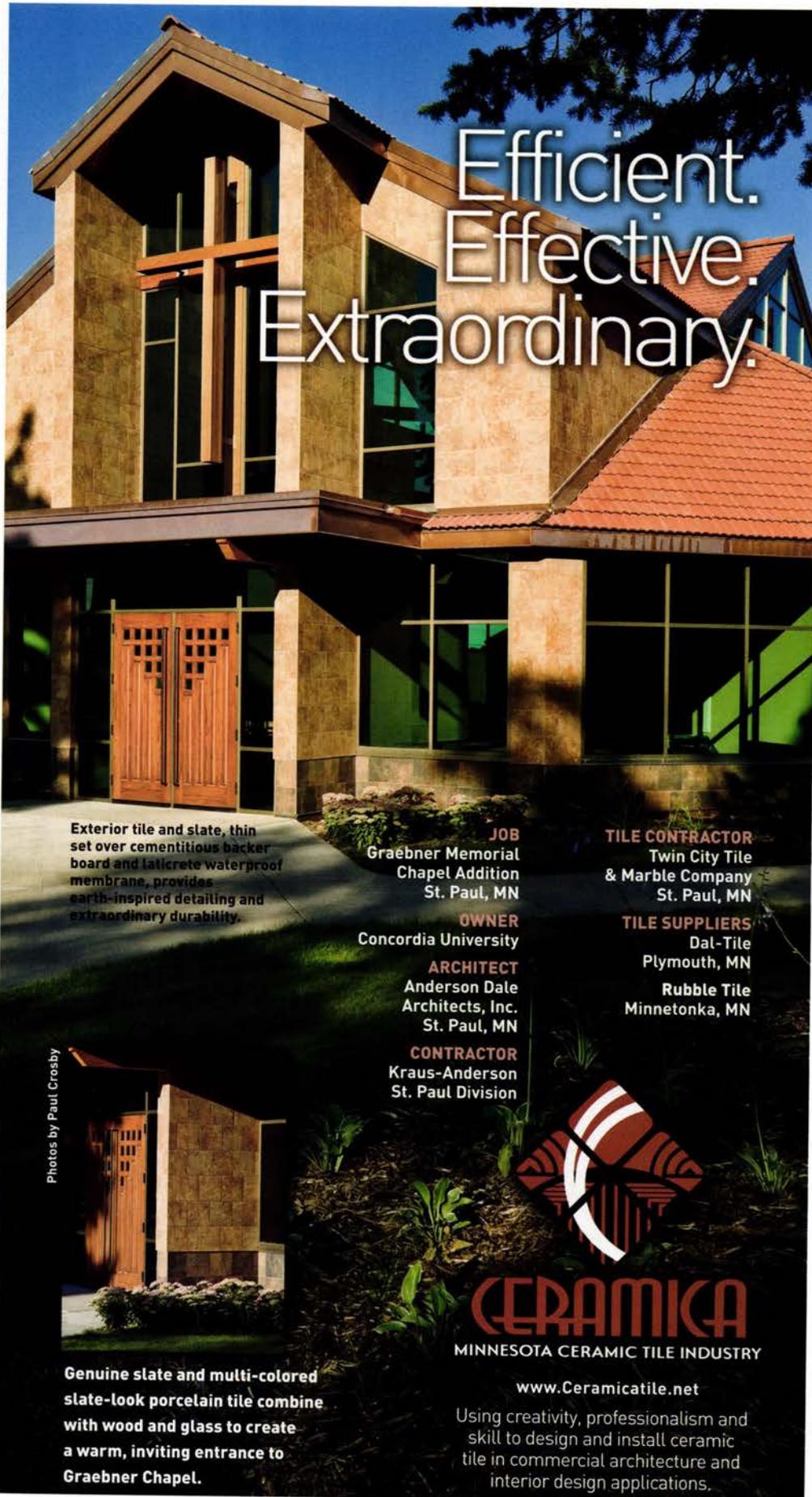
Meanwhile, back in Minneapolis, the first Mill District plan actually did envision a wall of sorts: a strong frontage of buildings facing the downtown-side river parkway and river corridor. The perpendicular street corridors perforating an urban edge and flowing into the natural valley conjures New York City's Central Park. Today, however, despite early plans to the contrary, Gold Medal Park sits on the downtown side of the parkway, the product of philanthropy that might have been spent on other river-way parks. "Nobody envisioned that being a park site," suggests the Design Center's Tim Griffin, "and suddenly it's there."

Examples like Gold Medal Park lead him to believe that Minneapolis develops in a somewhat haphazard way, project by project, and that's why the riverfront is dense and diverse. Calvert bristles at this assessment. "Yes, we've had project by project, but St. Paul has had project by project too," she counters. "I think Tim is unaware of the depth of [our] planning. In St. Paul they have their one big plan; we have just as much planning, but there is this layering effect." So why so many changes, variances, alterations? It could be because Minneapolis' big plan is not centrally documented, which allows developers to slip between those layers (like Schafer Richardson did) to get the projects they want. Or it could be because the big, layered vision is actually hoping for projects like Pillsbury. Either way, Minneapolis' beefier, taller, denser riverfront will likely continue to develop along those lines. St. Paul, in contrast, is all about the urban villages complementing downtown and the appearance of a valley—the mighty Mississippi emerging from its gorge.

Higher Up

We arrive at last at the third reason for the difference in the urban design of the two places: geography. St. Paul is on a bluff. Minneapolis is on the river. It's a two- or three-story drop from the Hennepin Avenue Bridge to the river, and about an eight-story climb from Shepard Road

>> continued on page 68



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Riverfronts

<< continued from page 67

to Kellogg Boulevard (and there aren't many places to make that ascent). "St. Paul isn't a river city," says Roland Aberg, boldly. "It is a city on a bluff overlooking the river." Tim Griffin agrees: "The awkward phrase 'St. Paul on the Mississippi' means it's not a river-valley city; it's a city on the bluffs." And it's a city that has decided, through its Framework Manual, to stay mostly up there.

The effects of this geographical difference on urban design are most evident in the street grid. Even if St. Paul is able to establish an urban-scaled grid down on the flats, like it did at Upper Landing, that grid will never be a continuation of existing grids. There will always be a break at the bluff edge. In Minneapolis, the grid can run right down to the parkway, as it does today. And that, ultimately, is why I felt like I was *in* the city while watching the Aquatennial fireworks. I was. The grid ended just steps away. But, I must admit, it was also nice on the Fourth to be in St. Paul's wide, idyllic valley, with the city lights in the middle distance, up on a hill. **AMN**

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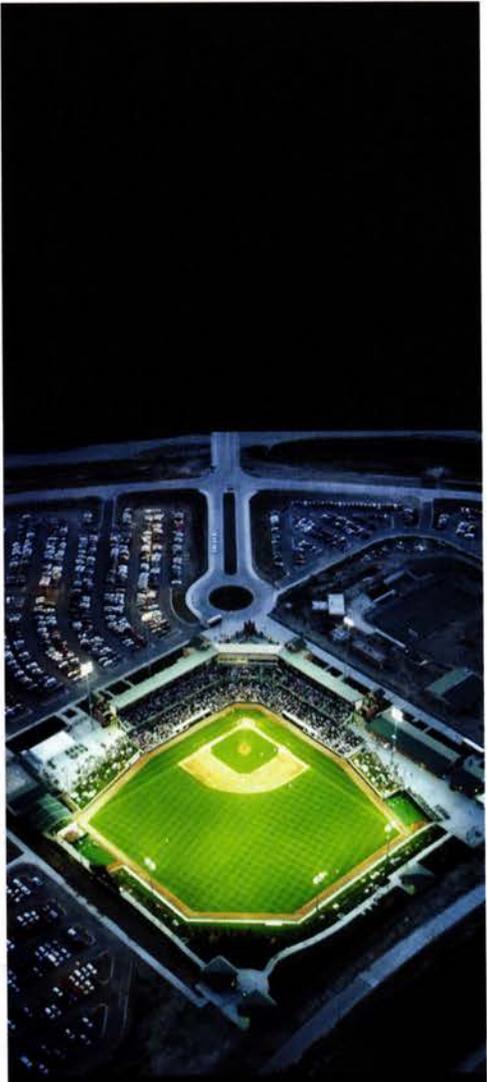
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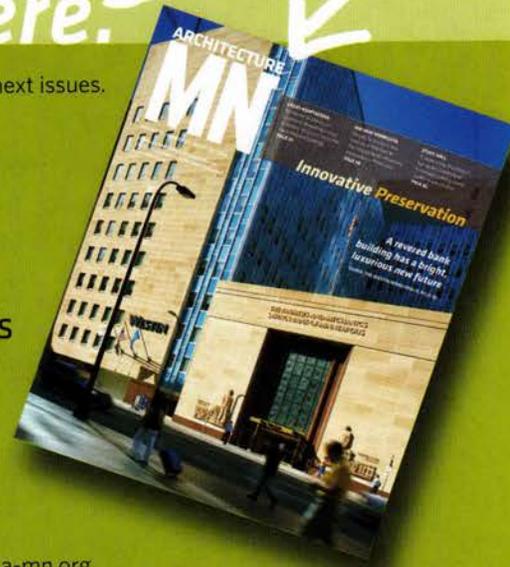
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A Walk to the Park

<< continued from page 47

"It's not what it should be," says David Graham, AIA, of Elness Swenson Graham (ESG) Architects, which is working with New York firm Ehrenkrantz, Ekstut and Kuhn Architects on a design framework for the North Loop (see sidebar on page 47).

The Ballpark

While the pinched infrastructure budget has eroded pedestrian amenities, the ballpark itself will offer fans an intimate open-air experience. The 40,000 seats and enclosed suites are stacked in two decks close to the field. At 40 feet, the concourses will be twice as wide as those at the Metrodome and circle the entire ball field. "You're always visually open to the ballpark," HOK's Earl Santee emphasizes. "The concourses allow views of the ballpark and of the city."

The concourse was originally touted as a route open to the public on non-game days, but security concerns may lead to closing the section near Third Avenue North at night and when the Twins aren't playing. Passersby will be able to get a view into the ballpark from "knot-hole" openings in the walls at a dozen spots around the structure. "I think that will be really amazing," Blanski enthuses.

Some critics have pointed to the large stretches of blank wall as pedestrian-unfriendly. The Kasotastone walls will be broken up by large expanses of glass. "HOK has brought a sense of scale and texture to both the Fifth Street and Seventh Street façades," Blanski says. The 50-foot-high north wall will be less lively, but a wide promenade does wrap that side of the ballpark as well.

"They need to activate that side with a farmer's market or that sort of thing," says Chuck Leer, a North Loop developer who headed the Design Advisory Group, which has pressed for better urban design around the stadium. Leer, urban-design consultant Mary deLaittre of Groundwork, and public relations consultant Mark Oyaas have also formed a nonprofit called 2010 Partners to focus efforts and money on the ballpark's urban environs. "There really needs to be somebody advocating for the public realm," says Leer.

By 2010, ballpark fans and downtown denizens will judge the success of the environment shaped by decisions made this fall. Whether the ballpark and its surroundings will be full of delights or frustrations—or both—remains to be seen. **AMN**

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<< continued from page 61

Meanwhile, the reverse, outward cant of the concrete pier efficiently resists the thrust of the concrete deck as it is pulled back onto the bridgehead by the laterally loaded cables. (Think about how you push out your foot while pulling your socks on—one action cancels out the other.) Aiming to reduce extra baggage, the designers lit the bridge deck with 24-inch-high low-profile bollard lights to eliminate conflicts between vertical lampposts and the horizontal lines of the bridge. The guardrails are themselves pure navy minimalism, accommodating optimum visual transparency by using the least amount of material possible. Even Captain Ahab would approve.

While the nautical metaphors may be lost on the drivers who slip beneath the column-free span or the pedal-powered cyclists who glide over the gently sweeping arc of concrete, the Greenway Bridge still promises to deliver what Hennepin County commissioner Peter McLaughlin calls a “memorable moment” for both drivers and cyclists. From the start of the project, McLaughlin, whose district includes the Midtown Greenway, pushed for making the bridge not just “a place of transportation and movement but a place to appreciate the city as well.”

On the eastern side of the bridge, the designers, responding to community input, created an overlook that offers a great spot to do just that. Here, hovering only a few feet above the electrified light-rail cables, the bridge deck widens to form a promontory boasting clear views of downtown Minneapolis, the University of Minnesota’s West Bank campus, and the newly rehabilitated Sears building—the Art Deco monolith now known as Midtown Exchange.

Pakalns hopes that users find the bridge itself—and not just its postcard views—worthy of contemplation. He likes the idea of exposing young people to the sole example of a cable-stayed structure in the area. “It can be a great teaching tool for university students in engineering and design,” he enthuses.

It can teach the rest of us, as well. At a time when we’re all seeking a little knowledge about bridge safety and aesthetics, the Midtown Greenway Bridge offers a welcome and opportune lesson. **AMN**



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Building Blocks

<< continued from page 52

information. Holding all the workshops in the U-PLAN studio and outside of the formal governmental process also made everyone more comfortable. We'd start with lunch, and sometimes, at the end of a workshop, we'd break out some wine. I was impressed by how many property owners were thinking big."

The 1900-1960 block charrette had the highest level of owner participation: 80 percent. "All of the owners who joined us for lunch returned at the end of the day for the pin-up session, and they stayed an hour past the time we'd scheduled for discussion," Wass says. "I'd call that a success. There was an amazing 'aha' moment when they saw the full range of options and realized they didn't need to buy more property to attract a major developer."

Blumberg confirms his enthusiasm. "We now know, if the time comes and the market's right, we can work together to sell our properties. We are located in a Transit Opportunity Zone, where it makes sense to mix retail, office, and residential uses. While we have all of these on our block right now, it is often hard to achieve the right mix when owners sell their properties individually."

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The Central Corridor urban revitalization project is a work in progress, with development happening incrementally over the next 20 to 30 years. The AIA St. Paul design workshops provided useful information that can help establish the momentum needed for such a monumental, long-term undertaking.

"Architects who volunteered their time and talents worked directly with property owners along a corridor where new building projects will definitely occur," Griffin says. "This was the earliest in the planning process that many of the owners had worked with architects. While it may have seemed too early to introduce architectural services, it's *never too early* to introduce architectural thinking. It costs a lot less to build on paper!

"Participating in the workshops also helped architects identify extended services they can provide to help advance development," he continues. "For example, architects could provide construction-management services for property owners and developers who want to phase completion of their projects in relation to the LRT construction schedule."

>> continued on page 77

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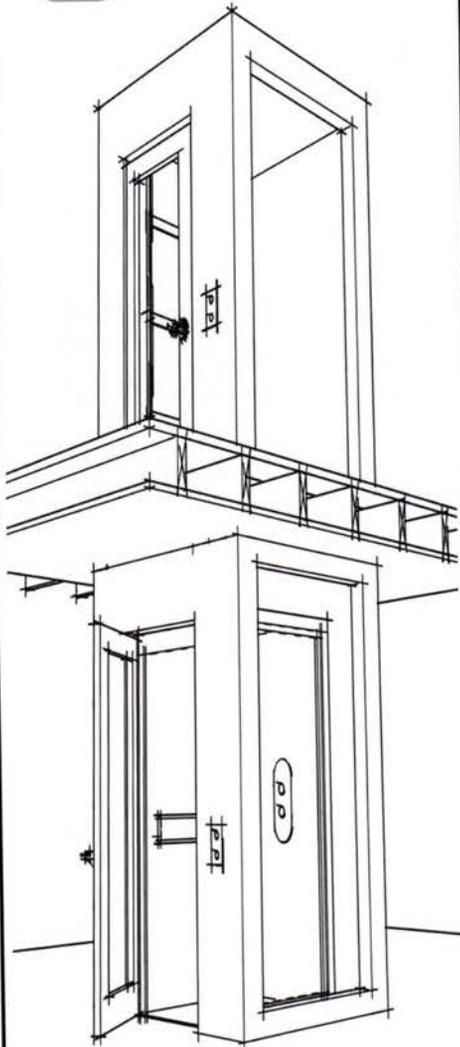
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Building Blocks

<< continued from page 74

Insights gleaned from the workshops were especially timely for the City of St. Paul and others collaborating on plans for the corridor. The spring 2007 workshops immediately followed the publication of the City's Central Corridor Development Strategy (www.stpaul.gov/initiatives/centralcorridor), essentially stepping the complex, macro-planning process down from 11 miles to a scale of one to three blocks.

"Ideas and information from the workshops can be used as a reference for code and zoning decisions that will be made during the next phase of the urban planning process," Wass says. The public discourse should also be enlivened and enriched, because, as Wass points out, "property owners now have a full range of options to consider and they know what the most important issues are that they will need to discuss with the City." **AMN**

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45 First Street SE, PO Box 157
Ortonville, MN 56278
Tel: (320) 839-2529
Fax: (320) 839-2339
Email: bhasslen@hasslenconstruction.com
www.hasslenconstruction.com
Established 1893
Total in MN Office: 8

Company Principals

Dan C. Hasslen, CEO
Brent C. Hasslen, Pres.
Brian R. Hasslen, VP

Hasslen Construction is a family-owned business established in 1893 in Ortonville, MN. Over 114 years of success in the construction industry reflects five generations of hard work and commitment to the principles of honesty, integrity, performance, quality workmanship and fair price. Hasslen Construction provides general construction/contracting, construction management and design/build services in the industrial, institutional and commercial marketplace. Our experienced staff is committed to providing Owners with construction services that exceed expectations from project scope definition through owner occupancy.

Howard Lake-Waverly-Winsted New High School, Howard Lake, MN; Southwest Initiative Foundation New Office Building, Hutchinson, MN; Marshall Area YMCA, Marshall, MN; Valley Queen Cheese Factory, Milbank, SD; American Lutheran Church New Facility, Milbank, SD; Swift County Benson Hospital, Surgery Addition and Remodel, Benson, MN

**KM BUILDING
COMPANY**

801 2nd Avenue North
Minneapolis, MN 55405
Tel: (612) 977-9060
Fax: (612) 977-9061
Email: sfaber@kmbldg.com
www.kmbldg.com
Established 1964
Total in MN Office: 35
Contact: Steven Faber, (612) 723-6113

Company Principals

Steven Faber, COB
John Ryan, Pres.
Jim Johnson, VP
Scott Leverington, Sr. Proj. Mgr.
Scott Anderson, Sr. Proj. Mgr.

continued next column

KM Building Company is a hands-on, full-service general contractor that provides personal service and experience on every project with a commitment to unparalleled quality, value and service. Services include general contracting, design-assist, pre-construction, construction management, and post-construction. Successful projects require a solid foundation of trust and commitment. Most of our business is repeat business because we fulfill our commitments and keep our promises.

NBA City Restaurant - Target Center, Minneapolis, MN; Colle + McVoy Advertising, Tenant Improvement in the Wyman Building, Minneapolis, MN; Immaculate Heart of Mary School and Church Additions, Minnetonka, MN; Historic Straus Knit Building Housing Conversion, Lowertown St. Paul, MN; Jeremiah Program Apartment Complex, Minneapolis, MN; 19th Street Financial Center, New Build, Rochester, MN

**KNUTSON CONSTRUCTION
SERVICES, INC**

5500 Wayzata Boulevard, Suite 300
Minneapolis, MN 55416
Tel: (763) 546-1400
Fax: (763) 546-2226
Email: ggglueckstein@knutsonconstruction.com
www.knutsonconstruction.com
Established 1911
Other MN Office: Rochester
(507) 280-9788
Total in MN Offices: 350
Other Office: Iowa City, IA
Total in Other Office: 125
Contact: Geoff Glueckstein, (763) 546-1400

Company Principals

Steven Curry, Pres./CEO
Geoff Glueckstein, VP
Michael Wolf, CFO
Lawrence Trom, VP
Todd Schilling, VP

Knutson Construction Services, Inc. provides construction management, general construction, design/build and turn-key services utilizing in-house project management and estimating personnel, state-of-the-art software systems, and highly trained, skilled construction professionals. Knutson employs a national, award-winning work force of 250-450 skilled craftspeople, who allow us the capability to self perform concrete, masonry, rough and finish carpentry, iron work and stone work.

Children's Hospitals and Clinics, Minneapolis, MN; Park Nicollet Methodist Cancer Center, St. Louis Park, MN; Fairview Maple Grove Clinic, Maple Grove, MN; Olmsted Waste-to-Energy Facility, Rochester, MN; Mayo Clinic, Rochester, MN; Watertown-Mayer Public Schools, Watertown, MN

**KRAUS-ANDERSON
CONSTRUCTION COMPANY**

525 South 8th Street
Minneapolis, MN 55404
Tel: (612) 332-7281
Fax: (612) 332-0217
Email: john.campobasso@k-a-c.com
www.krausanderson.com
Established 1897
Other Offices: Kansas City (KS),
Madison, Phoenix
Contact: John.campobasso@k-a-c.com
(612) 332-7281

Company Principals

Bruce W. Engelsma, CEO/Pres.
Alan A. Gerhardt, Exec. VP
Dave Mervin, Exec. VP
Gary R. Hook, Exec. VP
John Davies, Dir. Bemidji Office
Jeff Iisakka, Dir. Duluth Office

Kraus-Anderson Construction Company is a leading provider of general contracting and construction management services. Our projects are delivered within a team-oriented format, working together with all parties, so informed decisions can be made prior to the commencement of construction. We are dedicated to providing quality projects on schedule that meet our clients' expectations.

Boston Scientific, Maple Grove, MN; Grand Itasca Clinic and Hospital, Grand Rapids, MN; Cabela's, Rogers, MN; Lakeshore Lutheran, Duluth, MN; Forestview Middle School, Baxter, MN; Black Bear Casino and Hotel, Canton, MN

MCGOUGH COMPANIES

2737 Fairview Avenue North
St. Paul, MN 55113
Tel: (651) 633-5050
Fax: (651) 633-5673
www.mcgough.com
Established 1956
Other MN Office: Rochester
(507) 536-4870
Total in MN Offices: 180 Office,
450 to 900 Field
Other Office: Phoenix
Total in Phoenix: 45
Contact: Bob Eno, (602) 522-9897

Company Principals

Thomas J. McGough, Sr., Chrmn.
Thomas J. McGough, Jr., Pres.
Bart Zibrowski, Exec. VP
Bake Baker, Exec. VP
Mike Hangge, Exec. VP
Brad Wood, Exec. VP

continued next column

McGough offers strategic facility and organizational planning, development, general contracting, construction management and design-build services; post-occupancy services. McGough has an unmatched reputation for delivering high-quality projects on time and within budget. From complete "turnkey" development to general construction services, McGough has maintained a firm commitment to time-tested guiding principles.

*Guthrie Theater, Minneapolis, MN;
Medtronic World Headquarters, Fridley, MN;
Cathedral of St. Paul, St. Paul, MN;
HealthEast St. Joseph's Hospital, St. Paul, MN;
University of Minnesota Hanson Hall,
Minneapolis, MN; PDL BioPharma, Brooklyn
Park, MN*

**M.A. MORTENSON
COMPANY**

700 Meadow Lane North
Minneapolis, MN 55422
Tel: (763) 522-2100
Fax: (763) 287-5430
Email: tom.hysell@mortenson.com
www.mortenson.com
Established 1954
Total in MN Office: 700
Total Other Offices: 1500
Other Offices: Chicago, Denver, Milwaukee,
Phoenix, Seattle, Shanghai
Contact: Tom Hysell, AIA, LEED AP
(763) 287-5141

Company Principals

Ken Sorensen, VP
Kendall Griffith, Dir. of Oper.
Gil Fleischhacker, Healthcare Dir.
Dan Mehls, Construct. Exec.
Ron Schreiner, Construct. Exec.
Tom Hysell, AIA, LEED AP, Dir. of Bus. Dev.

Mortenson, a family-owned business, provides services for preconstruction, general construction, construction management, program management, design-build, development and full-service facility solutions. More than 80 percent of the company's work is for repeat customers with an average size project of \$8 million. Mortenson aims to be your building partner and create the best building experience possible.

Wells Fargo Financial Headquarters, Des Moines, IA; MacPhail Center for Music, Minneapolis, MN; Fairview Ridges Hospital, Millenium Renewal Phase II, Burnsville, MN; Bethel University Commons, St. Paul, MN; Hilton Hotel, Bloomington, MN; University of Minnesota TCF Bank Stadium, Minneapolis, MN

**PCL CONSTRUCTION
SERVICES, INC.**

12200 Nicollet Avenue South
Burnsville, MN 55337
Tel: (952) 882-9600
Fax: (952) 882-9900
Email: jkjensvold@pcl.com
www.pcl.com
Established 1906
Total in MN Office: 300
Other Offices: San Diego, Los Angeles,
Atlanta, Denver, Orlando, Tampa, Phoenix,
Seattle, Honolulu
Total in Other Offices: 6000
Contact: John Jensvold (952) 882-2572

Company Principals

Don Fromme, Dist. Mgr.
Joe Carrieri, Construct. Mgr.
Jeff Krick, Chief Est.
John Jensvold, Bus. Dev. Mgr.
Heidi Wherland, Admin. Mgr.
Michael Headrick, Design-build Mgr.

PCL is one of North America's strongest and most diversified general contractors. We specialize in design-build and design-assist projects where we contribute leading-edge estimating and cost-modeling tools to the design phase. PCL currently operates 25 district and project offices across the United States and Canada.

*Mystic Lake Casino Hotel, Prior Lake, MN;
UPonor World Headquarters, Apple Valley,
MN; 3M Center, Maplewood, MN; Turtle
Creek Casino and Hotel, Traverse City, MI;
Science Museum of Minnesota, St. Paul,
MN; Nickelodeon Universe at Mall of
America, Bloomington, MN*

**RETAIL CONSTRUCTION
SERVICES**

11343 39th Street North
Lake Elmo, MN 55042
Tel: (651) 704-9000
Fax: (651) 704-9100
Email: rcs@retailconstruction.com
www.retailconstruction.com
Established 1984
Total in MN: 42
Other Offices: Rockwall, TX;
Point Pleasant, NJ
Total Other Offices: 85+
Contact: Stephen M. Bachman
(651) 704-9000 ext. 701

Company Principals

Stephen M. Bachman, Pres./Owner
George I. Middleton, VP/Owner
Gerald F. Kuntz - VP/CFO
Joni L. Fletty, VP
Garth Willis, VP Texas Office

continued next column

General Contractor specializing in the interior finish out of retail stores and banks. Also specialize in Golf course clubhouses and ancillary buildings.

Zara, Natick Mall, Natick, MA; Polo, Chevy Chase, Washington, DC; TPC Clubhouse, Boston, MA; Ann Taylor, Times Square, New York City, NY; Juicy Couture, San Francisco, CA; Dominion Valley Clubhouse, VA

RJM CONSTRUCTION

5455 Highway 169
Minneapolis, MN 55442
Tel: (763) 383-7600
Fax: (763) 383-7601
Email: kerik@rjmconstruction.com
www.rjmconstruction.com
Established 1997
Other MN Office: Downtown Minneapolis
(612) 904-1215
Total in MN Offices: 70
Contact: Keri Kindelspire (763) 383-7600

Company Principals

Robert Jossart, Pres.
Joseph Maddy, Exec. VP
Brian Recker, VP

RJM provides construction solutions as part of a collaborative team for health care, tenant interiors, community centers, and corporate office clients. We are dedicated to understanding how the project impacts our clients' services and to providing a rewarding construction experience.

*Park Nicollet Clinic, Chanhassen, MN;
Andover YMCA/Community Center, Andover,
MN; Carmichael Lynch Office, Minneapolis,
MN; Buffalo Wild Wings Headquarters,
Golden Valley, MN; Methodist Hospital,
St. Louis Park, MN; Rogers Ice Arena,
Rogers, MN*

RYAN COMPANIES US, INC.

50 South 10th Street, Suite 300
 Minneapolis, MN 55419
 Tel: (612) 492-4000
 Fax: (612) 492-3000
 www.ryancompanies.com
 Established 1938
 Total in MN Office: 575
 Other Offices: Cedar Rapids,
 Davenport, Des Moines, Chicago,
 Phoenix, San Diego, Tampa
 Total in Other Offices: 400
 Contact: Collin Barr, Pres. MN Region
 (612) 494-4000

Company Principals

Jim Ryan, CEO
 Pat Ryan, Pres.
 Tim Gray, CFO
 Collin Barr, Pres., MN Region
 Will Jensen, VP Architecture

Ryan Companies US, Inc. is a leading national commercial real estate firm providing integrated development, architecture and engineering, design-build construction, real estate management and financing services to customers. A family-owned business committed to building lasting relationships, more than 77 percent of Ryan's business is from repeat customers. Ryan currently services customers in the office, industrial, residential, retail, medical office and hospitality markets

Two MarketPointe, Bloomington, MN; The Grove, Maple Grove, MN; Westin Edina Galleria Hotel and Condominiums, Edina, MN; QLogic at Dean Lakes, Shakopee, MN; Cristo Rey Jesuit High School/Colin Powell Youth Leadership Center, Minneapolis, MN; Target Import Warehouse, Savannah, GA

JAMES STEELE CONSTRUCTION

1410 Sylvan Street
 St. Paul, MN 55117
 Tel: (651) 488-6755
 Fax: (651) 488-4787
 Email: llutz@jsteeleconstruction.com
 www.jamessteelconstruction.com
 Established 1949
 Total in MN Office: 50
 Contact: Richard Naughton (651) 488-6755

Company Principals

Richard Naughton, Pres.
 Sandy Naughton, Treas.
 Andrew Naughton, Sec.

continued next column

James Steele Construction provides design-build, negotiated and competitively bid commercial construction services for the Twin Cities area. Founded in 1949, this third generation contractor's niche has been religious and educational facilities. JSC has also completed numerous fire stations, libraries, office buildings and specialty construction projects. JSC projects utilize the most current technology and trends in the industry, including "Green" or "Sustainable Architecture."

Hill Murray School, various projects, Maplewood, MN; Minnesota Vietnam Veterans Memorial, St. Paul, MN; Our Lady of Grace Church, Edina, MN (Honor Award for Excellence in Masonry Design and Construction); St. John the Evangelist Catholic Church (AIA Minnesota 25 Year Award for original church completed in 1967 "for design and construction that has stood the test of time."); University of Minnesota, various projects and campuses, MN; Cretin-Derham Hall School, various projects, St. Paul, MN

VEIT

14000 Veit Place
 Rogers, MN 55374
 Tel: (763) 428-2242
 Fax: (763) 428-1334
 Email: cgeisler@veitusa.com
 www.veitusa.com
 Established 1928
 Other MN Offices: Duluth (218) 628-3867;
 Rochester (507) 281-3867
 Total in MN Offices: 400
 Contact: Chuck Geisler, (763) 428-2242

Company Principals

Vaughn Veit, CEO
 Mark Nicolay, CFO
 Greg Boelke, Senior VP
 Steve Halgren, Senior VP
 Chuck Geisler, Dir. Sales/Mktg.

Founded in 1928, Veit provides specialty contracting and waste management services to general contractors, municipalities and private industry. Specialty contracting services include demolition, earthwork, environmental remediation, utilities, foundations, and industrial cleaning. Waste management services include roll-off containers, recycling, transfer stations and landfills.

North Memorial Hospital, Maple Grove, MN; TCF Bank Stadium (Gopher Football), Minneapolis, MN; Xcel Energy High Bridge Plant, St. Paul, MN; Minnesota Army Guard Black Hawk Helicopter Facility, St. Cloud, MN; Minnesota Twins Ballpark, Minneapolis, MN; Phoenix Lofts, Minneapolis, MN

VUJOVICH DESIGN BUILD, INC.

275 Market Street, Suite 521
 Minneapolis, MN 55405
 Tel: (612) 338-2020
 Fax: (612) 338-2323
 Email: info@vujovich.com
 www.vujovich.com
 Established 1977
 Other MN Office: Afton
 Total in MN Offices: 21
 Contact: Beth Malmberg, (612) 338-2020

Company Principals

Peter Vujovich, CEO
 Ed Roskowsky, Pres./Lakes GM
 Beth Malmberg, Dir. Sales/Design
 Tom Zerull, Dir. Production
 Loren Johnson, Dir. Finance

For 30 years, Vujovich has been building its reputation for creativity, craftsmanship and customer service. We design, build and remodel projects ranging from simple repairs to complete transformations of sophisticated contemporary and period homes. Vujovich combines the brightest talent in the Twin Cities with our own project managers and craftspeople to create results well beyond the standards of the industry.

Housley Residence at St. Mary's Point, Afton, MN; Rominski Residence at St. Mary's Point, Afton, MN; Peterson Residence at Lake of the Isles, Minneapolis, MN; Hotchkiss Residence at Kenwood, Minneapolis, MN; Hunnewell Residence at Country Club, Edina, MN; Urban Retreat Project at Lake Calhoun, Minneapolis, MN

WATSON-FORSBERG CO.

6465 Wayzata Boulevard, Ste. 110
 Minneapolis, MN 55426
 Tel: (952) 544-7761
 Fax: (952) 544-1826
 Email: cindyh@watson-forsberg.com
 www.watson-forsberg.com
 Established 1965
 Total in MN Office: 40
 Contact: Dale Forsberg, (952) 544-7761

Company Principals

Dale Forsberg, Pres.
 Mike Ashmore, VP
 Paul Kollas, VP
 David Forsberg, Sec./Treas.
 Donna Lucero, Controller
 Dave Carlson, Sr. Proj. Mgr.

continued next column

Watson-Forsberg Co. builds: commercial, multi-family, retail, religious, educational, medical and industrial projects. New construction projects and renovation, ranging from \$10,000 to \$25,000,000 competitively-bid and negotiated. Watson-Forsberg constructed the environmentally responsible Erickson Headquarters and St. Joan of Arc. Projects recognized by the Committee on Urban Environment, AIA, Real Estate Journal, National Historic Trust and Minneapolis HPC

East Village Apartments, Minneapolis, MN; Hazelden Meditation Center, Center City, MN; Ripley Gardens Apartment and Historic Renovation, Minneapolis, MN; YMCA Addition and Remodel, Woodbury, Shoreview and St. Paul, MN; Redstone Grill, Eden Prairie and Minnetonka, MN; The New San Marco, Duluth, MN

It takes a village to design, engineer, and construct a great building. So let's give credit where credit is due.

Central Corridor Workshop Participants

page 48

(* denotes team leader)

Workshop 1

Architectural Working Group: Stephanie Alstead, AIA, BWBR Architects; Chad Berreau, Assoc. AIA, WCL Associates; Eric Lagerquist, AIA, SmithGroup, Inc.; Kari Lastine, College of Design, University of Minnesota; *Craig Rafferty, FAIA, RRTL; Terri Ulrick, BWBR Architects

Owner:
Allen Peterson, Realty Matrix

Community:
Brian McMahon, University UNITED;
Linda Winsor, Hamline-Midway
Coalition

Staff:
Betsy Jacobson, U-PLAN;
Anton Jerve, U-PLAN

Workshop 2

Architectural Working Group:
Peter Carlsen, AIA, Carlsen &
Frank Architects; Ed Johnson,
Landmark BC; Ken Koense, BWBR
Architects; *Katherine Leonidas, AIA,
BWBR Architects

Owner:
John W. Rihm, Rihm Kenworth

Community:
Brian McMahon, University UNITED;
Amy Sparks, Saint Anthony Park
Community Council (District 12)

Staff:
Betsy Jacobson, U-PLAN;
Adam Maleitzke, U-PLAN volunteer

Workshop 3

Architectural Working Group:
Pete Keely, AIA, Landmark BC;
Pete Mikelson, AIA, BWBR Architects;
*Rick Okada, AIA, Chowa Studio
Architects; Terry Olsen, AIA, TKDA;
Andy Weitnauer, The Weidt Group

Owner:
John W. Rihm, Rihm Kenworth

Community:
Brian McMahon, University UNITED;
Amy Sparks, Saint Anthony Park
Community Council (District 12)

Staff:
Betsy Jacobson, U-PLAN;
Anton Jerve, U-PLAN

Workshop 4

Architectural Working Group:
*Eric Amel, HGA; Angela DeLong
Gatzlaff, AIA; Scott Hangebrauck,
Assoc. AIA, Best Buy; Duane Kell,
FAIA, Ankeny Kell Architects;
Jesse Klankowski, architect;
Colin Kloecker, Cermak Rhoades
Architects; Whitney Noxon, student

Owner:
Joseph Commers,
The Commers Company

Community:
Donna Drummond, City of St. Paul-
Planning and Economic Development;
Amy Sparks, Saint Anthony Park
Community Council (District 12);
Russ Stark, Midway TMO

Staff:
Betsy Jacobson, U-PLAN;
Anton Jerve, U-PLAN

Workshop 5

Architectural Working Group:
*Spencer Deinard, Deinard Design;
Dick Fischer, AIA, Bonestroo;
Bob Lunning, Lunning Wende
Associates, Inc.; Erin McKiel, AIA,
BWBR Architects; Patrick Sarver,
Hartford Group, Inc.; Tom Wasmoen,
AIA, Hartford Group, Inc.

Owner:
Dave Barnhart, Prospect Park Properties

Community:
Brian McMahon, University UNITED

Staff:
Anton Jerve, U-PLAN

Workshop 6

Architectural Working Group:
*David Eijadi, FAIA, The Weidt Group;
Danielle Meyers, Wold Architects
and Engineers; Emma Pachuta,
Lunning Wende Associates, Inc.;
Rachel Riopel, Assoc. AIA, DLR Group;
Diane Trout-Oertel, AIA, Oertel
Architects; Justin Merkovich, student

Owner Representative:
Tom Kresbach, Midway Chevrolet

Community:
Brian McMahon, University UNITED;
Steve Wensman, Hamline-Midway
Coalition

Staff:
Betsy Jacobson, U-PLAN;
Adam Maleitzke, U-PLAN volunteer

Workshop 7

Architectural Working Group:
Steve Jackson, Assoc. AIA,
SmithGroup, Inc.; *Richard Laffin, AIA,
Richard Laffin Architects; Sean
McFarland, Lunning Wende Associates,
Inc.; Dana Murdoch, AIA, BWBR
Architects; Deb Rathman, AIA,
DLR Group; Kathy Wallace, AIA,
Cunningham Group

Owner:
Brad Johnson

Community:
Brian McMahon, University UNITED;
Amy Sparks, Saint Anthony Park
Community Council (District 12)

Staff:
Anton Jerve, U-PLAN;
Adam Maleitzke, U-PLAN volunteer

Workshop 8

Architectural Working Group:
Tim Griffin, AIA, Saint Paul on the
Mississippi Design Center; Emily Stover,
AIA, BWBR Architects; *Brian Wass,
AIA, The Weidt Group; Scott Wende,
AIA, Lunning Wende Associates, Inc.;
Nick Woodard, AIA, SmithGroup, Inc.

Owners:
Roger Blumberg Jr., Zimmerman
Realty; Roger Fuerstenberg, Twin
City Saw; Robert Laughlin, Laughlin
Pest Control; Roger Wyland, Weber
& Froseth, Inc.

Community:
Brian McMahon, University UNITED;
Anne White, Merriam Park Community
Council

Staff:
Betsy Jacobson, U-PLAN;
Anton Jerve, U-PLAN

Workshop 9

Architectural Working Group:
*Frank Duan, AIA, Duan Corporation;
Jim Glendening, AIA, Glendening
Architects; David Haaland, AIA,
UrbanWorks Architecture; Ted Lentz,
AIA, Yanik Companies; Steve Weeks,
AIA, University of Minnesota

Owners:
Betty Charles, Shear Pleasure
Beauty Salon; Pastor Johnson Akinedy,
Deeper Life Church

Community:
Boa Lee, District 7 Community Council;
Brian McMahon, University UNITED

Staff:
Betsy Jacobson, U-PLAN;
Adam Maleitzke, U-PLAN volunteer

Workshop 10

Architectural Working Group:
David Howd, AIA, Oliver Architects;
Srdj Jovicic, Assoc. AIA, Ellerbe
Becket, Inc.; Bart Nelson, AIA,
UrbanWorks Architecture; Linda
Ostberg, AIA, The Ostberg Architects;
*Larry A. Prinds, AIA, Cermak Rhoades
Architects; Duane Stolpe, AIA,
retired architect

Owners:
Ed Aamodt, Star Supply;
Amanda Novak, Common Bond

Community:
Brian McMahon University UNITED;
Toua Xiong, International Marketplace

Staff:
Betsy Jacobson, U-PLAN;
Anton Jerve, U-PLAN

Workshop 11

Architectural Working Group:
Thomas Betti, AIA, Ankeny Kell
Architects; Tim Cook, Cermak Rhoades
Architects; Wes Hendrickson, AIA,
retired architect; Brad Krump, AIA,
BWBR Architects; Jessica Peltier,
Cunningham Group; *Lee Tollefson,
FAIA, RRTL; Andy Brorson, RRTL;
Mike Perrizo, RRTL; Yong Moua,
student; Sonja Sudheimer, student

Owner Representative:
Michael Wirth-Davis,
Goodwill Easter Seals

Community:
Brian McMahon, University UNITED;
Steve Wensman, Hamline-Midway
Coalition

Staff:
Betsy Jacobson, U-PLAN;
Anton Jerve, U-PLAN

Midtown Greenway Bridge

page 60

Location: Minneapolis, Minnesota

Client: Community Works division
of Hennepin County

Design and engineering:
URS Corporation

Project architect: Arijis Pakalns, AIA

Project manager: Gregory S. Brown

Structural engineers: Dave Jeakle
and Mark Maves (URS)

Civil engineer: Anthony Wagner (URS)

Lighting designer: Jose Gonzalez

Construction manager:

Michelle Julius (URS)

Landscape architect:

Kathryn Ryan (URS)

Construction contractor:

Ames Construction, Inc.

Rendering: David Whiteman
and Andrew Jones (URS)

AIA Documents	25
AIA Minneapolis	1
AIA Minnesota	26
AIA Minnesota Convention & Products Expo	14
Albinson/Pro Color	73
AltusGroup	Cover 2
Andersen Windows & Doors	7
H. Robert Anderson/XL Insurance	75
Architectural Consultants/Group4 Materials	22
Arrow Lift	76
Artstone	62
AVI Systems	75
Borgert Products	10
Brock White Construction Materials	65
Cemstone	20
Cobb Strecker Dunphy & Zimmermann	Cover 4
College of Design Journal <i>There</i>	65
Commercial Aquatic Engineering	74
County Materials Corporation	73
<i>Directory of General Contractors</i>	78-81
DLR Group Architecture Engineering Planning Interiors	70

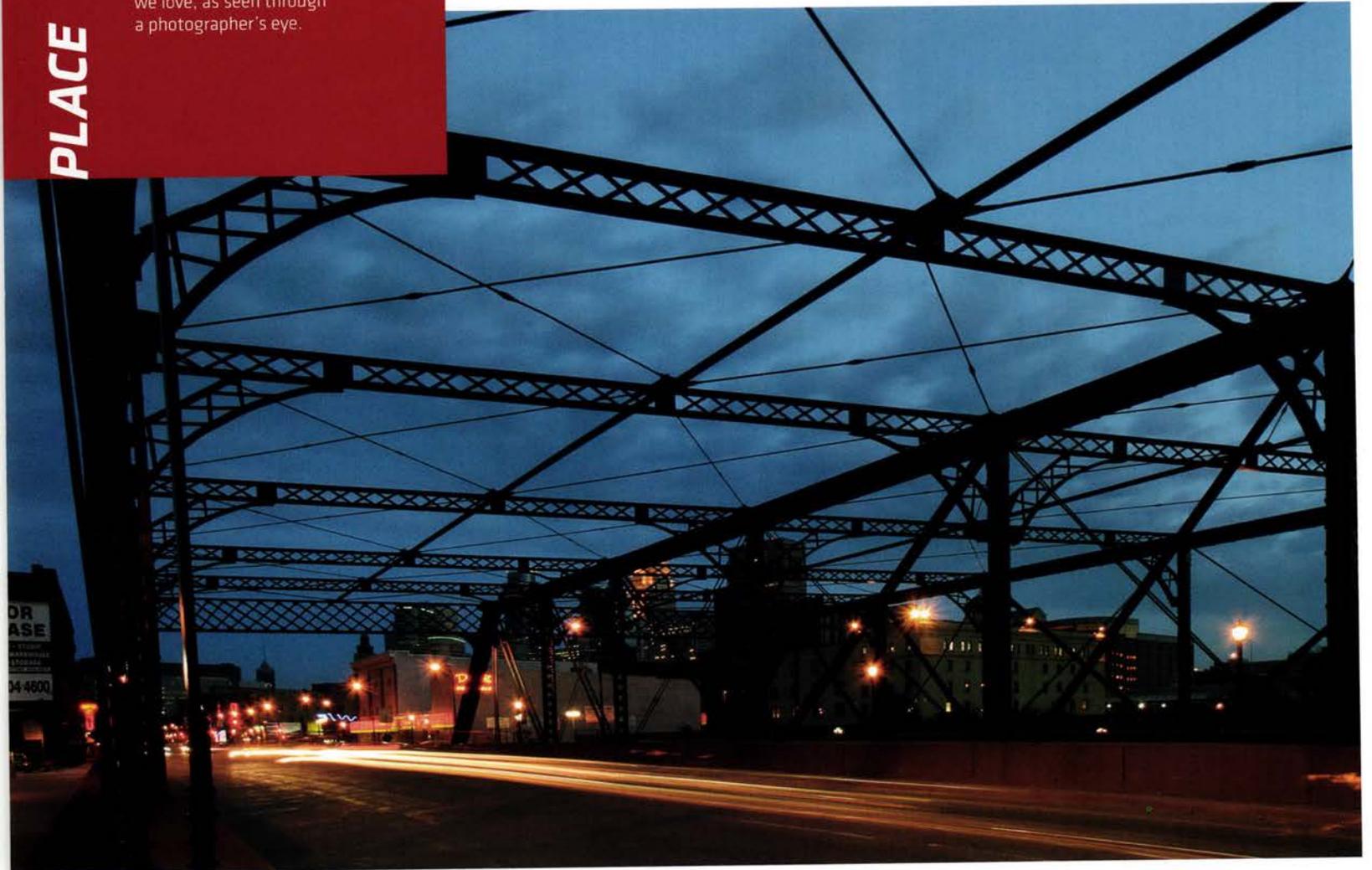
Duluth Timber	62
Damon Farber Associates Landscape Architects	66
Four Seasons Energy Efficient Roofing, Inc.	18
Hanson Structural Precast Midwest	Cover 3
Hedberg Landscape & Masonry Supplies	63
HRH A&E	63
ImageTech Services	77
Install Twin Cities	31
K.R. Kline	72
Dennis J. Linder & Associates	68
Manomin Resawn Timbers	68
MASTERBLOCK	12
MBJ Consulting Structural Engineers	65
Midwest Precast	30
Minnesota Brick & Tile	28
Minnesota Ceramic Tile Industry	67
Minnesota Concrete Masonry Association	6
Molin Concrete Products Company	24
Mortenson Construction	3
North States Window & Door Solutions/ Loewen	66

Northern Technologies, Inc.	73
Partners 4 Design	8
PDI World Group, LLC	69
Premier Block Corporation	77
RBC Tile & Stone	71
Reaves Building Systems	69
RJM Construction	64
Rubin Cordaro Design	76
Schuler Shook Theatre Planners/ Lighting Designers	64
SEH Landscape Architects	69
Shaw/Stewart Lumber Co.	76
Stellar Concrete & Masonry	32
Structural Wood Corporation	2
TCH Twin City Hardware	70
Tilka Design	72
TreHus Architects Interior Designers Builders	74
Valcucine Minneapolis	16
Van Sickle, Allen & Associates Civil & Structural Engineers	66
Wells Concrete Products	19
Xcel Energy	13

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ADVERTISING
INDEX

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Landscapes. The places
we love, as seen through
a photographer's eye.



"I FIND THE STEEL CEILING AND INTRICATE DETAILS OF THE WASHINGTON AVENUE RAILROAD BRIDGE COMFORTING. Here, in the Warehouse District, the scale of the built environment recalls the days when the things we created were scaled in direct proportion to the human hands that created them. Steel was riveted by the swing of a hammer, individual bricks were laid by callused fingers, and rhythmic shovelfuls of coal breathed life into the lumbering trains down below."

—Designer and photographer Brandon Stengel, Assoc. AIA