

Welcome to *What's Out There*® Twin Cities, organized by The Cultural Landscape Foundation (TCLF) in collaboration with ASLA Minnesota and local experts.

This guidebook provides photographs and information about 39 examples of the region's rich cultural landscape legacy, many of which were featured in *What's Out There Weekend Twin Cities*, September 18-19, 2021, a weekend of free, expert-led tours.

After thousands of years of habitation by Native peoples, European exploration of what became the Twin Cities area began in the late 1600s. Among the explorers was the Catholic priest Father Louis Hennepin, namesake of the region's Hennepin County. Part of the area, which straddles the Mississippi River, was sold by the French to the United States as part of the Louisiana Purchase in 1803. The Minnesota Territory was created in 1849 and achieved statehood on May 11, 1858, with St. Paul as its capital.

The Twin Cities park systems reflect the vision of landscape architect H.W.S. Cleveland that was further realized in Minneapolis by Theodore Wirth and in St. Paul by Frederick Nussbaumer. In the twentieth century, Depression-era works projects facilitated capital improvements, while the post-war era saw the realization of plans for the State Capitol grounds and expansion of interstate freeways. In the 1970s reclamation projects along the Mississippi Riverfront sought to heal the damage created by previous decades of industrial development. In addition, efforts to revitalize downtowns saw the creation of significant urban pedestrian-oriented spaces including Nicollet Mall, Loring Greenway, and Peavey Plaza, and renovation of historic urban amenities like Rice Park. Urban development and civic-oriented projects, growing universities and cultural properties, and numerous other factors shaped the contours of many Twin Cities neighborhoods.

In the past two decades an urban renaissance has brought the revitalization of parks and plazas, and greater civic equity with projects like Rondo Commemorative Plaza, which commemorates the neighborhood severed by I-94, and the 26th Avenue Overlook on a site originally identified by Cleveland to connect people with the Mississippi. Public parks and open space continue to be places for recreation and relaxation as well as sites for recent protests against racial and social injustice.

This guidebook is a complement to TCLF's digital *What's Out There Cultural Landscapes Guide* to the Twin Cities [tclf.org/twincities], an interactive online platform that includes a history of the cities and more than 60 site profiles, as well as overarching narratives, maps, historic photographs, and designers' biographical profiles. This print guidebook and the digital guide dovetail with TCLF's web-based *What's Out There*, the nation's most comprehensive searchable database of cultural landscapes. Profusely illustrated and carefully vetted, the searchable database currently features more than 2,300 sites, 12,000 images, and 1,100 designer profiles. It has been optimized for mobile devices and includes *What's Nearby*, a GPS-enabled feature that locates all landscapes within a given distance, customizable by mileage or walking time.

A special word of thanks is owed to all who participated in the creation of the guidebook and online guide. We are likewise grateful to the site owners, stewards, volunteers, financial supporters, and other friends of TCLF who made the guidebook and tours possible. We appreciate your interest in *What's Out There Twin Cities* and hope you will enjoy experiencing the region's unique and valuable landscape legacy.

Sincerely,



Charles A. Birnbaum, FASLA, FAAR
President and CEO, The Cultural Landscape Foundation



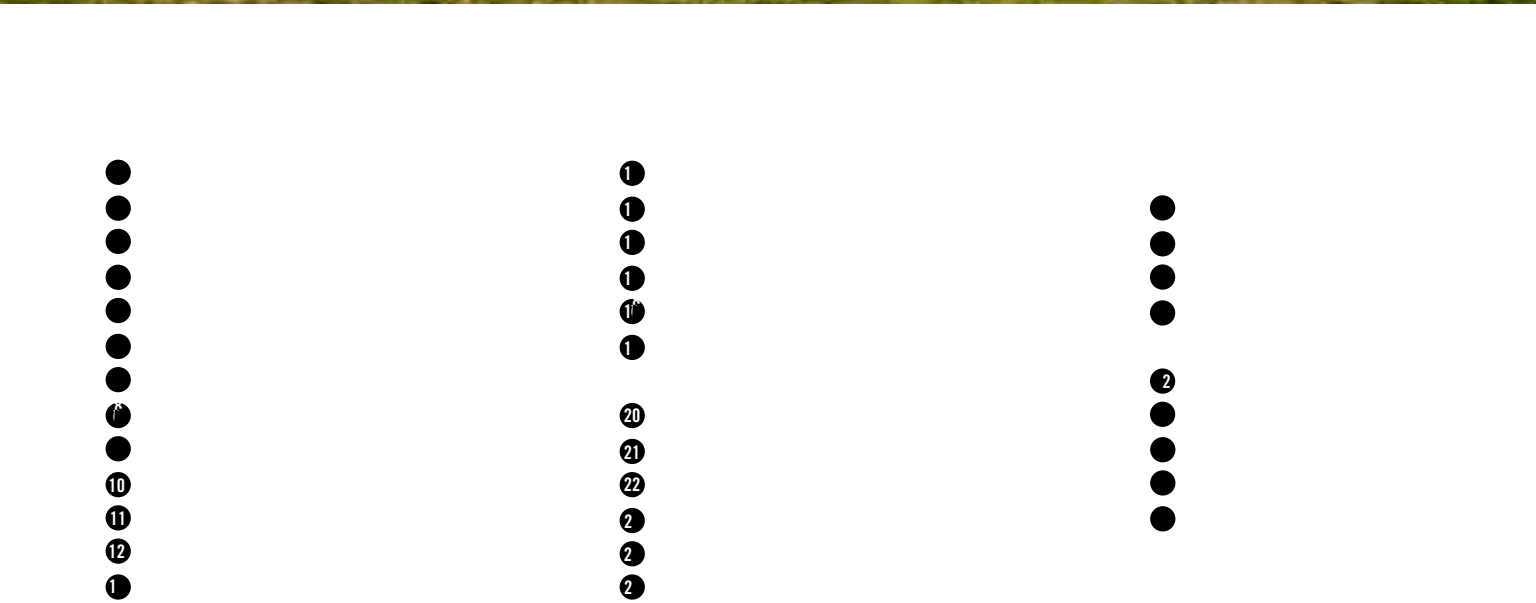
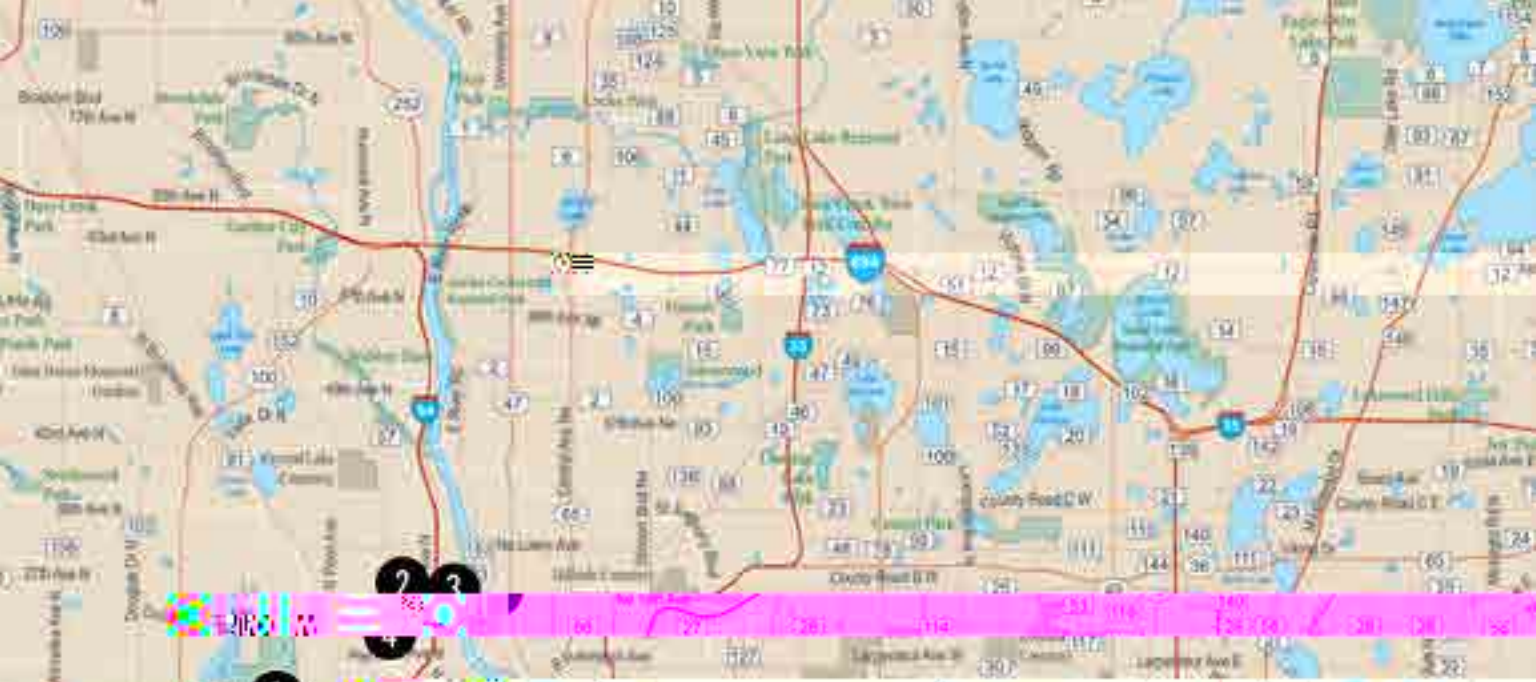
Photo by Charles A. Birnbaum



The Cultural Landscape Foundation (TCLF)

TCLF is a 501(c)(3) non-profit founded in 1998 to connect people to places. TCLF educates and engages the public to make our shared landscape heritage more visible, identify its value, and empower its stewards. Through its website, publishing, lectures and other events, TCLF broadens support and understanding for cultural landscapes. TCLF is also home to the Cornelia Hahn Oberlander International Landscape Architecture Prize.

tclf.org



Cleveland Park and Parkway Plan for the Twin Cities

Public Park -
Park System

Picturesque
Naturalistic and Cohesive

H.W.S. Cleveland

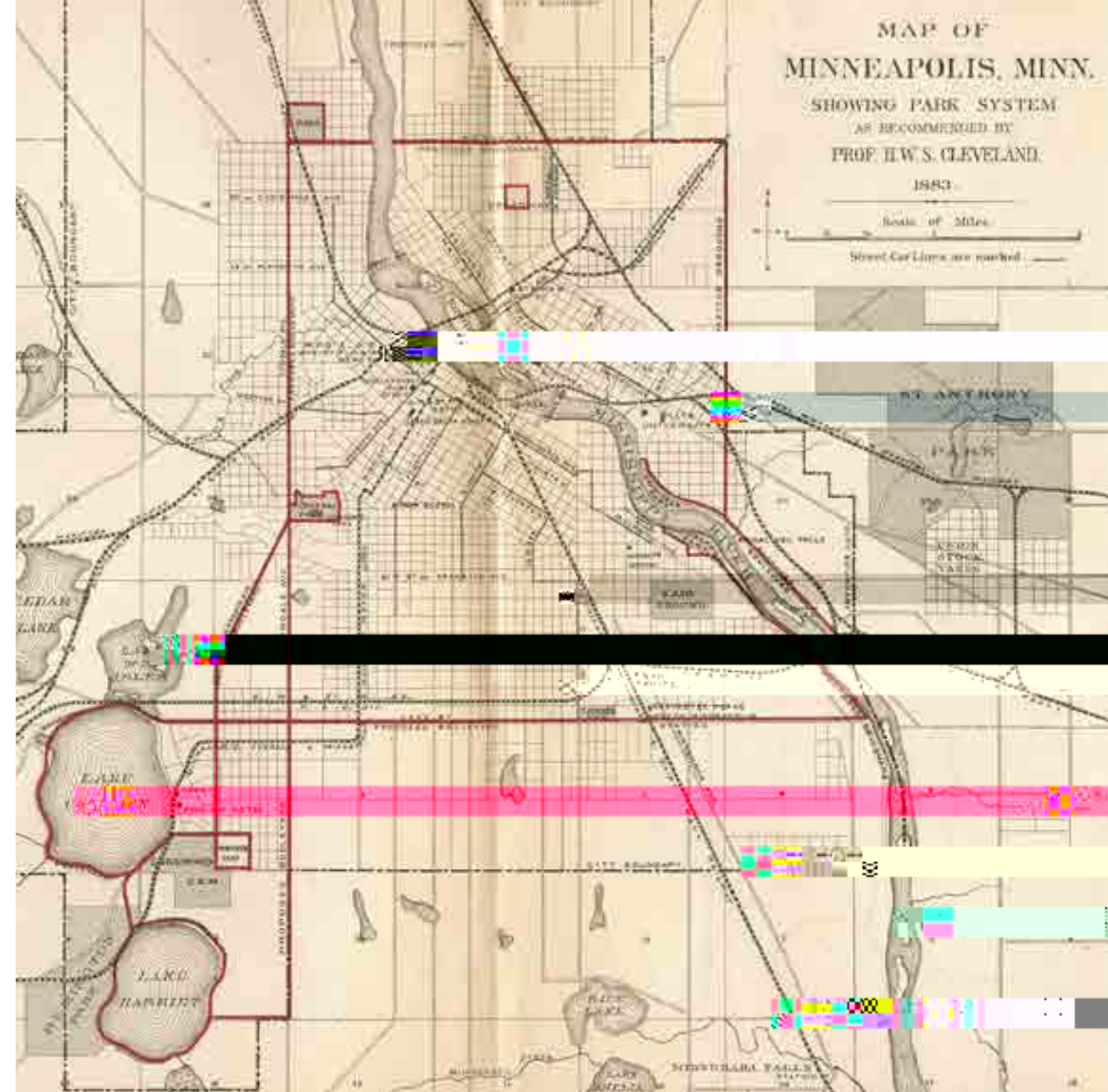
- R
- 26th Avenue Overlook
- Como Park
- Farview Park
- Loring Park
- Minneapolis Grand Rounds
- Minnehaha Park
- Murphy Square
- St. Paul Grand Round

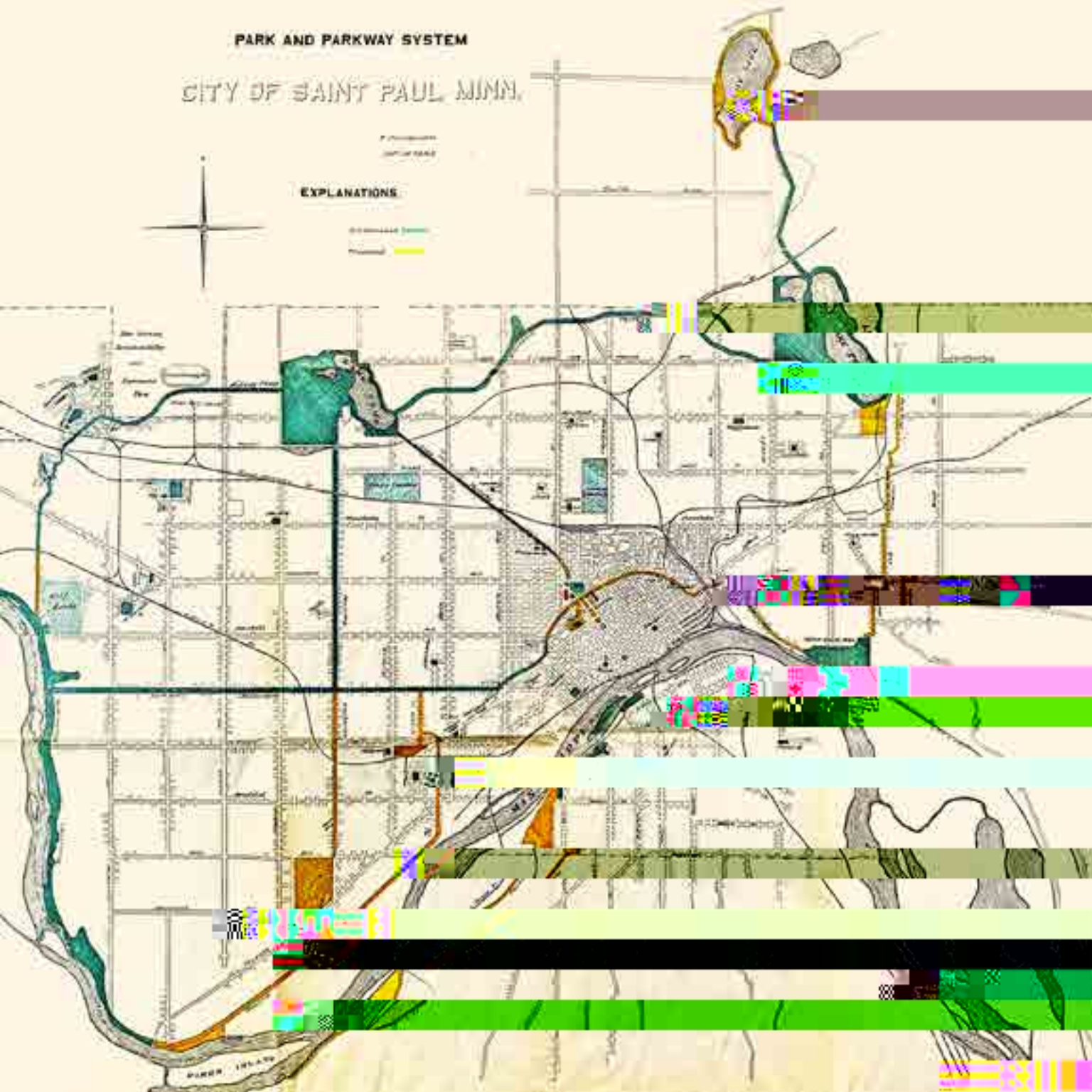
H. W. S. Cleveland came to Minneapolis in 1872 to deliver the lecture, "The Application of Landscape Architecture to the Wants of the West." It was so well received that he gave it again the next evening in St. Paul, and the city soon hired him to plan a comprehensive park system. Then the panic of 1873 stopped all progress.

Finally, in 1883 an independent Board of Park Commissioners was established which quickly invited Cleveland to prepare a plan for park improvements. He recommended a series of tree-lined parkways linking parks throughout the city, with some major streets transformed into parkways that connected to St. Paul's parkway system. He stressed the economic benefits of creating parks near all residential districts. To preserve unique natural features, he proposed parks along the Mississippi River, at Minnehaha Falls, and around lakes. He envisioned a similar park plan in St. Paul, creating an interconnected system for the two cities.

Cleveland served as the Minneapolis board's landscape architect until 1895, preparing plans for parks throughout the city including Central (now Loring), Logan, Elliot, Third Ward (now Farview), Sixth Ward (now Riverside), and Murphy Square. The proposal for parkways on some streets was dropped, but other parkways were created. The system was extended as Minneapolis's boundaries expanded and was christened the Grand Rounds in 1891. St. Paul's system, the Grand Round (no "s"), evolved more slowly.

True to Cleveland's prediction, the park and parkway system became the framework upon which both cities developed. The Minneapolis Grand Rounds is eligible for listing in the National Register of Historic Places.





The Nussbaumer Era in St. Paul (1891-1922)

The city of St. Paul hired H.W.S. Cleveland as a consultant for various projects, but he was considered by some to be “a Minneapolis man.” His work for St. Paul ended when Frederick Nussbaumer was elevated to superintendent of the city's park system in 1891 after working for four years as a gardener in Como Park. He served in that position until 1922.

Nussbaumer advanced Cleveland's vision for a parkway encircling St. Paul, which became the 27-mile Grand Round, depicted on his 1909 plan. In his first decade as superintendent, Nussbaum advocated for boulevards linking Como, Phalen, and Indian Mounds Parks in northern St. Paul. Midway Parkway, running west of Como Park to the fairgrounds, was also developed during this period. Midway and Como Avenue were initially envisioned as part of a parkway connecting the State Capitol and the parkway system of Minneapolis. Lake Phalen was added to the Grand Round with a 105-acre acquisition by 1896. At that time the popularity of bicycling led the park commissioners to add provisions for bicycle paths into parkway planning.

Nussbaumer was fortunate in having a patron, Joseph Wheelock, as a member of the park commission from 1893 until his death in 1906. Wheelock was instrumental in advocating for the acquisition of the Mississippi River Boulevard between the city's northern boundary and the Seventh Street Bridge. The parkway between Lakes Como and Phalen was named in his honor. Pelham Boulevard, originally Como-River Boulevard, opened in 1911, and plans for Johnson Parkway between Lake Phalen and Indian Mounds Park were developed in 1912 and implemented in subsequent decades.

Public Park -
Park System

Picturesque
Naturalistic and Cohesive

H.W.S. Cleveland
Frederick Nussbaumer

- R**
- Como Avenue
- Como Park
- Phalen Park
- Indian Mounds Park
- Johnson Parkway
- Midway Parkway
- Mississippi River Boulevard
- Pelham Boulevard
- Raymond Avenue
- Rice Park
- St. Paul Grand Round
- Wheelock Parkway

Wirth and Minneapolis's Expansion of the Grand Rounds (1906-1942)

Parkway System

Picturesque
Naturalistic or Cohesive

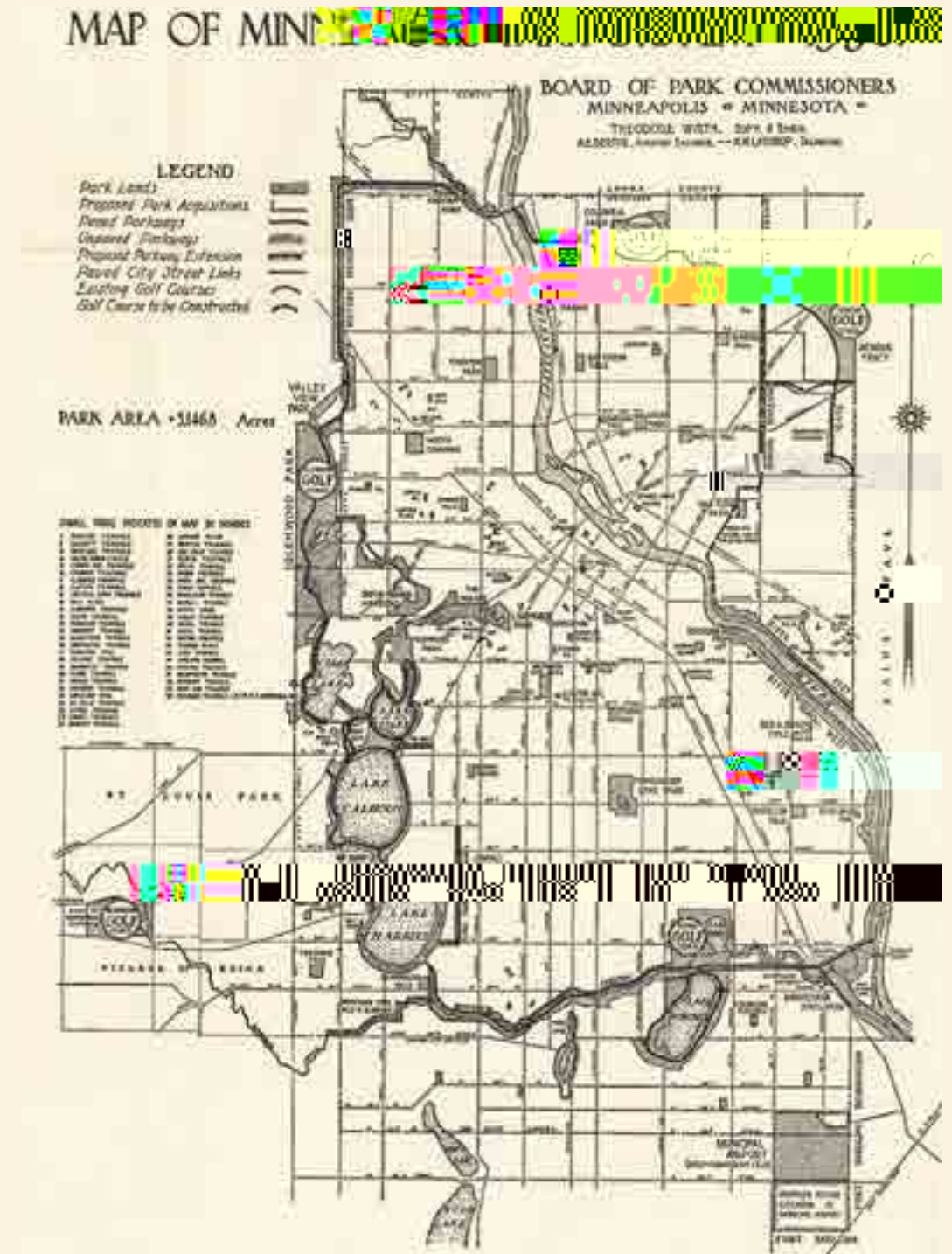
Theodore Wirth

- R
- Chain of Lakes
- Columbia Parkway
- Dean Parkway
- East River Parkway
- Eloise Butler Wildflower Garden and Bird Sanctuary
- Farview Park
- Godfrey Parkway
- Kenwood Parkway
- Lake Hiawatha
- Lake Nokomis Parkway
- Loring Park
- Minneapolis Grand Rounds
- Minnehaha Parkway
- Saint Anthony Boulevard
- Stinson Boulevard
- Theodore Wirth Regional Park
- Victory Memorial Drive
- West River Parkway

When Theodore Wirth became superintendent of Minneapolis parks in 1906, he built upon the framework of parkways encircling Minneapolis outlined by Cleveland. In 1890, a committee of park commissioners expanded parkway plans to support growth of the city's boundaries. Some segments were dropped, including Hennepin and Lyndale Avenues, which had become commercial corridors. The system was first named the Grand Rounds in the commission's 1891 annual report. Further refinements were proposed in 1900 by Warren Manning.

Wirth immediately began parkway improvements around the Chain of Lakes, removing incompatible structures, installing amenities, and initiating dredging in 1907. A large celebration marked completion of a channel between Lake of the Isles and Bde Maka Ska (then known as Lake Calhoun) in 1911. The parkway grew north with Glenwood Parkway—renamed in Wirth's honor (in 1938)—and Glenwood-Camden Parkway (1910s). The northernmost section was rededicated as Victory Memorial Drive (1921), with trees and memorial markers honoring local citizens killed in World War I. The parkway was continued east by Saint Anthony Boulevard (1917-24) and Stinson Boulevard (improved in 1892, extended 1920s-30s). In south Minneapolis, Lakes Nokomis and Hiawatha were improved (1910s-30s). Minnehaha Parkway was overhauled (1920s-30s) and West River Road, developed in the early twentieth century, was upgraded by federal relief crews (1930s).

Wirth served as Superintendent until 1935 and Superintendent Emerita until 1945. During his extraordinary, decades-long tenure, the portfolio of Minneapolis increased from 57 properties on approximately 1,800 acres with 31.1 miles of parkways to 144 properties covering 5,241 acres and more than double the length of parkways.



Theodore Wirth Regional Park

Photo by Barrett Doherty



The largest park in the Minneapolis system started in 1889 with 64 acres. Called Glenwood in 1890, it was renamed in honor of Superintendent Theodore Wirth in 1938. In 1907-09, 500 acres were added to the northwest, stretching into Golden Valley and including Keegan's Lake. Park expansion continued through the 1950s, reaching 759 acres.

Although the first parkway was laid out in 1890 as a link in the Grand Rounds system, today's picturesque parkway, winding through wetlands, forests, and prairie dotted with mature oak trees, was built in 1910 to Wirth's designs. Eloise Butler Wildflower Garden and Bird Sanctuary was established in 1907, across from the five-acre Quaking Bog, and the park board's nursery moved to Glenwood in 1909. A nine-hole public golf course with sand greens and clay tees (1916) and an expansion to eighteen holes (1919) were designed by William D. Clark. The Swiss Chalet-style clubhouse, inspired by Wirth's homeland, was built in 1922. Between 1933-35, Civilian Conservation Corps laborers seeded the golf course's greens with grass and shaped parts of Bassett's Creek into ponds. The original golf course was modified several times, and a Par 3 course and shelter were added in 1962. The courses accommodate cross-country ski trails in the winter. The City of Lakes Loppet cross-country ski race, first run in 2002, is based in the park. The Loppet Foundation expanded silent sports recreation within the park and is headquartered in the Trailhead Building, erected south of the Chalet in 2018. An extensive network of off-road cycling trails opened in 2005.

Public Park -
Neighborhood Park

Picturesque

Alta Group
Barr Engineering
William Barry
William D. Clark
Leo A. Daly
Design Workshop
Kari Haug Planning + Design
Hess, Roise and Company
Charles M. Loring
Loucks
Magney and Tusler
Two Pines Resources Group
Theodore Wirth

R
Eloise Butler Wildflower Garden
and Bird Sanctuary

Photos by Charlene Roise





26th Avenue Overlook

Public Park - Vest Pocket Park

Postmodern

4RM+ULA architects
Minneapolis Parks Foundation
TEN x TEN
JXTA - Environmental Design Lab

R
Cleveland Park + Parkway Plan

Sited 25 feet above the shoreline, this spoon-shaped overlook provides an intimate promontory to enjoy Mississippi River views. Completed in 2021, the site is on 26th Avenue North, proposed by H.W.S. Cleveland as part of a parkway system encircling the city. As the city's boundaries expanded, so did plans for the parkway, and this connection to the river for North Minneapolis was not implemented. Construction of I-94 formed an additional barrier between neighborhoods to the west, now primarily African American, and the Mississippi.

The recent completion of the 26th Avenue North Greenway honors Cleveland's vision, now affording critical missing river connectivity (via the Theodore Wirth Regional Trail) to the Jordan and Willard Hay Neighborhoods. The overlook functions not as a conclusion but as a choreographed loop leading visitors back into the neighborhood.

A tilted beacon rises through a hole in the platform, inviting visitors to explore. Blue netting around the cylindrical beacon suspends adventurers above the rocky slope below, while a curved bench around part of the opening offers a seated perspective. An industrial-inspired materials palette of aluminum, steel, concrete and wood references surrounding land uses historically and today. A team from 4RM+ULA architects, TEN x TEN landscape architects, the park board, the Minneapolis Parks Foundation, and Juxtaposition Arts' Environmental Design Lab held numerous community meetings to plan and design the overlook. Working collaboratively, the team created a visitor experience that made visible the site's industrial and ecological heritage. More than just a gathering space, the project also addressed shoreline restoration and slope stabilization with native plantings.



Photos by Barrett Doherty

Juxta Skate-able Art Plaza

Identified as the first public skatepark in Minneapolis at the time of its completion in May 2019, the 4,200 square foot plaza was one result of an ambitious four-year, \$14 million campaign to build a new design headquarters and update the campus of Juxtaposition Arts (JXTA), a non-profit youth art and design education center, gallery, retail shop, and artists' studio space. Rather than leave the site of the new building empty for four years, a prominent corner lot in North Minneapolis, JXTA designed and build a plaza that combined art, flexible open space, sustainable stormwater management, and skateboarding.

This student-led design, with assistance from City of Skates, the University of Minnesota Landscape Architecture Department, and the City of Minneapolis, consists of moveable furniture for multi-use purposes and skate features like a bank to wallride with cantilevered manual pad, bank to curb, and two round quarter pockets. Serving as a backdrop is an 840-foot-long mural by Bronx-based graffiti artist Tats Cru, created during his residency in spring 2019. Three rain gardens, connected by a trench drain, occupy approximately fifteen percent of the site, infiltrating stormwater runoff from JXTA's building and adjacent buildings to the west and north. The native plant gardens with red osier dogwood, sedum "Autumn Joy" and prairie dropseed were designed and planted by youth apprentices to improve the site's scenic and ecological values. The plaza's development and design are a tribute to the unique and vivacious character of North Minneapolis community.

Public Park Plaza

City of Skate
JXTA - Environmental Design Lab
Minneapolis Parks & Recreation Board
UMN Landscape Architecture Department



Photo courtesy Mississippi Watershed Management Organization

Photos by Barrett Doherty

Photo by Barrett Doherty



In an 1883 report, H.W.S. Cleveland recognized the potential for a park along the Mississippi River, but the frontage at Saint Anthony Falls was already claimed by industrial development. Industrial use had declined by 1963 when a pair of locks at the falls was completed, opening the river upstream to navigation.

By this time, the movement to repurpose the riverfront as a public park was gaining momentum. City planners, after making progress with urban renewal downtown, turned their attention to the area. In 1977, the Riverfront Development Coordination Board hired Boston-based Sasaki Associates to create a master plan for a park. The firm was already collaborating with the board on plans for Father Hennepin Bluff Park.

Implementation of the master plan started slowly, but the park board methodically



Water Power Park

The Dakota peoples camped on the island long before European explorers arrived in the 1600s. Treaties in the mid-nineteenth century opened Euro-American settlement in the area. Residents of Saint Anthony and Minneapolis, fledgling communities on opposite sides of the Mississippi, used the island as a steppingstone to bridge the river in 1854–1855.

Recognizing the island's natural beauty, citizens tried to make a park without success, and the land ultimately became industrial, commercial, and residential. By the early 1960s, riverfront industrial activities declined, and buildings deteriorated, stimulating another initiative to create a park. In the following decade, the three-acre "Bicentennial Park" was established on the island's downstream end on land acquired by the city in 1944. This land was transferred to the park board in 1978, the same year the Riverfront Development Coordinating Board advanced the idea of making the entire central riverfront a park. The park grew to almost 27 acres, including a tiered amphitheater and the former Durkee-Atwood Complex, started as a boiler works in 1893. In the late 1980s, the property was renovated into the Nicollet Island Pavilion, an event center, with planning by Collaborative Design Group and Winsor/Faricy Architects. Martin & Pitz Associates designed the landscape.

In addition to parkland, the island is home to DeLaSalle High School, historic residences, the Nicollet Island Inn (originally the Island Sash and Door Factory), and the landmark Grain Belt Beer sign. Most land is owned by the park board and leased to occupants.

Opened in 2007, this 1.4-acre park, at the east end of the Mississippi River's Saint Anthony Falls in downtown Minneapolis, encompasses an open green space by the Hennepin Island Hydroelectric Project, a twelve-megawatt generating station that opened in 1908 and still operates. The upstream part of Hennepin Island had long been closed to the public. In the early twenty-first century, the Federal Energy Regulatory Commission (FERC) required the electric utility (NSP/Xcel Energy) to provide "project-related recreational enhancements." The company complied by developing the island's upper end into Water Power Park.

Owned by Xcel Energy, managed by the Minneapolis Park & Recreation Board, and included in the Mississippi National River and Recreation Area, the park was developed by an interdisciplinary team led by Barr Engineering, in close consultation with Xcel staff. The landscape design and interpretive panel graphics were by landscape architect Simonet Design LLC; Hess, Roise and Company, historical consultants, planned and implemented site interpretation.

Because the island forms part of the dam that blocks the Mississippi at Saint Anthony Falls, plans for the park faced constraints. No trees could be planted, and only limited landscape improvements were allowed, to ensure the dam's physical integrity. To enrich the visitor experience, more than a dozen interpretive nodes were created. Most focus on the role of the falls and hydroelectricity in the city's evolution. An overlook at the east end of the falls offers a broad vista and highlights the area's significance for the Native peoples who lived here before Euro-American settlement in the mid-1800s and continue to honor the falls today.

Waterfront Development

Barr Engineering
 Simonet Design
 Hess, Roise and Company



Photos by Charlene Roise



In 1970, a history graduate student started a grassroots campaign to clean up Lucy Wilder Morris Park. The half-acre park, established by the Daughters of American Colonists in 1924, commemorated the purported location where Father Louis Hennepin first viewed Saint Anthony Falls in 1680. The overgrown site was wedged between a power plant and railroad tracks approaching the Great Northern's Stone Arch Bridge.

The campaign expanded in 1971-73 to an adjacent industrial storage yard and tailrace channels below, which became Father Hennepin Bluff Park. The city and park board hired Sasaki Associates, which planned and designed the eight-acre park from

Photo by Charles A. Birnbaum



Photo by August Schwerdfeger



Water Works

In 1983 the Minneapolis Park & Recreation Board, in collaboration with the Minnesota Historical Society, came together to create a new park along the Mississippi River's west

An extension of Mill Ruins Park, this six-acre site parallels the Mississippi River. During the height of the milling industry, the river was diverted into canals to power flour mills extending for blocks. The ruins of several are extant within the park and formerly enclosed a restaurant. Damon Farber Landscape Architects led a design team to reimagine the mill ruins and adjacent land into a pavilion and park to facilitate public gathering and provide visitor amenities. HGA incorporated mill ruins into Water Works Pavilion, housing a meeting room, restrooms, and a restaurant, Owamni, by The Sioux Chef, dedicated to Indigenous cuisine. The park opened in summer 2021.

A public plaza at the building entrance features native woodland plantings and a historic cottonwood, fire features, and seating. A lawn connects the building to a play area and bike trail on the site's north side. A sculptural ramp provides an accessible route from First Street, with terraced green space, steps, and seating. Native plantings are woven throughout the park and are irrigated by a regional rainwater capture system. An upper dining terrace connects to the restaurant and provides dramatic views of the river and falls. Interpretive features address the connected nature of the river, Saint Anthony Falls ("Owámniyomni"), the milling industry and indigenous culture. Several interventions within the park function for Dakota Language learning, and Dakota beadwork artist Holly Young designed patterns featured within the space.

The project was a partnership between the Minneapolis Park & Recreation Board and the Minneapolis Parks Foundation.

Public Park
Waterfront Development

Barr Engineering
Damon Farber Landscape Architects
HGA
Kimley-Horn
MacDonald & Mack Architects



Loring Park

Public Park -
Neighborhood Park

Picturesque

Balmori Associates
Brauer & Associates
H.W.S. Cleveland
Theodore Wirth

R
Cleveland Park + Parkway Plan

One of the first parks created by the Board of Park Commissioners, established by public referendum in 1883, it was designed by H.W.S. Cleveland, who envisioned it as the hub of an extensive park system in Minneapolis and St. Paul. The park was renamed in 1890 to honor Charles Loring, the board's first president.

The 30-acre park grew to 36 acres, but later lost two acres to freeway encroachment and street-widening. Curving paths flow to the park's perimeter from a figure-eight shaped pond with an iron bridge built at the pond's "neck" (in 1885; replaced in 2006). Plantings include a variety of tree species, predominately pines, oaks, and maples. A late twentieth-century garden with concentric circles of paths, an allusion to Cleveland's original, lies east of the pond at the park's center. Understory trees, shrubs, and herbaceous plants are dotted throughout. A petite office for park superintendent William Berry was erected in the park in 1889, serving as a toolshed and other functions after Theodore Wirth replaced Berry. It was moved several times and restored in 1998. The Spanish Colonial Revival shelter (1906) received additions in the 1930s and 2003. A comfort station (1916) in the same style is now a maintenance building.

The Irene Hixon Whitney Bridge (1988), linking access to the Minneapolis Sculpture Garden, and the Whitney Gazebo (1993), were both designed by sculptor Siah Armajani. Other art includes Jacob Fjelde's statue of Ole Bull (1897), a Norwegian composer/violinist, and Robert Woodward's Berger "Dandelion" Fountain (1975). The Loring Greenway to the east leads to Nicollet Mall.



Photo by Barrett Doherty



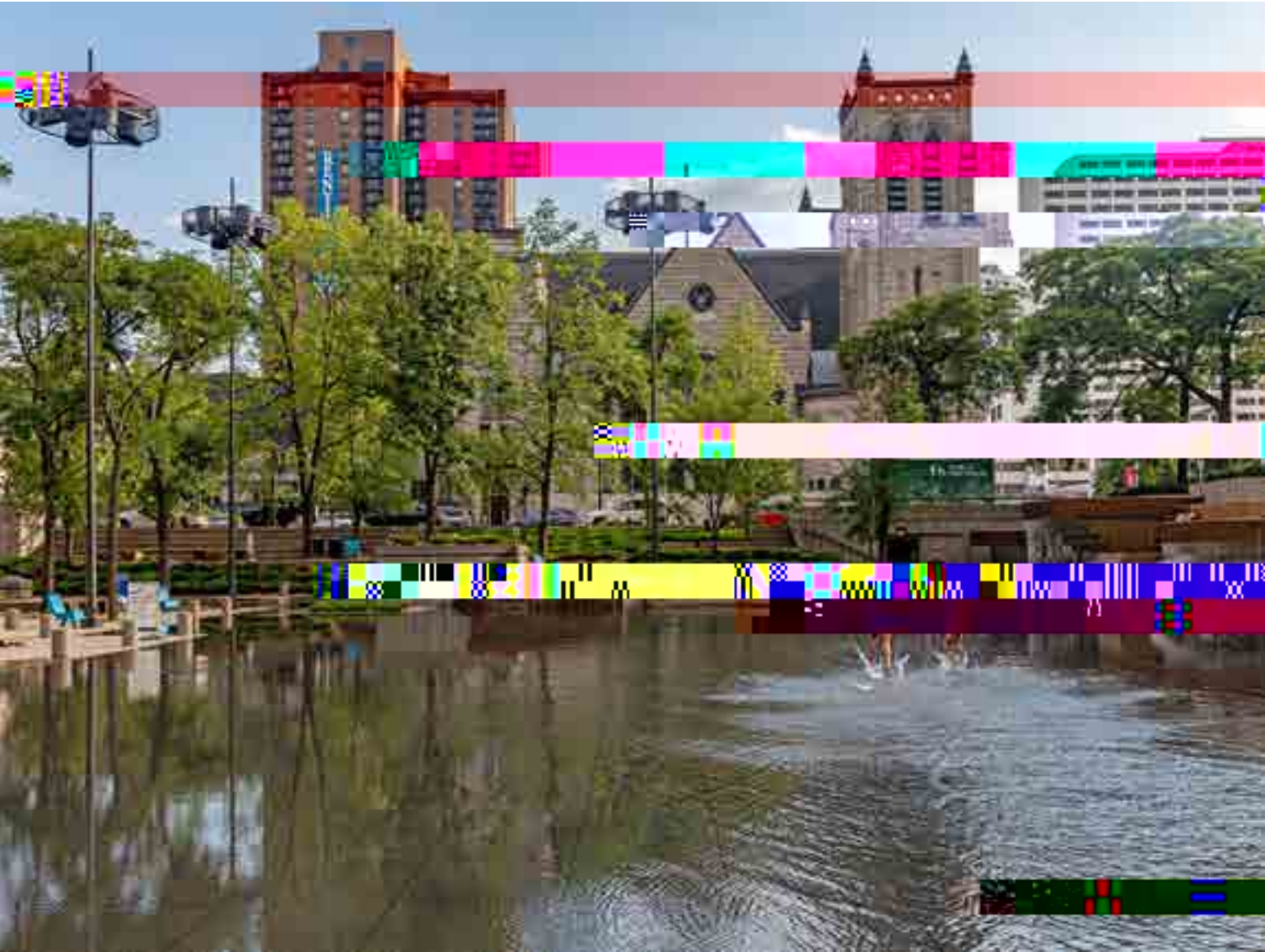
Photos by Barrett Doherty

Downtown Minneapolis was deteriorating by the mid-twentieth century and businesses were moving to the suburbs. Community leaders focused on Nicollet Avenue, the retail corridor, as the key to maintaining downtown's vitality, and hired Barton Aschman Associates to develop alternatives for improvements. The favored concept—converting Nicollet into a pedestrian and transit corridor—was refined by a second Barton Aschman

Photos by Barrett Doherty



Photo by Barrett Doherty



Following the tremendous success of Lawrence Halprin's design and conversion of Nicollet Avenue into the pedestrian-friendly Nicollet Mall in 1967, a new priority arose: a public space for gathering that would not compete with mall activities. In response to this need, M. Paul Friedberg and Associates created Peavey Plaza in 1975. Often referred to by Friedberg as a "park-plaza," he has also described this two-acre space as "a mixture of the American green space and the European hard space."

The plaza contains many design elements from Friedberg's earlier Riis Park Plaza, recognized also in his later design for Pershing Park. These include amphitheater-style



In 1970 John Carl Warnecke & Associates envisioned an eighteen-block civic campus anchored by a new county government center. While this was not carried out, the project did spawn new office and other construction in the area and produced a monumental civic building, which used air rights to straddle Sixth Street. Construction of two towers was completed in 1975, one for administrative offices and the other for courts, connected by an enclosed atrium. Escalators connect the building's three public levels: the second-floor lobby, accessed by the city's skyway system; the street/plaza level; and a tunnel to the Richardsonian Romanesque Minneapolis City Hall (1889–1906) north of Fifth Street.

The building's siting results in about three acres of dedicated open space for two public



Photo by Barrett Deherly



Federal Courthouse Plaza

Institutional Grounds -
Governmental Institution or Facility
Plaza
Roof Garden

Postmodern

Kohn Pedersen Fox
Martha Schwartz
Martha Schwartz, Inc.
Tom Otterness

The federal building designed by Kohn Pedersen Fox occupies the north half of the block, leaving the rest for a 50,000-square-foot plaza. Both were completed in 1997. The space is edged by the building's concave south facade, articulated by pilaster-like forms that reinforce its verticality. This linear motif extends into the plaza's paving, where gray pinstripes on a base of cream concrete pavers run south from the facade towards the historic granite Minneapolis City Hall (1889–1906), an imposing backdrop across Fourth Street.

Inspired by the glacial moraine deposits that shaped parts of the Midwestern landscape, landscape architect Martha Schwartz placed a series of miniature "drumlins" that provide a directionality to the front door of the federal building. These steeply mounded forms, made of soil atop styrofoam, were a response to the below-grade garage, which limited the depth of construction. The drumlins vary in scale, sharing a similar teardrop footprint and grassy surface. Some are planted with native jack pines. All are skewed at a 30-degree angle, deviating from the orientation of the pavers and the city grid. Sharing this diagonal alignment are benches made of gnarled logs, stained silver, and metal-mesh seats. The circular form of metal vents from the garage below is repeated by an off-center granite plinth, originally intended as the location for a fountain, which holds a sculpture by Tom Otterness. The fifteen-foot-high "Rockman," crafted from irregular bronze orbs, is joined by smaller Otterness sculptures on the drumlins. The project won a National ASLA Merit Award in 1999.



Photos by Barrett Doherty

Walker Art Center - Wurtele Upper Garden and Sculpture Garden

The museum moved to its new building in 1971. Across a street to the north was an open field, once a formal garden, owned by the Minneapolis Park Board. The museum and park board collaborated on developing the 7.5-acre sculpture garden that opened in 1988. The grid of four outdoor galleries enclosed by tall evergreen hedges was laid out by Edward Larrabee Barnes Associates, with Quennell Rothchild & Partners (QR+P). A lawn to the north features the iconic *Spoonbridge* and *Cherry* by Claus Oldenberg and Coosje van Bruggen with QR+P. Barnes also designed the Cowles Conservatory, with interior gardens by Michael van Valkenburgh Associates and Barbara Stauffacher Solomon. Van Valkenburgh returned in 1992 to design a 3.5-acre northern garden addition: a simple arc path with a hedgerow and lindens between the original and the addition, a 50-foot by 100-foot plaza for temporary displays, and a 300-foot-long steel arbor with perennial borders.

An addition by Herzog & de Meuron with local architects HGA and French landscape architect Michel Desvigne opened in 2005. With the Guthrie's 2006 departure a sloping "Open Field" was transformed in 2010 by architects VJAA and HGA and landscape architect Coen+Partners.

To improve flexibility and sustainability the gardens were redesigned in 2017 by Oslund and Associates. While formal "bones" were respected, walls and fences were removed to improve access, the conservatory became a pavilion, and a meadow improved stormwater management. The Open Field was revised again as the Wurtele Upper Garden by Inside Outside, working with HGA to integrate the landscape and an inviting new northern entry to the museum.

Public Park
Institutional Grounds -
Cultural Institution

Modernist

Edward Larrabee Barnes Associates
Coen+Partners
Michel Desvigne
Herzog & de Meuron
HGA
Inside Outside
Minneapolis Park & Recreation Board
Oslund and Associates
Quennell Rothschild + Partners
Barbara Stauffacher Solomon
Michael van Valkenburgh Associates
VJAA

R
Loring Park



Photos by Barrett Doherty

Established in 1869, this land grant institution is located in both Minneapolis and St. Paul on two separate campuses. The Minneapolis campus sits on two sides of a 100-foot-high plateau overlooking a bend in the Mississippi River, with the Washington Avenue Bridge connecting the 307-acre East Bank and 53-acre West Bank. In 1892, H.W.S. Cleveland created a Picturesque plan with sinuous paths and irregularly spaced canopy trees focused on the Knoll area. It is the location of the university's oldest buildings, including Eddy, Pillsbury, and Folwell Halls. Warren Manning's later plan reoriented the campus by linking the Knoll to the Mississippi River via the East River Road.

In 1910, following a significant expansion in acreage, architect Cass Gilbert proposed a City Beautiful-inspired plan that formed the Northrop Mall. One of Gilbert's most important projects, this long, open green surrounded by Neoclassical buildings began to take shape with the construction of Smith Hall, Walter Library and Northrup Auditorium between 1914 and 1929. Morell & Nichols developed additional plans for this area in 1930. Further campus growth in the 1960s consists of clustered Modernist-style buildings on extensive paved plazas, including the Health Sciences Center and West



Photo by Barrett Doherty





Located along the Mississippi River at the city's southeast corner, this site was



Photo by Barrett Doherty



Coldwater Spring / Fort Snelling

Photo by Barrett Doherty



Hidden from a nearby freeway lies a spring, “Mni Owe Sni,” that flows through Platteville limestone and emerges just above the top of the bluff along the Mississippi River. Its clear, cold water drew First Nations (Dakota) people to camp, hunt, gather food, meet with Ojibwe and other First Nations tribes, and engage in traditional cultural and spiritual activities. The spring is open all winter and often hosts wild fowl. The water, though still cold, is no longer potable due to construction disturbances and runoff. “Bdote”—the Dakota name for the confluence of the Mississippi and Minnesota Rivers—was a sacred place and a neutral meeting ground between tribes.

Historic Site
Public Park -
National Park

R
Mississippi National River and
Recreation Area

The gently sloping 29-acre site was acquired by the National Park Service (NPS) in 2010 to be part of the Mississippi National River and Recreation Area. Since 2012, it has undergone intense Savannah/Prairie restoration efforts through the removal of invasive plant species and planting of native species of grasses and wildflowers. The NPS constructed gravel pathways throughout the site and installed interpretive signage.

The site had long been used by Native peoples before the United States established a military encampment in 1820, where soldiers stayed for several years while building Fort Snelling. The post continued to use water from the spring, first hauling it in wagons and then installing a piped system. In the 1880s the fort erected a limestone springhouse, along with a pumphouse, and expanded the reservoir. The springhouse has been partially reconstructed and the reservoir, though lacking its retaining wall, remains as a pond with water flowing down the bluff to the Mississippi River.



Photos by Barrett Doherty



Irvine Park

This 3.58-acre park gently slopes from east to west, framed with deciduous trees and a central fountain, a 1978 replica of the original cast. Once pasture, this one-block square is at the center of a neighborhood of stately homes, some of which are the city's earliest frame and stone houses. Located close to central downtown, the land was donated to the city by John Irvine in 1849 to create a small public square. Irvine then platted and sold residential parcels to prospective homeowners around the green. Minnesota's first Governor Alexander Ramsey later built a large limestone house across from the park. In 1871, when the St. Paul Board of Park Commissioners was appointed, the land was graded and improvements made, including installation of a fountain and pool, laying of sidewalks, and the planting of small flowering trees, shrubs, and herbaceous plants.

Over time, wealthy residents moved up the hill to the Summit Avenue area, and the neighborhood began a slow but steady decline. This was evidenced when the central fountain was removed in 1927 along with other fixtures, which were scrapped for metal. In the early 1970s, the city undertook a revitalization effort in collaboration with the neighborhood association and constructed a new gazebo, reconstructed the fountain and pool, and added new limestone walls at the corners. "Irvine Park" today refers to both the neighborhood and the park. The neighborhood was listed in the National Register of Historic Places in 1973 and designated a local historic district in 1981.



Photos by Barrett Doherty

Kellogg Mall Park

Public Park -
Neighborhood Park

Beaux-Arts

Edward Bennett
Cliff Garten
St. Paul Parks & Recreation
Department

Bordering former Third Street (now known as Kellogg Boulevard), running along the Mississippi River bluff at the edge of central downtown, the 4.2-acre park was built as a promenade along a four-block stretch of the boulevard, with paved walkways lined with tree allées and decorative railings along the bluff edge. Grassy spaces between two low circular fountains and small tree groupings in the lawn areas provide shade and opportunities for picnicking.

The site was laid out in the planning document, "Plan of St. Paul," developed by Edward Bennett for the city in 1922. From the earliest years goods and materials were transported by steamboat and rail and brought to the top of the bluff. Buildings lined the street, blocking any views of the river. H.W.S. Cleveland's visits in 1872 included speeches to civic and community organizations in which he discussed the valuable vista from this bluff. In the 1920s a reconstruction of Third Street initiated the demolition of buildings, and the newly named Kellogg Boulevard was then open to the river vista.

Eventually, the Mall fell into disrepair. In the 1980s Public Art Saint Paul partnered with the city to upgrade the park and install interpretive markers. Artist Cliff Garten designed a new arcing pergola at one of the reconstructed fountains. He also developed sculptures representing industries and people. Terra cotta reliefs of notable historic figures were set into the railing piers, and granite pavers interpreting the history of the city were installed in the walkways.



Photos by Barrett Doherty



Harriet Island

Sited in the Mississippi River's floodplain, immediately below the limestone bluffs that form the river gorge on a former channel of the river, this nearly 68-acre regional park is directly across from downtown St. Paul. Its simple design dedicates its central grassy open space as an entrance, with walking and biking paths that radiate uniformly outward to a series of steps leading to the water's edge. Small groves of native oaks remain on the periphery of this larger space.

The land was purchased by local physician Dr. Justus Ohage, the city's commissioner of health, who donated the land in 1900 to provide a place for residents without access to private clubs and gardens to enjoy fresh air along the water. It became a popular picnicking and recreation destination with beaches, playgrounds, and a zoo. Named for the city's first public school teacher, Harriet Bishop, it was in constant use during the first decades of the century, until the Great Depression cut park funding, resulting in deferred maintenance and diminished stewardship.

In 1940 the WPA/PWA provided funds to build a pavilion designed by Clarence "Cap" Wigington, the city's first African American city architect. The pavilion was listed in the National Register of Historic Places in 1992 and renamed the Wigington Pavilion. The park was extended further east along the river and is now accessible by road or walking path. Paddleboats, a marina, and a public pier offer waterfront connectivity while trail links provide access to Lilydale Regional Park. The park is part of the Mississippi National River and Recreation Area.

Public Park -
Neighborhood Park
Waterfront Development

St. Paul Parks & Recreation
Department
Clarence W. Wigington

Mississippi National River and
Recreation Area



Photo by Joe Ferrer



Photos by Barrett Doherty



Western Sculpture Park

📍 🗺️ 🏠🏠🏠 Located west of the Minnesota State Capitol, Western Sculpture Park features a two-acre neighborhood park. Galvanized by neighborhood concerns about a deteriorating playground and with a belief in its greater potential, the green space was transformed in 1998 by a coalition of the Fuller-Aurora Neighborhood Association, Public Art Saint Paul (PASP), and St. Paul Parks & Recreation Department. Originally known as Fuller Park, it was renamed to reflect its new purpose.

Seventeen sculptures, interspersed throughout, are organized around small plazas, surrounded by pine and deciduous trees. Choreographed movement through the relatively flat park is encouraged by overlapping walkway ellipses and strategically placed canopy trees that invite visitors to explore the individual works throughout the park. Minnesota-based artists and those from across the U.S. and abroad are represented. The centerpiece and largest sculpture, "Grace à Toi," was created by famed artist Mark di Suvero, known for his large steel I-beam sculptures. Other artists include Alexander Liberman ("Above, Above"); Roger Cummings ("Writer's Block"); sculptor and teacher Peter Morales ("Jaguar Bench"); architect Souliyahn Keobounpheng ("Aardvark Shed"); and Melvin Smith ("Walking Warrior/Spirit of Rondo"). Bianca Pettis designed the "Birds at Play" sculptures featured in the play space at the west end of the park.

PASP curates and maintains the sculpture collection and presents programs in the park. In addition to the changing artworks, which rotate periodically, new works are introduced, and longer-term work rotates out. The park serves as a site for activities and cultural events programmed by PASP and other community organizations.



Photos by Barrett Doherty

Photo courtesy TEN x TEN



In the mid-1960s the I-94 freeway connecting the Twin Cities was built through the



Como Park

Public Park -
Large Municipal Park

Picturesque

H.W.S. Cleveland
HGA
Masami Matsuda
Frederick Nussbaumer
Winsor/Faricy Architects

R
Cleveland Park + Parkway Plan
St. Paul Grand Round

The first European settlers along Sandy Lake (renamed Como in 1856) arrived in the mid-1840s, after the Treaty of Traverse des Sioux forced the Dakota people onto reservations. A real estate boom in the 1850s quickly followed, and the area evolved into a recreational destination.

In 1872 H.W.S. Cleveland recommended the acquisition of public parkland including Lake Como and its surrounds. Three hundred acres were acquired by the city and named after the iconic Lake Como in the Italian Alps. Although development would be stalled until 1887, it would emphasize the public's enjoyment of nature through the park's natural features, including strolling, boating, riding, skating and picnicking.

Cleveland's vision was advanced by horticulturalist Frederick Nussbaumer, who became superintendent of parks in 1891. In the decades that followed, the park's transformation was completed, resulting in a Picturesque landscape supported by a variety of destinations including display gardens/lily pond (formerly the Aquarium, 1895); Como Zoo (1897); Schiffman Fountain and Lakeside Pavilion (1896); Mannheimer Memorial (1906); the Nelumbium Pond and Rockery (1911, now Frog Pond); and a Conservatory (1915, now named for Marjorie McNeely). Active recreation also took hold during this time, and new ball fields and playgrounds were introduced.

In 1979 a Japanese Garden gifted by the people of Nagasaki and designed by Masami Matsuda opened. Several park roads were removed in the 1980s to reduce traffic and diminish the presence of cars. Today, the Conservatory is the only structure in the 365-acre park listed in the National Register of Historic Places (1974).



Photos by Barrett Doherty

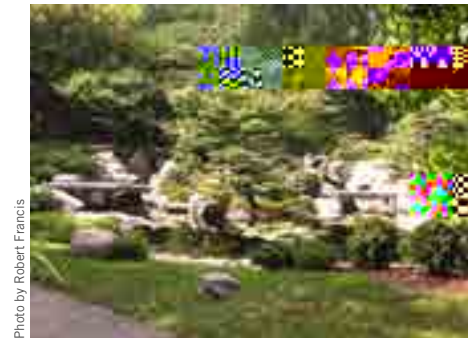


Photo by Robert Francis

Photo by Barret Doherty



Swede Hollow

This 29-acre park, located in a floodplain on the Mississippi River's north shore, is just east of downtown St. Paul. The site features several ecosystems including floodplain forest, dry prairie, oak savannah, bluff prairie, oak woodland, and spring-fed streams and wetlands. Originally a Dakota settlement, the park contains a cave known as "Wakan Tipi" (Spirit House) and is situated under sacred burial mounds along the bluff in Indian Mounds Regional Park. Early European explorers described the cave (known for many years as "Carver's Cave," and now inaccessible) as having extensive petroglyphs.

After European settlement, the area became increasingly industrialized, and railroads

Established in 1973, this linear park is a lush green space with trails along the former watercourse of Lower Phalen Creek. The 25-acre, 100-foot-deep ravine curves through an area once part of the Dakota Kaposia settlements that stretched along the Mississippi River from here to below Indian Mounds Regional Park and beyond. The park was named for the first group of European immigrants to settle in the creek valley that wound its way through the east side of the city.

In 1850 the creek continued to flow through its bed, but it was soon diverted underground to allow industries and railroads to build on the former marsh land. European settlers built small frame houses along the edge of the creek and, as each new wave of immigrants came to St. Paul, they often settled in the hollow. The close-knit community was devastated in the 1950s when the neighborhood was declared hazardous due to unsafe water and lack of sanitary sewers. The residents were relocated, and their houses demolished.

Through the efforts of the St. Paul Parks & Recreation Department and other partners, invasive plants have been removed and native grasses and flowers reestablished. A master plan produced in 2019 proposed improved access, trail improvements, a boardwalk, wayfinding signage, expanded natural resource planning, and interpretive plaques. A wooden observation deck was constructed in 2020. The park's trails connect to Bruce Vento Nature Sanctuary to the east and up the bluff to Indian Mounds Regional Park.

Public Park -
Neighborhood Park

St. Paul Parks & Recreation
Department



Photos by Barrett Doherty

Photos by Barrett Doherty

Photo by Barrett Doherty



Containing the only known remaining indigenous burial mounds within the Minneapolis-St. Paul urban core, this 79-acre linear park is a sacred landmark site for Native Americans, especially the Dakota Nations and their predecessor cultures. The park sits 200 feet above the Mississippi River bluff (Imnīzaska, the “White Cliffs”) just downstream from St. Paul, where the river gorge begins to flatten. Affording a dramatic vista of the river, the site is situated above the river floodplain where the Dakota historically gathered and camped. The park provides a visual connection to downtown and the railroad lines and river transportation that followed European settlement.

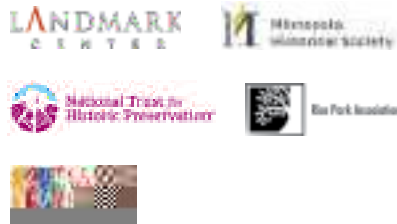
First proposed as a park by H.W.S. Cleveland, St. Paul began to acquire the land around the burial mounds in 1890, re-grading many of the mounds, through retaining the



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This guidebook is the result of the scholarly support and photography produced by Barbara Bezat, Barrett Doherty, Charles Birnbaum, Amy Mino, and Charlene Roise. The design is by Justin Clevenger, with all photos by The Cultural Landscape Foundation unless otherwise noted. Additional review was provided by Richard Arey, David Lanegran, Jean Garbarini, Dena Tasse Winter and Nord Wennerstrom.

Photos [Left and Cover] by Barrett Doherty.