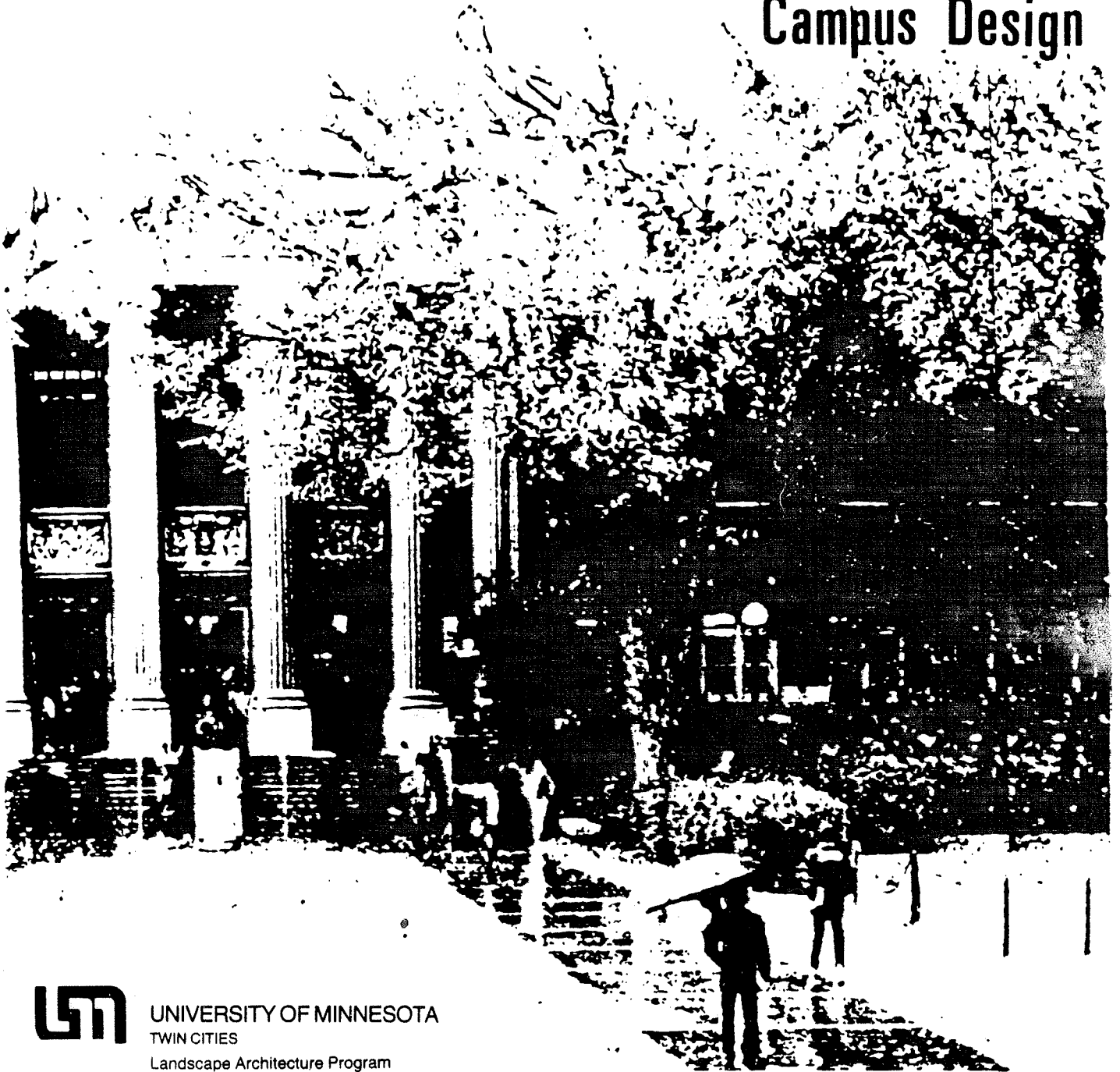


HISTORICAL SPACE TYPES

A Strategy For Campus Design



UNIVERSITY OF MINNESOTA
TWIN CITIES
Landscape Architecture Program

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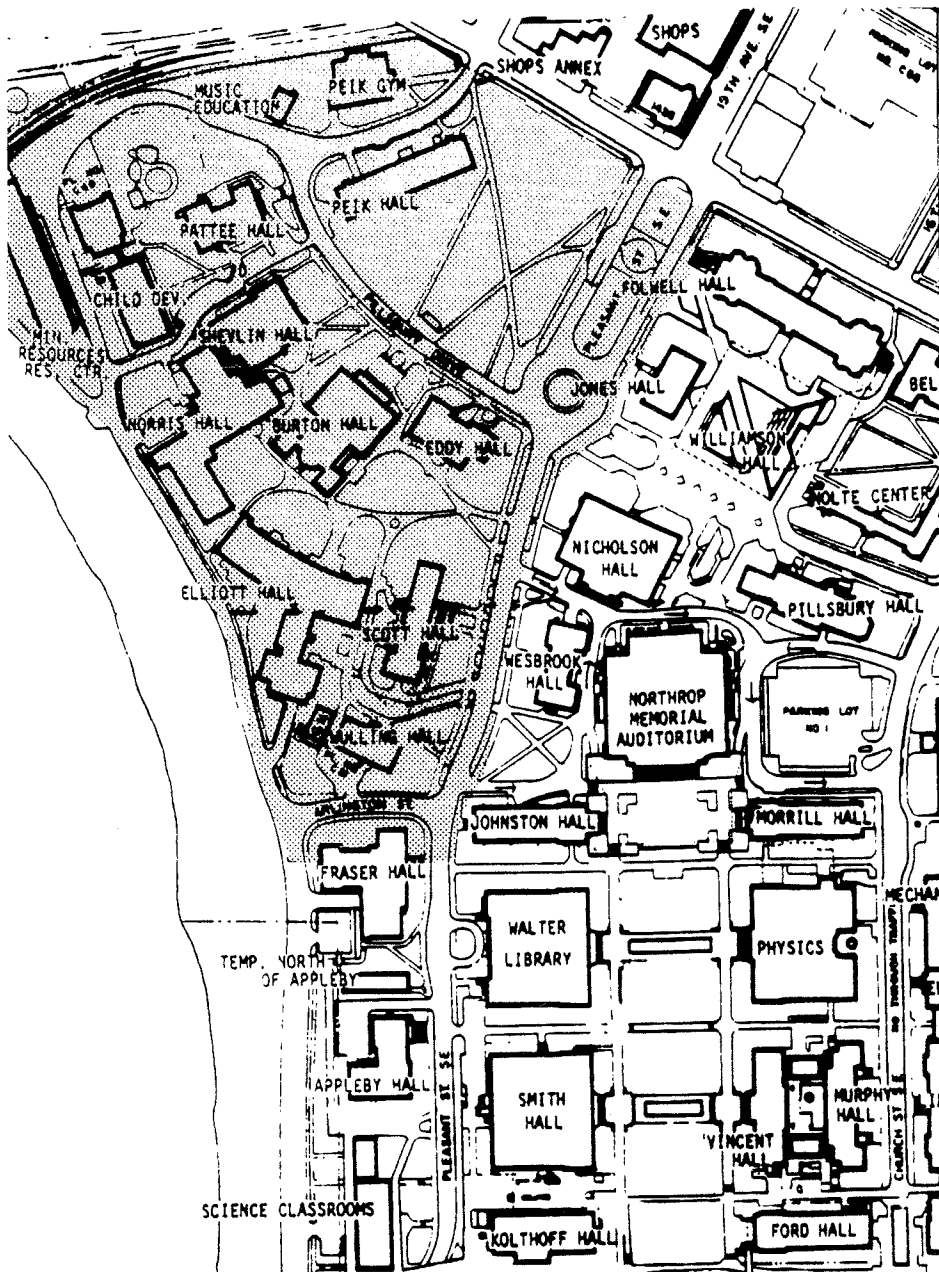
ACKNOWLEDGEMENTS

The students and faculty of the Landscape Architecture Program of the University of Minnesota would like to express our appreciation to the following groups and individuals for their assistance in the production of this book. First to Assistant Vice President Clint Hewitt for his personal enthusiasm for this project and for assigning financial resources from his office towards the production of this book. Other financial support for this project originated with the Urban Design Program of the School of Architecture and Landscape Architecture, a program funded through a major grant from the Dayton Hudson Foundation.

Finally, as the studio head during this effort, I would like to express my own appreciation for the efforts made in the interest of campus improvement by this fine group of future landscape architects. I would like to make special mention of Don Varney, who performed above and beyond the call of duty in assisting his classmates with the vagaries of computer technology, and to Julie Kallemeyn, to whom this book is dedicated, in recognition of what was, for her, a very difficult quarter.

Patrick Michael Condon
Assistant Professor
Landscape Architecture

ROMANTIC SPACE



INTRODUCTION

The Minneapolis campus of the University of Minnesota has recently become the focus of a debate centering around how the physical campus can best be enhanced. Recommendations have ranged from projects intended to simply 'beautify', to those involving the re-design of significant areas within the campus.

Any strategy for the enhancement of the University must take into consideration the three fundamental types of historic space that exist on campus: the Romantic, the Neo-Classical and the Modern. These historic space types are represented by the Knoll Area, Northrup Mall and the West Bank.

It is our intent that this publication will contribute to the level of general awareness of the historical forces that have produced the physical environment of the University of Minnesota. It is our hope that our exploration will assist in the on-going dialogue over how the University campus might best be improved.

The knoll was chosen as the romantic space with the most integrity because it was the oldest, most whole portion of the campus dating back to the late 1860's. Though it has been interrupted with the construction of buildings its basic undulating, treed and pristine nature has been maintained. The space is principally utilized by pedestrians and for this reason vehicular traffic has been kept to a minimum. Many views of the river are possible from the western

portion of the knoll and these serve to heighten the romantic experience. As a space the central area bounded by University Avenue and Pleasant St. (southeast of Peik Hall) is certainly meditative and pastoral in contrast to the sublime, wilder portion fronting the river.

PHILOSOPHICAL BASE

"Romanticism resists definition, but in general it implies an enthusiasm for the strange, remote, solitary, and mysterious. The solitude and total freedom of the wilderness created a perfect setting for utter melancholy or exaltation." Roderick Nash. The Romantic aesthetic, sometimes called the Picturesque, was the product of the shift from a period of reason to one of imagination; from the purely classical forms to an integration of Greco-Roman Art/Architectural forms with the natural landscape. It was an emotional appeal to the senses based allegorically on the cycle of life and death found in myth and literature. Uvedale Price coined the term "Picturesque" as the final category in a system that also included the "sublime" and the "beautiful".

Elements of the "sublime" (vastness, infinity, darkness, solitude, surprise and terror) evoking awe stood in contrast with the "beautiful" (described by smallness, smoothness, gradual variation, delicacy of line and color).



Stourhead, England



Cloister Graveyard in the Snow, 1810,

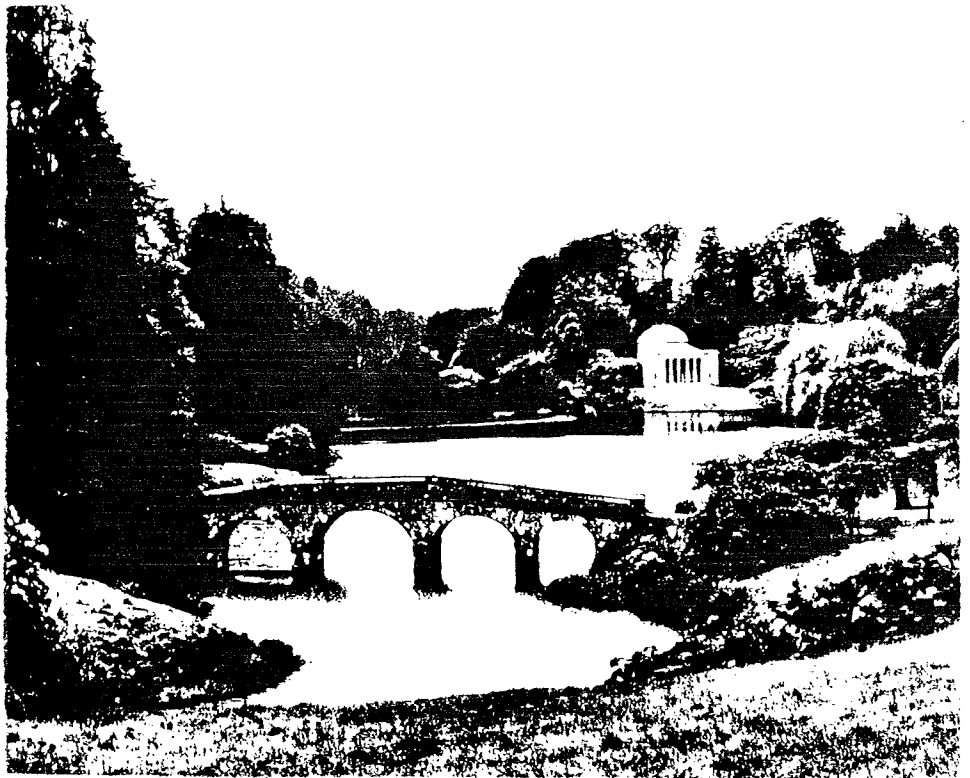
by Caspar David Friedrich

The serpentine-curve was the unifying form which the designers employed suggesting the irregularity of nature on all planes (ie. paths, topography, plantings and open spaces.)

Transcendentalism was the American philosophical equivalent of the English Romantic Movement. Initiated by Ralph Waldo Emerson this philosophy advocated self-culturization: each individual must turn within to cultivate the qualities which would lead to harmony with self and universe, and was a revolt against the themes of reason and law prevalent in the Enlightenment. Nature was the embodiment of our souls. By studying nature we came to know ourselves.

Henry David Thoreau in his book Walden, espoused the importance of escaping the tempo and mechanization of the city for the pastoral. He urged his readers to "be... the Lewis and Clark and Frobisher of your own streams and oceans; [to] explore your own higher latitudes."

The Hudson River School (mid-1800's) was the painting equivalent of literary Transcendentalism. In Thomas Cole's pieces particularly, the dramatic composition is filled with precipitous cliffs, dark gorges, and surging storm clouds. In America's native landscape what we view most highly is the works of "God, the Creator" not of man. Like Thoreau, Cole also advocated balance--"man's optimum environment is a blend of wildness and civilization".



Stourhead, England



Fountains Abby, England

HISTORICAL CONTEXT

In America, the Romantic idea was expressed in two similar and crucial areas: public parks, and college campuses. Andrew Jackson Downing, a landscape gardener, was one of the first to realize the need for public parks through his involvement with cemetery design. He noted that the closest approximation to a public park in America was the "embellished rural cemetery", where evening strolls and Sunday outings were commonplace. Mount Auburn Cemetery in Cambridge, Massachusetts (1831) by Alexander Wadsworth, Henry A.S. Dearborn and Jacob Bigelow along with Sleepy Hollow Cemetery in Concord Massachusetts by H.W.S. Cleveland are just two examples of this new spatial development.

In 1858, Frederick Law Olmsted and Calvert Vaux, the first American landscape architects, manifested the ideals of the rural cemetery, minus graves, in the "Greensward" plan for New York City's Central Park. They, along with their contemporaries, felt that public parks would raise the level of public taste and focus attention on the spiritual through this contact with nature. A model for numerous future parks, the artistic beauty of Central Park was based on six principles:

1. Preserve natural scenery, restore if necessary.
2. Avoid formal, geometric design, except near buildings.
3. Create open lawns and meadows.
4. Use native trees and shrubs.
5. Provide circulation by means of paths and roads laid in widesweeping curves.
6. Separate pedestrians from traffic, by means of over and underpasses.



Example of the Picturesque from Andrew Jackson Downing.



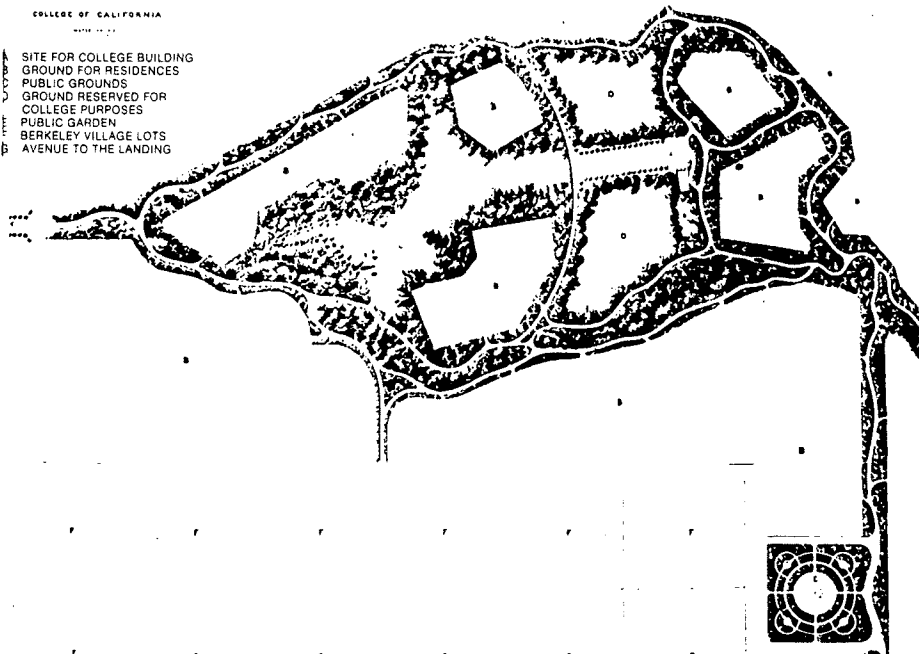
Mount Auburn Cemetery, Cambridge, Massachusetts(1847).



Central Park as it was in 1862.

BERKELEY NEIGHBORHOOD
 "BEING NO THE DEDICATED OF THE
 COLLEGE OF CALIFORNIA"

- A SITE FOR COLLEGE BUILDING
- B GROUND FOR RESIDENCES
- C PUBLIC GROUNDS
- D GROUND RESERVED FOR COLLEGE PURPOSES
- E PUBLIC GARDEN
- F BERKELEY VILLAGE LOTS
- G AVENUE TO THE LANDING



These principles sprung directly from Romantic aesthetic canons, which stressed the value of nature, beauty of curved lines, and concepts of contrast inherent in the Picturesque. The next land use area affected by the Romantic Movement was college campuses. Just as the public park was a design for a new social environment alternative, land-grant colleges became a new educational environment alternative. In the 1850's, Downing advocated the establishment of an agricultural college in New York State, where ignorance and the isolation of rural life could be remedied. Olmsted, Vaux & Co. carried on his idea in the 1866 design for what was to become the University of California at Berkeley, using the neighborhood concept. This campus plan consisted of buildings placed about large open spaces within easy reach of nearby homes. This positioning created a strong bond to the community and let the open spaces feel like the "village greens" of New England. As in all of Olmsted and Vaux's work, the plantings here served the dual purpose of spatial delineation and the establishment of a natural "untamed" effect.

LOCAL HISTORY

The University of Minnesota was founded in 1851, but it was several decades before the Board of Regents saw the need for a campus plan.

Horace William Shaler Cleveland was commissioned for the job because he had an excellent reputation for his work in Chicago's and the Twin Cities' public park systems. Cleveland's design philosophy showed his expertise as a designer in that he understood ecological systems, preferred native plant materials and preserved the existing character of the sites he worked on, while maintaining extreme concern for human psychological and sociological needs as applied to city planning.

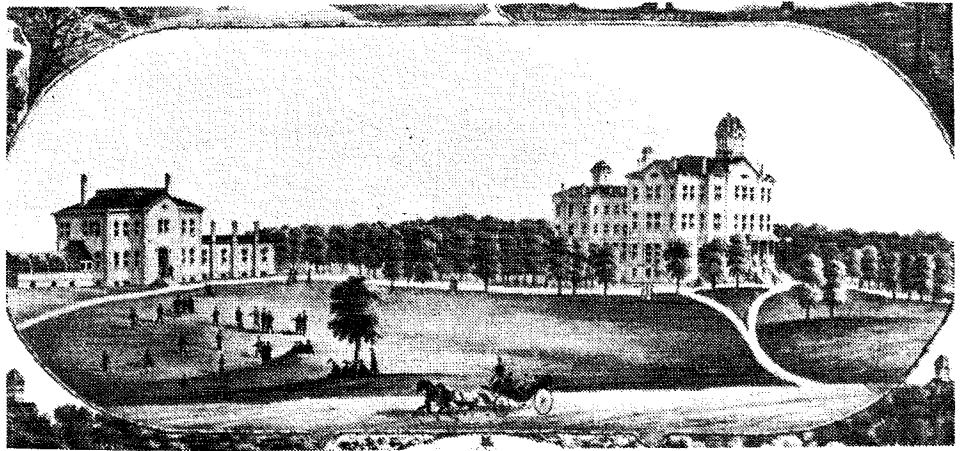
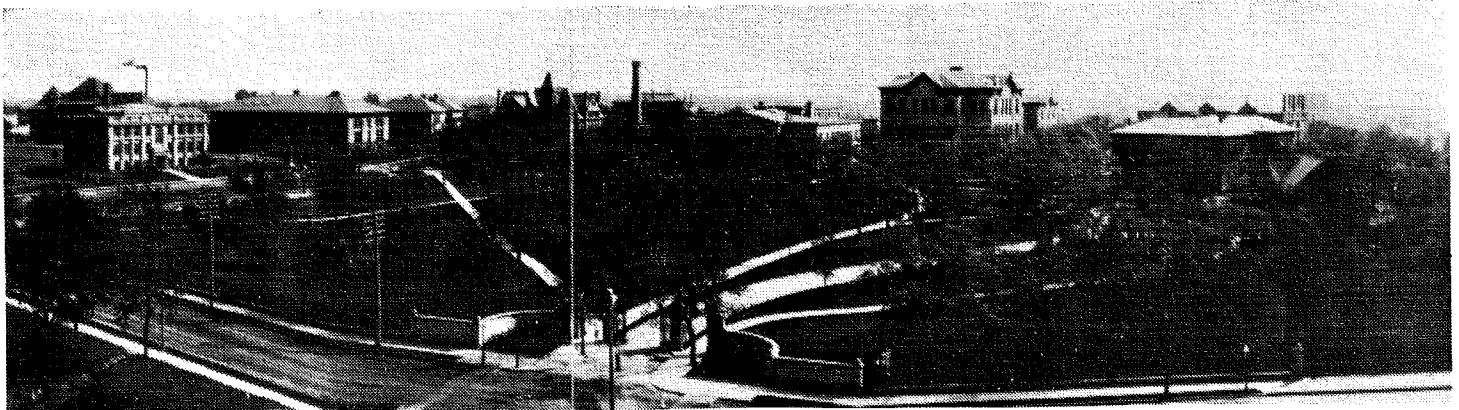
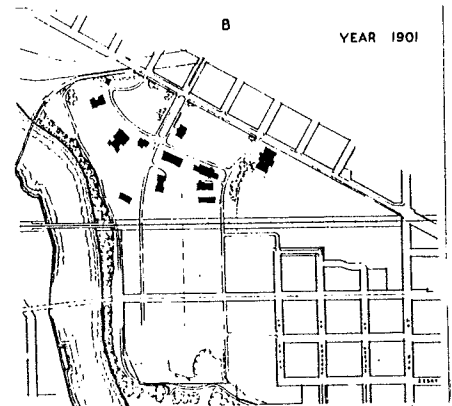
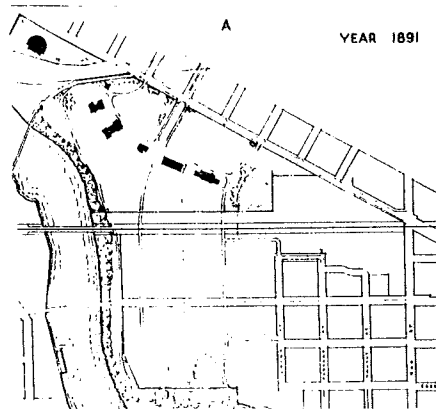
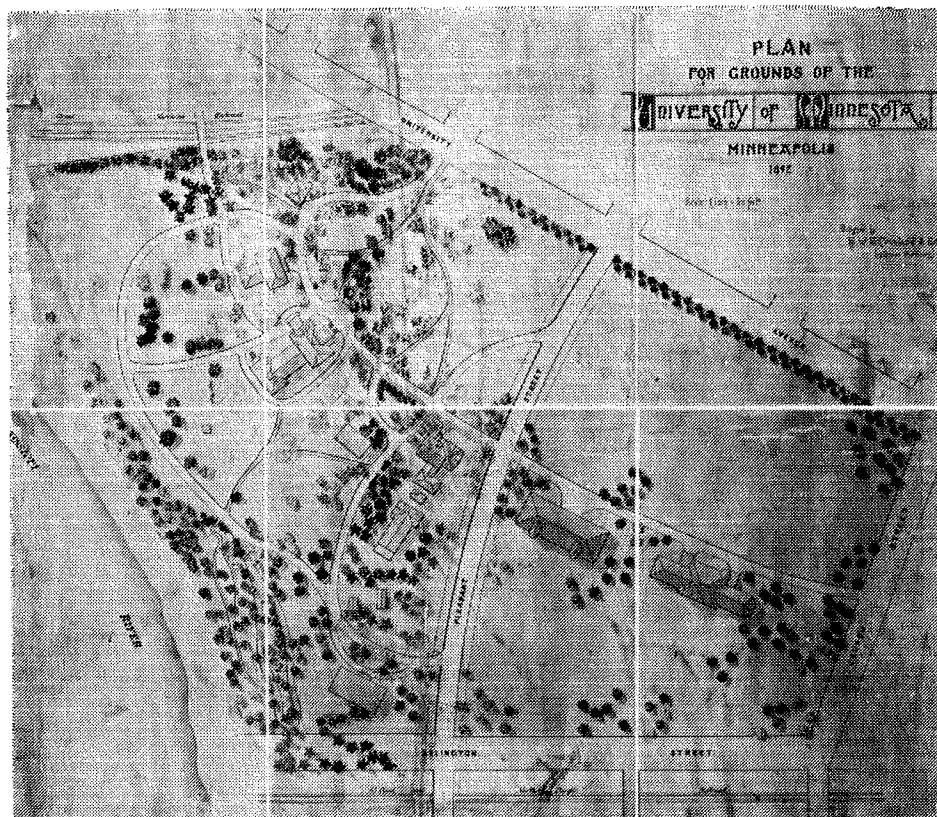


Illustration of Main Campus, 1901.

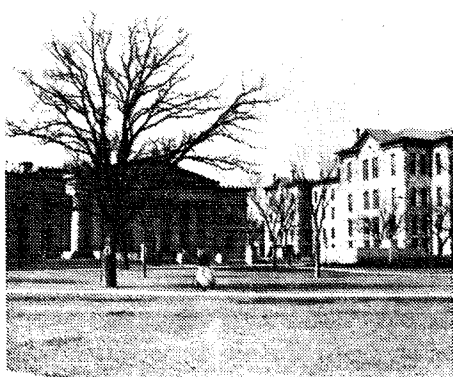
Cleveland designed the South Parks area of Chicago and developed an overall plan for the city after the Great Fire of 1871. William Folwell, president of the University of Minnesota, recognized Cleveland's talent and was responsible for bringing him to the Twin Cities area.



Campus view off University Ave. 1904.



Cleveland's original plan for campus, 1892.



Burton Hall and Old Main (right).



Bur Oaks of the Knoll.

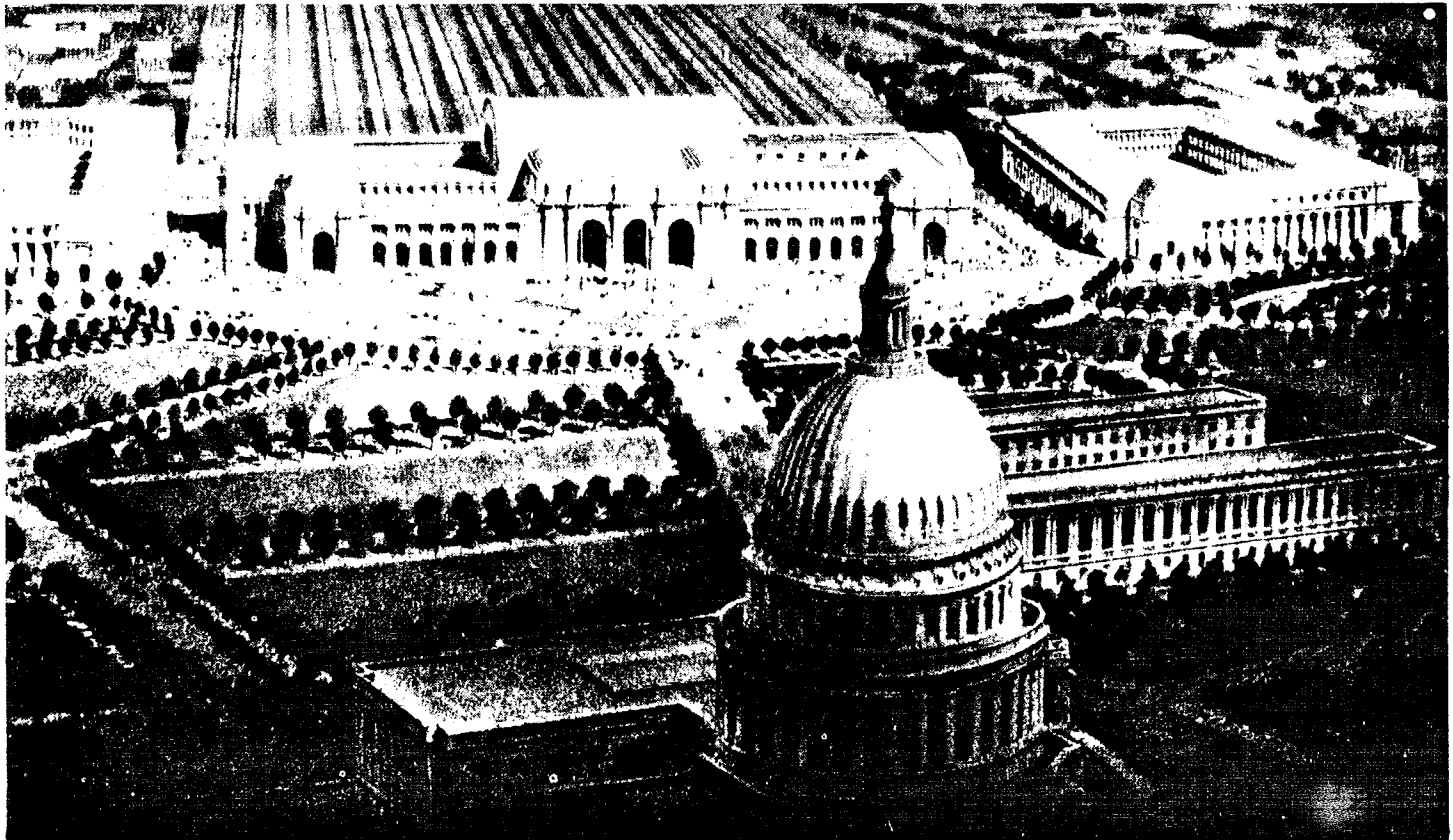
Cleveland was an advocate of public open spaces and created the park systems for both St. Paul and Minneapolis. When Cleveland submitted his plan to the Regents in 1892, he created a picturesque, park-like plan, taking full advantage of the natural amenities of campus: the knoll to the North and the Mississippi River to the South. The knoll became the focal point of campus with circulation and building facades facing it rather than the river. Cleveland used plant materials to create the appearance of a continuous, rough edge in contrast to the light, open space of the knoll in front of it. The wooded edge also divided the very public space from the very secluded space at the riverfront, creating a peaceful grove. Cleveland also saw a direct link between art and achieving a higher consciousness which is accomplished only through nature. It has been nearly one hundred years since Cleveland submitted his plan to the Regents. Although few remnants of Cleveland's work exist today, the ideas and emotions of the Romantic era with its picturesque designs can still be felt at the knoll with the curving paths between buildings and the powerful oaks.

PHILOSOPHICAL BASE

A love of clearness, logic, permanence, and continuity best describe the rational approach of the Neo-Classical designer. Neo-Classicism represented organization, stability and an interest in the life of a human in society rather than in nature. Central to the Classical approach is the conception of a building with a specific relation to the space immediately around it and to the city as a whole. For example, Union Station in Washington D.C. functions as the gateway to the city to which the traveler has just arrived. It is an act of communication as well a utilitarian structure.



Rue Royale with view of church of the Madeleine, 1900.



Union station in Washington, D.C. project sketch. Daniel Burnham.

The monumental grouping of buildings along a strong main axis and various minor axes, coupled with ornate templed facades created an imposing feeling of power. The scale of proposed developments both reduced the citizen to insignificance and inflated his self-esteem as a member of a society ennobled by great people. It was a soul-satisfying experience that helped put the nation in touch with its past.

The social concerns of the Classicist and the sense of obligation to the past, the future, as well as the present, gave their art a didactic function. The goal in art was not self expression but effective communication. Their interest was in expressing general truths as clearly as possible and in affecting social behavior. Integration and aspiring to present the ideal and finished totality was their aim.

In summary the Classical Spirit values the completeness of the whole, and the subordination of the parts to the overall design.



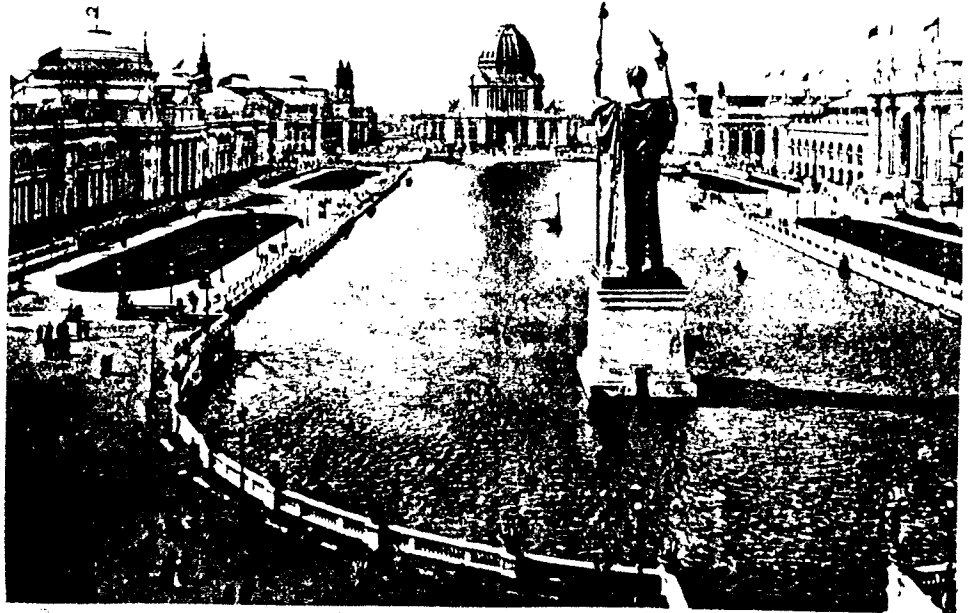
Manhattan Bridge, Court of Honor, Carrere & Hastings, 1912.

HISTORICAL CONTEXT

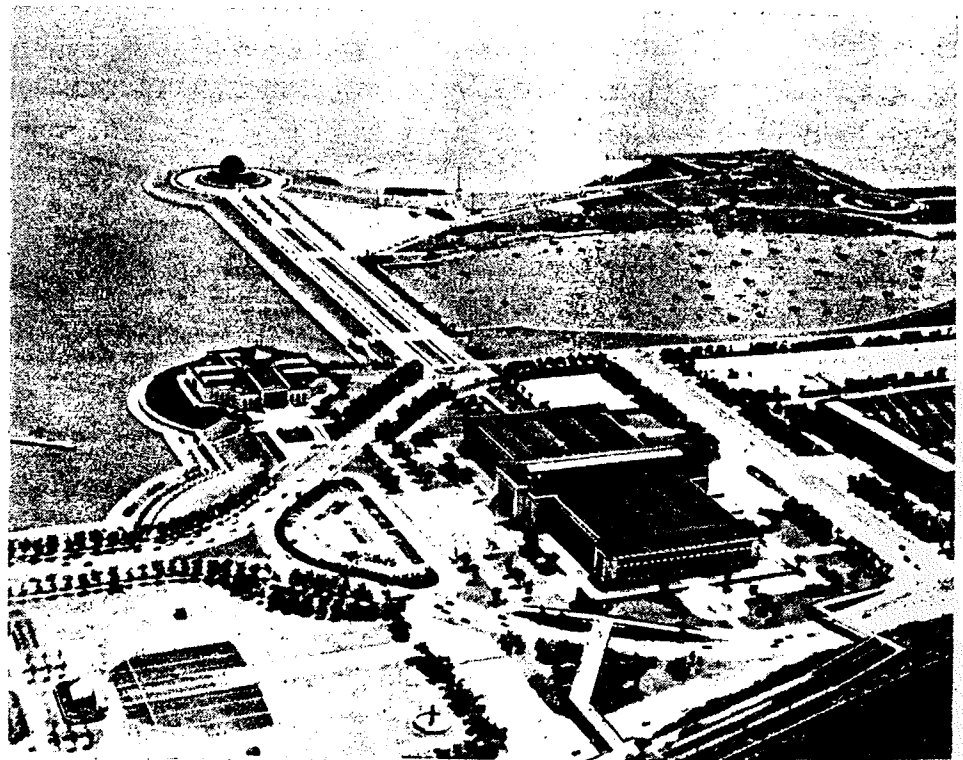
The Columbian Exposition of 1893 serves as an outstanding historical example of the American personality. Frederick Law Olmsted, landscape architect, laid out the basic plan of architecture and landscape architecture Daniel Hudson Burnham, architect and Director of Works for the Fair, suggested the sizes and locations of the buildings.

Charles Mulford Robinson, an author strongly influenced by the Fair, became the first American urban planner. He is credited with educating the public on "civic aesthetics" and counseling dozens of American cities. His phrase "City Beautiful" was borrowed to name the movement which, as he conceived it, was to inspire the democratic re-design of crowded, industrial cities into civilized urban environments.

A later approach to the concept of City Beautiful, which came to dominate the movement, focused on the 'idee fixe' of America as the new Roman Empire. The two major factors which inspired Americans to embrace the Roman formal typologies were; the collaborative work of the various designers and artists at the Fair and the "unprecedented awakening of public interest in civic design" which it engendered.



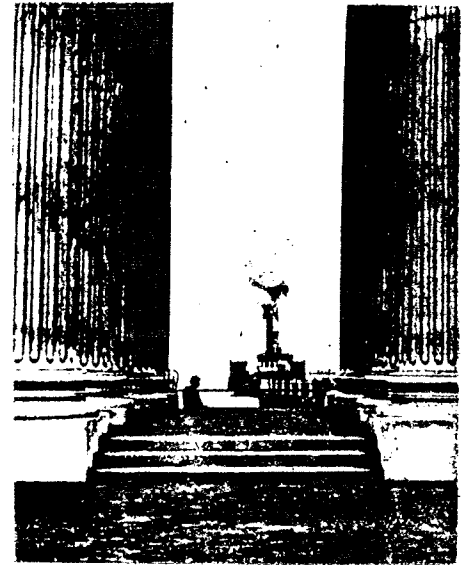
World's Columbian Exposition, Court of Honor



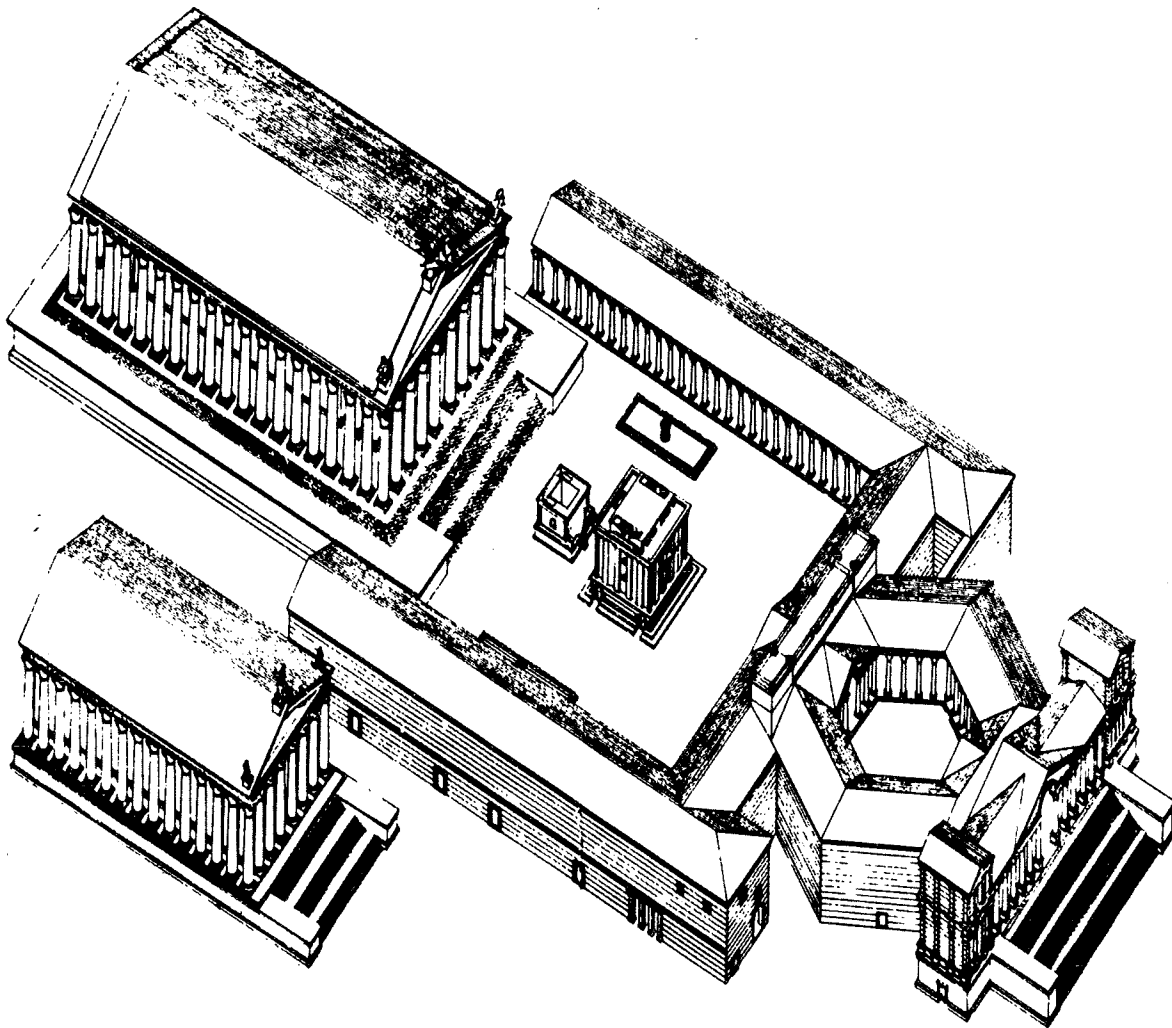
South end of Grant Park and north end of Burnham Park, Chicago.

Burnham evinced an, "implicit belief in the infallibility of the classical ideal. This style projects a fundamental sense of power and stability through the use of strong, contained, hierarchichal spaces arranged symmetrically along axes, usually within a grid system. It also provided 'history-by-adoption' to a nation aesthetically dependent upon its European elders.

Although faulted for their elevation of "beauty as a substance" to a position of greater importance than human social needs, the visionaries of the City Beautiful movement (1893-1920) deserve credit for founding urban planning in the United States and increasing public awareness of its goals.



The peristyle column, looking east to Lake Michigan.



The Temples of Baalbek, Syria, 1st-2nd centuries A.D.

LOCAL HISTORY



Section of University and Northrup Mall, Cass Gilbert, 1910

In 1907 the University acquired a large parcel of land between Northrop Auditorium and Washington Avenue. Subsequently the administration saw the need for the development of a cohesive plan for academic expansion. Since the Neoclassical ideal of beauty through function and meaning provided

the means of design for both urban and academic landscapes, the goal was to apply the Beaux Arts "City Beautiful" concept to the University campus.

A nationwide design competition, held in 1907, was won by local architect Cass Gilbert. In spite of the accolades

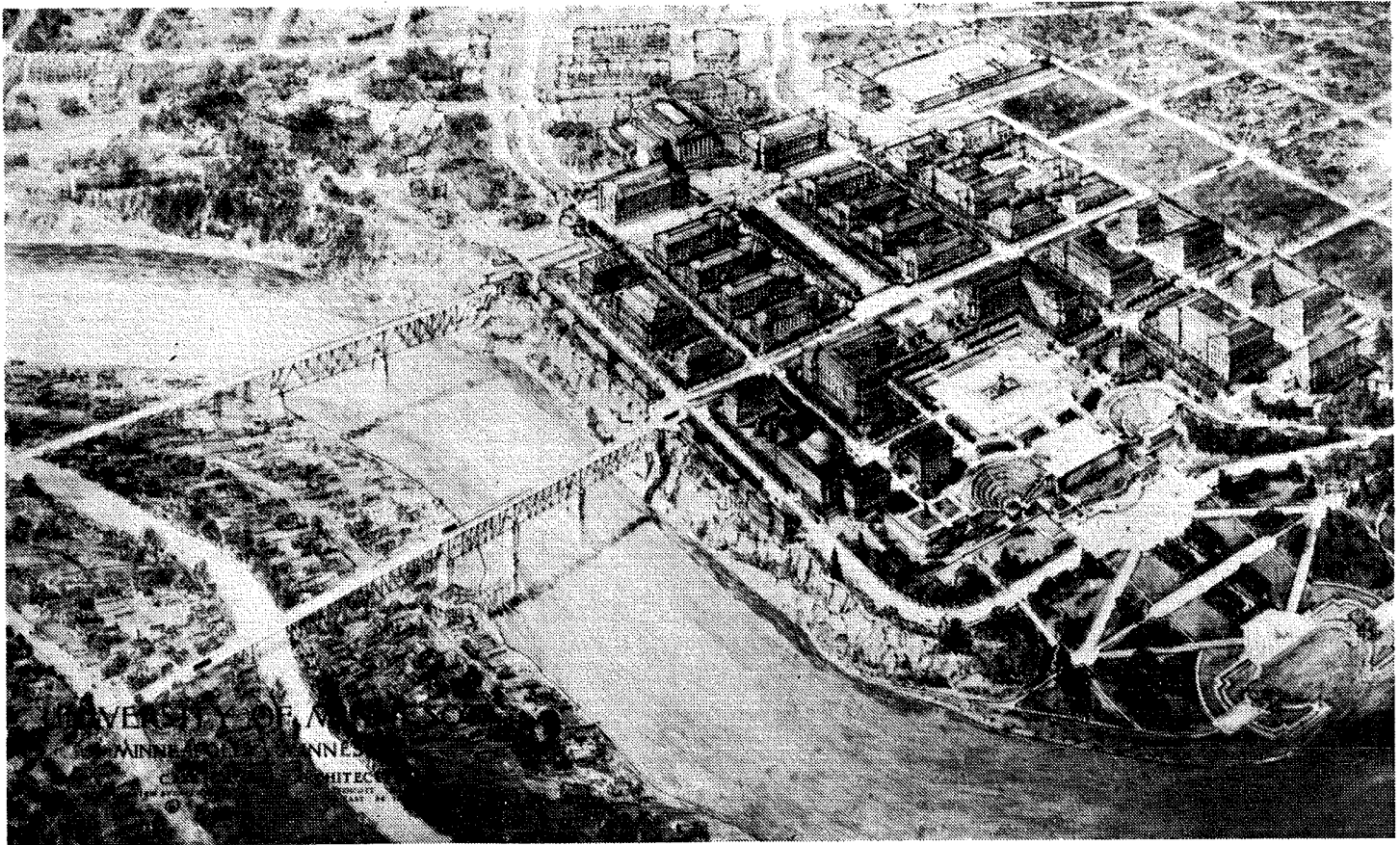
it received, his design was never fully developed. Grand, axial formality ordered his plan for the University; however mitigating economic and political considerations altered the original design to the point where much of its impact was compromised. State and University officials felt that the

elaborate terracing of the riverbank and the creation of public spaces were too frivolous an expense for the University's undertaking. Political forces haggled over the placement and space allotted to each department. Finally, due to legislative statutes, state appropriated funding carried with it the stipulation that staff architects must be employed on State of Minnesota projects, thereby ejecting Cass Gilbert as project manager. Other plans for the Minneapolis campus were later submitted--many of them retaining the Classical elements in vogue at that time.

The campus was eventually developed incorporating some of Gilbert's ideas. Today's grand colonnaded Northrop Mall was built, but the placement of Coffman Union in the center of the proposed mall in 1939 sealed off any possibility of realizing one continuous space linking the Mississippi River with Northrop Mall.

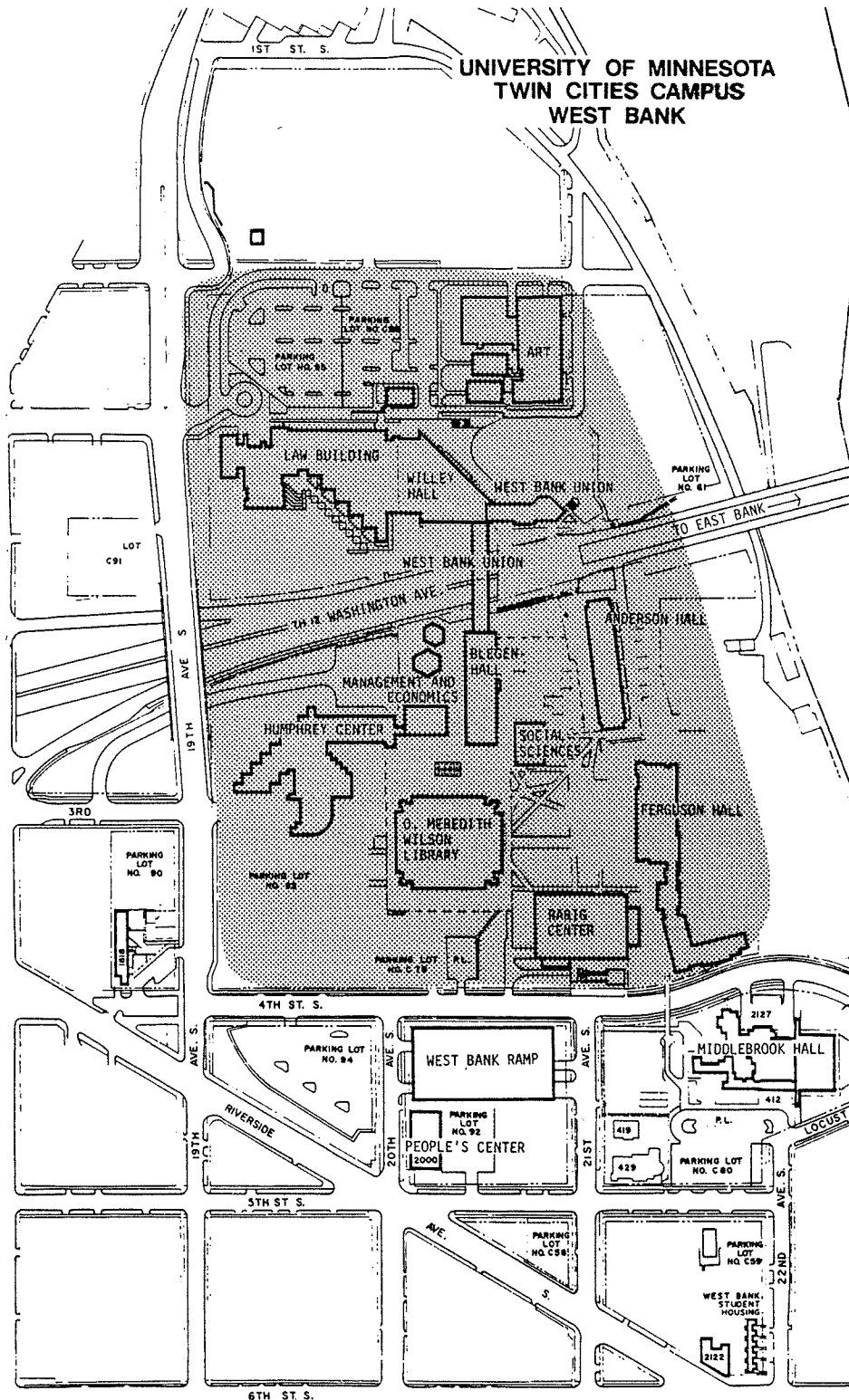


Aerial perspective of Minneapolis "City Beautiful" plan, Burnham, 1917



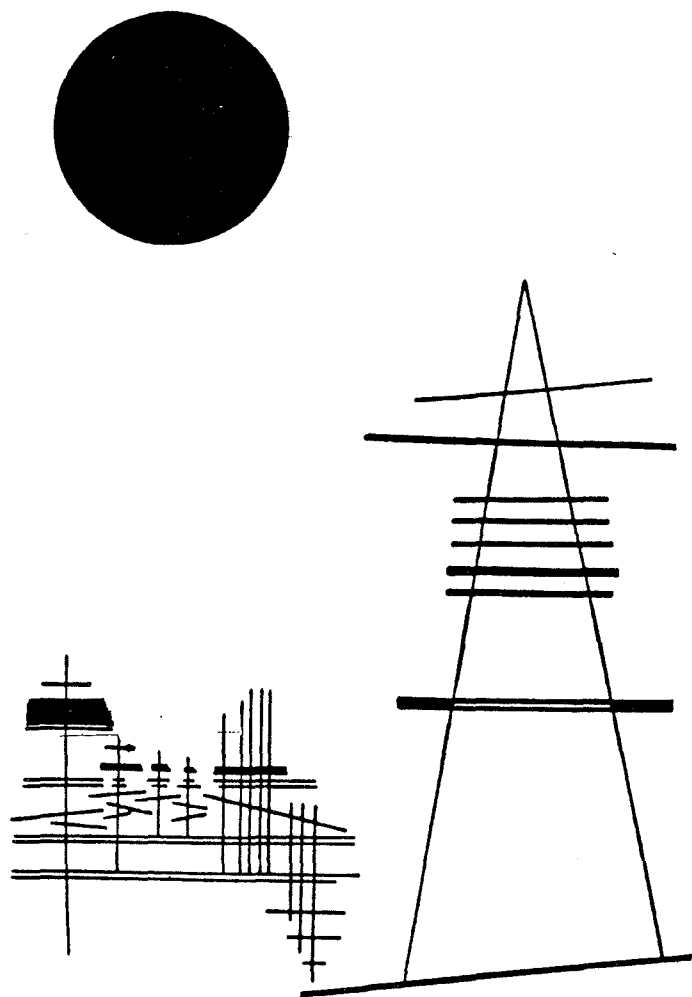
Aerial perspective of the University of Minnesota, Cass Gilbert, 1910

MODERN SPACE

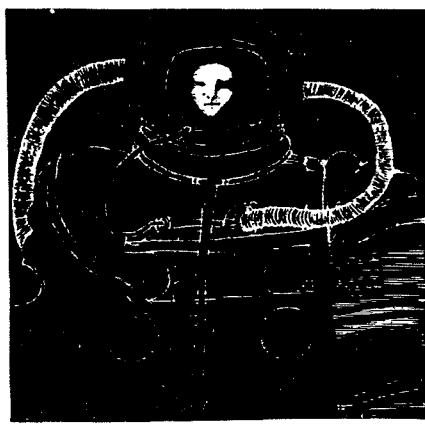


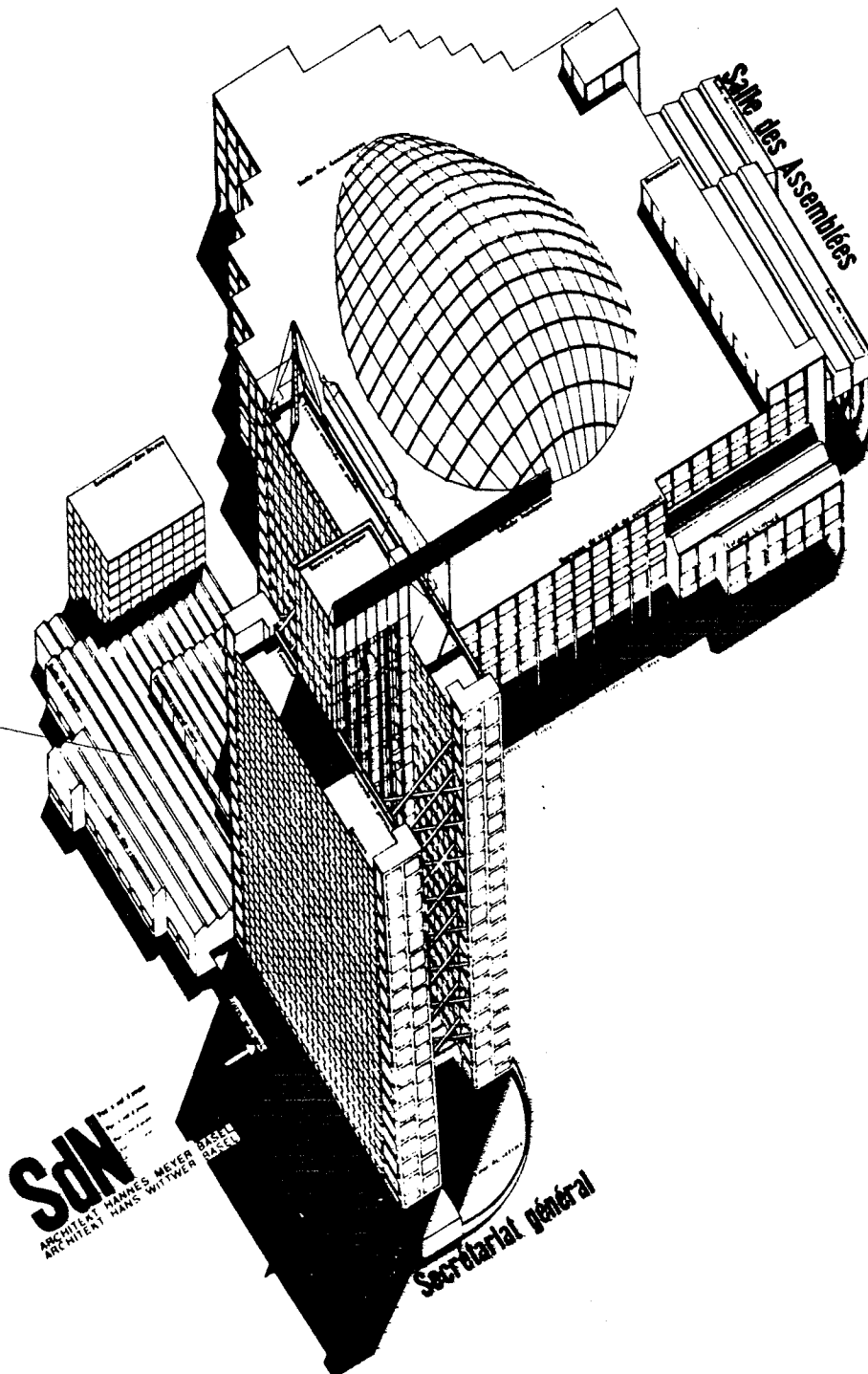
This century brought with it a new space concept, herein characterized as Modern Space. Previously space had been deployed as complete volumes; modern space designers intentionally shatter the volume to create a faceted and interpenetrating spatial continuum. For urban designers this meant placing the sculpture of the building onto the field of the site. The development of the West Bank Campus conforms to this modern paradigm in its entirety. In contrast to Neo Classical Space, on the west bank space is not contained. Rather space flows freely and dynamically around the buildings. No one space is entirely enclosed, nor is one space entirely open. In approaching the problem of sympathetic interventions into an overwhelmingly modern context, it behooves the designer to be cognizant of the philosophical, historical, and cultural factors that lay behind the design decisions previously made. An analysis of what those factors are and how they affected the form of the West Bank Campus follows.

PHILOSOPHICAL BASE

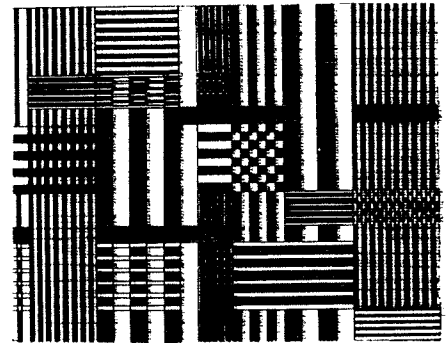


The philosophical base of the modern world is closely tied to the exponential development of modern science and technology. The power of religion and of historical precedent to provide a framework for existence has waned. In their place, we find a faith in the inexorable progress of the human species guided by the principles of science and rationality.





In architecture and urban design, this unbounded faith in progress and the future influenced the work of the Bauhaus designers. They strove to represent the modern design gestalt in terms of an almost technological efficiency. Their dictum was clear: form follows function. The aesthetics of the machine were exalted and found their ultimate expression in the "Radiant City" of Corbusier, an urban center whose metaphor and inspiration were the machine. The designers of the International School, the intellectual and philosophical heirs of the Bauhaus, viewed the simplicity of the unadorned line as the ideal. Buildings were seen as discreet sculptural forms. The skyscraper came of age in the modern era as a testament to the power of technology, materialism and functionalism. Architects embodied a consciousness within which they viewed themselves as designers of new social, as well as spatial environments.

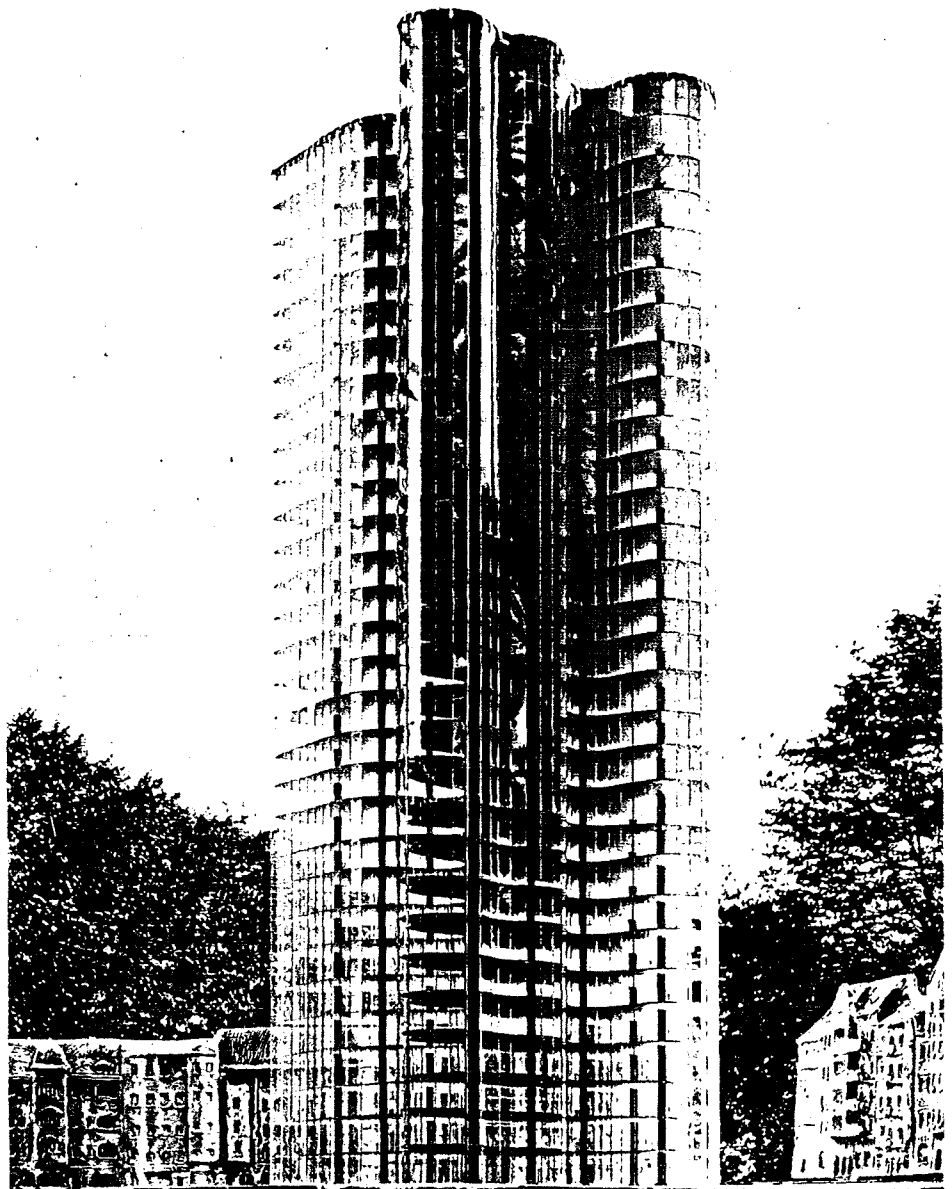


The critique of the modern philosophical base and, implicitly, of the structures which are manifestations of it, has centered around modern man's feeling of alienation in the midst of a bureaucratized, impersonal mass society. This estrangement has been reflected in all aspects of modern art, from the abstractions of the Cubists to the writings of the Existentialists. It is the central dilemma of modern philosophy and modern architecture.

HISTORICAL CONTEXT

The Modern movement came about as a result of both technical advancement and new ideas in science and the arts. New processes and materials from the industrial revolution made possible a new type of architecture. The advent of cubism, the artistic movement embodying Einstein's theory of relativity, led designers to see space and time as interrelated, a departure from the single point of reference. Designers began to view architectural works as objects, sculptural elements in space to be viewed from many points of reference, just as a piece of sculpture would be viewed. This required open space on all sides of the building to allow for multiple viewing points.

This cubistic viewpoint had profound effects on architecture and landscape architecture. In urban design, the ideas of free space, simultaneity, interpenetrating hovering planes, and penetration of inner and outer space came to mean the "Tower in the park" idea of Courbusier's Ville Radieuse or Radiant City. Instead of space being formed by continuous buildings whose facades surrounded a spatial volume, there would be shafts of structure rising up out of the undifferentiated "natural landscape".

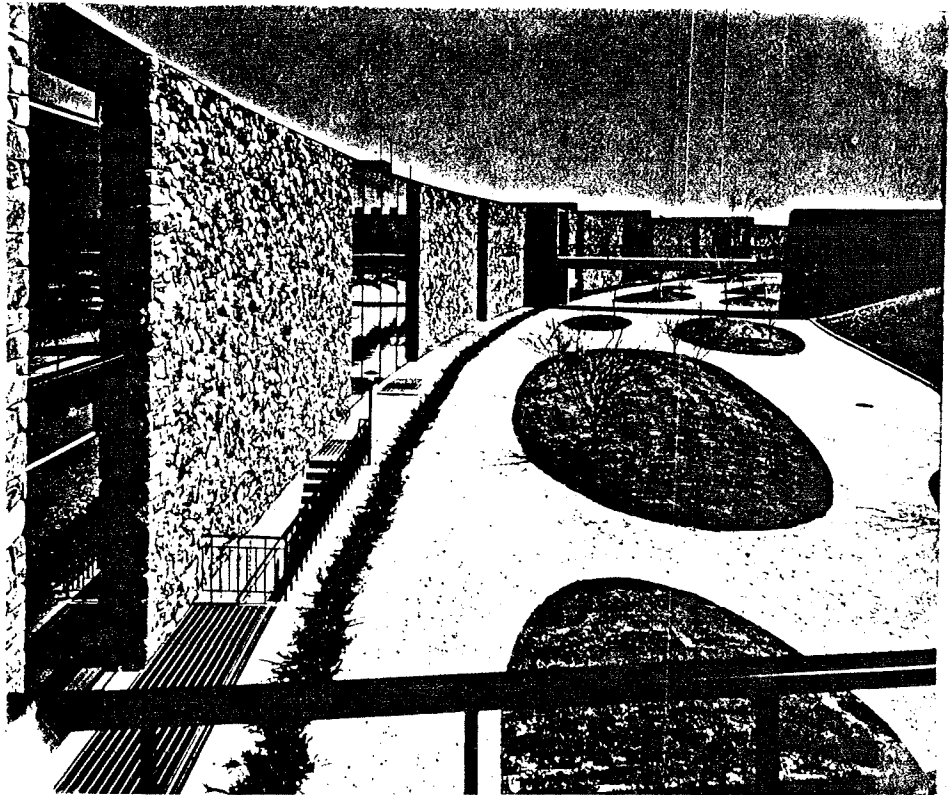


Meis van der Rohe, Glass Skyscraper Project

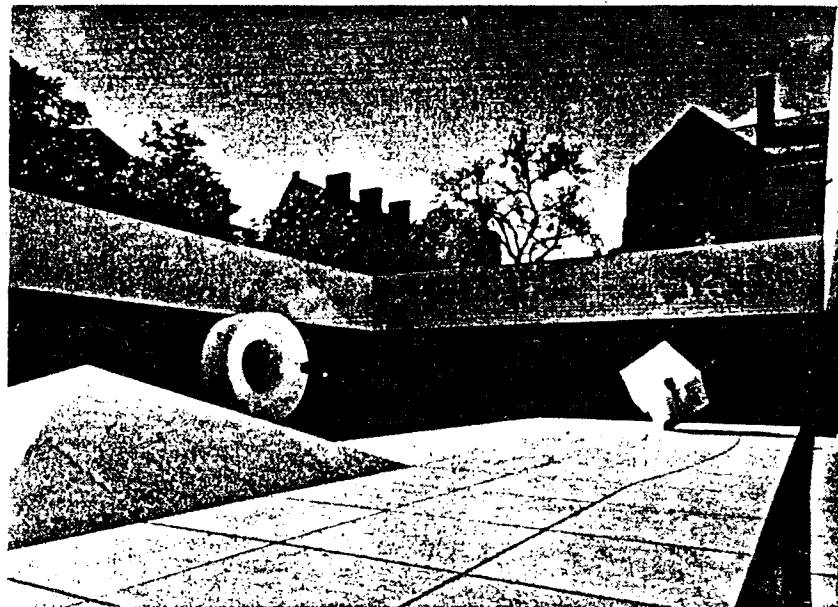
Mies van der Rohe's project for a glass skyscraper of 1920 embodies this sculptural view of architecture. At the same time, the project characterizes the functional, efficient elements of the modern style; glass curtain walling, unrelieved cubic blocks, and corners left free of visible supports.

As the modern movement grew to include landscape architecture in the 1920's, the functional and sculptural qualities of the space again came first, the idea of the designed landscape as a contained spatial volume came after, according to Elizabeth Kassler in Modern Gardens and the Landscape. Works such as Sutei Horiguchi's Okada house, Tokyo, 1933, Saarinen and associates I.B.M. research center, 1960, and Barag'an's Plaza de las Fuentes, 1951, illustrate this. In Halprin and Associates design of Nicollet Mall, Minneapolis, one must move through the mall and experience it to understand its spatial qualities.

To sum up the modern movement, technology and Cubist philosophy came together to produce architecture and landscape architecture that viewed space as relative to time and point of reference. Most importantly, it was their sculptural and functional qualities that made modernist works successful in their designer's eyes.



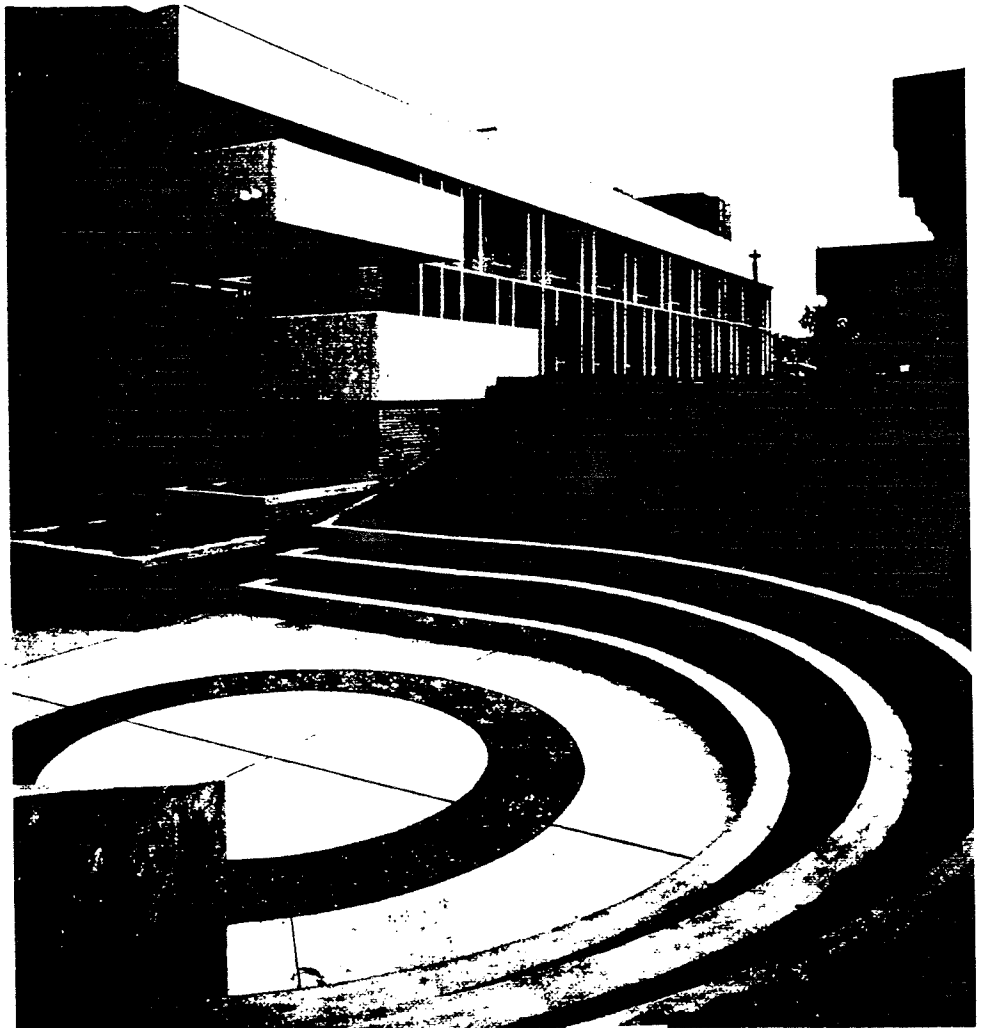
I.B.M. research center, 1960,



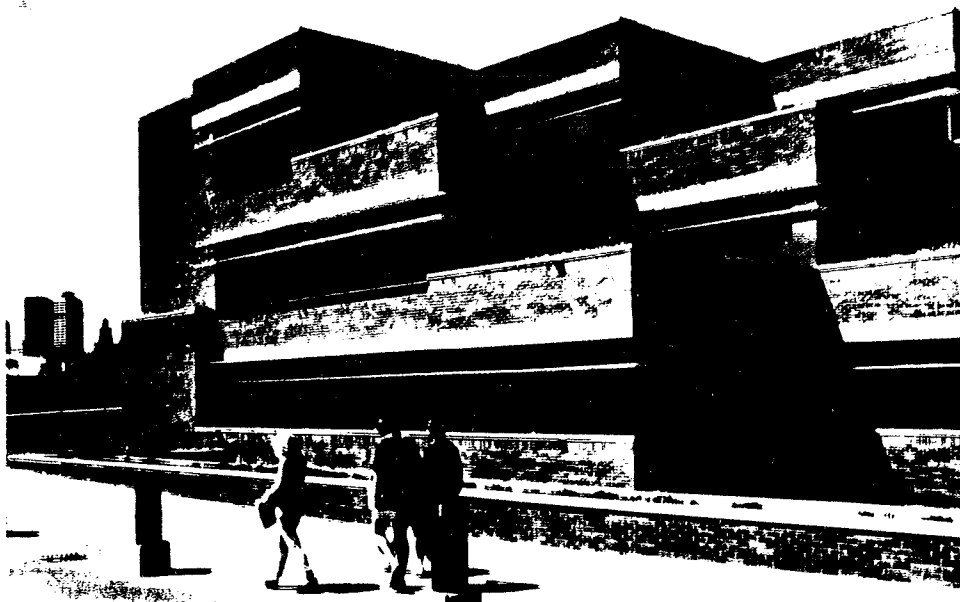
Object oriented landscape

LOCAL HISTORY

In 1959 the University expanded across the Mississippi with the purchase of 80 acres. This coincided with a proposed renewal project for the Cedar-Riverside district. A group of developers, who had pooled their land holdings, proposed a unified university community that would be an updated version of Le Corbusier's Radiant City. A plan was developed by a team of interdisciplinary builders including; Ralph Rapson and Associates Architecture, Lawrence Halprin, Sasaki, Walker and Associates, environmental planners and many others. According to the design proposal, the architectural framework was to eliminate the outward differences between low, middle, and upper income housing while maintaining high quality.

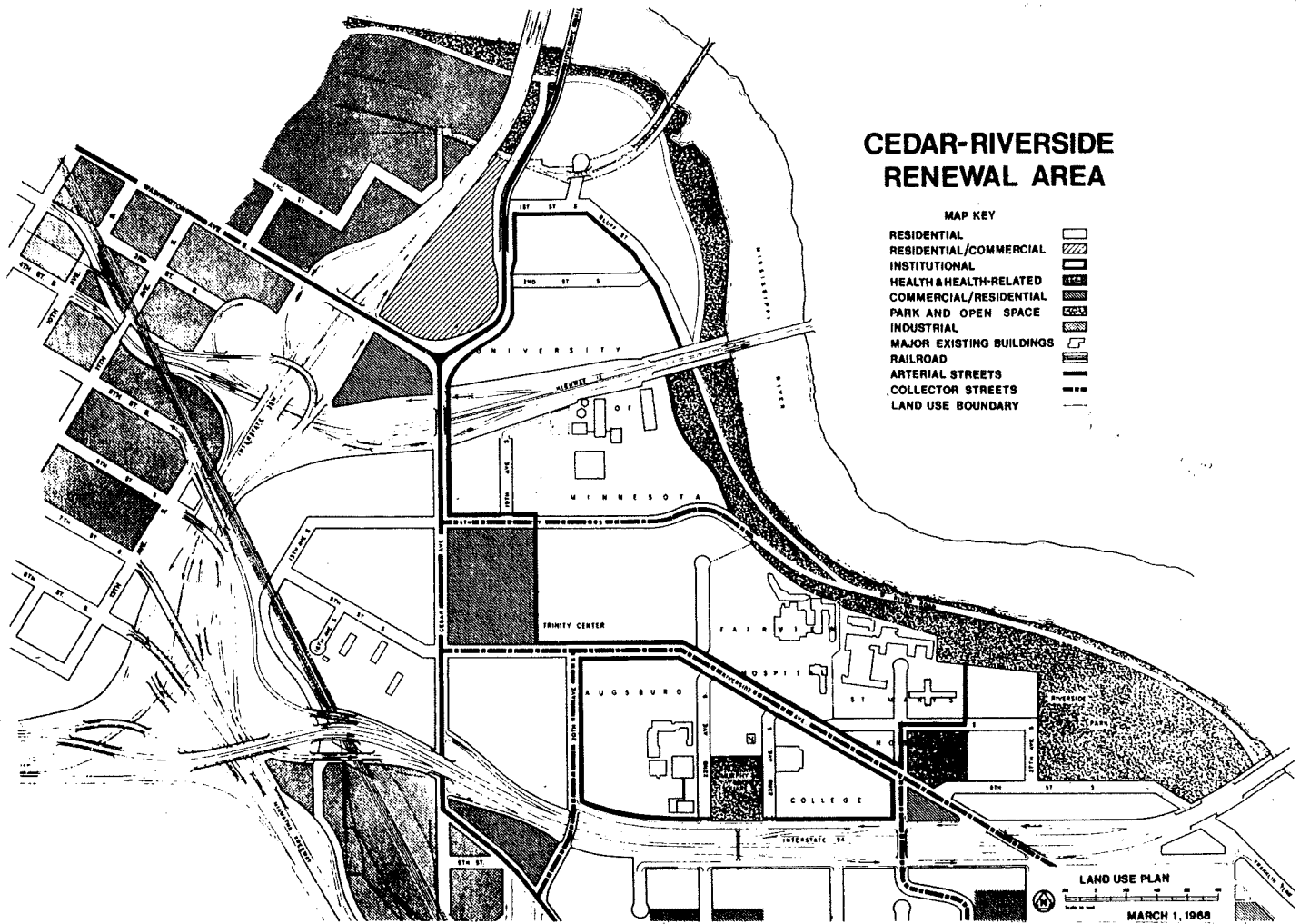


Outdoor Amphitheater at Fergusen Hall, West Bank campus

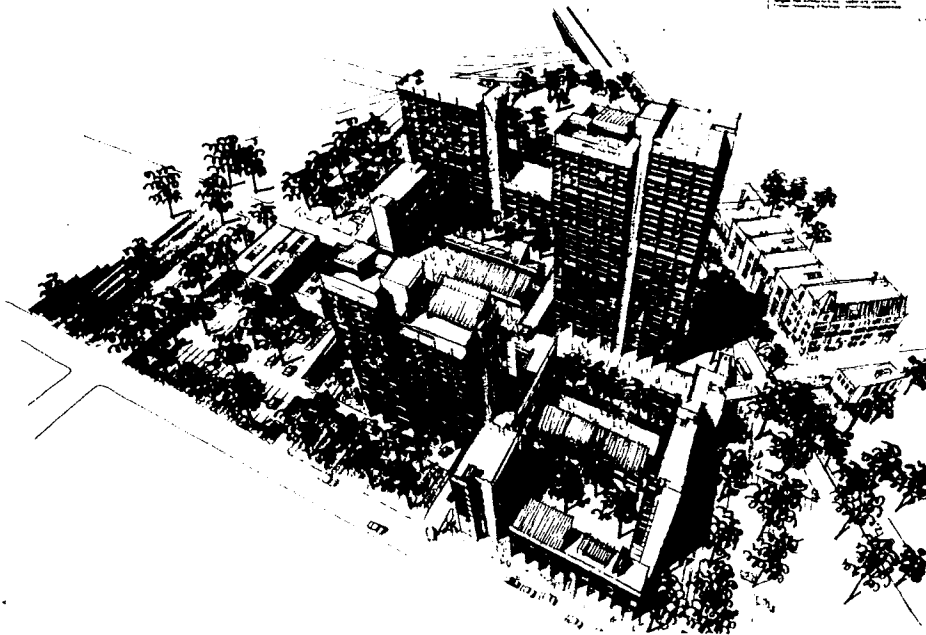


H.H. Humphrey Building, West Bank campus

In this plan the University's expansion to the West Bank had a similar concept with the proposed goal of "creating an area of distinguished design which functions effectively". It included an "academic street" that created an open spacial corridor to connect the core of the West Bank campus with the housing. This mall was designed to allow ease of access and movement to any building on campus while acting as a gallery in which the buildings could exist as sculptural objects.



Modern influences on these spaces are evident in both form and meaning. The cubist vision is expressed in the rectilinear vocabulary and the machine age production quality of the building components. The simple unadorned facades of Anderson and Blegen Hall result from a focus on the streamlined aspects of design and the modernist rejection of ornament. The modern space is here designed to speed the users on their productive way in an idealized egalitarian society envisioned by the pioneers of modern philosophy and manifested in the spaces created in the preceding fifty years.



PARTS & PRINCIPLES

The three distinct space types that have been explored in the previous section are comprised of a complex system of interrelated parts. The physical taxonomy of any landscape space has three realms: landform, plants and structures. The physical taxonomy of landscape is deployed in three ways: spatial, as discrete object forms, and as a system of organizational principles. For each of the three historic space types on campus, a matrix revealing the interrelationships between the three realms and the three modes of disposition has been diagrammed. This process is evidenced in the next six pages. The practical value of these diagrammatic explorations is to provide the designer with a system of parts and principles derived from the context of the space. *Context* is understood in its broadest sense; as composed of physical, cultural, and philosophical dimensions. The application of this system of parts and principles will be amply demonstrated in the sections that follow.

VOCABULARY: ROMANTIC

SPACE

In the Romantic landscape, spaces are generally created by the biomorphic landform on the ground plane. If the ground form does not have sufficient suggestive topographical relief, the designer will manipulate it so a rolling, expansive one will result. Since Romantic landscape architecture is largely an improvement on what exists in Nature, the plant materials are principally provided to enclose space and frame views that Nature has mishandled. Landform and plants work together to direct the visual energy of the user of the space towards the structures which in turn become the focal points.

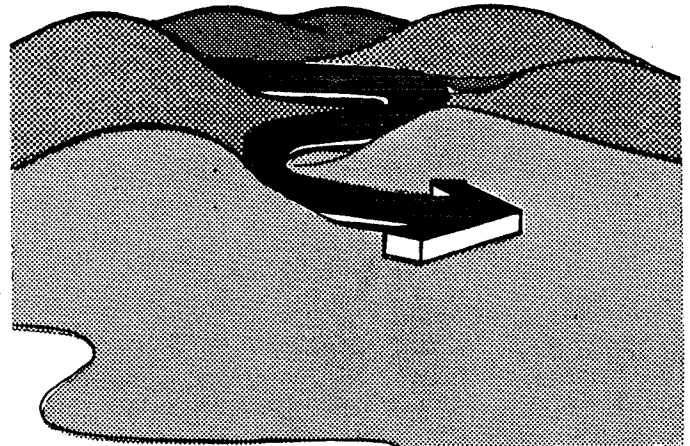
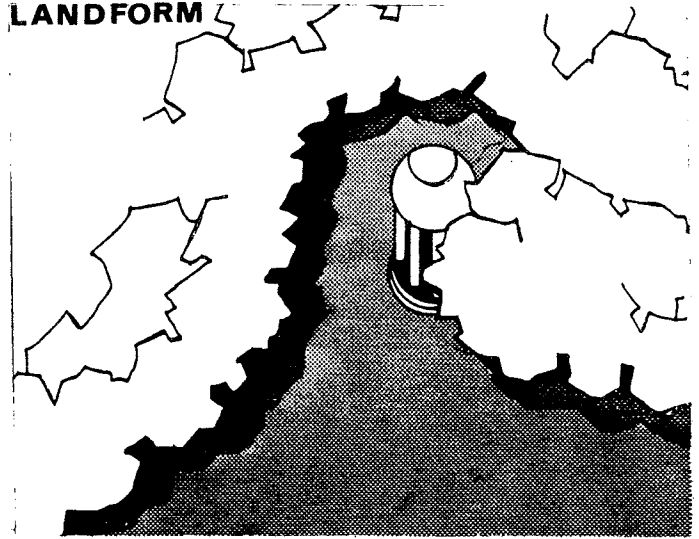
ELEMENTS

The serpentine-curve is the unifying element of the Romantic style. This curvilinear propensity is depicted multi-dimensionally at right in landform, plants and structures. The layering of plants gives the impression of the "picturesque" in addition to forming spatial enclosure. Color of foliage and flowers as well as the intricacy of trunk, leaf, and limb texture provide the mark of exquisiteness found only in Romanticism. The rectilinear structures stand in contrast to the plants and landform providing both scenic variety and focal points.

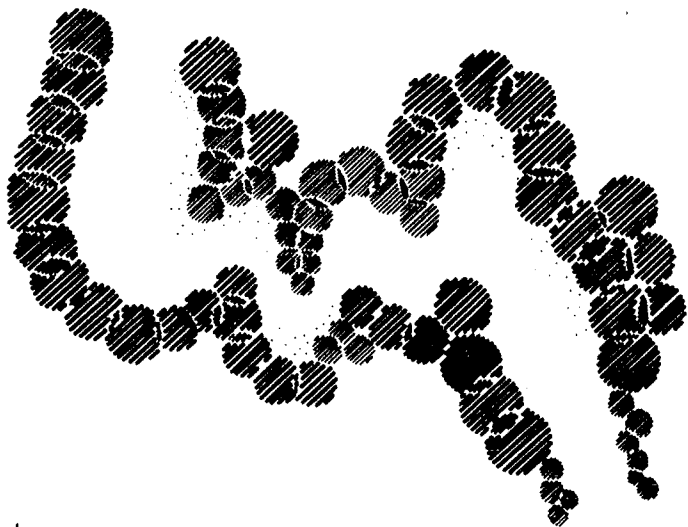
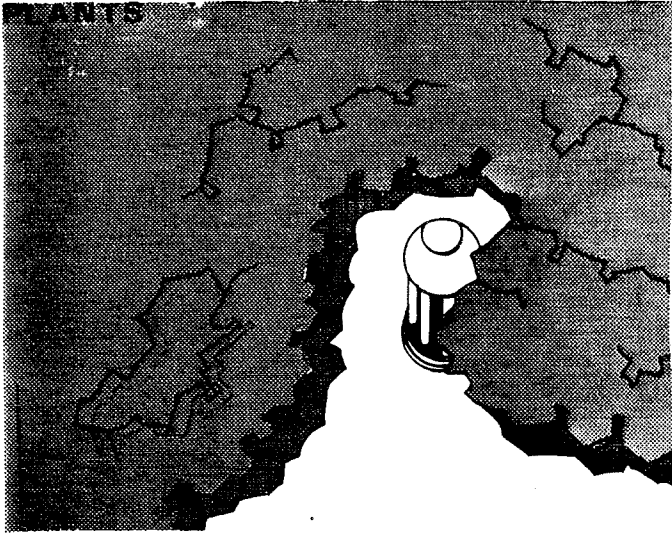
ORGANIZING PRINCIPLES

The Romantic designed landscape replicates the Riparian ideal of emphasizing the natural lines of the landscape wherever possible. The designer's motive is to improve upon Nature's initial plan by enclosing space with strong biomorphic forms in plantings and landform. The organization of spaces preferably follow Nature's intention. Useable spaces for human activity are generally enhanced by mass planting for partial concealment and privacy. Structures, serving as focal points largely exist to show man's imprint on the environment.

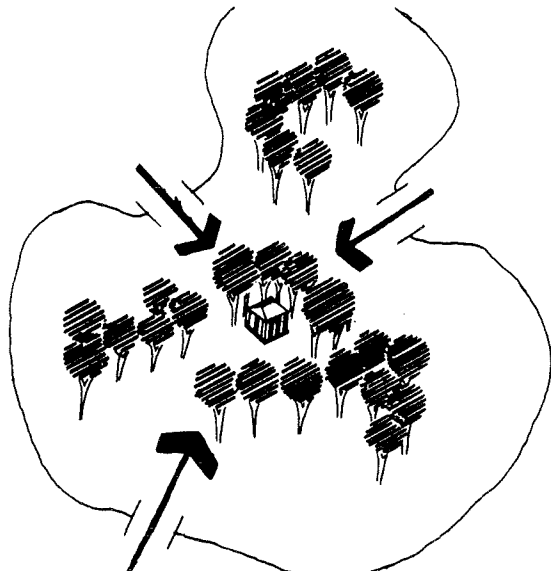
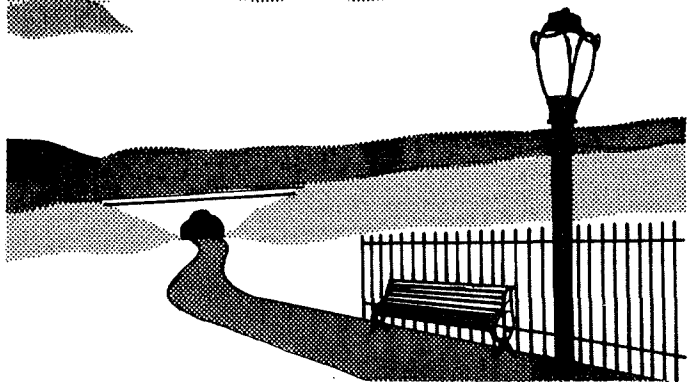
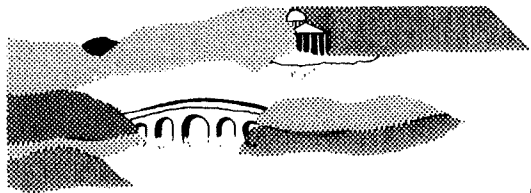
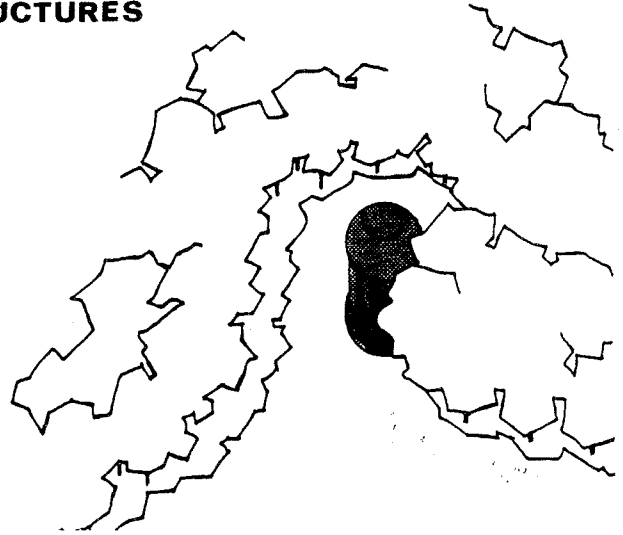
LANDFORM



PLANTS



STRUCTURES

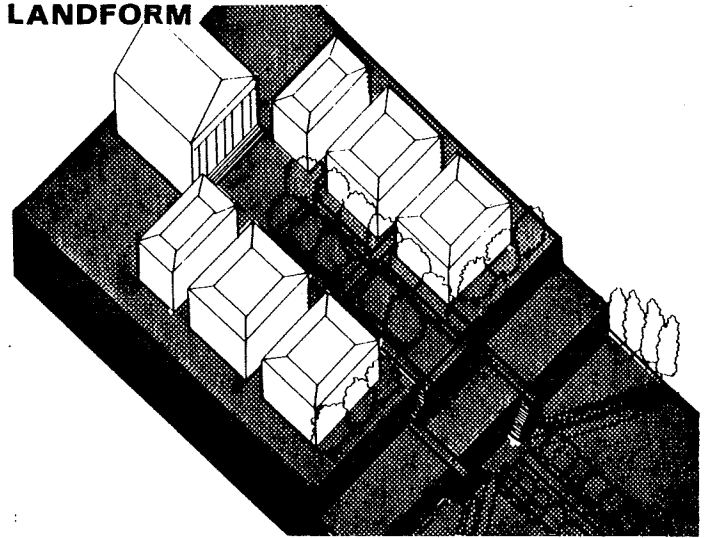


VOCABULARY : NEO CLASSICAL

SPACE

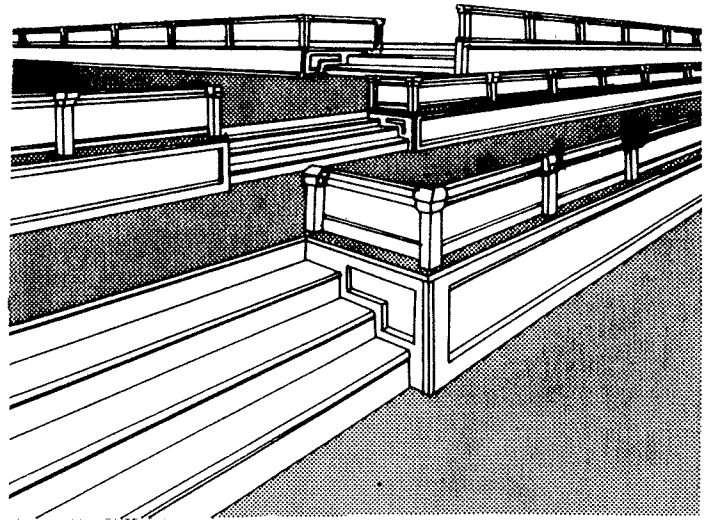
People moving to and within Neoclassical spaces can not fail to be aware of relative gradations in meaning and importance. Landform elevational changes give structure to the hierarchical relationships between buildings or outdoor spaces. Plants, used almost exclusively in masses, create strong boundaries and reinforce both grid layouts and directional movements. Imposing building facades provide positive spacial containment, while other structural forms delineate levels of privacy and enclosure.

LANDFORM



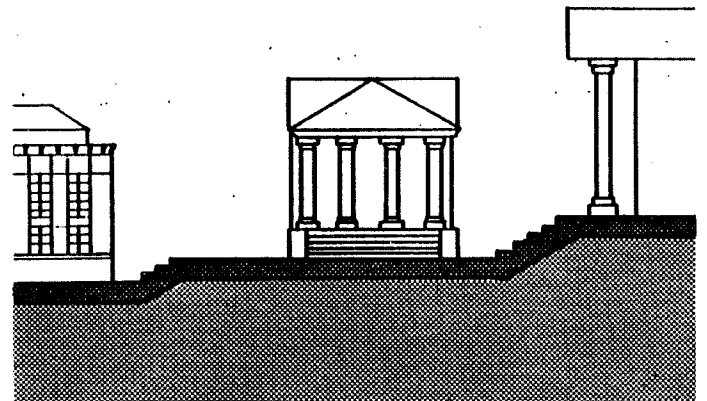
ELEMENTS

Terraces, steps and retaining walls mold landscape elevational features, whether these are natural or constructed. Clipped hedges of varying heights, uniform trees used on symmetrical colonnade or grid patterns and smooth lawns provide outdoor spaces with walls, ceilings and floors. Building facades made up of stone walls, hierarchical columns, and pediments suggest importance, power, and rationality. Other structural elements such as arcades, freestanding walls, arched colonnades, statuary, and monuments reinforce spacial relationships or provide focal objects.

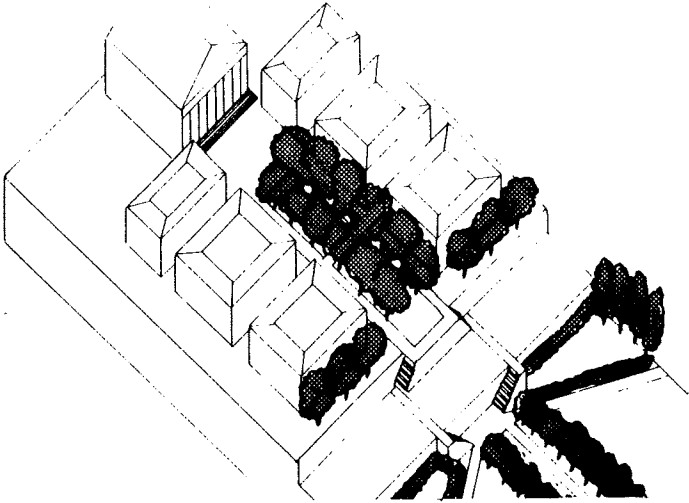


ORGANIZING PRINCIPLES

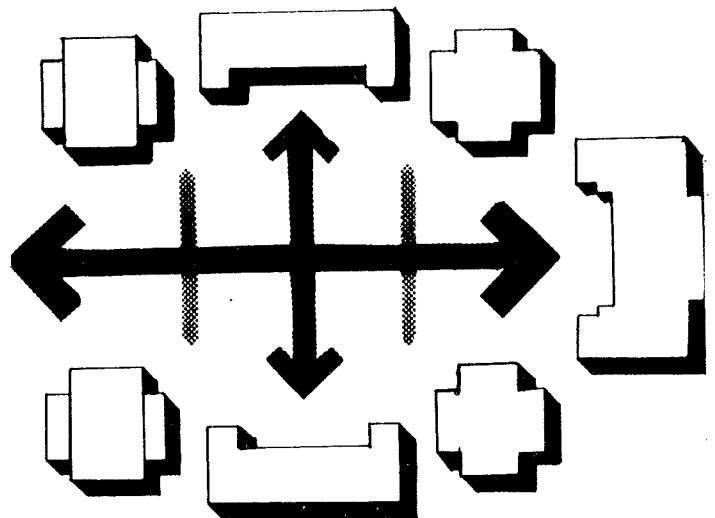
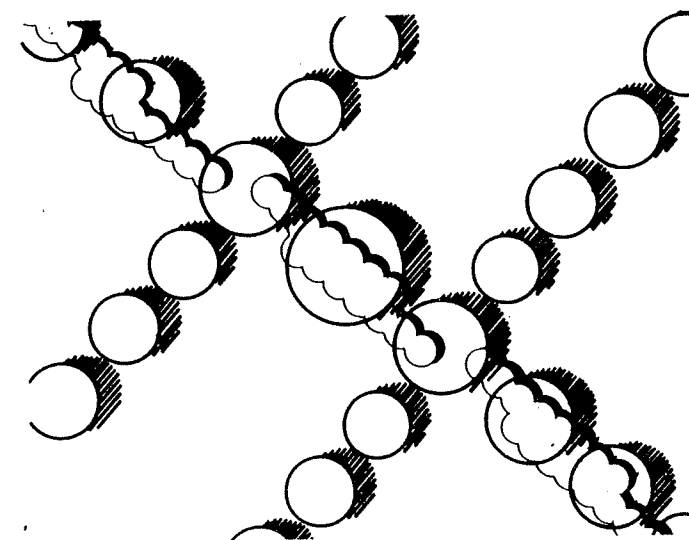
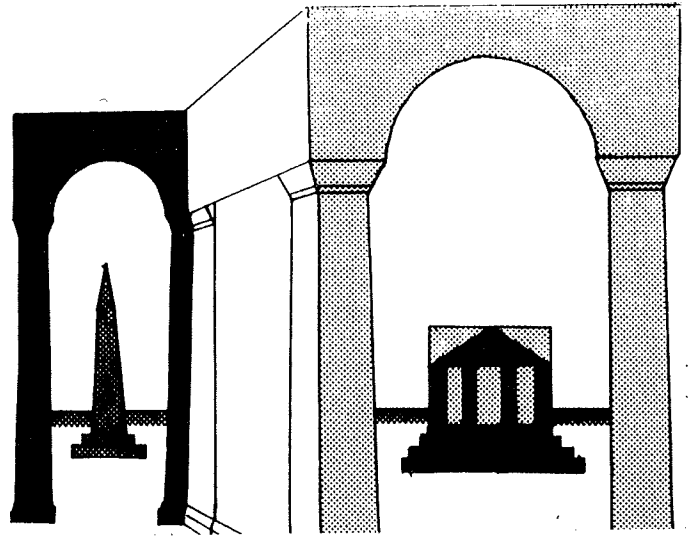
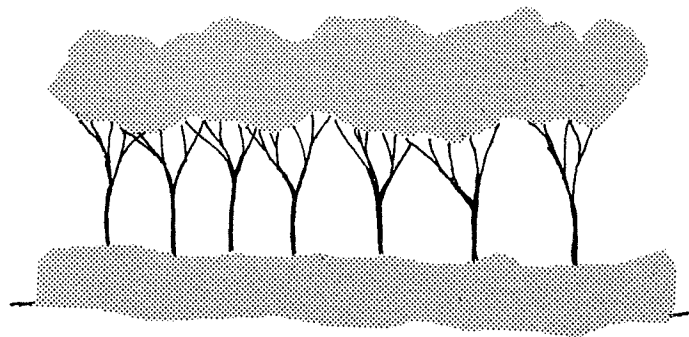
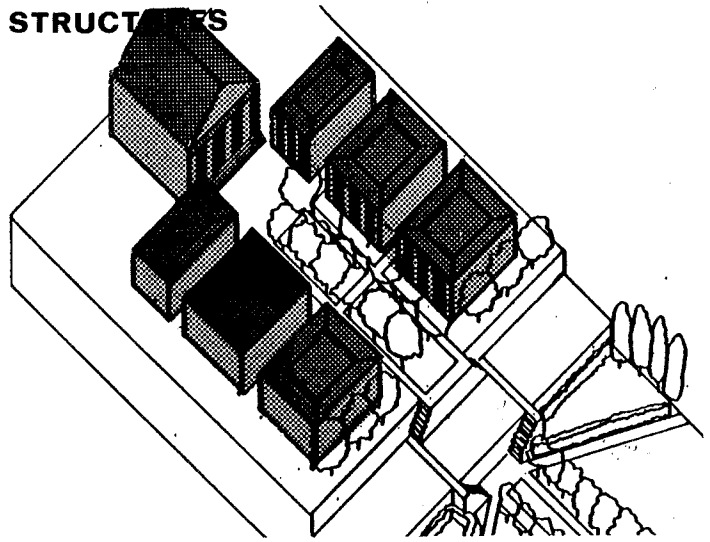
Illustrations show how vertical placement of buildings and spaces on The composition of the Neoclassical landscape is determined by a school of organizing principles. The the landform is determined by relative hierarchical importance; the orientation of plantings, including tree and shrubs, reinforces the system of axes and cross-axes, and ; the careful positioning of geometric spaces within a balanced sequence of experiences.



PLANT MATERIAL



STRUCTURES



VOCABULARY : MODERN

SPACE

Notions of space in the modern era, including those held by the Bauhaus designers, can perhaps best be understood through the revolutionary work of the Cubist artists. The Cubist view of space was influenced by early Twentieth Century discoveries in physics, particularly the theory of relativity. Thus, space and time become one and multiple perspectives of an object reflect the crucial role of the observer moving through the space-time continuum. The three-dimensional quality of Renaissance perspective has dissolved, replaced by space with an essentially multi-dimensional quality.

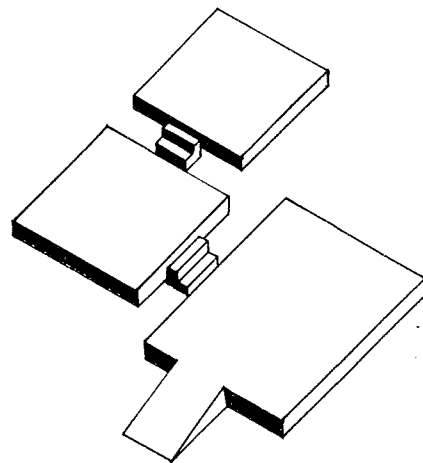
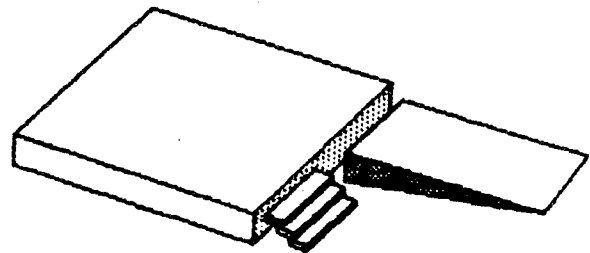
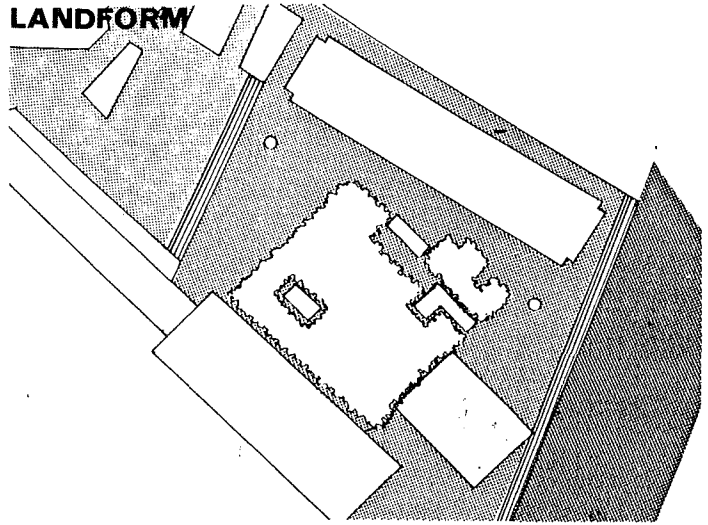
ELEMENTS

The individual pieces that constitute the modern environment, heavily influenced by the idea of functionalism, can be identified by their unadorned linear character. Plain rectilinear forms, reflected in the diagrams at the right, became the prototypes for all manner of structures. Pieces or structures were viewed as discrete, sculptural objects in space with an integrity that was derived internally, not necessarily as a result of a relationship to other objects in the environment. The pieces of the modern environment can also be distinguished by the materials used to create them: steel, glass and concrete.

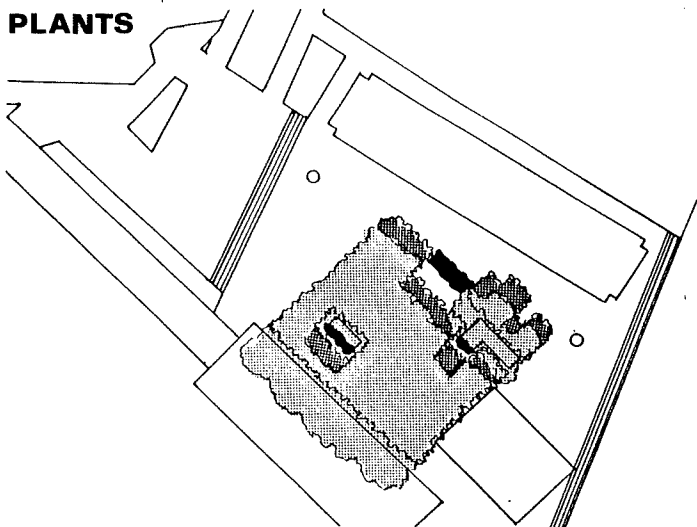
ORGANIZING PRINCIPLES

The organizing principles of the modern era are exemplified in the work of the Bauhaus designers. Pre-eminent among these principles is the idea of functionalism. As illustrated in the diagrams, that which is most beautiful is that which most truthfully reflects its purpose. Functionalism resulted from a larger cultural fascination with the dynamics of the machine. The machine became not only a tool, but a metaphor. One needed to design for it, not against it. Its potentialities were to

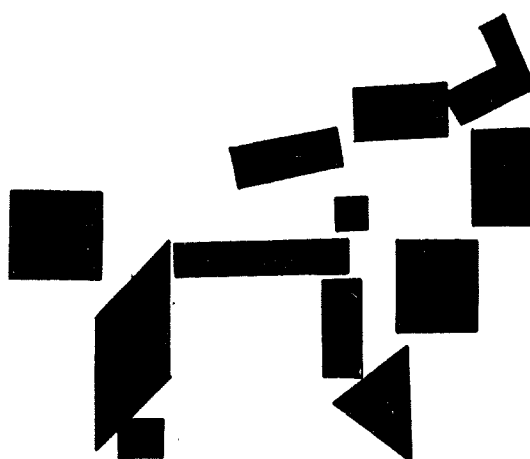
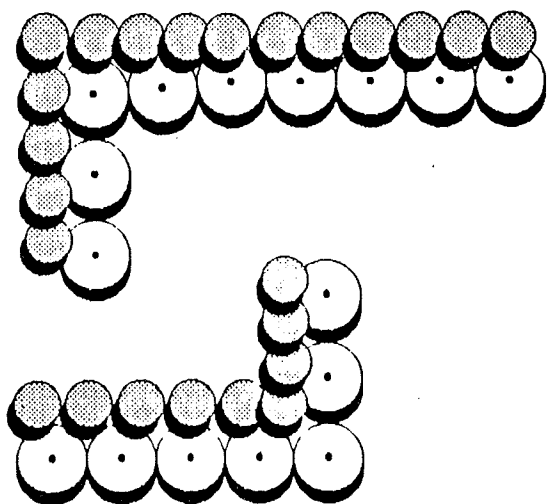
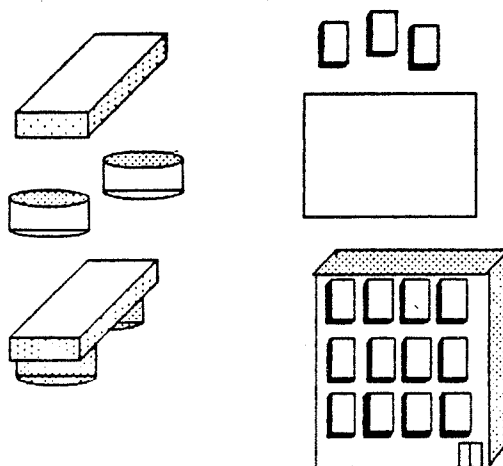
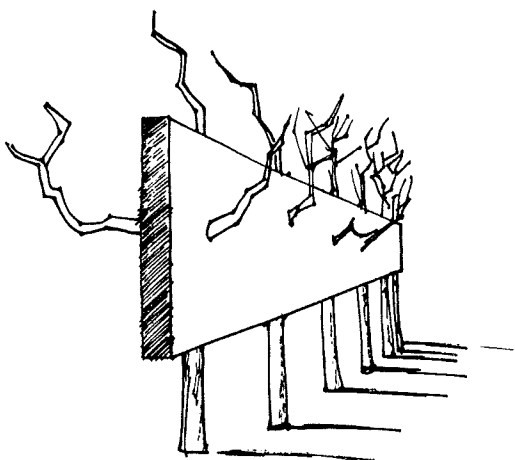
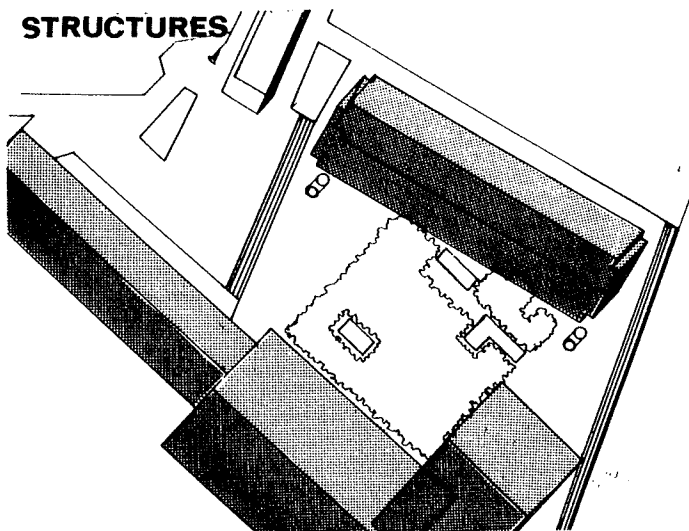
LANDFORM



PLANTS



STRUCTURES



VOCABULARIES DEMONSTRATED

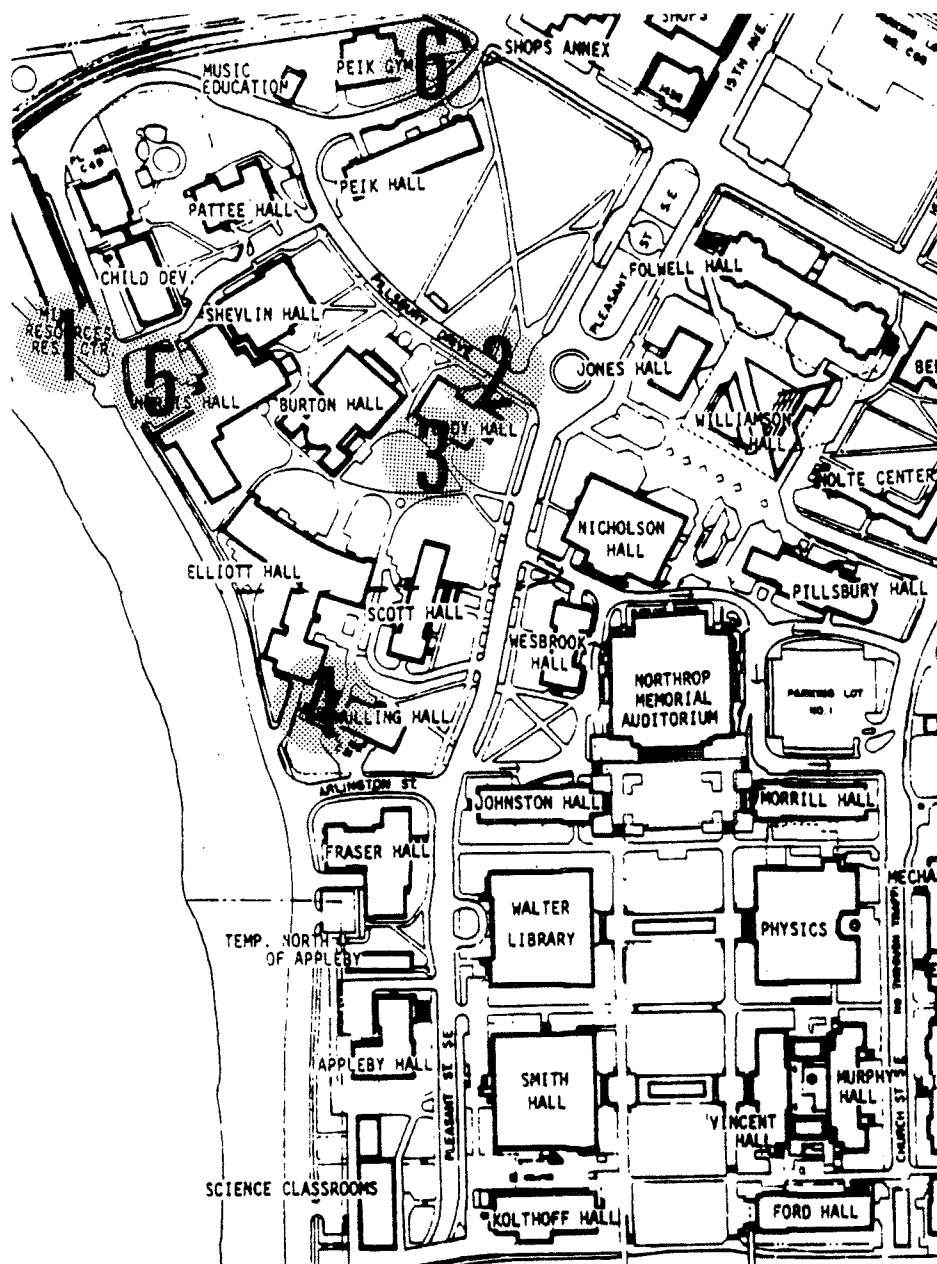
Phase Three includes a design from each individual member of the three groups. Extractions of what was learned from the historical analysis of Phase One created the design vocabularies of Phase Two.

In Phase Three the vocabularies have been demonstrated in small site designs. Approximately a 50 x 50 foot site was chosen by group members. The site is considered to be a grey area within its historical context. Meaning the site lacks integrity of its original sense of place.

A site analysis has been done on the microclimate, activities, views, landform, plant materials and structures. Considering their present existence and the potential of their future.

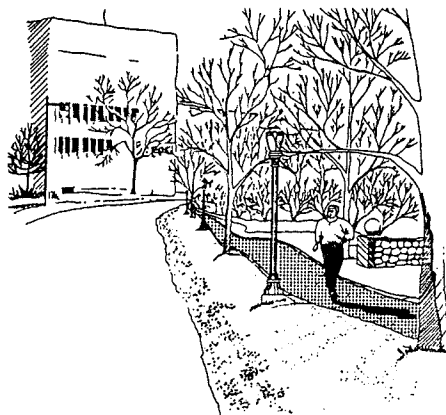
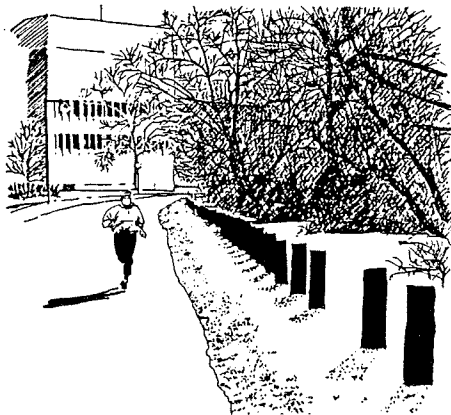
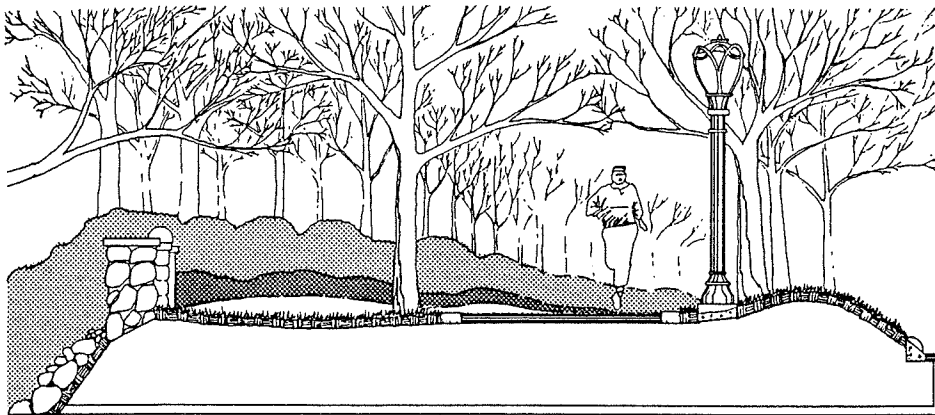
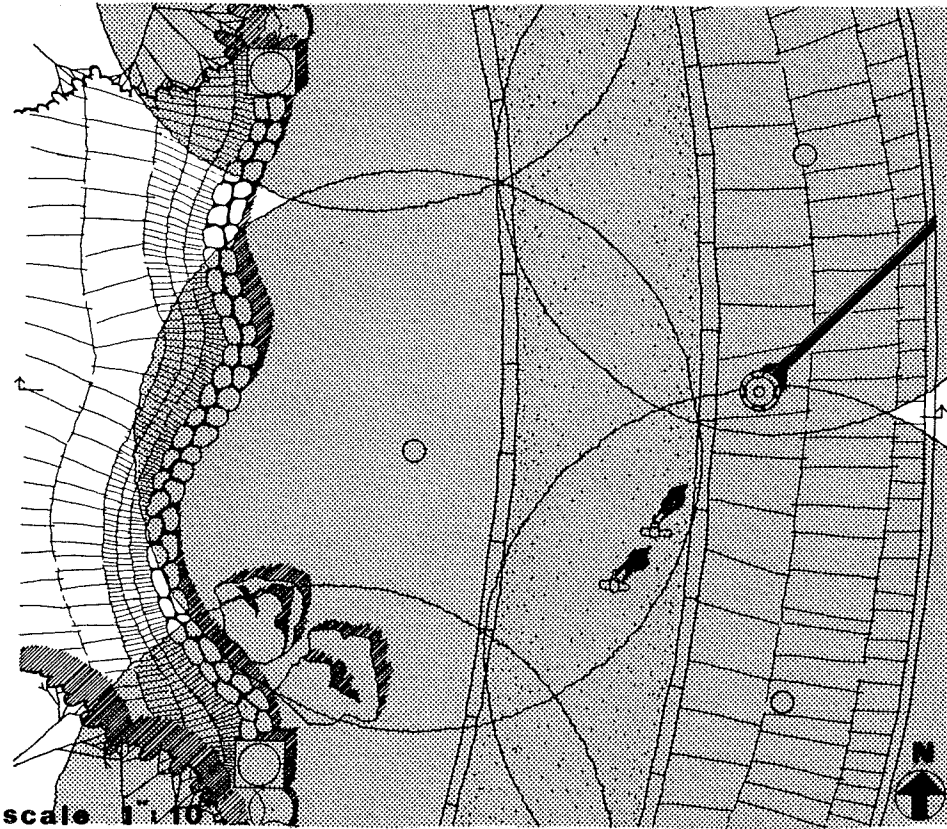
The designers have used a metaphor relating to the historical space type in recreating the original sense of place.

SMALL SCALE DESIGN: ROMANTIC



During this Phase, each student chose a small scale area in the "gray zone" applying the fundamentals of the Romantic historical space type from Phase One and the design vocabulary from Phase Two. This integration enhances the sense of place of these areas and creates a pure form of Romantic space.

1: RIVER ROAD

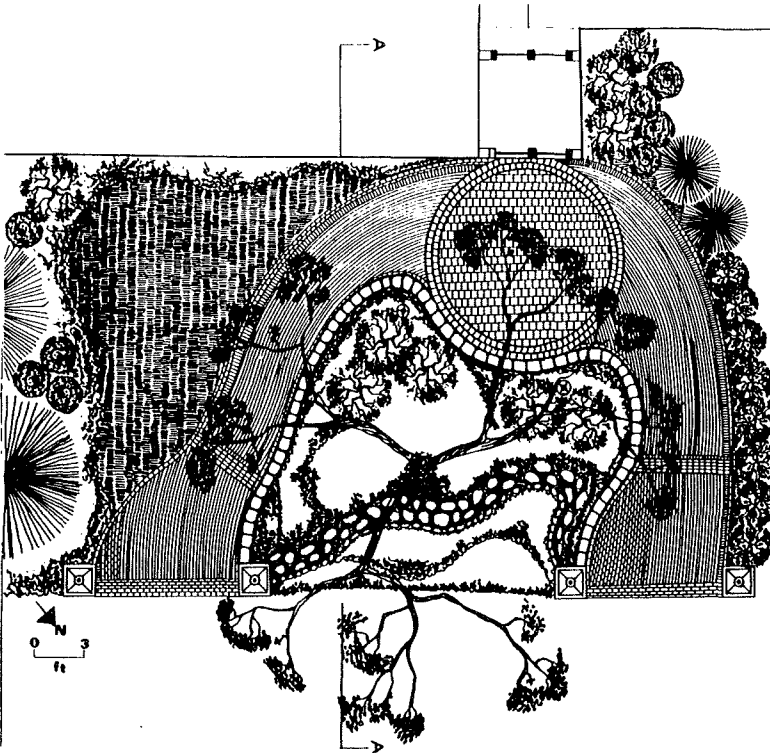


THERESA HEGLAND

East River Road is a popular route for walking, biking and jogging but at the present the pathway ends south of Washington Avenue. A continuation of the path to University Avenue would benefit the pedestrian and jogger. It would bring the parkway through the campus and take advantage of the picturesque qualities of the river and its bluffs.

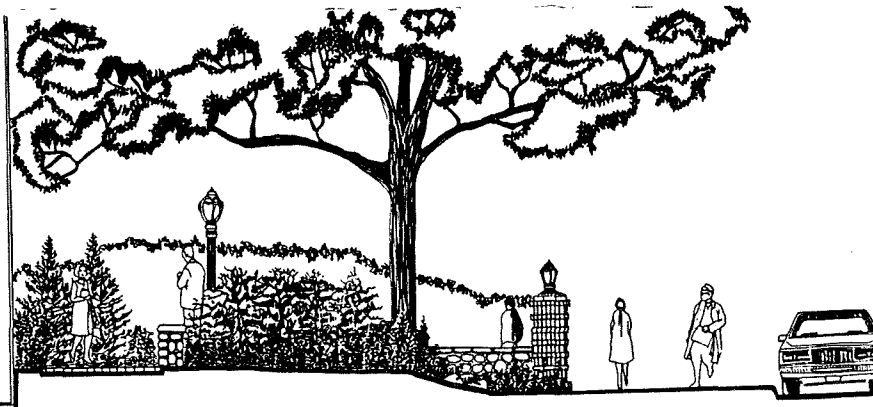
In this small portion of the proposed pathway, a "window" is created by clearing a small section of trees from the bluff resulting in beautifully framed views to the river and to the west. A curving, crushed rock walk edged with stone cut from the bluffs, a meandering bluff stone retaining wall, the curving but solid line of the shrubs and trees that border the path and the gently rolling topography all help give this site a romantic atmosphere.

2: RUSTIC EDDY

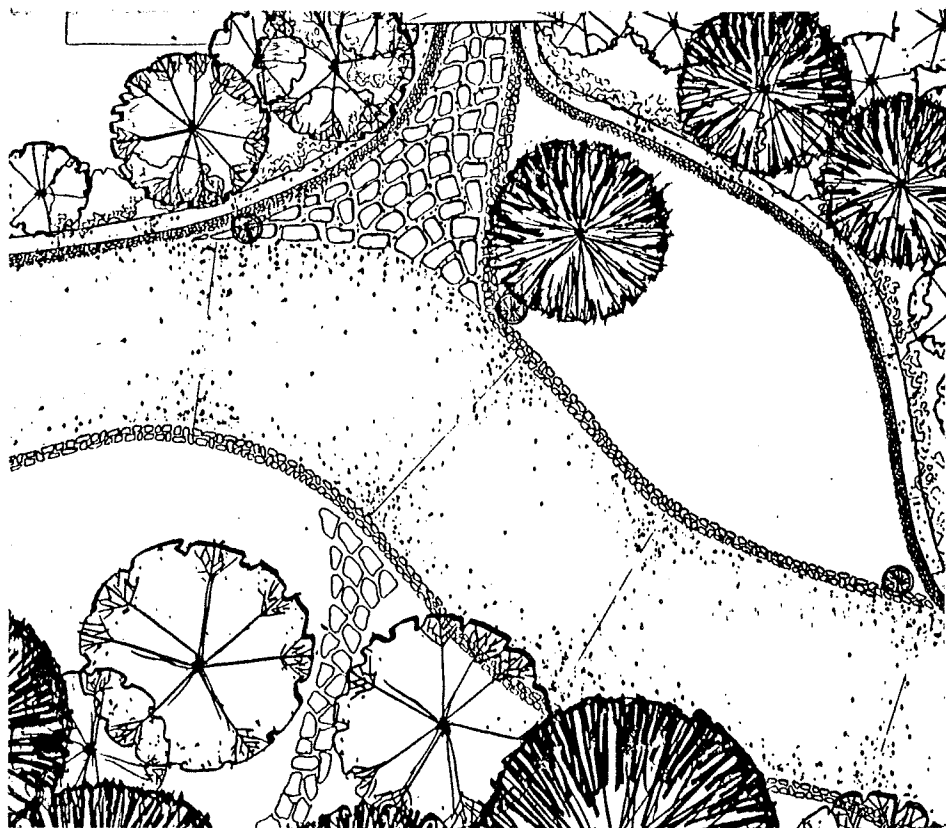


HAIRANI MOHDTAJUDIN

For my small scale design, I chose the front entrance to Eddy Hall which lies in the "gray area". My design incorporates the same Romantic elements of landform and plants currently found in the Knoll. This space is bordered by the Knoll, Folwell Hall, Ford Hall, and Eddy Hall itself which are all enhancing the Romantic space. It doesn't live up to its spatial potential and is unattractive when viewed from the surrounding areas. The existing handrail and the Eddy Hall addition destroy the Romantic feeling of the space. The design of this space will emphasize the idea of arrival at a special building. When viewed from the outside, this space and Eddy Hall will be an important focal point. As for microclimate, this space is on the north side; therefore this space will remain shady and cool most of the time. A sandstone pillars are also used for this reason. In addition, these structural elements announce other uses for the space, as an outdoor room for people to sit, read, talk, and enjoy the pleasant views.



3: THE CLEARING AT EDDY HALL



SUSAN DEANE

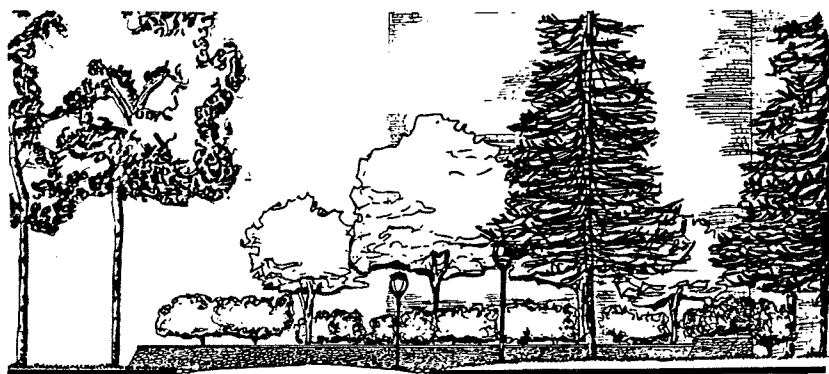
I have chosen a 50 x 50 foot site at the back entrance of Eddy Hall off Pleasant Street. In analyzing this site I discovered both the romantic integrity of its original historical context and a cry for help from the abusive back door treatment.

Tall trunks of a blue spruce grove lead one towards the back entrance of Eddy Hall. A sudden bath of sunshine, a "clearing" in the grove, engulfs the final approach. It is this clearing which I metaphorically used to enhance the rich contrast of sunlight and forested darkness in this landscape.

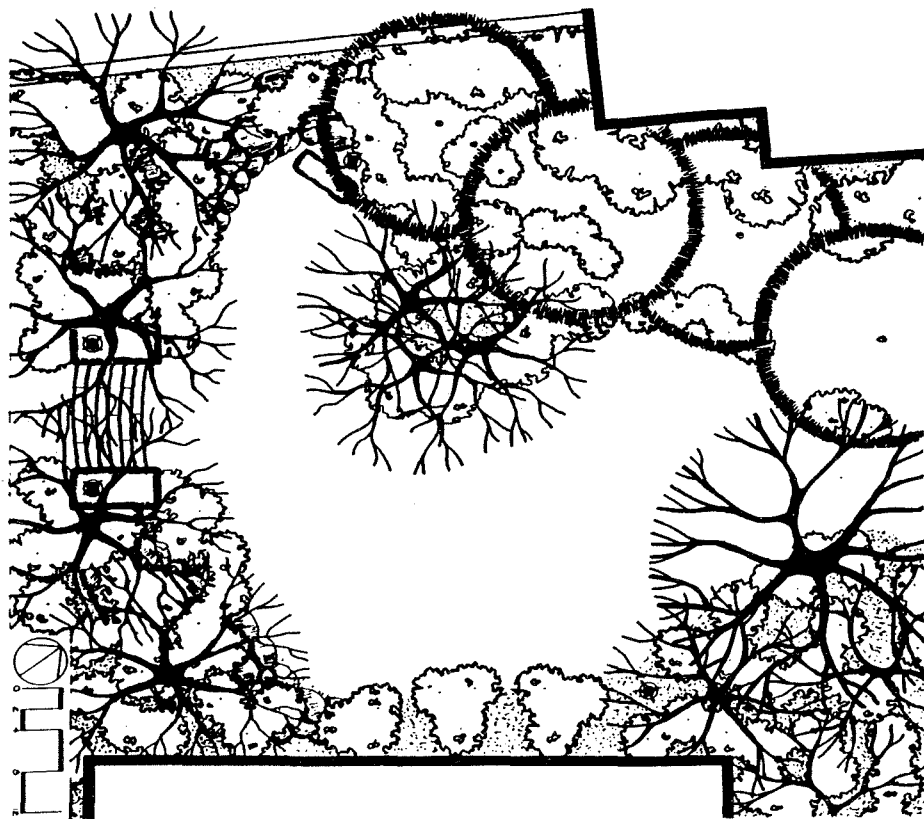
The back door treatment is marked by a garbage dumpster and unkept shrubbery. There is no defined pedestrian way and no announcement of entry into this historical architecture.

My design responds to the pedestrian user. The street is narrowed to one lane, adding to the green space. A serpentine stone wall blocks views of the dumpster and continues along to provide seating in the captualized sunshine of the clearing. A subtle interruption of its line announces the pedestrian entry to Eddy Hall.

The single vocabulary of stone flows throughout the site. Defining the areas of use with variation in size and texture, adding to the contrast of dark and light, grove and clearing, to recreate the sites romantic sense of place.



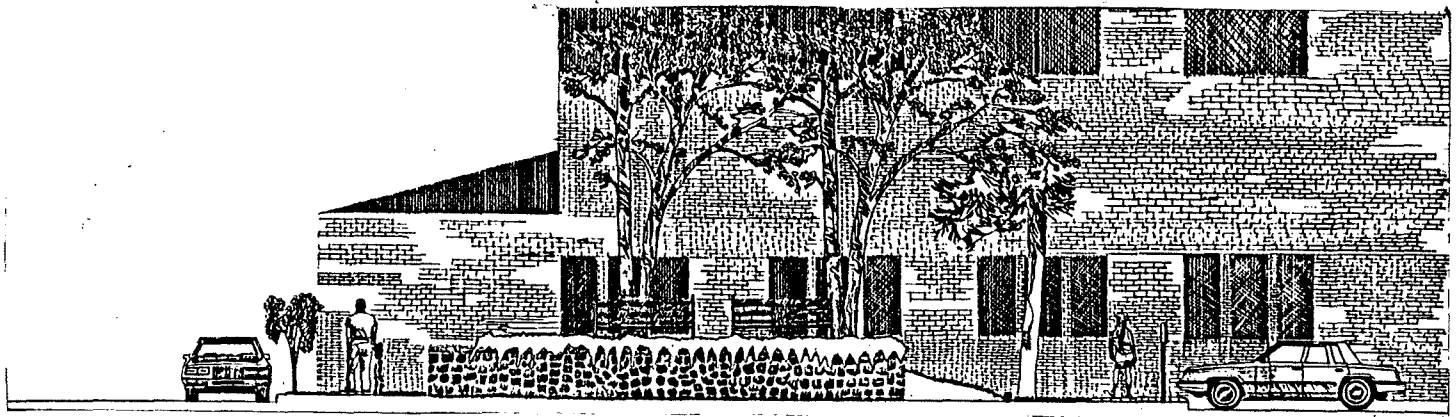
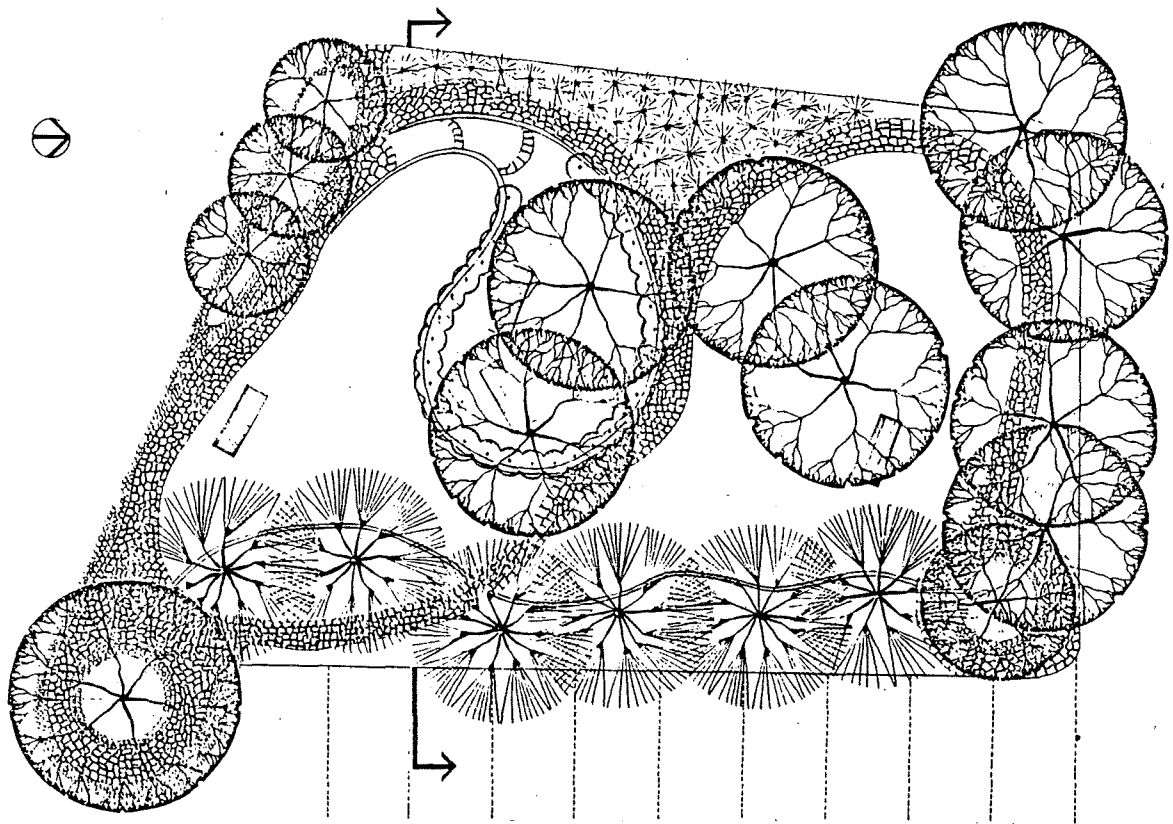
4: THE RAMBLE



THEODORE E. LEE

My small scale space in the "gray area" is located between Wulling and Elliot Halls where an elegant old greenhouse once stood. With the absence of this greenhouse a new shaft of space is created that links the Knoll to the Mississippi River. This linkage is vital to the Romantic idea of the stroll which I hope to capitalize on in my design. The space is currently level offering remnants of vegetation bordering a parking lot on the Southwest side of Wulling Hall. The space continues by opening out onto East River Road with opportunistic views of the West Bank Campus and Minneapolis skylines. My proposed design would create a volumetric room with a Romantic sense of place through careful placement of plants, landform, and structure. Views of the skyline would be framed by trees over a climactic Romanesque sandstone staircase set into the landscape creating a threshold to the river which is currently ignored.

5: RIVERCREST PARK

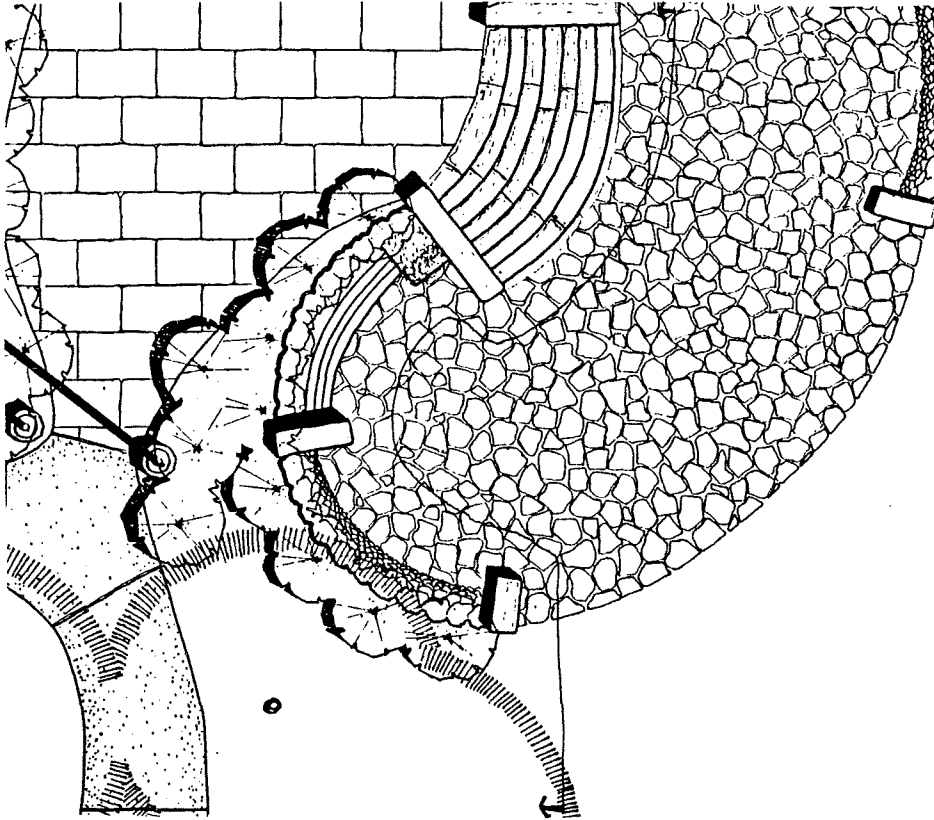


DANIEL SHLAFERMAN

The metaphor for my design is the paramecium. Like the paramecium my design is a one-celled organism. Its mouth is formed by the fold provided by the raised tear-shaped portion. The cedars on the east, the dogwoods on the west, and the willows on the north act as cilia each having different resiliency in the wind. The designed space is self-sufficient relying little on the surrounding buildings. The Minneapolis skyline is visible also.

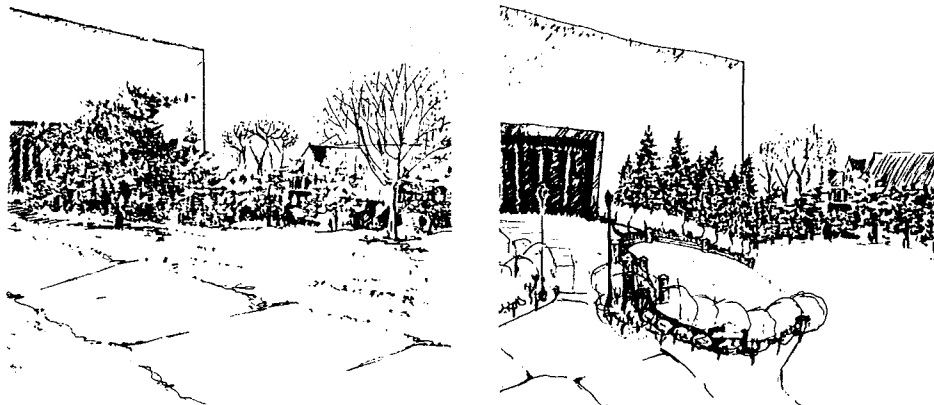
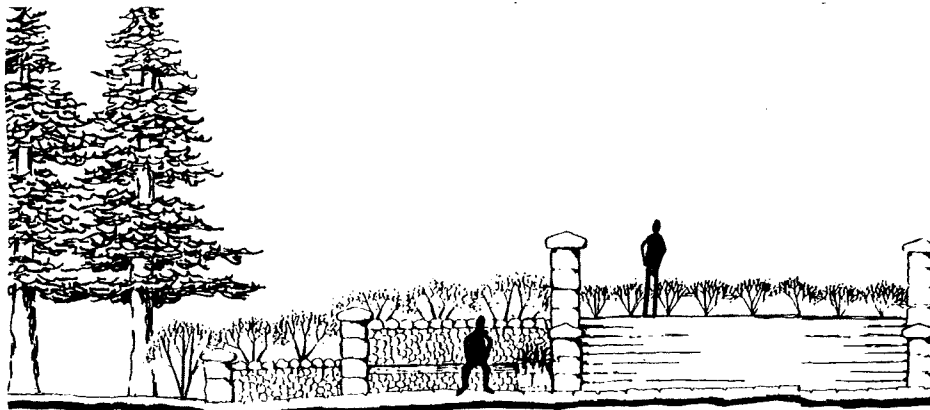


6: PEIK-RIVER

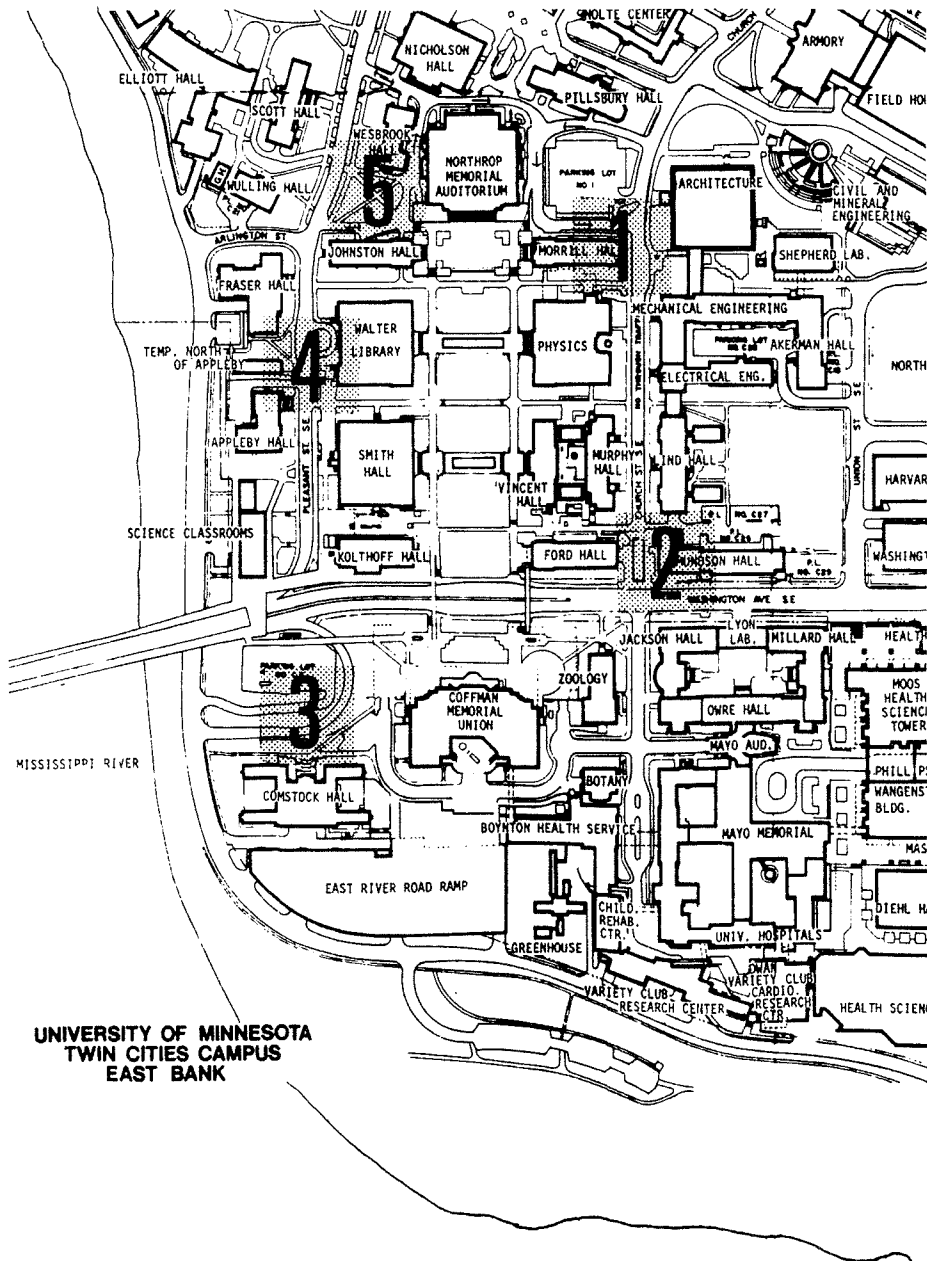


VALERIE GAEDING

My site, Peik-River was chosen for its key location behind the gates at University and 14th Avenues, and its good views off campus. The design incorporates curvilinear walks, a formal entry to Peik gym, a small meeting space and an open lawn area. The elements used to help create a sense of place include: lighting, granite and cobble paving systems and a stone, seating wall enclosing the sunken meeting space. Plant materials are used to guide the pedestrian along the walk and further enclose the meeting space. Although the building itself is a Modern design, my abstraction of Romantic space design blends the two nicely, giving this "gray zone" unity and identity in the Romantic setting.

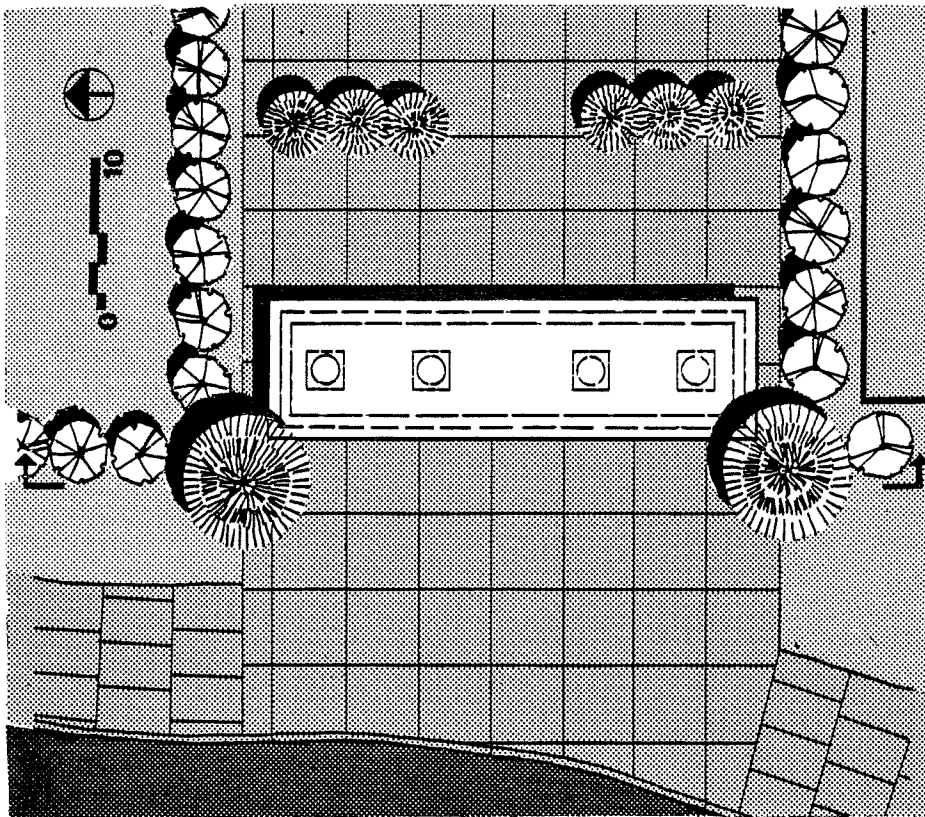


SMALL SCALE DESIGN: NEO-CLASSICAL



During this phase, each student chose an area in "the gray zone" and developed a small scale space. These spaces were designed using the Neo-Classical historical space type explored in Phase One. Here, space is a volumetric enclosure created by the design vocabulary extracted in Phase Two. The integration of these two Phases are used to enhance the sense of place built.

1: CHURCH ST. TERMINUS



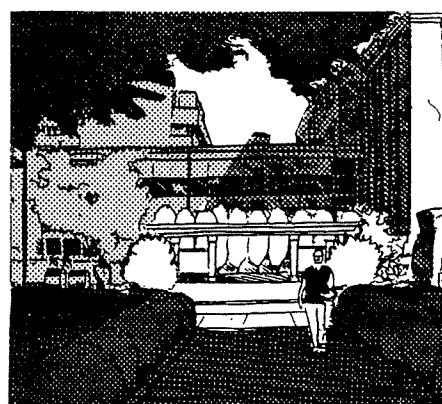
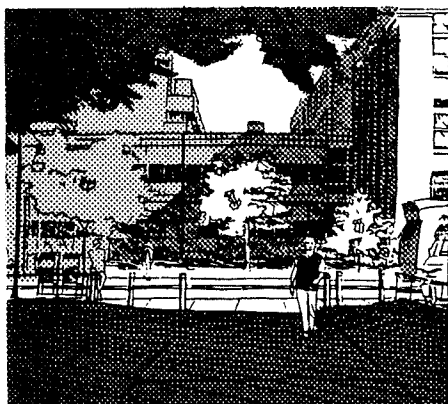
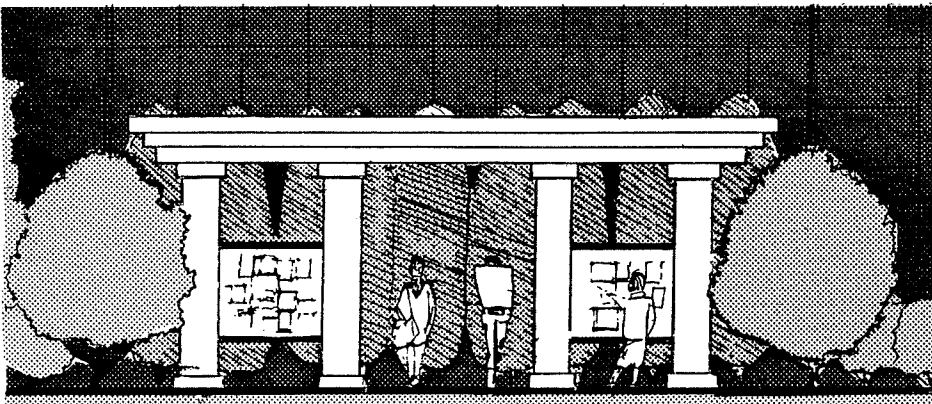
CARMEN SIMONET

This site is located on Church Street, between the Architecture building and the Mechanical Engineering building. This area terminates a minor axes of Northrup Mall and is a transition zone between two historical space types: Modern and Neo Classical.

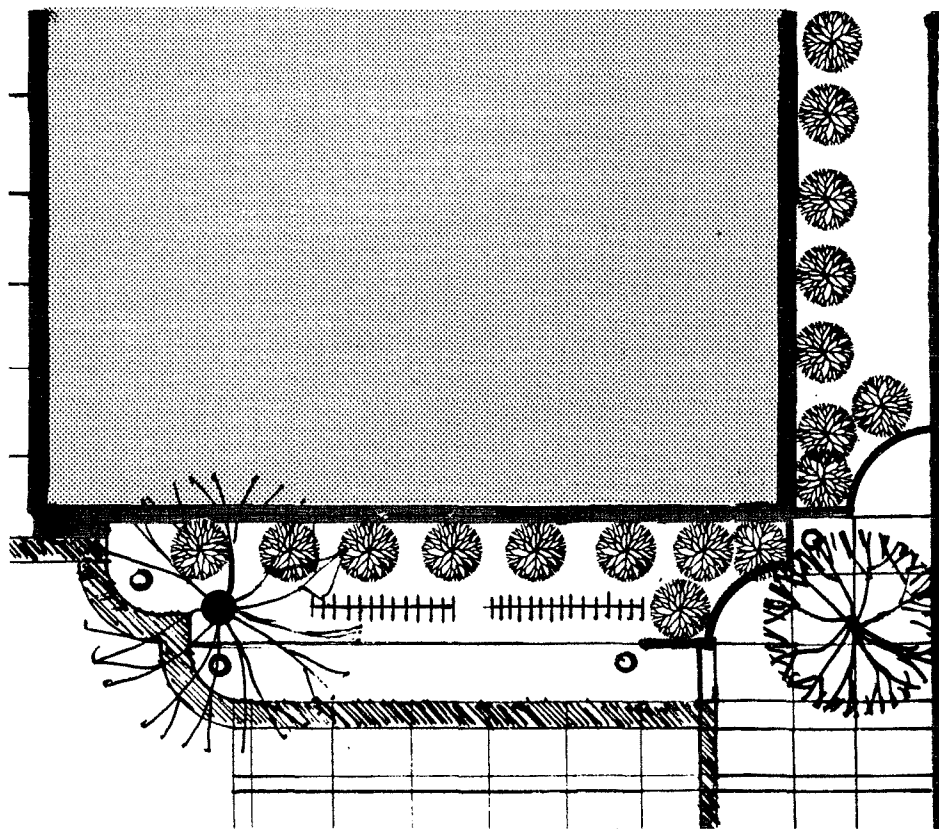
Church Street is a busy corridor with students moving from one classroom building to another. Due to the high use of the area, there is a large amount of makeshift bicycle parking; bicycles are locked to every railing and post in the area. Impromptu placement and scale of bulletin boards along Church Street also clutter the environment.

This design remedies these problems and in the process gives the minor axes off Northrup Mall a worthy terminus. The terminus sits just off the sidewalk and about 60 feet from the breezeway that connects the architecture and engineering buildings. It functions as a gateway to a proposed bicycle parking area in front of the breezeway. The parking area is not developed in this design. The structure also holds bulletin boards in a scale and context compatible with its surroundings.

To interface between the Modern and the Neo Classical space types, a minimal number of materials are used in the design. The lines are kept simple both in the design of the structure and the planting plan.

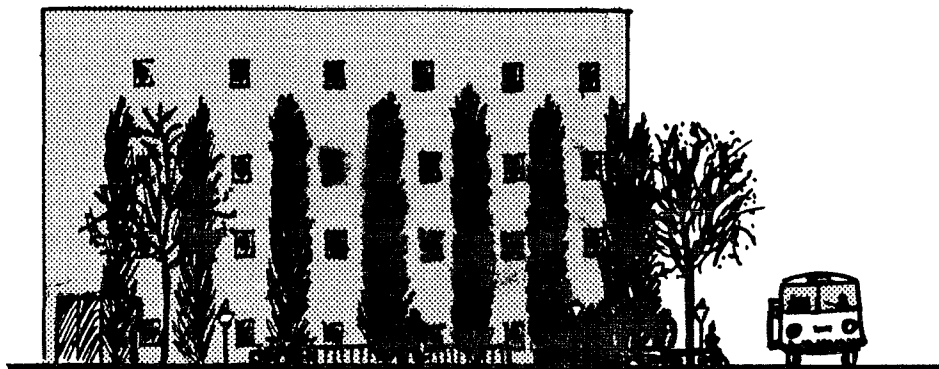


2: WASHINGTON PLAZA

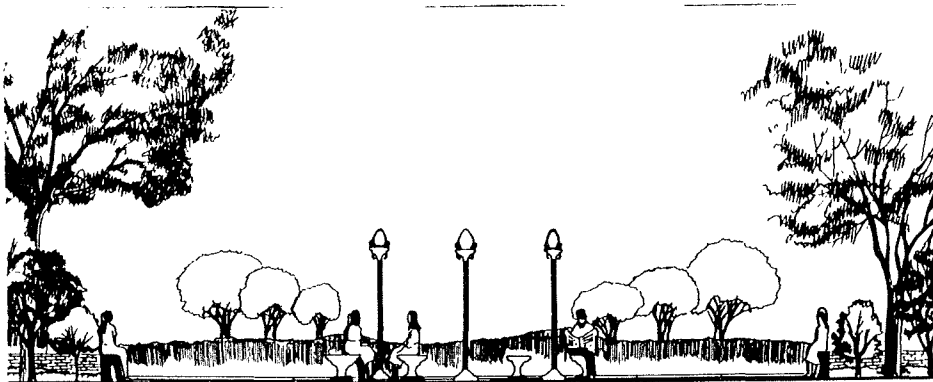
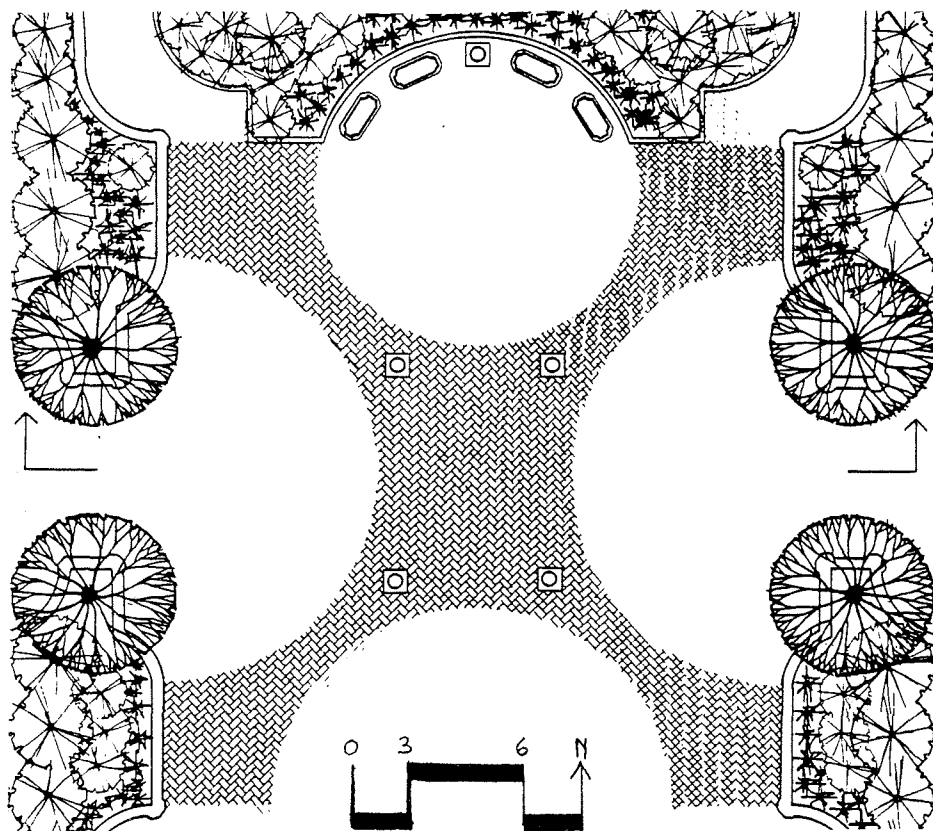


BOB HARVEY

The space at the corner of Washington Avenue and Church Street serves a dual purpose in design. The seating wall with a Neo Classical curve provides a seating and waiting place for pedestrians and bus passengers. Parking for bikes is provided on Church Street. The form of the space with its floor pattern and evergreen plantings also contributes to the 'Cathedral' entry to the Church Street Place design.



3: COMSTOCK HALL GARDEN



ROZIAH HJ. MAHMOOD

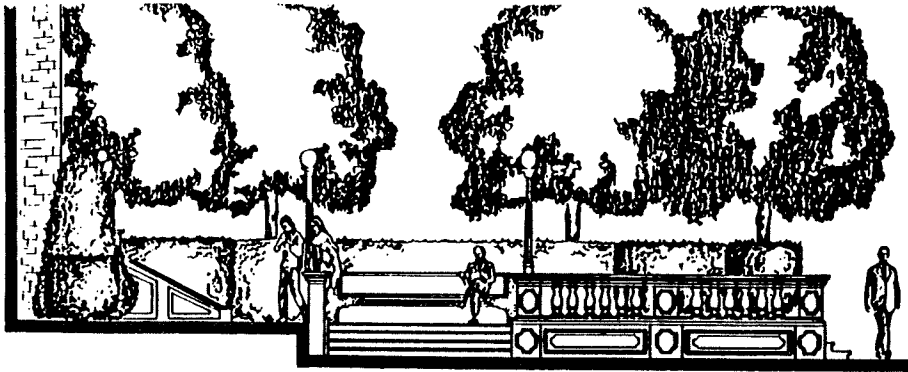
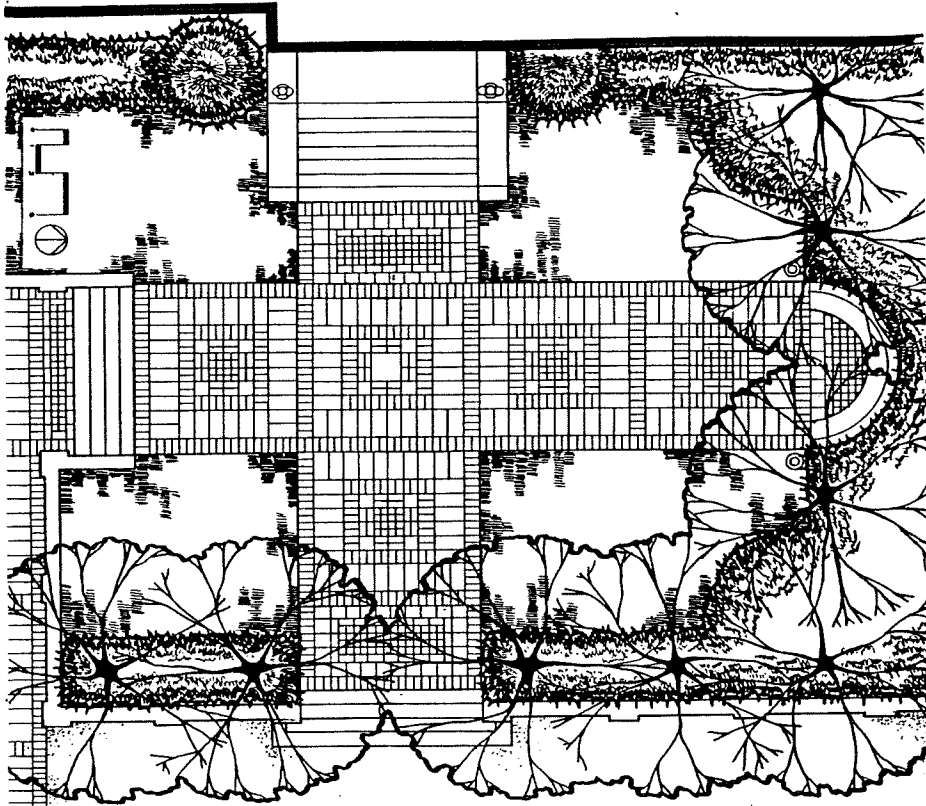
In dealing with my particular space, I looked at the context of my site from various aspects. The southern portion which leads to Comstock Hall entrance was already designed with a terracing approach. A good view of the campus can be seen towards the North.

Unfortunately, not much is available on the eastern side of my site since Coffman Union strongly blocks the view. Another good view of the river is noticeable on the western side.

One major problem was to connect pedestrian circulation, running in the east-west direction, with my space in the north and Comstock Hall entrance in the south. Hence, my only opportunity was to create an arrival space which gives a welcoming feeling and also link it with Comstock Hall entrance. In addition, my space functions as a stopping point for pedestrian traffic.

Finally, the only existing use is probably for sauna purposes mainly by Comstock Hall's resident. Its higher and level position allows for direct sunlight exposure and allow for direct observation towards Washington Avenue.

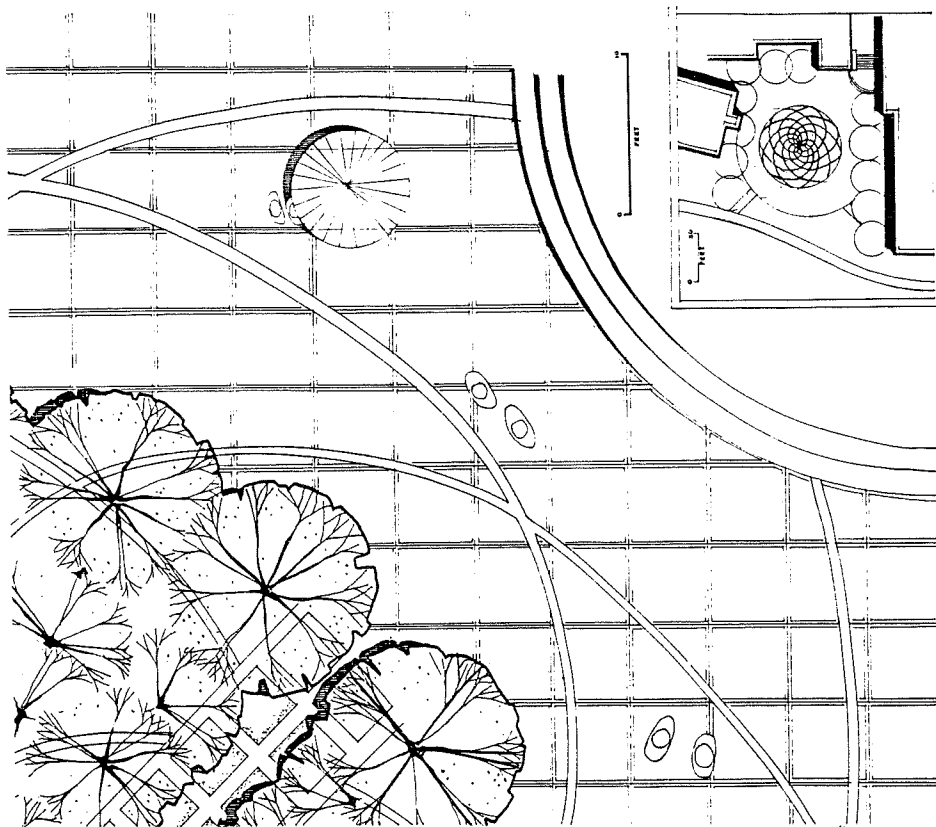
4: WALTER LIBRARY PLAZA



TIMOTHY J. DECKERT

The space I chose in the "gray area" is the back entrance to Walter Library on Pleasant St. This area has great potential for a volumetric space through the Neo-Classical historical space type. Because of high pedestrian circulation, a night depository box, and its location, this space is ideal for a gathering place. Existing space is non-functional and landscape conditions do not meet historical design vocabulary. Therefore, by intergating Phase One and Two, I designed a functional space using the existing historical space type while also keeping a relationship with the building facade. Through the use of landform, structure, and plant material, the floor, walls, and ceiling of this space are created. Clipped hedges and a colonade of trees contain the space as well as frame views. The entrance level is raised above the sidewalk and is enclosed by a banister, which announces the entry to the building. Overall, this space offers a sense of prospect-refuge therefore, making it an ideal space to gather as well as to relax.

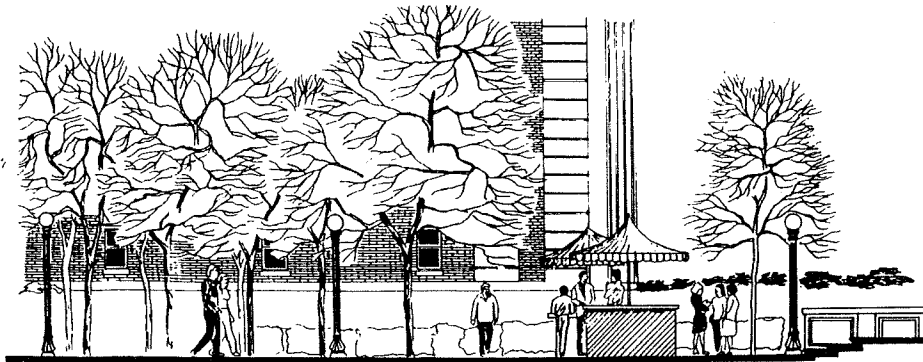
5: NORTHPROP FORUM



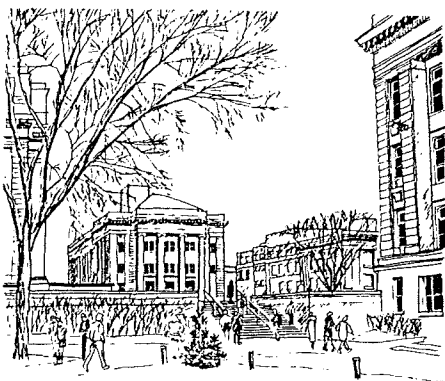
BILL BLECKWENN

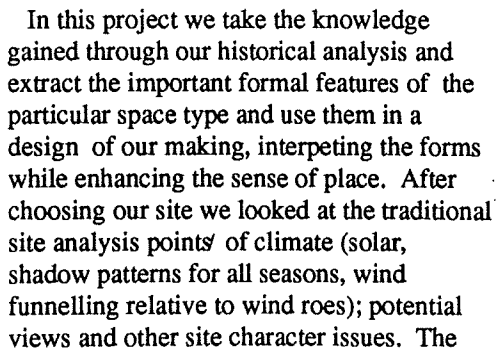
The design for the area between and Johnston and Westbrook Halls is lined by colonnades of trees inside which is a dark, circular bosque of hackberries through which the pedestrian walks only to emerge at a arcing, marble staircase inviting one to the airiness of Northrop Mall. The patency of the circulation channel is maintained, but the experience is heightened by presenting a strong contrast of light and dark to the visitor.

The area between Johnston and Westbrook Halls is one of the busiest pedestrian corridors on the University campus. Unfortunately, it is solely a functional space, shuttling people along its dissecting network of crosswalks. The space currently has no acknowledgement of neighboring Northrop Mall even though it is very efficient in bringing people there. The space is clearly defined by the building masses on the north, east, and south sides, but still lacks other qualities of a truly Neoclassical space.



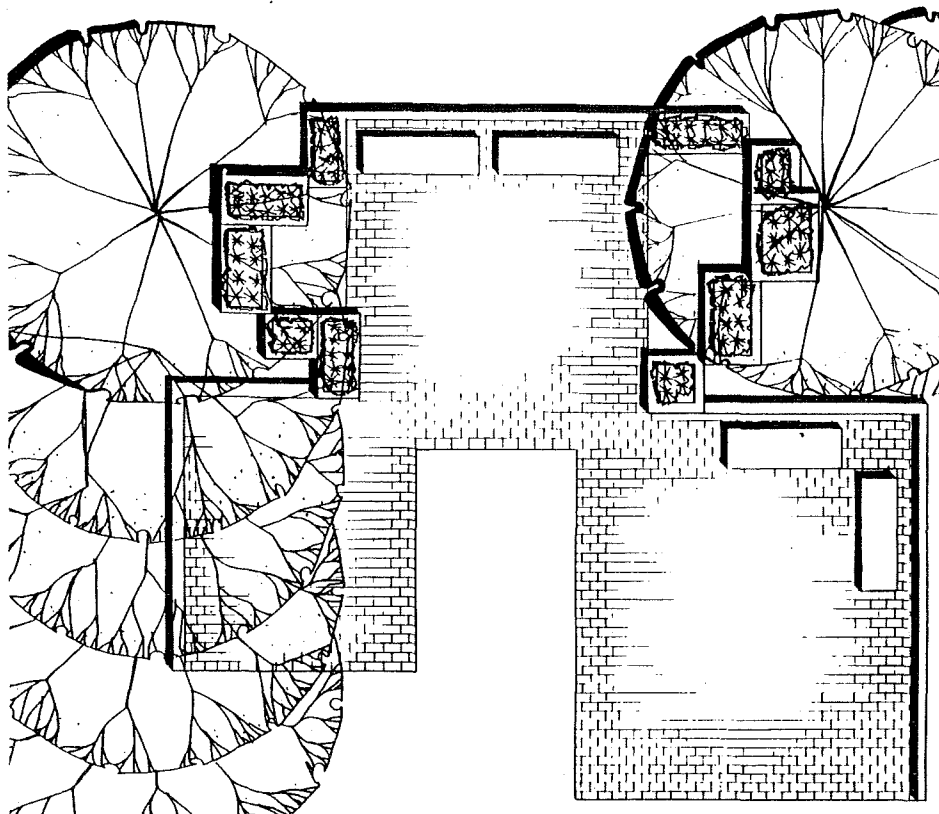
The design solution proposes creating a stronger announcement of the arrival at Northrop Mall. Colonnades of trees line the space which contains a dark, circular bosque of hackberries through which the pedestrian walks only to emerge at a more receptive arcing, marble staircase inviting one to the airiness of Northrop Mall. Planting and paving patterns call out the changes in densities employing geometry similar to Piazza del Capadoglio. The geometry, and detailing of stairs, bollards, and walls reinforce the Classical vernacular. The patency of the circulation channel is maintained, but the experience is heightened by presenting a strong contrast of light and dark to the visitor.





level of enclosure, landform, plants, structure which create the floor, walls, and ceiling of the space we are creating in the historical precedent. All of the sites were to be within the range of 40' x 40' to allow the development of detail with the vocabulary.

1: PROSPECT

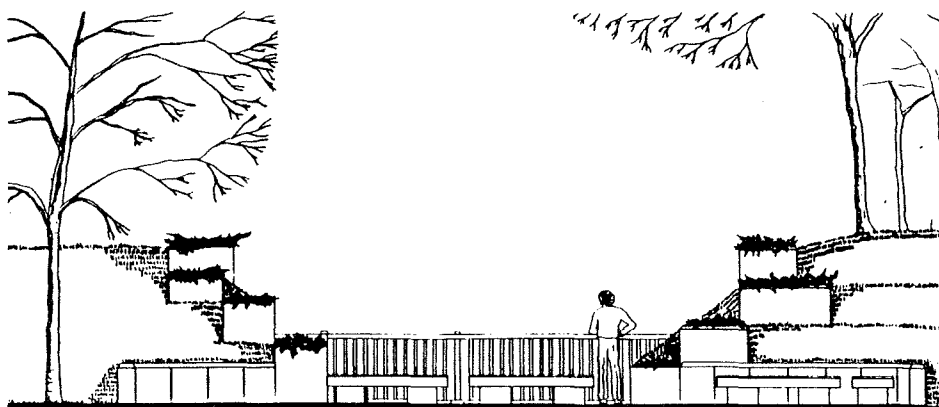


DON VARNEY

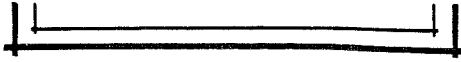
As the modern space of the West Bank spreads out in all its cubistic wonder, it runs into the banks of the Mississippi river and doesn't quite know what to do. This space between Anderson Hall and the river is useful for demonstrating the use of modernist elements to qualify the transition from the man made to the natural.

The existing landscape ignores the river with the help of a berm that walls off the views and the symbolic connections to the river. The result is like a feud between the two types of space, each one unwilling to call a truce.

To help initiate a dialogue, this design first opens up the wall and draws the river bluffs of the East Bank into the space. With this connection made nature is also invited in as contained plants in retaining wall planters. Large trees spill over the berm and into the space; first wildly and then eventually in an ordered, linear form.

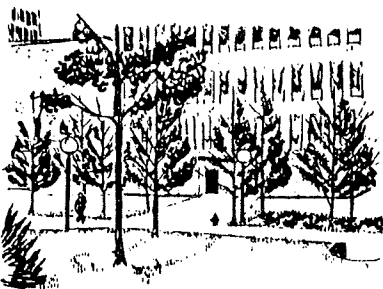
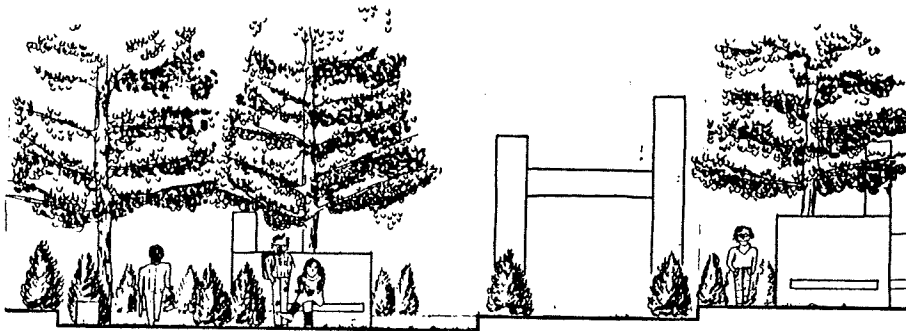
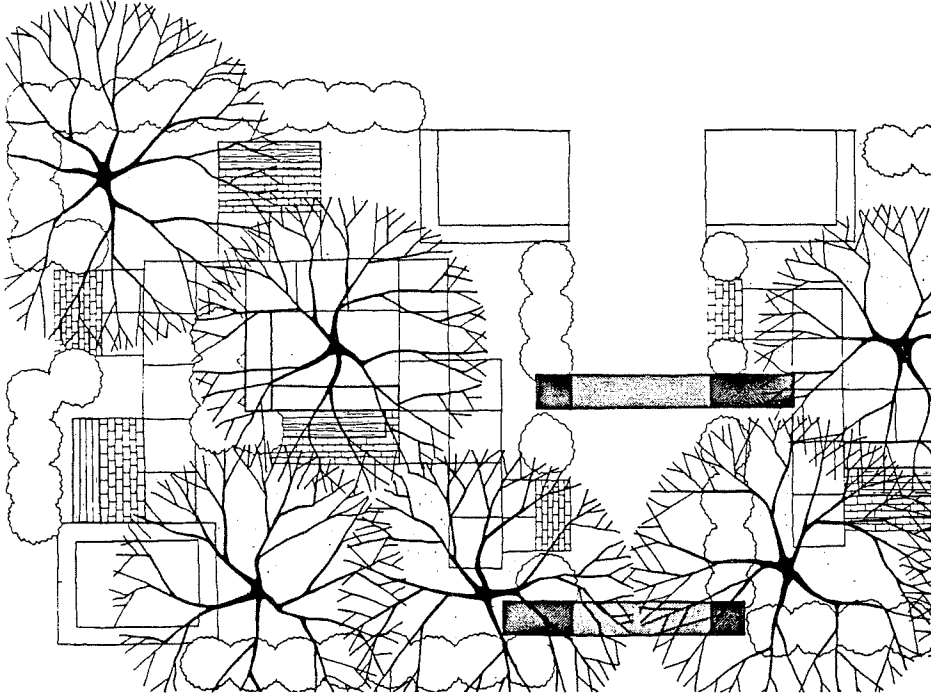


2: SOCIAL SCIENCE TOWER

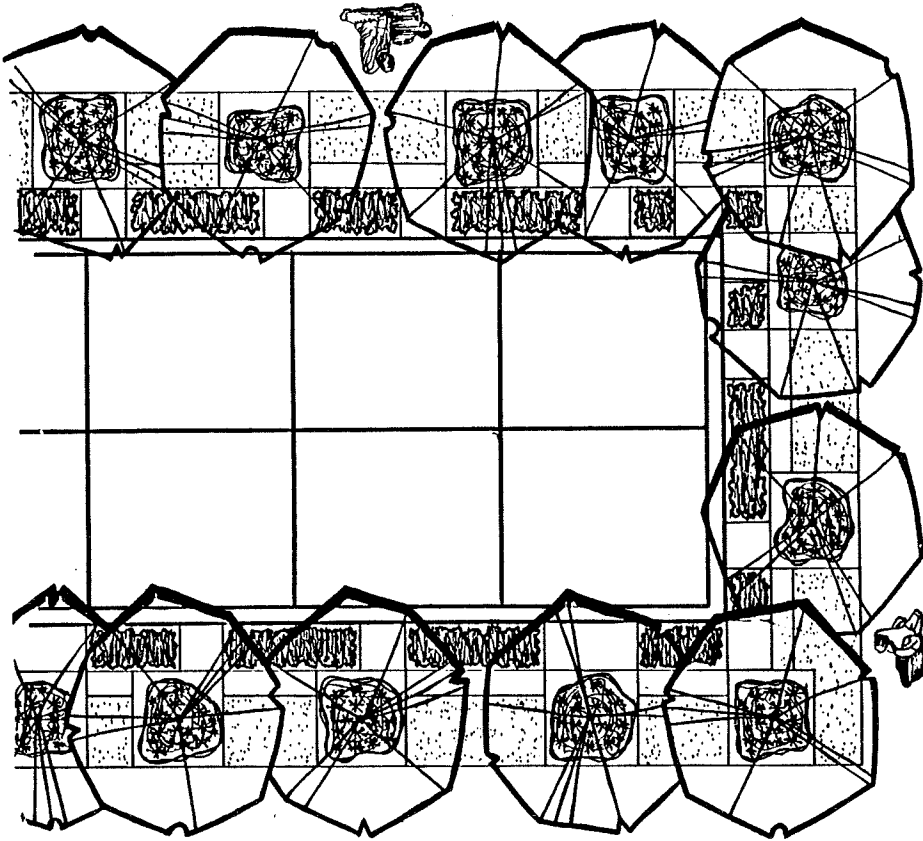


SCOTT LITKE

The objective of this plan is to provide refuge for students on the West Bank. The plan is a prototype of an interconnecting system that services the entire West Bank. At this particular site the design also acts to reinforce the entry into the social science tower. The concept of this design uses interconnecting planes, sculpture elements, and vegetation to create a space which is relaxing and to a human scale.



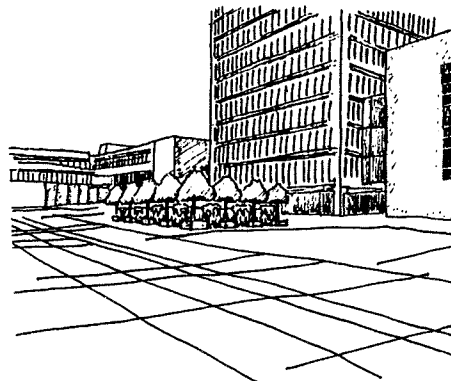
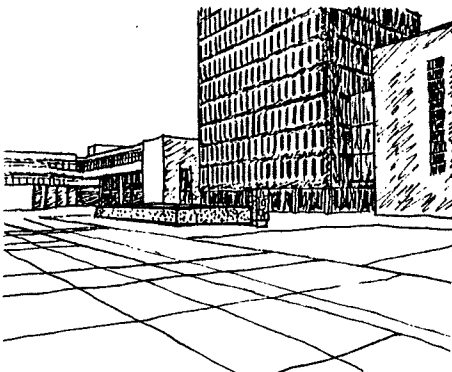
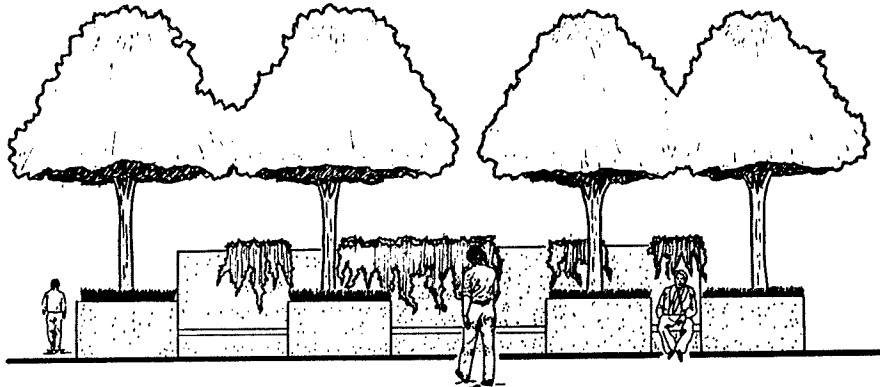
3: HUMPHREY INSTITUTE PLAZA



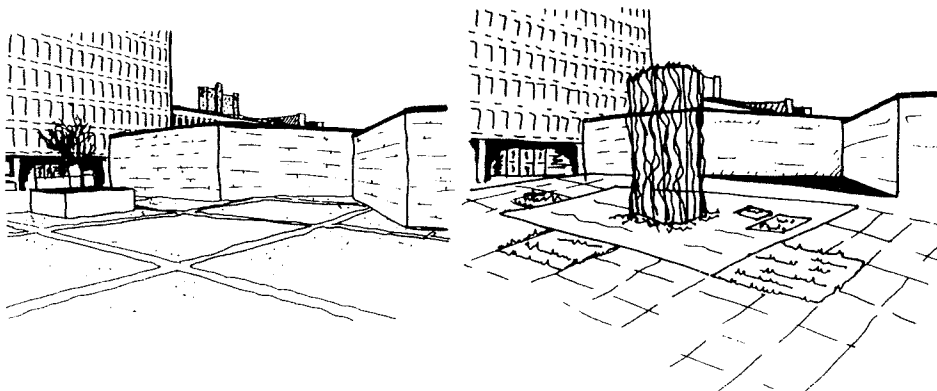
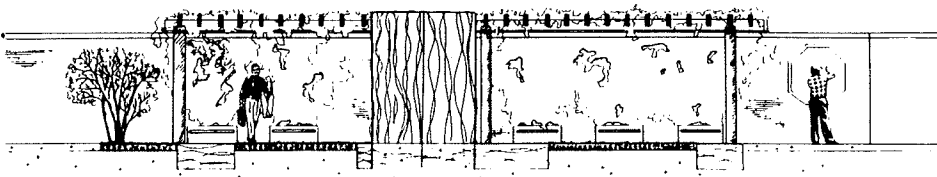
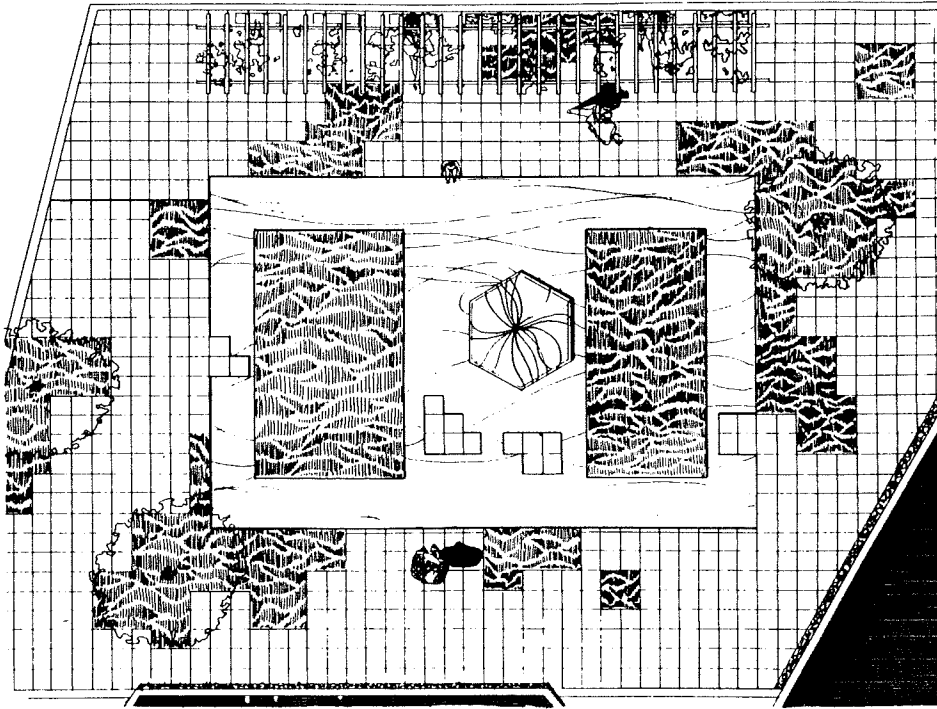
BILL ANDERSON

The Humphrey Institute Plaza is the open space formed by the Humphrey Institute, Wilson Library, the Social Science Center, Blegan Hall and the School of Management. At the center of the existing plaza is a skylight surrounded by a three foot granite veneer wall. There is no seating or plant material in the plaza.

The proposed design seeks to correct this lack of amenities through the creation of a rectilinear structure which combines both benches and structures. This rectilinear form vocabulary would be continued in the shapes of the units that are the benches and the planters. The form of the neighboring buildings is reflected in the new structure. The effect would be to welcome pedestrians into the plaza, in place of the current feeling of a very uninviting, even hostile space. A major contributor to this welcoming effect is the use of small deciduous trees and low-lying coniferous plant materials.



4:MGT./ECON. GARDEN COURT



PETER DOMBROWSKY

The Business/ Economics Garden Court site had been chosen due to the lack of use and the potential for use because of the views. The lack of use is a result of environmental factors such as winds, noise and minimal shelter. The seating availability is minimal and does not provide for conversation or socialization. The site design presented was developed to meet those needs and provide another outdoor space for relaxation and contemplation. With the use of the theory of prospect - refuge developed by Jay Appleton and the cubist space vocabulary of the modernist I developed this form. The grade changes are called out by changes in the pattern and texture of the paving materials with the plans being accentuated by the change of hard and soft floor and ceiling elements. The prospect - refuge concept is strongly represented by the arbor and benches within it with prospective views through windows in the walls opened to downtown minneapolis and the law building plaza. The advantage of the prospect - refuge concept in this design is that it will entice people to use it because of views, serenity, and removal from the mainstream of the campus. The noise is filtered by the use of a fountain trickling down into a pool which also provides another plan in the cubist vocabulary. The campus needs more humanising places.

THREE STREETS

Three worthy spaces were selected and designated as "streets." Each of these streets exemplify a historical period of design. While each street can be seen as being fairly representational of that period, there are major incongruencies currently within each street space.

These inconsistencies were studied and suitable spaces were developed that properly employed the use of that landscape type.

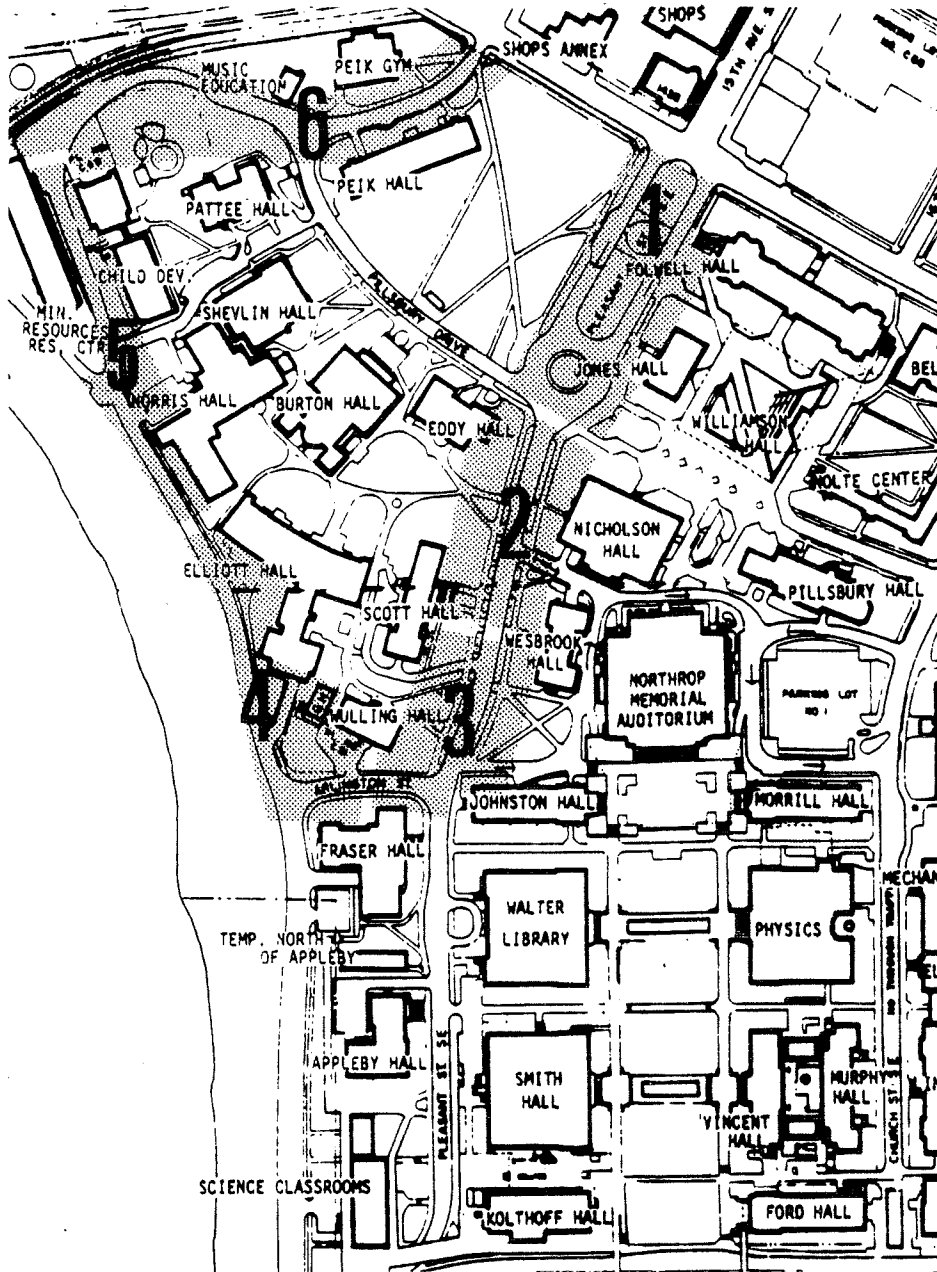
Then, whole streetscapes were created that gave an uninterrupted sequence of experiences of one particular school landscape design.

Within these streets designers display the potential quality of space when a pure design vocabulary is used as a guiding principle. These designs are intended to demonstrate the full understanding of spatial definition when the whole concept--rather than a collection of disjointed elements--of each period are applied to a street space.

These design demonstrations will show the integrity of the volume and elements of the space, which can be created when a historical landscape type is maintained throughout a design.

By refining some of the changes that have corrupted the essence of these three streets, it will be possible to take full advantage of the experiences provided when the aesthetic and organizational concepts of each historical landscape are allowed to develop in their pure form. It will then be possible to have examples of the three landscapes types that were in vogue at various stages of development of the University of Minnesota.

THE STREET : ROMANTIC



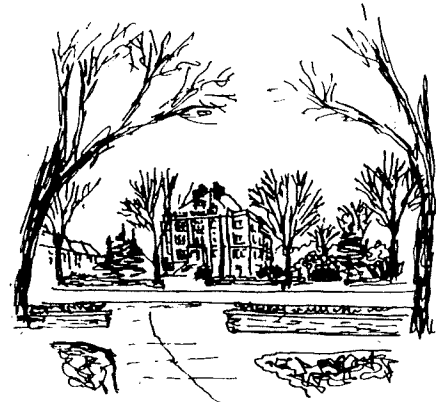
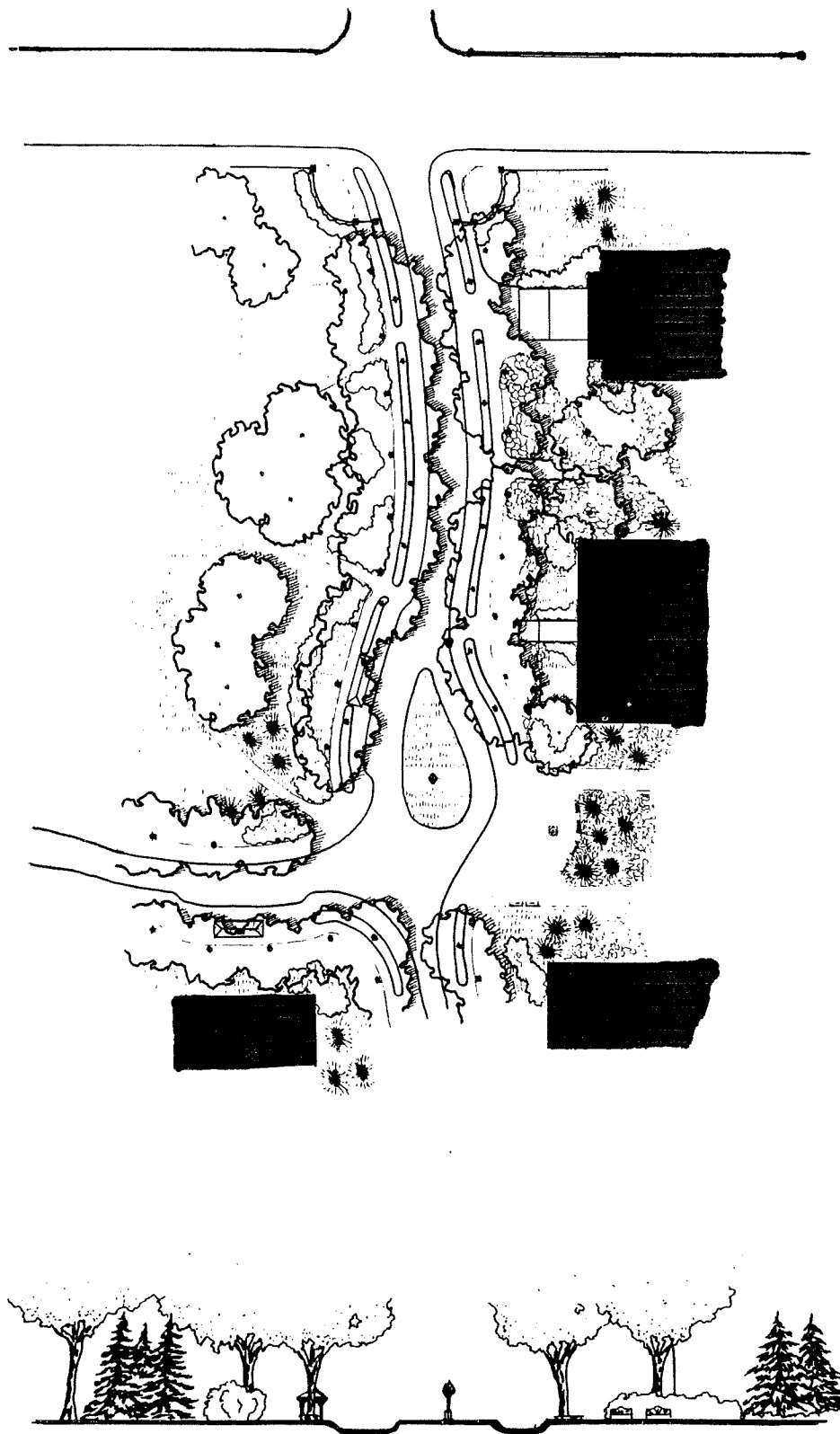
Expanding on the small space projects, the analysis and element pieces were used to develop guidelines for the design of a larger space: The Romantic Street. This corridor of space begins at Arlington St., Pleasant St. S.E. and University Avenue continues on to East River Road, and back up to University Avenue and 14th Avenue. The location was chosen because it acts as a perimeter for the Romantic space and the Knoll. The fundamental concept of the stroll is applied throughout the

designs for the corridor in order to enhance the Romantic feelings while moving through the space. One of the main objectives is to minimize automobile traffic along Pleasant St., by creating one way street beginning at Pillsbury Drive running south. Arlington St. will be closed to create an outdoor room with good views of the West Bank Campus and downtown Minneapolis. East River Road will remain a two-way "boulevard" to accommodate vehicular, pedestrian and

bicycle traffic.

The entire corridor is broken up into six pieces, one for each person in the Romantic group. The following pages will illustrate these designs and will be accompanied by a brief statement from each design author.

1: PLEASANT PARKWAY



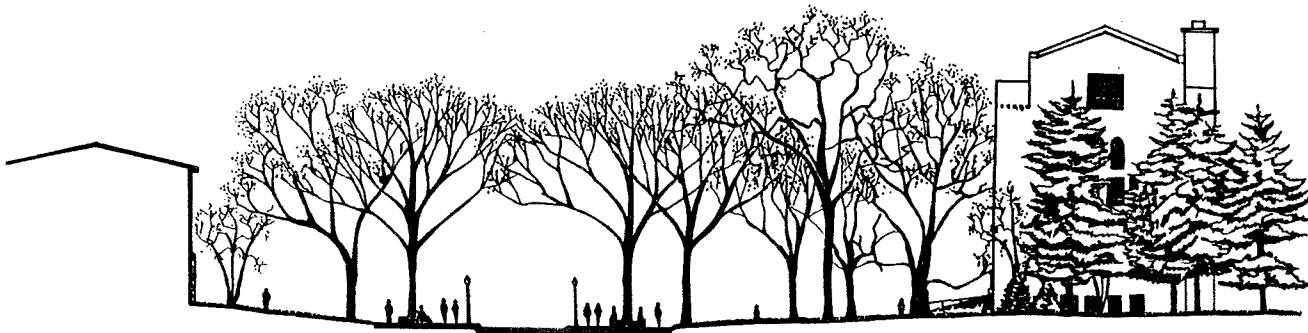
PETER DOMBROWSKY

Pleasant street from University avenue to Pillsbury currently has a formal Neo-Classical style within the Romantic landscape created by the knoll and the surrounding architecture. To create unity within the romantic landscape it was necessary to increase the knoll towards the buildings and reduce the roadway into a single winding parkway. At University avenue the entry is created by a wrought iron fence and cut stone columns placed in a concave circle which creates an invitation to enter. The Parkway and sidewalks are accentuated by a columnade of trees which helps control circulation and provides shelter. The modern precast facade of Williamson Hall is faced and covered with a rockery accented with alpine plant materials. At the intersection of Pillsbury is a large open area with seating and sculptural elements of interest as the existing granite fountain and a victorian cast iron clock which stands at the center of the turnstyle. The increase of the park atmosphere and the minimizing of the roadway support the concept of the pedestrian corridor within the campus boundry.

2: PLEASANT PARKWAY

HAIRANI MOHDTAJUDIN

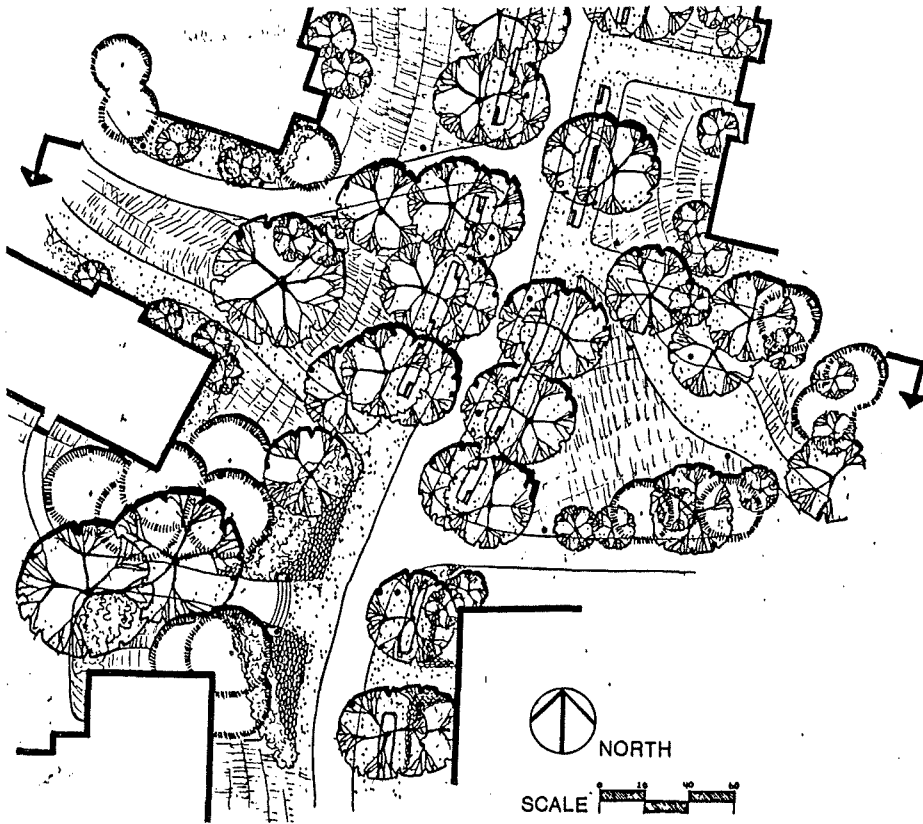
The idea of a "Romantic Stroll" is applied to Pleasant St. which becomes a pedestrian mall. The street will be reduced to a twenty foot width to accommodate handicapped parking and serves as a one way traffic for buses and service vehicles. Pedestrian sidewalks on both sides are designed to carry out the idea of stroll throughout this mall. Also, on both sides, two series of sidewalks are separated by one foot high sandstone planters. Sitting spaces are provided by wrought iron benches and the planter itself. New plant materials and the existing oak and elm trees are used to form shaft of tree collonades. Canopies are used to express the feeling of light and dark while moving along the mall. There will be no plantings in front of the buildings to reveal facade.



Section A-A



3: PLEASANT PARKWAY



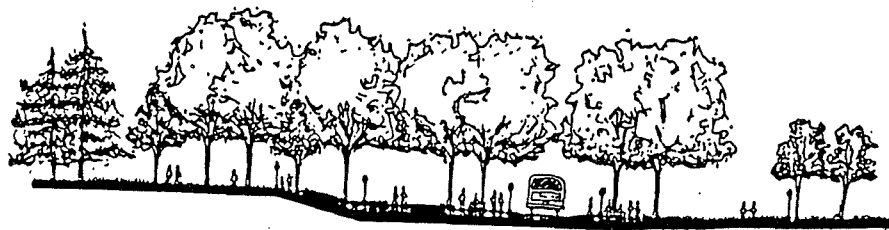
SUSAN DEANE

Continuing the stroll along Pleasant Street, my design responds to the pedestrian user. The site begins at Scott Hall and moves south onto Arlington. The street has been narrowed to a one way bus lane, providing more path and green space. A double walkway pulls campus users through an open, sunny street plaza and beneath the cool shade of arched trees.

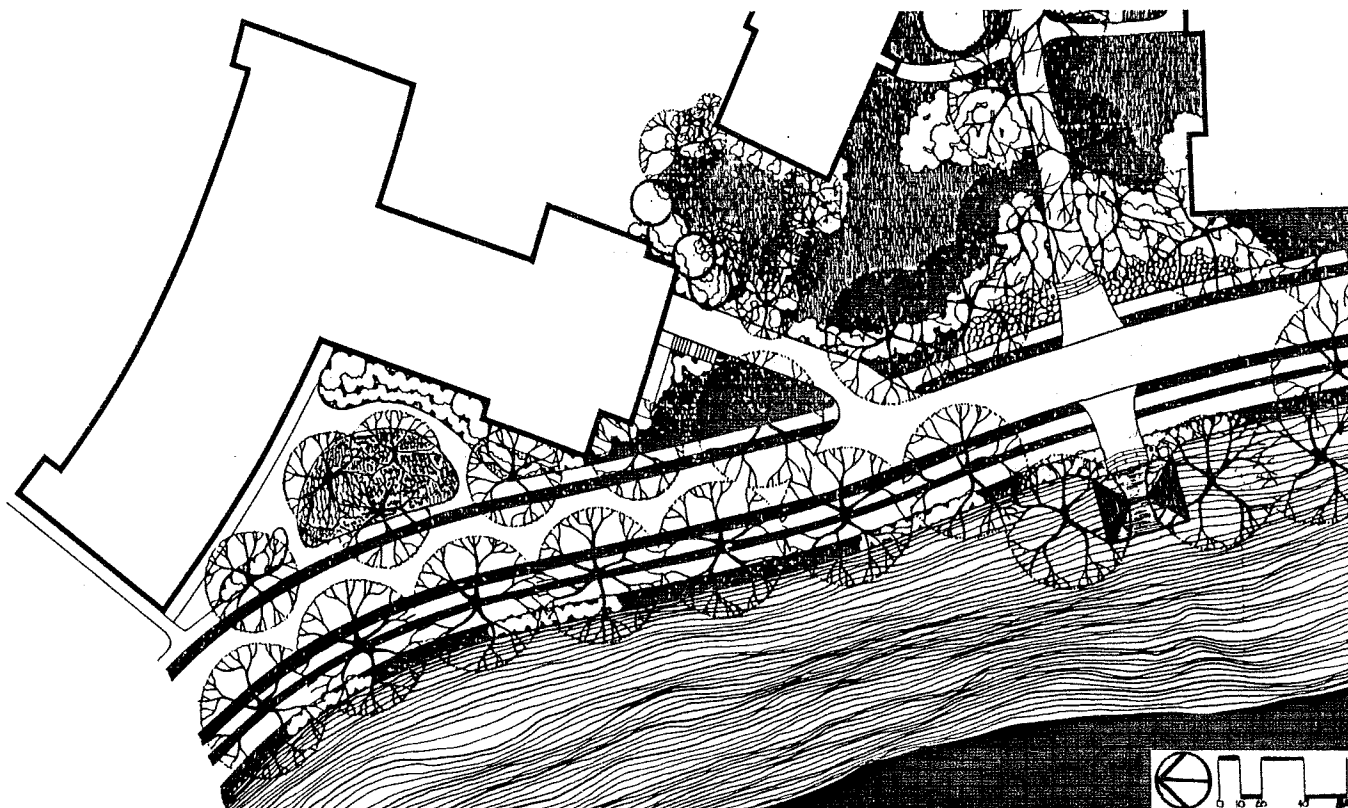
With traffic redirected, Arlington has been created into more green space. Announced on Pleasant by a gate of boulders pulling one up a low lying staircase to be under oaks older than the university itself. One is pulled through an outdoor room of evergreens, oaks and stone paths. Windowed is the Mississippi River, with Minneapolis standing strong in the distance.

A place of rest and reflection on the river bank is a clearing at the edge of this shaded woods.

Throughout the site wrought iron benches and lamp posts leave the signature of the once romantic context of the area.



4: ARLINGTON PROMONTORY

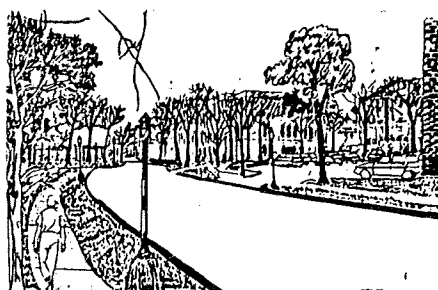
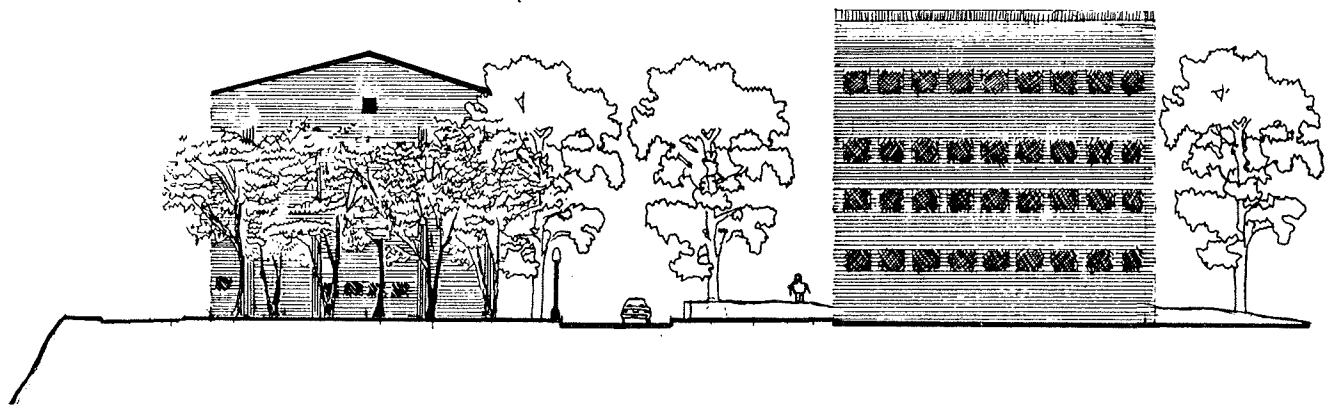
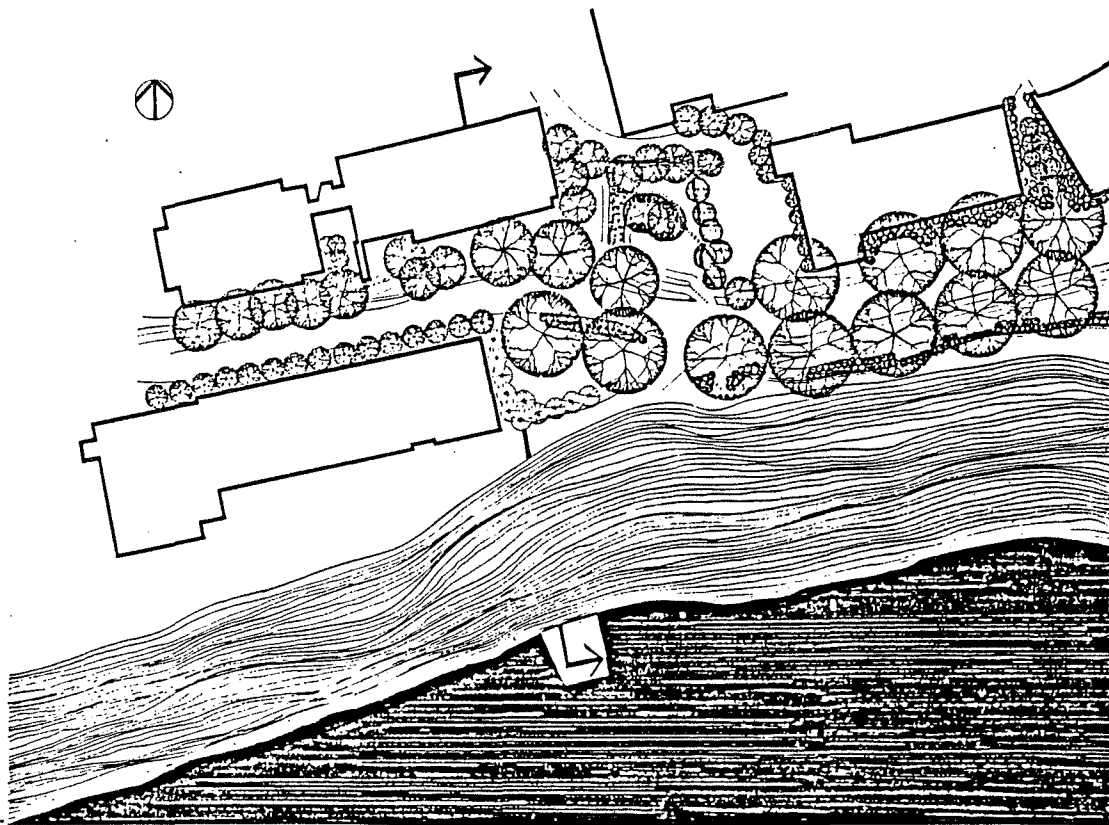


THEODORE E. LEE

In my design I chose to close Arlington Street to vehicular traffic and create a Romantic corridor for pedestrians. A Romanesque sandstone pavilion on the rivers East Bank serves as a goal, capitalizing on the views of the river, West Bank Campus, and Minneapolis skyline. One also experiences a linkage of Romantic feelings when viewing this pavilion from the West Bank because of it's visual tie to the Prospect Park water tower.



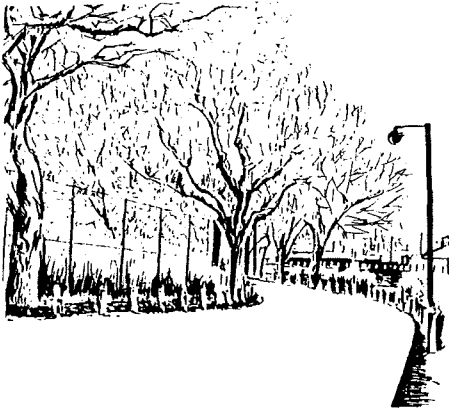
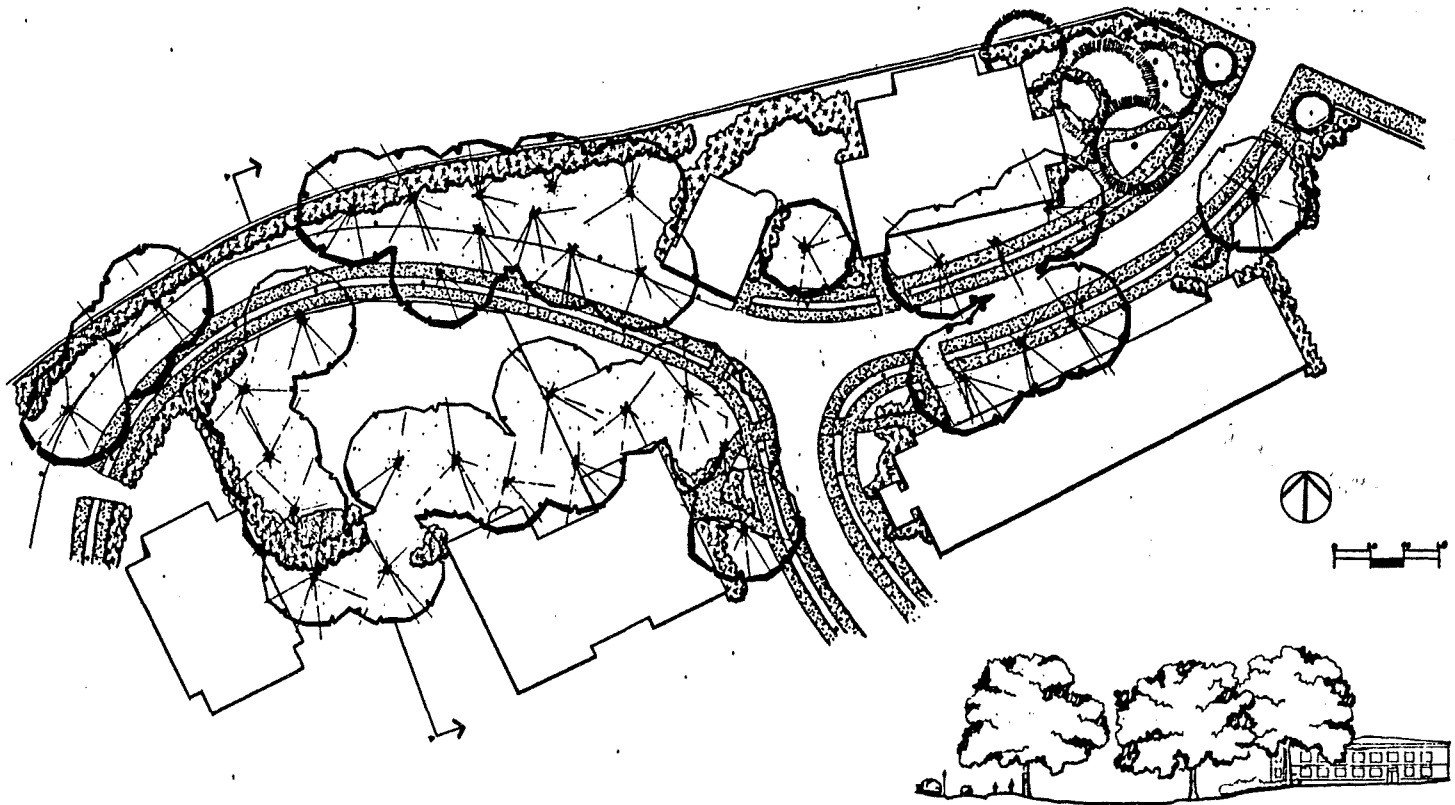
5: EAST RIVER BLVD.



DANIEL SHLAFERMAN

Continuing the Romantic group's concept of the "stroll", my design incorporated the canopy of trees, the bike path and the walk all flanking the boulevard. Along the boulevard, following the contour of the riverbank a scenic pedestrian overlook was provided for a beautiful vista of the Minneapolis skyline. As a streetscape it represents a return to a more pastoral, bygone era more appropriate to the feelings the knoll and river evoke.

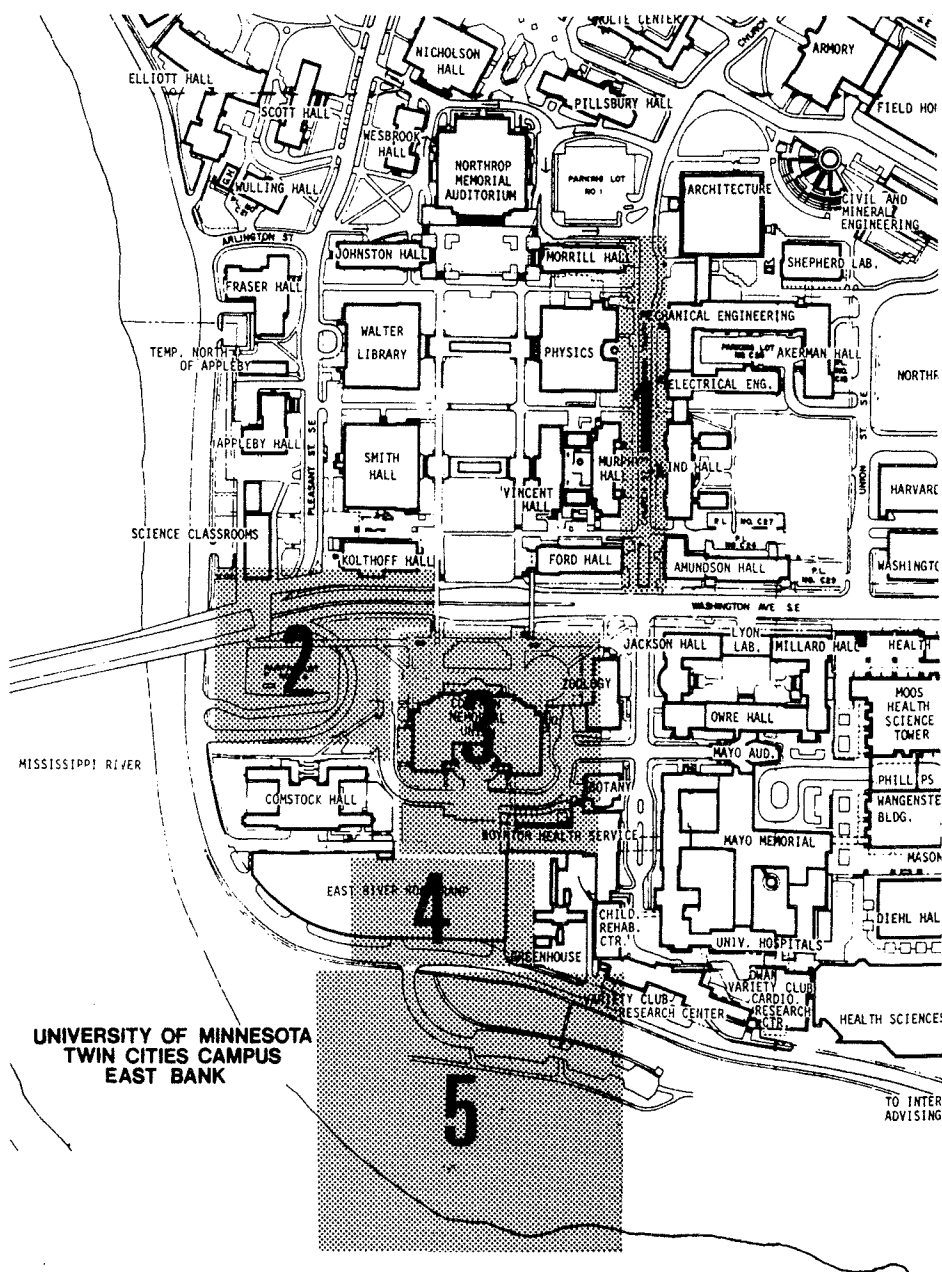
6: UNIVERSITY GATE



VALERIE GAEDING

The overriding principle for the street design is that of the stroll, which is appropriately suited for my location on East River Road since this piece of the road evokes a feeling of the stroll already. Circulation is an important issue for this site, so a separation of user group corridors was designed in order to eliminate some of the chaos that presently exists. Another key issue is to create a sense of place through the use of plant materials framing views, rolling topography and the use of appropriate site furniture. One example is the iron fence enclosing the children's play area. The play area is situated in a basin with a grotto or cave-like structure at the far end. The combination of these components is crucial to the idea of the stroll if it is to create order and a sense of Romantic space for this gateway to the campus.

THE STREET: NEO CLASSICAL



The overall concept for this street design focuses on the idea of parade which captures the sequential or transitional movement throughout the whole linear spaces. This movement along Northrop mall goes across Washington Avenue including the areas around Coffman Memorial Union which then continues down towards the Mississippi River.

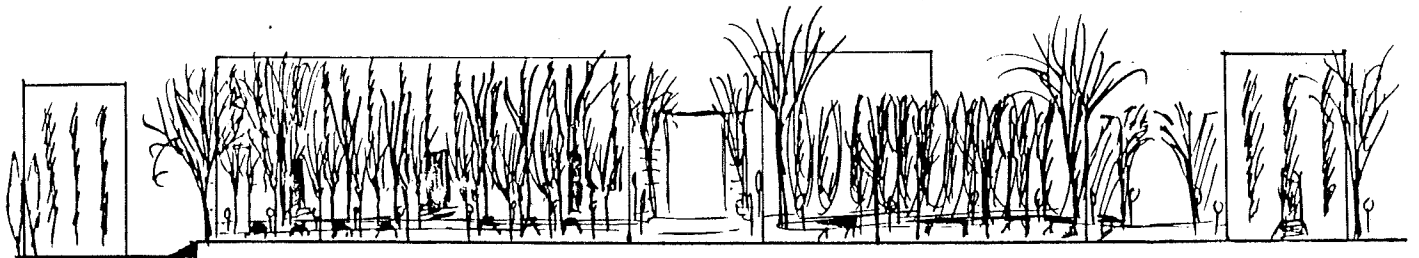
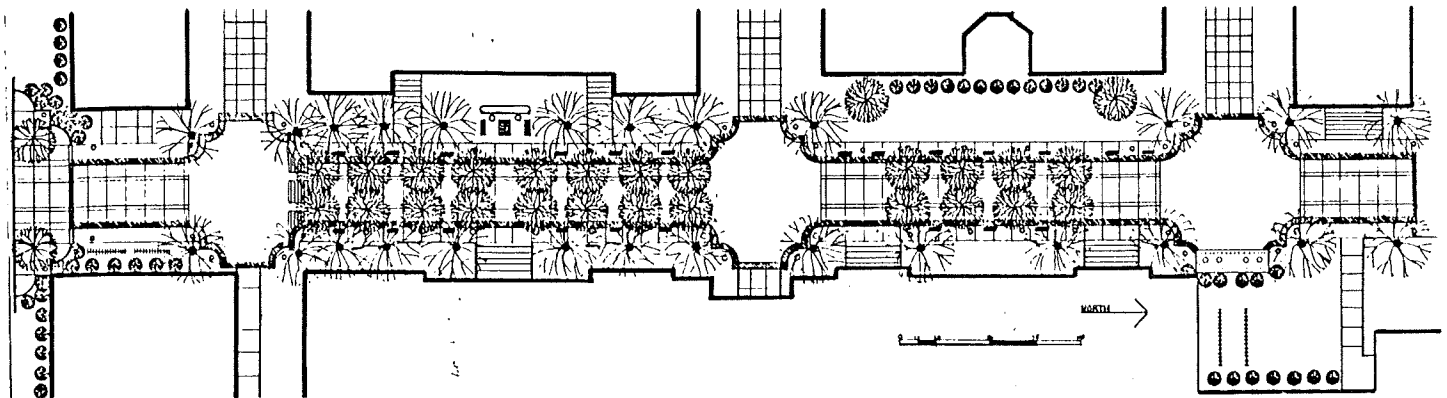
However, Coffman interrupts the mall movement from the academic to the

natural by the riverside areas which was originally envisioned by Cass Gilbert.

As described earlier in the Neo Classical vocabulary, the elements from the Roman prototype are applied in this street design using its hierarchical and axial organization. Thus, this basic street design approach stands as a good example of the Roman prototype in achieving unity and balance, most of all symbolizing strength and power.

To further explore this design vocabulary, the following five design pieces as indicated on the above map will demonstrate how these objectives were achieved by the designers in this group.

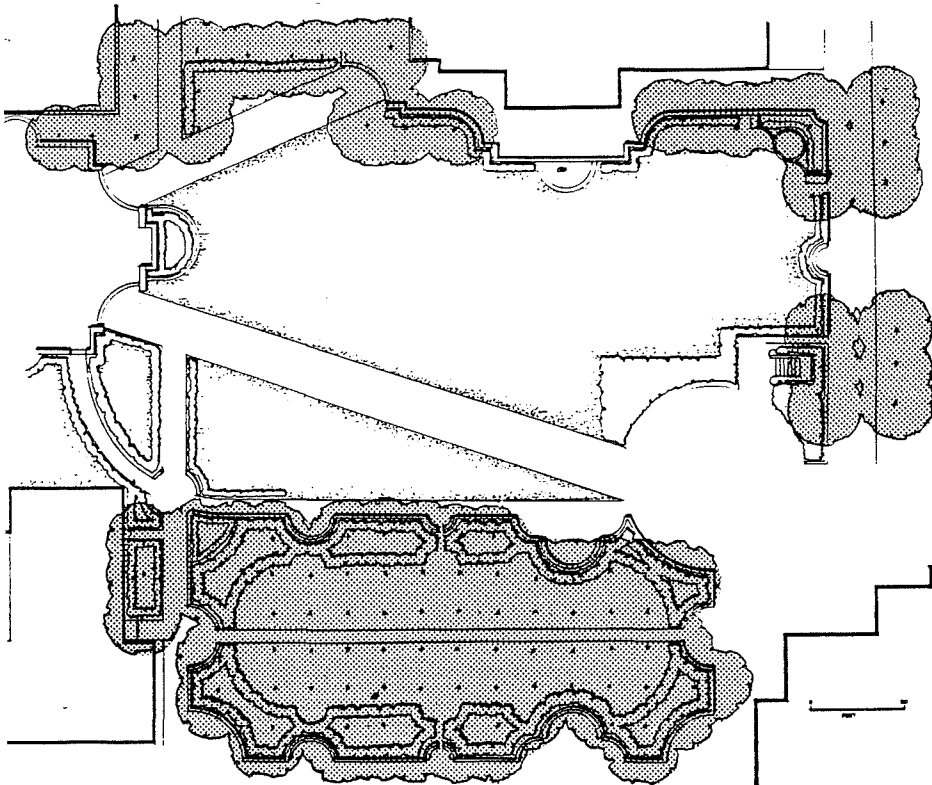
1: CHURCH STREET PLACE



BOB HARVEY

To Strengthen the Neo Classical style of the space on Church Street, I approached the space as having a 'cathedral' feeling . Using elements such as 'floor', an organized linear grid pattern was used formed by red bricks and buff colored cement. The 'walls' of the space are enhanced by columns of trees spaced evenly and with straight and tall trunks. Smaller trees are used for more intimate gatherings found along the sides of the space. Lamp posts create a wall pattern especially at night. The feeling of 'ceiling' occurs with the large arching canopy trees that lead the eye to the rooflines and facades of the buildings. Entry off of Washington avenue is formal with the use of evergreens and Neo Classical lines found in the seating patterns.

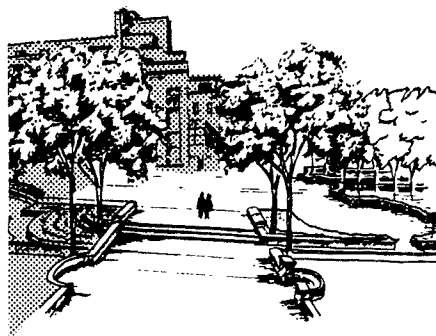
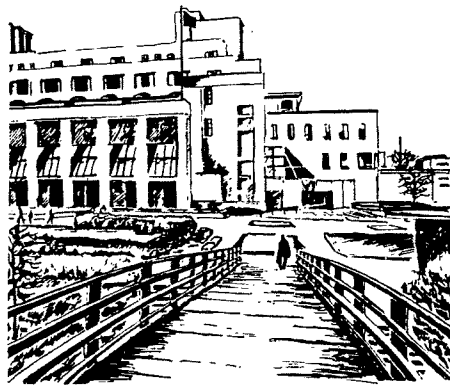
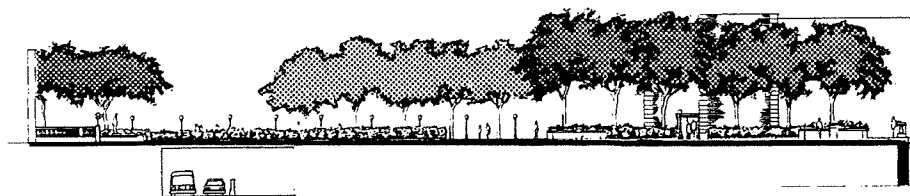
2: WASHINGTON MALL



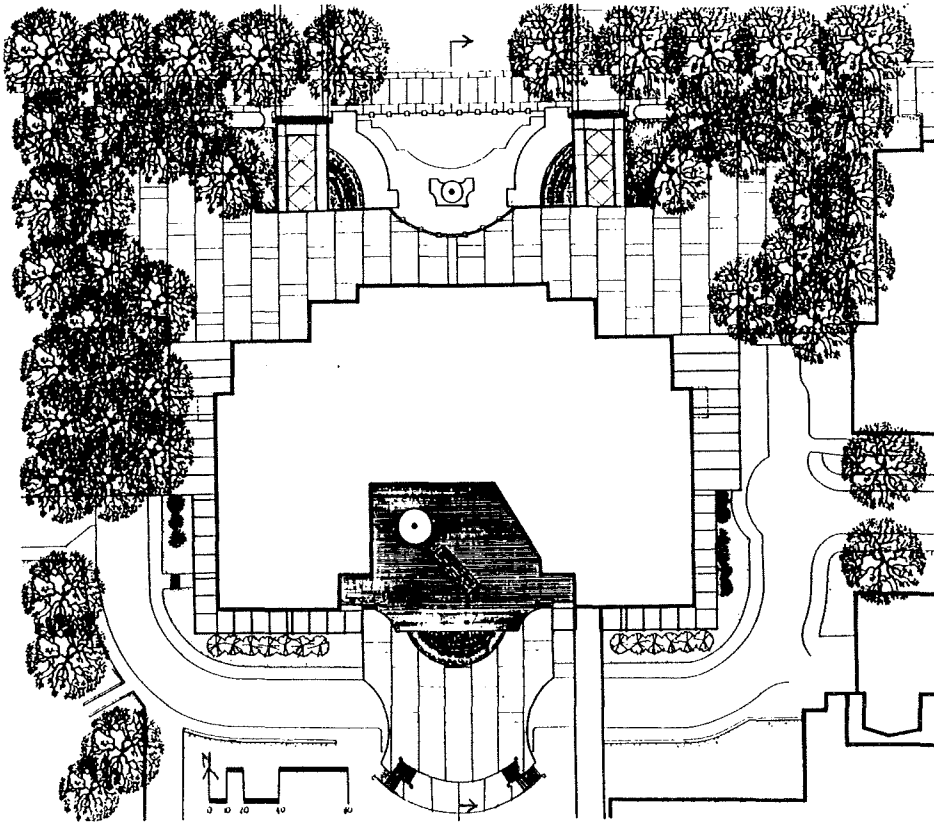
BILL BLECKWENN

The area northwest of Coffman Memorial Union is a heavily used area that currently acts as a conduit for people and cars between the Washington Avenue bridge and points east. Unfortunately, the magnificent views of downtown are lost by a distracting potpourri of boardwalks, breezeways, ramps, and roads. The integrity of the space and its relationship to Northrop Mall have been compromised.

The design solution considered such needs as pedestrian and vehicular circulation, maintaining views, providing activity spaces, and following the Neoclassical vernacular. Therefore, a level plaza was created above Washington Avenue to help unify the space and improve the circulation patterns and pedestrian environment. A large open space bounded by colonnades of trees and bosques, formal hedges, balustrades, and gardens help extend the grandiosity of Northrop Mall into this platformed area. Provisions for a new building were made where the present day parking lot is now. The space provides for a variety of needs: larger recreational areas; small niches for contemplation and conversation; and for the people traversing the Washington Avenue bridge, an uninterrupted view of the dynamic skyscrapers of Minneapolis, as they walk among the venerable elements of the Classical landscape.



3: COFFMAN PLAZA



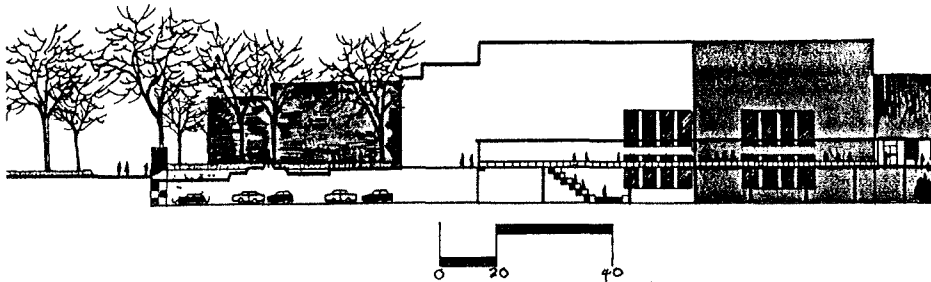
ROZIAH HJ. MAHMOOD

This plaza is bordered by Washington Avenue in the north which cuts through Northrop mall axis. Zoology and Church St. mark the eastern boundary, while the western side is left open with an expansive plaza joining with Washington Avenue bridge. Also, an outstanding view of the downtown is seen to the north-west.

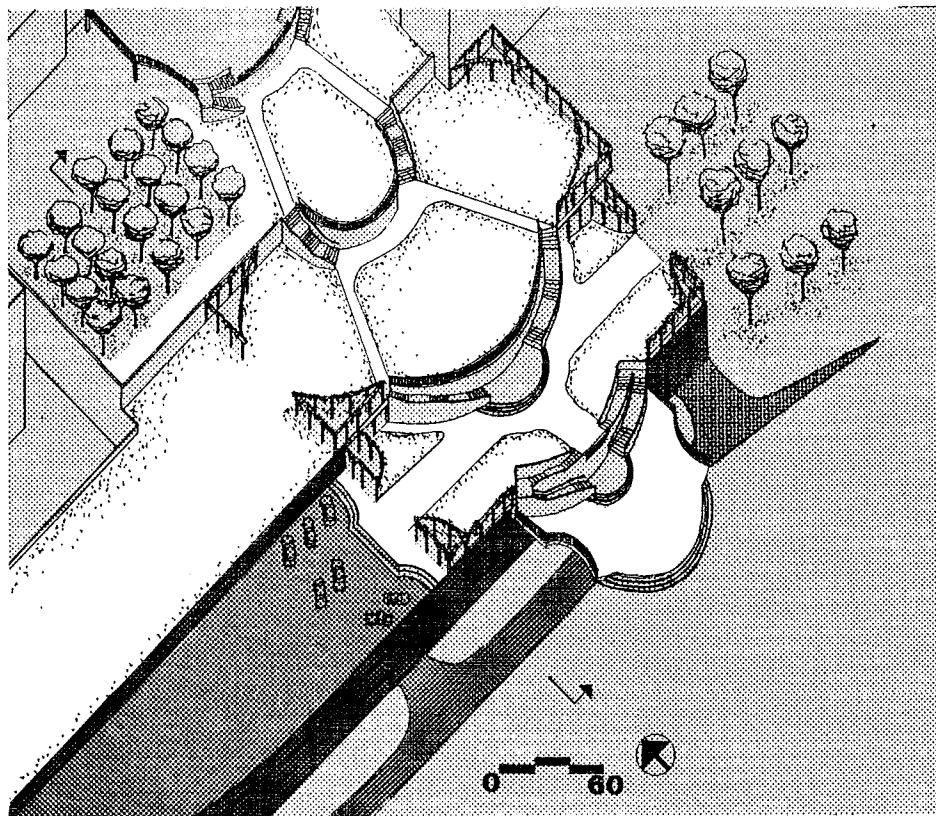
The southern boundary is terminated by the edge of the riverside parking ramp. One major problem was to connect Northrop mall across Washington Avenue with this plaza on a flat plane without changing the grade of the street. Another problem was to deal with a smooth circulation flow between the major change in grade of the front and backside of the plaza.

Presently, this plaza functions as a terminus for Northrop mall and marks the intersection point for the north-south and east-west pedestrian circulation. The possibility of re-designing this plaza creates a more inviting space by putting a water fountain and cascade as a central focal point.

Linking the front plaza with its backyard area, an overhead walkway is provided around both the eastern and western wall of Coffman. This walk eventually terminates at the existing deck which is facing south to the river. From here, another platform is built across the service road to continue the movement into the first level of the parking terrace.



4: COFFMAN STEPS

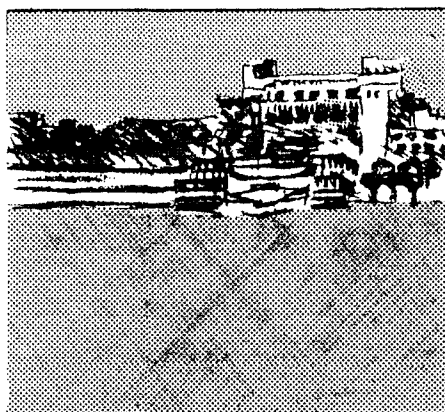
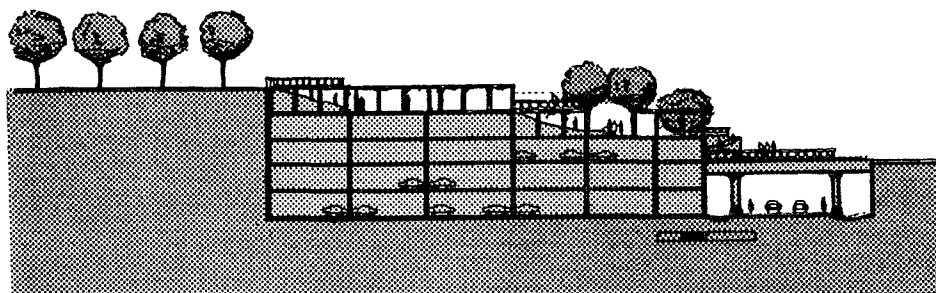


CARMEN SIMONET

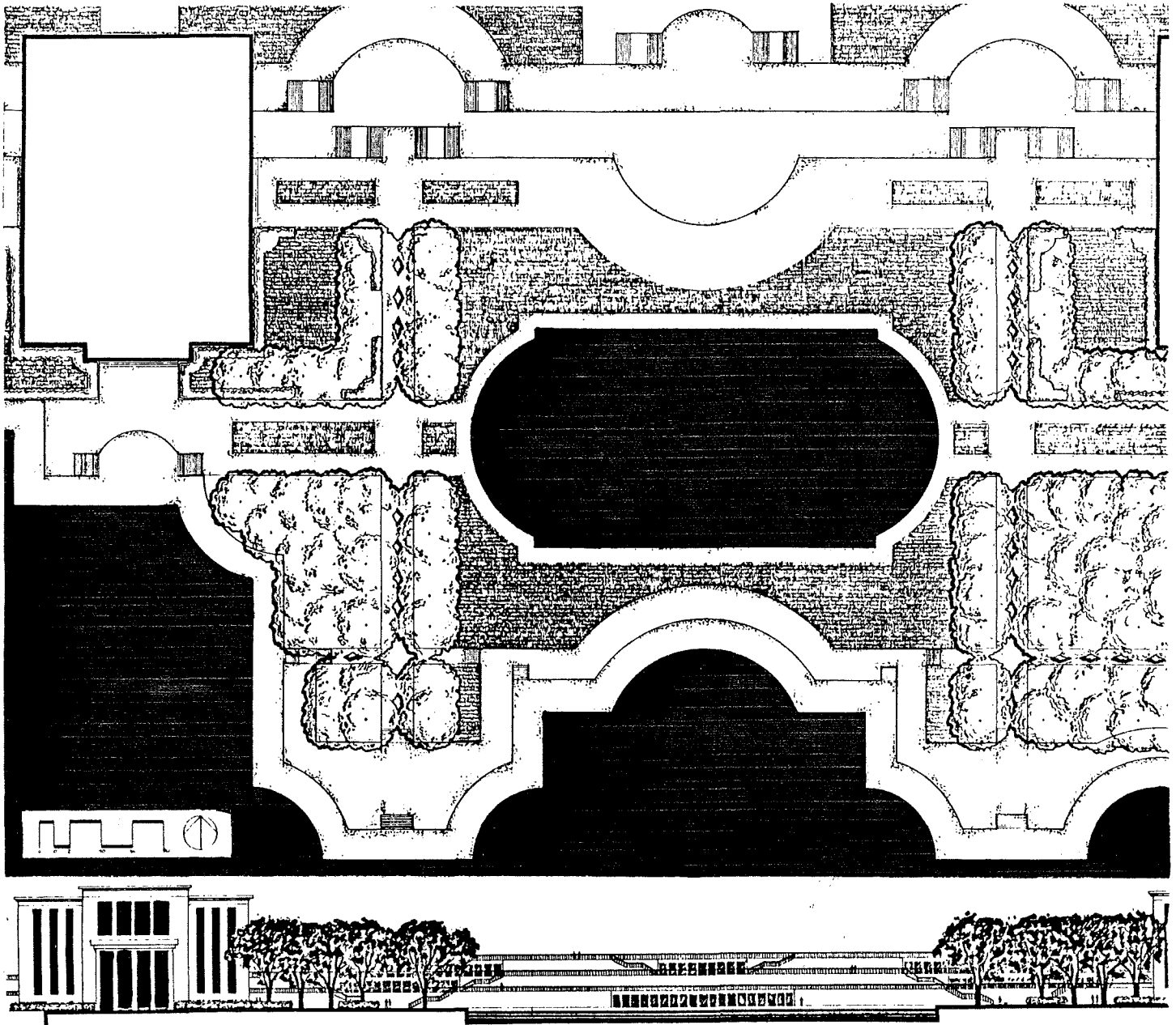
The east river bluff just below Coffman Memorial Union holds the Coffman Ramp and a portion of the University Hospital complex. The disadvantage of this siting is two-fold: the view of the river is blocked from Coffman Memorial Union; and access to the river is reduced.

The Coffman Steps are designed to connect the Union with the river, both physically and visually. In a larger context they act as a continuation of the Neo Classical Street that begins at Northrup Mall and terminates at the river.

Visual linkage is accomplished by removing the fifth level of the parking ramp and reducing one fourth of the parking on level four to make room for the series of terraces. This creates a line of vision from the Union to the river. Physical linkage is accomplished through stepping and terracing from the Union down to East River Road. The Neo Classical space type is carried through by use of a major axis cutting through the existing bosque of linden, then carried down the bluffs by grand steps, terraces, balustrades and vine covered pergolas. A grand sequence of views in the Neo Classical spirit have been set up for the user as they parade up or down the steps.

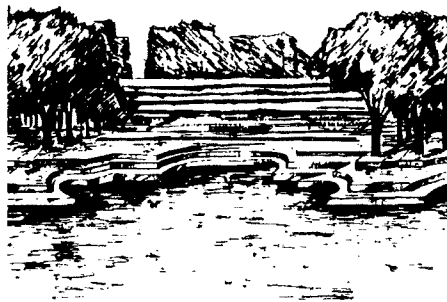


5: THE RIVER ESPLANADE

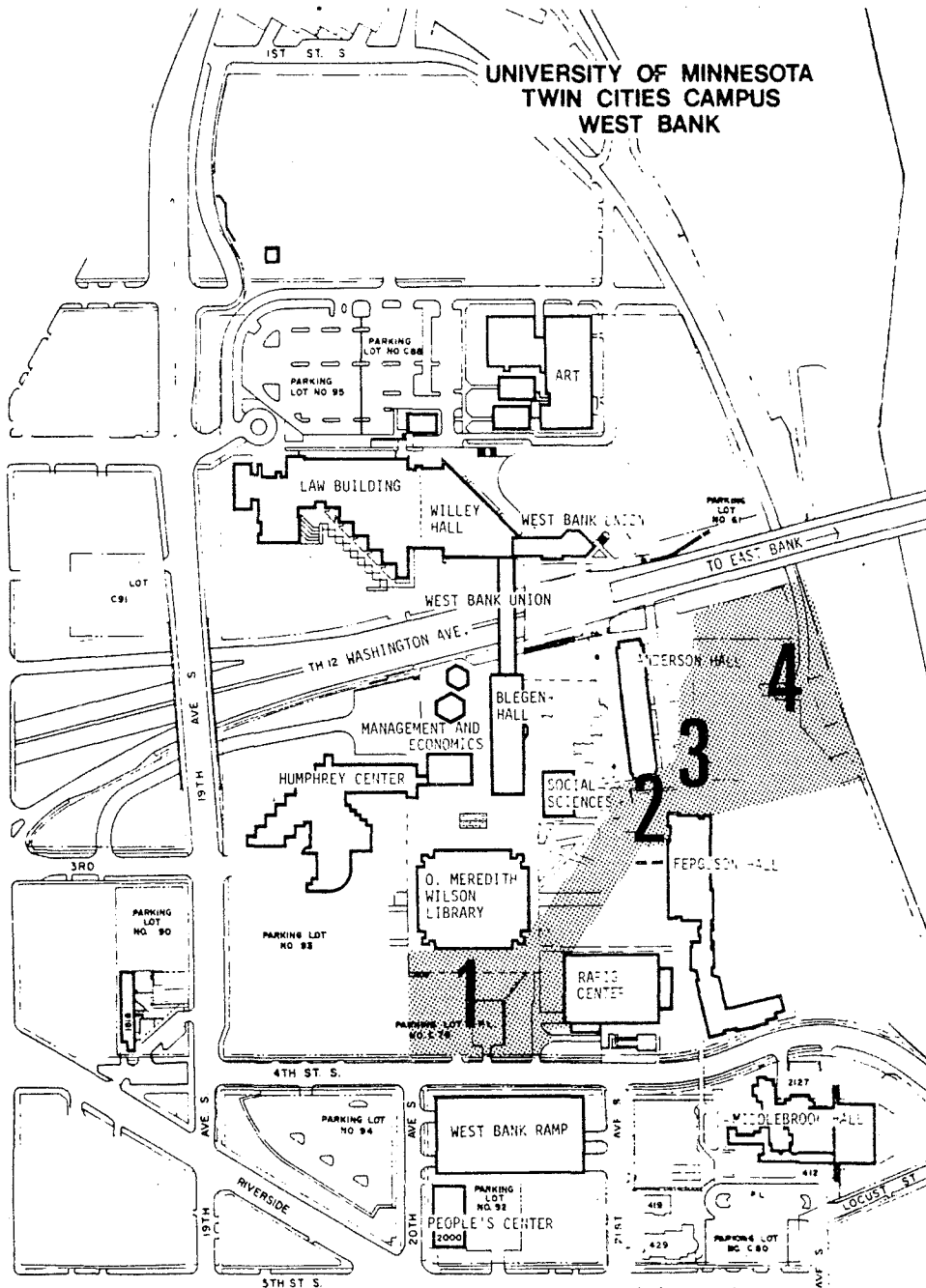


TIMOTHY J. DECKERT

In my design, I chose to terminate Northrop Mall with the Mississippi River so there would be a continuous link between academics and nature. The natural elements of water and vegetation were brought into the landscape through a bosque of trees and an elegant reflecting pool. Grand terraces lead one to the river's edge where a majestic lagoon terminates the mall, thus linking the mall to the river.

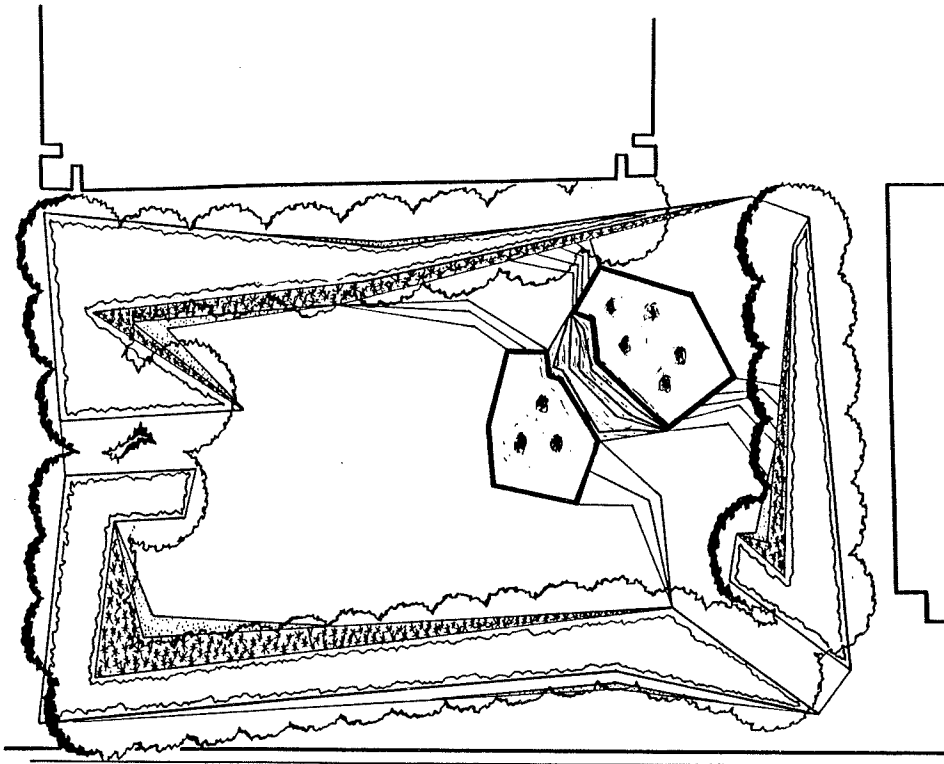


THE STREET: MODERN



The proposed "Academic Street" starts at 4th Street S. and 19th Ave. and moves through the campus eventually reaching the Mississippi river flats. Modern space's dependence on circulation is reflected in the choice of "tributary" as a metaphor that helps to unify the designs. The contraction and expansion of spaces emulates a stream as it rushes to contribute to the larger flow.

1: WEST BANK PLAZA



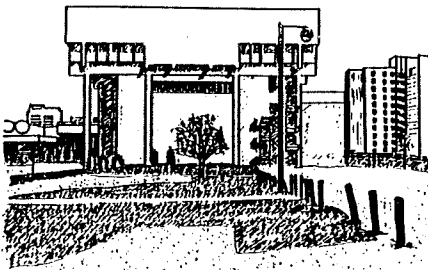
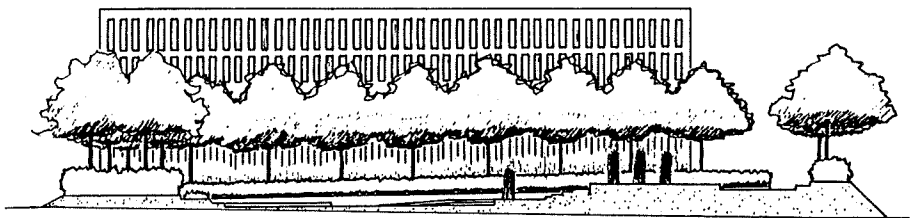
BILL ANDERSON

The West Bank Plaza would be created on the space bounded by the Rarig Center, Wilson Library and Fourth Avenue. Currently, the site is utilized as a parking lot.

The design of the plaza reflects the asymmetric intersection of planes that characterizes modern space-creating. The plaza is highly functional, affording pedestrians the opportunity to sit, relax and reflect both in its interior and along its exterior.

The interior of the structure is composed of seating, an intermediate planter with annuals and perennials and low-lying coniferous shrubs, and a high planter that would contain deciduous trees and shrubs. The ground plane consists of three levels. On two of these levels would be ponds with fountains. These ponds would be connected by a gentle waterfall of about three feet.

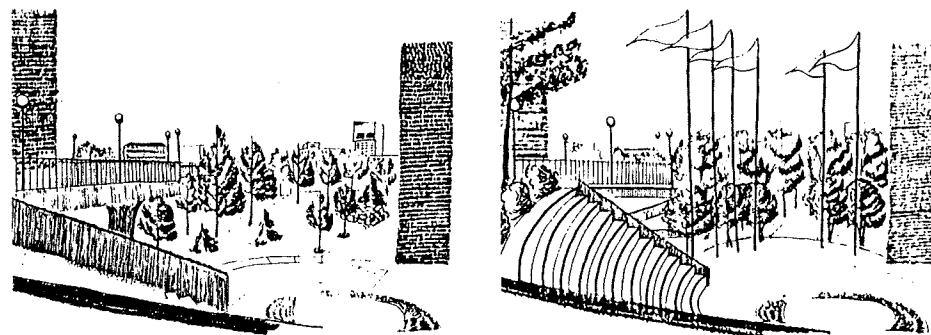
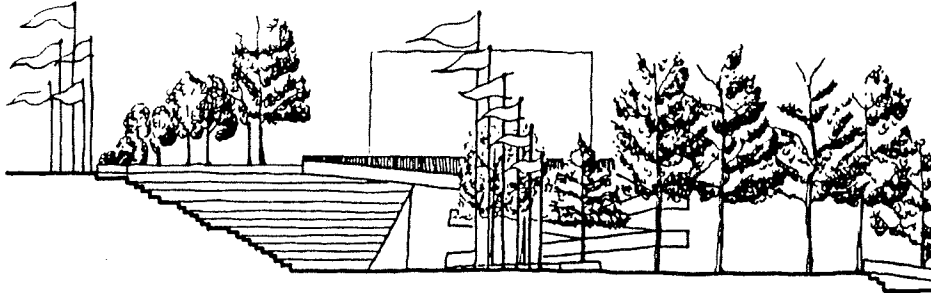
The West Bank Plaza would meet a major need for an intimate, relaxing and refreshing green space on this part of the campus.



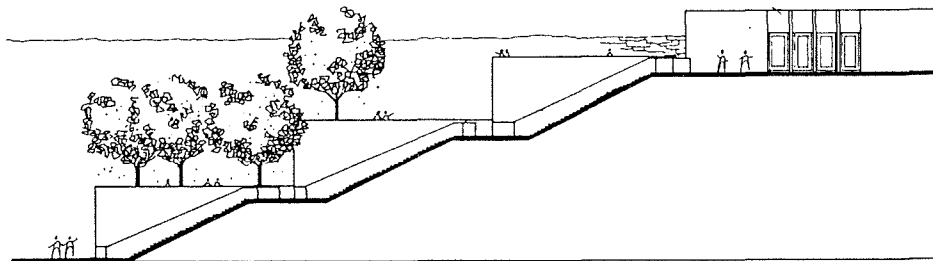
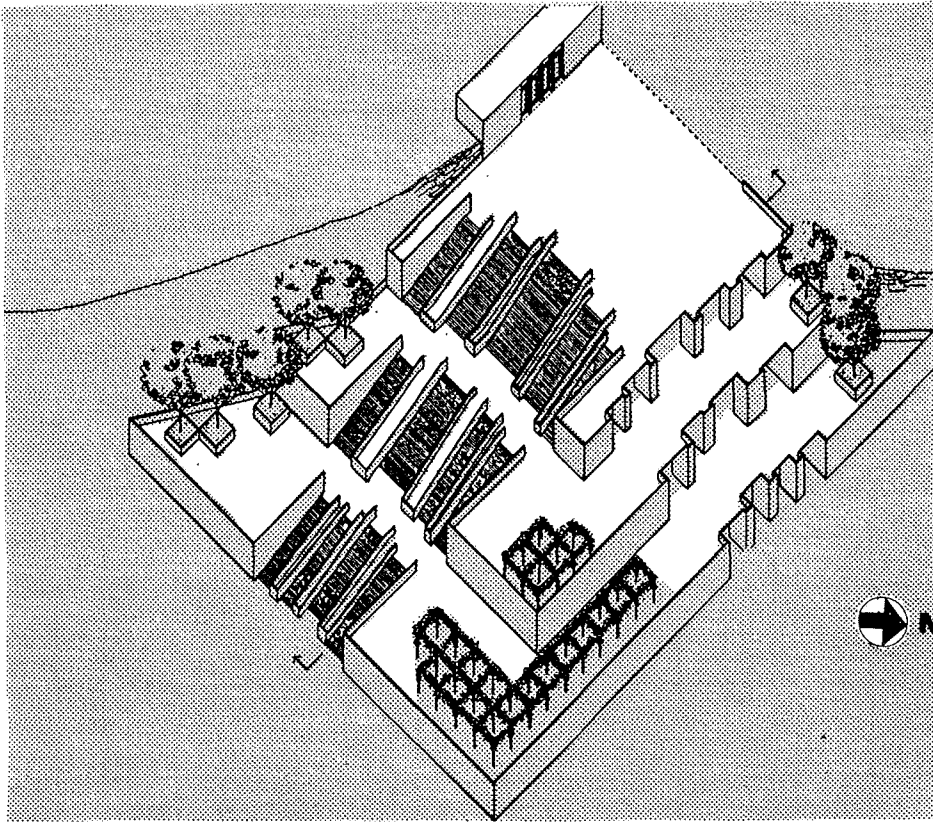
2: WEST BANK AMPHITHEATER

SCOTT LITTKE

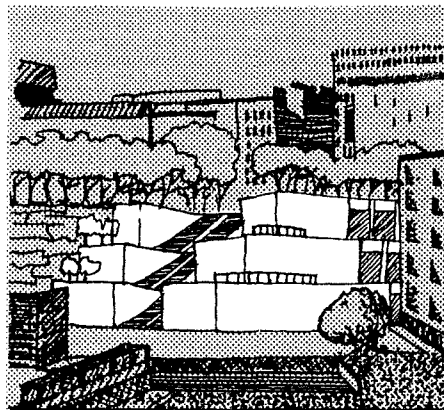
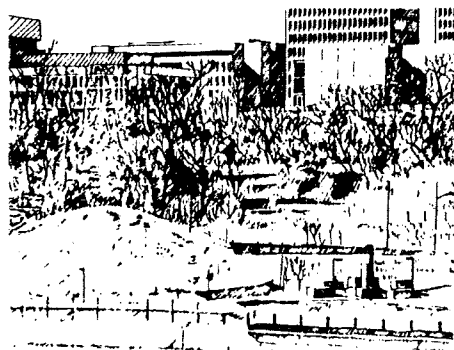
The concept of this design is to allow pedestrian movement through an amphitheater. The major objectives are to act as a focal point, to be handicap accessible, and to contrast the light and dark spaces. The inspiration for this design comes from the metaphor tributaries. The elements that conform to this metaphor are flags, steps, bosque, and open space which helps make the transition from the mall area to the banks of the river.



3: BLUFFS



scale 1" : 120'



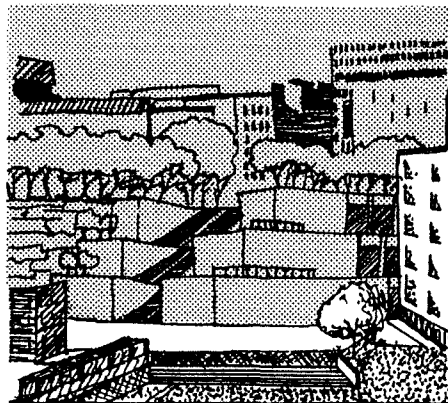
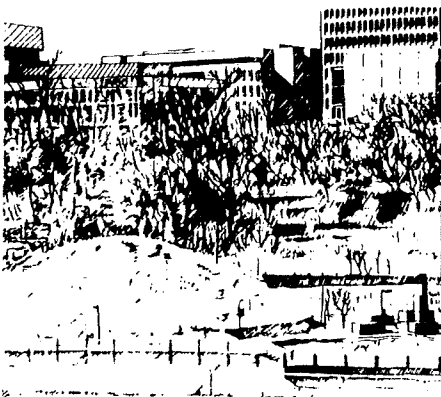
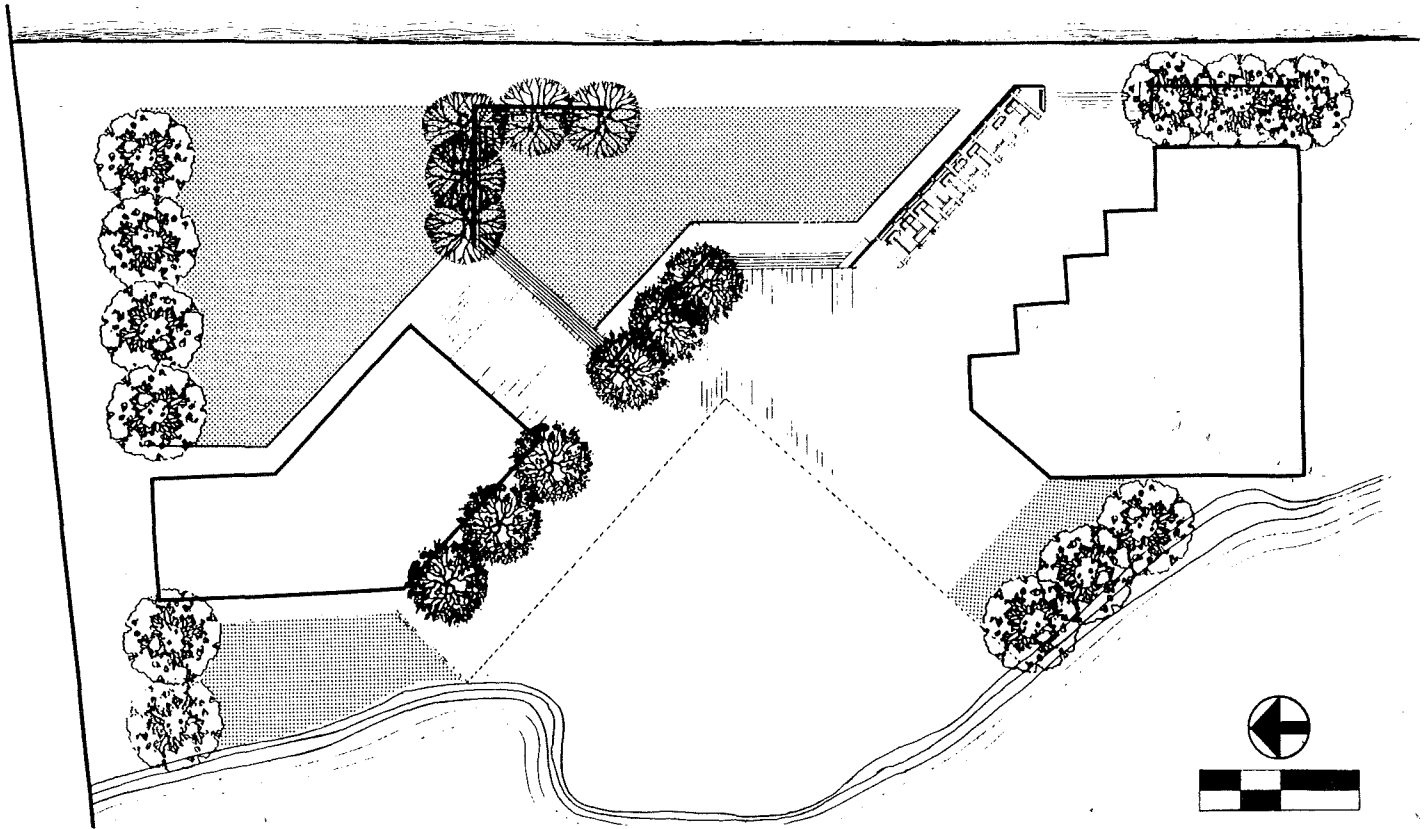
THERESA HEGLAND

The metaphor "Tributary" becomes "Waterfall" in this proposed design. A series of stairs cut into the south side of the three story building, when viewed from the distance, creates a sculptural "waterfall" with the descending people becoming the "flow" of water.

On the north side a similar effect is created by shadows resulting from the "rooms" cut into the facade of the building.

The use of concrete, granite and cubist forms is part of the vocabulary that ties this design to the others in the "Tributary street".

4: THE FLATS



DON VARNEY

The proposed buildings on the river flat maintain the modern vocabulary that is characteristic of the West Bank campus. The buildings provide access and insure that the space will be used. The 'tributary' divides and spills into the river with three stairways that bring you even closer to the river thereby connecting the plane of the plaza with the plane of the river.

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