

Attachment A2: Historic photos

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Peavey Plaza under construction, near Orchestra Hall, Minneapolis.
Photographer: Steve Plattner
Photograph Collection 7/24/1975
Location no. MH5.9 MP8 p203
Negative no. 01260-6a

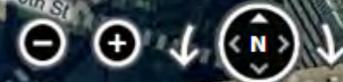
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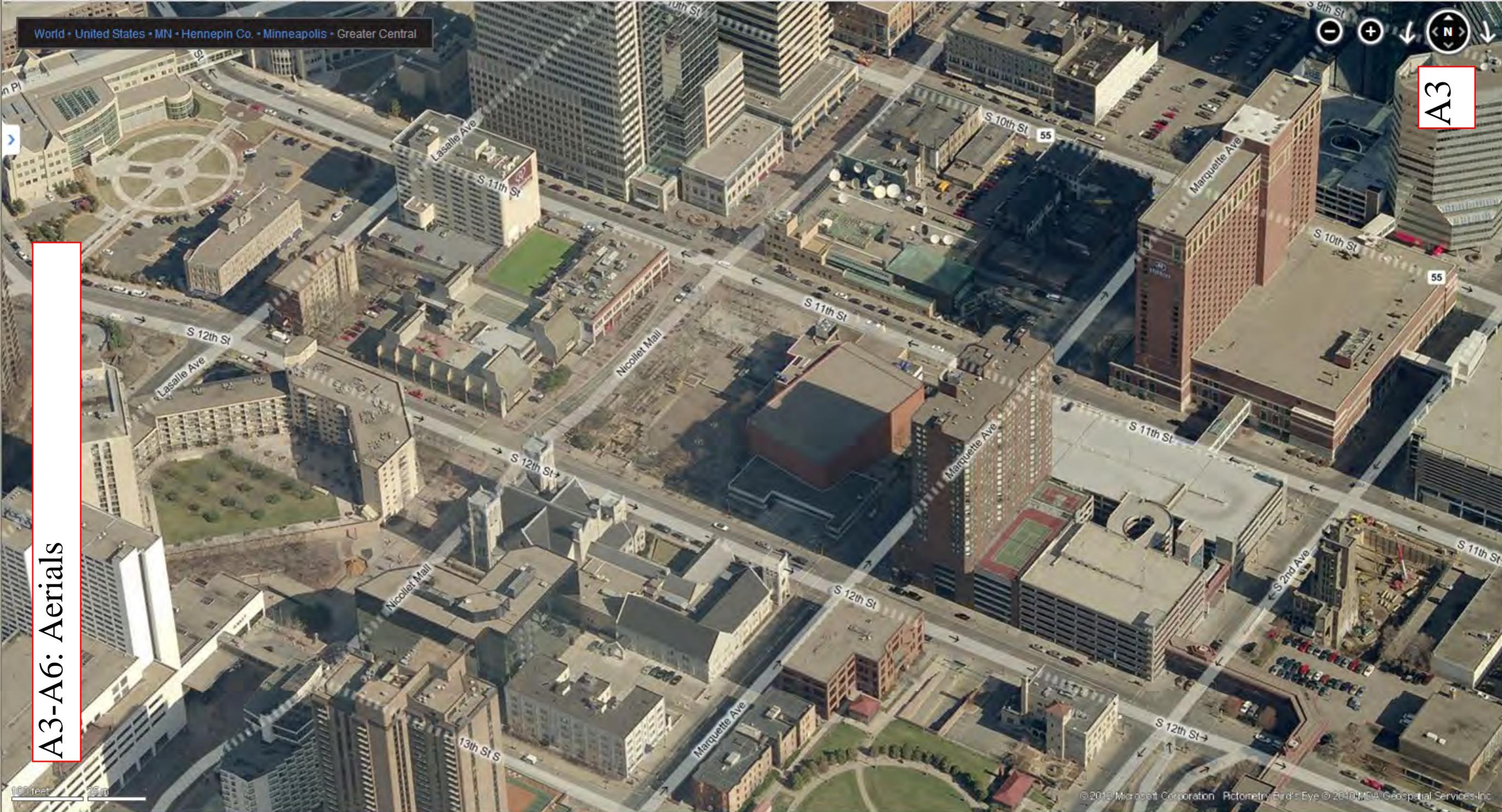
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A3

A3-A6: Aerials





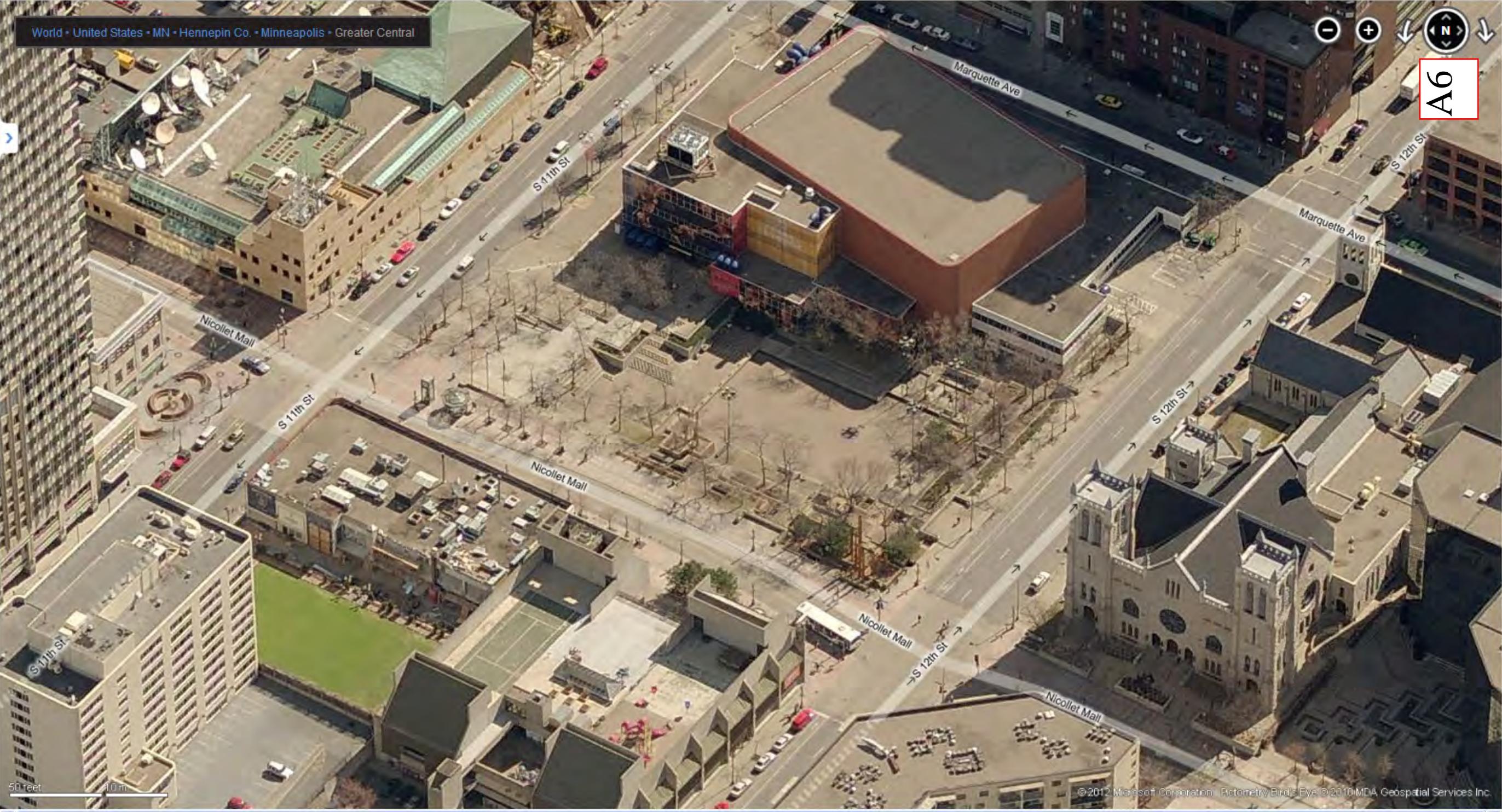
A4







A6



PEAVEY PARK PLAZA
1111 Nicolet Mall
Minneapolis
Hennepin County
Minnesota

HALS MN-2
MN-2

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

REDUCED COPIES OF MEASURED DRAWINGS

FIELD RECORDS

HISTORIC AMERICAN LANDSCAPES SURVEY
National Park Service
U.S. Department of the Interior
1849 C Street NW
Washington, DC 20240-0001

HISTORIC AMERICAN LANDSCAPES SURVEY

PEAVEY PARK PLAZA

HALS NO. MN-2

Location: 1111 Nicollet Mall, Minneapolis, Minnesota
Peavey Plaza is located in an urban setting in downtown Minneapolis, Minnesota. The plaza is sited on half a city block between Eleventh and Twelfth Streets along Nicollet Mall. The city block is shared by the Minnesota Orchestral Association building with is immediately adjacent to the plaza.

Present Owner: City of Minneapolis, City Hall, Room 203, 350 South Fifth Street, Minneapolis, Minnesota 55415-1315

Present Use: Public Park

Significance: The plaza is significant for its association with the series of post World War II urban renewal projects that begun in the late 1950s and continued into the 1970s in downtown Minneapolis. The plaza is one designed landscape constructed in downtown Minneapolis in an effort to connect the system of parks and boulevards known as the Grand Rounds. As such, it reflects important post World War II recreational development efforts, and community planning and development trends in the city. Peavey Plaza is also significant as a designed landscape. Constructed in 1975 in the modern style, the plaza is an example of a sunken park plaza. This type of urban plaza design emerged during the late 1950s and continued into the 1970s. The sunken park plaza departed from pervious landscape architecture design principles and represented a new urban park aesthetic. The plaza was designed by noted landscape architect M. Paul Friedberg, FASLA, who is associated with the development of urban park plaza design and the application of a modern aesthetic applied to park design. Peavey Plaza's defining features include the use of concrete to create hard space, water features, and green planting to produce an amphitheater-like environment characteristic of sunken park plaza design.

Historian: Minnesota Chapter of the American Society of Landscape Architects, September 2006.

PART I. HISTORICAL INFORMATION

A. Physical History

1. Date of plans: May 1974; beginning construction, circa August 1974; dedication: June 1975; Additional construction to north corner in plaza, 1979.
2. Landscape architect: M. Paul Friedberg
3. Builder, contractor, laborers, suppliers: Nystrom Constructors (1975), C.S. McCrossan Contractors (1979)
4. Original and subsequent owners, occupants: Minnesota Orchestral Association, City of Minneapolis (current)
5. Periods of development
 - a. Original plans dated May 1974 and construction 1974-1975.
 - b. Completion of east retaining wall, circa 1979

A restaurant was originally proposed at the site at the unfinished northeast corner; however, the proposal failed because the privately owned business would be located on city property.

c. Completion of skating rink

The ice skating rink included in the original design of Peavey Plaza was finally constructed by the architectural firm of Griswold and Rauma and opened for use in 1982.

c. Changes and additions¹:

New pre-cast concrete modular retaining walls were added adjacent to Twelfth Street in 1997. This city project replaced existing sloped lawn and planting area adjacent to the accessible pedestrian ramp to the lower plaza. New plantings consist of shrubs such as forsythia, barberry, and hosta plantings, none of which were included in the original Friedberg design.

A new pre-cast concrete modular retaining wall added adjacent to Nicollet Mall in 1998. This city project replaced existing sloped lawn and planting areas similar to sloped areas that exist along Twelfth Street.

New poured-concrete walks on portions of upper and lower plaza in 1998. The City Of Minneapolis Public Works Department replaced existing square concrete pavers, which match the pavers found in much of the lower plaza. The original concrete pavers were replaced with standard grey concrete. Wood planting edging was added to contain mulch and other materials from washing out and to reduce excessive storm water runoff.

Four Honeylocust trees were removed in 2004. The City of Minneapolis Parks and Forestry Department is responsible for maintenance of the trees in Peavey Plaza since circa 1995. Yearly maintenance activities include fall pruning when necessary and tree removal. The city is not in favor of replacing trees on the upper plaza level and the city desires to remove the lights and wiring from the existing trees and new trees will not be planted with lights. The lights and wiring are included in the original Friedberg design.

B. Historical Context

Urban Development Trends in Minneapolis

Rapid expansion characterized American development patterns during the second half of the twentieth century as many people and businesses relocated outside metropolitan areas. Automobiles and housing shortages fueled this great exodus out of the urban core and into suburban areas as returning veterans sought greater privacy and the "American Dream." Municipalities, assisted by groups in the private sector, fought this migration with initiatives that sought to

¹ This section based on original plans, *Peavey Park Plaza* (M. Paul Friedberg & Associates, dated 21 May 1974); and John Slack, "Peavey Plaza Maintenance," dated 24 May 2004 and 28 May 2004.

reinvent the city identity. Following traditional planning concepts yet embracing modern urban design principals, organizations planned to beautify urban areas in order to attract residents, businesses, and investors back to the city. Older, blighted areas were often destroyed to clear the way for redevelopment processes that provided increased housing options with artistic elements incorporated to attract the populace.

A dense municipality, Minneapolis emulated the development patterns of many American cities post World War II. During the 1950s, large downtown business ventures followed the residential exodus into suburban regions. Dayton's Department Store commenced construction on Southdale, the first indoor shopping mall in the country, in Edina in 1952. General Mills, among the oldest and largest companies in Minnesota, relocated its headquarters to Golden Valley in 1958. Fearing that the city would gradually lose its vitality, businesses and government officials established a progressive strategy to channel investment back into Minneapolis proper. Focused on reshaping itself and reinventing its urban core, the city redesigned its values and envisioned a new concept for its future.

In 1952 the City Planning Department, under director Herman Olson, together with University of Minnesota Professor Robert Cerny, announced a proposal that would transform portions of downtown Minneapolis into a contemporary industrial district complete with highways, a civic center, and large parking garages.² The proposal, "Beautiful Entrance to a Beautiful City," unfortunately called for a massive demolition in the city's downtown core, which stimulated a trend by the city that lasted through the next several decades.

Prior to World War II, downtown Minneapolis retained much of its original architectural fabric of the late nineteenth and early twentieth century. By the 1950s, portions of downtown once displaying fine architecture now hosted areas of crime and dilapidated buildings. The Housing and Redevelopment Authority, established in 1947, and the Downtown Council, established in 1955, together proclaimed a chief aim "to assure continued growth and development of downtown Minneapolis."³ This aim, combined with the progressive visions of the planning department, stimulated the sweeping urban renewal projects of the 1950s and early 1960s. These projects allowed clearance for the downtown urban construction efforts of the 1960s and 1970s.

Continued efforts to lure business development back to the urban core of Minneapolis, resulted in a number of major development projects that involved buildings and landscapes. Conceived using modern design principles that stressed the use of fountains, green space, sculpture, trees, and concrete, these cultural urban designs fulfilled the city's aspirations. Nicollet Mall was among the first landscape design projects that distinguished Minneapolis as a progressive urban center. Designed by Lawrence Halprin, FASLA in the mid-1960s, Nicollet Mall was an eight-block pedestrian and public transit mall extending along Nicollet Avenue from Washington Avenue to Tenth Street in the heart of downtown Minneapolis. Halprin encouraged pedestrian occupancy by designing wide and curving streetscapes including various lounging areas with surrounding fountains, trees, flowers, and sculptures. Nicollet Mall opened to the public in 1967 and immediately drew large crowds. An instant success, it became the

² Joseph Hart, *Down & Out: The Life and Death of Minneapolis's Skid Row* (Minneapolis, Minn.: University of Minnesota Press, 2002), 40.

³ Hart, *Down & Out: The Life and Death of Minneapolis's Skid Row*, 42.

prototype for pedestrian urban malls in the country and garnered international acclaim.⁴

Nicollet Mall achieved the business revitalization desired by Minneapolis and furthered the long term planning objectives of the city. For many years since the exodus of residents to suburban areas, the city wished to replenish the supply of downtown housing and commercial development. Marketed toward singles and young married couples, development activities continued to search for blighted areas near the urban core.⁵ Additionally, a common theme in Minneapolis planning focused on urban improvement through a connected system. The City Beautiful Movement of the 1917 Plan of Minneapolis proposed connecting the city's renowned park system to the heart of its downtown by creating a mall. Together these objectives were initiated with Nicollet Mall and advanced with the establishment of the Loring Park Development District and the Loring Greenway.

Loring Park was the original "Central Park" of the Minneapolis park system, designed by H.W.S. Cleveland in 1883. By the early 1970s, the Loring Park area was an undesirable fringe neighborhood directly south of downtown. After the presentation of the "Metro Center '85 Plan" by the planning department in 1970, a Loring Park Community was formed, followed by Council designation of the Loring Park Development District in 1972. The district proposed to clear nine blocks of land and over the next ten years construct a multitude of apartments, condominiums, and other public improvements.⁶ The Loring Greenway, a special three-block pedestrian-oriented path, would serve as the central unifying element connecting the nearby Nicollet Mall to the district. The greenway would feature shaded walkways, fountains, informal sitting areas, and playgrounds for the enjoyment of area residents.

Development of Peavey Plaza⁷

As the Loring Greenway concept was being developed in the early 1970s, a four-block extension of the mall to the south was proposed with plans for a plaza to allow room for gathering crowds and events. The plaza was planned as a complement to the proposed Minnesota Orchestra Hall, to be located at the southern terminus of Nicollet Mall. Designed by local architects Hammel Green & Abrahamson and New York Architects Hardy Holzman Pfeiffer Associates, the concert hall executed a modern approach compatible with the progressive building ambitions of Minneapolis in the 1970s. Incorporated into the full design, the plaza primarily would serve as the entranceway to the new concert hall and lie adjacent to the proposed extension of Nicollet Mall. The designers believed the plaza would serve as a transitional space signaling a change from urban shopping to tranquil park. It would facilitate outdoor performances, concerts, exhibits, and dining.⁸ Construction of Orchestra Hall was approved by the City

⁴ "Nonmonumental Achievement," *Progressive Architecture*, 1975, n.p.; Charlene K. Roise, "Death of a Thousand Patches," *Landscape Architecture*, 2004, 35.

⁵ City of Minneapolis Office of the City Coordinator, "Loring Park Development Progress Report," Minneapolis, City of Minneapolis, June 1975, n.p.

⁶ City of Minneapolis Office of the City Coordinator, "Loring Park Development Progress Report," n.p.

⁷ Research for the development of Peavey Plaza based in part on notes and copies of records provided by Hess, Roise and Company, based on the Minnesota Orchestra Archives Collection found at the Manuscripts Division of the University of Minnesota.

⁸ Paul Friedberg, "Minneapolis Concert Hall Plaza," New York, M. Paul Friedberg & Associates, 1974, n.p.

Council in May 1973 and groundbreaking for the concert hall commenced the following month.

The Minnesota Orchestral Association agreed to provide half a city block for the plaza between Eleventh and Twelfth Streets along Nicollet Mall. The architects of Orchestra Hall had a direct influence on the plaza's configuration, but did not design the plaza itself. Hugh Hardy of Hardy Holzman Pfeiffer Associates stipulated that the park plaza should be a series of levels above and below the existing grade and serve as an extension of Nicollet Mall. He also suggested the lower level include a pond to alleviate site drainage.⁹

Funding complicated the progress of the plaza's construction, until the Peavey Company, a local agricultural business, donated a substantial sum in October 1973. In return, the plaza was named in honor of the company. Additional funding towards the construction of the plaza came from a financial agreement between the Minnesota Orchestral Association and the city of Minneapolis.

Once funding was secured, the city proceeded with selecting a designer for Peavey Plaza. Interested in the quality of the design, the city envisioned a plaza to correspond with the modern urban architectural trends exhibited by Minneapolis during this period, including Nicollet Mall, the Loring Greenway, and Orchestra Hall. Their ideas followed the American form of the "park plaza," featuring green space and hard cover, terraces to create amphitheatre-like environment, and water to minimize the amount of hard cover.

In December 1973, the city chose M. Paul Friedberg, a New York landscape architect, to design the Loring Greenway and Peavey Plaza. Friedberg was already well known for his modern urban landscape designs, such as the Riis Plaza in Manhattan. Construction on Orchestra Hall and the excavation of the plaza was well underway by the time Friedberg was hired. After Friedberg visited the shallow depression that existed on the site, he decided to incorporate the feature into his design. Inspired by Rockefeller Center in New York and encouraged by Minneapolis to limit the overall paving of the site, Friedberg designed a 140 foot by 200-foot pool as the central feature that could be drained to provide space for events in the summer and frozen in the winter to serve as an ice-skating rink.

An Adventure Playground for Music

M. Paul Friedberg was born in New York City in 1931. At the age of five, his family moved to rural Pennsylvania. Friedberg studied ornamental horticulture at Cornell University during the early 1950s with the intent to manage his family's nursery business. Upon earning his degree in 1954, he moved back to New York City, but was unable to find employment in the field of horticulture. He was subsequently hired as an apprentice for a landscape architecture firm in Hartford, Connecticut. By 1958, Friedberg had established his own landscape architecture and urban design firm, M. Paul Friedberg & Partners.¹⁰

Friedberg's early career focused on public housing and playgrounds in an urban environment. His redesign of the Jacob Riis Plaza in the lower east side of New York City during the mid-1960s became the landscape model for housing plaza design. A series of 14-story buildings, the Riis Plaza was refurbished by Friedberg to create space for a central plaza with a play sculpture at the heart.

⁹ Charlene Roise, draft manuscript titled "Peavey Plaza Article", 27 June 2004, n.p.

¹⁰ Beth Saulnier, "Metropolitan Life," *Cornell Alumni Magazine Online*, 2002, n.p.

An element of the Riis Plaza design, Friedberg introduced the "Adventure Playground." The idea consisted of playground designed with natural materials to integrate the play area in the land itself.¹¹

The design displayed perpendicular, hard surfaces characteristic of post World War II landscape design and evident in such well-known projects as the Forecourt Fountain, a sunken waterfall plaza in Portland, Oregon directly adjacent to that city's concert hall. Designed by Lawrence Halprin, and completed in the late 1960s at roughly the same time as the Nicollet Mall, Forecourt was a likely inspiration for Peavey Plaza. Yet, Peavey's character-defining slopes are more shallow and the overall drop-offs much less deep and ravine-like. Friedberg incorporated slight grade transitions, groves of varied vegetation, aggregate surfaces, small tiled squares, and sharp fountains into his design of Peavey Plaza.¹²

Friedberg's design of Peavey Plaza was approved by the Minneapolis City Council in May 1974 and groundbreaking commenced three months later with Nystrom Constructors selected as general contractors. The plaza was dedicated in June 1975 as the first completed element of the Loring Park Development District and the proposed four-block extension of Nicollet Mall. Friedberg returned to Minneapolis in 1979 to complete a corner of the plaza with McCrossan general contractors. A restaurant was originally proposed at the site near the unfinished corner; however, the proposal failed because the privately owned business would be located on city property.¹³ The ice skating rink included in the original design of Peavey Plaza was finally constructed by the architectural firm of Griswold and Rauma and opened in 1982.

Friedberg's career propelled the development of the "park plaza." Combining elements of green space and hard cover, Friedberg used this design element in major urban downtown spaces. His international achievements include Pershing Park in Washington, D.C., the Olympic Plaza in Calgary, Canada, and the Andromeda Houses in Jaffa, Israel.

A Green Connection Expressing an Historic Era of Support for the Arts
With the extension of Nicollet Mall to Thirteenth St. and the completion of Loring Greenway from Peavey Plaza to Loring Park, Minneapolis created a remarkable green connection between its downtown retail core, Orchestra Hall, Loring Park, the Walker Art Center, and Guthrie Theater that stood at the eastern edge of Kenwood Parkway. Downtown was thus linked in to H.W.S. Cleveland's Grand Rounds Park System. Cultural venues for music, theater, and modern art served as key landmarks along the new greenway system linking downtown and the city's park system.

Set at the meeting point of Nicollet Mall, Peavey Plaza was the lynchpin for this new pedestrian and bicycle link. Programmatically and technically, the plaza performed superbly in its first decade with summer music festivals, art installations, and events at the stage an amphitheater. The plaza proved to be both immersive and, because of its sunken nature, a relatively quiet city space for music and special events. Though spatially complex, the plaza, as a three-dimensional space proved quite flexible for temporary stages, short-term

¹¹ New York City Department of Parks and Recreation, "Adventure Playground," New York City Department of Parks and Recreation, <www.nycgovparks.org> n.p.

¹² Roise, "Death of a Thousand Patches," 36.

¹³ Roise, draft manuscript, n.p.

installation of café tables and chairs, food tents, and public art such as the fabric banners stretched over the main pool space to celebrate the Orchestral Association's 75th anniversary.

Peavey Plaza remains among the finest landscape architectural expression of a period from the late 1960s to the mid-1970s when Minneapolis was a national leader in support for the arts. Within a brief ten-year period, local corporations and private donors funded an array of cultural building projects of extraordinary range and quality. These projects include Edward Larabee Barnes' Walker Art Center, Kenzo Tange's extensive additions to the Minneapolis Institute of Arts, and finally Orchestra Hall and Peavey Plaza.

During this time, Minneapolis became a national model for corporate giving to the arts. The Dayton family encouraged fellow leaders to donate 5 percent of corporate pre-tax profits to local causes, a cash infusion that ultimately built one of the richest collections of theater and music groups in the country. In later years, foundation and private support has nurtured pioneering artist support organizations to help playwrights, photographers, digital filmmakers, composers, ceramic artists, and fabric artists find input on their work, educational and grant opportunities, and venues to highlight their work.

At the Millennium, Minneapolis undertook four new major building projects. They are Cesar Pelli's Minneapolis Central Library, Michael Graves' addition to the Minneapolis Institute of Arts, Herzog & de Meuron's expansion of the original Walker Art Center, and Jean Nouvel's entirely new three-stage Guthrie Theater on the banks of the Mississippi where much of the city's original wealth was created by milling. Peavey Plaza survives as a modernist landscape from the post World War II wave of modern cultural investments and parkway development in Minneapolis. Like the Minneapolis Park and Boulevard System itself, Peavey Plaza has become a symbol of this ongoing urban tradition, expressive of the social optimism of American landscape architecture in the early 1970s.

PART II. PHYSICAL INFORMATION

A. Landscape Character and Use:

Peavey Plaza is a significant example of a designed urban park plaza in the Modernist style. As such, it consists of a variety of well-organized, rectilinear, interconnected spaces composed of humble materials. The plaza is built mostly of standard grey concrete and is sunken below street level in an amphitheater configuration. Access to the space takes place via concrete steps and terraces at various levels, sizes, and degrees of openness and seclusion.

A large elevated metal and concrete water feature cascades through numerous rectilinear, multi-level basins to a central reflecting pool at the plaza's lowest point. The reflecting pool serves as the focus of the plaza. Honeylocust trees near street level and sloping planting beds descending into the space enhance the vertical spatial orientation of the plaza.

Peavey plaza is associated with important community planning and development efforts in downtown Minneapolis after World War II. The plaza was developed as an important recreational and cultural gathering space for the city. The concrete steps and wood benches serve as places of relaxation and social interaction. The upper level along Eleventh Street and the central reflecting pool, when

drained, frequently serve as staging areas for social events during the summer months.

The site is located in a densely built-up urban area of Minneapolis. Three sides of the plaza are bordered by streets and one side is bordered by an institutional building (Orchestral Hall). The plaza is frequently used as both a formal and informal gathering space for residents.

Complexity of stairs, terraces, walls, water features, and larger gathering spaces is a hallmark of Modernist landscape architecture, as is the mission to provide public outdoor space for urban dwellers. Peavey Plaza employs these principles in ways that are unique to Minneapolis's temperate climate, rectilinear street arrangement, and affinity for its arts and cultural institutions.

B. Overall Description

The plaza is organized around a central reflecting pool recessed 10 feet below the elevation of the surrounding streets. The pool was designed to be drained and used for cultural gatherings and performances. Concrete steps provide seating, and the entire space is softened by sloped planting beds along the northwest, southwest, and southeast sides of the reflecting pool. Large terraces occupy the upper and lower elevations of the northeast side. The street level features a bosque of Honeylocust trees, while the northeastern lower terrace has smaller groupings of Honeylocust leading to the edge of the reflecting pool. The entire plaza is interspersed with wood benches, metal poles with clusters of globe-shaped lights, and a system of metal cylindrical lights hanging from the branches of the Honeylocust trees.

The original plan sheets of Peavey Plaza, dated May, 1974, provide overall site plans, specific details, and specifications for the entire site.

C. Characterizing Defining Features and Conditions:

1. Natural systems and features

a. Topography

Topography is the most prominent feature of the plaza design. There is a 10-foot change in grade from the adjacent streets to the reflecting pool. The variation in topography is accentuated by a series of concrete steps, sloped planting beds, benches, and water feature pools.

b. Vegetation

The most prominent vegetative elements in the plaza are the bosque and individual plantings of Honeylocust trees (*Gleditsia triacanthos*). The majority of the Honeylocust plantings remain. All areas originally planted in grass interspersed with concrete pavers have been removed and replaced with concrete. Many of the mixed deciduous and coniferous plantings on the sloped planting beds are nearing their final years of viability. The plan sheets provide a detailed plant list. New ornamental perennials and flowering annuals (not in keeping with the character of original plant list) currently exist in the sloped planting beds and in large off-the-shelf commercial pots interspersed in the northeastern terraces.

c. Water

Water is a prominent element in the plaza design. Large stainless steel tubes serve as origins of a complex water feature that begins at the street

level and cascades through a series of rectilinear concrete pools all the way down to the main reflecting pool 10 feet below street grade. The fountains provide a sensory experience both visually and acoustically. In the summer months, the fountains provide a cooling effect in adjacent areas of the plaza. In the winter, the reflecting pool functions as an ice skating rink.

2. Spatial Organization and land patterns

a. Circulation and paths

Discrete entry points to the park are provided along the southwest- and lower northeast-facing sides of the plaza via concrete steps. The upper northeast-facing side provides access to the upper street-level terrace, with concrete steps leading to the lower terrace and reflecting pool. There are no specifically designed circulation patterns within the plaza that allow easy movement from one end of the plaza to the other, especially on the lower terrace level. Rather, the site provides vantage points at which to sit and congregate. Circulation is not a significant defining factor of the plaza itself, though city sidewalks border the southwest, northwest, and northeast sides of the plaza.

b. Views and vistas

The views throughout the plaza are decidedly expansive. The upper terrace and concrete steps provide full panoramic views of the space. The repetitive geometric shapes offered by the concrete steps, terraces, and fountain pools create a strong horizontal aspect to the site, despite the vertical grade change. Together, this horizontal geometry and the vertical lines offered by the Honeylocust trees and light poles give an experience of spatial volume while insulating the inner spaces from the surrounding bustle of city streets. A full range of solar conditions exists in the plaza, from full sun to heavy shaded areas.

3. Structures, site furnishings, and objects:

a. Buildings and structures:

Orchestral Hall frames the northeastern-facing side of the plaza. While this building is actually outside the plaza, the development and history of the plaza is linked to the development of Orchestral Hall (see *Historic Context*). The building serves to define the edge of the plaza on this side. The Modern style of the hall complements the design of the plaza.

b. Small scale elements:

Several custom-designed elements are detailed in the original plans and are still present at the site. Cylindrical metal light fixtures were designed to hang from the Honeylocust trees. Custom metal pole lights each contain three groups of globe lights. Freestanding wooden benches also adhere to the original plans, and are constructed of 12-inch by 12-inch timbers. Concrete bollards measure 18 inches in height and are found around the plaza to define its edges. Wall-mounted wood benches are used in the plaza. They are attached to the concrete and utilize 4-inch by 4-inch timbers. Poured concrete trash receptacles are found at key points within the plaza. The poured concrete walls, curbs, stairs, and planter edges have custom detailing.

c. Archeological sites:

There are no known archaeological sites.

d. Other:

PART III. SOURCES OF INFORMATION

- A. Drawings, plans: "Peavey Park Plaza," plans held by Orchestral Hall Association, original plans for the plaza.
- B. Historic views, photographs:
Peavey Plaza under construction, near Orchestra Hall, Minneapolis.
Photographer: Steve Plattner. Photograph Collection 7/24/1975. Location no. MH5.9 MP8 p203, Negative no. 01260-6a. Image available at the Visual Resources Database, Minnesota Historical Society, St. Paul, Minnesota.
- C. Interviews:
N/A.
- D. Bibliography:
1. Primary and unpublished:

City of Minneapolis Office of the City Coordinator. "Loring Park Development Progress Report." Minneapolis: City of Minneapolis, 1975. Available at Northwest Architectural Archives, Minneapolis, Minn.

Roise, Charlene K. "Death of a Thousand Patches." *Landscape Architecture*, 2004. Available at Hess Roise Historical Consultants, Minneapolis, Minn.

Research for the development of Peavey Plaza based in part on notes and copies of records provided by Hess, Roise and Company, based on the Minnesota Orchestra Archives Collection found at the Manuscripts Division of the University of Minnesota.

Saulnier, Beth. "Metropolitan Life." *Cornell Alumni Magazine Online*, 2002.
 2. Secondary and published:

Friedberg, Paul. "Minneapolis Concert Hall Plaza." New York: M. Paul Friedberg & Associates, 1974. Available at Northwest Architectural Archives, Minneapolis, Minn.

Hart, Joseph. *Down & Out: The Life and Death of Minneapolis's Skid Row*. Minneapolis, Minn.: University of Minnesota Press, 2002. Available at the Minneapolis Heritage Preservation Commission, Minneapolis, Minn.

New York City Department of Parks and Recreation. "Adventure Playground." New York City Department of Parks and Recreation.
<www.nycgovparks.org>.

Nonmonumental Achievement. *Progressive Architecture*, 1975. Available at Hess Roise Historical Consultants, Minneapolis, Minn.

- E. Sources not yet investigated:
Interview with landscape architect M. Paul Friedberg.
- F. Supplemental material:

PART IV. PROJECT INFORMATION

List individuals that need to be acknowledged for project.

Jean Garbarini, ASLA, Close Landscape Architecture (Project Manager)
Chad Moffett, ASLA, Landscape Historian, Mead & Hunt, Inc.
Charlene K. Roise, Historian, Hess, Roise and Company
Andrea Kampinen, Historian, Mead & Hunt, Inc.
Frank Edgerton Martin, Landscape Historian
John Slack, ASLA, Dahlgren, Shardlow & Uban
Tom Whitlock, ASLA, Damon Farber Associates
Anthony Siebenaler-Ransom, ASLA, Close Landscape Architects
Jeff Lawler, ASLA, MLA University of Minnesota
M. Paul Friedberg and Partners

4.3.13 Peavey Plaza

MnSHPO Inventory Number: HE-MPC-3620

Address: 1101 Nicollet Mall, Minneapolis

Property Description

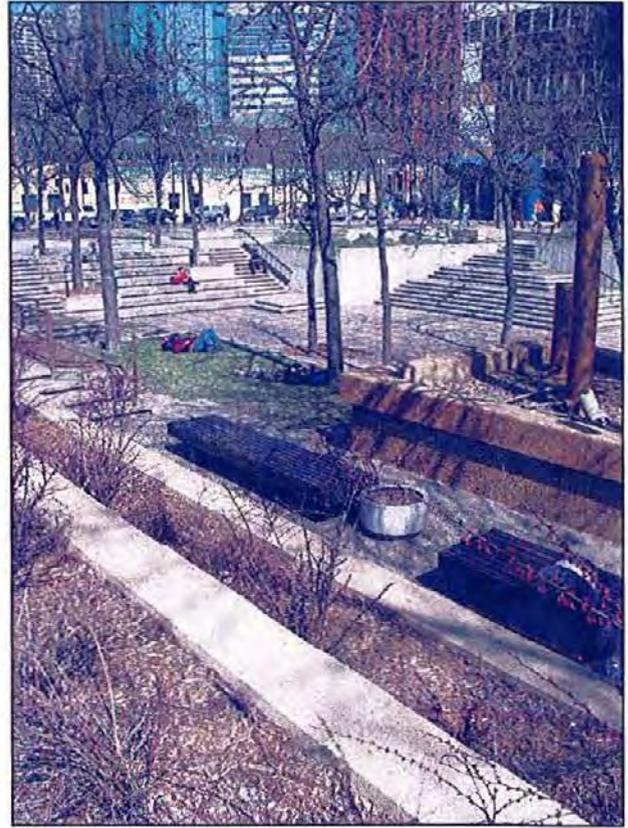
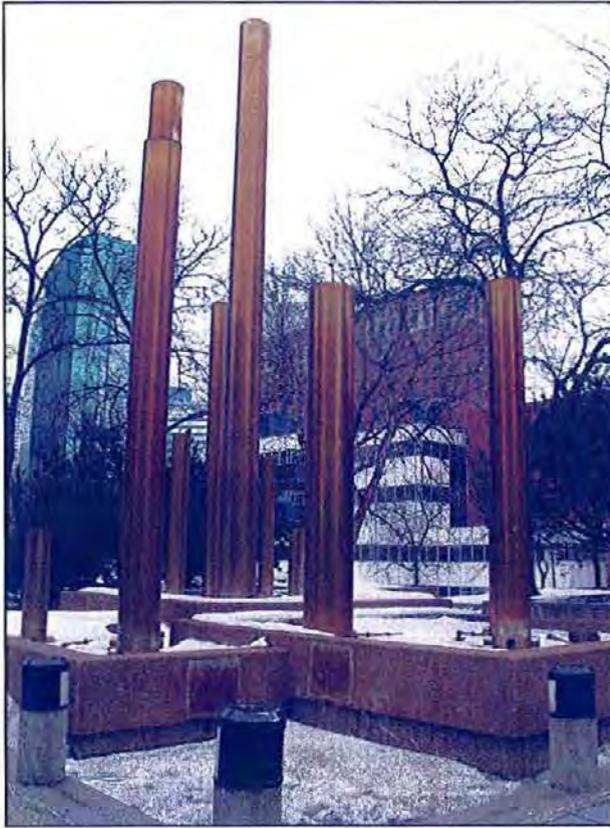
Peavey Plaza occupies about half a city block between Nicollet Mall to the northwest and Eleventh and Twelfth Streets to the northeast and southwest, respectively. The plaza's other (southeast) side edges Orchestra Hall, which occupies the remainder of the block. The overall design is asymmetrical but geometric, employing primarily squares and rectangles over several changes in grade. The plaza begins at street level. Near the intersection of Nicollet Mall and Eleventh Street, at the plaza's north corner, three flagpoles are supported by a concrete base that holds several bronze plaques. One, presented by the American Society of Landscape Architects in 1999 in honor of that organization's centennial, reads: "This site is recognized as a national landmark for outstanding landscape architecture." An entrance to Orchestra Hall is at the plaza's east corner.

Wide steps and terraces in Peavey Plaza descend to a large open area about twelve feet below grade, most of which can function as an event space or be filled with water to serve as a reflecting pool (or a skating rink in winter). An accessible ramp is at the south corner. Two large fountains made of vertical pipes, one located at the plaza's west corner and the other along the northwest side, create waterfalls that flow down to the lower level. The water features as well as the landscaping elements like pavers and planters are built with smooth and exposed-aggregate concrete. Some of the walkways have brick pavers as linear articulation. Walls are rough-textured, board-formed concrete.

The heavily used plaza has experienced some alteration over the years. A number of the honey locusts that provided a dappled shade have been removed. Earthen berms have been fortified and reconfigured with landscape timbers. Deteriorated concrete stairs and paving have been patched unsympathetically. A number of the original backless benches survive, however, and the plaza's overall integrity remains good.



View looking south from near the plaza's north corner.



Above left: The fountain in the east corner at Nicollet and Twelfth Street.

Above right: Looking east across the plaza from near the corner of Nicollet and Twelfth Street.

Below: Looking northwest across the pool; the Nicollet Mall is in the background.



History

Beginning in the late 1950s, Minneapolis experienced a renaissance that would continue into the 1980s and directly impact the built environment in downtown, including the development of Orchestra Hall and Peavey Plaza. It began with the revitalization of the "lower loop" at the northern edge of downtown. It had been the birthplace of the city in the mid-nineteenth century and had been losing the fight with decay long before the Depression gave it a knockout punch. Revitalization of the area was hampered by a controversial planning director who did not work well with others and by the economic hardships during the Depression and World War II. After the war, new legislation from the federal and state governments gave the city the power to clean up the area using urban renewal funds.⁵⁸

The efforts to renew the lower loop drew the interest of downtown business leaders, who formed the Downtown Council to advocate for the improvement of not just the lower loop, but all of downtown. The city faced a challenge when General Mills announced its plans in 1955 to move to a new suburban campus in Golden Valley. The opening of the first enclosed shopping mall in the suburb of Edina also brought the promise of the future but threatened the vitality of downtown stores at the same time. The Downtown Council used its political influence and its money to help the city find a new planning director and to increase the staff and budget for the planning department. The department recruited young, progressive staff with graduate degrees in planning and related fields from Harvard, MIT, and other leading universities. The commission's staff also included two landscape architects, an engineer, and a person trained in business administration and law. Attention to downtown planning was encouraged by several new members to the planning commission with connections to the Downtown Council. Utilizing traffic and real estate research, the planning department drafted the "Central Minneapolis Plan" in 1959-1960 as its first long-term document.⁵⁹

The plan identified future goals for downtown but no specific projects. Working closely with members of the Downtown Council, the planners vetted the goals and earned the support of the business community before presenting the plan to the mayor and city council. While the city council members were displeased that the planners had approached the private sector first, the planners had correctly predicted that if the business community liked the plan, it would convince the city council to adopt the measures. The most popular element of the plan was creating a pedestrian/transit way along Nicollet Avenue as a way to revitalize the area and attract shoppers to downtown. By 1964, the city council was working with downtown businesses to make the Nicollet Mall a reality. The mall opened in 1967 to great acclaim. Designed by the prominent California landscape architecture firm Lawrence Halprin and Associates, the mall banished cars from Nicollet's retail corridor from Washington Avenue to Tenth Street. Buses were contained on a sinuous path through a landscape designed to seduce pedestrians. The Nicollet Mall was an instant success, garnering international acclaim. The mall was, in fact, almost too successful. Organized festivities drew crowds, as hoped, but the clogged sidewalks made it hard for shoppers to get to stores. Plans were soon underway to extend the mall four blocks south, adding a plaza along the way as a gathering place for programmed events and an anytime refuge from the dense city grid.⁶⁰

The extension of the mall was not completed until the early 1980s, providing a connection to an urban renewal effort near Loring Park. The plaza came about more quickly, thanks to the momentum of the city planning processes begun in the early 1960s and the desire for the Minnesota Orchestral Association to have a new downtown venue. Since 1930, the orchestra had performed in Northrop Memorial Auditorium on the University of Minnesota campus—considered a neutral location that favored neither Minneapolis nor Saint Paul, rival sister cities. The orchestral association, however, was lured by the excitement of the

⁵⁸ Daniel M. Upham, "Long Fight Led to New Loop Look," *Minneapolis Tribune*, November 6, 1960; *Gateway Center Progress Report, September 1961*, available at the Minneapolis Collection, Hennepin County Central Library; Alan A. Altschuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965), 200-201.

⁵⁹ Linda Mack, "Gateways of Change," *Architecture Minnesota* 17 (May-June 1991): 36-39, 64-65; Lawrence Irvin, "A Renaissance in Planning for Minneapolis," *Northwest Architect*, March-April 1959, 31, 53-55.

⁶⁰ Richard Saunders, "Downtown Enjoys 69-Million-Dollar Building Boom," *Minneapolis Tribune*, January 10, 1960; "Minneapolis Faces the Future," *Buildings* 55 (June 1961): 35.

revitalization in downtown Minneapolis, which stood in stark contrast to the ongoing decline in Saint Paul. The group decided to erect a new hall on half of the block bounded by Nicollet Avenue, Eleventh Street, Marquette Avenue, and Twelfth Street, with the new public plaza as its "front yard" on the rest of the block.⁶¹

In 1972, the orchestral association purchased its site and officially announced plans to build the concert hall, scheduled to open in 1974. The planning department had officially introduced the idea for the plaza in a 1971 publication, "Minneapolis Today," that described its vision for the southwestern end of downtown. The city hoped that the Minneapolis Park and Recreation Board would develop the plaza, but the board was unable or unwilling to proceed with the project. In 1973, the Minneapolis City Council took on the responsibility for creating the plaza and raising the necessary funds, planning to sell bonds to support construction of both the concert hall and plaza.⁶²

The proceeds of the bond sale were not enough to pay for designing and building the plaza. Behind the scenes, the Peavey Company, a prominent grain merchant, offered to make a substantial donation to fill the gap. Meanwhile, "the city has engaged Mr. Paul Friedberg, a nationally noted landscape architect and city planning expert, to prepare a study on the development of the Loring Park area and the future Mall extension," an orchestral association memorandum reported. "Tommy [Thompson, city coordinator,] and his associates have considered commissioning him to design the Mall extension, including the Peavey park-plaza area."⁶³ The city began quietly acquiring land for the plaza in the summer of 1973. In October, the Peavey Company made public its donation of \$600,000 towards the cost of the plaza in commemoration of its one-hundredth anniversary. In December, the city officially announced that M. Paul Friedberg and Associates, which had completed the Loring Park study by that time, would design Peavey Plaza.⁶⁴

The firm's principal was one of the pioneers in the Modernist movement that gained momentum in the United States in the late 1950s and 1960s as a rebellion against the picturesque traditions of the nineteenth century. Other members of the group included Lawrence Halprin, Robert Lewis Zion, Garrett Eckbo, and Dan Kiley. Friedberg's early innovations involved playgrounds at New York City housing projects. He strove to humanize the urban environment by designing "adventure" play spaces where children could create their own activities. His playground designs garnered national attention, but Friedberg also became known for pocket parks, municipal and corporate plazas, and main street malls. His design vocabulary included strongly geometric water features and grade changes emphasized by sloping terraces and hardscape. In 1979, not long after Peavey Plaza was completed, he was made a Fellow of the American Society of Landscape Architects (ASLA) in acknowledgement of his groundbreaking work. A year later, the American Institute of Architects "recognized Friedberg's efforts to integrate the design work of various disciplines" by presenting him with the AIA Medal for an allied professional. In 2004, he received the ASLA Design Medal, the organization's highest honor. His individual designs have received over eighty-five national and international awards.⁶⁵

Friedberg's plans for the plaza were finalized by the spring of 1974. He claimed that in addition to its function as the entryway to the concert hall, the plaza "will also be significant as the only major open

⁶¹ "Minneapolis Today," reprinted from the Project Brochure Urban Land Institute Spring Meeting, 1973, Minneapolis, Minnesota, for the Minneapolis Planning and Development Department, available at the Minneapolis Collection, Hennepin County Central Library.

⁶² Eric Pianin, "Who Pays for Downtown Hall?" *Minneapolis Star*, May 4, 1973; Peter Blankman, "Council Votes City Role for Concert Hall, Park," *Minneapolis Star*, May 30, 1973; Nick Coleman, "Downtown Music Hall Approved," *Minneapolis Tribune*, May 31, 1973.

⁶³ Memorandum from Donald L. Engle to Stephen Pflaum, Judson Bemis, Ron Kennedy, Thomas A. Thompson, Bower Hawthorne, Ray Mithun, David J. Speer, Kenneth N. Dayton, and John S. Pillsbury, Jr., July 12, 1973, Minneapolis Collection, Hennepin County Central Library.

⁶⁴ "News Release—Peavey Company," Peavey Company, October 18, 1973, Minneapolis Collection, Hennepin County Central Library; "City's Peavey Plaza to Be Dedicated Tuesday," press release from City of Minneapolis [June 1975], Minneapolis Collection, Hennepin County Central Library.

⁶⁵ Chad Randl, "M. Paul Friedberg," in *Shaping the American Landscape*, ed. Charles A. Birnbaum and Stephanie S. Foell (Charlottesville, Va.: University of Virginia Press, 2009), 103-107.

space at the southern end of Nicollet Mall." The plaza was intentionally sunk below the grade of the street to "define the Concert Hall Plaza as an open 'room' harmonious with the character of Nicollet Mall . . . yet contrasting with it. The depression of the main part of the Plaza also will serve to create a more perceivable defined space, serve the practical function of offering some wind protection and maximize the warmth of the winter sun."⁶⁶

Peavey Plaza was a fitting companion to the adjacent Orchestra Hall, which epitomized the cutting-edge architecture of the era. In the design for the plaza, Friedberg demonstrated how he adapted and reworked his design vocabulary to suit the specific needs of the site and program, according to an essay on Friedberg by architectural historian Chad Randl in *Shaping the American Landscape*. In turn, Friedberg used Peavey as a model for later projects. Its influence is clearly visible at Pershing Park, which opened in Washington, D.C. in 1979 at a prominent Pennsylvania Avenue intersection near the White House.⁶⁷

The construction of Peavey Plaza began in August 1974 and was completed by June 1975. The final cost was approximately \$3 million.⁶⁸ A corner near Orchestra Hall was left unfinished because the city and the orchestral association were hoping to develop a restaurant there that would connect the plaza's street and lower levels. They abandoned that plan in 1977, but it was not until 1979 that the orchestral association, which owned that part of the block, hired Friedberg to draft plans to extend the plaza to that area. The construction was completed in 1980.⁶⁹

The plaza immediately became a popular summertime lunch spot for downtown office workers and the Minnesota Orchestra made use of the plaza's amphitheater-like qualities for outdoor performances, including its popular Sommerfest music series. For a number of years, the lower level was flooded in the winter for skating. While the plaza was well used, however, the effects of the harsh Midwest climate began to show on the plaza's steps, walkways, terraces, fountains, and vegetation over the next decades. Well-intentioned repairs by the city's public works department were not always sympathetic to the original design and materials. Local and national preservationists became concerned about the plaza's future in the early twenty-first century, particularly after the Minnesota Orchestral Association announced plans, in 2007, to renovate and expand its facility. Articles about the plaza appeared in a wide variety of publications, including *Landscape Architecture* magazine. Preservation Alliance of Minnesota included Peavey Plaza in its "Ten Most Endangered Historic Places" list in 2008. As another indication of the plaza's significance, the Minnesota chapter of the American Society of Landscape Architects (ASLA) sponsored a Historic American Landscapes Survey (HALS) of the plaza in 2008 and the documentation was entered into the HALS collection in the Library of Congress. The fate of the plaza remains unresolved. In 2010, the city issued a request for qualifications to landscape architects to launch the process of rehabilitating the plaza. At the time of this writing, a team has been chosen for the project but details of the plans are yet to be announced.⁷⁰

⁶⁶ Ibid.; M. Paul Friedberg and Associates, "Minneapolis Concert Hall Plaza," n.d., Hess, Roise and Company files, Minneapolis; "City's Peavey Plaza to Be Dedicated Tuesday."

⁶⁷ Randl, "M. Paul Friedberg," 105.

⁶⁸ "Groundbreaking Ceremonies" (photo caption), *Skyway News*, August 7, 1974; "Mayor Albert Hofstede" (photo caption), *Skyway News*, June 18, 1975; "Peavey Plaza and the Loring Area" (editorial), *Minneapolis Tribune*, June 12, 1975; "Downtown's Peavey Plaza," *Minneapolis Tribune*, June 11, 1975; "Peavey Plaza Dedicated," *Minneapolis Star*, June 11, 1975; "City's Peavey Plaza to Be Dedicated Tuesday"; "The Peavey Plaza Time Capsule" and "Contents of the Peavey Plaza Time Capsule," *Minneapolis Tribune*, October 9, 1975; Margaret Morris column, *Minneapolis Tribune*, June 11, 1975.

⁶⁹ All of the following are from the Minneapolis Collection, Hennepin County Central Library: letter from Paul Chummers to Donald Engle regarding "Two Unresolved Matters," February 28, 1977; letter from C. S. McCrossan to Walter Diakow of M. Paul Friedberg and Partners, January 5, 1979; letter from Stephen R. Pflaum of Leonard, Street, and Deinard to M. Paul Friedberg, January 29, 1979; letter from Walter Diakow to Stephen Pflaum, June 1, 1979; letter Richard Cisek to M. Paul Friedberg, July 6, 1979; letter from Walter Diakow to Richard Cisek regarding inspections of Peavey Plaza, May 13, 1980; letter from Walter Diakow to Richard Cisek regarding Peavey Plaza addition, June 3, 1980; letter from Walter Diakow to Richard Cisek regarding Peavey Plaza addition, June 26, 1980.

⁷⁰ Linda Mack, "Landscape Architects Award Parks We Know and Love," *Minneapolis Star Tribune*, October 3, 1999; Frank Edgerton Martin, "Historic Character and the March of Time," *SCAPE*, (Spring)

Evaluation

Peavey Plaza's rectilinear forms, multiple levels, textures, materials, and water features are motifs that are characteristic of Friedberg's style, adapted to the Minnesota context. More importantly, the plaza exemplifies the Modernist period in landscape architecture. As early as 1994, landscape architect Peter Walker and writer Melanie Simo identified the period between 1945 and the late 1970s as "one great surge of collective energies—the modern movement, an upheaval of traditional values, beliefs, and artistic forms that have evolved over centuries of the Western World." As a former chair of the Department of Landscape Architecture of Harvard University's Graduate School of Design, Walker had a unique perspective as both a practitioner and an academic. The website of the Cultural Landscape Foundation traces Modernism's roots to "Europe as early as the 1920s, as part of an avant-garde response to what artists and designers perceived as the cultural irrelevance of the 'styles' as well as the socio-political authoritarianism) represented in the formal, rigid geometry of Beaux Arts neoclassicism." It adds: "In the United States, this sense of irrelevance also extended to the 19th century Picturesque, as neither style adequately addressed the massive social and economic changes brought on by urbanization, suburbanization, and ultimately by the Great Depression. Modernism embraced a diverse palette of contemporary and often experimental materials as well as using familiar materials in unconventional."⁷¹

Paul Friedberg identified the "point of departure" as "the middle of the 1950s" when "an irrepressible pressure for change was building in our cities. When it was released it would structurally alter institutions and the city as we knew it." Landscape architects during this period of transition "found the profession burdened with the obsolete Olmstedian baggage of the Arcadian retreat." Pioneers of the Modernist movement established "a new breed of landscape architect, one who marries people, places, and plants."⁷² To do this, they upended conventional wisdom that saw parks as an escape from the city and, instead, embraced urban forms and materials. Hardscape, rather than lawns, dominated. The aesthetic was rectilinear rather than curvilinear. Friedberg was a leader of the movement, as design journalist Paul Bennett noted: "Friedberg's unflinching urbanism shocked a profession that was . . . still focused on the suburbs. His influence among succeeding landscape architects who would come to the city was profound." Friedberg was in his mid-30s in 1965 when his first large Modernist project, New York's Riis Park, opened to wide acclaim, receiving coverage in a broad range of popular as well as professional media including *Life* magazine. (Bennett commented: "It seems incredible today: a mainstream American magazine not only publishing an experimental landscape, but one that was part of a public-housing project.") The park was a seminal work in the Modernist movement, and it launched Friedberg's star. "For the next thirty years, he would make a name for himself in the city as one of the foremost urban landscape architects," and his influence went well beyond.⁷³

Peavey Plaza, coming only a few years after Riis Park, was acknowledged as a significant Modernist design from the time of its construction. In 1978, a few years after it was completed, it won the ASLA's Professional Design Competition. *Landscape Architecture* reported: "This Plaza represents the new urban park form—a 150 x 350 ft. terraced park plaza concept punctuated by a major dramatic waterfall. The concept behind the waterfall was to symbolically represent the streams and natural water displays that are pervasive throughout the area. In addition, it provides a cooling and soothing feeling during the

2008, 22; Michael Anthony, "A New Look for a '70s Icon," *Minneapolis Star Tribune*, May 1, 2007; Mary Lynn Smith, "A Call to Save 10 Sites from Becoming History," *Minneapolis Star Tribune*, May 2, 2008; Linda Mack, "**The Plight of Peavey Plaza**," *Minneapolis Star Tribune*, May 3, 2004; Charlene K. Roise, "Death of a Thousand Patches: Shoddy maintenance Nibbles Away at a Minneapolis Gem," *Landscape Architecture* September 2008, 30-37; "Peavey Park Plaza," HALS No. MN-2.

⁷¹ Quote from *Invisible Gardens: The Search for Modernism in the American Landscape* (1994) in Charles Birnbaum, "Moving Beyond the Picturesque and Making Postwar Landscape Visible," in *Preserving Modern Landscape Architecture II: Making Postwar Landscapes Visible*, ed. Charles A. Birnbaum, Jane Brown Gillette, and Nancy Slade (Washington, D.C.: Spacemaker Press, 2004), 7; "Modernist" page on the Cultural Landscape Foundation website (<http://tclf.org/content/modernist>).

⁷² M. Paul Friedberg, "Then and Now," in *Preserving Modern Landscape Architecture II*, 28.

⁷³ Paul Bennett, "Social Force: The Urban Optimism of M. Paul Friedberg," in *Preserving Modern Landscape Architecture II*, 32-37; Randl, "M. Paul Friedberg," 103-107.

summer and in the winter its sculptured form describes a variety of snow patterns." The plaudits continued in the following decade. In October 1999, the Minnesota chapter of the ASLA selected Peavey Plaza as one of six Minnesota parks to be recognized by the "100 Parks, 100 Years" program commemorating the centennial of the ASLA. The medallion installed on site identifies the plaza "as a national landmark for outstanding landscape architecture." The plaza was the second landscape in Minnesota to be significant enough to merit inclusion in the Historic American Landscape Survey, and the first Modernist landscape to receive that level of documentation.⁷⁴

A photograph of one of Peavey's fountains is featured on the cover of a recent book, *Shaping the American Landscape*, produced by the Cultural Landscape Foundation. The book contains biographical essays from leading authorities in the field on 149 landscape architects and related professionals, including Paul Friedberg. As the dust jacket observes: "Although the contributors consider many important figures from the past, the book breaks new ground by including seminal designers who are in their twilight years—and in some cases still professionally active—to provide a fascinating look at the modern era of design in action." Peavey Plaza has also been written up in *Valued Places: Landscape Architecture in Minnesota*, a book published by the Minnesota Chapter of the ASLA, and in numerous periodicals such as *Architecture Minnesota*.⁷⁵

While Peavey Plaza might be of national significance given these accolades, it is difficult to make that case definitively until further time has passed and the broader context can be assessed. At this time, though, the local significance of Peavey Plaza is well established. It, along with the Loring Greenway, are the most prominent public Modernist landscapes in Minneapolis. The fountains of Peavey Plaza are often used as a symbol for the city, instantly recognizable as local landmarks. Because of its highly visible location on Nicollet Mall adjacent to Orchestra Hall, Peavey Plaza has served as the introduction to Modernist landscape design for thousands of people. For Minneapolis, a city known for its nationally significant park system, Peavey Plaza marked a major turning point from the picturesque tradition that had inspired the design of virtually all parks created in the previous one hundred years.

Peavey Plaza is recommended as individually eligible for the National Register under Criteria C for its significance in the area of Landscape Architecture as a locally important Modernist landscape. Although some materials and elements have been altered, the original design is extant and the property's overall historic integrity is good. This is noteworthy because many contemporary landscapes have not survived, including Friedberg's pioneering Riis Park. The property meets Criteria Consideration G as exceptionally important in the local context.

The plaza is also eligible under Criterion A in the area of Planning and Community Development. The plaza was major component of the city's urban renewal efforts in the 1970s along with the construction of Orchestra Hall and the creation of the Loring Park Development District. These projects continued the innovative planning process that had been begun in the late 1950s at the north end of downtown. Under this criterion, it also qualifies under Criteria Consideration G. Although the plaza was constructed within the last fifty years, the exceptional local importance of the planning process in downtown Minneapolis has received scholarly evaluation in works like Alan A. Altshuler's *The City Planning Process* and Amy Sunderland's thesis "Loring Park: A Redevelopment Experience."⁷⁶

For both criteria, Peavey Plaza's period of significance begins in 1975, the year that it opened, and ends in 1980, when construction of the unfinished corner was completed.

Recommendation

⁷⁴ "Peavey Plaza," *Landscape Architecture* 68 (July 1978): 332-333.

⁷⁵ Birnbaum and Foell, ed., *Shaping the American Landscape*; Frank E. Martin, ed., *Valued Places: Landscape Architecture in Minnesota* (Minneapolis: Minnesota Chapter of the American Society of Landscape Architects, 2001); Robert Roscoe, "Peavey Plaza," *Architecture Minnesota*, March-April, 2004, 15, 50-51.

⁷⁶ Alan A. Altshuler, *The City Planning Process: A Political Analysis* (Ithaca, N.Y.: Cornell University Press, 1965); Amy Tessmer Sunderland, "Loring Park: A Redevelopment Experience" (master's thesis, University of Minnesota, 1990).

Peavey Plaza is recommended as eligible for listing in the National Register under Criterion A in the area of Planning and Community Development and under Criterion C for exemplifying Modernist landscape design. Its exceptional local importance meets Criteria Consideration G under both criteria.

A27-A37: Existing condition images



A27



Minnesota Orchestra



A29













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AUTHORIZED
PERSONEL
ONLY

Minnesota
Orchestra





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Lyceum Theater, South Eleventh Corner of Nicollet, Minneapolis.

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**APPLICATION FOR DEMOLITION OF HISTORIC RESOURCE
HERITAGE PRESERVATION COMMISSION
MINNEAPOLIS, MINNESOTA**

The undersigned hereby applies for Demolition of an Historic Resource, as authorized in section 599.470 of the Minneapolis Code of Ordinances.

1. **Street address of Affected Property:** 1101 Nicollet Ave S.

Legal Description:

Tract A. Registered Land Survey No 1750, Hennepin County , Minnesota filed on
Dec 23, 2004, as Registrar of Titles Document
No. 4056794.

2. **Name of Applicant:**

Beth Grosen, Sr. Project Coordinator at CPED on behalf of City of Minneapolis

Address:

105 5th Ave S, Minneapolis MN 55401

Daytime Telephone:

612-673-5002

3. **Name of Property Owner** (if different than applicant):

City of Minneapolis Public Works

Address:

350 South 5th St., Minneapolis, MN 55415

Daytime Telephone:

612-673-3759

4. **Name of Demolition Contractor** (if different than applicant):

Not yet identified

Address:

Daytime Telephone:

5. **State the reasons for the demolition, including any proposed replacement of the existing building. Describe the physical condition of the existing building and the estimated costs of renovation and stabilization. Describe the economic value or usefulness of the property, including its assessed value, its current use and feasible alternative uses. Attach additional documentation as needed:**

Peavey Plaza will be demolished to make way for a new plaza. The existing plaza was designed in 1974 and built in conjunction with the construction of the Minnesota Orchestra's new concert hall. The City hired New York landscape architect M. Paul

Friedberg, known for his modern urban aesthetic. Working with the existing excavated and depressed site, Friedberg introduced a series of terraces and water, with green space and hardscape, characteristic of post-World War II landscape design. The design included more grass than is present today as the original program for the plaza was for less intensive, informal park use. Fountains were installed, with 1950's pump technology. The plaza was constructed on several elevations, with the lowest level at 10.5 feet below the grade of Nicollet Avenue.

Since then, many things have been learned about landscape design and at nearly 40 years of age the Plaza has deteriorated to the point where repair or restoration are difficult, costly, and impractical. Specifically:

- 1) Deterioration of Concrete: The use of poured-in-place concrete as a finish material throughout the plaza creates a unique challenge. After nearly four decades of weathering, the concrete is worn, discolored, and has lost its board-form finish. (See Photos 25, 8, 9, and 10). This is most noticeable in the fountains, where concrete has been stained by iron-rich water and the matrix finish of the concrete has been worn away by minerals and water.
- 2) Buried Plumbing Systems: The fountains have been failing in recent years and today only one of the three pumps that serve the fountains is still in operation. The pipes that supply the fountains have become rusted and clogged and because they are buried in concrete retaining walls below the lowest level of the plaza, they are inaccessible. (See Photos 1 and 3) Repair and replacement of these pipes would require cutting of much of the concrete on the fountains. It would be difficult to patch these cuts in old weathered concrete and leave a consistent and attractive finish.
- 3) Accessibility: When it was built, the Americans with Disabilities Act (ADA) had not become a law. Because it is sunken with its lowest level approximately 10 ft six inches below street level, the plaza is inaccessible per the requirements of ADA (see Photo 26) and making it accessible would require a ramp of nearly 200 ft.
- 4) Safety: The Plaza was also designed before the advent of Crime Prevention Through Environmental Design (CPTED) principles. Because it has many levels and hidden areas the existing design creates safety concerns because there are "hiding places" and a lack of visibility. (See Photos 25, 27, and 28)
- 5) Event Use: Peavey Plaza was designed as an urban park but it quickly became an intensively-used event space. Unfortunately, the original design does not provide either the space or the infrastructure to easily support the many events it now hosts. (See Photos 15, 16, 17, and 18)
- 6) Sustainable Water Use: Compared to present-day standards, the original fountain systems are primitive, unsustainable, and costly to operate. Currently there is no holding tank for water from the fountains and reflecting pool, so whenever they are drained the water is dumped directly into the storm sewer. This is wasteful and now illegal, since the reflecting pool collects unfiltered storm water runoff. (See Photos 29, 30, 31) Technological innovation, along with increasing interest in sustainable

practices, have led to alternative fountain systems and designs that are both more sustainable and cost effective to operate.

- 7) Economically Sustainable: Peavey Plaza is costly to operate and generates little income to cover these costs. Public Works maintains the Plaza and annual maintenance costs have ranged from \$176-\$284 thousand per year in the last seven years. An intentional effort has been made in recent years to hold the line on maintenance costs, including the decision not to repair some fountains and other infrastructure and to reduce the staff time at the plaza. Research is being done to investigate alternative operating models and revenue sources to provide a higher level of programming and support a larger operating budget in the future.

The New Design: The purpose of the new design is to correct these deficiencies. Specifically, the new design will:

- Provide a new plaza for the 21st century that honors the design ideas and elements of the original design;
- Make Peavey Plaza safe and easily accessible to the entire public;
- Provide the infrastructure and amenities required to allow Peavey Plaza to function as the event space it has become;
- Provide a design that is sustainable, economical to operate, and that will support income generating opportunities.

Design Process and Estimated Construction Costs: The Architect and planning team investigated 4 concept designs, including “Replacement” of all existing fountains and features (with a new ADA ramp on 12th St), a “Hybrid” including demolition and reconstruction of the large fountain at 12th and Nicollet and other new design components, a “Street Grade” concept, and the alternative Commons multi-grade concept ultimately developed. Estimated project costs for these 4 concepts ranged between \$4.9-\$8.7 million with the Replacement Option the most expensive. (See Exhibit for Replacement Budget). These costs were high in part because they reflected not restoration/stabilization but rather the effective replacement of most of the plaza with demolition and new construction based on the original design (see Deterioration of Concrete and Buried Plumbing Systems items above).

Several design improvements to the plaza will better serve the public and provide a signature park experience that pays tribute in many significant respects to the original Friedberg design. Specific design elements include:

- A water feature flanked by wide stairs that allow for natural seating and perpendicular spaces on several levels that honor the style elements of the original Peavey Plaza.
- A tree-lined promenade with pergola along Nicollet Mall will provide green inviting space and shade, and will serve to draw pedestrians into the plaza.
- Water features including two expansive pools. For special events, these pools can be easily drained, and as many as 1500 chairs placed for a large concert.
- A long ramp parallel to the Mall is incorporated into the stair design. The ramp provides a gracious, obvious, and fully accessible path down to all grades of the plaza. (Most of the plaza is no more than 4 feet below street level except for one

small area that is 7 feet below street level. The existing plaza has a maximum depth of 10 feet 6 inches.)

Historic Issues: Peavey Plaza currently is not formally designated as historic at the local, state, or federal level. As a part of the Southwest Transitway Project, the MN Historical Society stated in a May 20, 2011 letter that Peavey Plaza would be eligible for listing in the National Register of Historic Places. The plaza's owner, the City of Minneapolis, has not sought this designation and has no intention of seeking it in the future. The project does not require a Section 106 review unless it is impacted by federal funding sources of which there are none slated for the revitalization project.

For purposes of this application, Peavey Plaza can be termed a Historic Resource due to its forty year high-profile downtown Minneapolis location on Nicollet Avenue and research that has been completed on this early design by Paul Friedberg. There are no reasonable alternatives to the demolition of the plaza because of the scope of the demolition/reconstruction required for the physical reasons noted above.

The revitalization of the plaza will be funded with private donations and \$2 million in state bond funding. Funders will require tangible enhancement of the plaza's design in terms of aesthetics, accessibility, safety function, function, infrastructure, and an economically sustainable operating model for the future. Funders will not contribute millions of dollars to restore the plaza to its original design because it cannot address these issues adequately.

Demolition of a historic resource is required. No feasible alternative is available for economic reasons. The new design of the plaza will produce substantial fundraising gifts (both capital and operating) for the Plaza to become a signature park and be sustainable long term.

Peavey Plaza shares a block with Orchestra Hall on Nicollet Avenue between 11th and 12th Streets. Target's headquarters is adjacent. Several major corporations have expressed some interest in this iconic project. The existing 41,351 sq. ft plaza has an appraised value of \$3,609,900 (source: Minneapolis City Assessor).

Mitigation measures will be taken including documenting the property's existing design by drawings, photos, and historic research. This material will be archived at the MN Historical Society, the Hennepin History Museum, the Minneapolis Collection at the Minneapolis Central Library, and the Northwest Architectural Archives at the University of Minnesota.

6. Attach a list of property owners and mailing labels for property located within 350 feet of the affected property obtained from:

**Hennepin County Taxpayer Services Division
A-600 Government Center
300 South 6th Street**

Minneapolis, MN 55487
Telephone: 612-348-5910

7. Attach three copies of scaled and dimensioned plans for any proposed project that is intended to replace the historic resource, if applicable, including at least one copy that is reduced to 8 1/2" x 11" or 11" x 17". Project plans must include a site plan, floor plan and all exterior elevations.
8. Attach photographs of all affected elevations and significant interiors of the existing building (no Polaroid pictures).

Signature of Applicant:

Beth Grosen

Date: March 14, 2012

Submit completed application and required attachments to:

Minneapolis Community Planning & Economic Development (CPED)
Preservation and Design
250 S. 4th St
Room 300
Minneapolis, MN 55415-1385
Telephone: 612-673-2597



Minneapolis
City of Lakes

**Community Planning &
Economic Development**

105 5th Avenue South – Suite 200
Minneapolis MN 55401-2534

Office 612 673-5095
Fax 612 673-5100
TTY 612 673-5154

March 22, 2012

Carletta Sweet, Board Chair
Downtown Minneapolis Neighborhood Association
40 South 7th Street Suite 212 PMB 172
Minneapolis, MN 55402

Dear Ms. Sweet:

The purpose of this letter is to notify your neighborhood organization formally about the City's project to revitalize Peavey Plaza (1101 Nicollet Ave S). The project's goals include making the plaza more accessible and safer; transform the plaza into a signature park and return it to its original stature as a regional destination; ensure the long-term sustainability of the plaza; honor the original design of the plaza; make the plaza more functional for its actual uses including special events.

Representatives of your organization have served on the MN Orchestra's Community Engagement Committee to provide input on the Orchestra's expansion project as well as Peavey Plaza's revitalization.

The project requires the demolition of the existing plaza, including a Demolition Permit from the Minneapolis Historic Preservation Commission. The construction work will proceed later this year or in 2013 when fundraising is completed, and will take approximately 12-15 months.

If you have any questions, please contact me as applicant for the permit. Thank you!

Sincerely,

Beth Grosen
Senior Project Coordinator
City of Minneapolis CPED
105 5th Ave S, Room 200
Minneapolis, MN 55401
612-673-5002
beth.grosen@minneapolismn.gov

cc Council Member Lisa Goodman ✓





Minneapolis
City of Lakes

**Community Planning &
Economic Development**

105 5th Avenue South – Suite 200
Minneapolis MN 55401-2534

Office 612 673-5095
Fax 612 673-5100
TTY 612 673-5154

March 22, 2012

Gary Gliem, Board Chair
Citizens for a Loring Park Community
430 Oak Grove Street, Suite 117
Minneapolis, MN 55403

Dear Mr Gliem:

The purpose of this letter is to notify your neighborhood organization formally about the City's project to revitalize Peavey Plaza (1101 Nicollet Ave S). The project's goals include making the plaza more accessible and safer; transform the plaza into a signature park and return it to its original stature as a regional destination; ensure the long-term sustainability of the plaza; honor the original design of the plaza; make the plaza more functional for its actual uses including special events.

Representatives of your organization have served on the MN Orchestra's Community Engagement Committee to provide input on the Orchestra's expansion project as well as Peavey Plaza's revitalization.

Revitalizing Peavey requires the demolition of the existing plaza, including a Demolition Permit from the Minneapolis Historic Preservation Commission. The construction work will proceed later this year or in 2013 when fundraising is completed, and will take approximately 12-15 months.

If you have any questions, please contact me as applicant for the permit. Thank you!

Sincerely,

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Senior Project Coordinator
City of Minneapolis CPED
105 5th Ave S, Room 200
Minneapolis, MN 55401
612-673-5002
beth.grosen@minneapolismn.gov



cc Council Member Lisa Goodman ✓

Peavey Plaza Revitalization Project

Minneapolis MN

Cost Model - Scheme "Replacement"

June 27, 2011

Construction Start: Summer 2012



Description of Work	Quantity	U.M.	Unit Cost	Total Cost
Plaza Demolition				
Removal of concrete, bricks, block, pavers, steps, rails, trees, concrete walls and footings	30,000.0	sf	\$3.50	\$ 105,000
Earthwork				
Import materials to reach revised grade elevations	4,400	cy	\$20.00	\$ 88,000
Water Feature				
Water Feature Fountain Equipment Replacement - "rehab" and pump replacement (remove existing pumps, grating, filters and replace with all new equipment)	1.0	ls	\$196,950.00	\$ 196,950
Allowance for cleaning and repair of the existing fountain	1.0	ls	\$50,000.00	\$ 50,000
Allowance to upgrade lighting elements on existing fountain	1.0	ls	\$40,000.00	\$ 40,000
Glass railing at edge of existing fountain	124.0	lf	\$400.00	\$ 49,600
Waterproofing over existing equipment room	700.0	sf	\$15.00	\$ 10,500
Place paver system over existing equipment room	700.0	sf	\$20.00	\$ 14,000
Electrical service for fountain	1.0	ls	\$30,000.00	\$ 30,000
Water service modifications for fountain	1.0	ls	\$10,000.00	\$ 10,000
2" Granite Veneer	12,000.0	sf	\$75.00	\$ 900,000
Reflective Pool				
Slab on Grade w/ Gravel Base	8,600.0	sf	\$5.25	\$ 45,150
Pool including SST trench drain at perimeter, pumps etc	8,600.0	sf	\$100.00	\$ 860,000
Slate paver system on pedestals at reflective pool	8,600.0	sf	\$60.00	\$ 516,000
Fountain waterproofing membrane	8,600.0	sf	\$10.00	\$ 86,000
Handicap Ramps				
Foundations for ramps - ftgs, walls and slab	180.0	sf	\$145.00	\$ 26,100
LED wall lighting at ramps	60.0	lf	\$100.00	\$ 6,000
Stone Stairs				
2" Granite - Cladding Steps & Risers	2,646.0	lf	\$235.00	\$ 621,810
Stair foundations	3,736.0	sf	\$115.00	\$ 429,640
SST Single line stair handrails	225.0	lf	\$150.00	\$ 33,750
LED Lighting elements within handrails	225.0	lf	\$100.00	\$ 22,500
Stage element - Not Included				
Bus Shelter - Not Included				
Clock Tower Repair - Not Included				
Skybridge - Not Included				
Restaurant - Pad Ready - Not Included				
Utilities				
Onsite storage of stormwater - below grade tanks and lift pumps required	1.0	ls	\$200,000.00	\$ 200,000
Allowance for additional utilities rework as needed for plaza revitalization	1.0	ls	\$50,000.00	\$ 50,000

Peavey Plaza Revitalization Project

Minneapolis MN

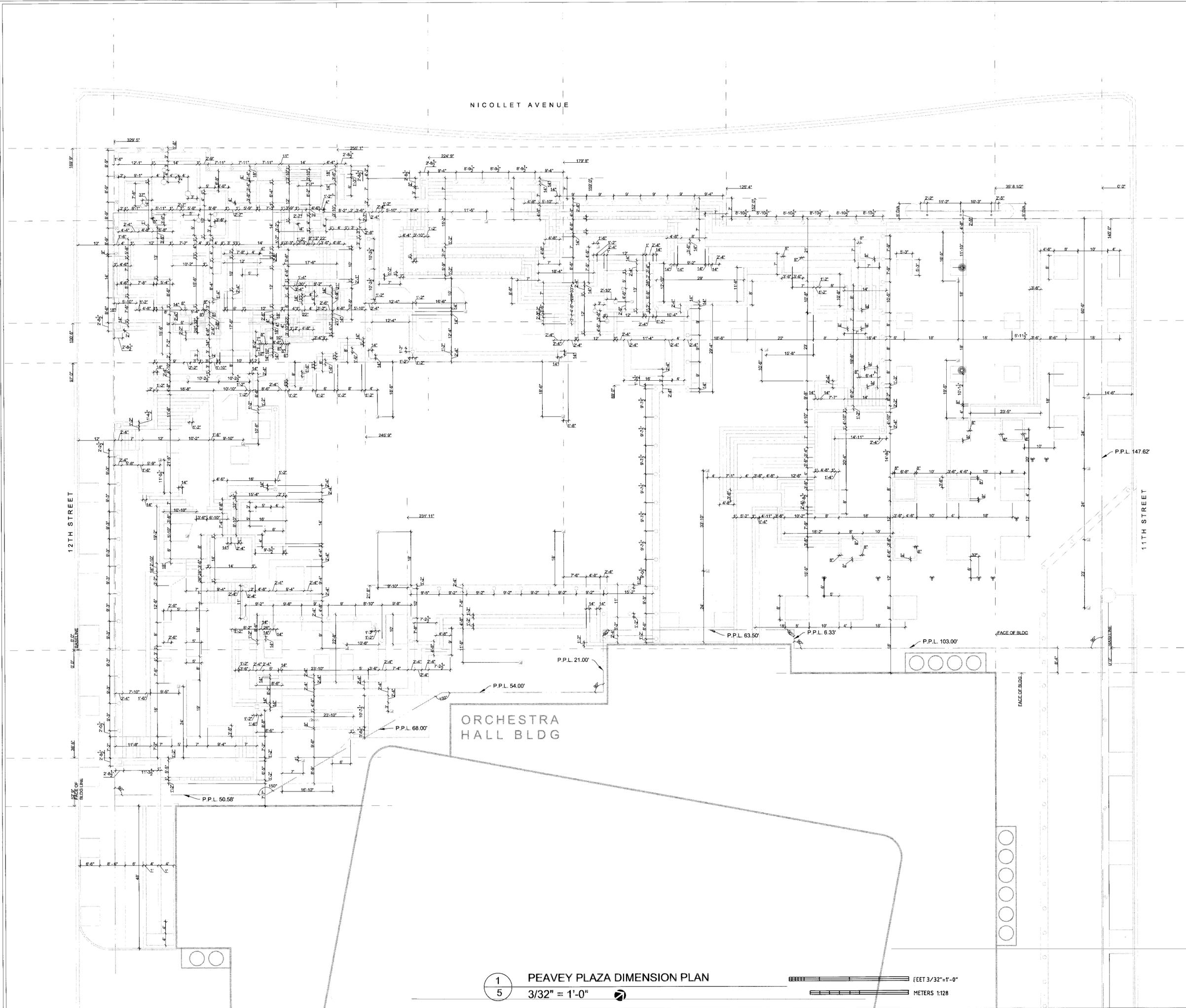
Cost Model - Scheme "Replacement"

June 27, 2011

Construction Start: Summer 2012



Description of Work	Quantity	U.M.	Unit Cost	Total Cost
Misc Plaza Items				
Concrete walks (0% of hardscapes)	0.0	sf	\$8.00	\$ -
Concrete Pavers (100% of hardscapes)	20,793.0	sf	\$20.00	\$ 415,860
Repair of granite paver system along Nicollet Mall	1.0	ls	\$50,000.00	\$ 50,000
Retaining Walls - Not Required, Assumed Using Existing		sf	\$0.00	\$ -
2" Granite Veneer - Retaining Walls	3,209.0	sf	\$80.00	\$ 256,720
Stone Cap - Retaining Walls	1,354.0	lf	\$125.00	\$ 169,250
Concrete Bench	202.0	lf	\$400.00	\$ 80,800
Precast Bollards	66.0	ea	\$750.00	\$ 49,500
Railing Allowance	410.0	lf	\$350.00	\$ 143,500
Sod	6,766.0	sf	\$3.00	\$ 20,298
Irrigation for sod area	6,766.0	sf	\$6.50	\$ 43,979
Misc Landscaping over plaza - trees, shrubs etc	1.0	ls	\$150,000.00	\$ 150,000
General plaza power - 2-200 amp service and serve for events (200 sound, 400 lighting and 100 rigging)	1.0	ls	\$100,000.00	\$ 100,000
Replace large light towers, similar look with winch for easy bulb replacement.	4.0	ea	\$20,000.00	\$ 80,000
Additional allowance for lighting beyond identified on the plans	1.0	ls	\$250,000.00	\$ 250,000
Audio System - Speakers throughout the plaza	1.0	ls	\$100,000.00	\$ 100,000
Allowance for custom site furnishings - benches, tables / chairs, bollards	1.0	ls	\$100,000.00	\$ 100,000
General Conditions	1.0	ls	\$ 711,211.89	\$ 711,212
Winter Conditions				NIC
Subtotal				\$ 7,112,119
Building Permit				\$ 74,549
Allowance for Street Closing Permits				\$ 50,000
SAC & WAC Charges				By Owner
Subtotal				\$ 7,236,668
Estimating / Const. Contingency				15.00% \$ 1,085,500
Design Contingency				Not Included
Subtotal				\$ 8,322,168
Performance & Payment Bond				Not Required
Builders Risk Insurance				By Owner
Liability Insurance				1.023% \$85,136
Subtotal				\$8,407,304
Fee				3.50% \$294,256
Total Construction Cost				\$ 8,701,560



1 PEAVEY PLAZA DIMENSION PLAN
 5 3/32" = 1'-0"



NICOLLET AVENUE

12TH STREET

11TH STREET

ORCHESTRA HALL BLDG

FACE OF BLDG

FACE OF BLDG

P.P.L. 147.62'

P.P.L. 63.50'

P.P.L. 6.33'

P.P.L. 103.00'

P.P.L. 21.00'

P.P.L. 54.00'

P.P.L. 68.00'

P.P.L. 50.58'

231.11'

245.9'

189.9'

172.8'

120.4'

35.8.122'

140.0'

80.0'

14.4'

10.0'

14.4'

24.0'

24.0'

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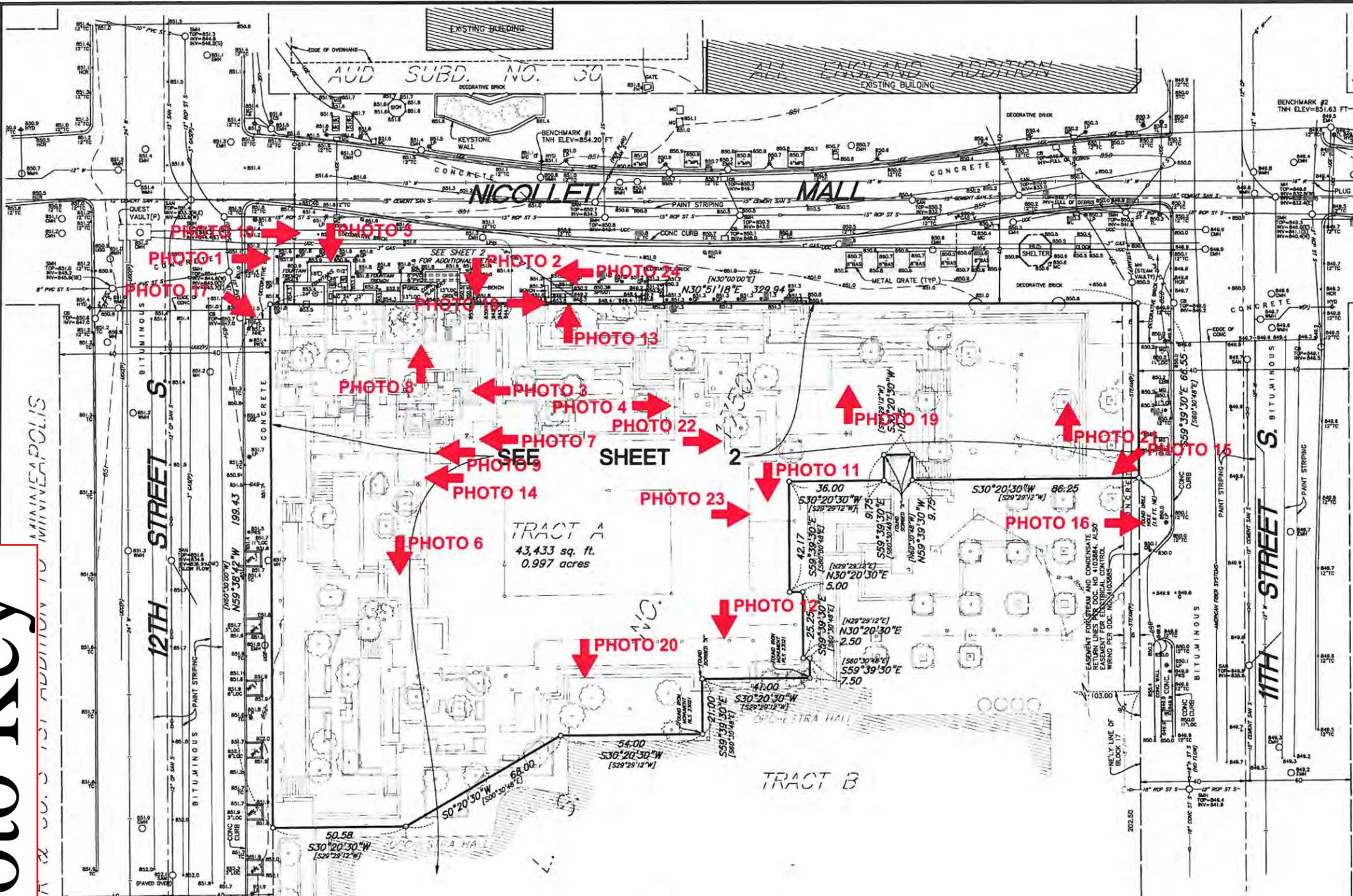
24.0'

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24.0'



DESCRIPTION OF PROPERTY SURVEYED
 (Per Certificate of Title Number: 1172514.5)

Tract A, Registered Land Survey No. 1750, Hennepin County, Minnesota.

Subject to an easement to construct, repair, maintain and use steam and condensate return lines and other rights incidental thereto in favor of Third Avenue Development Company, a Co-partnership consisting of IDS Properties, Inc. a Nevada Corporation and Minneapolis Gas Company, a Delaware Corporation, as sole partners; (now over part of above land as recorded in CR Doc No 4103884)

Subject to an easement to construct, repair, maintain and use electrical control wiring with necessary conduit and other rights incidental thereto in favor of IDS Properties, Inc., a Nevada Corporation; (now over part of above land as recorded in CR DocNo 4103885)

Property is located in Hennepin County, Minnesota.

REGISTERED LAND SURVEY RECORDING INFORMATION

Registered Land Survey No. 1750 was filed of record December 23, 2004, as Registrar of Titles Document No. 4056794.

[] Bearings and/or dimensions listed within brackets are per Land Survey No. 1750.

Note: This survey was prepared without the benefit of current title work. Easements, appurtenances, and encumbrances may exist in addition to those shown hereon. This survey is subject to revision upon receipt of a current title insurance commitment or attorney's title opinion.

GENERAL NOTES

1.) Survey coordinate basis: Hennepin County Coordinate System.

UTILITY NOTES

1.) Utility information from plans and markings was combined with observed evidence of utilities to develop a view of the underground utilities shown hereon. However, lacking excavation, the exact location of underground features cannot be accurately, completely and reliably depicted. Where additional or more detailed information is required, excavation may be necessary.

2.) Other underground utilities of which we are unaware may exist. Verify all utilities critical to construction or design.

3.) Contact GOPHER STATE ONE CALL at 851-454-0002 (800-252-1166) for precise onsite location of utilities prior to any excavation.

FLOOD ZONE NOTES

1.) The subject property appears to lie within Zone X (Areas determined to be outside the 0.2% annual chance floodplain) per the National Flood Insurance Program, Flood Insurance Rate Map Community Panel No. 2701720357E, dated September 2, 2004. This information was obtained from the FEMA Map Service Center web site.

BENCH MARKS (BM)

(Per City of Minneapolis)

1.) Top of top nut of fire hydrant approximately 150 feet north of 12th Street, west side of Nicollet Avenue. Elevation = 854.20 feet

2.) Top of top nut of fire hydrant northwest quadrant of 11th Street and Nicollet Avenue. Elevation = 851.63 feet

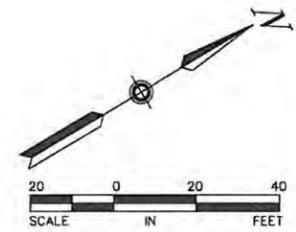
I hereby certify that this Survey, plan, or report was prepared by me or under my direct supervision and that I am a duly Licensed Land Surveyor under the laws of the State of Minnesota.

Dated this 26th day of May, 2011

SUNDE LAND SURVEYING, LLC.
 By: *Leonard F. Carlson*
 Leonard F. Carlson, P.L.S. Minn. Lic. No. 44890

LEGEND

o	Denotes found drill hole	PVC	Denotes polyvinyl chloride pipe
AIS	Denotes advertisement/info. sign	RCP	Denotes reinforced concrete pipe
BE	Denotes building entrance	SAN	Denotes sanitary manhole
CB	Denotes catch basin	SAN S	Denotes sanitary sewer
CBX	Denotes communication box	SMH	Denotes storm manhole
CMH	Denotes communication manhole	ST S	Denotes storm sewer
CP	Denotes clay pipe	TC	Denotes top of concrete curb
DG	Denotes drain grate	TL	Denotes traffic light
DIP	Denotes ductile iron pipe	12"TC	Denotes top of 12" concrete curb
EB	Denotes electric box	TCS	Denotes traffic control sign
EMH	Denotes electric manhole	UGC	Denotes underground communication line
EO	Denotes electric outlet	UGE	Denotes underground electric line
FOL	Denotes fiber optic line	LDP	Denotes underground drain pipe
FP	Denotes flag pole	VCP	Denotes vitrified clay pipe
FW	Denotes face of walk	W	Denotes water line
G	Denotes gutter	WMH	Denotes water manhole
GP	Denotes guard post	WPLT	Denotes wood planter & wood chips
GRDL	Denotes ground light	WV	Denotes water valve
HCR	Denotes handicap ramp	BAS	Denotes Basswood tree
HYD	Denotes fire hydrant	BIR	Denotes Birch tree
INV	Denotes structure invert	EVG	Denotes evergreen tree
LA	Denotes landscaped area	LOC	Denotes Locust tree
LP	Denotes light pole	PIN	Denotes Pine tree
MC	Denotes metal cover	PINR	Denotes Red Pine tree
MG	Denotes metal grate		
MH	Denotes manhole		
(P)	Denotes structure per plan		
PKS	Denotes parking sign		



Updated utilities per plans provided	SFH	12/20/2011
Revision	By	Date
	D.F.	

Drawing Title:
BOUNDARY, LOCATION, TOPOGRAPHIC and UTILITY SURVEY FOR: CITY OF MINNEAPOLIS PLANNING AND ECONOMIC DEVELOPMENT

SUNDE LAND SURVEYING
 www.sunde.com

8001 East Bloomington Freeway (35W) • Suite 118
 Bloomington, Minnesota 55420-3435
 952-881-2455 (Fax: 952-888-9528)

Main Office:
 North Office:
 Brooklyn Park, Minn. 763-784-9346

Project: 2011-017 Blk/Pg: 814/22 Ref: 604/51 Date: 05/26/2011
 Township: 029 Range: 24 Section: 27
 File: 2011017002_IR.dwg Sheet: 1 of 2

SNYDER & CO.'S 1ST ADDITION TO MINNEAPOLIS



Existing Facilities Fountain Assessment

PEAVEY PLAZA REVITALIZATION PROJECT

oslund.and.assoc.

115 Washington Avenue North
Suite 200
Minneapolis, MN 55401

T 612.359.9144
F 612.359.9625

email: peaveyplaza@oaala.com
www.oaala.com



Existing Facilities Assessment-Fountain Issues

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Existing Facilities Assessment-Hardscape Issues

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Existing Facilities Assessment-Operational Issues

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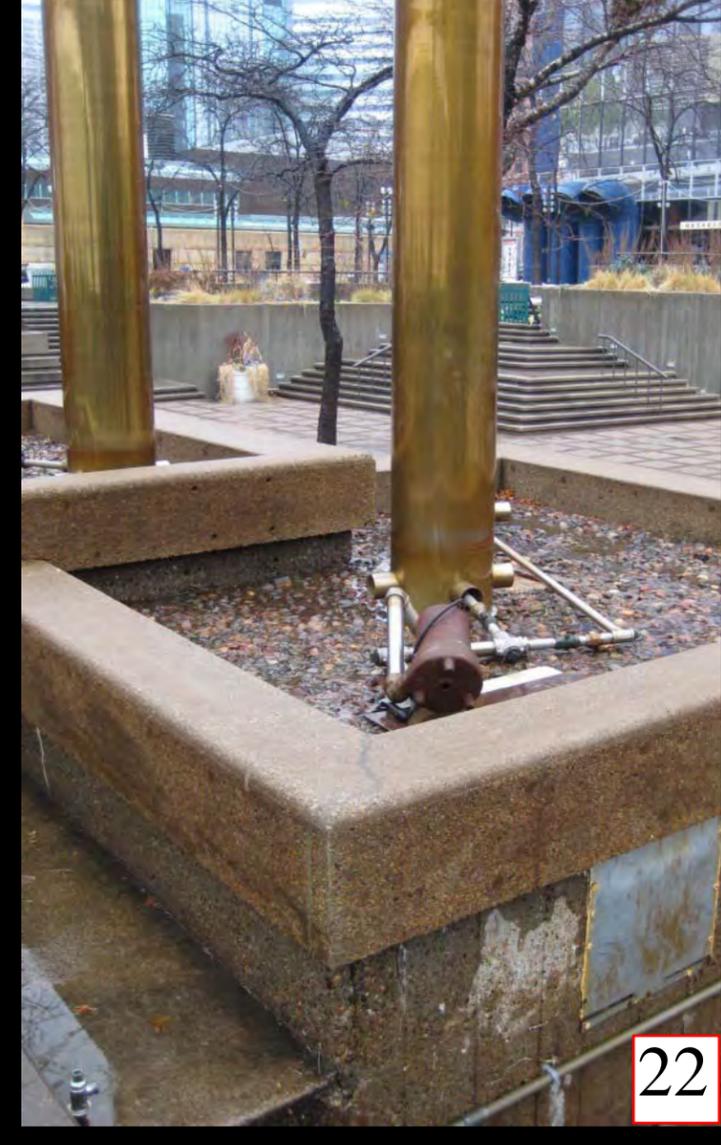
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Existing Facilities Assessment-Infrastructure Issues

PEAVEY PLAZA REVITALIZATION PROJECT

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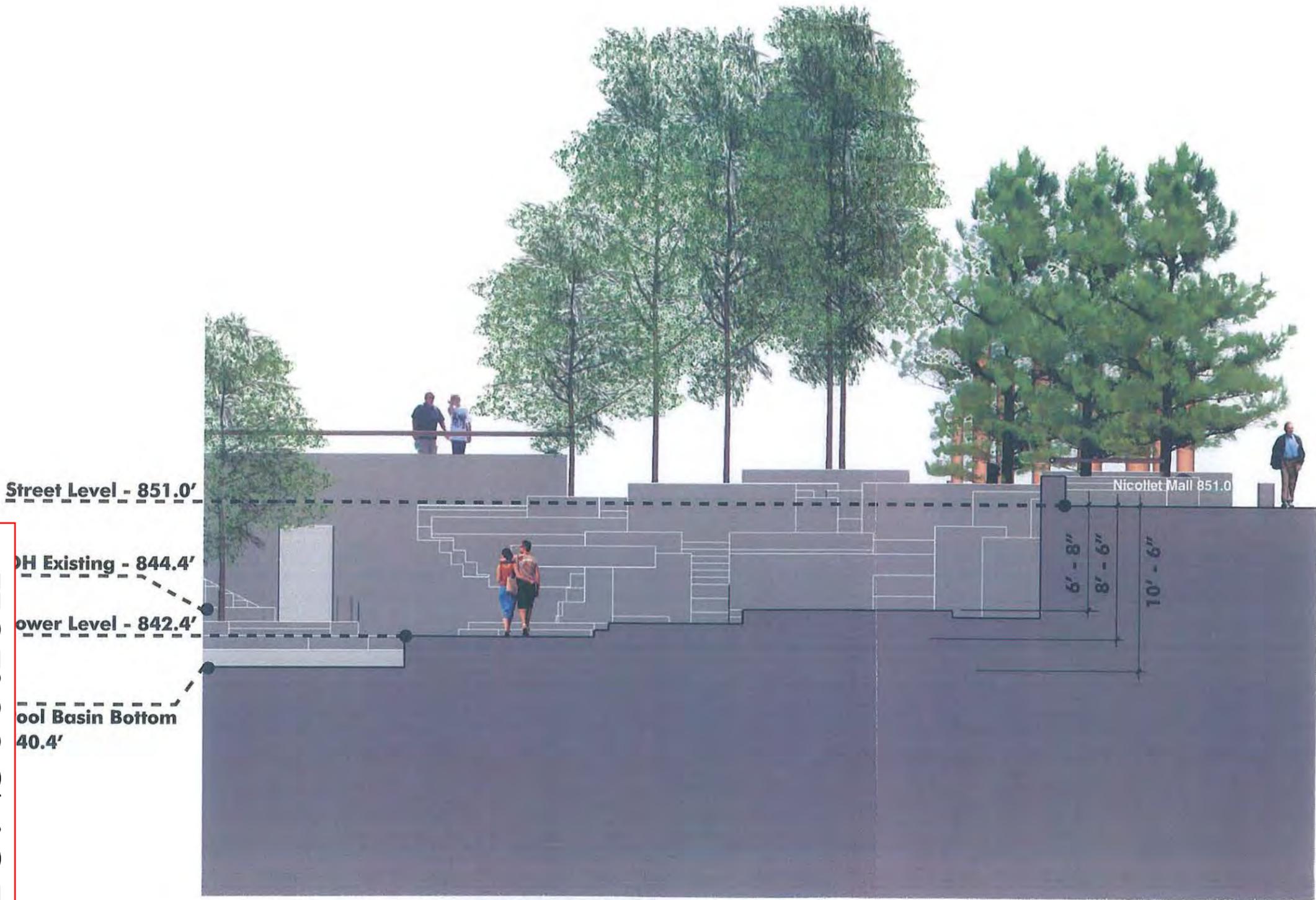


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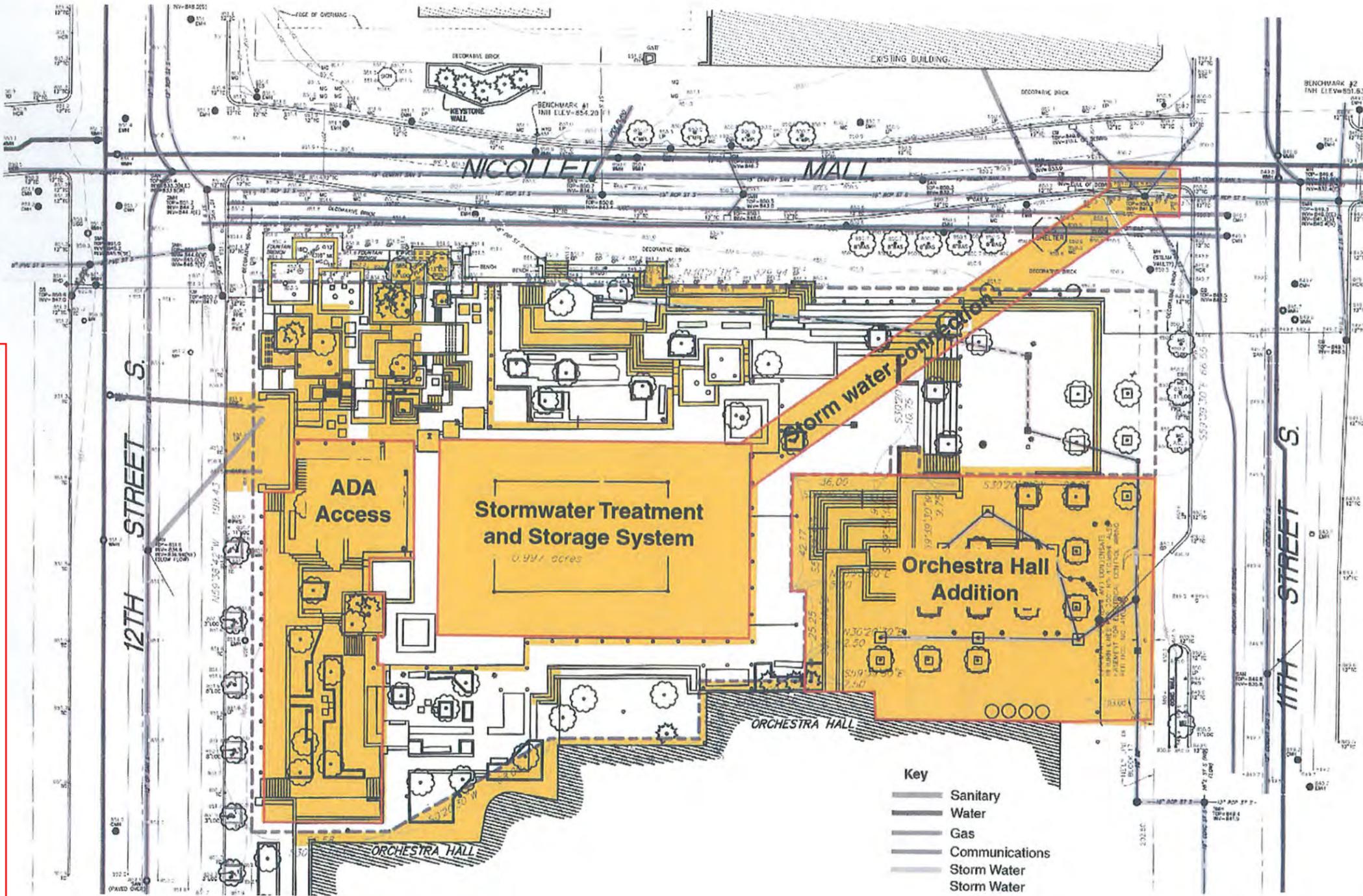
EXISTING PLAZA SECTION STUDY

This section-elevation drawing is cut on a SE-NW line through the site. It illustrates the elevational change from the street level to the basin.

B18: Section



FACILITIES ASSESSMENT SYNTHESIS



This synthesis diagram illustrates in yellow-shading the areas of site disturbance that Peavey Plaza would undergo to accommodate the changes discussed throughout the Facilities Assessment, which are needed to bring the existing plaza into the 21st century.

The Stormwater Treatment and Storage System would need a complete overhaul, according to the Water Feature Assessment. The diagram demonstrates a pipe connection from the basin to the street level which would involve significant demolition of the conditions around it, as well as the areas of the fountain that would undergo significant demolition, in order to evaluate and replace the pipes.

Addressing code and ADA standards requires that handrails be placed (and replaced) at stair locations, as well as including an accessibility ramp that complies with the slope and width standards. The diagram shows the amount of area needed to fit in a ramp to fit the requirements: assuming the 8.5 foot depth of the plaza to the street level, with a maximum slope of 5% - the ramp would have to be 170 feet in length, as well as a minimum width of 5 feet.

The Orchestra Hall addition of the City Room dramatically tightens the aperture for viewing the plaza from the 11th Street and Nicollet Mall corner edges. The shading around the edges of the facility addresses the new building facade.

Finally, the shading addresses the areas of the plaza that has been altered and inappropriate to the design or is in significant decline; in particular the walls, concrete and vegetation.

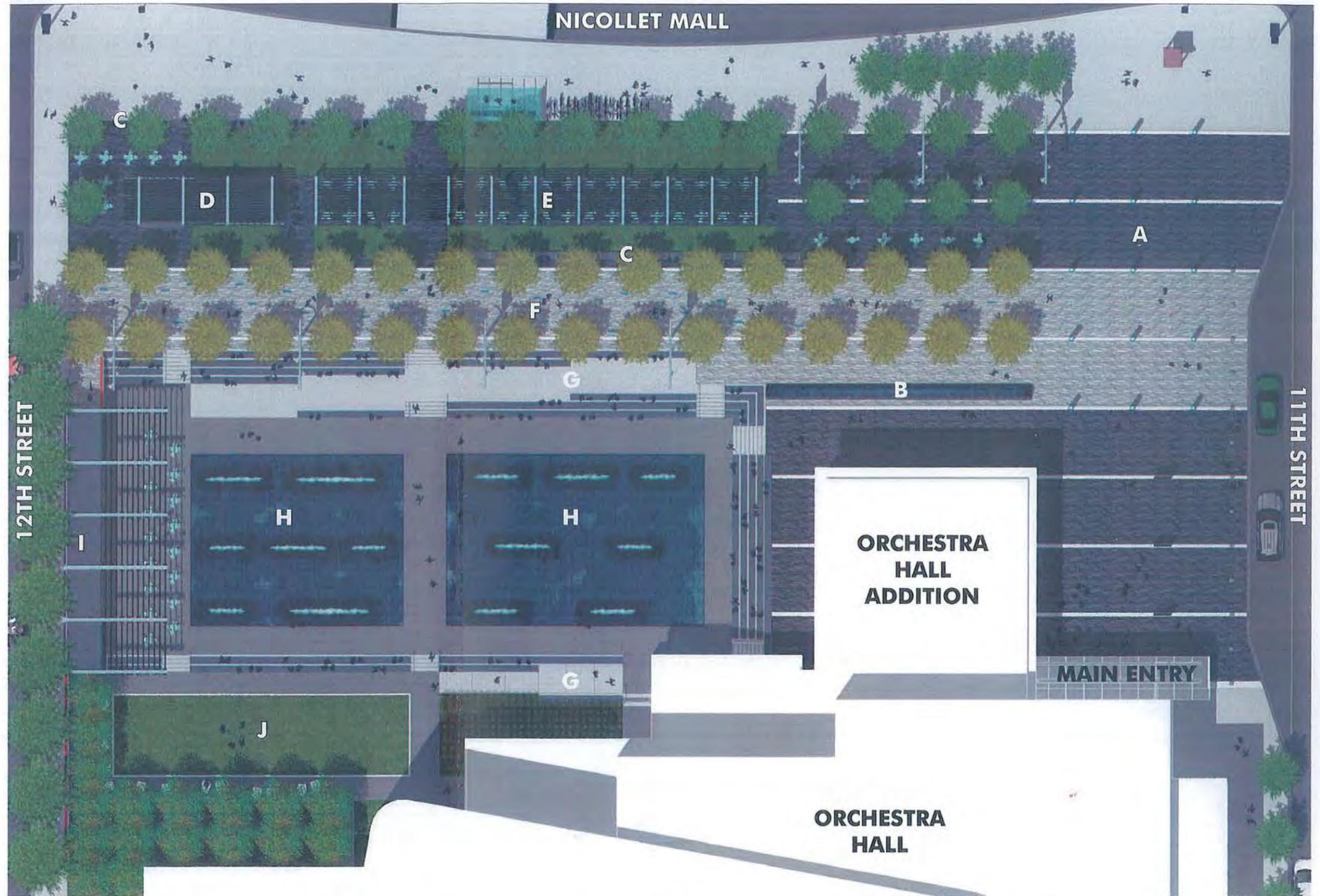
RECONFIGURED SCHEME: ILLUSTRATIVE PLAN

The Reconfigured Scheme is an enhanced and more fully developed version of the Commons Scheme, with stronger connections and features.

The space is divided into three levels: the Upper Mall Extension - at street grade, the Performance Space - terraced down four feet, and Lawn Bowling - terraced down a further 3 feet.

Major features of this design are: a Concession building along Nicollet Mall; a Pergola along Nicollet Mall to frame entrances and provide shaded seating; a Tree Allee for pedestrian flow and green space along Nicollet Mall; a Sound Garden at the 11th Street entrance to provide a prominent gateway, sound and light element to the space; Accessibility Ramps leading to the second and third levels; a Performance Wall with an L.E.D. screen flanked by two water walls; a large central Water Feature 1/4" in depth, with playful elements that can be activated or turned off per event; and a Lawn Bowling area with trees and movable seating to activate the south corner.

B20-B26: Reconfigured Illustrations and Diagrams

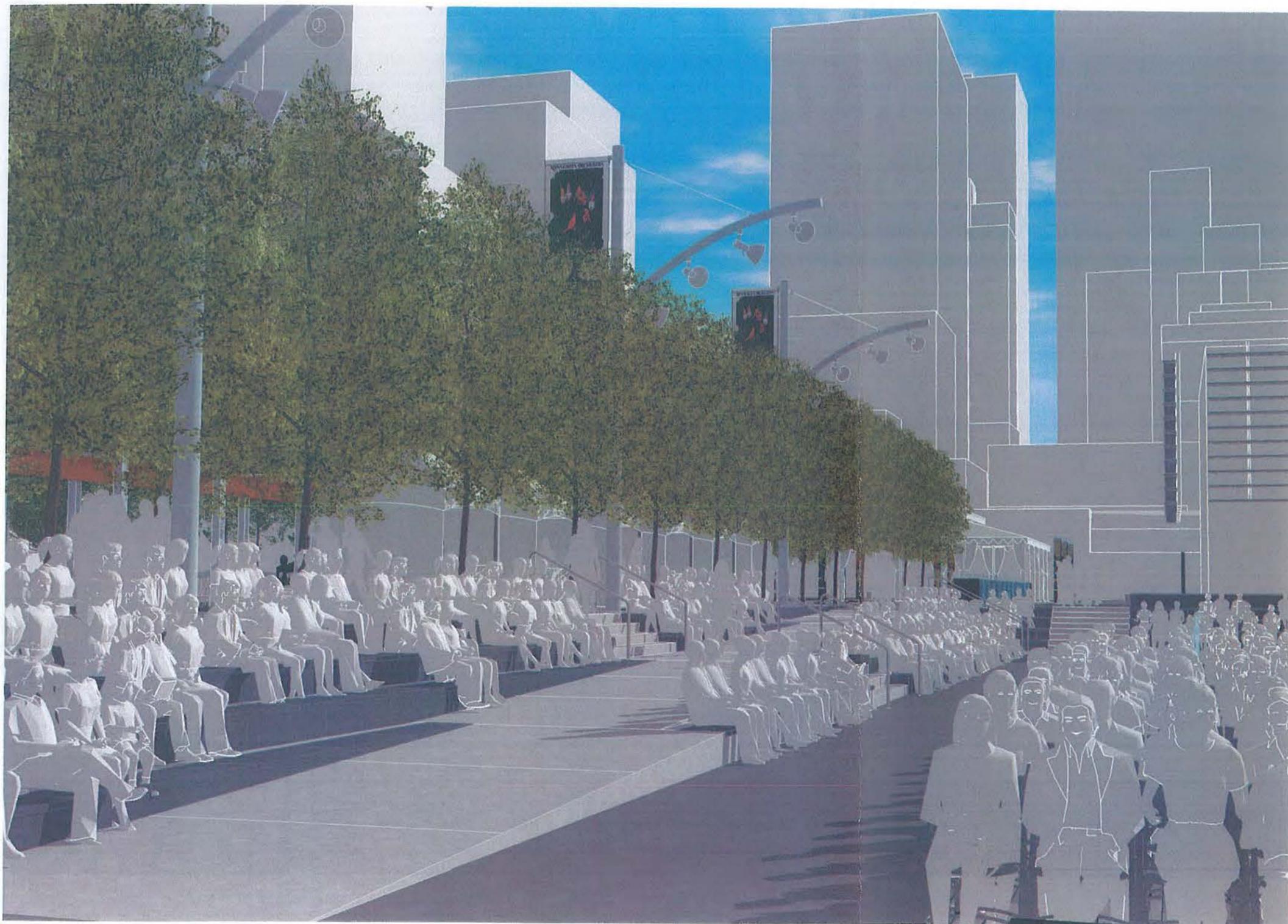


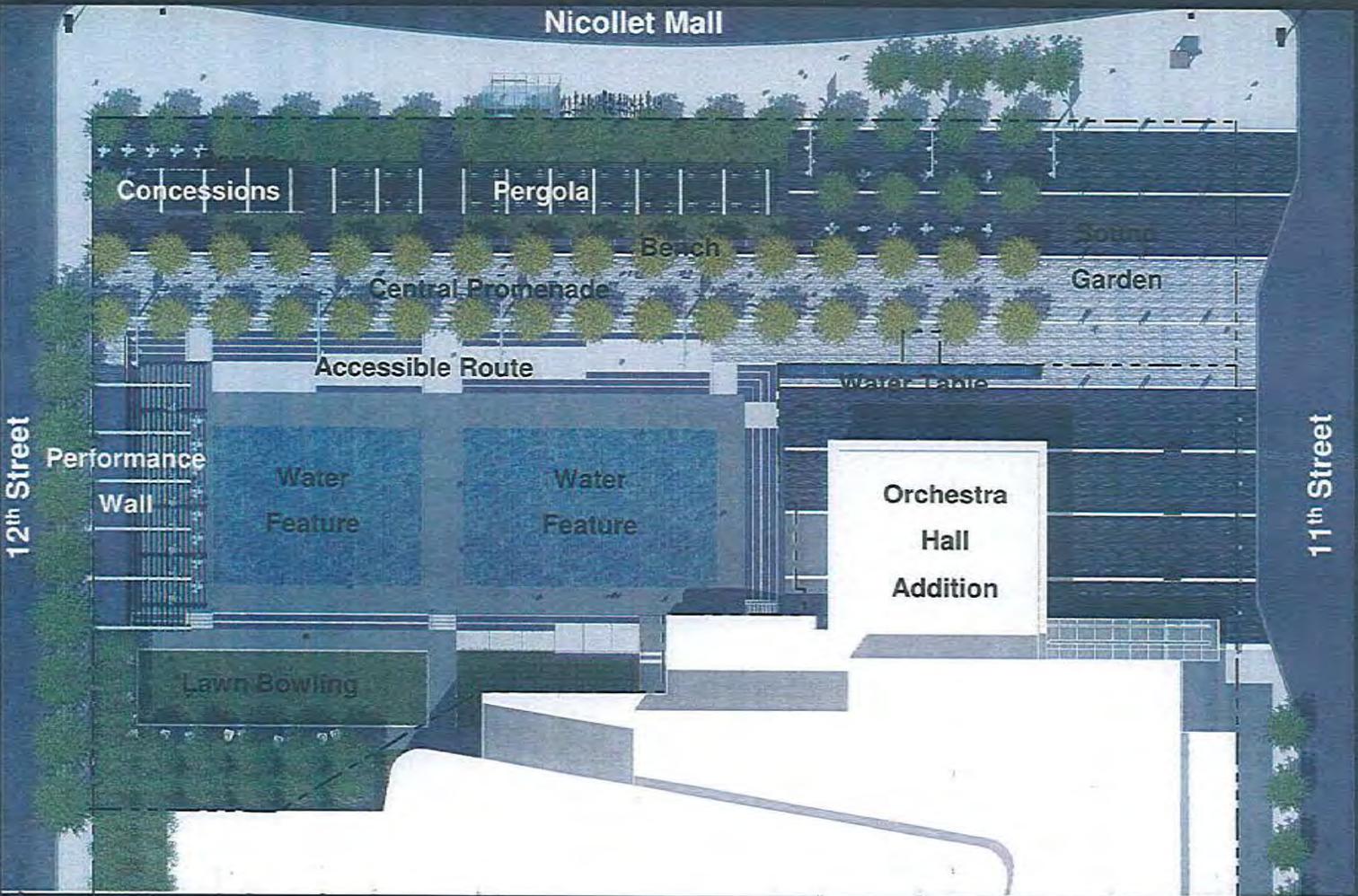
- A. SOUND GARDEN
- B. WATER TABLE
- C. BENCH
- D. CONCESSIONS
- E. PERGOLA
- F. CENTRAL PROMENADE
- G. ACCESSIBLE ROUTE
- H. WATER FEATURE
- I. PERFORMANCE WALL
- J. LAWN BOWLING



RECONFIGURED SCHEME

This is an axonometric view of the plaza on an event day, looking from the Performance Wall toward 11th Street. Amphitheater-like seating surrounds the space, reminiscent of the original plaza's terraced seating.





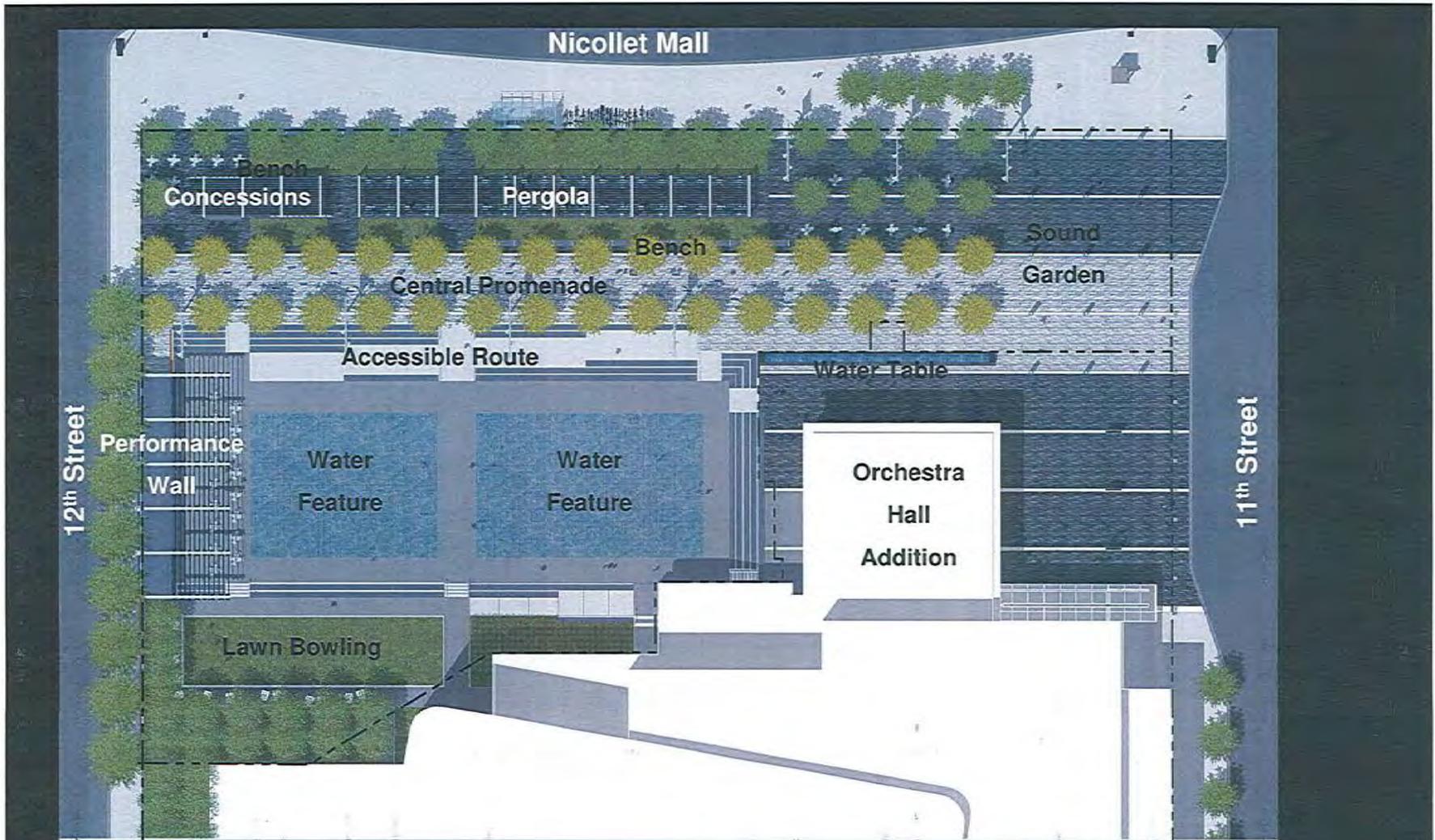
Site Plan

PEAVEY PLAZA REVITALIZATION PROJECT

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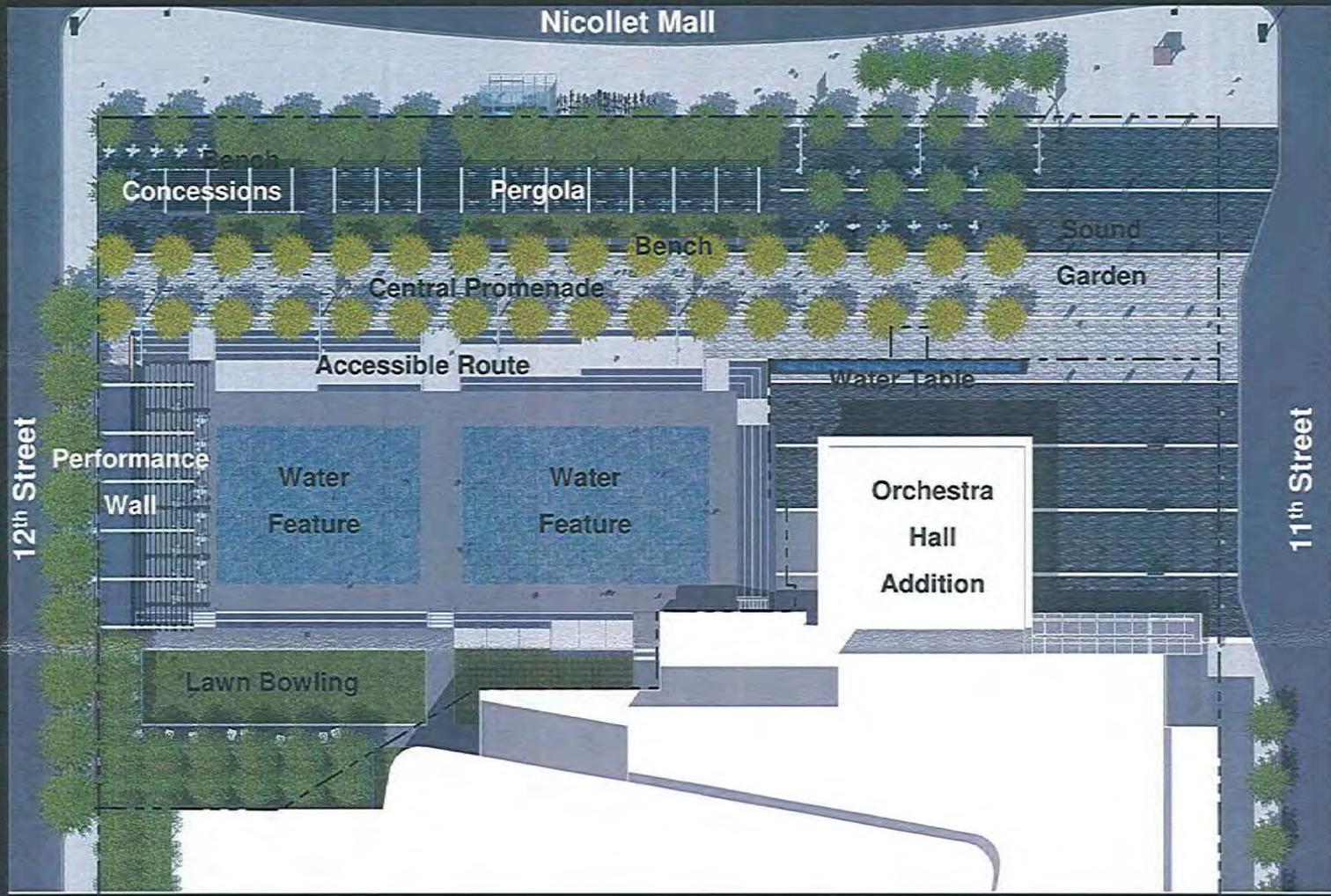
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Site Plan

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Site Plan

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View from Performance Space Looking North

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Perspective Aerial Night View

PEAVEY PLAZA REVITALIZATION PROJECT

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