

The Urban Village Approach of the Lowertown Redevelopment Corporation

*Kelo v. New London*, 545 U.S. 469 (2005), reaffirmed the holding in *Berman v. Parker*, 348 U.S. 26 (1954), that municipalities could use the power of eminent domain to seize property in the name of economic revitalization. Rather than deciding on a lot-by-lot basis if a property was blighted, authorities were given the power to tear down entire neighborhoods to provide a blank slate for new developments. But it is possible to revitalize a neighborhood without tearing down buildings or forcing the residents to move out. The Lowertown area of St. Paul is a palimpsest, where an inhabitant can walk through layers of history relevant to the history to the Twin Cities, the State of Minnesota, and much of the upper Midwest and west. The latest text in Lowertown is the story of an urban village for artists and how the Lowertown Redevelopment Corporation attempted to achieve revitalization of the area without gentrification.

The Ojibwa and Dakota Tribes were the first inhabitants of the upper Midwest's Mississippi-St. Croix-Minnesota River region. In 1819, the U.S. Army established Fort Snelling on the west side of the Mississippi River at its confluence with the Minnesota River. In 1838, Congress ratified a treaty with the tribes opening the area to white settlement. Four miles downstream from the fort, where the Mississippi flows from west to east, the settlers established "Pig's Eye", named after one of the pre-settlement squatters who had sold whisky to the soldiers, on the north bank of the river. In 1841, French priest Lucien Galtier renamed the settlement Saint Paul, after the chapel he was building in honor of his favorite saint. In 1848, 11 miles upstream from St. Paul, a settlement began around St. Anthony falls. A year later congress organized Minnesota territory and named St. Paul its capital. It took four weeks for the news to reach St. Paul via steamboat, but within three weeks of the announcement St. Paul's population had grown from 850 to 1,294, nearly a quarter of the whole territory's inhabitants at the time. In 1850 the first business directory of St. Paul was published. It listed 18 carpenters, 14 lawyers, 6 hotels, 5 clergymen, 5 bakers, 4 doctors, 3 painters, 2 blacksmiths, 1

shoemaker, 1 harnessmaker, and 1 tinner.<sup>1</sup> The oldest part of St. Paul became known as the "Lower landing", to distinguish it from the "upper landing". These levees served as docking points for steamboats at the northernmost navigable point of the Mississippi River, as the river was too rocky and shallow leading up to St. Anthony falls. The business district, which developed around the lower levee, became known as "Lowertown". When further stretches of territory west of the river were opened to white settlement in 1851, St. Paul became the region's gateway for immigration and trade. The number of steamboats landing at St. Paul's levees rose from 194 in 1850, to 560 in 1855.<sup>2</sup> (Figure 1). The population grew enough for St. Paul to incorporate itself as a city in 1854. The population swelled again, totaling 4,716 in 1855.

When Minnesota achieved statehood in 1858, St. Paul continued as its capital. The proliferation of the railroads after the Civil War contributed to St. Paul's growth, as rail lines connected the city to Milwaukee, Chicago, and the Great Lakes to the East and Northwest Territory. Steamboats plying the Mississippi also continued to funnel immigration and trade through the city and connect it to riverports further south. Minneapolis, the settlement around St. Anthony falls, also grew as the falls powered its grain and saw mills. By 1870, the population of St. Paul was 20,030 and Minneapolis had reached 13,000 in habitants. By 1872, the two cities, once 11 miles apart, had grown together and residents began to refer to them as the "Dual Cities". But it was Mark Twain, visiting the area in the 1880's, who came up with the more elegant name of "Twin Cities".<sup>3</sup> He also recorded a popular saying by the Cities' residents "While Minneapolis was conceived in water power, St. Paul was conceived in Whisky," referring to St. Paul's origins in the trade around Fort Snelling and Minneapolis's in the mills around St. Anthony Falls.

Lowertown experienced a building boom between 1880 and 1920, when its warehouses not only served the river port but the railyard (Figures 2 + 3). In 1888, 150 trains passed through St. Paul's Union Depot every day, carrying 8 million passengers in the course of a year.<sup>4</sup> Two years later the first electric trolley cars began serving the city. The population of St. Paul grew from 41,473 in 1880 to 234,698 in 1920. Minneapolis grew from 46,887 to 380, 582. The cities grew upwards

as well. The Northwestern Gauranty Loan Building in downtown Minneapolis reached 12 stories in 1890. The Romanesque Metropolitan Building (a combination City Hall and Country Courthouse) in Minneapolis surpassed it at 14 stories in 1906. St. Paul's Art Deco Metropolitan Building reached 20 stories in 1928. The first skyscraper west of the Mississippi River, the Foshay Tower, was erected in Minneapolis in 1929. Its 32 stories stand 448 feet (137 meters) tall. St. Paul got its own skyscraper as well – the First National Bank Building in 1931. Though also 32 stories, it is only 417 feet (127 meters). The Great Depression ended the rush upwards and no more skyscrapers were to be built in the Twin Cities until the 1970's. Despite the presence of skyscrapers immediately to the east in St. Paul's downtown core, Lowertown remained a series of "Square, squat, dark brick buildings, comprising one of the best collections of 19th Century commercial architecture in the country."<sup>5</sup>

In 1952, the largest flood in Minnesota history swamped Lowertown and the other low-lying areas of St. Paul. Across the city, 2,641 people were left homeless. The closing of the Cities' streetcar systems began in 1954. In 1956, Edina, a suburb of Minneapolis, became home to the "world's first fully-enclosed, climate controlled shopping mall."<sup>6</sup> That same year, construction began on Interstate 94, which passes through both downtowns of the Twin Cities. Completed in 1958, it leveled a stretch along the northern edge of Lowertown, including part of a site the St. Paul Farmer's market had occupied since 1902.<sup>7</sup> The age of the automobile had arrived, and with it the exodus of the Cities' downtowns. The population of St. Paul peaked at 313,411 in 1960, and by 1980 it had fallen to 270,230. Union Depot was closed as the hundreds of passenger trains passing through the Cities everyday slowed to one in each direction: the Empire Builder, named after railroad magnate and St. Paul resident James J. Hill. Running between Chicago and Seattle and Portland since 1929, the service was taken over by Amtrak in 1971 and calls at Midway Station, so named because of its location between Minneapolis and St. Paul, rather than at either city's downtown depot. The switch from steamboats to barges for river shipping required different port facilities than the landings could provide and the port moved further downriver from Lowertown. Consequently the railyards moved too. As Lowertown's warehouses were abandoned, artists moved in. These "urban

homesteaders and nomads<sup>8</sup> were attracted to cheap rents in the large industrial buildings, "...where large floor areas, good lighting, wide doors, and freight elevators made perfect spaces for their studios. Setting up residences in their studios, nearly 250 artists moved into the district, a violation of city regulations, but evidence that Lowertown had potential to become an attractive place to live and work."<sup>9</sup>

In the midst of all this, the blank slate urban renewal approach approved in *Berman v. Parker* resulted in the destruction of a minority neighborhood in St. Paul; an incidence cited by Supreme Court Justice Clarence Thomas in his dissent to *Kelo v. London's* reaffirmation of *Berman*. In Minneapolis, the Romanesque Northwestern Guaranty Loan Building, regarded by some as the first skyscraper in the Twin Cities, was torn down in 1962. In the aftermath lie the beginnings of the Preservation movement in the Twin Cities. Minneapolis established a Heritage Preservation Commission in 1972. St. Paul's Heritage Preservation Commission was established in 1976. That same year, George Latimer was elected mayor of St. Paul. He thought that Lowertown, as St. Paul's oldest neighborhood, needed special attention.

"After a year in office, the new mayor went to the [McKnight] Foundation [founded by the family behind 3M] with a proposal requesting \$10 million for Lowertown's revitalization...After weeks of negotiation, the foundation awarded the full \$10 million request as seed capital to launch the Lowertown Redevelopment Corporation, a nonprofit, tax-exempt agency independent of City Hall. The award stipulated that \$1 million could fund administrative expensive, while the rest would finance Lowertown redevelopment projects."<sup>10</sup>

Since 1982, one fulltime planer and fulltime office assistant have run the Lowertown Redevelopment Corporation (LRC), while other design staff is hired as needed for specific projects.

The Lowertown Redevelopment Corporation (LRC)'s mission was twofold: to preserve the historic warehouses of Lowertown without pricing out the artists who had made Lowertown their home. To accomplish this they took a holistic approach, tying individual redevelopment projects into the larger Lowertown Community - what they termed the "Urban Village" approach. One of the LRC's first steps was to work with the City of St. Paul and the Ramsey County Historical Society to survey the Lowertown neighborhood in 1980, and then with the help of the Minnesota State

Historical Society nominate a district for National Register designation. A 12-block area was listed in 1983, and the following year the City created the Lowertown Heritage Preservation District, giving protection to a 17-block area encompassing 46 historic buildings (Figure 4). The city hired a planner to work specifically on artist housing projects. The LRC intentionally steered major commercial development away from the warehouses where artists lived and set aside \$250,000 "to provide gap financing to stimulate interests in artists' housing."<sup>11</sup>

During this time the LRC also began street level projects to reinforce the neighborhood's historic and artistic identity. In 1981, the LRC hired a consultant "...to work with city agencies to create a new set of design standards for historic lighting, bus shelters, and street landscaping."<sup>12</sup> The result was streetlights replicating the design of the old gas streetlamps. The City of St. Paul was so pleased with the result; it installed similar lights around downtown St. Paul. The design consultant also produced bus shelters incorporating accents from the historic streetlights. The Metropolitan Transit Commission (MTC) was initially less than enthusiastic about the modified bus shelter designs, but dropped objections when the City of St. Paul agreed to maintain the added features. . (MTC is the public transportation division of the Metropolitan Council, which is authorized by the State Legislature to serve as the Cities' regional planning entity.) Using bus shelters to symbolize neighborhood identity proved so popular that MTC gave many of the higher traffic bus stops around the Twin Cities distinct designs corresponding to their neighborhoods (Figure 5). When a new light rail line between downtown Minneapolis and the Minneapolis/St. Paul international airport was opened in 2004, each of its 17 stations was given a slightly different design to reflect the neighborhood it was located in (Figure 6). This practice is also being employed by MTC in its design of the stations along the Central Corridor light rail line between downtown Minneapolis and downtown St. Paul, where it will terminate at Union Depot in Lowertown.

Built between 1917 and 1923, Union Depot (Figure 16), so named because it combined several smaller depots into one, was left empty when the one passenger train line left in the Cities moved to Midway Depot in 1971. The United States Postal Service bought the concourse part of Union Depot and used it as a staging area for

the semis serving the neighborhood post offices around St. Paul. The LRC provided gap financing to Asset Development and Services, Inc. for rehabilitation of the Depot into office space and restaurants, retaining the atrium for community gatherings and weddings. As a gap financier, LRC generally awards no more than \$200,00 or 10% of a project's total cost to loan applicants (Figure 7).

LRC again partnered with Asset Development and Service, Inc. in 1985 to undertake the conversion of a loft into legal Artist's housing, and asked ArtSpace, to consult on the \$1.4 million project.

"Finding and retaining affordable live/work space is an age-old problem for artists, painters, sculptors, dancers, and others who require an abundance of well-lit space in which to work. Many artists gravitate to old warehouses and other industrial buildings, but their very presence in an industrial neighborhood often acts as a catalyst, setting in motion a process of gentrification that drives rents up and forces the artists out. This is precisely what happened in Minneapolis' historic Warehouse District in the 1970s and led to the creation of ArtSpace in 1979. Established to serve as an advocate for artists' space needs, ArtSpace effectively fulfilled that mission for nearly a decade. By the mid-1980s, however, it was clear that the problem required a more proactive approach, and ArtSpace made the leap from advocate to developer."<sup>13</sup>

Joining the Lowertown Lofts Limited Partnership was ArtsSpace's first foray into development.

The partnership acquired the upper floors of a nearly empty warehouse that was being used as an office building. The project was funded through a mix of tax-exempt bonds, grants (from Dayton Hudson and Bush foundations), and loans and loan guarantees from a neighborhood development program, a city rehabilitation program (\$540,000), and LRC (\$210,000)<sup>14</sup>. The artist-tenants formed a limited equity cooperative to operate the "Lowertown Lofts" for the first 8 years, at which point it would buy the lofts from the Limited Partnership at a price agreed upon when development began. Since the Lowertown Lofts opened in 1985, they have had nearly 100% occupancy.<sup>15</sup> Units are available in three sizes: approximately 485 ft<sup>2</sup>, 900 ft<sup>2</sup> and 1300 ft<sup>2</sup>, and range in rent from \$350 to \$800, well before market rate. Applicants hoping to live in the Lowertown Lofts are asked to submit a resume with

their application and final selection comes after an interview and a review of the artist's work (Figure 8).

ArtSpace went on to rehabilitate the 1908 Northern Warehouse and the 1894 Tilsner Building into artist's studio-housing as well. Another developer adapted a fourth warehouse for this use (the 262 Studios on Kellogg Avenue), increasing the total units for artists' use in Lowertown to 180. Ranging from under 500 ft<sup>2</sup> to over 2000 ft<sup>2</sup>, some units accommodate families, and almost all of them are priced significantly below market rate. All of the projects received historic rehabilitation tax credits, and some received low-income housing tax credits as well. "Today about 500 artists live and work in Lowertown, making it the largest arts colony in the Twin Cities, and one of the largest art communities in the United States".<sup>16</sup> Although still based in Minneapolis, ArtSpace has since grown to be a developer of affordable spaces for artists and art organizations in over 100 communities across the U.S.

In addition to housing, LRC has proposed other arts-related projects, including an arts center with studios and classroom spaces, a black box 300-seat theater, and galleries to exhibit public art projects. The artists of Lowertown formed the St. Paul Arts Collective in 1977. Numerous other arts organizations were either founded in Lowertown or relocated there with the encouragement of the LRC: Minnesota Arts Board, the Jerome Foundation (a funder of the arts in Minnesota and New York), Public Arts St. Paul, Nautilus Theater, Zeitgeist Quartet, Minnesota Ballet School (whose annual performance of the Nutcracker takes place in the Depot), Springboard (Resources and Counseling for the Arts) and the American Composer Forum. LRC worked with Public Arts St. Paul to install public art in the skyways and parks around Lowertown. (St. Paul's skyway system covers 30 blocks or 5 miles in downtown). The Twin Cities are second only to New York City in terms of live theater seats per capita and are the third largest theater market in the U.S.<sup>17</sup>

One of these performance spaces is Mears Park (Figure 9). St. Paul philanthropist Norman Mears proposed a \$1.5-million-redevelopment of Smith Park (named after the developer of that area of Lowertown) before he died in 1974. LRC brought this redevelopment plan to fruition, turning a "haven for winos"<sup>18</sup> into the "village common" of Lowertown's Urban Village - and they renamed the park after

Mears. LRC also facilitated moving the St. Paul Farmer's Market to a site nearby the park. Despite losing part of the site to I-94, the Farmer's Market continued to occupy Tenth and Jackson streets in Northern Lowertown until 1982, when the St. Paul Port Authority, was approached by Embassy Suites to develop a hotel on this site next to an exit from the interstate. After the Farmer's Market was unsuccessful in having their "nondescript steel sheds" designated as historic landmarks.<sup>19</sup>, the LRC convinced the farmer's market that moving to Fifth and Wall Streets was a return to its roots, as this site is quite close to one of the areas selected by the City of St. Paul in 1853 to host the first Farmer's Market.<sup>20</sup>(Figure 10).

When the LRC was established, its loan process was coordinated with the state and local applications for a "Certificate of Appropriateness" for new construction or rehabilitated construction in the Lowertown Heritage Preservation District. The site to be redeveloped by Embassy suites lay outside of this district, so the LRC didn't know if its involvement would be welcomed, particularly since the director of the St. Paul Port Authority did not want the LRC involved. Mayor Latimer secured the Embassy Suites permission for the LRC to review the hotel's design. The LRC has no regulatory powers, but its loan agreements do specify that for a project to receive a loan from them, the project has to follow LRC's design guidelines. "We encouraged developers to create public space within the private domain and to make sure that massing and materials were compatible with the building character"<sup>21</sup>. Thus when Embassy Suites produced a white-stucco pseudo-Spanish design, the LRC was able to convince them that the style was inappropriate for the area. The LRC also hired an architect to produce designs demonstrating how the hotel could engage with the neighborhood more by building at the edge of the block rather than the center, moving the hotel's restaurant to front the street while parking was moved to the side and rear, and including outdoor garden space.<sup>22</sup> Though the Embassy Suites retained a Spanish-influenced design on the hotel's interior, they were so pleased with the architect's exterior redesign that they hired the firm to design five more hotels around the country (Figure 11).



Not all LRC interventions end so amicably. In 1986, Robert Boisclair of the Boisclair Corporation, the developer of Riverplace, a high-rise mixed-use complex along the river in Minneapolis, decided to develop a superhole left by urban renewal. The eastern side of the block facing Mears Park was located in the Lowertown Heritage Preservation District and contained two seven-story historic buildings, but the rest of the block was bare and the western half lay in the urban core of downtown. Eager to fill the hole, Mayor Latimer recommended that LRC give Boisclair Development a loan, and they did. Then they received a design proposal from Boisclair (Figure 12). Weiming Lu, President of LRC from 1981 to 2006, described that first design as "...a massive 40-story skyscraper - emulating the AT&T tower in New York, flanked by two stepped-down slab apartment buildings and a seven-story base of stores and offices.<sup>23</sup>" Because the western half of the site was in the downtown core, by right, the developer could build a skyscraper. Since skyscraper building had resumed in St. Paul in the 1970's, the new buildings had deferred to the 1931 National Bank Building, not going above its 417 feet. Boisclair's skyscraper was the first new skyscraper to disregard this convention, proposing a 46-story 443 foot-tall-tower. Not only was the tower massively tall, it was also massively bulky. LRC recommend that Boisclair break up the tower's mass in two, which Boisclair did in its second design, but both towers were placed along one street. The LRC refused to approve this design as well and hired design professionals to come up with alternative designs to demonstrate to Boisclair other ways of breaking up the mass (Figure 13). Weiming Lu recalls, "At one point the developers even threatened to sue us despite provisions in the loan agreement that limited their legal options. But ultimately they agreed to incorporate most but not all of our suggestions."<sup>24</sup>

The project was named Galtier Plaza after the priest who changed the city's name from Pig's Eye to St. Paul. The historic buildings were kept only as facades with the seven-story base fronting Mears Park, but the shorter of Galtier's two towers was set back 60 feet behind them so as not to cast Mears Park into shadow. The project included 347 upscale apartments, 121 luxury condominiums, 16 townhomes, a YMCA facility, 192,000 square feet of retail and restaurant space, 100,000 square feet of office space, and an underground parking garage for 800

cars, and each of these parts was funded separately: the rental apartments were funded by bonds sold through the Port Authority to private institutional investors; the YMCA was on a separate parcel; and much of the other private funding came from investors as equity and from Chemical Bank of New York as a loan. An economic downtown began as the project was being built and the Port Authority took over the rental apartments for which they had loaned \$32 million - after the default on that part of the project. "The initial retail tenants proved to be too upscale to attract customers"<sup>25</sup> and were repositioned toward services for the neighborhood and downtown. In 1996, this area was extensively remodeled to decrease retail space and increase office space. Currently occupancy of retail and offices spaces is 85%. The current rent in the apartment Jackson Tower (the taller one) ranges from \$665 to \$1,275. Rents in Sibley tower range from \$594 to \$1,615 (Figure 14).

Of the 46 historic warehouses in Lowertown when the LRC started its work, 42 remain today (Figure 15). Among the four counted as lost are the two retained only as facades with Galtier Plaza. On the other side of Mears Park, next to the Farmer's Market, the Crane Warehouse was threatened with demolition in the mid-1990. The Heritage Preservation Commission denied a demolition permit when the owner claimed he had to tear it town because he couldn't sell it (although he had tried to sell it at an inflated price). The City Council upheld the HPC's decision, and LRC went looking for a developer to rehabilitate the building. Aeon, which was established in 1986 as the Central Community Housing Trust, a not-for-profit-developer, stepped forward. When Aeon acquired the Crane-Ordway building in 2004, it had been empty for 30 years. Aeon remodeled the 1904-structure into affordable apartments, "...including 14 units for adults experiencing long-term homelessness."<sup>26</sup> Twenty-Five to 30% of the housing in Lowertown is considered affordable. "A unit is affordable if it is priced at or below 30% of gross income of a household earning 60% of the Twin Cities median family income (or \$46,200 in 2005)"<sup>27</sup> This equals a maximum rent of \$770/month. The Twin Cities metropolitan area is the 16th largest in the United States. It also has been ranked as having the sixth highest standard of living and sixth lowest cost of living among major U.S. metropolitan areas<sup>28</sup>. City wide, 30% of the housing in St. Paul is regarded as affordable. A report by an

Advisory Panel to the Metropolitan Council estimated that 2,625 more affordable units will be needed in St. Paul between 2011 and 2020. Lowertown was one of the few areas in St. Paul to experience a population growth in the 1980's, but by 2000 the population of St. Paul overall had grown from its low in 1980 to 287,151. One of the other affordable housing projects LRC oversaw was "Heritage House" for seniors. "With advice and support from the Minnesota Historical Society, the architect added two stories to one section of the building and one story to another. The expansion allowed for the creation of enough additional living units to make the project economically feasible without sacrificing the building's historical integrity."<sup>29</sup> LRC contributed \$120,000 and the city did likewise toward the \$3 million conversion of a warehouse into 60 units of subsidized housing for the elderly.

In 1997, the Legislature instructed the Minnesota Department of Transportation (MnDoT) to determine if the Twin Cities could support commuter rail on existing freight railroad lines and to identify possible light rail corridors. MnDoT studied 19 rail corridors, concluded six were capable of supporting commuter rail and divided them into tiers of importance.<sup>30</sup> Of the top tier of importance, the Hiawatha light rail line (route 55, discussed above) opened in 2004, and the Northstar commuter rail corridor is expected to be operational by 2009. The Central light rail corridor between downtown Minneapolis and downtown St. Paul is expected to be completed in 2014. Although other termination points were proposed, the City of St. Paul has been adamant that the Central Corridor should conclude at Union Depot, which the City once again wants to use as a multi-modal transit hub (Figures 16 + 17). The LRC launched a media campaign to whip up public support for returning train service to the depot. Congressman James Oberstar negotiated with USPS to facilitate moving their bulk-mail processing facility to Eagan, a suburb of St. Paul. On 23 October 2007, The Ramsey County Regional Rail Authority officially approved the agreement to purchase the Union Depot concourse and adjacent track areas from the U.S. Postal Service. It estimates that rehabilitating the concourse to accommodate modern trains will cost \$250 to \$300 million and that rehabilitations will be concluded in 2012.<sup>31</sup> In addition to serving the Central Corridor line, The Empire Builder will once again call at Union Station. Ramsey County also plans for

the Hinckley-Red Rock - St. Paul and Hastings-St. Paul Commuter rail lines (scheduled for 2020 or later)<sup>32</sup>, the Rush, Red Rock, Robert Street, and 1-94 East Corridor bus routes, the Greyhound and Jefferson bus line, and, eventually, a Midwest High-Speed Rail line to Chicago, as well as bicycle commuters, to call at Union Depot. The LRC has proposed a River Garden on the bank below the concourse to reconnect Lowertown to the Lower Landing and tie walking and bicycle trails and other river parks.

In 1997, a program officer from McKnight Foundation and several neighborhood leaders from St. Paul's East Side asked LRC's helping to reclaim an old railyard. They helped LRC raise \$5.7 million to acquire the brownfield site from the railroad. Then they donated the land to the City and used funds from the EPA to clean the site. In May 2005 it was dedicated as Bruce Vento Nature Sanctuary, after a Congressman from the East side who legislated for the environment<sup>33</sup>. Tribal leaders took part in the dedication of the Nature Sanctuary, which covers 27 acres. Four trails running through Lowertown and the Nature Sanctuary opened 14 July 2007 to Indian Mounds Park and the proposed river garden.

A little ways downstream from Lowertown, at least 35 burial mounds were built by the Hopewell culture up to 2,000 years ago<sup>34</sup>. Although this culture had long since disappeared when white settlers arrived in the area, the Dakota Nation, which had migrated to the Mississippi River Valley from the northern-Minnesota woodlands in the mid-1600's, continued to use the mounds for burying their dead. After treaties removed the tribes from the riverbanks, 19 mounds in the area known as Carter's Cave, after a British explorer, were destroyed in 1869 by the building of the railyard. In 1892, 17 acres including the 16 remaining mounds were acquired by the city of St. Paul to protect from the rapidly expanding southeaster neighborhood of Clayton's Bluff. Well landscaping the park in 1896, the City destroyed 10 more of the mounds, leaving just the six that overlook St. Paul today.

The row of parks heading downstream from Lowertown record the three texts of the Palimpsest (Figure 18): The Tribes of Indian Mounds, the railroad of Bruce Vento Nature Sanctuary, and the Lower Landing of the river garden. These parks are

witnesses to a neighborhood revitalized without wiping out its existing building fabric or displacing most of its residents.

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- <sup>8</sup> Lu, "Building a Creative Community", p. 1
- <sup>9</sup> Moe, *Changing Places*, p. 204
- <sup>10</sup> Moe, *Changing Places*, p. 205
- <sup>11</sup> Lu, "Building a Creative Community", p. 5
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- <sup>14</sup> Moe, *Changing Places*, p. 207
- <sup>15</sup> Webmaster, "About Us", <http://www.lowertownlofts.com/>, © 2007 Lowertown Lofts Artists Cooperative, Last updated 5 September 2007
- <sup>16</sup> Lu, "Building a Creative Community", p. 12
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- <sup>18</sup> Lu, "The Tao of City Design", p. 18
- <sup>19</sup> Lu, "The Tao of City Design", p. 14
- <sup>20</sup> <http://www.stpaulfarmersmarket.com/about/>
- <sup>21</sup> Lu, "The Tao of City Design", p. 9
- <sup>22</sup> Lu, "The Tao of City Design", p. 14
- <sup>23</sup> Lu, "The Tao of City Design", p. 9
- <sup>24</sup> Lu, "The Tao of City Design", p. 10
- <sup>25</sup> *Changing Places*, p. 210
- <sup>26</sup> Aeon Homes, "Crane Ordway", [www.aeonhomes.org/crane\\_ordway.html](http://www.aeonhomes.org/crane_ordway.html), © 2007 Aeon, 1625 Park Avenue, Minneapolis, MN 55404 612-341-3148;
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<sup>32</sup> Laurie Blake, "Suburbs want train plan on fast track", *Star Tribune*, Metro Edition, News Section, p. 1B, Minneapolis, Minnesota, 18 March 2007

<sup>33</sup> Lu, "The Tao of City Design", 27 - 8

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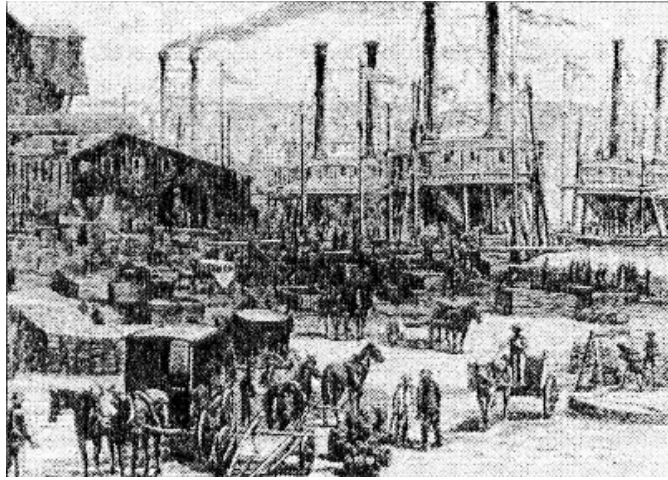
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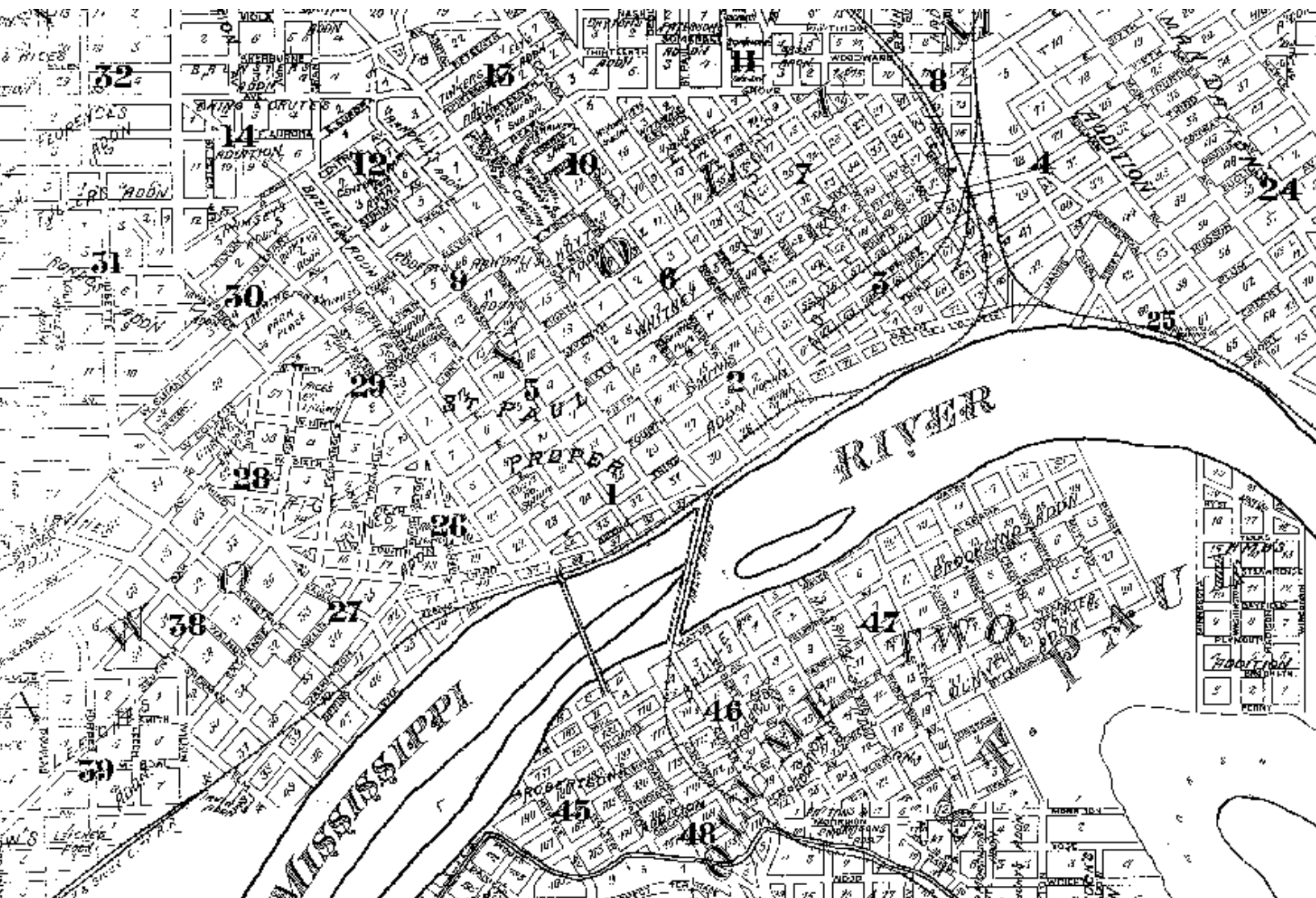
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Figure 1: Lower Landing in 1864



From: Weiming Lu's "The Tao of City Design: Balancing Changes with Continuity", © 2007 Weiming Lu, 221 Westwood Drive N., Minneapolis, Minnesota, 55422, luxxx024@umn.edu, p. 6

Figure 2 : 1885 Sanborn Map of St. Paul, Vol 1, Sheet oa (key) with Lowertown circled



From: ProQuest Information and Learning Company's "Digital Sanborn Maps, 1867 - 1970", © 2001 by The Sanborn Map Company, Sanborn Library, LLC.



Figure 3: Lowertown Between 1180 and 1920. “The Union Depot, the many warehouses, and the rail yard represent the Vibrant Railroad era in Saint Paul.”



From: Weiming Lu’s “The Tao of City Design: Balancing Changes with Continuity”, p. 6

Figure 4: Map of the Heritage Preservation Districts in St. Paul’s District 17, Composed of Government Town, Downtown, and Lowertown. (The city is divided into 17 neighborhood planning districts.)



12 maps of District 17 can be found under “Downtown Maps” at [www.stpaul.gov/maps/DowntownMaps/index.html](http://www.stpaul.gov/maps/DowntownMaps/index.html)



Figure 5: Lowertown Street Scapes: (Left) Bus-stop and (Right) Streetlamp incorporating Historic details



Left: From Weiming Lu's "The Tao of City Design: Balancing Changes with Continuity", p. 12

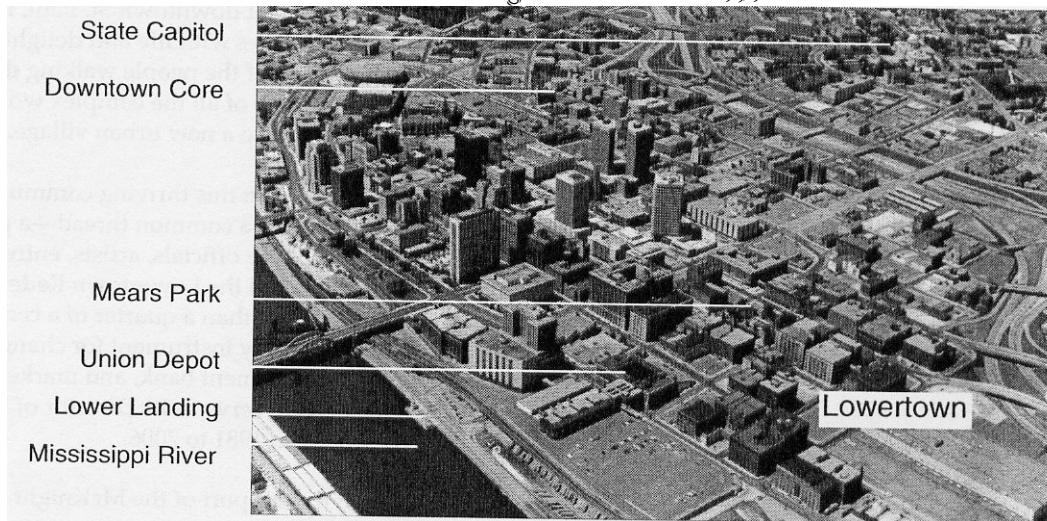
Right: From Moe and Wilke, *Changing Places: Rebuilding Community in the Age of Sprawl*, Henry Holt and Company, Inc., (New York) © 1997, with pictures by John R. Murray, unnumbered picture section before p. 161

Figure 6: Light rail car at the Government Plaza Station. Notice how the station's design complements that of the Municipal Building (which serves as the Minneapolis City Hall and the Hennepin County Seat), demonstrating that transit stops linked to neighborhood identity have spread beyond Lowertown.



This photo (no. 329998) was taken by Peter Ehrlich on 8/2/2004 for nycsubway.org and can viewed on page "21-40" at <http://world.nycsubway.org/us/minneapolis/index.html>

Figure 7: Aerial View of Lowertown at the time LRC began its work in 1979.



From Weiming Lu's "The Tao of City Design: Balancing Changes with Continuity", p. 2

Figure 8: Housing in the Lowertown Heritage Preservation Area (locations discussed in bold):

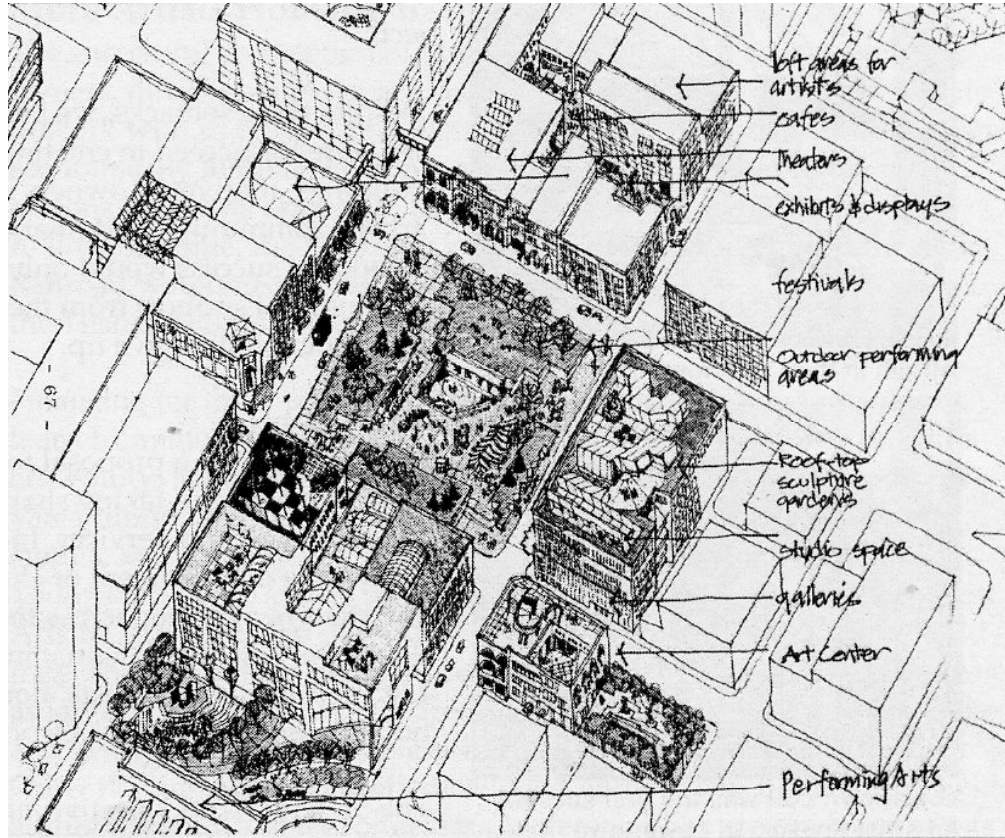
- 1. 262 Studio** (artists only) 262 East Fourth Street 651-291-1047;
- 2. American House**, 352 Wacouta Street, 651-222-5951;
- 3. The Cosmopolitan**, 250 East Sixth Street, 651-222-0609;
- 4. The Towers of Galtier**, 172 East Sixth Street\_651-297-6738,
- 5. Heritage House**, 218 East Seventh Street, 651-228-9775;
- 6. Lowertown Commons**, 300 East Fourth Street, 651-290-2230;
- 7. Lowertown Lofts Artists' Cooperative**, 255 East Kellogg Blvd., 651-254-9801;
- 8. Market House**, 289 East Fifth Street, 651-224-4321;
- 9. Mears Park Place**, 401 Sibley Street, 651-292-1313;
- 10. Northern Warehouse Artists' Cooperative**, 308 Prince Street, 651-333-9012;
- 11. The Parkside**, 250 East Sixth Street, 651-290-2230,
- 12. Tilsner Artists' Cooperative**, 300 Broadway, 651-228-9058



From <http://www.lowertown.org/LRC/housing2.html> no copyright listed, Lowertown Redevelopment Corporation, 380 Jackson Street, Suite 750, St. Paul, Mn, 55101



Figure 9: LRC Art's District Vision Around Mears Park



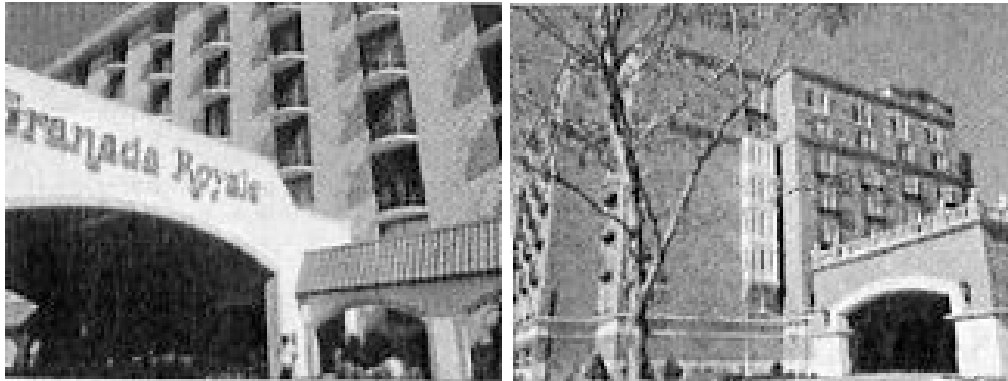
From Weiming Lu's "Building a Creative Community: Vision and Persistence in Creating the Lowertown Arts District", © 2007 Weiming Lu, 221 Westwood Drive N., Minneapolis, Minnesota, 55422, luxxx024@umn.edu, p. 5

Figure 10: St. Paul Farmer's Market, established in 1853, has occupied its current site since 1982



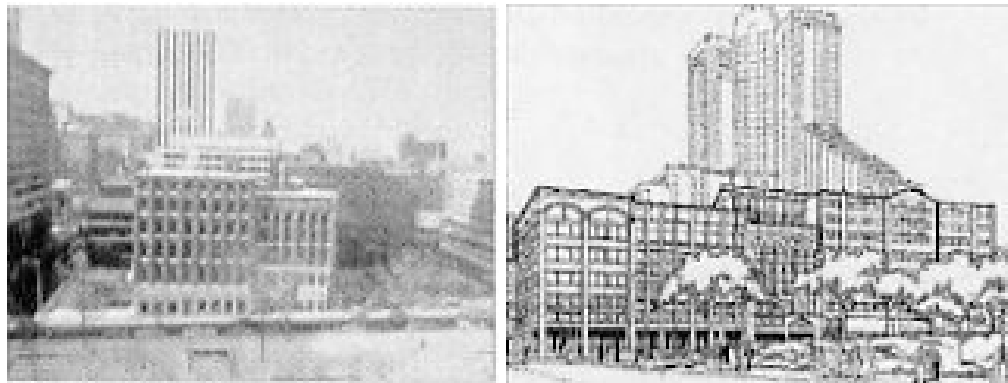
From Moe and Wilke, *Changing Places*, with pictures by John R. Murray, unnumbered picture section between pages 160 and 161

Figure 11: (Left) Example of Proposed Embassy Suites design, (Right) Design that was built



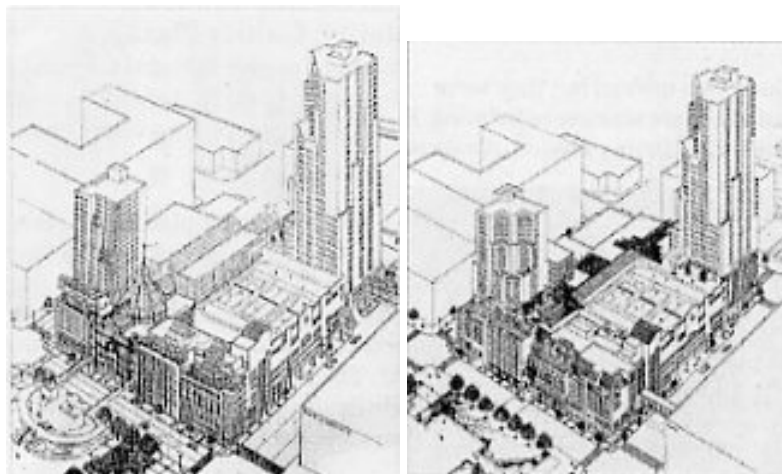
Both From Weiming Lu's "The Tao of City Design: Balancing Changes with Continuity", left p. 34, right p. 35

Figure 12 (Left) Site before development of Galtier Plaza, (Right) Developer's first proposal



Both From Weiming Lu's "The Tao of City Design: Balancing Changes with Continuity", p. 9

Figure 13 (Left) Revised Galtier design proposed by LRC, (Right) final design submitted by developer



Both From Weiming Lu's "The Tao of City Design: Balancing Changes with Continuity", p. 10

Figure 14 (top of next page) Galtier Plaza Today, by day (left) and dusk (right).

The apartments are managed by Bigos Management. Their website includes a photo section, which can be viewed at [www.tbigos.com/GaltierSite.aspx](http://www.tbigos.com/GaltierSite.aspx) and [www.tbigos.com/gallery.aspx?SiteID=69](http://www.tbigos.com/gallery.aspx?SiteID=69)



Figure 15: LRC's Urban Village Plan post Galtier Plaza

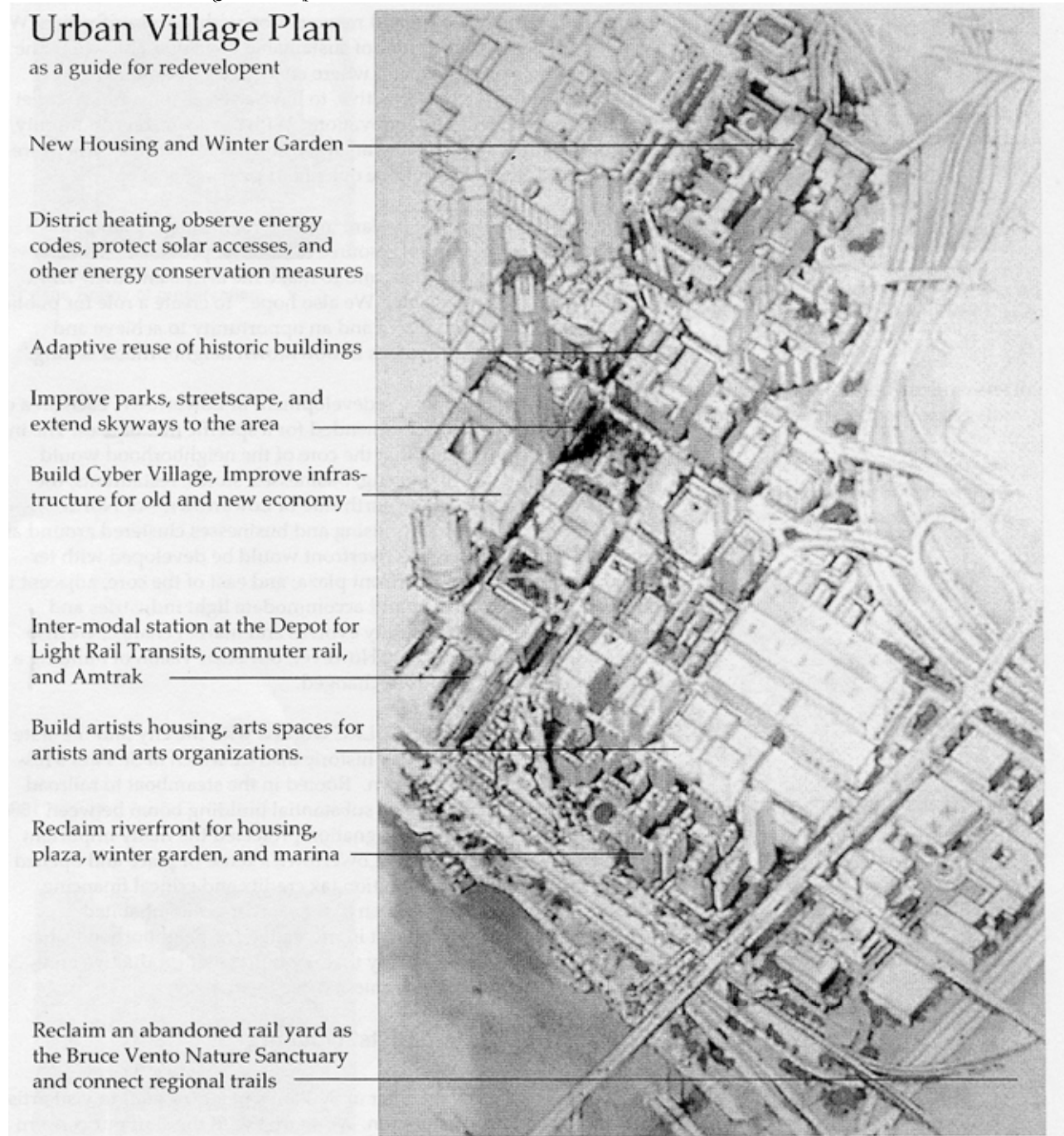
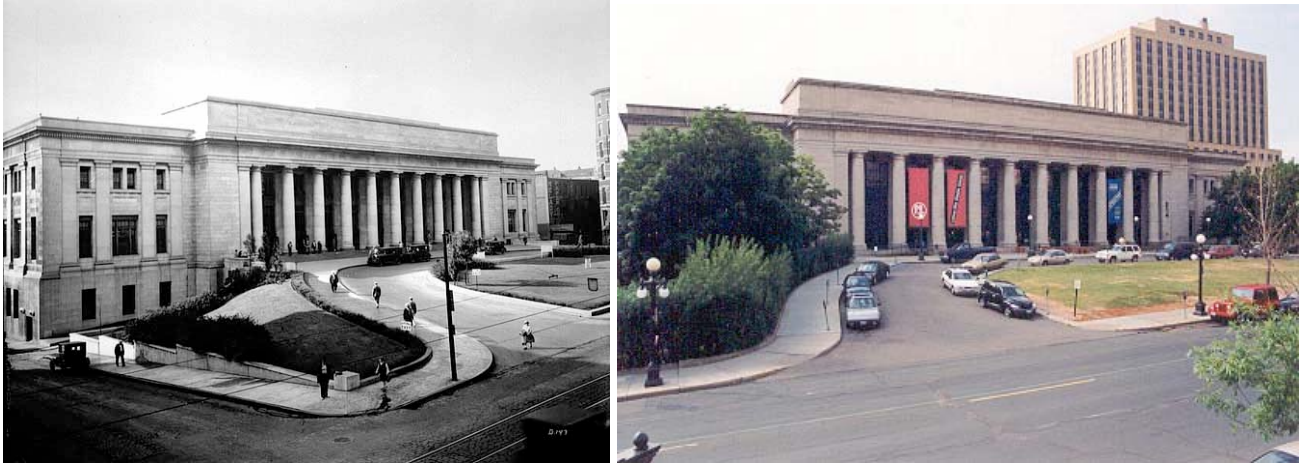


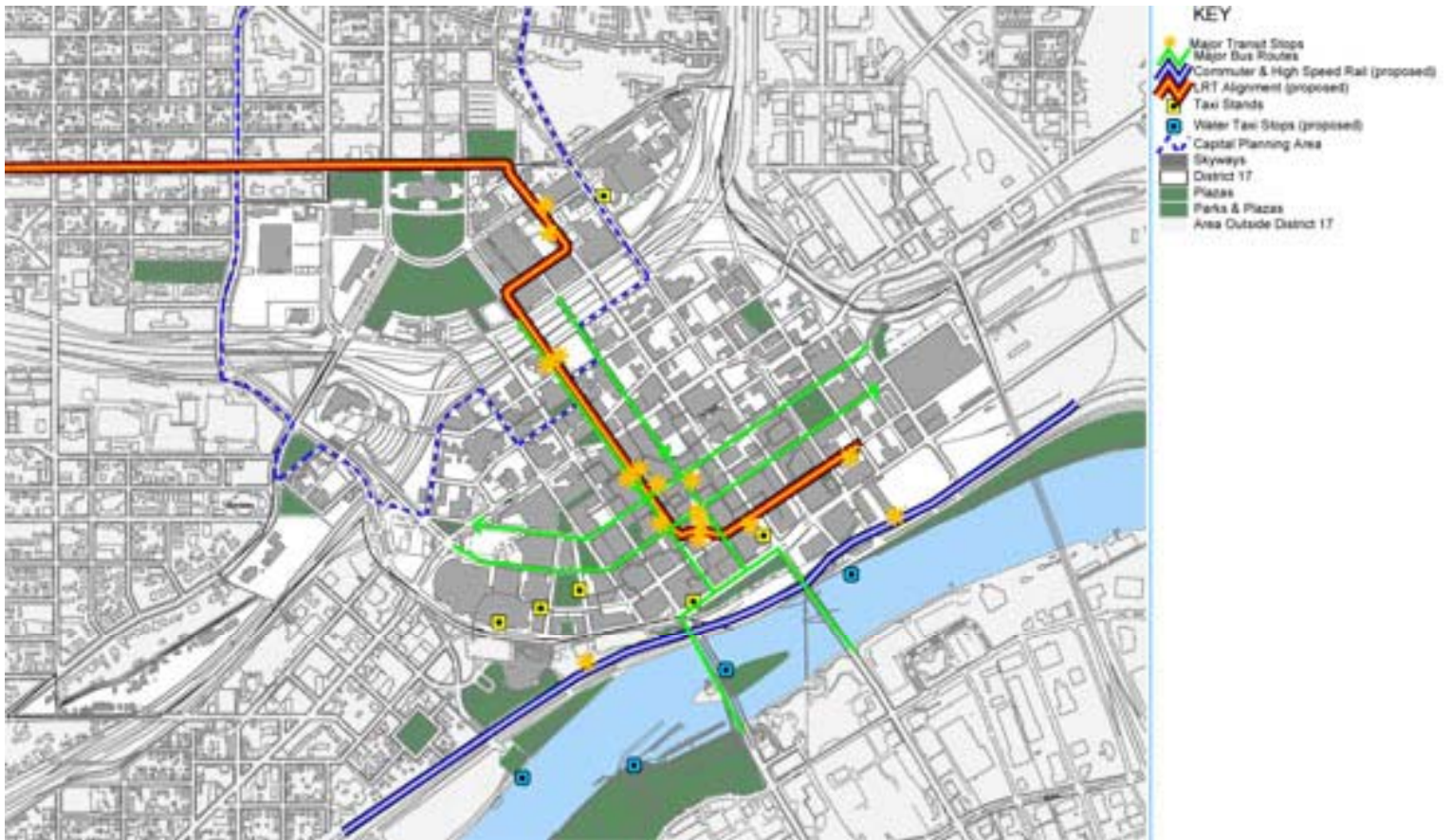


Figure 16: Union Depot (Left) Shortly after it was complete in 1923, and (Right) 2001



From (Left) [www.twincitiesdailyphoto.com/labels/downtown.html](http://www.twincitiesdailyphoto.com/labels/downtown.html)  
(Right) [www.gngoat.org/depots\\_mn.htm](http://www.gngoat.org/depots_mn.htm), photo take by Lindsay Korst

Figure 17: District 17 Map Transit Map



From [www.stpaul.gov/maps/DowntownMaps/index.html](http://www.stpaul.gov/maps/DowntownMaps/index.html)

Figure 18: View of St. Paul from Indian Mounds Park with Lowertown in the midground and Downtown in the background



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