

A ballerina in a black tutu is performing on a large red sculpture of the letter 'A' at a train station. In the background, a yellow and blue 'T METRO' train is visible, along with a glass-walled building and a sign that reads 'BLOOMINGTON CENTRAL'.

# APPENDICES

*Shown: Ballerina from the  
Continental Ballet Company  
dancing aboard "The A Project" in  
Bloomington Central Station Park  
during the 2014 South Loop  
Discovery Charrette.*

*Photograph by Bruce Silcox.*

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IN THIS PLACE WE STAND! Shown here are residents, workers and representatives of organizations from all over Bloomington and the South Loop. They are standing together in the center of MOA's Great Room within a floor boundary map of the South Loop. Photo by Bruce Silcox. Floor Map by Witt Siasoco.

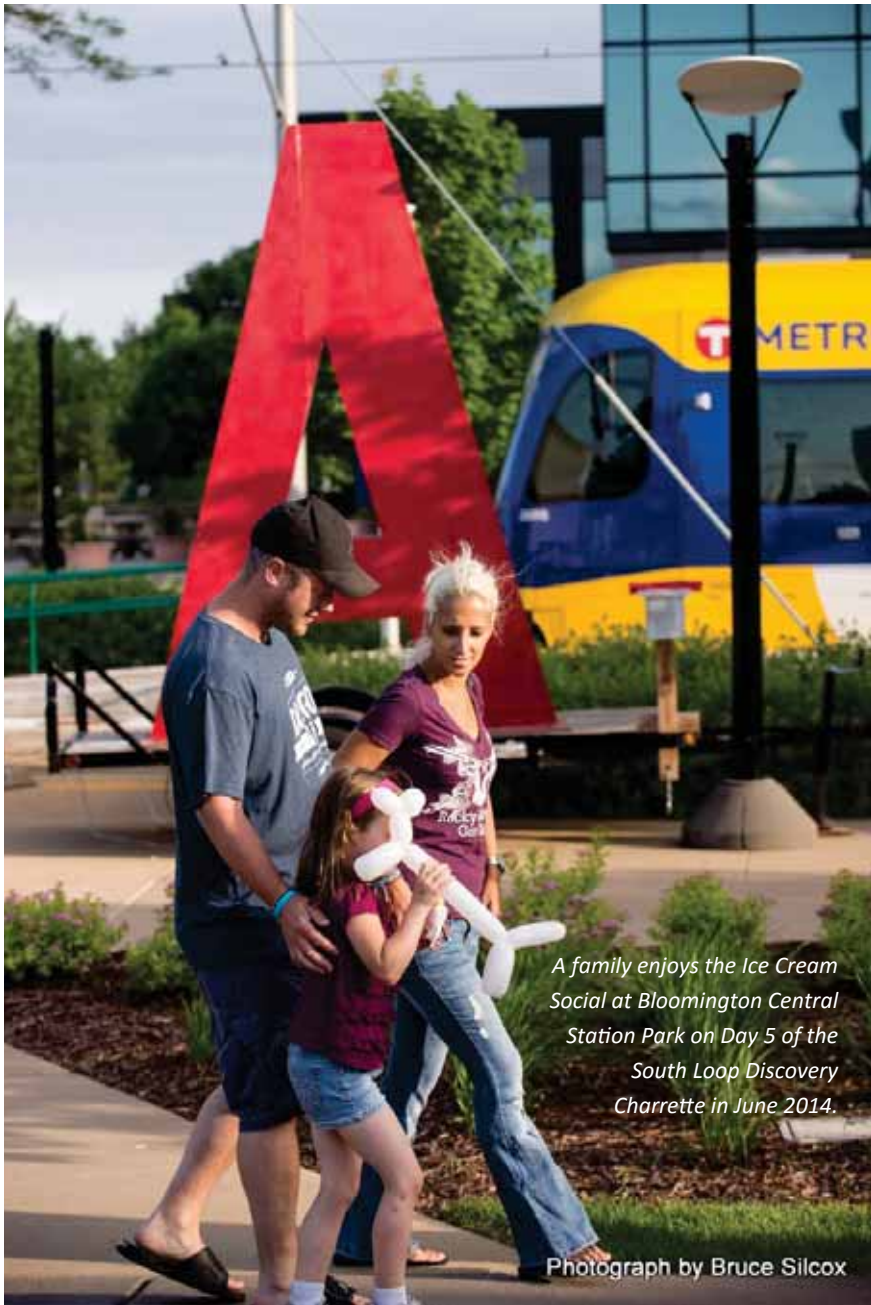


## APPENDIX A

# 2014 SOUTH LOOP DISCOVERY CHARRETTE

### JUNE 12-20, 2014





A family enjoys the Ice Cream Social at Bloomington Central Station Park on Day 5 of the South Loop Discovery Charrette in June 2014.

Photograph by Bruce Silcox

## APPENDIX A: DISCOVERY CHARRETTE CULTIVATING PRIDE OF PLACE

One way to develop pride of place can be through an exploration of the landmarks, places and people that have gone before, through a search for heritage and culture. What are the storylines of the South Loop? What happened here? Why is this place like this? Why should we care about the shared places that we live, work and play every day? Why would these places be interesting to visitors? What is worth understanding? What is out there we can learn from? What is worth celebrating?

*Creative Placemaking in the South Loop* began with these questions. In 2014, building on research and contributions of local and regional historians, a seven day *Creative Placemaking Discovery Charrette* was conducted around five day-long explorations of five emerging themes.

The following pages are a quick tour through some important times and places that were explored, interspersed with photos of the community members and placemakers—as they searched for, discussed and celebrated landmarks, places and people. The large and collaborative community based effort revealed five remarkably interesting and significant district storylines.

WHY SHOULD WE CARE  
ABOUT THE SOUTH  
LOOP AND THE SHARED  
PLACES THAT WE LIVE,  
WORK AND PLAY EVERY  
DAY?





Photograph by Bruce Silcox

## ALL STORIES BE TOLD

Creating venues for free speech and storytelling is critical in developing successful urban environments, and is integral to creative placemaking. There is a place for everyone in the South Loop. Everyone's story can be heard. The City of Bloomington is committed to creating space in the South Loop where individuals can speak freely, and where community expressions—about the past, present or future—can be made.

2014

### SOUTH LOOP DISCOVERY CHARRETTE

2015

### AFTER THE BIRDS TAUGHT ME TO FLY WALKING THEATRE

2016

???



**Above Left and Below Left:** Actor and Professor Harry Waters Jr. of the Creative Community Builders Team led storytelling activities at the 2014 South Loop Discovery Charrette. Themes and stories from the South Loop were told in a Celebratory theatrical performance involving the charrette team and community.

**Above Right:** Poster for Cross-Pollination, a live musical community based project in 2015 involving the community—also a Creative Placemaking in the South Loop Demonstration Project, organized and produced by Place Base Productions.

**Below Right:** The Queen Bee, played by a community volunteer, told the story of the bees during a key scene in *After the Birds Taught Me to Fly*, the culminating Walking Theatre Performance by PlaceBase Productions. The play told the story of the relationship of the South Loop and the river valley. The play was hosted by US Fish and Wildlife at the Minnesota National Wildlife Refuge.



## DISCOVERY CHARRETTE OBJECTIVES

Beyond its role as the public launch of the Creative Placemaking in the South Loop 2014-2015 grant period, the seven day charrette had five major objectives:

**Discovery:** Identify and illustrate the history, purpose and desired identity of the South Loop - building on brand form South Loop District Plan Development. Look closely on the ground and into the past to find out what is distinctive and what is important to celebrate.

**Community Building:** Form new relationships and strengthen connections among key constituencies and between existing and new partners.

**Gathering and Development of Project Ideas:** Identify set of diverse but coordinated sites for future demonstration projects including key themes related to the specific site and to overall South Loop identity. The community was also asked to generate project ideas for creative placemaking in the South Loop.

**Exploration of Policy:** Identify essential linkages between physical spaces, a definition of roles, relationships and partnerships between organizational and business entities, an Inventory of current related city policies, and to begin to consider a long range policy framework.

**Regional Anticipation:** Contribute to heightened awareness and anticipation in the Metro region of: a) the potential of the South Loop and its vision; b) the discovery and visioning process involved in creative placemaking, and c) the upcoming demonstration projects.

## LEARNING BY DOING:

### *THE CHARRETTE began the DEMONSTRATIONS of CREATIVE PLACEMAKING ACTIVITY*

#### Neighborhood Expo and Project Launch at Mall of America

On Day 1 of the charrette, a community expo and project launch kicked off the project at The Mall of America. The project Core Team welcomed the community and stakeholders, potential hosts and artists to a day of fun activities and interactions.



#### Charrette Base Camp at Bloomington Central Station

Under and surrounding a large tent in Bloomington Central Station Park, the charrette team and the community worked together for five days exploring the South Loop, sharing stories, eating, listening to music, watching dance, and having fun.



#### Community Mural

Community members, stakeholders and participants were asked to contribute an expression about their dreams for (and about) the South Loop by contributing to a community mural.



#### Placemaker's Idea Prize

Local artists, designers and community members were invited to submit their most exciting ideas. Three winners from a pool of 90 submissions were selected by a twelve member jury and by community voting.





# EVENT **IDEA PRIZE**

## BLOOMINGTON CENTRAL STATION PARK



# PLACEMAKER'S IDEA PRIZE

- A. An **IDEA LAB** was set up at venues throughout the week, allowing **anyone with a pencil** to submit an idea in under five minutes.
- B. Prize amounts of **\$1000** were announced at the Launch Party.
- C. A jury was asked to judge two favorites, while the community was asked to vote for a people's Idea Prize.
- D. Award-winners were announced at the Final Celebration on the last day of the charrette.

A welcome table and *Idea Lab* was set up to engage, inform and orient participants. A Placemaking Jury of regional and local professionals were convened to select two winners, and the community elected their favorite at community voting events including an ice cream social co-hosted by the Bloomington Fire Department and the Continental Ballet Company.



Placemaker's Idea Prize submissions were asked to support the South Loop vision and:

1. *Include a permanent or temporary art or cultural event or physical intervention in the South Loop*
2. *Have an interactive or social component*
3. *Engage a variety of South Loop stakeholders including residents, workers, business owners/managers, visitors, and project partners*
4. *Draw from the history of the area and the people who have lived and worked here*
5. *Dream big without the bounds of budget or permitting constraints*

## Mock DRC (Development Review Committee)

Several Idea Prize finalists were invited to bring their concepts for an informal critique in front of several members of the City of Bloomington's Development Review Committee. After presentations by placemaking teams, the committee identified the array of potential technical, risk management, safety, permitting, design and maintenance issues.

## Guided District Explorations

Five days of the charrette included guided walking explorations of the people places and landmarks of the district. From an outdoor base camp set up in Bloomington Central Station Park, the charrette team, South Loop hosts and partners to walk the district in search of the landmarks, stories, places, and people that make the South Loop distinctive.

Day 1 EXPO, MIXERS and LAUNCH PARTY

Day 2 NEXT STOP: BLOOMINGTON CENTRAL STATION

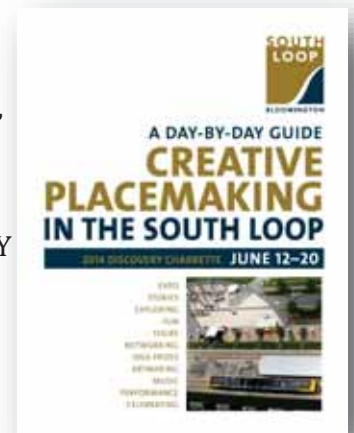
Day 3 WILDLIFE REFUGE, OUR REFUGE.

Day 4 PLANES, TRAINS, and ...?

Day 5 FROM COMMERCE to COMMUNITY

Day 6 TOUCHING HOME

Day 7 **CELEBRATORY PERFORMANCE** - Back at Mall of America on the final day, the charrette team summarized the week in a fun and musical performance for the community that celebrated the themes 'discovered' during the week.







Photograph by Bruce Silcox

## FINDING OUR VOICE

### THE SOUTH LOOP DISCOVERY CHARRETTE BY THE NUMBERS: CONSTITUENTS, ACTIVITIES AND PARTICIPATION

- 1 Basecamp in Bloomington Central Station
- 2 1200 squ.-ft. Basecamp Tents (Tent #1 was blown over in a weekend windstorm)
- 3 Food Trucks on Days 2-4
- 6 Group Explorations / Tours
- 7 Full Days of Community Activities
- 8 Musical Performances
- 40+ Organized Activities (Tours, Performances, Presentations/Meetings)
- 60+ Hours 'Open to the Public'
- 400+ Estimated Participants Attending One+ Activity
- 800+ Estimated Turn Out for all Activities (All Days)

< Left: Lunchtime at BCS Basecamp: Musicians from Bloomington's Medalist Ensemble warm up before lunch time on one of the first days of the discovery charrette. In the background, community members are about to work on the community mural as others begin to visit one of three food trucks.

## THANK YOU!

Each of these participating individuals and organizations made critical investments of time and effort to the charrette.

### South Loop 'Hosts'

Mall of America – w/ Special Thanks to Dan Jasper and Sara Durhman  
Bloomington Central Station Development (McGough Development) – w/  
Special Thanks to Mark Fabel and Jim Murphy

### Interdisciplinary Charrette Team

Andrea Specht*	Executive Director, Artistry
Julie Farnham*	City of Bloomington Planning
Rachel Daly*	Visual Arts Director, Artistry
Larry Lee*	City of Bloomington Community Development
Jim Urie*	Director of Bloomington Center for the Arts
Peter Musty*	(Charrette Director), Urban Designer
Tom Borrup*	(Consultant Team Lead), Cultural Planning Consultant
Carrie Christensen*	(Idea Prize and Demonstration Projects Manager), Creative Placemaking Consultant
Tacoumba Aiken	Visual Artist
Leah Nelson	Choreographer, Dancer, Educator
Witt Siasoco	Artist, Designer, Educator
Harry Waters Jr.	Actor, Theatre Artist, Educator
Greg Donofrio	Cultural & Landscape History, Preservation Design Works
Meghan Elliott	Preservation Design Works
Meg Swanson	Daily Event Records
Theron Lafontaine	Communications, Arts Ink
Leah Hughes	Director of Education, Artistry
Katie Campbell	Coordinator, Artistry
Jeff Schommer	Charrette Site/Venue Coordination
Derek Holmer	Intern
Justin Sengly	Intern
John Stark	Intern
Stephen Straub	Intern

\* = 2014-2015 Core Team Member

*Apologies to any individual or group who was inadvertently overlooked.*

### Participating Agencies and Contributors

Aaron Isaacs (transportation historian, author and storyteller)  
Bob Showers (professional sports historian, author and storyteller)  
Bloomington Bicycle Alliance  
Bloomington Chamber of Commerce (An Affiliate of Minneapolis Regional Chamber of Commerce)  
Bloomington Central Station (McGough Development)  
Bloomington Convention and Visitors Bureau  
Bloomington Fire Department  
Bloomington Historical Society  
Bloomington Public Schools  
Bloomington Theater and Arts Center  
Brian McMahon, Historian and Author  
Cassius Stein (classical guitarist)  
City of Bloomington Development Review Committee  
City of Bloomington Parks  
City of Bloomington Public Health  
City of Bloomington Planning Division  
City of Bloomington Port Authority  
City of Bloomington Public Works  
City of St Paul Planning and Economic Development (Merritt Clapp-Smith)  
Continental Ballet Company  
Cypress Semiconductor  
Dancing Divas (dance performance group)  
Forecast Public Art  
The Geezer Squad (Bloomington historians and storytellers)  
Healthpartners  
Joe Favour (BCS Park designer)  
Joseph Adams (singer/songwriter)  
MacDaddy (food truck)  
Mall of America  
Mayor Gene Winstead  
McGough  
Medalist Concert Band (Ensemble)  
Metro Office Park  
MetroTransit  
Minnesota River Valley National Wildlife Refuge  
Minnesota Twins (Clyde Doepner, team historian)  
Northwest Airlines History Center  
Pond Dakota House  
Potter's Pasties (food truck)  
Reflections Towers  
Transit for Livable Communities (Barb Thoman)  
Twin Cities Area Art Cars





# SOCIAL PRACTICE ART **THE-A-PROJECT** BLOOMINGTON CENTRAL STATION PARK



Executive  
Photograph by Bruce Silcox



Photograph by Bruce Silcox

**May I Have Your A-ttention?!** Minneapolis artist Peter Haakon Thompson towed this mobile metal sculpture to Bloomington Central Station Basecamp for charrette week. The giant red letter set within the greenery of BCS park grabbed the attention of drivers, pedestrians, workers and transit riders. To some, the sculpture also symbolized the big and bold scale of the South Loop's transformative vision ... and of the task at hand before creative placemakers in the coming years.

Haakon Thompson also provided free 5x8 cards at the trailer and on-line which state:

*"The household displaying this letter supports arts, artists and the ideas they contribute to our neighborhood."*

More info: [www.the-a-project.org](http://www.the-a-project.org)

**The A Project** is about making connections between people, art and community at the most grass-roots level: in neighborhoods. Inspired by window signs used to denote safe houses for kids (where I grew up, it was a blue dot), the A signifies a household of artists/art supporters. The A is intended to be a way to increase solidarity among artists and people who support art and also to act as a catalyst for interaction—artist to artist and artist to community. By displaying an A in your window you make your presence known to your neighbors and create and opening for dialog about art and it's place in your city.



Photograph by Bruce Silcox

## DISCOVERING SOUTH LOOP STORYLINES

### BDOTE (THE CONFLUENCE): WHERE THE EARTH BEGAN

The long history of human activity in the South Loop area is no accident: the confluence of the Mississippi and Minnesota Rivers is located just north of the South Loop, and this important geographic feature drew Native Americans and later Euro-Americans to the area, serving as a cultural and economic hub as well as a site of military significance and conflict. Today, the rivers and their embankments foster a unique wildlife habitat and outdoor recreation area for the South Loop community.

### TRANSPORTATION HUB: PLANES, TRAINS...

The South Loop serves as a multimodal hub for local, national, and international transportation. Converging within the South Loop, light rail, city streets, state and interstate highways, bike trails, an international airport, and two major rivers all connect to move residents, workers, and visitors.

### COMMERCE: PLACING MINNESOTA ON THE MAP

Early commerce in the South Loop involved trade facilitated by the river. In the late 19<sup>th</sup> century, the South Loop was converted to farmland, the last vestige of which can be seen on the Kelley Farm, located just southeast of the Mall of America. During the 20<sup>th</sup> and 21<sup>st</sup> centuries, the South Loop has served as an important commercial center for both Bloomington and the larger metro region featuring a thriving hospitality industry as well as landmark businesses such as Control Data Corporation, and the world-renowned Mall of America.

### BIRTHPLACE: MINNESOTA PRO SPORTS

The South Loop of Bloomington was among the most significant and

newsworthy sports destinations in Minnesota during the middle of the twentieth century. All of the state's professional sports teams—baseball, football, hockey, and soccer—called the South Loop home. While these teams have since moved away from the South Loop, memories of attending games provide many Minnesotans with lasting connections to the area.

### TODAY'S STORY: VISION OF URBAN TRANSFORMATION

Over the next 40 years, two-thirds of Bloomington's growth potential will be realized in the South Loop District. Put simply, the vision for South Loop is to transform the District from suburban to urban. The vision includes mixed land uses that support additional streets to enhance circulation; higher densities of jobs and homes close to two light rail stations; and sustainable development practices that save energy and support growth.



The following is an excerpt from the *South Loop District Plan*, Section 1, The Big Story: “On a warm day in May, a snowy egret perches in a tree near the water. Suddenly, she glides over Long Meadow Lake, dives for a shimmering fish and soars home with the morsel. *This is a special place.* Ancient Woodland peoples built earthwork mounds along the bluff edge. Sports fans watched Harmon Killebrew slug one into

the stands for the Twins and Neal Broten pass the puck down the ice to score for the North Stars. Years later, children wait eagerly for a rotund red-suited elf in the Mall's giant rotunda.”



# EVENT COMMUNITY LAUNCH PARTY GREAT ROOM AT MALL OF AMERICA



Photograph by Bruce S



Photograph by Bruce Silcox



Photograph



Photograph by Bruce Silcox



**'In This Place We Stand':** This was not the time to sit—this was the time to stand together and take collective action. There is a big community out there that needs transformation!

A. Mayor Gene Winstead keynotes the evening Project Launch Party with a large crowd in attendance.

B. Residents, workers and representatives of organizations from all over Bloomington and the South Loop stand together in the center of a floor boundary map of the South Loop.

C. The Launch Party included a musical preview of the coming week of explorations—performed by actors employed at the Mall of America.

D. Mall of America's Dan Jasper welcomed everyone, officially becoming the first 'Host'.

E. Regional Artists and Designers helped break in a 50 foot community mural with hosts and local leaders.

F. Andrea Specht of BTAC (now Artistry) defined Creative Placemaking to Bloomingtonians for the first time.

G. Above, Artist and Charrette Team member Tacoumba Aiken facilitates work on the Living Mural. Below, Mayor Winstead is shown how it's done.

## Bdote (The Confluence) Where The Earth Began

The long history of human activity in the South Loop area is no accident: the confluence of the Mississippi and Minnesota Rivers is located just north of the South Loop, and this important geographic feature drew Native Americans and later Euro-Americans to the area, serving as a cultural and economic hub as well as a site of military significance and conflict. Today, the rivers and their embankments foster a unique wildlife habitat and outdoor recreation area for the South Loop community.

### GLACIAL GEOGRAPHY

Minnesota's unique landscape of low hills and sandy, fertile plains was primarily formed by glacial activity that took place between 75,000 and 14,000 years ago. The South Loop's defining geographic feature, the Minnesota River Valley, was formed through glacial activity. First the glacier known as the Des Moines Lobe passed across Minnesota and south into Iowa leaving behind it a finely textured till consisting of limestone, shale, and granite, which developed into the fine soil found in Minnesota today. Later, massive Glacial Lake Agassiz drained out of northern Minnesota and Canada, carving the depression that makes up the Minnesota River Valley. In places, the valley reaches up to 5 miles wide and 250 feet deep. Outcroppings of Gneiss rock that scientists have dated to 3,600 million years old can be seen along the sides of the valley.

### Bdote

Archaeologists date the arrival of the first humans in the region that encompasses the South Loop to between 9,000 and 12,000 years

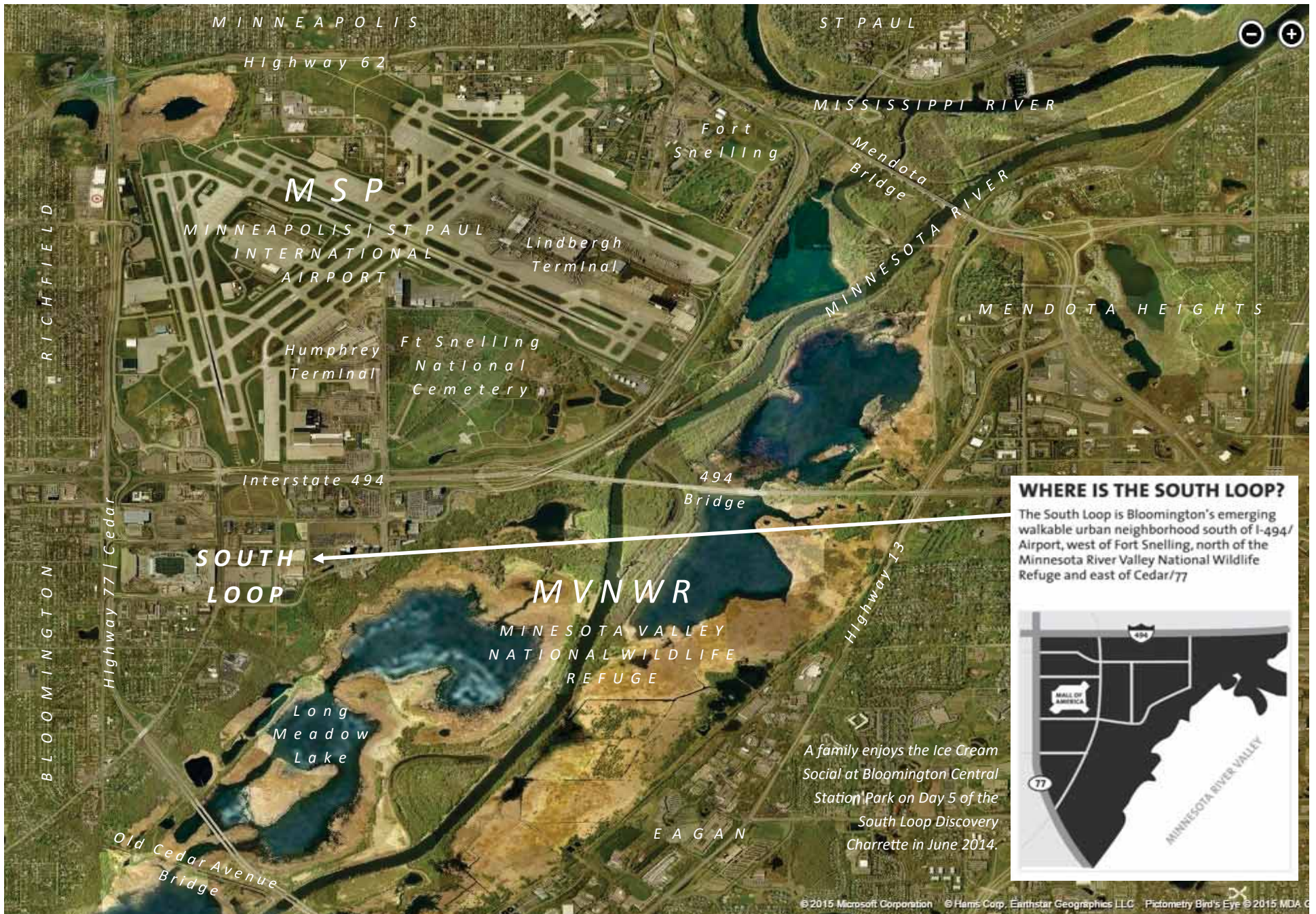
ago. Roughly 1,000 years ago people were using the Minnesota River for transportation, food, and as part of an extensive trade network. By the early 1600s the Dakota people, particularly the Mdewankanton, were the primary inhabitants of the South Loop section of the Minnesota River Valley. The confluence of the Minnesota and Mississippi Rivers near Minneapolis and St. Paul—known as Bdote to the Dakota people—has great spiritual importance. It has also been the site of significant conflict and trauma in the past that is still felt in the present.

*Bdote* literally translates to mean the joining or juncture of two bodies of water. Although there are many places where this occurs, each a bdote, the Dakota believe that where the Minnesota and Mississippi Rivers join is the primary bdote, the place where the earth began.

In the centuries leading up to the arrival of white settlers, there were small, scattered settlements along the Minnesota River and tributaries, complete with farming, hunting, and fishing areas. The Mdewakanton Band of Dakota lived in the area around Bdote, with other bands of the Dakota tribe inhabiting lands throughout the upper Midwest. The social structure of Dakota communities was based on maternal relationships, and to a great extent, daily life revolved around a seasonal subsistence cycle, as the Dakota moved throughout the year harvesting important sources of food such as maple syrup, wild rice, and buffalo.

... DAKOTA BELIEVE  
THAT WHERE THE  
MINNESOTA AND  
MISSISSIPPI RIVERS  
JOIN IS THE PRIMARY  
'BDOTE', THE PLACE  
WHERE THE EARTH  
BEGAN.







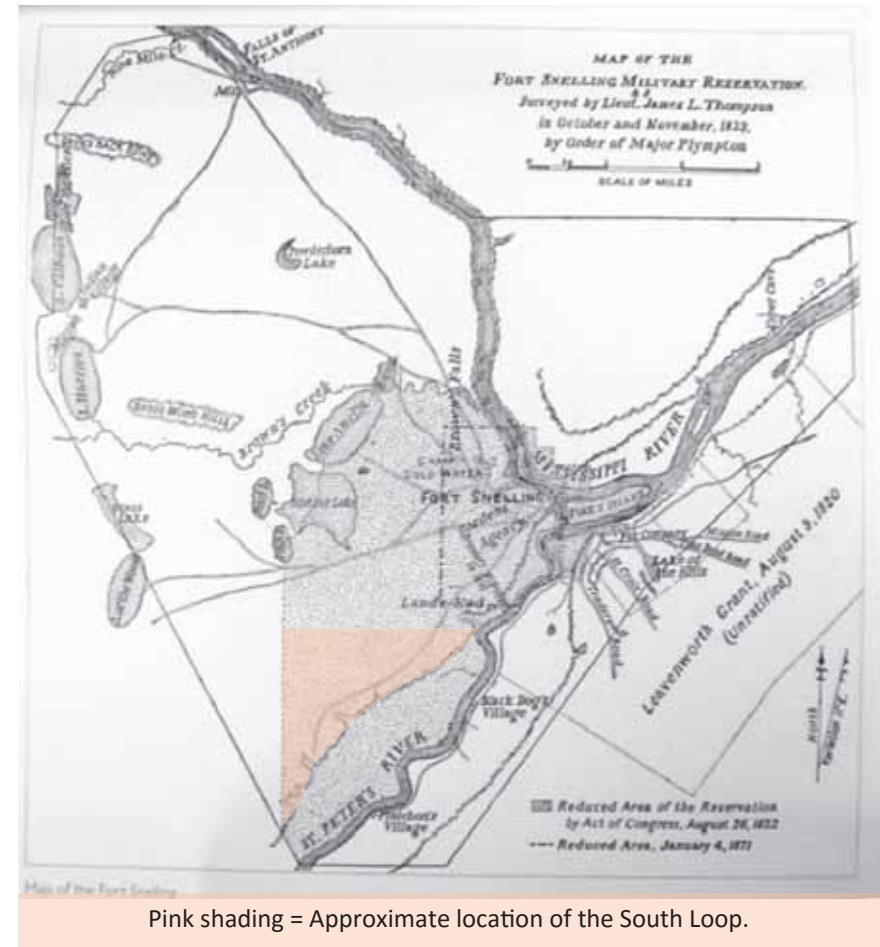
During the late 1600s the first European fur traders arrived in the region. Fur traders were soon followed by farmers seeking to permanently settle the land and, and then by government emissaries who made a series of treaties allowing the United States government to purchase land from the Dakota. In 1805, Zebulon Pike made a deal with the Dakota, promising them \$2000 for the rights to nearly 100,000 acres of land at the confluence of the Minnesota and Mississippi Rivers. The treaty was ratified by Congress in 1808.

## FORT SNELLING

Construction of the Fort Snelling trading post and military base on Bdote began in 1820. According to historian Mary Wingerd, the “Dakotas greeted the long-awaited arrival of a permanent American post with friendly hospitality.” Many different cultures used Fort Snelling as a meeting or gathering place over the next 30 years. Native people went to the fort to trade, debate government policy, and perform rituals. Additionally, the fort served as host to any army officers, government officials, or tourists passing through the area. The fort was part of a larger system to control traffic on the rivers and to channel the fur trade away from British business interest whose money flowed to Montreal and London, toward American interests like John Jacob Astor’s American Fur Company based in New York City. Soldiers at the fort also built roads, a gristmill and sawmill, and planted crops to sustain themselves.

## THE SUMMER OF 1862

The complex relationship between the Dakota people and the United States government reached a bloody climax during the summer of 1862. By this time the federal government had moved the majority of the Dakota population onto reservations or forced them west, out of Minnesota. The United States government was consistently late in



making annuity payments on its land agreement, as official policy mandated withholding food and supplies as a means of forcing the Dakota to adopt Euro-American ways of life. On August 18, 1862 a group of frustrated Dakota attacked the Lower Sioux Agency, igniting the U.S-Dakota War of 1862. The war stretched out through late September of that year when the Dakota warriors were defeated by the U.S. Army at the Battle of Wood Lake.



# EVENT NEIGHBORHOOD EXPO GREAT ROOM AT MALL OF AMERICA



**Weaving Threads of Community Fabric:** Taken one at a time, many South Loop stakeholders rank among the strongest and most active and charitable organizations regionally, nationally and internationally. However, as a network of neighbors, they are just beginning to form the bonds of community at the ground level—and will strengthen as the South Loop adds residents and organizes around creative projects..

- A. A community Idea Prize was launched during the Thursday afternoon event, inviting community members and stakeholders to submit placemaking visions.
- B. Exhibitors from nearly 20 business and institutions in the South Loop came together to meet each other and tell their story in a convention style format. See full List of Exhibitors previously in this summary.
- C. The Mall of America hosted the Neighborhood Expo and Project Launch Party in the Great Room.



Earlier in September, Minnesota's Governor Alexander Ramsey had addressed the state legislature, declaring "the Sioux Indians of Minnesota must be exterminated or driven forever beyond the borders of the state." Following the victory at Wood Lake, about 1700 Dakota—most of which were women, children, and elders—were marched to Fort Snelling, where they were held in an internment camp from November 1862 through the spring of 1863. Nearly 300 Dakota died in the camp due to harsh winter conditions, illness, and attacks by both civilians and soldiers. Later in 1863, the remaining Dakota were expelled from Minnesota and moved to new reservations outside the state.

Since that time, the South Loop has undergone great physical and cultural changes. Euro-American settlers populated the area, first transforming the prairie into farmland, and later into an industrial and commercial zone populated with modern infrastructure, and amenities such as hotels, sports complexes, malls, and a wildlife reserve, among others. Still, the history of Dakota of Conflict, the preservation of Fort Snelling, and its ongoing interpretation as an American military stronghold and the beginnings of the Minnesota territory is a source of pain and continuing trauma for some members of the Native community. Historian Mary Wingerd writes that "Throughout the waning decades of the nineteenth century, the Dakota Conflict of 1862 was a site of contested memory, sensationalized recollections vying with romantic myth making to situate the place of Indians in Minnesota's past and present." Today, "Native people themselves have insisted that their voices be heard, their ancestors honored." According to Wingerd, most Minnesotans remain unaware of the rich history and culture and of the Native people who lived on the land before it was settled by Euro-Americans and became a state.

## LONG MEADOW GUN CLUB

The Long Meadow Gun Club was a private sportsman's club that owned 2,900 acres of riverfront land in the South Loop. The Club was a high-profile commercial enterprise drawing visitors and members from across the Twin Cities metro. Membership was limited, restricted to men, and economically elite, included some of the region's most prominent families with now-familiar names like Cargill, Dayton, Dorsey, and Walker. Members were, however, allowed to bring guests, except on Wednesdays, which were reserved as "ladies days." In addition to hunting on their land, club members were also early proponents of wildlife and habitat stewardship.



Long Meadow Lake Gun Club, Bloomington Minn. Hist Soc. photo

*The Long Meadow Gun Club was a private sportsman's club that owned 2,900 acres of riverfront land in the South Loop.*



# EVENT PLACEMAKER + HOST MIXERS GREAT ROOM AT MALL OF AMERICA



**Developing a Network of Placemakers:** Placemakers were brought together with nearly twenty Host organizations. An idea Prize was launched to solicit great ideas during the community. A larger Request for Proposals for Demonstration Projects was also previewed. Facilitating Host and Placemaker collaboration is a major near term and long range outcome Creative Placemaking in the South Loop.

A. Twice on Day 1 regional artists and designers were gathered and introduced to South Loop Hosts.

B. Healthpartners representative presents the vision for Bloomington Central Station Development, where they are an anchor tenant in the former Control Data tower.

C. Idea Prize and Demonstration Project Manager Carrie Christensen explains the emerging 'Host' network.

D. Exhibitors from nearly 20 business and institutions in the South Loop came together to meet each other and tell their story in a convention style format. See full List of Exhibitors previously in this summary.

E. Artists, authors, historians and designers from around the region introduced themselves and shared thoughts about Placemaking with each other and Hosts.



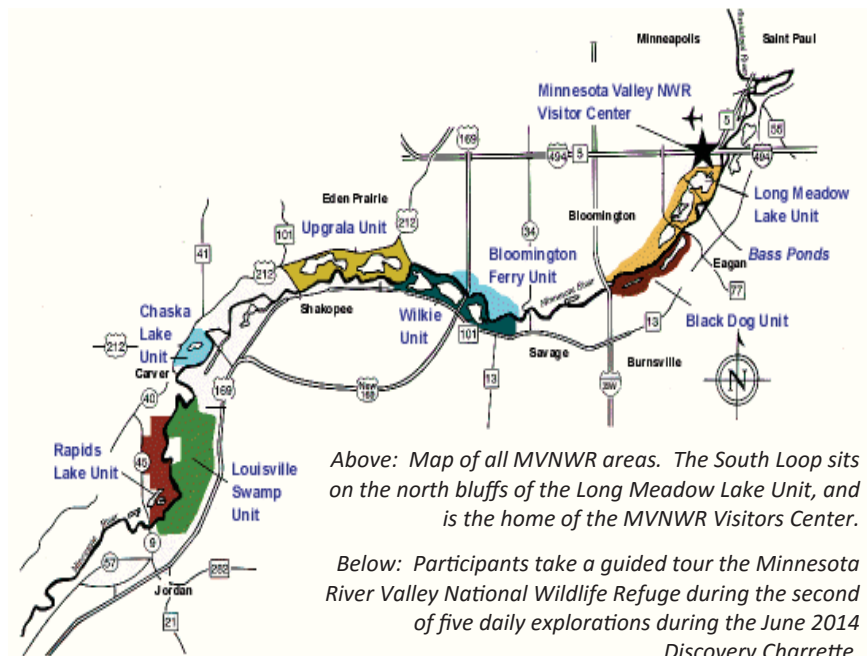
The club's archival records are filled lease agreements and letters with neighboring property owners pleading with them to restrain cattle from damaging wetlands, and urging them to create small ponds and plant native grasses for ducks and other game birds. Thomas Sadler Roberts, founder of the University of Minnesota's Bell Museum of Natural History, was an early member of the club. Notably, Sadler Roberts taught an ornithology course at the university from 1916 through the 1940s, each year bringing the class to the club's lands to observe birds.

Long Meadow Gun Club operated from 1888 until 1976, when an act of Congress supported by both the Club and the larger Bloomington community, converted the Club's land into a major portion of the Minnesota Valley National Wildlife Refuge.

### MINNESOTA VALLEY NATIONAL WILDLIFE REFUGE

The South Loop has a big back yard. The Minnesota Valley National Wildlife Refuge (MVNWR) covers over 10,000 acres stretching along 34 miles of the Minnesota River. It is one of just four national wildlife refuges located in an urban area anywhere in the United States. The refuge is divided into units, and the Long Meadow Lake unit located in the South Loop boasts 11 miles of trails as well as the visitor center for the entire refuge, all just a few blocks away from the Mall of America. The Long Meadow Lake unit features lakes and ponds surrounded by wetlands. Part of this area includes a series of man-made bass ponds that from 1926 to 1950 were used to raise several fish species to stock lakes throughout the state. A floodplain forest composed of cottonwood, silver maple, American elm, and green ash trees surrounds the wetlands area.

The refuge, located within the Mississippi Flyway bird migration route, is home to over 200 species of birds, including nesting bald eagles.





# TOUR WALKING TO THE REFUGE

## BCS PARK > BLUFF > TRAIL > VISITOR CENTER



C



Photograph by Bruce S. Cox



A



B



F



D



F

**Flock to the Refuge:** Guided by U.S. Fish and Wildlife Staff, charrette participants were immersed in the past, present and emerging vision for the Minnesota Valley National Wildlife Refuge.

- A. City of Bloomington's Julie Farnham explains the adopted vision to introduce better walking connections from South Loop to the Refuge.
- B. It's a block and a half from BCS Park LRT Station - past Reflections Towers—to the Refuge.
- C. The group of ~30 stopped to visit the bluff edge along Old Shakopee Road.
- D. Views of the Refuge are spectacular, especially once you find the Overlook.
- E. MVNWR Founder Ed Crozier explained the formation story and original mission.
- F. Visitors and the charrette team asked questions of staff—and then the entire group came up with some design ideas to help the Visitor Center take on their exciting new vision to connect with more communities throughout the region.



Minnesota contains one of the highest bald eagle populations in the nation, and the floodplain forest in the Long Meadow Lake unit is a prime nesting spot. The Refuge even provides periodic tours for visitors wishing to spot a nest. Nesting eagles as well as the many other species of birds make the Refuge a popular destination for birders. A typical weekend afternoon volunteer-led birding hike brings dozens of people to a trailhead by the Old Cedar Avenue Bridge. Equipped with binoculars, scopes, and birding books, the groups are diverse and inclusive, welcoming “seasoned birders, third-graders, and newbies...”

The Refuge’s visitor center is also a major attraction to the South Loop. The center underwent a \$2.6 million renovation in 2010, and features educational exhibits and programming, as well as environmentally-friendly design elements such as solar panels and a geothermal heating and cooling system.

## PLANES, TRAINS...

The South Loop serves as a multimodal hub for local, national, and international transportation. Converging within the South Loop, light rail, city streets, state and interstate highways, bike trails, an international airport, and two major rivers all connect to move residents, workers, and visitors.

### ‘THE AIRPORT’

The land currently occupied by the Minneapolis-St. Paul International Airport was first developed as a racetrack in 1915. The Twin City Motor Speedway drew fans from the Twin Cities and competitors from both near and far who raced Peugeots and Duesenburs among other early makes and models. “It is a fact that a large number of privately owned speed cars are to be found in this

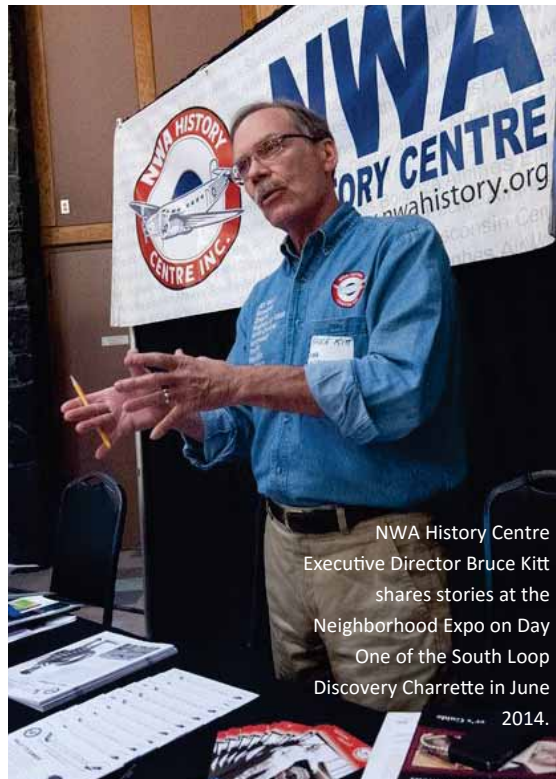
section,” the *Minneapolis Tribune* reported in 1916 in anticipation of “50-mile open event” in which anyone with a car could participate and spectators could expect to see speeds “approaching 100 miles hour.” The speedway ultimately had a short existence before financial problems led to its closure later that decade. The site was





# EXPLORATION AVIATION HISTORY

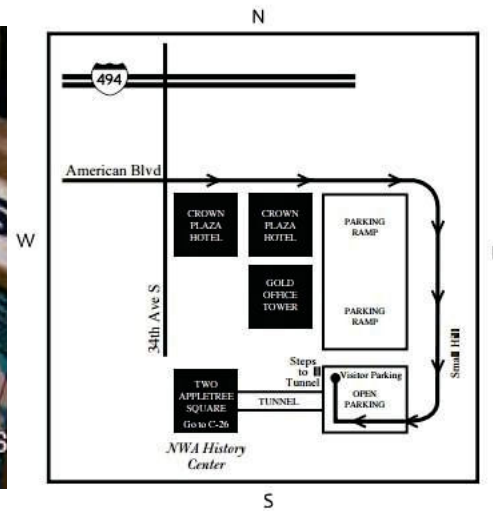
## BCS PARK > NORTHWEST AIRLINES MUSEUM



NWA History Centre  
Executive Director Bruce Kitt  
shares stories at the  
Neighborhood Expo on Day  
One of the South Loop  
Discovery Charrette in June  
2014.



Photograph by Bruce S



"Now You're Flying Smart" ...was the tagline of Northwest Airlines. About 20 discovery charrette participants explored the NWA History Centre, learning about 84 years of commercial aviation history through the stories, posters, maps, aircraft models, uniforms, and marketing materials from the era when MSP was the world headquarters of a major international airline. Many of Northwest Airlines thousands of former employees live and work in the Twin Cities.

**<< NWA HISTORY CENTRE is in a BRAND NEW LOCATION as of JULY 2015 (SEE MAP)**

**NWA History Centre**  
8011 34th Avenue South, Suite C26  
Bloomington, MN 55425-1637  
Phone: 952-698-4478  
[www.nwahistory.org](http://www.nwahistory.org)



**HOURS**  
Tuesday through Friday (except holidays) 11— 5  
Saturday 9— 1  
Closed Sunday & Monday

**ADMISSION**  
Free, but donations are appreciated.

then converted to an airfield known colloquially as “Speedway Field” and officially as Wold-Chamberlain Field. Residents of the Twin Cities were excited about the prospect of an airfield, and plans for the field were displayed at the 1920 National Aeronautical Exposition in Chicago.

New Federal legislation passed in 1925 and 1926 allowed for the development of privatized, investor-owned airmail service. Owners of Wold-Chamberlain Field jumped at the opportunity, beginning airmail flights between Bloomington and Chicago on June 7, 1926. Passenger flights out of Wold-Chamberlain followed quickly, and in 1927, Northwest Airlines flew its first passenger flights out of the

airport. That same year crowds lined the airport’s runway to greet Charles Lindbergh and *The Spirit of St. Louis*.

During the 1930s, the field was home to a U.S. Naval Reserve aviation base. In 1944, the airport became the Minneapolis-St. Paul Metropolitan Airport; the change from “Metropolitan” to “International” followed soon after in 1948. The Lindberg Terminal opened in 1962, with the expectation that by 1975 it would serve four million passengers annually; in 1967 planners were surprised to learn that figure had already been exceeded. Major expansions to the facility followed in 1985 and 2001.

### OLD CEDAR AVENUE BRIDGE

The Old Cedar Avenue Bridge, also known as the Long Meadow Bridge or Minnesota State Bridge 3145, is an iconic reminder of the South Loop’s legacy as a transportation hub for the Twin Cities. As a testament to its historic significance, the bridge was listed in the National Register of Historic Places in 2013.

Constructed in 1920, the bridge met the developing need for a way to carry automobile traffic across Long Meadow Lake, which makes up part of the Minnesota River overflow. The intent of the bridge was to extend Cedar Avenue, and its construction coincided with paving the road from the Minnesota River to the Minneapolis city limits. With its concrete deck and a steel “Camelback” truss superstructure, at the time of its opening the Cedar Avenue Bridge was the longest of its kind in the state. The *Minneapolis Morning Tribune* reported on preparations for the grand opening of the bridge, noting that members of the Bloomington Citizen’s Club were preparing a celebration and that dignitaries from over 30 towns had been invited. Because of the way that its trusses are constructed, this kind of bridge is difficult to widen and in 1980 the function of the Old Cedar Bridge was replaced with a new six-lane bridge.





# TOUR BLOOMINGTON BIKE ALLIANCE

## BCS PARK > REFUGE > OLD CEDAR AVE BRIDGE



**Safely Seeing South Loop Sites:** Organized by the Bloomington Bike Alliance, a group of folks met at BCS base camp on the third day of the charrette in June 2014. The bike tour looped once through the South Loop and then proceeded down to the Old Cedar Avenue Bridge, stopping along the way for stories and information from guides.

- A. City of Bloomington Senior Planner Julie Farnham gives participants an overview of the South Loop District Plan, explaining changes underway and on the way.
- B. Jeff Hainlen and Judy Jones of the Bloomington Bike Alliance (BBA) organized and led the ride.
- C. City of Bloomington Community Development Director explains the vision for Lindau Lane during a stop on the ride.
- D. Judy Jones of BBA gave a bike safety course at BCS Basecamp on the afternoon before the ride.
- E. Additional bike racks were set up at Bloomington BCS Basecamp for the entrie charrette.
- F. Tour participants head out from BCS basecamp.





Lacking funds for the bridge's upkeep, the city of Bloomington closed the bridge to all traffic in 2002 when an engineering evaluation determined that the steel structural members were severely rusted and deteriorating. Closure of the old bridge led to a public outcry. "Frequent users, such as cyclists and bird-watchers, promptly became advocates for the rehabilitation of the crossing. The loss of bridge access frustrated both recreational and commuter bicycle users, as alternative routes to other river crossings added 15 miles to a trip. Birders who used the bridge to view the fauna in the Minnesota valley National Wildlife Refuge sought to restore their access." Preservation groups organized "Rally for the Bridge" events in 2007 and 2012, which were attended by the governor and attracted considerable media attention.

The public's desire to restore and reopen the bridge is coming to fruition. In the spring of 2013 the bridge was listed in the National Register of Historic Places, and design work began the following year in preparation for its restoration. The bridge is expected to reopen to bike and pedestrian traffic in summer 2016.

## INTERSTATE 494

Following the Federal Aid Highway Act of 1956, Interstate 494 was constructed as an integral part of the Twin Cities' highway system. Initial construction of the highway lasted from the late 50s through 1985. The highway marks the northern edge of the South Loop. Its construction sparked a dramatic change in the physical, social, and economic character of the area. The highway was "welcomed by the surrounding communities" as a harbinger of commercial and residential development that would guide and propel the growth of Bloomington. In fact, the land abutting 494 has historically served as a commercial center for the South Loop, as hotels, restaurants, and

other entertainment venues were built up to create the "494 Strip" beginning in the 1960s.



## LIGHT RAIL AND BUS RAPID TRANSIT

In December 2004, the Twin Cities' first light-rail train line, now known as the 'Blue Line' began running between downtown Minneapolis and the Mall of America, forming a new connection between the South Loop and the heart of Minneapolis. During the opening weekend celebration, over 87,000 people rode the new train, and the park-and-ride lot in the South Loop was consistently at least half full. One rider described her first experience on the train: "I parked my car [at the lot on 28th Avenue] and the train was there a minute later, there were no hassles, and I had room to pull out my laptop and work." After a year of operations, the train was averaging nearly 20,000 riders a day. The 'Green Line' is set to open during the summer of 2014, providing an additional connection to downtown St. Paul. Over 10 million riders used the light-rail system in 2013, bringing commercial activity into the South Loop and providing residents of the South Loop access to jobs and entertainment in the urban core.



# EVENT ART CARS TAILGATER

## BLOOMINGTON CENTRAL STATION PARK



## FROM COMMERCE TO COMMUNITY...

Early commerce in the South Loop involved trade facilitated by the river. In the late 19<sup>th</sup> century, the South Loop was converted to farmland, the last vestige of which can be seen on the Kelley Farm, located just southeast of the Mall of America. During the 20<sup>th</sup> and 21<sup>st</sup> centuries, the South Loop has served as an important commercial center for both Bloomington and the larger metro region featuring a thriving hospitality industry as well as landmark businesses such as Control Data Corporation, and the world-renowned Mall of America.

### AGRICULTURE

Early Euro-American settlers in the South Loop area were mostly farmers. During the majority of the 19<sup>th</sup> century, farmers in Minneapolis' southern suburbs primarily grew wheat, which was processed at mills located nearby on Minnehaha Creek and Nine Mile Creek. By the beginning of the 20<sup>th</sup> century, much of the farmland in the southern suburbs became market farms, also known as “truck farming”, as fresh produce was transported via truck to supply markets in Minneapolis and St. Paul. This transition from grain and dairy farming on large tracts of land to more diversified agriculture was stimulated by construction of the Dan Patch, a narrow-gauge rail line that began accepting freight shipments in 1912. The *Minneapolis Tribune* extolled the benefits of the new rail line and gradually improving roads that were “bringing to local markets the richness of Minnesota gardens” in cities and villages like Bloomington, Savage, and Northfield. Bloomington land owners, encouraged by the existence of the rail line, began to divide and sell their property for use as smaller “truck farms” of several acres each. Farming continued to be the primary land use in the South Loop until

construction of Met Stadium and the associated hospitality, lodging, and entertainment infrastructure after World War Two

### HOSPITALITY

During the last 100 years, the South Loop has been home to a flourishing hospitality industry, only a few remnants of which remain today. An early example was the Air-O-Inn at 34<sup>th</sup> Avenue and 66<sup>th</sup> Street. When farmer Jack Hohag learned in the 1920s that Wold-Chamberlain Airfield was going to be built across the street from his property, he jumped at the opportunity to make a profit off the many travelers that would soon be flocking to the area.

After World War Two, on a stretch of 78<sup>th</sup> Street known to locals as the “494 Strip”, small business owners developed a wide variety of hotels and restaurants to serve people attending games at Met Stadium and travelers waiting to fly out of the airport. The area also attracted local celebrities and nightlife. A *Star Tribune* article described the Strip at its peak popularity, which lasted from about 1965-1985, when the stretch of road was synonymous with entertainment:

*...there was a time on the 494 strip when the Thunderbird Hotel's Rod Wallace dressed his Pow-Wow Lounge cocktail waitresses as Indian maidens. The VIP regulars at Gregory's were Calvin Griffith, Harmon Killebrew, and Billy Martin. Bloomington restaurateur Tom Webster drag-raced down Interstate Highway 494 with nothing more to worry about than whether a stray deer might cross his path...the Strip was where the bogaloo and disco crowd drank black Russians and dressed to the nines.*



# LUNCHTIME FOOD TRUCKS

## BLOOMINGTON CENTRAL STATION PARK



Photograph by Bruce Silcox



Photograph by Bruce Silcox



**Getting Hungry?** Great food is a hallmark of many of the best public places and spaces. Three food trucks (links below) visited Bloomington Central Station Park on Days 2-4 of the June 2014 South Loop Discovery Charrette. Word spread fast among workers in nearby office buildings—and each of the trucks reported a decent take on a Monday, Tuesday and Wednesday. Lessons learned during special events like the charrette may reveal best practices for the permitting and fees of food trucks in the rest of Bloomington.



[potterspasties.com](http://potterspasties.com)



[ramacsammys.com](http://ramacsammys.com)



[gastrotruck.mobi](http://gastrotruck.mobi)





*The Thunderbird Motel on East American Boulevard is the most iconic representation of the Interstate 494 Strip that remains today.*

The Thunderbird Motel on East American Boulevard is the most iconic representation of the Strip that remains today. Notable for its Native-American themed design elements, which included a large “totem pole” that served as a sign advertising the motel to motorists speeding by on adjacent Interstate 494. Inside and out, the Thunderbird featured an amalgam of native-inspired decorative motifs that were likely not entirely representative of, or sensitive to, local indigenous communities and their histories. Native American headdresses decorated “dioramas of stuffed wildlife” throughout the Thunderbird’s lounge. And yet, the motel’s eccentricities are likely part of what made it the accommodation of choice for out-of-town sports teams and entertainers playing at Metropolitan Stadium. Additionally, the motel hosted countless conventions and receptions for locals; during the 1960s, the city of Bloomington marketed itself as “Minnesota’s Most Conventioneer City.” By the late 1970s, the I-494 Strip contained more hotel rooms than Minneapolis and St. Paul combined.

## CONTROL DATA CORPORATION

Control Data Corporation (CDC, Control Data), whose headquarters at 8100 34<sup>th</sup> Avenue South in the South Loop was constructed in 1963, was a pioneer in the computer industry. Among the leading computer developers in the mid-twentieth century, Control Data was a major competitor to IBM, and focused on developing and marketing large-scale scientific computers. Control Data is credited with creating the first “supercomputer” and as being the first company to package its computers in standard office-desk forms that were easy for companies to install. Important computer models designed by CDC include the CDC 106A, one of the first minicomputers; the CDC 6600, a supercomputer that sold for \$8million a piece in the mid-1960s; and the CDC 7600, an updated version of the 6600 that was the fastest supercomputer model in the world from 1969-1976. By the early 1980s, CDC was one of Minnesota’s largest companies, with \$5 billion in sales and 60,000 employees.

The company was founded by William Norris, who acted as the company’s chief executive officer, and Seymour Cray, CDC’s chief designer. Cray left to found the competitor company Cray Research in 1972.

## MALL OF AMERICA

An estimated 15,000 people showed up the day the Mall of America (MOA) opened for business on August 11, 1992. Since then, the shopping center that locals often refer to as “The Megamall,” or even just “The Mall” has generated thousands of jobs, massive profits, and become an international tourist destination.



# COMMUNITY ACTIVITY **LIVING MURAL** WEAVING THE PAST PRESENT AND FUTURE



A



B



C



B



D



E

**On the First Threads of Fabric:** *"One of the processes of place making is to create Living Murals with the communities ... to allow them to see their shared and newly discovered memories and aspirations— like time travel being both about the past and the future. I hope that the larger audience will look at these Living Murals not just as an interesting display or just a pretty picture but a reflection of themselves even if they were not directly involved in its creation. One must realize that our interactions with each other may not be based on one particular encounter but more about the weaving of time that we are all involved in and are constantly influencing / changing."* - Artists statement by Tacoumba Aiken

- A. The mural anchored the shared activities at the charrette, allowing participants to express themselves before and after activities.
- B. Charrette Team members visited Hyland Park before the charrette to involve families and to gather energy for the coming charrette in the South Loop.
- C. Materials included oil pastels on 6' canvas roll.
- D. The mural was on display at City Hall in Spring 2015.
- E. A participant makes her mark at the Launch Party.

In 1992, the Mall of America (MOA) was the second largest mall in the world—only the West Edmonton Mall in Alberta, Canada was larger. The size and scale of the MOA are mindboggling: it is large enough to simultaneously fit 32 Boeing 747 aircraft, 27 Lincoln Memorials, 34 “normal” sized shopping malls, and 88 football fields.

In addition to providing opportunities for shopping and what one newspaper article described as “gawking”, the Mall opening with a grand gala featuring more than 250 entertainers including Ray Charles and Miss America. There were themed buffets and special surprises such as appearances by Batman and the Batmobile, Native American dancers, Charles Shultz and people dressed up at the Peanuts characters. Worried about the possibility that the Mall would run out of parking, people tailgated the opening. Women reportedly camped out in the parking ramps “sipping mimosas from champagne glasses and waiting for the Mall to open.” Officials opened the doors early, worried that the gathering crowds might injure themselves in a stampede if they had to wait any longer. Over the years the Mall has hosted countless performances, events, and exhibits. These days it generates nearly \$2 billion each year in economic impact for the state, and employs over 10,000 people at any given time. And the MOA is still growing. Its Stage II expansion, which will include a hotel, additional retail, community event space, an exhibit space, restaurants, and a water park, is slated to open in the next few years.

## TOUCHING HOME

The South Loop of Bloomington was among the most significant and newsworthy sports destinations in Minnesota during the middle of the twentieth century. All of the state’s professional sports teams—baseball, football, hockey, and soccer—called the South Loop home. While these teams have since moved away from the South Loop, memories of attending games provide many Minnesotans with lasting connections to the area.

### METROPOLITAN STADIUM (MET STADIUM)

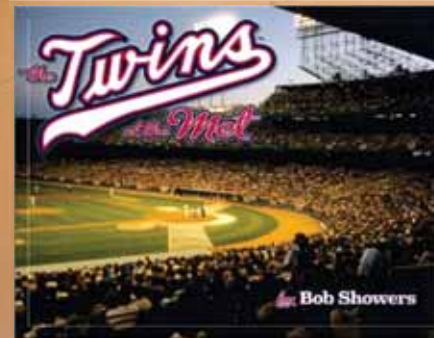
Following construction of Metropolitan Stadium in 1955, the South Loop became the most celebrated professional sports destination in Minnesota. The stadium was constructed with the hope of luring a professional baseball team to Minnesota. Local architect Foster Dunwiddie designed a cutting edge stadium that used cantilever construction for the upper decks, thereby eliminating the need for large columns that sacrificed fan sightlines at other stadiums of the era.

When it opened for the minor league Minneapolis Millers 1956 season, the stadium sat in the middle of farm fields. In *Minnesota in the 70s*, historians Dave Kenney and Thomas Saylor quote baseball fan and vendor Julian Loscalzo who recalled the stadium’s verdant agricultural context:

You walk up and there’s this green landscape in front of you, and then you had the superstructure behind it. At the same time, on the other side of the field there were cornfields. There was a farm on the other side. A massive parking lot, and there were farm fields on the other side...There were



# EVENT TOUCHING HOME MALL OF AMERICA (FORMERLY MET STADIUM)



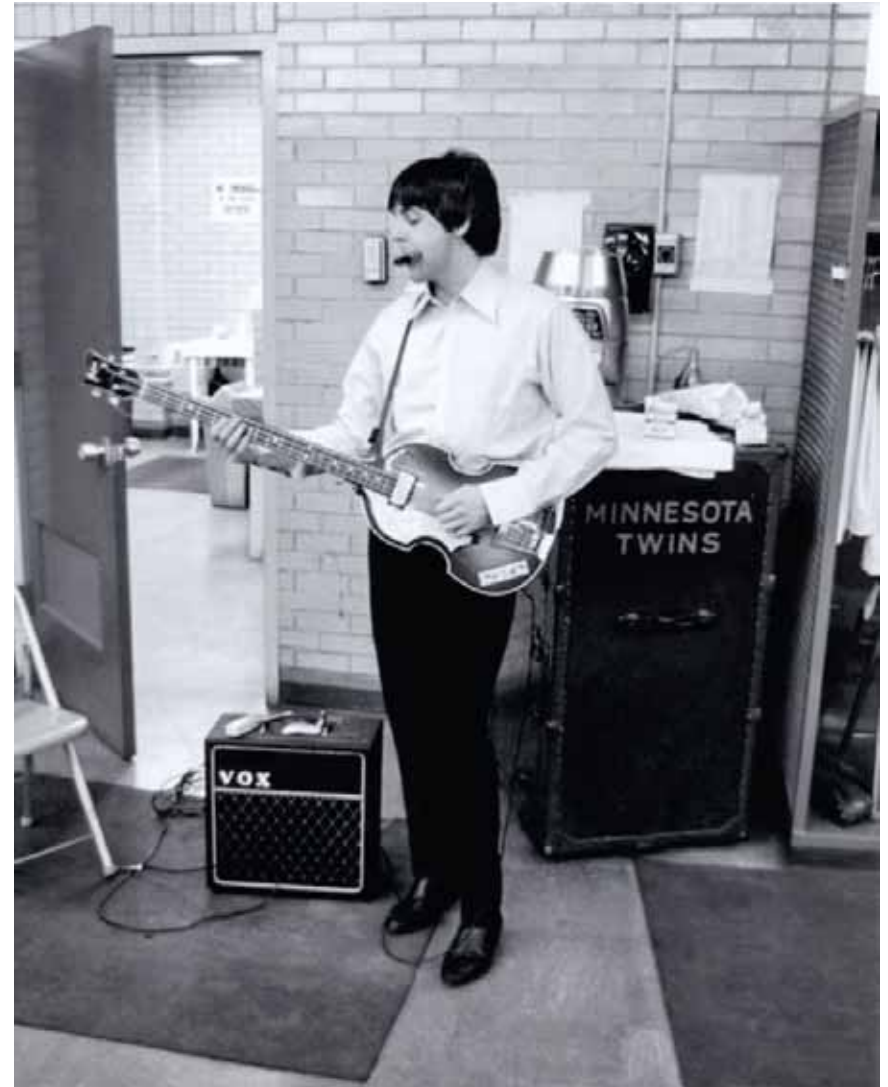


days I'd get done vending and I could watch the sun set over the first base line and be standing getting beer in the stands of left field and watch the moon rise. So it was really idyllic...."

The dream of bringing a professional baseball team in Minnesota came true in 1961 when the former Washington Senators moved to Minnesota and the Minnesota Twins were born. The team played at the Met from 1961 until 1981. Fans flocked to Met Stadium to see beloved players such as Harmon Killebrew, Tony Oliva, and Rod Carew.

While most frequently associated with the Twins, the Minnesota Vikings professional football team and the short-lived Minnesota Kicks professional soccer team both played at the Met as well. Additionally, the stadium hosted many concerts, perhaps the most notable being the August 21, 1965 performance by the Beatles, the band's one and only appearance in Minnesota.

Construction of the stadium was soon followed by major changes to the South Loop's transportation infrastructure, which increased accessibility to the new sporting venue and other attractions. The introduction of Met Stadium to the South Loop also coincided with the rise of the area's signature hospitality industry that served both the teams and the fans drawn to the stadium. The Thunderbird Motel on East American Boulevard is the most iconic representation of this relationship. Notable for its Native-American themed design elements, which included a large "totem pole" that served as a sign advertising the motel to motorists speeding by on adjacent Interstate 494, the Thunderbird was the accommodation of choice for out-of-town sports teams and entertainers playing at Metropolitan Stadium, as well as countless conventions and receptions for locals. The fact



*Image courtesy Clyde Doepner of the, Minnesota Twins Baseball Club*

that the Thunderbird boasted the first liquor license in Bloomington probably helped as well.



# DAILY MUSIC, DANCE AND COMEDY

## CONNECTING PEOPLE WITH INTERACTIVE FUN



**Sound Check!** Charrette events included performances during the week at inside and outside venues throughout the South Loop.

- A. Dance choreographer and charrette artist Leah Nelson warms up community members before the tour of the refuge.
- B. Musicians during lunchtime at basecamp.
- C. MOA actors helped launch the charrette by previewing the upcoming daily explorations.
- D. The Dancing Divas brought life to BCS Park on Day 1 with a performance and a dance class.
- E. Wally O. Wonka and his Leprechaun Dreamcycle cooled off families at the Ice Cream Social.
- F. Author Bob Showers stops his slideshow on the the legacy of pro sports in the South Loop to a Met Stadium ghost, played by Lucas Erickson.
- G. Bloomington Fire Department provided a great backdrop for performances by the Continental Ballet Company.



Insufficient spectator seating, failing infrastructure, and the public's desire for a stadium located in the heart of downtown Minneapolis, lead to closure of the Met in 1981. While demolition followed in 1985, happy memories of the stadium provide many Minnesotans with a lasting connection to the South Loop. There remains a physical connection as well: the former location of Met Stadium's home plate is memorialized with a plaque embedded in the floor of what is now the Nickelodeon Universe theme park at the Mall of America and a seat from the stadium marks the location where the longest home-run hit in the venue (a 522 foot blast by Harmon Killebrew) landed in the upper deck.

### METROPOLITAN SPORTS CENTER (MET CENTER)

The Metropolitan Sports Center, or Met Center, was the second major sports facility to be built in the South Loop. Located at 7901 Cedar Avenue South, the indoor arena was best known as home to the Minnesota North Stars National Hockey League team. The North Stars played at Met Center from its opening season in 1967 through 1993, when the franchise was sold and moved to Dallas, Texas. During their time at Met Center, the North Stars celebrated 17 trips to the NHL playoffs including two appearances in the Stanley Cup finals during 1981 and 1991. One fan described Met Center as "like stepping into a friend's house. Nothing was too big or too glitzy. It was a place that was very easy for an Iron Ranger to feel at home in." Additionally, the arena was beloved by both fans and players for having the best sightlines, fastest ice, and most modern dressing rooms in the NHL.

North Stars games were also renowned for their pre-game tailgating. A 1991 *Star Tribune* article describes the atmosphere as the parking lot gates opened at 5:30 in the evening. "Some passengers left their

vehicles and carried grills and charcoal to stake claims in the empty lot. They waited on the asphalt up to half an hour until their driving companions made their way in." For fans like one high-school hockey player from Albertville, MN, mere tailgating was insufficient to express his enthusiasm for the team. He drove to the games in his 1977 Chevette, which he bought "for \$100 and painted the old orange car bright green," the North Stars' color.

In addition to housing the North Stars, Met Center hosted many other teams and events over the years including "rock concerts, circuses, graduations, rodeos, roller derbies, an anti-Vietnam War rally, a three-day polka fest to which almost nobody came, an accordion jamboree, a gubernatorial inaugural ball, several short-lived pro sports franchises and numerous family shows".

The stadium was demolished in 1994, to make way for an IKEA store and associated parking lot. News reports recounted the tumultuous demolition: "10 minutes after thunderclaps of explosives had ripped through the Bloomington building...much of it was still standing. 'I have a feeling that it just didn't want to come down,' said a nostalgic Walter Bush Jr., one of the original owners of the North Stars."



Image: Met Center in foreground, Met Stadium in the background.



# POLICY REVIEW PROJECT APPROVALS W/CITY'S DEVELOPMENT REVIEW COMMITTEE



A. The Development Review Committee meets with Creative Placemaking in the South Loop Core Team on the first afternoon of the charrette.

B. Artist, Arts Administrator and Professional Landscape Architect Regina Flanagan shares lessons learned from St Paul's public art policy.

C. Artist Connector and Urban Innovator Joan Vorderbruggen (<http://joanvorderbruggen.com/>) shares lessons from implementation of recent projects in Minneapolis.



From the City's website: "The Development Review Committee (DRC) is composed of representatives of all City departments and divisions involved in development, zoning, land use and infrastructure. It reviews proposed land subdivisions and buildings for compliance with fire protection and personal safety standards. The responsibilities of the DRC extend to all aspects of physical development in Bloomington, as well as major activities requiring cooperation and coordination among many operating departments. City of Bloomington Senior Planner Julie Farnham gives participants an overview of the South Loop District Plan, explaining changes underway and on the way. ...The purpose of the DRC:

- Generate comprehensive recommendations to the Planning Commission and City Council regarding development proposals.
- Provide applicants with guidance and direction concerning City plans and policies.
- Reduce the time required for staff review following final approval of development projects by the City Council.
- Provide a regular forum for sharing information among the City's departments, and between developers and City staff.

## For now, the DRC's *informal review* process is the first step in the permitting of Creative Placemaking projects:

1. **Meet informally with the appropriate City Staff.** This will generally begin in the Planning Division, but may include other departments or divisions. At this meeting, potential applicants will outline their proposals, and staff will determine the proper approval procedure.
2. **An informal review by the DRC will be scheduled at the applicant's convenience.** Applicants should bring as much detail about their proposal as they have available, including written descriptions of the proposal, surveys, drawings, sketches, technical data, etc. Applicants are encouraged to submit as much information as possible at the time the informal review is requested so Committee members are familiar with the proposal. This informal review is required before an application for review by the Planning Commission can be accepted by the City. Applications submitted without this informal review may be rejected.
3. From the information provided by staff and the DRC, the applicant will **prepare a complete application for submission.**
4. All development **applications are to be submitted to the Planning Division.** Incomplete applications may be rejected. At the time an application is accepted, a review date for formal review by the DRC, and public hearing by the Planning Commission, will be established.
5. **The DRC will review the application for compliance** with the City's plans, policies, ordinances and provide direction at the informal review, and provide the Planning Commission and City Council with its recommendation.
6. **Some applications (for example, renewal of temporary permits, minor changes of occupancy that do not affect public systems or site conditions) may be processed without DRC formal review. After an informal review, the DRC may determine that no formal review is necessary.**

## TODAY'S VISION FOR TRANSFORMATION

Over the next 40 years, two-thirds of Bloomington's growth potential will be realized in the South Loop District. Put simply, the vision for South Loop is to transform the District from suburban to urban. The vision includes mixed land uses that support additional streets to enhance circulation; higher densities of jobs and homes close to two light rail stations; and sustainable development practices that save energy and support growth.

### BLOOMINGTON CENTRAL STATION (MCGOUGH DEVELOPMENT + HEALTHPARTNERS CAMPUS)

The approved Bloomington Central Station project is a 50 acre mixed-use transit oriented development (TOD) located on the HealthPartners corporate office campus west of 34th Avenue, south



of American Boulevard and north of East Old Shakopee Road. The project centers around the Bloomington Central Station, one of four Hiawatha Light Rail Transit (LRT) stations in the City of Bloomington. The City Council approved a Preliminary Development Plan for the project on December 6, 2005. The approved plan includes high density residential (1103 units), a 200 room full service hotel, office (including the existing HealthPartners office tower) and retail uses and parks and common open space with a total project gross floor area of approximately 2,990,600 square feet.

Primary site access points will be from American Boulevard East at International Drive and from East Old Shakopee Road. The approved revised plan included refinement of the next phase of residential development (840 dwelling units) located north of the LRT line and the Reflections condominium project, change in the location and program for the full-service hotel, revision of the office development program, and additional detail on the Central Station Park.

### MASTER PLAN AND DESIGN GUIDELINES

The purpose of the design guidelines is to bring together site planning, engineering, architectural design and landscape design into one vision and to set standards to achieve a world class development. The guidelines serve as a means of direction, but also maintain a level of flexibility in the standards and in the design and review process to allow for interesting and creative solutions.

### PHASE I – REFLECTIONS

Also in December 2005, the City Council approved a Final Development Plan for the first phase of housing. The project site is a 2.9 acre parcel and north and west of 34th Avenue and East Old Shakopee Road. It consists of two 17-story residential towers (263 dwelling units) above an underground two level parking structure (33 visitor and 339 resident spaces).



# EXPLORATIONS BASECAMP AT BLOOMINGTON CENTRAL STATION



A



B

Photograph by Bruce Silcox



C



D



E



F

**Making Place:** The explorations on Days 2-6 of the charrette were launched from a temporary basecamp set up at Bloomington Central Station. Project Partner McGough, developer of the Bloomington Central Station development, were critical in providing the space, security, parking, and occasional staff support to make it happen. The experience working outside was hard work but rewarding, as it was an immersion into the current realities of the summertime events out in the elements of the South Loop.

- A. Food trucks and music drew workers out of nearby office buildings at lunch-time.
- B. The charrette team returned each day to basecamp to report back to each other what was discovered and learned during the days' explorations.
- C. A 20' x 60' tent comfortably accommodated activities .
- D. Key stakeholders were interviewed each day.
- E. A welcome station oriented participants / passersby.
- F. Actor and Theatre Professor Harry Waters Jr facilitated many of the explorations. Waters and Leah Nelson wrote, directed and performed a musical performance on the final night of the charrette, celebrating the week of discovery.





## BLOOMINGTON CENTRAL STATION PARK

Bloomington Central Station Park is 1.9 acres and is the focal point for the development. It opened in June 2007 and is a public park featuring seating areas, garden rooms, water walls and fountains, paved and lighted walkways, and public art. Construction of the park was funded with \$800,000 in transit-oriented development grants from Hennepin County, \$2.7 million in Livable Communities grants from the Metropolitan Council and \$500,000 from the developer McGough, who will also maintain and operate the park. ...”

## BLOOMINGTON CENTRAL (METRO TRANSIT STATION)

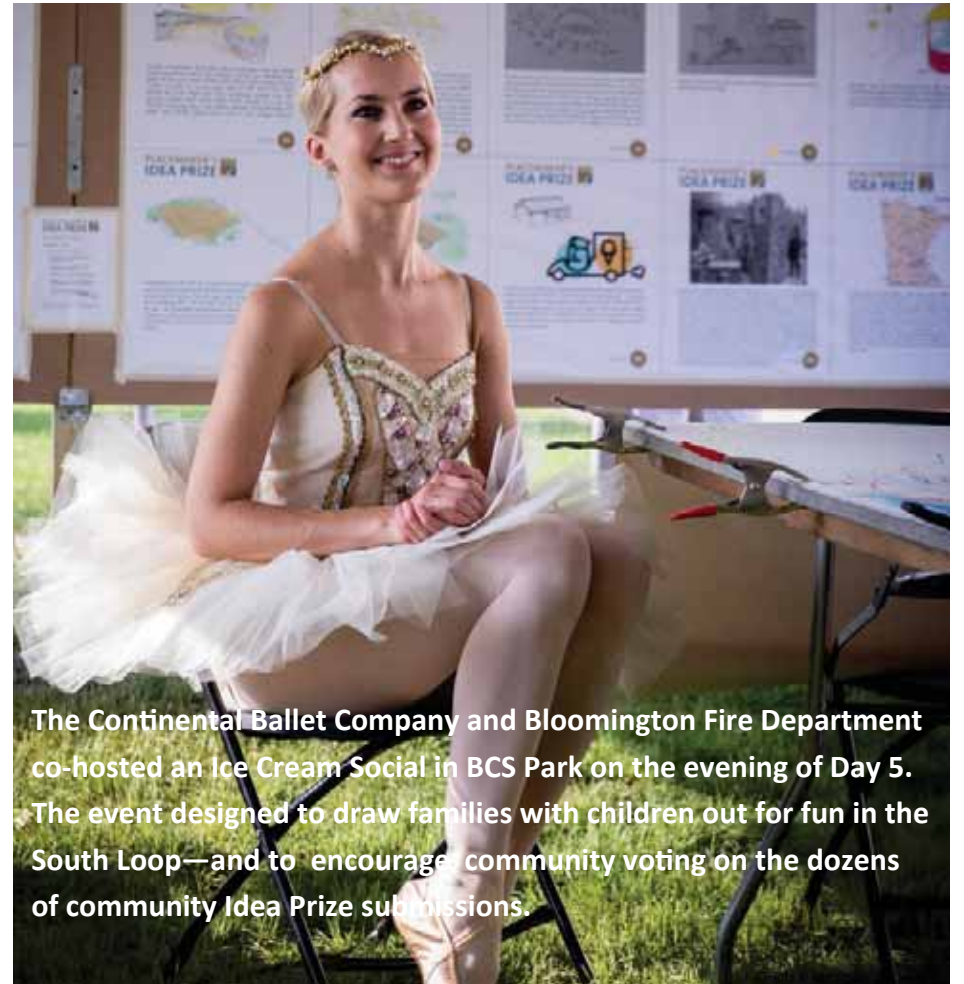
“The **Bloomington Central** light rail station is on the Blue Line in the Twin Cities region of U.S. state of Minnesota. This is currently the seventeenth stop southbound. The area surrounding the station was formerly the headquarters of Control Data Corporation. The largest office tower still remains and is now the headquarters

of HealthPartners. Immediately to the east of HealthPartners is The Reflections Condominiums, two 17-story residential towers with over 260 dwelling units between them. The Reflections towers were developed by McGough Development and the remainder of the land is now being redeveloped by same as a transit-oriented development including residential dwellings, a hotel, office, and retail space. The platform of Bloomington Central Station has the first 17 Fibonacci numbers written in binary using different colored bricks.” - *From Wikipedia, copied June 10, 2014.*

*The information above was developed for Creative Placemaking in the South Loop by Consultant Team Creative Community Builders.*



## EVENT ICE CREAM SOCIAL w/ IDEA PRIZE VOTING BLOOMINGTON CENTRAL STATION PARK



The Continental Ballet Company and Bloomington Fire Department co-hosted an Ice Cream Social in BCS Park on the evening of Day 5. The event designed to draw families with children out for fun in the South Loop—and to encourage community voting on the dozens of community Idea Prize submissions.



# EVENT ICE CREAM SOCIAL WITH IDEA PRIZE VOTING BLOOMINGTON CENTRAL STATION PARK



Photograph by Bruce Silcox



Photograph by Bruce Silcox



**YOU'RE INVITED!**

**SOUTH LOOP**

**FAMILY EVENTS**

*THIS FRIDAY and NEXT WEEK!!*

<p><b>FOOD TRUCKS &amp; ARTMAKING LUNCH/AFTS:</b></p> <p><b>Fri JUNE 13</b> <b>Mon JUNE 16</b> <b>Tue JUNE 17</b></p> <p>POTTER'S PASTIES &amp; PIES F.A. MACSAMMY'S GASTROTRUCK</p>	<p><b>ICE CREAM SOCIAL</b></p> <p><b>5:30-7:30</b> <b>Wed JUNE 18</b></p> <p> <b>TRUCK &amp; CREW from FIRE STATION #3</b></p> <p>DANCERS from <b>CONTINENTAL BALLET COMPANY</b></p>	<p><b>ART CARS TAIL-GATER</b></p> <p><b>5:30-7:30</b> <b>Thu JUNE 19</b></p> <p>CLYDE DOEPNER HISTORIAN of the MINNESOTA TWINS</p> <p>ARTCARS of MINNEAPOLIS KICKBALL</p> <p>TAKE the TRAIN to the TWINS GAME</p>
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**BLOOMINGTON CENTRAL STATION PARK**

**BROUGHT TO YOU BY: CREATIVE PLACEMAKING in the SOUTH LOOP**

Creative Placemaking in the South Loop is a public art, urban design and community building initiative supported by National Endowment for the Arts and these partners: Bloomington Theatre and Art Center, City of Bloomington, Mall of America, McGough, Bloomington Convention & Visitors Bureau and others. For more information: [www.bloom.org/placemaking](http://www.bloom.org/placemaking)

**Simple Recipe:** This photograph was taken by charrette photographer Bruce Silcox at the end of Day Five of the Creative Placemaking in the South Loop Discovery Charrette in June 2014. This was an event held for neighborhood residents. A+B+C+D+E+F+G+H=

- A. Dancer from **Continental Ballet Company**, performing for neighborhood residents and other passersby.
- B. **Light Rail Train** leaving the Station on the south side of the park.
- C. **HealthPartners HQ**, former home of Control Data (the birthplace of the first computer processor).
- D. Firemen and women, watching the ballerinas and showing off the community **fire truck**.
- E. Community members voting on their favorite **Idea Prize** submissions.
- F. **Big tent**—this was blown down by high winds during the week—highlighting the need for a permanent event shelter in Bloomington Central Station Park.
- G. Child holding **ice cream** from the Ice Cream Leprechaun.
- H. East edge of **Bloomington Central Station Park**, maintained for the community by McGough Development under long term agreement with City of Bloomington.





# EVENT DISCOVERY CHARRETTE CELEBRATION

## MALL OF AMERICA





## CAPTURING THE CHARRETTE IN PHOTOS

The charrette was fortunate to be documented through the world class photography of placemaker **Bruce Silcox**, who captured the soul of the emerging South Loop community during the event's activities. The preceding pages are activity 'photo-summaries' telling the story of the discovery charrette events:

NEIGHBORHOOD EXPO

PLACEMAKER+HOST MIXERS

LAUNCH PARTY

IDEA LAB

IDEA PRIZE GALLERY and COMMUNITY VOTING

PLACEMAKING JURY

PROJECT APPROVAL PROCESS with DESIGN REVIEW COMMITTEE

BASECAMP in BLOOMINGTON CENTRAL STATION PARK

THE BIG "A"

FOOD TRUCKS

MUSIC, DANCE and COMEDY

LIVING MURAL

WALKING the REFUGE

TOUR of NORTHWEST AIRLINES MUSEUM

TOUR with BLOOMINGTON BIKE ALLIANCE

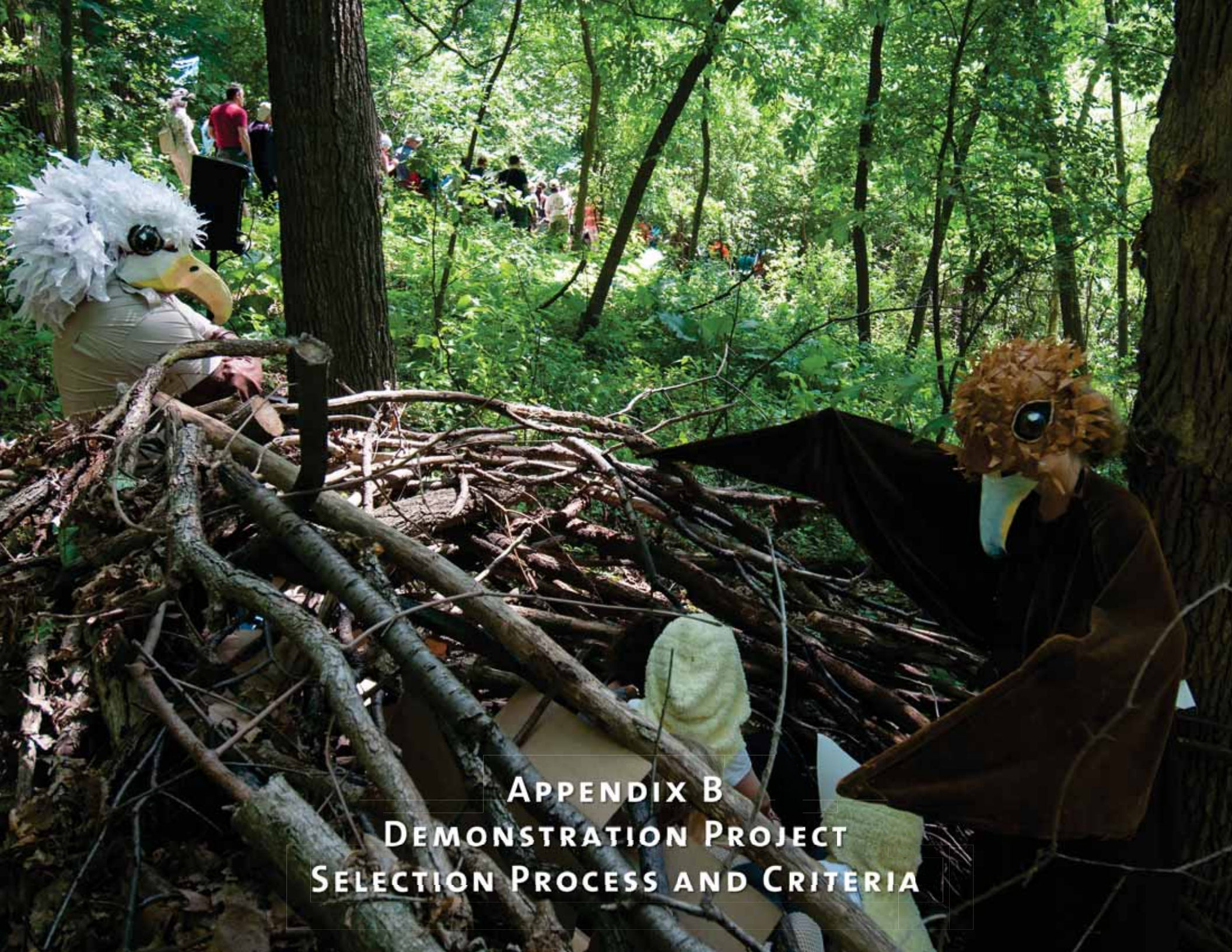
TOUCHING HOME with BOB SHOWERS

TAILGATING with TWIN CITIES ART CARS

ICE CREAM SOCIAL w/ B.F.D. and CONTINENTAL BALLET

FINAL CELEBRATION





**APPENDIX B**  
**DEMONSTRATION PROJECT**  
**SELECTION PROCESS AND CRITERIA**



## APPENDIX B

### DEMONSTRATION PROJECT SELECTION PROCESS AND CRITERIA

*Updated June 23, 2015 by Peter Musty and Carrie Christensen*

A key outcome of the 2014 discovery charrette (a demonstration project itself) were finalized placemaker and project selection criteria (*see Appendix*) for up to four more demonstration projects slated for 2015. The premise of the demonstration projects was that placemaking projects, public art, social practice art and design interventions would create excitement and visibility for the South Loop. Another outcome was to strengthen relationships between the City, Artist, project partners, and other South Loop stakeholders, and established artists and arts organizations involved in public art and placemaking.

#### **Summary Timeline of Demonstration Project Selection Process**

- ✓ *Forming the Placemaking Jury*
- ✓ *Jurying the Placemaker Idea Prize and Refining the Selection Criteria during the Placemaking Charrette*
- ✓ *Placemaker Info Sessions*
- ✓ *Announcing the Request for Qualifications for Creative Placemaking in the South Loop Demonstration Projects*
- ✓ *Building a network of hosts*
- ✓ *Selecting the placemaker finalists*
- ✓ *Inviting placemakers to submit a proposal in collaboration with a host*
- ✓ *Jury and Core Team select Demonstration Projects*
- ✓ *Demonstration Projects announced*



### Spring 2014: Creating an Interdisciplinary Jury

A broad and interdisciplinary set of Jurors were invited to participate in the review and selection of two competitions; the *Creative Placemaking in the South Loop Idea Prize (2014)* and the *Creative Placemaking in the South Loop Demonstration Projects (2015)*. Most jurors were able to serve on both juries:

### June 2014 (Discovery Charrette): Jurying the Idea Prize

The jury began the process of ‘learning by doing’ by performing a selection of two Idea Prize winners. Jury members reviewed all Idea Prize submissions in a community gallery and selected two of the winning ideas that were each awarded \$1000. The other winning idea was selected by the community through a community voting process. The Idea Prize is a chance for all community members and artists in the region to submit their great ideas for Creative Placemaking in the South Loop. Through this process, the jury became familiar with the district, each other, and the placemaking selection criteria that would be used for the final selection.

### Summer 2014: Request for Qualifications

A Request for Qualifications (RFQ) was listed in regional and national creative professional networks, and drew submissions from over 50 artists, designers, and other creative placemakers of regional and/or national significance. *SEE RFQ ON A FOLLOWING PAGE.*

A total of 54 submissions were received from Placemaking Teams. 32 of the placemaking submissions came from the Twin Cities, four of which where from Bloomington. There were 10 applications submitted from greater Minnesota, and 10 submissions from out of state. There was one international submission. The placemakers came from a range of disciplines including performing arts, visual arts, public art, landscape architecture, architecture, film, photography, social practice, and dance.



Juror	Organization	Title
Mary Altman	City of Minneapolis	Public Arts Administrator
Jack Becker	Forecast Public Art	Exec. Director & Principal
Cynthia Bemis-Abrams	Bloomington City Council	Member
Rachel Flentje	BTAC	Visual Arts Director
Maria Regan Gonzalez	Bloomington Public Health	Health Specialist
Mike Lamb	Barr Engineering	Urban Designer, Planning Practice Lead
Larry Lee	Bloomington Planning Department	Community Development Director
Mark Morrison	Bloomington Parks & Rec	Recreation Supervisor
Peter Musty	CCB Consultant Team	Urban Designer
Andrea Specht	BTAC	Executive Director
André Thibault (Idea Prize Only)	Bloomington Chamber of Commerce	Chair Board of Directors
Jim Urie (Demo Projects Only)	Bloomington Parks & Rec	Arts Center Manager
Randy Walker		Public Artist



# THE SOUTH LOOP:

THE SOUTH LOOP IS A DEVELOPING WALKABLE NEIGHBORHOOD IN BLOOMINGTON, MN

The South Loop is home to the Mall of America, the Minnesota Valley National Wildlife Refuge, 13 and counting hotels, 4 light rail transit stations, a residential area, and significant new development opportunities. The City of Bloomington has adopted a long-range plan to transform the area into a densely populated, walkable urban neighborhood featuring housing, a variety of businesses, world-class recreation, entertainment options, and hospitality.



CREATIVE PLACEMAKING IS AN EMERGING FIELD THAT WORKS TO BUILD VIBRANT, SUSTAINABLE COMMUNITIES AND ECONOMIES THROUGH THE ARTS

# CREATIVE PLACE-MAKING

Creative Placemaking leverages the arts to help shape and revitalize the physical, social, and economic character of neighborhoods, cities and towns, making use of their existing human, physical, social and economic assets. Creative Placemaking engages artists and others in building social fabric and local economies while making physical place-based improvements. It highlights the distinctive character and cultural resources of each place.

## DEMONSTRATION PROJECTS REQUEST FOR QUALIFICATIONS

FOR MORE DETAILS:  
<http://btacmn.org/placemaking>  
[placemaking@btacmn.org](mailto:placemaking@btacmn.org)  
 phone: 952.563.8575



# CALLING ALL CREATIVE PLACEMAKERS

ARE YOU AN ARTIST, URBAN/ENVIRONMENTAL DESIGNER, ARCHITECT, PLANNER, ENGINEER, EVENT ORGANIZER OR OTHER CREATIVE TYPE?

The Bloomington Theatre and Art Center (BTAC), in conjunction with the City of Bloomington and several partners, will be implementing Creative Placemaking Demonstration Projects in the South Loop by August 2015. This Request for Qualifications (RFQ) seeks individuals and teams that may be selected to implement a project. Based on the RFQ submissions, up to 15 individuals/teams will receive a Request for Proposals. A \$250 stipend will be offered upon receipt of completed proposal. Demonstration Project implementation budgets will range from \$5,000-\$20,000.

## WHAT ARE SOUTH LOOP DEMONSTRATION PROJECTS?

In July 2013, the NEA awarded Bloomington Theatre and Art Center (BTAC) an "Our Town" matching grant to help prepare a long-term creative placemaking plan for the South Loop and to commission four to six demonstration projects. The demonstration projects are intended to: capitalize on imminent opportunities (e.g., new developments slated to open through 2015). Projects by artists and designers of regional/national significance will prove that art, design interventions or events can create excitement and visibility for the South Loop and strengthen relationships between BTAC, the City, other project partners, stakeholders, and established artists and arts organizations involved in public art and placemaking. We also expect the demonstration projects to generate insights that inform the final draft of our plan and creative placemaking activities for many years beyond the grant period. All selected creative placemakers will be considered part of the planning process team.

## REQUEST FOR QUALIFICATIONS SUBMISSION INSTRUCTIONS

### TO APPLY, PLEASE SUBMIT:

1. A letter of interest. Letters should answer the following questions:
  - What interests you about the South Loop as a place?
  - Why are you interested in completing a project as part of the Creative Placemaking in the South Loop initiative?
  - What qualifies you as a creative placemaker?
2. Your contact information. Teams: please list all team members (identify one key contact)
3. Resume or CV for each team member
4. Five work samples

Please follow submission instructions at [btacmn.org/placemaking](http://btacmn.org/placemaking)

## SELECTION PROCESS

### TIMELINE:

RFQ INFORMATION SESSION: July 24, 6:30-8 PM, Bloomington Center for the Arts Rehearsal Hall

RFQ SUBMISSIONS DUE: August 8

FINALISTS ANNOUNCED BY: End of August 2014

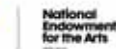
FULL PROPOSALS DUE: October 2014

PROJECTS IMPLEMENTED BY: End of Summer 2015

Responses to the RFQ and RFP will be evaluated by a jury. RFQ finalists will each receive a \$250 stipend to develop a full proposal. Proposals must include a detailed description of the project, a letter of support from a host, and a comprehensive project budget.

### PROPOSED PROJECTS MUST SUPPORT THE CITY'S VISION FOR THE SOUTH LOOP AND:

- Include a permanent or temporary artistic installation, urban design intervention, or cultural event/performance in the South Loop.
- Engage one or more groups of South Loop stakeholders including residents, workers, business owners/managers, visitors, and project partners in the project design/development process or the final product.
- Take inspiration from what is distinctive about the South Loop's past, present, or future.



The first 18 months of Creative Placemaking in the South Loop are funded by an Our Town grant from the National Endowment for the Arts, with matching support from the City of Bloomington and Bloomington Theatre and Art Center (BTAC). Grant outcomes include the development of a long-range creative placemaking plan for the South Loop and a series of demonstration projects. The City and BTAC are grateful to our project partners, including the Mall of America, McGough, the Bloomington Convention & Visitors Bureau, and others. The project is managed by a team of artists and planners with Creative Community Builders.



The RFQ was promoted primarily regionally through the following means...

## Summer 2014: Building a Network of 'Hosts'

Significant efforts were made before, during and after charrette activities to inform hosts about creative placemaking, the opportunities and benefits of participating. Individual meetings were held with nearly every major stakeholder and landowner in the South Loop. A set of 15 'Hosts' agreed to participate as a potential host for a 2015 Demonstration Project. **TWELVE OF THE ORIGINAL 15 HOSTS ARE LOCATED ON A MAP SHOWN ON A FOLLOWING PAGE.** They were:

- The Mall of America
- The City of Bloomington
- Metropolitan Airports Commission (MAC)
- Metro Office Park
- The Minnesota Valley National Wildlife Refuge
- Metro Transit
- Cypress Semi-Conductor
- McGough
- Healthpartners
- Bloomington Convention and Visitors Bureau
- Three Rivers Park District
- JW Marriott

Expectations were outlined clearly for potential Hosts:

- (1) *"a physical presence in the South Loop or capacity to host an installation, event, or activity there"; and*
- (2) *"curiosity or enthusiasm for creative placemaking or public art. Hosts are invited to collaborate with public artists and/or urban designers to respond to a formal call for projects in summer 2014. Four or more demonstration projects will be selected for funding. Hosts may include but are not limited to: land owners, local businesses, nonprofit organizations, and government agencies."*

## Summer 2014: Narrowing the Field of Placemakers

A day long session was held to narrow the field of placemakers. An online review system was used by Artistry to post RFQ submissions online for jurors to review. Each juror was asked to review all submissions and to rank them using an informal point system. This allowed the jury to narrow the field by half. A day-long in-person jury session was then held to narrow the field even further. Following deliberations by the interdisciplinary jury, fifteen placemakers / placemaking teams were selected.

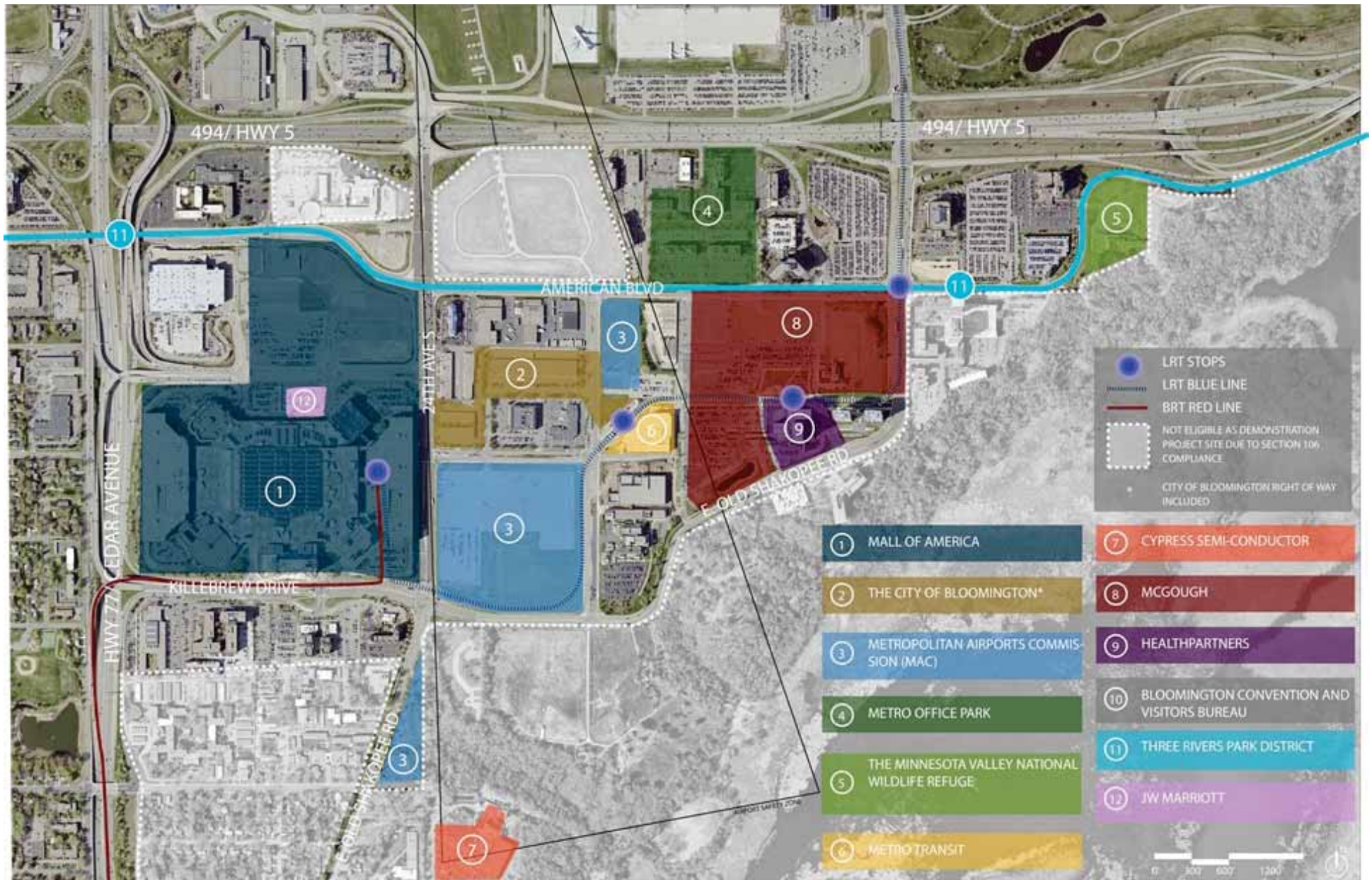
## Fall 2014: Demonstration Project RFP (Request for Proposal)

All fifteen Placemakers/Placemaking Teams were invited (and given a small stipend) to submit a conceptual project proposal. A formal Request for Proposal (RFP) listed the project selection criteria that would be used by jurors to select projects:

*"Proposed projects must support the City's vision for the South Loop and:*

- 1. Reflect collaboration with a project host to develop a project idea.*
- 2. Be a permanent or temporary artistic installation, urban design intervention, or cultural event/performance in the South Loop.*
- 3. Include participation of or interaction with one or more groups of South Loop residents, workers, business owners/managers, visitors in the project design/development process or the final product.*
- 4. Take inspiration from what is distinctive about the South Loop's past, present, or future."*

**SEE RFP ON A FOLLOWING PAGE.**





REQUEST FOR PROPOSALS

# CREATIVE PLACEMAKING IN THE SOUTH LOOP

## DEMONSTRATION PROJECT PROPOSAL GUIDELINES

You have been selected as a finalist for *Creative Placemaking in the South Loop* Demonstration Projects. Your next step is to meet with our staff to discuss your initial project ideas and potential project host(s). We will be reaching out to you to schedule a meeting in the next week. All finalists are required to meet with project staff before submitting a full proposal. Full proposals are due by October 10, 2014 at midnight. Please send all required components of your proposal in a single pdf document to [placemaking@btacmn.org](mailto:placemaking@btacmn.org).

Proposals must include:

- Title or name of project
- List of additional artists/placemakers involved in the execution of the project, if any.
- Project description and timeline (together, 1,000 words max)
- Total project budget with summary list of all costs such as: design fees and meeting time, production/fabrication, venue rental and/or site costs, licensing and permitting fees, installation, engineering, travel costs (as applicable). Budgets must range from \$5,000-\$20,000. An estimate of in-kind contributions of goods or services from hosts, artists, or others, if applicable, should also be specified whenever possible.
- 3 References
- Location of project
- A visual representation of the project idea (suggested)
- A letter of support from a project host (one page max)

Upon receipt of a full proposal, you will be issued a \$250 stipend.

### PROJECT SELECTION CRITERIA

Proposed projects must support the City's vision for the South Loop (below) and:

1. Reflect collaboration with a project host to develop a project idea.
2. Be a permanent or temporary artistic installation, urban design intervention, or cultural event/performance in the South Loop.
3. Include participation of or interaction with one or more groups of South Loop residents, workers, business owners/managers, visitors in the project design/development process or the final product.
4. Take inspiration from what is distinctive about the South Loop's past, present, or future.

### THE CITY'S EMERGING VISION FOR THE SOUTH LOOP

"To transform the South Loop from a dispersed, suburban commercial area into a

walkable urban neighborhood that attracts residents, office tenants, hotel guests and shoppers by virtue of its unique character and assets.

To achieve this vision, the City will:

1. Build on the neighborhood's unique mix of assets and mitigate its disadvantages.
2. Transform the neighborhood's densities and character from suburban to urban.
3. Accelerate the neighborhood's development.
4. Establish the neighborhood as a branded place emphasizing sustainability, quality, comfort, and safety.
5. Create a sustainable neighborhood."

### JURY CONSIDERATIONS FOR DEMONSTRATION PROJECTS

The Creative Placemaking Jury will select projects that meet the above criteria and exhibit artistic excellence. The jury will also strive to see that collectively, the selected projects:

- incorporate a variety of artistic and design disciplines/media;
- take place across seasons and times of day;
- take place in locations throughout the South Loop;
- range from temporary to permanent; and
- include different social and cultural perspectives of the South Loop.

### PREVIEW OF CONTRACT TERMS

- All projects will be free of charge, ADA accessible where applicable, and open to the public.
- Placemakers will be expected to meet with project staff throughout the project, and must participate in project learning and evaluation activities coordinated by *Creative Placemaking in the South Loop* Core Team and project staff.
- Projects must be implemented by August 15, 2015.

### Questions?

Please contact the Demonstration Project Manager, Carrie Christensen at 612-250-1320 or at [placemaking@btacmn.org](mailto:placemaking@btacmn.org).

### Fall 2014: Helping Placemakers to Find Hosts

Each placemaker / placemaking team was encouraged to engage one or more of 13) South Loop hosts from a network of willing project hosts from throughout the district.

### Fall 2014: Final Jury Session

The jury convened for a final day long exercise to narrow the field to 4 teams.

Placemaking Discipline	Host (Potential)	Placemaking Team Lead/Point
Dance	Wildlife Refuge	Berman, Lisa
Sculpture	City	Brenner, James
Sculpture	HealthPartners	Fokken, Kyle
Theater	Cypress	Hanson, Ashley
Landscape	MOA and MAC	Henry, Tom
Food/Theater	BCVB	Karimi, Robert
Visual/Social	Three Rivers	Lovelee, Amanda
Video/Social	MOA	Matteson, Shanai
Mural	Cypress	Pearson, Erik
Sculpture	City and Three Rivers	Pitz, Marjorie
Mural	Metro Office Park and MOA	Preslicka, Greg
Sculpture/Social	IKEA and more	Reichert, Molly
Social/Event	?	Tato, Belinda
Social/Photo	MAC and McGough	Thompson, Peter Haakon
Sculpture	?	Unnasch, Karl

### Fall 2014: Project Core Team Assigns Grant Awards

The project core team charged with disbursing grant funds met shortly following the final jury session and assigned funding amounts. Grant requirements required that at least three were selected. Four of the top demonstration projects were each awarded funding:

#### *Little Box Sauna Completed Winter 2014-15*

Placemaking Team: Molly Reichert & Andrea Johnson  
 Hosts: Mall of America, Radisson Blu, IKEA  
 More Information: <https://littleboxsauna.wordpress.com>

#### *Cross-Pollination Walking Theater Completed Spring 2015*

Placemaker: Place-Base Productions  
 Hosts: Minnesota Valley National Wildlife Refuge  
 More Information: <http://placebaseproductions.com/minnesota-valley-national-wildlife-refuge-in-bloomington-south-loop/>

#### *Science and Nature Mural Completed Summer 2015*

Placemaker: Erik Pearson  
 Hosts: Cypress Semi-Conductor  
 More Information: <http://www.erikpearsonart.com>

#### *Ripple of Life Postponed*

Placemaker: Tom Henry  
 Hosts: Mall of America, MetroTransit





## CREATIVE PLACEMAKING EVENT DOCUMENTATION

Documentation of the 2014 discovery charrette, planning process, and the 2015 commissioned demonstration projects was carried out by a mix of writers, videographers, and photographers.

### THE PHOTOGRAPHY OF BRUCE SILCOX

Minneapolis photographer Bruce Silcox was assigned to capture the community energy generated at all South Loop events throughout 2014 and 2015. The following pages have a sample of the imagery from events during each of the three commissioned demonstration projects.

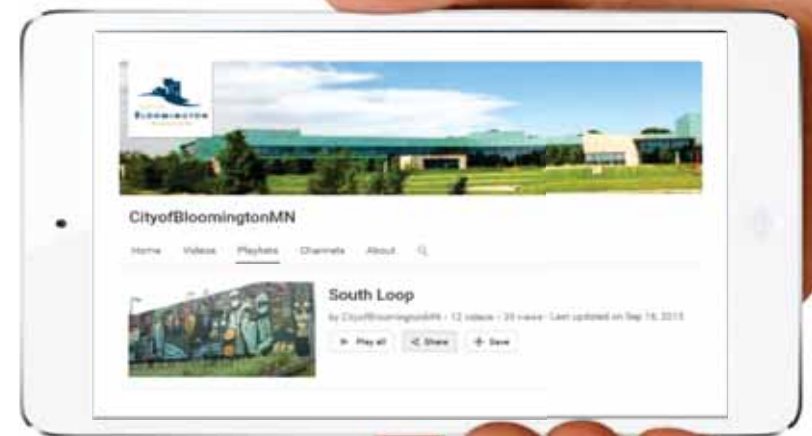
### ARTISTRY AND CITY OF BLOOMINGTON'S WEBPAGES

For more images and documentation of the 2014 and 2015 events, please see the City of Bloomington and Artistry websites.

### CITY OF BLOOMINGTON'S YOUTUBE CHANNEL

Follow the great videography and reporting on South Loop Playlist:

<https://www.youtube.com/playlist?list=PLMtQ5Gd8igTpn45mEbggxW3O11ZfRK5WV>





## LITTLE BOX SAUNA

WINTER 2015

Little Box Sauna is a mobile warming place that created a visible, small-scale, social space within the large spaces of the South Loop. The sauna made two stops in the South Loop during February and March of 2015: in front of the Radisson Blu at Mall of America, and at IKEA. It created a hub where employees and visitors could socialize in a way that is new to our community, based on Finnish and other cultural traditions. It gave people a destination they could see and walk to – a stopping place between buildings and cars.

Placemakers: **Andrea Johnson and Molly Reichert**

Hosts: **Mall of America, Radisson Blu, IKEA**

More Information: <https://littleboxsauna.wordpress.com>



*"We were impressed to see the Mall of America, Radisson Blu, and IKEA coming together to support one project, and hope that our project sparked an idea that businesses can collaborate on even small projects and events to bring cohesion to the community."*

*- Andrea Johnson and Molly Reichert, creators of Little Box Sauna*















## CROSS-POLLINATION WALKING THEATER

**SPRING 2015**

In partnership with the Minnesota Valley National Wildlife Refuge, PlaceBase Productions (PBP) turned the grounds of the Refuge into a stage for a walking theater production of an original musical titled *“After the Birds Taught Me to Fly.”* PBP used site-specific musical theater, based on stories collected and research conducted by the artists, to explore the places, resources, and initiatives that make the Refuge a common ground where community members can engage and connect to the surrounding river valley. This community-based theater piece added to the shared understanding of the unique role the Refuge plays in shaping the South Loop’s past, present, and future. Four performances were presented on June 6 and 7, 2015.

Placemakers: **Ashley Hanson and Andrew Gaylord**  
(PlaceBase Productions)  
Host: **Minnesota Valley National Wildlife Refuge**  
More Information: <http://placebaseproductions.com/minnesota-valley-national-wildlife-refuge-in-bloomingtons-south-loop/>

The greatest achievement from the project, according to the placemaker team, was the deep connection that the cast developed to the South Loop as a result of participating in the performance:

***“Our cast raved up and down the block about what a great community experience it was, and our audience was generally shocked by what they experienced—generally speaking, such a grand collusion of art and nature.”***

*- Ashley Hanson and Andrew Gaylord, Placebase Productions*















## AT THE CONFLUENCE OF SCIENCE AND NATURE MURAL SUMMER 2015

Erik Pearson created a large, exterior mural at Cypress Semiconductor bordering the Minnesota Valley National Wildlife Refuge Bass Ponds parking lot. The mural draws inspiration and images from the history of technology and semiconductors in the South Loop as well as the potential of “green” technologies. The mural expresses the unique blend of science and nature that have shaped the neighborhood’s past and will continue to influence its future.

Placemaker: **Erik Pearson**  
 Hosts: **Cypress Semiconductor and the Minnesota Valley National Wildlife Refuge**  
 More Information: <http://www.erikpearsonart.com>



*“During my mural process, I had already noticed many people driving up just to take a picture of the mural. Now that it's completed, people will continue to visit the mural and then continue on to explore the Bass Ponds trail.” - Muralist Erik Pearson*















MALL-GOERS LOOK  
DOWN ON LITTLE BOX  
SAUNA FROM THE  
SKYWAY IN BETWEEN  
RAD-BLU AND MOA.

## APPENDIX C SURVEY AND EVALUATIONS



## APPENDIX C SURVEYS

Updated June 22, 2015 by Peter Musty, Creative Community Builders (CCB)

Structured learning and reflection will be an important ongoing activity during the momentum phase, and will be a critical in accomplishing each of the six goals over time.

During the grant phase, core team members began this work. The following pages present a range of surveys administered by project leaders to encourage the building of knowledge base:

- I. HOST SURVEY: AFTER DEMONSTRATION PROJECT SELECTION
- II. PLACEMAKER EVALUATION: 2014 RFQ FINALISTS (TOP 15)
- III. PLACEMAKER EVALUATION: DEMONSTRATION PROJECT TEAMS
- IV. COMMUNITY SURVEY: 2014 CHARRETTE PARTICIPANTS
- V. COMMUNITY SURVEY: 2015 WALKING THEATER-GOERS\*
- VI. CORE TEAM AND ADVISORY COMMITTEE BRAINSTORM: POTENTIAL ACTIVITIES\*

\* NO SUMMARY INCLUDED. VERSIONS OF ALL SURVEYS AVAILABLE UPON REQUEST FROM ARTISTRY OR CITY OF BLOOMINGTON.



### I. HOST SURVEY (CONDUCTED AFTER DEMONSTRATION PROJECT SELECTION)

Survey conducted by Carrie Christensen (CCB). Summary updated March 15, 2015 by Tom Borrup (CCB).

Hosts and prospective hosts of South Loop creative placemaking projects were surveyed in late 2014 and early 2015. Of a total of 13, 8 responded for a response rate of 61%. Most expressed positive reviews of the project as a way to generate greater awareness of the area and to get to know their neighbors, and in terms of their experiences with the process.

#### 2014-2015 ACTIVITIES

As a result of the initiative 88% said their personal understanding of the South Loop vision increased and 75% indicated their organization's awareness of the vision increased. Prior to the project, 37% rated their awareness or their organization's awareness low, 25% as medium, and 37% as high or very high.

Most said they got to know some or many their neighbors better as a result of the project. However, there were a couple who didn't make connections.



The majority of comments were similar to:

*"This has been great to meet our business partners in the area. Thank you for all your efforts towards making our community a great place to live and work!"*

*"Through the South Loop, our organization has been able to open more doors of opportunity with our neighbors and businesses. We are increasing our connection with the community of Bloomington"*

Others said:

*"No. I think we should have had a roundtable discussion to bring us together with business that were actually committed to the creative placemaking projects"*

*"Not at all. There has been no initiative to connect host entities throughout the project"*

Because the project **did** include events to try to bring neighbors face-to-face, the comments indicate a need for additional such efforts.

All respondents said this year's creative placemaking process *very much* or *for the most part* matched their expectations, and 544± said they would participate again. One respondent said, *"Since this was our first time involved with a placemaking project, I don't think we knew quite what to expect. We were learning every step of the way."* Another characterized their experience differently, *"The process felt a bit disjointed; I wasn't too sure of the goals or options."* Recommended changes to future efforts include more up-front information and more direct contact with the artists during the selection process.

Asked about their interactions with artists/placemakers during the proposal development phase, 88% indicated they talked on the phone, 75% communicated by email, and 75% met in person. Fewer, or 37%, felt involved in the development of the idea and 25% indicated the artist/placemakers developed the idea without their input. Comments included:

*"It was a great opportunity to meet the artists and hear their ideas and add our input into the project"*

*"I think we could have used more time to work with the artist"*

*"We met with only one artist and were presented with only one concept"*

## GOING FORWARD

Respondents ranked future activities in order of importance as:

### More Important:

- ☐ Community events and public space programming
- ☐ Foster/attract business and industry involved in creative endeavors
- ☐ Establishment of a "host network" and ongoing system of communication and information sharing

### Moderately Important:

- ☐ Public art in all forms

### Less Important:

- ☐ Opportunities for artists to live and/or work in the South Loop

Some hosts expressed a desire to develop a network of businesses and organizations interested in creative strategies to bring more vitality, visibility, and a greater sense of connectedness to the South Loop. Activities were ranked as:

- ☐ Creative placemaking projects (87.5%)
- ☐ Annual South Loop business/organization expo (50%)
- ☐ Dedicated South Loop website or social media (50%)
- ☐ Quarterly lunches (25%)

Comments included:

*2 lunches a year would be fine. But, I like the idea of them being like a Charrette or walk and lunch format. Food trucks too a great idea.*

*Host ongoing promotional/educational events at host sites*

*An annual informational meeting - maybe not so much of an expo*

**Of the respondents, 63% said they would be interested in hosting, sponsoring, or promoting events or gatherings in the South Loop in the next year.**





## II. PLACEMAKER SURVEY: RFQ FINALISTS (TOP 15)

Updated January 22, 2015 by Tom Borrup and Carrie Christensen, CCB.

It has long been advocated in the progressive public art and placemaking fields to bring artists into municipal and community-based projects earlier and earlier in the process. Artists themselves are sometimes most vocal in calling for this approach. Creative Placemaking in the South Loop endeavored to move the needle on involving artists as placemakers in the physical and social formation of a neighborhood. Of course, moving needles does not take place in the absence of challenges. In the South Loop, the project presented unique opportunities and challenges, and it stretched the way most within the public art landscape work in relation to place-based art. It also took a more expansive view of ‘art’ in the search for a more full realization of creative placemaking.

At the December 2014 survey of project finalists represents part of an attempt to better understand and practice creative placemaking and seeks to answer these questions:

- How can the project best attract a diverse and well-qualified mix of creative professionals involved in creative placemaking?
- How can the project facilitate the most productive working relationships between hosts, placemakers and other partners?
- In what ways can project management be improved to get best results from creative placemaking projects?

Of 15 finalists surveyed, 10 responded. Of the 15, four were funded through the Our Town grant and a fifth was funded by the City of Bloomington.

The applicants were asked, “Had you heard of the South Loop before you submitted your qualifications for Creative Placemaking in the South Loop?”, and the majority of the responses were negative which is an interesting point of baseline data around regional awareness of the South Loop neighborhood, which directly relates to the goals of the program around increasing regional awareness and connections.



**Figure 1.** Applicant responses to the question “Had you heard of the South Loop before you submitted your qualifications for Creative Placemaking in the South Loop?”

**Figure 2.** Applicant responses to the question “How did you hear about Creative Placemaking in the South Loop?” The other category was a combination of social media and print media.



## Placemaker Mix

Survey respondents felt the project and the opportunity presented to them was different and challenging, and most felt positive about that. A goal of the project was to attract a wide range of well-qualified artists and placemakers. For most creative placemakers who were chosen as finalists, the wide-open pallet of the South Loop, and the process structured around building a relationship with a host and site, were new and valuable experiences.

In terms of its overall placemaking goals, Creative Placemaking the South Loop presented artists an environment that was unique – a place bridging high-intensity urban spaces with natural areas; a place within a suburban way of thinking yet with aspirations to be something different. Placemakers were presented with the question of what is “suburban?”

*“The idea of working with the hosts, the relationship was very unique.”*

*“I was really interested in working on a public project that is not necessarily art, but a combination of art/architecture/social practice...creative placemaking!”*

*“As our work focuses on place, we were really drawn to the idea of the ‘suburban’ place and the different kind of fragmentation that happens in these areas that is different from urban and rural spaces...it was a very compelling RFP and made us excited about trying our work in this kind of geographic location.”*

## Host-Placemaker Relationships

The process used for South Loop creative placemaking projects called for a strong working relationship between the artist and the sites/hosts at the conceptual level thus giving considerable power to the host. It also offered wide latitude in choices for a location or multiple locations in contrast to a typical RFP. This process pushed artists into working with property owners, business people, and public sector workers – people generally less familiar with the creative process and working with artists and placemakers. Some were more comfortable in this exchange than others:

*“Working with a host made it less challenging to develop a meaningful proposal because they gave us a context for meaning.”*

*“...it helps dissolve the ‘parachute artist’ stigma”*

Other respondents said:

*“...makes it more challenging as it adds complexity and time.”*

*“It gave the prospective hosts a lot of power to influence (make or break) a project proposal and a few of them knew that they had more agency in the process than the artists themselves...[I] would want everyone to bring forward their best idea and propose that and once projects were selected THEN collaborate with hosts...”*

*“I think the concept is too nebulous and too far reaching at this point.”*

*“It changed the nature of my piece from being fun and interactive to more static and distant.”*

*“It was awkward and degrading. The contact people were too busy and too uninterested.”*

The art of negotiation was also recognized by this placemaker:

*"We are business people too and we have a 'brand' to maintain and in cases like this we have to choose between what we like and know and what we think the group and the hosts will like. Often they are not the same."*

Artists found great variability in host/site responses to their work and in their ways of thinking. For some artists, this provided material to work with, for others frustration. The chicken/egg conundrum is fertile ground for some artists. Others want, and are accustomed to, clear specifications in a call for proposals. Artist comments ran the gamut from thanks and enthusiasm to feeling mistreated.

Another asked that the project,

*"...take chances on 'out there' work."*

There was enthusiasm for the potentials for

*"creativity to play a leading role in the development of this neighborhood."*

While some artists said their work with hosts was productive, others encountered frustration. One saw a different possibility and felt it would be

*"...potentially beneficial to the entire process if actual residents were incentivized/empowered to serve as a 'host' as well as property owners, corporations, and government entities."*

## Process Management

It's evident that both artists and hosts could grow in the preparation and understanding of their role as collaborators in creative placemaking work. The most specific recommendation from the artist survey in relation to the process of managing the project was to narrow the finalist pool, raise the artist stipend, extend the time for proposal development, and invite artists to present and interact with the selection panel in person.

Most comments complimented the process as "well-run", "straightforward", and "very clear", some said:

*"The 6 week time frame was a bit short due to the state of the flux of spaces and hosts. We felt the stipend was a bit low."*

*"Working with the city could be streamlined, with more support on meeting requirements, etc. ...additional help with issues like insurance...easier ways to share promotional material."*

Another said:

*"After struggling to work with the city of St. Paul on creative projects this has been a wonderfully smooth and inspiring relationship. Bloomington is taking a groundbreaking approach."*

One appreciated that:

*"Many people need to see projects happening before they understand what they're about."*

One placemaking team felt the entire project in Bloomington was unique and inspiring:

*"I think the whole effort could be written about extensively – we'd love to help with that!"*





### III. 2015 PLACEMAKER SURVEY: DEMONSTRATION PROJECT TEAM POST-PROJECT EVALUATION

The Creative Placemaking in the South Loop Demonstration Project artists and designers, also known as placemakers, reflected on their experience with hosts, working in Bloomington, and building social and cultural fabric in the South Loop. Each of the creative interventions had unique relationships, impacts, and hurdles that they encountered in the Demonstration Projects. Across all projects, the hosts played key roles in informing content, hosting events, helping with public outreach, and in some cases, providing financial or in-kind donations. The placemaker teams across the board felt that the community in the South Loop benefited through increased or new connections to the district and the potential of what the district can offer beyond its central role as a commercial and transportation center. The following summaries are based on the post-project evaluation filled out by each placemaker or placemaker team.



## MOLLY REICHERT AND ANDREA JOHNSON ON THE LITTLE BOX SAUNA (LBS)

### WHAT WORKED:

The project brought together multiple hosts by having the sauna at multiple sites. The placemaker team received generous financial and in-kind support from the project hosts, IKEA, RadBlu, and the Mall of America. The placemaker team found their blog to be a great tool for sharing the story of the process and for fostering connections to project hosts, a robust volunteer network, and the media. They received a wide range of local and even some international media attention.

### LESSONS LEARNED:

While the placemaker team received support from the project hosts, IKEA, RadBlu, and the Mall of America, the team mentioned that it would have been helpful have more staff power to program the space and host the sauna. It would have been great to get more staff capacity from the host institutions to support that role. Despite the additional resources, the project team ended up donating most of their labor on the sauna design and construction, as the budget did not cover the full project. They would simplify the design and materials in order to create a more affordable project if they were to do it again.

*“This type of grant and project was new for both of us, so a large part of the project was learning as we went headlong into each aspect of the work. The project award process was smooth and quick from our perspective, then followed a period of solidifying project partners, funding, and what we needed to do to make the project happen. This period was much more involved than we had anticipated, whereas we had previously planned to use this period for design development of the sauna itself. Once the first portion of grant funds became available, we immediately started on ordering and construction of the project, with a very limited period of design.”*

### ON NAVIGATING RELATIONSHIPS...

*“It was difficult in the beginning to know what paths and partnerships had already been created, and how to best navigate reaching out to the possible partners.”*

### ON WORKING IN THE SOUTH LOOP...

*“As the sauna was a free space, and about bringing people together, those that came into the space were able to experience Bloomington as more than a commercial destination. As Bloomington’s [South Loop] is internally focused in nodes with the large box stores, there are not storefronts and doors on the street with which people can interact, view, and enter into. The Little Box Sauna provided just such a small visible structure.”*

### ON WEAVING SOCIAL FABRIC IN THE COMMUNITY...

*“We were impressed to see the Mall of America, Radisson Blu, and IKEA coming together to support one project, and hope that our project sparked an idea that businesses can collaborate on even small projects and events to bring cohesion to the community.”*

### ON CITY PERMITTING...

*“With the help of others, we were able to navigate several permitting hurdles, and in the end, felt that we indeed had been supported and there were no regulations that we felt were actual hurdles. It would be helpful if prior to meeting with officials, a member of the granting body could prepare them to take on a highly positive and collaborative approach.”*





## PLACEBASE PRODUCTIONS ON *AFTER THE BIRDS TAUGHT ME TO FLY*

### WHAT WORKED:

PlaceBase Productions worked in deep collaboration with the Refuge, their project host, through out the Demonstration Project, and consider it a success. They worked closely together on the development of the script, media outreach, community gatherings connected to the process, evaluation, and the production of the performance. The placemaker team found the Refuge to be very open to exploring innovation and community connections through performing arts. The greatest achievement from the project, according to the placemaker team, was the deep connection that the cast developed to the South Loop as a result of participating in the performance. Another success was how the project team maximized PR by organizing their own press releases and distributing through their own media outlet as well as the Refuge and Artistry's outlets.

### LESSONS LEARNED:

The placemaker team has a very adaptive approach to their creative and community process, which served them well in the complexity of the process. Last minute changes in venue were one of the greatest challenges that they noted, which was one of the few hurdles that they encountered with the their project host. They also noted that the project went slightly over budget.

*“Our cast raved up and down the block about what a great community experience it was, and our audience was generally shocked by what they experienced—generally speaking, such a grand collusion of art and nature.”*

### ON WORKING IN THE SOUTH LOOP...

*“The majority of our past projects have occurred in small, rural communities – so we were interested and excited to learn about how our work is adapted to larger, suburban context. What we enjoyed about this context is the access to resources and high caliber artists, but the challenges included competing with other events and commitments that suburbanites have, and connecting to the residents in a relatively commercial area.”*

### ON CONNECTING TO PLACE...

*“The area is incredibly beautiful, but is known to the public as the place where the mall and airport are – highlighting the natural beauty and the connection that the people who live in the area have to the natural beauty is a great way to set this area apart.”*



## ERIK PEARSON ON AT THE CONFLUENCE OF SCIENCE AND NATURE

### WHAT WORKED:

Erik Pearson considers the mural project a success. While there was an added layer of complexity with the fact that the project had two hosts, due to multiple property owners of the mural location, Pearson leveraged the complexity of the site as inspiration for his mural subject, the confluence of science and nature.

### LESSONS LEARNED:

It would have been helpful to know during the mural design phase that the Refuge had a permitting process for any activity on the site. While the permitting process for the City took place during the design phase, it was not clear until later in the project when installation was about to begin, that there was a permitting process for the Refuge as well. Clear, upfront communication about permitting and regulatory processes with each host will benefit all creative placemaking projects.

### ON HOW PEOPLE WILL CONNECT TO THE SOUTH LOOP THROUGH HIS PROJECT...

*"During my mural process, I already noticed many people driving up just to take a picture of the mural. Now that it's completed, people will continue to visit the mural and then continue on to explore the Bass Ponds trail."*

### ON HOW HE ENGAGED DURING HIS ARTISTIC PROCESS ...

*"During the month-long painting process, I engaged with many more different groups while working; residents, workers, artists, families, seniors, people from the City and Artistry (Bloomington Theatre and Art Center), by sharing stories of the South Loop projects, information that I gathered about my own project, and having people paint on the wall with me during the painting party."*





## IV. COMMUNITY SURVEY

Summary of findings compiled by Tom Borrup in July 2015:

### The Survey

Surveys were collected at two locations during mid-June, 2014, at the South Loop Expo and opening events at Mall of America June 12, and at daytime events at Bloomington Central Station on June 13, 16, 17, 18 and 19.

Results are limited and must be considered anecdotal. This survey provides a pilot to assess whether the types of questions are likely to provide useful information and whether a follow-up survey will be of sufficient value to invest the effort to achieve a larger sample. The sample size and distribution do not provide statistically valid results.

### Knowledge and Opinion of South Loop

There were 20 completed surveys of which 80% indicate they are familiar with the South Loop; 20% said there are not or not sure. Survey participants were given a selection of adjectives to describe

the South Loop and asked to check all that apply. 25% percent selected the term “unattractive” and 25% selected “overly commercial.” Only one person indicates it is “lively” and 15% say that it is “full of amenities.” The predominant answer is that it is “promising,” selected by 80%. “Other” write-in responses include the terms “great future,” “urban,” and “open.”

### Reasons to Visit South Loop

Asked to indicate reasons they spend time in the South Loop, ranked from 1 (*not at all important*) to 5 (*very important*), the most important reason cited by 70% is to gain access to light rail. Half of the total respondents, or 50%, gave access to light rail the highest ranking of *very important*, the largest favorable ranking for any reason. Only one person indicates light rail access is *not at all important*. The second highest reasons for visiting the South Loop, both at 65%, are to visit an entertainment venue and to shop or dine at the Mall of America. No respondents say entertainment venues nor the Mall are *not at all important*.

Tied at 60% *important* and *very important* is to visit the Wildlife Refuge and to shop at IKEA. The Refuge has a slight edge because most who rank it high say it is *very important* and no one indicates it is *not at all important*. Fewer rank IKEA as *very important* and 15% expressed that it is *not at all important*. At 50% of *important* and *very important* is to use walking or biking trails. 89± indicate that working in the South Loop is their most important reason for visiting and 40% say that attending a special event is *important* or *very important*. 79± rank dining at a restaurant other than the Mall of America as an important reason.

Lowest among the reasons to spend time in the South Loop at 10% is to stay at a hotel. This reason also has a high ranking of *not at all important* at 74±. 64± indicate an important reason is to live there (interesting because only 10% of survey participants indicate they

live in the South Loop). This reason also draws the highest number of low ranks, at 35%, indicating some do not like the idea of living in the South Loop. Shopping at businesses other than MOA or IKEA ranks *important* or *very important* by only 74± while 74± rank it on the lowest end of the scale.

### Participation in Cultural Activities

Respondents attend or participate in a range of activities in Bloomington. The two most attended, both by 60%, are the Farmers' Market and Bloomington Civic Theatre productions. A close second is to visit an art gallery exhibition at the Center for the Arts.

While 30% participate in Heritage Days, only 25% indicate they participate in a nature program at the Wildlife Refuge (interesting because the Refuge was ranked much higher in reasons people visit the South Loop) and 25% participate in Summer Fete. Smaller numbers, 15%, indicate participating in other performing arts at the Center for the Arts; art classes at the Center; the River Rendezvous; and, the Pond Dakota Park and House. A very small percentage, 5%, participate in the Bloomington Historical Society and Arts in the Parks Programs.

### Desired Programs/Activities in the South Loop

Survey participants were asked about kinds of activities they would like to see take place in the South Loop, and to rank their importance from 1 to 5. The greatest number, 85%, indicate live music is most important. Close behind at 80% is outdoor public art such as sculpture. 60% rank live theater as their most important option with the same number wanting to see visual art exhibitions. Three types of activity rank *important* or *very important* by 55%: classes for adults in arts and crafts; activities connecting art and nature; and, workshop space for arts and crafts.

Three activities ranking *important* or *very important* by 45% are: an all-around entertainment venue; historical or heritage activities; and, organized outdoor recreation programs. Lowest on the list is children's programs at 40% with 15% giving such programs a not important ranking. One "other" suggestion made is for a botanical garden.

### Relationship to Bloomington Creative or Cultural Community

Asked about their own relationship to the City's creative and cultural community – and asked to check all that apply – there is a wide spectrum of responses. However, 85% label themselves as an "interested citizen;" 55% consider themselves an audience member or donor and 20% volunteer for an arts, culture or heritage organization. Very small numbers indicate they are board members, educators, professional or amateur artists, community development professionals, students or staff members of arts, culture or heritage organizations.

### Residence of Respondents and Reasons to Live in Bloomington

Asked about their residence, 55% say they live in Bloomington and only 10% live in the South Loop. In terms of what they value about living in Bloomington, 60% rank access to natural areas most important. Access to regional freeways, the airport, convenient mass transit, quality parks and arts and culture activities are all ranked *important* or *very important* by 99±. Quality schools, quality housing and access to downtown Minneapolis or Saint Paul are ranked high by 50%. Less important about living in Bloomington is proximity to workplace at 40% and larger home lots that rank important by 25% with even more, or 30% who indicate that larger home lots are of least importance.



### Sources of Information on Local Activities

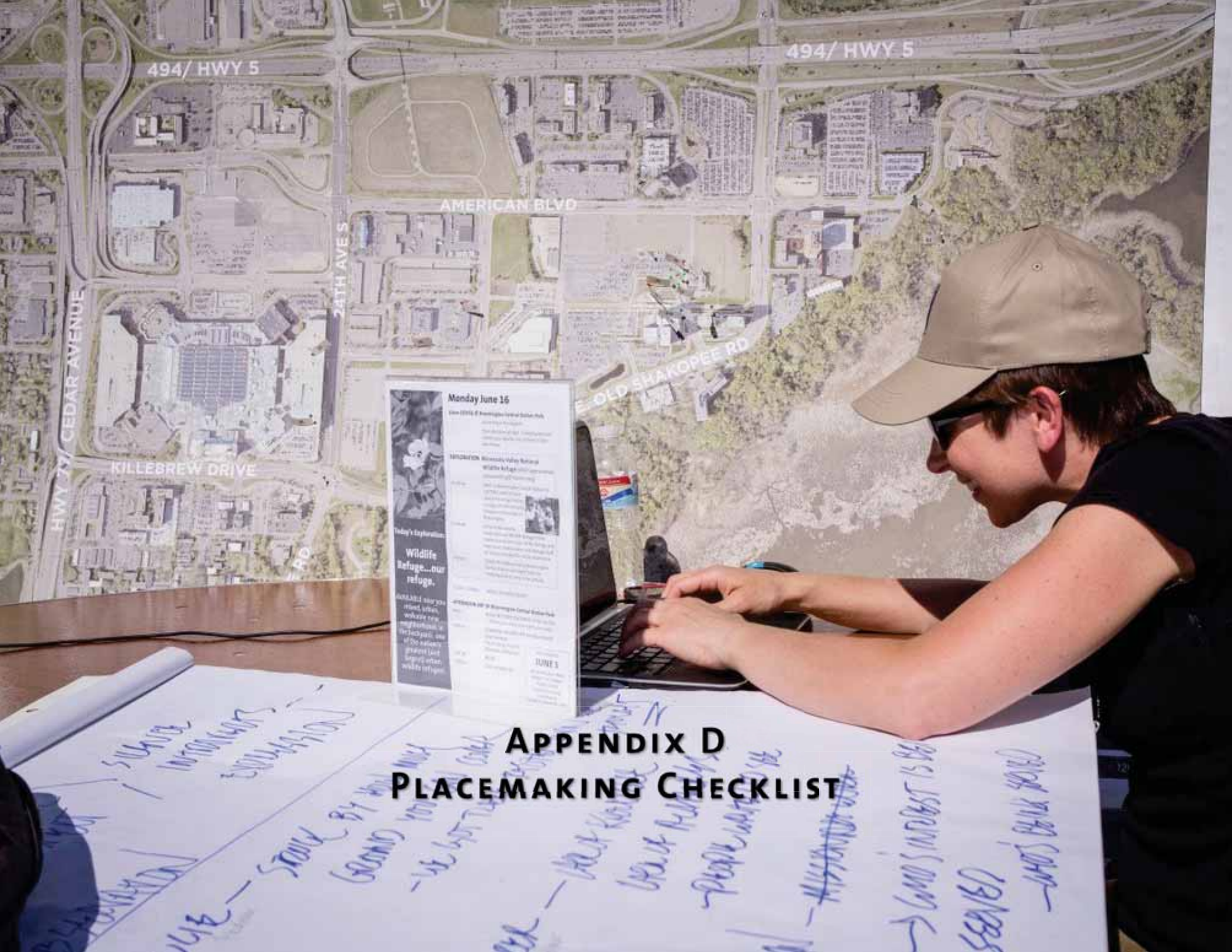
Where people find information on cultural, civic and other activities in Bloomington were ranked by respondents with the two most important sources being the *StarTribune* and the BTAC website and newsletter, both at 60%. The City of Bloomington website and *Briefing* are both ranked most important by 94±. *Bloomington Sun-Current* is ranked important by only 79± and garnered 74± who say it is least important. No one indicates the Bloomington Cable TV Channel is important and 35% rank it not important. The lowest ranked source is the *Pioneer Press* which no one ranks as important and 45% indicate is not important.

### Demographic Information on Respondents

Respondents report their residence at many different zip codes. 45% report living at their current address for 10 years or less with 50% residing there more than 10 years and 5% declining to answer. The largest portion, 25%, indicate they have lived at their current residence for 21-30 years while only 20% have under 3 years at their current address.

Respondents were 45% male, 50% female with 5% declining this question. The largest age group, 35% is 55 to 64 years old with 20% 65 or older and 20% between 45 and 54. Just 15% are between 35 and 44 and 5% are 19 to 24. Most have 4 years of college (45%) or a graduate degree (35%) with 10% having a 2-year degree. No one indicates having only a high school education although 5% decline to answer.

Households of respondents have few children under 18 with only 15% indicating children present. A question on household income drew 35% declining to answer with 20% indicating income over \$100,000, 10% between \$75,000 and \$99,999, 15% each between \$25,000 and \$49,999 and between \$50,000 and \$74,999. Only 5%



## APPENDIX D PLACEMAKING CHECKLIST



## APPENDIX D

### PLACEMAKING CHECKLIST

*Updated June 22, 2015 by Peter Musty*

This checklist is a tool to evaluate the placemaking merits of new projects. It can be used during the process of conceiving, developing, reviewing or approving projects ranging in scale from smaller temporary public realm, public art or social practice art projects, events, or activities—to larger permanent housing or commercial development projects.

The checklist is intended for use by Creative Placemaking Director, Creative Placemaking Commission, municipal staff/contractors, and members of Parks Commission, Design Review Committee, Events Review Committee, Planning Commission and City Council.

Initially piloted in the South Loop, this is intended for application throughout Bloomington. It is based closely on the six major goals presented for the South Loop presented earlier in this plan.

*Precedent: St Paul on the Mississippi Design Center's Ten Principles for City Making*



## PLACEMAKING CHECKLIST

### URBANISM

- ☐ Will it support implementation of the adopted district vision and plan?
- ☐ Will it exhibit urban design excellence?

### ANIMATION

- ☐ Will it animate public space?
- ☐ Will it cultivate the visible presence of social and cultural fabric?

### INVOLVEMENT

- ☐ Will it involve or empower individuals and constituent communities?
- ☐ Will it be produced/made/conducted through or by means of the creative energy of local people or local organizations?

### IDENTITY

- ☐ Will it discover and/or celebrate district identity?
- ☐ Will it elevate or project the district's brand?

### LEADERSHIP

- ☐ Will it build or sustain capacities?
- ☐ Will it encourage development of leadership and champions?

### INVESTMENT

- ☐ Will it attract more development?
- ☐ Will it foster development of the creative sector in the district?



## APPENDIX E

### SUMMARY OF CASE STUDIES



## APPENDIX E

### SUMMARY OF CASE STUDIES

*Updated June 24, 2015 by Tom Borrup and Peter Musty, CCB*

#### ENTITY AND ORGANIZATIONAL MODELS

- **DUBLIN ARTS COUNCIL**
- **HIGHLAND BUSINESS ASSOCIATION**
- **LAKEWOOD-WEST COLFAX BUSINESS IMPROVEMENT DISTRICT**
- **CITY OF MINNEAPOLIS ART IN PUBLIC PLACES PROGRAM**

Type of Organization Nonprofit Arts Council Lead w/Active City Support and Partnership

Name of Entity/Organization(s) **DUBLIN ARTS COUNCIL (DAC) AND CITY OF DUBLIN, OH**

<i>What, where, scope</i>	Dublin is a suburb of Columbus, OH with population of about 44,000; DAC is a 501c3 arts council w/ robust public art program that works in partnership with City of Dublin; DAC comprised of a multi-faceted visual art-based art council & art center
<i>Types of activities/mission/charge</i>	DAC operates gallery, education programs, and public performances (seasonal) City Parks and Open Space program operate a public art program Partnership activities include: Site identification (joint), artist selection (DAC), contracting (City), fabrication (joint), installation (City), celebration/promotion (joint), maintenance (City)
<b>Funding</b> <i>Annual budget, if known</i>	DAC total budget = \$1.3M; \$75K earmarked annually for new public art commissions City provides 0.5 FTE (Parks and Rec Dept) to assist with public art program and covers public art maintenance through Public Works Department.
<i>Sources of funding, proportionately</i>	DAC receives 25% of City's hotel/motel tax; covers about 65% of DAC budget
<i>Uses of funding, proportionately</i>	Artist commissions, personnel (DAC and City), communications and promotion, maintenance (City), events in public space
<b>Management/Governance Structure</b>	DAC nonprofit board; includes one city councilmember; assistant city manager serves as liaison DAC has staff of 5 FTE City provides 0.5 FTE to art program, plus maintenance through public works
<b>Decision-making process</b>	Public Art: Site selection (joint input from DAC and City staff with City Council approval); Artist selection (DAC panel); Artist contracts approved by City Council; Events: Reviewed/approved by DAC curatorial staff
<b>Tools (i.e., codes, metrics)</b>	Public art selection criteria



Type of Organization	Neighborhood Business Association
Name of Entity/Organization(s)	<b>HIGHLAND BUSINESS ASSOCIATION (HBA)</b> Highland Village (Highland Park Neighborhood), Saint Paul
<i>What, where, scope</i>	HBA formed in 1953 by local business owners to promote businesses in the Highland Park neighborhood of Saint Paul; population about 23,000.  HBA works cooperatively with Highland District Council 15 (HDC), the official neighborhood organization for the area.
<i>Types of activities/mission/charge</i>	HBA provides a newsletter and promotes neighborhood business district to a wider area; HBA sponsors events including: farmers market, annual Highland Festival; HBA coordinates with City on streetscaping and capital improvements including: sponsorship of bike racks and other street furniture. HBA coordinates with HDC on more general resident interests.
<b>Funding</b> <i>Annual budget, if known</i>	Under \$100,000
<i>Sources of funding, proportionately</i>	HBA annual membership fees range \$300-600; St. Paul Star Grant; fundraising events, festival revenues; HDC has annual city allocation for staff, office and activities
<i>Uses of funding, proportionately</i>	HBA staff, events, contract festival management, communications and promotion
<b>Management/Governance</b>	HBA has one staff member - Executive Director, HBA Board comprised of volunteers elected by HBA membership
<b>Decision-making process</b>	HBA Board has final decision authority Executive Director coordinates with Board and HDC
<b>Tools (i.e., codes, metrics)</b>	Track participation in events

Type of Entity/Organization    **Business Improvement District + Partners**

Name of Entity/Organization(s)    **LAKEWOOD-WEST COLFAX  
BUSINESS IMPROVEMENT DISTRICT**  
Lakewood, Colorado

	<b>Organizational partnership between:</b> Lakewood–West Colfax Business Improvement District (BID) - lead 40 West Arts – Arts-centered business association leads designated arts district activities West Colfax Community Association (WCCA) – Neighborhood resident and business association
<i>What, where, scope</i>	Lakewood, CO (1 <sup>st</sup> ring suburb of Denver); BID covers suburban-style former strip mall area in West Colfax, a mixed-use neighborhood with new light rail transit; ethnically mixed population of 11,300; Designated as state-recognized arts district in 2014
<i>Types of activities/mission/charge</i>	Promote creative placemaking - BID conducts and coordinates: 1) promotion & events, 2) capital improvements; 3) business incentives and support, 4) arts district operation. BID formed in 2011 to complement and direct funding to WCCA and 40 West Arts to support galleries, performance venues, coordinated retail promotion of arts and cultural activities
<b>Funding</b> <i>Annual budget, if known</i>	BID annual budget = \$185,000 (2014) WCCA and 40 West budgets not known
<i>Sources of funding, proportionately</i>	BID assessment (average \$270/business); WCCA and 40 West membership fees; fundraising events; grants; and city support (public improvements)
<i>Uses of funding, proportionately</i>	BID staff, events, promotion, beautification programs
<b>Management/Governance structure</b>	BID Staff = Director (1 FTE); BID governed by board of property owners nominated and voted by owners; 40W and WCCA boards elected by membership BID authorized by City; Arts District recognized by State
<b>Decision-making process</b>	Individual boards and organizational leadership coordinate activities and scheduling district events and improvements; Director of BID sits on boards of 40 West and WCCA
<b>Tools (i.e., codes, metrics)</b>	



Type of Entity/Organization **Public Art & Placemaking Within City Government**
**CITY OF MINNEAPOLIS ART IN PUBLIC PLACES PROGRAM**

<b>Brief description of Entity/ Organization(s)</b>	Housed within the City's Department of Planning; public art staff coordinates with other city departments, neighborhood organizations, commissions and council, and other agencies.  In place for over 30 years
<i>What, where, scope</i>	Focus is on public art pieces, though "public art" defined broadly to include permanent pieces, performance, installations, events, and temporary pieces. Supports community-driven efforts to create arts districts and cultural corridors, and support community festivals and events.
<i>Types of activities/mission/charge</i>	Artist/project/site selections; managing annual budget; identify funding sources; oversee conservation and maintenance program; permitting and coordination of gifts; review of art on private property.
<b>Funding</b> <i>Annual budget, if known</i>	Since 1980s, 1% of net debt bond, approved with annual budget.  Typically annual budget in 2000's = \$300,000  Varies as determined by project budgets and general fund allocations; neighborhood funds allocated annually
<i>Sources of funding</i>	City capital improvement budget and general fund (includes staffing and office costs and maintenance for public art)  No "Percent for Art" requirement; concern that setting minimum requirement could result in lower private investment than what occurs by choice.
<i>Uses of funding</i>	Artist commissions, fabrication, site preparation, installation and maintenance (up to 15% earmarked); festivals, events and neighborhood engagement
<b>Management/Governance</b>	One FTE (Public Arts Administrator) coordinates with city staff/departments, neighborhood associations, property owners, arts panel, arts commission, Park Board, Planning Commission, and City Council to identify priority locations/projects for public art; budget/funding; implementation and maintenance.  Community Relations Dept staff provide funding for neighborhood groups and events
<b>Decision-making process</b>	Multi-level; includes artist selection panels and oversight by Minneapolis Arts Commission  Public Art Advisory Panel (established by Mpls Arts Commission)  Minneapolis Arts Commission (appointed by Mayor & Council)  City Council – final approval authority  Formal community engagement process
<b>Tools (i.e., codes, metrics)</b>	Vision and goals based – form criteria for project selection  Adopted policy to incorporate arts into public infrastructure projects  Linked to <i>Minneapolis Plan</i> and City's Comp Plan



## APPENDIX F

### OVERVIEW OF CREATIVE PLACEMAKING INDICATORS



## APPENDIX E

# OVERVIEW OF CREATIVE PLACEMAKING INDICATORS

*Updated June 22, 2015 by Tom Borrup*

A number of different approaches to assess change brought about by creative placemaking efforts have been advanced in the past few years. Foundations, government agencies, academic institutions, and independent evaluators have devised and employed systems of indicators to measure progress – or lack thereof – in relation to goals established locally and/or in relation to trends on a national basis.

A couple of entities have attempted to look at how a community and its creative placemaking efforts are performing in a number of economic and quality of life areas using standard quantitative data sets available nationally. Community progress has also been looked at through unique local data sets. Using yet a different set of measuring tools, community change has been examined through qualitative data. Locally generated qualitative data can have more meaning on a local level, yet requires more work and is not comparable with other communities unless the same labor-intensive methodology is replicated in multiple places.

No method has been widely embraced and all require sustained efforts that are different for entities with limited capacities such as arts organizations and neighborhood associations. No system has yet been devised that allows a community to measure change based on unique conditions and goals while also comparing change nationally. Three approaches are described in the charts that follow:

- The **Knight Foundation's Soul of the Community** study constituted a massive effort to collect and assess data on qualities that promote attachment to place in 26 U.S. cities over a three-year period. The study identified three conditions of greatest concern to communities – conditions that are well-aligned with creative placemaking efforts. These conditions focused on social offerings, openness, and aesthetics.
- **ArtPlace America** and the **National Endowment for the Arts** devised different quantitative measures that are comparable nationally as they are based on data available consistently across the country and over time. Both of these indicator systems look at patterns of residency, economic factors, and cultural and social activity. Some of the data is not available on a neighborhood or district level and thus has limited meaning. These approaches have been criticized for relying on data that doesn't account for local goals and for using measures that tend to homogenize places, seeing them all through the same lens. The measures have also been criticized as a tool for funders to compare the relative efficacy of different project types rather than focusing on relevant community improvement.
- An indicator system devised for the **downtown Minneapolis Hennepin Cultural District** for an NEA-funded Our Town project illustrates the use of both locally and nationally available data sources to assess outcomes that conform with goals developed through the 2011-2012 planning project. This approach required considerable up-front effort, aligns findings with locally determined goals, and is nominally comparable with other cities.

## CITY-WIDE

### **Knight Foundation**

(Soul of the City-Attachment of Residents) <sup>1</sup>

#### **Social Offerings**

- Vibrant nightlife
- Good place to meet people
- Other people care about each other
- Availability of arts and cultural opportunities
- Availability of social community events

#### **Openness**

- Good place for older people
- Good place for racial and ethnic minorities
- Good place for families with young children
- Good place for gays and lesbians
- Good place for young, talented college graduates looking for work
- Good place for immigrants
- Good place for young adults without children

#### **Aesthetics**

- Availability of parks, playgrounds, and trails
- Beauty or physical setting

## DISTRICT-WIDE

### **ArtPlace**

(Vibrancy Indicators) <sup>2</sup>

#### **People**

- Population density
- Fraction of working neighborhood residents in creative occupations
- Employment rate of working age population

#### **Activity**

- Concentration of indicators businesses that represent destinations of choice for cultural, recreational, consumption or social activity
- Number of jobs at businesses in a neighborhood
- Walkability of a neighborhood (score based on the presence & proximity of walkable destinations)
- Mixed use (measure of a the mix of jobs and residences)
- Cell activity (level of cell phone activities in area on nights & weekends)
- Number & share of local businesses that are not part of national chains
- Estimated number of persons employed at businesses in arts, entertainment, media, and related industries

#### **Value**

Yet to be developed; will focus on changes in rental and ownership values related to neighborhood change, the economic and racial diversity of a neighborhood

### ***SUMMARY EXAMPLES of INDICATORS FOR CREATIVE PLACEMAKING***

Originally assembled by Patricia Seppanen

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1 Source of information: *Knight Soul of the Community 2010* available at [www.knightfoundation.org](http://www.knightfoundation.org); developed based on Gallup survey and correlational analyses that found a positive relationship between community attachment and local GDP growth in study cities

2 Source of information: *Vibrancy Indicators | ArtPlace* (2011) available at [www.artplaceamerica.org/vibrancy-indicators/](http://www.artplaceamerica.org/vibrancy-indicators/); developed in consultation with a panel of national experts on placemaking and community development



## DISTRICT—WIDE

### NEA\*

National Endowment for the Arts  
(Livability Indicators) <sup>3</sup>

#### Impact on Artists & Arts Communities

- Median earnings of residents employed in entertainment related industries
- Number of employees of arts organizations
- Payroll at arts organizations

#### Attachment to Community

- Length of residence
- Percent owner occupied
- Percent occupied

#### *Access to jobs and amenities:*

- Mean commute time to work
- Retail business

#### Quality of Life

#### *Neighborhood conditions:*

- Crime
- Addresses not collecting mail
- Anchor institutions

#### Economic Conditions

- Loan amounts for housing property sales
- Media income
- Total number of jobs
- Number of in-service business addresses

*\*SEE NEXT PAGE FOR CANDIDATE  
OUTCOME AREAS, METRICS and  
GEOGRAPHIC AREA of MEASUREMENT*

## DOWNTOWN CORE

### Downtown Hennepin Cultural District

Hennepin Theatre trust, City of Minneapolis & others  
(Track It Hennepin Indicators) <sup>4</sup>

#### Attract people & improve experience & perceptions

- People living near/in Hennepin cultural district
- People visiting Hennepin cultural district
- Quality of physical experience (perceptions of vibrancy, beauty, inspiration, walkability, safety)
- Level of crime

#### Foster activity-rich & inclusive cultural environment

- Availability of cultural events
- Inclusivity of cultural offerings

#### Strengthen arts & cultural organization & support artists

- Percentage of arts-cultural enterprises & artists increasing attendance
- Percent of organizations that link district activity with boosts in visibility, patronage, collaborations/partnerships, increased capacity

#### Generate positive economic momentum

- Number of creative organizations, businesses, and workforce
- Number of other neighborhood business & organizations
- Property values & tax base

#### Unintended consequences & equitable revitalization

- Benefits to cultural organizations outweigh any costs
- Evidence of gentrification-led displacement of people of color and low-income residents

### SUMMARY

### EXAMPLES of INDICATORS FOR CREATIVE

### PLACEMAKING

Originally assembled  
by Patricia Seppanen

### Page 2 of 2

3 Source of  
information: *NEA's  
Our Town  
Community  
Indicators Study  
(April 2012)*  
available at  
[www.nea.gov](http://www.nea.gov):

Podcasts,  
Webcasts, &  
Webinars

4 Source of  
Information: *Plan-  
It Hennepin:  
Creative  
Placemaking for  
Downtown  
Minneapolis,  
Appendix B  
(2012)* available  
at  
[www.hennepintheatretrust.org/plan-it-hennepin](http://www.hennepintheatretrust.org/plan-it-hennepin)

# NEA's (CANDIDATE) INDICATORS FOR THE ARTS & LIVABILITY

LISTED BY OUTCOME AREA AND THE SMALLEST GEOGRAPHIC AREA AT WHICH NATIONAL DATA ARE AVAILABLE

## RESIDENT ATTACHMENT TO COMMUNITY

C1	Capacity for homeownership (proportion of single-unit structures)	Census Tract
C2	Length of residence (median length)	Census Tract
C3	Proportion of housing units owner-occupied	Census Tract
C4	Proportion of housing units occupied	Census Tract
C5	Election turnout rate	County
C6	Household outflow (tax returns leaving)	County
C7	Civic engagement establishments per 1,000 population	Zip Code

## QUALITY OF LIFE

Q1	Median commute time	County
Q2	Retail and service establishments per 1,000 population	Zip Code
Q3	Violent crime rate	County
Q4	Property crime rate	County
Q5	Percent of residential addresses not collecting mail	County
Q6	Net migration	County

## ARTS AND CULTURAL ACTIVITY

AC1	Median earnings of residents employed in arts-and-entertainment-related establishments	Census Tract
AC2	Proportion of employees working in arts- and-entertainment-related establishments	County
AC3	Relative payroll of arts-and-entertainment-related establishments	County
AC4	Arts, culture, and humanities nonprofits per 1,000 population	Census Tract
AC5	Arts-and-entertainment-related establishments per 1,000 population	Zip Code

## ECONOMIC CONDITIONS

E1	Median home purchase loan amounts	Census Tract
E2	Median household income	Census Tract
E3	Active business addresses	Census Tract
E4	Unemployment rate	Census Tract
E5	Income diversity	Census Tract