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*architecture minnesota*



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Theaters of commerce: Local retail designs

Bill Stumpf on the grocery store of his dreams

Little house on the ice: A photo-essay



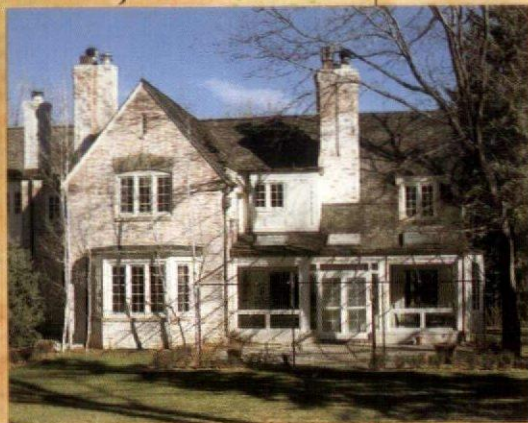
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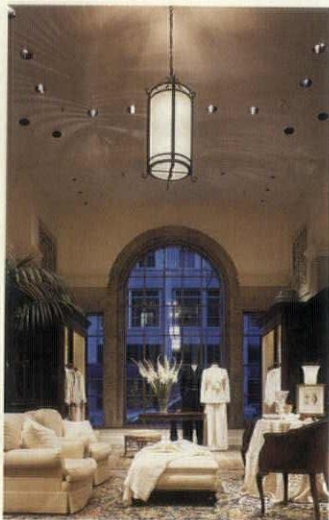


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**Cover:** View of the Young Quinlan Building at dusk. Photographer: George Heinrich.

*Architecture Minnesota* is published bimonthly by the Minnesota Society American Institute of Architects. Editorial Office: *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Note To Subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription Rate: \$15 for one year, \$2.75 for single issue. Postmaster: Send address changes to *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. Second Class postage paid at Mpls., MN and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Printed by St. Croix Press, Inc. Color separations by Riverside Color. Copyright 1989 by *Architecture Minnesota* (ISSN 0149-9106).

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## news briefs

### Friedman to retire as director of Walker

Martin Friedman, director of Walker Art Center for the past 28 years, has announced that he will retire Nov. 1, 1990. Friedman, who spent most of his museum career at the Walker, was instrumental in transforming it from a small-scale, regional museum into an internationally recognized center of contemporary art.

The Walker's collection by up-and-coming as well as established artists documents major movements of modernism from the mid-1940s to the pres-



Walker Director Martin Friedman.

ent. The permanent collection includes works by Frank Stella, Claes Oldenburg, George Segal, Robert Rauschenberg and Roy Lichtenstein. Other recent acquisitions include pieces by Susan Rothenberg, Judith Shea, Terry Win- ters and Jennifer Bartlett.

Under Friedman's guidance, the Walker has undergone several physical transformations to expand its exhibition space. In 1971, the museum opened its new building, designed by Edward Larrabee Barnes, to replace an inadequate 1927 structure. In 1984, the museum unveiled an addition, which included two new galleries, the McKnight Print Study Room and a library. And in 1988 the Walker, in collaboration with the Minneapolis Park and Recreation Board, opened the sculpture garden, a 7½-acre outdoor gallery in



A Vietnam memorial will be built on the Capitol grounds to honor Minnesotans killed in the war.

the museum's front yard.

The Walker is perhaps best known for its large-scale exhibitions, which include Friedman's first, "The Precisionist View in American Art," in 1960, "Picasso: From the Musée Picasso, Paris," "Tokyo: Form and Spirit" and the current show, "Graphic Design in America: A Visual Language History." Walker Art Center's programs also have run the spectrum of the creative arts to offer presentations in design and architecture, film and performing arts, as well as education.

Friedman received his master's in painting and art history from the University of California at Los Angeles in 1949. He was awarded a fellowship in museum studies at the Brooklyn Museum, working in the primitive-art and Egyptian-art departments while pursuing graduate studies at Columbia University. In 1958 he joined the Walker's staff as chief curator and served as its acting director in 1960. Friedman was named director in 1961 after then-Director H. Harvard Amason assumed

the position of vice president for arts at the Guggenheim.

Friedman plans to relocate with his wife, Mildred, curator of design, to New York City next year.

### Vietnam memorial in Minnesota

The Minnesota Vietnam Veterans Memorial and the Capitol Area Architectural and Planning Board have announced plans to sponsor a national competition for the design of a memorial dedicated to Minnesotans who died in the Vietnam War. The memorial, scheduled for completion in late 1991, will be built on the Capitol grounds in St. Paul.

The competition's guidelines call for designs that evoke a reflective mood rather than make a political statement about the war. The memorial, which will contain the names of those killed or missing in action, should express a regionalism that is compatible with the Capitol area's surrounding architecture

*Continued on page 52*



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## previews

**Winter Lecture Series at the College of Architecture and Landscape Architecture**  
**Jan. 12, Feb. 9 and 16, 4 p.m.**  
**Electrical Engineering and Computer Science Building, Rm. 3210**  
**University of Minnesota**  
**Free and open to the public**

The University of Minnesota's winter lecture series opens on Jan. 12 with a lecture on Giulio Romano by Massachusetts historian Howard Burns. On Feb. 9 Minnesota architectural historian David Gebhard lectures on "History/Criticism: A 20th-century Mode of Design." Robert Mangurian delivers a lecture on Feb. 16 (topic to be announced).

For further information call the U of M architecture and landscape architecture department at 624-7866.

**Moss Structures**  
**Jan. 20–Feb. 24**  
**Hastings Ruff Gallery**  
**Free and open to the public**

Fabric sculptor William Moss, artist-in-residence at Taliesin West, has exhibited his work worldwide, including the Louvre, the Museum of Modern Art and the Smithsonian Institution. This month the Hastings Ruff Gallery in Minneapolis opens an exhibition of his functional, large-scale sculptures. Meet the artist at a free reception on Saturday, Jan. 20, 6–9 p.m.

For further information call 338-8052.

**Graphic Design in America: A Visual Language History**  
**Through Jan. 21**  
**Walker Art Center**  
**Free with museum admission**

Walker Art Center launches the first large-scale museum exhibition devoted to the evolution of American graphic design from the late 19th century to the present. Surveying the art form from

**Modernism II**  
**Through spring 1990**  
**Norwest Center lobby**  
**Free and open to the public**

Norwest Corporation opens another round of modernism in the heart of downtown Minneapolis with the reinstallation of its Norwest Center lobby gallery. New pickings from the bank's collection of late-19th- and early-20th-century decorative arts include a ca. 1903 copper urn by Frank Lloyd Wright, one of about eight such urns in existence. Embossed with Wright's signature circle-in-a-square motif, the urn exhibits the architect's technique of building layers of thin glazes of colored lacquer to simulate an aged patina. Also on view is the second in Norwest's collection of five planar chairs by the De Stijl designer Gerrit Thomas Rietveld.

Veering from the sublime, the exhibition features such humbler fare as a ca. 1900 balustrade from the Paris Metro or the art-deco Sparton radio whose potpourri of mirrored, wood and chromium-steel materials and aerodynamic lines typify 1930s' design.

For further information call Norwest Bank at 667-1234.



Ca. 1912 table lamp by Dirk Van Erp.

print to electronic media, the exhibition explores design in the environment, mass media and institutions of commerce and government. Featured are such masters in the field as Lester Beall, Barbara Stauffacher Solomon, Saul Bass and Ivan Chermayeff.

For more information contact Walker Art Center at 375-7622.

**Don Rankin: Site-specific Installation**  
**Through Jan. 24**  
**MCAD Gallery**  
**Minneapolis College of Art and Design**  
**Free and open to the public**

Don Rankin, British environmental sculptor and MCAD artist-in-resi-

dence, combines his experience in stone masonry and landscape gardening with sculpture to construct a site-specific work in the MCAD Gallery. For further information call the Minneapolis College of Art and Design at 870-3290.

**A House of Our Dreams**  
**Through Jan. 31**  
**Sherburne County Historical Society**  
**Becker, Minn.**  
**Free and open to the public**

This photographic exhibit, on loan from the Minnesota Historical Society, explores the evolution of single-family houses in Minnesota from the mid-1800s to the present by examining the changing values of the people who lived in

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### Theaters of commerce: New trends in retail design

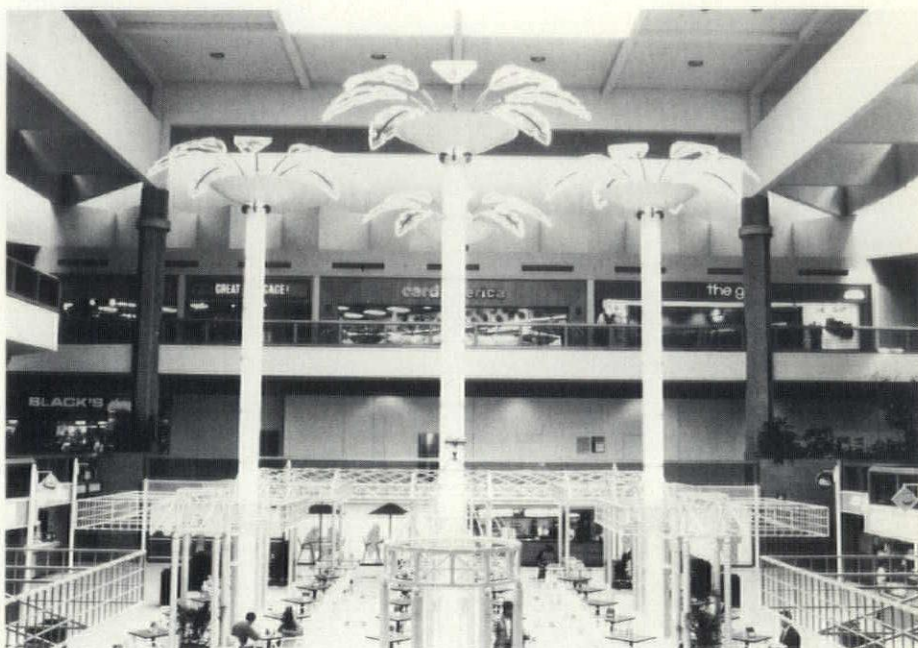
By Adelheid Fischer

Hardly a week goes by, it seems, without some incredulous newspaper account detailing Nordstrom's legendary pampering of its customers: fresh-flower displays, live piano music, a coatcheck and staffpeople, who, according to a recent *Wall Street Journal* report, "are given the freedom to do almost anything to satisfy shoppers." Take the clerk who rushed out of the store to drop off a pair of stockings to an executive who had run her nylons before an important meeting. Or the customer who telephoned a clerk to order several changes of clothes, sight unseen, and then asked the salesperson to wait outside the store as he grabbed the parcels on his way to the airport.

Service above and beyond the call of duty has helped Nordstrom's, a Seattle-based department store now going national, to carve a secure niche in an industry so fiercely competitive that some retail analysts have referred to it as "war." An overabundance of stores coupled with slowed population growth and consumer spending has led retail publisher Alan Millstein to proclaim: "These are the most dire times for the industry since the Great Depression of the 1930s."

"Ten or 20 years ago you could afford to make a few mistakes in the course of setting up your business and still survive," says Larry Nelson of the McComb Group, a Minneapolis real-estate and retail-consulting firm. "Today, you're not allowed to make one mistake. It's literally that difficult, primarily because the customer has so many options. In this town, like Chicago, New York or anywhere, it's a customer's market; it's not a retailer's market."

And retailers are taking note. Shoppers are seeing big changes in the way stores service their needs, with some



Edin Prairie Center's food-court redesign by Johnson/Reis & Associates.

analysts predicting that Nordstrom's happy-helper strategy will become the norm throughout the industry.

No longer in the driver's seat, many retailers also have begun to re-examine store design. "Years ago we used to design stores for what we wanted and what we liked, what we thought would please the customer," says Andrew Markopoulos, senior vice president of visual merchandising and design at Dayton's. "In the last 10 years we have been designing stores based on the customer's feedback to us. Our customers have said to us... 'Please make it easy for us to shop.'"

The upshot of most consumer surveys is that women shoppers still outnumber men. But with more women in the work force, gone are the daylong shopping excursions that have been leisurely errands as well as social events for scores of American women. Bound by time constraints at every turn, many consumers have come to regard shopping as just another chore.

Surveys bear this out. People feel so hassled, harried and pressed for time that, according to a recent *Wall Street Journal* poll, "more people hate brows-

ing in stores than hate doing household work."

Responding to consumer feedback in the recent remodelings of its stores, Dayton's, for example, has undertaken the very costly task of relocating its escalators. These important traffic arteries are now immediately visible and direct, no longer needlessly derailing customers from their destinations by forcibly routing them past merchandise on their trips up and down the escalators. "Our customers said there was nothing we could have done to please them more," Marcopoulos points out.

Stores also are attending to ungla-morous amenities traditionally low on the budgetary pole. On the design agenda are wide aisles to accommodate strollers and wheelchairs, additional seating, more commodious fitting rooms equipped with truer-to-life lighting and bigger mirrors, and larger restrooms with baby-changing tables in both the men's and women's bathrooms.

Dayton's isn't the only local retailer engaged in major remodelings. With a glut of shopping malls and new centers prohibitively expensive to build, mall

*Continued on page 58*



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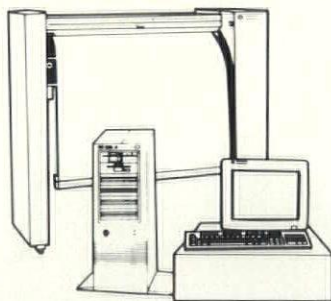
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"Cupola" teapot: Architecture inspires Mario Bellini's design, \$115.

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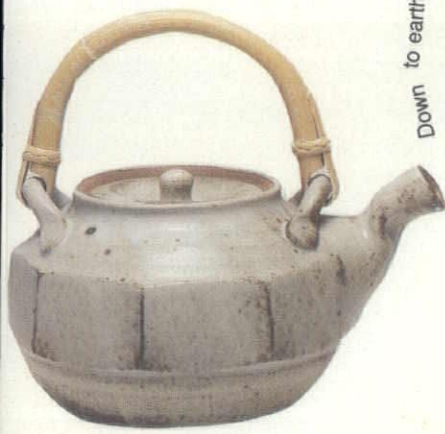
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From the artist

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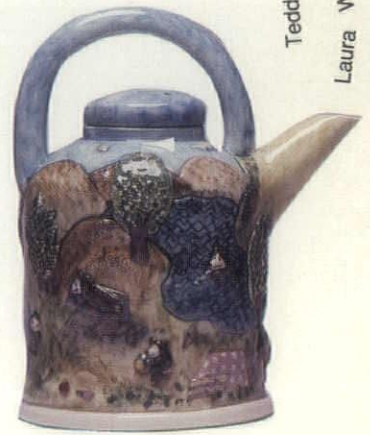


Down to earth: Stoneware teapots by Warren Mackenzie, \$22.

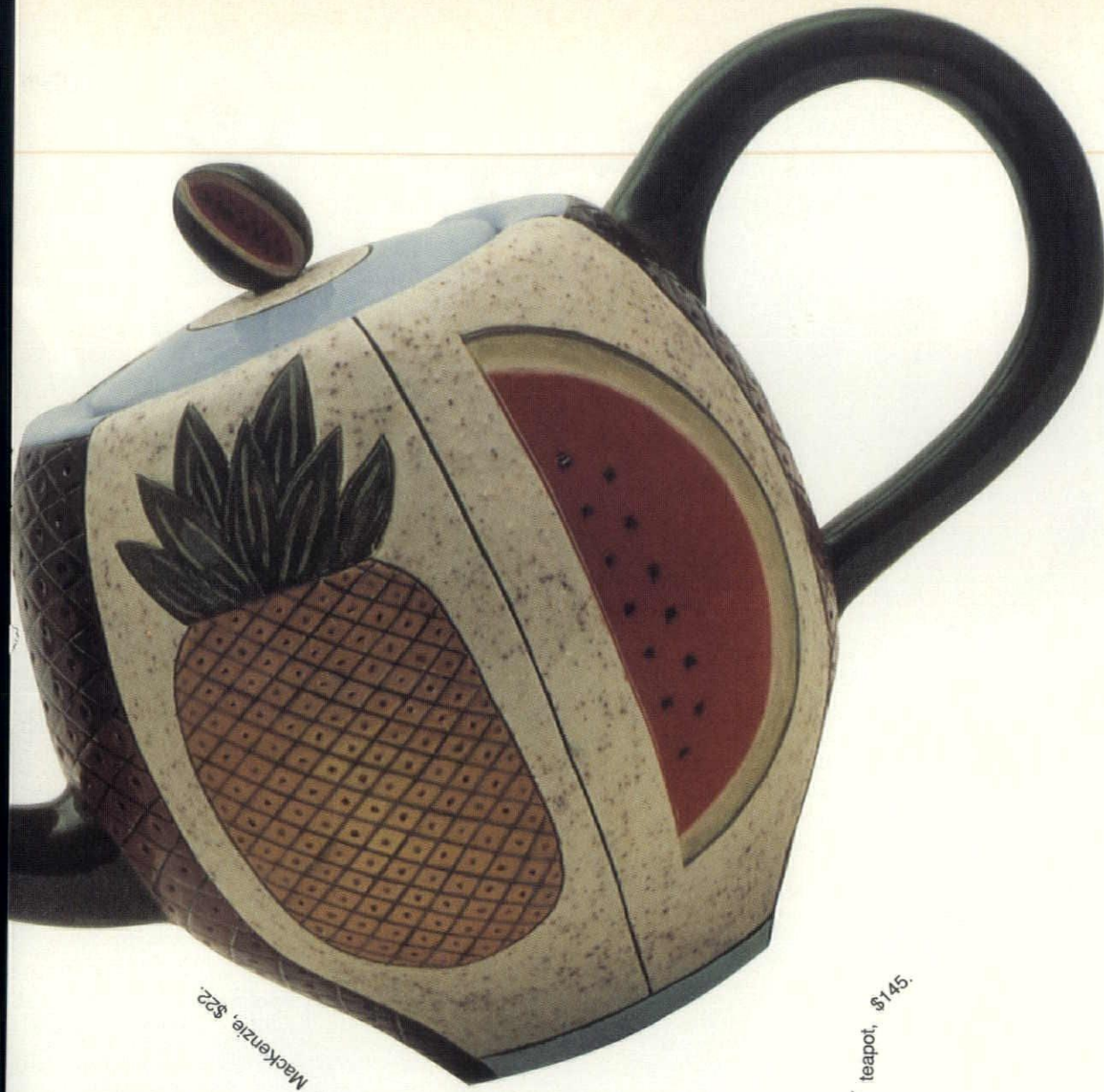
From the artist, Stillwater.



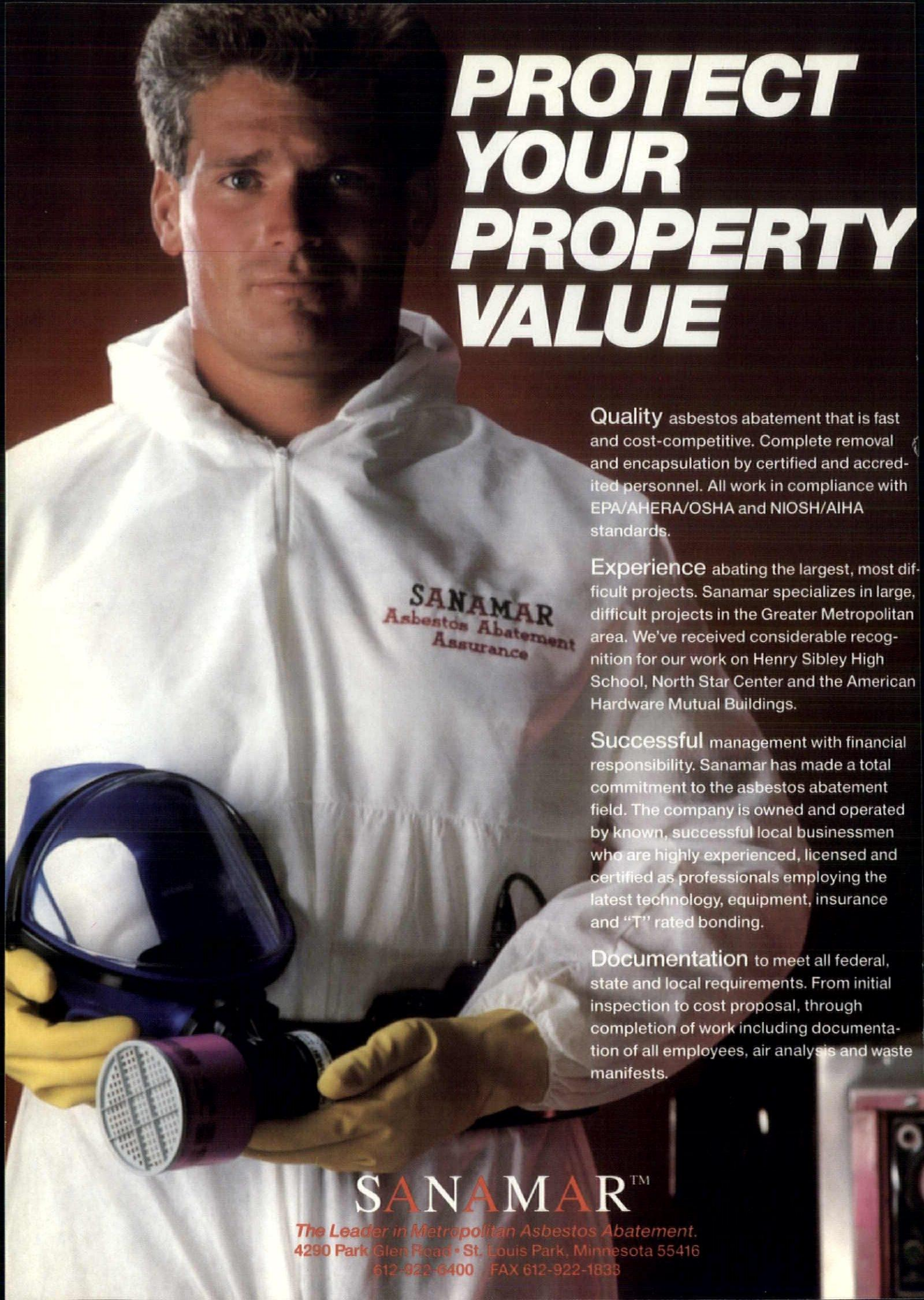
High-voltage tea: Dorothy Hatner's "Flash" teapot, \$145.  
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## Ray Harris: Meeting development opportunities in Minneapolis

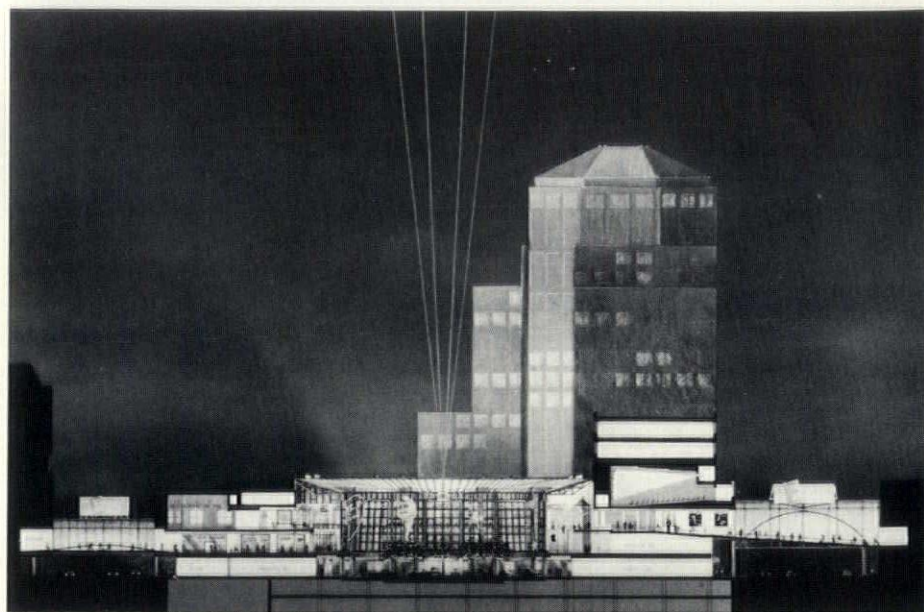
By Eric Kudalis

Ray Harris has a knack for recharging slumping neighborhoods. In the late 1970s he helped revitalize the south end of Loring Park with Greenway Gables, a 43-unit townhouse development. And in the mid-1980s, he took



a viable—if somewhat sleepy—street corner in Minneapolis's Uptown district and reinvigorated it with an urban mall, Calhoun Square. Now Harris, president for the past 15 years of his own real-estate-development firm, has his eyes on one of Minneapolis's favorite blocks to disfavor: Block E between Sixth and Seventh streets on Hennepin Avenue. He is working on plans to bring a full-block entertainment/retail complex to the avenue, called E Block.

"There needs to be something to keep people in downtown Minneapolis after offices close," Harris says. "And there also needs to be something that draws people to downtown. Right now, downtown lacks entertainment options, which is why few people stay after sundown, but E Block will give people a reason to stay. The people are there. We just have to figure out a way to keep them



Developer Ray Harris (left) hopes to reinvigorate Hennepin Avenue in downtown Minneapolis with E Block, a mixed-use entertainment/retail complex.

there and make downtown Minneapolis a 16-hour-a-day city."

Harris believes his entertainment/retail complex will bridge the gap between the already-thriving First Avenue restaurant-and-nightclub scene and the downtown business core. Designed by the Jerde Partnership of Los Angeles with Korsunsky Krank Erickson of Minneapolis, the 210,000-square-foot project, which he hopes to break ground on by early summer 1990, will feature restaurants, nightclubs, cinemas, entertainment-style retail (such as record and card shops), a residential tower and a hotel or office tower. A unique feature is an open-air circular court at the center of the four-story project that encourages ceremonial arrivals by car.

Block E's strategic location will contribute to the project's potential success, he says, pointing out that approximately 100,000 people work downtown every day. In addition, he says, downtown residents, plus the traffic generated by the new convention center, NBA arena and parking ramps under construction on the western edge of downtown, will feed into his E Block project. Plans by the city call for connecting the parking ramps, basketball

arena and Block E by skyways to the downtown business district. "Once the skyways are completed," Harris says, "thousands of people will pass through the E Block complex every day on their way to work, shopping or dining."

Harris's proposed development is not the only rising star on the avenue. Downtown Hennepin Avenue, once the Great White Way as Minneapolis's main theater and entertainment strip, already is showing signs of recovery after years of decline and deterioration. LaSalle Plaza, a mixed-use project by the Palmer Group, is under construction, and Laurel Village, a three-block housing development, is taking shape with a group of low- and high-rise buildings. And Harmon Commons, a full-block office/residential project, is on the drawing boards. Yet downtown Minneapolis, particularly Hennepin Avenue, is perceived as unsafe, and Harris wants to change that impression with E Block.

"The E Block project will draw more people to Hennepin Avenue," he says, "and where there are a lot of people, there is safety. To make downtown Minneapolis safe, you need lots of pedes-

*Continued on page 63*



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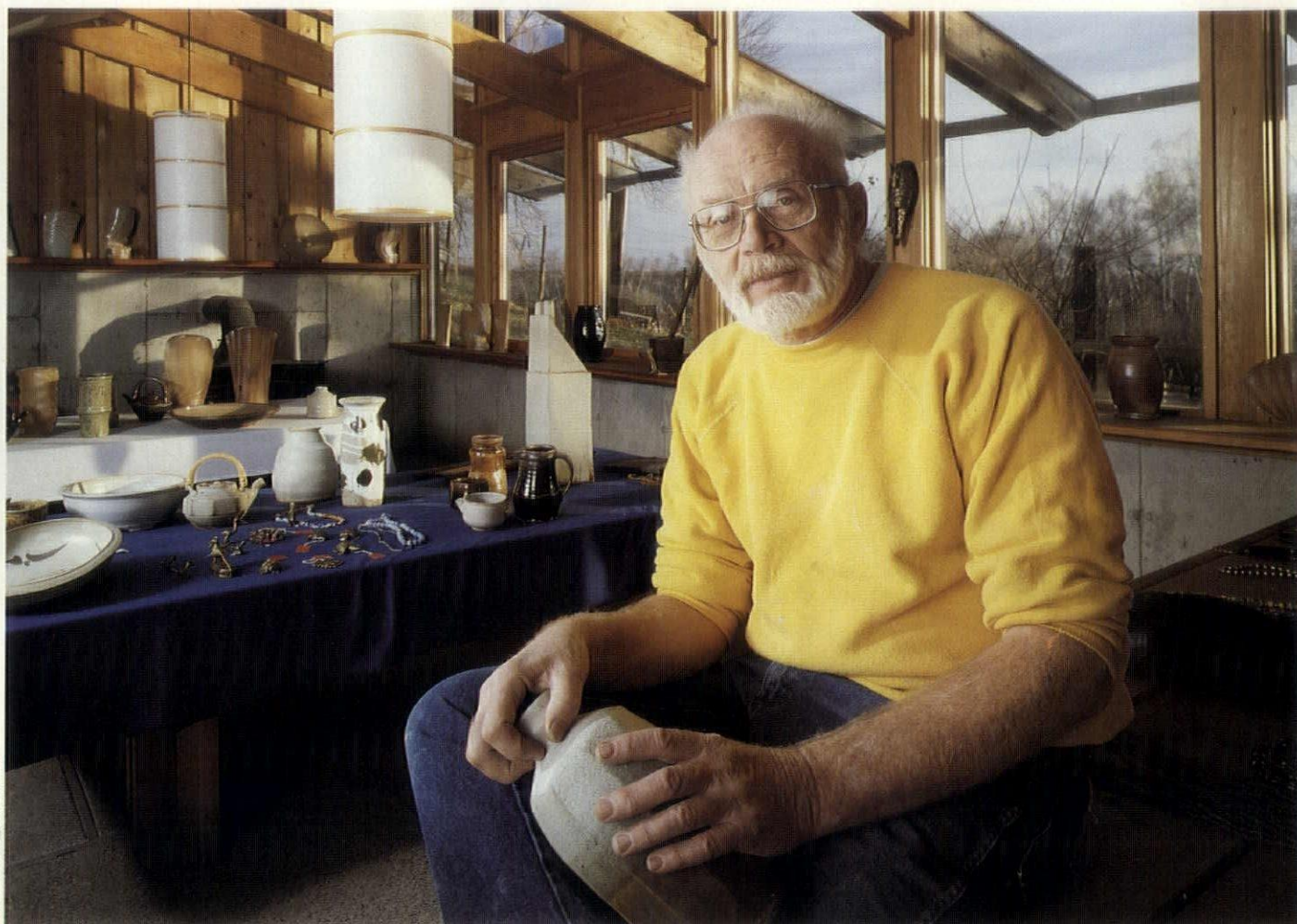
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# AM

## *a place of one's own*



If you want to buy a work by the renowned Minnesota potter Warren MacKenzie, you don't have to hop a plane to some swank New York gallery. You can find it right here at home, or to be more precise, behind MacKenzie's farmhouse near Stillwater, Minn., where the artist operates a self-service showroom for pottery. "My pots don't belong in a gallery," MacKenzie explains. "They'd be seen in the wrong context."

For one thing, MacKenzie doesn't make art pottery; he makes functional works, primarily tableware. And gallery markups can double the price or more, defeating MacKenzie's lifetime commitment to making good design affordable.

In 1981 MacKenzie commissioned

Stillwater architect Michael McGuire to design a new showroom on his property with the stipulation that it be both easy and inexpensive to build and maintain.

What he got was something almost monastic in its sparseness, a simple, elemental backdrop for the drama of pottery forms. Built into a south-facing hillside is a stark, shed-roofed structure that fans out into floor-to-ceiling windows. The windows serve as passive solar collectors for the otherwise unheated space while opening up views of a meadow from which a neighbor's horses graze no more than a stone's throw away. Inside, poured-concrete walls, exposed aggregate floors, and cedar trim and shelving complement the unpretentious pottery.

Among the most intriguing features



are the linkages between inner and outer spaces. Exposed interior roof beams skewer the south-facing glass membrane. At the opposite end, trapezoidal windows reveal ground-level views of the surrounding vegetation, tying the building into its site and, at the same time, reminding visitors that like the pottery, this architecture is earth-born.

*A.F.*



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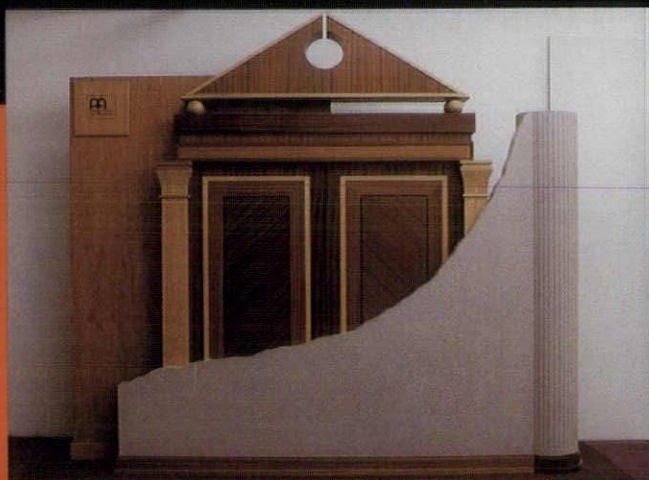


Photo: J.H. White

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# AM

## editorial

**Homage to the everyday** Locked in a bookcase on the second floor of the American Swedish Institute is a humble ale dipper dated 1817. Its simple shape is easy to miss in the explosive exuberance of the carved African mahogany of the museum's entryway, the plaster ceilings, the impasto of rosemaling on the old trunks and clocks.

Unlike them, the dipper is neither painted nor finely chiseled—which is not to say, however, that it was fashioned without thought and beauty. Its thick, lumpy walls are gently curved so that the bowl of its body can be cupped snugly in both palms. And the patina of the wood has a satiny luster, the kind that comes from being grasped time and time again. But what I find really captivating are the stylized handles on either end that suggest the head and tail of a goose. Now and again I think of the Swedish farmer who found some humor in his spare, unforgiving life to fashion a dipper in the shape of a bird, left to float in a cellar ale barrel like a goose on the waves.

I'm drawn to ordinary folk objects whose form goes beyond function to express something of the vitality of living. And in doing so they honor life as it is lived in the interstices, in the common space between the peaks of life's major events. They interject ceremony into daily life.

We tend to think of the "everyday" pejoratively: Our everyday dishes, clothing, living spaces are things we can ignore, easily discard, be "care-less" with. We require so little of the design we put to use for everyday purposes, and, in turn, it asks so little of us. We mark the entrances to our houses with the drama of curving driveways and soaring vestibules, but each day enter and exit through the garage. We expect to be awestruck by grand office-tower lobbies but aren't the least surprised to find workers in upper-level offices housed in fluorescent-lit cubicles lined with industrial carpeting that insulate their inhabitants from the exhilarating sensation of being airborne. We duplicate our living and dining areas, shielding our "good" spaces from the traffic of daily life as if things are sullied, not ennobled, by our daily use. We haul out grandmother's crystal a few times each year and admire its heft, the color it gives to wine under candlelight, but don't attend to the shape and weight of the coffee cup in our hands each morning.

In this issue focusing on retail design, I'm pleased to bring together two Minnesota designers of international repute who have made the consideration of good design in daily life a personal and professional mission. Industrial designer Bill Stumpf has given us his prescription for a grocery-store design that goes beyond utility to more fully engage our senses and imagination. What he asks from the grocery store of his dreams is what he seeks to build into all of his designs: "the sense of being alive that a physical object can transfer to a human being."

Like Stumpf, potter Warren MacKenzie has long been concerned with revitalizing the quality of the relationship between users and objects. (His pottery showroom designed by Stillwater architect Mike McGuire is the subject of this month's "Place of one's own.") In his tableware designs, MacKenzie looks to create works that are well *said* rather than just well *made*. He's taken some of the elitism out of good design by selling his works at affordable prices in a studioside showroom.

Their message? Good design is inspired design—and there's nothing too humble to overlook.

Adelheid Fröcher



# Young Quinlan reborn

A Minneapolis landmark launches  
a fresh approach to old grandeur







The Young Quinlan Building in downtown Minneapolis is a survivor. Today, more than 60 years after its opening, the building stands as one of the city's premier retail/office complexes. Yet just a few years earlier the landmark was in jeopardy when it stood vacant and faced the possible wrecking ball.

Built in 1926 by retail innovator Elizabeth Quinlan, the Young Quinlan Building was the "gem in the crown of Minneapolis," as then-Mayor George Leach described it. Indeed, it was a gem on Minneapolis's main retail artery, Nicollet Avenue, and it would have stood proudly on any American retail street.

Designed by Frederick Ackerman of New York with Magney and Tusler of



*Elizabeth Quinlan, ca. 1920s.*

Minneapolis, the five-story neoclassical building is a rich display of materials, detailing and craftsmanship. The exterior of the first floor is cloaked in Minnesota Kasota stone. Second-story windows are framed ornately in stone, surrounded by walls of warm-toned brick, and upper-floor windows are outlined in rosy limestone.

Massive bronze doors lead into a first-floor gallery of vaulted, ornamental ceilings, highly stylized columns, crystal chandeliers, 11-foot windows and the familiar Young Quinlan clock above the terra-cotta-framed door. At the center of the store is the main staircase, old-world grandeur made of travertine marble with wrought-iron railings designed by Samuel Yellin.

Elizabeth Quinlan was instrumental in reshaping the fashion scene in Minneapolis, and the building reflected her taste in architecture, clothing and technology. In 1894 when she opened her first shop in a small back room on Nicollet Avenue, she was the first woman



*Photo: George Heinrich*



## With an eye on tradition, new uses redefine old spaces

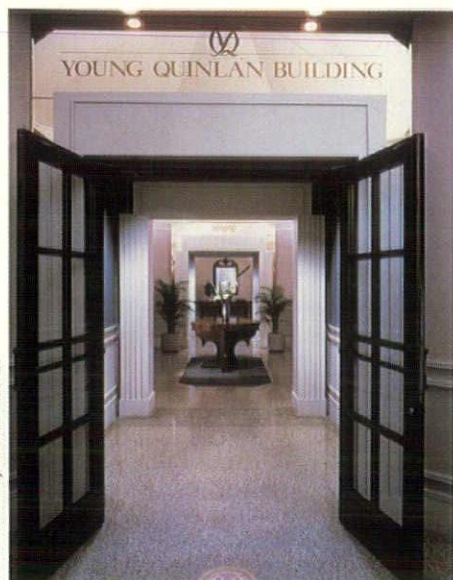


Photo: Courtesy Ellerbe Becket

buyer in the United States. She foresaw the importance of ready-to-wear women's dresses and was the first woman to bring ready-made dresses back to the United States from Europe. The Young Quinlan Company prospered, but while Quinlan was on a buying trip in Europe, the shop burned, presenting her with the opportunity to build a bigger and better store.

When the new Young Quinlan Company opened at Ninth Street and Nicollet in 1926, more than 20,000 people, including some of Minneapolis's most prominent business and civic leaders, gathered to admire the building's innovations. The Young Quinlan Building, advancing fire-safety technology with a fully integrated sprinkler system, was one of the first buildings in the country to offer underground valet parking and the first retail shop in Min-

neapolis to introduce electric lighting.

Quinlan's marketing savvy was evident throughout the five-level store, in which different departments for women and children were set up as individualized shops or boutiques, a trend in the 1920s which has become common marketing practice in today's department stores. A tea room, designed around a fountain on the fourth floor, soon became a favorite and quite urbane place for shoppers to gather.

The Young Quinlan store retained a prime spot in Minneapolis's retail scene through the 1940s. But after Elizabeth Quinlan sold the store in 1945, it passed through several ownerships, including Cluett, Peabody & Company of Chicago, which used the building as a division of Lytton's, a mid-priced department store. The 614 Company, the present owner of the building, bought the landmark in the early 1960s but was bound to Cluett, Peabody's long-term lease through 1985. Once the grand dame of the Minneapolis fashion scene, the Young Quinlan Building by the early 1980s was subleased to a New York-based liquidation outfit.

When Bob Greenberg, owner with his wife, Sue, of the 614 Company, finally took rein of Young Quinlan in 1985, he found a neglected building. The concrete in the parking garage had crumbled, leaving an unsafe ramp, and the exterior brickwork had deteriorated in several key points, requiring patchwork and replacement.

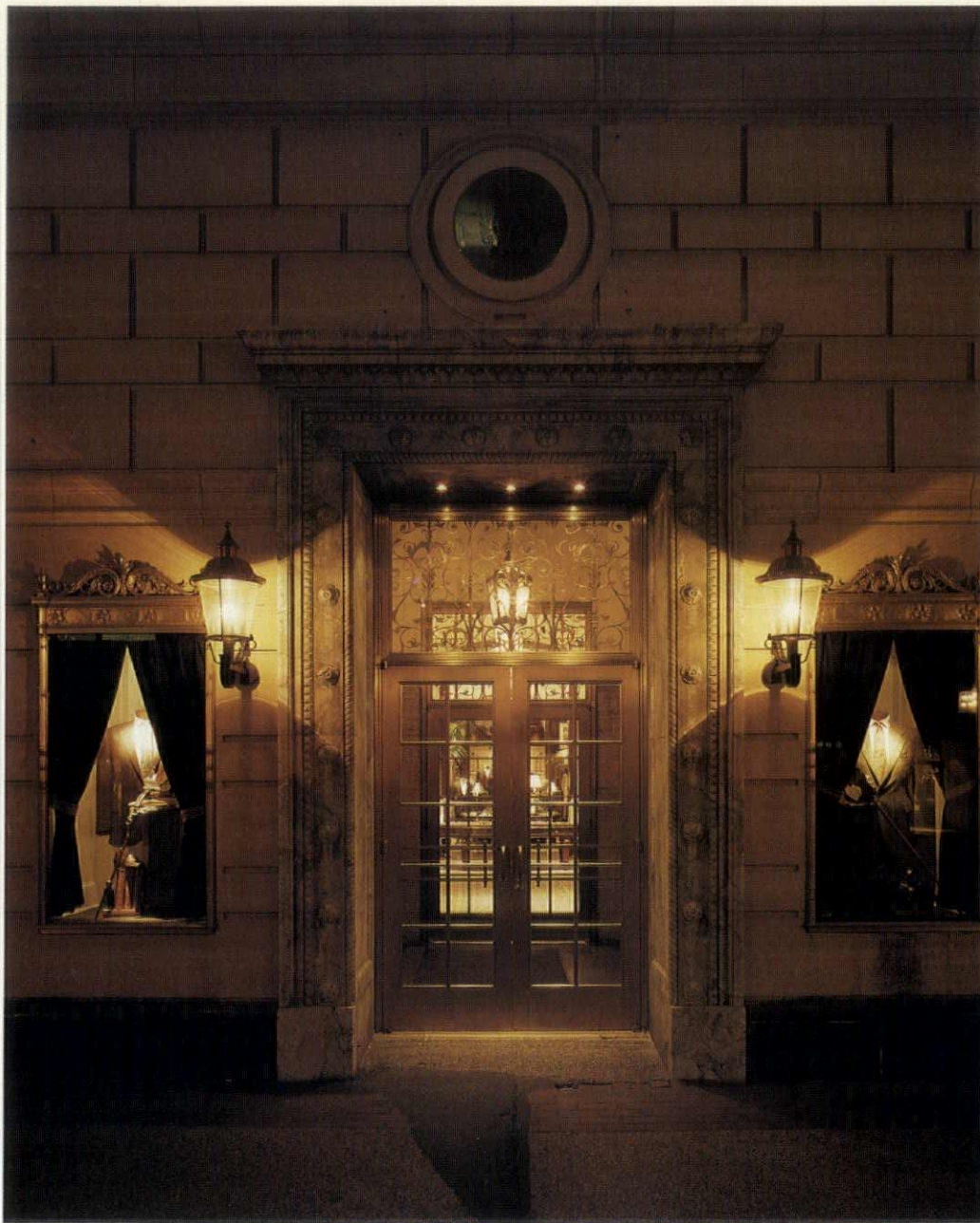
Inside, the plumbing and electrical systems were antiquated, and some of the ornate fixtures of the Elizabeth Quinlan era had lost their luster, such as the brass-and-pewter elevator cabs, which had been painted over several times, and the detailed ceiling, which had yellowed, obscuring the intricate leaf pattern.

In its present state, the building was unusable, requiring a major overhaul. "Just painting wasn't good enough," Greenberg says. "The building had the



Photo: Courtesy The 614 Company





Built by retail innovator Elizabeth Quinlan in 1926, the Young Quinlan Building (preceding page) has defied the wrecking ball to become one of Minneapolis's most prestigious retail/office addresses. The original Young Quinlan department store (opposite bottom) occupied all five levels. Revamping it as a mixed-use project, Ellerbe Becket of Minneapolis subdivided the open floor plate and designed a new entrance lobby facing Ninth Street (opposite top). The golden glow was restored to the building's ornate detailing, including the bronze doors (left) and marble-framed entrance. Interior designer Dan Fox of Minneapolis incorporated the famed tea-room fountain into the offices for Eberhardt Company on the fourth floor (below).

Photos: George Heinrich

potential to be unique. What was necessary was to enhance the building's unique features while updating it with modern requirements for the '80s."

Greenberg's plans to revamp were accelerated when Robert Dayton sought a temporary home for Harold, a women's-clothing store which was moving into new quarters in the Conservatory, under construction across from Young Quinlan. With the design assistance of Ellerbe Becket of Minneapolis, Harold moved into the first two levels of the building in 1986. Greenberg began to showcase the building's viability as a retail space with Harold as a short-term tenant.

Ellerbe Becket then went to work





From the festivity of the marketplace  
to the decorum of the office



Photos: George Heinrich

Ray Aronson of Crate & Barrel, with Solomon Cordwell Buenz of Chicago, created a festive "marketplace" for Crate & Barrel with light pine, a dramatic central staircase and strategic placement of merchandise (above). The architects took advantage of the 18-foot ceilings by designing a mezzanine, which then leads to the skyway level. A new entrance with double doors was added to the front of the store (right). The new law offices for Arthur, Chapman & McDonough (opposite), designed by David Wilson of David Wilson & Associates, occupies the entire fifth floor of the building. Warm tones and marble floors create an executive setting that contrasts with the lively aura of Crate & Barrel.





revamping the rest of the building as a mixed-used complex, first upgrading the electrical, mechanical and structural systems before turning to cosmetic work. The upper three floors and portions of the second would serve as office space, with the rest as retail.

On the main level, the dingy ceiling, once painted ivory, had been scrubbed to reveal the original leaf pattern, and the brass-and-pewter elevator cabs were stripped of paint and buffed to their original luster. The bronze front doors, moved to storage in the 1960s, were reinstalled, and the iron railing flanking the main staircase was brought up to code by increasing its height with extra bars.

Ellerbe Becket divided the first-floor open floor plate and created flexible corridors to accommodate multiple tenants, as well as designed a secondary entrance on Ninth Street for office workers. Public spaces throughout the five floors were designed "in a style that would reflect the spirit of the building and take advantage of the 10-foot ceilings," says Scott Berry of Ellerbe Becket.

The spirit of the building also is evident in Ellerbe Becket's design for the skybridge crossing Ninth Street from the Medical Arts Building. The bridge incorporates materials familiar to Young Quinlan—brass, bronze and muted colors—to create a design that "celebrates crossing," Berry says. "We drew on the bridges of Venice to create a romantic, festive bridge that signifies that something special is happening, both as you cross through the skybridge or approach it from the street."

But Greenberg encountered a stumbling block when LSGI, a French developer, proposed a 3½-block retail development on Nicollet Mall. The project, which included the Young Quinlan Building, called for "razing the building except the facade facing Nicollet and Ninth," says Greenberg, who stood to lose his property. "At the time there wasn't much public sentiment to save



Photo: Koyama

the building because it was badly deteriorated." Yet the efforts of the Minneapolis Heritage Preservation Commission paid off in April 1988 when the city council designated the exterior and portions of the interior historic.

Despite the designation, the building's future remained cloudy until July 1988 when the city council voted for a scaled-down version of the LSGI project that excluded the Young Quinlan Building. Greenberg was now clear to pursue tenants and again reclaim the retail preeminence of the Young Quinlan Building.

The two largest tenants that face Nicollet Mall, the Polo/Ralph Lauren store occupying approximately 15,000 square feet, and Crate & Barrel, spread over 12,000 square feet, presented distinct design challenges. One was a throwback to an era of old wealth and landed gentry, another a contemporary home-accessories store for the yuppie.

Ray Bailey of Ray Bailey Architects, Houston, worked closely with Polo store owner, Perkins Shearer of Denver, and Polo/Ralph Lauren of New York, to design a shop that fits comfortably into

the historic shell of the Young Quinlan Building and clearly reflects the attitudes and lifestyles that Ralph Lauren encourages. "The basis of the store," says store manager James Spencer, "is to make the customer feel at home by presenting merchandise in a setting in which it is likely to be used."

Bailey worked within the guidelines of the Minneapolis Heritage Preservation Commission to maintain the vaulted ceiling, mouldings and original columns, as well as the travertine stairway, ornamental handrails, bronze entry doors and original Young Quinlan clock.

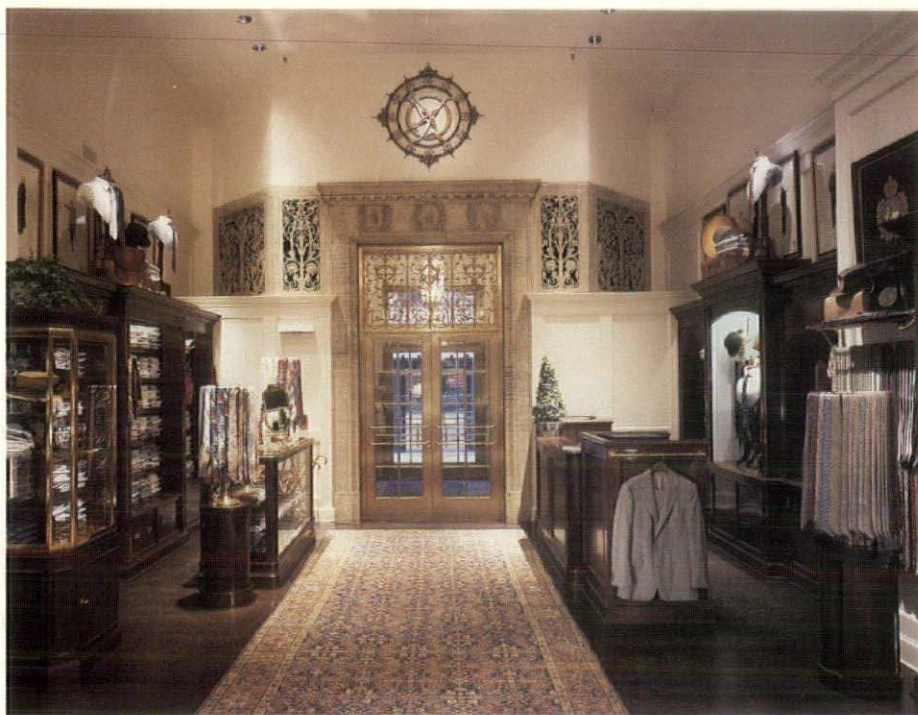
The architect created an intimate clublike atmosphere by dividing the space, including a mezzanine and third level, into a series of smaller retail rooms while still maintaining the 18-foot ceilings. He created two major axes, one running from the front door to the staircase, and the other aligning with a two-story vaulted window facing Ninth Street.

Rich cherry millwork adds to the Gatsby-like atmosphere "that makes you feel like you are in a club or someone's home, not a retail space," Bailey says.



## In the opulence of brass and travertine, Polo finds itself at home

Photos: George Heinrich



Ray Bailey of Ray Bailey Architects, Houston, integrated the historic detailing of the Young Quinlan Building into the design of the new Polo shop (above). Bailey created a series of rooms that become settings for fashion and lifestyles (below). Deep cherry millwork, high ceilings, arched windows and luxurious furnishings suggest the rich, genteel setting of the English country manor.

Individual rooms reflect the products displayed. Luxurious coaches create a parlorlike feel for the women's-shoe department, and a more rustic setting highlights the southwesternwear.

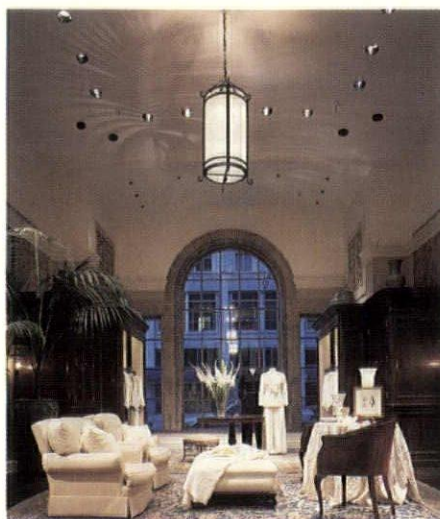
On the third level, which connects with the skyway, well-appointed bedrooms decorated with books, slippers and overstuffed chairs highlight the linen department. While Bailey provided the architectural detailing, Polo and Perkins Shearer selected the antique furniture, oriental rugs, artwork and other accessories throughout the store.

The design for the 12,000-square-foot Crate & Barrel store, which opened in late spring 1989, took an entirely different approach. Light pine contrasts with the dark wood of Polo to create a contemporary setting for home accessories. Designed by Crate & Barrel's head corporate designer Ray Aronson with Solomon Cordwell Buenz of Chicago, the new Crate & Barrel is decked out in pine walls and ceilings and a maple floor. The wood presents a neutral background for the colorful merchandise. "We wanted the store to feel like a marketplace," says Erik Steen, the store's manager. "The atmosphere is approachable, and the merchandise is touchable rather than offsetting."

A wooden staircase leading to the mezzanine level pulls the customer through the marketplace by offering panoramic views of the entire store. Whether descending or ascending the stairs, the customer faces the merchandise at all times. The store also can be entered from the skyway level, in which display windows announce its presence from the second-floor corridor.

With the street-level stores settled in, and the upper-level offices leased, the Young Quinlan Building, once vacant and with an uncertain future, has reclaimed a vital part of Minneapolis's retail and business scene. As a mixed-use building, Young Quinlan marks its rebirth by contributing to the rejuvenation of Nicollet Mall.

E.K.







*The central gallery combines old and new elements. The lighting and chandeliers are redesigned to accommodate retailing needs for the '90s, and a new staircase was added in the back of the mezzanine leading to the third level and a skyway connection.*





# Lean elegance

A jeweler's studio functions as both showroom and gallery



Photos: Franz Hall

Architect Gary Johnson developed his design palette for S.-Vincent jewelers from the black-metal tools and wooden workbenches used by the store's custom jewelers. The store's anteroom functions as both show- and workroom, with the studio partially screened from view by a gridded shelf (at the left of the photo), which provides display/storage nooks for tools.



It's one thing to capture a customer's attention when you've got spacious display windows and bold, colorful merchandise that's easily discernible a block away. But how does a small store hook a shopper's curiosity when most of its inventory is no bigger than a quarter?

It's a tall design order for any store, but especially for S-Vincent, a small custom-jewelry store in Gaviidae Common. Located in the hot downtown-Minneapolis shopping complex, where spanking new stores and the detailed design of Cesar Pelli's arcade vie for the attention of every passerby, S-Vincent needed to make a statement—but with a pitch of restraint and elegance.

For the exterior, architect Gary Johnson of Johnson/Reis and Associates took his cue from Tiffany's street-level windows in New York. Johnson cut a series of punched windows in a protruding mall rotunda, enticing viewers with a glimpse into the store as well as individual jewelry displays.

Lean elegance is the interior's operative concept. Take the trio of jewelry cases in the store's anteroom. Door-shaped slabs of wood with inset display windows are propped at acute angles to the wall. Accenting the light wood tones throughout the store is a delicate black-metal crosshatching of lines in the fixtures: Fluted lights, like inverted long-stemmed champagne glasses, hang from the ceiling. Glass cases rest on bases of airy metal scaffolding.

Rich materials, subtle details and ambient lighting, however, soften the design's austerity. The bilevel ceiling of the introductory space modulates rich tones of ash and mahogany veneer. Marble steppingstones set into the purple-gray carpet lead visitors back to a second room, a gallery for small jewelry exhibitions. Here, half-cylindrical fixtures cap the columns flanking the walls and illuminate the gallery in a wash of soft light. And if you look closely you'll see tiny pinpoints of light in the columns where Plexiglas dowels have

punctured the surface, a motif that complements the backlit perforated-metal ceiling.

To emphasize that the store is both show- and workroom, Johnson took his wood-and-metal design palette from the jewelers' maple workbenches and black-steel tools. Pigeonhole shelving allows the craftspeople to display their unusual tools in gridded niches while giving customers a glimpse into the jewelry-making process.

Johnson likens the interaction of the space's distinct functions and materials to an orchestra, "where different instruments blend and are harmonious," he says. If so, the light touch is mostly Mozart.

A.F.



*Punched openings in a protruding mall rotunda give passersby framed views into the store as well as glimpses of the jewelry displays. Once inside, customers are led by marble steppingstones to a back-room gallery (top), where the edginess of the design's steel-and-glass motif is softened with ambient light from flanking columns and a perforated-metal ceiling.*





# Nicollet's new neighbor

Gaviidae Common establishes uncommon standards for retail design

By Kira Obolensky

While its Latin name remains a tongue-twister, Gaviidae Common is by now a familiar face on the Nicollet Mall. Five months old, the retail center earns its familiar feel by design. Its warm blonde stone blends with other downtown Minneapolis landmarks, such as the WCCO Building, the Farmers and Mechanics Bank and the new Norwest Center. Its street-wise windows reflect the gracious era of the Young Quinlan Building. And inside, a simple circulation plan that is easy to master proves that familiarity does not breed contempt.

Cesar Pelli, the Connecticut-based architect who designed Gaviidae Common, is no stranger to Minneapolis. His firm, Cesar Pelli & Associates, was responsible for the striking new Norwest tower, which sits on the same block as the retail center. With the completion of Gaviidae Common, Pelli has had his hand in the design of a significant part of downtown Minneapolis.

Pelli felt that Gaviidae Common should blend to some extent with its neighboring tower, but at the same time have its own identity. The 237,000-square-foot shopping complex, developed by BCE Development, had to be a unified design statement, but also respect Saks Fifth Avenue's prominent presence as an anchor tenant.

Gaviidae, unified only with the Norwest tower in coloration, puts its best face toward Nicollet Mall. Here, a turret announces the Saks Fifth Avenue entrance. A subtle change in fenestration and facade modulation helps establish its separate identity.

"You can't design a department store solely to address needs," Pelli says. "If you do, you end up with a blank box. The prime consideration was to respond to the Nicollet Mall with the correct scale, color and character."

Pelli viewed the choice of the golden Kasota stone as an "easy conclusion"

to reach in this winter city. The character of the building proved more complicated. "We wanted the center to relate to the pedestrian nature of the Mall, to reflect the same elegance of the great shopping boulevards of the world," Pelli says.

At five stories high, with the top story graciously set back, the building respects the scale set by its neighbors on Nicollet. Windows on each level enliven the facade, engage the pedestrian and, Pelli explains, "provide a sense of inhabitation. You sense that people are there and that you aren't facing a blank canyon." All street-level stores feature separate entrances, which are marked with colorful awnings that lend a festive flair.

If the exterior bows to the pedestrian, the interior caters to the shopper. In the design of the interior, Pelli wanted "to create spaces which punctuate the experience with spatial delight."

The interior features three exclamation points—a stunning barrel-vaulted ceiling painted like the northern sky, a sculptural glass-block staircase and a loon-adorned fountain, designed by Sussman/Prezja of Santa Monica, Calif.

Not grand gestures designed to overwhelm, each element has a purpose. The glass-block staircase draws shop-

pers into the second-floor skyway connection across Nicollet. The ceiling, painted light and dark blue with gold-leaf accents, unifies the four-floor Saks Fifth Avenue with five floors of specialty stores and helps bring shoppers to the fifth floor, which might have been neglected. The fountain—which begins on the fifth floor, cascades over the edge and culminates in a bubbling pool on the first level—frames the entrance to Saks on each level.

A stylized 600-pound loon with a 20-foot wingspan flies from the second floor. "The challenge," explains designer Deborah Sussman of Sussman/Prezja of California, "was to make something fine and lean and elegant that had the characteristics of a loon." *Gaviidae* loosely translated means *loon*, which serves as the retail center's symbol. The designers repeated visual elements of the loon—mainly its red eyes—in the center's signage and graphics.

The interior detailing deserves equal billing with these special effects. Three-toned marble floors, custom-designed railings and the prairie-inspired palette create a beautiful proscenium. Saks's interior (designed by the Walker Group/CNI of New York), as well as each specialty-retail store, features its own design, without being overwhelmed by the surrounding architecture.

"The purpose of architecture is not to end up in a book," Pelli explains. "An architect needs to make a special effort to make a connection. Cities have to change. . . . But if change is too severe, the building is perceived as a foreign element. A good architect, like a good actor, adjusts his personality to fit the city."

Pelli has given Minneapolis a retail center that captures the city's unique style. Gaviidae Common is uncommonly good retail architecture, and sets a new standard for the Nicollet Mall.

Kira Obolensky is the editor of *Arts magazine*.







*The Gaviidae Common atrium orchestrates a trio of distinctive but integrated design elements, including a barrel-vaulted ceiling painted like the northern sky, a sculptural glass-block staircase and a five-floor cascading waterfall from which a stylized 600-pound loon flies (opposite).*

Photos: George Heinrich

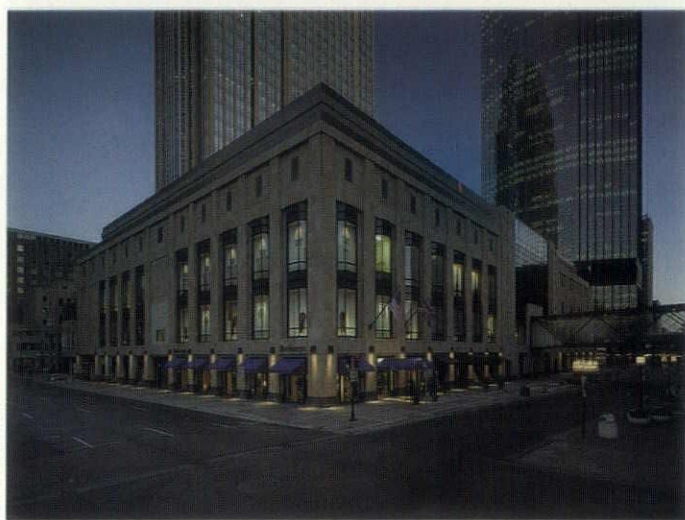


Photo: Franz Hall

*Respectful of the scale and coloration of surrounding buildings, Gaviidae Common's "good-neighbor" design includes its warm Kasota-stone cladding which links it to other downtown-Minneapolis landmarks, among them the WCCO Building, the Farmers and Mechanics Bank and Gaviidae's sister building, the Norwest Center. But the retail center also bows to the pedestrian, engaging passersby with an inviting bank of store windows on every level.*





# When less is more

Avalanche's minimalism sets the stage for the fine art of retailing



Photos: Jerry Mathiason

Simple but forward-looking describes the clothing in the Uptown women's-couture store Avalanche. The backdrop for this theater of retail includes walls troweled with mortar to resemble weathered stone and airy textured-steel fixturing, whose sober palettes are punctuated by the Avalanche insignia emblazoned on the far wall.



When Steve Andersen and his wife, An Nguyen, decided to move their Uptown women's-couture shop, *Avalanche*, to a new storefront just down the street, they faced a major renovation. Flocked wallpaper in an olive-green fleur-de-lis pattern lined the walls. Water damage left parts of the floor rippling with six-inch waves. The space, which housed a former beauty salon, barber shop and architect's office, was cramped and poorly proportioned.

Neither, however, was a newcomer to entrepreneurship. Andersen is the lauded publisher, printer and owner of Vermillion Editions Limited, the Minneapolis fine-art printmaking studio. He has the design of one successful local Vietnamese eatery to his credit—the *Perfume River*. Nguyen started two thriving businesses of her own: *Matin* and the *Lotus* restaurants.

But *Avalanche* is perhaps their most personal of retail expressions. The design, Andersen says, "is an extension of who An is and what she does for people." Catering primarily to repeat business, Nguyen works closely with customers, matching clothes to lifestyles and personalities, often tracking pieces in customers' wardrobes and building on them. Simple but forward-looking in styling, the clothing uses unusual fabrics: rich textures, saturated colors, sumptuous fibers. It's distinctive but not overpowering, geared to catalyzing a personal transformation in customers that Nguyen and Andersen say takes place when customers assert their uniqueness, when "people become aware of themselves and less conscious of sticking out."

The design reflects these ideals. Rather than repairing the water-damaged floor, Andersen installed a false floor above it. Visitors step up onto a platform to view the clothing racks, a subtle device, he says, "to make customers feel that they are walking into something special." Though understated ("The story of the architecture

has to be more quiet than the least powerful garment in the store," he says), the design is by no means bland. Walls are troweled with a thin layer of a mortarlike substance (Andersen's secret recipe), then dampened to mimic the look of weathered stone or hand-rubbed pigment. The patches of plaster that had fallen away to expose brick when engineering crews shored up the structure weren't replastered, resulting in a rough, variegated finish.

a retail than a learning environment, where design and fashion join forces to teach a gentle lesson. For the customers who've grown a little in their self-confidence, Nguyen hopes that "one change will lead to another, and that they will start to see beauty in simple things."

A.F.



Andersen salvaged rusty scrap metal for use in *Avalanche*'s store displays. Buffing the surface with a belt sander, he created a swirling moiré pattern which complements the subtle textures of the design and clothing. Here, a jewelry case designed especially to house the work of local jeweler Heinz Brummel.

Andersen, in close consultation with Nguyen, designed and built the fixtures, from the showroom tables and gridded-metal display frames to the ingenious mannequins. He salvaged rusty scrapyard steel, then scoured it with a belt sander to create a mat-silver surface with a swirling moiré texture. The pair even collaborated with local jeweler Heinz Brummel to fashion an inset display case for Brummel's work, complete with a motorized lid that gingerly opens at the touch of a button.

In important ways *Avalanche* is less





# Gauging good design

InToto takes a fresh angle on retail

Photos: Saari & Forrai



For decades, many a local veteran passed a pleasant evening at the American Legion Post 231 playing a few rounds of bingo, spinning the wheel of fortune or lingering over drinks at the vintage-'50s amoeboid bar. But last year an era of good times came to an end when lodge members decided to sell the renovated house at 31st and Hennepin.

Quick to recognize the corner as a prime opportunity on the cusp of Calhoun Square, retailer Karen Heithoff bought the place, and with the help of local architect Daniel Larson and designer Timothy Duffy, Post 231 has been reborn as Uptown's latest in-the-know sportswear shop—inToto.

For starters, Larson sliced off a section of the northwest corner of the house

and installed a two-story wedge of windows, a visual ploy that rotates the building on its axis toward the Hennepin Avenue shopping artery. The entrance, too, has been rerouted as visitors mount a new bank of stairs skewed at a 20-degree angle to the street.

The distorted-diamond motif is repeated inside the store in the shape of an open light well, which runs the height of the structure, allowing daylight to filter from a series of windows, including an attic dormer. Cutting this opening between floors not only infuses the space with light and air but reveals an almost kinetic layering of angles.

Duffy continued the architect's off-kilter geometry in his design for the tall accessory cases, which, almost insect-like, twist and list at sharp angles. Using a dark stain, he linked this new fixturing with the old features of the lodge. A carved fireplace mantel along with built-in sideboards and small wall cabinets with doors and drawers ajar serve as display niches for merchandise as varied as snakeskin ankle boots and embroidered sky caps. The dark trim of the woodwork is a stark accent to the crisp, contemporary look of the grey stucco exterior and the interior floors and clothing racks, which are Zola-toned in a speckled grey, black and white pattern.

Duffy also made use of the classic-'50s furnishings left behind by lodge members. The wheel of fortune sports silk scarves and bright cotton tops. You can still sit in the bent-tubular-steel chairs, but the maroon Naugahyde has been replaced with a black buffalo leather. And the bar continues to occupy a first-floor corner, functioning less as an entertainment center than as a sculpture à la Jean Arp.

It's a design in which hipness, history and humor coexist in style. As an example, Duffy points to the contrast of the fleece western-wear boxer shorts stacked in the drawers of an antique trunk. "The cowboy underwear sums it up," he says, laughing. *A.F.*



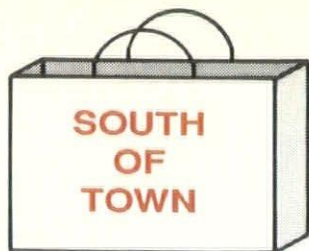
Ornate woodwork and bent-tubular-steel tables and chairs, holdovers from the building's era as a VFW lodge, converse easily with the new curvilinear fixturing and aerodynamic sales desk. To mark the building's debut on the Uptown retail scene, architect Daniel Larson lopped off the northwest corner (top) and installed a two-story bank of windows that overlooks Hennepin Avenue.





*Cutting a three-story atrium in the center of the store funnels daylight into ground-level spaces and reveals a kaleidoscopic cross-section of acute angles.*





# Contemporary tempo

A new Room & Board steps to the beat of the '90s with light, energy and color

Photos: George Heinrich



Room & Board, a Minneapolis-based home-furnishings store, has been in the business of creating contemporary residential settings for nearly 10 years. Now to assure that its own setting is as contemporary as the homes it furnishes, the six-store company has just completed the redesign and relocation of its flagship Edina store. Designed by Martha Yunker of Minneapolis, the new and improved Room & Board occupies the former Collins Interiors showroom along France Avenue, an undistinguished flat-roofed structure a stone's throw from Room & Board's original

columns flanking the door create a restrained but striking entrance.

The real challenge for Yunker lay in the two-level, 30,400-square-foot interior, which was rather claustrophobic and divided into separate rooms. "In retail design, you have to think about how the customers will use the space and what will make them feel comfortable," Yunker says. "You need to lead the customers through the store so that they see all the products. We wanted a clean, contemporary look that was full of energy and light."

Yunker opened the space by knocking out walls and punching holes through others to create a "balance between openness and wall space." Partial walls and furnishings are used to define individual sections, and interior windows emphasize the flow of space from one display area to the next.

To visually pull the customer through the store, Yunker set lines of white fluorescent-tube lighting against a black ceiling. The lights seemingly zip across the ceiling to connect the different sections and add a "zap" of energy throughout the store. Light further energizes the store at the central staircase, which was given new vitality with a coat of white paint. Washed in the light of a skylight, the staircase glows as the visual focus of the store.

On the lower level, devoted largely to accessories such as lighting and posters, is one of Room & Board's newest departments, Bedrooms for Kids. "We wanted the kids' section to be fun," Yunker says. To that end, she added bright colors highlighted by circles of red, yellow and blue neon at the center of the ceiling. Carpeting is a bright blue, and the colorful bedroom dioramas "are little worlds onto their own," Yunker says.

Plans include revamping the other stores based on the Edina prototype. Filled with light and energy, the new Room & Board has found a setting that will steer it into the '90s. *E.K.*



*Room & Board gears up for the '90s with a new look and new departments. To rev up the store's contemporary image, architect Martha Yunker of Minneapolis started with a stucco exterior (top) and painted the columns red to announce the store from France Avenue in Edina. A partition (above) separates the "abode" section, the home-furnishings store's latest addition, from the other departments. The subdued hues and lighting lend quiet elegance to this somewhat more upscaled section of the store.*

location at York and 70th.

Yunker, whose other retail credits include the design of Bacio in Calhoun Square, considered ways of spiffing up the single-level exterior before revamping the boxy, beige interior. She started by shifting the parking lot from the front of the store along France Avenue to the side, thereby opening the street-front side for a landscaped walkway and entrance. New white stucco, generous red-framed display windows and two red





Neon lights and fluorescent-tube lighting energize the store, from the colorful, playful Bedrooms for Kids (above) to the display floors (left). Partial walls define individual sections and emphasize the flow of space between one area and the next.

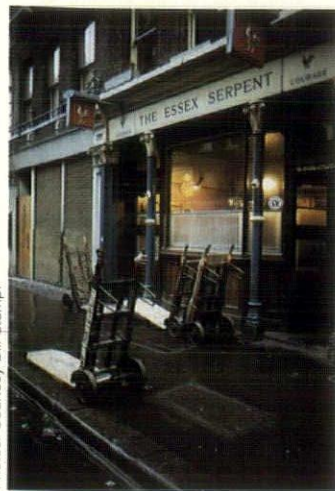




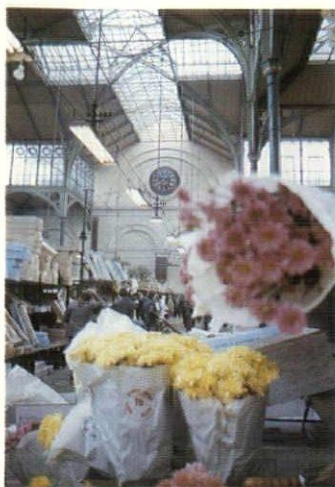
# To market, to market...

A local designer inventories the sights, smells and civilities of the grocery store of his dreams

Photos: Courtesy Bill Stumpf



Detailed views of Covent Garden (this page and opposite) from the collection of Minneapolis industrial designer Bill Stumpf illustrate Stumpf's recipe for a more imaginative, textured grocery-shopping experience.



"My dream supermarket would simply blend the best of old-world markets with new-world convenience."

By Bill Stumpf with Susan Packard

To be sure, we urbanites of Minneapolis and St. Paul have reasonably good food stores and supermarkets: the Lunds and Byerly's megamarkets, various ethnic food shops, one or two old meat markets, one fish store, a couple of bakeries and several seasonal farmers' markets. Combined they make food selection as good as or better than that found in most American cities. So why complain? What don't we have? What do most cities, save Seattle, Los Angeles and New Orleans, lack? A genuine urban market, that's what.

But haven't such urban markets as Covent Garden in London or Les Halles in Paris recently been leveled, replaced by more modern and strategically located food emporia? Unfortunately, yes, and with their passing much has been lost. Gone in these European cities is the essence of what all people who eat deserve: a culinary celebration in quantity and variety, housed in significant architecture; a design theater for food and its essential connection to everyday folks and the fecundity of nature; the produce and material presence of the farm in the city; the bounty of rivers, streams, lakes and seas. What we have are thrice-removed, efficient, clean, modularized, systematic, overly decorated, smell-and-taste-free supermarkets.

Super they aren't. True markets, they aren't. But convenient they are. Modern agriculture and shipping systems allow us to enjoy many off-season foods. We can have strawberries in December in Minnesota, and radicchio and esoteric fungi. The flip side is that we can also have test-tube tomatoes that are hard as rocks, as juicy and full of taste as a piece of cardboard. We can have muskmelons that require steroid-enhanced muscle strength to scoop out the meat. Often we have no idea where these foods were grown or at what expense to

Third World countries. Nor do we seem to care.

Today's supermarket seems to find its measure in a wide variety of good, but rarely fresh, wholesome or nontoxic food. Our anomalous food sources provide papaya fruit from Hawaii, yet the yellow caviar harvested from Lake Superior fish bypasses our local markets completely and gets shipped to Sweden.

It doesn't have to be like this. I had the good fortune to see, smell and taste the wares of both Les Halles and Covent Garden. (What a nice name for a market.) In 1976, I was even treated to a personal tour of the latter by the English designer Michael Green. It started at dawn with a beer and bacon sandwich in one of the pubs, frequented by food merchants, that ringed the bustling market.

Later, as I walked into the market's flower house my senses soared. Soft light fell from the crystal-palacelike cathedral ceiling. Birds chirped amidst stands of flowers of all colors, varieties and perfumes. Workers with flowers in their lapels seemed as cheerful and bright and fresh as the mums and daisies. The place was like a great urban greenhouse, larger than the Como Park Conservatory. This structure was connected to the fresh-produce hall, which had similar architectural lightness and delicacy. Here the smells of the farm, the earth and the scents of numerous familiar fruits and vegetables hung in the air.

The pace at the Billingsgate fish market, by contrast, was much faster, almost nervous. Stacks of wooden boxes stood filled with iridescent fish fresh from the ocean, enmeshed in cracked ice. As it slowly melted, the ice created a wet floorscape that glistened like rain on a city street. The workers darted around, knowing the freshness of their product was at stake if they lingered.

The meat market provided yet an-





other, more somber sensory experience. The soft sawdust I walked on muffled sounds. Great racks of steel painted deep green, suspended from an overhead architectural bridge, were juxtaposed with ivory-white ceramic-brick walls. The contrast gave the pink skins of the dressed pigs and the deep red sides of beef a theatrical presence.

Enough of the wonders of Covent Garden. How can we make design theater work in our own midst? Actually, it wouldn't be difficult. My dream supermarket design would simply blend the best of old-world markets with new-world convenience. My supermarket would be a place no larger than a Byerly's or a Lunds. It would be located in an area convenient to homedwellers, with easy-access parking and amenities we wouldn't (to be truthful) be without, such as fast, efficient checkouts and bagging of groceries.

But I envision a much more dramatic architecture to house this market. Vast amounts of natural light would stream in from above; at the center of its cruciform plan a small tearoom would entice shoppers with its homemade pastries, good bread, coffee, tea and—oh, yes—a supply of those marvelous half-sandwiches, terrines of pâté, good pickles and, believe it or not, miniaturized versions of good red American hot dogs, chips and the like.

Wide aisles along each axis of the cruciform would be edged by small, independently owned shops operated by true connoisseurs: greengrocers; fishmongers; cheese marketers; merchants of spices, teas, coffees and grains; butchers and sausage makers; plant and flower growers; and bakers and delicatessen specialists from several countries.

Small kiosks selling nuts, tamales, hot pretzels and chestnuts would be interspersed throughout as would caged live poultry and small domestic birds such as canaries. (Poultry dressed for

cooking would be available in the butcher shop.)

I would also include a large newsstand and maybe a tobacco shop (I like a good cigar but deplore cigarettes) and, of course, a wine shop.

I would downplay the endless aisles of multibrand sameness in canned goods, soda pop, detergents, cereals, paper products and other commodities currently highlighted by most supermarkets.

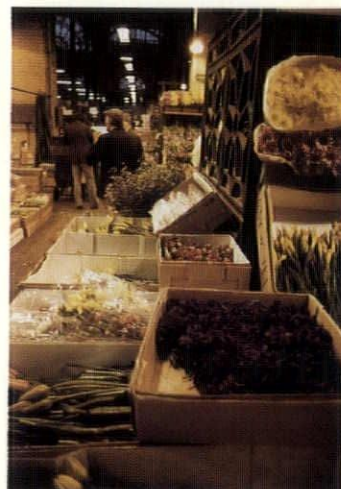
How can this diversity of ownership be accomplished, you ask? Easily, with modern data processing and pricing of commodities. Each shop would pay a fee to the market whole for sourcing, warehousing, inventory management, pricing and maintenance. In many ways it could operate as a co-op, with producers (truck farms, etc.) actively involved.

We deserve more than a bland consumer experience when we go shopping for food. Markets, historically, have been centers of socialization, and in Minnesota, at any rate, we see timid and humble attempts at this. One has only to look at the odd but delightful collection of personalities having coffee at Lunds in Highland Park or Minnetonka. Though they are there to buy a loaf of bread, they are also there to greet neighbors, to read a newspaper, to meet a friend.

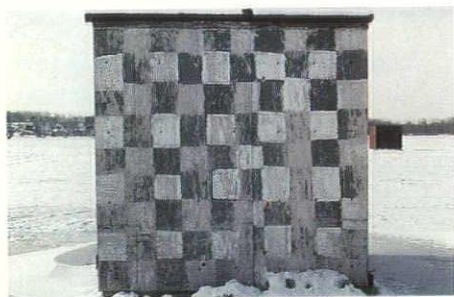
The Twin Cities are attuned to the components of civility; they occupy a strategic breadbasket location whose denizens are fast learning to appreciate good food. With all this, it should be possible for such a lively, congenial place to emerge. What should it be called? Nothing special—simply a market.

*Bill Stumpf, a designer, author, design theorist and lecturer, is founder of the Minneapolis design firm William Stumpf & Associates. Susan Packard is a writer, editor and researcher with William Stumpf & Associates.*

"All people who eat deserve: a culinary celebration in quantity and variety, housed in significant architecture; a design theater for food and its essential connection to everyday folks and the fecundity of nature; the produce and material presence of the farm in the city; the bounty of rivers, streams, lakes and seas."







*A patchwork-quilt design inspires this Forest Lake hideaway.*



*A study in silhouettes on White Bear Lake.*

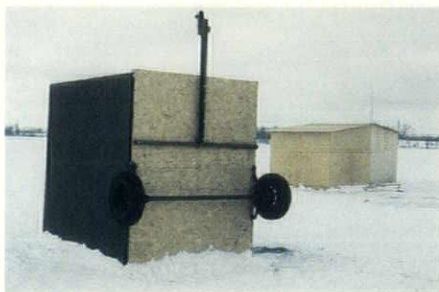
Whether high design or folk art, color, form and material are the staples of any architecture. This collection of ice-fishing huts, photographed by Larry Stark for a forthcoming book on the subject, runs the gamut from pure whimsy to self-assured utilitarianism. Scattered on the ice-swept terrain, these miniature domiciles are expressive retreats for the solitary arctic dreamer.

# L i t t l e   H o u s e





*A Lake Mille Lacs fisher catches his dinner while catching the soaps in a home-away-from-home fish house.*



*A house-cum-trailer makes for a quick getaway for this Green Lake resident.*



*Stripes create a striking display on Bald Eagle's ice.*

o n t h e i c e





*A cache of recycled printing plates makes headlines at Forest Lake.*



*Wildlife art in the wild in this South Center Lake trompe l'oeil.*



*Simple is more in a miniature hut on White Bear Lake.*

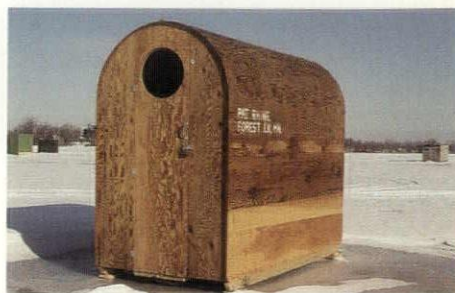




*Discarded mailbags make bagging fish a cinch on Forest Lake.*



*A Croon Lake adventurer borrows from the far-north vernacular in this mock igloo.*



*A pioneer in plywood stakes out the turf on Forest Lake.*





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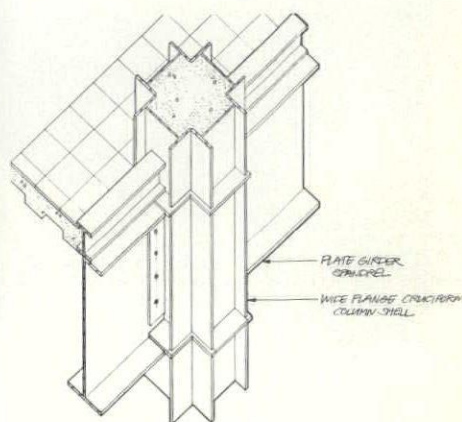
Whatever you recommend, a supplemental heating system generally costs less and is easier to install than expanding a central system. It makes selling a home easier. To find out more, call Scott Getty at (612) 330-6361.







Drawing: Courtesy Lohan Associates, Chicago



AXONOMETRIC @ FLOOR/COLUMN

The deep bands of steel that line the edges of each floor in the Gaviidae Common atrium (left) are decorative plate girders which conceal conventionally fireproofed steel beams. To both achieve a bare-beam aesthetic and meet fire-safety regulations, exposed steel beams are designed as decorative shells for fireproof concrete columns (illustrated in the diagram above).

Photo: George Heinrich

**Fantasy framework** The exposed steel beam and column are icons of modern architecture, immortalized by the "structural honesty" of Mies van der Rohe. Heroically strong but unfortunately vulnerable to heat, structural steel must be covered with protective material to resist fire, a requirement in all building codes. To achieve the bare-beam aesthetic, architects have had to be more clever than "honest" in expressing the material.

For the Gaviidae Common atrium, the architectural offices of Cesar Pelli

and Dirk Lohan worked with Minneapolis steel fabricator L.L. Lejeune Company to conceal the fireproofed structural skeleton with a facade of decorative steel. The columns that line the atrium and support the floors and roof, for example, were formed by welding four wide flange shapes to create cruciform shells (see diagram). Cages of steel reinforcing bars were then inserted into the shells. Erected on site and filled with concrete, the wide flange shell became a permanent and elegant formwork for a fireproof concrete column.

Spandrels (horizontal steel bands) connecting the columns appear to support the floors, but they are really only steel-plate girders which conceal conventionally fireproofed steel beams. In the gridded guardrails, picket assemblies of steel angles and plates exhibit the nuts and bolts of steel technology.

In the fantasy framework of the modern marketplace, the allusion to Miesian purity is tempered by the illusion of naked steel.

*Bill Beyer*





St. Mary's Church, St. Paul, MN

Photo by J. Michael Fitzgerald

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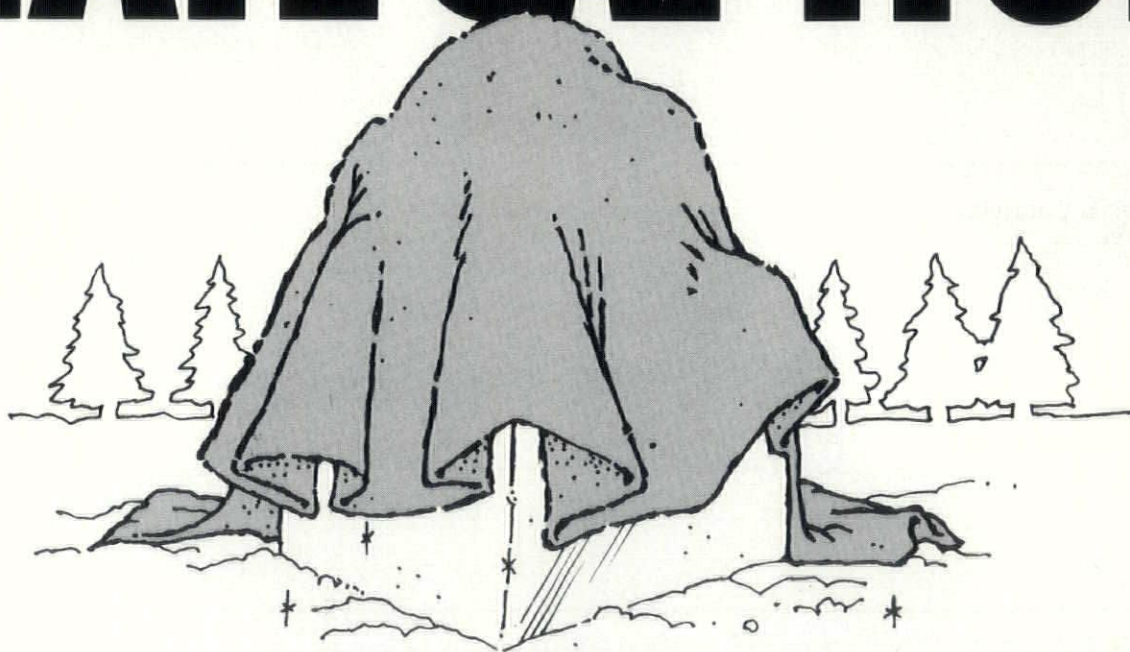


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Snow-Sculpting Contest will be on the State Capitol grounds January 26-28, 1990. For entry information, call the Winter Carnival office at 297-6953. Applications are due January 2, but you'd better hurry. Competition is limited to 30 teams. So sign up today. And plan to have your talents exposed.

The Minnesota State Snow-Sculpting Contest. January 26-28, 1990

TYPOGRAPHY: Great Faces ILLUSTRATION: Mike Patrick CREATIVE: Lee & Riley CONTEST SPONSOR: 3M



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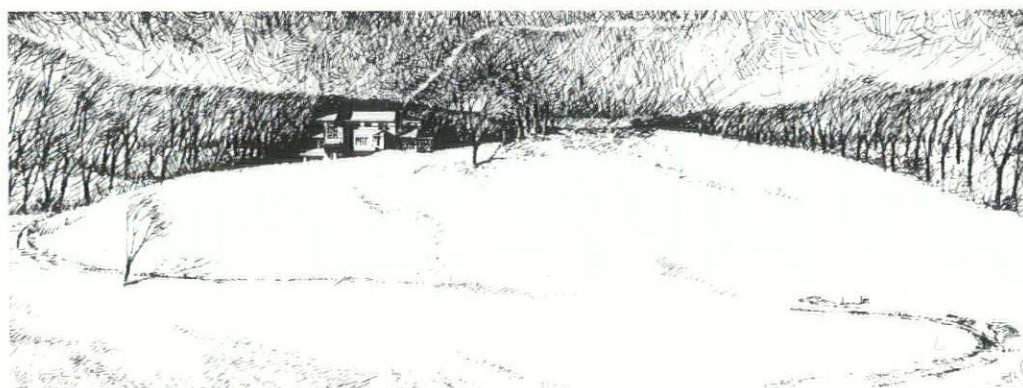
**Stephen Wong, Associate.  
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Architects.**

**Private Residence,  
Long Lake, MN.**

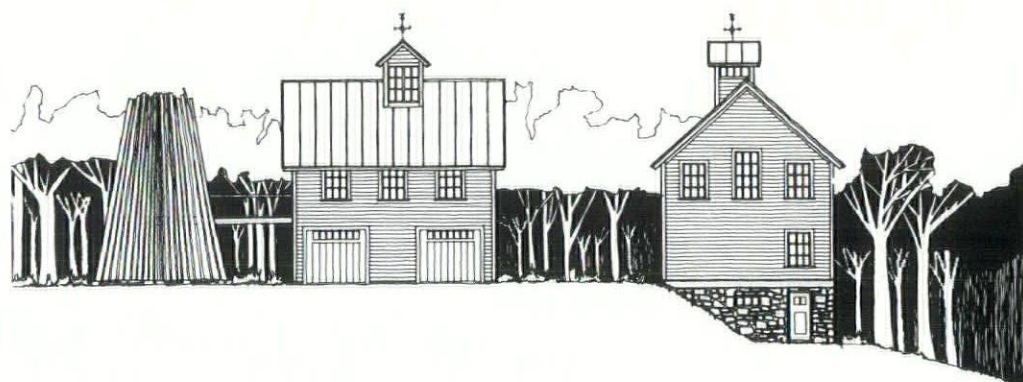
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**Private Studio,  
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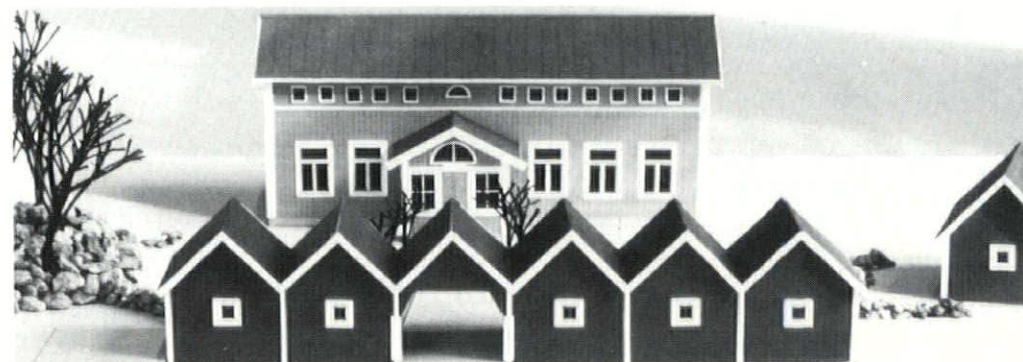
**Craig Melvin, Associate,  
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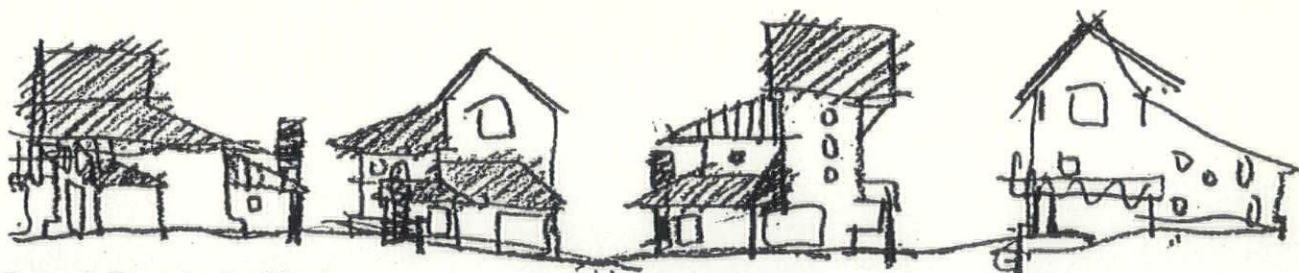


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**Mulfinger & Susanka Architects**  
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**Project: Guthrie & Johnson Residence**  
**Minneapolis, MN**

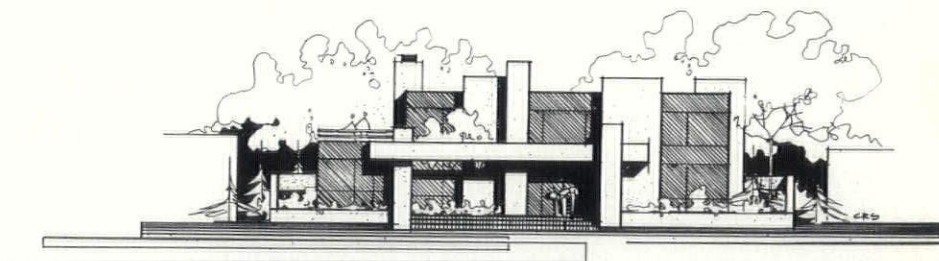
Subtle exterior changes in form, color and proportion highlight the renovation of this home on the east shore of Lake of the Isles. Extensive interior work involved converting the home from a four-plex to a single family. The design creates an

open, unified layout on the first floor; a comprehensive remodeling of the second floor and attic; and the addition of a new garage. 789-9377.



**Charles R. Stinson Architects**  
**Project: Goldberg Residence, Lake Calhoun**  
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## news briefs

*Continued from page 5*

and mall, as well as the proposed mall redesign.

The project is budgeted at \$500,000. Registration information and competition guidelines will be available in early January 1990, with submittals due by late April or early May. For more information, contact the Capitol Area Architectural and Planning Board, Room B-46, State Capitol, St. Paul, MN 55155, or call (612) 296-7138.

### A winning garden

The Regis Garden, an interior landscape within the Cowles Conservatory at the Minneapolis Sculpture Garden, was one of 55 projects honored for design excellence at the annual American Society of Landscape Architects' awards competition. A 17-member jury selected the winners from 323 submissions. The garden, designed by Michael Van Valkenburgh and Barbara Stauffacher Solomon, includes paving, topiary structures, plantings, vines, furniture and a pool to emphasize the value of year-round landscaping.

### St. John's art center

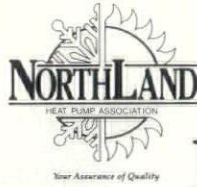
St. John's University in Collegeville has broken ground on a new \$2.15 million art center designed by Hugh Jacobsen. The 27,600-square-foot center will allow the university to increase its facilities for art students and galleries. The 2-level brick structure overlooking Lake Watab on the campus's western edge will include two buildings for a gallery and school. The gallery will include a large exhibition space, a smaller gallery, an 88-seat auditorium and a visiting artists' studio. The school will house classrooms and studios for drawing, design, painting, printmaking and sculpture, and will include room for individual student studios, a lounge, an informal gallery, photographic darkroom and slide library.

### Ellerbe in Washington

Ellerbe Becket was named architect/engineer of the International Cultural & Trade Center and Federal Office Complex, a \$665 million, 3 million-



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JANUARY	24	ST. CLOUD	HOLIDAY INN	10 am - 8 pm
JANUARY	30	LA CROSSE	RADISSON	10 am - 8 pm
FEBRUARY	7	BLOOMINGTON	MARRIOTT	10 am - 8 pm
FEBRUARY	14	MANKATO	GARDEN INN	10 am - 8 pm
FEBRUARY	20	DULUTH	RADISSON	10 am - 8 pm

### WORKSHOP SCHEDULE

	CLASS ROOM A	CLASS ROOM B
10:30	Northland Heat Pump Association	Utility Programs
11:00	Ground Source Heat Pump Basics	Air Source Heat Pump Basics
11:30	Ground Loop Technology	Controls and Air Flow
12:00	Reliability	Economics
12:30	Specifying Heat Pumps	Northland Heat Pump Association
1:00	Ground Source Heat Pump Basics	Air Source Heat Pump Basics
1:30	Ground Loop Technology	Utility Programs
2:00	Heat Pump Reliability	Economics
2:30	Specifying Heat Pumps	Northland Heat Pump Association
3:00	Ground Source Heat Pump Basics	Air Source Heat Pump Basics
3:30	Ground Loop Technology	Utility Programs
4:00	Heat Pump Reliability	Economics
4:30	Specifying Heat Pumps	Northland Heat Pump Association
5:30	Northland Heat Pump Association	Air Source Heat Pump Basics
6:00	Ground Source Heat Pump Basics	Controls and Air Flow
6:30	Ground Loop Technology	Utility Programs
7:00	Reliability	
7:30	Economics	

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## MINNESOTA VIETNAM VETERANS MEMORIAL

Minnesota Remembering  
A National Competition

The Minnesota Vietnam Veterans Memorial, Inc. and the Capitol Area Architectural and Planning Board are sponsoring a national open design competition for a memorial to those Minnesotans who died in the Vietnam conflict. It will include the names of those killed and missing in action. The memorial will be built on the grounds of the Minnesota State Capitol in St. Paul. The goal of the competition is to achieve a memorial that will be reflective in mood rather than make a political statement about the war itself. Substantial completion of the memorial is scheduled for late 1991. The total budget is approximately \$500,000.00. The design competition poster, available in early January 1990, will be mailed to all interested parties. Registration opens in January 1990, design submittals are due in late April 1990. Registration by interdisciplinary teams is encouraged.

**CONTACT:**  
FORECAST Public Artworks,  
Professional Adviser,  
The Minnesota Vietnam  
Veterans Memorial,  
Capitol Area Architectural  
and Planning Board,  
Room B-46, State Capitol,  
St. Paul, MN. 55155,  
612.296.7138

square-foot building that will complete the development of the Federal Triangle near the Capitol. Ellerbe Becket is teamed with Pei Cobb Freed & Partners, project designer, and the Delta Partnership, developer. The project will fill an 11-acre site fronting Pennsylvania Avenue, completing the development of the Federal Triangle, which was suspended during the Depression.

The complex will house offices for state and local governments dealing with trade and tourism, several federal agencies, shops, restaurants and exhibition space. Scheduled for completion in 1994, the office complex will be the largest building constructed in Washington, D.C., in 50 years.

### Science center at Hamline

Hamline University in St. Paul broke ground on a new \$4.5 million science center, scheduled for completion in January 1991.

The 36,000-square-foot building, designed by BWBR Architects, will update and expand the facilities for the physics, biology and chemistry departments, housing advanced teaching and research laboratories along with faculty and support-staff offices. Laboratories are designed to be flexible and accommodate equipment and layout changes for the future.

The 2-story building will continue the Collegiate Gothic tradition of the campus with a brick-and-glass facade and a red-tile roof. The building's massing is broken into three segments to present a more approachable image of the sciences for the undergraduate.

### Artist and architect collaboration

Nationally renowned artist Jackie Ferrara has been awarded a commission to collaborate with New York architect William Pedersen in the redesign of Hamm Plaza in front of the new St. Paul Companies building, designed by Kohn Pedersen Fox.

The plaza, according to Pedersen and Ferrara, will incorporate elements unique to St. Paul. In the design process, the team says it will consider the plaza's proximity to the historic Landmark Center, the modernist St. Paul Companies tower under construction, as well as the pedestrian- and auto-traffic flow.

The team also will address Minnesota's climate extremes, making the plaza a year-round public space.

The Hamm Plaza Advisory Committee, a group of public and private representatives, selected Ferrara after reviewing submissions from nearly 90 regional and national artists. The plaza's completion is expected to coincide with the office tower's opening in 1991.

### Flanagan on the bench

Former *Minneapolis Star Tribune* columnist Barbara Flanagan had an artist-designed bench dedicated in her honor at the corner of Seventh Street and Hennepin Avenue in downtown Minneapolis.

The bench, designed by Bruce N. Wright and Mark Nichols, reflects many of Flanagan's causes. The bench resembles both a sidewalk cafe and a merry-go-round to symbolize Flanagan's love of open-air cafes and carousels. Made of steel, bronze and copper, the 8-foot-high bench features five ice-cream-parlor-styled chairs with heart-shaped backs surrounding a 3-foot gold star representing the *Star Tribune*. A twisted pole extends from the star-shaped table to a 9-inch globe. Five whirligigs branch out from the top of the globe, illustrating Flanagan's interest in carousels, theater, outdoor music, sidewalk cafes and journalism. The piece is topped with a flag and canopy proclaiming, "All the World's a Stage."

The bench was funded by the *Star Tribune* through the Minneapolis Arts Commission's Art in Public Places program.


### Corrections:

In the September/October 1989 issue, we overlooked Koffman Engineering of Toronto as project coordinator and project manager on the Edina Theater, owned by Cineplex-Odeon. Also, David Mesbur, working with Paul Pink and Associates on the design of the Edina, was incorrectly identified as Peter Mesbur.

In the November/December 1989 issue, we neglected to identify John Smith as the architect of the 8001 Building, which won an Achievement in Masonry Design Award. **AM**



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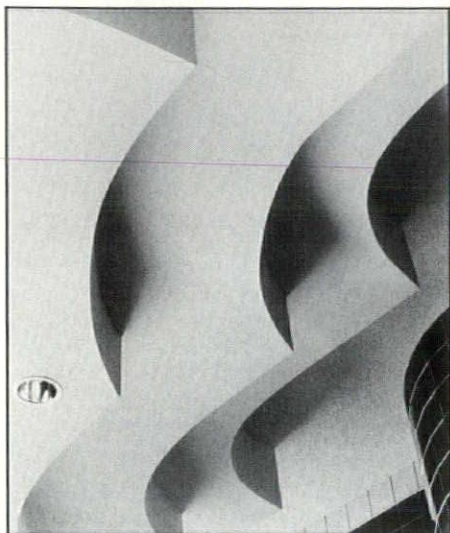
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## previews

*Continued from page 7*

them. For more information contact the Sherburne County Historical Society at 253-6623.

### **The American Landscape Through Feb. 4 Jemne Building Galleries Minnesota Museum of Art Free and open to the public**

Surveying the work of landscape artists from the 19th-century Hudson River painters to the present, the exhibition includes paintings, drawings, prints and photographs by national and regional artists including George Bellows, Thomas Hart Benton, John Marin, George Inness and Elof Wedin.

For further information call the Minnesota Museum of Art at 292-4355.

### **Domestic Arrangements Through Feb. 11 Gallery 7 Walker Art Center Free with museum admission**

An exhibition by the New York firm Tod Williams Billie Tsien and Associates examines the issues surrounding today's housing problems. Using unconventional, inexpensive materials to construct a full-scale gallery assemblage, the Williams-Tsien firm suggests possibilities for low-cost housing and raises questions about the architect's responsibility to synthesize art, technology and social concerns.

For further information call Walker Art Center at 375-7622.

### **A Museum for Minneapolis: The 75th Anniversary of McKim, Mead and White's Minneapolis Institute of Arts Through Feb. 11 General Mills Gallery Minneapolis Institute of Arts Free and open to the public**

Honoring the 75th anniversary of the opening of McKim, Mead and White's winning design for the Minneapolis Institute of Arts, the museum has mounted an exhibition featuring the original architectural models, renderings and elevations by McKim, Mead and White and four fellow competing firms. Call 870-3131.

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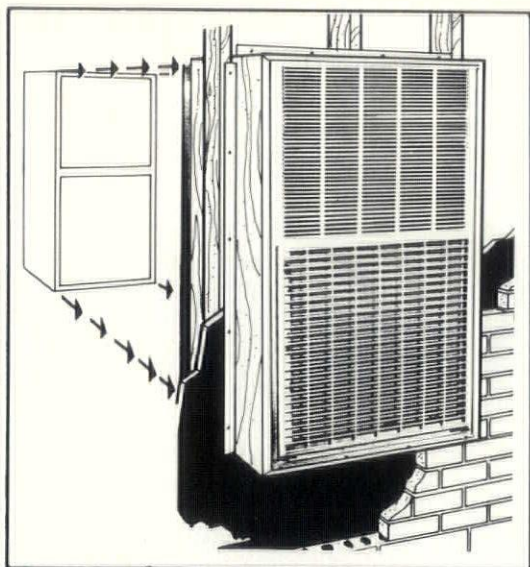
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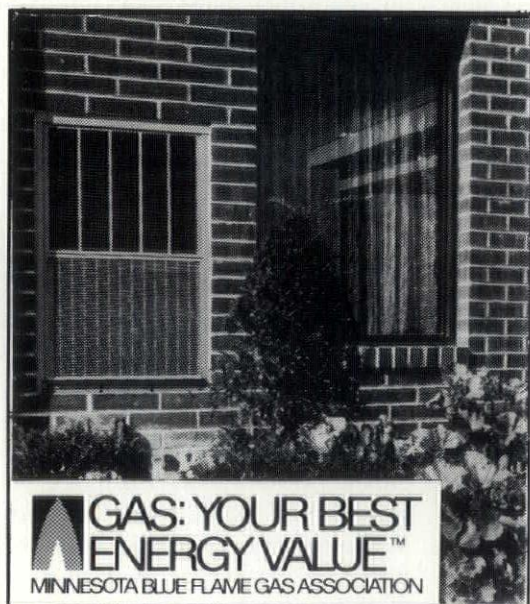
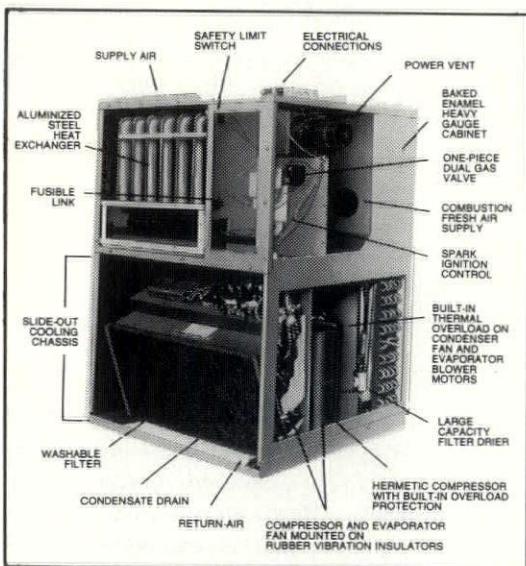
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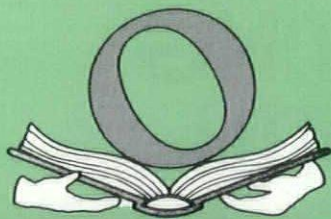
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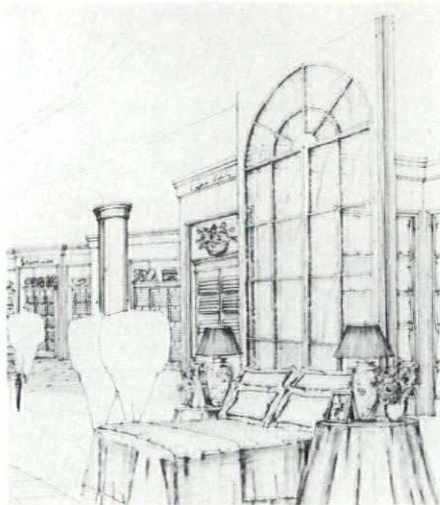
OPEN TO THE PUBLIC

**A DESIGN BOOKSTORE**

## insight

*Continued from page 9*

owners and developers are taking another look at existing shopping centers. A host of area suburban malls are getting facelifts to carry them into the '90s. Southdale, Rosedale, Ridgedale, Eden Prairie, Burnsville and Maplewood malls all have been the targets of design overhauls in recent years.



*Proposed textile-department design for Dayton's new Southdale store.*

Like Dayton's, these centers are gearing their facilities to the shopper under a time crunch. Walkways and ramps have been reinstalled or replaced with glass elevators to ensure that customers can get quick, unimpeded views of stores. In its remodeling of Eden Prairie Center, for example, the Minneapolis firm of Johnson/Reis & Associates called for a glass-and-steel elevator with a 360-degree view of every level to take the place of an obstructive handicapped ramp.

In many of these centers, a smooth faux-granite terrazzo has replaced bumpy grouted-tile floors. The earthtone colors of the '60s and '70s have given way to hot pinks and teal greens. To create the feeling of the outdoors, dim shopping corridors have been brightened with skylights and landscaped with fountains and benches. In the food-court redesign for Eden Prairie Center, for instance, shoppers eat under a decorative canopy of neon, palm-treelike columns and metal trellises painted pink and sea-foam green.

This new breed of redesign mixes one part psychology to two parts real amenities. The idea is to create an out-

door recreational setting for a growing number of consumers who feel that shopping is anything but fun. "A day shopping trip is out of the question for most people," says L. Craig Estrem of the Center Companies, the retail-management firm responsible for overseeing the remodeling of many local malls. "That's where design comes in. They're trying to let people shop in an atmosphere that makes them feel that they're doing it at their leisure when really they may be hurrying things a bit compared with the way they used to do things."

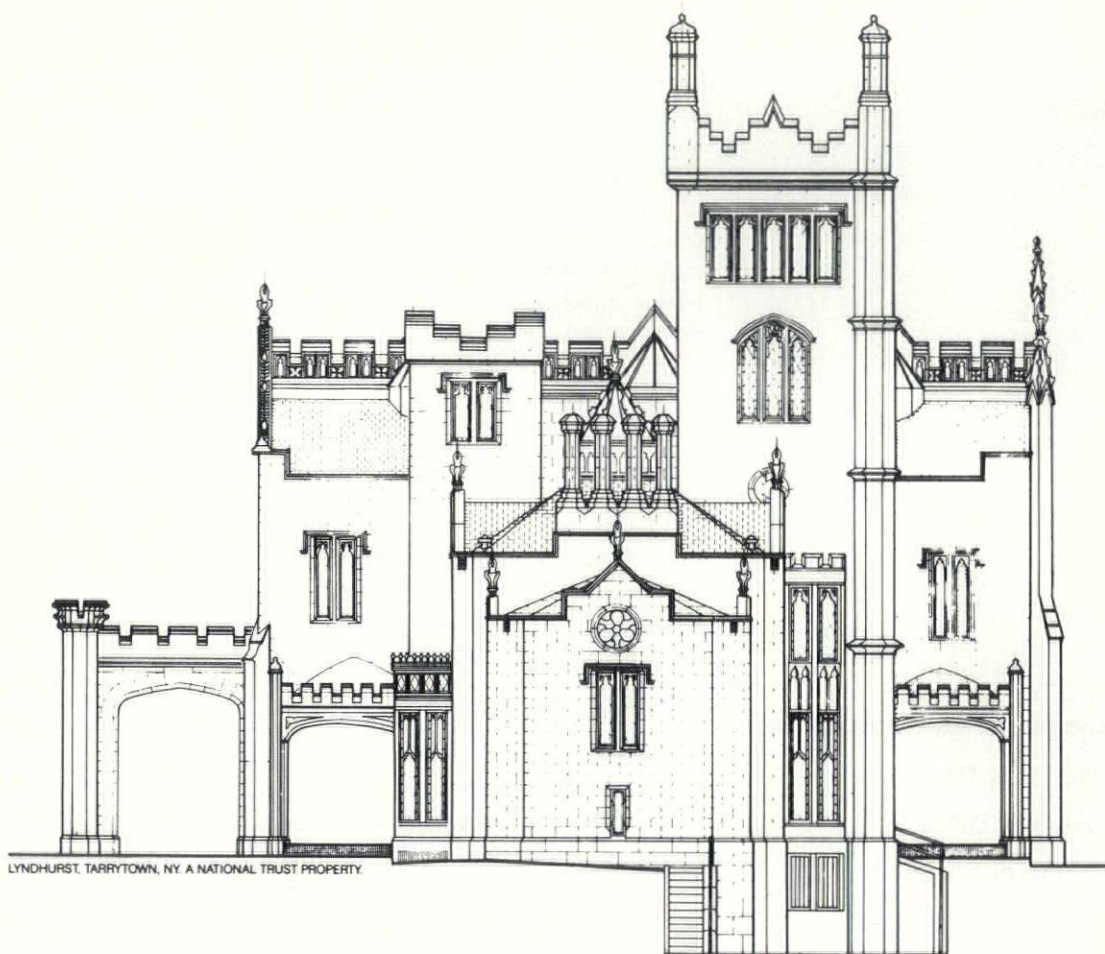
For Dayton's 700 Under the Mall, the recreational motif has been wildly successful. Located in the store's lower level is a hodgepodge of goods, from tableware and electronics to a candy store and deli. Aisles are thronged with shoppers who come to pick up a gift, a card, a loaf of bread or a quick bite to eat. To complement the space's spontaneity, Dominick Segrete, president of TSR, the New York firm responsible for Dayton's store design throughout the Midwest, chose brick, residential tile, awnings and wood trim, he says, to create the feeling of a festive, outdoor bazaar.

But if one strategy is geared to giving customers the psychological lift of outdoor markets and gardens, another prevalent design focuses on the intimacy of interior residential settings. One way to soothe the stress levels of shoppers is to give them a home away from home. Martin Jerry, partner and vice president and director of design for New York's Walker Group/CNI, designers of the new Minneapolis Saks Fifth Avenue store, points to the residential qualities of Saks, from the ambient lighting to the ceilings in the selling areas, which at 9 feet, 6 inches, are just a tad higher than most home ceilings. Saks's "soft elegance," Jerry says, makes customers "feel safe inside the store. We wanted it to feel like your home, to create a trust in the quality of the product."

From the flowers and live piano music to many of the department furnishings, Dayton's also works with the reassuring elements of homey interiors. The look of the new Southdale Dayton's "textile world," according to the store's pre-opening announcement, is "similar to one found in the library of a country house, with the exception that these 'bookcase' walls hold collections of tow-



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els and linen." Its downtown Woodward Shop, a department that features updated traditional clothing for women, is decked in vanilla-colored walls, with wood, brass and glass accents. Tables and chairs are covered in chintz. "It takes on the feeling and look of a wonderful English country house as we see in all of the decorator magazines," Markopoulos says. "Or it takes on the look of going to visit grandmother's house, which is comfortable, warm, friendly and plush."

Perhaps no other store exploits residential imagery in its commercial theater more consciously than Ralph Lauren's Polo shops. Props, such as worn leather travel bags left bedside or framed portraits of Lauren himself placed next to leatherbound books on sidetables, create a sense of sanctioned voyeurism, as if you're entrusted with the run of the house while your host is out on an afternoon horseback ride.

In this new retail climate, predictions suggest that stores such as Polo are likely to thrive. Industry observers tell us that "retailing suffers from overcapacity and is in the process of being

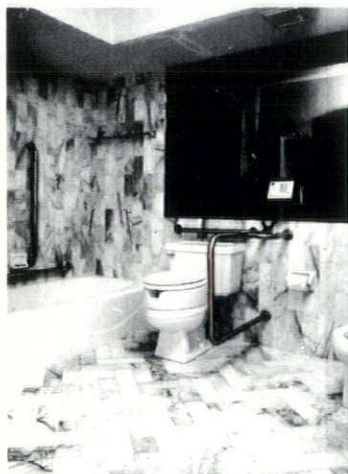
restructured. It is moving from big department-store dominance to an era characterized by stores that provide highly focused merchandise for specific groups," according to a recent *New York Times* article.

Yet, despite the success of specialization, others raise questions that suggest the competition may get fiercer than ever. According to forecasts by the futurist Jay Ogilvy, baby boomers are approaching an age of new priorities in which experiences are cherished over goods. Such institutions as theaters, museums, travel agencies and health clubs all stand to benefit. "It's not that we are spawning a nation of ascetics who will stop owning things like TVs and automobiles," Ogilvy says, "but most people have taken care of those needs and are paying more attention to the satisfaction of other ones. People who aren't stalking saber-toothed tigers want to compensate for the relative dullness of their modern lives with vivid experiences."

This may signal the biggest retail-design challenge of the '90s.

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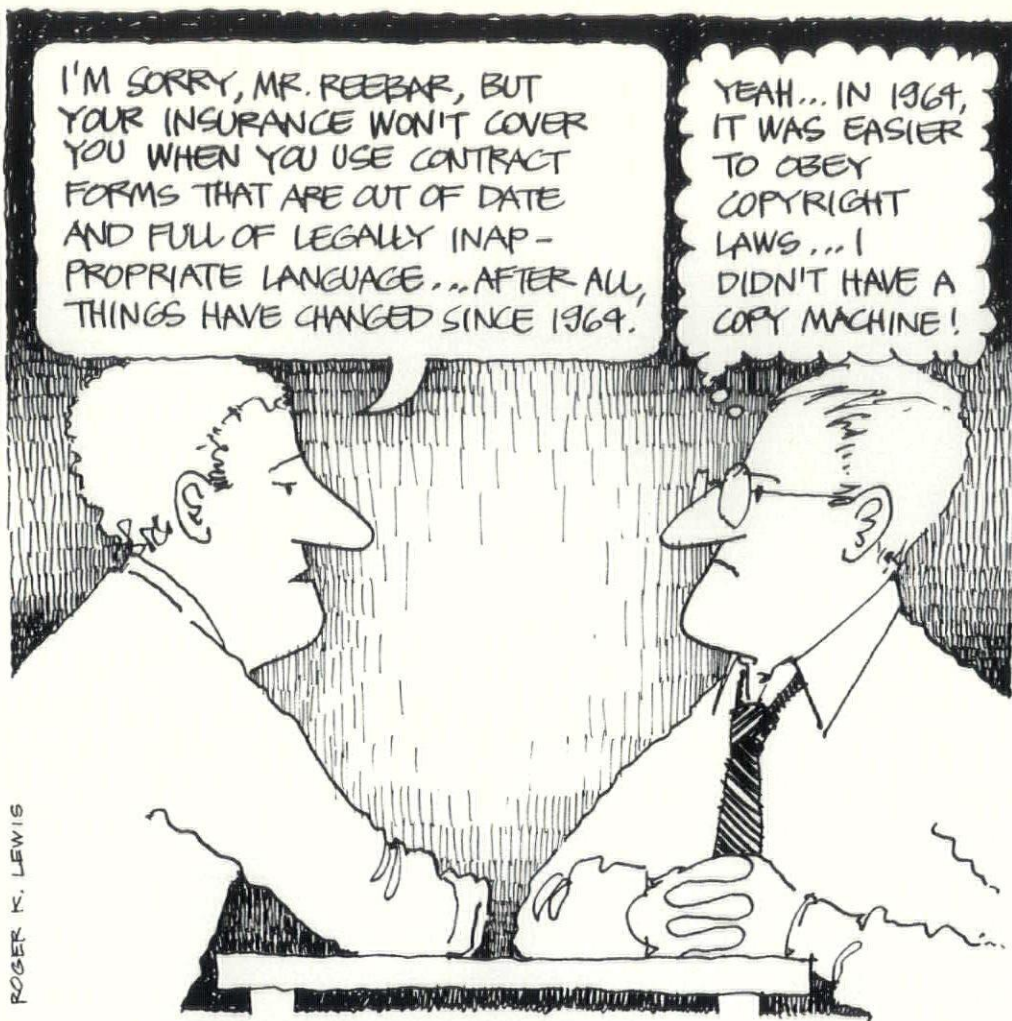
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## Credits

### Project: The Young Quinlan Building

Location: Minneapolis, MN  
Client: The 614 Company  
Architects: Ellerbe Becket, Inc.  
Project manager: Robert DeBruin  
Architecture: Scott Berry  
Mechanical engineer: Thomas Peine  
Electrical engineer: Thomas Crew  
Structural engineer: Scott Saunders  
Interior design: Kenneth LeDoux  
Contractor: M. A. Mortenson

### Project: Polo/Ralph Lauren

Location: Young Quinlan Building, Mpls.  
Owner: Perkins Shearer  
Architects: Ray Bailey Architects, Inc.  
Project team: Ray Bailey, FAIA, Richard  
Harper, AIA, Bobby Lim  
General contractor: PCL Construction  
Services, Inc., Mpls.  
Millwork: Winslow Associates, Inc.,  
Oklahoma City  
Lighting consultants: Craig Robert,  
Architectural Lighting Design, Dallas  
MEP/Structural: Ellerbe Becket, Inc., Mpls  
Code Consultant: Soltyedt Architects,  
Bloomington, MN.  
Photographer: George Heinrich

### Project: S. Vincent Jewelers

Location: Gaviidae Common, Mpls.  
Client: Steven Vincent Lehman  
Architects: Johnson/Reis & Associates, Inc.  
Principal-in-charge: Gary L. Johnson  
Project manager: Gary L. Johnson  
Project architect: Gary L. Johnson  
Project team: Krin Berntson, Gail Merth,  
Gordon Strom  
Mechanical engineers: LWSM Engineers  
Electrical engineers: LWSM Engineers  
General contractor: Pete Nelson/Morcon  
Contractors  
Electrical contractor: Phasor Electric  
Lighting consultant: Kari Moen, Creative  
Lighting  
Photographer: Franz Hall

### Project: Gaviidae Common

Location: Minneapolis, MN  
Client: BCE Development Properties, Inc.  
Design architects: Cesar Pelli & Assoc.,  
New Haven, CT  
Architects of record: Lohan Assoc., Chicago  
Design: Cesar Pelli with John Pickard  
Principal-in-charge: F. W. Clarke III, Cesar  
Pelli & Assoc.; Joseph M. Antunovich,  
Lohan Assoc.  
Design-team leader: John Pickard  
(Pelli & Assoc.)  
Project manager: Michael F. Kaufman  
(Lohan Assoc.)  
Senior designer: Kristin Hawkins  
(Pelli & Assoc.)  
Project architect: Lawrence Weldon  
(Lohan Assoc.)  
Project team: (From Pelli & Assoc.): David  
Chin, Michael Hilgeman, Gregg Jones,  
Anthony Markese, Douglas McIntosh,  
Michael Petti, Michael White; (From Lohan  
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### Project: Avalanche

Location: Minneapolis, MN  
Client: An Nguyen  
Architect: Steve Andersen  
Principal-in-charge: Steve Andersen  
Project architect: Steve Andersen,  
Mary Waugh  
Project designer: Steve Andersen  
Project team: Steve Andersen, An Nguyen  
Contractor: Michael Cordner  
Interior design: Steve Andersen  
Other special consultants: Caleb Jarvinen  
Photographer: Jerry Mathiason

### Project: InToto

Location: Minneapolis, MN  
Client: Karen Heithoff  
Architect: Dan Larson  
Principal-in-charge: Karen Heithoff  
Project manager: Timothy Duffy  
Project architect: Dan Larson  
Project designer: Timothy Duffy  
Structural engineers: Fowler-Hanley, Inc.  
Mechanical engineers: Crawford-Merz  
Construction  
Electrical engineers: Crawford-Merz  
Construction  
Contractor: Crawford-Merz Construction  
Interior design: Timothy Duffy, Duffy Design  
Landscape architect: Jim Hanson  
Acoustical consultant: Dan Larson  
Lighting consultant: Dan Larson  
Other special consultants: Bill Miller,  
Walt Dubbeld  
Photographer: Saari & Forrai

### Project: Room & Board

Location: Edina, MN  
Client: Room & Board  
Architect: Martha Yunker Architecture  
Principal-in-charge: Martha Yunker  
Project manager: Martha Yunker  
Project architect: Martha Yunker  
Project designer: Martha Yunker  
Project team: Tom Whitcomb  
Contractor: John Sullivan  
Interior design: Martha Yunker Architecture  
Landscape design: Martha Yunker  
and John Gabbert  
Photographer: George Heinrich

### Project: Objects of design

Photographers: Petronella Ytsma  
(Amy Sabrina tea pot); George Heinrich  
(all other tea pots)

**Bill Beyer** is a partner with The Stageberg  
Partners and a member of the MSAIA  
Publications Committee.

**Ann Birks**, an avid collector of folk art, sits  
on the Board of the Walker Art Center.

**John Coughlan** is a vice president of  
Mankato-Kasota Stone Inc.

**Paul Clifford Larson** is an independent  
architectural historian and historical  
buildings consultant.

**Bruce N. Wright** is an architect and  
freelance writer.



## up close

Continued from page 15

trian traffic and places for people to go."

Harris is well-versed in the art of increasing pedestrian activity by providing urban amenities. In the mid-1980s he met with a small but vocal opposition to his proposed retail complex at the corner of Hennepin and Lake in Minneapolis, on the former Calhoun School site. "People at first were afraid that Calhoun Square would disturb the quiet urban character of the neighborhood by attracting more traffic with a suburban-style mall," he observes.

True, with the almost-instantaneous economic success of Calhoun Square has come increased auto traffic, congestion and noise. Yet Calhoun Square has turned out to be anything but a "suburban-style" mall that turns its back on the street and internalizes all its activities. Working closely with Minneapolis architects Paul Pink and Associates, Harris developed a mall that "adds to the urban fabric and retains the feel of the city," he says, by presenting a series of windows and openings toward the street and creating a circulation pattern within the mall that naturally extends the pedestrian activities outside.

"Hennepin and Lake always had been busy with people passing by on their way to work or home," Harris says. "Yet the corner offered little incentive for people to stop. Calhoun Square, with its mix of boutiques and restaurants, gave people a reason to stop. What makes Calhoun Square successful is that it's not a destination point: It's part of a dense urban neighborhood that people naturally pass through every day, either on foot or car. Some inner-city malls have failed in the Twin Cities because they are destination points rather than natural extensions of highly populated neighborhoods."

Although Calhoun Square has had a successful first five years, Harris, who remains a general partner in the mall, is not satisfied to sit back and simply reap the profits. He recently added a farmers' market to the mall and is negotiating new leases with potential tenants now that the first five-year leases are up. "We are trying to keep up with the changes so that the mall keeps pace with the customers," he says. "Good

management is behind a successful mall."

It's no coincidence that Harris chooses to tackle projects in the city and not the suburbs. He started his own real-estate-development firm in 1976 because he saw an "exodus to the suburbs and felt there were still opportunities in the city," he says.

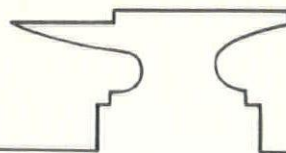
His belief in the opportunities Minneapolis holds stems from his lifelong commitment to the city. He grew up in south Minneapolis and was educated in the city's public-school system. After graduating from Stanford University in 1950 and serving in the army, he returned to Minneapolis, where he founded a small, family-owned plastics manufacturing company with his brother in the late 1950s, before eventually starting his own real-estate sales and leasing company in 1964.

Today he sees another opportunity in Minneapolis, but this time for education. As chair of the Chiron School Steering Committee, a partnership of private and public representatives, Harris is involved in developing an alternative public school in Minneapolis that takes the student out of the classroom and into the community. The school opened this fall in the Powers Building with 120 students, "a true cross-section of Minneapolis," he says.

Taking a grassroots approach to education, teachers, staff and parents make decisions regarding education. Students are rotated from various sites to gain a hands-on approach to education. For instance, a biology class might be held at the Minnesota Science Museum or the Minnesota Zoo. Harris says the school will incorporate several innovative concepts to demonstrate how nontraditionally structured classes can improve the quality of education, both nationally and locally.

Whether working on retail, residential or educational projects, Harris finds a creative outlet that keeps him at the office 12 hours a day. "I can't relax for more than two days at a time," he says. "I have to keep going. I find a creative drive and challenge to developing projects that make improvements or add value. I'm not interested in just making money. There has to be design or creative challenges to all my projects, and the more people doubt the feasibility of a project the more challenged and driven I am to succeed." **AM**

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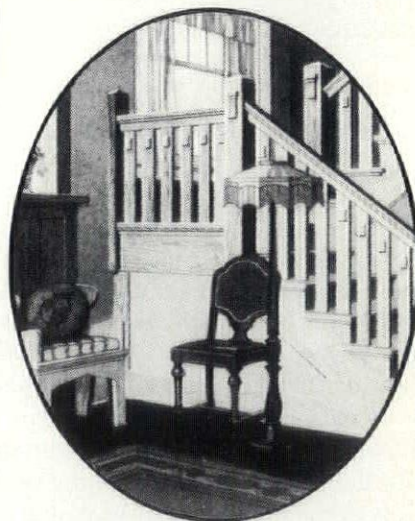
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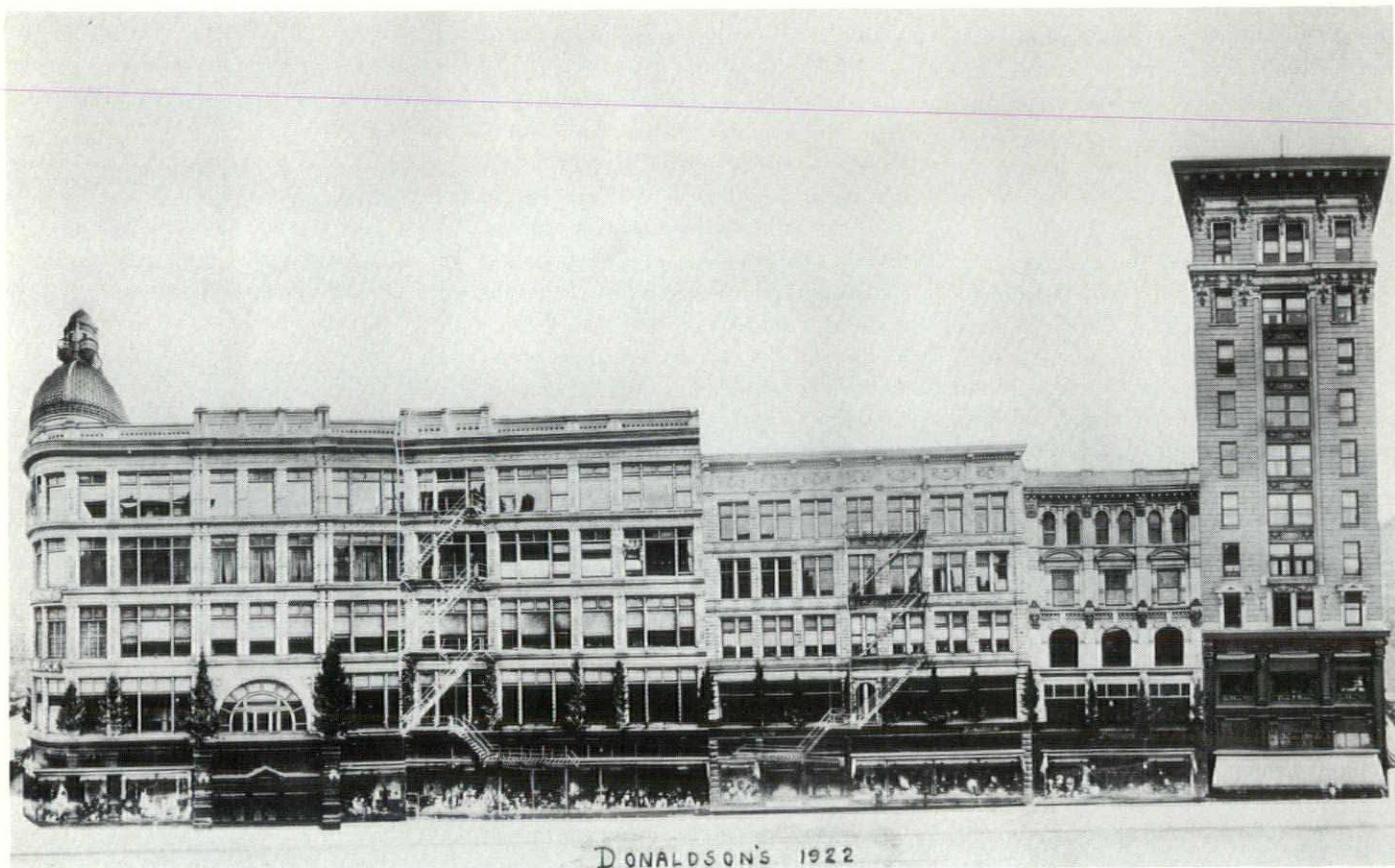


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## lost minnesota



*The Donaldson Block, Minneapolis, built 1888–1924, demolished 1982*

Gaviidae Common, located on the original Donaldson's store site between Sixth and Seventh streets on Nicollet Mall, is part of a welcome return to high-quality design in Minneapolis's mid-rise commercial buildings. But along with other full-block downtown developments, such as City Center and the projected First Bank Place, it also spells the death of the diversified street-scapes that once provided pedestrians with the pleasure of ever-shifting prospects and a sense of human scaling.

Even before Gaviidae, the Donaldson block had become a microcosm of downtown Minneapolis's development patterns, gradually shifting from checkered, random development and street-front cosmetic makeovers to homogeneous, megablock construction. Beginning in 1881 as a one-story brick-and-iron building at the corner of Sixth and Nicollet, the Donaldson department store

grew piecemeal in seven stages over 20 years, comprising buildings of varying sizes, styles and materials. The result was the exuberant assemblage illustrated in the above photograph.

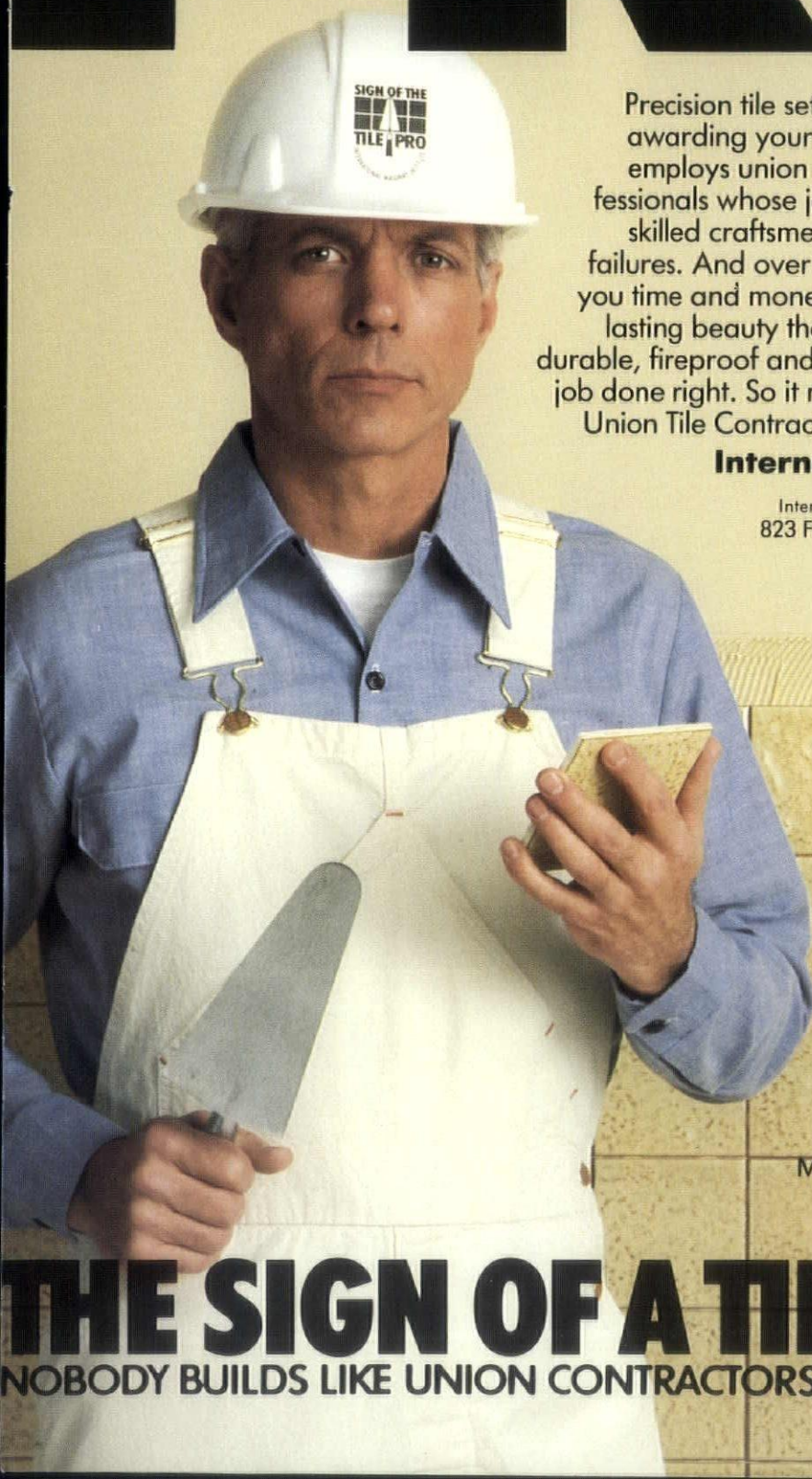
Then unification began. In 1924, the small midblock buildings were replaced by an eight-story merchandising palazzo in the Chicago manner: Rows of unadorned limestone pilasters were topped with an elaborately sculpted cornice. Twenty-five years later, the entire complex went Moderne with a face-lift of flat limestone panels.

After the Thanksgiving Day fire of 1982, the block was rebuilt with a pairing of a high-rise and low-rise designs by Cesar Pelli. The result is spectacular but scarcely an amenity to the pedestrian who once enjoyed the pleasures of an eclectic streetscape.

*Paul Clifford Larson*



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