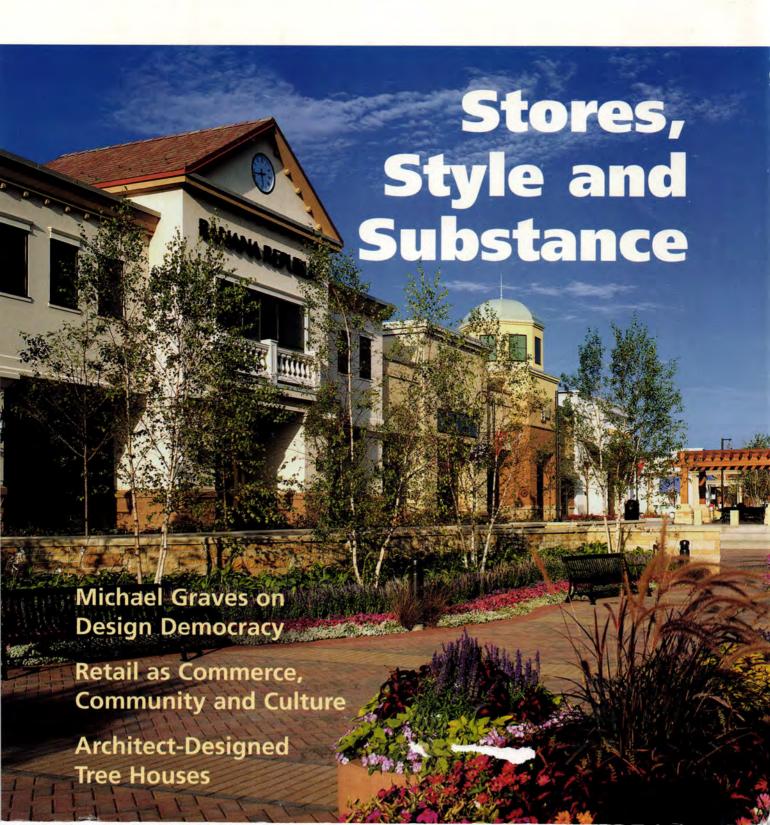
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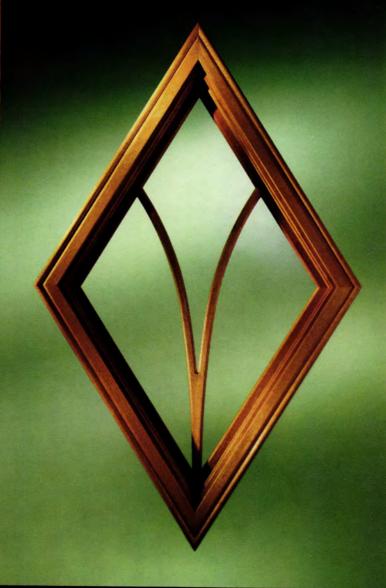


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Architecture Minnesota Mission Statement

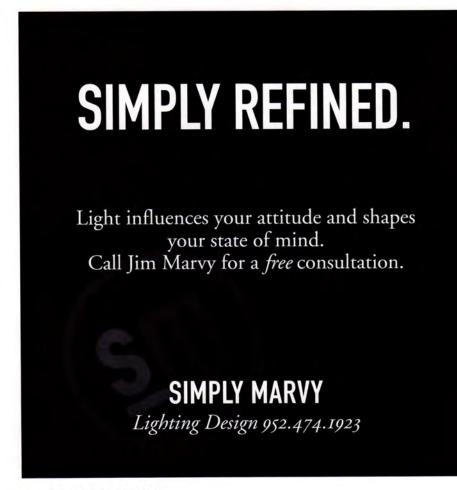
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Architecture Minnesota Staff

Editor: Camille LeFevre (lefevre@aia-mn.org) Editorial Assistant: Dorothy Rand (drand@aia-mn.org) Graphic Design: Rubin Cordaro Design

(r.christian@rubincordaro.com)

Advertising Sales: Judith Van Dyne (vandyne@aia-mn.org) Circulation Manager: Amber Wald (wald@aia-mn.org) Publisher: Beverly Hauschild-Baron, Hon. AIA, (hauschild@aia-mn.org)

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AIA Minnesota Staff

Beverly Hauschild-Baron, Hon. AIA,

Executive Vice President (hauschild@aia-mn.org) Deanna Christiansen, Continuing Education Director (christiansen@aia-mn.org)

Jennifer Gilhoi, Communications Director (gilhoi@aia-mn.org) Camille LeFevre, Editor, Architecture Minnesota (lefevre@aia-mn.org)

SallyJane Mathias, Executive Assistant (mathias@aia-mn.org) Tom Moua, Financial Manager (moua@aia-mn.org) Dorothy Rand, Website Manager (drand@aia-mn.org) Greta Trygstad, Exhibit Sales Directer (trygstad@aia-mn.org) Judith Van Dyne, Advertising Sales Director

(vandyne@aia-mn.org) Amber Wald, Membership Coordinator (wald@aia-mn.org)

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Something To Talk About

Contributors

JAMES BOYD-BRENT is a professor in the University of Minnesota's Department of Design, Housing and Apparel, and the curator of Here By Design, the Minnesota design biennials held at the Goldstein Museum of Design in St. Paul.

GINA GRENSING is a marketing director with LHB, Duluth, and a member of the Architecture Minnesota Committee.

BETTE HAMMEL is a Wayzatabased journalist.

BARBARA KNOX is a Minneapolis-based freelance writer and editor.

PHILLIP GLENN KOSKI, AIA, is co-founder of Inland Office for Tomorrow's Architecture, LLC, Minneapolis, and chair of the Architecture Minnesota Committee.

NANCY A. MILLER is a lecturer and adjunct teaching assistant professor in the Department of Architecture at the University of Minnesota's College of Architecture and Landscape Architecture.

ROBERT ROSCOE is head of his own firm, Design for Preservation, Minneapolis.

LINDA SHAPIRO is a Minneapolisbased freelance writer.

DON F. WONG is a registered architect turned architectural photographer who has won two AIA National awards for photography.

hether you love it or hate it, refuse to go or can't stay away, or more likely than not, drag yourself out there and then actually enjoy it, Minnesota's first open-air shopping mall or "lifestyle center," The Shoppes at Arbor Lakes, has certainly galvanized the writers in this edition of Architecture Minnesota. After much discussion about whether to include the project in this retail edition, much less put it on the cover, because, after all, it's a shopping mall, the Shoppes development, surprisingly, has become a touchstone, even perhaps a cultural milestone.

But the real topic of this edition is retail architecture. And the real subtext is how Postmodernism in a consumer culture has blurred the traditionally rigid distinctions between good taste and bad taste, high culture and low culture. "Good design" by famous, formerly inaccessible architects is now available to the masses at big-box retailers; conversely, the popularity of big-box retail is escalating due to a classless devotion to low prices.

Shopping is also a leisure activity—sometimes a necessity, oftentimes a sport—that crosses lines of gender, age, race and income. This may be, as Martha Stewart was fond of saying, "a good thing." But it's also worthy of discussion about how design and architecture are increasingly attended to as an integral part of daily life and community culture. Which brings me back to the Shoppes.

An open-air mall built on a former gravel pitwhose development and architecture are detailed in Linda Shapiro's article—the Shoppes has provided our writers with a springboard for delving into such interrelated topics as the democratization of design, the hidden value of things in a consumer society, the history of the shopping mall, creating community through design, and the Postmodern coexistence of style and substance.

In her review of Virginia Postrel's The Substance of Style, Nancy Miller discusses how design pluralism in the Postmodern age includes both the Shoppes and the "honest Modernism of the recent addition to General Mills's headquarters," as well as how "Graves toasters and toilet brushes coexist with Eames DCM chairs and Nelson bubble lamps." In Interview, Michael Graves, FAIA, offers

his point of view on his ongoing desire to bring "good design" to the general public.

In Citizen Architect, Phillip Koski, AIA, argues that the Shoppes, for all its trend-setting novelty,

instill authentic community."



may be a reiteration of Victor Gruen's mixed-used master plan for Southdale. Recalling Gruen's failure to realize his dream of a comprehensive community development, and the urban sprawl that Gruen's mall ideas contributed to (and from which he later distanced himself), Koski warns that architects designing retail-focused community-oriented malls today must "tread carefully" if using "the mall to

Barbara Knox's feature on retail trends includes a look at how many malls are turning themselves inside out in order to compete with the open-airshopping movement. And James Boyd-Brent, in Talking Point, muses on how the Shoppes, for all its design intent, can't keep nature out. For him, a nest of duck eggs in an outdoor planter is "an antidote to the hyper-materialistic attitude that leads us, paradoxically, to continuously shed vast quantities of 'stuff' while simultaneously questing for more, and to treat the natural world poorly rather than honoring it as the source of all we possess."

It's a sobering reminder—even in the midst of a shopping frenzy, a drive through downtown or a walk in the park—that the way to keep mentally and spiritually balanced in today's consumptiondriven culture is to pay attention to what's around us. As Boyd-Brent writes, "Now more than ever, design needs to draw our attention to the interrelationships between our natural and built environments, and foster connections between inhabitants of those environments and the nonmaterial reality that increasingly lies at the periphery of our attention."

Canille heterre

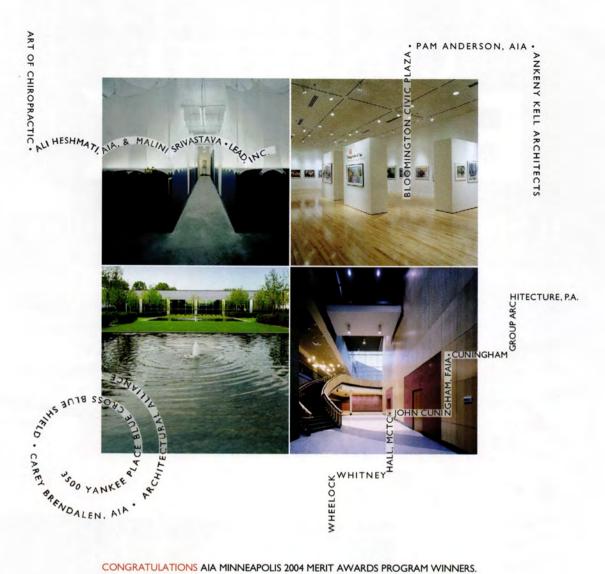
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Calendar

July 14

Residential Architects Vision and **Excellence Awards and Dinner**

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The jury (which included Sarah Susanka, AIA) that selected projects for the first annual Residential Architects Vision and Excellence Awards, cosponsored by AIA Minnesota and Mpls.St.Paul Magazine, will present their findings during this event.

Tuesdays in July

Summer Design Series

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An annual collaboration between AIA Minnesota and the Walker Art Center, the Summer Design Series includes lectures by: Julie Bargmann of D.I.R.T. Studio (July 6), Brad Cloepfil of Allied Works Architecture (July 13), Matthew Coolidge of the Center for Land Use Interpretation (July 20) and Arizona architect Rick Joy (July 27).

August 25-28

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Through September 6

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Minnesota architects, landscape architects and artists have designed holes in this unique minigolf course laid out in the Minneapolis Sculpture Garden.

Through September 6

Samuel Mockbee and the Rural Studio: Community Architecture

National Building Museum Washington, D.C. (202) 272-2448 www.nbm.org

The exhibition showcases housing projects created by the students of the Rural Studio at Auburn University and the Studio's founder, the late Samuel Mockbee, FAIA. Using models, photographs, and Mockbee's sketchbooks and paintings, the exhibit explores the innovative designs and resourceful construction of housing for the residents of Hale County, Alabama, one of the poorest regions in the U.S.

Weekends through September 26

Summit Avenue Walking Tours

St. Paul, Minnesota (651) 297-2555

www.mnhs.org

During 90-minute walking tours, the public is invited to learn about the history of St. Paul's Summit Avenue, the mansions lining the avenue and the people who owned them, and the architecture, social history and current preservation issues in the historic neighborhood.

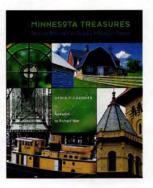
New Releases

ny Minnesotan who has been in a Target store is familiar with the signature blue color and egg shapes on the household items designed by Michael Graves, FAIA. Those products and more of his creations are explored in the new book Michael Graves Designs: The Art of the Everyday Object (Melcher Media). Graves has designed more than 1,000 consumer products over the

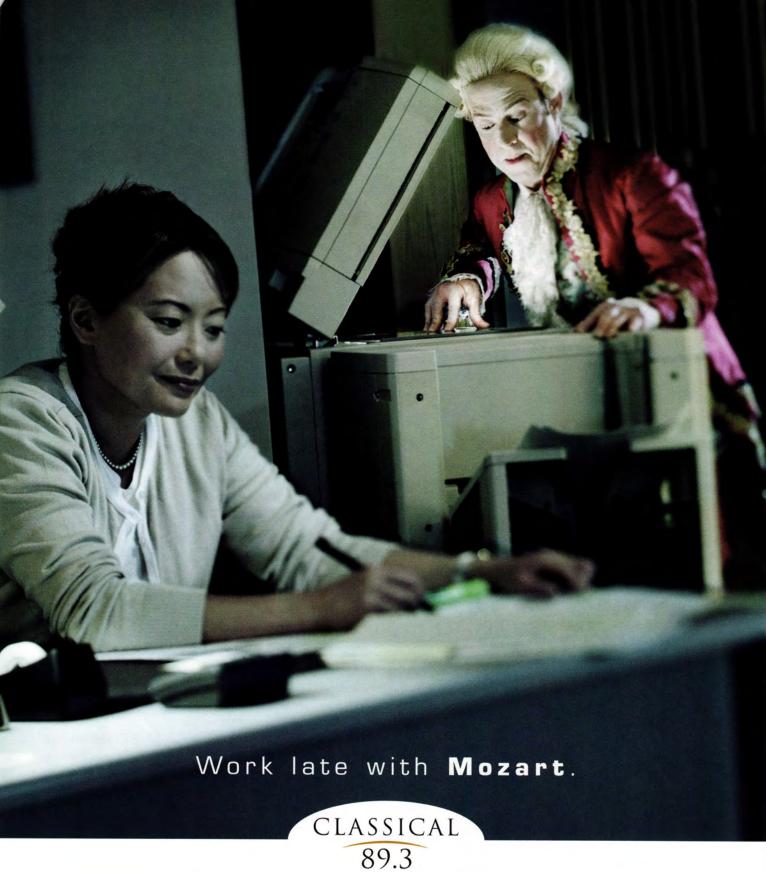


last 30 years, elevating everyday objects-from toasters to toilet brushes-into icons that have redefined design in the American home. Through partnerships with the Walt Disney Company, Italian tableware manufacturer Alessi, Target and others, Graves has become a household name associated with the concept of "good design." The book is full of colorful illustrations and images of Graves's work, and includes four original essays by the architect on figurative design, domesticity, color and scale. (www.melcher.com)

etroglyphs, shipwrecks, a train depot, an observatory, old houses, fairgrounds and interesting landmarks of all kinds are chronicled in a new book by historian Denis P. Gardner, Minnesota Treasures: Stories Behind the State's Historic Places (Minnesota



Historical Society Press). Through this collection of essays, Gardner explores 75 Minnesota sites listed on the National Register of Historic Places. With color photography and older black-and-white images, the author tells the human side of the state's history by showcasing various gathering places, commercial centers, industrial and agricultural properties, houses and Native American sites. The book includes such intriguing stories as that of Lena Olive Smith, the first African-American woman licensed to practice law in Minnesota; Guri Endreson, a Norwegian immigrant widow; and aviator Bernard H. Pietentpol. Richard Moe, president of the National Trust for Historic Preservation, penned the foreword. (www.mhs.com)



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Residential Ventures

innesota has a talented community of residential architects and a population of consumers who are increasingly inquisitive about how good design can improve their lives.

To encourage further dialogue between homeowners and architects, AIA Minnesota has partnered with local print publications to create award programs that advocate for residential architects and promote the benefits of working with one. In 2004, AIA Minnesota is co-sponsoring three award programs with unique approaches to recognizing residential architects and their work.

Vision and Excellence

• The RAVE Awards (Residential Architects Vision and Excellence) is a collaboration between AIA Minnesota and Mpls.St.Paul Magazine. The Residential awards recognize outstanding home design by Achiects and promote the value of working with an architect. The 2004 selection panel included Sarah Susanka, AIA, author of The Not So Big House series of books. The awards will be

announced on July 14 and are open to the public (see Calendar, page 9).

• The annual **Home of the Month** program, which began in 2003, is a collaboration between AIA Minnesota and the Star Tribune. A jury reviews submissions of new and remodeled residences designed by AIA Minnesota architects, and selects 12 homes to be featured, one per month, in the newspaper's Homes section. The articles on the selected homes educate and inspire the public about the value architects bring to the homebuilding process.

The architect-designed entries selected for 2004 are: Residence & Luthier Studio: Paul Neseth, AIA, and

Wynne Yelland, AIA, Locus Architecture, Inc. Arrowpoint Cabin: David Wagner, AIA, SALA Architects, Inc. New House in Minneapolis: Tom Ellison, AIA, TEA2 Architects, Inc.

Gasterland Residence: Rosemary McMonigal, AIA, McMonigal Architects, LLC

Caribou Trail Cabin: Dale Mulfinger, FAIA, SALA Architects, Inc. Albrecht Residence: David Salmela, FAIA, Salmela Architect Farstad Residence: Rosemary McMonigal, AIA,

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Urban Transformation: Eric Odor, AIA, SALA Architects, Inc. 1930s Log Lodge on a Private Peninsula: Christine Albertsson, AIA, Albertsson Hansen Architecture, Ltd.

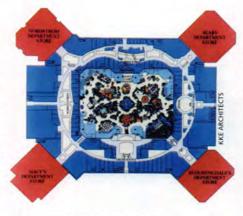
Cedar Lake Home for the Arts: Charles Stinson, AIA, Charles R. Stinson, Architect

Addition in Golden Valley: Dan Nepp, AIA, TEA2 Architects, Inc. Major Addition & Remodeling in Medina: Tim Quigley, AIA, **Quigley Architects**

• The Emerging Talent and Architect of Distinction Awards is a joint venture between AIA Minnesota and Midwest Home & Garden created to recognize both emerging and established architects who are dedicated to excellence in the design of single-family homes. The 2004 architects selected are David Salmela, FAIA, Salmela Architect, Duluth, Minnesota, as the Architect of Distinction; and Wynne Yelland, AIA, Locus Architecture, Inc., Minneapolis, Minnesota, as the winner of the Emerging Talent Award. Articles on the two architects were published in the magazine's March issue. Dorothy Rand

INSIDER LINGO By Gina Grensing Gruen Effect

et lost! That's what shopping-mall Idesigners would love to tell you. They'd like nothing more than for you to wander within the mall's confines, drifting from store to store in a consumer reverie. In fact, they design malls so taskoriented shoppers forget their original purpose and spend more time, and yes, more money, in the mall. This disorientation was identified by Austrian architect, Victor Gruen, often called the Father of the Shopping Mall. He designed the first enclosed, climate-controlled shopping mall in the United States-Southdale-in Edina, Minnesota, in 1956. Since then,



the Gruen Effect has been integrated into shopping malls around the country.

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Taste—food venues are placed so they're visible from corridors;

Smell—certain stores use aromatherapy, even devising their own unique smells, to attract shoppers to their merchandise.

So next time you run out to buy just that one thing and find yourself with several bags full, just chock it up to the Gruen Effect!



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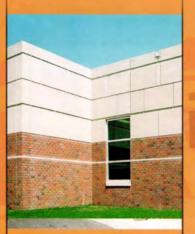


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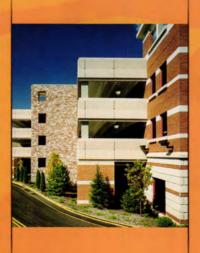


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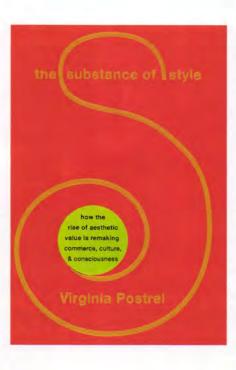
Design in the Age of Pluralism

The Substance of Style: How the Rise of Aesthetic Value Is Remaking Commerce, **Culture & Consciousness** By Virginia Postrel Published by HarperCollins

REVIEWED BY NANCY A. MILLER

n an article that appeared in a recent edition of The New York Times Magazine, David Brooks documented the phenomenon of suburban town centers that, as he ironically notes, "perform the neat trick of being clearly suburban while still making it nearly impossible to park." Suburban town centers and lifestyle centers-upscale, open-air malls—are pedestrian-oriented developments designed to evoke smalltown main streets of the past. Like Brooks, architects, urban designers and cultural commentators often respond with a raised eyebrow to the overly historicist, overly manicured and, ultimately, inauthentic designs of such places that evoke a past that never truly existed.

But drive out to Maple Grove's recently opened The Shoppes at Arbor Lakes lifestyle center on a typical weekend and you may well have a difficult time finding a place to park. Once out of your car you will likely encounter scores of shoppers strolling among the old-time lampposts, and sitting and chatting on the iron benches, in between forays into Williams-Sonoma and Banana Republic.



In other words, such retail environments are popular.

Virginia Postrel, in her book The Substance of Style: How the Rise of Aesthetic Value Is Remaking Commerce, Culture & Consciousness, offers the popularity of lifestyle centers and other themed retail and entertainment environments as just one piece of evidence that we have entered an Age of Aesthetics. In a time when "sensory appeals are everywhere," Postrel notes that consumers are willing to pay more than \$50 for a designer toilet brush. Why? Even if it's designed by Philippe Starck, it is, after all, just a toilet brush.

Postrel, however, describes the designer toilet brush as, "an unusually pure example of aesthetic demands." She notes, "Toilet brushes are usually minor purchases made without deep analysis, and each brush cleans pretty much as well as the next. So the immediate sensory appeal of the brush set on the shelf is decisive. We buy aesthetic models because we like what we see and feel." She further argues that such a sensory response to design and aesthetics is, "an essential form of human expression."

In 1908, Austrian architect Adolf Loos argued in his famous essay, "Ornament and Crime," that ornament was the expression of primitive cultures and children. He declared, "The evolution of culture is synonymous with the removal of ornament from utilitarian objects." With that essay Loos responded to the proliferation-and popularity-of highly ornate consumer goods in a variety of styles.

In 1908, through the processes of industrialization and mass production, the manufacture of, for example, a Baroque silver pitcher no longer required the labor of a skilled silversmith. With one mold, hundreds of pitchers could be turned out and sold for a fraction of the cost of the pitcher that, prior to the Industrial Revolution, would have been affordable only to a wealthy elite. Suddenly, the middle class could afford highly ornamented objects, which they purchased simply because they liked them. Offended by that phenomenon, Loos argued that ornamentation was a misuse of the resources of the modern, industrial world. He said, "We have outgrown ornament; we have fought our way through to freedom from ornament."

Almost a century later, Postrel takes on a new era that has seen the proliferation and popularity of, if not highly ornate, at least decorative consumer goods, in a variety of styles. She argues that far from removing and outgrowing ornament, at the start of the 21st century we have embraced ornament, design and style more broadly than ever.

More people are conscious of design and confident in their opinions. They feel no need to rationalize their design choices beyond the personal and emotional. "I like that" is enough. Postrel characterizes this mass appeal of style as the "democratization of design" and challenges a century of architects who, in the spirit of Loos, worked toward-and

Continued on page 52



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Cars, Condos and Mixed-Use Innovations

BY BETTE HAMMEL

Brookdale Buick Pontiac GMC Auto Dealership in Brooklyn Park, designed

by Baker Assoc. Inc., Minneapolis, is a leading example of the way in which today's car dealers are selling more than sleek new cars. "As dealers get more savvy about retail, they're calling for a high-quality image in their showrooms through which they can successfully promote retail accessories that bring in additional sales," says Jonathan Baker, AIA, president.

For the Brookdale dealership, the project team designed a well-appointed retail boutique for the sale of Buick, Pontiac and other GMCstyled accessories. Display lighting illuminates the merchandise, while cove and indirect lighting illuminate gleaming new autos in the showroom and display areas decorated with photomurals. A circular reception desk occupies the center of the wood-paneled showroom and comfortable seating is scattered throughout.

Because the building is located at the entry point into Brooklyn Park's commercial district, the design team set the dealership back from the road, extensively landscaped the site and provided a prominent two-story entry. The 6,000-square-foot building accommodates offices, new- and used-car sales, and a large service department. *

Ramsey County Jail, perched on a bluff overlooking the Mississippi River, is a coveted site in downtown St. Paul. Now that the former Adult Detention Center has relocated, two architectural firms are converting the jail into luxury condominiums, and street-level retail and restaurants. Tom Meyer, AIA, principal, Meyer, Scherer & Rockcastle, Ltd., Minneapolis, is leading the team that will design the 170 condos; Bake Baker, AIA, principal, Hammel, Green and Abrahamson, Inc., Minneapolis, is leading the team charged with urban design. The plush condo units on 19 floors will have glass walls and balconies overlooking the river. As an overall urban-design goal, Baker stresses that HGA's work will reinforce the public realm of St. Paul's cultural landmarks. The Minnesota Museum of American Art, for instance, has moved from the Landmark Center to the west end of the Ramsey County Government Center (where it hopes to expand in the future). Demolition of the jail's east building may begin as soon as December, with condo construction expected in spring of 2005. .

701 East Lake Street in Wayzata, a skillfully detailed 30,000-square-foot brick building, recently joined this street of fashionable shops overlooking scenic Lake Minnetonka. Architects who compete for Wayzata projects are required to follow the city's design guidelines, which stipulate a three-story height maximum for office buildings with office space above, street-level retail and a design that minimizes the scale of large buildings set into a built environment of smaller structures. In accordance with these standards, Milo Thompson, FAIA, principal, Bentz/Thompson/Rietow, Inc., Minneapolis, worked with the L-shaped site to optimize the building's possibilities. The finished building has a lively street presence via a variety of façades for the two new clothing shops, a flower shop and a rotunda-like corner entry. "This building demonstrates how you can put a third floor on a building to maximize the potential of the site and yet generate a pedestrian, small-town scale on the street that's inviting to passersby," Thompson says. White trim on the balconies, railings and windows, and a sunscreen at the roofline, add artful touches to the red-brick structure. *

University Episcopal Center,

which occupies the ground floor of the five-story Keeler Apartment Building for University of Minnesota students, is a unique example of mixed use. Instead of offices above and retail below, this project features student housing above and worship below. Cuningham Group Architecture, P.A., Minneapolis, which designed the project, calls it "divine mixed-use."

The nonprofit organization, which serves the University of Minnesota Minneapolis campus, needed to expand, but lacked developable space and the necessary financial resources. Recognizing the area's growing need for housing, the center decided a 44-unit apartment building would produce revenue while housing the church. The design team responded by cladding the building with tan brick and putting cream-colored cast stone at the base. Since this type of mixed-used project is so rare, Noah Bly, project manager, then asked the project team: "How do we differentiate a church within an apartment building?"

To give the church an exterior identity, the design team used concrete board-and-batten-style siding along Fourth Street, emblazoned with the center's flame-like symbol. To further symbolize the spiritual space inside, without the use of a traditional steeple or cross, they designed an original steel sculpture depicting a crown of thorns for the rooftop corner. Inside, on the ground floor, the Episcopal Center features a chapel, staff offices and three apartments for students interested in living in a religious community. *

THE BEST BUILDINGS ON EARTH ARE STILL BUILT BY HAND



More than a million bricks laid in a series of unique patterns, textures and colors make the Veterans Administration Health Care Facility in Detroit, Michigan, a striking example of masonry design by architects Smith, Hinchman & Grylls Associates. But masonry was chosen for more than its beauty and flexibility of design. Buildings built of masonry by skilled union craftworkers will outperform, outshine and outlast any others. Add to that the speed and efficiency of union masonry contractors, and you have a prescription for health care facilities that satisfies any schedule and budget. We're The International Masonry Institute, and we'd like to help you design and construct the best buildings on earth. Visit us on the World Wide Web at www.imiweb.org, or call us toll free at 1-800-IMI-0988 for design, technical and construction consultation.







The International Masonry Institute — a labor/management partnership of the International Union of Bricklayers and Allied Craftworkers and the contractors who employ its members. ©1998, IMI

Ford Building

St. Paul, Minnesota

BY ROBERT ROSCOE

n 1913, 10 years after Henry Ford founded his car company in Detroit, the Ford Motor Company built a three-story automobile-assembly facility at 117 University Avenue near the State Capitol in St. Paul. By 1924, Ford had developed the assembly line, a production method that changed almost every aspect of the 20th century, and opened a one-story assembly plant using this new technology in Highland Park near the Mississippi River. As a result, the 117 University plant became obsolete; the building became a sales and service center.

By 1951, the Ford Building was used for government administration. Now owned by the State of Minnesota, the vacant structure is considered obsolete and too expensive to maintain for government use, and it's being considered for demolition. University United, an area businessowners organization, is mounting a campaign to persuade state government to find a reuse for the building. Recently, LHB, Minneapolis, performed a comprehensive lifecycle study and reported the building met economic feasibility standards for office reuse. State administrators, however, still intend to raze the building.

The Ford Building was built concurrently with a 10-story structure also for automobile assembly, now known as the Ford Centre, across from Butler Square in Minneapolis. Both buildings were designed under the direction of Ford architect John Graham by Kees and Colburn Architects, a Minneapolis firm responsible for the design of many noteworthy late-19th-century and early 20th-century Minneapolis buildings.

According to local historian Brian McMahon, the St. Paul building is smaller but more ornate than the Minneapolis one because of its prominent location across from the State Capitol. McMahon says the Ford Building is in an optimal location for reuse as retail. Its architectural attributes, he says, handsomely fit in with those of the retail stores along University Avenue.

The street façade of the Ford Building, like its Minneapolis counterpart, combines the 19th-century-influenced Classical Revival style with the Chicago style developed in the early 20th century. Its Classical Revival elements, however, are more geometric and abstract. The building's façade forms a grid made from brick-



Once an innovative auto-assembly plant, the Ford Building now provides preservationists and architects with the opportunity to merge their values and disciplines through its adaptive reuse.

clad piers that intersect with horizontal structural spandrels and large windows that the Chicago style contributed to the 20th-century architecture of functional expression. Thus, St. Paul's Ford Building befits its commercial street and governmental environs, while the Minneapolis Ford Centre—whose tower made the building Ford's tallest automobile-assembly factory—remains a stalwart performer in the industrial Warehouse District.

In the 30-some years of the historic-preservation movement, campaigns to save important buildings have been fueled by dedication to do the right thing, and maneuvered here and there by political tugging and pushing. While the early movement saw its advocates operating with sheer hope that enlightenment would convert the opposition, preservationists eventually transformed their tactics into exercises of economic feasibility.

Building owners, for example, came to heritage-preservationcommission public hearings seeking a demolition permit and carrying numbers proving their building had become a hapless and obsolescent economic liability, thus placing the burden of proof on commission preservationists with professional expertise.

Continued on page 57

Water. Wonder.

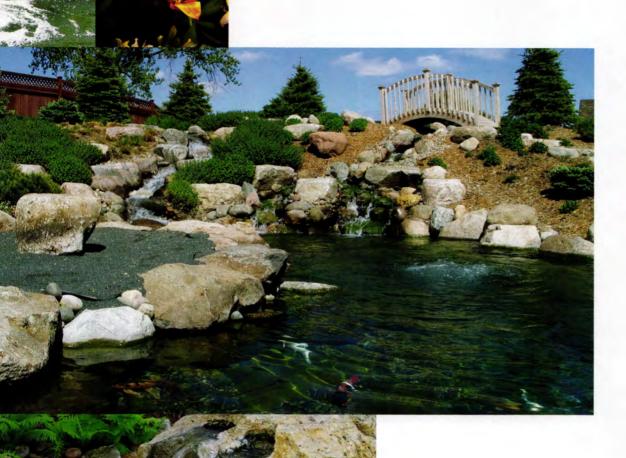
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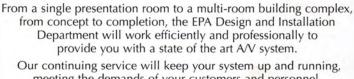
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Michael Graves, FAIA

The architect who ushered in the design democracy with his groundbreaking household objects for Target talks about product design, architecture and a cross-disciplinary practice that combines the two

BY CAMILLE LEFEVRE

he democratization of design is the great design story of our age," architecture critic Paul Goldberger wrote in Metropolis (February 2004), "and [Michael] Graves is the only serious architect who has participated in it with total, unconflicted zeal." In the last three decades, Michael Graves, FAIA, has designed more than 1,000 consumer products-from teakettles to toilet brushes-in addition to designing buildings as varied as wineries, museums, libraries, banks, office towers and hotels.

Arguably, however, Graves's partnership with Target, now in its fifth year, is what has made the architect a household name across the United States, equivalent in the public eye with "good design." And Graves's current work on two Minneapolis projects, the Minneapolis Institute of Arts and the Children's Theater Company, have situated him-sometimes controversially-in the critical sights of the Twin Cities. The last speaker in this year's architectural series, Architects Shape the New Minneapolis, co-sponsored by AIA Minnesota, Graves was generous in his discussions of the controversy and the resulting changes in his designs, as well as his recent harrowing illness, which has left him wheelchair bound and working toward recovery.

At the forefront of American architecture for 30 years, Graves graduated with a degree in architecture from the University of Cincinnati in 1958. He received his master's degree from Harvard Graduate School of Design. He worked in the office of designer George Miller and in 1960 won the Prix de Rome, which took him to the American Academy of Rome for two years. Upon returning to America, he became a professor of architecture at Princeton University-where he

taught from 1962 to 2001, and where currently he is professor emeritus—and set up his own architectural practice. Since 1964, Michael Graves & Associates has completed a wide variety of projects worldwide. The Michael Graves Design Group, located across the street, was established in 1991.

Graves's recent honors include the AIA Gold Medal and the National Medal of Arts. His award-winning work for Target was showcased at New York's Museum of Arts and Design in 2003. Architecture Minnesota communicated via email with Graves about his role in creating a design democracy, whether other architecture firms should venture into such terrain, and the design of and former controversy over his two current Minneapolis projects.

You started a revolution in retail with a line of housewares for Target, after designing the now-iconic teakettle for Alessi. Did you have any inkling that you'd be ushering in what is now known as "the democratization of design" or "the design democracy," which loosely translates as making high design accessible to the masses?

From the time I was a student in Rome, it has been my dream to "up the ante" for design in America, to make Americans value good design the way I perceived that Europeans do. I continue to be appreciative of my now-20-year relationship with Alessi, who really helped establish my credibility as a product designer. Nonetheless, no matter how great or publicly accessible the design is, it has taken a partnership such as the one we have with Target-with the great buying

Continued on page 59



"From the time I was a student in Rome, it has been my dream to 'up the ante' for design in America, to make Americans value good design the way I perceived that Europeans do."

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A Place Apart

Designed as havens away from the everyday, shopping malls continue to strive to be not just consumer getaways, but also places for community life

BY PHILLIP GLENN KOSKI, AIA

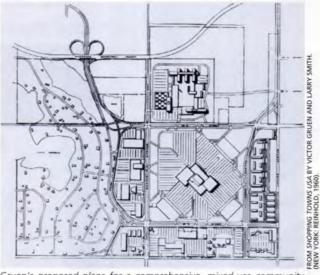
he era of the enclosed shopping mall is over. Like the department stores and five-and-dimes that preceded it, the enclosed shopping mall is the latest victim of the unstoppable retail evolution, replaced by the newcomer, the lifestyle center. While many delight in the pure novelty of this retailing alternative, other observers question whether the new paradigm represents, in fact, an improvement over its precedent or merely a redressing of the same.

The opening of the nation's first enclosed shopping mall, Southdale-in October 1956 in then-agricultural Edina, Minneso-

ta-was accompanied by a flurry of press releases vaunting its many innovations: Modern art works, air conditioning, "soil cement" paving, escalators and the like. The biggest innovation—a showstopper at the time—was a three-story, weather-protected courtyard filled with daylight, pools and plantings, kiosk vendors, and a host of showy developer "amenities" now as ordinary as a television in the living room.

Though the enclosed courtyard was viewed by some retailing critics as a wasteful extravagance, the mall's architect, Victor Gruen, argued successfully to Southdale developers that it was a necessary shopping stimulant; in other words, it would increase sales. The press release, however, glossed over shopping-center economics. Instead, it emphasized the court's secondary, and more flowery, social value:

"Gaiety is injected into the court through color, lighting and other means. Whether sitting on a rest bench or at a table off the sidewalk café, the shopper finds pleasant eyecatching features all about him....They quicken the human impulse to mingle and create an atmosphere of leisure, ex-



Gruen's proposed plans for a comprehensive, mixed-use community were never realized except for the Southdale portion, but indicate how architects continue to use retail as an element of community-oriented master plans.

citement and intimacy similar to the one which can be found in some European city market squares."

Southdale was a popular and economic success. Knockoffs quickly popped up in first-ring suburbs across the country. These regional malls chewed through their traditional competition roadside strips and downtown retailers-so quickly that by the mid-1980s they would become, in cash sales, the dominant retailing format in the country.

By the late 1990s, however, the market for the enclosed-mall format was saturated. Flagging sales and closures of department stores,

in particular, rendered the anchor-store model obsolete. Lifestyle centers—an anchorless and roofless retailing variation developed in states, like California and Georgia, with milder climates-offered a new model that could not only compete head to head with enclosed malls, but could leverage community support and investment through the application of newly popularized mixed-use planning principles.

In the Twin Cities, the first iteration of this new mall format is The Shoppes at Arbor Lakes in Maple Grove. Curiously, the promotional copy on this lifestyle center isn't much different from Southdale's opening-day press release:

"The Shoppes at Arbor Lakes features an elaborate courtyard that hosts outdoor dining and civic gatherings. Street parking and pedestrian-friendly sidewalks constructed of decorative pavers invite the public to stroll through a four-block shopping experience. Decorative streetlights, flowering pots and banners further enhance the streetscape....Upon ar-

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Nature's Way

BY JAMES BOYD-BRENT

n April, I visited The Shoppes at Arbor Lakes, intrigued by the idea of browsing in an "openair retail center." Before going, I imagined a Tudor English marketplace (I'm very literal minded). But I found there's no danger of someone emptying a chamber pot on your head from an upstairs window (a common shopping hazard in those notso-halcyon Tudor days) as you walk past Anthropologie or Lavande.

On that pleasant spring day, as I strolled down the traffic-free courtyard, a duck flew past, landing in a large planter. It waddled over to a downy nest of eggs as, ironically, music by the Eagles wafted from a green speaker positioned in a nearby flowerbed.

On seeing those eggs exposed in the middle of the planter, I was struck by the duck's apparent sense of purpose and by the fact that it chose that precarious spot for its nest (perhaps the duck was drawn there by the natural-seeming water fountain nearby). Broader questions came to mind about how we, as consumers of space, choose one place over another to shop, to play or to establish a home. Do people come to this shopping center just to shop, or is there something in the design of this place that attracts them, as well?

What I've since discovered is that the Shoppes is a very appealing destination for many people; they come from miles around. The open spaces, pedestrian-friendly walkways and variety of stores are surely important factors, as are the Postmodern design cues created by the architects.

The overall effect is refreshingly different from what most people are used to; the Shoppes is a place where the outside is let in, something unheard of in enclosed malls. It has a "naturalized" quality; visitors can allow their attention to wander in the presence of the myriad sights and sounds of an outdoor venue-echoes of an open-air bazaar? Because it's not inward looking like a traditional mall, perhaps this shopping mall is more likely to attract a wide variety of uses, people coming just to walk around and meet others.

Over time, because of the development's outdoor setting, nature will come to include more than just a duck. The buildings will weather, trees will grow tall and more birds will find refreshment in the fountain's moving water. Such natural effects are rarely intended. While design at its best connects us with the more ineffable aspects of life—like the beauty, meaning and truth easily found in nature-it's safe to assume that shoppingmall designs don't regularly or consciously include allowances for the stray wildflower or nesting duck.

What is rare, however, is an experience that might allow shoppers a glimpse of the natural world-a reminder of the source from which all of our "stuff" comes. In fact, we need constant reminders of the natural world in our designed environments to balance our consumerist world of possessions with a deeper appreciation of the real lives those possessions serve.

Attention to (and appreciation of) the world around us, to the natural world that lives at the edges of our material culture, is an awareness we need to foster. Attention, in fact, is an antidote to the hyper-materialistic attitude that leads us, paradoxically, to continuously shed vast quantities of "stuff" while simultaneously questing for more, and to treat the natural world poorly rather than honoring it as the source of all we possess.

In fact, the more we consume, the more the value of things and the real worth of our natural world, including its vast riches of spiritual meaning, seem to fall by the wayside. The duck and its nest symbolize the actual fragility of our relationship not only with nature, but with the material world that takes its resources from it. Now more than ever, design needs to draw our attention to the interrelationships between our natural and built environments, and foster connections between inhabitants of those environments and the nonmaterial reality that increasingly lies at the periphery of our attention.

"We don't need to know where we're going, To pass through is enough, To pass through is to remain."

A Tale of Two Gardens by Octavio Paz



Gravel Mine to GOLD MINE

MINNESOTA'S FIRST LIFESTYLE CENTER INTEGRATES RETAIL SAVVY WITH NEW URBANIST AMBIENCE By Linda Shapiro



Design team (left to right): Gayle Mack, Assoc. AIA; Jeff Schauer; Jack Amdal, AIA; Edward M. Doyle, AIA; (not pictured) Kathy Anderson, AIA.

Shopping centers across America are being transformed from enclosed malls on the outskirts of suburbs to open-air community centers where commerce, leisure activities and civic events occur in one interactive environment. The Shoppes at Arbor Lakes in Maple Grove, Minnesota's first lifestyle center and the latest phase in the Arbor Lakes development, successfully integrates retail savvy with smalltown ambience.

The Arbor Lakes development began with the City's determination to create a dynamic center in the heart of a desolate mining area. When several gravel mines closed in the late 1980s, Maple Grove City planners formed a task force of landowners, developers, architects and designers to help them reclaim the land and create a downtown area with a sense of place.

"It's not like we had density and a traditional residential area," recalls Tim Murnane, vice



The Shoppes opened in 2003 and positions more than 50 upscale retailers, restaurants and entertainment centers in a three-block, 415,000-square-foot district. Anchored by such major national retailers as Williams-Sonoma, and J. Jill, the center is designed to appeal to a broad demographic. The west end attracts the teen and young-adult crowd with retailers like Limited Too, Anthropologie and Banana Republic. Other areas court a more mature-sophisticate clientele with clothiers like Ann Taylor and White House/Black Market. Hip young parents can shop at Pottery Barn Kids. Interspersed with the national chains are local tenants like Goodthings and Seesters, which specialize in

unique gift items. The east end of the center houses the "entertainment component," which includes restaurants and a bookstore.

The heart of the project is a lushly landscaped and traffic-free central courtyard, designed as a civic gathering area where events like band concerts, street fairs and other communal activities take place. Constructed of Kasota stone with an arbor of rough cedar, the sunken courtyard features a fireplace, fountain and park benches. Decorative streetlights and pots with flowering plants enhance the streetscape, which is transformed each evening by starry constellations projected onto the pavement from one of the buildings.





Throughout the outdoor mall, tenants further individualize stores by using their own signage (above and top), and they are responsible for the design and construction of the store interiors.

"KKE set the tone with the overall concept," says Gayle Mack, Assoc. AIA, KKE, "which was to generate a small-town ambience in which each building looks as if it had been built in a different historical time period." The two-story buildings have concrete or clay-tile roofs and are clad in EIFS (Exterior Insulation Finish System), a material that offers flexibility of form, so tenants can alter columns and arches if they wish.

Tenants were encouraged to give each building an individual identity, while staying within the Tenant Handbook guidelines. "We weren't looking for tenants to necessarily blend into the main-street concept," Mack adds. "We said, 'A little flash of red here or a little visual interest to draw people into the store? Go for it!" Between the columns, for instance, tenants insert their own signage and storefronts. They can choose from a list of exterior materials, which includes brick, simulated stone, masonry and Kasota stone.

The design and construction process sometimes took on the suspense of a high-speed chase. "Retail differs from a lot of projects because the delivery is so accelerated," Amdal explains. "Once the developer closes on the land, every day is money. We were coordinating the completion of several blocks of buildings, streets

and landscaping with little lag time from block to block. It was quite an orchestration."

KKE's success is apparent in the variety of exteriors within a coherent design context. While Williams-Sonoma's sleek white stucco contrasts with American Eagle Outfitters' rustic façade and Anthropologie's Art Deco elegance, all three buildings are harmonized through elements of similar scale, landscaping, colors and materials. Since tenants are responsible for the design and construction of their stores' interiors, each shop offers a unique atmosphere, from the retrogrunge appeal of Hollister Company to the clean, well-lighted décor of Ann Taylor.

On a sunny weekday in April, several people sat in the courtyard eating lunch, while others strolled along the sidewalks. Stores were busy. Restaurants were bustling. According to Murnane, the shopping center is already 92 percent leased. What began as a complex vision in which traditional values would be integrated with contemporary needs has resulted in a multipurpose environment that goes beyond retail to building community.

The Shoppes at Arbor Lakes Maple Grove, Minnesota KKE Architects, Inc. Minneapolis, Minnesota



KOYAMA PHOTOGRAPHY

Project

Kitchen WIZARDS

IN ITS FIRST MALL LOCATION, COOKS OF CROCUS HILL BALANCES TRADITIONAL VALUES AND CONTEMPORARY BRANDING By Dorothy Rand



Jeffrey Agnes, AIA

The red oversized door and glass storefront (top) invite passersby into the kitchen shop to discover the welcoming atmosphere and variety of products. The owners of Cooks of Crocus Hill, the kitchen retailer with the motto "Life happens in the kitchen," are passionate about traditional yet innovative cooking with an educational twist. The company's first two locations, on Grand Avenue in St. Paul and in the 50th and France area of Edina, are freestanding and endcap stores that have become destinations for people who love to cook. When the company decided to open a new store in Southdale, the challenge was getting people into the store when the mall itself is the destination.

So Marie Dwyer, creative and sales director, Cooks of Crocus Hill, called Jeffrey Agnes, AIA, president, Aarchitects LLC, Minneapolis, who had worked on the other two stores. "People come to the mall to shop, but not necessarily to buy what you sell," Agnes explains, "so you need to take advantage of the opportunity of walk-by traffic." To get passing shoppers into the 4,700-square-foot store, he used a concept he calls "excite, invite, delight."

"Excite" refers to catching a shopper's eye as he or she passes outside the store. Agnes designed a glass storefront out of alignment with nearby storefronts, a storefront corner that juts beyond the edge of a neighboring shop and a signage trellis to draw attention to Cooks. In



addition, a plasma television monitor in the front window broadcasts the Food Network (it will eventually present live coverage of cooking classes occurring at the other stores), which draws passersby to the store while introducing them to one of the company's core values, education.

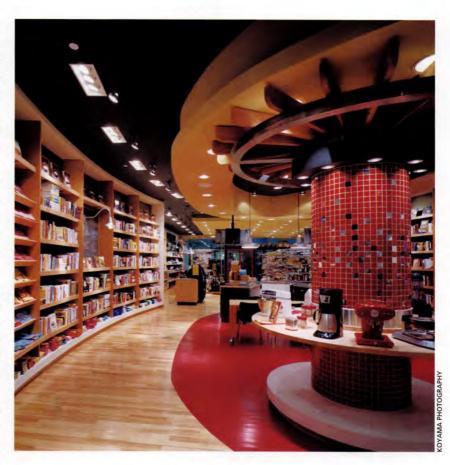
The red door with inset panes of glass and the glass storefront (which is also out of alignment with adjacent storefronts), "invite" shoppers inside, as does the terrazzo floor extending from the doorway into the store. "Delight" occurs inside the shop via the helpful staff, the welcoming atmosphere, the intriguing products and the smell of that day's gourmet dish cooking.

Agnes maintained a delicate design balance with this store, as he needed to find a way to "shout" about Cooks's presence in the busy mall while respecting the company's understated aesthetic. The environment, he adds, "needs to grab passersby yet make them feel comfortable and invited."

Thus, the store uses white-tile and wood floors, chrome fixtures and blond-wood shelving; this bright yet neutral color palette acts as a backdrop for the colorful products displayed on the walls. Similarly, the Cooks sign at the front of the store is constructed of metal cut-out letters-in smooth, traditional lettering-mounted on heavy pins attached to the rough-wood trellis that cuts through the glass storefront.

Beyond the plates, pots and pans displayed in the front of the shop is the information core. Referring to design elements used in the other Cooks locations, this central space includes a cooking/demonstration area and a floor-to-ceiling, red-tiled kiosk on which custom-made magnets hold up newspaper articles, cooking tips and information on community events. An overhead wood trellis echoes the trellis at the store entrance. On a shelf surrounding the red kiosk, kitchen appliances are displayed and can be tested using electrical outlets located in the kiosk.

The company's focus on education had to be apparent at Southdale, Dwyer says, because unlike the other locations, it has no school. "The experience of learning about cooking is important to Cooks and is very prominent in the design," she says. In a friendly, educational store atmosphere, customers feel comfortable asking any question about cooking, no matter



how elemental. Chalkboards behind both cashregister areas and embedded into the curved bookshelf-walls surrounding the information core—inscribed with announcements about sales and cooking classes—reinforce the store's educational mission.

Rolling metal racks provide versatile shelving at the rear of the store. The back wall-which is made of firebrick, a material introduced on either side of the front entrance—is covered in kitchen gadgets. Above the gadgets is the Cooks logo in metal, which, in combination with the signage at the front of the store, bookends the store's identity.

As the architect for the Cooks stores, Agnes explains, he's part of an overall branding-strategy team that manifests the company's educational and traditional values in three-dimensional form. "In retail," he adds, "architecture is not just built form. Everything needs to relate back to who the client is."

Cooks of Crocus Hill Southdale Mall Edina, Minnesota Aarchitects LLC Minneapolis, Minnesota

The circular forms and neutral color palette of blond wood and chrome create an inviting ambience, while the red-tile information kiosk and flatscreen television monitors convey excitement and advance the store's educational mission (opposite and top).



RASTA Retail

BEACH LIFESTYLE AND URBAN JUNGLE MERGE IN A NEW STORE SELLING BOB MARLEY PRODUCTS By Barbara Knox



Design team (left to right): Julie Oseid MacLeod, Assoc. AIA; Richard C. Lundin II, AIA; (not pictured) Brett McMullen.

Got a longing for that Jamaican beach ambience? Feel like rocking to a reggae beat? Unlikely as it seems, you can get your Rastafarian fix at the new Trenchtown Outfitters store on the south end of the Nicollet Mall. There, shoe maverick James (Trey) Paterson, III, president, Trenchtown Enterprises, has set up shop purveying Bob Marley Footwear, incense, posters, T-shirts and other licensed Marley

products. And he does it in an atmosphere that takes a sharp departure from your typical shop at 10th and Nicollet.

"Trey had already settled on the location when he came to us," explains Julie MacLeod, Assoc. AIA, 3 studios, inc., Minneapolis. "His idea for the store was to merge the Bob Marley/Jamaican beach lifestyle with the concrete jungle." Noting that the project proceeded at a fast



pace-design and build-out were accomplished in about 12 weeks before the store opened in 2002-MacLeod says the design evolved quickly from a beach-shack concept into the



sleeker, more colorful look the store sports today.

The 1,300-square-foot space was no picnic for the design team. While the Nicollet Mall location was prime, the space was little more than a rough shell with no floor. With 19-foot ceilings and minimal daylight filtering in from the storefront windows, the space was also dark. On this rough canvas, the design team created a Jamaican-themed oasis amid some traditional neighbors.

The wide-open plan welcomes customers straight into the store, with a cash desk to the left and a full wall of shoe displays on the right. Straight ahead lies a mural-covered wall that separates the stock room from the sales floor. "We thought about doing that wall as a graffiti wall," MacLeod says, "and we talked to several graffiti artists, but we ultimately shied away from that concept and ended up hiring a student from the Minneapolis College of Art and Design to do a Bob Marley mural." The vibrant colors of the mural set the tone for the space and pull customers deep into the store for a closer look.

To conjure a hip street ambience, the design team suggested a black rubber floor made of recycled tires. Paterson loved the look. Providing a similar feel underfoot to walking on carpet. the rubber flooring is shot through with subtle chips of yellow, green and red, which allude to traditional Rastafarian colors and the colors of the Jamaican flag. The team used that same palette on the painted walls.

Other materials continue the gritty urban theme. The sales desk is clad in pressed concrete board and topped with sheet steel. Molded-plywood benches and lounge chairs provide seating for customers trying on shoes. Industrial halogen lights overhead augment light from incandescent fixtures made of smoky glass.

Completed on a tight timetable and with a limited budget, Trenchtown Outfitters is nonetheless delivering high-end performance for Paterson, who reports that sales at the showcase store are growing steadily. "The concept for the store definitely works," he says, "and it's a refreshing addition to Minneapolis's retail environment."

Trenchtown Outfitters Minneapolis, Minnesota 3 studios, inc. Minneapolis, Minnesota



The store's small footprint was maximized using an open plan in which the signature footwear is displayed against one wall (above), and murals on the back wall draw customers into the store from the entrance (opposite and opposite below).



IMAGINATION Destination

TWO NEW STORES FOR LEGO REINFORCE THE COMPANY'S "PLAY WELL" PHILOSOPHY TOWARD CHILDREN AND CREATIVITY By Barbara Knox



Design team (left to right): James Scheidel, AIA; Rebecca Thomson; Robert Schuler.

The oval-shaped Anaheim store (top) features a 23-foot giraffe and visual displays (opposite) that entice customers to explore what's in the store.

In a world where kids' electronics are hot and old-fashioned building blocks are not, LEGO® Brand Retail—maker of the iconic, primary-hued, plastic play bricks-simply has to try harder. To reinvigorate its stateside image, the Danish company approached Cuningham Group Architecture, P.A., Minneapolis, in 2000 about designing two new LEGO retail stores: one in Anaheim, California, the other on Michigan Avenue in Chicago. The resulting stores are eye-popping, high-energy incarnations of the company's closely held philosophy-"Play Well"-which encourages imagination, conceptual thinking and creation.

"These projects were always less about moving merchandise than they were about creating exciting, hands-on environments," says Jim Scheidel, AIA, principal, Cuningham Group. "LEGO has a very strong culture built around play and it takes a great deal of pride in its product. For us, the challenge was to create a flagship store that really represented the brand identity and also worked as a true interior experience."

Scheidel, who leads Cuningham Group's entertainment division, has a long track record of creating entertainment destinations with projects such as Rainforest Cafés, the Warner Bros. Movie World theme park in Madrid, and the popular Back to the Future attractions for Universal Studios Hollywood and Universal Studios Florida. Bringing that same sense of showmanship to the new LEGO stores was, well, child's play to Scheidel.

For the LEGO Imagination Center in Anaheim, the project team began with an existing 4,600-square-foot, bright-yellow, oval-shaped building that sits within the Downtown Disney District of the Disneyland Resort. The building's dome-shaped roof yielded 30-foot-ceiling heights within, while exterior walls featured windows 20 feet high. With the building as their canvas, the design team set out to create a







The Chicago store has a more traditional rectilinear shape (top), but also features vibrant, intriguing LEGO creations at the entrance and checkout counters (top and opposite), and colorful product displays (above).

LEGO experience that begins before you walk through the front door.

"The product really comes outside to invite you in," Scheidel explains, referring to the giant red LEGO brick "doors" that flank the entrance. Then, behind the glass windows, large-scale LEGO models—of a 23-foot giraffe, the Empire State Building and a motorized Tyrannosaurus rexbeckon passersby to come in for a closer look.

The color palette packs a visual punch. "You don't often have the opportunity to use primary colors in retail environments," Scheidel says, "but in this case it made sense because those are LEGO colors." Still, the design team kept the bright hues in check, confining their use to, as Scheidel says, "primary colors for primary shapes." Lightcolored wood casework and neutral-toned floors act as a quiet backdrop to the bright LEGO products. Flexible lighting and casework configurations were designed to be movable, so the store can regularly create and highlight new displays.

While the oval form defines the Anaheim store, the Chicago LEGO store is more traditionally rectilinear. Located on the Children's Level, or third floor, at The Shops at North Bridge, the 4,600-square-foot Chicago store employs many of the same design strategies to create an experiential environment that showcases LEGO product. Like in Anaheim, the Chicago store's windows allow visual access from busy Michigan Avenue, to create interplay between the projects and passersby. Large-scale models built of LEGO bricks (including a security guard, a snake and a

vintage biplane) stimulate interest and draw visitors into the store. The models also appear outside the store, suspended in giant display boxes in the mall's atrium.

Light-colored wood casework again works as a neutral backdrop for the colorful product, while reflective panels in the dropped ceiling add visual excitement overhead. Interactive play areas throughout are designed to reinforce the company's "out-of-the box" philosophy toward children and play.

The Anaheim and Chicago store concepts are fueling LEGO® Brand Retail's new global retaildesign strategy for future stores. As the principal-in-charge of the design concept, Scheidel feels LEGO should be commended for its commitment to play. The company, he emphasizes, is "so sincere about its culture and about creating a quality product that kids really need, a product that encourages creativity. As the architects on these projects, we just needed to package that culture in a way that would inspire excitement about and interest in LEGO in the next generation."

Lego Imagination Center **Downtown Disney District** Anaheim, California The Lego Store Michigan Avenue Chicago, Illinois Cuningham Group Achitecture, P.A. Minneapolis, Minnesota





Project

Start Your ENGINES

AN ABANDONED BIG-BOX PROPERTY IS RECYCLED INTO AN INDOOR AUTO SHOWROOM WITH SPACE FOR CIVIC ENGAGEMENT



Design team (left to right): Grea Borchert; Meray Massad-Rahme; Bryan Paulsen, AIA; Mark Lawton; Sally Obernolte, Assoc. AIA; Shane Jandro.

When Todd Snell, whose family has been in retail car sales in Mankato for about 30 years, recognized that the smalltown car dealership was going the way of rotary phones and drive-in movies, he knew he needed something extra to succeed. So he joined forces with Paulsen Architects, Mankato.

The firm has a reputation for renovating under-utilized big-box properties and reinvigorating them with new uses, and the design team saw promise in a drab pole shed that was once a Menards store. Today, Snell Indoor Auto Center, retrofitted into the shell of the abandoned Menards, is the architectural equivalent of a phoenix rising from the ashes.

"In some ways this project was a classic example of sustainable design," says Bryan Paulsen, AIA, principal, whose team began working on the project in 2001. "In lieu of building a new dealership on a site where a building had been knocked down and put in a landfill, we opted to take the dilapidated building and renovate it into a thriving business. There was also a conscious effort to reuse materials wherever it made economic sense."



Adds Snell: "I wanted to be close to the River Hills Mall, which generates tremendous traffic, but I also knew it wasn't economically feasible to build from scratch. Bryan and his team took an existing pole barn and turned it into a jewel, and it gave me the twist-the in-

door angle-that I needed to make this dealership work."

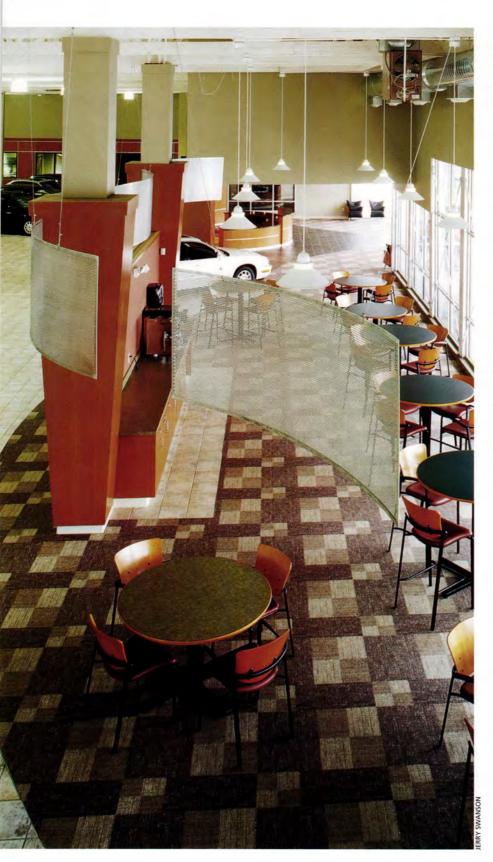
The new dealership is definitely not, as the commercials say, your father's dealership. Completed in 2003, Snell Indoor Auto Center includes a 22,000-square-foot showroom that holds 70 vehicles, a business center with highspeed Internet connections for customers and a video-monitored children's play area. The showroom has floor-to-ceiling, glass garage doors so that vehicles can be easily moved in and out of the space.

Snell insisted on this feature, Paulsen explains, because he was committed to providing a large space for community gatherings.





Located in a former Menards building, the auto showroom includes finished interiors (top) that reflect the company's customer-friendly orientation, and new façades (above and left) with a strong, fresh look.



Last fall, for instance, the showroom was quickly emptied of cars to make way for a fundraiser attended by 700 people. "We actually think this is an important part of the project, as it illustrates Todd's forward-thinking business vision and his civic-minded support of our community. It has also provided much-needed event space in Mankato," Paulsen adds.

Elsewhere in the building, deals are closed not over a desk in a back office but in a sundrenched café, where buyers can nosh on something sweet while they sign papers. The remainder of the 83,000-square-foot building includes a drive-in service station, auto-body shop, autoparts department and community room. It's one-stop shopping for all your auto needs, with space left over for civic pride.

Although the location near the mall was outstanding, the old Menards building was decidedly not. Substandard construction had left the structure in dire need of attention. Paulsen and project designer Sally Obernolte, Assoc. AIA, began by adding numerous shear walls and structural steel framing. They corrected the thermal envelope by adding insulation and sheeting the building's exterior in EIFS (Exterior Insulation Finish System). A new heatingventilation-and-cooling system was added to the body shop and service center.

With the building shored up, the design team turned its attention to programmatic requirements. "We had to translate Todd's vision for an indoor auto center with many different elements into a plan that made sense," Paulsen explains, "so the circulation study really came first." To improve the planning process, Snell solicited input from all of his key department heads. Once the circulation patterns were established, the design team turned its attention to the task of giving the building a strong new identity.

The design team removed existing exterior metal panels and replaced them with glass curtain walls and EIFS. Wherever possible, Paulsen says, they simply covered the existing panels, rather than trashing them. To allow for larger expanses of showroom glazing, they removed the five-foot, on-center, wind-bracing



columns and added structural-cable cross bracing over the windows to pick up the additional wind loads.

They also removed as much of the mansard roof overhang as structurally possible and reclad the remaining roof with silver-metallic panels. Vertical architectural elements were added to the two primary façades to break up the strong horizontal lines. These protruding EIFS elements also work as a visual guide to identify customer points of entry.

While the inside began as an empty ware-house with challenging 28-foot-high ceilings, the finished interiors reflect Snell's vision for a customer-friendly, full-service auto center. Greeters welcome each customer at the door near a large circular desk; various services spin off in either direction from the desk. Carpet tiles define circulation routes for customers, directing them to waiting areas, the café, service and parts centers, or the showroom floor. The showroom floor is covered in creamy-red 12-by-12-inch tiles.

The design team specified new energy-efficient, metal halide fixtures for the showroom; recessed, track and pendant lighting above all carpeted areas creates a more human scale. Paulsen reused existing site lighting outside, adding fixtures where needed.

Now that Snell's operation is tucked snugly under one roof, he is more than pleased with both the renovation of the building and the success of the center. Customers apparently love the concept, too.

Snell reports that in the first quarter after opening, sales were up a whopping 286 percent; at the one-year mark the business had exceeded projected sales by 100 percent. "Bryan and his team deserve great credit for taking an abandoned building and turning it into a Class A space," Snell says.

Snell Indoor Auto Center Mankato, Minnesota Paulsen Architects Mankato, Minnesota



Deals are often closed in the sunlit café (opposite), while the spacious indoor showroom (top) can be quickly emptied of cars for major civic events (above).

BIG BOXES AND BRANDING, PROTOTYPES AND PROPERTY SITES, NEIGHBORHOOD PLACES AND LIFESTYLE CENTERS ARE ALL PART OF THE DISCUSSION WHEN THE TOPIC IS RETAIL TRENDS IN ARCHITECTURE By Barbara Knox

ny architect working in retail design today is familiar with jargon like "lifestyle center" and "brand imaging." Charged with creating architecture that facilitates the sale of product to a shopping-savvy public, retail-design specialists have to anticipate trends. But to talk trends in retail is to step into a world of contradictions. For every trend, there's often an equally forceful counter-trend.

While certain chain retail stores—Caribou Coffee, Barnes & Noble, Archiver's-thrive on brand imaging and name recognition, for instance, a strong counter-trend demands that stores reflect a one-of-a-kind personality and cater to local values and needs. While big-box retailers like Wal-Mart and our own hometown Target continue to offer more for less in super-sized stores, small boutique operations thrive because of specialized product lines.

What really drives the ebb and flow of retail trends? The Internet is one major force that continues to influence how bricksand-mortar retail establishments do business. According to the National Retail Federation's Internet-sales division, online retail sales increased 51 percent in 2003, reaching a total of almost \$115 billion in sales. That's 5.4 percent of the total retail pie and it's growing every day.

Nonetheless, retail remains an increasingly important market segment for architects. "With all the shopping that is now done online," says Craig Roney, AIA, senior designer, KKE Architects, Inc., Minneapolis, "the retail store today has to offer something extra."

According to the Summer 2004 "Retail Market Trends" report from Grubb & Ellis Company, a retail-market analyst, "any way you slice it, the retail market is hot." The report also notes that retail is the healthiest of the four core property types (retail, office, industrial, residential), and that in the Twin Cities area, strong residential demand continues to drive steady retail growth.

To bring some of the disparate trends associated with retail architecture into focus, several Minnesota architects identified important design directions and talked about how the profession is responding to the ever-changing demands of this dynamic market segment.





New prototypes for Target (above left and right) include sleek guest-services stations and reconfigured food-service areas that include such chain outlets as Starbucks

BIG-BOX DOMINANCE

The biggest retail market remains the value-driven world of the big box: Target, K-mart, Wal-Mart and the like. Why? "It's simple," Roney says. "We all shop there because you can buy a lot of stuff at great values."

"The fascinating part about retail is that it is a constantly changing dynamic that reflects the constantly changing economic condition," adds Rich Varda, AIA, vice president for store planning, architecture and engineering, Target Corporation, Minneapolis. "As families gain wealth, they have money for new things, and we always have to keep an eye on where they want to spend that money. And then we have to give them those opportunities within our stores."

While the size of most Target stores remains about 125,000 square feet, new prototypes reflect an understanding of changing community standards. A new store design that debuted in Colorado, Varda says, features more landscaping, pedestrian walkways and a bend in the road to slow traffic along the storefront. Inside, the foodservice area has been reconfigured to accommodate Starbucks outlets and offer window seating to customers. The Target image is more heavily branded, with increased amounts of red on perimeter walls.

Like other big-box retailers, Target has broken through the urban wall in search of untapped customers who live and work in the city. The Target in downtown Minneapolis is one example of the company's two- and three-level stores that fit on smaller footprints in densely developed urban areas. Varda and his team have also designed multilevel stores for Pasadena and Chicago, and they have their sights set on San Francisco, Washington, D.C., and Manhattan. "We'll find inventive ways to get into those markets," says Varda confidently. "With much higher land costs it's harder to do, but there's always a solution."

The move to the big city makes sense. According to the December 2002 issue of *Retail Traffic*, "The back-to-the-city movement is now a clear trend poised to continue well into the 21st

century." The magazine goes on to report that nationally the annual increase in city housing permits outpaced that of suburban areas, and where people live, big-box retailers follow.

BRANDS AND CHAINS

Omnipresent in venues from airports to neighborhood business nodes, such national chain retailers as Starbucks and Barnes & Noble have carved out a special place within the marketplace. Built around a specialty-concept prototype, these stores thrive on name recognition and a design approach that leaves the Starbucks in Seattle looking pretty much exactly as it does in St. Paul.

"Branding store identity is all-important today," Roney says. "Everybody from Target to the Mall of America is branding the store, not just advertising the products within. Architects support that branding strategy by providing a strong visual identity for a store that's going to be rolled out nationally." Or, in the case of Yaggy Colby Associates, Rochester, a different architectural firm that works directly with Barnes & Noble creates the prototype, after which a regional firm like Yaggy Colby is hired to implement the design in a particular region.

Bruce Albinson, AIA, principal, Architectural Alliance, Minneapolis, has worked with such Minnesota-based companies as Archiver's, Department 56 and Caribou Coffee to both design the prototypes and bring the stores to markets outside our immediate region. In each case, he says, the challenge is to create a cohesive design package that includes signage, fixtures, lighting and floor treatments. "While other segments of the retail market are wanting to reflect a local flavor," Albinson explains, "these chain stores are all about consistency."

For Archiver's, for instance, Albinson created a kit of design pieces—the natural color scheme, wood display fixtures and large rooms filled with work tables—that make up each store. Conveying a comfortable feel, one Archiver's store is much like another. Rather than reflecting the specific city in which they're located, Archiver's stores are designed to reflect the values of





No longer simply a big box in a suburb, Target is growing upward with a two-level store in San Francisco (above left) and a rebuilt store elevated over a parking lot in Los Angeles (above right).

their customers, who enjoy working on such homey pursuits as scrap-booking and photo-archiving projects.

Dave Solner, AIA, principal, Cuningham Group Architecture, P.A., Minneapolis, agrees that material use in prototypical retail operations becomes a key calling card. "Material use is very tied to corporate identity," he says. "Places like Starbucks have become associated with a very specific palette of materials, and customers subconsciously look for and respond to that strategy. Customers come to associate value with place and the place becomes reflective of the brand."

Despite the success of such chain stores as Archiver's, Caribou Coffee and Barnes & Noble, however, Chris Colby, AIA, principal, Yaggy Colby, sees fewer winning ideas coming to fruition. "In the past 20 years, there have been a lot of new concepts rolled out, but the development of new concepts has dried up," he says. "It may be that the public has simply grown weary of the pattern of sameness."

COMMUNITY BUILDINGS

For the chunk of the population that has grown weary of cookiecutter chain stores, there is a growing number of retailers determined to provide a local experience. Jeff Sommers, who with his wife Lara Hammel owns three Izzy's Ice Cream Cafés in the Twin Cities, sums up his goals saying, "We wanted to create a 'third place'; you have home, you have work and you have Izzy's."

The idea of "third place" was first promoted by urban sociologist Ray Oldenburg, author of *The Great Good Place* (Paragon House, 1989), as a location where community citizens meet to interact and discuss topics of shared interest. Izzy's is a neighborhood ice-cream shop where families, fellow merchants, politicians and the occasional juggler come together for everything from a Whirl-a-Whip ice-cream treat to a group discussion about baseball legend Jackie Robinson.

Intrigued by Sommers's approach to retail, Minneapolis designer Ralph Nelson, who has worked on Izzy's shops, structured

one of his design classes at the University of Minnesota's College of Architecture and Landscape Architecture around an ice-creamshop project, and he invited Sommers to talk about his ideas of community-based retail. "Basically, we're looking to give back to the community what we take, and then some," Sommers explains. "We want Izzy's to be a place that's about more than just exchanging product for dollars."

Another new neighborhood spot in south Minneapolis, Liberty Frozen Custard, also takes that sense of community seriously. Housed in a rare 1950s-era prefabricated metal building, Liberty Frozen Custard got its architectural facelift from KKE. "When the owners discovered they had a small gem of Minneapolis architectural history, they really wanted to preserve it," says Rob Grundstrom, Assoc. AIA, project designer. "They wanted to protect the integrity of the building, which had been seriously altered over the years, but they also wanted to give something unique to their community."

The owners, Vicki and Steve Uhr, had long waited for a special building that could become a neighborhood icon. Anxious to create a unique place for the community, they asked the architects to pay close attention to even the smallest details. The renovation of the former automobile service station, notes Michelle Piontek, AIA, senior project architect, included the addition of an outdoor patio adjacent to Minnehaha Creek Parkway and of drinking fountains at ground level for dogs being walked by neighbors.

THE EVOLVING MALL

In Minnesota, where the first indoor mall in the United States—Southdale—was built in 1956, heading to "the mall" has been a way of life for almost five decades. Still, at a time when online shopping, catalogs, chain stores and specialty retail vie for customer loyalty, malls struggle to draw shoppers through their doors. As a result, some large malls have shifted into 24-hour-aday operations offering traditional shopping along with restaurants, nightclubs, movie theaters and even casinos. The retail and





Created around a specialty-concept prototype, such chain retail stores as Barnes & Noble (above left), such as this one implemented by Yaggy Colby, and Archiver's (above right), designed by Architectural Alliance, have strong brand recognition that inspires loyalty among customers.

entertainment venues feed off one another, appealing to a wide audience and keeping the destination in the news.

Bloomington's Mall of America is a good case in point. With a 5.7-million-square-foot expansion under way, the incoming tenants at Mall of America will include not just "unique new retail offerings," but also recreational/fitness facilities, entertainment and cultural attractions, and a stew of destination restaurants. Mall of America personnel utter all the buzzwords of the moment when they call the Phase 2 project "synergistic" and "lifestyle oriented."

But while Minnesotans have loved the Dales and embraced the Mall of America, those inward-focused retail behemoths may be on the brink of extinction. The Shoppes at Arbor Lakes, Minnesota's first outdoor lifestyle center, recently opened in Maple Grove to popular acclaim. "On a national level, the open-air lifestyle center has become hugely popular," Solner says. Offering a village-type atmosphere with higher-end retail and restaurants, these open-air centers feature easy-access parking, landscaping that increases the enjoyment of strolling and storefronts that open directly onto sidewalks.

In some cases, developers are turning existing indoor malls inside out to take advantage of this trend. Yaggy Colby, for instance, is working on such a project in Prior Lake. There, the firm is renovating the 87,000-square-foot, interior-focused Priordale Shopping Center into South Lake Village, an open-air center that will offer exterior access to all shops and restaurants. "The desire for street-front visibility in these shopping centers is one of the bigger trends in retail design today," Colby says. "When done well, these open-air centers become micro-city environments, offering neighbors a sense of community and a place to interact socially, as well as a place to shop, eat and seek entertainment."

One exception to this rule may be airports, in which travelers. a captive audience trapped on a concourse, often spend waiting time working, eating or shopping. While airport architects and facility managers once considered retail operations within an airport a nuisance, currently the attitude is much different. "Today, retail in an airport setting is much more than a customer service; it's a powerful revenue center," says Eric Peterson, AIA, principal, Architectural Alliance, Minneapolis. "We have learned that when the architecture embraces and celebrates retail, everyone is better served and the retail actually helps give the airport a greater sense of being in a real community. Travelers appreciate that."

"The ideas of community and entertainment are important for all retail work today," Peterson continues, "and those ideas are particularly important in airports." As airplane travel became more stressful post-9/11, airport architects worked hard to alleviate that stress through design and planning. One tactic has been to incorporate a community flavor by featuring local tenants and a look that reflects the region's climate or geography.

"In the Phoenix airport, for instance, there is a strong, Southwest scheme that speaks to canyons and desert, while the Orlando airport is all about blue sky, sand and water," explains Dennis LaFrance, AIA, principal. In general, that's a departure from the design approach of past decades, which sought to make airports (and hotels and restaurants) identical the world over, thinking that travelers would react favorably to the comfort of sameness.

As Retail Traffic noted in its 1998 online article, "Airport Retail Takes Off," "It may not be long before shopping at the airport becomes a viable alternative to shopping in the High Street." Some say those days have already arrived. As Stan Laegreid, of Seattle's Callison Architects, a firm specializing in retail design, wrote in the November 15, 2001 issue of the Seattle Daily Journal of Commerce, "As we catch our breath from a frenetic pace brought on by the rapid technological growth and bold entrepreneurial spirit of the last several years, we now find ourselves searching for comfort, stability and inner awareness." Yes, he's talking about the world of retail design; a world that will continue to evolve in the years to come.



Liberty Frozen Custard (above), housed in a prefabricated metal building that was once a gas station, provides a unique local experience forged around such community amenities as an outdoor patio for families and ground-level drinking fountains for dogs.

ARBOREAL ARCHITECTURE

PHOTOGRAPHY BY DON F. WONG

hroughout history, tree houses have symbolized intrigue and fantasy to people of all ages, providing an escape from everyday life, and a constant source of amusement and adventure. For the AIA Minnesota architectural firms and the Minnesota landscape architects selected to design one-of-a-kind tree houses or tree creations for the Totally Terrific Tree Houses exhibition at the Minnesota Landscape Arboretum, Chanhassen, the challenge was to refrain from the traditional structure-in-a-tree concept. Instead, they were required to design a tree-inspired structure without nails, bolts or other hardware, one that would be free of any other sort of permanent or invasive devices attached to the trees, and that would not otherwise interfere with or damage the arboretum's existing trees.

In addition to environmental friendliness, design criteria included creativity, delivery of interactive experiences and the ability to "wow" visitors. Twelve designs were selected; four by AIA Minnesota firms are featured here. The jury included: Ralph Rapson, FAIA, Ralph Rapson and Associates, Minneapolis; Tom Fisher, Assoc. AIA, dean, College of Architecture and Landscape Architecture, University of Minnesota; Linda Mack, architecture critic, *Star Tribune*; Dr. Lyndel King, director, Frederick R. Weisman Art Museum; and landscape architect Roger Martin.

The exhibition runs through October 10 and is endorsed by AIA Minnesota, the College of Architecture and Landscape Architecture, the Minnesota Chapter of the American Society of Landscape Architects, the Minnesota Shade Tree Advisory Committee, and Tree Trust.



A HOUSE OF TREES

Meyer, Scherer & Rockcastle, Ltd., Minneapolis

Placed at the edge of a grove of jack pines, this tree sculpture inverts the notion of tree house by putting the house between the trees. A red door invites visitors to step inside this domestic shelter. A window hung between two trees frames the landscape, while a chair by the open windows beckons visitors to pause and reflect. A climb to the top of a platform offers views of a nearby falls. The whimsical, surreal quality of this house among trees offers a contemplative experience unique to the arboretum.







ARMS OF AN ELM Designed by Rafferty Rafferty Tollefson Architects, Inc., St. Paul (consulting partner, SALA Architects, Minneapolis)

Inspired by Joyce Kilmer's poem "Trees," this spiraling tree house takes visitors up into the canopy of a beauti-



ful elm to enjoy views of the arboretum's knot garden and bog. The tree house's helical form, built in a precise mathematical pattern, is inspired by the helical cell patterns that are the building blocks of form in many plants. The spiraling, ascending steps provide a sense of anticipation as visitors progress up the tree house into the limbs of the elm.





THE POETRY OF TREES

Cuningham Group Architecture, P.A., Minneapolis

The design of this house-like structure, crafted from reclaimed wood salvaged by The Reuse Center, Minneapolis, takes its inspiration from a great white oak. Similar to a mature tree, the structure grows upward to reach for the light, while its solid base is engaged with the ground. Embossed with poetry, the tree house connects the viewer more closely to nature. Inside the structure, the visitor's attention is drawn upward toward shafts of light, better views and openness.









TRIA HOUSE Boarman Kroos Vogel Group, Inc., Minneapolis

Simple in structure and philosophy, the vertical planes of this design compose a house for a tree, rather than a house in a tree, and create a quiet retreat that allows visitors to focus on nature. Named for its resemblance to a Chia Pet, TRIA's steel-sheet walls have holes through which a variety of plants, such as prairie dropseed, have been planted. Like the tree they're embracing, TRIA's walls will live, change through the seasons and eventually show the effects of time.

book review

Continued from page 13

continue to advocate—the elimination of ornament, on everything from tableware to skyscrapers.

Postrel writes, "When we declare that mere surface cannot possibly have legitimate value, we deny human experience and human behavior....We veer madly between overvaluing and undervaluing the importance of aesthetics. Instead of upholding rationality against mere sensuality, we tangle ourselves in contradictions." The Substance of Style "seeks to untangle those confusions, by examining afresh the nature of aesthetic value and its relation to our personal, economic, and social lives."

Ironically, The Substance of Style is a bit short on substance, beyond the variations and illustrations of this one argument. Nevertheless, the book brings to the fore the cultural and design battle of form and function, style and substance, which is equally alive and well at the start of the 21st century as it was at the start of the 20th century.

Throughout the 20th century, architects sought to shape and (they believed) improve the aesthetic preferences of the vast majority through the design of objects and buildings freed from unnecessary forms and ornament. In the first decade of the 20th century, Peter Behrens, in his work for the German electrical products firm AEG, designed simple, functional buildings, products and advertising that were intended to bring unprecedented uniformity and predictability into commerce.

In 1931-32, the International Style exhibition at the Museum of Modern Art in New York sought to distill 30 years of modern design into a single, uniform style. One of the three tenets of that style, outlined by the exhibition's curators, Philip Johnson and Henry Russell Hitchcock, was the "avoidance of applied ornament." The Museum of Modern Art stepped into a leadership role again in the early 1950s, with its series of "Good Design" exhibitions that hoped to shape the tastes of Americans to demand the simple products that the exhibitions' curators defined as "good design."

All of these events can be interpreted as efforts to impose an elite vision of design superiority on a mass public. In spite of these and other efforts, in spite of the supreme faith of the design professions in the virtues of Modernism, style in America remained dividedhigh and low.

Recognizing that split, Robert Venturi in the 1960s and '70s embraced the aesthetics of popular culture, the materials of the common landscape and the forms

The long-term effect of the work of Postmodern pioneers was the popularization of design that set the stage for the successful marketing of housewares designed by Michael Graves, FAIA, for Target, and pedestrian-oriented lifestyle centers with old-time lampposts and iron benches.

of the commercial strip. The immediate effect of Venturi's work was the creation of another elite design aesthetic. However, the long-term effect of the work of Venturi and other Postmodern pioneers was the popularization of design that set the stage for the successful marketing of the line of housewares designed by Michael Graves, FAIA, for Target, the designer toilet brush, and pedestrian-oriented lifestyle centers with old-time lampposts and iron benches.

Such popular designs have not displaced so-called high style. Modernismespecially mid-century Modernism-has a notable presence in architecture and design landscapes today. This is reflected in the popularity of such design magazines as Dwell; such Modernist design outlets as Design Within Reach and FinnStyle; the simple Modern designs of Blu Dot and even IKEA; and in the AIA Minnesota 2003 Honor Award-winning design of an addition to the General Mills headquarters in Golden Valley that fairly out-Moderns SOM's original building. The fact is, more than any time in the past, we live in a prolific and pluralistic era of design. The architect confronts a dizzying set of possibilities, beyond what Loos imagined.

In that environment architects and other designers must pick their battles and their audience. Many architects design for their own aesthetic satisfaction, as well as the adulation of the profession, often in the belief that they are leading the world through to a better, more sophisticated era of design. On the other hand, when Graves designs a toaster for Target, he doesn't design for the approval of his peers; he designs for the customers who shop at Target and demonstrate their approval with their purchases.

Postrel doesn't promote one style to the exclusion of any other. Instead, she argues, "Ours is a pluralist age, in which styles coexist to please the individuals who choose them." No one can deny that out there, in the built environment, the old-time lampposts, iron benches and false façades of The Shoppes at Arbor Lakes coexist with the precisely detailed and executed, materially rich and honest Modernism of the recent addition to General Mills's headquarters; that Graves toasters and toilet brushes coexist with Eames DCM chairs and Nelson bubble lamps.

Postrel's The Substance of Style, challenges a wary profession to not only acknowledge that these diverse styles coexist, but to accept-even embrace-their coexistence. Postrel concludes, "We can...let style consume us. Or we can enjoy the age of look and feel, using surfaces to add pleasure and meaning to the substance of our lives." AM

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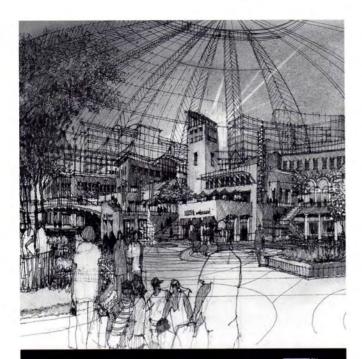






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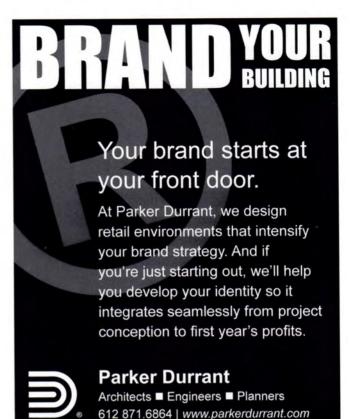
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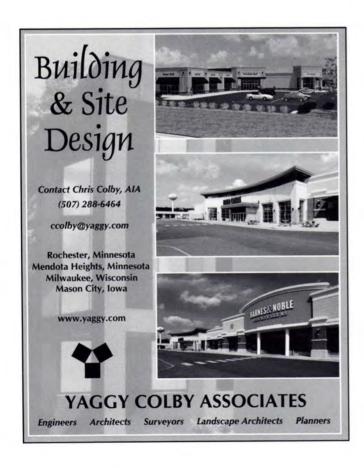


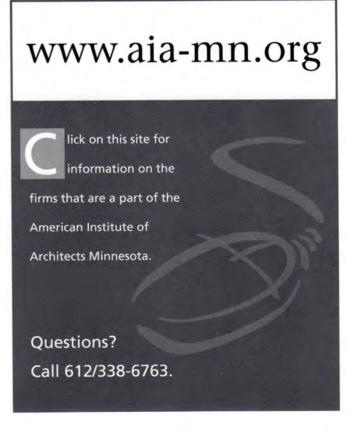
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like the State of Minnesota bears a responsibility to recycle the Ford Building by using their adopted green principles.

Douglas Pierce, AIA, Perkins and Will, Minneapolis, notes that examining a structure like the Ford Building can advance the knowledge base for sustainable architecture. The building's concrete structure, framed with thick masonry walls, offers valuable case studies in thermal behavior; for instance, how changes in temperature within exterior materials affect energy performance, the findings of which may challenge conventional assumptions about retrofitting older buildings for energy conservation. Besides, Pierce adds, historic buildings are part of an urban fabric that, once erased, can't be replaced. **AM**

interview

Continued from page 21

power and the number of people reached through so many stores—to help make that dream of mine a reality. I think the time was right in America and I'm pleased that I'm being thought of as an important participant in bringing good design to a wide public.

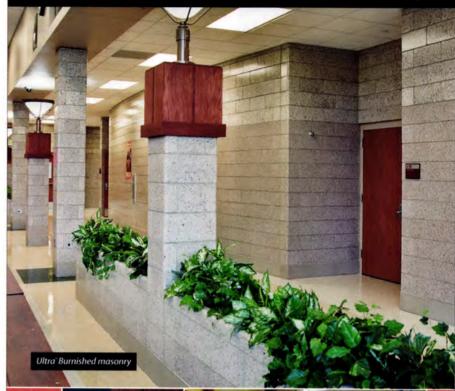
Building on the success of your products and the imprimatur they carry, Target has since commissioned household products from Philippe Starck and Todd Oldham, who are designers, not architects. Why do you think Target has been such a trendsetter in or progenitor of the design democracy, and why haven't they commissioned product design from other architects?

In Europe, it's not unusual for someone trained as an architect to apply his talents to a broad range of design opportunities, including consumer products, but America is much more specialized. We developed our product-design group out of our architectural practice, but most of the staff is trained in industrial design. We therefore have a very cross-disciplinary practice, which makes us unique in our holistic approach to design.

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interview Continued from page 59

What has happened at Target, however, is that the success of our program has paved the way for numerous other designers to work there. Isaac Mizrahi, Mossimo Gianulli, Cynthia Rowley and others all came after us and have broadened the categories of good design offered by Target.

As IKEA moves to the Mall of America, Pottery Barn sets up shop in every shopping mall and people pick the color of their iMacs, the public is clearly paying more attention to design. Do you think this public awareness of design has spilled over into an increased awareness of architecture, as well?

I think the awareness of good architecture and good product design have been parallel. Around the time my product-design practice started, in the 1980s, we were invited to participate in-and won-numerous design competitions for important buildings. (Examples include: the Portland Building, Oregon; the Humana Building, Louisville, Kentucky; the San Juan Capistrano Library, California; the Clos Pegase Winery, Napa Valley, California; the Aventine mixed-use development in La Jolla, California; and later, the Denver Central Library, to name just a few.) All of those competitions were aimed at getting well-designed, often so-called cutting-edge buildings, as well as creating public awareness of good design. Many of those early competitions were accompanied by exhibitions and publications, which spread the word and created an importance for those buildings.

You are designing additions to two adjacent high-profile projects in Minneapolis: the Children's Theater Company and the Minneapolis Institute of Arts, both of which receive funding from Target. Do you sense any sort of creative synergy happening as you continue to design products for Target and design architecture for Target-funded cultural institutions? Put another way, just as your Target products are clearly identifiable because of your signature forms and colors, will the CTC and MIA

buildings also use Gravesian color and form, and stand as "object buildings?"

One of the things we appreciate about Target is its philanthropy. In fact, we met Target through the Washington Monument Restoration. They sponsored the scaffolding and selected us to design it, as well as the interiors of the public levels of the building. We later designed an elephant fountain for Target House in Memphis, a home-awayfrom-home for children being treated at St. Jude's, and the Target Stage at Harriet Island Park.

"In Europe, it's not unusual for someone trained as an architect to apply his talents to a broad range of design opportunities, including consumer products, but America is much more specialized."

I think the MIA and the CTC very much demonstrate our design philosophy, but not as "object buildings." Quite the opposite. The original McKim, Mead and White building, while free-standing and certainly frontal in its entrance façade, nevertheless engaged the landscape at the rear of the building by virtue of the organization of its plan, and would not be regarded as an object building. When Kenzo Tange came along and made the MIA and CTC additions to either side, the result was contextual, in coloration at least, although Modern in the abstraction of the surfaces.

Our two additions continue to refer to the context, now including McKim, Mead and White and Tange, again with coloration but also in our case with a balance of figurative design and abstraction, drawing on both the historical context and the lessons of modern composition.

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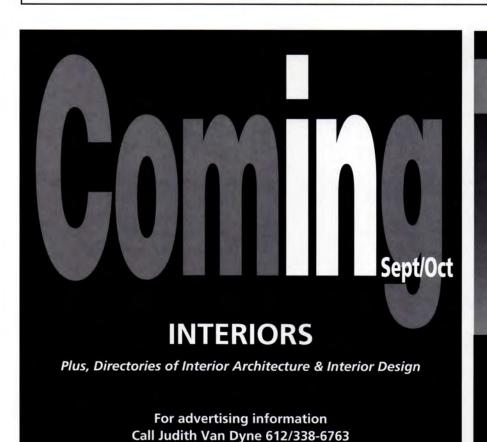
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interview Continued from page 60

Do you think that some of the concern that manifested over your first designs for these buildings was due, in part, to the public's increased awareness of design and the architecture in their neighborhoods? What exactly were people objecting to at that time and how does the current design reflect how you've taken those concerns into consideration?

I think that the Twin Cities have a rather culture-savvy population that has long paid attention to design issues. And many architecture critics today have strong personal views and aren't necessarily speaking for "the public." So in this case, we don't really attribute the specific concerns to a general increase in design awareness. Rather, it has seemed as though the criticism came primarily from a small number of people who were more directly affected by the possibility of construction at both institutions, some because of physical proximity to the buildings. There is often concern when a proposed construction project raises issues of parking, truck traffic and a building mass going into an existing open area.

The building designs evolved from input from a number of people. Among the ways in which the schemes developed, as more conversations took place, was that it began to seem most appropriate to keep the color schemes of the new building exteriors within the range of the light gray of the McKim, Mead and White building and the light beige of the Kenzo Tange building, since the arts campus in general has maintained a consistency of color. We have continued this in the new buildings, also keeping the character and massing consistent with the existing campus. The character of the façade of each addition recognizes that of the original; we used a classical approach with symmetrical organization for the McKim, Mead and White façade, while the addition to the Tange side reflects its minimal Modernism.

Many people are amazed that you can work on such enormous and complex architectural projects as a cultural institution or a multiuse office complex while also designing a toaster or clock. How

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do you manage the shifts in program and functionality, space, scale and place that these two different types of projects seem to require? You have a division that works solely on products, but I suspect you still oversee the work and perhaps even design on occasion?

We have two companies: Michael Graves & Associates, which offers services in planning, architecture and interior design; and Michael Graves Design Group, which concentrates on product design and graphic design. MGDG, shorthand for the design group, has about 30 staff members, most of whom are trained in industrial design. However, quite a few others from the 70-person architecture firm—the senior architects, model makers and administrators, to name a few categories—work on our product-design relationships from time to time, including Target.

The product designers also design objects for the architecture and interiors projects, such as tabletop items for a series of new restaurants we designed for an arts-and-retail center in Shanghai, China. I consult with each studio on the design of our

projects throughout all stages, mostly in the earliest design phases, but design questions come up all the way through fabrication or construction.

What is the source of your inspiration for such a diverse body of work? What compels you to design another cultural institution or teakettle?

I personally find inspiration in many places and I am energized by the critical debate that comes from working with others. As you know, I taught at Princeton University for 39 years and I prided myself in encouraging the students to find their own voices and not just imitate what I do. Translating this to the incredible team of architects and designers in my office (the most senior of whom have worked with me an average of over 20 years!), we've developed a design practice that is inspiring because of the breadth of our individual experiences and points of view.

Should more architects be incorporating product design into their practices now that the design economy is upon us?

What do architects need to know or do to become product designers? How lucrative and realistic is it to do so?

I was very pleased that when the American Institute of Architects gave me its Gold Medal, the highest award our professional society conveys upon an individual, it recognized my entire design practice, which spans planning, architecture, interiors, product design and graphic design. In fact, the AIA credited me for helping to broaden the role of the architect in society. I couldn't have been more flattered. As I said earlier, this cross-disciplinary approach is not common in America, at least not in our profession, since it has become so compartmentalized through specialization.

There is technical knowledge that industrial designers have that's different from architects, but that's a matter of training and experience that can be overcome. Design for me—aesthetic and functional design—is what matters, and I personally rely on others to work out the very important technical issues involved in fabrication.

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interview

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Unless one has a product-design practice that is simply a design consultancy that earns fees for services, as an architectural firm usually does, the design practice that earns royalties can be a different business model. You can be receiving ongoing income for work done in the past, which can have the effect of offsetting the ups and downs of a service business.

So I do think architects can and should broaden what they do, that is, if they're interested. And that's probably the most important point, and one that I have told my students for years: Do something you're passionate about. That's what we've done, and we're still enjoying ourselves. AM

citizen

Continued from page 23

rival at the courtyards, shoppers find themselves immersed in a nostalgic retail environment, richly landscaped with highly detailed architecture."

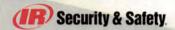
Despite half a century of progress, the marketing rhetoric for suburban retailing hasn't really changed. In their promotional materials, Southdale and the Shoppes share two common threads. First, both illustrate a visitor experience centered on idle and passive recreations-sitting on a bench, strolling, dining. These are minimally challenging social situations that evoke ease, familiarity and an unhurried pace. The subtext: Shopping here is not a chore or a task; it's a lazy afternoon with friends.

Second, both examples emphasize a separation of the shopper from everyday experience; a retreat to an idealized locale that isolates the shopper from the stresses of the modern world. Whether that ideal location is a postwar "European city market square" or immersion "in a nostalgic retail environment," the intent is to create an oasis of calm and delight away from the everyday world; a place apart.

Nor are these suburban retail environments only intended for an escape-fromthe-everyday shopping experience. South-

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dale and the Shoppes were both designed as mixed-use developments, a planning approach that tries to blend various activities of daily life—working, shopping, living, recreating—into a walkable, synthetic whole. The ultimate goal is community, or at least a sense of it.

The Shoppes development, in fact, is the second phase in an overall master plan that includes stores, businesses and housing; Phase 1 included retail, a government center and housing. Similarly, for Gruen, mixing retail with community amenities was important. The enclosed mall represented only the first phase in an ambitious master plan for Southdale that included office buildings, a medical center and residences. Southdale was intended to become, and was sold as, a complete village center for the adolescent first-ring suburb.

A native of Vienna who immigrated to the United States in the 1930s, Gruen took his inspiration from the urbane pleasantries of Viennese sidewalk culture—the cafés, shops, amusements and cultural richness that flourished along the city's Ringstrasse. He was horrified by the roadside stripmalls stretching haphazardly out from traditional city centers along arteries and highways. Gruen was equally dismayed by the suburb's drought of culture and civility, noting harshly that most Americans live "detached lives in detached houses."

In an article published in Chain Store Age in 1948, Gruen wrote, "It is our belief that there is much need for actual shopping centers-marketplaces that are also centers of community and cultural activity." The modern shopping center, Gruen believed, needed to be a destination set apart from the graceless and unplanned commercial strips. The shopping center would be inwardly focused, a place where suburban residents leave their cars to enter a purely pedestrian realm, a "shoppers paradise" where the enticements of stores and cafés provide the background for strolling, mingling and other spontaneous forms of socializing.

But Gruen's plans for a comprehensive, mixed-use community were never realized. They were overshadowed by the titanic suc-

Continued on page 66



Damon Farber Associates

citizen Continued from page 65

cess of his greatest invention, the enclosed shopping mall. Gruen found the unchecked repetition of the Southdale model troubling. Later in life, he resented the success of the stand-alone shopping mall and its disabling effect on traditional downtown retailing. In a speech in London in 1978, at the age of 75, Gruen disclaimed responsibility for suburban sprawl, announcing, "I refuse to pay alimony for those bastard developments."

Suburban communities like Maple Grove, however, seem genuinely interested in creating a gathering place for residents. Like Gruen, these communities have pinned their hopes on the vitalizing power of commercial development to make it happen. In their quest, they have so far built a vision that tries to be more authentic and complete than the covered malls that preceded it.

Still, Gruen's story is a warning to architects interested in improving the public spaces in our cities, towns and suburbs. In his attempts to bring community and civic vitality to the auto-centric landscape of

postwar America, Gruen instead further enabled white flight, increased sprawl and drove coffin nails into downtown retailing. His talents for retail architecture outstripped his capacity to enact his larger agenda, to see the larger plan through.

According to the March 2004 issue of *Retail Traffic* magazine, there are more than 100 lifestyle centers nationwide, most in the American South, with 20 more currently under construction. Industrywide, there's a lot of variation between formats, with the title "lifestyle center" being somewhat inconsistently applied. Projects bearing the "lifestyle" moniker range from dressed up stripmalls to bona-fide newtown centers.

Will the Shoppes become a site of community life or will it provide just another weekly getaway? Getting people to the mall is a trick architects learned long ago. And if the parking lot at the Shoppes is any indication, this lifestyle center is exceeding expectations. But using the lessons of the mall to instill authentic community is the bigger challenge. Here, developers, communities and their architects are advised to tread carefully. **AM**

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The Shoppes at Arbor Lakes

Location: Maple Grove, MN Client: Opus Northwest, LLC Architect: KKE Architects, Inc.

Principals-in-charge: Jack Amdal, AIA;

Kathy Anderson, AIA

Design principal: Kathy Anderson, AIA

Project team: Alan D'Souza, AIA; Ed Doyle; Kristene Heyer; Brett Loftesnes, AIA; Bill Miller, AIA;

Tom Moorse, AIA;

Gayle Mack, Assoc. AIA; Chris Mueller; Christopher

Naumann; Kari Ness; Amy Pfarr; Jeff Schauer; Joe Sporrer

Structural engineering: Opus Architects & Engineers, Inc.: Doug Siers, Quoc Le, Leslie Binek,

Jim Mohs

Civil engineering: McCombs Frank Roos Associates, Inc.: Paul Pearson, Matt Pavek, Dennis Purcell, Max Stanislowski, John Christianson

Landscape architect: Damon Farber Associates: Damon Farber, Dana Schumacher

Construction project team: Opus Northwest, LLC: Leith Dumas, George Parrino, Garrett Honeyman, Tom Matkovits

Face brick: Ochs Brick; Corning Donohue; MN Brick & Tile

Stone: Boulder Creek; Edwards Cast Stone; Amcon Block

Stone installation: Opus Northwest Construction, LLC; Grazzini Brothers: Hollenbeck & Nelson: Spectra Contract Flooring

Window systems: Brin Glass;

Interstate Glass

Concrete work: Opus Northwest Construction LLC

Photographer: Joel Koyama

Cooks of Crocus Hill

Location: Edina, MN Client: Cooks of Crocus Hill Construction Liaison: Karl Benson

Design Coordinator: Marie Dwyer

Architect: Aarchitects LLC

Principal-in-charge: Jeffrey P. Agnes AIA Project design team: Project manager:

Jeffrey P. Agnes, AIA; Project architect: Jeffrey P. Agnes, AIA; Interior

designer: Marie Dwyer

Brand advocate: Karl Benson

General contractor: KM Building Company, Inc.: Senior project

manager: Scott Anderson; Project manager: Krista Roering;

Superintendent: John Favilla Lighting designer: Michael DiBlasi,

Schuler & Shook, Inc.

Graphic designer: Andy Weaverling, Rotor Mechanical engineering: Mike Renstrom, Modern Heating & Air Conditioning, Inc.

Electrical engineering: Dave Cords, Gephart Electric, Inc.

Plumbing: Dick Blaylock, Blaylock Plumbing, Inc.

Brick: Axel Ohman, Inc.

Terrazzo: Grazzini Brothers, Inc. Cabinetwork: KM Millwork, Inc.

Millwork: KM Cabinetry Tile: Twin City Tile & Marble

Photographer: Joel Koyama

Trenchtown Outfitters

Location: Minneapolis, MN Client: Jim "Trey" Paterson Architect: 3 studios, inc.

Principal-in-charge: Julie Oseid MacLeod Project manager: Julie Oseid MacLeod Project architect: Richard C. Lundin II, AIA Project lead designer: Julie Oseid MacLeod

Project team: Brent McMullen; Iulie Oseid MacLeod; Richard C. Lundin II, AIA

Structural engineering: Design-build by contractor

Mechanical engineering: Design-build by contractor

Electrical engineering: Design-build by contractor

Lighting designer: 3 studios, inc. Interior design: 3 studios, inc.

Contractor: Commercial Construction Partners, Inc., Russ Anderson

Tenant representative: Frauenshuh Companies, Tim Haugen

Flooring systems/materials: Eco Surfaces, HiLine, Inc.

Display system: (Wall) Marlite

Millwork: Interscapes, Inc.

Signage: Signsations, Marty Orensten

Muralist: Ernest

Photographer: Saari & Forrai, Maria Saari

LEGO Imagination Center, Downtown Disney District

Location: Anaheim, CA

Client: LEGO Brand Retail, Inc.

Architect: Cuningham Group

Architecture, P.A.

Principal-in-charge: Jim Scheidel, AIA Project manager: Jim Scheidel, AIA Project lead designer: Shirley Litman

Project team: Jennifer Fujikawa;

Robert Schuler

Structural engineering: Ficcadenti &

Waggoner

Mechanical engineering: Kushner Associates

Electrical engineering: Lucci & Associates

Lighting designer: Gallegos Lighting Design

Interior design: Jim Scheidel, AIA; Shirley Litman; LEGO

Construction manager: Cumming McGillivray

Cabinetwork: Custom design Flooring systems/materials: Custom design

Window systems: Original Millwork: Custom design Photographer: Winn Fuqua

The LEGO Store, Michigan Avenue

Location: Chicago, IL

Client: LEGO Brand Retail, Inc.

Architect: Cuningham Group Architecture, P.A.

Principal-in-charge: Jim Scheidel, AIA Project manager: Jim Scheidel, AIA Project lead designer: Shirley Litman

Project team: Rebecca Thomson;

Robert Schuler

Structural engineering: Ficcadenti & Waggoner

Mechanical engineering: Kushner Associates

Electrical engineering: Lucci & Associates

Lighting designer: Gallegos Lighting Design

Interior design: Jim Scheidel, AIA; Shirley Litman; LEGO

Construction manager: Cumming McGillivray

Cabinetwork: Custom design

Flooring systems/materials: Custom design

Window systems: Original Millwork: Custom design

Photographer: Karen Hoyt

Snell Indoor Auto Center

Location: Mankato, MN

Client: Snell Motors

Architect: Paulsen Architects

Principal-in-charge: Bryan Paulsen.

AIA

Project manager: Gregory Borchert

Project architects: Bryan Paulsen, AIA; Sally Obernolte, Assoc. AIA

Project lead designer: Sally Obernolte, Assoc. AIA

Project team: Bryan Paulsen, AIA; Sally Obernolte, Assoc. AIA; Greg Borchert; Mark Lawton; Meray Massad-Rahme;

Shane Jandro

Structural engineer: Paulsen Architects

- Mark Lawton

Mechanical engineering: Design-build by Schwickerts, Inc.

Electrical engineering: Design-build by Javens Electric, Inc.

Lighting designer: Paulsen Architects Interior design: Paulsen Architects -

Meray Massad-Rahme

General contractor: RW Carlstrom

Cabinetwork & millwork: Mid-states Custom Cabinets and Woodwork; Granite Surfaces by Granite-Tops, Inc.

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Window systems: Kawneer and Old Castle Glass

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James R. Menk

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Terminal 4 Renovation, Sky Harbor International Airport

Who: Architectural Alliance, Minneapolis, Minnesota; Dennis LaFrance, AIA, and David Thorpe, AIA.

What: Architectural Alliance led a multidisciplinary team in creating a dynamic new environment that improves existing public spaces that house retail and food/beverage concessions in order to offer airline passengers an increased level of customer service. The project primarily focuses on redeveloping the passenger level of the terminal and includes creating a common area with new hard-surface finishes, ceilings and lighting, as well as a distinctive new retail environment. The project also includes the design of a relocated chapel, relocated art gallery, public amenities, information booths and signage.

Where: Phoenix, Arizona.

When: Construction commences July 2004 with completion in June 2007.

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