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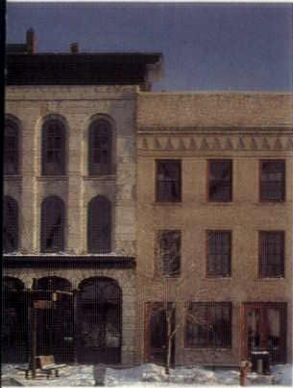
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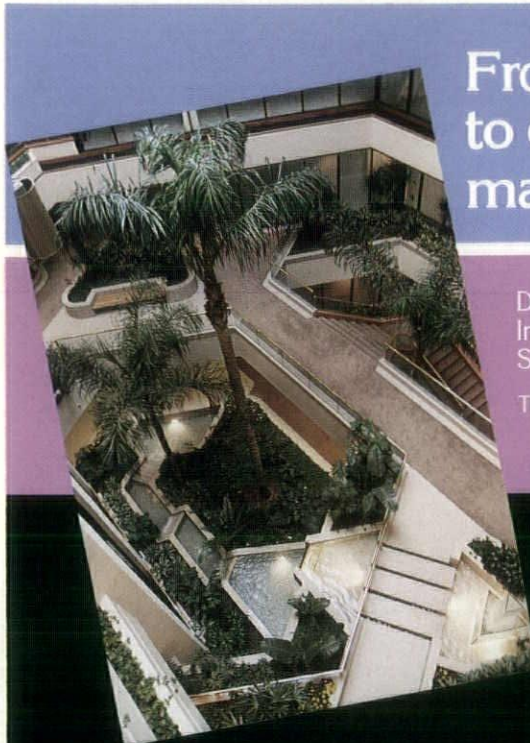
**44** Where design resources show off

**Cover:** The 1986 Winter Carnival Ice Palace, built with ice and a lot of heart. Photographer: George Heinrich

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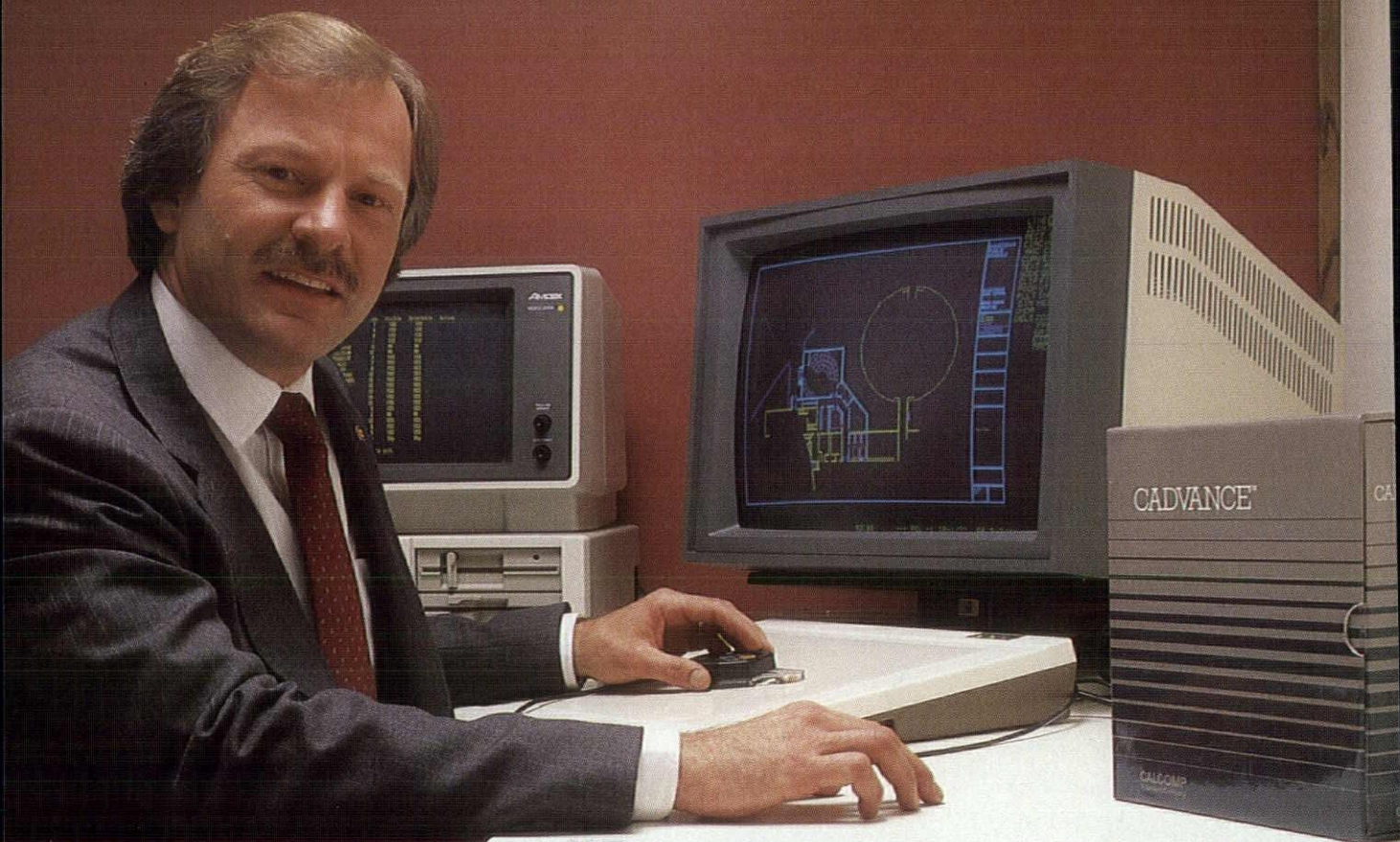
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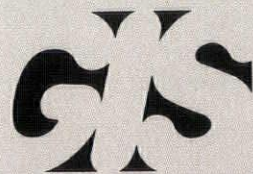
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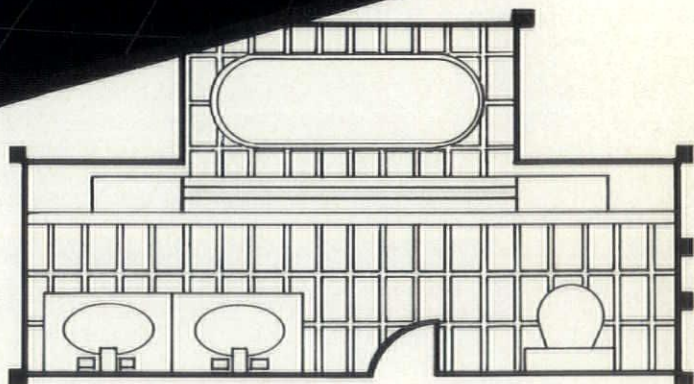
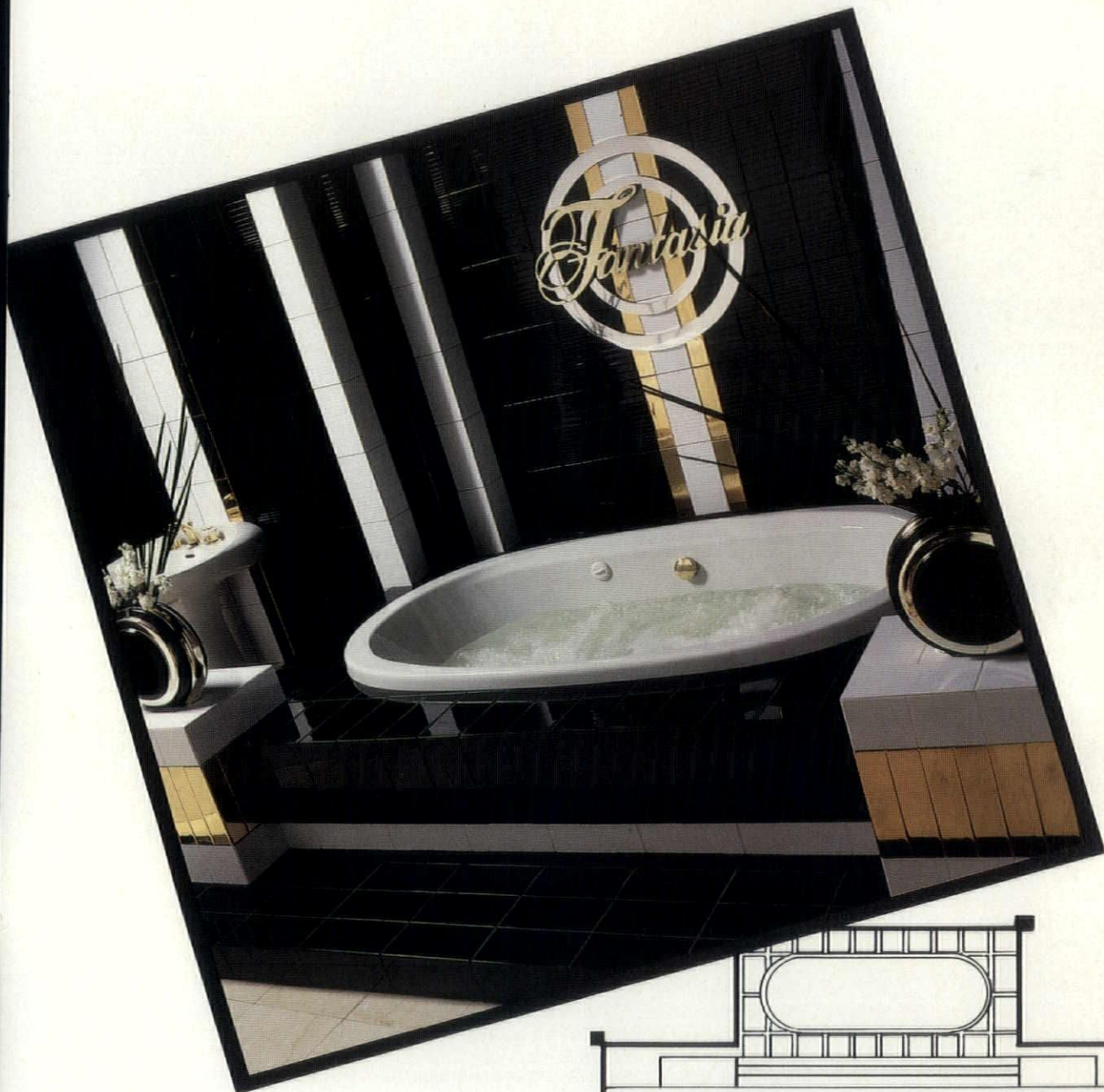
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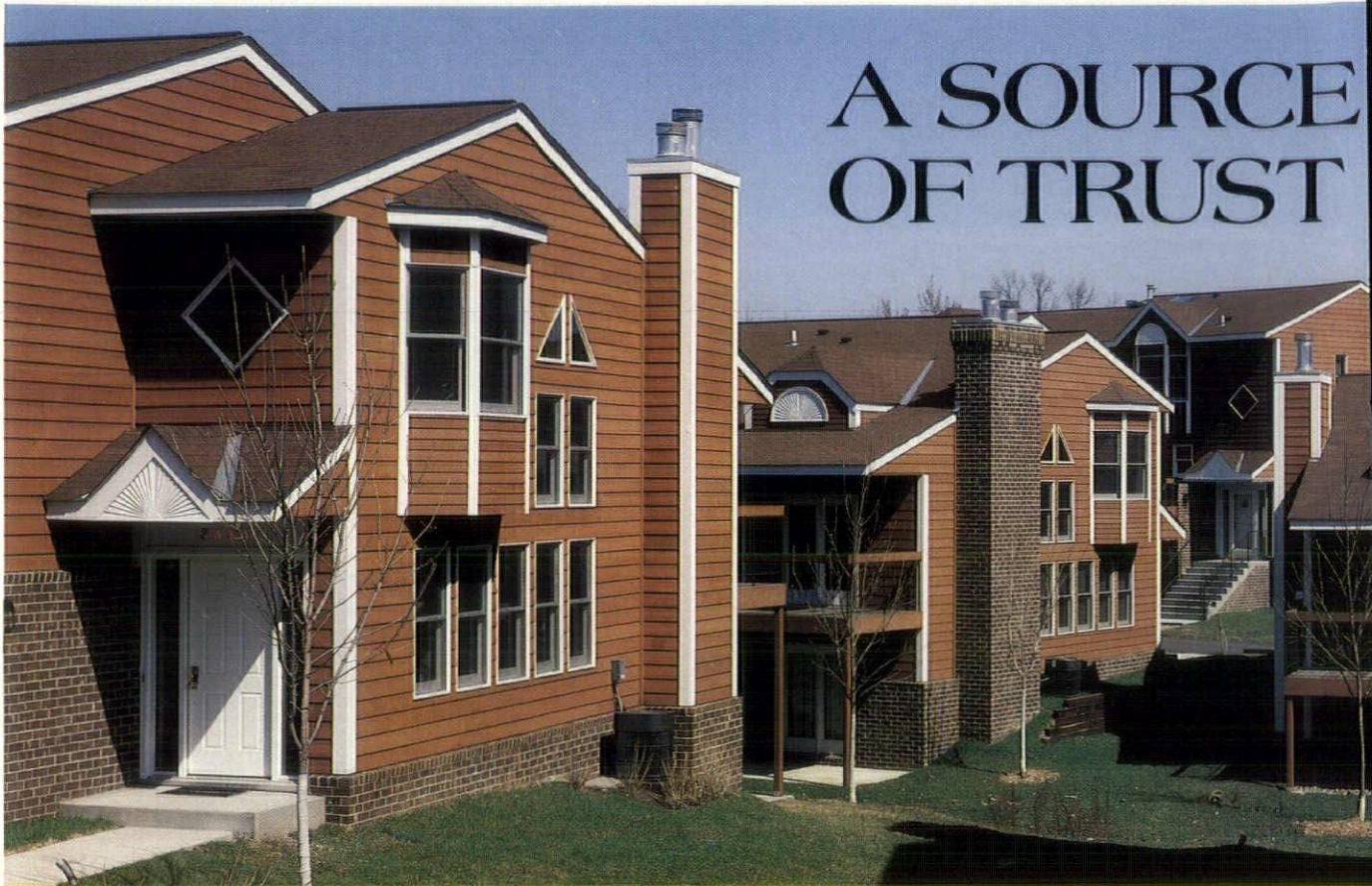
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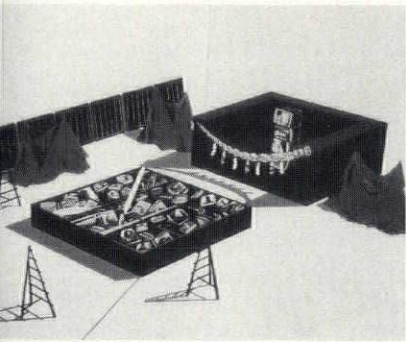
# AM

## news briefs

### Tokyo comes to Minneapolis

The Walker Art Center will present an exhibition featuring Japan's rich and diverse architectural and artistic history. The exhibition will run from April 10 to July 20. Entitled "Tokyo: Form and Spirit," the exhibit will contain traditional pieces from Japan's Edo period (1603-1868) as well as works from some of Japan's leading contemporary architects and designers.

Director Martin Friedman and design curator Mildred Friedman of the Walker Art Center are co-curators of the exhibition.



Performance space designed by Arata Isozaki and Eiko Ishioka for the Walker Art Center's exhibit, "Tokyo: Form and Spirit."

"We hope the exhibition will contribute to a broader understanding of the range and depth of traditional Japanese artistic form and ideas and will explore how a new group of designers and architects have added to those traditions while creating work that is highly original and international," said Martin Friedman.

Focusing on Tokyo, the exhibition will reflect basic themes of Japanese urban life: Walking, Living, Working, Performing, Reflecting and Playing. Each theme will be presented in a specially designed environment within the museum. For instance, a Living space will focus on the house and garden. A Performing space will suggest a theater, and a Playing space a children's playground.

Among the represented architects and designers are Arata Isozaki, architect of the Los Angeles Museum of Contemporary Art; Fumihiko Maki, architect of the Royal Danish Embassy, Tokyo; Eiko Ishioka, production designer for films such as Paul Schrader's *Mishima*; and Kiyoshi Awazu, graphic designer.

The exhibition will be the centerpiece of a three-month Minneapolis festival of Japanese art and culture. The festival will include music, dance, theater and film at the Walker Art Center and throughout Minneapolis.

For more information, call (612) 375-7600.

### Jencks to speak

Charles Jencks, the architect and critic who popularized the term Post-Modernism, will speak at the third annual Donald Torbert lecture. His talk, entitled "Symbolic Architecture," will focus on his metaphorical houses in London and Santa Monica.

Jencks' books, among them *Meaning in Architecture* and *The Language of Postmodernism* have been among the seminal works on architecture of our time. His *Elemental House* in Santa Monica and *Thematic House* in London are the subject of his latest book, also entitled *Symbolic Architecture*.

Barring schedule changes, the lecture will be held Monday, April 14 at 7:30 P.M. at 175 Willey Hall on the West Bank of the University of Minnesota. Please call the Arts Resource and Information Center (612) 870-3131.

### A British accent at Aspen

The 1986 International Design Conference in Aspen will be held June 15 through June 20. The conference will focus on innovations in contemporary British design. Entitled "Insight and Outlook: Views of British Design," the conference will be co-chaired by Kenneth Grange, a partner in the London-based design firm Pentagram; and Rosamind Julius, a partner in Julius In-

ternational Design Consultants.

Among those scheduled to speak are James Stirling, architect; Norman Parkinson, photographer; Reyner Banham, architecture critic; and Sir Hugh Casson, architect and former president of the Royal Academy of Art.

For further information, contact: International Design Conference in Aspen, P.O. Box 664, Aspen, CO 81612 (303) 925-2257.

### Minneapolis chooses convention center architect

In a hard-fought architectural battle, the team led by the Minneapolis architectural and engineering firm Setter, Leach and Lindstrom won the bid to design the Minneapolis convention center.

Setter, Leach and Lindstrom heads the Minneapolis Convention Center Collaborative, a consortium with the Leonard Parker Associates of Minneapolis and Loschky, Marquardt and Nesholm, convention center planners from Seattle, Washington.

In a close vote January 17, the Minneapolis city council selected the Convention Center Collaborative. The team was recommended by the Convention Center Implementation Team, an advisory group of public and private members. Narrowly missing selection was a team which included Ellerbe, Inc., Hammel, Green and Abrahamson, and the Architects: Bradley, Sullivan. The third finalist was the Minneapolis firm of Walsh/Bishop in association with HOK of St. Louis and Korsunsky Krank Erickson of Minneapolis.

Setter, Leach and Lindstrom, which has prepared feasibility studies for the city of Minneapolis over the past two years, will manage the \$100 million convention center project, assist in design, and provide engineering services. A. J. Wilwerding will be principal-in-

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GEORGE HEINRICH



State of Illinois Building

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**Interizing the city**

William C. Rogers

The president and past president of the Livable Winter City Association made their first visit to the Twin Cities during a record breaking January thaw following one of the coldest Novembers and Decembers in history.

Xenia Zepic and Norman Pressman were assured during the luncheon at which they spoke that the blinding sun and grossly overheated room were not unusual for Minneapolis, the birthplace of the concept of the livable winter city. The birth can be traced to a conference sponsored by the University of Minnesota and the Minneapolis Committee on Urban Environment in 1978.)

Norman Pressman and Xenia Zepic are a remarkable Canadian cold climate urban studies team. He is a professor of planning and urban design at the University of Waterloo in Waterloo, Ontario, and she is an urban planner at the Metropolitan Toronto Planning Department. During 1985 they visited and lectured in much of Canada, the Scandinavian countries, and central Europe.

Their slide lecture on January 10, which was sponsored by the Minnesota International Center, CUE, and the University of Minnesota School of Architecture, presented a bewildering variety of options for making city life more comfortable and livable during the long winter.

Their first objective was to show in unforgettable images just how cold some North American cities really are. Twin cities will no longer shrug their shoulders and say, "Well, it's worse in Canada," after seeing Pressman's map of northern Europe and Siberia with Canadian and American cities superimposed according to their climate. Toronto's climate is close to Oslo's; Minneapolis' and St. Paul's is the equivalent of Moscow's; Edmonton's matches northern Siberia's.

Our cities are not planned and laid out for this climate, they explained, showing plans for new towns in Sweden constructed to catch the full strength of the winter sun with the minimum impact of winter winds. They detailed the remarkable work of Ralph Erskine, a British-born Swedish architect who has developed micro-climates in urban settings. They showed how warm places for gardening, for children's play, and for elders to sit and visit are artfully contrived in new developments in Scandinavia.

Zepic has considerable doubts about the North American cult of automobile worship in a climate that specializes in dangerous icy streets, frozen motors, salt damage and mountains of street snow. Rapid transit developments and new street plans from Sapporo to Stockholm show feasible ways of riding, walking, and even hiking and skating to work, free of the fumes and frustrations of the winter car.

The care and treatment of pedestrians was stressed in their lecture. A curb-level pedestrian walkway across intersections might give a car a mild bump but would protect human beings from the slush below. The new glass-covered sidewalks of Ottawa's Rideau Mall were compared with the marvelous old arcades of medieval Bern and the 19th century gallerias of Milan and Cleveland, which are far superior to the omnipresent indoor malls of Canada and America.

Pressman, indeed, made a strong point of the growing argument between those who would put a dome over the winter city or else go underground, as in Montreal, vs. those who want contact with nature and protection against it at the same time. He cast his vote with those favoring the indoor/outdoor approach.

Most of the ideas presented in the lecture are available for further perusal in Pressman's recent book, *Re-Shaping Winter Cities: Concepts, Strategies and Trends*. (The book is published by the

Livable Winter City Association and is available at \$12.95 from John C. Royle, Livable Winter City Association, Ste. 501, 40 Old Mill Road, Etobicoke, Ontario M8X 1G7, Canada, or telephone 416-231-1767.)

This slim volume contains contributions by Pressman and Zepic as well as seven other Canadian and European planners, engineers, architects, urban designers, landscape architects, and developers.

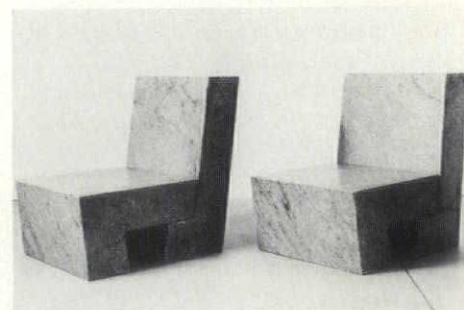
It puts livable winter city concepts firmly into the mainstream of the language and discipline of planning and urban design. This process is necessary if the concept of better winter cities is to live and grow in the professions which teach, act and make decisions about our urban life.

*William C. Rogers is a consultant at the Minnesota International Center and one of the fathers of the livable winter city concept.*

**High style/American style**

By Mason Riddle

"What constitutes 20th century American design?" was the question posed by the six curators of the Whitney Museum of American Art's much dis-



*Scott Burton's Pair of Two-Part Chairs, 1984.*

cussed exhibition, "High Styles: Twentieth-Century American Design," which recently closed in New York City.

While their ambitious exhibition of 300 objects never clearly answered this

*Continued on page 63*





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## The battle of the architects

R. T. Rybak

Dennis Walsh slammed the Minneapolis phone book onto the table in front of Don Fraser and stared into the Mayor's eyes.

"Four hundred thousand shareholders," Walsh said. "That's what makes this project special."

The usually unflappable Fraser sat motionless, apparently startled by Walsh's vigorous pitch to the Minneapolis Convention Center Implementation Team. Walsh finished by flopping his suitcase onto the table. "This is going to stay right here," he said, "because I love Minneapolis and I really want to work on this project."

Walsh's high-energy performance may well have been the theatrical high point of a series of presentations made by architects in January to design the proposed Minneapolis Convention Center. But he was not without his competitors. As they vied for what will be one of the largest public commissions ever awarded in the state, architects from Minnesota and across the country displayed an unexpected flare for the dramatic.

Their performances came in three sets of interviews, the first two before the Minneapolis Convention Center Implementation Team, a seven-person committee that includes city officials and business leaders. Public members of the team are Mayor Fraser, city council president Alice Rainville, city coordinator Lyall Schwarzkopf, and James Feltzer, head of the Minneapolis Community Development Agency. The business community is represented by Charles Krusell, president of Industry Square Development Corporation, Kany Koutsky, co-developer of International Market Square, Roland Jensen, vice-president of engineering and construction at Northern States Power, and



The Minneapolis Convention Center: Five firms vied for the chance to improve it.

Stanley Taybor, vice-president of corporate real estate at General Mills.

Teams led by Helmut Jahn, of Chicago, and Kohn Pedersen Fox, of New York, were eliminated after the first round. The other three teams were invited to make a second presentation. Later that week, the Minneapolis City Council, unhappy that this major decision was being made outside its jurisdiction, wanted to hear the architects for themselves.

But after some debate, the council concurred with the Implementation Team's choice that the convention center should be designed by the Minneapolis Convention Center Collaborative, which includes the Leonard Parker Associates; Setter, Leach & Lindstrom; and Loschky, Marquardt & Nesholm.

Because the presentations were made to public bodies, the interviews were open, offering a rare comparative glimpse into the world of architectural marketing. What follows is a capsulized review of the pitches made by the architectural teams.

### Murphy/Jahn, Chicago:

Not many architects have made the cover of *GQ*, the stylish men's fashion/lifestyle magazine. But then, not many architects are as debonair as Helmut Jahn.

He came to the interviews in a fedora, cape-like trench coat and double-breasted, European-cut suit. He spoke quietly, with just enough accent to add a continental air to the performance.

"If you had to draw a picture of what an architect should look like," committee member Stanley Taybor said later, "it would probably look a lot like Jahn."

Jahn brought along a tray of slides, but there was no fancy audio-visual presentation. Nor did he come with an army of supporters.

Just Jahn and his associate, Scott Pratt.

Although Jahn's flamboyant designs have made his reputation, in the January interviews he talked about the less glamorous side of architecture—elements like kitchens and loading docks and how they fit into Chicago's Mc-



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Cormick Place and his firm's other projects.

The committee's round of light questioning seemed to reflect a respect for the world-famous architect. But as Jahn and Pratt left the room, committee members noted one point that the architects touched on most briefly. Although they would be associated with an as-yet-unnamed Minnesota firm, the bulk of the commission would be going back to the Chicago office.

That one fact was enough to eliminate them from the competition.

**Korsunsky Krank Erickson Architects, Inc.; Walsh Bishop Associates, Inc., Minneapolis; Hellmuth, Obata & Kassabaum, St. Louis;**

No sooner had Jahn ended his surprisingly low-key performance than the room was swamped with Walsh and supporting cast of engineers and various consultants. In minutes they filled most of the chairs around the room and a collection of easels had been set up to hold drawings of buildings around the convention center.

At the center of the frenzy was Walsh and Ron Erickson of Korsunsky Krank Erickson, both of Minneapolis, and George Obata of Hellmuth, Obata and Kassabaum, of St. Louis.

Erickson talked about his firm's technical expertise and Obata of his firm's strong record in design. In the later presentations, Obata took a strong role. But in this first presentation, it was Walsh who carried the show, telling the committee how much he wanted this commission, how hard he would work, and how smoothly he would run the team.

Obata smiled briefly each time he was introduced, but for the rest of the presentation scowled in intense concentration. His forehead seemingly collapsed into a pool of wrinkled flesh above his nose, as he talked about the variety of projects his firm has designed.

Slides were shown of HOK's large scale projects around the world: an airport in Saudi Arabia, Union Station in St. Louis and Moscone Center in San Francisco.

And then he began to discuss Minneapolis. "The curve is a very strong urban form," he told the committee. "And I can see this being used in front of the

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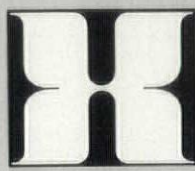
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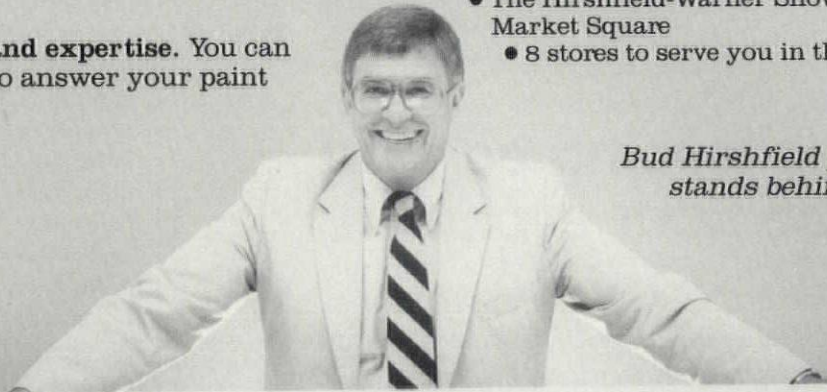
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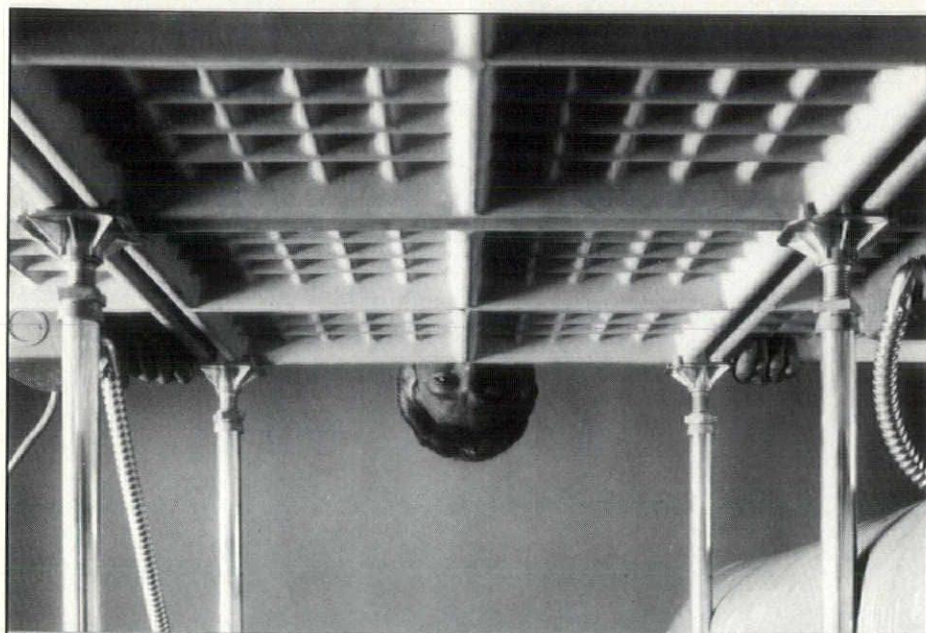
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convention center, forming a tremendous esplanade along Grant Street.

He gave few hints about the intent of the center, but when pressed by the committee said, "My inkling is toward using a very spare frame, triangular pieces knit together, rather than a truss. This would be more expansive, more beautiful."

He also indicated that he would like to use a stone exterior and possibly a copper roof, borrowing from the Minneapolis City Hall, Foshay Tower and other downtown buildings.

**Kohn Pedersen Fox, New York City; Frederick Bentz/Milwaukee; Thompson/Robert Rietow, Indianapolis; Williams/O'Brien Associates, Indianapolis; Hanscomb, Minneapolis; RGVD, Tampa, Florida:**

While four of the five teams tiptoed around the question of whether parts of the existing center should be saved, the team led by Kohn Pedersen Fox plunged headlong to advocate keeping the auditorium. Pedersen, who told the committee, "We see our mission in architecture to be the restructuring of the urban fabric," called this oldest part of the existing convention center complex "one of the great monumental buildings in the city."

If it could not be saved for its present use, the auditorium could be converted into a major public space for reception and registration, he said. Special functions could also be held on the roof from which there would be a view of the entire city. Pedersen's warm statements about the existing building were echoed by Milo Thompson, a long-time champion of the center.

Pedersen quickly flashed a string of slides onto a screen, showing how his firm had tried to incorporate architectural elements of the past into present-day buildings. He followed with slides of what he considered great public assembly places of the past, including the Crystal Palace, and the Minneapolis Exposition Hall, which once stood on the place where Riverplace has since been built. These buildings would be the model for the design of the Minneapolis project, he said, not the modern pedestrian convention centers that have been built in recent years.

*Continued on page 5*



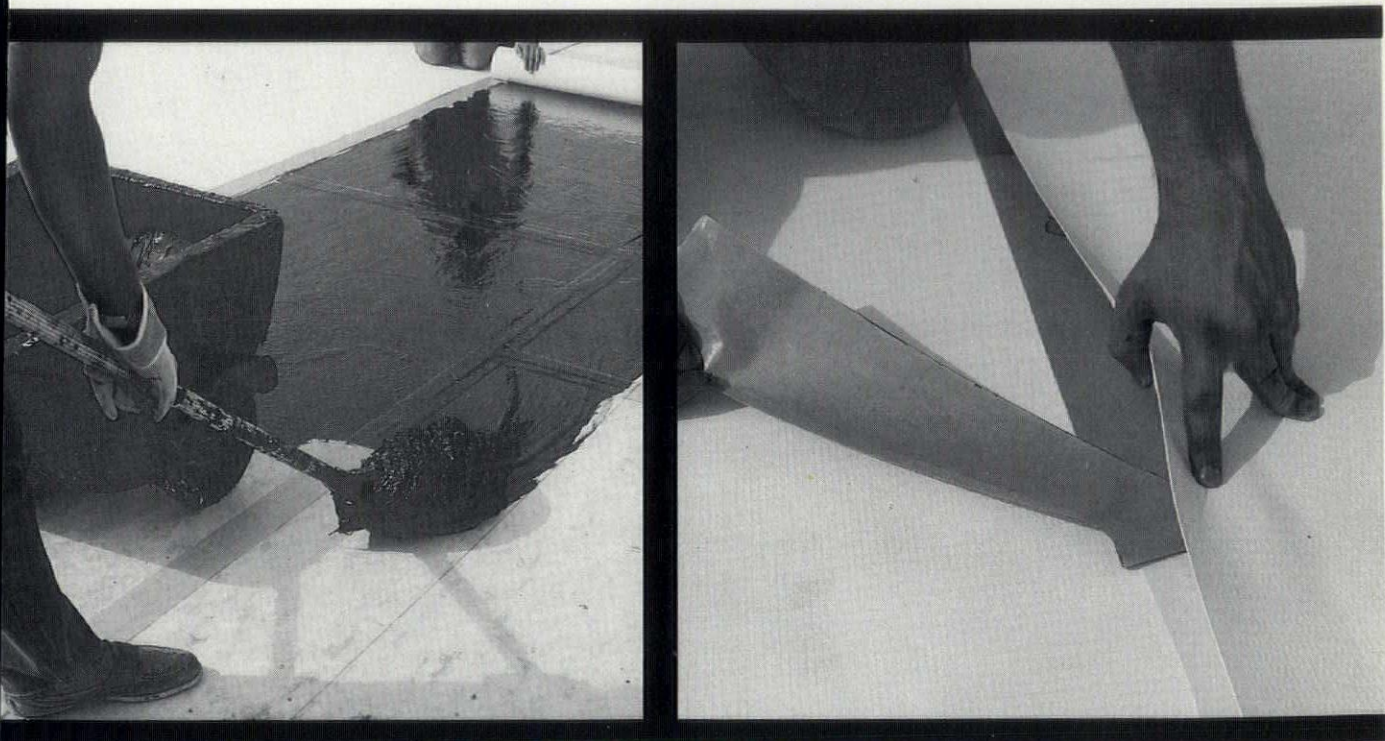


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**Where's the politics?** An extraordinary thing happened when the Minneapolis City Council chose an architect for the proposed expansion of the present convention center. In the highly charged process of selecting a firm for what will be the largest public commission in the city's history, the decision was made openly, fairly, and cleanly.

Perhaps we in Minnesota take such an above-board process for granted. But it is hardly the norm. In the state's not-too-distant past, financial support for politicians won architects large public commissions. Today, both here and elsewhere, having friends in the right places can make the difference between being the project architect and the also ran.

In the case of the Minneapolis convention center commission, political financial ties did not determine the choice.

An advisory body of public officials and private business leaders recommended a team to the Minneapolis City Council in an extremely close vote. Only two elected officials—city council president Alice Rainville and Mayor Donald Fraser—are members of the group. As Rainville commented at the city council meeting two days later, "The decision was a tough, but fair one. It was a very professional and gentlemanly affair."

Some would argue that politics killed the chances of the highly regarded out-of-town architects among the five finalists. Having over \$6 million in fees go out of the state would be political suicide, the argument goes. And the argument carried weight. But, according to those at the presentations, the two out-of-town teams eliminated in the first round conveyed haughty attitudes which ditched their chances even with those preferring a nationally known firm. When it came to the three finalists, the contest did narrow to the two dominated by Minnesota firms.

After the advisory body made its recommendation, the decision hung in the balance for two days before the city council met. It was a volatile situation. Pressures were brought to bear. But as council member Steve Cramer put it, none of the lobbyists changed anyone's mind. When the Minneapolis City Council voted on the question, it considered the high qualifications of all three teams—and it followed the recommendation of its advisory group.

Any selection process for a public commission is political by definition. But how political and what kind of politics makes the difference between under-the-table and above-board.

Any of the teams would have done the city proud. The process the city followed is also cause for pride.



Linda Mack  
Editor



# THE ICE PALACE



*Photography by George Heinrich*







# THE ICE PALACE

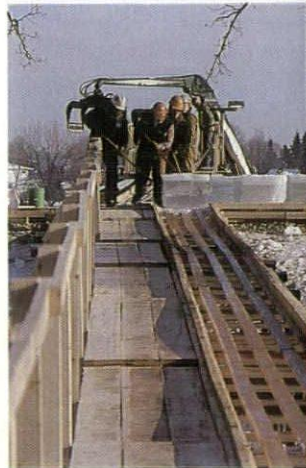
**A frozen fantasy straight out of Disneyland, Ellerbe's winning design required long hours and hard work before it became a reality.**

Perhaps the most photographed and reported-on build in Minnesota's history, the 1986 St. Paul Winter Carnival Ice Palace brought national and international attention to the city and the architects responsible for its conception. Designed by Ellerbe, Inc., the crystalline citadel was intended as a cipher, an amalgamation of all the fairy tale castles from our childhood. But, more than just an architect's folly, the palace proved important as a civic beacon and a rallying point for the community in a way not seen since the days of the W.P.A. All who were associated with it took personal pride in seeing the slender towers rise like inverted icicles, above the flat, snow-covered landscape. Call it crazy, but for several hundred construction volunteers, engineers and architects, ice is the stuff dreams are made of.

B.N.



Construction began with scoring and cutting the ice of St. Paul's Lake Phalen (above) into massive blocks 24" wide, 21" deep and 42" long. These blocks became the modular building units stacked and shaped to fit as the building progressed. Because ice palace construction is an almost forgotten art, Ellerbe architects developed the structural design and relied upon one or two veteran ice cutters to educate the volunteer construction workers in the assembly. New ice working tools had to be made and cutting equipment found before work could begin. This circular saw (above) was flown in from Colorado. The uninitiated learned how to handle ice on-the-job. For instance, large "rafts" composed of hundreds of scored blocks were cut and floated en masse to a

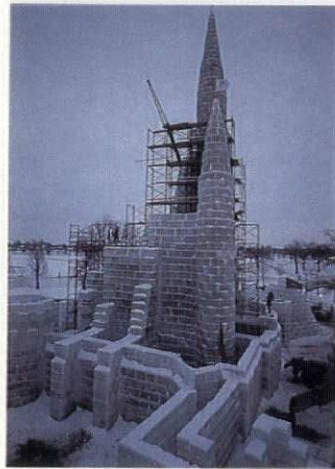
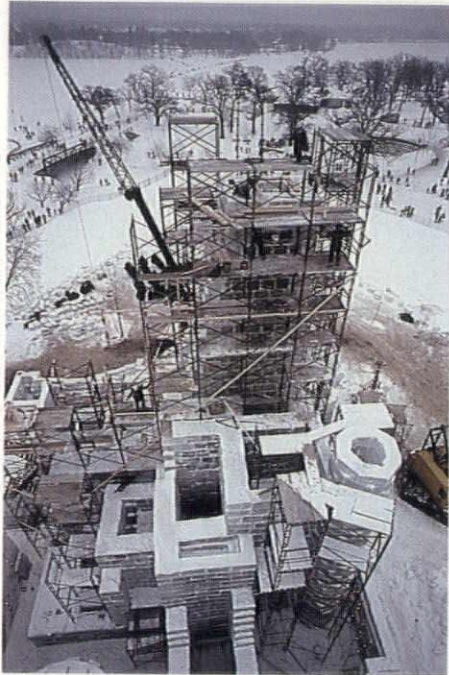
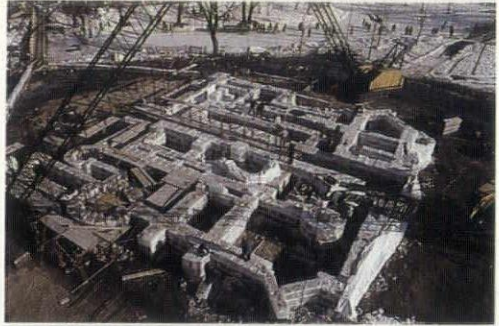


A wooden sluceway (above) proved to be the most efficient method of transporting the ice blocks from lake to construction site. Workers quickly learned how to handle the 600 to 800 pound blocks under many weather conditions. If the temperature was too warm, blocks could slide down the chute unassisted and be picked up easily (below) by one of the two cranes on site.





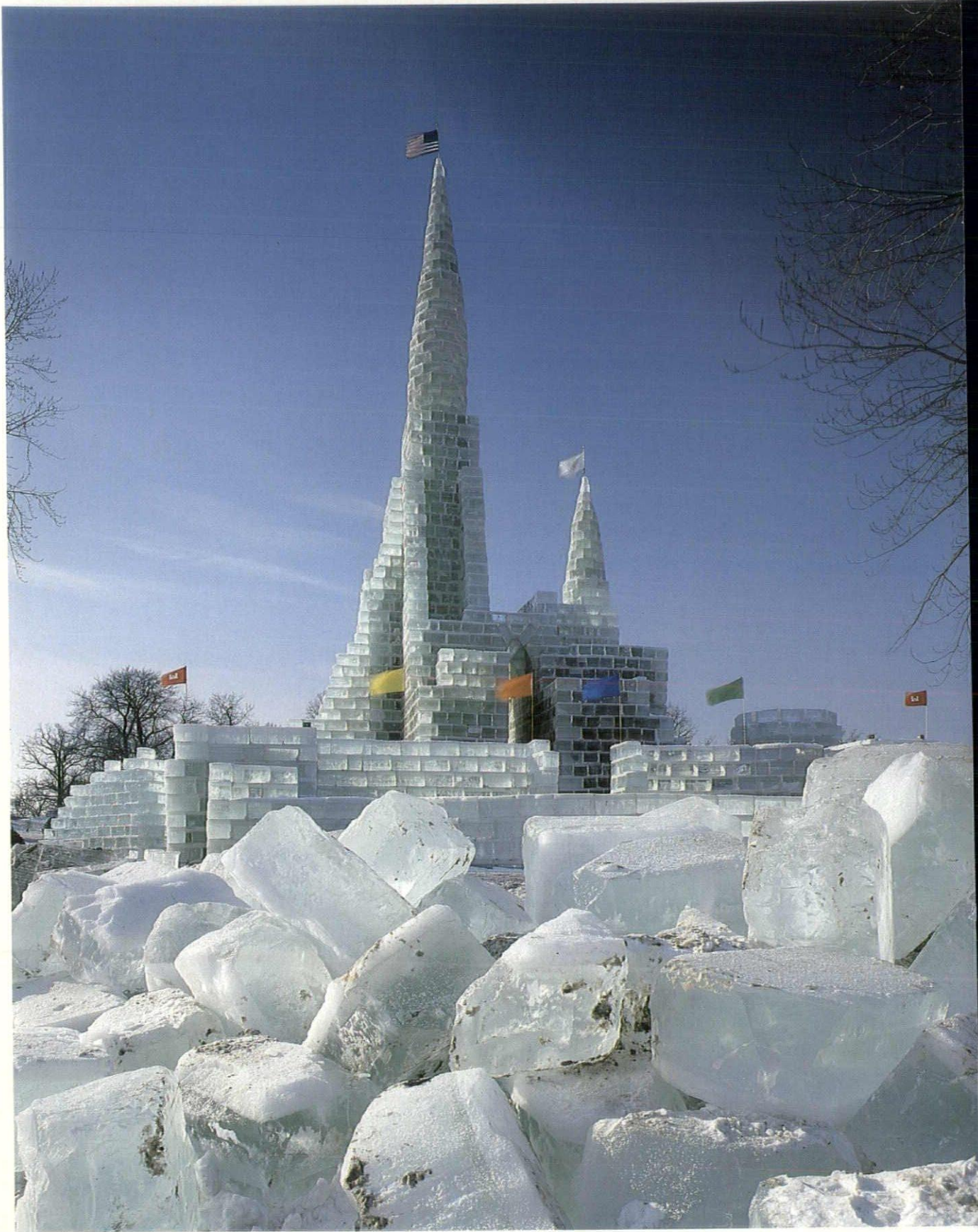
Because of unusual weather conditions, some delays occurred in building the icy lower portion of the palace (right). Beginning with below zero temperatures (when ice blocks crack if handled), followed by a warm spell (when ice blocks lose compressive strength), construction was slow and deliberate. With an estimated bearing weight of 6.3 million pounds, wood pilings and a concrete foundation were required.



Like ants on a hive, workers scrambled over swaying scaffolding (above) to complete construction in time for the Winter Carnival. Because of the risk of a "melt down," metal scaffolding could not be tied off to the palace towers. And to minimize accidents only two cranes were employed in non-overlapping arcs, restraining the construction pace to 300 blocks per day, down from the hoped-for 800. The palace was topped off (right), not with the customary pine tree, but with an American flag implanted in a nosecone of ice that brought the height to 128 feet, 9 inches. Due to the unseasonable weather and the strict deadline, the architects were forced to cut back the scope of the project. Designers eliminated towers from the palace scheme to retain its compositional balance. Though not as grand as originally envisioned, the palace still attained a majesty and fantasy-like quality that will be remembered for years to come (below).









# THE ICE PALACE

More than any ice palace before it, the 1986 palace, with its delicate spires, evokes images of wintry, fairy kingdoms. Ellerbe palace designer Karl Ermanis admits to more than a casual liking for the work of Maxfield Parrish, Gaudi and the castles of Mad King Ludwig of Bavaria. "If there is any Disney in the design," said Ermanis, "it's partly by accident. After all, Disney mimicked Ludwig." The 1986 ice palace was up for about two weeks, yet in that brief time saw more than a million visitors, according to Winter Carnival officials.



For Ellerbe architects the ice palace was a labor of love. Not even sub-zero weather or demolition of the palace could dampen the spirits of the design team as they posed in front of the wreckage on February 20 (above). Back row, left to right: Michael Elavsky, architectural renderer; Chuck Hopwood, electrical engineer; Scott Berry, architect of record. Middle row, left to right: Tatyana Shekhner, wife of the structural engineer; Karl Ermanis, project designer; Michael Shekhner, project structural engineer; Rob Meese, project architect; Pat Hunt, lighting designer; John McGraw, structural draftsman. Front row: George Wojack, architectural draftsman; Peter Albin, model builder; Kate Leslie, communications coordinator; Judith Patzke, design assistant; John Jurewicz, design assistant. Not pictured: Scott Thorpe, project manager, and Tom Martinson, planner/mythologist.





Of all the new shopping centers built in recent times, those which downplay what merchants love to call "festive retail" may prove to be the most satisfying and durable. Not every one feels at ease being on display, as these specialty centers seem to treat us, while shopping for pillow cases or down jackets.

To be successful, a retail center must be unique enough to draw the moneyed shoppers from their customary stores; it also must not be so exclusive as to scare away the bargain hunters.

Strong on both accounts, St. Anthony Main is a paragon of retailing, justifying its promoters' claim as a place of both tradition and trend. It has a unique blend of cozy shops and trendy boutiques that keep the customers coming back. And the center's understated architecture, it is clear, has played an important role in this success.

Born of the convictions of forward-thinking developer Louis Zelle, St. Anthony Main opened its doors on the Minneapolis riverfront in 1977 in an area untested for retail of any sort, let alone "festive retailing." Persistence paid off and, after a slow start, the shopping complex has become a resounding success.

Now Upton Associates and Zelle's Jefferson Company have completed the last of four phases making St. Anthony Main one of the largest specialty shopping centers of its kind in the nation. The new addition of 90,000 square feet brings the total to 252,000 square feet and increases the number of stores from 60 to 90.

Phase IV, designed by Meyer, Scherer & Rockcastle, Ltd. of Minneapolis, opened in late November 1985. As with previous phases of St. Anthony Main—all designed by Benjamin Thompson & Associates—Phase IV retains the essential character of the original complex: Shops are housed in a series of historic buildings on Main Street that are gutted and adapted to the retail scheme with new in-fill construction.

M, S & R, however, took the opposite approach from current shopping mall strategy. Rather than revealing the whole of the spaces, people are strung through on a sinuous, winding path. With each turn the shopper is stimulated by the promise of more to come. "A frequent image in our minds during the design development," says Tom





# Expanding on a good idea

M S & R adds on to St. Anthony Main



Photos: Burt Levy



Storefronts may vary; honest materials tie them together



*Rough finish beams and sand blasted brick in Phase IV repeat the general theme of the original St. Anthony Main but with a subtle difference: portions of the interior are carved out a full three floors (right) to open the space and give relief from the more constricted passages. "Opening the three levels allows customers to see that there is more than just the level they're on," says David Solomon, project coordinator for St. Anthony Main. Though the materials of the walls and ceilings may change with each jog (left and below left), maple flooring lends continuity to the maze of passages and buildings that comprise the shopping center.*



Meyer, principal-in-charge, "was of a medieval town."

Despite the surprisingly diverse collection of materials and building styles involved, M, S & R has succeeded in melding the parts in a frank and informal manner that holds together well. "Our concept was one of 'assemblage,'" says Meyer. As in a collage painting, what the architects envisioned was a pastiche of architectural parts that worked together while maintaining their individuality.

M, S & R developed a parti that sympathetic to the existing development. "We tried not to be too influenced by other developments in the area but instead studied the essential nature of the industrial buildings found there," says Meyer. From this concern came their approach of letting each of the historic building's materials be what they are—steel, brick, girders, stone piers—in contrast to the earlier phases of St. Anthony Main, which are largely heavy timber frames and brick.

Thus, within the historic Martini Morrison buildings stone masonry prevails. Brick and heavy timber bear predominate in the Upton and Iron works buildings, much as in the original St. Anthony Main. And, where pedestrian circulation passes through the ground floor of the Pracna restaurant, brick walls, dark oak trim and stamped tin ceilings are the order.

As the new addition weaves through the many different building volumes there is one common denominator: the floor. While walls, ceilings and lighting fixtures are changing overhead and around, the floor remains the same reassuring strip maple flooring established in the first phases of the complex. Except in the theaters and theater lobbies, where tradition dictated carpet, the architects wisely replicated the polished wood floor in all public spaces.

The result is a subtle transition from old to new and back again. And though Phase IV lacks the sense that each floor is the main one as Phases I–III do, it does offer a variety of spaces and shop configurations, unique for each store.

Overall, the new addition to St. Anthony Main repeats the success of the original shopping center. Its subtle innovations keep the place fresh and inviting.

*B.N.W.*

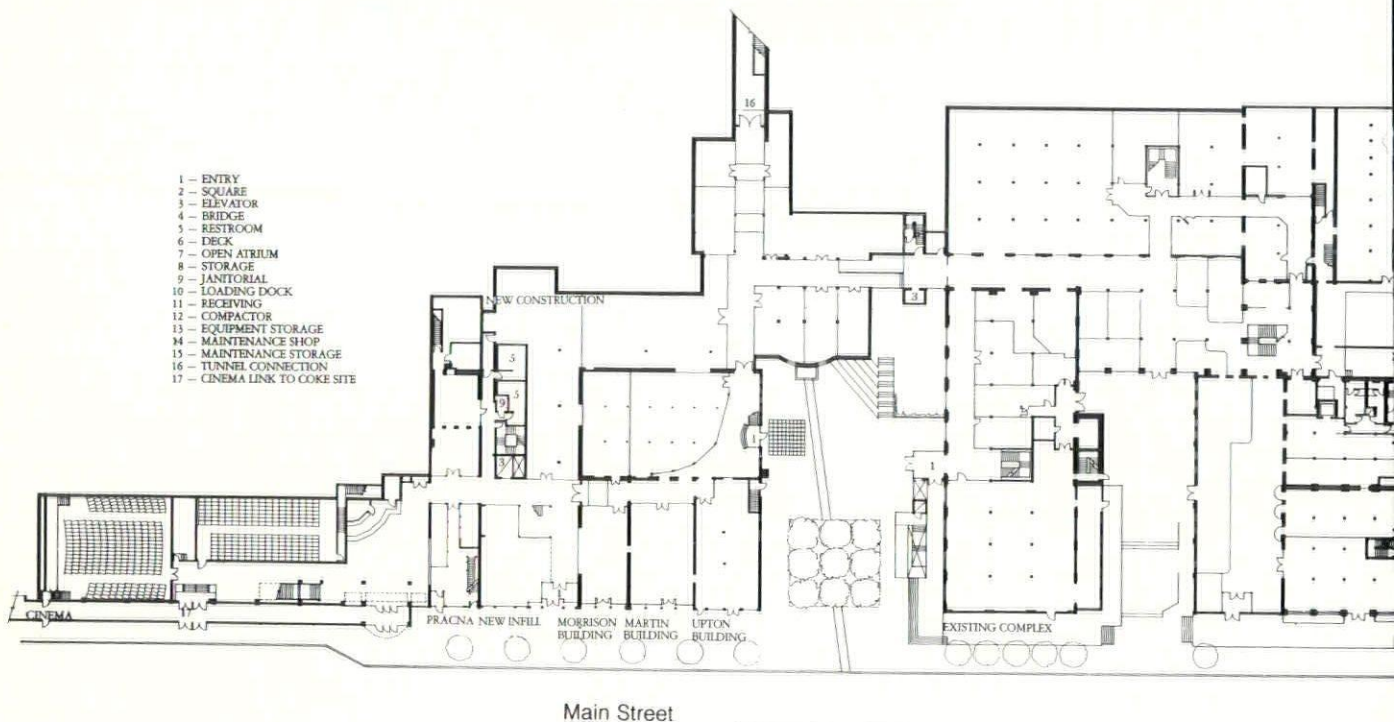








Each facade of St. Anthony Main's expansion is different (left) as if built over several decades of architectural styles. Indeed, this is partially true, for packed in between authentic historical buildings—such as the Pracna, Martin-Morrison, and Upton buildings—is new construction that pretends to be old. The new movie theater building (left) puts on Art Deco-ish garb transformed by today's materials and aesthetic sensibilities. Matching floor heights to the Morrison building, M S & R designed a facade for infill (right, far left building) which shows a "history", albeit faux, in changing from brick to metal cladding on the third level. This building also serves as entrance to Phase IV, though it lacks the prominence associated with entries. Because of extremely tight site boundaries (see plans), all of Phase IV faces Main Street. With such strict regimentation of building facades, a clear delineation of major entrances is needed to separate shops from shopping center. Phase IV is connected to the earlier phases of St. Anthony Main by a sky bridge on the third level (far right of photo, right) and a tunnel on the first.



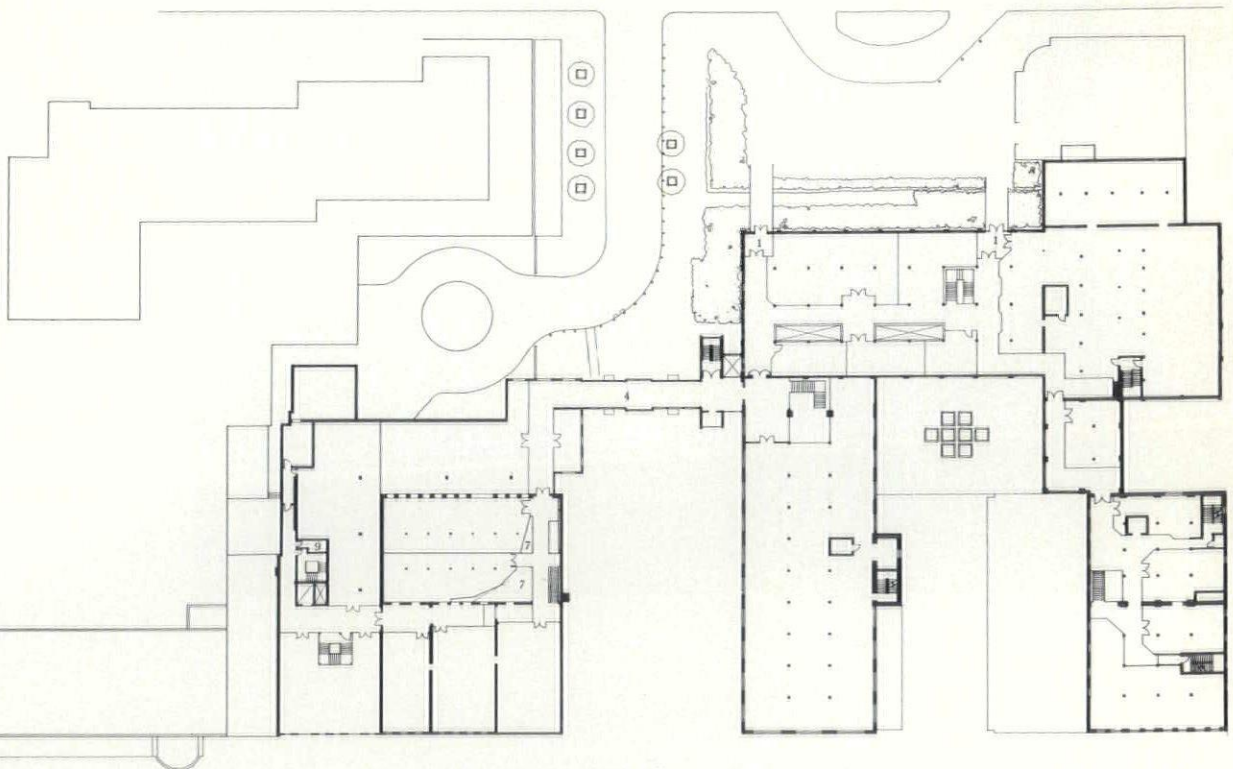
### Ground Floor Plan



The new old Main Street:  
an eclectic approach to history



Second Street S. E.



Main Street

Third Floor Plan



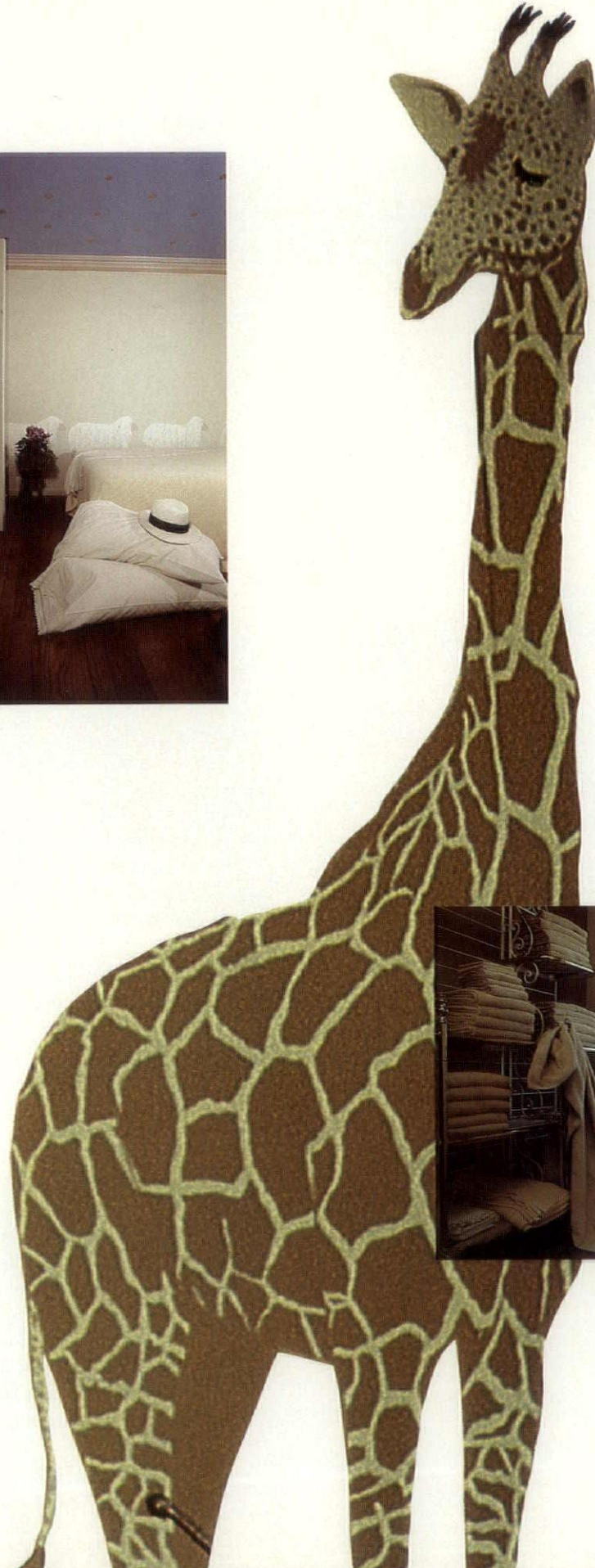
# Whimsy on walls



Photos: Peter Kerze

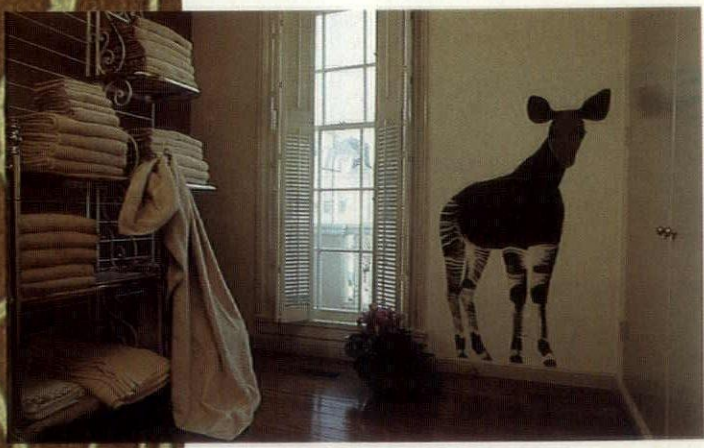

Constance Scott makes  
landscapes of rooms





Take a painter's eye for color and line, a landscape architect's ability to soften space, a whimsical sense of humor, and you have a magic wand for transforming dull interior spaces. Constance Scott does just that. Putting paint to walls, floor, and ceilings, the moving spirit of Art 4 Architecture makes a business of turning nothings into somethings.

The variety of her work is dazzling. A trompe l'oeil column in an architect's office. A romantically stormy ceiling in an Italianate house. Sheep marching across a bedroom wall. Whimsical creatures in a nursery. Whether subtle or direct, the result is utter delight.



*For a man who wanted to come home to relax among animals, Scott painted an okapi in the dressing room (above) and giraffes munching leaves above the living room door jam (left). Around the bedroom march twelve white sheep—and one black one.*



Scott entered painting by the side door of landscape architecture, which she practiced and still does. "But I always painted," she said in a phone interview from her San Francisco studio. "I'd do something fun for friends' room and I belonged to a gallery in Boston. Then one of my friends asked me to paint free-hand flowers on the floor



For two women designers who opened an interior architecture firm, Scott created an appropriate and unforgettable image (above). Their building in San Francisco became a blueprint, with the building's pilasters tastefully accented.

a women's clothing boutique in Quince Market. After that I thought maybe I could make a living painting. I ran an ad, and I've been doing it ever since.

Based in San Francisco since 1978, she also has a home in Biwabik, Minnesota. There she frequently works with architects Damberg, Scott, Peck and Booker of Duluth and Virginia, Minnesota. Her work for them includes the Corinthian column (pictured on overleaf) in the firm's Virginia office, color selection for a former linen company turned office in Eveleth, and the mural in the Giant's Ridge ski chalet. A multi-talented resource, she now paints her unusual designs for a business, practices landscape architecture as her hobby.

L.M.





*For a baby's nursery, mother wanted a unicorn and Pan, and Dad wanted an oak tree. Scott supplied both in a soft mural that creates the baby's own mythical environment. The mole pictured right with Scott even happened to resemble a close family friend. Scott, like her works, exudes gentle whimsy.*

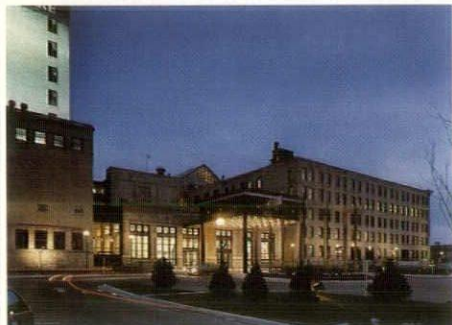




# A market for design

Making tangible the resources of a visual profession

Photo: Balthazar Korab



Architects Kaplan, McLaughlin, Diaz of San Francisco, and Winsor/Faricy of St. Paul have transformed the defunct Munsingwear factory into a resource center for interior designers and architects (above). To tie together the original five buildings and to create a common space, an atrium (opposite) was created from the former truck loading area by covering it with a truss roof.

By Dan R. Fox

*International Market Square, the design center and trade mart which occupies the former Munsingwear factories near downtown Minneapolis, has been open more than a year now. AM asked Dan R. Fox, a prominent interior designer who heads the interior design division of Ellerbe, Inc., to evaluate Market Square's impact from inside the design profession.*

I confess to initial skepticism about the prospect for International Market Square's success. The proximity of the Chicago Merchandise Mart seemed to argue against it, and I did not believe that a former Munsingwear plant would draw a sufficient cross section of furnishings and product resources to fulfill its aim.

I am pleased to report that I have had to reevaluate my forecasting skills.

Market Square had its inception in its predecessor, the Harmon Court Design Center in Minneapolis. Harmon Court was limited in its range of offerings, but planted the idea that the Twin Cities should have its own centralized design resource.

Kathy Koutsky, the moving force behind Harmon Court, and Mike Ruhr of Omni Venture, Ltd. developed International Market Square, a \$27-million, 700,000 square-foot complex to become a center of design resources, i. e. product showrooms, but also a visible expression of the design community. In that, Market Square has succeeded.

Indeed, perhaps the single most important aspect of Market Square is its symbolic value. I have maintained for a long time that the Twin Cities does not have a definable "design community." My opinion changed the first time I went to IMS for an event, the three-

day Designers' Saturday sponsored the American Society of Interior Designers (ASID). After years of attending Minnesota Society of Architects ASID events in various facilities throughout the Twin Cities, it was refreshing to identify with a place that was "our own."

Another healthy aspect of the facility is the attempt to bring together resources not only for residential contract interior designers but for architects as well. An additional thrust toward that new goal is the recent merger of the Minnesota Society of Architects and the Minnesota Association of Landscape Architects to IMS. The MS/ALA offices also serve as administrative headquarters for ASID, the Minnesota Graphic Designers Association, and the Minnesota Association of the Society of Landscape Architects. Future cross-fertilization at Market Square will be fruitful to all designers.

International Market Square's location at Glenwood Avenue and Lynd Avenue North in Minneapolis initially struck me as a negative. It is hardly central to the business district of either Minneapolis or St. Paul. One should note, however, that marts in other major cities except for Chicago are on the outskirts of the city or in suburban areas.

One advantage of IMS' location is on-site free parking for 1,000 cars, which is unfortunately inadequate for capacity crowds. In addition, it is readily accessible via highways 35W, 194 and 100.

Entering IMS via the main doors on the newly created Market Street is a pleasant experience. The reception counter is generously scaled and functions well even when there is a crowd. En route to the atrium from the foyer is an appropriate element, a linear display area featuring changing design exhibits.

On the opposite side of the entry corridor, however, is a confusing potpourri of artificial plants, travel agency, cash shop and convenience deli. Frankly, these shops need to be better designed and organized or moved elsewhere.

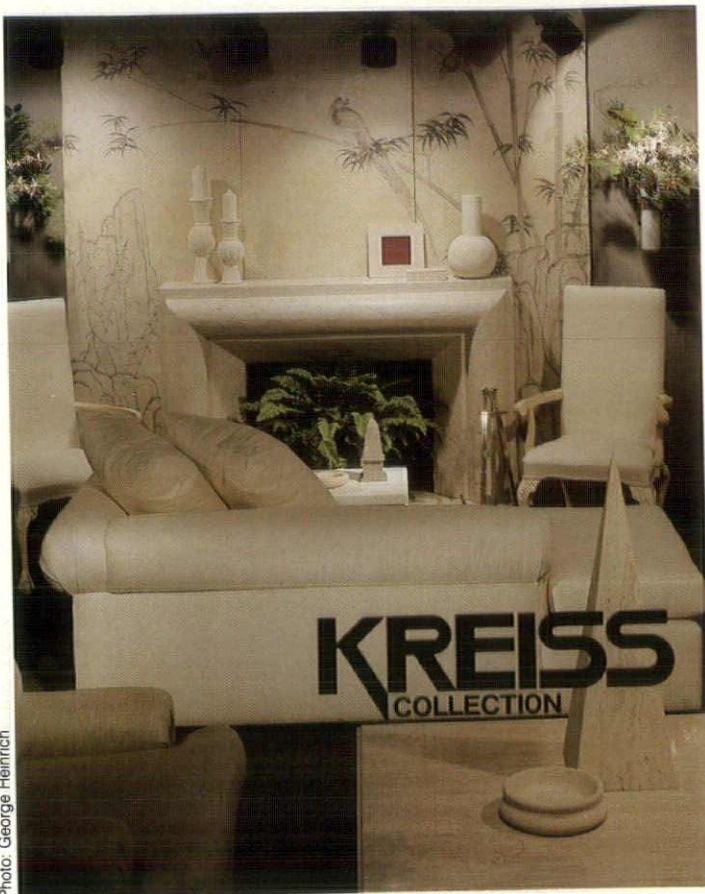
The two-story atrium is the central element that ties the complex together physically and architecturally. It plays an essential role in orienting the visitor.

The atrium is an elegant solution achieved by creating a skylit space from the former exterior space between the

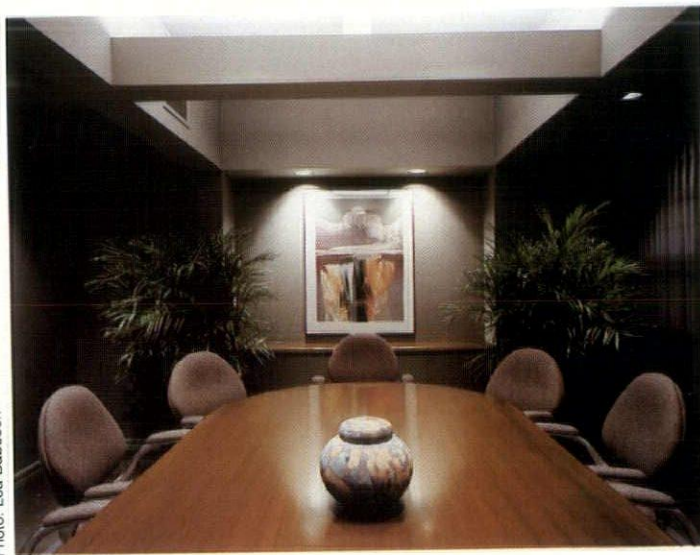








The mix of showrooms at International Market Square makes it a veritable feast of design possibilities. The lush Sayre/Strand showroom (above), designed by Phillip and Associates, offers residential furnishings, fabrics and accessories. Haworth (below) displays its office systems and fabrics in a tasteful setting designed by Kalbac and Associates.



original five buildings on the site. The entire building envelope and its elements are of beige, making a neutral backdrop for special banners or other decorative effects for the many events held there.

This neutrality means, however, that for the majority of the year the atrium while always pleasant, imparts a bland impression, particularly during the day. In my opinion, the atrium needs a large focal element which intercepts the space and gives it a signature.

Inside International Market Square directional signage leaves a great deal to be desired. Other visitors to Market Square have consistently expressed similar complaints. Showrooms are numbered, but maps are hard to find. Finding restrooms can be a lesson in perseverance.

The most negative observations I have relate to the abysmal presentation of meeting rooms. Most of the meeting rooms are located on what is euphemistically referred to as the concourse level. They are, however, obvious leftover space in the basement. Lighting, sightlines, noisy mechanical systems, ceiling clearances and column placement all compete with, rather than enhance, a presentation or discussion.

The fourth floor offers some better alternatives as far as size and sightlines, but if all the spotlights are turned on, you may think you're in a tanning booth. With IMS' commitment to conferences and special events, I hope that improvement of meeting rooms will be high on the agenda.

As for other amenities, the restaurants and bar are excellent in a self-contained environment like IMS. Two attractive alternatives exist for lunch in the atrium. The Atrium International Cafe features a cold and hot fixed price buffet. The Primavera restaurant features American nouvelle cuisine, with presentation and calibre of food and service as elegant as any in the Two Cities. Banquets in the atrium, which are catered by the same kitchen, are also excellent.

One general comment about the design level of the showrooms is in order. The overall quality of finish, detail, and spatial organization of elements is consistently high. The prevalent impression is one of discretion and taste.



## Elegant showrooms of fabrics and furniture, carpet and tile

wish, however, that one of the showrooms might have broken out of the Midwest conservative mode and made a conceptual "statement." For example, the Tuohy showroom's minimalism or the architectural conceits of Tom Hendrickson & Associates would make the right gesture, but stop short of the tour-de-force.

On the other hand, I am relieved that I am not bombarded by Post-Modern design sets, which have reached the saturation level. Still, a community which supports the Walker Art Center should also sponsor bold conceptual design in a design center.

Two major sections of showrooms are available to the trade. One is called the Home Furnishings Mart, which generally houses the bread-and-butter residential lines. Retail furniture stores come to quarterly markets in this north-section of Market Square to buy for a year.

The other section, the Design Center, displays a variety of architectural, residential and contract furnishings and effects in showrooms on five levels around the atrium.

Though all of the showrooms cannot be mentioned, I can best illustrate the resources IMS offers by listing prototypical showrooms in various market categories.

The first category should appeal to architects and residential and contract designers. It includes displays of unusual, often European, bath and kitchen appliances, fixtures and casework. Fantasia, which carries fixtures and tile, and Whill kitchens, and the highly defined appliances of Prestige Market are examples.

For building materials and supplies, In Glass, Shaw Architectural Millwork, Marvin Windows, Warren Shade, and Wunder Klein Donahue Brick are particularly useful. CW Design, with etched glass, and Gaytee Stained Glass are located on the first floor off the atrium.

For carpets and rugs, Art Tex, Benning Rug Company, Weskuske, and other Oriental Rugs offer a range of styles from antique oriental to elegant custom-designed rugs. A new contract flooring showroom recently opened.

Hirshfield-Warner offers paint and wallcovering in its large showroom on



Photo: Phillip Macmillan James

*Shaw Architectural Millwork's showroom (above), designed by Bernard Jacob Architects, makes a maze-like display of walls, window frames, banisters, even scaled down doors. The Tuohy showroom (below), in contrast, takes the minimalist approach. The only decorative elements around the elegant office furniture are pots of mums and the building's original mushroom columns.*



Photo: Bathazar Korab



## Industrial space turned upscale



Photo: Lea Babcock

The former exterior walls of common brick have become windows into small worlds of design. Along the upper corridors (above), the truss roof and skylights give Market Square an expansive feeling. Louis J. Molnar Associates (below) took two floors to make a dramatic presentation of its office furnishings and accessories.



Photo: Lea Babcock

the second floor.

Fabric sources are a problem for independent interior design firms. They cannot stock everything known to western man, but sending for samples is laborious and time-consuming. Fabric showrooms at IMS, which include Architex, Gordon Maxwell Groundworks, Maharam, and M Wallcoverings and Fabric, have already proven of great convenience to residential and contract designers.

Several residential showrooms, including Gabbert-Sorenson, Hamp Row, Marjean Telke, and Sayre/Stratton feature a quality assemblage of contemporary, traditional, and eclectic furnishings.

Contract furnishings are well represented by Haymaker Marketing, Depth Marketing, Haworth, Knoll, Louis J. Molnar Associates, Sunar Houseman, Tom Hendrickson & Associates Tuohy, and the Wilmert Collection.

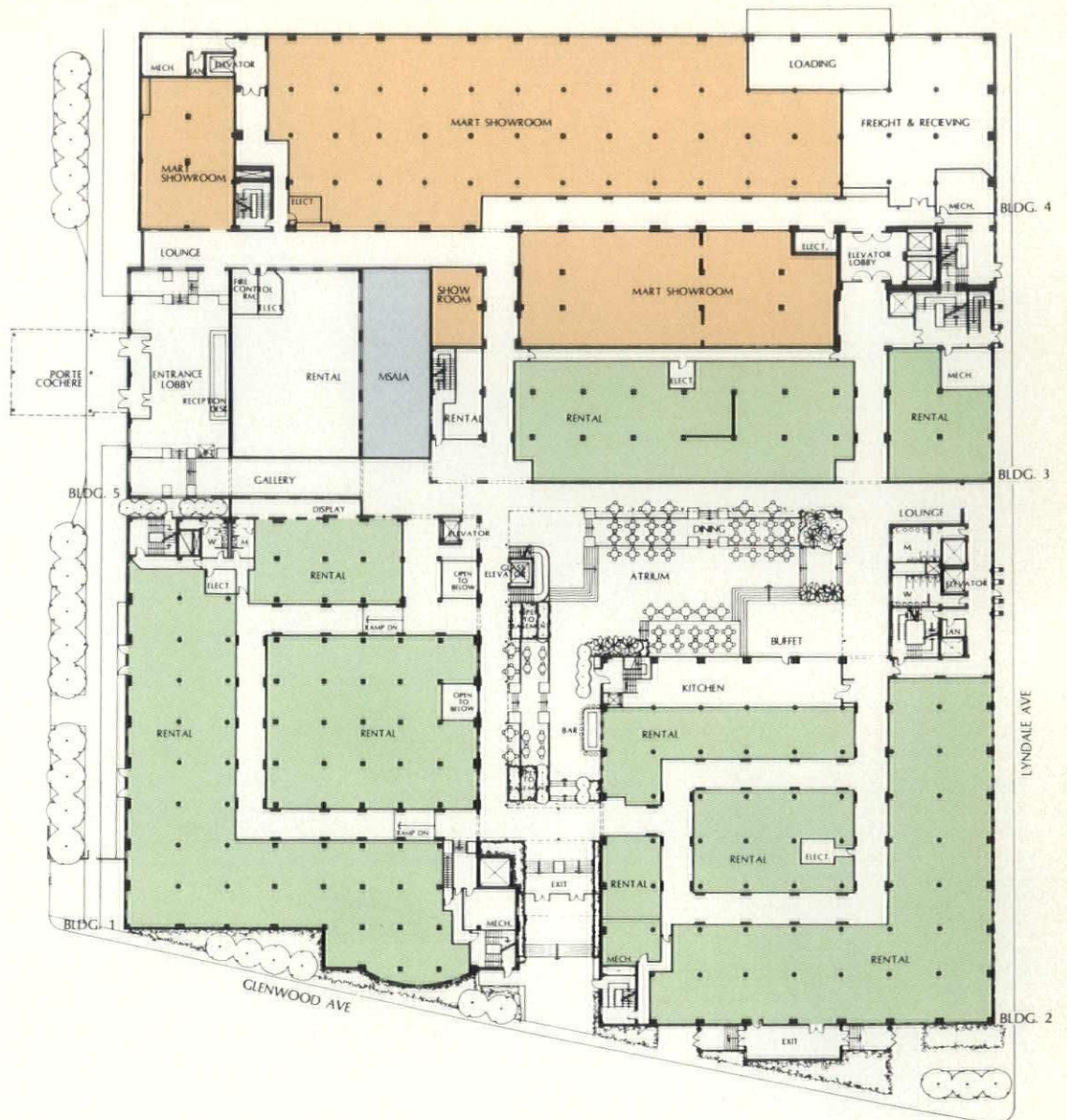
With the eclectic direction furnishings are currently taking, several showrooms should be of interest to architects and designers. Indigo offers antique oriental chests, rugs, and objets d'art. Scholes and Ted Weinberg Associates stock a melange of contemporary accessories, and Whitehall LTD shows antiques.

The intent of International Market Square to create one-stop shopping for the trade and its clients is already being realized. I would like to see additional sources of quality contract and "transitional" furnishings (which bridge the gap between traditional and contemporary) to achieve a better balance with the residential sources. In addition, more architectural sources, such as contract lighting and ceiling materials, would be desirable.

As a concept, however, International Market Square has already proven itself. It is only a matter of time before Market Square becomes a comprehensive resource. The more the design community uses it, the faster that goal will be reached.

*Dan R. Fox, a member of ASID, a vice-president and board member of the Minneapolis architectural and engineering firm, Ellerbe, Inc., and a director of iNSiDE!, its interior design division.*





Though International Market Square's main purpose is to offer products to interior designers, architects and their clients (in rental areas around atrium), it has other functions as well. Showrooms in the trade mart (at top of plan) open for quarterly markets when retail furniture buyers come to select their year's inventory. The atrium, with its two restaurants, functions as a come-on for the design professions: It is open to the public, but individuals must have a designer to visit the showrooms surrounding it. With its public tours, seminars, and designer-a-week program, International Market Square is marketing design services as well as design products.



# Sporting with northern form

Damberg, Scott, Peck and Booker design for skiing



Driving through northern Minnesota is hardly an architectural adventure. The typical building has all the interest of a bowling alley with a fake mansard roof.

The firm of Damberg, Scott, Peck and Booker of Virginia, Minnesota broke that mold when it designed the Giant's Ridge Ski Area near Biwabik in 1984. In this recreational development the architects have aimed to develop a regional architectural style based on the

vernacular forms of the Scandinavian and Eastern European people who live on Minnesota's Iron Range.

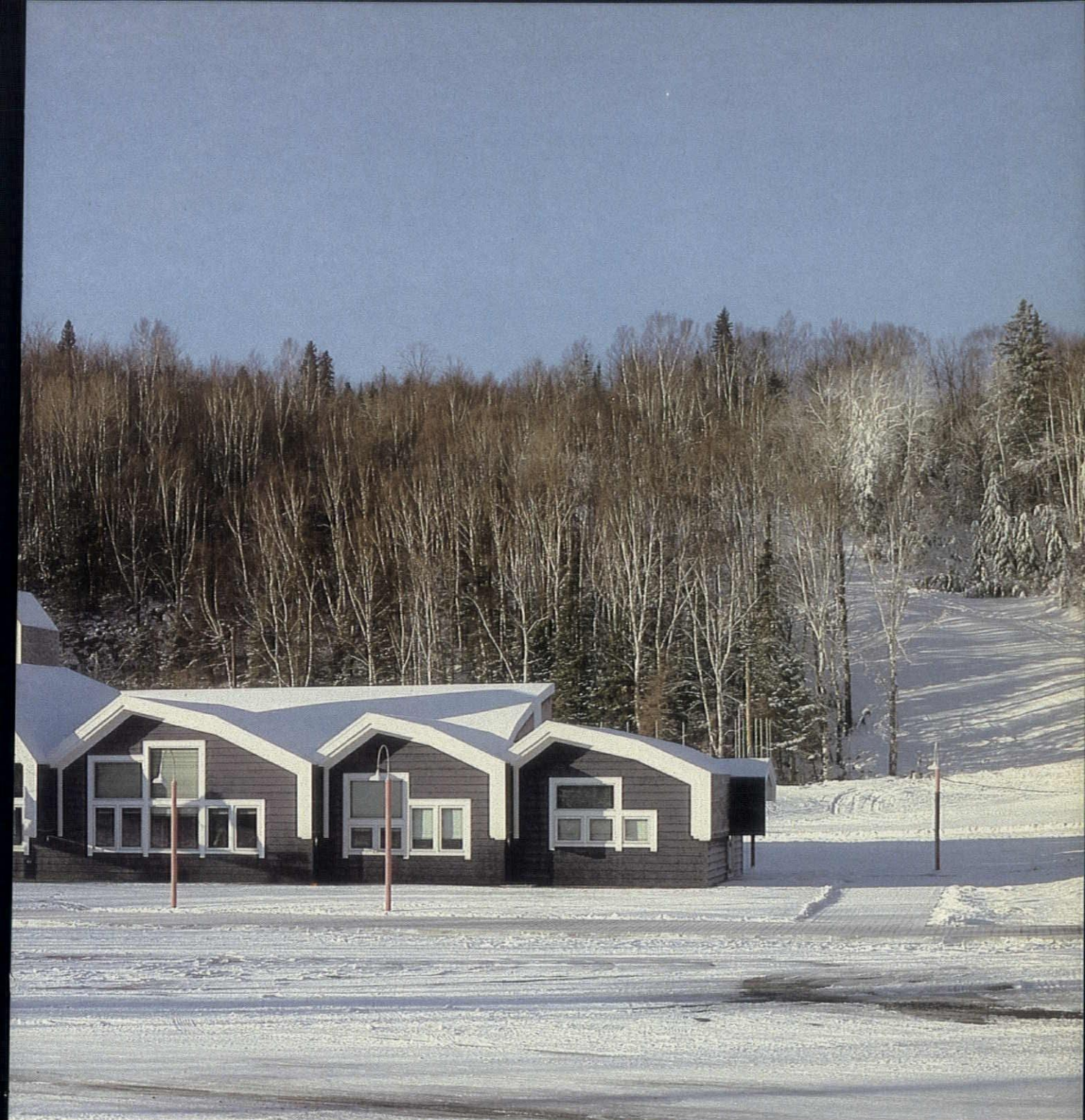
The two buildings built at the recently upgraded Giant's Ridge Ski Area—a chalet and a cross-country training center—then, do not resemble the typical ski buildings of Alpine tradition or contemporary style. The only building the chalet does resemble, in fact, is the Wick residence, a house by the same architectural firm and a 1985

MSAIA Honor Award winner.

"I tried to get away from the asymmetrical gambrel roof which we used on the Wick house," says David S. Mela, designer with the Damberg, Scott, Peck and Booker office, "but I kept coming back to it. It's a regional image and it is a strong element in the building space cleared for the buildings."

Indeed, the site called for a strong design. Most of the trees had been moved to make a flat area for the buildings





the base of the ski hill. Though the program demanded a one-story chalet for both efficiency and handicapped accessibility, the building needed vertical elements to form a silhouette against the beautiful hill behind it.

The march of barn-like roofs toward a central clock tower does the trick, giving the chalet an immediate—and appropriate—identity.

But the willfull playing with ethnic forms does not stop there. The eccentric

but strong form of the chalet's entry facade gives way to a totally different form on the ski-hill side of the building. That half of the building has a one-sloped roof a la Alvar Aalto. Its flat side faces the hill.

Exterior details, such as cedar siding and unusual window shapes with heavy wood trim, connect the two pieces, but in form they are like two buildings butted together. Even two colors of stain are used—to provide clues to differing

interior functions. A postal blue defines the entry side, which houses administrative functions. The ski-hill half, with its public functions, is painted "the red of a chamois shirt washed five times," according to Salmela.

Behind all of this play of form lies a theoretical explanation. "In a recreational space," says Salmela, "people should feel relaxed. They should not be intimidated by too much order. The initial architectural statement with its sev-



## A pair of colorful buildings



Photos: David Salmela

*The chalet at Giant's Ridge shows a different face to those arriving and those skiing. From the ski hill (above), the one-sloped roof gives it a functional look. The entry facade (overleaf), with its procession of rural forms, has a more whimsical presence.*

eral forms makes it easy to design future expansion. And people feel comfortable here.”

The design of the second building at Giant's Ridge—the cross-country training center—gave Damberg, Scott, Peck and Booker a chance to test this theory.

The training center serves a less public purpose than the chalet. At present, it functions as an athletic and social center for skiers doing cross-country training at Giant's Ridge, but its

facilities—an exercise room, sports medicine center, lounge, and 48-person dormitory—give it the potential to become a training center for other sports in the future.

The training center's architecture reflects its less public purpose. No clock tower invites people to its doors. It is a box with a flat face and sloping roof.

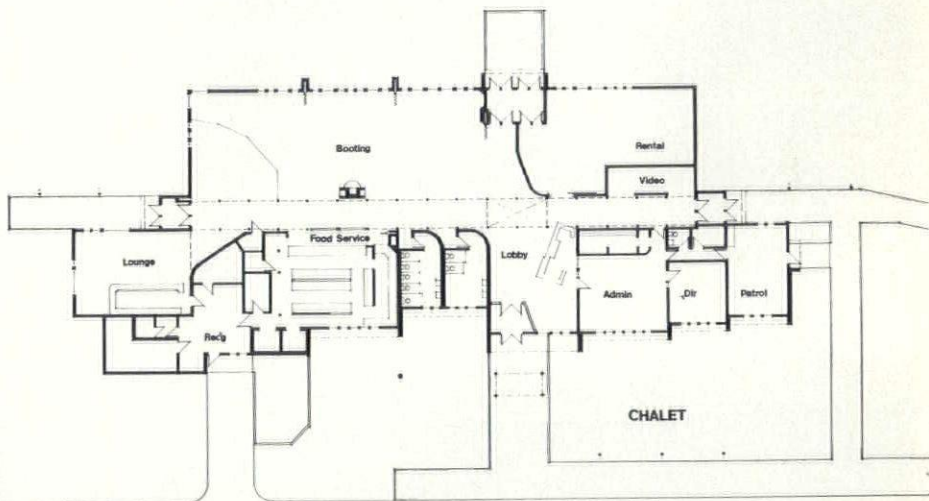
But here again, the exterior expression of differing interior functions—a common area and a dormitory—give



The chalet lobby (below) welcomes skiers with a reception desk and a mural by artist Constance Scott describing the Ojibway legend of Giant's Ridge.

The barn-like roofs house administrative functions (see plan), which are connected to the more public areas by a long corridor. The roof over the booting (right) and rental areas sweeps dramatically toward the ski hill.

From inside, the logic of the patterned window arrangement is clear: The low windows give seated skiers a view, the high windows let sun stream in. At the core of the building is a skylit square under the clock tower. "People seem to gravitate there just to stand and soak up the sun," says Salmela.



**Ground Floor Plan**



The impression of a two-part building. The exterior of the common area, which is more public in nature, has a sloping roof of red stain, both of which relate to the more public chalet. The dormitory, more private in nature, has a flat roof, smaller windows, and is painted blue and red.

A complicated and contrived arrangement of window forms relates the dining center back to the chalet. Large windows with heavy wood trim around



## Building on regional roots



*The cross-country training center (at left of photo above and of elevation) continues the play of color and form established in the chalet's design. The half of the building closest to the chalet, which repeats its red sloped roof and window pattern, houses common areas. The masonry wall defines the shift to more private space—the 48-person dormitory.*

them set up what Salmela calls a “radical” sequence on the entry facade of the chalet.

With the theme established, he began to play variations on it with the maddening thoroughness of an architectural Beethoven. Rhythmic arrangements of large and small windows give syncopation to the facades. Use of heavy wood trim on window surrounds—sometimes all around, sometimes just on the sides, sometimes not at all—

elaborates on the theme. “If we did the same thing on every window,” says Salmela, “people would have nothing to be surprised about.”

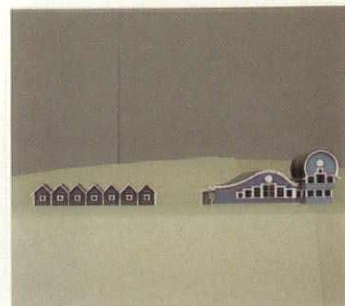
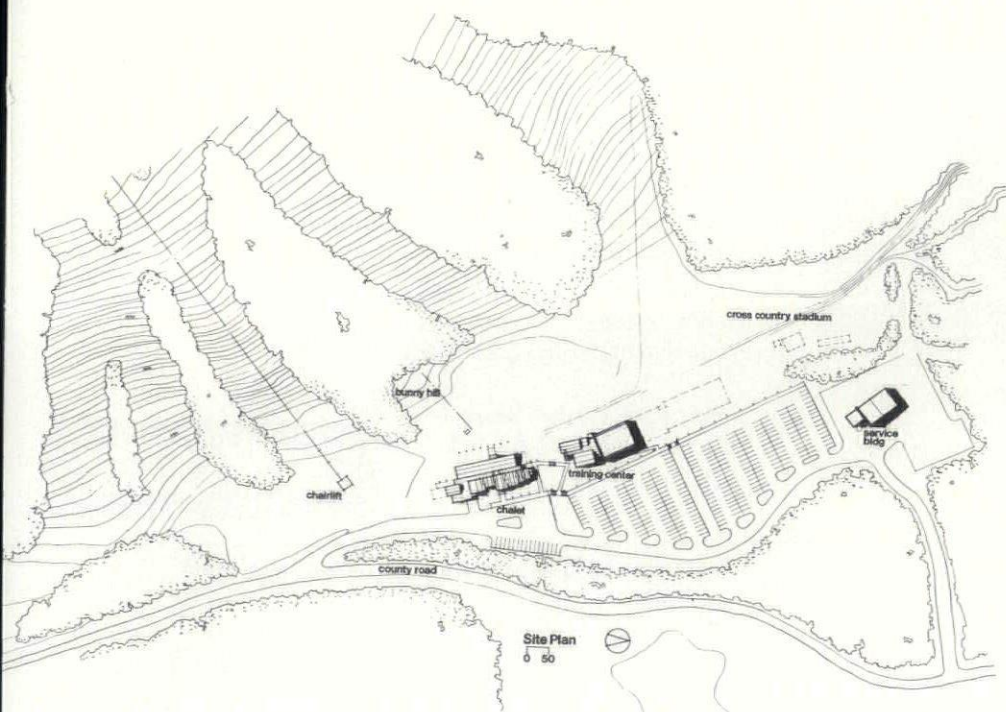
Giant’s Ridge, indeed, surprises. In its two small buildings it packs more architectural wallop than whole towns nearby. Whether it will become the birthplace of a regional architecture for northern Minnesota remains to be seen. But it’s a start.

*L.M.*



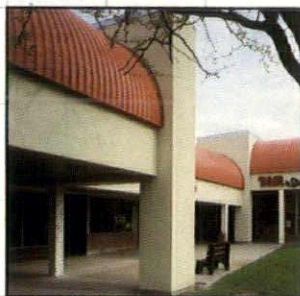
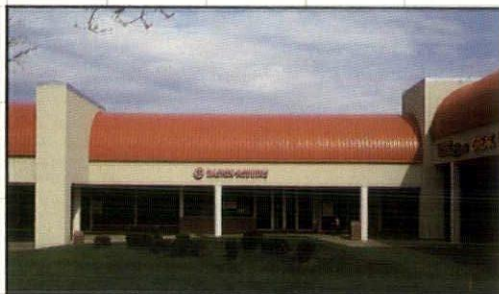


Though the cross-country center's facade is flat, the pattern of stepped windows gives it striking articulation (top). The facilities were put to full use last December when Giant's Ridge hosted the World Cup Cross-Country Race. The Iron Range Resource and Rehabilitation Board, owner of Giant's Ridge, is considering further expansion, with landscape architect Damon Farber Associates doing landscape planning. Damberg, Scott, Peck and Booker's proposal (below) for future buildings again recalls ethnic forms, this time East European.





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Continued from page 22

Pedersen noted the personal links that brought the team together. James Brien of Williams/O'Brien was a former classmate at the University of Minnesota. He and Thompson spent a year studying together in Rome. He and Donald Hanson are working together on the convention center and the adjacent development in Tampa.

But the committee seemed unimpressed. At the end of the presentation, committee member Roland Jensen criticized what he said appeared to be the firm's haphazard organization, saying, "It looks more like a conglomeration than a project with one group in control."

**Ellerbe, Inc.; Hammel Green & Abrahamson; the Architects: Bradley, Sullivan, all of Minneapolis:**

The Ellerbe/HGA team clearly topped the others in use of technical sophistication. Its multi-projector slide and audio show, which cost in excess of \$10,000, smoothly blended the works of two different firms. There were no

reminders that HGA designed the race track and Piper Tower, or that Ellerbe designed the Santa Clara Convention Center and the Hyatt in Sacramento. It was all presented as designed by "The Team."

For most of the first two presentations, the two normally hot competitors were able to project an impressive air of unity. The various members of the team appeared well rehearsed, easily passing the baton back and forth as if Ellerbe and HGA had been working together for years.

Richard Hammel spoke first, telling how he would coordinate the various elements of the team. He was followed by Ellerbe's Donald Eyberg, who discussed engineering issues. Then Bruce Abrahamson of HGA talked about the philosophy of design while Ellerbe's Richard Varda talked about the layout of the Santa Clara Convention Center and other centers.

Varda was fairly specific about the design of the center proposed for Minneapolis. To break down the scale of the massive building, he said the auditorium, meeting rooms and theater

would have to appear to be separate elements. They could be connected by glass-covered passageways.

During the second presentation, in which Abrahamson and Varda spoke, they praised each other's work. Varda said that he had enough respect for HGA that he once applied for a job there. Abrahamson said that he had enough respect for Varda that he wished that he had hired him.

But by the third presentation, the one before the city council, the alliance began to appear uneasy. Sensing that Leonard Parker was scoring points by appearing to be the elder statesman, the team members elected to put the veteran Abrahamson into a stronger role. Abrahamson, who had employed a laid-back style in his two earlier presentations, now appeared more assertive, tougher. Varda, who had been the dominant spokesman in the first two presentations, was cut short in mid-sentence by Abrahamson.

And instead of using Hammel as the lead spokesman, the team turned to a neutral party: Randall Bradley, whose role on the team would have been to

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## Lighting the Open Office

*The traditional downlight  
isn't the answer.  
It was never meant for  
an office full of VDTs.*

*The office at 10 p.m., done right: evenly-lit ceilings and upper walls keep the surroundings cheerful, minimize eyestrain by preventing bright glare spots that overpower VDT readouts.*

Most of today's lighting simply wasn't designed for today's office.

Now partitioned furniture systems block off the light, energy codes demand lower light levels and VDT screens cause eyestrain.

Even the most sophisticated low-brightness downlights dictate the exact placement of computer terminals. If you rearrange the work stations, bright spots of glare appear on the screens.

These problems don't exist in the office shown below. The difference comes from a highly-engineered indirect lighting system that's based on a better understanding of what office lighting should do.

### Keeping glare off the VDTs

There's been much talk about "ergonomic lighting" lately, especially for VDT installations.

Downlighting isn't the answer, even though over 90% of America's offices use

it. Any down light puts a bright source in an unlit ceiling. The resulting strong contrast produces glare on reflective surface: the cover of a magazine, a polished desk top or, unfortunately, a VDT screen.

To correct the problem, you need an indirect system designed with excellent wide distribution. This produces an evenly-lit ceiling which reflects as a barely-noticeable veil. Since the VDTs don't reflect hot spots from the fixtures, workers are more comfortable. And the screens can face in any direction floor plan becomes flexible.

There's a research study from a university that discusses this in depth and we'll send you the results.

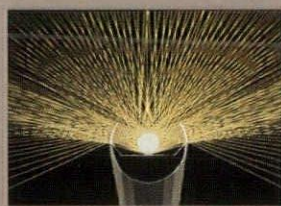
### Getting good light on the work surface

Footcandle levels tell us how much light there is on the work surfaces, but they don't tell us how much light we think there is. And if we don't think there's enough light, there isn't.

Another recent university study of office lighting offers an important new insight: if you add a bright, visible source to an indirect lighting fixture, you'll immediately perceive 10 to 25% more light.

We'll be happy to send you those results too. They show how much the visible light source in this picture actually does. It spreads light evenly over the ceiling and upper walls and, just because it's there, it creates a higher level of perceived illumination.

The fixtures in the photo are 6" Recessed High Efficiency Softshine Indirect Peerless. Under ceilings 8'6" or higher, Softshine Indirect fixtures give more light per watt than any other fixtures. Research computers at Peerless generated this diagram to show how the fixture's lensed optics distribute the light from a single facet into precisely the right viewing area.



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ordinate minority hiring.

Bradley's performance was one of the funniest in the three days of presentations. He strode confidently back and forth in the room, half stand-up comic, half snake oil salesman. While his presentation got more laughs than any other, it also underscored the confusion about whether HGA or Ellerbe would be running the team.

Afterward, confused council members in the back of the room asked each other: "Who is in charge?"

**The Leonard Parker Associates; Setter, Leach & Lindstrom, both of Minneapolis; Loschky, Marquardt & Nesholm of Seattle;**

Maybe it was a joke that Leonard Parker made about Jud Marquardt's bald head. Or maybe it was Marquardt's cracks about the bad grades Parker gave him at the University of Minnesota.

Whatever it was, Parker, Marquardt and the rest of the Minneapolis Convention Center Collaborative projected the image of a team that could work smoothly together.

And at every opportunity, they told the committee that the team had drawn

clear lines to distribute the work. Parker would lead the design, Marquardt would give the technical expertise and Setter, Leach & Lindstrom would manage the project.

The group's ability to logically explain its organization helped overcome its relative lack of flash. They used a short movie to introduce the team members and their work, but its technical sophistication fell far short of the Ellerbe/HGA show.

Points were scored by repeatedly referring to the creative work John Skilling, the principal-in-charge of engineering, has done in long-span steel design. Council members knew virtually nothing about Skilling's work before the interview, but as they were preparing to vote, they were touting him as a major plus for this team.

But Parker was clearly the star of the show, seemingly at ease and almost cocky. More than any other presenter during the three days, he was able to establish an obvious rapport with Fraser.

Parker acknowledged that he has never designed a convention center, but said Marquardt would give the group

the necessary expertise. He compared the situation to hiring an experienced court designer when the Parker firm designed the Minnesota Judicial Building.

And more than any other group that made a presentation, this team scrupulously avoided discussion of what the convention center would look like. During the second presentation, committee member Lyall Schwarzkopf tried hard to pin them down, inviting Parker "to dream with us," and describe the center's design.

In the back of the room, a tense A. J. Wilwerding of Setter Leach held his head in his hands in fear. But this question, like virtually all others, was easily deflected by Parker.

"If I was so glib and so clever that in ten days I could come up with a design," he calmly told the committee, "you would be wasting your money. I promise you I'll get there but it will take some time."

*R. T. Rybak covers architecture and development for the Minneapolis Star and Tribune.*

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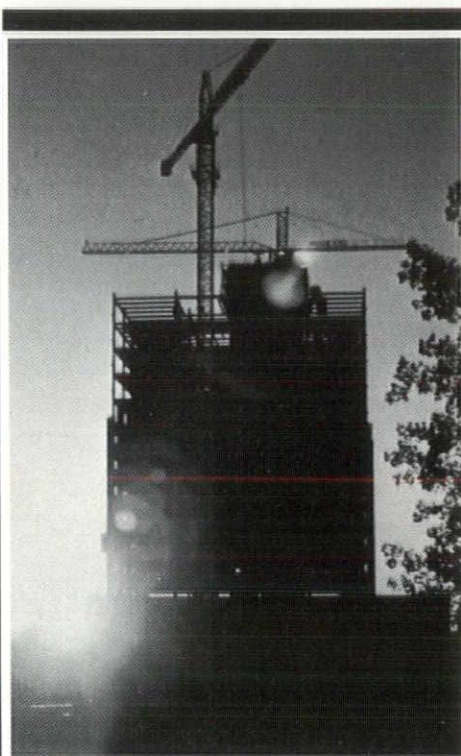
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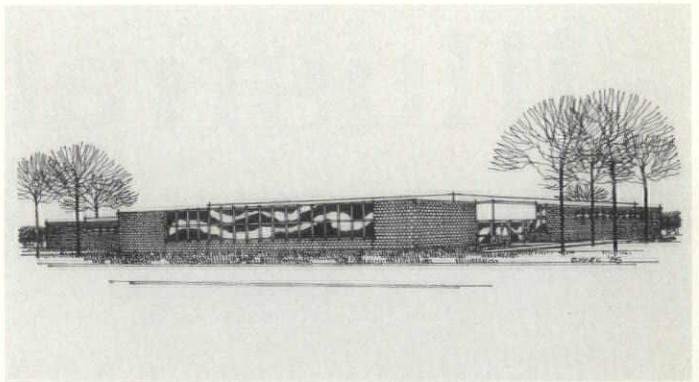


## coming soon

**Onestroo, Rosene, Anderlik & Assoc. Inc.**  
**Project: Chaska Municipal Services Building**  
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Onestroo, Rosene, Anderlik Associates, Engineers/Architects, recently completed design of the Chaska Municipal Services Center. The 26,000 sq. ft. masonry building was bid 5% under budget. Design

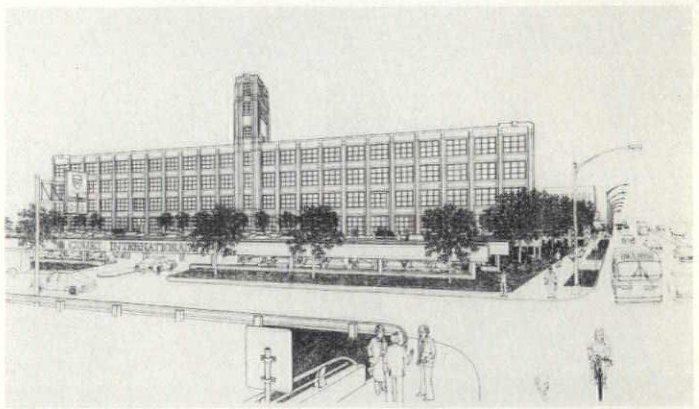
criteria called for a low-key but professional image. The architectural response was a structure built into the side of a hill to reduce the visual impact on the surrounding area. Colors include earth tone burnished block and metal panels and warmgray colored glass. (612) 636-4600



**Henkeny, Kell and Associates, Architects**  
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The renovated International Harvester Building, is being developed by The Estes Co. The 1915 warehouse building will re-establish itself as a landmark Twin City location and will contain over 100,000 s.f. of office space.

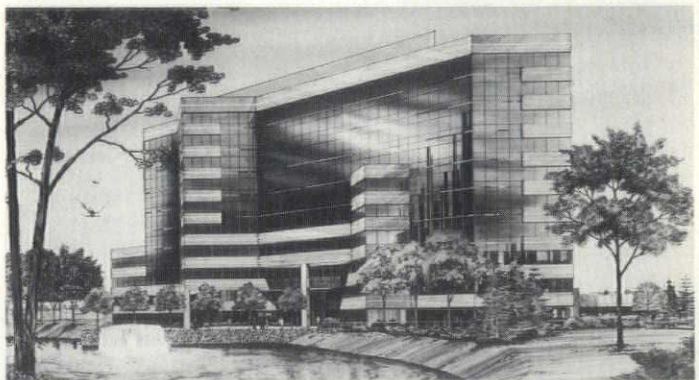
The interior will feature two 80-foot tall skylit atriums and six high-speed, glass enclosed elevators. The 18'-6" floor to floor height enables the addition of mezzanine levels. Included will be a two level parking deck in front of the historic building facade with space for over 800 cars. (612) 645-6806



**Opus Corporation**  
**Project: Gateway North**  
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Opus 2 and fronting on County Road 18, Gateway North is scheduled for completion in March. The interior of this ten-story, multitenant office building is finished Minnesota Cold Spring granite, indigo-green glass curtain wall, and bands of stainless steel. A heated

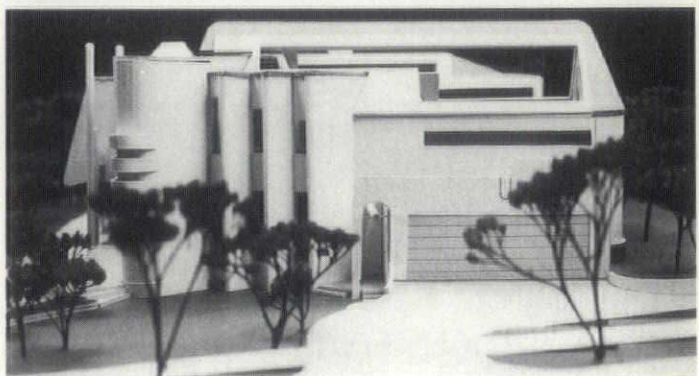
glass arcade links Gateway North to a low-profile, two-level, granite clad parking ramp. A public restaurant with terrace seating overlooks a sparkling pond and fountain. The lobby is elegantly finished with polished granite floors, marble and tinted reflective glass walls, and metal panel ceilings. (612) 936-4444



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De Min International is currently working on "Dolly's Pavilion" for Dolly Fiterman. The Pavilion will house Mrs. Fiterman's private collection of Contemporary American and European Masterpieces. Dolly intentionally sought out the project designer of the Jaffray Tower to create

an addition to her E. Lake Harriet Parkway home; the primary requisite being that the addition must be as unique and exciting as is the collection. Groundbreaking is anticipated March, 1986. (612) 333-0658



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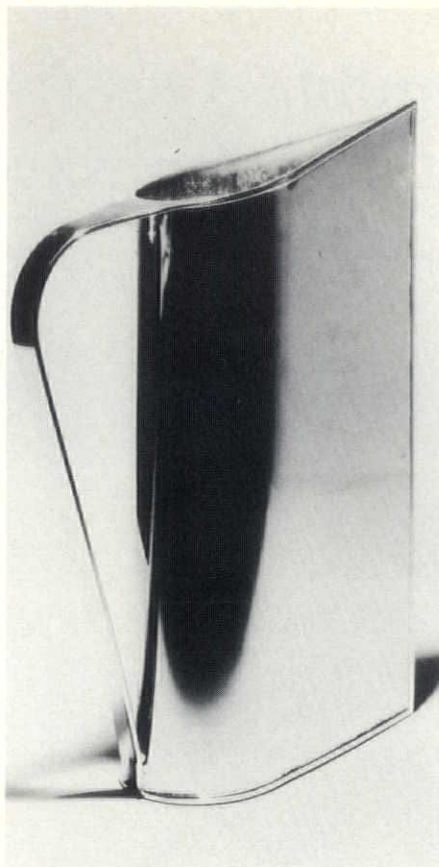
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question, it did demonstrate, almost by default, that no single design aesthetic dominated this century. Divided into chronological sections from 1900 to 1985, "High Styles" included worthy, often provocative, examples of decorative and industrial design, both mass-produced and handmade. Furniture, appliances, textiles, and graphics were displayed in installations by architects Antoni Gaudí, Le Corbusier, and Frank Lloyd Wright, and the work of the Philadelphia Sesqui-Centennial Commission, including the work of the Philadelphia Sesqui-Centennial Commission, including the work of the Philadelphia Sesqui-Centennial Commission.

This sprawling exhibition effortlessly consumed the Whitney's entire fourth floor. It began with the section entitled "Tradition and Reform, 1900-1915," illustrated by decorative arts and architectural historian David A. Hanks. A magical selection, it included a Tiffany spiderweb lamp, an Art Nouveau sterling silver ink well, an enormous cut-crystal punchbowl with glasses, and a glass-mosaic and gold-enamel fireplace surround by George Washington Maher. The placement of William C. Goddard's opulent silver Dressing Table and stool of 1900 next to Frank Lloyd



Peter Muller-Munk's Normandie Water Pitcher, 1937.

Wright's severe Dining Table and Chairs of a year earlier highlighted the contrast between turn-of-the-century American design still influenced by ornate European roots and the more austere design sensibility developing here.

Less fulfilling was architectural historian David Gebhard's "Traditionalism and Design: Old Models for the New, 1915-1930." Including fewer objects and numerous graphic reproductions from design magazine advertisements, Gebhard's section focused on the popular revival styles—Gothic, Renaissance, and Tudor—and all but neglected the more vanguard Art Deco design of the late twenties. An exception was his inclusion of Paul T. Frankl's marvelous Skyscraper Bookcase (1925-30).

Architectural and design historian Rosemarie Haag Bletter's "The World of Tomorrow: The Future with a Past, 1930-45" was the most enlightening of the six sections. Concise yet thorough, it neatly mapped out the rising importance of industrial design. What could express this influence better than the futuristic Streamline Moderne style of such objects as Walter Teague's Radio

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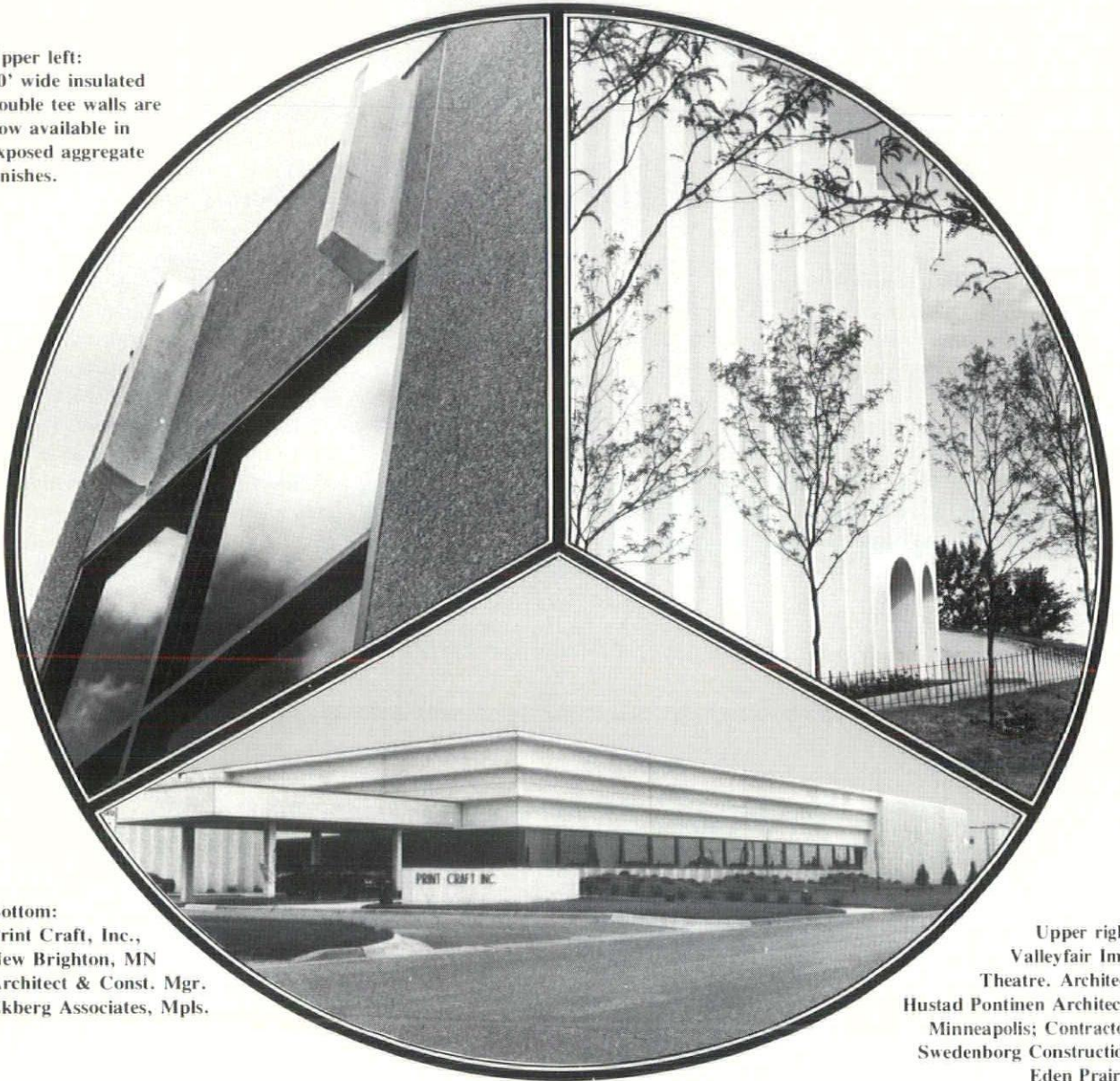
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Bletter's section also brought to light the period's Surrealism-inspired Biomorphic style, as manifested in Isamu Noguchi's exquisite kidney-shaped Articulated Table from 1939, Russell Wright's playfully elegant Armchair (ony Skin Chair) of 1934, and Charles and Ray Eames' legendary Tilt Back Lounge Chair of 1944.

"The Rationalist Period, 1945-60," was curated by architectural historian Peter McCoy. Historian McCoy judiciously displayed the design achievements of an era characterized by mass production, new materials, and sophisticated engineering. This period produced such classics as Eames furniture, Eero Saarinen's Tulip Pedestal Furniture (1955-57), and George Nelson's Wall Clock (1947) with its metal spokes and colored balls.

McCoy also emphasized changes in the design, including a huge photograph of the kitchen of Pierre Koenig's

1958 Case Study House #21, Hollywood, which was outfitted with G.E.'s revolutionary combination sink, range and dishwasher, and its three-compartment, wall-mounted refrigerator. The photomural was used when McCoy discovered that G.E. had never saved examples of these highly designed appli-

---

## The unsettled aesthetics of American style

---

ances. (McCoy was not the only curator who had difficulty locating objects from recent decades.)

Martin Filler, art historian and editor of *House and Garden*, curated "The Interior Landscape and the Politics of Change, 1960-75." Dividing the period into three sections, Modernist Coda, 1960-66, Pop Revolution, 1966-72, and Natural Reaction, 1972-75, Filler argued that the period's multiple design tendencies reflected the social upheaval of the times.

While an ample sampling of objects was included in each subdivision, what

this section made painfully visible was the sheer ugliness and buffoonery of much design of the '60s. Those items of disposable materials—plastic beanbag chairs, inflatable couches, paper dresses—should rightfully have been tossed.

However, a number of objects did manage to rise above this unbearable kitsch: William Stumpf's stern Ergon Chair (1966), Rudolph de Harak's elegant Aurora Clock (1972), and Frank Gehry's funky Easy Edges High Chair (1972), made from corrugated cardboard. Supergraphics by Barbara Stauffacher Solomon and Robert Venturi were also vivid reminders of the wild and crazy '60s.

The most problematic of the sections was "Total Style, 1975-present," assembled by Lisa Phillips, Whitney curator and mastermind of "High Styles." Juxtaposing R. M. Fischer's outlandish Max Lamp (1983), and Scott Burton's pink granite Chairs (1984) with a Gehry Fish Lamp (1983), and Venturi's Chippendale Chair (1984), Phillips made a strong point of the merging design sensibilities of architects and fine artists.

Although functional objects such as

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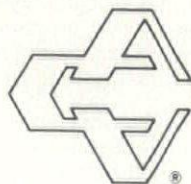


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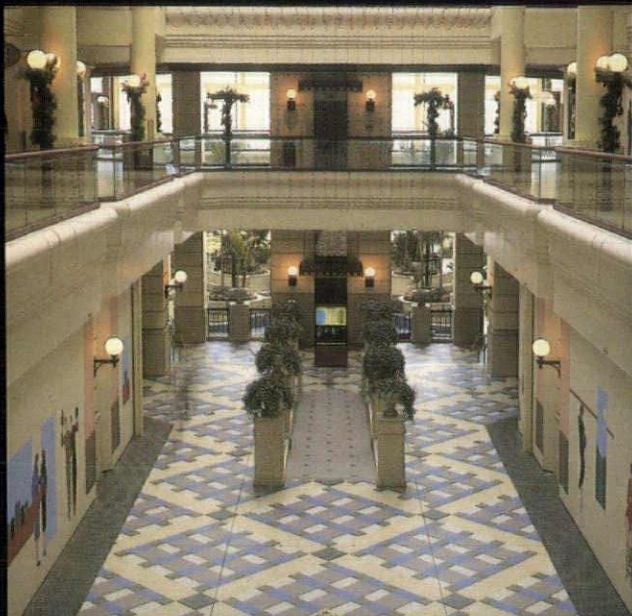


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Mel Eveson's Tape Dispenser (1982) and a Cuisinart DLC X Plus Food Processor (1982) were included, Phillips seemed to focus on the idiosyncratic extreme in contemporary design. Robert Wilson's lead and fiberglass St. Louis Chairs, created for his play, *The Times and Times of Joseph Stalin*, in 1982 were imposing objects but hardly examples of furniture with intrinsic design merit. As Martin Filler commented in a *New York Times* Sunday magazine article, "We're working in limited space and it's our job to portray a period through good design." This principle could have been better implemented by Phillips.

"High Styles" has been criticized as a confused, ungainly curatorial effort which presents too many objects—too few conclusions about the nature of 20th century American design. As an ardent antique show and flea market hound, however, I would have welcomed more objects to provide a larger context. Instead of just one 1935 radio space limitations aside, five would have been more revealing.

As far as conclusions, "High Styles" clearly demonstrated that there has always been, and continues to be, a pluralism of influences, tastes—and tastes—styles—which form American design.

As for Venturi, Rauch and Seitz Brown's installation, it was a bold sign of winding passageways formed by ten-foot high walls and low platforms. Intent on providing a strong sense of environment, Venturi kept all furniture and objects in cloth-lined glass showcase cases. Wall moldings, floor configurations, and color schemes change with the "times." Thus, what is angular and sleek in the Streamline Moderne section becomes undulating and organic in the '50s.

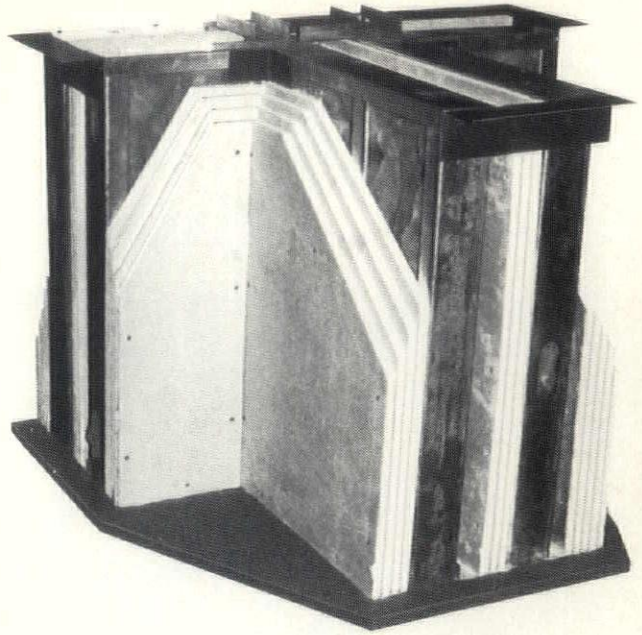
Although the design is never passive, neither does it upstage the objects. As Paul Goldberger accurately pointed out in his September 20th *New York Times* review of "High Styles," "The design, complex and assertive though it is, brings to the exhibition its real note of unity."

*Mason Riddle, an art historian and free-lance writer on the visual arts, is the Minnesota editor of New Art Examiner.*



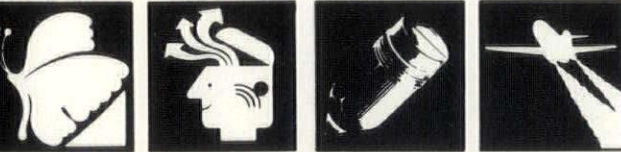
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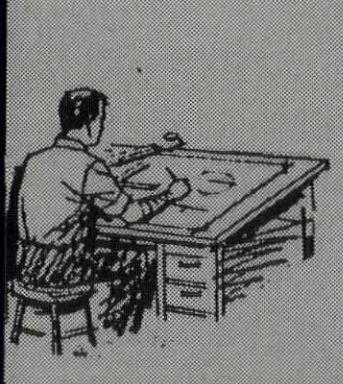


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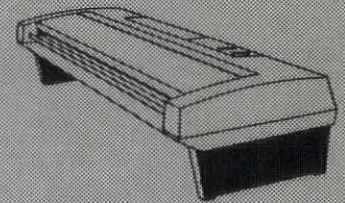
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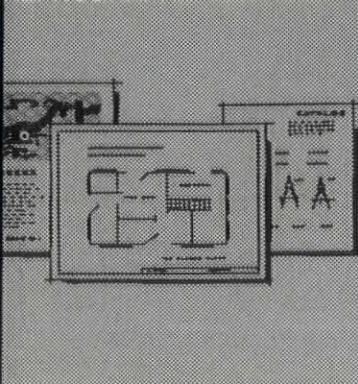
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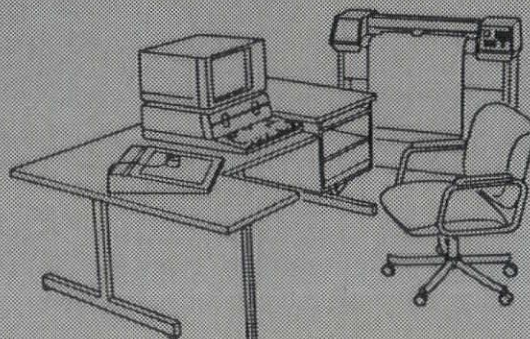
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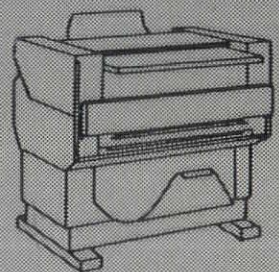
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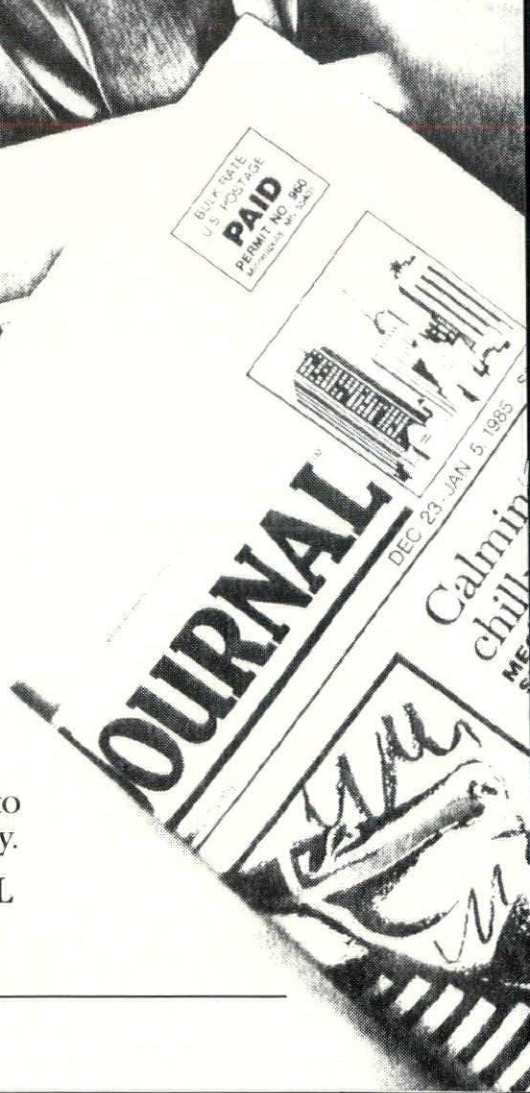




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## ews briefs

ontinued from page 9

charge and Richard Speers will be project manager. Leonard Parker of the Leonard Parker Associates, recent winner of the national design competition for the Minnesota judicial building, will be principal-in-charge of design, and Ed Marquardt of Loschky, Marquardt and Nesholm will be principal-in-charge of programming.

John Skilling of Skilling Ward Rogers Barkshire of Seattle, Washington, an AIA Gold Medal winner for the allied professions and specialist in long-span construction, will be in charge of structural engineering. Brad Karr of Myska and Hennessy of Los Angeles will provide mechanical and electrical engineering.

Other special consultants in the Collaborative include Eugene C. Hosmer, a specialist in convention center operations, and Larry Chervenak of Chervenak, Keane and Company, technical systems and food services experts, as well as numerous others. Wheeler Hilbrandt of Minneapolis will provide interior design services.

For a recap of the architect selection process see the *Insight* piece in this issue of *AM*.

### The subject was skyways

The latest issue of the Walker Art Center's *Design Quarterly* examines the use of pedestrian systems in urban America. Based on a two-day conference held at the Walker Art Center and the University of Minnesota last April, *Q 129: Skyways* contains articles and essays discussing skyways, streets and tunnels from various perspectives. The publication is available at the Art Center Book Shop for \$7.50. WAC members pay \$6.75.

### AIA to convene in Texas

The American Institute of Architects' 1986 national convention will be held in San Antonio, Texas June 8 to 11. The theme is "The American Architect." A series of lectures and workshops will address many of the key issues affecting architects today, such as housing the homeless, asbestos abatement and responsibilities of architects working in the public sector.

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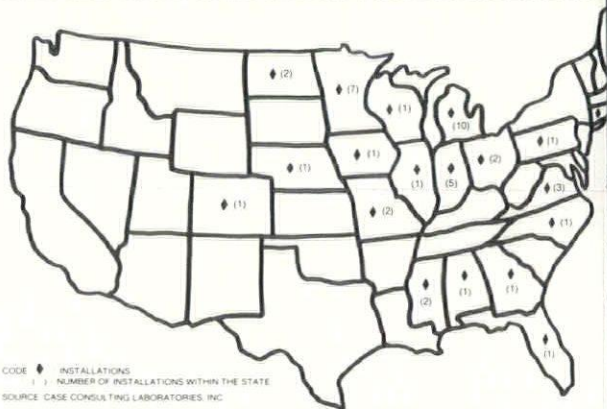
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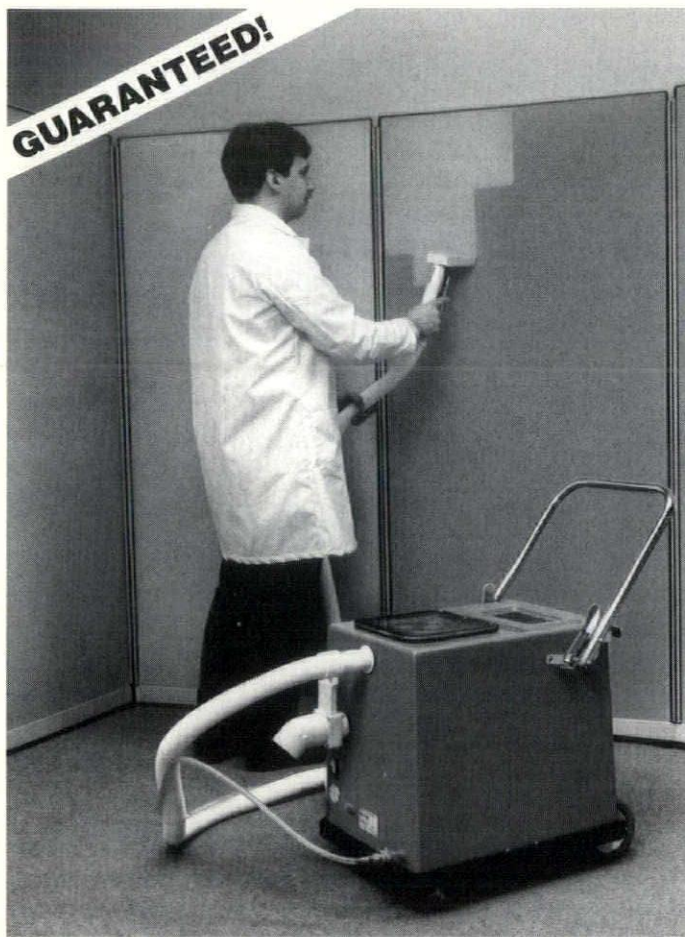


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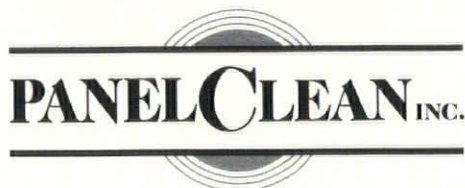


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## ive from St. Paul: he World

"A Prairie Home Companion," with  
st Garrison Keillor, returned to its  
me base January 11 at St. Paul's World  
eater. Keillor has been touring with  
e show since July while awaiting the  
eater's restoration.

The World Theater was declared un-  
e in 1984 when plaster began falling  
m the ceiling. Nearly \$1.5 million  
s been raised toward the restoration  
ort. Although nearly completed, final  
ork will continue between perfor-  
ances until the grand opening cere-  
onies April 25 to 27.

Miller Hanson Westerbeck Bell Ar-  
itects undertook the restoration.

## real estate remains strong

1986 promises to be a strong year  
r retail and office development in the  
vin Cities, according to representa-  
es of the Coldwell Banker company  
its 1986 Forecast Breakfast. While  
er major markets have experienced  
gh vacancy rates due to over-devel-  
ment and low demand, the Twin Cit-  
s will continue to absorb its increasing  
ply of office space, they predicted.  
"There has been and will continue  
be an increasing amount of attention  
m local and national developers who  
sider our area as one of the top de-  
velopment opportunities in the coun-  
," said Joel Finne, representing  
ldwell's downtown office.

Although downtown Minneapolis had  
year-end vacancy rate of 15.3%, up  
m 11.5%, real estate growth will  
ntinue in 1986 and the market is ex-  
ected to remain competitive. Minne-  
olis absorbed nearly 580,000 square  
et of approximately 1,800,000 square  
et of new office space. This absorp-  
on rate is the city's second highest on  
cord.

Downtown St. Paul saw a drop in its  
cancy rate. The year-end figure fell  
9.8%, from 11.4% a year earlier.  
et this figure will increase slightly in  
86 with the completion of Galtier Plaza  
d the World Trade Center.

While many developers, including  
xford Development, Trammel Crow  
ompany, Homart Development and  
abot, Cabot & Forbes, will continue  
plying the area with new office space

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in 1986, Finne is confident that the Twin Cities can absorb the increase.

"Our market is not currently threatened by oversupply, and that situation is unlikely to change," said Finne.

Coldwell Banker's annual forecast also remained optimistic about the retail market. Retail sales are expected to remain strong while vacancy rates will remain low. Yet John Breitingner, representing the retail and commercial market, urged developers to remain cautious. He said that the creation of new space will not necessarily mean increased sales.

"We've seen time and time again that tenant mix and architectural design will not overcome basic market problems," said Breitingner. "Value for retailers is not in brick and mortar. It is rather in other locational characteristics, such as traffic patterns, proximity to other activities and the character of the demographic base."

### Turning design inside out

The 29th annual ASID Designer's Saturday, entitled "From the Inside Out," will be held at International Market

Square May 1 to 3. The convention featuring exhibits from more than 100 local and national designers, architects, specifiers and students, will include a series of lectures and seminars.

Among those scheduled to speak are Loretta Malandro, Ph.D., widely known for her studies of non-verbal communications, and S. C. Reznikoff, an expert on life safety.

For further information, call Kay Sidenberg (612) 339-6660.

### IMS earns kudos

Winsor Faricy Architects of St. Paul and Kaplan/McLaughlin/Diaz of San Francisco were honored at the seventh annual *Interiors* award ceremony for the dramatic renovation of the former Munsingwear factory into International Market Square. They were selected from nearly 600 entries in fifteen categories. *Interiors* magazine created the award to establish standards of excellence in the commercial interior design field.

The Minnesota Society of American Institute of Architects moved into International Market Square on January 1

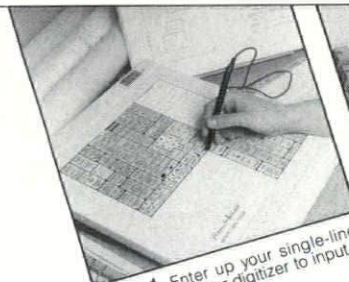
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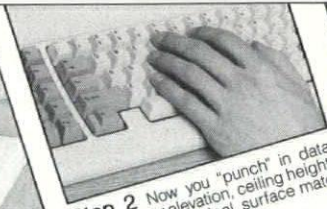
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## ring life to the Mississippi

St. Paul is on the move again. The downtown Riverfront Commission has announced a \$15,000 grant program encouraging individuals and organizations to design activities that will enhance the city's 29 miles of riverfront property. The Riverfront Grant program will award applicants up to \$3,000 for winning designs, and up to \$5,000 for collaborative efforts.

For more information, contact: Patricia Wyeth, Riverfront Office, (612) 292-1577.

## National Building Museum opens doors

The long-awaited National Building Museum, the first museum devoted to the history of American architecture, opened this fall in the restored Pension Building in Washington, D.C.

Four exhibitions kicked off the NBM's opening. The principal one, entitled, "Building a National Image: Architectural Drawings for the American Democracy," will display approximately 100 drawings from the collections of the

National Archives, Architect of the Capitol, and Library of Congress. Most of the drawings have not been previously exhibited.

A second exhibit will feature the work of Samuel Yellin, a master ironworker who embellished the buildings of an entire group of architects working in the earlier part of this century. A third exhibit traces the building of the Brooklyn Bridge in "The Anatomy of a Bridge." And the fourth exhibit presents the work and life of Montgomery C. Meigs, architect of the Pension Building, the museum's home.

The National Building Museum is located at Judiciary Square N.W., Washington, D. C. 20001. Memberships to the non-profit organization, which begin at \$15, include a subscription to *BLUEPRINTS*, a large-format publication with architectural news.

## Design grants available

The National Endowment for the Arts has announced the deadlines for its Design Exploration/Research and Design Fellowships. Applications for Design

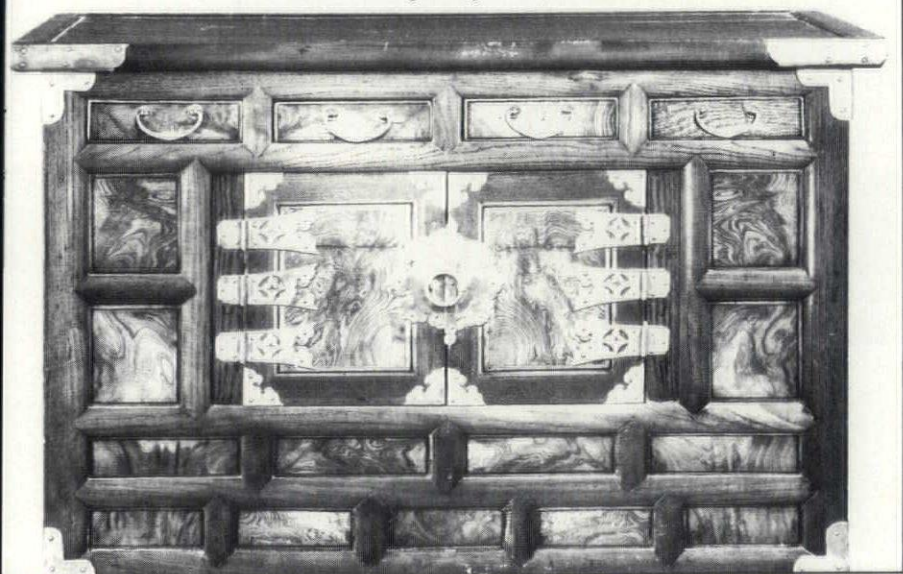
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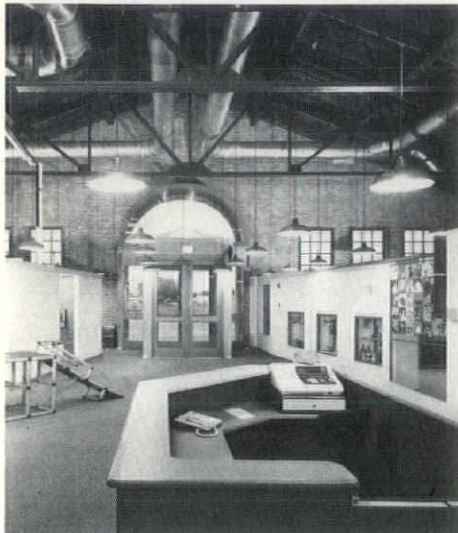
## Landscape Architects



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Fellowships are due March 10, those for Design Exploration/Research are due April 10. Under both grants, awards will be announced in August, 1986, with projects to begin September 1.

The two categories are part of the Design Arts Program of the NEA, which supports projects that demonstrate excellence in the fields of architecture, landscape architecture, urban design, historic preservation and planning, interior design, graphic design, and fashion design.

Three types of Design Fellowships are available: Entering Professional Designer Project Fellowships, for designers in the early stages of their career; Individual Project Fellowships, for designers with specific projects; and Distinguished Designer Sabbatical Fellowships, for designers who have made a significant contribution over the course of a lifetime. The Design Exploration/Research grants support projects that develop and test innovative concepts in design, design theory, and design evaluation.

Those who wish to apply will need copies of the 1986 Design Arts Guide-

lines, which contain applications form. For a copy, write or call the Design Arts Program, National Endowment for the Arts, Nancy Hanks Center, 110 Pennsylvania Avenue, N. W., Washington, D. C. 20506 (202) 682-5437.

### Erickson wins Gold Medal

Canadian architect Arthur C. Erickson, Hon. FAIA, has been selected to receive the American Institute of Architects' highest honor, the Gold Medal. Erickson, whose designs for Simon Fraser University and the Museum of Anthropology at the University of British Columbia have earned him widespread acclaim, was cited in the nomination for his distinguished architectural accomplishments over the past 25 years and "his creative imagination to build constructively toward the profession's future."

The 61-year-old Vancouver architect completely redesigned Vancouver's center with Robson Square, a three-block project which includes Provincial Government Offices and Courthouse, Media Centre, and the Vancouver A

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allery, plus gardens, waterfalls and exhibit hall. Like his other projects, the design encompasses the landscape as well as structures.

As Erickson himself has said, "Among the many constituents that combine to make a building—the most important of which is the people who are going to use it—certain concerns predominate . . . I refer to them as site, light and cadence."

Erickson's prolific practice has encompassed buildings large and small, subway stations, riverfront redevelopment, and three prize-winning international fair structures. The firm recently completed the design for the Canadian Embassy in Washington, D.C. A native of Vancouver, Erickson received his architectural training at McGill University, Montreal, and taught at the University of Oregon and University of British Columbia. He began his architectural practice in Vancouver in 1953, after three years of study and travel in Europe and northern Africa. His partnership with Geoffrey Massey in 1961 led to the Simon Fraser University project, a seminal project in



Photo: Schiffer Photography

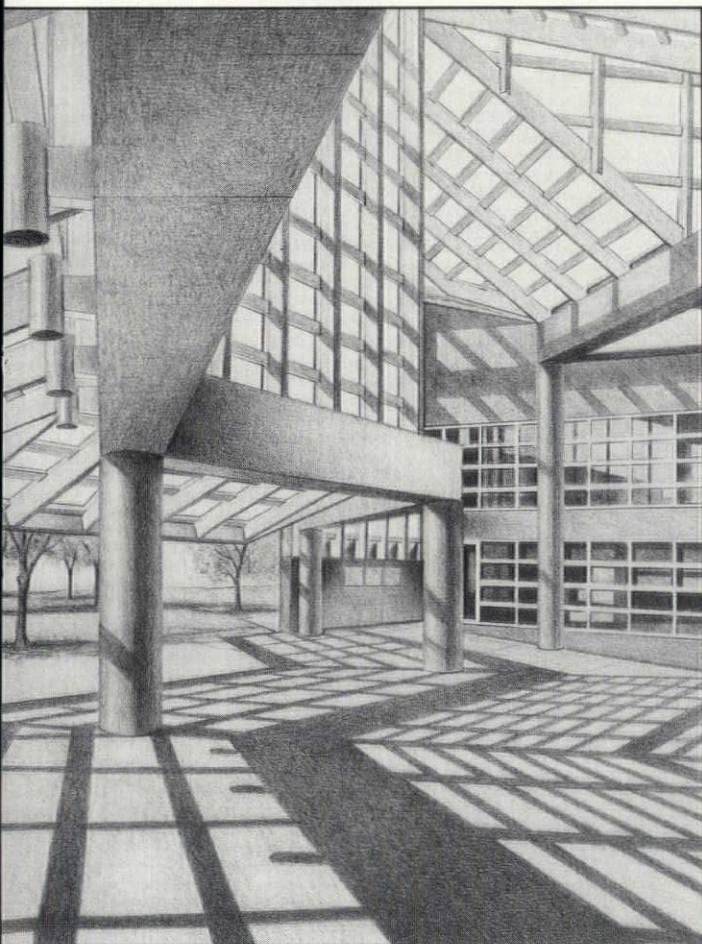
Canadian architect, Arthur C. Erickson, 1986 winner of the American Institute of Architect's Gold Medal.

his career. In 1972 he formed the independent firm Arthur Erickson Architects. He has received the Royal Architectural Institute of Canada's Gold Medal as Canada's outstanding architect, the French Academy of Architecture's Gold Medal, and the Chicago Architecture Award. In 1978, he was named an Honorary Fellow of the AIA. His work has been widely published in general-interest publications as well as professional ones.



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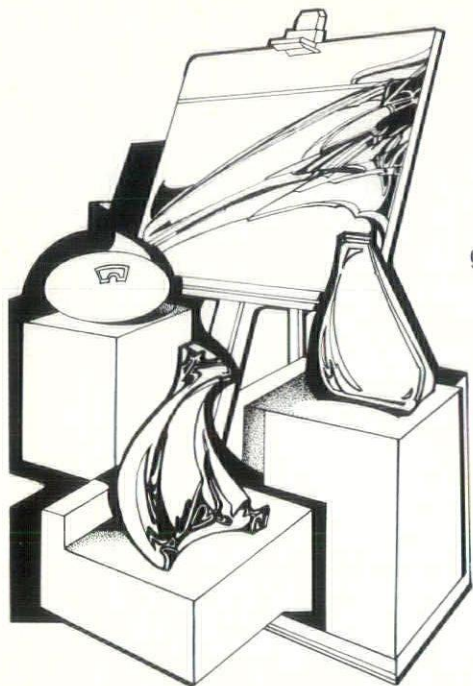


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### Graves comes to Minnesota

Architect Michael Graves, a leading force in Post-Modernism, will speak at Carleton College in Northfield, Minnesota on April 11. Graves, whose works include one of the most controversial buildings of our time, the Portland Building in Portland, Oregon, will deliver the 23rd annual Lucas Lecture at 10:50 A.M. in Skinner Memorial Chapel. He will also give other public talks and presentations as part of his residence at Carleton in early April.

The Ward Lucas Lectureship, endowed by friends and family of the late Ward Lucas of Winona, provides for a series of public lectures in the creative arts. Previous lecturers have included R. Buckminster Fuller and O'Neil Ford.

For more information on Graves' schedule, call Patricia Martin at Carleton College, Northfield, MN 55050 (507) 663-4183.

### PBS takes a Stern look at American architecture

A series of eight one-hour programs examining American architecture in historical and cultural context will air on PBS beginning Monday, March 2. *Pride of Place: Building the American Dream* will journey from the urban renewal projects in the South Bronx to San Simeon, William Randolph Hearst's utopian ranch in California, from Houston's Galleria to Chicago's Pullman Village, one of the first planned industrial communities.

Robert A.M. Stern, architect and winner of the 1984 Medal of Honor from the New York Chapter of the AIA, will host the series. Filmed at more than 100 locations throughout the U.S., the series will discuss the uniqueness of American architecture—an architecture recognized throughout the world for its persistent and usually successful attempts to elevate the mundane. Stern will talk with fellow architects, designers, critics and historians, highlighting the differences among thinkers and practitioners of American architecture. Although incorporating the perspectives of others, *Pride of Place* will, above all, reflect Stern's philosophy as he sees the promise of the future from the best of the past.

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Among the topics explored will be the college campus, the growth of suburbia and the "dream house." Other programs will look at holiday resorts and the ever-taller skyscraper.

Stern, a professor of architecture at Columbia University, was appointed the first director of Columbia's Temple Hoyne Buell Center for the Study of American Architecture in 1984. He is the author of several books, including *New York 1900* and *George Howe: Toward a Modern American Architecture*.

*Pride of Place* is presented on public television through the auspices of South Carolina Educational Television. The series will be aired locally Mondays at 7 p.m. on KTCA-TV Channel 2.

### Harvard seeks Loeb candidates

The Harvard Graduate School of Design is seeking candidates for the Loeb Fellowship Program in Advanced Environmental Studies. The program was designed for mid-career professionals with exceptional promise for leadership in architecture, planning, and related fields. Fellows hold the position of Officer of the University, which gives them access to all of Harvard's facilities. Persons interested in the fellowship program should contact Ed Frenette at Setter, Leach & Lindstrom, 1011 Nicollet Mall, Mpls, MN 55403 (612) 338-8741.

### Pelli addresses workshop

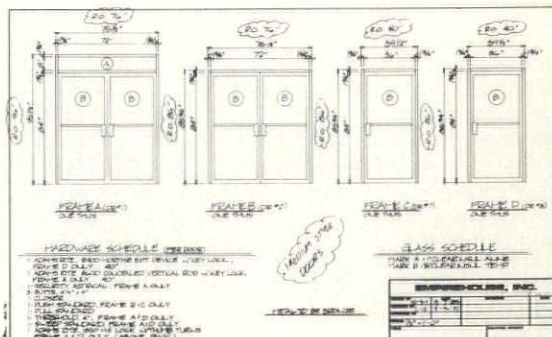
Cesar Pelli, architect and designer of the proposed Norwest Tower, will speak in April on designing a building at its site. The "Business Relocation Workshop," scheduled for April 16 at the Minneapolis Plaza Hotel, will feature a panel discussion with regional and national experts on facility planning, design, construction and move coordination. The workshop is sponsored by Keeywaydin Real Estate Services and City Business. For more information call (612) 341-4422.

### Putting art on the table

The Minnesota Crafts Council will hold a juried exhibit displaying new directions in tableware. "Contemporary Crafts for Dining" will display dinnerware by 36 artists beginning March 1 at International Design Center, 100 Second Avenue North, Mpls. **AM**

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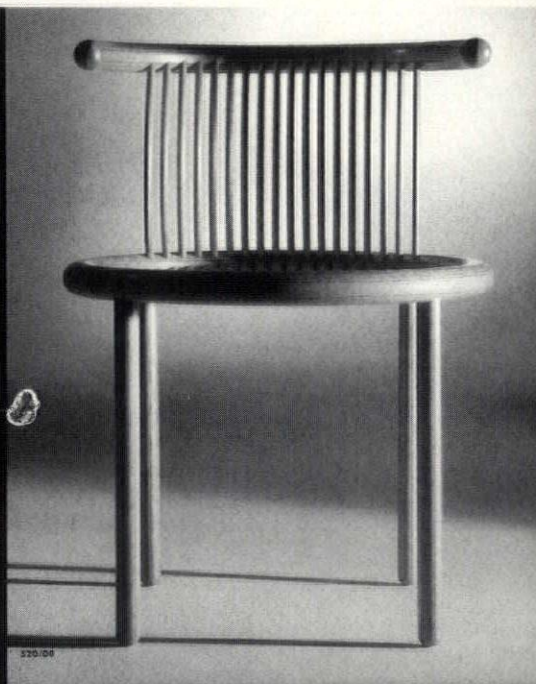
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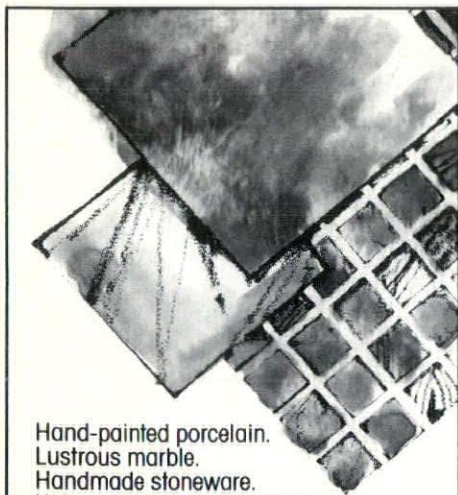
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Erected on a fast track during the deep of a Minnesota winter this easily-installed, energy efficient Robertson “one call wall” metal curtain wall system allowed the architect to maintain his construction schedule. Valley Building Products Co., sales representatives and qualified service dealer for Robertson curtain wall systems, has been working with architects, contractors and developers for twenty years to accomplish their client’s budget, design and scheduling goals. Valley’s one call wall concept offers you a combination of great design flexibility and outstanding performance for your next building. We’ll accept single source responsibility for the engineering and installation of all components of your curtain wall system—Formawall metal panels, Formavue windows and glass, even back-up framing system. And we’ll do it on time, and on budget.

For more information concerning fast track walls, write Wayne Rapienski or Jack Romsaas at Valley Building Products, 2813 Bryant Avenue South, Suite 101, Minneapolis, MN 55408. Or call (612) 872-4208.

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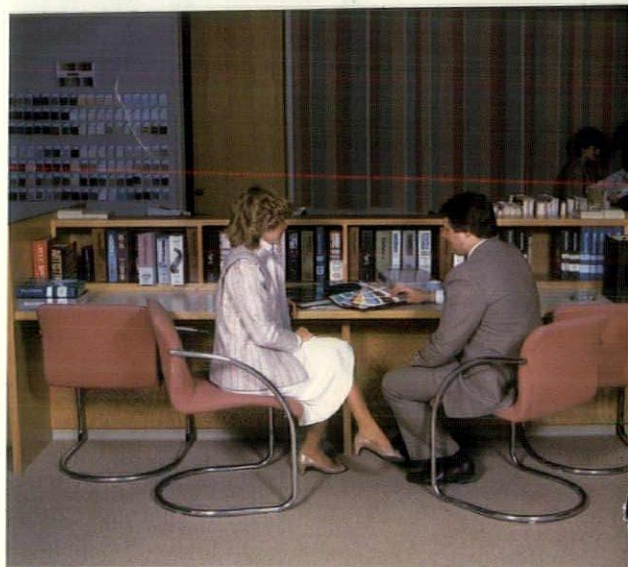




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