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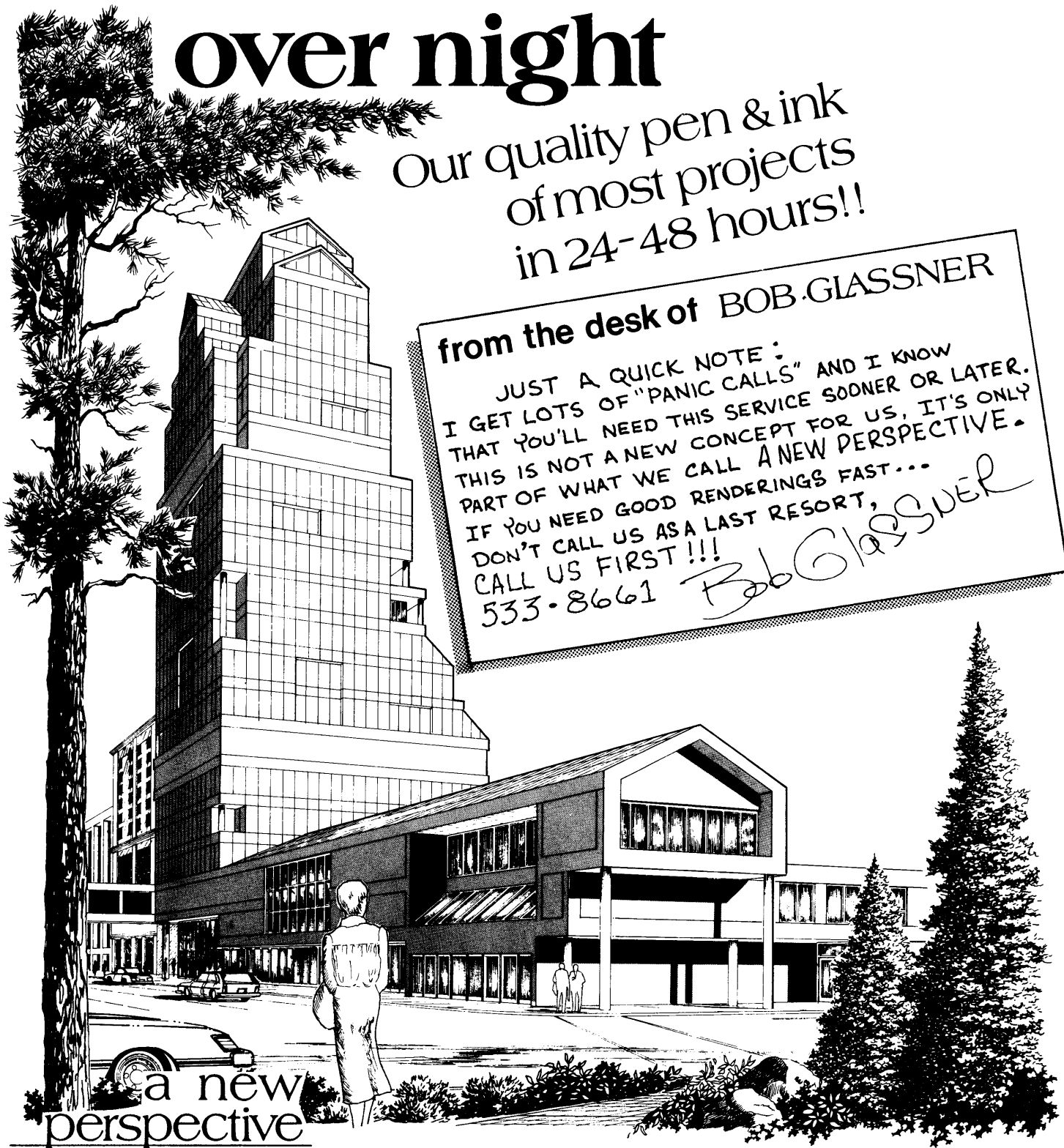
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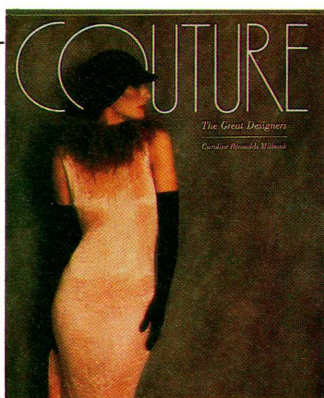
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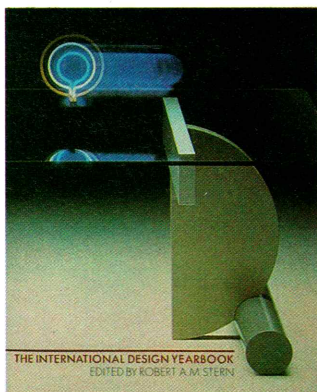
Exhaustive, weighty, and fully illustrated, *Couture* catalogs the work of the world's greatest clothing designers. Author Carolyn Rennolds Millbank, a founding member of the Costume Society and an appraiser of couturier clothing, explains the complete, recognizable look that is the signature of each designer. Chanel, Schiaparelli, Dior, Armani, Kamali-over 60 designers ranging from 1840 to the present are represented, and quite a few of the pictures, many of details and accessories, were specially taken



for this book by famous fashion photographers.
65.00 HB

Eagerly awaited by those familiar with the various revisions of *The Language of Post-Modern Architecture*, Charles Jencks's *Symbolic Architecture* sidesteps the design impasse of function versus ornament to arrive at an architecture charged with meaning and delight. Whereas Christopher Alexander, approaching the same problem, derives his *Pattern Language* from folk traditions, Mr. Jencks seeks to invigorate architecture by contact with the contemporary world of art, science, history and, most of all, literature. Once he sets forth his theories, he shows them embodied in the creation of his own London town house. Color illustrations throughout.

40.00 HB

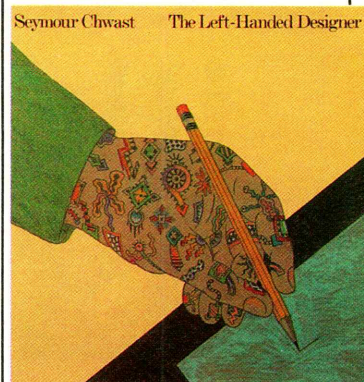


Elaborately illustrated and informative, *The International Design Yearbook* represents the first comprehensive survey of contemporary furniture, lighting, textiles, glass, and ceramics. Editor Robert A. M. Stern, architect and critic, contacted over 2,000 designers, well-known and unknown, on four continents to compile this showcase for the most vital and best of current design. Concludes with brief biographies of 200 designers and an index of manufacturers and retailers.

49.95 HB

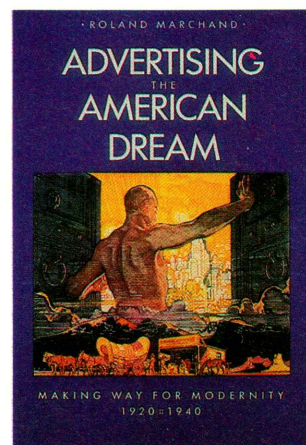
Seymour Chwast, together with his partner Milton Glaser, founded Push Pin Studios in New York City. In *The Left-Handed Designer*, a retrospective of his work which he himself designed, Mr. Chwast accompanies each of his illustrations with a vignette of his design problem and its solution. The corporate logos, type-faces, record covers, greeting cards, children's books, animated films, posters, packages are all included. With bibliography and chronology.

35.00 HB



How and why did advertising become a determiner of our self-image? Roland Marchand addresses this question in *Advertising the American Dream*, a careful look at the two decades, 1920-1940, when advertising discovered striking new ways to play on our anxieties and promote an enduring "consumption ethic." The many reproductions of period ads, with slogans such as "tasteless bargain bread was to blame" and "there's self-respect in soap and water," provide entertainment as well as insight.

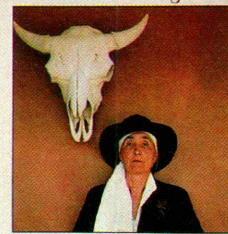
27.50 until 12-31-85
35.00 thereafter HB



Previous books have been published on the work of Georgia O'Keeffe, but *The Art and Life of Georgia O'Keeffe* is the first to combine beautiful color plates of her paintings, photographs of the artist and the landscapes that inspired her, and fascinating biographical detail. Many of the paintings are rarely reproduced or exhibited. "She wears a certain kind of clothes, has a certain manner," said Ansel Adams. "She's a

A new vitality infuses American architecture in the 1980's. But only now has a critical theory emerged that analyzes the conditions and attitudes that are redefining architecture. In *The Secret Life of Buildings*, practicing architect Gavin Macrae-Gibson shows us how his intensive study of seven important and current works

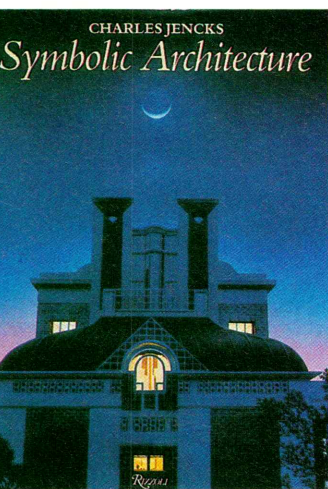
The Art & Life of Georgia O'Keeffe



very great artist."
30.00 HB

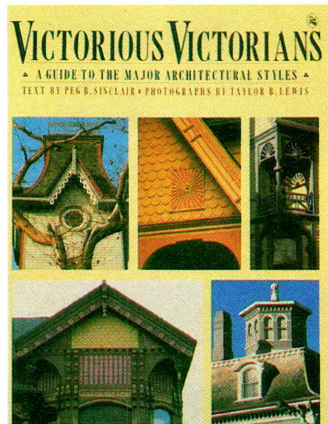
reveals the layers of meaning present in each building. The deepest layer common to all is the *secret life* derived from the realities of an imperfect present and no longer from an anticipation of a utopian future. A Graham Foundation book from MIT.

25.00 HB



The Victorian house, product of the richly intricate building style of the Mauve Decades, still presents a feast for our eyes. This new guide to Victorian architecture, *Victorious Victorians* has individual chapters for each of the eight major styles, even Octagonal, and all of its 133 photographs are in color. Some of the photos, assembled from throughout the USA, spotlight details, such as wooden lacework, nests of spired onion domes, and semicircular horseshoe arches. A short list of identifying characteristics in each chapter help the reader to pinpoint style type.

15.95 PB



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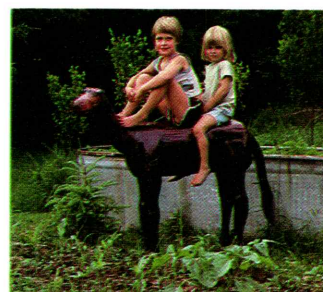
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Cover: Design on a silver platter at Props in Calhoun Square.
Photographer: George Heinrich

EDITORIAL OFFICES: *Architecture Minnesota*, 314 Clifton Avenue, Minneapolis, MN 55403. (612) 874-8771. Note To Subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription Rate: \$12 for one year; \$2.50 for single issue. Postmaster: Send Form 3526 to *Architecture Minnesota*, 314 Clifton Avenue, Minneapolis, MN 55403. Second Class postage paid at Mpls., MN and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, 314 Clifton Avenue, Minneapolis, MN 55403. (612) 874-8771. *Architecture Minnesota* is published bimonthly. Printed by St. Croix Press, Inc. Color separations by PMSI. Copyright 1985 by *Architecture Minnesota* (ISSN 0149-9106).

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At your service in the beautiful new Hirshfield-Warner Showroom are (from left) Rosemarie Franzen, Consultant, Connie Meyer, Showroom Manager, Candy Gilbertson, Assistant Showroom

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The Hirshfield-Warner Showroom is a joint venture of Hirshfield's, Inc., the Upper Midwest's largest wallcovering and fabric distributor, and The Warner Company, Chicago, a national manufacturer and distributor of wallcoverings and fabrics.

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soars upward for nine stories. Serviceably harmonizing with what Elness calls the "egg crate effect" of timber post and beam skeletons are rectangular 4" x 8" ceramic tile quarry pavers (10,000 square feet) on courtyard walk areas and staircases. To retain the original irregularities of the floor, the pavers were laid directly on the existing slab using a thin mortar bed.

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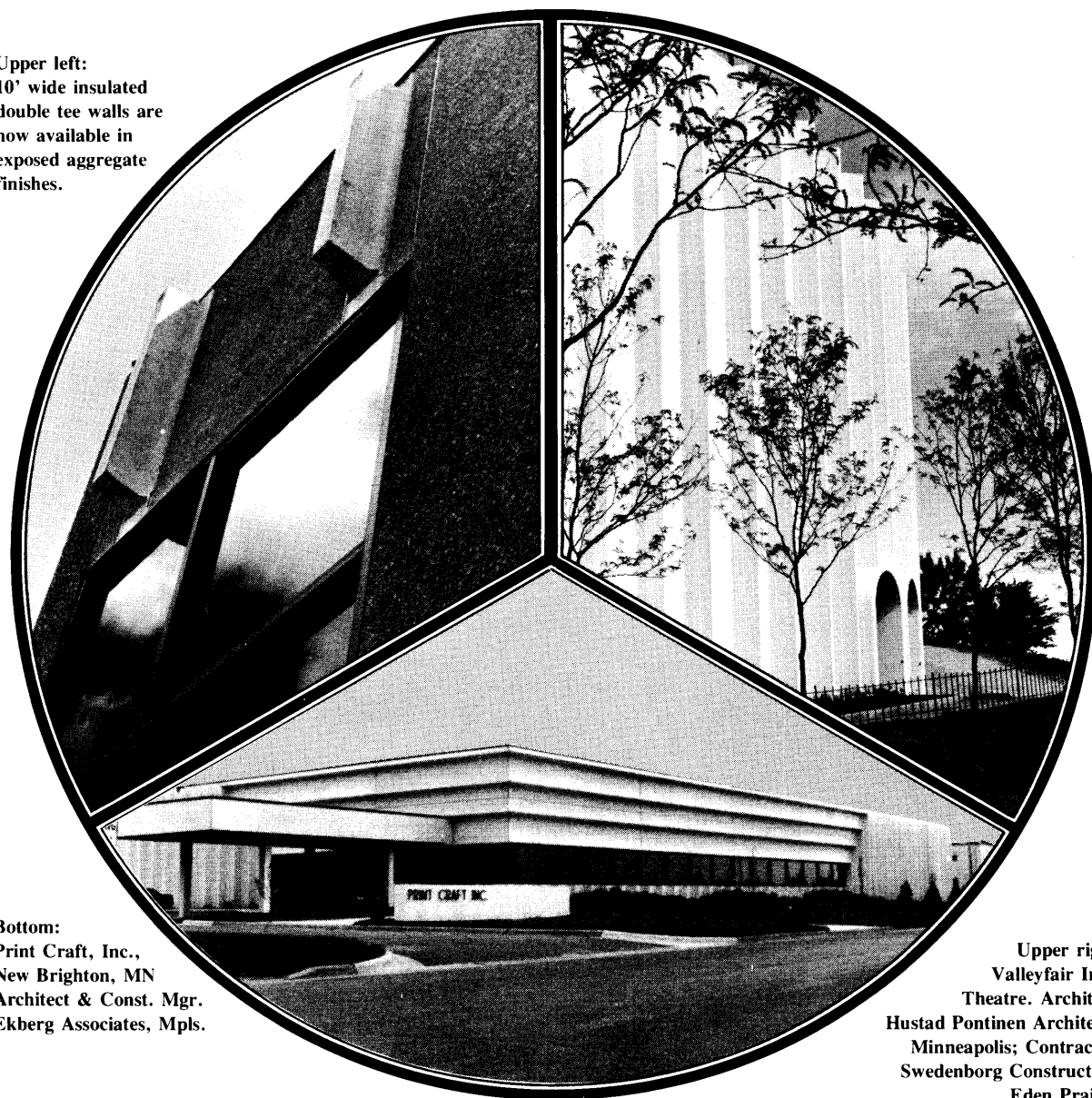
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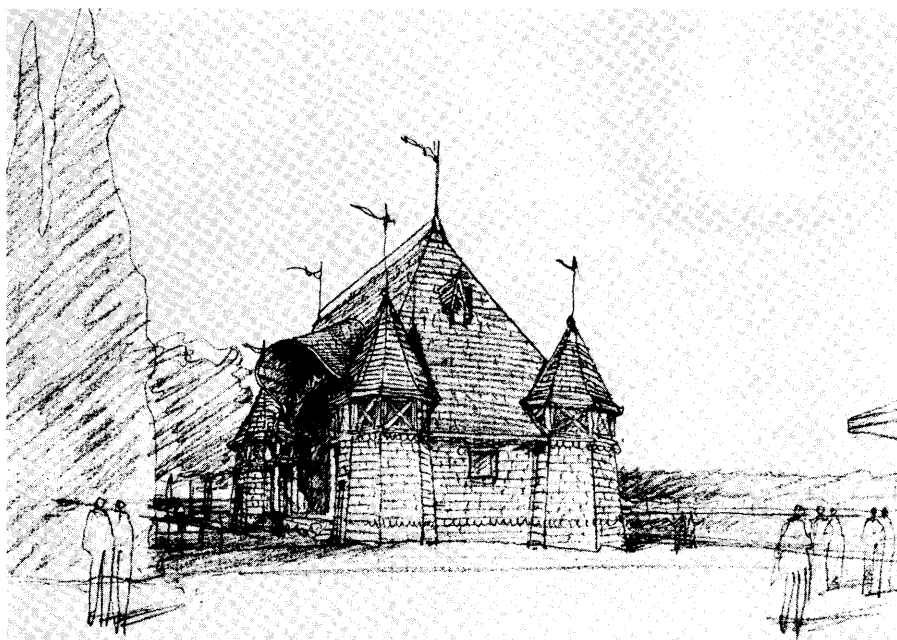
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news briefs



The new Lake Harriet Music Facility, designed by Bentz/Thompson/Rietow of Minneapolis

Architectural tradition returns to Lake Harriet

Ground was broken October 12 for the new Lake Harriet Music Facility in Minneapolis. The new bandstand, which was designed by Milo Thompson of Bentz/Thompson/Rietow, Inc. of Minneapolis, will revive a tradition of music pavilions which began in 1891 with an ornate pagoda style building designed by Harry Jones.

Thompson's design for the music facility has a hip roof, flaired eaves, and turrets reminiscent of the nearby Shingle Style restrooms that were also designed by Jones. "In meetings with the citizens' advisory committee set up by the Park Board," says Thompson, "it was clear that most people responded to a design which allowed all three of the buildings to be an ensemble. We presented numerous design sketches. The one selected was inspired by a Jones design for a pavilion at Lake Harriet that was never built."

The building will be located just east of the Lake Harriet refectory. While the former bandstand faced west, the new one will face into the park hillside to the north for sound protection for the

neighborhood. A window on the back will look out on Lake Harriet and allow boaters to see into the bandstand.

"We were very pleased with the design," says Peter Sussman, a Minneapolis architect, a member of the citizens' committee and an expert on the history of the Lake Harriet pavilions. "It reflects tradition but is also fresh and original."

The design process, which involved weekly meetings with the citizens' committee, also addressed the complex issue of conflict of uses in the Lake Harriet area. Landscape architect Roger Martin worked with the citizens' group to resolve those issues as well.

"The process worked very well," says Park Board staff member Gary Criter. "The architect worked with the committee to come up with a final design that everyone could buy into."

Funds for the project include a grant from the Metropolitan Council Regional Parks and Open Space Commission, a loan from the Hennepin County Park Reserve District, and private donations. Further private donations to People for Parks, the Minneapolis Park Board's foundation, are being solicited.

The facility is to be open for the 1986 music season, which marks the centennial anniversary of music programs at Lake Harriet.

A tribute to Torbert

By Kate Johnson

As a former student of his, I hope I will be allowed license to refer to Don Torbert as the father of Minnesota architectural history and criticism. As such I think he was one reason why Twin Citians are as sophisticated as they are about architecture and care as passionately as they do about planning and design issues.

I don't mean that Don Torbert was the first to document the work of nationally known names such as Leroy S. Buffington or Purcell and Elmslie, but rather that he was (as far as I know) the first professional historian to dis-



Donald R. Torbert
December 21, 1908–August 24, 1985.

cuss locally significant architects like William Channing Whitney and Clarence H. Johnston in the context of Min-

Continued on page 69

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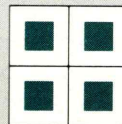
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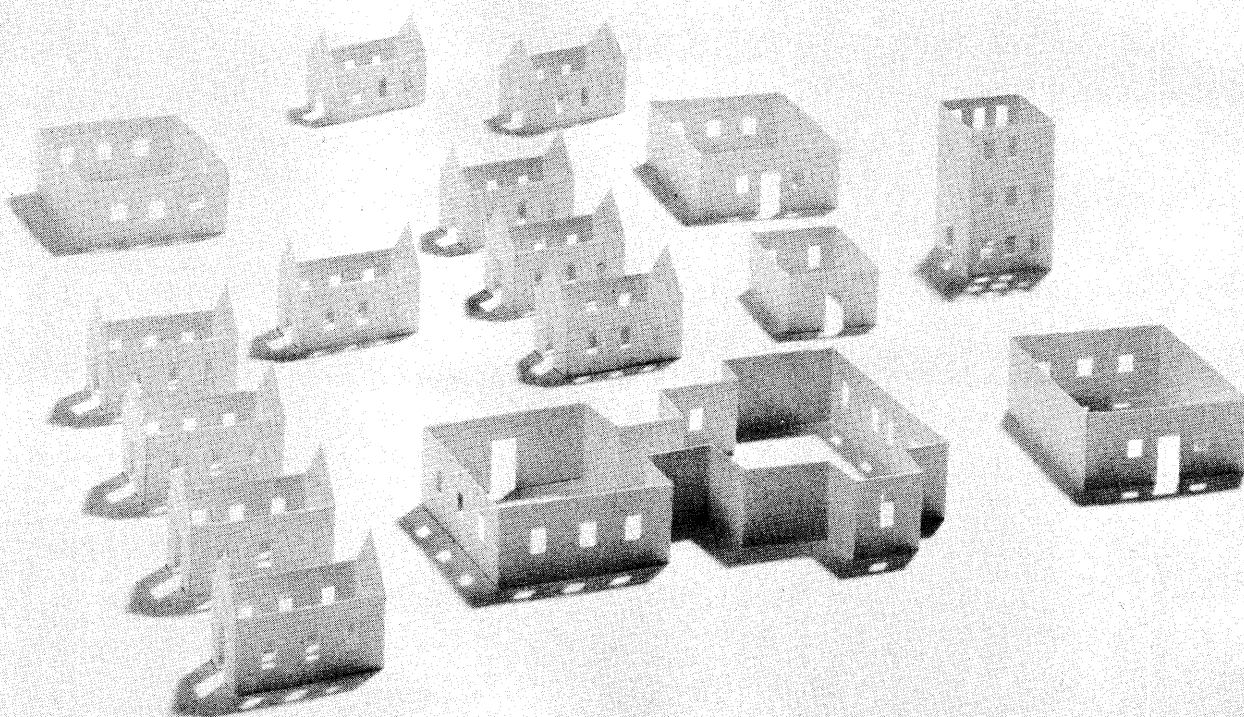
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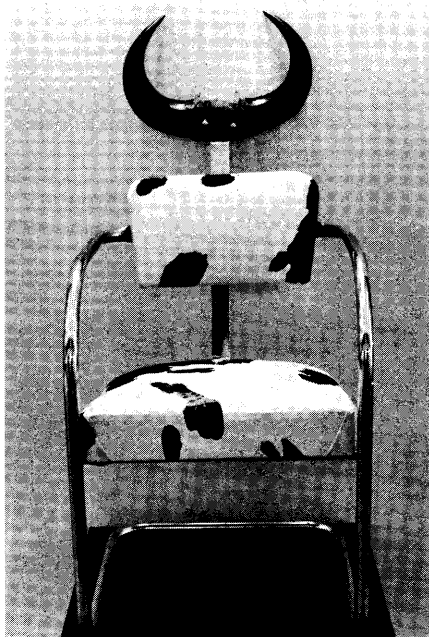
reviews

Art for furniture's sake

A recent display of witty, whimsical and whacky pieces of art/furniture was exhibited at the design conference "Prairie Visions" in International Market Square (IMS). The show of art pieces, or furniture if you like, was the brain child of Dave Shearer of Atomic Interiors as a way of presenting the work of local custom furniture designers.

Many of the pieces bring to mind the boldness and daring of the work of the well known Milanese group Memphis, and it seems certain that at least a few of the Minnesota artists have been influenced by this internationally acclaimed group.

But many of the local artists have taken a more literal interpretation of the



ored yarn chairs of 1965 (in the Walker Art Center's permanent collection), artists have interpreted the chair in fanciful ways.

With examples such as these for inspiration, it is disappointing to see the work exhibited at IMS. Not to single out maliciously, but James Ross' "Chair collage," with spotted cowhide upholstery and horns, and J. Kevin Mangen's

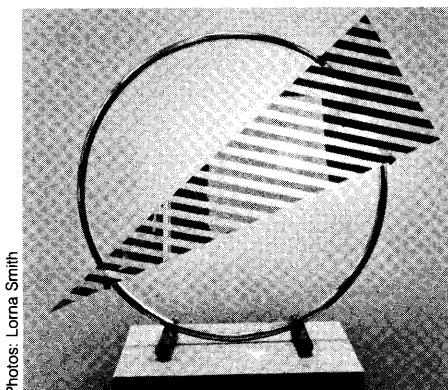
"La chaise du couchons roses," never rise above kitsch.

Other works in the show treat the theme of furniture as art in similar ways. Richard Blue's "Circle lamp," for instance, plays with reflectiveness and transparencies in materials in a simple geometric composition, much as in Constructivist art. But here, as with the above chairs, the vocabulary is closer to popular kitsch. A chrome tubular circle is bisected by a striped triangle recalling images of 1930s logos or radio shapes. Another lamp, by Michael Reid, stays closer to mainstream design aesthetics with its Art Deco-ish forms. Other pieces seem to have no function whatsoever as furniture, serving as decorative show pieces to be admired solely for their artistic merits. If this is so, one wonders why they were included in a showing of furniture and not strictly as art.

Perhaps this is all right. Many of the pieces are a bizarre meld of furniture and art; they throw our presumptions about both into question. But the show still leaves one puzzled by its frenetic diversity: If there is a Midwestern style, it will not be found here.

The show was organized and curated by Richard Blue, Diane Marshall, also of Atomic Interiors, and Dave Shearer.

B.N.W.

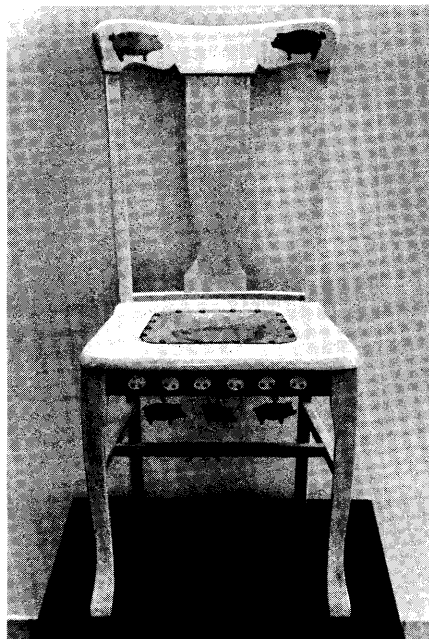


Photos: Lorna Smith

"Chair collage" by James Ross (above right), "Circle lamp" by Richard Blue (above), and "La chaise du couchons roses" by J. Kevin Mangen (below).

show's theme: that furniture and lighting can be viewed as pure art forms.

Chairs figured prominently in the show. The idea of a chair has always been a compelling design problem for furniture designers and architects alike. Questions of structure, appropriate use of materials and aesthetics come together in a way that challenge the designer as no other design problem can. But artists over the centuries have found the chair equally intriguing. From medieval stone tombs and renaissance paintings to Rietveld's DeStijl designs, Henry Moore's people-chair sculptures, and Lucas Samaras' pins and col-



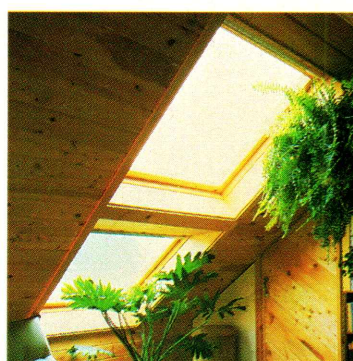
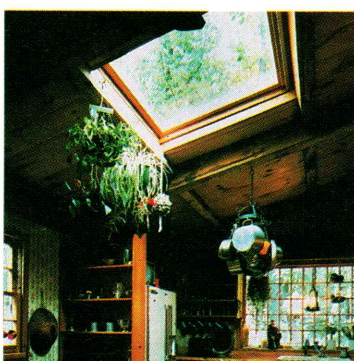
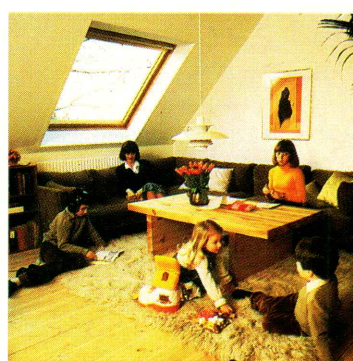
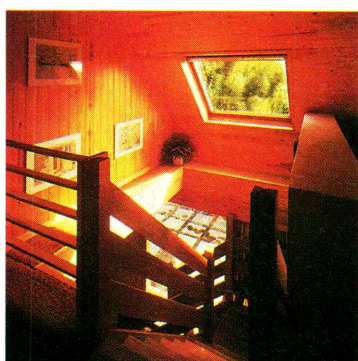
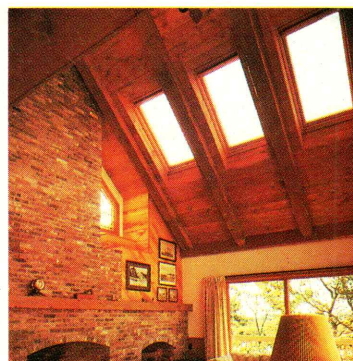
Prairie Visions Conference

International Market Square held its first design and architecture conference in Minneapolis recently. Called "Prairie Visions," the conference ran from September 12 through 14 in the new design center in the former Munsingwear factory.

The conference celebrated the Midwestern creative spirit with seminars, social activities and displays of new office furnishings. More than 3,300 architects, interior designers, corporate specifiers and related professionals attended the three-day event. The major

Continued on page 76

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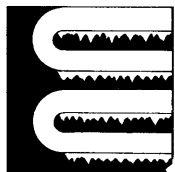
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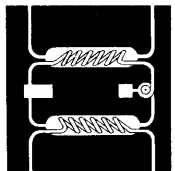
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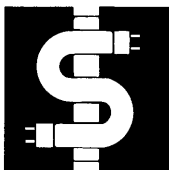
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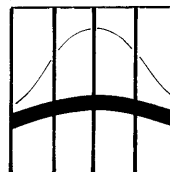
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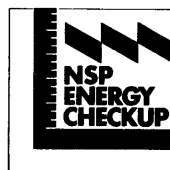
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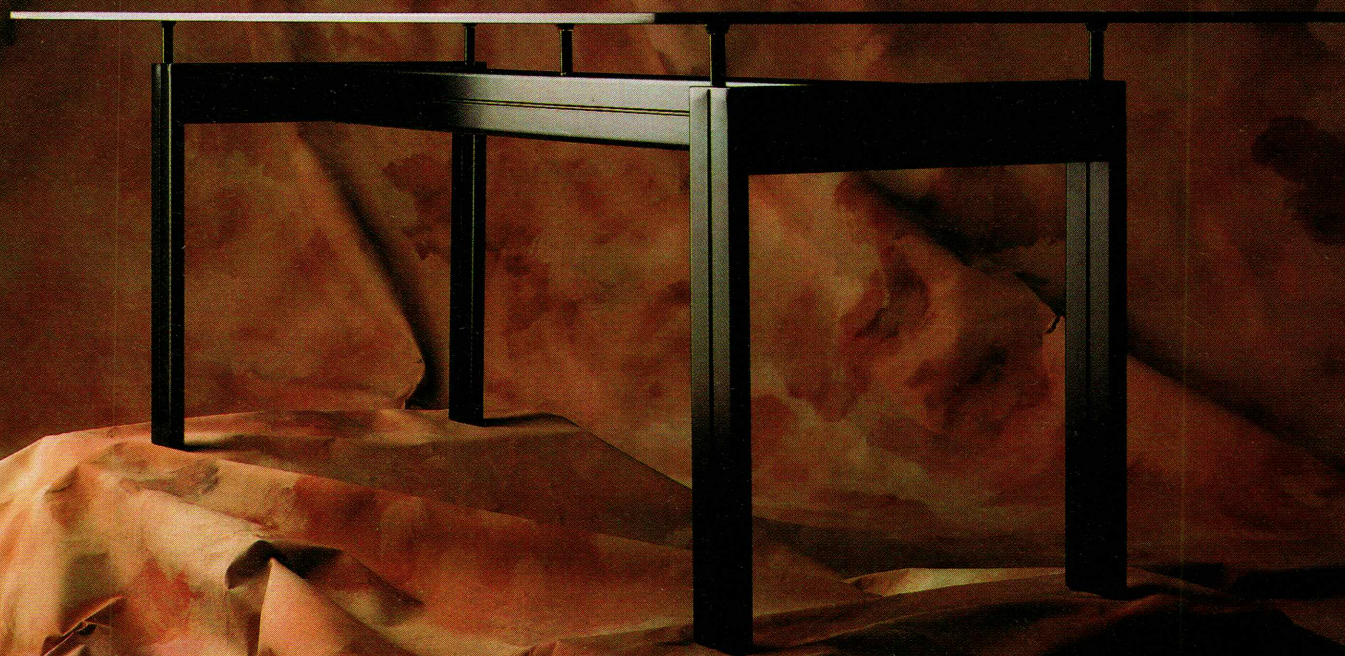


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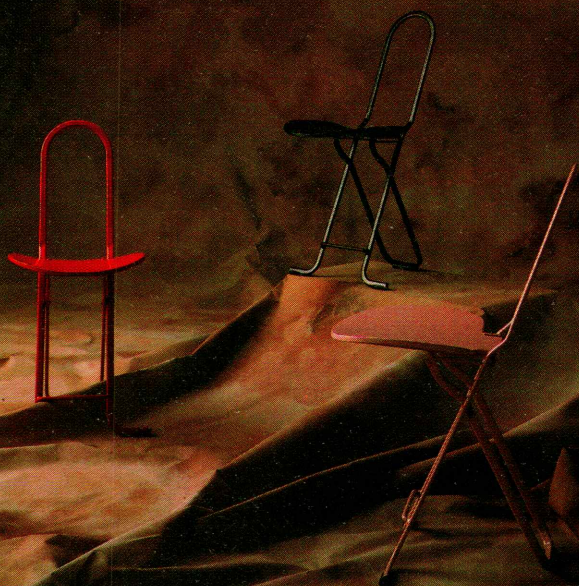
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METROPOLIS

SAINT ANTHONY MAIN
331-7217

No substitute for exposure

By Sanford Stein

Imagine, if you will, a heart surgeon in the midst of a four-hour triple bypass being assisted by his nine-year-old son; or a trial lawyer defending some unfortunate soul with her eleven-year-old daughter on hand for briefing. Unlikely perhaps, unless you happen to be the pre-teen son of a middle-class retailer in Milwaukee, circa 1959.

I imagine that I made an occasional customer nervous that year as I peered over the 40-inch glass and wood jewelry case. I felt at the time, however, that I was every bit as competent as the \$35-a-week clerk whose place I took when she went on lunch break.

My job was to separate the glossy-eyed customer from his \$1.10 (plus .03 tax; separate register key) for one of the many fine genuine imitation two carat rhinestones tastefully set in a gold plated band. (They were reminiscent of a lug nut from a chrome reverse wheel of one of the 1956 Chevies dragging Wisconsin Avenue only twenty feet behind me.)

How could my customer resist the temptation when the brown-edged, white tagboard sign placed prominently in the case described in red and black poster paint, "SALE PRICE"?

The sign had been there since I was eight; I had just turned eleven.

OBJECT LESSON #1: MOTIVATE THE CUSTOMER.

At "Jewelry and Toy Center" (the "o" in toy had two eyes in it), store design was something that was done with a large silver staple gun, multi-colored shelf paper and ribbon. By incorporating that stuff properly, you could cover or re-cover anything in the store and virtually "change the look" (eyes in both o's) in a matter of two hours or so.

The store front glass was massive and curved and much time went into trimming those windows. Trimming amounted to crawling into the window



Jewelry and Toy Center, Milwaukee, circa 1959.

with: the small tagboard for object signage; the large tagboard for general signage; the lime green airbrushed SPECIAL paper signs, as well as the big staple gun and the previously described store design stuff.

One afternoon I was assisting in the mega window project, being reminded, as I was so often, that there was "No substitute for exposure" (on the order of real estate's "location, location, location"). We had to do something drastic to move those "goofy" radios the blankety-blank jobber stuck us with.

In order for us to get the clocks that ran backwards in the quantity that we wanted (yes, the clocks actually ran counter-clockwise), we had to take the funny little radios.

"Jap stuff, no tubes . . . transistors . . . they'll never sell," I was told. I picked up one of those odd red creatures. On the right corner it read "S-O-N-Y," I figured it was a misspelling and should have had an extra "N". "Ya!, bad junk," I said, being the supportive son that I was.

Then the signs went up covering most of the lovely curved glass: MINIATURE TRANSISTOR RADIOS (about the size of a box of Wheaties), \$14.99 (eyes in the nines). So much for exposure.

OBJECT LESSON #2: THE MEDIA...THE MESSAGE.

The ceiling of the store was a sea of exposed fluorescent strip lights with a few carefully placed bullet type fixtures,

referred to as Hildies, I think. The fixtures were about the size of a bumper on a Fleetwood. With the aid of a long wooden pole, one could carefully insert a clear incandescent bulb the size of an acorn squash.

The whole procedure was much like a circus side show, and it was repeated often due to the fact the bulbs blew out frequently.

"You gotta have 'em," Dad would say. "They make the joint sparkle."

OBJECT LESSON #3: MULTIPLE LIGHT SOURCING AND COLOR BALANCING.

On a given Saturday afternoon when my occasional number three register was amply covered by the gum snapping Lavern, I was instructed to put out a display of steak knives.

Now, being a particularly artistic fellow (A's in Junior High art from Miss Odia, even though my submission to the Helen Mears National Art Competition was rejected), I knew I could do a dynamite job arranging the "5 for \$1.79" steak knives with the genuine replica marble type plastic handles. (This before America learned to plasticate wood.)

So I neatly lined up the packages like soldiers, allowing about six inches between. That is, until my father came bounding over, arms flying in the air as if he were imitating the windshield wipers on a Mack truck. "Pile 'em up, mountains! You can't sell what you can't see!" he said.

OBJECT LESSON #4 and 5: IMPACT IN DISPLAY/PRODUCT DENSITY.

Jewelry and Toy Center on the corner of Second and Wisconsin Avenue was to modern day merchandising what the New York street corner hot dog vender is to McDonalds. Yet, at the time, there was a lot happening that one could learn from.

The store grew and changed. It was the early '60s, and discount mass merchandising was being invented before my eyes.

Continued on page 82



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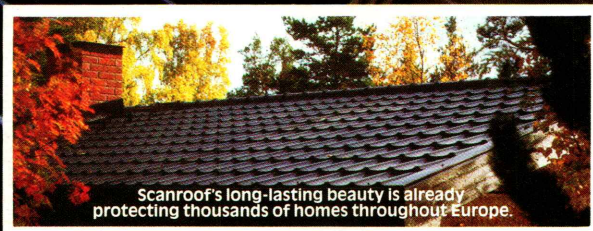
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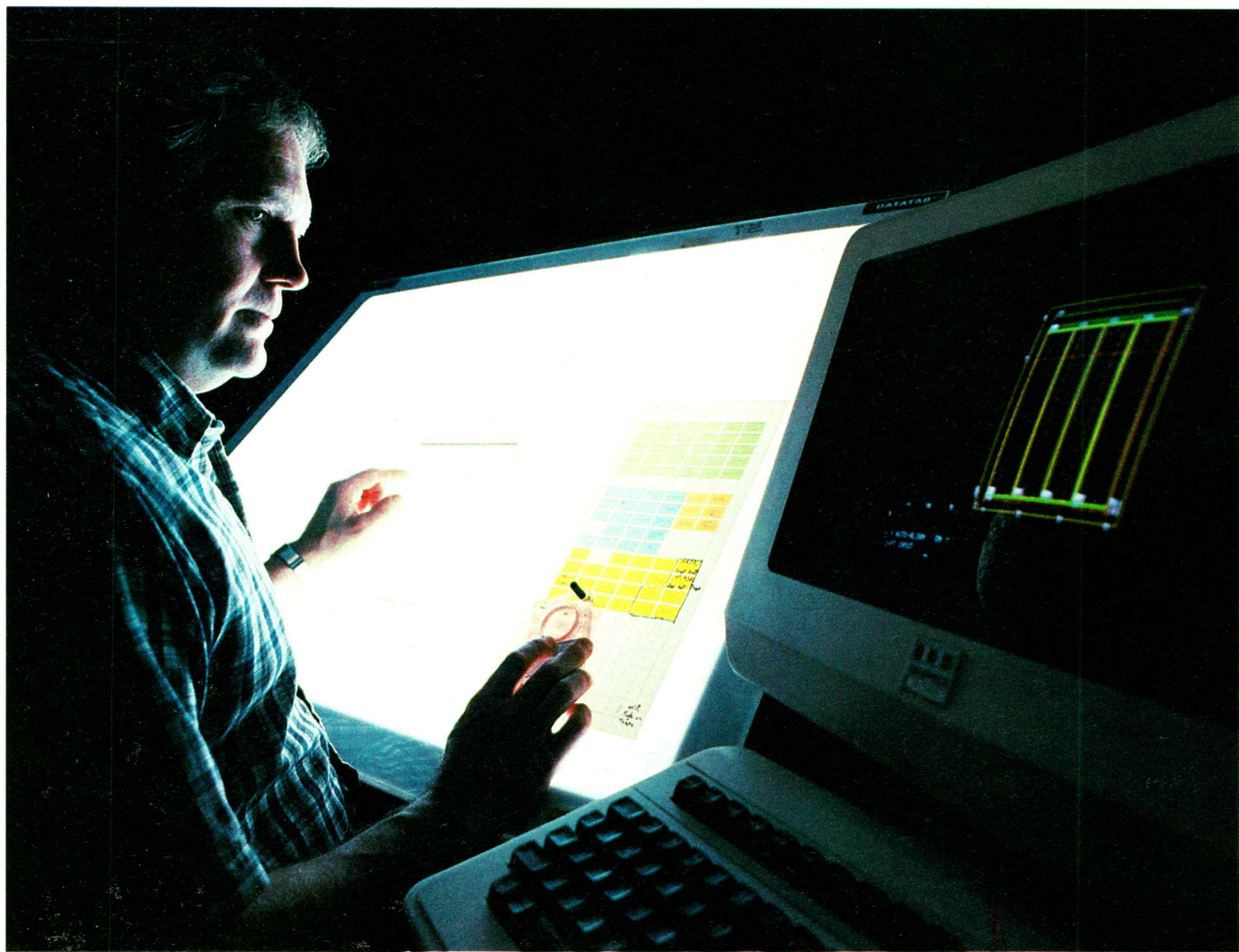
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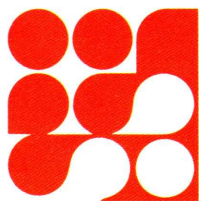
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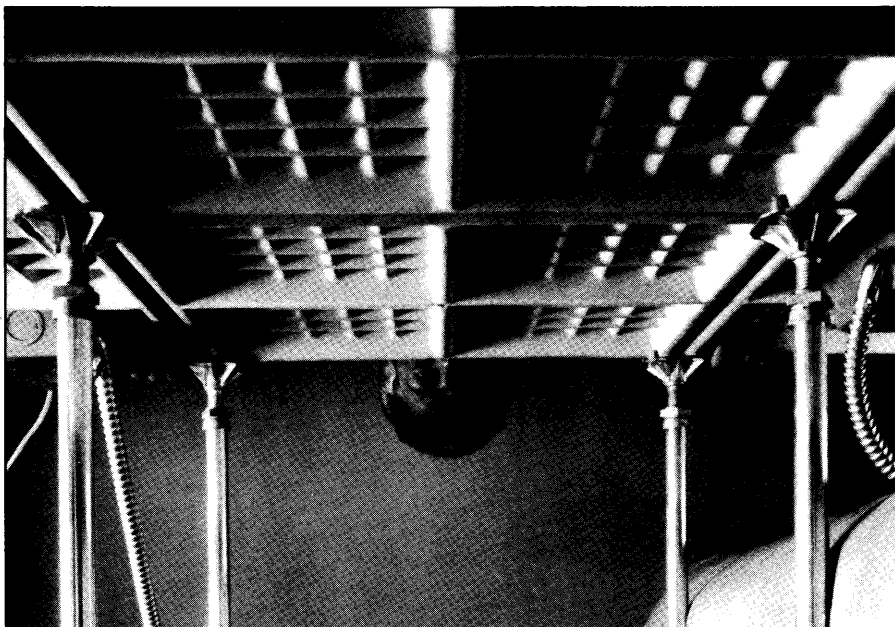
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Photo by Jerry Swanson

WHY REDWOOD? Builder Knut Horneland

"We built Telegraph Hill offices as an alternative to the sterility of steel and glass office buildings that dominate the 494 Strip on the Southern edge of Minneapolis.

"Canton's Ruf Rider® 10" Select Knotty Redwood Thick Butt Bevel Siding from Palco makes these offices as warm and inviting as Landico houses. The siding helps create a transition from the commercial area immediately adjacent to the freeway to the large number of my redwood clad homes built just to the South of these offices.

"I use redwood because it works for my designs. I use Canton's as a trusted source of ideas!"

PROJECT:

Telegraph Hill Offices
I-494 & West Bush Lake Road
Bloomington, MN

SPECIFIER:

Knut Horneland, President
Landico, Inc.
7835 Telegraph Road
Bloomington, MN 55438

PRODUCT:

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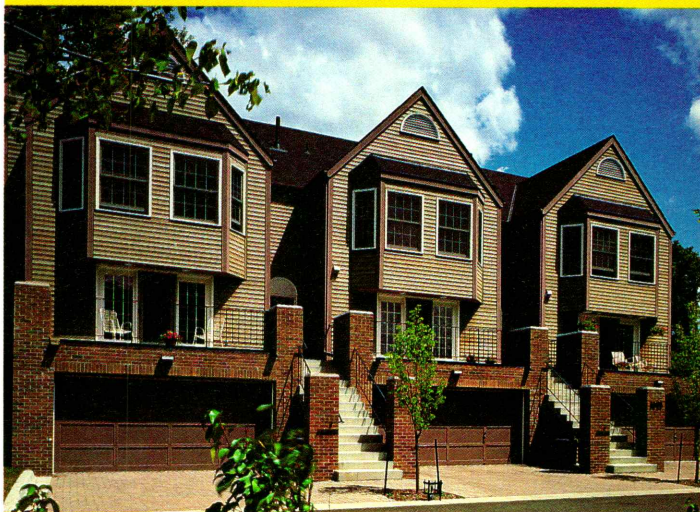


Photo by Lea Babcock

WHY REDWOOD? Architect Thomas Zumwalde

"Cedar Woods Court is an owner occupied townhome development located on the North side of Cedar Lake in Minneapolis.

"The site originally consisted of a group of leftover parcels that had been used for many years as a dumping ground. The developer, Concord Realty, assembled these parcels to provide for 12 units in four buildings on the site within the R1 Zoning Regulations.

"The buildings are oriented with all units having a view of Cedar Lake.

"The exterior building character is traditional with steep interlocking gable end roofs, bay windows, and enclosed patio and plaza areas.

"Clear vertical grain redwood siding was a natural for this development for several reasons: 1) With its semi-transparent staining it blends naturally into this wooded site. 2) It was a choice consistent with the residential character of existing older homes surrounding this site. 3) It reinforced the massing, detailing and character of our concept for this project. 4) It was available, relatively economic and proven as a superior material because of its stability and resistance to rot.

"We are very proud of Cedar Woods Court. We feel it is an asset to the City because it took a "leftover" piece of property and provided a productive attractive housing site for the City. We also feel that the development was a success because all units were sold before construction began."

PROJECT:

Cedar Woods Court
Minneapolis, MN

SPECIFIER:

Thomas J. Zumwalde, AIA
Fowler Hanley, Inc.
Minneapolis, MN 55403

BUILDER:

Frances DeRidder Construction
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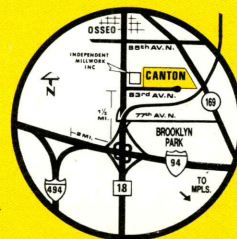
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Conserving the Mall

By Robert J. Dayton

Most of us remember when the Foshay Tower dominated the Minneapolis skyline. The opening of the IDS Tower in the early '70s, amid predictions that it would flood the market with excess office space, instead exploded the office market downtown. It was the catalyst needed to change the Minneapolis skyline forever. Today we continue to see the construction of new, architecturally exciting buildings that assure the continued vitality of downtown Minneapolis.

In the fall of 1987 Minneapolis will experience another market explosion, this time in retail space. The Conservatory on Nicollet will open, Saks Fifth Avenue will enter the market, and the \$32 million remodeling of downtown Dayton's will be completed. Minneapolis will become a major destination point for consumers from the metropolitan area and the region even more than in the early '60s, before the Mall, when Dayton's downtown store served the entire Ninth Federal Reserve District. Dayton's today is as viable as ever but has diluted the strength of downtown retail by its own suburban and regional expansion.

With few exceptions, such as Brooks Brothers and Laura Ashley, Minneapolis is void of the dominant national specialty store that has made less demographically solid markets such as Kansas City, Denver, and Dallas strong retail centers with growth patterns. All of this is about to change in Minneapolis.

The Conservatory, located on the Nicollet Mall between Eighth and Ninth Streets, will feature 167,000 square feet of retail space devoted exclusively to high quality specialty retail. It will be anchored by a new and expanded Har-Old store. Connected to Dayton's by two skyways and an underground tunnel, it will also be linked to the 830-car LaSalle Court parking ramp and will provide



The Conservatory on Nicollet, designed by BRW Architects of Minneapolis

future skyway expansion across the Mall and south across Ninth Street.

While the Conservatory is a vertical shopping mall in the purest sense, it will be unusual in many ways, primarily in its tenant mix.

It will offer upscale retail, which means high quality, not high price. The Minneapolis market has the demographic strength to support tasteful stores geared to the specialized needs of the sophisticated consumer of the '80s. The Conservatory's strategy is to expand the market by offering stores, most of them nationally recognized, that are new to the area. We must give the Wayzata consumer a reason to bypass Ridgedale, the White Bear customer a reason to come to downtown Minneapolis, the Edina customer something Southdale or Galleria does not offer. We must draw from St. Cloud and Fargo and Des Moines. We must have regional significance.

The design of the Conservatory will overcome many of the deficiencies of a typical mall and relate it directly to the street and to the architecture of downtown.

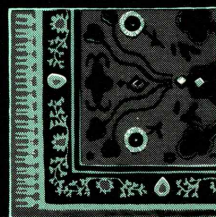
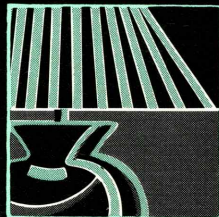
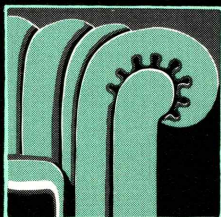
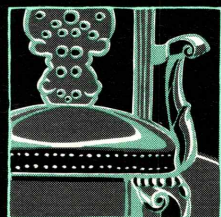
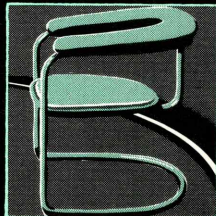
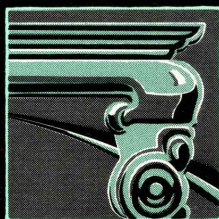
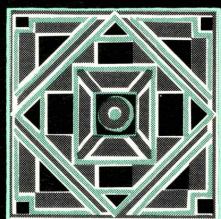
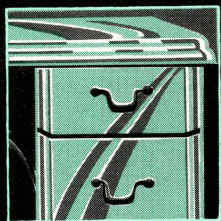
It will adhere to the guidelines and criteria for the South Nicollet Mall De-

velopment District, which dictate that developments must be "low-rise retail" and "retail-driven." In simple terms that means buildings along Nicollet Mall should be no taller than six stories and they should be primarily retail space, not retail on the first two floors of a high-rise office building. These are guidelines totally appropriate for Nicollet Mall.

If the Conservatory is a shopping mall at all, it is one that is turned inside out. Its two glass atriums anchor both corners at the street and give over half the storefronts street identity. The atrium spaces relate to the street and create open vistas from the concourse level to the fourth floor restaurants. The facade is glass and the sightlines are wide open throughout the interior space. Vertical circulation is visible from the street at both ends. In every sense, the Conservatory will be integrated with the Nicollet Mall.

Strategically, the Conservatory is a vital catalyst to the linear development of the Mall, beginning the extension south from Dayton's to the eventual skyway linkup to Loring Green and the

Continued on page 82



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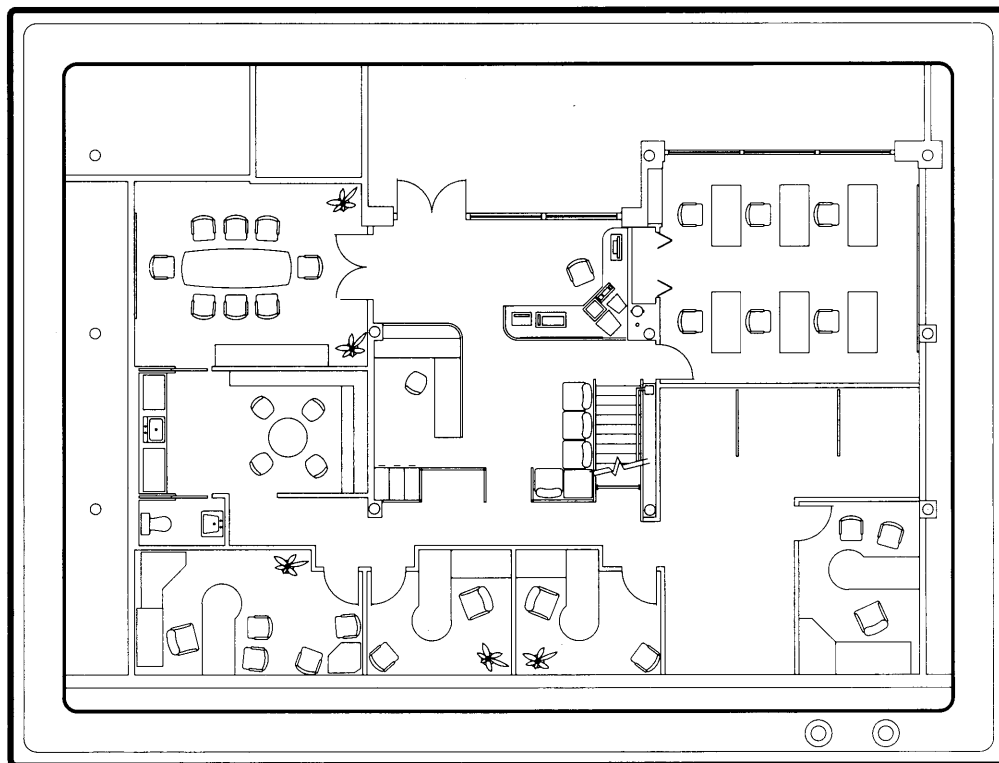
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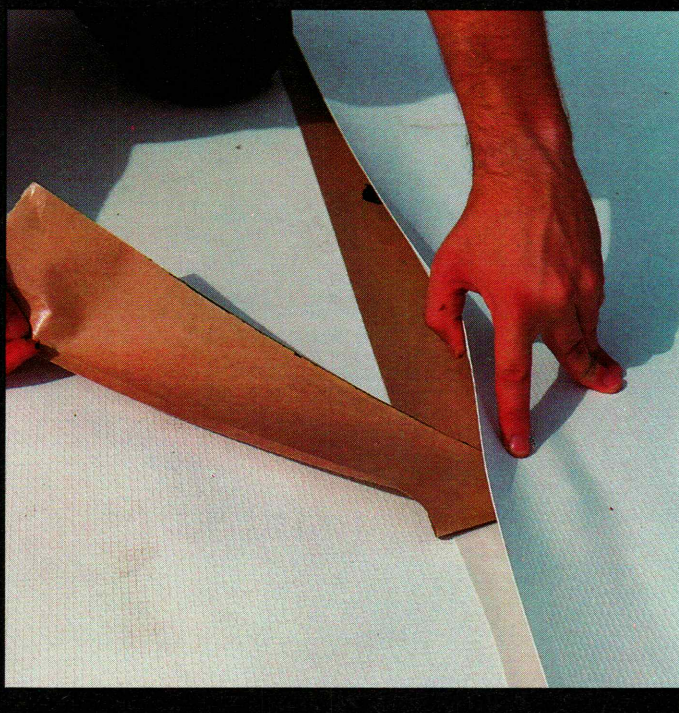
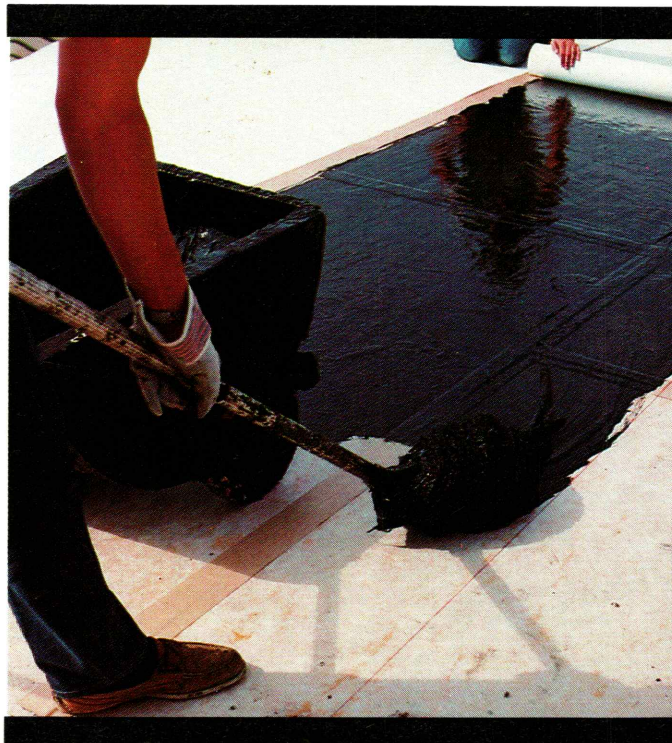


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That natty profession It happened again. At a meeting of a school building committee, an architect sat down and brought a listening ear and a reasoned approach which cleared the garbled discussion.

I've seen it many times. Be it a well-trimmed man in a blue oxford cloth shirt or a young woman with a certain flair, an architect stands out in a group. But what they bring, in addition to a personal image, is a compelling mix of practical knowledge and creative verve.

Because they need to, in order to do their job, they can get to the heart of a question. Because they must, in order to talk to clients, they can articulate ideas. Because they have to, in order to make firms run and projects go, they can manage. Wrongly stereotyped as dreamy visionaries, they are steeped in the art of the possible.

Architects talk about and share their work. Would doctors get together for a friendly critique of a colleague's handling of a case? Would lawyers gather to hear one of their ranks describe his outstanding cases? Architecture is a curiously—and delightfully—collegial profession.

Nothing draws this picture of an architect more clearly than the annual convention and design exhibition of the Minnesota Society, American Institute of Architects. There, the architects of the state gather to listen, to talk, and to view the latest architectural products.

This year they'll be offered the usual varied fare: James Wines of SITE on narrative architecture; Allan Temko, architecture critic of the *San Francisco Chronicle* on design controls; William LeMessurier on the past and future of skyscraper design; Balthazar Korab on architectural photography. Barry Berkus and Hugh Newell Jacobsen will offer perspectives on residential design. There will be sessions on intelligent buildings, unhealthy interior environments, historic preservation, and architectural practice. And, of course, the annual MSAIA Honor Awards will be presented by this year's noted jury: Peter Bohlin of Philadelphia, Fred Koetter of Boston, and Etienne Gaboury of Winnipeg.

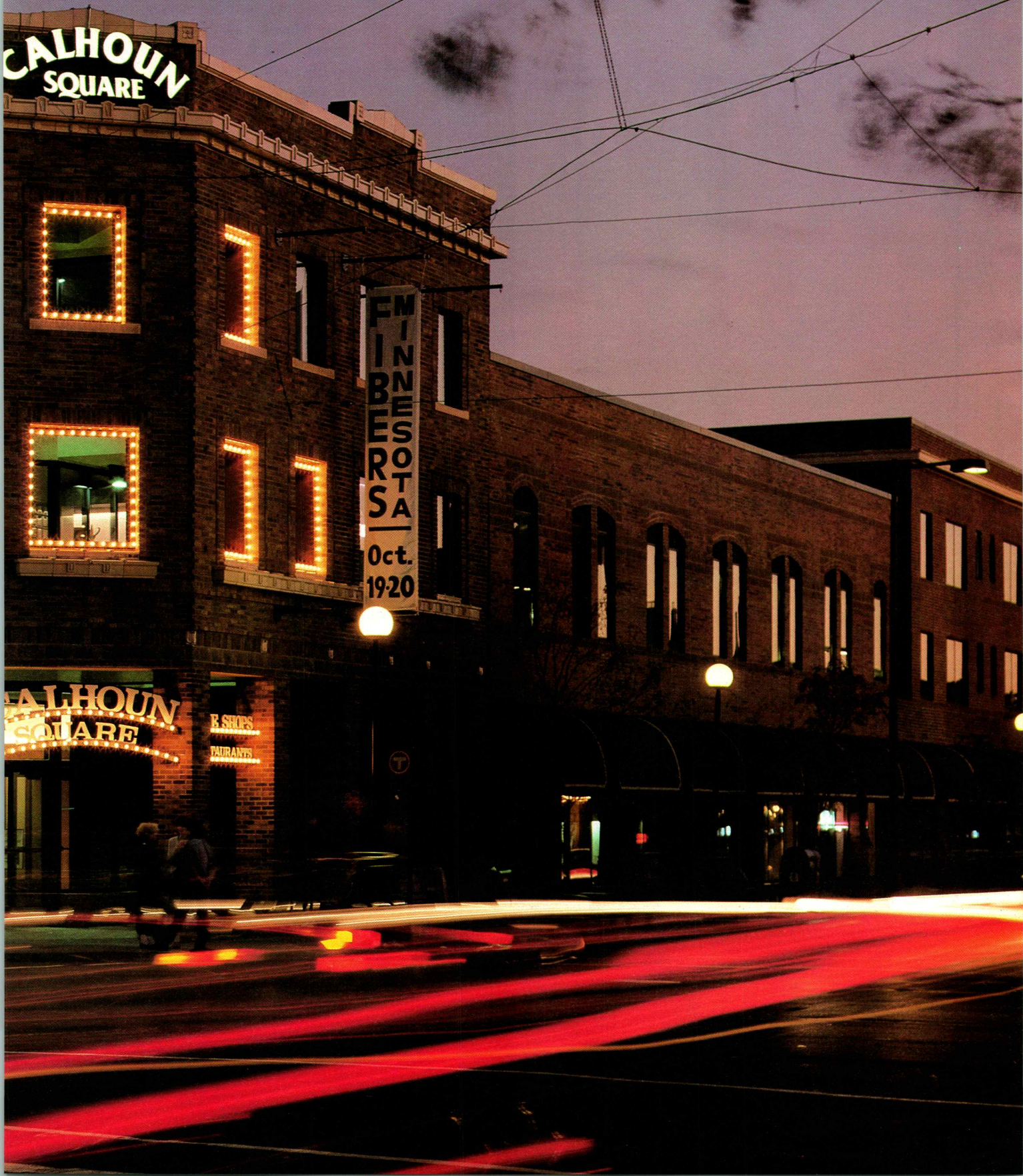
It is an extraordinary array of ideas about the design of buildings and the practice of architecture. And the fact that such a varied feast is offered once a year is further proof: Architecture is a most extraordinary profession.


Linda Mack
Editor

FITTING IN



Photography by George Heinrich



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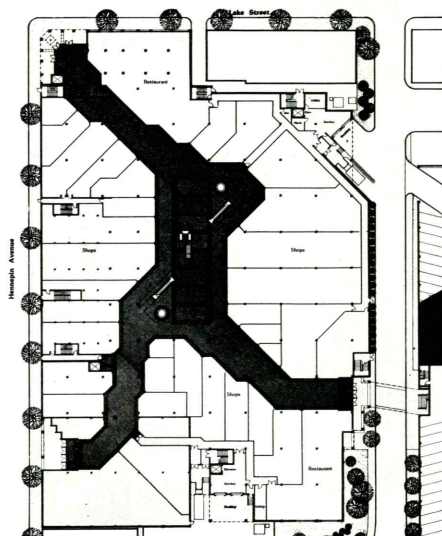
E SHOPS
RESTAURANTS

Open to the street and easy to enter,
Calhoun Square welcomes
the neighborhood inside



Most shopping centers have large department stores anchoring each end to generate traffic in the middle. At Calhoun Square the circulation itself works as the anchor: People arriving by foot from the busy corner at Hennepin and Lake and by car from the parking ramps generate sufficient traffic to make the retail viable. The arcades are lined up at 45-degree angles to encourage pass-thru traffic.

Overleaf: The gently glowing corner of Calhoun Square activates the streetscape. The architects and developers discussed cutting away the existing masonry corner to give a new bold image to the project, but, in a stroke of architectural modesty, they kept the facade and cut away the inside instead. Unglazed windows are outlined with theatrical lights.



Skateboarders whizz by, punks gather outside, shoppers come by car, by foot, by bus, by bike. Located smack in the heart of Minneapolis' Uptown neighborhood, Calhoun Square has defied shopping mall formulas to become a vital part of the urban streetscape.

That this complicated and controversial project was built at all testifies to the stick-to-it-ive-ness of developers Ray Harris and Martha and Douglas Head. That Calhoun Square fits so naturally on its 1920s commercial corner testifies to the care taken by architect Ian MacTavish and his colleagues at Paul Pink & Associates.

The opportunity to develop a shopping center in the prosperous lakes district of Minneapolis came when the Minneapolis School Board decided to sell the old Calhoun School site. The property at Hennepin Avenue and Lake Street represented one of the last neighborhood commercial sites in the city.

Several development proposals were made to the School Board and to a citizens' committee set up to advise it. A suburban developer suggested the all-too-typical mall approach: level the site and build a sailing "theme center" with the parking lot along Hennepin Avenue. Another proposal, by Minneapolis developer Ray Harris, suggested keeping the existing sound buildings and filling in with new construction. The citizens' committee and School Board selected the Ray Harris team, called Calhoun Square Associates.

But adamant opposition surfaced to what was labeled "Uptdale", and it died hard. Existing retailers in the area feared being shut out. Neighborhood residents feared the deluge of traffic. It took countless neighborhood meetings, lengthy negotiations with the city, and a complex process of financing before Calhoun Square started construction in 1983. It opened in March, 1984. And already it has established an active role in one of the most vital neighborhoods in the city.

The essence of Calhoun Square's urbane success is this: It reaches out to the street rather than turning its back on it. "We felt a commitment to creating something that would fit into the fabric of the neighborhood," says Harris, "and that's exactly what we did."

But simple as that goal is, realizing it in architecture requires painstaking



thought. Ian MacTavish of Paul Pink & Associates brought an architectural commitment to designing to the context that equalled Harris' commitment as a developer.

"I grew up in the area, and I had many friends who were against the project," says MacTavish. "I wanted to prove to the community that Calhoun Square would not obliterate it."

Existing sound buildings were kept: the Save-Mart building at the corner of Hennepin and Lake, the Post Office mid-way down Hennepin, and part of the bowling alley at the south end of the development. The Hennepin Avenue streetscape, then, was maintained. The trick was to fill in the gaps with compatible new construction.

The architect and developer decided to design the infill as individual buildings. "That's what Uptown is," says MacTavish. And rather than imposing a Modern or Post-Modern aesthetic, they looked to the patterns of the early 1900s neighborhood for the design approach.

The challenge in planning the interior of Calhoun Square was not only to obliterate the distinction between old buildings and new construction, but also to give each of the 65 stores a superior location. "Everyone wants to be on the amenity, to be visible from every angle," says architect MacTavish of Paul Pink Associates.

The atrium and arched colonnade form a frame for the merchandise around them (above and opposite). The brick columns have a stepped edge to cut back on their mass and improve sightlines to the shops. Quarry tile pavers come off the street and, as MacTavish says, "explode vertically into the colonnade." He also used rockface banding and the same brick as on the outside "to bring Uptown inside." The handsome trusses under the skylight were inspired by existing trusses in the bowling alley building where Odegard's bookstore now is.

Sidewalks and storefronts take on an urban mien



Photo: Ian MacTavish

In summer, the glass doors of Figlio's open completely to make the Lake Street sidewalk an extension of the restaurant (above). Geared to the young urban crowd, Figlio's has been not just a success but a phenomenon. Owner Philip Roberts and designer Charles Pohlmann developed the concept design, which uses the Figlio's logo in every detail—neon in the window, waiter's uniforms, even napkins on the table. Architect Dale Wenkus of Shelter Resources was the project architect.

To create a visual bank of architectural vignettes, MacTavish conducted a photographic survey of nearby buildings as well as those within the project. "We didn't want to copy them," says MacTavish, "but to complement them. It was a process of osmosis." What he found in the early 1900s buildings was a skillful use of two-color masonry, and a layered architectural expression—large windows for first-level commercial space, smaller windows for upper-level office space.

With those images in mind and with the philosophy that "God is in the details," MacTavish designed new detail for the infill buildings. The aim: to make the new buildings distinct, so the project would not become a monolithic whole. Brick and rockface masonry, window sizes, and banding were carefully manipulated to impart a layered feel similar to that of the old buildings, and to break up the vertical mass and give pedestrian scale.

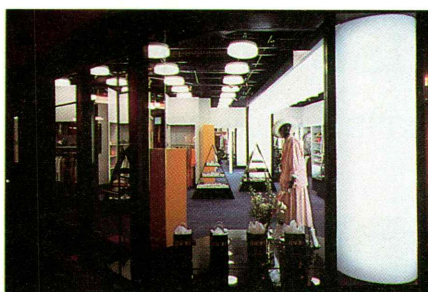
But he took this painstaking approach even deeper. The mortar on the old buildings was chipped out and re-grouted with the same mortar used on the new construction. "It's a subtle thread," says MacTavish, "to tie old and new together."

The result is a most traditional streetscape. Even those familiar with the project have trouble distinguishing old from new. "As an architect with a contextual ego," says MacTavish, "that's the ultimate joy: that you can build a project that large with such a minimal impact on the urban fabric."

Paul Goldberger, architecture critic for the *New York Times*, recently wrote a seminal essay on the fabric of the city. He lamented the destructive impact of side-by-side ego statements of great architects. What we need, he concluded, are more background buildings.

Calhoun Square qualifies. Few who use it will ask who the architect is. But many will feel that it's part of the neighborhood. *L.M.*

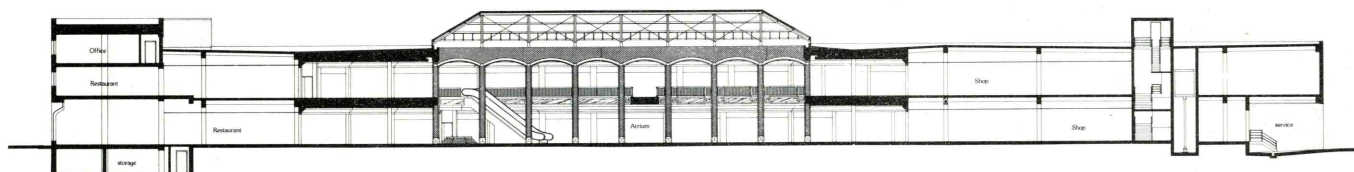
Photo: Ian MacTavish



Photos: George Heinrich



At the corner opposite Figlio's the City Lights Cafe has established its own bastion of summertime eating (far left). That it is within view of the Calhoun Square parking ramp testifies to the careful design of the ramp and the landscape buffers created by landscape architect Damon Farber Associates. On Calhoun Square's second level, two eye-catching designs are Bacio women's store, designed by Bellows and Yunker, Architects (left), and the Ediner restaurant, designed by Kalbac and Associates (bottom). "We've got some really outstanding storefronts," says developer Ray Harris. Calhoun Square architect Paul Pink and Associates established storefront criteria: no simulated materials, openings at least 50 percent but no more than 75 percent of the frontage, bays encouraged without charge. In addition, each tenant goes through two levels of review to insure its compatibility with the center and with its neighbors. Tenants were also encouraged to open their shops visually to the street, either with glass looking into the store or a full-size display window. The result: Store activity is shared with the street and the psychological distance between the corner entry on Lake and the entry past mid-block on Hennepin is shortened. A key to Calhoun Square's mix of old and new is found in the elevation (bottom). The three-story buildings were existing, as was the one-story building at the right. A portion of the one-story building was cut away to make the mid-block entry with its new arch. All two-story construction is new.



HENNEPIN AVENUE ELEVATION

Merchandise with a message

The Adams Group crafts a showcase that cares



Photos: Lea Babcock

A non-profit store is a retail anomaly. With goals beyond the purely commercial, the need to merchandise is often lost sight of. Not so in the Save the Children Craft Shop in Riverplace. The appealing shop successfully conveys both the message and the merchandise of its non-profit owner.

Culver Adams of the Adams Group of Minneapolis designed the shop after working as a volunteer with the Save the Children organization, a world-wide effort to help needy children. But the sensitivity he brought to the project was more than social; it was architectural, as well. He provided an appropriately warm and simple framework for displaying the hand-crafted items from developing countries.

Wood platforms, steps and shelves provide versatile spots for the numerous small objects. Large objects are grouped against the wall. Around the perimeter of the shop, wood slats lead the eye above the merchandise to a recessed wall where photographs and posters tell the Save the Children story. "It was important to explain what Save the Children does," says Jenny Adams of the Adams Group, "without intruding on the display of the goods themselves."

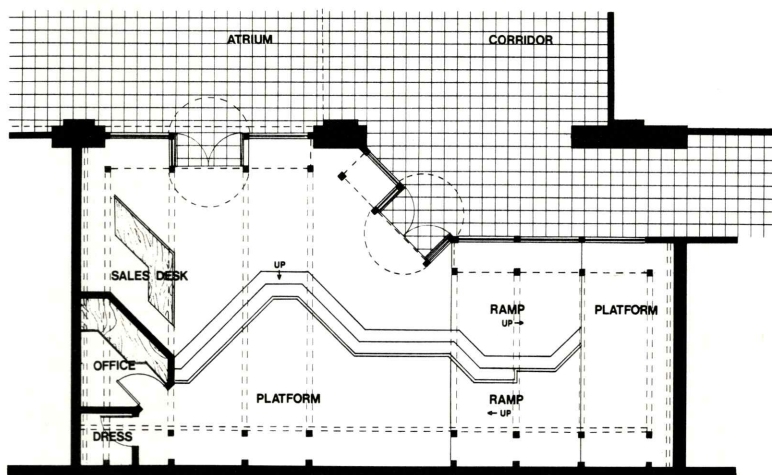
As it should be, the shop is completely accessible to the handicapped. The stairs in the shop are prominent, even doubling as display areas, but a gentle ramp at the back of the store makes every corner maneuverable without being obvious. "Van loads of people in wheelchairs come in," says Jenny Adams, "and love it."

But perhaps the prime achievement of this space in a corner of Riverplace is the way it draws people in. "We needed to eliminate the mental barriers from the corridor to the shop," says Adams. Walls of glass with sloping skylights give Riverplace strollers views in, even from balconies above. Wood canopies project into the corridor to stop passersby. Two entries invite people in from two directions—and encourage them to walk through rather than just poke their heads in. The glass doors open completely.

Inside the Save the Children shop, the design recedes. The brass pots, carved animals, hand-woven pillows and sweaters, and colored boxes take over. That is good retail design. *L.M.*



Wood canopies and lots of glass invite shoppers into the Save the Children Craft Shop in Riverplace (above). Culver Adams of the Adams Group designed a wooden framework to take full advantage of the two-story space. The hand-made crafts are displayed below. The alcove above tastefully exhibits the work of the non-profit Save the Children organization. Platforms and display areas oriented to the entries make a diorama of the store (see plan below).



Design is the object

Pappas spotlights a shop as gallery



Photos: Lea Babcock

Dramatic lighting washes the walls and fills nooks and crannies (above), treating the objects on display like works of art. The triangle motif carries through in all display areas from the free-standing pedestals to the stepped, terrace-like counters at left, to the recessed niches in the back for small objects.

Props is the kind of store that designers and lovers of well designed things really go for. Owners Greg Meyer and Richard Hudavoni purposefully set the store's goal to make available all manner of specially designed objects, the kind certain people lust after.

Designed by Mary Jane Pappas of Pappas Designs (noted mostly for residential space planning and consulting), the store displays the objects like art, in the manner of a gallery. This is intentional. "The store says, 'this is not just a coffee pot,'" said Pappas. "It is a work of art."

"The clients came to me because they knew that in my residential work I had always designed spaces to maximum efficiency," said Pappas. And this space needed to be very ordered. With a nominal dimension of 13 1/2 feet wide by 38 feet deep, the store is a shoebox of a space.

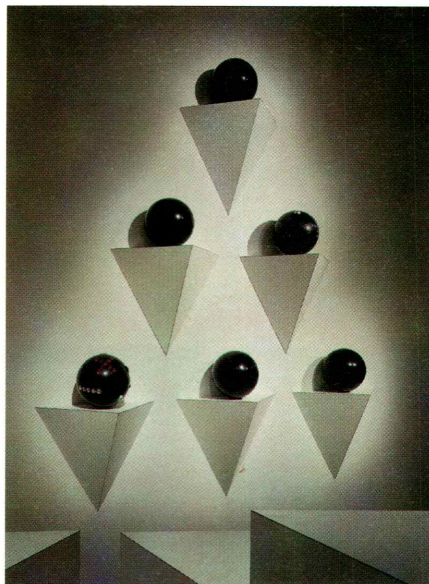
The problem was to create a place that *seemed* bigger. Pappas achieved this by an ingenious plan using a triangular motif. "We increased the space perceptually by taking the hypotenuse of a 30-60-90 triangle and placing it across the width of the shop space," said Pappas. "The two legs of the triangle project into the shop and create more visual space by setting up a foreshortened perspective that leads the eye into the space." It also creates more usable space and an efficient circulation pattern.

The same triangular form is placed back-to-back and repeated to create a series of fixed terraced platforms along the left wall. Small triangular niches in the back wall create spaces for small items, and triangular 'floating' pedestals allow for flexibility of display arrangements.

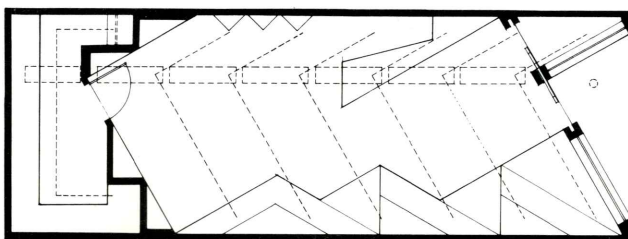
The client also needed one secure display area which could hold the more valuable objects. The front display window becomes the secure area when the door slides back, effectively closing off the space.

"Most difficult for me was not knowing the inventory," said Pappas. "The store had to accommodate merchandise from the very small, such as pens and desk accessories, to very large objects like floor vases." It works very well indeed.

B.N.W.



A pyramid of sconces (left) presents small-scale merchandise in the manner of gallery showpieces. Each is highlighted by a warm colored, low-voltage spot. From the entry (below), a theatrically lit scene presents itself behind a black recessed storefront. When the shop is open, the door slides back to seal off the small display case to the right where more valuable items are kept. Designer Mary Jane Pappas utilized the optical trick of foreshortened perspective, created by using two legs of a 30-60-90 triangle, to lead the customer's eye into the store and to give the illusion of a much larger space (see plan below).



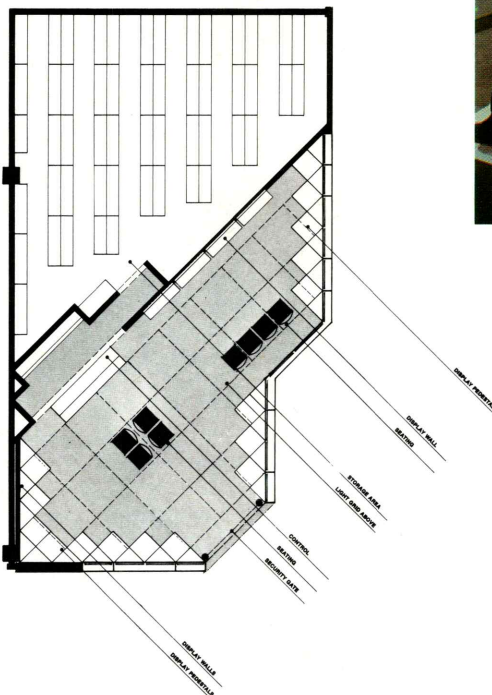
It all stacks up

SteinDesign puts shoes on display



Photos: Phillip MacMillan James

B.N.W.



Regularly spaced horizontal modules for displaying shoes (far left), allow even untrained employees to arrange displays without disturbing the overall scheme. Large dimension glass set directly into the stepped perimeter base creates the illusion of shoes being outside the shop. Lighting is standard off-the-shelf fixtures used in creative ways. A row of fluorescent tubes running across the back wall is softened with drop scrims of light refracting fabric. Plan of the store takes its cue from Calhoun Square (left). By taking the 45-degree diagonal and treating the store like a stage set (below), Stein has maximized the storefront exposure.

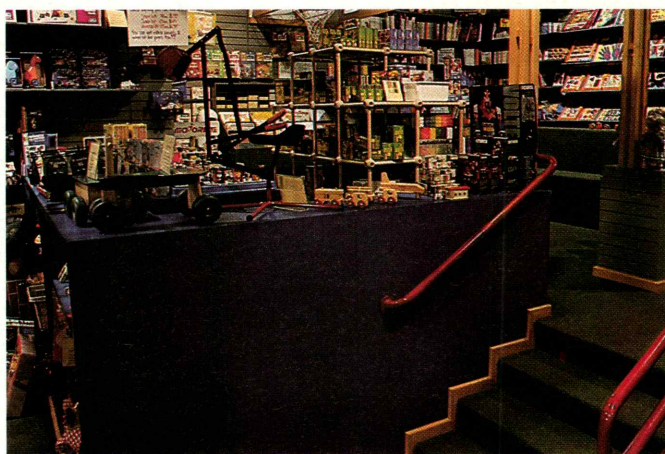


Playing to the audience

Bernard Jacob Architects
brings a store to a child's level



Photos: Phillip MacMillan, James



In a typical suburban shopping center, a shockingly bright store demands more than the usual glance through the window. In fact, this toy store does not have a glass window; it has a facade of cyclone fence reminiscent of school playgrounds. Touches such as this one earned the store a 1985 MSAIA Interior Award.

Bernard Jacob Architects designed the Land of Play store for David Sims and Steve Kowalki, who were starting the business from scratch. "As a new, small company," says Sims, "we knew we had to differentiate ourselves both in product and in the design of the store. We told Bernard we wanted an atmosphere that was a lot of fun, and we turned him loose."

Jacob turned the store into a metaphoric playground. He used primary colors and the familiar paraphernalia of play—a jungle gym overhead, basketball hoops on the wall, hopscotch on the floor—to make the store look fun.

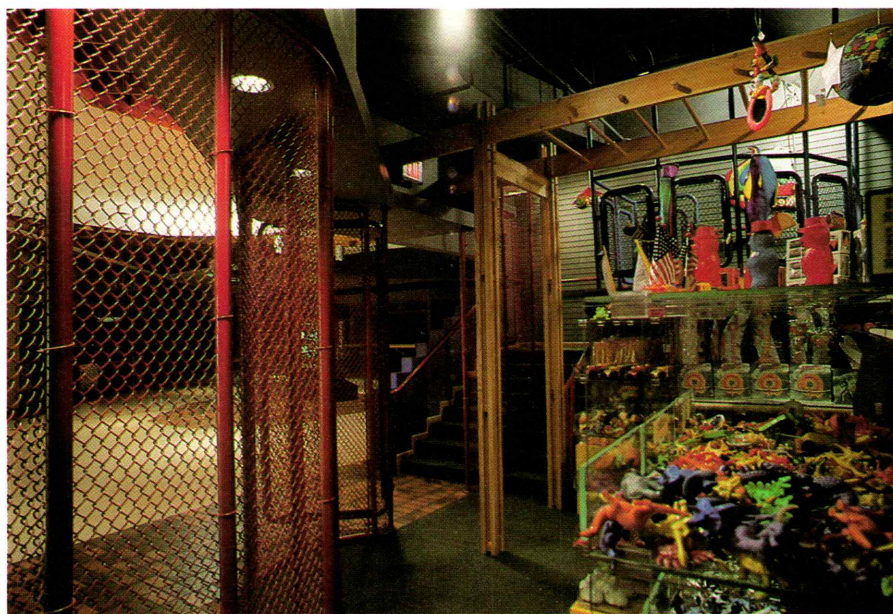
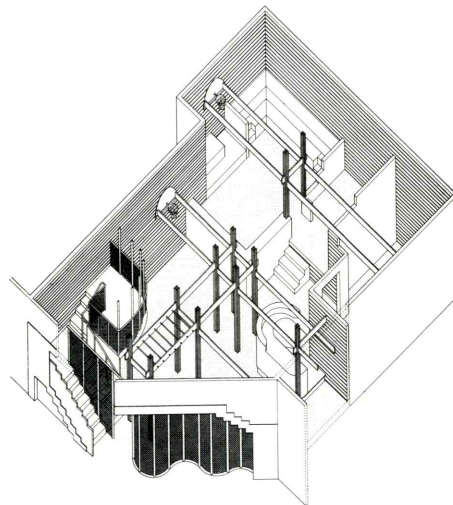
But, besides that, it *is* fun. Right at the entry, a set of stairs invites small shoppers to climb. Mothers may go straight into the store; children may digress to climb up and down some stairs before they enter. Or they can continue on up to a crow's nest platform overlooking the store. For older children, a reading corner on a raised platform at the back of the store may be the attraction.

And young and old alike find the storefront of red cyclone fence irresistible to look through, even hold on to. It is as open as glass, but infinitely more tactile. "The shopping center wanted glass fronts," says Jacob. "We just stood our ground."

"We've found our most successful shops," says Jacob, "have a participatory element. Here we wanted to involve children in an environment at their scale."

The MSAIA Interior Awards jury was as enthusiastic as the client. "It looks more like a toy store than any other toy store we've seen," said juror Bruce Hannah of the award-winning project. "We get a lot of comments," says David Sims. "When a lot of people are here, there's a hubbub of activity. It's very alluring."

L.M.



A valance with the arresting logo of the store (also designed by architect Bernard Jacob) defines the limits of the Land of Play store in the Burnsville Center (opposite). The red cyclone fence (above) sets up a sensuous curve. Ordering and installing the fence was the hardest part of the job, said both architect and client. It was also the most successful. "We should fly the architect out to California," said the MSAIA interior awards jury, "to show Frank Gehry how to use chain link fence." The stairs also set this store apart from the ordinary. Steps outside the store invite young shoppers to climb to a loft (above). A set at the back of the store defines a reading corner (opposite bottom). Behind the valance the ceiling is open, except for the wood jungle gym (visible above and in plan).

Smooth as silk

HGA Interiors dresses up
a rough old space



Photos: Lea Babcock

"I love the way my ties look," says Judy Klein of John Silk & Company. "We specialize in ties. The colorful array of hanging ties lets the customer know right away that we have them."

To design a store in a long, narrow space located behind a column and under a stair is no easy task. But that was the assignment Dan Avchen of Hammel, Green & Abrahamson Interiors faced when he became architect for John Silk & Company, a men's sportswear store. In the three years since opening in St. Anthony Main, the store has prospered, and Avchen's carefully considered design deserves much of the credit.

"It was most important to establish a motif, something to draw people in," says Avchen. "The storefront criteria for St. Anthony Main dictate standard glass walls and wood casings, but we managed to add the keystone arch above the entry." Indeed, the arch makes the store visible in its obscured location. Its Post-Modern character also gives clues to the store's identity as a purveyor of classic but updated men's sportswear.

The keystone motif cuts through the store, from the entry through ceiling dividers to a mirrored tie rack at the rear, where it becomes a reverse of itself. It is repeated in casings built over the window frames. The display of merchandise, then, also reinforces the store's identity.

Since ties are John Silk's specialty, they became focal points of the space. A tie rack just opposite the entry draws people into the store; another backed by mirrors draws people to the back. "It's a sort of crystalline apse," says Avchen. Throughout, the merchandise is displayed in exceptional order in custom-designed oak casework reminiscent of legal offices.

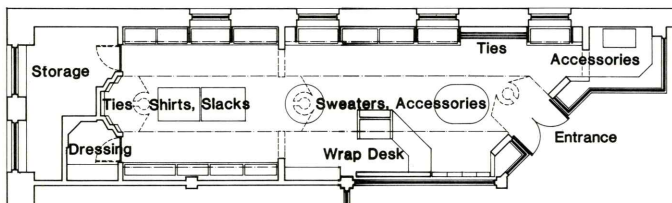
The down-to-the-detail polish of the merchandise displays is set within the rough brick walls of St. Anthony Main. The contrast is well executed. "We didn't want to cover up the old shell," says Avchen. Simplified moldings run the course of the store at eight foot, six inches, the designated height for the glass storefronts. Below the molding, the space is finished off, and full of merchandise. Above the molding, everything is painted a soft gray-green to become a backdrop.

"In retail design," says Avchen, "the merchandise should show up. The architecture should create a mood." At John Silk & Company, he showed how to do it.

L.M.



To counteract the tunnel effect of the odd space at St. Anthony Main, Avchen divided it into three "rooms" (see plan, below). A small alcove to the right of the entry acts as both a display window and a spot for special accessories (below). The central room contains the check-out counter, the back room the finest goods (left). Shelves built over the windows provide flexible space for either small accessories or larger items of clothing. Narrow slots discretely display socks. Even the mirrors are seamlessly built in.



DAYTON'S

The Dayton Company

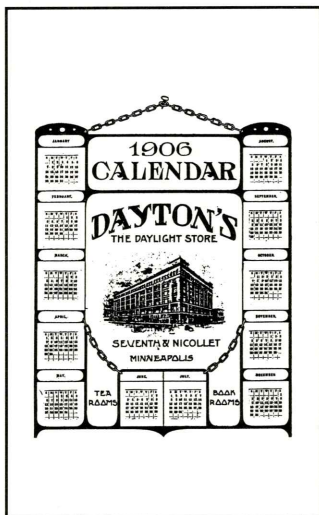
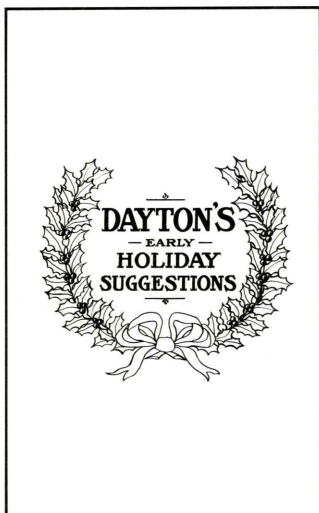
1905

1910

1922

1927

1938



One of the store's first mailed promotional pieces, this 1905 Christmas catalog listed many items for day-to-day use but placed an emphasis on women's fashion, a market Dayton's recognized early on as having the greatest growth potential for merchandising. Reasonable prices and quality goods were promoted along with friendly service and customer conveniences such as writing and tea rooms and a "kiddy kornor" where mothers could leave their children while shopping.



In January 1922 Dayton's ran a different full page ad in the Minneapolis Journal each day for one week to celebrate its twentieth anniversary. The ads took local settings as themes to highlight the store's major services to the community. Here, prominent city monuments such as the State Capitol and the Art Institute were the pretext for presenting the latest fashions. Other ads showed homes from Minneapolis' finer neighborhoods that had used Dayton's home furnishings, and a behind-the-scenes glimpse of the department store's huge facilities, including its frame shop, laundry room, millinery and drapery work rooms and mail order department. The series was just one of many such campaigns used to promote discount sales, a marketing technique seized and perfected to a high art by Dayton's from the beginning. Many of the seasonal sales of today's store got their start in this era.



A seasonal quarterly magazine, the Daytonian, was introduced in the early 1920s to customers through the mail. A lively mix of community interest articles and fashions, the publication served to bind Dayton's more closely with its clientele. Geometric compositions using illustrations with strong blacks and whites portrayed the chic flapper era to its best.

The graphic story of a store

1902



It has been said that advertising is largely a 20th century American invention. Though Madison Avenue is recognized as the progenitor of modern day advertising, on a local level the marketing efforts of Dayton's department store over the past eighty years have had an important part in the shaping of that art. Because advertising

mirrors current trends so clearly, *AM* has selected a sampling of the work of Dayton's advertising artists and copy writers since its beginning in 1902 as the Goodfellow's dry goods store.

Dayton's has always been on the cutting edge of merchandising techniques. It ran the first full-page newspaper ads in the *Minneapolis Journal* in the early 1900s. Picking up on the popularity of the comic strips, it ran a four page color ad in 1929 in the form of a Sunday "funnies." It was the first to use the new color presses of the *Minneapolis Star* in 1949.

More recently, Dayton's has led market trends with slick newspaper supplement magazines and has incorporated video into store displays. This history of excellence won Dayton's the Gold Cup Award, given by *Retail Ad Week* magazine, in 1978—an honor bestowed at that time upon a mere ten stores in the award's 42-year history. Citing the store's unique blend of public service and merchandising brilliance, *Retail Ad Week* stated that "Dayton's has been the undisputed leader among all retailers in marketing development." You will find, on this and the following fold-out pages, examples of these marketing efforts. From the very first ad (above) to the most recent (opposite page), innovation has been Dayton's byword.

Bruce N. Wright



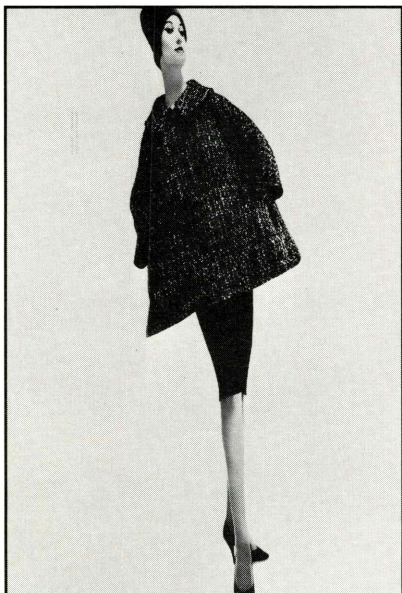
DAYTON'S

1964

1967

1972

1975



Life speeded up in the '70s and graphic design piled on the images in collage-like compositions with lots of short copy blocks to convey the excitement. No one fashion style dominated, so there was frequent graphic experimentation to achieve the proper look with each advertising subject. The logo began to change with the introduction of the current, light-face type in combination with the 1967 design. Not until 1982 was the chevron dropped completely from all advertising and corporate communications.

The '60s saw a flowering of advertising techniques. Dayton's aggressively sought out the latest fashion trends to be the first in the country to introduce the new styles. Here, fashion photographer Erwin Blumenfeld exaggerates the new Carnaby Street styles to striking effect in these full page newspaper ads. The copy simply read "dayton's" in very small type. In 1967, after extensive testing, Dayton's introduced its new corporate logo, the "chevron," the first time a retail business had its own corporate trademark.

Special thanks to Doris Backer, Minda Gralnek and Lisa Grewe

1952

1953

should surely quell this notion.

Modern is showy and extreme. . .

Unfortunately this was true of early Modern, and there are still some examples of this bad Modern around. Dayton Modern, however, is not showy . . . does not strive for an effect. Its prime purpose is to express the personality . . . the likes and physical needs of the people who are to use it, to free them from useless work and inconvenience.

Modern is for young people alone. . .

There is no age limitation on Modern. After all, we don't limit antiques to the older generation. Modern is the furniture of our time and as such, belongs to everyone.

Modern can only be used in Modern homes. . .

Well, your kitchen has modern plumbing, range and refrigerator, so why stop there? Even if you are steeped in the traditional there is no reason why your daughter shouldn't have her room done in the livable Modern manner she loves.

Modern is not important, because no great designer like Chippendale has risen from this period. . .

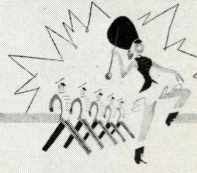
Just as most of our scientific achievement today is the result of collaboration, Modern design is the outgrowth of the ideas of many good designers. Sheraton, Hepplewhite and the Adams brothers, contemporaries in their day, borrowed ideas from each other, too, and Sheraton, though highly esteemed now, died in disappointment and poverty. We are not concerned so much with name designers today as we are with the general trend of thought and its accomplishments.

Modern will be out of fashion in another 10 years. . .

Modern will not go out of fashion any more than Early American, Colonial or Eighteenth Century. All of these periods are a part of our background. . . they represent our cultural growth. Because the present trend of thinking is Modern, it will continue to grow with our times. . . to get better and better. — *The Autumn Daytonian* 1944

IN MINNEAPOLIS—AND THE NORTHWEST....

Always leading the parade



MINNEAPOLIS

UP NICOLLIST AVENUE....When Dayton's moved "up the avenue" to Seventh Street fifty years ago, many people were sure that Dayton customers would never go away from what was their traditional section to buy their dry goods. Those people were wrong. • Today Seventh and Nicollet is the business center in the Northwest. It long ago became the hub of a retail shopping area serving not only for 345,000 families in the Twin Cities metropolitan area, but also 578,000 families throughout the neighboring Northwest. • In 1951 there were 571,000 families living in the area and a total of \$428,754,000 in general merchandise sales. Although the Twin Cities area ranks fifth in population in the country, it ranked third in total sales of general merchandise in 1951. Dayton's has played an important part in the development of this metropolitan market. • To the manufacturers who want their merchandise to be in the lead of the parade into Northwest homes, this means just one thing—The Dayton Company, now and always, offers the avenue of primary distribution.

SOUTHDALE

OUT TO THE SUBURBS....To suburban Minneapolis, Dayton's again led the way. In June, 1952, full page newspaper advertisements announced plans to build in Edina Dayton's Southdale, one of the most complete and modern suburban shopping centers in America. • In addition to Dayton's store and many complete department stores, this unique shopping center will offer facilities for other large stores and small shops, service firms, and medical and dental clinics. Two-level parking facilities for 4,000 cars will bring every shopper within a few feet of the shopper's car. • A garden court, glass enclosed, its walks lined with trees, flowers and real green grass, and with year-round "ice" temperatures, will enable shoppers to enjoy June even in January. • When completed, Southdale will give Dayton customers in suburban Minneapolis and adjoining suburbs the utmost in modern shopping convenience and comfort.

ROCHESTER

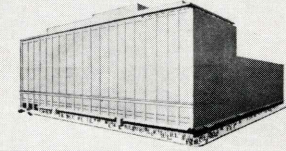
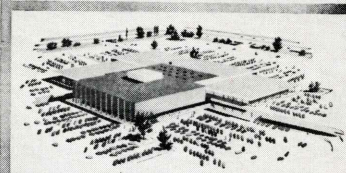
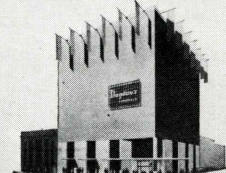
INTO OUTSTATE COMMUNITIES....In August, 1952, Dayton's announced another important step in the store's program of serving its customers wherever they may live. • Early in 1954 Dayton's Rochester will open its doors to serve the Rochester trading area including the very large transit population which each year visits the world renowned Mayo Clinic. • Modern in design, in facilities, in convenience and in service, Dayton's Rochester will bring "home away" service to the thousands of Dayton customers who live in this progressive agricultural area. It will also furnish metropolitan shopping facilities for the 100,000 visitors who annually make Rochester the cosmopolitan city it is today.

FIFTY-ONE YEARS AGO . . . in 1902 . . . The Dayton Company built modern shopping facilities on Second and Nicollet to accommodate the needs of its growing community.

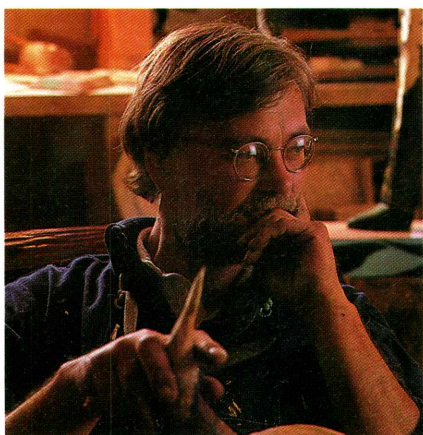
TODAY Dayton's is again building modern shopping facilities . . . in Edina and Southdale . . . to accommodate the needs of its growing community.

THE PEOPLE who are served by Dayton's in Minneapolis and the Northwest have learned to look to Dayton's as the leader. They know that as Dayton's community continues to grow, Dayton's will continue to lead!

The Dayton Company

The 1950s saw a tremendous growth in the department store's market and operations. By 1952 Dayton's had two new major stores on the drawing boards, including the world's first fully enclosed suburban shopping mall, Southdale. This two page newspaper ad announced the opening of the Rochester store and Southdale in 1953.



An Artist in the Country

Photographer George Heinrich captures wood carver Don Gahr and his whimsical menagerie

In the woods of Wisconsin, an artist carves away the day. Don Gahr, sculptor, takes a piece of birch or pine and sees in it an animal. It may be a ruffled-looking owl or a sleek snow leopard, a menacing bear or a friendly horse. But the form emerges from the wood, and when it does, it takes on human characteristics.

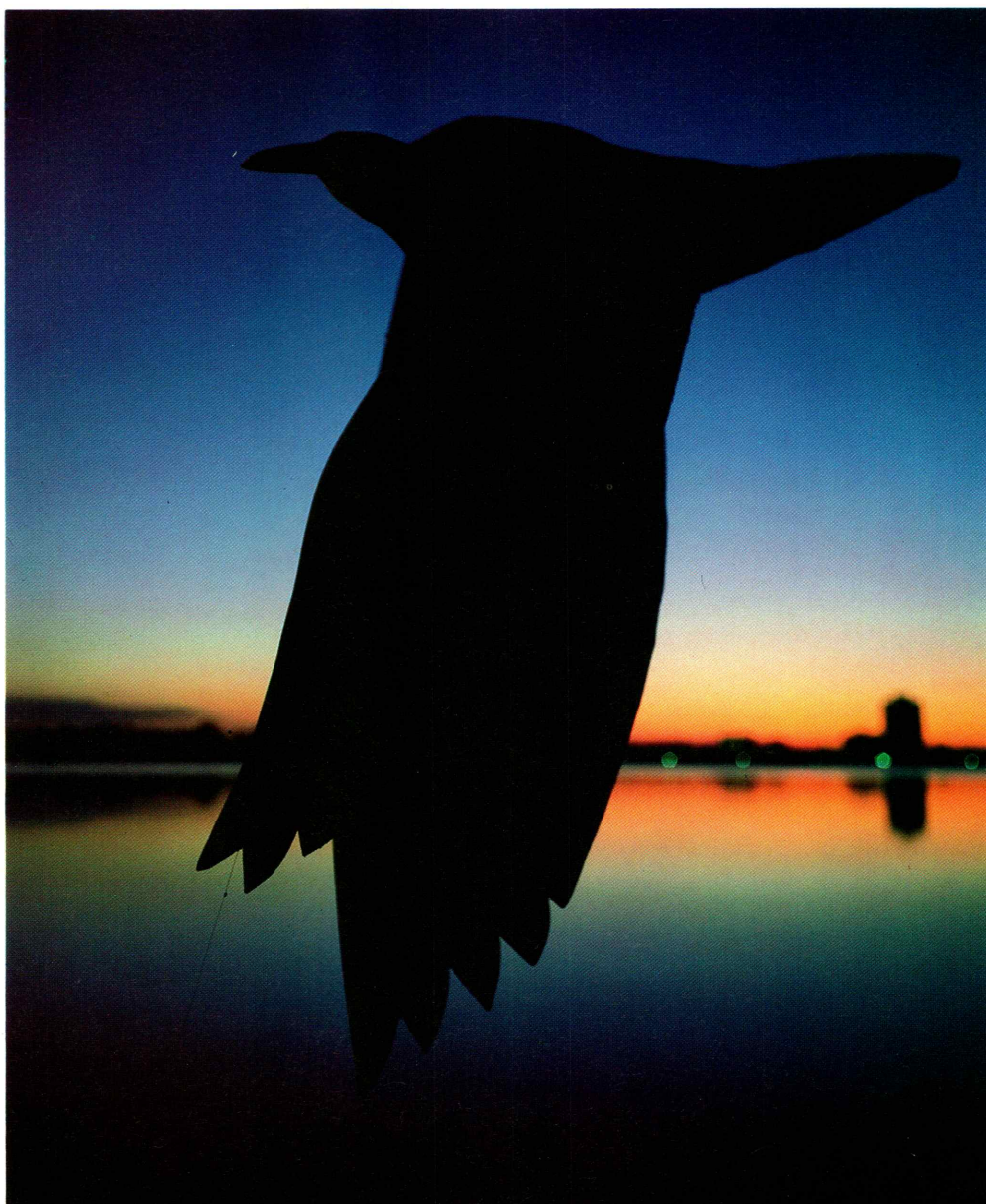
Gahr's animals are as simple and uncomplicated as his life. He lives with his wife Claudia and daughters Mary and Sarah in a hand-carved house near Spooner, Wisconsin. His studios, one for winter, one for summer, are out his back door. His view takes in the trees and animals that inspire his creations.

The animals he makes there have the whimsy of folk art. Like the work of untrained primitives, they have a gentle humor, a sly smile to them, and a most fanciful use of color. But Gahr has an artist's training, and it shows in the mass and balance of each piece. These animals may be naive in spirit. They are far from naive in execution.

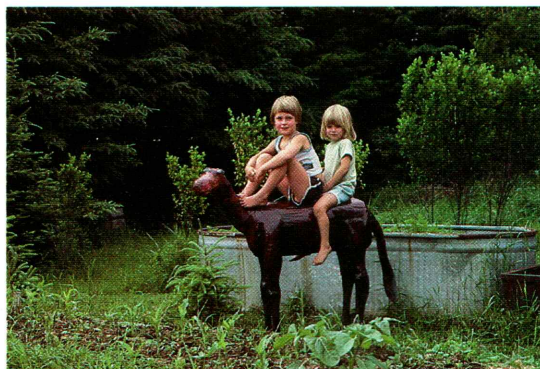
LM.



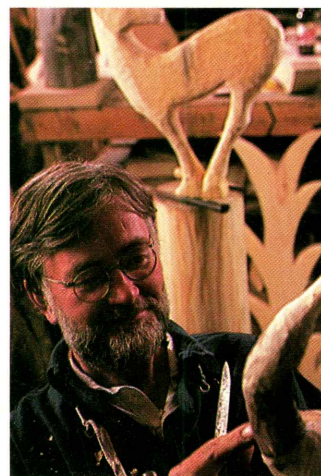
A Gahr crow (right) seems to take flight over the Wisconsin farm land. His animals have not only life, but personality. Most are humorous, some menacing. Could he be telling us something about ourselves?



Mary Gahr and a friend enjoy the back of a horse (right). Gahr's work is as fine and painstaking as the highest art, but as understandable as folk art. At left, a bear balances on a bird in a masterful play of weight and line. Don began his artistic career as a painter. Here, he shows why he carves.



Unexpected color, a sense of balance
and a folk-like humor



Gahr's beginnings as a painter show in both his carved animals and his human figures (seen right in the family kitchen). But he is most at home with a knife and piece of wood in his hands (above in his winter studio). He works on several pieces at once, some in the roughest beginning stages, some being painted and varnished. Gahr carved the horse below, now in the lobby of First Bank Minneapolis, just to do such a large piece. The Minneapolis Institute of Arts showed it in a 1984 exhibit, "Beyond Folk." Gahr's work has been exhibited by, among others, the Seattle Art Museum, Portland Art Museum, and the University of Minnesota at Morris. His work is now carried at Thomas Barry Fine Arts in Minneapolis. But Gahr himself is most comfortable at home, with his wood. Here he relaxes outside his house (opposite bottom) and works in his summer studio (below).





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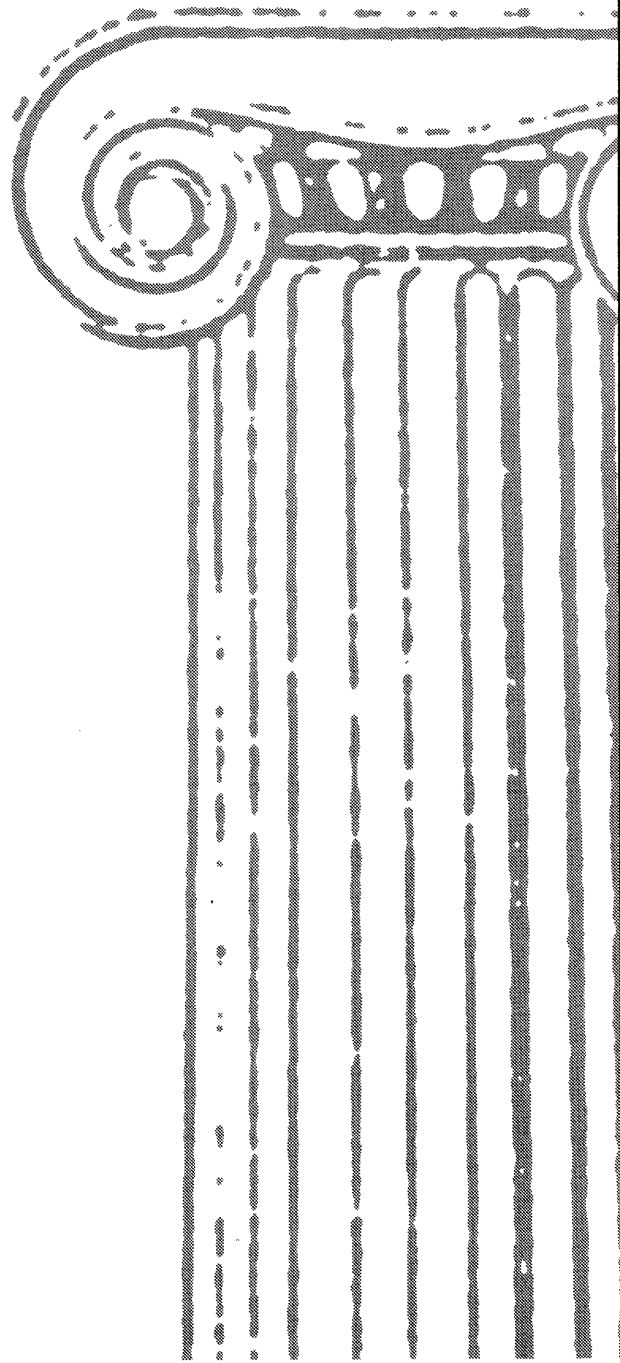
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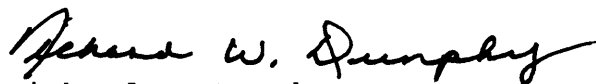
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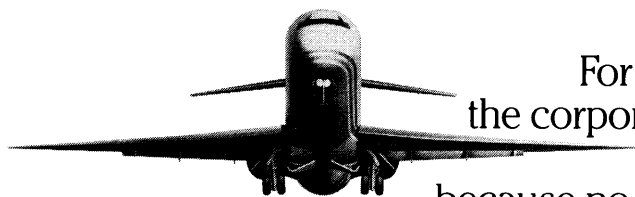
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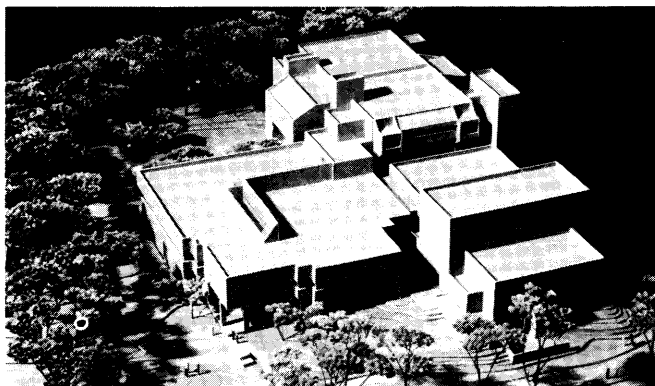
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**Sieger Svedberg
Architects, Inc.
Project: Winona State
University Rochester
Center
Rochester, MN**

Separate proposals for the Winona State University Rochester Center, have been received and are 9% below the construction allocation of 2.5 million dollars. The facility, to be located on the Rochester Community

College Campus, consists of laboratory, classroom and office space to be shared by the two institutions. The offices and labs are organized around a brick-clad, central classroom volume with a two-story, skylit, corridor making the connection to the existing Theater and College Center. Construction is to be completed in November, 1986. (612) 874-9490



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Project: Flagship
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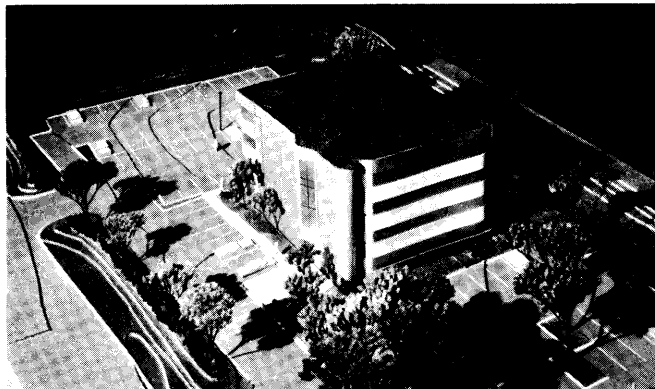
include two gymnasiums, two pools, nine racquet courts, indoor running track, nautilus training, aerobics, saunas, steam rooms and whirlpools. The interior features a three-story, daylight arcade between the athletic portion and the restaurant/lounge to organize movement and add excitement to the activities of getting in shape and enjoying yourself. (612) 941-4822



**Hills Gilbertson
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Project: The Tiffany
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Centralized in the business crescent of west Minneapolis (Highway 55 and County Road 15 in Plymouth), this four-story 30,000 sq. ft. blue-on-blue, metal clad building features underground parking and lobbies on each

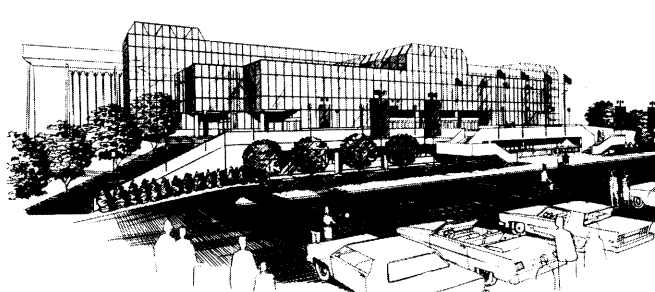
level which are accented by an open greenhouse canopy. Construction will be completed in February 1986. The owner, Thomas K. Benshop, general partner of the Tiffany Partnership, named the building after his daughter, Tiffany. Benshop's accounting firm will occupy the fourth floor. (612) 870-1000



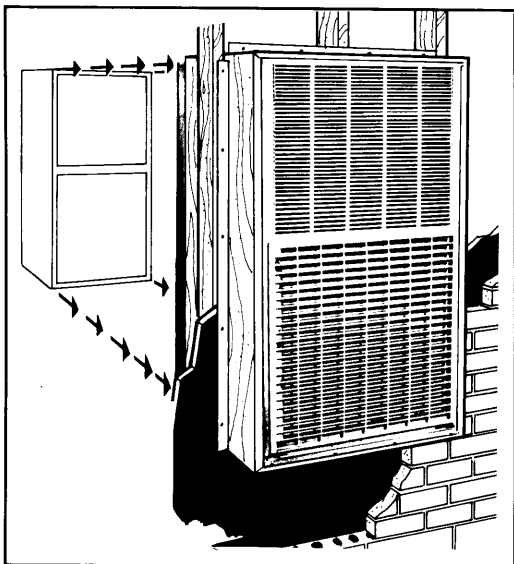
**Armstrong, Torseth,
Skold and Rydeen, Inc.
Project: Met Center
Bloomington, MN**

ATS&R has designed major interior enhancements and new additions for the Met Center. The recently completed first phase includes increased seating, improved acoustics and

signage, and new interior design of existing public spaces. If current tax laws are not changed, construction will begin soon on a south addition which will serve as a festive entry and focal point to the building. Plans include new private suites, a private club, a restaurant, and an exhibit hall. (612) 545-3731



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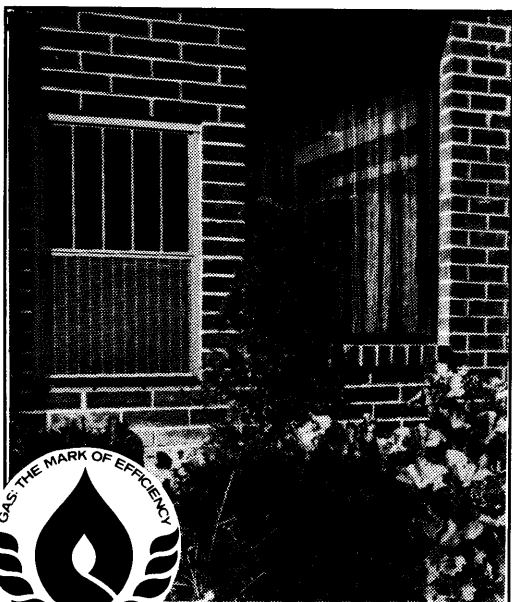
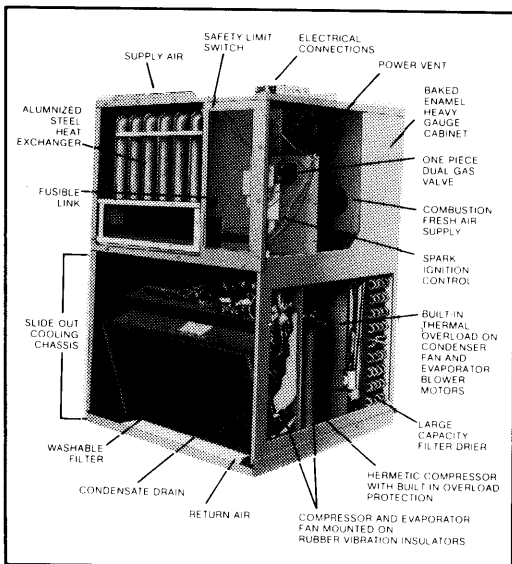
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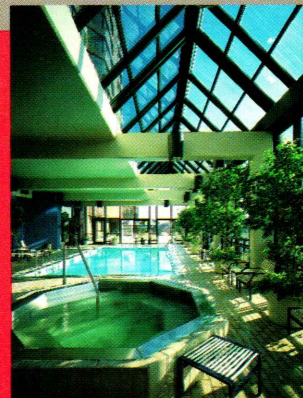
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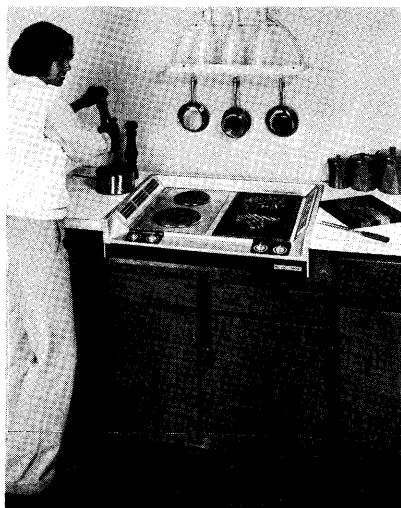
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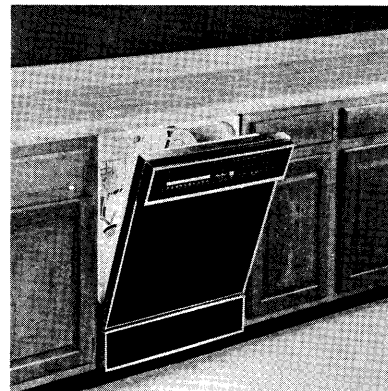
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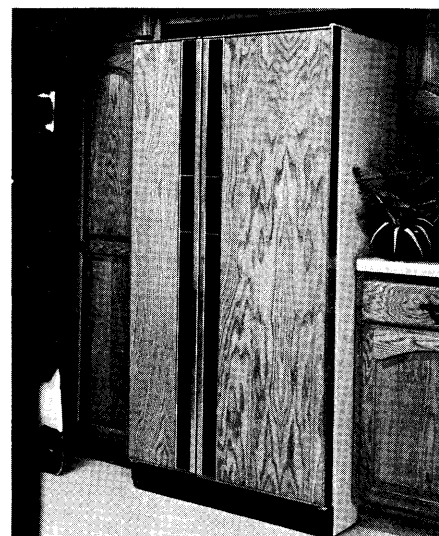
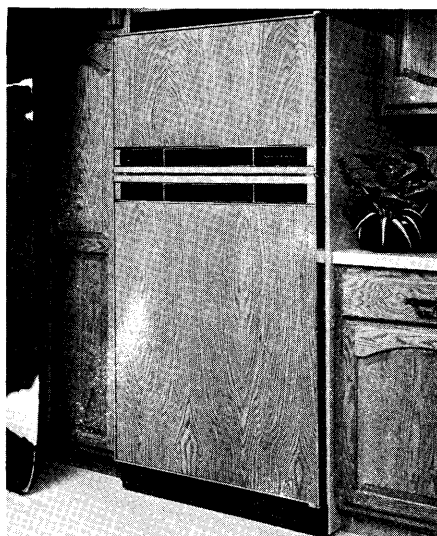


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news briefs

Continued from page 9

nesota's growth and development. I remember that his Ph.D. thesis was the first history, as opposed to a primary source, where I encountered the name of Harry Wild Jones. That thesis (from 1951, for the University of Minnesota) and *A Century of Minnesota Architecture* (1958, for the Minneapolis Institute of Arts) and *Significant Architecture in the History of Minneapolis* (1969, for the Minneapolis Planning Department) always appraised the work of local designers from a national perspective.

Don Torbert was never sentimental. "A thorough-going eclectic" was a common assessment. "He dug in any pile" was a judgment levied by a man intellectually nurtured by Modernism. Though he was a founding member of the Minneapolis Heritage Preservation Commission, Don was its most conservative voice, preferring to limit "heritage designation" to only a very few inarguably distinguished structures. He was a great fan of the architectural profession and was named an honorary AIA member in 1954. He understood

and articulated skillfully the interaction between designer, program and material, and he believed in the idea of Progress as manifested in the built environment.

All this—and a palpable feel for the dynamics of structural systems—Don Torbert conveyed to over 14,000 students in the course of nearly 40 years of teaching at the University of Minnesota. The departments of Art Education, Fine Arts, Art History and American Studies all claimed his interest. When he retired, friends and colleagues established the Torbert Fund in his honor, to bring to campus distinguished scholars of architectural history.

To most of his students, Don Torbert was a small figure at the front of Nicholson 45, where he delivered his Art I lectures. I was one of his several teaching assistants and early became addicted to the thrill of constructing arches and vaults for my "section" (they oohed when I dramatically placed the keystone and slowly slid away the centering).

Don Torbert taught us how to teach, how to see, how to peel an orange with

flair, and that the physical world of structures, sites and relationships has endless things to tell us about ourselves.

Kate Johnson is Chairman of the Education Division at the Minneapolis Institute of Arts.

Capitol Mall to be redesigned

A meeting between Minnesota Governor Rudy Perpich and Martin Friedman, director of the Walker Art Center, has born fruition in an ambitious plan to redesign the Capitol Mall in St. Paul to include major works of art.

Earlier plans to re-landscape the mall have been expanded, and the Capitol Area Architectural and Planning Board has authorized an international design competition to select a designer. New York architect and urban planner Jaquelin Robertson has been hired to develop a design framework for the mall which will form the basis for the competition. A major aspect of the redesign will be Cass Gilbert's original intent for the Capitol grounds and approaches. Local historian Gary Phelps has been

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hired to document the history of the Capitol area.

In conjunction with the Capitol landscape design competition, two public symposia will be held to invite public comment on the mall design. Jaquelin Robertson and John Stilgoe, professor of landscape architecture at the Harvard University Graduate School of Design, will speak on "Great Public Places," on Wednesday, November 6. William H. Whyte, author of *The Social Life of Small Urban Places* and other books, will speak on "Why Public Places Fail and Work," on Thursday, November 21. Both lectures will be held at 7:30 P.M. in the Weyerhaeuser Auditorium in Landmark Center in St. Paul.

The competition for the mall redesign follows on the heels of two recent design competitions for the Minnesota History Center and the state Judicial Building. The History Center competition, which has narrowed to six finalists, will continue when acquisition of the Miller Hospital site near the Capitol has been completed. The Judicial Building competition was won by the Leonard Parker Associates of Minneapolis, and funds for site improvements and construction drawings have been appropriated.

For further information about the Minnesota Capitol Landscape Design Competition, contact the Capitol Area Architectural and Planning Board, B-46, State Capitol, St. Paul, MN 55155 (612) 296-7138.

Toothing our own horn

Word has arrived that *Architecture Minnesota* has been awarded the 1985 Certificate of Merit for association magazines by the American Society of Association Executives (A.S.A.E.). *AM* was judged in competition with magazines produced by associations from across the country with fewer than fifteen full-time staff members. Entries were judged for content, writing, design and photography.

The Minnesota Society American Institute of Architects (MSAIA) also received a Certificate of Merit for its publication *Pocket Architecture*. Written by Bernard Jacob, FAIA and Carol Morphew, *Pocket Architecture* is a walking guide to the architecture of the downtowns of St. Paul and Minneapolis. It was published by MSAIA, with funding

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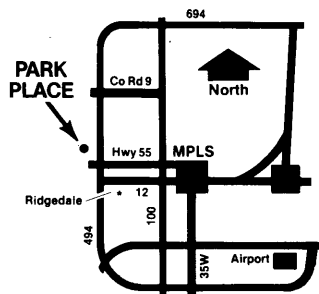
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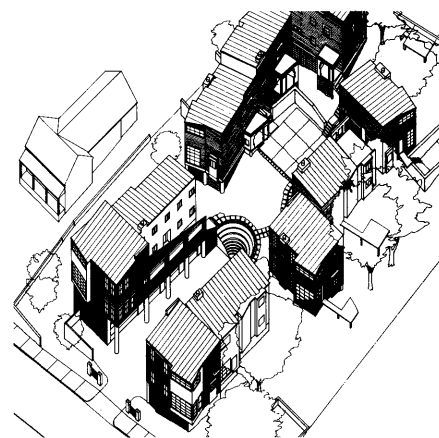
by the Minnesota Office of Tourism, the American Institute of Architects, and the National Endowment for the Arts.

The A.S.A.E., an association for executives and leaders of associations, is one of the nation's largest service organizations, with a membership of roughly 10,000 business and professional associations. Entrants in the competition are not required, however, to be A.S.A.E. members.

Hokanson/Lunning wins housing prize

The Minneapolis architectural firm, Hokanson/Lunning Associates, Inc., was one of five first prize winners in a national housing design competition. The Hillside Trust, a neighborhood organization in Cincinnati, Ohio, sponsored the competition for infill housing on a hillside site in the Mount Auburn neighborhood.

Hokanson/Lunning's design distributed the required ten units of housing



Hokanson/Lunning's winning entry for the Hillside Housing Design Competition

in separate buildings focused on a central courtyard. But, based on the slope of the hill, the courtyard and buildings have irregular angles rather than formal, regular angles. The site planning preserves much of the wooded land and also encourages informal interaction of residents.

The entry of the young Minneapolis firm was one of 102 from 26 states and Canada. The competition jury included Charles Moore, architect and educator at UCLA and Texas; Bill Lacy, president, the Cooper Union, New York; William Pederson, architect, New York; William Behnke, landscape architect,

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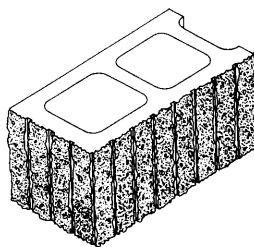
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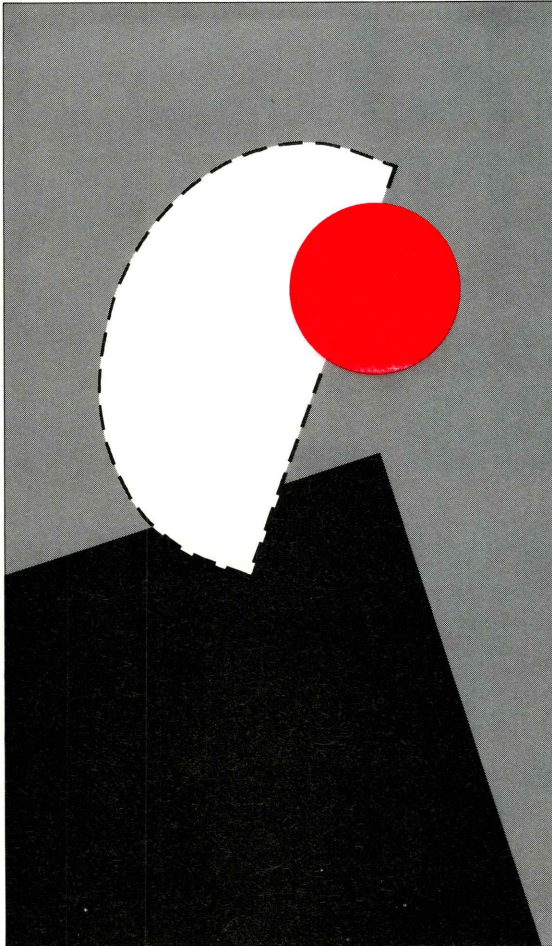
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Cincinnati; Steven Bloomfield, Director of Housing, city of Cincinnati; Anne Spirn, professor of landscape architecture, Harvard University; and Carl Strauss, architect, Cincinnati. The City of Cincinnati and the Hillside Trust will now seek a developer to build one of the winning designs.

Principals Brad Hokanson and Robert Lunning of Hokanson/Lunning Associates, Inc. both teach at the Minneapolis College of Art and Design. Other firm members involved were Anne Rykken and Jack Harness. The firm, founded in 1981, has been involved in other infill housing projects, including Seward Court in Minneapolis and scattered site housing in St. Paul.

Arts Board turns twenty

The Minnesota State Arts Board celebrated its twentieth birthday year with special events highlighting the anniversary theme: "Minnesota is the State of the Arts."

The Arts Board's anniversary coincided with the twentieth anniversary of the National Endowment of the Arts, its federal counterpart. Both organizations were established in 1965, a year which marked the beginning of a virtual explosion of arts activity and public support for the arts. Since that time, Minnesota has been a leader in the establishment of partnerships between public and private arts funders, which won the state a letter of recommendation from President Reagan in 1984.

Organizations throughout the state took part in this twenty-year joint celebration by offering performances, exhibitions, and other special anniversary events.

To increase public awareness of the vitality and diversity of the arts in Minnesota and the nation, and to urge participation in the arts, Governor Perpich proclaimed September 23-29 "Minnesota Arts Week" in conjunction with the National Arts Week declared by the President.

The Minnesota State Arts Board is a state agency devoted to making the arts available to all citizens in Minnesota. It is governed by eleven private citizens appointed by the governor to serve non-salaried terms of four years.

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Continued on page 88

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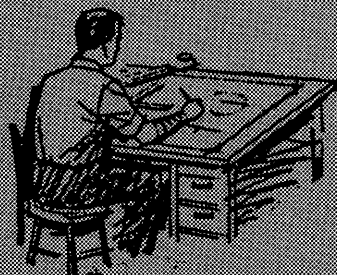
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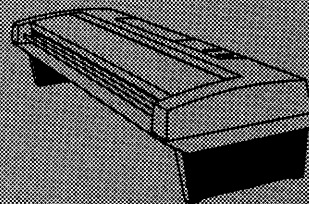
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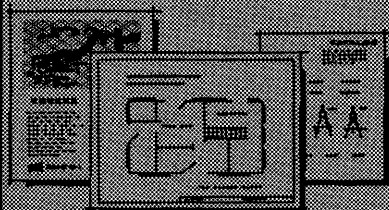
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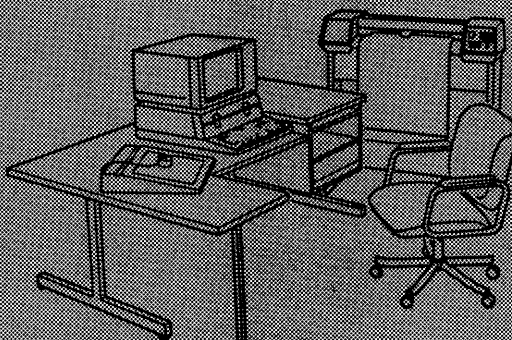
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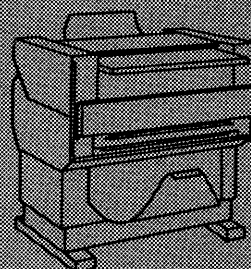
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reviews

Continued from page 13

thrust of Prairie Visions was a market of office and commercial furnishings, though the conference featured thought-provoking seminars, workshops and innovative products as well.

Activities included a seminar on creativity, delivered by Fred Senn, partner in the award-winning advertising agency, Fallon McElligott Rice, a guest night bash, professional workshops on landscape architecture, the changing boundaries between residential and contract interior design, and the question of whether there is a distinctly Midwest style of architecture.

In a seminar dealing with the blurring of the lines between "contract" and "residential" interiors, local experts agreed that a trend toward personalization of the workplace is influencing designers. "Offices should feel like home," said Jan Dolphin, of Jan Dolphin Designs, in the seminar entitled "Changing Design Boundaries." A panel of four leading Twin Cities interior designers—William Beson of William Beson Interior Designs, Gary Wheeler of Wheeler Hildebrandt Design, Inc., Thomas Gunkelman of Gunkelmans Interior Design, and Jan Dolphin—were led in the discussion by moderator Patricia Carpenter. Tom Gunkelman supported Dolphin's thesis: "Designers today are more sensitive to the fact that design has to be softer," said Gunkelman. "Residential differs from commercial work, but it's getting closer."

Gary Wheeler felt that contract design was drifting closer to residential design. "Businesses are using more residential products, fabric and seating," said Wheeler, though he emphasized that function and image still rank high with employers. Bill Beson found that he incorporated contract furnishings more and more in his residential design. With high durability carpets and fabric on the market, Beson has found new uses for them in homes where children or pets put products to hard use.

A panel of Midwest architects met to discuss the new forces at work in Midwestern architecture and to trace their own indigenous sources of inspiration. Bill Wenzler, of Wenzler and Associates in Milwaukee, argued that



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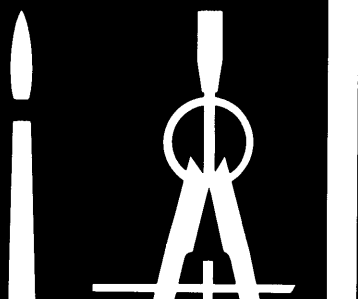


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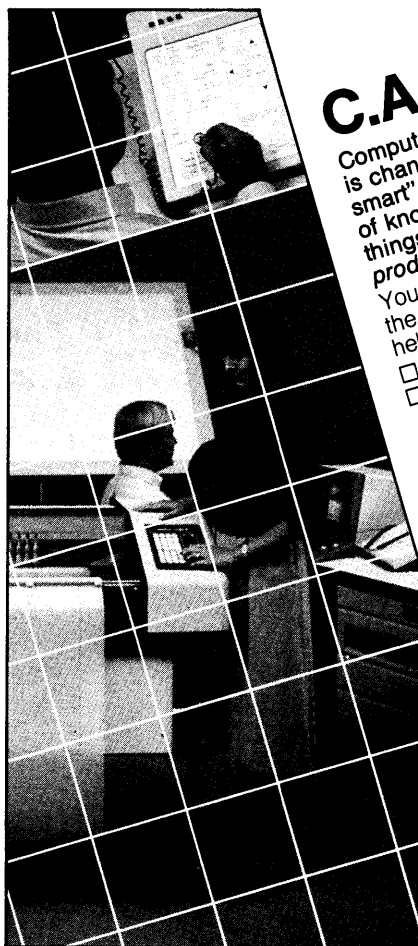
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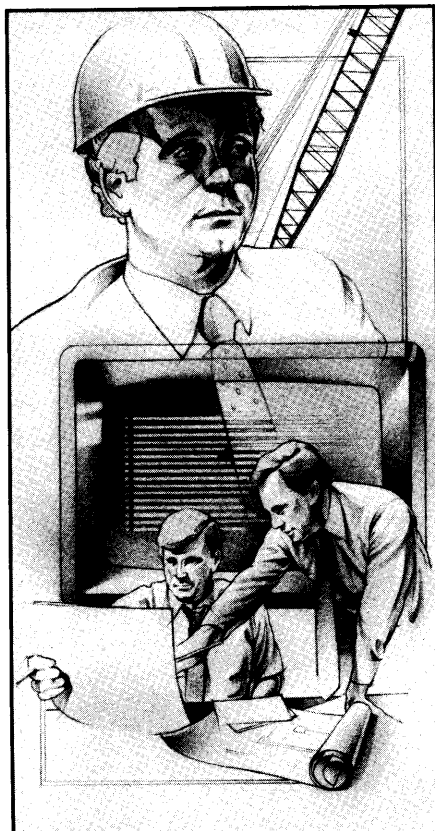
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the strength of Midwest architects is contextualism. "We've got more belief in where we came from," he said. Wenzler bemoaned the recent tendency to think of architectural design as "style." "It sounds like we're talking more about dress design than architecture," he said.

Richard Moorhead, of Clark, Holman and Moorhead, Ltd., in Fargo, North Dakota felt strongly that Midwest architects need not apologize for good design that happens to not be on the "cutting edge." "So often in the past, I think we got inspiration by picking up the latest issue of *Progressive Architecture* and seeing what the other guy is doing," he said. "The Michael Graves copies of tomorrow will be as bad as the suburban tract houses of today."

Cal Lewis, of Charles Herbert and Associates in Des Moines, Iowa, noted that Midwest architects are learning that a sense of history is not provincial, but progressive. He then proceeded to show an eclectic sampling of his firm's work ranging from Modernist banks to a PostModernist newsstand and everything in between.

But it was Tom Hodne, dean of the University of Manitoba, School of Architecture and principal of Thomas Hodne Architects of Minneapolis, who had gone furthest in seeking architectural inspiration in the Midwest. Hodne showed major public buildings done for Native American groups that took the form of eagles, buffaloes and turtles, key animals in much of Indian mythology. "The clues I've been getting in the past ten years are from the prairie people," he said. "I don't think any of us are on the wrong track," Hodne concluded. "I don't think any of us are on the *right* track. Frankly, I don't know what the track is."

Prairie Visions concluded with a lecture by architectural historian David Gebhard on the question, "Is there a regional architecture?" Citing Prairie School houses that were not on the prairie, and Mission Style buildings in the Midwest, Gebhard presented the ongoing tension between national styles and regional architectural expression. The question was further explored on a bus tour the following day led by Gebhard and architect Tom Martinson. Gebhard and Martinson co-authored *A Guide to the Architecture of Minnesota*.

Martinson acclaimed the WCCO-TV

building, which is built of Minnesota stone, as one of the truly regional buildings in the city, even though designed by the New York firm of Hardy, Holzman & Pfeiffer. Gebhard pointed to houses designed by William Purcell and to Red Cedar Lane, the residential street in south Minneapolis planned by John Jager, as outstanding examples of design which truly expresses the region. All too often, both concluded, the Twin Cities has been anxious to place itself in the mainstream of national architectural trends rather than developing a regional architecture.



Designs for a ballet by Timna Woolard

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Amidst the hullabaloo of the summer British Festival of Minnesota a band of young British designers slipped into town and took over the gallery of the Minneapolis College of Art and Design (MCAD). Or rather, it was their work that transformed the space with bright colors and bold designs.

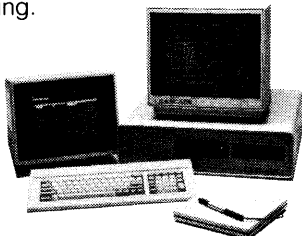
Their work, including book and magazine illustration, graphic and fashion design, presented an image of Britain not familiar to most Americans.

Called "Inside British Design," the work was presented in two parts, a half-day symposium on the social and economic factors that have shaped contemporary design in Great Britain, and the exhibition, called "Automated Nostalgia."

The gallery show was curated by three design professionals from London—Ken Baynes, head of design education at the Royal College of Art; Krysia Broch-

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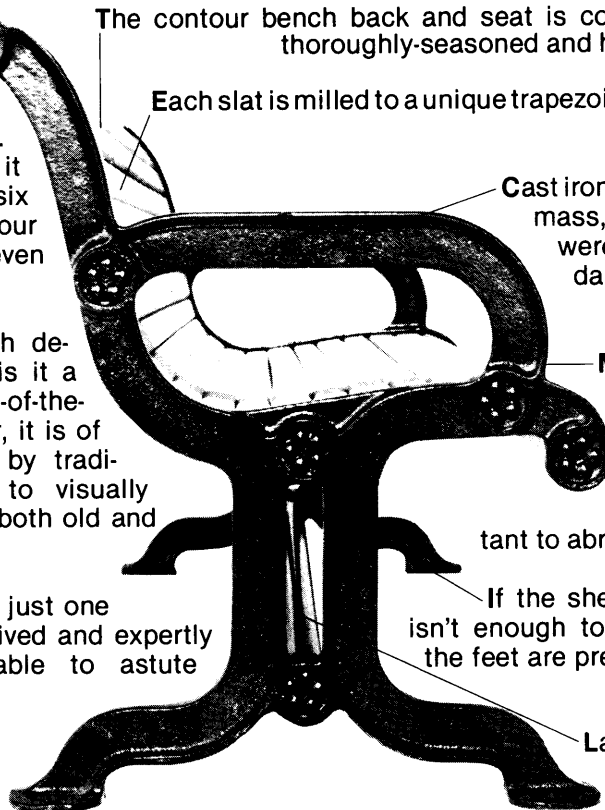
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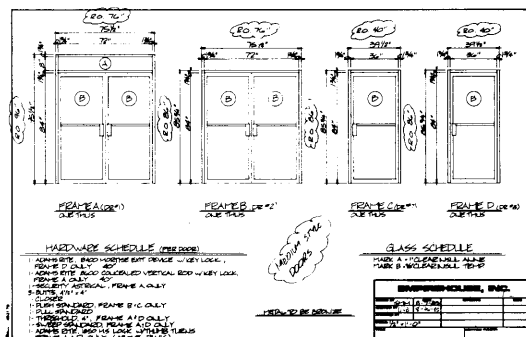
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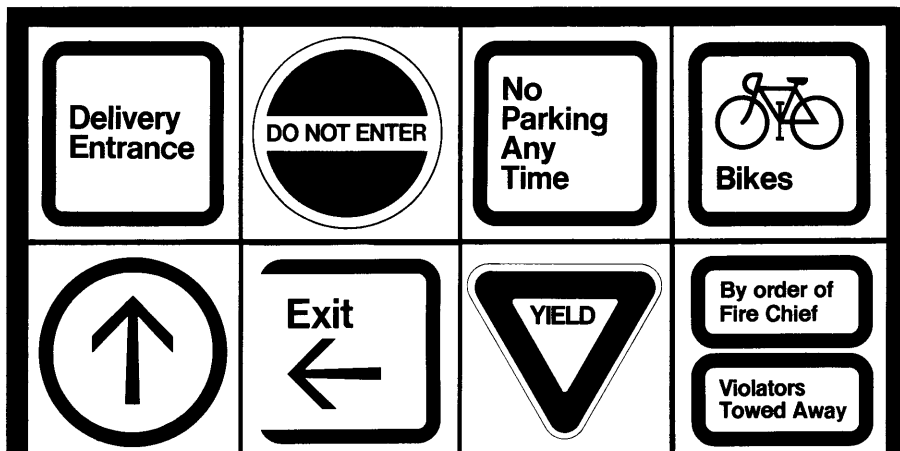


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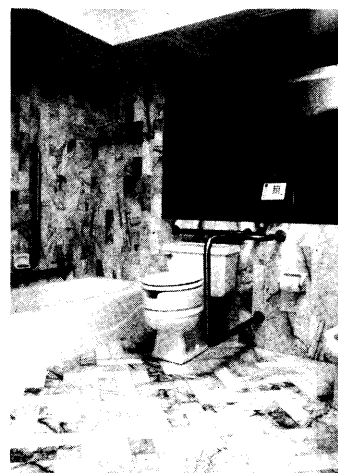
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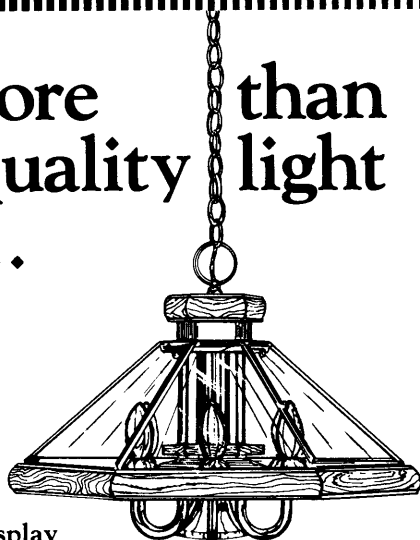
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insight

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opinion

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Hyatt Hotel. The skyway system must go south on the west side of the Mall because of barriers that exist on the east side—WCCO, Peavey Plaza, and Westminster Church.

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Robert J. Dayton is chairman of Harold store and one of the three partners in the Conservatory development. Mortenson Development Company and Northco Corporation are the other two.

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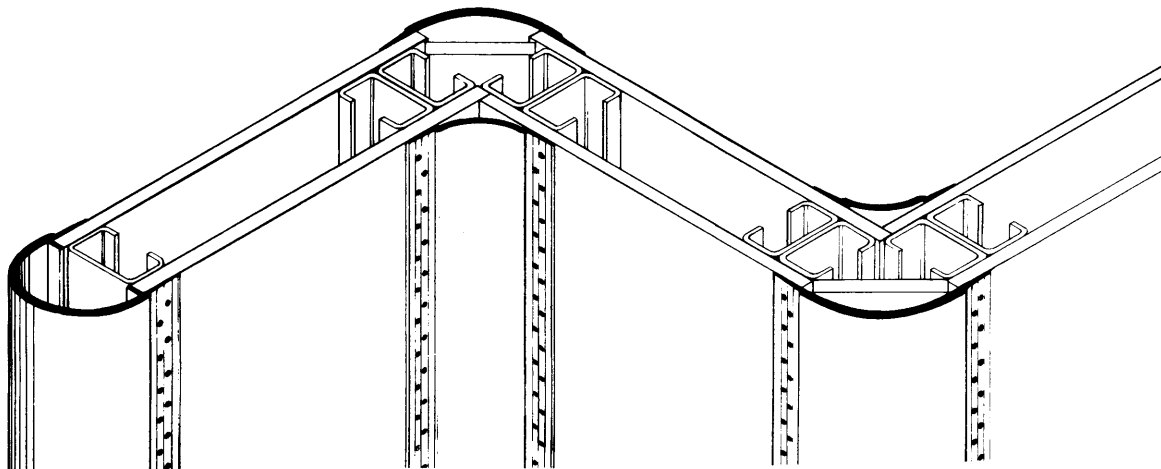
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Scotties: A Reprisal

By Ted Jones

The ornate Beaux Arts facade of Scotties, a downtown Minneapolis landmark from 1913 to 1979, rests for future archeologists to discover at the bottom of a landfill outside of Shakopee. Oxford Properties, Inc., the reluctant owners of the facade since 1979, quietly permitted the facade to go to the landfill in February, 1985.

The facade, originally built for the Saxe Theatre, once sheltered the famous Art Deco interior of the Forum Cafeteria, and later Scottie's on Seventh disco.

Herbert Scherer, an architectural historian and University of Minnesota assistant professor, once described the facade as one of the few important surviving theater facades in the country from that era. "It's a tragic loss," said Scherer upon learning that the facade had been discarded.

"We offered it to the Minneapolis Heritage Preservation Commission (HPC)," said John Roce, an Oxford vice-president, "and they didn't want it. In the end, we just told Conroy Brothers (where the facade had been stored), to dispose of it as they wished." Joe Conroy of the Conroy Brothers company confirmed that the carefully packaged crates of facade tiles were dumped.

Oxford was willing to donate the facade to any organization willing to pay hauling, renovation and reinstallation costs estimated at \$200,000 to \$400,000. Roce also said they had asked Barbara Flanagan, Minneapolis *Star and Tribune* columnist, to help find a home for the facade. "I didn't know I was being depended upon," said Flanagan. "I know several arts organizations were interested, but they couldn't find the money."

The facade's burial ends a long and emotional fight to save the building from destruction when it stood in the path of the proposed City Center complex. The campaign placed the \$100-million City Center project in jeopardy.



The Beaux Arts facade of the Forum Cafeteria

Three lawsuits were filed in the later 1970s to save the lavish Art Deco interior of the building, which had been placed on the National Register of Historic Places. Only the first made it to trial, in 1979, before Hennepin County District Judge Allen Oleisky. It ended with an out-of-court settlement between the building's owners, SST, Inc. and Oxford Development. The compromise, which was approved by Judge Oleisky, the Minneapolis City Council, and the Minneapolis Heritage Preservation Commission, stipulated that the Art Deco interior be removed, saved and reinstalled in the City Center complex.

But the legal settlement did not mention the facade, which did not have historic designation. It was decorated with the terracotta faces of the dramatic muses which had once peered down on Seventh Street passersby from amid floral garlands. The 38-x-66 foot facade actually predated the Art Deco interior of the building, which was installed when the building became the Forum Cafeteria in 1929.

Even though the Forum interior had been saved, the public responded emotionally to the threat to the building facade. Petitions were collected and letters written with little effect until another legal battle appeared to threaten City Center's construction schedule. Oxford then decided to end the controversy by removing the facade and storing it at its own expense. In the end, then, Oxford, which wanted only the site, ended up with an historic interior and a facade for which it had no use.

The facade was dismantled and placed in storage until a home could be found for it. The search was abandoned after six years.

"This is disgusting," said Bret Smith, former owner of Scottie's on Seventh. Smith fought to preserve the facade in 1979. "Why didn't they just give it to someone? It shows a total insensitivity to the city."

"The facade loss is a major setback for preservation efforts. It's a gross injustice," said Charles Nelson, Historical Architect for the State Historic Preservation Office.

"I remember seeing all those numbered crates of tiles coming and thought, 'this is the biggest shame,'" said Joe Pahl of the Louisville Landfill. "There's nothing left. We take a steel wheel compactor over everything—those tiles are all broken up now."

Ted Jones is a news assistant at the Minneapolis Star and Tribune.

Statement of Ownership, Management and Circulation
 Title: Architecture Minnesota
 Publication Number: 083350
 Date of filing: 10/1/85
 Frequency of Issue: Six times per year
 Annual Subscription Price: \$12.00
 Location of Office of Publication: 314 Clifton Avenue, Minneapolis, MN 55403
 Publisher: Peter A. Rand
 Editor: Linda Mack
 Owner: Minnesota Society of American Institute of Architects, 314 Clifton Avenue, Minneapolis, MN 55403
 Extent and Nature of Circulation

	Avg. no. copies each issue during preceding 12 months	Actual no. copies of single issue published nearest to filing date
Total No. copies printed:	13,167	15,000
Paid Circulation:		
1. sales made through dealers, carriers and counter sales	625	750
2. mail subscription	3,555	3,649
Total paid circulation:	4,180	4,399
Free distribution by mail, carrier or other means, samples, and other free copies:	4,069	4,150
Total distribution:	8,249	8,549
1. Office use, left over, spoiled after printing	4,818	6,351
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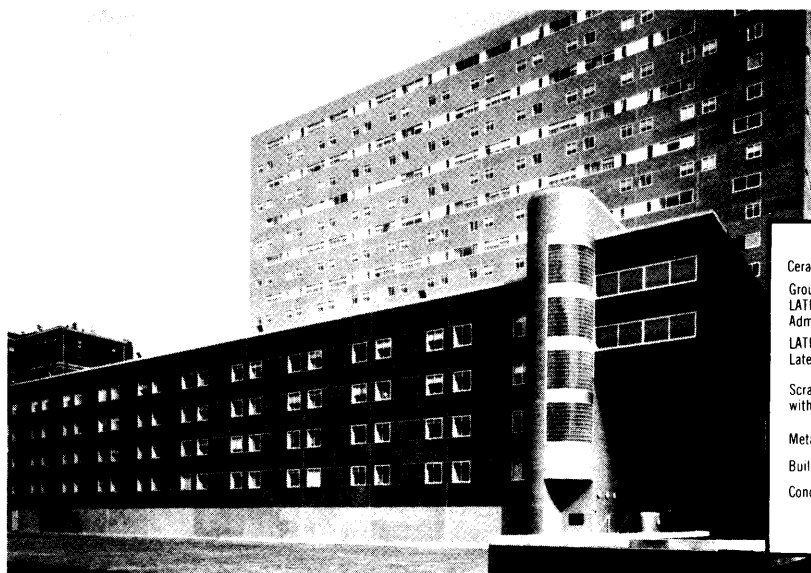
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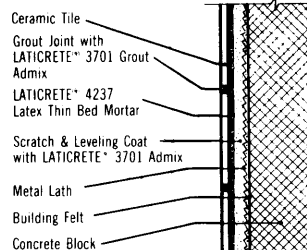
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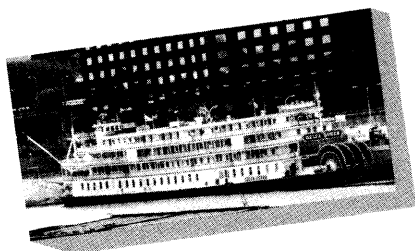


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 Wright, Bruce N., Arquitectonica: The Local Response (Reviews), Sept/Oct, p. 11; Art for Furniture's Sake (Reviews), Nov/Dec, p. 13; Snapshots and Souvenirs from an Aix-traordinary Street (Insight), Mar/Apr, p. 11

Damon Farber Associates

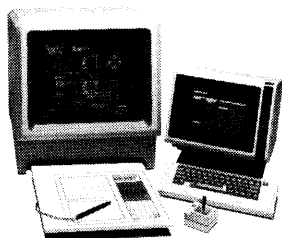
Landscape Architects



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Continued from page 74

istered by the agency is the State of Minnesota, supplemented by grants from the National Endowment for the Arts and the private sector. The State Arts Board makes its programs, grants, and services available to all Minnesotans without regard to race, national origin, color, sex, age, religion or handicap.

Keep those slides and letters coming!

The Minnesota Artists Exhibition Program (MAEP) will be celebrating its tenth anniversary next February 15–April 20, 1986. But it is having trouble getting submissions from architects, fashion designers, craftspeople, landscape designers, environmental designers, and set/theater designers. If you are an architect, or one of the above named designers, your work is eagerly sought for inclusion in the MAEP Slide Salon.

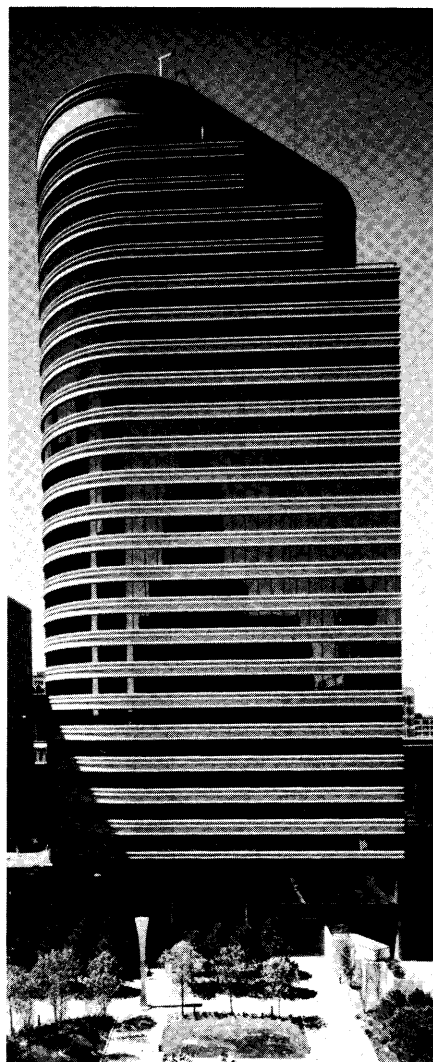
The Slide Salon will occupy one of the Anniversary Celebration's gallery spaces as a multi-screen installation which will illustrate Minnesota's rich and varied artistic community. Minnesota artists are invited to participate by mailing three properly labeled slides to the MAEP. All slides submitted for the Slide Salon *will* be shown. The deadline for slide submission is December 20, 1985.

MAEP's tenth anniversary celebration will occur in the Minneapolis Institute of Arts' Dayton-Hudson special exhibition hall. Comprised of seven galleries, this wing of the museum will accommodate two- and three-dimensional work, film, video, performance art, a slide salon, a series of exhibition-related events and a coffee/conversation area.

For more information, call 870-3125, or write to MAEP Slide Salon, Minneapolis Institute of Arts, 2400 Third Ave. South, Minneapolis, MN 55404.

AM is on the move

As of January 1, 1986, the offices of *Architecture Minnesota* will be at 275 Market Street, Suite 54, Minneapolis, Minnesota 55405. Please address inquiries regarding circulation, advertising, and editorial content to this new address.

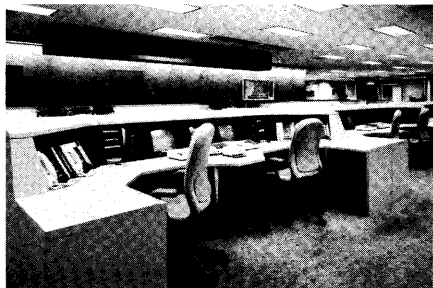


Oversights

AM regrets the omission of two credits in the September/October issue.

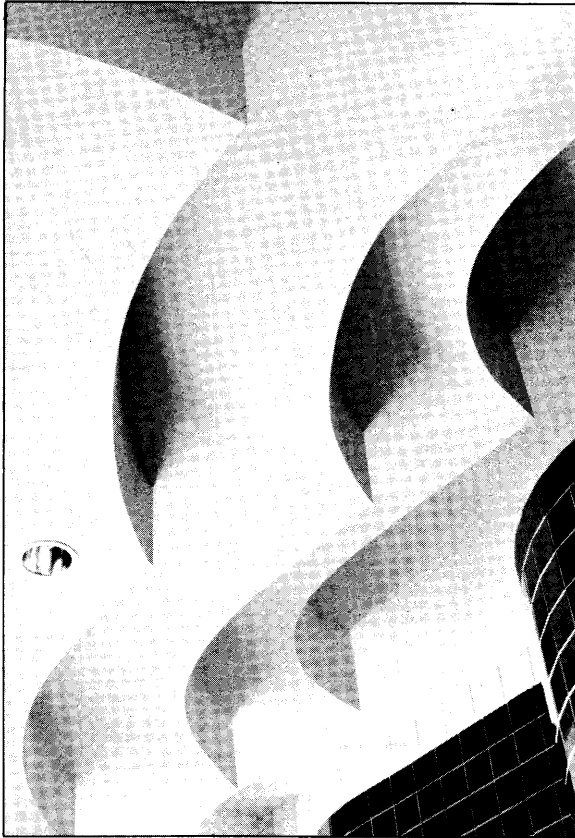
The photos of 100 South Fifth (shown above) were taken by Shin Koyama. The park next to the building was designed by landscape architect Mary Nelson of M.A. Nelson Associates, Northfield, Minnesota.

The photo of the trading desk in the Piper Jaffray & Hopwood corporate offices (shown below) was taken by Philip MacMillan James.



AM

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