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kyo comes to Minneapolis

The Walker Art Center will present an exhibition featuring Japan's rich and diverse architectural and artistic history. The exhibition will run from April 3 to July 20. Entitled "Tokyo: Form and Spirit," the exhibit will contain traditional pieces from Japan's Edo period (1603-1868) as well as works from some of Japan's leading contemporary architects and designers.

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

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

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

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

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

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

Jencks to speak

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

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

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

A British accent at Aspen

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

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

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

Minneapolis chooses convention center architect

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

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

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

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

Continued on page 69
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We care about your image.
Our cities are not planned and laid out for this climate, they explained, showing plans for new towns in Sweden constructed to catch the full strength of the winter sun with the minimum impact of winter winds. They detailed the remarkable work of Ralph Erskine, a British-born Swedish architect who has developed micro-climates in urban settings. They showed how warm places for gardening, for children’s play, and for elders to sit and visit are artfully contrived in new developments in Scandinavia.

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

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

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

Most of the ideas presented in the lecture are available for further perusal in Pressman’s recent book, Re-Shaping Winter Cities: Concepts, Strategies and Trends. (The book is published by the Livable Winter City Association and is available at $12.95 from John C. Royle, Livable Winter City Association, Ste. 501, 40 Old Mill Road, Etobicoke, Ontario M8X 1G7, Canada, or telephone 416-231-1767.)

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

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

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

High style/American style

By Mason Riddle

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

Continued on page 63
There is no equal

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The battle of the architects

R. T. Rybak

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

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

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

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

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

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

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

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

Murphy/Jahn, Chicago:

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

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

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

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

Just Jahn and his associate, Scott Pratt.

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

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

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

Korsunsky Krank Erickson Architects, Inc.; Walsh Bishop Associates, Inc., Minneapolis; Helmuth, Obata & Kassabaum, Louis:

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

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

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

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

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

And then he began to discuss Minneapolis. "The curve is a very strong urban form," he told the committee. "And I can see this being used in front of the
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convention center, forming a tremendous esplanade along Grant Street.

He gave few hints about the inte-
of the center, but when pressed by
committee said, “My inkling is that
using a very spare frame, triangle
pieces knit together, rather than a tri-
This would be more expansive, more
beautiful.”

He also indicated that he would
to use a stone exterior and possi-
copper roof, borrowing from the Min-
neapolis City Hall, Foshay Tower and
other downtown buildings.

Kohn Pedersen Fox, New York City; Frederick Bentz/Milo
Thompson/Robert Rietow, In
Williams/O’Brien Associates, In
both of Minneapolis; Hanso
RGVD, Tampa, Florida:

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

If it could not be saved for its pres-
use, the auditorium could be convert-
to a major public space for recept-
and registration, he said. Special func-
tions could also be held on the roof
from which there would be a view of
the entire city. Pedersen’s warm sta-
ments about the existing building were
echoed by Milo Thompson, a long-
time champion of the center.

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

Continued on page 5
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MARCH/APRIL 1986 23
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Where's the politics? An extraordinary thing happened when the Minneapolis City Council chose an architect for the proposed expansion of the present convention center. In the highly charged process of selecting a firm for what will be the largest public commission in the city's history, the decision was made openly, fairly, and cleanly.

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

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

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

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

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

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

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

Photography by George Heinrich
A frozen fantasy straight out of Disneyland, Ellerbe’s winning design required long hours and hard work before it became a reality.

Perhaps the most photographed and reported-on building in Minnesota’s history, the 1986 St. Paul Winter Carnival Ice Palace brought national and international attention to the city and the architects responsible for its concept and design. Designed by Ellerbe, Inc., the crystalline citadel was tended as a cipher, an amalgamation of all the fairy tale castles from our childhood. But, more than just an architect’s folly, the palace proved important as a civic beacon and a rallying point for the community in a way not seen since the days of the W.P.A. All who were associated with the project took personal pride in seeing the slender towers rise like inverted icicles, above the flat, snow-covered lake.

Call it crazy, but for several hundred construction volunteers, engineers and architects, ice is the stuff dreams are made of.

B.N.

Construction began with scoring and cutting the ice of St. Paul’s Lake Phalen (above) into massive blocks 24” wide, 21” deep and 42” long. These blocks became the modular building units stacked and shaped to fit as the building progressed. Because ice palace construction is an almost forgotten art, Ellerbe architects developed the structural design and relied upon one or two veteran ice cutters to educate the volunteer construction workers in the assembly. New ice working tools had to be made and cutting equipment found before work could begin. This circular saw (above) was flown in from Colorado. The uninitiated learned how to handle ice on-the-job. For instance, large “rafts” composed of hundreds of scored blocks were cut and floated en masse to a wooden sluiceway proved to be the most efficient method of transporting the blocks from lake to construction site. Workers quickly learned how to handle the 600 to 800 pound blocks under many weather conditions. If the temperature was too warm, blocks could slide down the chute unassisted and picked up easily (below) by one of the two cranes on site.
Because of unusual weather conditions, some delays occurred in building the icy lower portion of the palace (right). Beginning with below zero temperatures (when ice begins to crack if handled), followed by a warm spell (when ice blocks lose compressive strength), construction was slow and deliberate. With an estimated bearing weight of 6.3 million pounds, wood pilings and a concrete foundation were required.

Like ants on a hive, workers scrambled over swaying scaffolding (above) to complete construction in time for the Winter Carnival. Because of the risk of a "melt down," metal scaffolding could not be tied off to the palace towers. And to minimize accidents only two cranes were employed in non-overlapping arcs, restraining the construction pace to 300 blocks per day, down from the hoped-for 800. The palace was topped off (right), not with the customary pine tree, but with an American flag implanted in a nose-cone of ice that brought the height to 128 feet, 9 inches. Due to the unseasonable weather and the strict deadline, the architects were forced to cut back the scope of the project. Designers eliminated towers from the palace scheme to retain its compositional balance. Though not as grand as originally envisioned, the palace still attained a majesty and fantasy-like quality that will be remembered for years to come (below).
More than any ice palace before it, the 1986 palace, with its delicate spires, evokes images of wintry, fairy kingdoms. Ellerbe palace designer Karl Ermanis admits to more than a casual liking for the work of Maxfield Parrish, Gaudi and the castles of Mad King Ludwig of Bavaria. "If there is any Disney in the design," said Ermanis, "it's partly by accident. After all, Disney mimicked Ludwig.

The 1986 ice palace was up for about two weeks, yet in that brief time saw more than a million visitors, according to Winter Carnival officials.

For Ellerbe architects the ice palace was a labor of love. Not even sub-zero weather or demolition of the palace could dampen the spirits of the design team as they posed in front of the wreckage on February 20 (above). Back row, left to right: Michael Elavsky, architectural renderer; Chuck Hopwood, electrical engineer; Scott Berry, architect of record. Middle row, left to right: Tatyana Shekhner, wife of the structural engineer; Karl Ermanis, project designer; Michael Shekhner, project structural engineer; Rob Mease, project architect; Pat Hunt, lighting designer; John McGraw, structural draftsman. Front row: George Wojack, architectural draftsman; Peter Albin, model builder; Kate Leslie, communications coordinator; Judith Patzke, design assistant; John Jurewicz, design assistant. Not pictured: Scott Thorpe, project manager, and Tom Martinson, planner/mythologist.
Of all the new shopping centers built in recent times, those which downplay what merchants love to call "festive retail" may prove to be the most satisfying and durable. Not every one feels at ease being on display, as these specialty centers seem to treat us, while shopping for pillow cases or down jackets.

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

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

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

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

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

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

M S & R adds on to St. Anthony Main
Storefronts may vary; honest materials tie them together

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

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

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

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

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

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

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

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

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

Second Street S. E.

Main Street

Third Floor Plan
Whimsy on walls

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

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

For a man who wanted to come home to relax among animals, Scott painted an okapi in the dressing room (above) and giraffes munching leaves above the living room door jam (left). Around the bedroom march twelve white sheep—and one black one.
Scott entered painting by the side door of landscape architecture, which she practiced and still does. “But I always painted,” she said in a phone interview from her San Francisco studio. “I’d do something fun for friends’ rooms and I belonged to a gallery in Boston. Then one of my friends asked me to paint free-hand flowers on the floor.

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

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

L.M.
For a baby's nursery, mother wanted a unicorn and Pan, and Dad wanted an oak tree. Scott supplied both in a soft mural that creates the baby's own mythical environment. The mole pictured right with Scott even happened to resemble a close family friend. Scott, like her works, exudes gentle whimsy.
A market for design
Making tangible the resources of a visual profession

By Dan R. Fox

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

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

I am pleased to report that I have had to reevaluate my forecasting skills. Market Square had its inception in its predecessor, the Harmon Court Design Center in Minneapolis. Harmon Court was limited in its range of offerings, but planted the idea that the Twin Cities should have its own centralized design resource.

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

Indeed, perhaps the single most important aspect of Market Square is its symbolic value. I have maintained for a long time that the Twin Cities does not have a definable "design community." My opinion changed the first time I went to IMS for an event, the three-day Designers' Saturday sponsored by the American Society of Interior Designers (ASID). After years of attending ASID events in various facilities throughout the Twin Cities, it was refreshing to identify with a place was "our own."

Another healthy aspect of the facility is the attempt to bring together resources not only for residential and contract interior designers but for architects as well. An additional addition toward that new goal is the recent move of the Minnesota Society, American Institute of Architects to IMS. The MS offices also serve as administrative headquarters for ASID, the Minnesota Graphic Designers Association, and Minnesota Association of Society Landscape Architects. Future cross-fertilization at Market Square will be fruitful to all designers. International Market Square's location at Glenwood Avenue and Lynd Avenue North in Minneapolis initially struck me as a negative. It is far central to the business district of either Minneapolis or St. Paul. One should note, however, that marts in other midwestern cities except for Chicago are on the outskirts of the city or in suburban areas.

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

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

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

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

The atrium is an elegant solution achieved by creating a skylit space from the former exterior space between the buildings.
The mix of showrooms at International Market Square makes it a veritable feast of design possibilities. The lush Sayre/Strand showroom (above), designed by Phillip and Associates, offers residential furnishings, fabrics and accessories. Haworth (below) displays its office systems and fabrics in a tasteful setting designed by Kalbac and Associates.

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

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

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

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

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

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

One general comment about the design level of the showrooms is in order. The overall quality of finish, detail, and spatial organization of elements is consistently high. The prevalent impression is one of discretion and taste.
wish, however, that one of the wrooms might have broken out of Midwest conservative mode and be a conceptual “statement.” For example, the Tuohy showroom’s minimalism or the architectural conceits of Tom Hendrickson & Associates make the right gesture, but stop of the tour-de-force.

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

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

The other section, the Design Center, displays a variety of architectural, interior and contract furnishings and facts in showrooms on five levels under the atrium.

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

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

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

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

Hirshfield-Warner offers paint and covering in its large showroom on
Industrial space turned upscale

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

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

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


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

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

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

Dan R. Fox, a member of ASID, a vice-president and board member of the Minneapolis architectural and engineering firm, Ellerbe, Inc., and the director of iNSIDE!, its interior design division.
Though International Market Square's main purpose is to offer products to interior designers, architects and their clients (in rental areas around atrium), it has other functions as well. Showrooms in the trade mart (at top of plan) open for quarterly markets when retail furniture buyers come to select their year's inventory. The atrium, with its two restaurants, functions as a come-on for the design professions: it is open to the public, but individuals must have a designer to visit the showrooms surrounding it. With its public tours, seminars, and designer-a-week program, International Market Square is marketing design services as well as design products.
Sporting with northern form

Damberg, Scott, Peck and Booker design for skiing

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

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

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

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

Indeed, the site called for a strong design. Most of the trees had been moved to make a flat area for the buildings.
The base of the ski hill. Though the program demanded a one-story chalet for both efficiency and handicapped accessibility, the building needed vertical elements to form a silhouette against the beautiful hill behind it.

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

But the willful playing with ethnic motifs does not stop there. The eccentric but strong form of the chalet’s entry facade gives way to a totally different form on the ski-hill side of the building. That half of the building has a onesloped roof à la Alvar Aalto. Its flat side faces the hill.

Exterior details, such as cedar siding and unusual window shapes with heavy wood trim, connect the two pieces, but in form they are like two buildings butted together. Even two colors of stain are used—to provide clues to differing interior functions. A postal blue defines the entry side, which houses administrative functions. The ski-hill half, with its public functions, is painted “the red of a chamois shirt washed five times,” according to Salmela.

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

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

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

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

The training center serves a less public purpose than the chalet. At present, it functions as an athletic and social center for skiers doing cross-country training at Giant’s Ridge, but its facilities—an exercise room, sports medicine center, lounge, and 48-person dormitory—give it the potential to become a training center for other sports in the future.

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

But here again, the exterior expression of differing interior functions—common area and a dormitory—give
The chalet lobby (below) welcomes skiers with a reception desk and a mural by artist Constance Scott describing the Ojibway legend of Giant's Ridge.

The barn-like roofs house administrative functions (see plan), which are connected to the more public areas by a long corridor. The roof over the booting (right) and rental areas sweeps dramatically toward the ski hill. From inside, the logic of the patterned window arrangement is clear. The low windows give seated skiers a view, the high windows let sun stream in. At the core of the building is a skylit square under the clock tower. “People seem to gravitate there just to stand and soak up the sun,” says Salmela.

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

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

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

With the theme established, he began to play variations on it with the maddening thoroughness of an architectural Beethoven. Rhythmic arrangements of large and small windows give syncopation to the facades. Use of heavy wood trim on window surrounds—sometimes all around, sometimes just on the sides, sometimes not at all—elaborates on the theme. "If we did the same thing on every window," says Salmela, "people would have nothing to be surprised about."

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

L.A.
Though the cross-country center's facade is flat, the pattern of stepped windows gives it striking articulation (top). The facilities were put to full use last December when Giant's Ridge hosted the World Cup Cross-Country Race. The Iron Range Resource and Rehabilitation Board, owner of Giant's Ridge, is considering further expansion, with landscape architect Damon Farber Associates doing landscape planning. Damberg, Scott, Feck and Booker's proposal (below) for future buildings again recalls ethnic forms, this time East European.
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Pedersen noted the personal links that brought the team together. James Brien of Williams/O'Brien was a former classmate at the University of Minnesota. He and Thompson spent a year studying together in Rome. He and Donald Hanson are working together on a convention center and the adjacent development in Tampa.

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

Ellerbe, Inc.; Hammel Green & Abrahamson; the Architects; Bradley, Sullivan, all of Minneapolis:
The Ellerbe/HGA team clearly topped the others in use of technical sophistication. Its multi-projector slide and audio show, which cost in excess of $0,000, smoothly blended the works of two different firms. There were no reminders that HGA designed the race track and Piper Tower, or that Ellerbe designed the Santa Clara Convention Center and the Hyatt in Sacramento. It was all presented as designed by "The Team."

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

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

Varda was fairly specific about the design of the center proposed for Minneapolis. To break down the scale of the massive building, he said the auditorium, meeting rooms and theater would have to appear to be separate elements. They could be connected by glass-covered passageways.

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

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

And instead of using Hammel as the lead spokesman, the team turned to a neutral party: Randall Bradley, whose role on the team would have been to...
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The fixtures in the photo are 6” R High Efficiency Softshine IndirexPeerless. Under ceilings 8’6” or higher, Softshine Indirect fixtures give more light per watt than any other fixtures.

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PROJECT: Green Tree Acceptance, Inc. St Paul
Architect: Culver Adams Associates, Minneapolis
Electrical Engineer: Place Engineering, Inc. Wilmington, MN
Electrical Contractor: Sterling Electric Construction Company, Minneapolis
ordinate minority hiring.

Bradley's performance was one of the
ekkest in the three days of presenta-
tions. He strode confidently back and
forth in the room, half stand-up comic,
half snake oil salesman. While his pre-
sentation got more laughs than any other,
also underscored the confusion about
whether HGA or Ellerbe would be run-
ing the team.

Afterward, confused council mem-
bers in the back of the room asked each
other: "Who is in charge?" The Leonard Parker Associates;
Setter, Leach & Lindstrom, both of
Minneapolis; Loschky, Marquardt
Nesholm of Seattle:

Maybe it was a joke that Leonard
Parker made about Jud Marquardt's bald
head. Or maybe it was Marquardt's
jabs about the bad grades Parker gave
him at the University of Minnesota.
Whatever it was, Parker, Marquardt
did the rest of the Minneapolis Conven-
tion Center Collaborative projected
the image of a team that could work
smoothly together.

And at every opportunity, they told
the committee that the team had drawn
clear lines to distribute the work. Par-
k would lead the design, Marquardt
would give the technical expertise and
Setter, Leach & Lindstrom would man-
age the project.

The group's ability to logically ex-
plain its organization helped overcome
its relative lack of flash. They used a
short movie to introduce the team mem-
bers and their work, but its technical
sophistication fell far short of the El-
lerbe/HGA show.

Points were scored by repeatedly re-
ferring to the creative work John Skill-
ing, the principal-in-charge of engi-
neering, has done in long-span steel
design. Council members knew virtu-
ally nothing about Skilling's work be-
fore the interview, but as they were pre-
paring to vote, they were touting him
as a major plus for this team.

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

Parker acknowledged that he has
never designed a convention center, but
said Marquardt would give the group
the necessary expertise. He compared
the situation to hiring an experienced
court designer when the Parker firm
designed the Minnesota Judicial Build-
ing.

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

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

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

R. T. Rybak covers architecture and
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and Tribune.
Corporate Report Minnesota announces its fifth annual awards competition for Minnesota businesses for excellence of architectural design and planning.

The awards recognize the importance of the contribution of architecture to the workplace. They are made with the assistance of the Minnesota Society of the American Institute of Architects.

Categories:
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- retail
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Eligibility:
Projects designed and built by Minnesota firms. Projects must be complete and occupied not less than one year or more than three years prior to May 1, 1986.

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Winners will be announced in Corporate Report's August issue.

For further information contact:
Ann Larkin-Hansen
(612) 835-6855
coming soon

Norstroo, Rosene, Anderson & Assoc. Inc.
Project: Chaska Municipal Services Building
Chaska, MN

Norstroo, Rosene, Anderson Associates, Engineers/Architects, recently completed design of the Chaska Municipal Services Center. The 26,000 sq. ft. masonry building was bid 10% under budget. Design criteria called for a low-key but professional image. The architectural response was a structure built into the side of a hill to reduce the visual impact on the surrounding area. Colors include earth tone burnished block and metal panels and warm gray colored glass. (612) 636-4600

Keneny, Kell and Associates, Architects
Project: Court International
iv. at Hwy. 280
St. Paul, Minnesota

The renovated International Storvessor Building, is being developed by The Estes Co. of a 1915 warehouse building will re-establish itself as a landmark Twin City location and will contain over 20,000 s.f. of office space. The interior will feature two 80-foot tall skylit atriums and six high-speed, glass enclosed elevators. The 18'-6" floor to floor height enables the addition of mezzanine levels. Included will be a two level parking deck in front of the historic building facade with space for over 800 cars. (612) 645-6806

Opus Corporation
Project: Gateway North
Minnetonka, MN

Opus 2 and fronting on County Road 18, Gateway North is scheduled for completion in March. The interior of this ten-story, ultralight office building is finished Minnesota Cold ring granite, indigo-green glass curtain wall, and bands of stainless steel. A heated glass arcade links Gateway North to a low-profile, two-level, granite clad parking ramp. A public restaurant with terrace seating overlooks a sparkling pond and fountain. The lobby is elegantly finished with polished granite floors, marble and tinted reflective glass walls, and metal panel ceilings. (612) 936-4444

The Min International
Project: "Dolly's Pavilion"
Minneapolis, MN

The Min International is currently working on "Dolly's Pavilion" for Dolly Fitterman. The Pavilion will house Mrs. Fitterman's private collection of Contemporary American and European Masterpieces. Dolly intentionally sought out the project designer of the Jaffray Tower to create an addition to her E. Lake Harriet Parkway home; the primary requisite being that the addition must be as unique and exciting as is the collection. Groundbreaking is anticipated March, 1986. (612) 333-0658

coming Soon announcements are placed by the firms listed. For rate information call AM at 612/338-6763

MARCH/APRIL 1986 61
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estion, it did demonstrate, almost by fault, that no single design aesthetic dominated this century. Divided into chronological sections from 1900 to 85, "High Styles" included worthy, even provocative, examples of decorative and industrial design, both mass-produced and handmade. Furniture, appliances, textiles, and graphics were splayed in installations by architects Peter Muller-Munk, Ranch and Scott-Brown of Philadelphia.

This sprawling exhibition effortlessly consumed the Whitney's entire fourth floor. It began with the section entitled Tradition and Reform, 1900-1915," rated by decorative arts and architectural historian David A. Hanks. A logical selection, it included a Tiffany laderweb lamp, an Art Nouveau silver ink well, an enormous cut-glass punchbowl with glasses, and a mosaic and gold-enamel fireplace round by George Washington Maher.

The placement of William C. Godwin's opulent silver Dressing Table and 1900 next to Frank Lloyd Wright's severe Dining Table and Chairs of a year earlier highlighted the contrast between turn-of-the-century American design still influenced by ornate European roots and the more austere design sensibility developing here.

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

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

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36), Electrolux's Vacuum Cleaner
odel #30 (1937), and Norman Bel
ddes' Cocktail Set: Skyscraper Shaker
Manhattan Serving Tray with Six
ktail Glasses (1937)?
Bletter’s section also brought to light
period’s Surrealism-inspired Bio-
rophic style, as manifested in Isamu
uchi’s exquisite kidney-shaped Ar-
jlated Table from 1939, Russell
ight’s playfully elegant Armchair
y Skin Chair) of 1934, and Charles
Ray Eames’ legendary Tilt Back
inge Chair of 1944.

“The Rationalist Period, 1945–60,”
as curated by architectural historian
her McCoy. Historian McCoy judi-
ously displayed the design achieve-
ents of an era characterized by mass
duction, new materials, and sophis-
ticated engineering. This period pro-
ed such classics as Eames furni-
e, Eero Saarinen’s Tulip Pedestal
iture (1955–57), and George Nel-
’s Wall Clock (1947) with its metal
kes and colored balls.
McCoy also emphasized changes in
n design, including a huge photo-
 of the kitchen of Pierre Koenig’s
1958 Case Study House #21, Holly-
wood, which was outfitted with G.E.’s
volutionary combination sink, range
nd dishwasher, and its three-com-
artment, wall-mounted refrigerator. The
omotional was used when McCoy dis-
covered that G.E. had never saved ex-
amples of these highly designed appli-
cances. (McCoy was not the only curator
who had difficulty locating objects from
recent decades.)

Martin Filler, art historian and editor
of House and Garden, curated “The In-
terior Landscape and the Politics of
ge, 1960–75.” Dividing the pe-
iod into three sections, Modernist Coda,
60–66, Pop Revolution, 66–72,
and Natural Reaction, 72–75, Filler
argued that the period’s multiple design
tendencies reflected the social up-
heaval of the times.

While an ample sampling of objects
was included in each subdivision, what
this section made painfully visible was
the sheer ugliness and buffoonery of
much design of the ’60s. Those items
of disposable materials—plastic bean-
chairs, inflatable couches, paper
dresses—should rightfully have been
tossed.

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

The most problematic of the sections
was “Total Style, 1975–present,” as-
sembled by Lisa Phillips, Whitney cu-
rator and mastermind of “High Styles.”
Juxtaposing R. M. Fischer’s outlandish
Max Lamp (1983), and Scott Burton’s
pink granite Chairs (1984) with a Gehry
Fish Lamp (1983), and Venturi’s Chip-
pendale Chair (1984), Phillips made a
strong point of the merging design sen-
sibilities of architects and fine artists.

Although functional objects such as
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Mel Eveson’s Tape Dispenser (1975) and a Cuisinart DLC X Plus Food Processor (1982) were included, Philip Johnson’s focus on the idiosyncratic nature of contemporary design. Robert Wilson’s lead and fiberglass St. Peter’s Chairs, created for his play, The Life and Times of Joseph Stalin, in 1975, were imposing objects but hardly examples of furniture with intrinsic desirability. As Martin Filler commented in a New York Times’ Sunday magazine article, “We’re working in limited space and it’s our job to portray a period through the good design.” This principle could have been better implemented by Phillips.

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

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

As for Venturi, Rauch and Scott Brown’s installation, it was a bold sign of waning pa-sage ways (one) to nonsense, low walls and low platforms.

Intent on providing a strong sense of environment, Venturi kept all furniture and objects in cloth-lined glass cases. Wall moldings, floor configurations, and color schemes change with the “times.” Thus, what is angular and sleek in the Streamline Modern section becomes undulating and organic in the 50s.

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

Mason Riddle, the art historian and free-lance writer on the visual arts, the Minnesota editor of New Art Examiner.
Music Building Rooms
Float In Isolation

• Rooms floating in their own space, surrounded by acoustical barriers that isolate them from numerous similar neighboring rooms, may sound like something from a science fiction novel — but they are here, now.
• And drywall plays an important role in this unusual wall construction project — the University of Minnesota Music Building, which when completed in the fall of 1985 will cover 68,500 square feet of space.
• The attempt in all cases in the multiple walls is to prevent any structure borne noise. They do not touch at any point. Nor do they touch the ceiling above. In all cases, to the extent possible, every room is completely isolated.
• That obviously is no small task, but the Minnesota Drywall Industry has met the challenge and is helping to create another unique environment that works.

(Pictured at the right is a cutaway structure of one of these multiple walls, which will produce an STC 75 rating.)
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continued from page 9

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

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

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

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

The subject was skyways

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

AIA to convene in Texas

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

“*A Prairie Home Companion,*” with Garrison Keillor, returned to its base January 11 at St. Paul’s World Theater. Keillor has been touring with the show since July while awaiting the theater’s restoration.

The World Theater was declared unsafe in 1984 when plaster began falling from the ceiling. Nearly $1.5 million has been raised toward the restoration effort. Although nearly completed, final work will continue between performances until the grand opening ceremonies April 25 to 27.

Miller Hanson Westerbeck Bell Architects undertook the restoration.

Real estate remains strong

1986 promises to be a strong year for retail and office development in the Twin Cities, according to representatives of the Coldwell Banker company at its 1986 Forecast Breakfast. While major markets have experienced high vacancy rates due to over-development and low demand, the Twin Cities will continue to absorb its increasing supply of office space, they predicted.

“There has been and will continue to be an increasing amount of attention by local and national developers who consider our area as one of the top development opportunities in the country,” said Joel Finne, representing Coldwell's downtown office.

Although downtown Minneapolis had year-end vacancy rate of 15.3%, up from 11.5%, real estate growth will continue in 1986 and the market is expected to remain competitive. Minneapolis absorbed nearly 580,000 square feet of approximately 1,800,000 square feet of new office space. This absorption rate is the city's second highest on record.

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

While many developers, including Ford Development, Trammel Crow Company, Homart Development and Abbott, Cabot & Forbes, will continue supplying the area with new office space

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in 1986, Finne is confident that the Twin Cities can absorb the increase. "Our market is not currently threatened by oversupply, and that situation is unlikely to change," said Finne.

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

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

Turning design inside out

The 29th annual ASID Designer's Saturday, entitled "From the Inside Out," will be held at International Market Square May 1 to 3. The convention featuring exhibits from more than 1 local and national designers, architects, specifiers and students, will include a series of lectures and seminars.

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

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

IMS earns kudos

Winsor Faricy Architects of St. Paul and Kaplan/McLaughlin/Diaz of San Francisco were honored at the seventh annual Interiors award ceremony for the dramatic renovation of the former Montgomery Warding factory into International Market Square. They were selected from nearly 600 entries in fifteen categories.

The Minnesota Society American Institute of Architects moved into International Market Square on January 1.
Spring life to the Mississippi

St. Paul is on the move again. The downtown Riverfront Commission has announced a $15,000 grant program encouraging individuals and organizations to design activities that will enhance the city’s 29 miles of riverfront property. The Riverfront Grant program will award applicants up to $3,000 for winning designs, and up to $5,000 for collaborative efforts. For more information, contact:iscilla Wyeth, Riverfront Office, 12) 292-1577.

National Building Museum pens doors

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

Four exhibitions kicked off the NBM’s opening. The principal one, entitled, Building a National Image: Architectural Drawings for the American Democracy,” will display approximately 0 drawings from the collections of the National Archives, Architect of the Capitol, and Library of Congress. Most of the drawings have not been previously exhibited.

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

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

Design grants available

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

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

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

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

Those who wish to apply will need copies of the 1986 Design Arts Guidelines, which contain applications forms. For a copy, write or call the Design Arts Program, National Endowment for the Arts, Nancy Hanks Center, 11 Pennsylvania Avenue, N.W., Washington, D.C. 20506 (202) 682-5433.

Erickson wins Gold Medal

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

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

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

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

Erickson’s prolific practice has encompassed buildings large and small, subway stations, riverfront redevelopment, and three prize-winning international fair structures. The firm recently completed the design for the Canadian Embassy in Washington, D.C. A native of Vancouver, Erickson received his architectural training at McGill University, Montreal, and taught at the University of Oregon and University of British Columbia. He began his architectural practice in Vancouver 1953, after three years of study and travel in Europe and northern Africa. His partnership with Geoffrey Massey in 1961 led to the Simon Fraser University project, a seminal project in his career. In 1972 he formed the independent firm Arthur Erickson Architects. He has received the Royal Architectural Institute of Canada’s Gold Medal as Canada’s outstanding architect, the French Academy of Architecture’s Gold Medal, and the Chicago Architecture Award. In 1978, he was named an Honorary Fellow of the AIA. His work has been widely published in general-interest publications as well as professional ones.


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Graves comes to Minnesota

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

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

For more information on Graves’ schedule, call Patricia Martin at Carleton College, Northfield, MN 55071 (507) 663-4183.

PBS takes a Stern look at American architecture

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

Robert A.M. Stern, architect and winner of the 1984 Medal of Honor by the New York Chapter of the AIA, will host the series. Filmed at more than 100 locations throughout the U.S., the series will discuss the uniqueness of American architecture—an architecture recognized throughout the world for its persistent and usually successful attempts to elevate the mundane. Stern will talk with fellow architects, designers, critics and historians, highlighting the differences among thinkers and practitioners of American architecture. Although incorporating the perspectives of others, "Pride of Place" will, above all, reflect Stern’s philosophy as he sees the promise of the future from the base of the past.
Among the topics explored will be the college campus, the growth of suburbia and the "dream house." Other programs will look at holiday resorts and the ever-taller skyscraper.

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

Pride of Place is presented on public television through the auspices of South Carolina Educational Television. The series will be aired locally Mondays at 9 p.m. on KTCA-TV Channel 2.

Harvard seeks Loeb candidates

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

Cesar Pelli addresses workshop

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

Putting art on the table

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