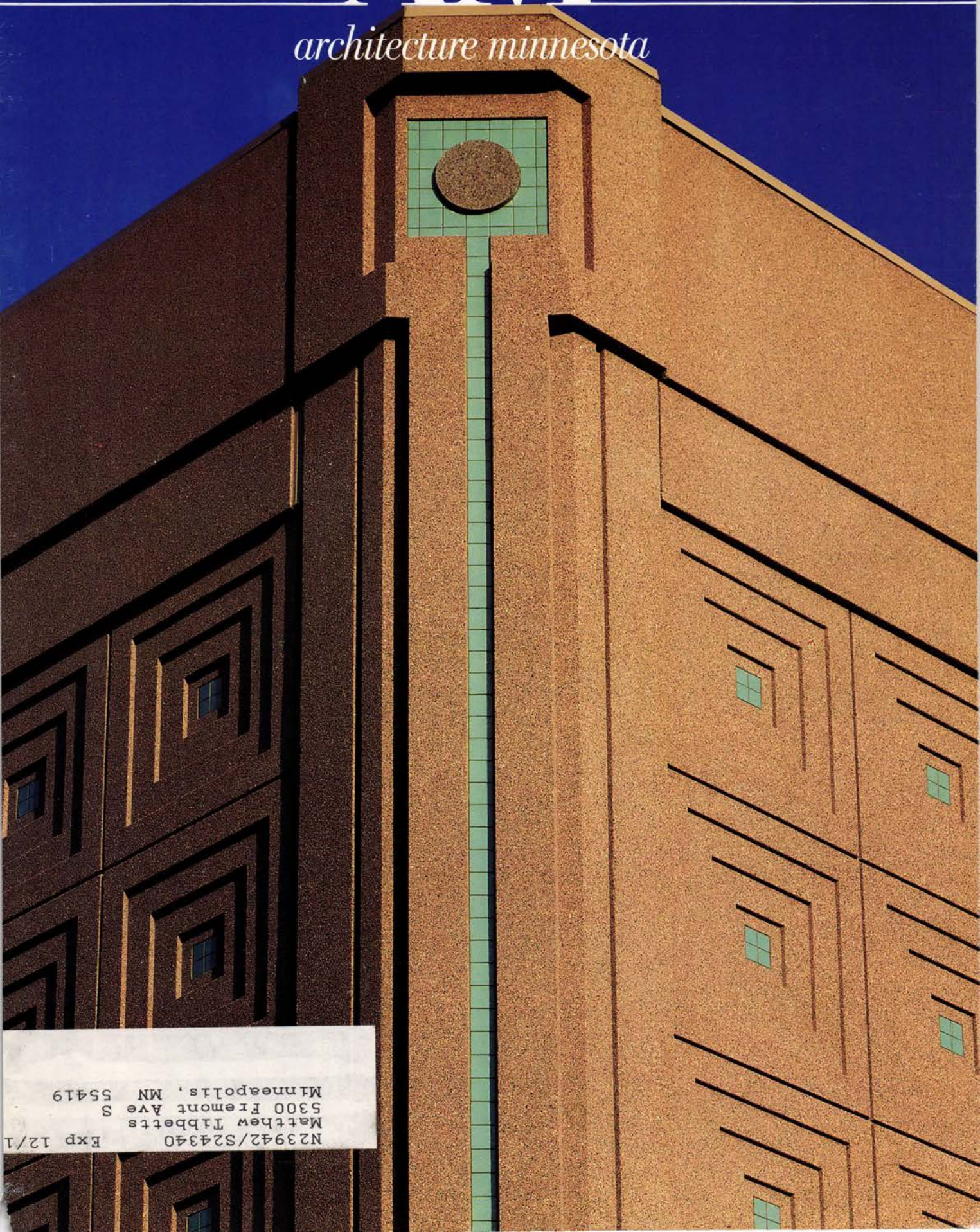


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**Cover:** The Minneapolis Convention Center. Architects: The Minneapolis Convention Center Collaborative. Photographer: George Heinrich.

**Architecture Minnesota is published bimonthly by the Minnesota Society American Institute of Architects.** The opinions expressed herein are not necessarily those of the Board of Directors or the editorial staff of *Architecture Minnesota*. Editorial Offices: International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address. Subscription rate: \$15 for one year, \$2.75 for single issue. Postmaster: Send address change to *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. Second-class postage paid at Minneapolis, MN, and additional mailing offices. Advertising and Circulation: *Architecture Minnesota*, International Market Square, 275 Market Street, Suite 54, Minneapolis, MN 55405. (612) 338-6763. Printed by St. Croix Press, Inc. Color separations by Riverside Color. Copyright 1991 by *Architecture Minnesota* (ISSN 0149-9106).

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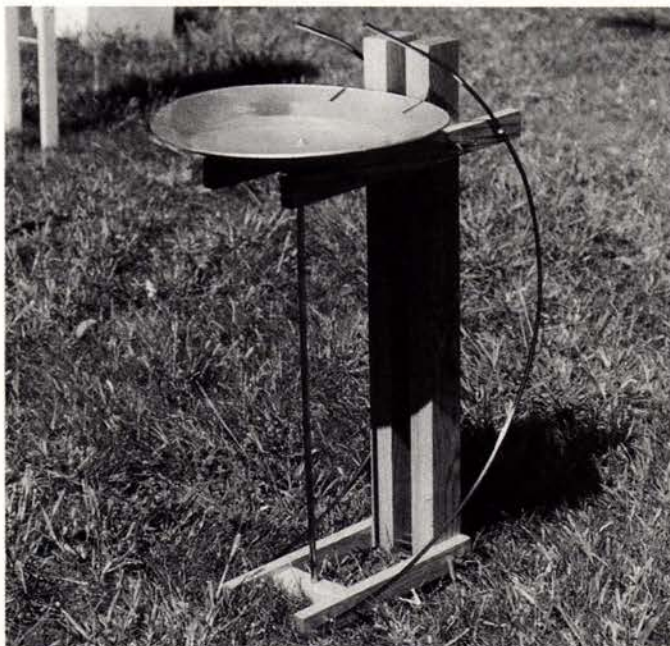
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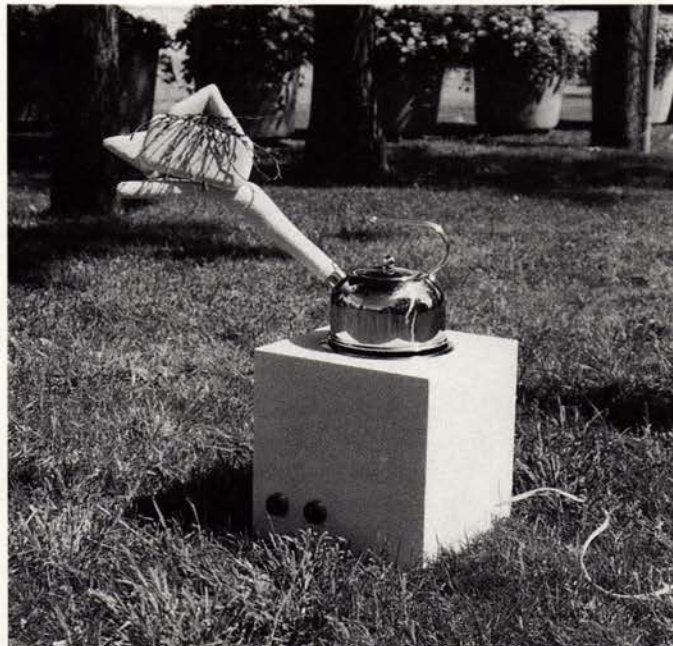
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### Molting designs



*Janis Ladouceur's first-place entry.*

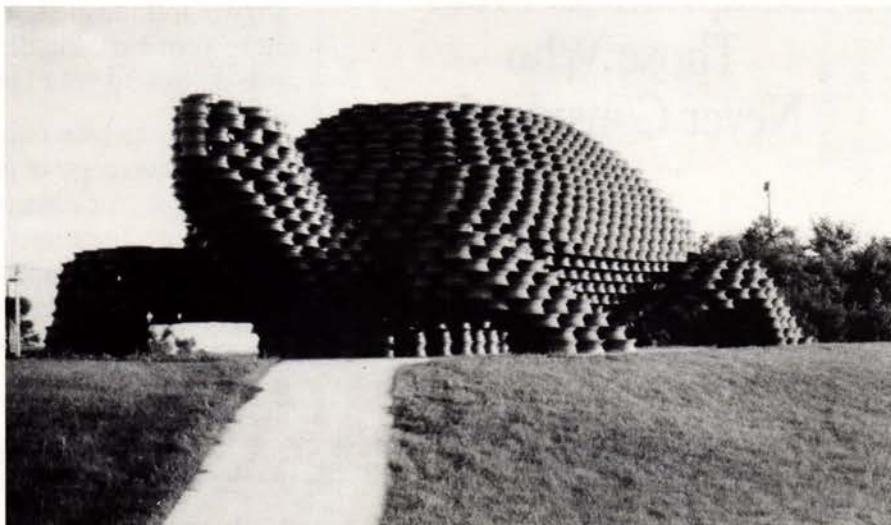


*Tad Gloeckler's second-place entry.*

Some things in life are strictly for the birds, especially the St. Paul Chapter of the AIA's latest design competition. Participants were asked to design a Fontis Aves [birdbath] and were judged for creativity, use of materials and function. Janis Ladouceur of Thomas Eickhoff Design flew away with the first-place prize for her classically styled entry, which is made of stock items found in a hardware store. Thus the oak frame, nuts and bolts, and metal bowl resting on oak arms are used to create an elegant yet low-cost bird bath. Second place went to Tad Gloeckler of Ralph Rapson & Associates, who used balsa wood, a tea kettle and twigs to build a "bird sauna." Steam rises up a wooden shoot into a little house, in which a nest of twigs allows the feathered friends to rest comfortable while luxuriating in the steam. Other winners included third place to Eric Amel of Rafferty Rafferty Tollefson Architects and honorable mentions to Joe Krumpelmann of Rafferty Rafferty Tollefson and Tim Kehoe, an architecture student. Jurors included Arlene Scheunemann, president of the Como Park Zoological Society, Mark Haugen of Winsor/Faricy Architects, and Mike Huber of Rafferty Rafferty Tollefson.

### Turtle tracks

It's like something out of a bad Japanese Sci-fi flick. While cruising along Highway 281 outside Dunseith, N. D., near the Canadian border, Minneapolis artist/architect David Malcolm Scott spotted this giant turtle. Made of several thousand auto-wheel cylinders, the massive green-painted beast looks as though it merrily could chomp away at a North Dakota outpost or two. And if one giant turtle isn't enough, there's yet another a few miles up the road on the Canadian side. Made of green-painted concrete, the Canadian counterpart is up on its hind legs, waving an American flag in one hand and a Canadian flag in the other.







Shown: Stratford, a transitional design.

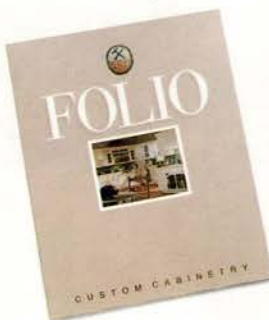


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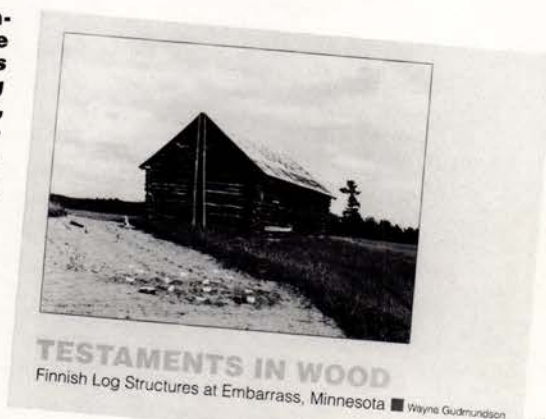
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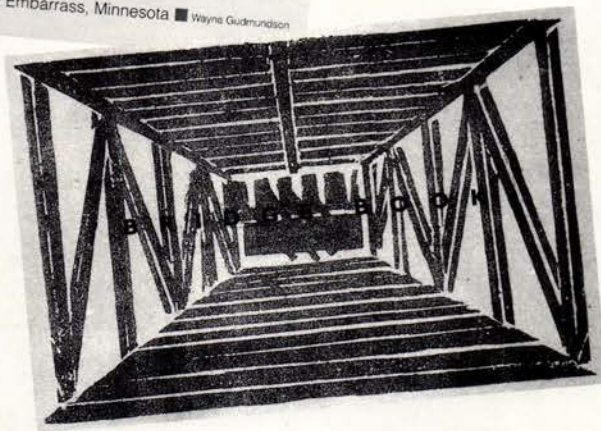
### Hot off the presses

Minnesota's historic Finnish log buildings are chronicled in *Testaments in Wood: Finnish Log Structures at Embarrass, Minnesota*, by photographer Wayne Gudmundson. In addition to 45 black-and-white photographs by Gudmundson, an assistant professor of photography at Moorhead State University, the book features an introduction by Eric Paddock about landscape photography, an essay by Suzanne Winckler about life in the Finnish-American community of Embarrass, and architectural and historical notes by Michael H. Koop about the buildings. The log structures were constructed in Embarrass and surrounding St. Louis County at the turn of the century. Gudmundson says that his goal was to "evoke a sense of these places and of the people who lived there—who they were and how they went about their lives." The 83-page, soft-cover book, published by the Minnesota Historical Society, is available at area bookstores or the Historical Society for \$16.95.



*Bridge Book*, published by Walker Art Center and the Minnesota Center for Book Arts, features seven original woodblock prints by Minnesota artist Siah Armajani. The artist is best known locally for his design of the Irene Hixon Whitney Bridge that connects the Minneapolis Sculpture Garden with Loring Park. A wood-relief print of the bridge is among the seven nationally and internationally known projects featured. Each image is printed on a gatefold and supplemented by drawings and photographs, with letterpress text on

Frankfurt White paper. Essays by John Ashbery, Herman Melville, Martin Heidegger and the artist will accompany the prints. Published in a limited edition of 300 copies for \$700, the book is available at Walker Art Center and the Center for Book Arts.



### Farmers' market

Something as mundane as a vegetable stand seldom calls for much design input, but Surdyk's new produce stand, designed by ANARCH and built by III A.D. at the corner of Hennepin and University avenues in Minneapolis, combines urban sensibility with architectural panache. David Malcolm Scott of ANARCH says that the heavy-timber, L-shaped stand, which sits flush



with the corner, helps redefine the intersection's urban edge, lost to the parking lots fronting a car dealership on one corner and Surdyk's on another. "The idea was to create some life on the corner," Scott says. Capitalizing on the utilitarian nature of produce stands, ANARCH uses industrial items as the chief aesthetic detail. A wing-span, galvanized-steel roof is supported by rough-hewn posts set atop exposed, concrete foundations. Drop-down shelves covered with sheet metal are supported by cables, while nuts, bolts and brackets are left exposed, Scott says, "to show the process of how things are put together."





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## previews

**CALA fall lecture series**  
**Mondays**  
**Through November 11**  
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**5 p.m.**

Highlighted speakers at the College of Architecture and Landscape Architecture's fall lecture series include architect Peter Eisenman, Oct. 11, discussing "Design in the media age"; landscape architect Gary Dwyer, Oct. 21, on "Marking the landscape"; Karen Frank of the New Jersey Institute of Technology, Oct. 28, on "What else can housing be?"; Andrea Kahn, Nov. 4, on "Nomad architecture"; and CALA head Garth Rockcastle, Nov. 11, on "Observations on teaching and practice."

For more information, call CALA at (612) 626-1000.

**The Art and Culture of Africa**  
**MCAD Auditorium**  
**Thursdays**  
**7:30 p.m.**  
**Through Nov. 14**  
**\$56 (series)**  
**\$8 (at the door)**

This eight-part lecture series, which explores African history and culture and its impact on the 20th century, will feature presentations by local experts on such topics as textile art, sculptural traditions and architecture.

For more information, call (612) 874-3765.

**Woodwork**  
**Katherine E. Nash Gallery**  
**Through Nov. 15**

"Woodwork" features nine artists who have created environmental installations on 40 acres of wooded land near Grantsburg, Wis., as a living museum without walls. The pieces make use of natural materi-

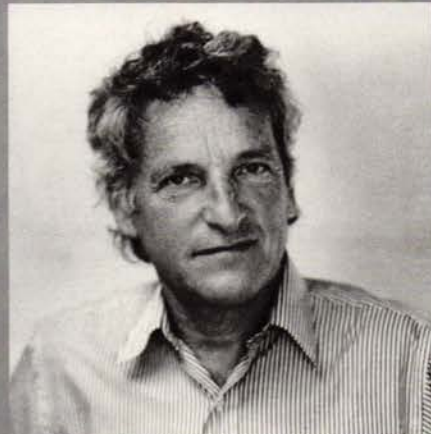
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**Nov. 13-15**

The Minnesota Society of Architects' 57th annual convention and products show will look at the basics and beyond as it examines regional design, environmental issues and architecture, and the future of the profession. Among the highlights will be the annual honor-awards competition, juried by architects Barton Myers of Los Angeles, Laurence G. Booth of Chicago, and Richard Fernau of Berkeley. In addition to announcing their selection of the best of Minnesota architecture, the jurors will present their own projects.

Also on the agenda will be three keynote addresses. To kick off the programs on Nov. 13, Peter Rose of Montreal will examine the elements that have shaped his hometown and its architecture. Following on Rose's heels Nov. 14, Sim Van der Ryn, a California-based architect, will offer advice on how we can create socially and environmentally livable cities. The final keynote address on Nov. 15 brings together the mayors of Minneapolis, St. Paul, Rochester and Duluth for a panel discussion on planning and designing our cities. William Morrish, director of the Design Center for the American Urban Landscape, will moderate the panel.

The exhibit hall, which is free and open to the public, will showcase the latest building products and technology. And for those with lady luck on their side, a \$100 raffle ticket just could be your voucher for a new car, tropical-paradise tour, or shopping spree.

For more convention information, call the MSAIA offices at (612) 338-6763.



*Sim Van der Ryn will be one of the keynote speakers on Nov. 14.*

als, such as sticks, stones, foliage, shrubs, trees, rocks and the land itself. The exhibit translates the environmental pieces for a gallery setting through photographs and video, while other environmental pieces have been conceived specifically for the exhibit. The gallery also will present informal tours led by the artists.

For more information about the exhibit or tours, call (612) 624-6518.

**Joseph De Luca/New Paintings**  
**Janine Gibeau/New Sculpture/**  
**Constructed Figures**  
**Anderson & Anderson Gallery**  
**Through Nov. 30**

Joseph De Luca's abstract medium- and large-scaled paintings are inspired by weather-blistered, time-worn walls. The works are mixed-media, collage and assemblage on

*Continued on page 45*





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## A conversation with Greg Ortale

Interview by R.T. Rybak

*What words come to mind when you think about conventioners?*

"Funny hats?"

"Whoopie cushions?"

"Overactive libidos?"

Try "money" and "jobs."

*That's what you hear from Greg Ortale, president and CEO of the Greater Minneapolis Convention and Visitors Association, when he talks about Minneapolis's new convention center. Ortale has spent 18 years in the convention-and-visitors business. Before coming to Minneapolis he was president of CON/TOUR Services, a travel-industry consulting firm; executive vice president and general manager of the Greater Houston Convention & Visitors Bureau; senior manager of the business development division of the Greater Des Moines Chamber of Commerce Federation and director of the Flint [Mich.] Area Convention & Tourist Council.*

**Architecture Minnesota:** What type of groups can you attract to Minneapolis that would not have come to the old building?

**Ortale:** When we had only the old building to market, we had to go after groups that were willing to accept a lesser facility to save money. That in itself says a lot about who we were attracting. Now that the new building is open we are bringing in an entirely different class of groups. It is much more of an expense-account crowd. Most are in high-technology fields, medical businesses and agribusiness. Some of the groups have names that most people can't even pronounce—the Oncolo-



Greg Ortale, president and CEO of the Greater Minneapolis Convention and Visitors Association, says that the new convention center, regarded as one of the best in the industry, already is proving an economic boom to the Twin Cities.

gy Nursing Society, the Central States Numismatic Society, the American Society of Agronomy, the American Academy of Otolaryngology, the International Symposium on Column Liquid Chromatography.

**AM:** All these conventioners may spend money here. Will they have any lasting effect on the city?

**Ortale:** They should have an enormous effect on the way we do business. If you think back to the days of the early trade routes and the medieval bazaars, you found people meeting together to exchange goods. That already has begun to happen here. People are being brought in from around the world to exchange with their peers. In this respect, [the new convention center] will be the true world-trade center of Minnesota. That can be especially helpful for corporations that are headquar-

tered here. A company like 3M can not only display its products at a convention, it can also invite customers to stay over for a few days to see their headquarters. This can have a direct impact on business.

**AM:** How does the design of the Minneapolis Convention Center compare to the design of buildings in other cities?

**Ortale:** Within the industry this building is recognized, without question, as being the best convention center in North America. We just saw another example of that [this summer] at the American Society of Association Executives Convention. Our booth had a steady flow of delegations from other cities who are considering building convention centers of their own. They all understand that this is the building they need to see because we have definitely raised the level of the state of the art. That can be both good and bad. We know we have the best but we also know that every building that is built from now on will have to match the standard or it won't be competitive. This just means that the competition will get stiffer.

**AM:** What features do convention planners like best about the building?

**Ortale:** They appreciate the architecture but they love the efficiency. So the positive comments we hear have more to do with the parts of the building you don't see. We hear quite a bit about the 24 truck docks and how easy this makes it to move in and out. This is crucial to them because it saves them labor costs.

*Continued on page 50*



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## Collaboration: "Same Bed, Different Dream"?

By Leonard S. Parker, FAIA

Is collaboration between architects a good thing? It may be fair to say most architects prefer to go it alone and avoid the potential conflict and accommodation that associative efforts require. But sometimes, securing a project and doing it well depends on joining with others to deliver the architectural services required, i.e. projects in other cities where local representation can be useful both procedurally and politically; projects too large for an office to handle where larger staffing is needed; projects where strong design capability will help or where special experience or expertise is needed. The desirability of collaboration must be carefully evaluated case by case, in terms of need, appropriate match and benefits.

Seven times through September 1985, The Leonard Parker Associates collaborated with other architecture firms. In each instance, the project was completed successfully, but for various reasons the team effort was difficult and less than professionally gratifying. In October 1985, I received a call from Dick Vasatka, president of Setter, Leach & Lindstrom. He proposed establishing an association of three architecture firms to go after the proposed Minneapolis Convention Center. Dick already had gotten a commitment from Seattle-based Loschky, Marquardt and Nesholm to join the team, and he wanted The Leonard Parker Associates to assume design leadership of the three-firm collaboration.

My first reaction to Dick's proposal was negative for two reasons.



*The Minneapolis Convention Center Collaborative: (seated left to right) John Skilling, principal of Skilling Ward Magnusson Barkshire; Leonard Parker of The Leonard Parker Associates; Judsen Marquardt, principal of Loschky Marquardt & Nesholm; (standing left to right) John Magnusson, principal of structural engineering, Skilling Ward Magnusson Barkshire; Wally Dube, project superintendent with co-construction manager Barton-Malow Co.; Richard Speers, project manager with Setter, Leach & Lindstrom; Bill Jackson, project manager with co-construction manager M.A. Mortenson Co.; and Dale Dobson, project manager for the City of Minneapolis.*

First, I didn't think the collaboration would be successful. The convention center was a high-profile, big-budget project. It inevitably would attract interest nationally from prominent firms, firms with extensive background in convention-center design. I viewed the prospects for success in this marketing effort as long shot and high risk. Second, though we had known the people at Setter, Leach & Lindstrom for many years, we had yet to work together professionally. I was concerned whether we would be able to play our respective roles cooperatively and productively. Dick Vasatka shared both concerns. However, after some discussion, we agreed the importance and magnitude of this project was worth the effort—and risk of failure. We called our association the Minneapolis Convention Center Collaborative.

Subsequently, other essential design consultants were identified, invited and joined our group. In February 1986, after being short-

listed for interview and appearing before a selection committee, we were named architects/engineers for the project. The resulting Minneapolis Convention Center was delivered four months ahead of schedule and comfortably under its \$102 million budget. Testament to the success of the Collaborative, the city, users and general public all have responded favorably to the new facility.

There are five fundamental reasons why the Minneapolis Convention Center Collaborative was more productive and rewarding than our previous entries into collaboration:

- The expertise and skills of the partners in the collaboration were clearly complimentary in terms of experience, management, design and production.

- The team members mutually respected each other's abilities and talents.

- Each member provided services within his sphere of responsi-

*Continued on page 52*



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## Convention frenzy: Out-state Minnesota jumps on the con- vention-center band- wagon

By Barbara J. Knox

The meetings-and-convention business extends its reach far beyond today's major convention cities—of which Minneapolis is one. Despite the fact that the industry has long been known for favoring “exotic” locales—Hawaii, New Orleans, Las Vegas—the times they are a changin’. Today, dollars dictate where and how conventions and meetings will be held. If the facilities exist close to home, so much the better, as it will save on travel expenses. As we move toward decade’s end, even smaller cities will feel the

impact of what most travel and tourism experts predict will be the number-one industry in the world.

“The visitors-and-convention industry is bigger today than industrial parks were in the ’60s and ’70s,” says Tom Getzke, associate director of the St. Paul Convention and Visitors Bureau. “It will be the number-one industry in the world by the year 2000.” It seems that no matter how sophisticated our communications networks grow, people still need to get together and, as one industry expert says, “kick the tires.”

The numbers seem staggering. While large associations spent more than \$50 billion last year, small meetings alone accounted for more than \$3 billion in spending. Many of those dollars end up in the restaurants, hotels and retail complexes that spring up around convention-and-meeting centers. Espe-

cially in smaller, mid-sized cities, the economic impact can be monumental.

Duluth ranks as a prime example of how a successful convention complex can infuse life into the urban economy. Completed in the spring of 1990, the Duluth Entertainment Convention Center (DECC) has become the focal point of a booming convention and tourism industry. The facility, which includes an 8,000-seat arena, the 90,000-square-foot Pioneer Hall multiuse space and a 2,500-seat auditorium, was expanded by Thomas & Vecchi Architects to meet the full needs of a convention facility. Vecchi and his team added a substantial banquet room, nine separate break-out rooms and a 15,000-square-foot exhibit area that interconnects with Pioneer Hall.

“We traveled around the country and took note of meeting centers everywhere,” says Vecchi. “When we sat down to design the addition, we had a very good idea of what does work, and I think we’re going to be current with this building for a very long time.” In addition to state-of-the-art technology for meeting areas, Vecchi also supplied the flash and dazzle that has become associated with such complexes: The curvilinear entrance hall features waterfalls and glass elevators in a 2-story atrium designed to double as a grand reception area.

What does work for convention-and-meeting centers in smaller cities today has become largely dependent on two key factors: the specific market and the current technology of meeting spaces. “With the demands of today’s marketplace,” says Don Eyberg of Ellerbe Becket, “you have to niche market. You just can’t be all things



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The Duluth Entertainment Convention Center, which includes an addition designed by Thomas & Vecchi Architects of Duluth, has become the centerpiece of the city's growing tourism trade. The expansion includes meeting rooms, a banquet hall and a 15,000-square-foot exhibit space.



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to all people." Eyberg, who has worked on a dozen different convention projects around the country, believes that his work on the Rochester complex—The Mayo Civic Center—in 1986 reflects the specific nature of that city.

Sited along the Zumbro River, the facility incorporates two existing structures—a 4,000-seat auditorium and a 1,300-seat theater—with a new multipurpose building geared toward conventions and concerts. While the Ellerbe team wrapped the new construction in the same tan brick of the existing structures, abundant glass and two levels of sloping skylights on the new 11,000-square-foot lobby gives the complex a dramatic entrance. As Eyberg points out, "today's travelers are very sophisticated and these convention centers are competing for business, not just with other centers, but with hotels. If you've been to a meeting at a flashy Las Vegas hotel, you're not going to be satisfied with cement-block meeting rooms and auditoriums."

Most of the convention-and-meeting centers around Minnesota reflect that sensibility. Scanticon Conference Center in suburban Minneapolis was one of the first to gain notice for its sleek, cohesive design by architect Friis Moltke Larson with BRW Architects. Sited amidst extensive wetlands, the structure takes advantage of the views from communal areas like dining rooms and lounges. At this facility, where occupancy rates are expected to top 65 percent this year, much of the corporate-meeting business is supplemented with recreational activity. In that, Scanticon—and other conference centers like the Riverwood Conference Center and the Northland Inn & Conference Center—have evolved into full-service meeting centers that supply a group's entire needs, from air and ground transportation to sightseeing tours and special events. And while these centers tend to cater to a similar corporate-meeting clientele, most agree that there is enough business to go around. Since the completion of the Minneapolis Convention Center, which draws the giant conven-



GEORGE HEINRICH

*Scanticon Conference Center, designed by Friis Moltke Larson with BRW Architects, offers sleek, Scandinavian architecture sited on 21 acres of wildlife preserves in Plymouth.*

tions and conferences, smaller regional centers should benefit from the "trickle-down" effect as enormous groups set up small, more intimate meetings in coordination with the main convention.

"Competition in this industry has increased about 300 percent in the past several years," says Arlene DeCandia, president and owner of the Riverwood Conference Center, "but that has helped us all a lot. I'd love to see the government really take advantage of this business and encourage more groups to meet here."

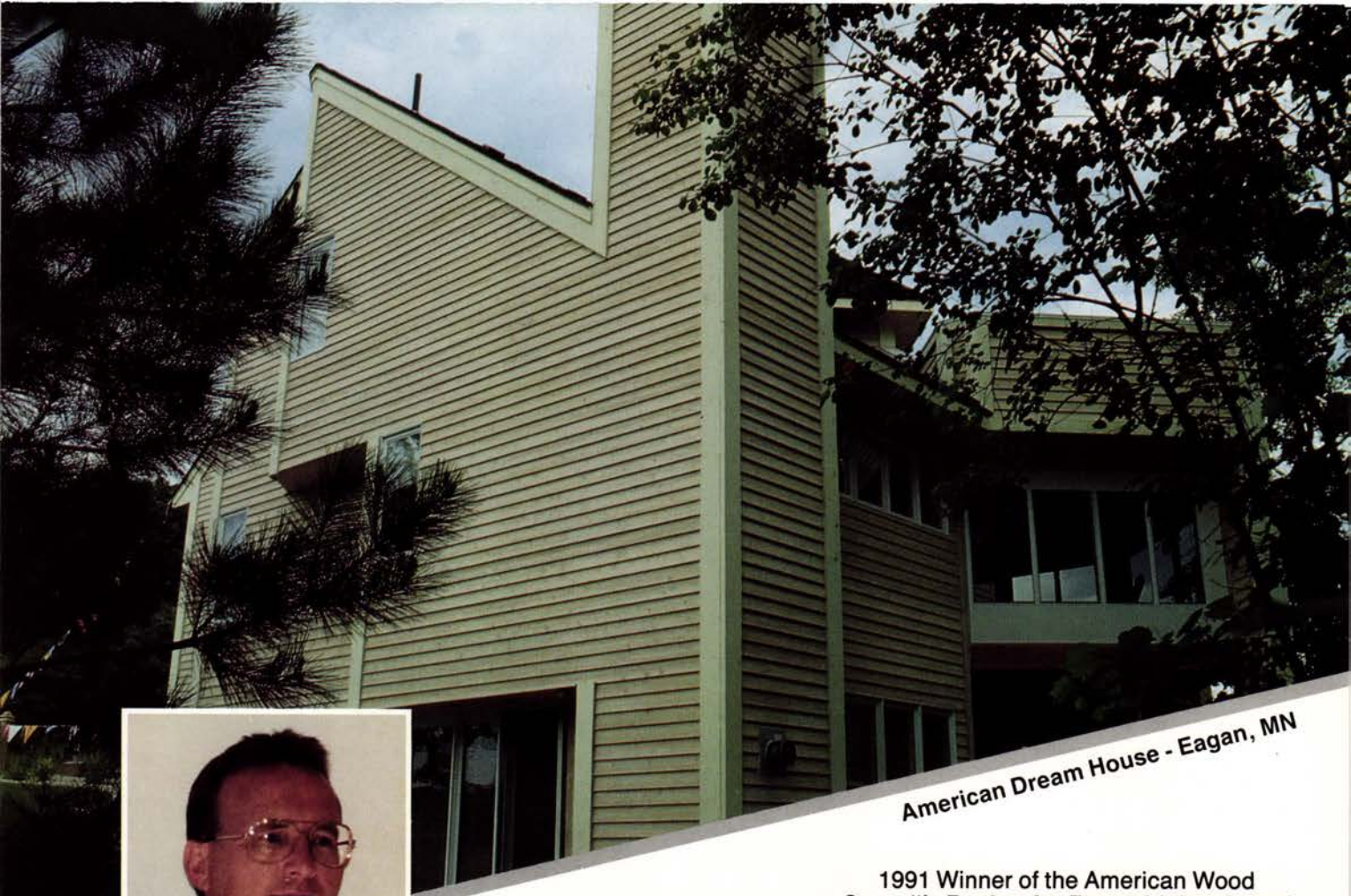
In fact, most of Minnesota's convention and tourism experts acknowledge that Minnesota is a leader in the field. With a strong con-

vention core being built around Minneapolis's new complex, suburban and out-state areas have responded with new or expanded facilities to take advantage of overflow, as well as with facilities and marketing plans geared toward each specific area.

St. Cloud, which has a 3-year-old facility designed by Pauly Olsen Bettendorf Architects, touts its central location and strong tie to Minnesota associations and clubs. There, weekend business is particularly strong as the facility accommodates regional groups that can meet only on Saturdays and Sundays. As Jay Vachal, executive director of the St. Cloud Area Con-

*Continued on page 54*





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**Ranking Minneapolis** A recent survey by the American Institute of Architects listed Minneapolis as one of the nation's 10-best cities for architectural quality and innovation. With the dust finally settling from the development (or overdevelopment) boom of the last decade, Minneapolis now boasts a glistening array of downtown high-rises. Northwest Center and First Bank Place, joining the IDS Center on the skyline, certainly have added to the city's architectural prestige.

But cities are more than a sum of a few downtown high-rises—and on that count, Minneapolis still ranks high. Historically, the city has been supportive of good design and the arts. And while some of the recently completed, designer-label buildings are by out-of-state firms, Minneapolis—and all of Minnesota—has fostered plenty of its own home-grown talent who have left their mark.

Yet surveys are, by their very nature, fickle. What's on this year's 10-best list easily can fall from grace next year. Minneapolis's ranking certainly is good news: The city is gaining the national recognition it deserves. But rather than complacently enjoying top-10 glory, we should use the ranking as incentive for further improvements.

Great architectural cities are a lively mix of old and new, yet Minneapolis continues to lose its older architecture. The Minneapolis Armory has stood in jeopardy since Hennepin County announced plans almost two years ago to raze it for a new jail. The Nicollet Hotel is our most recent casualty, and the Federal Reserve Bank Building soon may follow suit. And while skyscrapers have continued to rise, we have done little to soften the harsh, urban edges. Downtown, for instance, lacks green space and calls out for a public park or square. Any number of those proliferating, surface-parkings lots would make an ideal site. In other arenas, however, we have made improvements. The 1980s megadevelopments, which stand in grand isolation of the very neighborhoods they were meant to revitalize, have given way to more sensitively scaled projects, such as Laurel Village.

Perhaps, after all, we are learning from past mistakes how to create better-scaled, better-designed cities—and that's not always easy. Urban improvements occur through earnest and objective self-assessment, by noting the good and the bad. Minneapolis has a strong architectural legacy. The city is recognized as an innovator. Let's work on ensuring Minneapolis's position as one of the best.

**Eric Kudalis**  
Editor



# Unconventional wisdom

Minneapolis' new convention center proves a gentle giant with a sense of urban scale

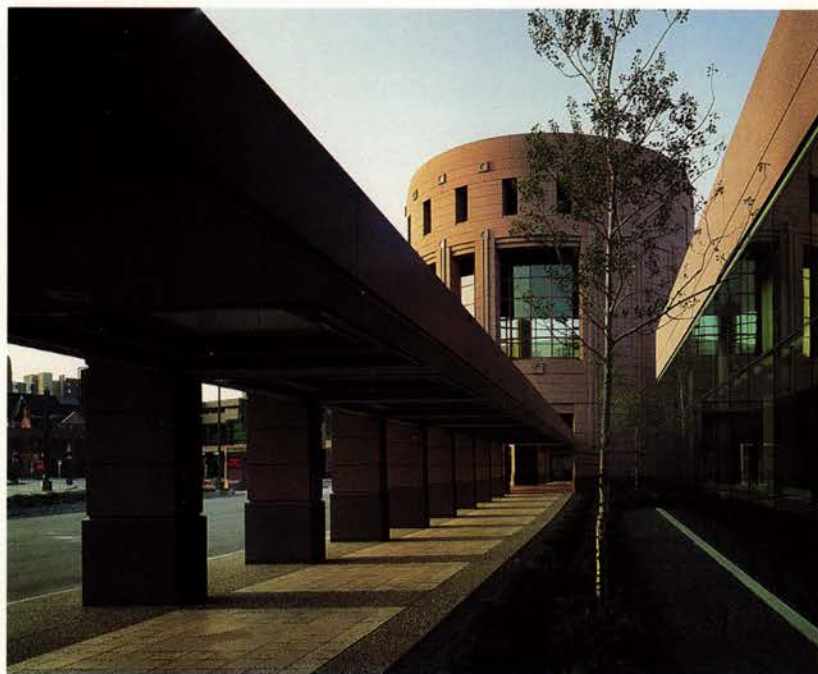
By Larry Millett



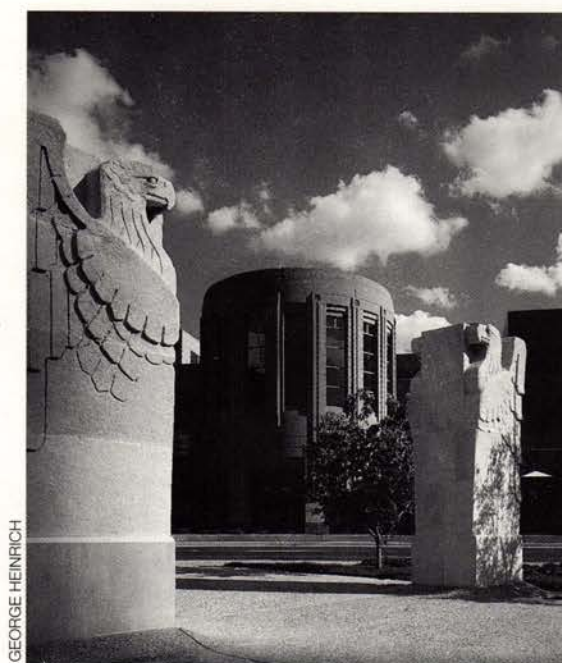








The Minneapolis Convention Center (previous page), designed by the Convention Center Collaborative team of Setter, Leach & Lindstrom, The Leonard Parker Associates, and Loschky Marquardt & Nesholm, is, at 800,000 square feet and spread across 13 acres, one of the largest public buildings ever built in Minneapolis. A prominent feature is a full wall of windows that overlooks the skyline and a landscaped plaza. Despite its massive size, the center is pedestrian friendly, offering such features as a pergola (above) that connects with the three cylindrical-shaped entrances, providing protection from the weather. Two eagles (right) saved from the old convention center create a gateway to the new facility. A front drive (opposite) is accessible to both auto and pedestrian traffic, while the series of cylinder-shaped entrances help break down the massive scale.



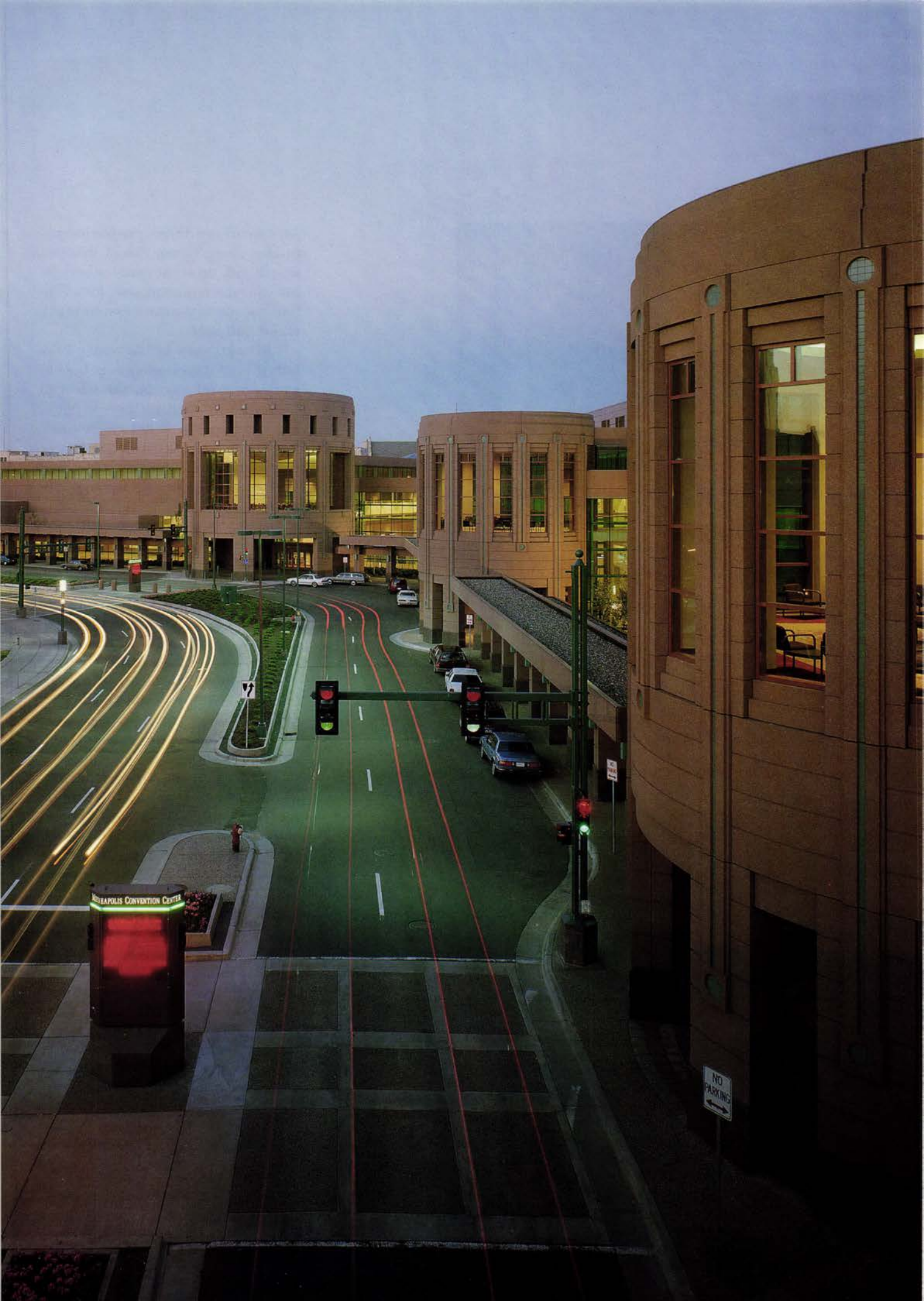
GEORGE HEINRICH

In all too many cities, convention centers are architectural bullies—big, bad, blank-walled monsters that rudely ignore their urban setting. At the same time, these gigantic buildings are often highly unfriendly to those who must use them, disorienting in their vastness and numbingly dreary in the quality of their spaces. Yet for all their Brobdingnagian vices, convention centers by their very nature also offer matchless opportunities for the kind of structural display that has always been one of the strong suits of modern architecture.

Fortunately, the new Minneapolis Convention Center has turned out to be a gentle giant, avoiding most of the excesses of its overweening brethren while still offering some structural bravado. Designed by a collaborative that included The Leonard Parker Associates and Setter, Leach & Lindstrom, both of Minneapolis, and Seattle-based Loschky Marquardt & Nesholm, the center, if it is to be faulted for anything, might be accused of being just a little too polite. The kind of high-tech visual excitement one finds in many works of large-scale modernism is missing here (at least on the outside), and there is an almost palpable sense of Minnesota “niceness” about the building. But given how many things might have gone wrong with a project of this size and how many things the architects managed to do well, being too nice hardly qualifies as a major shortcoming.

Perhaps the center’s most admirable quality is its resolute attention to human scale. Despite its tremendous size (800,000 square feet spread over a 13-acre site at the southern edge of downtown), the building avoids looking overwhelming because the architects employed a variety of modulating devices to reduce the scale. This is especially evident on the exterior walls, where sandstone-red, precast panels are patterned, coffered and ornamented in pleasing varieties. (The ornament also is used to establish a circle-within-rectangle theme found throughout the building). Equally









The entry lobbies and prefunction area (above) are highlighted by skylights (below) that repeat a circle-within-a-square motif, echoed throughout the building in the lighting fixtures, ceiling and flooring patterns. The lobbies lead to the three exhibit halls and approximately 87,000 square feet of meeting halls, conference rooms, and an auditorium and ballroom.



successful are three projecting rondas along Grant Street that not only break up what could otherwise have been a monotonously long 900-foot façade but also serve to mark major entrances.

Although none of the center's detailing is of the eye-popping, knock-your-socks-off variety, the effect of the patterned-wall surfaces is pleasant and inviting. What easily could have been a daunting structure comes across as an inviting one, and that is a considerable accomplishment.

Inside, the convention center offers at least one stellar virtue: It is a remarkably easy place to find one's way around. Its simple layout and easy access have also drawn praise from exhibitors. The main convention hall is directly to the rear of the big lobby, with smaller meeting rooms wedged in between on two levels. The lobby's glass façade provides instant orientation; step out of the exhibit hall or the smaller rooms and one glance out the windows tells you where you are. In short, if people get lost in this building (and a few inevitably will) it won't be because the architects failed to do their jobs. The interior detailing is also handsome—nothing elaborate, to be sure, but a big step above the bare-bones utilitarianism that made the old Minneapolis convention hall such a vapid experience. And, of course, the new facility offers all sorts of techno-goodies and advertises itself, like everything else these days, as electronically state of the art.

The center's structural drama is reserved for the main exhibition hall, a 280,000-square-foot space more than 800 feet long and 300 feet wide. (The IDS tower, should it ever need to lie down for awhile, could rest comfortably on its side in this





GEORGE HEINRICH

*A mosaic-tile ceiling (above) highlights the entry rotundas. The lobbies are filled with light from floor-to-ceiling windows (left), which also help orient visitors to the downtown skyline and the facility.*

space). The most distinctive feature of the main hall, which can be subdivided into three smaller spaces, is its roof system, which features three shallow copper-clad domes linked by a deep space frame. These domes, like all good pieces of engineering, are a happy meeting of art and necessity, providing a way to span an extremely large space with a minimum of columns and a maximum of efficiency. The domes, which were decided upon only after many roofing options had been studied, are 45 feet high and 210 feet across, and each rests on four structural tree columns. Each column is linked to its dome and adjacent space frame by 25 struts,



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which are sized to support varying loads. These great domes, besides being elegant pieces of engineering, are wonderful visual conceits, endowing the exhibition hall with an aesthetic appeal it might otherwise have lacked.

Although the convention center works well in many respects, it could prove to be a decidedly mixed blessing from an urbanistic standpoint. One positive development is that a small and much-needed plaza (which also serves as the roof of a 900-car, underground parking garage) was built in front of the new center. This small park, while welcome, is nothing like the rather elaborate plaza the architects originally had hoped to build. Lack of money, as usual, was the problem, and it is not clear whether funds will ever be found to upgrade this important public space.

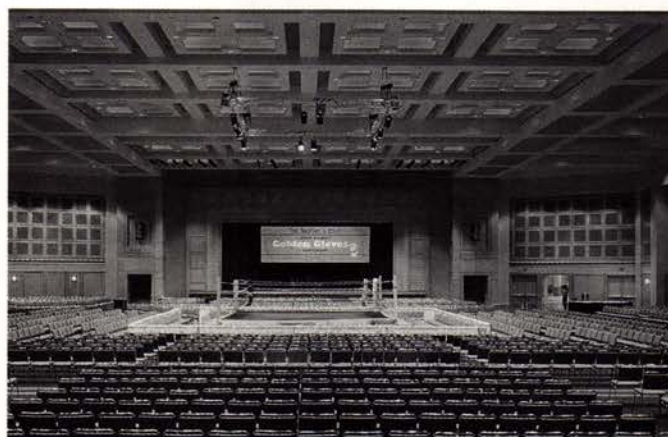
But the real problem with the convention center is that it is likely to spawn the sort of development that further will erode downtown Minneapolis's increasingly fragile sense of urbanity. Over the last 20 years, downtown south of 10th Street has become infested with ugly parking ramps, grim institutional buildings, unimpressive apartment towers and dull hotels. Meanwhile, many fine small buildings have disappeared. The convention center is likely to accelerate this doleful trend because of the type of development it will inspire. The center already has brought with it a new ramp and a new hotel (both under construction and neither looking very promising), and the other convention-related facilities are sure to follow once the real-estate market gets back on its feet. The convention center's architects tried very hard to make their mammoth creation a good urban citizen, and the question now is whether designers and developers of nearby buildings to come will prove equally attentive to their urban responsibilities.

*Larry Millett is the architecture critic for the St. Paul Pioneer Press.*



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The main hall (opposite), which can be subdivided, offers 280,000 square feet of exhibition space. The hall is capped by three 400-ton copper-clad domes, measuring 210 feet in diameter and supported by treelike, steel columns. Other convention-center bonuses include the Seasons dining room (above), which is tucked into the large rotunda, and the ballroom with full stage (below).





# A far-flung portfolio

Six projects demonstrate Minnesota's design influence beyond the border

By Eric Kudalis

## Temple, Texas McLane Corporate Center

In building a new corporate center in Temple, Texas, McLane Company, a wholesale-food distributor, sought to create a partnership with the land. The company, endorsing the Frank Lloyd Wright concept that "a house should be of the hill, not on the hill," commissioned Setter, Leach & Lindstrom (who had designed McLane's distribution centers for 10 years) to create a building that would become a natural extension of the land.

The 3-story, 115,000-square-foot building takes its cue from the Prairie School. Built in the middle of farmland, some 60 miles north of Austin, the building is clearly an expression of the rolling Texas landscape. The design emphasizes the use of natural materials; thus the low, curvilinear building rises from a granite base, with teak-framed window walls revealing panoramic views of the Texas landscape. Broad slate-and-copper roofs with 7-foot overhangs emphasize the Prairie influence while also offering shade. Much of the exterior material is left unpainted, maintaining the building's natural character.

Besides creating a building that would be a natural expression of the land, the food-distribution giant also wanted to create a democratic corporate home. All employees enter through the main entrance at the center of the building, which opens to a light-filled, 3-story atrium. This atrium is connected by a monumental, granite stairway that leads to upper-level offices and down to the company dining room. The atrium serves as a central meeting place where employees come together for lunch or meet casually with visitors.

After coming through the main entrance, a person's vision is steered straight through the atrium to the 3-story-high wall of windows on the opposite façade. The window wall makes the Texas prairie a part of the building, from the cafeteria to the interior offices. But the connection with the outdoors is only part of the building's success. In most of today's office buildings, the architecture stops at the lobby. Not with McLane Corporate Center, where the design is consistently detailed throughout. The architects employed cherry and ash baseboards, chair rails and ceiling trim to retain the building's horizontal character, and varied ceiling heights, light sources and floor finishes to distinguish the corridors. Cherry-wood furniture in private offices and wood-trimmed system furniture elsewhere further continue the consistency of detailing.

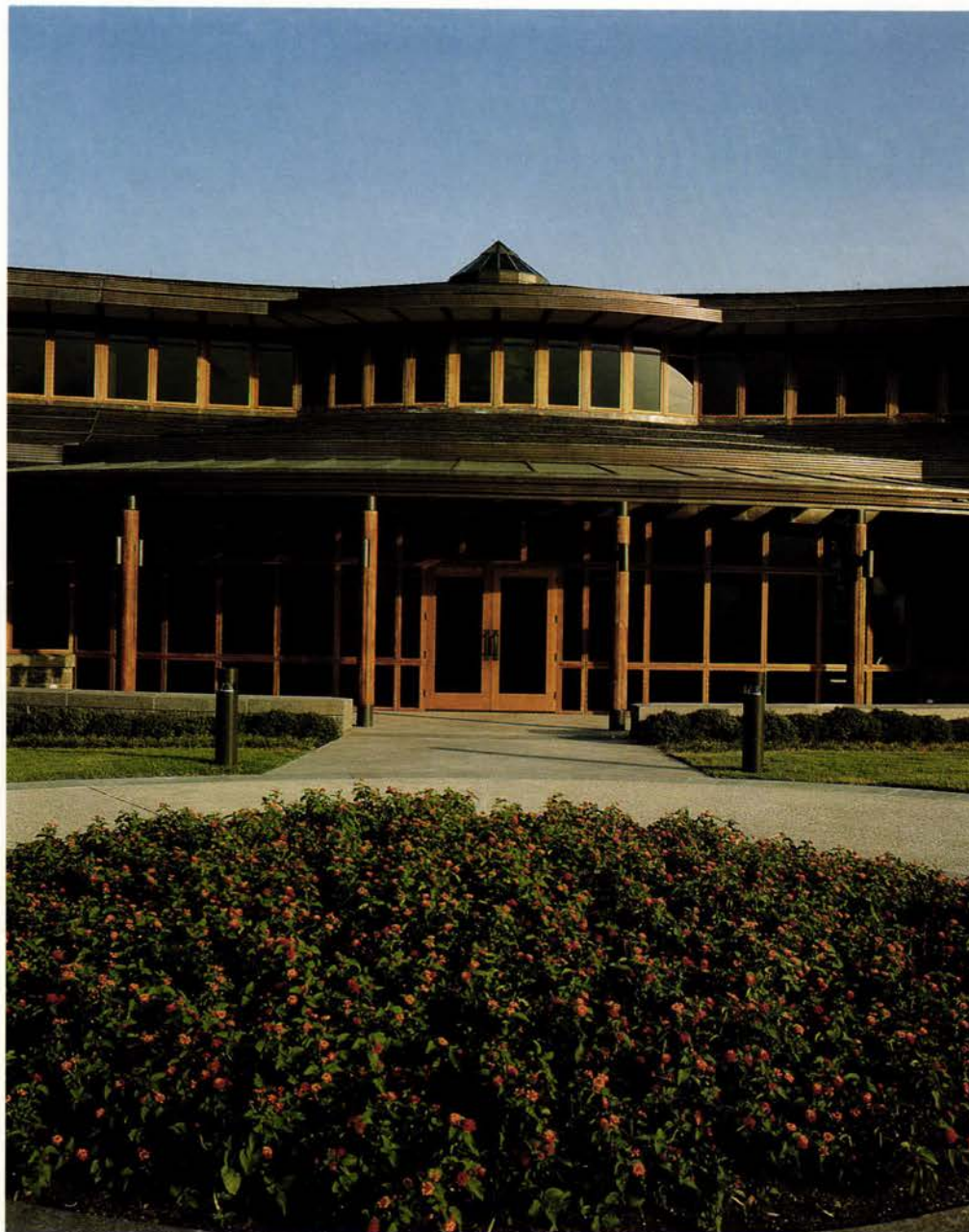


JAMES WILSON PHOTOGRAPHY

*McLane Corporate Center makes striking use of natural materials in the lobby (above), in which exterior granite paving is offset by base boards, railings and ceilings trimmed in cherry and ash. A granite stairway anchors the lobby, leading to the upper-level offices—also carefully detailed in rich woods and granites—and down to the employee cafeteria (below), with a soaring window wall overlooking the landscape.*







The 115,000-square-foot, curvilinear building (below) rises from a granite base and is capped by slate-and-copper roofs with generous overhangs. The company wanted a building that would seem to extend naturally from the land, thus the architects left much of the materials, such as the teak windows, unpainted (left), maintaining a natural character.







TERRY WILKINSON



*The Minnesota Twins' new spring-training facility in Fort Myers, Fla., includes a new 7,500-seat stadium, plus a host of other sporting goodies for the home team, including practice fields, hitting tunnels and an 8-acre lake.*





## Fort Myers, Fla. Lee Co. Sports Complex/Minn. Twins Spring-Training Facility

Some of the nation's truly great facilities—Wrigley Field, Yankee Stadium—have become national landmarks that are tourist attractions in themselves. But in this day of domed, multiuse sports complexes, we tend to forget the architectural potential of a well-designed facility. The Lee County sports complex and stadium, designed by Ellerbe Becket's Kansas City office with Lescher and Mahoney of Tampa, Fla., reminds us that sports buildings needn't look as though they just dropped in from Pluto.

The Twins' old spring-training camp at Tinker Field in Orlando was a deteriorating building overshadowed by the city's other tourist lures, such as Disney World and the 70,000-seat Citrus Bowl. The new facility, spread over an 80-acre site on the state's Gulf side in Fort Myers, is a vast improvement that includes a 7,500-seat stadium, four full practice fields, 10 indoor hitting tunnels, training facilities, four recreational softball fields, two soccer fields, an 8-acre stocked lake and picnic area, and a minor-league clubhouse with batting cages, offices and housing for up to 150 players.

Tony Rohr of Ellerbe Becket credits the client, Lee County, for having a strong vision of what the stadium should be. Hoping to increase its tourism and reestablish its lost baseball tradition (the Cleveland Indians, Pittsburgh Pirates and Kansas City Royals, among others, have called Lee County home for spring training), the County asked for a building that would reflect traditional southern architecture and have lasting value. In short, the County wanted a building that would be a stop on the tourism trail.

Rohr, whose Kansas City office has designed or renovated some 13 sporting facilities in the past three years, including the renovation of Madison Square Garden and the design of the new Boston Garden, took stock of Fort Myers's architecture. He noted the ubiquitous breeze-ways, canopies, overhangs, metal roofs, archways, trellises, bright colors, and, of course, the city's most prominent feature, a colonnade of palm trees and water features along McGregor Boulevard. The architects also spent time in the historical archives digging up old pictures of buildings.

The resulting stadium reflects both present and lost Lee County architecture. A landscaped path lined with palm trees leads to the stadium, which is fronted by a veranda. Traditional materials, such as the metal roof, arched windows, awnings and lap siding, are incorporated into the design. The most prominent feature, a tower with witch's cap, is reminiscent of Fort Myers's old library as it provides a visual beacon that draws people to the stadium from several points on the grounds.

As the major tenant, the Twins attracted one of its strongest attendances this spring since moving into the new facility. The only real drawback for the team is that once spring training is over, it still has to play home games in the Metrodome.



Architect Tony Rohr of Ellerbe Becket's Kansas City office said that the design team looked to traditional southern architecture in designing the new stadium, reflected in such detailing as the trelliswork (below), as well as arched windows, awnings and lap siding. Fort Myers's famous McGregor Boulevard was the inspiration for the colonnade of palm trees leading to the front (above).





## Peoria, Ariz. Peoria Municipal Complex

Like much of the Southwest, Peoria, Ariz., has been experiencing explosive population growth in the past decade and now has found itself in the position of reassessing its image. In the past five years alone, the city's population has jumped from 32,000 to more than 50,000, and by the mid-'90s it is expected to approach 65,000. Clearly Peoria, tucked in the northwest corner of the Phoenix metropolitan area, is no longer just a road stop on the desert expanse; and with the completion of a new outer-loop freeway, Peoria will be tied even closer to the central city. In developing a new municipal center, Peoria hopes to create a civic identity for itself amidst the encroaching urban sprawl as well as spur economic development.

The city's harsh desert climate proved a primary design challenge for BRW Architects. To offset the effects of the scorching Arizona summers, the architects set the eight-structure complex (which includes a police-administration building and jail, municipal-court building, municipal-office building and two parking structures, as well as a library and council-chambers building under construction and future fire station) within an oasis of lush landscaping, providing necessary shade and moisture.

At the heart of the 20-acre complex is a stepped water fountain, which, in addition to providing visual relief in the dry landscape, serves primarily as the cooling tower for the buildings' air-conditioning system. By using the cooling tower as the aesthetic centerpiece, the architects were able to meet the State of Arizona's water-conservation guidelines and still have a customary water feature. Beyond this, other elements further temper the midafternoon heat. A 2-level canopy of plant materials, from palm trees to indigenous desert greenery, provide shade along the main east-west corridor; and at several intervals, a series of ramadas offer more shade, water and seating. At the buildings' bases, semitropical vegetation helps cool the perimeters of the structures.

The complex, however, also is an environmental display. A shallow stream banked by traditional desert plants, for instance, runs diagonally through a portion of the complex, simulating a riparian, and a "desert walk" meanders through a botanical garden, highlighting environmental landscaping.

These environmental concerns also transfer to the architecture, in which the buildings are limited to three stories, western openings are minimized and exterior spaces are shaded to reduce heat gain. In addition, windows are deeply recessed for maximum energy efficiency without heavy tinting. The Prairie-influenced buildings, a style familiar to the town's many Midwestern transplants, are sheathed in masonry brick that is nearly white, further offsetting heat while allowing the offices to be daylight dominated.

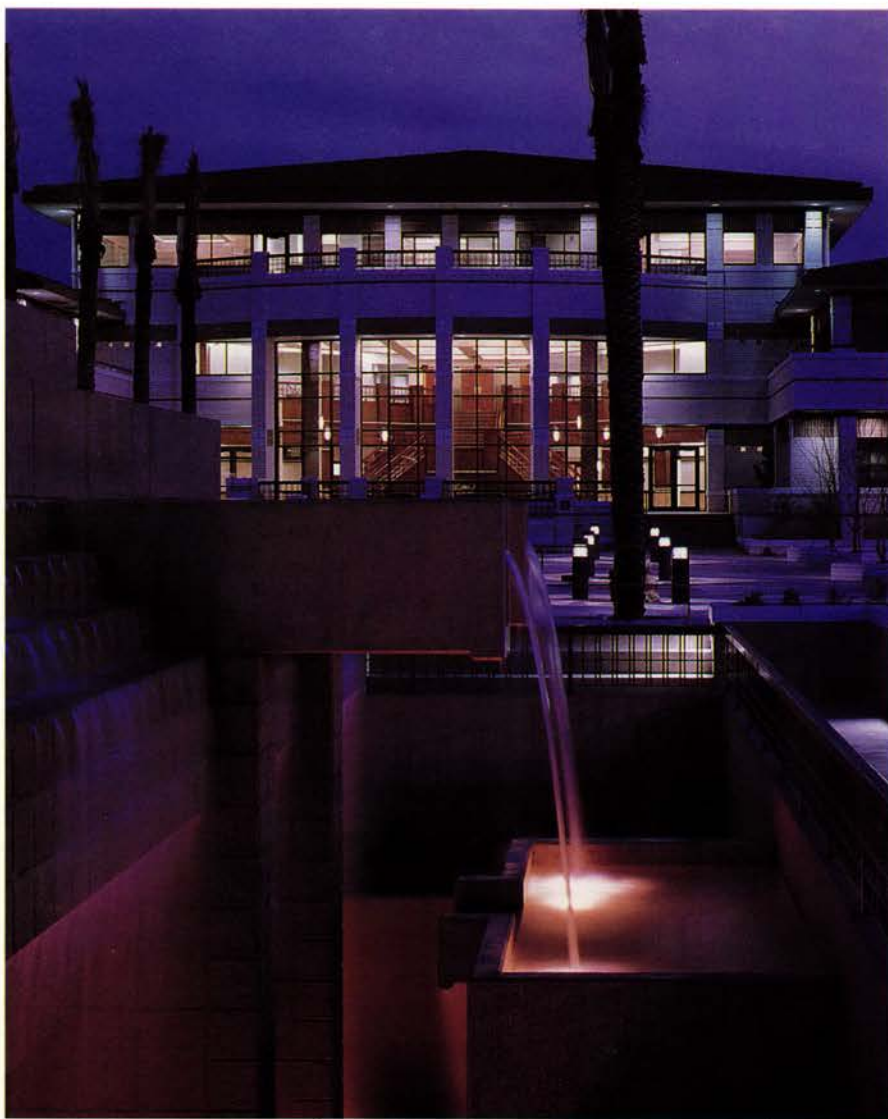


GEORGE HEINRICH

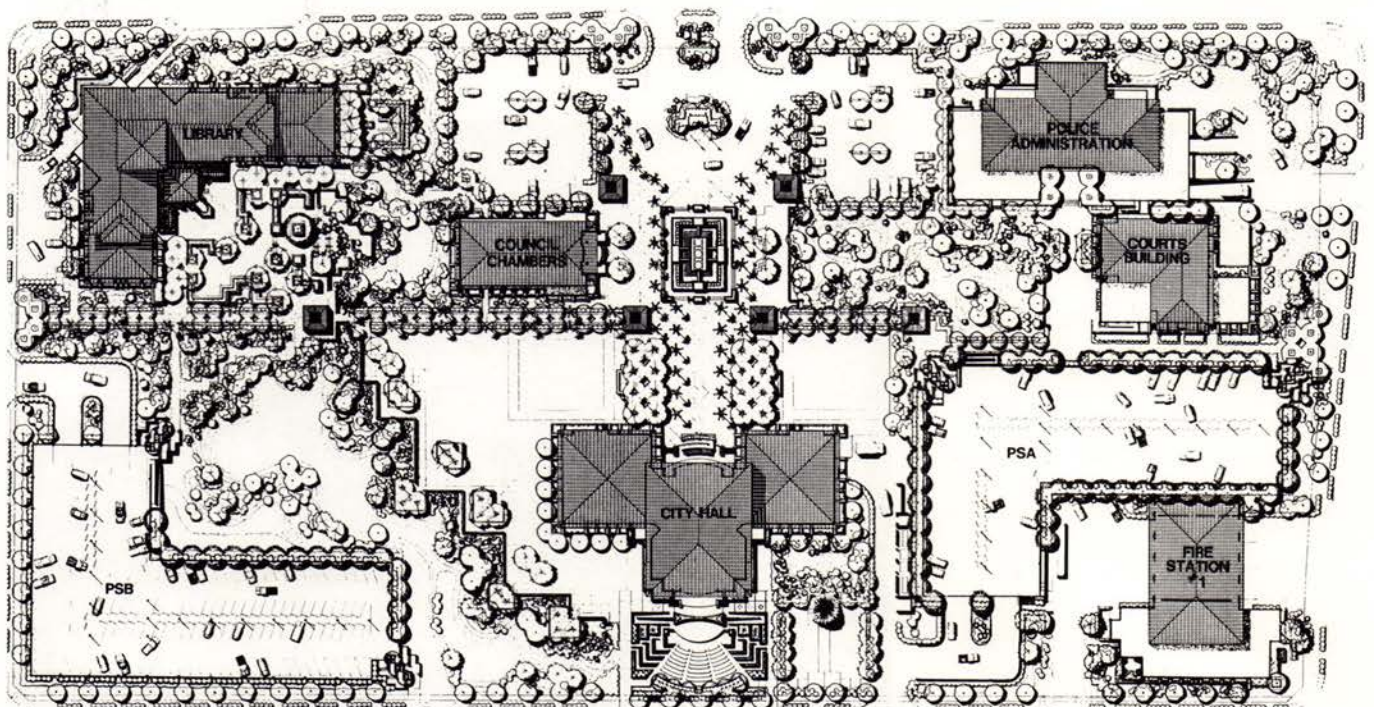
*The Peoria Municipal Complex reflects midwestern, Prairie-influenced architecture while responding to Arizona's climate. The white, brick buildings (above) help reflect heat and light. A series of ramadas (below) within the multibuilding campus offers shade and water to pedestrians.*







The fountain (left) is carved out of the cooling tower for the complex's air-conditioning system. BRW created a 20-acre oasis of lush greenery out of a desert environment (below). Special features include a desert walk, a riparian and an amphitheater.







COURTESY MSAADA



Nearly 300 years old, the Church of Zion in southern India (above) has found new life under the guidance of MSAADA. The architects had the deteriorating church completely replaster with a lime-and-cement mortar (the church was originally built of lime mortar, which is no longer commonly used), and painted it light yellow with white trim. In addition to replastering the interior and repairing furniture and louvers, MSAADA installed a series of tube lighting above the cornices (right).





## Tranquebar, India Church of Zion

The Church of Zion, recently restored by Minnesota-based MSAADA, has undergone numerous transformations since being built in 1701 for this 18th-century Danish outpost in India. A remodeling in the early 1780s virtually revamped the church, leaving a 120-foot-long structure with flat roof and wrap-around balustrade. In the early 1800s as Tranquebar's importance as a Danish trading center diminished, the church was again remodeled, with 21 feet being lopped off at each end. A barrel-vaulted, brick roof also was added. The church, indicative of much of Tranquebar's architecture of European classicism combined with Indian architecture, eventually passed to the Anglican Church of South India when the colony was sold to the British East India Company in 1845.

Today, with many Catholic and Protestant institutions having set up schools and teachers' colleges in Tranquebar's old homes, much Danish-colonial architecture remains, albeit in severely deteriorated condition. The restoration of the Church of Zion comes after efforts by the federation of Danish architects, the Copenhagen School of Architecture, the Danish National Museum, and the Tranquebar Committee to survey and restore the city's architectural legacy. The Tranquebar Committee, in particular, raised money for the church's restoration and hired MSAADA, which retains an associate office in India run by Jesudiaan Inbaraj, to oversee the church's restoration.

Structurally, the masonry building was sound, says Poul Bertelsen of MSAADA, but it had suffered severe water damage and much of the frieze was crumbling. Bertelsen, who credits the expertise of a local contractor for much of the restoration's success, says that the first order of business was to completely replaster the building—inside and out—with a lime-and-cement mortar and resculpt the pilasters and frieze. The contractor then stripped centuries of paint off the doors and window louvers and rubbed in linseed oil to weathproof and boost the natural grain. And though the architects couldn't determine the building's exact original color, they settled on yellow and white after surveying the town's basic palette.

Over the decades, the original main entrance through the churchyard and cemetery had fallen out of use as the congregation chose a side passage facing the main street. MSAADA had the compound wall surrounding the yard repaired to reestablish the ceremonial main entrance, which is slipped under the bell tower. Inside, in addition to replastering the walls, the contractors repaired the old furniture, replaced window louvers, buffed the stone-and-cement floor and installed a series of fluorescent-tube lighting on the cornice above the window arches.

Bertelsen, whose firm works extensively in the Third World, sees a great need in Tranquebar for more restoration work. But in the meantime, the church stands as a renewed example of the Danish legacy.



*Local craftsmen resculpted the frieze (above), which had crumbled away over the years. The main entrance is through a churchyard and under the bell tower (below), although this entrance over the years had been overlooked for a much-less ceremonious side door facing the street on the opposite side.*





## Omaha, Neb. ConAgra Corporate Headquarters

ConAgra's new 35-acre, multibuilding corporate campus, designed by Opus Corporation, has brought pastoral harmony to downtown Omaha, and in the process has provided the centerpiece of an ambitious 105-acre, urban-redevelopment project stretching from the downtown core to the Missouri River.

As one of the world's largest food companies, ConAgra likes to think of itself as a "successful family growing in partnership with the land." And the land surely plays a part in the new campus that includes some 450,000 square feet of office and research space in four buildings surrounding a 15-acre, man-made lake. Housing ConAgra's independent operating companies, the separate buildings, decidedly low-tech, appear as large, "gracious homes" on the rolling land, connected by pedestrian pathways, plazas and nodes. The low-rise buildings, highlighted by stepped massing, exterior balconies and generous overhangs, maintain a rural ambience in the heart of the city by staying within a 4-story height as they stretch along the site. The focus of the complex is a landscaped, flaglined boulevard that leads to entrance exedra, marked by a fountain and soaring brick-and-metal clock tower.

Materials further emphasize the buildings' connection with the prairie. The architects chose earthy, indigenous Nebraska iron-spot brick for the structures, and also paved the roads and walkways with the same material. Bronze-tinted windows match the brick, and the copper roofs will eventually take on the patina of age.

Building such a large complex as part of a major redevelopment district in the middle of the city was no doubt a herculean feat of negotiation and planning between the city of Omaha, Douglas County, the Omaha Redevelopment Foundation and ConAgra. In fact, plans to redevelop the area from the riverfront to downtown, called Central Park East, had been 15 years in the making and involved negotiations between some 40 landowners. Just clearing the land for the new construction was a monumental project few cities have ever witnessed. Besides razing block after block of buildings in the deteriorating warehouse district (reminiscent of Minneapolis's own ill-conceived Gateway urban-renewal plans of the 1960s), power lines, roads and railroad tracks were removed, and the land itself was graded and treated for subsurface contamination.

ConAgra's \$60 million investment has sparked an additional \$250 million worth of construction and development along the river. That has proven a big boost to the city's downtown image and economy, not to mention what it has done for the quality of the urban infrastructure by providing an open, parklike setting for the city's enjoyment. And for ConAgra itself, there is still plenty of room left on the campus for future development.



SHIN KOYAMA

The brick-and-metal clock tower (above) marks the exedra that fronts the boulevard entrance to ConAgra's corporate campus in Omaha, Neb. All the structures on the multibuilding campus are cloaked in brick and include balconies (below) so office workers have easy access to the outdoors.







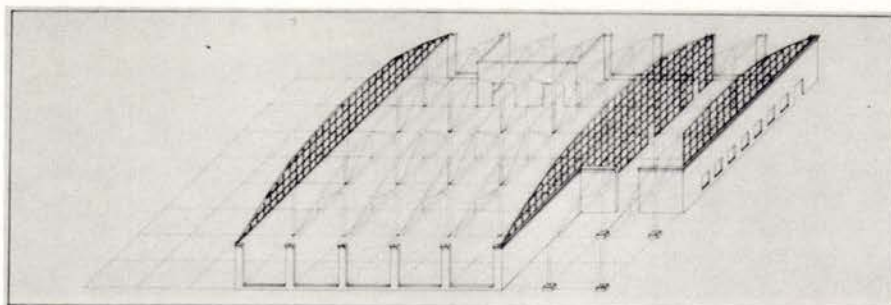
*Thirty-five acres of land were cleared in Omaha's warehouse district to make way for the new campus (left), which includes a man-made lake and landscaped walkways. To maintain a rural ambience, the architects designed low-rising structures (below) that spread harmoniously across the land.*







*Phillips Plastics's production plant outside New Richmond, Wis., is a striking expression of architecture and engineering. A solid-brick base anchors the factory to the ground while a glass-and-steel, bow-truss roof lightens the image. The trusses span the structure (below), with a glass curtain wall between the roof arc and the brick base. At night, internal lighting creates a beacon on the prairie.*



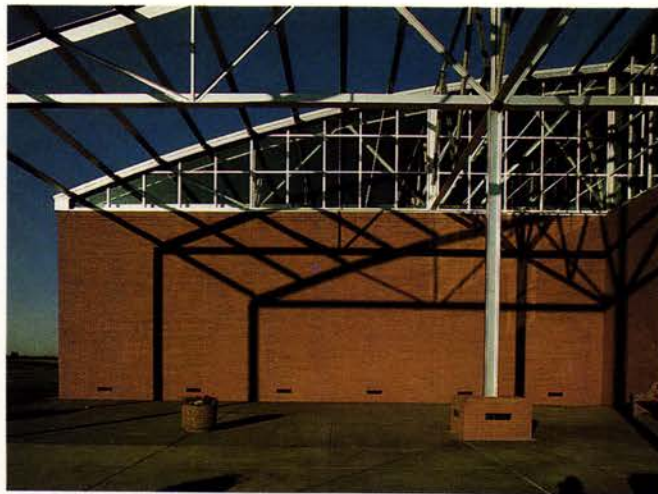


## New Richmond, Wis. Phillips Plastics Short Run Division

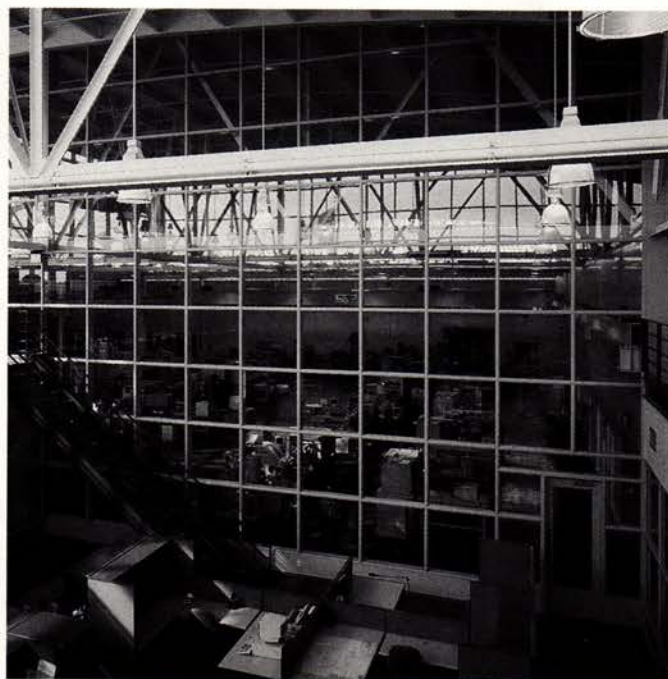
Phillips Plastics Corporation's production plant outside New Richmond, Wis., is a striking, minimalist expression of architecture and engineering. Julie Snow of James/Snow architects says that the rolling midwestern landscape, dotted by both rural and industrial forms—the barn and factory—provided inspiration for the plant. "Both are simple, volumetric enclosures that are grounded in the landscape by both their size and figural simplicity." With Phillips Plastics, Snow took her initial design cue from the firm itself, which expressed a democratic philosophy that all parts are equally important. Thus, the upper management is on common turf with the production-line worker, and every team member, from designer to press operator, is responsible for a quality product and customer satisfaction. Snow's response to the firm's philosophy was a single-volume, 32,000-square-foot facility that integrates the different work divisions. A 22-foot-high glass wall that follows the curving line of the bow-truss roof separates the offices from the production areas without cutting the visual link. And though the interior is spare and unadorned—this is a factory, after all—the space sparkles with light filtering through the gridded curtain wall between the top of the exterior brick wall and the arc of the roof.

While the single-volume workplace is an expression of employee solidarity, the exterior massing explores the relationship between earth and sky, solidity and ethereality. The bow-truss roof and steel-and-glass curtain wall seemingly float atop a brick wall that anchors the structure to the ground. Snow drew references from studying early modernist factories, particularly Peter Behrens's Turbine factory and Walter Gropius's Fagus-Werk factory, which combined light steel-and-glass construction with brick bases. The result is a building that reflects permanence yet airiness. The steel frame becomes the chief aesthetic element for Snow, who emphasizes the building's structural beauty by peeling back the roof and wall "membranes" at the front entrance, leaving exposed a canopy of trusses, brace trusses and purlins. The sun's movement is tracked across the brick wall by the shadows cast by the trellislike structure. Inside, the sun is diffused through the grids and trusses, casting interior shadows and light throughout the day. And at night, Phillips glows on the horizon—an industrial beacon on the flat, dark terrain—as internal lighting for the third shift reflects off the trusses and curtain wall.

Snow's successful blend of aesthetics and structure won her a 1990 Minnesota Society of Architects Honor Award, praised by the jurors for creating an "evocative, singular structure on the land."

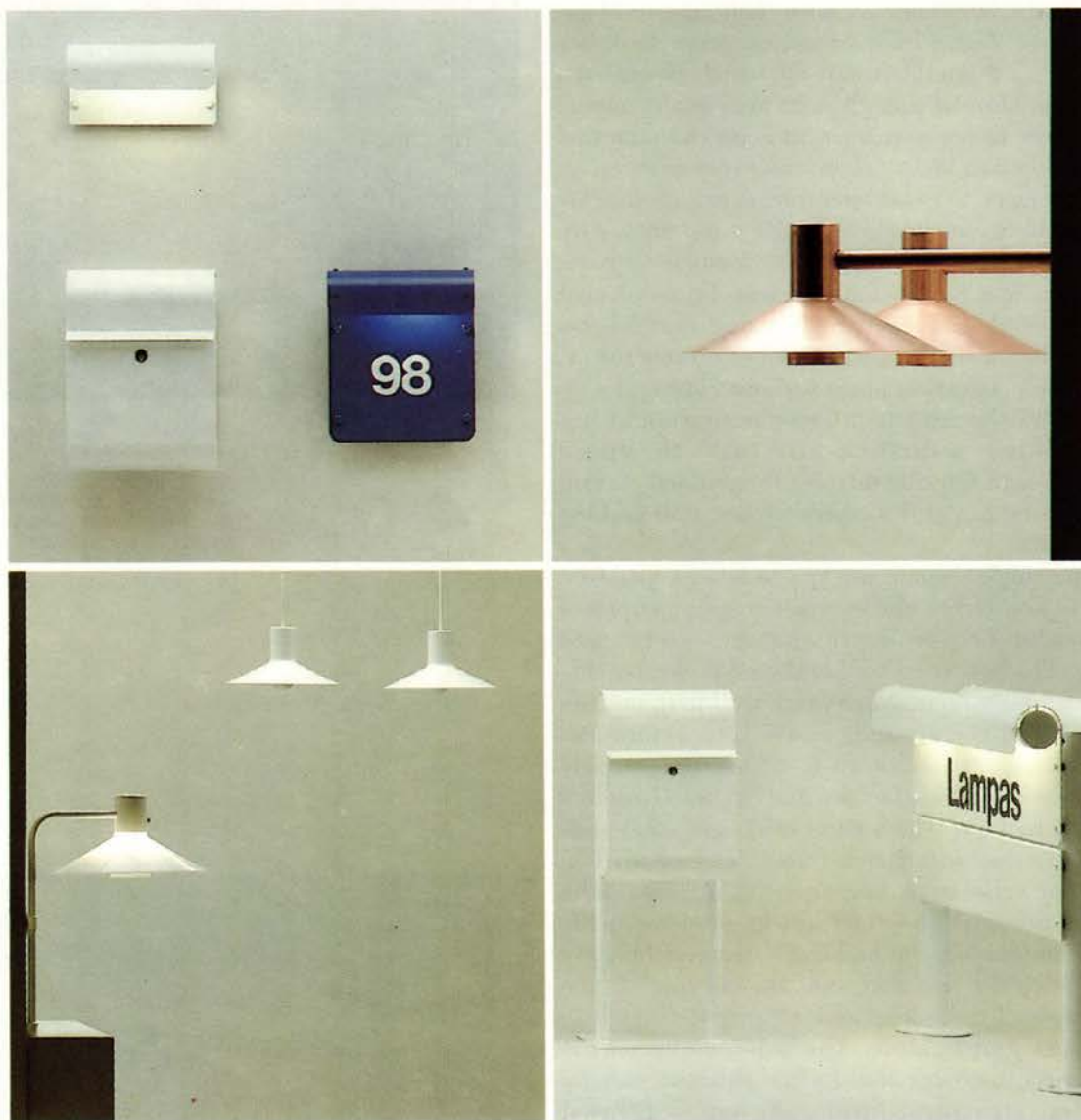


*The architect reveals the building's structural beauty (above) by leaving exposed the framing near the entrance. Within the single-volume factory, a glass wall (below) divides the production area from the offices, maintaining a visual link between the two.*





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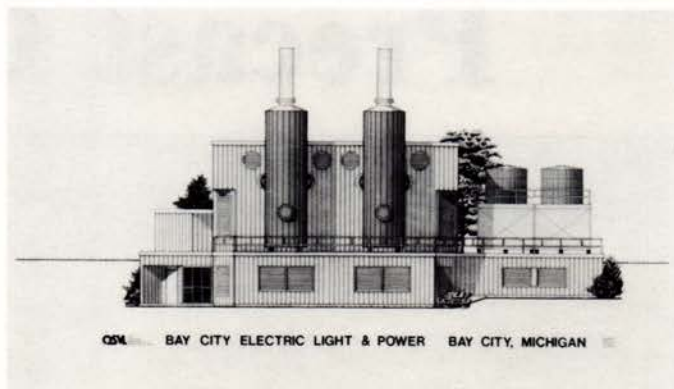


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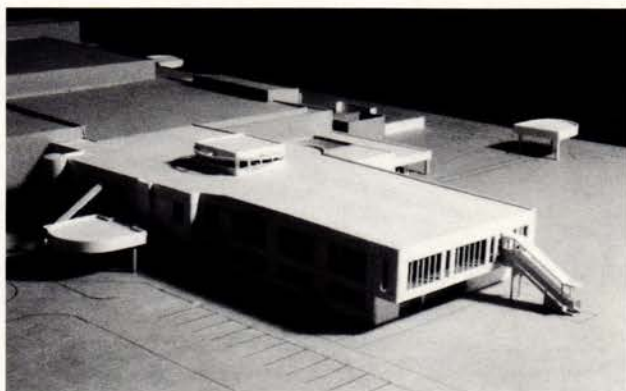
cooling towers. Gunnar F. Unger Jr., AIA, 612/331-8660



**Architects: Krech,**  
**O'Brien, Mueller &**  
**Wass with**  
**The Associated**  
**Architects**  
**Project: Student**  
**Union, Phase III**  
**Mankato State**  
**University, MN**

This 32,000 s.f. addition, plus remodeling, houses a health services clinic and other student activities. It also provides an emphatic new series

of distinctive entrances for students and other users. Contact: Brady Mueller, 612/451-4605 or Ron Buelow, 612/698-0808.



**Rosemary A.**  
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**Project: Residence on**  
**Lake Bertha**  
**Pequot Lakes, MN**

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## previews

Continued from page 9

canvas. Janine Gibeau's sculptural constructions, made of animal parts and organic materials, are free-standing and wall-relief figures dealing with nature.

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**Persistence and Acculturation:  
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Norwegian immigrants first began settling the Coon Valley region of southwestern Wisconsin around 1848, finding the steep hills, deep valleys and climate similar to their homeland. The diverse array of Norwegian-inspired architecture—from the typical 3-room house, Norwegian-American bridge barn, to the more ostentatious residential “mid-gangstue”—is cataloged through photos and drawings.

Norskedalen, which is 15 miles from the Minnesota border, is affiliated with the University of Wisconsin at LaCrosse.

For more information, call (608) 452-3424.

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**Faculty Exhibition  
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The Minneapolis College of Art and Design showcases the works of more than 40 artists and designers from its faculty. On view will be painting, sculpture, printmaking, drawing, mixed-media, photography, film, video/computer art, graphic, architectural, product and clothing design. An opening reception will be held Oct. 25.

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## ea Babcock, Photography'



architectural woodwork institute

The designers for this project are Jim Young and Lisa Mahowald of Wheeler Hildebrandt & Associates.



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**Through Jan. 19, 1992**

Post-war America saw great artistic changes as new trends and experimentation emerged, with international focus on New York and its eclectic artists. "The Fifties through the Seventies," which pulls paintings, drawings, prints and sculptures from the museum's permanent collection, as well as from area museums, examines a broad range of artistic expressions, including Abstract Expressionism, Pop Art, Color Field painting, Op Art and Photo Realism. Represented will be several key artists, among them Willem de Kooning, Richard Lindner, Robert Motherwell, Louise Nevelson, Robert Rauschenberg, Frank Stella and Andy Warhol.

For more information about gallery hours or special programming, call MMA at (612) 292-4355.

**Hot Glass from Swedish Forests**  
**American Swedish Institute**  
**Through April 1992**  
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Swedish glass making dates to the 16th century, and today the country is world renowned for the craftsmanship of its glasswork. The American Swedish Institute in Minneapolis holds one of the largest collections of Swedish glass outside of Sweden. "Hot Glass from Swedish Forests: Treasures from the Institute Collection," will pull rarely seen items from the vast collection, including works by Edvard Hald, Bertil Vallien and Olle Alberius, among others. A series of photographs, videos and maps will explore the technique of glass-blowing, glass-cutting and engraving.

For more information, call (612) 871-4907.

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**Prairie Metropolis: Life in a Northern City  
Hennepin History Museum  
Ongoing**

This exhibit identifies the unique character and history of the Minneapolis region. Using the sites, sounds and textures of the city, the exhibit examines the city as a place of opportunity and disappointment, filled with diverse interests. Looking beyond the city borders, the exhibit shows how suburbs, small towns and rural areas all comprise and affect the urban core.

For more information, call (612) 870-1329.

**Tours of the Purcell-Cutts House  
2328 Lake Place, Minneapolis  
Ongoing  
Reservations required**

One of Minneapolis's finest examples of Prairie School architecture is open to the public following extensive restoration by the Minneapolis Institute of Arts. Designed in 1913 by William Gray Purcell and George Grant Elmslie, contemporaries of Frank Lloyd Wright and major proponents of Prairie School architecture, the Purcell-Cutts House in Kenwood is a study in Prairie School at its best, with its emphasis on unity of design, materials, site and floor plan.

The house is open to the public on selected Saturdays. Admission is free but reservations are required and available through the Visitor Information Center, (612) 870-3131.

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## up close

Continued from page 11

We also hear about the separate entrances that make it possible to have several events going on independently at the same time.

**AM:** Would you have changed anything about the building's design?

**Ortale:** We may have to change its size. The conventions keep getting bigger and over time there will be more and more that just don't fit in the building. This, and the fact that most of our prime dates are already booked, tells me that we eventually will need more space. Fortunately, we saved a footprint for it [just east of the existing building].

**AM:** You have obviously been to a lot of conventions. What do people tend to do? How can we expect them to act when they come to Minneapolis?

**Ortale:** People seem to think that

these are mostly men out on the town acting wild because they are away from their families. The perception is really so far from reality. For starters, most professional groups now attract a significant number of women. Conventions are really microcosms of society and you tend to get the same breakdown of people at them that you see everywhere else. The only major difference is that people seem to have an imperative to spend money when they are traveling. They go out to eat quite a bit. There is also a lot of shopping and we do our best to help that along by reminding them that Minnesota has no sales tax on clothing.

**AM:** Aside from the convention center itself, how well is the city serving conventioners?

**Ortale:** Minneapolis has a big advantage over most other convention cities because almost everything a person wants is within a short walk. A vital downtown is an exception in convention cities. When a person goes to a convention in Houston they

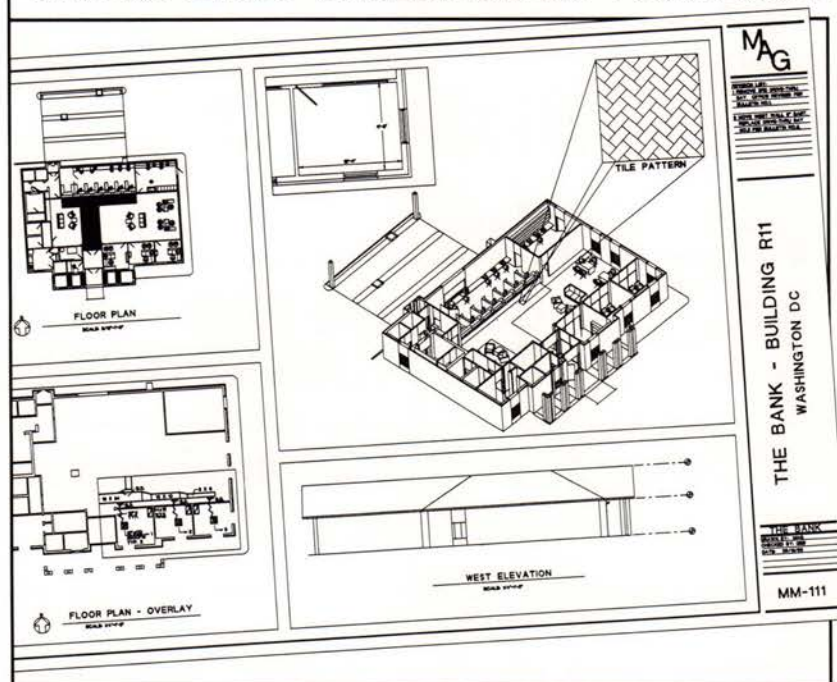
can only find one department store downtown. In Dallas there is only Neiman Marcus. Look at all the shopping in downtown Minneapolis. The skyway system is also an enormous help. That's why skyway signage is so important, so we can make it easy for people to find their way from their hotels to the center of town.

**AM:** Pretend it is five years from now and you are walking around Minneapolis. What changes do you see that you can attribute to the new convention business?

**Ortale:** There will be more restaurants and entertainment businesses, especially on the south [Nicollet] Mall. There will probably also be more boutique shopping on the Mall. And I wouldn't even be surprised if we added a hotel. But I don't think you will have to wait five years. The changes are already happening.

*R.T. Rybak is a Twin Cities development consultant.* **AM**

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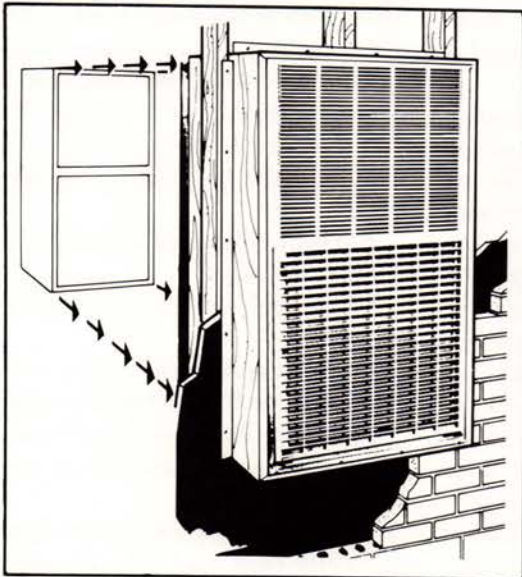
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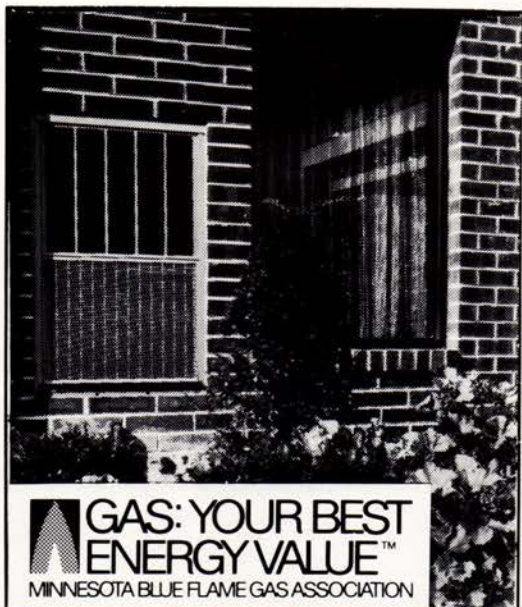
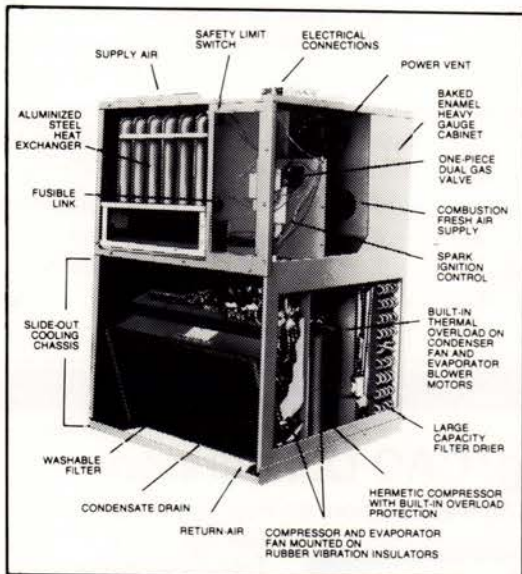
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## first person

Continued from page 13

bility, accepting the leadership of the other parties in their areas of responsibility.

- With many parties involved, we coordinated major project efforts from a single office, resulting in better team communication.

- The project was capably managed, providing a disciplined framework within which creative input and productivity comfortably coexisted. The key role that project manager Rich Speers of Setter, Leach & Lindstrom played cannot be overstated.

But we must not leave the impression that all was sweetness and light. Through more than four years of intense work, problems and disagreements inevitably occurred. The vehicle for decision making and conflict resolution was an executive committee comprised of one principal and one alternate from each firm. Issues and concerns were discussed and disagreements resolved by majority

vote. The results of this procedure didn't always make everybody happy, but it was generally fair and it did resolve differences.

All three firms played a role in all phases of the design process, but the roles varied according to specific expertise during the different design phases. For instance, Loschky, Marquardt and Nesholm played a major role in programming and in specialties of convention-center design. Setter, Leach & Lindstrom orchestrated management, document-production and construction-phase services. The Leonard Parker Associates's leadership occurred in urban-design, concept-design, schematic and design-development phases. Despite the distribution of project leadership by phases, the overall responsibility for team performance was vested with Setter, Leach & Lindstrom as architects of record to the City of Minneapolis.

This sharing of leadership and responsibility worked in this instance and is a persuasive example of the potential benefits of collaboration between architects. The Min-

neapolis Convention Center Collaborative took the complexities of a major project, organized and implemented a workable process, and delivered a successful product. Was this a fluke? Is the broader truth hidden in the implications of these quotes?

- "Team effort is a lot of people doing what I say."

- "A camel is a horse designed by committee."

- "In the business of architecture, there ain't no bicycle built for two."

- And the Japanese literal translation of Joint Venture, "Same bed, different dream."

We don't think so. Setter, Leach & Lindstrom and The Leonard Parker Associates are persuaded that under the right circumstances and for the right project, collaboration is the way to go. We believe in that strongly enough to have organized a standing association—the Convention Center Design Group—and we aggressively are pursuing opportunities in that industry. We will report back on how our future collaborations work out. **AM**

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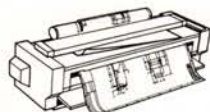
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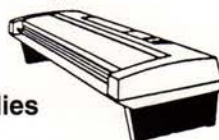


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## insight

Continued from page 19

vention & Visitors Bureau, says, "St. Cloud has the best location in the state, and Minnesota groups respond to that."

Rochester continues to bank on the medical-meeting business, taking advantage of nearby Mayo Clinic that draws more than 20,000 people into the city daily. In addition, the Rochester facility has become a strong destination for both sporting and religious events, and agricultural meetings are also a mainstay.

In Duluth, the DECC markets its spectacular lakeside setting, drawing upon the region's natural appeal. With its newly expanded facility, Duluth also is going after more trade-show business, looking to book those groups not yet large enough for a first-tier convention center like Minneapolis. The DECC already books about 21 percent of its business from national and international groups.

Whereas much of the early '80s saw an emphasis on convention technology—video and telecommunication capabilities—the '90s have taken technology for granted and moved onto marketing. And while the structures themselves can provide the basic draw, they must now be tied into a larger community of involvement that extends to restaurants, hotels, retail opportunities and regional attractions. In Minnesota, we seem to be doing something right. The hospitality and tourism industry, under which conventions and meetings fall, is already the number-two industry in the state behind health care. Contrary to those who may cry "market glut," industry professionals believe Minnesota's meeting and convention environment is very healthy. Given the time to let the new Minneapolis center's presence be felt, the industry should, indeed, move into first place by the close of the century.

*Barbara J. Knox is a frequent contributor to Architecture Minnesota.* **AM**

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## Credits

### Project: Minneapolis Convention Center

Location: Minneapolis, Minn.

Client: City of Minneapolis

Architects: Minneapolis Convention Center

Collaborative, an association of

Setter, Leach & Lindstrom, Minneapolis;

The Leonard Parker Associates,

Minneapolis; and Loschky, Marquardt &

Nesholm, Seattle

Managing principal: A.J. Wilwerding, AIA,

George Theodore, P.E.

Design Principal: Leonard Parker, FAIA

Program principal: George Loschky, AIA

Project manager: Richard Speers

Architects: Chris Dietrich, Kevin Flynn,

Jim Fredeen, Bob Kuebelbeck,

Gary Mahaffey

Structural: Skilling Ward Magnusson

Barkshire, Inc., Seattle

Mechanical/Electrical: Syska & Hennessy,

Los Angeles

Lighting: Lightsources, Inc., Seattle

Civil: Progressive Consulting Engineers,

Minneapolis

Landscape architects: Charles Wood

Associates, Minneapolis

Interior design: Wheeler/Hildebrandt, Inc.,

Minneapolis

Graphic/Signage: Peter Seitz, Minneapolis

Acoustics and audio: Kirkegaard &

Associates, Chicago

Video/telecommunications, security and food

services: Chervenak, Keane & Co.,

New York

Parking/traffic: Barton-Aschmann, Inc.,

Minneapolis

Life safety: Schirmer Engineering, Chicago

Theater design: S. Leonard Auerbach &

Assoc., San Francisco

Office services: A/E Support Systems,

Minneapolis

Vertical transportation: Lerch Bates &

Assoc., Inc., Minneapolis

### Project: McLane Corporate Center

Location: Temple, Texas

Client: McLane Company

Architects: Setter, Leach & Lindstrom

Principal-in-charge: Richard Vasatka

Project manager: John Litchy

Project architect: Daniel Larson

Project designer: Daniel Larson

Project team: Robert Kuebelbeck, Joan Bren,

Phil Olander, Brenda Sanders

Structural engineers: Steve Nordin

Mechanical engineers: Make Anderson

Electrical engineers: Byron Byrath

Contractor: Lee Lewis Construction,

Lubbock, Texas

Interior design: Rick Sutton

Landscape architect: Armstrong-Berger, Inc.,

Dallas, Texas

Acoustical consultant: Anderson Kvernstoen,

Inc., Minneapolis

Photographer: James Wilson Photography,

Dallas, Texas

### Project: Peoria Municipal Complex

Location: Peoria, Ariz.

Client: City of Peoria, Ariz.

Architects: BRW Architects, Inc.

Project manager: David A. Eijadi, AIA

Assistant project manager: Khosrow

Rezai, AIA

Project architect: Mark Sopko, AIA

Project designers: David A. Eijadi (master

plan/urban design/architecture);

Mark Sopko (master plan/architecture);

David J. Bennett, FAIA (cooling tower

energy feature); Khosrow Rezai, AIA (urban

design/amphitheater/cooling tower);

Jeff Kratzke, ASLA (landscape

architecture/urban design).

Project team: Jeff Oertel, AIA,

Michael Schrock, AIA, Robert Kline, AIA,

Herman Neuberger, AIA, Teri Krawitz

Structural engineers: Caruso, Turely, Scott

Mechanical engineers: Lowery, Sorensen,

Wilcoxson

Electrical engineers: Lowery, Sorensen,

Wilcoxson

Contractor: Joe. E. Woods General

Contractors

Interior design: BRW Architects/Atkins &

Assoc.

Landscape architects: Jeff Kratzke, ASLA,

BRW, Inc.

Audio/visual consultant: Jameson and

Associates

Photographer: George Heinrich

### Project: ConAgra Corporate Campus

Location: Omaha, Neb.

Client: ConAgra Corp.

Architects: Opus Architects and Engineers

Principal-in-charge of design: John Albers

Project manager: Pat Dady

Project architect: Larry Everson

Project team: Scott Christensen,

Kent Davidson, Greg Hawkins, John Lewis,

Jeff Magnusen, Roger Mifek, Michael

Monn, Chuck O'Connell, Tom O'Mara,

Vic Pipars, Rob Reis, Larry Stein

Structural engineers: Opus Arch. & Eng.

Mechanical engineers: Opus Arch. & Eng.

Electrical engineers: Orr, Schelen & Meyeror

Assoc. and Earl Walls Assoc.

Contractor: Opus Corp.

Interior design: Leo A. Daly and Opus Arch.

and Eng.

Landscape architect: Peter Walker and

Gene Ernst Assoc.

Laboratory Consultant: Earl Walls Assoc.

Photographer: Koyama

### Project: Lee County Sports Complex

Location: Fort Myers, Fla.

Client: Lee County—James Lavender/Dept. of

Comm. Services

Design architect: Ellerbe Becket, Inc.

Managing architect: Lescher and Mahoney-

DLR Group, Inc.

Principals-in-charge: Ron Turner, AIA,

Ellerbe Becket, Stan Merhdith, AIA,

Lescher and Mahoney

Project manager: Joe Diesko, AIA

Project architect: Greg Prelogar,

Mike Clay, AIA

Project designer: Tony Rohr, AIA

Project team: John Gaar, Gavin Kirk

Structural engineers: Bliss & Nyitray, Inc.,

John Nyitray

Mechanical engineers: Technique Engineering,

Inc., Ken Overman

Electrical engineers: Technique Engineering

Contractor: Case Construction Co.,

Chuck Christensen

Interior design: Lescher & Mahoney-

DLR Group

Landscape architect: David M. Jones, Jr.

& Assoc.

Civil engineers: Charlotte Engineering &

Surveying, Inc., Ken Doherty

Photographer: Terry Wilkinson

### Project: Restoration of the old Zion Church

Location: Tranquebar, Tamil Nadu,

South India

Client: Danchurchaid and the Tranquebar

Committee

Architects: MSAADA and Inbaraa Consultants,

South India

Principal-in-charge: Poul Bertelsen

Project architect: Jesudiaan Inbaraa

Contractor: M.K.M.S. Builders, Arakandanallur,

Tamil Nadu, India

Contractor principal: M.S. Sherbudeen

Contractor foreman: D. Daniel

### Project: Short Run Division/Phillips Plastics Corp.

Location: New Richmond, Wis.

Client: Phillips Plastics Corp.

Architects: James/Snow Architects

Principal-in-charge: Julie Snow

Project manager: Julie Snow

Project architect: PSI Design

Project designer: Julie Snow

Structural engineers: Harwood Engineering

Mechanical engineers: Irv Smith, Inc.,

Noel Smith

Electrical engineers: Harwood engineering

Contractor: Peter Schwabe, Inc.

Interior design: Julie Snow

Landscape architect: Tom Oslund

Acoustical consultant: Steve Kvernstoen

Lighting consultant: Danny Ho, Harwood

Engineering

Photographer: Don F. Wong

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1. Publication Title			
2. Issue Frequency			
3. Issue Date			
4. Issue Number			
5. Total Number of Issues Published Annually			
6. Annual Subscription Price			
7. Total Number of Copies of This Issue Published			
8. Total Number of Copies of This Issue (Net Press Run)			
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99. Total Number of Copies of This Issue (Net Press Run)			
100. Total Number of Copies of This Issue (Net Press Run)			
1. Publication Title: MINNESOTA JUDICIAL CENTER			
2. Issue Frequency: Quarterly			
3. Issue Date: Sept. 1991			
4. Issue Number: 1			
5. Total Number of Issues Published Annually: 4			
6. Annual Subscription Price: \$15.00			
7. Total Number of Copies of This Issue Published: 10,000			
8. Total Number of Copies of This Issue (Net Press Run): 10,000			
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# AM

## *lost minnesota*



*The Minneapolis Auditorium and Convention Center, 1927-1988.*

A former Minneapolis mayor suggested placing it at the north end of Loring Park, where, he noted, the nearby lake could allow it “to rival in beauty the famous Taj Mahal.” Lumber baron T. B. Walker nominated the juncture at Hennepin and Lyndale avenues. Other civic-minded brainstormers offered the east bank of the Mississippi River, Nicollet Island, the Parade Grounds and the corner of 12th Street and LaSalle Avenue as possible locations.

In the end, in 1924, the Minneapolis City Council voted to build a new civic auditorium at Grant Street and Stevens Avenue, just southwest of downtown, where neither congestion nor loss of recreational space were concerns. The city’s first civic auditorium, a build-

ing at 11th and Nicollet designed in 1904 by Bertrand and Chamberlain, had become too small and inflexible.

The city council chose Francis Boerner and Ernest Croft to design the new facility, and by early 1925 some two dozen buildings—including a gas station, garages and rooming houses—had been cleared from the site. Although the original plans called for the construction of a huge central arena joined by a convention hall to the west and a concert hall to the east, budgetary constraints lopped the convention and concert areas off the design. The central arena that remained was completed in 1927.

Built for \$3 million, the auditorium was faced with brick and Indiana limestone. An eye-catching, red-cement tile roof and a stone-

roof temple crowned the structure. Brown Mankato stone and terrazzo-patterned floors offered distinctive interior lobbies. Above the 42,000-square-foot exhibition hall was a 92-foot-high arena and stage with 10,545 seats.

The auditorium, which served the city over the next six decades, sported the world’s second-largest pipe organ, housed countless trade shows and exhibitions, and gained some notoriety when a famed boxing kangaroo got its tail caught in an elevator and developed fatal gangrene. In 1949, a small addition was added on the west end, and 26 years later a \$15 million convention hall was built on the south side. The auditorium was razed in 1988 to make way for the current convention center.

*Jack El-Hai*