

It was only after thinking about a square for Minneapolis, especially of the people walking on it, standing singly or in groups, in ways that reminded me of Giacommetti's sculptures, that I recalled my project for the Roosevelt Memorial. The essential link here is that the intention of the square is monumental and dramatic. No one would think of the memorial project in terms of the classical agora, or the Roman forum . . . Claud Bragdon said that architecture must be functional, structural, schematic and dramatic. For me, the dramatic consists in the confrontation of an individual with the most intense expression of a specific time and place. What is monumental consists in giving this expression the clearest and most economical form . . . In spite of being located near the heart of the central area of a great city, the proposed square has a symbolism partially different from that of the traditional piazza of Western Europe.

PROJECT FOR A PARKING LOT

"Stinger" is a square piece — over 32 feet on a side — with an open center. The piece rests on pavement which is continuous inside and outside of the work. That is, the piece has no platform or floor of its own. After "Stinger" I made maquettes of three other pieces, derived from it, in which a square horizontal plane was one of the most important elements of the design. In two of these pieces the horizontal square was meant to be a platform or pavement, in one case even for sitting with legs hanging over the edges. The third maquette was a sort of square crater and the piece that followed related to it and was made up of two squares next to one another. One square was constituted of 81 square slabs and the other of 81 half-octahedra. Each of the squares could be thought of as part of a space grid made up of tetrahedra and octahedra and thus directly related to the bulk of my other work. Even the module is the same — being based on an equilateral triangle of 4 foot altitude. This piece is called "Hubris." A photo montage using the maquette is at the right.

What have you done with concrete lately?

Concrete is giving sculpture a new look. It can do the same for your new building . . . because concrete can be any shape you want. Any color you want. Any finish you want. And anything you want. Use your imagination . . . and make your next structure a concrete thing!

imagination can be a concrete thing

ccpi

SUITE 400, HAWAIIAN LIFE BUILDING, 1311 KAPOLAHU BOULEVARD, HONOLULU, HAWAII 96813

DOWNTOWN MINNEAPOLIS

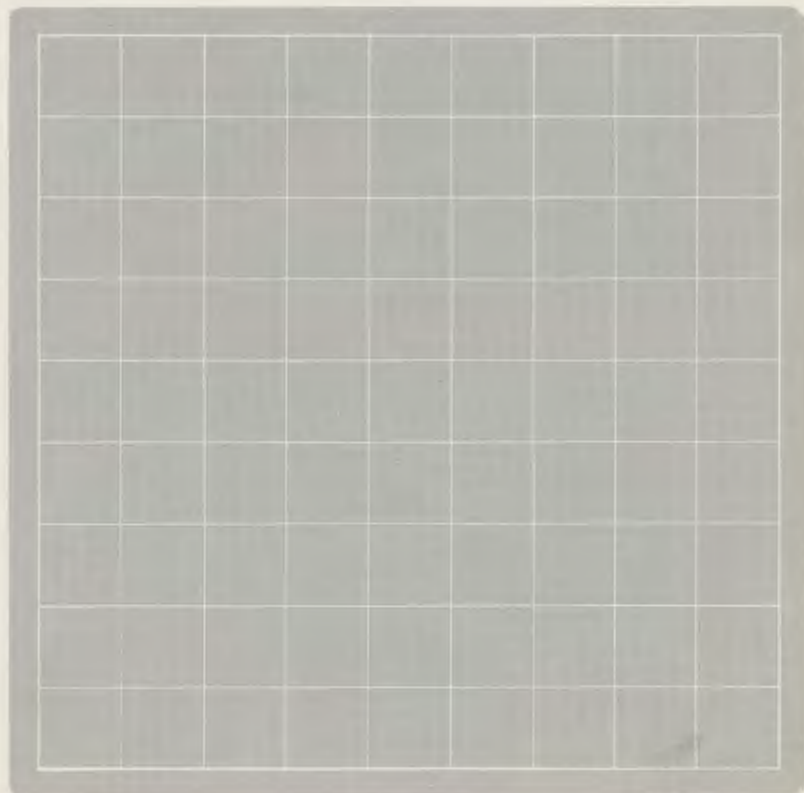
BORDNER PLANNING & RESEARCH
300 EAST HENNEPIN ROOM 310 TEL. 330-4557
MINNEAPOLIS, MINNESOTA 55401



When I arrived in Minneapolis last spring, I found in my hotel room a publication called "Where." In it was this marvelous map of "Downtown Minneapolis." The blocks were square! Also, the area surrounded by Washington and Chicago Avenues, 10th Street and the Nicollet Mall, made a super-square with eight blocks on a side. Furthermore, the streets, running one-way, formed pinwheels of traffic around any given block. Not going into why sixty-four squares can't work (except for chess), with a bit of fudging to include the blocks up to 11th Street, and LaSalle and Hennepin Avenues, I began to look at the downtown area as made up of nine large squares and 81 actual blocks. The central large square would be between 5th Street South and 5th Avenue, 8th Street South and 2nd Avenue. The central block would be that bounded by 6th Street South, 4th Avenue, 7th Street South and 3rd Avenue. I was filled with images of the Hindu mandala, the symbolic city, the eight gates, the blue flower, the philosophers stone, the wedding ring and the pin-wheel street arrangements in medieval cities according to the explication of Camill Sitte. For me it was not only "Where" but "When" . . . My last major piece, "Hubris," was completed in the summer of 1969 for the Manoa Campus of the University of Hawaii. Half of it was a pavement of 81 squares.

Tomy Smith

Several years ago on a CBS television interview, Merrill Brockway asked me what I thought about urban renewal. This is, of course, a very complicated affair. I answered: "When they tear down a lot of buildings, it is bound to be tough on those who have occupied them; but instead of putting up another lousy office building, or a luxury apartment, why can't they just pave a block with black granite — no grass, no trees, no benches, no lights, nothing at all except big slabs of black granite?" . . . Long after that, I completed a project for the Chicago Circle Campus of the University of Illinois. It was to be on an esplanade between the Student Union Building and the Library. There were to be two parallel arrays of twelve boxes each — actually four rows of six. The boxes were to be 12 x 12 x 8 feet high with 12 feet between rows. They were to be spread out on slabs 10 x 20 x 1 foot thick on Walter Netsch's great elevated mall . . . I think of this project as composed of nine squares, 81 squares, and finally, of 729 granite slabs of about 11 feet 4 inches each.



In 1931 I began to study painting and sculpture at the Art Students League. In 1937 I entered the New Bauhaus with the intention of becoming an architect, but, disappointed in how little benefit I derived from the school, I withdrew.

After building some log cabins in the Rockies, I started to work as a laborer on Frank Lloyd Wright's Ardmore Experiment, and went on to work on the drawings and estimates for about forty homes.

For the next twenty odd years, I designed and built about two dozen homes, developed a few larger projects, did some remodeling, and taught at NYU, Cooper Union, Pratt and Bennington College.

During an interlude in the above period, 1953-55, I lived in Germany and devoted myself to projects in painting, sculpture and architecture. Except for some small paintings, drawings and notebooks, there is nothing to show from this time; for me, however, it was the most fruitful period for work.

In 1962, I began teaching at Hunter College and about the same time I became intolerant of the capriciousness of clients and gave up building. I had some steel boxes made and placed them around in my yard. I don't know exactly what my intentions were. Later, I began to develop some forms based on various types of space frames. These were clearly intended as sculptural expressions.

ONE-MAN EXHIBITIONS

- 1966 Wadsworth Atheneum, Hartford; Institute of Contemporary Art, Boston; University of Pennsylvania, Philadelphia
- 1967 Walker Art Center, Minneapolis; Galerie Müller, Stuttgart, Germany; Bryant Park, New York
- 1968 Galerie Renee Ziegler, Zurich, Switzerland; Galerie Yvon Lambert, Paris; Fischbach Gallery, New York
- 1969 Exhibition of models, University of Hawaii
- 1970 The Newark Museum; Montclair Art Museum; The Art Museum of Princeton University; the New Jersey State Museum, Trenton, New Jersey

SELECTED GROUP EXHIBITIONS

- 1964 "Black, White and Grey," Wadsworth Atheneum, Hartford, Connecticut (first time sculpture exhibited publicly)
- 1967 "Sculpture in Environment," New York City Department of Parks, New York; "American Sculpture of the Sixties," Los Angeles County Museum of Art and the Philadelphia Museum of Art; "Scale as Content," Corcoran Gallery of Art, Washington, D.C.
- 1968 "Documenta IV," Kassel, Germany; "Art of the Real; U.S.A.: 1948-1968," the Tate Gallery, London
- 1969 "New York Painting and Sculpture, 1940-1970," Metropolitan Museum of Art, New York
- 1970 "L'Art Vivant Americain," Foundation Maeght, Saint Paul de Vence, France; Rijksmuseum Kröller-Müller, Otterlo; "Monumental American Art," The Contemporary Art Center, Cincinnati