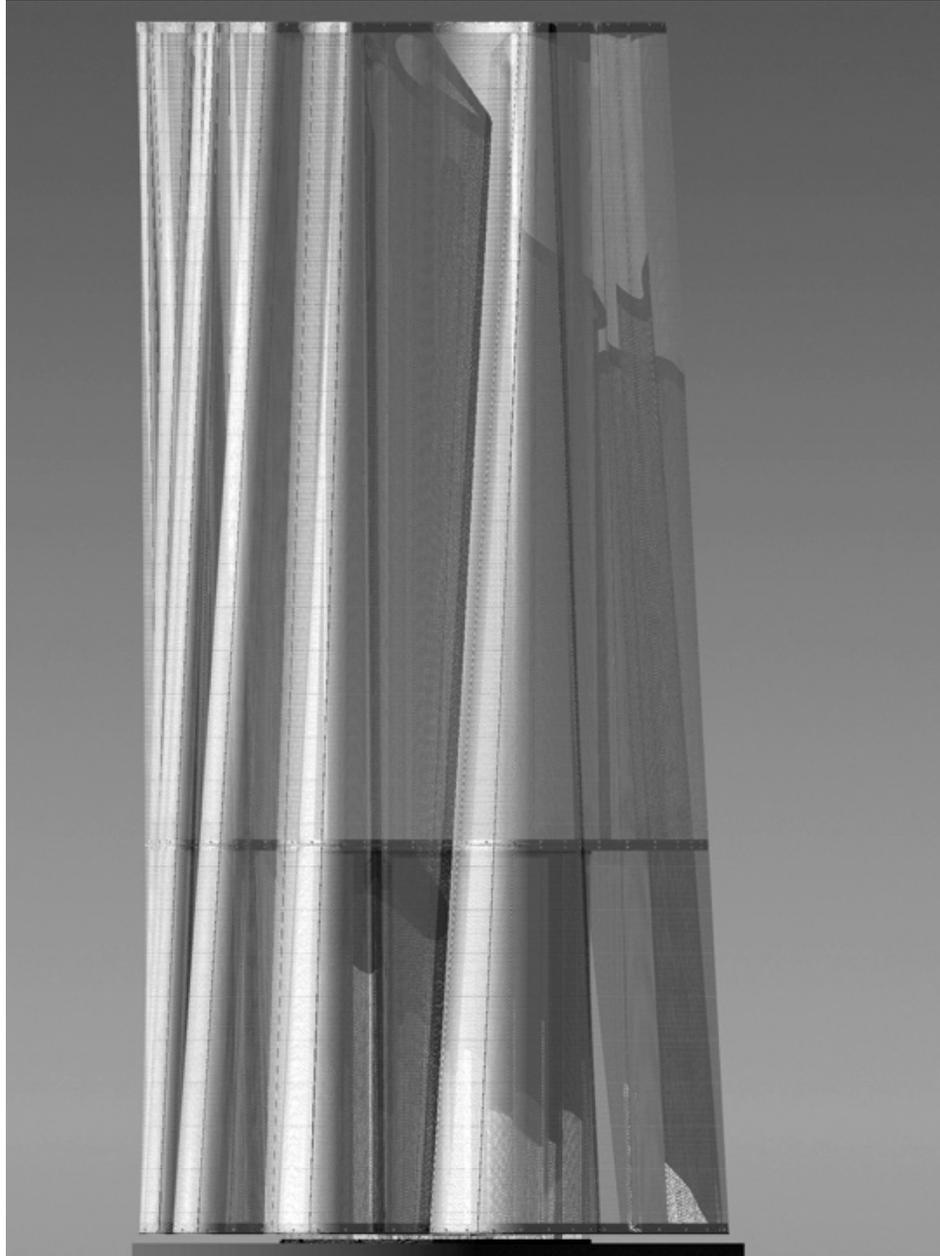


News from the
GOLDSTEIN FALL 2007

3-D rendering, Clifton Arc Gatehouse, VJAA, Minneapolis. Computer work by VJAA

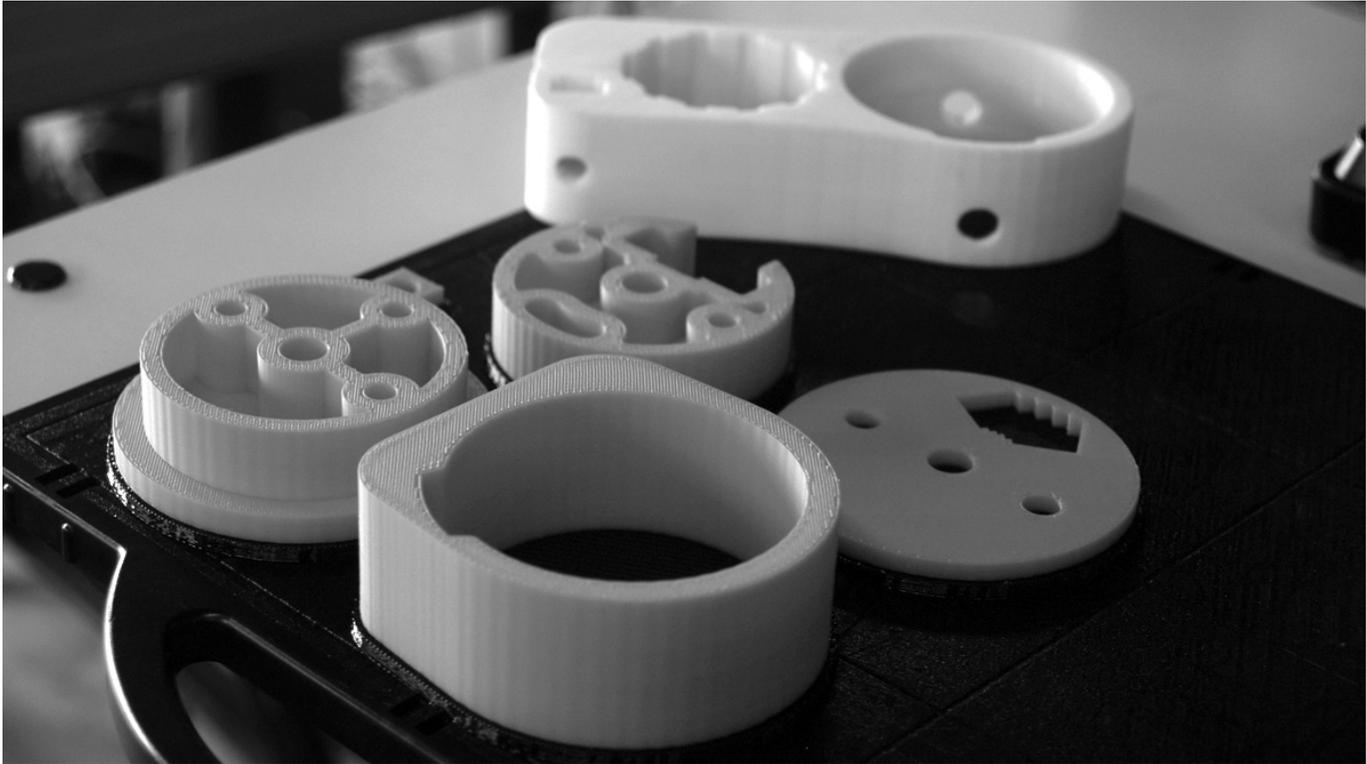


**HERE BY DESIGN III:
PROCESS AND PROTOTYPE**

THE GOLDSTEIN MUSEUM OF **DESIGN**

friends of the GOLDSTEIN

CURRENT EXHIBITION



3-D printed parts, Blue Sky Designs, Minneapolis. Photo James Boyd-Brent

HERE BY DESIGN III: PROCESS AND PROTOTYPE

October 20th, 2007–January 20th, 2008, GOLDSTEIN MUSEUM & HGA GALLERY

by James Boyd-Brent, Associate Professor of Graphic Design, College of Design

In the six years since *Here by Design I* (Spring 2001), the first in this series of exhibitions focusing on the creativity of local designers, a great change has occurred in design production—namely, **digital fabrication**. *Here by Design III: Process and Prototype* will investigate the nature of this change by looking at some themes emerging in contemporary design through the use of digital fabrication and investigating how digital fabrication affects how designers design.

What exactly is digital fabrication? Most simply, digital fabrication is a process in which something is made using digital technology—for example, laser cutting, CNC routing, 3-D printing, and rapid prototyping. In *Here by Design III*, we also include 2-D digital printing, as well as virtual fabrication (where designers create virtual prototypes using software such as form.Z and SolidWorks).

Digital fabrication is a tool in a designer's toolbox. Using it doesn't necessarily imply that the product is both designed and made digitally. It is a part of the design process, and in the hands of experienced and intelligent designers, *stimulates* rather than dictates the creative outcome, just as a good tool does. This is because digital fabrication is essentially about making; it solidly connects the designer with his or her creative

production.

Digital fabrication also enables the designer to more rapidly conceive of, demonstrate/explain and execute an idea, thus functioning as a “suped up” tool that can have a dramatic effect on design production. We will look at this heightened design effect and chart how, in each of the projects included in this exhibition, digital fabrication stimulated new thought in each respective design process.

As in previous *Here by Design* exhibitions, we will show a range of design practice. Examples of work will include the use of new materials and digital printing processes by Banner Creations; the development of a tear duct stent by David Wulfman, Andrew Harrison and Dave Hultman; architect Marc Swackhamer's award-winning “Drape Wall,” and Vincent James Associate Architects' use of digital technology in the design of their Clifton Arc Gatehouse project. We will also exhibit examples of each of the main digital fabrication processes.

continued on page 5



DIRECTOR'S MESSAGE

Lin Nelson-Mayson

Change + Order = Progress

The art of progress is to preserve order amid change and to preserve change amid order.

Alfred North Whitehead (1861–1947),
British mathematician and philosopher

It's been a year since the College of Design was born and what a busy one it has been! Not only have we been introducing ourselves to each other, but we are creating new ways of teaching, researching and expressing design processes and philosophies.

It has been an exciting year for the Goldstein—our 30th as an institution devoted to design. The College has challenged the museum to serve the entire range of academic programs as the college's design museum, a unique position for an academic museum. Forging new partnerships has also led to new avenues to explore the role design plays in our lives. Design emerges as an all-encompassing world view to enhance the human experience.

Within the College, the Goldstein has been asked to coordinate the diverse exhibition programs in the two buildings—Rapson and McNeal Halls. You will note in this newsletter that the Upcoming Exhibitions feature includes ones in the HGA Gallery, the large open gallery in the new section of the building. In the future, exhibitions in the Architecture and Landscape Architecture Library will also be listed—more opportunities to view design and design-related exhibitions!

In addition to additional exhibitions, the Goldstein will be adding a new staff member later in the year. The College received funding for a Materials Library Coordinator/Registrar to research a future materials library, a lending resource with materials for use in classes, and to work on the Museum's collection. This person will be a significant addition to the museum and help us more effectively serve the College and community with greater collection access for design learning.



PHOTOGRAPHY BY JUDY OLAISEN

PRESIDENT'S MESSAGE

Bill Bloedow
President, Friends of The Goldstein

Coco, Mies, Billy, Karl, Russell, Fabien. Names familiar to all of us. Designer names. People who worked long and hard to earn the respect and instant name recognition that they enjoy.

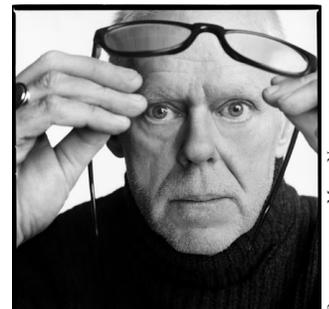
The people named above weren't always famous, their names weren't always household names. At one time they were students, and as students we assume they availed themselves of the tools available to them to explore and expand upon their areas of interest.

It's an often overlooked fact that one of the most valuable arms of the Goldstein Museum of Design is the Goldstein Research Center. Located within McNeal Hall one floor above the gallery, the center is the sort of resource that they would have utilized—if they were smart—on their road to success.

It's a place where one can explore various types of ceramics and glass. It's a place where, after donning white cotton gloves, people can explore the interior construction of a couture gown. It's a place where designers of all sorts can explore Jack Lenor Larsen's textiles and experience his awesome use of color. And I haven't even mentioned the 3,000+ books and periodicals available for on-site perusal! It's a place students come to—in large numbers—to explore and use to satisfy their thirst for knowledge.

Your continuing interest in the Goldstein Museum of Design helps to keep this resource a vital and vibrant resource within the College of Design. I recall the excitement I felt as I approached the card catalogue in my college's library and began the search into a world in which I had an interest but little actual knowledge. Hopefully, the students visiting the Research Center feel the same way.

Your support of the Goldstein Museum of Design—and your support of the Research Center—will provide inspiration and information for the “names” of the future. Chad, Desdemona, Yanik, Nicole, Zack and Anne thank you.



PHOTOGRAPHY BY MARC NORBERG



UPCOMING EXHIBITIONS GOLDSTEIN MUSEUM

RUSSEL WRIGHT: Living with Good Design

February 8–April 20, 2008



Installation of "Living with Good Design," Columbus Museum of Art and Design, Indiana.
Photo credit: Robert Sterns

Russel Wright (1904–76) was one of America's most influential industrial designers. This national touring exhibition, curated by Robert Sterns of ArtsMidwest, will be a thorough exploration of this important designer's career and prolific output, from the interior environment of housewares, furniture, and fabrics to the exterior environment of landscape design. The exhibition introduces a broad range of Wright's designs and offers insights into his motivations, influences and lasting contributions to shaping the lifestyle of the American middle-class. National tour sponsored by Target.

HGA GALLERY

TRACING HISTORY FORWARD: Precedents and Influences

January 28–March 27, 2008

Curator: Jim Dozier, Exhibitions Coordinator

How history affects following generations of designers is sometimes clear, but not always in expected ways, and sometimes not immediately. Clear influence may take the form of visual pattern, spatial layout or decorative themes. A building's design may pay homage to a great building or thumb its nose at a previous work in an overt manner.

This exhibition will be an examination of a variety of historical works of architecture selected by the History of Architecture faculty in the University of Minnesota's College of Design, and how these architectural precedents and the design ideas they embody have provided inspiration to designers who have followed.

The exhibition will comprise original essays and visual images of selected works of historical architecture showing a trail of influence through time.

GALLERY GROOVES at THE GOLDSTEIN MUSEUM OF DESIGN

Join *The Rake* and the Goldstein for an art, jazz and wine event.

THURSDAY, SEPTEMBER 20th
7 to 9 p.m.



PRODUCTS OF OUR TIME™

the
Rake
SECRETS OF THE CITY

Brought to you by The Rake, KBEM Jazz 88, The Wine Company, and Applause Music and Movies



COLLECTION NEWS

Daughter of Katharine Graham Gifts Goldstein With 32 Exquisite Evening Gowns



Two of the evening gowns given to the Goldstein by Elizabeth Weymouth. Left: Gown by Oscar de la Renta; right: gown by James Galanos

“Oh, the places we’ve been.” We wish that the 32 elegant evening gowns donated recently by Elizabeth (“Lally”) Weymouth could tell us which of them made grand entrances at a presidential inaugural ball, a dinner at a foreign embassy, or a festive holiday party in New York. The gowns are all floor-length and are in very good to excellent condition. Curatorial Assistant Dolores DeFore, who examined the gowns closely, speculates that the gowns were worn just once or twice. Most of the gowns are from the 1990s.

Mrs. Weymouth is a personal friend of Oscar de la Renta, and 25 of the evening gowns are by this designer. Included are a few one-of-a-kind samples never available in stores and several from his couture line. Styles range from a body-hugging black and white dotted silk chiffon with unique ruched torso, to a pastel green column of silk crepe, to a black silk taffeta with ostrich feather edging on the front of a pouf hem. Those familiar with de la Renta’s work might describe several of the gowns as atypical designs for him, including a pink floral print chiffon with oversized “sequins” on the bodice that repeat the floral print (see photo at left).

Halston is also represented, with a total of five ensembles and gowns; his were the only tailored daywear garments gifted. A dark blue chiffon gown by James Galanos (see photo) was designated the “most daring” by Research Center staff due to its plunging neckline, waistline-cinching belt, and slit skirt. Yves St. Laurent Rive Gauche and Emanuel Ungaro, with two gowns each, complete the gift.

Mrs. Weymouth is the daughter of the late Katharine Graham, publisher of the *Washington Post*, and the late Philip Graham. She is currently Senior Editor and Special Diplomatic Correspondent at *Newsweek* and lives in New York City.

In addition to being beautiful, these gowns comprise a valuable addition to the costume collection for several reasons: they are relatively recent designs; they are by major designers, including a good representation of Oscar de la Renta’s evening gown designs from the 1990s, and they are in unusually good condition for silk gowns.



HERE BY DESIGN III (CONT.)

A pressing need in our time is for increased awareness of the true value of all our resources, accompanied by commensurate changes in behavior by all of us as we put this awareness into action. So is there a cloud hovering over this new technology?

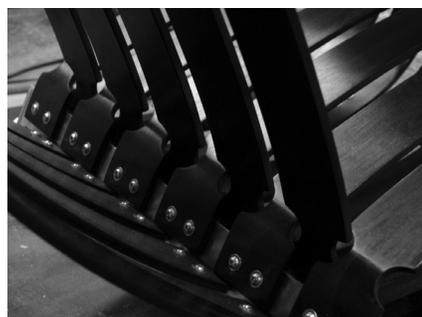
Will it help or hinder efforts to use resources more thoughtfully? Will, for example, the availability of inexpensive 3-D printers result in *more* waste piling up in our rivers and oceans? Or will this new technology help stimulate and implement the kind of complexity of thought and innovation that's required for designing our future well-being?

The focus of this exhibition is on the latter—it's about human ingenuity. The work of each of the exhibitors provides examples of how digital fabrication increases the rigor and depth of design practice, and opens up new opportunities for talented designers. Digital fabrication helps designers move through ideas more quickly, helps reduce wasteful use of precious time and materials, and helps to spark ingenuity and reconnect designers with making, and thereby with the driving force of design—making things *work*. **In all of these examples, it's the human element in the design process—the intuitive, the brilliant—that is enhanced by digital fabrication.**

This has always been the central idea of *Here by Design*, that “here” is a hotbed of creativity. The tools of digital fabrication are empowering in this respect, too. They can enable more of the design process (including research, design, and production) to take place locally. This exhibition seeks to highlight this and give credit to the growing creative class of designers who are trying to make improvements to our ways of doing things.



TOP: Lu-be and evans chairs, Slov, Minneapolis.
Photo James Boyd-Brent



BOTTOM: Detail of evans chair, Solv, Minneapolis.
Photo James Boyd-Brent

CALENDAR

School Buildings—The State Of Affairs:
A New Architecture For A New Education
Sunday, August 27–Sunday, October 7
Exhibition open to the public
HGA Gallery, Rapson Hall

Gallery Grooves
Thursday, September 20, 7–9pm;
McNeal Hall Atrium
(featuring *Products of Our Time*)
Join us for Gallery Grooves, *The Rake*
magazine's monthly art, jazz, and wine
event.

Products Of Our Time
Sunday, September 30
Goldstein Museum's gallery, McNeal Hall
Last day to view the exhibition

Here By Design III: Process and Prototype,
Friday, October 19: Opening Reception 6–8pm
Saturday, October 20–Sunday, January 20
Exhibition open to the public
Goldstein Museum's gallery, McNeal Hall

0713 American Arts & Crafts Design in Textiles & Dress
Monday, November 5, 5:30 pm–8:30 pm
274 McNeal Hall
A College of Design Continuing Education course using objects
from the Goldstein Museum collection to illustrate the impact of
the American Arts & Crafts Movement on home textiles and dress.
Instructors: Kathleen Campbell, Ph.D., assistant curator and Lin
Nelson-Mayson, M.F.A., director, Goldstein Museum of Design
3.0 Hrs AIA-LU; .75 IDP Units; \$85; \$80 CC
Registration Deadline: October 29
<http://data.cdcs.umn.edu/cdescal/eventDetails.aspx?EventID=1277>

Tracing History Forward: Precedents And Influences
Tuesday, January 28
HGA Gallery, Rapson Hall
First day to view the exhibition

the
Rake
SECRETS OF THE CITY



MEMBERSHIP DRIVE

Membership Drive Up and Running

The Goldstein Museum of Design greatly depends upon the support of its members, the Friends of the Goldstein. Over \$14,000 in membership funds last year contributed significantly to exhibitions, teaching, research, collections and community outreach at this important center for design education.

You receive this newsletter and invitations to openings, lectures and other special events as a membership benefit. We know the Goldstein is important to you and we want to keep you informed.

The membership year runs from July 1, 2007–June 30, 2008. Chances are, you've received an invitation to join or renew your membership—if you haven't already, please take a moment and do so today. Use the membership form below and send it in with your check or credit card

information.

Don't forget to give the gift of the Goldstein to others—when you join or renew at the individual level (only \$35/year) or higher, you can sign up a friend or colleague at the individual level at no additional cost to you—that's two memberships for the price of one!

Be a part of a thriving community of people all actively engaged in the world of design—become a Friend of the Goldstein today!

friends of the GOLDSTEIN

THE GOLDSTEIN MUSEUM OF DESIGN
goldstein.cdes.umn.edu

College of Design

BECOME A MEMBER

Membership Benefits

Basic Membership includes:

- Invitations to exhibitions
- Announcements of programs
- Invitations to special events
- Quarterly newsletters

	Student \$10	Senior \$20	Individual \$35	Household \$50	Sponsor \$150	Patron \$250	Benefactor \$500	Director's Circle \$1,000
Basic Member Benefits	x	x	x	x	x	x	x	x
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Set of 10 Notecards				x	x	x	x	x
Parking Passes					1	1	2	4
Behind-the-scenes Tour for Two						x	x	x
Complimentary Publications							1	2
Inclusion on Recognition Panel in Gallery						x	x	x
Tour and lunch with the Director								x



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Total		

* Membership at the shaded levels entitles you to give one individual membership for free!

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Please make checks payable to: The University of Minnesota.
Membership good until 06/30/2008

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364 McNeal Hall, 1985 Buford Avenue
St. Paul, MN 55108

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GOLDSTEIN MUSEUM INFO

The Goldstein Museum's gallery is in 241 McNeal Hall, 1985 Buford Avenue, St. Paul, MN 55108.

HOURS

The Goldstein Museum's gallery is open Monday–Wednesday, & Friday 10am–4pm, Thursday 10am–8pm and weekends 1:30–4:30 pm.

ADMISSION AND PARKING

Admission is free. The gallery is on the second floor of McNeal Hall on the University's Saint Paul campus. Parking is in the nearby Gortner Ramp at 1395 Gortner Avenue.

The parking ramp and the Museum are both handicapped accessible.

MAP LINK: <http://goldstein.cdes.umn.edu/visitus.html>

HGA GALLERY INFO

The HGA Gallery and Architecture and Landscape Architecture Library are in Rapson Hall, 89 Church St., Minneapolis, MN 55455.

HOURS

The HGA Gallery is open daily from 8am–6pm.

The Library is open (fall semester hours) Monday–Thursday 9 am–9 pm, Friday 9 am–6 pm, and weekends 1–5 pm.

ADMISSION AND PARKING

Admission is free. The gallery is in the lobby and the library is on the second floor of Rapson Hall on the University's Minneapolis campus. Parking is across the street in the Church Street Ramp at 80 Church Street SE. The parking ramp and Rapson Hall are both handicapped accessible.

MAP LINK: <http://www1.umn.edu/twincities/maps/RapsonH/>



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