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November/December 1971

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(Seal Coat)
Bituminous Aggregate



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Rip Rap
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Bituminous Aggregate
Seal Coat Chips
Crushed Stone Base
Granite Sand



gravel

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Concrete Aggregate
(3/4" & 1-1/2")
Seal Coat



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COVER: The artist's conception of a butterfly emerging from its cocoon says much about the profession of architecture. The constancy of change invites the architect to re-evaluate old attitudes and methodology and develop a new awareness to the demands of architectural excellence. "You can fly. But the cocoon has to go." Artwork courtesy of Abbey Press, St. Meinrad, Indiana. Copyrighted 1971.

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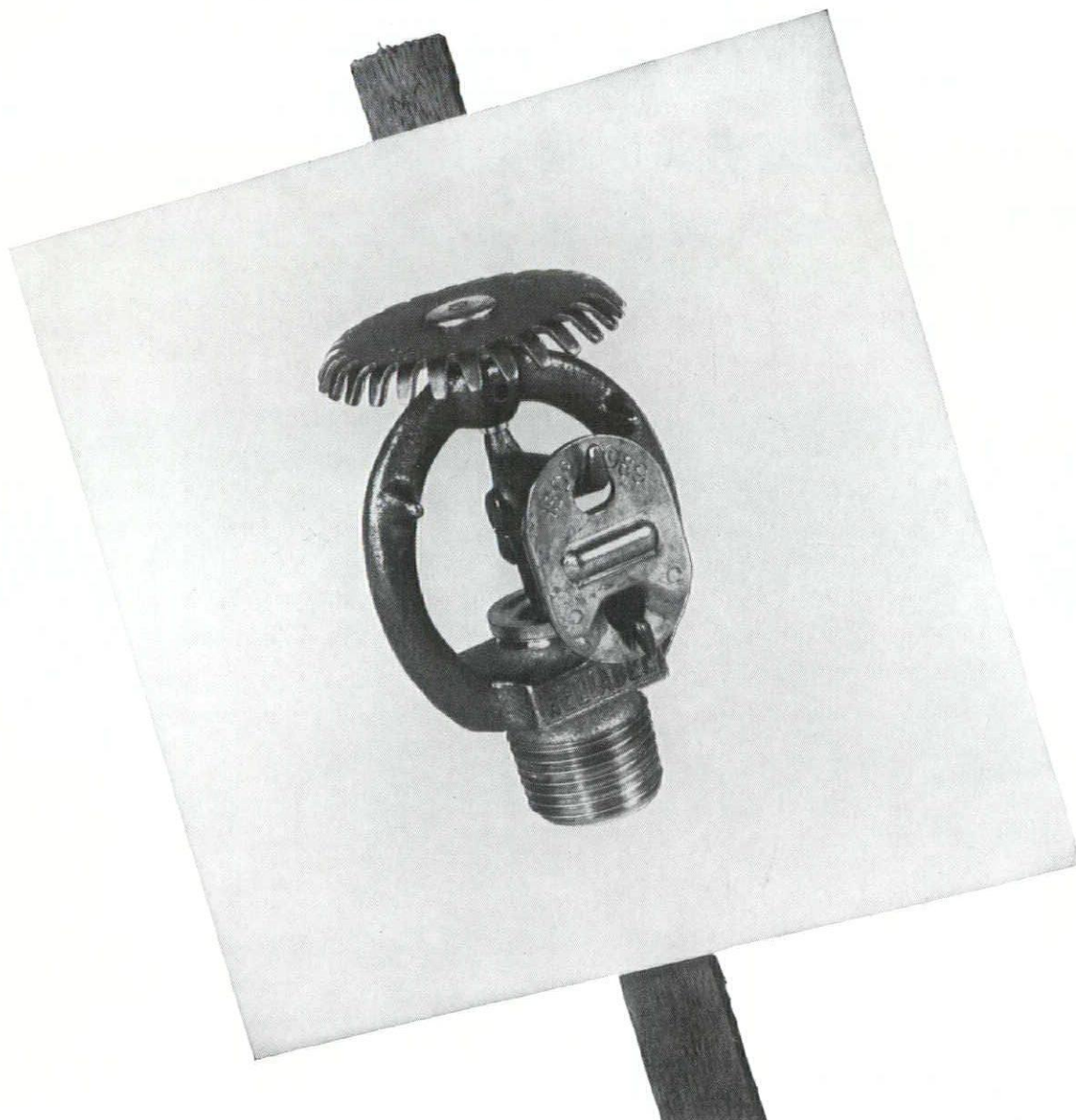
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Architects' liberation movement



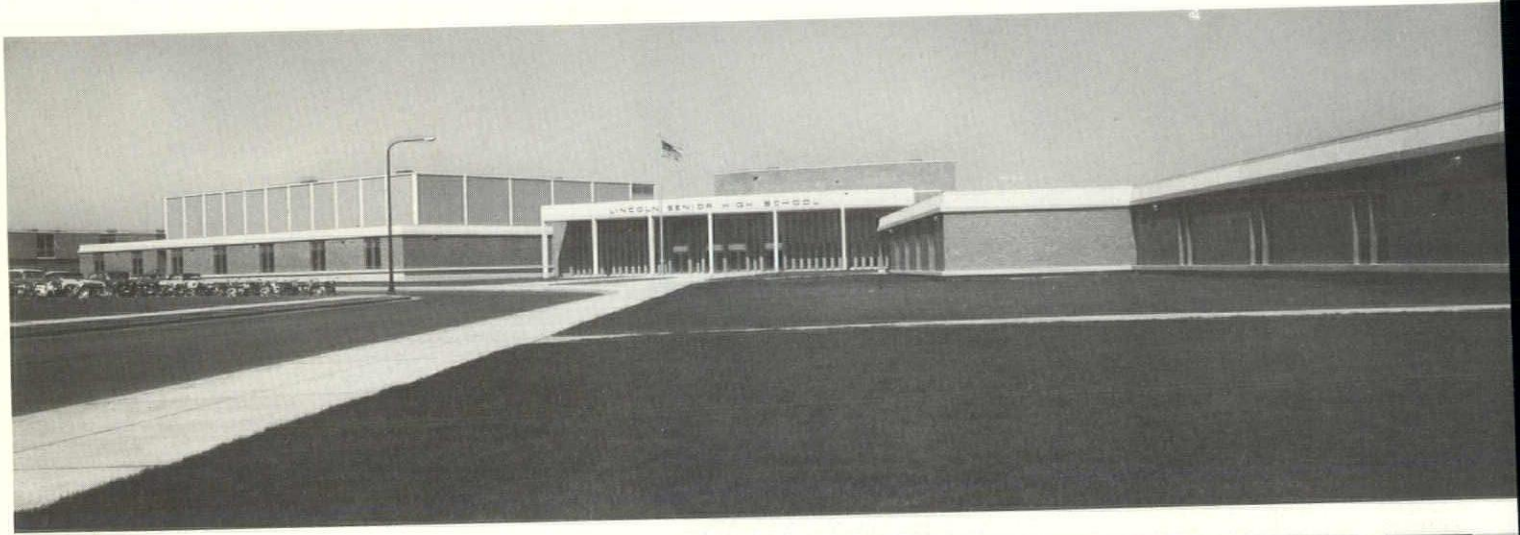
Structural Steel gets an "A" for its capabilities in the new Lincoln Senior High School in Sioux Falls, S.D.



Architects & Engineers
The Spitznagel Partners, Inc.
Architects/Engineers/Planners
Sioux Falls, South Dakota

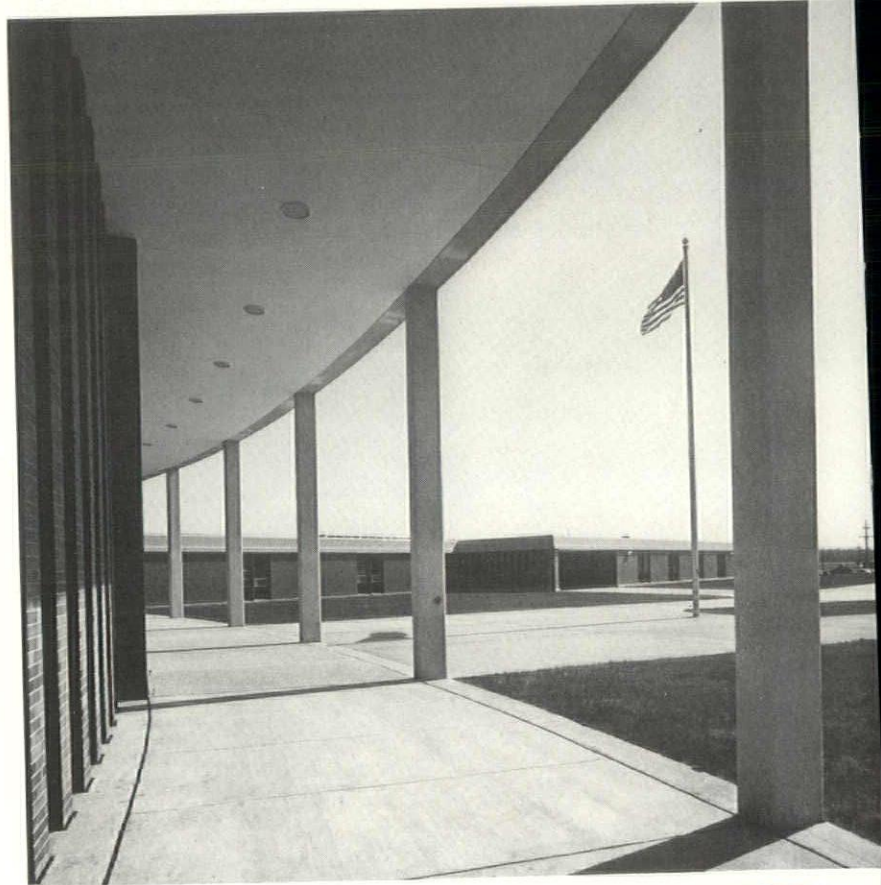
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Sioux Falls Board of Education chose structural steel for maximum future use-flexibility at Lincoln School.



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Area Notes

Architectural News from Five States

PEOPLE AND PROJECTS

G. Clair Armstrong, AIA, president of Armstrong, Schlichting, Torseth & Skold, Inc., Minneapolis, has been appointed to the new State Building Code Standards Committee, which will serve as an advisory board regarding the application and use of the State Building Code authorized by the 1971 Minnesota Legislature. Armstrong, who was the only architect named to the nine-member committee, is recognized throughout the state for his expertise in the area of standardized building codes.

Bergstedt, Wahlberg, Berquist, Associates, Inc. of St. Paul has moved into enlarged quarters in Park Square Court, formerly the Harris Building at Sixth and Sibley Streets. The building is being remodeled to BWB's design and is expected to be a key to continued development of St. Paul's Lowertown in the area around Smith Park.

E. A. Jyring of Aguar, Jyring, Whiteman and Moser, architects of Duluth and Hibbing addressed a conference on new community development. The conference was sponsored by the AIA and held in Washington, D.C.

S. C. Smiley and Associates, Architects and Engineers has opened a branch office in St. Paul.

Douglas Foster, architect for the St. Paul Housing and Redevelopment Authority received an award for his winning design for the Fargo-Moorhead Symphony's new logo. The artist will receive \$25 for his winning symbol, selected by the Symphony's board of trustees.

Donovan D. Kramer of the architectural firm of Durrant, Deininger, Dommer, Kramer, Gordon, P. C., has moved from Dubuque, Iowa, to Watertown, Wisconsin, where he will be in charge of product research, production and personnel for his firm's Watertown office.

Gary Schaefer has been named Director of Architectural Design at Setter, Leach and Lindstrom, Minneapolis architects.

Melander, Fugelson, Porter and Simich Architects is the new name of the firm formerly known as Melander, Fugelson and Associates, Architects. Offices are in Suite 1100 Alworth Building, Duluth.

Team 70, a St. Paul Architectural firm, has been chosen by the Ramsey County Building Facilities Commissions to inspect and oversee construction of the six county ice arenas.

Huran-Hurstad Associated Architects, Inc. and **Ellerbe Architects** have been commissioned to design

and engineer new courthouse facilities for Dakota County. Ellerbe has also announced commissions for two medical projects; Kentucky Baptist Hospital a 230-bed facility and La-Crosse Lutheran which will have 109 beds.

The 84 bed Steele County Nursing Home in Owatonna was recently opened. The project was designed by the Minneapolis firm of **Patch, Erickson, Madson and Hanson**.

The Times Architects, a Minneapolis firm, has recently completed plans for additions to the Golf Club and Office Building for the village of Jonathan.

Horty, Elving and Associates and **Elizabeth and Winston Close** are collaborating on plans for the Minneapolis Metropolitan Medical Center. The project is now in design development and includes linking the facility with Hennepin General Hospital via tunnels below Chicago Avenue. Total cost is estimated at \$53 million.

Pattee Architects of Minneapolis have preliminary plans for a three story addition to the St. Theresa Nursing Home on the boards.

Plagens & McGee Inc. of St. Paul completed plans for the Andrew Board and Care Home, estimated at \$1.5 Million.

The South area reference library for Edina was designed by **Hodne/Stageberg Partners** of Minneapolis. The building estimated to cost \$2.9 million will have a steel frame and stucco exterior.

First Federal Savings and Loan Association of St. Paul is building a new office as designed by **Dykens-Hanford, Inc.** of Bloomington.

An Animal Science and Veterinary Medicine facility for the University of Minnesota's St. Paul campus is being planned by **Ellerbe Architects** in their Minneapolis Office.

The Margaret Rivers addition to Carnegie Public Library in Stillwater is under construction. Architect is **Robert F. Ackermann and Associates** of St. Paul.

Hibbing City Council has approved a bond issue to supplement State and Federal funds for a Regional Medical Health Center in that city. Preliminary plans developed by **Aguar, Jyring, Whiteman and Moser** of Hibbing are for a 240 bed facility.

Ralph Rapson and Associates have completed plans for an estimated \$2.4

million Humanities Building for the Morris Campus.

Zejdlik, Harmala, Hysell and MacKenzie, Minneapolis architects are designing a 52 unit townhouse complex for Brooklyn Center.

Contracts were awarded for construction of a new Minnesota Federal Savings Bank Building in Edina. Architects are **Voigt and Fourre**, St. Paul.

A three cluster townhouse complex designed by **Reese-Rova Associates** of Minneapolis, is expected to begin construction shortly in Maplewood. Architect **Harry Eldon Gerrish** has designed an estimated \$7 million housing complex, named Raintree Condominium Complex. Its 276 units will be built in Oakdale.

Bids were received for the Concordia College Student Union Building designed by **Frederick Bentz/Milo Thompson and Associates**. The three story brick and concrete building will cost an estimated \$600,000.

Plans were completed by **Dykens-Hanford, Inc.** for the Drovers State Bank in South St. Paul.

St. Paul Architect **Kenneth H. Walljarvi and Associates** are supervising construction of a nave addition to St. Stephens Lutheran Church in White Bear Lake.

Bids were received for a new church building for St. Constantine Ukrainian Catholic Church designed by **Hills, Gilbertson & Fisher**.

Hodne/Stageberg Partners have an Indian Service Center under design development, the project for Minneapolis will include areas for housing, educational and office use plus an Indian history and cultural complex.

Bids were received for a complex of 134 townhouses and 78 apartments designed by architects **Zejdlik, Harmala, Hysell and MacKenzie**. The owner-developer of the project is South High Non-profit housing Corp. Plans are complete for an addition to the Abraham Lincoln Elementary School, Brooklyn Park the building will house classrooms, gym, multi-purpose room and offices and was designed by **Bissell, Belair and Green**.

Bergstedt, Wahlberg, Bergquist and Associates completed plans for the Municipality Ice Arena for Burnsville. The building is designed to seat up to 1700 persons.

Continued on page 331

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Were You There, Ada Louise?

By Arnold M. Auerbach

The recently opened Kennedy Arts Center, like Lincoln Center, received a mixed critical reception. Nevertheless the buildings are obviously here to stay and, in time, may even come to be admired. The Center's defenders point out that past critics of architecture have often been cool to works which later gained great esteem. Along these lines, we offer some comments that may or may not have been printed after the first showing of some now famous landmarks.

From the Cairo Daily Papyrus

Gizeh, 3000 B.C. — The long awaited unveiling of the Great Pyramid of Cheops took place last Ptah-day before a glittering throng who, nibbling figs-in-blankets, sipping pomegranate flips, jostled through the dunes for a first look at the much heralded structure.

Unhappily, this viewer found the monstrous mausoleum a distinct letdown. Big it is, assuredly. And ostentatious, by all means. But one expects more from a Wonder of the World than a heap of limestone. And certainly the eminent architectural firm of Snefru and Ptomkins, with so vast a budget at its disposal, might have had the gumption to deviate from the ultra-traditional — not to say stodgy — lines we Egyptians have grown accustomed to after three dynasties. Mr. Ptomkins would do well to examine the work the Assyrians are going in ziggurats.

Moreover, the location — several miles from the nearest oasis — leaves much to be desired. Last night a severe bottleneck hampered camel traffic all the way from Thutmose Circle to the Nile Delta. The ceremonies were also marred by a group of militant serfs, protesting their working conditions. Luckily the hecklers were speedily rounded up by the Mesopotamian tactical police and stung to death by asps.

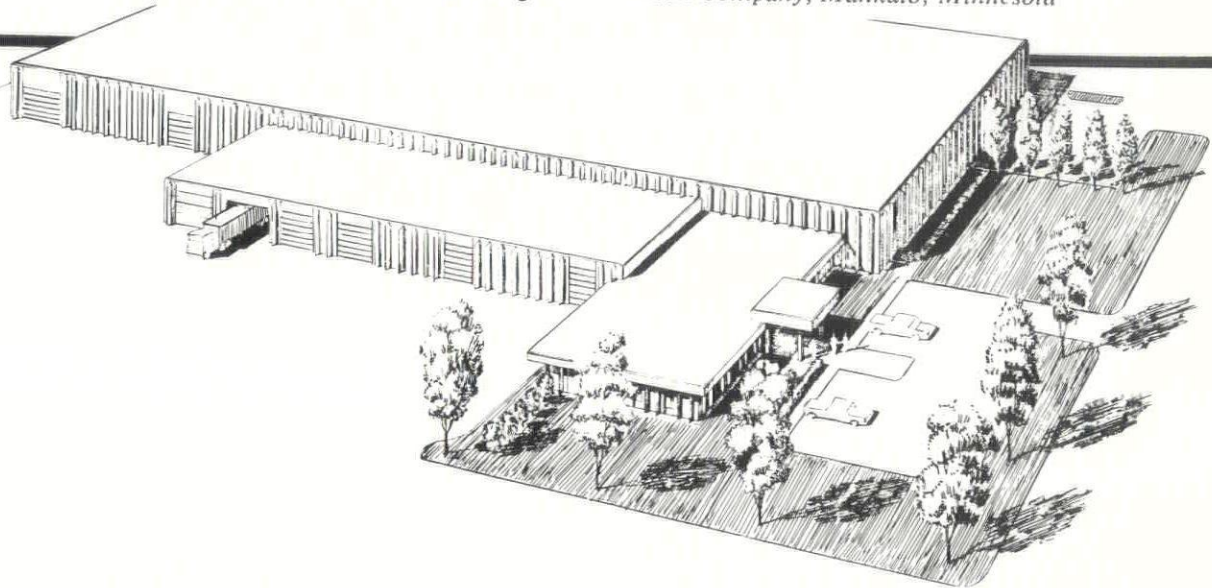
Ada Louise Huxtable is the distinguished and highly respected architectural critic of the New York Times.

SEVEN-UP BOTTLING COMPANY

NORTH MANKATO, MINNESOTA

ARCHITECT-ENGINEER: *Rice-Schmidt Associates, Mankato, Minnesota*

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A TRIBUTE TO ARCHITECTURAL EXCELLENCE

Introduction-Ed Sovik, FAIA

The Architectural Design Competition has been a highly respected tribute to architectural excellence for fifteen years. Through the Honor Awards Program, the Minnesota Society of Architects seeks not only to single out distinguished design, but also to bring public attention to the variety, scope, and value of architectural services, and their application to problems confronting the society today.

Careful consideration was given to eighty-three submissions by a most distinguished jury. Projects were reviewed on an individual basis from photographs, slides and plans which illustrated the design problem and solution. The jury, deliberating in Berkely, California, knew the submittals only by entry number.

Originally only one category of awards were to be given. After reviewing the field of "extraordinarily high quality" the jury created six special Merit Awards:

Performing Arts Center, University of California, Santa Cruz — Ralph Rapson Associates

Minnetonka Municipal Building, Minnetonka, Minnesota Thorsen and Thorshov Architects

Neil Armstrong Senior High School, Plymouth Village, Minnesota — Bissel, Belair, and Green Architects

Hodne Residence, Minneapolis, Minnesota — Hodne/Stageberg Partners, Inc.

Brooklyn Center Fire Station, Brooklyn, Minnesota — Cerny Associates

Church of Saint Rita, Cottage Grove, Minnesota — Hammel, Green and Abrahamson Architects

What makes good architecture good? One may quarrel with a jury because architecture is a

very complex art and hard to evaluate securely. What one generation thinks great among artistic creations the next may ignore. Architecture is the art of space, a three dimensional experience, and it is difficult to make a judgement from photographs and other two-dimensional representation. One may finally assert that the real jury is the people who use the buildings daily.

Yet architecture is good or bad or in between. What makes it so? Perhaps it is fruitful to consider that architecture, being a product of the mind and judgement of men, is therefore a reflection of human qualities and should be judged and valued as people themselves are.

When we formulate an opinion of an individual, it is often based upon his skill, technical competence, and ability to do a job or provide a service. Buildings can be judged in the same manner. Is it functional? Are its parts effectively and conveniently arranged and of proper shape and size? Are the chosen materials and the structural systems appropriate for the service they perform?

We also judge people by much more subtle criteria. We ask how they relate to their fellows. Architecture can also be so judged. How does a building relate to its site, and surrounding structures; does the project exemplify respectful contenance for total area design. How does it interact with people, aside from being a useful servant? Is its service gracious, generous? Does it attempt to dominate or manipulate the human element. What is its character? Is it phony, full of artifices, mannerisms and artificialities? Or is it authentic having laid aside ostentation, self-consciousness and pretense?

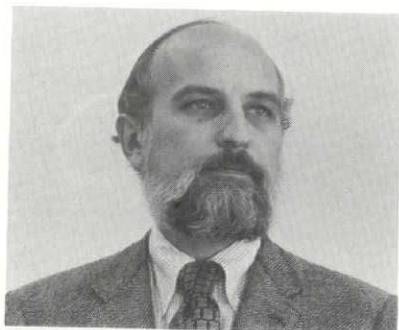
Buildings like people are sometimes timid, and dull while other times glamorous. If we set a high value on glamorous people

we may also admire glamorous buildings but, what we are really looking for in architecture as in an individual is greatness and beauty. Greatness in the sense that a person or a building combines high skill and sophistication with utter integrity, with strength and grace, with liveliness and serenity, self-assurance and humility, passion and discipline. Beauty, not always on face value but beauty in the sense when one feels that free human life has an ineffable and perhaps transcendent quality that gives it a particular nobility and joy.

Perhaps when reviewing the 1971 Honor Awards for architectural excellence one should reflect upon the words of the immortal architect philosopher Le Corbusier "I bring into the domain of architecture and city planning propositions which call into service all the techniques of modern times, but whose final aim is to go beyond simple utility. The indispensable purpose is to give the men of the machine age the joys of the heart and of health. Such a plan is not European or American. We must replace the brutality of the present, the misery and stupidity by what I have called essential joys."

Ed Sovik is with the firm Sovik, Mathre and Madson, Northfield, Minnesota and is presently Chairman of the Northwest Architect Committee.

THE JURY



Professor Richard C. Peters

Professor Peters is Chairman of the Department of Architecture, College of Environmental Design, Berkeley, California. He received his Bachelor of Architecture from the Georgia Institute of Technology in 1956 and his Master of Fine Arts in Architecture from Princeton University in 1958. Peters is a partner in the San Francisco architectural and planning firm of Peters and Clayberg, and is also a nationally known lighting consultant.

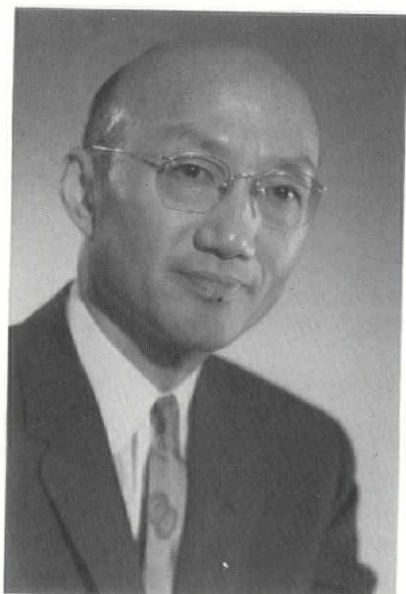
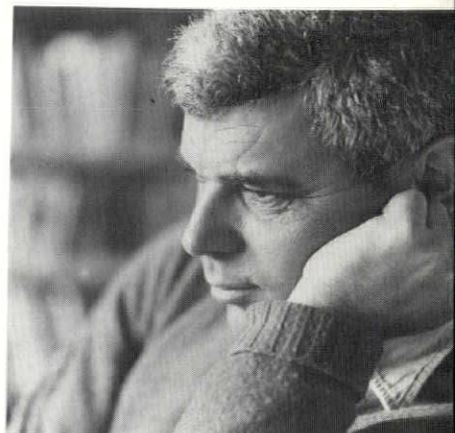


William Russell Ellis, Jr.

Mr. Ellis received both his B.A. and his M.A. in Sociology from the University of California at Los Angeles, and his Ph.D. from the same university in 1969. He is presently an assistant professor of Behavioral Sciences in Architecture at the University of California, Berkeley.

Claude Stoller, FAIA, Chairman

Mr. Stoller received his degree from Black Mountain College in North Carolina, attended the Graduate School of Design at Harvard University, and studied at the University of Florence, Italy. He is currently practicing with the firm of Marquis and Stoller Architects in San Francisco, California.



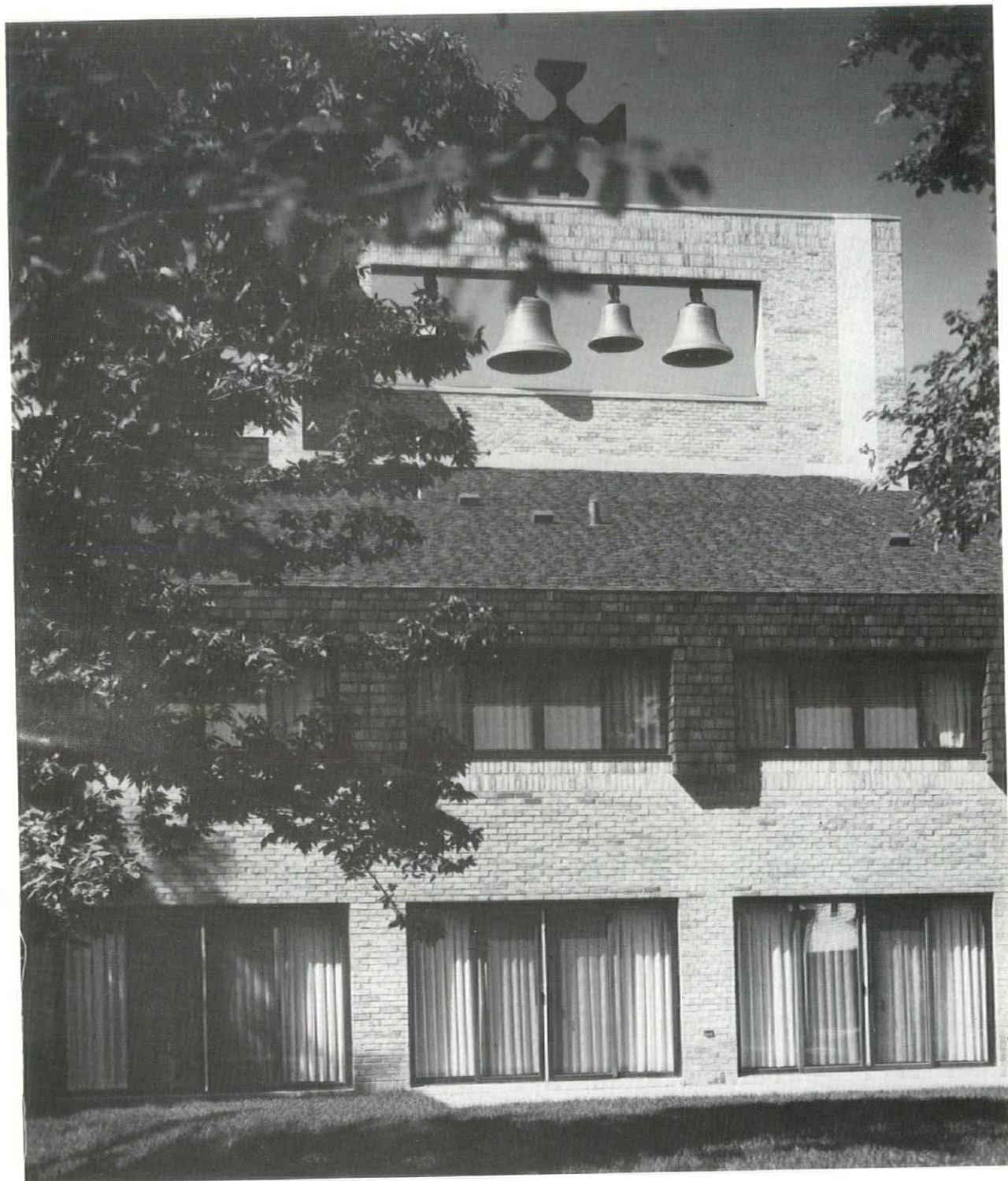
Professor T. Y. Lin

Lin is Professor of Civil Engineering at the University of California, Berkeley. He is also Board Chairman, T. Y. Lin International, T. Y. Lin Kulka Yang and Assoc., T. Y. Lin Hawaii, T. Y. Lin and Assoc. New York, consulting engineers. Lin received his degree in B.S. in Civil Engineering from Tangshai College, Chiatung University, China in 1931; and his M.S. in Civil Engineering from the University of California, Berkeley in 1933.

Gerald McCue, FAIA

Having graduated with honors from the University of California at Berkeley, Mr. McCue now holds the position of professor of Architecture and Urban Design in the Department of Architecture at the same university. He is also a practicing architect and a principal of the firm of McCue Boone Tomsick of San Francisco, California.





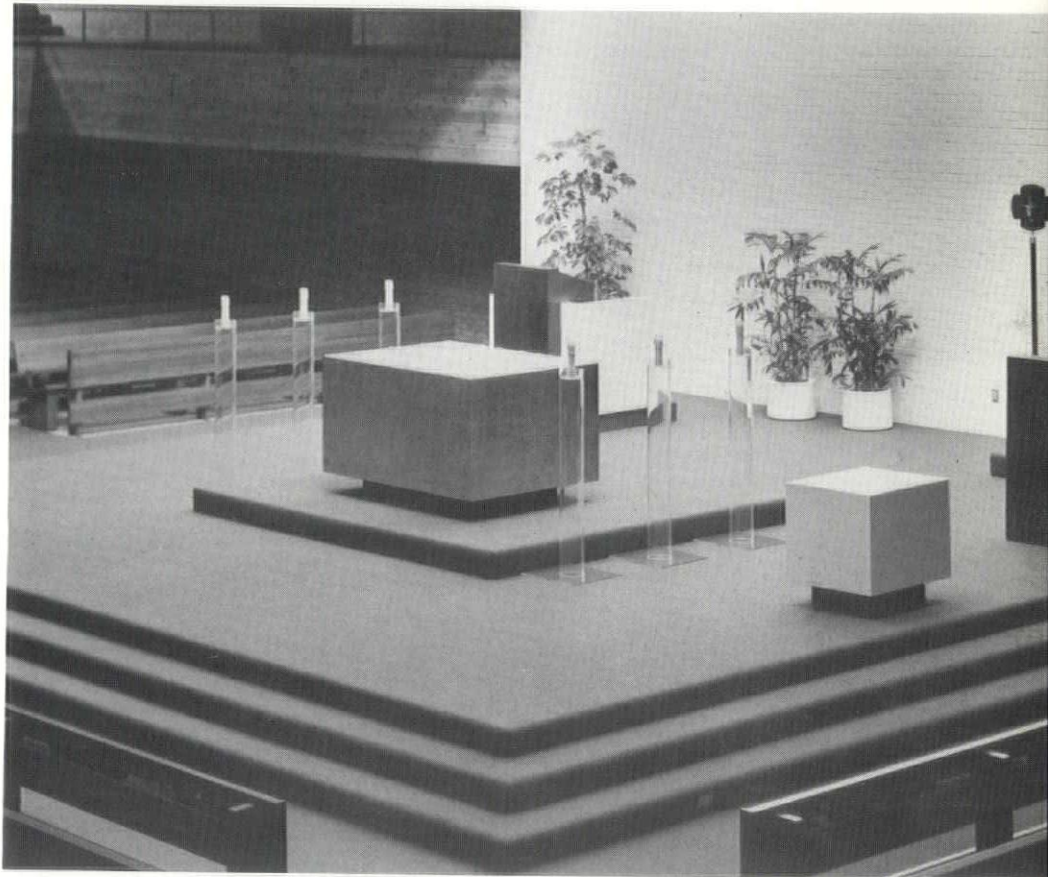
**CHURCH OF SAINT STEPHENS
ANOKA, MINNESOTA
VOIGT & FOURRE INC.**

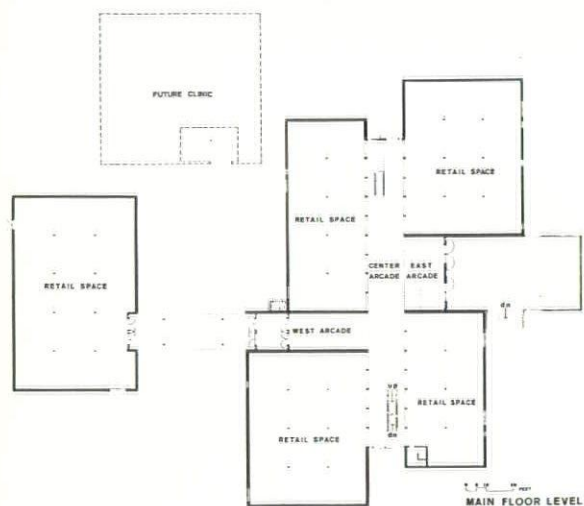
PROBLEM

The design of a church seating 1500 people in the only Catholic parish in a community of 25,000 people on the edge of the Minneapolis — Saint Paul metropolitan area.

SOLUTION

Public access is from through streets on three sides of the building. Part of the fourth side (the only side not built to the set back line) is reserved for a small yard adjacent to the priests residence. The principal entrance is located nearest the off street parking area adjacent to the parish school. Worshipping communities of three sizes can be accommodated: up to 100 people in the weekday chapel; up to 850 people in the main church if the balcony stairs are closed; or up to 1500 people if the balcony on three sides of the church is opened. Structure is steel frame, masonry exterior walls, steel roof deck and built up roof with skylights at perimeter and over altar area. The building is air conditioned and heated by air handling units supplied from hot water boiler.





**JONATHAN
VILLAGE CENTER
CHASKA,
MINNESOTA
HAMMEL
GREEN
ABRAHAMSON
ARCHITECTS-ENGINEERS**

PROBLEM

The design of a village center for a new town west of Minneapolis, which would provide space for retail shops, offices, a community related information center, a supermarket and a future clinic and restaurant.

The center should "serve as a focal point for the first village and provide a strong sense of identity with the village. It should provide spaces, both internal and external, which encourage communications between the villagers. The central mall or gallery should be flexible enough to provide for village art shows, political rallies and Christmas programs." The solution should be direct, simple and economical — consistent with the budget.

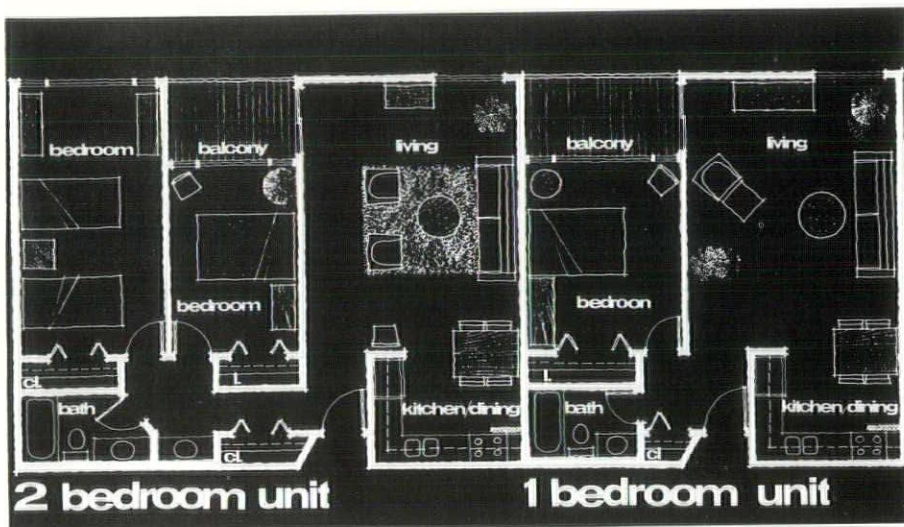
SOLUTION

The design solution clusters a group of structures — retail shops and offices, supermarket, and clinic — around an exterior, community oriented court. The simple sloping roof planes echo the surrounding hillside slopes and residential forms.

The retail shops and offices are organized around the major interior space — a mall of lofty proportions. At one point the mall extends lake-ward onto an exterior cedar deck which can accommodate art fairs, exterior sales space, outside dining and dances.

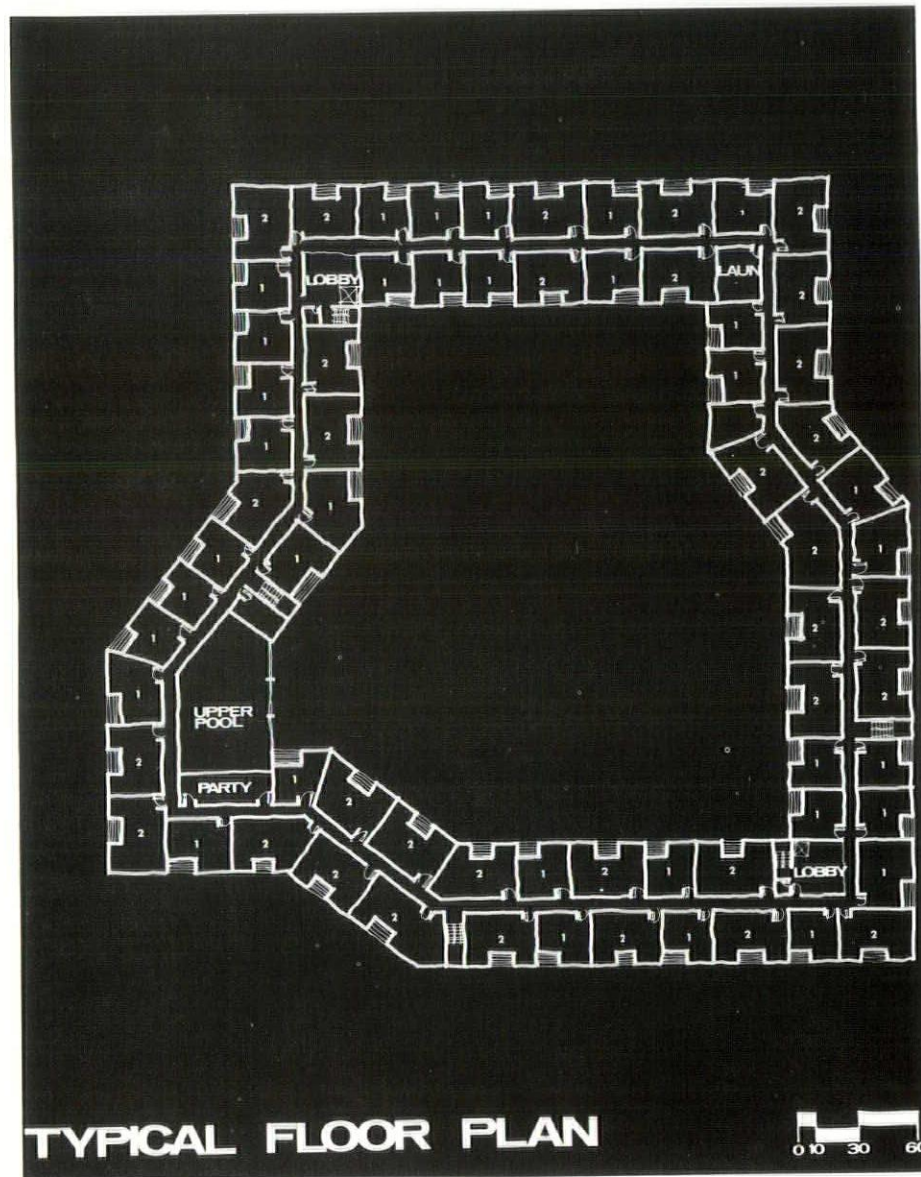
The major materials are white stucco on exterior and interior walls, T & G cedar boards on walls, bridges and balconies — and fir window frames and doors. The structural system is a 20'-0" x 20'-0" bay with tubular steel columns supporting laminated fir beams and a 3" cedar deck. The floor surface at the mall is exposed aggregate concrete with carpet on upper floors.





2 bedroom unit

1 bedroom unit



TYPICAL FLOOR PLAN

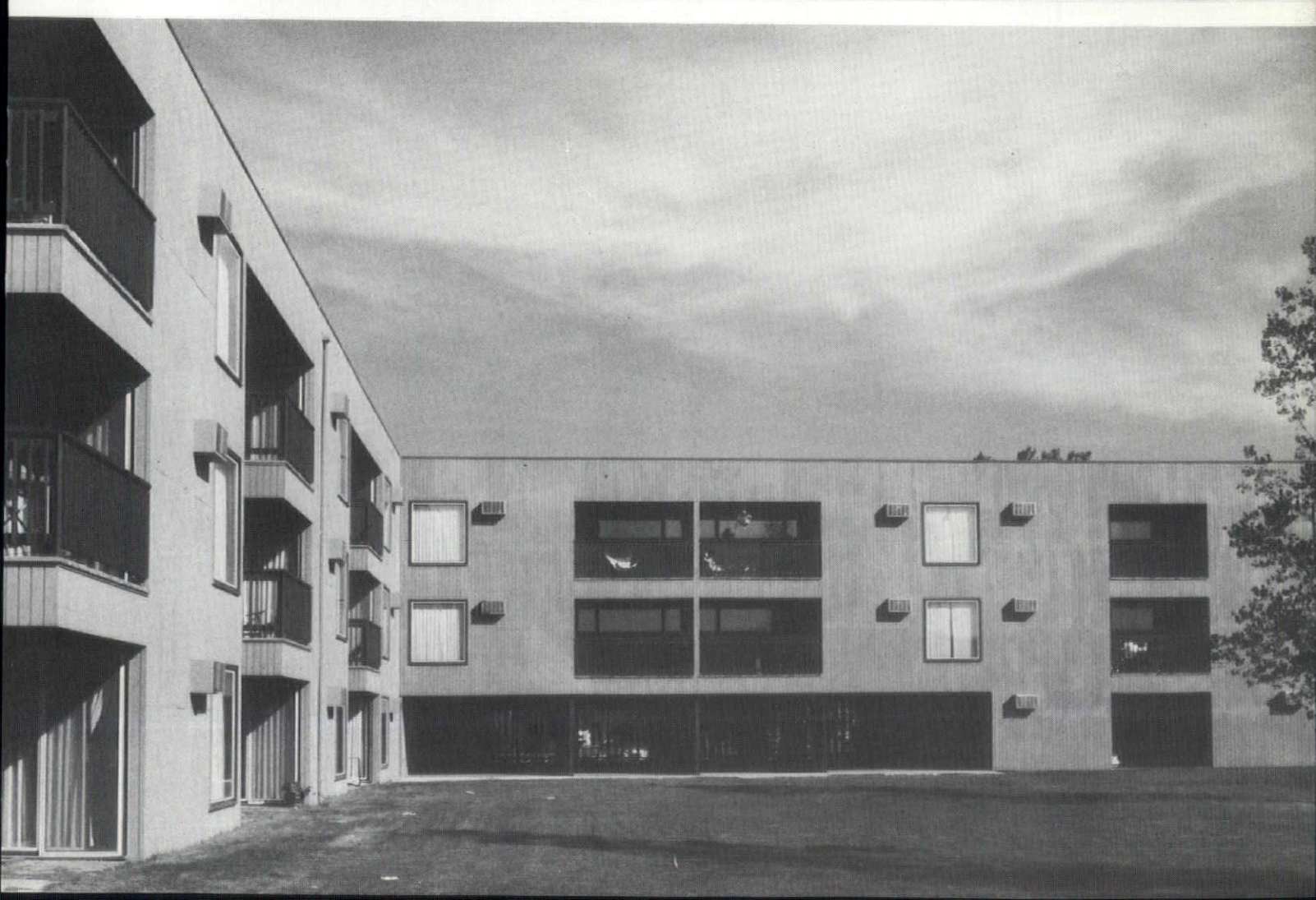
PROBLEM

The problem was to design housing within the vocabulary of low rise construction, providing the amenities for "the good life", within a competitive economic framework.

SOLUTION

The solution constituted a proud and important "market place" statement. Site amenities are maximized in several ways. Basement drive-thru parking, accessible on-grade along the east elevation, to a ratio of 1:1, removes 1/2 of the required parking from on-grade allowing for more free site area. The form of the plan was initiated by weak soil conditions on the southeast portion of the site. An extenuation of this configuration creates a large and interesting courtyard, planned and executed as a people place. This form also diminishes the apparent scale of the whole and allows for the creation of a variety of apartment types. A fine space is created for the indoor pool. The materials and colors correlate to the adjacent office building. All construction is frame. 200 units occupy the 8 acre site.

HILLSBOROUGH APARTMENTS
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**BETTY CROCKER
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PROBLEM

The architect was asked to design a family oriented restaurant as a prototype for a nation-wide building program. The first building was to be located in Dallas, Texas.

Required facilities include a Dining Room to seat 275 people, a Retail Bakery, Food Carry-Out Department, Giftshop and Food Production areas.

The program required a system of construction that would permit varying the size of future buildings and provide for future pre-fabrication of the basic structural elements. The client also requested that the architect design a building that would project a progressive image to the public, consistent with the high degree of quality and service already associated with their name.

SOLUTION

The building is sited so as to develop maximum visual exposure to the highway through a landscaped garden setting. The ends of the building, adjacent to other commercial activities, are relatively solid and opaque.

Large wood timber trusses clear span the entire structure and are supported by free standing poured concrete piers. This system of truss bearing on pier creates a strong, easily perceived image as seen by the fast moving motorist. The truss and pier, as basic structural elements, are adaptable for pre-fabrication in the construction of future buildings. Also, the modular bay structural system will permit the owner to vary the size of future buildings without adversely affecting the appearance.

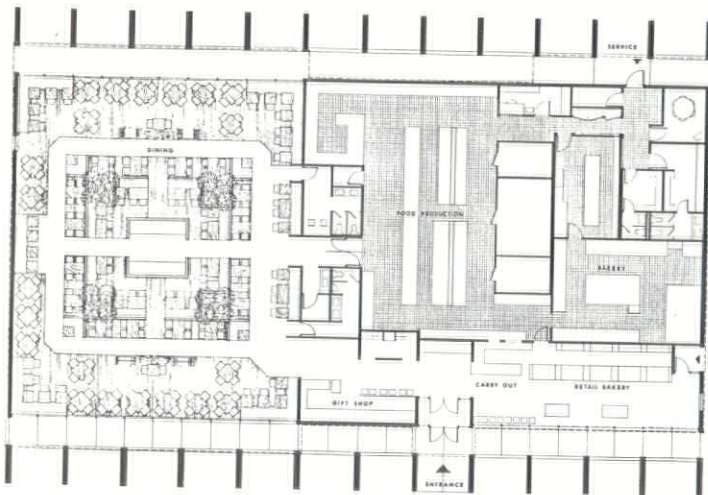
The building enclosure is completed with warm, natural materials which are felt to be most compatible with informal family dining.

Warren wood trusses, 84' in length and 12' o.c., are supported at each end by poured concrete piers, sandblasted finish. Floor construc-

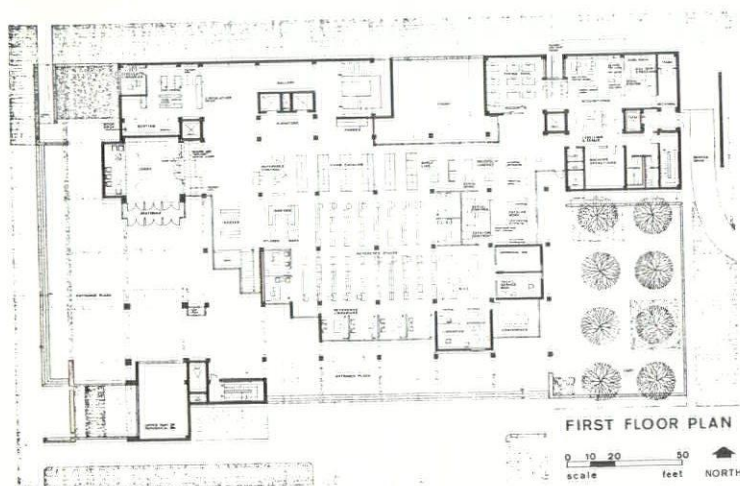


tion is 3" tongue and groove wood deck with built-up roof. The foundation system includes poured concrete caissons and grade beams with a concrete floor slab on grade. Exterior glazing consists of metal "T" frame members with vinyl gaskets and plate glass.

Mechanical ductwork extends between the truss web members in "V" shape enclosures which permits a natural expression of the structural system within the building.



**BUSH MEMORIAL LIBRARY
HAMLINE UNIVERSITY, ST. PAUL, MINNESOTA
HAMMEL
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ABRAHAMSON
ARCHITECTS-ENGINEERS**





PROBLEM

A small private college has need for a library which would replace an aged and outgrown facility and which would also provide a central depository for several departmental libraries spread throughout the campus, in addition to accommodating the visual and audio systems in the educational program.

The new facility is to provide individual and group study areas, seminar space adjacent to collections, art galleries, provision for new technological developments, integration of non-print materials with books and journals, stack arrangements which create subject groupings of materials and lounge facilities on each stack floor.

SOLUTION

The library is located at the center of gravity of the academic community and forms the heart of the educational program.

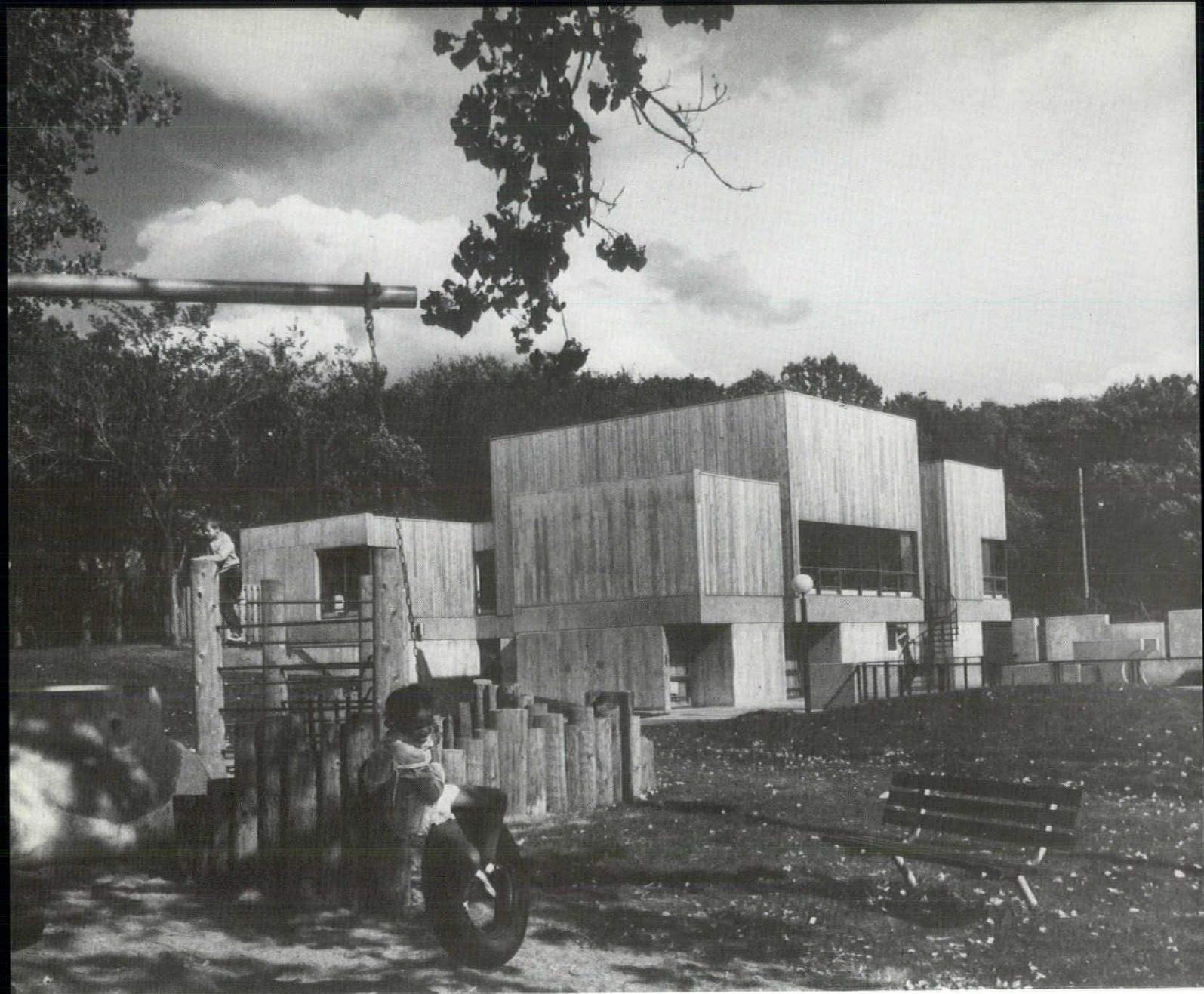
The main level and two upper levels are organized with a large, flexible center space, accommodating stacks, reference materials and individual study, with appendages housing ancillary facilities — seminar and conference rooms, lounges, galleries, acquisitions, accounting and book circulation.

The lower level houses the periodical and curriculum reading materials, and a media center. A central instruction materials audio system distributes audio programs and reproductions of local sound

and TV sources. An underfloor duct system in main spaces of every level provides power and communications flexibility.

Reinforced concrete frame and waffle slab based on a 22'-8" x 22'-8" bay size make up the structure. Exterior finish is exposed concrete and face brick relating to existing structures. Interior is exposed concrete, face brick, carpet, acoustical and wood ceilings.

The heating and cooling systems are served by steam from the existing central power plant. A central air system provides heated/cooled and humidified air to all spaces from a single built-up supply unit.



**LUXTON PARK
MINNEAPOLIS, MINNESOTA
THE HODNE/STAGEBERG PARTNERS, INC.**

PROBLEM

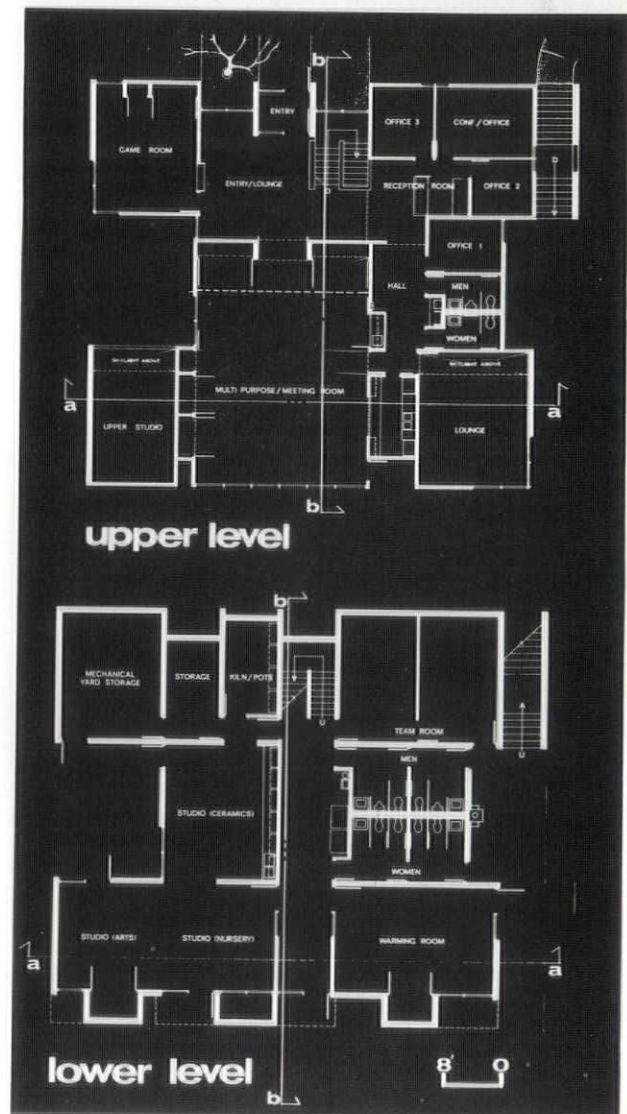
Community facility building for recreational, social services and leisure time activities for a large city "in-town" neighborhood.

Active and passive recreational exterior facilities for all ages with subtle but distinct separation of various activity levels with special emphasis on "water use" in a creative and functional manner.

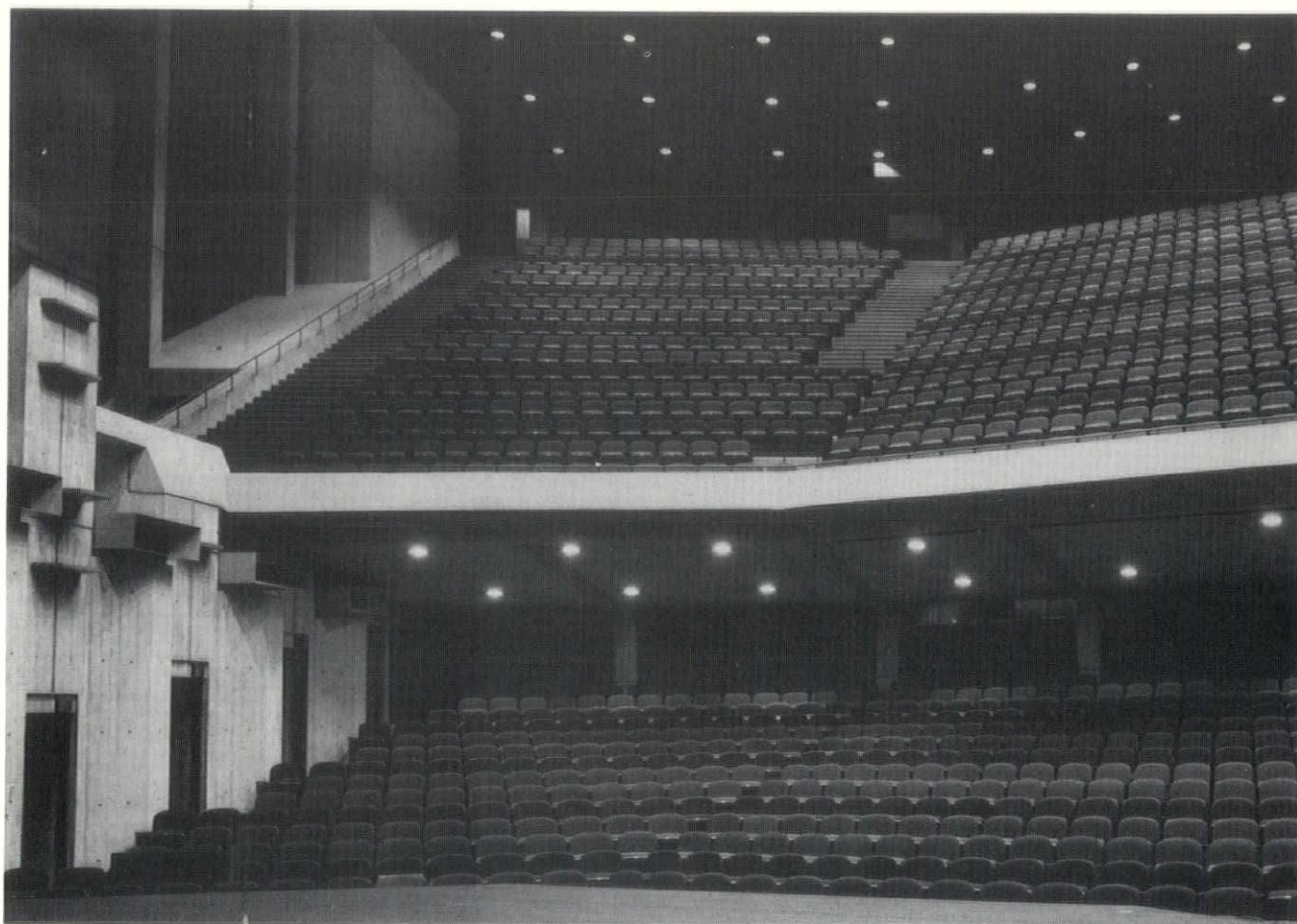
SOLUTION

Integrating the structure with the topography and the adjacent "aqua theater/pool" was solved by land forming and careful articulation of concrete surfaces. The building takes advantage of a full level change in elevation from the community entry side of the site to the play areas. The existing land form and new beams created offer natural amphitheatres for viewing sports and also separate one activity from another. The various roof heights and glass skylight areas represent the desired use volume and light needs.

The upper level of the building is zoned for meeting, lounge, office and teen game room while the lower level houses the "harder" uses of warming (skating) room, ceramic-art area, team rooms, along with mechanical/storage areas opening directly out to "aqua theater/pool" and outdoor spaces. The "aqua theater/pool" area and lower level of building and floors are exposed poured concrete with end walls extended up through the second level as appropriate. The second level is primarily frame construction with exterior walls of cedar vertical boards left natural.





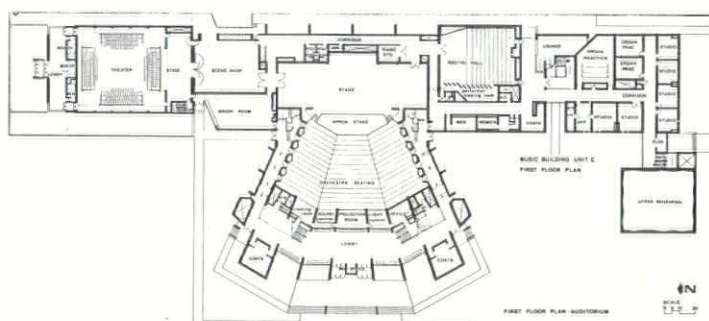


PROBLEM

To design a Fine Arts Center as an addition to an existing urban campus. A combined auditorium, theater, and music building was required as well as an art building housing 6 major student studios, classroom, lecture room, and faculty studios. A main art gallery was also desired.

SOLUTION

An auditorium for both theater and music was designed as the closing focal point of an interior mall. This auditorium has continental seating for 1800. An experimental theater wing attached to the auditorium provides maximum flexibility with 200 seats on movable seating wagons. An isolated music wing with studios and practice rooms also includes a recital hall seating 180. A separate art building place between two existing buildings faces the mall with all studios facing north with sloped glass walls.



**COLLEGE OF ST. CATHERINE'S
FINE ARTS CENTER, ST. PAUL,
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Architect: John Portman, Atlanta

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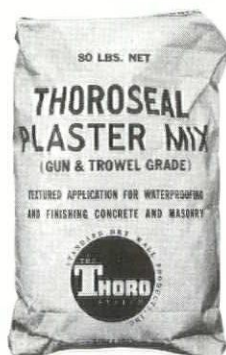
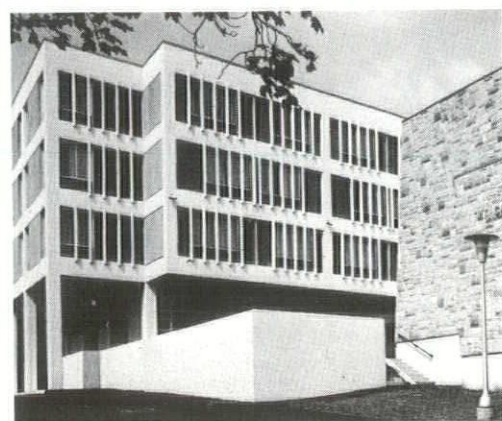


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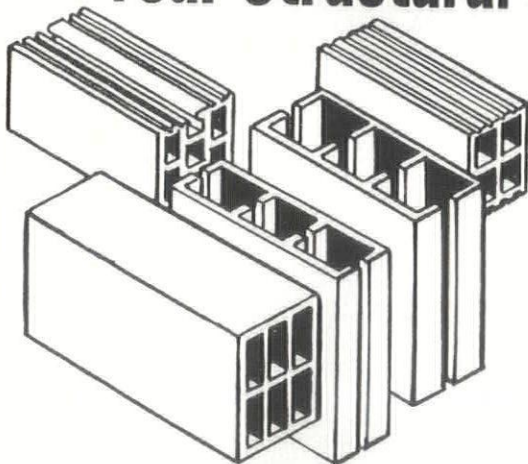
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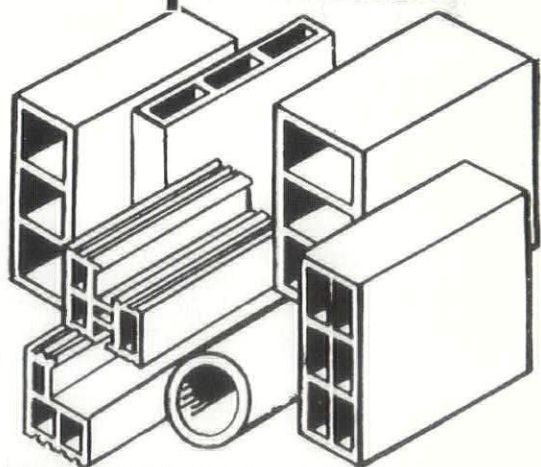
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LONNIE O. ADKINS THE COMMUNITY WAS HIS DRAWING BOARD

By Linda Hoeschler

"His contribution both as an architect of renown and as a leader in our metropolitan area needs no further pronouncements . . . the business community and the Black community as well as those of us who were touched by Lonnie Adkins cannot help but remember the sacrifices he paid because of his concern for all mankind." Mr. William E. English, former Director of Minneapolis Model Cities.

Lonnie O. Adkins was not only a designer of buildings, but an architect in the fullest sense, a designer of human environments. His accomplishments were drafted not only on his architectural drawing board, but also on his more expansive drawing board; the Twin Cities Community.

Mr. Adkins' basic goal in affecting human environments was to break down the barriers confronting blacks economically and socially. To this end he used the media of his architectural profession and membership in public, civil rights, and religious organizations. He founded numerous civil rights programs in the Twin Cities, but what distinguishes Lonnie Adkins from other inventive civil libertarians who ripened during the 1950's and 60's was his extraordinary sensitivity to the human beings who would use the program, who would inhabit his buildings. He insisted that local residents be on the Model Cities boards, he demanded that the residents of redevelopment areas which he designed participate in the re-drawing of their communities.

Mr. Adkins' awareness of the problems of blacks in urban areas and his vision of methods to mitigate these problems coalesced gradually. "He wasn't born in civil rights," remarked his widow, Alpha Adkins, "but his awareness of discrimination grew with several events." One of his major negative experiences occurred when he came to the Twin Cities in 1951 with a master's degree in his field, yet for months could get no job. Later when established (he and Reuben Johnson founded their own firm in 1958) he again faced blatant discrimination when trying to buy a home outside the "ghetto" area of St. Paul. And perhaps most angering as an architect he so often witnessed the exclusion of blacks from the building trades.

Bolstered by the national wave of

black unrest, Mr. Adkins took some actions which were the bases of several programs now important in the Twin Cities. The St. Paul Black Legal Defense Fund began when this architect protested to the school board about the frequent police visits to the schools to question children without parental knowledge. Parents for Integrated Education (PIE) grew from one of his plans submitted to the Board of Education.

In the 1950's, before there was any thought of Model Cities nationally, Lonnie Adkins was part of a group which planned for a complete overhaul of St. Paul's Summit-University area (REIP-Racial Economic Integrated Planners resulted from this first group of which he was also a member). And when Model Cities did become a fact, Adkins insisted on having independent local residents as representatives on the boards. He also demanded that HRA (Housing and Redevelopment Authority) employ some black architects and planners.

But perhaps Lonnie Adkins' most significant germinal motive lay in his desire to make the Summit-University area an economically stable area by getting more blacks to become skilled workers. His main goal was to organize the black tradesmen as contractors so they could handle large scale projects. This effort failed a number of times, because of problems with requirements and the development of a track record. Recently REIP succeeded in setting up a co-venture between a black and a white contractor to build the Site "D" Housing Project in St. Paul; certainly a significant step forward for the black laborer.

To enable blacks to become skilled laborers, he was a board member of Opportunities Industrialization Center, joined the Chamber of Commerce to prod them to employ blacks, and as president of the St. Paul Urban League for the past eight years, he started the League's LEAP program 3 years ago (Labor Educational Advancement Program) to get minorities into the building trades. Under his guidance this LEAP became one of the most successful in the country.

By choosing to work within the system, this black architect's influence was double edged, for he could

affect both members of the power structure as well as those without the system. As his colleagues said he was a mover, a doer, but sensitive to both sides, and refused to be the token black, the "house nigger" for any organization, resigning if he had been chosen for this role. In fact, he withdrew from the St. Paul Urban Coalition at a time when he felt it was compromising.

Lonnie Adkins' effect on those establishment members was extensive. According to Minneapolis Lutheran minister Merle Carlson with whom Mr. Adkins served on the board of the Minnesota Synod of the Lutheran Church of America, although the architect effected some tangible program changes, his more extensive contribution was "his mere presence and his prodding about social problems" which expanded the awareness of black problems of the rather conservative board members. "He would make points which in themselves were not explosive, but which made his influence subtle but extensive."

One example of the architect's effect on those without the system was delineated by Mrs. Grace James, chairman of the Minneapolis Northside Residents Redevelopment Council. HRA had hired Adkins to redesign the 60 acre Franklin Hall area in north Minneapolis and instead of drawing up a comprehensive scheme and then trying to get the approval of the residents, he and members of his firm worked closely with Mrs. James' group beginning March, 1971, encouraging them to help redevelop the area. When some residents wanted only detached family units, he showed them that townhouses could also be used in combination with detached by taking them to examples of each. He asked their opinions about the landscaping for the area and convinced them of the need to design the area so that Franklin-Hall would attract an economic mixture of residents. "He was sensitive in both the needs of the residents and the potential residents," commented Mrs. James.

Both the breadth of his programs and the depth of his interest in the people that used them, make the death of this total architect an acute loss to his profession and the community.

Linda Hoeschler is a freelance art critic for the Minneapolis Star.

NORTHWEST ARCHITECT

A PROFESSIONAL 1924—1971

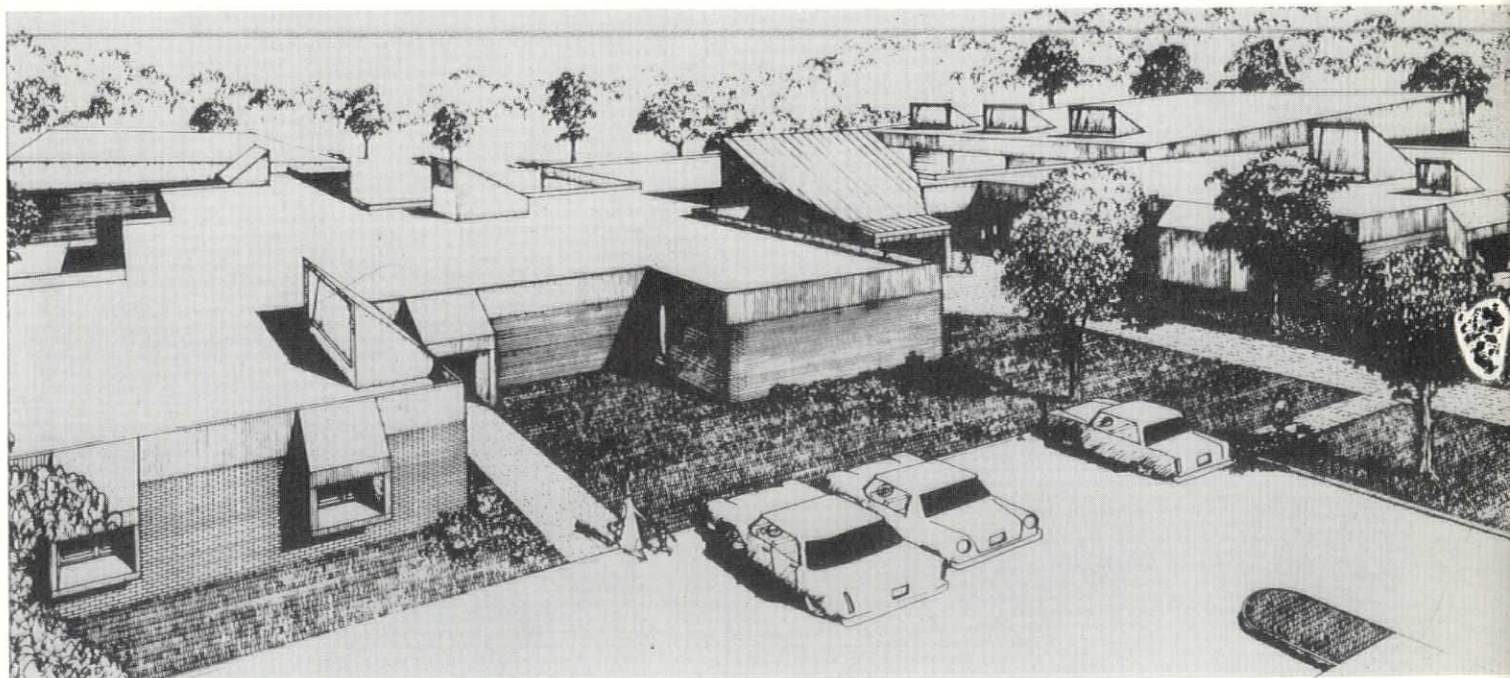
Lonnie O. Adkins, architect and engineer, established his firm as "a professional organization dedicated to maintaining a high standard of service for our clients and our society." He further said, "It is our objective to develop a diversified practice which will stimulate us to approach each project with an enquiring attitude." Although his work amply fulfilled the meaning of these statements, Mr. Adkins was never completely satisfied and continually strived to improve the excellence of his architecture. Through thirteen years of practice as a principal, he became increasingly aware of the challenge to design buildings that were relevant in terms of client requirements and resources, yet would endure as a source of inspiration for all who came into contact with the structures.

In recent years many of the architectural commissions came as a result of repeat clients and referrals. This is meaningful testimony to the relevance of an architectural practice.

Lonnie Adkins' concern for his clients and his community, his perspective as a black professional made it a necessity that he unify the goals of architecture with the needs of society. Mr. Adkins' personal involvement in seeking solutions to social inequities made his professionalism vital.



Mr Adkins talking with Dr. Fleming,
past president, Macalester College.



HALLIE Q. BROWN COMMUNITY CENTER, ST. PAUL, MINNESOTA

EDITOR'S NOTE: The Hallie Q. Brown Community Center is a neighborhood service center, designed by Mr. Adkins' firm, Adkins-Jackels Associates Inc., Architects Engineers. A memorial for the Community Center in Mr. Adkins' name has been erected. All gifts may be directed to the Lonnie O. Adkins Memorial Fund, Western State Bank, St. Paul, Minnesota.

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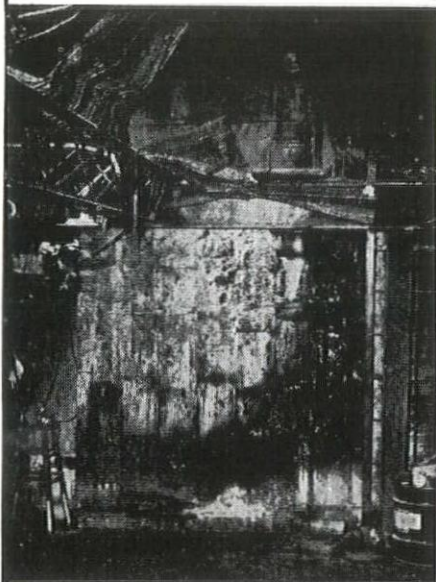
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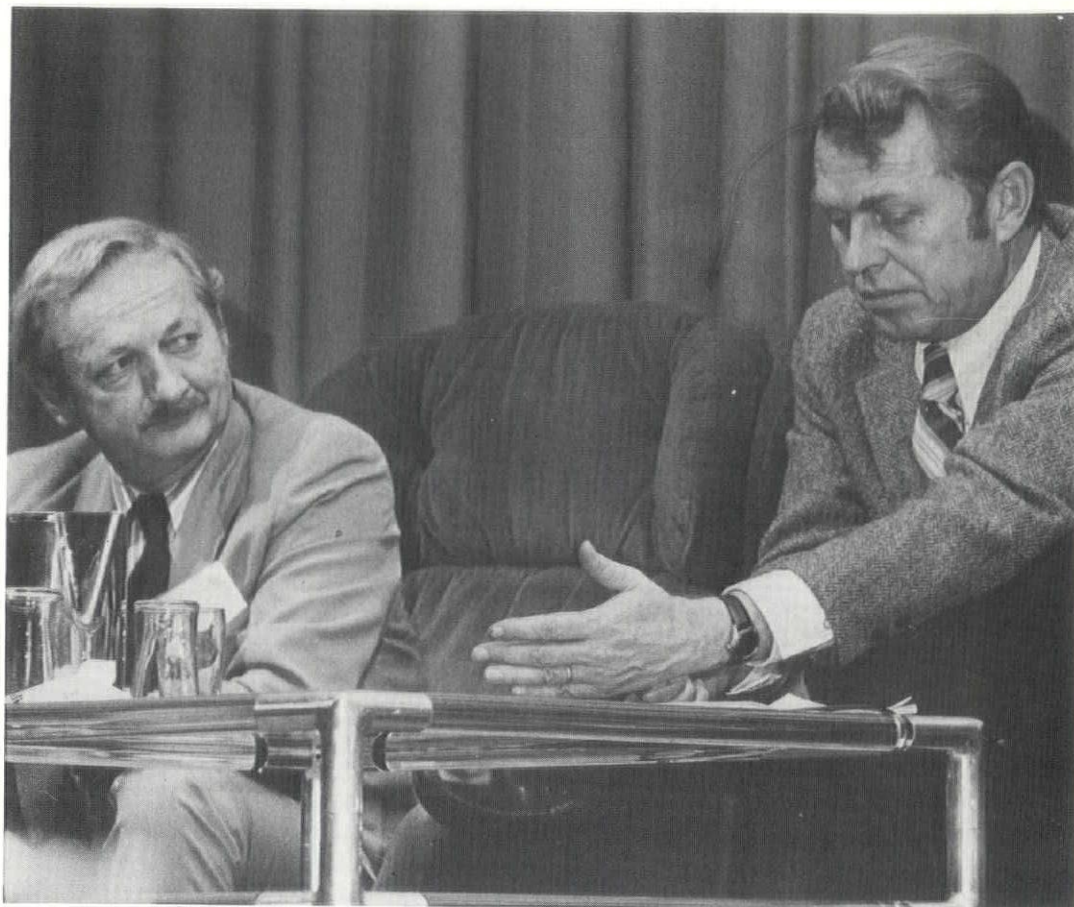
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THE ARCHITECT IN TRANSITION

The 1971 MSA
Convention
Discusses a
Profession in
Change



Architecture today is a profession in transition. "These times they are a-changin'," has a particular ring of truth as the practicing architect compares the well defined manner he has served the world in the past, and the accelerated world that is now clamoring for more buildings, lower cost, greater ecological concern, less rigidity and more efficiency . . . less of this and more of that. . . . And the period of transition is an uneasy one, yet a challenging one.

As is frequently true of transitions, this one is marked by a series of paradoxes: frustration and satisfaction, trauma and vigor, a bit of nostalgia for the "good old days" and eagerness for opportunities ahead.

Architects may wish for a little less perplexity and a little more certainty, but in that they share with all segments of the

construction industry and no doubt society as a whole. The most imposing and demanding reality is the reality of change — change which presents the challenge of meeting the demands of time, money and function without sacrificing integrity, environmental resources or social responsibility.

To find one's way through this thicket, indeed, to offer some road signs to an entire profession, is not simple. Yet this was the aim of the Minnesota Society of Architects' 37th annual convention held in Bloomington November 17-19.

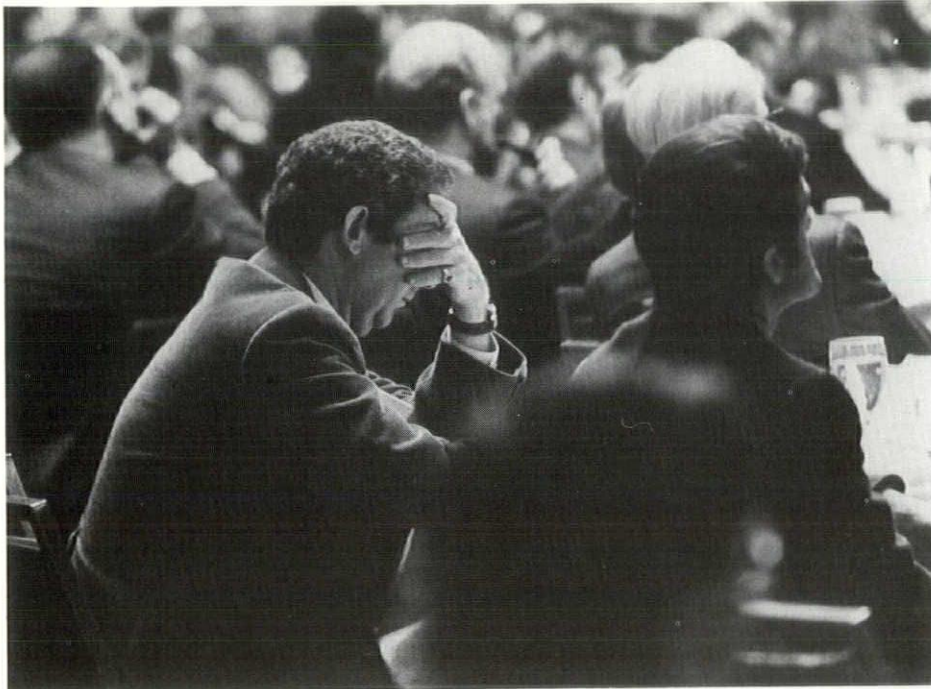
The timeliness of the subject matter and the diversity of program participants drew crowds beyond expectation all three days, and attracted wide-ranging attention.

Structured around the theme of "Reality," convention activi-

ties explored this period of transition, bracketed on the one hand by the character and habits of traditional practice, and on the other by the assertion that the profession isn't changing . . . it has already changed. Architects along with representatives of the construction and financial worlds considered the varieties of ways the entire construction industry can meet the demands of rapid social change with equally rapid building methods from design to delivery.

New Techniques Help Smooth The Way

Keynoter Anthony Vilar, consulting editor of **BUILDING DESIGN AND CONSTRUCTION** magazine, suggested three approaches which were echoed in various forms by other program participants. They are "fast-track" scheduling methods, con-



struction management techniques that draw upon the variety of expertise available in the building as well as design field, and the use of *industrialized building systems*. Combinations of these approaches can mean significant cost savings and vastly shortened delivery time without sacrificing building design and quality.

Fast Track

"Fast-tracking" is simply a coined term for planning and management designed to move a project through the bureaucratic maze of organization, planning and execution in the fastest possible manner, without being side-tracked. It is a deliberate effort to provide for the element of speed, according to Charles Thomsen of Caudill Rowlett Scott of Houston, among whose staff the term was born. Rapidly changing times no longer allow us the luxury of the traditional sequential system of planning.

Industrialized Building Systems

Alone, however, "fast track" techniques cannot totally meet the challenge. At the construction site, industrialized building systems can shorten time and add convenience. Contrary to opinions held by those unfamiliar with the versatility of such

systems, they do not put any particular limits on design, and are just as "people-oriented" as conventional buildings. The dictates of the budget and the creativity of the designer are still the determining factors.

Industrialized building systems are able to decrease dramatically the complications at the building site. Most of the labor force is moved indoors to a plant, with only half a minimal number of people required to assemble the building. This does not, then, decrease the labor market, but allows it freedom to produce more building components, and to do so with greater ease, helping to solve the wryly-stated problem that "the only thing wrong with construction is that we try to do it outdoors."

The use of these systems began in Europe after World War II as a desperate attempt to meet housing shortages. Enthusiasm over their practical success has spread to the United States, where they are now one of the innovative hallmarks of this transitional period.

Construction Management

Construction management is another of the hallmarks of this transitional period. Essentially it is the application of skilled coordination and organization by one

entity, beginning with initial planning and moving through the design and construction phases to the finished product. That management entity may be provided through the architect or the contractor, or from a source other than either of these. In any case, a centralized management unit can eliminate duplications, time lags and fumbles that may easily occur when responsibility is divided and passed along at various stages from one unit to another. Hence, although construction management itself is a separately-paid function, it produces a total dollar and time saving, and is one of the brightest hopes in the search to answer the client's demand for super-efficiency.

The Team Approach

However he uses these techniques, the architect of the future will most likely find himself a part of the building team, in which owner, architect, builder, financier and consultants interact to contribute their individual skills toward achievement of a successful project.

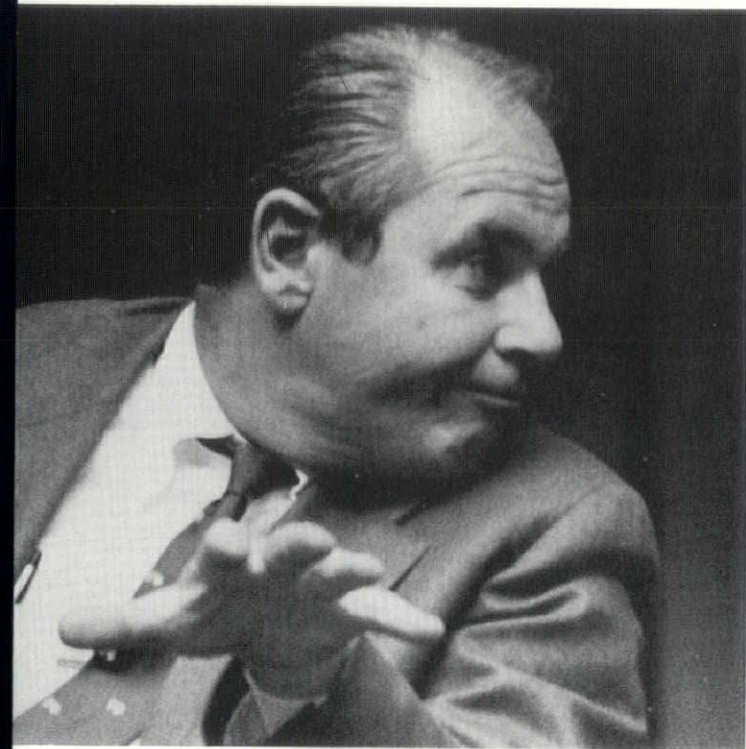
A convention panel representing architecture, development, finance and construction brought from these divergent viewpoints a startling unanimity of emphasis: intensified cooperation and heightened mutual recognition of both skills and limitations is essential to the health of the building industry. Only with this cooperation can the industry provide the sophisticated building systems that will meet society's economic, environmental and esthetic needs.

The Architect As Developer

As the architect examines his role in the light of these shifting and intensified demands, he may find that the most practical means of functioning well as a professional is to become involved in development himself.

Robert Allan Class, Director of Technical Programs, American Institute of Architects, recommended to his architectural colleagues that the creation, initiation and promotion of land development projects offers a unique opportunity to bring

NORTHWEST ARCHITECT



architectural training and talent to bear at the beginning where it matters most. In addition, the architect will often take a piece of the action or an equity position in the project as a part of his total investment program.

In order to do this, it is critical that professionals acquire knowledge of many skills — not necessarily enough knowledge to perform, but certainly to understand the part those skills play in the development process. Russell O. Detter, FAIA, Pittsburgh, suggested that some of these areas are land acquisition, economic feasibility, space and tenant planning, business analysis, and management systems of all kinds.

With such a plethora of options, the architect in transition may well feel a momentary bewilderment as he makes his choices. But many Minnesota architects are grasping these challenges and discovering a multitude of new areas of service and fulfillment. The final program session of this insistently realistic convention was a presentation by several Twin Cities architects who are among those taking progressive steps through the transitional underbrush.

With considerable candor they



described their adventures in the diverse fields of joint ventures, personal investment in development, turnkey projects, construction management and many variations of these.

The consensus was that new ways can be honorable, exciting, educational and useful — that is, they can work successfully for the betterment of society and of the profession.

He stands as a professional with a lofty goal, but it is characteristic of the new reality that he is not standing alone with his goals. He has the exciting opportunity to broaden his skills and to allow his nerve and imagination full play.

The transitional state of the profession is a true reflection of the world it exists in, and, with all its uncertainties, it is a time of singular opportunity. Pragmatism and integrity can both survive and contribute strength to the new world waiting to be built. Minnesota architects expect to be leaders in that adventure.



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design seminar

northeast minnesota **autumn 1971**

. . . the fortunate meeting of 82 people, in the right place, at the right time, with the right purpose, guided by two personalities. David Brower and Paolo Soleri, both dedicated philosophers — both concerned with people and both possessed with a sensitivity to the environment — to people's needs, a seminar that was at once, mentally and emotionally exhausting and spiritually stimulating.



The theme of this year's conference was environment, the problems and challenge we face in preserving it in a habitable, enriching form.

The participants become painfully aware that in man's seemingly endless need to consume energy, our lakes are becoming reservoirs of poisons, resulting

participants:

"In answer to others, who questioned our (Man's) ability to live in this idea of a city, suggesting that density may be bad as evidenced in some of our larger cities, Mr. Soleri has indicated that man can not live alone without becoming less

the encounter

from the burning of our fossil fuels; our atomic reactors are producing vast amounts of radio active waste that must be isolated from the rest of the environment and society for thousands of years; the important oxygen producing algae along our coast lines is rapidly being destroyed by oil spillage and garbage disposal.

A sense of urgency developed as Brower stressed that science is noticeably unable to keep pace in solving the problems it is creating.

Running through Soleri's presentation, however, was a forward looking solution to these problems, rather than the lower, austere standard of living that some people feel is a necessity in order to preserve the environment.

Soleri's megacity is a staggering concept, and the density of population that it advocates is perhaps contrary to the thoughts of many of our planners. The discussion that ensued might best be summed up in the words of one of the

human, that man must have interaction with others to be whole."

"What this means to me is that to live in a magacity, we would have to develop new attitudes and awareness of others — learn to care for others to make it work.

"Someone could live in our present cities and feel that they are totally alone — no contact — and thus act less than human towards each other.

"Maybe this new fuller awareness of others, necessary to live in a Solerine City, is also the answer to Mr. Brower's concern about the results of our actions on the environment — that we not only care for that which affects us — but also what affects anyone, anywhere, and care enough to do something about it."

The participants communicated, learned, were involved, and hopefully, carried away a commitment to some of the ideals expressed.

design seminar

Brower is a conservationist, but he is not a conservative. I have heard him ask someone, "Do you like the world so much that you want to keep it the way it is?" — an odd question to be coming from David Brower, but he was talking about the world of men. The world of nature is something else. Brower is against the George Washington Bridge. He is against the Golden Gate Bridge. He remembers San Francisco when the bridge was not there, and he says the entrance to the bay was a much more beautiful scene without it. He would like to cut back the population of the United States to a hundred million. He has said that from the point of view of land use the country has not looked right since 1830. There are conservationists (a few anyway) who are even more vociferous than Brower, but none with his immense reputation, none with his record of battles fought and won — defeater of dams, defender of wilderness. He must be the most unrelenting fighter for conservation in the world.

To put it mildly, there is something evangelical about Brower. His approach is in some ways analogous to the Reverend Dr. Billy Graham's exhortations to sinners to come forward and be saved now because if

tionship of everything to everything else and how it is not working, is so comprehensive that no one can comprehend it. Hence the need for a religion and for a visionary to lead it.

Brower has ample ideas of his own about what might be done. He says, "Roughly ninety per cent of the earth has felt man's hand already, sometimes brutally, sometimes gently. Now let's say, 'That's the limit. We should go back over the ninety and not touch the remaining ten per cent. We should go back, and do better, with ingenuity. Recycle things. Loop the system.'" When he sees an enormous hole in the ground in the middle of New York City, he says, "That's all right. That's part of the ninety." In non-wilderness areas, he is nowhere happier than in places where the ninety has been imaginatively gone over — for example, Ghiradelli Square in San Francisco, a complex of shops and restaurants in a kind of brick Xanadu that was once a chocolate factory. When someone asks him what one person can do, Brower begins by mentioning Rachel Carson. Then he tells about David Pesonen, a young man in California who stopped a nuclear-power station singlehanded. Then he sprays questions. "Are you willing to pay more for steak if cattle graze on level ground and not on erodable hills? Are you willing to pay more for electricity, if the power plant doesn't pollute air or water?" He taunts the assembled sinners. "You are villains not to share your apples with worms. Bite the worms. They won't hurt nearly as much as the insecticide does. You are villains if you keep buying automobiles. Leave these monsters in the showroom." Invariably, he includes what must be his favorite slogan: "Fight blight, burn a billboard tonight!"

The cause is, in a sense, hopeless. "Conservationists have to win again and again and again," he says. "The enemy only has to win once. We are not out for ourselves. We can't win. We can only get a stay of execution. That is the best we can hope for. If the dam is not built, the damsite is still there. Blocking something is easiest. Getting a wilderness bill, a Redwoods Park Bill, a Cascades Park bill, is toughest of all."

Russell Train, chairman of the President's Council on Environmental Quality, once said, "Thank God for Dave Brower. He makes it so easy for the rest of us to be reasonable. Somebody has to be a little extreme. Dave is a little hairy at times, but you do need somebody riding out there in front."

brower

you go away without making a decision for Christ coronary thrombosis may level you before you reach the exit. Brower's crusade, like Graham's, began many years ago, and Brower's may have been more effective. The clamorous concern now being expressed about conservation issues and environmental problems is an amplification — a delayed echo — of what Brower and others have been saying for decades. Brower is a visionary. He wants — literally — to save the world. He has been an emotionalist in an age of dangerous reason. He thinks that conservation should be "an ethic and conscience in everything we do, whatever our field of endeavor" — in a word, a religion. If religions arise to meet the most severe of human crises, now and then religions may come too late, and that may be the case with this one. In Brower's fight to save air and canyons, to defend wilderness and control the growth of population, he is obviously desperate, an extreme and driven man. His field, being the rela-

Soleri studied with Frank Lloyd Wright in 1947 and 1948 at Taliesin West, and has come to his ideas about "miniaturization" in direct contradiction to Wright's thinking. Soleri is to be considered not as a visionary, but as a realist because he has not let his plans and ideas rest only as fantastic visions. This summer, about seventy miles from Phoenix, he started to build a microarcology called "Arcosanti." The complexity and size of the structures that he sees for the future are the things that we must learn to reckon with. As his models, recently displayed at the Corcoran Gallery in Washington demonstrate, the needs and possibilities of future city dwelling are beyond our imagination, but should not be beyond our understanding of necessary possibilities.

Because he regards the environment — organic, inorganic, physical and social — as an inseparable unity, Soleri's concepts have met with particularly enthusiastic response from these young people who are concerned not just with

soleri

the pollution of the physical landscape but also with the pollution of our social attitudes and behavior. He is the first major architectural theorist and critic since Walter Gropius and Lewis Mumford who finds that the root of the city's environmental failure is attributable not only to bad design but also to our materialistically oriented culture. "The city," he writes, "is a human problem that has to find its answer within ecological awareness." As the world environment becomes more complex, physically and institutionally, with increasing populations and technological sophistication, it is threatened, Soleri believes, with becoming "ecumenopolis," a horizontally spread web of development within which nature will be destroyed and the surface of the globe will be plastered with what he calls a "pseudo-

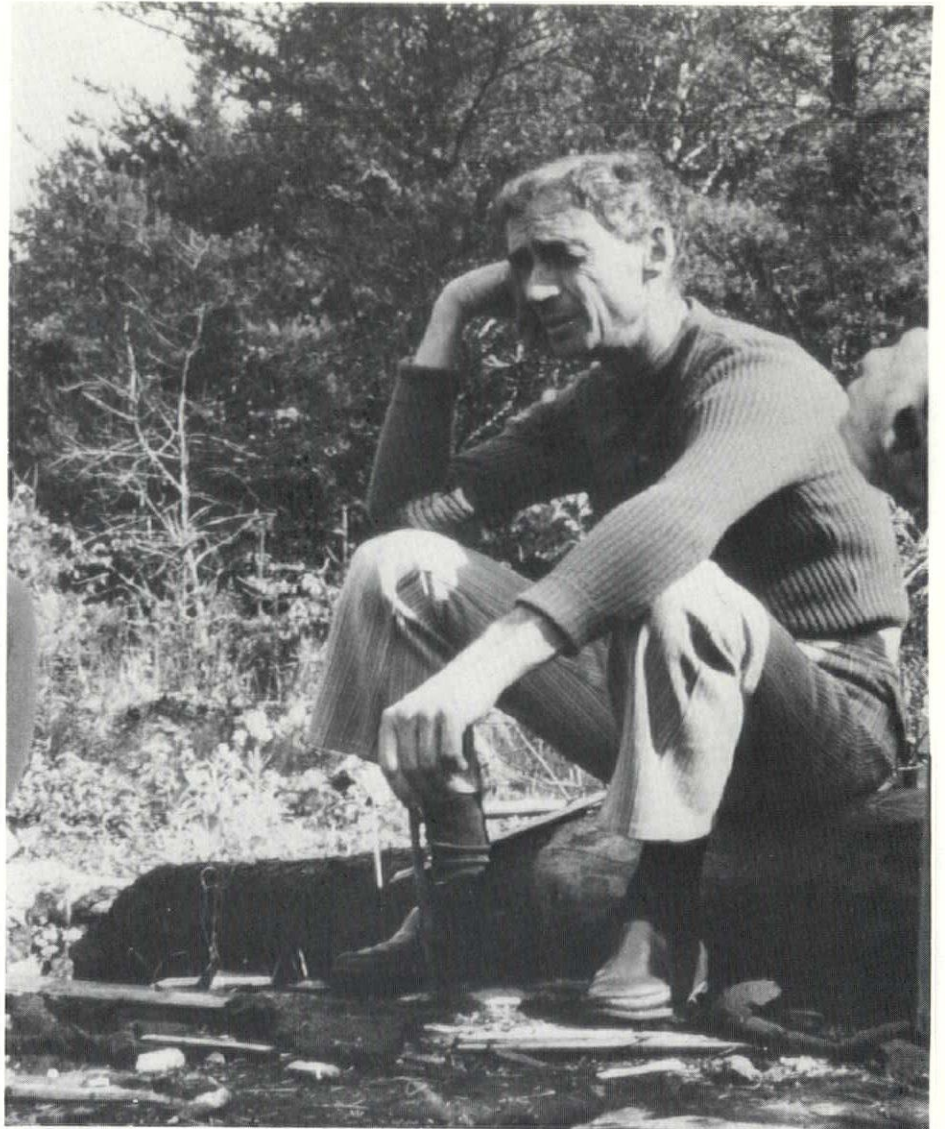
NOVEMBER-DECEMBER, 1971

urban environment." As an alternative, he proposes "miniaturization."

"Man," Soleri writes, "is faced with the following syllogism: 1) The city is the cradle and the expression of civilization, and 2) materialistic society has all but destroyed the city. Thus 1) materialism is foreclosing man's destiny, and 2) the city is a non-materialistic phenomenon. If the city is a nonmaterialistic phenomenon, it follows that a speculative (business) attack on the urban problem is devoid of the fundamental power the solution demands, i.e., the care of a nonspeculative commitment." He continues, "Society is founded on equity . . . the pursuit of equity is primary and essential to man." The Woodstock generation, with its emphasis upon humanity and community, would

know intuitively how to live in Soleri's megastructures, even if its parents, with their commitment to rugged individualism and social segregation, might panic. Possibly the fact that for the first time in history a very large portion of youth have a college experience, enjoying its freedoms and its nonmaterialistic way of life, has had much to do with the widespread preference among their generation for a lifestyle oriented toward human experience rather than things.

It is a profoundly humanistic vision. "Arcology becomes the cleavage of the human in the body of matter and life, probing for the ever-changing conditions of the present in a manner congruous to the aesthetocompassionate nature of man." May we be able to fulfill this vision. — S.S.





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Were You There . . .

Cont.

Pharaoh Khufu's scarab-encrusted addition to our skyline will doubtless be with us a long time. But, as one princeling was heard to remark, "It's a nice place to be buried in, but I wouldn't want to live there on a bet."

From the Tempora Romana

ROME, LXXX A.D. — A colorfully-togaed crowd of sports-lovers and Forum celebrities turned out last night for the opening of the Flavian Amphitheater — or, as the man in the Appian Way will probably call it, the Colosseum.

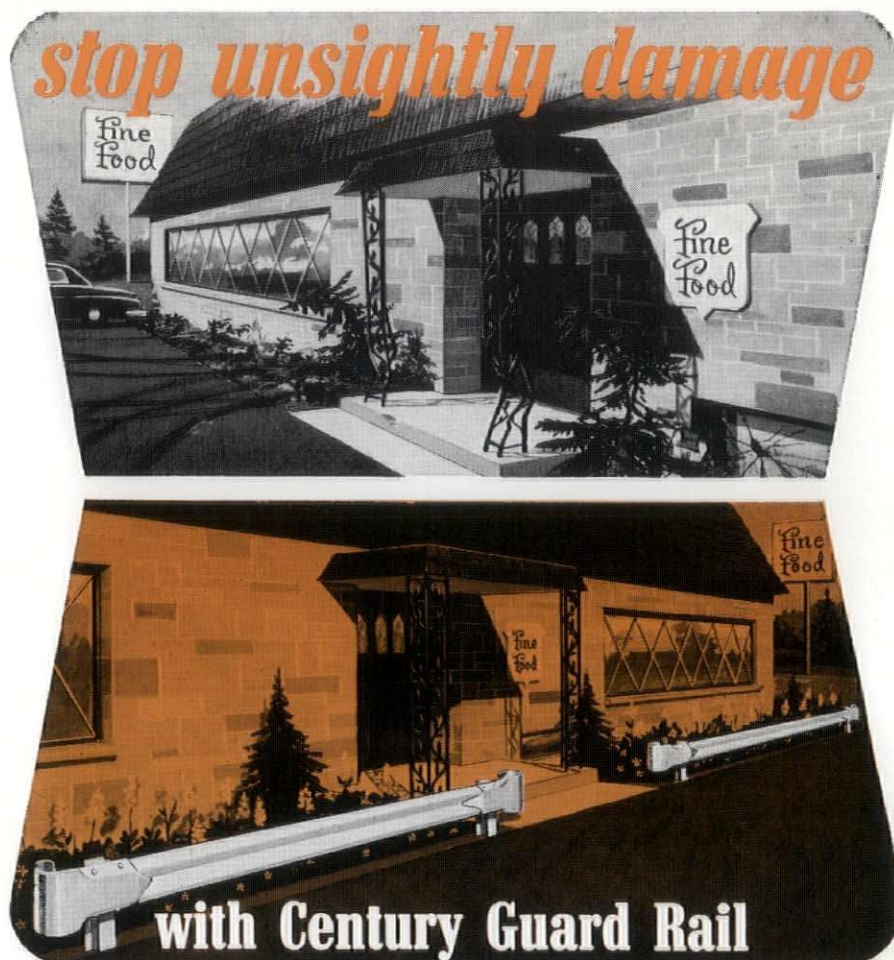
Unfortunately, the new arena, a four-storied oval featuring marble seats, of all things, seems designed more as a status symbol for the season boxholders of Palatine Hill than for the humble 5-denarius fan in the third mezzanine. No doubt it will improve real estate values in the neighborhood but, as usual, it is John Q. Publicus who gets the short end of the cestus.

For one thing, the sight-lines, though adequate for chariot races, are all wrong for gladiatorial events. From the top tier Hercules himself would look like a midget. And what excuse is there for the acoustical dead-spots? During last night's preliminary event between the lions and Christians, many fans complained that the groans of the Christians were scarcely audible.

Let's hope the Titus administration can iron out the bugs before the Ides of April games against Carthage. Roman sports fans deserve a break after their long bread and circuses diet. And we'd hate to see our teams have to move across the Tiber to Ostia.

From II Gazetto Di Firenze

VENICE, 1204 — Everybody who's anybody along the Adriatic, including every Doge in town, was in St. Mark's for matins last Sunday when the highly publicized church reopened after the Constantinople expedition. Regretfully, however, this Florentine visitor must turn in a minority report on the
NOVEMBER-DECEMBER, 1971



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newly captured decorations. For the edifice is now an architectural hybrid — a preposterous, incompatible marriage between Gothic and Byzantine.

The facade, with its fussy, over-embellished portals, is despite the ooohs and ahhs of the provincial congregation, pure kitsch. (Four golden horses, no less! Wouldn't three have sufficed?) As for the interior, though it boasts a few respectable mosaics, the hazy lighting is

far too dim for the reading of prayer books and totally inadequate for the ogling of nuns.

The adjoining piazza is perhaps worth the pains of leaving one's gondola. The Loggia and inevitable bell tower make interesting use of space but, all in all, the sprawling square remains better suited for a bocce tournament than a promenade.

Continued on page 330

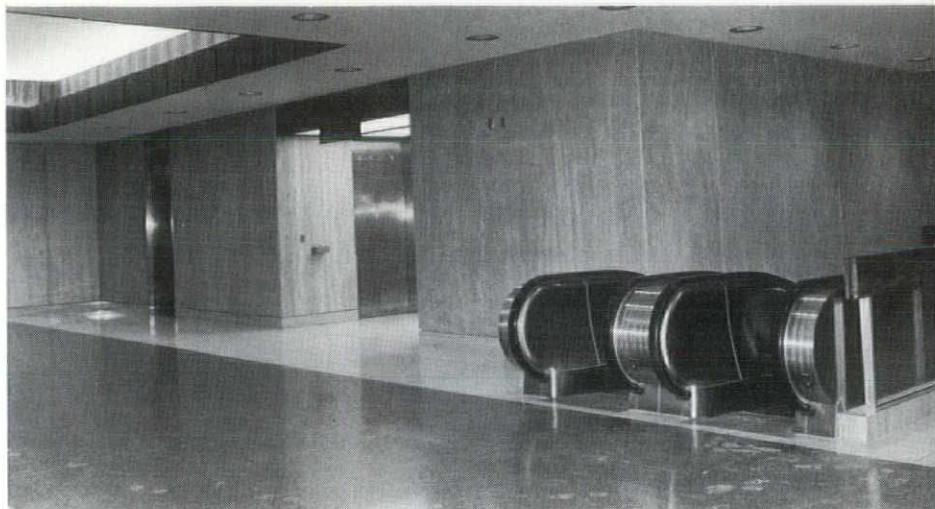
Were You There . . .

Cont.

No doubt the complex will eventually earn its keep as a tourist attraction, the tourist mentality being what it is. Meanwhile we Florentines may rest assured that our aesthetic laurels are safe; Venice continues to deserve its traditional appellation of "Second City."

And by the way, Signor Venetian Street Commissioner — can nothing be done about those pigeons?

Arnold M. Auerbach is the author of "Is That Your Best Offer?", a novel just published by Doubleday.



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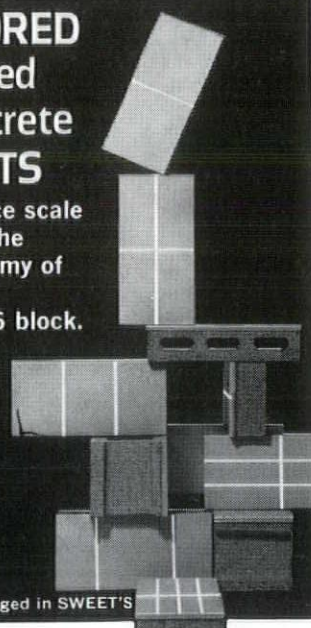
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AREA NOTES

Cont.

Haarstick, Lundgren and Associates has completed plans for a \$1.5 million addition to Burnsville Senior High School which will permit enrollment to increase from 1,428 to 2,000 students.

The \$7 million Valley View Senior High School for Edina is under construction. Architect for the structure which encloses 353,000 square feet are **Armstrong, Schlichting, Torseth and Skold**.

The Rockford Board Branch Library in Minneapolis is under construction, the building features laminated wood and burnished blocks. Architects are **Parker, Klein Associates**.

Hirsh, Stevens and Samuelson of Hudson, Wisconsin have completed preliminaries for a Fine Arts Building for Northwestern College in Arden Hills and are working on plans for student housing at the same site.

A three story research facility for Economics Laboratory is under construction on the firms Mendota site. Architects are **Wold Associates** of St. Paul.

Setter, Leach and Lindstrom, completed plans for an estimated \$2.3 million addition to South St. Paul High School. The two story structure will have a concrete frame.

The Fergus Falls YMCA is building an area family facility designed by **Kegal Associates** of Detroit Lakes.

Horty, Elving Associates are designing an addition to the Wesley Hospital of Wadena, Minnesota. Estimated cost is \$2,100,000.

Peter Racchini's design for a Crosby Fire Station is out for bids and **Matson and Wegleitner Architects** have one under construction in Jordan, Minn.

Miller, Melby and Hanson are designing 61 units of public housing for a Jackson, Minnesota site.

Griswold and Rauma have completed plans for a Dental Clinic Building for Brooklyn Center.

A 20 story post tensioned concrete design for Oak Grove Towers in Minneapolis was developed by St. Paul Architect **Grover Dimond Associates**.

Construction will begin this fall on a \$2.5 million animal research facility for Medtronic, Inc. **Ellerbe Architects** will design the project.

WISCONSIN

Herb Fritz, Middleton architect is preparing plans for a multi use park structure to key note development of 60 acre Lakeview Park in Middleton.

THE DAKOTAS

Robert A. Ritterbush F.A.I.A. was honored by the Bismarck-Mandan Masons who cited his work for AIA and numerous civic organizations. In South Dakota, the Fort Pierre Congregational Church has engaged the Architectural firm of **Dana**

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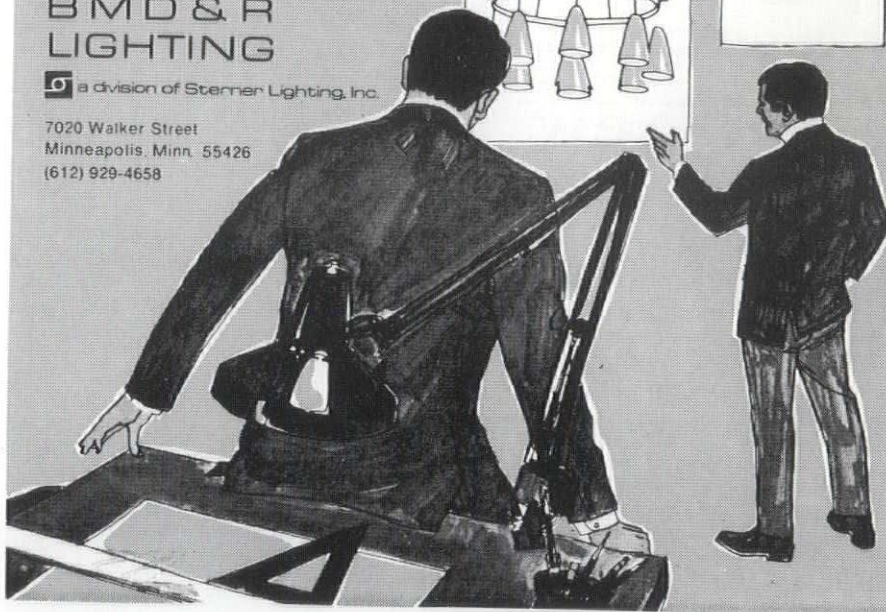
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Larson, Roubal and Associates to develop plans for a new building on their present site.

Contracts were awarded for construction of the North Dakota Automobile Club in Fargo. Architects are **Foss, Engelstad and Foss** of Fargo. The Elgin N.D. Fire Station is under construction to plans developed by Architect **Bernard Hillzer** of Bismarck.

The Grafton State School at Grafton N.D. is getting a new food service building designed by the Fargo firm of **Lightowler, Johnson, Maier, Inc.** The new \$3.7 million Minot Senior High School is under construction in Minot S.D. The 220,000 square foot facility was designed by **Brunner, Hoeffel, Bohrer and Associates** of Minot.

The Western State Bank Building is under construction in Devils Lake, N.D. The project was designed by **Architects-Planners Associated** of Devils Lake.

Architects **Harrie and Kennedy** of Grand Forks, N.D. are designing a high rise office building for the Metropolitan Savings and Loan Association of Fargo.

Anderson and Wade, Minot Architects are supervising construction of an addition to the Minot YMCA. The three story addition will house health club facilities and hand ball courts. **Stahl-Wolf-Peterson**, Minneapolis Architects have completed plans for an addition to St. Thomas Catholic Church in Madison, S.D. Construction has started on the Fine Arts Building for the Vermillion

AREA NOTES
Cont.

campus of the University of South Dakota. Architects are the **Spitznagel Partners** of Sioux Falls.

Architects **Matchler, Twichell and Lynch** of Fargo are supervising construction of the Park East Apt. Complex. The \$2.5 million project is in Fargo.

Wells-Denbrook-Adams, Grand Forks architects have completed plans for the West Green Married Students Housing at the University of N. Dakota.

Preliminary plans were approved for a \$998,000 Law School Addition for the University of N. Dakota. Architects are **Foss, Engelstad and Foss** of Fargo.



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SYMBOL OF ACCESS

SYMBOL OF ACCESS

A new Symbol, born of concern for the disabled and their special problems has been introduced into construction and architectural fields, and its use widely encouraged.

Known as the International Symbol of Access, it is recognizable by sight throughout the world to identify facilities which have eliminated architectural barriers to the handicapped.

Such barriers restrict the living of 18 percent of the population of the United States, according to a report issued by the National Commission on Architectural Barriers. High stairs and narrow doorways bar millions of handicapped persons from jobs, schools, stores and entertainment.

In recognition of this unhappy situation, many national organizations and service clubs have launched campaigns to help persons disabled through age, disease, or accident by eliminating artificial barriers. The success of these efforts is indicated by the presence of the Symbol of Access.

The Symbol is used, for example, to identify doorways wide enough to allow a wheelchair; to show where sloping ramps are used in place of stairways, and to mark rest rooms that have support bars for the disabled.

Display of the Symbol indicates drinking fountains and telephones placed within reach of a person in a wheelchair. It also alerts attention to elevators designed for use by the handicapped, as well as to parking spaces sufficiently wide to allow transfer of wheelchairs to and from vehicles.

The handsome and distinctive design for the International Symbol of Access was contributed by the Scandinavian Design Students Organizations. Recommended to the Assembly of Rehabilitation International by the International Committee on Technical Aids, Housing and Transportation, it was adopted by the Assembly at Dublin in 1969.

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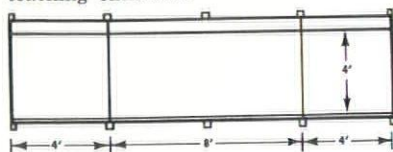


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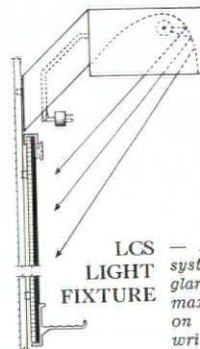
It's called LCS. The graphically textured writing surface that takes a positive image from a felt-tip LCS marker, in any of three basic colors — red, blue or black. The image goes on wet, dries instantaneously, comes off with one rub from a chalkboard eraser. A parabolic dome fluorescent light virtually eliminates glare.

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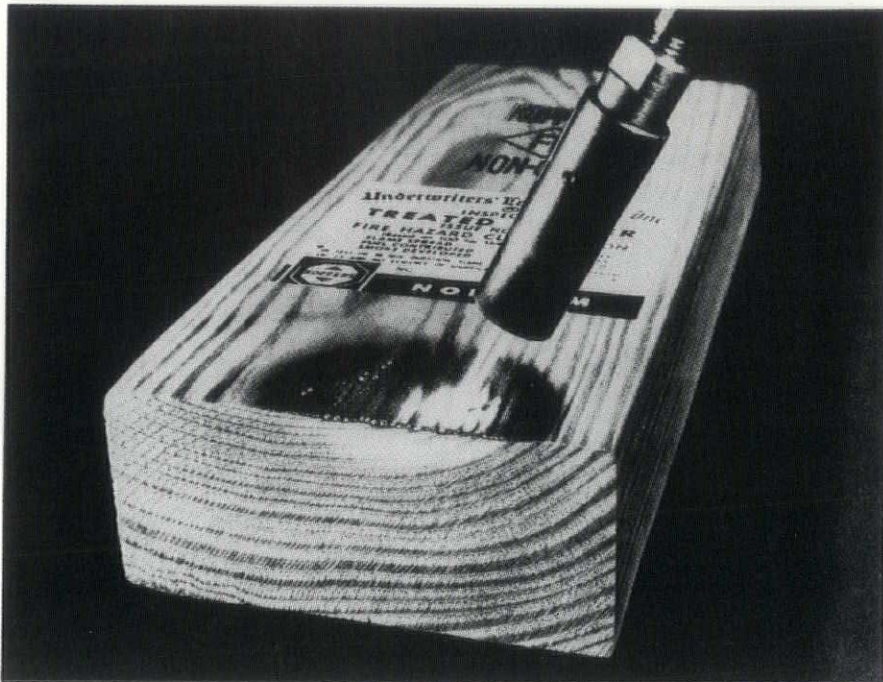
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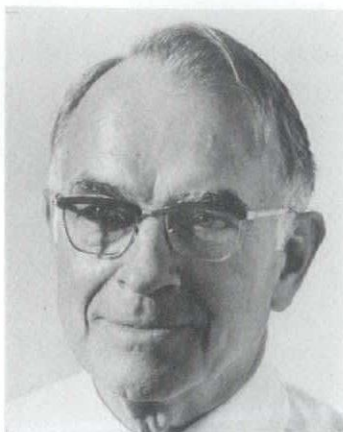
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STOWELL LEACH RETIRES

Stowell Leach, Chairman of the Board and Principal at Setter, Leach & Lindstrom, Inc., Minneapolis Architects and Engineers, has announced that he will retire from active participation in the firm in December on his sixty-fifth birthday.

Though his official retirement is scheduled for December, he will be available after that time for consultation and to complete the work on Richfield Bank and Trust and Winona's Plaza Square, the two projects for



NOVEMBER-DECEMBER, 1971

which he is currently serving as principal-in-charge.

The plans for remaining changes that will be necessary because of Leach's retirement were finalized at the firm's September board meeting. John Lindstrom was elected to fill the position of chairman that Leach vacated, and A. J. Wilwerding has moved into Lindstrom's previous position of president.

When Leach began working for the firm in August of 1944, 27 years ago, the firm was known as Magney, Tusler and Setter.

During his first five years with the firm, Leach became known as the "odd job man", since he served as project architect on numerous remodeling projects as well as several homes and smaller jobs.

In 1952 he became a partner of the firm. In 1959 Setter, Leach & Lindstrom was incorporated as a closed corporation. Since that time, Leach has held a variety of positions on the Board of Directors — President, Vice-President and Treasurer, and Chairman of the Board.

Leach has developed an easy, shirt-sleeve approach to business. Thriving on informal social and business settings, he is quick to put everyone at ease and to get to the "guts" of an issue. His earthy personality is consistent whether he is relating to staff, clients, or personal friends. He has become well known for his extensive log of jokes, anecdotes, and maxims. Though not the originator, he is frequently credited with quotes like, "I avoid cliches like the plague."

Many changes have come during Leach's years of involvement. Architects today, he claims, must know more about the parts and pieces of a building. They must be involved with the construction industries so that they can keep up on new products and methods. More and better zoning and code requirements are beginning to give the architect good direction in design, rather than just restricting him. Leach finds the involvement and desire for participation by younger people in the firm especially pleasing.

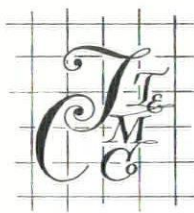
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AMERICAN WOOD COUNCIL HONORS BAN CON

The American Wood Council, a national alliance of wood industry trade associations, has named a Twin Cities developer to receive a "Design for Better Living" award in 1971.

Ban Con, Inc., St. Paul, a division of GL Enterprises of Milwaukee, is the first firm in the nation to receive the American Wood Council's newly-designed award. The firm will be presented with a "playscape", an updated version of the jungle gym that is made out of natural material: wood. The playscape will be placed in a playground at Chelsea Woods, the development in Plymouth for which Ban Con is receiving the award.

Ban Con is one of only 19 developers in the nation to be honored with the design award for 1971. The American Wood Council cited Times Architects, Inc., Minneapolis for imaginative architectural design, excellence in land planning and innovative uses of wood in developing Chelsea Woods.

According to Ben F. Peterson, American Wood Council marketing manager, "The Wood Council is trying to improve America's living environments through the promotion of more creative design, construction of better housing and more efficient use of land. Because of our concern for improved residential living areas, the 'Design for Better Living' award was created in 1968."

WHITEMAN NAMED TO BOARD

Richard Whiteman of Aguar, Jyring, Whiteman and Moser has been appointed to the State Board of Architects, Engineers and Land Surveyors by Governor Wendell Anderson. Mr. Whiteman replaces Grover Diamond whose term expires this year. Other architect members of the board are Roy N. Thorshov and A. Reinhold Melander. Mr. Whiteman was President of the Minnesota Society of Architects in 1971 and past President of the Northeast chapter of AIA.

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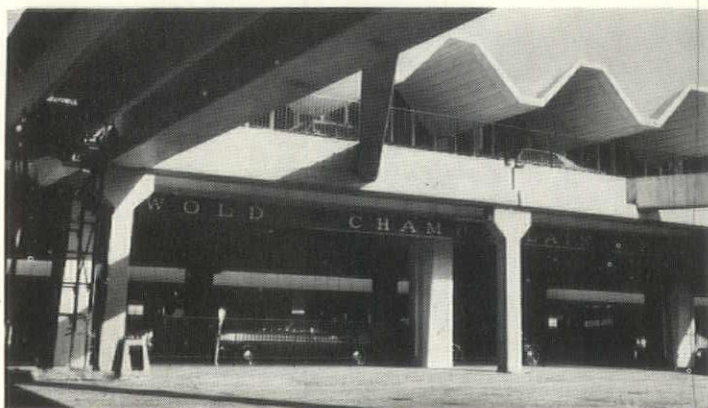
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The backbone of the ramp consists of these double-T, beam and column framing materials.



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