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# Northwest Architect

November/December 1974  
Volume XXXVIII Number 6

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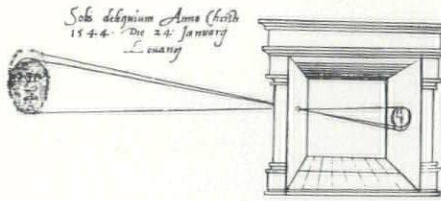
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## In this issue . . .

We present images. We present "Pro-  
jected Images", newly built images and  
historic images. We appreciate "The  
Fabric of a Neighborhood" on Saint Paul's  
West Side and we appreciate the new  
town in town: Cedar Riverside . . .

This issue of the Northwest Architect pre-  
sents the projects honored by the 1974  
Minnesota Society of Architects Awards  
Program. The aims of this program are  
told on pages 258 and 259. In another  
sense, this new work — contemporary  
architecture reflecting its economic and  
social setting — is also heir to the inspira-  
tion and imagery of the 19th Century. As  
a corollary we must look to shows like  
Walker's Projected Images as hinting,  
however, remotely, at the ferments of in-  
spiration which will tomorrow influence  
and affect architectural imagery also.

Bernard Jacob

Cover: Atrium of Butler Square Building,  
Minneapolis (see page 260) Photo by  
Phillip MacMillan James

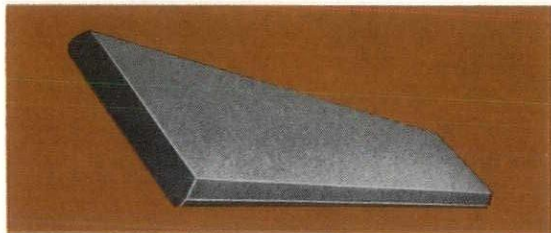


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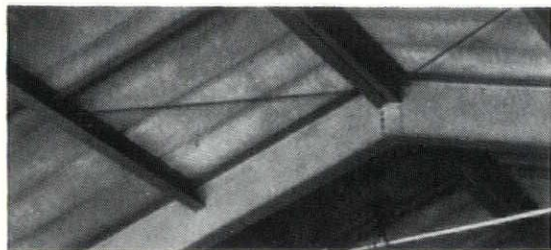
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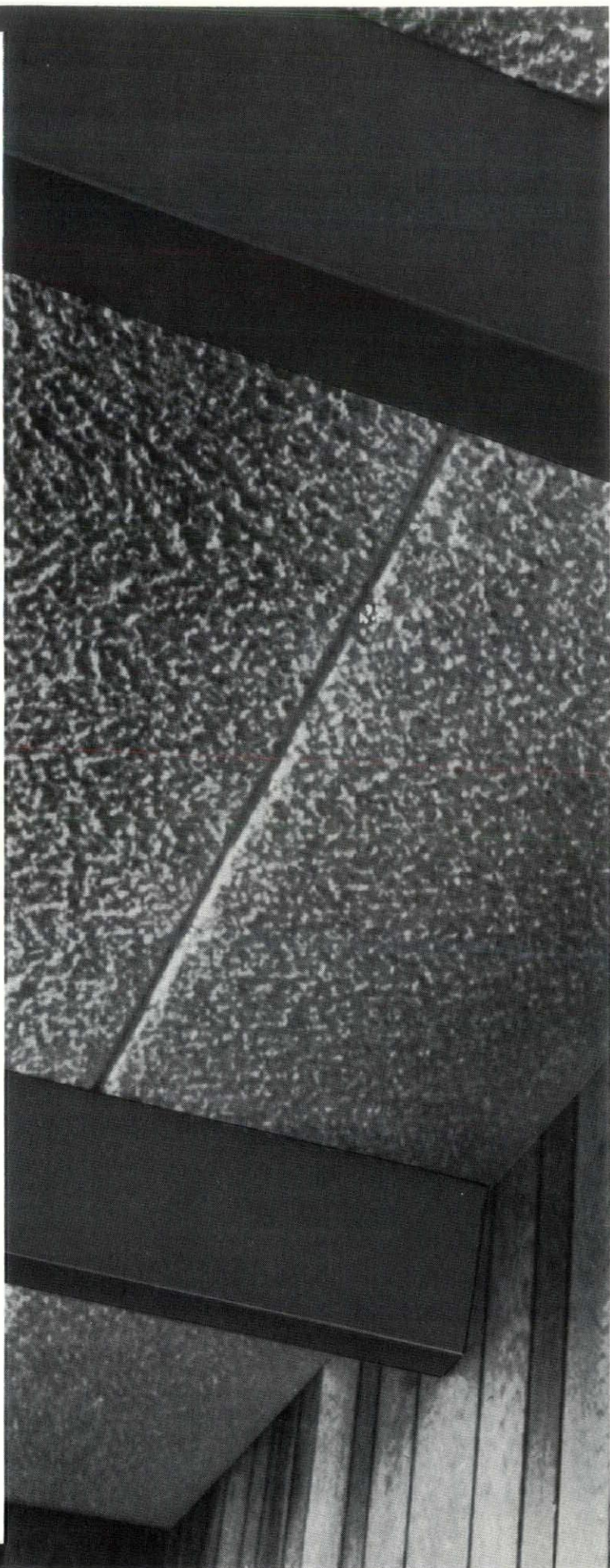


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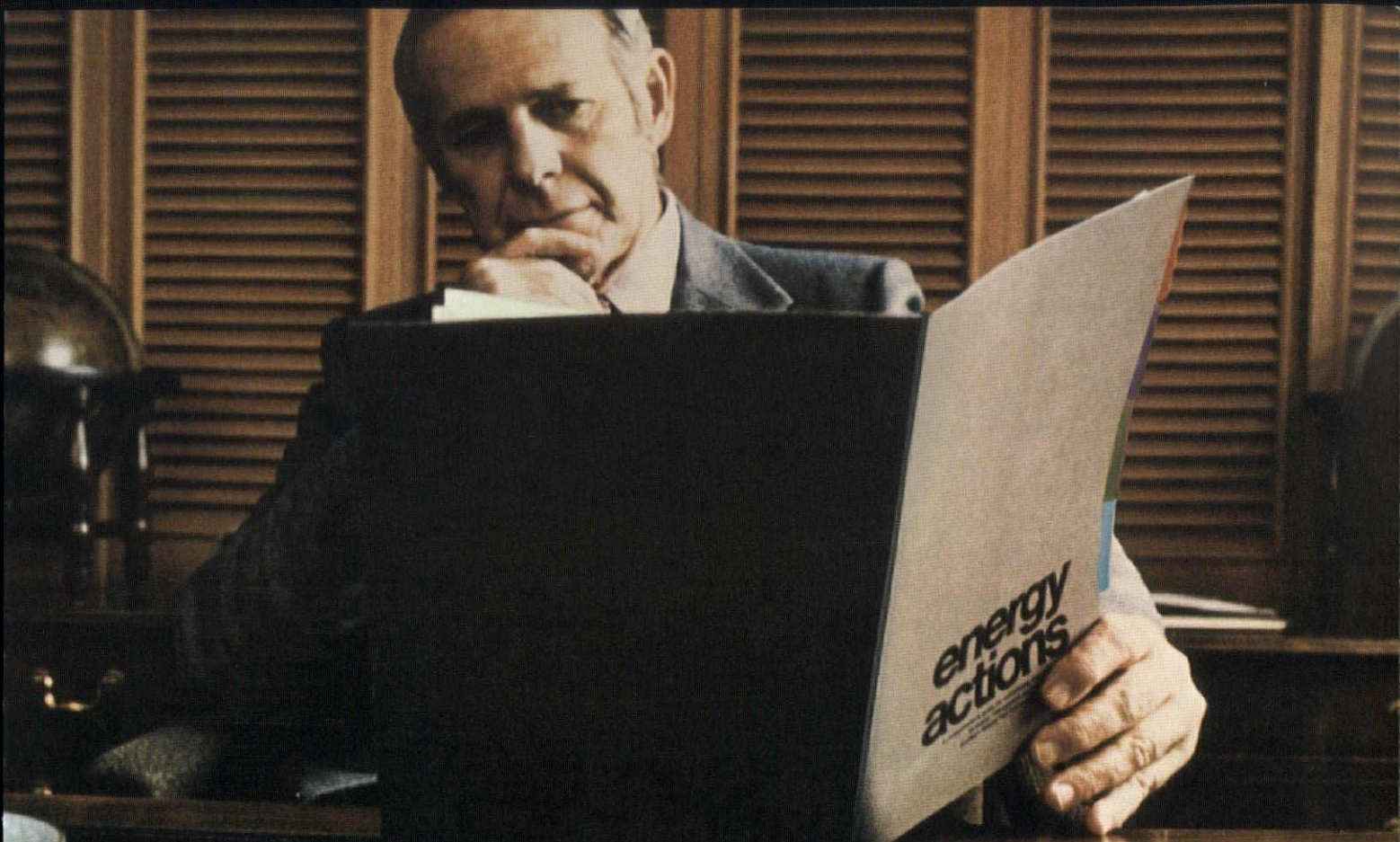
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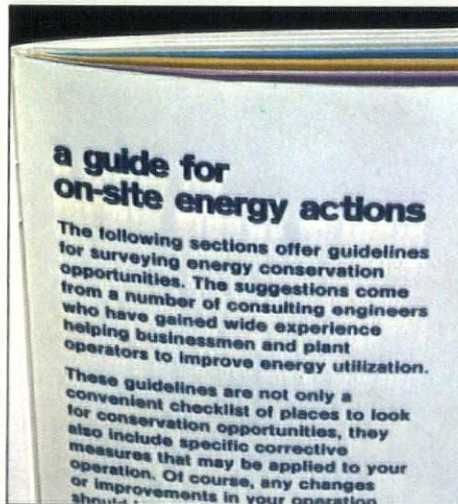
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## Letters . . .

To the Editor:

The Northwest Architect is probably one of the best chapter publications in the country . . .

Fred L. Creager AIA  
Architect,  
Spokane, Washington

To the Editor:

We wish we could have had as felicitous an experience with our architects as Blakeslee T. Ryon did with his when GWDAS moved into its new quarters. (See July/August issue of Northwest Architect.) Our company, Willing Containers, Inc. (W.C., Inc.), recycles used barrels. Having thoroughly burned away all traces of the previous contents, we repaint the barrels and sell them to various chemical and soap companies.

When my mother, Amelia Willing, inherited W.C., Inc., it was truly booming and we enjoyed excellent relations with the Moose Jaw city council and planning commission. We immediately expanded the company, built three new furnaces and stockpiled a vast supply of artfully arranged unprocessed oil drums behind an impressive chain-link fence designed by a team of local architects. However, when my father, Horace Rungage, failed to be re-elected mayor our fortunes subtly shifted.

Now that I am president of W.C., Inc., I am plagued with fines and injunctions and environmentalists but I have nowhere to turn. The architects who are, in fact, responsible for the three furnaces, the barrels and the chain-link fence, refuse to be involved. If our team of architects had been of the enlightened and expanded variety which prevented GWDAS from hitting the fan, as it were, we would undoubtedly be the largest barrel-burners in the nation.

Horace Willing Rungage, Jr.

To the Editor:

Members of the medical profession are also into expanded services (see July/August issue.) My doctor, for example, who treats respiratory diseases, owns half a hospital (the profitable half), a surgical supply company, part of a pharmaceutical house and two thousand acres of prime Virginia tobacco land. This kind of approach must be catching on.

Name withheld by request

My Lord  
Sept 9<sup>th</sup>  
As soon as I received your first order I put in hand a Ball together with a Vane & the floor out of which the Stomach takes all of Copper & the spindle upon which the Ball is fixed & the Vane turns of Iron, with to give it good bits in the timber work I ordered to be 12 feet long, it will I hope, be finished in a week or 10 days, the Copper work may be sent by Waggon, capped up, it may be felt there, if they will do it as cheap, it will save some care in the packing up, the spindle I will send down here to fit it the better if it proves too long for land carriage, may be flat by water while the Copper is in packing. I think the one on under of what I do with the Tower I discovered it with in my if he doubts he shall have further direction, there was a statue of the Kings to be told if it be not disposed of it shall require. You will hardly have a statue for 2000 for the brass will be 100 of the Money, (as I said) if I can find him will be able to do it so well, or I will require the statue of the King was first set up in a garden, & then cast by one Black, a founder in London, but this is the older way, it was a good statue for brass, it will be better if I most humble servant C. W. R.

To the Editor:

Fortune magazine recently did an excellent piece on Toronto. With a little more poetry in their heart — like you — (September/October issue) they could have done an outstanding job . . .

J. Huizga, Toronto

The Northwest Architect welcomes letters of opinion or comments from its readers. All letters must be signed. The names will be withheld from publication if requested.

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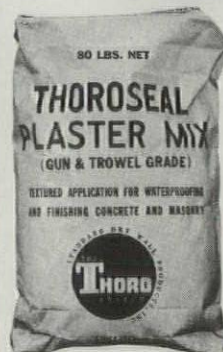
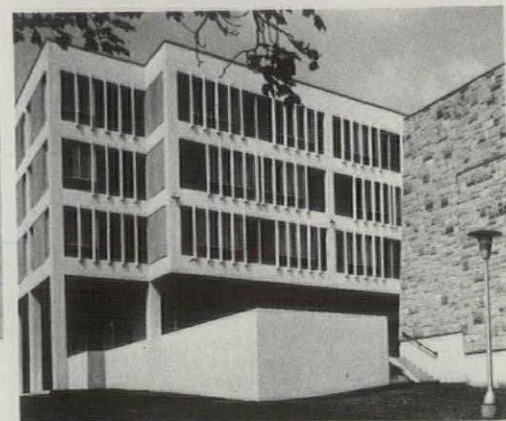
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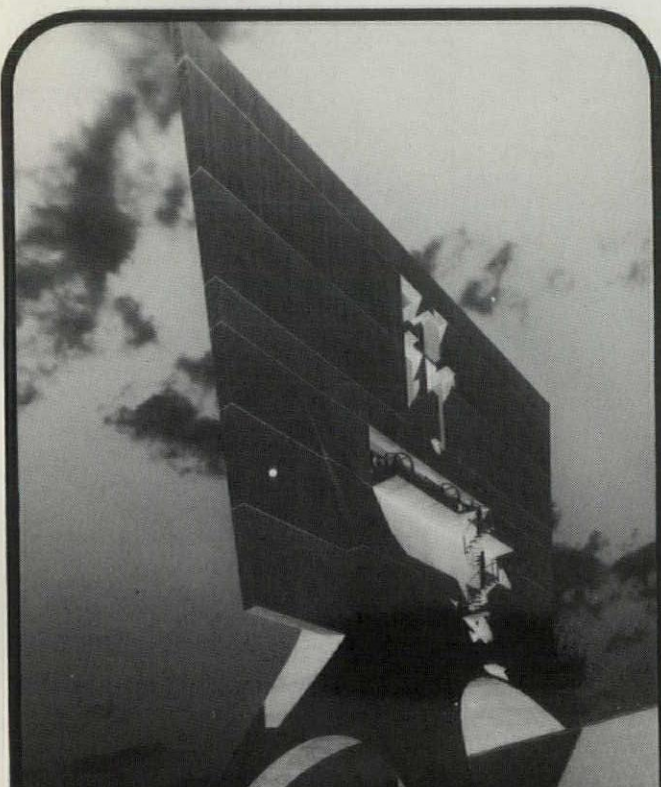
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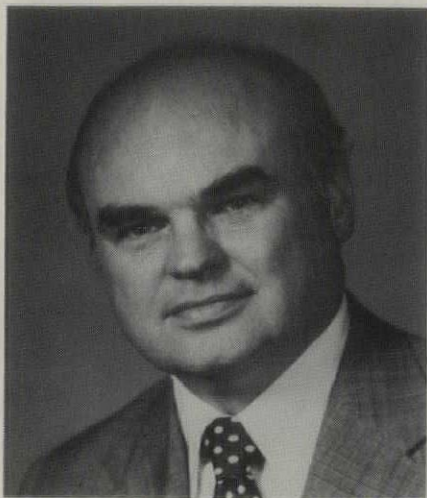
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**Richard Faricy Elected Board Chairman**

"Three major issues in the health care field today are National Health Insurance (NHI), medical economics/costs and improved service to providers and customers," according to Blue Cross and Blue Shield of Minnesota's Board of Trustees Chairman, Architect Richard T. Faricy. A principal of Winsor/Faricy Architects, Saint Paul, he was elected chairman of the board for a one-year term at BCBSM's annual meeting.

The 33-member board of BCBSM is comprised of three elements, 11 representatives from each of the following groups — physicians, hospitals and the public sector. Faricy was elected in 1972 as a representative of the public sector. During his first year he was appointed chairman of the building committee. Concepts and ideas generated by this committee have been transformed into reality — a new structure, a 190,000 square foot addition, is being added to BCBSM, which will double the present facility.

Architect for this expansion project is Architectural Alliance and general contractor is McGough Construction Company, both Twin Cities based firms. Construction is being done by the "fast-track" method. This new addition will house most of the 1,350 employees of BCBSM.

Faricy, who has been active in professional and community affairs for many years, is currently president of the Saint Paul Chapter of the American Institute of Architects and a member of the board of directors of the Minnesota Society of Architects and of the Ramsey County and Saint Paul Historical Society. ■

November-December, 1974

For a public meeting in a private place or a private meeting in a public place the Minnesota Society of Architects Speakers Bureau can provide qualified speakers in subjects of interest, e.g. residential architecture, trends in contem-

porary design, energy conservation, etc.. For information and requests, contact the Minnesota Society of Architects, Suite 100, Northwestern National Bank Building, Saint Paul 55101, telephone (612) 227-0761.

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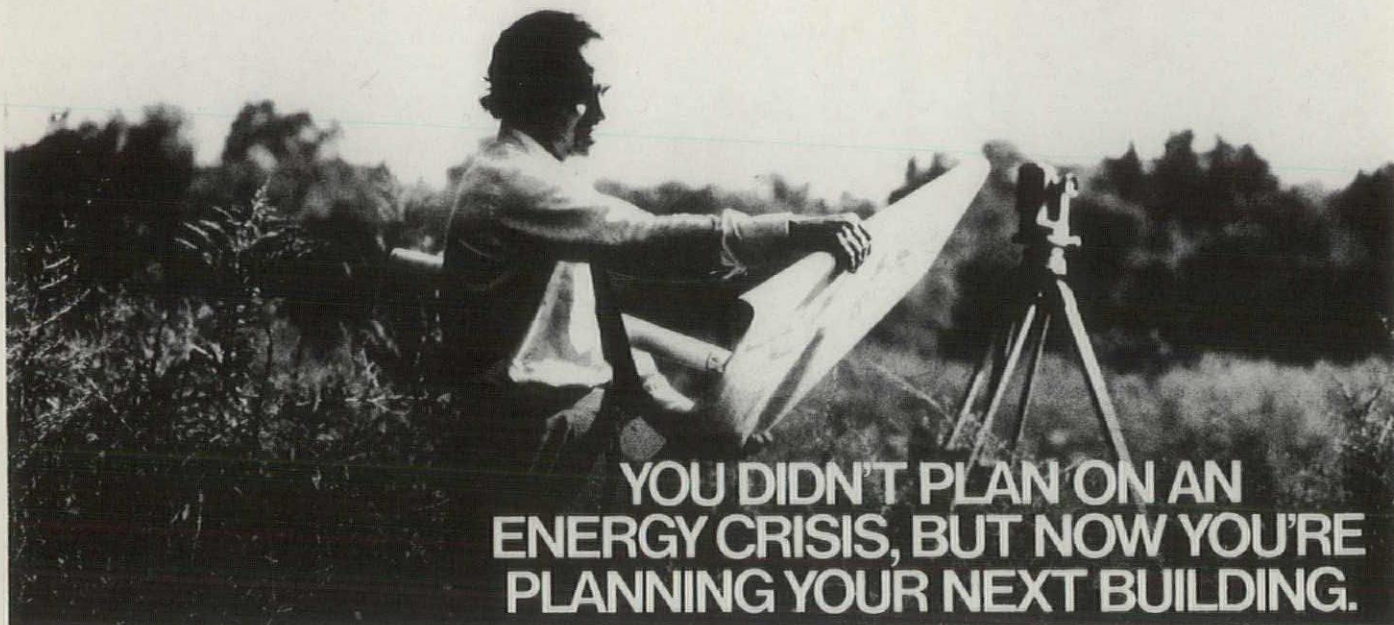
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Compare the energy conserving capability of masonry, for instance, with double-plate glass walls.

At 4:00 P.M. on a hot August day in Washington, D.C., the heat gain through a square foot of west-facing insulated brick and concrete block wall will be 2.2 Btus an hour.

The heat gain through a double-plate glass wall in the same location will be 173 Btus a square foot in an hour. A big difference.

Project this differential over 10,000 square feet of wall. You come up with a heat gain through masonry of 22,000 Btuh, while the heat gain through double-plate glass is 1,730,000 Btuh.

In the case of the masonry wall, cooling equipment with a two-ton capacity can handle the heat gain. But with the double-plate glass wall, about 143 tons of cooling capacity will be needed.

An analysis of a typical 10-story building shows that over its useful life, the air-conditioning cost for a square foot of our masonry wall will be about 23 cents. For the double-plate glass wall, it will be \$7.60.

It takes a lot of money to buy, install and create space for all the extra air-conditioning equipment

required by the double-plate glass wall. A lot of money and a lot of energy to run that equipment.

Compare the heat loss in winter. It has a dramatic effect on energy consumption and building operation costs.

Our masonry wall, for example, has a "U-value" of .12. The double-plate glass wall has a "U-value" of .55. (U-values are used to determine heat loss through one square foot of wall area in Btuh per degree Fahrenheit differential across the wall.)

This means that the masonry wall is about 450% more efficient, on the average, than the glass wall in reducing heat loss.

Over the useful life of the building, the heating cost per square foot of wall area for masonry will be about 30 cents. For double-plate glass, about \$1.38.

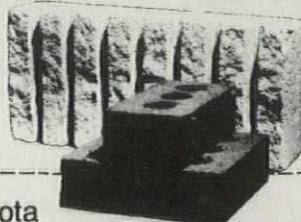
In a time of one energy crisis after another, masonry makes eminently good sense as a good citizen.

The masonry industry believes that the thermal insulating qualities of masonry are an important economic consideration to building designers, owners and investors, and all citizens.

Masonry walls save on air-conditioning and heating costs. And just as important, they are less expensive to build. The masonry wall we've described would have a 38% lower initial cost than the double-plate glass wall.

If you'd like to find out more, write to us and we'll send you a booklet comparing the thermal

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# if the Sky is not the limit...

## BUT SOME FIGURE CONSIDERABLY LOWER IS

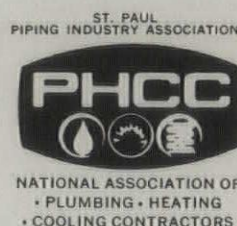
... then letting separate bids for Mechanical, Electrical and General construction can help.

Separate competitive bidding reduces total construction costs by a significant amount. Because bidding is opened to all qualified contractors, the middleman is eliminated.

The contracts are awarded to reputable mechanical contracting firms who assure technical knowledge, experience, and quality workmanship at a bid price.

The results are better efficiency for architects and engineers, proven economy for clients.

Separate contracts, with all their built-in advantages, help solve money problems in a world where the sky is no longer the limit.



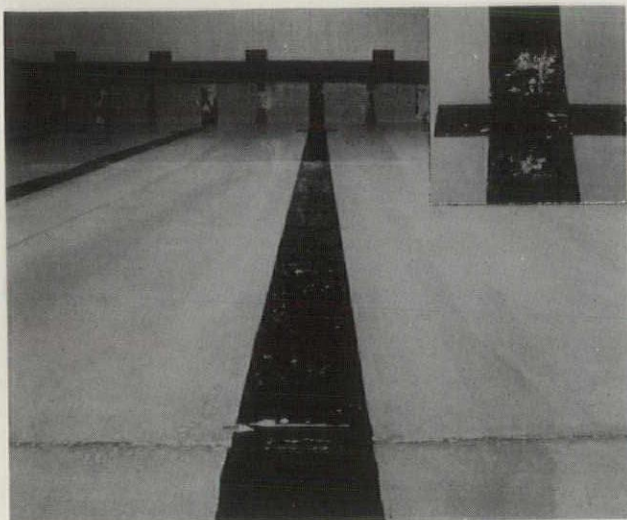
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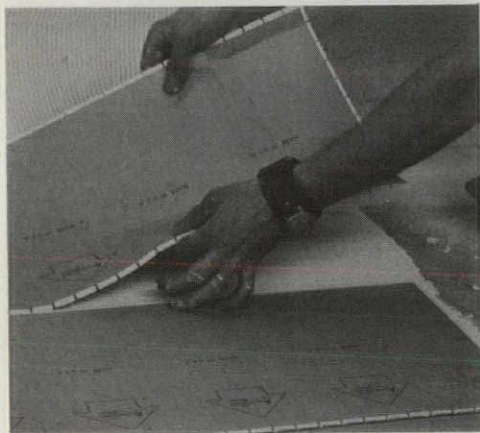
**Before** — pool surface is cracking and peeling (see inset). Pool needs daily cleaning and filtering system maintenance once a week.

## CERAMIC TILE ELIMINATES HIGH COSTS OF SWIMMING POOL MAINTENANCE.

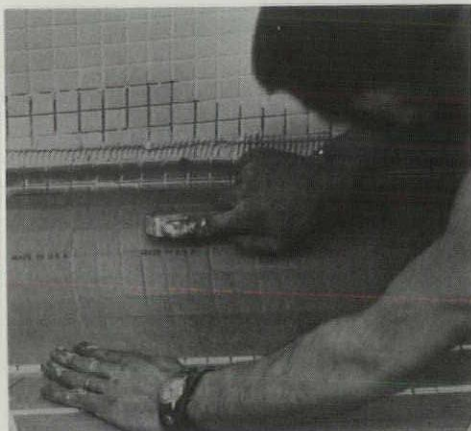
That's what officials at Park Senior High School, Cottage Grove, Minnesota, concluded when they totaled the cost of maintaining their painted pool from 1966 to 1972.

The maintenance and contracted work included sandblasting, painting, cleaning paint chips from the filtering system, daily pool cleaning, etc.

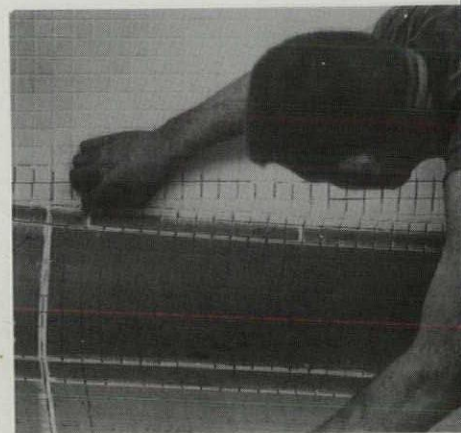
Officials decided to cut costs with Ceramic Tile early this spring. Now with work completed, they have a beautiful pool that will last indefinitely — *with minimum maintenance.*



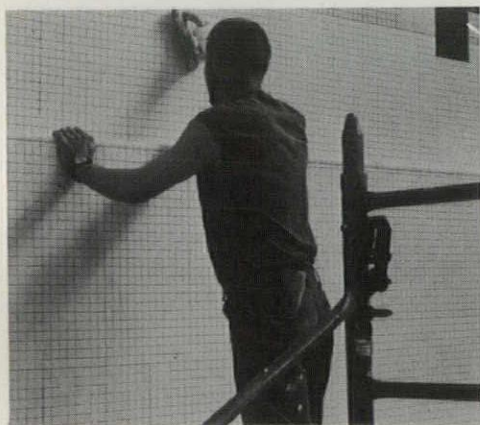
After sandblasting paint and cleaning surface, Ceramic Tiling begins.



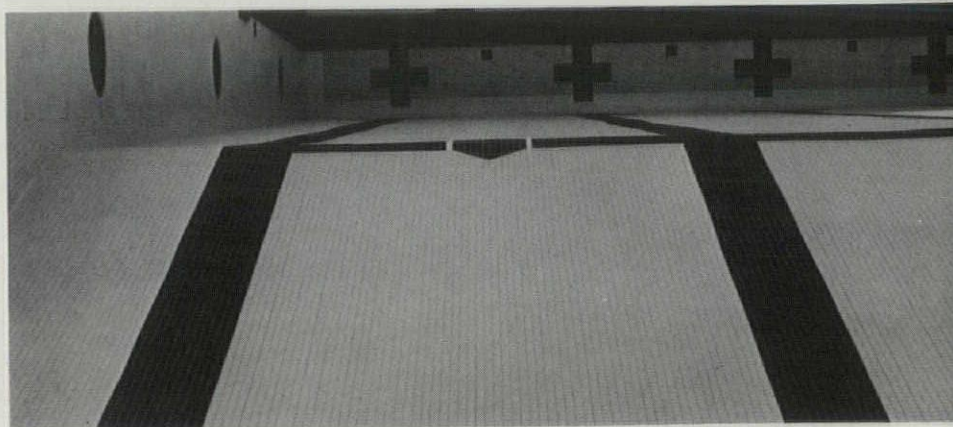
Guildset Craftsman beats Tile into setting bed for permanent installation.



Guildset Craftsman installs individual mitered Tiles for uniform finish.



Grouting completes installation of trouble-free Ceramic Tile.



**After** — pool has durable Ceramic Tile surface that won't chip or peel. Maintenance costs are cut and pool will look new for years.

Matson & Wegleitner Architects, Inc.



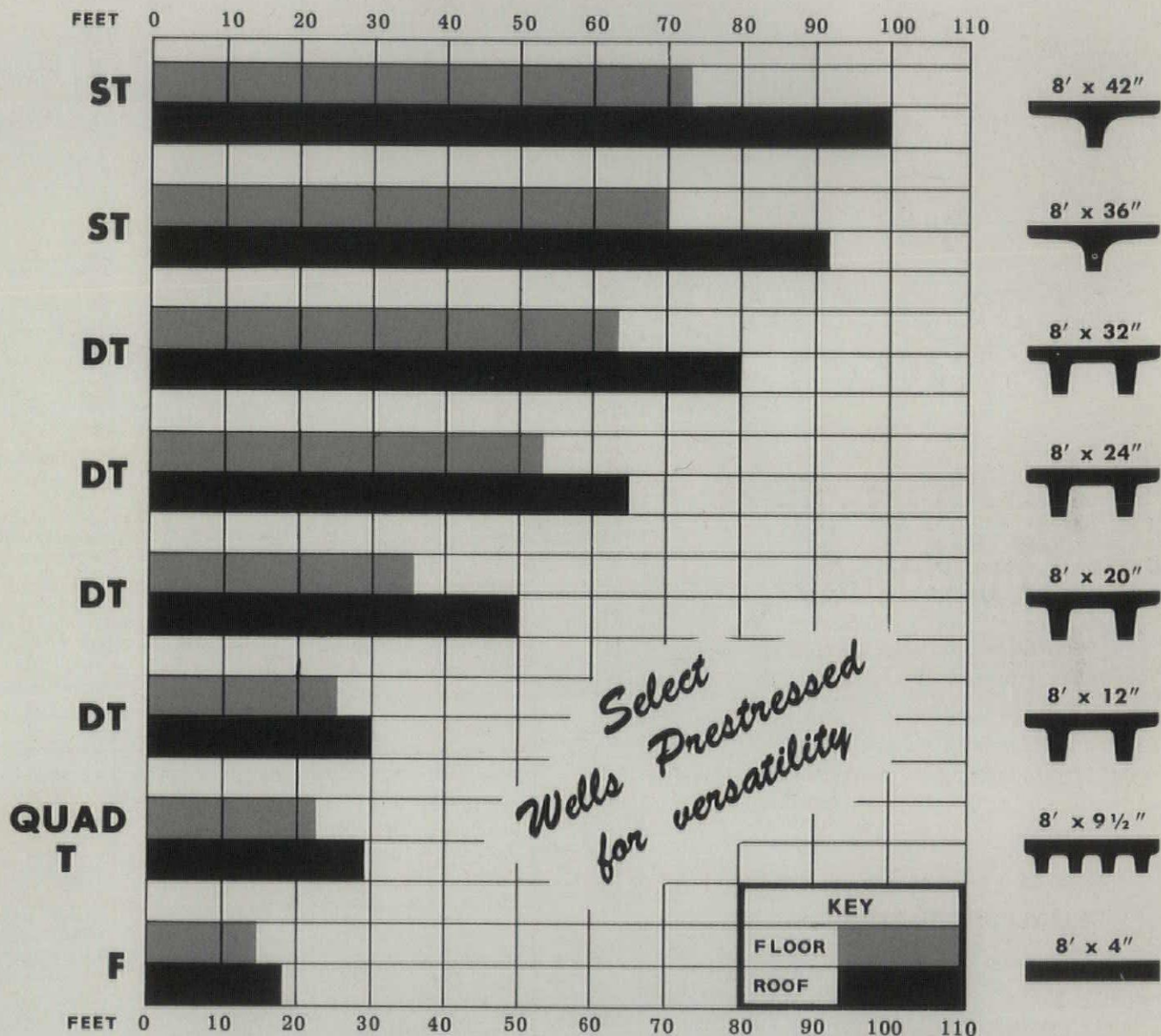
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# Projected Images

Related  
Events

*The exhibition "Projected Images" was shown at the Walker Art Center from September 21 to November 3. It was a very exciting show and Martin Friedman articulates eloquently some of its implications in his writing on this page. To give our readers a broader view, we asked one painter who has not worked with video and one video teacher who is not a painter to report on the show.*

By Martin Friedman

The term "projected images" describes a group of environmental works that depend upon specific light sources for their existence. The perception of these transitory images in darkened spaces is affected by the character and scale of such spaces. Many artists who work with projections have come to this hybrid form through dissatisfaction with traditional painting and sculpture techniques. While film making and video production attract an increasing number of artists, most of these converts observe the technical conventions of the new media; their films are intended for viewing under standard projection conditions and their videotapes are made to be seen on television monitors. By contrast, the artists represented in this exhibition conceive of film and video images essentially in environmental terms — as dominant elements of interior spaces — and they are as much concerned with the changing spatial and psychological relationships between observer and image as with the character of the image itself.

For some artists the projected pieces are variations on stylistic ideas that appeared earlier in their paintings, sculptures or performances and, although technological processes are utilized to realize new objectives, their basic concerns remain artistic. For example, Peter Campus, now established as a serious master of video art, regards himself primarily as an artist who happens to utilize this medium. His attitudes about form are those of a painter and his large video screen projection, a work

*Mr. Friedman is director of the Walker Art Center. This text is excerpted from his essay in the "Projected Images" catalogue, published by the Walker Art Center, Minneapolis.*

that involves the observer as participant, is a changing surface of dramatically illuminated images of figures and shadows, curiously reminiscent of a baroque tableau. While highly regarded as independent film makers, Michael Snow and Paul Sharits use film here to create situations that subvert the basic premise of the observer-image relationship. The observer is not in a fixed position before the screen; rather, he is encouraged to move about and to sense the image as irradiated atmosphere. Sharits explores the purely abstract character of film and Snow, in a large, double-faced screen work, comments on its illusionistic properties. Their basic subject matter is the cinematic process . . .

Relationships to painting persist throughout the exhibition. Like those Renaissance masters whose landscapes recede into infinite distance, the artists who make illusionistic projected images penetrate space. The ideal perception of such imaginary depth occurs when the observer is directly in front and at the center of the work but the sensation of depth quickly dissipates as one moves from this optimal position. Depth perception gives way to a heightened awareness of light, color and motion and the impression of volume is succeeded by a subliminal awareness of the indeterminate space created by the projection and its reflections on walls, floor and ceiling. Thus one reality overlays another. The atmospheric projection becomes part of the new reality of the room.

The affirmation of the two-dimensionality of the picture plane has been a central concern in the evolution of modern painting and forms within the plane act as units of energy in a continuous "field." We are conscious of the flat picture plane, even as it accommodates itself to a curved surface. Paul Sharits has produced his art on the thesis that a frame of film is a flat object, as is its focused projection. Although Sharits's vibrating triptych of pure color strongly relates to recent non-

figurative painting, it is equally expressive of the movement and rapidly shifting imagery peculiar to film.

Those artists who use realistic subject matter — only Sharits works with a non-realistic theme — concentrate on everyday images and situations. Their subjects are dramatically enlarged, omnipresent forms such as light bulbs, safety matches, the landscape and, of course, the spectator as the prime elements. In several works familiar objects assume iconic significance through their illuminated transformations. The real world becomes mysterious and the Surrealist phrase, "the shock of the familiar," takes on immediacy. Indeed, a surreal quality permeates those works in which ubiquitous forms are magnified as objects in a dream. These images are disorienting and blur our notions of reality. The mesmeric quality of the isolated object is especially strong in the pieces by Robert Whitman and Ted Victoria. Both artists dwell on the symbolic qualities of daily objects, which in this case are themselves sources of illumination . . .

Even a simple act, by repetition, can assume formal, ritualistic character and, in Snow's double-sided film event, the moving figures express his interest in spatial tensions rather than narrative . . .

The projected images are metaphysical environments illuminated by light beams and floating picture planes. Although the art and technology movement of the mid-1960s and the elevation of the banal subject through Pop art helped shape the attitudes of many artists in this exhibition, another significant influence is present: the anti-formalism of the late 1960's, a movement as involved with socio-political statement as with aesthetic issues. Conceptual art, for example, was more concerned with sensory experience than durable form and in this spirit the projected image is weightless and, during its manifestation, transforms the space it occupies. ■



# Projected Images

By Jerry Rudquist

The recent "Projected Images" exhibition in the Walker Art Center might also have been called "Images and Ambiances." The Images are projected with various devices but they in turn project themselves by transforming the space around them and involving us with them in various ways.

Each piece is unique in relation to the others and rich with associations and reorientations.

Ted Victoria's "Light Bulb Projections" was an appropriate introduction to the show. As I walked from the normal brilliant white of the other Walker galleries into the muted light of this exhibition I felt an expectant hush, like a tourist entering cathedral-land. There, hovering in space, awesome in scale, like a row of votive lights or a giant Menorah, were Victoria's "Bulbs" — an enormous symbol of light projected on a seductively silken surface but also a source of light itself. Plato's shadows on the wall fused with their greater reality beyond. From a distance they seemed black and white, drained of the reality of color — unreal, but wait, they are moving, slowly, as befits an icon, and suddenly vivid in their reality. I moved closer, much closer. The black and white forms dissolved into a richly colored rainbow of halos all around, yet making the forms themselves as though they were visible proof of Wayne Thibaud's halo of color that surrounds his conventionally painted figures. The surface fusion of the very subtle, tremulous color and the smooth, soft projection plane made an optical/tactile experience of grace and delicate beauty.

I was approached by a guide eager to explain the pieces, their mechanics, the devices behind them but there was the promise of magic here and I thought it would be more interesting to experience that. I gave

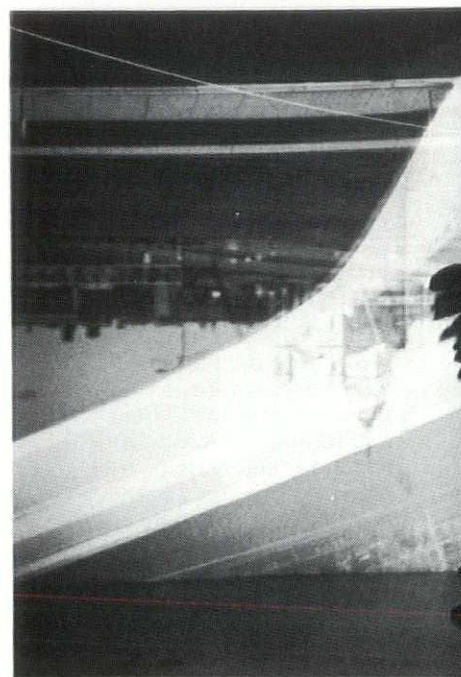
my "no thank you" and moved on.

From the silken quiet of Victoria's piece I entered the high-pitched intensity of sound, color and movement that is Paul Sharit's "Synchronous soundtracks." The scale of space, sound and movement matched eerily the feeling of a rapidly moving subway car, except this was a nowhere vehicle going nowhere through nowhere land. I walked in front of the projectors and moved back and forth laterally between them and the screen. Doing this my shadow moved from one of the three projected color fields in turn to each of the others. The three moving color fields adjoined one another to form a wide continuous field. However, at the transition edge from one color field to the other I disappeared — I was nowhere. Then out of that nowhere as I moved I reappeared in the next field — magic! Like the movement in the piece, I was coming from nowhere and going nowhere. The piece achieves a density of extraordinary quality caused by the contrast of the high quantity color, sound and movement incident played against the stasis of the non-moving frame and the no-image, nowhere nature of the piece. I remembered an essay by an author, since forgotten, that claimed as one of the structural characteristics of America's culture a no-beginning, no-end nature, only on-going process, i.e., chewing gum, serial comic strips, soap operas, city grid patterns. If so, then Sharit's piece is one of the most American of them all.

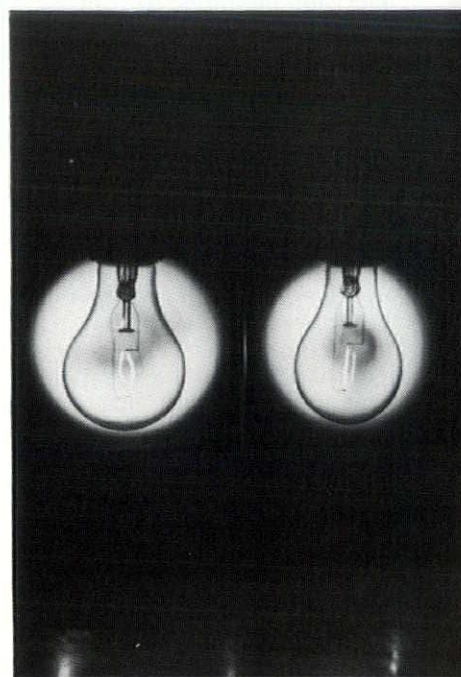
In more purist terms it is a definitive piece on film as a moving, colored, celluloid strip divided into frames with sprocket holes. These physical properties are fused into a dense, vivid experience projected with the fervor of an assault. Paradoxically there is also a classical calm about the piece and the visual space of the three projected fields is fluted like a Greek column.

A common aesthetic attitude running through the presentation of the work in this exhibition is that of transformation rather than the literal-

(Continued on page 276)



*The Lock (Home on the range Part III)*

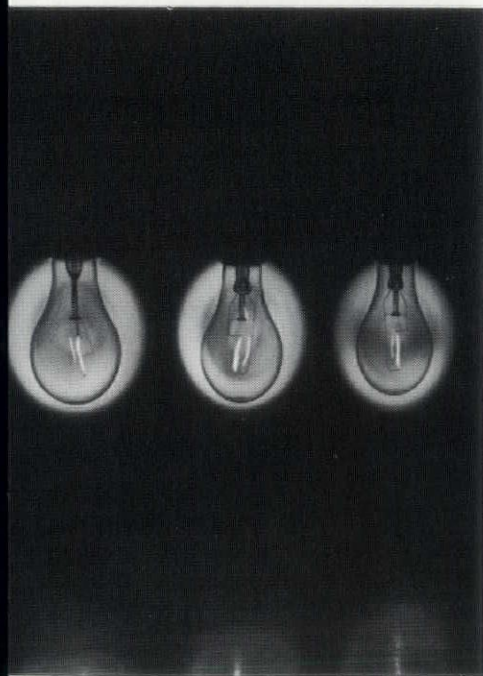
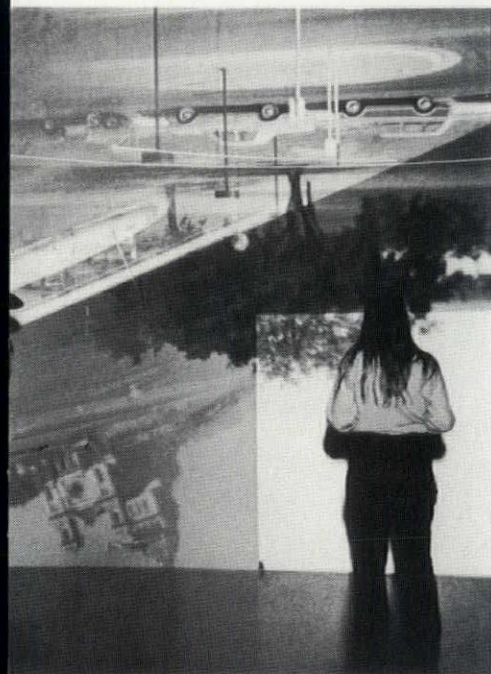


*Jerry Rudquist is a painter who prefers building images out of oil paint. He is Professor of Art and Acting Chairman of the Art Department at Macalester College in Saint Paul.*



# Walker Art Center's "Projected Images"

By Stephen Kulczycki



Victoria, Light Bulb Projections

"Projected Images" was an unmov- ing circus of communications technology, an indulgent and dis- jointed environment that for the most part could do little but dull those human senses that can afford to be sensitive to media events.

At its best it was a toyland of technology and simply as playthings some of the pieces were ex- traordinary. Ted Victoria's "Light Bulb Projections" was like looking at human electronic snowflakes through a reality-sized microscope. The image was cold and hard but it had the subtle dynamics of electron flow. The mere three seconds of Rockne Krebs' "Anonymous" laser signature was beautiful but the eight minutes of waiting for his handwrit- ten name to begin again lessened the attraction.

The only toy that was really worth playing with was Peter Campus's "Shadow Projection." If you were lured by the bait to find yourself as the object of the piece you could then add any combination of people and things to create your own image inside or around whatever or whoever you had to play to with. You could have put your head on someone else's shoulders or any number of other possibilities your imagination or threshold of embar- rassment would support.

Campus's videotapes force the viewer to discover what he is doing for the same duration that it took him to come up with his ideas and execute them. Campus is the only craftsman to be spawned from the pretentious movement that calls itself video art. In many ways he does

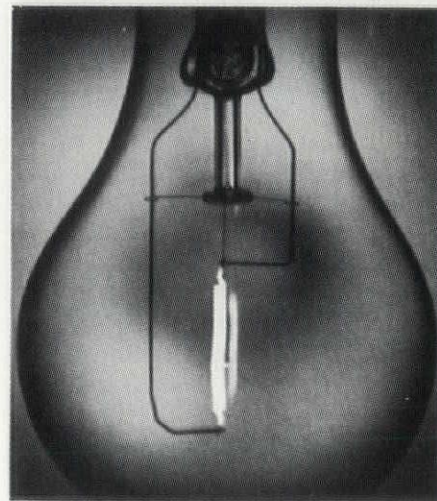
*Mr. Kulczycki, a graduate in speech and communications from the University of Minnesota, takes the tools of communica- tions technology to the people as pro- gramming coordinator for the University of Minnesota's Community Video Center. Its program "Changing Channels," featur- ing the most interesting and provocative of the 1,200 or so video pieces produced through its auspices each year, may be seen on alternate Wednesdays at 10:00 p.m. on KTCA, Channel 2.*

real time TV a service and it is a pleasure.

Paul Sharits' "Synchronou- soundtracks" was an extreme of speed and color from a 400-year-old aristocratic parlor toy called a zonatrope, the father of human dis- covery of image retention and the mother of animated film.

The rest of the show was a com- plete "so what?" experience. There were combinations of blatantly plagiaristic ideas executed in tedious and meaningless ways. Their im- aginative efforts could legitimately be compared to local bank TV com- mercials.

So the question is why? Why in an age when communications tech- nology is such a promising tool and despicable weapon does a large art center and its monied patrons opt to sponsor a toyland at its best? I don't know but by supporting toys they obscure the necessity to appreciate creativity with tools. Had such an ef- fort searched for something beyond self-serving art interfaced with technology they could have sur- passed their previous achievements with the "Learning Spaces" show. Instead they got caught in the pass- ing mesmerism of art for art's sake, trying to force our heads to point out a future where art is divorced from human function and becomes as meaningless as yesterday's gadget. ■



Victoria Light Bulb Projections (detail)



# Minnesota Society of Architects' Honor Awards Program, 1974

By D. Eric Wheeler

The meaning of the Design Awards Program is something which the profession has, perhaps, over the years come to take for granted or, worse yet, ceased to think about altogether. If the program is to merit the respect of architects as well as those outside the profession, and not fall victim to an easy cynicism, then it must be periodically examined and its significance reasserted. Several questions come to mind:

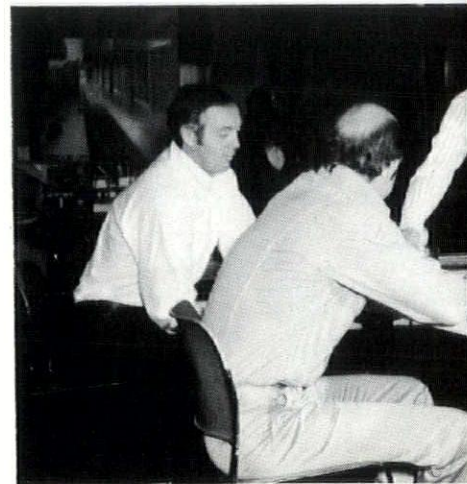
*Can meaningful and objective evaluations really be made in the area of design?*

To the extent that architecture is not only a science but also an art, it is admittedly not totally quantifiable. That is to say that in evaluating a design one cannot escape making judgements and, as perceptions, sensitivities and values differ, so too will those judgements differ. However, to a large degree the success of an architectural design can be measured. Since the design process recognizes a form/function relationship, the form (design) can be evaluated on the basis of performance, that is, how well it works in its environment. How well does the building satisfy the specific needs of those who use it? How well does it meet current concerns over energy use and the environment? Does the building make a contribution to its surroundings? Questions such as these form the basis for the development of criteria which describe performance characteristics. The evaluation of a design on the basis of such criteria thus becomes much more of a systematic analysis than a matter of taste.

*Is design excellence really important after all?*

The answer is an emphatic, yes! Good design is not only important, it is absolutely essential. Nature is constantly "designing" through the evolutionary process. Mutations oc-

cur and are tested for survival against existing environmental conditions. Species which are not designed to meet those conditions, or which are not redesigned to meet changing conditions, perish. Note that although this is essentially a trial and error process, success again may be defined in terms of performance in an environmental context. Thus in nature at least good design is not only essential to survival, it is *defined* by survival. Though man is unique in his capacity to alter, i.e., design his environment, it would be presumptuous to maintain that the same relationship between design and survival observable in nature does not apply. This gives new meaning to the famous remark by Winston Churchill, "We shape our buildings and thereafter they shape us." It follows that man himself will be "re-designed" and by the very environment he has created. Reason enough, it would seem, that environment be the very best one we can create. Recognition of that fact, and nothing less, is the real significance of the Design Awards Program. ■



*Eric Wheeler, a graduate of Iowa State University and the University of Pennsylvania, is Assistant Director of Physical Planning at the University of Minnesota.*



The Honor Awards Program is an annual competition sponsored by the Minnesota Society of Architects to select from the designs submitted those projects which exemplify the excellence that the members of the Minnesota Society of Architects seek to achieve.

This year we had an outstanding jury consisting of Charles Gwathmey, architect from New York City, Robert Mittlestad, architect from San Francisco and Director of the School of Architecture at Stanford University, Richard Strong, landscape architect from Toronto, and Dr. Daniel Carson, psychologist from the School of Architecture, University of Wisconsin, Milwaukee.

The jury came to Minnesota in September and over a two-day period reviewed the entries and visited several of the projects. From this they selected two projects for Honor Awards and seven projects for Merit Awards.

A number of factors are necessary in the design of a good building. The most important of these are: a good architect; a good client, especially one who not only understands his needs and limitations but also understands that the building is for "people" as well as for providing space; and good contractors, without whom all kinds of problems can result during construction, even with excellent supervision.

There are also many other persons

involved in the design/construction process: structural, mechanical and electrical engineers, landscape architects and cost consultants — they all play important roles in the development of building, design and construction.

In the Honor Awards Program there is one thing that we have tried to keep in mind and that is that buildings are only part of the total physical environment. Thus buildings cannot be considered merely as containers for human activity but must be seen as an integral part of a pattern of human behavior.

It is the collective effort of government, private institutions, private industry and private citizens that establishes the aspirations of our society and it is these aspirations that determine what kind of physical environment we will have. The design professions give physical form to the environment and, through the Honor Awards Program, we are trying to increase our communication with society in order to achieve a better environment.

I believe that here in the State of Minnesota we have the potential to become leaders demonstrating how people working together, with common goals and objectives, can achieve the quality of life and the quality of the physical environment that they want to have in the future.

Duane Thorbeck, AIA  
Chairman

1974 Honor Awards Program

## Special Awards

The Honor Awards Program, besides giving awards to buildings, also gives Special Awards to those individuals or institutions within or without the architectural profession who have made outstanding contributions to the quality of our physical environment, to encourage them in their efforts in the future.

**Governor Wendell Anderson** for his administration's strong commitment to preserving the environmental quality of the State of Minnesota and particularly for his leadership in helping establish the Designer Selection Board.

**Senator Nicholas Coleman** for his authorship and legislative leadership in the passage of H.F. 3151, creating the Designer Selection Board — an important good government bill, which is now being used as national model legislation.

**Representative John Lindstrom** for his authorship and legislative leadership in the passage of H.F. 3151, creating the Designer Selection Board.

**Grant Merritt** for his courageous leadership on very difficult environmental issues and his continued forceful advocacy of environmental causes on behalf of the people of Minnesota.

**Saint Anthony Park State Bank of Saint Paul** for leadership in providing rehabilitation loans for the restoration, renovation and recycling of existing buildings and thus the assumption of financial and social responsibility unmatched by other financial institutions. Most recently, it supported the Holly Avenue Restoration in Saint Paul.

**G. Clair Armstrong** for his many years of service as a commissioner of the Minneapolis Housing Authority and member of the executive committee of the Minneapolis Community Improvement Program, for his untiring service to the architectural profession, both as a leader and articulate spokesman and for his contribution to the passage and implementation of a statewide building code.

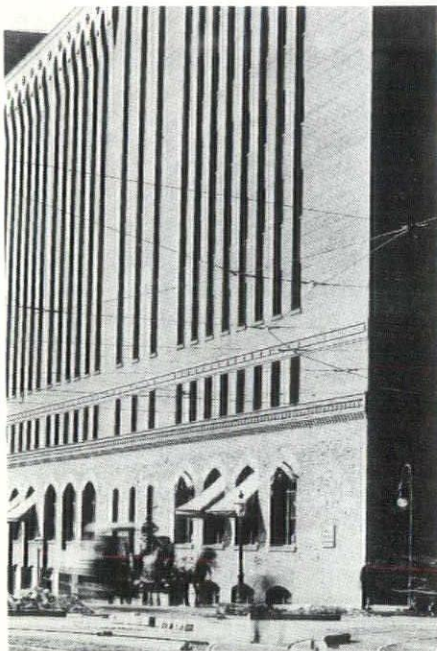




# Honor Award

**Butler Square**  
Minneapolis, Minnesota

**Charles B. Coyer**  
**Butler Square Company**  
Minneapolis, Minnesota, Client



"Not all renovations can be quite as happy as this one. The particular success of this solution is derived from the recognition and exploitation of a regular structural grid to produce a major interior space which allows the interplay of structure, space and light."

*Jury comments*

This project is the contemporary re-use of a 500,000 square foot warehouse designed by Harry W. Jones in 1906. The building, in downtown Minneapolis, is listed on the National Register of Historic Places and designated for "historic preservation" by the city council. The objective was to provide in one half of the building an environment for offices, shops, restaurants and public spaces. A luxury hotel is illustrated in the remaining half as a future contributing influence.

Because of the historic significance of the building, major design consideration was given to maintaining the character of the exterior, as well as exploiting the merits of the unique heavy timber structural system on the interior.

The only visible alteration to the exterior of the building, aside from site modifications, was the lowering of the spandrels both to accommodate pedestrian access at grade level and to allow floor-to-ceiling glazing in the office and hotel portions. Although sandblasting was employed on the interior to recall the original state of its materials, the exterior was not restored, in order to preserve a very pleasing patina of age.

An irregularly shaped skylight atrium was cut into the building to allow natural light to reach the interior spaces as well as unveil an expression of the structural system. This open space provides a spirited focal point for public activity.

In order to maintain the integrity of a true recycling process, materials were restored or, when removed, were re-used in detailing other parts of the building. A pallet of contemporary warm colors, glass and textures was selected to complement, through contrast, the rugged austerity of the warehouse's utilitarian character. A raised floor was developed to accommodate the mechanical systems, thereby leaving the beams, purlins and decking of the ceiling exposed for their aesthetic quality.

The atrium volume was created by dismantling the existing 14'-4" x 16'-0" bay modules from the roof down, leaving the existing structural system intact around them. At the lower floors, which will house the commercial and public areas, the floor membrane has been cut away, enlarging the atrium and leaving the post and beam framing exposed, supporting usable floors above.

**Miller Hanson Westerbeck Inc.,**  
Architects  
Minneapolis, Minnesota

Consulting Engineers:  
Structural:  
Frank Horner Company  
Saint Paul, Minnesota  
Plumbing and Electrical:  
TAC Engineering Company, Inc.  
Hopkins, Minnesota

HVAC System:  
Temperature Engineering Corporation  
Kansas City, Missouri

Construction Management:  
The Knutson Company  
Minneapolis, Minnesota

Northwest Architect



# Honor Award

## Valley Square Professional Building Golden Valley, Minnesota

### H. A. W. Inc.

Robert Hanover, D.D.S.

Mark Anderson, D.D.S.

James Wittenabel, D.D.S.

The building is designed to house professional offices with the intent that the majority of the building would accommodate the dental profession.

There were two major reasons for keeping the building modest and quiet in appearance. The first reason was to try to alleviate in our own small way the inner apprehensions of most dental patients. By keeping the exterior quiet, both in visual form and in color, and orienting the operatories towards the golf course view, we have attempted to alleviate those apprehensions. Secondly, the neighborhood is low scale and reasonably quiet, especially with the neighboring golf course, and therefore we wanted the building to fit into the existing atmosphere and belong to the neighborhood from the very beginning of its operation.

The number of various materials used in the building was intentionally held to a minimum in order to achieve the quiet restraint we desired.

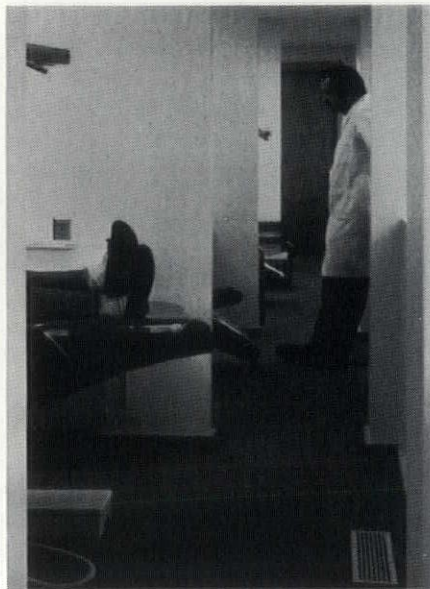
The glass used in the building is reflective, which allows the dentists to practice in the operatories without shades, blinds or draperies and allows both patient and doctor an almost constant view of the golf course.

Brick was used to again enable the building to fit quickly into the neighborhood and the light buff color was selected to give the building a clean and cheerful appearance.



"This is a simple, modest building which achieves clarity through good plan organization. This organization is reflected in the clean and uncluttered facades. It is refreshing in its restraint and simple detailing."

*Jury comments*



### The Architectural Alliance Minneapolis, Minnesota

Partner-in-Charge: John W. Lackens, Jr.

Design Partner: Robert E. Bell

Project Architect: Donald L. Hammer

Engineers:

Dunham Associates

Minneapolis, Minnesota

Contractor:

George Madsen Construction Company, Inc.

Minneapolis, Minnesota



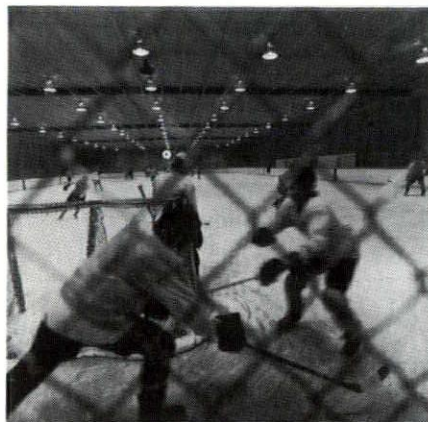
# Merit Award

Ramsey County Ice Arena Building Program  
Ramsey County  
Saint Paul, Minnesota



"... this building has major prototypical implications — not only to this particular problem which was an ice skating rink but to any manufacturing building, any large space accommodation on any highway, road or neighborhood . . . the public client should be recognized and this building is a legitimate prototype and has replication consequences . . . the visual impact of the building transcends that of a simple box . . . (the) extremely efficient lightweight expression of structure . . . becomes its reading or its symbol which is recognizable and pertinent . . ."

*Jury comments*



Local enthusiasm for ice sports prompted Ramsey County to program the construction of nine ice arena buildings, locating one in each senatorial district. The Ramsey County legislative delegation, led by then Sen. Wendell R. Anderson, obtained the legislative authority for a special bonding to finance design and construction.

Team 70 Architects conceived a program utilizing a prototype building design to be repeated in each district. In all instances the intent was to integrate the prototype into each neighborhood as inconspicuously as possible. Five buildings of this prototype design were erected. The sites can best be characterized as follows: White Bear Lake, suburban park development next to single family homes; Highland Park, city park adjacent to municipal golf course; Western/Minnehaha, former industrial site near single family homes; Congress/Isabel, former residential site in commercial-industrial neighborhood; and Pleasant/Osceola, a series of outlots adjacent to a city playground.

A unique long span truss system of high strength steel pipe combined with walls of precast textured concrete planks from footing to roof structure produce a lean design of great durability and economy.

The outstanding features of the buildings are the dynamics and visual tensions of the exposed trusses, which dramatically give expression to the activities taking place within. The exposed exterior structure allows reduction of the immense scale otherwise necessary for an arena structure and dramatizes the activities being housed.

**Team 70 Architects, Inc.**  
Saint Paul, Minnesota

**Structural Engineers:**  
Bakke and Kopp, Inc.  
Minneapolis, Minnesota  
**Mechanical and Electrical Engineers:**  
Jacus & Amble, Inc.  
Minneapolis, Minnesota

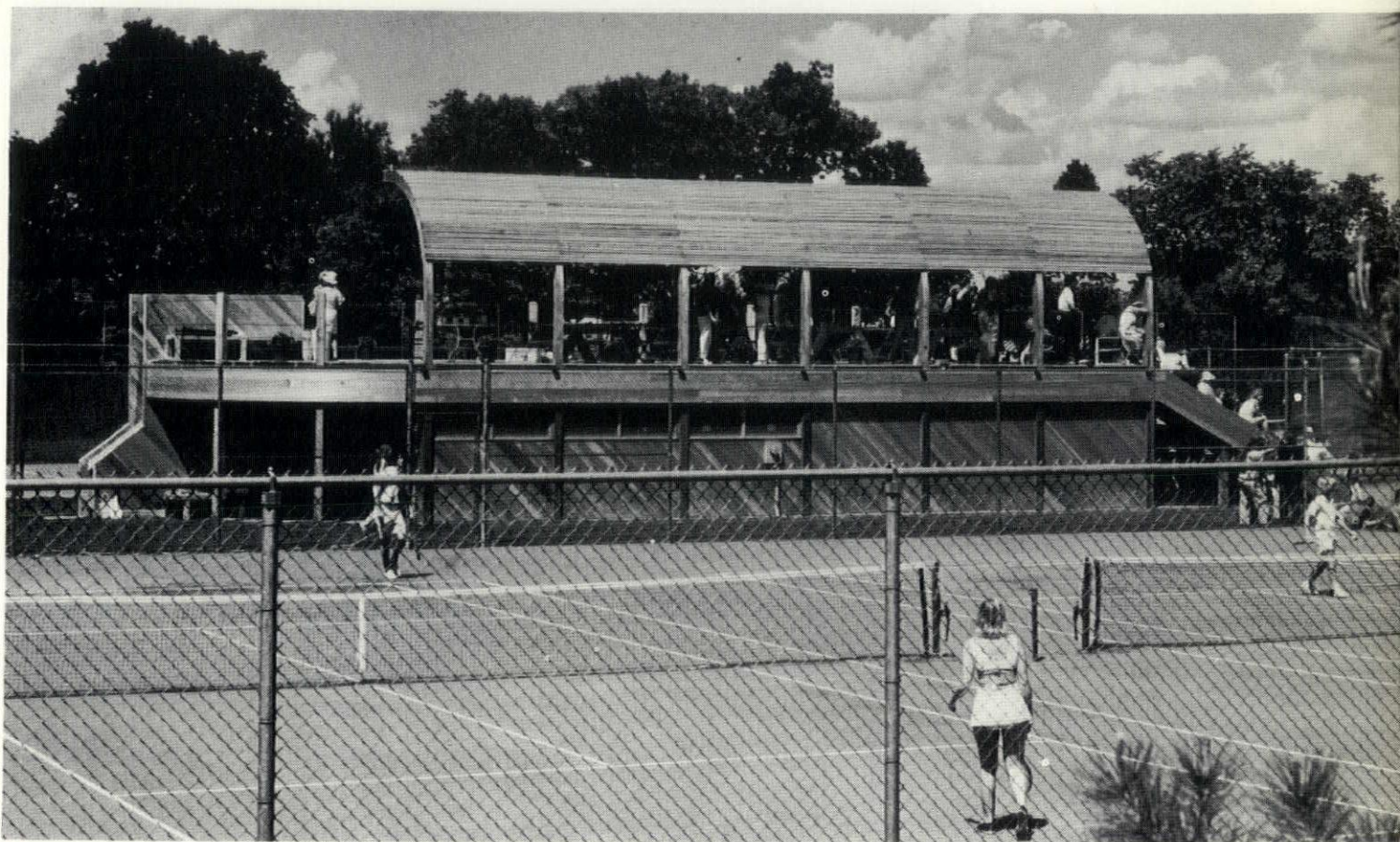
Northwest Architect



# Merit Award

**The Woodhill Tennis Pavilion**  
Woodhill Country Club  
Wayzata, Minnesota

**The Woodhill Country Club**  
Wayzata, Minnesota



The tennis pavilion was built for a suburban golf and tennis club. Its purpose is to house minimum summertime facilities (dressing rooms and a pro shop) and to provide a viewing and picnic platform. The site is a flat hilltop, completely remote and unaffected by any other physical facilities, except as they represent access to this facility. All of the courts are existing.

The solution provides these enclosed facilities on grade with a flat roof, which is used as a large platform for viewing and picnics. Access was desirable from both the west (the parking area) and the east (the club house, located remote and down the hill). The easterly stairs are full width, providing gracious access to the deck as well as bleacher seats for exhibition matches on Court B.

The canopy on the south provides shade for the tables. Its form is naturally derived to provide the shade and withstand strong winds that occur on this high (for the area) site. The furniture shown was designed by the architect and built by the general contractor. All materials are natural cedar, inside and out, untreated.

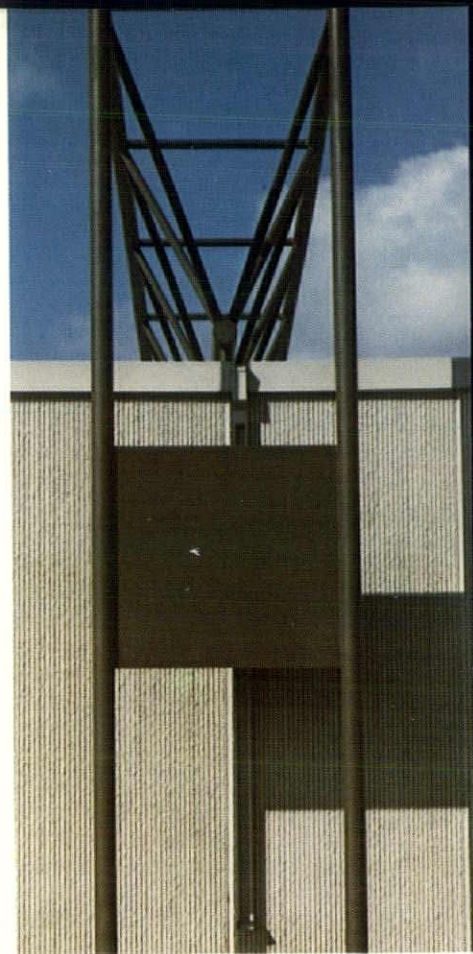
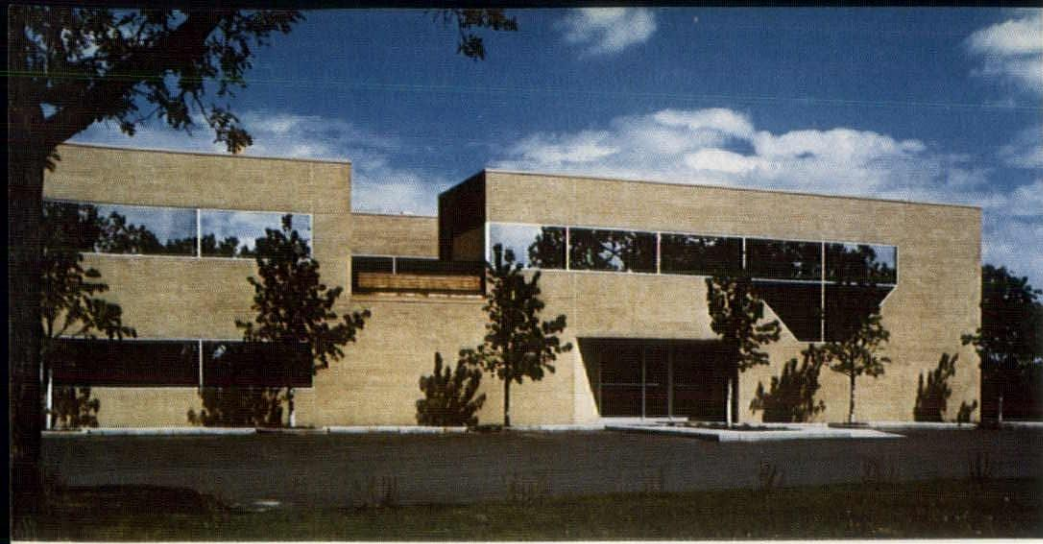
"The scale of this project compared with many others is almost at the size of furniture; however, the jury felt that the solution was successful because it was so simple, accommodative and controlled and it possessed an object quality. However, the jury felt its overall impact is mitigated by the siting and the total site plan."

*Jury comments*

**The Hodne/Stageberg Partners, Inc.,**  
Architects  
Minneapolis, Minnesota

Contractor:  
Joe Peterson Construction Company  
Minneapolis, Minnesota





1974 Honor and Merit Awards







# Merit Award

**Cedar Square West  
Cedar Riverside**  
Minneapolis, Minnesota

**Cedar Riverside Associates**  
Gloria Segal and Keith Heller  
Minneapolis, Minnesota



Cedar Riverside Associates and the design team defined one prime goal from the beginning: to provide healthy, exciting, socially and economically integrated living options and the necessary supporting facilities to allow the renewed community to become a "people" success. The guides were variety and choice, allowing residents to grow and develop in their own life styles.

The Cedar Square West site, a relatively flat eight acres between the edge of the CBD and the University of Minnesota, adjacent to the Mississippi River, was an older, run-down portion of the city in need of renewal. People, location and existing trees were the assets to be capitalized upon in developing this first

stage of the community. The site is developed as an alternating series of pedestrian and vehicular courts woven together by an undulating building form. Pedestrian circulation is above the automobiles, via plazas and bridges, encouraging the community to become a pedestrian precinct.

Full grown trees were retained within the pedestrian courts and along the edges of the vehicular courts in order to soften and humanize the "new construction" feeling. Spatial variety is emphasized by the animated textured forms which express and compose the 1,300 individual dwelling units into a living community changing with sun and shadow. Choices and options are enhanced by the varying types of residential units (maisonettes, flats and quasi-townhouse units ranging in location from grade to thirty-nine stories), the cultural and educational experiences available, the natural amenity of the river and the richness of exposure to other people and disciplines.

The design team provides the ingredients and spaces which become the tools for management and users to build a community; the success of that community is due to the strength of these people living, managing and working in the community.

"In dealing with this development the jury accepted the complexities of high density housing design, within that context the success of the design was critically dependent on the clarity of the massing and the resultant exterior spaces. The spaces are successful because they relate to the massing, they have light, extension and air. Parking access is clear and vehicles are visually baffled from pedestrian spaces."

*Jury comments*

**Ralph Rapson & Associates, Inc.,**  
Architects  
Minneapolis, Minnesota

Associate Architects:  
Gingold Pink Architecture, Inc.  
Minneapolis, Minnesota

Planning:  
Barton Aschman Associates, Inc.  
Chicago, Illinois

Economics:  
Hammer-Greene-Siler Associates  
Washington, D.C.

Social Planning:  
Dr. David Cooperman  
Department of Sociology  
University of Minnesota

Landscape Design:  
Sasaki, Walker Associates, Inc.  
Sausalito, California

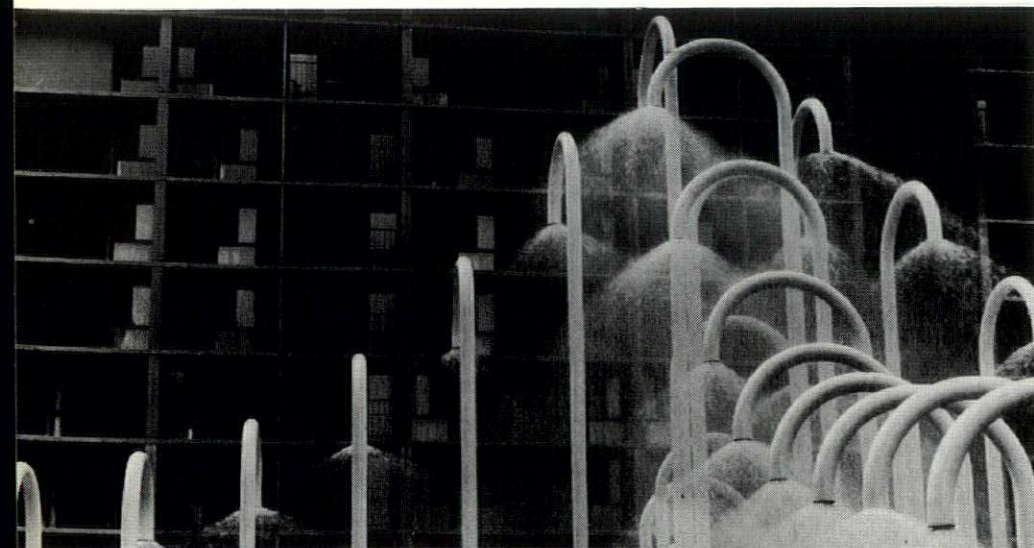
Energy & Mechanical  
Systems:  
Michaud, Cooley, Hallberg &  
Erickson & Associates  
Minneapolis, Minnesota

Structural:  
Crosier, Greenberg & partners  
Winnipeg, Manitoba

General Contractor:  
BorSon Construction Company  
Minneapolis, Minnesota

Electrical Contractor:  
Hoffman Electric Company  
Minneapolis, Minnesota

Mechanical Contractor:  
Egan & Sons Company  
Minneapolis, Minnesota

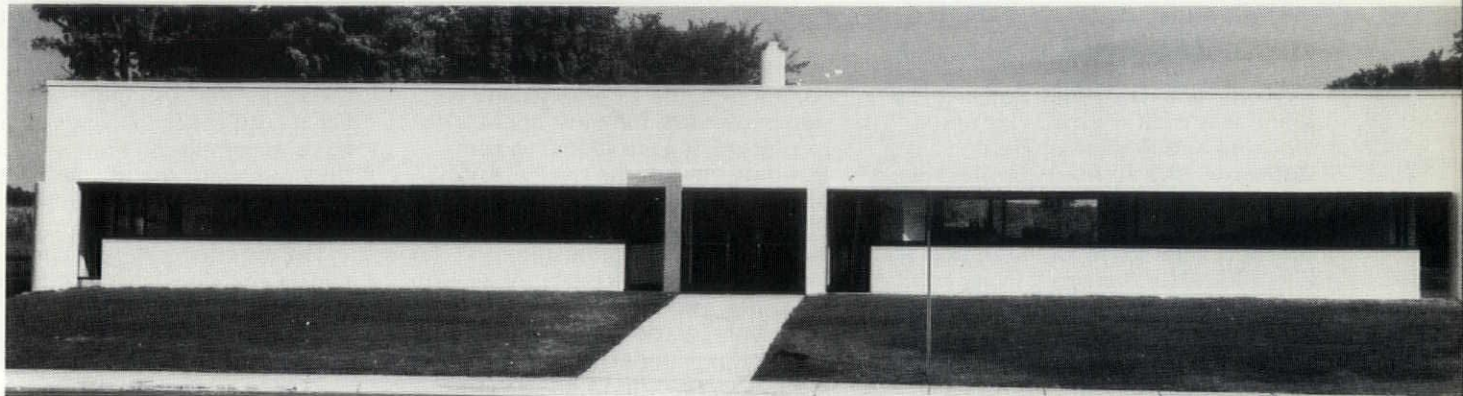




# Merit Award

**Drivers' License Examination Station**  
Plymouth, Minnesota

**Minnesota Highway Department**  
**Department of Public Safety**  
Saint Paul, Minnesota



The Drivers' License Examination Station is a small building redesigned from a standard prototype developed by the Minnesota Highway Department.

The design reduced the prototype's size and cost and adapted it to a site which had been already designed by the Highway Department. Only the two-dimensional aspects of

the prototype plans were left intact — a basic "L" shaped arrangement with the public and staff related similarly to those of the Highway Department prototype.

An entirely new character has been achieved through a more tightly organized plan, a disciplined structural pattern, a more integral and expressive elevation and improved detailing throughout.

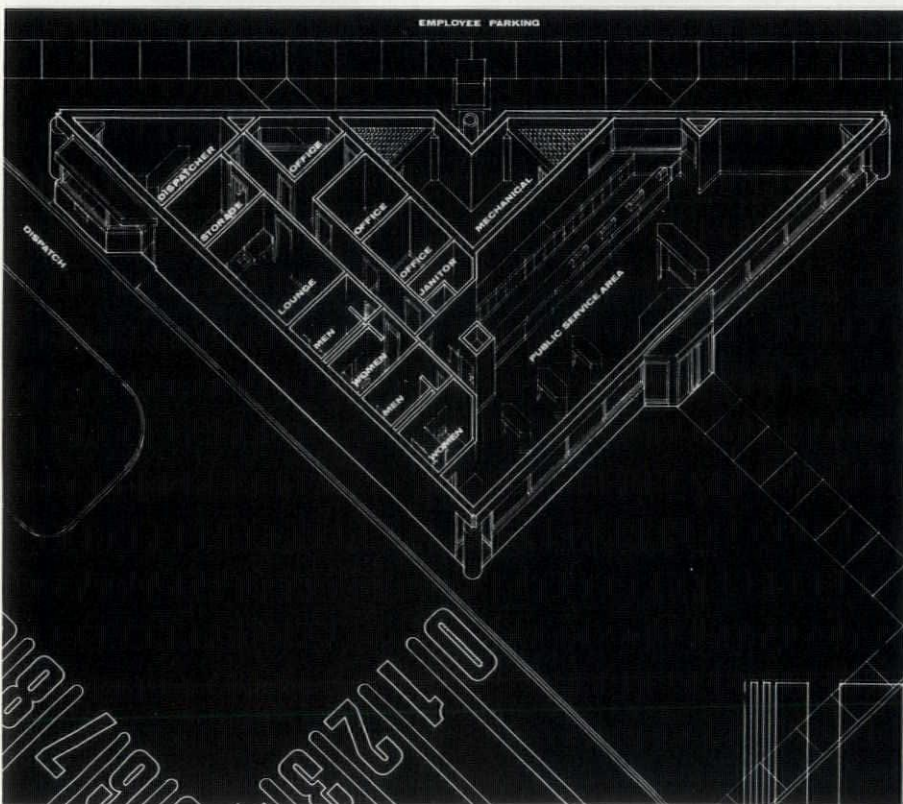
"The potential for future small public buildings of this nature, incorporating good design, is greater because this one was successful. It is a strong, clean form representing a sign or symbol; it is also a simple, clear, large scale object."

*Jury comments*

**Frederick Bentz/Milo Thompson & Associates, Inc.,**  
Architects  
Minneapolis, Minnesota

**Consultants:**  
**Structural Engineers:**  
Meyer, Borgman & Johnson, Inc.  
**Mechanical Engineers:**  
Ofstedal, Locke, Broadston & Associates, Inc.

**General Contractor:**  
Arkay Construction Company  
**Mechanical Contractor:**  
Modern Heating & Air Conditioning, Inc.  
**Electrical Contractor:**  
Mergens Electric Company  
**Paving Contractor:**  
Bituminous Roadways





# Merit Award

**Riverview Apartments**  
Windom, Minnesota

**Windom Housing and Redevelopment Authority**

Mr. Gilbert Molitor, Chairman  
Mrs. Vickie Flatgard, Executive Director

This project, designed under the guidelines of the Department of Housing and Urban Development's Conventional Low Rent Housing Program, was built for the Windom Housing and Redevelopment Authority. The authority, representing the interests of a rural community in southwestern Minnesota, requested a design to which the elderly could relate their past living habits and utilize the natural amenities of the building site.

The site selected by the local housing authority is in one of the most charming areas of the city. It is residential in character overlooking the Des Moines River, which divides the

community.

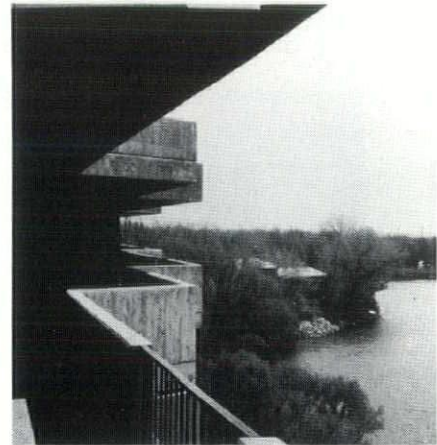
After exploring many possibilities with a design team located in the community, the exterior gallery design evolved as the most appropriate resolution. It gave all units a commanding view of the river and also opened them to the cool summer breezes. The narrow units provide excellent through-ventilation, diminishing the necessity for air conditioning. The orientation seemed right with a basic east-west exposure, having the galleries serve as sun screens to the afternoon sun. The gallery, aside from providing the circulation means to all the units, also recalls the front porch private

entry the tenants were accustomed to with independent living. The project became an easy transition for the residents as it deliberately lacked the institutional character common to so many elderly homes. It's not uncommon to see the galleries with lawn chairs in front of units and people socializing in small groups.

The exterior gallery scheme maintains a certain vitality as it forces people to get dressed and get outside. Seeing people in street clothes, as opposed to bathrobes and slippers, makes the project and the individuals seem healthier and more active.

"Of all public housing schemes submitted to this panel, with similar programs, this is the clearest and most consistent solution given the constraints and assumptions."

*Jury comments*



**Miller Hanson Westerbeck Inc.,**  
Architect  
Minneapolis, Minnesota  
**Miller Hanson Westerbeck Inc.**  
Project Architect: William Stamm  
**Engineers:**  
Electrical/Mechanical Engineers:  
Howard-Osmera & Associates, Inc.  
Minneapolis, Minnesota  
Structural Engineers:  
Frank Horner Company  
Saint Paul, Minnesota  
General Contractor:  
Hudson Brothers  
Worthington, Minnesota





# Merit Award

## Rarig Center

University of Minnesota  
Departments of Theatre Arts &  
Radio/Television  
Minneapolis, Minnesota

The project is a complex providing complete acting, rehearsal areas, classrooms, studios, offices, shops, etc., for the widely diversified University of Minnesota Theater and Speech Department and the University Radio and Television Sections. The design problem was particularly demanding because of the complicated program, theater design requirements and technical aspects of theater and radio/TV functions.

The site for the center is on the new West Bank Campus adjacent to the Mississippi River and the existing University of Minnesota Minneapolis Campus.

Two large theaters, one for proscenium operation and one for open or thrust stage work, are provided as well as two smaller houses, an arena theater and an experimental theater. Additionally, studio-classrooms are provided for rehearsal and dance. These public and semi-public spaces are generally organized around a public lobby or court with the non-public or technical portions of the facility grouped around the perimeter.

The University Radio and Television Sections operate diversified educational programs serving the university directly and the region generally. These facilities are generally non-public, work/technical spaces and operate independently from the Theater Department.

Conceptually the theaters are placed at the plaza level to provide direct access and complementary public activities, and their organizations around central circulation leaves the lower levels perimeter to develop its form without a formal exterior elevation development. This is contrasted with the upper level mass which has a disciplined exterior reflecting regular interior functions and regular structural requirements.

"This building presents a well ordered plan and a clear organization of circulation and structure within a complex program. The three theater spaces are very well done, other spaces such as offices and television studios, are well placed."

*Jury comment*



**Ralph Rapson & Associates, Inc.,**  
Architects  
Minneapolis, Minnesota

Consultants: Structural Engineer:  
Meyer, Borgman & Johnson  
Minneapolis, Minnesota

Mechanical & Electrical:  
Gausman and Moore, Inc.  
Saint Paul, Minnesota

Theater Consultants:  
Theodore Fuchs  
Evanston, Illinois

Acoustical Consultants:  
Robert F. Lambert  
Saint Paul, Minnesota  
C.P. Boner  
Austin, Texas

General Contractor:  
Naugle/Leck Associates, Inc.  
Minneapolis, Minnesota

Mechanical Contractor:  
Egan & Sons, Inc.  
Minneapolis, Minnesota

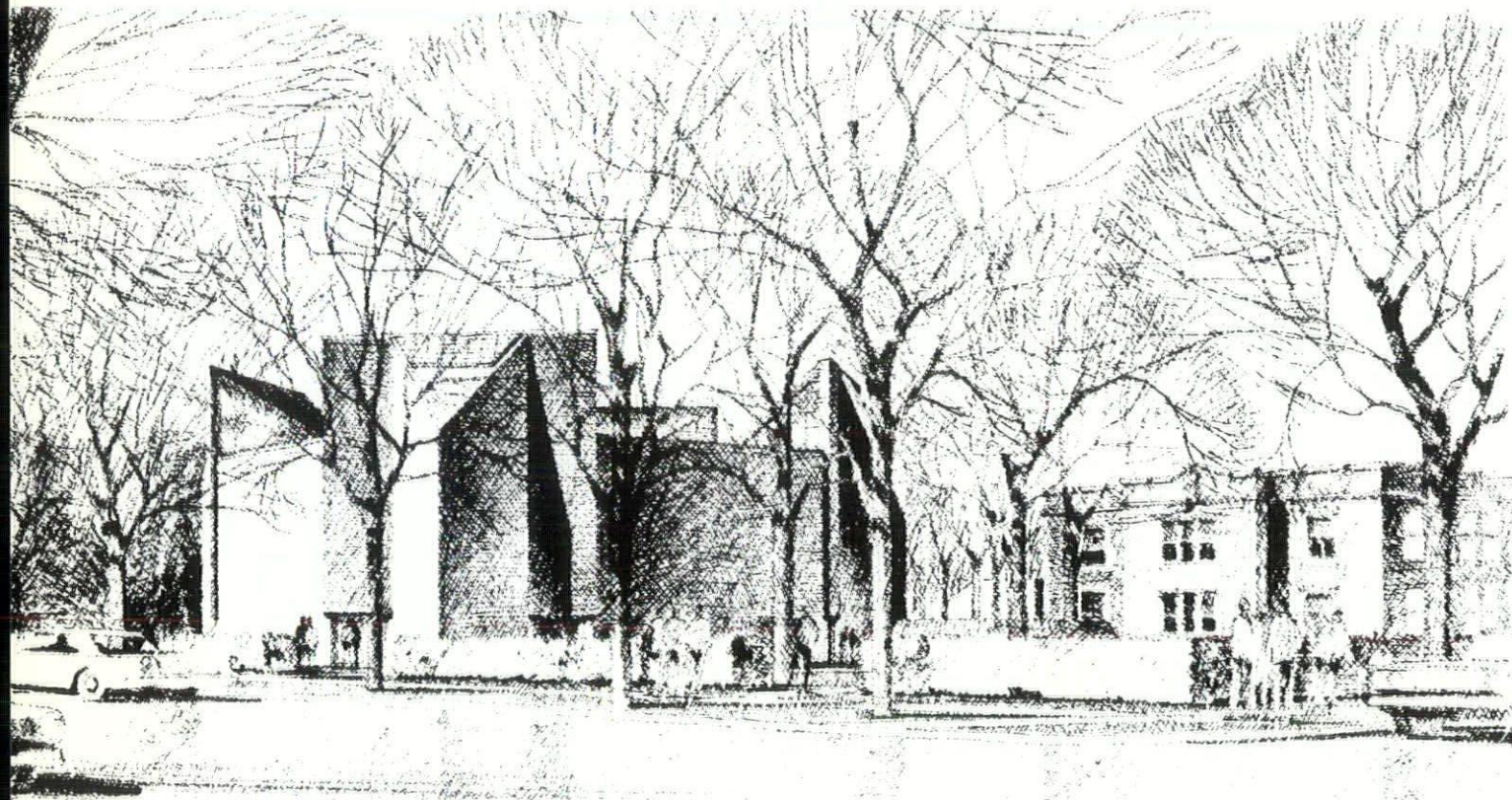
Electrical Contractor  
Collins Electric Company  
Minneapolis, Minnesota





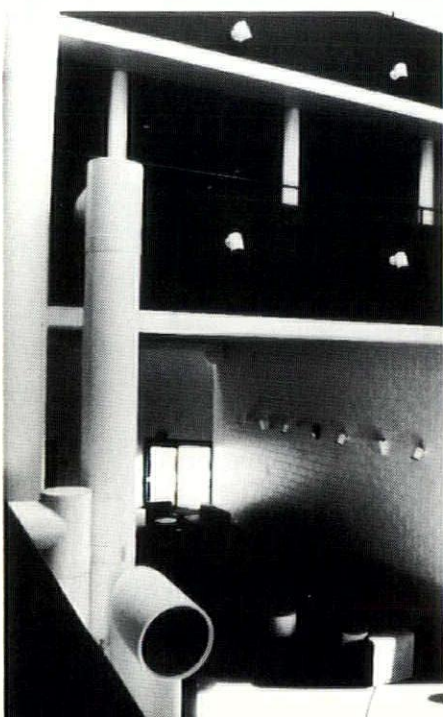
# Merit Award

Concordia College Student Center  
Saint Paul, Minnesota  
Concordia College  
Saint Paul, Minnesota



"There is a sense of spatial clarity, modesty, light, sound and student participation . . ."

*Jury comments*



The Concordia College Student Center, completed for the start of the school year in 1972, was built to provide space for all of the traditional functions of a student union within a low cost budget and final cost of under \$25.00 a square foot. The low cost budget required multi-use of the affordable areas. Initial attempts to provide specific spaces generated a program and building area in excess of the available funds, indicating the unlikelihood that the building could be designed around an expression of the various functions.

The architects elected, then, to emphasize more architectural qualities — structure, with its inherent geometric property, lighting, both natural and artificial, and the design and location of mechanical equipment — to achieve a distinctive character for the building.

The building is arranged vertically on four levels within a simple octagonal volume. The design consists of approximately 24,000 square feet and 327,000 cubic feet disposed to

provide a great variety of spatial effects, ranging from one- to four-story height spaces. All of these occur in a building which measures on the largest floor approximately 90 feet wall to wall. The design maintains a strong feeling of unity and single purpose throughout, through the device of the levels' being open one to the other at the four corners of the building, where major skylighted areas bring light into the entire building.

**Frederick Bentz/Milo Thompson & Associates, Inc.,**  
Minneapolis, Minnesota

Engineers:  
Dunham Associates

General Contractor:  
McGough Construction  
Company, Inc.  
Mechanical Contractor:  
W.J. Hankee Company, Inc.  
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#### The Jury

##### Daniel H. Carson

Mr. Carson is a research psychologist with a strong interest in man-environment interactions. He has taught at several universities, including the University of Wisconsin-Milwaukee, where he is currently Research Director for the School of Architecture. He has written more than 30 articles and chapters on information theory, perception and environmental stress and is co-editor of two books. He is president of Carson Consultants, Inc. and is engaged in environmental-behavioral research, planning, design and films.

##### Charles Gwathmey

Mr. Gwathmey, AIA, attended the University of Pennsylvania School of Architecture and received his Master of Architecture degree from Yale University. Upon graduation he received the William Wirt Winchester Traveling Fellowship and was a Fulbright Fellow in France. Mr. Gwathmey has been a Professor of Architectural Design, maintaining faculty positions in several prominent universities. He was also the youngest recipient ever to receive the Arnold Brunner Prize from the National Institute of Arts and Letters. Mr. Gwathmey is presently a principal in the firm of Gwathmey Siegel Architects, New York.

##### Robert Mittelstadt

Mr. Mittelstadt, Associate Professor and Director of Architecture at Stan-

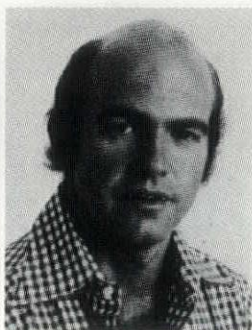
ford University, received his Master of Architecture at Yale University and a diploma from the American Academy in Rome. He is also a graduate of the University of Minnesota. Among honors he has received is the H. I. Feldman Award and he has been a recipient of the Fulbright Fellowship, University of Rome and the Prix de Rome, American Academy in Rome. Mr. Mittelstadt has done extensive writing and has had articles appear in Architectural Forum, Architectural Record and Interiors. He has also had exhibitions shown across the country.

##### Richard Allen Strong

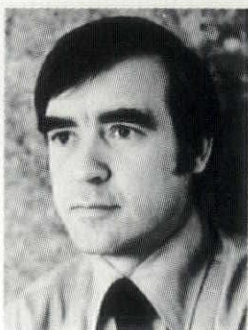
Mr. Strong is one of Canada's foremost landscape architects and is a principal in the firm of Richard Strong/Steven Moorhead Limited, Resource Planners/Landscape Architects, Toronto, Canada. He received his Master of Landscape Architecture from Harvard University and was a recipient of the Uriel Crocker Scholarship. He is presently a faculty member and chairman of the Department of Landscape Architecture and also serves as visiting critic to several universities. He has been the recipient of two awards, the Centennial Medal of the Federal Government of Canada and the Distinguished Alumnus Award, Ohio State University.



Carson



Gwathmey



Mittelstadt



Strong

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## The Fabric of a Neighborhood

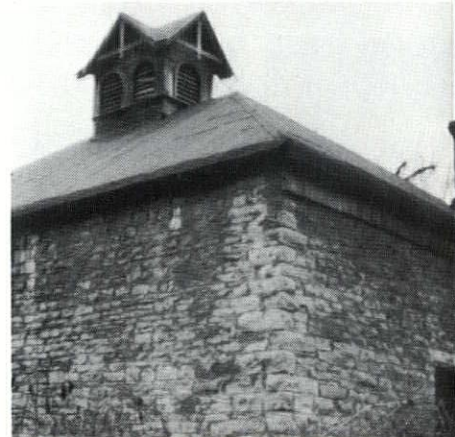
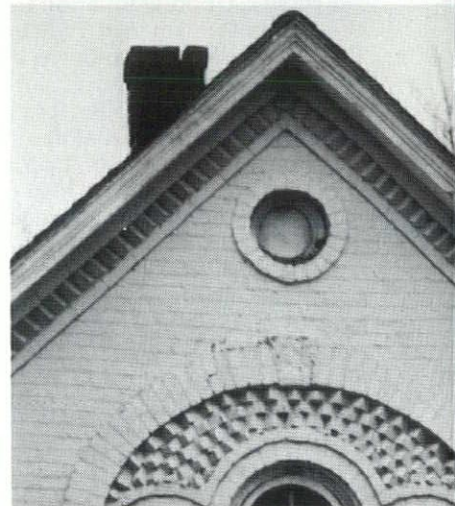
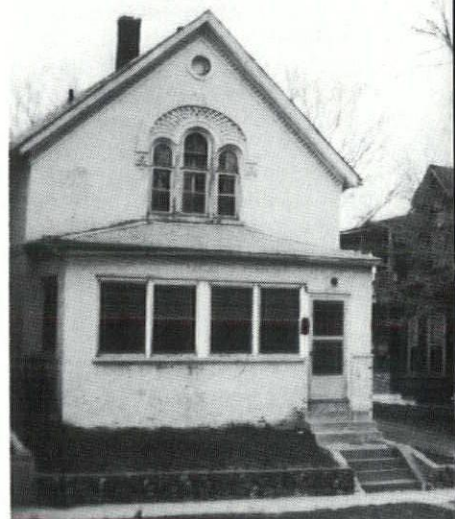
By Carole Zellie

In the Summit Hill Historic District of Saint Paul residents are taking full advantage of their architectural assets by successfully restoring individual buildings. At the same time they are also ensuring the preservation and further development of this unique neighborhood by addressing the other environmental concerns of the area. Nineteenth and early twentieth century homes in this area (bounded by Summit on the north, Lexington on the west, the railroad tracks on the south and Pleasant Avenue on the east) cover a wide range of architectural styles. Lavish designs in stone and brick by Cass Gilbert and other well known architects are complemented by many examples of "carpenters gothic," with their characteristic abundance of wooden ornamentation. A full range of nineteenth century revival styles is represented, as well as a few early examples of modern architectural ideas in the "prairie" style, such as the house at 975 Osceola Avenue.

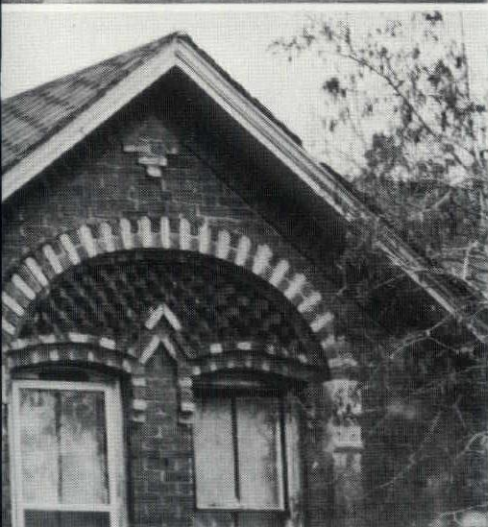
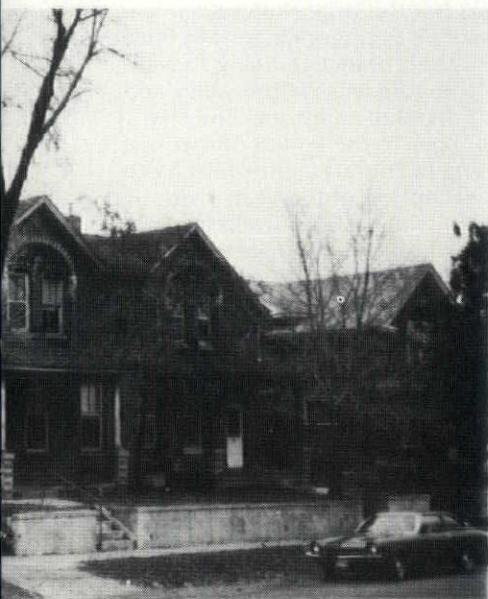
The St. Paul Planning Department recognizes the importance of the Summit Hill area and the other widespread architectural resources in the city. To identify these resources and plan for their conservation a city ordinance creating a Heritage Preservation Commission has been proposed. The 11-member commission would work with the Planning Department to inventory architectural sites and review permits for demolition and proposed exterior changes of designated structures. The commission would make practical information available to owners regarding restoration and conservation of older buildings and seek to generally raise the city's architectural consciousness.

A great deal of preservation activity has been focused on the grand residences of elegant or once-

*Ms. Zellie holds a master's degree in art history from the University of Minnesota and is presently preservation planner with the Saint Paul City Planning Department.*







elegant neighborhoods. Today a broader view of the American building tradition recognizes the value of simple vernacular frame and masonry styles in urban and rural areas. A preliminary survey by the Planning Department this past summer revealed several concentrations of simple frame and brick building types which require further research. Across the river from downtown St. Paul on the West Side is one such concentration.

High on the bluffs overlooking the river large brick residences near Prescott and Baker, Delos and Stryker and Colorado and Winslow Streets share ornamental detail with several blocks of small dwellings near King and Livingston and Page and Mount Hope Streets. Schools, rowhouses and these small houses demonstrate similar brickwork patterns and window treatments. This continuity is further expressed below the bluffs on the 19th century commercial facades of Robert and Concord Streets.

Brick factories and a stone quarry operated on the West Side in the late 19th century. Today the sandstone stable of the Ossian Strong house at 2 East George Street, still crowned with its crumbling wooden cupola, is evidence of such activity.

Although some of these structures are of minor architectural interest when considered individually, concentrations over several blocks such as those at King and Livingston Streets contribute significantly to the architectural fabric of the community. Many of these buildings on the West Side have good potential for future residential and commercial use. The proposed Heritage Preservation Ordinance could serve such an area by designating individual sites for conservation and also further architectural awareness where none currently exists by calling attention to special buildings and architectural spaces within a district. Recognition and maintenance of a variety of architectural types retains a vital link with the building traditions of the past and preserves continuity in the face of a neighborhood. ■



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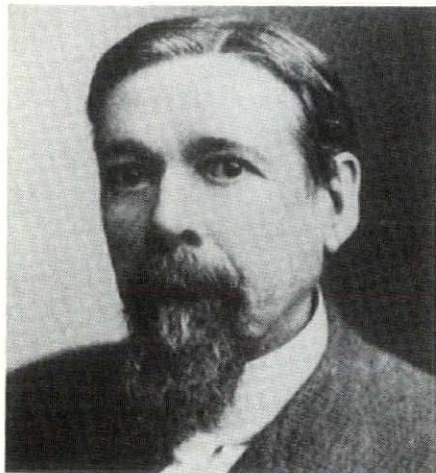


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# Augustus F. Knight, Architect 1831-1914

By Alan Lathrop



Augustus F. Knight was born on November 22, 1831, in the tiny community of Warren, New York, situated on the Hudson River 36 miles above New York City. His father, Noyes Knight, and his mother, the former Sarah Langdon, were of New England stock, the latter of some apparent standing for her father was a professor at Harvard College. The younger Knight received a good formal education in the Polytechnic School in Troy before his parents moved to Buffalo at the opposite end of the state. There he eventually began studying architecture by working in the office of Sage, Wilcox and

*Alan Lathrop is curator of the Northwest Architectural Archives at the University of Minnesota. This article is based on research carried out by Mr. Lathrop and his assistant, Matt Hollinshead, this past summer in an effort to accumulate information on Twin Cities' architects, past and present.*

Rush, architects, for a number of years, learning the profession as hundreds of other young men did through journeyman training.

In 1857, at age 26, Knight and his close friend, H. P. Thompson, a fellow employee of Sage, Wilcox and Rush, felt the urge then endemic in America's younger citizens to travel west, their objective being to view the splendid Mississippi valley and the Falls of St. Anthony. They left New York in the spring of that year, staying in this area until 1859. With the exception of the years from 1859 to 1861, Knight lived the remainder of his life in St. Paul, opening a practice there in 1861. On April 17, 1914, he died; interment was in Oakland Cemetery.

By his own admission Knight was never an outstanding architect. He expressed pride in none of his buildings from an artistic standpoint, yet felt no shame for any of them either. Two churches have been identified as Knight designs; both have long vanished from the St. Paul skyline. The first was the Catholic Church of

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St. Michael, erected in 1866. Of wood construction, it burned in 1888. The other was St. Mary's Catholic Church, located at 9th and Locust Streets, built in 1866-7. It was constructed of blue limestone and, like St. Michael's, suffered a similar fate in 1919.

Knight moved his office frequently to various locations around the city during his career. His first known address was at the corner of Washington and Market, after which he moved successively to 292 3rd, 20 Wabasha, 3 West 3rd, 63 East 3rd, 30 Union Block, 342 Cedar, 349 Wabasha, 505 Bradley Building, 128 West 6th and 17 West 9th. He remained longest at 30 Union Block and 349 Wabasha before the urge to relocate set in once again. A lifelong bachelor, he usually roomed in or near his offices.

He is only one of many architects who practiced in the Twin Cities, often for years, who have disappeared literally without trace in the decades since their demise. Men like Knight, who left no immediate family or firm to carry on their work or who are credited with no noteworthy designs, were quickly forgotten after their deaths, their drawings destroyed, their buildings gradually wiped from the cityscape. Yet these minor architects deserve to be remembered, if for no other reason than that they catered to the whims of less affluent clients and builders, their creations reflecting the mass cultural tastes of the time. Their expressions in brick, stone and iron are the type of designs which filled block after block of business districts with individually mundane, unexciting structures but when the facades are viewed in context with others around them, they present a unified appearance, which gave 19th century American cities a certain uniform, perhaps warmer, more comfortable, less impersonal atmosphere than today. Sadly, architectural historians have been slow to recognize that these relatively insignificant buildings also have their places in the development of America and have allowed the vast majority to fall to the bulldozer and wrecking ball. The result is that today, 60 years after his death, it is almost impossible to study the work of A. F. Knight, a man who, because of his uncharacteristic modesty in his lifetime and because of his undistinguished record as a architect, has vanished with his buildings from St. Paul history. ■

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**Projected Images**  
(Continued from page 256)

ness that has influenced much art talk and some art work in recent years.

On a more popular level, in the context of our general culture with its emphasis on the image content of the most common projected images, i.e., commercial television programming, Saturday evening movies, etc., there is also a startling emphasis in this exhibition on the qualities of projection, an emphasis that

refreshes our perception of the hardware and possibilities of projection.

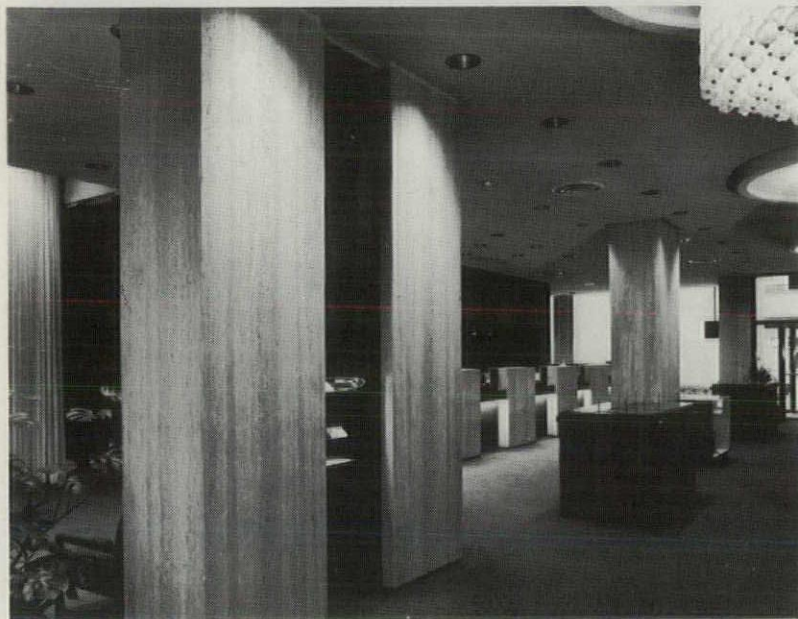
For example, after stepping into Rockne Krebs' "Camera Obscura" who among us didn't entertain the thought of punching a fist-sized hole in his or her living room wall to transform the normally mundane view of the neighbor's house by turning the living room into a camera obscura? A double voyeur's delight.

What three-dimensional film concept was ever so simple, direct, vivid and surprising as Michael Snow's

"Two Sides to Every Story?" The action and imagery in Snow's film was devised to present and reinforce the perception of his idea. Watching the film from one side at a distance I saw a conventional deep three-dimensional movie space visually receding into the screen. The "actors" moved out of the deep space up close to press against or cut through an illusionary picture plane. This internal picture plane merged with the real two-dimensional projection screen and I felt the urge to join the "actors" in their journey up to and through it. The closer I got to the screen the more two-dimensional it became (no matter what was happening in the image action) until I reached the edge, which was the narrowest real space and the most psychically dense view because of what I knew was radiating perceptually in both directions from it, not unlike the knife edge presence of a Giacometti sculpture. Then I flipped past the edge (which was like turning the page of a book that can be read in both directions) to see the other "side of the story." What was far became near, the blue light atmosphere became yellow and the teasing began. I wanted to grasp the total of what was being presented so I stood at the edge of the screen leaning rapidly from one side to the other, trying to have the cake and eat it too. Quitting that, the filmed activities from either side achieved the kind of heightened quality that occurs when perception can't quite keep up with knowledge and expectancy. Snow has made a mystery out of a literal, mundane presentation.

Whereas in Snow's film our relation to the movie screen takes on surprising dimensions, in Robert Whitman's "Room 1" the projector itself becomes a live, aggressive force sweeping its image around the room, washing it across your face if you don't duck. The relatively small enclosed space around the projector is a disorientation capsule. First the projected moving peach goes swirling around the wall, turning on its own axis at a rate fast enough to affect your stability, then comes an apple slowly rotating — but wait, aren't we as image makers making a slow circumference of the apple? Who's moving, anyhow? After that a cherry swings away from you and then toward you within the constantly moving frame and then you realize that the projected circle of light carrying the images has all along been shrinking and swelling in size as it moves away or comes toward you on its rounds of the chamber. My seven-

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year-old daughter showed me that if you would lie on the floor you could see it all. What a far cry from our more usual sedentary movie going habits.

In the history of painting the still life became a relatively neutral and convenient apparatus for the painter to use in exploring and demonstrating perceptual challenges. Whitman's use of rounded fruit, rotating on its axis and swirling around the space, is in this tradition.

On the other hand his "The Match Piece" seems an attempt to stress the expressive connotations potential in a subject. Fire, water and wood have here been compacted to make the most sensuously dense piece in the exhibition. Simultaneously there is the contrast between the tactile reality of the water and wood and the ethereal aura of the projected fire, all occupying the same surface. For richness of surface one would have to go a long way to beat this piece. However, I can't help but wonder whether the structure of the work wouldn't have been denser still by having a projected image of the entire wood and water surface burning rather than using the extra element of the match.

Rockne Krebs laser beam "Anonymous" was more provocative as a demonstration of beginnings from which we might speculate about future pieces, though it did have some interesting intrinsic qualities. Like Rembrandt's painting of the handwriting on the wall, the word writes itself large, high on the wall for us to look up to — connotations of magical awe, indeed! I did find the message mundane and the penmanship terrible but the continuing presence of the written image had an intensity of potential energy somewhere between that of a high classical Hans Hofman painting and a lethally coiled, buzzing rattlesnake.

Of greatest interest was the impression that, unlike all the other pieces in the show, there seemed to be no containing or constant field within which the image existed. It was as though it could strike out anywhere.

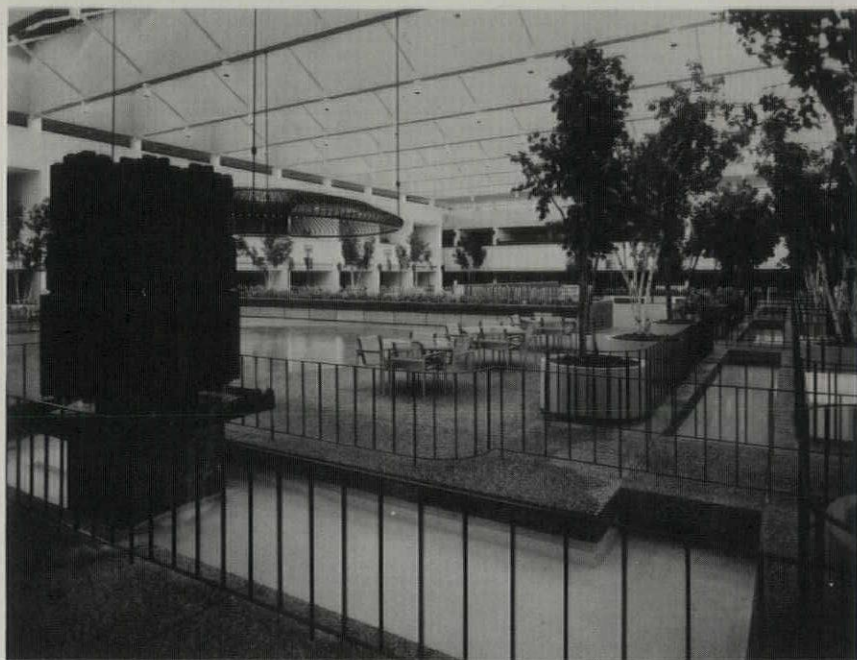
Peter Campus's "Shadow Projection" invites us to make the images, a compelling piece to the narcissist but then to project your face you must turn back to the screen and be content to be actor for an audience behind your back. It is a disquieting disruption of the normal interface with yourself or other persons. The projected image had a powerful silhouette presence and gave the subtle bluish interior image an unex-

pected hallucinatory quality. Light, reflecting from shiny moving surfaces such as watches, glasses, etc., exploded brilliantly like a super nova in the dark sky of your own person.

I was fascinated most of all by Campus's "Videotapes." In the wonderland of television, where the technical innovation of greatest cultural impact is the instant replay, Campus has contrived a host of baffling phenomena that destroy normal perceptions of movement, opacity, object volume and discreteness.

How far we have come from Renaissance painting!

All-in-all I found the projected images exciting while I absorbed the perceptual grasp involved but tedious after that. I take as an indication of growing maturity and sophistication in this art made of 20th Century technology that it is pursuing the complexities of perception possible with its unique means rather than standing in awe of the means. ■



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## InterRoyal Winners

University of Minnesota fellow students Barry Petit and Modris M. Fedders have won the \$1,000 First Prize in InterRoyal Corporation's Twelfth Annual Student Design Competition — Minnesota U's second InterRoyal first prize in a row. Though the competition is open to matriculating students of any recognized school of architecture, interior design or industrial design, all of this year's winners were architectural students in

their junior or senior years of professional training.

Petit and Fedders' scheme protected both town and gown by camouflaging and muffling their Student Union, "Iron Horse Court," within a grass-covered berm or hill. Not much more than the railroad car on its elevated tracks emerges into the local environment. The scooped-out rectangle sheltering the possibly boisterous students is roofed along its perimeter, leaving a narrow patio

in the center — a courtyard defined by the railroad columns and partly shaded by the car and tracks. The roof over the enclosed perimeter areas is nothing more than a double-layer of translucent air-supported plastic fabric. It curves upward in parallel sections, spanning the space from the top of the retaining walls that lean against the earth to the top of the railroad trusses.

The railroad columns define the inner courtyard; glass fillers in



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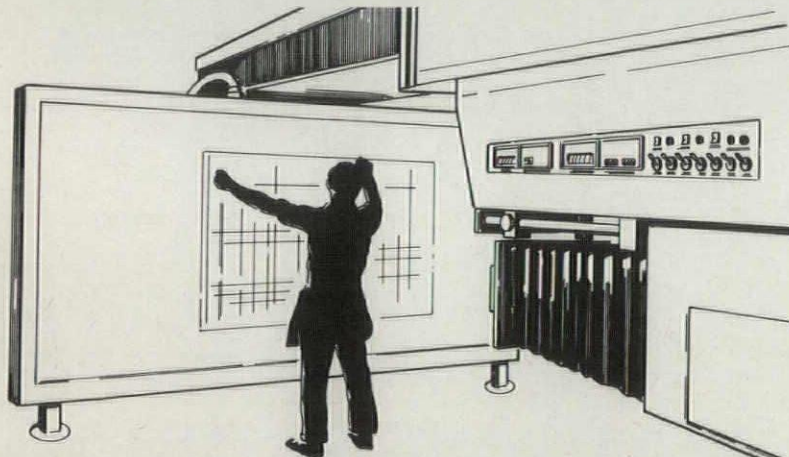
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## Minnesota Firms Win Honor Awards From HUD

Cedar Square West in Minneapolis and the Rehabilitation of the Duluth Harbor View Homes recently received Honor Awards at the National Headquarters of the American Institute of Architects in Washington, D.C. The U.S. Department of Housing and Urban Development announced 24 national awards for superior design before a gathering of top environmental design specialists and local government specialists attending HUD's first Environmental Design Evaluation Workshop. A five-member interdisciplinary jury of private citizens selected the winners from 347 entries involving HUD-assisted development programs in 39 states, the District of Columbia and Guam. Special emphasis was placed upon successful local management approaches to the delivery of superior community development results.

Cedar Square West designed by Ralph Rapson & Associates was found by the jury to reflect careful attention to services and amenities. Ground level settings were introduced with particular care for the needs to establish viable community life.

The rehabilitation of the Harbor View Homes in Duluth was designed by Damberg and Peck, Virginia and Duluth architectural firms. The jury commented:

"Exterior spaces ranging from private to public were created replacing the previously indifferently differentiated site plan. Exterior treatment of the buildings added an important element of texture and visual amenity to otherwise undistinguished buildings."



elegant metal frames make the arch-headed window walls that line the courtyard facades of the inward-looking building. Daylight pours through the interiors from the roof above and the glass walls. After dark lamps on tracks near the retaining walls send light (perhaps colored for mood) along the tubular vaults of the roof and through the roof as well. To outsiders the old railroad car would appear to float on a cushion of light.

Noteworthy among the interior ideas: "Bod pods" (for body pods) in the lounge — privacy cells on a climbable framework; circular cubicles on rolling casters and fitted with sliding doors — for conferences between students and their faculty advisors, achieving privacy in a relatively limited general space; wiring and headphones converting the seats of the railroad car for use as a music lounge. ■

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## WILL THE REAL LAVERGNA REPORT IN . . .

Mr. Lengthfirth's Advertisement in the July/August issue of the Northwest Architect (page 175) drew an unexpected number of responses, many claiming to have met or to be Laverdna Lengthfirth. Anxious to reward the genuine informant and also to make contact with the real Laverdna, he followed on all communications. To his and our great dismay, all letters proved to be misleading, either by design or by default. We print here two particularly audacious fabrications which Mr. Lengthfirth offered us for publication. Needless to say, the rewards remain unclaimed. Ed.

Mr. Salmendar Lengthfirth  
North West Architect Magazine  
Dear Sal:

I read with great interest your brief mention of my writing assignment in north central Minnesota. I thought for sure you had heard of my appointment in 1968 to the position of director of the American Moravian Overseas Restoration — AMOR for short. Perhaps you are also unaware of some of our more outstanding projects?

Before describing these I will recount to you some of the events which led to my accepting my current position. As you will remember, the presence of great architecture in Minnesota has long been rumored though it was not until the fall of 1963 that any real public pressure was mounted to commence a search for Minnesota's great architecture.

You will also remember the incredulity with which you and Mr. Jacob greeted early reports from the boondocks that great architecture had purportedly been sighted in North Central Minnesota by turkey hunters.

Nevertheless you had the presence of mind to realize that if great architecture were to be discovered here Northwest Architect ought to be the first to attempt to popularize this scientific marvel.

For this I am eternally grateful because had I not been given that assignment I would never have found AMOR. As you well remember I was just a novice then and knew little of the true nature of architecture. I must report that the past 11 years have greatly broadened my architectural awareness.

My first step in instituting my search was to obtain a map of Minnesota as part of what I thought was a foolproof method of locating the object of my search, that is, the essence of architecture as revealed to the true believer through the elements of Moravian design.

I thought that somewhere among the myriad of place names in Minnesota there would be found a clue to where to begin my search. From place to place my eye went, pausing upon such places as Emily, Now Then, High Forest and the like, but where was great architecture to be found? Perhaps Emily was an architect or better yet a town planner and had left behind as a clue a miniature Shangri-la — Emily — or was Now Then the place named, I thought, after the dutiful architect-planner who, when faced with perpetual changes and arguments, politely prefaced his replies with "Now Then." What of High Forest? Perhaps in the very anonymity of the place name lies the secret of this long hidden and long sought entity "great architecture."

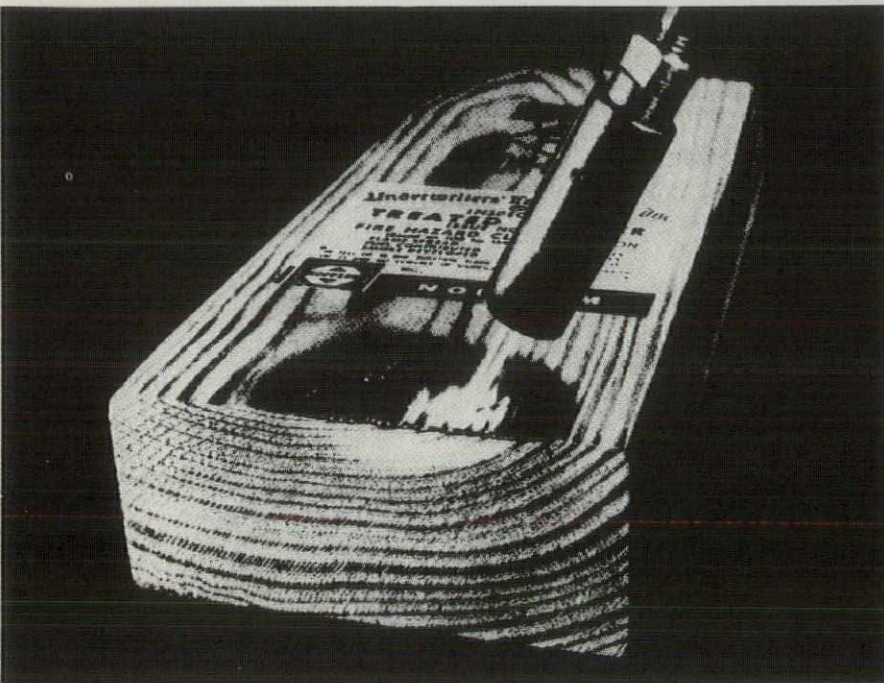
Alas though, the local folk sagas refer to what I was looking for as Moravian. Why Moravian? What could this mean? Perhaps this was literally a Moravian place in Minnesota? Through a quirk of fate I saw upon the map Mora, Minnesota. How exciting! Could this Mora be the place to look? After all, would not the great mind or minds who discovered great architecture, perfected it and used it have left some clue to the rediscovery of his great find? On the other hand would he not have published broadly his discoveries for the benefit of mankind?

I was puzzled but finally determined that other great decisions have been misused, disbelieved, perhaps even destroyed or been lost and rediscovered. After all, had not Galileo been forced to abandon his discovery? The search must go on.

I wondered, could there be a connection? Could Moravian mean not a European Sect but a code name? Would not something from Mora be Moravian? Perhaps it was a carefully hidden but discoverable code name used by choice to help preserve this architectural discovery! Surely someone or something from Mora could be called a Morite but this is rather more in the field of physics or chemistry. Would someone from Mora be a Moron? No, I felt sure that neither Morons nor Morites live in Mora but Moravians. So off I went on what now appears to be an incredible adventure.

Sal — will continue later, must go to work. I just wanted to let you know that I am alive and well.

Respectfully  
Laverdna Lengthfirth, Director  
American Moravian Overseas Restoration



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Dear Mr. Lengthfirth,

You may be gratified to know that your wife, daughter, sister, mother, aunt, cousin or whatever was alive and living in sin with a chicken farmer named Ladislav Klausczyniewicz in Hibbing, Minn.

I first became suspicious of Laverdna, who currently calls herself "Pullet" (a particularly dismaying allusion to her present situation) at a livestock exhibit. Laverdna was the only person who had ever heard of the Northwest Architect.

Aware that this "Pullet" person had enigmatic origins, I resolved to investigate further. Posing as a buyer from the Campbell Soup Company, Poultry Products Division, I gained entry to the Klausczyniewicz household. There I perused an unfinished monograph, which Laverdna showed me in a moment of unguarded confidence, on the rooster motif and its relation to Moravian art and architecture. After that, it was an easy task to elicit her true identity.

She begged me not to reveal her whereabouts or even her existence and appealed to my sense of chivalry and fair play with a rather generous financial offer. However, I insisted that you had the right to offer a competitive bid and the Northwest Architect certainly had some vested interest in the manuscript, even though it is incomplete and sprinkled with chicken feathers and other fowl evidence. Consequently Laverdna has fled Hibbing and I am the only one who knows her whereabouts. If you are interested, I am more than willing to discuss terms. Incidentally, the only memorabilia from the Great Gatsby era that interests me is money.

Yours, etc.  
Secretly Gaymore





## profile

Grazzini Bros. and Company will be celebrating their 50th anniversary in 1975 as contractors of floors, walls and roof decks. Originally the company began by featuring terrazzo flooring and has since expanded to include ceramic tile (in 1934) as well as seamless epoxy flooring, beginning in 1954.

A large portion of the company's growth is accredited to Eugene (Gene) F. Grazzini, Sr., who has been president for 41 years. His duties include being consultant of finance, technical problems and legal aspects as well as handling public relations.

Grazzini is quite active in various organizations. In 1971-72 he was president of the Tile Contractors Association of America and is currently on the board of directors. He is a past officer of the Minnesota Ceramic Tile Association and a past board member of the Minnesota Associated General Contractors. He is also a member of the Tile Contractors of America, the National Terrazzo and Mosaic Association, vice-president of the Northwest Terrazzo Association and vice-president of the Regional Congress of Construction Employers.

With Grazzini's two sons, Gene, Jr., and Wayne, the Grazzini company has "much to offer customers by doing quality installation at an economical price and providing the ultimate in service."

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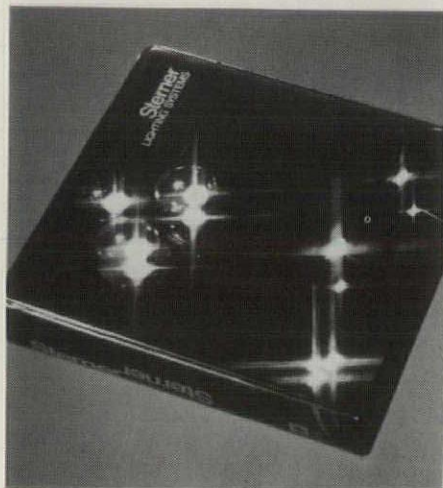
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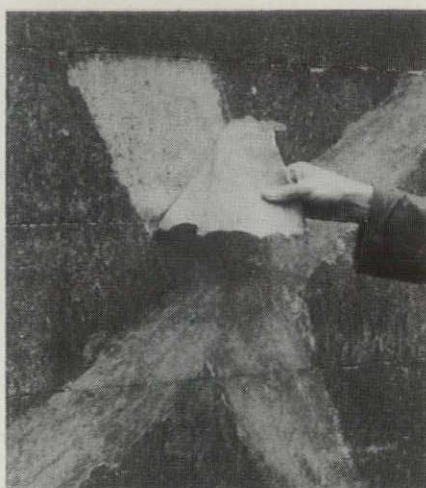


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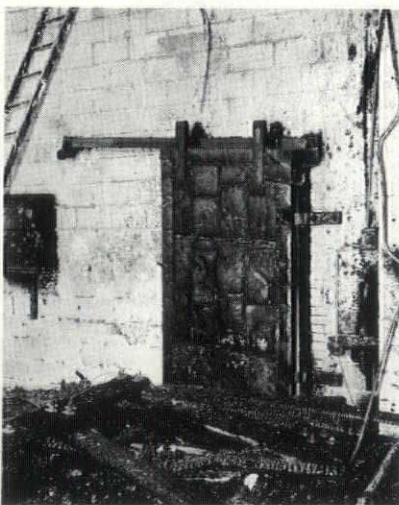
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If **you** ask Lloyd Bergquist, of Bergstedt, Wahlberg, Bergquist, Rohkohl — St. Paul, you'll be told of the meaning of the P.C. button. Lloyd was the winner of the 19" color TV set for simply stopping at the P.C. booth, wearing a **Win With PC** button, and visiting one of the booths of a **P.C.** Member company.

Hopefully the inflation will be **whipped** by the 1975 MSA Convention but the other definitions of **WIN with PC** will be in evidence next year. Look for our buttons next year!

**Nord Named Neal President**

John L. Nord has been named president of W. E. Neal Slate Co., Eden Prairie, manufacturer and contractor of partition systems and chalkboard products. Nord, formerly vice-president, started with the firm as a plant employee in 1954.

Wallace E. Neal, Jr., president of the firm since 1964, has been named chairman of the board and will continue to serve in a consulting capacity. ■

**Jack Wallner Wins Cesery Award**

At its annual convention in Miami, the Tile Contractors' Association of America conferred its Carl V. Cesery Memorial Award on John F. Wallner of Drake Marble Co., St. Paul.

Cited for "outstanding service to the industry," Wallner is chairman of the national Tile Promotion Fund. His recent consolidation of more



J. F. Wallner

than a dozen regional promotional programs into a national program resulted in impressive cost savings while improving the quality of the ceramic tile industry's promotions.

Wallner is president of Drake Marble, where he started as a tile helper in 1946. He has been business agent of BMPIU Tile Layers' Local Union No. 18 of Minnesota.

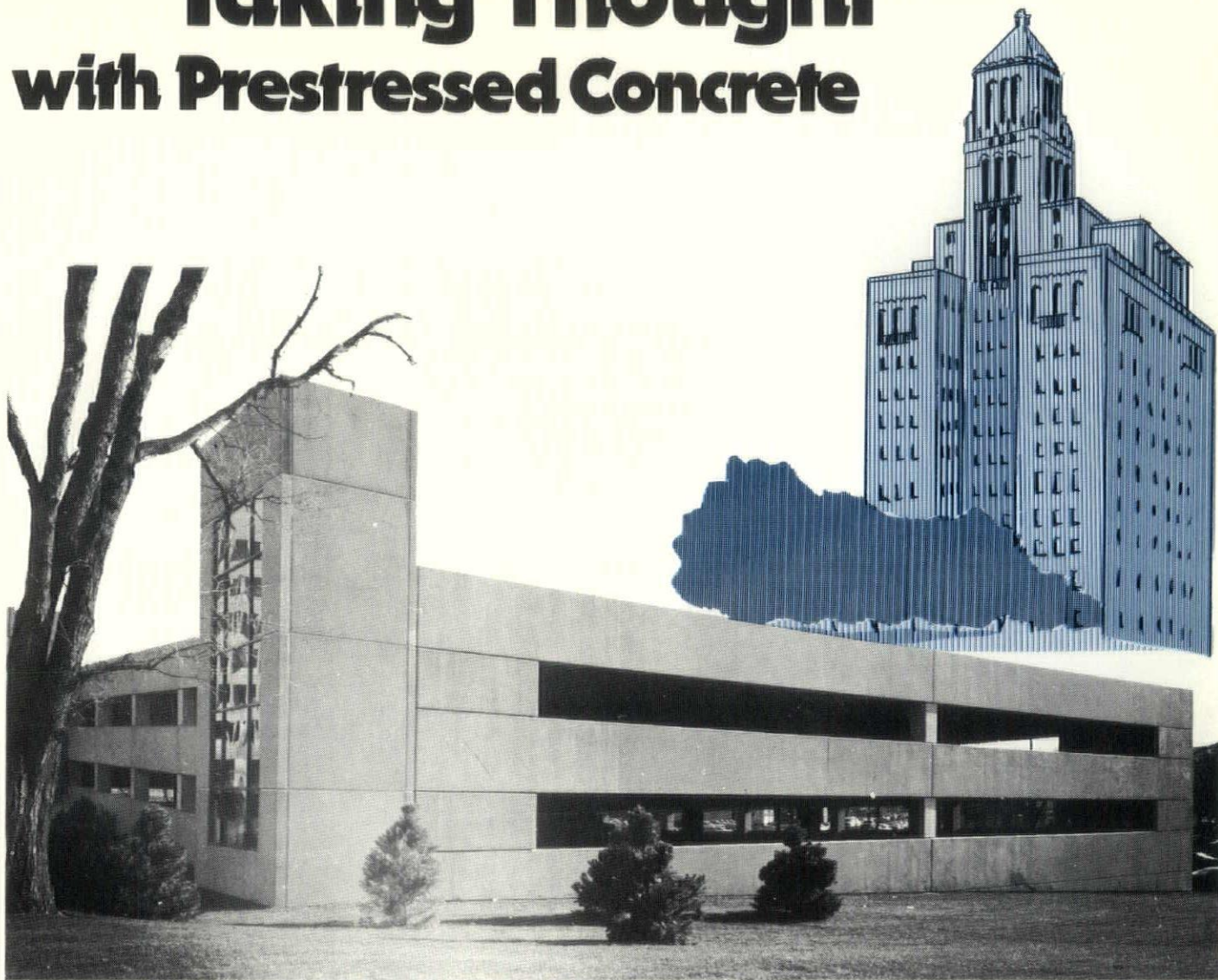
He served on the board of directors of the Tile Contractors' Association of America for four years and has been president of the St. Paul Builders' Exchange. He is also active in civic work. ■

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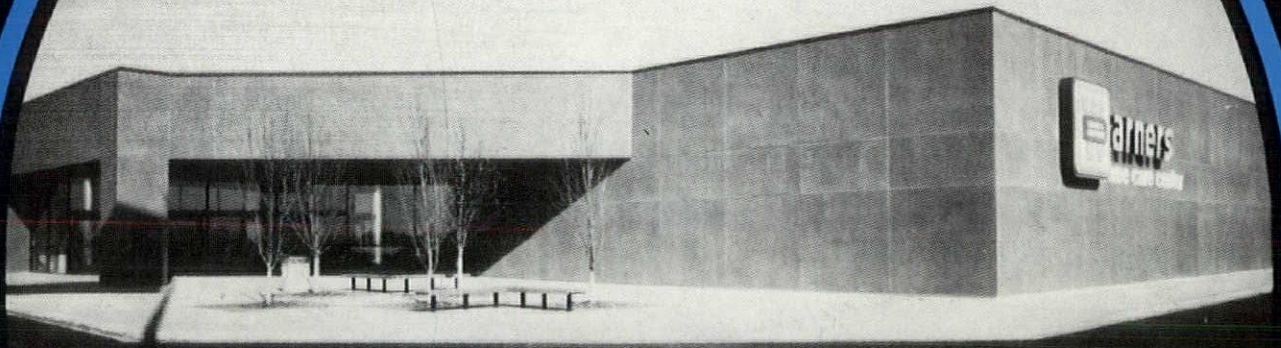


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# Northwest Architect

January/February 1975



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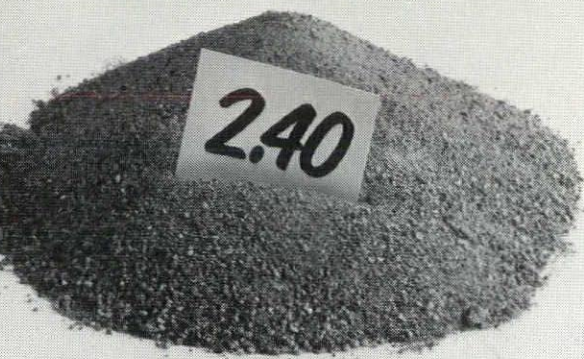
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# Northwest Architect

January/February 1975  
Volume XXXIX Number 1

## In this issue ...

The Minnesota Legislature has in recent years received national acclaim for its progressive legislation. In a period of economic downturn and stress, as we have now, it is incumbent upon the Legislature to strengthen consumer protection and also to continue to work for some of the most urgent needs in housing and transportation.

It is the Legislature's duty to see that whatever services and goods are purchased by the State represent the best per dollar value possible. In this spirit the Legislature last year established the Design Selection Board to ensure that architectural consultants are selected on the basis of competence rather than political influence. The creation of this board was enthusiastically supported by the architectural profession since it extended the State's exemplary legislation to professional services.

This year, regrettably, the positive vision of last year is being threatened by what is conceptually perhaps as ambitious a bill, Senate File 62. This bill calls for the selection of architects and engineers by competitive bidding procedures. It is a misguided and illconceived proposal if its intention is to save the taxpayers money or to make sure that the State receives its money's worth in services.

It represents not merely the debasement of a great profession, the mother of all the arts, as Frank Lloyd Wright said, it also forces the architect, if he is interested in working for his state, to compromise the core of his profession: service, attention to detail, follow-up. It will, by necessity, stultify his creativity in function and design because he will be forced to repeat stereotyped solutions which are easy to develop and to administer and which will not require the research, development and continued attention needed for innovative problem solving. Selecting as judges, legislators, physicians, college professors those who would work for the lowest salary would be comparable.

The quality of life, the quality of the environment, the future of the environment in Minnesota demands our continued care. Senate File 62 contradicts this spirit. We should conserve our energies: quickly and unequivocally defeat it and devote our energies and enthusiasm to the effectiveness of the Design Selection Board.

*Bernard Jacob*

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## TO CARE AND TO PLAN

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Because this issue features reports on legislation in Minnesota, it was delayed until developments showed the patterns of progress in the legislature and the Minnesota Society of Architects' program was fully developed to convey to legislators and others vitally interested in the professions involved positive suggestions for action.

Cover: Minnesota State Capitol, Courtesy Minnesota Historical Society, Photo by Eugene Becker

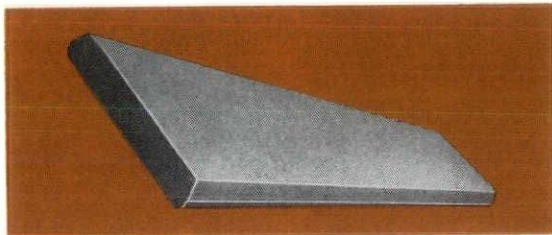


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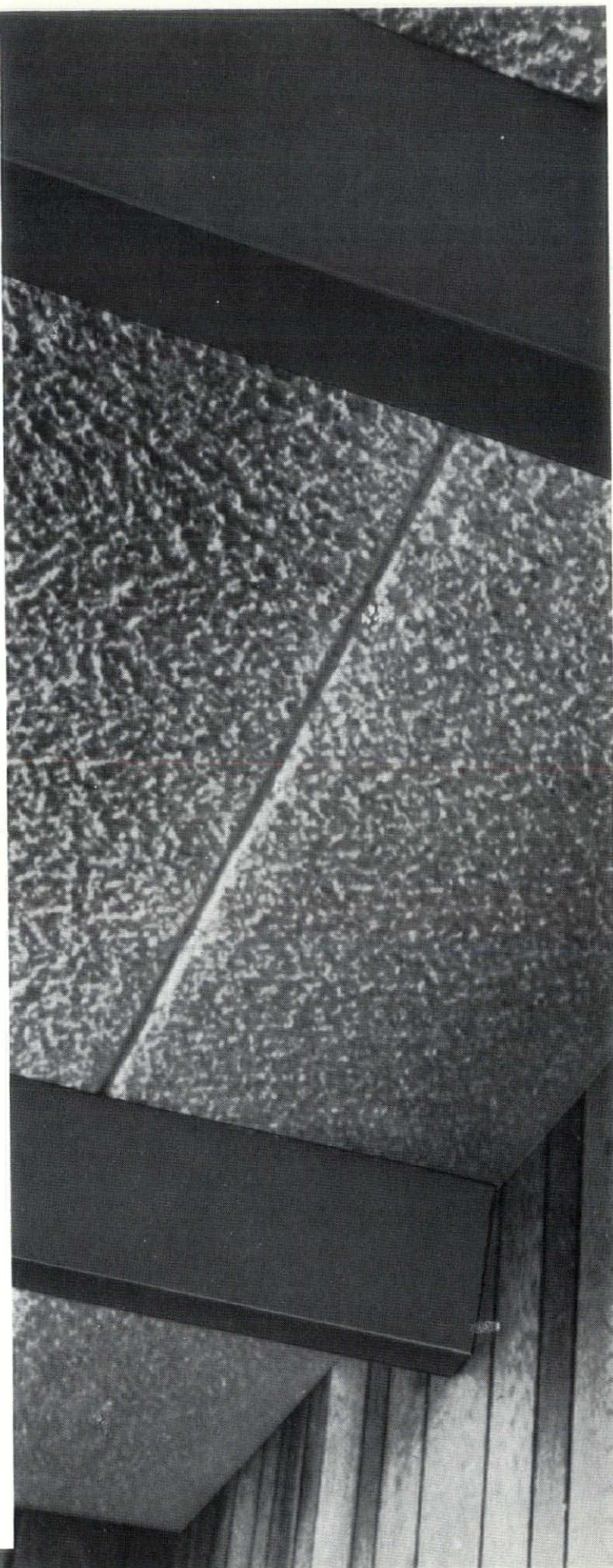
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# ARCHITECTURE AT A GLANCE

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**This is the first of a bimonthly letter on newsworthy developments — upcoming happenings and events in the environmental arts in Minnesota.**

**History of Art and Architecture in Minnesota.** The most ambitious undertaking of the Minnesota Bicentennial is a compilation of the history of art and architecture of Minnesota in exhibition and in published form. The project is sponsored by the University of Minnesota Gallery in conjunction with the Minnesota Society of Architects.

**A Guide to the Architecture of Minnesota** will be published to coincide with the opening of this Bicentennial exhibition on February 16th of next year. Authored by architecture historian, Dr. David Gebhard, a native Minnesotan, this will be a useful compilation of over 5,000 examples of architecture from the 19th and 20th centuries and will place architecture in its social and economic context. The guide will be widely distributed and sold on newsstands.

**The History of Art in Minnesota**, authored by Rena Cohen will be published by the University of Minnesota Press. The exhibition will tour throughout the state. In each community, a lecture series and other related activities will take place (Note: See page 25 the story on restoration of Minnesota's art).

**1199 Plaza at 110th Street overlooking the East River of Harlem is not an example of Minnesota architecture, but of a Minnesota architect's influence nationally.** This \$80 million, 1,600 unit low and middle income housing project designed by Minneapolis architects Hodne/Stageberg and Associates, was lauded by *New York Times'* architectural critic Paul Goldberger and by *New York Magazine* architect-writer Peter Blake.

Blake said: "Because Messrs. Hodne and Stageberg were too naive to know and accept all those things that you can't do in New York, they just went ahead and gave

us the best of its kind we have seen in ages."

Goldberger in the *New York Times* said that, "The dedication ceremonies marked the completion of one of New York's architecturally significant housing projects — unlike most housing projects, this one, has been worth the wait. Hodne/Stageberg has given New York a set of buildings that deserves to rank in that small category called 'first-rate urban housing'."

**Architects and Legislative Issues.** The Minnesota Society of Architects is currently very active on the legislative scene. It is involved in such diverse issues as urban design and planning, housing, building codes as well as professional issues.

The society has recently expressed grave reservations about a bill introduced calling for competitive bidding on professional services. The society felt that this would be a severe detriment to the quality of design and construction of public facilities in Minnesota. The society also published a comprehensive Legislative Program, "**To Care and To Plan**," which is available by calling 227-0761.

**Spirit Mountain of Duluth** which claims such distinctions as being the only publicly-funded major ski complex in Minnesota, and in the last month, the largest consumer of beer in Minnesota, also has a unique architect.

William Moser, head of Design for Architectural Resources of Duluth, not only designed the very well received chalet and did the master planning, but was responsible for the design of employee's costumes, all of the graphics, signage and even went so far as to select the china and silverware. Moser has carried forth the ultimate in complete service, to not only currently designing an addition which will double Spirit Mountain Chalet, but presently teaching advanced skiing three nights a week in the Ski School Program.

**A Swiss Village Project** will also be located adjacent to the Spirit Mountain recreation area. It is being

developed by the Paulucci family in cooperation with Thomas & Vecchi Architects of Duluth. The \$10 to \$15 million project calls for a 500 unit condominium, apartment and commercial development designed in a Swiss chalet motif to blend with the mountain atmosphere.

**Underground Living** is not only an allusion to Dostoevsky's novel, but will manifest itself in a forthcoming U. of M. East Bank Bookstore/Admissions and Records facility, whose design won a national award from *Progressive Architecture Magazine* for its unusual preservation of campus space and energy efficiency. Myers and Bennett Architects/BRW, Edina, designed the project, 95% of which will be built two stories beneath ground. This subterranean repository of books and records will save an estimated 70% in energy over an above-ground facility.

Another Progressive Architecture Award went to Williams/O'Brien Associates of Minneapolis for their design of **Findley Place** Housing Development in Minneapolis. Designed in 12 ft. by 12 ft. modular units that provide an intimate neighborhood atmosphere, the Findley Place proposal includes a day care center, laundry room and multi-purpose center court area. Client for the project is the Findley Place Housing Corporation.

The Architectural Alliance is also presently completing a \$6 million addition to the headquarters of **Blue Cross-Blue Shield**. Virtually the entire addition will be underground and will lead to major savings in energy.

**Housing and Spaces: Public Lectures Series** — The U. of M. is offering a lecture series to examine the behavior-shaping potential of the buildings and spaces which made up our man-made environment. U. of M. professors, Gertrude Esteros and Roger Clemence will be joined by visiting experts on nine consecutive Wednesday evenings, April 2 to May 28, 8-9 p.m., in auditorium B45, Classroom Office Building at the St. Paul Campus.



Visiting experts include Irwin Altman, Professor of Psychology, Utah State University; Oscar Newman, Architect, urban planner and head of the Center for Residential Security Design, Inc., N.Y.C.; Amos Rapoport, architect and anthropologist at the U. of Wisconsin; Clare Marcus, researcher with the Institute of Urban and Regional Development, U. of California at Berkeley; Sumintardja Djauhari, Regional Housing Center, Bandung, Indonesia; and Paolo Soleri, architect, Scottsdale, Arizona.

**The old slammers and jails of yester-year** are now being replaced by unique contemporary detention facilities. Both Hennepin and Ramsey Counties are undergoing major detention expansion programs.

Hennepin County's new adult detention center, designed by Ellerbe, avoids the old authoritarian-punishment image of the jail. The plans call for single-rooms to be about 70% of the housing of the center, the elimination of bars, the issuing of keys for individual rooms and providing tenants such amenities as radios, television, etc.

Ramsey County has a very extensive program, leading to the development of an adult detention center sited on the Kellogg Boulevard bluff opposite the City Hall, designed by Wold Associates of Saint Paul.

**A juvenile detention facility for Ramsey County** is being designed by the firm, Parker Klein and Ameraton in conjunction with John McGough of Spokane, Washington. Indications are that it will be one of the most progressive and innovative facilities involving planning for future correctional programs.

**Brooks Cavin, St. Paul Architect**, has been elected a Fellow of The American Institute of Architects. Fellowship is a very select recognition granted by the AIA to architects who have achieved a high level of distinction in their profession and community.

**Proposed new hotels for downtown Minneapolis, St. Paul** present an encouraging prospect for the central downtowns. Thank goodness! The 494 strip is beginning to look like a two-mile long disconnected Holiday Inn. The Radisson Corporation has announced plans for a \$10 to \$15 million hotel on Block "A" in St. Paul and have selected the firm of Bergstedt, Wahlberg, Bergquist and Rokhol as their architects.

The Loring Development district may be the site of a several hundred room Regency Hyatt House with the Architectural Alliance as architects. Earlier Ramada Inn and Lundgren Associates announced plans for a 300-room plus hotel across from the Civic Center in St. Paul. Butler Square Hotel is under design by Miller, Hanson, Westerbeck, Bell in the Butler Square Complex in Minneapolis.

**Renovation of downtown Hastings** is being continued by Cerny Associates, Minneapolis under the direction of Al French. Plans call for rebuilding of Second and Sibley Streets and an overall plan for revitalization of downtown and returning the city's orientation to the river. A new parking lot has been rebuilt and the Gardiner Hotel has been revitalized by the firm of Johnson, Sheldon and Sorenson of Minneapolis.

**The Metro Consumer Housing Short Course**, a six weeks series of one-night lecture programs in nine metropolitan communities, has been attended in great numbers by the public. An estimated 1,500 people who plan to build or buy their own homes turned out on cold winter evenings to listen to specialists in the many fields of house design and building. The faculty range from architects, assessors, attorneys, contractors, mortgage officers, lawyers. Three evenings of the program were taught by architects.

This second annual series has proved so successful that plans for next year's program are already underway. It was sponsored by the University of Minnesota, the Min-

nesota Society of Architects, and the Minnesota Housing Institute.

**An Architect-Designed Home Information Service** is also available to the public from the Minnesota Society of Architects by calling the society's office. The public may receive information relating to the process one should go through in the design planning and construction of a home, information on architectural services and listing of individuals who provide partial or complete design services for homes.

**Saint Paul river front developments** are currently being suggested to link the city with its long neglected river. The St. Paul Port Authority in conjunction with Bather, Ringrose, Wolsfeld, planners and architects, are proposing a 17.5 acre site with canal along the river near Holman Airport. The project would include restaurants, shopping centers, motel and apartment units. Yet another project is currently suggested by Winsor/Faricy Architects for "River Park Narrows," a \$25 million development on Saint Paul's desolate Navy Island below the Wabasha Street Bridge. Condominiums, a merchandise mart, and more commercial space would be built on an isle presently used as a county parking lot.

**An Iron Range Resources and Rehabilitation Center** as designed by Damberg & Peck, Architects, is under construction near Eveleth. The \$650,000 project will be wood framing on poured concrete walls. The exterior finish will be resawn cedar boards. Five skylights will bring in natural light, and buried gas pumps and tanks will supply official vehicles. Site development is retaining all existing trees. Former IRRRC programs included water and topographic mapping surveys, research on wood and food processing, charcoal production, and upon economic programs for Indians as well as industrial development.

**For further information and details contact Dan Sheridan, executive director, or Lynn Lindsay, at 227-0761.**



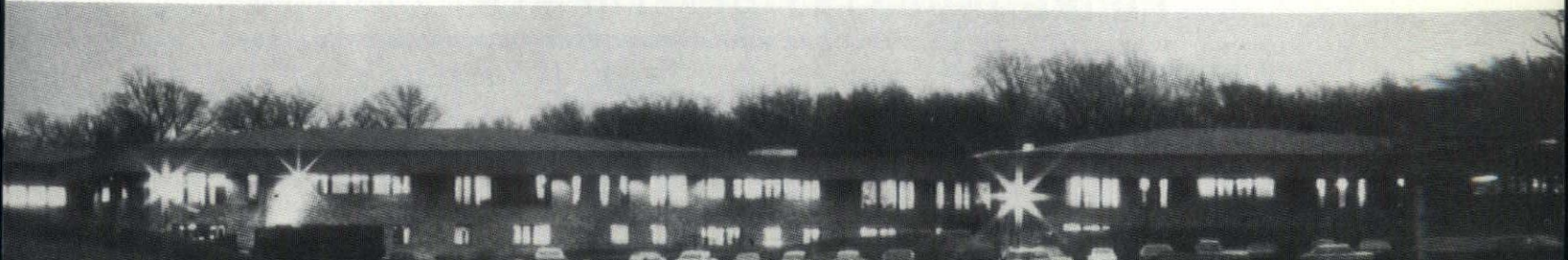


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Project this differential over 10,000 square feet of wall. You come up with a heat gain through masonry of 22,000 Btuh, while the heat gain through double-plate glass is 1,730,000 Btuh.

In the case of the masonry wall, cooling equipment with a two-ton capacity can handle the heat gain. But with the double-plate glass wall, about 143 tons of cooling capacity will be needed.

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Compare the heat loss in winter. It has a dramatic effect on energy consumption and building operation costs.

Our masonry wall, for example, has a "U-value" of .12. The double-plate glass wall has a "U-value" of .55. (U-values are used to determine heat loss through one square foot of wall area in Btuh per degree Fahrenheit differential across the wall.)

This means that the masonry wall is about 450% more efficient, on the average, than the glass wall in reducing heat loss.

Over the useful life of the building, the heating cost per square foot of wall area for masonry will be about 30 cents. For double-plate glass, about \$1.38.

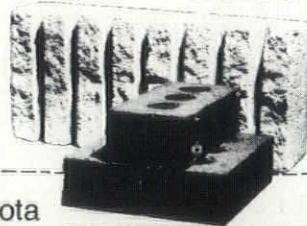
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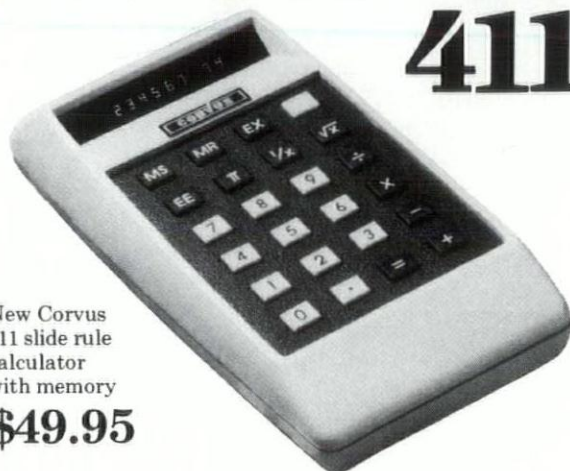
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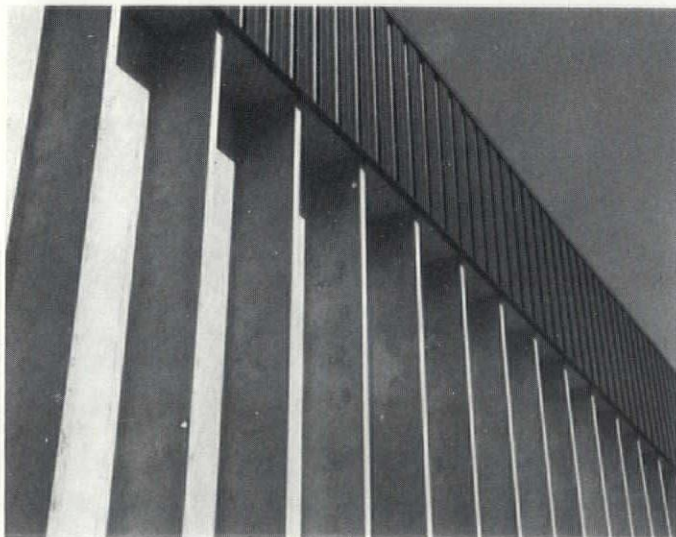
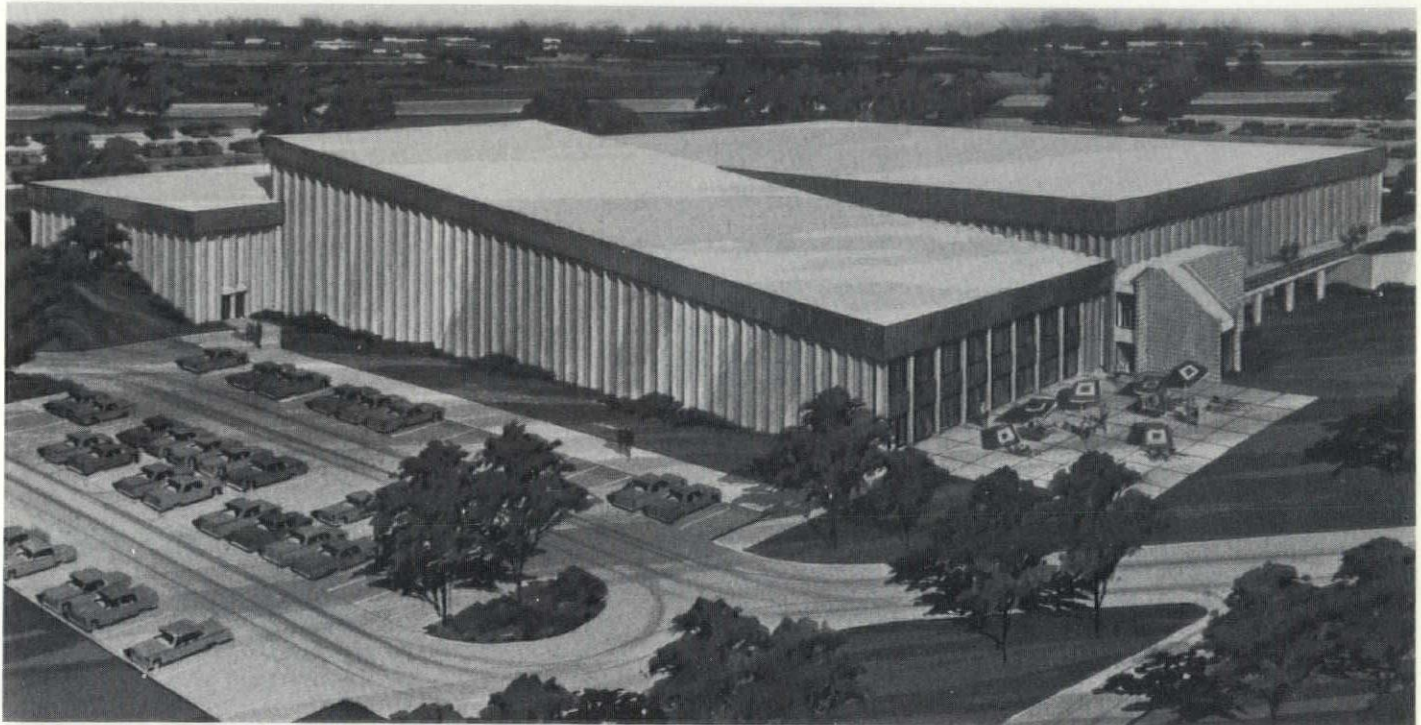
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## Minnesota Horizons

Minnesota Horizons, the recent three-day presentation to the state Legislature on Minnesota's future, earned enthusiastic responses from many participants.

The joint session, held at St. Paul Vocational Technical Institute February 14, 15, and 16, feature 17 presentations on Minnesota's past, present, and future and was sponsored by the state Legislature, the State Planning Agency and the Commission on Minnesota's Future.

Senate Majority Leader Nicholas Coleman called the presentations "a remarkable contribution to the Legislature", adding that the program "will be of incomparable value to us in making our decisions."

Rep. Rod Searle, a member of the Minnesota Horizons legislative task force, said he "was especially thrilled for the new members, who received the most terrific briefing possible for a group of freshman legislators going into their first session."

The unique three-day seminar, thought to be the first of its kind in the nation, was designed to give state legislators a broad overview of Minnesota's current status, developing trends and imminent policy questions.

Six 90-minute morning sessions considered Minnesota's Population and Settlement Patterns, Economy, Physical Environment, Man-Made Environment, Human Environment and Government, presented much new data.

Minnesota's recently-appointed State Demographer, Hazel Reinhardt, surprised the audience by announcing that recent research showed that the state's population will not grow as much as previous estimates predicted; she projected a population increase of only 650,000 between 1975 and the year 2000.

Ms. Reinhardt also said that the population of the seven-county Twin Cities area will level off at about 50% of the state's total population, projecting a metropolitan population of 2.3 million by the year 2000.

Ms. Reinhardt also projected a faster rate of population increase during the 1980's. The large numbers of females born during the 1947-60 "baby boom" and now reaching child-bearing age will result in a "mini baby boom", she said.

Gerald Christenson, director of the Minnesota State Planning Agency, related Ms. Reinhardt's remarks to state public school enrollments, which he said would continue to decline until 1985, when the "mini baby boom" will raise enrollments for about 10 years.

Christenson also said that the change in population age structure means there will be more taxpayers, and fewer in the categories of young and old to receive tax dollars.

Minnesota's economy was addressed by Russell Fridley, director of the State Historical Society, Bruce MacLaury, co-chairperson of the Commission on Minnesota's Future

and president of the Ninth Federal Reserve Bank, and John Brandl, director of the University of Minnesota School of Public Affairs, who previewed the state's economic future.

Brandl said that past experience shows that economic downturn hits Minnesota less harshly than other parts of the country, but that the state will suffer the effects of recession for at least two years and that it will be several years before inflation drops near levels of the 1960's.

Minnesota's environment, both physical and man-made, occupied the second day of presentations. Joe Sizer, director of Environmental Planning for the State Planning Agency, illustrated the complexity of land-use relating that a recent study showed that 679 land-use related powers exist among six state agencies.

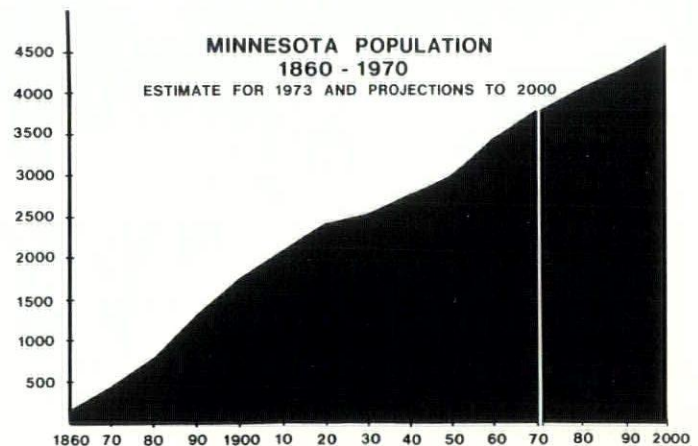
Philip Raup, professor of agricultural economics at the University of Minnesota, noted that the number of Minnesota farms, continuously declining since the mid-1930's, has leveled off and remained constant at 118,000 since 1972. Raup said Minnesota agriculture has lost "resiliency to economic trends" due to a tendency toward one-crop farming, such as raising all livestock, cash crops, or poultry.

Raup called for federal tax policies to protect the family farm, but emphasized that such policies could be initiated at the state level.

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30 YEAR MORTGAGE**

TOTAL PRINCIPAL AND INTEREST REPAYMENT	
%	
8%	\$118,876
10%	\$142,168





In a presentation on mining, forestry and recreational resources, Victor Arnold, executive director of the Commission on Minnesota's Future, predicted that the greatest number of conflicts over land use and environmental values would occur in the northeastern section of the state.

The nationwide housing shortage is sharply felt in Minnesota, according to James Solem, director of the Office of Local and Urban Affairs, State Planning Agency. Solem projected that 242,000 new Minnesota families would require housing in the next 10 years.

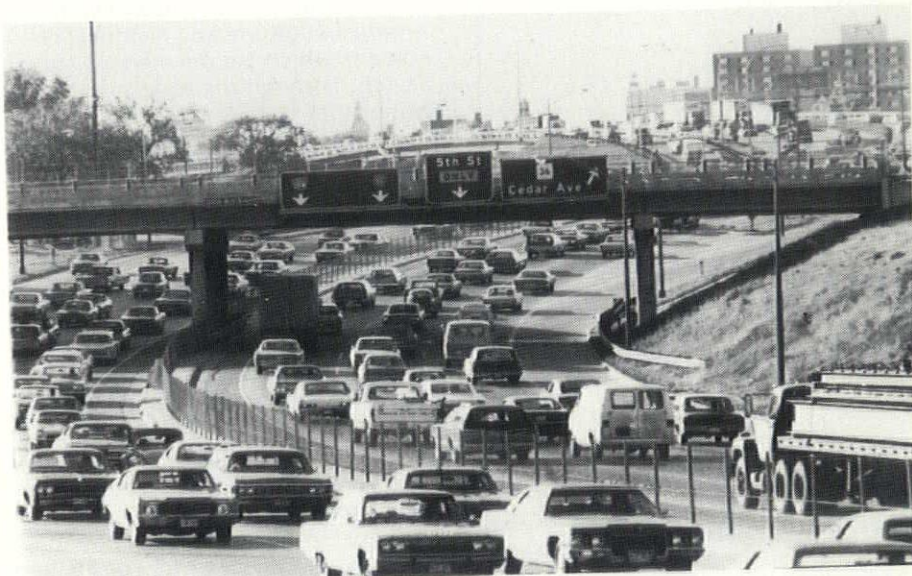
Solem said that 45,000 to 50,000 new units each year would be required to fill that projected need, twice the number of housing starts in the Minnesota housing industry's best year.

Solem called for a doubling of available housing credit, additional housing aid to low-income families, and increased rehabilitation of existing housing units.

The SPA's director of transportation planning, Harry Reed, suggested that the Legislature might want to consider the establishment of a State Department of Transportation to coordinate all modes of transportation. He also cautioned that because many urban areas have developed such high capital cost mass transit systems, the federal government may not be able to provide the expected 80% of mass transit capital funds.

Edward Hunter, SPA deputy director, addressed Minnesota's energy needs. Hunter said the state's continuously burgeoning consumption must be counteracted by a conservation education program, stiffer building design standards, utility rates geared to encourage conservation, and more energy-efficient land-use and urban design planning.

Closing sessions dealt with Minnesota's human environment and government environment. Vernon Sommerdorf, M.D., asked for an improved distribution of medical care for Minnesota's rural areas and minorities. He also suggested more efficient use of the state's allied health training facilities, which are



now operating at less than full capacity.

SPA planner Richard Broeker and Jane Belau, member of the Commission on Minnesota's Future, updated the Legislature on the state's human service needs. They reported that the greatest continuing problem is the confusing and overlapping multiplicity of federal, state and local agencies providing human services delivery.

Dean Honetschlager, director of Human Resources Planning for the State Planning Agency, reported on education in Minnesota. Honetschlager said that as enrollments decline, especially in rural school districts, it becomes difficult for individual schools to afford an adequate program of diverse course offerings. He said legislative guidance would be valuable in defining what constitutes an adequate program.

In the final Horizons session SPA director Gerald Christenson returned to discuss strengthening the role of elected officials.

Christenson reiterated a concern that had been the original motivation for the Minnesota Horizons project — the problem of fragmentation in government.

He said that almost all public policy decisions are inter-related, but there are powerful influences work-

ing against such a successful integration, including society's increasing complexity, pressure on elected officials to make a quick track record, legislative committee structure, the department structure of the executive branch of state and federal government, which can result in contradictory programs, overlapping local units of government, superficial news media coverage, and the skill of single-purpose special interest lobbies.

Closing speaker Ray Lappegaard, former state Highway Commissioner, advised legislators to allow state agencies sufficient time, staff and money to carry out their mandates. Lappegaard listed increased citizen participation as one current example of a complex and difficult task.

State planning director Gerald Christenson said that educational materials based on Minnesota Horizons information are being developed for teachers and other interested citizens. For information write Minnesota Horizons, 101 Capitol Square Building, St. Paul, Minn. 55101.

Tapes of the Horizons sessions are currently available through the University of Minnesota Audio-Visual Library Service, 3300 University Avenue S.E., Minneapolis, Minnesota 55414, (612) 373-3810.





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## The National Register of Historic Places and How It Works in Minnesota

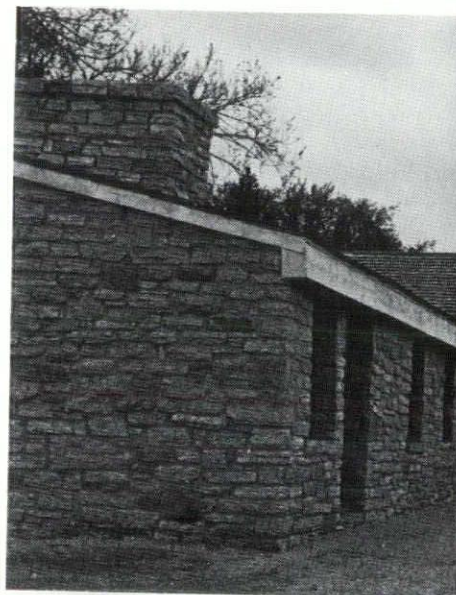
By Nancy Eubank

The National Register of Historic Places is the official master list of American cultural and historical resources which are deemed worth saving. Through the efforts of the Minnesota Historical Society's historic sites survey team and the assistance of hundreds of interested men and women across our state, some 150 Minnesota historic sites and districts are now included on the National Register and thus are afforded the recognition which is the first step in their preservation and interpretation for future generations. Another 50-60 sites are presently pending designation.

The National Register was contemplated as early as 1935, when the Historic Sites Act initiated a national policy of historic preservation and gave responsibility for implementing the policy to the Secretary of the Interior through the National Park Service. The Historic Preservation Act of 1966 expanded these responsibilities and called for the maintenance of a national register of districts, sites, buildings, structures and objects significant in American history, architecture, archaeology and culture. The first edition of the register issued by the National Park Service in 1969 contained more than 1,000 entries and the list has grown to more than 12,000 as sites in all 50 states and five territories are located, researched and nominated.

How is a property placed on the National Register? First, of course, it must be identified. The Minnesota Historical Society's survey team has undertaken a county-by-county search of Minnesota and, with the aid of architects, archaeologists, local historians and interested citizens, has so far located and placed on a state inventory more than 2,200 pre-historic and historic places. The northern counties and the Twin Cities metropolitan area remain to be surveyed and will undoubtedly yield many more sites.

Before a county is surveyed pre-



liminary research is done to locate promising sites. The surveyor then visits the county, consults with local sources and photographs and evaluates all sites he feels may be significant. Returning to St. Paul he assembles his materials, does further research and prepares a brief description of each site for the survey files.

Once a property is located and placed on the state inventory in one of some 30 categories — business, immigration and settlement, fur trade, etc. — indicating its role in Minnesota history, it is ready to be considered for National Register nomination. After further research and architectural scrutiny as needed, it must be evaluated according to criteria set down by the National Park Service as follows:

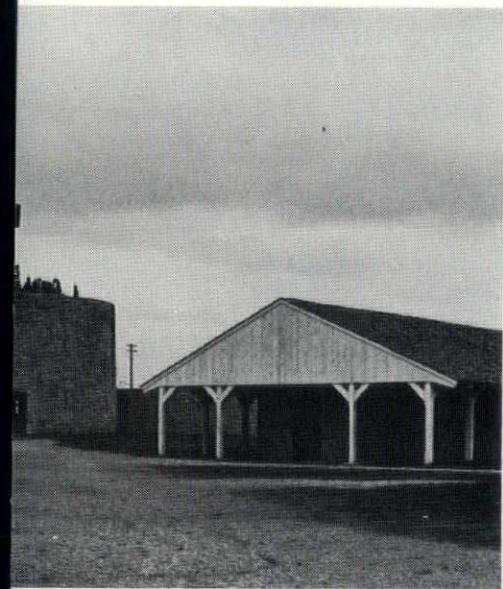
"The quality of significance in American history, architecture, archaeology and culture is present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association, and:

"(A) that are associated with events that have made a significant contribution to the broad patterns of our history; or

"(B) that are associated with the

*Ms. Eubank is Interpretation Supervisor for Historic Sites for the Minnesota Historical Society.*





*Historic Fort Snelling, Twin Cities. Built by members of the United States Fifth Infantry Regiment between 1820 and 1824, Fort Snelling paved the way for white settlement in Minnesota. Several original structures remain; others are being reconstructed on their original sites. Fort Snelling is open to the public and is operated by the Minnesota Historical Society.*

lives of persons significant in our past; or

"(C) that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or

"(D) that have yielded, or may be likely to yield, information important in prehistory or history."

Some sites of historic interest are ordinarily not considered eligible for the register, such as cemeteries, birthplaces or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years. However, such properties will qualify if they

are integral parts of districts that do meet Register criteria or if they fulfill certain other requirements.

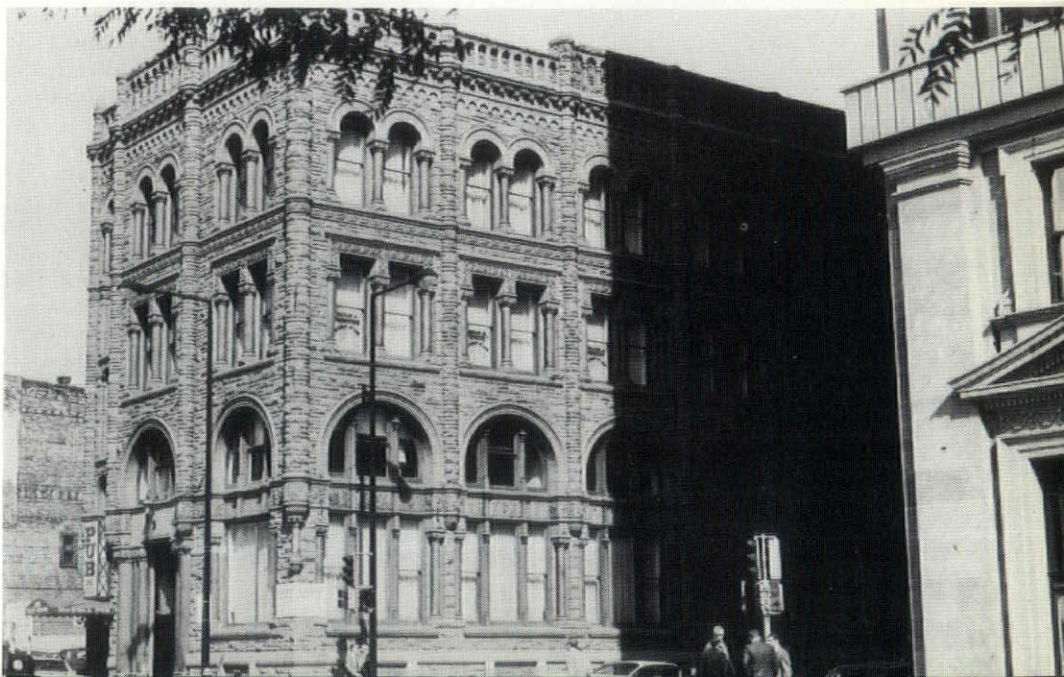
Properties considered as potential National Register material are presented by the historic sites survey staff to the State Historic Preservation Committee for review. Members of the committee, which, according to National Park Service standards must include a recognized historian, an architect and an archaeologist, hold open meetings at which each site's qualifications are discussed and compared with the above criteria. Members of the Minnesota State Historic Preservation Committee are Brooks Cavin, architect, Richard B. Dunsworth, citizen member, Foster Dunwiddie, architect, Robert P. Fogerty, historian, Elden Johnson, State Archaeologist, Rodney C. Loehr, historian, Curtis L. Roy, citizen member, Donald Torbert, architectural historian, Robert Warn, architectural historian, and Russell W. Fridley, Donn Coddington, John J. Wood and Alan R. Woolworth of the Minnesota Historical Society staff.

After recommendation by the committee nominations are sent by the State Historic Preservation Officer, Russell W. Fridley, to the National Register offices in Washington, D.C., where they are again examined

for conformance to criteria. The State Historic Preservation Officer and federal representatives for the area are notified whenever an approved site is placed on the Register. New entries are published monthly in the *Federal Register* and an updated list of properties is published once a year. All libraries designated as federal repositories receive the *Federal Register* on a regular basis. A hardbound edition of the National Register is published biennially by the Government Printing Office and is available through the Superintendent of Documents.

Placing a property on the National Register does not automatically assure its preservation but it does offer a measure of protection if a federally funded or licensed project is to have an effect upon the property or its environs. Heads of all federal agencies are directed to take into account, through a series of specific steps, the effect of any proposed federal undertaking on any property included or determined eligible for the register. Although the law provides no injunctive power to halt federal pro-

*McColl Building (formerly Merchants Bank Building), 366-68 Jackson Street, St. Paul. This four-story red sandstone structure is a well-articulated example of Romanesque design with highly textured exterior facade. Designed by Edward P. Bassford, it was completed in 1892.*





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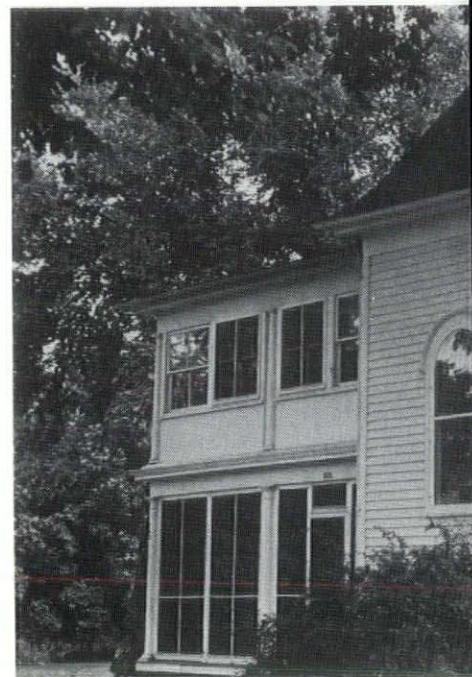
Call 861-3377

jects that threaten historic properties, it does assure that historical values will be carefully considered in federal planning.

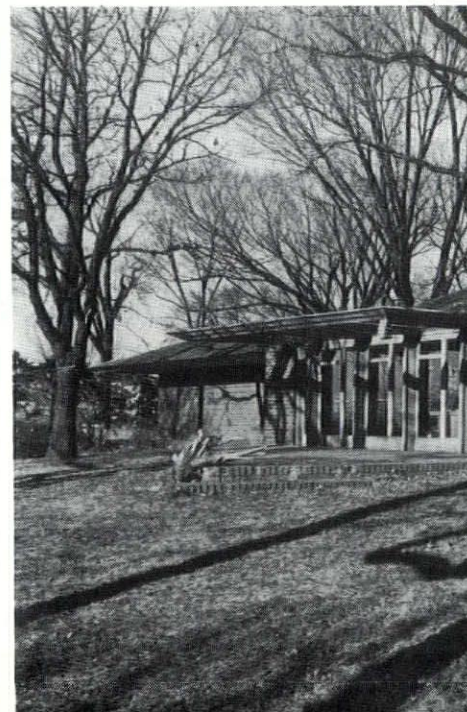
Placement on the National Register gives a site another advantage as well. The National Historic Preservation Act authorizes federal grants-in-aid to the states on a matching basis for the acquisition and restoration of historic properties and grants through the states to other eligible public or private recipients. To qualify for this aid properties must be listed on the National Register, need financial assistance and be part of a statewide historic preservation plan prepared by the Minnesota Historical Society's survey staff and approved by the Secretary of the Interior. The 1975 fiscal year's federal grant to Minnesota for historic preservation totaled \$566,211.

National Register nominations are only a part of the work of the Minnesota Historical Society's historic sites survey team members Thomas J. Lutz, Henry Harren, Charles W. Nelson, John J. Hackett and Lynne VanBrocklin. They also conduct the statewide survey, prepare an annual preservation plan which includes an update of the state inventory, make requests for federal funding, assist in the preparation of environmental impact statements (more than 280 were done in 1974) and give advice and encouragement to many county and local groups attempting to save locally significant historic sites and districts.

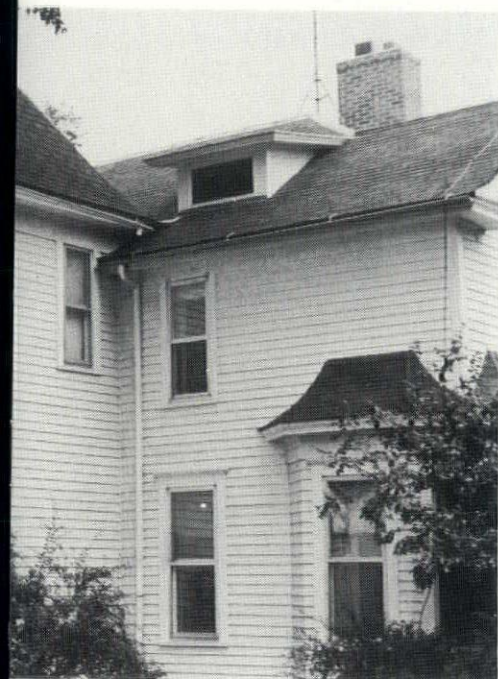
Data collected by the survey staff are used more and more in city, county, state and federal planning. Through the dedicated efforts of all those involved in Minnesota's preservation planning, officials who will determine the appearance of our future environment are becoming aware of the values provided by physical reminders of our past.



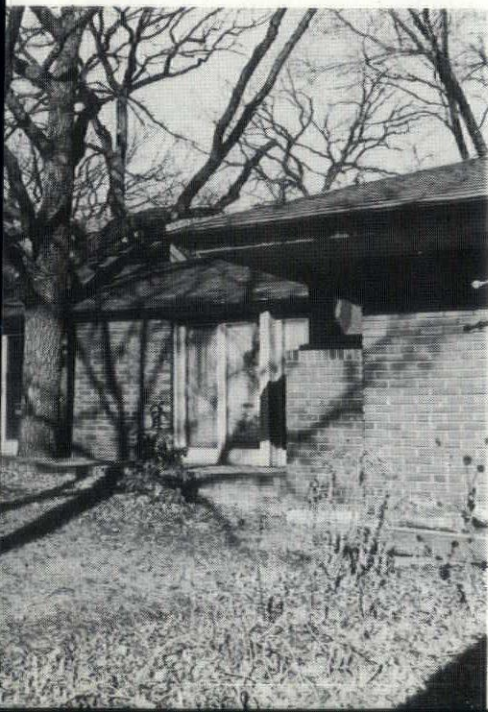
*Andrew John Volstead House, 163 Ninth Avenue, Granite Falls. This modest home, originally built in 1878, was occupied by the Volstead family from 1894 until 1930. Andrew Volstead spent 20 years in the United States House of Representatives and earned the title "Father of Prohibition" with his sponsorship of the Prohibition Enforcement Act of 1919.*







Malcolm Willey House, 255 Bedford Street Southeast, Minneapolis. Designed in 1934 by architect Frank Lloyd Wright, this structure is Minnesota's most significant example of Wright's "small house" designs of the depression years.



Some sites recently added to the National Register are:

Minneapolis City Hall/Hennepin County Courthouse — Hennepin County  
 Orwell Site — Otter Tail County  
 Warren, William Two Rivers Cabin Site and McDougall Homestead — Morrison County  
 St. Paul Union Depot — Ramsey County  
 The McColl Building — Ramsey County  
 Old Warden's House — Washington County  
 Minnesota State Ceremonial Building — Ramsey County  
 Old Backus — Cass County  
 Reaume's Trading Post — Wadena County  
 Comstock, Solomon Gilman, House — Clay County  
 Grimm, Wendelin, Homestead — Carver County  
 Nett Lake Petroglyph Site — Koochiching County  
 Fowl Lake Site — Cook County  
 Volstead, Andrew John, House — Yellow Medicine County  
 Swensson Farm — Chippewa County  
 August Schell Brewing Company — Brown County  
 Minnesota Point Lighthouse — St. Louis County  
 Dania Hall — Hennepin County  
 Gordon-Schaust Prehistoric Embankments District — Crow Wing County

The Minnesota Historical Society is anxious to assist individuals and groups interested in researching and preparing national register nominations for consideration by the State Historic Preservation Committee. Anyone interested in working for the nomination of a site should contact Donn Coddington, Supervisor for Field Services, Historic Sites and Archaeology, Minnesota Historical Society, Building 25, Fort Snelling. ■

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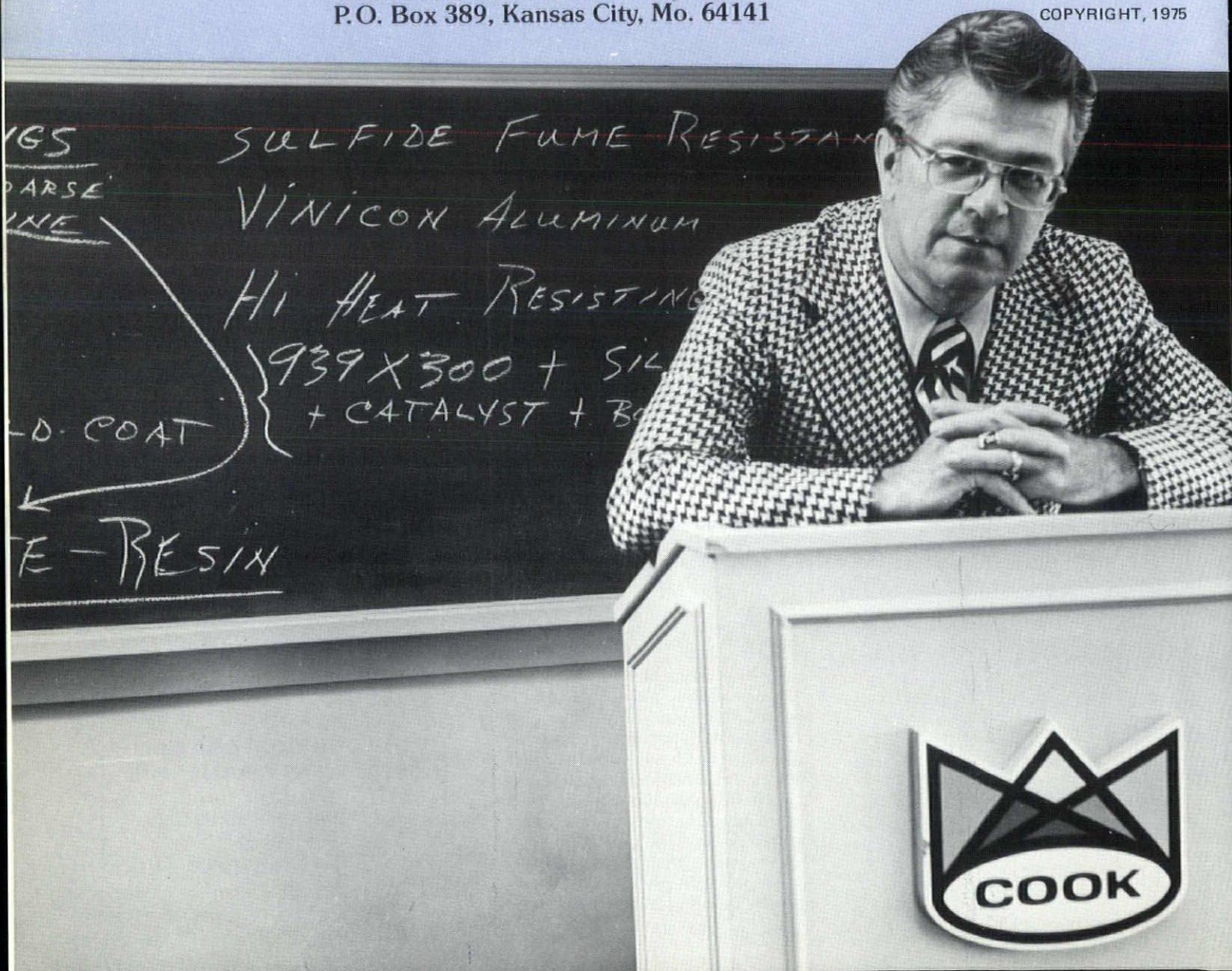
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# To Care & To Plan

## 1975 LEGISLATIVE PROGRAM Minnesota Society of Architects



Photo by Mel Jacobsen

Minnesota's famed quality of life is due to a great extent to the progressiveness of the State Legislature, which is regarded as one of the most effective and positive state legislatures in the country. However, we must continue to plan for the future and give careful attention to the several critical issues facing the State of Minnesota this year.

Our energy, natural and land resources are finite. Even though the crisis has been predicted for some time, it seems to remain acceptable to our morality to gratify our every wish and demand more leisure, more pleasure, more conveniences and more goods of all kinds. We must now re-

alize that less consumption, less use of certain materials, less uncontrolled growth, less energy use, less dissipation of our open space resources will mean *much more* for the quality of life for future generations of Minnesotans.

As we conserve with care, we must build with care. There must be sensitivity in design and economic feasibility in what we build. Affordable housing must be provided to Minnesotans.

Above all, regulations which shape buildings must be progressive and realistic.

It is in this spirit that the Minnesota Society of Architects presents to the Min-

nesota Legislature, *To Care and To Plan*, 1975.

The members of the Minnesota Society of Architects have in recent years made a major commitment to communicate to public policy makers the profession's view on environmental-urban design and regional planning issues. Our Legislative Program *To Care and To Plan*, presented to the 1973 legislature, and *To Care and To Plan* 1974 are illustrative of this commitment.

Daniel J. Sheridan  
Executive Director  
Minnesota Society of Architects



# To Care and to Plan—1975

## THE MINNESOTA SOCIETY OF ARCHITECTS

The Minnesota Society of Architects represents architectural and design professionals employed by more than 200 firms and organizations throughout Minnesota. These organizations account for the design, planning and construction of hundreds of millions of dollars of new and rehabilitated facilities built to meet human needs while strengthening the economic and social fabric of the State of Minnesota. Some of the broader involvements of the Minnesota Society of Architects in 1974, in the spirit of *To Care and To Plan*, were:

**Architecture Goes Public** — A special effort by the profession to provide conferences, programs and conventions of civic, community, professional and trade organizations throughout the state with resource persons for an understanding of planning and design processes and concerns.

In May some 10,000 attendees at the Upper Mid-West Hospital Conference heard presentations on the Psychological Implications of Health Facility Environments Upon Human Behavior. This type of assistance and educational program is also available to other communities, civic and private organizations.

Continued advocacy and support for the restoration of significant historic resources with the provision of technical assistance to many communities and neighborhood organizations.

Position papers and public statements on important public policy and planning issues.

Successful efforts to have architects volunteer, be appointed or elected to major state-wide commissions and committees, local planning commissions, housing authorities and community development task forces.

## MINNESOTA SOCIETY OF ARCHITECTS

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Building Saint Paul Minnesota 55101  
Telephone 1 (612) 227-0761

**Robert Nelson**, President  
**Cecil Tammen**, Legislative Chairman  
**Daniel J. Sheridan**, Executive Director

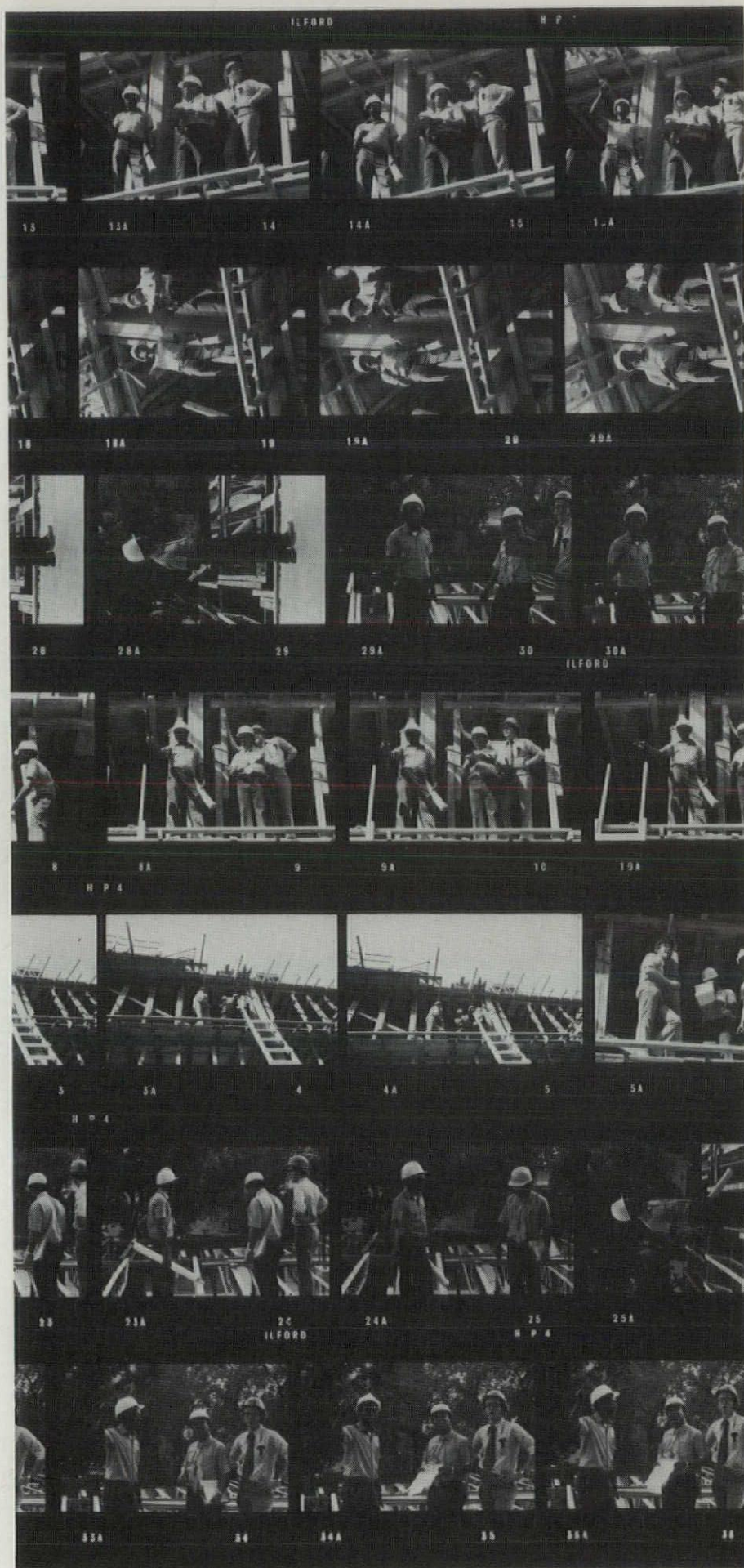


Photo by Phillip Mac Millan James



## I. Architecture: Good Design is Good Business.

Architecture is an art as well as a profession and a business. Public structures should reflect society's culture, social and artistic values as well as meeting human needs and being functional and economically practical. Good design is good business for everybody, and good

design is necessary to enhance our quality of life.

The life-cycle cost of buildings has been shown to be: 2% for the cost of the building,

6% for the cost of its operation and maintenance over 30 years and 92% for the cost of the salaries of the

employees' who work in that building.

How the 2% for construction is spent will long determine the effect of the remaining 98%.

How 1/10 of that 2% (the architect's fee) is spent will long determine the function, design excellence and quality of the building.

### 1. Senate File 62

We unequivocally and energetically oppose the concept and spirit of this bill which requires that all state contracts for professional services of an architect or engineer with a cost in excess of \$5,000 be awarded on the basis of competitive bids.

This bill is in direct conflict with the purpose and charge of the Design Selection Board established by the 1974 legislature. That legislation assured the selection of design professionals on the basis of professional competence and removed designer selection from the political process. It also assured quality performance by the best qualified individual or firm.

The selection of professional architectural and engineering services by competitive bid makes as much sense as selecting state legislators by competitive bid. The selection of professionals should be based on competence, experience and fees based on the services required to do a good job.

Should this bill pass the public interest would be compromised, individuals would be forced to do less and offer less than a professional service — a very foolish investment in both the short and long runs.

### 2. Building Codes

Representatives of the Minnesota Society of Architects first started lobbying for a statewide building code in the 1940's. Enabling legislation and funding was passed about six years ago and the State Building Code, patterned after the Uniform Building Code, became law at the 1971 session of the legislature.

Any community that had a code of any kind automatically came under the State Code. The code is under the jurisdiction of the Building Codes Division of the Department of Administration. A nine-member Building Standards Committee, with one representative from each congressional district appointed by the governor, sits to hear proposals for amendments to the code. The statute provides for special amendments to be reviewed in public hearings. An overview of the existing statute suggests future consideration of the following possible changes:

**The Building Code Standards Committee should have its duties, responsibilities and authority more clearly defined.**

**A clear delineation is needed among duties, responsibilities and authority of local and state building inspectors.**

**The Minnesota Society of Architects believes it would be highly detrimental to allow municipalities to set standards in excess of the code, thus creating a number of conflicting local building codes.**

**There is a considerable need for standardization of the interpretation of the code basis. There should be both an orderly interpretation as well as an orderly appeal process.**

**There should be a period of time, perhaps 150-180 days, between the implementation into administrative law**

**of changes in the Building Code from the time that they are approved by the Building Codes Standards Committee, the Commissioner of Administration and the Attorney General.**

There must be an improvement in the communication system between the state building inspection division and the construction industry so that all building code amendment changes are clearly communicated to all affected parties before they go into effect.

We need to consider the economic as well as the safety, health and public welfare implications of any adoptions or amendments to the State Building Code. It is critical that we continue to supply safe and economically feasible housing.

The Building Code Division should recover more of the building surtax from the General Fund and use it for its original purpose, the education and training of building officials.

The state should be given the authority to enforce and require compliance where local municipalities fail to enforce codes. According to the Building Code Division, this is a very widespread problem in out-state Minnesota.

The safety-glazing provisions in Chapter 53 of the code passed by the 1973 legislature should be repealed because they are now in conflict with the State Uniform Building Code.

Energy conservation provisions should be incorporated into the State Building Code as performance rather than prescriptive standards.



# To Care and to Plan—1975

## 3. Design Construction and Building Program

The State of Minnesota should strive to have a more orderly design construction process, appropriating planning monies in one session of the legislature, allowing the design professional to develop the estimated cost and appropriating the actual construction monies at the next session of the legislature.

## 4. Design Professionals' Registration and Public Responsibility

Each session of the legislature addresses itself to the issue of the public responsibility of professionals. The Minnesota Registration Law is developed expressly to protect the public's health, safety and welfare. The Minnesota Society of Architects wishes to commend the Minnesota Legislature for its foresight in 1973 in requiring public members to serve on state boards. In the case of the State Board of Registration for Architects, Engineers and Land Surveyors, the public members have had a profound and far-reaching impact on the board's deliberations.

In 1975 there will be some modest changes in the Professional Registration Law to accommodate the new examination form. It is increasingly important that Minnesota's architects and engineers keep up-to-date with trends and developments in the profession.

**The Minnesota Society of Architects supports continuing education as a requirement for professional recertification.**

We also have earlier gone on record supporting a mandatory requirement that continuing education be a requirement for recertification of registration. However, while we strongly encourage the obtaining of an accredited degree, we believe that an individual who can clearly show his professional competence by passing the professional examination should not be absolutely precluded from becoming registered simply because he does not have an accredited college

degree. He should have the opportunity to pass one of the most difficult of all professional examinations. The Minnesota Society of Architects also specifically supports the following:

The revision of the Housekeeping Bill to accommodate changes in examination procedures and to strengthen the enforcement powers of the State Board of Registration.

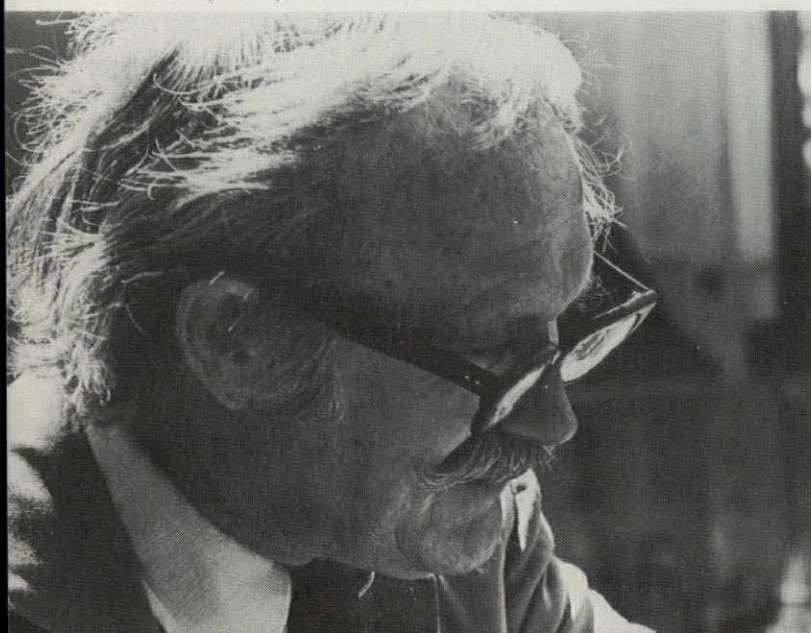
The admission of landscape architects into the Board of Registration as members of a registered design profession. We believe it is very important, however, that all of the professionals presently engaged in site-planning be permitted to continue their present professional endeavor.

**Additional authority must be given to the Board of Registration to strongly enforce existing registration laws and to ensure that the practice of architecture and engineering is only being performed by registered, competent professionals and that in doing so the public's life, safety and health are best served.**

We believe it is highly in the public interest that the enforcement activities of the State Board of Registration for Architects, Engineers and Land Surveyors be strengthened, as in the case of the Board of Medical Examiners. With the increased complexity of construction, implications for public safety and health and the myriad of regulatory and code demands, it is essential that public safety be insured by preventing non-registered architects and engineers from practicing engineering and architecture.

Photo by Phillip Mac Millan James

Photo by Phil Guintali





## To Care and to Plan—1975

### 5. Preserving Minnesota's Heritage

We believe that Minnesota must make a statewide commitment to preserve its architectural and community heritage, including the establishment of Heritage Preservation Commissions in most Minnesota communities and adequate funding for technical assistance.

These are citywide commissions dedicated to identify and preserve the heritage of their communities.

Such diverse projects as the Minnesota Historical Society's restoration of Fort Snelling, the Minnesota Valley Historical Society's project in Shakopee, the Heritage Associates' efforts in Rochester, the Winona Community's preservation and restoration of the Winona Courthouse, Minnesota Landmarks' of St. Paul saving of the Old Federal Courts Building and the Summit Ramsey Hill Associations' activities are to be commended. Most importantly, they and others should be encouraged and supported with state expertise and resources.

We believe that the Minnesota Legislature should consider the adoption of legislation which provides an additional method by which important architectural and historic buildings can be saved. Tax incentives or tax credits could be given to insure modified use and economic feasibility. This is not a simple matter but the Minnesota Society of Architects is willing to assist, research and draft legislation to accomplish this objective.

We believe that additional funding and facilities are needed by the Minnesota Historical Society — one of the state's outstanding public resources.





# To Care and to Plan—1975

## II. Housing

**Adequate housing must be recognized as a basic right of all Minnesotans. There must be a commitment to provide affordable housing for all Minnesotans.**

In Minnesota there is a major need for adequate housing, especially for those in the low and moderate income ranges and the elderly. We also need to ensure that we not be limited to the concern for low and moderate income housing problems but that we consider the entire housing spectrum — at all income levels and in all environmental situations, rural as well as urban.

**Minnesota should strengthen the ability of state and local governments to meet the housing needs of the citizens of Minnesota. To do so there must be a further strengthening of the Minnesota's State Housing Finance Agency's funding sources and staffing.**

Minnesota has taken significant steps in this direction during the past few years. These efforts should be continued, broadened and strengthened in order that we may decrease our reliance on federal programs.

The federal programs, which have such wide ranging, long-term effects on housing, are subject to many influences beyond local control. They change whenever there is a change of administration or whenever there is a change in the mood of the administration on a national level. It is extremely difficult for any continuity to exist in the development of housing when there is as much uncertainty as there has been in recent months and years regarding the status of the programs, the rules and processes governing them, the allocation of funding, priorities, etc.

Previous legislation in Minnesota has enabled the formation of the State Housing Finance Agency. Additional legislation has increased its bonding authority and future legislation should continue to strengthen and develop the agency. This, along with other legislation stimulating development and increasing our control over it, should have a high priority.

The Minnesota Society of Architects supports the following programs:

**A major commitment to the rehabilitation and improvement of our existing housing stock through the use of tax and other incentives.**

**The Minnesota Society of Architects specifically supports the following programs:**

The further strengthening of the Minnesota Housing Finance Agency's capability to assist in providing the new housing needed in this state.

Investment incentives to developers and providers of housing.

The further encouragement of such enabling legislation as the development district legislation which allows a municipality to assist in providing housing through tax increment financing.

Rent and mortgage payment subsidies for low income groups.

Sale at a minimum cost of homes purchased by a housing authority for remodeling and homesteading to low or moderate income families.

Encouragement of the use of community development monies to provide and ensure a reasonable quality housing stock.

Provision of state grants to communities which did not receive community development funds to help develop overall community plans, provided they are broad enough to allow effective housing programs.

## III. Land Use and Growth

This summary is excerpted from a more comprehensive position paper on Growth and Land Use by the Minnesota Society of Architects. It will be provided to legislators and is available to others who wish it by contacting the Minnesota Society of Architects.

1. Minnesota, like most states, has followed a laissez-faire, unrestricted policy on growth and land use development, resulting in an unbalanced investment by both the private and public sectors.

2. Lack of planning and inadequate incentives, controls, directions and policies have allowed and provided a polluted, ineffective, inefficient and uneconomical environment system both within the Twin Cities metropolitan region and in the out-state areas of Minnesota.

**Establishment of a state land use and state growth policy and plan.**

**Regional decision-making: administrative units funded and empowered to develop comprehensive plans.**

Protection of natural areas, wetlands and flood plains.

Further incentives to promote redevelopment in older areas.

**A strong commitment to and recognition of the importance and unique situation of major urban centers. The funding of some of the public services and public improvements for these urban centers must be shared over the wider geographic region they affect.**

Planning and developing of a balanced transportation system.

Restriction of public services and utilities, basing their provision on established growth and land use plans and policies.

Creation and maintenance of additional open space and green areas within urban areas.

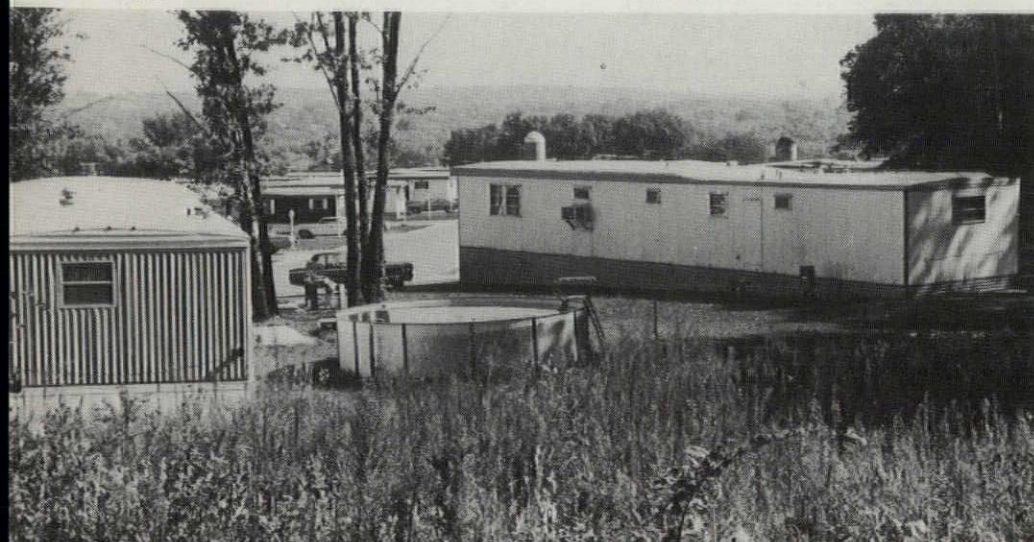
Requirements for communities to provide development controls such as planned unit development which will regulate yet allow changing life styles and needs.

Incentives which will promote and encourage development in conformity to growth and land policies which are established.

Introduction of new techniques such as fiscal disparities which balance revenue yet allow proper land use development.

Revision of capital gains tax which promotes uncoordinated land development and sprawl.

Photo by Ron Schmid





#### IV. Environment—Maintaining a Delicate Balance

Minnesotans are proud of the recognition their state recently received for the quality of all aspects of its living environment. It is expressly heartening to find a state equipped with the abilities to properly deal with environmental questions as empowered by recent legislative sessions. Positions supported by Minnesota Society of Architects:

**Continued funding and strengthening of the Governor's Environmental Quality Council to ensure overall state coordination of environmental policy.**

We believe that the present composition and performance of the council is deserving of high commendation. It has been responsive but needs additional staff and resources and clarification of its duties.

**In requiring environmental assessments and environmental impact statements it is extremely important that individuals with competence be retained to prepare and to evaluate these statements. If the burden is to be placed upon local municipalities, there must be adequate funding to ensure them adequate staff or the retention of qualified consultants.**

The development of proper land use policies and their enforcement.

Open space planning and additional acquisition both in the metropolitan area and statewide.

Grants to cities, municipalities and counties expressly for enhancing existing environments by incorporation of the following:

- Networks of bike and pedestrian trails or walks
- Neighborhood activity centers for nature studies and related activities
- Vegetation planning and maintenance programs.

Provision of tax credit to developers or owners for choices made to enhance rather than detract from the natural environment, such as:

- A parking ramp vs. a paved area
- Pond areas vs. run-off ditches
- Forest maintenance, conservation measures

A commitment of funding must be made that Environmental Impact Statements are prepared professionally and without delay.

We should continue the critical areas designation program and the refinement of the Critical Areas Act.



Photo by Ron Schmid

#### V. Energy and Energy Conservation

One of the foremost problems facing man and in turn, Minnesotans, is the conservation of present and the development of new sources of energy. What we burn now is lost forever. We must realize that our current energy problems are not just problems of supply but are directly attributable to gross misuse and waste of valuable resources.

**The Minnesota Society of Architects urges the development of a comprehensive state energy policy.**

This policy should be developed jointly by the Administrative Branch (Energy Agency — Governor's Office) in consultation and with final approval by the Minnesota legislature. Public hearings on a state energy policy should be conducted by the Minnesota legislature. This policy should guide the conservation and development of future energy sources and suppliers.

**The development of performance standards for the use of energy by buildings through the concept of "an energy budget" for the construction and operation of buildings.**

In 1974 legislation was advanced requiring the State Department of Administration and the Building Inspection Division, in conjunction with the Energy Agency, to develop energy conservation regulations to apply to the construction of future buildings. The rules have been drafted and one public hearing has been held. However, due to the limited data available and the state of the art, these rules call for a prescriptive code rather than an

energy budget or performance standards.

**Minnesota should make a commitment to a "A More People Per Gallon Program" through which more people can be transported per gallon of fuel consumed. This can be done by:**

- a. The development of mass transit systems,
- b. Incentives for using public transportation, carpools, and additional innovative transportation modes,
- c. Increased taxes for fuel consumption on larger automobiles.

The strengthening of the capabilities and the organization of the newly created Minnesota Energy Agency. This organization should be charged by the legislature with developing a strong, positive, both short- and long-range energy policy which should be presented to the legislature and reviewed and adopted after appropriate public hearings.

Increase taxes on fuel consumed in existing buildings when the amount used is excessive or greater than the energy budget required for a similar building newly constructed. There must be a commitment to a technically feasible retrofitting of existing buildings so they are also energy responsible.

Funds and incentives should be made available for developing alternative energy sources, such as solar energy, and for developing ways for more efficiently using energy. We support the current legislation under consideration calling for a tax incentive for individuals who install and utilize fuller energy recovery equipment.



# To Care and to Plan — 1975

## VI. Transportation

The Minnesota Society of Architects believes that there must be total transportation planning on a statewide basis. We also believe that it is highly beneficial, if not essential, that the transportation planning for Minnesota be accomplished by a single statewide planning body. It is not merely moving people and goods but a controlling factor in determining the nature and shape of our communities and the well-being of our state.

Urban transportation has been approached as a contest in transportation modes, as though there must be a winner or a loser. The only loser will be this urban area if we fail to properly implement a long range plan.

**We recommend to the 1975 legislature that a decision be made on the manner and means with which we proceed with the Metropolitan Transportation System.**

Such action would be of help to positively shape the growth of the Metropolitan area.

The Minnesota Society of Architects supports the following programs:

**Acceleration of and immediate development of mass transit for the Twin Cities' metropolitan community while responding to the transportation needs of outstate Minnesota.**

**Development of a statewide balanced transportation system, a balance in means and a balance in distribution.**

Controls to limit noise, air and visual pollution from transportation.

Coordination of transportation policies within the context of the Metropolitan Development Guide.

Incentives to conserve fuel.

Comprehensive goals for growth as a factor of transportation planning.

## VII. The Bicentennial and the Legislature

Nationwide the planning process for the Bicentennial has been administrative and woefully inadequate and, up to this point, haphazard. Recently in Minnesota a major renewed effort has been undertaken to ensure a strong Bicentennial program.

**The 1975 Legislative Session should allocate adequate resources to ensure a meaningful and lasting Bicentennial Program.**

Presently being considered are interpretative centers in several regions of the state to interpret the historic significance of those areas. Such an example is the Lindberg Interpretative Center in Little Falls, Minnesota. This should be encouraged and properly funded.

In 1976 the Minnesota Society of Architects in conjunction with the vigorous leadership of the University of Minnesota Art Gallery, will be developing a comprehensive exhibition and publishing program on the history of art and architecture in Minnesota. The program will include two books, *The History of Art in Minnesota*, published by the University of Minnesota, and *An Architectural Guide to Minnesota*. It will include a major exhibition that will be shown throughout the state of Minnesota, opening in Dayton's auditorium in Minneapolis in February, 1976. Along with this will be many community education lecture programs.

## VIII. State Arts Council

**We support the Minnesota State Arts Council and its 1975 Budget request.**

We are encouraged by the legislative efforts in recent years to increase the support of one of the nation's most effective art programs, the Minnesota State Arts Council. We hope that the requested additional resources are available to continue the growth of the programs of the State Arts Council.

## MSA LEGISLATIVE ASSISTANCE PROGRAM (Legislative Minuteman)

Throughout the legislative session legislators will be contacted by architects or members of the MSA Legislative Minuteman Program. These men are active professionals who have made a commitment to providing information and assisting a legislator in this program. The purpose of the program is to acquaint legislators with the views of the architectural profession on key planning issues and issues affecting the profession and the building industry. The MSA Executive Director, Daniel J. Sheridan, and members of the Legislative Committee will also be in regular contact with legislators, providing information and aiding in the development of legislation. Throughout the legislative session special communications, memos and newsletters will go to the members of the architectural profession, informing them of legislative action and the position of individual legislators on key planning, building industry and professional issues of interest to architects.

1975 Legislative Committee members, Minnesota Society of Architects:

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Fred Traynor  
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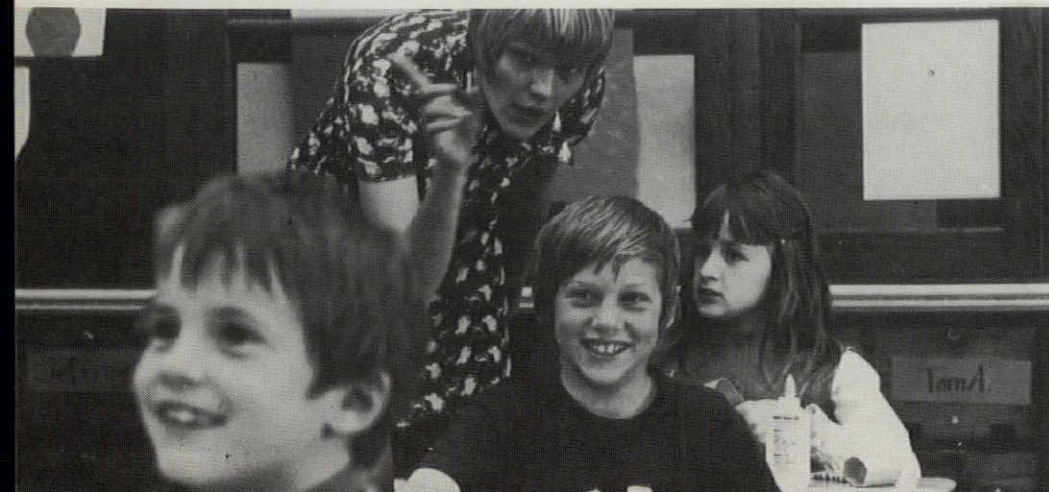
John Weaver  
Minneapolis

Tom Vecchi  
Duluth

Tom Van Housen  
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Photo by Ron Schmid





# Minnesota's Art and Architecture: Plans for a Bicentennial Project

By Lyndel King and Susan Brown

The Liberty Bell, Gilbert Stuart's portrait of George Washington and the Old North Church of Paul Revere's ride are so firmly entrenched in American folklore that they are in no danger of moulding in damp basements or being torn down to build a parking ramp. However, that is not necessarily the case for works of art as important in the history of Minnesota as these more famous symbols of American art and history.

Although Minnesotans are becoming aware of their architectural heritage and renovation and historic preservation are beginning to receive widespread public support, many forms of architecture still go unrecognized as important examples in the development of Minnesota architecture. The public is even less aware of the need for preservation and restoration of Minnesota painting, sculpture and decorative arts which are important as works of art as well as visual records of the state's history. Some Minnesota paintings and sculpture are well taken care of in the collections of major American museums. However, other works of art whose value has not been recognized, partially due to years of neglect and accumulated grime, are now in desperate need of restoration and repair. The value of others may have been recognized but insufficient funds have prevented restoration.

The Minnesota Society of Architects and the University of Minnesota Gallery, with the co-operation of the Minnesota Historical Society, are making an effort to rescue these works of art and architecture in their Bicentennial Exhibition. This exhibition, opening February 16, 1976, in Dayton's Auditorium in Minneapolis, will have two parts. One part will

*Ms. King is assistant director of the University Gallery, University of Minnesota, and a Ph.D. candidate in 19th century art; Ms. Brown is curator in the gallery and a graduate student in the Art History Department, University of Minnesota.*



The Minneapolis Institute of Arts

trace the history of Minnesota painting, sculpture and decorative arts from the earliest settlement until the beginning of World War I. There will also be a selection of Indian objects to complete this picture of Minnesota art. The second part will present Minnesota architecture to the present day through large-scale photo-murals, architectural drawings, furniture and decorative details such as the bronze teller's cages from the Louis Sullivan bank in Owatonna.

Two books — a complete *History of Minnesota Art* by Dr. Rena Coen and a *Guidebook to Minnesota Architecture* by Dr. David Gebhard

*Indian Boy at Fort Snelling,  
By Thomas Waterman Wood (1823-1903)  
Gift of the W. O. Winston Family.*

*This Minnesota painting is well preserved in the collection of the Minneapolis Institute of Arts.*

— will be published. Dr. Coen will act as a special curator for the art exhibition and Dr. Gebhard, in consultation with Dr. Donald Torbert, will plan the architecture show. The *Guidebook to Minnesota Architecture* will place architecture in a social and economic context as well as point out interesting and significant buildings throughout the state. It will serve as a popular handbook for travelers and an educational tool to increase public



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awareness of Minnesota's architecture and encourage further efforts toward historic preservation.

Many of the Minnesota paintings and sculptures which have been located for the show must be restored before they can be exhibited. Attempts are now being made to carry out this work and funds toward this project are urgently solicited. The restored works will be returned in superb condition to the lending institutions, many of which are in small Minnesota communities. Thus, although exhibitions are sometimes considered to be ephemeral in nature, the publications, conservation of paintings and sculpture and the encouragement of architectural preservation will ensure that the focus on Minnesota art and architec-

ture during the Bicentennial year will bring lasting benefits to the state.

Rena Coen has eloquently reminded us that "... not so long ago American primitive paintings were 'junked' and ... we all know of unique examples of romantic eclectic styles of American revival architecture that have been torn down to make room for freeways or bigger and better parking ramps ... It is precisely the growing awareness of the value of the old, the appreciation of the fact that one man's trash may be another man's treasure, that has ... slowed down the mania for bulldozing away some of our finest national monuments." Let us, therefore, praise old objects that instruct, illuminate and delight! ■



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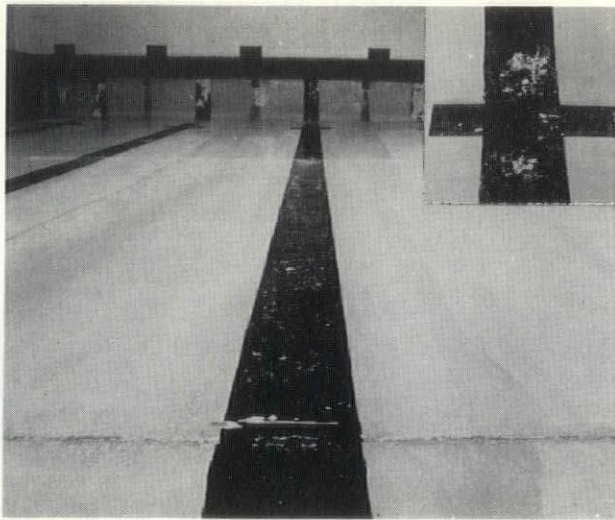
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Minneapolis Forum Cafeteria

Photo by Minneapolis Tribune





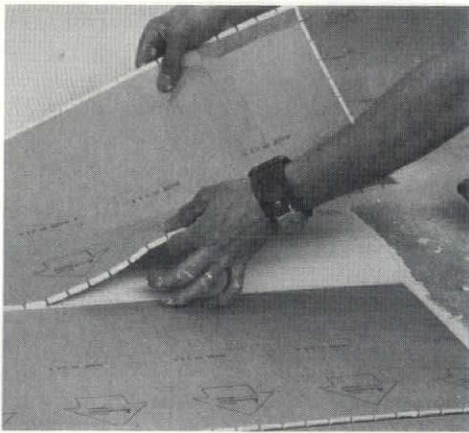
**Before**—pool surface is cracking and peeling (see inset). Pool needs daily cleaning and filtering system maintenance once a week.

## CERAMIC TILE ELIMINATES HIGH COSTS OF SWIMMING POOL MAINTENANCE.

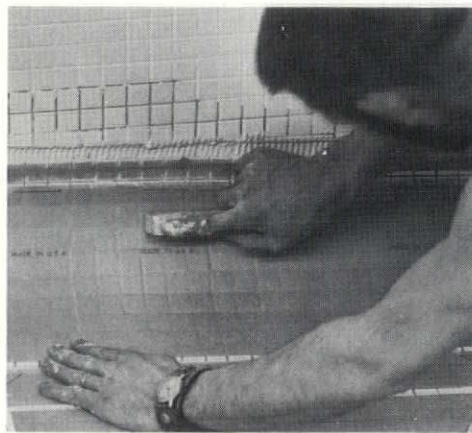
That's what officials at Park Senior High School, Cottage Grove, Minnesota, concluded when they totaled the cost of maintaining their painted pool from 1966 to 1972.

The maintenance and contracted work included sandblasting, painting, cleaning paint chips from the filtering system, daily pool cleaning, etc.

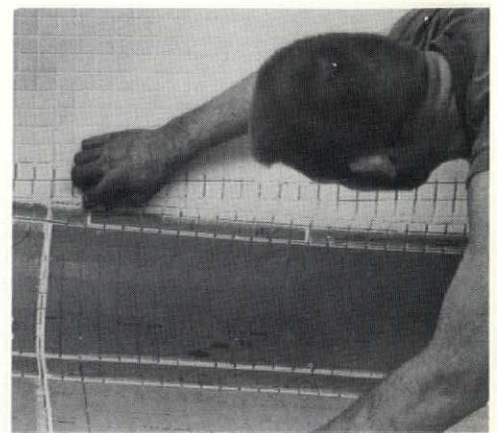
Officials decided to cut costs with Ceramic Tile early this spring. Now with work completed, they have a beautiful pool that will last indefinitely—*with minimum maintenance.*



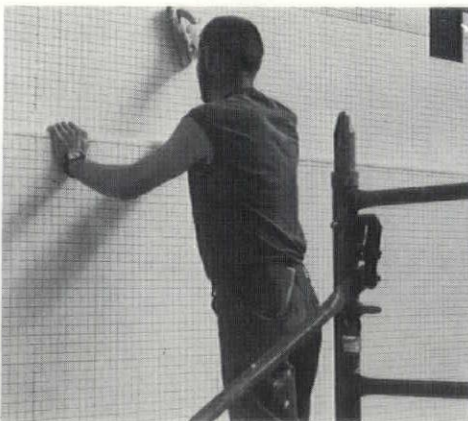
After sandblasting paint and cleaning surface, Ceramic Tiling begins.



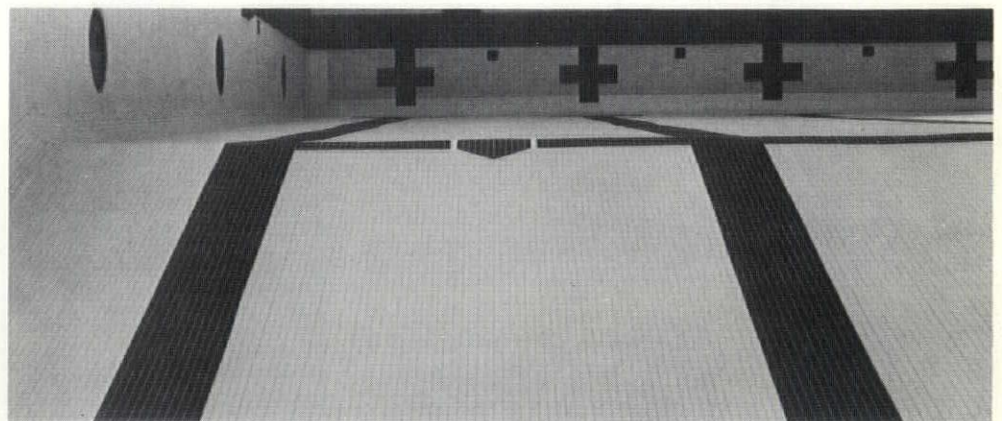
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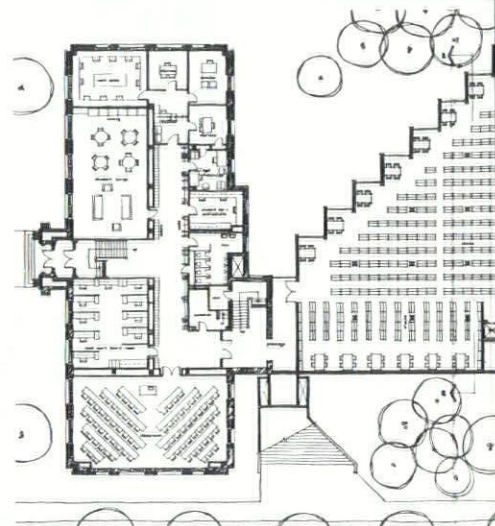
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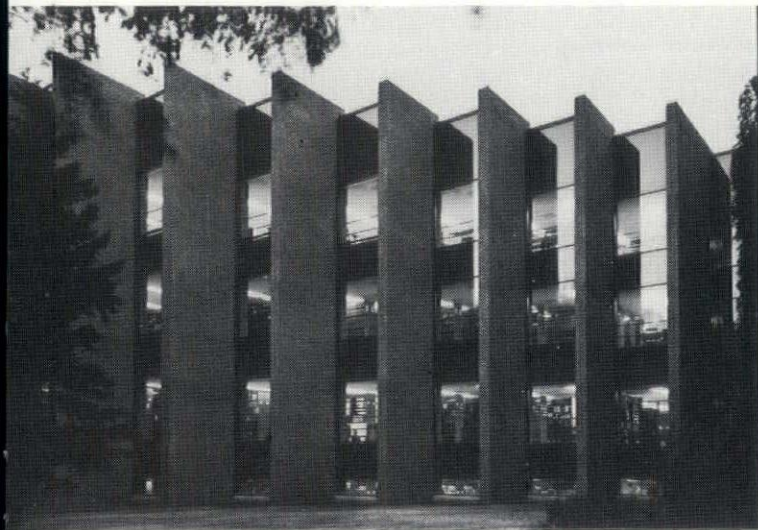
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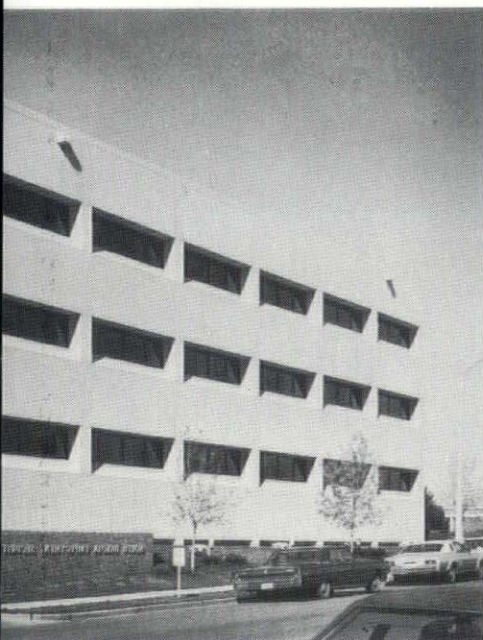
**Northwest Architect**



The design award entries were judged by a team of nationally recognized architects from the State of Iowa: Raymond Crites, FAIA, Ames, Iowa; Charles Herbert, FAIA, Des Moines, Iowa; and Mark Engelbrecht, AIA, Des Moines, Iowa.



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Architect:  
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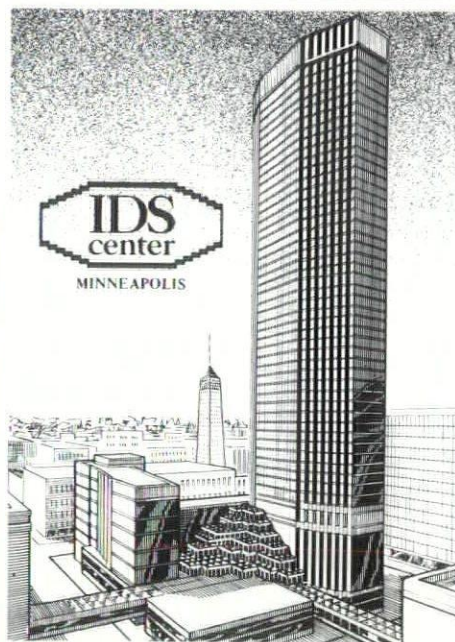
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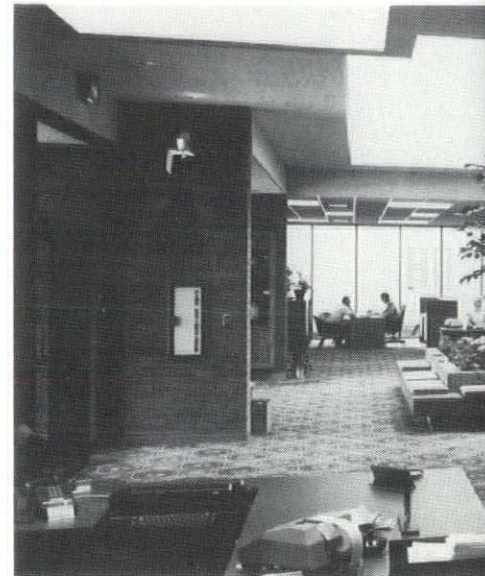
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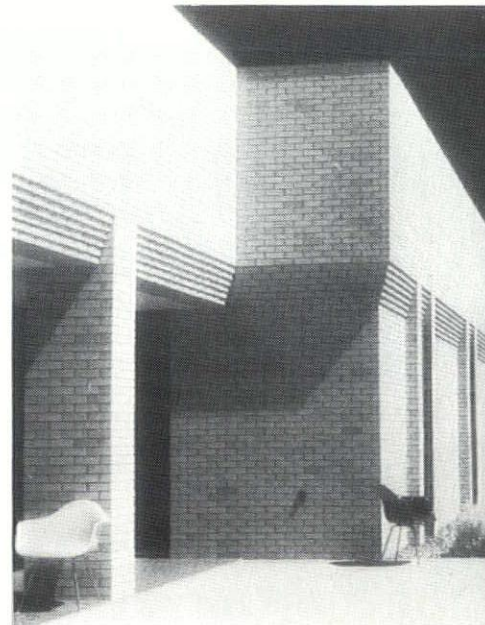
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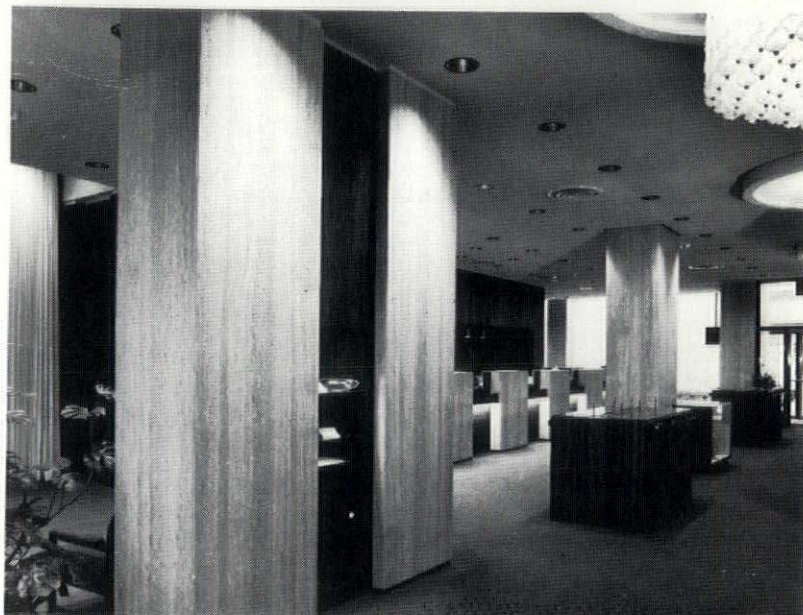




Branch Office Building  
Gate City Savings and Loan Association  
Bismarck, North Dakota  
Architect:  
Ritterbush Associates  
Bismarck, North Dakota

January-February, 1975

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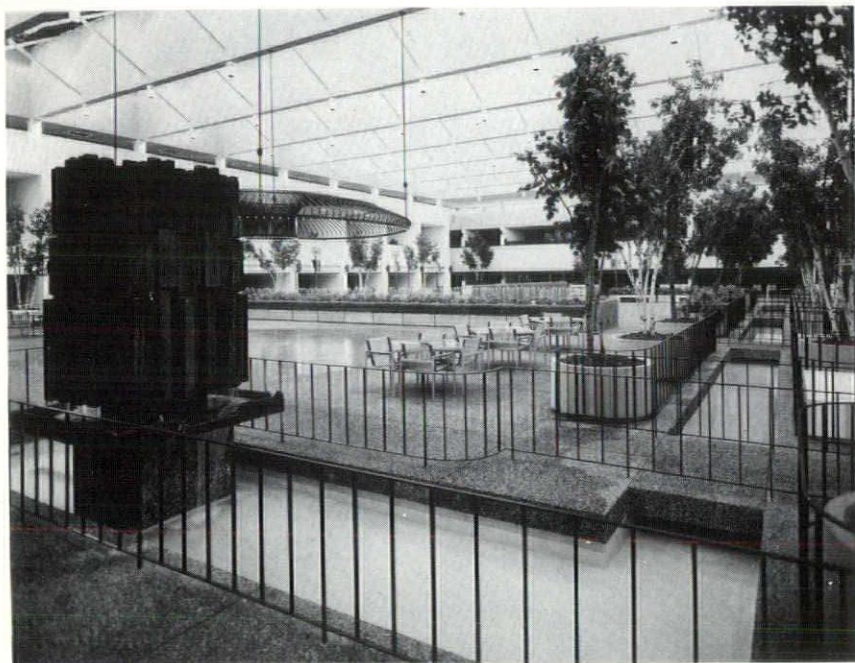
Continental Buff Travertine Marble from Idaho installed on entrance walls of bank — columns and teller wicket cages.

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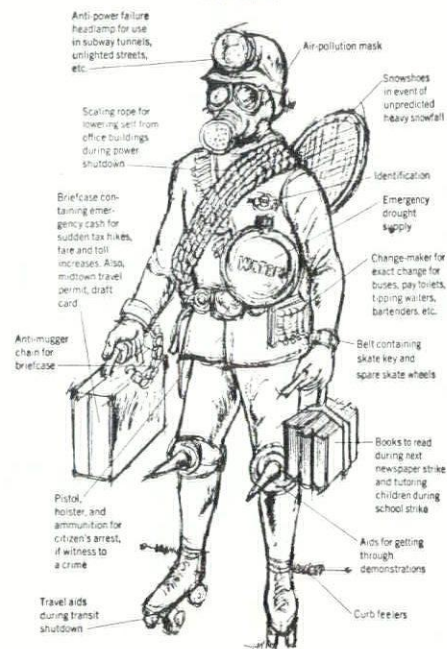
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### URBANMAN



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As certain urban areas grow larger and more complex their residents may find themselves facing the same problems that the urban megalopolises of New York, Chicago and Los Angeles are fighting — getting to work, waiting in line for goods and services, avoiding stress, threat, physical danger and disease, communicating with others, preserving privacy, intimate contacts and peace.

Some say that most of us are already beginning to experience those problems. The problems of future urban life and ways to handle them are detailed in "Urbanman: The Psychology of Urban Survival" edited by John Helmer and Neil A. Eddington (Free Press paperback, \$2.95). Unless we cope with these problems wisely and promptly we may find ourselves needing all the paraphernalia their urbanman, shown here, is equipped with. ■



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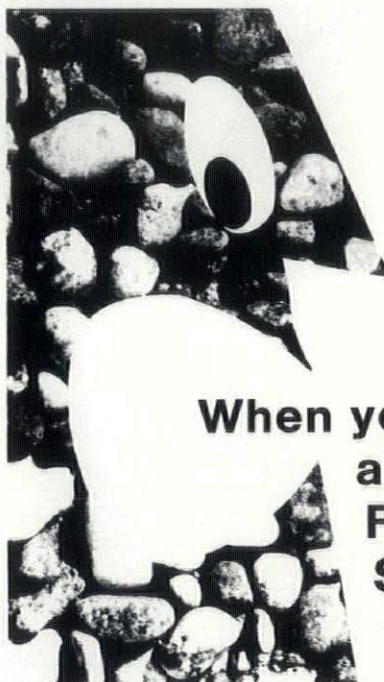
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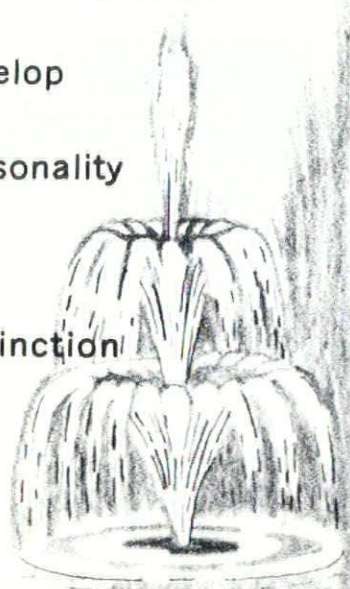


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## Anyone for Pyramid Building?

We learn from a recent news release that a California engineer has figured out the cost of the Great Pyramid of Cheops if it were to be built today, say in Arizona.

The two square-mile site itself, near Salome, would come to \$64,000. Purchase of equipment and setting

up a camp would cost \$7,824,000 — excavation and grading \$6,469,000.

His pyramid would be made of 91 million cubic feet of Indiana limestone, materials and transportation costing \$897,872,000. According to his calculations the project, based on a one-shift day and a construction year of 250 working days, would take 405 workers six years to complete —

at a cost for wages and equipment of \$55,411,000. Add on an allowance for cost escalation of labor and unforeseen expenses of \$15,295,000 and a contractor's profit of 15 percent — \$147,455,000 — and the final cost would be \$1,130,390,000.

With the way the economy is going this could be a fantastic public works project!



The Grand Mound, one of a group of five Laurel burial mounds on the Rainy River near International Falls. This mound, approximately 136 feet long, 98 feet wide, and about 40 feet high, is the largest surviving prehistoric burial mound in the Upper Mississippi Valley. It is a type site for the Laurel Culture, a northern forest adaptation of the Woodland Tradition (1000 B.C. to 1000 A.D.). See also pp 12 et seq.



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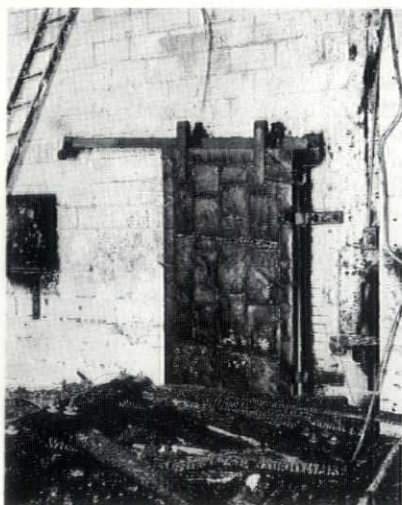
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**SIMPLIFIED STANDARD  
SPECIFICATIONS FOR MINOR  
CONSTRUCTION PROJECTS AND  
RESIDENTIAL BUILDINGS SSS-73**

By Val Johnson, CE, for the Standard Specifications Service, Moorestown, New Jersey.

Reviewed by James A. Kellett, AIA, CSI.

While this system is described as a "standard" specification the architect seeking the help the system offers should use it only warily, after

careful scrutiny has shown the specification to be in accord with the local construction code and the architect's accepted practice.

In the opinion of this reviewer, a more valid use of the publication is that of a guide specification, utilizing a technique of editing by deletion from and addition to the text. The section format is similar to CSI's three part section format (general, product and execution) and it provides an excellent means of inserting

specifics of the project while deleting the inapplicable items contained in the standard specifications. This should result in a more concise and "to the point" final document.

The book suggests instead, a Description of Work section describing product and equipment selections and the binding in of generalized standard specifications behind. This technique, I think, is not desirable, because of the possible confusion of multiple location of specification items.

No attempt has been made by this reviewer to analyze the publication with regard to the technical authenticity or accuracy of the text. That as always must be left to the user. We suggest that the publisher should include in his instructional text his own disclaimer, if only as a reminder to the professional that it is the architect, not the publisher, responsible for the use of the document on his project. ■

**ESTIMATING IN BUILDING  
CONSTRUCTION**

By Frank R. Dagostino, Reston Publishing Company, Reston, Virginia, 1973 Cloth \$18.00, Student Edition \$13.50.

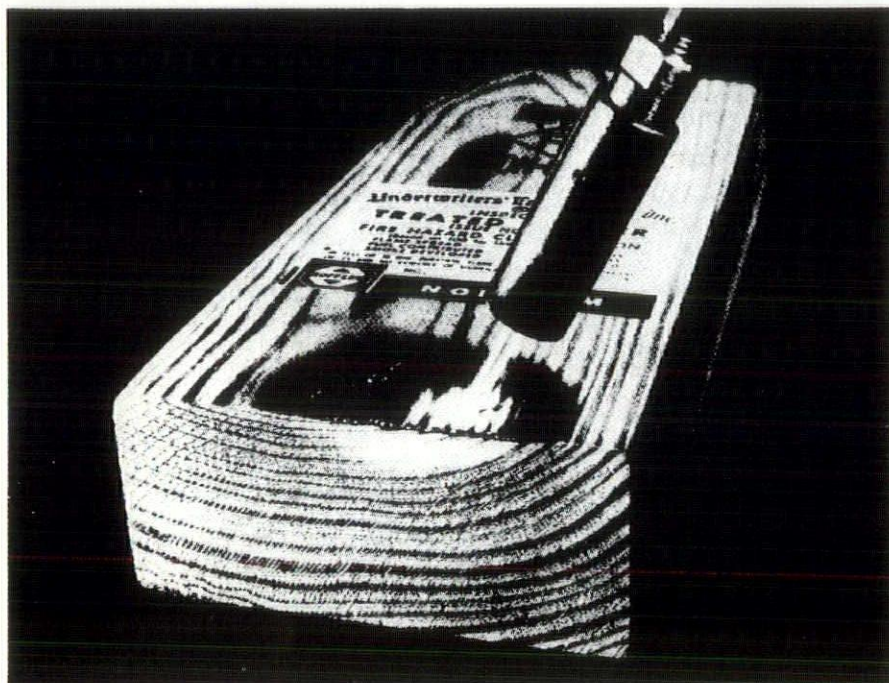
While obviously written as a text book in junior college or votech technician training, F. R. Dagostino's book can also be used in the architect's or engineer's office for estimating technique development or as a general reference to assist the more experienced in filling in or improving detail in some unfamiliar area of construction.

The book is geared to the contractor/estimator but offers information and advice in many areas beyond the logical assembly of direct costs and the development of multipliers for overhead and profit.

Indeed, F.R. Dagostino comments briefly on the contract system, types of agreements, bonds, insurance and other aspects of construction, the knowledge of which can aid in decision making on such matters as division of contracts and selection of type of agreement.

Another area covered where there never seems to be enough information for architects is that area of overhead, contingencies and profit. Each of these comes in for discussion in this book.

Some of the subject matter appears quite elementary but the breadth of coverage should assist almost anyone to a logically listed format for estimating. ■



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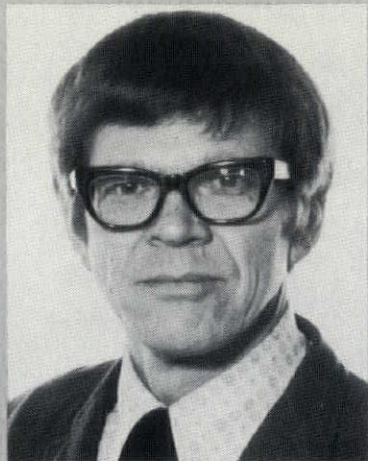
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MINNEAPOLIS, MINN. 55413

James Kellett is a principal of Team 70 Architects, Saint Paul.





## profile

For 19 years Bob Baglow has kept track of inventories, the marketing of treated lumber and the lumber treatment process itself, which also involves manpower scheduling and machinery maintenance. Bob Baglow is manager of the wood treating division for the G.M. Stewart Lumber Co., Minneapolis.

His duties involve keeping up with the supply and demand requirements of treated lumber under the categories of fireproofing and wood preservation. Wood treating for Baglow means coordinating about 10,000,000 feet of lumber per year for customers and the company's own yard supply. Incidentally, the company inventory alone usually amounts to 3,000,000 feet of lumber per year.

In his position Baglow spends time daily working with all kinds of customers, many of whom are in quality control, are company underwriters, architects, buyers and inspection agents, each having an assortment of questions regarding lumber treatment specifications. Most recently he helped coordinate the treatment of 281,000 highway signposts for the State of Nebraska.

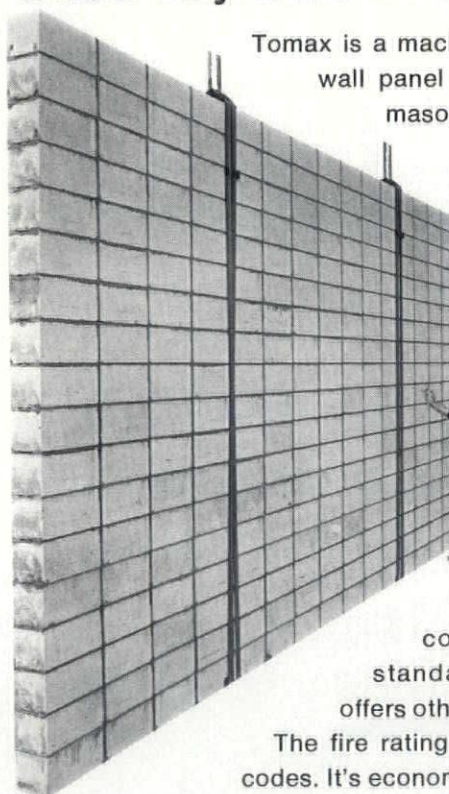
Baglow's hobbies include being a "gentleman farmer," spending time raising steers, horses and pigs on his small farm near Ham Lake, Minnesota.

For a public meeting in a private place or a private meeting in a public place the Minnesota Society of Architects Speakers Bureau can provide qualified speakers in subjects of interest, e.g. residential architecture, trends in con-

temporary design, energy conservation, etc.. For information and requests, contact the Minnesota Society of Architects, Suite 100, Northwestern National Bank Building, Saint Paul 55101, telephone (612) 227-0761.

## SPANCRETE ANNOUNCES **TOMAX**<sup>TM</sup>

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offers other advantages, also. It's safe.

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hour, reducing rising job-site labor costs.

Tomax is manufactured in sizes up to 12 feet by 24 feet, using standard size blocks in 6 inch, 8 inch and 10 inch by 12 inch widths.

For more information on the Tomax preconstructed wall panel, its uses and potential, call or write us. We'll be happy to give you the facts.

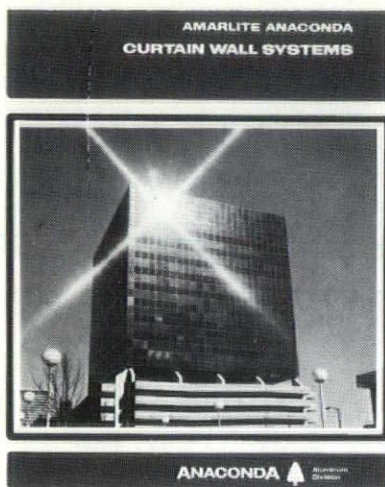
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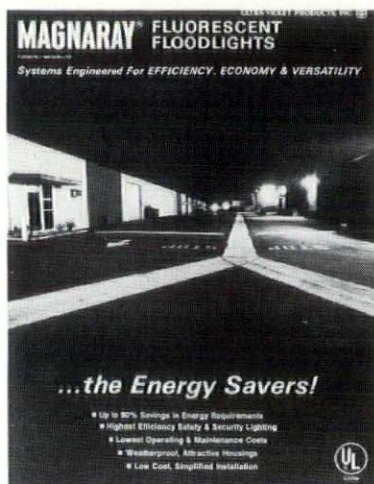


# New Products



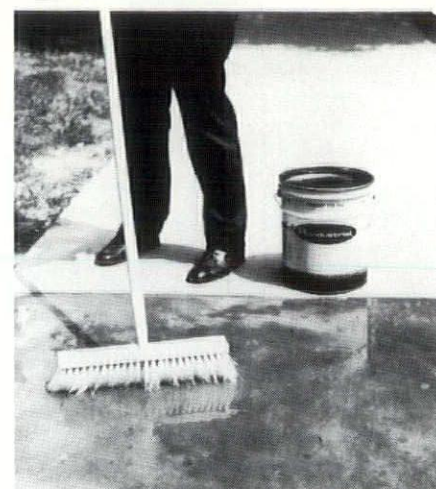
## A Curtain Wall Systems Brochure Is Available

A brochure reviewing Amarlite-Anaconda's broad line of curtain wall systems has recently been published. The color publication of eight pages includes detailed information on the company's PBS 380 and 383, SGS 580 and BTI 680 systems. Specifications diagrams and other installation factors are included in the brochure. For a free copy write: Amarlite, Architectural Products Division of Anaconda Aluminum, P.O. Box 1719, Atlanta, Georgia 30301.



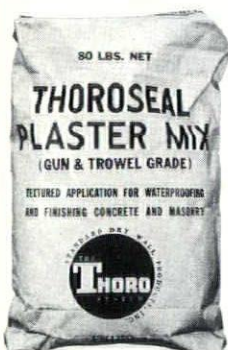
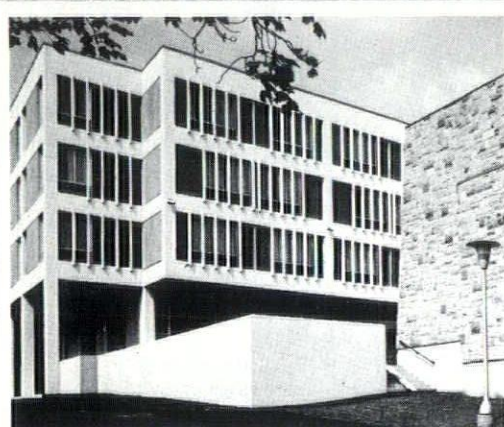
## Flourescent Floodlight Catalog Now Available

A 12-page catalog has been released illustrating applications and specifications of the new Magnaray Flourescent Floodlights. These lights offer up to 90% savings in energy requirements over conventional lighting systems. The lights convert each watt of electricity into more light than is produced from other fixtures of this type. Twelve colored lamps are offered with soft illumination. Ask for catalog No. 548A, Ultra-Violet Products, 5100 Walnut Grove Ave., San Gabriel, Ca. 91778.



## Sooner Or Later Concrete Sealer Meets Needs

Floto-Kote Concrete Curing Compound is a new product for curing and sealing old and new concrete. It can be applied to new concrete floors as soon as the floor is hard, making it stronger and less likely to crack. The product also insures slow, even curing by sealing in moisture whether indoors or out. It retains its original color and resists chemicals, oils, alkalies, moisture and ultraviolet light. Contact Randustrial Corporation, 13311-NR Union Ave., Cleveland, Ohio 44120.



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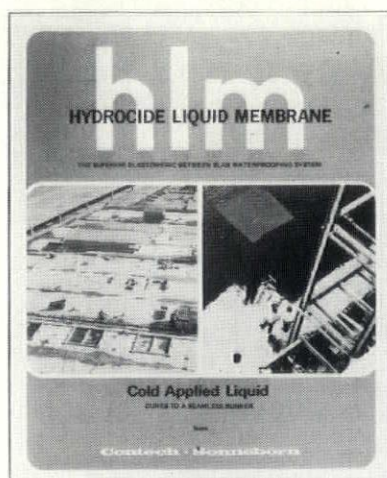
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New Ulm, Minnesota  
Phone: 507/354-8835

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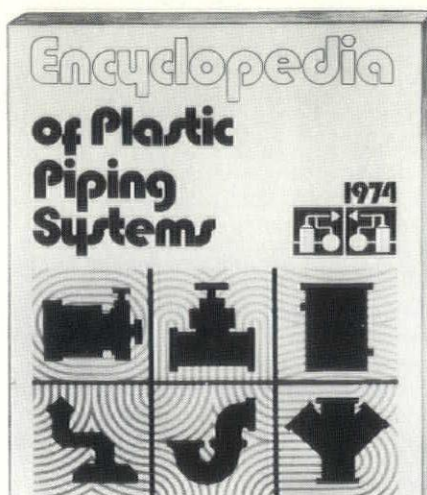
**ROBERT J. SNOW, Representative**  
Phone: 374-1216  
Minneapolis





### New Brochure On HLM Waterproofing Systems

A brochure highlighting the superior waterproofing qualities of HLM (Hydrocidic Liquid Membrane) has recently been released. HLM is a single component, liquid, synthetic rubber membrane system. When applied cold with a trowel, it cures at normal temperatures, forming a bonded, seamless membrane that is both flexible and impervious to water. The brochure lists physical properties of the material, its uses and suggested application properties. Write Contech Co., 7711 Computer Ave., Minneapolis, Minn. 55435.



### Plastics Encyclopedia Now Available

The Encyclopedia of Plastic Piping Systems — 1974, a new reference book, is now available to "save its users money and time." The book enables engineers and architects to design, estimate and purchase partial or complete plastic air or fluid handling systems conveniently. With many new products and engineering data, the 240-page book is a valuable source of information. A copy is available at no charge by writing Encyclopedia, Plastic Piping Systems, P.O. Box 269, South Plainfield, N.J. 07080.



### New Lighting System Features Added Built-in Safety

A new emergency lighting system constructed to meet code requirements is now available by Kenall Company. Special purpose lighting is not necessary because the system provides sealed batteries, an inverter-charger, test switch and 90 minutes of no glare light. A complete line of tamper-proof lighting fixtures are guaranteed unbreakable for one year. For further information contact Kenall Manufacturing Co., 2600 West Irving Park Road, Chicago, Ill. 60618. Ask about model 7240.

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## St. Paul Bx Marks 75

The Builders Exchange of St. Paul marked its 75th year of existence on December 10 at a special luncheon honoring 34 member firms and featuring election of new officers for the coming year.

Jimmy G. Cedarleaf, executive vice-president and secretary of Cedarleaf, Cedarleaf and Cedarleaf Inc., was elected president, while Sherwood Jensen, president of Wm. Poppenberger and Son Inc., was elected vice-president.

More than 250 persons attended the luncheon. The firms, each with more than 50 years membership in the exchange, were given special wall plaques in recognition of their long service. The annual luncheon and meeting is one of two events commemorating the exchange's 75th anniversary.

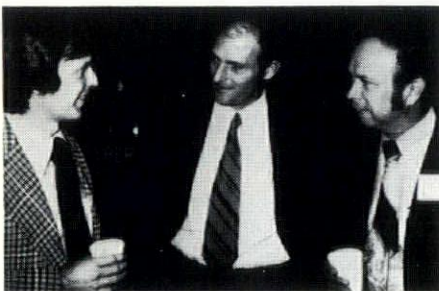
## MMI Brick Seminar

The Minnesota Masonry Institute recently presented a brick seminar which architects, engineers, designers, developers, building officials, union representatives and brick suppliers attended.

Morning sessions covered materials, specifications, properties, building code requirements, mortar, inspection and quality control. Afternoon sessions featured structural design concepts of load-bearing brick masonry, local case studies, initial cost comparison study of bearing walls and structural frame buildings and the BIA computer feasibility study.



Left to right are Gary Davis, Jack Murphy Jr., Bob Anderson and Dean "Pat" Patterson.



Left to right are Mike Christason of 3M Co., Dean "Pat" Patterson of BIA and Bob Gilmore of 3M Co.



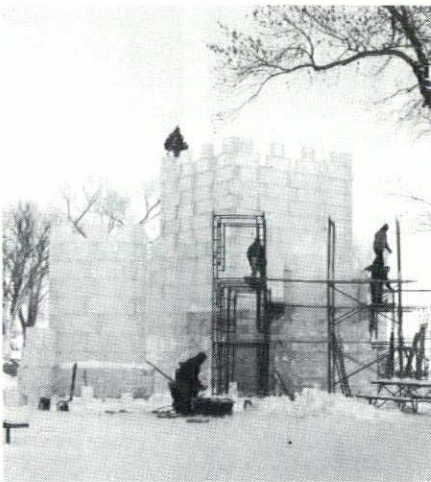
From left are Dirs. Cor G. Linders and Ray F. Horwath manufacturers reps., Vice-pres. Sherwood Jensen, Pres. Jimmy G. Cedarleaf, retiring Pres. Robert Baumeister and Dir. Eugene Schnagl. In the background is Dir. Thomas B. Craig.

According to Tom Richardson, MMI executive director, the sponsors were pleased with the enthusiasm shown by the near-capacity audience and as a result additional seminars will be planned in the future.

## Trebbly Chosen by Tile Contractors

Elected president of the Minnesota Ceramic Tile Contractors Association recently was W.A. "Bud" Trebbly of Advance Terrazzo & Tile Company, St. Paul. Vice-president of the association is Stanley Selvig of Selvig's Tile Company and treasurer is Jack Wallner of Drake Marble Company.

The association includes contractors in Minneapolis, St. Paul, Mankato and Rochester and its member firms give industrial, commercial and residential services.



## Ice Palace Returns

After an absence of 28 years the famous ice palace returned to the St. Paul Winter Carnival in February.

Ice blocks each 12 in. by 24 in. by 66 in. and weighing 400 lbs., were shaped by blow torches, mortared with a "mud" of snow and water and hoisted into position by forklift and crane. This operation employed as many as 20 bricklayers and tenders at a time, using more than 1,600 ice blocks to erect the 40-ft., five-tower palace.

Construction cost of this "frigid

fortress" was said to be about \$16,000, according to designer Bob Olsen of St. Olaf College. The general construction superintendent, John Roettger, commented that this experience could be invaluable "if ever there's a market for high-rise igloos in Alaska."

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