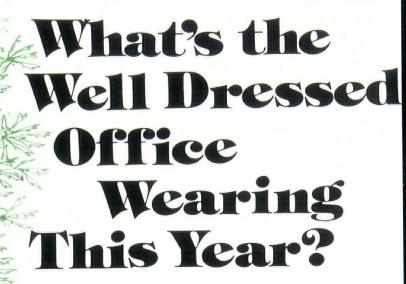
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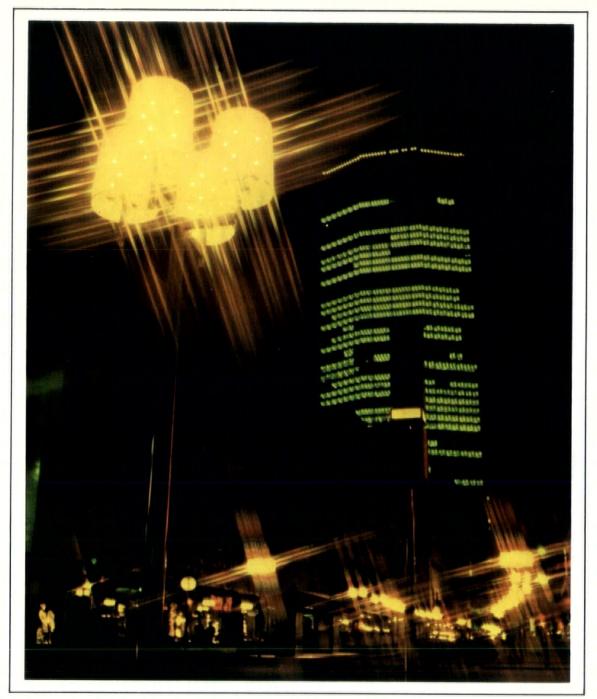
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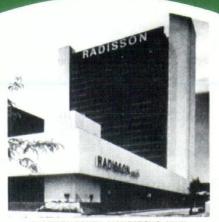
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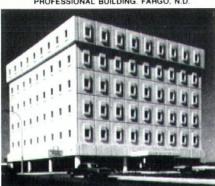
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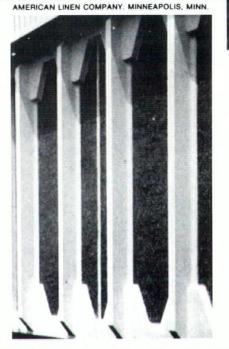


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Official publication of the Minnesota Society of Architects

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#### September/October 1975

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Cover: This photo of a corridor in the Marquette Inn in Minneapolis was taken by Phillip MacMillan James. James, a member of the Minnesota Society of Architects, is a widely known architectural photographer whose work has appeared in national and international publications. See p. 46.

Drawings are by Anne S. Samson.

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#### **KISSINGER, HILLS, YOU AND ME...**

From the Editor



Henry Kissinger, the Secretary of State, has been called the architect of our foreign policy. Carla Hills, the Secretary of HUD, is also one of the most influential architects in the nation today. And so are you and so am I.

Professional architects design the built environment, but most building decisions are made by architects who are not licensed, not educated, not trained professionally. They are nevertheless architects.

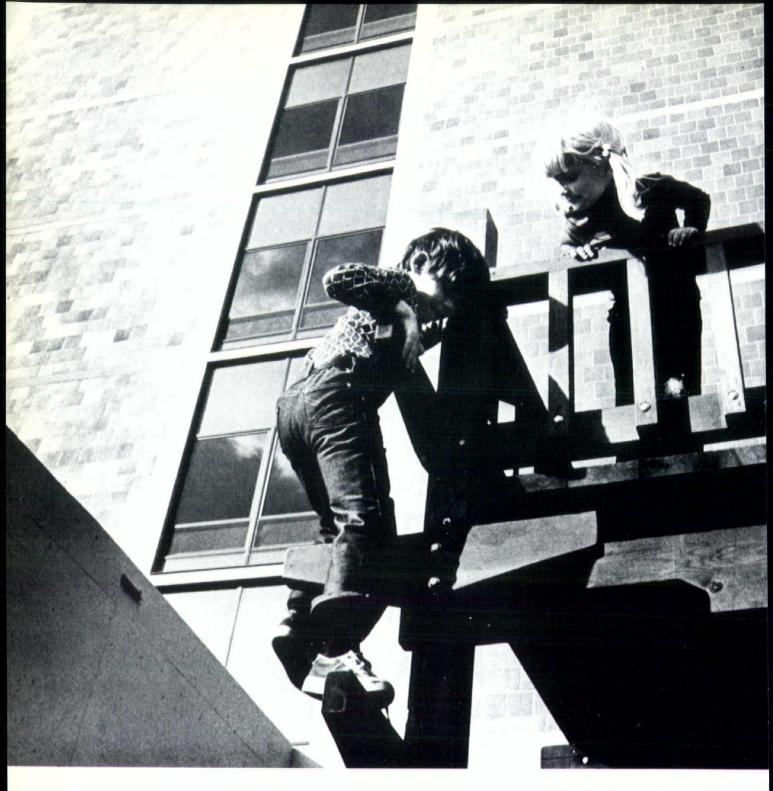
The county board, the school board, the building committee, the treasurer—they all significantly affect the building process. Building is preceded by planning. Planning means assessing the present and preparing the future. A city requires planning; a neighborhood, a street, a building, a house require planning. The elected official, the corporate owner, the house dweller—they are all architects and they make the building decisions.

Architecture is the art and the science of building. Architecting — if there were such a word — would mean

deciding a budget for building. Architecture, as a noun, is also a mirror, a reflection. It tells the whole story of how the little decisions were made and how the big decisions were made, which ones got priority over the others and which one was more and which was most important. It tells something about the building trades, about union power, about craftsmanship, about professional architects, about bankers, lenders and owners.

The built environment of today and the foreseeable future is our physical reality. Professional architects, when they are inspired and also talented, will infuse this environment with order, harmony, delight and even beauty. They will find the delicate synthesis between the desirable and the possible. Their vision of the future will include social justice, prosperity, a humane environment and peace. The real world, however, is built by all the architects — by Kissinger, Hills, you and me . . . .

- Bernard Jacob





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## HOW ARCHITECTURE AND CONSTUCTION ARE CHANGING

#### FROM THE EXECUTIVE DIRECTOR MINNESOTA SOCIETY OF ARCHITECTS

Today's clients frequently ask, "How are architecture and construction really changing?" As noted in an article in the last issue of *Architecture Minnesota*, architecture is a metaphor of its epoch. Architecture is changing much as today's society is changing.

Although change is continual, there remains an important constant to which most good clients are committed. Good architectural design is an investment — not an expense. Recently completed research underscores the importance of investing in initial building design in order to save considerable economic, social and human costs after construction. The study, by the General Services Administration, revealed that over a building's 30-year life cycle the costs are:

Cost of the building and its financing -2 per cent

Cost of operation and maintenance—6-8 per cent

Cost of salaries of building personnel – 90-92 per cent

The amount of money allocated for design is only a small portion of that two per cent; yet the building's design will long determine the value of the remaining expenditure.

Among the most significant changes affecting architecture and the construction process are:

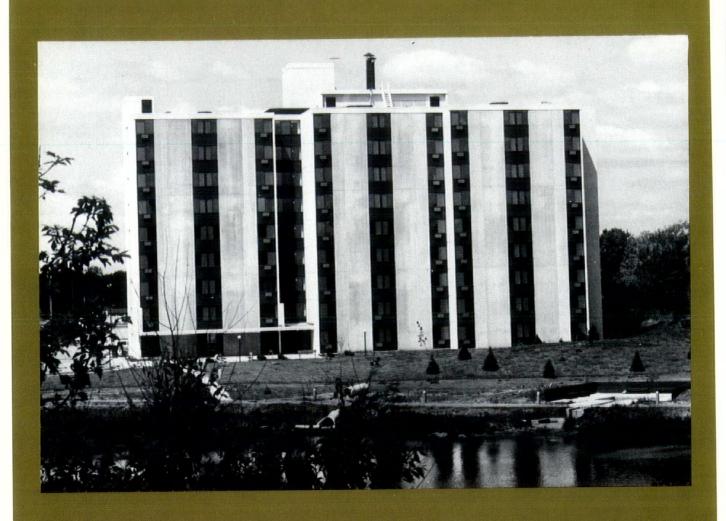
- 1. A Concern for Life Cycle Costs. Life cycle costs are the projected costs of operating and maintaining a building over an extended period of time, usually 20 to 40 years. Most architects and engineers take these into consideration. Many public agencies now require it.
- 2. Consumerism and User Participation. Recently not only the owner of a building, but also its neighbors and potential users desire to participate by making suggestions and comments during the design process. Many responsive clients are making this commitment, although it often leads to higher investment in both time and design costs if properly executed.
- 3. Environmental Considerations. Fortunately, the attitude of steward-

ship of our limited resources has intensified. Environmental sensitivities are foremost among progressive architects and clients.

- 4. Severe Projected Energy Shortages. This dilemma has forced us all to realize the limits of our energy sources. In Minnesota, it has also led to major new energy conservation regulations which specifically affect the design and construction of buildings. Progressive clients will in many cases go beyond those regulations as a wise business and social investment.
- 5. The Increasing Complexity of Construction. More and more, design and construction involve a team approach including such disciplines as acoustics, lighting, safety, energy, planning, engineering, environmental design, general and sub-contractors, and suppliers. In the design process many architectural firms use private consultants; other retain many of these specialists on their staff.
- 6. The High Cost of Long-term Financing. This situation, which is likely to be permanent, has affected construction dramatically. Long-term financing has become very difficult to obtain, and the net result is that many major projects are being postponed or cancelled. Construction must compete with other sources vying for capital. Unless building is considered a wise and rewarding investment, capital will not be committed for construction of much-needed facilities for commerce, industry, human and public needs.

New York City's current severe financial problem is also having a dramatic effect upon the public sector. Many municipalities are currently very reluctant to increase their long-term bonding debt. We are also continuing to experience a very high rate of inflation. Yet last year, the United States inflation rate was 9.6 per cent — the fourth lowest inflationary rate of the 27 counties in the western world.

7. The Legal Liabilities of Architects, Engineers, and Contractors have





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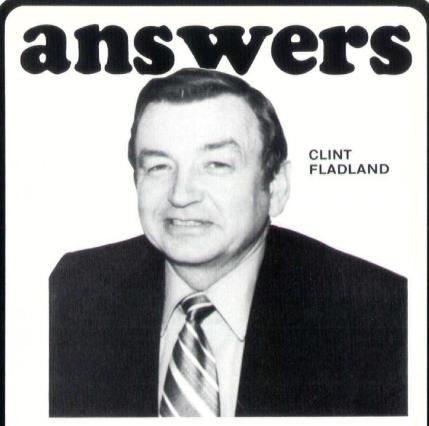
rapidly increased. While crescendos of public attention have focused on the medical profession and their professional liability insurance premiums, architects' and engineers' premiums have increased at a rate in recent years equivalent to that of the medical profession.

- 8. Increased Regulations and Codes. There has been a major increase in codes and regulations with which new construction must comply. New construction is often regarded as one of the most regulated activities.
- 9. Dramatic New Technologies Are Being Utilized. Cost-saving techniques are being employed in the creation of new materials and products. The 140-plus exhibitors represented in the Building Products Exhibition at the upcoming Minnesota Society of Architects convention are illustrative of the research and development which has provided the many new technologies and cost saving processes now available.

10. The Process of Design and Construction is Also Changing, Increasingly, companies are being established which combine the design and construction process. Many of these are competent and do place some emphasis on design. However some of these design/build companies place little emphasis on design and others are most interested in the least expensive firstcost possible. The unfortunate result is not only the considerably long range cost which will accrue to the owner in terms of maintenance and operation, but also the cost in terms of people-efficiency.

With the myriad of forces impacting construction perhaps more than ever the client concerned about good business and wise decision-making retains a competent architect to assist in planning his capital expenditure program as well as to design his building. Most successful and innovative business executives and public officials realize that good design is both good business and good judgment. "Architecture and Beyond", the focus of the 1975 Minnesota Society of Architects Convention, will illustrate that human behavior can be dramatically changed by design and that an initial investment in design is a good financial investment. 

- Daniel J. Sheridan



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#### ARCHITECTURE AT A GLANCE

Near-sighted diners will have difficulty seeing from one end of the restaurant to the other, but viewing will be good nevertheless when the First Street Station restaurant opens next December on the Mississippi Riverfront in Minneapolis. The unusually shaped restaurant, in the 100-year-old Minneapolis Eastern Railway building on First Street, is 24 feet wide and 210 feet long. Minneapolis architect John Cunningham redesigned the building to give diners good views of the river and the city skyline. Owner is Jim Howe, a White Mountain Apache Indian from Phoenix, who has extensive background in the restaurant business.



Another creative reuse of an old building is the conversion of Faribault's Depot Square Warehouse into office spaces and a restaurant. The renovation, by Architects Plus of Faribault, has suffered financial and mechanical setbacks. Architects Dave Medin and Jim Larson report, however, that the project is progressing.

A unique urban design experience is getting underway in the Stevens Square Community in near south Minneapolis. The Stevens Square Community Organization received the first planning grant from the 1974-75 Community Development Revenue Sharing Funds in Minneapolis for the development of an ambitious and imaginative design plan. The Stevens Square Design Team, an interdisciplinary effort of Team 70 Architects, Inc., Midwest

Planning and Research, Inc. and Martha Ballou as Director of Social Planning and Research, will assist the Stevens Square Community Organization in developing a comprehensive community plan for the preservation and development of the area. Planning will involve area residents, businessmen and institutions in assessing the physical and social problems of the neighborhood.

The Harvard Graduate School of Design has appointed Milo Thompson of the Minneapolis firm of Frederick Bentz/Milo Thompson & Associates, Inc. to its Design Association Council. The Council includes some of the most distinguished urban designers, architects and planners in North America. Thompson, one of ten councilors-atlarge, will serve a two-year term.

Traditional library facilities are taking on new dimensions and designs as audio visual resources are incorporated into collections. In Minneapolis, Myers & Bennett Architectural Studio of BRW has been selected to design a new library to replace the Waler Branch Library on 29th Street and Hennepin Avenue.

The Hennepin County Board has chosen two Minneapolis architectural firms to design major regional libraries near Ridgedale and Brookdale shopping centers. The Hodne/Stageberg Partners, Inc., who received national recognition for the first regional library near Southdale, will design the Brookdale facility in Brooklyn Center. Griswold and Rauma Architects, Inc. will work on the Ridgedale project in Minnetonka.

Griswold and Rauma also has been selected to design the new student union on the West Bank of the University of Minnesota. The building will link up with the planned Law School, designed by Parker Klein Associates of Minneapolis, and the Auditorium Classroom Building, also designed by Griswold and Rauma. The Auditorium Classroom Building received a Minne-

sota Society of Architects Honor Award in 1973.

Mankato architect Jim Kagermeier of Wick Kagermeier Skarr Architects, Inc., a member of First Congregational Church, recently turned the first shovel at groundbreaking ceremonies for the city's Multi Church Center, being built by First Baptist, First Congregational and Centenary United Methodist Churches.

The unique triangular-shaped Prince of Peace Lutheran Church in Burnsville, designed by Frederick Bentz/Milo Thompson and Associates, was cited for its design in April at the 1975 National Interfaith Conference on Religion and Architecture. The building is the first stage of an extended facility which will incorporate social and reli-

gious programs for the Burnsville community and The Ridges, a 120-acre planned development sponsored by an association of Fairview Community Hospitals and the Landmark Development Corporation, a subsidiary of Ellerbe.

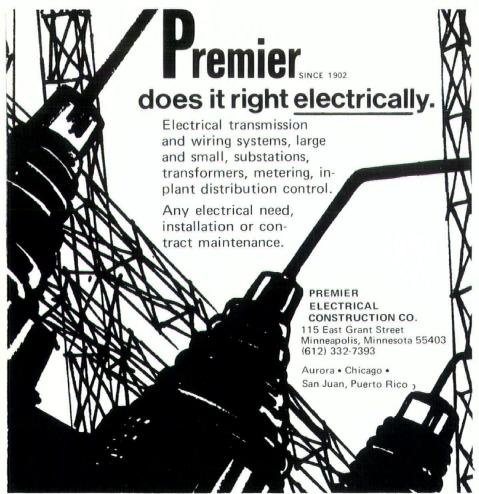
Architect Darrell Lebarron was honored recently with a Committee on Urban Environment (CUE) award for making Prospect Park United Methodist Church in Minneapolis accessible to the handicapped. LeBarron, a trustee of the church, volunteered to design an attractive entryway to aid physically handicapped people.

Talk of building a domed stadium in the metropolitan area rose above a murmur again in August when the Saint Paul architectural and engineering firm

San San

of Hammel Green & Abrahamson, Inc., hosted a meeting of 50 civic leaders to discuss the feasibility of building a stadium in the Industry Square Area just east of downtown Minneapolis. Hammel Green & Abrahamson sponsored the luncheon meeting with the Seattle firms of Naramore, Bain, Brady & Johanson and Skilling, Helle, Christiansen, Robertson Structural Engineers which were involved in Seattle's recently completed King County Stadium project. An interim joint Legislative Committee also has begun researching methods of financing a stadium.

Building a home always requires manpower, but Randy Hansen of Ellerbe needed 124 helping hands to complete his recently designed home. Hansen designed his contemporary, four-level house on the side of a steep bluff north of Battle Creek Park on the Mississippi River. Although the 125-foot bluff accents Hansen's striking design, its steep grade posed somewhat of a problem during construction. It took Hansen and friends a slow three days to carry 400 concrete blocks up the hill from the street below. But Hansen quickly found a solution when he recruited the 62-member Harding High School football team to do the job. And within one and a half hours



the team had passed 1,500 blocks up the hill. Hansen's advice to future builders: "Support your local football team!"

On the opposite extreme, architect Gary Grooters of Wemlinger Remely, Associates, Inc., recently built his home in a granite quarry near St. Cloud. Grooters, who bought the entire 16-acre quarry with his wife and another couple, designed both homes among granite slag piles and trees. He plans to plant trout in the quarry pond, enabling him to fish from his front yard.

Adaptive reuse of structures in Saint Paul's historic hill district will be studied by Saint Paul architect James Wengler, who received a \$10,000 grant from the National Endowment for the Arts. More than 400 buildings in the area have been designated as historically significant. The grant will enable Wengler to develop methods and procedures to adapt the structures for contemporary use.

The Minnesota Society of Architects historic resources committee is active helping communities with historic preservation projects. The committee now is studying restoration of

Saint Paul's Irvine Park area and the old Dakota County Courthouse in Hastings.

Minnesota architectural firms continue to receive awards for design excellence. Winsor/Faricy Architects Inc. of Saint Paul and Stahl/Bennett Inc. of Boston were commended in June by the U.S. General Services Administration at the Second Biennial Designs Award Program. Their historic renovation of Saint Paul's Old Federal Courts Building was one of ten projects honored out of 94. Winsor/Faricy presently is working on a major housing project in Baltimore.

Grebner-Schoen Architects, Saint Paul, received an award of excellence from the executive editor of School Product News for remodeling and adding to the Adams Elementary School in Saint Paul. The judges indicated the changes enhanced the school's educational atmosphere and educational resources.

Finley Place, a unique non-profit housing project designed by Williams/ O'Brien of Minneapolis, has received loan guarantee from the Minnesota Housing Finance Agency. The project,

planned for South Minneapolis, already has been given the Progressive Architecture Design Award.

Taconite Mining and other major construction of the Iron Range has caused an urgent need for additional housing, and several Range communities have proposed housing projects. Damberg and Peck, Architects, of Virginia and Duluth designed the \$650,000 Iron Range Resources and Rehabilitation Center to be built two and half miles south of Eveleth. As a public service, the firm also designed an Indian medical facility at Vermillion. The project is sponsored by the Minnesota Conference United Church of Christ's Task Force on Indian Concerns.

A solar energy advisory panel has been appointed by the state energy agency to advise the legislature, the executive branch and the agency on solar energy application. John Weidt, chairman of the Minnesota Society of Architects' Energy Conservation and Building Design Committee, will sit on the panel with representatives of Honeywell, the University of Minnesota, 3M, the Shell Oil Company, and others.

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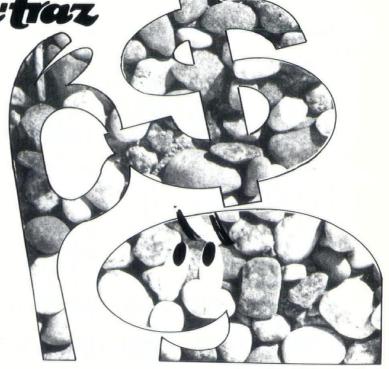
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jects on which architects in the Minnesota Society of Architects' speakers bureau are available to speak. The speakers bureau is available to communities, organizations and schools throughout the state.

The services of Northfield architects Robert Quanbeck and Clinton Sathrum were put to use abroad this summer. Quanbeck opened a symposium for architects and psychologists

at the University of Bergen, Norway, with a lecture on the psychology of space and the rationale for cooperation among disciplines involved in planning human environments. Sathrum spent several months in Riyadh, Saudi Arabia, as a science laboratory planner for an American laboratoryequipment firm. The men are partners in the firm of Sovik, Mathre, Sathrum,

Quanbeck Architects.

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Ellerbe's new president Donald G.C. Nelson watched over President Gerald Ford's shoulder as Ford turned the first shovel at the July groundbreaking ceremony for the Uniformed Services University of Health Sciencesthe nation's new military health care training, educational and research center in Bethesda, Maryland. Designed by a joint venture of Ellerbe/ Dalton · Dalton · Little · Newport planners, architects, and engineers, the University's first phase will consist of a \$15 million laboratory and classroom building. The 167,000 square foot building is scheduled for completion in 1976.

A guide to Minnesota architecture is scheduled for release in February by the University of Minnesota Press. The guide and The History of Minnesota Art to 1914 are being written in conjunction with a major exhibition sponsored by the University of Minnesota Gallery in cooperation with the Minnesota Society of Architects. Rena Cohen, special curator for art at the University of Minnesota, is author of the art volume; architectural historian Dr. David Gebhard and Tom Martinson, Minnesota Society of Architects member, are co-authors of the architectural guide. The exhibition, which will open in Dayton's Minneapolis auditorium in February, will travel throughout the state during 1976. Excerpts from the books will be available to news media and educational institutions.

The Fall issue of Better Homes and Gardens Building Ideas magazine features four homes designed by Minnesota architects. Works by Leonard Parker, Eric Wheeler, Wayne Sisel, Arthur Dickey and The Hodne/Stageberg Partners are cited for their innovative contemporary designs.

Armstrong, Torseth, Skold and Rydeen of Minneapolis has been chosen to design an addition to the Thief River Falls Area Vocational Technical Institute. The firm designed the suburban Hennepin County Area Vocational Technical Schools, which recevied a special citation from the American Association of School Administrators at the 1974 Exhibition of School Architecture.

For further information contact Noel Schenker, Minnesota Society of Architects, 227-0761.

#### **WORK IN PROGRESS**

<sup>1</sup> Construction is nearing completion for the Metropolitan Medical Center - Hennepin County Medical Center. This project, which occupies a ten block area in Minneapolis, has a combined budget of approximately \$60 million.

The remodeling and addition to Metropolitan Medical Center, a consolidation of the Swedish and St. Barnabas Hospitals, will provide new and rehabilitated patient rooms, surgical, laboratory, radiology and pharmacy departments. An extensive material management department and a steam and chilled water plant will serve the Hennepin County Medical Center as well. Architects are Close Associates, Inc./Horty, Elving & Associates, Inc.

The Hennepin County Medical Center is an entirely new megastructure using an interstitial space system to provide maximum flexibility. Medical Facilities Associates, a joint venture of Smiley Glotter Associates, Inc. and Thorsen & Thorshov Associates, Inc. of Minneapolis are the architects.

Center Hospital, which physically links MMC and HCMC will have shared facilities such as cardiac care and obstetrics. Center Hospital was designed by Close Associates, Inc./ Horty, Elving & Associates, Inc. and Medical Facilities Associates.

Also nearing completion is the Hennepin County Food Facility which will manufacture and fast-freeze foods for the entire HCMC, MMC Hospital complex. Foods will be delivered via an automated delivery system to galleys located at the point of use and then reconstituted for the patient. Architects are Medical Facilities Associates.

Design is in progress for a consolidation involving Miller and St. Luke's Hospitals in Saint Paul, known as United Hospitals, Inc. The \$32 million project is being designed by Ellerbe Architects and involves an addition to St. Luke's and remodeling to consolidate services there of both hospitals. Plans for the Miller building have not been announced. Another phase of the project includes a new facility for Children's Hospital, to be located at the present St. Luke's site. Objectives of the project are to eliminate duplication of services, such as lab and radiology and assure greater economics while providing the best health care possible.

In the early planning stage is Saint



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Paul Ramsey Hospital Security Treatment Facility which is conceived to provide, in conjunction with the existing Saint Paul Ramsey Hospital, a secure environment in which the complete range or health care can be offered on both an inpatient and outpatient basis to the inmates of the various Ramsey County and State of Minnesota Correctional and Detention Facilities. Smiley, Glotter Associates, Inc., are providing architectural services.

Presently under construction is the Renville County Hospital, Olivia, Minnesota, a 35-bed addition to provide a new nursing wing to replace existing beds. It will consist of 12 double bed rooms, 11 single bed rooms and ancillary nursing services designed for future expansion.

The addition also includes a public entrance, emergency entrance, pharmacy, physical therapy, etc. The existing building is being remodeled to upgrade the existing dietary, operating rooms, delivery room, laboratory, radiology, administration, laundry and to provide space for human service agency offices. Associated Hospital Architects: Roger Johnson Associates/Ackerberg and Associates, Inc. of Minneapolis are the architects.

Phase I of the Ridges Community Health Center, Burnsville, is under construction and expected to be completed in 1977. This is a joint project of Landmark Development Corp. M.A. Mortenson Co., and Fairview Community Hospitals.

It involves a community health

center with adjacent medical/dental office space, a new church home for Burnsville's Prince of Peace Lutheran congregation, new quarters for the south suburban branch of the Nicollet Clinic, and completion of a nursing home begun in 1966.

Three subsequent phases in the 10-year program will add clinic facilities, medical and dental professional office space, care and housing facilities for the elderly, space for social service organizations and ultimately a full-service hospital.

Construction is nearly complete on Unity Medical Office Building, adjacent to Unity Hospital, Fridley. The three story bearing-wall structure cost \$1.5 million. It's being built by Construction Coordinators, Inc., construction

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This medium-duty wall covering offers outstanding applicating possibilities for offices, hospital wards, lounges, dining rooms, corridors and class rooms where normal traffic and abrasion is evident.

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managers and designed by Horty, Elving & Associates, Inc., Minneapolis.

Construction is scheduled for this fall for the \$1.6 million addition and remodeling to the Glencoe Municipal Hospital, Glencoe, Minnesota. The addition will provide a new operating suite, radiology, laboratory, central sterile. P.A.R. and E.R. It is designed to provide a one-day surgical program on an out-patient basis. Remodeling will up-grade existing beds and ICU-CCU facility and enlarge physical therapy facilities and offices for Human Service Agencies. Architect is Roger Johnson Associates, Minneapolis.

Stevens County Memorial Hospital, designed by Smiley Glotter Associates, Inc., Minneapolis, is an ancillary and outpatient addition which connects an existing hospital and medical clinic to provide joint use of connecting facilities.

Presently in the working drawing stage are two projects designed by Horty, Elving & Associates, Inc., Minneapolis. Pope County Hospital is a new 19-bed facility at Starbuck, Minnesota and Eagle River Hospital is a \$1.4 million outpatient and ancillary services addition.

Work will begin this fall on the first phase of the Uniformed Services University of the Health Services at Bethesda, Maryland. Architects are a joint venture of Ellerby/Dalton · Dalton · Little · Newport. This phase consists of a \$15 million, 167,000 square-foot classroom and laboratory building scheduled for completion in late 1976.

Construction started this spring on the \$10.6 million addition to Saint Paul Ramsey Hospital involving a 5floor addition that incorporates a new Gillette Hospital and includes a 510car parking ramp and boiler plant addition. Architect is Ellerbe Architects/ Engineers/Planners, Bloomington.

Construction is scheduled to begin late this year on a \$4-5 million nursing care facility for **Presbyterian Homes** in Arden Hills. Designed by Horty, Elving & Associates, Inc.,

Minneapolis, the project will provide 226 beds arranged in a 4-story structure around an enclosed court.

The Windom Area Hospital is a completely new, self-contained 35-bed hospital facility. Designed by Associated Hospital Architects: Roger Johnson Associates/Ackerberg and Associates, Minneapolis, the hospital is organized around a central core in the nursing wing which has direct control of the patient rooms, public access, emergency entrance and major ancillary services. A secondary core area includes operating and delivery suites. The Herman Miller Co-Struc System is employed throughout the entire hospital. The hospital is scheduled for occupancy in October of 1975. Construction cost is approximately \$46 per square foot.

Construction has just begun on the Spinal Cord Injury Center, VA Hospital, West Roxbury, Massachusetts, the nation's first medical facility de-

signed totally for the care of persons with spinal injuries. The facility, designed by Ellerbe Architects, is planned as the most advanced health care center of its kind. The 5-level building, with 106 beds, is estimated to cost \$10.7 million and is scheduled for completion in the fall of 1977.

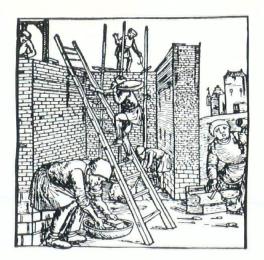
Construction has recently begun for a new 30-bed general hospital at **Belle Fourche**, South Dakota. The \$1.6 million project was designed by Horty, Elving & Associates, Inc., Minneapolis.

Hillcrest Nursing Home is a 60-bed boarding care addition to an existing nursing home. This unit affords less costly accommodations for those who can take care of themselves. Architect is Smiley Glotter Associates, Inc., Minneapolis.

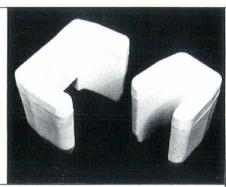
Nearing completion is the Ellerbe designed Good Samaritan Hospital, Los Angeles. The 411-bed acute care/general hospital is estimated to cost \$24 million.



Uniformed Services University of the Health Services at Bethesda, Maryland



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- KORFIL inserts are competitively priced.





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#### CONSTRUCTION

Robert Snow

George Bernard Shaw is reported to have commented that the only interruption in his learning occurred when he was going to school! I rather doubt that many really would agree with him on this, but, instead, believe we are fortunate to have available to us continuing educational opportunities in the form of seminars, short courses etc., sponsored by educational institutions as well as professional and trade associations. The subjects are wideranging and generally conducted expertly by recognized authorities on the specific subject, whether it be marketing, estimating, fire safety or some more esoteric topics.



The Squashcon

Thanks to a new product now on the market from Hauenstein & Burmeister, Inc., you, too, can have a squash, handball or racketball facility in your existing warehouse, gymnasium or athletic facility. It's called "Squashcon" and the court quite literally folds against an existing wall and takes only 2 feet 8 inches of storage depth. Two players can pull it into playing position in about two minutes. Now, if I just had the money and the space for "Squashcon" I could emulate Jerry and Joe Conroy, the plastering contractors, who already have a handball court in their place of business. However, I know I will never reach the point where I can compete with either one of them

#### **NDUSTRY NEWS**

when it comes to athletic prowess. Can you remember any industry golf outing where one or both of them has not been among the prize winners?

Nobel Hatling, of the Otter Tail Power Company, is the new president of the North Dakota-Red River Valley Chapter, Construction Specifications Institute (CSI), succeeding Myron Denbrook, architect, of Grand Forks. That chapter of CSI is truly a "live wire" organization and perhaps it is most appropriate to have an employee of the electrical utility as president. They did an outstanding job hosting a regional CSI conference held in Grand Forks last February in below zero weather. The warmth of their hospitality and the interesting and timely program they arranged made those of us in attendance forget about any climatic indiscretions.

I was surprised to learn that Herb Meyer had reached the age of retirement and is no longer serving as the director, State of Minnesota, Building Code Division. It is certainly mandatory for all in the construction industry to have his successor be a person with the great qualifications and integrity which Herb brought to the job.

Free publicity seems hard to come by sometimes. As the new president of the Minnesota-Dakota Chapter, Producers' Council (PC), I am using this opportunity to call attention to PC which has had more than 50 years affiliation with AIA. Producers' Council, as many of you know, is the national organization of manufacturers of building products, all reputable companies with perhaps a larger capital investment in the construction industry than any other segment. There are over 3,000 members (manufacturer representatives and/or distributors) in over 50 chapters located in the nation's major market areas.

Interior Wood Products, Inc., formerly Northwestern Flooring and Lumber Company, not only has a new name and a new "logo" after being in business nearly 90 years, but also is occupying a new office and warehouse building at 858 Transfer Road, Saint Paul. If you like the look (and the smell!) of new wood products, I recommend that you call Dallas Day, president, and ask him to arrange for a tour through their new facility.

Another item of interest to many is that the Minneapolis Builders' Exchange has completed arrangements for the purchase of the building at 1123 Glenwood Avenue in Minneapolis which they have occupied since it was

built in 1961. Gene Grazzini, Jr., of Grazzini Bros. & Company, is the current president. The Exchange has been in existence serving our industry for over 80 years. Sharing the building as a tenant, is Wunder-Klein-Donohue Co., well known distributors of brick, cement and tile products.

In addition to heading Snow-Larson, Inc. of Minneapolis, Robert Snow is presently serving as president of the Minnesota-Dakota Chapter, Producers' Council, vice president of the Minneapolis Builders Exchange and North Central Section Director for the Construction Specifications Institute.



Behind the 'Scene'

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Hopkins, Minn. - Phone 935-7759 See Acousti Seal 900 in our Booth #102 at State AIA

# NEW TECHNIQUES IN DESIGN AND CONSTRUCTION

James A. Kellett

Innovative materials manufacturers and imaginative architects are continuing to provide credence to the old adage, "Necessity is the mother of invention." This column will attempt to chronicle a few new ideas being introduced in our area these days, in the hope that some seeds of progress may be sown. The input of the profession and the construction industry is solicited. Send your ideas to MSA, Suite 100, Northwestern Bank Building, Saint Paul 55101, Attention: Innovative Ideas in the Building Industry.

Fire Retardant Wood. What architect hasn't sought to use the beauty of transparent finished wood in a corridor or lobby, only to find the hazard classification demanding it be covered or expensively treated in order to meet the code? Minnesota Fire-Chem is offering Thermo-Log 226, a clear fire retardant originally developed for the space module heat shields and now offered for protection of interior and exterior wood. ASTM E-84 tests in 1974 showed 2 coats of the material at 400 square feet per gallon per coat to produce Class A Fire Hazard Classification; Flame Spread 25; Fuel Contributed 15; Smoke Developed 10-45. Heavier coating showed marked betterment of these ratings. Minnesota Fire-Chem (612) 888-9507 or toll free (800) 328-7180.

Fire Resistant Steel-Frame Construction. The American Institute of Steel Construction recently presented the Second Edition of American Iron and Steel Institute's manual Fire Resistant Steel-Frame Construction. If you have ever waded through the Underwriters Lab's American Insurance Association's or National Bureau of Standard's fire resistance indices seeking a rated design for a project, you'll find this manual invaluable. A treatise on building codes, fire testing, fire protection materials and methods, and structural properties of steel at elevated temperatures, fully half of this 60-page handbook discusses fire resistance ratings and provides a comprehensive summary of fire rated construction, comparing these three rating authorities. More information from AISC's Ray Tide (612) 888-3791.

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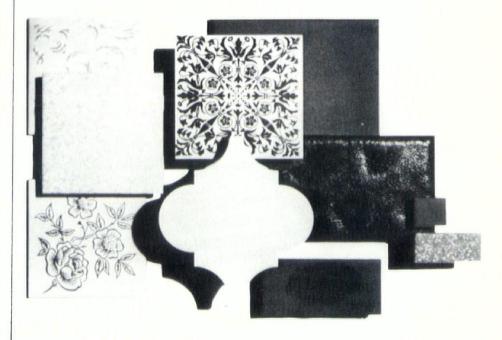
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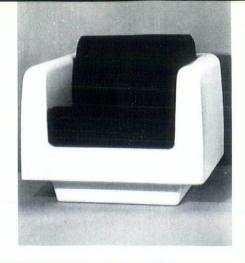
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Pouliot Designs Corporation new fiberglass furniture line includes this high style 32" chair available in 16 colors. Any naugahyde fabric is included in the list price of \$380.00. This wide selection allows unlimited color combinations. Also available in the line are sofas, tables and a bar table. The entire line is available fire retardant.



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Space Saver Systems of Fort Atkinson, Wisconsin produces mobile storage shelving systems indicating about 50 per cent more capacity than conventional open filing systems in the same space. At rents of \$6 to \$10 per square foot, architects could well look at these units for their own files and ballooning reference libraries. Represented locally by Wahl and Wahl, Inc. (612) 729-7301.

Energy Crunch, With today's concern over optimum energy utilization, the Wide-Lite Corporation of Houston, Texas, has incorporated experience in dimming mercury vapor lamps into a totally new concept in building lighting. Today, all High Intensity Discharge lamps are capable of being operated at less than 100 per cent light output. There is a corresponding savings and power at these lower levels of alumination. So today, instead of overdesigning a job to plan for the depreciation of light output inherent in all lighting systems, it is possible to deliver the programmed design level of footcandles and show a substantial energy savings over conventional systems. Represented by Jerry Carnes Associates (612) 941-5040.

Maintenance Free Exterior Products Used Inside. Pella Products, Inc. announces it has "gone indoors." Architects Dykins Associates specified Pella Clad Doors and Windows facing the banking floor in the Farmers and Merchants State Bank of Breckenridge, offering sound privacy with the visibility necessary for bank officers. Pella Clad provides a prefinished clean looking and maintenance free plastic to the banking floor. Incidentally, on the building exterior it's "businessas-usual" for Pella Clad. Pella Products, Inc. (612) 335-4134.

James Kellett, AIA CSI, Principal of Architects, Inc., Saint Paul, is a consultant to the design professions in building systems design, documentation specification, and construction administration.

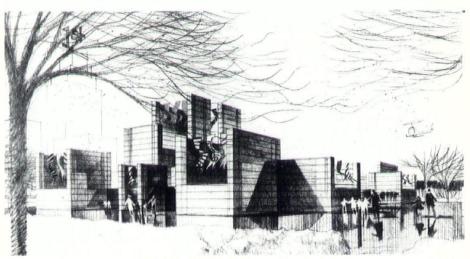
#### SAINT PAUL WINTER CARNIVAL ICE PALACE DESIGN COMPETITION

Winning entry by Jerry Zuber and Craig Rafferty of the Saint Paul architectural firm of Rafferty, Rafferty and Mikutowski.

"We conceive the 1976 Ice Palace as a contemporary interpretation of the original Ice Palace of 1886. The shapes and forms of the first Ice Palace are recalled in the massing of our proposal without creating an exact replica."

Local designers were given the opportunity to submit design proposals for an unusual building type: an ice palace. The Saint Paul Winter Carnival Association set out to obtain an Ice

Palace design appropriate as a keynote to the Bicentennial Year Carnival. The competition was conducted under the auspices of the Saint Paul Chapter AIA and yielded some imaginative and appropriately palacial results.



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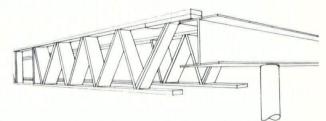
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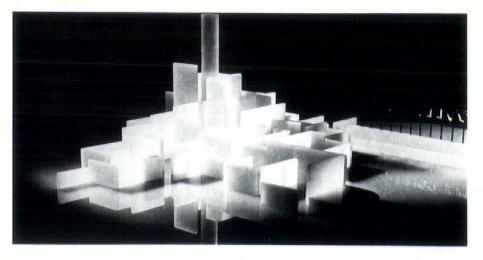
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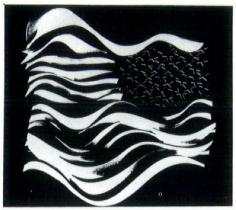
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Dennis Grebner, Richard Brownlee and Janet Thery of Grebner Schoen Inc./Architects. Saint Paul.

"The palace is arranged as a labyrinth into which people are invited with the objective of reaching the tower of lights (the symbol of unity) to deposit a 'check off' slip identifying 14 flags on display on the approach to the palace."



Richard V. Brownlee, Janet Thery and Dennis Grebner of Grebner Schoen. Inc./Architects, Saint Paul.

"The intent of this structure is as an 'experimental symbol': as viewed from various vantage points, it would evoke a variety of impressions. From the ground 'a walk thru' sculpture of undulating walls, and floors of ice, from the bridges, and bluffs an American flag in 'full furl'. "

#### **MINNESOTA**



#### September 1-6

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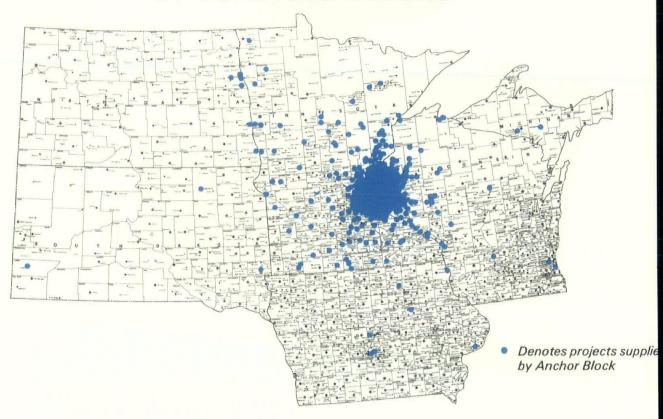
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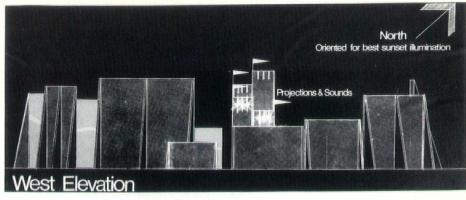
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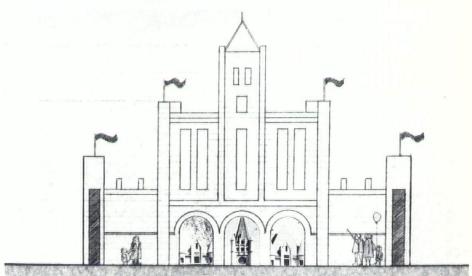
P.O. BOX 3360 ST. PAUL, MINNESOTA 55165 Brad Hokanson of Criteria, Minneapolis.

"The 1976 Ice Palace will consist of a series of 'movie' screen constructed of iceblocks. Upon these screens will be projected slides and movies. The total Winter Carnival in 1976 will revolve around a Bicentennial theme, highlighted by the visual imagery of the United States as displayed on the Ice Palace."

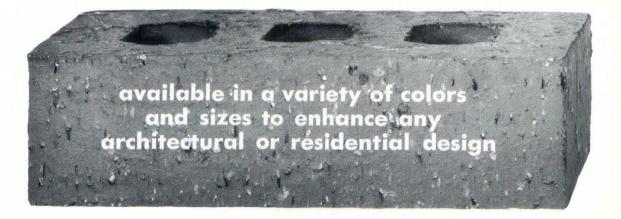


John Lang of Three-on-Seven Studios, Saint Paul.

"The facade inside the Palace courtyard is an allusion to the old Federal Courts Building - Saint Paul's most important historical landmark."



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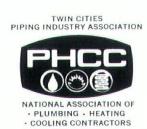
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# "THE GRANITE TRIO" A SCULPTURE FOR THE GRANITE CITY

Arlene Helgeson

Marching bands, pom pom girls, dignitaries, and people gathered that night in August 1973 to dedicate the "Mall Germain." Barely in time, the sculpture, "The Granite Trio," was at rest on its site. Gusts of wind billowed through the silky green parachute that engulfed the sculpture.

For many months streets had been torn up, traffic blocked, and pedestrians had treaded gingerly through the construction. But at last it was over. The mall was finished! A sense of peacefulness was inspired by the walkways of granite and newly planted trees and flowers. Urban renewal had dramatically changed the environment of our city. The mall had become an ideal setting for a sculpture!



Artist, Anthony Caponi, directs the crane from top of "Jewel Stone."

The St. Cloud Community Arts Council became enthused about the project. A committee of three was formed to investigate the designated sculpture areas. Advice and consent was sought from the mayor, the Mall Design Committe, and the Minnesota State Arts Council. The search began for an artist who was capable of creating a large participatory sculpture and whose philosophy was in harmony with the architectural elements of our new "Mall Germain."

In the ensuing months, 13 sculptors from Minnesota were invited to St. Cloud to discuss the project and view the mall. The final competition was entered by seven artists who submitted models and conceptual ideas in wood, metal, and granite. Various community organizations were consulted and an advisory group of representative citizens was formed to select the sculptor from a field of three finalists.

Anthony Caponi, chairman of the art department, Macalester College, was awarded the commission for his ability to sculpt in granite.

St. Cloud has long been tagged the Granite City because of the numerous granite quarries and granite manufacturing plants. The sculpture was to reflect this uniqueness and contribute to the sense of community pride existing in our area.

When the Arts Council announced the awarding of the commission at a press conference, Caponi declared, "Sculpture should become everybody's symbol; symbolic of community spirit with the cooperation of many people. It tends to unify community spirit and I hope it will be a place of contemplation and encourage good friendship. It tangibly affects people's behavior. The mall itself tends to modify human behavior and humanize the business district."

Caponi began work at the granite quarry site in Rockville where a rolling overhead crane was available to lift and turn the heavy pieces. Huge granite boulders were selected by the artist from the quarry site and an interesting large conglomerate boulder rolled by the glaciers and seen lying in a field was chosen to be included in the sculpture.

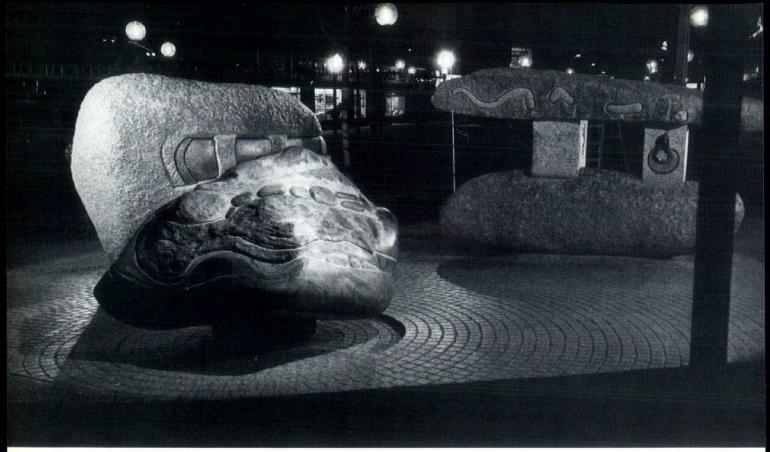
Because the sculpture committee had complete faith in the artist, he was allowed to create the sculpture without the inhibiting restrictions of a scale model. Inspirational communication developed between the sculptor and the boulders he attacked with mallet, chisel and jack hammer. A lot of physical and creative energy facilitated the record two month completion of the three pieces that make up this 32-ton sculpture called, "The Granite Trio."

When asked about his work, Caponi stated, "The work does not represent—it is a presentation, a creation to be enjoyed for itself! A work of art can be very complex to explain but understanding it is both an immediate and a continuous growth process."

After the sculpture had been presented to the mayor and the City of St. Cloud as a gift from the St. Cloud Community Arts Council, the parachute was dramatically raised by a system of pulleys high above the adjacent buildings. The crowd swarmed around the sculpture, touching and feeling its many faceted surfaces; climbing upon the rocks themselves.

"The Castle," of two layers; "The Sentinel," tall and majestic; "The Jewel Stone," sensuous and inviting; three distant creations in harmony with each other. Each is different, one perhaps appeals to the ultra-sophisticated; another is playful and attracts children; another is sensual and invites touch.

A curved bench of laminated woods slightly embarasses the 28-foot diameter site which Tom Hodne, the mall architect, designed for a sculpture. People meet there, children play there, the senior citizens rest there, others, in a hurry pass and casually mingle with the stone shapes. Children are brought from various schools and immediately climb onto every



"The Granit Trio" highlighted by night lighting.

available space — feeling quite at home with these giant forms.

An extension of the sculpture project came in the form of a 16mm professional movie in color entitled "The Granite Trio," produced by Tom DeBiaso, Minneapolis film maker, and made possible by a grant from the Jerome Foundation, Inc., St. Paul, to the Arts Council.

In the film, Caponi explains his love and knowledge of rocks and speaks about his innermost feelings while creating the sculpture. It is not a "how to" film — rather an inspirational one, intended primarily for secondary and higher education.

A celebration, one year later, proclaimed by Mayor Alcuin Loehr as "Tony Caponi Day," began at the junior and senior high schools and proceeded through the local colleges. A week of public appearances by the artist in downtown and outlying shopping centers found the community enthusiastically responding to the return of "its" artist.

The St. Cloud Community Arts Council gratefully presented a copy of the film, "The Granite Trio" to the Minnesota State Arts Council in appreciation of the financial and inspirational aid received for this sculpture project. This film is now available for viewing by other communities.



Children play there, climb unto every available space - feeling quite at home with these giant forms.

"The Granite Trio," our sculputre, surpasses our greatest expectations. It pleases most people in our community — it creates excitement. It has been and continues to be an intensely human experience for those of us involved with its conception and for those who pass by as they go about their daily lives. It contributes to the quality of life in St. Cloud, which

helped us win the "All American City" award in 1974.

Arlene Helgeson served three years as President of St. Cloud Community Arts Council, was chairman of the Mall Sculpture Committee, and directed the movie, "The Granite Trio". Presently, she serves on the state wide Esthetic Environment Task Force and is chairman of the building and site committee for a new YMCA facility.

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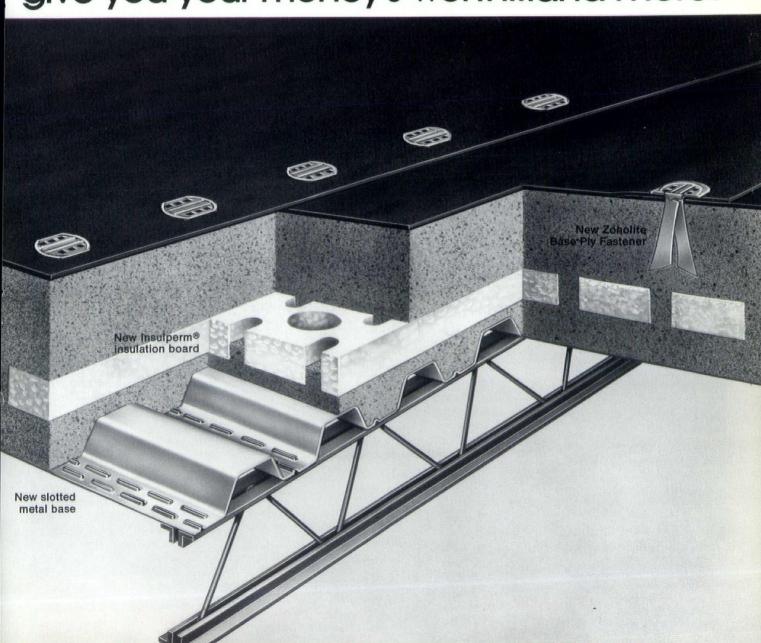
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## GREERE & GREERE AT WALKER ARTCERTER

One hundred and sixty-six photographs by William Current documenting the work of California architects Charles and Henry Greene are exhibited at Walker Art Center through September 21. Organized by the Amon Carter Museum of Western Art, the exhibition places the Greenes' early 20th century residential development against the southern California landscape to which the architects responded with great sensitivity. The commissions illustrated date from 1906 to 1911, when the Greenes worked under optimal conditions of relatively few client and cost constraints.

This bungalow residence concept was rooted in Charles and Henry Greenes' appreciation of the southern California environment, particularly Pasadena's Arroyo Seco Canyon, and was combined with exhaustive attention to quality materials and craftsmanship. The California bungalow expressed the ideal of the simple life at

a time when intrinsic beauty of native materials and the hand of the craftsman, rather than ostentatious display, were valued by many southern California residents.

The houses appear to grow from the earth with craggy stone foundations and chimney masses, and the open plan reaches out to the California air and sun. Strong horizontal lines define the exterior elevations and multiple roof overhangs and further define human space on the interior. Many types of wood are celebrated for their structural and aesthetic qualities throughout the Greene residences, in exposed structural members and in attention to joinery, grain, and surface textures. The influence of Japanese landscape and building design is clear, but it was well assimilated rather than strictly copied.

Greene and Greene provided comprehensive design wherever possible: from landscape design to furniture, lighting and hardware. Their artistic direction saw to the careful execution of landscape design and to all aspects of the interior, particularly in the careful application and joining of wood. Some houses have suffered from alteration and modernization over the past 70 years, but the photographs illustrate the strongest elements of the Greenes' work which culminated in the 1908 Gamble House in Pasadena. Today, the Gamble House is the most intact example of the Greenes' endeavor to provide gracious living in an unpretentious setting, one where architectural values are dependent on the interaction of superbly crafted materials and freely flowing indoor and outdoor space.

The rich color sense of Greene and Greene cannot successfully be conveyed with black and white photographs which unfortunately are used exclusively in the exhibition. Color photographs would have presented another



The David R. Gamble House, Front Elevation, Pasadena, California 1908. Photo credit: William R. Current

important dimension of the Greenes' work.

The artistic and social forces which bore on the work of Henry and Charles Greene, and the progress of the bungalow as a mode of housing are explored



Door to Charles Greene's Carmel studio carved with peach trees in spheroid jars, begun in 1923. Photo credit: William R. Current



Staircase, Mr. R.R. Blacker House, Pasadena, 1907. Photo credit: William R. Current

in William and Karen Current's book, Greene and Green: Architects in the Residential Style, (published by the Fort Worth, Texas, Amon Carter Museum of Western Art) which accompanies the exhibition.

The Greenes' contribution to wooden vernacular architecture in the United States is placed within the framework of the turn-of-the-century Arts and Crafts movement and publications such as Gustav Stickley's Craftsman. In response to the increasing effect of the machine on all aspects of life, the Greenes advocated a return to the craftsman ideal and the comfortable domestic life, abandoning pre-

tense and historicism for a more indigenous form of expression. On a smaller scale, and by builders rather than architects, the Greene-inspired bungalow filtered into pre-war housing throughout the country. Publications such as the *Ladies Home Journal* called for such a quality-built, but moderately priced house for growing urban areas.

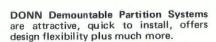
The authors have brought a great deal of valuable material together on Charles and Henry Greene and the environment in which they worked. However the lack of bibliographical references makes it difficult to use the book for more than casual reading. The illustrations are in black and white, and the subtle gradations of color and light which the Greenes designed into the bungalow experience cannot be sensed; the filtering of light through leaded glass or the effect of sunlight on woodwork can be imagined through descriptions in the text but cannot be seen here.

Carole Zellie is a preservation planner with the Saint Paul City Planning Department.

## Interior Systems



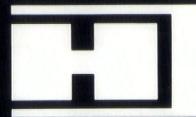
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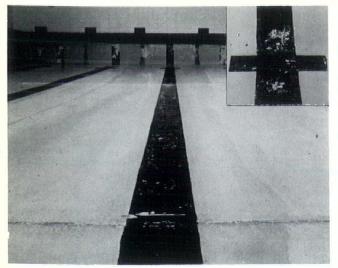


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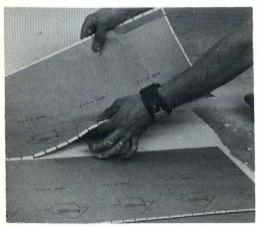
**Before** — pool surface is cracking and peeling (see inset). Pool needs daily cleaning and filtering system maintenance once a week.

# CERAMIC TILE ELIMINATES HIGH COSTS OF SWIMMING POOL MAINTENANCE.

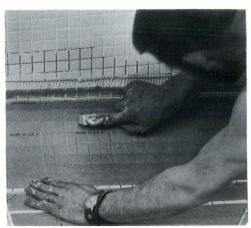
That's what officials at Park Senior High School, Cottage Grove, Minnesota, concluded when they totaled the cost of maintaining their painted pool from 1966 to 1972.

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

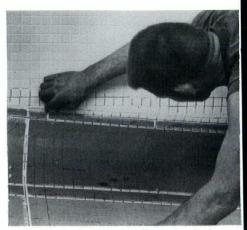
Officials decided to cut costs with Ceramic Tile early this spring. Now with work completed, they have a beautiful pool that will last indefinitely—with minimum maintenance.



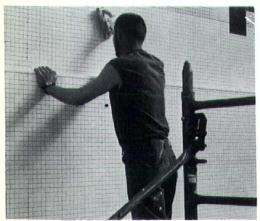
After sandblasting paint and cleaning surface, Ceramic Tiling begins.



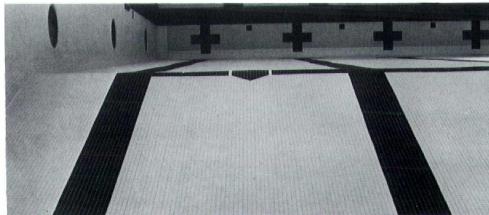
Guildset Craftsman beats Tile into setting bed for permanent installation.



Guildset Craftsman installs individual mitered Tiles for uniform finish.



Grouting completes installation of trouble-free Ceramic Tile.

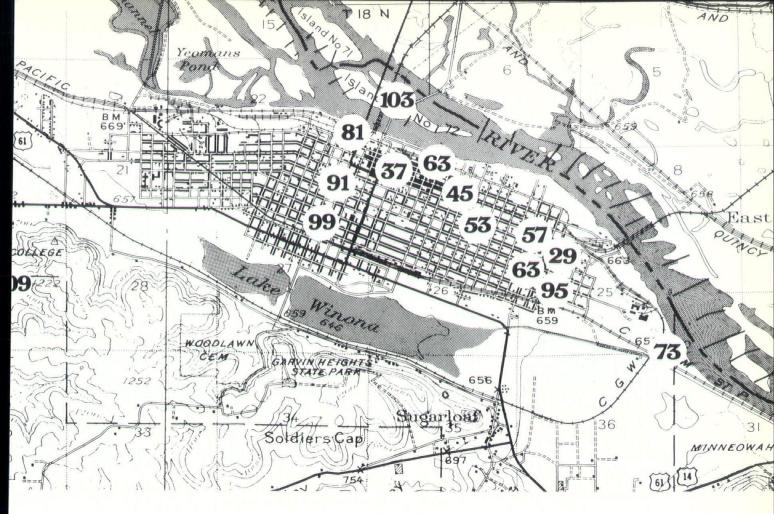


After—pool has durable Ceramic Tile surface that won't chip or peel. Maintenance costs are cut and pool will look new for years.



OLD AS HISTORY—MODERN AS TOMORROW

MINNESOTA CERAMIC TILE INDUSTRY



revitalize its downtown, and save energy to boot, by adopting some fairly modest measures.

Downtown Winona is rapidly losing its effectiveness as a center for commerce. Lack of variety in shops and stores and lack of adequate parking space is forcing people to use shopping centers on the east end of town, or travel as far as Rochester and LaCrosse.

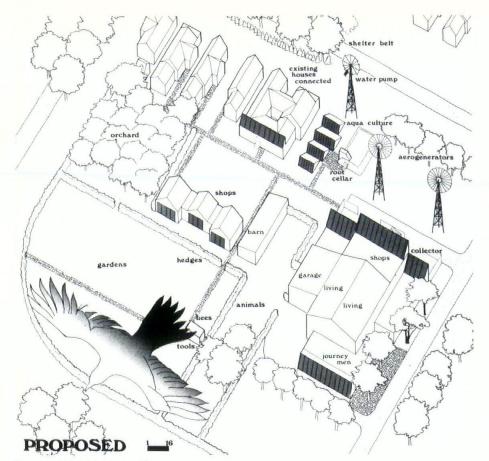
In 1970, Winona residents used nearly twice the amount of fossil fuels on shopping trips alone than the city used for public services.

The first step in making the busidistrict once again a successful commercial center is to get people back into it. More parking lots are not the answer, though energy-saving transportation is part of the solution. An efficient public transportation system, plus a downtown stop added to the Amtrak line, would allow people from the suburbs and outlying hamlets to get downtown easily, conveniently, and with much less consumption of energy than the private automobile uses.

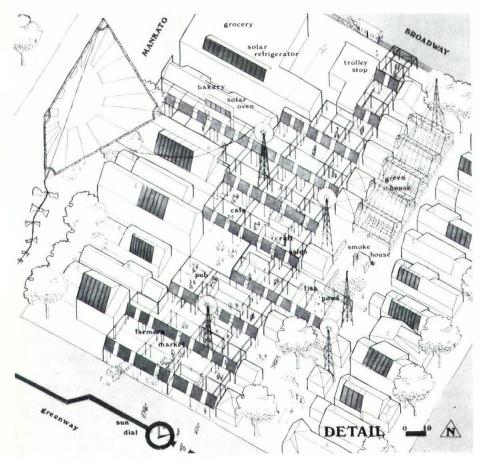
A second step is to get more people actually living in the downtown area. Increased residential density would

Latsch Building





**Proposed Neighborhood Changes** 



Proposed Neighborhood Farmers Market

create the demand for more stores and more services, and all three would increase the city tax base. The Latsch Building and the two and three story buildings surrounding the square in front of it, now largely vacant, could be renovated into apartments on the upper floors, and stores and businesses on the streel level.

A third step is to make the whole area more attractive and exciting. The square in front of the Latsch Building should not be rebuilt, but excavated one half level down, and converted into an open plaza. The plaza could be bordered by shops and professional offices, fronting on an open, covered arcade, enclosed in the wintertime. The insulating sod roofs of this structure could double as urban string parks. The "Princess Winona" fountain, now in storage, could be put back into operation on the plaza in front of the Latsch Building. Tunnels under the plaza could connect the shops and offices with the Latsch Building and the Amtrak stop. Except for some emergency and service access, most of the streets in the area, now overcrowded with automobiles, would be closed and planted with grass and trees. Sufficient planting could make a dramatic reduction in summer heat. Alleyways would remain as service access and bicycle paths. The large parking lot at Center and 2nd would be planted with trees and turned into a farmers' market.

The valuable urban space now taken up by streets and parking would be made available for gardens, bikeways, and walkways. The scale of the neighborhood makes walking a perfectly reasonable way of getting about.

The introduction of food processing plants, as well as gardens, would reduce transportation, storage, and packaging and allow the daily harvesting and sale of fresh vegetables during the growing season. In-filling between houses would reduce heat loss during winter. Solar collectors and wind generators could be built which would serve the entire neighborhood

and reduce the demand on the city power system.

The shopping district on 3rd is already a neighborhood focal point. The proposed tensile membrane suspended over the street is made of treated canvas. It is a translucent, removable type which provides for ventilation and drainage. It could not only offer shelter, against the sun, rain and snow, but also maintain a winter street temperature of between 45 and 50 degrees. Businesses could use the sidewalks year round for displays; even sidewalk cafes could be open during most of the winter.

Energy used in U.S. food production is as follows: 33 per cent for food processing, 30 per cent in the home, 18 per cent for actual growing (including the energy costs of fertilizer, pesticides, and fuel for farm machinery), 16 per cent in trade (staff, advertising, and packaging), and 3 per cent in transportation. This can be cut at all five levels by a Winona food cooperative with seven branch markets. The branches can be strategically located throughout the city so that daily walks to the market would be possible for everyone.

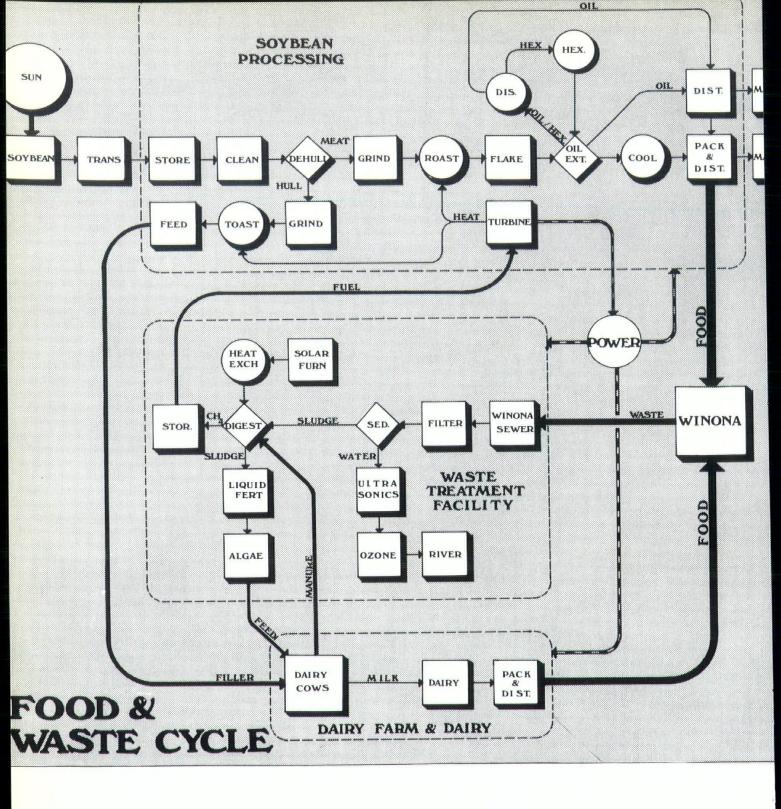
This complex could be built on a 600 acre site along the river which includes the city sewage plant. The area is already zoned for commercial use and has existing roads and railroads. The complex would include a soybean processing plant, a dairy, a livestock and dairy farm, an ultrasonic water purifier, and a new anaerobic digestor to replace the current aerobic system.

Construction, beginning with the ultrasonic water purifier as a first step towards reducing river pollution, would be phased over a five year period. Construction would also include wind pumps and generators, algae ponds and drying beds, water storage, and barge docks.

With the conversion of the sewage plant to an anaerobic digestor, methane gas could be produced from both city sewage and livestock manure. The gas







would power a turbine generator supplying power for the digestor itself, for the dairy, and for about three-quarters of the processes at the soybean plant. The turbine would also produce excess heat which could be used to dry and roast soybeans. Gas production would be speeded up by a solar furnace and heat exchanger. Sludge from the digestor would be pumped for fertilizer to algae ponds,

a source of high protein cattle food.

Waste water from the digestor, most of which would inevitably end up in the Mississippi, could be purified in tanks using ultrasonic waves and ozone (which breaks up into oxygen in water and leaves no pollution). The ultrasonic process eliminates both the need for energy-consuming filter beds and the need for chlorine, which is not only expensive, but dangerous to

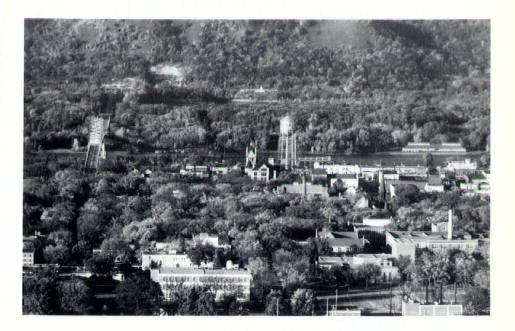
produce, transport, and store. Some of the purified water could be used for livestock, pumped through a carp pond and stored in reservoirs suspended in the wind-pump towers.

The soybean plant could, each day, process 75 tons of beans, produce 54 tons of meal, 15 tons of oil, and six tons of hulls. The meal could be further processed in the city into flour, meat extenders, and lecithin. The

oil could be used for cooking, margarine and paint. The hulls, ground and mixed with algae and waste fruit and vegeatables, could be used as livestock feed. Beans for the plant could be grown on 26,000 acres along the river (about one-fifth of the total agricultural acreage of Winona County) and shipped by low-energy barge transportation. One benefit of soybeans as a crop is their capacity to fix nitrogen in the soil, permitting crop rotation.

The cattle and livestock farm and the dairy would be located on the same grounds to minimize transportation and milk spoilage; both would be close to the new sewage digestor for easy transportation of manure. Three

(Continued on page 77)





Proposed Riverfront Research And Exposition Center

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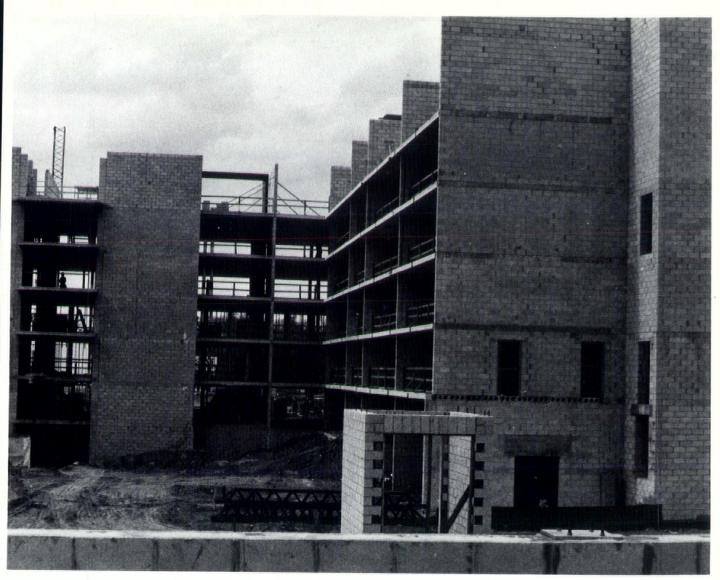
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#### THE FASTEST SHOT IN THE WEST

#### WILL NEVER MAKE IT IN ARCHITECTURAL PHOTOGRAPHY

They just sit there. They won't smile or frown for you and you won't catch them with their arms in some expressive action. And you can't move them around if the light is not quite right. It all sounds like an impossible subject for photographers, and vet many people, including myself, are fascinated with architecture.

The first such pictures I ever took were of the IDS Building and the Federal Reserve Bank Building in Minneapolis. Of all the buildings I saw, these two seemed to stand out, and not just because of their size. They were visually stunning in a way that set them apart from their more ordinary companions.

Ever since I was a child, I have been capityated by the designs contained in perfectly ordinary objects colored circles in cooking oil, grain patterns in wood, even seeds in watermelons. There was an almost abstract quality in them that seemed to transcend their existence as some functional object. I think that my interest in architecture is probably an outgrowth of those impressions.

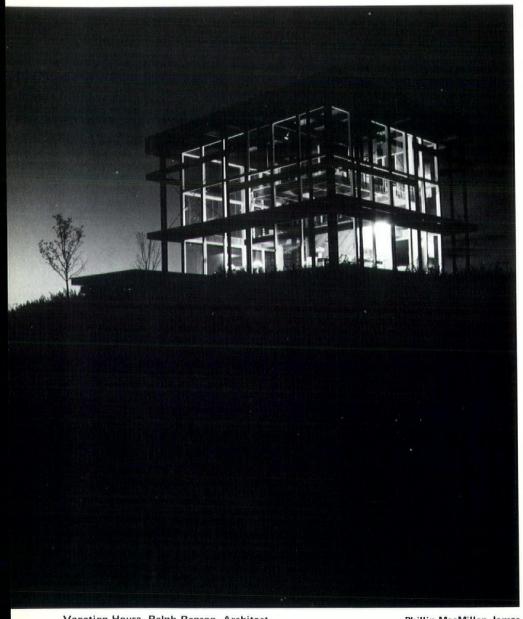
I know nothing about architecture, only that I find certain colors, shapes, and textures pleasing. But what about architectural photographers? Is it necessary for them to know anything about architecture in order to photograph buildings? I discovered how architectural photographers go about shooting when I talked with three of them who work in the Twin Cities

Japanese born Shin Koyama is presently on the staff of Ellerbe Architects. Previous to that he worked with Marcel Breuer, one of the country's leading architects. Koyama had never done any architectural photography when he first started shooting for Breuer. He read everything he could find on architecture, and he suggests that anyone interested in architectural photography should do that.

Phillip MacMillan James is an architect turned architectural photographer. He has his own studio and does general commercial photography. He acknowledged that his work as an architect has given him an awareness in photographing buildings. "I think you acquire an eye being an architect. A lot of people who photograph buildings have no understanding or feeling for bringing out the character of a building."

Joe Ketola calls himself a "general practitioner", and like James, has his own commercial photography studio. "I've read everything I can on architectural photography, which isn't a body of literature. And yet there is enough that you can understand what the good architectural photographers have done."

When I photograph buildings, I have only myself to please, so it does not matter what anyone else thinks



Vacation House, Ralph Rapson, Architect

Phillip MacMillan James







I.A. O'Shaughessy Auditorium, College of Ste. Catherine, Saint Paul

Joe Ketola

of what I have done. In contrast, the architectural photographer must think about satisfying the architect.

Koyama prefers to work with as little instruction from the architect as possible. He thinks it is a mistake to tell the photographer too much about what to shoot. "If you are going to gamble on the photographer, gamble on the photographer. Sometimes I feel very badly if I missed. Then I'm willing to go back again if he really convinces me that his logic is so true."

James likes to talk over with the architect what parts of the building should get coverage. "I have a feeling for what they are looking for. They explain how the building was designed and why, and what the strong points are. I think you have to satisfy your client; that's the most important thing."

Is architectural photography an art? Both James and Ketola agreed that it was. But to Koyama the question does not even exist; to him beauty is not man-made.

Photography is a visual process, and often the thoughts of the photo-

grapher in shooting are unconscious. How does the architectural photographer interpret a building? How far from reality does he stray?

Ketola walks around a building first, and then plans his shooting in relation to the sun. "You have to have the sun. "It's a necessity all the time - I hate to shoot with flat light. I get a big general assignment and then I try to narrow it down and pick out certain things that I think say what the building looks like. Give them a general look, general elevations, get the interiors I want, then I go for certain things that bring out the feeling for texture and the use of color. I'm interested in my photographic needs first. How I see the building - that's usually left up to me how to interpret it."

Koyama avoids the use of tricks and artifice in his photographs. "I can't make a building more beautiful than it really is. Nature should be taken advantage of, but I don't camouflage essence. I don't overuse the beauty of nature like the sunset, sky, and clouds. He recalls a scene one

summer night in June when the reflection of the setting sun in a red sky fell on the Federal Reserve Bank. At first he was taken with the sight, but ten minutes later decided that the normal appearance of the building was just as beautiful.

Koyama thinks of his photographs as a reflection of the spirit of the architect. For example, Breuer often used locally found materials in his designs. For one building in South Dakota, farmers picked up rocks from their fields. Koyama calls this the humble quality of Breuer. The rocks cost nothing, yet another architect might have wanted to import expensive marble.

James sees his role as one of honesty in showing a building the way the architect designed it. "If you use an ultra wide-angle lens to photograph a building you're actually doing a cartoon of that building. You're not doing the architect justice. If he had wanted a really long squatty building, he would have designed it that way."

He could have been talking about me when he said that. Most architec-





Paula Harris

tural photographers use that wonderful link with the past, the view camera, which, with its swings and tilts, is capable of rendering the lines of a building parallel. Most of those of us who work with 35mm don't have the lenses that make these corrections possible (although they are available). So choice of format influences interpretation.

I know a professional photographer who uses wide angle lenses and fisheyes as though nothing else existed. Added to this, he likes to stand in odd places to take his pictures. The results are pictures that are very striking (and probably would be maddening to the architect).

The use of architectural photographs as a means of conveying what the architect designed was clear to me in a recent exhibit at the Walker Art Center. On display were the architectural photographs of William Currant showing the work of Charles and Henry Greene. The photographs were straightforward in presenting the California houses they designed. What came across repeatedly in the photographs to me was the Greenes' use of wood — polished with rounded edges ending in dovetailing, used on

doors, banisters, chairs, and in other details of the houses.

James always looks for the strong points when he goes to a building. "You say, 'yeah, I know what to do to make this baby look good.' I'll spend days photographing — going back and looking at the same thing. This week I photographed a building that I've photographed four, five years in a row. I finally saw the angle — I knew it was there. I always do more than I'm paid for, as far as spending the time. I have an inner responsibility — I just don't feel good if I don't get decent coverage of a building."

I like to photograph people, especially people in motion, or close-ups of facial expressions. Strangely enough, most of my photographs of buildings have no people in them. Some of this is unintentional; there just weren't any people around when I was shooting. Then perhaps my preoccupation with the visual elements of the building itself made me think of it not as a place where people move around or work, but as a huge piece of art sitting downtown.

One set of pictures I have with masses of people are those I shot last

October at the opening of the Minneapolis Institute of Art and the inaugural concert at Orchestra Hall. Besides showing off the building, I wanted to indicate that there were thousands of people present (but maybe not that many in any one shot!). They are really more than photographs of buildings — events of an historic nature, really more in the realm of photojournalism.

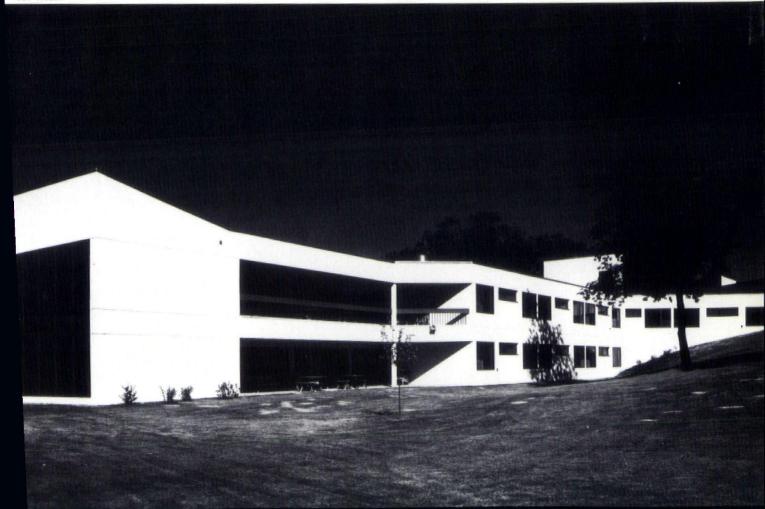
Do architects and architectural photographers have a preference for photographs with people? Phillip Johnson intended the Crystal Court of the IDS Building to function as a meeting place for people in the city, just as the cathedral square did in the middle ages. In fact, it is impossible to photograph the Crystal Court without any people in it.

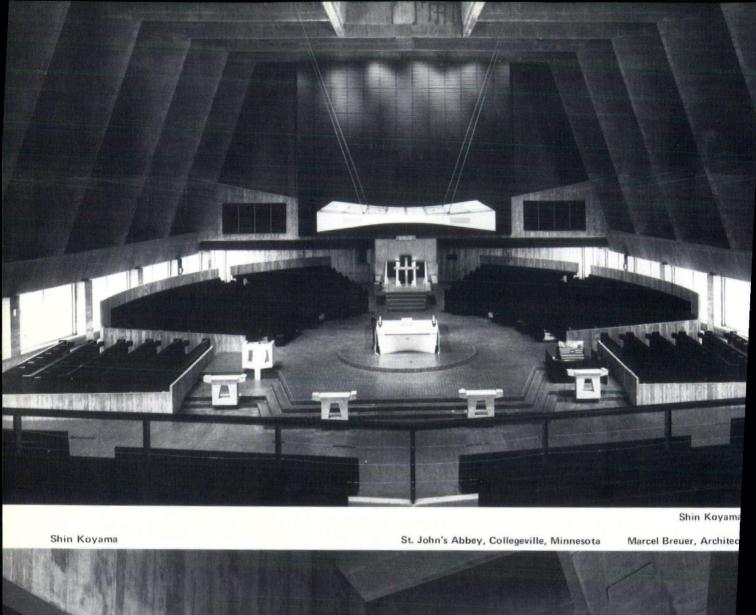
James cites this more frequent use of people in photographs as a trend in architectural photography. "There's the Ezra Stoller school of photography where they just photograph the building without any people in it, and it looks like the people haven't been around it in ten years. They're beautiful pictures, but they're not humanized. There's no human scale. There's more of an editorial approach



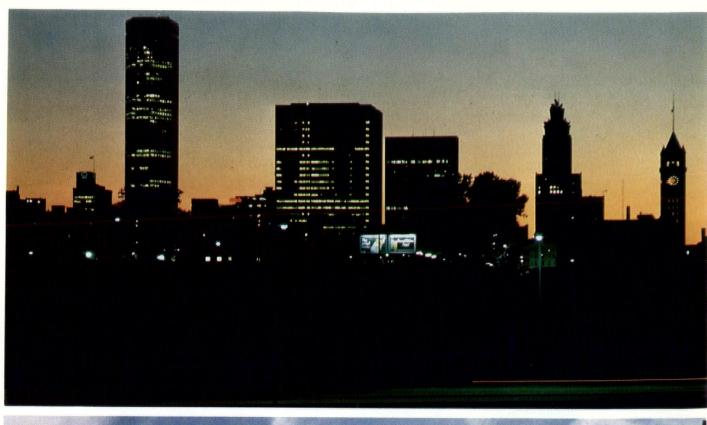
Joe Ketola

Minnesota Veterans Residential/Restorative Building, Minneapolis

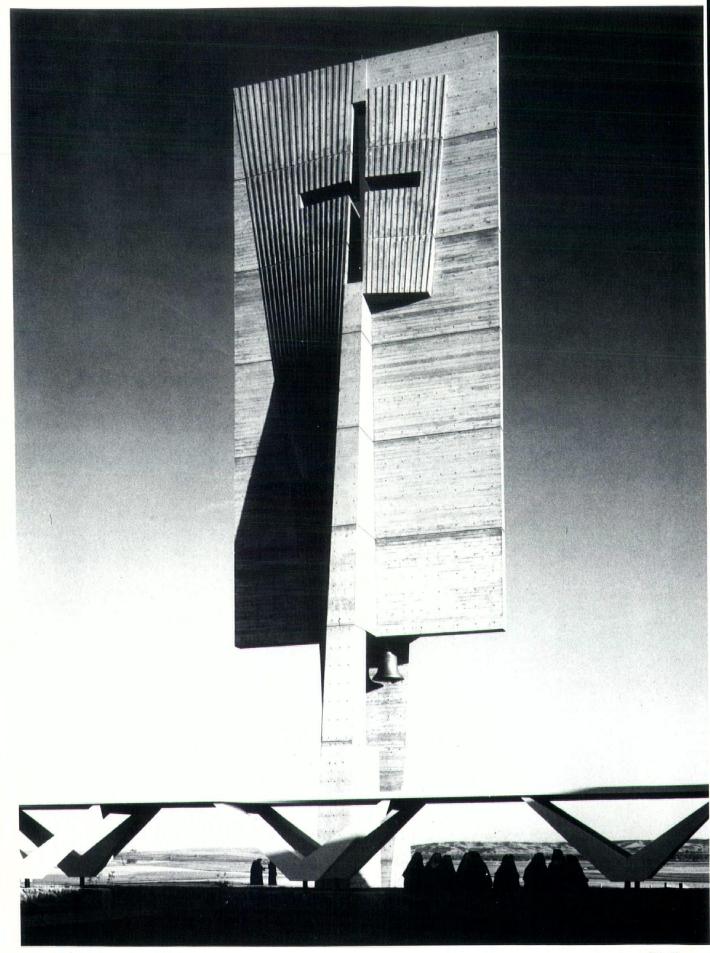












Convent of the Annunciation, Bismarck, N.D.

Marcel Breuer, Architect

Shin Koyama

to architectural photography. If the client is Time magazine, they don't care if the building is falling over. They're probably more interested in what's happening in the space rather than the space itself."

Koyama echoes this feeling for people by saying that architects and photographers in the past have been too concerned with the exteriors of buildings, while forgetting the spaces inside where the people work.

"I went to a train company in Bloomington, lowa; they manufacture boilers. I was so sick I almost passed out. I only photographed for 45 minutes. I shot two exterior shots; the rest of the shots were interior shots. But a photographer does have a responsibility to get into the architecture with a little more guts. I like to see people using space. That's what the architect built the building for."

All the buildings that I have ever photographed have been in some way attractive to me. Perhaps one test of a photographer's imagination and ability would be to draw up a list of the "Ten Ugliest Buildings in the Twin Cities" and try to make interesting photographs with them. But what does the architectural photographer do when confronted with a building that is less than an esthetic triumph?

Koyama leaves any criticism he may have of a building's design unspoken. Whether the structure is a hamburger stand or a project for a university, his main concern is that he has done justice to that building. "No matter what kind of job it is, I take it seriously, and I think about it. Certain things built in certain places - I think it's odd - my initial reaction." Koyama thinks that if a photographer is turned off by a building, he should try to study all the factors, such as the climate, the land site, the building materials, and the economic factors that went into the architecture.

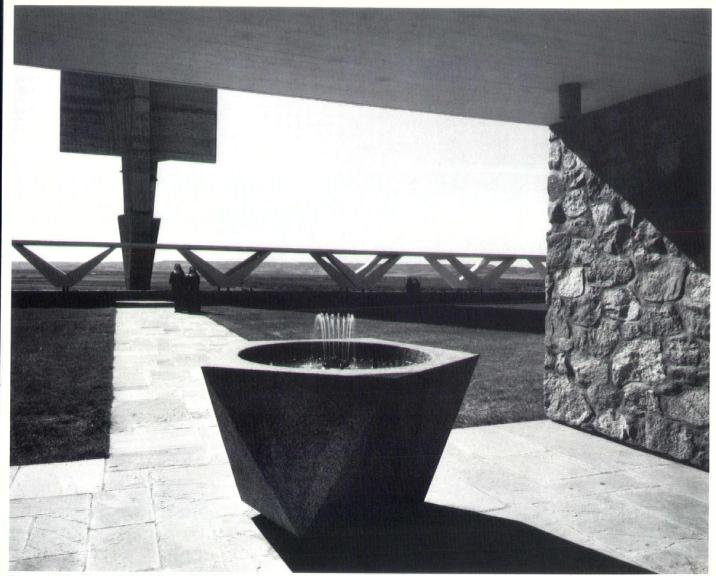
James, in contrast, favors a more direct approach. "If the building is



Phillip MacMillan James

Ralph Rapson, Architect





Convent of the Annunciation, Bismarck

Shin Koyama

bad, it's pretty hard to cover up that fact. The photographer has a responsibility to tell the client his estimation before you start the job. Usually the architect will tell you in advance, 'don't photograph the back side, it didn't turn out too good.' I would try to photograph it the best way I could. I would probably come back and photograph it as a bad example on my own time."

Minnesota's winter climate with all its snow offers special opportunities as well as problems for the photographer. I have a project in the back of my mind for a series of photographs that would show off the sculptural qualities of snow. Last winter around Christmas, an unusual combination

of conditions caused the snow to freeze on the trees and bushes, giving them a ghostly and unearthly appearance. For some reason I never got any shots of it.

Ketola agrees that winter is more difficult, but fortunately he doesn't get many assignments then. "You seldom get a chance with fluffy snow. If you have a nice snowfall, it's helpful, depending on the color of the building and the tonal gradation."

Not all of my favorite buildings are the new ones. When I first came to the Twin Cities, the first thing I noticed was the Minneapolis City Hall. The massive stone, the castle-like appearance — it looked like a medieval fortress. I didn't even own a camera

at the time, but I decided some day I would photograph it and show how massive the stone blocks were. I was reminded of this impression when Koyama told me about how he tries to photograph the character of stone. "Gentleness, harshness. You can hold it in your hand. I can feel that texture of the stone so precisely that I can taste that stone in my mouth." And that's just what I hope my shots do.

Paula Harris became interested in photography as a result of working for KTCA-TV, where in addition to shooting stills for productions and publications, she has done writing, directing and research.

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#### HAROLD SPITZNAGEL 1896~1975

Wallace S. Steele



Harold Spitznagel was my boss for six years, he was my partner for 17 years, but he was my friend for 23 years — what an honor and a joy.

I first heard of Spitz when I was a student at the University of Minnesota - it was at an American Institute of Architects (AIA) function where he was the guest speaker. It was the usual sparkling Spitznagel Show, replete with stunning slides and scintillating humor. The line that comes to mind after 28 years goes something like this: "Even though my hearing has failed of late I'm thought of guite highly in the drafting room. It was only last week as I took a quick turn about that I heard one of my boys say 'here comes the Old Master now' at least it sounded like master."

Spitz started it all with a two year stint at the Chicago Art Institute where he learned to draw (extremely well at that) and then went on to the University of Pennsylvania where he graduated in 1925, winning the A.I.A. Medal.

While at Pennsylvania he rubbed shoulders with some illustrious students; namely, J. Rowland Snyder, Al Bendiner, William Hough, Roy Larson and Louis Kahn.

The early friendships with these quality architects stood him in good stead throughout his life, even though he returned home to Sioux Falls in 1930 because in his words, "I might as well starve at home rather than out East."

Practicing architecture in the "sticks" was never easy, particularly the Spitznagel brand. His first commissions were the usual beginners fare, residences, remodeling and an occasional store front. But all were honest, innovative and "designed as if I were the owner". He had an amazing facility for becoming his clients' respected friend as well as their architect. An early Spitznagel image maker was a 1947 right-hand drive M.G. that some 30 years ago was indeed a Midwestern rarity.

When things got a little sticky he

would recharge himself with travel. Travel to New York, Scandinavia, around the world or to his favorite spot of Lucerne, Switzerland. Such trips always included stage plays, notable architecture and a lot of



SPITZ in his 1947 MG Image Maker

eating. Spitz was raised by a father who was a baker which resulted in the fastest taste buds in the West.

His love for the legitimate theater resulted in his seeing more Broadway plays than perhaps 95 per cent of all New Yorkers. One of his favorite acquaintances was a Broadway ticket broker by the name of Bloomfield (who affectionately referred to Spitz as that guy from South Dakota with the weird signature), who always got him tickets even though the sold out sign was prominently on display.

Spitz was always in demand by his eastern establishment contacts as well as his A.I.A. friends to serve on boards, committees and as an after dinner speaker. He was a master and one of the originators of the "roast". His sharp tongued wit brought glee and laughter to his audience as well as his victim.

The paradox of all times was the fact that teetotaler Spitznagel could have such a good time at the inevitable speaking chore, cocktail parties, and

still not take a drink. (This really confused his good friend Bob Cerney.) The program was often closed with a show of Spitz's slides that gave evidence that his skill as a photographer rivaled that of his skill as an architect.

The high esteem of Spitz by his out-of-town friends was only surpassed by that of his "henchmen". The term henchmen affectionately covered everyone in the office including the janitor. Compassion, counsel and advice were meted out loosely, making for an aura of wellbeing, perhaps unsurpassed in any drafting room around. The top ingredient, though, was his sense of humor that prompted his "henchmen" to retaliate with classic, extremely involved, practical jokes that delighted Spitz but sent the office accountant into deep depression.

These practical jokes usually occured upon Spitz's return from a travel induced absence. The most memorable one involved converting the

office and adjacent parking lot into a service station complete with gas pumps, tow truck, oil cans and a Green Stamp sign. It was so convincing that a neighbor lady nearly got apoplexy and the city building inspector got six complaints.

Another hi-jinx highlight was when we sheetrocked over his office door and replaced everyone from the receptionist to the drafting force with someone completely unknown to Spitz. He not only couldn't find his office but he couldn't find someone he knew to complain to.

Still another memorable dirty trick was when Bob Durham, during his tenure as A.I.A. president, stopped in Sioux Falls at Spitz's invitation to view and examine our operation and "efficient" record keepingsystem. Unknown to Spitz, as well as Bob, was the sight they were about to behold as they came in the front door.

The first thing that greeted them was three henchmen lying on the recep-



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tion room floor watching television, as well as the secretarial staff replete with hair curlers, sans makeup and repairing their manicure. Immediately off the reception room was located the conference room that contained the noisiest poker orgy imaginable. Ensconced in Spitz's office chair was the chief draftsman reading the current issue of *Playboy*, leaving a lone draftsman at his table arduously cleaning his shotgun.

One of our office traditions was the annual Christmas party. It was always a gala affair that included fun and food. The fun usually revolved about the Christmas gift to Spitz from the entire staff. What to get the proverbial "man that has everything" is no easy task, and demanded the most innovative and devious thinking. Some of the more memorable gifts were an executive sand box, a Beaux Arts adorned dog house (that was published and critiqued in the AIA Journal) and a portable toilet complete with a carpeted seat and a modesty screen.

All was not fun and games as one might expect. The office work load usually reflected the South Dakota economy, which even in the wet years was sparse by metropolitan center standards. The problem shared by most of our projects was a meager budget — not necessarily by South Dakota standards, but certainly by what we understood was going on "out there".

Spitz's philosophy of "designing it like it was ours" usually made for simple structures, that occasionally interested the architectural press. When it did Spitz was justifiably proud. Two literary tributes that were of special pleasure to Spitz were the "Practice Profile" published in the January 1970 issue of the AIA Journal and a presentation of our work in the January 1962 issue of the Northwest Architect. The latter article gave us an opportunity to spoof the typical establishment-type corporate photos for staff and principals. We were so successful that the editor relegated us to the back pages. However, it did



A Man That Is Proud To Be The Boss

produce a photo of Spitz that he treasured and eagerly would show as evidence of his truly being the boss.

During Spitz's 45 year tenure as a practicing architect several buildings and clients brought a twinkle to his

eye when remembered: the First Lutheran Church in St. Peter, Minnesota, and the A.C.T. National Headquarters Building in Iowa City, Iowa.

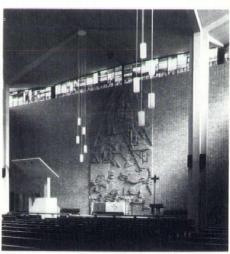
One of his earlier "victories" not shared by many architects in the world

involved a nose-to-nose confrontation with none other than Frank Lloyd Wright. It was back in 1935 when a group of South Dakota businessmen decided a resort hotel was in order to be constructed in our state's most beautiful area, the Black Hills on the shores of Sylvan Lake. Because it was to be the state showplace, they reasoned that only Wright could do the project justice.

Upon contacting Wright and getting a commitment for an on-site visitation, the committee became concerned whether or not they would be able to properly communicate with the Master. The group finally decided that the only solution was to retain Spitznagel

to act as an interpreter. Recognizing a wonderful experience Spitz readily agreed and hopped a train for the once-in-a-life-time opportunity.

The meeting and tour of the Hills was a memorable one and chronicled in one of Wright's books. The only problem that arose was the fact that during the tour Wright managed to alienate all of the committee members, resulting in his being dismissed and Spitz being hired. This unexpected turn-about infuriated Wright who took his spleen out on the young upstart Harold Spitznagel. Fortunately, Wright's anger was short-lived and all was soon forgiven and forgotten,



First Luthern Church, St.Peter, Minnesota



ACT National Headquarters, Iowa City, Iowa, 1966



A 1935 Victory Over FLW, Sylvan Lake Hotel, Black Hills, South Dakota

resulting in a letter to Spitz that he treasured to his end.

Other memorable clients and friends ranged from corporation presidents to governors, senators, a surprising number of kooky school superintendents and just plain fun-loving people.

Spitz is gone — what a void for me, our firm, the architectural profession,

and the world. Our strength is what he gave us — his love, his philosophy and memories.

I can't imagine what life would have been without him.  $\hfill\Box$ 

Wallace Steele, AIA, a graduate of the University of Minnesota's School of Architecture, is vice president of the Spitznagel Partners, Inc., in Sioux Falls.

#### HAROLD SPITZNAGEL 1896~1975



A School Project At University Of Pennsylvania Circa 1920



Spitz Inspecting An Office Christmas Present - A Beaux Arts Designed Dog House

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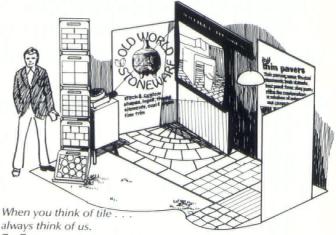
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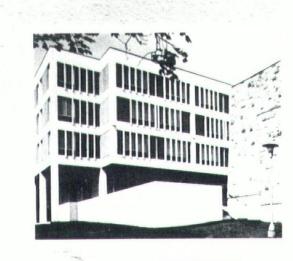
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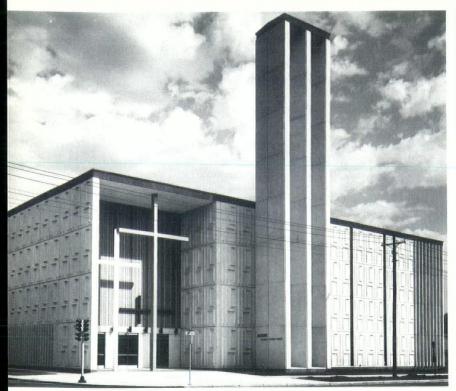
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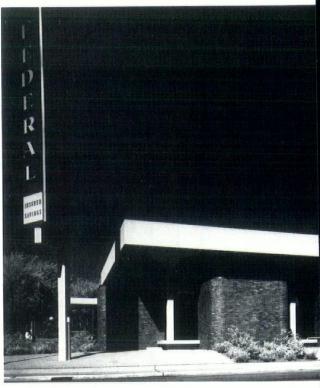


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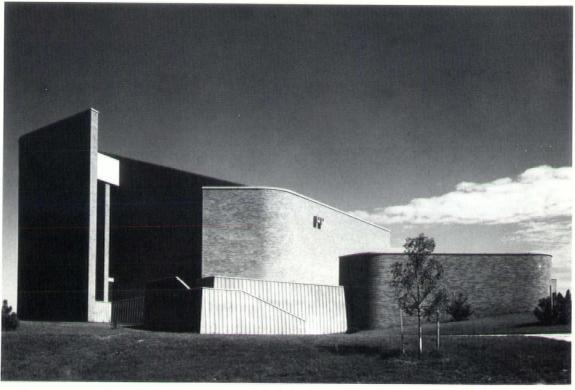
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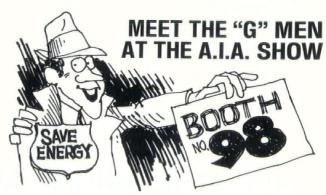
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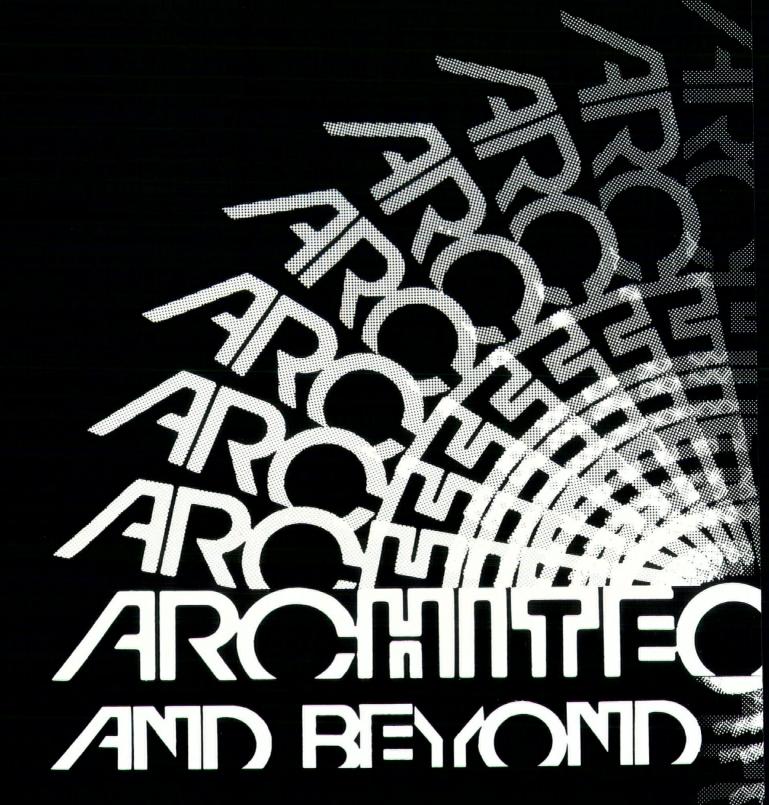


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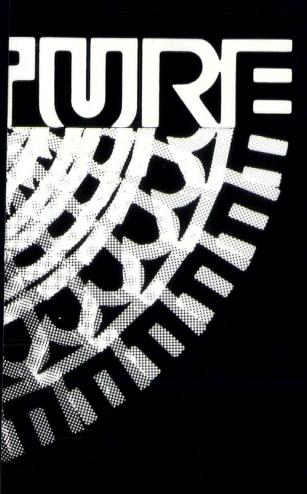
Minneapolis and Saint Paul have received increasing national attention in recent years for their unique innovations in city and architectural design. Reflecting the trend, several authorities in environmental design will travel to the Twin Cities in late October to present papers and give seminars on issues affecting urban planning, building design and construction.

Under the theme "Architecture and Beyond," the designers will lead a three-day, interdisciplinary program to be held October 22-24 at the Radisson South Hotel, Bloomington. Among seminar topics are energy conservation and building design; the effects of color, lighting and space on human behavior; federal housing and community development programs; vision and perspective in architectural photography; and new building techniques and materials.

David Meeker, assistant secretary of Community Planning and Development for the Department of Housing and Urban Development (HUD) in Washington, D.C., will lead a forum dealing with changes in federal housing and community development programs. The highest-ranking architect in federal government, Meeker is one of the nation's foremost housing policy makers.

An audience-participation design seminar will be given by **George Nelson**, the noted New York industrial designer who has designed office furniture, lamps, shops, restaurants and exhibitions. Nelson, who in 1942 developed the "Grass on Main Street" concept which has become the now-familiar pedestrian mall, is president of his own industrial and architectural design firms and is a former comanaging editor of the *Architectural Forum*.

Methods of coordinating lighting and exterior design will be explored by William Lam, a Cambridge, Massachusetts, lighting consultant to architects, planners and landscapers. A lecturer at the Harvard University





Norman Dehaan

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2116 Wood St. Stevens Point, Wis. 54481 1-715-344-4780 Graduate School of Design last year, Lam has taught lighting-design courses at the Boston Architectural Center, the Rhode Island School of Design and the Massachusetts Institute of Technology. Among his firm's recent projects are the restoration of the Old Federal Courts Building in Saint Paul and Hyatt Regency Hotels in San Francisco, Chicago, Houston and Cambridge.

Norman De Haan, the Chicago interior designer, will present various uses of color and spaces in architectural design and their effects upon human behavior. A registered architect and president of the American Society of Interior Designers, De Haan has been an instructor in the Department of Architecture at the University of Illinois, Chicago Circle Campus, and has established Industrial Design Departments at Hong Ik College and Seoul National University of Korea.

An in-depth workshop on solar energy uses will be given by Fred Dubin, one of the nation's leading authorities on energy conservation in building construction. A registered professional engineer in 25 states, Puerto Rico and the Virgin Islands, Dubin prophetically tried to force recognition of the impending energy shortage almost four years ago at the Workshop on Total Energy Conservation in Public Buildings in New York. His firm currently is the principal consultant for the 3M Corporation's planned research facility in Oakdale which will use solar energy for hot water, process heat and ventilation air.

Means of interpreting space, vision and perspective through photography will be addressed by Ezra Stoller, a New York architectural photographer named one of the world's leading practitioners by Kodak International Photography. Originally trained in industrial design at the School of Architecture and Allied Arts of New York University, Stoller began concentrating on the visual reporting of architecture during the building lag of the 1930s. He has photographed

many of the significant contemporary structure around the world during his 38-year career, and is presently working on a book concerning the interpretation of space.

The occasion of the Architecture and Beyond program is the 41st Annual Minnesota Society of Architects Convention. In addition to the design seminars, the program will include Guest Night, to which hundreds of contractors, owners, clients and other design-related professionals are invited each year, and more than 100 exhibits of new building products, materials and services. At the close of the program, the 1975 Honor Awards will be presented to Minnesota architects for design excellence in recently completed projects.

Further program information may be obtained from the Minnesota Society of Architects, 100 Northwestern National Bank Building, Saint Paul 55101. Telephone (612) 227-0761.



Fred Dubin



David Meeker



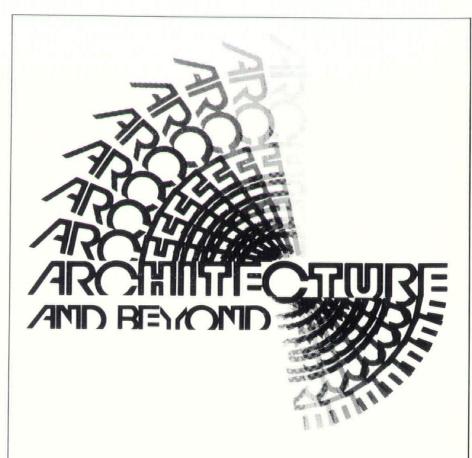
Ezra Stoller



William Tam



George Nelson



October 22

Housing and Community Development Forum

David Meeker, Washington, D.C.

Participatory Design Program

George Nelson, New York

**Guest Night** 

October 23

Light, Color and Space in Architectural Design

William Lam, Cambridge, Massachusetts; Norman DeHaan, Chicago

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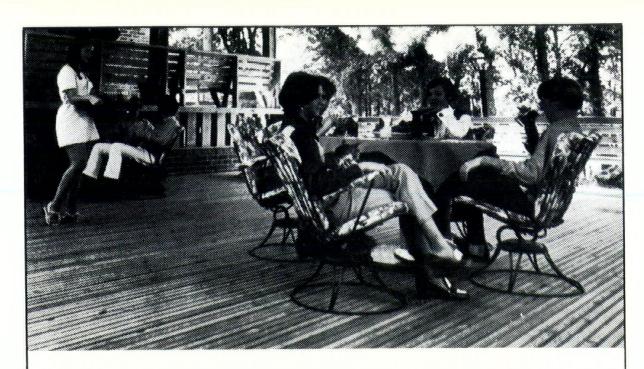
Fred Dubin, New York

Vision and Perspective in Architectural Photography

Ezra Stoller, Mamaroneck, New York

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#### **WINONA**

(Continued from page 41)

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Cows, sheep, horses would be housed and yarded on the dike of the existing sewage plant. Calves, yearlings, dry cows, bulls, and feed lots would be located on the pasture lands to the south. The farm buildings would have thatched roofs, such as are used throughout Scandinavia today, for insulation.

The city of Winona could both serve its own residents and attract visitors from the entire country if it established an energy-conservation research and exposition center along the riverfront. The proposed site would include the bridge to Wisconsin, the Depot, the nearby dike and floodplains, and the surrounding city blocks.

The floodplains would make an ideal area for experimental planting of wild rice, while the higher grounds and the dike could be planted with fruit trees. A food processing plant, in a renovated building, could be open to public tours, demonstrating preserving, packaging, and waste handling. The plant could be powered by solar collectors and wind generators, making it independent of the city energy system.

A School of Environmental and Energy Technology added to the program of Winona State University could be an important influence on Winona and the surrounding communities. The school would conduct research and experiments, finding new tech-

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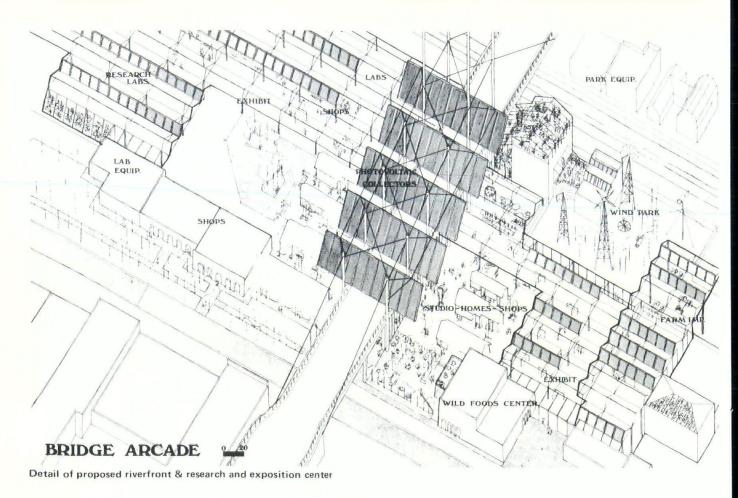
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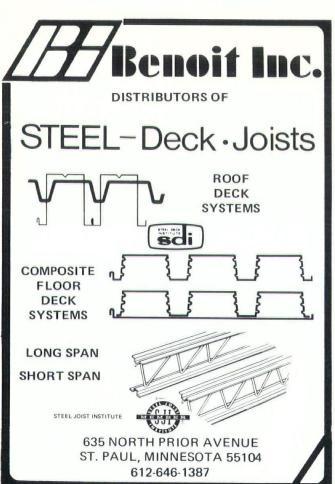
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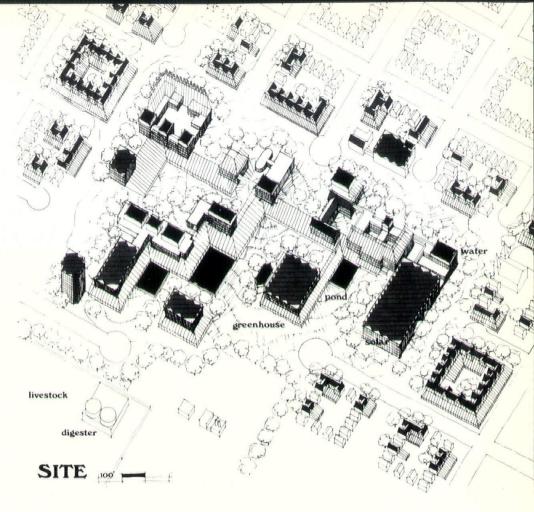
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260 Plymouth Ave. No. Minneapolis, Minnesota 55411 612/339-8261 niques for the production and conservation of energy, food production, and environmental conservation. It would also gather and disseminate information from around the world on new environmental and energy technologies. It would serve not only as a nucleus, but would extend programs through St. Mary's College and the College of St. Teresa, and throughout the public school system, hopefully reaching everyone from grade schooler to senior citizen. How do we get from here to there?

Nobody really knows - (or ever did).

The changes which the new energy era are going to force upon us will produce some ingenuity and some resilient "ad-hoc-ism" - and probably



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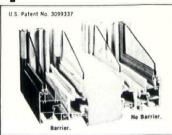
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a few interestingly eccentric solutions. (Like the English automobile that runs on methane gas from chicken manure.) The emerging era should be a cause for hope, not nervousness.

But — to bring it off, each of us must be both responsive and responsible — and start now to plan changes at the local level.

The exhibition and the catalog of the exhibition were made possible by grants-in-aid from the Minnesota State Arts Council, with funds appropriated by the Minnesota State Legislature and the National Endowment for the Arts, a federal agency; and the Agri-



cultural Extension Service, Continuing Education and Extension, the Media Production Fund, and the School of Architecture and Landscape Architecture, University of Minnesota.

The catalog edited by Huldah Curl, Assistant Professor, Continuing Education in the Arts, is available for \$5.16 including postage and handling from

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The architecture of the Ecole Des Beaux-Arts will be on view at The Museum of Modern Art from October 29 through January 4. Directed by Arthur Drexler, Director of the Museum's Department of Architecture and Design, in collaboration with David Van Zanten of the University of Pennsylvania, Neil Levine of Harvard University and Richard Chafee of the Courtauld Institute, London, the exhibition of more than 200 original drawings examines the dominant

ideas of 19th-century French academic architecture against which modern architecture rebelled.

In addition to drawings made for competitions and school assignments on ambitious projects like reconstructed antiquities, monuments, railroad stations, churches, and casinos. the exhibition includes drawings by such former students as Charles Garnier for the Paris Opera, and Henri Labrouste for the Bibliotheque Ste. Genevieve, Part of the exhibition

is devoted to photographs of major French and American buildings reflecting Beaux Arts ideas applied to practical problems, including the design of urban spaces.

Many of the drawings in the show some as large as 18 feet wide and astonishingly beautiful - had not been unrolled since they were submitted by students to their professors 80 or 100 years ago and more than two-thirds have never been published. The selection, made primarily in the storerooms of the Ecole in Paris, is intended to illustrate the nature of architectural instruction and the debates which influenced the evolution of 19th-century French architecture, and to indicate sources of much pioneering American work by such architects as H.H. Richardson and Louis Sullivan.

A profusely illustrated book is being published to accompany the show. The exhibition and book are made possible by a grant from the National Endowment for the Arts.  $\square$ 



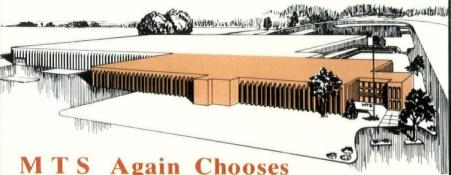
A new recreational "Activities Directory" for the seven-county Metropolitan Area has been published by the Metro Tourist Council.

The 43-page color booklet suggests thousands of things area residents can do to take advantage of recreational opportunities in the region. The booklet lists historical sites, recreational activities, fishing areas, parks, skiing sites, gun clubs, trails for bicycling and snowmobiling, water sport areas. golf courses, spectator sport schedules, cultural activities, local celebrations, to urs of local sites, and other points of interest.

Copies of the booklet are available from the Council or through the State Tourist Information Center, 480 Cedar Street, Saint Paul 55101, telephone 296-5029.

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#### WILLIAM BERGET

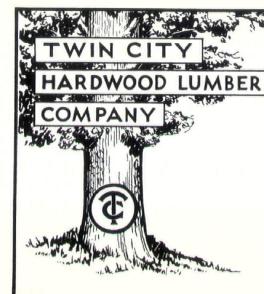
William B. Berget, architect, died August 5 at his home in Minneapolis. Berget, 58, was vice president and secretary-treasurer of Setter, Leach & Lindstrom, Inc., a Minneapolis architectural and engineering firm. Additionally, he was president of Health Sciences Architects and Engineers, a consortium of three local firms working on the design and planning of the \$100+ million Health Sciences Complex on the campus of the University of Minnesota.

Berget was an active member in his professional fraternity, the American Institute of Architects (AIA), and held several offices and board assignments at the State and Chapter level. He was also a member of the National Panel of the American Arbitration Association.

A memorial fund has been established to sustain a seminar series through the Minnesota Society of Architects. Anyone interested in contributing to this continuing education effort may do so in care of the Minnesota Society of Architects, Seminar Fund.

A North Dakota native, Berget graduated from the University of Minnesota School of Architecture in 1941. Following graduate work at Harvard and Massachusetts Institute of Technology and architectural work in Mexico, he joined the firm in 1947. From 1950-1958, Berget taught in the School of Architecture at Minnesota and practiced independently. In 1958 he joined the firm and held several positions prior to becoming an officer in 1968.

Mr. Berget is survived by his wife and six children.



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#### **LETTERS**

Congratulations on the launching of *Architecture Minnesota*. It looks very good.

Donald Canty Editor, AIA Journal

Congratulations on publication of your attractive, new *Architecture Minnesota*. While I enjoyed receiving *Northwest Architect*, I know I will find your successor "official publication" even more helpful.

Des Taylor
Executive Director,
Texas Society of Architects

Congratulations on the quality and clarity of Volume 1, Number 1, Architecture Minnesota. I especially liked the focus upon art and architecture in the first issue and hope that it is only the beginning of some studies in depth and critical dialogue among a great variety of artists and architects.

I hope that you will invite contributions from a wide spectrum of viewpoints, even from a few painters.

Herman Rowan Minneapolis I have just received the July-August 1975 edition of *Architecture Minnesota*. This is an excellent issue!

It tells the modernization story of the Twin Cities CBD's with fascinating clarity. As a result of this activity, the Twin Cities area is becoming the envy of most urban regions. The skyway system feature makes it "spring for the shopper the year round", —never too hot or too cold to shop, always just right!

John E. Vance, AIP, Saint Paul

Wow! What can I say except that Architecture Minnesota (nee Northwest Architect) has taken off on its maiden flight with all four engines (at least) revved up, and flying like hell. All my best for a long, successful journey.

Rob Cuscaden Editor, Building Design & Construction

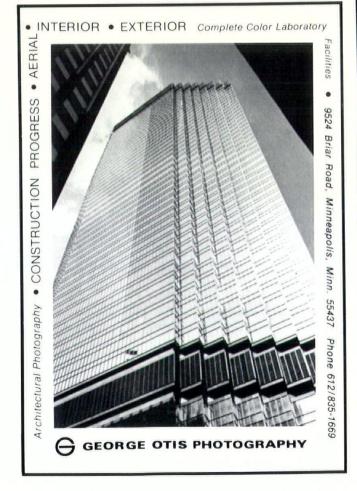
I came back early from my vacation to remodel my kitchen and I found

Architecture Minnesota. Now, I am leaving again to enjoy an alternative life-style so as not to work on the adaptive re-use of my cooking facility.

D.D. Morris Worthington, Minnesota







# THINKING ABOUT ACCESSIBILITY

written through taking the perspective of the wheelchair. These codes can be put into reality. Good designs have been created through taking the perspective of the wheelchair. By looking through the eyes of the disabled during project planning, accessibility won't be lost, it will be achieved.

#### Edward Benson and James Fitzgerald

We don't often think of what it's like to be disabled; but get old, get pregnant, have a heart attack, then climb stairs. Many members of our population have impairments that limit what the body can do. Our physical environment traps people with physical limitations into a prison. With planning there needn't be a prison. Designs for accessibility are one solution, building codes another.

Building codes insure the quality of construction by defining acceptable materials and techniques. They identify the human need for safe construction and thereby guarantee the quality of our environment. Accessibility for people with physical disabilities is one aspect out of many that constitute the building code. The requirements are a starting point and should be evaluated as minimal needs linking all necessary provisions together. However, the codes must be interpreted and accessibility is easily lost in the process.

Under the pressures of making total projects work, of bringing designs to life, of putting codes into reality, the challenge is to provide a living environment for all people.

A great deal of effort has been expended amending the state building code. It can't be lost.

The sincere concern of architects and builders can't be forgotten.

The contribution of consumers voicing their own needs can't be ignored.

Just when the pressures of the real situation are greatest, this is the time to step back and think of things from the disabled person's perspective. Imagine yourself confined to a wheelchair.

How do you feel about it? Experience the chair as an extension of yourself so that your physical dimensions increase.

Now attempt your everday activities. Grooming, how close can you get to the sink? Where is the mirror? Coffee? Where is the cup? Now the

pot... Transportation? Bus, car? Visit a friend? Work? Out for dinner? Stairs? Remember! You're in a wheelchair. How does it feel?

Good building codes have been

Edward Benson is with the Medical Facilities Division of Ellerbe Architects/Engineers/Planners, Bloomington and James Fitzgerald is co-director of Handicap Housing Service, Minneapolis.



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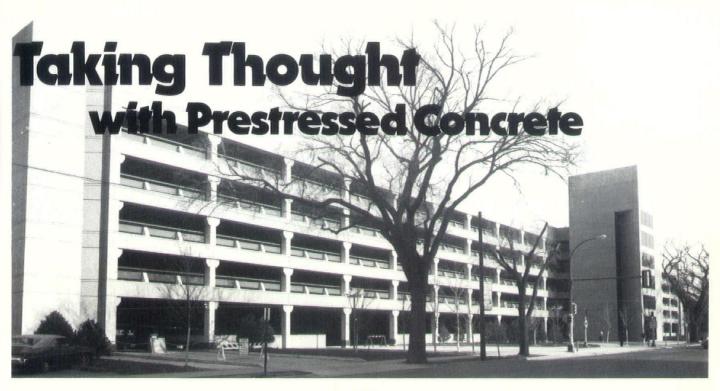
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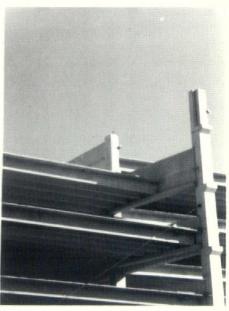
Drake Marble Co. - - - - -

Discarded house plans retrieved from the studio of one of the very promising young architects in the region — for sale at reduced prices. These are all originals (on yellow cedar paper), preliminary sketches for a modest home to be built of recycled building materials. Each sketch is unique in itself and of striking originality. Most plans omit — for obvious reasons — a bathroom or toilet. One or two however, do suggest a location. Collectors items — inquire today, Box 1775 AM.









The University of Minnesota stands today as a monument to man's creative thinking. The type of imagination which brought into being one of the first Landgrant Universities in America. Many of the University buildings further this history through unique architectural designs. Among them is the new University of Minnesota Health Science Parking facility.

Located on the East side of the U of M's commuter campus, the 2,000 car ramp adds greater mobility to the 40,000 student and staff population. The ramp is built as a "system" for efficient construction and efficient parking. It incorporates these features: (1) Long, clear span construction; (2) Sloping floors; (3) Self-service parking; (4) Primarily one-way traffic flow.

The ramp is constructed of Prestressed Concrete with an overall floor space of 725,000 square feet in six levels. 3,816 Precast pieces consisting of wall panels, floor slabs, beams and columns are used in the structure.

All were pre-manufactured and assembled on the job site. This resulted in faster, more economical fabrication than conventional "on-site" construction. Total building cost per car space was approximately \$2,000 — made possible by Prestressed Concrete, Inc. The structure itself is a combination of pleasing, modern functionalism providing decades of maintenance-free, convenience parking. The structure's simplicity and repetition of structural components provides a versatile answer to all types of parking needs.

Equally important, broad planning flexibility was provided "Without Reinventing the Wheel" through proven standardized procedures and assembly methods.

PROJECT: University of Minnesota Health Science Parking Facility, Minneapolis, Minnesota

**ARCHITECT:** The Architects Collaborative, Cambridge, Massachusetts

#### ENGINEER PARKING CONSULTANT:

Carl Walker & Associates, Minneapolis, Minnesota GENERAL CONTRACTOR: Adolfson & Peterson, Inc., Minneapolis, Minnesota

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