

# ARCHITECTURE MINIATURES

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# ARCHITECTURE MINNESOTA

Official publication of the Minnesota Society of Architects

Volume 1, Number 4

1975 DESIGN AWARDS

November/December 1975

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*Architecture Minnesota* is the official publication of the Minnesota Society of Architects.

Minnesota Society of Architects, AIA,  
Executive Director, Daniel J. Sheridan, 100  
Northwestern National Bank Building, Saint  
Paul, Minnesota 55101, (612) 227-0761.

Committee for *Architecture Minnesota*:  
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*Architecture Minnesota* is published by Bill  
Dorn Associates, Inc., 7101 York Ave. S.,  
Minneapolis, Minnesota 55435, (612) 835-  
6855.

Advertising and Circulation: *Architecture  
Minnesota*, 7101 York Ave. S., Minneapolis,  
Minnesota 55435, (612) 835-6855.

When changing address, please send address  
label from recent issue and your new address.  
Allow four weeks for change of address.

Postmaster: Send form 3579 to *Architecture  
Minnesota*, 7101 York Ave. S., Minneapolis,

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Minnesota 55435. Controlled circulation  
postage paid at New Richmond, Wis. 54017.  
Subscription rate: \$9 for one year.

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Cover: Outside the Minneapolis Regional  
Native American Center — one of this year's  
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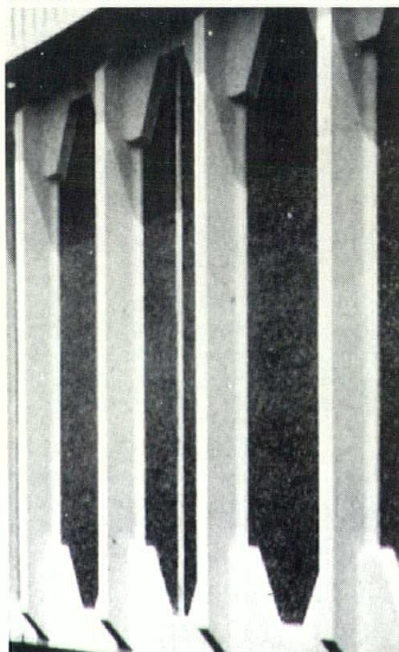
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# CITIZEN PARTICIPATION

From the Editor



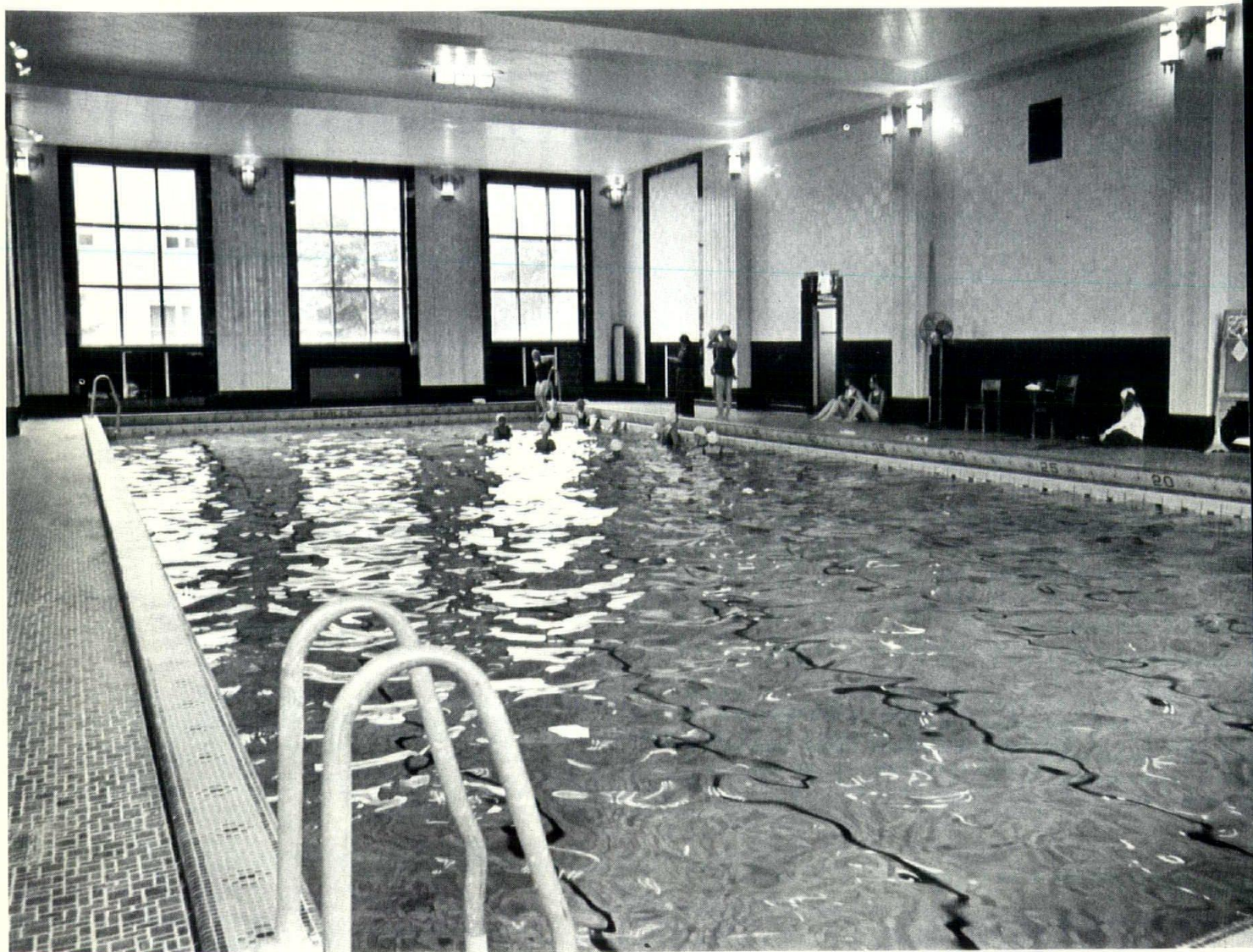
The single most effective political force in recent years has been the citizen participation movement. Basically it developed in re-action to the prevailing political forms and it is, in that sense, reactionary. Its irony — that of a monitoring unit getting smaller and smaller while the country is getting bigger and bigger, is also its justification. A bureaucracy which grows faster even than the population it serves and which — as is now being revealed — declares its own laws and has become oblivious to the dreams of its citizens, invites controls, monitors and **re-actions**. If every citizen participates and helps determine budgets and priorities, he may perhaps receive some direct benefits from his tax monies. Overly zealous determination on his level, however, can and unfortunately also does lead to excesses — no less tolerable than those originally encountered. The myopic demands of one citizen can consume far more than his personal contribution in tax monies and he can also frustrate his neighbors endlessly. Thus a careful and probably never completely just compromise has to be reached. The governing unit has to inform itself as to the true needs of its community and the individual citizen has to learn to be responsible in his demands. The community he lives in deserves his allegiance, his solidarity and his support.

Citizen participation has also surfaced in the building process. More and more the demand has been for what has euphemistically been called "user-input". A nice computer image...! The implicit connotation is that the architect tends to ignore the real needs of the building's user. The architect, it is thought, needs to be specifically reminded and held accountable for the quality of his response. It is rare that an architect does not deal with, respond to the functional demands of a building program. This is usually a basic planning process and is common in the evolution of a building plan and design. What is more elusive and more intangible is the user's need for identity, symbol and image. The sensitive architect, like the attuned elected official, will listen with all his antennas and respond not only to the functional requirements but also to the non-verbal needs of the user. The leader, the artist in him will let him share those needs and give them reality. In this spirit, user input, citizen participation, patients rights, et cetera, are insistent demands and reminders that the needs and dreams of the individual are the most important priorities and that we cannot and must "never allow gradually the traffic to smother with noise and fog the flowering of the spirit".\* □

— Bernard Jacob

\*From Stephen Spender's poem "I think continually of those"





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# STEVENS COURT AND THE BREAKFAST OF CHAMPIONS

"Mommy, why can't I have Wheaties for breakfast anymore?"

FROM THE EXECUTIVE DIRECTOR  
MINNESOTA SOCIETY OF ARCHITECTS

Stevens Court is a housing community revitalization program which has rehabilitated and stabilized over 400 units of housing in South Minneapolis. It is an enlightened partnership of a socially conscious corporation, General Mills, and a deeply committed developer, Jim Larson and his associates. Stevens Court, however, has received national attention because it almost precipitated a national economic boycott of General Mills products by the national labor movement. A boycott was threatened because the more than 40 employees of the rehabilitation effort were non-union. And since then, General Mills — faced with dire economic consequences — has withdrawn from the rehabilitation aspects of the project.

Paradoxically, in October, the Minnesota Society of Architects recognized with an Honor Award one of the nation's most outstanding housing projects designed by a Minnesota architectural firm, The Hodne/Stageberg Partners. The \$60 million project, 1199 Plaza, East Harlem, New York City is, interestingly enough, financed by Local 1199 of the National Union of Hospital and Health Care Employees' Union. This project has been called by the New York Times "perhaps the most architecturally significant housing built recently in New York City". It is above all an outstanding example of social responsibility by a union.

There are a number of issues implicit in the Stevens Court confrontation which should be of national concern.

**Can the construction labor movement go too far in demanding that all employees retained be union and be paid union scale? Can the unions be demanding more and more of less and less? What is the union's, as well as**

**corporation's social responsibility?**

Lastly, and most importantly,

**What adjustments must be made by unions, public officials, design professionals, financial institutions, and others who are involved in housing rehabilitation program to make them economically feasible and provide badly needed rehabilitated housing contiguous to downtown employment centers.**

Stevens Court is in many ways a typical neighborhood. It is within five minutes by public transit to downtown Minneapolis. More than 80 percent of its housing stock is multi-family. More than 90 percent of the housing stock is over 40 years old, badly needing rehabilitation. The Stevens Court project was begun in 1971 by Jim Larson and his associates. In June of 1974, it developed considerable momentum when General Mills announced that it was willing to lend up to \$2 million to the project. To date General Mills has expended \$800,000. Stevens Court now is a partnership owned 65 percent by General Mills and 35 percent by Jim Larson and Associates.

The Stevens Court project has to date rehabilitated over 200 units in 14 buildings, and has purchased and stabilized 200 other units. Before Cedar Riverside was built, the area had the highest density of any neighborhood in the Twin Cities and the buildings were becoming rundown and sub-standard. The rehabilitation has consisted of new electrical, plumbing, and kitchen fixtures. There has been total revitalization of the interiors, creation of security buildings, and the rent structure has been set from \$85 to \$200.

At this writing, the unions, General Mills management and Stevens Court



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are attempting to resolve the sensitive problem of whether rehabilitation at the neighborhood scale can continue without full utilization of union labor scale.

There are several points of view to this problem and there are admittedly no simple answers or black-and-white conclusions. However, there is a great deal to be learned from examining this case study.

Significantly, the neighborhood is in the midst of a dramatic upturn. Extremely important is that 27 of the non-union employees live in the immediate neighborhood. In addition, all of the cabinetry is being provided by six American Indians who have formed a non-profit corporation entitled "Woodhammer". Thus, Stevens Court is in many ways a social program as well as a physical revitalization project. Yet it is true that without the entry of General Mills in July of 1974 the project would not be what it is today.

Construction industry unions became gravely concerned about the growing scope of this program without the use of union personnel, reasoning the trend might spread to other projects and other neighborhoods. They also argued that with an unemployment rate in the construction industry twice the average of all other sectors of the economy, this was a reprehensible form of economic activity to be supported by General Mills.

General Mills anguished and finally withdrew from the project, faced with severe economic implications. The Farrah Jean and the Gallo Wine management-labor conflicts, which involved confrontations between management and labor over working conditions of employees have become legendary. But here at Stevens Court the employees claimed they were not at all being exploited. In withdrawing from Stevens Court, General Mills diplomatically sought not to polarize labor, but to leave channels open for conciliation. Discussions are now continuing

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and there is a possibility of resolution. However, the issues remain and undoubtedly will have impact upon other projects.

Unions and all other participants in the development process of revitalizing our existing housing stock must realize that everyone must make some economic sacrifices.

Architects and engineers will not be able to receive full fees normally paid on other projects; nor will unions be able to employ their normal contingent of union personnel and maintain normal rates of productivity. If this is not done, rent levels would not be feasible for lower-income people who desperately need the housing.

Even in the normal market place cost of construction, replete with escalating labor costs and the immensely increased cost of financing, has led to building techniques which try to eliminate labor intensive operations and to introduce new materials and processes which bypass union labor.

Perhaps one partial solution is for the Minnesota Labor Unions to do much as Local 1199 in New York City has done. There is a great deal of housing stock similar to Stevens Court throughout the area. Possibly the union movement can itself undertake more projects similar to Stevens Court, thereby making a social commitment, putting its own people to work, and gaining an understanding of the economic problems developers face in the market place. Some unions in Mpls.-St. Paul are doing just this, which is very encouraging.

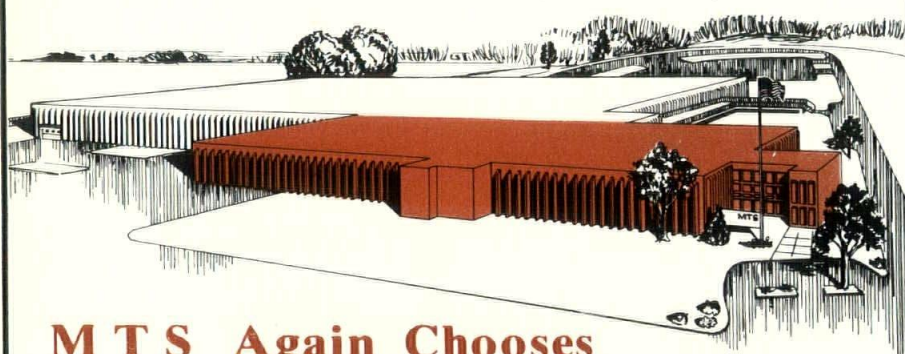
There are innumerable issues on which construction labor, owners and management must reach gently across the table and grasp each others' arms in an atmosphere of understanding. The Stevens Court controversy, I believe, will be resolved and the project will proceed in some form. And General Mills undoubtedly will continue its commitment to corporate responsibility in this or in other areas.

Stevens Court is only one skirmish in a larger encounter which must lead the construction industry labor unions to temper demands into the realm of reason. Unions must be realistic and exercise restraint in their demands and realize that they too have a social responsibility. After all, it would seem unfortunate to have Wheaties become only the breakfast of NON-union champions!

— Daniel J. Sheridan

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# ARCHITECTURE AT A GLANCE

Charity, courage, wisdom, truth, jurisprudence and history have been absent from the Minnesota state capitol since late August, but they are expected to return soon. The six marble statues, which for 75 years have perched on a high ledge facing downtown Saint Paul, were removed for their first cleaning. Saint Paul architect Brooks Cavin is in charge of a project to clean the Capitol's exterior.

Downtown Saint Paul may house the world's largest building to use sun and wind as energy sources, if the planned Radisson Hotel can obtain \$300,000 in Federal funds. Gary K. Moore, of Bergstedt, Wahlberg, Bergquist, & Rohkohl Associates, said the 22-story hotel would "blow the lid off solar and wind energy" if funds are made available for solar collectors and wind generators. Federal funds are being sought with assistance from the Minnesota Energy Agency under the Solar Cooling and Heating Demonstration Act. The act makes money available to users of natural energy sources.

The Minneapolis housing and redevelopment authority is studying a proposal made by Minnesota Viking Carl Eller to turn an old, three-story sawmill into a restaurant, art gallery, bookstore, gift shop and office building. The building, located near the east channel of the Mississippi River on Nicollet Island, would be called, "The Mill Restaurant and Gallery." Architects for the \$650,000 project would be Vern Svedberg and Don Vermeland of Minneapolis.

Design & Environment's summer issue included a 16-page article, "Making Minneapolis Work," in which the IDS Center's Crystal Court was called "perhaps the finest enclosed

public space designed in this century." In the same issue, D & E's first Awards Program cited three Minnesota architects for outstanding designs. Under the category of Planned Urban Environments, architect Duane Thorbeck of Interdesign, Inc., Minneapolis, was recognized for the design of the Minnesota Zoological Garden ("the first in a new generation of zoos"). David Bennett of Myers and Bennett Architectural Studio/BRW, Edina, was cited for the design of the Townoaks Townhouses in Minneapolis under Lived-In Environments. Under Recycling of Old Buildings, Miller, Hanson, Westerbeck, Bell Architects, Inc., and Arvid Elness were recognized for the "imaginative provision of offices, shops, restaurants and public spaces" in the 1907 Butler Square building in downtown Minneapolis.

Arvid Elness has been enjoying his renovation of Butler Square from a different floor since he established a new firm in September. The firm, named Architects Arvid Elness/Architects Inc. is located at 623 Butler Square and provides architectural and planning services. Elness formerly was an associate and architect with Miller, Hanson, Westerbeck, Bell Architects, Inc., also housed in the rejuvenated warehouse.

Plans to upgrade the Lyric Block in downtown Duluth call for construction of two skyways and a 250-unit hotel above a retail mall area. Damberg and Peck Architects, Duluth, developed the design of the \$10 million project which is expected to begin January 1, 1976.

Hammel Green and Abrahamson Inc., Saint Paul, has begun design of a



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\$2.5 million housing project for the elderly at the former Hammond School site in Saint Paul. The seven-story, 120-unit apartment building will be located at Western and Goodhue Streets. A Project Area Committee comprised of neighborhood residents has reviewed proposals and will work with the architects, the Saint Paul Housing and Redevelopment Authority and Dominium Group, Inc., developer, in the design and construction of the project.

Rieke Carroll Muller Associates, Inc. of Hopkins has designed a housing complex for the elderly in Le Center. Construction of the 40-unit project is expected to be complete by July.

The third and final phase of Kausel Foundry Company's Relocation and Expansion Program in New Brighton commenced in September with the official groundbreaking for a 55,200 square foot addition. Architect for the project is Tom Stahl of Thomas H. Stahl Inc., Architects, Bloomington.

The addition will give the company one of the world's most modern facilities for the production of gray and ductile iron castings.

The Marshall firm of Stegner, Hendrickson, McNutt & Sullivan has unveiled a remodeling plan for downtown Marshall which includes a shopping mall, walkway modules, street development, benches and water fountains. The project, estimated to cost between \$1.3 and \$1.5 million, is under consideration by the Marshall City Council.

Foss Engelstad Foss of Moorhead is working on a preliminary study for a proposed law enforcement center in Canby. The existing county jail, constructed in 1893, has been judged inadequate by inspectors from the State Board of Corrections.

Duluth architect Thomas Vecchi, of John Ivey Thomas/Thomas A. Vecchi Inc., recently was elected co-vice chairman of the Minnesota American revolution bicentennial commission. Commission chairman is Ed McGaa, administrator of Metropolitan Community College and native of the Pine Ridge Reservation.

Jim Kagermeier of Wick, Kagermeier, Skaar, Architects, Mankato, has been asked by Nicollet County commissioners to design a proposed \$1.03 million annex to the Nicollet County Courthouse in Saint Peter.

William Moser of Architectural Resources, Duluth, is completing site plans and evaluations for a proposed \$6 million Sheraton Inn in Spirit Mountain. The project, to be developed by a five-member Colorado consortium, calls for construction of an 18-hole championship golf course. Spirit Mountain will lease the group approximately ten acres of land for the complex and will receive an annual rent guarantee of \$40,000.

The city of Savage has retained Louis Lundgren of the Lundgren Associates, Saint Paul, to participate in the revitalization of downtown Savage.

A recent article in the Bloomington Sun featured Edward Benson, a 32-year-old paraplegic who works as an architectural draftsman for Ellerbe Architects, Inc., Bloomington. Benson, given the 1975 Achievement Award by the American Corrective Therapy Association, did extensive work in revising the Minnesota Building Code to make buildings accessible to handicapped people.

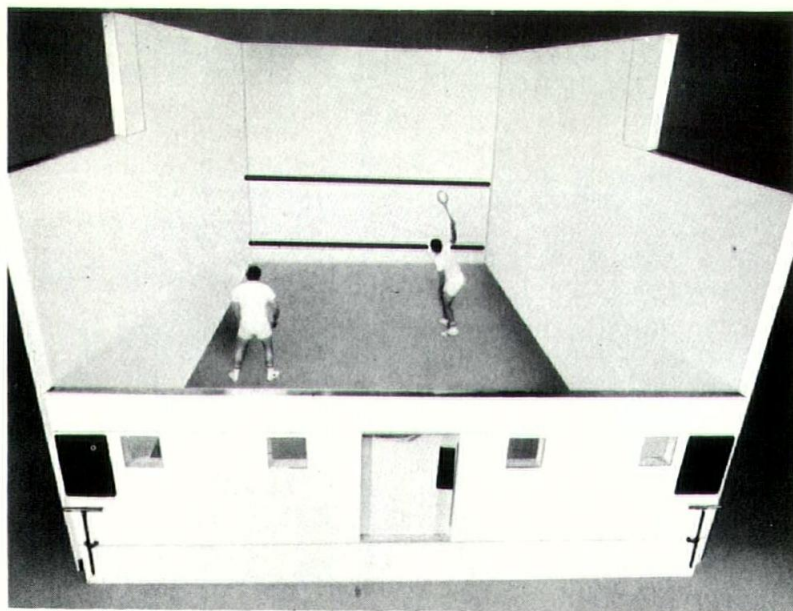
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held in October for a new \$1.5 million performing arts addition to the Saint Louis County Heritage and Arts Center in downtown Duluth. The addition is intended to contrast with the adjoining 19th Century Depot. Melander and Melander Architects, Inc. designed the building which will include a 292-seat auditorium, rehearsal halls and workshops for set construction.

Also planned for downtown Duluth is a public library designed by Gunnar Birkerts, the architect for the Federal Reserve Bank on Minneapolis' Nicollet Mall.

Architect Bob Hermanson of Thorson & Thorshov Associates, Inc., Minneapolis, has helped plan 11 of the Hennepin County Medical Center's interior walls which will feature colorful murals. Hermanson's photographs of Minnehaha Falls, flowers and other nature subjects were enlarged and reproduced on bright colored, easily cleaned plastic panels. Hermanson, also the building architect, presently is overseeing construction of the Center which is scheduled for completion in May.

Minneapolis and Saint Paul are among five cities chosen by the AFL-CIO to organize prototype "Working American" festivals as part of organized labor's participation in the Bicentennial. The festivals feature working men and women demonstrating their skills against a pictorial backdrop which portrays the contributions working people have made to the growth of the United States.

The Bloomington water supply facility received "nothing but praise" from several hundred American Water Works Association members who toured the facility during a summer convention in the Twin Cities, according to William Lloyd, Bloomington Utilities Superintendent. Smiley Glotter Associates, Minneapolis, designed the facade of the facility which contains a four million gallon reservoir buried underground.

Construction of the country's first medical facility designed totally for the care of spinal cord injury patients started in mid-August at the VA hospital in West Roxbury, Massachusetts. The five-level, 100-bed facility was designed by Ellerbe Architects in a joint venture with the Ritchie Organization, Chestnut Hill, Mass.

Martin D. Grady, former vice president of the Cerny Associates, Inc., has formed a new architectural firm

located in the IDS Center. The new firm, The Grady Company, will work in association with Gunnar Johnson and Sons, contractors, in design-build ventures in addition to offering traditional architectural services.

Citizens of Frank Lloyd Wright's hometown are converting a four-story warehouse he designed in 1915 into a center of local history, arts and crafts, and architecture. The center, located in Richland Center, Wisconsin where

Wright was born in 1867, is scheduled to open next summer.

The birthplace of novelist F. Scott Fitzgerald in the historic hill district of Saint Paul has been sold as a condominium. Two Historic Hill Apartment Houses at 475-481 Laurel were restored and units sold to 12 individual owners.

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

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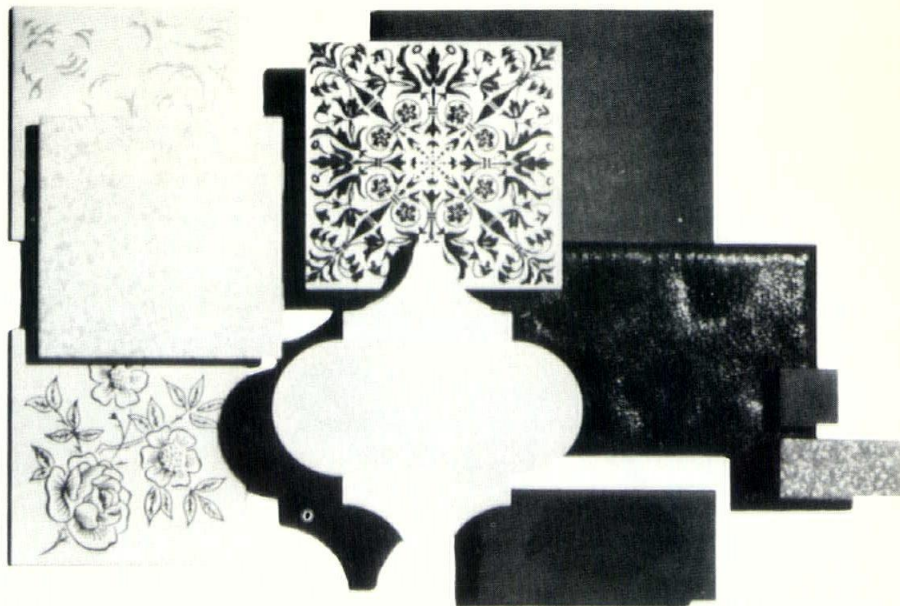
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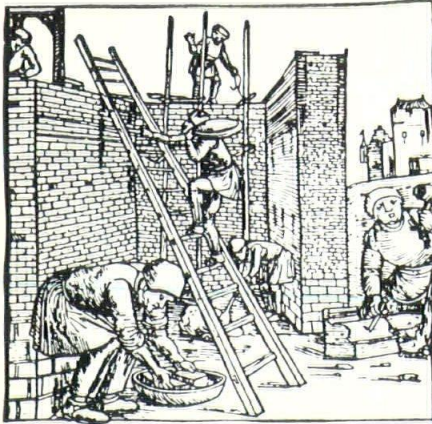
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# CONSTRUCTION INDUSTRY NEWS

By Robert J. Snow

"Team work" and the "building team" have become rather overworked terms in construction but what other industry requires such a nearly unlimited complex of equipment, techniques, skills, processes and specialists to turn out a single product such as a new building, bridge or other structure?

Regardless of the type of structure, the process is similar in many ways. A need is recognized, a design created and the facility is constructed but not **successfully** unless all facets of our industry work together harmoniously. Architecture, engineering, financing, construction, manufacturing and distribution are the common denominators of the industry and there **must** be "team work" in order to achieve satisfactory results. We must not lose sight of this and no one member can be the "deity".

Related to this is the encouraging announcement that representatives of AGC, AIA and ACEC are working together to reach agreement on what "construction management" means. Right now it's almost a phrase that is only presently clarified or defined in terms such as Humpty-Dumpty used when he spoke to Alice in Wonderland, "It means just what I choose it to mean, neither more or less". A common ground of understanding is an absolute necessity. The reasons for construction management are understood but the "what" and the "how" are still clouded.

Wally Neal, former head of Neal Slate in Minneapolis, authored an article in "The Construction Specifier" magazine several months ago outlining specific ways for our industry to improve payment procedures and to tighten pay schedules. The article was based on a report Neal prepared for Commercial Construction Industries, the Minneapolis affiliate of the National Association of Credit Management. It is well done and copies are available by contacting the CCI office, 330 Plymouth Building, Minneapolis, MN. 55402.

North Central Supply Co., well known distributor of supplies to the construction industry, has recently moved to a larger and more convenient location at 731 North Prior just off of University Avenue in Saint Paul. Their previous office and warehouse building on Hampden is a redevelopment area so the move was a necessity as well as due to a greatly increased volume of business.

With the advent of winter, it is



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worth noting that the third printing of a 20 page manual on recommended practices and guide specifications to keep masonry construction going during adverse weather conditions is now available from the International Masonry Industry (IMI). Proven techniques, materials and practices are covered and should be of interest to those involved in building in this part of the country.

Craig Washing, well known district representative for Libbey Owens Ford Co., and an active member of Producers' Council, has just received a promotion to marketing manager for Bogardus Wilson, Ltd., a Canadian subsidiary of L.O.F. Craig will be headquartered in Vancouver, B.C. with marketing responsibilities extending eastward to Winnipeg. A well deserved promotion for a "super guy".

Jim Nystrom, a principal of Nystrom, Inc. and of Nystrom Constructors, Inc., has taken on additional responsibilities with his appointment as Chairman of the Board of Directors of the new Midwestern School of Law at Hamline University in Saint Paul. In this capacity he is also a trustee of Hamline University.

Often, especially on government funded projects, there is a feeling that the specification of proprietary products is contrary to the law. A recent decision of the U.S. District Court in Massachusetts was supported by the U.S. Supreme Court when it rejected further appeal. The court stated "a proprietary specification (one brand only) is not a violation of anti-trust law." It went on further to say that "trained professionals (engineers) make informed judgement on... the systems which best serve their clients' needs". This is a very significant judgement of interest to our industry.

As a result of Federal Trade Commission guidelines recently issued, the word "guarantee" must be dropped from use in connection with consumer products. Under the Magnuson-Moss warranty law passed in 1974, manufacturers must give either a full warranty or a limited one of a certain type. Further clarifications and guidelines are forthcoming from F.T.C. Certainly, we have all been confused and sometimes even victimized by guarantees and warranties. If the F.T.C. can clear it up, we'll all benefit. □



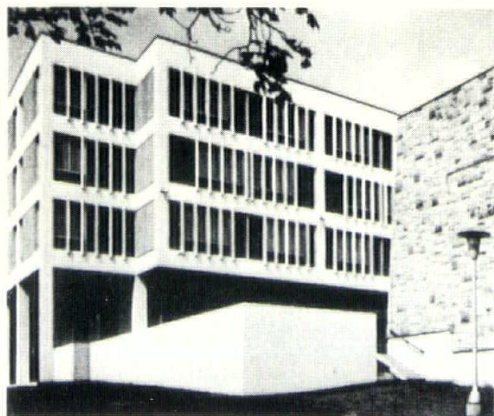
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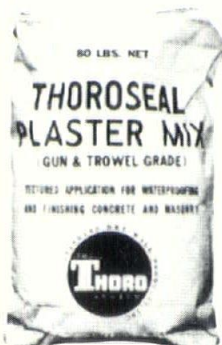
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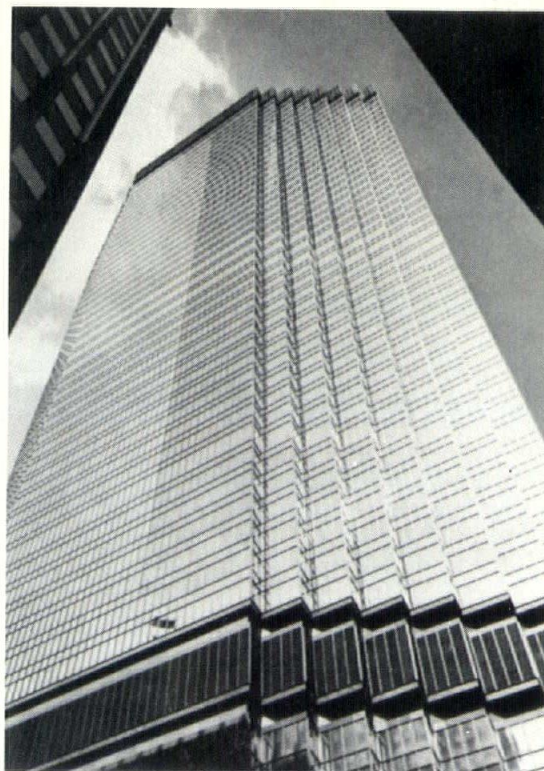
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# the best ideas

are the ideas that make sense.

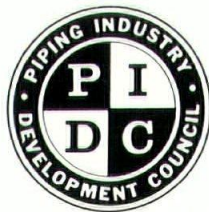
That's true in science, philosophy, and the arts. In theory and in practice. It's certainly true in building construction, where letting separate bids for mechanical, electrical, and general construction makes a great deal of sense.

With today's high building costs it's important to open bidding to all qualified contractors. It keeps costs down, and that makes sense.

By awarding separate bids you assure quality workmanship at the lowest price. That makes sense.

The results of separate bids are better efficiency for architects and engineers, proven economy for clients. That all makes sense.

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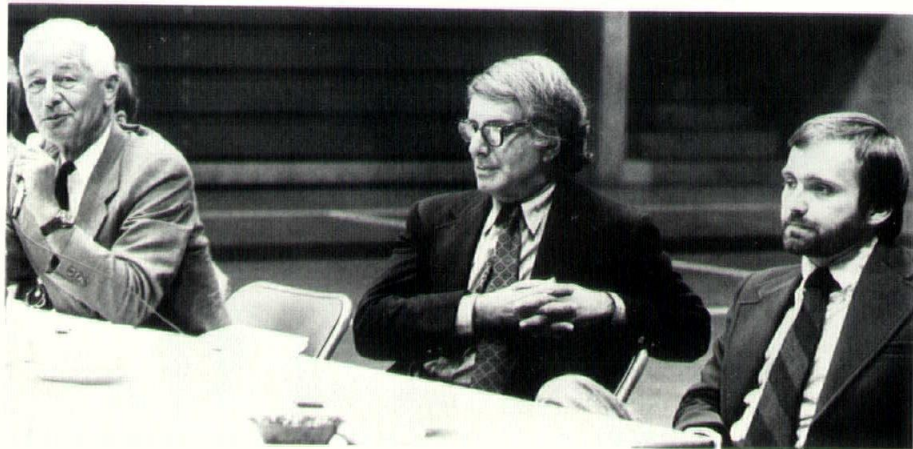
**PIPING INDUSTRY DEVELOPMENT COUNCIL**

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OF MINNEAPOLIS AND ST. PAUL



# HONOR AWARDS 1975



The Honor Awards Jury, see page 19

## Edward A. Sovik

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

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

We also judge people by much more subtle criteria. We ask how they relate to their fellows. Architecture can also be so judged. How does a building relate to its site and surrounding structures; does the project show concern for total design? How does it interact with people, aside from being a useful servant? Is its service gracious, generous? Does it attempt to dominate or manipulate people? What is its character? Is it phony, full of artifices, mannerisms and artificialities or is it authentic, without ostentation, self-consciousness and pretense?

Buildings, like people, are sometimes

timid and dull; others are exotic or glamorous. If we set a high value on glamorous people we may also admire glamorous buildings but what we are really looking for in architecture as in an individual is greatness and beauty. Greatness in the sense that a person or a building combines high skill and sophistication with utter integrity, with strength and grace, with liveliness and serenity, self-assurance and humility, passion and discipline. Beauty, not always on face value, but beauty in the sense that human life and the finest architecture have an ineffable and perhaps transcendent quality that gives them a particular nobility and joy. □

*Mr. Sovik is a Fellow of the AIA, principal in the firm of Sovik, Mathre and Madsen, Northfield, Minnesota and chairman of the Architecture Minnesota Committee.*

# SPECIAL AWARDS

In addition to giving recognition for design excellence, the Honor Awards Program each year pays tribute to individuals or organizations that have made outstanding contributions to the enhancement of our physical environment.

Recipients of special awards for 1975 include:

**Architecture Minnesota** magazine, publisher Bill Dorn Associates, editor Bernard Jacob, and chairman Edward A. Sovik for diligent efforts in launching an exceptional architectural, construction and environmental design publication.

**William B. Berget**, former vice president of Setter, Leach & Lindstrom, Inc., Minneapolis, a posthumous award for his unselfish and valuable service to the Minnesota Society of Architects and the American Institute of Architects. **Maggie Berget**, his wife, an honorary membership in the Minnesota Society of Architects for service and commitment to the architectural community.

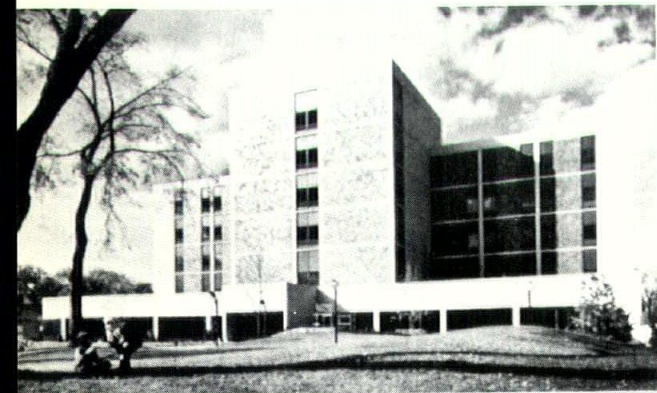
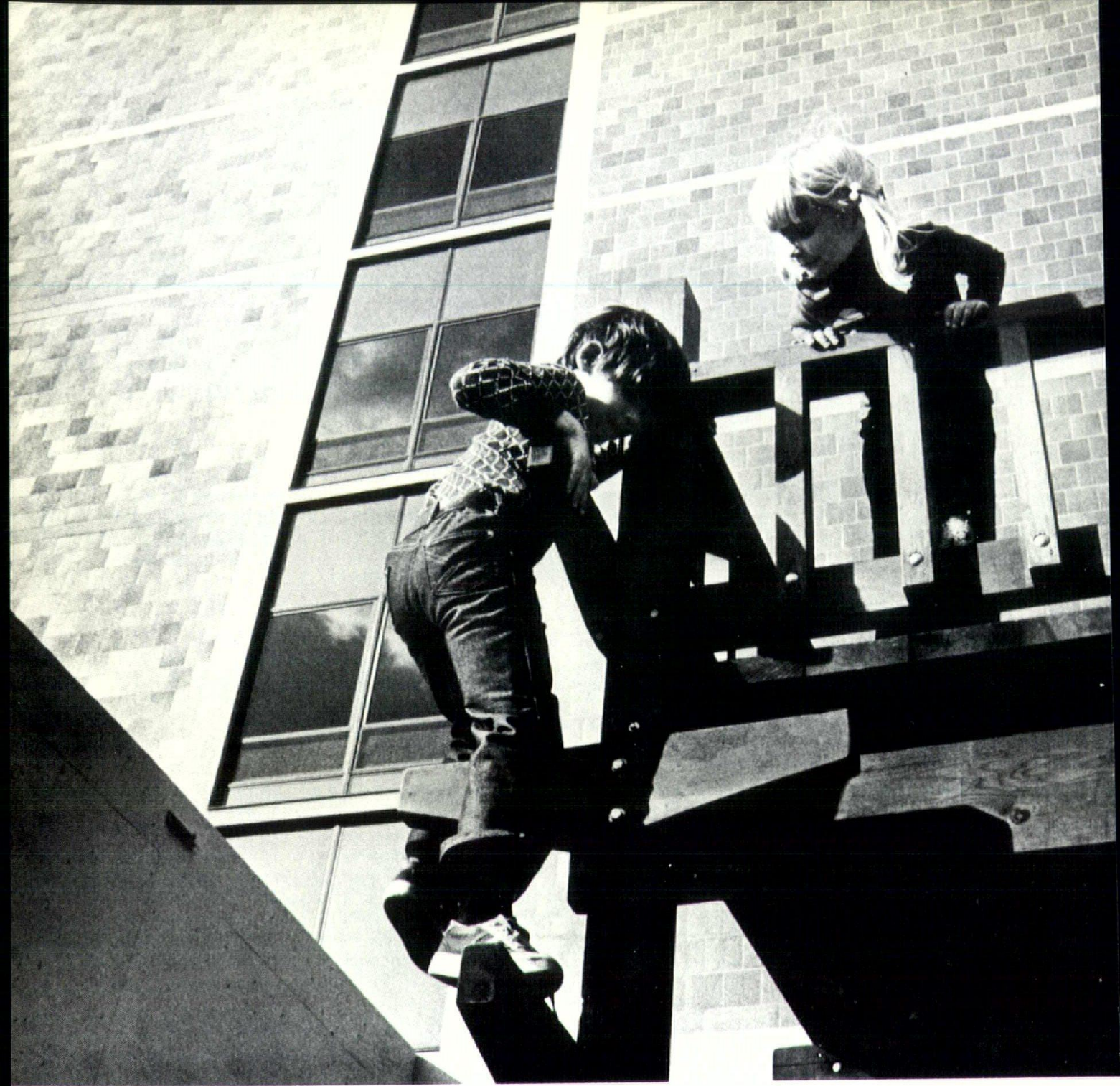
**Gerald Christenson**, Commissioner of the State of Minnesota's Department of Finance, for exceptional leadership and service as director of the Minnesota State Planning Agency and as chairman of the Governor's Environmental Quality Council, and for assembling the beginnings of a state land-use program.

**Edward Helfeld**, executive director of the Saint Paul Housing and Redevelopment Authority, for exceptionally competent efforts in giving leadership to community revitalization and redevelopment in downtown Saint Paul.

**Julia and Carolyn Marshall**, Duluth, for philanthropic leadership and innovative efforts to improve the overall planning and development of the Duluth community.

**Minnesota State Arts Council** for the creation of the nation's second architectural grant program and for continued support of the environmental arts for residents of Minnesota. □





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# THE JURY

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

This year we had an outstanding jury consisting of Gerhard Kallman, the noted architect and teacher from Boston, Robert Bliss, dean of the University of Utah's Graduate School of Architecture and Richard Broeker, professor of sociology at Hamline University and the University of Minnesota.

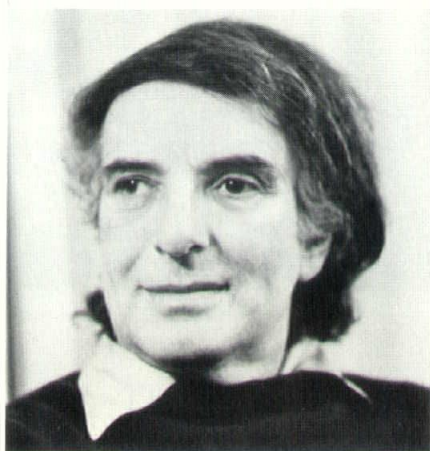
The jury met in early October and, over a two-day period, reviewed the entries and visited several of the projects. From them they selected five projects for Honor Awards and six projects for Merit Awards.

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

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

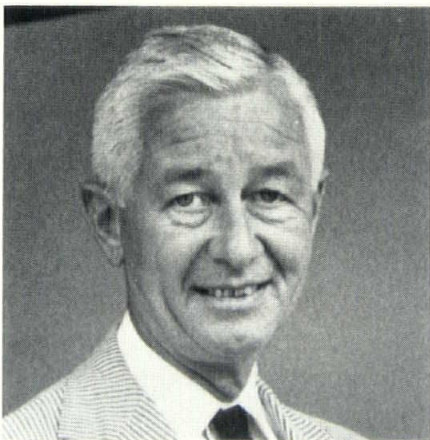
It is the collective effort of government, private institutions, private industry and private citizens that establishes the aspirations of our society and it is these aspirations that determine what kind of physical environment we will have. The design professions give physical form to the environment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

**Duane Thorbeck, AIA**  
Chairman  
1975 Honor Awards Program



**Gerhard M. Kallmann**

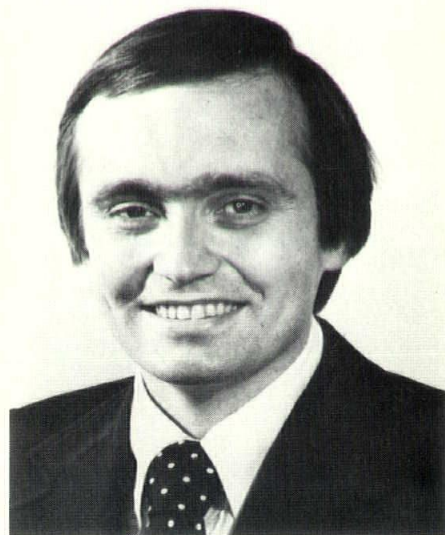
Gerhard M. Kallmann, AIA, is a principal in Kallmann & McKinnel, Architects in Boston, and professor of architecture at Harvard University's Graduate School of Design. He was a principal designer for the Boston City Hall Competition which was awarded the AIA Gold Medal and the Boston Society of Architect's Harleston Parker Medal.



**Robert L. Bliss**

Robert L. Bliss, FAIA, is dean of the University of Utah's Graduate School of Architecture and former associate professor of the University of Minnesota's School of Architecture and Landscape Architecture. Mr. Bliss represents Utah on the Human Resources Council and the Member Advisory Council of the National Trust for Historic Preservation. He has served as president of the Association of Collegiate Schools of Architecture, the Utah Heritage Foundation and ASSIST, architectural aid to the disadvantaged.

Dick Broeker, Ph.D., is human services art project director at the Minnesota State Planning Agency and is a member of the sociology faculties of Hamline University and the University of Minnesota. Previously he was associate dean/associate professor at the Graduate School of Social Development — University of Minnesota-Duluth.

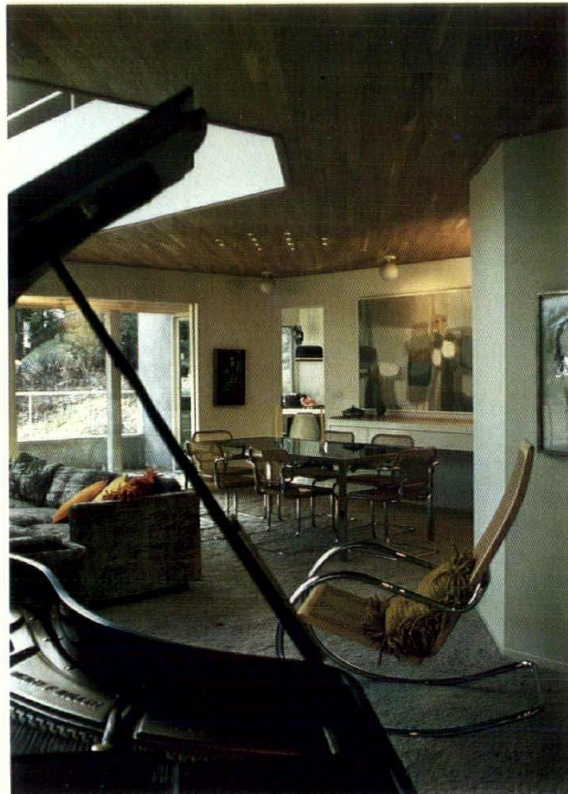


**Richard Broeker**

As has been stated on numerous occasions, good architecture is the product of a successful symbiosis between client and architect. The awards presented in this issue recognize the buildings' owners as well as the buildings' architects. *Architecture Minnesota* asked Jean Ervin to invite the building owners to speak out. The results of her visits are featured with each of the premiated buildings.

**Jean Ervin**, who holds a Ph.D. in English Literature from the University of Minnesota, is co-author of *The Twin Cities Explored*. Dr. Ervin is the author of a forthcoming book on the visual characteristics of the Twin Cities to be published in September 1976 by the University of Minnesota Press. The brief profiles of the award winning design firms, starting on page 43, were also written by Jean Ervin. Ed.





## 1975 HONOR AND MERIT AWARDS





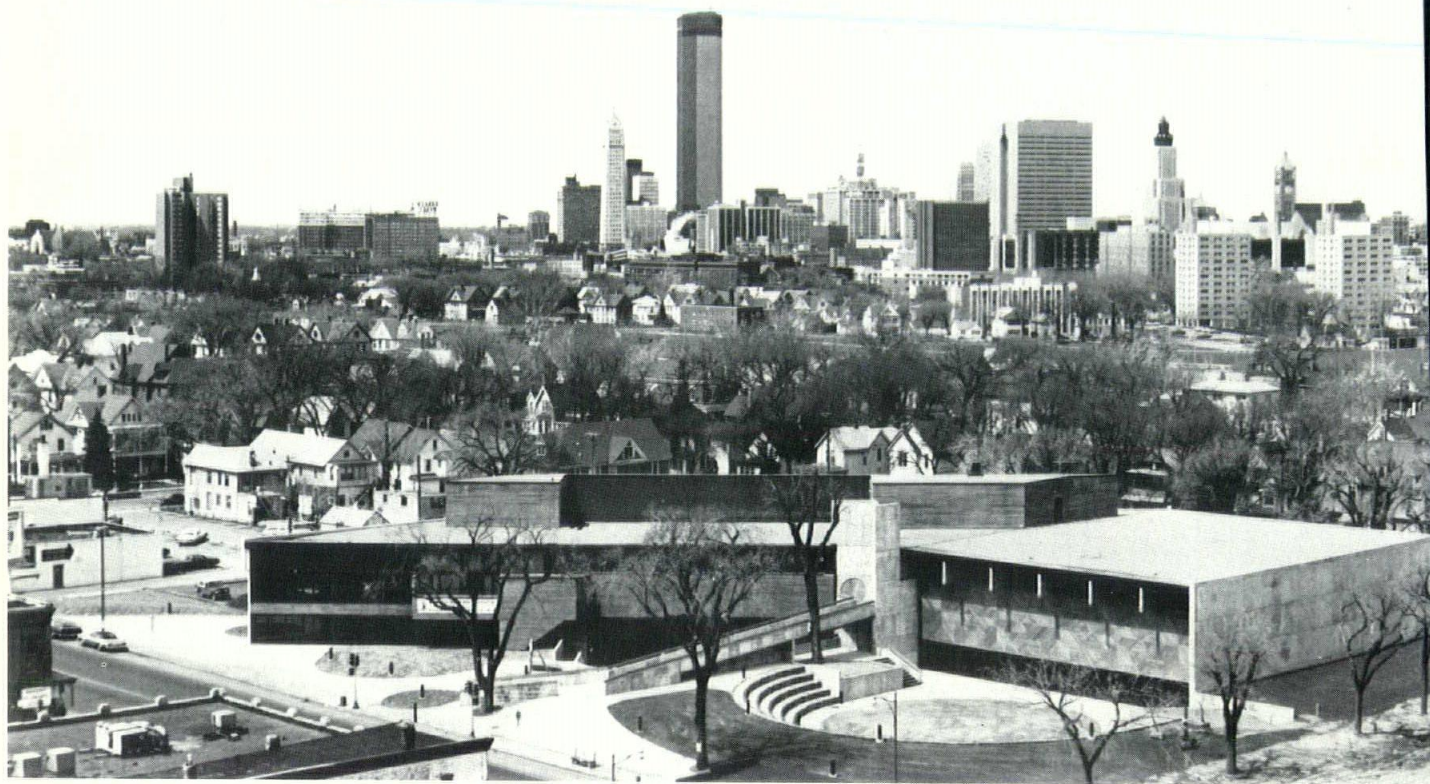




# HONOR AWARD

Minneapolis Regional  
Native American Center  
Minneapolis, Minnesota

City of Minneapolis  
Native American Center Board



The Native American Center was to be the first Neighborhood Community facility of its type in the country. It was to serve one of the major urban concentrations of the Native North American Indian community in the United States. The center would be located in the near South Side of Minneapolis' Model Cities Neighborhood, serving 25% of the entire Native American population within walking distance. The center will fulfill three basic needs:

1. A vehicle for maximum delivery of social services
2. Centralized opportunities for recreation and leisure time activities
3. A cultural focus for 1 and 2 above, and a source for developing educational and cultural programs.

The Architect had the unique opportunity of working directly with the Native American community and their board for 1½ years of programming the center and assisting the center in site selection. Sharing the frustrations and dilemmas of Native Americans in working with Urban Systems and Institutions for almost two years before "drawing a line" allowed the designer to develop a sensitivity and understanding that might not have occurred in a normal User-Architect relationship.

The site is located on the East end of an urban commercial street strongly identified with the Native American Community.

The physical/architectural development of the center proposes that all the center's facilities share a common "Pavilion-Like" structure of basic natural materials throughout consistent with the hard use anticipated (rough and smooth concrete and wood with glass and steel infill according to the exposure). The Pavilion Concept and consistent use of materials gives a sense of Community and Common identity to all parts of the center despite their diverse nature and size, from fieldhouse/gym, Museum/Library and Social Service offices. The cultural space is the focal point of the center and is placed with major exposure to the east and south sun and the activity of Franklin Avenue (people's street) Entrance to all functions is made through or adjacent to the Museum byway of Ramps and open galleries on the upper level.

The circle and half circle form is basic to the Native North American culture, and to the design of the building and site. Circular forms are carved into the ground south of the field house for large ceremonies and dances, east of the Museum for display, and west of the classroom/day care for Community and educational functions.

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

Thomas H. Hodne, Jr., Gerald S. Johnson, Partners, and Dennis Sun Rhodes, Associate

**Herb Baldwin & Associates**  
Landscape Architect

**Ericksen Ellison Associates**  
Mechanical Engineers

**Meyer Borgman and Johnson**  
Structural Engineers

**George Morrison**  
Wood Mural Artist

**Acton Construction Company**  
General Contractor

**Phillip M. James**  
Photography



"This multi-use building for social service, cultural and recreational use seemed truly admirable to all the jurors. The fusion of the diverse elements of the field house, museum, library, cafeteria and social services by means of access spaces and galleries contributes both spatially and environmentally to the quality of life. This architectural cohesiveness for a com-

plex program is supported by the aesthetic organization of a common roof structure and the sophisticated combination of a contemporary technology with the materials and images of an ancient cultural tradition. Mediation between enclosed space and the environment without is accomplished handsomely by means of important ground forms."

*Jury comments*



The Native American Center at the junction of Bloomington and Franklin Avenues in Minneapolis has brought an aesthetic lift and a feeling of hope into a particularly dreary area of the city. The recreation of a community lodge and the warmth of the cedar siding signal new possibilities for people too long forced to be content with inferior land and substandard housing. Indeed, this is the first neighborhood community center for urban Indians in the country. Ken Litzau, assistant director of the Center, is highly enthusiastic about the relationship between the Center's staff and the Hodne-Stageberg Partners. It was the Board of Directors at the Center who finally chose the odd-angled rooms, finding them best for their purposes. As a cultural center, social service agency, and recreational center the building has to house a multitude of activities. The museum and art gallery — usually shunted off to a corner of a community building — is here the focal point and the room the visitor is most apt to pass through.

Throughout the building fir and cedar are used extensively and kept as close as possible to their natural conditions. Litzau said: "We discussed various materials, but we definitely wanted wood, because it has meaning for Indian people and we felt it was more conducive to a community center than glass and concrete . . . . The circles used in decorations are a recurring symbol in Indian philosophy."

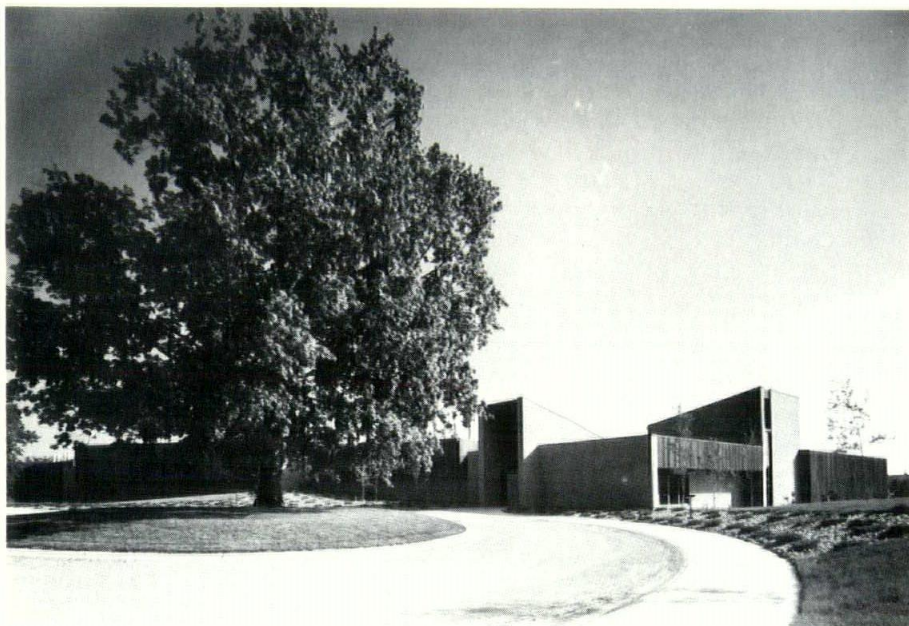
One unusual feature is the amphitheater, an idea of the clients. Both the amphitheater and the field house have been used for pow-wows and other social activities. The architects suggested putting a mural on the long wall facing Franklin Avenue and subsequently the center's directors hired George Morrison to adapt a crow-quill pattern which is incorporated into the cedar siding. Litzau states that the building, which has been open only since May of 1975, is much used by the community as a whole. J.E.



# HONOR AWARD

Freshwater Biological Institute  
Orono, Minnesota

Freshwater Biological Research  
Foundation  
Richard G. Gray, Sr., President



"The challenge of a most exceptional site has been met with a quiet building, of angular plan, adapting to the land. The scheme adjusts to changing research needs. It is a humane environment for study, thought and accomplishment."

*Jury comments*

A research laboratory dedicated to basic research on problems relating to freshwater in lakes, rivers and marshes and also providing a stimulating environment for scientists working on critical ecological questions.

The building is situated on a marsh inlet of a large lake. The five acre sloping site is within a residential zone. In order to maintain appropriate character and scale, the building was designed as a group of loosely connected pavilions, angled to fit into the hillside and preserve several fine old maples. A single story is exposed on the street side; planted berms screening the parking area make the building appear even lower. Inclusion of the usual roof-top penthouse machinery within the utility galleries consolidated mechanical equipment and reduced building height.

In addition to research, the building is expected to be an ecological learning center for groups at all educational levels. Briefing and seminar rooms in the entrance wing serve this purpose, in addition to conference and staff functions.

The exterior walls consist of grayish-pink face brick contrasting with dark stained cedar on facias, projecting bays, and decks. Window frames are oiled teak with insulating bronze-tinted glass. The rough-sawn wood of the exterior is recalled in panelled areas in the entrance wing and lounges. Interior finishes were selected for low life cost, for lively color, good texture, and acoustical properties. Color is used to identify areas and helps to orient visitors. A display of interchangeable electron microscope photo enlargements in the lobby dramatizes the intricacies of marine structures. Planters with live greenery remind the visitor of the basic purpose of the Institute: to re-establish harmony with our environment.







The Freshwater Biological Institute in Navarre, Minnesota was built under a consortium of scientists, laymen and architects under rather unusual circumstances. The Freshwater Foundation — a group of laymen who wanted to do something to help improve and save the fresh waters of the world — raised the \$4 million for the Institute, built the building and gave it to the University of Minnesota. It is now a department of the College of Biological Sciences at the University. From the beginning, members of the College of Biological Sciences and other scientists from the international community were involved in the development of the building. Richard Gray, President of the Freshwater Foundation, says "When we started we knew what the costs would be. We finished building on time and under budget. All this during the worst possible time, from 1972 until 1974."

Gray and Joe Rossillon, Executive Director of the Foundation, attribute part of the success to the fast-track system where the contractors were involved in the project while the architects were designing the building. This was possible since it was not built by the University where bids are required, but under the auspices of the Freshwater Foundation. "Total

credit must be given to the architect and the contractors . . . . You avoid a situation where an architect draws up some screwball design and the contractor has trouble with it later."

As a rule swamps have not had a very good press, but Elizabeth Close, the architect, wisely chose to have all of the offices, the library and the conversation areas facing a marsh where the conjunction of water, rushes, trees and rolling lands forms a breathtaking panorama. A very large number of old maple trees grace the grounds of the Institute and, in the autumn, they must provide a constant distraction, or possibly, inspiration. The subtlety of the pinkish grey brick and rough cedar siding on the exterior harmonizes well with nature's more subdued colors. The series of pavilions, only one story high on the entrance side, fit into the surroundings without announcing that an INSTITUTE has arrived to disturb what is essentially a rural area near Lake Minnetonka. Like so much of Minnesota, this is quiet theater and the architect took her cues with great sensitivity.

"I think it has been a perfect project. If we were to start this project again we wouldn't change a thing," commented Richard Gray. J.E.

**Close Associates, Inc., Architects**  
Minneapolis, Minnesota

Elizabeth S. Close, FAIA,  
Architect in charge  
Wallace E. Wilcox, Project Captain

Herb Baldwin  
Landscape Architect  
Jordan, Minnesota

Meyer, Borgman & Johnson, Inc.  
Structural Engineer  
Minneapolis, Minnesota

Gausman & Moore, Inc.  
Mechanical/Electrical Engineers  
Saint Paul, Minnesota

E.M. Ganley, Inc., and  
R.J. McNulty Co.  
General Contractor  
Minneapolis, Minnesota

Loosen, Inc.  
Mechanical Contractor  
Long Lake, Minnesota

Collins Electric Co.  
Electrical Contractor  
Minneapolis, Minnesota

Charles Keeler, Jr., Saari & Forrai and  
Close Associates, Inc.  
Photographs and Slides



# HONOR AWARD

Lake Cabin  
Spider Lake  
Hayward, Wisconsin

Leif Ericksen  
Owner

A single family year round vacation retreat located on a site that slopes steeply to the water's edge and abounds in tall pine, maple and birch.

The natural condition of the steeply sloped, wooded site is left basically unviolated. The cabin is raised on a platform supported by "tree trunks". The land beneath is undisturbed except for removal of trees within the limits of the platform. The building footprint on the land is further minimized by stacking living elements vertically instead of horizontally.

The cabin interior is completely open spatially except for toilet and storage functions. Spaces overlap and interlock horizon-

tally and vertically in a manner which permits visual privacy while providing an impression of expansiveness.

The palette of materials, interior and exterior is limited to cedar wood untreated, wood glass sliding doors and casements and carpeted floors. The roof planes and exterior walls are sheathed with shingles; interior wall and ceiling planes are T&G flush jointed. Continuity of form is achieved by the repetitious use of the 45° angle on both horizontal and vertical planes.

Visual privacy from the road and from possible future neighbors is assured by the platform elevation; by strategic location of glass and by the vision obscuring effect of the forest.

"This is a very spirited exploration of the 45 degree angle in plan and section without succumbing to geometric tyranny. It is a fun-palace of a habitat which fits gaily and unpretentiously into the woodlands.

It yields on the interior surprisingly varied living advantages within a relatively small built volume.

The shingles are a happy choice of fitting around a variety of surface openings."

*Jury comments*



Leif Erickson said that he had seen the cabins of Leonard Parker and the other three architects whose cabins had won awards a few years ago. He was much influenced by what he saw in these cabins and doesn't think much of his own cabin was original with him. He and his wife wanted their cabin on poles so that it would be dry all the time and they wanted something totally unlike their home in town. The cabins of the architects had strongly influenced them in their choice of the unstained cedar interior, and the crow's nest in the Parker's cabin led them to have one built in their own. Mr. Erickson observed that when his grandchildren sleep in the crow's nest it is hard to convince them to come out. "My wife loves it as it is very easy to take care of and fine for entertaining . . . We hired our own contractor and did some of the work ourselves so costs did not get out of line." J.E.

**Parker Klein Associates, Architects**  
Minneapolis, Minnesota

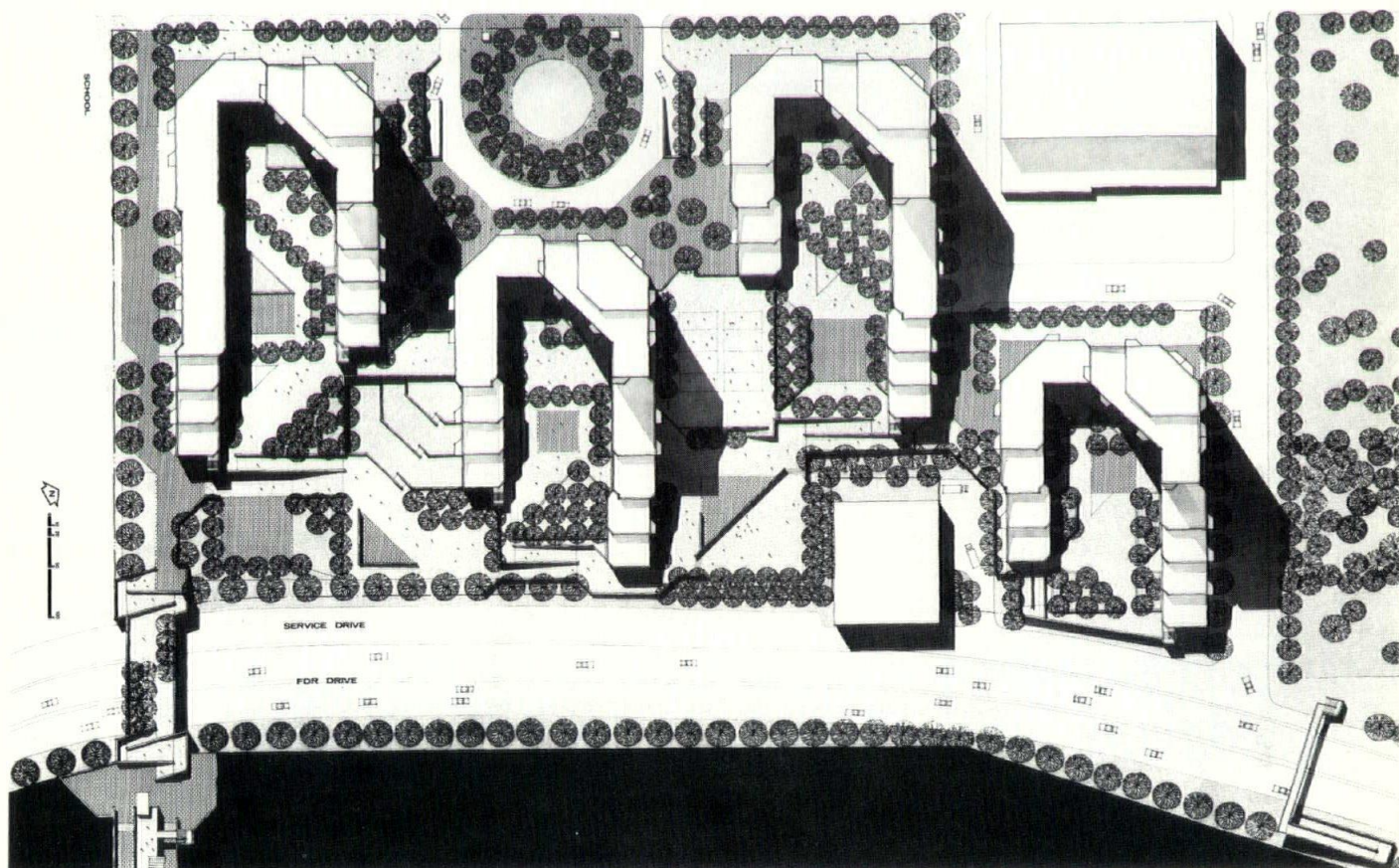
Chet Lambert  
General Contractor  
Gordon, Wisconsin



# HONOR AWARD

1199 Plaza Cooperative Housing  
New York, New York

1199 Housing Corporation  
New York, New York



"Recognized as the rather radically redesigned winner of a national competition of a decade ago, this complex was prophetic in giving new direction to the very difficult problem of New York housing. The arduous process of obtaining user in-put to the re-design has clearly paid architectural and environmental dividends. The project is exceptional in the quality of the units and in total development."

*Jury comments*

**The Hodne/Stageberg Partners**  
Minneapolis, Minnesota

Robert Rosenwasser Assoc. P.C.,  
Structural Engineers  
New York, New York

Arthur L. Zigas & Associates  
Mechanical and Electrical Engineers  
New York, New York

Herb Baldwin  
Landscape Architect  
Jordan, Minnesota

Starrett Brothers & Eken, Inc.  
General Contractor  
New York, New York

Norman McGrath  
Photographer  
New York, New York



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A cooperative housing complex for 1,600 middle income families with related public, commercial and tenant facilities on urban renewal site in East Harlem, New York City.

The 10.5 acre site prior to renewal The sponsor, the 1199 National Union of Hospital and Health Care employees, requested that the design solution accommodate the following:

- A. Provide a safe living environment, "security" essential.
- B. Provide maximum sunlight opportunities — interior or exterior.
- C. Provide environment which generates a sense of pride.
- D. Provide environment which encourages intercommunication among residents. "Know your neighbor".
- E. Provide project and neighborhood commercial, health care and child day care facilities.
- F. Provide housing for larger sizes families.

A community plaza was created on first avenue to provide a neighborhood sense of place. The plaza has several uses on the periphery ground floor space to increase the "activity" of the space and thus increase the security of the plaza.

The four U shaped structures respect the existing city fabric.

The tower portion of each structure was limited in width to maintain vistas from adjacent towers and vistas of potential future development.

107th street has been constructed as a pedestrian street which continues the mall of the Franklin Plaza Project to a future pedestrian bridge to the East River promenade.

Access to the elementary school, tot lot park and all facilities provided in the project is possible without vehicular conflict.

The U shaped structures developed from an objective and creating a hierarchy of public, semi-public and private space. The landscaped court in each building serves only the residents of that building and two story open galleries terminate with end terraces with views up and down the river.

77% of the site area has been developed as exterior open space for pedestrian activities. All parking has been provided by two story structures below the landscaped court of each building. The structural system for the garage is independent of the apartment structural system which allows the appropriate column spacing for each use.

The tower portion of each structure is located on the northwest corner for maximum sunlight into each court and for best river views.

Doris Turner was involved as a representative of the union that sponsored the project and spoke warmly but frankly of the relationship with the architects. The one big difficulty that she found in the whole project was working at long distance. "Just plain physical distance made it cumbersome to talk, although they were very accessible by phone. They had a wonderful spirit and great pride in their design. Of course it was a prize-winning design... If I were to be involved in another building project, though, I would insist upon having the architect right here, around the corner."

Ms. Turner recalls that prospective tenants insisted on having separations between the balconies for privacy and safety and, since this had not been in the original design, it meant the firm had to redesign this. There were problems with the laundry as during the early years of the project no one could have foreseen the rise in the price of natural gas, making the planned gas dryers out of the question. The switch to steam dryers meant more re-designing for the architects. Similarly, the plans for a day care center had to be scratched as the city went broke after promising money to support one. Ms. Turner seems well aware of the frustrations suffered by the architects.

"It is," says Ms. Turner, "a beautiful place; everyone who has seen it says it is the most beautiful place in New York, and one with breathtaking views. In some places the views are panoramic." It is obvious that Ms. Turner has a high regard for Tom Hodne and his colleagues. "We really took out our anger on the architects at times when it wasn't their fault. I don't know how they put up with us, but they were very patient." J.E.



# HONOR AWARD

Humanities-Fine Arts Center  
University of Minnesota, Morris  
Morris, Minnesota

University of Minnesota  
Board of Regents



The design concept, recognizing a linear and irregular site with several adjacent buildings in a harsh climate, develops a linear plan linking many diverse functions — and forms — along an active interior circulation street (or spine). The form of these elements are dictated by the functional needs, i.e. the theaters by volume of seating and space need, the studios by use and natural light requirements. Similar geometries and common materials give unity, rather than one overall building form. The brick masonry exterior was selected to continue the basic campus buildings material.

A major aspect of the project is an attempt to utilize only the basic elements of the building in structure, mechanical and electrical equipment as the expressive aspects of the design. All structure is exposed where possible. All ductwork is seen and color coded as a functional part of the building and not hidden behind dropped ceilings. The same is true of all lighting. The theatres and studios derive interest in exposure of the lighting and mechanical systems also.

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*Jury comments*

Donald Spring, Head of the Humanities Division, stated that there was a deeper involvement of the faculty than is usually the case in a University building. Spring set up a committee with three senior faculty members from the disciplines involved — art, music and theater — but encouraged faculty members from other disciplines to contribute their ideas. "We all planned it . . . Rapson said 'Don't try to build it. Don't spell out the individual rooms . . . Just tell me what purposes you will use it for' . . . We spent two and one half months on this, put our ideas into a packet, and, though of course we had all been thinking about it for many years, this made us clarify our ideas." After this Rapson met frequently with the committee for nine months to a year. "We were afraid he was taking too long. He works very slowly, but it turned out to be a good thing, as he kept us from rushing into some things that would have been mistakes."

After the first year Kay Lockhart took over as project architect and Spring felt that they had a much closer relationship with him than most people have in the development of college buildings. He noted that there were a number of minor discontents afterward, but they were usually remediable ones and often the person complaining changed his mind when he saw the reason for a particular thing. "It is a very flexible building. There is an immense sense of possibilities in this building. J.E."





# MERIT AWARD

Franklin Junior High School  
Minneapolis, Minnesota

Special School District No. 1  
Minneapolis Public Schools  
Minneapolis



"The school, located in an urban residential area, is impressive as a most handsome and coherent organization of volume and surfaces.

The interior spatial organization on an intensively used, constructed site is clear and rigorous and most handsomely realized.

The solid massiveness of the exterior is formally urbane and energy preserving. It raises questions though as to the appropriateness of its iconic language in an environment that is child oriented as well as city oriented."

*Jury comments*

A junior high school replacing an existing 70 year old structure in an old residential neighborhood near downtown Minneapolis. The building is located on a restricted three block site providing teaching and community functions as well as supportive parking, service and athletic facilities. As a part of the Minneapolis Park Board's Master Plan for a ten block area, the school is situated adjacent to a proposed pedestrian mall thus acting as a community node serving the needs of the area.

Because of its function as a community node, the building was designed in three zones of activity: Athletic facilities, assembly auditorium facilities and academic facilities. Each of these zones can function independent of the other units providing both day time and evening use by the community. In addition, within the context of the urban environment and with a restricted site the building expresses through bold geometric forms an internalized environment. Within this environment there are flexible teaching spaces, assembly areas and athletic facilities each articulated through the utilization of brick and concrete masses. These same materials extend to the exterior and provide an architectonic order reflecting the reinforced concrete structural system.

The school is designed for flexible modular scheduling and as such all partitions except at toilets, stair wells, etc. in the academic areas are demountable. A unique mechanical system was developed utilizing "heat by light" concepts. This concept utilizes tempered air which is introduced through the light fixtures in each space taking the heat of the light ballast at their source. Reheated air is circulated through the heat exchangers in decentralized mechanical spaces around the perimeter of the building. These spaces have become a part of the architectural expression of the exterior. In addition, a minimal amount of glass has been used and all the walls have been designed for a U factor of .10 using a cavity wall design plus insulation.

## Thorsen & Thorshov Associates, Inc. Architects

Minneapolis, Minnesota

Willard L. Thorsen, Principal

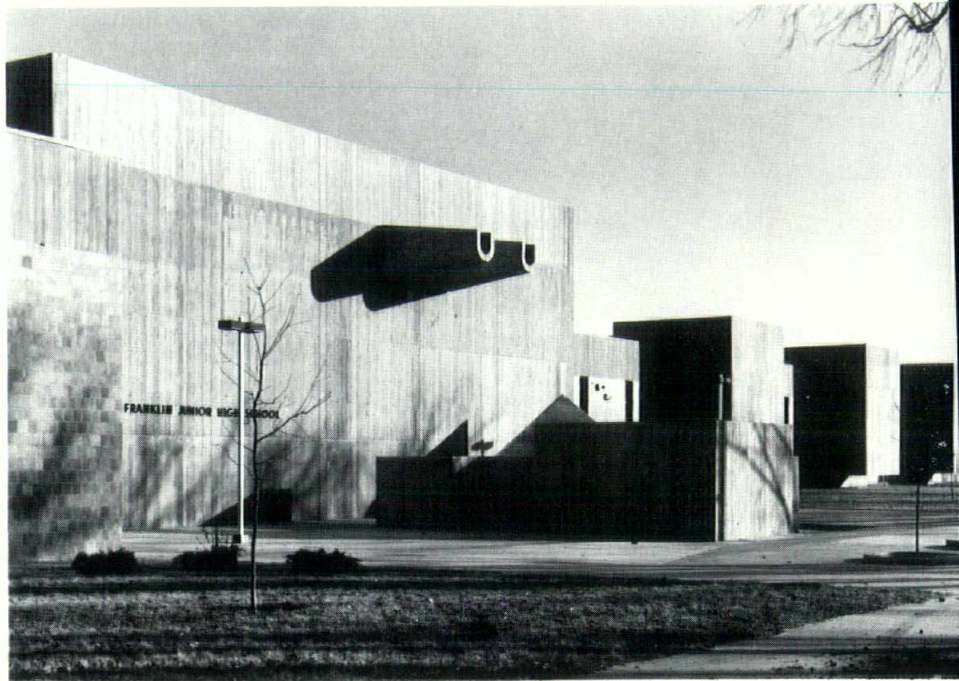
William L. Fay, Project Architect

Richard Williams, Project Designer

Caudill, Rowlett and Scott,  
Associate Architects, Houston, Texas  
Bakke and Kopp, Structural Engineers  
Oftedal, Locke, Broadston &  
Associates, Mechanical and Electrical  
Engineers



This building is part of a large redevelopment project involving parks, housing, school and commercial buildings on the north side of Minneapolis. It is adjacent to the Lin-Park housing project and near a number of large old homes, with the downtown area of Minneapolis clearly visible. Dr. Martin Tenhoff of the Minneapolis School Planning Department noted that Sixteenth Street, the spine of the district, is called "People's Street." The building was originally designed to accommodate seventh through ninth grades, but now includes sixth grade and has adapted well to the change. The first floor which is partially underground, needed special insulation and the architects seem to have solved the problem well according to Tenhoff. J.E.



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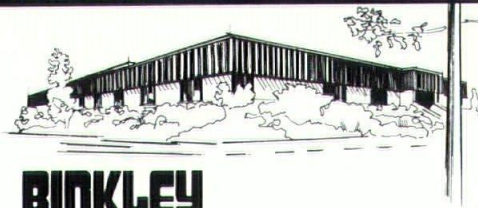
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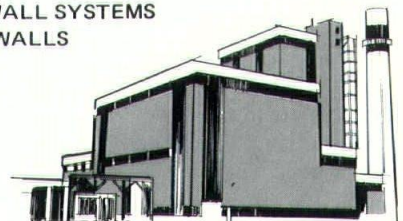
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# MERIT AWARD

## An Architect's Residence Minnetonka, Minnesota

A residence for an architect, his wife and four children with the anticipation that all the children will have left the household within five years. The site is steeply sloped, heavily wooded, bordering a small lake. It terminates a dead end road in a western suburb of Minneapolis.

The house is organized around a 28' x 28' central living core which contains social, recreational and studio functions on three levels. The southeast and southwest walls of this core are extensively glazed, exposing views of woods and lake and allowing sun to penetrate the house through the trees. The northeast and northwest walls are wrapped with the service and privacy functions of kitchen, utility, bathrooms and bedrooms on two levels. This "L" shaped zone has very few windows and

screens against winter winds while affording privacy from the road and the neighbors.

The children's apartment occurs at the lower level and can be isolated by placing a door at the bottom of the octagonal stairwell.

The house exterior is all stucco with retaining walls of cedar. Interior walls and ceiling are plaster except in the central living core where oak ceilings occur. All floors are carpeted except for entry, kitchen, utility and toilet rooms which are terrazzo. The generous overhangs are also wood as are the decks and bridges.

The house design is a direct response to the desire of the designer/owner to respect and protect the beautiful natural environment of the site, its plantings and topography while maximizing views and sun orientation.

"Situated in woods overlooking a small lake, this consistently developed project for a family of six remains in scale for the parents after the children leave. It provides a variety of in and outdoor spacial experiences with serenity. Well furnished and detailed."

*Jury comments*

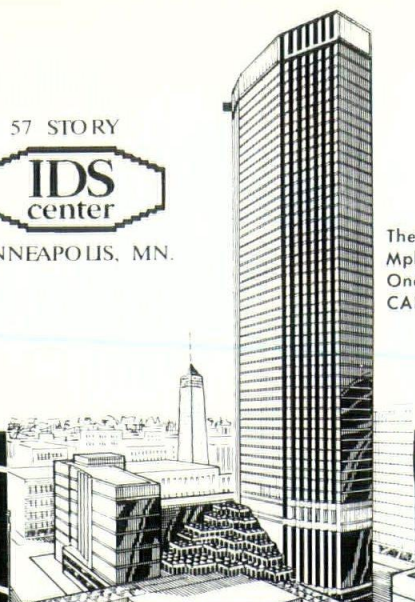
**Leonard S. Parker**  
Architect  
Minneapolis, Minnesota

Henning Nelson Construction Co.  
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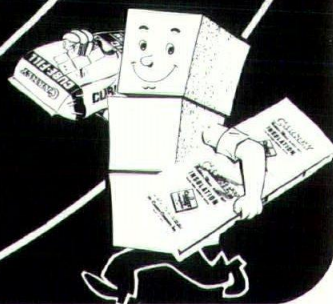
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This was the first house Parker had designed for himself and his family with the exception of their cabin. He admitted that it is very difficult for an architect to put himself on the firing line in this way. "If you can't do something good for yourself, you're not much of an architect. It is always agonizing for an architect to build for himself." But he is delighted with the results. "Family relationships have improved immeasurably. A friend once said he could cause a divorce between any couple by designing the wrong house. One client told me I had saved their marriage with the right house" The Parkers' children are lodged on a separate floor. "Fantastic" says Parker.

The exterior fulfills Parker's desire for a monolithic look, as it is all stucco. "It is a lovely sunfilled, cheerful house. In hot weather the trees cool the house and in winter, because we have no drapes, we take advantage of the sun. We can keep the thermostat at 60° during the day."

Mrs. Parker says she trusts her husband's judgement in most things, though there are a few things about the house she doesn't like. "He insisted on having sliding glass doors on the ground level, but I would have preferred smaller windows. I worry about someone getting in so we have to close them when we leave... We did talk about it for many years, and since I have trouble visualizing things, I would tell him how I wanted something to work or look and he could translate it into reality. We both wanted a kitchen that would be a family place and it is just that. We spend a lot of time there... I like having no drapes as we are really sheltered by the trees. Yesterday the color from the red oaks made our bedroom walls pink." Mrs. Parker conceded that there were a few other areas of disappointment. "I wish I had stuck to my guns in wanting a bigger laundry area and a larger back entry way. But I find it exciting, and I'm really embarrassed to complain about small things as it is a beautiful house." J.E.

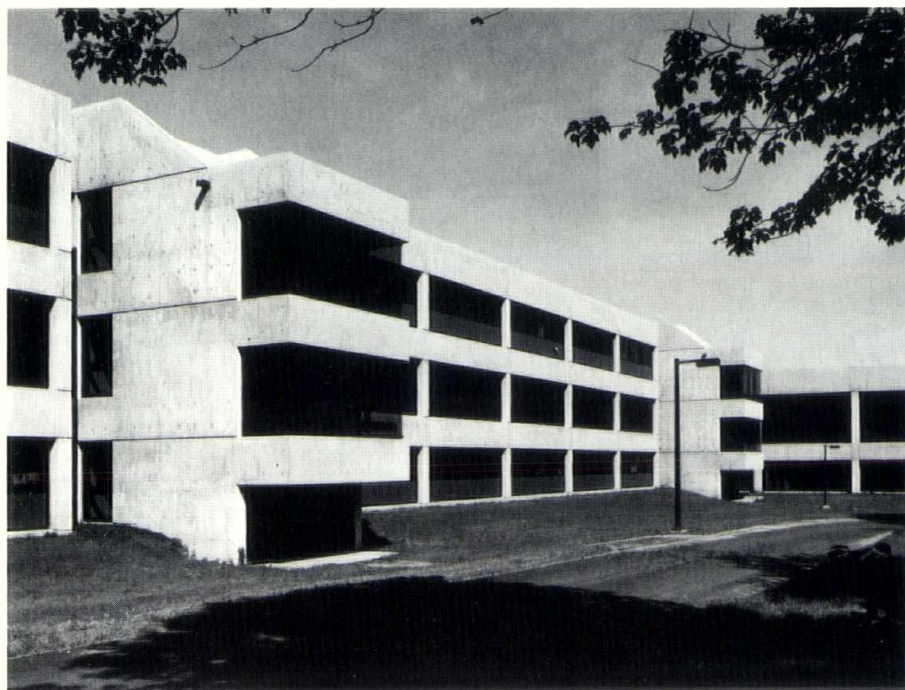
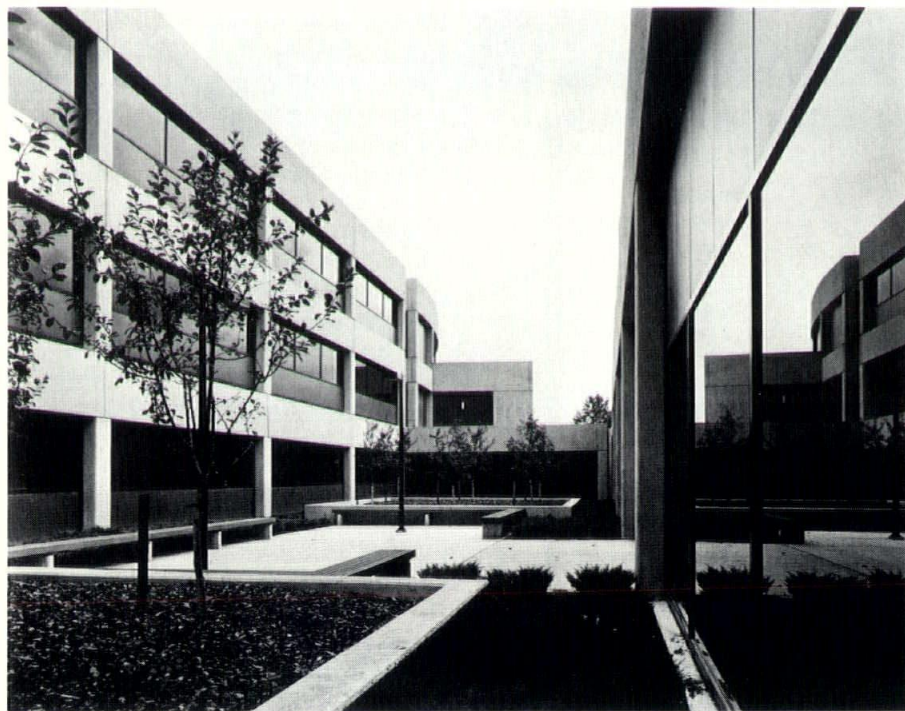




# MERIT AWARD

Joseph P. Keefe Technical School  
Framingham, Massachusetts

South Middlesex Regional Vocational/  
Technical School District



The facility is designed to meet the special needs of an education program that offers students the option of preparing for either a career job after graduation or for higher education. It serves the South Middlesex Regional Vocational Technical School District and offers a mix of general subjects including English, math and history and 31 vocational training courses, such as auto mechanics, plastic technology, graphics, practical nursing, electronics, carpentry and metal fabrication.

The site, formerly undeveloped, is bounded on one side by a residential area and on another by light industry. It contains a scenic wooded section. The building was conceived as a curved form or "wall" to take advantage of the woods. The school was placed on the edge of the site close to the street and was designed as a protective inward-looking wall embracing the wooded section.

An incremental system of space designed into the school provided the means to build it out of standardized pieces for faster and more economical construction. The exterior is of exposed concrete frame and prefinished metal wall panel infill, featuring aluminum window wall frames with insulated solar gray glazing. Interior finishes are predominantly exposed concrete, vinyl fabric on walls and carpeted floors.

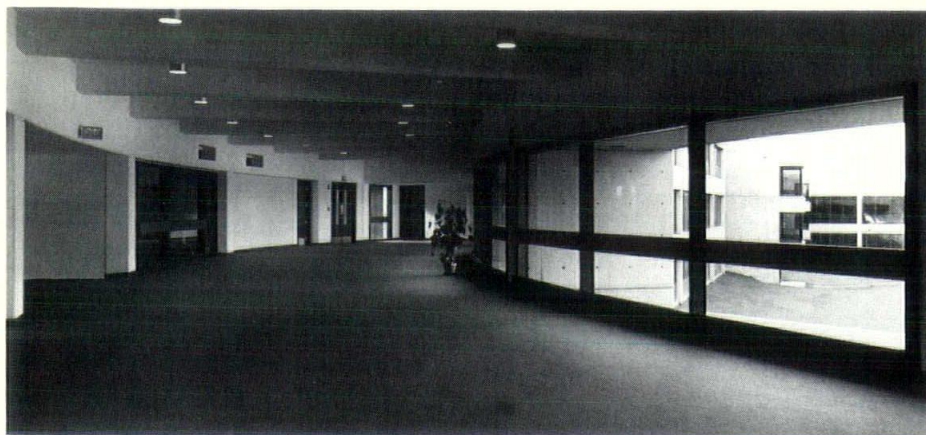
"A rigorous planning system organizes classroom wings, workshops, gymnasium, etc., into parallel zones separated by an outdoor courtyard. The volumetric arrangement follows the curved configuration of the site as a wall with the less environmentally sensitive elements towards the street and the classrooms and student street toward the woods. The student street and ejected staircases express the non-programmed but essential meeting places of the student environment. The language of construction is forthright, appropriate large scaled and one suspects economical."

*Jury comments*

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Donahue's willingness to talk at length about this project late on a Friday afternoon — when he necessarily must have had many end-of-the-week details piling up on his desk — was underscored by his enthusiasm. His own ideas and those of the Ellerbe firm meshed to produce a building that is used by the entire community. As an example, Donahue was well aware that the average school auditorium is used only 5 per cent of the time and he stressed his desire for a multipurpose auditorium. The result is an auditorium with three distinct areas, one in which audi-visual materials can be used effectively and one which has excellent acoustics. It is, in fact, the finest auditorium in the area and is booked every night. Such luminaries as Senator Kennedy are anxious to use it for public appearances when they are in the area.

The multipurpose cafeteria, made necessary by a severe drop in the land, has inadvertently turned out to be innovative in school cafeteria design. Donahue observed "In most school cafeterias you have one large mass — or mess — of humanity and when one student throws his sandwich, it has a snowball effect, everyone else throws his food around. But here the rough-housing is limited to a smaller area since the students can't see the whole cafeteria at one time. The four levels give us much greater control over the students."

Donahue's greatest encomiums were reserved for the student street, a wide corridor along a wooded area which has turned out to be an ideal place for myriad activities such as trade exhibits, social activities and career fairs. Recently, Framingham celebrated its 250th anniversary and a party honoring the senior citizens of the area was given here. Fourteen hundred people were served food and entertained. Donahue noted that the student street was very much the contribution of the architects. Their sensitivity to the needs of the community manifested itself in the placement of various activities of the school. J.E.



# MERIT AWARD

**YMCA Southdale Branch**  
Edina, Minnesota

**Young Men's Christian Association  
of Metropolitan Minneapolis**  
Milton L. Harrison, Vice President,  
Management Services, YMCA



"An assemblage of 3 hall spaces, a gymnasium, swimming pool, and multipurpose room organized around an access route and central control point. The strength of the built form results from the effective merger of the discreet volumes of the halls with the skylit circulation space and the clear signal of entrance to it at the corner of the site.

"The essentially difficult to handle largely closed-volumes are joined into a continuous brick enclosure, modulated sufficiently to relate in an aesthetically positive manner to both park and city-street corner."

*Jury comments*

**Arthur Dickey Associates**  
Architects  
Edina, Minnesota  
Arthur H. Dickey  
Edward J. Kodet, Jr.

Oliver D. Billing & Associates, Inc.  
Mechanical/Electrical Engineers  
Saint Paul, Minnesota

Clark Engineering, Inc.  
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Minneapolis, Minnesota

Land Architects Associated  
Landscape Architects  
Minneapolis, Minnesota





The building was developed in such a manner as to completely rotate around a main counter-court area, strategically located with a commanding view of all major activity modes. In response to the ideas of the community and the YMCA, a large viewing area of the swimming pool was a necessary part of the solution, allowing parents to observe their children participating in swimming activities. The entrance is

Milton Harrison of the YMCA planning department called this a "refreshing project to work on. This is not always the case . . . Not every architect will listen to what you want, but Art Dickey and Ed Kodet did . . . For example, a YMCA has a great deal of wet traffic and architects are not always realistic about the need to avoid the dry areas . . . Whenever Dickey and Kodet had a new idea they called us and talked it over." Harrison notes that the building went faster than many projects and was built for \$200,000 less than they had projected. J.E.

designed as a projection beyond the structure to provide weather shielding for groups of children waiting for the bus, as well as an invitation to people to enter the building. The large lobby was designed to encourage informal gatherings and also to serve as a transitional space from the athletic activities to relaxation and community activities.

The structure is primarily comprised of saxon brick and concrete block for economy and works with steel joists, laminated beams, and a concrete structural system for the pool areas. The exterior material is carried into the structure in the form of brick pavers, identical to the exterior brick. In addition natural finishes of cedar and oak are used to bring the scale of the structure to a more human and more residential character.

Mechanically the building uses sophisticated heat recovery units to extract heat from the exhausted air from showers and locker rooms. This heat is then processed to return in the mechanical system in such a way that it lowers the energy costs and heating burdens of the system. All walls are fabricated of a sandwich type system placing polystyrene insulation in a cavity between exterior brick and interior concrete block. Windows are introduced in the building in most strategic points and where natural light can be best utilized and where heating and cooling costs are kept to a minimum.

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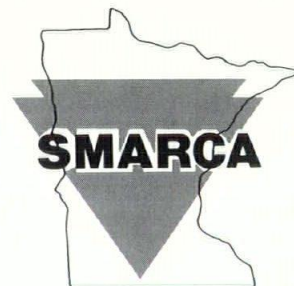
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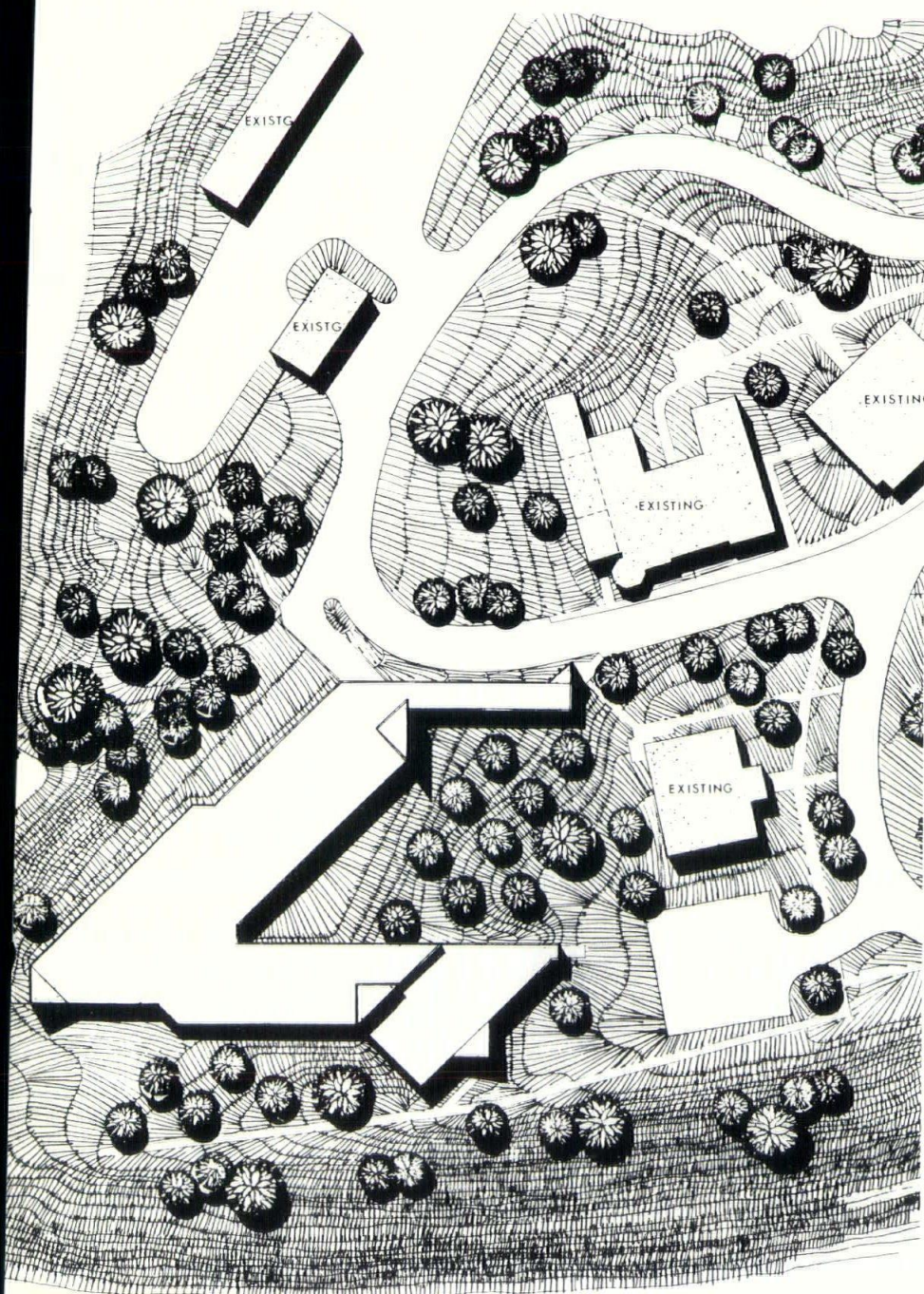


# MERIT AWARD

**Minnesota Veterans Residential -  
Restorative Building**  
Minnesota Veterans Home  
Minneapolis, Minnesota

**State of Minnesota**  
Department of Administration  
Richard Brubacher - Commissioner  
Paul Cummings - State Architect-  
Engineer

**Minnesota Veterans Home**  
William Gregg, Administrator



"A first phase of a promising incremental growth plan. A beautiful site, well used. An economical project, quite simply and handsomely expressed."

*Jury comments*

**Smiley Glotter Associates**  
Architects  
Minneapolis, Minnesota

Masao Matsumoto, Principal,  
Architect in Charge

Smiley Glotter Associates  
Mechanical Engineers  
Minneapolis, Minnesota

Dunham Associates  
Electrical Engineer  
Minneapolis, Minnesota

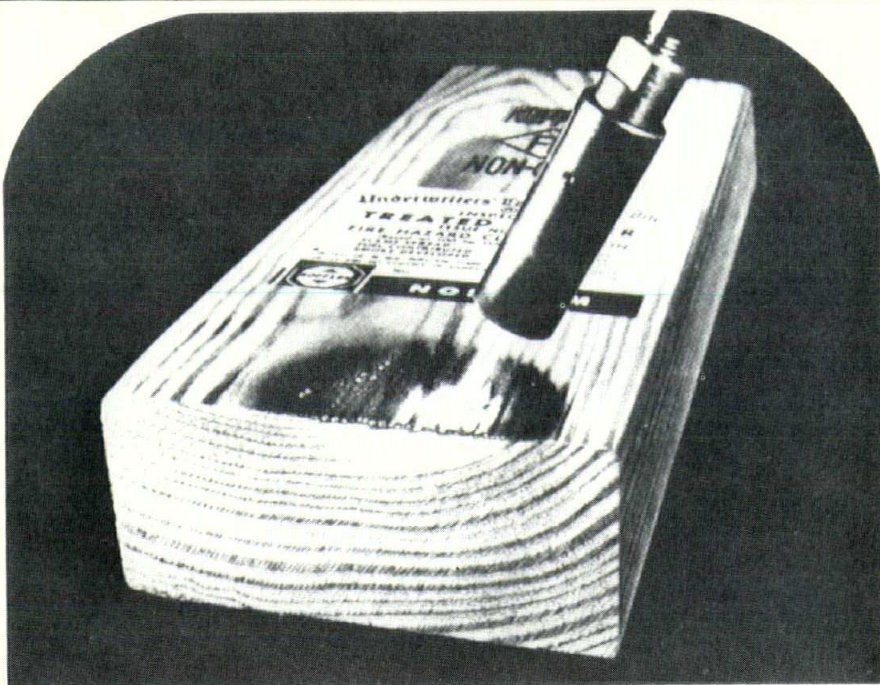
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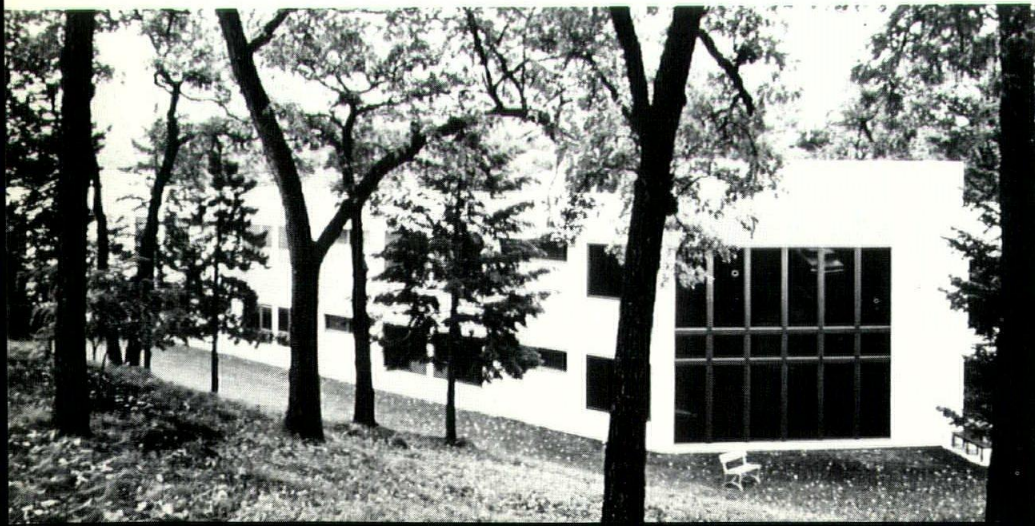
The campus of the Veterans Home has a fortunate site on the gorge area of the Mississippi River, where the high bluffs provide particularly grand vistas north and south. Upriver is the Ford Dam and downriver a graceful curve in the river is embellished by seagulls whirling and boats plying the water. The campus is made up of a number of nineteenth and early twentieth-century Wuthering Heights or reform school style red brick buildings, but the grounds are ample and pleasantly laid out in the rolling terrain. The new structure is the first of a master plan to replace a number of older buildings. Bill Gregg of the Veterans Administration noted that this should have been the last one built, since it is somewhat cut off from the rest of the campus, but he was pleased with the planning and cooperation between the architects and himself as representative of the Veterans Home. The new building is triangular, taking advantage of the peninsula jutting between the River and Minnehaha Creek. From the inside of the building, residents (who are wheelchair patients) can see both the Creek and the River. Gregg pointed out that this building is far more imaginative than most government buildings one sees in the downtown areas of Minneapolis and St. Paul. J.E.

The project, a 100 bed Residential-Restorative facility for aging veterans, provides room, board, and incidental outpatient medical care within an overall intensive social - vocational - educational program.

This project is Phase 1 of a 4 phase master plan to eventually integrate and interconnect all facilities in the Veterans Home with an enclosed all weather controlled circulation mall and utility service core.

The Philosophy of Design was to develop a quiet residence sympathetic to the need of the elderly veterans, and compatible with the beautifully wooded Point high above the Mississippi River at the convergence of the Minnehaha Creek into the Mississippi just below the Ford Dam. The orientation was to maximize the magnificent view past the Point and far down the River.

The stucco exterior, maintenance free, clean and bright, and the exposed aggregate masonry surfaces in the interiors, allows a minimal maintenance staff and for economy of budget, without sacrificing beauty.

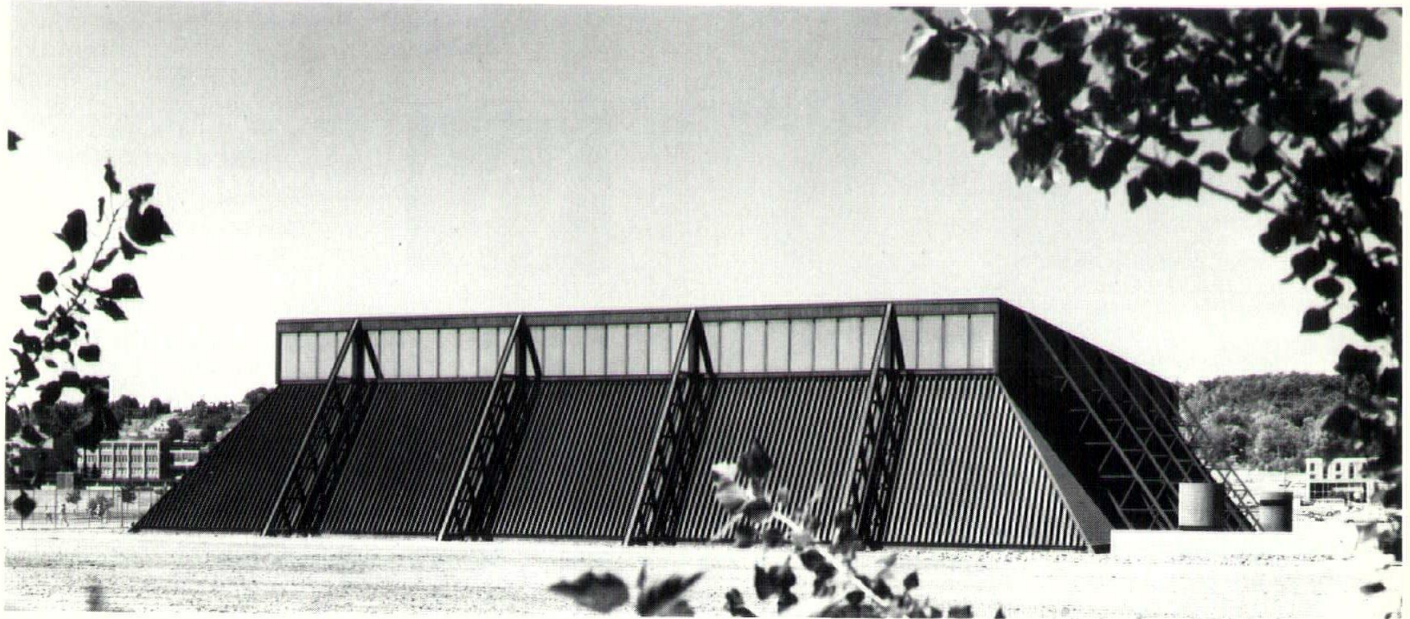




# MERIT AWARD

Physical Education Building  
University of Minnesota  
Duluth Campus

University of Minnesota  
Board of Regents



"A bold, simple statement, enclosing a simple function. The visual discontinuity of exterior trusses with the interior space frame was somewhat questioned. A strong sculptural addition to the campus."

*Jury comments*

The basic design objectives for this new physical education building were:

1. To site the building so as to achieve a meaningful and visually effective relationship between the new and existing structures and environment. At the same time, to provide a circulation linkage to the existing Phy. Ed. building in order to permit use of the locker facilities therein contained.

2. To recognize that the structural considerations related to the long-span requirements are of primary importance in achieving an expressive, efficient and economical building.

3. To use materials and systems that are visually correct and insure minimum maintenance over the years.

The building form, as it evolved, is a direct response to the above design objectives and is a simple, direct expression of the structural system from which it derived.

The long-span roof structure is a skew-chord truss supported on inclined trussed steel piers which are honestly expressed on the exterior. The depth of the roof truss is reflected by the exterior metal fascia which caps the building.

The walls enclosing the field house cant inward in order to reduce the clear span of the roof truss, thereby affecting a reduction in weight, depth and cost of this truss. Track and field activities occur under the steeply sloped walls.

The floor of the field house is 12' below grade allowing for direct tunnel connections to the existing building. Depressing the building in this manner reduced the height and mass of the building above grade. This height corresponds to that of the existing Phy. Ed. building.

Eric Wheeler of the University's Physical Planning staff says he is very pleased with the building and was happy working with the architects. A potential problem arose when the floor of the field house, which is twelve feet below ground, ran into ground water during construction. But so far it is dry. It is a very large building, but setting it into the ground helped to mitigate its size in relation to the other buildings. Wheeler was enthusiastic about the structural solution to the differing heights needed for different sports, "Volley ball and basketball require a ceiling forty feet high, but track and other sports do not. So by canting the walls inward over the track areas, you avoid the feeling of great height." J.E.

**Parker Klein Associates, Architects, Inc.**  
Minneapolis, Minnesota

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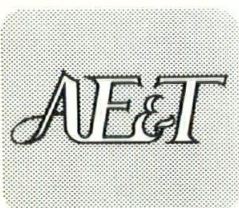
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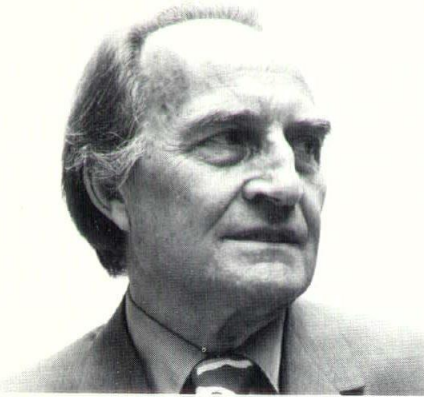


Elizabeth Close

# AWARD WINNING ARCHITECTS

By Jean Ervin

Winston Close



## CLOSE ASSOCIATES

The firm was established in 1938 by Elizabeth and Winston Close. Housed in a small modern building near the Mississippi River, the firm now has eight members. Close Associates has no specialties, but both Mr. and Mrs. Close have long been interested in public housing. Indeed, their interest in this area prompted them to come to Minneapolis to practice. Currently the firm is working on a housing development in Eden Prairie sponsored by the Minneapolis chapter of the AIA, which is to be a demonstration project aimed at improving

public housing. Some decades ago their design for the Golden Age Housing in North Minneapolis won an award also.

Elizabeth Close came to this country from her native Austria to study architecture at M.I.T., very much a male preserve in the 1930's. Winston Close took his graduate work at that institution. From 1950-1970, he was the advisory architect at the University of Minnesota, involved with departments in developing programs and new buildings and acting as intermediary between users and architects.

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Thomas Hodne, Jr., James Stageberg,  
Partners, and staff.

## THE HODNE STAGEBERG PARTNERS

The firm of Hodne-Stageberg Partners was formed in July, 1968 from two corporations: Hodne Associates, a planning firm with an emphasis in urban design and Stageberg Associates, which had its strength in architecture. Both firms had already received numerous awards on the regional and national level. The firm is housed in the historically significant Alfred Pillsbury mansion at 116 E. 22nd Street, Minneapolis, a 1903 stone building near the Minneapolis Fine Arts complex.

Thomas Hodne received his degrees in architecture from the University of Minnesota and MIT. He is currently a Professor of Architecture at the University of Minnesota. His firm's design for the 1199 Plaza Housing Project in East Harlem was the winner of a design competition in 1963 sponsored by the Ruberoid Company. The completed project has also won an award this year from the Municipal Art Society,

an 83 year old civic organization dedicated to the preservation and improvement of New York's physical fabric. Hodne lives in Prospect Park in a home that consists of two buildings, a 1906 bungalow linked by bridge to a 1970's wonderland whose focal point is an indoor basketball court.

James Stageberg is a senior partner with degrees in architecture from the University of Minnesota and Harvard University. He has been a Rotch Travelling Scholar. He is a member of the AIA, an Associate of the Danforth Foundation and a Professor of Architecture at the University of Minnesota.

Gerald Johnson (Native American Center project) who received his degree from the University of Minnesota, is a lecturer/critic in the School of Architecture there. He has served on the University's Advisory Planning

Board and has participated in a travel study tour to the planning commissions of Stockholm and London. Like Hodne, Rapson and Lockhart, Johnson lives in Prospect Park, in a house converted from a faceless midwestern box to one of the stars of that neighborhood.

Dennis Sun Rhodes (Native American Center) received his degrees from Montana State University, and is a member of several national Indian organizations. He has given particular attention to the special needs of native Americans in his studies.

Vern Svedberg graduated from the University of Minnesota School of Architecture, and has had experience as project leader for large architectural projects. He joined the Partners in 1968 and directed the New York office for the East River Housing Project. □

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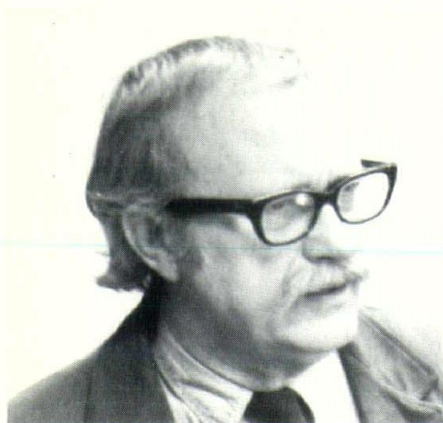
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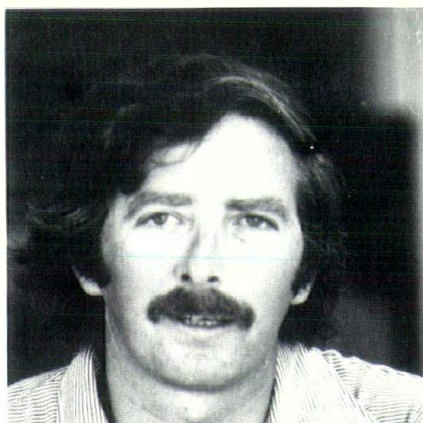
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Ralph Rapson

Ralph Rapson received his Bachelor of Architecture Degree from the University of Michigan in 1938 and subsequently did graduate work at the Cranbrook Academy of Art. From 1946 until 1954 he was on the staff of the MIT School of Architecture, on leave of absence from 1951-53



Kay Lockhart

working on various U.S. Government projects in Europe. His design for the U.S. Embassy in Stockholm won a first honor ward in 1954. Since 1954, Rapson has been Head of the School of Architecture at the University of Minnesota.

Kay Milton Lockhart has been a

member of the Rapson Associates since 1960. He received his degrees in architecture from the University of Minnesota and M.I.T. He was awarded a Rotch Scholarship for study in Europe from 1961 to 1962. He is on the staff of the School of Architecture at the University of Minnesota. Both Lockhart and Rapson live in the Prospect Park section of Minneapolis, a confusing jumble of streets and architectural styles which was laid out as a residential park in the nineteenth century.

Since its inception in 1951, the firm has won over fifty honor and merit awards. The most well-known local building is the Tyrone Guthrie Theater which won a citation from Progressive Architecture and a First Honor Award from the Minnesota Society of Architects. The Humanities Building at the Morris Campus of the University, winner of an MSA honor award this year, earlier received a First Design Award from Progressive Architecture. □

*Rapson was featured in an article in the May/June issue of Architecture Minnesota.*

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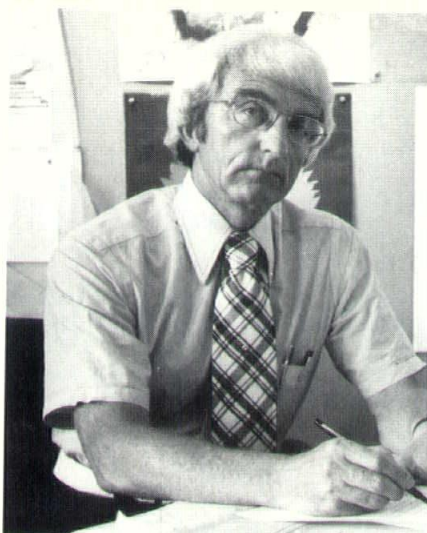


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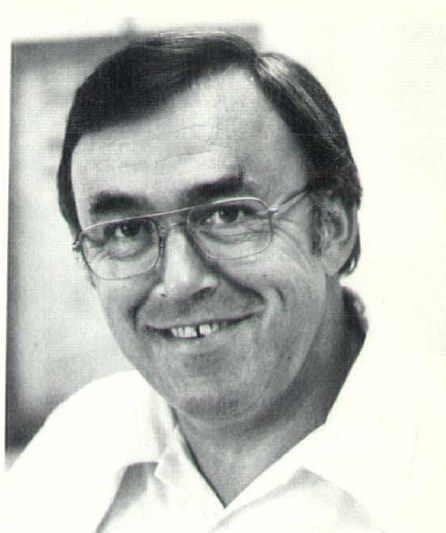
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## PARKER KLEIN ASSOCIATES



Leonard Parker

The firm was founded in 1958 as Leonard Parker Associates. In 1968 George Klein joined the firm. Parker Klein was associated with Kenzo Tange in working on the Minneapolis Fine Arts Complex and is now working on the new law school for the University of Minnesota, a building noted



George Klein

for its low energy consumption. The firm received awards from Progressive Architecture in 1959 for the Calvin Presbyterian Church and the St. Croix Forestry Camp in Pine City, Minn. The Parkers' home, in addition to the merit award from MSA this year, also won a "Homes for Better Living" award from the AIA. □

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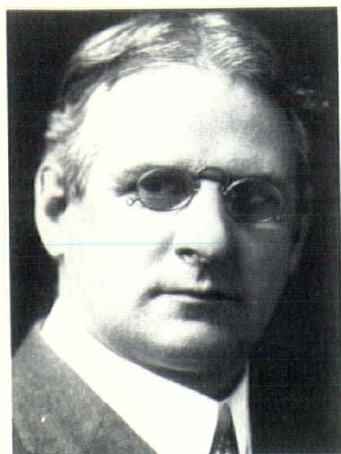
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The Ellerbe firm, which was established in 1909 by F.H. Ellerbe, now has a staff of 650 with 400 staff members at the firm's headquarters in Bloomington, Minnesota. Regional offices include those in Washington, D.C., New Orleans and Anchorage and Fairbanks, Alaska. The firm specializes in commercial, industrial, educational, governmental and medical buildings. One of the firm's earliest clients was

the Mayo Clinic, which has continued to be a client. Services to clients are based on the Ellerbe team concept, with each team composed of selected members of the Ellerbe staff, representatives of the client and of those who will be using the building.

Burton Shacter, project manager of the South Middlesex School in Framingham, Mass., has had extensive experiences in educational, governmentalk,

medical, and commercial/industrial structures.

George Wojack, project captian for the South Middlesex Vocational School, has been involved in a number of educational and governmental buildings, including the Normandale Community College in Bloomington, Minn. and the Metropolitan Community College in Minneapolis.



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Smiley Glotter Associates is a merger of S.C. Smiley and Associates and Liebenberg, Kaplan, Glotter Associates. Their work is varied, embracing commercial, industrial, residential, educational and religious buildings. In addition, one arm of their practice, Medical Facilities Associates, concentrates on Health and Medical work. This division is currently working on the Hennepin County Medical Center.

Saul Smiley established his own firm after World War II, having received his architectural degree in 1942. He is a director of the Minnesota Society of Architects and a past president of the Minneapolis chapter of the AIA. He is a member of the AIA's National Committee on Health Environment and a member of the American Hospital Association.

Masao Matsumoto, a native of Los Angeles, joined the firm of Smiley and Associates in 1950 after receiving his degree in architecture from the University of Minnesota. He became a principal and vice-president in 1960.

## ARTHUR DICKEY ASSOCIATES

This firm was established in 1962 and now has its office in a former beer parlor, the Village Inn. Unlike most architectural firms, it is on a busy commercial street and has a garden converted from a garbage dump. The firm, which consists of four people, has not specialized in any particular type of building. The Dickey firm has won awards for the bathhouse at the Edina swimming pool, the Sturges residence in Edina, as well as the

current one for the Southdale YMCA.

Arthur Dickey grew up in Sioux Falls, South Dakota, and graduated from the University of Nebraska Architectural School in 1952. He worked for Shifflet, Backstrom and Carter before establishing his own firm.

Edward Kodet who was associated with Mr. Dickey on the YMCA building, is a fellow South Dakotan with degrees from the University of Nebraska and the University of Minnesota. Mr. Kodet is on the staff of the University of Minnesota School of Architecture.

## THORSEN AND THORSHOV ASSOCIATES



Thorsen

This firm was established in 1957 by Willard Thorsen; Roy Thorshov joined it in 1960. Early projects included some large commercial developments, such as the Apache Plaza in suburban Minneapolis, the Eastwood Shopping Center in Birmingham, Alabama and the Rogers Plaza in Grand Rapids, Michigan. Thorsen and Thorshov has gained recognition as an award winner for the Sons of Norway building in Minneapolis, the Modern Medicine Publications building in



Thorshov

Edina, and the Northtown Shopping Center. The Ebenezer Tower won a national HUD award. The Franklin Junior High School received a CSI award for specifications in 1971.

William Faye, who was primarily responsible for the Franklin Junior High School, has been active as an architect since 1953, having received his degree from the University of Minnesota. For the past thirteen years he was worked largely on educational buildings and school planning.

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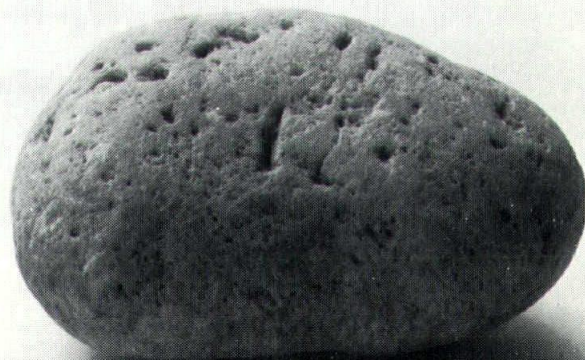
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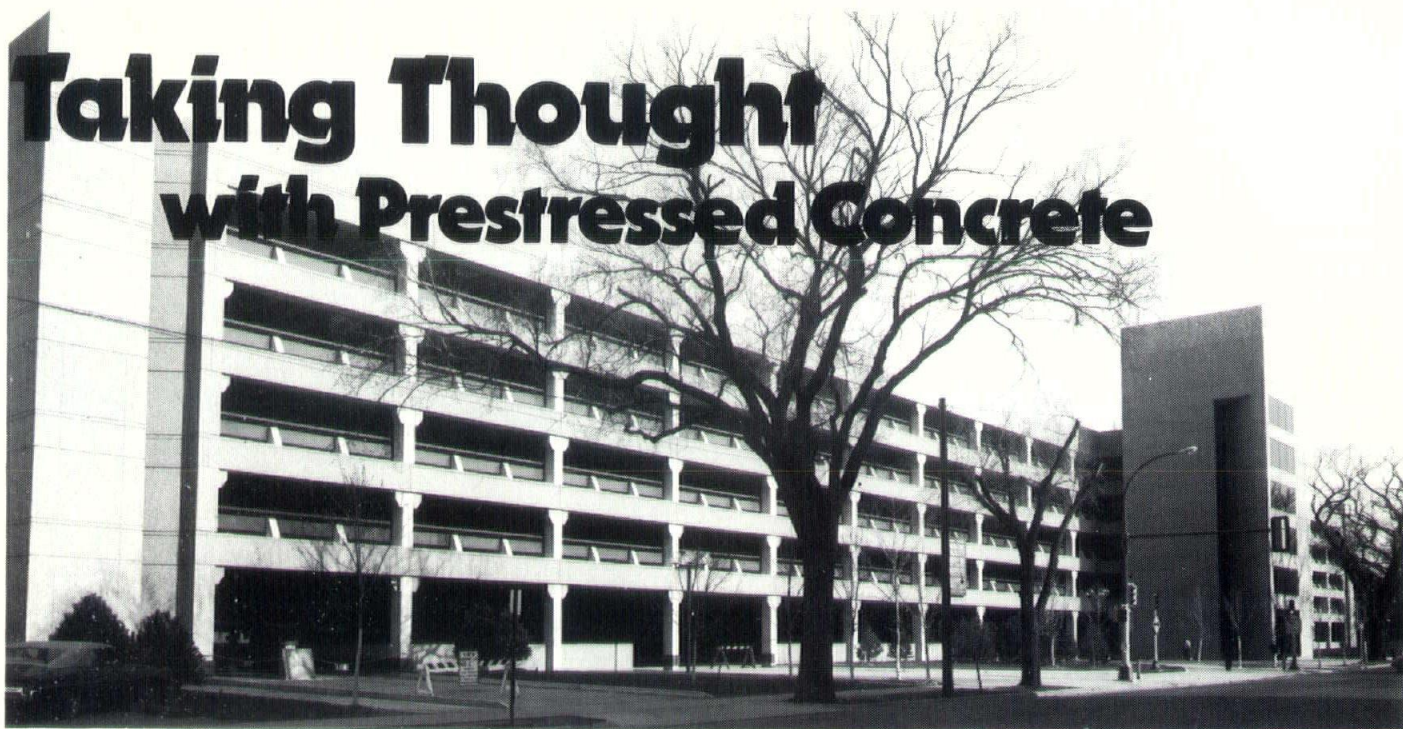
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