

# ARCHITECTURE MINNESOTA

November ☐ December 1976



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# ARCHITECTURE MINNESOTA

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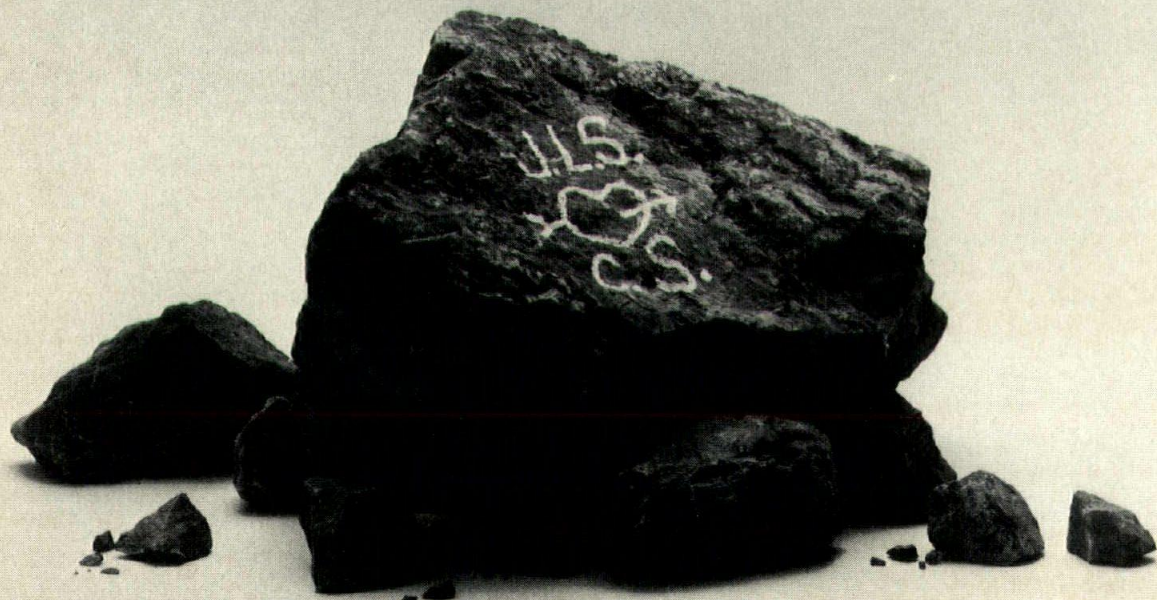
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# BEETHOVEN AND THE CRYSTAL PALACE

From the Editor

What is wrong with Beethoven anyhow? Especially when you cannot stand to listen to Bartok, Hindemith or even Stravinsky? The travesty that is modern music has not been exposed yet. However the revival of folk music, social message, popular music and also electronic music are direct results of the raging frustrations that modern music engendered. The isolationism, myopia and naivete reflected in this paragraph are paralleled in a great deal of architectural writing today.

Ironically, one of the most successful aims of modern architecture, to raise architecture to a level of popular awareness and concern, to democratize it, to let it reflect society, has also been the source of much of its chastisement.

Design, architecture, the environment are now subjects of popular interest. The plethora of books on architectural and related subjects is overwhelming. It is not just for the satisfaction of the old fashioned Kultur Hunger, but rather for a freshly ravenous Architektur Hunger. This situation assures publishers of an audience — whom they are anxious to please, unfortunately at times without much editorial discretion.

An example is a recent book on "The Failure of Modern Architecture" by Brent C. Brolin (Van Nostrand Reinhold Company, New York, 1976). In a brief 128 pages the author manages to develop "The Cultural Roots of Modern Architecture," "The Social Ills in the Environment" and to give us "Two Case Studies in the Application of the Modern Ideology," leading then to the Conclusion and "The Persistence of Modernism" . . . Brolin has trouble with the protestant work ethic, with the Puritans, with capitalism, etc.

From what he writes we might deduce that LeCorbusier and Gropius perpetrated a capitalist plot to rid the world of ornament. He almost ignores Mies van der Rohe, totally ignores Frank Lloyd Wright and appears oblivious of the revolutionary momentum of the beginnings of modern architecture.

The architecture of the 19th century was regarded as sculpture, as monumental art and the architect as the artiste, the creator of masterpieces. Masterpieces which were amalgams of motives from past periods. Nineteenth Century architecture failed its own period, its social conditions far

more than is commonly remembered. Modern architecture started as a reaction to the frustrations of the time. As a movement and as a style, modern architecture has come a long way and if it is entering a period of maturity, as an environmental art, that is a mark of its success.

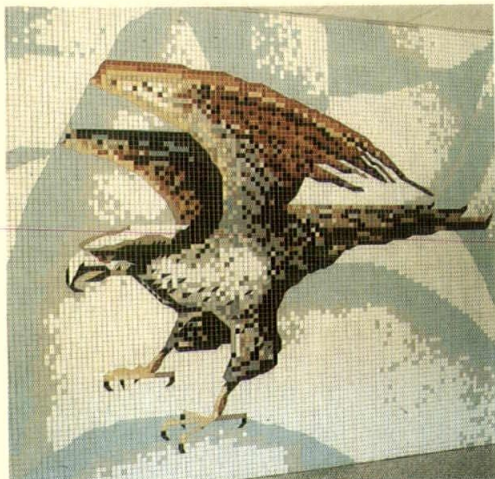
With the industrial, social, scientific revolutions and two world wars, the 20th Century has been taken hundreds of years away from the 19th Century. In historical time, we have traveled much further away than the eighteenth century went from the seventeenth or from any previous centuries. The print and above all the electronic media have changed our perception of lapsed time and have shortened our patience for the tempered, natural growth of thoughts and ideas.

We are sometimes tempted in to a garment district attitude, where every fashion must seasonally be superseded by a new, better, greater, more colorful output. These are shortlived changes. Modern architecture as a style has changed and evolved and that is also a measure of its growth. At least it has done so in concert with its time. It is continually being challenged however, and it remains to be seen whether it can withstand the current, albeit populist demand to democratize all the hierarchies of design.

In 1850 Prince Albert — in an effort to enlist support for the Great International Exhibition — said, "Nobody who has paid attention to the peculiar features of our present era will doubt for a moment that we are living at a period of most wonderful transition, which tends rapidly to accomplish that great end, to which indeed, all history points — the realization of mankind . . ." That exhibition was housed in Paxton's seminal Crystal Palace. It will soon be time to listen to all the Beethoven sonatas in a Crystal Palace of our own. □

— Bernard Jacob





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# THE PUBLIC COMMITMENTS OF THE MINNESOTA SOCIETY OF ARCHITECTS

From the Executive Director  
Minnesota Society of Architects

The Minnesota Society of Architects is currently going through many dramatic and progressive changes which we feel public officials, business decision makers, thought leaders and our readers in and out of the construction industry should know about.

If you do, we may be able to help your community, your business or your organization, and you in turn can cooperate with us. The Minnesota Society of Architects (MSA) strongly believes that Good Architecture Is Good Business for the individual, government, and business alike, and we now believe that we must take initiatives as never before to insure that Good Architecture is created. Where there is good architecture, there is an improved built environment; human beings function much better and also take pride in their environment.

The Minnesota Society of Architects has recently been highly praised by the public and the media for its involvement in public service and public education programs. "How do you make such a commitment?" they ask.

This dramatic re-focusing of a professional society was never made more clear than at a 9-hour MSA Board of Directors Meeting at Spirit Mountain in Duluth on October 1st and 2nd. Motions were passed, new directions were reaffirmed and visionary new goals addressed. A little history, however, might be appropriate. Approximately four years ago the Minnesota Society of Architects focused its attention on public issues, public concerns as well as public education.

Among the results achieved are the following:

**An ambitious legislative effort and a "to care and to plan" legislative program was initiated.**

Each year for the past four years, the Minnesota Society of Architects has published, prior to the legislative session, a statement of goals and expectations for the coming season. These statements dealt with Energy Conservation and Building Design, Public Planning and Environmental issues as well as the very important but traditional construction-related issues.

Most significantly, over 200 architects two years ago spent an entire day at the Capitol meeting with their legislators. The previous evening a legislature forum was held which over 50 legislators attended. We do not look

on ourselves as lobbyists in the traditional sense, but we have gone out of our way to provide information, position papers, and materials to legislators who desire information related to architectural, planning and construction issues.

The Designers Selection Board, a progressive new method of selecting architects and engineers, free from the political process, was written and brought into law through the efforts of the MSA. Many progressive changes have been made related to energy conservation and building design. There remains a great deal to be done and our 1977 "To Care and To Plan" Program will address itself to that.

**The creation of this new magazine, *Architecture Minnesota*, was an additional result of our rethinking of what should be.**

We direct our editorial content to explain architects and architecture to others. While we still speak to architects and the construction industry our objective is to bring to the attention of others issues facing the public, the industry and architecture. We are extremely proud of the results that have been achieved with this new publication.

**A bicentennial project: The history of art and architecture in Minnesota.**

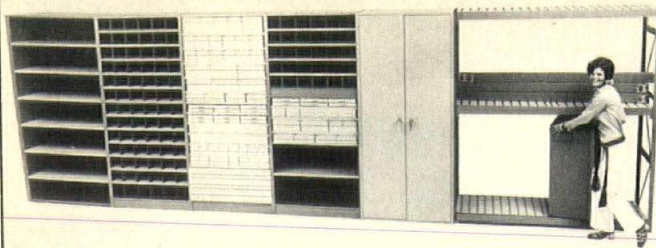
The MSA, in cooperation with the extremely talented staff of the University of Minnesota Gallery, co-sponsored a major exhibition on the history of art and architecture which toured 19 Minnesota communities and will be seen by over 400,000 Minnesotans before the year is out. This exhibit will leave a permanent legacy — two tooks: a *Guide to Minnesota Architecture* to be published January 15th by the University of Minnesota Press, which identifies over 4,000 significant buildings, and the *History of Minnesota Art, to 1914*, which has been published.

This project will have an indelible impact upon Minnesota's view of its cultural heritage. Already a great number of buildings that are threatened and identified in the Guide are receiving increasingly sensitive treatment from local officials.

**Architecture/Construction book center.**

In essence this is a center of information for the public and the construction industry. It is a book store which has in stock over 1,000 current titles on design, planning, and construction-related fields. In addition it





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### **Good architecture is good business public communication campaign.**

Our recent annual Conference/Convention launched an extensive year-long campaign of Why Good Architecture is Good Business. It will use an extensive speakers bureau. We will continue our pattern of working with the media on educational and feature stories, this year illustrating why Good Architecture Is Good Business. We are initiating a client recognition program, recognizing clients who do make an effort to create good architecture.

If you ever desire a speaker on any subject related to architecture, contact the Minnesota Society of Architects and we will be most interested in assisting you.

### **Establishment of a center for professional advancement for design professionals.**

Most importantly any profession has an obligation to strengthen the expertise and competency of the members of the profession. Beginning in January, the extensive evening Professional Advancement program for design professionals, open not only to architects but engineers, landscape architects, and planners, will be undertaken. This will be a further extension of a year-long series of seminars, conferences and institutes sponsored by the Minnesota Society of Architects.

### **A center for public education: creative learning.**

The Minnesota Society of Architects is considering establishing in January an extensive series of courses and programs for the public. This will be an extension of the highly successful course "So You Want To Buy Or Build A Home" which 1,500 people attended.

In addition, the Minnesota Society of Architects is addressing other issues of public concern, such as enforcement of the professional registration laws and thus the assurance of competent professional service in the design of the built environment. We also are working to insure that the State Uniform Building Code is applied state-wide and that its interpretation

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and enforcement becomes more uniform.

We are proud that the Governor of Minnesota has selected an architect, Don Pates, to be the new State Building Official. We look forward to being of assistance to him and to the State Department of Administration as they strengthen the administration of our State Uniform Building Code. We pledge also to continue to address ourselves to insuring that new structures and old structures, when built or retrofitted, are of an energy conscious design.

Minnesota is proud to have a strong tradition in architecture. It has often been said that architecture is indeed the trademark of the cities of Minneapolis and Saint Paul. There has been a great deal of progressive urban planning and design in our area. We are fortunate to have a good school of architecture. Most of all we are fortunate that we have re-focused efforts toward the public so that they may join us in creating a better built environment for the future of our State. □

— Daniel J. Sheridan

## Minnesota II: A National Terratectural Competition for a Capitol Building Annex

In 1973 the State Legislature passed a bill authorizing an appropriation for preliminary plans for a Capitol Building Annex. That facility will contain legislative hearing rooms, Historical Society educational services and museum space, an auditorium, a cafeteria, and parking. The entire complex is to be under the mall in front of the State Capitol Building and is the facility outlined in further detail in the body of the competition program.

The necessity for the Legislature and executive branch agencies to hold public meetings in close proximity to the Capitol Building has influenced

the site locations available for the facility.

### Design Considerations & Guidelines

The purpose of the mandatory requirements regarding elevation limits, sight lines, landscaping that complements the proposed master plan and restoring of sculpture are meant to assure that proper emphasis will be placed on a terratectural design that will meet the following objectives:

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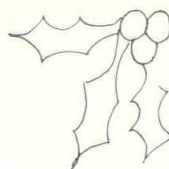
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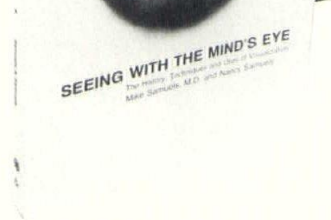
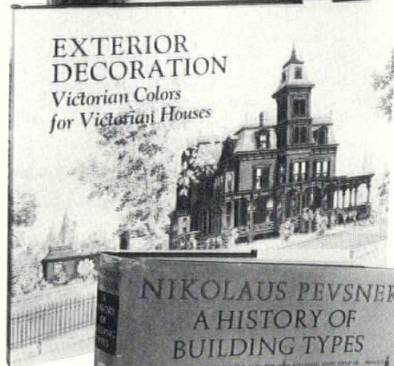
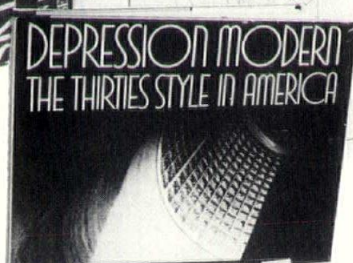
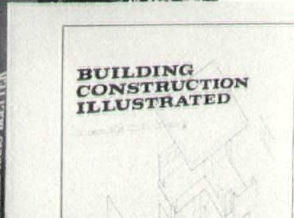
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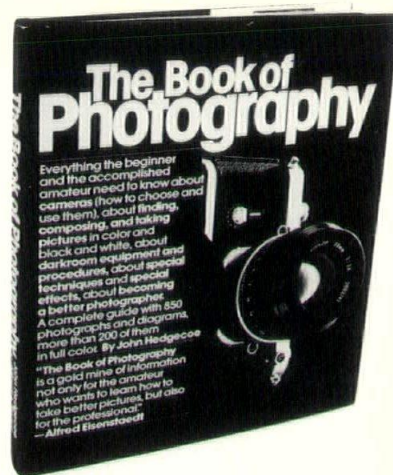
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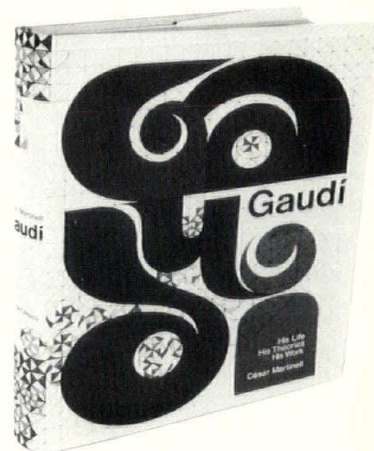
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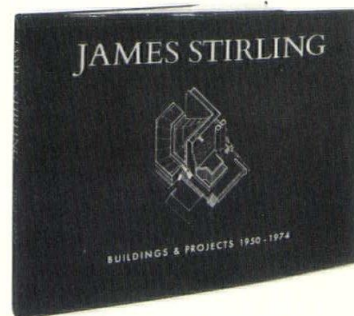
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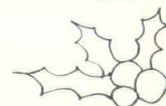
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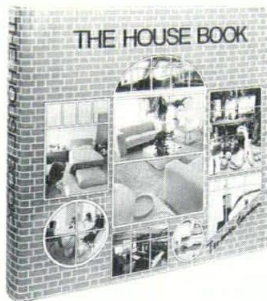


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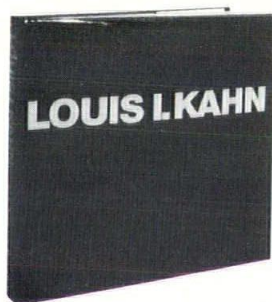




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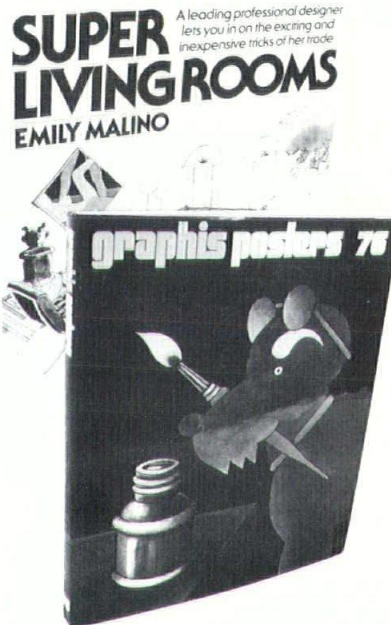
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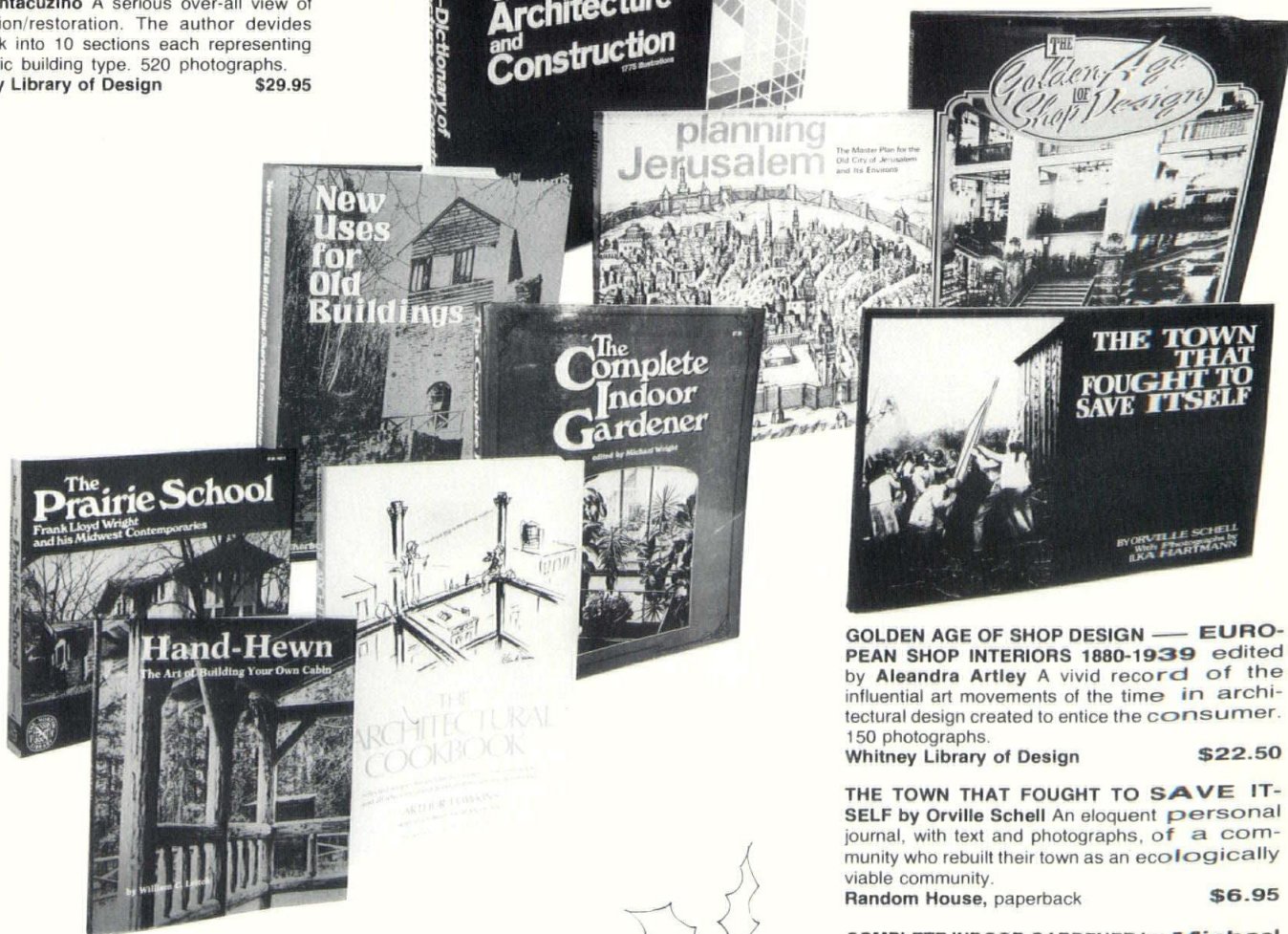
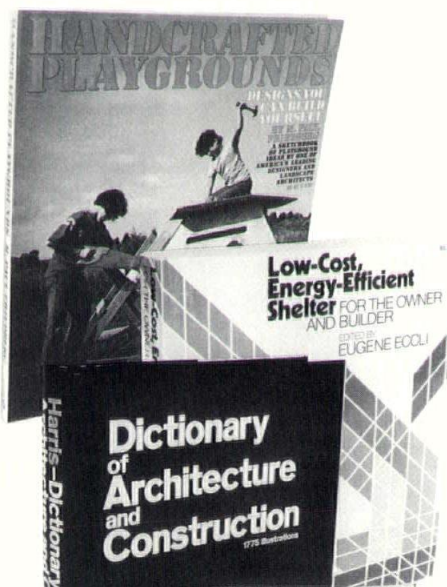
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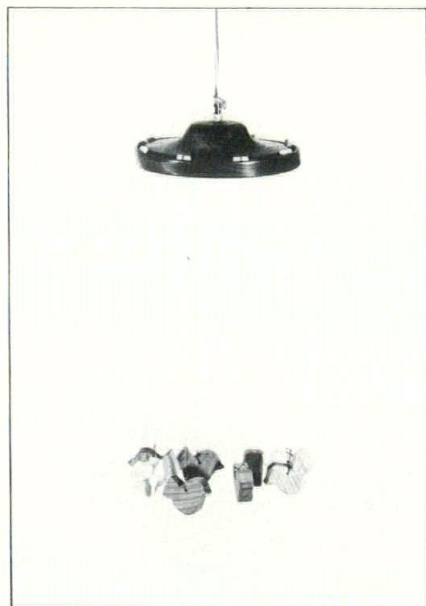
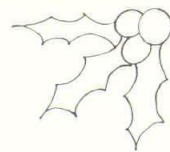
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# ARCHITECTURAL PLAYTHINGS



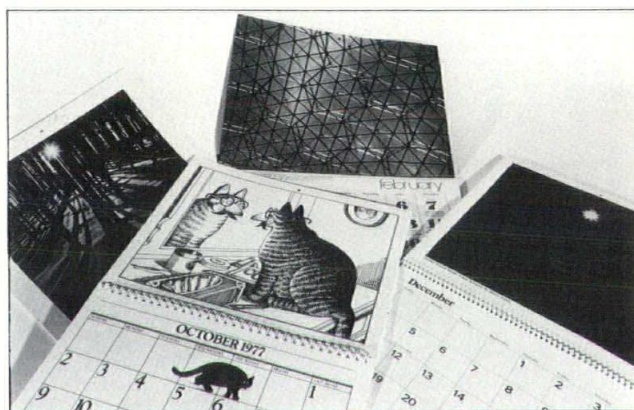
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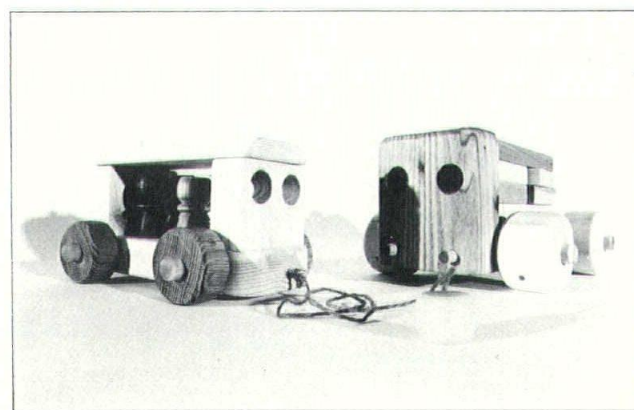
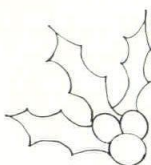
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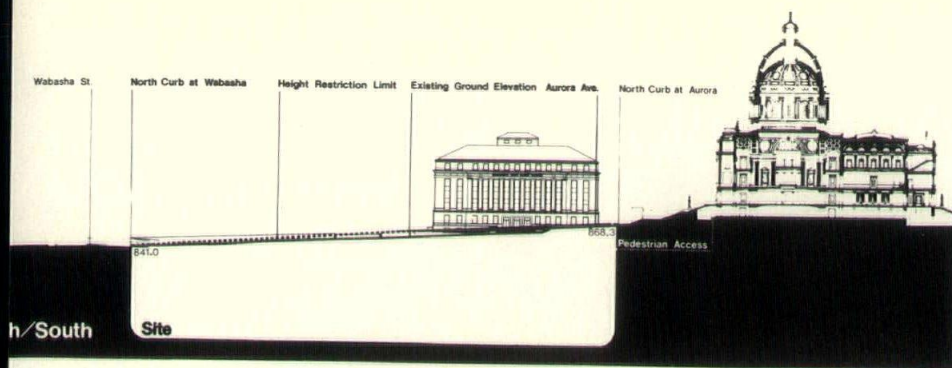
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for the required introverted space requirements.

f. A vehicular and pedestrian circulation pattern that will improve the access to the Capitol, State Office Building and Historical Society Building without major aesthetic change to the approach or appearance of these three historic buildings.

This competition is being held by the State of Minnesota. The State of Minnesota, by law, has delegated and authorized the Capitol Area Architectural and Planning Board (CAAPB) the authority to select a design by competition.

Professional Advisor: Clark D. Wold, FAIA, Capitol Area Architectural and Planning Board, G-13 State Capitol, Saint Paul, Minnesota 55155.

### The Jury

The CAAPB agrees that there will be a Jury of Award and Recommendation which will consist of the following members: Pierce Butler, Saint Paul, Minn.; John C. Harkness, FAIA, Cambridge, Mass.; Dan Kiley, Charlotte, Vt.; William LeMessieur, Cambridge, Mass.; Representative Fred Norton, Saint Paul, Minn.; Ralph E. Rapson FAIA, Minneapolis, Minn.; Hideo Sasaki, Watertown, Mass.; Judge Joseph P. Summers, Saint Paul, Minn. and Dr. Donald R. Torbert, Minneapolis, Minn.

### Schedule of Dates

Dec 10, '76 Stage I Entries Due  
Dec 17, '76 Stage I Jury Meets  
Jan 24, '77 Stage II Question Period Closes  
Feb 28, '77 Stage II Entries Due  
Mar 7, '77 Stage II Jury Meets  
Mar 10, '77 CAAPB Approval

The proposed building will provide approximately 350,000 square feet of space for the State Legislature and the Minnesota Historical Society. The anticipated construction cost for this building is \$22,000,000 - \$24,500,000.

### Prize Awards

Five prizes of \$25,000 each will be awarded to successful Stage I participants.

The contract for architectural services will be awarded to the Stage II winner along with a fee advance of \$100,000 ☐

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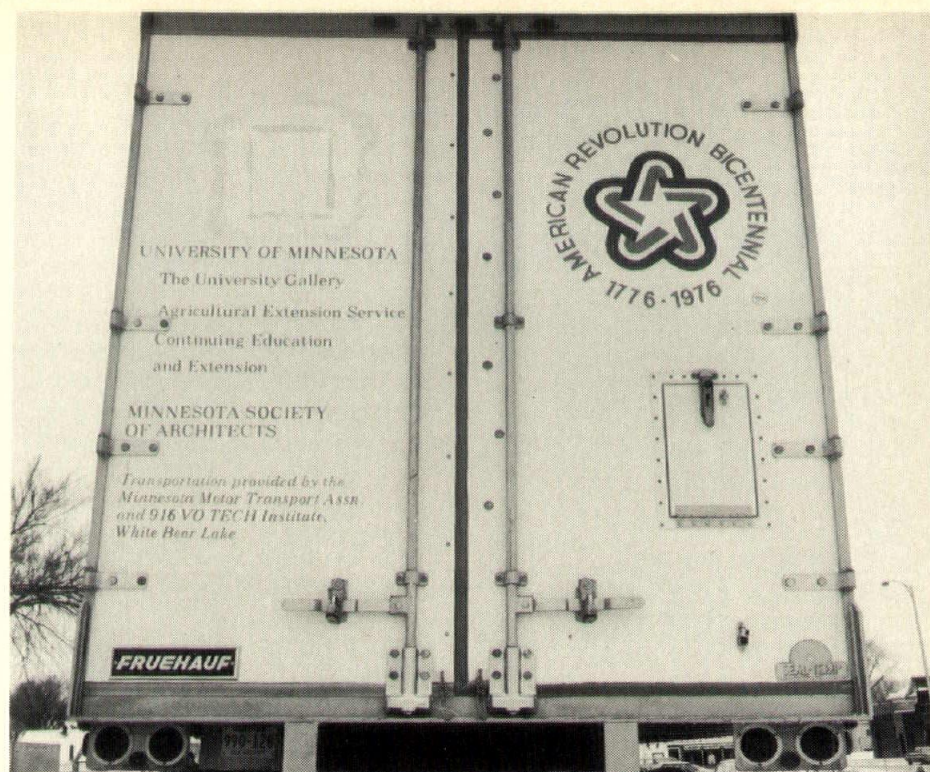
**Owner:** S. J. Groves & Sons Co.

**Architect:** McEnary, Krafft, Birch & Kilgore, Inc.

**General Contractor:** Lund-Martin Co.



# ARCHITECTURE AT A GLANCE



A special salute and a tip of the hat goes out to the **Minnesota Motor Transport Association (MMTA)**, the **Trailer Division, Fruehauf Corporation and Thermo-King Sales & Service** of Saint Paul, for their continuing participation in the still-traveling Bicentennial Exhibition in Minnesota Art and Architecture.

The MMTA has been working overtime to make sure the 42-foot insulated Fruehauf trailer, specially outfitted with a Thermo-King refrigeration and heating unit protecting the delicate paintings from temperature fluctuations during the exhibit's journey around the state, arrives on time at its many ports of call.

Incidentally, the exhibition drew a whopping 4,000 visitors when it was staged in conjunction with the formal opening of the Iron Range Interpretative Center at Hibbing, during the weekend of September 11-12. The visitors during the nine-day Hibbing engagement totaled 12,000. Incredible!

Another exhibit, **"Of Time Remembered in Minnesota,"** will be open to the public in the downtown Minneapolis Library arcade through Nov. 30.

The exhibit consists of photographs from the Edward Bromley collection which is part of the library's historical collection and they document life in this area as early as 1851.

Included will be scenes of early buildings and industry as well as

sports, personalities and celebrations. The arcade is open from 9 a.m. to 9 p.m. Monday through Thursday, 9 a.m. to 5:30 p.m. Friday and Saturday and 2 to 5 p.m. Sunday.

Stillwater architect **Peter Hall** is successfully saving a 93-year-old Milwaukee Road passenger depot and freight house in his town from the wrecker's ball. It seems that many of the downtown Stillwater businessmen have been trying for years to turn the site of the depot into a parking lot.

Hall, in the meantime, has obtained a "historic designation" for the building from the Minnesota Historical Society and plans to convert the structure into a restaurant and series of small shops featuring handicrafts and the works of local artisans.

The Saint Paul firm of **The Lundgren Associates, Inc.**, Saint Paul, was given a unanimous vote of approval recently by the Wells Area Chamber of Commerce to develop a restoration plan for that community's business district. The firm will provide plans to show suggested street design, lighting and techniques, parking and traffic patterns, main street shops and remodeling material.

Stegner, Hendrickson, McNutt and Sullivan have been selected as architects to design major additions and updating for Burnsville Senior High School. The \$8.6 million project will be constructed in several phases, with



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initial groundbreaking to begin this fall.

During recent ceremonies at the Dakota County Government Center, Hastings (see *Architecture Minnesota*, July-August/1976, p. 25) the building and its designers, **Ellerbe Architects, Inc.**, Bloomington, received an award from the Minnesota Masonry Institute for excellence and creativity in the use of masonry.

The Institute commended the project for its geometrically designed masonry walls along with the use of open atriums and polished masonry floors.

Earlier this year, the building and Ellerbe were cited by the National Concrete Reinforcing Steel Institute as an example of outstanding design in the use of concrete.

The firm of **Traynor Hermanson & Hahn Architects, Inc.**, Saint Cloud, have been selected by that city's Housing and Redevelopment Authority as architects for a 100-unit housing project for the handicapped and elderly. Upon final approval and purchase of the site, the \$2 million project will begin construction early next summer.

Construction has begun on a 144-unit apartment complex in Hibbing which is designed to alleviate the current housing shortage in Hibbing and other nearby Iron Range towns. Designers for the \$3.3 million complex are **Architectural Resources, Inc.** Five per cent of the units have been designed and equipped for handicapped persons.

Work is progressing on schedule at the **Minnesota Zoological Garden, Burnsville**. The internal service buildings and administrative offices are completed and in use and the entire 480-acre complex will be open to the public by spring 1978.

Architects for the all-weather zoo which will feature a system of corridors for "shirt-sleeve" winter visitation are **Zooteam - InterDesign, Inc.**; **Peterson, Clark & Associates**; and **Robert M. Lambert, Inc.**, Minneapolis.

**Four Twin Cities architects** were invited to participate on juries for three major midwestern area architectural awards programs.

Architects **Bruce Abrahamson**, Vice President, **Hammel Green and Abrahamson, Inc.**; **Leonard S. Parker**, President, **Parker Klein and Associates Inc.** and **James E. Stageberg**, Director, the **Hodne/Stageberg Partners**, made up the three-person jury for the 1976 Honor Awards Program of the Central State Region on October 3.

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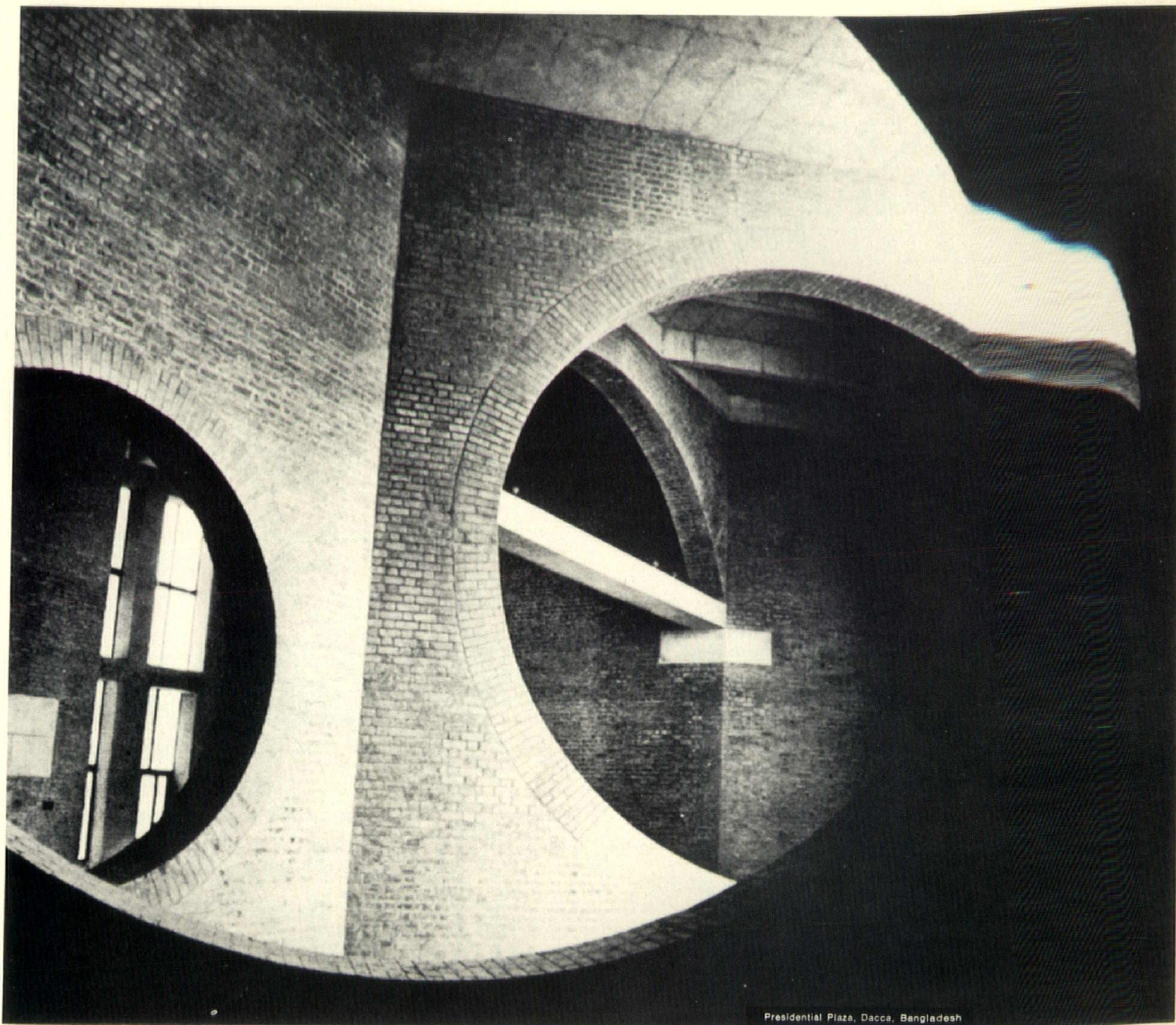
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They selected four first Honor Awards and eight Honor Awards from 84 projects submitted by architects in Missouri, Kansas, Oklahoma, Iowa and Nebraska.

Parker and Abrahamson, along with **John G. Rauma**, Vice President, Griswold and Rauma Architects, Inc., also formed the jury and selected five winners from 20 submittals for the 1976 North and South Dakota Design Honor Awards Program on October 5.

Parker, Rauma and Stageberg will also be jurors for the Design Awards Program of the Ohio Society of Architects, AIA.

Watch out for jet lag, fellas . . .

**The Architectural Alliance**, Minneapolis, has been selected by the Minneapolis Housing and Redevelopment Authority to submit a design proposal for an elderly housing project along Minnehaha Creek and Lyndale Ave. So. at 53rd St.

The Alliance's plan is a double loaded corridor scheme which takes an "S" form to allow the parkway landscape to dominate the area. The initial design calls for 79 units, with 10 per cent equipped for the handicapped. The height of the complex will vary from three to five floors.

The joint venture group of **Wagner & Robin Architects**, Excelsior, has designed a solar collector to be constructed from re-cycled material as part of a recreational development project for Bloomington. The collector will be incorporated into the conversion of a standard classroom to a neighborhood activity center at the Southwood Elementary School.

Sections of existing chalkboard will be removed from the instructional walls, laminated together, and placed vertically inside an existing south facing window. Solar energy penetrating the glass will heat both the air within the chamber as well as the panel.

Heated air will enter the room through the open top of the chamber while cold air will remain in place. The room-side surface of the panel will be faced with cork board and all residual heat will radiate back to the window at night.

The space will serve as a special classroom during school hours where the collector will serve as a training aid in the study of solar energy and heat transfer methods. □

*For further information, contact Robert King, Minnesota Society of Architects, 227-0761.*

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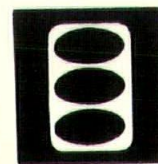
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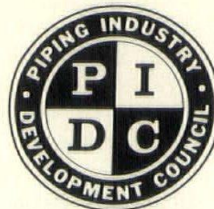
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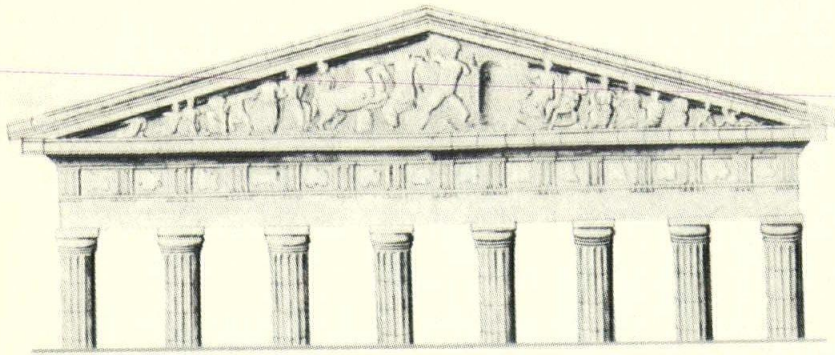
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# ARCHITECTURAL QUALITY

Leonard S. Parker



Post mortems on the results of architectural award programs and competitions usually find architects disagreeing with the selections by the awards jury and with most of each other's disagreements. The general public too does not often agree in their appraisal of architecture. Some approve of the Government Center; others strongly dislike it.

Some feel the Federal Reserve Bank is a work of art; others feel it is a monstrous tour de force. Some feel Orchestra Hall beautifully anticipates the future; others feel it is a throw-back to gas station aesthetics. Bestowing the badge of excellence is rarely unanimous.

This is all quite natural. What constitutes good, bad or indifferent architecture is after all a matter of subjective judgment. Does it have to be? Charles Eames does not think so. He maintains that a truly well designed project, be it chair or cathedral, is recognized and honored by public and designer alike.

Architect Ed Sovik says architecture, like human life can be perceived as beautiful if it has that "... ineffable and transcendent quality that gives it a particular nobility and joy."

Nevertheless, how to identify beauty in architecture and how to achieve it remains enigmatic. Standards for judging architecture have not been and probably cannot be universally accepted or uniformly applied. The complexity that is architecture contains variables that tend to confuse one's judgment. Too often one man's "beauty" can be another man's "ugly".

Is it possible to formulate basic criteria that can serve as guideposts for judgment? Can they be meaningful for both doer and viewer of architecture?

I believe so! While inviting disagreement, additions or deletions, I list below seven guidepost/criteria toward achieving and measuring architectural quality.

**Awareness of our time.** To search out and use the new techniques and new materials available to us represents one part of awareness. The other part is to understand the social, economic and political framework in which we build.

The design of a low cost, high density housing complex must make for a humane, dignified and safe environment; it must be affordable by the people for whom it is intended and provide a reasonable return on investment; it must be responsive to the requirements of enabling political bodies and public regulatory and finance agencies.

**Integration with environment.** Architecture is not the building alone, but the building in relation to its surroundings, whether natural or man-made. The design of any element must reflect concern for the next larger context.

When designing a table, concern for the room; when a room, the building; when a building, the neighborhood; when a neighborhood, the city. The mass and scale and material of the part must reinforce and enhance the total.

**Respect for function.** The way in



which a building responds to the needs of the user is a primary measurement of the success or failure of the architecture. Programming, the analysis and determination of needs, is a critical part of the design process.

Creative programming and creative design go hand in hand. Sometimes the flow of paper is most important, sometimes the flow of people, sometimes both. Functional priorities must be established and taken into account.

**Unity of design.** The challenge of unifying a building concept to be a total expression of its intent is an important and difficult task. Like any work of art, a building must be dominated by a strong, simple concept. The thrust of its parts must be a reflection of one dominant attitude.

A concept must be repeated, sometimes with subtlety, sometimes with over-statement. For example, variations on the nautical theme of a yacht club can be both exploited and controlled to achieve design unity wherein the sum of the parts becomes a cohesive whole. Finally the building, inside and out, will sing the same message.

**Integrity of structure.** Architecture is the crystallization of its inner structure. That is why technology and architecture are inseparable. They grow together so that one becomes the expression of the other.

Expressing structure truthfully and economically is a potent and lasting principle. False beams, fake columns, metals disguised as woods are deceitful. They hide the inner structure.

**Expression of meaning.** Fundamental questions to be answered when approaching an architectural problem are: "What is the essence of the problem? How can the total building concept capture that essence? How can the solution say something about the purpose and meaning of the building?"

A meditative church space will "read" differently than a noisy sports arena. Giving expression to this difference is a significant part of the inspirational purpose of architecture.

**Cost awareness** is integral with design awareness. One without the other is not good architecture or good business. A good "paper" design that never gets built because it costs too much, is counter-productive.

Excellence cannot be achieved by dealing with Art in isolation. It requires a problem solving approach to design wherein program, technical and cost factors are integrated and re-

conciled with the Art in architecture.

The application and creative fusion of the above criteria, giving each its appropriate emphasis, will result in more meaningful architecture. It can also serve as the base for judging the relative merits of that architecture.

The design and building of good architecture is an act of creation. It starts with words and ends with physical reality. The happenings between the words and the reality relate to concern for people, sensitive responses to needs and creative skills.

When the architect and his constituents communicate and agree that this is what is important, then a broader consensus will be possible regarding what is "good" architecture. □

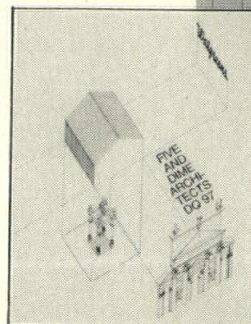
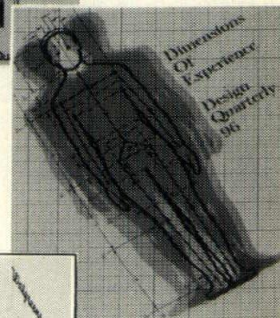
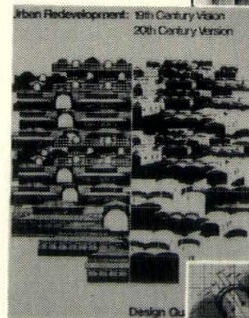
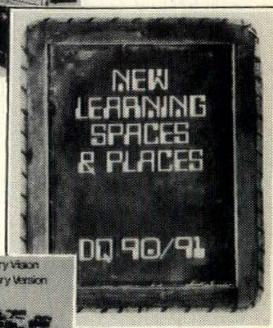
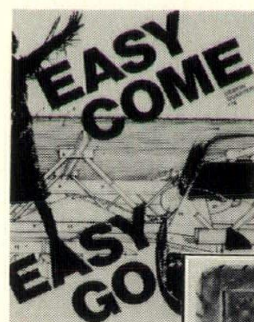
*Leonard Parker, president of Parker-Klein Associates, Architects, Inc., Minneapolis, is also Professor of Architecture at the University of Minnesota and Chairman of the Minnesota Society of Architects' Committee for Architecture Minnesota.*

## SPECIAL AWARD

The ideals of the architectural profession are often advanced by those outside the profession who by courage, determination, vision and dedication show a high level of sensitivity to the social and physical needs of the community.

In 1976 a Special Award was presented to *The Design Quarterly*, Mildred S. Friedman, Editor, published by Walker Art Center, Minneapolis.

"For leadership and excellence in the fields of the graphic arts and journalism and the continued and provocative presentation of environmental design issues." □





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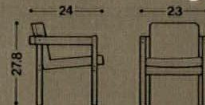


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# 1976 HONOR AWARDS

This year's annual Honor Awards program, sponsored by the Minnesota Society of Architects, sought to select from the projects submitted those which exemplified design excellence and signified the direction in which our efforts are (or should be) moving.

The key to this intent is the diversity of design philosophies practiced by this year's outstanding jury. Sara Harkness is a noted architect and educator from Cambridge, Massachusetts who brings a new design diversity to the traditional international style.

Don Hisaka's clear, crisp and autonomous conceptual approach has earned his Cleveland, Ohio firm many, many awards.

John Lawson, also an architect and educator, has participated in the development of the inclusivist philosophy practiced at the New York and Philadelphia based firm of Mitchell-Giurgola.

The jury met over a two-day period in late July during which they agreed on the criteria for evaluation and reviewed over 80 entries. The process culminated July 22 at Orchestra Hall when the jury presented four projects selected for honor awards and eight projects for merit awards.

Attitudes and philosophies of past juries have varied greatly in developing the criteria for the awarding of design honors. In retrospect, the variations

have mirrored the changing values that society has held. The universal or international approach has changed to regionalism and, more recently, quiet sensitivity to the environment and energy conservation has replaced photogenic monumentalism.

This year's jury struggled with the sometimes conflicting priorities of quality, innovation, and economy of means. The relative contribution to the project by both client and architect was also discussed at length.

Surprisingly, because of the diversity of backgrounds and philosophies, the jury was unanimous in selecting projects which are a quality addition to the environment; often innovative in approach, modest in method of development, and the result of excellent efforts by both client and architect.

All the projects receiving awards this year contain these attributes and the jury commended both architect and client for their efforts. Also, there is a message and direction contained within the priorities established by this jury which we can all contemplate for at least one year. □

*Ed Frenette*  
*Chairman, 1976 Honor Awards Program*

## THE JURY

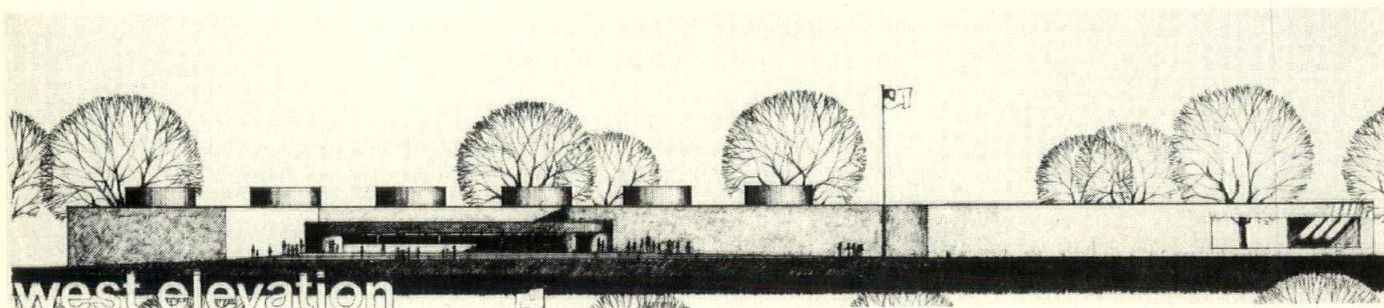
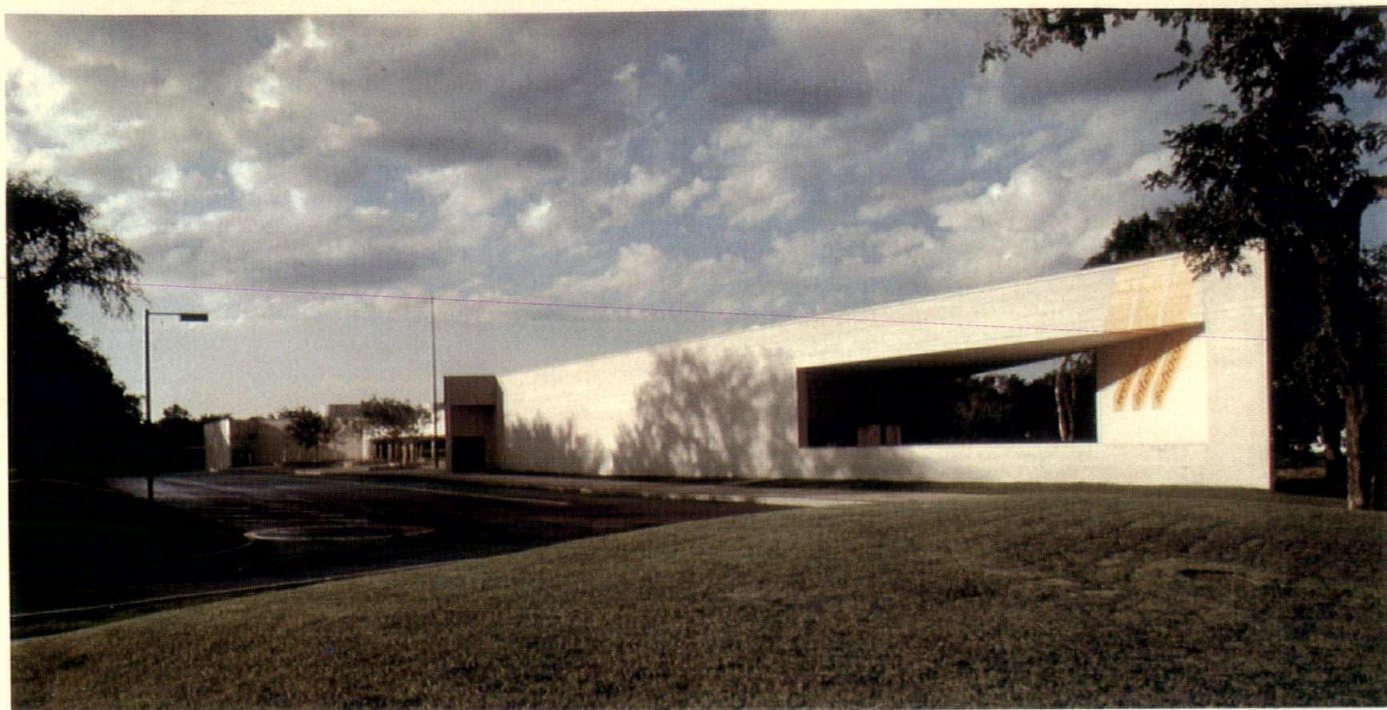
**Sarah P. Harkness** is one of the original partners in The Architects Collaborative in Cambridge, Massachusetts. She has been a visiting critic of the Harvard Graduate School of Design and received an honorary Doctor of Fine Arts from Bates College, Lewiston, Maine. She is New England Regional Director of the American Institute of Architects and her projects have frequently been cited in competition and awards programs.

**John Q. Lawson AIA**, is a partner in the firm of Mitchell/Giurgola Architects, New York and Philadelphia. He has been a lecturer on architecture at the Department of Architecture of the University of Pennsylvania since 1972 and the chief designer on many of the firm's award-winning projects.

**Don M. Hisaka FAIA**, heads his own firm, Don M. Hisaka and Associates, Architects, Inc., out of Cleveland, Ohio. He has served as lecturer and juror on many universities and institutions and his work has received awards and citations continuously since 1962.







west elevation

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

Meyer, Borgman & Johnson, Inc.  
Structural Engineers

Oftedal, Locke, Broadston & Associates, Inc.  
Mechanical Engineers

Adolfson & Peterson, Inc.  
General Contractor

## HONOR AWARD

**Webster Intermediate School**  
Minneapolis, Minnesota

**Minneapolis Board of Education**  
Special School District No. 1

"A rare occurrence in these days of windowless machines for learning, this school appears to put children foremost. The long low entrance, playful shapes, ramps and changes of level make for variety and fun, but materials and form of the building are still very simple. The shape of the building conforms to the angles of the site in such a way as to leave the maximum amount of play area."

*Jury comments*

The Webster Intermediate School is one of the new generation of flexible, fully integrated schools that are gradually replacing Minneapolis' older educational facilities.

The objective was to design a building for about 600 students, taking into consideration that future population declines may dictate new teaching strategies and consequent needs. Thompson's design calls for three basic elements: an academic area with four large "pods," each intended for five teachers and 150 students; a support area containing an administrative suite, a combined arts and industrial arts room, a music room, and spaces for other ancillary programs; and a learning center to be used

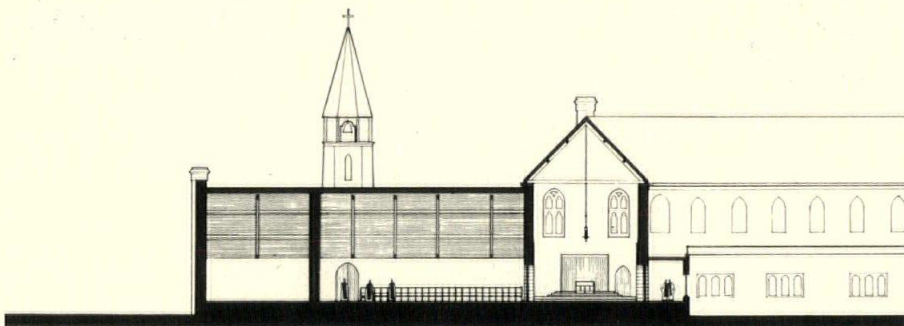
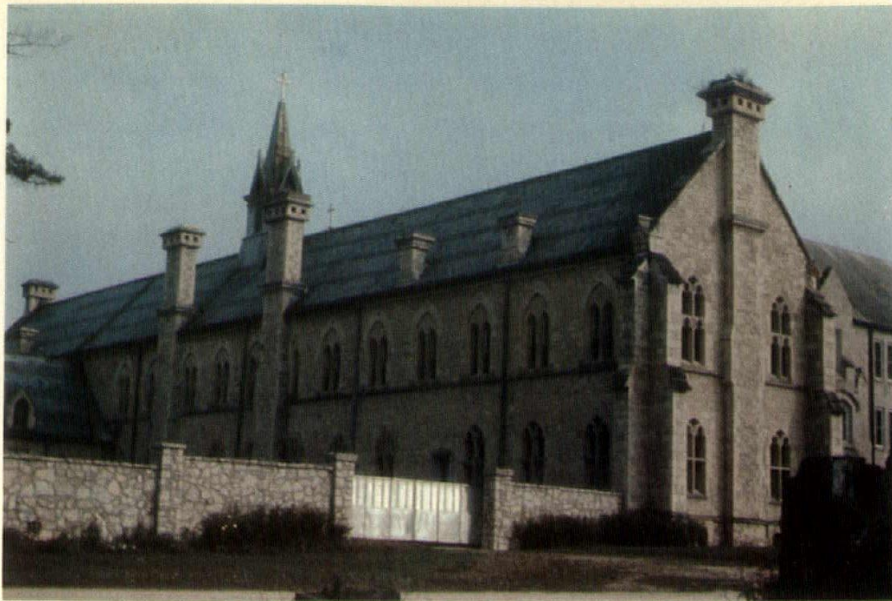
by area residents as well as school children.

The site, assembled by the school board and the city parks department, includes two square blocks and a smaller triangle, Thompson says he chose the triangular site for the school, in spite of its being the most difficult part of the land package, in order to preserve the many trees on the rest of the site.

This decision, coupled with the school board's desire to have a centrally located resources center for the school's staff, dictated the basic features of the two-story building, he adds.

The exterior of the building is white, but inside there is much variety in terms of color, shapes and levels. The awards jury was especially struck by this aspect of the plan; it cited the building's "long, low entrance, playful shapes, ramps, and changes of level," which "make for variety and fun" even though the structure itself is "still very simple." □





**Frank Kacmarcik**  
Liturgical Designer

and

**Hammel Green and Abrahamson, Inc.**  
Saint Paul, Minnesota  
Architects

Theo. Butler, Principal-in-Charge

Total Structures, Inc.  
Dubuque, Iowa  
Contractor

For years the monastic community of the Abbey of Our Lady of New Melleray had considered the possibility of renovating a deteriorating two-story wing of their monastery. The wing contained a chapel and various other rooms; its lower level had originally been a dormitory, but by the late 1960s it was used mainly for storage.

"The building was in a very sad state of disrepair," recalls Brother Hillary Carney, who coordinated the project for the monks. "Plaster was falling off the walls, and we had to replace a fair amount of stone that had deteriorated along the foundation."

Finally the monks decided to attempt

*(See cover also)*

to restore the building. They began by removing the floor between the two stories, thereby creating a large open space. At the same time, they contacted liturgical designer Frank Kacmarcik, who referred them to Hammel Green and Abrahamson, Inc., of Saint Paul. Kacmarcik and HGA project designer Theodore Butler worked on the design as a team.

"When we first saw the project, demolition was underway and the floor had already been removed," Butler says. "We immediately saw the potential of the space. Our role, I think, was to keep the owners from 'over-tickling' the space. We wanted to retain its simplicity."

Unnecessary partitions, plaster and ornamentation were stripped away. The object, Butler says, was to create "an open space of great simplicity which has freshness and light." The architectural team also designed all the interior furnishings for the chapel, "using the most direct design solutions."

The result was a project that appears to have pleased everyone associated with it.

The monastic community is extremely happy with its new worship space, Brother Hillary says. "It turned out to be even greater than we had hoped. It was well-planned for our needs. We find it a very prayerful space, and that's the main thing we were concerned about."

Butler, too, is pleased. If he were beginning the project all over again, "I wouldn't change a thing." □

## HONOR AWARD

**Abbey of Our Lady of New Melleray**  
Dubuque, Iowa

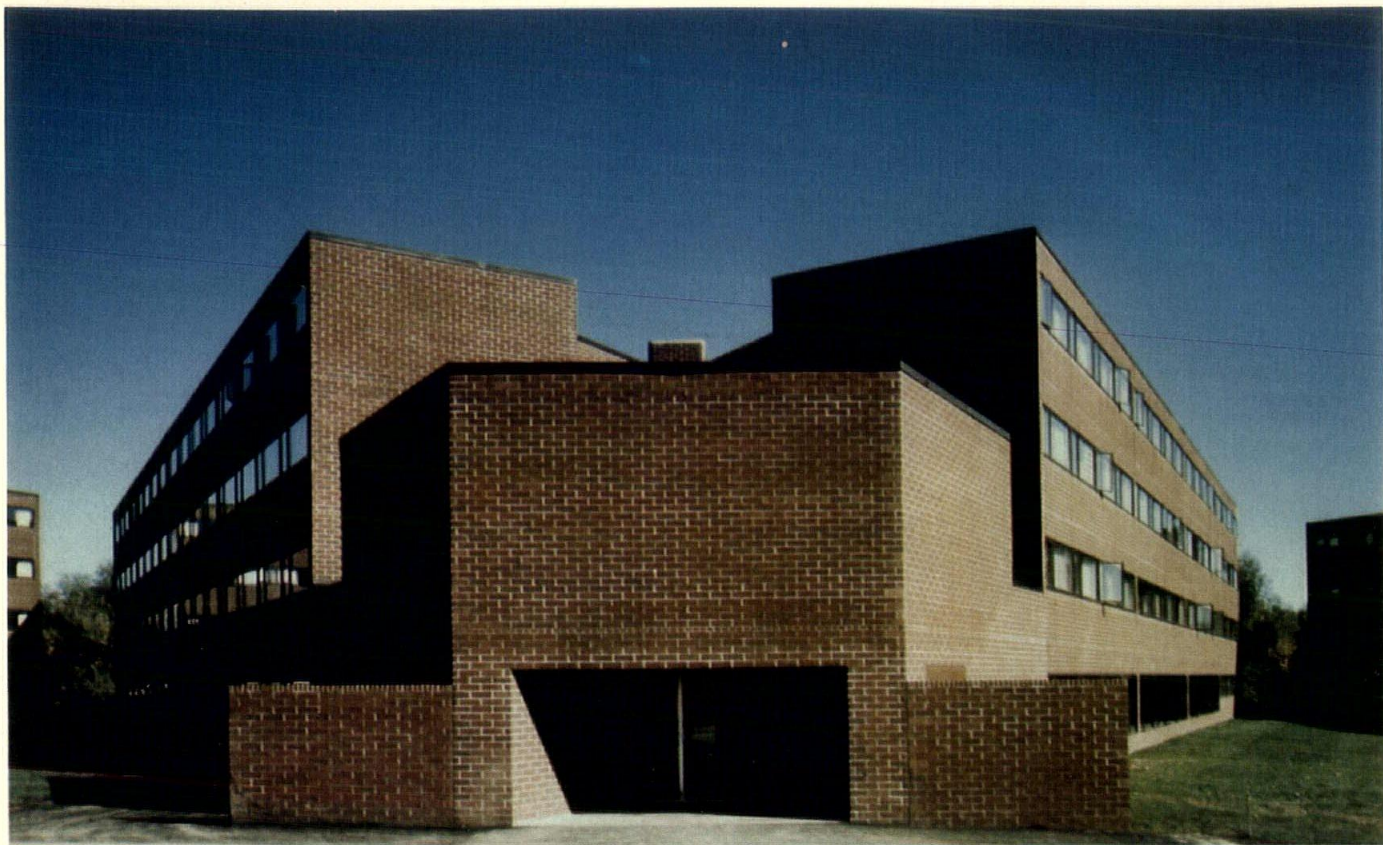
Father David Wechter, Abbot, guided the program

Brother Hillary Carney, demolition and construction coordinator

"The remodeling of a two-story wing of a Cistercian Monastery has resulted in a handsome abbey church. The good sense of retaining the exterior intact, combined with the courageous decision to remove a complete floor as well as superficial plaster work, moldings, and trim, completely exposing the masonry wall and timber trusses, has created a sanctuary of great simplicity and serenity. The environment seems entirely appropriate to the spirit of the monastic life, an attempt to get to basic essences with frugal means."

*Jury comments*





## HONOR AWARD

### Stadium Apartments

University of Minnesota  
Duluth Campus

### University of Minnesota,

Board of Regents  
Clinton Hewitt, Vice President,  
Physical Planning

"A clear hierarchy of public, semi-public and private spaces forms the organization of each of the three buildings. This attitude also governs the site location and relationship between the three buildings with "hard edge" and "soft edge" facades forming courtyards of strongly different characteristics.

Every element of the project has received attention and the result of this emphasis is a unified project of very high quality."

*Jury comments*

A joint venture of  
**The Architectural Alliance and  
Aguar, Jyring, Whiteman and Moser**

Site Analysis, Programming, Schematic  
Design, Design Development, Interior  
Furnishings:

### The Architectural Alliance

Minneapolis, Minnesota

Architects

Herbert A. Ketcham

Principal-in-Charge

Contract Documents, Bidding, Award  
of Bids, Construction Administration:

### Aguar, Jyring, Whiteman, Moser, Inc.

Duluth, Minnesota

Architects

William H. Moser

Principal-in-Charge

Kraus-Anderson of Minneapolis, Inc.

Minneapolis, Minnesota

General Contractor

The student body of the University of Minnesota-Duluth had an important voice in determining the design of the Stadium Apartments, a three-building complex at the edge of the Duluth campus. And the students knew precisely what they wanted: apartments that were within easy walking distance of class but that were also sufficiently set apart from the campus to give residents the feeling of a social life independent from their academic concerns.

"The administration knew the numbers,

what it would take to make the project work financially," says architect Herbert A. Ketcham of the Architectural Alliance. "The students knew the qualitative things. The design really came out of our discussions with them. They didn't want dormitory-type units. They wanted a variety, they wanted choices. What we did was try to provide those things."

The plan developed by the Architectural Alliance and the Duluth firm of Aguvar, Jyring, Whiteman, Moser, Inc., in a joint venture, called for three buildings, each containing 26 apartments arranged vertically, in groups of seven or eight, around stairwells rather than horizontally along double-loaded corridors.

Each of the buildings has two distinct "faces." Leisure spaces — living, dining and kitchen areas — face the adjacent residential neighborhood, while bedrooms and study areas face the campus. The red brick exteriors of the structures reflect these differing interior functions through outline, window size and placement, and other factors.

Inside, students use modular furnishings especially designed for this project by Muller and Stewart, a Toronto firm.

Both architect and client concede that this was not a smooth project, due in part to problems caused by late design changes and in part to workmanship. But most of the problems have been solved now, according to Vice Provost Robert Bridges, and the students seem "very pleased" with the apartments, which fill up quickly every fall.

Both architectural firms "listened hard and worked hard to satisfy" their client, Bridges adds. "We feel the fact that the design won an award is indicative of the fact that the architects did their job. We had a good experience." □





**Hammel Green and Abrahamson, Inc.**  
Saint Paul, Minnesota  
Architects and Engineers

Richard F. Hammel  
Principal-in-Charge

Wesley E. Sorensen  
Project Architect

Norman T. Berglund Construction, Inc.  
(formerly Berglund-Johnson, Inc.)  
Excelsior, Minnesota  
Contractor

A colorful giant motorcycle figures prominently in the design of the new Centennial Junior High School media center in the suburban Minneapolis community of Circle Pines. The motorcycle is in fact a 30-foot long rolling gate that gives the media center a special identity for students while providing security when the center isn't in use.

The media center was the major element in a renovation project that also involved the "opening up" of an existing classroom wing. The project architect was Wesley Sorensen of the Saint Paul firm of Hammel Green and Abrahamson, Inc., who remarks:

"The challenge here was to spring away from a very traditional double-loaded corridor facility which was very inflexible, and try to give it a bit of current space in a way that was sympathetic to the existing disciplines of the structure as well as its existing architectural appearance."

Sorensen's solution was to remove the classroom walls that adjoin the new media center, thereby bringing these rooms into the center. "To develop spacial interest, we dropped the floor of the addition. I think this relieved the difficult propositions of opening the old nine-foot ceilings into an elongated space. The depression gives the area a new ceiling height and a new proportion."

School principal Donald Brandli feels the new space is a "very good" one, noting that the staff is still finding new ways to put it to use. "There are a lot of possibilities, a lot of things we can do with that space that we couldn't have done with a more closed space. I think flexibility is the key to the thing."

And the motorcycle? "It's a conversation piece," Brandli says with a smile. "It does serve a functional purpose, of course, but I think the students kind of like it because of the design and the colors." □

## HONOR AWARD

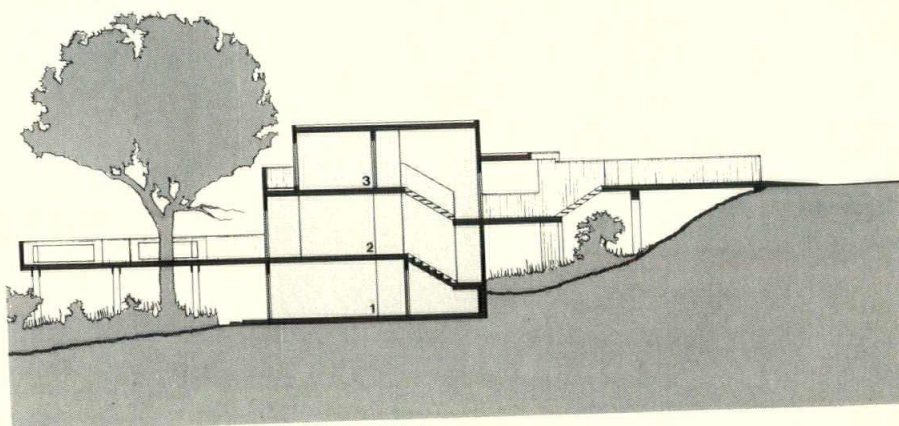
**Media Center**  
**Centennial Junior High School**  
Circle Pines, Minnesota

**Independent School District No. 12**  
Circle Pines, Minnesota

"A simple, direct, solution to a minimal program handled with great restraint and subtle wit. This modest addition enhances the quality of the interior — which is otherwise a confining, endless series of double loaded corridors."

*Jury comments*





## MERIT AWARD

**Private Residence**  
Minneapolis, Minnesota

**Janet and Howard Goltz**

"This tightly planned minimal house offers maximum variety of both enclosed and open interior spaces. A bridge from the driveway leads to the entrance and main floor which extends as an open deck into the trees.

"Window openings are sensitively located to allow views of the heavily wooded site from each room without any loss of privacy. This allows a sense of the wonderful site to be joyously experienced from the diverse vantage points of each room."

*Jury comments*

**Howard Goltz**  
Minneapolis, Minnesota  
Architect

**Janet Goltz**  
Minneapolis, Minnesota  
Interior Design

**Richard Van Sickle**  
Minneapolis, Minnesota  
Structural Engineer

The eternal triangle, as almost any architect will attest, is the relationship between architect, contractor and client. In the case of this award-winning private residence, however, architect, general contractor and client were the same individual: Howard Goltz.

Working with an extremely tight budget and a narrow, steeply sloped, "unbuildable" lot, Goltz and his wife Janet, an interior designer, successfully designed and built the house in which they now reside.

Their greatest challenge was the site: a difficult, sloping, tree-covered lot facing Minnehaha Creek in south Minneapolis. Goltz's solution was to design an elevated parking deck on the street side and connect

it to the house by a footbridge.

For reasons of economy, as well as to minimize the need for excavating and filling, the house had to be compact. In some preliminary plans the structure was a virtually perfect 30-foot cube, and the final design, although softer in outline, retains that basic shape. "We then tried to extend the space by using windows and decks to make the outdoors part of the indoors," Goltz explains.

For the interior, the Goltzes created simple, versatile spaces; for the exterior, they chose rough-sawn Western red cedar, which has been left untreated so that it will gray with age and blend into the landscape. The lot has been left as wild as possible to preserve it as a "mini-refuge" for pheasants, ducks and other animals.

The entire design and construction process was a husband-and-wife collaboration from the beginning, the Goltzes recall, and things went remarkably smoothly. Goltz, who recently formed his own firm, Howard Goltz Architectural Services, says that by acting as his own general contractor he learned many valuable lessons about architecture — including the vital importance of maintaining a flexible attitude about his own design.



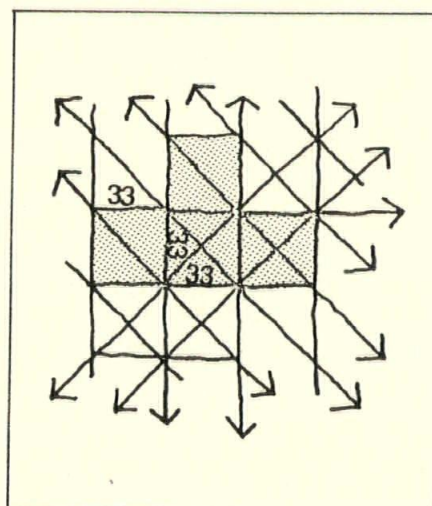


**The Hodney/Stageberg Partners, Inc.**  
Minneapolis, Minnesota  
Architects

Erickson/Ellison Associates  
Mechanical/Electrical Engineers

Meyer, Borgman, and Johnson  
Structural Engineers

Herb Baldwin  
Landscape Architect



The Southdale Area Regional Library might be described as a triumph of edification over excavation, for the building occupies the site of a former gravel pit — another unusual and challenging site selected by the Hennepin County Library Board and its director, Robert Rohlf.

The library board recognized that most users would come to this library by car, and therefore demanded an exceptionally large parking area. It also required that the building be designed with future expansion in mind. And, for good measure, it insisted that related library functions be on the same level, although the building itself could be more than one story high.

Architect James Stageberg of the Hodne/Stageberg Partners, the Minneapolis firm hired to design the building, responded with a three-level plan. The lowest level is given over to parking (both covered and unsheltered), mechanical areas, and the library's main entrance; the two upper levels house reading and meeting rooms and various other library functions.

By putting the library on stilts, as it were, Stageberg feels he "solved the relationship between car and library" (the 475-car lot is the largest library parking lot in the country, according to Rohlf) and minimized potential drainage problems inherent to the site.

Another key element of the plan was its use of 33-foot square modules as the basic design units. As expansion became neces-

sary, new modules could be attached. Evidence that this aspect of the design worked was provided almost immediately: 30,000 square feet of floor space were added while the original project was still under construction, without causing undue problems or delays.

Rohlf feels that Hodne/Stageberg did a "less than desirable" job of overseeing construction, but that all other aspects of the experience with the architect were "very positive."

"Let's put it this way," he explains. "He (Stageberg) designed probably the most unique library in the country, in terms of its size, its function, and certainly in terms of its parking requirements. The building works very well."

Would the library board choose Hodne/Stageberg to design another library, given its experience with this project?

It already has. □

## MERIT AWARD

**Southdale Area Regional Library**  
Edina, Minnesota

"The three dimensional modular organization of the building permits an unrestricted response to the functional demands and expansion needs. Open space at ground level allows approach to the library from all sides of the parking area, while maintaining a control point at the first floor level. The crisp detailing, the varying interior and exterior spaces, and the handling of all elements with concern, has resulted in a building of great consistency and delight."

*Jury comments*





**Medical Facilities Associates-General**  
a joint venture of  
**Smiley, Glotter Associates, Inc.**  
**Thorsen & Thorshov Associates, Inc.**  
Minneapolis, Minnesota  
Architects

Joel Glotter, Saul Smiley, Willard  
Thorsen Project Partners

Wayne R. Nordgren  
Project Architect

Robert Hermanson  
Project Designer

Elmars Prieditis  
Project Planner

Bakke, Kopp, Ballou, McFarlin, Inc.  
Structural Engineers

Orr, Schelen, Mayeron & Associates  
Mechanical Engineers

Dunham Associates, Inc.  
Electrical Engineers

M.A. Mortenson Company  
General Contractor

## MERIT AWARD

**Hennepin County Medical Center**  
Minneapolis, Minnesota

**Hennepin County, Minnesota**

"The organization of the plan is expressed by the regularly spaced service towers. Simple handling of horizontal floors and interstitial spaces between the towers give clarity and scale to this large health care facility. The scientific attitude of the project gives one faith that medical services will be efficiently delivered."

*Jury comments*

It would be difficult to imagine a more complex, challenging architectural assignment than the new Hennepin County Medical Center. The project took six and one-half years from the day in 1969 when the Hennepin County voters approved a referendum to build the facility to the day in 1976 when the hospital administrators, staff and patients moved in.

The architects of Medical Facilities Associates-General, a joint venture of two Minneapolis firms, received one primary charge: to design "one of the first of the new hospitals," as hospital deputy administrator Thomas Mattison puts it, "instead of one of the last of the old."

The nature and size of the new hospital posed many problems for the architects.

Because Hennepin County Medical Center is a teaching hospital, it had to have more public areas than most hospitals. Because it is an emergency hospital, it had to have precise, easily controllable boundaries between public and private areas. Because it is a large hospital, it had to have unusually efficient methods for transporting everything from patients to trash. And because the science of medicine is a rapidly changing discipline, it had to be capable of modification in every way.

"We had to take the challenge and develop it architecturally," says project architect Wayne R. Nordgren of Smiley Glotter Associates, one of the two member firms (the other was Thorsen & Thorshov Associates) of Medical Facilities Associates-General. "I think the greatest concept we developed was flexibility, in that we were trying to build an enclosure that could deliver medical care as the state of the art exists now, but that could be remodeled at the lowest possible dollar cost as methods of delivering health care change in the future."

The hospital's design aptly reflects those objectives in the horizontal relationship between its in-patient and out-patient areas and in its use of interstitial spaces between the floors. These spaces, which resemble layers in a Dagwood sandwich, provide easy access to all mechanical services, thereby making future remodeling a much simpler and less costly proposition that it otherwise would be.

"As a whole project, I think it came off tremendously well," Nordgren says. "We built it for a little over \$52 a square foot, and that's a tremendous price on today's market. I think the county got a good deal for the money it paid."

Mattison agrees. "Just the ability of the architects to maintain enthusiasm and interest in the project says something about them. I think they were very positive and enthusiastic, and I think they worked very well with the hospital staff."

"In fact, I think this project is something of a minor miracle, given all the difficulties in terms of community pressure, a money crunch, and the differences in the goals of government and medical staff organizations. I really feel that this is one hell of a project, and that the architects did one hell of a job." □





**Hammel Green and Abrahamson, Inc.**  
Saint Paul, Minnesota  
Architects and Engineers

Richard F. Hammel, Principal-in-Charge

Theo. R. Butler  
Designer

Craig L. Hinrichs  
Project Architect

Ken LeDoux  
Interiors

Johnston & Sahlman, Inc.  
Minneapolis, Minnesota  
Structural Engineers

Gene Kreuser Company  
Elk River, Minnesota  
Contractor

The Bank of Elk River is a small institution with a long tradition of service to its community. After more than 60 years in a cramped downtown location, the bank's directors decided to build a new facility on a half-acre urban site about midway between the town's main street and a major state highway. The Saint Paul firm of Hammel Green and Abrahamson, Inc., was hired to design the new building.

As it is in so many cases, the principal challenge here was the site, recalls project architect Craig Hinrichs. On one side was a gas station, on the other a small restaurant and parking lot.

Hinrichs' solution was to expand the wood exterior walls of the new bank all the way to the property lines, thereby creating fences that not only screen the nearby buildings but also "expand the visual impact of the bank to the same scale" as larger buildings on nearby streets. In addition, the fences produce several interesting exterior spaces.

Another fundamental element of the design is a large canopy at the west end of the bank which serves as a shelter both for drive-in customers and for pedestrians entering the bank from that direction. By extending the canopy into the bank proper, where it defines the main lobby, the architect sought to integrate drive-in and walk-in functions into "a total building," the design of which reflects the desired flexibility of a bank in the automobile age.

"They came up with these concepts right from the beginning," remarks bank officer Patrick Dwyer. "It's worked well for us," too. As a firm they were very good to work with. For example, even though furniture wasn't specified in the original contract, they selected furniture to go into the building, and they did it on their own time."

A footnote: In the new bank's first month of business, bank officials notes "a substantial increase in activity" because of its "availability of access" in its new location, the architect reports.

## MERIT AWARD

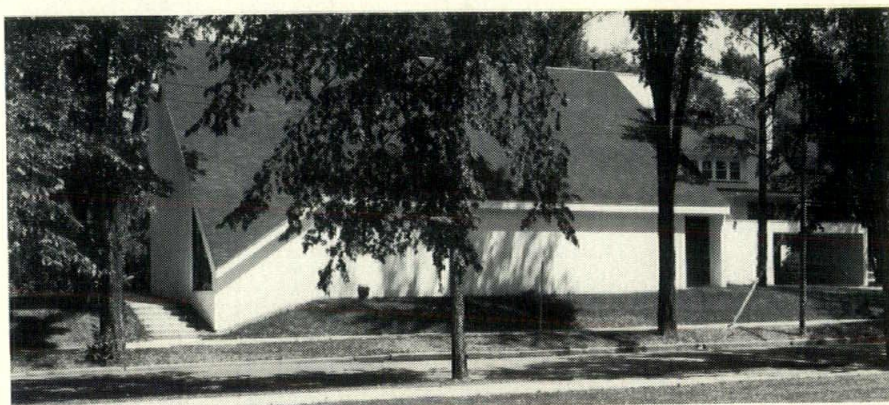
**The Bank of Elk River**  
Elk River, Minnesota

**The Bank of Elk River**

"A crisp, inviting design solution. Free-standing walls extend the building, guide the customer and enhance an otherwise uninteresting urban site. The interiors are fresh, comfortable and neatly detailed."

*Jury comments*





**Hammel Green and Abrahamson, Inc.**  
Saint Paul, Minnesota  
Architects and Engineers

Curtis H. Green  
Principal-in-Charge

Theo. R. Butler  
Project Architect

Orville Madsen Construction Company  
Hudson, Wisconsin  
Contractor

## MERIT AWARD

**The Ecumenical Religious Center**  
(at the University of Wisconsin -  
Eau Claire)  
Eau Claire, Wisconsin

**The Ecumenical Religious Center, Inc.**  
Eau Claire, Wisconsin

"The addition of the large worship assembly space to the existing administration house creates a grouping in which each part reinforces the other. The use of similar materials unifies the project and allows the new addition to have its own scale appropriate to its use and image. A restrained use of diagonal geometry provides a counterpoint to the rectangular rooms at the entrance, narthex and liturgical space."

*Jury comments*

The Ecumenical Religious Center at the University of Wisconsin at Eau Claire wanted to add a new worship space to its existing facility, a three-story, white stucco house located on a wooded lot along the bank of the Chippewa River in the center of the campus.

"It was a beautiful site," says architect Curtis H. Green of Hammel Green and Abrahamson, Inc. "But it was also a very limiting site because of its size and its many trees. That virtually determined the placement of the building."

Green's challenge was to design a functional multi-purpose space that would meet the diverse needs of no fewer than eleven denominations, that would be in harmony with the architecture of the existing house,

and that would "express a special place on campus" for those using it.

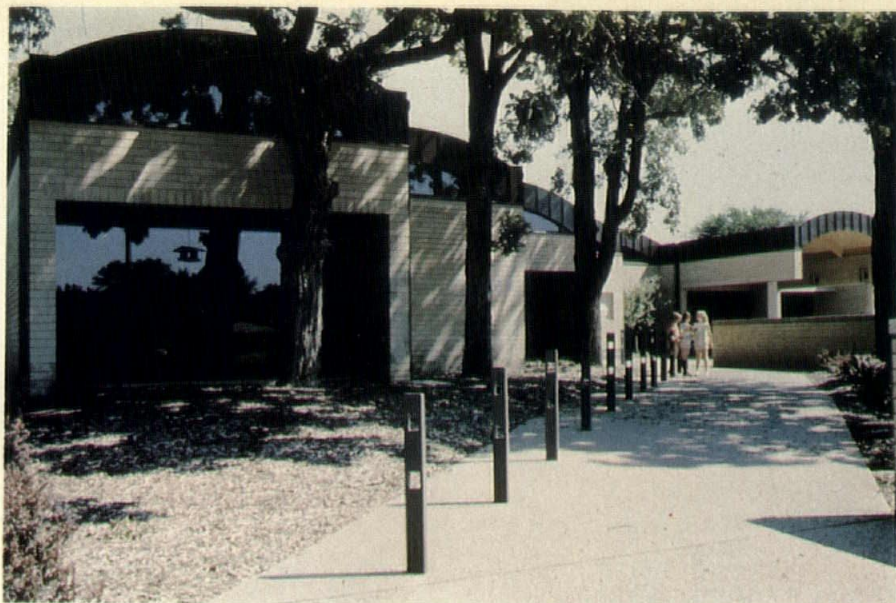
His solution was to use many of the same colors and materials that were already present in the old building. White stucco was chosen for the exterior of the addition, white plaster for the interior. To meet the needs of the different religious groups that would use it, the new space was designed for "total flexibility of seating and program arrangements." The center has a capacity of about 300, yet it is essentially of the same residential scale as the old structure.

The Rev. Kurt Reichardt, staff coordinator for the center, feels that Green and his firm were remarkably sensitive and responsive to their client's needs.

"They had a real theological sensitivity," he says. "They understood what we were about, and they understood what we were trying to achieve here. They used the lines of the old building, they used the same materials, and we think they did a fantastic job of pulling the two buildings together so that they really look and feel like one."

The result, Reichardt says, is "a very modern building that doesn't feel sterile. It has a great deal of warmth. And I guess the most important thing is that it's functional. It really works." □





**InterDesign Inc.**  
Minneapolis, Minnesota  
Architects

Duane Thorbeck, Principal-in-Charge

InterDesign, Inc.  
Minneapolis, Minnesota  
Roger B. Martin  
Landscape Architect

Jacus Associates, Inc.  
Minneapolis, Minnesota  
Structural, Mechanical, Electrical  
Engineers

Henry O. Mikkelsen & Sons Co.  
Minneapolis, Minnesota  
Contractor

Denes A. Saari  
Minneapolis, Minnesota  
Photographer

Robert Rohlf, director of the Hennepin County Library Board, is a candid man. When he says that the site of the Augsburg Park Community Library had a "horrendous restriction," he is not putting it too mildly.

The restriction was that the site selected for the new building was part of a city park, and not everyone in the area was willing to sacrifice recreational space, even for a much-needed library.

The Minneapolis firm of InterDesign, Inc., was chosen to design the facility. InterDesign principal architect Duane Thorbeck's plan called for nine modular sections, each approximately 15 by 90 feet, which could be staggered so that the building would stand comfortably within a handsome stand of mature oak trees.

The building was given a low profile — that it be a one-story facility was a requirement set by the client — because Thorbeck wanted, he says, "to create a building that looked like it had been there a long time." Materials were limited to buff-colored brick and Douglas fir, the latter prominently featured in the vaulted roof structure of each module.

Noteworthy is that the library was ultimately built without the sacrifice of a single tree. "We have some trees that are within two feet of the building," Thorbeck notes.

Rohlf says that one reason InterDesign was hired for the job was the firm's reputation in landscape design as well as in architecture. In view of the restrictions imposed by the site and by the library board's exacting program requirements, Thorbeck "managed to come off with an acceptable building both to the park people and to the library," Rohlf notes. "He listened very well. I think he understood our needs . . ."

Although a few contractual matters haven't yet been resolved to his satisfaction, Rohlf says the experience of working with Thorbeck and InterDesign was basically "very positive," and adds: "The building does work very well. It functions as well as we had hoped, given the restraints of the plan. It's undoubtedly the most aesthetically pleasing site plan we've ever had." □

## MERIT AWARD

**Augsburg Park Community Library**  
Richfield, Minnesota

**Hennepin County Board of  
Commissioners**  
**Hennepin County Library Board**  
Robert H. Rohlf, Director

"The low profile of this barrel-roofed building amongst tall trees is most inviting. The exposed barrel vaults inside the building organize the space and lend grace and scale. Reading corners are provided where the building steps back in plan. Park and library make a most appropriate relationship."

*Jury comments*





**Williams/O'Brien Associates, Inc.**  
Minneapolis, Minnesota  
Architects

Lorenzo D. Williams  
James W. O'Brien  
Jeremy P. Mayberg

**Bakke, Kopp, Ballou & McFarland, Inc.**  
Structural Engineers

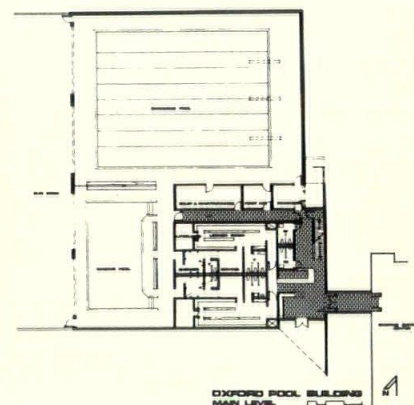
**Williams/O'Brien Associates, Inc.**  
Mechanical and Electrical Engineers

**Jacus Associates**  
Pool Engineers

**Orville E. Madsen & Son, Inc.**  
General Contractor

**Berghorst Plumbing & Heating**  
Mechanical Contractor

**Brite Lite Electric Company**  
Electrical Contractor



## MERIT AWARD

**Oxford Pool**  
Saint Paul, Minnesota

**City of Saint Paul**  
Division of Parks and Recreation  
Department of Community Services

"A straightforward and modest approach to a recreation facility which locates the locker/dressing rooms between the entrance and the enclosed pool areas.

The pool areas receive natural diffused light both from the clearstory above and the end wall which faces the terraced sun deck. The pool and sun deck become one when the wall panels are raised, creating a joyous, healthy recreation place."

*Jury comments*

The assignment — to design a new swimming pool facility adjoining an existing neighborhood recreational center — was by no means as simple as it might have appeared.

"We had a very tight site in terms of topography and available square footage," recalls John Wirka of the Saint Paul Division of Parks and Recreation, the client agency. "The grade changes made it even more difficult to work with. We also had a very difficult stipulation, in that we wanted a pool that could truly be called 'indoor-outdoor.'"

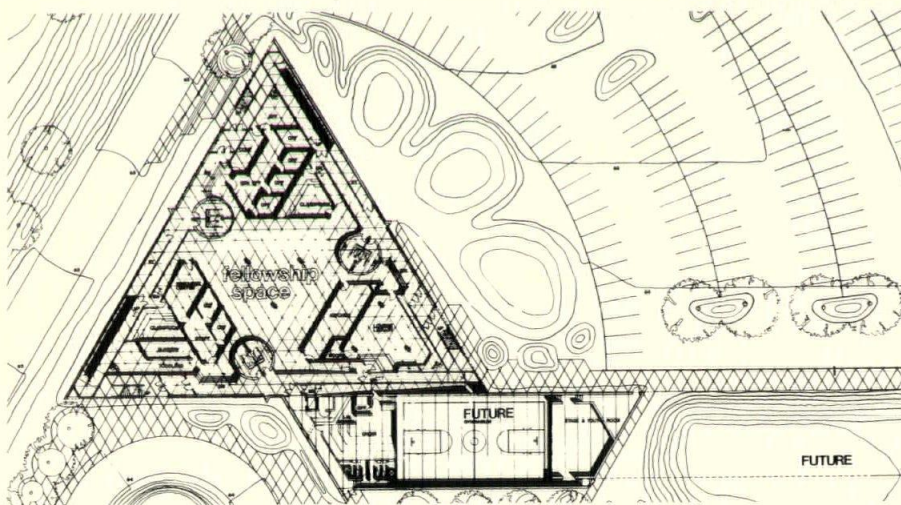
Working with the municipal agency as well as with Saint Paul Model Cities, project architect James W. O'Brien of the Minneapolis firm of Williams/O'Brien Associates, Inc., developed a plan which makes extensive use of translucent panels in the upper wall and roof areas, thereby minimiz-

ing the need for artificial lighting. Moreover, the lower half of one wall can be raised in warm weather to allow direct contact between the indoor pools — one an eight-lane, Olympic-size facility, and the other a smaller wading pool — and outdoor sun decks.

Concrete was used as a basic material because of its durability and ease of maintenance, and a special heat recovery system was installed as a heat conservation measure. It represented a greater initial cost, "but the savings in the long run will be significant," O'Brien notes.

Wirka, speaking for the client agency, says he is entirely satisfied with the way the architect discharged his duties. "Working with Jim O'Brien and his firm certainly must exemplify the relationship a client and an architect ought to have," he says. "Their design certainly is creative, and I think it meets our needs very well. Their attention to the job was really quite good, and I'm very pleased that they stuck with it all the way through. Most important of all, I think the facility has the respect of the people who live in the area and the people who use it."





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

**Meyer, Borgman & Johnson, Inc.**  
Structural Engineers

**Oftedal, Locke, Broadston & Associates, Inc.**  
Mechanical Engineers

**Gunnar I. Johnson & Son, Inc.**  
General Contractor

The congregation of the Prince of Peace Lutheran Church in Burnsville recognized the need for a new building, but they weren't really interested in having a traditional facility. Nor did they want a magnificent shrine; as Pastor Mervin E. Thompson put it, "We worship God, not a building." They asked Frederick Bentz/Milo Thompson & Associates, Inc., of Minneapolis, to come up with something unusual, stimulating, and — not incidentally — very moderate in price.

The triangular building designed by Milo Thompson appears to fit that description nicely. The two-story, white stucco struc-

ture, 220 feet long on each side, has been specifically planned to meet the diverse needs of Prince of Peace's varied religious and social programs, and can be expanded to accommodate an addition — already designed — housing a choir room, stage, gymnasium, and locker rooms.

The building's upper level is a multipurpose auditorium with a seating capacity of 1,600 for large services. The room can be divided into four smaller triangular spaces for other functions. The triangle motif extends even to the specially designed carpet, the triangular pattern of which has a useful as well as a decorative function: it provides a grid for aligning chairs in rows along any of the room's three axes. Long, sloping ramps connect the upper level with the lower level, which contains offices and other ancillary spaces.

Because Prince of Peace has an active program of drive-in services, the new church was designed to permit both independent outdoor and combined indoor-outdoor services.

Architect and contractor alike received high marks from the client. "We were very pleased with their work," says Wally Lyslo, the church's business manager. "The architect was very accommodating. He was always available when we had questions, and his design has proven very flexible. I think it's worked better than anybody expected it would."

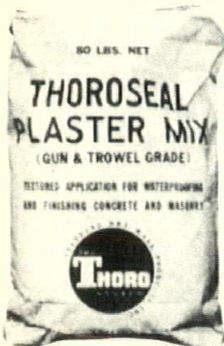
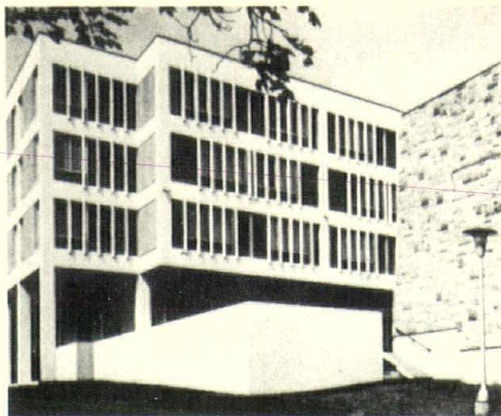
## MERIT AWARD

**Prince of Peace Lutheran Church**  
Burnsville, Minnesota

"An ingenious plan performs a multitude of functions. The large space can be divided by three movable walls, providing many different audience configurations, and both indoor and outdoor services can be accommodated simultaneously. In spite of these many functions, the building is exceptionally simple and straightforward."

*Jury comments*





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ABRAHAMSON, INC.**

The Saint Paul firm of Hammel Green and Abrahamson, Inc., winner of four of this year's twelve design awards from the Minnesota Society of Architects, is an architectural and engineering firm with a broad range of services and a varied practice. The firm was organized as a partnership in 1953 and incorporated three years later.

Richard F. Hammel graduated from the University of Minnesota, went on to take a master's degree from Harvard University, and is now a Fellow of the American Institute of Architects.

Curtis H. Green is a graduate of the University of Minnesota and the Massachusetts Institute of Technology. He was the project architect for the Ecumenical Religious Center in Eau Claire, Wisconsin.

Bruce A. Abrahamson, like his colleague Richard Hammel, received his bachelor's degree in architecture from the University of Minnesota and his master's degree from Harvard. He is a Fellow of the American Institute of Architects.

The firm has six officers in addition to the three who give it its name. Among them are Theodore R. Butler, who served as project architect for the New Melleray Abbey church, and Wesley E. Sorensen, who was project architect for the Centennial Junior High School media center.

### *Editor's Note:*

*Roy M. Close is a critic who regularly writes about classical music, opera, dance, art and architecture for the Minneapolis Star and who occasionally contributes to this magazine. He wrote the articles on the twelve award-winning projects in this issue.*

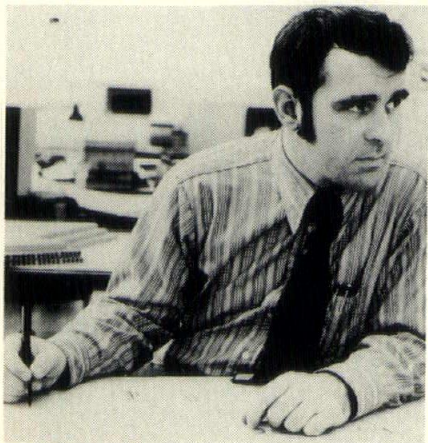


## THE ARCHITECTURAL ALLIANCE

The Architectural Alliance was founded in 1970 by John W. Lackens, Jr., Herbert A. Ketcham, Jr., and Robert E. Bell. Since then two principals have been added to a staff that now numbers eighteen. The firm occupies a former mansion near Loring Park in Minneapolis.

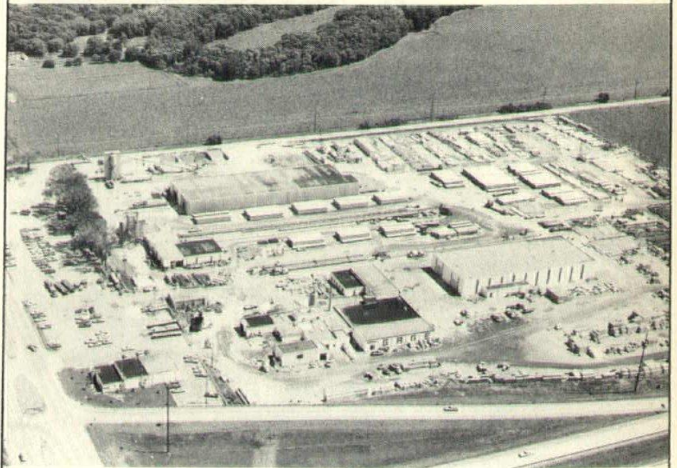
One of the first commissions the firm received was the Stadium Apartments assignment that resulted in this year's Honor Award. Principal-in-charge for the project was Herbert A. Ketcham, Jr., who received his bachelor of architecture degree from the University of Minnesota in 1968 and later taught there. His professional experience includes seven years with Thorsen & Thorshov and two years as chief of design for Ellerbe Architects.

Associated with the Architectural Alliance on the Stadium Apartments project was the Duluth firm of Aguar, Jyring, Whiteman, Moser, Inc. That firm merged in 1972 with Morgenstern, Stanius Associates, Inc., and the new organization is Architectural Resources, Inc.



Herbert Ketcham

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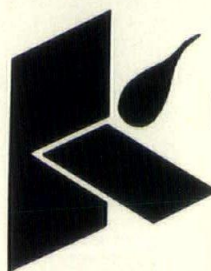
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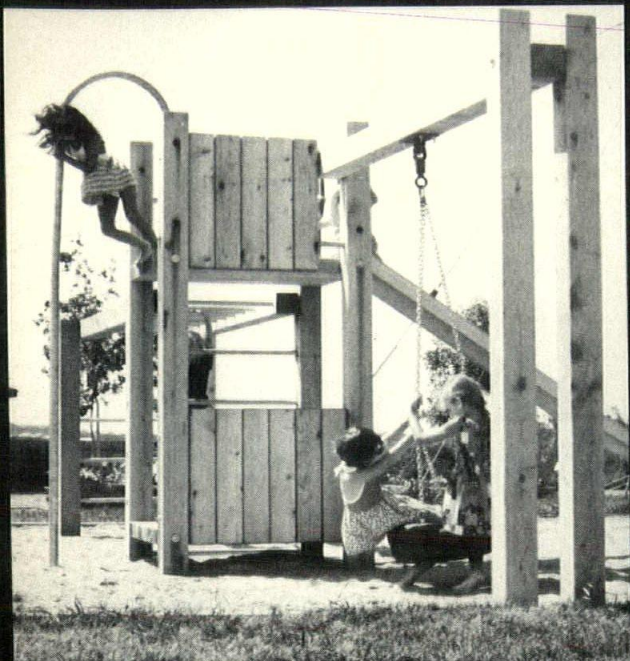


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## HOWARD GOLTZ ARCHITECTURAL SERVICES

Howard Goltz described himself as "Grand President, Sole Proprietor, Chairman of the Board, and Chief Draftsman" of Howard Goltz Architectural Services, a firm he started this fall.

Before branching out on his own, Goltz worked as a designer for Setter, Leach and Lindstrom and the Ellerbe firm, where he specialized in programming and design of medical facilities. He is a 1960 cum laude graduate of the University of Minnesota.



Saul Smiley



Willard Thorsen



Joel Glotter





Howard Goltz

## MEDICAL FACILITIES ASSOCIATES-GENERAL

Medical Facilities Associated-General is a joint venture of two Minneapolis firms, Smiley Glotter Associates and Thorsen & Thorshov Associates.

Smiley Glotter Associates is the product of a merger between S.C. Smiley and Associates and Liebenberg, Kaplan, Glotter Associates. Its practice embraces commercial, industrial, residential and religious buildings. In addition, one arm of its practice, Medical Facilities Associates, concentrates on health and medical work.

Saul Smiley started his own firm after World War II. He is a director of the Minnesota Society of Architects and a past president of the Minneapolis chapter of the American Institute of Architects.

Joel H. Glotter, executive vice president of Smiley Glotter Associates, graduated from the University of Minnesota in 1951. Like Smiley, he is a member of both the AIA's National Committee on Health Environment and the American Hospital Association. He was partner-in-charge of the Hennepin County Medical Center project.

Wayne R. Nordgren, project architect for the medical center job, received his architecture degree from the University of Minnesota in 1955. He became a Smiley Glotter principal and vice president in 1971.

Elmars Prieditis joined the Liebenberg, Kaplan, Glotter firm in 1958 and is currently an associate director of the merged firm. He was director of planning for the medical center project.

Thorsen & Thorshov Associates was established in 1957 by Willard Thorsen. Roy Thorshov joined the firm in 1960. Their practice is general in nature, although they specialize in shopping mall architecture.

Partner Willard L. Thorsen, a 1949

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graduate of the University of Minnesota, is a past president of the Minnesota Society of Architects and a current member of its board of directors.

Robert Hermanson, who was director of design for the medical center project, was until recently director of design for Thorsen & Thorshov. He is now associated with the University of Utah's architecture school.

Donald Andrews, another University of Minnesota graduate, joined Thorsen & Thorshov in 1959. He was job captain for the medical center project.

## BENTZ/THOMPSON & ASSOCIATES, INC.

The Minneapolis-based architectural and urban design firm of Frederick Bentz/Milo Thompson & Associates, Inc., was established in 1971 by its three principals: Frederick Bentz, Milo Thompson, and Robert Rietow. It now consists of eleven persons, including seven registered professionals.

The firm offers a wide range of professional services. Its current work load represents construction worth more than \$30 million.



In its five-year history, the firm has won ten national and state design awards, including five awards from the Minnesota Society of Architects.

## WILLIAMS/O'BRIEN ASSOCIATES, INC.

Williams/O'Brien Associates, Inc., was formed in 1962 as Lorenzo D. Williams Associates, Inc., and became Williams/O'Brien in 1970. The firm has a general practice and has won several national awards for its designs, including the American Institute of Architects' National Design Award of Merit for its Jamestown Homes project.

The firm's two principals have both been with the organization since 1962.

Lorenzo D. Williams graduated from Howard University in Washington, D.C., in 1950. He is a member of the State Board of Registration for Architects, Engineers, Land Surveying and Landscape Architecture, and is a past chairman of the Minnesota Society of Architects' Housing Committee.

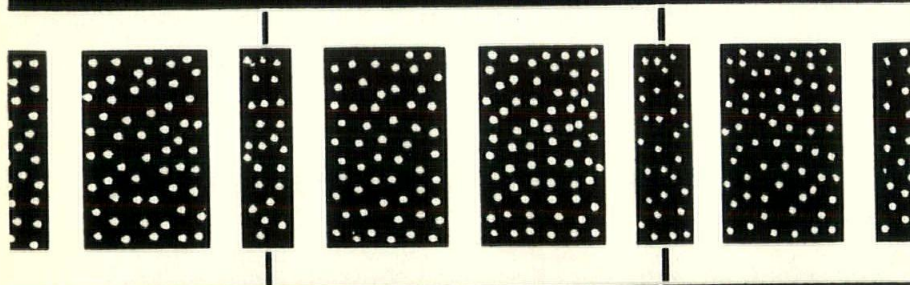
James W. O'Brien graduated from the University of Minnesota in 1960. He is a member of the Housing Committee of the American Institute of Architects and is now chairman of the Minnesota Society of Architects' Housing Committee.

## INTERDESIGN, INC.

InterDesign, Inc., was founded in 1968 as a firm specializing in an interdisciplinary approach to design and construction problems. Its three principals are Duane Thorbeck, Peter Seitz, and Roger B. Martin.

Duane Thorbeck, project architect for the Augsburg Park Community Library, attended the University of Minnesota and Yale University, and is a former vice president with The

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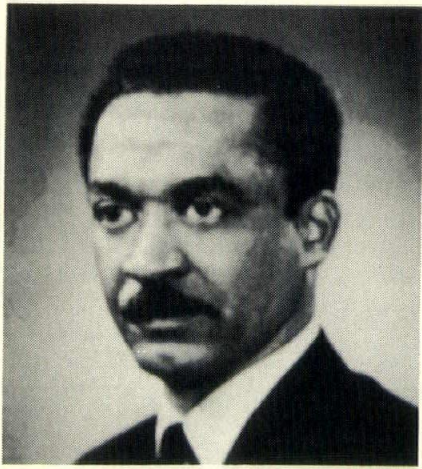


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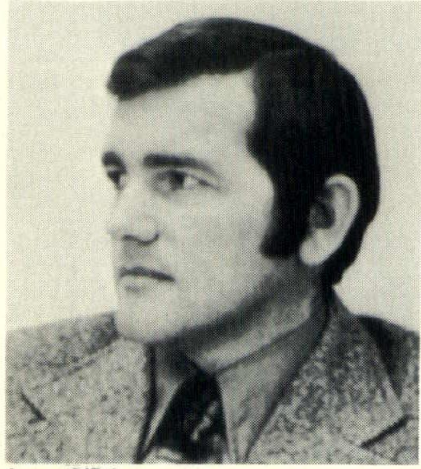
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Cerny Associates, Inc. Among his numerous projects was "Operation Breakthrough," a housing system designed for the U.S. Department of Housing and Urban Development.

Landscape architect Roger B. Martin, who assisted on the library design, received his master of landscape architecture degree from Harvard University in 1961. He is at present professor and chairman of the landscape program at the University of Minnesota School of Architecture and Landscape Architecture.

## THE HODNE/STAGEBERG PARTNERS, INC.

The Hodne/Stageberg Partners, Inc., was formed in July, 1968, by the merger of Hodne Associates, Inc., and Stageberg Architects, Inc. The Minneapolis firm, which has a broad practice ranging from residential design to urban renewal and environmental planning, now has five partners, thirteen associates, and a total staff of more than thirty.

Thomas H. Hodne, Jr., attended the University of Minnesota and the Massachusetts Institute of Technology, where he received his master of architecture degree. He formed his own firm in 1962 after several years as a principal in other firms and as an urban designer with the Minneapolis Planning Commission.

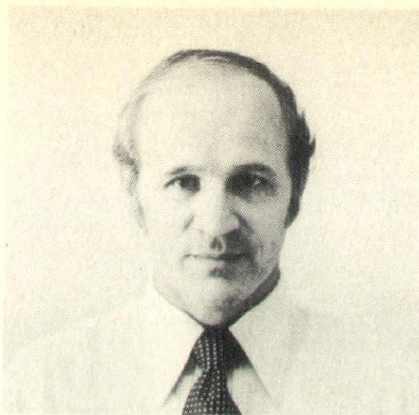
James Edgar Stageberg, the principal-in-charge on the Southdale library project, practiced with various mid-western and eastern offices before establishing his own firm in 1960. He is a graduate of the University of Minnesota and Harvard University, and like Thomas Hodne, is a professor of architecture at the University of Minnesota.







Duane Thorbeck



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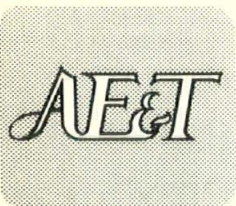
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I.J. Egan: Panorama of the Monumental Grandeur of the Mississippi Valley, 1850.

## THE RIVER: IMAGES OF THE MISSISSIPPI

Bonnie Richter

The historic course of the Mississippi River is as varied as the creative impulses it has engendered for centuries. The Walker Art Center of Minneapolis has undertaken a union of these historic and creative forces in its current exhibition, *THE RIVER: IMAGES OF THE MISSISSIPPI*. Focussing on changing perceptions and realities, the Walker provides one with a sense of the river through 18th, 19th and 20th century visual mediums.

From Seth Eastman's delicate watercolors to Andrew Leicester's chromatic **Alluvial Fan** sand and water sculpture commissioned for the show, each artist's perception is unlike the next: savagery/serenity, teeming ports/placid stretches for contemplation, etc. Strolling through the 340 foot long Egan panorama of 1850, one can imagine the awe and mystery the river conjured up as the depictions unfurled across the proscenium to the accompaniment of flashing lights and thunderous sound effects in a sedate 19th century parlor.

The scope of the exhibition is remarkable and represents an heroic effort at sifting through myriad depictions of the river from the earliest exploratory forays into this once wilderness region through settlement to industrialization. The displays are visually stimulating and they evoke an historical sense of the Mississippi. *DESIGN QUARTERLY* adds yet another dimension with historical and geographical text included in its current exhibition catalog issue (DQ 101/102).

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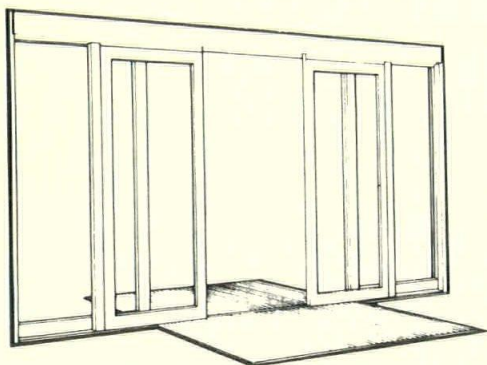
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a number of works commissioned by the Walker specifically for the show, including sculpture, video work, film, a wall painting for the Walker's concourse and a scan projector piece reminiscent of the Egan panorama in contemporary form. The most controversial work may well be the architectural studies for Nicollet Island commissioned in conjunction with the City of Minneapolis.

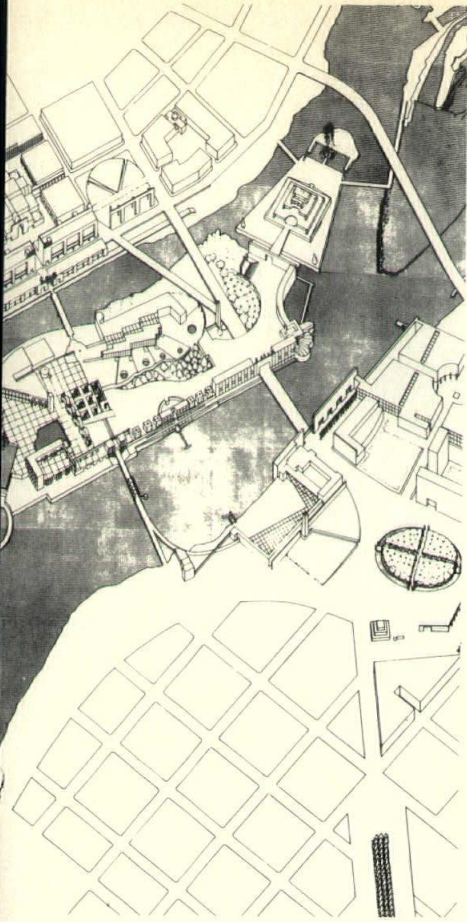
In an attempt to start the creative flow that could lead to a long overdue development of the downtown Minneapolis riverfront, three firms of divergent style were asked to develop study plans for the island and its immediate environs. The Institute for Architecture and Urban Studies, New York, directed by Peter Eisenman and Colin Rowe; Studio Works, Los Angeles, with partners Craig Hodgetts and Robert Mangurian and Charles Moore as consultant; and The Partners, Inc., Minneapolis, headed by Thomas Hodne, Jr. and James Stageberg contrived a series of elaborate schemes ranging from the bizarre to the pedestrian.

The Eisenman and company scheme is perhaps the most difficult. Immersed in nineteenth century European neo-Classicism, the plan in many ways reflects the 1917 city plan for Minneapolis — a plan that even then was inappropriate with its pretentious plazas and grand boulevards. While it may have befitted the Paris of Haussmann, it is hardly more suitable for Minneapolis today than it was in 1917. The attempt to restore a sense of occasion to public space is laudable yet it seems unnecessary to imply that we need a Victor Emanuel Monument to do so.

While the Institute's plan is not meant to be a literal depiction of actual built-form, it is the motivational concept behind the abstractionism that is disturbing: the man-against-the-world, man-against-adversity idea that treats humanity as some sort of mutant in the natural scheme of things rather than an integral part of it. Eisenman dismisses the alternative as the Huck Finn approach but certainly there must be alternatives to concrete-to-the water's-edge.

The Institute's context is one of image rather than use — what Eisenman calls the pre-modern approach to planning. There is merit here, for it recognizes image as a stimulus to use. The present image of the central riverfront unquestionably discourages participation and has probably been the





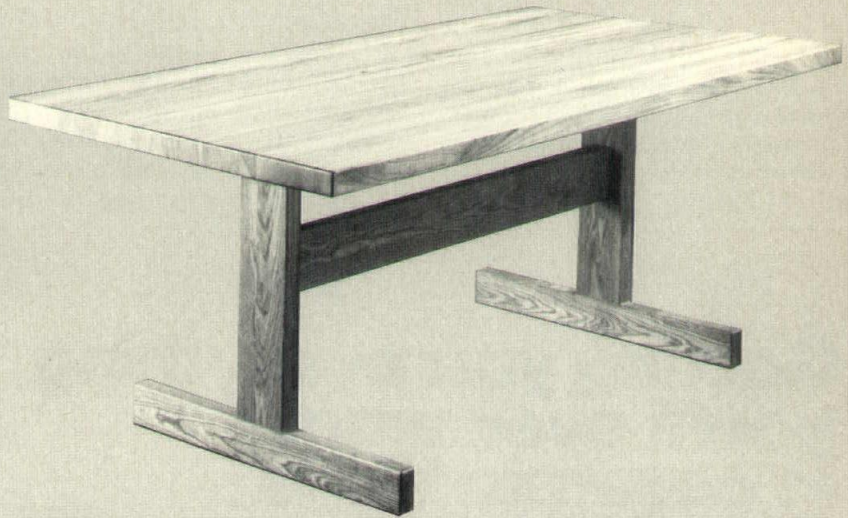
**The Institute for  
Architecture and  
Urban Studies**

**Staff for this Project:**  
**Institute Coordination:**  
Peter Eisenman  
Peter Wolf

**Context Design:**  
Colin Rowe, Judith Di Maio  
assisted by John Hartley

**Island Design:**  
Colin Rowe, Judith Di Maio,  
John Hartley, assisted by  
Stephen Potters, Martin  
Kleinman

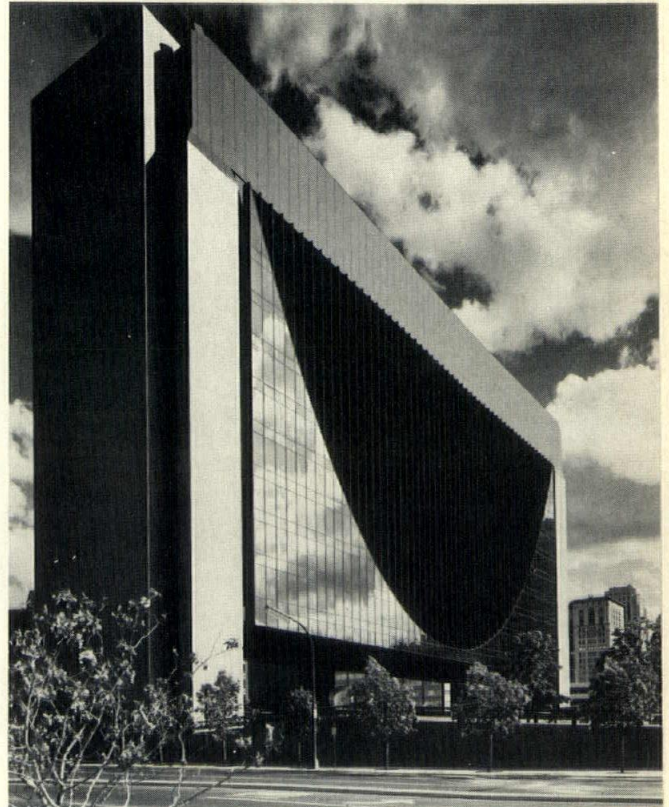
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most significant reason why the public has never demanded access.

Studio Works fantasized along the same lines, treating Nicollet Island as a giant monument to the Mississippi. Hodgetts and troupe clearly had fun putting their proposal together. There is a marble and glass swim palace complete with Ionic colonnade in Northeast Minneapolis, fantasy housing along the channel shore and marble memorabilia of all description on the island itself — the Spirit of St. Louis, Sawyer picket fence, pyramid (a replica of the Mississippi's path is perhaps

the most intriguing and may someday find its way down the center of Nicollet Mall.

The project's whimsy is a relief from the ponderous nature of the Institute's. Yet at heart, the schemes are remarkably similar in their classical formalism and attempt to convey permanence.

In marked contrast is the carnival atmosphere of The Partners' proposal where frenetic energy is expended at every turn. Their conventional pragmatism created a more realistic portrayal of the island based on usage.

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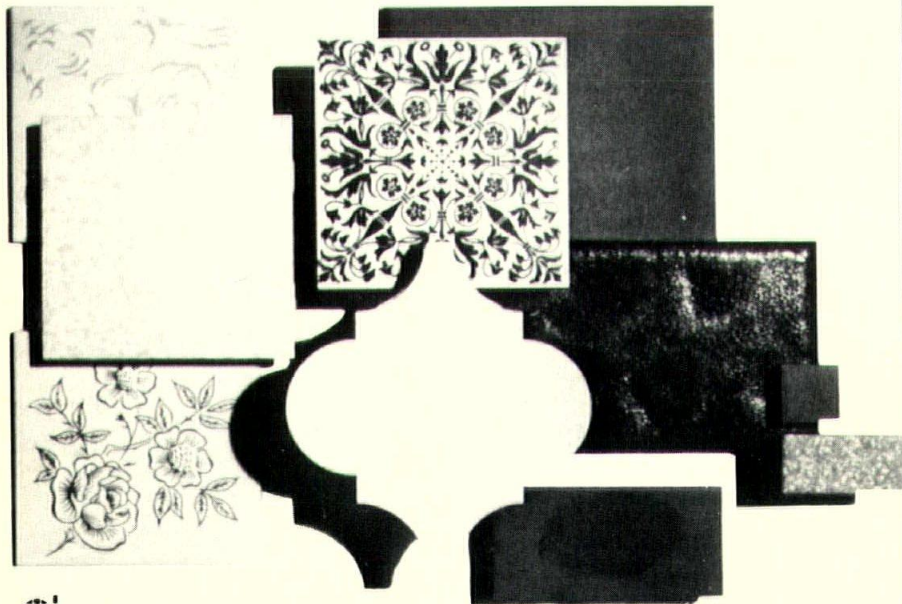
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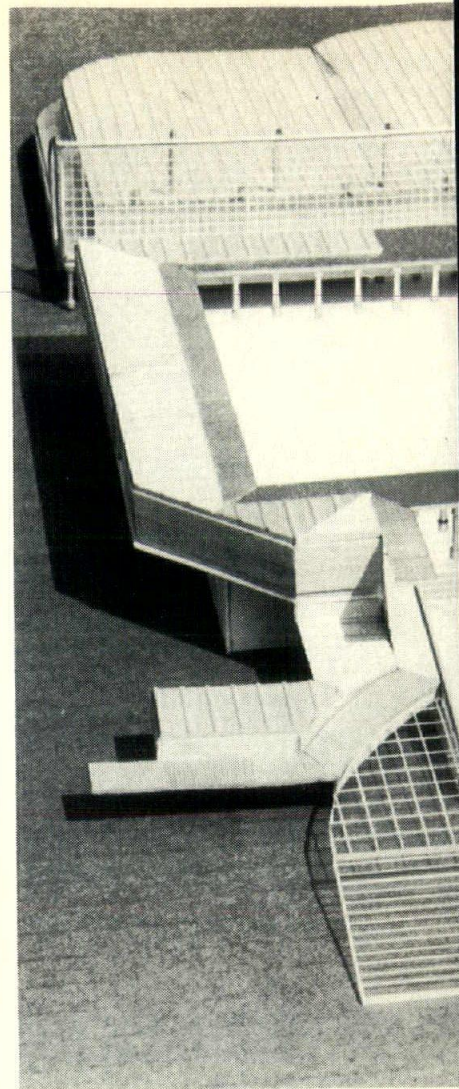
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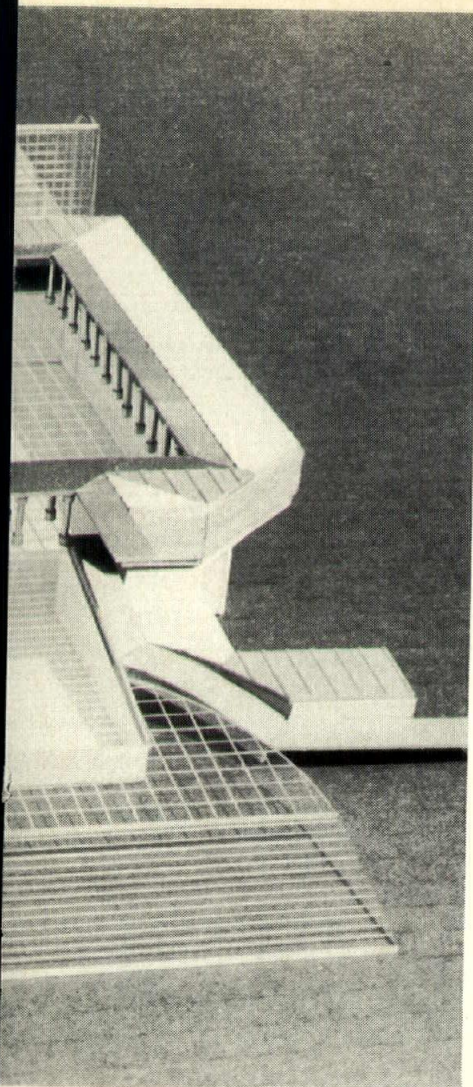


Local familiarity with Minneapolis made them more sensitive to the life-style, history and present use of the area than were Eisenman or Hodgetts. The Partners' awareness of the spiritual significance of St. Anthony Falls and the now destroyed Spirit Island, for example, was undoubtedly heightened by their design work with the Native American Center in Minneapolis. Hodne speaks of restoring that spirit.

The public's response may be more positive to The Partners' realistic model and drawings, but in the end that may be a disservice for one is not able to stretch beyond that clear delineation of specifics.

The value of the three projects lies not so much in the finished product, however, as in the process of exposing architecture to the public in its formative stages. Not only are the resultant models and drawings on display at the Walker, but the collaborators themselves — Eisenman, Hodgetts and Hodne — presented the projects to the





Swim Palace

#### Studio Works

##### Design Team:

Craig Hodgetts  
Robert Mangurian

##### Assisted by:

Patricia Belton  
Heather Kurze  
Thane Roberts  
Anna Thorsdottir

Charles Moore, consultant

public at an open forum, including a professional critique. Architects Cesar Pelli, Los Angeles, and John Johansen, New York, together with Metropolitan Councilman Robert Hoffman, Minneapolis '76 Chairman James Hetland and moderator Prof. John Borchert, bandied the projects around a bit but the gloves never came off. Many architects in the audience hadn't witnessed a presentation by their peers since schooldays. There was public expression, as well, and hopefully the project designers came away with some sense of the community's

reaction.

Co-sponsored by Ellerbe Architects, the forum provided what may have been for much of the public that jammed the Walker auditorium, a first time glimpse at a real, live, on-stage architectural presentation. One wonders what impression remained after a few hours of well-meant jargon — confusion, amusement, awe, curiosity or possibly dismay?

All three projects are of interest for their graphically different visual displays as well as for their content, and lend emphasis to the Walker's

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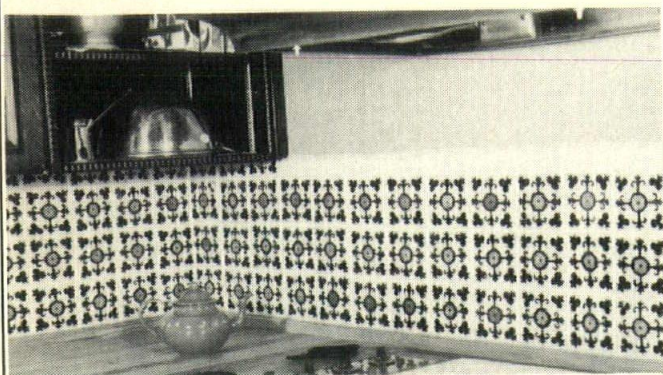
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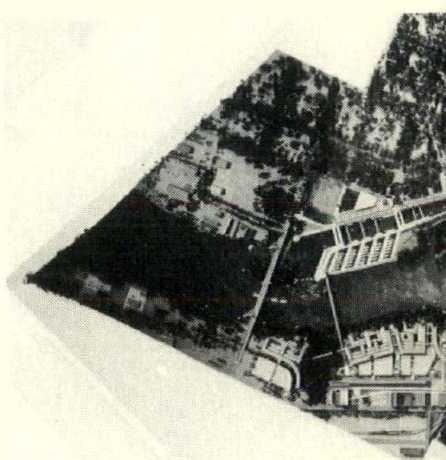
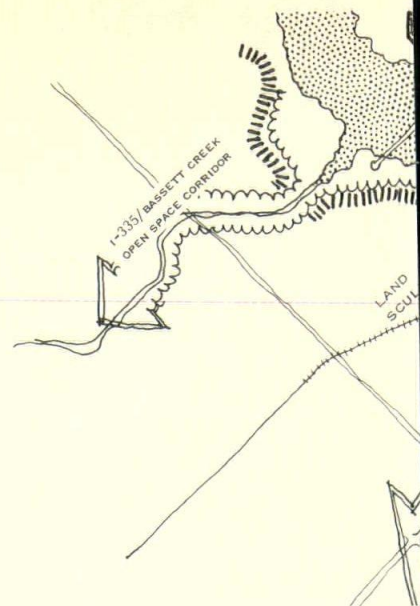
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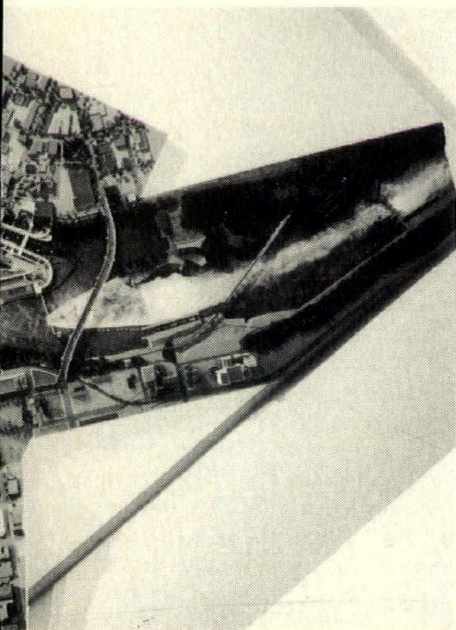
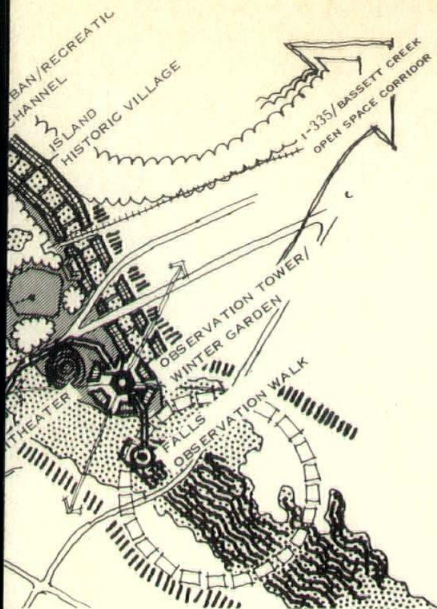


theme of diverse river imagery.

Through its capable presentation of visual expression — paintings, prints, photographs, films, cartography, architecture, models, and artifacts — the Walker has assembled a collection that leaves one begging for more. It is hoped that the exhibition will not only exhort public awareness of Nicollet Island through its architectural display, but of the need for a permanent regional home for the disparate elements that constitute the legacy of the Mississippi River. □

*Bonnie Richter is a journalist who has enjoyed an intimate conjugal relationship with architecture for the past 11 years. A graduate of the University of Minnesota School of Journalism, she is now involved with urban community journalism.*





All photos courtesy of the Walker Art Center, Minneapolis

The Hodne/Stageberg Partners, Inc.

**Design Team:**

- Thomas Hodne, Jr., Design Director
- James Stageberg, Collaborator
- Jim Pettinari, Team Coordinator
- Bill Beyer
- Glenn Brode
- Rick Christensen
- Kerm Crouch
- Barbara Dalley
- Sylvia Frank
- Jim Foran
- Jerry Johnson
- Peter Rauma
- John Schwartz
- Dennis Sun Rhodes
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## A MACHINE-ART ROMANTIC

Herman Rowan

The giant retrospective exhibition of the works of Charles Biederman of Red Wing, Minnesota, at the Minneapolis Institute of Arts (through January 2, 1977) falls neatly into two parts: the early paintings, drawings and collages before 1937, and the three-dimensional constructions, usually of painted aluminum, executed after that date.

Biederman admits, "I make no claim for originality for most of my paint-

ing from 1927 to 1937" and in these early works there is a paradox in his sources of influence — as there is in his later works. On the one hand we find near imitations of the formalist styles of Cezanne, Picasso and Braque as cubists, the Russian constructivists and Leger.

The opposite polarity is found in the influence of the non-formalist, romantic-expressionist tradition as Biederman occasionally pursues the works of Kokoschka, Schwitters and some of the surrealists. In all of these early works, Biederman is a fine craftsman and stylist but seems unable



Charles Biederman (Self Portrait, 1928)

to dig beneath the surface in order to really absorb the deeper lessons of his predecessors.

He seems to be in love with Modernism in general as some men are in love with Woman. A singleness of purpose was totally absent in Biederman of that period. Among other things, he missed the depth of Cezanne's desire to remake Poussin and not every other 18th and 19th Century artist.

The newer works for which Biederman is internationally known are for the most part simply gorgeous. Vibrant color juxtapositions of projecting planes casting subtle, changeable shadow shapes create pristine and elegant patterns and sensations. If sheer beauty is enough, these mature works in precisely fabricated, painted aluminum planes create a visual delight.

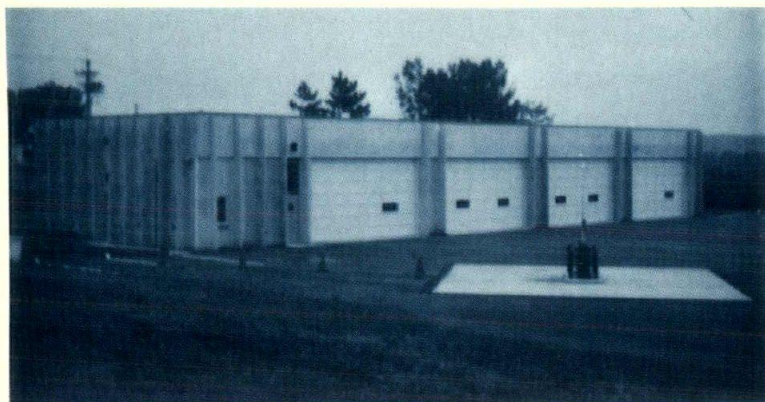
If there is an idea to be found behind the obvious joys of color and space, it may be that Biederman has created a marriage of the machine and nature. He believes that the machine should only be the tool and not a god to the artist. He also believes that nature's example should be paralleled by the artist and not imitated. We find in these works the machine's precision and clarity employed to celebrate nature's apparent randomness and playfulness, rather than nature's color.

If this indeed is Biederman's aesthetic idea it may not be big enough or deep enough for some observers, even though they may well be delighted with the optical play.

Whether the romantic impulses and intuitions found imbedded in Biederman's formal, machine-art vocabulary create tensions and aesthetic ideas strong enough to induce generations of followers, as he presumably followed Cezanne and others, remains to be seen. □

*Herman Rowan is an artist and professor of art at the University of Minnesota. He has had three one-man shows in New York and his paintings are represented in many museums and private collections throughout the country.*

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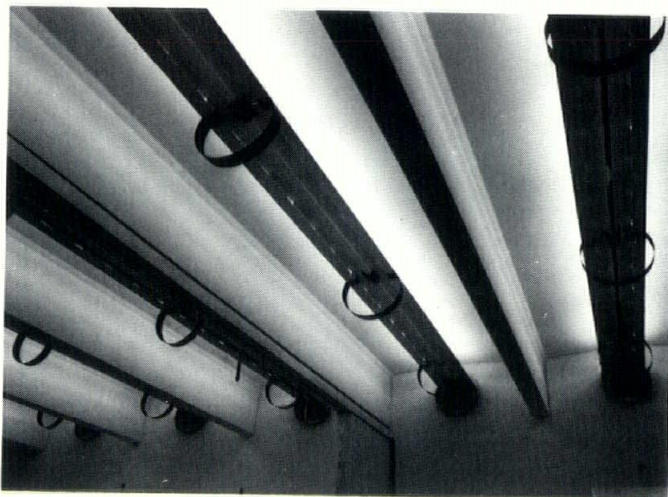


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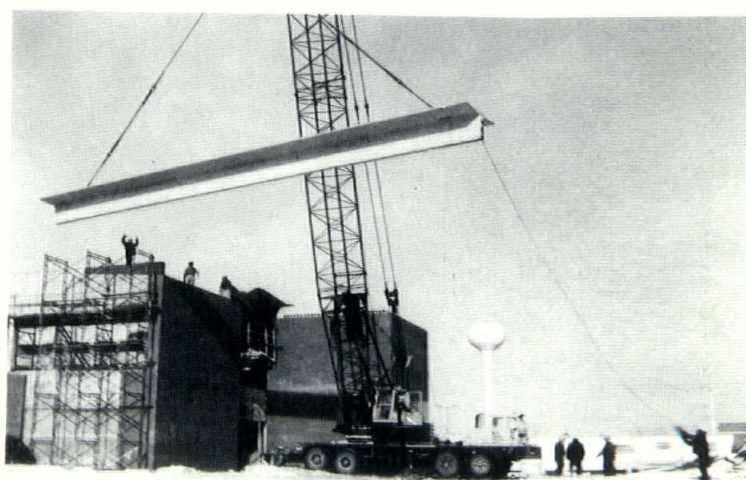


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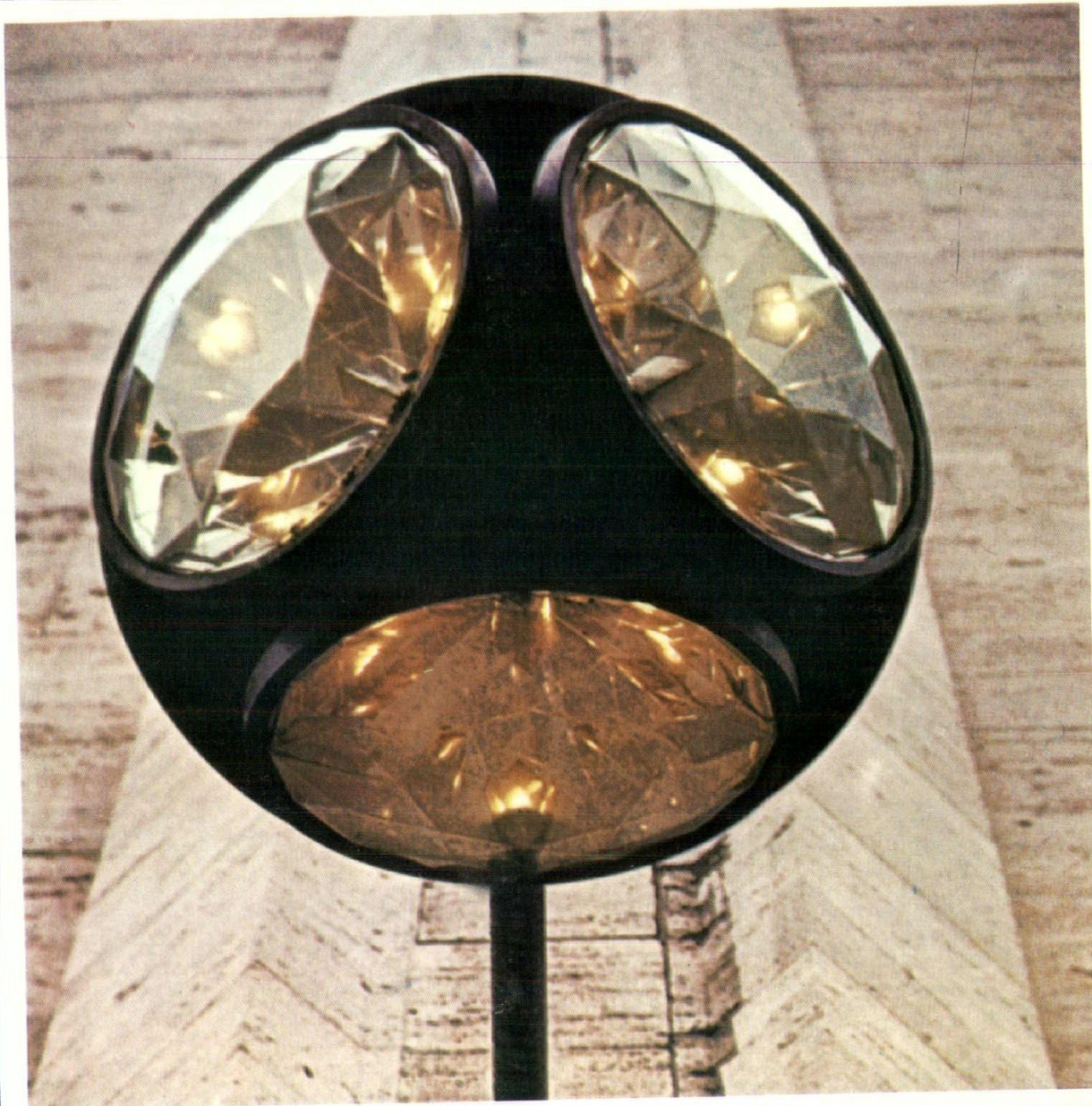
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