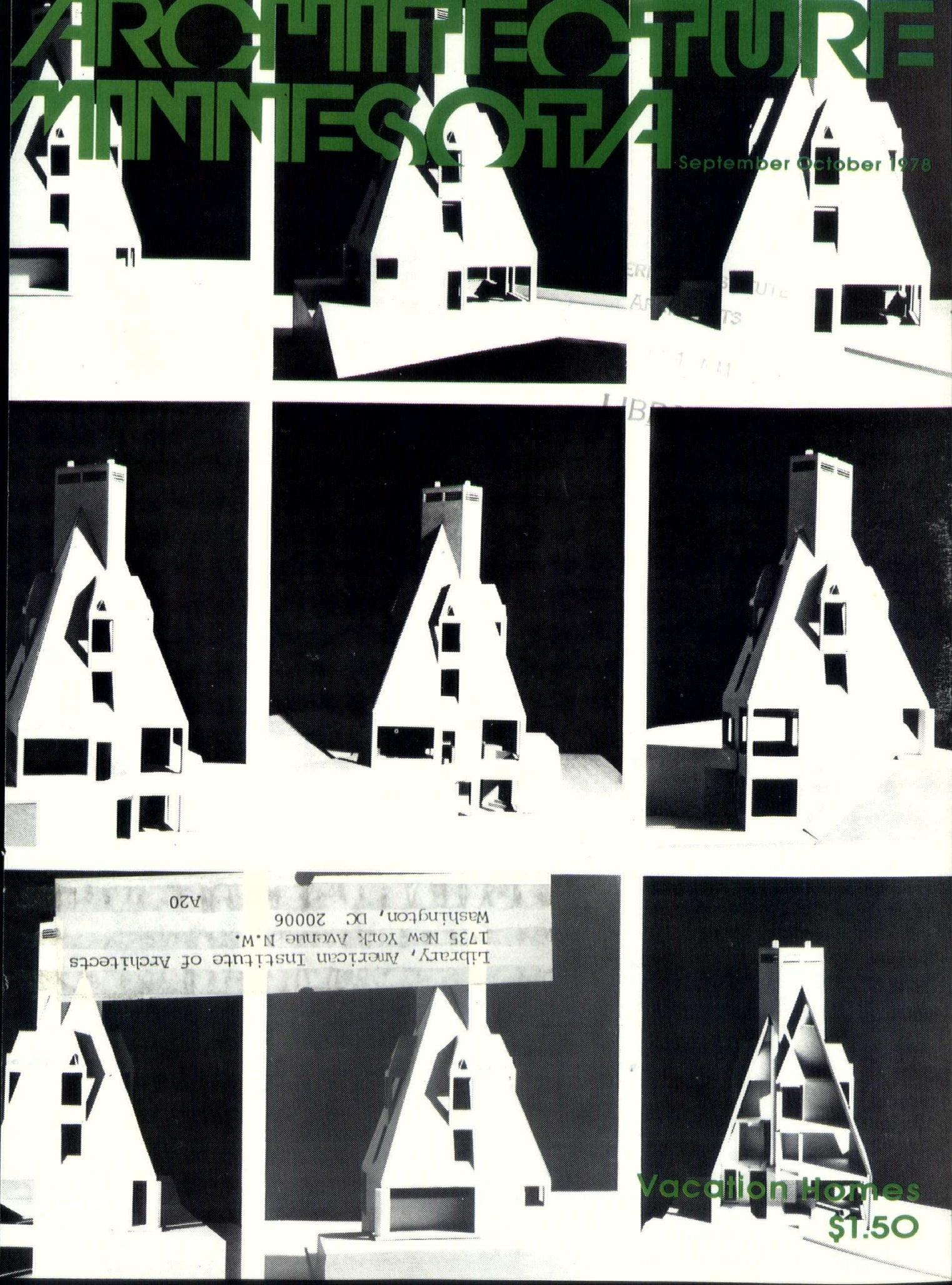


# ARCHITECTURE MINNESOTA

September October 1978



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# ARCHITECTURE MINNESOTA

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**Editor**

Bernard Jacob AIA

**Art Director**

Kenneth M. Nelson

**Art**

Jim Simondet, Mark Wilken,

Sherry Reutiman

**Publisher**

Allan J. Duerr

**Advertising Sales Manager**

Chris Seestedt

**Advertising Production Manager**

Elaine Stoffel

**Circulation Manager**

Caralyne Fairchild

**Business Manager**

Ruth Carlson

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**Editorial offices:** Bernard Jacob AIA, 4716 IDS Tower, Minneapolis 55402, (612) 332-5515.

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Cover: Model photos of vacation house by Frederick Bentz/Milo Thompson & Assoc., Inc. See also page 20.





MnDOT 2361 being applied as a resurfacing material on Division Street in St. Cloud

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The comments are from Ken Hall, president of Hardrives, Inc., Minneapolis based bituminous surfacing company, with branch offices in St. Cloud and Apple Valley.

"One of the finest and most versatile bituminous surfacing materials to come along in recent years is MnDOT 2361. We've used it extensively for both new construction and maintenance on highways and municipal streets. We've also used 2361 on airport runways, parking areas, outdoor industrial storage facilities, and tennis courts.

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We like the product. Since about 94% of most bituminous mixture is aggregate, we like the fact that the MnDOT 2361 we're using starts with high quality granite, traprock or quartzite, from quarries where the gradations and quality are assured. The cost of 2361 is often competitive with MnDOT 2331 or 2341 on a square yardage basis ( $\frac{3}{4}$ " vs.  $1\frac{1}{2}$ ").

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Ken Hall, right, President of Hardrives and Nick Zwilling, Division Manager.



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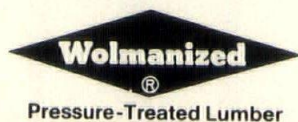


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Bob Katchmark at remodeled Le Carrousel Restaurant, Radisson St. Paul. Designer: Herman Crawford, Contract Services Associates. Wallcovering: "Executive Wood" by S. R. Wood.

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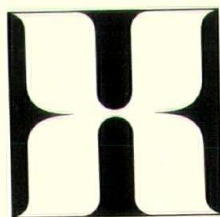
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# 1978 MSAIA Convention: Architecture Responds

"Architecture Responds" is the theme of the MSAIA 44th annual Convention, Wednesday, **September 6 through Friday, September 8** at the Radisson South Hotel, Bloomington.

Programs, workshops and speakers will address issues that architects and their profession are responding to: the economic climate for the architectural and construction industry, professional advertising, architect as owner and developer, design/build activities, the ingredients for a successful firm.

**David Meeker**, FAIA, the new Executive Vice President of the AIA, will kick off the Convention Wednesday, September 6 with an address entitled "Architecture Responds." Meeker, a practicing architect for many years, has served as Assistant Secretary of Housing and Urban Development (HUD), as assistant to the mayor of Indianapolis and most recently held the chair as most distinguished professor of Public Affairs at Cleveland University.

Also on Wednesday, a program sponsored by Producer's Council will feature **Terrance McDermott**, publisher of **Building Design and Construction**, and **George Christie**, Chief Economist for McGraw-Hill.

**Davis, Brody and Associates**, New York City, will be featured in Friday's "Profile of a Successful Firm." Alan Schwartzman, FAIA, will outline the firm's design philosophy, their growth and development. In 1977, Davis, Brody and Associates was recognized by AIA as the most outstanding architectural firm in the U.S.

Also on Friday, as a sequel to the 1977 Convention presentation of James Wines of SITE, Inc., the 1978 Convention will offer **Friday Architects/Planners**. "For

architects who share so closely the agonies and frustrations (and painfully wrought satisfactions) of designing small bits of the built environment, the Friday people exude unabashed affection, respect and support for each other. Each seems instinctively to recognize the complementary potential of other members of the group. While Don Matzkin credits David Slovic with stylistic leadership, Slovic insists that Don's 'sensibilities keep us on the right track. He never lets us get away with a solution that is 'designey' or forgets that the building is for human beings, not slick photos.' This is extremely important because, as architects, it is easy to fall in love with lines on the paper and to forget the potential of the built reality." (From *Progressive Architecture*, May 1977).

Thursday workshops will cover the newly revised AIA policy on **advertising** and the issue of **architect as**

**owner/developer**. Jeri Zuber, Zuber Architects, will moderate a two-part workshop on the ethical and realistic considerations of professional advertising with Boots Nelson, an architectural/engineering graduate who is now vice-president of Campbell-Mithun Advertising Agency. Ron Krank of Korsunsky Krank will moderate case-study discussions among four architects who have had experience in developing, owning and managing their own projects.

Friday workshops will cover **production procedures** and AIA's recent decision on **design/build**. There will be a session on Production Drawing, and "Recommended Standards on Production Procedures," by August Strotz, San Francisco, former chairman of the Northern California Chapter Committee on Production/Office Procedures. Randall Vosbeck, a native Minnesotan who is Vice-President of AIA, will review the new ethical guidelines on architects' participation in design/build activities.

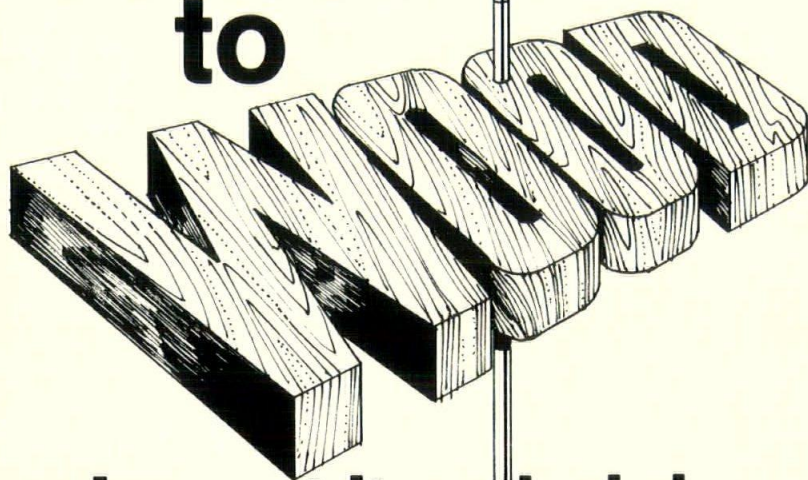
Again this year, exhibition booths with over 500 new products and ideas will allow design professionals to become acquainted with manufacturers' representatives, new products and techniques in the building industry. This year, for the first time, over 20 Canadian manufacturers of contract furniture and design accessories will exhibit.

Friday evening the Convention concludes with a dinner/dance, at which Honor and Special Awards will be presented. The event will be held at the new St. Paul Science Museum and Omni Theater. A highlight of the evening will be a presentation of "Genesis" in the world's technologically most advanced theater. "Genesis" will drop you over the edge of the Alps and take you into the eye of a volcano. □

—Becky Banyas Koach, MSAIA Public Communications.



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## U.S. Supreme Court Upholds Landmarks Law in Grand Central Terminal Case

In a stunning victory for historic preservation efforts across the country, the U.S. Supreme Court ruled on June 26 that New York City's landmark designation statute is constitutional. The decision upholds a city's right to make landmark designations to protect specific properties and to halt their demolition or alteration.

Although the case on which the court ruled concerned only New York's 1913 Grand Central Terminal, the decision strongly supports the validity of laws that created more than 500 landmark and historic district commissions in the United States. The court rejected a chief argument used to attack such commissions: That landmark designations deprive the owner of his constitutionally protected right to do anything he wishes with his property. That kind of argument, declared Justice William J. Brennan in the majority opinion, is "quite simply untenable."

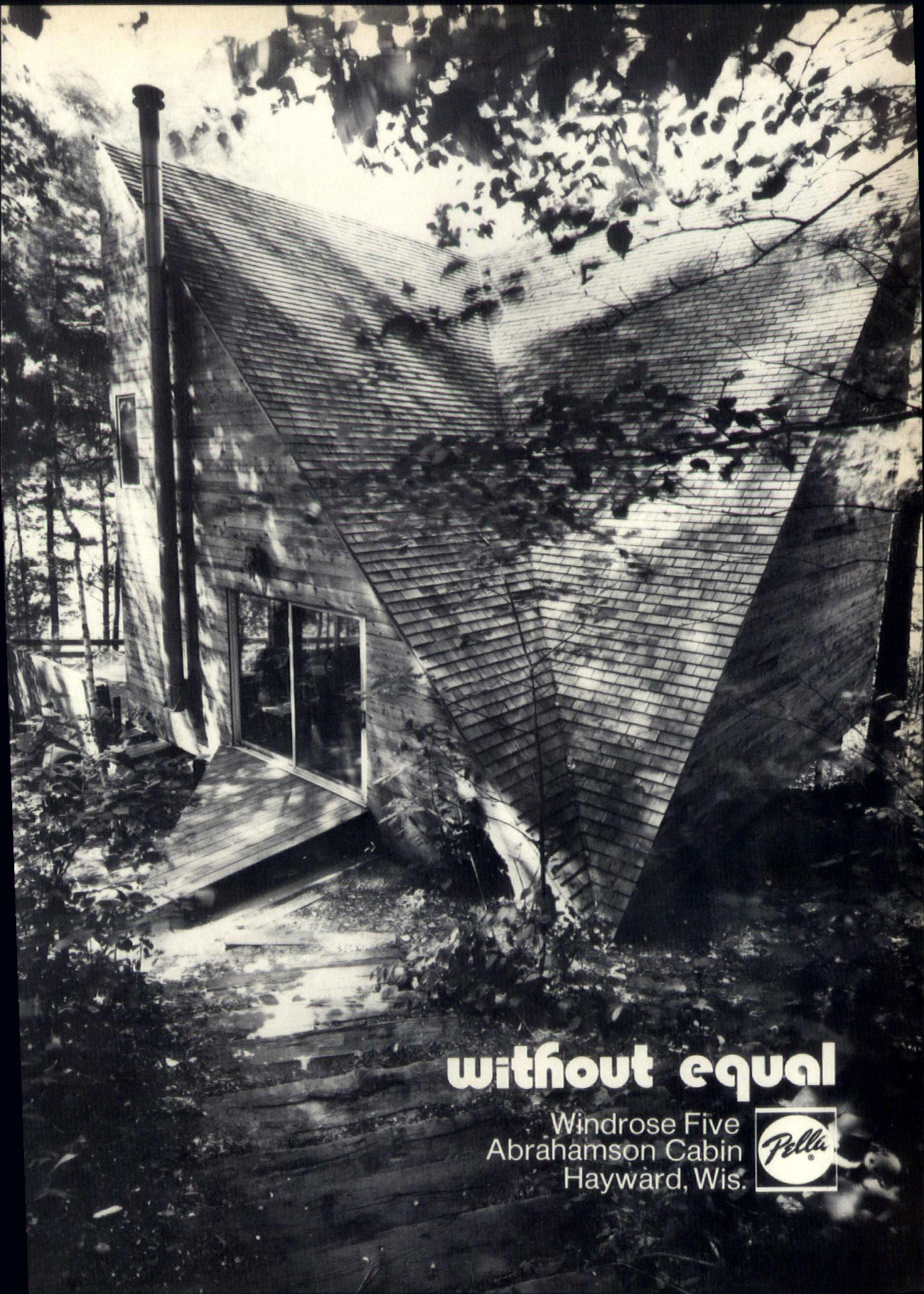
"Approval by the Supreme Court is the ultimate test," said James Biddle, president of the National Trust, following announcement of the decision.

"Justice Brennan's careful analysis will encourage the cities having landmark or historic district laws to use them more vigorously. It should also encourage the passage of such laws in communities where the question of constitutionality has been debated."

The importance of this decision is reflected by those who joined the National Trust in filing an *amicus curiae* brief in support of historic preservation. Among these were the National League of Cities and the cities of New Orleans, Boston and San Antonio.

The Grand Central case began in 1967 when the New York City Landmarks Preservation Commission designated the huge terminal and the property it occupies as a landmark, thus barring any further construction on the property and any alteration of





**without equal**

Windrose Five  
Abrahamson Cabin  
Hayward, Wis.







*A skilled artist continues an ages-old tradition. A Journeyman Plasterer works a "miter rod" on a repair area so it will match the 75-year-old existing plaster cornice, during restoration of Landmark Center, St. Paul. Winsor/Faricy, St. Paul, and Perry, Dean, Stahl and Rogers, Inc., Boston, architects; M.A. Mortenson Co., Minneapolis, general contractor; Conroy Brothers Co., Minneapolis, plastering contractor.*

More than a skilled trade, lathing and plastering is an art when it comes to historic restorations such as Landmark Center, the old Federal Courts Building in St. Paul.

Besides running cornices, crews re-created graceful entry arches in the field. Column capitals (visible in photo) and tall fluted columns were cast in shop, using molds made from existing columns.

Centuries old, lath and plaster continues to be a basic building material. It's durable. It's easy to maintain. It creates beauty, as large monolithic planes, or as intricate, curving sculptures.

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the exterior without the approval of the commission.

Five months later, Penn Central, owner of the terminal, announced plans to lease its air rights above the terminal to a developer who was to build a multistory office tower above Grand Central.

But in 1968 and 1969 when the developer submitted two design proposals for the tower, by renowned architect Marcel Breuer, the commission ruled both unacceptable. The railroad and the developer went to court, contending that the city, through the commission, was taking their property for a public use without compensation, in violation of the due process and equal protection guarantees of the Constitution.

The State Supreme Court held the rejection of the proposals unconstitutional, but the higher Appellate Division reversed, holding by a 3-to-2 vote that the Commission's action was not unconstitutionally deprived of the owner and developer of their property. New York's highest court, the State Court of Appeals, affirmed the decision unanimously.

The railroad appealed to the U.S. Supreme Court. At issue was whether the New York City Landmarks Preservation Commission was entitled to designate Grand Central Terminal a landmark and bar construction of an office tower.



## A Place at the Lake

A place at the lake  
Is a lake place away,  
A lake of lake places  
Is no plain hide away.

A cabin up north  
Is east and west  
And sometimes south—  
No matter the compass.

A lake is a swamp or a pond  
Or even a river,  
And sometimes . . . a lake.

Up north is the prairie,  
The forest or the farm  
And sometimes . . . Point Barrow!

Going to the lake  
And going up north  
Are synonymous euphemisms.

Whether the lake or up north:  
Leaving the scene  
Is the actual meaning.

Going away or splitting,  
and even pretending to forget  
The terrors and toils of living  
And Aunt Jennie who's so upset.

Oh to forget and leave behind  
The overdraft notice from the bank  
And the reminders to clean my teeth,  
Check the heart and check the furnace.

And join the club of all clubs.  
Get the freest gift of all,  
Register for it this fall. . . .

To the lake and up north  
Is also nice liberty  
freedom to toot and shout and swim

It is also for not too many  
Such a not too unusual luxury,  
To drive to fly to swim to . . .

There's always water in the lake.  
There's only north on the compass.  
There's always welcome back at home.

—Bernard Jacob



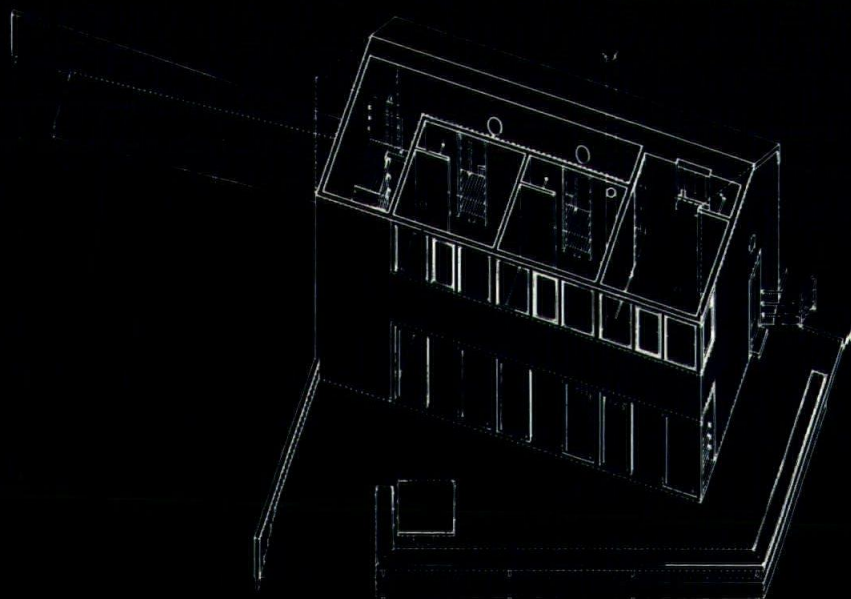
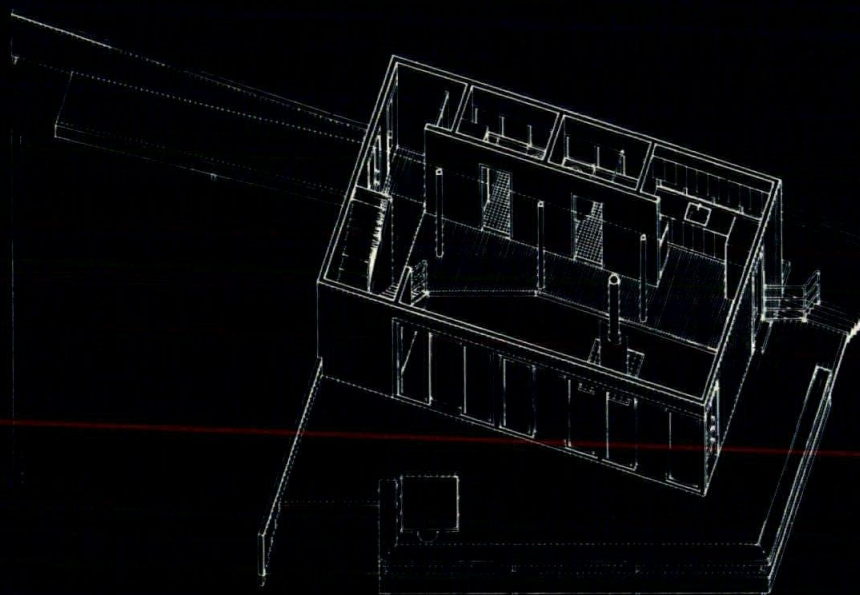
# Vacation Homes By Minnesota Architects

Grand Portage, Minnesota

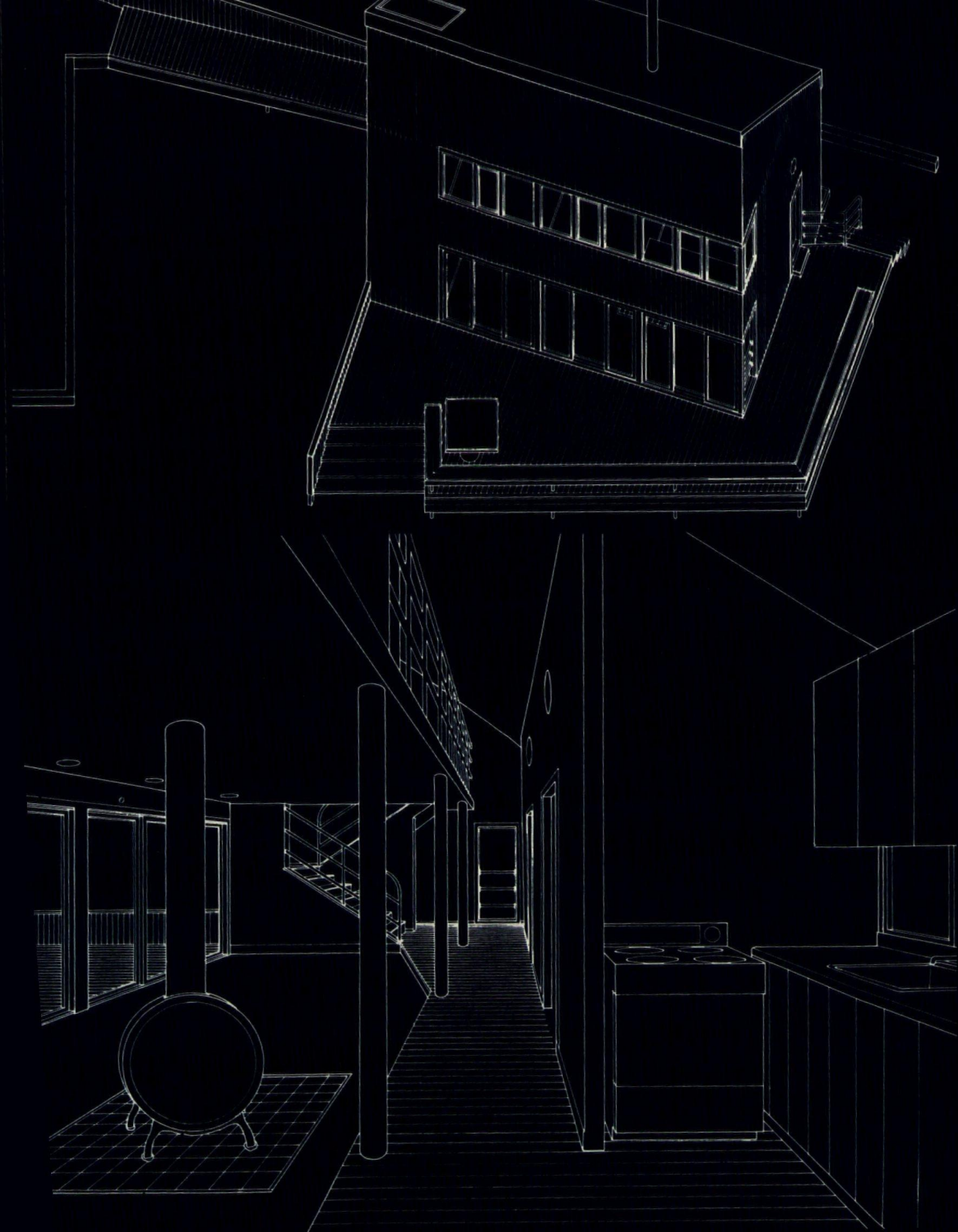
**Architect:**  
Alfred French and Associates,  
Inc., Minneapolis

**Owner:** Mr. & Mrs. Robert Hertzberg

**Contractor:**  
Larry Krause, Krause Construction,  
Grand Marais, Minnesota



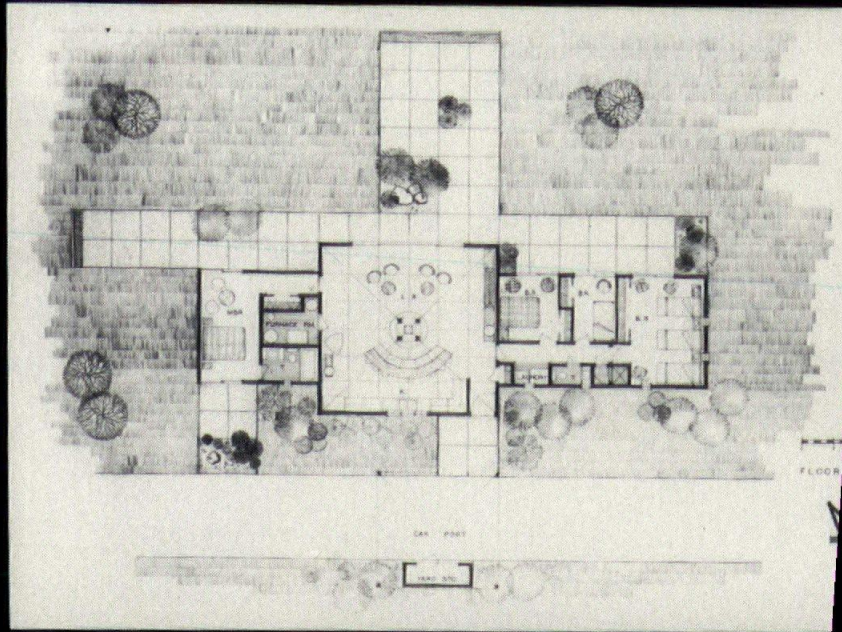






Architect:  
Dickey/Kodet Architects, Inc.,  
Minneapolis

Owner: Mr. & Mrs. W.J. Foxley





miles north of

the 1930s. The  
ere cut at Hin-  
s are spruce, cut  
ogs for the joists,  
subfloor are  
e ceiling boards  
oors are oak and

n of Linn Cowles



*I did not read books the first summer; I hoed beans. Nay, I often did better than this. There were times when I could not afford to sacrifice the bloom of the present moment to any work, whether of the head or hands. I love a broad margin to my life. Sometimes, in a summer morning, having taken my accustomed bath, I sat in my sunny doorway from sunrise till noon, rapt in a reverie, amidst the pines and hickories and sumachs, in undisturbed solitude and stillness, while the birds sang around or flitted noiseless through the house, until by the sun falling in at my west window, or the noise of some traveller's wagon on the distant highway, I was reminded of the lapse of time. I grew in those seasons like corn in the night, and they were far better than any work of the hands would have been. They were not time subtracted from my life, but so much over and above my usual allowance. I realized what the Orientals mean by contemplation and the forsaking of works.*

from *Walden*  
—H.D. Thoreau

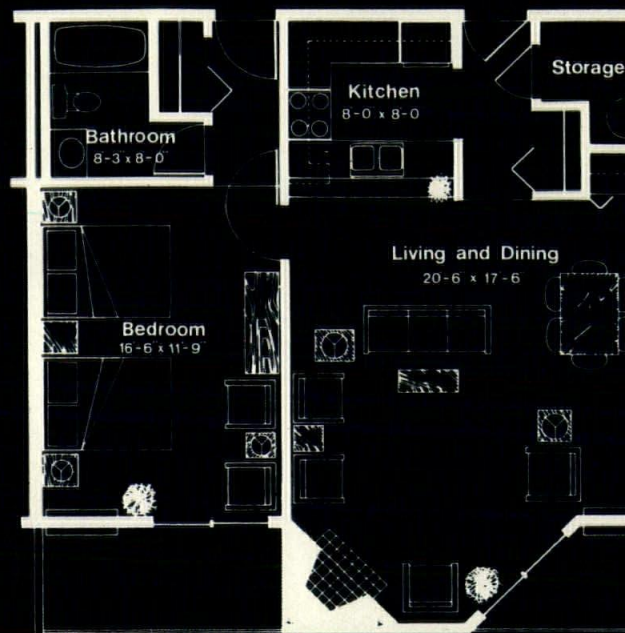


**Hill City, Minnesota**

**Architect: Paul Pink & Associates, Inc., Minneapolis;  
Michael Shields, Project Architect**

**Owner: Ryan Development, Inc.**

Vacation condominiums

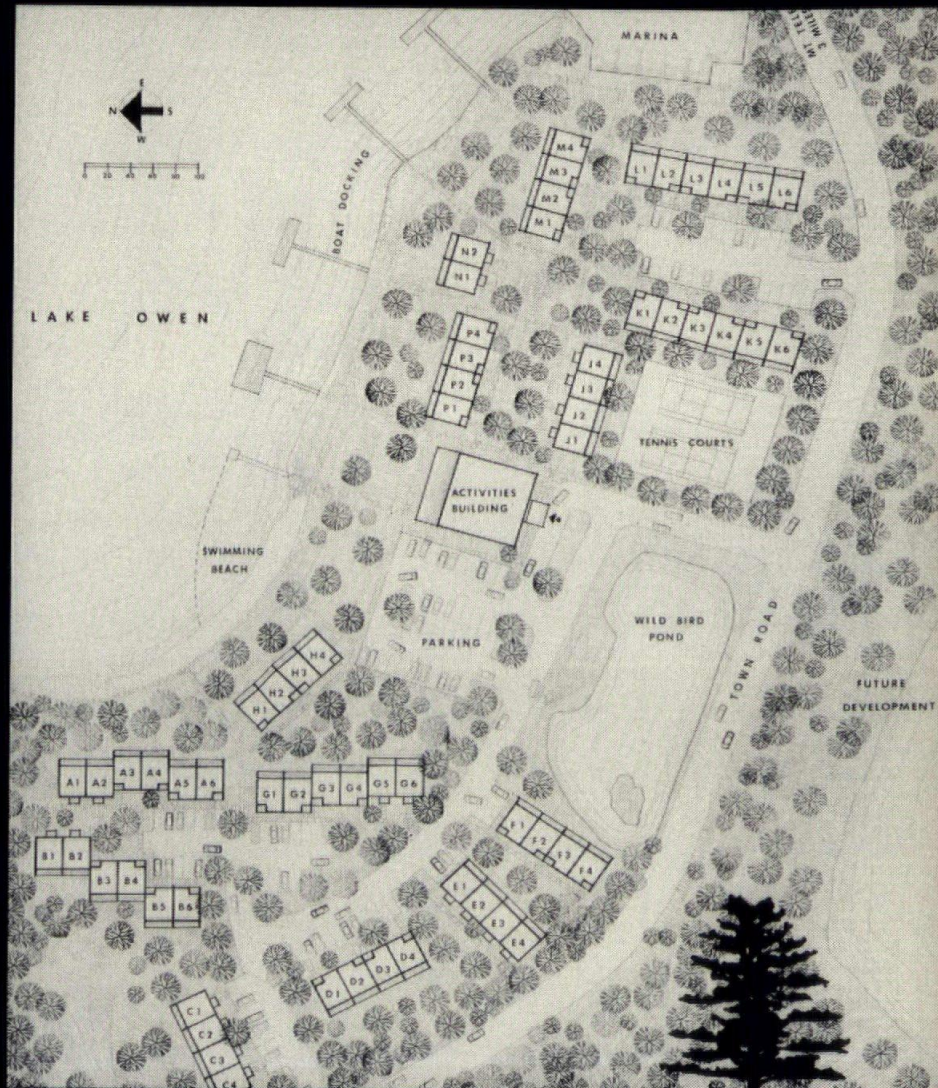
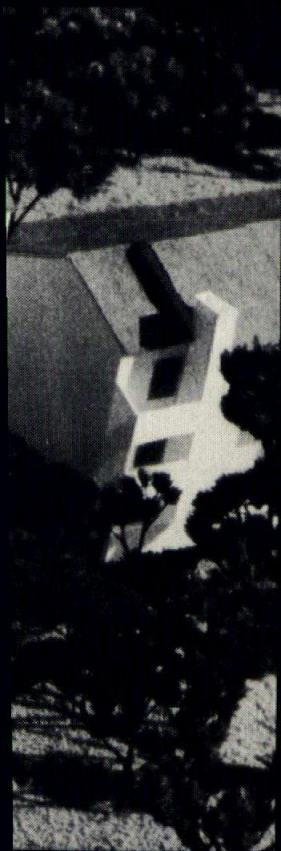




Architect:  
Thomas Van Housen AIA  
Gerald A. Simons AIA

Developed by Cavalier Enterprises,  
Inc.

Four season vacation spot on Lake  
Owen, Wisconsin, with 64 two and  
three bedroom townhouses.



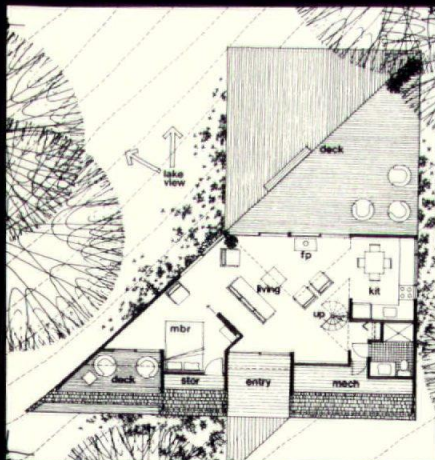
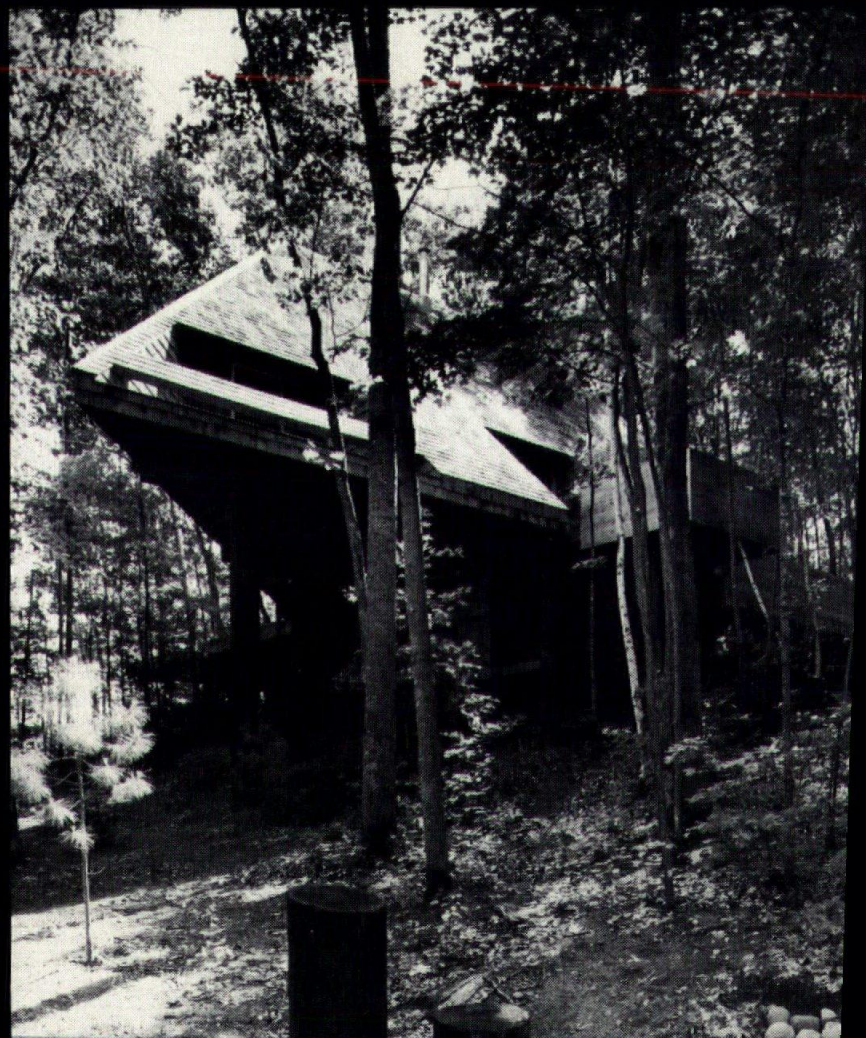
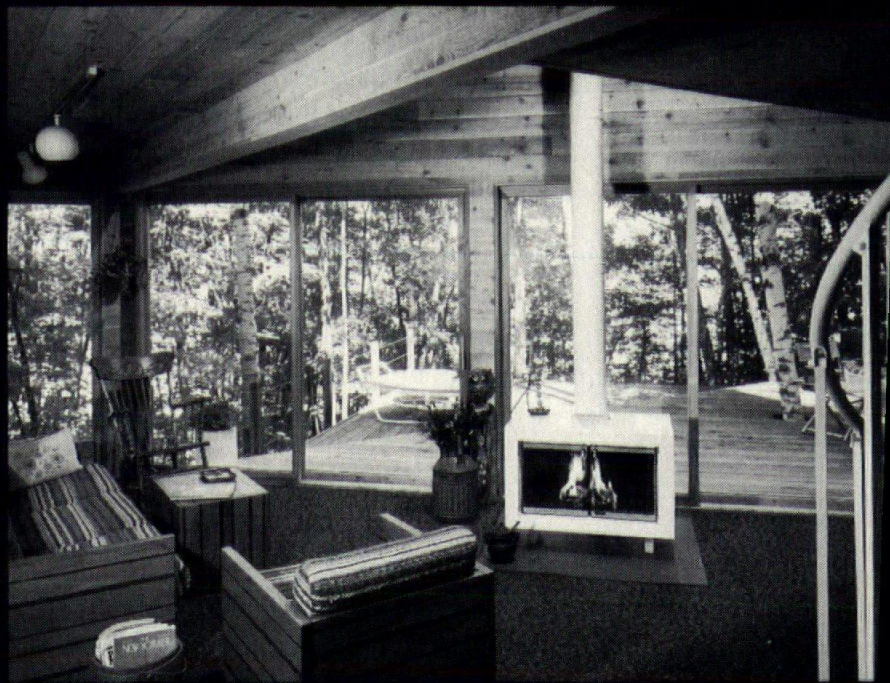


**Architect:**  
The Leonard Parker Associates,  
Minneapolis

**Owner:** Leif Ericksen

**Contractor:** Chet Lambert, Gordon,  
Wisconsin

A single family year round vacation retreat located on a site that slopes steeply to the water's edge and abounds in tall pine, maple and birch. The palette of materials, interior and exterior, is limited to cedar wood untreated, wood glass sliding doors and casements and carpeted floors. The roof planes and exterior walls are sheathed with shingles; interior wall and ceiling planes are T&G flush jointed. Continuity of form is achieved by the repetitious use of the 45° angle on both horizontal and vertical planes. Visual privacy from the road and from possible future neighbors is assured by the platform elevation, by strategic location of glass and by the vision obscuring effect of the forest.

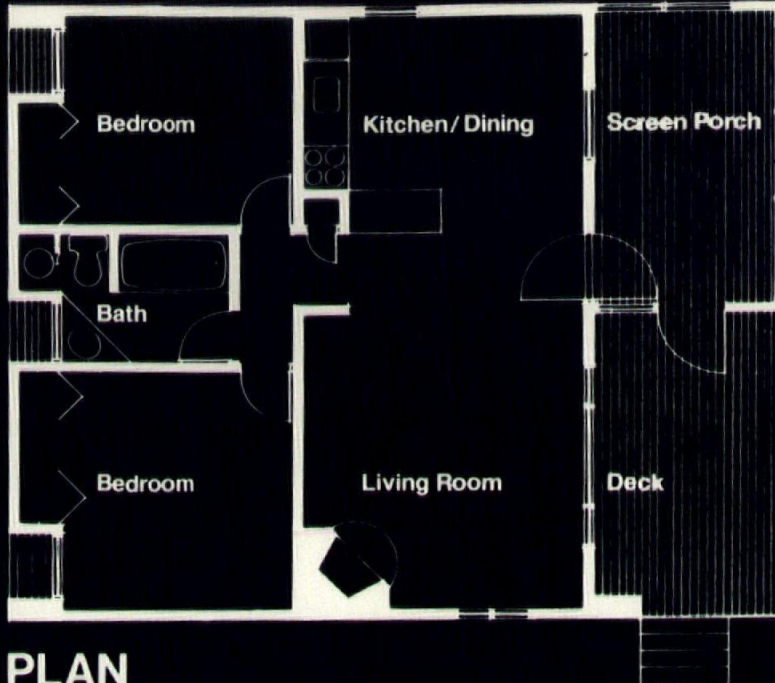




Architect:  
**David Todd Runyan &  
Associates, Inc., Minneapolis**

Owner: Gary Vogel

The cabin was designed around windows and doors as they were purchased, used and reconditioned. Siding is 1 x 6 T&G Cedar, sealed. Simple 4'-0" modular dimension affords little waste on floor, wall and roof sheathing, framing, etc.





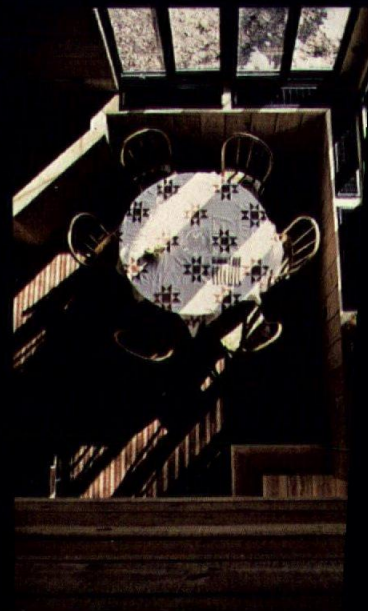
Architect:  
**Milo H. Thompson AIA**  
**Frederick Bentz/Milo Thompson**  
**& Associates, Inc., Minneapolis**

Owner:  
Milo H. Thompson Family

Contractor:  
Curt Heikhenen, President  
Douglas Tschu, Chief Carpenter &  
Job Superintendent  
Pro-Con, Production Construction  
Corporation

A year-round maintenance free vacation house for a family of five, providing a variety of spaces and a character which suggests seclusion and privacy. An accommodation for guests separate from the family sleeping area was included.

The building's spatial organization, responding to a desire to disturb the least ground area, was determined from the beginning, to be arranged as a vertical form. The character of the building has been developed around the owner's predisposition to a design solution which could combine the mixed images of a northwoods vacation house, a cabin, a Norwegian stave church, towers of a French chateau, the towers of Harvard University's Memorial Hall, Frank Lloyd Wright's Lake Tahoe cottages and other miscellaneous but diverse projects—all of these set out as desired images, but with the requirement that the design should not identify the allusions in a superficial way, having instead a strong formal integrity of its own.

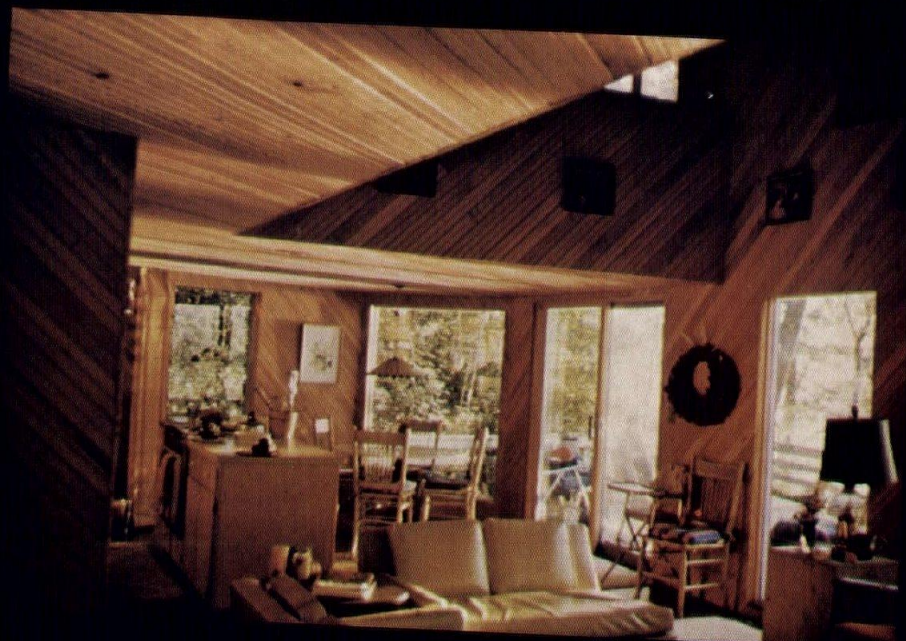




Luck, Wisconsin

Architect: Arvid Elness Architects, Inc., Minneapolis

Owner: Leo and Sue Verrett



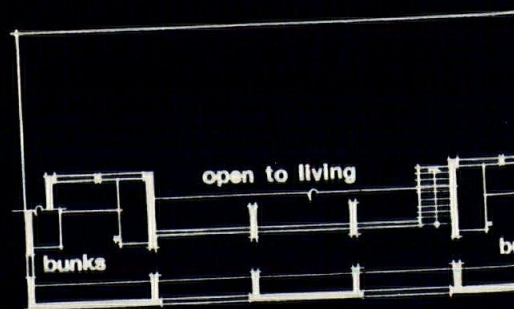


**Madeline Island  
La Pointe, Wis.**

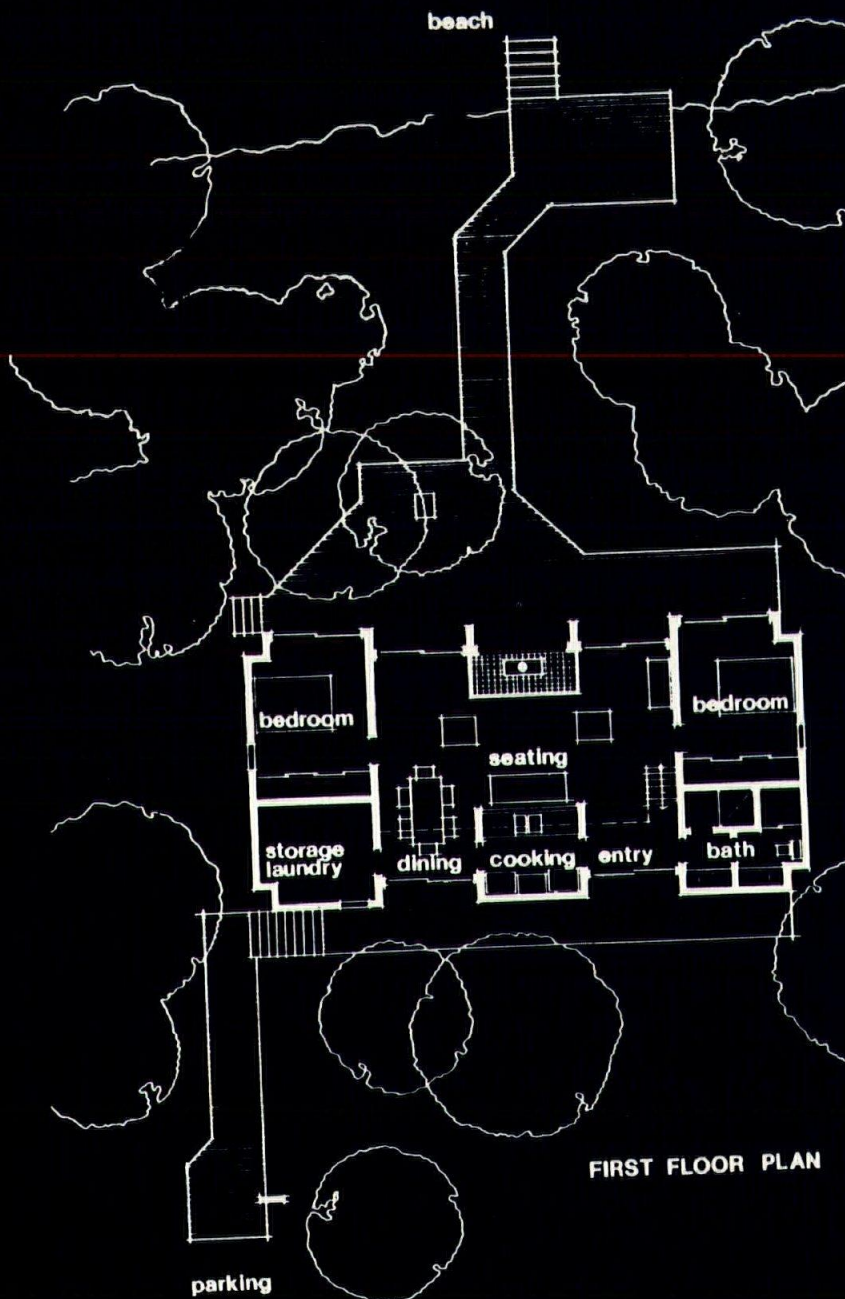
**Architect: Richard Schwarz/Neil  
Weber Architects, Inc., Min-  
neapolis**

**Owner: Richard Schwarz, Fred Wall**

A vacation home occupied by two families—quite often at the same time! The house plan includes two master bedrooms and two dormitory areas for the children and/or guests of both families. Thanks to separate sleeping quarters, the two households can still enjoy a degree of privacy while vacationing in one house. The building sits on pilings to protect it from the northeastern storms and the quantity of sand that washes up on the beach.



**LOFT FLOOR**



**FIRST FLOOR PLAN**



Architect:  
 Damberg and Peck Architect,  
 Inc.,  
 Virginia, Minnesota

A one-room cabin



Northern Minnesota Lake

Architect:  
 Damberg & Peck Architects, Inc.,  
 Virginia, Minnesota; David  
 Salmela, Designer

A one-bedroom cabin



Island on Lake Vermillion, Min-  
 nesota

Architect:  
 Damberg & Peck Architects, Inc.,  
 Virginia, Minnesota; John  
 Damberg & David Salmela,  
 designers

Owner: John Damberg



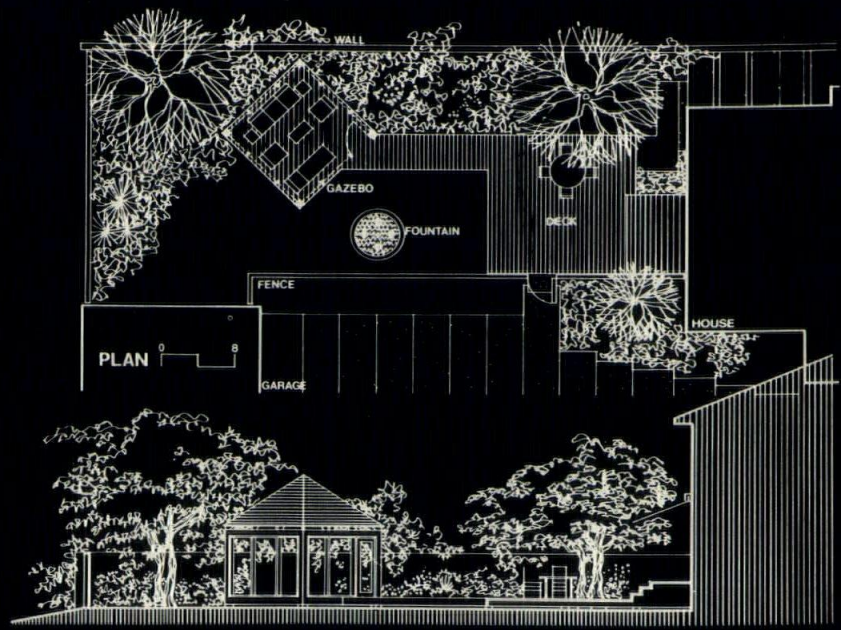
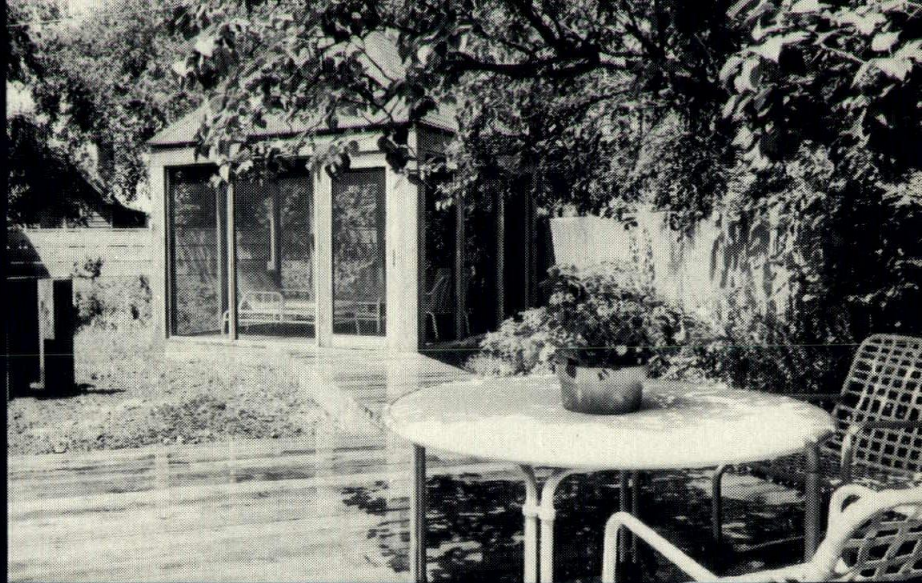


Hodine/Stageberg Partners, Inc.,  
Minneapolis

Owner: The Harrington Family















Architect:  
Wallace & Mundt,  
Minneapolis

Pole type structure with poles and  
lumber cut from property

Owner and builder:  
Gerald E. Mundt





Mt. Iron, Minnesota

**Architect:**  
Martin Frederick Gould, Duluth

**Owner:** Dr. Davenport

**Contractor:** Harvey Construction Co.,  
Virginia, Minnesota





**Architect:**  
George Klein and Company,  
Deephaven; Clifford Buikema,  
Designer

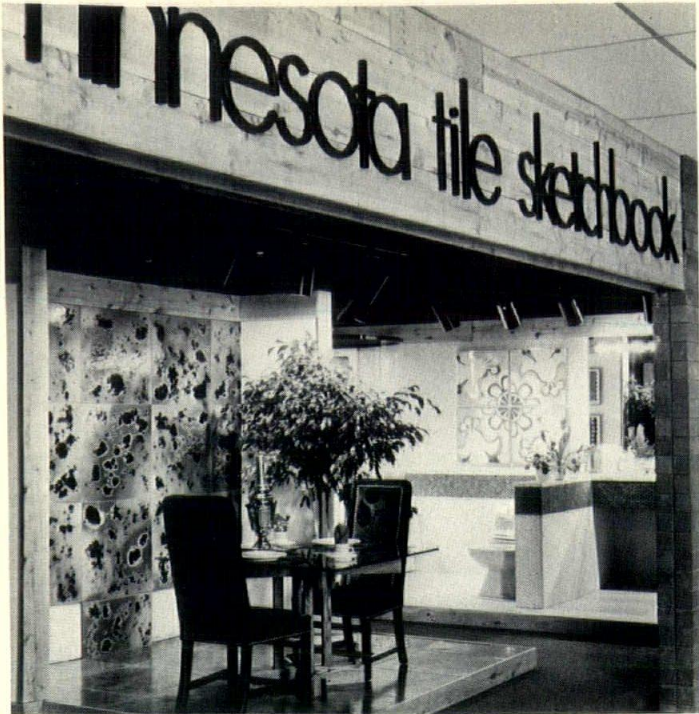
**Owner:** David & Margaret Prosser

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Photos by Nanci Doonan, Gianetti  
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**St. Croix River  
Stillwater, Minnesota**

**Architect:**  
**Ellerbe Architects, Minneapolis**

**Owner:** J.C. McKown

The cabin, built in 1928, features cupped log construction which eliminates the need for nails in the structure. The porch, where most of the cabin living takes place, is exposed to a shoreline view of the St. Croix River.

Photos by Pat Dunsworth



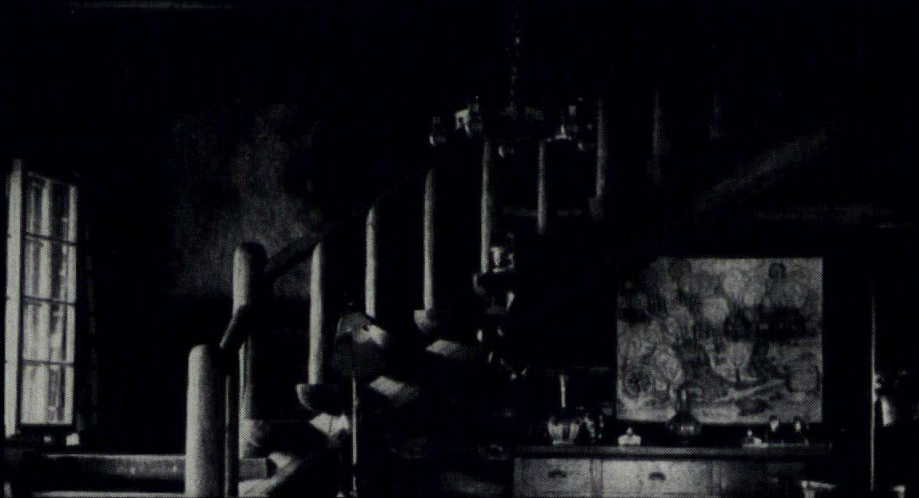
**St. Croix River  
Hastings, Minnesota**

**Architect:** Ellerbe Architects,  
Minneapolis

**Owner:** T.F. Ellerbe, Sr.

The challenge of this design was incorporating the site, which projects above the heavy undergrowth and tree cover amidst the wilds of the opening wooded banks, and a vast view of the St. Croix River.

Photos by Pat Dunsworth





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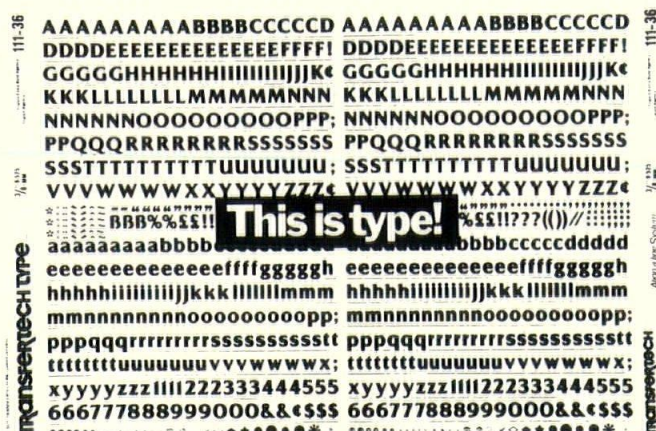
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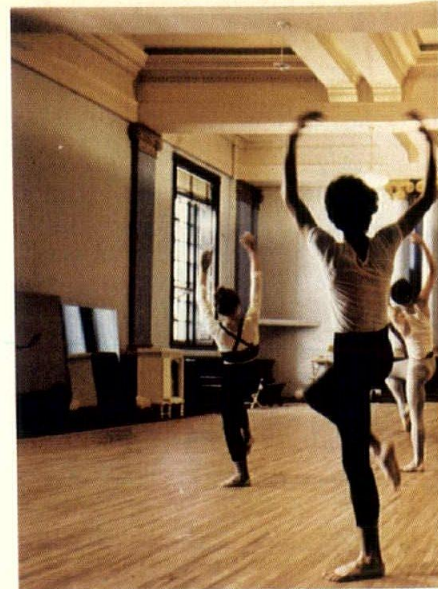
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## Two Approaches to Renovation in Minneapolis

### The Masonic Temple

### The Times Building

Text by Robert Seestadt  
 Photography by Will Dunwiddie

In 1885 when he was only 33 years old Frederick Kees of Long and Kees Architects, Minneapolis, was asked by his fellow Masons to serve as architect for a fraternal home to be built at the corner of Sixth Street and Hennepin Avenue. The massive neo-Romanesque building he designed was completed in 1890 at a cost of \$359,525. Eight stories of Ohio light sandstone, Kees' Masonic Temple included 125 offices, five large reception halls and 50-odd smaller rooms. On the eighth floor a 7,200 sq. ft. dance floor under 450 incandescent bulbs arching across the ceiling was surrounded by banquet halls, parlors and dressing rooms. Eleven regional Masonic organizations occupied 50,000 sq. ft. of ornamentation and luxury.

Another Minneapolis structure completed in 1890, four blocks from the Masonic Temple at Fourth Street and First (Marquette) Avenue, was the





The multi-story open space on the sixth floor of the Masonic Temple, originally used for the fraternal order's conventions and balls, is occupied by the Minnesota Dance company in the New Hennepin Center for the Arts.

Century Piano Company Building, presently called the Times Annex. Designed by W.H. Dennis, the five-story structure originally included sales, office and storage space as well as a four-story, 1,000-seat concert hall. A Century Piano newspaper ad boasted that the building "for size and grandeur, (is) unequaled in America."

In 1899, on Fourth Street immediately east of the Century Piano building, newspaper publisher W.J. Murphy erected the Tribune Building. Frederick Kees, who designed the Donaldson Glass Block, the Syndicate Block, the Courthouse and City Hall, the old Chamber of Commerce Building, and the Advance Thresher Co. factory, in addition to the Masonic Temple, was the architect. Tucked between the Century Piano building and the Journal Building, Kees' project on "Newspaper Row" replaced an eight-story Tribune Building gutted by an 1895 fire.

In 1978 all three turn-of-the-century structures—the Times Building, the Times Annex and the Masonic Temple—are undergoing extensive remodeling after years of neglect and partial use. The new plans for the buildings are as different as their original purposes, illustrating how architecture today is responding to its past and to contemporary facts of life.

The Masonic Temple has been purchased by Hennepin Center for the Arts, a non-profit group backed by corporations, foundations, private sources and Community Development Block Grant funds. The multi-story open areas that Frederick Kees design-

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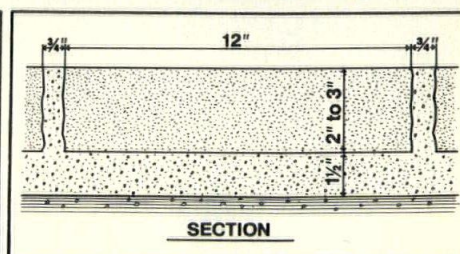
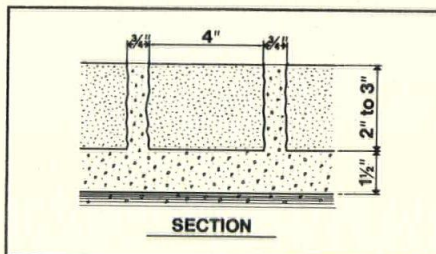
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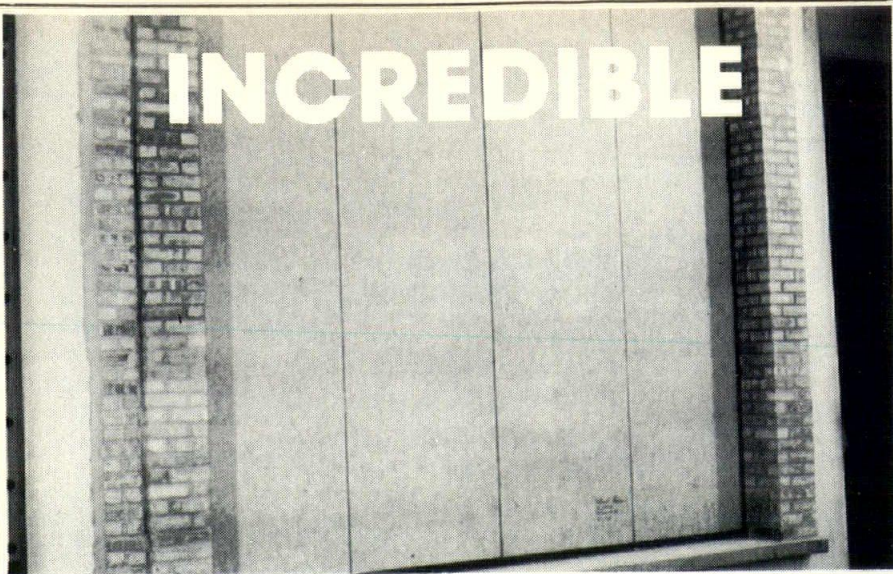


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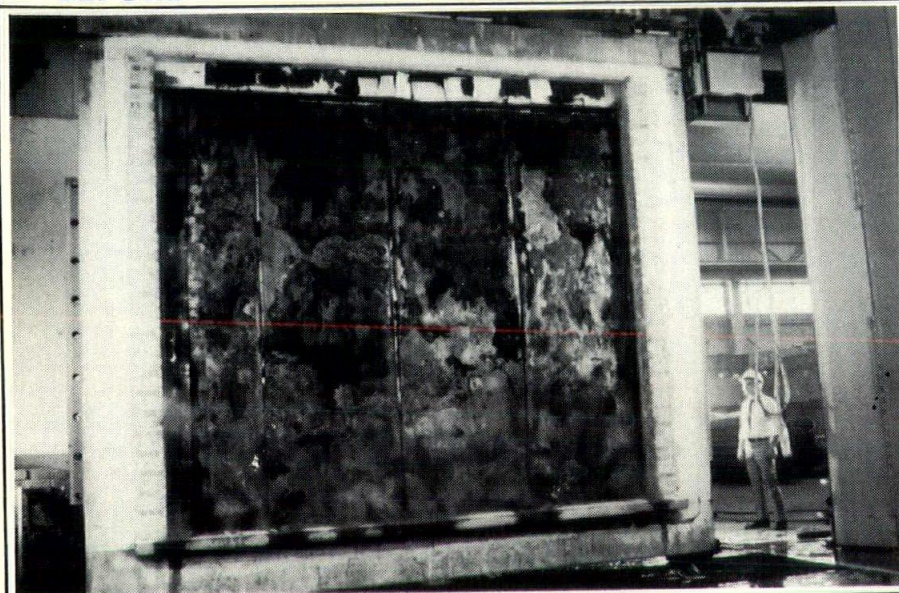
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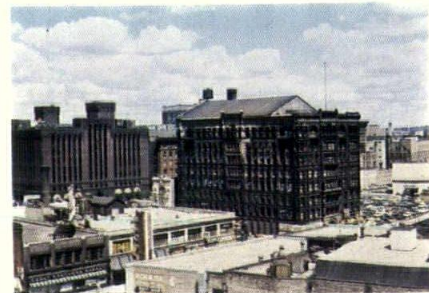
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The Masonic Temple in 1978. The sandstone exterior walls will be cleaned with a chemical and pressurized water solution. They will then be tuckpointed to make the building more weathertight and water-resistant. The masonry will not be sealed to allow water vapor transfer outward through the walls.

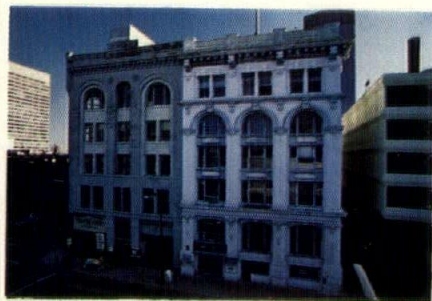
ed for Masonic gatherings are to be converted into performing and theater space for two anchor tenants, the Minnesota Dance and Theater and School, Inc., and The Cricket Theatre, and for a house company, the Hennepin Center Theater. Art service space, tenant and owner administrative offices, and on the lower floors (basement, first floor and mezzanine), commercial space also will be incorporated.

The designer for the \$2.7 million Hennepin Center adaptive use project is Vern Svedberg of Svedberg/Vermeland Architects of Minneapolis. The firm presently is involved in two other renovations, both on Nicollet Island, The Mill and the Island Sash and Door Company Building.

The Times/Times Annex project is a smaller (\$1.6 million) but more thorough renovation. John Cunningham, Cunningham Architects, Minneapolis, is designing for office space for professional tenants in a building that, he says, is presently almost beyond salvage. Cunningham, whose rehabilitation efforts include First Street Station on the downtown Minneapolis riverfront, and the Ford Building in Saint Paul, plans complete demolition of interior walls and fixtures, leaving only the floor structures. The building's common spaces—the atrium, foyers, corridors, elevators and stairways will be replaced and leasehold improvements will be made as the floors are rented. The entire project should be completed by December 1979.

Because the Masonic Temple, presently called the Merchandise Building, is to be used by arts groups, and the Times/Times Annex is to be





The front facades of the Times/Times Annex on Fourth Street South.

converted to office and retail space, the projects obviously will be very different. Two factors other than function are important in a discussion of the projects: financial backing and historical considerations. Hennepin Center is a non-profit organization helping other non-profit groups by renting them space in a well-located, architecturally distinctive building. Preserving the essence of a structure on the National Register of Historic Places and ultimately making the endeavor self-sufficient are two of the group's objectives.

The developers of the Times/Times Annex are improving architecturally less significant buildings (no matter their colorful histories) with some appreciation for the past, and with a sharp eye on the balance sheet. Effectively addressing these three preconditions: of purpose, of historical considerations, and of economy, is the challenge facing the architects of both projects.

Hennepin Center for the Arts plans to have the Masonic Temple work completed by the end of next summer. The exterior improvements will be finished this fall with efforts thereafter to be directed to the substantial interior remodeling.

The south and east walls contain almost 250 windows, all of which are to be refitted with clear, insulated glass. The window frames will be retained and reconditioned. The comparatively fewer windows on the north and west elevations will receive similar treatment. Some upper story fenestration on the elevations facing the interior of the block will be filled in to accommodate the theaters' sound and light requirements. The glass block (not an original feature) on the first floor and basement windows on the south and west walls will be replaced with insulated glass and anodized aluminum frames.

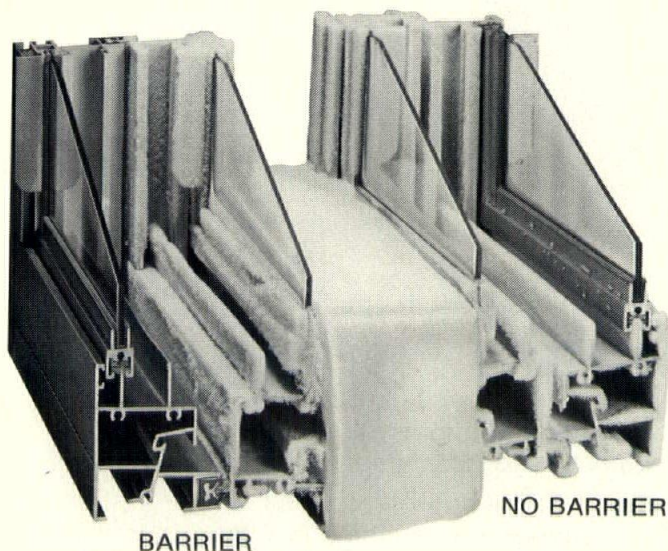
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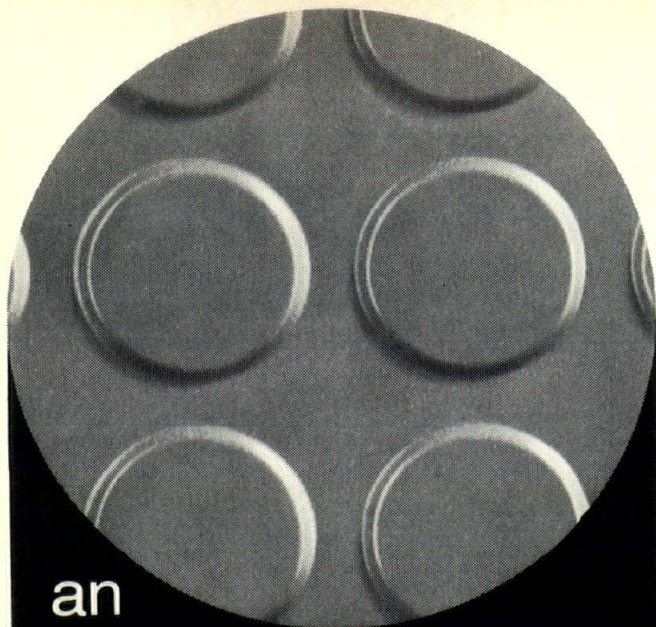
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The existing staircase in the Times Building.

stalled on the roof's pitched and flat surfaces. Wall insulation for the north and west walls is being considered; the southerly exposure and numerous openings on the front walls make insulation there more expensive and less effective. The existing steam boilers and one-pipe steam system will be replaced with a heat pump system.

The second and third floors of the Masonic Temple will house the 160-seat Hennepin Center Theater and related space, art service facilities (artistic guilds and other non-profit organizations) and Hennepin Center administrative offices.

The Minnesota Dance company will occupy most of floors four, five and six with a central performance space, rehearsal and dance instruction rooms, and costume, utility and office space.

The Cricket Theatre has elected to occupy the building's top two-and-a-half floors. The space offers the company isolated, soundproof space and ample area for rehearsal, set construction, costume-making and administration. The central portion of the seventh and eighth floors is taken up by a 410-seat main theater. The Cricket's trade-off for this space may be slight inconveniences in transportation of patrons, personnel and materials to the upper floors. An enlarged elevator bank (55-person capacity) should mitigate these difficulties.

In contrast to the Masonic Temple adaptive reuse project, the Times/Times Annex (to be named The Times Building) job is essentially a renovation. Neither building presents






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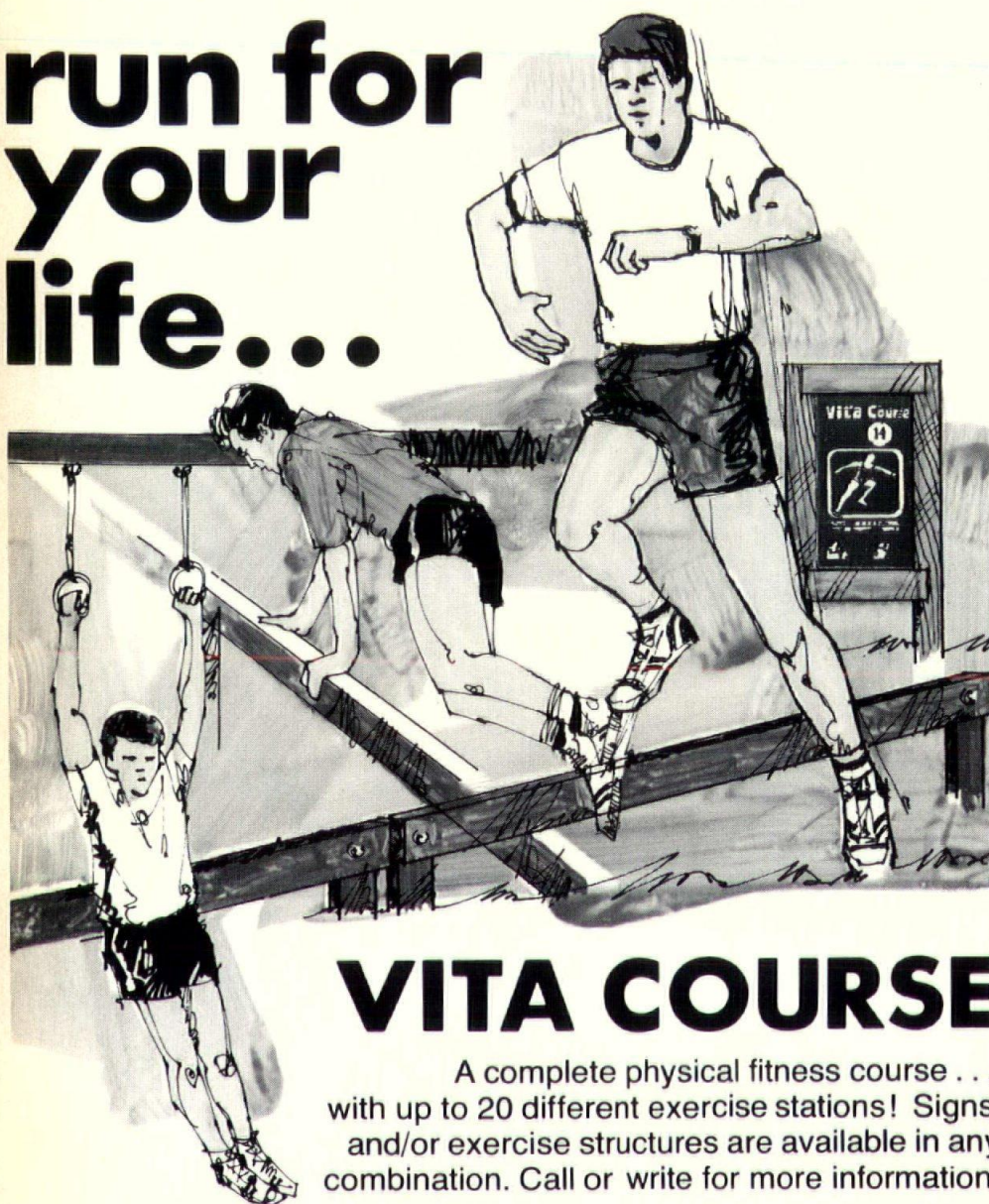
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The Masonic Temple in 1905. The twin cupolas Frederick Kees designed for the southeast and southwest roof corner were removed many years ago. Replacing the onion-shaped domes with fiberglass replicas is under consideration but not included in the initial improvements by Hennepin Center.

real opportunities of restoration or even of adaptive reuse. As architect Cunningham points out, if the Times buildings are to be restored, the questions remain as to which period should be restored, and whether or not the effort is financially sound.

The exterior walls will be cleaned and tuckpointed. On Fourth Street a Marquette Avenue brick walls will be repainted off-white. Window frames will be replaced with bronze-colored anodized aluminum, similar to those planned for the first floors of the Masonic Temple. Tinted glass will be installed all around. In the Times Annex the first floor windows will be enlarged to two story openings highlighting retail mezzanine space.

A heat pump system will be installed and the planners anticipate that the buildings will be the first in downtown Minneapolis to meet the Minnesota energy code.

Rehabilitating and unifying the interiors pose one major problem. The floors of the Times Building are less than corresponding levels in the Times Annex. The Cunningham design includes ramps for the handicapped on the first and fifth floors and short stairways at each story landing. A central corridor on each floor will connect the interior walls of the two structures replacing the narrow passage stairways currently in use. A skylight will be installed at a cost of \$15,000, an atrium rising from the first floor.

Cunningham officed in the Times Annex from 1968 to 1972. He believes that much of the character of the buildings and their tenants is attributable to the interior visibility afforded by the present lightwell (a skylight has been) and open stair



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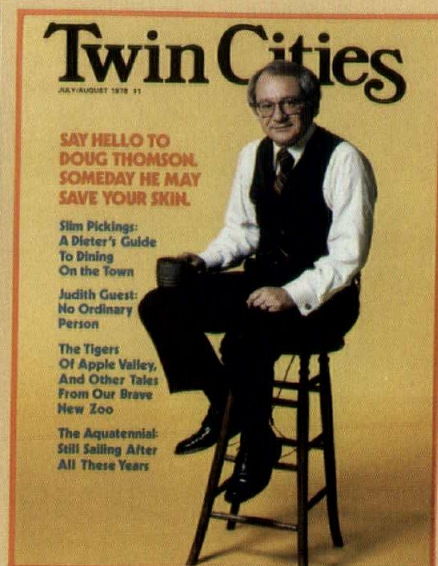
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Recreating the character of the interior of the buildings' office space is a more nebulous proposition. The interior partitions on each floor, which create cluttered, broken office space, will be removed prior to the remodeling. (The Century Piano four-story concert hall has long been sub-divided for offices.) The 10 ft. ceilings will be lowered except on the first and fifth floors for retail and office or studio space respectively.

Reconditioning for modern use and

preserving some of the past are the two benefits to be reaped from the work being done at the Masonic Temple and the Times buildings.

Alan Lathrop, curator of the Northwest Architectural Archives, noted that the Masonic Temple and the Lumber Exchange (both designed by Frederick Kees) are among the most prominent extant examples in Minneapolis of the neo-Romanesque style of Henry Hobson Richardson. The ar-

ches and heavy, massive stone and brick are typical of large structures built with load-bearing construction before steel and iron structural frames became prevalent.

The Times buildings, especially Kees' Times Annex, are more delicate and less ornate buildings. Lathrop thought that neither building is of any special architectural significance but that because of their past occupants they are historically important.

Tom Martinson, co-author of *A Guide to the Architecture of Minnesota*, called the Times buildings "little gems," citing the fine cornice and general exterior detail and the very human scale of the buildings. He observed that the preservation of the structures is an important historical link and that the buildings complemented contemporaneous buildings nearby like Powers Department Store (Fifth and Nicollet).

William Scott, chairman of the Heritage Preservation Commission, expressed support for the "limited restoration" of the Masonic Temple. He noted that the Times buildings are typical nineteenth century downtown Minneapolis office structures and that it is satisfying that they are being renovated to continue that function.

Foster Dunwiddie of Miller-Dunwiddie-Architects, Minneapolis, a noted building restorer, expressed similar enthusiasm when asked about the Hennepin Center plan. He hoped though that provisions were being made for possible "reversible renovation," that is, allowing for possible restoration of architectural features of the building which now are not economically feasible.

One aspect of the Masonic Temple work he found intriguing is the reopening of the eighth floor ballroom for theater use. The light bulb-equipped trusses supporting the pitched roof are, in his view, worthy of preservation because of Kees' attempt to incorporate the then relatively new-fangled notion of electric lighting with the period's heavy stone architecture.

Robert Seestadt is a free-lance writer living in Minneapolis.

Will Dunwiddie is a Minneapolis architectural photographer.

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# Incident at Aspen


Rosamond Tryon

The final evening program at the 28th annual International Design Conference at Aspen, held June 11-16, 1978, featured, back-to-back, an architect and an astronaut. Following the theme of this year's conference, "Making Connections," the architect, Moshe Safdie, was to talk about "connecting past and present," the astronaut, Gordon Cooper, about connecting present and future. The conjunction itself was not unusual in a week which had yoked together a theoretical physicist and an animal expert, a poet and a best-selling self-help writer, but its results were more than usually ironic.

Safdie, architect of Habitat, the revolutionary residential complex unveiled in Montreal in conjunction with Expo '67, practices architecture in this country and in Jerusalem, and is the newly appointed Director of Urban Planning at Harvard. He spoke earnestly and eloquently of the importance in architecture and planning of respect for the needs, lifestyle and artistic expression of indigenous populations, and for the architectural and communal past of places. People are their own best architects, he maintained, contrasting the simple squatters' villages built up by displaced Palesti-

nian refugees with high-rise, out-of-scale housing developments built for similar groups by government authorities in Jerusalem. Safdie's slides of his own work in Jerusalem, particularly the Yeshiva Porat Joseph Rabbinical College and the Master Plan for the Western Wall District revealed not only his advocated sensitivity to native forms, human scale and community history, but also a sophistication of design, refinement of detail and familiarity with contemporary technology unlikely to be found in an average village. However sincere his belief in anonymous design, his talk and his work were living testimony to the importance of the designer's unique skills, training and vision, not only to his immediate clients but to the wider community and the world. More impressive still was his combination of these qualities with his own responsible, intelligent, committed and independent basic humanity.

Gordon Cooper's speech was anticipated by many as a highlight of the conference, presenting space age technologies and the possibilities of the future of man. There is no denying his credentials. An aeronautical engineer, lunar geologist and eminent

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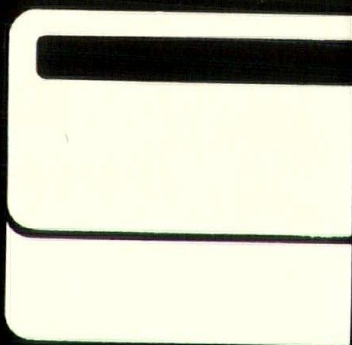
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astronaut, he operates his own technical consulting firm and is vice president for research and development for EPCOT, a "venture in the technology of future cities," as the program put it, being planned by Walt Disney Enterprises. Cooper spoke a few manly though enigmatic words and then showed a film to tell his story. It was only gradually, as the film progressed, that it became evident that EPCOT is intended to be just another Disneyland, raised to the nth degree, and that the film itself was a tasteless, hard-sell promotion. EPCOT's fantasy theme is past and future, technology and the brotherhood of man, its further dimension is that it is a showcase, a Merchandise Mart, for industrial products. Pavilion after pavilion of this proposed amusement park rises before the viewer, wreathed in rainbows and fountains. Rides and restaurants and speaking waxworks abound. There is a special pavilion for "all the nations" with a section for each country. "You will not need to travel in order to see the world" intoned the announcer. Manning what appears to be a succession of garish ethnic fast-food operations will be the "flower of the young people of these countries—who will

return to their native lands to assume roles of leadership in the world of the future." By the end of the presentation, those of the audience at Aspen who had not already walked out erupted into uncharacteristic boos and catcalls. Cooper's first sin, of course, had been to show a badly designed film to a very critical audience which cared very much about good design. To say that the film was intended for another audience was not to excuse its vulgarity and banality. Beyond this was the cynical metaphor for the future that EPCOT represented—a future in which idealistic rhetoric was to be used solely to promote commercial gain. Even more sobering for this audience was the fact that EPCOT was a totally designed environment, a product of hundreds of designers. Following their instructions, one supposes, these designers had taken the lowest common denominator of public taste, the favorite colors and forms of public fantasies, to draw the masses into a vast consumer brainwashing machine. Moshe Safdie would be hard put to it to defend the taste of the people if this was its logical extension.

In the end one was forced to admire Safdie and his co-speakers at Aspen all the more, even if just for maintain-

ing their standards and their independence. Constantly at Aspen, in the work and words of such masters as Charles Eames, George Nelson and others less known but no less inspiring, and in the world outside, one can experience the real magic in the work of designers. Keeping true to their own perceptions of quality and meaning, their magic can satisfy human needs in ways that add to our lives and give them new dimensions we could not have known nor called for—not only the more acute understanding of process and the masterly handling of space and materials, but the incorporation of playfulness, a sense of wonder, beauty and fitness we had not envisioned. EPCOT does not have to be the future of mankind. ■

*Rosamond Tryon, an in-house reporter, had her own personal tragedy to mar the conference. She missed seeing Robert Redford at the picnic.*

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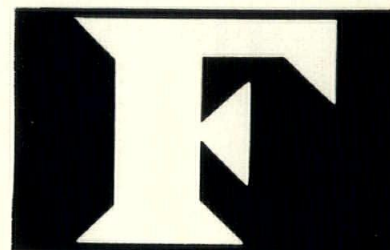
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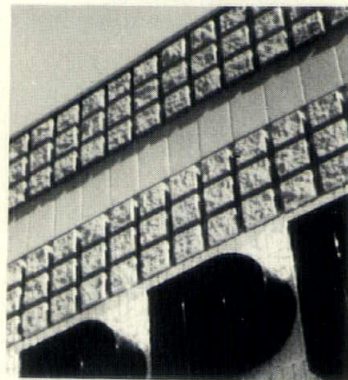


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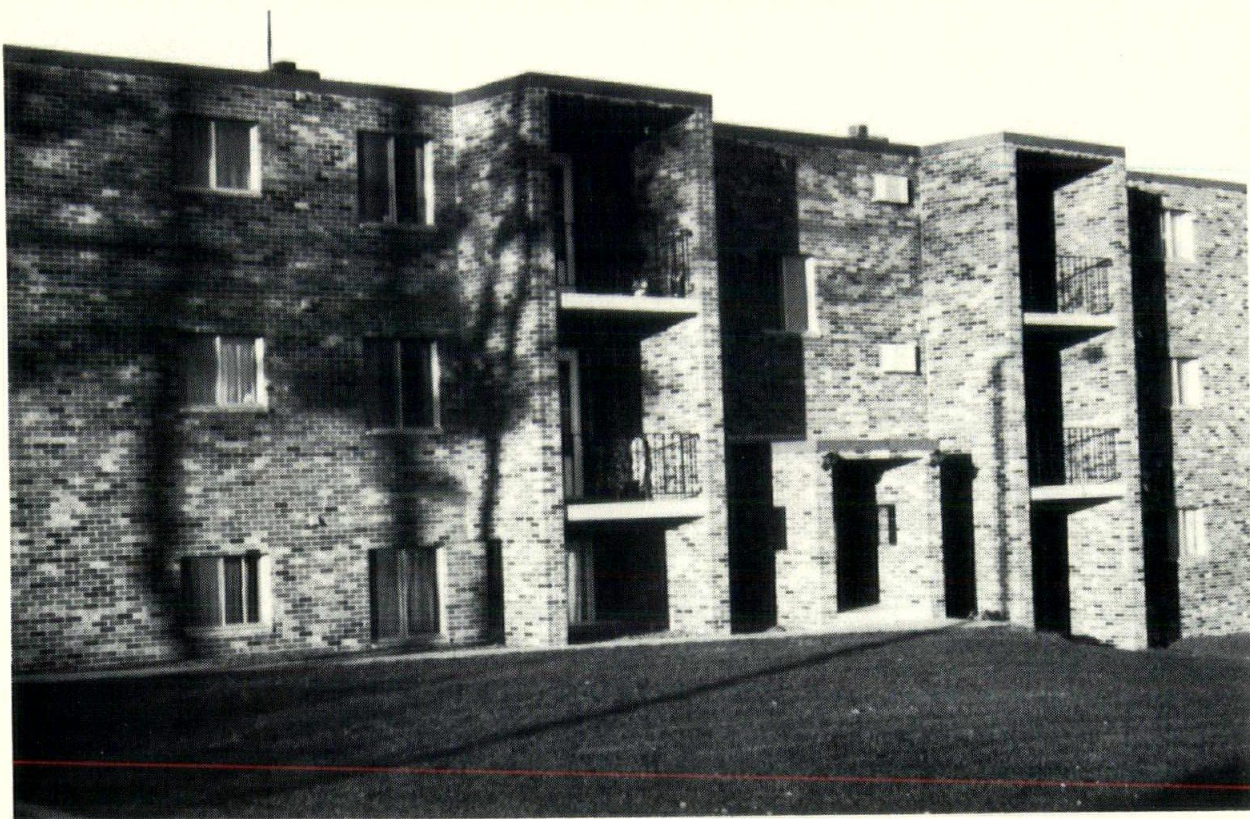
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# LOAD-BEARING MASONRY WILL SHOULDER THE BURDEN



## UNDER THE ENERGY CRUNCH

Today, good construction demands good energy-efficiency. Load-bearing masonry can meet that demand, as it has in the apartment buildings in Sartell, Minnesota illustrated above.

### MASONRY FEATURES:

Mason contractor Dave Guggenberger has combined brick, block and pre-cast hollow core plank to make these eight 12-plexes very energy efficient. Each apartment costs only \$112.00 to heat in 1976, even with last winter's record-breaking cold temperatures. The design of the buildings called for a total thermal break in the outside walls which, when combined with the energy-saving characteristics of masonry construction, adds up to real fuel conservation.

### OTHER CONSIDERATIONS:

This load-bearing masonry construction method also resulted in impressive data in terms of time, dollars and appeal: total construction time, ground-breaking to occupancy, was 90 days; fire insurance premiums for all 96 units total only \$2800 yearly; per-square-foot cost was a mere \$18.10, including fireplaces, appliances and beamed ceilings. The structures will continue to be a true asset to the community with protection against fire and vandalism as they age.

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## New Forecast Shows Minor Advances Ahead For Construction Industry

Total construction value for both 1978 and 1979 is expected to increase somewhat beyond the dramatic peak reached in 1977, it was reported today. Any gains in the construction industry during the next five years, however, are likely to be offset by inflation.

According to F.W. Dodge's five-year forecast of the construction industry, total construction contract value is estimated to reach \$208 billion by 1983. The forecast, just released, has been prepared by George A. Christie, Vice President and chief economist for the McGraw-Hill Information Systems Company.

The most recent F.W. Dodge estimate for 1978 construction contract value—\$147.7 billion—shows an expected six percent increase beyond 1977's exceptional 26 percent advance. With costs rising at eight percent this year, however, a six percent increase in dollar value of new construction implies a slight decline in physical volume.

The F.W. Dodge study, entitled *The Next Five Years*, includes four regional analyses and forecasts for each of the structure groupings. The forecast has been designed as a guide to planning marketing strategy for building products manufacturers.

This new estimate of construction potential during the next five years is the sum of 19 separate sub-markets for which individual forecasts have been prepared, based on appropriate independent variables that govern demand. In this overview, the 19 categories are combined into five major groups: housing, commercial and industrial; institutional, public works, and residual which is comprised mainly of energy-related construction.

## Gasohol Manufacturing Plant In State

Minnesota Energy Agency Director, John Millhone, announced today the conditional recipient of a state grant for a feasibility study leading to

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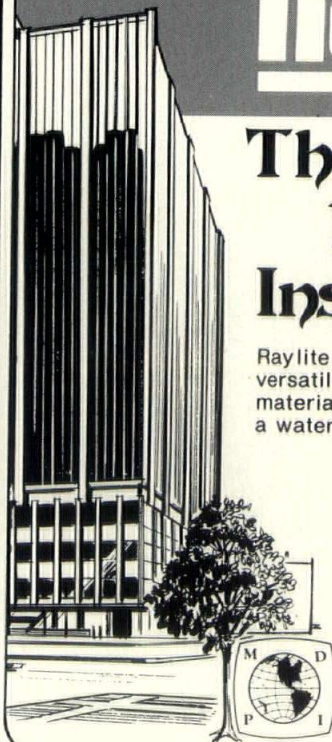
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development of a gasohol manufacturing plant in the state.

Gasohol has been studied as a possible alternative energy form which is composed of 90 percent unleaded gasoline and 10 percent anhydrous alcohol made from plant material.

The Renville County Agri-Energy Corporation received notification August 15 that it could receive a \$40,000 grant made available by the Legislative Committee of Minnesota Resources (LCMR) for the gasohol study.

The study is to be used in an application by the Renville organization for a \$15 million loan guarantee by the United States Department of Agriculture for a gasohol plant that is estimated to cost \$20 million.

Fifty percent of the total cost of the study must be raised by the applicant and the other half will be matched by the LCMR. The LCMR has a maximum of \$150,000 available for the matching grant program.

Final approval of the grant will be made when the Renville applicants meet five conditions set down by Millhone: The corporation must provide \$20,000 more than its current \$20,000 to match the \$40,000 grant requested, indicate funding sources of the \$40,000 local share and the projected \$20 million plant, submit details of the overall fossil fuel energy required in gasohol production compared to the energy provided by gasohol, provide names of those who will be preparing the feasibility study and submit detailed resumes of all applicants and consultants who will be involved in the study.

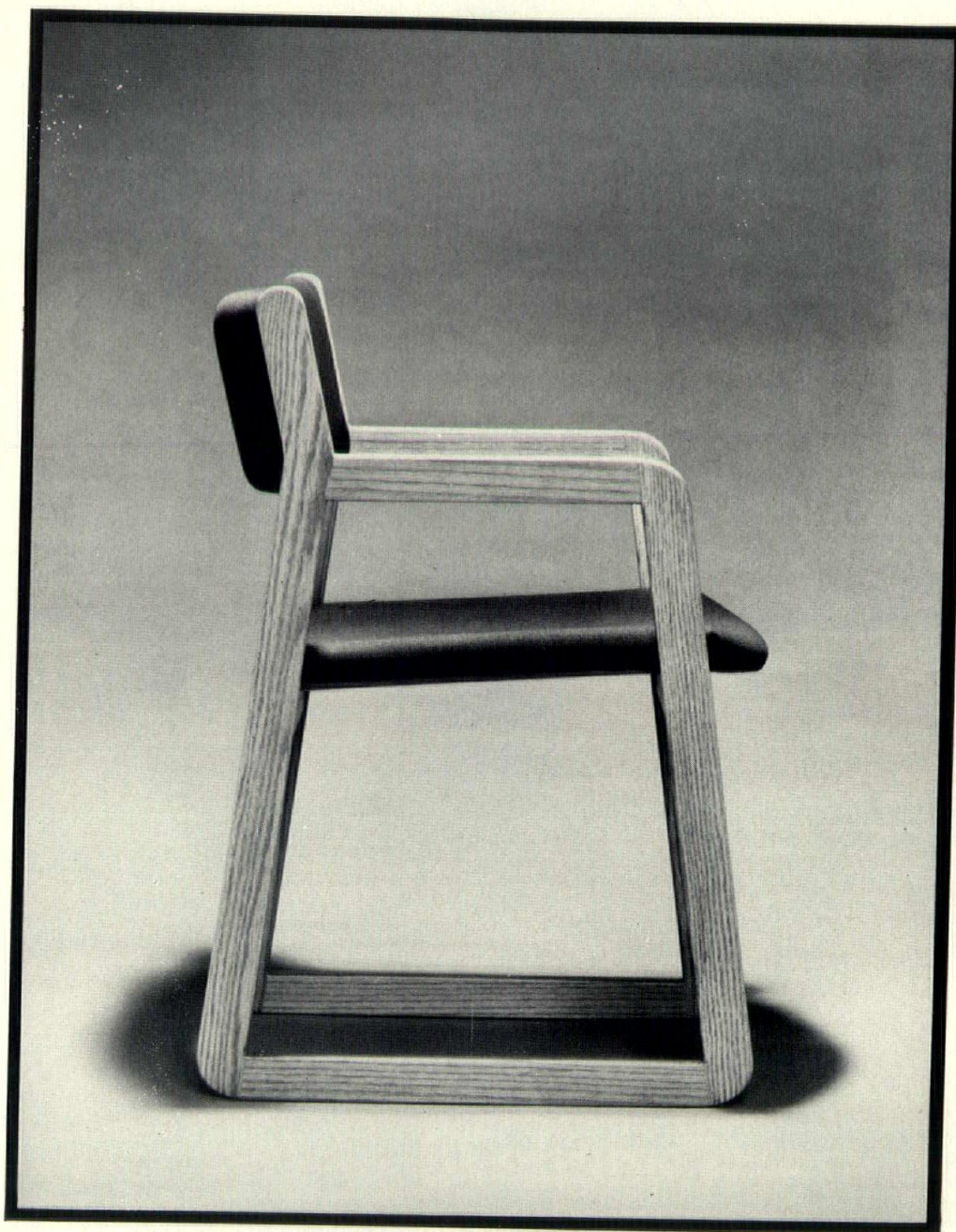
"I am confident that these conditions will be met," Millhone said. "The Minnesota Energy Agency actively promotes research into alternative forms of energy, of which this program is one example," he stated.

There were a total of three proposals submitted to the energy agency for this LCMR matching grant. The other two proposals were submitted by Agri-Energy, Inc., Crookston; and Alanson Hamernick, Jr., Winona.

Agencies consulted by the energy agency for review of the proposals were the Department of Economic Development, Department of Agriculture and the Pollution Control Agency.



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Georgia Ray DeCoster

The review of Ernest Sandeen's *St. Paul's Historic Summit Avenue* written by Georgia DeCoster and printed in the July-August 1978 issue of *Architecture Minnesota* contains a number of devastating and careless typographical errors and oversights. We regret this deeply and particularly in the instance of this article written by Georgia DeCoster.

Georgia DeCoster is a careful, articulate and literate writer who is well known in this area for what must today be regarded as her pioneering work in historic preservation. She is also dedicated to good contemporary design and architecture and a dear friend of the architectural community. Ed.

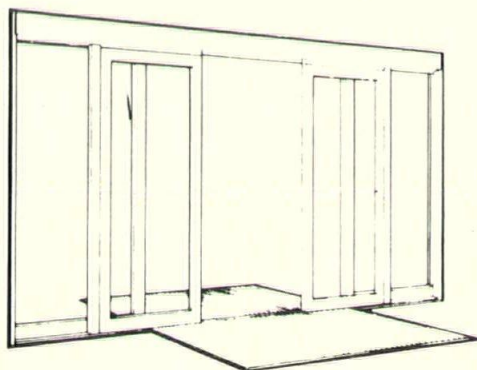
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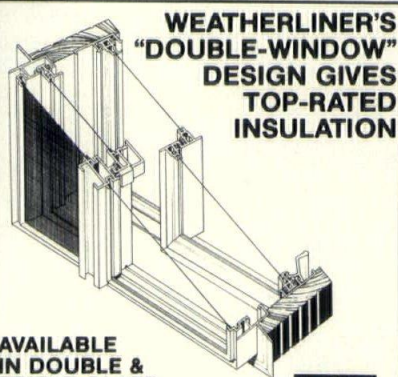
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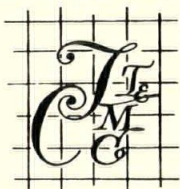
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## Awards

Williamson Hall, on the Minneapolis campus of the University of Minnesota, was one of five national winners of 1977 CRSI Design Awards. The structure contains a bookstore and an admissions and records facility. In this fourth annual presentation, Design Awards were presented to a variety of structures by Concrete Reinforcing Steel Institute, Chicago. The Awards recognize creative achievements in esthetics, engineering, functional excellence, and construction economy. Williamson Hall has its main sales floor two levels below grade and overlooks a main interior concourse. In the Admissions and Records Facility, a glassed-in courtyard is screened from the sun's rays by planters. As a result of the energy-conservation design provided by screening and earth sheltering, estimated energy savings are in excess of 80 percent for heating and about 45 percent for cooling. Cast-in-place reinforced concrete provides the clean, natural lines, strength, and fire resistance needed. The CRSI Design Award is shared by: **Myers and Bennett Architects/BRW**, Edina, Minnesota, architect; **Meyer, Borgman and Johnson, Inc.**, Minneapolis, Minnesota, structural engineer, and **Lovering Associates, Inc.**, Saint Paul, Minnesota, general contractor.

**The Whittier Urban Design Framework**, an inner-city neighborhood preservation and revitalization plan, was selected for inclusion in the Third Urban Design Awards Program by the magazine *Urban Design* (formerly *Design and Environment*), published in New York City.

This award for design excellence, in recognition of the work represented in the study, means that the project will also be presented and discussed in depth in a hard-cover book to be published in the Spring of 1979 named *Urban Design Case Studies*.

The Whittier Neighborhood is located south of the Minneapolis Central Business District and is bounded on the north by Franklin Avenue, Lyndale Avenue on the west, Interstate 35W on the east and 29th Street on the south.

Approximately one year ago, the Dayton Hudson Foundation joined in Whittier's neighborhood conservation efforts by providing the major funding for the Whittier Urban Design Framework, a community planning and urban design study. This needs assessment and planning project has



been a unique team effort by the Whittier community and the Dayton Hudson Foundation with technical assistance in the areas of urban design and neighborhood planning from **Team 70 Architects**, Minneapolis.

In addition to the Dayton Hudson Foundation, the Whittier Urban Design Framework was also sponsored by the Minneapolis Society of Fine Arts, the Minneapolis Star and Tribune Company, Northern States Power Company, Northwestern Bell, the Northwestern National Bank of Minneapolis, and the Upper Loop Improvement Association.

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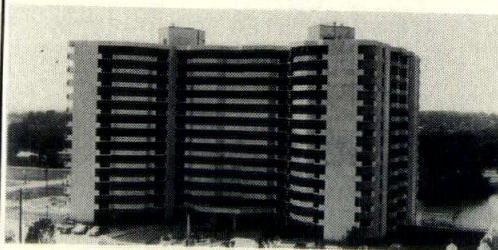
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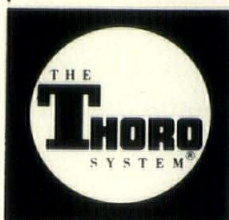
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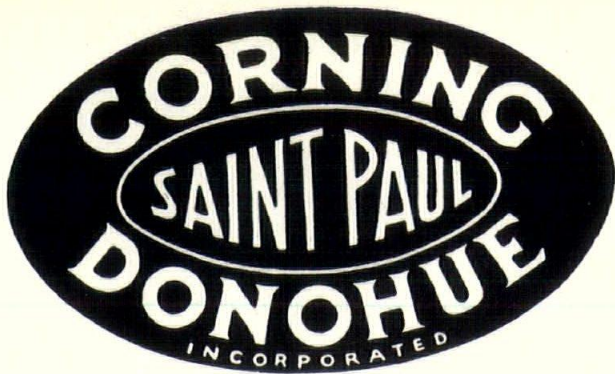
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oots. During the demolition of a once famous commercial building in one of Minnesota's famous metropolitan centers, one of our scouts uncovered several crates of nearly perfect, i.e., not totally broken early glass photographic plates. The majority are photographs of lakes and lake shores. In some instances, cabins and canoes or row boats are also distinguishable. It is doubtful whether all of these lakes still exist. But you can help us identify the plates.

If you remember a lake from your childhood in northern Minnesota, however small or remote, send us as good a description as possible. If we can find the matching plate or plates, we will send you a print for your records and we will then accordingly label the plate—before replacing it in the crate. There will be a nominal charge for the print—black and white, and a little higher nominal charge for a sepia print. Send your remembrances to Box 1907 AM.





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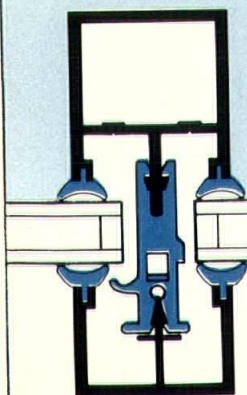
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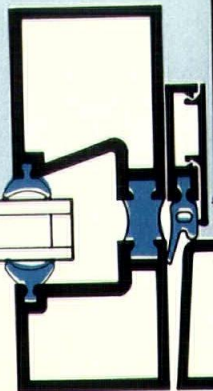
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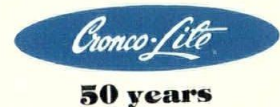
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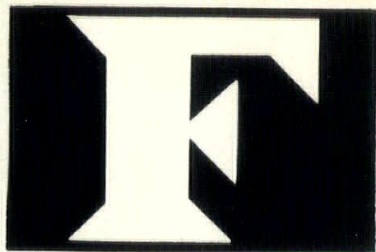
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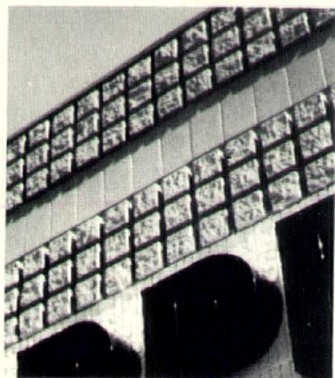






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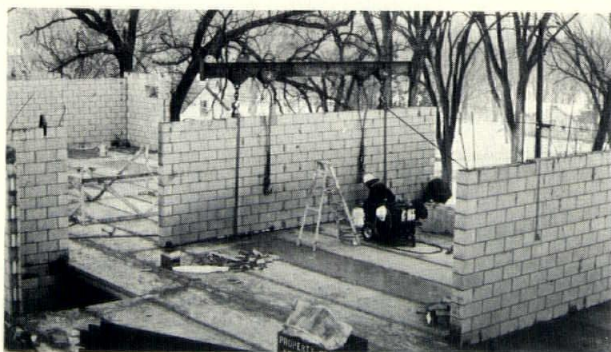
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**KATSURA: A Princely Retreat**, text by Akira Naito, photographs by Takeshi Nishikawa, Kodansha International, Ltd., 50.00 slip cased. Without question, one of the most beautiful books available, *Katsura* includes 94 color photographs taken over a five year period, a fold out map of the grounds, and a text tracing the historical development of this graceful country retreat for Japan's princes.

**The Architect**, published by Emme Edizione, S.p.A., Italy, 3.95. A cartoon portrayal of architectural orchestration with its inherent dialectic. The actualization of an idea, the chaos of building, growth and change. A small book with a large message.

**Cabinetmaker's Notebook**, by James Krenov, Van Nostrand Reinhold, 13.50.

An extraordinary book relating a true craftsman's art through his own words. Over 150 color and black and white photographs.

**Architectural Digest: American Interiors**, Viking Press, 35.00.

Not just the how, but the why of each design is conveyed. Projects include: an Italian villa in Beverly Hills, a farmhouse in New York City, and a con-

verted barn in Southern California; 35 interiors all reproduced in color photographs.

**Taken by the Wind: Vanishing Architecture of the West**, by Ronald Woodall and T.H. Watkins, New York Graphic Society, 29.95.

"During the 1800's and early 1900's thousands of frontiersmen built a bustling and unique civilization in the stretch of wilderness from the Rio Grande to the Yukon River." As fortunes, times and needs shifted many of these buildings were abandoned. This book is an attempt to capture those still standing for posterity. 450 color photographs.

**The Log Cabin: Homes of the North American Wilderness**, by Alex Bealer and John Ellis, Barre Books, 17.95 hardcover, 6.95 paperback.

After many how-to books on log cabins, finally there is documented in photographs and text some outstanding examples of the history and fine art of the traditional home of the North American Frontier. Over 100 color photographs.

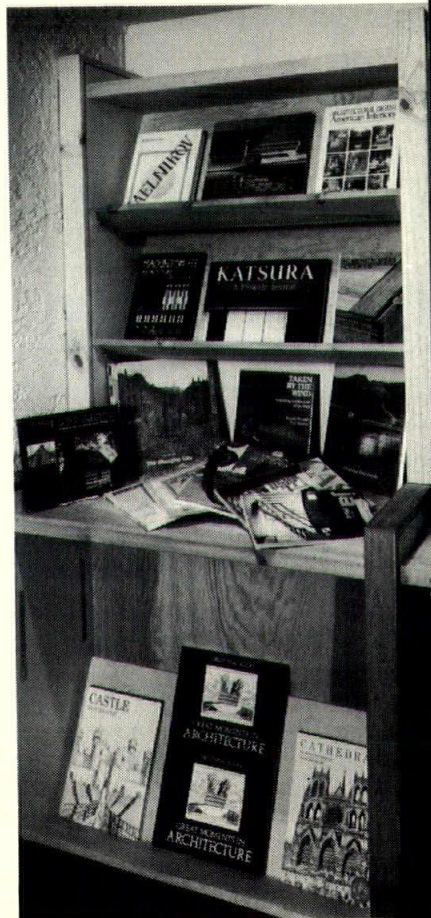
**The Lighthouse**, by David Witey, New York Graphic Society, 29.95.

An enjoyable and informative text

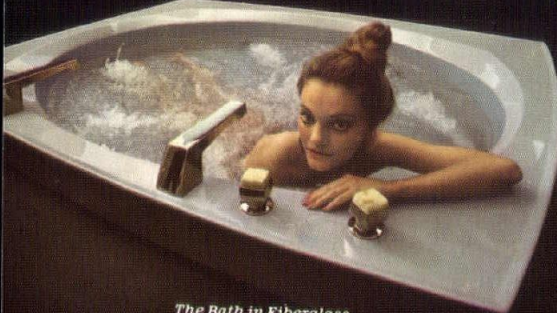
complementing the illustrations and photographs, outlines the history and architectural significance of lighthouses. With plans and drawings; over 100 color photographs and 200 black and white photographs and illustrations.

**VER SACRUM 1898-1903**, by Christian Nebehay, Rizzoli International Publications, 125.00.

Certainly one of the most outstanding volumes to be published this decade, *Ver Sacrum*, in recording the art and architecture of the Vienna Secessionist movement, is a book totally in harmony with the art nouveau ideal of "the total work of art." 330 pages, 412 illustrations, 100 in color, with tissue overlays.



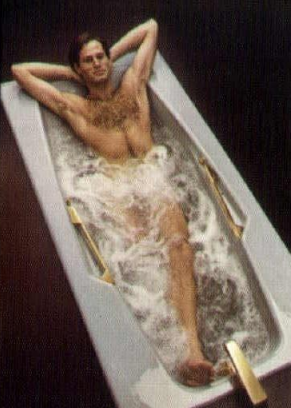




The Bath in Fiberglass,  
Country Grey, 5' 1/2" x 7'



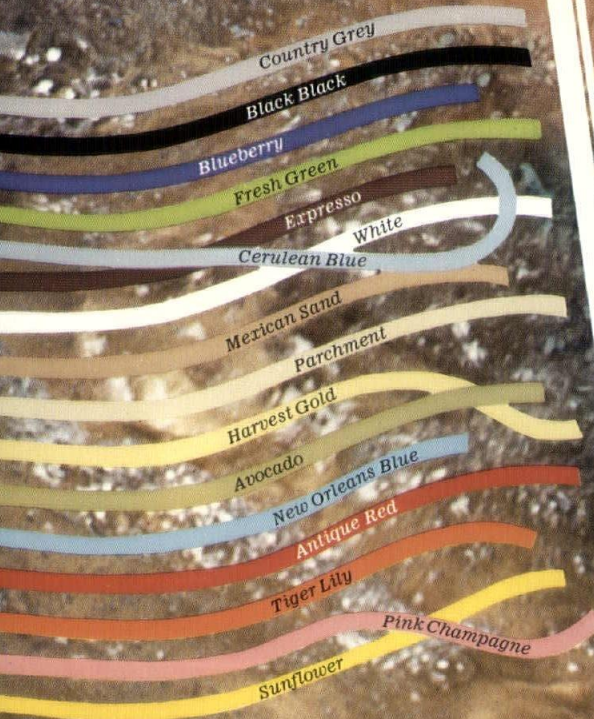
Deeping bath in enameled cast iron,  
Country Grey, 5' x 36" x 20" deep



Caribbean in enameled cast iron,  
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(Continued from page 60)

#### Energy Conscious Architect

#### ● Passive Design Ideas for the Energy Conscious Builder

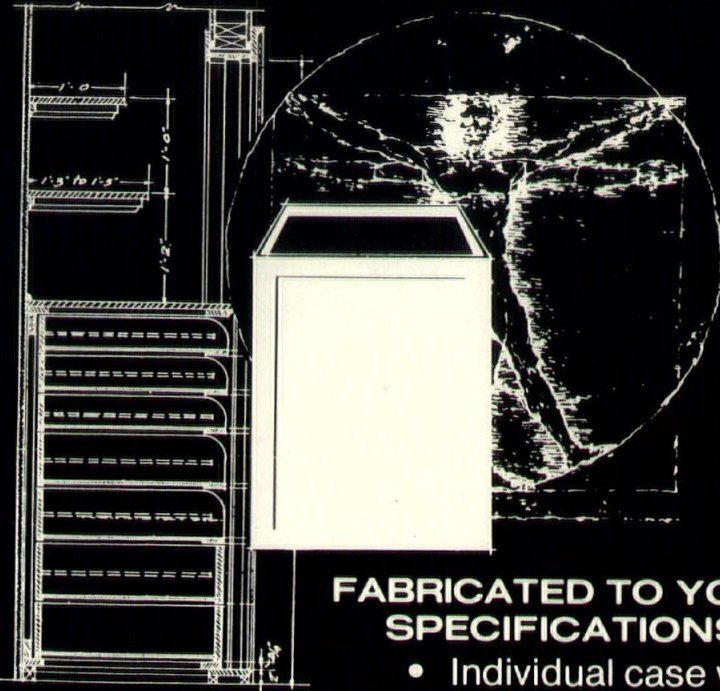
Single copies may be obtained free from the Information Center, P.O. Box 607, Rockville, MD 20850.

Expressing hope that the booklets will "raise your own energy consciousness and stimulate you to consider some of the ideas shown," the authors have explored and explained ways in which passive energy concepts work. The passive approach relies on the use of natural energy—the sun and breezes—and low or no mechanical apparatus; by way of comparison, the active approach includes furnaces, heat pumps, air conditioners and elaborate solar energy collecting and storage devices.

To illustrate their proposals, Profs. Groner and Haviland use as a reference a hypothetical but typical standard practice house—a traditional, two-story, three-bedroom house comprising 1600 square feet of living space, which incorporates conventional energy-conserving features such as full insulation, storm windows and weatherstripping."

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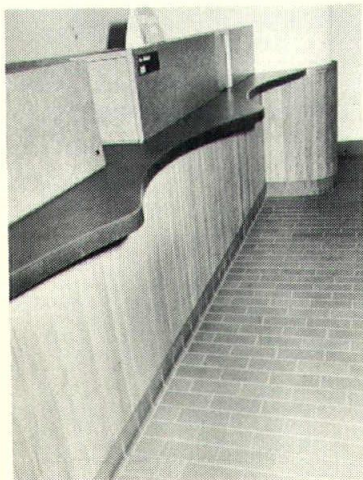
York would sustain an annual heat loss of 109 million BTUs, state the authors. But by reconfiguring the same house while retaining its interior square footage, energy savings of from 21.5 to 27.6 percent can be obtained, according to the RPI architects. They note, however, dwellers would have to change their notions about esthetic style.

First of all, the house would be on one level and either square—a savings of five percent, or round—a savings of nine percent. In order to realize the maximum energy savings of 21.5 and 27.6 percent respectively, both houses would be windowless on the exterior; however they would incorporate the same square footage of window space used in the standard practice house, only the windows would surround an atrium—a glass covered garden—in the center of the house.

For the really bold, the booklet written for architects stretches the mind with such ideas as "space modulation"—a telescoping house that would contract and expand as daily living patterns dictate, and a "revolving house" that would track the sun facing its windows toward the sun in the winter and away from it in the summer.

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reducing energy loss, increasing wintertime energy gain and saving energy to heat domestic water, there are a number of more prosaic suggestions.

Inverting the house so that bedrooms are on the first level which would be below grade either through planned construction or earth berming can save up to 23 percent of the energy that would be lost through second floor walls and windows;

Entry locks that isolate the inside from the outside when exterior doors are opened can save up to seven percent;

A greenhouse added to the side of a house, discounting its solar energy collection capability, can increase heat gain by seven percent and cut heat loss by eight percent by virtue of its insulation characteristics alone;

Thermal window shutters can increase heat gain by 34 percent and cut heat loss by 28 percent.

And there are other suggestions including solar window shutters, window units and collector walls that can be added to the exterior of a house to collect the sun's energy, and proper house siting to take advantage of solar energy and cooling breezes.

Inside, flexible ceiling partitions can be incorporated in houses having

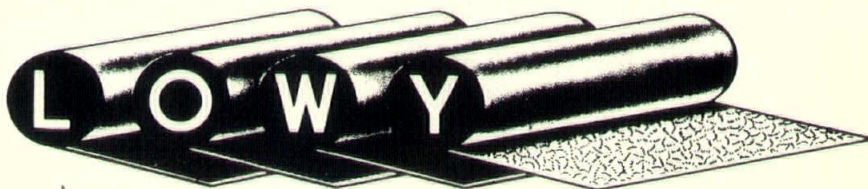
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cathedral ceilings to reduce heat loss in the winter; zoned heating, already used in some homes, can be incorporated on a time-controlled basis; and individual domestic water heaters can be installed to provide hot water on a demand basis in bathrooms and lavatories, in the kitchen, and in the laundry. The authors estimate an energy savings of from 10 to 40 percent can be realized by using individual domestic water heaters, a common practice in Europe.

The authors have incorporated many of their suggestions in the design of an energy conscious house of a not too unusual arrangement, and have estimated that the house, compared to the standard practice house, would reduce heat loss by 32 percent, increase heat gain by 23 percent, and save 36 percent of the energy normally used to heat domestic water.

What they envisioned is a one-story house having minimum perimeter distance (square shape). Earth berming (soil built up to cover portions of the exterior walls) would be used as extra insulation in selected areas. The house would incorporate thermal shutters over its exterior windows, an atrium and entry locks, maximum insulation in roof and walls, and weatherstripping and storm windows. With 1646 square feet of living space and a 182-square-foot unheated atrium, it would be slightly larger than the standard practice house. Profs. Kroner and Haviland have used as their bench mark.

While dollar estimates are not incorporated in any of the booklets, the authors say that the energy conscious house should cost no more to only slightly more than the conventional house—to account for such items as thermal shutters or an atrium—but within a few years there would be a positive payback in the form of lower heating expenses.

And, beyond that, they add that the suggestions expressed in the Passive Design Ideas booklets can be expanded by other energy saving and solar heating technologies now in practice or being developed.

Above all, they stress that consumers, architects and builders need to be aware of the possibilities and practicality of energy conscious housing. "The top priority," they say, "in the planning, design, construction and use of buildings should be to minimize heat loss in the wintertime and heat gain in the summer.

"With this goal accomplished, we should make every effort to incorporate into the design of homes those design characteristics which use natural energies such as solar radiation and prevailing winds through passive means."

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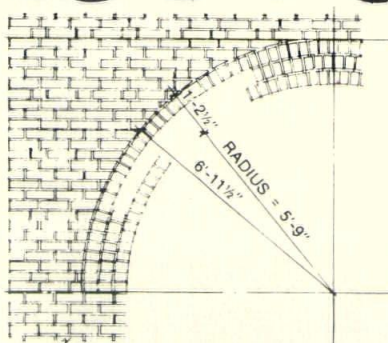


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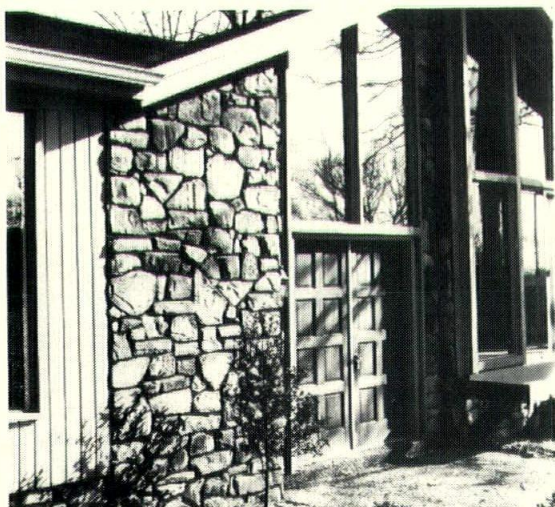
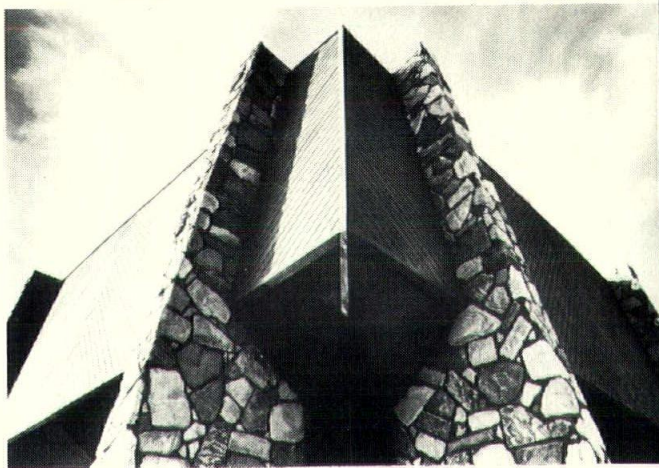
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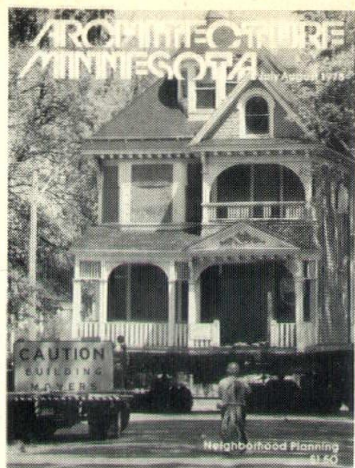


Photo credits were inadvertently omitted from the figure captions in Lanegran's article "Neighborhood Conservation in the Twin Cities" in the July-August 1978 issue of *Architecture Minnesota*. The cover photo was taken by Edward Foster of Old Town Restorations, Inc. Figures 1, 3, 4, 5, 7, 9, 12, 15 and 16 are by the author; figures 6, 8, 10 and 11 were provided courtesy of Old Town Restorations, Inc., and figures 13 and 14 were courtesy of Team 70 Architects. Captions for figures 6 and 9 have been reversed. The Pengler sketch, figure 10, was done for the Fitzgerald Condos and figure 11 depicts a project of Community Housing Corporation, not OTR. The author apologizes for these omissions.

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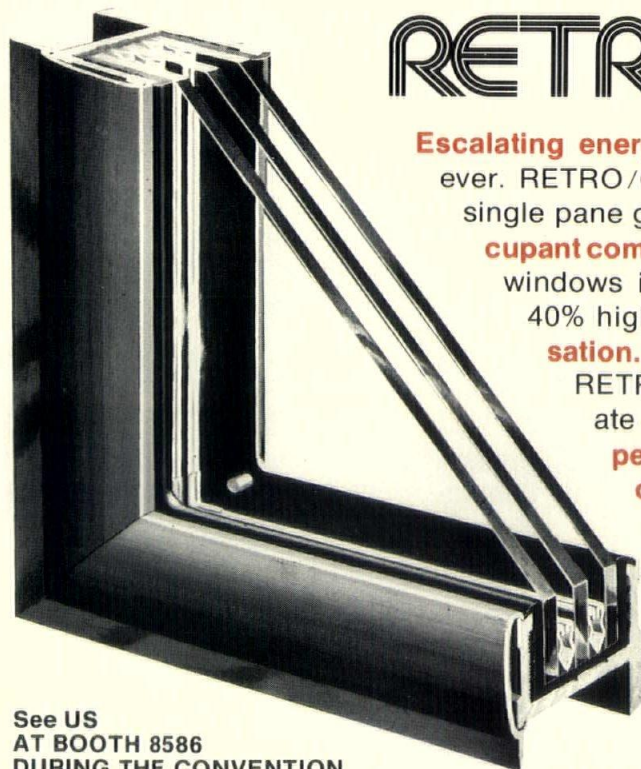


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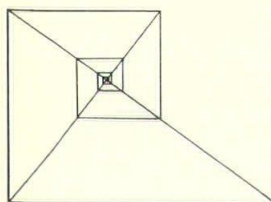
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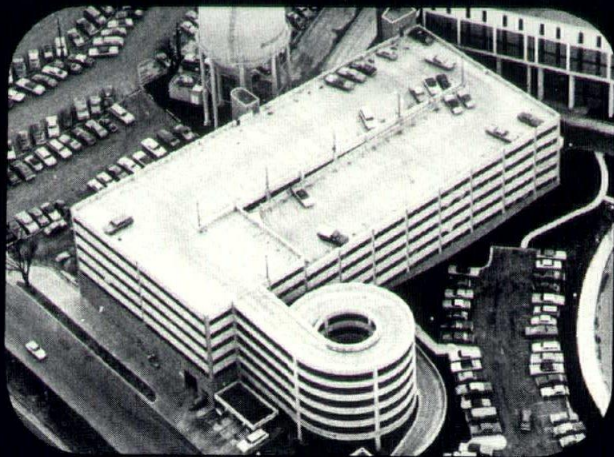


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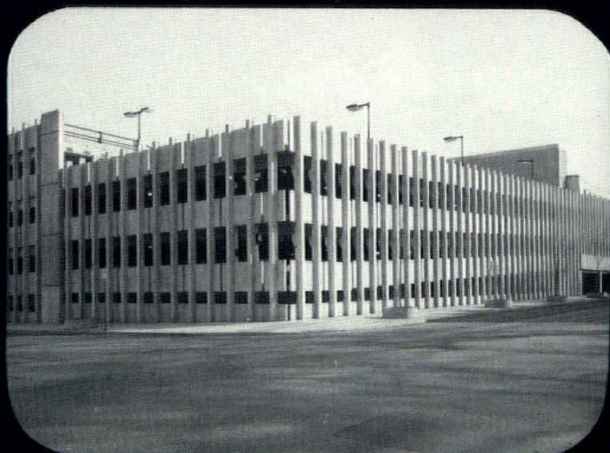
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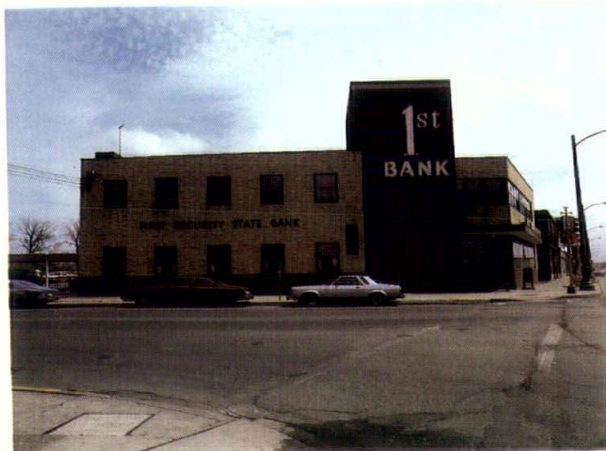
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