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By John Reinan

For its enduring dedication to its clients' missions, St. Paul-based BWBR takes home the biggest architecture prize in the state: the American Institute of Architects Minnesota Firm Award. “We don’t work in a vacuum and then try to sell the client an idea,” says Pete Smith, AIA, the firm’s president and CEO. “We engage the client in the design process. It’s the client’s design as much as it is ours.”

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A modern Minneapolis landmark turns 50, and we mark the occasion by revisiting its history. Plus: proactive preservation of the IDS Center and previews of a book and an art exhibition on an influential design era.

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ON THE COVER
Voya Financial 20 Washington
Minneapolis, Minnesota

“I thoroughly enjoy how the process of photography—scouting vantage points, waiting for the right light—can deepen my appreciation for buildings like this one,” says photographer Morgan Sheff. “I love the scale of the delicate columns and the mesmerizing detail of the book-cut, Vermont verde-anteque stone.”
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Precisely

If Architecture MN were a lifestyle magazine, we might have titled this issue “50 Is the New 40.” Notable midcentury buildings such as Voya Financial 20 Washington (page 26) in Minneapolis are leading active, fulfilling lives, and they’re looking nearly as polished and trim as they did in their younger days. A few age spots in their complexion only seem to make them more beautiful.

Like an age-defying Lenny Kravitz or Elle MacPherson, these buildings appear the way they do because of a lot of hard work. Contributor Todd Grover, AIA, and I were newly reminded of this truth when we sat down in August with the managers of the IDS Center (page 32).

Maintaining the vitality and character of a beloved 1972 glass skyscraper is a complex task—and much different than caring for an historic masonry building. One of Todd’s favorite quotes, from British conservationist John Allan, gets to the heart of the challenge.

“If you compare a traditional classic with a modern classic the different sort of problems one is likely to confront become clear,” Allan wrote. “One is deep, thick, heavy, rough, soft, permeable, and approximate. The other is shallow, thin, light, smooth, hard, impervious, and precise. It is evident that if and when these buildings fail they are going to fail in different ways, and accordingly that they will require different types of rescue operation.”

Allan’s description of the modern classic calls to mind the 2005 renovation of architect Ludwig Mies van der Rohe’s 1955 Crown Hall at the Illinois Institute of Technology (IIT) in Chicago. A transcendent achievement in modern minimalism, the long, low pavilion is so precise in its design and construction that a necessary curtain-wall improvement that altered one of Mies’ specifications by an eighth of an inch was vigorously debated for months.

Very few midcentury structures demand a Crown Hall level of exactitude. But as you page through this issue, let your eyes linger on the clean lines and clear ideas of the highlighted buildings. Consider that midcentury architecture’s enduring beauty and relevance belies its advancing years. Think about the sophisticated care that’s needed to preserve it for future generations. Modern is now historic, and as such it merits our best stewardship efforts.

Christopher Hudson
hudson@aiamn.org
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RICHARD BRINE, (www.richardbrine.us) is a British architectural photographer. After more than 10 years of shooting for architectural firms in London, he recently relocated his young family to the Midwest.

TODD GROVER, AIA, is partner at MacDonald & Mack Architects, adjunct assistant professor at the University of Minnesota, and president of Docomomo US/MN, which advocates for Minnesota's Modern properties.

JOHN REINAN, a reporter for seven newspapers from Alaska to Florida, also spent nearly a decade marketing high-end architectural products.

MINNEAPOLIS writer JOEL HOEKSTRA contributes frequently to Architecture MN.

DON WONG (donwongphoto.com) is a leading photographer of architecture and interior spaces.
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For years, the Soap Factory’s Haunted Basement has been the heavyweight champion of harvest-season horror in Minneapolis. The Soap’s gutted, unimproved brick-and-timber warehouse spaces are a little ominous even on the main level. Only brave souls venture down to the cold, dark, late-19th-century basement for artist-designed torment and terror.

But recently a new fall-frights contender has emerged, right across the river: the highly eclectic Twin Cities Horror Festival. Now in its fourth year, the 11-day festival at the pleasingly unpolished Southern Theater offers up performances spanning theater, dance, music, and film.

“We pride ourselves on staging a wide array of horror genres,” says festival director Ryan Lear, who is also a company member of Four Humors Theater. “So if you’re into the kid-friendly, spooky-scary-campy stuff, we’ve got that going on. If you’re more into guts and blood and visceral terror, we definitely have that as well—and everything in between.”

This year’s lineup features a dozen shows, most of which will have five performances. A few that jump out are the Bunny Clogs Costume Dance Party (onetime performance), from the musical mind of the Honeydogs’ Adam Levy, and Big Spooky Radio Spookytime (two shows) by Fearless Comedy, billed as “A Prairie Home Companion. With Zombies.” And then there’s Oncoming Productions’ The Deep Dark, a theatrical re-creation of a deep-sea dive gone horribly wrong, complete with total darkness and terrifying ocean-floor sounds.

In the Southern Theater, the Twin Cities Horror Festival has found the perfect home. With its ruinous proscenium arch and black floor, the stage is well suited to hosting horror shows made all the creepier by their minimalist sets. It’s a space that was seemingly tailor-made for a ghost light—the single bulb left on after the stage goes (mostly) dark at the end of the night. “The Southern is purported to be haunted,” says Lear. “[Southern Theater executive director] Damon Runnals spends a lot of time there alone, and he swears he’s seen ghosts.”

—Christopher Hudson

Last year, Transatlantic Love Affair’s movement-based Solitaire featured an all-female cast.
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Wright Minded

A new book traces the distinguished career of architect and illustrator John Howe in artful detail

John Howe always said that he lived two lifetimes in architecture. The first began at age 19 when he joined the founding class of apprentices at Frank Lloyd Wright's Taliesin Fellowship in Spring Green, Wisconsin. The second started when he opened a practice of his own in Minneapolis in 1967.

Over these decades, Howe became one of the finest architectural illustrators of the 20th century—and a design visionary himself. As Wright's chief draftsman from the mid-1930s until Wright's death in 1959, Howe probably understood the intentions and nuances of his mentor better than anyone in the world.

John H. Howe, Architect is a compelling story of Howe's daily collaboration with Wright and the evolution of the Taliesin Fellowship from its nadir in the Great Depression to its renewed fame with projects such as Fallingwater and the Guggenheim.

When he first came to Taliesin as an apprentice in 1932, Howe worked late at night studying the drawings of Wright's earlier illustrator, Marion Mahoney, and the 1910 Wasmuth Portfolio of Wright's earlier work. The Malcolm Willey House in Minneapolis was the first project that Howe helped to draft. Wright recognized the young student's talent, and Howe eventually became his chief renderer, translating Wright's plans, elevations, and sections into three-point perspectives.

The volume includes a rich array of Howe's drawings of Wright's most important projects, including the futuristic interior and research tower of S.C. Johnson & Son in Racine, Wisconsin. The authors show how Howe's tightly spaced horizontal lines, stippling, and use of brown ink and color pencils all work together to create a shifting, almost three-dimensional effect.

Wright encouraged his male apprentices to resist military service in World War II; Howe spent 33 months at the Federal Correctional Institution in Sandstone, Minnesota, for doing so. Imprisoned but free from the demands of Wright, clients, and budgets, Howe sketched novel concepts including an airport of arching volumes that anticipated the TWA Terminal in New York and a massive complex of retail, entertainment, and drive-up parking that foresaw the boxier shopping malls to come.

In his own practice, Howe completed roughly 120 commissions, mostly in the Midwest. Responding to the long winters here, he designed many of his houses with more south-facing glass and openness than was featured in Wright's work. Some of them, such as the towering Goodale House in Excelsior, are as original and daring as anything Wright ever did.

—Frank Edgerton Martin

John H. Howe, Architect: From Taliesin Apprentice to Master of Organic Design

By Jane King Hession and Tim Quigley
University of Minnesota Press, 2015

Top: Goodale House, courtesy of the Northwest Architectural Archives. Middle and above: Taliesin studio circa 1935 (Howe at far right) and S.C. Johnson & Son research tower, courtesy the Frank Lloyd Wright Foundation Archives.
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Campus Curator

Walker Art Center director Olga Viso talks about the center’s plans for a more artfully integrated campus

INTERVIEW BY JOEL HEGKSTRA

When Olga Viso arrived at the Walker Art Center in 2008, the globally renowned contemporary art center and museum was still drawing attention in the architecture world for its 130,000-square-foot expansion designed by the Swiss design duo Jacques Herzog and Pierre de Meuron. The 2005 addition, an angular metal-clad structure that creates a bold contrast with the 1971 brown-brick facility designed by Edward Larrabee Barnes, moved the art center’s primary entrance to busy Hennepin Avenue, one of Minneapolis’ main thoroughfares. “It was designed to squarely place the building in the urban fabric,” says Viso.

But times change. A new campus renovation announced this past spring will better connect the Walker with the adjacent Minneapolis Sculpture Garden, reinvigorating a longstanding city and art center partnership. (Under the 26-year-old agreement with the Minneapolis Park and Recreation Board, 12 acres of city parkland are home to works by celebrated artists including Ellsworth Kelly, Jenny Holzer, and Claes Oldenburg from the Walker’s collection.) The Walker’s plans to rebuild its Vineland Place entry and re-landscape the former site of the Guthrie Theater also coincide with a two-year refresh and infrastructure rebuild of the park-board-owned sculpture park. The new entrance pavilion will open in fall 2016, and the garden will reopen to the public in summer 2017, completing the full 19-acre campus renovation.

Viso recently sat down with Architecture MN to discuss the upcoming changes.

What prompted the Walker’s decision to reorient toward the Minneapolis Sculpture Garden?
The 2005 expansion doubled the size of the Walker with a new performing arts theater, restaurant, art storage, and public, educational, and administrative space. But when I arrived in 2008 the outdoor landscaping—especially the space where the Guthrie Theater had been—remained unfinished. As other projects were completed, including the restoration of the Barnes facade, we turned our focus to the outdoors. It became clear that we needed to consider the larger campus in which the Walker sits, and that includes the Minneapolis Sculpture Garden.

How did you choose a designer for the Walker’s outdoor space?
Initially, I didn’t know whether we needed to hire a landscape architect, an architect, or an artist. There were so many different kinds of design problems to solve across the entire campus. I knew I wanted different design perspectives to help us address some of the broader visitor circulation issues. In the end, we invited several different thinkers to respond to the building and landscape.

>> continued on page 5A
"The expanded aluminum mesh has a translucency to it. The lifting and lowering of the 'louvers' causes the mesh to rotate, and the translucency shifts according to where you're standing, the shape of the mesh, and the way the sun is hitting it. Sometimes the enclosure is opaque, other times you can see substation components through it. And that's something we really liked—making the substation structures appear as if they were part of the composition."

—Alliace lead designer Nina Ebbighausen, AIA

“We wanted to be honest about the fact that this is a substation. We didn’t try to hide it behind a wall. We wanted to expose it and find the artfulness in it, to create a compelling dialogue between the station, the enclosure, and the urban surroundings.”

—Alliance principal Ken Sheehan, AIA
Energy infrastructure can be beautiful

Xcel Energy commissions architecture firm Alliance to design an "art wall" for a high-visibility substation in South Minneapolis. The results—a gabion lower enclosure with dynamic ribbons of gold-anodized aluminum mesh above—have captured the imagination of the tens of thousands of motorists, LRT riders, bicyclists, and pedestrians who pass the site daily. The upper enclosure's abstract expression of electricity and movement is especially dramatic at sunset, when the mesh's reflective qualities are most pronounced.
The Minneapolis office of a storied national architecture firm readies for its move to the IDS Center

Left to right: Design principal David Dimond, AIA, designer Anne Smith, project architect Russell Philstrom, AIA, and designer Jamey Berg check on progress on the renovation.

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My Vision...
was to design a home for my family that honors our ancestry with modern style.

I wanted to embrace the picturesque view of the Mississippi River throughout all the major living spaces of my home. The simple and enduring European style of my home was achieved with Kolbe’s made-to-order windows and doors. These large expanses of glass elegantly frame my river views, allowing me and my family to enjoy blended spaces for gathering as well as retreating.

- Andrea Swan, AIA
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ART FORMS  “Designed by Denys Lasdun and completed in 1976, the National Theatre on London’s South Bank is one of Britain’s best-known examples of Brutalist architecture. Yet the building’s facade has a tactile quality that feels far from brutal. The board-formed concrete clearly bears the grain of the timber shuttering used in its construction—a detail that led me to recall the elaborate tree forts I’d built out of rough-sawn timber while growing up in rural Northern England. For me, the intrigue of this photographic view lies within the playful interactions of the horizontals and the verticals, the sculptural concrete and the light that moves across it. These were career-long interests for Lasdun.”

—Photographer Richard Brine
BWBR designed the building it calls home: Lawson Commons in downtown St. Paul. Well known for nurturing young designers, the firm surpassed 150 employees in 2015.

Above, left to right: Terri Ulrick, AIA, Don Thomas, Steve Busse, AIA, Shida Du, Assoc. AIA, and Brian Buchholz, AIA.

Opposite, left to right: Greg Fenton, AIA, Abbie Zeien, AIA, and Pete Smith, AIA.
In a profession where famous firms are often named after an individual designer, BWBR stands apart. The St. Paul–based firm believes the best architecture comes from collaboration, not solo inspiration. “We don’t work in a vacuum and then try to sell the client an idea,” says Pete Smith, AIA, the firm’s president and CEO. “We engage the client in the design process. It’s the client’s design as much as it is ours.

“We are a very collaborative group,” he says. “We really believe we build relationships first and buildings second. And we do that not only with our clients but also with our peers.”

For more than 90 years, BWBR has brought that collegial approach to its work. What’s more, the firm has consciously sought to carry its ideals into the future, creating a culture that will live beyond any single leader or leadership group. For its excellence in nurturing young designers and architects, coupled with a legacy of lasting design across a range of building types, BWBR has been selected to receive the prestigious AIA Minnesota Firm Award.

FIRM COMMITMENT

BWBR is awarded AIA Minnesota’s 2015 Firm Award for its enduring dedication to design collaboration and dynamic client relationships

By John Reinan
The breadth of the work BWBR has done over the years really shows what architects can do in their communities,” says Tim Dufault, AIA, president and CEO of Cunningham Group Architecture and president of AIA Minnesota. “They are continuing the legacy of their founding partners in creating and crafting high-quality architectural solutions for the Twin Cities metro area and beyond.”

But the firm excels at more than just creating buildings for a blue-chip client list that includes 3M, HealthPartners, the Mayo Clinic, and the University of Minnesota, Dufault adds. “One of the characteristics of BWBR that has impressed me for a very long time has been their focus on building the next generation of architects,” he says. “It’s important for firms to be looking at that. In fact, it’s one of the biggest challenges architecture firms face. Senior leaders are looking at their firms and trying to figure out how they’re going to make that happen.”

At national meetings of large-firm principals, says Smith, other executives are amazed that BWBR leaders step down in their 60s. “If we didn’t do that, really sharp people would be leaving in their 40s to start firms of their own,” he says. At BWBR, the generational transitions are carefully planned and managed, he adds—sometimes decades in advance.

“All of our leaders have grown up in the BWBR culture,” says Smith. “We identify future leaders years in advance. When we see that a person has the right attributes, we nurture that person.” The firm looks for four qualities in future leaders, says Smith: self-awareness, resourcefulness, empathy or “servant leadership,” and interest in lifelong learning.

The firm cultivates those qualities through programs such as BWBRYOUniversity, a regular two-day retreat that gathers a cross-section of employees. As the name suggests, the organizing principle is that you—the people of the firm—bring the culture to life.

BWBR takes the same thoughtful and measured approach to its work with clients. The firm has consciously mapped out a client strategy centered on community-focused buildings in areas including healthcare, education, government, and corporate. “You look at what these clients have in common,” says Smith. “They have complex buildings, which require a higher skill level. Because they own their buildings, these clients are looking for quality—quality in the design, the materials, the systems.

“And they have a mission, whether we’re talking about a church, or a hospital, or the State of Minnesota.”

The signature BWBR design is clean and strong, projecting a sense of solidity and rootedness for its institutional clients while opening itself up
to the community. There’s light, there’s air, but there’s also heft. “Because our clients are looking for long-term sustainability, they’re looking for timeless,” says Smith. “So we tend to use more natural materials: stone, glass, metal.”

BWBR’s approach has led to rapid growth in the wake of the Great Recession. Since 2012, the firm’s revenue and workforce are both up approximately 50 percent. With 153 employees and gross revenue of $37 million, BWBR ranks among the top 60 architecture firms in the nation. About 80 percent of its staff is associated with project design, a percentage that includes 67 licensed architects and nine certified interior designers.

Smith says he was “frankly, blown away” when told the firm was being honored by AIA Minnesota. “It’s not that I don’t think we’re worthy—it’s that we don’t seek recognition,” he says. “The idea that our peers would recognize us is quite an honor. And we really see it as an honor to the legacy of BWBR—to the past leaders and the past staff. Our values have remained consistent over BWBR’s history.” AMN

“We are a very collaborative group. We really believe we build relationships first and buildings second.”

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Midcentury Minnesota was an exciting time and place. Local architects and internationally renowned designers alike were shaping a future that looked decidedly different from the past. Architecture MN reflects on this design era by celebrating the history and stewardship of two downtown Minneapolis icons (pages 26 and 32) and by previewing a book (36) and a museum exhibition (42) that explore the architecture's intersections with a changing culture.
HIGH MODERN

MINNEAPOLIS' FIRST ENCOUNTER WITH A STARCHITECT—MINORU YAMASAKI—50 YEARS AGO RESULTED IN A MIDCENTURY GEM

BY JOEL HOEKSTRA | PHOTOGRAPHY BY MORGAN SHEFF
THE COMPANY PRESIDENT, THE SCULPTOR, AND THE ARCHITECT watched as several workers maneuvered three hunks of black granite into place under a chilly winter sky. It was early January 1966, and a small crowd had gathered outside the Northwestern National Life building in downtown Minneapolis. The sculptor, Masayuki Nagare, looked up at the building, recognizable by its white-columned portico and verde-antique-paneled exterior, and remarked in Japanese, "I love this building very much."

The president, John S. Pillsbury, and the architect, Minoru Yamasaki, beamed with delight. Pillsbury ran the largest life-insurance company in Minnesota, and Yamasaki had recently been commissioned to design the World Trade Center, a massive project undertaken by the New York Port Authority. A year earlier, Pillsbury and Yama, as the architect was often called, had opened a building that was the talk of the Twin Cities. It was a gleaming example of the modern aesthetic that had emerged in the postwar era. And it was a sign of urban renewal, a trend aimed at revitalizing America's cities and industrial areas. Nagare's sculptures were the building's finishing touch.

Yamasaki described his creation as "monumental and dignified, yet graceful." The Minneapolis Tribune crowed that the headquarters "obviously reflects [Yamasaki's] chief aim of architecture—to create serenity, surprise, and delight." Fifty years after it opened, the building still stands at the north end of Nicollet Mall. But the story of how it came to be—and what it meant for the community—has mostly been forgotten. How did
The front lobby and elevator bank in 1965. White marble and teak combined to produce a calming midcentury environment.

The entry space featured a sculpture by Harry Bertoia composed of thousands of brass-coated steel rods, titled "Sunlit Straw."
Minneapolis land such top-notch architectural talent? And what has allowed the building to endure, even as other midcentury structures met the wrecking ball?

FROM THE MOTOR CITY TO MINNEAPOLIS
In the spring of 1962, the board of directors of Northwestern National Life (NWWL) Insurance Company convened to approve plans for a new building. The company, then headquartered next to the Women's Club on the south side of Loring Park, wanted to consolidate its operations under one roof. The new building would house nearly 500 employees and, according to a brochure published at the time, include a medical department with x-ray, electrocardiograph, and laboratory facilities to “provide the most modern means for conducting medical examinations” of insurance applicants.

The site for the new headquarters was in the Gateway District, an historic crossroads at Hennepin and Washington avenues in downtown Minneapolis. Filled with old buildings that had devolved into fire hazards and flophouses, the district was targeted for urban renewal, a movement that resulted in the demolition of thousands of buildings in the 1960s (and in turn fueled the preservation movement in Minnesota). City officials offered to sell area properties cheaply—provided the buyers developed them with new construction.

NWWL purchased a parcel and vetted 39 architects before choosing Yamasaki to design its new building. The son of Japanese immigrants, Yama had grown up in a poor neighborhood in Seattle and eventually attended the nearby University of Washington, where he studied architecture. In 1934, he moved to New York, where his talent, discipline, and charm propelled him up the career ladder. A decade later, he landed a job as design chief for the Detroit firm Smith, Hinchman & Grylls (now SmithGroupJJR), and in 1949 he and two colleagues established Leinweber, Yamasaki & Hellmuth. He founded Yamasaki & Associates in suburban Detroit in 1955.

Yamasaki’s first big commissions were in St. Louis (the ill-fated Pruitt-Igoe housing project and Lambert-St. Louis International Airport) and Seattle (the Pacific Science Center, originally built for the 1962 World’s Fair). But Yama was also a favorite in his hometown, where he caught the attention of Detroit retailer Joseph L. Hudson Jr. The department store magnate went so far as to recommend the architect to his friend and fellow businessman Ken Dayton, who ran a chain of department stores in Minnesota. Dayton persuaded the board of Carleton

The delicateness of the design is perhaps most pronounced in the south elevation, along Washington Avenue. The white-quartz concrete columns that ring the building appear even thinner from a distance.
“YAMA CAME UP WITH THIS IDEA OF HAVING A LARGE BUILDING WITH A PORTICO AT THE END THAT YOU COULD LOOK THROUGH.”

—HENRY GUTHARD
A “DELICATE” APPROACH

The building that opened on the north end of Nicollet Mall in the spring of 1965 was a blend of elegant materials, careful engineering, and inspired innovation. Built at a cost of $6 million, it housed 220,000 square feet of office space on six floors. It had a basement and a sub-basement, where business records (then kept on reels of transparent film) were stored.

Perhaps most remarkable was the siting of the structure. Among the city’s requirements was that the new building not impede the visual line that runs down Nicollet Mall to the Hennepin Avenue Bridge, passing through Gateway Park, a postage-stamp public space that still exists today. “To have a building that in any way thwarted that view was not desired,” Guthard recalls. “So to thread the needle through the fabric, Yama came up with this idea of having a large building with a portico at the end that you could look through.”

The result was a plan that bisected the line of Nicollet Mall with a “delicate” porch that would be “exciting to walk through,” Yamasaki told the Minneapolis Tribune. Fifteen columns, soaring 85 feet and terminating in Gothic-style arches, enclosed the portico. Constructed of white-quartz concrete, the pillars reminded many of the forms used in the Pacific Science Center. (But unlike those graceful arches, Guthard notes, the NWWL columns were functional: They supported the roof.) In fact, in the final design, the columns became a motif that ringed the building. Large

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Clockwise from top: A view of the sixth-floor boardroom today; the cafeteria—later converted to office space—in 1965; the original Mad Men-era boardroom.
As Minneapolis’ IDS Center enters its fifth decade, the glass curtain wall suffers the inescapable effects of time. What does it take to maintain this iconic glass tower in a way that preserves its character and beauty?

BY TODD GROVER, AIA | PHOTOGRAPHY BY PETE SIEGER

At daybreak, the Minneapolis skyline boasts a modern marvel: When the sun first crests the horizon, it illuminates the IDS Center against the dark morning sky, the light shimmering on the faceted curtain wall in a way that never fails to inspire awe. The tower’s dynamic glass, together with its height and distinctive form, has made the IDS the symbol of downtown Minneapolis and of Modern design in Minnesota since it opened in 1972.

But while the design is aging extremely well, the building is now 43 years old, and older curtain-wall buildings present a different set of maintenance and preservation challenges than do the masonry and brick buildings that came before. Indeed, a lack of proper curtain-wall management, or an ill-conceived repair, can result in the need for larger interventions that can significantly alter architectural character—an alarming prospect for a building as important as the IDS.

Fortunately, the outlook for retention of the building’s aesthetic integrity is bright. The behind-the-scenes story of the curtain wall’s stewardship includes one stormy, hair-raising chapter, but the narrative centers on the building’s good fortune to have had remarkable continuity in the management team overseeing its maintenance, through several supportive ownerships.

The story begins with the design.

AN ARCHITECT’S DREAM In the late 1960s, Investors Diversified Services (IDS), Inc. commissioned architect Philip Johnson to create a reimagined glass skyscraper to represent the company. Johnson, who had grown tired of the mirrored glass-box towers prevalent in East Coast cities, called the opportunity “an architect’s dream.” In his own work, he was transitioning from the formal orthodoxies of the International Style—which he had long championed—to a more expressive application of Modern design elements.

With the IDS, Johnson experimented with a new curtain wall expression. Instead of making the window mullions flush with the glass, as was commonly done, he designed them to project from the glass. The deep mullions then divided smaller panes (30 inches wide instead of the typical 60),
"Over the years I've always told the different owners of the property that part of my job is to instill in new staff that feeling of allegiance to the property—to its history and status as an icon. It's not a hard thing to do, because people naturally connect to it."

THOM COWHEY, IDS CENTER OPERATIONS MANAGER
creating what Johnson described as a “network of lines—more the aspect of a birdcage than of a glass box.” For the glass, Johnson tested a range of types and colors before choosing a cobalt glass with a 20-percent daylight transmittance, allowing the highest amount of daylight to enter the building while still having a reflectivity that produced an abundance of shifting light on the building’s surface.

Johnson also broke from the standard-issue box skyscraper by articulating the curtain wall at the corners, creating steps—which he called “zigs”—where the deep horizontal lines of the mullions intersected at 90 degrees. The corners produce a fractured array of reflections and lend a scale to the building through subtle angularity. These and other refined yet expressive design elements coalesced to create what Johnson later proclaimed was “our best building.”

THE REPLACEMENTS Johnson wasn’t the only one to hold the building in such high esteem. From the start, the building’s owners and management firm, now called Accesso Services, recognized they possessed something special, right down to the intricate details of the design. Says Accesso operations manager Thom Cowhey, who started working at the IDS Center six months after it opened: “I’ve always been told by all of the contractors who worked on the building that this curtain wall is exceptional compared to some of the curtain walls in newer buildings. It was designed to allow water to weep out underneath the glass at different locations.”

Not that the curtain wall doesn’t require its fair share of monitoring and repair. The system has to endure extreme temperature swings in the Minnesota climate. Glass breaks and seals fail, and when they do, the windows have to be replaced. In fact, the glass at the IDS is in a constant, incremental state of replacement.

To ensure uniform appearance and quality, the Accesso team places large orders, anticipating need. “We replace roughly 50 to 70 pieces of glass every year,” says Deb Kolar, general manager of operations, who’s been with the office for 20 years. “The manufacturer makes the glass twice a year, and when they do we place our order.”

One staggering exception to this steady rate of attrition was caused by a violent storm on June 19, 1979. Cowhey was working that night, and from the top floor he could see an approaching “black curtain” of clouds punctuated by “bright blue explosions” as trees downdown power lines and transformers overloaded across the city. Winds tore through the Crystal Court and battered the tower with pea-gravel ballast from the roof of Midwest Plaza (now McGladrey Plaza). “It looked like somebody had machine-gunned the mid-section of the building on the south side,” says Cowhey. “That was a four-year, $4 million insurance claim to replace 12,000 windows.”

The original glass manufacturer, Libbey-Owens-Ford, was able to provide matching panes, but a few years later the company stopped production of the glass. In the early 1980s, Cowhey and his team sought out other manufacturers, but none could accurately reproduce the panels. A close examination of the building today reveals that some panes from this era have a slightly amber tone that differs from the original blue.

Fortunately, in the mid-1980s, the management team established a relationship with Brin Northwestern Glass, a distributor that was able to help source glass that replicated the color, light transmittance, and reflectivity of the glass specified in Johnson’s original design. The firm has served the IDS ever since.

PUZZLE PIECES Like all good design, the deep mullions provide more than just an aesthetic benefit; they also support the window-washing rig. And at the IDS, window cleaning is more than simple housekeeping—it’s a big part of maintaining the specialized construction of the curtain wall. “By diligently removing the grit from the windows,” says Kolar, “the weep system of the building does not clog.” This task is so critical that the IDS Center recently purchased a second window-washing rig to increase the frequency of cleaning.

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Minnesota Modern

Architecture and Life at Midcentury

Architectural historian Larry Millett shares excerpts of his soon-to-be-released volume on an indelible architectural era in Minnesota—and on the social and cultural changes that helped shape it.
Prologue published with permission of the University of Minnesota Press.

On a sunny August day in 1937, a photographer for the Minneapolis Journal climbed into an airplane to take pictures of something never before seen in Minnesota. The photographer’s destination was the state’s first cloverleaf interchange, then under construction at the intersection of Highway 12 and the new Highway 100 in the suburbs just a few miles west of downtown Minneapolis. Heralded as a symbol of progress and modernity, the interchange was considered such a novelty that newspapers felt compelled to publish articles explaining to presumably flummoxed motorists how they would have to turn right in order to go left. Highway 100 itself, also known as “Lilac Way” and the “Beltline,” was equally unprecedented, giving Minnesota drivers their first taste of a controlled-access roadway.

The cloverleaf, officially dedicated in late November 1937, turned out to be more than just a better way of moving traffic. It also announced the coming of a new suburban world that would emerge with stunning speed and force once the long agony of World War II was over. At the time the new interchange opened, the majority of people in the Twin Cities metropolitan area still lived in either Minneapolis or St. Paul proper, and many suburbs were so thinly populated as to be largely rural in character. But once World War II ended, suburban populations exploded in response to intense demand for new housing. Automobiles and highways played a crucial role in the rise of the suburbs, but so, too, did a new style of architecture now known as Midcentury Modernism.

A dominant style from 1945 well into the 1960s, Midcentury Modernism penetrated like oil into the social, political, and cultural machinery of the times. The style was all but universal (though highly varied), its reach extending from modest suburban ramblers to the largest public and commercial buildings. New...
"The Elam House is an exceptionally large example of Frank Lloyd Wright's Usonian style. Its boldest feature is an upthrust roof that soars over a glass-walled living room (below)."

"Unlike most Usonians, the Elam House has two levels. The front door is located on the lower level, a walkout basement that includes two bedrooms, a workshop, and storage space. Only when a visitor climbs up from this rather underwhelming entry does the house unfold itself in all of its grandeur. The glass-walled living room, set beneath a soaring cypress-lined roof that extends out past an angled balcony, is especially spectacular."
Benjamin and Gertrude Lippincott House
252 Bedford Street Southeast
Minneapolis, MN
Elizabeth and Winston Close,
1938, 1940

"The small home, nearly square in shape, was completed in 1938, and it looked like no other home of its time in Minnesota. Expanded two years later by its second owners and known today as the Lippincott House, it is a touchstone of architectural modernism in Minnesota. With its flat roof, unadorned walls, and ribbons of windows, it was the state's first example of the International Style, an essential component of Midcentury Modernism. It was also the first important work by the Closes, who would go on to become prolific designers of high-style modernist houses after World War II."

The style extended to every corner of the state.

Two heavily attended events in the 1930s—the Century of Progress International Exposition in Chicago (1933–34) and the New York World's Fair (1939–40)—served to reinforce the infatuation with all things modern that would characterize the midcentury period. The Chicago fair featured thirteen demonstration houses extolling the wonders of modern living, and many Minnesotans were among the fairgoers who trooped through them. In New York, one of the biggest attractions was the Futurama exhibit produced by industrial designer Norman Bel Geddes. It consisted of a huge, incredibly detailed model depicting a "City of Tomorrow" built along modern lines. Nothing like Bel Geddes's dream city was ever built, but it did offer an enticing vision of how urban life could be transformed.

Yet Midcentury Modernism's widespread appeal as an architectural style wasn't entirely a matter of aesthetics or of its promises of a bold new future. It was also a matter of money. Because of their simplicity of form, use of mass-
George and Annirene Buck House
2168 Lower St. Dennis Road
St. Paul, MN
James Speckmann, 1956

"The house Speckmann designed for Buck is at once simple and striking. It consists of a long, one-story living section beneath a low-pitched roof that gradually rises to shelter a split second level with bedrooms above and a two-car garage, laundry, and maid's room below. With its wide eaves supported by narrow laminated beams, the roof seems to float lightly atop the house like a big sheltering wing. The home's walls are clad in vertical redwood siding, a favorite choice among architects of the time.

"The home's real architectural drama, however, is provided by floor-to-ceiling windows that extend along both sides of the main level, giving the spaces within a remarkably open and airy feeling. At night, with the lights on inside, the house glows like a paper lantern."

Floor-to-ceiling windows extend along both sides of the home, providing architectural drama and great views of the Mississippi River valley.
produced materials, and lack of ornament. Midcentury Modern buildings were often less expensive to construct than structures featuring more decorative historic styles. One of the state's foremost midcentury monuments, Eliel Saarinen's Christ Lutheran Church (1949) in Minneapolis, was built in part because a traditional Gothic church with all of the usual trimmings would have cost much more. The boxy style of so much midcentury housing, especially the thousands of small suburban tract homes built in the decade immediately after the war by entrepreneurs like Orin Thompson, also reflected the demand for fast, straightforward, affordable types of construction.

The high ideals that animated midcentury architects remain deeply appealing.

Minneapolis and St. Paul, along with first-tier suburbs from Richfield and Golden Valley to Roseville, were the chief laboratories of Midcentury Modernism in Minnesota. The style, however, extended to every corner of the state. Duluth, where the Hungarian-born modernist Marcel Breuer designed the first of his two houses in Minnesota, has a strong body of midcentury design. So, too, does Rochester, where there are more works by Frank Lloyd Wright than in any other city in the state, and where Eero Saarinen's enormous IBM complex (1958) remains an astonishing corporate landmark. A visitor to Willmar or Austin or Hibbing or any one of dozens of other outstate communities will also find many Midcentury Modern homes, churches, and commercial buildings.

The making of Minnesota's new postwar world, however, did not come without a price. As the suburbs expanded at a frenetic pace, the core cities of Minneapolis and St. Paul declined, losing not only population but also significant portions of their architectural heritage.

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A NEW WALKER ART CENTER EXHIBITION CONNECTS 1960s DESIGN TRENDS TO MODERN ARCHITECTURAL PRACTICE

By Joel Hoekstra
Upcycling.
Communal spaces.
Environmental design.

These concepts might seem like contemporary terms and trends in architecture, but they all have roots in the zeitgeist of the 1960s, when radical designers and architects, perhaps aided on occasion by psychotropics and 'shrooms, conceived countercultural ideas that would ultimately find their way into the 21st-century mainstream.
How the Age of Aquarius shaped today is just one of the points former Walker Art Center senior curator Andrew Blauvelt hopes to convey when the exhibition Hippie Modernism: The Struggle for Utopia—billed as "an examination of the radical art, architecture, and design of the 1960s and 1970s counterculture"—opens October 24.

The four-month show also spotlights the Walker’s own role in documenting such trends during that era. Design Quarterly, published by the Walker from 1946 (beginning as Everyday Art Quarterly) to 1993 (see sidebar on page 43), devoted an entire issue in 1970 to “conceptual architecture,” highlighting the work of such fringe architecture groups as Haus-Rucker-Co, Archigram, Archizoom, Superstudio, and Ant Farm. “About 70 percent of the people in that issue are featured in this show,” says Blauvelt.

While those individuals and firms might not be familiar to many museum patrons, at least one name in the show should ring a bell: Buckminster Fuller. The American intellectual, theorist, and designer was no hippie, of course, but he wasn’t exactly welcomed by the architectural establishment of his day, either. “His geodesic dome kind of haunts the show,” says Blauvelt. Its influence is most clearly seen in the dwellings created for Drop City, a Colorado commune where Fuller’s form took on a more improvised quality. Using metal panels cut from abandoned automobiles, community residents cobbled together structures rooted in Fuller’s design principles but clearly fashioned with a sense of whimsy.

The notion of recycling waste products into building materials also fueled the development of the Heineken WOBO,
"World Bottle." The brainchild of a Dutch brewing magnate and a collaborating architect, the glass "brick that holds beer" was briefly manufactured with the idea that empty beer bottles could be used as building materials in the Caribbean and elsewhere. Trash that littered beaches could be made into housing. The Walker show will feature several of the bottles, says Blauvelt.

Architects from the era also began to explore inflatable structures. Instant City, a cluster of pneumatic, semitransparent domes, was erected for a design congress held in Ibiza, Spain, in 1971. Cheaply made, easily erected, and quickly movable, inflatable architecture took technologies developed largely for military purposes and used them to house and advance the ideas of the counterculture.

Finding items to include in the show was at times challenging, says Blauvelt: "Much of it was about performance art, installations, and immersive experiences—which makes it difficult to find remnants of their existence." Still, he gathered enough to put together a show that features documents, photographs, posters, paintings, sculptures, and furniture.

Blauvelt, who recently left the Walker to head the Cranbrook Art Museum in suburban Detroit, believes the show will have appeal among both young and old exhibit-goers. "Almost everything we're talking about today comes out of this period: humanitarian design, the sharing economy, alternative art forms, environmentalism," he says. "I imagine it's a show that some people who lived through that era could go to with their grandchildren."
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Kafka Granite LLC
Booth #204

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Urban renewal projects, which began in earnest immediately after the war and continued through the 1960s, reshaped large sections of both downtowns and some residential neighborhoods as well. The mass destruction of the Gateway District in downtown Minneapolis remains the best known of these urban renewal campaigns, but there were many others. The building of interstate highways through both cities in the 1960s took a further toll on their historic fabric. Midcentury Modernism's ideology, which held little regard for the past, contributed mightily to the excesses of urban renewal. In addition, there was a certain blindness to the limitations of the modernist aesthetic that lent itself all too readily to the production of dull, formulaic architecture. Yet the high ideals that animated midcentury architects remain deeply appealing. Certain of their cause, these architects had faith that a new kind of architecture, liberated from the burdens of tradition, would lead the way to a better world.
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The initial group of consulting designers included Petra Blaisse from the Amsterdam-based firm Inside/Outside, who designs landscapes and interiors; architect David Adjaye, who is designing the new Museum of African American History and Culture in Washington, DC; and Chinese artist Ai Weiwei, who has contributed to significant architecture projects. By bringing in these varied thinkers, a lot of really smart ideas surfaced. We ultimately hired Petra Blaisse to design the landscape on the Walker’s side of the campus and architects Joan Soranno and John Cook of HGA to design the Walker’s new entrance pavilion.

How will the Walker’s outdoor space change? The community loves to use what we call “the open field”—whether it’s sledding down the hill in winter or flying kites in the summer. People use the space to practice yoga, to read, to picnic, or just to sit and meditate. The openness of the space is a very attractive aspect of the site. The new plan will maximize that.

Petra Blaisse’s design offers groves of trees syncopated along the Walker hillside to provide definition as well as pockets of shade and visual interest. But we’ll still have the ability to host 10,000 people for concert events like Rock the Garden. There’s flexibility built into the design. That was really important: How do we create a space that can accommodate temporary installations, film screenings, performances, sculptures, and other programming? How do we create a space that will allow us to host an event for a hundred people or 10,000 people?

Will the Hennepin Avenue entry go green too? Yes. The entry will remain open, but the addition of trees, plants, and other landscaping elements will change the experience. It will feel very different as you walk through the glass-walled corridor that connects the museum shop and theater space to the galleries—it’ll be more green, with a porous connection between inside and outside. We’ll also be taking out the granite pavers that surround the Barnes building. They weren’t part of the architect’s original design—they were added in the 1980s. If you look at the original designs, green berms went up to the edge of the bricks.

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ARCHITECTURE MN November/December 2015
How will the design connect with the Minneapolis Sculpture Garden changes?
There are two landscape architects: Petra Blaisse is working on the Walker’s portion, and the Minneapolis landscape firm oslund and assoc is working on the sculpture garden side. There has been a lot of great dialogue and creative exchange between the design teams because of our desire to integrate these sites more fully. Petra’s design, in many ways, plays off the Herzog & de Meuron addition—the building is echoed in the angled groves on the field. In contrast, the formal geometries of the Barnes’ architecture are mirrored in the rectangular spaces of the Sculpture Garden.

There’s also an addition to the building. An entry pavilion?
Yes. One of the challenges of the site is that there’s a mechanical core where the Walker once adjoined the Guthrie. Moving this would be expensive. So we’ve got this kind of carbuncle in the middle of the Walker site to work around.

We hired Joan Soranno and John Cook to design the new 5,000-square-foot, mostly glass pavilion—in part because John had worked on previous Walker additions and had an understanding of the complications that came with the site. Those two did a masterful job.

How will the pavilion function?
It will be a very social space. There will be a café that faces the Sculpture Garden and a wall for large-scale mural projects. It will feature iconic rotating artwork. You’ll be able to see it, even at night. There will also be skylights that pierce the ceiling, and a bronze facade with the word Walker cut out of it. We’ll be adding windows, too, in areas of the cinema lobby that are currently blocked by the outside steps. The whole space will feel very porous, with views in every direction that connect you to the field and the garden.

It will become a visitor welcome and orientation space—a space to amply serve the Walker’s robust cinema audiences but also a space to welcome school groups and tour groups. It gives us a much more dynamic and flexible entrance. AMN
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panels of Vermont verde-antique marble, set in a book-leaf pattern, filled the interstices along with narrow vertical fenestration. The entire building was set atop a plinth, and its beauty was echoed in a pair of reflecting pools along Washington Avenue.

Visitors entering the building passed through a two-story glass screen that separated the porch from the lobby and elevator banks. Sheathed in white marble, the entry space featured a sculpture by Harry Bertoia composed of thousands of brass-coated steel rods, titled “Sunlit Straw.” According to promotional materials developed for the building’s opening, “Bertoia gave up all other work for a year to concentrate on the sculpture, which in appearance suggests the gold grain of harvest time.” (The reference to flour milling—the industry that made the Pillsbury clan rich—was clear.)

John Pillsbury’s office on the top floor contained a second Bertoia sculpture—a tree made of brass rods—as well as a fireplace, a teak desk and credenza, plush deep-green carpeting, and a door that was 15 feet tall, stretching from floor to ceiling. “Pillsbury had a commanding presence,” Guthard recalls. “He wasn’t a theatrical guy, but when he came through that door it was quite a picture.”

A boardroom on the same floor was carpeted in deep red, paneled in teak, fitted with ebony doors, and dominated by a 20-foot-long rosewood conference table. High-backed chairs with chrome stands encircled it. Concealed in one of the paneled walls were the presentation tools of the day: a projection screen, a blackboard, and a flannel board.

But it wasn’t just executives who enjoyed the spaciousness of the sixth floor. Yamasaki elevated the company cafeteria to that level as well. Secretaries, actuaries, and underwriters ate their lunches amid Danish-designed furnishings, under arched windows. “Extensive use of deep yellow and orange [helps] accentuate the sunlit gaiety” of the room, noted a pamphlet published at the time.

THE TEST OF TIME

The Northwestern National Life Building has undergone several changes as its primary occupant has taken on new names, evolved its business, and shifted ownership. Formerly known
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as the ReliaStar Building and ING 20 Washington, the structure is now called Voya Financial 20 Washington. Voya Financial is a leading financial services firm headquartered in New York.

The structure has held up remarkably well over time, says Rick Uram, a real estate manager with Voya Financial who has worked for the company for more than 30 years. Significant exterior projects have included restoration of the marble, reflecting pools, sculpture garden, and pavers in the late 1980s. The portico pavers were replaced in 2000, and the pools underwent restoration again in 2009. A number of substantial interior alterations have also been made, and the building has adapted well to changes in work methods and technology. Through it all, Uram's team and their predecessors have worked to save or reuse much of the rosewood, teak, and other luxe finishes used in the construction. "We've really tried to be mindful and respectful of the character and architectural significance of the building," says Uram.

Yamasaki's handiwork must have impressed NWNL's leadership, too. In 1978, the company retained him to design a 20-story office tower across the street, on Marquette Avenue. In 1985, when the company commissioned a third facility and awarded the contract to BWBR, the architect was 73 and suffering from stomach cancer. He died in January 1986.

The NWNL building and other Yamasaki structures have yet to spark a broad revival of interest in the architect's work, despite the current surge of enthusiasm for midcentury design and furnishings. Perhaps Yamasaki's work lacks enough "surprise and delight" for a major resurgence. Perhaps the fall of the World Trade Center has affected the architect's reputation, forever linking him with an unthinkable tragedy.

But in 1965, when the sun first rose over the newly christened NWNL headquarters, the architect and others saw it as a brilliant success—a sign of the city's progress and renewal. Architecture must "be truthful," Yamasaki once wrote, but it also "must have delight." He set the bar high for architects, observing: "We must achieve serenity in our buildings to offset the chaos of our times, to give respite from the irritations of traffic . . . and [the] tumult of our lives." AMN
What’s more, the mullions’ added heft helps the building better withstand the winds and temperature changes of Minnesota’s climate. In fact, it may be the main reason why recent wind-load and leakage tests revealed that the IDS curtain wall is performing extremely well.

In contrast, the most vulnerable part of the system may be the wet sealant. “Part of the puzzle of doing anything with the curtain wall is to make sure we’re caulking the right locations,” says Cowhey. “We do. That’s part of the process.” But larger repairs, like those needed for the failing weep system on the mechanical (unglazed) levels, are sometimes more difficult to plan.

“We’re learning that they put this building together like a puzzle, in a sequence,” says Cowhey. “They started at one point and worked their way around.”

The complex assembly, which is still not fully understood, complicates repairs that call for taking the curtain wall apart; there is the risk of not being able to put it back together the way it was. The Accesso team is therefore taking a methodical approach to its plans for repairing the mechanical-level weeps.

PASSING IT ON Downtown workers strolling through the Crystal Court on a busy weekday, absorbing its lively atmosphere, aren’t thinking about the ongoing stewardship effort that’s required to preserve the IDS Center for future generations. They don’t have to, because the building is in the hands of committed owners and managers. And some of those hands have had a very long association with the building.

“Thom is our resident historian,” says Kolar. “He has so many stories, and the facts that come with those stories are invaluable. When we have someone new coming onboard, we encourage him or her to spend time with Thom walking around the property.” She jokes that with all of the great patent attorneys in the IDS, she wants to develop and patent a technology that enables her to download her colleague’s brain.

“Over the years I’ve always told the different owners of the property that part of my job is to instill in new staff that feeling of allegiance to the property—to its history and status as an icon,” says Cowhey. “It’s not a hard thing to do, because people naturally connect to it. It becomes a second home.” AMN
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www.a-p.com

Year Established: 1945
Total in MN Office: 20
Other Offices: Charlotte, Dallas, Denver, Minneapolis, Phoenix, Portland and Tacoma
Contact: Dennis Mulvey

Company Principals
Dennis L. Mulvey, AIA, Sr. VP
Mark Liska, VP
Mark Adamson, VP

Adolfson & Peterson Construction is a U.S.-based, privately held firm that is consistently ranked among the top 50 construction managers and general contractors in the nation. Founded in 1945, the company has built longstanding commitments to the regions in which it operates and is known nationally for its innovative and collaborative approaches within the building industry. Adolfson & Peterson Construction serves the education, multifamily, healthcare, energy, commercial, municipal and senior living market segments from its offices in Charlotte, Dallas, Denver, Los Angeles, Minneapolis, Phoenix, Portland and Tacoma. For more information, visit www.a-p.com and follow us on Facebook, LinkedIn and Twitter.

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BENSON-ORTH GENERAL CONTRACTORS

10700 Hwy 55, Suite 310
Plymouth, MN 55441
Tel: (763) 545-8826
www.benson-orth.com
Year Established: 1968
Total in MN Office: 20
Contact: Ron Sorem, (763) 230-7927;
Jenny Janohosky, (763) 450-4637

Company Principals
Mike Monson, President, CEO
Todd Lutgen, EVP
Maurice Britts, VP
Ron Sorem, Bus. Dev.

Benson-Orth combines decades of building experience, best practices, and professional services to exceed the expectations of our clients. In order to align ourselves with their goals, we anticipate needs, find solutions, and execute the delivery of every project. Benson-Orth serves office/medical, multi-family/senior living, retail, and industrial markets from preconstruction through project completion. As a leader in the industry we set the highest integrity and performance standards, managing each project as if it were our own. For more information on your next project, contact Ron Sorem or Jenny Janohosky.

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THE BOLDT COMPANY

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Fax: (218) 879-5290
Email: kirk.ilenda@boldt.com
www.boldt.com
Year Established: 1889
Total in MN: 40 in the office.
400 in the field
Other Offices: Rochester and Grand Rapids, MN; Headquarters in Appleton, WI with 15 other offices in WI, IL, CA, OK, and SC.
Contact: Kirk Ilenda, BD Manager, Cloquet; John Eckerman, BD Manager, Rochester

Company Principals
Tom Boldt, CEO
Bob DeKoch, President & COO
Linda Nila, CFO
Jim Rossmeissl, Sr. EVP-Marketing
Jeff Neisen, EVP Risk Mgmt. and HR
Shelly Peterson, EVP and GM MN Operations
Steve Schultz, VP and GM Rochester

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Construction Results Corporation

2300 Nevada Avenue North
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Tel: (763) 450-4565
Fax: (763) 450-4567
Email: gcook@georgefcook.com
www.GeorgeFCook.com
Established: 1992
Total in MN Office: 35
Contact: George F. Cook III, (763) 452-2700

Company Principals
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Erik A. Kaske, Secretary

George F. Cook Construction Co. is a fourth generation general contractor providing project management, carpentry, and remodeling services to commercial, industrial and institutional customers in the Minneapolis-St. Paul metropolitan area. Projects include carpentry and remodeling work on landmark historic buildings as well as carpentry installations for new or remodeled structures.

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Donlar Construction

550 Shoreview Park Road
Shoreview, MN 55418
Tel: (651) 227-0631
Email: jan.kainz@donlarcorp.com
www.donlarcorp.com
Year Established: 1972
Total in MN Office: 125
Other Offices: St. Cloud, MN; Bemidji, MN
Contact: Jon Kainz

Company Principals
Don Kainz, Chief Executive Officer
Jon Kainz, President
Gary Traut, Vice President
Kari Anderson, Chief Financial Officer

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Red Lake Tribal College & Government Center, Red Lake, MN; Oakwood Elementary School, Wayzata Public Schools, Plymouth, MN; Webster Elementary School, Minneapolis, MN; River’s Edge Parking Ramp, St. Cloud, MN; Governor’s Residence Renovation, St. Paul, MN; St. Cloud State University Herb Brok National Hockey Center, St. Cloud, MN; The Haven at Peace Village, Norwood Young America, MN; New Pastoral Center Diocese of New Ulm, New Ulm, MN

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Graham Construction

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Eagan, MN 55121
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Fax: (651) 687-0947
Email: alliez@grahamus.com
www.grahamus.com
Year Established: 1925
Tel: (753) 545-1400
Fax: (753) 525-2226
www.knutsonconstruction.com
Year Established: 1911
Total in MN Offices: 262
In Other Offices: 102
Contact: Amber Mazzitelli

Company Principals
Steve Corry, CEO & President
Mike Maki, Senior Estimator

Graham is an employee-owned construction solutions partner, founded on commitment, integrity and reliability. With almost 90 years of experience and annual revenues exceeding $2.2 billion, we are one of the industry's leading contractors. Graham covers the entire construction lifecycle and every contracting mode: general contracting, CM/ GC, project management, design-build, design-bid-build, integrated project delivery, turnkey solutions, renovations/upgrades, Public-Private Partnerships (P3s) and partnerships, commissioning and post-construction management.

Minneapolis Southwest High School, Minneapolis, MN; University of Minnesota Sanford Hall Bathroom Upgrades, Minneapolis, MN; University of Minnesota Raptor Center — Replace Mews; St. Paul, MN; Minot International Airport, Minot, ND; South Prairie Public School, Minot, ND; Hinckley Public Safety, Hinckley, MN; Harley-Davidson, Williston, ND; several locations in North America

Knutson Construction

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Kraus-Anderson Construction Company

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Fax: (612) 322-0217
Email: john.campobasso@krausanderson.com
www.krausanderson.com
Year Established: 1897
Total in MN Office: 486
Other Offices: Duluth, Bemidji, Rochester, MN; Bismarck, Minot, ND; Madison, WI
Contact: John Campobasso

Company Principals
Al Gerhardt, CEO
Rich Jacobson, Sr. VP
Craig Francois, VP
Terry Hart, VP
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Established 1965
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Contact: Jessica McCaa

Company Principals
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Brad Wood, Chief Operating Officer
John Pfeifer, Executive Vice President
Bake Baker, Executive Vice President
Greg Munson, Executive Vice President
Keith Schuler, Executive Vice President
John Bartz, Director of Field Operations

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Mortenson

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Email: ken.sorensen@mortenson.com
www.mortenson.com

Year Established: 1954
Total in MN Office: 500
Other Offices: Denver, Chicago, Seattle, Phoenix, Milwaukee, Toronto, San Antonio, Iowa City
Contact: Ken Sorensen, Sr. Vice President

Company Principals
David Mortenson, President
Tom Gunke1, CEO
Dan Johnson, President
Ken Sorensen, Senior Vice President
Kendall Griffith, Vice President, General Manager
Dan Mehlis, Vice President, Project Development

Mortenson, established in 1954, is a Minneapolis-based, family-owned organization that offers integrated real estate and construction services. We have built a reputation for being a trustworthy and progressive company with the goal of serving our customers better than anyone else. More than 80% of our business is with repeat customers and our average project size is $10 million. Our dedicated industry experts provide honest, concrete solutions and maintain their relationships by delivering exceptional results.

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PCL

CONSTRUCTION

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Total in MN Office: 150
Other Offices: Anchorage, AK; Atlanta, GA; Bakersfield, CA; Charlotte, NC; Dallas, TX; Denver, CO; Honolulu, HI; Houston, TX; Lake Charles, LA; Los Angeles, CA; Orlando, FL; Phoenix, AZ; Raleigh, NC; San Diego, CA; Seattle, WA; Tampa, FL; Vail, CO; Calgary, AB; Edmonton, AB; Halifax, NS; Kelowna, BC; Ottawa, ON; Regina, SK; Saskatoon, SK; Toronto, ON; Vancouver, BC; Winnipeg, MB; Yellowknife, NT; Melbourne, Australia; Nassau, BHS
Contact: John Jensvold

Company Principals
Michael Headrick, VP/District Mgr.
Jeff Miller, Operations Mgr.
Trent Johnson, Dir. Preconstruction
John Jensvold, Dir. Project Development
Dan Itten, Dir. Design-Build Services
Heidi Wherler, Finance & Admin Mgr.
Vicki Knutsen, Marketing Mgr.
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PCL Construction is a part of the PCL family of companies that ranks as the fifth largest construction group in North America. Established in Minneapolis in 1978, PCL serves as a general contractor, construction manager and design-builder across the upper Midwest. Primary business sectors include hospitality, manufacturing, advanced technology, higher education, office and parking structures. PCL is a collaborative construction partner focused on adding value to project teams beginning in the design phase.

Southdale Medical Office Building, Edina, MN; Minnesota Zoo Van Hi, Wild Woods, Apple Valley, MN; Fertility Lab Sciences, Edina, MN; Eddy’s Resort on Mille Lacs, Onamia, MN; Cedar Grove Parking Structure, Eagan, MN; Uponor Phase 6, Apple Valley, MN; General Mills, Murfreesboro, TN; Arrow Electronics, Bloomington, MN

RJM

CONSTRUCTION

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Minneapolis, MN 55401
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www.rjmconstruction.com
Year Established: 1981
Total in MN Office: 130
Other Offices: Phoenix, AZ and Denver, CO
Contact: Darcy Futrell

Company Principals
Bob Jossart, President
Joe Maddy, Chief Operating Officer
Brian Recker, Senior Vice President
Ted Beckman, Vice President Pre-construction
Rodney Hintz, Vice President Healthcare
Paul Wade, Vice President Finance

RJM Construction delivers on clients’ vision in ground up construction, interior remodeling and long-term project planning. Our success has always relied on strategic partnerships, so clients can expect us to be collaborative and responsive throughout all phases of the building process — Pre-Construction, General Contracting, Construction Management, Design/Build

Eden Prairie Aquatic Renovation, Eden Prairie, MN; Maple Grove Central Park, Maple Grove, MN; Fairview Northland, Princeton, MN; Plymouth City Center Medical Building, Plymouth, MN; Be the Match, Minneapolis, MN; CenterPoint Energy, Minneapolis, MN; Portland Towers, Minneapolis, MN; Porsche Minneapolis, Minneapolis, MN

Ryan

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Minneapolis, MN 55403
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Email: collin.barr@ryancompanies.com
www.ryancompanies.com
Year Established: 1938
Total in MN Office: 590
Other Offices: Atlanta, GA; Austin, TX; Cedar Rapids, IA; Chicago, IL; Clive, IA; Davenport, IA; Milwaukee, WI; Phoenix, AZ; San Diego, CA; Tampa, FL
Contact: Collin Barr, (612) 492-4207

Company Principals
Collin Barr, President, North Region
Mike Cairi, EVP, President, Construction
Mike Ryan, AIA, President, Ryan A+E
Tim Gray, Board Chairman
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Email: info@shawlundquist.com
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Year Established: 1974
Total in MN Office: 50
Other Offices: Las Vegas, NV
Contact: Pat Cruikshank
Company Principals
Hoyt Hsiao, President & CEO
Holden Hsiao, Vice President
Thomas J. Meyers, Vice President
Steve Fritz, Vice President
Pat Cruikshank, Vice President
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SHINGOBEE BUILDERS, INC.

669 N. Medina Street
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Year Established: 1980
Total in MN Office: 50
Other Offices: St. Cloud, MN; Williston, ND
Contact: Elliot Christensen, (763) 479-5634
Company Principals
Keith J. McDonald, President / CEO
Nancy A. Samson, CPA, Chief Financial Officer
Anthony T. Godlewski, Vice President
Jon C. Fanning, VP-Real Estate Development

Shingobee is a nationally-acclaimed commercial construction and development company providing general contracting, project management, and real estate development since 1980. From three offices in Minnesota and North Dakota, we serve hospitality, financial, retail, restaurant, office, industrial, and data/telecommunications clients throughout the upper Midwest. Shingobee has built an award-winning reputation for quality construction and innovative management. The Cornerstones of Shingobee’s business are: Honesty, Integrity, and Trust.

TERO Energy Office Building, New Town, ND; TruStone Financial Federal Credit Union, Golden Valley, MN; Bonefish Grill, St. Louis Park, MN; Tioga Medical Center Addition/Remodel, Tioga, ND; Holiday Stationstores, Multiple Locations, MN, ND; Ecumen Transitional Care Unit/Wellness Center, Detroit Lakes, MN; Thrifty White Pharmacy, Multiple Locations, MN, ND, IA; Prestige Preschool Academy, Brooklyn Park, MN
Hiawatha West Substation Enclosure

Location: Minneapolis, Minnesota
Client: Xcel Energy
Architect: Alliance
Principal-in-charge and project manager: Ken Sheehan, AIA
Project lead designer and project architect: Nina Ebbighausen, AIA
Project team: Carrie Bly, AIA; Amber Sauser, AIA
Lighting engineer: Emanuelson-Podas, Inc.
Structural and civil engineer: Ulteig
Substation engineer: Xcel Energy
Construction manager: Xcel Energy

Landscape architect: Alliance with Ulteig
Mesh installer: MG McGrath
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Gabion installer: Structures Hardscapes
Photographer: Brandon Stengel, Assoc. AIA
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Wells Concrete 8
No issue devoted to notable midcentury architecture in Minnesota would be complete without a visit to IBM’s breathtakingly blue manufacturing facility in Rochester. Designed by modern master Eero Saarinen and completed in 1958, the initial complex was composed of nine interconnected, two-story pavilions, all clad in two-tone, porcelain-enameled curtain-wall panels.

"For me, this photo affirms the timelessness of the best work in late modernism," says photographer Don Wong. "Saarinen’s vivid and intricate blue-glass patterning, the attention to the highly machined craft of the detail, and the expression of IBM's identity of innovation still resonate today, almost 60 years later.

"Simple yet sophisticated detailing triumphed over exuberant form," he continues. "The architecture is simple but by no means simplistic. For a photographer, it presents new layers of experience with each visit."
AIA Architects

The AIA Minnesota architect works in your best interest within the building industry to bring your idea to light

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A Society of The American Institute of Architects
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