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ALL THAT GLASS

Caring for curtain wall at the iconic IDS Center

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A CONVERSATION
WITH OLGA VISO

XCEL ENERGY:
THAT'S A WRAP

MODERN HISTORY

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then and now, in vivid
living color



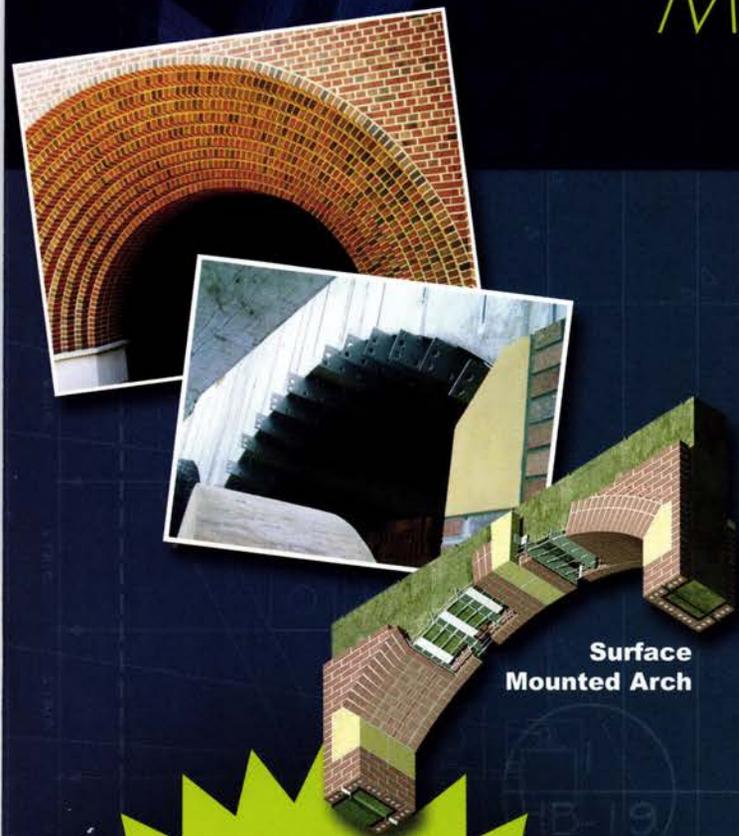


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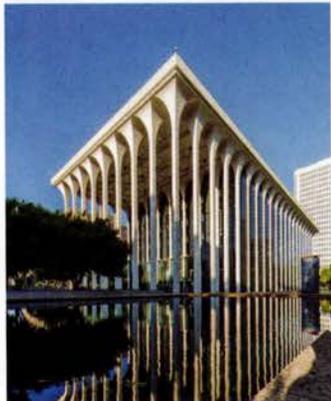
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ON THE COVER

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-antique stone."

Features

20 *Center Stage: Firm Commitment*

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."

25 *Midcentury Now*

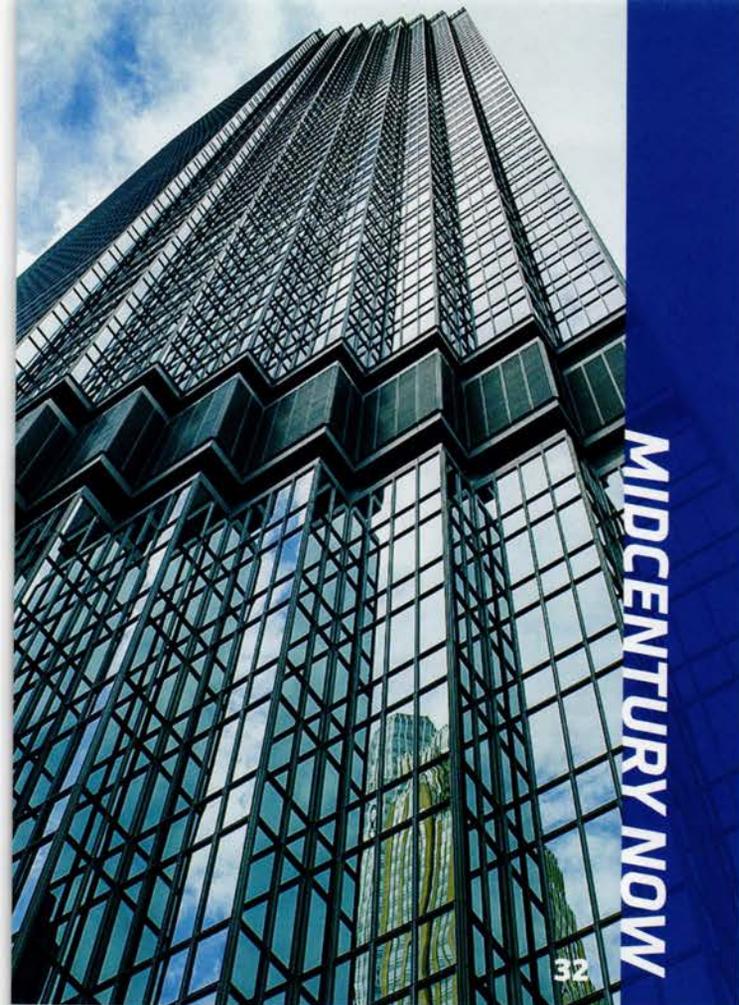
A modern Minneapolis landmark turns 50, and we mark the occasion by revisiting its history. Plus: proactive preservation of the IDS Center and previews of a book and an art exhibition on an influential design era.

High Modern:
Voya Financial
20 Washington
page 26
By Joel Hoekstra

All That Glass:
IDS Center
page 32
By Todd Grover, AIA

Minnesota
Modern
Book Preview
page 36
By Larry Millett

Far Out:
Hippie Modernism
Exhibition
page 42
By Joel Hoekstra



Departments & Directories

5 EDITOR'S NOTE

9 CULTURE CRAWL

BY CHRISTOPHER HUDSON

The Twin Cities Horror Festival continues its artistic growth with an eclectic mix of fun and frights at the Southern Theater.

11 SPEED READING

BY FRANK EDGERTON MARTIN

John H. Howe, Architect artfully outlines the life and career of Frank Lloyd Wright's chief draftsman.

13 TOWN TALK

INTERVIEW BY JOEL HOEKSTRA

What's in store for patrons of the renovated Walker Art Center campus in 2017? Director Olga Viso dishes on the new design.

14 IDEA

BY CHRISTOPHER HUDSON

Architecture firm Alliance designs an electrifying enclosure for an Xcel Energy substation in South Minneapolis.

17 STUDIO

Modern means mobile for Perkins + Will as it sets about designing its new office environment in the IDS Center.

19 WAYFARER

BY RICHARD BRINE

Light and shadow accentuate the geometry and visual texture of a Brutalist landmark in London.

68 PLACE

PHOTOGRAPH BY DON WONG

An issue highlighting the colorful history of midcentury Minnesota architecture closes with a visit to Big Blue.

61 DIRECTORY OF GENERAL CONTRACTORS

66 CREDITS

67 ADVERTISING INDEX



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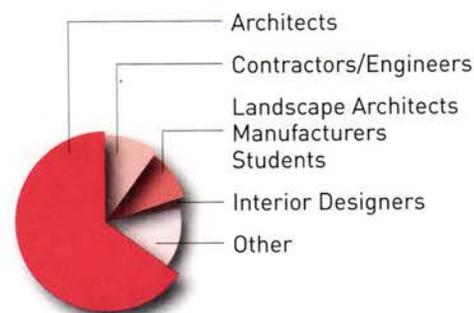
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Precisely

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.

Chris Hudson

Christopher Hudson
hudson@aia-mn.org

INTERACT & CONNECT



Greycoats music video at the Glass Cube
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Get to know our writers and photographers. They're an interesting bunch.



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

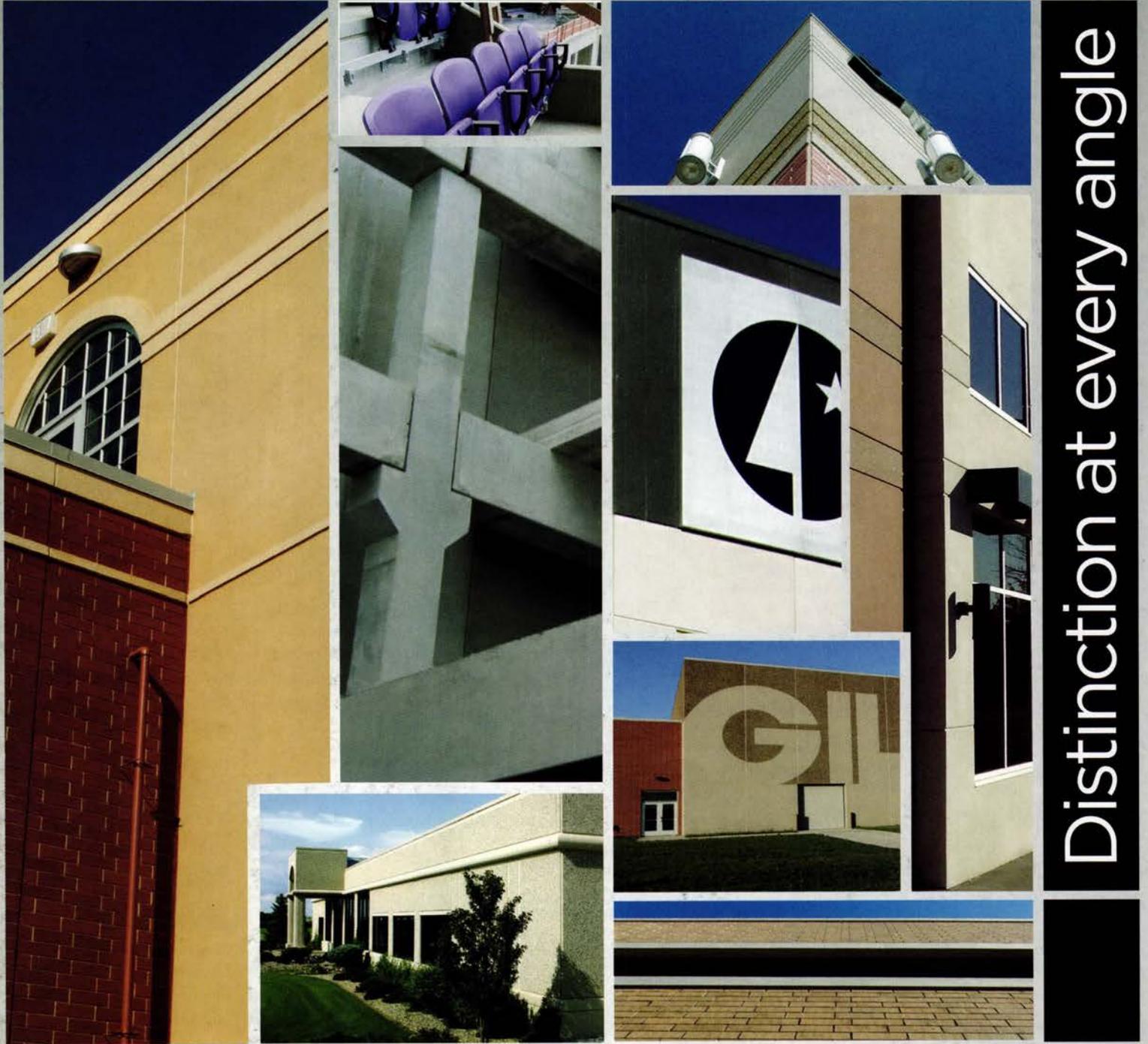


Minneapolis writer **JOEL HOEKSTRA** contributes frequently to *Architecture MN*.



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SOUTHERN DISCOMFORT



PHOTOS BY DAN NORMAN

Last year, *Transatlantic Love Affair's* movement-based *Solitaire* featured an all-female cast.

The annual Twin Cities Horror Festival stages dread and distress

Southern Theater, Minneapolis

October 22-November 1

www.tchrorfestival.com

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



The 2014 festival also included *Four Humors' Doll Collection* (middle) and *Ghoulish Delights' Gentlemen, I Have Reason to Believe That One of Us Is the Thing* (above).



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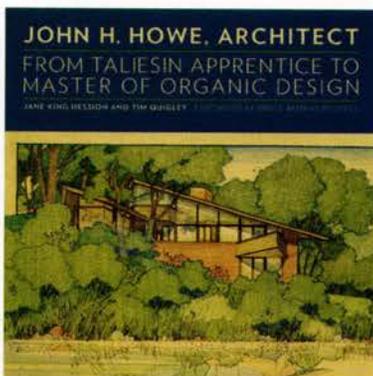
A new book traces the distinguished career of architect and illustrator John Howe in artful detail

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.



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

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

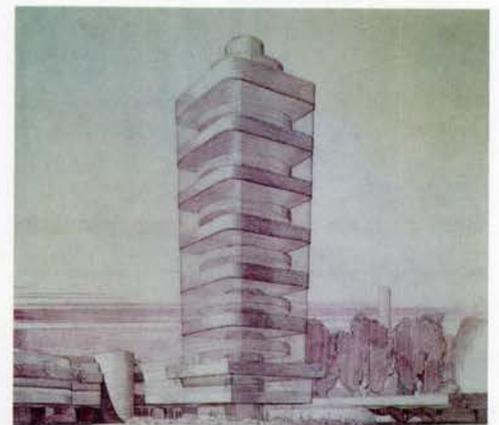


The volume includes a rich array of Howe's drawings of Wright's most important projects, including the futuristic interior and research tower of S.C. Johnson & Son in Racine, Wisconsin. The authors show how Howe's tightly spaced horizontal lines, stippling, and use of brown ink and color pencils all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



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 HOEKSTRA

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?

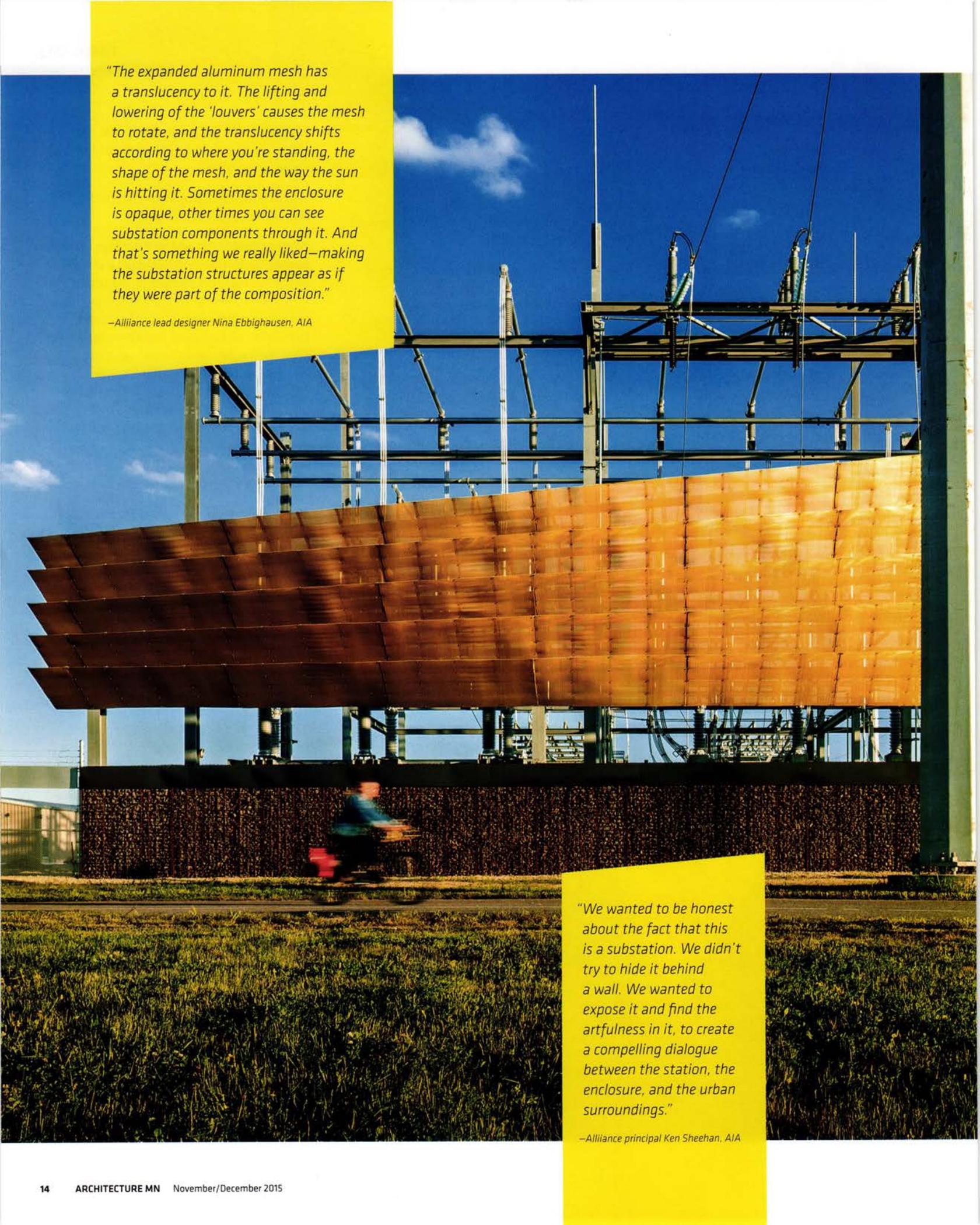
The 2005 expansion doubled the size of the Walker with a new performing arts theater, restaurant, art storage, and public, educational, and administrative space. But when I arrived in 2008 the outdoor landscaping—especially the space where the Guthrie Theater had been—remained unfinished. As other projects 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 50





"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."

—Alliance 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

HIAWATHA WEST SUBSTATION ENCLOSURE

Location: Minneapolis, Minnesota **Architect:** Allliance **Construction manager:** Xcel Energy **Completion:** April 2014

Xcel Energy commissions architecture firm Allliance 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.



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The Minneapolis office of a storied national architecture firm readies for its move to the IDS Center



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NUMBER OF EMPLOYEES: 60

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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.

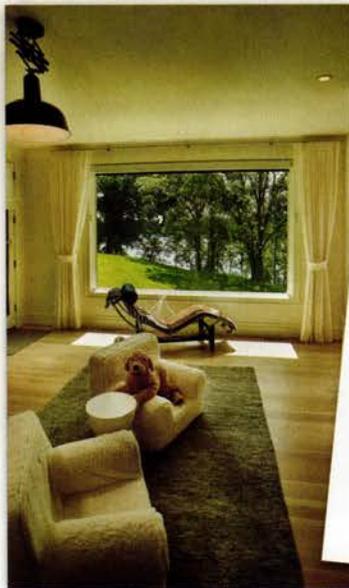
WHAT PROMPTED THE MOVE? Our desire to be on one open floor, with enhanced opportunities for mobile and remote working. And a chance to work in the IDS! **YOUR GOALS FOR THE NEW STUDIO IN 140 CHARACTERS OR LESS:** Flexible, alterable space that untethers talent from the desk #coworking #connectivity. **WILL IT MODEL ANY NEW IDEAS FOR CLIENTS?** Yes—whole-office greeting (no assigned receptionist), building only what's needed, and new approaches to renovating midcentury spaces, to name a few. **YOU DID A MOBILITY STUDY. WHAT'S THAT?** An evaluation of workflow, work styles, and related activities, to better align the workplace with how people actually work. Ours led to 30 percent of our staff immediately giving up assigned workspaces, and that percentage will increase to 100 percent in our new home. **ANY WORRIES YOU'RE MAKING TOO BIG A LEAP TOWARD A MOBILE ENVIRONMENT?** We've learned a great deal from clients who've done this at a larger scale, so we're confident. But we're also prepared to learn and adjust on the fly. **FAVORITE IDS DESIGN FEATURES:** Crystal Court ceiling (Anne), wide views up and down Nicollet Mall (Russell), and the dramatic convergence of the skyway system (David and Jamey). **FAVORITE PHILIP JOHNSON-DESIGNED BUILDING OTHER THAN THE IDS:** Fort Worth Water Gardens. **WHAT WILL YOU MISS MOST ABOUT YOUR OLD SPACE?** Our secret back-door entrance to the Local. We considered the bar our first-floor conference room.

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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.



AIA MINNESOTA
2015 FIRM AWARD
BWBR

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



MAYO CLINIC, DAN ABRAHAM HEALTHY LIVING CENTER ROCHESTER, MN



3M GLOBAL DESIGN LAB ST. PAUL, MN

BWBR boasts expertise in areas including healthcare, government, corporate, higher education, and worship. It ranks in the top 60 firms in the nation in gross revenue.

“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 Cuningham 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 BWBRYOUiversity, 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



GUSTAVUS ADOLPHUS COLLEGE, BECK HALL ST. PETER, MN

EAGLE BROOK CHURCH WOODBURY, MN



RICK PETERS



AIA MINNESOTA
2015 FIRM AWARD
BWBR



BRANDON STENDEL, ASSOC. AIA/
FARMKIDSTUDIOS.COM

MEDICAL DEVICE COMPANY, RESEARCH AND DEVELOPMENT CENTER UPPER MIDWEST

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."

BWBR PRESIDENT PETE SMITH, AIA



BWBR



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CLASSIC CONTEMPORARY
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Hale bed, \$2199; Anders nightstand, \$949; Sivas rug, \$2299.
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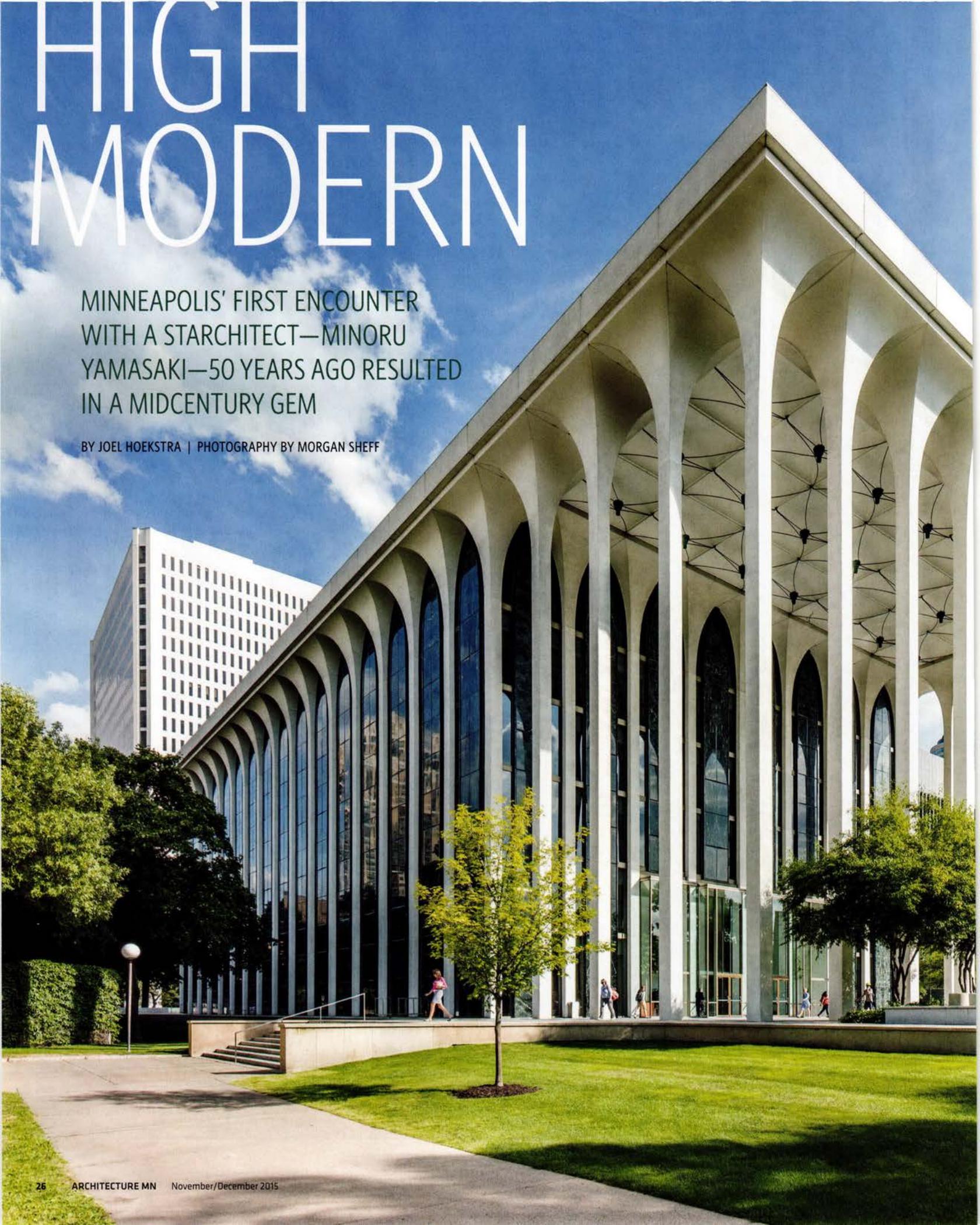
Midcentury Minnesota was an exciting time and place. Local architects and internationally renowned designers alike were shaping a future that looked decidedly different from the past. Architecture MN reflects on this design era by celebrating the history and stewardship of two downtown Minneapolis icons (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.

**MID
CENT
URY
NOW**

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

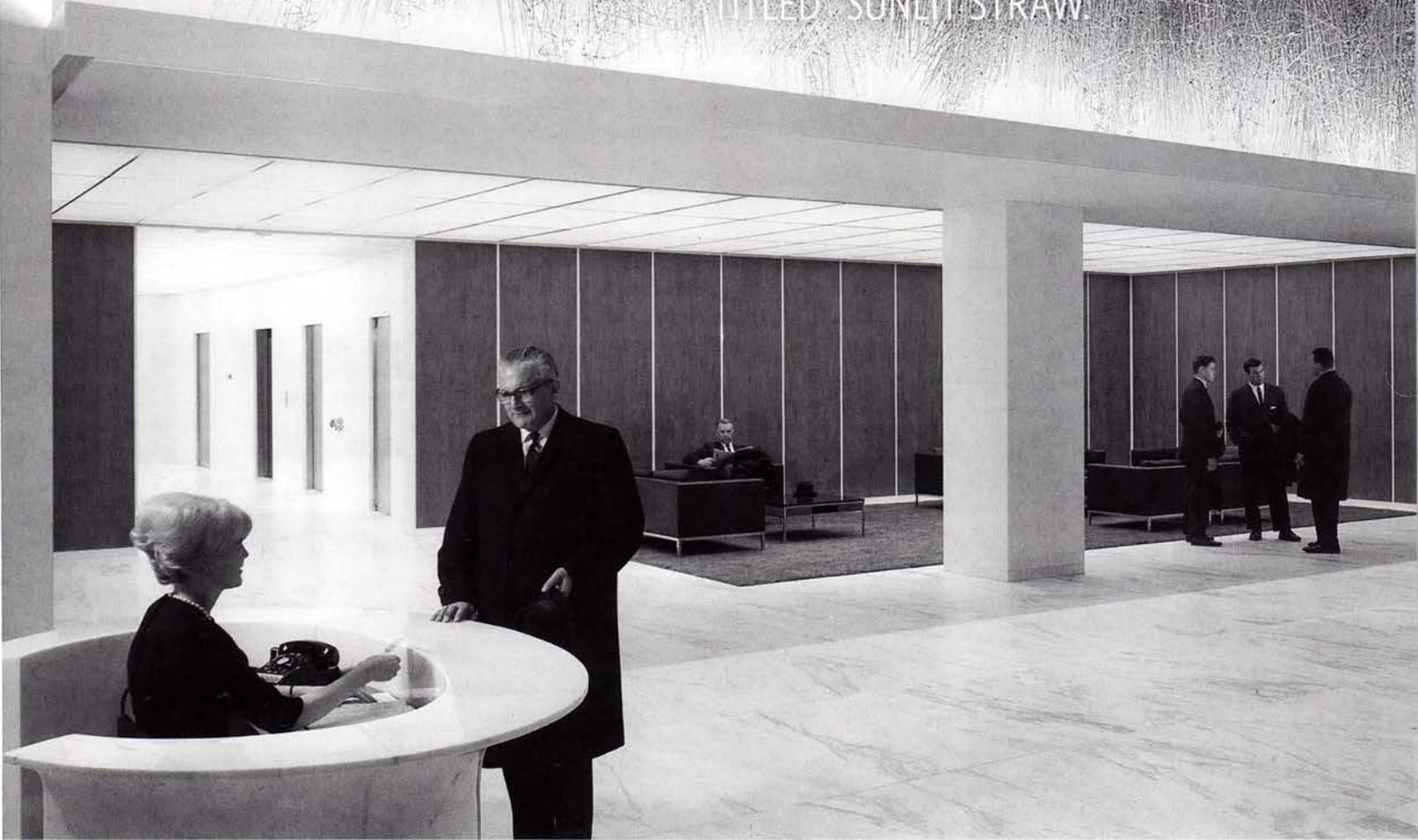
Left: The 85-foot-high portico creates an inviting pedestrian path. Below: The view of the sculpture garden from the boardroom. Right: Minoru Yamasaki in 1962.



WALTER P. REUTHER LIBRARY,
WAYNE STATE UNIVERSITY



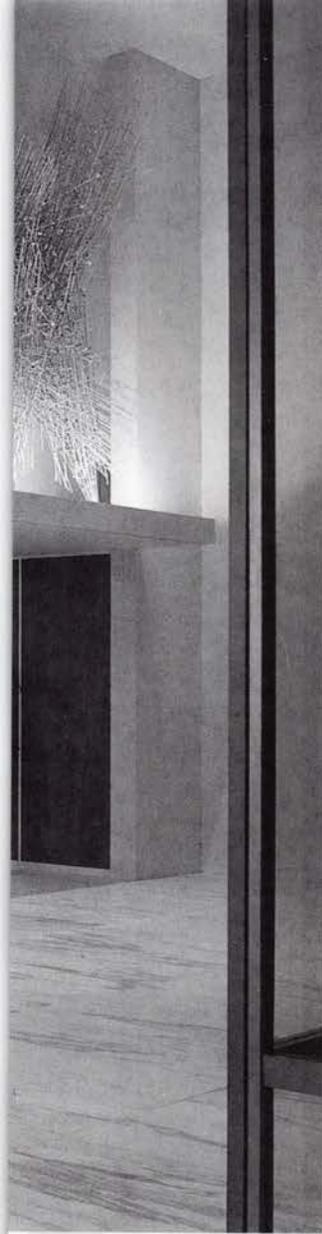
THE ENTRY SPACE FEATURED A SCULPTURE
BY HARRY BERTOIA COMPOSED OF
THOUSANDS OF BRASS-COATED STEEL RODS,
TITLED "SUNLIT STRAW"



MINNESOTA HISTORICAL SOCIETY

*The front lobby and elevator bank
in 1965. White marble and teak
combined to produce a calming
midcentury environment.*





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 (NWNL) 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

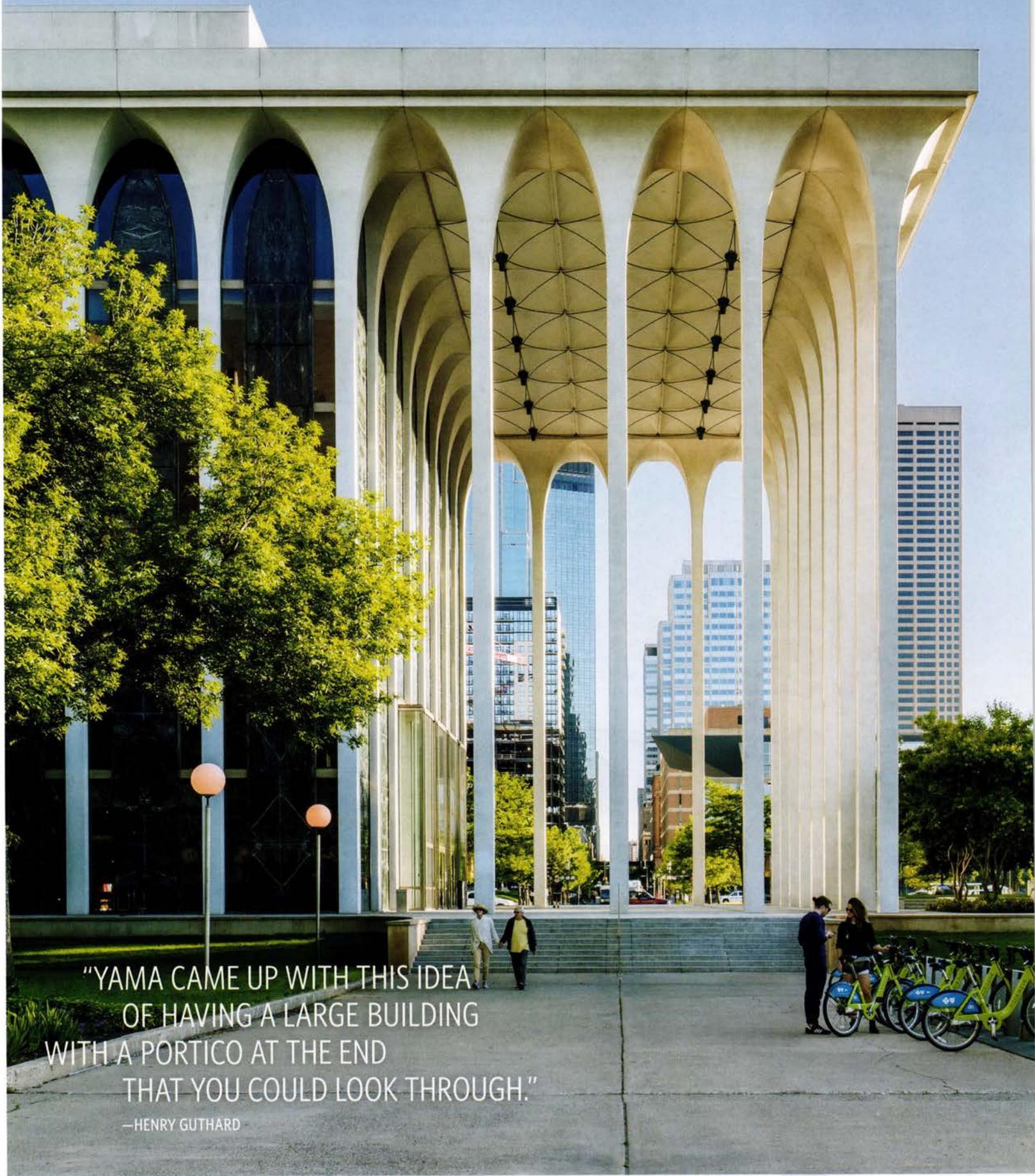
The delicateness of the design is perhaps most pronounced in the south elevation, along Washington Avenue. The white-quartz concrete columns that ring the building appear even thinner from a distance.

fueled the preservation movement in Minnesota). City officials offered to sell area properties cheaply—provided the buyers developed them with new construction.

NWNL 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





"YAMA CAME UP WITH THIS IDEA
OF HAVING A LARGE BUILDING
WITH A PORTICO AT THE END
THAT YOU COULD LOOK THROUGH."

—HENRY GUTHARD

Opposite: As the graceful termination of Nicollet Mall, the airy portico provides a view down the mall in one direction and out to the riverfront in the other.

College in Northfield to hire Yamasaki, and the architect designed five structures for the campus, completed between 1962 and 1966: Olin Hall of Science, Goodhue Hall, West Gymnasium, Watson Hall, and Cowling Recreation Center.

Dayton ran in the same social and business circles as John Pillsbury, and Dayton's brother, Bruce, would eventually serve on the NWNL board. At Ken Dayton's urging, Pillsbury took a closer look at Yamasaki's portfolio and liked what he saw. "It turned into one of the most wonderful associations between an architect and a client," recalls Henry Guthard, one of Yamasaki's former partners. "It was really important for Yama to have a real rapport with a client, and when that existed with a knowledgeable client, everything came together almost musically."

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 NWNL columns were functional: They supported the roof.) In fact, in the final design, the columns became a motif that ringed the building. Large

>> continued on page 55



HISTORICAL PHOTOS: MINNESOTA HISTORICAL SOCIETY

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.



ALL THAT GLASS

The IDS Center's projecting mullions have both an aesthetic purpose—strong patterning—and a functional benefit—support of the window-washing rigs.

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?



Architect Philip Johnson selected a cobalt glass for the IDS that balanced daylight transmittance with dynamic reflectivity. The neighboring Wells Fargo Center is often photographed as a reflection in the IDS glass.

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.

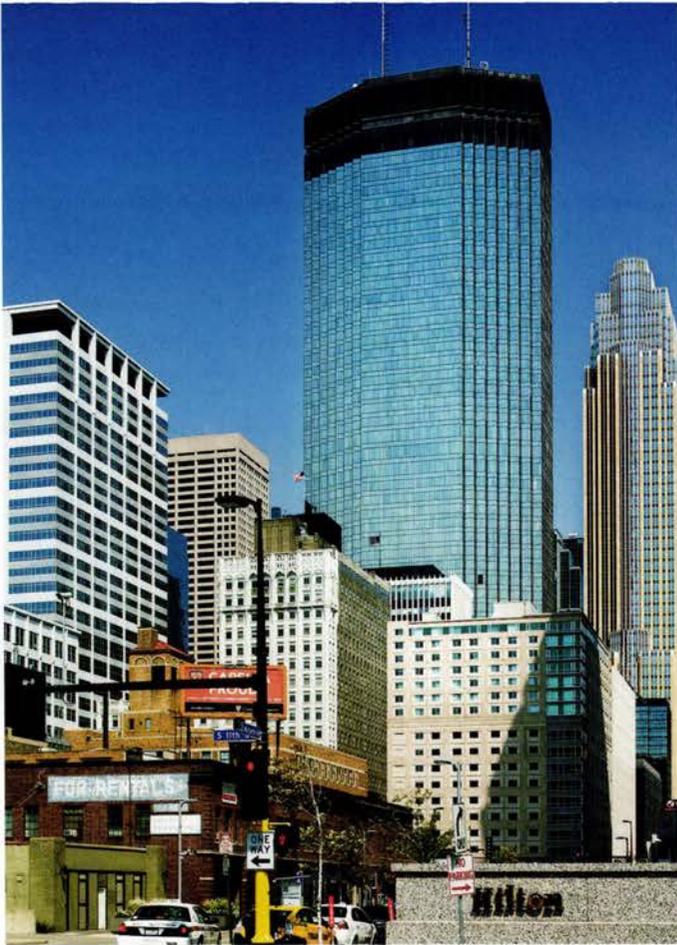
But while the design is aging extremely well, the building is now 43 years old, and older curtain-wall buildings present a different set of maintenance and preservation challenges than do the masonry and brick buildings that came before. Indeed, a lack of proper curtain-wall management, or an ill-conceived 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),

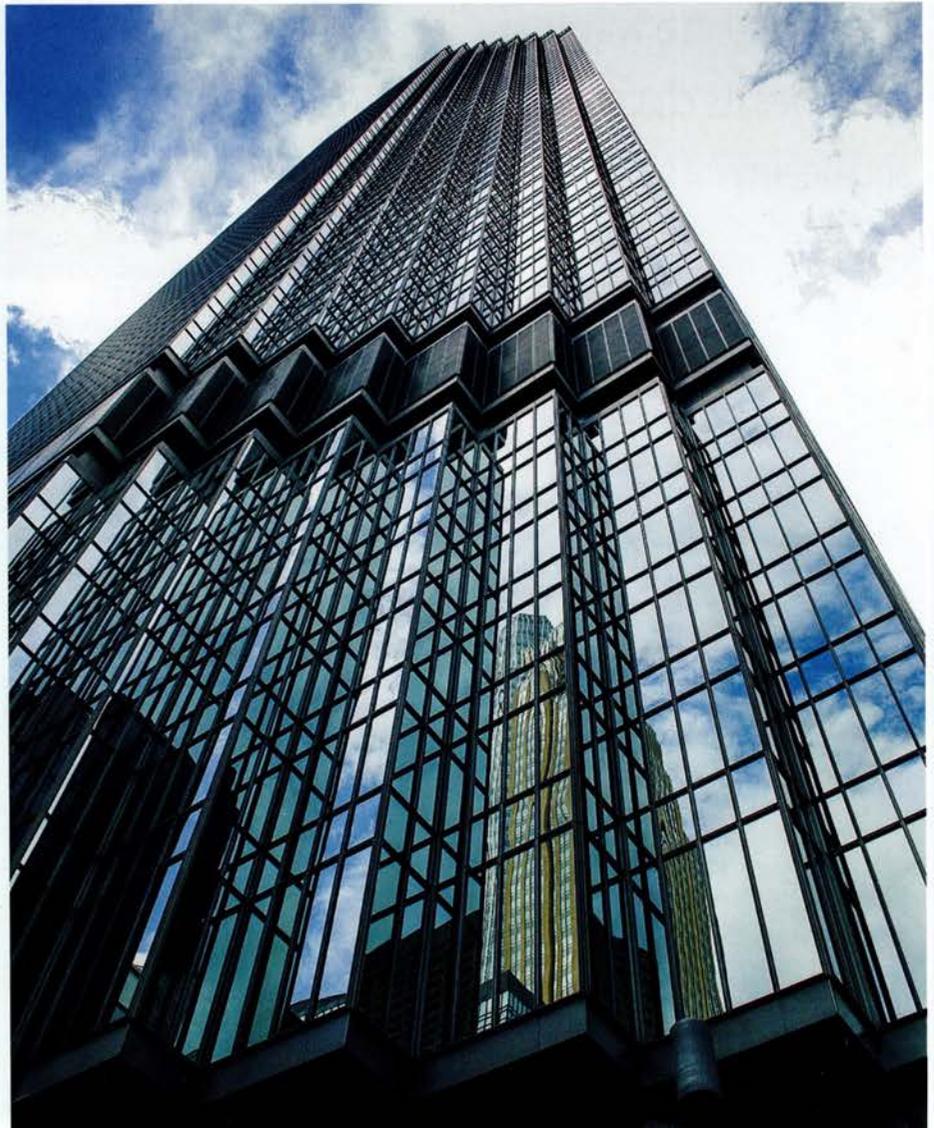


CURTAIN WALL:

A system for enclosing a building in which the outer walls do not support the roof. Typically composed of aluminum framing with infill glass, metal panels, and/or stone veneer.

“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



A range of interesting numbers related to the design, construction, and maintenance of the IDS Center.

28,468

TOTAL
PANES
IN TOWER

125
MILLION
DOLLARS
TO BUILD

43
YEARS
OLD

57
FLOORS
(52 OCCUPIED)

1.4
MILLION
SQ. FEET
OF OFFICE AND
RETAIL SPACE

742
FEET,
ROOF
HEIGHT

2
WINDOW-
WASHING RIGS

910
FEET,
ANTENNAE
HEIGHT

45
DAYS TO CLEAN
WINDOWS
WITH TWO RIGS

50-70
PANES
REPLACED
ANNUALLY

12,000
PANES REPLACED
AFTER 1979 STORM

1,372
ZOG-CREATED
CORNER
OFFICES

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 “zogs”—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 downed 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.

>> continued on page 58

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





A long stone wall helps to ground the Alworth House as it extends over the hillside. A cable-suspended wooden walkway (below) that resembles a ship's gangplank leads up to the front door.

June Halvorson Alworth (later June and Robert Starkey) House

2620 Greysolon Road
Duluth, MN
Marcel Breuer, 1955



"The Alworth House . . . is one of Minnesota's most striking Midcentury Modern homes—a powerful, daring design that thrusts out from its hillside site. Clad in white vertical wood siding accented with gray fieldstone, the flat-roofed house is, like many of Breuer's designs, a set of interconnected boxes (including the garage) that serve carefully defined functions. The home's relationship to its steep site is readily apparent at the entrance, where a small bridge that resembles a gangplank leads to the front door. From the bridge, the under-side of the house, supported by massive laminated wood columns and beams, reveals itself in dramatic fashion. . . . The entire house, in fact, is structural theater, its heavyweight bones visible inside and out."

EXCERPT OF A NEW BOOK
BY LARRY MILLETT

PHOTOGRAPHY BY DENES SAARI
AND MARIA FORRAI SAARI

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).



**S. Pearl and Millicent
Elam House**

309 Twenty-first Street Southwest
Austin, MN
Frank Lloyd Wright, 1952

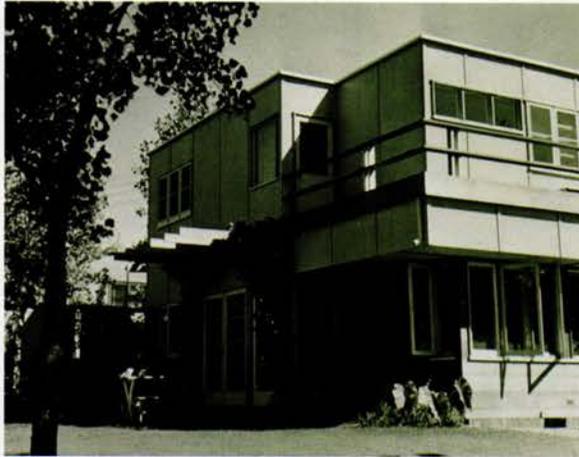
"[T]he house as built is pure Wright—a dynamic design in limestone, cypress wood, and glass that still dazzles today. While the house falls well within Wright's Usonian parameters, it is unusual in several respects.

"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."



NORTHWEST ARCHITECTURAL ARCHIVES



Sunlight pours into the living room from the home's south-facing band of windows. Viewed from its side yard, the Lippincott House has a vaguely nautical appearance (top).

types of buildings emerged as well. The suburban corporate campus, the indoor shopping mall, and the ranch house were all introduced to Minnesota during the midcentury era.

What seems especially remarkable today about Midcentury Modernism is how pervasive it was. Like the nation as a whole, Minnesota for much of its history had been a carnival of competing architectural styles, ranging from the early days of Greek Revival through all manner of Victoriana to the Arts and Crafts period and then on to various forms of nostalgic revivalism. When World War II ended, however, a variety of cultural, economic, and social forces combined to propel architectural modernism to the forefront. Although historicist designs did not disappear in the postwar era—Colonial Revival houses were still being built in the 1950s, as were Romanesque and Gothic Revival churches—modernism was the default setting for most architects and their clients.

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 either 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-



Floor-to-ceiling windows extend along both sides of the home, providing architectural drama and great views of the Mississippi River valley.



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."

MINNESOTA MODERN

Architecture and Life at Midcentury



LARRY MILLETT

With photographs by Denise Sweet and Maria Florio Tost

Minnesota Modern: Architecture and Life at Midcentury

University of Minnesota Press, 2015

Author Larry Millett will do a launch event for *Minnesota Modern* at Minneapolis' Christ Church Lutheran— itself a midcentury gem—on Sunday, November 22, at 3 P.M.



Architect Charles M. Goodman specified wood ceilings throughout the Alcoa "Care-free" House to help create a warm, inviting atmosphere. In the Ralph Rapson-designed Shepherd House (above), the main entrance leads into a colorful smaller foyer.



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 Orrin 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.

>> continued on page 48

1. Haus-Rucker-Co
Environment Transformer/
Flyhead Helmet
1968

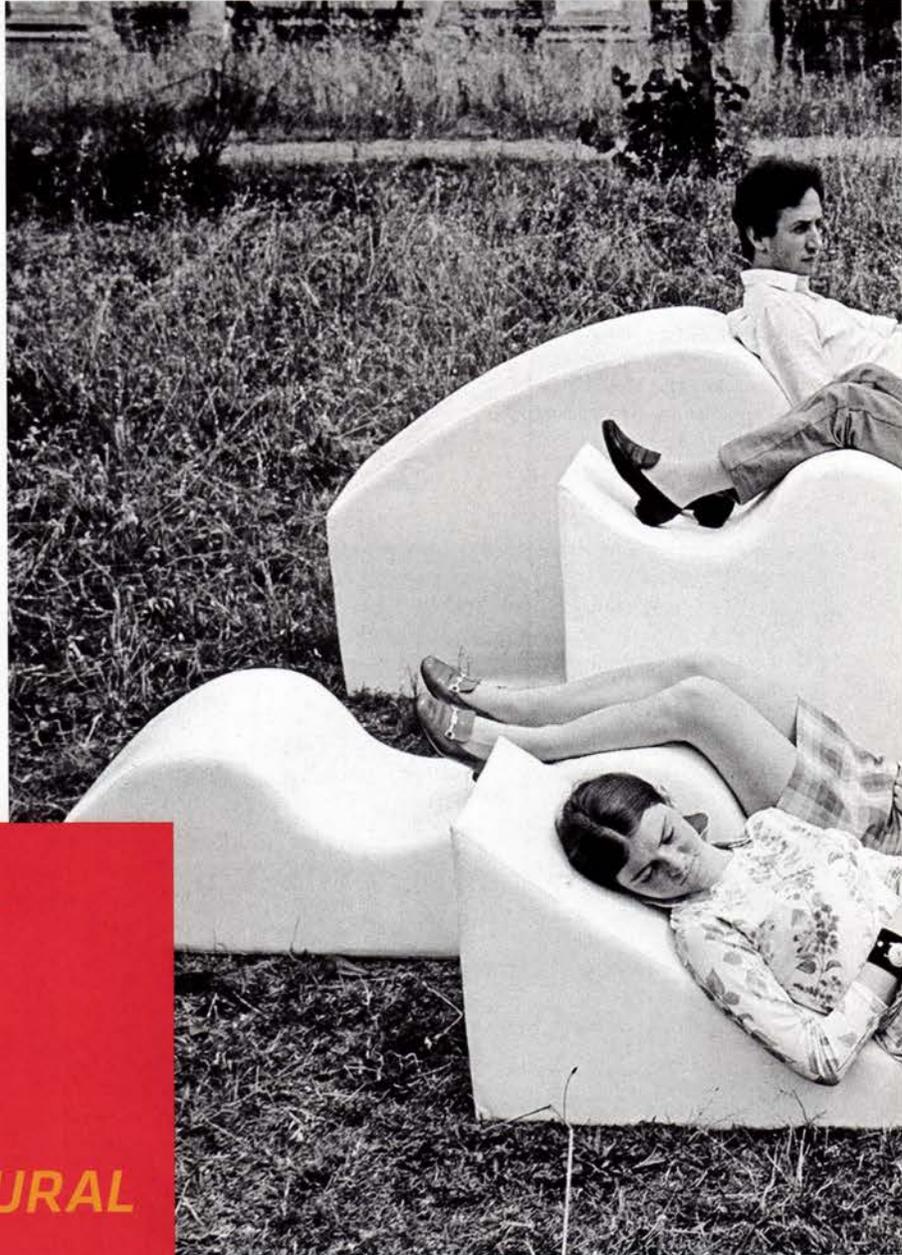
2. Superonda Sofa,
Archizoom Associati
1966

3. Neville D'Almeida
and Hélio Oiticica
CC5 Hendrixwar/Cosmococa
Programa-in-Progress
1973



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2

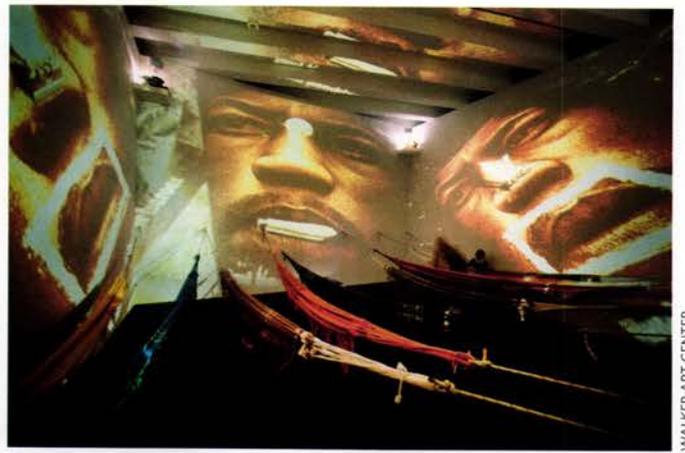


COURTESY DARIO BARTOLINI

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

By Joel Hoekstra

far



WALKER ART CENTER

3

out

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.

Hippie Modernism was partly inspired by *Design Quarterly* 78/79. Published by the Walker from 1946 to 1993 and often guest-edited by notable designers and thinkers, the highly influential magazine explored the ideas and the work of the leading-edge architects, landscape architects, urban designers, and industrial and graphic designers of its day. Fifteen specially selected issues—including 78/79 (second from left)—are available for download at www.walkerart.org/magazine/2014/design-quarterly-andrew-blauvelt





4 CORITA ART CENTER, PHOTO BY JOSHUA WHITE

4. Corita Kent
Yellow Submarine
1967

5. Ken Isaacs
Superchair
1967

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,



5

COURTESY OF THE ARTIST

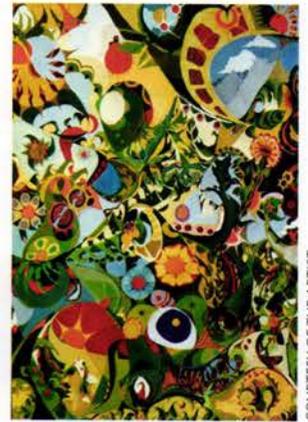
“Almost everything we’re talking about today comes out of this period: humanitarian design, the sharing economy, alternative art forms, environmentalism.”

Former Walker Art Center
senior curator Andrew Blauvelt

6. Sheila Levrant de Bretteville
 Women in Design:
 The Next Decade
 1975

7. Ira Cohen
 Jimi Hendrix
 1968

8. Isaac Abrams
 Hello Dali
 1965



8

COURTESY OF THE ARTIST



6

COURTESY SHEILA LEVRANT DE BRETTEVILLE

or “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.” **AMN**



7

COURTESY IRA COHEN ARCHIVE, LLC



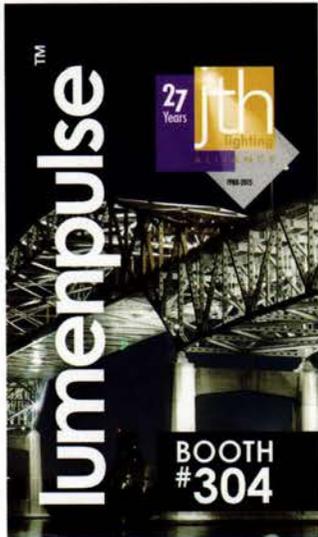
a preview to the 2015 AIA MINNESOTA CONVENTION PRODUCT FEATURES



NORSTONE BASALT 3D ROCK PANELS

Kafka Granite LLC
Booth #204

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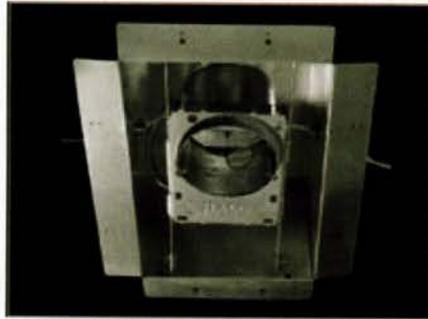
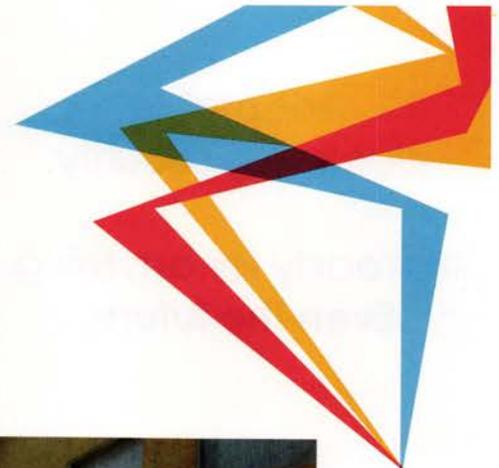
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Booth #406

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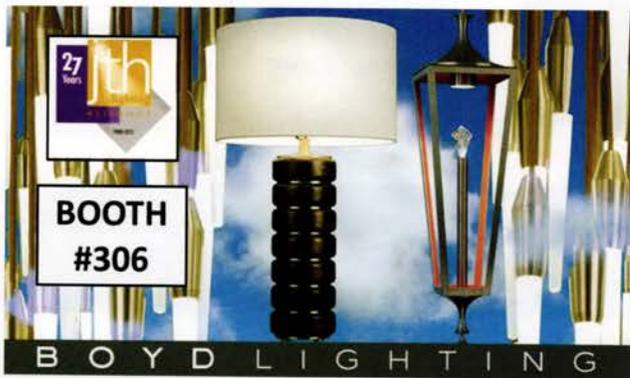
e.z. barrier
Booth #305

ezb 16-24-9: Contains fire, gas, smoke and heat within the enclosure for 60 minutes, preventing leakage through the assembly into the duct work. Meets standards for: ASTM E-119; UL 263; UBC 7-1; NFPA 251; ANSI A2.1; Title 24; Product internal dimensions: 12" x 20" x 9.5" Deep.

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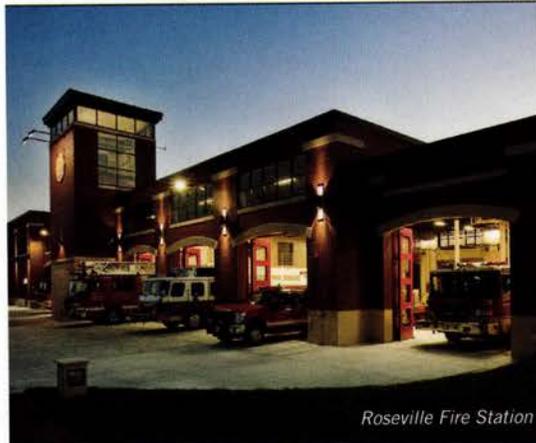
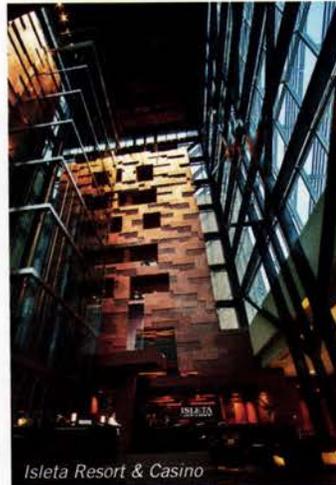
Minnesota Modern

<< continued from page 41

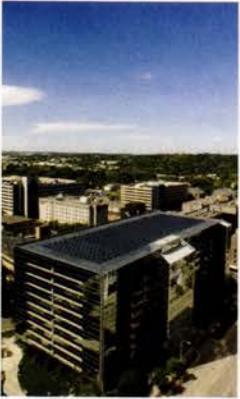
Urban renewal projects, which began in earnest immediately after the war and continued through the 1960s, reshaped large sections of both downtowns and some residential neighborhoods as well. The mass destruction of the Gateway District in downtown Minneapolis remains the best known of these urban renewal 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. **AMN**

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Campus Curator

<< continued from page 13

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.

>> continued on page 53

Midcentury MODERNISM

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LARRY MILLETT

With photographs by Donos Saini and Maria Forrai Saini

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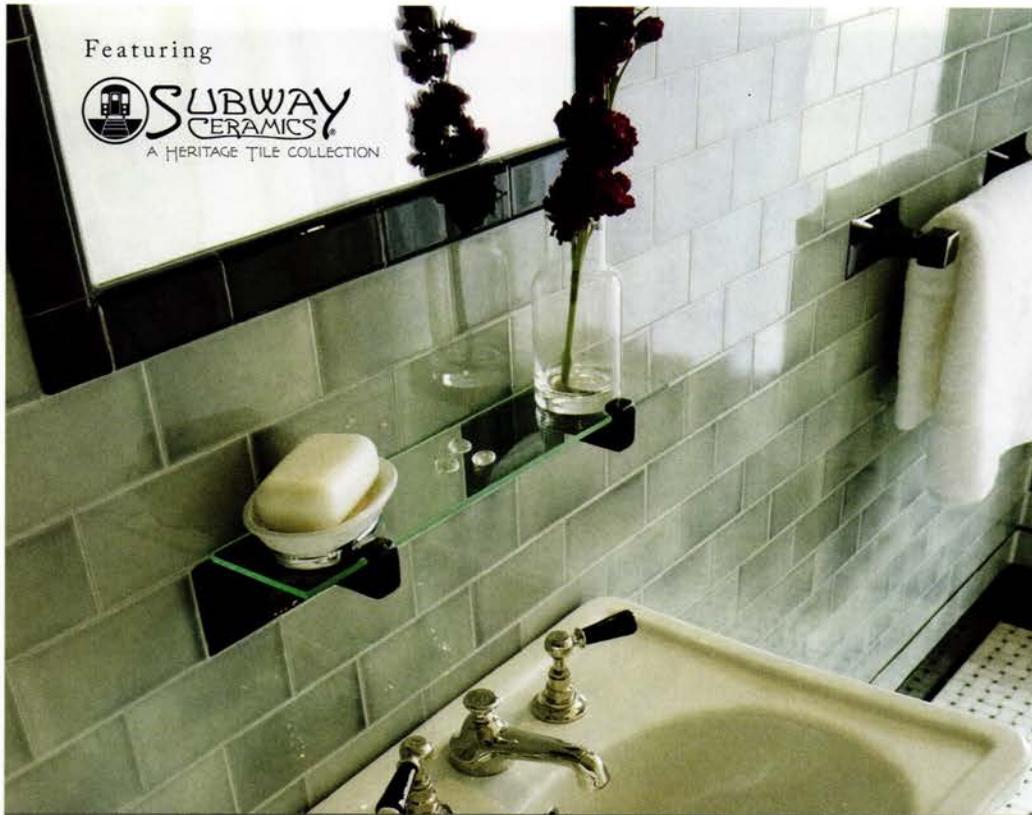
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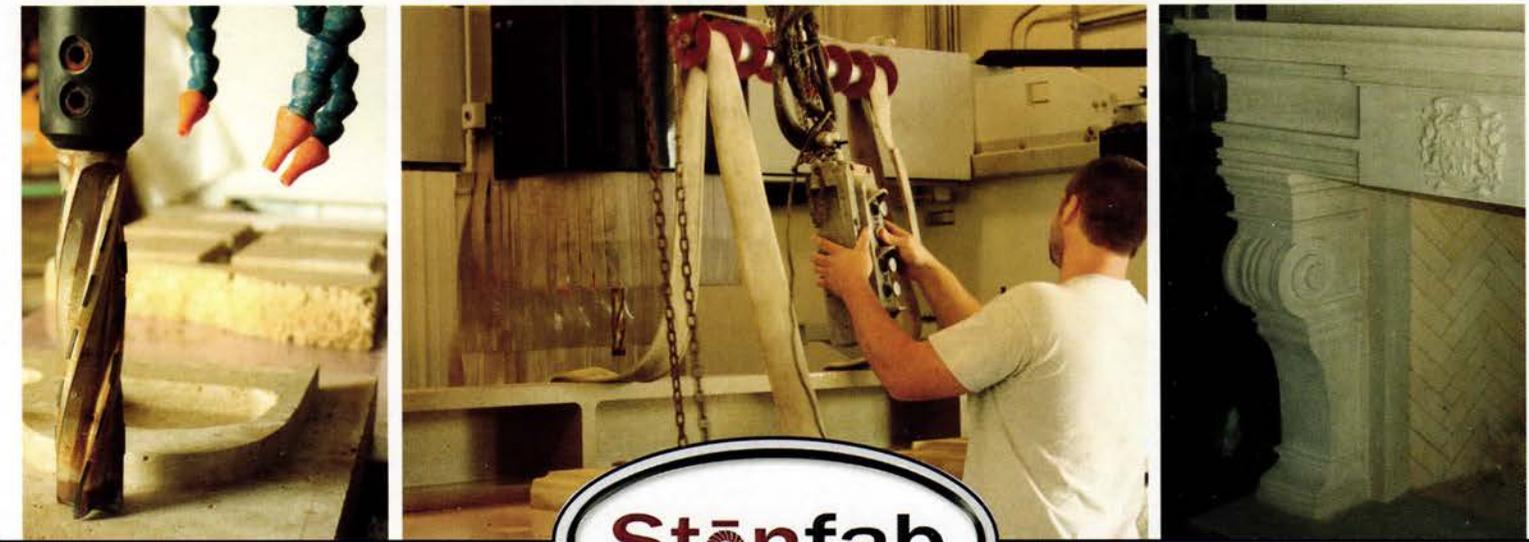
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Campus Curator

<< continued from page 50

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?

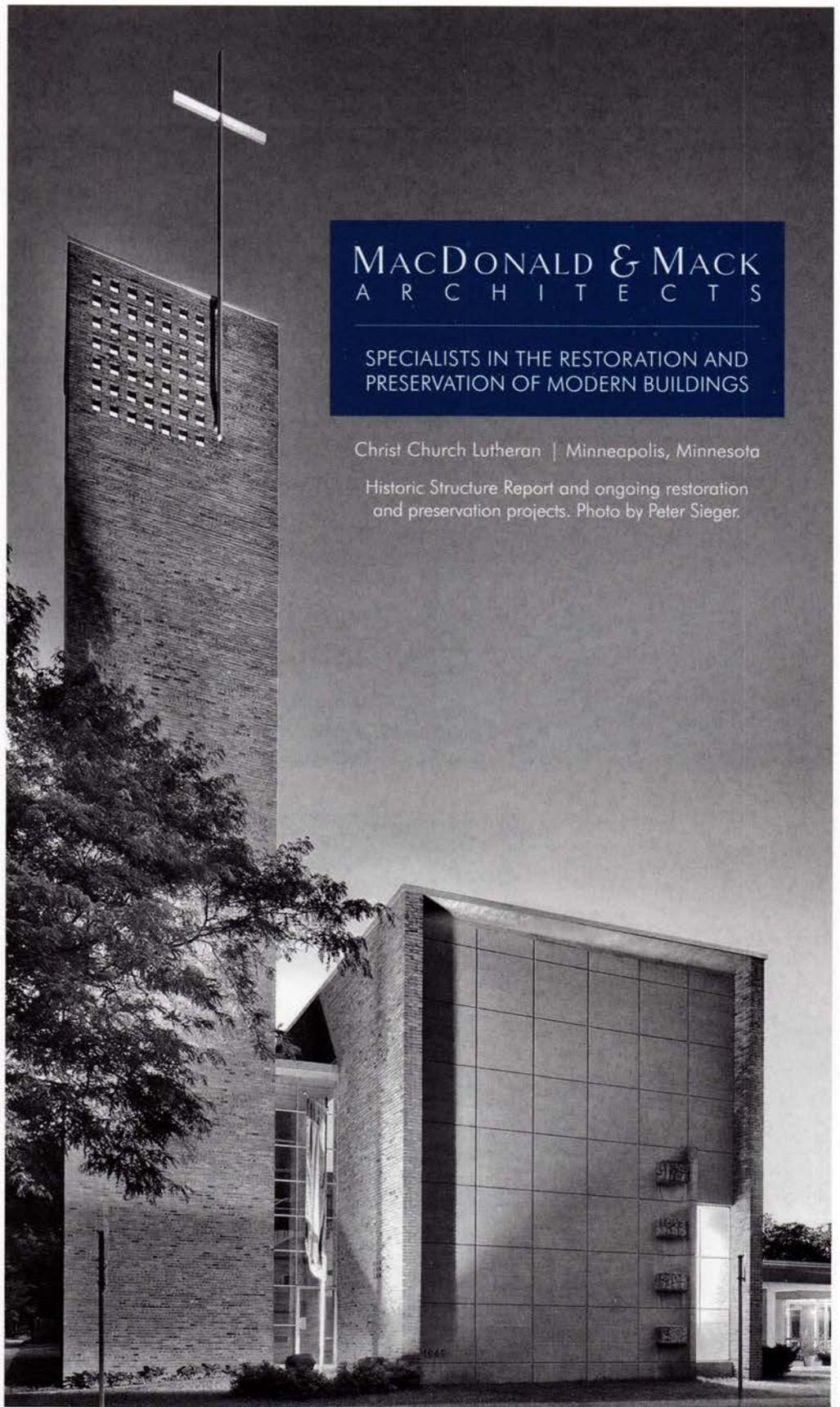
Yes. One of the challenges of the site is that there's a mechanical core where the Walker once adjoined the Guthrie. Moving this would be expensive. So we've got this kind of carbuncle in the middle of the Walker site to work around.

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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High Modern

<< continued from page 31

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.

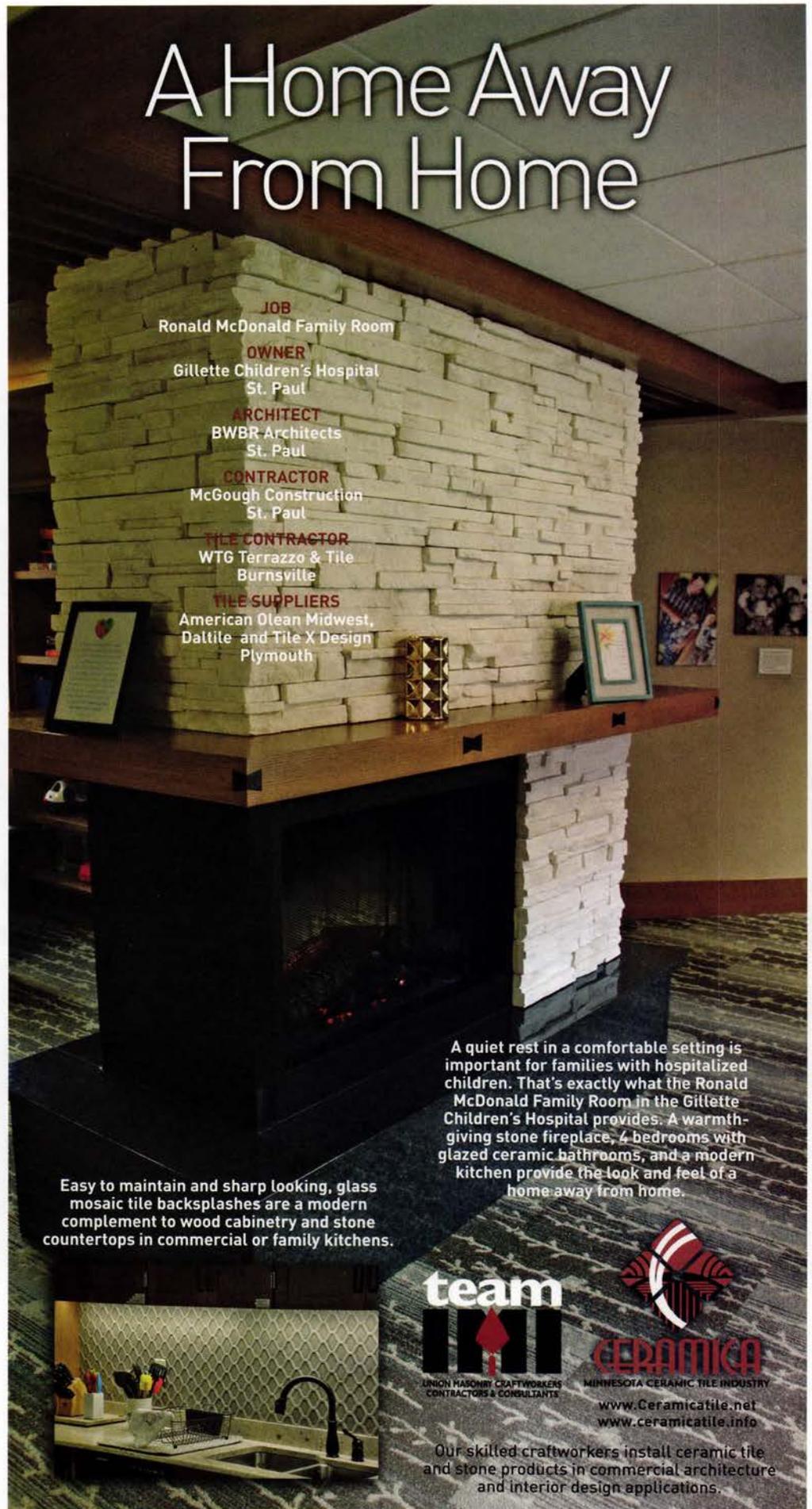
But it wasn't just executives who enjoyed the spaciousness of the sixth floor. Yamasaki elevated the company cafeteria to that level as well. Secretaries, actuaries, and underwriters ate their lunches amid Danish-designed furnishings, under arched windows. "Extensive use of deep yellow and orange [helps] 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

>> continued on page 57

A Home Away From Home



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High Modern

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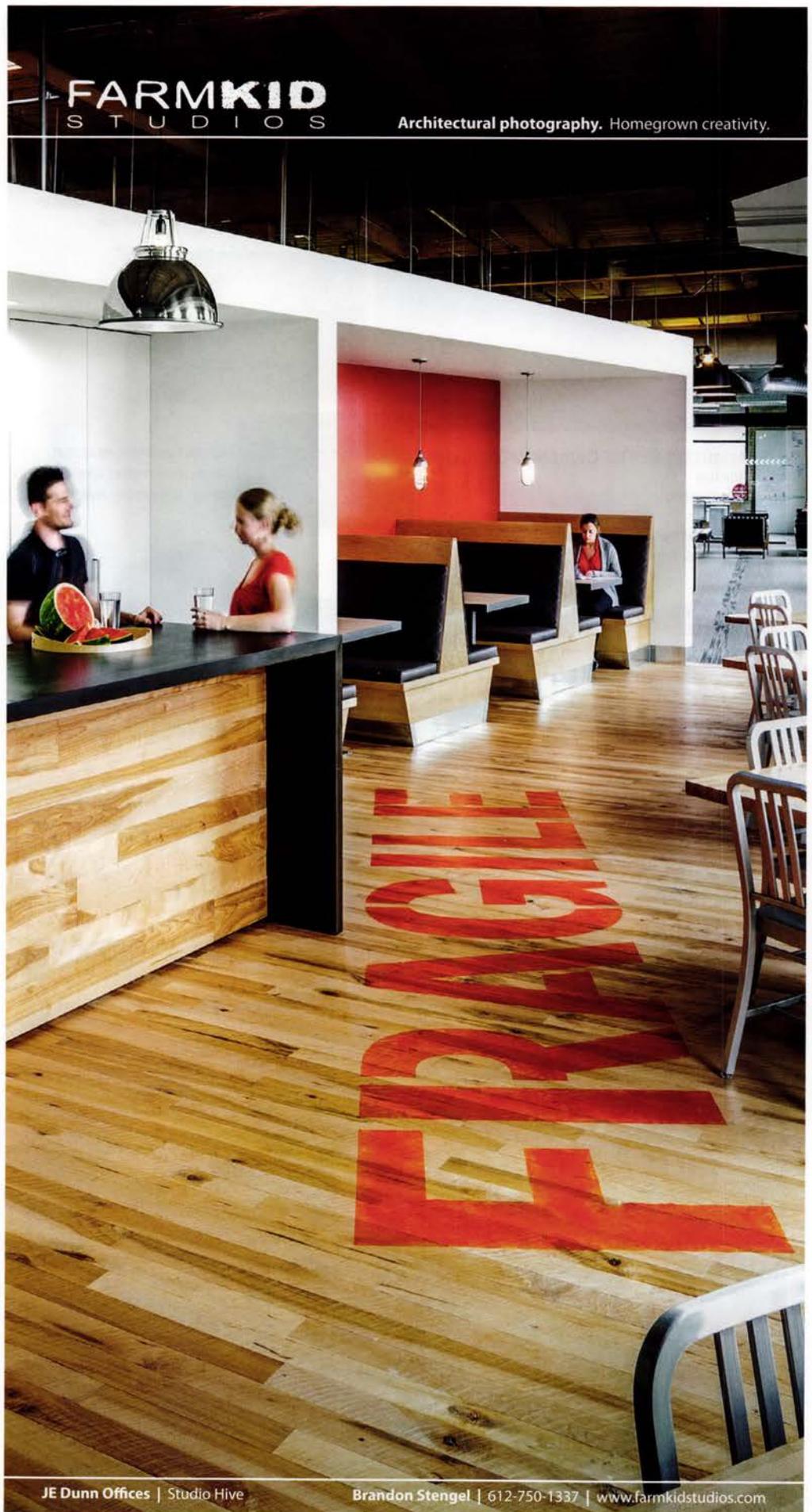
as the ReliaStar Building and ING 20 Washington, the structure is now called Voya Financial 20 Washington. Voya Financial is a leading financial services firm headquartered in New York.

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**



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All That Glass

<< continued from page 35

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.

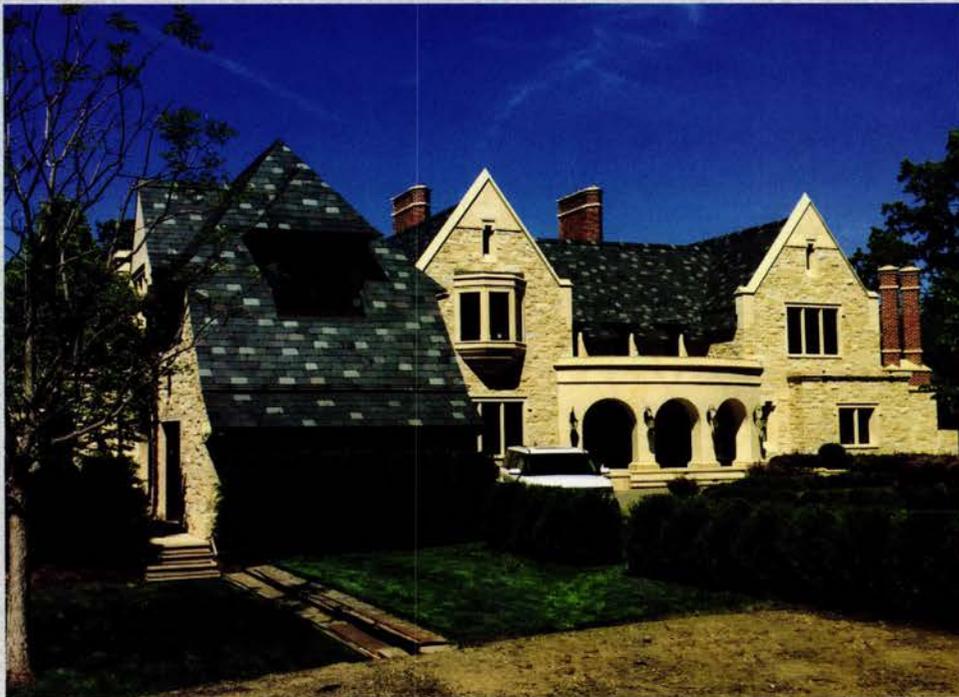
PASSING IT ON Downtown workers strolling through the Crystal Court on a busy weekday, absorbing its lively atmosphere, aren't thinking about the ongoing stewardship effort that's required to preserve the IDS Center for future generations. They don't have to, because the building is in the hands of committed 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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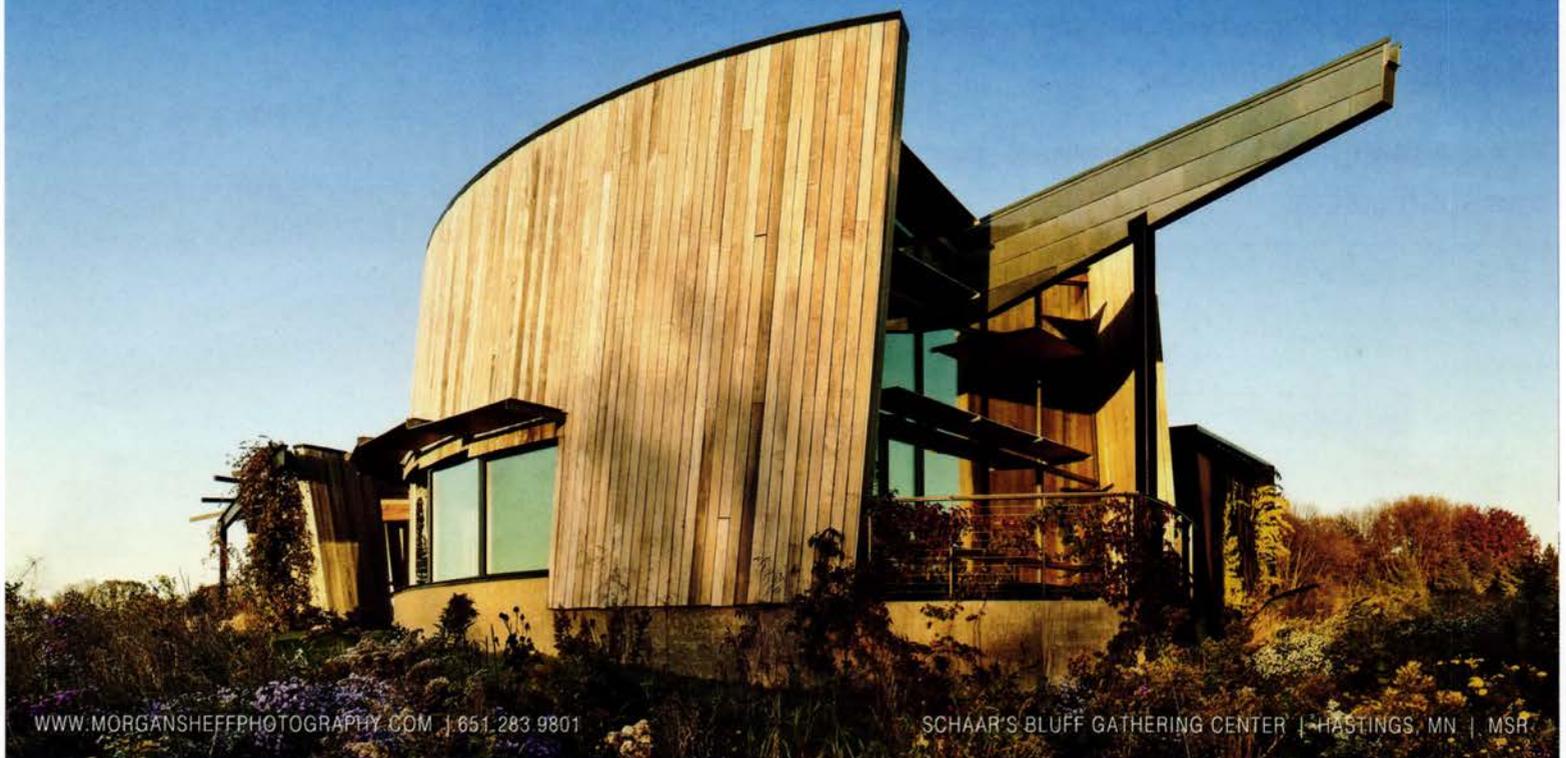


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**ADOLFSON & PETERSON
CONSTRUCTION**

6701 West 23rd Street
Minneapolis, MN 55426
Tel: (952) 544-1561
Fax: (952) 525-2333
Email: dmulvey@a-p.com
www.a-p.com
Year Established: 1946
Total in MN Office: 200
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 1946, 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.

U of M Combined Heat & Power Plant, Minneapolis, MN; The Landing, Wayzata, MN; Shoreview Library, MN; MN Masonic Heritage Center, Bloomington, MN; Aurora on France, Edina, MN; Shakopee Womens Prison, MN; Ecolabs; MN Veterans Home, Minneapolis, MN

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10700 Hwy 55, Suite 310
Plymouth, MN 55441
Tel: (763) 545-8826
www.benson-orth.com
Year Established: 1969
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.

Episcopal Homes-Midway Village, St. Paul, MN; MN Adult & Teen Challenge, St. Michael, MN; Walgreens, various locations; Mall of Entertainment, Albertville, MN; Eastwood Pines, Rochester, MN; Good Samaritan, Sister Bay, WI

THE BOLDT COMPANY

1001 Tall Pine Lane
Cloquet, MN 55720
Tel: (218) 879-1293
Fax: (218) 879-5290
Email: kirk.illenda@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 Illenda, BD Manager, Cloquet;
John Eckerman, BD Manager, Rochester

Company Principals

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

Boldt invites clients to "Realize what's possible" on their projects. We provide owners with construction services that exceed their expectations. We complete projects in the healthcare, education, industrial, power and commercial marketplaces. We offer a full range of services: Construction Management, Design/Build, General Construction, ILPD (integrated Lean Project Delivery), Consulting, Planning, Conceptual Estimating, Maintenance Services, Heavy Rigging and Crane Support and Machinery Installation.

Mercy Hospital Campus Expansion, Moose Lake, MN; Members Cooperative Credit Union, Duluth, MN; St. Olaf College Kildahl Hall Renovation, Northfield, MN; North Shore Hospital, Grand Marais, MN; Essentia Health ED/Surgery Expansion, Fargo, ND; ISD #97 Moose Lake Schools, MN; FirstLight Health Pine City Clinic Addition, Pine City, MN; Baldwin Medical Center, Baldwin, WI

GENERAL CONTRACTORS

Welcome to *Architecture Minnesota's 20th Annual Directory of General Contractors*. The following paid listings were solicited from the membership of the Associated General Contractors (AGC) of Minnesota, a statewide association of building, heavy industrial, highway and municipal utility contractors since 1919, and from other sources.

General Contractors are important team players in the building and design industry. We invite you to use this directory as a resource for upcoming projects—both in Minnesota and out-of-state.

CONSTRUCTION RESULTS CORPORATION**Construction Results Corporation**

Trusted Commercial & Industrial General Contractor

14170 23rd Avenue North
Plymouth, MN 55447-0494
Tel: (763) 559-1100
Fax: (763) 553-0494
Email: Mark.Snyder@ConstructionResults.com
www.ConstructionResults.com
Year Established: 1999
Total in MN Office: 23
Contact: Mark Snyder

Company Principals

Mark Snyder, President
John Snyder, Secretary
Mike Luurtsema, Vice President

Construction Results Corporation is a professional, trusted, Commercial & Industrial General Contractor priding itself in developing "value added" solutions for renovation/remodeling work and new construction. CRC can self-perform demolition, concrete and carpentry work to save both time and costs. Experienced in design/build, negotiated and competitively bid projects with emphasis on service, quality, safety and value. Owned by Structural Engineers, we truly understand "value engineering" and the benefits of an experienced design/build team.

Sea Life Sting Ray Exhibit, Mall of America; Donaldson Company Fitness Center, Bloomington; MN Center for Book Arts Remodel @ Open Book, Minneapolis; Burger King New Restaurant, Mall of America; Dunn Bros Coffee Build Out, Minneapolis; CenterPoint Energy New Regulator Building, Burnsville; St. Barnabas Church Main Level Restrooms, Plymouth; Minnewashta Elementary Addition & Renovation, Minnetonka

GEORGE F. COOK CONSTRUCTION CO.

2300 Nevada Avenue North
Golden Valley, MN 55427
Tel: (763) 450-4565
Fax: (763) 450-4567
Email: gcook@georgefcook.com
www.GeorgeFCook.com
Established 1885
Total in MN Office: 35
Contact: George F. Cook III, (763) 452-2700

Company Principals

George F. Cook III, President
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 demolition work on landmark historic buildings as well as carpentry installations for new or remodeled structures.

Pillsbury A Mill Lofts, Minneapolis, MN; Roosevelt Building Renovation, St. Paul, MN; Polar Semiconductor, Bloomington, MN; State Capitol Terrace Level Demo, St. Paul, MN; Providence Academy Carpentry, Plymouth, MN; Hyland Ski & Snowboard Area Chalet, Bloomington, MN

DONLAR CONSTRUCTION

550 Shoreview Park Road
Shoreview, MN 55418
Tel: (651) 227-0631
Email: jon.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
Karl Anderson, Chief Financial Officer

Donlar Construction provides superior General Contracting, Construction Management, and Design-Build services to both private and public clients, specializing in educational, medical, religious, municipal, retail, and industrial construction. Donlar employs 125 dedicated employees including skilled field personnel providing project supervision, carpentry, demolition and concrete. Incorporated in 1972, Donlar has earned its sterling reputation for quality construction and dependable service through honesty, integrity and excellence.

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 Brook 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

JE DUNN CONSTRUCTION

800 Washington Avenue North, Ste. 600
Minneapolis, MN 55401
Tel: (952) 830-9000
Fax: (952) 830-1365
www.jedunn.com
Year Established: 1924
Total in MN Office: 80
Other Offices: Atlanta, GA; Austin, TX; Charlotte, NC; Colorado Springs, CO; Dallas, TX; Denver, CO; Des Moines, IA; Dickinson, ND; Houston, TX; Kansas City, MO; Nashville, TN; Oklahoma City, OK; Omaha, NE; Phoenix, AZ; Portland, OR; Savannah, GA; Springfield, MO; Tampa, FL; Williston, ND
Contact: Geoff Glueckstein

Company Principals

Geoff Glueckstein, SVP, GM-Minneapolis
Ken Styrlund, SVP
Jeff Callinan, VP
Todd Schilling, VP
Bill Igel, VP
Patrick McEvoy, Dir. Field Operations

Founded in 1924, JE Dunn provides comprehensive construction services, from preconstruction through commissioning. Our centers of excellence include civic, cultural, educational, healthcare, historic, workplace, and science & technology environments. Delivery unparalleled quality, we specialize in general contracting, construction management, design-build, and integrated and collaborative project delivery. JE Dunn is a trendsetter in our use of construction technology, leveraging Building Information Modeling and process innovations to exceed our clients' and partners' expectations.

Minnesota State Capitol Restoration and Repair, St. Paul; Univ. of Minn. Tate Hall Renovation, Minneapolis; Minnesota Children's Museum, St. Paul; Park Nicollet Minneapolis Clinic Refresh, Minneapolis; Minnesota Veterans Home Building 22, Minneapolis; Univ. of Minn. Crookston Wellness Center, Crookston; ViaWest Chaska Data Center, Chaska

GRAHAM CONSTRUCTION



2995 Lone Oak Circle, Suite 1
Eagan, MN 55121
Tel: (651) 687-0648
Fax: (651) 687-0947
Email: alliez@grahamus.com
www.grahamus.com
Year Established: 1926
Other Offices in the US: Denver, CO; Minot, ND; Omaha, NE; Seattle, WA; Spokane, WA;
In Canada: Calgary, AB; Edmonton, AB; Kelowna, BC; Regina, SK; Saskatoon, SK; Toronto, ON; Vancouver, BC; Winnipeg, MB
Contact: Scott Fowler

Company Principals

Scott Fowler, District Manager
Brian Goudge, Operations Manager (ND)
Matt Buggi, Operations Manager (MN)
Randy Conrad, Preconstruction Services Manager
Allie Zeman, Business Development
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; Costco, several locations in North America

KNUTSON CONSTRUCTION



7515 Wayzata Boulevard
Minneapolis, MN 55426
Tel: (763) 546-1400
Fax: (763) 525-2226
www.knutsonconstruction.com
Year Established: 1911
Total in MN Offices: 262
In Other Offices: 102
Contact: Amber Mazzitelli

Company Principals

Steve Curry, CEO & President
Dave Bastyr, Executive Vice President

Knutson Construction is a regional company that provides preconstruction, general contracting, construction management and design-build services.

Target Field Station, Minneapolis, MN; Fairview Southdale Emergency Center Expansion, Edina, MN; 610 & Noble Parkway Park and Ride, Brooklyn Park, MN; Mayo Clinic, Richard O. Jacobson, Rochester, MN; The Mother Baby Center, Minneapolis, MN; Hazelden Center for Youth and Families, Plymouth, MN

KRAUS-ANDERSON CONSTRUCTION COMPANY



KRAUS-ANDERSON CONSTRUCTION COMPANY

525 South 8th Street
Minneapolis, MN 55404
Tel: (612) 332-7281
Fax: (612) 332-0217
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, COO
Rich Jacobson, Sr. VP
Craig Francois, VP
Terry Hart, VP
Jeff Iisakka, VP, Duluth
Bob Fitzgerald, DOO, Bemidji
Nick Leimer, DOO, Rochester
Tom Roepke, VP, Madison

We provide comprehensive construction management services to our clients throughout the United States. Our focus is on early planning and collaboration with the entire project team to maximize value to our clients.

HealthPartners Neuroscience Building, St. Paul, MN; Wayzata High School, Plymouth, MN; Rochester Recreation/Senior Center, Rochester, MN; Watford City Event Center, Watford, ND; Bemidji Upper Elementary School, Bemidji, MN; 71 France Apartment Complex, Edina, MN; Cabela's, Centerville, OH; Grand Portage Lodge, Grand Portage, MN

MCGOUGH



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2737 Fairview Avenue North
St. Paul, MN 55113
Tel: (651) 633-5050
Fax: (651) 633-5673
Email: jessica.mcгаа@mcgough.com
www.mcgough.com
Established 1965
Other Offices: Cedar Rapids, IA; Phoenix, AZ; Fargo, ND
Contact: Jessica McGaa

Company Principals

Tom J. McGough Sr., Chairman
Tom McGough Jr., President and CEO
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

McGough is a premier general contractor and construction management firm offering full-service real estate capabilities. The firm, incorporated in 1956 by Peter McGough and his six sons, remains a family-owned company today. McGough is headquartered in Saint Paul, Minnesota with branch offices in Cedar Rapids, Iowa; Rochester and Saint Cloud, Minnesota; Phoenix, Arizona; and Fargo, North Dakota that facilitate project development and construction activities nationwide.

University of MN Ambulatory Care Center, Minneapolis, MN; maurices Headquarters, Duluth, MN; Hyatt Regency Hotel at Bloomington Central Station, Bloomington, MN; Ordway Center for the Performing Arts, Minneapolis, MN; CentraCare St. Cloud Hospital, St. Cloud, MN; Grinnell College, Humanities & Social Studies Complex, Grinnell, IA; Concordia College, Integrated Science Complex, Moorhead, MN; Surly Destination Brewery, Minneapolis, MN

MORTENSON CONSTRUCTION

700 Meadow Lane North
 Minneapolis, MN 55422
 Tel: (763) 522-2100
 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 Gunkel, CEO
 Dan Johnson, President
 Ken Sorensen, Senior Vice President
 Kendall Griffith, Vice President, General
 Manager
 Dan Mehls, 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.

Minnesota Senate Office Building, St. Paul, MN; Mall of America Expansion, Bloomington, MN; AC by Marriott, Minneapolis, MN; Mankato Civic Center Addition & Renovation, Mankato, MN; Park Nicollet Methodist Hospital East Tower Expansion, St. Louis Park MN; University of Minnesota Microbiology Research Facility; 4Marq, Minneapolis, MN; Mayo Clinic Square, Minneapolis, MN

PCL CONSTRUCTION**CONSTRUCTION**

12200 Nicollet Avenue South
 Burnsville, MN 55337
 Tel: (952) 882-9600
 Fax: (952) 882-9900
 Email: jkjensvold@pcl.com
 Year Established: 1906
 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,
 AUS; 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 Ilten, Dir. Design-Build Services
 Heidi Wherland, Finance & Admin Mgr.
 Vicki Knutsen, Marketing Mgr.
 Andy Ahrendt, Sr. Project Mgr.

PCL Construction is a part of the PCL family of companies that is ranked 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 Hanifl 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**CONSTRUCTION**

701 Washington Avenue North, Ste. 600
 Minneapolis, MN 55401
 Tel: (952) 837-8600
 Fax: (952) 832-9600
 Email: darcy.futrell@rjmconstruction.com
 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 COMPANIES US, INC.

50 South 10th Street, Ste. 300
 Minneapolis, MN 55403
 Tel: (612) 492-4000
 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 Cairl, EVP President, Construction
 Mike Ryan, AIA, President, Ryan A+E
 Tim Gray, Board Chairman
 Pat Ryan, CEO
 Jeff Smith, National President
 Mike McElroy, President-Investments
 Brian Murray, CFO/COO

Ryan is a leading national commercial real estate firm offering integrated services including: architecture & engineering, construction, development, capital sourcing, and real estate management services. We specialize in office, retail, mixed-use, multi-family housing, industrial, healthcare, hospitality, higher education, and public sector projects. Our single-source approach lets us offer flexibility in defining each project's scope and strength in providing effective, timely solutions for higher certainty of success.

Downtown East Development, Minneapolis, MN; Embassy Suites Hotel, Minneapolis, MN; CHS Field (Lowertown Ballpark), Saint Paul, MN; Vintage on Selby Apartments, Saint Paul, MN; Toro Corporate Office HQ Expansion, Bloomington, MN; Twin Cities Premium Outlets, Eagan, MN; Park Nicollet Specialty Center, Maple Grove, MN; Shutterfly Corporate Build-to-Suit, Shakopee, MN

**SHAW-LUNDQUIST
ASSOCIATES, INC.**



**SHAW-LUNDQUIST
ASSOCIATES INC**

2757 West Service Road
St. Paul, MN 55121
Tel: (651) 454-0670
Fax: (651) 454-7982
Email: info@shawlundquist.com
www.shawlundquist.com
Year Established: 1974
Total in MN Office: 60
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
Chris Rowe, Vice President

Founded in 1974, Shaw-Lundquist is a second generation, family owned general contractor. We are one of the largest Asian American Contractors in the United States, with offices in the Midwest and Southwest Regions. We listen to our clients, respond quickly and communicate proactively. Our team is agile; big enough to handle complex construction projects, but small enough to care. We are dedicated to Building Better Lives, on time and on budget. As a local minority-owned business, we are focused on the inclusion of women and minority subcontractors and workers for our projects.

Xcel Energy, Prairie Island Site Admin Building, Redwing, MN; Uptown Walker Library, Minneapolis, MN; West Side Flats, St. Paul, MN; Mississippi Market Co-op, St. Paul, MN; Lofts at Farmer's Market, St. Paul, MN; ISU State Gym and Beyer Hall, Ames, IA; MCM Park Plaza, Las Vegas, NV; Uptown US Bank, Minneapolis, MN

SHINGOBBE BUILDERS, INC.



669 N. Medina Street
Loretto, MN 55357
Tel: (763) 479-1300
Fax: (763) 479-3267
Email: echristensen@shingobee.com
www.shingobee.com
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. Fahning, 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**

Page 14

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 Sausen, 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

Steel supplier: Camelot Metals with Infinity Drafting Solutions, LLC

Gabion installer: Structures Hardscapes

Photographer: Brandon Stengel, Assoc. AIA



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Full Name	Complete Mailing Address
American Institute of Architects (AIA) Minnesota	275 Market Street, Suite 54 Minneapolis, MN 55405

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Full Name	Complete Mailing Address

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 Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)

13. Publication Title Architecture Minnesota	14. Issue Date for Circulation Data Below September/October 2015	
15. Extent and Nature of Circulation	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)	9,283	9,500
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f. Total Distribution (Sum of 15c and e)	8,018	7,444
g. Copies not Distributed (See Instructions to Publishers #4, (page #3))	1,266	2,056
h. Total (Sum of 15f and g)	9,283	9,500
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* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.

17. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the **November/December 2015** issue of this publication.

18. Signature and Title of Editor, Publisher, Business Manager, or Owner

 Publisher
 Date: 9/23/2015

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

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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."



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