

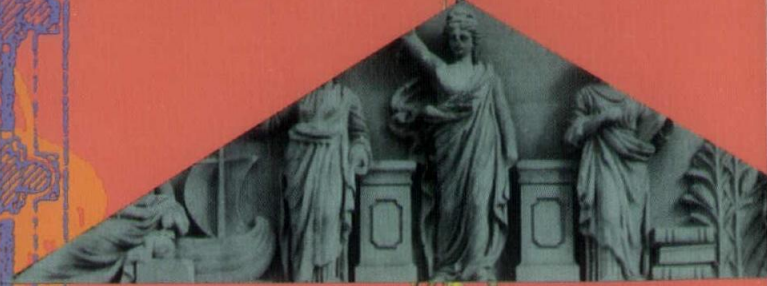
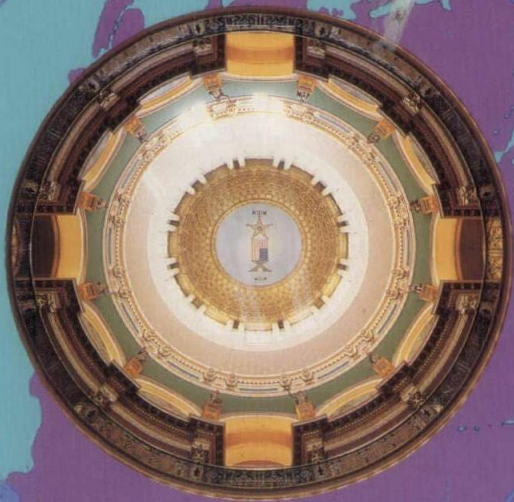
# IOWA Architect

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SEP 1992

Spring 1992 Volume 41 Number 1 Three-fifty

1991 Design Awards





# IOWA

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**Cedar Rapids Correction Center**  
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**Fort Dodge Downtown Streetscape**  
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Vorhees Design Group  
Krull Construction  
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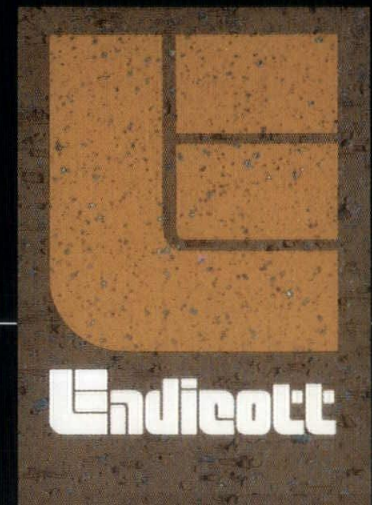
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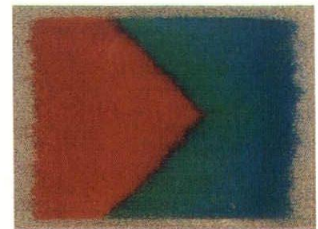
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Spring 1992 Volume 41 Number 1

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(515) 243-6010

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### Cover

The Iowa State Capitol restoration received both the Central States Region Honor Award and the Iowa Chapter AIA Honor Award (page 10).





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# A New Look

Those who have received the *Iowa Architect* in the past will note a marked difference in the way this issue looks. The previous layout, which was designed by Holtz/Wilson Design, has served us well for many years. However, since several changes have been implemented in the way we publish the magazine, we felt it also was time to change the format.

The Iowa Chapter AIA is now officially the publisher. We have employed the services of Ward McCleary to sell advertising, Mauck+Associates to design the graphics, and Sutherland Printing to do the printing and binding. This restructuring enables us to more fully control the quality of the magazine. We will continue to utilize the services of professional writers and endeavor to cover the best architecture Iowa has to offer.

More emphasis will be placed on graphic quality. The covers will be more pronounced and bold, starting with the name, which now will hold its own on the newsstand. The various departments such as "The Arts" and "Portfolio" are full-page formats and will utilize contrasts in size and shape to create an entertaining, graphic look. Editorial pages will be designed to compliment the photography. The text type will be larger and the column widths wider to make reading easier. Finally, we will place more

attention on the entire printing and binding process to make this magazine the best it can be.

We will continue to provide the magazine to educational facilities

throughout the state. Also, our circulation will be expanded by 20 percent to include more of the people who have influence over our built environment. So for those who are receiving the *Iowa Architect* for the first time — welcome!

In order for our publication to survive, it is critical that we sell enough advertising to pay publication expenses. Your acknowledgment and support of our advertisers will make their commitment worthwhile.

We hope you enjoy the new format and look forward to your comments.

William Anderson  
Editor

# IOWA Architect



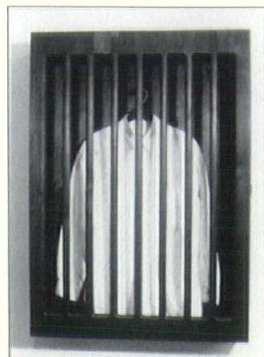
## The Bells

A suite of four sculptural works incorporating bells, steeples, and chimes, will comprise Donald Lipski: *The Bells*, to be exhibited at the Museum of Contemporary Art in Chicago from May 2 through August 2, 1992. Presented as a single installation, the Chicago-born artist's works will interact musically with an original score composed specifically for the exhibition. Lipski invited Brad Fiedel, who scored *The Big Easy*, *Terminator*, and *Terminator 2: Judgement Day*, among other films, to write the accompanying score.

## Jasper Johns

Jasper Johns: *Prints and Multiples* will be on view May 15 through August 23, 1992, at the Milwaukee Art Museum. Organized by the Milwaukee Art Museum, this exhibit features a range of printed works including early images of the flag, targets and stenciled numbers. Jasper Johns, is considered by many to be one of the most important figures in 20th-century art. In the 1950s, Johns helped launch the Pop Art movement with many of these images.

# ARTS



An exhibition of work by New York artist Stephen Whistler will be on view at the Madison Art Center, March 14 through May 10, 1992. Stephen Whistler includes a group of sculptures and drawings dealing with themes of isolation and confinement, as well as the environment.



## Chinese Art in K.C.

The Century of Tung Ch'i-ch'ang: 1555-1636, one of the most important exhibitions of Chinese art ever organized in the West, will be open to the public April 19 through June 14, 1992, at the Nelson-Atkins Museum of Art, Kansas City. Tung Ch'i-ch'ang (1555-1636) was the pre-eminent artist and theorist of the Ming dynasty. This exhibition brings



together seventy-four of his works, including many rare paintings and calligraphies never before seen outside China.



## Ann Hamilton/ David Ireland

The Walker Art Center, Minneapolis, has brought together two important California artists to spend several weeks in residence in the Twin Cities. Ann Hamilton/David Ireland, on view March 22 through

June 21, 1992, presents a series of site-specific collaborative installations in adjoining museum galleries. Both artists are known for creating spare but highly evocative environments made from common objects and materials.





## I Dream a World

From May 2 through June 28, 1992, the Joslyn Art Museum in Omaha will present *I Dream a World: Portraits of Black Women Who Changed America*. The show presents 75 large scale, black and white photographs of prominent black women from all sections of the country and from every field.

## I DREAM A WORLD

Portraits of Black Women Who Changed America



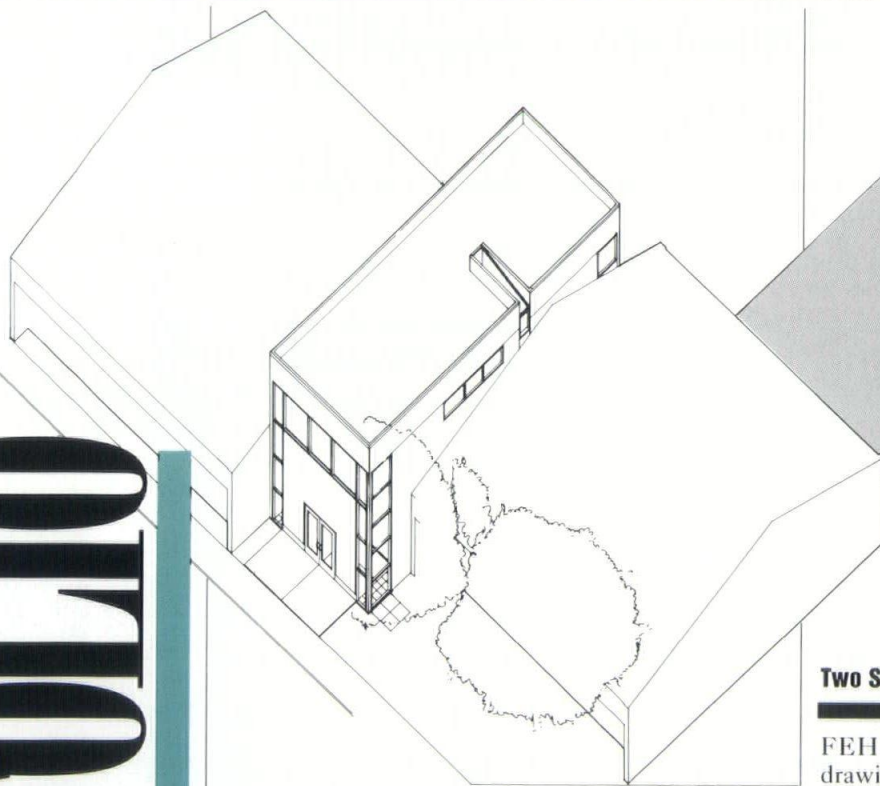
Foreword by Maya Angelou

## Barbara Kassel

The Cedar Rapids Museum of Art will present *Barbara Kassel: Paintings*, June 2 through September 6, 1992. The paintings represented bring together African and Middle Eastern images to produce intense and expressive works

which, according to ARTFORUM, unite reality and fantasy "into representations fairly brimming with symbolic meaning."

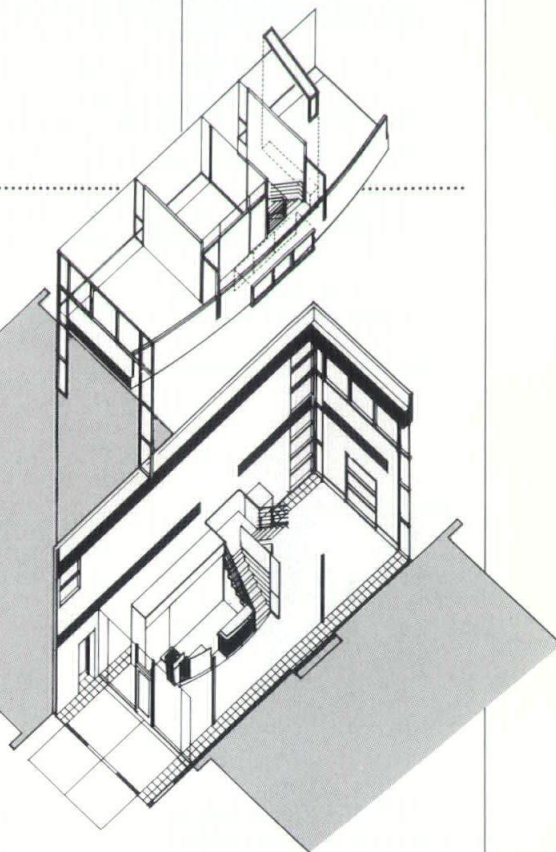
# PORTFOLIO



## Sub Urban Infill

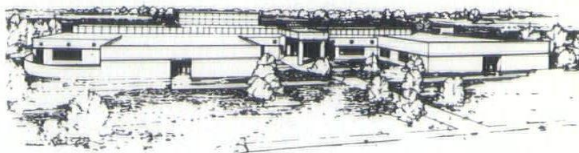
Construction has begun on a small infill project by Herbert Lewis Kruse Blunck Architecture for Pulmonary Medicine in West Des Moines. The project's internal and external form gathers in response to the "in-between nature" of its site.

The external plaster "crust" is a response to the machine-made surroundings of its context. At the interior, opaque wall planes become transparent or arc away before making juncture with the exterior surfaces and a curving balcony at second level offices opens a 2-level entry to patient exam rooms.



## Two Schools

FEH Associates, Inc. has completed working drawings for spring construction in Nebraska of two elementary schools for the South Sioux City school district. The 32,000 s.f. school is designed as two sections with planned expansion to bring the school up to four sections. Skylights, corridor accents, and display areas will provide a bright interior for a traditional two-tone brick exterior. The project is scheduled for completion in the fall of 1993.



STEVEN KNOWLES



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**1991 Central States Region  
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Peter Eisenman, FAIA  
Eisenman Architects  
New York, New York

Michael Graves, FAIA  
Michael Graves, Architects  
Princeton, New Jersey

Charles Gwathmey, FAIA  
Gwathmey Siegel & Assoc.  
(Host Office)  
New York, New York

Robert A.M. Stern, FAIA (In absentia)  
Robert A.M. Stern Architects  
New York, New York

**1991 AIA Iowa Awards Jury**

Diane Legge Kemp, FAIA  
Riverside, Illinois

Ronald Krueck, AIA  
Krueck & Sexton Architects  
Chicago, Illinois

Ralph Johnson, AIA  
Perkins & Will (Host Office)  
Chicago, Illinois

# LEAN IS NEW COOL

**Eighth  
Annual  
Review of  
Midwest  
Architecture**

Our difficult economic times have meant a change in the buzz words of various industries. Businesses have moved from being “mega” and “multi” to “lean” and “efficient.” In the most positive architectural manifestation, times of austerity can result in a keen sense of restraint, what practitioners might view as “reductive,” and architectural juries extol as an “economy of means.”

On the pages that follow are exemplary works by the region’s finest architects, recognized by this year’s jury as meritorious. In nearly all cases, be it a factory or a seat of state government, they reveal this direct, restrained character. All exhibit a single-minded conceptual clarity and an ability, on the part of the architects, to make consistent formal as well as difficult economic decisions. As other businesses are discovering, “lean” does not need to mean “less.” Indeed, far from being spartan, these projects display that when creative decisions are made, lean can mean more.

Paul Mankins  
Associate Editor



# IOWA STATE CAPITOL RESTORATION

## Capital Investments

**Both State and Regional Juries agreed immediately and unanimously that this project would receive honors. "Of course we admire the current architects for their perseverance and wise judgements, but we need this award to include the original architects, the State of Iowa, and the incredible craftsmen involved over the many years."**

The project was the restoration of the Iowa State Capitol. It was an easy call and a tough call. The juries for the 1991 Central States Regional Design Awards and the Iowa Design Awards knew that they had a winner, but who deserved the award? The original design was done by an architect in 1870. The restoration architectural firm designed new work for the building, which left the building virtually the same as when it was finished in 1886. Equally important was the owner's enormous commitment to the building and the indispensable artistry/craft of the construction workers. Each jury decided to give the project an award. The Central States jury gave it a Special Honor Award "...to the owner for commitment to the building and to the architect for not [messing] up the historical interpretation."

The history of this building began in 1868 when the Legislature decided to build Iowa's third State Capitol Building. It would replace a brick building in use since November 1857, when state officials moved their office contents from the first Iowa Capitol Building in Iowa City over dirt trails across the prairie to Des Moines. Iowans looked to Illinois' experience in constructing a new Capitol. They chose the same architects to design the Iowa Capitol as Illinois was using. (Indeed, a similar parallel had happened thirty years before when John Francis Rague, architect of the fifth Illinois Capitol, was hired to design the territorial Capitol for Iowa.)

The story of the Illinois Capitol Building sheds an interesting light on the architects of Iowa's Capitol. In 1867, the Illinois legislature had decided to build its sixth State Capitol Building. They offered a \$3,000 prize to architects to submit plans or designs and specifications for the project. Thirty-four-year-old John Crombie Cochrane of Chicago literally bought the prize, spending \$2,700 to bribe the Illinois commissioners to pick the "little sketches" developed by his silent partner, George Otis Garnsey. Garnsey finally received recognition for his design and status as Cochrane's partner, but only got his share of the prize after leaving the firm in 1868 and threatening to sue Cochrane.

Within a month of Garnsey's leaving, 43-year-old architect Alfred Henry Piquenard became Cochrane's new partner. Born in France, he had come to the United States in 1848 as part of a group of "Icarians" who wished to establish utopian settlements. He worked with them in Navoo, then left the Icarians for architectural practice at St. Louis in 1853. He had moved to Chicago in 1867. It seems likely that Cochrane and he first met in St. Louis, when Cochrane was there from 1859-1861. Their Chicago partnership quickly became a prosperous one.

Piquenard took hold of the project. It was Piquenard, not Cochrane, who made frequent trips to Springfield to check the progress of the Illinois Capitol building. He relabeled the drawings for the foundations in the European manner, calling the first floor the "basement" and the second floor the "first" and adding a "sub-basement" otherwise called a basement by American-trained architects.

Piquenard intended, after people climbed a very long flight of steps, that what we now call the second floor presented the first grand impression to everybody that visited the Illinois Capitol. This was changed after Piquenard's 1876 death by W.W. Boyington, the architect who finished the original construction of the Illinois Capitol. Boyington removed the grand steps and placed the main entrances one floor below.

By 1869, Piquenard had redesigned the Illinois exterior to an elegant French Renaissance style and began making the detailed plans for the first story. In 1870, he moved with his family from Chicago to Springfield, becoming more visibly the architect for Illinois.

That same year, the Iowa Legislature appropriated \$1,500,000 for its new State Capitol. Cochrane and Piquenard were selected as the architects for the project. Piquenard simply reused the plans he had already prepared for Illinois. While Cochrane continued with his partnership interest in the Illinois Capitol—even after an 1871 Illinois bribery investigation, Piquenard became the sole architect for Iowa's State Capitol by fall of 1872.

Piquenard's return visit to Europe in 1872-73 led to the use of new construction techniques and of European artists. The purpose of Piquenard's European visit was to study the latest in European dome construction. One presumes that influence can be seen in the complete redesign of the Illinois dome and the design of the domes for Iowa's Capitol.

One European technique he introduced was scagliola. In this process, "little chips" of marble are combined with gypsum and glue to imitate marble. Piquenard started his experiments at the Illinois State Capitol during 1874. The August 26, 1882, Iowa State Register reported that scagliola work by one George Warren, an English artisan, was underway for interior columns at the dome of Iowa's State Capitol. Piquenard also developed molds for an ornamental plaster technique called carton pierre, which was a paper-maché construction used to imitate stone and sometimes bronze statuary. These molds were used in Illinois and in Iowa, even after Piquenard's death.

The choice of exterior stone was a source of some controversy at the Illinois Capitol.

### Project Iowa State Capitol Restoration

**Location** Des Moines, Iowa

**Completion Date** Ongoing Project;  
Phase 6B Completed November 1990

**Owner** State of Iowa

**Architect** RDG Bussard Dikis Inc.,  
Des Moines, Iowa

**Consultants** *Structural:* Jim Wilson,  
Des Moines, Iowa

*Electrical:* Pulley & Associates, Inc.,  
West Des Moines, Iowa

### Contractors

*General:* Neumann Brothers,  
Des Moines, Iowa

*Masonry:* Forrest & Associates,  
Des Moines, Iowa

*Windows:* Neumann Millwork,  
Des Moines, Iowa

*Roofing:* Valley Sheet Metal,  
Des Moines, Iowa

**Type of construction materials**  
Limestone (Replacement Stone), Wood  
Replacement Windows, Copper Roofing

**Photographer** King Au

**JUDITH ANN MCCLURE, A.I.A.**





**Replacement limestone re-creates the original detail lost to deterioration of sandstone and obliteration by cement-based coatings.**

Fortunately for Illinois, by late 1872 Piquenard had convinced the board to use Bedford limestone for significant parts of the dome, rotunda and portico columns. It has proved to be a singularly durable stone.

In Iowa, the choice of stone was made after careful tests were devised by an engineer at the Rock Island Arsenal and an ISU chemistry professor. Unfortunately, the stone chosen in 1874 did not turn out so well. A Carroll County, Missouri, grey sandstone was chosen for exterior trim and carvings and a St. Genevieve, Missouri, buff-colored sandstone for most of the exterior wall surfaces and columns.

As early as 1899, significant problems had developed with the weathering of those two kinds of stone. By 1903, the exterior stone was "going rapidly," especially the Carroll County stone, called the "bluestone." The causes given at that time were Iowa's freeze-thaw cycles and the "chemical actions of acids in the air... brought in contact with porous stone by rain (sulfuric, carbolic and other acids result)... causing spots and sealing." Acid rain was already a concern in 1903!

When a large stone rosette fell from the building in 1981 and narrowly missed the Governor's car,

restoration work was accelerated on the Iowa Capitol. Most state capitols across the nation are 100 years or more in age and are deteriorating due to such conditions as acid rain and deferred or inappropriate maintenance. Additionally, state capitol buildings typically have more people, new uses and new technology jammed bit-by-bit into the buildings than originally envisioned. This is a recipe to brew crises. Decisions about this building can be cumbersome and complicated because the owner is a lot of people and agencies which need to cooperate. Most branches of State Government inhabit portions of the building—i.e., most of the State's Executive Officers, the General Assembly, the Supreme Court—so everyone involved has a lot at stake. The Legislature appropriates funding for all such projects, which then are administered by another branch (General Services' Buildings and Grounds Division). Creative thinking and flexibility are needed by all parties in order to accommodate conflicting, competing needs and demands.

The commitment to the restoration has been \$14,500,000 over the past decade. About \$25,500,000 is projected in additional costs, if the project is completed by 2001—otherwise, more will



be required. Regardless of the schedule extensions, the commitment already shown to the project is remarkable, particularly during years of economic downturn in Iowa.

In 1981, architects RDG Bussard Dikis were asked by General Services Director Stan McCausland to conduct a preliminary analysis of the causes and possible solutions to the severe stone deterioration, as well as to evaluate the condition of roofs, flashings, skylights and windows.

Partner Bill Dikis was then Chair-Elect of the American Institute of Architect's Committee on Historic Resources. Through his committee work, he came in contact with a national expert in stone evaluation, repair and replacement. RDG/BD hired this key expert—Henry Chambers, who practiced architecture with his architect partner/wife in Medina, Ohio.

The RDG/BD team, including project architect Davis Sanders, evaluated conditions using a sampling technique and published their suppositions in Preliminary Study on Exterior Integrity of Wall and Roof Systems. After testing, they found that water-born corrosive chemicals, known to be producing damage since 1899, were the primary cause of deterioration. Acidic atmosphere in the forms of rain, snow, fog, or dew had affected the chemical binders of the two kinds of sandstone.

The "bluestone" (which was easily carved and had been used for ornamental portions of the Capitol) has a carbonaceous (carbon-rich) binder which is highly susceptible to the effects of acid rain. Considering the high sulfur content of Iowa coal, which was commonly in use as heating fuel and for railroads during the late 1800s and early 1900s, it is easy to understand the source for the acids. The chemically vulnerable "bluestone,"

each recess corner pavilion and "porch"—would be dealt with in a top-down manner. (The experience derived from the first section done—the southwest recess allowed modifications of the procedures and led to several improvements.)

**A**fter determining their strategy, the next step was creating ways to show what was there and what needed to be done to it. According to the first project architect, Davis Sanders, this documentation and communication was particularly challenging because few models existed for it around the country. It was very gratifying when Sanders learned a few years later that methods and procedures which RDG/BD created for the Iowa Capitol project were in use by the architect for the National Capitol Building.

Appropriately, much research went into this project. Information was available from many sources, most importantly in the State Archives. It became a matter of finding the clues that were important to understanding the building's condition. Even the task of discovering the design of original detail of the free-standing ornament was difficult. Much of the physical evidence of the building's ornament had been "melted" by the acid rain and possibly covered up or falsely built-up by the coatings that had been applied over the years of inappropriate maintenance.

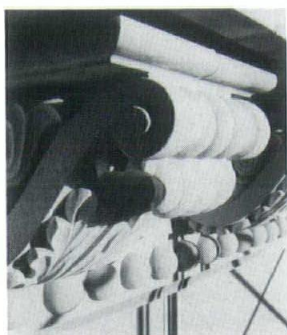
Another of the challenges of the restoration, according to current project architect Ron Siggelkow—and one shared with the masonry contractors—was figuring out how to anchor new stone replacements into existing walls without dismantling major portions of the walls. Also, the project was difficult logistically because of the number and function of people who work in the building and the need to schedule the construction around their activities.

From the architect's view, one very rewarding part of the project was working with people who cared about doing this job really well. It started with the commitment to doing the project "right" from Jack Walters, former head of General Services. It was rewarding to see stone carvers in their eighties start the project and then pass on their skills to carvers now in their twenties and thirties. Even the painters have had a challenging job in working with the many species of woods and ages of wood finishes, to create a pleasing and uniform appearance.

The project of restoration has produced significant results with the team involved. If there is any bitter-sweetness, it is the length of the project. A significant building is being restored through a remarkable effort and it has been done well. That is why the project deserved the state and regional honor awards.

*1. The source of the history of the original architects of the Illinois and Iowa State Capitol Buildings is "Alfred Henry Piquenard: Architect of Illinois' Sixth Capitol," by Wayne C. Temple. Dr. Temple is chief deputy director of the Illinois State Archives..*

*Judith Ann McClure, AIA, is the Preservation Architect for the State Historical Society of Iowa. The Iowa State Capitol restoration was well underway prior to her joining the state of Iowa, but she has been called upon during the last eight years by the restoration project team.*



**New hand-carved limestone accurately replicates intricate detail. Fortunately a few good examples of these bracket stones still existed for use as models.**



## Much of the physical evidence of the building's ornament had been "melted" by the acid rain...

used in highly carved and exposed locations, was in extremely poor condition.

The buff-colored sandstone has a siliceous binder (containing silica or a silicate) which is more resistant to acid weathering. It also was used for the simple vertical surfaces, which have less "exposure" to the weather, and so it was typically in better condition.

The architects recommended several principles and strategies in a Preliminary Design Phase Study, published in January of 1982. The key principle was to deal with stabilization and elimination of the causes of deterioration first. This meant starting from the top, repairing the ways that water was getting into the building, before repairing or replacing any stone. The roofs, flashings, gutters and downspouts needed to be dealt with first.

The strategy of separating the project into logical groupings of work, or phases, became a de facto master plan. Each segment of the building—



Most of the carved bluestone has been replaced. The wide variety of carved pieces are a showcase for the stone carvers talents. Deterioration of the brownstone is minimal except below previously leaking gutters and roof. Resaving of these stones provides a new face of sound stone.

The east elevation is now complete between the corner pavilions except for restoration of the steps and their balustrades.





# LYMAN RESIDENCE

Refining the Box

**"It's a classic Cambridge/Meier house...just needs a little ivy."**

**A clear proportional system and a subtly modulated plan create a thoughtful and sophisticated expression of the owner's needs and desires.**

Postmodern architecture can be attributed to the cultural excesses of the past two decades. Much of that period, particularly the Seventies, was marked by overindulgence in all areas of design including architecture, automobiles, and fashion. Now that saner heads have prevailed, vanished hopefully forever are mock pediments, gables and classical motifs applied to multi-story structures—or as the Beatles once sang, "Nothing is real."

The return to the Modernist aesthetic is most evident in private residences commissioned by clients who have shunned both Postmodernism and the traditional home. In a sprawling 5,860 sq. ft. linear-arranged house in Iowa City, William Nowysz and Associates have articulated a large singular mass to create a villa in the Twenties tradition.

This brilliant white stucco-clad house presents a nearly solid plane to the street. Irregular fenestration is minimized as this east wall encloses a gallery for an eclectic art collection. This elongated surface is interrupted by two projections on the second level and a columned entryway that repeats the garage motif.

Most noticeable on this wall is a series of deep vee-cut grooves in the planar stucco finish. These lines and the diagonal and offset mullions were inspired by a Richard Diebenkorn graphic in the owner's collection. This artwork was also utilized in the siting of the house to the landscape and both the driveway and sidewalk layout. Applying the artist's geometricity to the overall design adds a refined and subtle degree of complexity as building

elements appear to be assembled like a puzzle.

The west wall faces the Iowa River and the generous glazing provides abundant natural illumination to the main living areas. This long expanse is carefully broken by a porch off the family room and the extended living room. White pipe railing on the balconies create a nautical image, quite appropriate and befitting the proximity to the river. Diebenkorn's aesthetic also appears in the stucco and mullion treatment, successfully integrating opposite facades into a complete design.

The interior, with its pure white walls, and floors of maple, travertine tile and granite, provides a pristine backdrop for a collection of rugs, antiques, and artwork. A pronounced angular staircase in the living room repeats the exterior motifs of diagonals and right angles. The second-story loft overlooks the most dramatic interior space; an impressive two-story living room fully illuminated by natural light. This extended wall area increases display surfaces for art and volumetrically contrasts with other conventional rooms. Round support columns in gloss white visually delineate the living and dining areas and are juxtaposed against the rigid linearity utilized throughout the house.

The Lyman residence succeeds due to its intricate ordering of form and details. The architects have applied the graphic image of a noted artist to the Modern villa tradition of the interwar period and the result is an honest and straightforward design.

**Project** Lyman Residence  
**Location** Iowa City, Iowa  
**Owner** Herbert M. and Mary Keogh Lyman  
**Architect** William Nowysz and Associates, Architecture  
**Project Team** William Nowysz, Thomas S. Cowen  
**Consultants:**  
Structural Engineers- Jack C. Miller & Associates  
Landscape Design- Marcia Shaffer  
**Contractor** Lowell J. Leichty Construction  
**Photographer** William Nowysz, Sanjay D. Jani, F. Assassi Productions  
**Area** 5,860 finished square feet  
**Published** Summer Issue 1989 of Iowa Architect

MARK BLUNCK









# ISU RECREATION / ATHLETIC FACILITY

Pleasing Everyone

**The jury appreciated the handling of a building of daunting scale with the finesse usually found in much smaller works. "After working on projects of this scale, we recognize the unique challenges associated with them."**

More often than not, shared-use facilities like the Iowa State University Recreation/Athletic Facility could be more aptly described as "shared-compromise" facilities. The idea of sharing space for various, albeit similar activities, works like a handshake in theory. In practice, however, conflicting priorities and time and space limitations generally result in dissatisfied and frustrated users who wish they didn't have to share quite so much.

With the Iowa State facility, though, everyone seems to be happy: the athletic department finally has the kind of first-class practice and training facility, which is necessary nowadays if you hope to compete on the field and on the recruiting trail; students and faculty have one of the country's most elaborate "health clubs"; the university has an under-one-roof solution to several annoying programming problems, and RDG Bussard Dikis can add a few more handsome pages to an already impressive portfolio of achievement.

Accommodating all of the activities and groups that share this facility is clearly the most significant aspect of the entire project. That this is a bright, colorful and energetic facility is one thing; that it is also accessible, coherent and functional is quite another.

The designers were able to skillfully assimilate a dizzying list of program requirements for the university that include: a 60-yard indoor practice football area with synthetic turf flooring; an indoor, eight-lane, 300-meter track; a large multi-purpose floor area to alternately offer 20 basketball courts,

eight volleyball courts or three tennis courts; an elevated jogging track; weight rooms for recreation and athletics; nine racquetball/handball courts; a varsity wrestling room; a sports medicine clinic; and separate locker and equipment rooms for both recreational and athletic users.

Such a comprehensive laundry list of athletic and recreational paraphernalia could easily become a confusing mess of padded, netted debris. But to their credit, the designers have created a facility that is extremely well organized, neat and trim. While the layout is purposefully simple, the detailing is crisp and engaging.

In order to satisfy all the users, the designers had to segment the large multi-purpose space and the university had to segment time. For four hours a day, varsity athletics call the building home. The versatility of the facility is evident in the number and variety of teams who practice there including: football, track, golf, baseball and softball. The rest of the day is given to recreation including such activities as basketball, volleyball, badminton, flag football, soccer and aerobics, to name just a few. To make it possible for so many activities to take place concurrently, the designers have adapted the multi-purpose space with division curtains.

Obviously, RDG Bussard Dikis has skillfully designed a solution which addresses all the aspects of a rather cumbersome and complicated project. For that and this attractive facility, they deserve a great deal of credit.

**Project** ISU Recreation/Athletic Facility

**Location** Ames, Iowa

**Owner** Iowa State University

**Architect** RDG Bussard Dikis, Des Moines, Iowa

**Structural Engineer**

Terry A. Shuck Structural Engineers, Inc.

**Mechanical/Electrical Engineers**

KJWW Engineering Consultants, Inc.

**Athletic Flooring**

International Sports Management

**General Contractor**

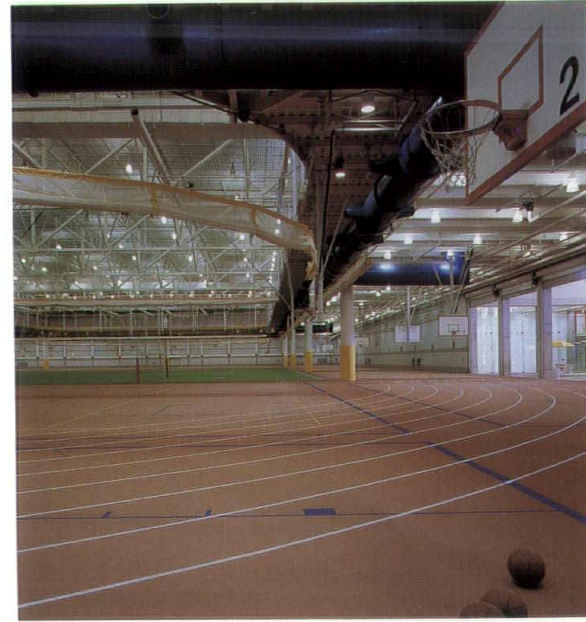
McHan Construction Company

**Photographer** King Au

**Area** 228,000 square feet

**Cost** \$13,000,000

ROBERT TIBBETTS





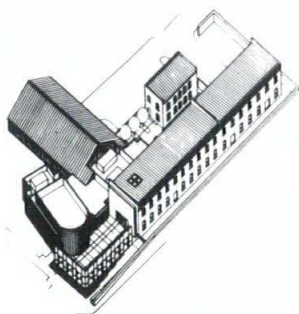




# THE WILD NEW WEST

## National Frontier Trails Center

**"This has a certain 'gutsy' character which I find appropriate here." Two beautiful historic buildings are appropriately memorialized by the architect's thoughtful manipulation of spaces arranged en filade.**



With most states in America losing income from traditional sources such as industry and agriculture, political leaders are scrambling to make up the difference in other areas. One popular solution is a growing tourism trade. Missouri is one of these states that has recently embarked on an aggressive tourism campaign which is attempting to lure visitors there with everything from major-league baseball to Ozark craft centers. The National Frontier Trails Center in Independence is just such a facility, intended to exploit the historic significance of America's westward pioneers.

The facility is a 20,000 sq. ft. visitors' center located near the Springhead, the sight where it is believed settlers camped before embarking on their journey westward. Two historically significant, heavy timber/masonry buildings located on the sight have been thoughtfully incorporated into the facility.

The major elements of the project include a theater/meeting room, permanent exhibit hall, temporary exhibit/reception area and an archival/administration area. A large interpretive center is to be built at a later date. Those elements of the facility which have been built are housed in a loose and rather eclectic combination of new and existing structures.

The complex has been nicely drawn together by

means of an entry courtyard, a temporary exhibit space, and a sculpture garden. As visitors enter through the entry courtyard, they are presented with changing, fragmental images of simple forms. A free-standing colonnade defines the edge of the space and provides a gathering place for tour groups. The permanent exhibit is designed as a black box and is housed within an aluminum-clad, pre-engineered building, located adjacent to the courtyard. The theater/meeting facility has been constructed of wood and forms the western end of the temporary exhibit space while the east end opens out onto the sculpture garden.

This solution is one that thoughtfully addresses the simple requirements of the program, but does so in a striking and original manner. Rather than imitate the weathered brick of the historic buildings, the designers at Shaughnessy Fickel and Scott chose contrasting materials to accentuate the brick and enhance the tough, raw character of the Old West. The combination of simple forms and pedestrian materials such as aluminum and wood evoke both the old and the new West. This coarse enigmatic clutch of buildings seems perfectly appropriate for the economic pioneers who are setting out into the latest chapter of our history.

**Project** National Frontier Trails Center  
**Location** Independence, MO  
**Owner** State of Missouri, Division of Natural Resources  
**Architect** Shaughnessy Fickel and Scott Architects Inc.  
**Engineers** Structural Engineers-Structural Engineering Associates Inc.  
*Mechanical/Electrical Engineers-*W.L. Cassell and Associates  
*Exhibit- Design and Production Inc.*  
*Archaeologist- Environmental Systems Analysis Inc.*  
**Contractor** Ed Moore Contruction Lenexa, Kansas  
**Photographer** Architectural Photographics Kansas City, MO.

ROBERT TIBBETTS





# COPPOLA RESIDENCE

**"This is a really nice modern house...a 1976 classic." Viewed as completely consistent within its idiom, this house received unanimous accolades.**



**Project** Coppola Residence  
**Location** Des Moines, Iowa  
**Owner** Michael and Julie Coppola  
**Architect** Wells Woodburn O'Neil  
**Partner in Charge of Design**  
Douglas A. Wells, AIA  
**Contractor** Dave Cox Construction  
**Photographer** King Au and Mark  
Mickunas  
**Project Architect** Al Miller  
**Completion Date** November 1987  
**Area** 8,114 square feet  
**Published** Summer Issue 1989



# GRAND CENTRAL

The Right Track

Recognized as a "good neighbor," this multi-use project was able to contribute to its context while avoiding the clichés often associated with "contextualism."  
"I really want this one to win!"

St. Louis may not have the big shoulders of Chicago, but it does have its own Midwestern character. Throughout its history, St. Louis was one of the transportation meccas of America. Whether it was the paddle boats of the Mighty Mississippi and the Muddy Missouri, or as the departure point for Charles Lindbergh's Spirit of St. Louis, the "Gateway to the West" has endured in this regard.

St. Louis was not only famous for its waterways and its airplanes, it was also one of the country's great railroad cities and still has one of the most spectacular railroad stations ever built. So when Mackey Mitchell Associates was asked to design a four-story office building in the shadow of the great train shed, due homage was inescapable.

As a result, the Grand Central Office Building is as shameless in its respect for the neighboring giant as was the earlier Power House Office Building. Grand Central is the last of a three-phase building complex that also included the Power House and a movie theater.

The materials that were used in the Grand Central project were first established in the Power House; red brick, buff limestone, grey-tinted windows, and "copper" green mullions and standing-seam metal. In form, however, the opposing structures differ. The Power House has a peaked roof and draws as much distinction from an

enormous, free-standing, brick chimney as it does from an homage to Union Station.

The Grand Central building, though, draws liberally from the vaulted forms of the Union Station train shed. Its barrel-vaulted roof and exposed steel truss echo the bow-shaped trusses and roof form of the train shed. The vaulted form is used extensively throughout the interior as well, specifically in the lobby and in elevator cars.

The interiors also borrow some of the richness of the rail era, especially in the materials that were used. The lobby, for instance, has a terrazzo floor with red marble insets, mahogany and ebonized poplar wood panel walls and a stainless steel ceiling. Another feature of the interior is that it is virtually column-free.

Essentially, Grand Central is the last piece in a long-developing puzzle. It completes the mixed-use development opposite the Union Station mall and effectively closes off the open end of the train shed. That the designers have chosen to do so in such a sensitive and thoughtful manner makes the gesture altogether complete.

*Robert Tibbetts is a frequent writer on art, architecture and film, and is former editor of the ACA Journal. He is currently the marketing coordinator at Gensler and Associates/Architecture in San Francisco, Calif.*

**Project** Grand Central  
**Location** St. Louis, MO  
**Owner** Garrett A. Balke, Inc.  
**Architect** Mackey Mitchell Associates  
**Project Team** John Guenther, AIA  
Eugene J. Mackey, III, FAIA  
Dave Junge and David Williams  
**General Contractor** Korte Construction Company  
**Civil Engineer** Kenneth Balk & Associates, Inc.  
**Structural Engineer** Alper Ladd Associates, Inc.  
**Mechanical Engineer** Charles E. Jarrell Contracting (Design/Build)  
**Electrical Engineer** Mack Electric (Design/Build)  
**Lobby Interior** Richard Unterbrink and John Guenther  
**Mural Artist** Joyce Garner  
**Photographer** Sam Fentress

ROBERT TIBBETTS









# CHILDREN AND FAMILIES OF IOWA

**"Strong interior with a nicely organized plan."**

Lauded for its entry sequence and clarity of intent, the jury noted this project as a mature handling of detail and concept.

**Project Name** Children and Families of Iowa Headquarters  
**Location** Des Moines, Iowa  
**Owner** Children and Families of Iowa  
**Architect** Brooks Borg and Skiles Architects-Engineers  
**Project Design** William Anderson, AIA  
**Project Architect** Tim Van Cleave, AIA  
**Partner-In-Charge** Paul S. Skiles, AIA  
**Interior Design/Furnishings** William Anderson, AIA  
Erin M. Rice, IBD  
**Structural Engineering** Brooks Borg and Skiles Architects-Engineers  
**General Contractor** Ringland Johnson Crowley Company  
**Mechanical Subcontractor** Stroh Corporation  
**Electrical Subcontractor** ABC Electric, Inc.  
**Photographer** Farshid Assassi  
**Construction Completion** July 1990  
**Square Footage** 19,000  
**Published** Summer Issue, Iowa Architect 1991





## MEASETIQUE JEWELS

The jury viewed this small retail interior as a simple yet sophisticated stage set for the presentation of upscale merchandise. Its clear plan and careful craftsmanship were exemplary.

**Project** Measetique Jewels  
**Location** Kansas City, Missouri  
**Owner** Martin Mease  
**Architect** Herbert Lewis Kruse  
Blunck Architecture  
**Mechanical/Electrical**  
**Consultant** Teeraphan Chavanachai  
**General Contractor** O'Brien  
Construction, Kansas City, Missouri  
**Custom Millwork** Tony Lisac  
Construction, Des Moines, Iowa  
**Photographer** Farshid Assassi,  
Santa Barbara, California  
**Completion Date** 1988  
**Published** Summer issue 1989 of  
Iowa Architect



## FAEGRE & BENSON

"This architect has obviously done a lot with a little." Unusual materials elevate this apparently low-budget project into a space with great presence.

**Project** Faegre & Benson  
**Location** Des Moines, Iowa  
**Completion Date** 1990  
**Owner** Faegre & Benson,  
Minneapolis, Minnesota  
**Architect** Herbert Lewis Kruse  
Blunck Architecture  
**Contractor General:** Ringland-  
Johnson-Crowley, Des Moines, Iowa  
**Mechanical:** Waldinger Corporation,  
Des Moines, Iowa  
**Electrical:** ABC Electric, Clive, Iowa  
**Millwork:** Woodcraft Architectural  
Millwork, Des Moines, Iowa  
**Photographer** King Au,  
Des Moines, Iowa  
**Published** Summer 1991 issue of  
Iowa Architect pages 14-15  
**Area and Cost Data** 6,952 square  
feet @ \$228,000 construction cost  
(\$32.91/SF)





CENTRAL  
STATES  
REGION  
HONOR  
AWARD

## SAYLES GRAPHIC DESIGN, INC.

An elegant, spare interior which aptly serves as a neutral backdrop for a graphic design enterprise, this interior was recognized for its deft handling of a potentially confining space.

**Project** Sayles Graphic Design, Inc.  
**Location** Des Moines, Iowa  
**Owner** Sayles Graphic Design, Inc.  
**Architect** Stouffer and Smith Architects  
**Interior Design** Stouffer and Smith Architects  
**General Contractor** Doug Nichols, Adel, Iowa  
**Special Consultants** Katzman Engineering, West Des Moines, Iowa  
**Photographer** King Au  
**General Contractor** Doug Nichols, Adel, Iowa  
**Square Footage** 1,750  
**Published** July/August Issues of Iowa Architect 1988



CENTRAL  
STATES  
REGION  
HONOR  
AWARD

## BALLET IOWA

"A project that fairy dances for you."  
A dynamic sense of spacial movement marks this small interior project. Inexpensive materials used in unusual and inventive ways help capture the spirit of dance.

**Project** Ballet Iowa  
**Location** West Des Moines, Iowa  
**Owner** Ballet Iowa Board of Directors  
**Architect** VOV Architecture + Design, P.C.  
**Design Team** Phillip Vlieger, Robert Olson, AIA., Jerry Vandekrol  
**Technical Consultant** Thea Albert, Ballet Iowa  
**General Contractor** Ringland-Johnson-Crowley Company  
**Mechanical** Waldinger Corporation  
**Electrical** ABC Electric, Inc.  
**Sprinkler** Midwest Sprinkler Company  
**Photographers** King Au, Phillip Vlieger  
**Area** 23,000 square feet  
**Published** Spring issue, Iowa Architect 1991





# ENGINEERING RESEARCH FACILITY

University of Iowa

"Handsomely detailed...a rich use of ordinary materials." The architect has artfully represented the discipline of the engineer without ignoring the art implicit in his own craft.

**Project** Engineering Research Facility  
**Location** University of Iowa, Iowa City, Iowa  
**Owner** Iowa State Board of Regents  
**Architect** Brooks Borg and Skiles Architects and Engineers  
**Project Architect** William Anderson, AIA  
**Contractor** Larsen Construction Company  
**Photographer** Farshid Assassi  
**Published** Spring, Summer, and Winter issues of Iowa Architect 1991 and March issue of Architecture.  
1990 Iowa State Merit Award

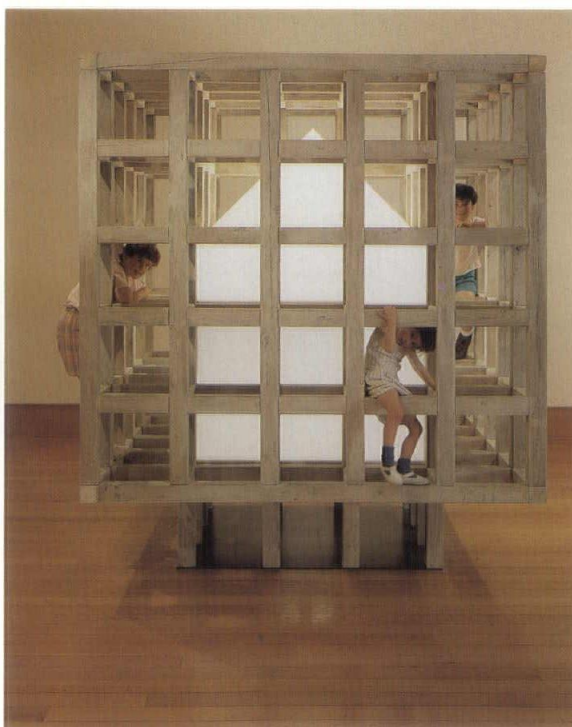


# PLAYSPACE

Des Moines Art Center

"We like this...such a tour de force." This children's play structure received special recognition as an environmental object sculpture. While reluctant to give the same merit as a project with a more difficult program, the jury applauded the "architectural" intent of the work.

**Project** Playspace  
**Location** Des Moines Art Center, Des Moines, Iowa  
**Owner** Des Moines Art Center  
**Architect** Herbert Lewis Kruse Blunck Architecture  
**Photographer** King Au  
**Construction Completion** 1989  
**Published** Fall issue, page 21, Iowa Architect 1989; and Spring issue, page 26, Iowa Architect 1991





# DELAVAN-CARROLL INC.

The Equivalence of Opposites

**"This project epitomizes the modern notion of economy of means. It does so much with so little." The jury praised the architect's attention to detail on a building type that might normally receive no attention at all.**

Everybody knows what a modern manufacturing plant looks like. Out back, there is this brutish, hulking mass; unadorned, usually made of raw concrete or industrial metal; usually ugly. It says, "factory." In front there is a smaller, pristine box; decorated to taste, usually of brick and glass; usually self-consciously pretty. It says, "corporate office."

Drive the backwaters of any city's industrial district and you will find this prototypical factory in droves. No one seems particularly upset by the disturbing discontinuity between front and back. After all, this is what a manufacturing plant should look like.

Naturally, it was this sort of facility Delavan Inc., an Iowa-based manufacturer of precision-made, high-tech components, had in mind when it asked Architects Wells Woodburn O'Neil to design a new plant in Carroll. Fortunately, the architects had something entirely different in mind.

The Carroll facility would craft finely-tooled jet engine parts and accessories. It is very precise, demanding work. The manufacturing floor would require a similarly precise organization; methodically reasoned structural bays and clearly delineated distribution systems. Supporting office space for managers, engineers, bookkeepers and the like would account for about one quarter of the plant's floor space.

The architects started by turning the convention of manufacturing design on its ear. The factory would engage the office. The office would engage the factory. Instead of two discordant gestures, one richer and one poorer, there would be only a single, homogeneous image of the plant as an integrated composition of elements.

Conceptually speaking, the marriage of factory and office occurs on two levels. The first, most obviously, derives from the aesthetic of the machine. This "Industrial Chic" has been with us

for some time now. Houses are contorted to resemble factories (Charles Eames' 1949 residence). Museums become giant mechanical assemblages (Piano and Rogers' Pompidou Centre in Paris). You can even, if you wish, buy your blue jeans in an industrially-appointed, high-tech retail outlet.

Though the idea is pervasive, Architects Wells Woodburn O'Neil's particular insight at Delavan was to return the machine aesthetic to its point of origin: the factory. The same smooth and textured concrete panels which clad the manufacturing floor reach forward and define the office's enclosure. Unhewn steel I-beams laced with delicately webbed cross bracing frame both factory and office. The expression is refined to the point of elegance.

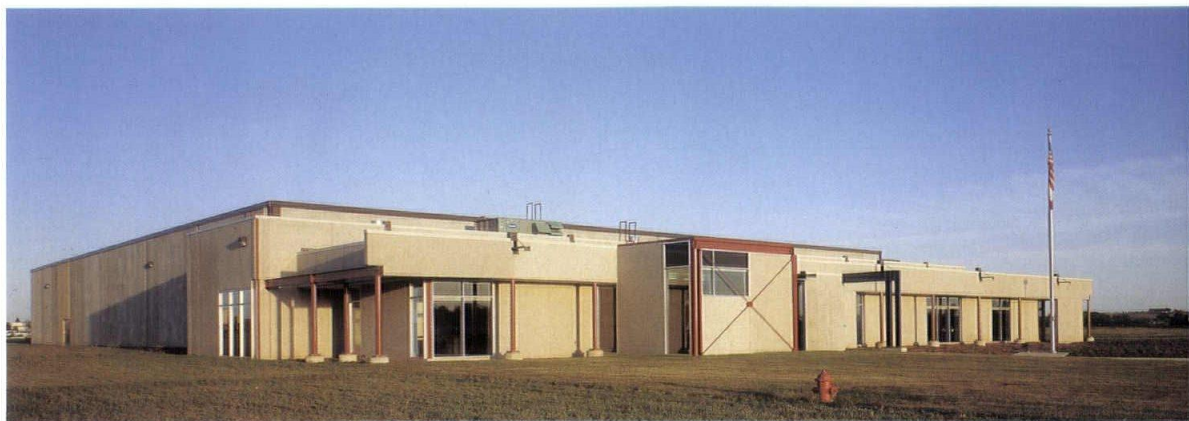
The second unifying reference in the architecture is drawn, perhaps surprisingly, from the world of high art. Throughout the design there is a subtle, but conscious, homage to the De Stijl painter and theoretician, Piet Mondrian. Mondrian's intentionally spare palette of orthogonal patterns and primary colors is employed at Delavan to signify a crisp hierarchy of form and function. Paired blue columns denote portals of entry. Red steel beams mark the building's structure. Rigorous black bands define Mondrian-like planes and volumes. The painterly theme extends directly from exterior to interior and further enhances the integration of office and factory.

Mondrian's work, put simply, was a search for an expression of unity through the "equivalence of opposites." At Delavan-Carroll Inc., Architects Wells Woodburn O'Neil employ his principles of composition to achieve a comparable ambition: the making of an award-winning manufacturing facility.

*Lynn S. Spears is married with two children, lives in Des Moines, and writes now and then for the Iowa Architect.*

**Project** Delavan-Carroll Inc.  
**Location** Carroll, Iowa  
**Architect** Architects Wells Woodburn O'Neil, Des Moines, Iowa  
**Consultants**  
*Structural Engineering:* Structural Consultants, Des Moines, Iowa  
*Mechanical Engineering:* Frank Pulley Associates, West Des Moines, Iowa  
*Civil Engineering:* Snyder and Associates, Des Moines, Iowa  
**Contractor** Ringland-Johnson-Crowley Company, Des Moines, Iowa  
**Completion Date** February 1991  
**Area** 43,000 square feet  
**Photographer** Chris Ostlind, Des Moines, Iowa

LYNN S. SPEARS









# LAZAR RESIDENCE

Opening the Box

**This project was recognized for the diagrammatic clarity of the plan. "This project is able to create a variety of spatial characteristics within its apparently rigid framework."**

What a pleasure it is for an architect and client to collaborate on a private home. Unencumbered by the frustrating maneuvering of diverse characters in a public or corporate project, the prospective homeowner is a welcome relief to a design firm. Ideas and concepts flow between the parties and no aesthetic approval is needed from bureaucracy or headquarters. Full creative expression is possible and the Lazar residence exemplifies this process.

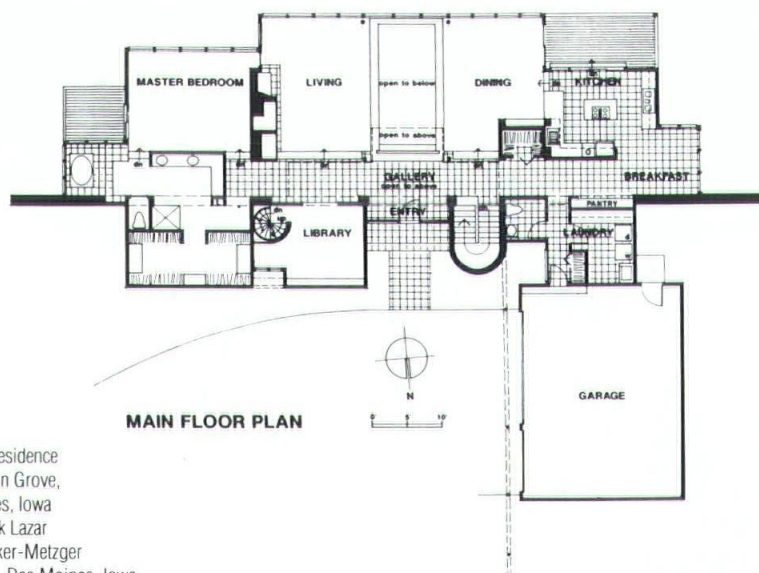
The architects at Walker-Metzger have exploited the natural terrain of this West Des Moines site to capitalize on environmental factors — both natural and man-made. The residence is positioned at midpoint in a lot nearly 300 feet in length. Built into a slope that descends steeply to a wooded ravine and open to a natural greenbelt, the house assumes a restrained posture from many conventional homes in the development.

The exterior is clad in vertical cedar siding that visually reduces the horizontal layout. A ribbon row of clerestory windows is the most expressive feature on the private north façade and a cutout on the garage parapet is a geometric foil to a house of rectilinear elements. The southern glass wall facing undeveloped land allows the living spaces to merge with the natural areas.

Due to the site's inclination, the lower floor is concealed from streetside. The family room is partially open to the main floor and this extended height pushes through and physically separates the living and dining areas. The main and upper floors are organized around a gridded charcoal-gray tile wall. This element provides a delicate contrast to the pristine white interior and also repeats the floor tile patterning utilized throughout the main level. This backbone also separates inward-turning spaces from the active living areas naturally illuminated by generous glazing. An elongated gallery is thus created and this component unifies a splendid linear arrangement.

A transparent upper level is comprised of an all-glass studio and both north/south clerestories. In order to provide increased lighting to the main level and, more significantly to the family room, a mid-section of the southern glazing is extended over the opening bisecting the living and dining areas. This enables additional natural light to reach the lower level.

The architects have produced an informal atmosphere by employing various ceiling heights, a gallery for spatial unity, and a casual open plan. The overall effect of the interior is a stimulating transition from one area to another, created by a precise composition of space and light.



MAIN FLOOR PLAN

**Project** Lazar Residence  
**Location** Jordan Grove,  
West Des Moines, Iowa  
**Owner** Dr. Mark Lazar  
**Architect** Walker-Metzger  
Architects, P.C., Des Moines, Iowa  
**Consultants** Structural: Britson  
Consultants, Inc.  
**Cost** \$62.50/square foot  
Exclusive of fees and land  
**Photographer** King Au and  
Mark Mickunas

MARK BLUNCK





# REG JOHNSON HALL

Ellsworth Community College

**The Jury praised the architect's ability to articulate the building's fundamental surfaces. "Nice floor!" "Strong wall." Restraint and clarity mark this project's success.**

As much as anything else, architecture is about walls. Walls, either in explicit or less tangible terms, establish our perception of the boundaries of architecture. A series of walls will describe a particular space for a particular use. Walls can slice space into useful lumps or collect disparate volumes within a unified whole. A wall may suggest our direction of travel or stop us abruptly, dead in our tracks. Walls, in receding and advancing planes, mark our passage through a work of architecture. If we can be said to "read" the substance of a building, the text would be written in the language of the wall.

In Reg Johnson Hall, Architects Wells Woodburn O'Neil demonstrate a deft and facile understanding of this language. Ellsworth Community College required a simple building, but one which could assuredly accommodate a variety of uses. The hall would shelter classrooms for instruction in business, fashion design, and ultimately, telecommunications. Ample provision for faculty offices was an important objective, but so was the college's intention to offer seminar space for use by the adjoining Iowa Falls community. Students at Ellsworth sought an informal, interactive gathering space where the process of learning might spill beyond the classroom into the halls.

Equally important was the building's relation to the existing campus. Situated on the western edge of

Ellsworth College, Johnson Hall would mark the boundary between campus and community, offering definition to the first and accessibility to the latter.

No small task for what, at least on the surface, appeared to be a relatively modest building.

Architects Wells Woodburn O'Neil began by organizing the building's program into four, highly legible quadrants; three devoted to classroom instruction and the fourth housing faculty offices and support services. At the juncture of classroom and office, student and faculty, the architects introduced a wall.

Not just any wall, mind you. It became a beautifully scaled, textually distinct, and gracefully curving wall which identifies Johnson Hall's most important boundary.

The curvature of the wall is significant. Though geometrically regular, it is conceptually eccentric. The wall's passage through the building disrupts and distorts the disciplined order of the spaces it abuts, creating wonderfully irregular nooks which encourage impromptu interaction between faculty and students. The wall is clearly a path, but one which subtly and undemandingly implies a destination; as fitting a metaphor as any for the process of education.

As a gesture of urban planning, the wall neatly folds the college back upon itself, carving a respectful enclosure for the campus' central buildings: New Main, the bell tower and, in the future, a student union. To the community at large, the wall presents a restrained but reassuring signature. It suggests that something exciting is going on within; something the community is invited to experience.

The wall speaks volumes about the nature of Reg Johnson Hall, despite its abridged simplicity. Credit the building's author, Architects Wells Woodburn O'Neil; designers who are undeniably fluent in the language of the wall.

*Lynn S. Spears lives in Des Moines, teaches at Iowa State University and writes occasionally on the subject of architecture.*



**Project** Reg Johnson Hall  
**Location** Ellsworth Community College, Iowa Falls, Iowa  
**Owner** Iowa Valley Merged Area VI Community College Distric, Marshalltown, Iowa  
**Architect** Architects Wells Woodburn O'Neil, Des Moines, Iowa  
**Consultants**  
**Structural:** James W. Wilson, Des Moines, Iowa  
**Engineering Consultant:** Gilmor and Doyle Ltd., Waterloo, Iowa  
**Contractor** Kolacia Construction, Fort Dodge, Iowa  
**Completion Date** August 1991  
**Area** 17,000 square feet  
**Cost** \$67.00/square foot  
**Photographer** Chris Ostlind, Des Moines, Iowa

LYNN S. SPEARS



IOWA  
CHAPTER  
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AWARD

# JASPER COUNTY COURTHOUSE RESTORATION

The Awards Jury praised the architect's decision to enhance rather than alter the building's original character. "Sometimes it is much more difficult to uncover a building's implicit beauty than to invent a new vocabulary."

**Architect** RDG Bussard/ Dikis,  
Des Moines, Iowa

**Owner** Jasper County Board of  
Supervisors

**Area** 40,220 square feet

**Completed** November 1988

**Photographer** Farshid Assassi

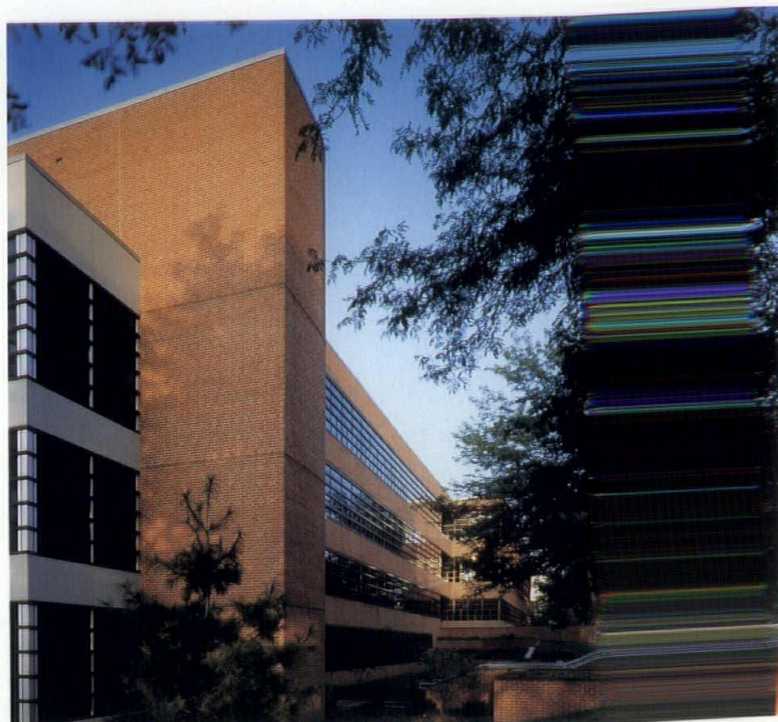
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# AGRONOMY HALL IOWA STATE UNIVERSITY

Recognized as one of the few large projects of merit, the jury praised the complex marriage of the new structure with an existing building. "This project addresses the making of exterior space in addition to the making of architecture. I like it!"



**Project** Agronomy Hall, Iowa State University  
**Owner** Iowa Board of Regents  
**Architect** RDG Bussard/Dikis  
**Design Team** Ken Bussard, FAIA, Project Principal  
 Al Oberlander, AIA, Project Designer  
 Dave Dulaney, AIA, Project Manager  
**Contractors**  
 McHan Construction, Inc.; Larson Construction Company, Inc.; Sweeney-Manning Seivert; Menninga Electric, Inc.; Meisner Electric, Inc.  
**Photographer** Farshid Assasi, Santa Barbara, California  
**Completion Date** 1988  
**Area** 223,500 total square feet



# ROSENBERG RESIDENCE

Manipulating the Box

**"Courageous, curious... almost whimsical." Although troubled by the relationship of house to site and neighborhood, the jury was struck by the project's strong sense of identity.**

Architecture has simply been described as the process of holding up the roof. Walls accomplish this task, of course, but the manipulation of these elements is responsible for distinctive design. Forget those insidious "pointy little hats" that have proliferated in skylines around the world. Good design is a product of the skillful treatment of walls and an effective method is to skew masses from adjacent volumes to create singular buildings.

The architects at Wells Woodburn O'Neil have utilized this concept in an unusual home in Des Moines. The site plan clearly reveals a large rectangular volume with two smaller volumes dislocated and split by a series of curved canopies. These three separate but associated elements connect at the internal circulation hub and rise to different levels.

Material and color juxtaposition is most apparent on the west wall. Gray-stained cedar siding is interrupted by a green-shingled canopy over the entry and a double-height mahogany façade fronting the exercise room and kitchen. The deck extending off the family room is externally defined by a light wood balustrade and an abbreviated string course directly above.

Geometric contrast is organized with both the curvilinear canopies and a full-height triangular window on one of the shifted masses. The glazing illuminates the nearly two-story living room and the master bedroom on the uppermost level. This off-axis volume achieves further differentiation from

the main structure with this dramatic treatment.

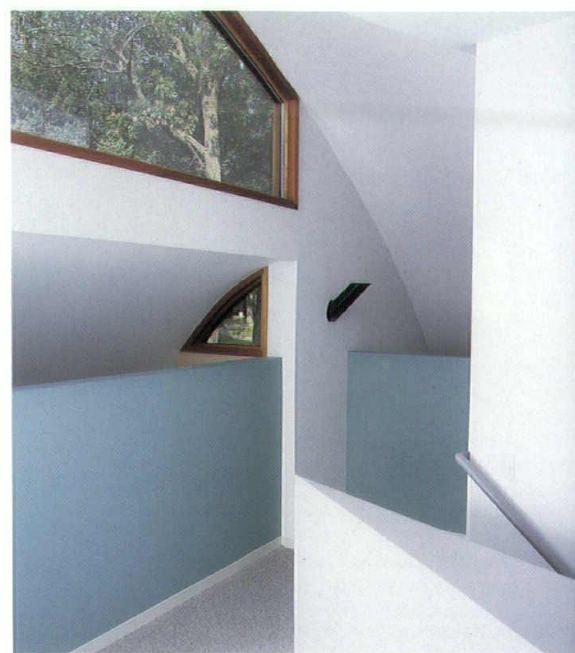
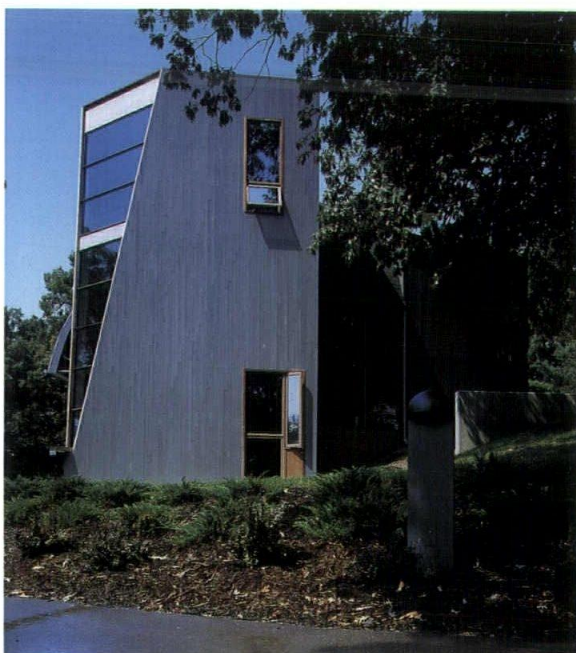
The house is internally organized on three levels with the aforementioned living room on ground floor, dining and family areas on the second floor, and bedrooms on the top level. Access to all levels is easily accomplished with a common staircase. Soaring volumes result from the high ceilings in both the living room and the dining area and this effect is enhanced as a canopy arches overhead simulating flight. The dining room is furnished with classic Le Corbusier and Mies furnishings and is open to the adjacent living area.

An impressive wall mural dominates the living room as it climbs two stories and extends into the top floor. A diverse palette of colors is employed in geometric forms repeating the exterior elements and this emphasizes the contrasts throughout the house. The mural configuration was partially based on Frank Lloyd Wright's fabric and draperies designs but the architects have intensified the graphic qualities.

The Rosenberg residence incorporates disparate elements into a comprehensive design by combining various glazing patterns and volumetrically separating certain living areas. The subdued earth colors of the exterior are contrasted with the vivid interior hues of the mural and furnishings. A distinct work of architecture has been achieved through the artful manipulation of walls and boxes.

**Project** Rosenberg Residence  
**Owner** Steve and Kim Rosenberg  
**Architect** Architects Wells  
Woodburn O'Neil, Des Moines, Iowa  
**Consultants**  
**Structural:** Charles Saul  
**Contractors** Dave Cox Construction  
**Photographer** Chris Ostlind  
**Completion Date** 1988  
**Area** 3,100 square feet

MARK BLUNCK









# Journal

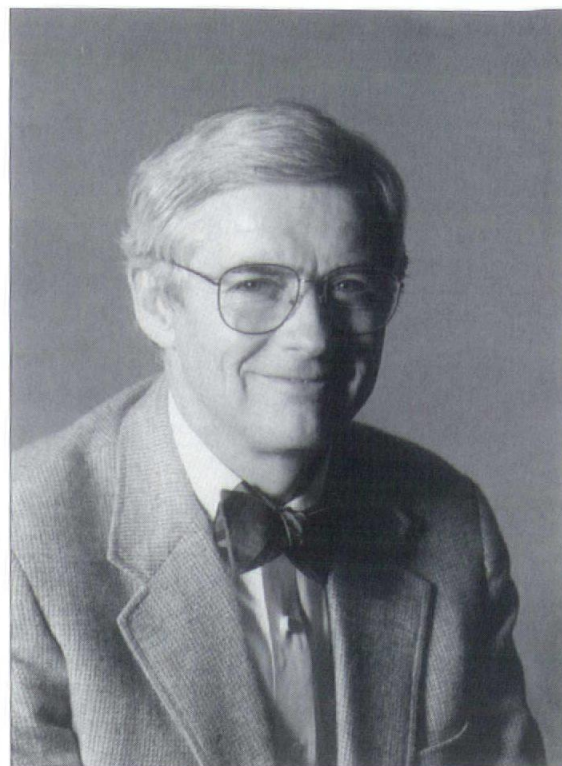
## College of Fellows Elects Iowa Member

The College of Fellows of the American Institute of Architects has announced that William M. Dikis has been elevated to Fellowship in the Institute and will be invested at the national convention in Boston on June 20 for the class of 1992. He was chosen by the Jury of Fellows for his significant contributions to the advancement of the profession of architecture. Among many accomplishments, Bill has testified before Congress, untangled several of AIA's most nagging

conflicts and innovated changes in the future of architectural practice.

Bill Dikis is a principal and executive vice president of Renaissance Design Group (RDG) with offices in Des Moines as RDG Bussard Dikis, Inc. and in Omaha as RDG Shutte Wilsam Birge, Inc., RDG Shukert, Inc. and Foresite RDG.

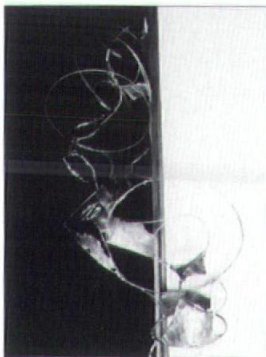
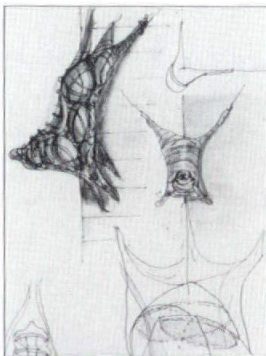
Through his practice in the office, his negotiations through and for the AIA, and his commitment to education and public awareness, Bill Dikis has been essential to the growth of the profession locally, regionally, and nationally.



## Prestigious Presentation by an Iowa Architect

Jennifer Bloomer, Associate Professor of Architecture and Coordinator of Graduate Programs in Design at Iowa State University, presented the Royal Institute of British Architects' Annual Discourse on February 25, 1992 in London. She is the first woman to present the RIBA Discourse since its establishment in 1957.

Entitled *Restructuring the Sites of Practice*, the discourse is "a speculation upon the possibilities of alternative, critical practices in architecture, and particularly, how pedagogical practice and architectural practice can intersect and question the existing states of both institutions." The lecture looks at the relationships between the concepts of public and private space, with their "attendant ideological baggage."



Dr. Bloomer is a recent Fellow of the Chicago Institute for Architecture and Urbanism and the author of *Desiring Architecture: The Script of Joyce and Piranesi*, which is forthcoming later this year through Yale University Press.

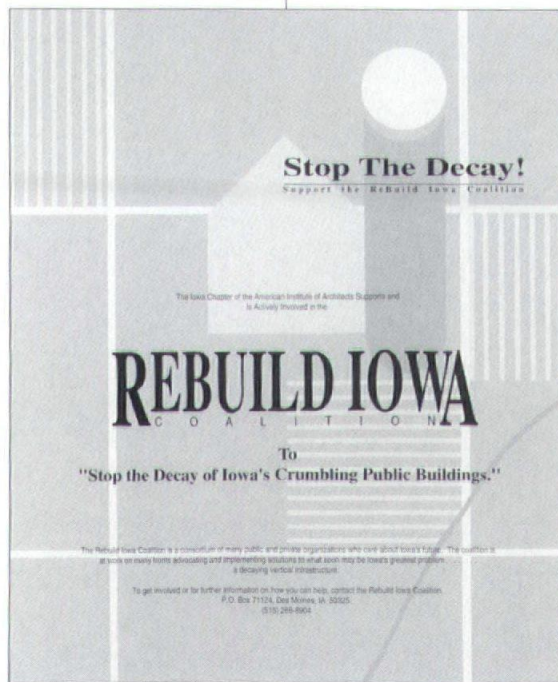


## Iowa's Crumbling Public Buildings of Concern

The Iowa Chapter, AIA supports and is actively involved in The Rebuild Iowa Coalition, a consortium of many public and private organizations who care about Iowa's future. The Coalition

is working to stop the decay of Iowa's crumbling public buildings through advocating and implementing solutions to Iowa's decaying vertical infrastructure.

Safe schools and universities, modern health facilities and recreational facilities, senior centers and other public structures such as libraries and museums are the subjects of concern of the organization. For further information, contact the Rebuild Iowa Coalition, P.O. Box 71124, Des Moines, IA 50325. 515-288-8904.





## First Iowa Chapter Medal of Honor Recipient Announced

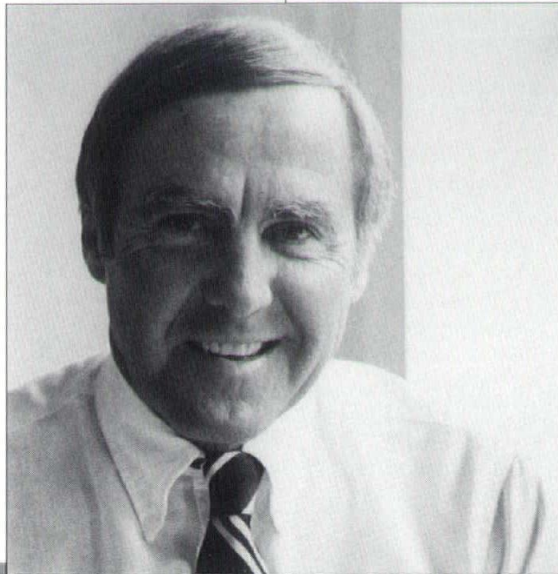
Established as an architectural award to an Iowa Chapter member for distinguished service to the profession of architecture, the Iowa Chapter Medal of Honor has been awarded to Charles Herbert, FAIA. He is President of Herbert Lewis Kruse Blunck Architecture, LTD in Des Moines, which has been the recipient of an overwhelming 117 National, Regional and State Awards of Excellence in architectural design since the firm was founded in 1961. He has contributed generously to the Iowa communities and to the profession.

Herbert graduated from Iowa State University in 1951 and has since been active in

various related organizations, including being President of the National Cyclone Club, a member of the ISU Athletic Council, a recipient of the Christian Peterson Award from the College of Design and at the same time elected Foundation Governor.

He also helped estab-

lish the Iowa Chapter AIA Honor Awards Program in the early '60s to help provide a measure of design excellence. Herbert has been a member of the Iowa Chapter for thirty-three years and was named a fellow of the American Institute of Architects for Design in 1973.



## Opening All Doors

Implemented in January, 1992, the American with Disabilities Act is a major civil rights law with far-reaching implications for AIA members. Members need to know how the ADA will challenge and change the practice of architecture, and how to take full advantage of new opportunities afforded by the law. Yet, there have been many questions concerning the new law.

The American Institute of Architects and PBS Adult Learning Satellite Service joined forces to provide comprehensive information on the ADA. They offered a three-part, national video conference series called "Opening All Doors: Understanding the Americans with Disabilities Act." The conference provided information on the ADA's legislative intent, its impact on business and design practices, and its relationship to local code enforcement programs. Held February 6, March 18, and April 21, 1992, there was a total of twelve hours of intensive ADA information offered through a live video-program and discussion and networking with local ADA experts and peers. There were over 5,000 attendants at the first program and more at the later two programs.

MICHELLE KAUFMANN

# IOWA Architect

## 1992 Editorial Calendar

### Spring

1991 Design Awards presents the eighth annual review of Midwest Architecture

### Directory

In addition to membership and firm listings, the Directory also features a users guide to the work of the architect and an outline of services important to the public and profession.

### Summer

Small scale/high design will focus on the variety of smaller projects designed by architects

### Fall

Building for education covers the recent flurry of elementary and secondary school work.

### Winter

1992 Design Awards presents the ninth annual review of Midwest Architecture

## Advertisers Directory

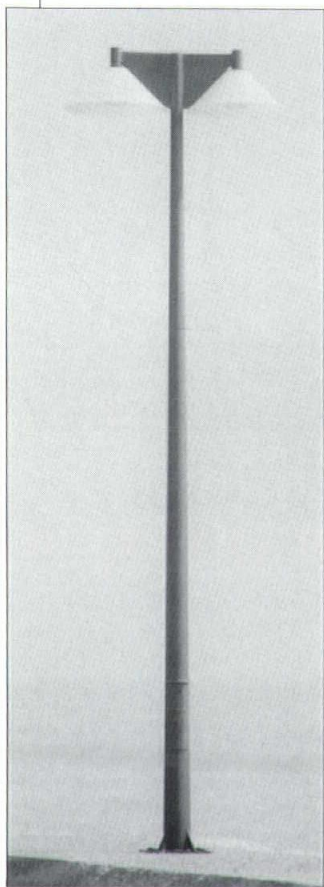
Concrete Products Co. ....	C3
Christensen Garmer .....	38
Clark Glass .....	37
Des Moines Blue Print .....	37
Endicott .....	1
Iowa Power .....	40
Masonry Institute of Iowa .....	4
Mautz Paint.....	8
OHarco .....	38
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**Cristal Table  
Brueton Industries Inc.**

Slender steel arms cantilever over the legs, supporting the beveled edge glass top of the Cristal Table. Designed by J. Wade Beam, tapered legs radiate from the center and are balanced upon glass balls. The top is available in square or round versions and the legs in polished or satin stainless steel or bronze finishes. Balls may be ordered in clear, iridescent clear or cobalt blue glass.

# DesignDigest



**Solid Stainless Steel  
Chair  
Forms+Surfaces**

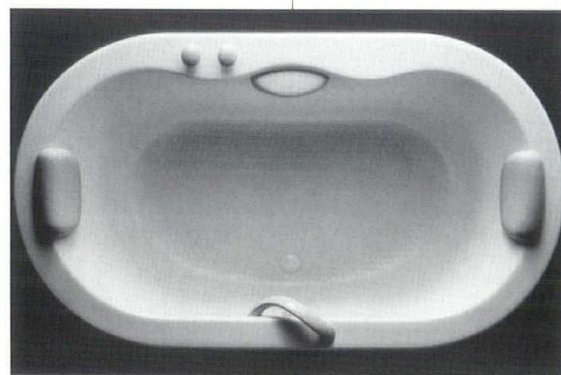
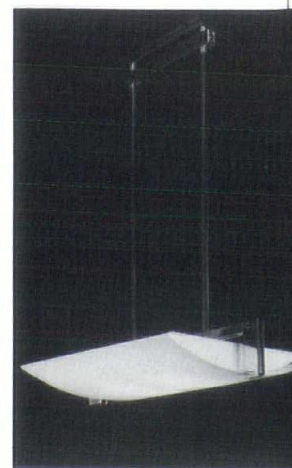
Forms + Surfaces has introduced their first contemporary, stainless steel chair. It is constructed of solid stainless steel rod and wire grid. With its clean, simple lines, and unequalled durability,

this chair is ideal for fine corporate eating areas, contemporary conference rooms and a variety of other upscale interior or exterior applications. The stainless steel construction ensures that the chair will remain new looking in virtually any climate or usage situation.

**Richard Meier Ceiling  
Pendant  
Baldinger Architectural  
Lighting Inc.**

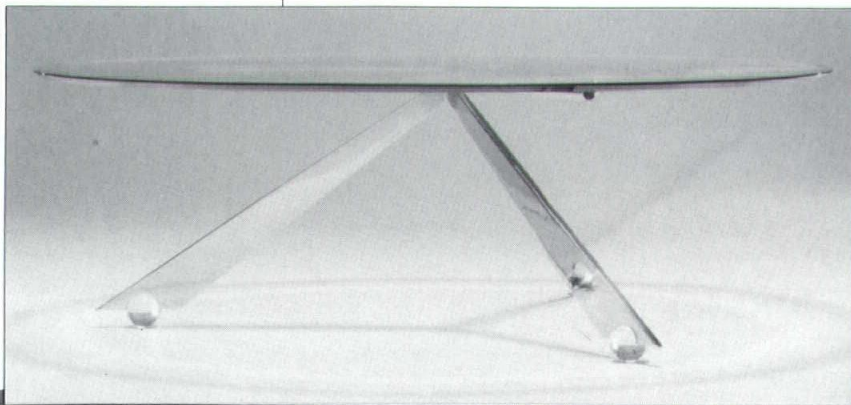
"Joseph," the new ceiling pendant designed by architect Richard Meier parallels the design solutions for which Meier has been acclaimed worldwide. The diffuser can be white opal or clear frosted glass, or white

or black perforated metal. Standard metal finishes for the trim are polished chrome, brass, gloss white or black. Custom finishes are available.



**Rondo Symphony Whirlpool  
American Standard, Inc.**

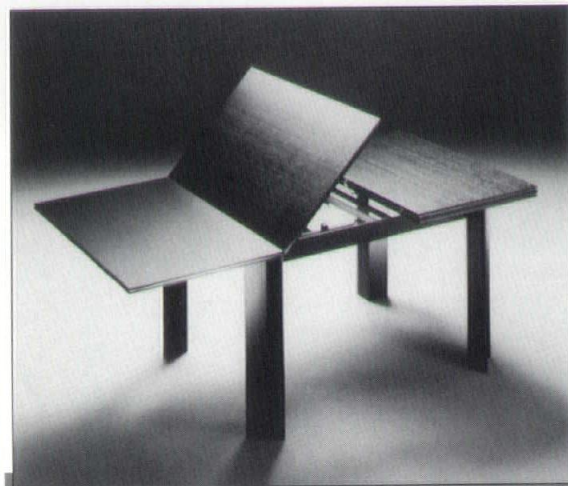
The Rondo Symphony whirlpool is available in white with pastel colored accessories. The twist grab bar continues the curvilinear theme while providing safety. The integral tub filler creates a waterfall effect, controlled by elegant porcelain handles.





**Gemino Table**  
**Rosenthal Furniture**

German interior designer Erwin Nagel has developed an ingenious solution to a space-saving problem. Gemino tables are equipped with an extension mechanism which enables you to double the size of the table-top with little effort. The mechanism is invisible and there are no exposed hinges. The frame of the table is made of steel finished in black lacquer and the legs are of black anodized aluminum. Table tops are available in ash veneer stained white, black or various shades of grey or black with a reddish-brown veneered inlay.



**Soupson Table**  
**The Pasanella Company**

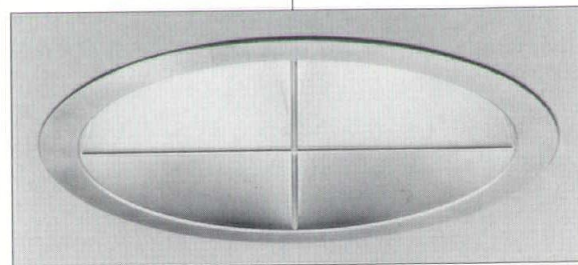
Marco Pasanella makes affordable art furniture without the mass-produced look. The Soupson dining table features a black granite top with inlaid white carrara marble replications of plates and cutlery. It comes in 4- and 6-place



settings. The solid wood base is available in natural Honduran mahogany, mahogany-stained mahogany and ebonized oak.

**Pararound Cross Baffle Light Fixture**  
**Omega Lighting**

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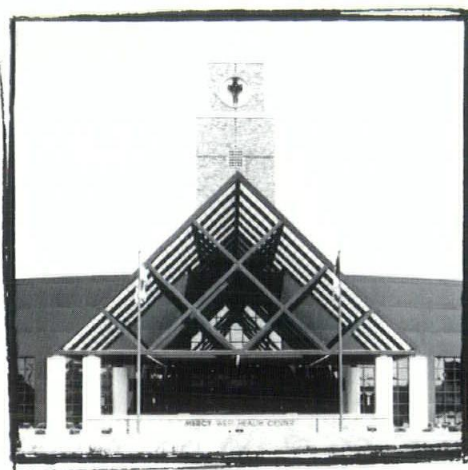
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**Project:** Mercy West Health Center, Clive, IA

**Architects:** Hansen Lind Meyer Inc. Iowa City, IA, and Denver, CO

**Mechanical Engineering:** Hansen Lind Meyer Inc. Iowa City, IA

**Electrical Engineering:** Hansen Lind Meyer Inc. Iowa City, IA

**General Contractor:** Graham Construction Company, Des Moines, IA  
**Structure:** 147,900 gross sq. ft.

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