

IOWA Architect

Winter 1992 Volume 41 Number 4 Three-fifty

1992 DESIGN AWARDS

IOWA
TOWN
SQUARES



Manganese/Heavy

Mahogany Color

Manganese/Fine

Butte Brown Color

Island Teal

Indian Turquoise

Sandrift

Peach Sand

Highland Heather

Pumice

Frost White Satin

Dawn Grey Mat

Palisade Blue

Mountain Blue

Terra Cotta

Misty Grey

Prairie Peach

Adobe



Architect:
WBDC Group

Western Michigan University Library
Kalamazoo, MI

• It's time to let your imagination soar •

Introducing a new Millennium of spirited design. It starts with your inspiration and culminates with Stark Ceramics Millennium Collection. A peerless structural glazed ceramic wall product for exteriors that lets you design a building that's modern and sleek or warm and inviting. Create your next masterwork in Iowa with United Brick and Sioux City Brick.

**UNITED
BRICK & TILE**

515 254 0196

**SIoux CITY
BRICK & TILE**

712 258 6571

ENVELOPE2000®

Engineered Architectural Wall System

Total solutions from a single source. That's the beauty of

Citadel's Envelope 2000® systems. When your design demands the unique combination of high-tech aesthetics, maximum durability and optimum cost-efficiency, you'll want the flexibility of Envelope 2000.

From the high gloss of the smooth aluminum system to the remarkable variety of Italian high-pressure laminate exteriors provided by System 60 MEG, Envelope 2000 redefines exterior wall systems.

THE CONCEPT. Imagine specifying all the components of a wall system for your next design. Not just panels. Everything. That's precisely what you can do when you specify Envelope 2000.

THE SYSTEM. Citadel provides all the support you need, including:

- panels
- assembly
- weatherseals
- fastening/anchoring mechanisms
- fabrication
- technical/engineering assistance

All provided and warranted from a single source.

THE PANELS. The panels feature smooth aluminum surfaces with

Citadel's proprietary A-X (Advanced Exterior) substrate or a cement board core.

- 4mm thick panels
- sizes up to 60 x 144" (A-X)
- sizes up to 48 x 120" (CB)
- 5 PPG Duranar (Kynar 500) colors, 3 PPG Duranar (Kynar 500) Metallics and 2 Anodized finishes; custom colors available.

Panel surfaces feature PPG Duranar (Kynar 500), PPG Duranar (Kynar 500) Metallic or anodized finishes.

Panel 24 A-X features an organic composite core for an extremely dense, hard, curvable panel.

Panel 24 CB features a cement board core for fire-resistant or code-restrictive applications

PHYSICAL PROPERTIES/TECHNICAL PERFORMANCE

Panel Property/Units	Panel 24 A-X (A-X Core)	Panel 24 CB* (Cement Board Core)
Panel Thickness/mm (nominal)	4mm	4mm
Substrate Thickness/mm	3mm	3mm
Aluminum Thickness: face back	.024" (.61mm) .010" (.25mm)	.024" (.61mm) .010" (.25mm)
Panel Weight/lbs/sq ft	1.27	1.55
Tensile Yield/psi	>18E+03	>3E+03
Elongation/%	<1.3%	<3%
Flatwise Compression/psi	2.65E+04	>8E+03
Flatwise Shear /psi	1.54E+03	288
Ultimate Flexural/psi	3.93E+04	8.63E+03
Maximum Moment/lbs-in/ft	1.96E+03	N/A
Stiffness/lbs-sq in/ft	27.3E+03	N/A
Coef. Thermal Expansion/deg F	9.85E-06	5.5E-05
Conductivity/Btu-in/hr-F-sq ft	.462	2.5
Flame Resistance /ASTM E-84	Class A	Class A
Structural Performance Under Wind Load/ASTM E-330	Withstands 40 psf Wind Load with deflection of less than L/60	

* Values for Panel 24CB are estimated. Actual testing is underway.

Oak Creek Elementary School,
Lake Oswego, OR.
Boor/A Architects, Portland, OR.



CITADEL
ARCHITECTURAL PRODUCTS

1-800-582-2844 or 1-800-446-8828

1010 South 336th Street, Suite 215, Federal Way, WA 98003
7950 Georgetown Road, Suite 500, Indianapolis, IN 46268

SYSTEM60 MEG

Exterior Wall Laminate

System 60 MEG introduces to American architecture the European solution to achieve high aesthetic appeal combined with product performance and design flexibility. MEG is manufactured in Italy by Abet Laminati and

distributed exclusively to the American market through Citadel's Envelope 2000® distribution system.

THE PANEL. MEG is a 6.0mm solid, extremely

The MEG panel is built around a solid 6.0 mm phenolic core, overlaid with a melamine finish sheet. MEG panels can be worked with regular carpentry tools and require no special care.

durable, phenolic panel with a thermoset melamine finish sheet that will withstand over 500 M.E.K. (Methyl Ethyl Ketone) rubs.

COLORS AND FINISHES



Mist Grey

Cloud Grey

Pumice

Buckskin

Moldings are available in all stock and special order colors. Colors are approximations. Due to printing limitations, actual colors will vary. Please request samples for color specification. Custom colors are available on request.

MEG has exceptional strength and impact-resistance.

This panel will literally take any abuse you could possibly throw at it. A hammer won't even leave dents or permanent marks. What's more, MEG is waterproof and resistant to UV exposure and acid rain, as well as to most chemicals and acids. MEG is extremely easy to handle and can be machined, sawed or drilled on-site with regular carpentry tools.

Best of all, MEG requires no maintenance. Most marks are removed with plain water. Even graffiti removes easily because chemical solvents, which cannot be used on painted surfaces, can be used.

SIZES. System 60 MEG panels are available in sizes to 51 x 122" and 63 x 165". Sizes are for flat panels prior to fabrication.

ANCHORING COMPONENTS



Typical Soffit Condition



Typical Cap Flash Detail



Typical Horizontal Joint



Typical Vertical Joint

PHYSICAL PROPERTIES/ TECHNICAL PERFORMANCE

Panel Property/Units	System 60 MEG (Material Exterior Grade HPL)
Panel Thickness/mm (Nominal)	6mm
Weight /lbs/sq ft	1.75
Tensile Yield/psi	N/A
Ultimate Yield/psi	19.6E+03
Elongation/%	N/A
Tensile Modulus/psi	N/A
Flatwise Tensile/psi	N/A
Flatwise Compression/psi	7,925
Flatwise Shear /psi	N/A
Ultimate Flexural/psi	4,553
Flexural Modulus/psi	1.84E+06
Maximum Moment/lbs-in/ft	N/A
Stiffness/lbs-sq in/ft	24.3E+03
Coef. Thermal Expansion/deg F	6.66E-06
Thermal Conductance/Btu/hr-ft-sft	7.34
R-Value (hr-F-sq ft/Btu) ¹	.136
Conductivity/Btu-in/hr-F-sq ft	1.73
Exterior Wall Fire Resistance ASTM E-108M	Test Underway
Flame Resistance /ASTM E-84	Class A Available
Structural Performance Under Wind Load/ASTM E-330	Test Underway

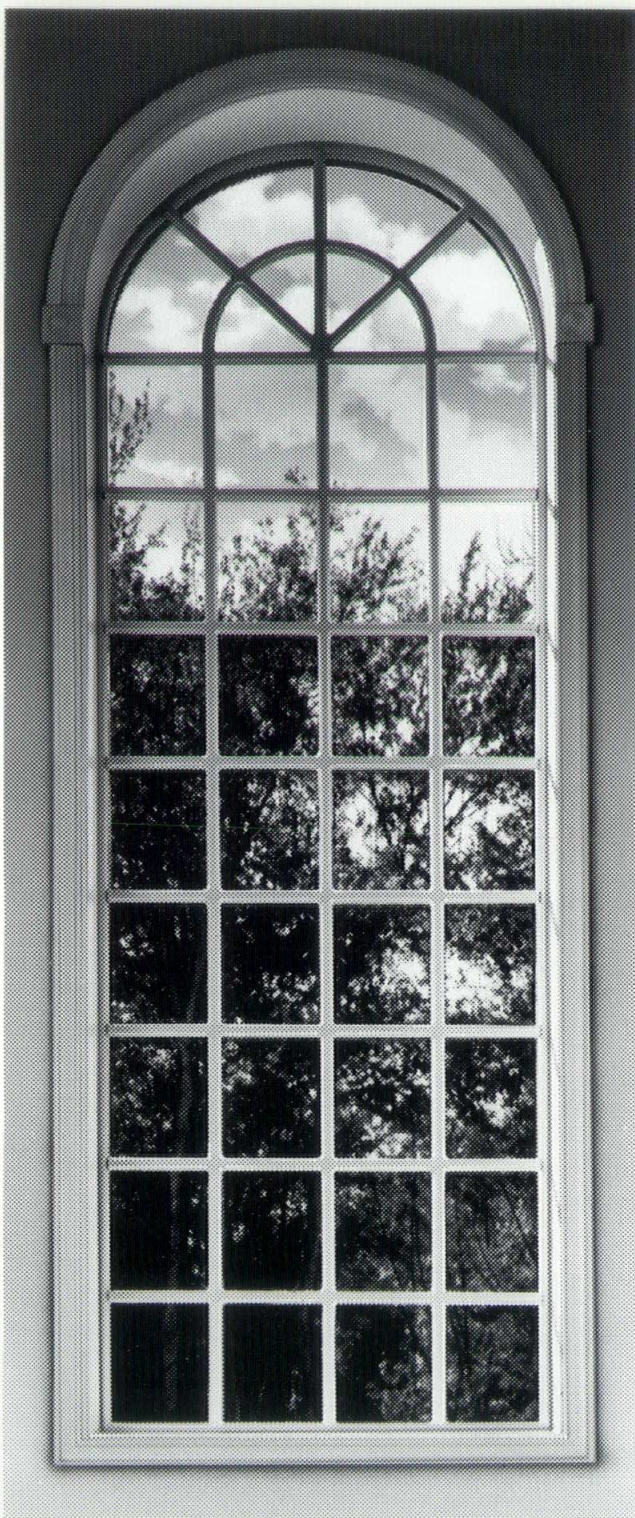
1. R-Values are based on U-factor, which includes thermal resistance of surface air films.



Typical Outside Corners



Typical Inside Corners



WHEN IT COMES TO CUSTOM WINDOWS, WE FILL SOME PRETTY TALL ORDERS.

This custom window is just one example of how unique ideas take shape at The Pella® Custom Plant. Which is why if you're in the market for custom windows, you should set your designs on Pella. Our craftsmen will manufacture practically any window you can imagine, as long as it meets our high standards. Standards that include energy efficiency, low maintenance and durability.

Visit The Pella Window Store® soon. And see how our custom windows can turn out even better than you imagined.



BUILT TO IMPOSSIBLY HIGH STANDARDS. OUR OWN.™

Look in the Yellow Pages for your nearest Pella Dealer.

Burlington
Carroll
Cedar Rapids
Creston
Davenport
Des Moines

Dubuque
Fort Dodge
Iowa City
Marshalltown
Mason City
Ottumwa

Pella
Sioux City
Waterloo
Milan, IL
Sioux Falls, SD
La Crosse, WI

SOPHISTICATED SPLENDOR



Project: Alumni Memorial Union
Marquette University; Milwaukee, Wisconsin

Architect: Opus Corporation
Minneapolis, Minnesota

Brick: Medium Ironspot 77 (Artisan Texture);
Medium Ironspot 46 (Velour Texture)
Economy Norman ($3\frac{5}{8} \times 3\frac{5}{8} \times 11\frac{5}{8}$)

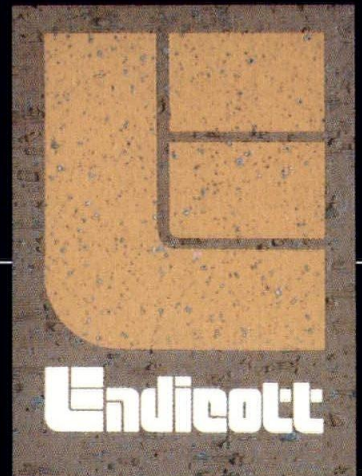
An eloquent expression of artistry is the transformation of idea into reality.

Aesthetically beautiful expressions of artistry are achieved utilizing the unmatched elegance, versatility and durability of Endicott products. From face or thin brick to tile, special shapes, pool coping, Endicott provides design possibilities that are virtually limitless.

For samples or the name of the distributor in your area, contact Endicott Clay Products Company today.

Endicott Clay Products Company

Post Office Box 17
Fairbury, Nebraska 68352
402/729-3315



CONTENTS

IOWA Architect

Winter 1992 Volume 41 Number 4

Editor

William L. Anderson, AIA

Contributing Editor

Roger Spears, AIA

Associate Editors

Philip Hodgkin, AIA

Paul Mankins, AIA

Circulation Manager

Sherwood Adams, AIA

Editorial Staff

Michelle Kaufmann

Steven Knowles

Robert A. Novak, AIA

Gregory Palermo, FAIA

Dan Sloan

Edward Soenke, AIA

Patricia Zingsheim, AIA

Art Director

Kent Mauck

Advertising Manager

Ward McCleary

Printing

Sutherland Printing, Montezuma, Iowa

Iowa Chapter American Institute of Architects Executive Director

Suzanne Schwengels

Administrative Assistant

Kari Hagan

President

Philip A. Hodgkin, AIA

President Elect/1st Vice President

Lon R. Sinclair, AIA

2nd Vice President

Robert C. Carlson, AIA

Secretary

Michael R. Broshar, AIA

Treasurer

Al Varney, III, AIA

Directors

Terry L. Allers, AIA

Gegory G. Gowey, AIA

James D. Grundmeier, AIA

Associate Director

Kevin Nordmeyer

Des Moines Architects Council

President

Todd Hotchkiss, AIA

Cedar Rapids/Iowa City Architects Council President

Paul Montag, AIA

Eastern Iowa Section President

Robin Andrews, AIA

Northwest Iowa Architects Council

President

Ed Storm, AIA

Southwest Iowa Section Chairman

Jeff Anderzhon, AIA

Subscription Rates

\$15.00/year, \$27.00/two years, \$3.50/single

issue. Note to subscribers: When changing

address, please send address label from

recent issue and your new address. Allow

six weeks for change of address.

Advertising

For advertising information contact Ward

McCleary at (515) 278-6556.

Iowa Architect is the official quarterly

publication of the Iowa Chapter, American

Institute of Architects, 512 Walnut Street,

Des Moines, Iowa 50309.

(515) 244-7502. FAX 244-5347.

Design

Mauck+Associates

303 Locust Street, Suite 200

Des Moines, Iowa 50309

(515) 243-6010

Reproduction of this material by any

means without the written permission of

the Iowa Chapter, AIA is prohibited.

DESIGN AWARDS 1992

Ninth Annual Review of Midwest Architecture

Garden Pavilion and Terrace	10
Pulmonary Medicine, P.C.	11
St. Charles County Community College	12
Kruse/Berg Kruse Residence	13
Forest Avenue Library	14
Church of Our Lady of the Snows National Shrine	16
Moore Business Forms Headquarters	17
The Raccoon Club	18
Moore Memorial Park	19
Sullivan Building	20
Oskaloosa City Park and Band Stand Restoration	21
Iowa Teleproduction Center	22
Martin Luther King Elementary School — Science Addition	23

IOWA TOWN SQUARES

Square Roots	24
--------------	----

DEPARTMENTS

The Arts	6
Portfolio	7
Design Digest	36
Journal	37
Advertising Directory	40

Cover

Garden Pavilion and Terrace. Architect: Architects Wells, Woodburn & O'Neil, Douglas Wells, AIA. Photographer: King Au. Page 10.

The *Iowa Architect* will be adding a Design Consultant Directory to its Directory issue. If you provide consulting services to architects and would like to be listed, call or write the AIA Iowa office. A nominal fee is required.



“The Ingredients of Quality”

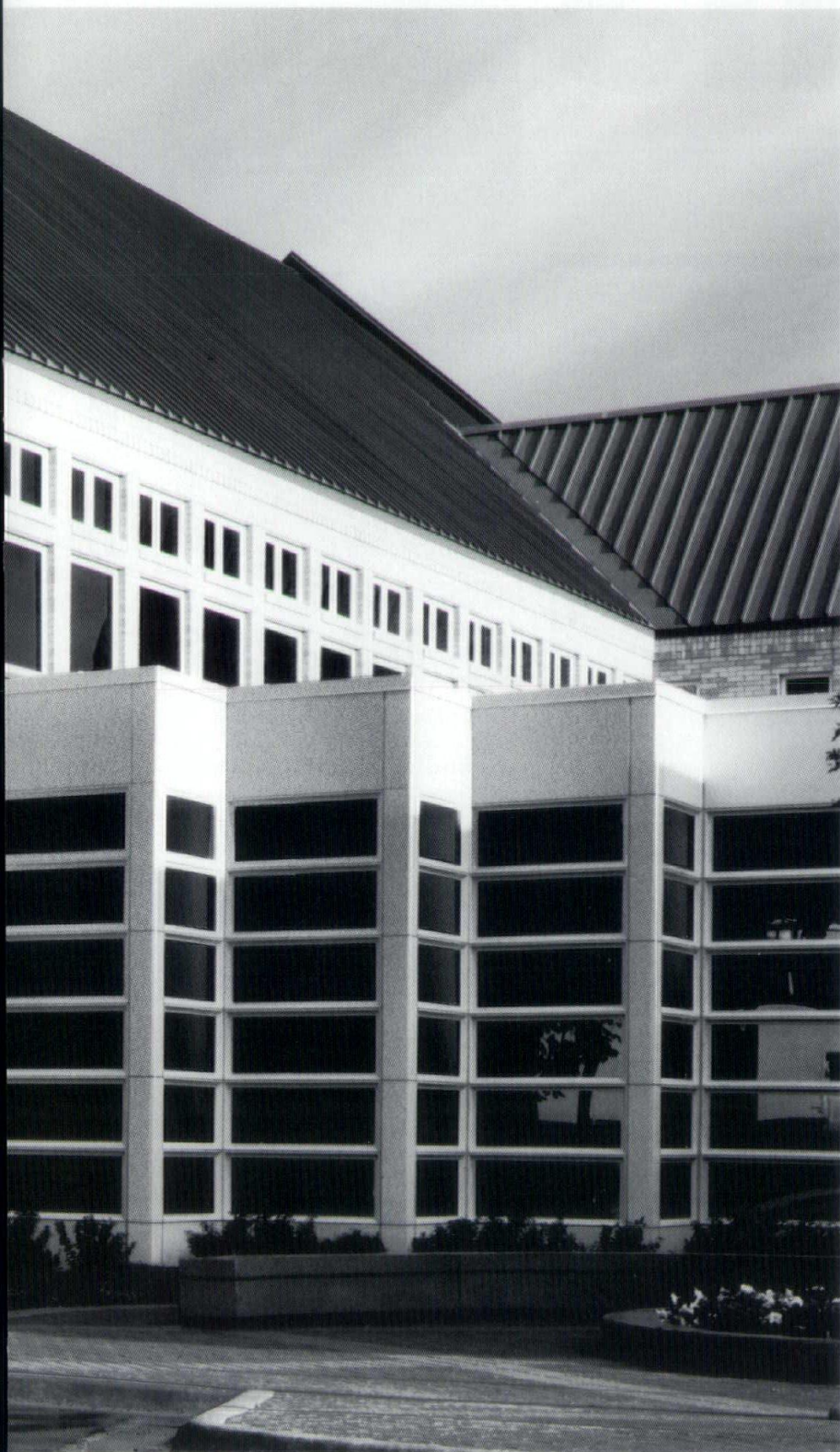
Design & Skilled Workmanship & Flexibility of Materials



**MASONRY INSTITUTE
OF IOWA**

5665 Greendale Road, Suite C, Johnston, Iowa 50131
515-252-0637 FAX 515-252-0645

AND YOU THOUGHT ANDERSEN WAS JUST A HOUSEHOLD NAME.



Presenting Flexiframe® windows. The custom-made commercial window from the company you may have thought didn't make one: Andersen.

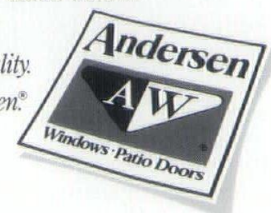
Flexiframe windows are made with a glass-fiber-enhanced polymer. This polymer is so strong and corrosion resistant, it's actually used along the seacoasts as a substitute for structural steel.

On the inside, warm Ponderosa pine gives office interiors a feeling cold aluminum can't match.

And Andersen® Flexiframe windows can be custom-made to your specifications in 1/16" size increments.

To learn more, contact your Andersen distributor listed below.

*Come home to quality.
Come home to Andersen®.*



Rock Island Millwork Co.
Des Moines
Phone (515) 265-6071

Rock Island Millwork Co.
Waterloo
Phone (319) 233-3331

Rock Island Millwork Co.
Cedar Rapids
Phone (319) 365-6904

Rock Island Millwork Co.
Rock Island, IL
Phone (309) 788-0421

Joslyn Museum Expansion

The Joslyn Art Museum has announced that Sir Norman Foster and Partners of London has been chosen by the Architect Selection Committee of the Joslyn's Board of Governors to design the museum's \$16 million renovation and addition. Foster Associates has received some 50 awards and commendations for outstanding architectural design for projects throughout the world.

Anish Kapoor

The Des Moines Art Center will present a selection of large-scale, abstract sculptures by the critically acclaimed British artist Anish Kapoor January 30 through April 25, 1993. The mysterious, often colorful forms, are rooted in Hindu mythology, art, and architecture.

Andy Warhol

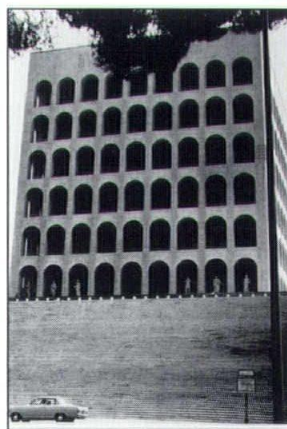
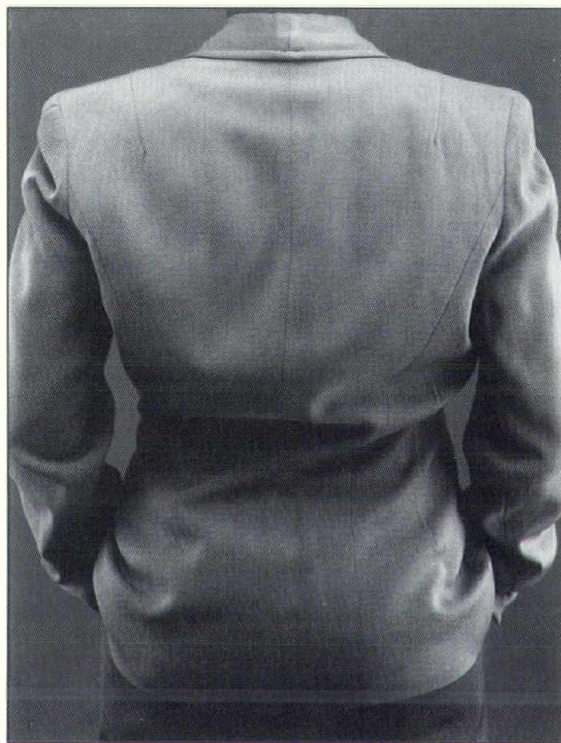
The work of one of the most significant figures in 20th-century art is surveyed in *Andy Warhol: Works from the Permanent Collection* presented by the Milwaukee Art Museum January 22 through April 25, 1993. Beginning with examples of Warhol's early work as a commercial artist, the exhibition reviews four decades of provocative innovations. Included are famous images closely associated with his illustrious career.

PAUL MANKINS

ARTS

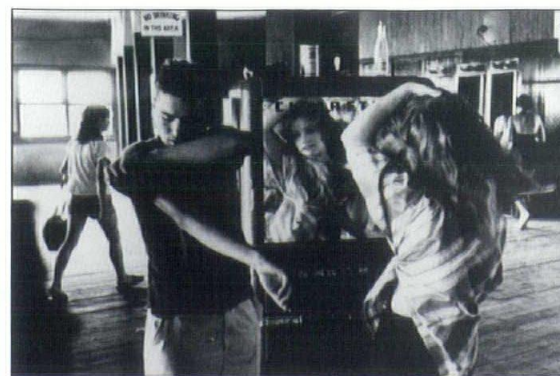
Lorna Simpson

The Museum of Contemporary Art in Chicago will feature a survey of work by conceptual photographer Lorna Simpson through March 14, 1993. *Lorna Simpson: For the Sake of the Viewer* will include 29 large-scale photographs produced from 1985 to the present, as well as an adaption of a site specific installation, *Five Rooms*, commissioned for the 1991 Spoleto Festival exhibition held in Charleston, South Carolina.



Conceptual Photography from the Gerald S. Elliott Collection.

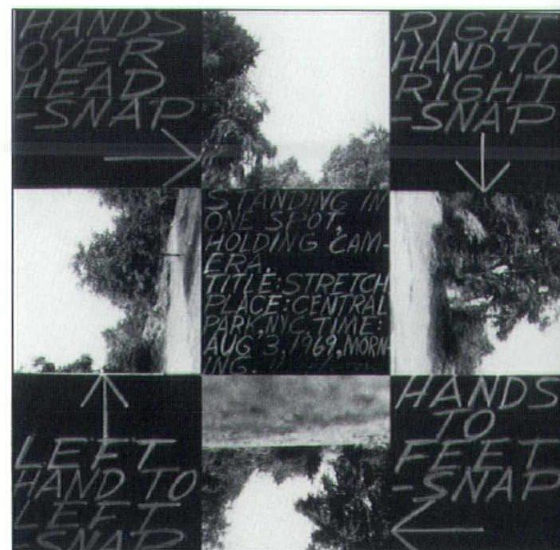
An exhibition of over 25 conceptual photographs by American and European artists, created primarily in the 1980s, will be on view at the Museum of Contemporary Art in Chicago February 6 through March 21, 1993. The photographs,



Photography at the Madison Art Center

In Our Time: The World as Seen by Magnum Photographers marks the first comprehensive survey of the work of Magnum Photos, Inc., the premier cooperative agency for photojournalists, founded in 1947 by Robert Capa, Henri

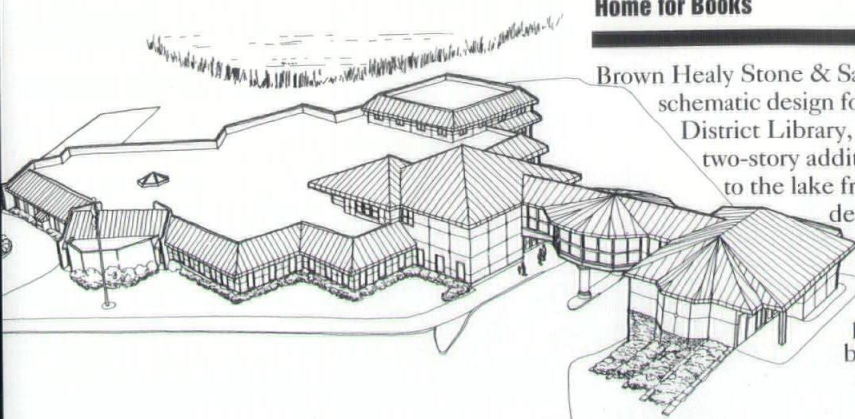
Cartier-Bresson, George Rodger, David Seymour, Maria Eisner, and Rita and William Vandivert. The exhibition, on view at the Madison Art Center in Madison, Wisconsin February 13 through March 28, 1993, will feature more than 300 works by 64 photographers.



which comprise a gift to the museum by Gerald S. Elliott, include works by Cindy Sherman,

Richard Prince, Vito Acconci, Gunther Forg, and Marcel Broodthaers among others.

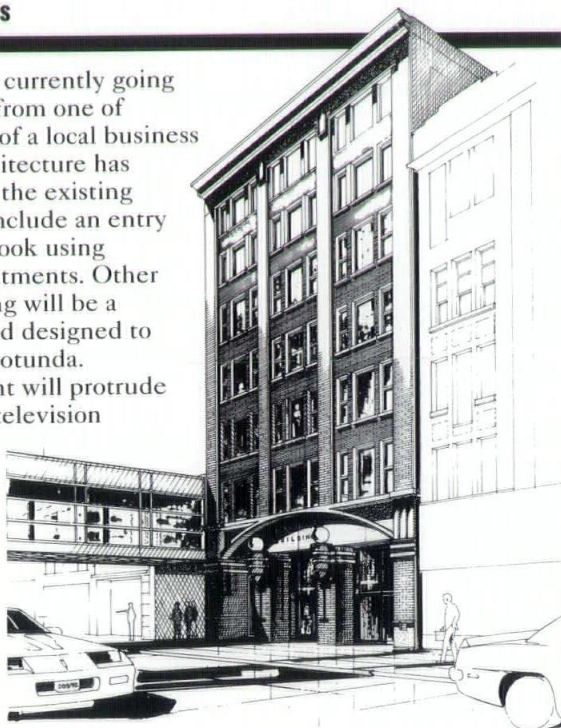
Home for Books



Brown Healy Stone & Sauer PC has completed schematic design for an addition to Lake Villa's District Library, Lake Villa, Illinois. The two-story addition adds 30,000 square feet to the lake front location. The addition's design came from an intent to preserve the original intimate residential quality, while establishing a strong public presence with its combination of sloped roof forms.

Transformation in Des Moines

The Merchant Building is currently going through an image change from one of international trade to that of a local business office complex. VOV Architecture has designed modifications to the existing Des Moines structure to include an entry that gets an entirely new look using lighting and slate wall treatments. Other elements of the remodeling will be a round sculptural sign-board designed to be suspended within the rotunda. Another sculptural element will protrude from the lobby's existing television monitors and connect to the new sign-board.



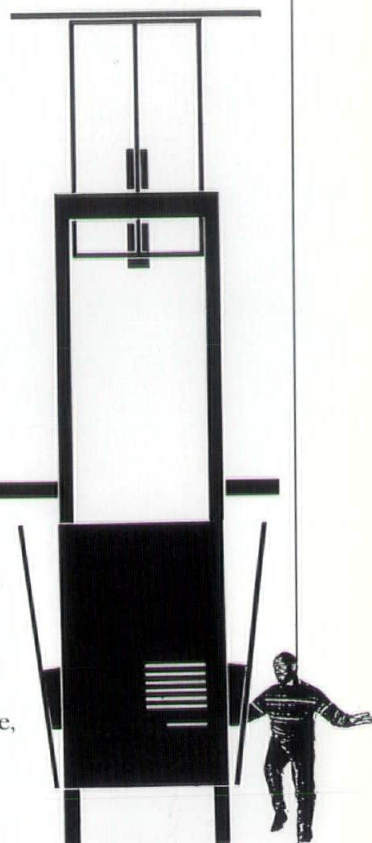
Commemorative Tower

Construction has begun on a commemorative light tower, designed by Baldwin Clause Architects P.C., Des Moines. The Forest Avenue Branch of the Des Moines Public Library System, featured in this issue, is the site for the tower.

The twenty-six foot tower is to be a symbolic beacon for both the new library and the culturally diverse community it serves. Four back lit aluminum panels are inscribed with inspirational quotations drawn from the writings of authors representing predominant ethnic traditions present in the adjoining Mid-City neighborhood.

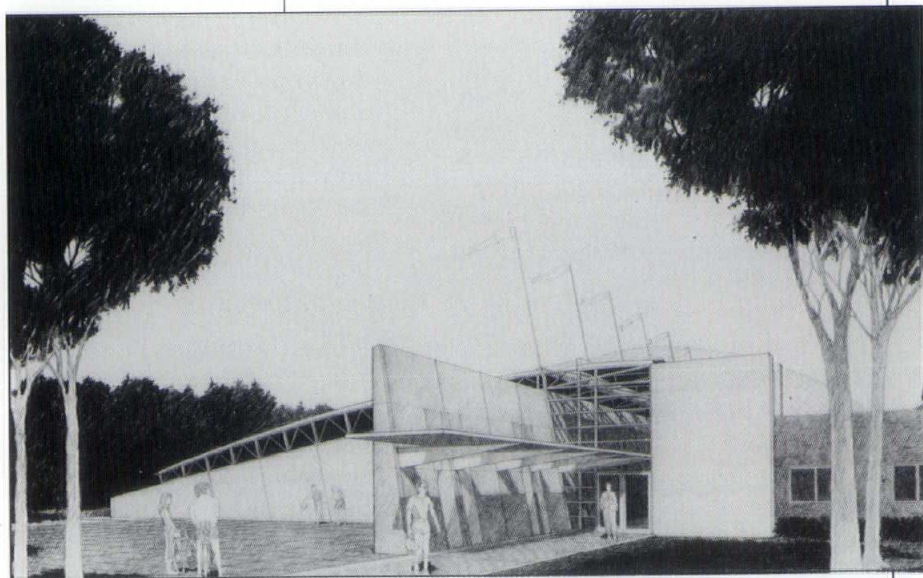
A plaza surrounding the tower features 1500 engraved brick pavers identifying each neighborhood child who has made use of the library in its first year of operation.

Funding for the project has been provided by the Mid-City Vision Committee via a generous grant from the American Republic Insurance Company, Des Moines.



Athletic Center

The University of Iowa is adding an athletic facility for their football program. Herbert Lewis Kruse Blunck Architecture has designed a 29,700-square-foot two-level structure that attaches to the existing Recreation Complex. The architectural expression of the addition is a simple vaulted roof structure supported by a battered wall. The wall is a major architectural component that supports a canopy, serves as a display wall and articulates the entry.



STEPHEN KNOWLES

STILL SPECING
GAS SYSTEMS INSTEAD
OF ELECTRIC HVAC?
MAYBE IT'S TIME
TO GO BACK TO SCHOOL.



Back to the new Westwood Elementary school in Ankeny, which utilizes an all-electric HVAC system. You'll learn how an all-electric system can be less expensive in up-front costs, offers more equipment options and combinations, and simply costs less than gas in the long run.

Ron Siggilekow, Project Architect: "The dual system of VAV, with supplemental baseboard radiant heat, allows the school to maintain a moderate level

of temperature during periods when the building is unoccupied without having to operate the fans and VAV system."

Sherman Sweeney, Project Engineer: "We modeled various systems by computer to determine the best life-cycle cost of the building. Gas, electric and earth-coupled heat pump systems were compared. An all-electric system proved to have the advantage, benefiting from the electric heat rate."

When the subject is gas versus electric HVAC systems, the answers are all quite elementary.

Project: Westwood Elementary School, Ankeny, IA

Architects: RDG/Bussard Dikis, Des Moines, IA

Mechanical Engineering: KJWW Engineering, Rock Island, IL

Electrical Engineering: KJWW Engineering, Rock Island, IL
Structure: 52,000 sq. ft. on one floor

For information on economical HVAC systems, contact Patrick Keener, Manager, Commercial/Industrial Services, (515) 281-2493.

**MIDWEST
POWER**
The Service People

1992 Central States Region AIA Awards Jury

Antoine Predock, FAIA
Antoine Predock Architect
Albuquerque, New Mexico and Los
Angeles, California

Tom Mayne, AIA
Morphosis
Los Angeles, California

Rebecca L. Binder, FAIA
Rebecca Binder Architect
Los Angeles, California

1992 AIA Iowa Awards Jury

Richard Stacy, AIA
Tanner Leddy Maytum Stacy
Architects
San Francisco, California

Henry Smith-Miller, AIA
Smith-Miller & Hawkinson
Architects
New York, New York

Richard Keating, FAIA
Keating Mann Jernigen Rottet
Los Angeles, California

Bernard J. Cywinski, AIA
Bohlin Cywinski Jackson
Wilkes-Barr, Pittsburgh and
Philadelphia, Pennsylvania

Design award programs are curious things. The state and regional chapters of the American Institute of Architects call for entries from their corresponding practitioners to be judged by a small group of noted professionals. Implicit in this system is the postulate: good design stands out. The belief that, from a large group of entries representing disparate programs and numerous individual practitioners, certain projects will reveal themselves as exemplary. Over time, some practitioners become skeptical of this type of epiphany. Perhaps these "noted professionals" can't recognize good design. Maybe these jurors award primarily, work that resembles their own. Hmmm.

In organizing this year's state jury, I too, cynically suspected this to be the case. In an attempt to short circuit this process, the awards committee selected what I believe was the most varied group of individuals selected in years. This year's jurors, Richard Stacy of San Francisco, Richard Keating of Los Angeles, Bernard Cywinski of Philadelphia, and Henry Smith-Miller of New York came from all corners of the map, both geographically and ideologically. What would happen when these architects, brought together to arrive at some consensus about "quality design," were confronted with this year's entries? Would they argue incessantly about their own "pet project?" (That project that most resembled their own work.) Would they divide up into camps, promising to support each others' projects in a *quid pro quo* arrangement? Maybe they would throw in the towel, unable to arrive at any agreement at all. The political dynamics seemed fascinating.

Ninth Annual Review of Midwest Architecture

Excellence

Imagine the disappointment when none of these possibilities materialized. Most of the award-winning projects not only achieved consensus, but were unanimously praised from their first sighting. While the decision-making process was arduous, and time-consuming, it was not the stormy, ideological battle of wills that I was anticipating. (Perhaps secretly hoping for.) I suspect a similar level of agreement occurred at the regional jury as well.

Indeed, when this jury convened, I was left with the same postulate: irrespective of personal predilections, good design does stand out. On the pages that follow are those projects recognized by this jury along with those selected as regional award winners. They represent, at its best, the state of architecture in the Midwest. They represent excellence.

Paul Mankins, Associate Editor



Central States Region

Award of Excellence

Iowa Chapter AIA

Honor Award

REVIVING THE PAST

Garden Pavilion and Terrace

This addition has some of the most compelling, arresting, somewhat primitive images—that are quite surreal and really different from the rest of the entries. It is an extremely powerful piece. If you look at the nature of the original organizing elements—the roof plan as it works with the delicate slope of the site—it sets the major premise of the wall between the roof and the ground. The detailing and the total execution are really quite extraordinary.

(Below) The pavilion floor of laid lannon stone evokes connection with nature. Organically-shaped chairs provide a visual counterpunch.

(Below right) The roof area is almost twice the size of the pavilion and employs flat glass skylights laid flush with the roof plane.

Many of the finest architectural works of the 20th Century are embodied in small-scale projects. The Barcelona Pavilion and Farnsworth House by Mies are elegant single-story buildings that have achieved the highest status in Modern design. At Philip Johnson's Glass House, the renowned architect has built various structures and oddities upon the surrounding landscape. Johnson has sought to embellish his elegant steel and glass home with these additions.

Architect Douglas Wells has carefully achieved a similar success in terms of scale and addition in a diminutive garden pavilion built adjacent to a 1959 residence by Taliesin architect, Herbert Fritz. Frank Lloyd Wright's influence upon the architect is clearly apparent in the home and Wells has successfully extrapolated the existing design cues in this outstanding structure. In addition to this screened pavilion, an original terrace design was discovered in the construction drawings and this became a vital element in the project's outcome.

The pavilion is composed of redwood rigid frame walls post-tensioned with embedded steel rods. A stressed plywood skin diaphragm roof matches the fascia configuration of the house and is one of several essential visual connections between the two buildings.

Enclosing a mere 300 square feet, the pavilion appears as a natural extension of the house. Integral to the splendid achievement of the project

was the matching of material and proportion. The pavilion's lannon stone walls and retaining wall assimilate those elements of the house. Spacing of the mullions reiterate the graceful patterning of the home and exhibit influences of Wright and Fritz. The relationship between the separate structures is a result of refined proportion and scale.

The terrace design found in the original documents enhance the connections between the house, pavilion and the river. The terrace is laid adjacent to the house and defines one side of the triangular landscape design. Paving surfaces consist of mortar laid lannon stone giving way to loose laid stone and culminates in bluegrass. Flanking the terrace are planting beds with concrete edge creating a subtle transition between the man-made elements and the natural wooded space that slopes to the river. The apex of this triangle is orientated to the major view looking toward a river bend.

This pavilion and terrace project is absolutely remarkable as it incorporates original plans and existing design cues to formulate a refined combination of material and form. The pavilion embodies precise scale—nothing more, nothing less. All components complement one another and are appropriate right down to the bright red Butterfly chairs. Wells has brought the spirit of Wright and Fritz to an elegant little building—a screened porch never looked so good.



Project: Garden Pavilion and Terrace
Owner: Douglas Wells
Architect: Architects Wells
Woodburn & O'Neil
Douglas Wells, AIA
General Contractor: Crose Lemke
Photographer: King Au/Studio Au

MARK E. BLUNCK

PHYSICIAN-HEALTHY BUILDING

Pulmonary Medicine, P.C.

This elegant, spare building, which intervenes between two existing structures, was praised for the clarity and simplicity of its plan as well as the careful attention demonstrated in the detailing.

A medical facility should exhibit certain qualities that serve the doctor and patient. Inherent in this building type must be an atmosphere of order, function, and purpose exemplifying the practice of medicine. Architect Kirk V. Blunck and designer Michael Fletcher of Herbert Lewis Kruse Blunck have achieved that goal with a brilliant solution to enliven a mundane facility. An infill structure of strict rectilinearity and perfect proportions has been inserted between two existing building wings.

Positioned in the former entry vestibule, the infill project cleverly maximizes space and is a welcome shape to an otherwise lackluster building. A rigid geometric form of right angles is created with narrow fenestration flanking the entry wall and larger glazing above providing natural illumination to the interior. The relationship of solidity and transparency establishes an austere yet restful character to the building.

Contrasting with the exterior is an arresting interior of intricate assemblages of angles and curves that join to produce an experience far removed from the typical physician's office. The

form of a gracefully arced reception desk is repeated overhead as a narrow arced slot allows light from the second story clerestory windows to filter down to the main floor. This light combines with illumination from the end and corner areas and brightens what is normally a dark and solemn waiting area. An open staircase splits the ground level space and leads to the physician's upper offices positioned at each end and bisected by a shared conference room.

The interior of stark white walls, pipe railings and fine wood furniture designed by the architects allows all elements to be fully expressed. This open plan with inventive solutions is a welcome contrast to the normal pattern and exhibits a particularly keen sense of space and geometry.

The architects have combined order and function with a lively and creative design. The infill nature of the project enables a more efficient use of space and illustrates possible alternatives for medical facilities—an inviting ambience for both doctor and patient.

(right) The Modernist influence is clearly evident in the overall form and patterning of the exterior elements.

(far right) Interior curves contrast with the exterior and fulfill both functional and creative needs.

Project: Pulmonary Medicine, P.C.
Owner: Dr. Stephen Zorn
Architect: Herbert Lewis Kruse Blunck Architecture
Structural Engineer: Structural Consultants P.C.
Mechanical/Electrical Engineer: Mosher Engineering Company
General Contractor: Big Boy's Construction
Photographer: Farshid Assassi

MARK E. BLUNCK



A SUBURB AND ITS DISCONTENTS

St. Charles County Community College

Interior circulation continues the exterior expression in areas that serve the more communal public nature of the campus.

It has a midwestern quality — familiar brick color, familiar silhouettes that are not modishly posturing, but poses a direct normalcy. The best thing about it is that it does not have a “hit you between the eyes” agenda like so many buildings try to have. The building complex does not have self conscious features that one can discuss — rather there is a sense of humility, environmental response, and appropriateness to the site.

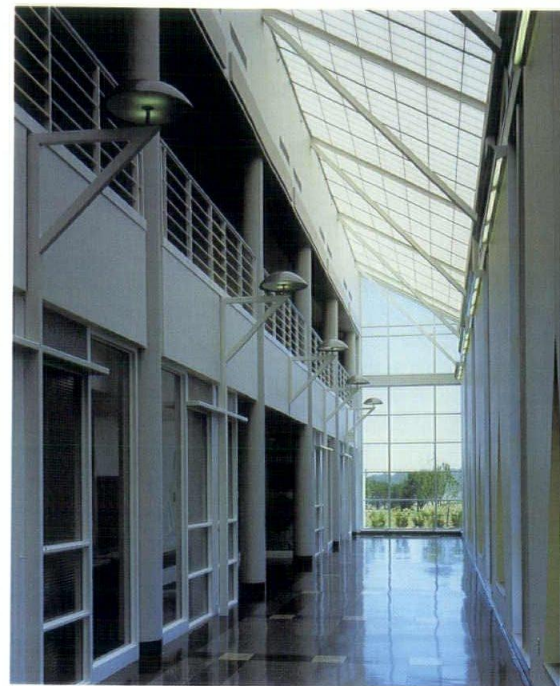
(Below) The exterior skin, primarily brick and glass, are inflected in each building to respond to irregularities in the site and reflect various scales of the outdoor areas and indoor spaces which they bound.

Project: St. Charles County Community College
Location: St. Peters, Missouri
Owner: St. Charles County Community College
Architect: Cannon Pearce Turner Nikolajevich
Project Team: George Nikolajevich, AIA, Principal-in-Charge of Design; David Pearce, AIA, Project Manager, Emeritus; Mark Banholzer, Project Designer; Tom Harvath, AIA, Senior Project Architect/ Manager; Ken Miller, AIA, Quality Control; Kirk Warden, Job Captain; Steve Moeller, Job Captain; Tim Barker, Architect; Dan Taylor, AIA, Architect; Ken Voice, Architect; Jim Satterfield, Construction Administrator
Landscape Architect: Austin Tao & Associates
Civil Engineer: Pickett, Ray & Silver
Structural Engineer: Siebold, Sydow & Elfanbaum
Mechanical/Electrical Engineer: CMLAV
General Contractor: J.S. Alberici Construction
Photographer: Robert Pettus

RICHARD M. SOMMER

The 1992 presidential campaign confirmed what many of us have suspected for a long time; the suburb has become, at least demographically, the primary community form in the United States. The domestic nature of the suburb to engender privacy and security dominate the American landscape. However, in spite of this, there persists a need for community shared facilities or, “public space.” Can the shopping mall, for example, become the de facto public space of this new city? This prospect presents many problems. The shopping mall does not reside on publicly held land, precluding many of the freedoms of use and access that such lands provide. Moreover, institutions and public services do not fit into the commercial orientation of the mall, educational facilities being among these.

In this light the St. Charles County Community College, a new campus complex for a rapidly developing suburb in Missouri, presents an opportunity to explore the role architecture might play in projecting the commercial space of the new suburb. This campus is to be built in several stages on 140 acres of rolling land. Cannon PTN has endeavored to maintain some of the original acreage, undisturbed, as an open land resource to be used by future developments adjoining the site. The first phase, now complete, includes Administration, Science, Humanities and Fine Arts facilities housed within one structure, a College Center, a Learning Resources Center and a Campus Services building.



As an academic institution, both the layout and language of Cannon PTN's design seem compelling. In reality this complex will not only exist as an educational facility, but eventually as a cultural center where county residents may study and find physical recreation, as well as enjoy the Fine and Performing Arts. Here we see the possibility that an architectural project may reconstitute public amenities that were once more casually integrated in a matrix of publicly and privately owned land. It is in this social context, or where the purposes that architecture serves become ambitious and ambiguous, that this design will eventually unfold and be judged.



PRESENT AS FUTURE

Kruse/Berg Kruse Residence

The Jury praised this home for its "Grant Wood simplicity" and the sensitive, logical way in which it addressed its suburban site.

(below right) Traditional shapes resemble the typical home but the dramatic use of white imparts an unconventional spirit.

(below) A satisfying use of black and white contrasted against two different woods create a splendid interior.

Pity the newly developed suburb. The environment is often a barren oasis with minimal vegetation, only sporadically interrupted by fledgling tree sprouts that will require at least ten years to mature. This was the situation that Rod and Jan Kruse were presented with at their new home site in West Des Moines. Fortunately for them, however, their lot abutted a steeply sloped park in the rear. This offered the opportunity to break the traditional practice of locating major fenestration to streetside and instead, living spaces are focused on the park.

The home is boldly expressed by two imposing gables dramatically creating a somewhat conventional presence to the street. A narrow entry gable is subtly skewed from the large main section and establishes a clear and precise identity to both segments. Window areas are limited to two identical configurations creating a visual connection to the independent forms.

Facing the park at the rear is a separate elongated single-story section with a gridded window wall. Overlooking the park and reinforcing the 'retreat' concept desired by the owners, the window wall provides a powerful contrast to streetside. Increased

glazing on the gables facing the park also complement this wall.

Despite the satisfying traditional aspect of this impressive home, the overall design appears as a 21st Century residence by utilizing pure white cladding, overhangs, and most notably, white roof shingles. A comforting form is beautifully enhanced by this stark color treatment and connects the accepted house form to a not so distant future society.

The white motif is strongly reinforced in the interior with robust geometry painted in white and accentuated by black pipe railings. Color accent is obtained with black kitchen appliances, piano, and chairs creating an impeccable contrast with the white backdrop. Fine wood cabinetry in the kitchen provides a second contrast within the interior scheme.

This exquisite private residence combines the best of two worlds. The traditional residential motif of steep gables presented to the street allows the house to blend in with other homes in a suburb. A vast window wall and the all-white exterior enables the house to stand apart from the others and alludes to a future time.



Project: Kruse/Berg Kruse Residence
Architect: Herbert Lewis Kruse
Architect: Mark Architecture
Client: Rod and Jan Berg Kruse
Structural Engineer: Charles Saul,
General Contractor: Eggers
Construction Services
Photographer: Farshid Assassi

MARK E. BLUNCK

OF PUBLIC IMPORTANCE

Forest Avenue Library

Unanimously lauded as an appropriately modest container for books, this branch library was viewed as exemplary among this year's larger projects.

For years the public library systems throughout the country have been subjected to severe budget cutbacks resulting in reduced hours and limited new book purchases. This has been disheartening as an educated citizenry is the essential element in any democracy. When a city has the opportunity to build a new library with a private foundation grant, rejoice is the appropriate response.

Des Moines has experienced this very situation with a private grant of \$750,000 to build a new library on Forest Avenue. Baldwin Clause Architects has designed, along with the community, a delightful library that exemplifies the creative environment surrounding its inception. The result is a diverse interlocking of components illustrating the possibilities available to the public.

The main volume is a simple rectangular structure illuminated by an angled roof with substantial clerestory glazing on both the north and east/west exposures. The building is slightly skewed from a straight east/west axis which establishes the location of various projections along an even parallel. Clad in engaging red brick, this main building serves as an anchor for the expressed elements of different colors.

A superb entry is composed of a tilted overhang on a light tan brick wall pulled from the structure. An adjacent flanking wall in dark brown completes this portion as three distinct colors form a rich contrast with each other. The brown wall adjoins a similarly colored enclosure with a barely perceptible curve, creating a thrusting multipurpose room.

Along the angled south facade are three forceful rectangular sections of glazed red concrete block. The rectilinear projections of equal dimensions form a straight line and enclose various library

functions. These sections along with much of the building are 'grounded' with a double row of dark brown glazed block visually securing the structure. The library is an interesting congregation of angles in strong brick colors and patterning that interrupt visual flow and delineate the interior functions.

The floorplan efficiently places office, mechanical rooms, and restrooms at the eastern third of the building allowing the remaining open space to be used for stacks and studying purposes. The light tan exterior wall adjacent to the entrance encloses an art gallery, a pleasing aspect of new library facilities. Rooms for periodicals, a children's area, and conference room are contained in the three southerly projected spaces. By positioning the various dedicated purpose areas at the east end and in exterior projections, the architects have skillfully manipulated the plan to generally maximize square footage for main library activities.

The interior aesthetic features an appealing palette of form, color, and material. A carpet of tan, gray, and light green is a strong yet subtle backdrop for elements throughout the library. Matching light green overhangs boldly protrude and reiterate the exterior elements. Warm oak tables and chairs are juxtaposed against stronger colors and match the curved circulation counter. The exposed slanted metal roof deck in white is supported by red open web trusses producing additional contrast.

The exceptional combination of colors and forms in the interior are highly evocative of the exterior aesthetic. Baldwin Clause Architects has employed appropriate and stimulating hues and shapes throughout this library creating an exemplary facility for the neighborhood and the always important aspect of constant learning.

(Opposite page) The interior geometry recalls the complexity of the exterior and is furnished in attractive colors.

(Bottom) A multitude of angles and brick colors create a powerful yet subtle connection with the environment.

Project: Forest Avenue Library
Owner: Des Moines Public Library
Architect: Baldwin Clause Architects
Structural Engineer: Charles Saul, P.E.
General Contractor: Taylor Ball
Mechanical Contractor: Waldinger Corporation
Electrical Contractor: ABC Electric
Photographer: Farshid Assassi

MARK E. BLUNCK





CIRCLE & SQUARE + CROSS

Church of Our Lady of the Snows National Shrine

The building sits on the site very boldly. While the geometry seems a bit arbitrary for a church, it commands the site. There is a coherency; a completeness to the idea regardless of whether one favors that idea. The jury felt that there was a disparity between the somewhat bombastic section and the humility of the program.

(Right) Illuminated entry to the geometrically layered Sanctuary is marked by a baptismal font made of massive stone ledger.

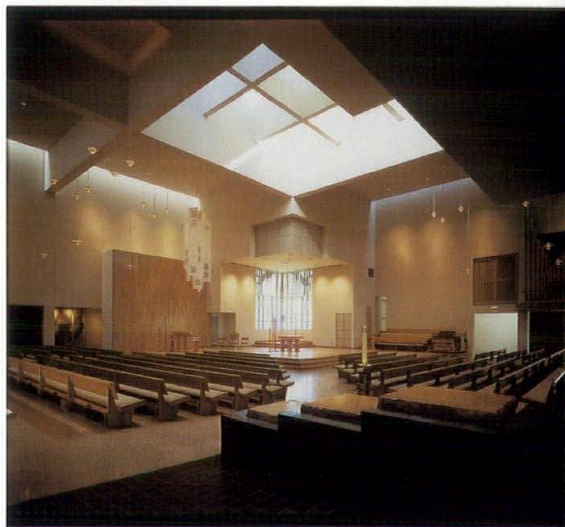
(Bottom) Pathways under a "Pilgrim's Gate" trellis lead visitors to an outdoor landscaped terrace, and continues to an indoor gathering space, through which worshippers may enter the main seating and sanctuary.

In a society dominated by secular interests, it is difficult to chart a way in which religious beliefs may find architectural expression. As recently as fifty years ago, religious denominations were associated with specific forms of architecture. With the loss of these traditions, and the concomitant secularization of religious institutional structures, designers are often at a loss to find an appropriate language when faced with liturgical commissions. Religious architecture in the recent past has tended to fluctuate between attempts at an overwrought modern symbolism and an overly restrained minimalism. The Church of Our Lady of the Snows National Shrine, designed by Hellmuth, Obata & Kassabaum sits squarely and interestingly between these two tendencies.

The church is located within the National Shrine, a 200-acre expanse in Belleville, Illinois, outside of St. Louis. Included within the Shrine site are devotional areas and a 6,200 seat outdoor theater. The Shrine's leaders see the new church and its grounds a "a place of discovery for pilgrims".

HOK's design for the worship space is predicated on the imposition and layering of several platonic geometries atop one another along a diagonal axis. If one considers abstract platonic forms, rendered in concrete, glass and stucco clad steel, to be an appropriate corollary to, the particular beliefs this religious groups holds, this design may advance our thinking about contemporary liturgical architecture.

The architects have been very careful in their approach to the design of this church. By using platonic geometries, these architects have tentatively engaged both the physical site of this project and generated forms that have been traditionally associated with Catholic worship. Through abstraction and the free play of form this architecture has been rendered as a background for the ritual enacted by the clergy and their congregation, "The Pilgrims," to take center stage.



Project: Church of Our Lady of the Snows

Location: Belleville, Illinois

Owner: The Missionary Oblates of Mary Immaculate

Architect: Hellmuth, Obata & Kassabaum, Inc.

Design Principal: David Suttle

Civil Engineer/Landscape: Hellmuth, Obata & Kassabaum, Inc.

Structural/Mechanical/

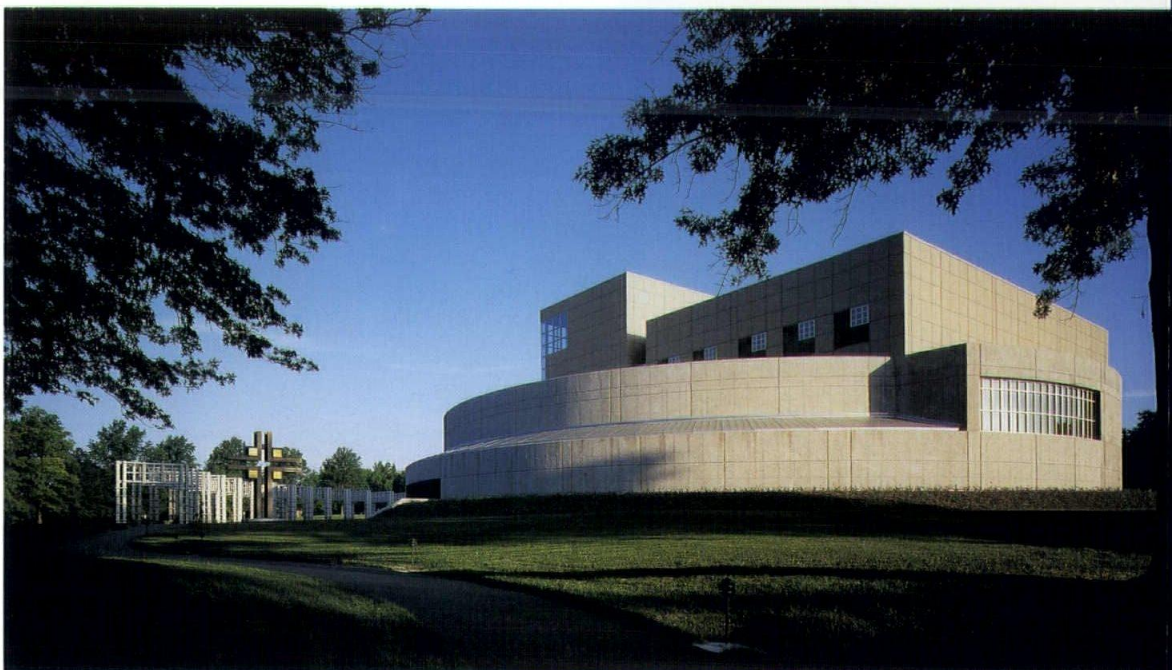
Electrical Engineer: Engineering Design & Mgt., Inc.

General Contractor: Korte Construction Co.

Photographer: Balhazar Korab

Completion Date: 1991

RICHARD M. SOMMER



STRETCHING SKIN AND BONES

Moore Business Forms Headquarters

is interesting that as we look at these projects, in the end we are looking at the conceptual aspect of the work, which is ultimately the architecture. The thing that topped us on this project is the liberating, gestural quality about the building. There is a search beyond the "clean" corporate building to an exploration that is disruptive of the predictability of the overall envelope.

The office building, as a mainstay of the contemporary built environment, frequently does not present a particularly challenging design problem, as wearisome models abound. This building type was addressed by Mies van der Rohe, back in 1923, in a working thesis to define the nature of the office building. "The office building is a house of work, of organization, of clarity, of economy. Bright, wide workrooms, easy to oversee, undivided except as the organism of the undertaking is divided. The maximum effect with minimum expenditure of means. The materials are concrete iron glass".

What then distinguishes Hellmuth, Obata & Kassabaum project from the generic office building depicted by Mies van der Rohe seventy years ago? First, the domination of the automobile has changed our conception of the office building. In the architect's rendering of the site plan for the building they labeled the turn-off into the landscaped parking area as the Entry. Here, as with many other recent office parks, the entire site may be considered a private built complex, with the

office block forming only one aspect of the whole composition.

Unlike the architecture Mies speaks of, HOK does not locate value, per se, in an architecture of skin and bones (in this case, poured in place concrete floors and columns encompassing repetitive work stations) but in the ornamental and programmatic amenities that are extruded from and embellish this basic structure. Changes in scale or in the cladding of surfaces often indicate a shift from the individual to collective areas. A "warm" brick veneer is used to wrap most of the office blocks with variations in the scale and frequency of fenestration to further delineate various forms of occupation within the building's interior. Walls and plinths of exposed concrete, forming shared public circulation paths and amenities such as dining terrace, seem to pierce and distort the envelope of the atrium. Interestingly, the architects of the Moore Business Forms headquarters have been able to set in motion a dynamic where relationships may accrue between various building elements and the contemporary office culture which they house.



(above) Central Space from the east

(right) East view from lake

Project: Moore Business Forms Division Headquarters
Location: Lake Forest, Illinois
Owner: Moore Business Forms
Architect: Hellmuth, Obata & Kassabaum, Inc.
Project Designer: William Odell, AIA
Structural Engineer: Hellmuth, Obata & Kassabaum, Inc.
Mechanical/Electrical Engineer: Flack and Kurtz Engineers
General Contractor: Pepper Construction Co.
Photographer: Balthazar Korab
Completion Date: August, 1991

RICHARD M. SOMMER



AN ARCHITECT'S FOLLY

The Raccoon Club

It is not about non-hierarchical, spontaneous play; it is a frozen moment about playfulness, rather than play as the subject. But it is, given that premise, beautifully resolved. This is an instance where detailing is very well controlled and the overall form meets the ground well. But in fact the form may be too controlled; it would have benefited more from a measure of eccentricity. It is intriguing, and not unusual, that it is the small-scale project which allows one to investigate an architecture which is really based on its making and its construction.

(Right) No doubt there will be times Mr. Guenther and his family will literally occupy this clubhouse. During those times the beautiful forest of oak, sassafras, and dogwood trees will be viewed, along with the resident wildlife through the pavilions framed openings and translucent roof.

In the Eighteenth Century, English picturesque gardens gave rise to a phenomenon called the Folly. The Folly was an architectural object, situated in a garden, meant to amuse and entertain, if not edify, the patrons of a patrician landscape. Today, in a somewhat puritanical society, where we often value architectural artifacts for the degree to which they fulfill a certain utilitarian purpose, the idea of a Folly might seem downright undemocratic. Yet John C. Guenther, AIA of Mackey Mitchell Associates seems to have successfully embraced the program of the Folly in his own backyard.

Perhaps Mr. Guenther doesn't see his "Raccoon Club" as a Folly, especially given the common understanding of a Folly as an absurd, costly or foolish undertaking. In the author's description of the project, the form of the pavilion is explained relative to "framed views" that surround the site. The image of the pavilion is justified relative to a number of allegorical analogies between architectural language (rusticated base, tower "shaft" etc.) and the rustic landscape of the Ozark forest terrain in which it is located in Southwest St. Louis County.

The program for this structure seems to have emerged from Mr. Guenther's children's desire for a two-story lookout point. Unlike the larger more complex house which is occupied on an ongoing basis, and to which this project attaches itself, this pavilion is predicated on the idea that through the artifice of an architecture, we commune, undisturbed, with an idealized version of nature.

Inevitably this project will imbed itself, like a Folly, as an object of memory. This project may seem nostalgic in its use of a classical language and its conception of the relationship between the language and a pastoral view of nature. Fortunately, the significance of this sort of building does not lie in its use of architectural language. The Raccoon Club, a structure with a name chosen by children-after a nocturnal animal-may actually engender reverie; memories and the stuff of dreams.

Richard M. Sommer is an Associate Professor of Architecture at Iowa State University.



Project: The Raccoon Club
Location: Southwest St. Louis County
Architect: John C. Guenther, AIA
Mackey Mitchell Associates

RICHARD M. SOMMER

HERITAGE HONORED

Moore Memorial Park

This is a beautiful interpretation of indigenous mid-western architecture." The Jury applauded the architects ability to reference and recall recognizable forms while, at the same time, avoid the pitfall of "Irite, Disneyland" miniaturization found in other projects.



(right) Glowing interior lighting allows the park shelter to appear as an impressive jewel.

When an architect utilizes design cues from the surrounding built environment, interesting forms are often the result. The University of Iowa Advanced Technology Laboratories by California architect Frank Gehry is an outstanding example of this process with its many shapes recalling the rural landscape. Roseland Architects of Ames has employed a similar program to design a remarkable park shelter on a gift of land in the city.

An important requirement of this project was that the architecture reflect the past agricultural use of the land. This was achieved with the overall design and construction materials as the post and beam configuration supporting a barn-like roof enclosure is built entirely from Western red cedar. The elevated tower form provides a dramatic vista to gaze upon prairie grasses during the changing seasons.

The building's splendid structure is most apparent at night when the interior lights fully express the agricultural aesthetic. Diagonal bracing on the tower form provides both support and visually assembles the elongated image. The shelter elicits a serene luminosity as spaced siding on the vertical planes allows light to radiate defining the building and the rural imagery.

As Iowa farmland is taken out of production or used for development, the rural lifestyle is gradually diminishing and small communities hover on the verge of becoming eerie ghost towns. A solemn reminder of that important heritage must be kept alive and this park shelter stands as an exemplary approach.

Owner: Moore Memorial Park Shelter
Sponsor: City of Ames, Parks and Recreation Department
Architect: Roseland Architects
Structural Engineer: Bossenberger Associates
General Contractor: R.H. Grabau Construction Inc.
Photographer: Richard Roseland

ESSENCE REBORN

Sullivan Building

(Below) The four-story 1960's addition overpowers Sullivan's building, but the graceful qualities of the original still presents a consummate design aesthetic.

(Below right) A splendid interior has been painstakingly restored and is open to the clerestory windows previously hidden by a dropped ceiling.



When Louis Sullivan designed this distinguished bank in 1911, he may have stood back and appreciated its solitude location and quietly pondered the graceful form. An interesting building with a centered clerestory and brick facade, the bank did stand as an admirable structure in Cedar Rapids for forty years.

As sometimes occurs with commercial building types additions were needed to provide space for banking operations over the years. An imposing addition was added along with a smaller space during the Fifties and Sixties. The architectural firms of Hasbrouck Peterson Zimoch Sirirattumrong of Chicago and OPN Architects of Cedar Rapids have collaborated on the restoration of the original 4500 square foot building and the refurbishing of these large additions.

Sullivan's design was not only altered by the additions, but more importantly, the exquisite original building had been nearly expunged of its dramatic interior aesthetic when the ceiling had been lowered beneath the art glass clerestory windows. (These alterations and additions are reminiscent of the Guggenheim Museum). Throughout the years the marble and ornament in the central space was eliminated and the entry facade altered. A new bank owner in 1988 decided to restore the building to near

original condition and to remodel the additions.

Fortunately for the owner and architect involved, original design components were found behind remodelings or reconstructed using surviving photographs and plans. The conscientious attention to detail is exemplified by the use of microscopic analysis to uncover original color schemes and finishes. The interior is once again illuminated by soaring clerestory windows. In order to keep pace with modern efficiency standards, roof insulation and double glazed windows have been installed along with new computer, electrical, and mechanical systems all carefully integrated into the entire building.

Exterior restoration consisted of repairing the poorly maintained tapestry brick and resetting the repointing of all joints. The pleasant discovery of brick wall adjacent to the large addition provided material for the rebuilding of the entry facade and vestibule.

The notable accomplishment of this project is the clear definition between the original space and additions but still allowing smooth circulation among all spaces. The building has been restored and renovated by a thoughtful owner and masterful architectural teams cognizant of the importance presented by Sullivan and his extraordinary work.

Project: Norwest/Sullivan Bank
Renovation Cedar Rapids, Iowa

Owner/Client: Norwest Bank
Iowa N.A.

Architect of Record: OPN
Architects, Inc. Cedar Rapids, Iowa

Principal In Charge:

Scott E. Olson AIA

Project Architect:

Bradd A. Brown AIA

Renovation Architect: Hasbrouck
Peterson Zimoch Sirirattumrong
Chicago, Illinois

Principal In Charge:

Wilbert R. Hasbrouck

Project Manager:

Henry G. Zimoch

Consulting Engineers: Jack C.
Miller & Associates Structural
Design Cedar Rapids, Iowa
Engineering Associates
Mechanical/Electrical Design of
Cedar Rapids, Iowa

Photographer: French Studios
Cedar Rapids, Iowa

MARK E. BLUNCK

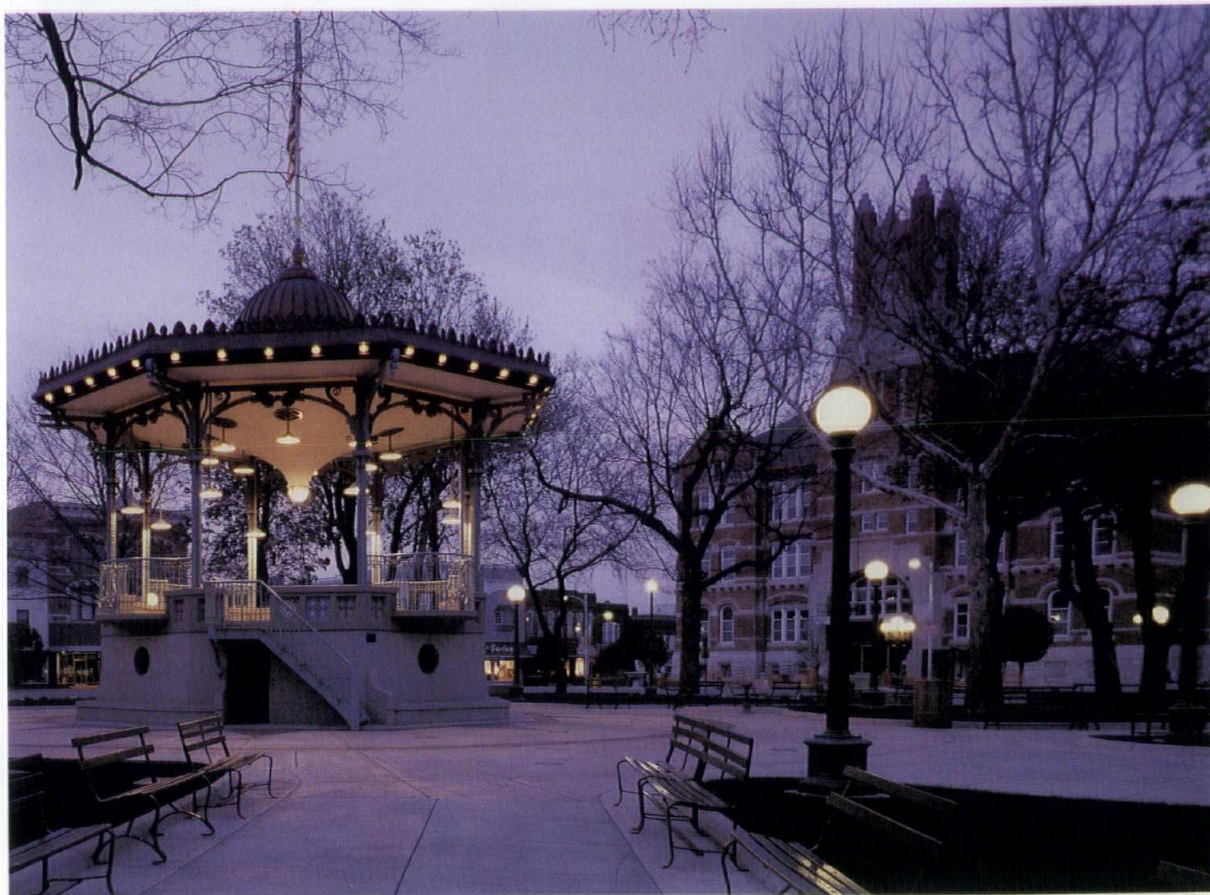


THE PAST IS JUST A GLIMPSE BACK

Oskaloosa City Park and Band Stand Restoration

The sensitive and thorough restoration of this small town bandshell received accolades from this year's jury.

Congratulations should go to the owner and the architect for recognizing the hidden quality in this diminutive structure."



(above) The attention to detail and accuracy throughout is reflected in the elaborate mosaic tile insets.

(above right) The beautifully lit bandstand glows like a Victorian beacon in the night.

Project: Oskaloosa City Park and Band Stand Restoration
Architect: Baldwin Clause Architects
Landscape Architect: Rose-Gardner Associates
Contractor: Dickinson Company, Inc.
Oskaloosa, Iowa
Photographer: King Au

MARK E. BLUNCK

Victorian architecture evokes a certain nostalgia for us who are on the brink of the Twenty First Century. From the majestic homes in San Francisco to the Governor's Mansion in Des Moines-regarded as the finest Victorian building between Chicago and the City by the Bay-this style is a constant and visible link to a society unburdened by the excesses of the Industrial Age. As with Modern design, elegant examples of Victorian architecture are also found in small scale projects.

In Oskaloosa, Iowa, architects Douglas Frey and Cheryl Peterson have carefully restored a bandstand and the surrounding city park. Located in Frey's hometown, the exquisite 1912 structure by Wetherell & Gage had experienced both damage and deterioration for several years. The stand is positioned at the intersection of eight pathways emanating from a large city block bordered by civic buildings. As the inner focal point, the bandstand was a vital component in the downtown revitalization program.

Work on the bandstand was guided by original drawings, photographs, and histories with the goal of

successfully achieving historic accuracy and technical quality. Attention to detail was the primary criteria as restoration of the copper roof proved to be a significant challenge to both designers and craftsmen. Other important details included work on the intricate ornamental ironwork supporting the roof and the meticulous task of restoring mosaic tile insets on the concrete base. Components requiring replacement, such as roof ornaments and flagpole details, were chosen to match original photographs and custom replicas have replaced discarded light fixtures.

Essential to the success of this project were the improvements to the city park. A park's main purpose is to impart a sense of enclosure and isolation from other more distracting activities. This fundamental goal was accomplished with a perimeter hedge and retaining walls near the entry. New brick and mosaic paving along with reproduction lighting has imbued the park with a glimpse back with carriages and well-dressed genteel citizens in a slower and less hectic time.

MODERN IMAGES

Iowa Teleproduction Center

Recognized for the "sophisticated" handling of the entry sequence this project received general praise from the awards jury.

(Below) The sound stage image is expressed throughout the building with exposed elements.

(Below right) A transparent dramatic entryway with Bauhaus design cues embellishes the factory image of the project.



The film and video industry exerts enormous influence in contemporary society. Often referred to as *the* art form of the Twentieth Century, film, along with video, combines many arts into a complete whole. Graphics, writing, set and fashion design, and a definite sense of aesthetic values are necessary to produce successful work. An architectural team from Herbert Lewis Kruse Blunck has created a production facility illustrating the factory nature of the median.

The structure is composed of two clear and simple rectangular gridded solid forms in white, alluding to the orderly framework of production. At the rear, roof height is increased to accommodate the required volumetric spaces for set construction and two sound stages. The lower height front section is pierced by a vigorous two story glazed wedge defining the entry and providing contrast to the planar nature of the building. This element, with its direct Bauhaus references, clearly implants the industrial factory image upon the internal functions of creating and manufacturing film and video products.

Internal spaces throughout the facility reiterate the factory impression by utilizing exposed open web trusses and metal ceiling deck. This use of

building components emphasizes the stud character as the walls enclose spaces appearing stage sets.

Generous fenestration along the front allows abundant illumination to penetrate the stark white waiting area. A multitude of irregularly shaped office and work areas also in white, produces a juxtaposition to the rigid linearity of the factory exterior.

This teleproduction center exemplifies both important facets of the film and video industry. For better or worse, this median consists of specialized workers creating small portions of a large project. Certain tasks are delegated to qualified individuals who are experts in their craft and the factory image illustrates this characteristic. These craftspeople, however, must be able to create and produce in a stimulating atmosphere that brings out the best of their imagination. The architects have designed a building that performs these requirements enabling all participants to accomplish their creative goals in a manufacturing environment.

Mark E. Blunck lives in Oakland, California and plans to return to his screenplay and write the great American novel.

Project: Iowa Teleproduction Center
Owner: Iowa Teleproduction Center
Architect: Herbert Lewis Kruse Blunck Architecture
Structural Engineer: Gerald Katzmann
General Contractor: Pace Company, Inc.
Photographer: King Au/Studio Au

MARK E. BLUNCK



CURVED SPACE

Martin Luther King Elementary School - Science Addition

"Pleasingly simple plan!"
This project was lauded for
its ability to accommodate
the buildings program
through the few simple,
most diagrammatic plan
manipulations.

A dramatic sweeping white arc flows effortlessly across the landscape contrasting with the colors of nature. This juxtaposition of color intensifies the surroundings and the wall encloses a flexible space for science study. The architects at Herbert Lewis Kruse Blunck have skillfully resolved aesthetic and functional issues with the striking addition for an inner city elementary school.

The facility was created in the Seventies as a science magnet school with a main goal of encouraging racial balance. As built, the original structure is best described as a brick version of the Brutalist style with severely limited fenestration and rigorous forms. The addition vastly improves the science aspect, a main project goal, by utilizing a strong visual counterpoint to distinguish between old and new.

Despite obvious differences in the two structures, the addition shares features with the original school. The gleaming white arced wall of running bond masonry incorporates the construction system of the existing building. Fenestration is deftly located at the ends of the interior and exterior circulation paths while being minimized on the arc with child's eye level windows and a curvilinear greenhouse projection further emphasizing the purpose of the addition.

Curiosity and exploration form the tenets of science. This important feature is exemplified in the interior as the graceful sweep of the curve heightens the natural inquisitive character of the students. The curved inner wall of wood and bright green accentuates both a connection with the natural environment and further strengthens the use of the curve as a psychological element. An exposed metal ceiling deck and truss system, consistent with the original building, provides a pure and elemental design sense and can be utilized for hanging displays.

In functional terms the project succeeds as space flexibility is accomplished with a retractable partition enabling the two classroom/lab areas to be converted into a lecture/demonstration room on Friday afternoons. Minimal disruption is necessary to transform the space allowing for effective usage of the entire addition.

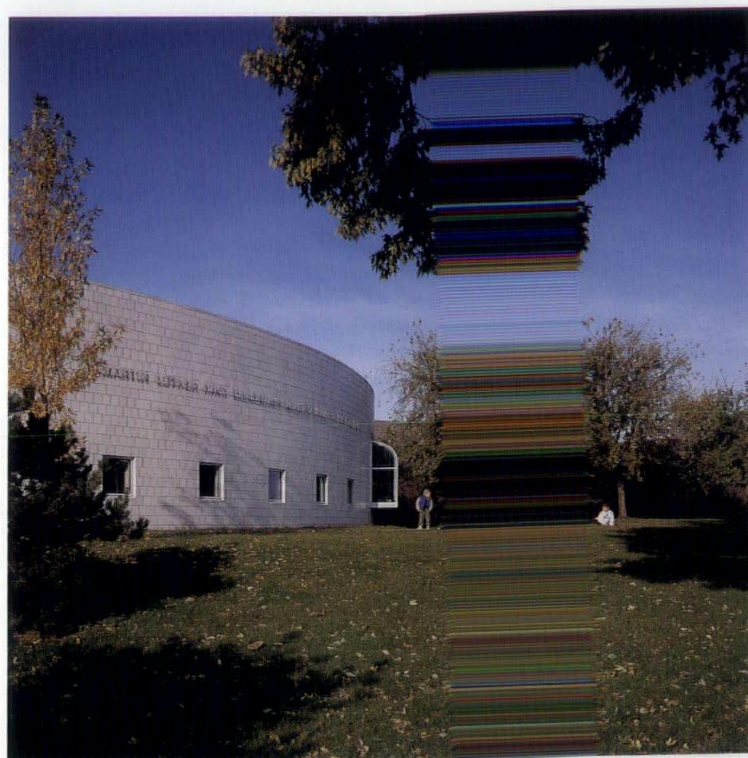
By locating the science addition at the front of the school and clearly expressing a purposeful intent, the architects have improved both the practical objectives of the school and established a new identity for the neighborhood.

Top right) The curved arc is
forcefully expressed at the
front of the school towards
the street, creating an
energetic environment.

Bottom right) Horizontal tack
rips emphasize the planar
nature of the wall and contrast
with the inner wall and
exposed metal ceiling.

Project: Martin Luther King
Science Addition
Architect: Herbert Lewis Kruse
Blunck Architecture
Structural Engineer: Structural
Consultants P.C.
Mechanical/Electrical
Engineer: Frank Pulley & Associates
General Contractor: Big Boy's
Construction
Photographer: Farshid Assassi

MARK E. BLUNCK



IOWA TOWN SQUARES

SQUARE ROOTS

What is so remarkable about any town square is, in fact, its usually unremarkable presence. This demonstratively physical manifestation of our nation's belief in democracy, remains, for the most part, conspicuously unnoticed. This is, with some exceptions, the privilege of democracy; that we may innocently ignore the roots of our freedom without the slightest concern for their maintenance.

The Iowa Town Squares Program, in part, suggests that what is too frequently unnoticed of our town squares is, also, equally undeniable; our personal freedom requires (indeed demands) an empathetically explicit setting for its expression. The town square, (specifically, the Iowa town square) is just such an appropriately nurturing setting. The maintenance of its integrity is just one obligation of freedom. Happily, it is also the overriding ambition of this is genuinely forthright endeavor.

The Corn Parade, Orr C. Fisher. Mount Ayr, Iowa, from *A Catalogue of New Deal Mural Projects in Iowa*. Lea Rosson DeLong and Greeg R. Narber.

If you should spend more than a day or two in Mt. Ayr, Iowa, sooner or later, one of the locals will escort you to their mid-century United States post office and show you (with considerable pride) a mural created by Orr C. Fisher.

Fisher was a local too, though sometime back. He was a man of many talents: a journalist, cartoonist, and an artist of some merit. Employed by the depression-era WPA, he fashioned this work so admired by his fellow Mt. Ayrians; an incredible mural entitled "The Corn Parade."

Through Fisher's eyes we see the naive, but burgeoning exuberance of nothing less than the American Colossus. An immense banner decries, "Corn is King." A brass band wails atop a monumentally-scaled ear of corn. Dogs bark, horses rear up, and constables vainly press back an enthusiastic crowd of onlookers.

It is an imaginatively sentimental, though telling, representation of the American landscape at mid-century; mythic in the scope of its vision, but firmly rooted in the sensibilities of middle American values.

It is no accident that Fisher chose to center his epic mural about the courthouse square of Ringold County. We see, to the left of his composition, the newly constructed Ringold County Courthouse (the previous three courthouses destroyed by fire). The courthouse resolutely stands as the fulcrum of life in this community. It is unmistakably the seat of

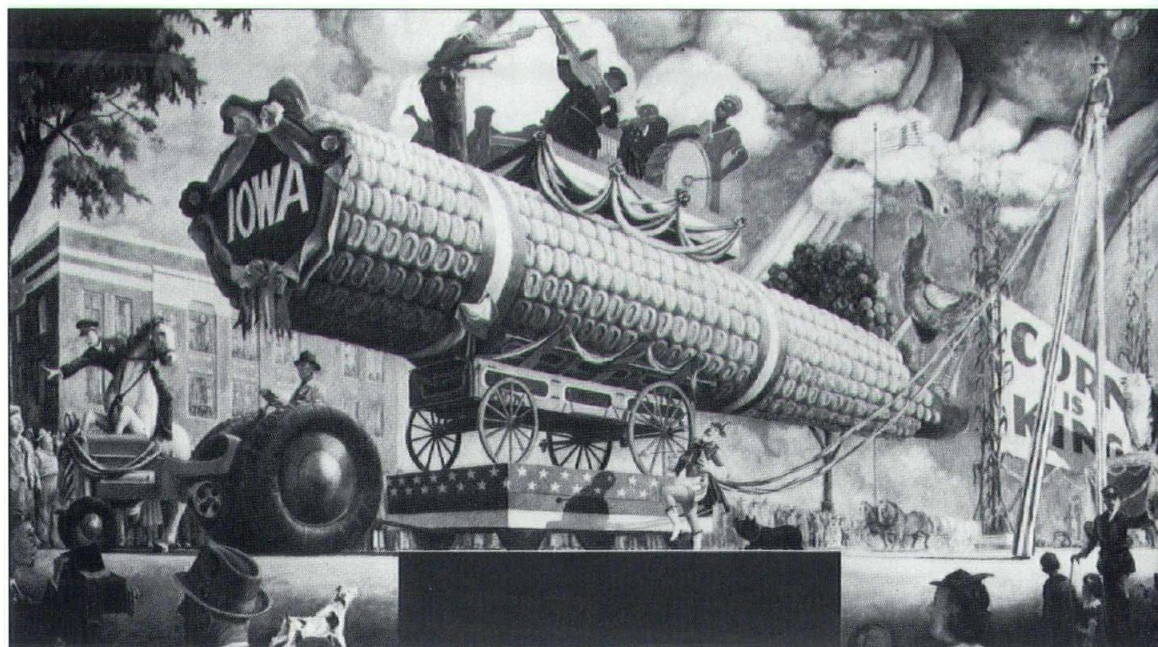
governance, a forum for the exchange of conflicting values, and the equitable arbiter of divergent opinion.

Democracy, as we presently know and wish it to be, finds its most fundamentally accessible expression in such places. A courthouse square becomes the venue in which any man or woman might stake their personal claim to representative government "of the people, by the people, for the people..."¹

These words, drawn from the Gettysburg Address, belong to Abraham Lincoln, but the idea of the courthouse square owes its inception to the vision of an earlier, though equally principled United States president: Thomas Jefferson.

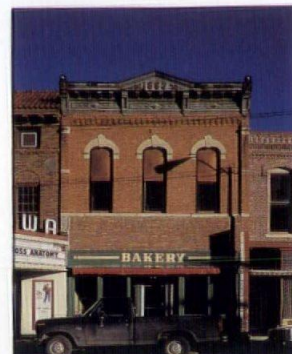
It was Jefferson who brokered the Louisiana Purchase with the French in 1803, and a year later sent Lewis and Clark westward in search of the American frontier. Jefferson's ambition for a "landed" democracy set in motion the great westward expansion of a nation.

With America's first explorers and settlers came teams of surveyors, charged with the task of demarcating the limits of this vast, "uncivilized landscape", square mile by square mile. The established unyielding orthogonal measurement grids which laid down the pattern of democracy across the Middle West. The grid begat the limit of states and counties, of townships and towns, the orthogonal network of their entwining roads, and

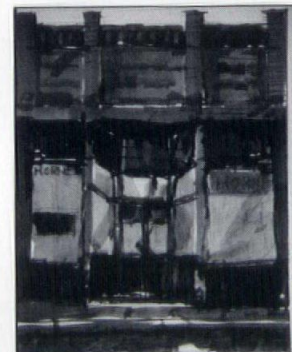




The Winterset County Courthouse (photo Studio AU)



A representative view of one Town Squares community. (photo-Studio AU)



Another view of Iowa's small town fabric, as interpreted by Mount Ayr residency team member, Yuyan Zhou



Period photograph from Chariton's town square.

mately, at the heart of each community: the town square.

The town square gave graphic and physical distance to Jefferson's notion of governments giving their just powers from the consent of the governed...³³ The commerce of the governed began the simple exchange of ambitions and ideals among citizens assembled in the square's egalitarian very public forum. It is this profoundly democratic (and American) tradition that Fisher so fully evokes in his setting for *The Corn Parade*.

In Iowa, as elsewhere, the courthouse and square are poignant reminders of both our heritage and legacy of a democratically inspired landscape. They have also, however, suffered the kind of intentional neglect time bestows on any well-public institution; ill-conceived additions, lax

maintenance, and the accumulation of all manner of visual clutter. In spite, or perhaps because of the square's very publicness, this gradual deterioration may continue unnoticed for many years.

The Iowa Town Squares Program was conceived to help small Iowa towns redirect their attention and energies to this most important civic space. It is, in no small measure, a valuable effort to restore the town square to the original luster so evident in Fisher's mural.

The seed for Iowa Town Squares evolved out of a three-year Southwest Iowa Development Project coordinated by Iowa State University's Design Research Institute (Mary Kihl, Ph.D. Associate Director), and funded with a \$300,000 grant from the North West Area Foundation of St. Paul, Minnesota⁴. The study identified Iowa

IOWA TOWN SQUARES

communities both worthy and in need of developmental assistance. Among the study's recommendations was a proposal for concerted investment in the economic and environmental renovation of each community's town square.

During the 1988 and 1989 Iowa legislative sessions, funds were appropriated from the revenues of the Iowa Lottery to initiate a pilot Town Squares project. An advisory panel coordinated by Bruce Williams, Director of Creative Artists and Visual Arts Programs for the Iowa Arts Council, laid out the governing principles, guidelines, and procedures for the project.

Communities identified in the original ISU study were asked to submit exhaustively detailed documentation supporting both their willingness and capacity to participate in the Town Squares Program. Applicants for the program were screened by an Iowa Arts Council-assembled jury of planning and community development experts. Ultimately, nine southwestern Iowa communities were selected to receive a \$5,000 Design Residency Grant to be matched by locally raised funding.

The residency grant and its attendant matching funds would help compensate the work of a team of design professionals, engaged to first study, and then propose programs of renovation for each town square. The residency team, consisting typically of an architect or planner, landscape architect and environmental artist, would work "charrette"-style⁵; entering the community for a brief, but intensive, three or four-day planning session.

The team would document existing conditions, prepare base maps and collect relevant historical data. Ideas for design proposals could be formulated on-site and at the close of the residency, concrete guidelines for action would be prepared. Throughout the course of the residency, direct and

programmatic goals and ambitions of the residence

As work proceeds during the week, the residence team continues to meet informally with the community's Town Squares Steering Committee ten to twenty local residents with particular interest or expertise in the redevelopment of their square. The committee reviews the progress of the designers' work, weighs the merit of various planning options, and advises the team in all matters pertaining to the evolving design.

At the close of the week, the residency ends. It had begun, with a public forum in which the design team's work is presented. In the weeks which follow the residency, formal documentation of the town square proposal (drafted plans, cost estimates and written report) is prepared and forwarded to the participating community. The community may, at this point, apply for a second Iowa Arts Council matching grant of up to \$40,000 to help initiate project construction.

Natalie Hala, former executive director of the Iowa Arts Council sums up the ambitious goals of the Iowa Town Squares project: "The program was developed to instill pride in Iowa communities, to instill that pride through increasing community participation and awareness of the design arts, which director Williams adds: "hopefully (the Iowa Town Squares) will make town square an important space for the community; in a sense, to renew that space for the community, to make it meaningful for them, and well-designed."

Like any innovative pilot project, the Iowa Town Squares Program has had its share of pleasant surprises and an occasional glitch or two. Despite participating in the on-site residency marveling at the warmth and enthusiasm of local residents involved in the process. Most will also admit to being a bit too well fed by their gracious hosts. From the residents' standpoint, the program provides a powerful impetus for friends and neighbors to gather and discuss, not only their town square but its broader implications for the future of their community. Most, in addition, came away from the process with a far better understanding and appreciation of the work of design professionals.

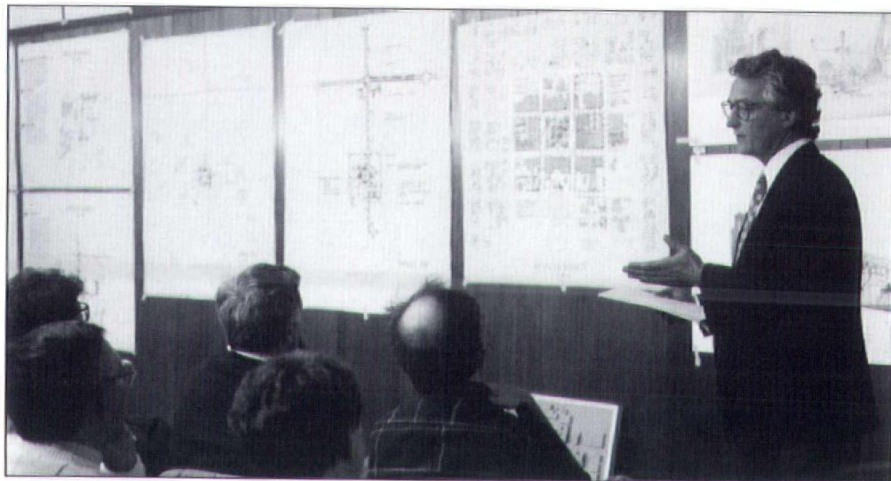
If there are any shortcomings to the program, it is in the limited scope of services a design team can reasonably provide under the terms of the initial residency grant. Communities sometimes hope (and occasionally expect) to rebuild their town square the day the residency team issues its final report.

Such expectations overlook important intervening steps necessary to the successful construction project: engineering studies, preparation of detailed construction documents, bidding and contract negotiations and other issues of finance. Limits to the Iowa Town Squares funding preclude a design team from meeting a contingency which will naturally arise in the translation of idea to built form. Future incarnations of the Iowa Town Squares Program are expected to better address this particular need.

At present, the Iowa Town Squares Program awaits renewed funding from the Iowa Legislature. Of the original nine pilot communities, most are progressing through various stages: raising, project development, and in some instances, actual construction. Winter



(photo Studio AU)



Michael Underhill presides over the first Town Squares residency presentation.

active community participation would become vital to the process.

Following Iowa Arts Council guidelines, each residency begins with a public forum open to all members of the participating community, held most often in the town's own square. Issues ranging from the pragmatic (how many parking spaces should we provide?) to the esoteric (how might the town square enhance the quality of our lives?) are discussed in an engaging dialogue between the residency team and local citizens. Individual ideas and concerns garnered from this introductory session are recorded and categorized, forming the



Storefront restoration and renovation guidelines proposed by the Winterset residency team.

Winterset was among the first Iowa communities to initiate Town Square projects. Their experiences offer a text book illustration of the Town Squares process in action.

Winterset, Iowa

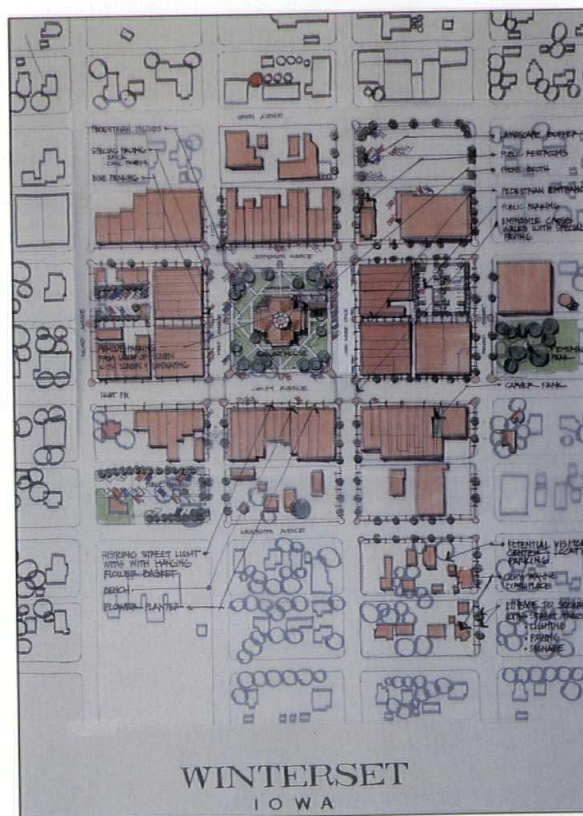
On June 21, 1989, Iowa Governor Terry Branstad initiated the Iowa Town Squares Program, awarding a development grant of \$45,000 to the city of Winterset, Iowa.

The first Iowa Town Squares residency team: Michael Underhill, then Chairman of Iowa State University's Department of Architecture; Tim Reinders, a historic preservation specialist with Main Street Iowa Design; and Rich Gardner, noted Des Moines landscape architect and planner, convened November 30, 1989 at Winterset's Farmers and Merchants Bank.

The community and design team quickly acclimated themselves to what has since become a familiar Town Squares ritual; a spirited, freeflowing exchange of ideas in the honored tradition of the town meeting. The designers posed questions. The residents responded with enthusiasm and insight. Rich Gardner recorded the community's comments, observations and ambitions on a large wall. By the evening's discussion.

Though a majority of comments centered on the development of the grounds surrounding Winterset's historic Madison County Courthouse, the terms of the dialogue were, in fact, much broader. Citizens focused on Winterset's quality of life: its good schools, its safe, wholesome environment, and fine neighborhoods. They also, however, acknowledged the problems facing their community. By the close of the evening, the residency team developed a clear understanding of not only the physical needs of Winterset's town square, but something of its residents' spirit and character.

After two days of what one team member described as "a flurry of intense planning," Underhill, Reinders, and Gardner presented their recommendations to the town. Their approach, in



General plan for Winterset, Iowa.



The residency team at work in Winterset's county extension office

Underhill's words, concentrated on, "...getting back to the basics. Winterset's courthouse square is the social and cultural focal point of the community, but its vitality is being threatened by developments on the edge of town."

The designers urged development of Winterset's "Gateway," a northbound commuter corridor linking the town to metropolitan Des Moines which leads directly to its town square. Gardner suggested a program of tree plantings and landscape buffers to enhance the visual quality of this important "front door". The team also recommended tougher planning and zoning regulations to help preserve the community's innate small town charm and character. Reinders offered tips to local building owners regarding the preservation and upkeep of their

IOWA TOWN SQUARES

historically significant structures.

For the courthouse square itself, the design team proposed a lengthy series of recommendations: removal of obtrusive visual clutter, development of alleys and sidewalks as attractive pedestrian and bicycle paths, improved lighting and landscaping, storefront restoration, added, but sensitively planned parking, and continued emphasis on historic preservation.

At the conclusion of the presentation, the

citizens of Winterset were visibly impressed. Tom Gorman, editor and publisher of the *Winterset Madisonian* summed up much of the town's sentiments: "...these Town Squares guys really took a different approach. They pointed out our weaknesses and eyesores and made excellent simple suggestions to remedy our problems. They made us think on an entirely different level."

In the months since the original residency, Winterset has pushed forward on a number of the design team's initiatives. Pat Nelson, Town Square Advisory Board member, writes (in a recent letter to the *Winterset Madisonian*) of the community's renewed enthusiasm: "The future holds much promise for Winterset. The '90s should be exciting times for us and our children. Instead of being offended by Winterset's 'onions', let's use our creativity to turn them into orchids. I know we are up to the challenge."

Lamoni, Iowa

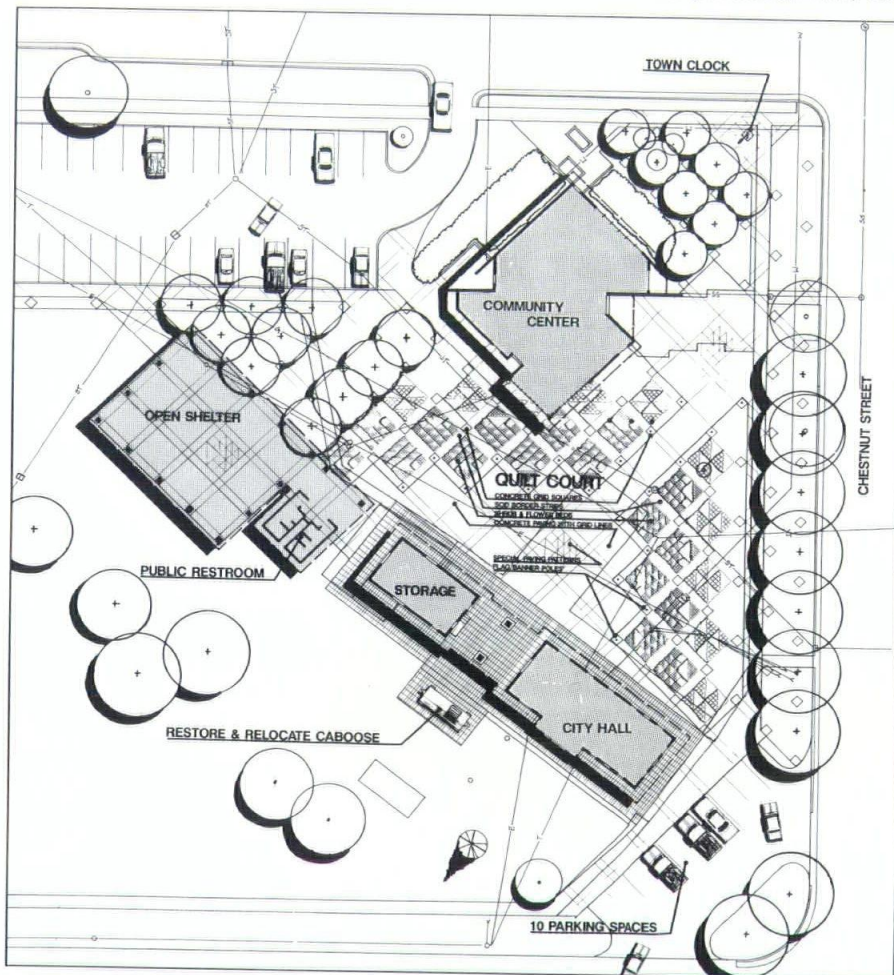
In Lamoni, the residency team of Iowa City architect, Thomas Cowen, Des Moines landscaper, David Dahlquist and Iowa sculptor Steve Shafer faced a new challenge. Lamoni has no town square in the traditional sense and the designers were compelled to focus their attention on sites described by Tracy Levine, Town Squares' Program Director as, "precious to the town: Graceland College, area parks and the route of an old railroad track that meanders near Home Pond(10)."

As in Winterset, the design team began its work by meeting with interested community members. On March 7, 1990 in Lamoni's community center. Several predominant themes for the project emerged immediately. Lamoni is noted for its longstanding tradition of quilt-making and the idea of centering design proposals around this rich tradition was enthusiastically endorsed. The town's Central Park, bounded on the northeast by City Hall and the community center, appeared a natural site for development. In addition, an existing, but abandoned railroad right of way suggested the possibility of linking the town and Graceland College through a network of pedestrian and bicycle paths. The design team quickly assembled the ideas into a coherent plan of action. After several days of intensive effort, their schematic proposal was presented to the community.

Lamoni's interest in quilting emerged as "The Quilt Court", a landscaped plaza of paving and flower beds, inspired and shaped by the intricate geometry of the quilter's craft. The plaza would bridge the open space between Central Park's City Hall and the community center and include new rest rooms and a park shelter.

The designers also advocated the development of what they termed "The Trek", a rich landscaped pedestrian and bicycle trail on the town's abandoned railroad right of way. Both proposals featured incorporation of period paving, seating, decorative light fixtures, fabric banners, and colorful plantings.

The team recommended, in addition, a long-term approach to the revitalization of Lamoni's visual fabric. An important aspect of the concept was recognition and nurturing of the town's "Quality of Life Centers" (another residency-coined term): the college, local schools and businesses



(above) Plan of Lamoni's Town Square proposal.

(right) Birdseye view of the Quilt Court in Lamoni.



urthouse. Instead, a comfortably-scaled, period
 untain anchors the geometry of the open space.
 he residency team advocates a substantial
 ogram of ornamental and shade tree plantings,
 added flowers, and modifications to the existing
 dial sidewalk pattern. Twenty-foot extensions of
 e park at each corner crosswalk, punctuated by
 ists of decorative columns, create a tangible visual
 nk to adjoining storefront businesses. To enhance
 e park's usefulness as a place of public assembly,
 nformation center with rest rooms, equipment
 orage, and telephones is situated on the park's
 uthern flank.

The scheme further recommends continued
 novation and restoration of Mount Pleasant's
 storic street facades and encourages a stronger
 hysical and visual linkage to Iowa Wesleyan
 ollege.

Knoxville, Iowa

Client:

Knoxville Main Streets

Residency Team:

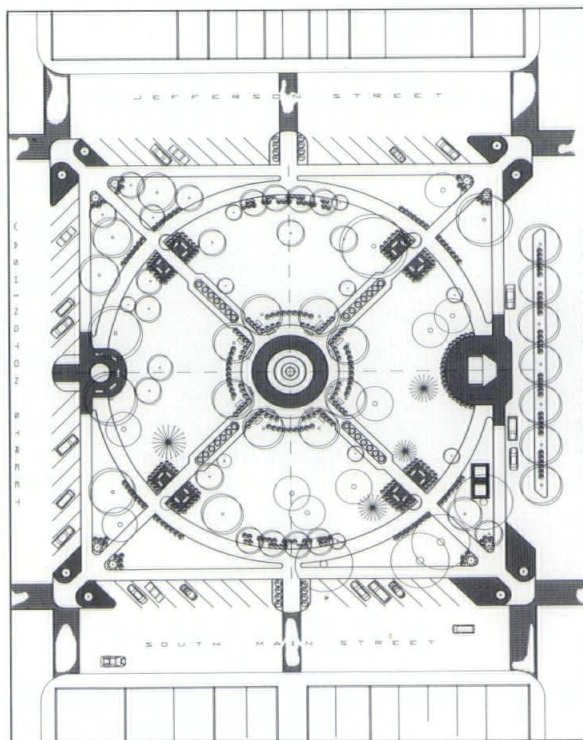
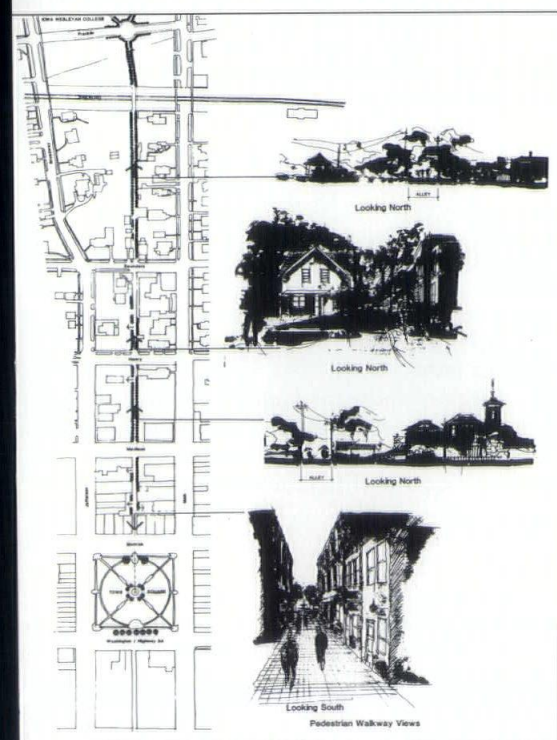
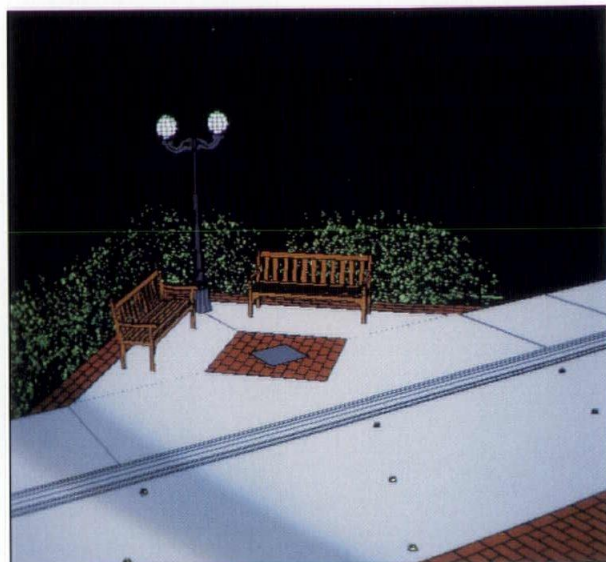
Rich Gardner, landscape architect, Crose Gardner
 and Associates, Des Moines, Iowa

Thomas Stancliff, artist, New Hartford, Iowa

Date of Residency:

November 13-16, 1991

Two notable components of Knoxville; its historic
 county courthouse and sprint car racing, converge in
 the thematic seed for this town square renovation.
 The residency team has artfully grafted details from
 the courthouse's facade onto the image of
 Knoxville's famed racing cars to fashion a spirited
 visual signature for the town. The logo is utilized
 in a variety of settings: as centerpiece of a
 monumentally scaled, street-crossing portal, atop



(top left) Mount Ayr planning
 model

(top right) Triangular seating
 area from Mount Ayr's
 proposed "history walk."

(bottom left) Mount
 Pleasant's Town Square plan

(bottom right) Overall vicinity
 plan and character sketches
 for Mount Pleasant

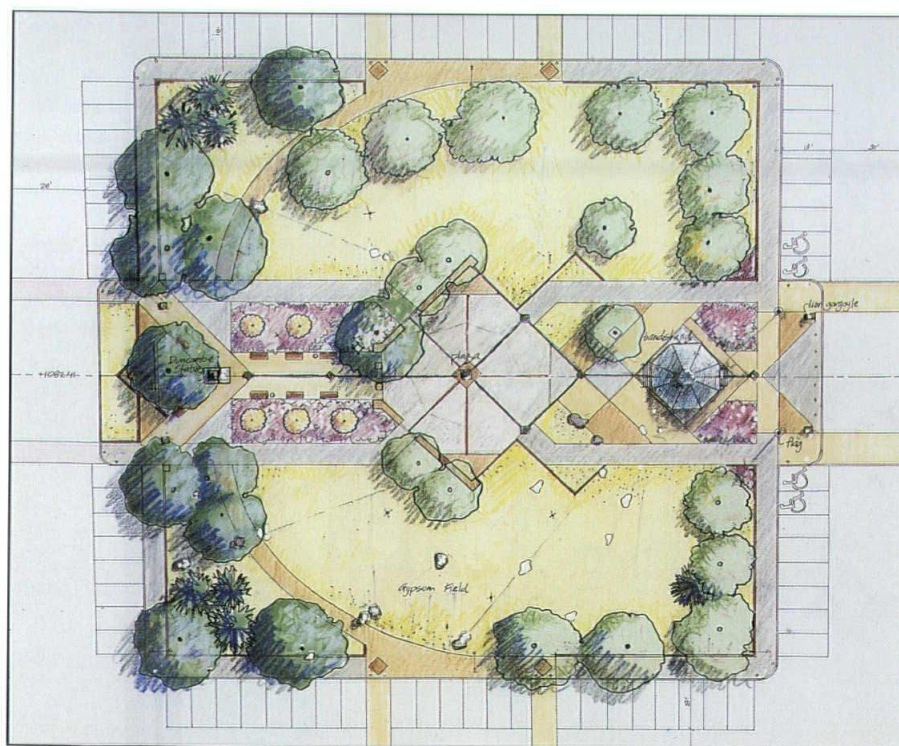
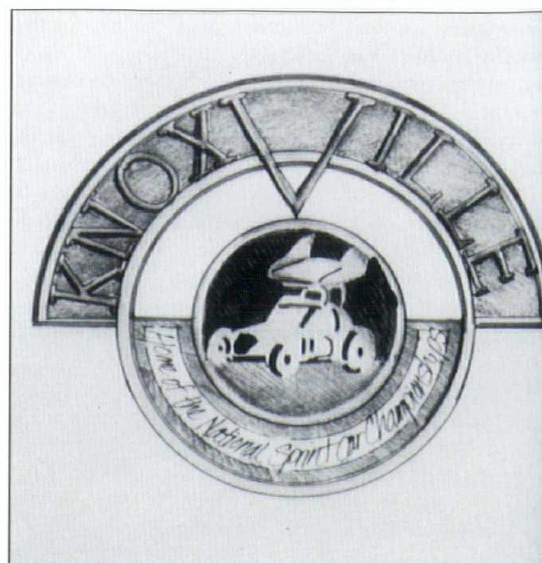
IOWA TOWN SQUARES

(top left) The preliminary planning proposal for Knoxville, Iowa

(top right) Knoxville town logo

(middle) Knoxville's proposed town square

(bottom) Fort Dodge plan



custom designed sign standards and, more subtly, the capitol for new town square lamp posts.

The scheme advocates significant plantings shade trees both within and along the square, well as improvements in vehicular and pedestrian circulation.

Fort Dodge, Iowa

Client:

City of Fort Dodge

Residency Team:

Mira Engler, landscape architect, Ames, Iowa
Tim Reinders, historic preservation designer, May
Streets Iowa, Des Moines, Iowa
Phillip Vlieger, architectural designer, VOV
Architecture+Design, Des Moines, Iowa

Date of Residency:

May 30, 1992

A historically-inspired bandstand serves as the focal point of this seemingly simple, but multifaceted proposal. Situated at the eastern edge of the square, the structure both initiates and anchors an intertwined sequence of landscape and sculpture.

North and Central Park, Home Pond and Liberty Hall. The proposal encouraged both physical and programmatic enhancements to the town's life. Of the latter element, a "Quilt Heritage Tour", and a Central Park Spring Clean-up Day" were suggested. The team further advocated formation of a community-based support group to continue the efforts initiated by the Town Squares program.

To date, many of the residency team's plans have been set in motion. Construction of the Quilt Court's first phase is complete and work is underway to secure funding for the remainder of the project.

Seven other Iowa communities have completed Town Squares residencies in the past three years. The following summaries illustrate the unique characteristics of each town's present design proposals:

Greenfield, Iowa

Client:

The City of Greenfield

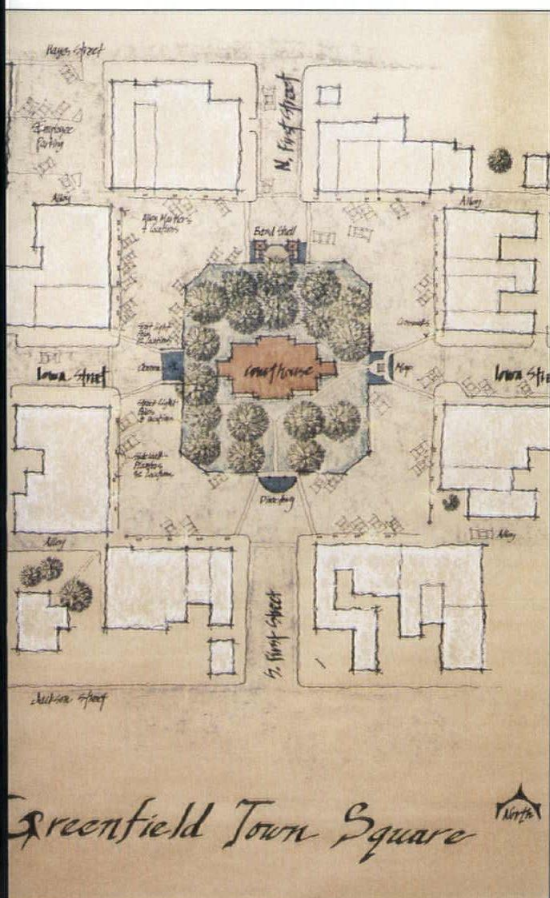
Residency Team:

David Dahlquist, artist, Des Moines, Iowa
 Douglas A. Wells, architect, Architects Wells
 Woodburn O'Neil, Des Moines, Iowa
 Patrick Uhron, architect, Architects Wells
 Woodburn O'Neil, Des Moines, Iowa

Date of Residency:

November 14-17, 1990

The Greenfield plan proposes a number of initiatives designed to reinforce the town's role as the cultural and economic hub of Adair County. The scheme centers on



the construction of a community band shell located in the northern part of the town square, capable of seating 500 to 600 people. A coordinated series of entrance signs, markers, and street lights would be provided, each adopting the new, residency team-designed Greenfield logo. Vistas leading to and from the square are marked with focal elements: the band shell, a vintage Civil War cannon, a city map and directory, to emphasize the square's unique relationship to the community. Storefronts abutting the square are to be preserved and fitted with second story planter boxes, again featuring the new Greenfield logo.

Chariton, Iowa

Client:

Chariton, Iowa Town Squares

Residency Team:

Jayne Hileman, artist, Chicago, Illinois
 Thomas A. Baldwin, architect, Baldwin Clause Architects, Des Moines, Iowa
 Laura Miller, Assistant Professor, Department of Architecture, Iowa State University, Ames, Iowa
 Douglas Adamson, landscape architect, Crose Gardner Associates, Des Moines, Iowa

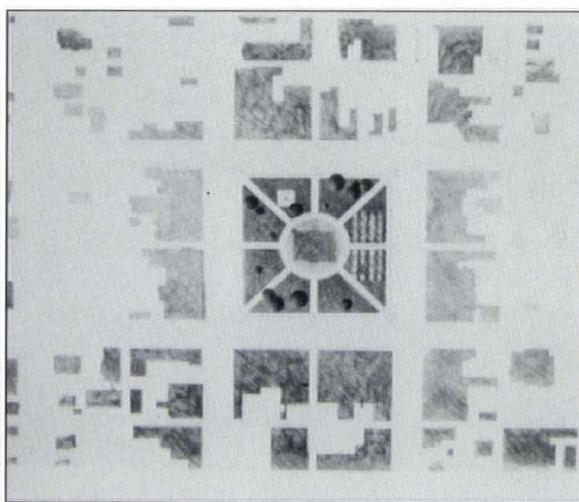
Date of Residency:

January 15-18, 1991

In a playfully abstract gesture, the Chariton proposal features a sculpted fountain which recalls the image of the courthouse's missing clock tower

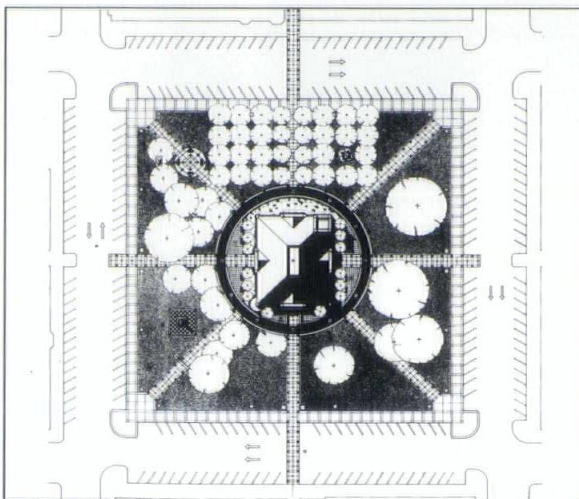


Residency team-designed logo for Greenfield.



(far left) Greenfield's Town Square.

(left) Chariton's Town Square and surrounding vicinity.



(bottom) Post-residency plan for Chariton.

IOWA TOWN SQUARES

roof. More substantive recommendations suggest modifying the existing town square parking scheme and reversing the present auto circulation pattern around the site. Diagonal and crossing sidewalks leading to the courthouse will be widened and an encircling, brick-paved ring walk is to be added. Existing landscaping will remain, augmented by a dense bosque of medium scaled trees added to the west, designed to offer an area of quiet retreat. Red-bud trees, planted within the ring walk, complete the landscape theme. New park benches and historic area lighting are also anticipated.

Mount Ayr, Iowa

Client:

Mount Ayr Chamber of Commerce

Residency Team:

Jeff Anderzhon, architect, Anderzhon Architects,

Shenandoah, Iowa and Omaha, Nebraska

Janet Lofquist, artist, Minneapolis, Minnesota

Date of Residency:

May 7-10, 1991

A key element of Mount Ayr's renovated town square will be a historic walk articulating the square's perimeter. Triangular seating areas interspaced along the walk are distinguished by inlaid bronze plaques

which recount important events in the history of Mount Ayr and Ringold County. Texts for the plaques, drawn from the writings of 19th century area residents and visitors, establish a thematic flavor for each triangle. Representative quotations cover a variety of topics: agriculture, commerce, education, government, and religion.

The square's original brick-paved streets are to be re-laid and additional brick accents are extending south to US Highway Two, creating a visual link between the square and Mount Ayr's commercial strip. A new gazebo and trellised structure are envisioned as the setting for both planned and informal community activities.

Mount Pleasant, Iowa

Client:

City of Mount Pleasant

Residency Team:

Roman Scholtz, architect, Scholtz-Gowey and Associates, Davenport, Iowa

Mark Slifka, landscape architect, Davenport, Iowa

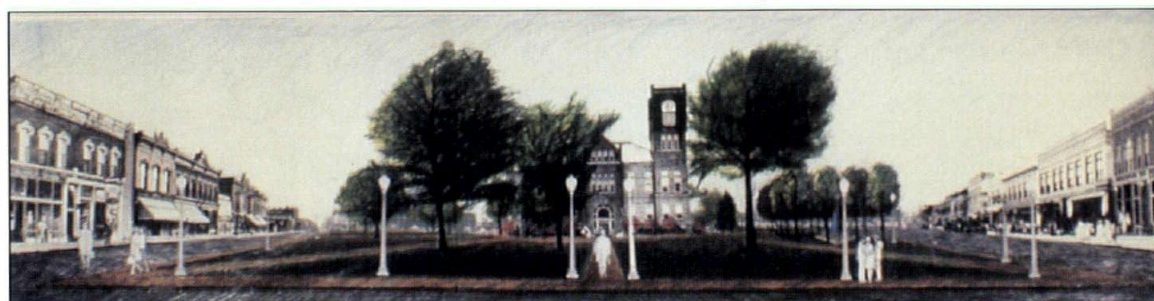
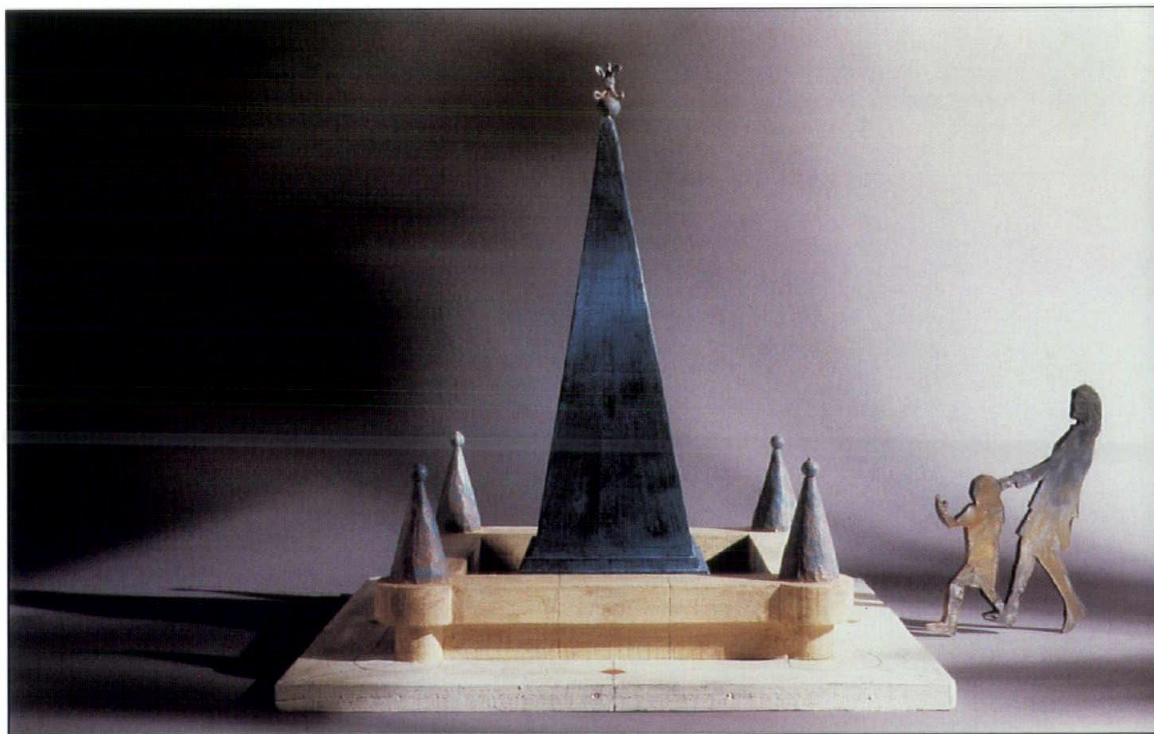
Date of Residency:

May 7-10, 1991

Unlike many other Town Squares sites, the square in Mount Pleasant has no centrally-dominant

(right) A model depicting Chariton's missing clock tower roof recreated in the form of a decorative fountain.

(below) Perspective sketch of Chariton's proposed town square.



ements. A central paved plaza with enclosing
ench walls is bisected by a brick and bronze inlaid
historical timeline," emanating from the
andstand. Sensitively placed blocks of gypsum
one, recalling Fort Dodge's prominence as the
roducer of gypsum, radiate outward from the
and. Two gargoyle lions atop brick plinths mark
e square's predominant axis.

For building facades across the streets adjoining
e square, systematic renovation is recommended.
ne facade, southeast of the square, is slated to
ceive a 10' x 33" tile mural depicting a scene of
noxville, drawn from an early antique picture
ostcard. Elsewhere, the skeleton of a salvaged,
st-iron storefront is employed to screen a new

parking lot to the west. Flagpoles, park furnishings,
and new street lighting complete the proposal.

Burlington, Iowa

Client:

City of Burlington

Residency Team:

Kirk Von Blunck, architect, Herbert Lewis Kruse

Blunck Architecture, Des Moines, Iowa

Andrew Leicester, artist, Minneapolis, Minnesota

Richard Seely, architect, Herbert Lewis Kruse

Blunck, Des Moines, Iowa

Jason Alread, architectural designer

Sarah Camp, intern architect

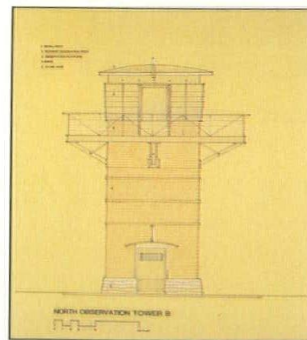
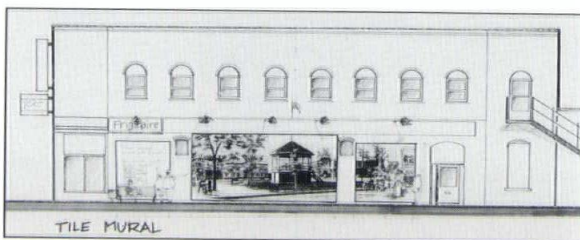
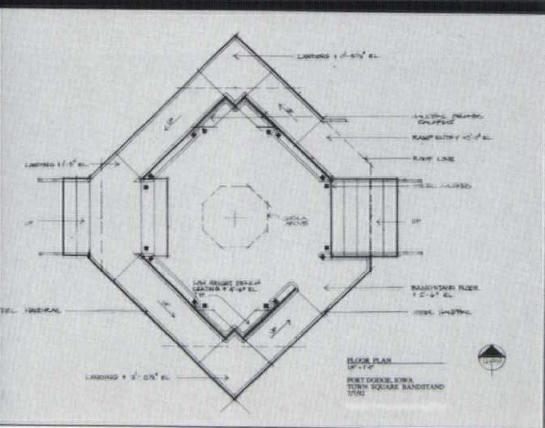
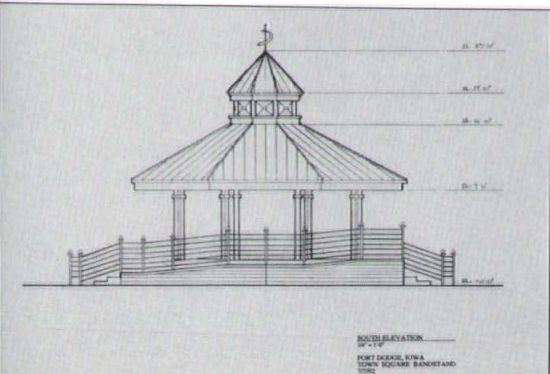
Date of Residency:

June 16-19, 1992

A riverfront vista offers the setting for this most recent Town Squares project. A central objective of the proposal is to reestablish a link between the scenic Mississippi River and Burlington's central business district. In addition to a broad public plaza along the river front, the scheme proposes a series of consciously sited monuments, portals, and observation platforms. A unifying theme for each of these constructions draws upon local visual icons: Mormon flies, catfish, etc.

The plaza itself is framed by three conceptually and programmatically distinct walls: to the west, a history wall imbedded with artifacts of Burlington's heritage; a market wall designed to accommodate street vendors; and along the riverfront, a serpentine seating wall suitable for casual conversation and site seeing.

A linear fountain bisects the plaza's textually rich pattern of brick and cobblestone pavers.

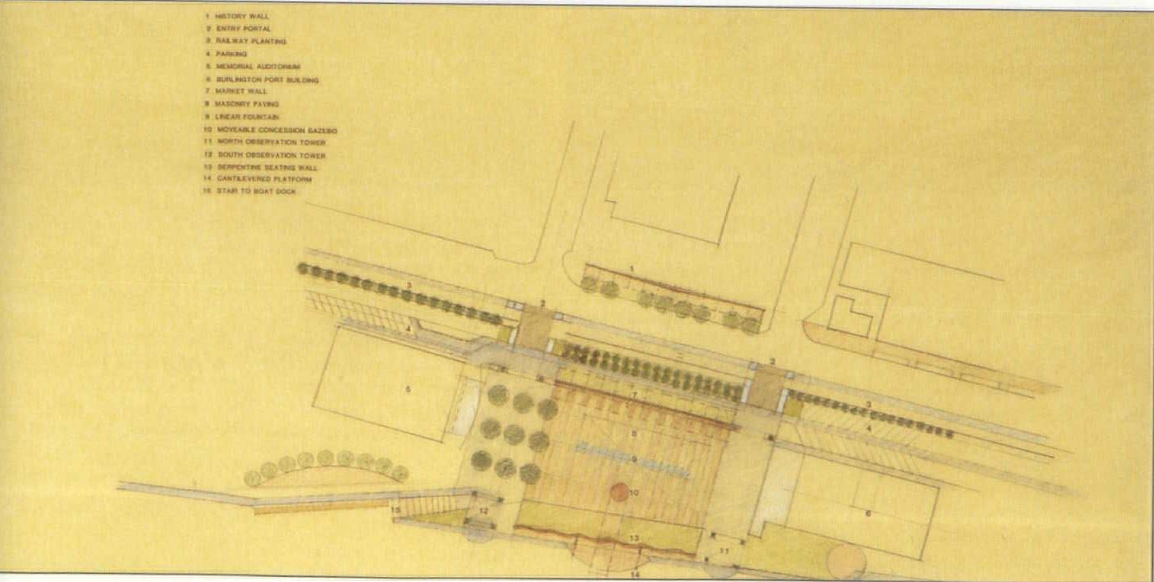


(top left) A detailed proposal for Fort Dodge's Town Square band stand.

(top center) The tile mural

(above) Observation platform, Burlington

(bottom) General plan for Burlington, Iowa

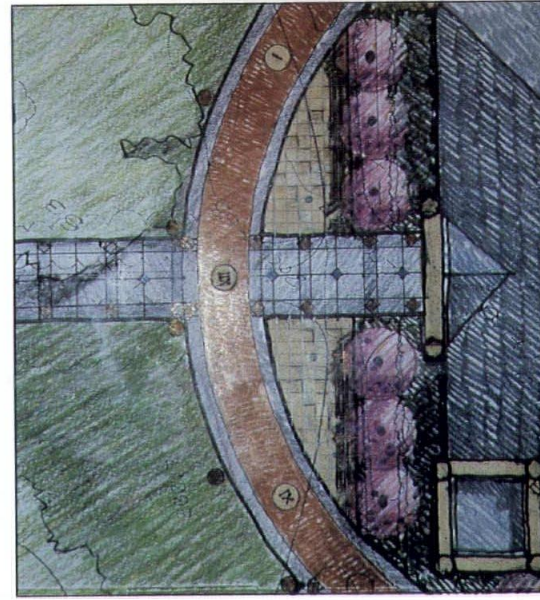
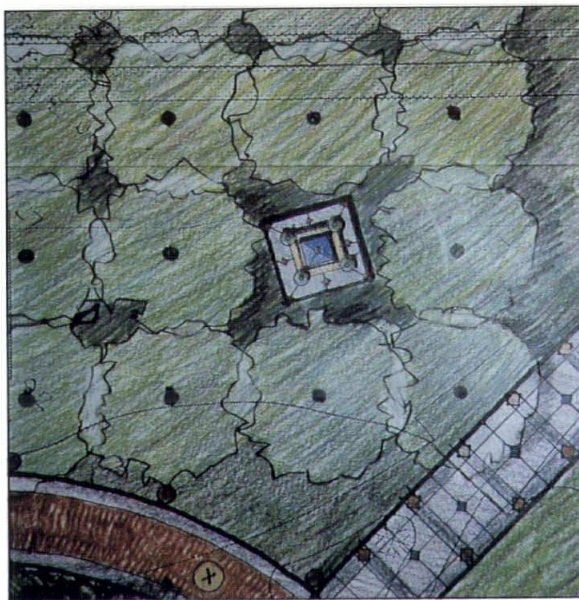
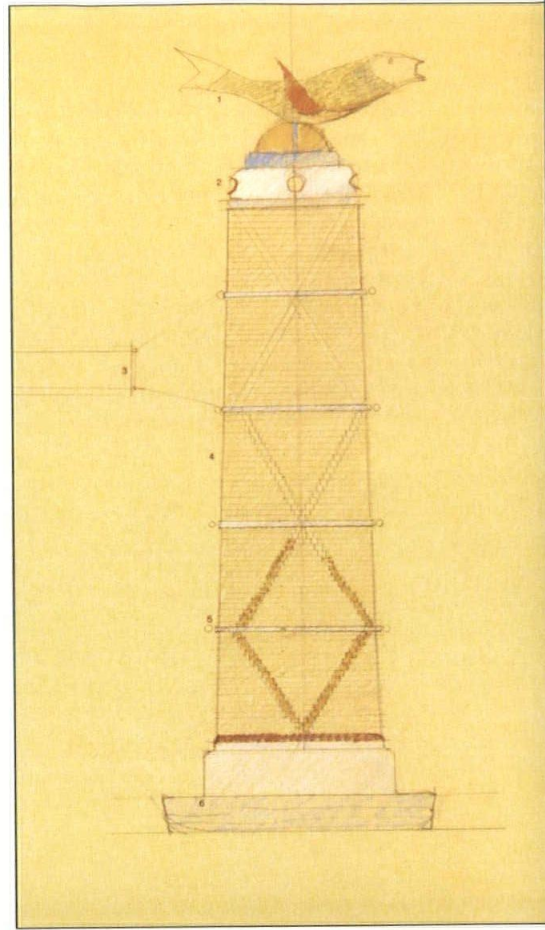
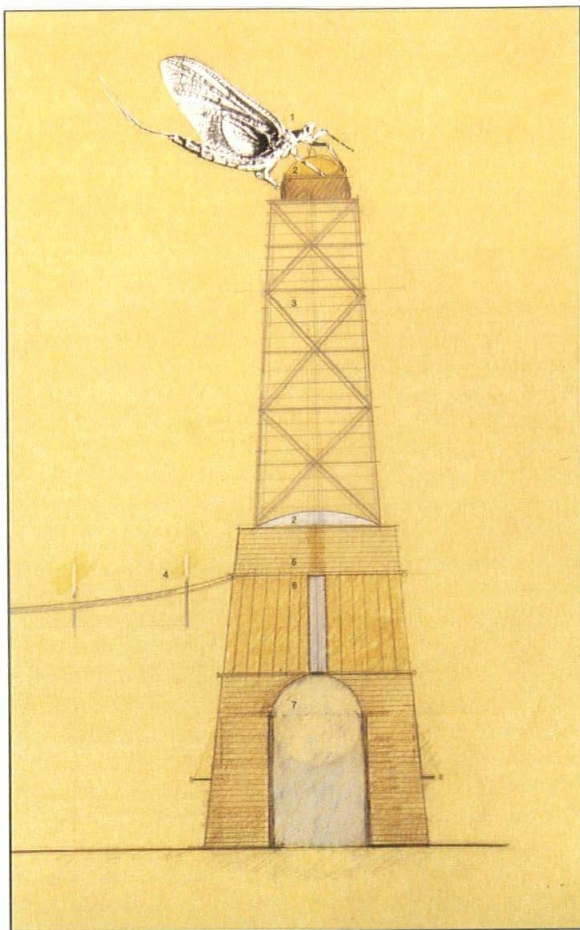


IOWA TOWN SQUARES

(top left) Burlington's
Mormon fly portal

(top right) The catfish portal,
Burlington

(bottom left and right)
Details of a residency team's
meticulous work



Notes

1. The Gettysburg Address, Abraham Lincoln, November 19, 1863. National Archives, Library of Congress, The United States of America.
2. The term "uncivilized" refers to the prevalent perception of European-born immigrants to America in this (and regrettably our own present) era. It ignores the very real, but then unrecognized, institutions of governance established by the first inhabitants of this land; native Americans.
3. The Declaration of Independence, Thomas Jefferson and others, July 4, 1776. National Archives, Library of Congress, The United States of America.
4. Iowa Arts News, Winter 1990
5. The term "charrette" is drawn from the French word for cart. It describes the conveyance 19th century Beaux Arts architecture students utilized to transport their thesis work to school for final review. Among architects, the term has come to define intense periods of creative activity, frequently performed under imposing deadlines, which require considerable deprivation of normal sleeping patterns.

6. Iowa Arts News, Winter 1990
7. The Winterset Madisonian, December 1989
8. The Des Moines Register, May 14, 1990
9. The Winterset Madisonian, date undistinguishable in documents.
10. The Des Moines Register, May 14, 1990

Excerpts from a Town Squares Diary

While assisting the Mount Ayr residency team in 1991, Iowa State graduate student, Martha Huntington kept a daily diary of the project's progress. The following excerpts suggest the pace and intensity of a typical Town Squares experience.

Tuesday, May 7, 1991

Following an afternoon tour of town, everyone checks into their quarters before meeting over dinner with members of the Chamber of Commerce. It was the designers' first chance to glimpse the community they would soon come to know intimately.

At 7:30 p.m. participants arrived for the first public forum. After initial introductions, the team and the community settled in for an evening of soul searching and brainstorming. Topics of discussion included a listing of elements typically scheduled for the square, important features of the outdoor space, and sources of community pride, as well as concern.

The meeting concluded at about 10:00 pm; the team set up shop in an vacant building across from the square, and took a look at the next day's goals. At about 11:30 p.m., everyone headed for their various lodging sites around the community.

Wednesday, May 7, 1991

At 8:00 am, team leaders were meeting with the Town Squares advisory committee while student assistants hit the streets to begin documentation of the square. A topographic survey team established site elevations and dimensions for use in making a model, while other students photographed and sketched significant features around the community. Throughout the day, team members walked the site, compared notes, and returned to their studio to brainstorm. At a critique with students at 10:00 pm, they shared their initial ideas and asked for responses.

Thursday, May 8, 1991

After breakfast with the Optimist Club, the design team joins the students at the studio to begin preliminary design work. Today must be a "big graphics day" if the team is to have any hope of creating a coherent presentation by tomorrow afternoon. The students have already started work on the model, each assuming responsibility for the construction of two or more buildings surrounding the square. By mid-afternoon the model of the existing square is finished and the students resume sketching conceptual ideas in various media.

The team leaders continue their design work, trying out various ideas as their vision of the new square comes gradually into focus. By late afternoon they interrupt their work to greet the public in an open studio session. Curious residents stop in to look at the ongoing work and talk to team members. Later, the students and team leaders resume their efforts.

As often occurs in design, the most important ideas are formulated only long after the sun has left the horizon. Some are detailed, but as yet unresolved ideas have taken shape; a life-size mock-up of a triangular seating area is fashioned from two appropriated park benches, a cardboard packaging tube (representing a lamp post) and scrapes of brown paper.

This sparks some energy and the group continues to work into the late evening. After a brief photo session that produces the cover shot for tomorrow's edition of the local newspaper, the group retires, well after midnight.

Friday, May 10, 1991 — The Final Day

It becomes apparent this morning that the fun and games are over. There is much to be done before the 3:00 pm presentation. Design ideas are quickly being captured in sketches and model form. Creative energy flows and tempers occasionally flare as the group rushes to meet their deadline on less sleep than they would like.

A hitch develops in the afternoon reception and presentation schedule; some residents want to take a premature peek at the still unfinished proposal. The team works with the advisory board chairwoman to quickly resolve the problem.

The radio is the only sound being made as the group intensively works. Lunch is brought in to allow drawing and model-making to continue uninterrupted. By 2:00 pm, several students begin hanging work on the studio's wall space as construction of the model continues.

At 3:00, the public arrives and the presentation begins. Each team member outlines the main ideas of their own particular contribution and discusses methods of implementation. Community members respond encouragingly; the scheme appears to have struck a clear resonance with the crowd.

After some follow up discussion, the design team and students begin taking down the studio, packing their cars and preparing to leave. Someone suggests a group photo and everyone, bleary-eyed but happy to be finished, gathers on the courthouse square for one last, memorable moment in Mount Ayr, Iowa.



(left) The public forum.

(below) Period photo of a soldier's memorial, Chariton, Iowa



Roger Lynn Spears works for Baldwin Clause Architects, Des Moines and was a participant in the Iowa Town Squares, Mount Ayr Residency.

**Fox Island Settee
Weatherend Estate
Furniture**

Weathered Estate furniture is inspired by furnishings originally designed in the early 1900s for the Weathered Estate. Constructed of mahogany or teak, the pieces are suitable for both interior and exterior applications. The Fox Island Settee shown is a focal point

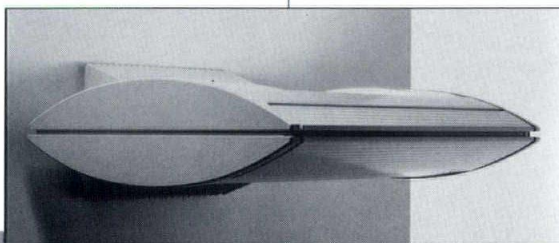
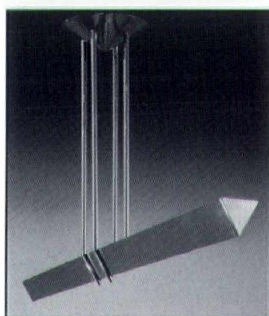
DesignDigest

of architectural and garden settings. Groupings can be customized from a variety of straight and curved sections to create unique seating configurations.



**The Andree Putman Collection
Baldinger Architectural Lighting Inc.**

Illuminating the interior landscape with strong lines and exquisite attention to detail, the Andree Putman collection captures the power and persona of this French designer. The indirect pendant uplight "Linda" is available in 48" and 96" lengths and a variety of finishes. Shown in satin aluminum.



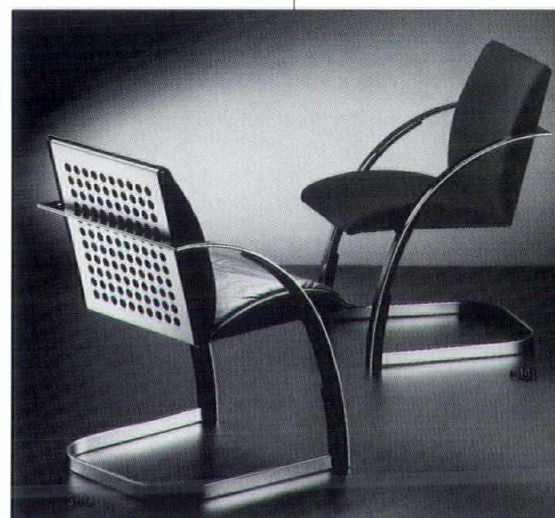
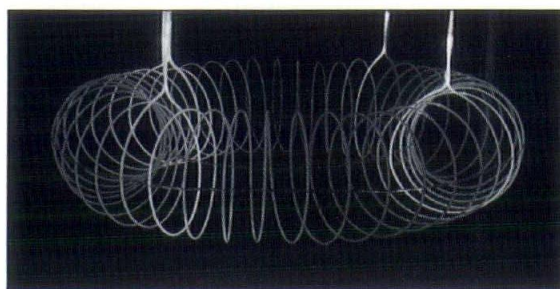
ROBERT A. NOVAK, AIA

**Fiber Optics
Lumenyte International Corporation**

The Lumenyte International Corporation manufactures large diameter polymer fiber optics, illumination sources and extrusions to compliment fiber optic lighting systems. Application examples are numerous. Shown is "Lumetric Gyre" designed by light sculpture Michael Hayden using Lumenyte Clear Coat semi-rigid fibers.

**Spheros Luminaire Series
Zumtobel Lighting
Incorporated**

The Spheros Luminaire Series, designed by Hartmut Engle for Zumtobel, has expanded to include the Wall Mounted Version, SI-W. Totally indirect, the SI-W is equipped with an asymmetric reflector to project light away from the wall surface and into the room cavity. The 2 foot long fluorescent lensed luminaire is mounted via an adjustable die cast aluminum bracket to allow for precise leveling of the fixture.



**Door Knob
Olivari**

In architecture, the door knob is a kind of miniature. Its function with respect to a building is the same as that of a jewel with respect to the human body. It is a means of opening or closing, accepting or denying the possible mystery of a threshold. Polo, designed by Rodolfo Bonetto for Olivari, is available in polished brass.

**Girsberger 91
Girsberger Industries,
Inc.**

Girsberger 91 is the perfect combination of design, function, engineering and materials blended into a harmonious creation. The graceful frame of chromed steel and laminated beech wood is not only eye catching but provides unique flexing characteristics which enhance seating comfort. The standard version is available with permanently-fastened cushions covered with fabric or leather. The Deluxe model is accented by a backrest of perforated anodized aluminum and removable cushions upholstered in high-quality Nappa leather or fabric.



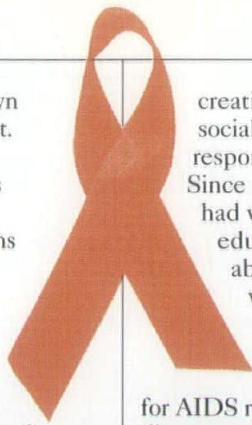
Journal

In Remembrance

Mark Lowe Fisher, 38, died of AIDS on October 29, 1992. Mark earned his Bachelors of Architecture from Iowa State University and his Masters of Architecture from Columbia University in New York City. Most recently, Mark was an architect with the New York City firm of James Stewart Polshek and Partners, Architects, where he was on the design team

for the Brooklyn Museum of Art.

While he worked in Des Moines at a number of firms including Charles Herbert and Associates and Shiffler Frey Baldwin, Mark contributed greatly to our quality of architectural design and challenged our architectural community to higher levels of



creativity and social responsibility. Since 1989 Mark had worked to educate people about the HIV virus and AIDS and to increase funding

for AIDS research, direct services and education. He found these efforts as challenging to his creativity and intellect as his architecture.

In the words of his colleagues at James Stewart Polshek, Mark was "a giant of a human being whose contribution to all our lives is immeasurable. A real architect who understood that buildings must comfort and ennoble their users. His passions inspired us. His gentleness calmed us. His complex humanity will be with us always. His brief but intense period on earth was a gift to us all."

presented to Mr. Broshar for his distinguished contributions and achievements in architecture.

As founding partner of Thorson Brom Broshar Snyder Architects, Robert Broshar has dedicated his life to fulfilling his vision of architecture in meeting people's needs, aspirations and dreams.

Mr. Broshar has greatly influenced the profession by volunteering his time



and energy on a wide range of committees including having served as President of the AIA Iowa in 1972. In 1983 he became the only Iowan elected to serve as President of the National AIA. He has also been a member of many national and international design award juries. His immense service to the community includes special emphasis on health care, commerce and education.

MICHELLE KAUFMANN

Medal of Honor

During the 1992 AIA Iowa convention, Robert Broshar, FAIA, was awarded the AIA Iowa Medal of Honor. This is the highest professional honor an architect can receive at the state level and was

You Can Lose A Lot By Copying AIA Documents.

Loss of credibility, accuracy, reputation... and even loss of income are all possible if you copy AIA Documents. And, using outdated Documents can result in problems a lot more worrisome than a jammed photocopier. As your AIA Full Service Documents Distributor, we stock Documents that cover virtually every contract situation. Call us.



documents
FULL SERVICE DISTRIBUTOR
THE AMERICAN INSTITUTE
OF ARCHITECTS

AIA Iowa
512 Walnut Street
Des Moines, Iowa 50309
515-244-7502

AIA Documents...the foundation for building agreements.

© 1992, AIA

IOWA Architect

1993 Editorial Calendar

Spring

Residential Design — From backwoods sophistication to off the wall, this issue will present the more unusual in recent residential work.

Summer

Building Technology — This issue focuses on architecture's advancements in technology.

Fall

Art in Public Places — Incorporating art is the object of this issue.

Winter

Design Awards — The ninth annual review of Midwest architecture.

Directory

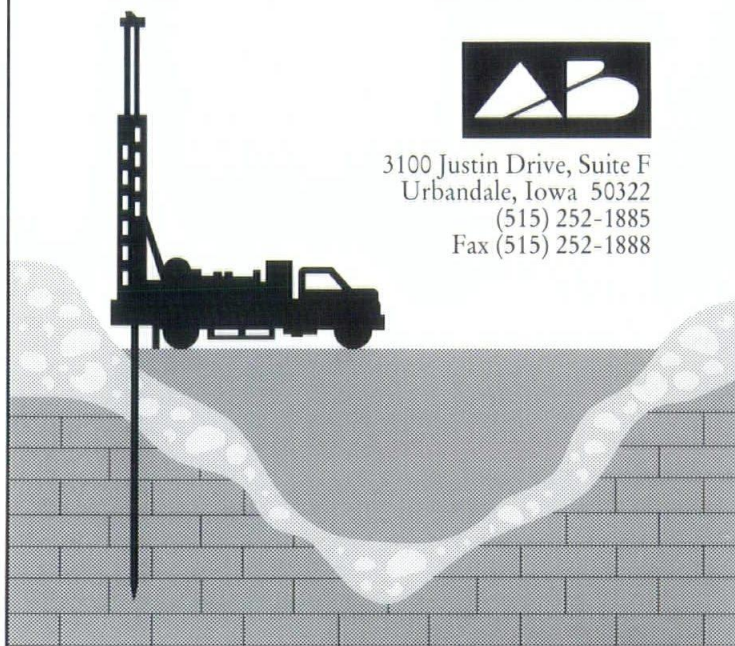
The Greatest Directory of All Time #2 — Will add design and construction directories, in addition to the firm and member directories.

Allender Butzke Engineers Inc.

Geotechnical • Environmental • Construction Q.C.



3100 Justin Drive, Suite F
Urbandale, Iowa 50322
(515) 252-1885
Fax (515) 252-1888



*Serving Iowa for Over
35 Years...*

Clark Glass Inc



TELEPHONE ANSWERED 24 HOURS

**Commercial and
Residential Glass
Replacement**



- Aluminum Store Fronts
- Curtain Walls
- Aluminum Doors and Closers
- Mall Sliding Doors
- Insulated Glass
- Mirrors
- Tabletops and Shelving
- Storm and Screen Repair

**Jack E. Beavers
& Associates Inc.**

**"Representing
Products That
Enhance The
Appearance Of
New And Existing
Structures"**

Acoustical Walls & Ceilings

Architectural Metal Walls

Exterior Insulated Wall Systems

Glass Reinforced Gypsum Profiles

5299 N.E. 15th
Des Moines, IA 50313

BUS. 515 265-7201
FAX 515 266 0756
WATTS 800 759-0661

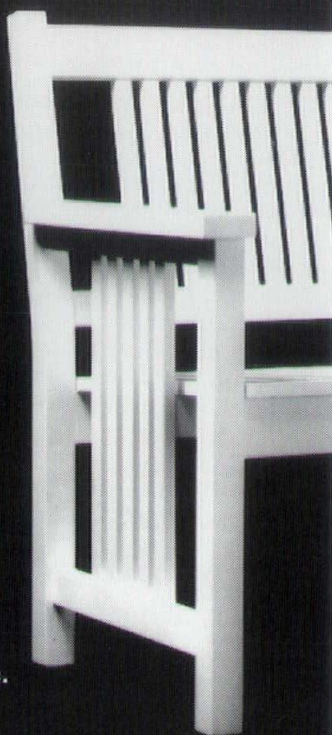
**Transforming the vision of the
architect, designer, and contractor
into photographic images**



**dale
photographics
inc.**

831 Franklin • Pella, Iowa 50219 • (515) 628-1888

MAKING AN
UGLY WOODEN
BENCH GOES
AGAINST
OUR GRAIN.



Landscape Forms, Inc.
Latimer Associates
4th & Pearl, Box 187
Grinnell, IA 50112
FAX 515/236-6438
515/236-6616

*KENWORTHY
PRAIRIE BENCH*

A DEDICATION TO
service.



quality.



teamwork.



At Pulley and Associates, these are more
than just words. They are what we deliver in
Mechanical and Electrical Engineering.



PULLEY AND ASSOCIATES, INC.
CONSULTING ENGINEERS

1231 8TH ST. SUITE 230 WEST DES MOINES, IOWA
(515) 225-9531 FAX: (515) 225-9570

GREAT IDEAS
DESERVE GREAT SERVICE.
FROM CONCEPT TO CONSTRUCTION
OUR EXPERTISE IN
BUDGETING,
DETAILING,
SPECIFICATIONS, AND
COMPLETE INSTALLATION
ASSURES TOP QUALITY IN:
COMPOSITE METAL WALLS,
ALUMINUM PLATE SYSTEMS,
PROFIED METAL WALLS/ROOFS,
STRUCTURAL GLASS SKYLIGHTS,
TRANSLUCENT WALLS/ROOFS,
ARCHITECTURAL METALS,
STONE, GLASS, AND METAL
CURTAIN WALLS, ACRYLIC SKYLIGHTS,
SPACE FRAMES
AND LOUVERS.

ARCHITECTURAL WALL SYSTEMS

2604 68TH STREET DES MOINES, IOWA 50322
TELEPHONE 515-253-0700 FAX 515-253-0412



GRANITE • LIMESTONE • MARBLE

Fabricators & Installers
of
Imported and Domestic
Slabs and Tiles

Rowat Cut Stone & Marble Co.
110 S.E. 7th St. • Des Moines, Iowa 50309

(515) 244-8604
(800) 798-8604

Advertisers Directory

Allender Butzke Engineers Inc.	38
Architectural Wall Systems	39
ASI.....	39
Jack E. Beavers & Associates Inc.	38
Citadel Architectural Products	front insert
Clark Glass Inc	38
Cold Spring Granite Company	42
Concrete Products Company	44
Dale Photographics Inc.	38
Des Moines Blue Print	41
Endicott Clay	2
Forest Avenue Public Library.....	C3
Glen-Gery Brick.....	43
Iowa Prestressed Concrete, Inc.	C4
Masonry Institute of Iowa	4
Midwest Power.....	8
OHarco.....	43
Patzig Testing Laboratories Company, Inc.....	43
Pella Windows.....	1
Pulley and Associates, Inc.	39
Rock Island Millwork Co.	5
Rowat Cut Stone & Marble Co.....	40
Sherwin-Williams.....	41
Stetson Building Products, Inc	41
United Brick and Tile.....	C2
Windor Pinkerton.....	40

Please support our Advertisers first.
They help support Iowa Architect!

DISCOVER INNOVATIVE ENGINEERING



Decorelle Glass
Series 100 TM



Decorelle Glass
Series 200 TM



Decorelle Glass
Series 300 TM



Decorelle Glass
Series 400 TM



Sliding French Door
with Decorelle 400 TM



Traditional Modern
Divided Lights TM



Prairie Modern
Divided Lights TM



Colonial Revival
Modern Divided Lights TM

For COMMERCIAL, RESIDENTIAL, REPLACEMENT CONSTRUCTION.

Whether you're working on renovation projects or new construction for either commercial or residential applications, take a closer look at the great ideas EAGLE has for you. The Decorelle Glass Series (tm) adds a designer touch to any project yet still offers energy-efficiency.

The patented EAGLE Modern Divided Lights (tm) lets you build your projects with a traditional style and get the advantages of the best modern technology.

Contact us today for more information. See how EAGLE Windows and Doors have the great ideas to bring your visions to life.



WINDOR - PINKERTON

3215 Lafayette Road, Box 2577

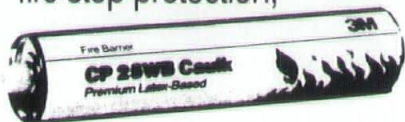
Waterloo, Iowa 50704

319-234-1763

GIVING VISION TO GREAT IDEAS

Introducing a non-breakthrough breakthrough

Only 3M's new CP 25WB Caulk
offers maximum smoke and
fire-stop protection,



maximum convenience.

STETSON

BUILDING PRODUCTS, INC.

7 MIDWEST LOCATIONS

"OUR SERVICE PLEASES"

1-800-383-2181

COLOR CONNECTIVITY

*Experience the Leading Edge
of Technology at*

DES MOINES BLUE

**400 DPI COLOR OUTPUT
AVAILABLE FROM -**

- Plot Files
- Postscript Files
- Rendering Files
- Desk Top Publishing Files

ALSO AVAILABLE -

- 11x17 Color Scanner
- Superior Color Copies
- Large Format Color Plots

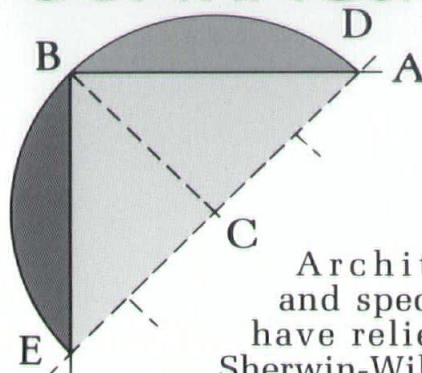
Des Moines Blue Print

1112 Locust St. • Des Moines, IA 50309

(515) 244-1611 • WATS 1-800-347-1610

FAX 1-515-244-1020

FOR ALL THE RIGHT ANGLES ON SPECIFYING COATINGS.



Architects
and specifiers
have relied on
Sherwin-Williams
for quality products and technical
advice for more than 125 years.

And, when you need a quick
response to coatings specification
questions, surface preparation or
color selection, call our toll free
Paint Data Bank® at 1-800-321-8194.
You'll get confirmation on Sweet
Files data, competitive product cross
referencing and suggestions for new
or improved coating systems. And
now, from the industry leader, our
Computerized Painting Schedule
09900, available on diskette in the
format you prefer. Just phone our
Paint Data Bank number, it's yours
for the asking.

Whether you're specifying
epoxies for a plant or colors
for an office insist on
Sherwin-Williams.



The Pros Know.
Ask Sherwin-Williams®

When you need help or have a question on a stone project, do you really want to call someone in another hemisphere who may or may not speak your language?

With Cold Spring Granite, you'll find knowledgeable -- and local -- field sales representatives ready to answer questions and offer unmatched service.

COLD SPRING GRANITE OFFERS:

- Over 90 years of industry leadership
- 28 distinct colors in a variety of finishes
- Over 30 company-owned quarries ensuring stone consistency and timely delivery
- Reliable service and technical support

From dramatic skyscrapers to impressive landscaping and paving detail, Cold Spring has the expertise, the products and the local service to let you rest easy. And that's the truth. In plain English.

**OUR FRIENDSHIPS ARE
MADE IN STONE.**

WHEN IT COMES TO YOUR PEACE OF MIND, COLD SPRING AND THE COMPETITION ARE OCEANS APART.

YOUR LOCAL REPRESENTATIVE IS:

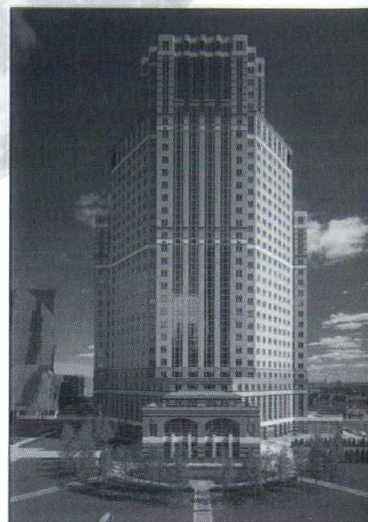
TODD OLSON

PHONE 612-259-3436

FAX 612-259-3452

800-551-7502

COLD SPRING



COLD SPRING GRANITE COMPANY 202 SOUTH THIRD AVENUE COLD SPRING, MINNESOTA 56320 1-800-551-7502 FAX 612-259-3452

IOWA Architect

Don't Miss an Issue!

*You can receive the Iowa Architect for only \$15.00 a year.
Enjoy it yourself or give a subscription to a client or friend.*

Send this form with \$15.00 to Iowa Architect, Iowa Chapter AIA, 512 Walnut Street, Des Moines, Iowa 50309.

Name _____

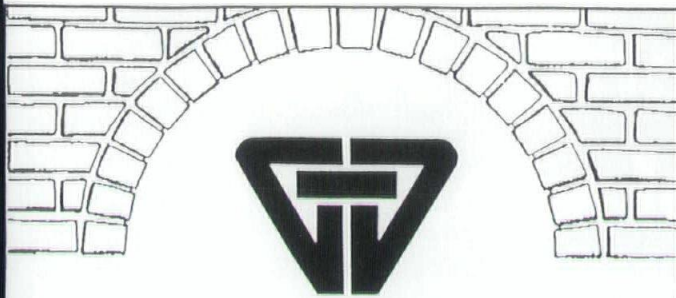
Title/Position _____

Business _____

Type of firm _____

Mailing address _____

City _____ State _____ Zip _____



Glen-Gery Brick

Visit our Brick & Tile SHOWROOM
101 Ashworth Rd.
West Des Moines, Iowa 50265

Phone: 515-224-4110
FAX: 515-224-4057
WATS: 800-383-1028

MAY WE OFFER SOME CONSTRUCTIVE COMMENTS?

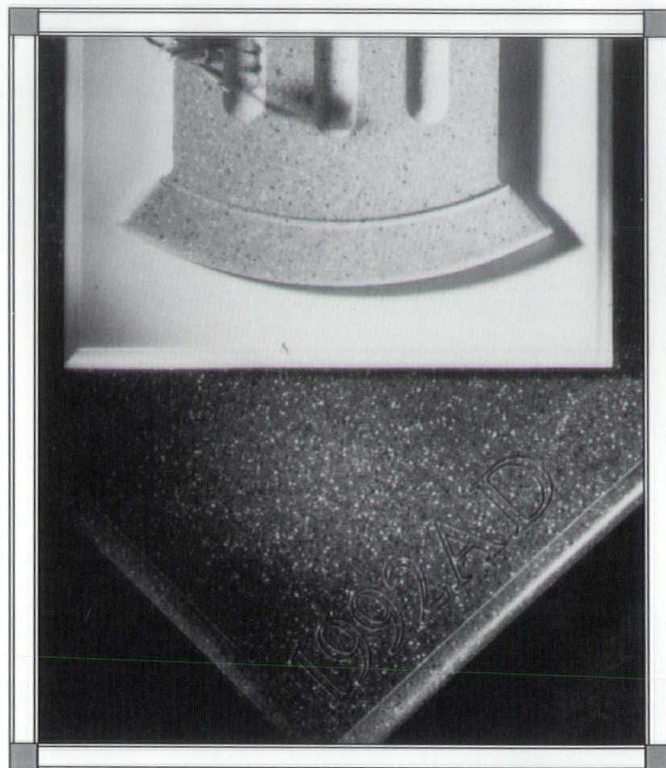
Put your next project on firm ground by choosing PTL for your consulting engineering firm. Our environmental, geotechnical, and construction services can help you design with confidence. Since 1912, PTL has provided a full-service testing lab to help Iowa build better. Call us to discuss your project needs.



Patzig Testing Laboratories
Company, Inc.
A Member Of Huntingdon Consulting Engineers

Des Moines: (515) 266-5101
Quad Cities: (309) 764-9684 • Waterloo: (319) 232-6591

SURELL® solid surfacing material



A SOPHISTICATED SOLID SURFACE TO MEET THE CREATIVE NEEDS OF THE ARCHITECT AND DESIGNER

Surell® solid surfacing material is a cast, homogenous, non-porous material that was designed to accommodate a broad range of interior applications with high durability and ease in maintenance. Surell® is available in sheets, lavatory bowls, vanities with integral bowls and backsplashes, shower bases and wall surrounds.

Sheet stock and wall surrounds are available in all 14 colors and patterns. Solid colors: Arctic, Frost, Rosea, Folkstone, Desert Beige and Almondine. Granite patterns: Twilight, Misty Gray Moonlight, Silverado, Graphite, Teal, Fire Stone, Tidal Sans.

Cast forms, such as the kitchen sink, vanity with integral backsplash and bowl, separate lavatory bowl, and shower surround are available in solid colors only.

CALL YOUR OHARCO ARCHITECTURAL SPECIALIST

Ray Muniz
5685 NE 16th
Des Moines, IA 50313
1 (800) 362-2474

Marsha Gurzik
PO Box 1113
Omaha, NE 68101
1 (800) 228-9460

Turn Your Client's Home Into A Showplace!



Private Residence
Architect:
Michael Palladino
DECORA® Pattern

PITTSBURGH CORNING
PC GLASSBLOCK®
WINDOWS, WALLS & PARTITIONS

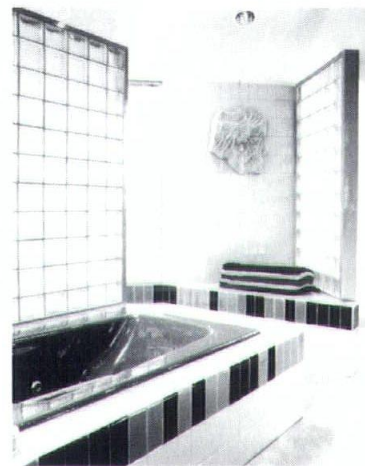
Satisfy your desire for elegance.

PC GlassBlock® products offer the radiance and beauty of glass . . . the strength and security of thick, break-resistant glass block.

This beautiful, versatile building material inspires imaginative designs that can transform your home into an elegant showplace! And it's available in a choice of patterns to provide the amount of light transmission and privacy you desire.

Enhance and enliven your entryway, kitchen, bath, bedroom, gameroom, stairwell . . . PC GlassBlock® windows, walls and partitions add dazzle to any part of your home . . . both inside and outside!

Ask us how American-made PC GlassBlock® can turn your home into a showplace.



Private Residence
Architect: Arthur Barrett
of South Pasadena
ARGUS® Pattern

1985 Whirlpool Project Kitchen
VUE® Pattern



CONCRETE PRODUCTS CO.
Your Construction Supply Center
SIoux CITY

2222 East Third Street • Sioux City, Iowa 51101
Telephone: (800) 352-4644 • FAX: 1-712-252-2262