

IOWA Architect

Issue No. 93:208 Three Fifty

ALA LIBRARY & ARCHIVES
1775 New York Ave., N.W.
Washington, D.C. 20006

APR 5 1994

1 9 9 3 D E S I G N A W A R D S

Velour Texture
Manganese/Heavy

Velour Texture
Mahogany Color

Velour Texture
Manganese/Fine

Velour Texture
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

CONTENTS

IOWA Architect

Issue No. 93:208

DESIGN AWARDS 1993

Tenth Annual Review
of Midwest Architecture

Introduction	9
Perishable Distributors of Iowa	10
Stage Center	12
Maryville Aquatic Center	14
Forest Avenue Library	16
Iowa Teleproductions Center	16
Pulmonary Medicine, P.C.	17
Whitfield Handrail	17
Oakdale Canopy	18
McCormick Place Expansion	18
University of Florida Brain Institute	19
Stormwatch One	19
Seerley Hall, University of Northern Iowa	20
Principal Financial Group Auditorium	22
West Bend Elementary School Addition	24
Dr. Jeffrey Carithers' Office	26
B.A.D. Productions Studio	28
Kruse/Berg Kruse Residence	30
Schwartz Residence	30

DEPARTMENTS

The Arts	6
Portfolio	7
Design Digest	32
Journal	33
Advertisers Directory	36

Cover

Central States Region
Excellence Award
winner Perishable
Distributors of Iowa,
Herbert Lewis Kruse
Blunk Architecture,
Des Moines. Photo by
Farshid Assassi

Editor

William L. Anderson, AIA

Associate Editors

Stephen Knowles

Paul Mankins, AIA

Circulation Manager

Sherwood Adams, AIA

Editorial Staff

Jeff Allers

Todd Garner, AIA

Michelle Kaufmann

Robert A. Novak, AIA

Gregory Palermo, FAIA

Edward Soenke, AIA

Steven Strassburg, AIA

Patricia Zingsheim, AIA

Art Director

Kent Mauck

Advertising Manager

Kelly Roberson

Printing

Sutherland Printing, Montezuma, Iowa

Iowa Chapter American Institute of
Architects Executive Vice President

Suzanne Schwengels, CAE

Assistant Director, Marketing & Public Relations

Kelly Roberson

Administrative Assistant

Lizabeth Decrescenzo

President

Don Sinclair, AIA

President Elect/1st Vice President

Robert C. Carlson, AIA

2nd Vice President

Michael R. Broshar, AIA

Secretary

Catherine Schwennsen, AIA

Treasurer

John Varney, III, AIA

Directors

Debra McKinney, AIA

Gregory G. Gowey, AIA

James D. Grundmeier, AIA

Associate Director

Kevin Nordmeyer, AIA

Central Iowa Architects President

Steve Oberbroeckling, AIA

Madison Rapids/Iowa City Architects President

Paul Montag, AIA

Eastern Iowa Section President

Donald L. Mott, AIA

Northwest Iowa Section President

John Storm, AIA

Southwest Iowa Section Chairman

Jeff Anderzhon, AIA

Subscription Rates

\$5.00/year, \$27.00/two years, \$3.50/single

issue. Note to subscribers: When changing

address, please send address label from

most recent issue and your new address. Allow

4-6 weeks for change of address.

Advertising

For advertising information contact

Kelly Roberson at (515) 244-7502.

Iowa Architect is the official quarterly

publication of the American Institute of

Architects, Iowa Chapter, 1000 Walnut

Street, Suite 101, Des Moines, Iowa 50309.

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

Design

Blunk+Associates

100 Locust Street, Suite 200

Des Moines, Iowa 50309

(515) 243-6010

Reproduction of this material by any

means without the written permission of

Iowa is prohibited.

ARTISTRY.



ConAgra Corporate Complex—Omaha, NE
Architect: Opus Corporation—Minneapolis, MN



Artistry. Tangible evidence that what's imagined, can in fact be brought to life.

The aesthetically beautiful ConAgra Corporate Complex personifies Endicott's ability to artistically transform clay and idea into 900,000 face brick; 35,000 sq. ft. of tile; 50,000 special shapes; 550,000 pavers (approx. 122,000 sq. ft.).

Regardless of project application, the unrivaled elegance, durability and versatility of Endicott products provide exciting design possibilities that are limited only by the imagination.

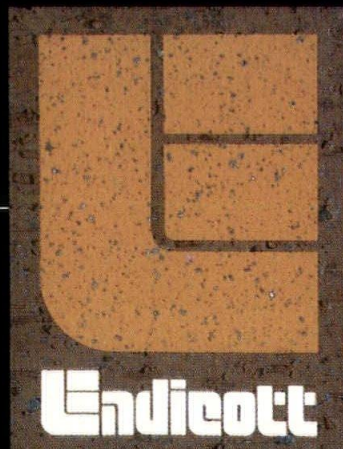
For samples and the name of the distributor in your area, contact Endicott Clay Products Company today.

*This visual introduction to Endicott Clay Products/Endicott Tile Limited features breathtaking project/special shape applications, a dazzling array of colors, textures, hand-crafted murals and innovative design possibilities. Contact Endicott for your **free** VHS tape today.*



Endicott Clay Products Company

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





Time Tested Materials and Craftsmanship
Equals
Durability and Pride of Ownership.



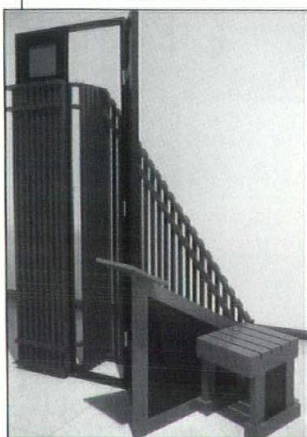
**MASONRY INSTITUTE
OF IOWA**

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

The Garden in the Galleries

Claes Oldenburg and Coosje van Bruggen's colossal fountain-sculpture *Spoonbridge and Cherry* and Siah Armajani's 375-foot-long Irene Hixon Whitney Bridge are two artworks that have become landmarks in Minneapolis and helped attract more than 280,000 visitors to the Minneapolis Sculpture Garden last year. Through a new exhibition at the Walker Art Center, viewers will be invited to more fully appreciate the work of familiar Garden sculptors.

The Garden in the



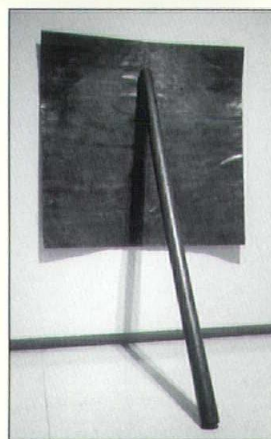
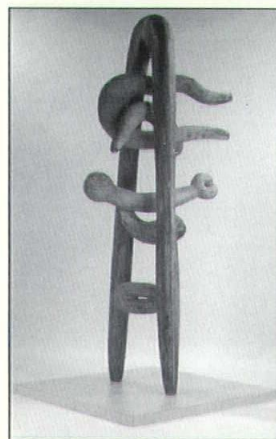
Galleries, on view February 20-September 4, will present works by 18 artists whose sculptures are featured in the Minneapolis Sculpture Garden. By highlighting connections between artists' indoor and outdoor pieces, the exhibition will demonstrate how they maintain a consistent vision while adapting their work to different circumstances.

Artists represented

Among those represented in the exhibition are Kinji Akagawa, Deborah Butterfield, Mark

PAUL MANKINS, AIA

ARTS



di Suvero, Ellsworth Kelly, Martin Puryear, Richard Serra and Judith Shea. In addition to presenting work in a variety of media, including painting, drawing and video, as well as sculpture, the exhibition will feature maquettes and working drawings for Garden sculptures, providing visitors with insights into the evolution of those works.

Focus on the basics

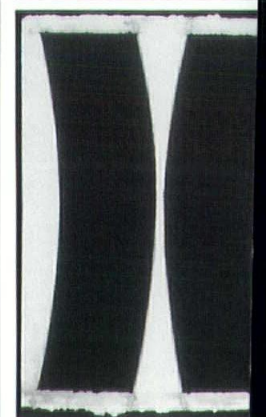
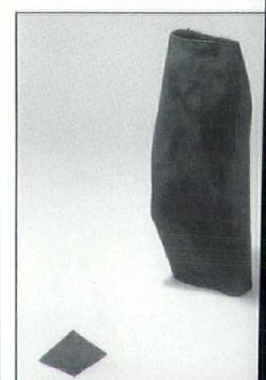
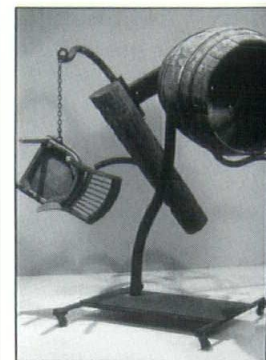
A special focus of the exhibition will be on the basic elements of sculpture, including materials, scale, mass and three-dimensional form. The properties of various materials and the significance of artists' choice regarding them will be explored through the work of American artists Butterfield and Puryear. The effects brought about through changes in scale will be examined through the work of architect Frank Gehry and Pop artist Oldenburg. The properties of mass and balance will be explored through the weighty constructions of Serra and the delicate kinetic sculptures and mobiles of Alexander Calder.

The Garden in the Galleries will also include a selection of works that address the human figure, both as subject and as a user of objects. Works by British sculptor Henry Moore and American artist Shea offer different interpretations of the human form, while artists such as Akagawa, Armajani, Scott Burton and Isamu Noguchi offer variations on functional objects such as benches, chairs, bridges and lamps.

Special programs

Like the inaugural exhibition "Inside, Outside," *The Garden in the Galleries* takes full advantage of the Walker's unique position as both a conventional museum and a sculpture park, revealing itself as a significant cultural asset for the Midwest.

Workshops for teachers and students are planned, including the creation of an



interactive sculptural learning space in the museum's Art Lab. Minnesota-based sculptor Steven Woodward has been commissioned to create the installation.



Muscatine Residence

Scholtz-Gowey-Marolf Architects & Interior Designers of Davenport has recently completed the design of a new residence near Muscatine. Located on a bluff overlooking the Mississippi River, the site has a view 20 miles upriver to the east, eight miles downriver to the west, and ten miles across the river to the south. The house's design, oriented to take advantage of the view, is divided into three groups of gable-roofed forms suggested by the various groupings of buildings on neighboring farmsteads. Each form identifies an internal function of living, entertaining, or sleeping space, and all are interconnected by a flat-roofed galleria. Construction is underway and completion is scheduled for the summer of 1994.



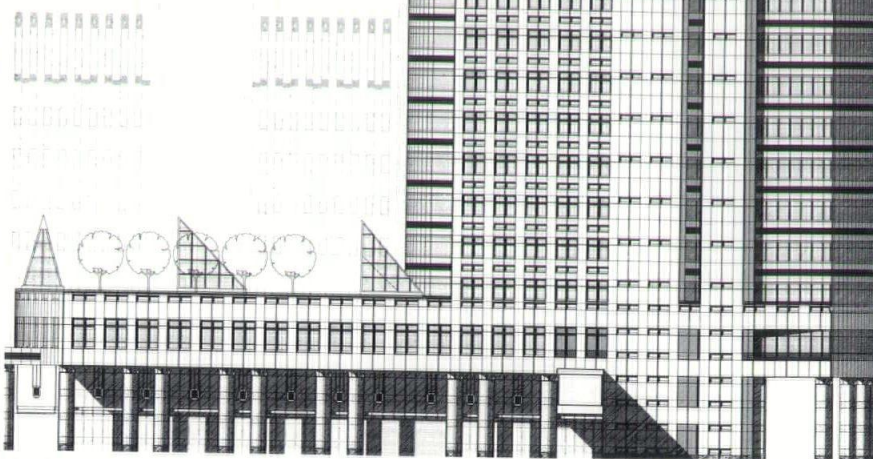
FORUM

Office/Warehouse Facility

Construction has begun on the 15,000 square foot office/warehouse facility for Intertrade Limited in Cedar Rapids, Iowa. The facility, designed by OPN Architects, Inc., will be located in the River Ridge North Office Park. The design accentuates the sales area, administration area, and warehouse as three distinct elements unified through the use of common materials. The entry is highlighted by a wall supporting a translucent-panel skylight and suspended aluminum canopy.

EMC Expansion

Brooks Borg and Skiles Architects and Engineers has completed schematic design for a 425,000 square-foot expansion of EMC Insurance Companies in downtown Des Moines. Located adjacent to EMC's existing headquarters, the expansion consists of a 20-story office tower next to a three-story support facility. In addition, the project provides three new skywalks and two levels of underground parking. Construction of the estimated \$50 million building will commence in the fall of 1994.



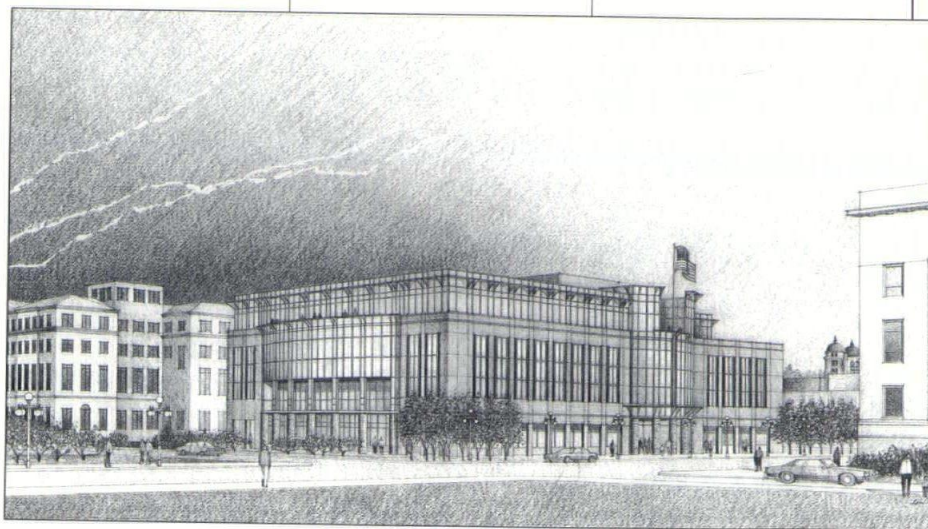
Federal Courthouse Annex

Construction has begun on the Federal Courthouse Annex in downtown Des Moines. The project was awarded through a design competition to Architects Wells

Woodburn O'Neil.

The building's design was based upon opening a realm of discourse concerning the current thinking towards the symbolic, functional and experiential qualities of government buildings.

The discourse is based on dichotomies of mass and void, security and accessibility, their appropriate textures, connections and symbols, all based within the context of the Des Moines River and a historical district.



TODD GARNER, AIA

ANOTHER REASON TO BUY A PELLA® WINDOW

Any window lets sunlight in. What's beautiful is how much better we keep the other stuff out.

Innovative glass systems allow you to manage energy, light, fading—even sound. Our InsulShield™ IX system, for example, offers an exceptional center-glass R-value of 9.1.*

Only Pella tests every standard operable window — every single one — for air infiltration. If it doesn't pass, it doesn't ship.


Solid wood construction has 1,500 times more thermal resistance than metal, and is 70% more resistant than hollow vinyl. Plus, it's more beautiful.

*Our standard InsulShield glass system, featuring argon-filled, double low-E coated insulating glass, saves up to 24%** on heating and cooling bills.*

*Incorporates HeatMirror™, a product of Southwall Technologies.
**Computer simulation average compared to single-pane wood windows. Actual savings may vary.

At Pella, we believe a window should be as beautiful to live with as it is to look at. So all our products are made with the finest materials, the most meticulous craftsmanship, and unmerciful testing. As a result, Pella® Windows and Doors don't just meet industry standards, but often exceed them — substantially. Keeping out drafts, heat, moisture, cold — even fading rays of sunlight — for lasting comfort, enjoyment, savings and beauty. And that's what makes a Pella® Window most beautiful of all.

Quality like this only comes from Pella.

**The Pella
Window
Store®**
 Windows, Doors,
Sunrooms & Skylights

1993 design awards

Central States Region Jurors

William McDonough, AIA

William McDonough

Architects

Margaret Helfand

Margaret Helfand Architects

Kenneth Frampton, AIA

Ware Professor of

Architecture,

Columbia University

AIA Iowa Jurors

Stephen Paul Badanes

Jersey Devil Architects

Edward Mazria, AIA

Mazria Associates

John Rahenkamp, FASLA

John Rahenkamp

Consultants

From the summer floods across the Midwest to the materials which comprise our buildings, the various environments in which we live, work and play all left an indelible impression on our lives in 1993. As architects and designers, we are gaining a greater awareness of the impact we can have on the environment, and the ways in which the environment can impact both our buildings and our lives.

"Design and the Environment" was the theme around which both the Central States Region Convention and AIA Iowa Annual Convention revolved.

Historically, speakers at these conventions are asked to serve as jurors for the design awards programs which also take place during the conventions. Steven Paul Badanes, a founding principal of Jersey Devil Architects; Edward Mazria, AIA, Mazria Associates; Bob Berkebile, FAIA, BNIM Inc.; and John Rahenkamp, FASLA, John Rahenkamp Consultants, Inc., were chosen to speak at the AIA Iowa Convention based on each person's career as an environmentally-conscious designer. All were invited

to address the convention attendees and participate on the awards jury. With the exception of Berkebile, these jurors reviewed approximately 80 submissions from which they selected seven award recipients. Showcased on the following pages are those projects, two of which received honor awards, while five received merit awards.

Also showcased on the following pages are those projects which received awards from the Central States Region Design Awards Program. This year's jury consisted of William McDonough, AIA, William McDonough Architects; Margaret Helfand, Margaret Helfand Architects; and Kenneth Frampton, AIA, Ware Professor of Architecture, Columbia University. Iowa firms captured six of this year's eleven region awards. In light of the fact that both awards program jurors were chosen based on similar criteria, the outcome of each jury was not, by any means, overtly concerned with environmentally-responsive projects.

Congratulations are due not only to those individuals and firms receiving state awards, but to the entire architecture community of Iowa for its overwhelming success in the Central States Region Awards Program.

Todd Garner, AIA

Iowa Architect Editorial Board

1993 AIA Iowa Design Awards Committee

**As architects and designers,
we are gaining a greater awareness
of the impact we can have on the
environment, and the ways in which
the environment can impact both
our buildings and our lives.**

IOWA Architect

CORPORATE ENLIGHTENMENT

Perishable Distributors of Iowa

The awards jury praised Perishable Distributors of Iowa, designed by Herbert Lewis Kruse Blunck Architecture, Des Moines, for its "very sophisticated sense of order and imagination. Modest but expressive technical language ... they have managed to achieve a high degree of expression without any gratuitous elements. The use of natural light for a building like this is quite an accomplishment."

Project: Perishable Distributors of Iowa
Location: Ankeny, Iowa
Completion Date: July 1993
Owner: Perishable Distributors of Iowa
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines
Project Team: Principal-in-charge - Cal Lewis, AIA; Project Architect - Will Worthington, AIA; Intern Architect - Scott Worth
Structural Engineer: Charles Saul Engineering, Des Moines
Civil Engineer: Bishop Engineering, Urbandale
Mechanical Consultant and Contractor: Taylor Industries, Des Moines
Electrical Consultant and Contractor: Tesdale Electrical, Ankeny
General Contractor: Taylor/Ball, Des Moines
Photographer: Farshid Assassi, Assassi Productions

ROGER LYNN SPEARS, AIA

Perishable Distributors of Iowa (PDI), a regional wholesaler and distributor of perishable food products, was seeking to expand the office portion of its Ankeny-based distribution center. A key objective for the 14,000 square-foot addition was the clear expression of the company's highly progressive managerial style, notable for its openness, accessibility and encouragement of employee involvement. Further, the project was tightly constrained by PDI's demanding construction schedule and limited budget. The architects for the project, Herbert Lewis Kruse Blunck Architecture, Des Moines, responded with an elegant and deftly-crafted construction which tangibly demonstrates PDI's commitment to its underlying corporate philosophy without sacrificing the pragmatic necessities of the company's budget and schedule.

The addition is structured around a central core of open-office workstations, situated beneath a broadly-sloping, clearstory roof monitor. Defined by an accessible network of finely-detailed office enclosures, the space is continually bathed in cool, diffuse sunlight emanating from the clearstory above. The atmosphere is cheerfully crisp, free-flowing and particularly accommodative to informal interaction among staff members.

Flanking either side of the central work area are blocks of support space: conference and seminar rooms, employee lockers and exercise area, staff lounge, file storage, and a limited number of private offices. Each area shares with the central work space an open, engaging personality, punctuated by a fine sophistication of detail, and illuminated in natural daylight.

Throughout the project, the architects skillfully exploit a familiar palette of industrial materials and components: metal decking, steel bar joists, exposed duct work and utilitarian light fixtures, each chosen in direct reference to the textural character and construction of the adjoining warehouse facility. What distinguishes this assemblage from its predecessor however, is the refined manner in which each component is introduced and placed within the overall composition. Overhead duct work purposefully marches across the ceiling plane, defining concisely ordered spacial bays. Exactly-positioned fluorescent light fixtures illuminate the disciplined rigor of the building's structural system. Each connection, column to beam, beam to joist, and joist to deck, has been carefully examined and consciously assembled. The resulting construction possesses the richly interwoven texture of a delicately-crafted tapestry.

The space is not, however, without its sense of wit. The extensive use of glass block suggests a

playful reference to the crystalline structure of ice, not an entirely coincidental allusion to PDI's business of refrigerated storage and distribution. For the receptionist desk at the addition entry, a splayed fiberboard enclosure mimics the planar character of the shipper's utilitarian cardboard packaging boxes. Elsewhere, a familiar yellow and black striped motif which ordinarily denotes the presence of hazardous conditions is appropriated to form a decorative cornice atop freestanding partitions. The gesture is more than a clever graphic citation; it also emphasizes PDI's commitment to a safe work environment.

What is perhaps surprising for such an astute and artful work of architecture is its fiscal prudence: the project was completed on schedule and under budget. It is in this striking convergence of pragmatic discipline and inspired imagination that PDI finds its standing as an award-winning project.

Roger Lynn Spears lives in Raleigh, North Carolina and currently teaches architecture at North Carolina State University.

(Right) The receptionists's desk exploits a playful reference to cardboard box construction.

(Below) The elegantly-detailed clearstory monitor bathes the central work space with diffuse natural light.





ACT TWO

Stage Center

A remodeling of a highly acclaimed theater in Oklahoma reinvents not only the architectural space, but the value and significance of the building to its community.

Project: Stage Center
Location: Oklahoma City, Oklahoma
Owner: Arts Council of Oklahoma City, Oklahoma
Square Footage: 64,000 square feet
Total Cost: \$1,900,000
Architect: Elliott + Associates Architects, Oklahoma City, OK
Project Team: Rand Elliott, AIA; David Foltz, AIA; Bill Yen, AIA; Eva Osborn, Assoc. AIA
Structural Engineer: Yordi, Smith, Pickel
Mechanical and Electrical Engineer: PSA Consulting Engineers, Oklahoma City
Acoustical Consultant: Moody Coffman, Oklahoma City
Theatrical Consultant: Ken Dresser
Landscape Consultant: Warren Edwards, Oklahoma City
Lighting Consultant: Paul Easlon, Hunzicker Lighting, Oklahoma City
Architectural Lighting: Dan Mills
General Contractor: Yordi, Smith, Pickel, Oklahoma City
Photographer: Bob Shimer, Hedrich Blessing, Chicago

ROBERT TIBBETTS

As a sophomore at Oklahoma State University in 1970, Rand Elliott was asked to select and analyze any recently completed building. For young Elliott there was no question: the Mummery Theater complex would serve as the topic of his assignment. The theater was the creation of architect John M. Johanson and completed that year amid controversy and international acclaim. Even then Elliott viewed the building as an inspired work and felt it his destiny to contribute to its success.

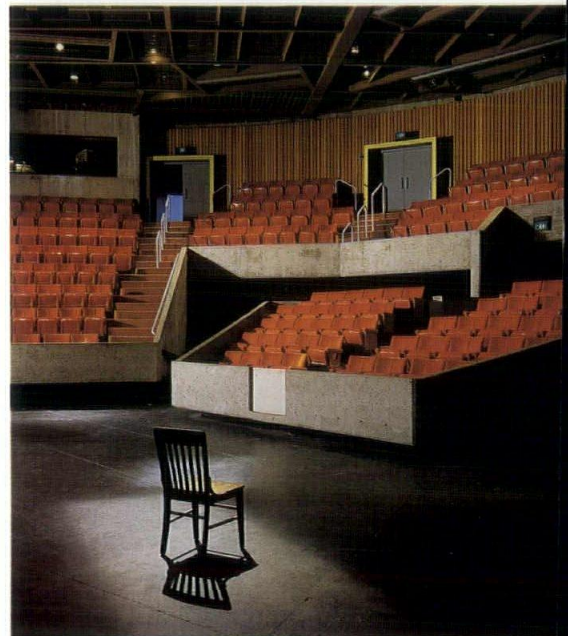
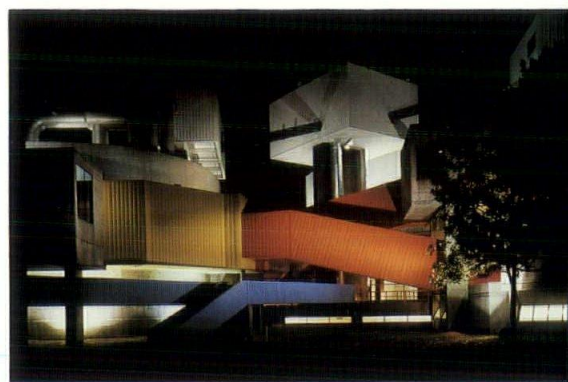
The theater was originally designed for the Mummery Theater Company, a regional theatrical group that enjoyed remarkable success during the late 1960s. However, the group did not have business skills sufficient to maintain the theater; it closed shortly after its opening. For the next 20 years the complex suffered through a history of brief, unsuccessful ventures, and then sat idle for several years. Eventually, plans for demolition brought the interest of the Oklahoma City Arts Council (OCAC).

The complex was conceived as an electronic circuit consisting of three distinct pods: a thrust theater, arena theater and rehearsal hall. Each is linked by service corridors and elevated people tubes. The unconventional design was well received in many circles, but widely misunderstood and criticized locally. The complex' repeated failures and location in a transitional, semi-industrial area made demolition a near certainty.

Despite the building's history, the OCAC undertook a four-year fund-raising program and sought to reinvent the complex as an expanded-use facility. Stage Center is now primarily a center for arts and community activities, but also supplements the city's nearby convention center and serves as an art gallery, a site for business seminars, and a setting for small private and public gatherings.

Working with Johanson, Elliott set about to transform the complex while maintaining the original character. The primary concern was to update the building's mechanical systems to meet current codes. As originally designed, the building had one service zone, was virtually uninsulated and, as a result, was prohibitively expensive to operate. Today the complex has 27 separate service zones, an array of sophisticated HVAC systems, and has been thoroughly insulated, all of which combined to drastically reduce operational costs.

The original connecting people tubes were by today's standards an ADA nightmare. Extensive renovation was required in order to make the complex accessible and increase circulation. The rehearsal hall was changed into a small public space dubbed the Cabaret. The Cabaret is now a social gathering



(Top) The Mummer Theatre complex is a composition of sculptural elements that come to life at night with new lighting.

(Above) The Thrust Stage is one of the three distinctive pods comprising the electronic circuit concept.

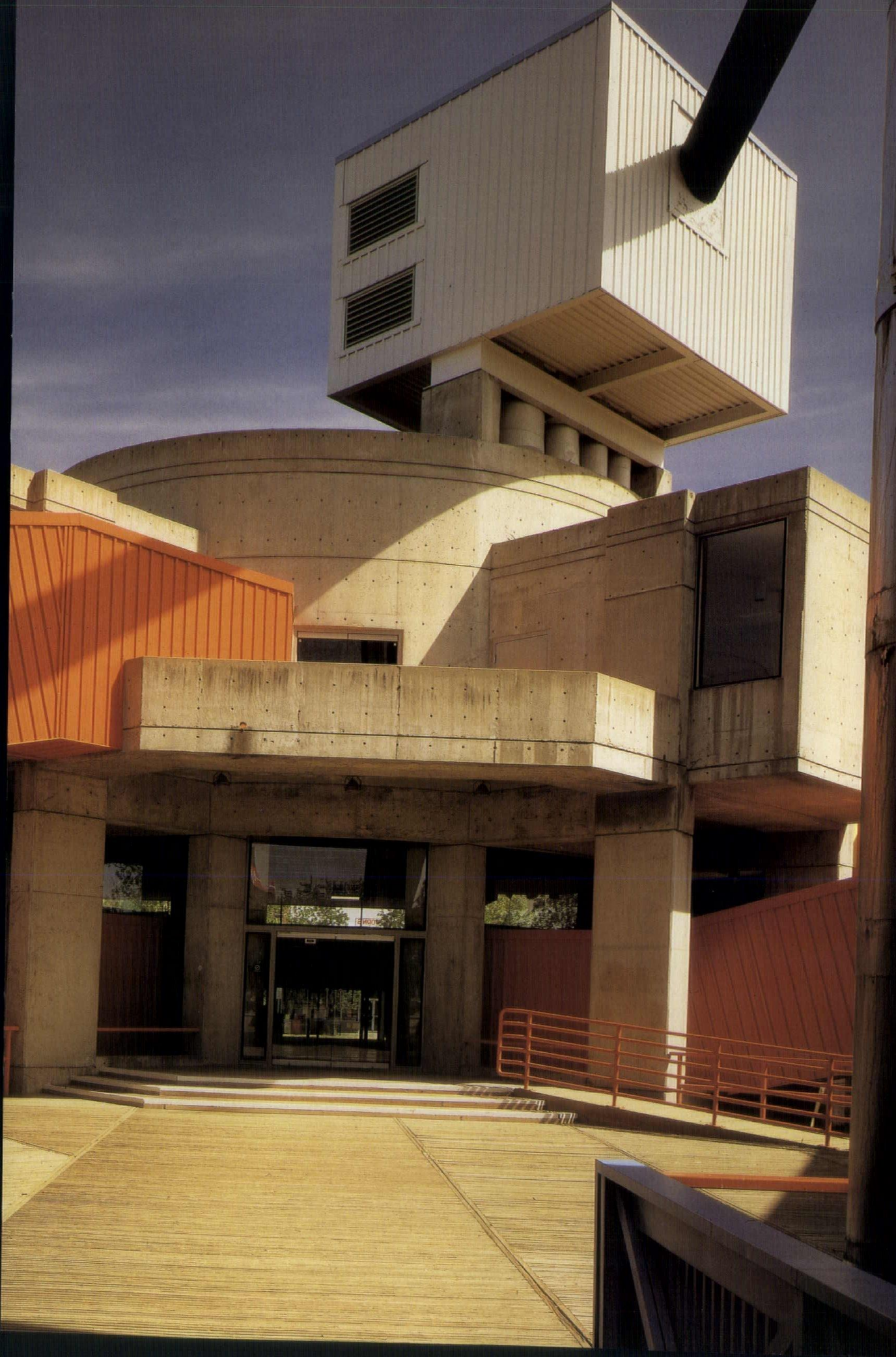
(Right) The Cabaret, with lobby and concession functions, links to the theater complex through connecting people tubes.

place used prior to and after performances. With its bar and catering kitchen, the skylit Cabaret is an ideal space for small public gatherings and private parties.

On the exterior, the complex was kept as close to its original appearance as possible. ADA renovation required some alteration, but for the most part the inventive design remains intact. The most significant change on the exterior is dramatic lighting that accentuates the building's energetic, sculptural elements, while improving security throughout the complex.

Stage Center's new multi-use versatility is finally leading to sustained success. Local groups are gradually discovering the utility and unique beauty of this complex, and in time may regard Stage Center as one of the city's most treasured places. That Stage Center is even in a position to prosper and contribute significantly to Oklahoma City's social and cultural environment is a tribute to the vision of the city's arts council, the determination and skill of Elliott, and Johanson's patient inspiration.

Robert Tibbetts writes frequently on art and architecture from his home in Oakland, California.



THE COOL DIP

Maryville Aquatic Center

**aquatic center
layfulness,
id solid design to
imming pool for**

Since at least WPA days, the local swimming pool has been a cool respite from oppressive summertime heat and humidity. The Maryville Aquatic Center opened last spring, and despite the summer's cataclysmic weather, exceeded attendance expectations while being open for less than half of the traditional May Day to Labor Day season.

The success of the aquatic center was unexpected and is no doubt the result of sound planning and colorful design. The facility is the centerpiece of an established city park, intended to serve as a family center for Maryville and surrounding communities. The aquatic center effectively complements a sheltered picnic area, softball fields and volleyball courts, and is the park's most colorful attraction. While last summer's successful results may or may not be indicative of the park's eventual popularity, they are very encouraging.

Designed by Shaughnessy Fickel and Scott Architects, the aquatic center is an updated version of the traditional public swimming pool and a more relaxing alternative to burgeoning water-slide parks. The aquatic center is made up of traditional elements (bathhouse/concession building, wading pool, shallow end, deep end and diving boards) but differs significantly in execution.

The focus of the designer's attention was on the complex of buildings that include the bath house, filter room, life guard office and clock tower. Like theme parks, arcades and movie theaters, the structure creates a suitably playful character and establishes in no uncertain terms that this is entertainment architecture. The exposed, sloping aluminum roof

seems to float above the changing rooms, showers and concession area on the pool side. On the outside, the facility uses far less gregarious coloration.

The anchor of the complex is the guard's office and clock tower. Pipe railings, awnings and bunched massing give the structure a strong sense of nautical design and solidity. The bright yellow and aqua marine paint accentuate the facility's energetic environment, and a trellised arcade runs the length of the bath house and provides space for a sheltered rest. Visually, the trellis adds to the facility's balanced composition and ties the entire complex together.

The pool itself also differs from traditional pools. There is a deep end, diving boards and competitive swimming lanes, but there is also a sophisticated surge pump that separates the shallow from the deep end and calms the water surface. The children's area has a zero depth pool (artificial shoreline), whimsical water fountains and plenty of comfortable seating for parents.

Providing that 1994 will not be the year of the locust or other such natural catastrophes, the Maryville Aquatic Center should enjoy its first summer. Prayers around the guard house are for a long, lazy, hot and humid season, and the kind of mindless, splashing fun that is a midwestern birthright. But remember, no running, and no swimming for half an hour after you eat.

Robert Tibbetts is a frequent writer on art and architecture living in Oakland, California.

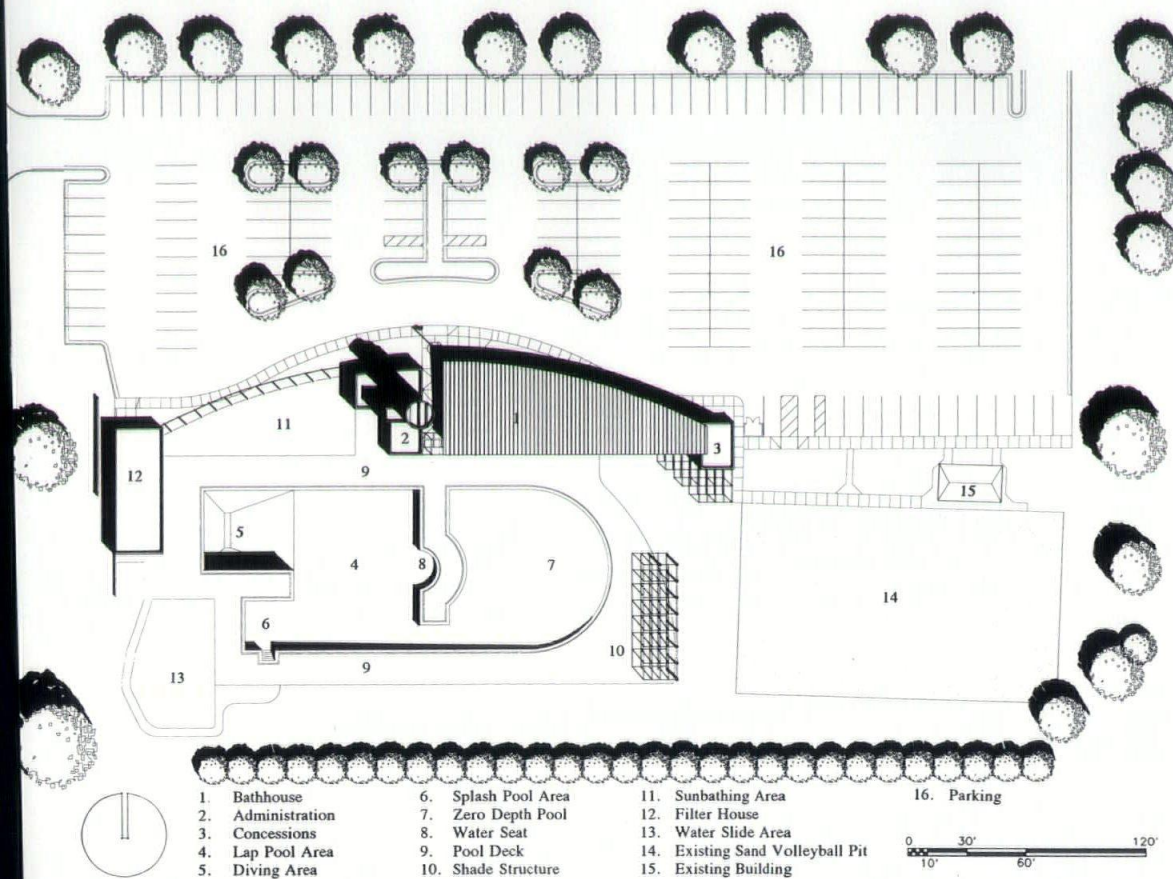
(Below) The guard house and clock tower anchor the complex with massing and details that recall images of ocean vessels.



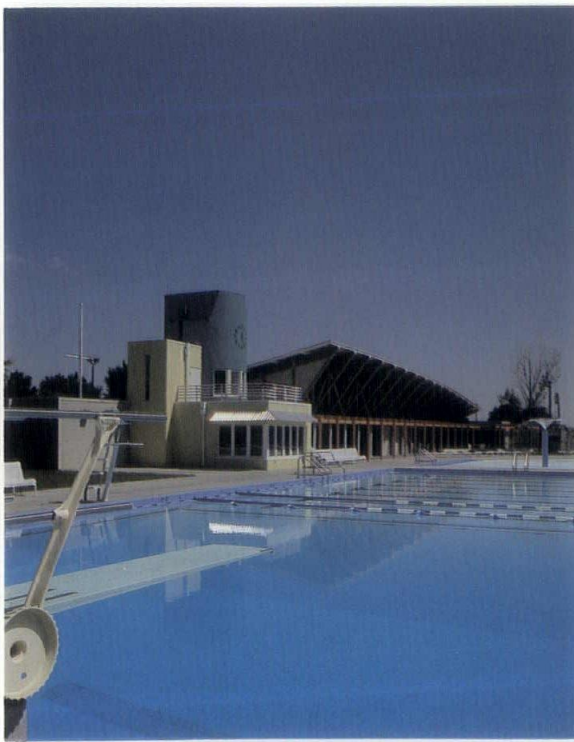
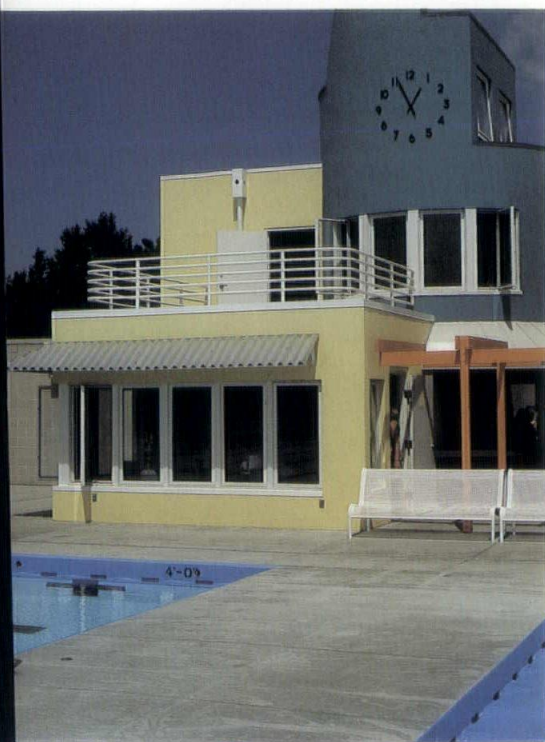
Maryville Aquatic

Maryville, Missouri
Maryville Parks and
n
outage: 8,875 -
15,000 - pool
ost: \$1,900,000
t: Shaughnessy Fickel
t Architects, Inc.,
ity, MO
al Engineer: Kerr
Graham Associates
ical and Electrical
r: Larking Associates
ng Engineers
nsultant: Larking
tes Consulting
rs
ape Consultant:
... Bruce and Associates
tor: Lawhon
ction Company
rapher: Michael L.
ner, AIA, Shaughnessy
and Scott Architects

ROBERT TIBBETTS



(Left) The site plan of the Maryville Aquatic Center.



(Far left) The aquatic center's complex of buildings respond with playfulness to the traditional public pool elements.

(Left) A view of the swimming pool from the diving boards.

CENTRAL STATES REGION

EXCELLENCE AWARD

FOREST AVENUE LIBRARY

Des Moines, Iowa

Owner: Des Moines Public Library

Architect: Baldwin Clause Architects, Des Moines

Structural Engineer: Charles Saul, P.E.

General Contractor: Taylor/Ball

Mechanical Contractor: Waldinger Corporation

Electrical Contractor: ABC Electric

Photographer: Farshid Assassi

Previously appeared in Winter 1992 Iowa Architect.



CENTRAL STATES REGION

MERIT AWARD

IOWA TELEPRODUCTION CENTER

Des Moines, Iowa

Project: Iowa Teleproduction Center

Owner: Iowa Teleproduction Center

Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines

Structural Engineer: Gerald Katzmann

General Contractor: Pace Company, Inc.

Photographer: King Au/Studio AU

Previously appeared in the Winter 1992 Iowa Architect.



CENTRAL STATES REGION

MERIT AWARD

PULMONARY MEDICINE, P.C.

Des Moines, Iowa

Project: Pulmonary
Medicine, P.C.

Owner: Dr. Stephen Zorn

Architect: Herbert Lewis
Kruse Blunck Architecture,
Des Moines

Structural Engineer:

Structural Consultants, P.C.

Mechanical/Electrical

Engineer: Mosher

Engineering Company

General Contractor:

Big Boy's Construction

Photographer: Farshid
Assassi

*Previously appeared in Winter
1992 Iowa Architect.*



CENTRAL STATES REGION

DETAILS OF DISTINCTION

MERIT AWARD

WHITFIELD HANDRAIL

Des Moines, Iowa

Project: Whitfield Handrail

Architect: Todd Garner, AIA,

Herbert Lewis Kruse Blunck

Architecture, Des Moines

Owner: Whitfield & Eddy,

Des Moines, Iowa

Structural Engineer:

Structural Consultants, P.C.

Photographer: Farshid

Assassi



CENTRAL STATES REGION

EXCELLENCE IN ARCHITECTURAL

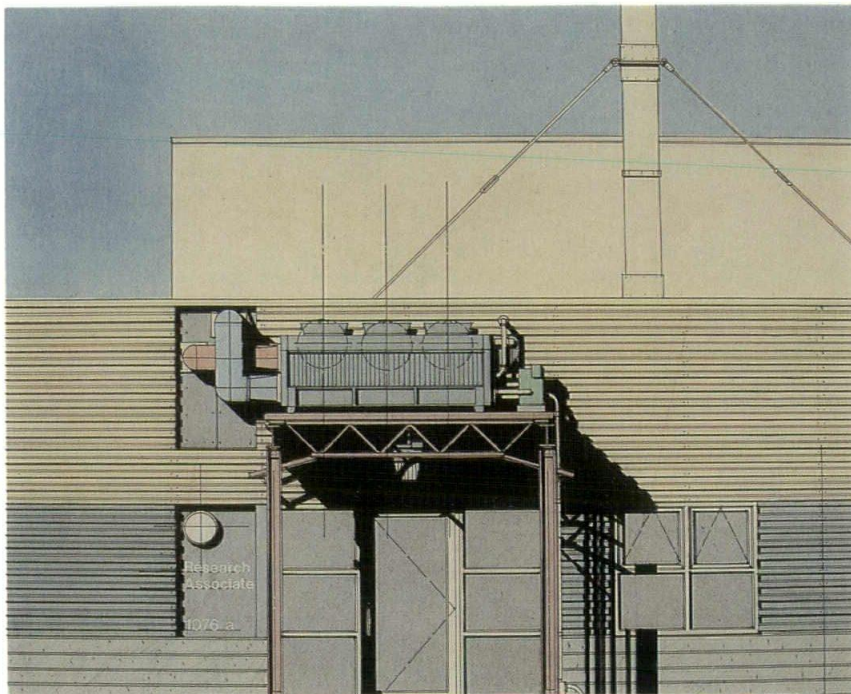
DRAWING AWARD

OAKDALE CANOPY

University of Iowa, Iowa City

Architect: Roger Spears, AIA,
Herbert Lewis Kruse Blunck
Architecture, Des Moines

Owner: University of Iowa,
Iowa City



CENTRAL STATES REGION

EXCELLENCE IN ARCHITECTURAL

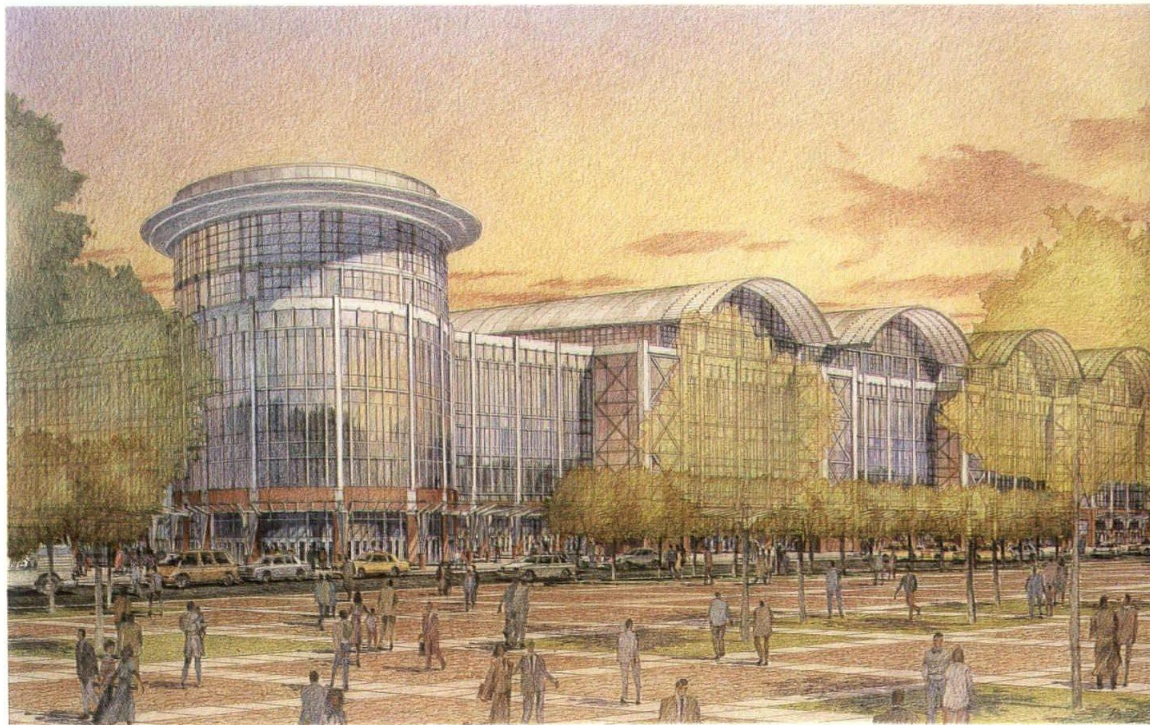
DRAWING AWARD

McCORMICK PLACE EXPANSION

Design Competition, Chicago, Illinois

Architect: Steve Parker,
Hellmuth, Obata &
Kassabaum, Inc., St. Louis

Owner: Metropolitan Pier &
Exposition Authority, Chicago



CENTRAL STATES REGION

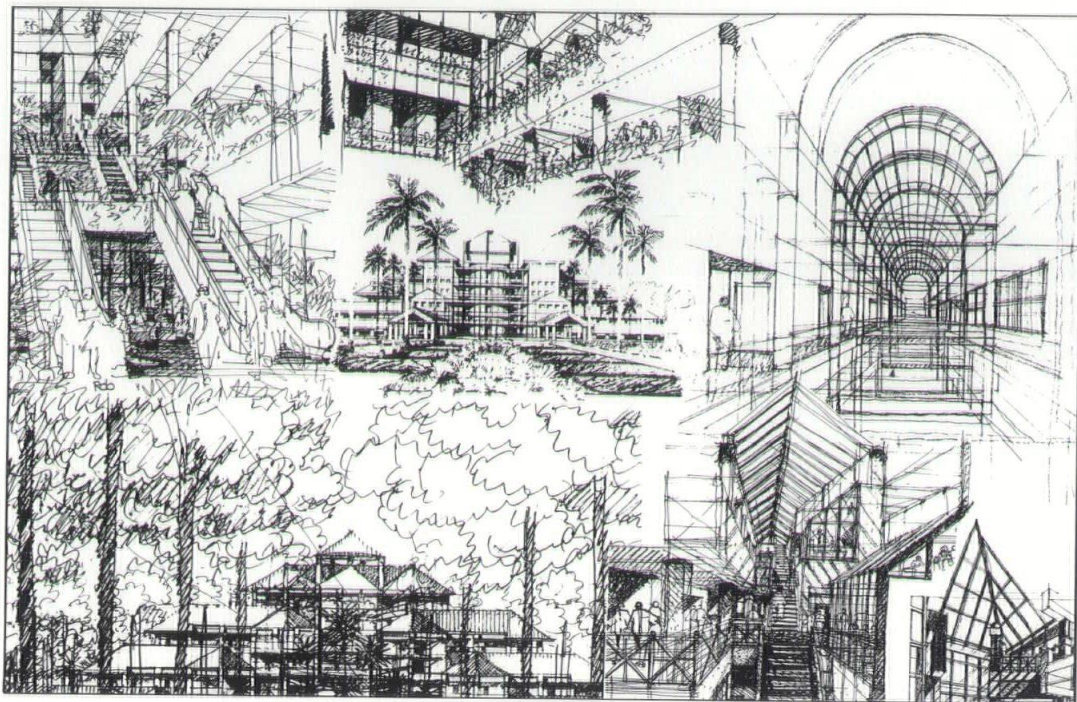
MERIT IN ARCHITECTURAL

DRAWING AWARD

UNIVERSITY OF FLORIDA

Brain Institute

Architect: Richard Olson,
Overdrup Corporation
Owner: University of Florida,
Jacksonville, FL



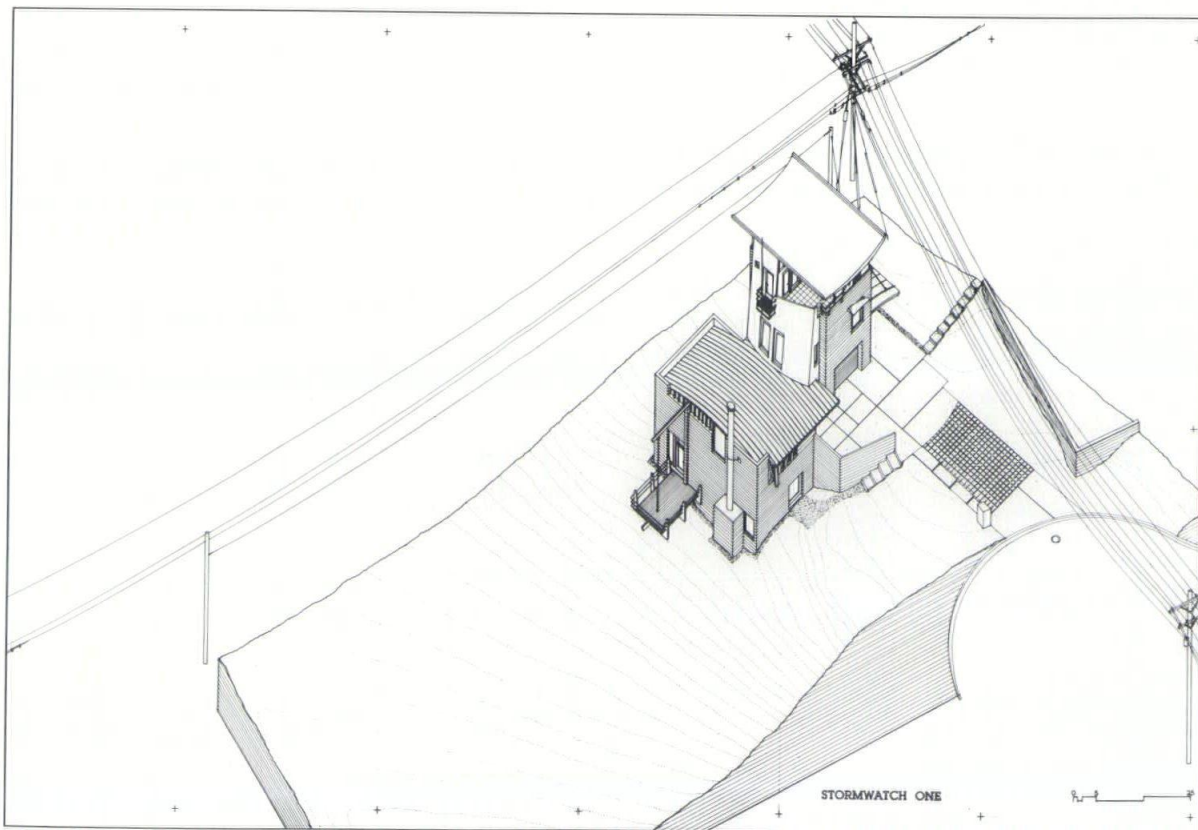
CENTRAL STATES REGION

MERIT IN ARCHITECTURAL

DRAWING AWARD

STORMWATCH ONE

Architect: Wendy Ornelas,
Condia Ornelas
Associates, Kansas City



RETURN TO SANITY

Seerley Hall, University of Northern Iowa

With major renovation and restoration, Seerley Hall on UNI's campus has regained its splendor by returning to a sane plan respectful of the prime directive.

Corporate and educational buildings often suffer more indignities and seem to be the most altered structures in existence. Over the course of several decades, the original program is frequently transformed and the end result is a conglomeration of disparate functions under a single roof.

On the University of Northern Iowa campus in Cedar Falls, Iowa, stands such a building. Constructed in 1908 as the library, Seerley Hall is a brick structure that exudes a quality of elegance inherent in its style. In the mid-1960s, a remodeling converted the library into the business school, and its Great Reading Room was subdivided into lecture halls. A magnificent mural was taken down and put in storage. The serene symmetry of the exterior was annihilated by a projected stair tower at the northwest corner. Throughout the years, more remodeling continued to clutter circulation paths, but finally in 1991, Thorson Brom Broshar Snyder Architects began the renovation and restoration of this campus building.

The east exterior wall features a procession of arched windows separated by vertical Indiana limestone elements that also appear on other facades. This contrasts with the red-face brick and the low elongated roof. A new stair tower was added to the southwest corner and the older tower was reworked to match this new construction. Balance has now been restored to the building. This necessary evil propagated by the first alteration has significantly changed the character of the building and is an example of faulty decision-making prior to the first tower.

Interior renovation was extensive and has returned the former library back to a stately grandeur inherent in the original program. To simplify circulation, a second stair was reconstructed, enabling a symmetrical access between the lobby and the Great Reading Room. This splendid room that spatially dominated the interior features new lighting, windows and woodwork that closely match-

es original construction details. Two small murals in the Reading Room were refurbished and the enormous 12 foot by 86 foot mural on the west wall was restored and reinstalled. The meticulous restoration of this room is apparent with the ceiling sections and murals hovering above the period chairs and tables.

The lobby was restored along with auditorium on either side of the Reading Room. The same intricate care employed in the large room was carried over in other spaces. Seminar and class rooms have been created in appropriately-sized areas on the first three floors. The fourth level now houses offices for the History Department faculty.

This type of work on such a large building is a daunting task for a design firm. When a structure has been carelessly altered many times, this effort to restore sanity becomes even more difficult. In this case, symmetry was only accomplished by adding an element identical to the one that upset the balance in the first place. The interior restoration, which the important quality sought by the user, has been beautifully achieved with appropriate materials. Now that the building has been returned to former stature, students and faculty may enjoy it much as the first occupants so long ago.

Mark Blunck frequently writes for Iowa Architect.

Project: Seerley Hall
Renovation, University of
Northern Iowa
Location: Cedar Falls, Iowa
Owner: University of
Northern Iowa, State Board of
Regents

Completion Date: March 1993

Architect: Thorson Brom
Broshar Snyder Architects,
Waterloo, Iowa

Project Team: Robert
Broshar, FAIA; Michael
Broshar, AIA; Jon Harvey

Structural Engineer:
Bossenberger Associates,
Ames

**Mechanical/Electrical
Engineer:** Gilmer & Doyle,
Ltd., Waterloo

Contractor: Prairie
Construction, Waterloo

Mural Restoration: Upper
Midwest Conservation
Association, Minneapolis

Photographer: Koyama
Photographic

MARK BLUNCK



(Below left) Limestone and brick surround arched windows the east wall and throw shadows and light into the Great Reading Room.

(Below) The identical stair towers resemble the initial brick and stone, but clearly impact on the integrity of the original building.

(Right) The Great Reading Room is the showpiece of the interior with its restored murals and detailed ceiling.



DECO ON DISPLAY

The Principal Financial Group Auditorium Renovation

Inside an important building is a new auditorium reflecting the exuberance of the Deco and Streamlined periods with shapes, materials and colors from the era.

(Right) An overall shot depicts the use of rich materials and design clues to create an impressive corporate image.



Project: The Principal Financial Group Auditorium Renovation

Location: Des Moines

Completion: April 1991

Owner: Principal Mutual Life Insurance Company

Architect: RDG Bussard Dikis, Des Moines

Project Team: Project Director - Dave Duimstra, AIA; Project Architect/Designer - Paul Klein, AIA; Project Designer - Jeff Schaub

Structural Engineer: Jim Wilson, Des Moines

Mechanical/Electrical

Engineer: Brooks Borg & Skiles, Des Moines

Acoustical Consultant: Coffeen-Fricke & Associates, Lenexa, Kansas

Lighting Consultant: Imero Fiorentina Associates, New York City, NY

General Contractor:

Taylor/Ball, Des Moines

Other Contractors: Baker Mechanical; Brown Brothers Electric

Photographer: King Au

On High Street in downtown Des Moines stands a landmark building now owned by The Principal Financial Group. Upon its completion in 1939, this restrained Art Deco structure was a technical and structural showcase. The exterior is replete with vertical elements associated with the Deco style but fortunately lacks the chevrons and zigzags often associated with this design type. This is due to the influence of the Streamlined aesthetic which flourished in the mid- to late-1930s when all added ornamentation was excluded.

In 1991, RDG Bussard Dikis completed construction of a new corporate auditorium within a 'found' space once occupied by a gymnasium and stripped auditorium, both fallen into disuse. The new space is an elegant and impressive exercise in utilizing design clues from other parts of the building with a combination of using rich materials of the Deco period and shapes from the later Streamlined era.

The original space had a flat floor and high stage area that made executives feel as if they were on display when making presentations. To eliminate this "human as object" sensation, the stage was lowered and a sloping floor was built on steel studs, metal deck and concrete. A new proscenium arch designed from the original with expressive fluting provides a dramatic frame for the stage.

The most sumptuous forms, however, are the

beautiful radius curved wall sections on each side of the room. The streamlined panels of African ribbon mahogany and brass trim recall both the materials of the Deco and the shapes of later thirties design. The polished mahogany also appears on all setbacks and a curved section enclosing the projection room. Seating upholstery is a teal shade with a very subtle orange pattern that contrasts nicely with the wood and brass trim and is an appropriate color for the era. Inverted triangular sconces thrust light upward, emphasizing the white curvilinear upper acoustical wall panels separated from the hardwood with deep green bands. Neon cove lighting reiterates the radius curves of the walls and borders a perforated metal ceiling deck concealing gypsum board.

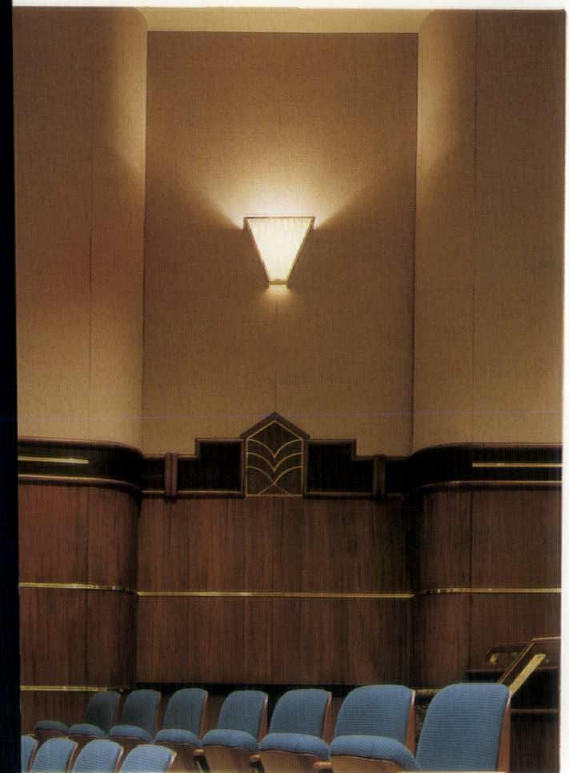
The lobby for this exquisite auditorium contains elements equally important to the ambience of the building. The new design recreates the exterior entrance lost to previous building expansion and features a large bas-relief sculpture that had been in storage since the mid-1950s. This former exterior work is a superb design resembling WPA murals with perfectly-formed bodies engaged in activity.

Tan travertine marble and green granite matching the exterior stonework is used in the new lobby. In keeping with the thirties period are bronze railings with three curved rails in each section to match balustrades in other parts of the building.

MARK BLUNCK



BEFORE



A "before" shot showing the flat floor, high stage and look of the old space.

(Left) The original bas-relief sculpture was 'thinned' by a stonecutter and installed in the new lobby entrance.

(Bottom) The mahogany walls signify pure elegance with trim. Seat shells are built with the same hardwood and lasting upholstery.



(Left) An intricate bronze railing and lamp are brilliantly contrasted against stone and a color scheme denoting pure luxury.

(Above) A handicapped-accessible passage was cut through an old boiler room and is lit by a zig-zag neon light.

This three line motif was often employed as the only acceptable ornamentation of the time and has been coined "the cult of the trinity."

Vertical features in the lobby include what appears to be an oversized wall sconce completely out of scale for its location. This is actually the back wall of the projection and control room. Graceful semi-circular stairs with bronze railings have been added to provide access from the skywalk to the lobby area. Deco-inspired bronze upright lamps appearing at stairway landings complete an extraordinary juxtaposition of metal against stonework.

The construction of this new corporate auditorium by The Principal and RDG Bussard Dikis illustrates a success only possible when a client is willing to do things right. A streamlined auditorium as splendid as the work of Donald Deskey and other designers represents both a 1920s and 1930s aesthetic with material and form reminiscent of both decades.

Mark Blunck lives in Oakland, California, and frequently writes articles on architecture and film.

AIA IOWA

MERIT AWARD

A GOOD PLACE

West Bend Elementary School

An addition to an early nineteenth century school building retains the architectural integrity and spirit of the original structure, while adding necessary elements to accommodate a growing school population.

(Right) The addition addresses the dignity and symmetry of the original 1916 school.



Project: West Bend Elementary School Addition
Location: West Bend, Iowa
Owner: West Bend-Mallard Community School District
Architect: Allers Associates Architects, P.C., Fort Dodge, IA
Design Team: Terry Allers, AIA; Designer - Randall Milbraith (Assoc. AIA at the time)
Structural Engineer: Allers Associates Architects, P.C.
Mechanical and Electrical Engineer: Dale Schnackel Company, Omaha, Nebraska
Contractor: Sande Construction and Supply Company, Humboldt, Iowa
Civil Engineer: McClure Engineering Company P.C., Fort Dodge, Iowa
Heating and Plumbing Contractor: Drees Heating and Plumbing, Carroll, Iowa
Electrical Construction: Packard Electric, Belmond, Iowa
Photographer: Terry Allers, AIA

ROBERT TIBBETTS

The important places that bind small town America are few: Main Street, church, post office, diner and tavern. More often than not, however, the public school is the anchor of such towns. It is where everyone spends 13 of their first 18 years, learning the golden rule and "three Rs." The gymnasium is where you vote, cheer for the home team and applaud grade-school pageants. In the cafeteria, the volunteer fire department holds fund-raising suppers, and the marching band sponsors ice cream socials. The schoolyard is where fist fights erupt, friendships are forged and young people first fall in love. The small town school is where the most important events in your life take place, and the source of immense pride.

In West Bend, Iowa, the school house sits prominently on a rise at the end of main street. Originally built in 1916, the school was typical for its time: bold massing, earthen brick and limestone trim. In 1957, the dignity and symmetry of the building was marred with the introduction of a boxy, buff-colored gymnasium. The building, though, is impeccably maintained and has gracefully endured.

A sharp rise in birthrates in recent years required additional space; according to architect Terry Allers, the people of West Bend were very concerned and enthusiastic about the eventual design. Allers' firm had conducted a masonry restoration on the school some years earlier and saw the addition as an opportunity to extend the influence of the original building and mitigate the presence of the 1957 gymnasium.

The addition provides classroom space for grades K-4, administration offices, a media center and gym-

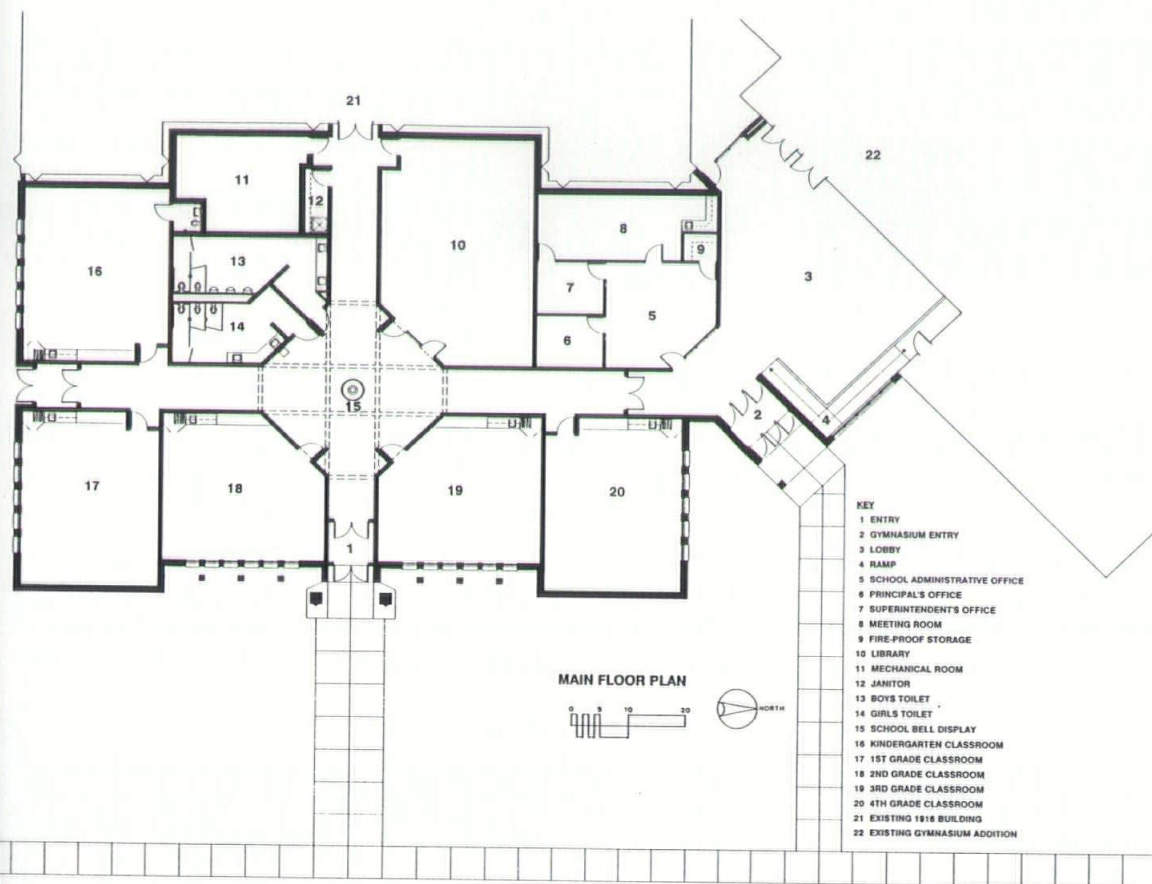
nasium lobby. Designers were able to reemphasize the prominence of the 1916 structure by creating a broad, symmetrical mass which is bisected by an assertive new entrance. The horizontal form enhances the bold massing of the original structure and diminishes the imposition of the gymnasium block. Detailing and coloration were respectfully adopted from the original building and give the overall appearance a vivid sense of continuity.

The emphasis on the interior design was to organize circulation and increase natural light. Circulation was improved through the introduction of an octagonal rotunda, off of which the building's main corridor extends. The rotunda is naturally lit through generous clerestory windows and is one of the school's most popular spaces. Another focus of the interior is the intersection of the addition and the original building entrance. Allers has made the 1916 stone work a focal element, which like the rotunda, marks the spine of the building's main corridor with a strong sense of tradition and permanence.

West Bend Elementary School is simple, durable and attractive. The transition between the old and new is seamless and unpretentious, and the character, dignity and purpose of the original building intact. Generations of children will continue to rattle doors and teachers' nerves, and learn who they are and how to survive with integrity. In a time when the efficacy of public education is being questioned in cities throughout the nation, the certainty of this simple, small-town fact is warmly reassuring.

Robert Tibbetts is a one-time resident of Iowa currently living in Oakland, California.

(Left) Plan of the addition to the school.



(Left) The rotunda helped improve circulation, and is one of the school's most popular spaces.



FIREHOUSE FACELIFT

Dr. Jeffrey Carithers' Office

A delightful turn-of-the-century fire station begins a new life with a facelift for a doctor involved in human reconstruction.

Over the past few decades, older buildings that no longer serve their original purpose have been adapted to new uses. In large cities, abandoned warehouses have been converted to striking live/work lofts commanding prices comparable to single-family housing. On a much smaller scale, diminutive structures have been renovated for use as residences and office space for all types of businesses.

One such project is the office of Dr. Jeffrey Carithers, housed in an elegant city fire station constructed in 1901. This two-story late Gothic Revival-style building, enclosing a mere 1250 square feet, has been renovated by Shiffler Associates Architects. A north addition of 634 square feet was also part of the project to provide space for exam rooms, consulting and office functions.

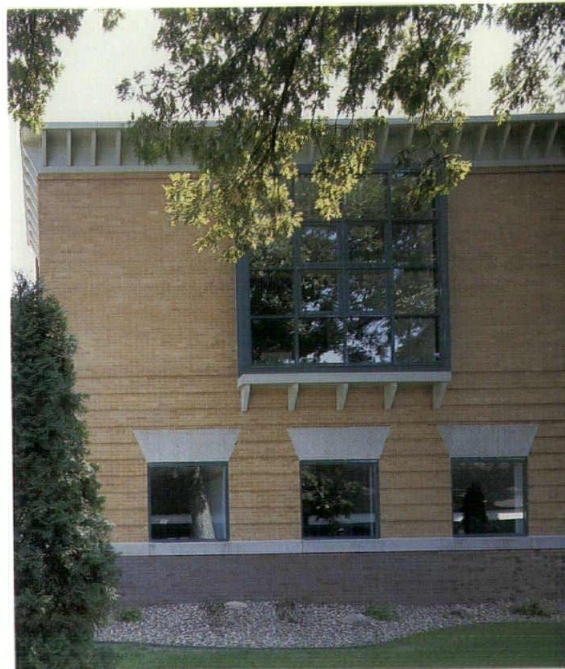
The architects faced a difficult decision. Program for the original building was too large to squeeze into the existing structure. Yet to add on to the building would require appropriate homage to the much beloved street facade. That dilemma ultimately provided Shiffler Associates the concept they needed.

The street elevation of the addition was designed as a background facade. Its purpose was to match in spirit, not detail, the original building. Once around the corner and no longer in view of the front, the addition grows more playful. Exaggerated historic elements combine with the fire station's horizontal brick banding to create an addition that is both rooted in the past but looking to the future.

Exterior restoration consisted of new wood-frame windows, brick replacement and tuck-pointing. The prominent arched door that has seen both horse-drawn and motorized fire pumpers was reconstructed as a fixed window for the lobby. The brickwork at street elevation provides a contextual link to the addition as rows of indented brick reveals radiate from the window and are expressed on the three sides of the addition. A visual connection is thereby established even though a cursory glance will differentiate between the two structures.

Color and design clues from the original building further connect the two spaces to one another. The rich reddish-brown base brick is carefully matched and the addition is clad in a brick similar to the side and back of the old firehouse. Original tan brick at streetside provides a pleasing and subtle contrast to the addition with its various angles and corner details.

The lobby has two historical features with the original firepole in place and an arched stained glass window, found in storage, now positioned above the reception counter. The former exterior brick wall of the firehouse is an interior wall created by the addition and a linking corridor. This brick is visible on



both levels and provides a historical union between the two buildings. Interior furnishings and pattern employed in the lobby, decorated by Interior Concepts, evoke an early 1900s ambiance, carried throughout the interior renovation.

This project is an excellent example of the importance in utilizing existing architecture when feasible. Despite difficulty in matching original materials the overall effect imparted is one of fine detailed work. When clients and architects embrace on this project type, not only are resources efficiently used, but neighborhoods are able to retain their architectural diversity that makes them a joy to behold.

Mark E. Blunck lives in Oakland, California, and frequently writes articles on architecture and film.

(Above) The north side of the addition employs elements that compliment the original structure, or as with the projected window, contrast with the character of the composition.

(Right) The light brickwork on the old structure contrasts with addition. A Palladian-style door is now a fixed window with smaller adjacent forms. Glass block insets provide symmetry the addition's upper level.

Project: Dr. Jeffrey Carithers' Office Building, Des Moines
Location: Des Moines, Iowa
Completion Date: November 1990
Owner: Dr. Jeffrey S. Carithers
Architect: Shiffler Associates, Architects, Des Moines
Project Architect: Russell Bitterman, AIA
Consultant: Dennis Magnani Structural Consultant, Des Moines
Contractors: Graham Construction Company, Des Moines
Photographer: Farshid Assassi

MARK BLUNCK



SPARE POETICS

B.A.D. Productions Studio

In creating a modest office and studio space for a Des Moines video producer, Herbert Lewis Kruse Blunck Architecture has exposed the powerfully poetic virtues of an architecture explored at its experiential roots.

(Opposite page) Materials are common to promote an endeavor for the roots of architectural expression.

(Right) The larger room for public gatherings is sparse in appearance, but rich in architectural substance.

(Far right) A floor plan details the studio.

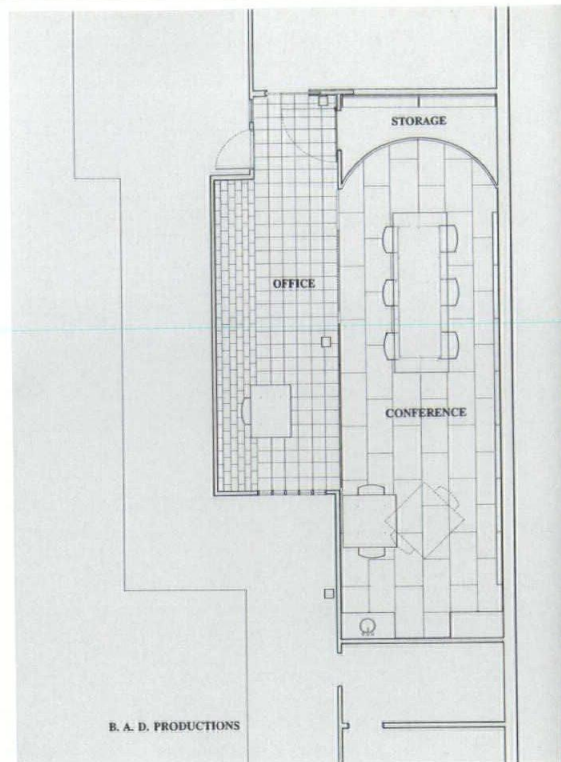


There is a seductive allure to an architecture of absolute sparseness. It is a cool, dispassionate poetry in search of experience at its most elemental core. It is an art ultimately concerned not so much with conception as distillation.

"Minimalism" is perhaps not nearly succinct enough a term for this instinctual examination of architecture's essence. The endeavor intends far more than mere economy of expression. It intends to lay bare the undiluted substance of architecture squarely at its roots.

As such, the office and studio space for a writer, producer and community activist seems an unlikely venue for so cerebral an investigation. This humble setting, crafted by Herbert Lewis Kruse Blunck Architecture, would, at first glance, appear too shallow a canvas for such depth of expression. Yet it is precisely this narrowness of intent which offers its architect a concisely-framed context for the exploration of architecture's most fundamental instincts.

The programmatic brief for B.A.D. Productions was, itself, expressly minimalist. The client, Des Moines producer Beverly Ann Davis, requested a space which reflected only her manner of work: long hours laboriously logged astride one or more computer terminals, a space for theatrically-charged presentations before her astute but impressionable clientele, room for casual interludes among the company of friends and associates, and a comforting place disposed to moments of quiet contemplation



and introspection. She required flexibility, atmosphere and a physical setting discreetly removed from the distractions of day-to-day midtown Des Moines.

Located in a turn-of-the-century brick warehouse just west of Des Moines' central business district, the studio is constructed within a windowless second story lease space. Both setting and program suggest a workplace consciously focused inward upon itself.

The studio is composed of two flanking, linear volumes, the larger concerned with the business gathering (meeting, presenting, conversing), and the smaller attendant to the needs of an individual working alone. Massive ten-foot-high oak and cherry doors, selected from the building owner's collection of architectural salvage, were appropriated to create a "movable" wall between the adjoining spaces.

The spaces share, above all else, a deliberate sparseness. The palate is monochromatic. The materials, (raw metal, gypsum, particleboard and quarry tile), though elegantly placed, are intentionally common. Furnishings are limited to three custom-designed work tables perched on rolling casters. Any gesture that might mediate direct experience of the architecture itself is scrupulously expunged.

As a consequence, the spacial experience of the studio transcends the narrow limitations defined by its intended use. The elongated, apsidal form of the conference room assumes a near reverent stateliness, evoking a sallow remembrance of mythic, sacred places. The room's brusque, metallic appointments - a presentation shelf, work counter and lavatory - acquire the aura of ritualized vestments. In effect, the space transports the small, unpretentious necessities of work to a realm of much loftier contemplation. For B.A.D. Productions, it is this merging of the utilitarian with the spiritual, the prosaic with the poetic, that so persuasively justifies an architecture of absolute sparseness.

Roger Lynn Spears lives in North Carolina and works on an occasional basis for Iowa Architect.

Project: B.A.D. Production Studio

Location: Des Moines, Iowa

Owner: Beverly Ann Davis

Completion: 1991

Budget: \$15,000

Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines

Contractor: Pat M. Fisher, PMF Investments, Des Moines, Iowa

Photographer: King Au, Studio Au

ROGER LYNN SPEARS, AIA



AIA IOWA

MERIT AWARD

KRUSE/BERG KRUSE RESIDENCE

Des Moines, Iowa

Project: Kruse/Berg Kruse Residence

Location: Des Moines, Iowa

Architect: Herbert Lewis
Kruse Blunck Architecture;
Rod Kruse/Jan Berg Kruse,
Des Moines

Structural Engineer: Charles
Saul Engineering

General Contractor: Eggers
Construction Services

Photographer:
Farshid Assassi

*Previously appeared in Winter
1992 and Spring 1993 Iowa
Architect.*



AIA IOWA

MERIT AWARD

SCHWARTZ RESIDENCE

Parkersburg, Iowa

Owner: Richard and Linda
Schwartz

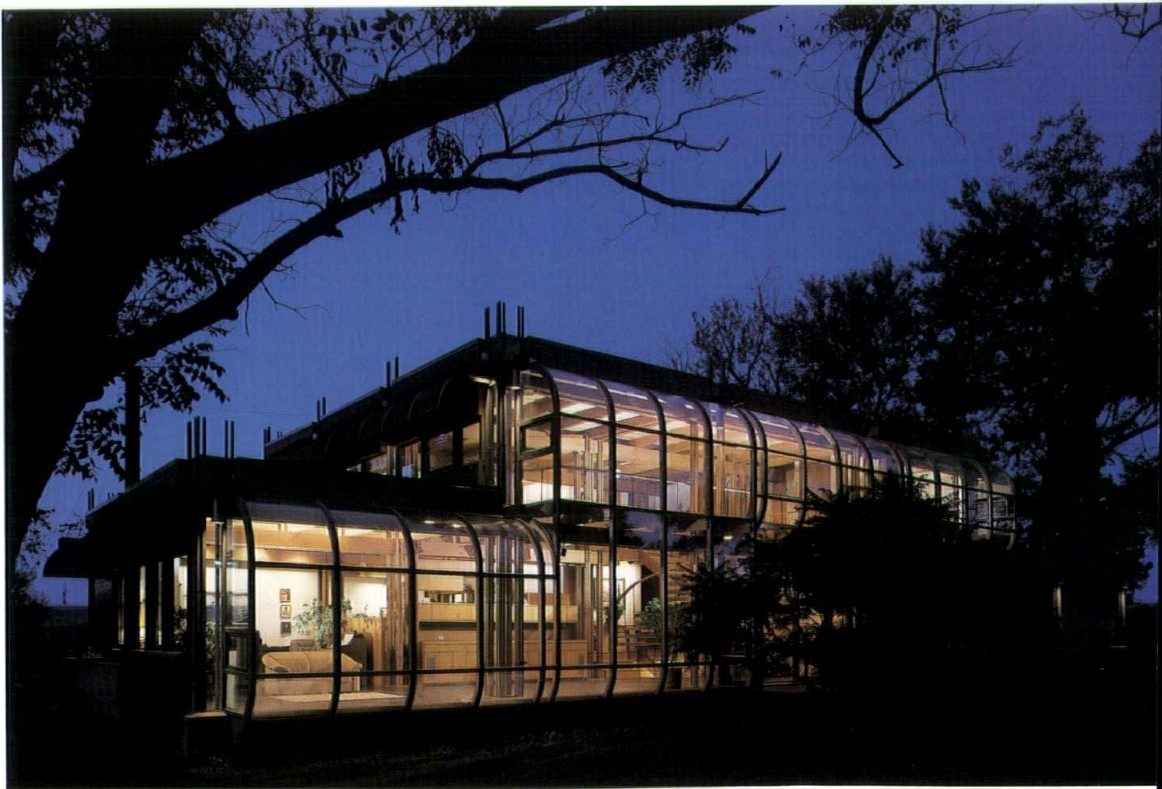
Location: Parkersburg, Iowa

Architect: David A. Block
AIA, Ames, IA

Contractor: Hosch-Abbas
Construction, Aplington

Photographer: King Au

*Previously appeared in
May/June 1986 Iowa Architect.*



Editor's Calendar

Directory 1994

...

Spring Issue 94:209

Interiors

...

Summer Issue 94:210

*Architecture for
the Aging*

Fall Issue 94:211

Education

...

Winter Issue 94:212

1994 Design Awards

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*, AIA Iowa, 1000 Walnut Street, Suite 101,
Des Moines, Iowa 50309.

Name _____

Title/Position _____

Business _____

Type of firm _____

Mailing address _____

City _____ State _____ Zip _____

Hide and Seek Cabinet
Altura Studios, Inc.
212.564.1335

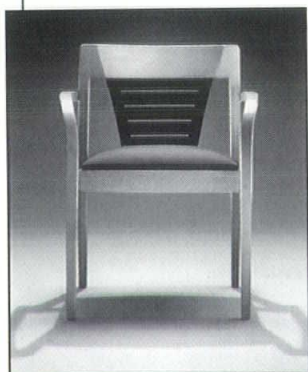
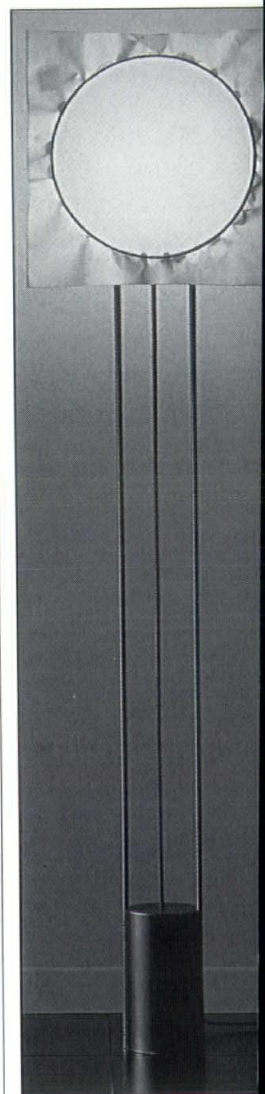
The playful rhythm and elegant line of the Hide and Seek Cabinet enhances the practicality of its technical design. Curved sliding doors offer the option of exposing either the central television area, with a pull-out swivel, or the side openings, with adjustable shelves designed for stereo components. Four storage drawers are housed in the base, aligning with the radial plan of the tapered openings. Hide and Seek Cabinets are available in maple or cherry woods as the main structure, with the option of exotic wood veneer fronts or milk paint fronts in six different colors.

DesignDigest



Corona
Zelco Industries Inc.
914.699.6230

Designer L. Porcelli took his inspiration from various cultures, such as the crafts exercised by the Shakers, the Japanese image and Italian design. The Corona floor lamp, in iron and aluminum with a shield of rice paper, is included in the permanent collection of the Museum of Modern Art in New York.



Playback
Vecta
214.641.2860

Playback is a series of wood frame chairs with a selection of nine interchangeable wood back designs and one upholstered back. These options offer the flexibility for use in a variety of environments. Available in arm and armless versions in fabric, leather, and vinyl. Wood finish selections are natural, mahogany, pear, honey and ebony stains on beech.

ROBERT A. NOVAK, AIA



The Pyramid
Nevins International
713.681.4274

An inverted pyramidal form is juxtaposed with a slender steel rod base to form a planter which gracefully hovers above the floor. The Pyramid is available in a variety of sizes and heights as well as metal and wood finishes.

TABLA
Italiana Luce
203.378.4000

TABLA pays homage to perfect geometric harmony by utilizing four distinctive shapes: the cone (base), the curve (arm), the line (arm) and the circle (shade). The jointed

arm rotates 360 degrees is adjustable and can be positioned in all directions. The finish is heat-resistant black.

TABLA won 1993 Roscoe Design Award for Best Lighting Design and Product of the Year.



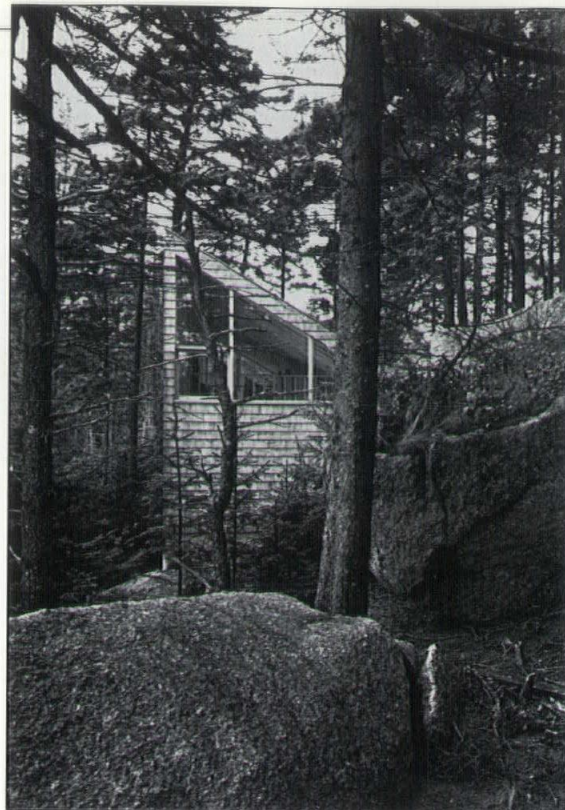
Journal

ernacular Design Ignored

enowned for the simple
auty of its structure
d the elegance of its
an, the Haystack
ountain School of
rafts, designed by
Edward Larrabee Barnes,
AIA, has been select-
by The American
stitute of Architects to
ceive its 1994 Twenty-
ve Year Award. The
mplex provided an
arly and profound
ample of the fruitful
d liberating fusion of
ernacular building
ditions with the ratio-

aster and Architecture

inceton Press has
eased *Pamphlet Archi-
ecture #15: War and
hitecture*, a timely and
oving response by
hitect Lebbeus
oods to the bombing
Sarajevo. With text
both English and
atian, accompanied
the author's exquisi-
y drawn, hauntingly
utiful proposals, the



nalinity and discipline of
Modern architecture.

Located on a
spectacular sloping site
on the Maine coast, the
summer school for
artisans and craftspeople
is a village-like
collection of shingled
workshops, dormitories
and communal struc-
tures sharing simple
geometric forms. The
entire project is set on
piers several feet above
ground so the decks and

structures seem to float
above the rocky slope.
The modest barn-like
buildings cost only \$5
per square foot when
they were built in 1962.

Haystack represents
a significant milestone
in American architecture.
Designed when many
architects were moving
to elaborate sculptural
forms, Barnes made a
strong statement with
the grace and refine-
ment of his Haystack.



book is both dedicated
and addressed to the
citizens of this ravished
city.

In *Pamphlet #15*,
Woods identifies the
two predominant

patterns for rebuilding
cities following cata-
strophic destruction:
restoring the city exactly
to its previous
"historical" state, or
"erasing" the remains of

Iowa Architect Receives Awards

Iowa Architect magazine has been named recipient of two Gold Medals in the American Society of Association Executives' Gold Circle Awards as "Best Magazine" and "Most Improved Magazine/Journal." The Gold Circle Awards are a national communication competition that recognize the most creative and professional publications and public relations projects by associations, as chosen by a panel of peer judges. *Iowa Architect* was judged on objectives, mission statement, target audience, budget and results as best in its section (associations with budgets under \$2 million).

The award for "Best Magazine" was given to recognize the best association magazine published at least quarterly. "Most Improved Magazine/Journal" was awarded for the association magazine or journal that has shown the most significant improvement in the same format during the same year. *Iowa Architect* underwent a design renovation in 1992 by Mauck+Associates of Des Moines.

ASAE is a professional society of the nation's association executives. Trophies were presented December 5 in New York City at the ASAE Management Conference. The 1993 Gold Circle competition drew over 1100 entries in 22 categories; all award winners will be featured in the *1993 Gold Circle Award Book of Winners*.

Spring Seminars

The Department of Architecture and AIA Iowa are offering unique seminars this spring as a part of the Professional Development Series. On Friday, March 18, a Daylighting workshop will be held, and on Friday, May 20, the Proactive Practice Symposia will be conducted. Each is expected to be as valuable and interesting as the Building Skins Seminar, held this past January. For registration and program information, call AIA Iowa at 515.244.7502.

ISU Professor Publishes Book

James Patterson, AIA, an architecture professor at Iowa State University, has recently published a helpful and insightful text titled *Simplified Design for Building Fire Safety*. The book has become an instant bestseller and is available through publisher John Wiley & Sons.

the city to construct a
new utopia. These, he
argues, are twin forms of
denial. Woods draws an
analogy to the process of
biological and emotional
healing, presenting
architectural forms that
act as "injections, scabs,
scars and new tissue,"
within the complex
organism of a city.
"Only by facing the
insanity of willful

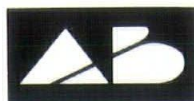
destruction," he argues,
"can reason begin to
believe again in itself."

This text displays a
few of the many
influences architecture
encompasses, and some
of the book's issues
seem relevant to
architecture in Iowa and
the Midwest after the
disastrous floods of the
past summer and the
subsequent rebuilding.

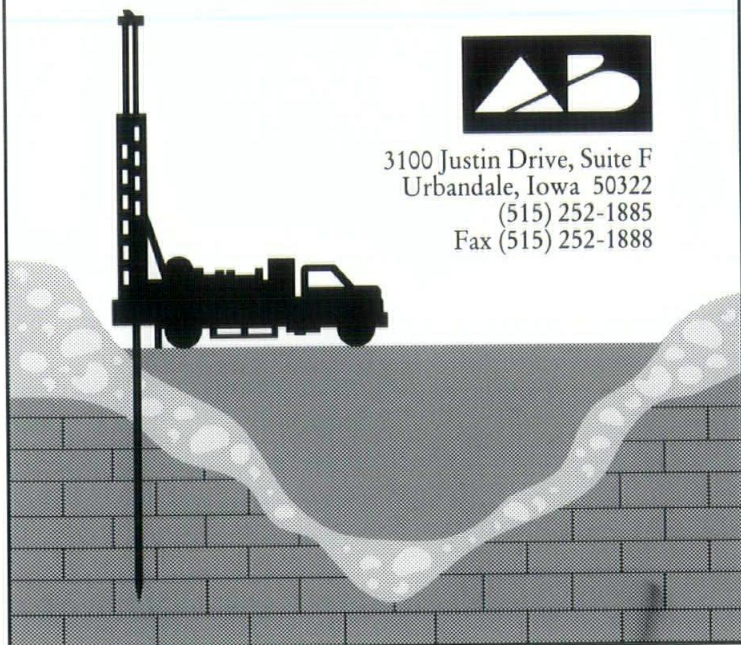
MICHELLE KAUFMANN

Allender Butzke Engineers Inc.

Geotechnical • Environmental • Construction Q.C.



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



Structural Design

sensitive to your

Architecture

and your client's

bottom line

CHARLES SAUL ENGINEERING

1101 Walnut St., Suite 101 Des Moines, Iowa 50309
Phone (515) 283-0524

*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

DMIB Des Moines Blue Print Company

**Our Society is rapidly becoming visually oriented
and Des Moines Blue Print Specializes in
Large color renderings for your design presentation**

HIGH SPEED COPIES

- Wire and comb binding
- Presentation booklets
- Newsletters

COLOR LASER COPIES

- Large Format Color Imaging
- Color Splicing

CAMERA

- Cruse Color
- PMT & Stats
- Available up to 48" x 96"

LARGE DOCUMENT COPIER

- Enlargements
- Reductions
- Copy Blue Lines

DIAZO

- Blue-line & Blackline printing
- Sepia
- Vacuum Frame

SCANNING

- Text Documents
- Blue Lines - To CAD
- Logos

Free Pick Up and Delivery in the Des Moines Area.

**WE OFFER FREE CONSULTATION AT YOUR CONVENIENCE
SO THAT YOU MAY FULLY DEVELOP AND EXPAND YOUR
USE OF REPROGRAPHICS.**

We are conveniently located at
1112 Locust
Des Moines, Iowa 50309

(515) 244-1611 • 1-800-347-1610



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

HELP US REPAIR THE FAIR



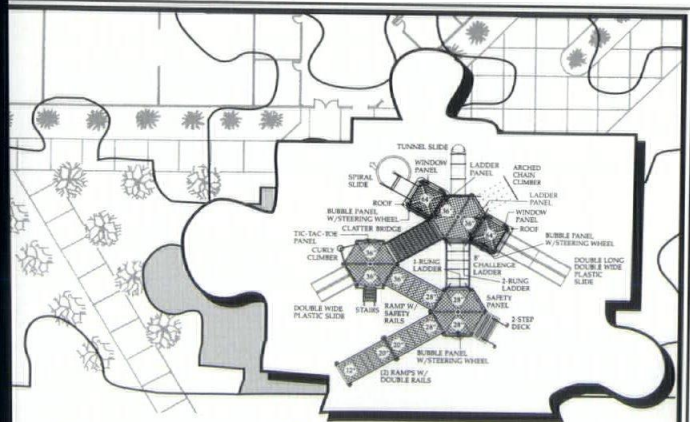
Please check off \$1 (or more!) on your Iowa Tax Return to help renovate the Iowa State Fairgrounds.

Thank you for your help.



**IOWA
STATE FAIR**

Blue Ribbon Foundation



Premier Playground . . . *THE MISSING PIECE*

**CALL FOR A FREE CATALOG
WITH PRICES**

PRODUCTS

- Playground Systems
- Site Furniture
- Shelters
- Bridges

Premier Playground

Phone: 800-669-1751 • Fax: 515-628-4470
Box 306 • Pella, IA 50219

Independent Representative for Iron Mountain Forge

Like A Rock.

Dependable and reliable information provide the basis for a successful project foundation.

Rock solid experience in exploratory drilling, geotechnical/environmental engineering, construction materials, property site assessments, industrial hygiene/chemistry analysis and more, makes Huntingdon/Patzig Testing Laboratories the perfect cornerstone for your project team.

Huntingdon

Consulting Engineers Environmental Scientists

Huntingdon/Patzig Testing Laboratories
Des Moines (515) 266-5101 • Waterloo (319) 232-6591
Quad Cities (309) 764-9684

A member of the HIIH group of companies.

Gravel

Fill

Sand

Silt

Clay

Organic
Soil

Bedrock



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

Creating Rock Solid Structures on Shaky Ground.

At Woodward-Clyde, we design and stabilize structures by looking at the most important element beneath them: the ground and its complexities. Soil-related problems such as liquefaction, slope stability, excessive settlement and soil amplification can render the most expensive structural retrofit useless.

At Woodward-Clyde, we possess some of the most advanced technical expertise in seismology and earthquake engineering.

Our experienced engineers and scientists, armed with state-of-the-art tools, can create innovative, effective solutions for your soil problems.

Woodward-Clyde



For rock solid solutions in Iowa,
call Chuck Easton at 515-278-8383.

Advertisers Directory

Allender Butzke Engineers Inc.....	34
Architectural Wall Systems.....	1
Charles Saul Engineering.....	34
Clark Glass	34
Concrete Products Company	38
Des Moines Blue Print	34
Endicott Clay	4
Fabcon	37
Glen Gery Brick	35
Iowa Prestressed Concrete	C4
Masonry Institute of Iowa	5
Patzig Testing Laboratories Company, Inc.....	35
Pella Windows.....	8
Premier Playground	35
Rock Island Millwork Co.	2
Rowat Cut Stone & Marble	36
United Brick and Tile	C1
Woodward-Clyde Consultants	36

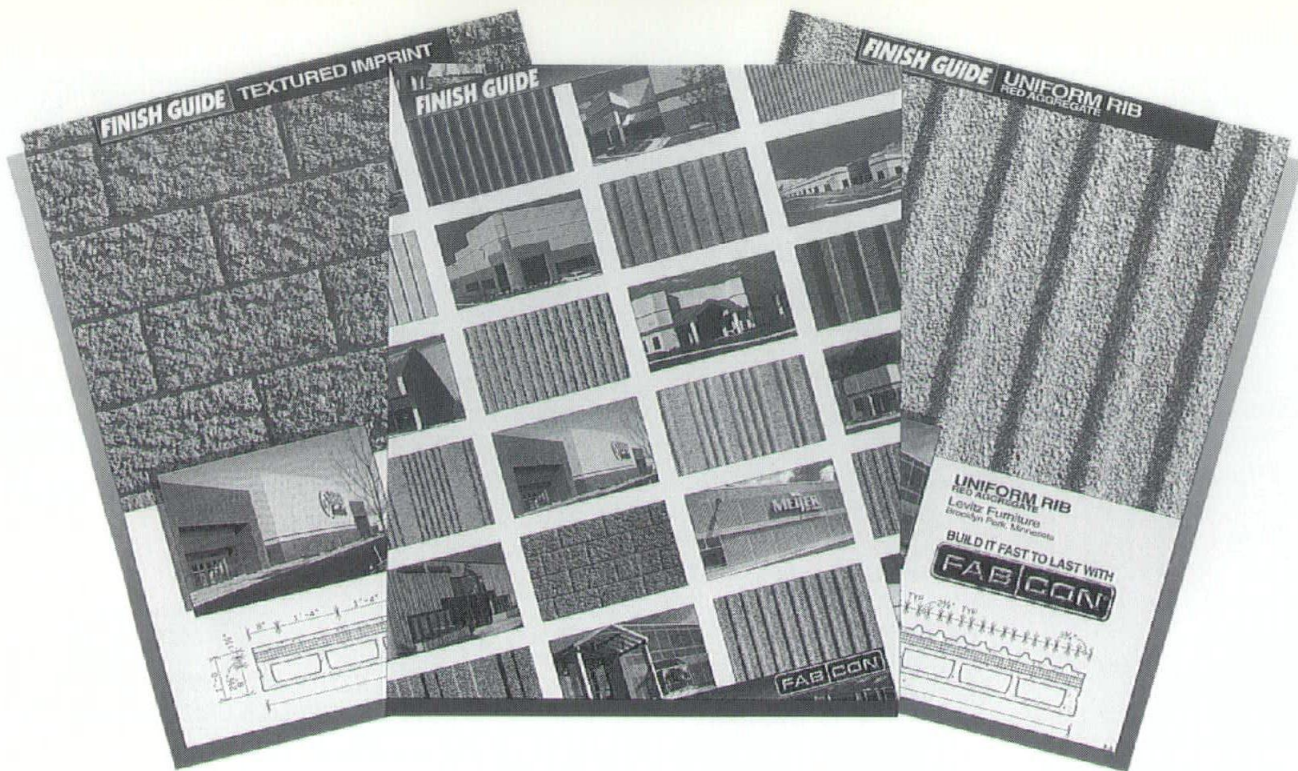
Please support our Advertisers first.
They help support Iowa Architect!

You'll Never Run Out.

AIA Documents any time you want them . . . all on electronic disks . . . and in your office all the time, for a year. It's simple, and it's convenient. It's your virtually unlimited supply, and it's always there waiting for you. When the annual license expires, you renew it. Just \$32 a year for AIA members; \$425 for non-members. For additional details and to order your unlimited supply of AIA electronic documents, call us today.

AIA/EDS

The AIA Iowa Bookstore
1000 Walnut Street Suite 101
Des Moines, IA 50309
515.244.7502
FAX 515.244.5347



THE START OF A GREAT FINISH

Before you begin your next building project, check out our great finishes! Fabcon's precast concrete wall panels enable you to respond at your creative best, with a wide range of aggregates, extensive choice of patterns and striking decorative banding. And because Fabcon custom manufactures each order, we can help you design a building that can match its character.

So why choose ordinary precast concrete, when you can create a unique design with Fabcon? Call or write today for a free copy of our Finish Guide or to view our video presentation. It may be the start of a great finish!



BUILD IT FAST TO LAST WITH



PCI Plant Certified-Confirmed Capability to Produce Quality Precast/Prestressed Concrete Products.

6111 West Highway 13 • Savage, Minnesota 55378-1298 • Phone (612) 890-4444 • Fax (612) 890-6657
Regional Offices • Milwaukee (414) 761-2323 • Chicago (708) 773-4441 • Detroit (313) 349-1710 • Buffalo (716) 875-5030 • Lincoln (402) 466-4644

To receive our new Finish Guide, videos or additional literature, call Fabcon at (800) 727-4444 or (612) 890-4444 or mail/fax this form to Fabcon. See our address above or fax us at (612) 890-6657.

- ☐ Please send me your Finish Guide.
- ☐ Please arrange for me to view your video presentation.
- ☐ Please send me information about Fabcon, its products and capabilities. My area of interest is:
- ☐ Office/ Warehouse/ Manufacturing applications
 - ☐ Shopping Center/ Retail applications
 - ☐ Churches/ Recreational Civic facilities
 - ☐ Other _____
- ☐ Please have a Fabcon sales representative contact me.
- ☐ I need information because I am planning to build/expand
- ☐ Within the next 6 months
 - ☐ Next 6-12 months
 - ☐ One year or beyond

Name _____

Firm _____

Address _____

City _____

State _____

Zip _____

Phone _____

FAX _____

Turn Your Client's Home Into A Showplace!



PITTSBURGH CORNING
PCGLASSBLOCK®
WINDOWS, WALLS & PARTITIONS

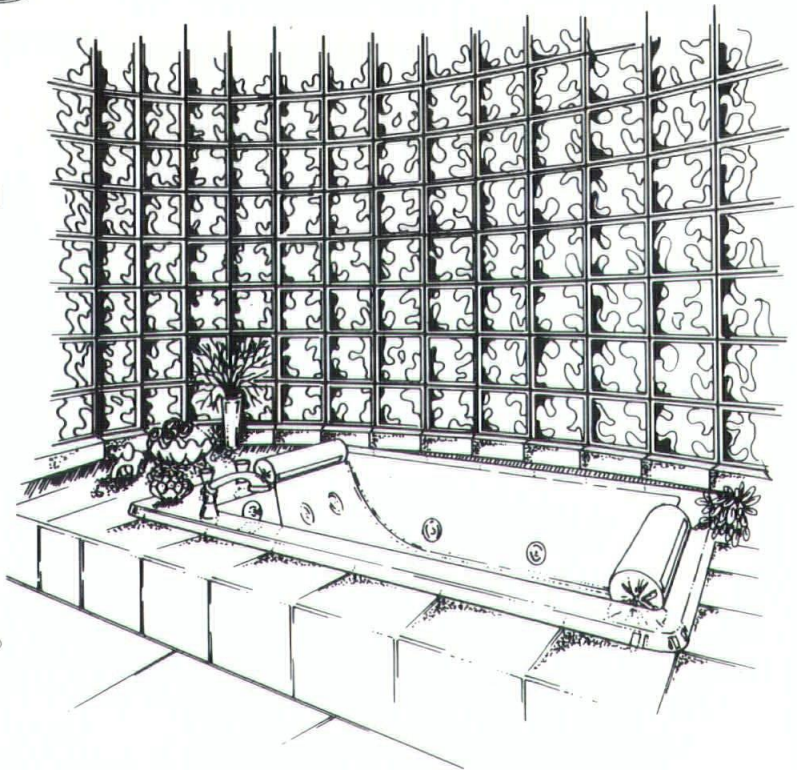
Satisfy your desire for elegance.

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.



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



**BESIDES BEING A DESIGNER, MATERIALS SPECIALIST,
EFFICIENCY EXPERT AND PROJECT MANAGER...**



...AN ARCHITECT IS AN EXPERT AT SAVING YOU MONEY.

Big project or small, it pays to call an architect for commercial renovations.

From the very start, architects listen to your specific wants and needs.

Which can avoid costly changes later.

Architects know how to cut through red tape. How to maximize your contractors' efforts.

And how to save you money from start to finish.

They can help speed up the process. And make the most of your space to boost your company's productivity.

Clearly, an architect is a savvy long-term investment.

So if your business is considering a construction project—even a small one—give us a call.

We'll put you in touch with an AIA architect who can give you what you want—
and keep a ceiling on your budget.

IT PAYS TO CALL AN ARCHITECT.



**AIA Iowa
1000 Walnut Street Suite 101
Des Moines, IA 50309
515.244.7502
FAX 515.244.5347**

Corewall insulated concrete wall panels give you versatility, energy efficiency and speed of erection at an affordable price.



Corewall insulated concrete wall panels from IPC are ideal for a durable, attractive, energy efficient and maintenance-free exterior wall panel. Insulated Corewall panels provide efficient temperature control and arrive from the factory with an interior finish which is smooth, washable and ready to paint. The exterior comes in a variety of rib patterns, finishes and colors.



IOWA PRESTRESSED CONCRETE, INC.
Affiliated with the Cretex Companies, Inc.



PO Box 7350 • 601 SW 9th Street, Suite B • Des Moines, Iowa 50309 • TEL 515 243 5118 • WATS 1 800 826 0464 • FAX 515 243 5502

Project: Parson Technology, Hiawatha, Iowa • Architect: Martin Design Consultants, Marion, Iowa
Engineer: Jack Miller & Associates, Cedar Rapids, Iowa • Contractor: King Construction, Cedar Rapids, Iowa
Products: Corewall Walls, SpanDeck Floor and Roof

Iowa Chapter AIA
512 Walnut, Des Moines, IA 50309

Address Correction Requested

X 0060
LIBRARY
THE AMER INST ARCHITECTS
1735 NEW YORK AVE NW
WASHINGTON DC 20006

BULK RATE
U.S. POSTAGE
PAID
DES MOINES,
PERMIT NO. 70