

HOW Architect

Spring 1995/Issue No. 95:211 Three Fifty



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1994 DESIGN AWARDS

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Cesar Pelli & Associates

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Spring 1995/Issue No 95:211

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The Spring 1995 Issue of Iowa Architect marks the inaugural presentation of "The Places of Iowa," sponsored by the Iowa Architectural Foundation. See pages 34-35.

Cover

The Finkbine Mansion, Des Moines, Iowa, Central States Region Honor Award winner, Herbert Lewis Kruse Blunck Architecture, Des Moines. Photo by Farshid Assasi.

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Asia / America

Work by 20 immigrant and expatriate Asian visual artists from eight countries will be featured in an exhibition at the Walker Art Center, February 26 through May 21, 1995. *Asia / America: Identities in Contemporary Asian American Art* explores the complex questions of identity faced by Asians living in the West. The exhibition includes paintings, sculptures, photographs and mixed-media installations.

Arshile Gorky

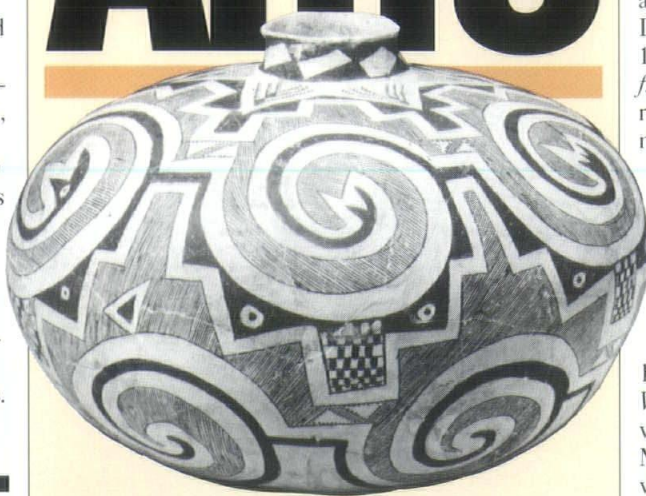
The Milwaukee Art Museum will present the work of Armenian-born artist Arshile Gorky January 20 through April 16, 1995. *Arshile Gorky: Drawings of the 1930s* includes 39 graphite and ink drawings relating to an unrealized mural project. Gorky was an important figure in the development of the avant-garde in the United States prior to World War II, and these studies document his synthesis of classical and European modernist idioms into a personal style.

Botticelli to Tiepolo

Forty works by some of the great Italian masters of the Renaissance through the Baroque periods will be on view at the Joslyn Art Museum February 18 through April 16, 1995. *Botticelli to Tiepolo: Three Centuries of Italian Paintings from Bob Jones University* includes paintings by such renowned masters as Rivera, Tiepolo, Tintoretto and Titian, and represents an outstanding survey of the development of paintings in Italy from the High Renaissance through the Baroque and Rococo periods.

PAUL MANKINS, AIA

ARTS



Made in America

The Minneapolis Institute of Arts will present *Made in America: Ten Centuries of American Art*, February 5 through April 30, 1995. This exhibition brings together 160 American paintings, photographs, sculptures and decorative works spanning 10 centuries of visual history and presented in eight thematic sections: Ancient America, Colonial and Federal America, Democratic Vistas, American Impressions, Native American Art, Artistic Interiors, The Modern Age and Art After World War II. Included are works by such noted artists as Winslow Homer, Mary Cassatt, Thomas Eakins, John Singer Sargent, Edward Hopper, Georgia O'Keeffe, Grant Wood, Jackson Pollock and Andy Warhol, selected from the collections of five Midwestern museums.



Louis Sullivan

An exhibition of architectural drawings, fragments, manuscripts and memorabilia of renowned Chicago architect Louis Sullivan will be on view at the Art Institute of Chicago February 18 through May 8, 1995. *Louis Sullivan and the Prairie School: Selections from the Collection at The Art Institute of Chicago* reveals the depth, breadth and diversity of the museum's holdings regarding this nineteenth-century visionary, and features Sullivan's student drawings from his architectural studies at the Ecole des Beaux-Arts in Paris during the 1870s.

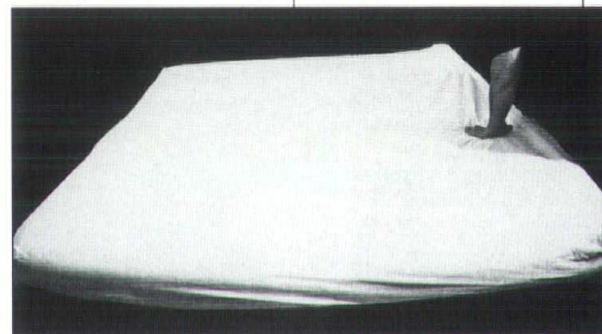
Some Went Mad...Some Ran Away

The Museum of Contemporary Art in Chicago will host the only North American presentation of *Some Went Mad... Some Ran Away*, a touring exhibition of work by 15 international artists, January 14 through March 12, 1995. The exhibition includes work in a variety of media exploring themes such as the theory of evolution, criminology and pornography, as well as existential concerns such as hope, death and fantasy.

SHEET

On Sunday, April 23, 1995, an exhibition of work entitled *SHEET* will be unveiled for public view in the open field of The River Valley Park in Ames, Iowa. This work

Norway and France. This work explores the territory of a sheet as a drawing site, taking the conditions and circumstances of a bed sheet as the given format and the final presentation. Issues of perfection, folding, mapping,

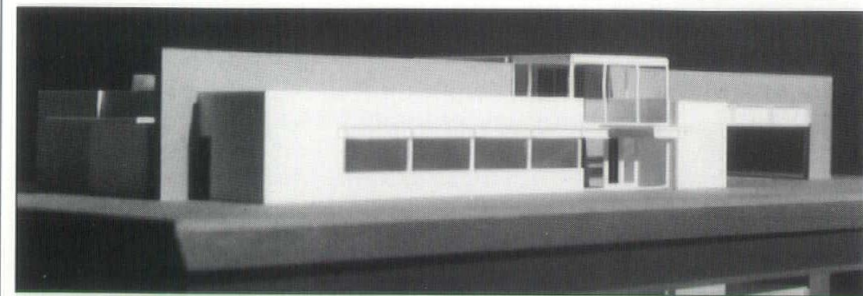


is a year-long collaborative effort among 30 women ranging from three-dimensional artists to interior designers, architects, landscape architects and painters living in the United States, Canada,

pairing, upholstering, patterning, linens and laundry as well as building construction are examined through these sheet drawings. The exhibition will be on view daily, weather permitting.

Electronic Super Highway

The work of Korean-born artist Nam June Paik will be the subject of an exhibition at the Indianapolis Museum of Art February 18 through April 16, 1995. *Electronic Super Highway: Nam June Paik in the '90s* includes 40 works from the 1960s through the present, revealing the artist's fusing of art and technology. This retrospective is the most comprehensive exhibition of the artist's work in over a decade.

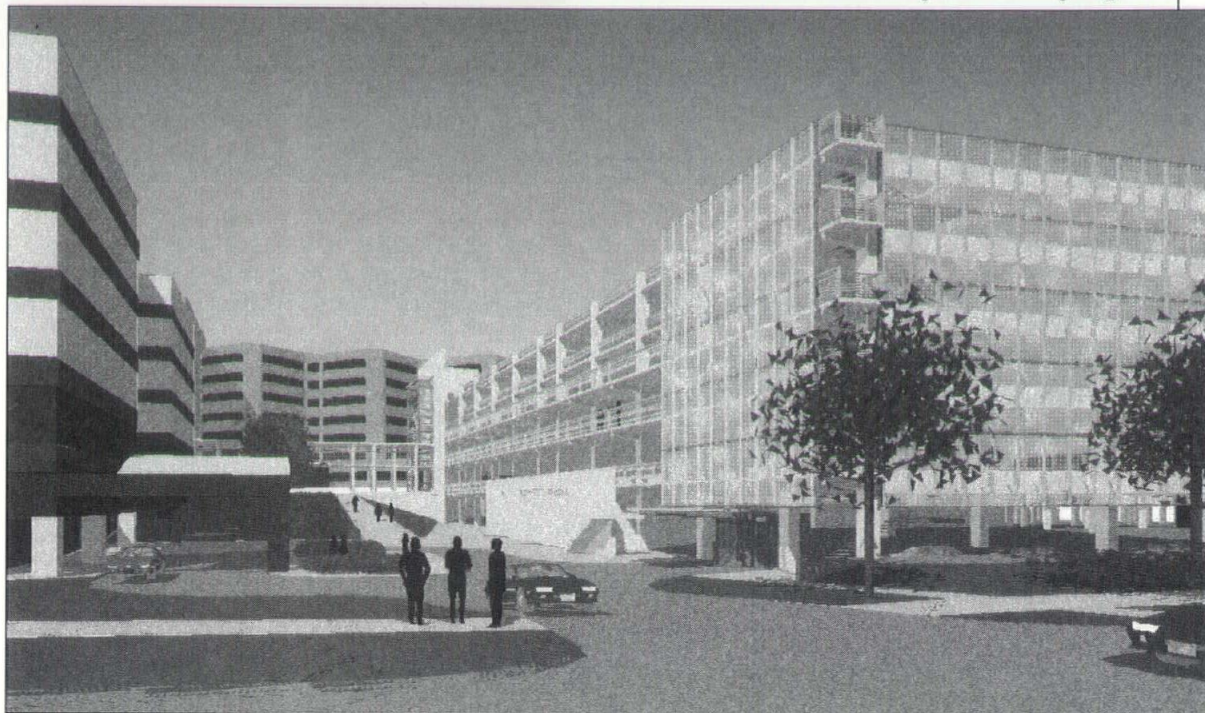


University of Iowa, West Campus Parking Facility

Tucked on the west side of the University of Iowa campus between the new Eye Institute and the recreation center, this 600-car facility will provide parking for both the University Hospitals and the general campus. Designed by Herbert Lewis Kruse Blunck Architecture, the building features perforated stainless steel screens that, dependent upon the weather and time of day, offer various levels of transparency and reflection. Construction is scheduled for completion in 1996.

Homeland Savings Bank

Homeland Savings Bank (formerly MidAmerica Savings Bank) is expanding with a branch located in Urbandale, Iowa. Designed by Herbert Lewis Kruse Blunck Architecture, the small bank uses a 20-foot-tall wall to physically anchor the building to the site and to visually attract the attention of the vehicular traffic to the west side of the site. Construction is scheduled for completion this spring.



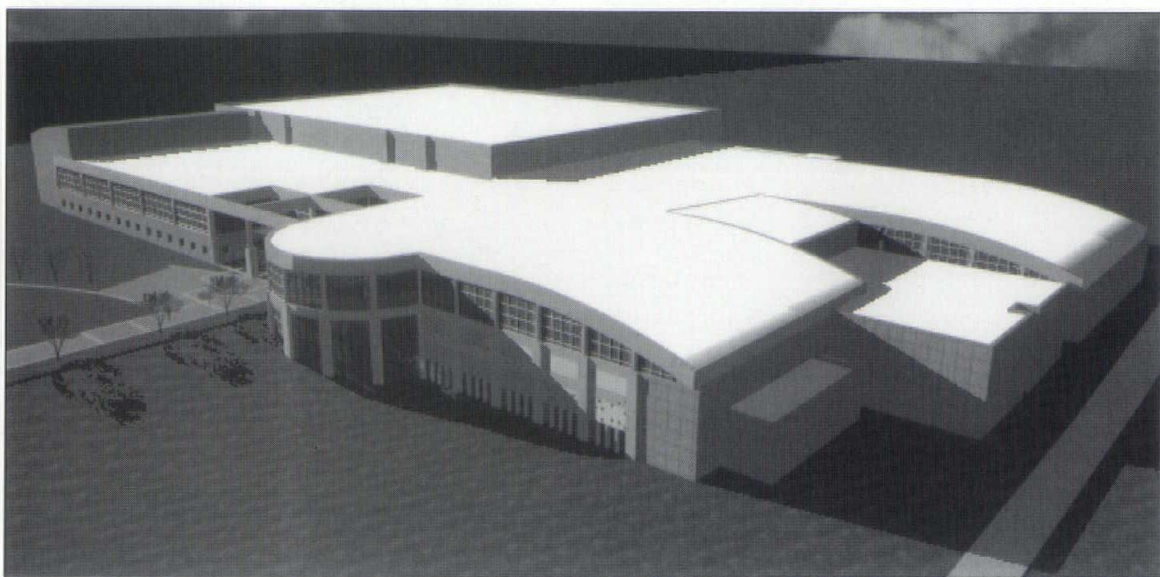
Wellness/Recreation Center, University of Northern Iowa

Construction will begin this spring on the Wellness/Recreation Center at the University of Northern Iowa, Cedar Falls,

Iowa. Designed by RDG Bussard Dikis, the facility will attach to the existing Physical Education Center adjacent to the UNI-

Dome. It will serve as a contemporary instruction/research facility for the School of Health, Physical Education and Leisure

Services, and will provide a focus for recreation/wellness programs for students, faculty and staff.



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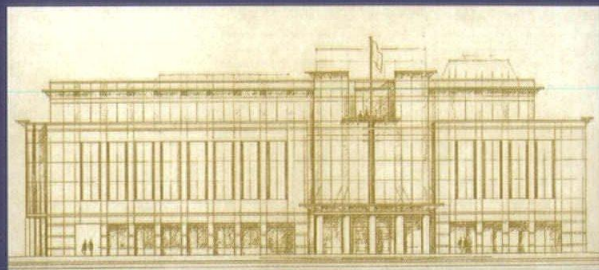
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Mechanical Engineering – Waldinger Corp.
General Contractor – Neumann Bros.

2nd

DES MOINES WATER WORKS 2ND FLOOR ADDITION:
Architecture – Savage-Ver Ploeg
Mechanical Engineering – Krishna Engineering
General Contractor – Neumann Bros.

3rd

DES MOINES ORTHOPAEDIC SURGEON CENTER:
Architecture – Environmental Design Group, Ltd.
In association with Robert Marasco &
Assoc. Inc., Colorado Springs, Colorado
Mechanical Engineering – Mosher Engineering Co.
General Contractor – Weitz Construction

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It is a difficult process to convene a jury of noted professionals, show them the work your state has produced, and expect them to select what is best. Many architects assume these decisions are made capriciously, or at least without much insight into the real quality of a project. Architecture has so much to do with spatial experience that to decide quality while viewing slides seems crude, if not downright irresponsible. Still, those receiving awards rarely place them on a shelf or hide them away in some insignificant corner of the office. These awards mean something to us, and we spend time and money to submit our work for consideration. Why?

The reason probably has something to do with the time-honored tradition of the awards program. The AIA Iowa Awards program has existed for over 30 years, the first results published by *Iowa Architect* in 1962. Architects want recognition by a group of peers they respect for having created something truly excellent.

We're extremely competitive and enjoy the bragging rights that come with winning. So while we enjoy another year of seeing who was selected, it's important not to lose sight of the fact that we all can judge quality for ourselves. We should be proud of all the work that was entered this year. Who knows — maybe next year's jury will like it.

This year's AIA Iowa Convention speakers were selected not only for their relationship to education, but also for their excellence in professional practice. Michael Rotondi, AIA, ROTondi, Southern California Institute of Architecture director; Thomas Beeby, FAIA, Hammond, Beeby and Babka, former dean at the Yale University School of Architecture; Cynthia Weese, FAIA, Weese Langley Weese, dean at the Washington University School of Architecture; and R. Nicholas Loope, AIA, managing partner, Taliesin Architects, all provided views on the relationship between education and practice. Rotondi, Beeby and, later, Loope convened to select seven award recipients. Shown on the following pages are these projects along with the Central States Region award winners recognized by jurors Adrian Smith, FAIA, Skidmore, Owings & Merrill; Margaret McCurry, FAIA, Tigerman McCurry; and James Nagle, FAIA, Nagle Hartray & Associates.

In addition, this issue of *Iowa Architect* includes the first of a series of features sponsored by the Iowa Architectural Foundation focusing on Iowa's architectural heritage.

Congratulations again to all the firms receiving awards representing the state's and Midwest's admiration for hard work well done.

Jason Alread, AIA
Speakers Chair, 1994 AIA Iowa Convention

IOWA Architect

**HARD
WORK
WELL
DONE**

GRAND VICTORIAN

Finkbine Mansion, Des Moines, Iowa

On Grand Avenue, a stately mansion has been restored to its original design and now serves the needs of business owners desiring a unique space for their work.

(Right) Built in the 1880s, this Romanesque Queen Anne contains a grand three-story central staircase and hand-carved woodwork.

(Far right) The entry hall features sumptuous use of wood on all surfaces and sets the tone for the house. The detailing exemplifies great skill in construction.

(Lower right) A view into the newly restored kitchen.

Built as a private residence in 1896, the Finkbine Mansion at 1915 Grand Avenue evokes a time and place that exist only in history. With its brick surfaces and hand-crafted detailing, the house has served, in addition to its original residential function, as an upscale clothing store and a graphic design studio. Des Moines businessman Jim Cownie now owns the residence, which has been restored to its original character by Herbert Lewis Kruse Blunck Architecture. In its return to a new era of use, the space will be leased as offices.



Encapsulated in the warm confines of Victorian surroundings, the original designers laid hardwood flooring on staircase walls, ceilings, door and window trim, and balustrades. The wood, though neglected through the years, was in good condition before the restoration; it required only polishing and re-polishing to allow it to regain its sheen. A serene ambience permeates the mansion, comforting occupants with an abundance of natural material.

Previous businesses erected partial walls to surround mechanical units and increase display space for merchandise. Large rooms had been sectioned off and the original configuration had been altered by this haphazard work. All of this was removed and the layout returned to as near the original as can be determined. Many of the partitions left imprints in the flooring, remedied by utilizing wood from closet floors, which in turn were converted into bathrooms with period fixtures.

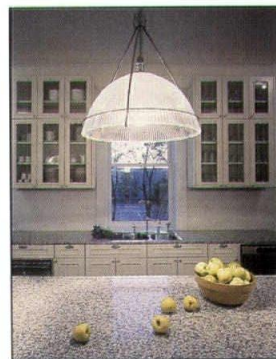
Lighting units and other decorative components from local suppliers complete the re-creation of late 19th-century residential design. Houses from this period often used dark crimson colors on the walls, fitting for residential use but not a business environment. Instead, light grays and creams are employed to lighten the interior and allow the woodwork to present itself as meticulous art.

The kitchen in the house was completely renovated, conceived in such a manner as to incorporate both Victorian and Modernist aesthetics. White cabinetry recalls a previous era, but blends well when juxtaposed against the modern granite flooring, island countertop and generous stainless steel surfaces. An authentic sense of two periods fusing has been realized, and the result complements the new function of the building.

The lower floor unveils an entirely new space for additional business use with commercial carpeting, white walls to increase the luminosity in the partial below-grade level, and room for exercise equipment. Every square foot has been adapted for the new business functions.

In the end, beyond the functional and economic goals of the Finkbine mansion's restoration, veneration should be saved for the wisdom of those that chose to revitalize an important piece of Des Moines architecture and an elegant part of the city's character and history.

Herbert Lewis Kruse Blunck and Jim Cownie have returned the Finkbine mansion to its eminent status as a Des Moines landmark.



Blunck and Jim Cownie have returned the Finkbine mansion to its eminent status as a Des Moines landmark.

Mark E. Blunck writes for Iowa Architect from California.

Project The Finkbine Mansion Restoration

Location Des Moines, Iowa

Owner JSC Properties

Architect Herbert Lewis Kruse Blunck Architecture, Des Moines

Project Team Kirk Blunck AIA; Peter Goché

General Contractor Lisac Construction

Mechanical Engineer Strohm Mechanical

Photographer Farshid Assassi

Resources See pages 38-39

MARK E. BLUNCK



SOMETHING THERE

Kautz Plaza, University of Iowa, Iowa City, Iowa

Kautz Plaza was conceived as a solution to "leftover" space created when a new pedestrian street was recently completed. The plaza's energetic design, however, has come to anchor a vivid new place and helps to redefine the campus' northwest side.

(Above right) A site plan of Kautz Plaza.

(Opposite page) The canopy and limestone wall together make Kautz Plaza an attractive area for passers-by.

(Below right) The natural limestone and man-made stainless steel are juxtaposed to create a pattern of shadow and light.

Project Kautz Plaza/
Free Speech Wall
Location University of Iowa,
Iowa City
Architect Herbert Lewis Kruse
Blunck Architecture, Des Moines;
Rod Kruse, AIA, Principal in
charge; Paul Mankins, AIA, Project
Architect and Project Designer
General Contractor Suburban
Contractors, John Eitel, Project
Supervisor
Landscape Architect Crose
Gardner
**Structural & Electrical
Engineer** Shive Hattery
Photographer Farshid Assassi
Resources See pages 38-39

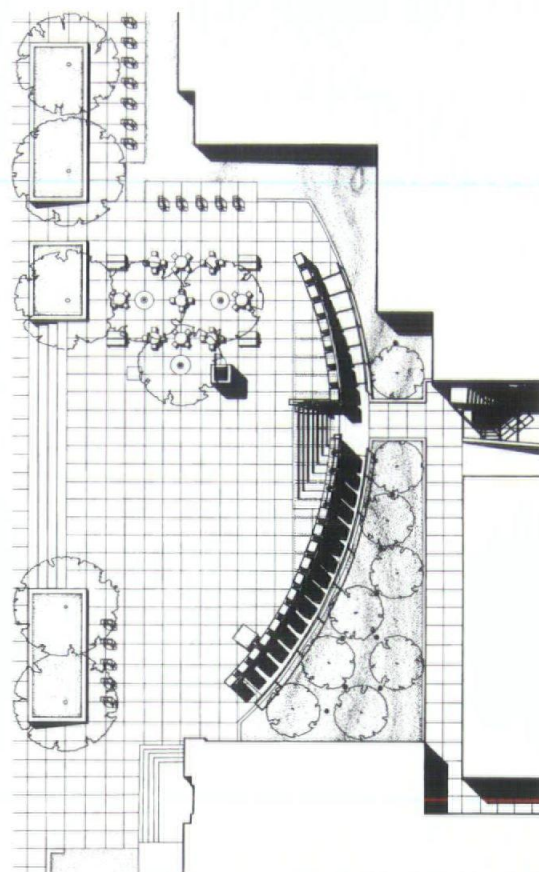
Things are looking up in Iowa City. During the last decade, several projects have helped turn the architectural fortunes around on campus and throughout the city. Three buildings (CRS's Carver/Hawkeye Arena, Gunnar Birkert's Law Building and Frank Gehry's Advanced Technology Laboratory) have renewed interest in good design and inspired dozens of inventive and ambitious projects. Momentum is flourishing and the results are turning up at almost every corner.

Kautz Plaza on the campus' northwest side is typical of the university's design aspirations. Almost an after-thought, Kautz Plaza is the response of Herbert Lewis Kruse Blunck Architecture to the university's request to create "something that would fill the leftover space," the unfortunate by-product of a new pedestrian street. This leftover space was an awkward little parcel lying uncomfortably between buildings of disparate styles and function and to the side of the new pedestrian street, the campus' busiest thoroughfare.

The designers set out to create a space distinct from the pedestrian street and its surrounding buildings. This was achieved through a simple site plan that combines a curving limestone wall and a concrete slab, which distinguishes the plaza from the pedestrian street. Open to the south, the plaza is developed with tables and benches as well as provisions for street vendors. This area is especially subtle in its integration of accessibility requirements and has become a favorite among bicyclists, skateboarders and garden variety slackers. The plan encourages spillover from the pedestrian street and the new College of Business Administration Building, as well as linking the student union via a pedestrian alley.

The focal point of the plaza, however, is its limestone wall. Intended to screen and neutralize the site's clamoring neighbors, the wall has come to anchor a vivid new place and has helped to coalesce the entire area. Yellowed limestone quarried from the same Stone City pit as that used on Gehry's IATL building makes up the massive curving wall, which is five feet tall, two feet thick and over 100 feet long. The wall is capped with an overhead canopy fabricated with perforated stainless steel. Stubbornly ignoring the wall's shallow curve, the canopy runs in a straight line and, as a result, creates fascinating patterns of shadow and light. Rhythm is established both through canopy shadows and the narrow "windows" that have been cut through the wall's volume.

Conceived as both a conduit and destination, Kautz Plaza is not overly ambitious and has loosely defined goals. To their credit, designers and university planners are adamant about leaving the students to develop their own uses for the space. Like a human tide pool, the plaza already attracts



hundreds of students from the crowded paths that bisect it. Everyone involved with the project expected that it eventually will become ground zero for organized events from concerts to demonstrations. not, . . . well it's still a cool place to hang.

Robert Tibbetts is a freelance writer from California.

ROBERT TIBBETTS

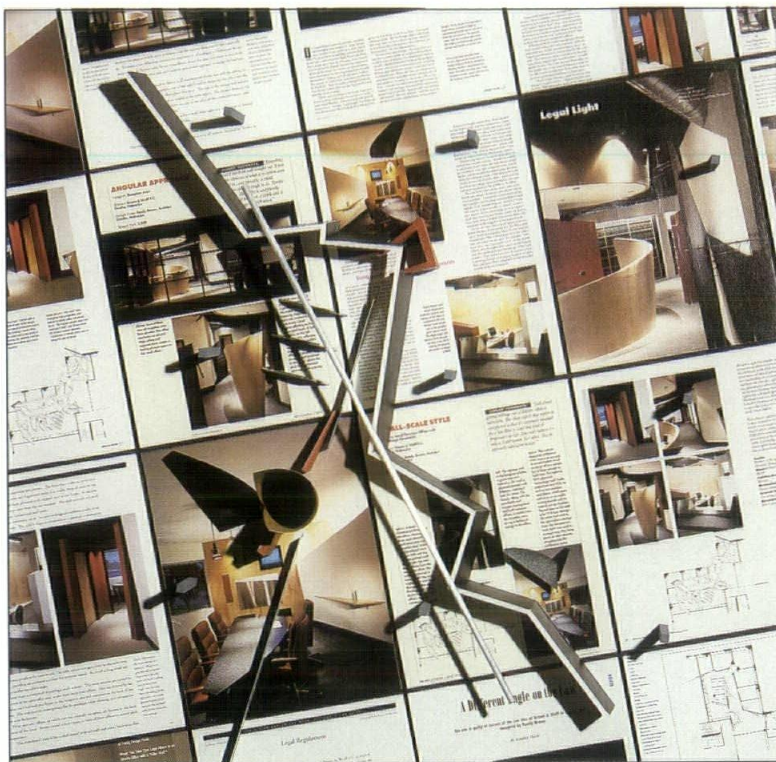


BROWN + WOLFF LAW OFFICE

Omaha, Nebraska

Complexity for a law office is achieved through fragmenting and collaging forms to produce inventive spaces.

Project Brown + Wolff Law Office
Location Omaha, NE
Architect Randy Brown
 Architect, Omaha, NE
General Contractor Overland
 Constructors
Mechanical Engineer Applied
 Power Associates
Photographer Assassi
 Productions
Resources See pages 38-39



THOMAS DUNN CENTER

St. Louis, Missouri

A park is enhanced with elegant forms for an adult learning center.

Project Thomas Dunn Memorial
 Learning Center
Location Mangrette Park,
 St. Louis, MO
Architect Ittner & Bowersox,
 Inc., St. Louis, MO
General Contractor C. Rallo
Electrical Engineer Banashek
 & Associates
**Mechanical, Plumbing &
 Fire Protection** Harky Gordon &
 Assoc.
Structural Engineer Theiss
 Engineers, Inc.
Photographer Robert Pettus
Resources See pages 38-39



WORLD NEIGHBORS

Oklahoma City, Oklahoma

Primitive forms interact with high-tech communication for a non-profit organization's abstracted village.

Project World Neighbors

Location Oklahoma City, OK

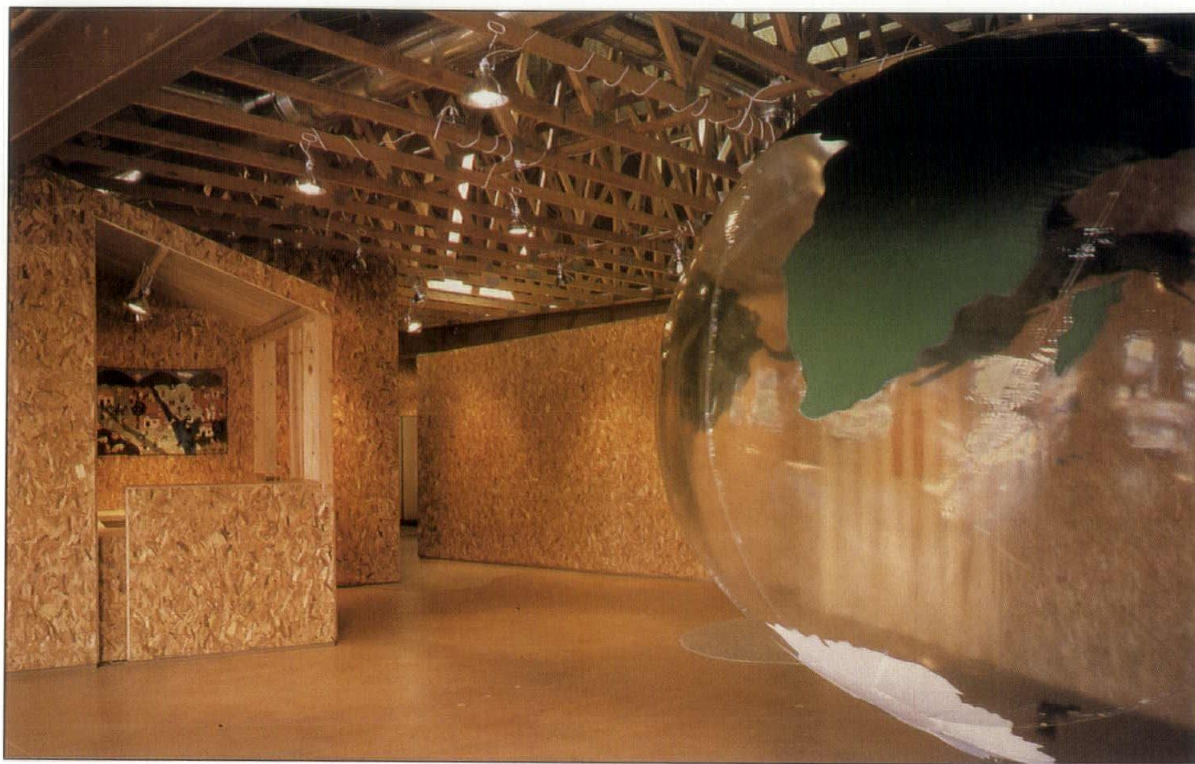
Architect Elliott + Associates Architects, Oklahoma City, OK

General Contractor Yordi, Smith & Pickel Construction Co.

Interior Designer Elliott + Associates Architects

Photographer Bob Shimer, Hedrich-Blessing

Resources See pages 38-39



ACKERMAN McQUEEN

Tulsa, Oklahoma

Advertising agency participants perform within the studio's dramatic stage sets.

Project Ackerman McQueen

Location Tulsa, OK

Architect Elliott + Associates Architects, Oklahoma City, OK

Project Team Rand Elliott, FAIA, Bill Yen, AIA, John Merz

Interior Designer Elliott + Associates Architects

General Contractor Lassiter Richey Co., Inc.

Photographer Bob Shimer, Hedrich-Blessing

Resources See pages 38-39



HONG KONG STADIUM

Hong Kong

The stadium boasts of a unique roof structure carefully designed to suggest an opening sea shell when seen from above.

Project Hong Kong Stadium

Location Hong Kong

Owner Urban Council of Hong Kong

Project Manager/Donor

Royal Hong Kong Jockey Club

Architect Hellmuth, Obata & Kassabaum, Sports Facilities Group, Kansas City, MO

Associate HOK International

General Contractor Dragages et Travaux

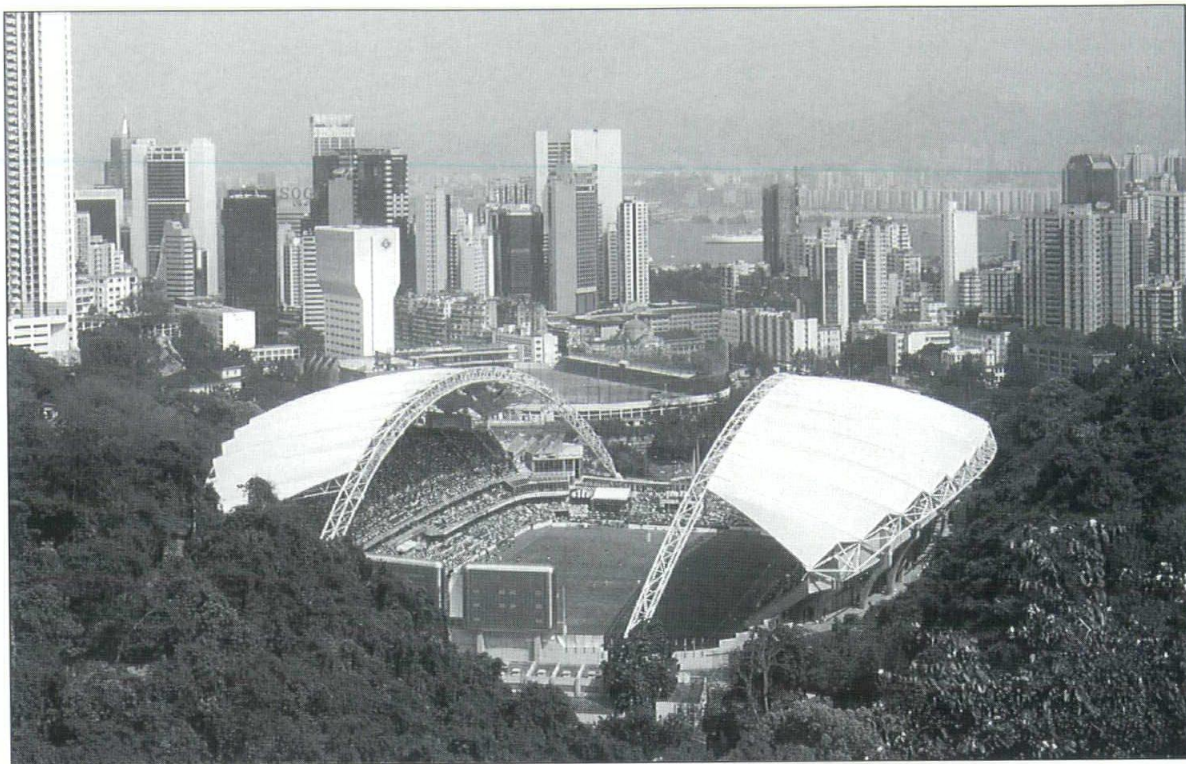
Civil, Structural, Mechanical, Electrical, Plumbing Engineer

Ove Arup & Partners

Photographer Kerun Ip

Photography

Resources See pages 38-39



JACOBS FIELD

Cleveland, Ohio

A 42,000-seat ballpark is designed to mirror the charm of Cleveland as well as the spirit of old-time ballparks.

Project Jacobs Field

Location Cleveland, Ohio

Architect Hellmuth, Obata & Kassabaum, Sports Facilities Group, Kansas City, MO

General Contractor Huber, Hunt & Nichols

Structural Engineer

Osborn Engineering Co.

Mechanical/Electrical/Plumbing Engineer

Polytech, Inc.

Interior Triad Design

Photographer Timothy Hursley

Photographer

Resources See pages 38-39



CENTRAL
STATES
REGION
HONOR
AWARD

DOLESE BROTHERS COMPANY

Oklahoma City, Oklahoma

A unique panel of concrete blocks, produced by the owner, screen the manufacturing activities from the street.

Project Dolese Bros. Company
Concrete Block Manufacturing
Plant

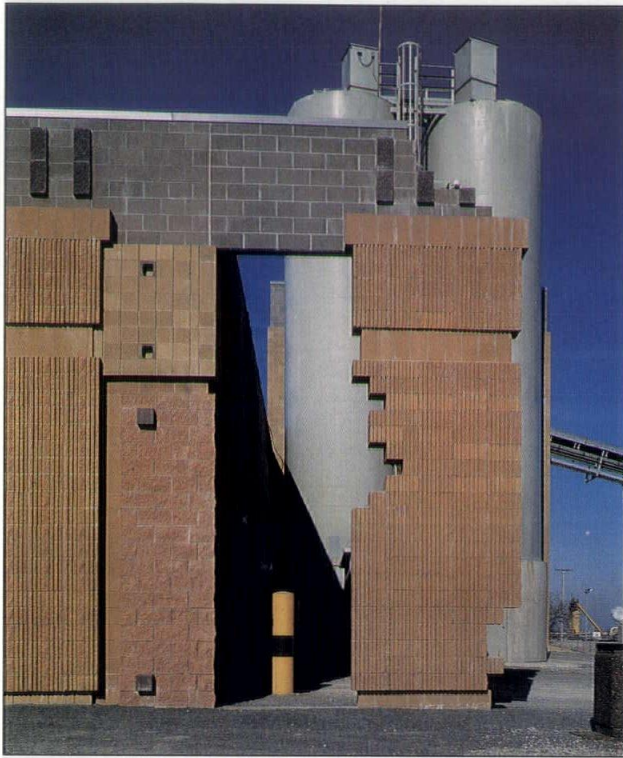
Location Oklahoma City, OK

Architect HTB, Inc., Architects/
Engineers/Interiors/Planners,
Oklahoma City, OK

General Contractor Dolese
Bros. Company

Photographer Michael Wurth
Photography

Resources See pages 38-39



CENTRAL
STATES
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AWARD

OAK BROOK ELEMENTARY SCHOOL

Ballwin, Missouri

A simple path with nodes organizes an elementary school's large program into smaller groupings.

Project Oak Brook Elementary School

Location Ballwin, MO

Architect Cannon, St. Louis, MO

Project Team Principal Designer:
George Nikolajevich, AIA; Project
Designer: Mark Banholzer, AIA;
Project Manager: Tom Brooks-Piling,
AIA; Project Architect: Steve Moeller;
Job Captain: Peter Russell; Construc-
tion Administrator: Jim Satterfield
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Civil Engineer WVP Corp.

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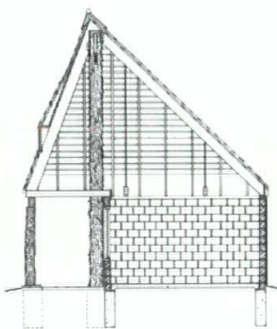


SMALL PLEASURES

A Gardener's Shed in Des Moines, Iowa

To garden is to know the profound pleasure of quiet reflection and solitude, and a small gardener's shed becomes the perfect setting for an exploration of comparable qualities of repose.

Previously appeared in Issue No. 93.205 of Iowa Architect



(Above) A section drawing details the gardener's shed.

(Right) An undressed hickory trunk forms the central structure for the shed's roof.

(Far right) The shed's massing and materials suggest qualities of a vernacular architecture without explicit historic reference.

Project Gardener's Shed
Location Des Moines
Architect Architects Wells Woodburn O'Neil, Des Moines
General Contractor Serge-Alain Decombes
Structural Engineer Charles Saul Engineering
Photographer King Au
Resources See pages 38-39

ROGER SPEARS

For the weekend horticulturist, the virtue of gardening lies in its small pleasures. A tiny seed is placed within the soil, its fragile sprouts are carefully watered, pruned and protected, and its slow but assured growth nurtured. Out of this patient labor blossoms succulent fruits, bountiful produce and flowering bouquets of treasured beauty. The rewards of this act of creation are simple but profound. In return for a few pleasant hours spent tilling the soil beneath an open sky, the gardener intimately reenacts life's grand cycle of renewal and rebirth. In the tranquil repose of the garden, the natural order of existence can be glimpsed, perhaps even grasped, in the course of an afternoon's work. Accordingly, the small pleasures of gardening lie not only in brimming baskets of harvested fruits and vegetables, but in the assured sense of perspective and purpose this simple act offers to one's life.

The garden is then, most ideally, a place without pretense. It is a space best left unencumbered by social strictures and the conventions of expected behavior. It is a place for unhurried moments of quiet reflection and solitude unburdened by attention to anything more pressing than the uncomplicated needs of plants growing skyward.

An architecture placed in such a garden requires a

demeanor of comparable humility. Such a garden abides neither the loud, the pretentious or the overtly formal gestures which too often characterize our more prevalent constructions of this modern world. Instead, the architecture of the garden can still elicit our appreciation of the quaint and the rustic without apology. The architecture of the garden may indulge in the comforting warmth of sentimental remembrance and not fear becoming vapid. This is after all, a place in which such reflective emotions are expected to blossom.

And so, when asked to craft a humble enclosure for the potting of plants and the storage of gardener's tools, Architects Wells Woodburn O'Neil instinctively drew upon this reposeful heritage of gardenmaking. Their gardener's shed is gracefully situated amidst a pastoral quilt of meandering gardens, arrayed downhill from the owner's principal residence. The shed sits gently within this landscape, screening the gardens from a neighboring residential street frontage while marking a prominent vista to the distant south.

The shed itself is curiously reminiscent of any number of indigenous agrarian structures without invoking literal or historic reconstruction. Instead, its subtle architectural references—a steeply pitched roof, roughly hewn materials, and telling eyebrow window—allude to only an unspecified but convincing suggestion of timeless age. This willful assemblage of elements and materials persuasively resists formal classification and presents the gardens a delicately wistful sense of scale and focus.

There is as well a deliberate disregard for the narrow conventions of a formalized architectural language. The shed's enclosure appears irregular and oddly out of plumb. The disposition of its facades are equally unconcerned with the strictures of formal asymmetrical composition. Its materials—raw stucco, undressed dimensional lumber, and concrete block—remain unadorned and plainly expressed. The shed, for all appearances, seems simply to have “happened.”

Of course, this gardener's shed did not merely happen. It was, in fact, cunningly conceived by its architects to impart just the proper sense of rustic informality and just the right measure of indigenous sentiment and warmth. In its winsome demeanor, this work captures the fundamental essence of the gardener's craft. Like the placid garden it serves, it comfortably extols the unpretentious virtue of small pleasures.

When not pleasurably occupied in his own North Carolina garden, Roger Spears writes for the Iowa Architect and other regional publications.





A CIRCLE OF FELLOWSHIP

Addition to the Unitarian Fellowship Church, Ames, Iowa

An addition to the Unitarian Fellowship in Ames illustrates this denomination's faith in the search for truth, the value of fellowship and the sanctity of the individual.

The history of modern architecture owes no small debt of gratitude to the Unitarian Church. At the turn of this century, a fledgling Unitarian congregation commissioned a young genius, Frank Lloyd Wright, to design their Oak Park fellowship hall and sanctuary. His 1909 Unity Temple remains a seminal artifact of the early modernist movement. Later, another Unitarian congregation engaged an older but no less brilliant architect, Louis Kahn, to create their Rochester, New York, church and school. Kahn's Unitarian Church, like Wright's, has become a landmark of architectural history and stands as a telling precursor to the remainder of his life's work.

As these two examples suggest, Unitarians are, as a matter of faith, more receptive to the new, the unorthodox and the unconventional than the vast majority of mainstream Christian denominations. Unitarianism itself emerged in 18th-century America as a rejection of Protestant orthodoxy and the strictures of John Calvin. Unitarians, though followers of the teachings of Jesus, believe neither in the concept of the Trinity or the divinity of Christ. Their faith is firmly rooted in Humanist philosophy, seeking the truth of religion within the soul of each individual. As a consequence, Unitarians have long been associated with social activism and liberal

reform movements. The architecture this faith inspires is therefore invariably engaged in the search for truth, the advancement of fellowship and brotherhood, and the sanctity of the individual.

Given this context, it is not surprising that more recent Unitarian churches carry on the critically venturesome legacy of Wright and Kahn. An apt demonstration of this heritage is the new meeting hall for the Unitarian Fellowship of Ames by architects Michael Underhill, David Heymann and Laura Miller.

The original church was designed in the late 1960s by Thor Bjornstad, a local Ames designer and sometimes lecturer at Iowa State University's Department of Architecture. The building's oddly amorphic plan was based on the traditional form of a Dogon village and cast in brusque, board-formed concrete. It was then and remains today a curiously idiosyncratic architectural gesture, beloved by its congregation for its unabashed and quirky individualism.

However, by 1990, the church had outgrown the confines of this relatively modest enclosure and plans were made for a new, more spacious fellowship hall. Michael Underhill, then Chair of Iowa State Department of Architecture, and David Heymann, member of the ISU faculty, were commissioned architects for the project. They were later joined by Laura Miller, also an ISU faculty member, and a team of student designers.

The issues represented in the fellowship addition are perhaps best illustrated by the architects' own writings on the project. "The project presented unusual problems: a peculiar building...on a constrained site, and a Fellowship with no ritual. The new meeting room took form by mapping out the desired configurations for a series of activities: sermon, lecture, discussion, debate, wedding memorial, stage performance. These configurations were in turn criticized by what was architecturally probable on the site. In this manner, a room was made which at once houses positively the varied activities of the Fellowship while at the same time retaining, in form, some of the character and object simplicity of the original building."

The new meeting hall is nestled between the curved walls. One is the concave surface of the church's original perimeter wall, while the other is a steel-framed and corrugated metal-clad enclosure which buffers direct views to the site's surface parking lot. At the juncture between the new and original construction, a third, smaller curved wall was introduced. Cast in poured concrete, this wall functions as the backdrop for sermons and lectures as a screen to mechanical spaces beyond, a projection room for classroom instruction or as an implied circle of fellowship, the congregational

(Right) A view of the window wall and entry canopy.

Project Unitarian Fellowship of Ames

Location Ames

Architects Michael Underhill, David Heymann; Construction Administration: Laura Miller; Project Team: Byron Blattell, Doug Brimhall, Todd Dykshorn and Fritz Shawn

General Contractor Story Construction Co.

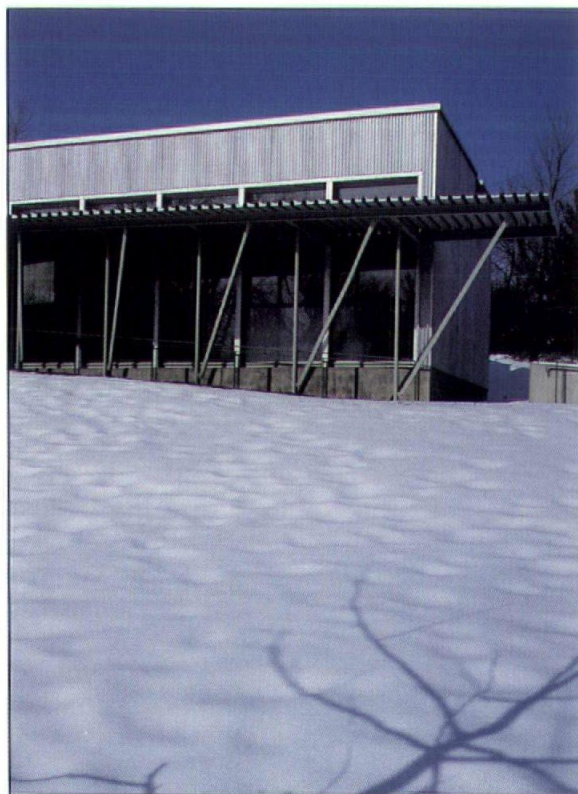
Structural Engineer James W. Wilson, PE

Mechanical Engineer SEGA Inc.

Acoustical Consultant Kirkegaard Associates

Photographer Michael Underhill & David Heymann

Resources See pages 38-39



ROGER SPEARS

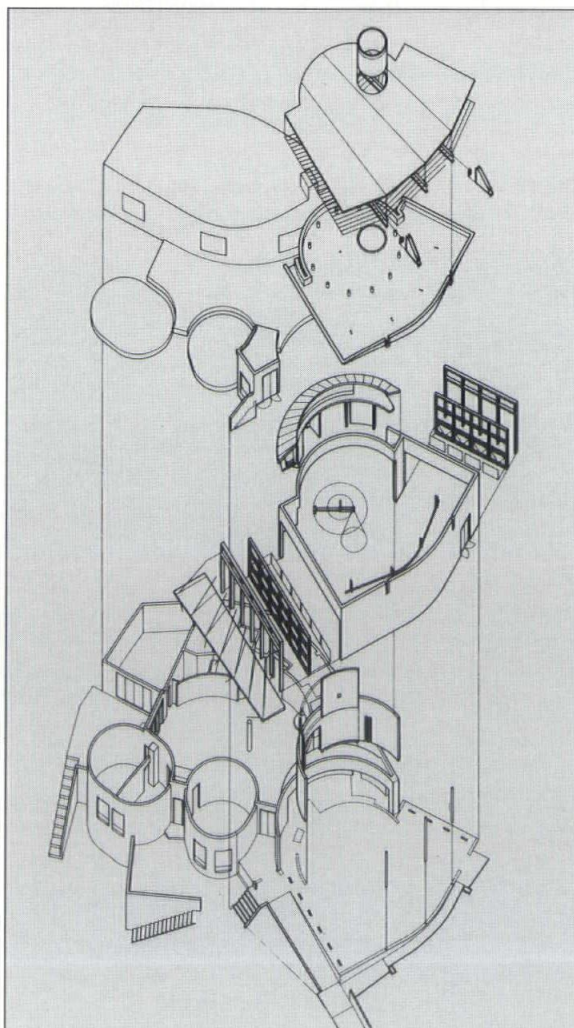


(Left) The new meeting hall is illuminated by a window wall of both clear and translucent glass. The lower frosted glass panel obscures short-range views of parked cars and trash cans, directing the parishioners' views upward to the enveloping canopy of trees surrounding the site.

(Far left) Constructed of simple, utilitarian materials, the meeting hall addition reflects the non-conformist character of its Unitarian congregation.



(Left) In plan, a dialogue between two curved walls offers the setting for the various desires and activities of the congregation.



traditional configuration for conversation and group discussion.

The larger and smaller curved walls are linked by two window walls which direct views into the adjoining woodlands. The resulting fan-shaped plan anticipates the spatial and communal desires of the congregation, readily converting from meeting room to exhibit space to lecture hall. A moveable, curved wood door, to be added to the concrete backdrop later this spring, will further accommodate the hall's multifaceted utility.

Regardless of its specific configuration or use, the Unitarian Fellowship meeting hall remains as individual and enigmatic as the parishioners it shelters. Their spiritual circle of fellowship has found physical substance in the deftly articulate work of Underhill, Heymann and Miller. It continues a long-standing architectural tradition in which the search for truth and the sanctity of the individual are thoughtfully exulted.

Roger Spears writes on architecture and other related topics from his home in Raleigh, North Carolina.

SELF-REPRESENTATION

American Institute of Architects, Iowa Chapter, Office, Des Moines, Iowa

How do architects go about making a place for themselves? What form should an architecture in service to architects assume? In the new offices for AIA Iowa, there are some reassuring answers.

Among the more challenging assignments an architect may encounter concerns the issue of self-representation. How should architects present themselves to the outside world? More specifically, what should an architecture designed for architects themselves look like?

Ask any architect about the design of his or her own house or office space. More likely than not, you will hear a story fraught with self-doubt, anguish and hard-earned humility. The issues of expression and budget which architects so deftly address in service to their regular clientele quickly become conceptual nightmares when the architect acts as his or her own designer. Architects, as most will readily admit, are their own worst clients.

Naturally, it is all the more daunting when an architect must assume responsibility for the design of an environment for not only oneself, but for other architects as well. The issue of self-representation becomes all that much more acute and the clients all the more nettlesome.

Such was the challenge presented to Baldwin

White Architects in designing new office space for the Iowa Chapter of the American Institute of Architects in Des Moines. How does one architect craft a fitting environment representative of every other architect in the state? Not an easy assignment by any means.

Even the initial task of selecting an architect for this commission was itself daunting. AIA Iowa's Board of Directors ultimately opted for an open design competition as the only equitable means of awarding the commission. Their competition guidelines requested a cost-effective design for the renovation of three vacant lease spaces, situated on the ground floor of the Hotel Fort Des Moines. The program requirements included office space for the chapter's executive vice president, assistant and secretary, a conference room, library, display space and bookshelves, a work area and ample provisions for storage.

In the summer of 1993, several dozen entries were reviewed by an impartial jury which included AIA Iowa's Executive Vice President Suzanne Schwengels and Robert Segrest, AIA, Chair of Iowa State

(Right) Furnishings, wall panels and free-floating light alcoves intertwine to create a richly layered spatial experience.

Project AIA Iowa Chapter Office
Location Des Moines, Iowa
Completion Date November 1993
Owner AIA Iowa
Architect Baldwin White Architects, PC, Des Moines
General Contractor Taylor Ball
Mechanical Waldinger Corporation
Electrical ABC Electrical
Photographer King Au
Resources See pages 38-39

ROGER SPEARS





University's Department of Architecture. Following an afternoon's deliberation, the proposal of Baldwin White Architects was judged most successful and the firm was subsequently awarded the commission. Construction of the project was completed late in 1993.

The architects began by stripping down the existing lease space to its underlying structural frame. The hotel's massive concrete columns, clad in a crisp white wallboard sheathing, flank the office suite's main entry and awards gallery. To either side, the chapter's ancillary functions are enclosed by infilling walls of stained cherry paneling. The resulting interior spaces are illuminated indirectly from a series of free-floating light alcoves which bridge between the columnar frame. In addition to providing soft, glare-free illumination, the lighting scheme introduces an intriguing layering of vertical space within the interior volumes.

The project is notable for its directness; every architectural element is expressed in frankly evident terms, every detail is rigorously considered and executed in an orderly fashion. The spatial organization is both simple and efficient, yet richly layered.

And so, what does this representation of architecture say about the architects it serves? For one thing, they appreciate the rewards of a disciplined environment which also employs a sophisticated use of simple materials and construction techniques. They admire clean lines, a restrained palette of paint colors, and the soft glow of concealed, ambient lighting. They enjoy a degree of spatial elaboration, but still retain a healthy respect for the

pragmatics of economy. As such, the project is certainly an apt depiction of mainstream architectural attitudes among Iowa's practitioners.

Credit for this assured project is due to Baldwin White Architects. They have taken up the issue of self-representation with evident poise and restraint. They have capably addressed the pragmatic and expressive requirements of what is traditionally the most difficult of clients to appease: themselves and their peers.

Roger Spears lives in North Carolina and writes on an occasional basis for the Iowa Architect.

(Above) Visitors to AIA Iowa first encounter the office's Awards Gallery which features recent recipients of the chapter's Medal of Honor and Design Awards.



(Left) Light alcoves bridge between columnar frames in the new office space for AIA Iowa.

PET PROJECT

City of Des Moines Animal Shelter, Des Moines, Iowa

The City of Des Moines needed to expand and relocate its animal shelter in hopes of improving public awareness of its animal control programs. Designers created a facility that symbolically expresses the gruesome functions of an animal shelter while promoting community interaction and adoption.

(Right) Simple windows offer dramatic light with their placement.

Project City of Des Moines Animal Shelter

Location Des Moines

Architect Stouffer & Smith Architects, P.C., Des Moines

Project Team Principal-in-charge: Robert A. Smith II, AIA; Project Architect/Designer: Cyrus Cowasjee

General Contractor Koester Construction Company, Inc.

Structural Engineer James Wilson P.E.

Electrical & Mechanical Engineer Mosher Engineering Company

Civil Engineer City of Des Moines, Department of Engineering

Photographer King Au

Resources See pages 38-39

ROBERT TIBBETTS

In its last year, over 5,000 animals were destroyed at the old Des Moines Animal Shelter while less than 100 were adopted. These statistics and an obsolete, inaccessible facility set city officials looking for a new home and a new approach for its animal shelter program. The result is the new City of Des Moines Animal Shelter, designed by Stouffer & Smith Architects.

In addition to being small, dated and inaccessible, the old shelter did little to promote the problem of Des Moines' unwanted, abused, diseased or feral animals. Adding to its problems was a new sewer project on an adjacent site that would have made a trip to the pound even more unpleasant than it already was. In response, the city proposed building a new facility in a location that would dramatically increase the shelter's visibility.

A city-owned parcel on busy Southeast 14th Street was chosen. The grassy site sits in contrast to its light industrial neighbors and is protected from the nearby Raccoon River by tree-lined levees. Sitting on a prominent rise, the structure is a stark geometric

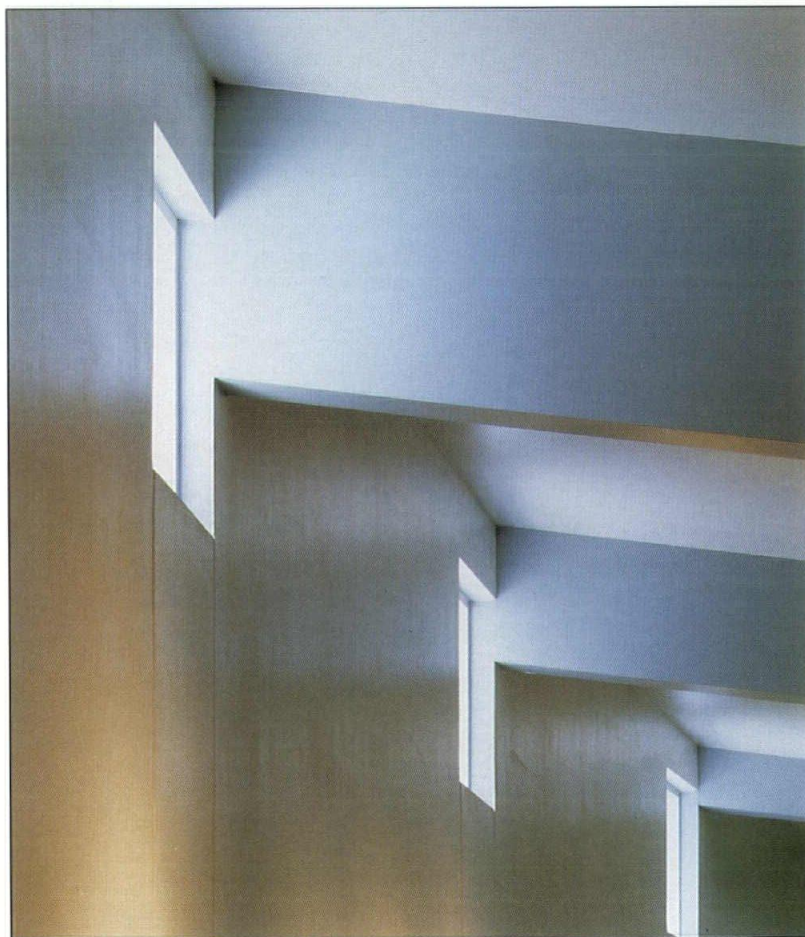
composition that tries ambitiously to convey the animals' plight and the shelter's role in the community.

Project designers wanted to create a structure that would serve as a "billboard" for the shelter and invite public attention, but did not want to conceal the facility's gruesome role. A composition was conceived that defines separate functions into distinct volumes. The kennel is a "jail-like" rectangular volume that juts out toward the street at a skewed angle referencing the city's street grid. The kennel is clad in blue, fixed with spare punched windows and features a small white lean-to, which is the cat house.

The wall from which the cat house is hung bisects the kennel volume and is the building's symbolic core, separating life and death. Those functions that represent life (reception, administration, and adoption kennels) occur on one side of this wall while the quarantined, diseased and animals to be destroyed are kept on the other. Further emphasizing this separation is the "death cube." In this simple block, animals are euthanized, an act that is dramatized through jagged, irregular panels of translucent ribbed fiberglass that are meant to express the animals' desperate cry.

It is not clear whether the building's ambitious symbolism has been effective in helping the City of Des Moines Animal Shelter put across its message and alleviate the city's animal control problems. Such an expressive solution does, however, point out the potential merits of creative architecture. If nothing else, the design has generated a good deal of media attention and interest in the shelter's programs. In fact, during a recent two-month period, more than 50 animals were adopted, as opposed to 90 for the entire previous year. While 50 adoptions may not seem like many, especially given the number of animals that were destroyed in that same period, it still is an improvement and one in which good design played a key role.

Robert Tibbetts writes on an occasional basis for Iowa Architect from California.





(Left) Irregular panels of translucent fiberglass symbolize the animals' desperate cries within the "death cube."

(Below left) Created to serve as a "billboard," the shelter invites public attention.



IMPLEMENT OF ATTENTION

Hawkeye Branch Bank, Urbandale, Iowa

The new Hawkeye Bank is a billboard that expresses the bank's agricultural origins without trivializing the integrity of rural Iowa. Set within a busy strip mall, the bank establishes a vivid, independent presence without capitulating to its frenetic surroundings.

(Far right) A detail of the bank's imagery, combining geometry and color with an allusion to rural Iowa.

(Opposite page) The interior of the bank continues the colorful details within a professional setting.

(Below) A muscular presence of the bank sits within the strip mall landscape.

Hawkeye Bank has been at the financial core of Iowa's agricultural industry for generations. Always conservative by nature, the bank has held fast to its prudent lending practices, which have helped to guide both small farmers and giant agri-businesses through good times and bad. For its direct, "long haul" approach, the bank has enjoyed an especially loyal following throughout rural Iowa. In most places, Hawkeye Bank is as much a part of the tradition and ritual of the family farm as the direction in which rows are plowed each season.

Competition, however, has begun to catch up with tradition and the bank has set out to update its image in an effort to garner an additional share of the market. So when the bank decided to build a new branch within a busy strip mall setting in Urbandale, being noticed and establishing an appropriate image were essential to the success of the project. The bank chose RDG Bussard Dikis to design a building that would serve as a billboard and express its agricultural origins without trivializing the integrity of rural Iowa.

While the bank's historical link to agriculture is expressed in imagery borrowed from the farm, the building does not fall into the obvious trap of rehashing rural vernacular. Instead, the building's detailing is adapted from the colorful metallic sinew of farm machinery, while its bulk and massing are more reminiscent of Louis Sullivan's grand small-town banks. The design manages to combine straightforward geometry with plain, coarse finishes and bright details to create an engaging image that never mimics its rural origins.

The physical and visual composition of the site dictated that the building should be a kind of pavilion within the strip mall landscape, with the automobile moving freely on all sides. With this in mind, the formal composition of the bank was developed from an ambitious interpretation of Iowa's distinct topography and the imposition of the ubiquitous rural grid. Express-

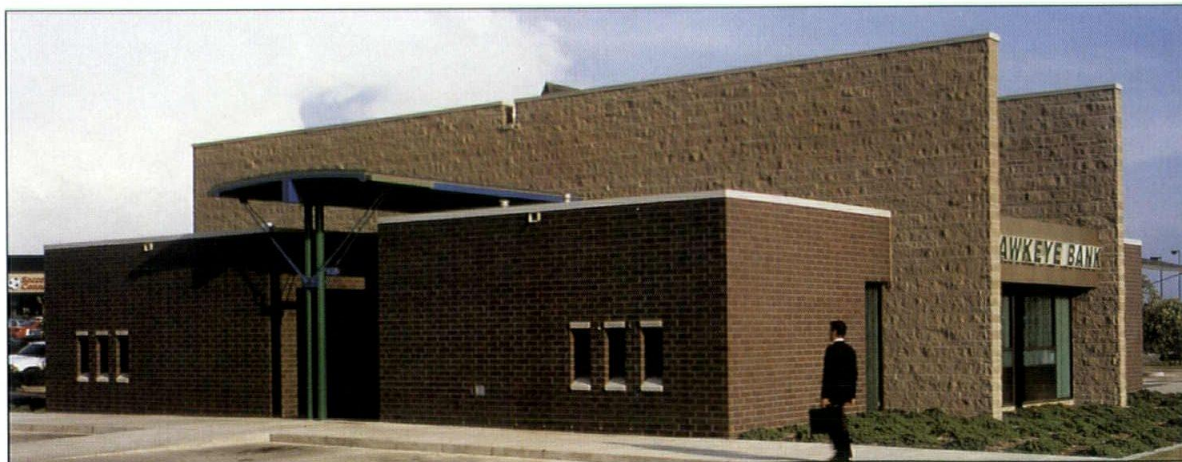


sion of this perceived struggle is achieved by the intervention of two-story walls that penetrate the purity of the building's form. Though the deeper meaning may not impress the casual observer, the building does post a muscular presence and clearly distinguishes itself from the visual mess of its strip mall setting.

Robert Tibbetts writes on an occasional basis for Iowa Architect from California.

Project Hawkeye Bank
Location Urbandale, Iowa
Architect RDG Bussard Dikis Inc., Des Moines
Project Team Phillip Hodgins, AIA, Kathy Stavneak, IBD, and Angela Ward
General Contractor The Hansen Company
Structural Engineer Jim Wilson
Mechanical/Electrical Engineer The Stroh Corporation
Landscape Architect Cruse-Gardner Associates
Photographer King Au
Resources See pages 38-39

ROBERT TIBBETTS





LEAN, CLEAN AND OPEN FOR BUSINESS

MidAmerica Savings Bank, Des Moines, Iowa

Banking has changed. It is leaner, cleaner and more responsive to the needs and desires of its customers. Architecture for this new generation of financial institutions has followed suit. A renovation for MidAmerica Savings Bank explores the brave new world of retail banking.

(Below left) This elegantly detailed staircase serves as the sculptural centerpiece of MidAmerica's newly remodeled Des Moines headquarters.

(Below right) The bank's main floor is notable for its clean articulation and open, accessible atmosphere.

The business of banking has gotten a lot leaner these days. In the wake of last decade's savings and loan crisis, financial institutions have put a sharp pencil to their bottom lines, trimmed unprofitable operations, and cut unnecessary overhead. Gone are the extravagant perks and ostentatious business practices which characterized the salad days of deregulation and easy credit in the 1980s. Gone too are high-dollar construction budgets for financial facilities: a bank lobby clad in imported Italian marble and gold-plated hardware has, of late, become about as common as an unsecured real estate loan.

At the same time, banks are still in the business of attracting customers and the trade in new accounts and competitive services remains brisk as ever. In particular, there is renewed interest in the concept of "retail" banking, a strategy of making both an institution's services and its personnel as accessible as possible. ATMs are one consequence of this trend, but so too is the movement of bank officers out of the executive suite and onto the banking floor.

So while a new bank in the 1990s is lean in appearance and groomed for efficiency, it also must project an image of openness and accessibility. Naturally, these characteristic changes in the look of banking are showing up in the work of architects who serve the needs of the financial community. Bank architecture, like the bank itself, has become

lean, clean and open for business.

A case in point is the new regional headquarters for MidAmerica Savings Bank. In the late eighties the company acquired an existing bank facility in the heart of downtown Des Moines. This 90-year-old, two-story masonry structure had been substantially but insensitively remodeled in 1960. Its disjointed, patchwork facade of applied Mansard awnings, faux shutters and incongruous window openings was both dated and annoyingly banal. Not surprisingly, the building's interior was equally common. The facility possessed neither the elegant luster of a traditional financial institution nor the clean-edged, no-nonsense imagery of new banking projects. For MidAmerica, a change was clearly in order.

The architects for the project, Herbert Lewis Kruse Blunck Architecture, Des Moines, began with an extensive reworking of the building from the inside outward. All existing interior construction was cleared away. The one exception in this sweeping program of demolition is the centrally located bank vault, now re-clad in a tan metal sheathing and presented as the centerpiece of a new, crisply appointed banking lobby. On either side of the vault, individual offices and the bank's service counter delineate a disciplined but open and accessible character to the interior volume. Each private office is enclosed by an elegantly detailed, butt-joint window wall which

Project MidAmerica Savings Bank
Location Des Moines
Owner MidAmerica Savings Bank
Architect Herbert Lewis Kruse Blunck Architecture, Des Moines
General Contractor Ringland Johnson Crowley (Taylor/Ball)
Structural Consultant Dennis & Magnani Structural Consultant
Mechanical Stroh Corporation
Electrical ABC Electric
Photographer Farshid Assassi
Resources See pages 38-39

ROGER SPEARS





conveys sparkling daylight from the building's perimeter through newly opened, wide-bay exterior glazing. The central bank floor, now awash in natural illumination, is outfitted with an orderly series of free-standing workstations. The cumulative effect of each of these cleansing modifications is to emphasize both the convenience of the bank's access as well as its no-nonsense approach to business.

The new MidAmerica is not, however, without its sense of drama. As a counterpoint to the bank's central vault, the architects have inscribed a superbly crafted staircase within a newly created, two-story volume abutting the building's entrance facade. The sleek metal stair, sparingly detailed and deftly held on thin, tensile support rods, inflects outward to the adjoining street in a gracefully sweeping arc. Serving as both a utilitarian circulation spine and sculptural tour de force, this exceptional stair exhibits the refined precision of an exactingly prepared financial statement.

On the building's exterior, the intelligent logic of its architect's interior design strategy becomes most evident. The remodeled facades, punctuated by a methodically reasoned system of fenestration, are straightforward, plainly expressed and openly inviting. Like its interior, the outward imagery of the new MidAmerica Savings Bank demonstrates a clear, unambiguous commitment to order, efficiency and unimpeded access. Thanks to Herbert Lewis Kruse Blunck Architecture, MidAmerica is lean. It is clean. And it is open for business.



Roger Spears lives in North Carolina and teaches architectural design at North Carolina State University.

(Above) Glimpsed through its crisply detailed exterior glazing, MidAmerica Savings Bank's elegant staircase beckons customers into its newly-renovated downtown facility.

(Left) A less gracious image of MidAmerica prior to its renovation.

EXERCISING RIGHTS

Altoona Family YWCA, Altoona, Iowa

The centerpiece of the Altoona Family YWCA is the gymnasium and athletic facilities, but a carefully conceived program of community activities and meeting rooms will ensure that everyone in the community will have reason to use the new facility.

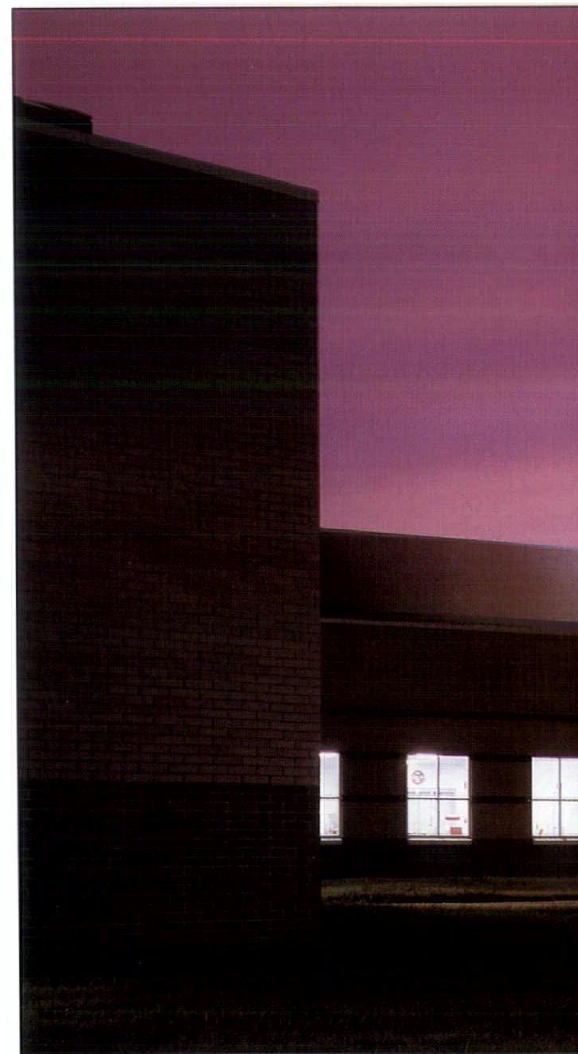
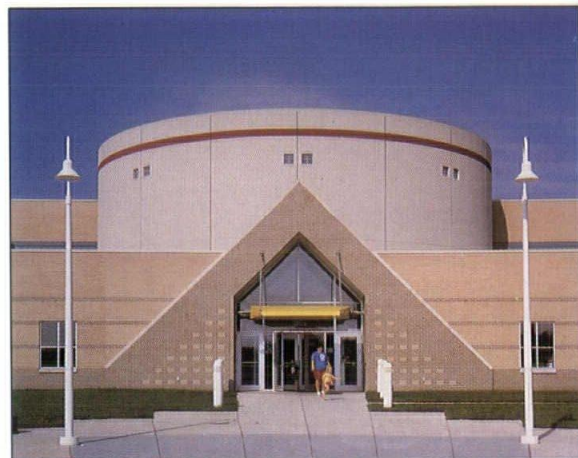
Unlike many institutions, the YWCA seems to have no problem in understanding and responding to America's evolving culture and finding ways in which to contribute. Always more than a gym, the Y has managed to enrich the well-being of our communities in ways both charitable and progressive. Conceived predominantly as an instrument of urban relief, the Y has continually grown and adapted to the nation's changing society, and has become especially attuned to suburban needs. Owing as much to our current fascination with health and fitness as the organization's ability to define and respond to community needs, the Y is more popular today than it has ever been.

Like it has in so many other places, the Altoona Family YWCA conducted an extensive study of community needs before developing a definitive program. The centerpiece of the new facility, designed by RDG Bussard Dikis, is the gymnasium and athletic facilities, which are characteristically attractive, clean, durable and well-maintained. In addition, a carefully-conceived program of community activities and meeting rooms are designed to respond to the diverse needs of every potential user. This democratic formula will ensure that everyone in Altoona will have reason to use the facility, not just gym rats.

On the exterior, the building is composed of simple geometric forms: rectangle, cylinder, and triangle. Materials include glass block, exterior insulation finish system, steel joists and deck, and one-inch glass in aluminum frame. Horizontal banding and punched windows provide visual interest and unify the facility's volumes. The structure's spaces consist of a multi-purpose gymnasium with jogging track, weights/exercise/fitness area, swimming pool, locker rooms and administrative support spaces, all of which are linked through a central rotunda.

This rotunda is the visual and functional anchor of the building composition and contains a centralized control desk that has views into all the major activity areas. In plan, the rotunda is the hub of the entire facility and provides effortless circulation and a simple, effective system of security and life safety. The rotunda lobby also functions as a gathering space and an area for small game activities.

Set apart but not entirely detached from the rest of the facility is the multi-purpose community room. This meeting room/classroom block serves as the setting for a variety of community activities, and its configuration is designed so as to allow these spaces to function on a schedule independent from the gymnasium and still maintain security.



Project Altoona Family YWCA

Location Altoona, Iowa

Architect RDG Bussard Dikis, Inc., Des Moines

Project Team Paul Klein, AIA, and Al Oberlander, AIA

General Contractor Stewart Systems Contractor, Inc.

Mechanical Engineer KJWW Engineering Consultants, P.C.

Structural Engineer Shuck-Britson, Inc.

Landscape Architect Crose-Gardner Associates

Pool Consultant Councilman/Hunzaker

Photographer King Au

Resources See pages 38-39

ROBERT TIBBETTS

Robert Tibbetts is a free-lance writer from California.



(Far left) The rotunda becomes the functional anchor of the building's program, composed from a collision of the building's simple geometric forms.

(Left) The interior space of the Altoona YWCA provides users with a system of effortless circulation.

(Below) A view at night of the rotunda of the Altoona YWCA.



(Right and below)
Ames Public Library,
and the letter from
Carnegie's secretary
granting the city of Ames
\$10,000 to build a "free
public library." Both
courtesy of the Ames
Public Library.

ANDREW CARNEGIE
2 EAST 91ST STREET
NEW YORK



2nd February, 1903.

THE PLACES OF IOWA

Carnegie's lasting legacy

In Iowa, 99 communities were affected by Carnegie's

generosity—nearly one in every county—75 of which

continue to inspire curious, enterprising minds.

Dear Sir,

Responding to your communications in behalf of Ames— If the City agrees by Resolution of Council to maintain a Free Public Library at cost of not less than One Thousand Dollars a year, and provide a suitable site for the building, Mr. Carnegie will be pleased to furnish Ten Thousand Dollars to erect a Free Public Library Building for Ames.

This brief response, welcomed by Mayor Parley Sheldon in early 1903, is not unlike those received by 98 other Iowa communities around the turn of the century. Steel magnate Andrew Carnegie contributed over \$1.5 million to small Iowa towns for the purpose of erecting free public libraries. These buildings helped foster literacy in what were then remote plains communities, and their impact continues today. Their prevalence, however, raises some interesting questions: How did a community receive funding? Do the financed buildings share any architectural traits? What was the motivation behind Carnegie's contribution to the architecture of the Midwest?

The concept of a free public library, supported by a state or local government, dates

Respectfully yours,

Jas. Bertram
P. Secretary.

The Iowa
Architectural
Foundation

from the creation of the Boston Public Library in 1848. Within the following quarter century, most of the nation's major cities had created similar institutions. Smaller cities, with populations under 10,000, were slower to organize. It was these smaller communities which derived the greatest benefit from the Carnegie program. Often, founding a library was among these cities' first governmental acts. Hence, in addition to creating a public institution, these buildings helped to define an early sense of community.

Unlike the often arduous process of receiving grant funding today, the terms stipulated by the Carnegie Corporation were relatively simple. Typically, a mayor or municipal council would write a letter of application officially requesting assistance. In response, Carnegie, or more typically his personal secretary, James Bertram, would return a questionnaire regarding the community's current library facilities. Generally, if the city could fulfill three primary conditions, it would be granted assistance. First, the community must have a population greater than 1,000 (communities with fewer than 1,000 citizens, in Carnegie's view, did not require libraries). Second, the community government must provide an annual operating budget equal to 10 percent of the requested grant. Lastly, the community must provide a suitable site.

The Carnegie Corporation had no architectural requirements until 1908. After this time the corporation required a building plan in addition to the aforementioned requirements. In the same year, James Bertram published some guidelines for the planning of public libraries. Bertram's guidelines discouraged lavish ornamentation or rich materials in favor of more modest designs, and clearly outlined a preferred plan type. With few exceptions, the Carnegie Libraries in Iowa closely follow these recommended planning principles. Typically, these small buildings were symmetrically composed with a central entrance hall. Immediately to each side were placed the adult and child reading rooms. Open stacks were located along the back of the building along with the librarian's office and storage spaces.

Andrew Carnegie contributed nearly 90 percent of his steel fortune, or \$333 million, toward "the betterment of mankind"—\$56 million of which went to the creation of libraries. While it may seem incongruous that this figure, who epitomized the "robber-barons" of turn-of-the-century America, would become such a generous philanthropist, it is, in fact, surprisingly consistent. Carnegie's own writings indicate that his notions about giving are directly tied to the Social Darwinist times in which he lived. In an 1889 article on "Wealth,"



Carnegie describes his views on giving:

The main consideration should be to help those who will help themselves; to provide part of the means by which those who desire to improve may do so; to give those who desire to rise the aids by which they may rise; to assist, but rarely or never to do all. Neither the individual nor the race is improved by almsgiving. Those worthy of assistance, except in rare cases, seldom require assistance.

The building of libraries is a logical extension of this viewpoint.

"Libraries," Carnegie would later write, "give nothing for nothing." They reward individuals who make a personal investment. In Iowa, 99 communities were affected by Carnegie's generosity—nearly one in every county—75 of which continue to inspire curious, enterprising minds. Carnegie's vision, coupled with a strong Iowa work ethic, transformed an erstwhile rural outpost into one of the most literate states in the nation. The seeds sown nearly a century ago are still being reaped today.

Paul D. Mankins, ALA, is Editor-in-Chief of Iowa Architect and a frequent visitor to Carnegie Libraries.

The Spring 1995 Issue of Iowa Architect marks the inaugural presentation of "The Places of Iowa," sponsored by the Iowa Architectural Foundation. "The Places of Iowa," which will appear periodically in Iowa Architect, will feature the architecture and landscape of Iowa's communities.

The Iowa Architectural Foundation seeks to raise public consciousness about the importance of good design and, therefore, enhance the lives of all. For more information on the Iowa Architectural Foundation, write or call 1000 Walnut Street, Suite 101, Des Moines, IA 50309, 515/244-7502.

(Above) The symmetrical facade and plan layout of the Traer Public Library is typical of Carnegie libraries throughout Iowa. Most of these libraries closely followed the guidelines published by the Carnegie Corporation in 1908.

Photo by Greg Scheideman.

Big Sleeper
Dakota Jackson
212.838.9444

Dakota Jackson turns his attention toward the bed, a domestic furniture type long overlooked by modern furniture designers. The result takes advantage of the graphic quality of exotic wood grain veneers, and is available in straight ash, lacewood, makore or anigre. The Big Sleep Collection includes armoire, beds, high and low bureaus, media units, night tables and mirror.

Design Digest

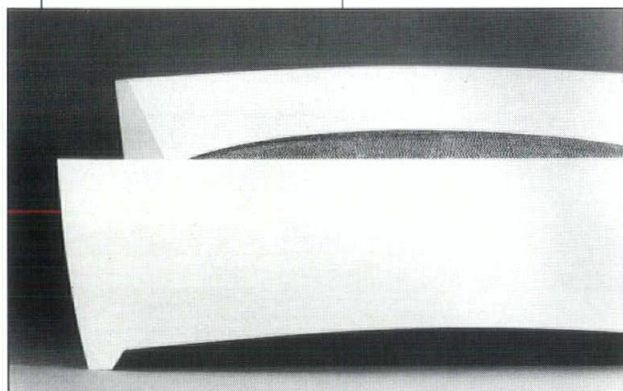
Haute Sofa
Donghia
212.925.2777

Designer John Hutton transforms the sofa by giving it the size and comfort of the high back chair. This collection also offers chair and ottoman.



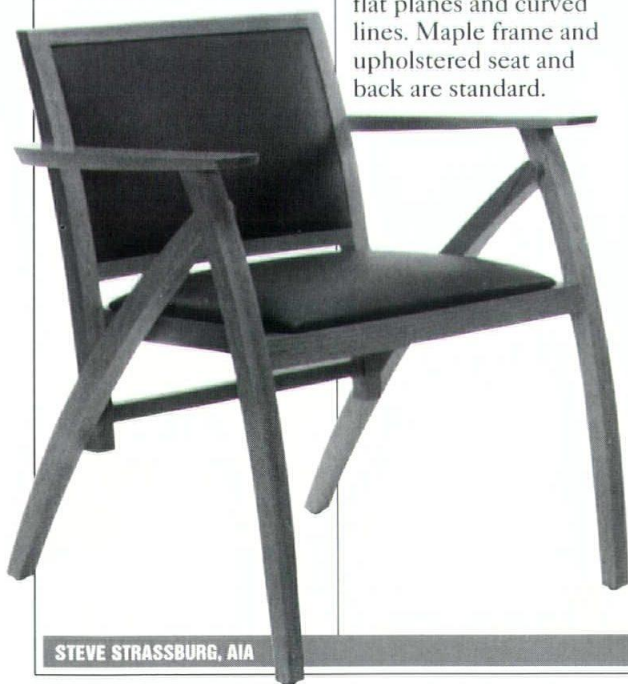
Duo Center
Interlubke
914.949.3257

Media towers which revolve provide dual functions in one storage unit; a TV and video shelf revolves to show a cocktail bar on the other side. Another tower provides book shelves on one side with a cupboard and CD storage on the other. Available in white or black.

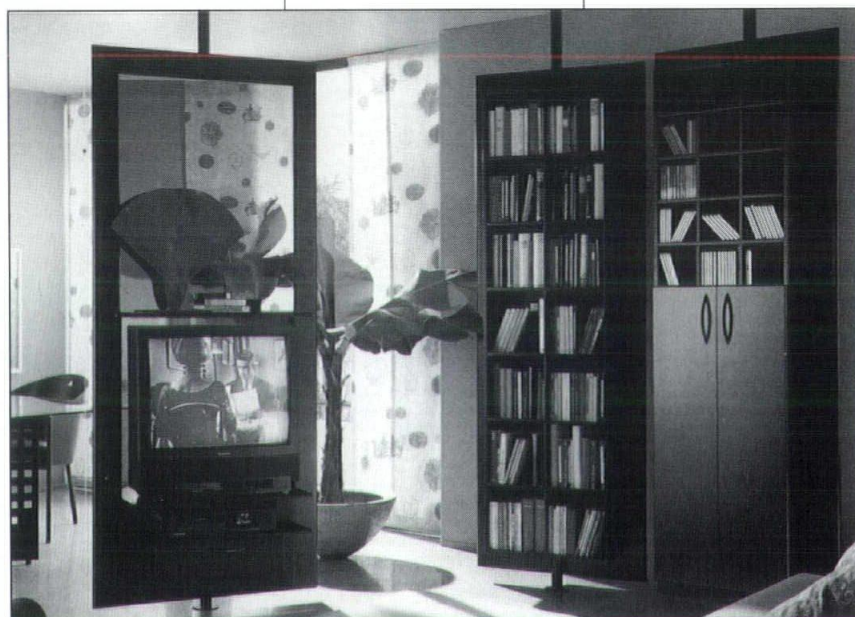


Vela Chair
Brickel
212.688.2233

Inspired by Italian furniture of the 1940s, Joseph Morrison composes this chair of flat planes and curved lines. Maple frame and upholstered seat and back are standard.



STEVE STRASSBURG, AIA



Revere Table
Hickory Business Furniture
704.328.2064

Designed by Michael Vanderbyl, the Revere Tables offer a unique combination of wood and metal. All table tops are available with "box" patterned maple veneer. Legs can be wood, satin-black or silver aluminum.



Journal

AIA Iowa Spring Meeting

The American Institute of Architects, Iowa Chapter, the American Society of Landscape Architects and the American Planning Association will join together for a two-day meeting discussing how environmental design and planning practice need to respond to societal change. The conference, tentatively titled *Designing on the Edge: Planning the Post-Industrial Community*, has been scheduled for March 30-31, 1995, at the Hotel Fort Des Moines, Des Moines. Major sponsors include the Iowa Architectural Foundation, the Iowa State University Department of Architecture and ISU Extension. In addition to the membership of the three united organizations, community leaders, mayors, city council members and students will be invited. Confirmed speakers

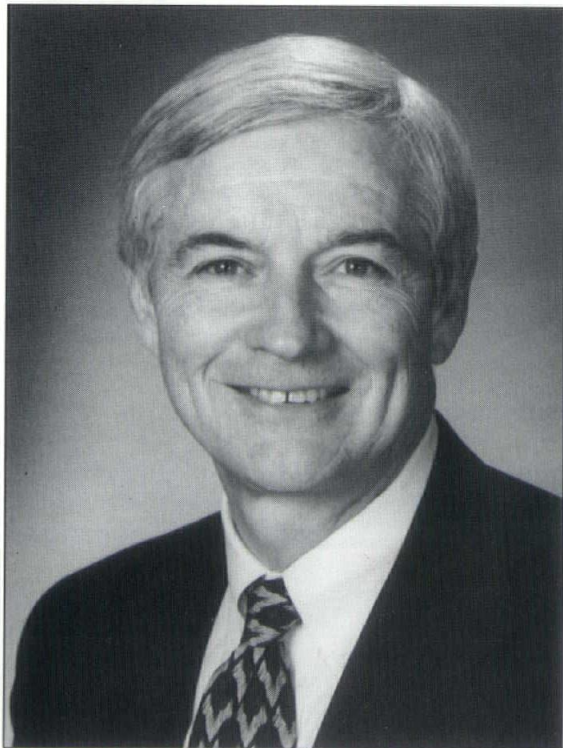
Medal of Honor Awarded

William M. Dikis, FAIA, was awarded the Medal of Honor by the American Institute of Architects, Iowa Chapter. The award, which recognizes distinguished contributions and achievements in architecture, is the highest professional honor bestowed by AIA Iowa.

Dikis has made a significant impact on the profession at national and state levels. He has testified before Congress, and negotiated between the AIA and the National Association of Attorneys General, resolving some of the most difficult conflicts faced by the profession. Dikis also has chaired national committees on Computers and Automation and Historic Resources, and has participated on numerous design award juries. His work in developing computer applications is used as a national model for streamlining architectural management and financial strategies.

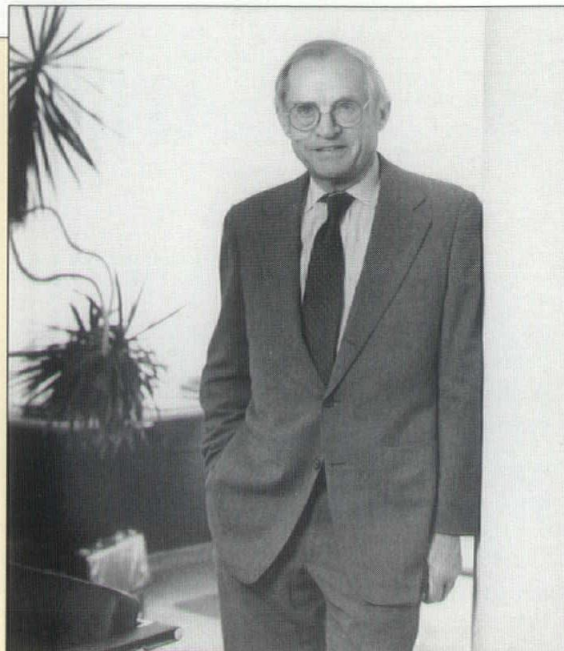
Dikis is Executive vice president and principal in the Des Moines firm of RDG Bussard Dikis, Inc., which has been the recipient of 39 design awards and recognitions. In addition, Dikis is past president of AIA Iowa and the State Board of Architectural Examiners. He leads the \$38 million restoration of the Iowa State Capitol, and continues to educate other architects on capitol restoration.

Past recipients of the Medal of Honor include Charles Herbert, FAIA, Herbert Lewis Kruse Blunck Architecture; Robert Broshar, FAIA, Thorson Brom Broshar Snyder Architects; and Kennard Bussard, FAIA, RDG Bussard Dikis.



include James Kunstler and Randolph Croxton, AIA. An AIA Iowa Committee on the Environment Charrette/Workshop

will follow the conclusion of events on the afternoon of March 31. Call AIA Iowa at 315/244-7502 for details.



AIA Iowa Honorary Member Named

Honoring a lifetime of contribution to architecture and the arts, the American Institute of Architects, Iowa Chapter, has bestowed Honorary Membership on David Kruidenier. The award, the highest honor given by AIA Iowa to a person outside the profession, recognizes Kruidenier for his contribution to the quality of the built environment.

Kruidenier played an instrumental part in the realization and continued quality of the Des Moines Art Center. Continuing a family tradition that helped achieve the construction of the original Saarinen museum, Kruidenier spurred fundraising and chaired the selection process that culminated in the I.M. Pei Wing in 1968. His continuing devotion and support also played a key role in the accomplishment of the Richard Meier wing in the 1980s. Kruidenier also has been a continuing force in making the museum's permanent collection one without peer for a community the size of Des Moines.

In 1974, Kruidenier spearheaded an effort to bring a new concert hall and public plaza to a deteriorated section of downtown Des Moines. Following a failed public referendum, he helped unite business, the private sector, the city and organized labor, and led a \$10,000,000 fundraising drive to make the Des Moines Civic Center and Nollen Plaza a reality. The project proved to be a catalyst for the rebirth of Des Moines' Central Business District, and created an invaluable cultural amenity for central Iowa.

With the Civic Center complete, Kruidenier forged ahead with a plan to bring a major public sculpture to Nollen Plaza. He led fundraising to match a \$50,000 grant from the National Endowment for the Arts, and after a competition among several internationally known artists, Claus Oldenburg's *Crusoe's Umbrella* was selected.

Among his many endeavors, Kruidenier played a key role in the construction of the Forest Avenue Library and the soon-to-be-completed Downtown Des Moines River Amphitheater. Both projects have the vision and courage to undertake development in neglected and underutilized areas in order to bring new life to the city.

GREG LEHMAN

A list of
contractors and
manufacturers for
major building
elements in
featured projects.

RESOURCES

Ackerman McQueen, page 17

Carpet: Bentley mills; ceilings: Sonex Acoustical; doors/hardware: Hewi, Stanley, Corbin; fabricators for custom furniture: Brackel's Millwork; graphics: Elliott + Associates Architects; hard/resilient floor-covering: Kentile; HVAC: American Heat and Air; lighting: Halo, Metalux, CSL, Sunnex, IPI, Peerless, National Specialty Lighting, Sure Lites, Norbert Belfor, SLD; lighting consultant: Phil Easlon, Hunzicker Brothers; paint: Sherwin Williams; seating: R.L. Jones, Gunlocke; skylight/atrium: Fisher; tables: Versteel, Brueton; upholstery fabrics: Spinneybeck Leather, Gunlocke; wallcovering: Environmental Sound Control, Technique Textiles, Gillman Wale; windows/glass: Robinson Glass.

AIA Iowa Chapter Office, page 24

Carpet: Collins & Aikman; millwork: Woodcraft Architectural Millwork.

Altoona Family YWCA, page 32

Acoustical tile: USG; aluminum storefront and doors: Amarlite; athletic flooring: Robbins Inc.; bar joists: Vulcraft; basketball equipment: Porter Equipment Co.; brick: OCHS Brick & Tile Company; carpet: Charleston; ceramic tile: American Olean; coiling doors: Cookson; eifs: Senergy Inc.; electrical contractor: Brown Brothers; glass block: Pittsburgh Corning; hollow metal doors and frames: Curries; insulated skylight: Kalwall; mechanical contractor: Waldinger Corporation; membrane roofing: Firestone; metal lockers: Medact; metal roofing: Berridge Manufacturing Company; paint: Sherwin Williams; special coatings: Tnemec; specialty lighting: Bega, Elliptya Inc. and Hollophan; swimming pool: Associated Pool Builders Inc.; toilet partitions: Global Steel Products Corp.; vinyl tile and base: Tarkett, Inc.; volleyball equipment: Schelde Sports Group.

Brown + Wolff Law Office, page 16

Carpet: Atlas Carpet Mills; carpet fiber: Ultron Nylon; ceiling: Armstrong; conference table base: brushed stainless steel; conference table contractor: Mica Mecca; conference table top: Avonite; door frames: Kawneer; door hardware: Schlage; drywall: U.S. Gypsum; drywall contractor: Meehan Drywallers; furniture dealer: All Makes Office Equipment Co.; glass contractor: Blair Glass; laminate: Wilsonart; lighting: Linear Lighting, Halo, Capri, Lithonia; lighting designer: Randy Brown; mechanical and plumbing contractor: Thermal Services; millwork contractor: G & T Woodworking; paint: Sherwin Williams, Zolatone; painting contractor: Color Inc.; partner tables contractor: Anfra Products; plants:

Livingreen Interiors; reception desk counter: Avonite; signage contractor: Metal Logos; steel: brushed stainless steel; steel contractor: Puriton; sprinkler contractor: Midwest Automatic Fire Sprinkler Co.; wood: birch plywood.

City of Des Moines Animal Shelter, page 26

Aluminum storefront: Amr-R-Lite; carpet: J & J Industries; casework plastic laminate: Wilsonart; ceramic tile: American Olean; cold storage room: Kolpak Walk-Ins; EPDM roof: Genflex Roofing System; exterior insulation finish system: Dryvit Outsulation; fiberglass reinforced panels: Sequentia Inc.; floor mat: RCM International; hardware: Sargent Locksets; hollow metal doors and frames: Mesker; HVAC roof top units: Carrier; kennels and kennel accessories: The Mason Company; lighting: Lithonia Downlighting & Architectural Outdoor; metal roof: Berridge Manufacturing Company; overhead door: Wayne Dalton; paint and wood stains: Sherwin Williams; prefaced concrete masonry unit: Trenwyth Industries & Astra Glaze; resinous flooring: Master Builders Technologies & Quartzite; suspended acoustical ceiling: USG Acoustone; toilet accessories: Bobrick; track lighting: Lightolier Lytespon & Lytespots; vinyl base: Kentile Kencove; visual display boards: Claridge Products & Equipment Inc.; wood windows: Andersen Windows.

Dolese Bros. Company Concrete Block Manufacturing Plant, page 19

The entire facility was constructed using different styles and shapes of concrete blocks manufactured by the company in the actual plant.

Finkbine Mansion, page 12

Antique lighting: David Meshek Lighting; antique furnishings: Fifth Street Mall; appliances: Stogdill's; artwork: Percival Galleries; carpentry: Loren Reineking, Gary Wellman, Jeff Dowie; custom wood doors: Lisac Construction; drywall/plaster: Howard Construction and Allied Construction; exterior landscaping: Heard Gardens; floors: Glascock Wood Floors; millwork: Lisac Construction; ornamental iron: Des Moines Ornamental Ironworks; painting: A to Z Painting; security/safety systems: Eddy Electric Systems, Inc.; stonework, masonry and fireplaces: Caligiuri Construction; tile: Holt Tile & Marble; windows: Marvin Windows; wood flooring: Glascock Wood Floors; wood window blinds: Onthank.

Gardener's Shed, page 20

Light fixtures: Stanco; all other applicable items were custom built.

Hawkeye Bank, page 28

Aluminum windows: Swanson Glass; art work: Olson Larsen Galleries; carpet: Harbinger and Kymers; ceramic tile: American Olean; concrete block: Iowa Concrete Block; doors: Doors Inc.; face brick: Yankee Hill; furniture: Smed; grading: Corell Contractors; interior paint and finishes: Kennedy & Co.; masonry: Forrest Masonry; metal decking: Berridge Manufacturing Co. installed by Exterior Steel Metal Inc; landscape contractor: Bob Lenc Landscaping; millwork: A.F. Johnson Millwork; seating: Knoll and Bernhardt; skylights: Swanson Glass; steel fabricators: Parker Welding and Steel Fabricators.

Hong Kong Stadium, page 18

Audio/visual: Haddon & Williams.; fire protection/building code: Rolf Jensen & Associates; quality surveyor: Davis Langdon & Seah Hong Kong Ltd.

Jacobs Field, page 18

Acoustical/video: Wrightson, Johnson, Haddon & Williams; lighting: Grenald Associates, Inc.

Kautz Plaza, page 14

Lights: Hydrel; metal fabrication: 4 L Manufacturing; stone: Weber Stone Co.; tables: Forms & Surfaces.

MidAmerica Savings Bank, page 30

Aluminum panels: Lydon Corporation; banking equipment: Diebold; carpet: Collins & Aikman; furnishings: SMED; glass: Clark Glass; hardware: Doors Incorporated; landscaping: Bob Lenc Landscaping Inc.; lighting: ABC Electric; millwork: Woodcraft Architectural Millwork; ornamental steel: Majona Carpet; paint: Glidden; signage: Porter Bower; tile: Midwest Tile.

Oak Brook Elementary School, page 19

Ceilings: Armstrong; cladding: Molenco; floor coverings: Kentile - vct; interior finishes: Brod Dugan Paint; lighting: Trend; masonry: Kirchner; windows: EFCO.

Thomas Dunn Memorial Learning Center, page 16

Brick: Belden; ceiling: Armstrong; flashing: Copper; flatroof: Carlisle Tire & Rubber Co.; glass block: Pittsburgh Corning; hardware: Schlage; lighting: Williams; paint: Pratt & Lambert; rooftop: Ludowici; windows: Kawneer.

Unitarian Fellowship of Ames, page 22

Hopper windows: Marvin Windows; lighting: Lithonia, Staff; metal siding: Corrugated Metals, Inc.; paint: Diamond-Vogel, Sherwin Williams; skylight: Hillsdale Industries, Inc.

World Neighbors, page 17

Acoustics: Moody Coffman, PhD; bathroom fixtures/hardware: American Standard Toilets and Lavatories; carpet: Queen Commercial Carpet Aegina; ceilings: Alsynite/Structoglas Corrugated Fiberglas; custom conference table: Farrar Millwork; door fabrication: National Saddlery Co.; graphics: Elliott + Associates Architects; HVAC: Harrison-Orr; kitchen fixtures/hardware: American Standard Faucets; light fixtures: Metalux, Perfect-Line, Woods, Sure-Lite, Lumark; paint: Sherwin Williams; reception desk fabricator: Yordi, Smith, Pickel; signage fabrication: W & W Steel Structure, On-Line Graphics Signage; skylights: Skyline Products; stained concrete: L.M. Scofield Co., Lithochrome Chemical Stain; systems furniture and desks: Haworth; wallcovering: recycled corrugated cardboard; upholstery fabrics and seating: Haworth, Kimball, and United Chair.



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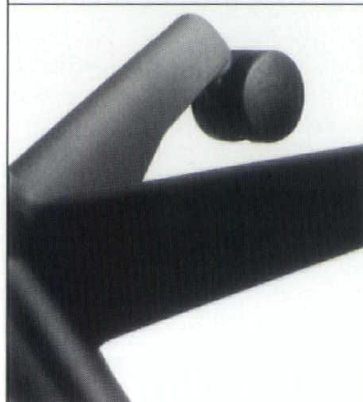
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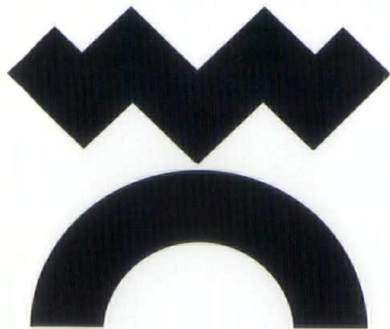
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