

IOWA Architect

Winter 1995/Issue No. 95:214 Three Fifty

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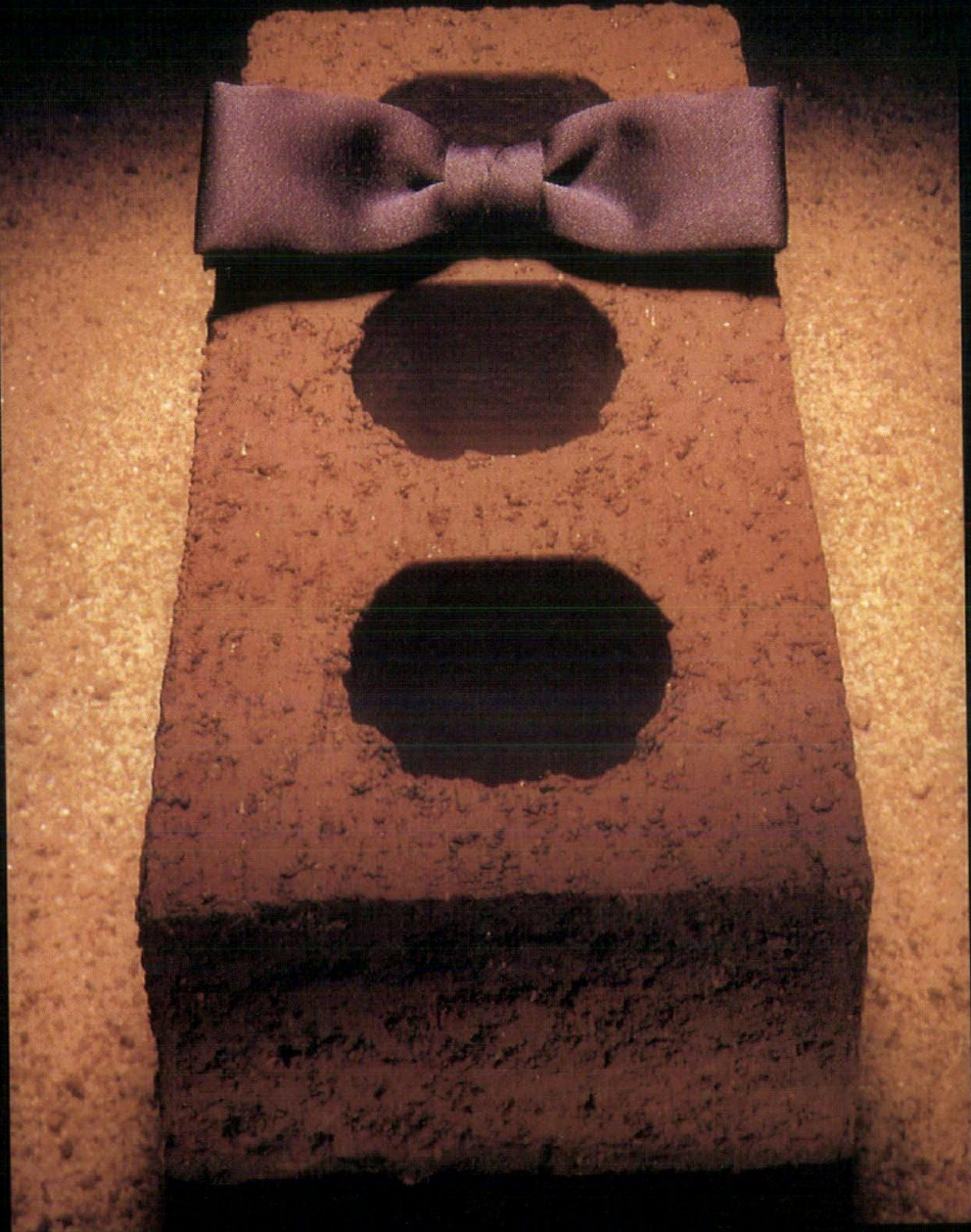
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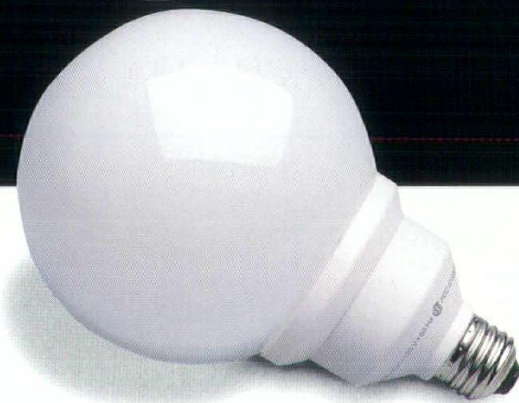


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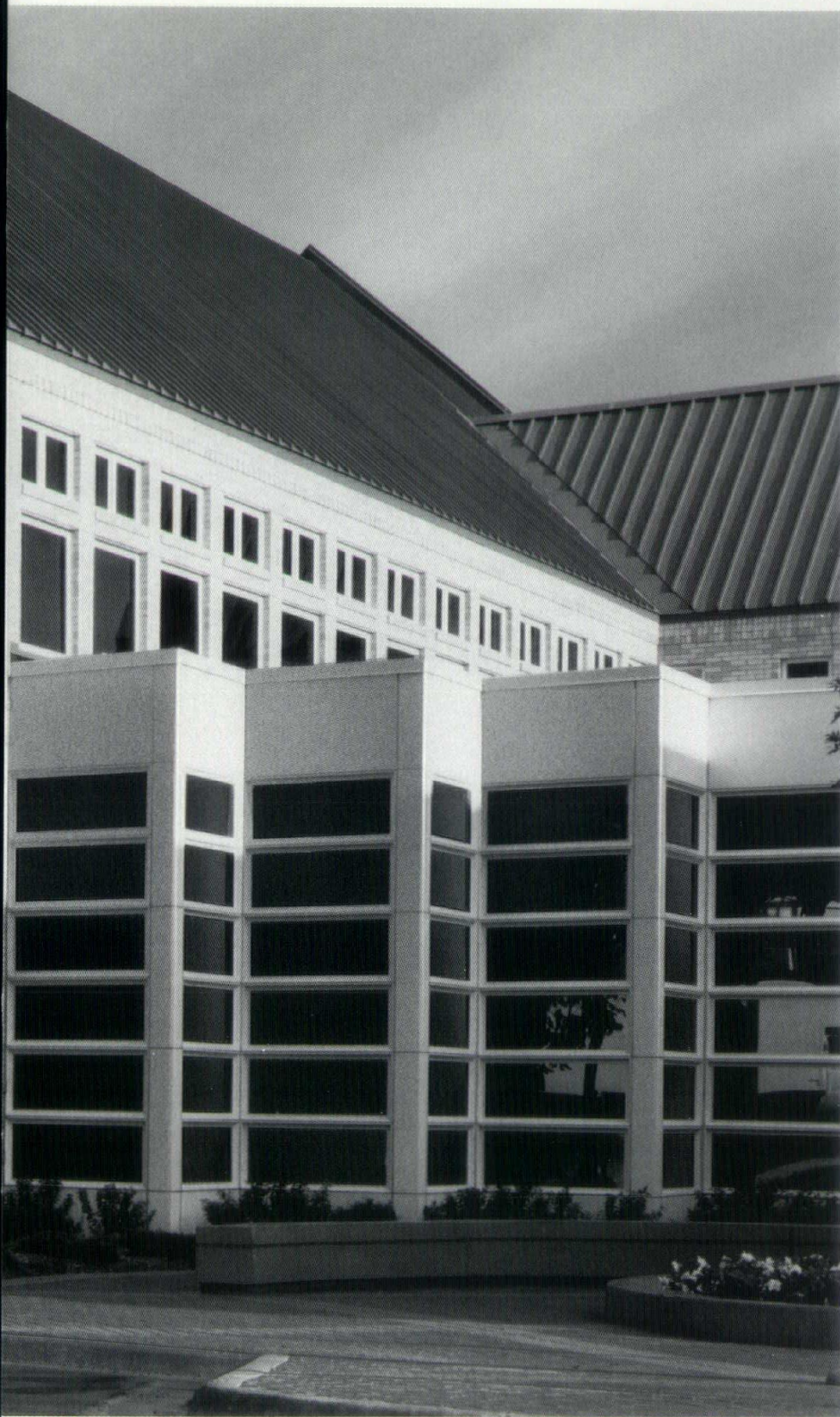
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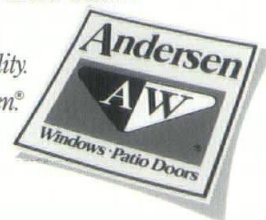
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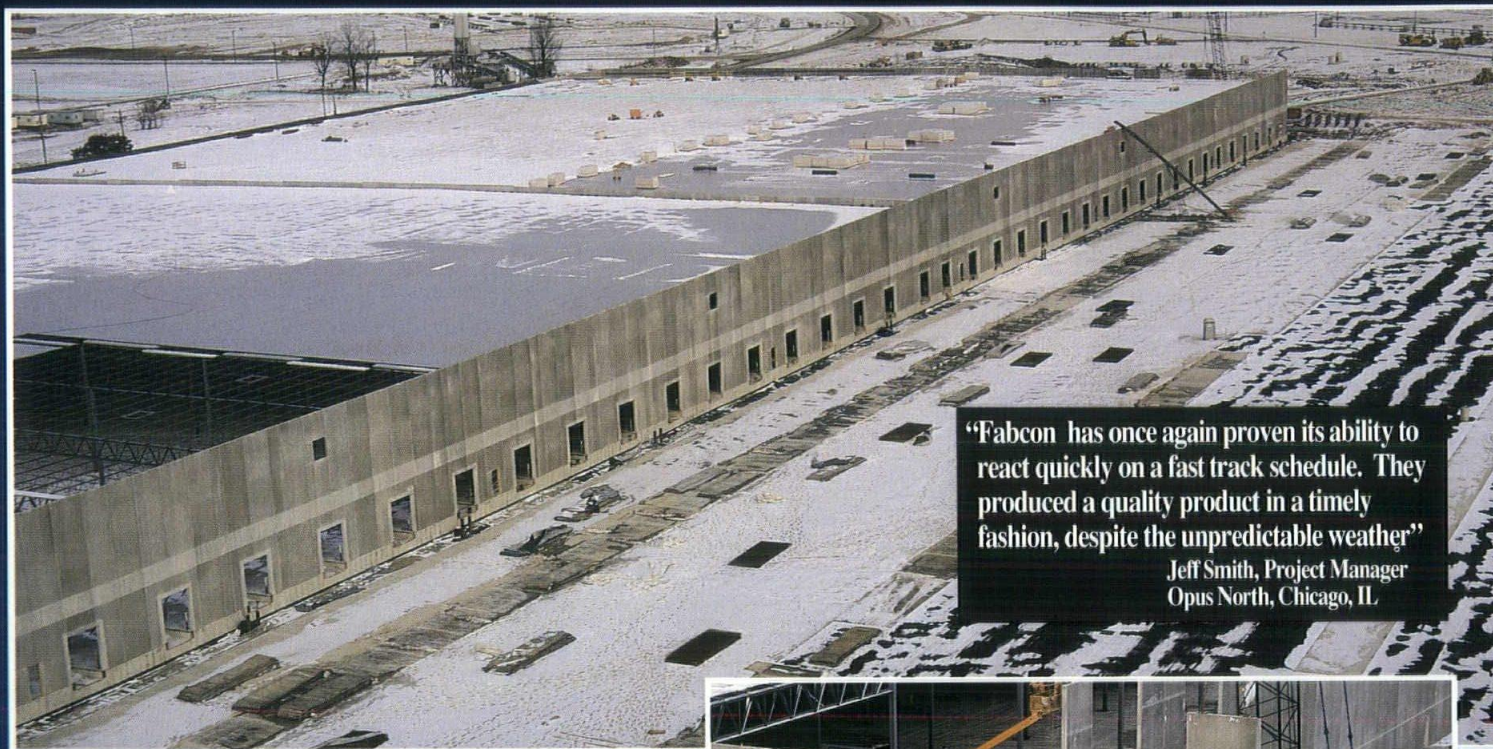
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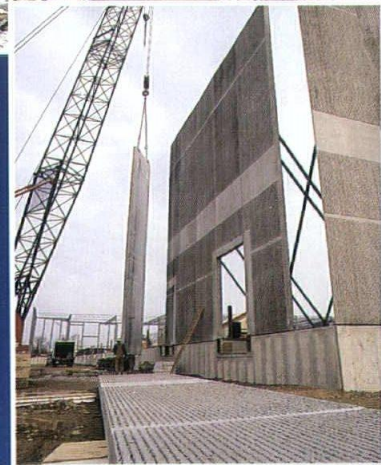
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Mauck+Associates

303 Locust Street

Des Moines, Iowa 50309

515/243-6010

FAX 515/243-6011

Advertising Manager

Claudia Cackler

Mauck+Associates

Printing

St. Croix Press, Inc., New Richmond, Wisconsin

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IOWA Architect

Winter 1995/Issue No 95:214

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Cover

The Center for Energy and Environmental Education, University of Northern Iowa, Cedar Falls. Architects Wells, Woodburn, O'Neil. Photo by King Au, Studio AU.

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Designing and constructing our environment is an energizing and demanding enterprise. Completed projects satisfy certain basics; they meet some human purpose, comply with various regulations and codes, and fall within defined budgetary constraints.

Going beyond these basics, randomly dotting the built landscape, are places (gardens, public spaces, buildings and their interiors) which inspire, provoke, madden, even quicken our pulses in some way. Such architecture enriches our cultural heritage.

The annual AIA Iowa and AIA Central States (IA, MO, KS, OK, NE) Design Awards programs recognize recently completed buildings and projects that meet the higher standard of enriching our lives — those that in their conception, craft and beauty define excellence. This year, AIA Iowa inaugurated an Excellence in Craft Awards Program to recognize the importance of the crafts person as an integral part of creating quality architecture.

The 1995 AIA Iowa awards jurors were from Los Angeles: Kate Diamond, AIA, Siegel Diamond Architects; Hsin-Ming Fung, Hodgetts+Fung Associates; R. Scott Johnson, FAIA, Johnson Fain and Pereira Associates; and Mark Mack, MACK Architects. Peter Pran, FAIA of Ellerbe Becket, Inc., New York City; Michael Rotondi, AIA, ROTO Architects, Los Angeles; and Jennifer Moulton, AIA, Director of Planning and Development in Denver, served as the AIA Central States awards jury. Roger Thom, Corporate Staff Architect, Hallmark Cards; Greg Stultz, President of Stultz Manufacturing; and Marvin Manlove, Principal, CDFM2, all of Kansas City, were the Excellence in Craft jurors.

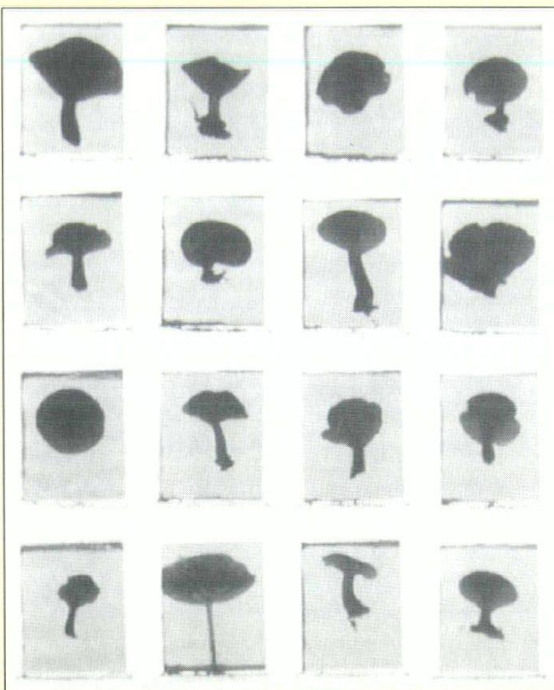
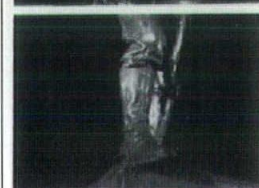
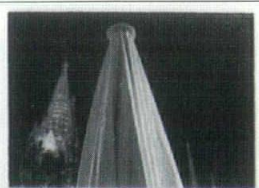
The group of award winners this year ranged from small interior renovations to an 18,500-seat arena, from school buildings and recreation centers to advertising offices, and from exterior plazas to a single light fixture. A comment from Michael Rotondi perhaps best captures the challenge before us in each project, and the spirit of accomplishment of the featured award winners in this issue of Iowa Architect, "It is important to always serve up projects that take traditional principles and then manifest them in a contemporary way. This is where your body tells you, 'this seems very familiar,' and your eyes say, 'this is strange.' That is what contemporary architecture does at [its] best. That is the case here."

Gregory Palermo, FAIA
Associate Editor
Chair, 1995 AIA Iowa Convention

IOWA Architect

awards issue

ARTS



New Photography

One hundred recent works by eighteen Midwestern artists are featured in *New Photography from Wisconsin, Minnesota, and Illinois*, on view at the Madison Art Center December 3, 1995, through February 18, 1996. The exhibition highlights important regional artists and ideas, and reveals the broad range of photographic activity in the upper Midwest today. In addition to traditional black-and-white and color photographs, the exhibition includes collaged, manipulated, and computer-generated images, as well as interactive environment animated by slide projectors.



PAUL MANKINS, AIA

The Prairie School

Two Midwestern museums have scheduled exhibitions examining the early twentieth century American design movement known as the Prairie School.

The Art Institute of Chicago will present *The Prairie School: Design Vision for the Midwest*, October 14, 1995, through January 7, 1996. Included in the exhibition are drawings, furniture, textiles, building fragments, books, manuscripts, and decorative art objects designed by architects and artisans associated with the Prairie School. The core of the presentation consists of more than 50 original architectural drawings and fragments designed by Louis Sullivan, Frank Lloyd Wright, Tallmadge and Watson, Parker Noble Berry, Walter Burley Griffin and Marion Mahony Griffin.

The Milwaukee Art Museum will feature *Prairie School Collaborations: Frank Lloyd Wright and George Mann Niedecken*, October 6, 1995, through February 4, 1996. This exhibition of 75 drawings, photographs, documents, furniture and textiles examines the collaborative relationship between Wright and Milwaukee interior designer George Mann Niedecken in five of Wright's major Prairie School houses.

Grant Wood

The work of American artist Grant Wood will be the subject of a retrospective exhibition at the Joslyn Art Museum in Omaha, Nebraska, December 10, 1995, through February 25, 1996. *Grant Wood: An American Master Revealed* explores the artist's stylistic development of drawings, oil sketches, gouaches, lithographs and oil paintings. Included in the exhibition is the iconic *American Gothic* as well as the Joslyn's *Stone City, Iowa*.

Urban Revisions

The Des Moines Art Center will present *Urban Revisions: Current Projects for the Public Realm* November 12, 1995, through February 11, 1996. Through plans, drawings, models and photographs, this exhibition focuses on 16 design projects embodying a wide range of social, cultural, economic, political, technological and ecological concerns. These projects are organized into three thematic groups and represent the current state of urban design thinking. North American cities, included range from Montreal to Los Angeles, as well as an expanded section, explore "The Gateway Project" and other recent planning efforts in Des Moines.

Andres Serrano

The final showing of the touring exhibition *Andres Serrano: Works 1983-1993* will be on view at the Museum of Contemporary Art in Chicago, December 9, 1995, through February 4, 1996. The exhibition, a major mid-career survey of the artist's large-scale Cibachrome photographs, features 50 works created over a 10-year period. It offers the first opportunity to view the artist's photographs as a body of work investigating notions of beauty, violence, racism, homelessness, religion, morality and the body.



**Engineering Teaching and Research Complex
Iowa State University, Ames, Iowa**

Brooks Borg Skiles, Ellerbe Becket and Rudi/Lee/Dreyer Architects are working on the design of the proposed Engineering Teaching and Research Complex (ETRC) for Iowa State University. The two-phase, \$58 million complex will occupy a site that

straddles Bissell Road and is bounded on the east by Marston Hall and the south by Black Engineering and Beyer Hall.

The design will enable and emphasize interdisciplinary interaction among students, professors and professional engineers. The complex will house the Center for Nondestructive Evaluation, Center for Aviation Systems Reliability, the Department of Aerospace Engineering and Engineering Mechanics, and the office and high technology learning spaces for the College of Engineering.

The major masses of the ETRC are restrained, rectilinear, two-story functional blocks of red brick that respond to the surrounding brick buildings. The special elements of the program — the two auditoriums, the wind tunnel addition and the roof over the high-bay training floor space — are treated as accent elements. These features establish a distinctive identity expressive of

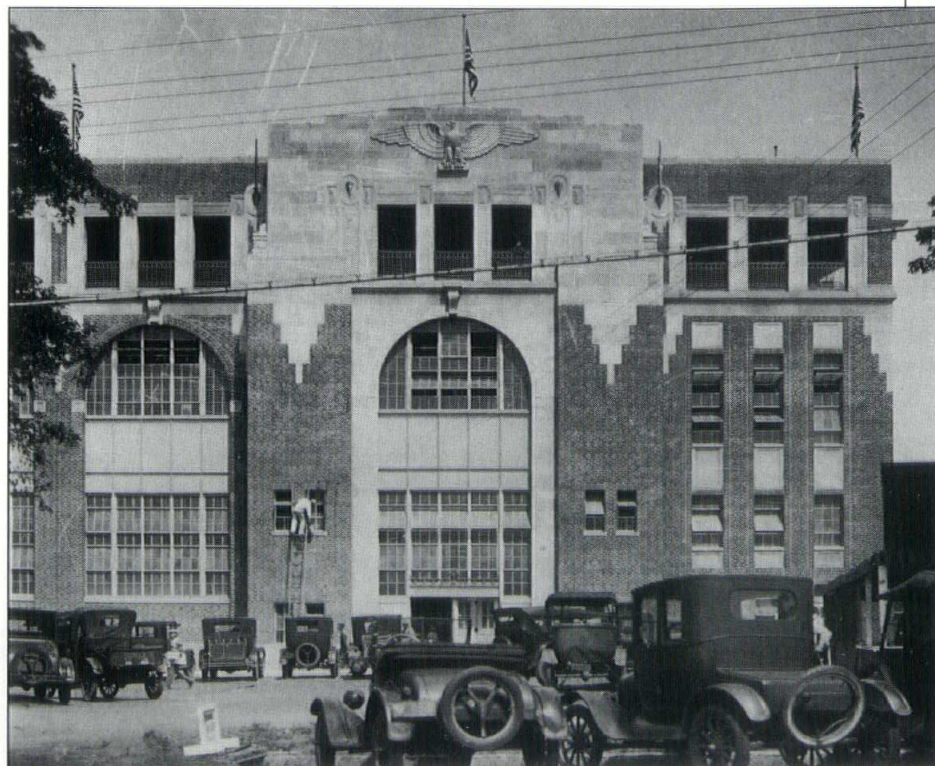
the fluid forms associated with aerospace engineering and fluid dynamics.

Oskaloosa Public Library: Renovation and Addition

OPN Architects, Inc. is designing a 15,000-square-foot, two-story addition to the Carnegie Public Library in Oskaloosa, Iowa. A glazed transition that provides a new entrance to the facility separates the new from the old. The addition is designed to provide total accessibility to the library.

Sensitivity to the scale and materiality of the existing library were concerns of the designers throughout the process.

The addition is estimated to cost \$2,900,000 in construction that is scheduled to begin in March of 1996.



Iowa State Fair Educational Building and Grandstand

Keffer/Overton Architects has completed the first phase of restoration on the Educational Building and Grandstand at the Iowa State Fairgrounds (a project which the Keffer firm originally designed in 1909).

The project is divided into several phases, the full scope of which will include the renovation and restoration of both the interior and exterior of the 80,000-square-foot structure. Currently, the second phase is under construction with subsequent work in design development.

TODD GARNER, AIA

IN PURSUIT OF THE ESSENCE

The Center for Energy and Environmental Education

When you have all the answers about a building before you start building it, your answers are not true. The building gives you answers as it grows and becomes itself. No space, architecturally, is a space unless it has natural light.

—Louis Isidore Kahn

(Right) The spine of the Center for Energy and Environmental Education provides an axis and dividing line for the building.

(Below) A night view of the CEEE's sundial space.

(Opposite) The program space is an atmosphere for public performances and community use.

Project Center for Energy and Environmental Education

Location University of Northern Iowa; Cedar Falls

Owner Iowa State Board of Regents, University of Northern Iowa

Architect Architects Wells Woodburn O'Neil, Des Moines

Project Team Douglas A. Wells, AIA, Principal-in-charge; Kevin Nordmeyer, AIA, Project Architect/Designer; Douglas Buffington, AIA; and Rob Whitehead

General Contractor Larson Construction Co.

Energy Consultant The Weidt Group

Structural Engineer James W. Wilson, P.E.

Mechanical Engineer Alvine and Associates

Photographer King Au, Studio AU

Resources See pages 36-37

KELLY ROBERSON

It is a striking vision against the Iowa sky—a mix of shapes, contrasts, materials and ideas that may, at first glance, seem incongruous. But the Center for Energy and Environmental Education (CEEE) is much more than what it appears. Located on the University of Northern Iowa campus in Cedar Falls, Iowa, this is a building that began with lofty goals, a large grant and little else, and has developed into a tool for teaching and learning.

The CEEE, which garnered both a Central States Region Design Award for Excellence and an AIA

the CEEE has become a place for students, teachers, business people and others to learn about the relationship between energy and the environment.

The initial schematic design of the 28,000-square-foot building grew from three forms and the site, which already served as a major pedestrian walkway and a dividing line on campus. To one side of the CEEE are developed areas of campus, including the Industrial Technology Building; to the other, a forest preserve and residence halls.

The sundial, the first shape in the eventual design

solution, represents the symbolic center of the building. It serves as the program space, is constructed of brick, wood and steel, and has the most public nature of any area in the CEEE. The rest of the building's spaces are rotated or "spun off" its center.

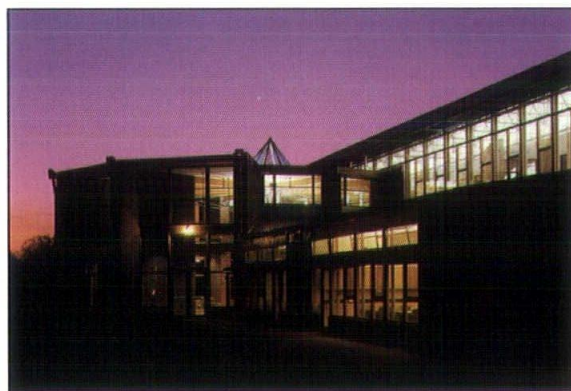
The second form is the spine, or limestone wall running east to west and

fracturing the building into two halves while projecting out through the building. The wall both deflects and allows light access into supporting spaces as it is itself fractured along the continuum. In addition, the spine serves as the design delimiter of the rest of the CEEE. To the north of the wall, the building takes material cues from other existing campus buildings. To the south of the wall, windows, southern light and the use of wood beckon to the forest preserve beyond.

The final "forms" of the CEEE are the supporting spaces that spin off the sundial. The rooms appear in plan at odd angles as they split off the broken spine, an intentional design decision done to allow as much natural light in as possible.

The flexible directive behind the creation of the CEEE has turned the building into a space that can, and does, serve multiple purposes. There is an auditorium, a library, offices, energy and environmental laboratory spaces, classrooms and a fiber optics laboratory. The program space, or sundial, is an open area that has already provided a forum for performances. The CEEE also is intended as a training facility for educators and professionals to test and utilize theories on environmental and energy education. It has received grant funding for teachers to study and develop curriculum, and during the summer of 1995, experiments and national research projects were conducted.

Construction of the CEEE applied the latest concepts regarding a building's potential energy efficiency and



Iowa Design Honor Award for Architects Wells Woodburn O'Neil in 1995, opened in 1994. The building's inspiration came from a simple directive from the United States Department of Energy—build a new facility for environmental education—and with a \$4 million grant. The final structure is a statement about form, function and materials, and an attempt to develop and understand buildings through technology while exposing the usefulness and beauty of natural materials.

The mission of the CEEE is to create a space to "nurture an environmental ethic and develop environmental literacy in children and adults;" energy efficiency and environmental sensitivity were top design criteria, both during and after construction. Since its completion,

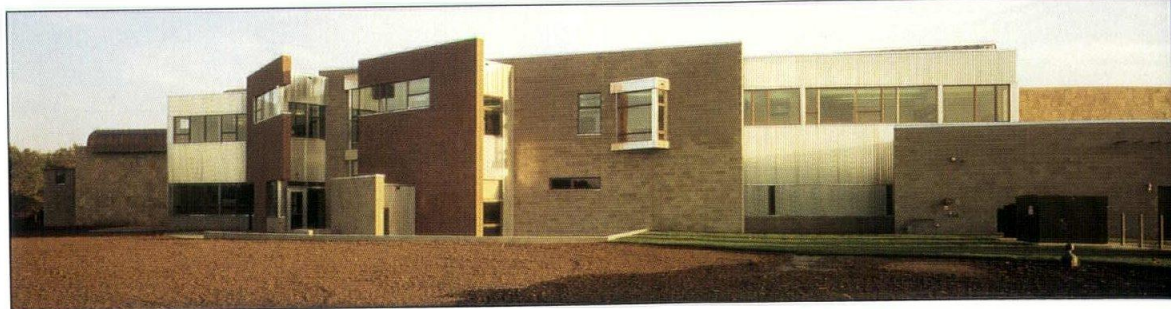


(Right) The southern side of the building uses multiple windows and a wood structure to recall the forest preserve beyond.



(Above) The CEEE's use of natural light was maximized through south facing windows.

(Right) Supporting spaces "spin off" the central sundial form.



environmental sensitivity. Natural light, utilized as much as possible, is balanced with artificial light. Photocells sense if a room needs light, and occupancy sensors detect if there is anyone in the room who will use that light. The windows on the south side have light "shelves," which reflect light from the upper windows toward the far walls in each room. The HVAC system requires only 30 percent of the energy of a typical building on the university's campus.

Materials were selected based on recyclability, recycled content, embodied energy and economy. Many were left unfinished, which eliminated indoor pollutants. Monitors on windows track how much energy the building is using, and a computer can be hooked up anywhere to access building and outdoor information. All this energy sensitivity has led to one problem: Because not all the teachers were using the technology correctly, an operation manual is in the works for building users.

Although it was the sundial that was intended as the center of the building, it is the wall that is the most intriguing element. It is a symbolic dividing line between work and rest, between our developed world and nature beyond. Its existence also is extremely practical: during the day, the wall soaks up the southern sun, and at night, gives that heat back to the building.

The Center successfully demonstrates the art of crafting through its nature and use of materials. Forms usually covered and "finished" were left exposed and open, the way that nature handles "finished" them. This building's thoughtfulness in crafting recaptures a spirit more often than not absent in a mass-produced society. There is a logic to form and material, and a warmth provided by the exposed unfinished construction not usually found in a typical institution of higher learning.

The details of the CEEE also express a successful attempt to craft and combine materials. The arch of the roof is repeated in the graceful curve of interior handrails. The massive strength of steel is recalled in the tension ring in the sundial space. Basic elements—



(Left) Thoughtfulness to detail, such as the downspout constructed of chainlink, exemplifies the spirit of the CEEE.

(Below left) Details in the interior of the CEEE combine a wealth of materials in their natural form.

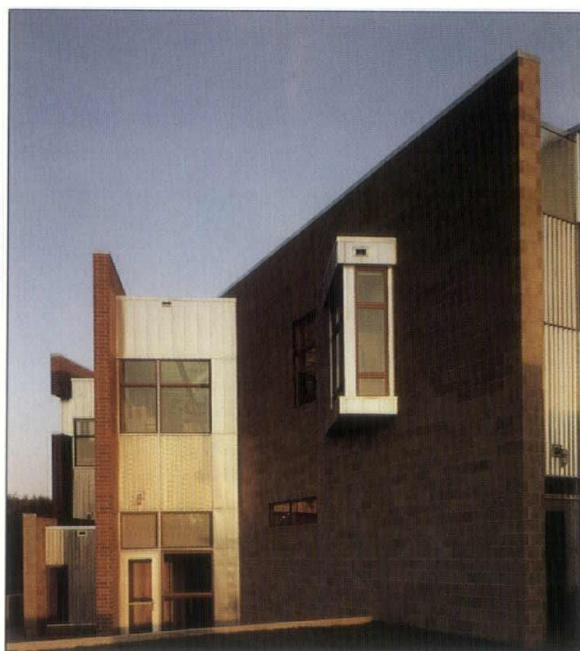
(Below right) Windows were cut in at odd angles to allow as much natural light in as possible.

wood, brick, stone, metal, concrete—were left as much in their natural state as possible, capturing not only their non-toxicity but their inherent potential for form, shape and beauty.

The CEEE provides a strong, well-thoughtout solution to an overwhelming design criteria and the competing nature of outside versus inside, developed

versus natural. In its spirit and construction, the CEEE exemplifies the essence of craft by capturing and utilizing the potential of materials.

Kelly Roberson, a former staff member of AIA Iowa, now lives in Austin, Texas, where she works for the Texas Society of Architects.



Jury Comments

"There's something nice about the flow of the wall against the corrugated metal. It's also a little uncontrolled, the movement of the walls. There is a liveliness to the plan; it certainly is not monotonous, which is the curse of many schools. This is an open-minded school."

THE IDEA OF SPORT

The Richard O. Jacobson Athletic Building, The University of Iowa

In an age when collegiate athletics is too often the object of either overzealous platitudes or unwarranted cynicism, a sincerely crafted athletic training center, designed for the University of Iowa by Herbert Lewis Kruse Blunck Architecture, suggests a more appropriate representation of the idea of sport.

(Right) HLKB's design for the University of Iowa's athletic training center focuses attention on its predominant symbolic and structural bearing wall that supports the building's arcing roof trusses.

(Opposite) The entry to the University of Iowa's Richard O. Jacobson Athletic Building designed by Herbert Lewis Kruse Blunck Architecture.

Project The Richard O. Jacobson Athletic Building Addition
Location The University of Iowa, Iowa City
Owner The State Board of Regents of the State of Iowa, The University of Iowa
Architect Herbert Lewis Kruse Blunck Architecture, Des Moines
Project Team Rod Kruse, AIA; Paul Mankins, AIA; Richard Seely, AIA; Greg Lehman, AIA
General Contractor Mid-America Construction Company
Sports Facility Consultant Sink Combs Dethlefs
Structural Engineer Shuck Britson, Inc.
Mechanical & Electrical Engineer Alvine and Associates
Mechanical Subcontractor Bowker & Son, Inc.
Electrical Subcontractor Meisner Electric Co.
Photographer Farshid Assassi
Resources See pages 36-37

ROGER SPEARS

How might architecture best embody the idea of sport, especially a sport as paradoxical as football? It is a sport which can be, at once, both sublimely eloquent in its lyrical orchestration of physical movement, and yet violently brutish in its abuse of the human body.

The Professional Football Hall of Fame in Canton, Ohio, offers one suggestion. A literal but uninspired transformation of a football's characteristic ovoid form is posed as a Brunelleschi-scaled Domo, seated astride a centralized and pointedly honorific temple. The message is direct, if not entirely simplistic. Football is a sacred act, populated by men of extra-mortal ability and talent, whose physical prowess alone entitles them to enshrinement within a

achievement with pompous overstatement. The latter conveys an opposite and equally polarized point of view; that the dignity of sport is at best ephemeral, superficial and unworthy of serious consideration.

A comfortable middle ground between these two extremes is less easily found, for unfortunately athleticism and aesthetics share few common points of intersection. Yet, there are occasions when a clear and untainted vision of the virtues of athletic excellence demand a suitable architectural expression. One such instance is the recently completed Richard O. Jacobson Athletic Building designed for the University of Iowa by Herbert Lewis Kruse Blunck Architecture.



Pantheon of equally-ennobled peers.

Another suggestion, better known among a current generation of practicing architects, would be Robert Venturi's influential but unbuilt proposal for this same Hall of Fame. Venturi coyly replaces the Hall's iconic dome with its modern day sports arena equivalent; a massively scaled, electronic scoreboard. The patriarchs of the gridiron are once again portrayed in larger-than-life terms, but their exploits are represented to be, in relative and plainly ironic terms, only paper thin. The scoreboard is a sheer and cunning facade — a glittering, kinetic billboard that illuminates the mythic idealism of football while unsobly exposing its more prevalent and overtly commercialized excesses.

Neither of these portrayals is an especially flattering representation of the idea of sport. The former confuses the idealism and reverence of athletic

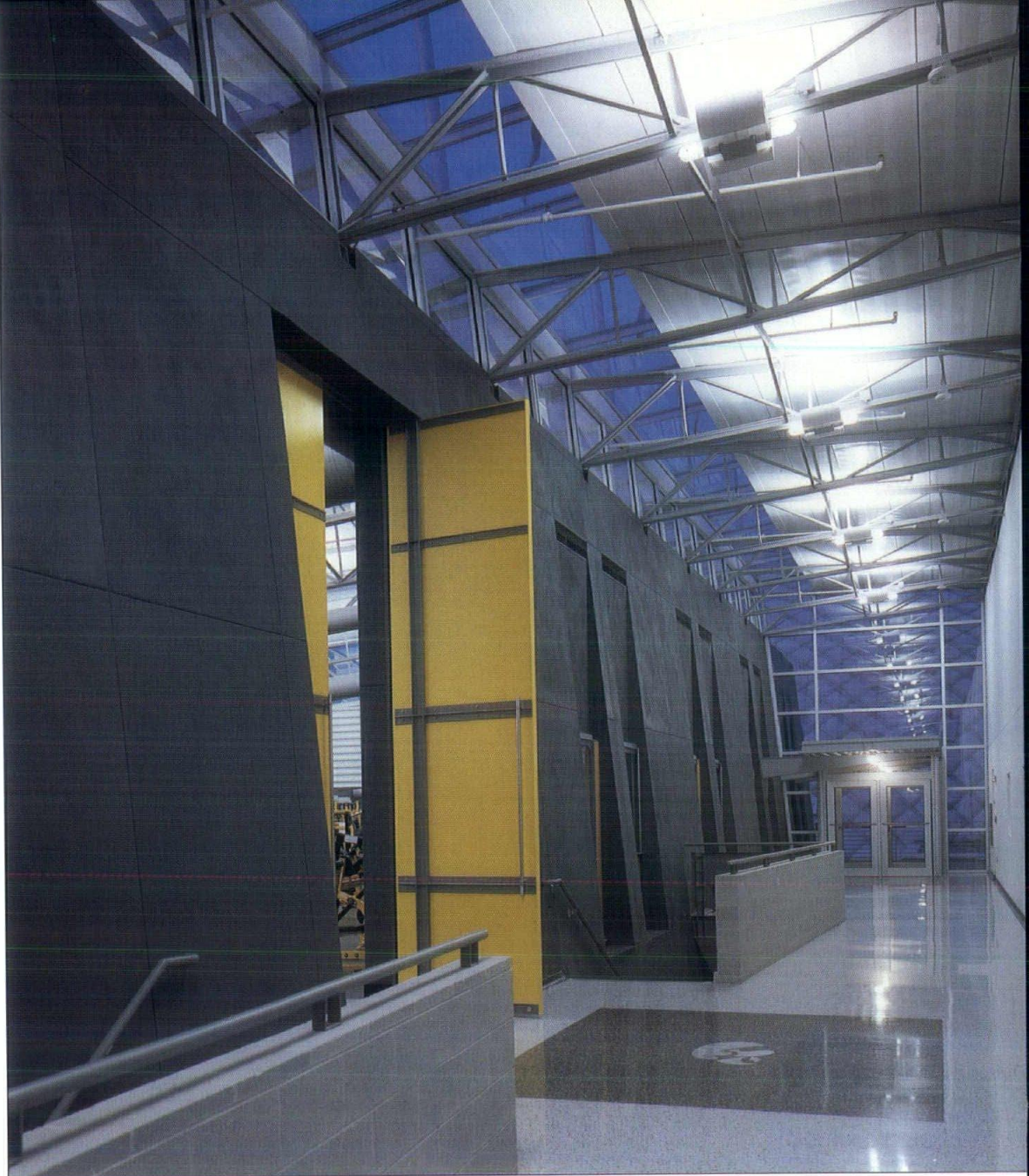
The highly successful football program at the University of Iowa required a new and expanded weight training facility for the physical development of its young athletes. In addition, the project was to include a sports medicine clinic, exercise pool, and defensive, offensive, and coaches' locker rooms located adjacent to the school's pneumatically domed, all season practice field.

As important as these new amenities would be for the team's day-to-day training, an equally significant objective of the facility would be its use as a inducement for recruiting.

Any competitive collegiate athletic program inter on growth depends on attracting "blue chip" high school athletes to its campus. Accordingly, the ability to showcase well-equipped, state-of-the-art training facilities becomes a vital component of a successful recruitment package.



(Right) Passageways through the wall are marked by hugely scaled, brightly hued doors.



In such settings, imagery counts as much as physical appointments. To persuasively court young, impressionable student athletes, a sports program must clearly convey the nobility and idealism of its school's athletic achievement without apology. Prospective recruits are compelled to imagine their own fortunes tied to the triumphs of the school's athletic tradition. They are invited, in essence, to become part of something bigger than just themselves.

That "something" lies at the heart of the idea of sport. It is the idea that, for at least the duration of four quarters spent on a playing field each Saturday of autumn, striving for and achieving physical excellence is an endeavor of appreciable consequence. It is the idea that a mere game, even one as paradoxical as football, might nonetheless yield valuable insight into the formation of character, the value of hard work, and the virtue of fortitude.

Still, the embodiment of such lofty but elusively intangible ideals within the scope of a modest athletic training facility presents a considerable architectural challenge. In the Jacobson Athletic Building, its architects begin with a clear, descriptively simple

organizational strategy. The facility's weight training room and adjoining reception hall are laid out beneath a broad sheltering series of gently arcing steel trusses. The resulting space is generously open, filled with natural light drawn from clearstory windows on three of the room's four exposures. The gesture evokes the evident expression of a single community working in unison to achieve a common goal.

The foundation of this community is equally evident. The training room's dramatic roof structure is raised aloft upon a massively scaled, symbolically potent bearing wall which demarks the building's principal circulation concourse. Like Venturi's scoreboard, the wall iconically represents a physical embodiment of the mythic dimensions of sport. The gesture is now, however, more appropriately turned inward to form a ceremonial procession, leading future athletes through the rich tapestry of the University of Iowa's sports legacy.

In the parlance of weight training, the wall has been "bulked out." Its undergirding of steel framing and concrete sheer walls are enveloped within a thick poché of stuccoed cladding which, in turn, is imbedded



(Above, left) A state-of-the-art sports medicine facility occupies the space beneath the building's entry plaza.

(Above, right) Hawkeye gold and black are seen throughout the facility, including the players' locker room.

(Left) Arrayed beneath a series of broadly arcing roof trusses are the many training and exercise machines available to the university's student athletes.



with memorabilia heralding the Hawkeyes' athletic exploits. Among the artifacts displayed in this "wall of honor" are the teams' championship trophies, plaques enshrining their All-America candidates and, in a specially highlighted niche, the Heisman Trophy of Hawkeye legend Nile Kinnick. Stunningly rendered in the school's traditional black and gold color scheme, there is little doubt regarding the impression this wall represents for the prospective high school recruit: "Come to the University of Iowa and you too will become part of this noble tradition."

The wall also engenders recollections of sport in other conspicuous, if not more graphic terms. The pronounced battering of the wall recalls the buttressed profile of a traditionally constituted sports arena. Its summit is festooned with the same colorful pennants that might adorn Kinnick Stadium on the day of the "big game." Even the openings that bridge the building's concourse with the weight room beyond are represented at the scale stadia portals — fifteen-foot-high doorways through which only the "giants of the game" might pass.

In recognition of the wall's symbolic importance,

the remaining elements of the project are dispatched with cool deliberation and straightforward efficiency. The locker rooms, therapeutic pool and sports medicine center neatly accommodate the level beneath the main concourse and its adjoining entry plaza. Connections to the existing student activity center and the practice field beyond are clearly expressed but underplayed. Even the building's predominant outer cladding, a deeply ribbed, industrial metal sheathing, is detailed without unnecessary flourish, as if to suggest its relative unimportance in relation to the wall it embraces.

The project returns, as do its inhabitants, to its inceptual wall and, by extension, back to the idea of sports. The idea, as deftly expressed by this award-winning project, avoids the pretensions of hype or the disingenuous cynicism to which athleticism too often and too easily falls prey. Instead, the idea of sport, like the idea of this building, is one of simple and unassuming nobility.

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

Jury Comments

"This one is the most surprising. It's a very refined building. The training room is a fabulous space, with its slant and movement. In the entry, everything is moving just a little bit. It's quite a nice transfer from the horizontal to the tilted. That's always the difficult thing, the resolve between one phase and the next. The vertical element becomes the hinge piece. This is really well done."

KAVANAUGH HOUSE

Hospice of Central Iowa, Des Moines, Iowa

Jury Comments

"There is a gentleness and humanity about this building, a respect for people who are still living. If your parents were here you could sleep at night feeling good about their care. It is designed knowing that they deserve a very wonderful, playful, rich space. It is restrained and yet, in a silent way, it's extremely sophisticated and complex."

Project Kavanaugh House,
Hospice of Central Iowa

Location Des Moines, IA

Architect Architects Wells,
Woodburn, O'Neil, Des
Moines

Project Team Douglas A.
Wells, AIA; Patrick Uhron, AIA;
Charles Swanson, AIA

General Contractor
Passport, Inc.

Structural Engineer James
W. Wilson, P.E.

Civil Engineer Butts
Engineering, Inc.

Mechanical Engineer Baker
Mechanical

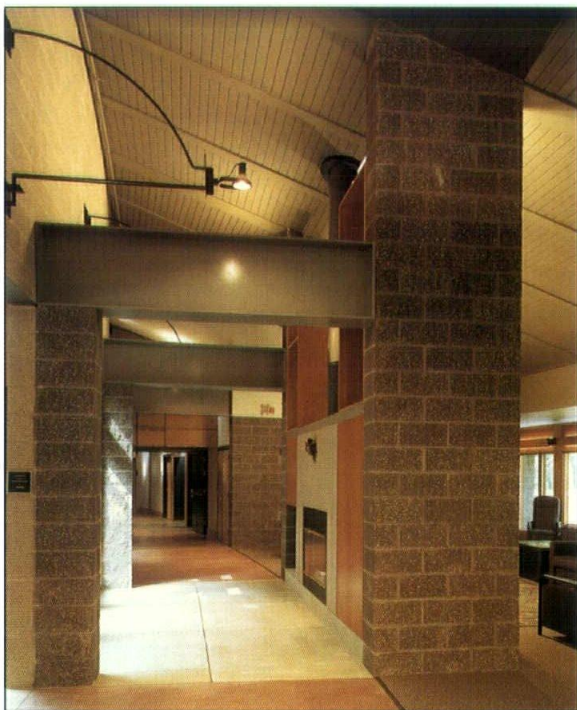
Electrical Engineer Brown
Brothers

Landscape Artist PBS
Landscaping, Inc.

Interior Design Business
Design One

Photographer King Au,
Studio AU

Resources See pages 36-37



JOSLYN ART MUSEUM

Omaha, Nebraska

Jury Comments

"When you look at the Norman Foster building, your first take is that this is very familiar. Then, the closer you look, you see that this isn't what you thought it was initially."



Project Joslyn Art Museum
Location Omaha, NE
Architect Henningson, Purham & Richardson, Inc., Omaha, NE/Sir Norman Foster & Partners, United Kingdom
General Contractor Kiewit Construction Company
Engineer Henningson, Purham & Richardson, Inc.
Lighting Consultant Claude Angle Lighting
Acoustical Consultant J.F. Mahoney & Associates
Watering Consultant Tom Morrow Associates, Inc.
Photographer Patrick Drickey Photography
Resources See pages 36-37

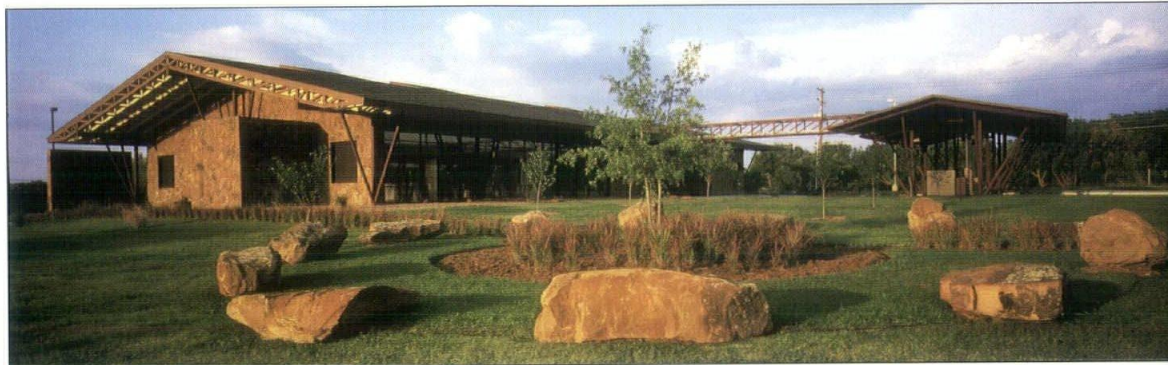


ESEO FEDERAL CREDIT UNION

Oklahoma City, Oklahoma

Jury Comments

"It's an interesting expression of materials and site that has a nice tension — how that wall is free and works with the roof. It's consistent all the way through; the strong forms are taken right into the inside and not forgotten. There is nothing ambivalent about the inside of that space. Its strength carries through in every detail from the outside to the inside."



Project ESEO Federal Credit Union

Location Oklahoma City, OK

Architect Elliott + Associates Architects, Oklahoma City, OK

Project Team Rand Elliott, FAIA; David Foltz, AIA

General Contractor Smith & Pickel Construction Co., Oklahoma City, OK

Interior Designer Elliott + Associates Architects

Structural Engineer Eudaley Engineers

Mechanical/Electrical

Engineers Allen Consulting

Landscape Consultant Brian Dougherty

Lighting Consultant Phil Easlon

Acoustical Consultant Moody Coffman

Photographers Bob Shimer and Jon Miller, Hedrich Blessing

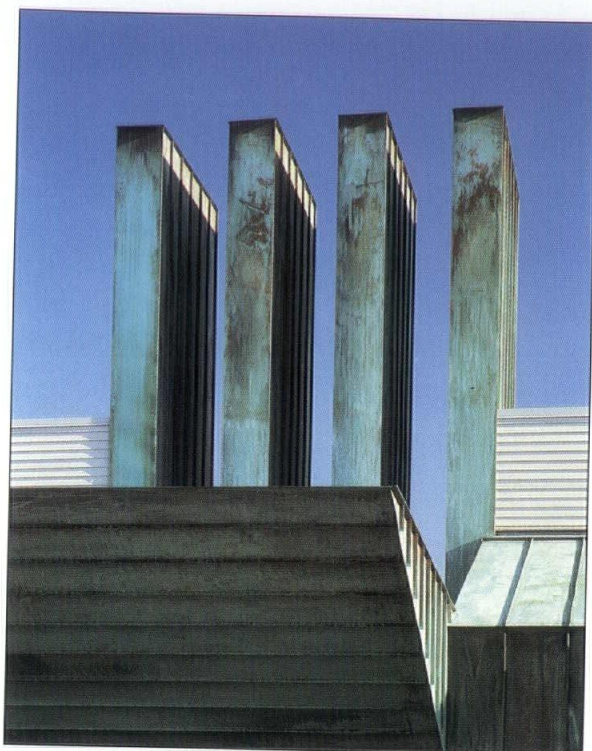
Resources See pages 36-37

THE MORRIS AGENCY

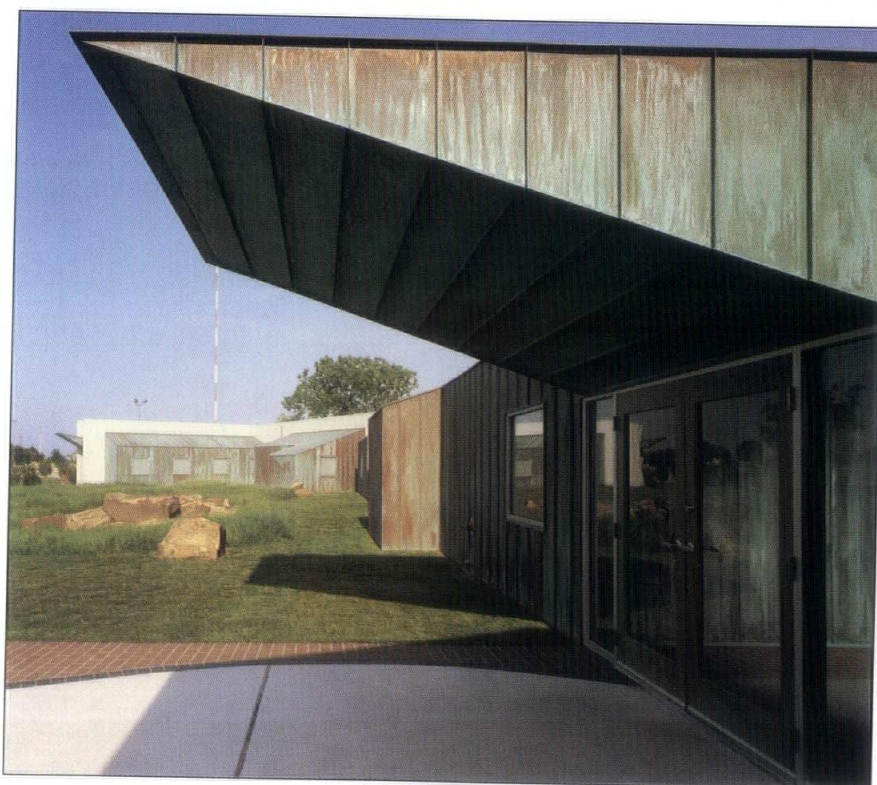
Oklahoma City, Oklahoma

Jury Comments

"I found the forms to be pleasing and evocative. It evoked the plains. The 'wind cutters' are accomplished so that they become memorable forms, with simplicity and humility, yet they are very strong. There is a quiet spirit throughout the whole project."



Project The Morris Agency
Location Oklahoma City, OK
Architect Elliott + Associates
Architects, Oklahoma City, OK
General Contractor Smith &
Kel Construction Co.,
Oklahoma City, OK
Interior Designer Elliott +
Associates Architects
Structural Engineer Bill Boyd
Lighting Consultant Phil
on, Hunzicker Brothers
Landscape Consultant Brian
gherty
Photographer Bob Shimer,
rich Blessing
Source See pages 36-37



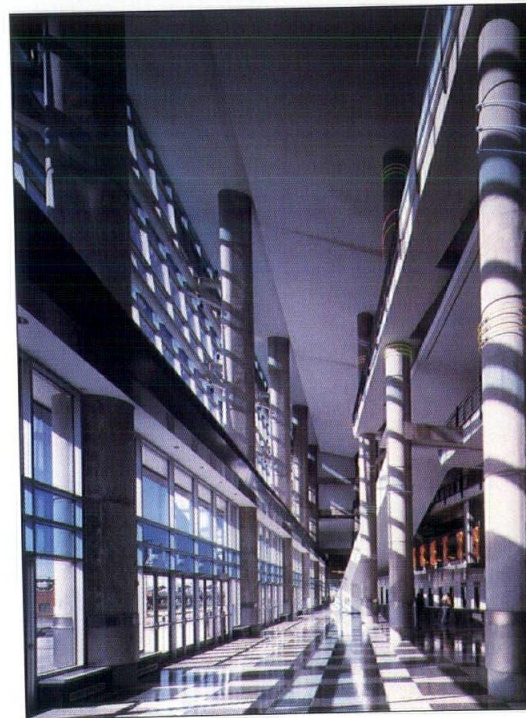
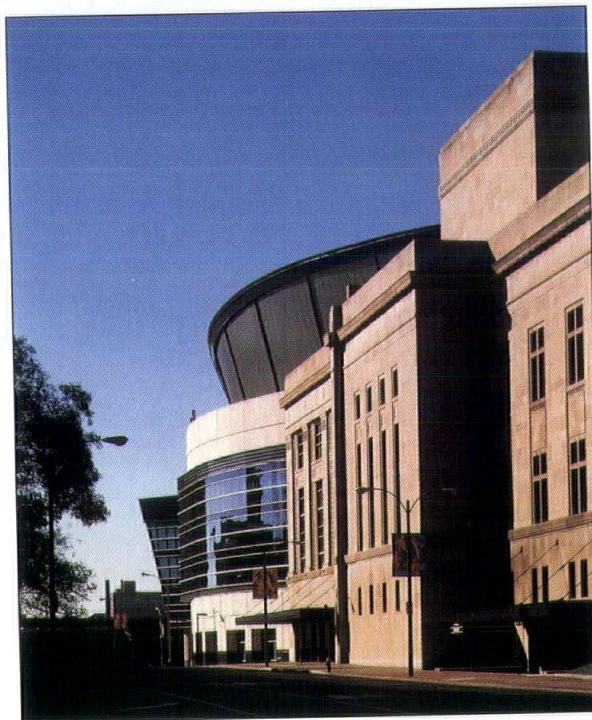
CENTRAL
STATES
REGION
DESIGN
AWARD FOR
EXCELLENCE

KIEL CENTER ARENA

St. Louis, Missouri

Jury Comments

"Here's a big behemoth animal that comes into the middle of downtown. This is a very big building yet it doesn't feel big. They borrowed some of the scaling tools from the existing building. The thing that's wonderful about stadiums in the middle of downtown is you can make them work to bring all those people in through the fabric of the city to get there; it helps the city."



Project Kiel Center Arena
Location St. Louis, MO
Architect Ellerbe Becket, Inc.,
Kansas City, MO
General Contractor J.S.
Alberici Construction Company
MEP Engineer Kennedy
Associates
Mechanical Engineer William
Tao & Associates
Interior Designer Interior
Space, Inc.
Graphics & Signage Kiku
Obata & Company
Code Consultants FP&C
Food Service Cini-Little
Photographer Jon Miller,
Hedrich Blessing
Resources See pages 36-37

LIVINGGREEN SHOWROOM + OFFICES

Omaha, Nebraska

Jury Comments

"It's a very clear plan. There is a simple solution; the use of a void in which to place the objects, and the objects themselves are beautiful. It's not too much, it's just enough, and the composition is very pleasing."

Project Livinggreen Showroom
Offices

Location Omaha, NE

Client Jeffrey W. Zindel

Architect Randy Brown

Architect, Omaha, NE

Project Team Randy Brown,

AIA, Principal in Charge;

Jason Winterboer, Tom

Alisma, Cynthia Delzell

General Contractor BVI

Constructors; Ben Voegtli,

John Luce

Mechanical Engineer

Ksarben

Plumbing Contractor

Southside Plumbing

Construction Coordinator

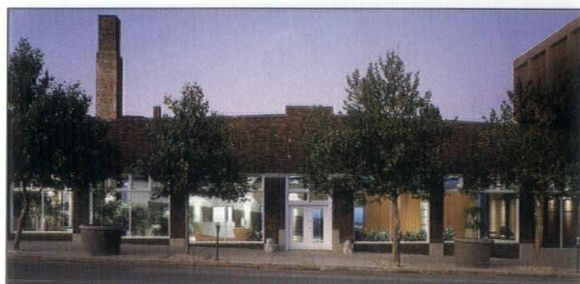
John Luce

Lighting/Mechanical Designer

Randy Brown, AIA

Photographer Farshid Assassi

Resources See pages 36-37

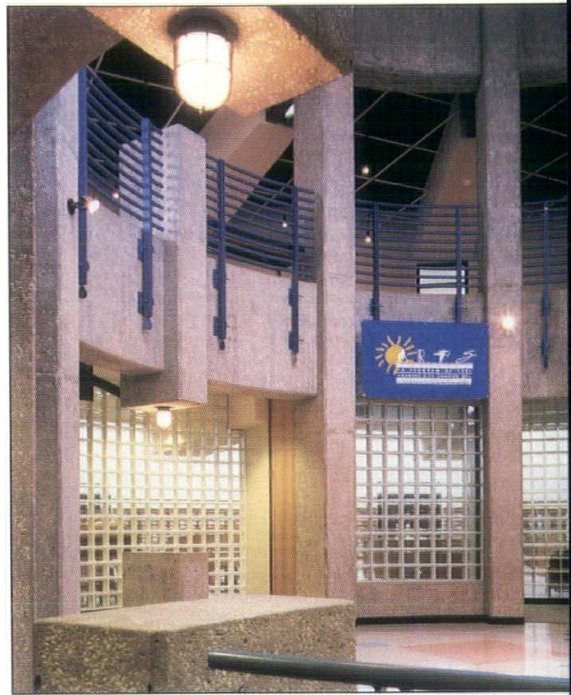


J.A. ROGERS ACADEMY OF LIBERAL ARTS & SCIENCES

Kansas City, Missouri

Jury Comments

"What often isn't considered, but it is slated as if it has been, is designing for the kids as opposed to the adults. Most of these decisions are made by adults as to what is appropriate for the kids. If you had a conservative building or one that is as energetic like this one in front of the kids, they would vote for this one."



Project J.A. Rogers Academy of Liberal Arts & Sciences

Location Kansas City, MO

Architect Gould Evans Associates, Kansas City, MO

General Contractor Walton Construction Company

Structural Engineer Leigh & O'Kane; Group One Architects, Inc.

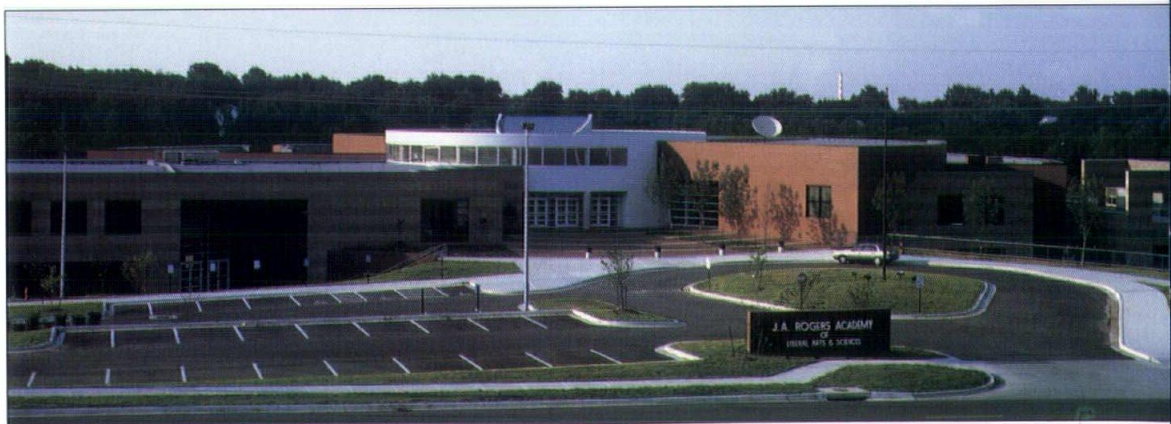
Mechanical/Electrical/Plumbing Engineer M.E. Group, Inc.

Landscape/Civil Engineer McKnight Associates, Inc.

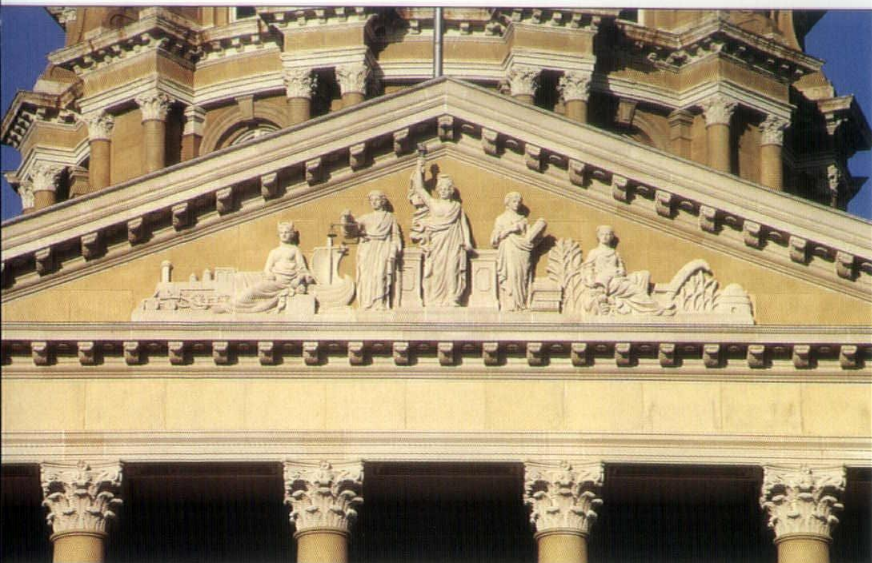
Acoustics Acoustical Design Group, Inc.

Photographer Mike Sinclair, Sinclair-Reinsch Photography

Resources See pages 36-37



EXCELLENCE IN CRAFT AWARDS



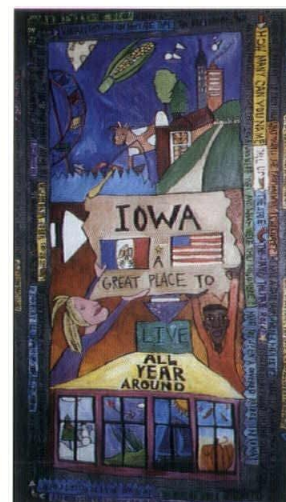
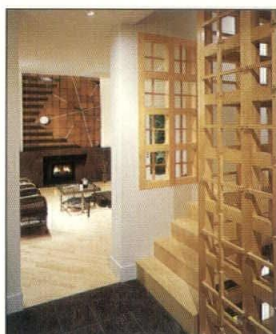
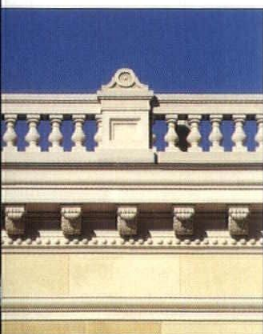
(Left, below left) Intricate stonework details crafted for the Iowa State Capitol.

(Below, left to right) Interior view of the Hoffman Residence's engaging atmosphere.

An elegant bronze railing and lamp shimmers against the stonework in the Principal Financial Group's auditorium.

One of fourteen candle sconces aligning the colonnade of the St. Francis of Assisi Catholic Church.

Integrated artwork uniquely designed for Raymond Blank Memorial Hospital for Children.



Project Iowa State Capitol Restoration

Location Des Moines, IA

Architect RDG Bussard Dikis, Des Moines

General Contractor Neumann Brothers, Inc.

Structural Engineer James W. Wilson

Electrical Engineer Pulley & Associates, Inc.

Other Consultant Chamber & Chambers, Masonry Restoration

Photographer King Au, Studio AU

Project Hoffman Residence

Location Iowa City, IA

Architect Nowysz-Jani Architecture and Design, Iowa City

Project Team William Nowysz, AIA; Sanjay Jani, AIA
General Contractor Colangelo Builders

Structural Engineer Jack Miller and Associates

Landscape Architect Jessica Neary, R.L.A.

Craftspersons Carpenter and Foreman - William Davis, Colangelo Builders; Carpenter - Steve Lee, Lee Construction; Carpenter - Michael Johnston; Carpenter - Michael W. Daugherty

Photographer Farshid Assassi

Project Principal Financial Group Auditorium Renovation

Location Des Moines, IA

Architect RDG Bussard Dikis

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

General Contractor Taylor Ball

Structural Engineer James W. Wilson

Mechanical/Electrical Engineer Brooks, Borg, Skiles

Acoustical Consultant Coffeen-Fricke & Associates

Lighting Consultant Imero

Other Contractors Baker Mechanical; Brown Brothers Electric

Photographer King Au, Studio AU

Project St. Francis of Assisi Catholic Church

Location West Des Moines, IA

Architect RDG Shutte

Project Team Joseph Lang, AIA; Scott Pfeifer, AIA; Bill Catenech; Phil Hodgins, AIA; Jeff Schaub, AIA

Liturgical Consultant Brother William Woeger, FSC

Structural Engineer Shuck-Britson, Inc., Des Moines

Mechanical/Electrical Engineer John Pulley and Associates

General Contractor Breiholz Construction Company

Artisans Ron Loken-Ironwork; Ed Fennel-Blown Glass; Wood Specialties-Furnishings

Photographer Tom Cessler, Omaha, NE

Project Raymond Blank Memorial Hospital for Children

Remodeling

Location Iowa Methodist Medical Center, Des Moines

Architect Baldwin White Architects, PC, Des Moines
General Contractor Neumann Brothers, Inc.

Artist Sarah Grant Hutchison, Sticks, Inc.

Photographer Baldwin-White Architects, PC

Resources See pages 36-37

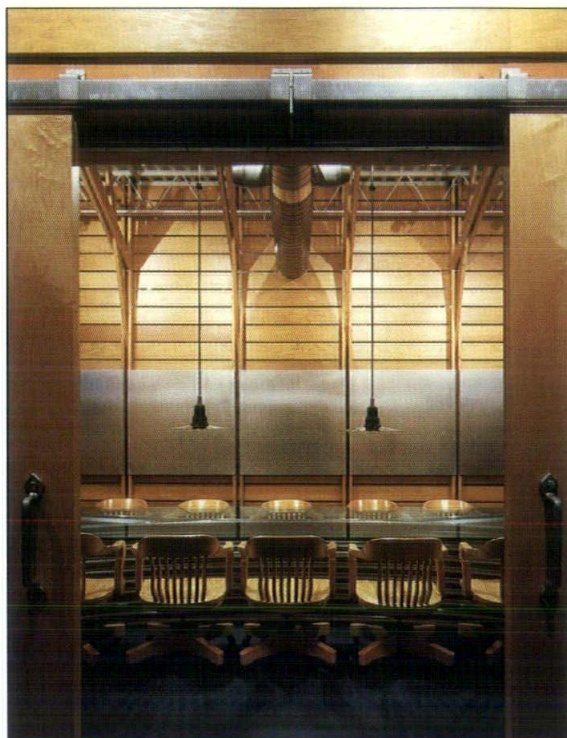
MEYOCKS & PRIEBE ADVERTISING, INC.

West Des Moines, Iowa

Jury Comments

"Interesting moves ... worked with constraints of existing structure."

"An interesting series of referential 'parts' that make up a playful 'whole.'"



Project Meyocks & Priebe Advertising, Inc.

Location West Des Moines, IA

Owner Dick Meyocks & Ted Priebe

Architect Herbert Lewis
Kruse Blunck Architecture,
Des Moines

Project Team Cal Lewis,
FAIA; Will Worthington, AIA;
Scott Worth, AIA

General Contractor Taylor Ball

Electrical Sub-Contractor

ABC Electric Inc.

Mechanical/Plumbing Baker
Mechanical, Inc.

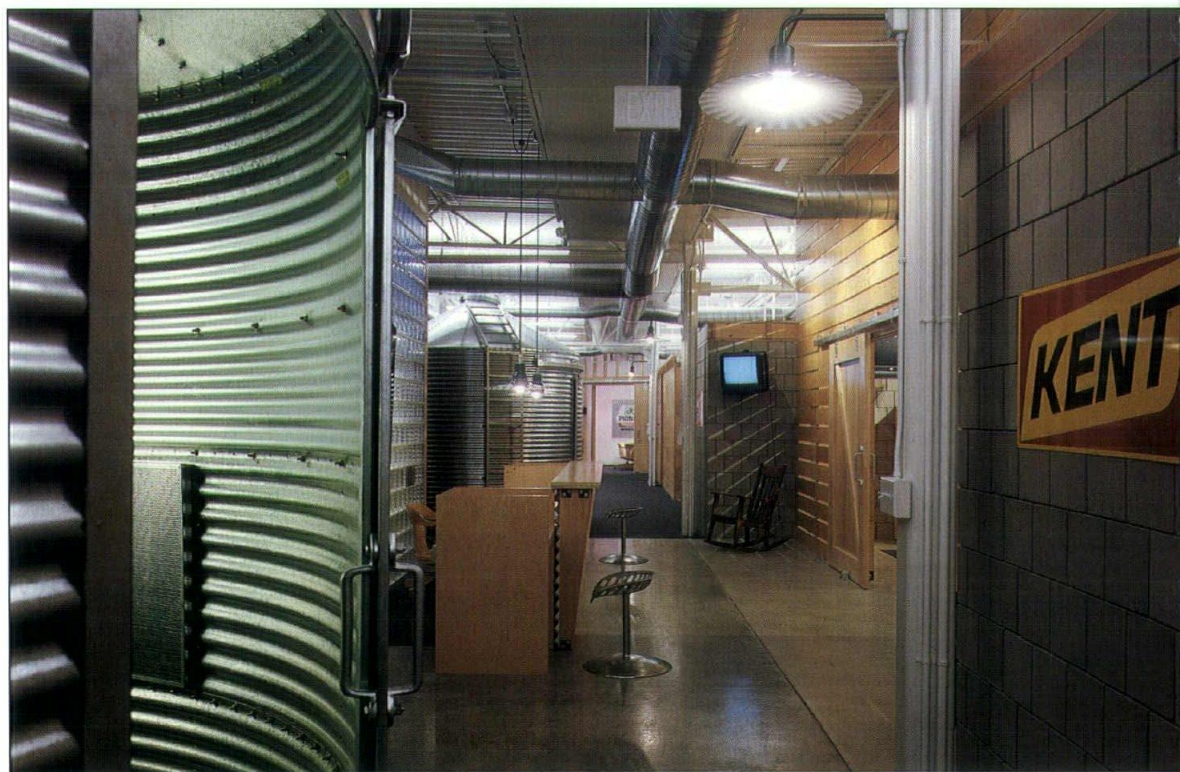
Structural Engineer Charles
Saul Engineering

Mechanical Engineer Taylor
Industries, Inc.

Systems Furnishings Koch
Brothers

Photographer Farshid Assassi

Resources See pages 36-37



KAUTZ PLAZA/FREE SPEECH WALL

University of Iowa, Iowa City, Iowa

Jury Comments

"Money spent on this kind of project is important."

"This project is carefully underdone' ... in a nice sort of way. Elegant and beautiful."



Project Kautz Plaza/Free Speech Wall

Location University of Iowa, Iowa City

Architect Herbert Lewis Kruse Blunck Architecture, Ames, Moines

Project Team Rod Kruse, AIA; Paul Mankins, AIA

General Contractor Suburban Contractors

Structural/Electrical Engineer Thive Hattery

Landscape Architect Crose Gardner

Photographer Farshid Assassi

Resources See pages 36-37



PERISHABLE DISTRIBUTORS OF IOWA (PDI)

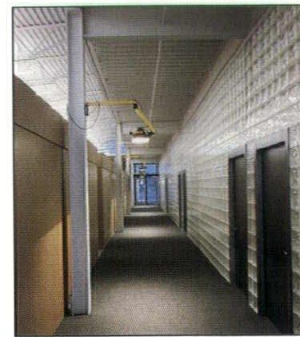
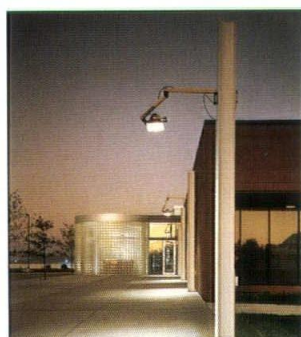
Ankeny, Iowa

Jury Comments

"Thoughtful moves."

"We respect the designer's ability to work within a modest budget ... the use of simple industrial details ... a restrained order."

Project Perishable Distributors of Iowa (PDI)
Location Ankeny, IA
Owner Ric Jurgens, President
Architect Herbert Lewis
Kruse Blunck Architecture,
Des Moines
Project Team Cal Lewis,
FAIA; Will Worthington, AIA;
Scott Worth, AIA
General Contractor Taylor Ball
Electrical Sub-Contractor
Teddell Electric LTD.
Structural Engineer Charles
Saul Engineering
Mechanical Engineer Taylor
Industries, Inc.
**Mechanical/Plumbing
Subcontractor** Proctor
Mechanical
Civil Engineer Bishop
Engineering Company, Inc.
Soils Test Allender Butzke,
Milt Butzke
Systems Furnishings Storey
Kenworthy
Photographer Farshid Assasi
Resources See pages 36-37



BANKERS TRUST COMPANY'S CORPORATE OFFICES, RETAIL BRANCH WITH RUAN CENTER LOBBIES

Des Moines, Iowa

"Mini Mies cages ... a simple insertion inside an existing building."

"We appreciate the sophistication of developing one simple concept very well ... nicely done."



Project Bankers Trust Company's Corporate Offices, Retail Branch with Ruan Center Lobbies

Location Ruan Center, Des Moines, IA

Architect Herbert Lewis Kruse Blunck Architecture, Des Moines

Project Team Cal Lewis, FAIA; Stephen Knowles, AIA; Jason Alread, AIA; Mark Grief, AIA

General Contractor Neumann Brothers, Inc.

Structural Engineer Charles Saul Engineering

Electrical Engineer Baker Electric

Mechanical Engineer Cutler Corporation

Photographer Farshid Assassi

Resources See pages 36-37



LAZAR DENTAL CLINIC

Des Moines, Iowa

Jury Comments

"I like the expression of mass; very Hoffman-esque, straightforward."

"The project has nice light qualities ... skylights are smart in this application ... very pleasant."

"I would go here, put on my headphones, and get some laughing gas."



Project Lazar Dental Clinic

Location Des Moines, IA

Architect Walker-Metzger
Architects, PC, Des Moines

General Contractor Pacesetter
Company, Inc.

Structural Consultant Charles
Saul Engineering

Photographer Mark Mickunas
& Dale Photographics, Inc.

Resources See pages 36-37

PHENIX ELEMENTARY SCHOOL

West Des Moines, Iowa

Jury Comments

The balance between aggressive creation and modest staid respect is very agile. Ultimately, this architect understood the vocabulary of the existing architecture and gently applied a restrained interpretation."

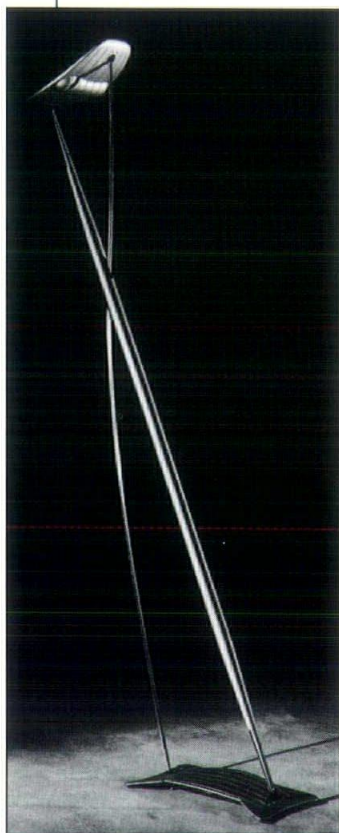
The act of restoring the dilapidated building is honorable and I applaud the restraint."



Project Phenix Elementary School
Location West Des Moines, IA
Architect RDG Bussard Dikis, West Des Moines
General Contractor Betts & Co. Construction Company
Structural Engineer Shuck-ritson, Inc.
Mechanical/Electrical Engineer Farris Engineering
Site Planning RDG Crose
Photographer King Au, Studio AU
Resources See pages 36-37

**Air Floor Lamp
Stephan Copeland Studio
New York, NY**

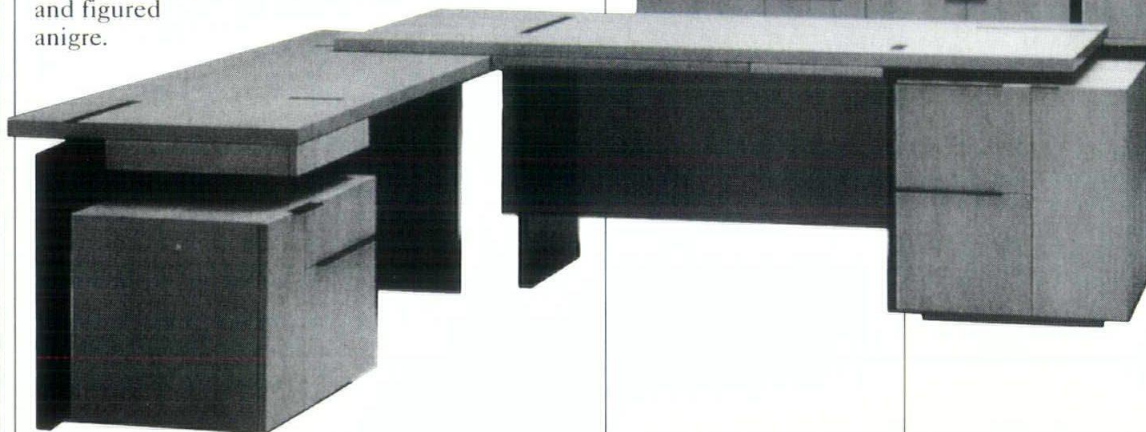
Designed by Stephan Copeland, this lamp is adjusted by moving the frame side-to-side in an arched trajectory. Standing just over six feet tall, the die cast aluminum fixture houses a 450-watt halogen bulb.



DesignDigest

**The Richard Meier Collection
Stow Davis
Kentwood, MI**

This furniture collection recognizes the flexibility required of contemporary workplaces. The various components — desks, returns, tables, credenzas and pedestals — can be combined in an infinite variety of configurations. Veneers include maple, mahogany, and figured anigre.



**Copernico Water Tap
Fratelli Fantini, S.P.A.
Pella, Italy**

The water flow and temperature of this water tap, designed by King-Miranda Association of Milan, are controlled by an innovative ring-handle. The tap is turned on by moving the ring forward. Rotating the ring left or right controls the temperature.



**Mini Bull Cafe Chair
Soho Contract Group, Inc.
New York, NY**

Designed by Rud Thygesen and Johnny Sorensen, this cafe chair features a tubular steel frame, rubber back rest and radial patterned wooden seat. Barchairs and stools are also offered.



STEVE STRASSBURG, AIA

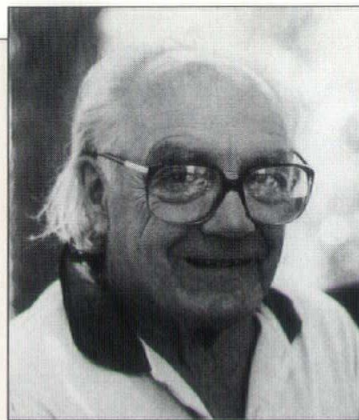
Journal

Iowans in National Exhibition

"URBAN REVISIONS, Current Projects for the Public Realm," a nationally touring exhibition organized by The Museum of Contemporary Art (MOCA), Los Angeles, is currently showing at the Des Moines Art Center. The exhibition is focused on 16 urban planning and design projects in North America, and includes extensive works on the Des Moines Vision Plan and Des Moines' proposed Gateway Project.

The Vision Plan, begun as an academic pursuit by New York Architects Mario Gandelsonas and Diana Agrest, has evolved into a city masterplanning effort. The plan seeks to create a memorable entrance to the city's downtown core, as well as a six-block Gateway Green, bounded by significant "bookend" buildings on each end. This strong urban gesture will create a framework for attractive development sites along The Green.

Two projects, that form "bookends" to the Gateway Green, Meredith Corporation's Corporate Expansion to the west and the Equitable of Iowa Office Building to the east, have been completed through the design development stage and are included in the exhibition. Both buildings, designed by Herbert Lewis Kruse Blunck Architecture, represent a significant step toward the realization of the Gateway Project. The exhibition runs through February 11th.



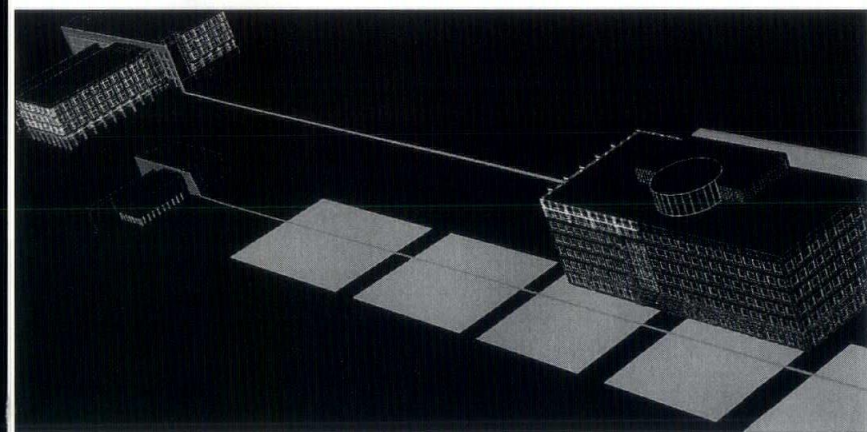
Medal of Honor Awarded

William Wagner, FAIA, has been awarded the Medal of Honor by the Iowa Chapter of the American Institute of Architects. The

award, which recognizes distinguished contributions and achievements in architecture, is the highest professional honor bestowed by AIA Iowa.

Mr. Wagner has been a member of the AIA Iowa Chapter since 1941, and has been a major force in the preservation of Iowa's most treasured historical buildings. He is a member of the National Committee on Preservation of Historical Buildings and the National Trust for Historic Preservation Committee. He is a past president and was the primary originator of the AIA Committee on Preservation of Historical Landmarks, and is a past chair of the Iowa Society for Preservation for Historical Buildings. He serves on the Historical Society for the state of Iowa, as well as for Polk, Dallas, Mahaska and Lee counties.

A trustee of the Herbert Hoover Birth Place Foundation, William Wagner received a special commendation from the United States Department of the Interior National Park Service for his long-standing involvement in the preservation of architecture, and his commitment to the Herbert Hoover National Historic Site. He received the Peterson-Harland Award for outstanding lifetime contributions to Iowa history by the State Historical Society of Iowa. Mr. Wagner was presented the award at the 1995 AIA Iowa Annual Convention in October.

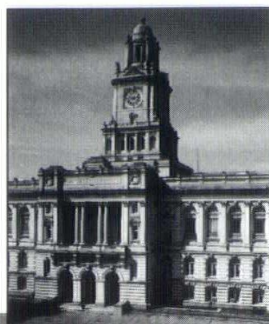


Firm Celebrates A Century of Practice

The firm of Brooks Borg Skiles Architecture Engineering celebrates its 100th year of practice this coming year. Originated by William T. Proudfoot and George Washington Bird in 1896, the state of Iowa's oldest and largest architectural practice has produced over 4,000 buildings in the past century.

John Woolson Brooks first joined the firm of Proudfoot Bird and Rawson as a blueprint boy in 1912. Brooks, along with Elmer H. Borg, joined the partner-

ship in 1933 to become Proudfoot Rawson Brooks and Borg. Brooks brought the firm through the depression and World War II. Following the war, the name of the firm was changed to Brooks-Borg Architects Engineers. Paul Skiles joined the firm in 1963 and

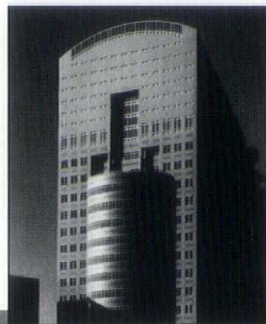


became a full partner in 1966, when the firm became Brooks Borg and Skiles, Architects-Engineers.

Proudfoot and Bird's early work exemplifies the best of Beaux Arts classicism, authoring buildings such as the Polk County Courthouse, The First



Methodist Episcopal Church and Beardshear Hall at Iowa State University at the turn of the century. The Des Moines National Bank (currently Firststar Bank), completed in 1932, has been recognized as one of the finest examples of Art Deco in the country. Other promi-



nent projects include The Hotel Fort Des Moines in 1918, The Equitable Building in 1923, Roosevelt High School in 1924, a collaboration with Eliel Saarinen on the Des Moines Art Center in 1946, Preferred Risk Insurance Building in 1969, The Des Moines Convention Center in 1985 and The University of Iowa Pharmacy Building, completed this year. Their most recent work is the Employers Mutual highrise office building, currently under construction in downtown Des Moines.

GREG LEHMAN, AIA

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

RESOURCES

Bankers Trust Company's Corporate Offices, Retail Branch with Ruan Center Lobbies, page 31

Steel fabrication: Johnson Machine Works, Inc.; millwork fabrication: Woodcraft Architectural Millwork; stonework: Des Moines Marble and Mantel; glass: Cominsky Glass, Cegar Color Inc.; carpet: Monterey; furnishings: Herman Miller.

ESEO Federal Credit Union, page 22

Carpet: Prince Street Technologies; hard/resilient: Kentile; paint: Sherwin Williams; ceilings: Tectom Panels, T-111 Plywood; doors/hardware: Schlage; glass: Knox Glass; lighting fixtures: Norbert Belfer, Indalux, Lumark, Kenroy Trolli, Metalux, Alkco, Hubbell, Halo, Lightolier, Artemide; seating: Kroin; desks: Imel Woodworks; fabricators for custom furniture: Imel Woodworks.

Hoffman Residence, page 27

Appliances: Dacor, Subzero, Asko; cabinets: Knapp Woodworking; door and cabinet hardware: Schlage; faucets: Kohler, Grohe; fireplace: Vermont Casting, Doure; lighting: Juno, Leucos, Kichler, Beverly Hills Fan Co.; plumbing fixtures: Kohler, Elkay and Whirlpool; shingles: Certainteed; skylights, windows and exterior doors: Pella Windows.

Iowa State Capitol Restoration, page 27

Limestone: Bybee Stone Company, Inc.

J.A. Rogers Academy of Liberal Arts & Sciences, page 26

Bleachers: Interkal; cabinets: Young Wood Products; carpet: Mohawk; ceilings: Armstrong; chalkboards: Claridge; construction elements: Vulcraft; doors: Eggers/Hope's; door hardware: Schlage; draperies: Louver Drape; elevators: Tarkett/Azrock; fire alarm: Simplex; HVAC/controls: McQuay/Andover; insulation: Atlas/Thermo; kitchen: Mid Central Sysco; lighting: H.E. Williams; locks: Schlage; plumbing: Kohler; roofing: Tamko/Berridge; security: Aritech; signage: Star Signs; waste receptacles: Bradley; windows: Hope's.

Joslyn Art Museum, page 21

Marble cladding: Georgia Marble; curtainwall & skylight system: Wausau Metals & Alpen Glass/Heat Mirror; interior stonework: J. Kapcheck & Company; lighting: Edison Price.

Kautz Plaza/Free Speech Wall, page 29

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

Kavanaugh House, page 20

Bathing unit: Parker; closer: Norton; generator: Hogler; hollow metal: Curries; HVAC systems: Carrier; lighting: Abolite, McGraw-Edison, Stonco, SPI, Lightolier, Artemide, Kock Lowy; locksets: Sargent; masonry: Zenith Burnished Block; membrane roofing: Carlisle; plumbing: Crane, Delta, Sloan, Symmons; skylights: Wasco Products Inc.; windows: Andersen Windows; wood doors: Graham.

Kiel Center Arena, page 24

Curtainwall & storefronts: Cupples; precast: Arkansas Precast; roofing: Sarnafil; elevators & escalators: Montgomery; flooring: Fritztile; hone CMU: Trenwyth & Zenith Products; EIFS: Dryvit; seating: Interkal; scoreboard: Whiteway; ice floor: Amco-Lewis; dasherboard: Crystaplex; hardware: Schlage & Best Lock.

Lazar Dental Clinic, page 32

Acoustic ceilings: Celotex; exterior insulation and finish: Senergy; millwork: Lisac Construction; windows: Kawneer; vinyl flooring tile: Armstrong; special interior finish: Zolatone.

Livinggreen Showroom + Offices, page 25

Painting contractor: Style Painting, Bill Watson; paint: Sherwin Williams; laminate: Wilsonart; drywall contractor: Luce Interiors; drywall: U.S. Gypsum; carpet dealer: Interface; carpet fiber: Ultron Nylon; glass: Bil-den Glass; millwork contractor: Mica Mecca, Don Statham; plumbing contractor: Southside Plumbing; signage contractor: ASI; steel contractor: Waldinger, Puriton Manufacturing; steel: Puriton Brushed Stainless Steel; lighting: Halo, Lithonia; wood: Birch Ribbon Striped Plywood; ceiling: Reused original tin ceiling; door hardware: Schlage, Builder's Supply; door frames: hollow metal, NID; furniture: Nebraska Furniture Mart; conference chairs: Leathercraft; sidechairs: Kimball; reception desk: Randy Brown Architect, Mica Mecca; desks: Lunstead Inc. Haworth; file cabinets: Steelcase; shelving: Lyon Metal Products; telephone: Huntel.

Meyocks & Priebe Advertising, Inc., page 28

Architectural millwork: Woodcraft Architectural Millwork; blinds: American Blind; carpet: Ralph N. Smith, Charleston Carpet; chairs: Jasper Seating; doors: Doors, Inc.; drywall: Allied Construction Services, Inc.; electrical: ABC Electric Inc.; glass: Clark Glass; glass block: Pittsburgh Corning; grain bins: PAX; hardware: Richard-Wilcox; lighting: Capri, Luraline, Lethonia; masonry: Seedorff Masonry; mechanical/plumbing: Baker Mechanical, Inc.; metal fabrications: Taylor Industries; paint: Colo Inc., Iowa Paint; perforated metal: Harrington & King; rough carpentry: Taylor Ball; sprinklers: Continental Sprinkler; systems furnishings: Kimball from Koch Brothers.

De Morris Agency, page 23

carpet: Mannington Harcourt-Bently Mills Dunhill;
hard/resilient: Kentile; **brick tile:** Endicott and
American Olean; **wallcovering:** I.D.S. - India
otton; **paint:** Sherwin Williams; **ceilings:** Armstrong
econd Look III; **doors/hardware:** Hager, Yale,
chlage; **design:** Elliott + Associates Architects;
fabrication: Southwestern Roofing of Oklahoma
ity; **windows/glass:** Pella, Amarlite; **skylight/**
trium: Pella, Pecot; **lighting fixtures:** Halo,
ngineered Lighting Products, Metalux, Beghelli,
ine Lite, Lumark, Alkco, Norbert, Belfer, Flos,
ouis Poulsen, CSL; **signage design:** Elliott +
ssociates Architects; **signage fabrication:**
outhwestern Roofing of Oklahoma City, J&B
raphics; **bathroom fixtures/hardware:** Kohler,
riggs; **kitchen fixtures:** Kohler; **upholstery**
brics/seating: Kimball; **desks:** Bernhardt; **CAD**
ystem used: AutoCad R-12; **fabricators for**
ustom furniture: Miles Thomas Millwork,
klahoma City.

Perishable Distributors of Iowa (PDI), page 30

architectural millwork: Woodcraft Architectural
illwork; **rough carpentry:** Taylor Ball; **masonry:**
eeddorff Masonry; **metal fabrications:** Taylor
dustries; **sheet metal fabricators:** Exterior Sheet
etal; **glass:** Clark Glass; **doors:** Doors, Inc.;
hardware: Doors, Inc.; **blinds:** American Blind;
ystems furnishings: Context; **roofing:** Bailey
oofing; **chairs:** Jasper Seating; **lighting:** Phoenix-
ock Lights, Stonco-Decorative, Hubbell-Strips
uorescent; **glass block:** Pittsburgh Corning;
carpet: Prince Street Technologies, Ralph N.
mith; **painting:** Jarnagin; **drywall:** Allied
onstruction Services, Inc.; **sprinklers:** Midwest
utomatic Fire Sprinkler.

Penix Elementary School, page 33

concrete: American Concrete, Inc.; **wall system**
arms: EFCO Light System, Economy Forms; **wall**
ystem erection: Betts & Beer Construction Co.,
nc.; **replacement window systems:** EFCO
orporation; **replacement window installation:**
vanson Glass; **entrance doors and window wall:**
awneer.

Principal Financial Group Auditorium Renovation, page 27

coustical consultant: Coffeen-Fricke &
ssociates; **lighting consultant:** Imero Fiorentina
ssociates; **custom light fixtures:** Advent
ighting; **travertine marble:** Rowat Cut Stone and
arble; **granite:** Cold Springs Granite; **custom**
illwork: Woodcraft Architectural Millwork;
ronze railings: Zephyr Metalcraft Inc.; **ceilings:**
eel Ceilings Inc.; **theater seating:** American
eating.

Raymond Blank Hospital for Children Remodeling, page 27

urniture and object art: Sticks, Inc.

St. Francis of Assisi Catholic Church, page 27

coustical ceiling system: Celotex; **acoustical wall**
anel: Metal Building Interior Products Co.;
coustical wood ceiling: Ventwood; **air handling**
quipment: McQuay; **aluminum doors and**
indows: Winco; **carpet:** Patcraft; **cast stone:**
ward Precast Concrete Company; **concrete floor:**
own Building Materials; **concrete masonry units:**

Shiely Masonry Products; **exterior insulation and**
finish system: Senergy; **finish carpentry,**
woodwork: Inst. Equipment Inc.; **forged ironwork:**
Ron Loken; **glue laminate beams and decking:**
Timeberweld; **light fixtures:** Lightolier, Metzlux;
membrane roofing: Carlisle; **paint:** Mautz Paint
Company; **sheet vinyl:** Armstrong; **shingles:**
Certainteed; **sound reinforcement:** Electronic
Sound; **wood doors:** Ceco.

UNI Center for Energy and Environmental Education, page 12

Windows: Andersen Windows; **entry doors:**
Kawneer; **face brick:** Glen Gery Brick & Tile;
limestone: Becker & Becker Stone Co.; **concrete**
block: Marquart Block; **galvanized metal siding:**
NAT Industries; **structural steel:** Central Western
Fabricating; **laminated wood:** Sentinel Structures;
ceilings: Armstrong; **carpet:** Interface; **doors:**
Mohawk; **door hardware:** Schlage; **auditorium**
seating: Krueger; **HVAC/controls:** McQuay,
Landis & Gyr; **lighting controls:** Watt Stopper;
elevator: Schumacher.

University of Iowa Recreation Building Addition, page 16

Sheet metal roofing: Metalfab Inc.; **interior and**
exterior plaster: Pearson Wall Systems; **terrazzo**
and tile: Des Moines Marble and Mantle; **masonry:**
Seeddorff Masonry.

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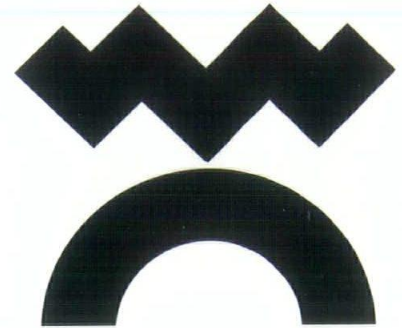
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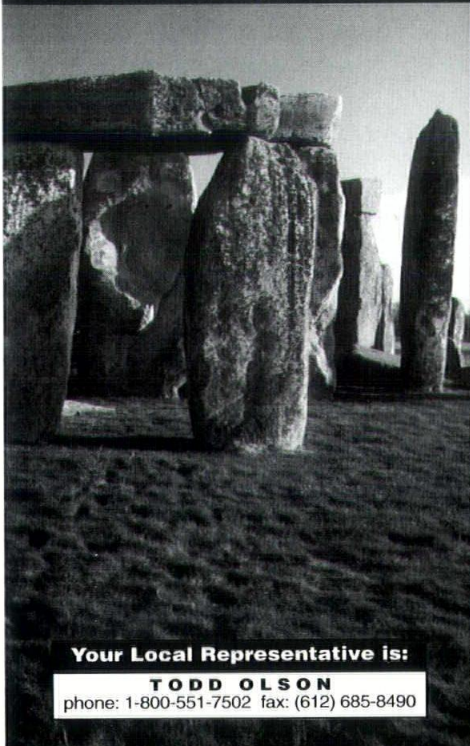
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