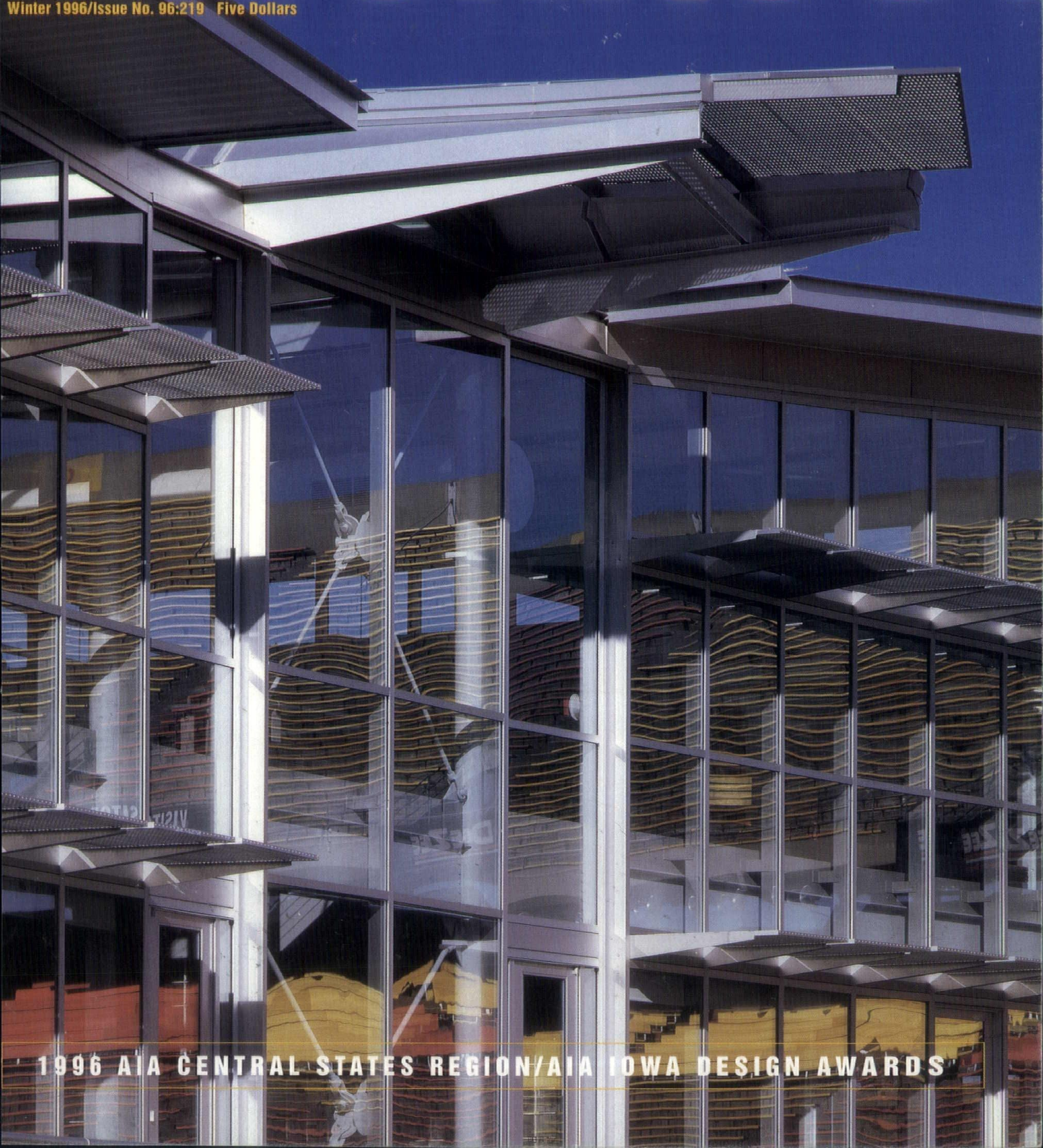


# IOWA Architect

Winter 1996/Issue No. 96:219 Five Dollars



1996 AIA CENTRAL STATES REGION/AIA IOWA DESIGN AWARDS



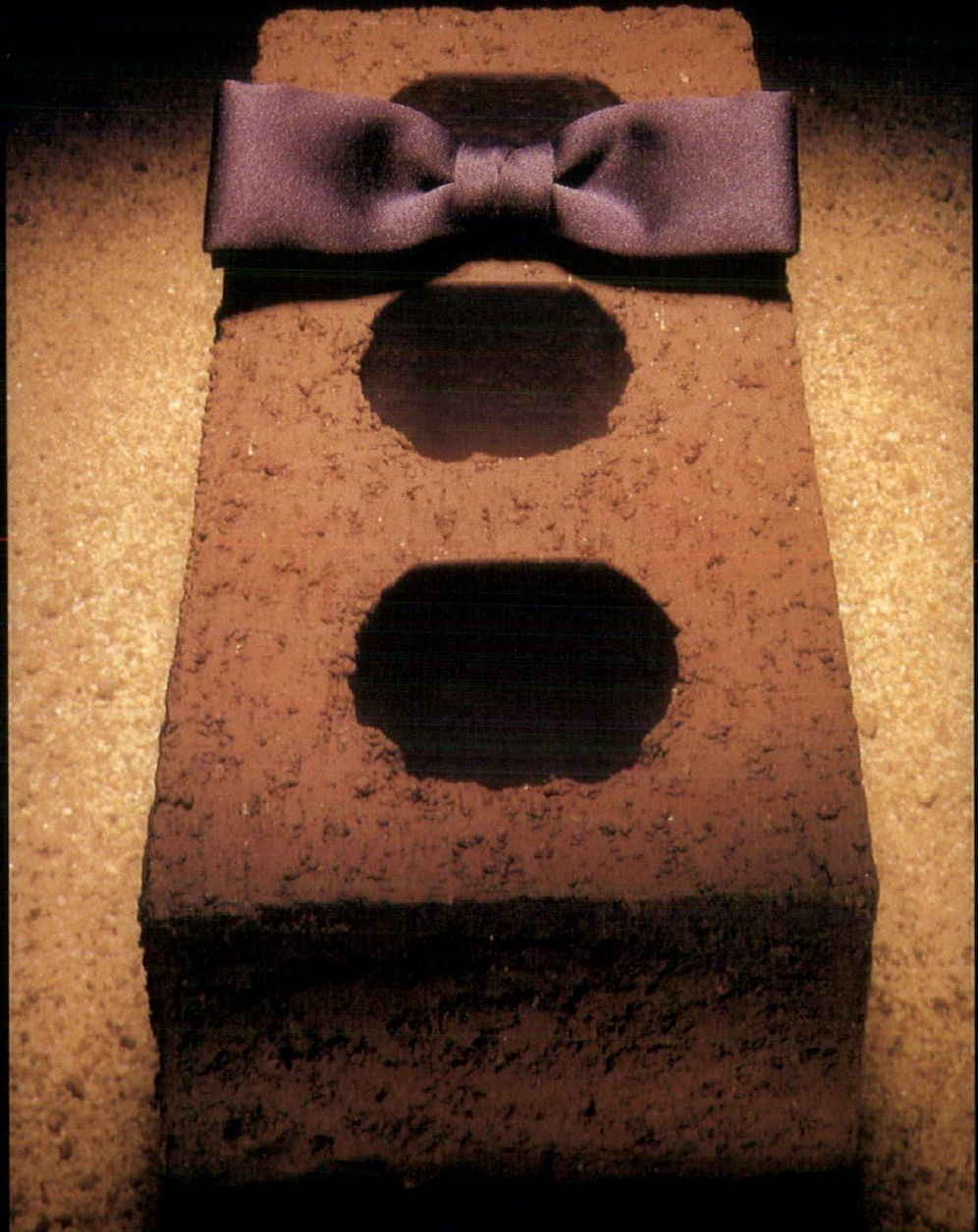
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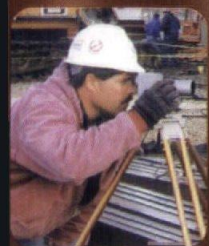
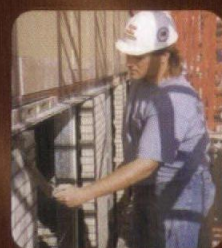





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Iowa State University Athletic Office and Training Facility, Ames, Iowa; Herbert Lewis Kruse Blunk Architecture. Photo by Farshid Assassi.



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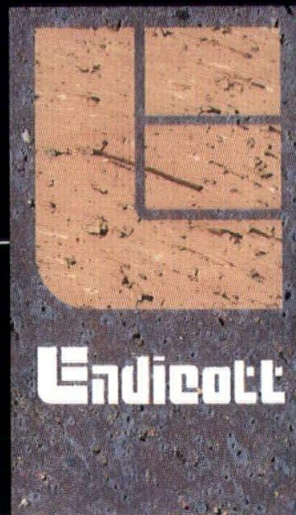
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**I**n the words of celebrated Finnish architect Alvar Aalto, "Architecture is hard." It is an endeavor with many diverse, usually conflicting, constituencies which often share only the desire for an end product in common. In this process, the architect is as much traffic cop and cheerleader as visionary leader coalescing these forces, if just for a moment, to create something as a team. Clearly, architecture is hard.

It seems that it is precisely this difficulty that makes this annual awards issue of *Iowa Architect* so compelling. The awards issue is a perennial favorite, greeted by the editors and readers with anticipation. It displays the work of practitioners from all over the region and, in so doing, provides a unique overview of architecture in the Midwest. Indeed, the strength of the images alone would generally make this issue interesting. I believe, however, the anticipation this issue generates stems from something other than the variety of work and practitioners represented. This issue, more than all others, consistently reveals the difficult task of architecture executed at its highest level, and this year is no exception.

**This issue, more than all others, consistently reveals the difficult task of architecture executed at its highest level, and this year is no exception.**

# Awards Issue

On the pages that follow are the 1996 AIA Iowa and Central States Region Design Award winners. In addition, the Second Annual AIA Iowa Excellence in Craft Awards are presented. These projects represent a broad range of scale and program revealing the diversity of practice in the Midwest. More importantly, they clearly display the quality of work produced in the region, and the care invested in each project indicating that architecture, while hard, is not impossible.

Paul D. Mankins, AIA  
Editor, *Iowa Architect*

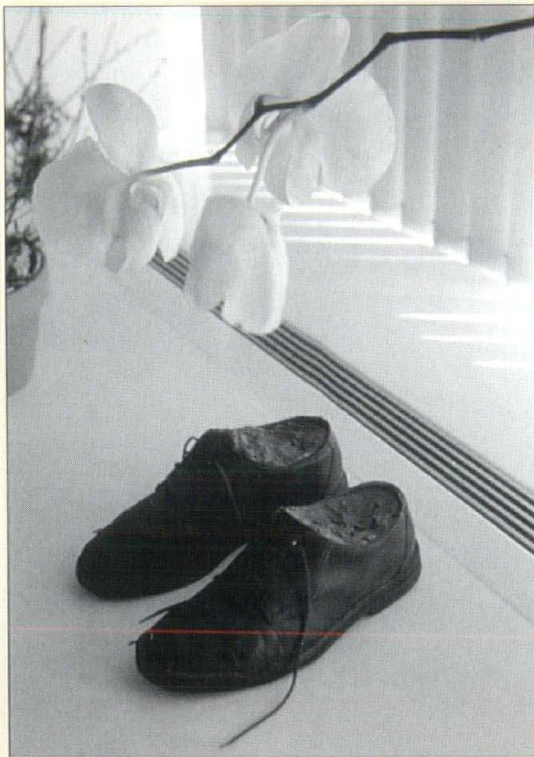
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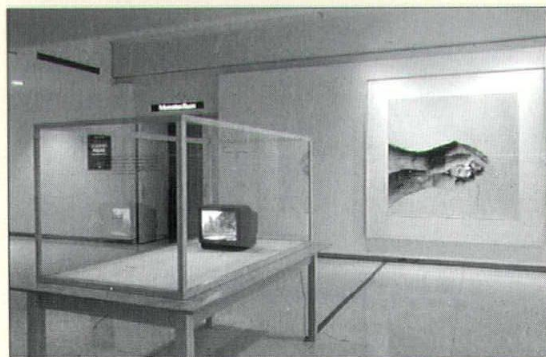
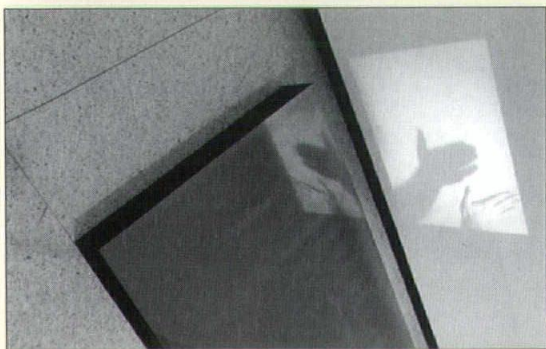
## Plains Indians Drawings

One hundred fifty ledger drawings by members of the Sioux, Kiowa, Cheyenne and Arapaho tribes will be on view at the Milwaukee Art Museum January 31 through March 30, 1997. *Plains Indian Drawings, 1865 - 1935*, is the first exhibition to present the diversity, originality and artistry of drawings made on ledger paper by the Plains Indians. These ledger drawings, both a continuation of the Native graphic tradition and the first modern Indian Art, were made at a time when the traditional life of the Plains Indian people was succumbing to great pressures from the United States military and the settlement of their traditional lands by whites.

# ARTS



## Mark Lutyen



An exhibition celebrating Belgian artist Mark Lutyen's recently completed project linking the Minneapolis Sculpture Garden and the indoor spaces of the Walker Art Center will be presented February 2 through April 20, 1997. The exhibition includes Super-8 films, video-tapes, sculptural objects, text fragments, photographs and selections of correspondence and documentation produced during the projects two year duration. These works explore complex relationships between such things as; inside and outside, language and image, presence and absence.

PAUL MANKINS, AIA

## Beyond Belief

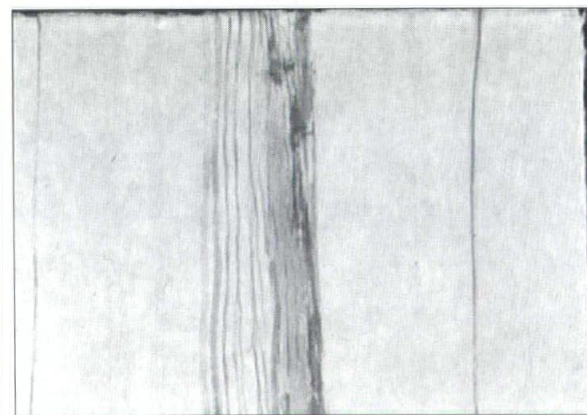
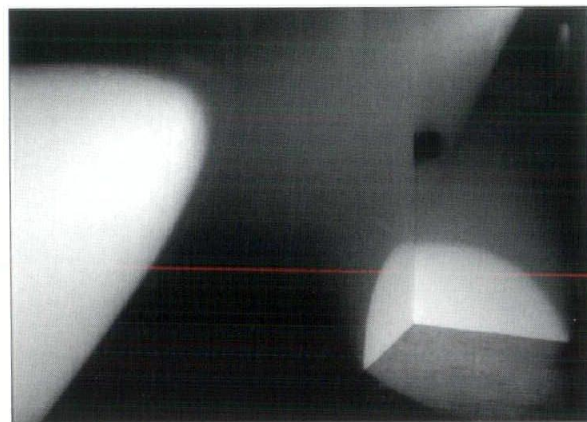
The work of contemporary artists and artist groups from Eastern Europe will be presented in *Beyond Belief: Contemporary Art from East Central Europe* February 1 through April 6, 1997 at the Joslyn Art Museum

in Omaha, Nebraska. This exhibition features 40 works by 13 artists in a variety of media investigating a common minimum observable in recent work from the former Eastern Block countries.

## Joel Shapiro

*Joel Shapiro: Outdoors*, the first exhibition in the newly designed East Garden of the Kansas City Sculpture Park at the Nelson-Atkins Museum of Art, will be on view through April 20,

1997. The exhibition features eight expressive, bronze figurative sculptures by celebrated contemporary artist Joel Shapiro that convey a sense of motion and form.



## Todd Norsten / Kristin Oppenheim

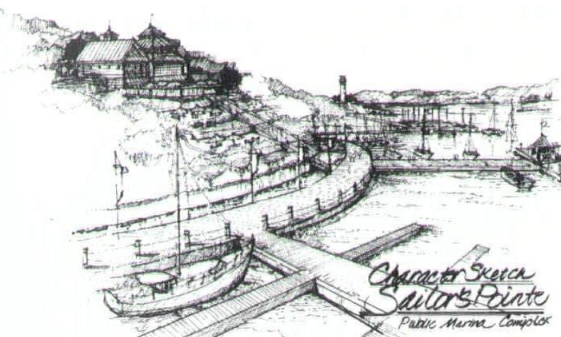
The Walker Art Center in Minneapolis, Minnesota will unite the work of two emerging voices in contemporary art in presenting *Dialogues: Todd Norsten/ Kristin Oppenheim* January 12 through March 30, 1997. This exhibition will feature new work by Minneapolis based Todd Norsten and New York based Kristin Oppenheim examining the minimal threshold of what constitutes a work of art. The exhibition is the first of a three part *Dialogues* series pairing New York and Minneapolis artists.



## Private Residence Atop Plaza Condominiums

Shiffler Associates Architects design for a 3,000 square foot private residence atop the Plaza Condominiums concentrates all of the private rooms around the core with the public spaces located at the perimeter of the plan to take advantage of the

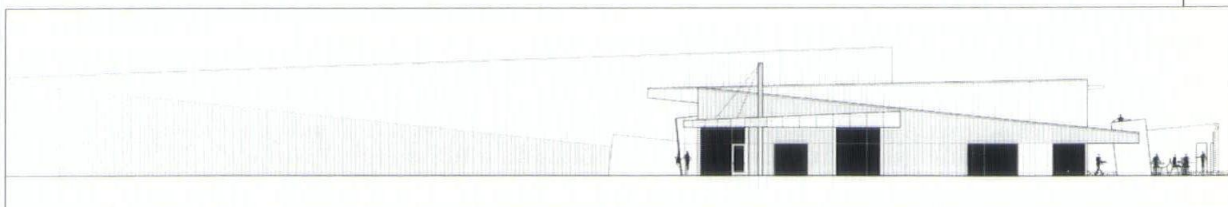
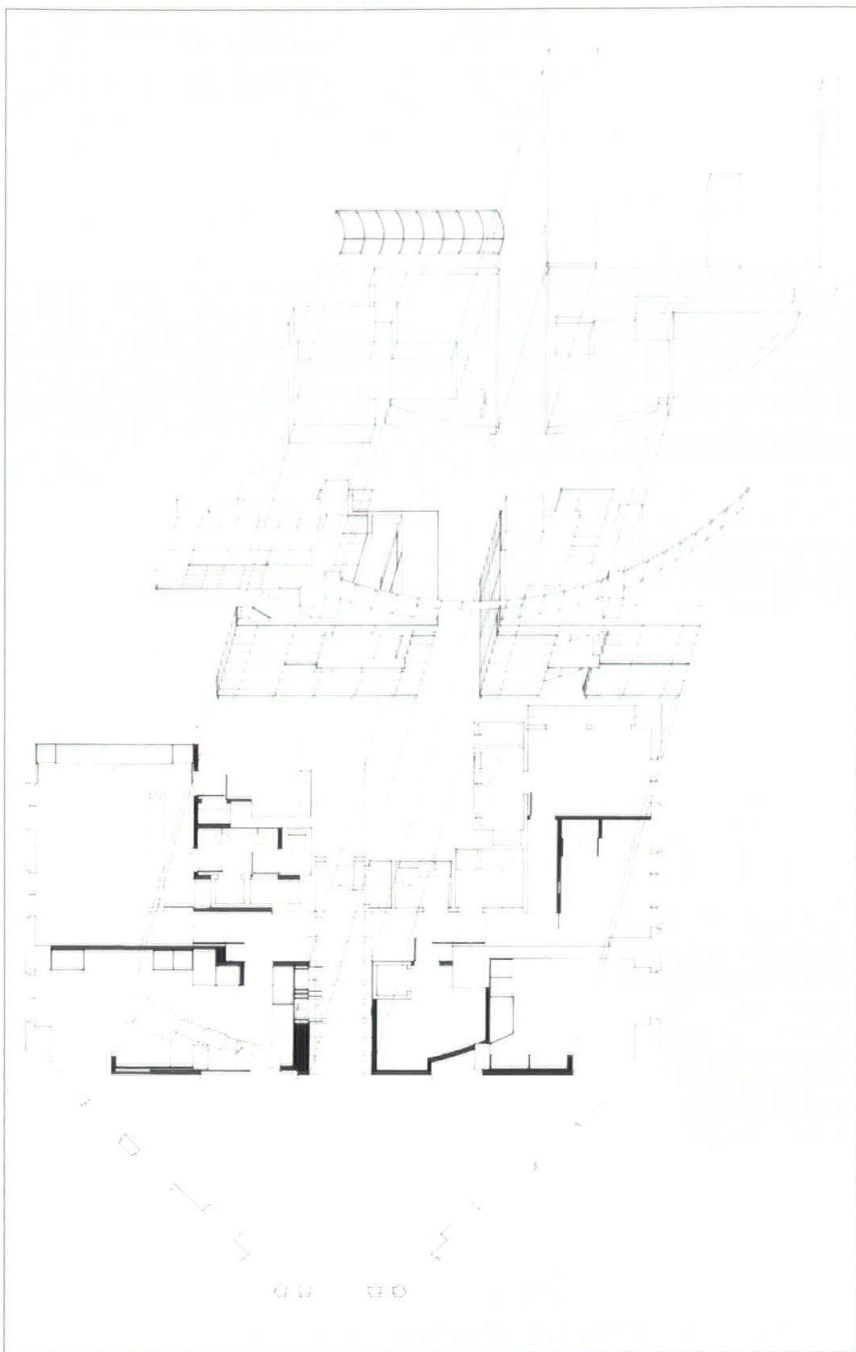
270 degree view. Various exotic materials, African anigre veneer, brushed pewter and sandblasted glass will be used to accentuate the owners art collection. Construction is scheduled to be completed in May of 1997.



## Sailor's Pointe Public Marina Complex

FEH Associates has completed the Master Plan for Sailor's Pointe Public Marina Complex.

Located on Lake Red Rock, north of Knoxville, Iowa, the Master Plan includes a restaurant, hotel, camping, retail shops, business park, boat ramp and related services. The complex will also be home to Sail Iowa, Inc., sailboat sales and service, currently located in Knoxville. Work on the project is slated to begin this summer with completion planned for the summer of 1998.



## L & L Insulation

Baldwin White Architects has designed a 69,000 square foot office / warehouse facility for L&L Insulation. Located near Ankeny, Iowa, the building will house 9,000 square feet of corporate offices and 60,000 square feet of warehouse production and inventory space. Constructed of pre-engineered metal building components, the building is scheduled for completion in the spring of 1998.

TODD GARNER, AIA



## AWARDS

CENTRAL STATES REGION  
HONOR AWARD  
FOR NEW CONSTRUCTION

AIA IOWA HONOR AWARD  
OF EXCELLENCE

# IOWA STATE UNIVERSITY ATHLETIC OFFICE AND TRAINING FACILITY

## Instant Replay

**Iowa State University now has an exhilarating athletic administration building that meets functional criteria and presents a striking design. An assortment of forms is mastered to maximize space, light and structure.**

**(Right) Exterior view of the ISU Athletic Office and Training Facility in Ames.**

**(Far Right, Above) A thrusting canopy draws the eye upwards along an impressive window wall exposing building elements.**

**(Far Right, Left) The skylit roof helps illuminate the interior with its limited and cool color palette.**

**(Far Right Bottom Center, Right) The roof plane is elevated with an exposed structure to allow additional daylighting.**

**Project:** Iowa State University Athletic Office and Training Facility

**Location:** Ames, IA

**Architect:** Herbert Lewis Kruse Blunck Architecture, Des Moines

**Project Team:** Cal Lewis, FAIA - Principal; Mitchell James Squire, Rick Seely, AIA - Project Architects; Steve Low, AIA; Randy Lore, AIA; Greg Easter; Cameron Campbell; Mark Schmidt, AIA

**General Contractor:** Taylor Ball

**Structural Engineer:** Charles Saul Engineering

**Mechanical/Electrical**

**Engineer:** Alvine and Associates

**Photographer:** Farshid Assassi

**Resources:** See pages 33-34

MARK E. BLUNCK

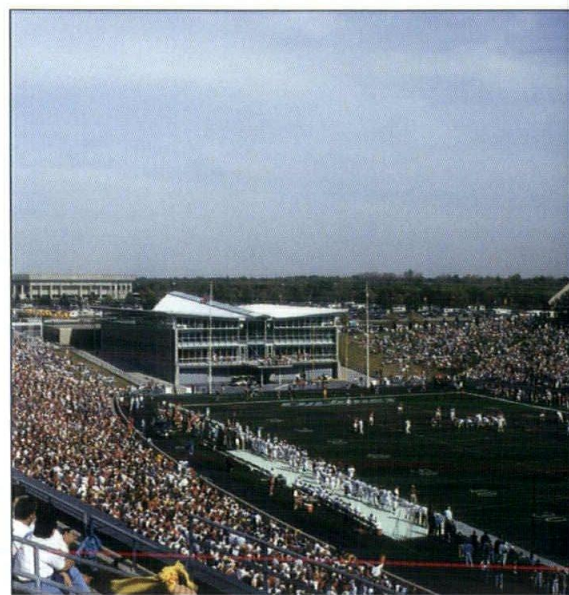
Sports is one of the most amazing facets of this noisy, breathless American culture. Every weekend enthusiasts watch a variety of events from the beautiful grace of gymnastics to the bone-crushing of football. In many smaller states, which cannot boast of professional teams, high school and college athletics are the main outlet for this slice of modern pastimes. Millions of dollars are spent by universities to assemble coaches and players to create that winning combination - which will bring in more millions of dollars. Coordinating this complex web of teams and staffs is an athletic director responsible for maintaining cohesiveness among all parties. This enormous task is best accomplished within a single facility where everyone is accessible and downtime is minimized.

The architects at Herbert Lewis Kruse Blunck have devised such a structure for Iowa State University in Ames. This spacious 43,000 square foot administrative building employs a variety of forms coalescing in a functional facility. Architects often draw upon surrounding natural and man-made configurations when designing projects. Contextualism is the common term and, when used properly, the result is appropriate scale and form.

The adjacent earth-bermed football stadium is the source for the most noticeable element of the new office building. Curved balconies rise on each side supported by cantilevered sections. It is this profile that is reiterated with the symmetrical metal roof. The segmented sections gradually arc from the skylit roof and extend beyond the perimeter of the side walls, providing both shading and clerestory light to the open office areas.

The skylit section appears to be a combination of a blimp hangar and an altered parabola. Its exterior design function bisects the arced planes and visually anchors the roof to the structure. A transparent glazed ridge illuminates the industrial look of the entry area and the auditorium with its light wood wall and brilliant red upholstered seating. Supporting the roof elements is an exposed steel framework traversing its length and casting shadows throughout the upper level. In order to utilize the space in the most efficient manner, the auditorium, entry area and light court are easily transformed for banquets and game day functions.

Hovering above the entry is a Gehryesque canopy that may not keep the rain away, but is a foil to the planar opposite side of the building. The symmetrical Deconstructivist component - is that possible? - projects beyond the roof and augments the adjacent overhangs and shading screens on the vast window wall. The prodigious glazed wall faces the football field with its exposed structural components of mul-



lions and diagonals, and the stadium is reflected onto the glass.

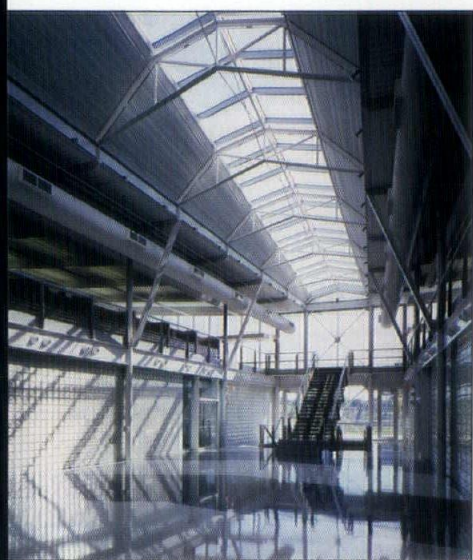
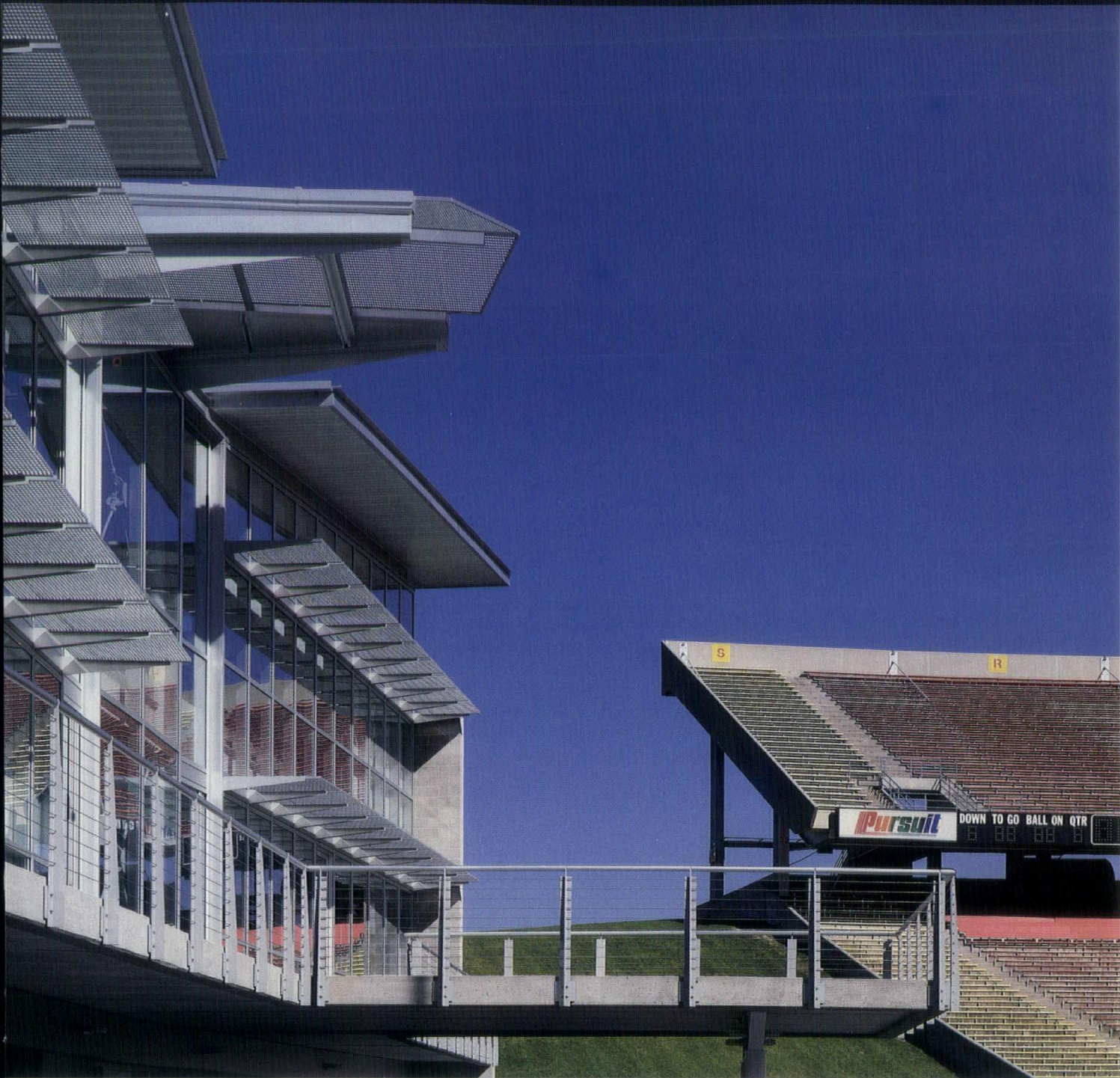
Flanking the glazed elevations are light tan brick walls that rise to the clerestory windows formed by the arced roof elements. Fenestration is punched along the entire length of the lower level and solidification and transparency are intensified as concealment and exposure enliven the building.

The facility exhibits a clear concern with the articulation of materials and their juxtaposition with each other. Roof components of differing forms enhance the athletic character as the structure is anthropomorphized into a living organism. The conciseness of these elements and their clarity of both the exterior and interior is emblematic of the entire project. Throughout the facility, materials are configured to achieve both functional purposes and coherent design sensibility, whether it's the exposed roof or the window wall with diagonals, mullions and sunscreens.

This new athletic building houses the coaching staffs for all sports programs and accomplishes this with a high degree of rationality and purpose. The functional requirements were fulfilled and the ISU campus now has an architectural gem on permanent display. Coaches, players, fans and alumni will benefit from the new facility, and this noisy and breathless society will continue the great American fascination with sports.

*Mark E. Blunck survived 1996 in Oakland, California and is writing a book on postwar furniture.*







## AWARDS

CENTRAL STATES REGION  
HONOR AWARD FOR  
RENOVATION/ADAPTIVE REUSE

AIA IOWA HONOR AWARD  
OF EXCELLENCE

# PRAXAIR DISTRIBUTION

## Industrial Set

Utilizing design cues from a previous project for the same client, the firm applied an appropriate technological order to a much larger facility. This century's industrialization is condensed into the basic elements of material, structure and pattern.

(Right) This dramatic fiberglass wall unifies the space and is reminiscent of production designer Ken Adam's sets for *Dr. Strangelove* and *You Only Live Twice*.

(Far Right, Above) Regularly spaced shafts impart order in this Kubrickian corridor. Man attempts to master his artificial surroundings.

(Far Right Below Left, Center, Right) A collage of fiberglass, steel decking, metal panels and shafts create a coherent industrial appearance in a large facility.

**Project:** Praxair Distribution  
(formerly GenEx)

**Location:** Ankeny, IA

**Architect:** Herbert Lewis Kruse  
Blunck Architecture, Des Moines

**Project Team:** Cal Lewis, FAIA -  
Principal; Stephen Knowles, AIA -  
Project Architect

**General Contractor:** Neumann  
Brothers Construction

**Structural Engineer:**

Charles Saul Engineering

**Mechanical Engineer:**

Stroh Corporation

**Photographer:**

Assassi Productions

**Resources:** See pages 33-34

MARK E. BLUNCK

At the beginning of the 20th century, Peter Behrens designed an influential building in architectural history. The AEG Turbine Factory, completed in Berlin 1909, was an industrial progenitor for the Modern Age and exemplified structural clarity with exposed steel framing, rivets, glazing bars and hinged bases. A vital connection was thus established between an emerging design aesthetic and the clamoring factories pouring forth the products of technology. Humanity was forever changed.

Approximately eight decades later, the firm of Herbert Lewis Kruse Blunck (HLKB) continued in the tradition of this century's fascination with industrial materials. On Second Avenue in Des Moines stands an unassuming gray building of 4,500 square feet. This converted warehouse for GenEx, now Praxair, was altered and renovated for office space. The architects executed a flawless manipulation of forms and materials and extrapolated colors and textures to create a beautiful (a term not commonly associated with industrial buildings) environment for managing this successful welding supply business. Pleased with this project, Praxair enlisted HLKB for a much more ambitious undertaking. The program called for the renovation of an enormous 58,000 square foot warehouse into a distribution and processing center, and the application of the design approach employed in the previous project.

The space was divided with one-third of the facility for office, conference and training functions and the remaining two-thirds for the warehousing and distribution of welding supplies. The design principles used in the Second Avenue building were exponentially magnified for the vast space.

In order to unify, the separate functions called for the entire shell and structure to remain exposed. This serves two important objectives - an identical design approach simplifies the process; and the line between management and staff is blurred forming a more cooperative work environment. The structural clarity exhibited in the Second Avenue building becomes nearly overwhelming in this large project as it appears that all elements, through sheer size and number, compete for attention.

Perhaps the most dynamic presence is displayed by a long roof section at a 45 degree angle constructed simply of steel trusses, cables and corrugated fiberglass panels. This section hovering above not only displays a consummate sense of order, but also unifies an elongated space. The use of strictly industrial materials is also displayed near an entry as a slightly curved wall of peg board steel panels encloses office space and determines a circulation path.

An industrial architecture project must contain



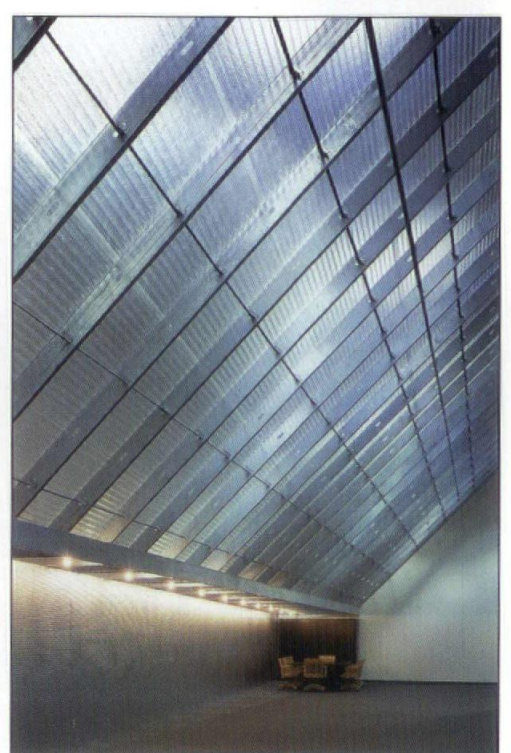
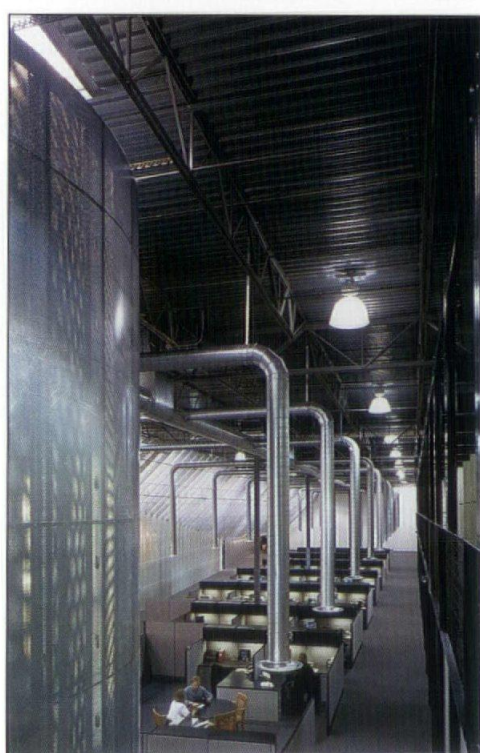
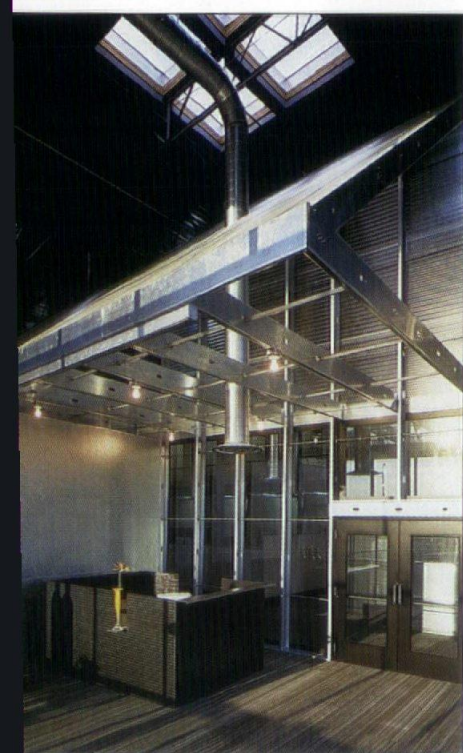
certain elements that are considered necessary in achieving a machine inspired design. Charles and Ray Eames selected factory components from a catalog for their home that included open web trusses and a steel roofing deck. These components in the Praxair building are dark, but highly polished and reflect the luminosity of overhead lights. A surreal effect is conveyed as the steel is juxtaposed against the translucent fiberglass-paneled wall, creating a dialogue between dark and light, supported by supporting elements, and metallic and fiber material.

The industrial nature of Praxair is best illustrated by an extreme articulation of systems in this building. A symmetrical labyrinth of ventilation shafts running both horizontally and vertically visually dominates the space. The *mise-en-scene* recalls the technological order of Kubrick's *2001* with its endless connecting corridors. In both contexts, structure attempts to project a rational and sensible order to a completely manufactured environment.

The Praxair Distribution building exemplifies an on-going collaboration between client and architect. Knowing in detail the expectations of each other will determine the outcome of the time and effort. With this latest design *tour de force*, the architects have utilized industrial materials in a manner that fully expresses the client's business character and displays a remarkable ability to compose materials and forms into both simple and complex patterns. The precedent begun by Behrens and others at the dawn of this century continues to influence architecture and design. Modernism and Industrialization are inextricably intertwined, and the best work results with the clear acceptance and expression of this fact.

*Mark E. Blunck has lived in California for over a decade and is finally settling in.*







## AWARDS

CENTRAL STATES REGION  
MERIT AWARD  
FOR NEW CONSTRUCTION

AIA IOWA MERIT AWARD  
OF EXCELLENCE

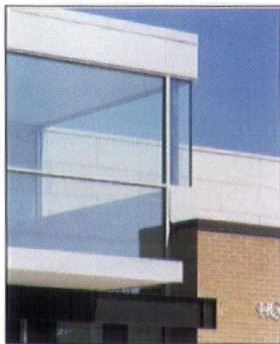
# HOMELAND SAVINGS BANK

## Multiples of 90 Degrees

**The architects have carefully adapted elements from 20th Century design movements and incorporated them into a singular structure. Wright, Rietveld and Mies coexist in this project with grids emphasizing the planar aspects of the architecture.**

**(Far Right, Above) The 140 foot long wall anchors separate components into an integrated arrangement.**

**(Far Right Bottom, Left to Right) The grid motif of the exterior is reiterated inside with ceilings, glazing and casework.**



**(Above) An impressive layered design of grids and planes.**

**Project:** Homeland Savings Bank  
**Location:** Des Moines, IA

**Architect:** Herbert Lewis Kruse  
Blunck Architecture, Des Moines

**Project Team:** Kirk Blunck,  
FAIA; Paul Mankins, AIA; Peter  
Goche, AIA

**General Contractor:** Taylor Ball

**Mechanical Consultant:**

Stroh Corporation

**Structural Consultant:**

Charles Saul Engineering

**Photographer:** Douglas Kahn

**Resources:** See pages 33-34

MARK E. BLUNCK

The state of Iowa is known around the country as a corn grower and pork producer. Due to constant media coverage of the agricultural aspect of the state's economy, many industries never receive attention in national news reporting. During the political caucuses, reporters from the East Coast stay in nice accommodations in downtown Des Moines. When its their turn to "cover" the electorate, they hop in vans and travel several miles out to the farming communities. A truly absurd ritual by seemingly intelligent people.

One may ask - good observation, but what does this have to do with architecture? The one constant factor in Iowa's economy is the banking and insurance industries. From a strictly design perspective, the state can boast of several exceptional collaborations between architects, bankers and insurers. In 1911, Louis Sullivan built an exquisite bank in Cedar Rapids with a centered clerestory. A subtly restrained Art Deco building by Tinsley McBroom and Higgins for Bankers Life Insurance was completed in downtown Des Moines in the late 1930s. During the 1960s, the business district added prominent designs by Skidmore Owings and Merrill for American Republic, and the master of the International Style, Ludwig Mies van der Rohe, composed an elegant three-story structure for American Federal Savings. The firm of Herbert Lewis Kruse Blunck (HLKB) created a multi-phase project for Norwest Financial in 1990, skillfully using modern materials with classical connotations. A recent work by HLKB now continues this impressive track record for a client who is a relative newcomer to the local banking industry.

Homeland Savings Bank in Urbandale was interested in a facility to impart stability and stature combined with functionalism. While the building does easily meet these requirements, the actual design reiterates important architectural movements of this century. Frank Lloyd Wright's love of the Midwest plains was manifested in his Prairie style houses in the first two decades. The low sprawling forms literally hug the ground and superb landscaping made the house a part of the natural surroundings. The Homeland Bank exhibits a similar plan, however, there is no superficial attempt to wed the natural and man-made components. Just as Wright employed long overhanging roofs to unify elements in the Prairie homes, the architects at HLKB utilize a similar design principle with the bank. The entire structure is integrated by a planar wall clad in cement board panels measuring 20 feet high and 140 feet long. Passing from exterior to interior and out again, the white wall visually enlarges the building and, in order to enhance the entry point, splits and disconnects in the public entry area.

The bank demonstrates an appreciable connection with the De Stijl that inspired architects of the 1920s. Buildings by certain individuals in this period often displayed a fascination with intersecting planes and volumes flowing and slipping past another at 90 degree angles and forming continuous spaces irrespective of the supporting elements. Homeland Bank employs a deftly articulated position of volumes and planes with remarkable similarity to these innovative buildings. This is observed at the entry/lobby area as the running wall splits to accommodate a perfect assemblage of volumes. The principle volume is a dramatic two-story glass light monitor flooding the interior public area with natural and artificial illumination. Acting as the core of the building with spaces situated around the glass enclosure partially straddles a split asymmetrical brick-veneered section. It appears that volumes have already begun to slip past each other, and the effect is enhanced by an exposed steel beam structure functioning as fenestration support along this path. The free-flowing design is further illustrated with a projected aluminum canopy over the entry.

The De Stijl concept of using planar elements is evident in the four bay drive-up area. Black steel beams reinforce a large canopy, and this sliding canopy is enhanced by the running wall, creating a dialogue of materials and form. The long wall both connects to and separates from the main structure. Cohesion is accomplished by an eleven foot building module that orders all elements from the building to the landscape layout to exterior configurations for parking and landscaping. The interior recalls the planar and metric aspects of the exterior with a portion of the running wall protruding into the lobby. The module dimension is most apparent in a glass dividing wall separating office functions. Rectilinear planes are also utilized for the casework, restating the order of the building and forming grids to complement the exterior. Grids are, in fact, the predominant pattern of the facility. The brick volumes are mini-grids; the glass light monitor is divided into large grids; the glass panels on the running wall are expressed as grid panels. The entire building is a complete, multi-faceted composition.

The owner needed a bank to project stability and stature. The architects accomplished this goal by, in addition, formulated a serene composition of volumes, planes, grids and material signifying order and distinction. Perhaps the media pundits will be around during the caucuses in the year 2000 to see a different side of Iowa - a state with extraordinary architecture and distinguished architecture. Homeland Bank would be a perfect starting point.

*Mark E. Blunck will still write the great American*







## AWARD

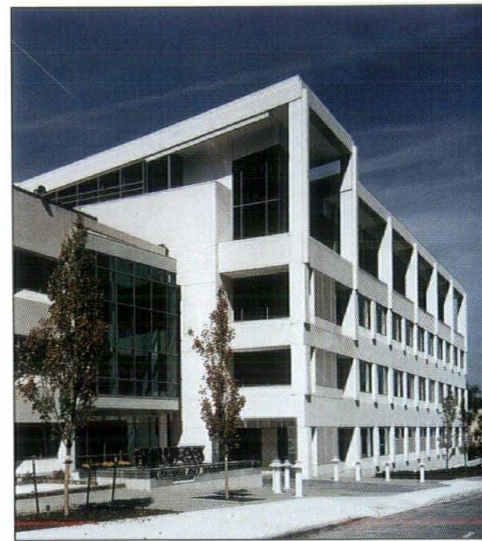
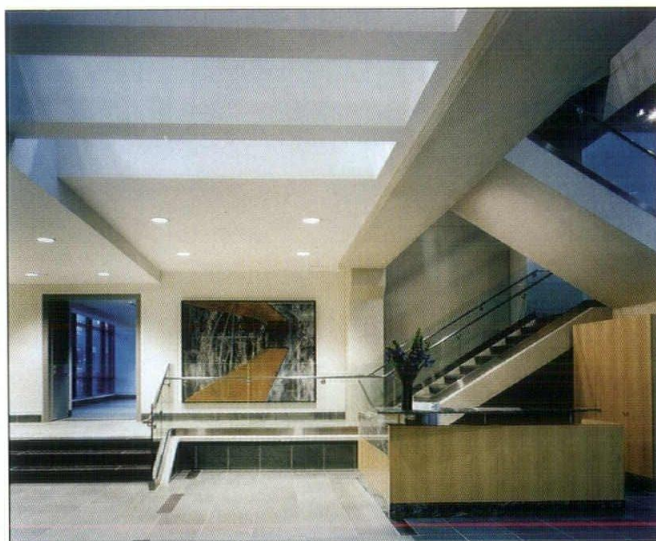
CENTRAL STATES REGION  
MERIT AWARD  
FOR NEW CONSTRUCTION

# H&R BLOCK WORLD HEADQUARTERS

Kansas City, MO

### Jury Comments

*To make the addition is difficult. They were able to make a better building with the addition. Yet, it is not too different than the original building. It is thoughtfully done with beautiful details. The addition made the whole complex a complete thought.*



**Project:** H&R Block World Headquarters

**Location:** Kansas City, MO

**Architect:** Berkebile Nelson Immenschuh McDowell Architects, Kansas City, MO

**General Contractor:** J.E. Dunn Construction Company

**Structural Engineer:** Leigh and O'Kane Structural Engineers

**M/E/P:** Gibbens Engineering (South Building); M.E. Group (North Building)

**Photographer:** Mike Sinclair

**Resources:** See pages 33-34





## AWARD

CENTRAL STATES REGION  
HONORABLE MENTION AWARD  
FOR NEW CONSTRUCTION

# TRAILWOODS ENVIRONMENTAL SCIENCE MAGNET SCHOOL

Kansas City, MO



### Jury Comments

*The building presents ideas that are responsible to the community. This project integrates environmental issues using an economy of materials in creating a school that is out of the ordinary.*

**Project:** Trailwoods Environmental Science Magnet School

**Location:** Kansas City, MO

**Architect:** Mackey Mitchell  
Bahner Associates, Kansas City,  
MO

**General Contractor:** Winn-  
Enter Construction Company

### Civil Engineer:

K Design Group

**M/E/P:** M.E. Group

**Structural Engineer:** Structural  
Engineering Associates

**Cost Estimating:** Pat Bartko

**Landscape Consultant:**

da Niedenthall

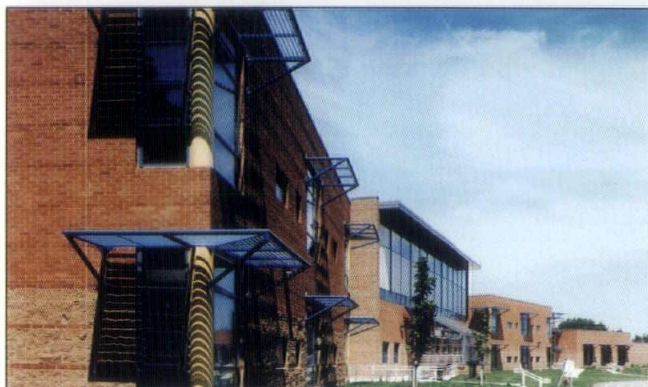
**Food Service:**

ontelas & Associates

**Photographer:** Michael Spillers,

ncclair Reinsch Photography

**Resources:** See pages 33-34



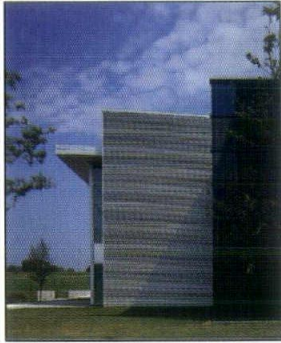


## AWARD

CENTRAL STATES REGION  
HONOR AWARD  
FOR NEW CONSTRUCTION

# ENGINEERING ANIMATION, INC.

Ames, IA



### Jury Comments

*This project is very elegant. It shows no excess, but is not bare and has a very clear plan. It is reserved and beautiful. The design direction seems to be thought of in a series of levels. The world needs more office buildings that are this well done.*



**Project:** Engineering Animation, Inc.

**Location:** Ames, IA

**Design Architect:** Herbert Lewis Kruse Blunck Architecture, Des Moines

**Project Team:** Rod Kruse, FAIA; Greg Lehman, AIA

**Associated Architect:** Roseland Architects, Ames

**General Contractor:** CPMI Construction, L.C.

**Owner/Developer:** CPMI-CRE

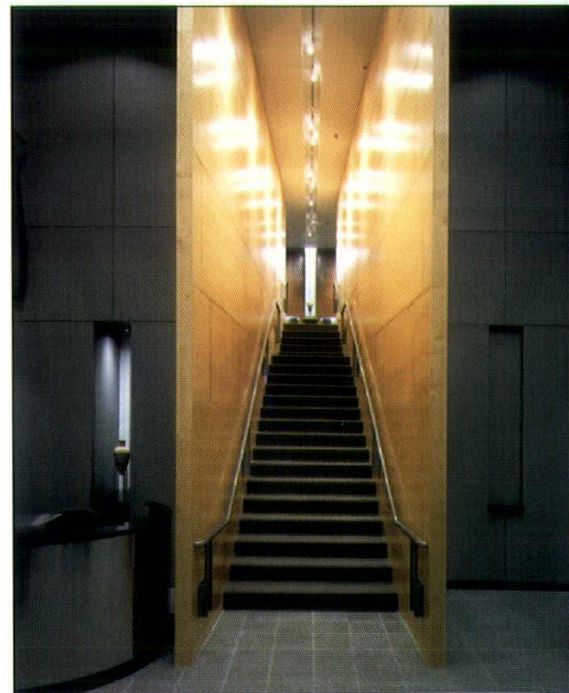
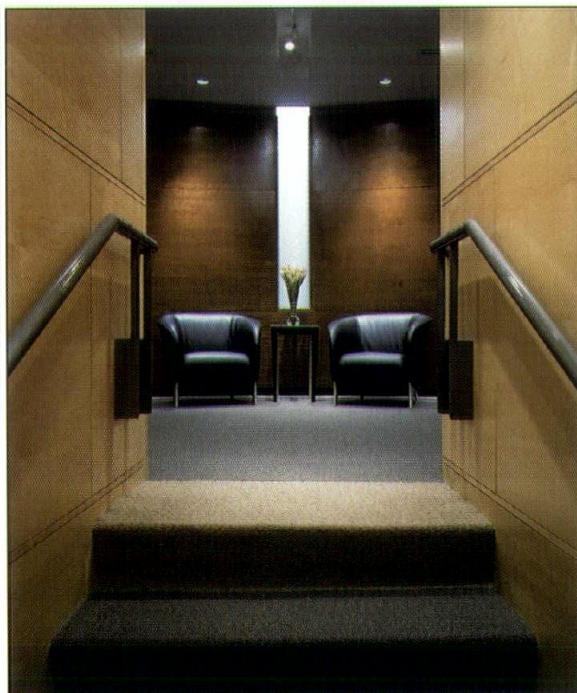
**Structural Engineer:** Bossenberger Associates

**Mechanical Engineer:** ACI Mechanical Corporation

**Electrical Engineer:** Meisner Electric

**Photographer:** Farshid Assassi

**Resources:** See pages 33-34





## AWARD

CENTRAL STATES REGION  
HONORABLE MENTION AWARD  
FOR NEW CONSTRUCTION

# GREATER OMAHA PACKING

Omaha, NE

### Jury Comments

*The project is beautifully detailed, close to being trendy but successful. It is a small space and the functional elements work well. The program was a good fit for the design approach. The project was an experiment worth doing as a compliment to owners and architects.*



**Project:** Greater Omaha Packing

**Location:** Omaha, NE

**Owners:** Henry A. Davis - President; Angelo Fili - Vice President

**Architect:** Randy Brown Architect, Omaha, NE

**Project Team:** Randy Brown, A; Christian Petrick, Jason Interboer, Tim Wurtele, Michael Herritt

**General Contractor:**

John Luce Interiors, Inc.

**Photographer:** Farshid Assassi

**Resources:** See pages 33-34





## AWARD

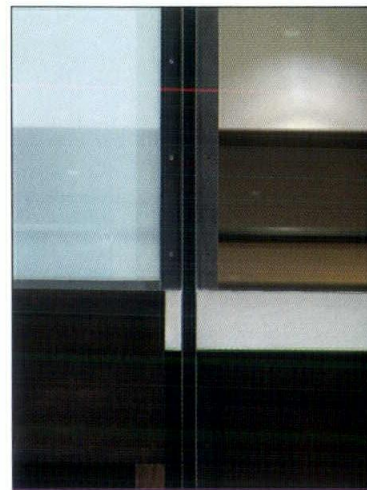
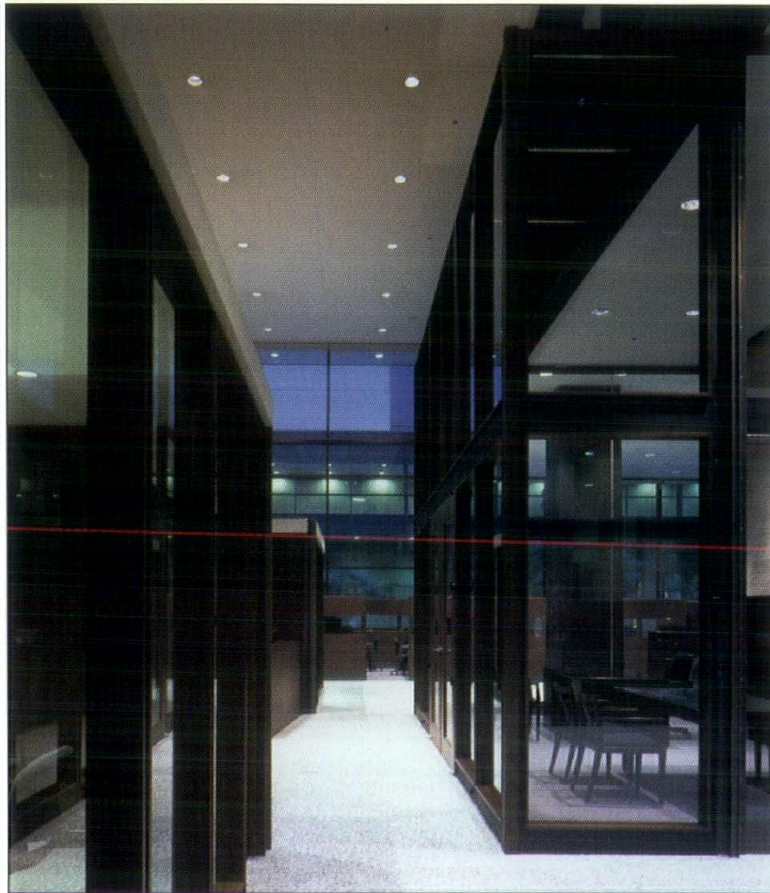
CENTRAL STATES REGION  
HONORABLE MENTION FOR  
RENOVATION/ADAPTIVE REUSE

# BANKERS TRUST COMPANY CORPORATE OFFICES

Des Moines, IA

### Jury Comments

*The offices were extremely faithful to what they went in to. The strength is the restraint. There was not an obvious effort made to distinguish between stylistic and material changes. We admire the architects for being able to detail as well as they did.*



**Project:** Bankers Trust Company  
Corporate Offices

**Location:** Ruan Center,  
Des Moines, IA

**Architect:** Herbert Lewis Kruse  
Blunck Architecture, Des Moines

**Project Team:** Cal Lewis, FAIA -  
Principal; Stephen Knowles, AIA -  
Project Architect; Jason Alread,  
AIA; Mark Grief, AIA

**General Contractor:** Neumann  
Brothers Construction

**Structural Engineer:**

Charles Saul Engineering

**Electrical Engineer:**

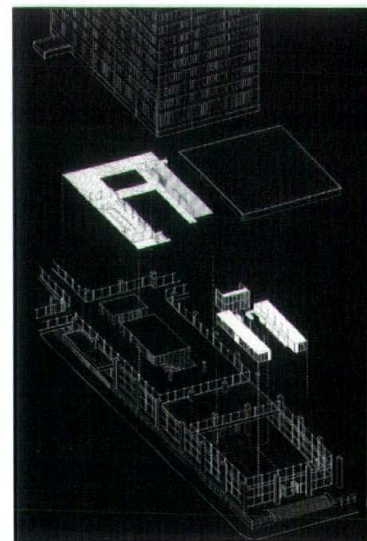
Baker Electric

**Mechanical Engineer:**

Cutler Corporation

**Photographer:** Farshid Assassi

**Resources:** See pages 33-34





**AWARD**

CENTRAL STATES REGION  
HONORABLE MENTION FOR  
RENOVATION/ADAPTIVE REUSE

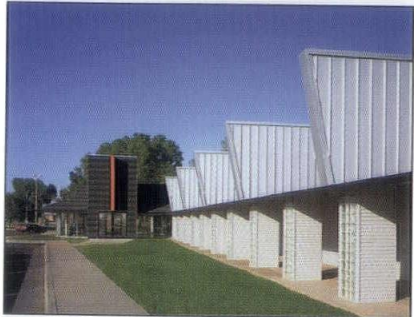
# ROUTE 66 MUSEUM

Clinton, OK

**Jury Comments**

*This project is moderately outrageous without being frivolous. It is an astonishing conversion from the existing building. The interiors are elegant - even the Jerry Garcia van! It is tasteful in its faithfulness to the 1950s.*

**Project:** Route 66 Museum  
**Location:** Clinton, OK  
**Owner:** Oklahoma Historical Society  
**Architect:** Elliott + Associates Architects, Oklahoma City, OK  
**Project Team:** Rand Elliott, AIA; David Foltz, AIA  
**General Contractor:** L. Walker Construction, Inc.  
**Structural Engineer:** Eudaley Engineering, Inc.  
**Mechanical/Electrical Engineer:** Schuelein & Halpain Engineering  
**Landscape Architect:** Brian Dougherty & Associates, Inc.  
**Interior Designer:** Elliott + Associates Architects  
**Signage:** Danny Thompson, Almarc Signs  
**Photographer:** Bob Shimer, Edrich Blessing Photographers  
**Resources:** See pages 33-34





## AWARD

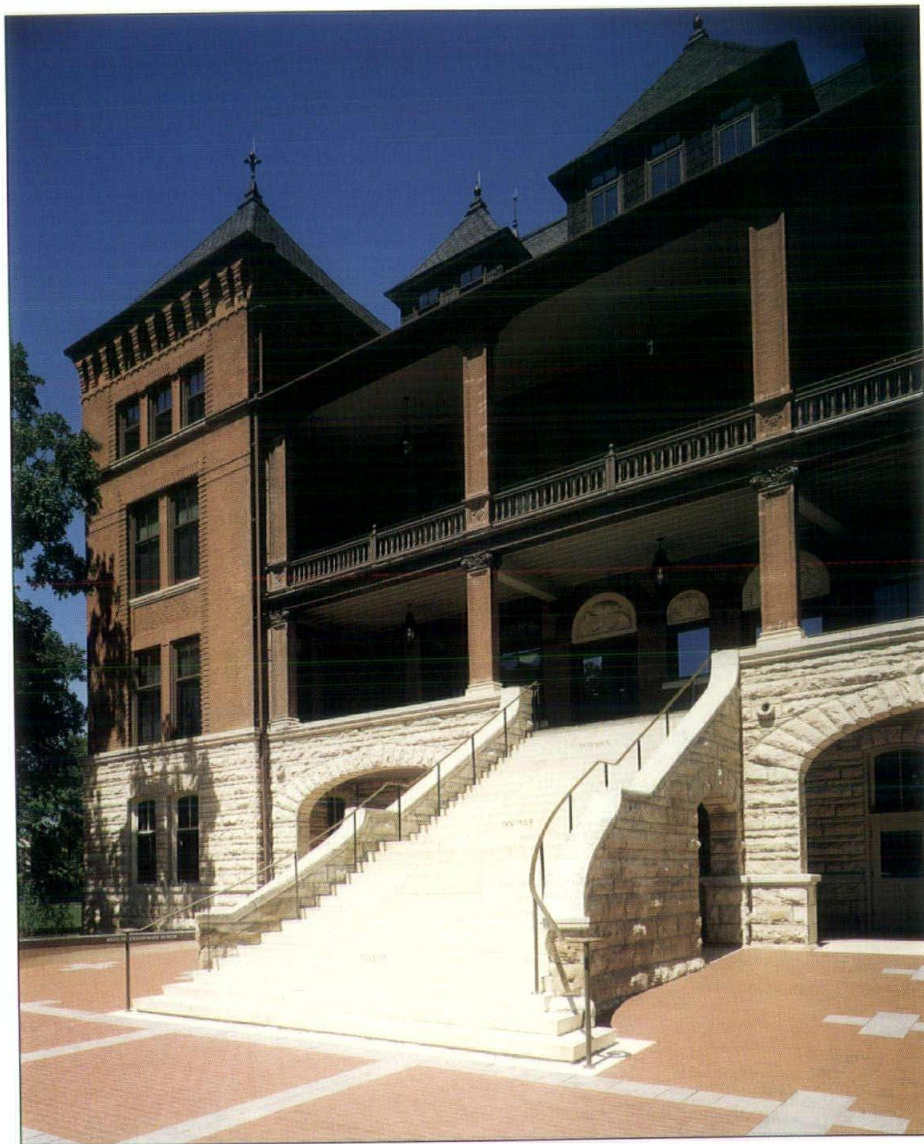
CENTRAL STATES REGION  
HONORABLE MENTION  
FOR HISTORIC RESTORATION

# CARRIE CHAPMAN CATT HALL, COLLEGE OF LIBERAL ARTS AND SCIENCES

Ames, IA

### Jury Comments

*Good Effort! The architect was able to come up with a valid reason to save the building for the client. They fit the program within the existing building, and made saving the building a possibility and reality.*



**Project:** Carrie Chapman Catt Hall, College of Liberal Arts and Sciences

**Location:** Iowa State University, Ames, IA

**Architect:** Baldwin White Architects, Des Moines

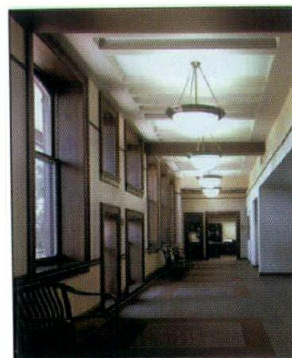
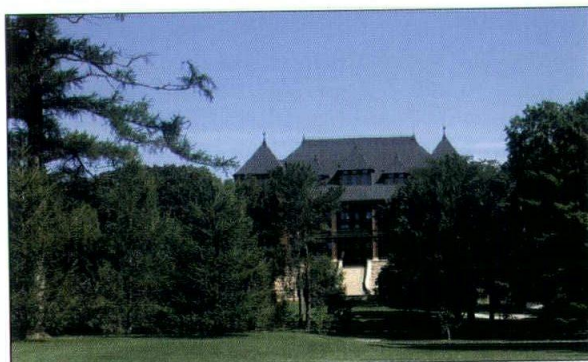
**General Contractor:** Harold Pike Construction

**Structural Engineer:** Charles Saul Engineering

**Mechanical/Electrical Engineer:** KJWW Engineering Consultants

**Photographer:** Studio AU

**Resources:** See pages 33-34





## AWARD

CENTRAL STATES REGION  
MERIT AWARD  
FOR UNBUILT ARCHITECTURE

### Jury Comments

*In this project, the somewhat disjointed geometry ideas seem to fit. The radial geometry fits the landscape well. The radials move out into the landscape for a reason.*

**Project:** The Lakeside Nature Center

**Location:** Kansas City, MO

**Architect:** International Architects Atelier, Inc., Kansas City, MO

**Structural Engineer:**

Robert D. Campbell and Company

**Mechanical/Electrical**

**Engineer:** W. L. Cassell and Associates

**Civil Engineer/Landscape**

**Consultant:** Shafer, Kline and Warren

**Exhibit Designer:** Chase Studio

**Animal Consultant:** Zooplan

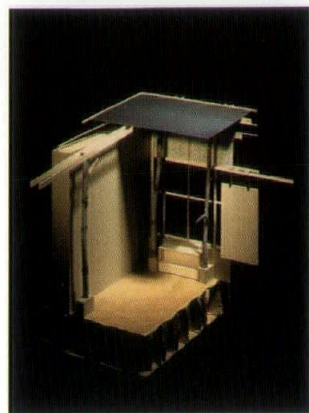
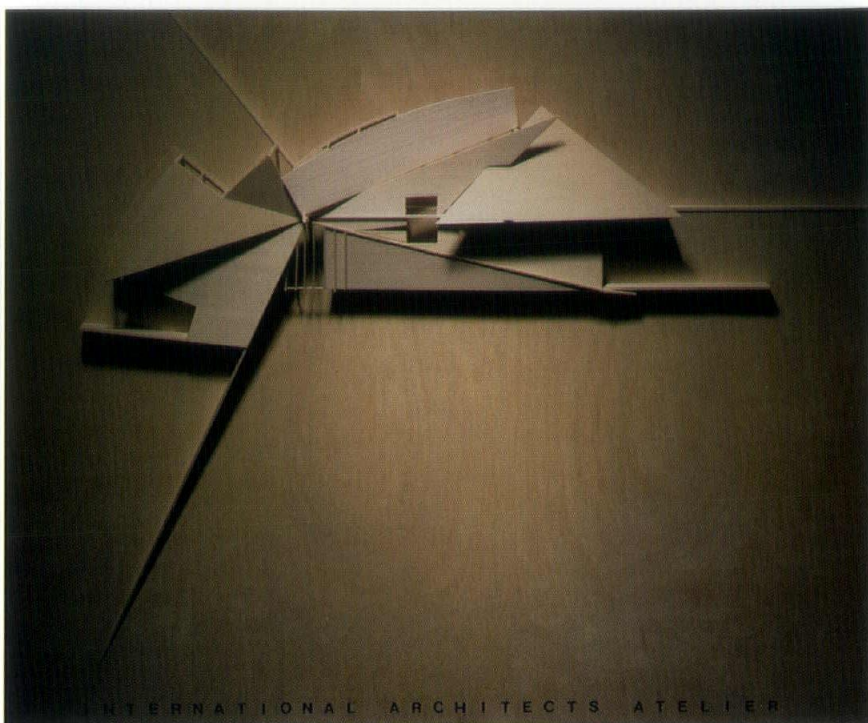
**Photographer:**

Massassi Productions

**Resources:** See pages 33-34

# THE LAKESIDE NATURE CENTER

Kansas City, MO



## AWARD

CENTRAL STATES REGION  
MERIT AWARD  
FOR UNBUILT ARCHITECTURE

### Jury Comments

*The project stands on its own. It is an astonishing well thought out piece of work. One can imagine it becoming a part of the urban fabric. It is an amazing technical solution.*

**Project:** Saitama Arena

**Location:**

Saitama Prefecture, Japan

**Executive Architect:**

Ken Sekkei

**Architectural Consultant:**

Herbe Becket, Kansas City, MO

**General Contractor:** Taisei

Corporation, Tokyo, Japan

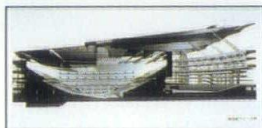
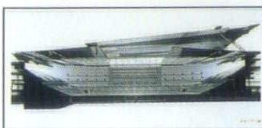
**Photographer:**

Architectural Photographics

**Resources:** See pages 33-34

# SAITAMA ARENA

Saitama Prefecture, Japan





## AWARD

AIA IOWA  
HONOR AWARD OF EXCELLENCE

# AMERICAN COLLEGE TESTING PROGRAM SITE DEVELOPMENT

Iowa City, IA

### Jury Comments

*This project proves architects can do a simple landscape without architecture. The circular road captures the space. There is skill inherent in arriving at this solution. The ruins take people out of the plastic environment and give them relief.*



**Project:** American College  
Testing Program Site Development

**Location:** Iowa City, IA

**Architect:** Herbert Lewis Kruse  
Blunck Architecture, Des Moines

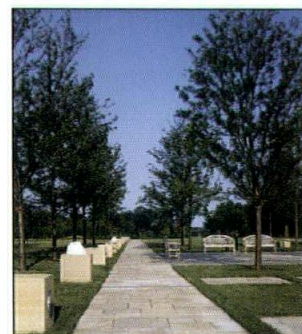
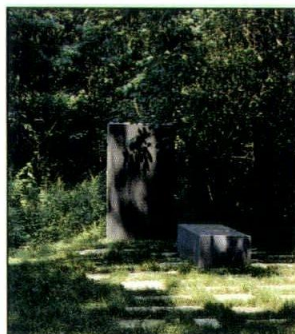
**General Contractor:**  
Mid-America Construction

**Civil Engineer:** Shive Hattery  
Engineers & Architects, Iowa City

**Landscape Architect:**  
Croese-Gardner Associates

**Photographer:** Farshid Assasi

**Resources:** See pages 33-34





## AWARD

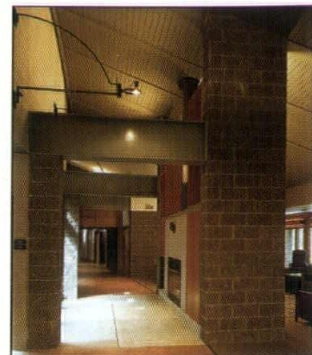
IA IOWA  
HONOR AWARD OF EXCELLENCE

# HOSPICE OF CENTRAL IOWA: KAVANAUGH HOUSE

Des Moines, IA

### Jury Comments

*There is a nice interplay between the institutional and residential. There is a new language that has been developed here through the materials and textures that break new ground for this building type.*



**Project:** Hospice of Central Iowa:  
Kavanaugh House

**Location:** Des Moines, IA

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

**General Contractor:**  
Assport, Inc.

**Structural Engineer:**  
James W. Wilson, P.E.

**Civil Engineer:**  
Hitts Engineering, Inc.

**Mechanical Engineer:**  
Haker Mechanical

**Electrical Engineer:**  
Horn Brothers

**Landscape Consultant:**  
BS Landscaping, Inc.

**Interior Design:**  
Business Design 1

**Photographer:**

Ang Au, Studio AU

**Resources:** See pages 33-34



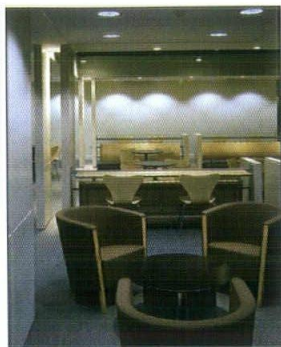


## AWARD

AIA IOWA  
MERIT AWARD OF EXCELLENCE

# CORNELL COLLEGE COFFEE HOUSE

Mount Vernon, IA



### Jury Comments

*The order in this project will allow the future layer of chaos to enter. There is flexibility created here without effort, and an architectural framework that suggests the use of space.*



**Project:** Cornell College  
Coffee House

**Location:** Mount Vernon, IA

**Architect:** Herbert Lewis Kruse  
Blunck Architecture, Des Moines

**Project Team:** Rod Kruse, FAIA;  
Peter Goche, AIA; and Paul  
Mankins, AIA

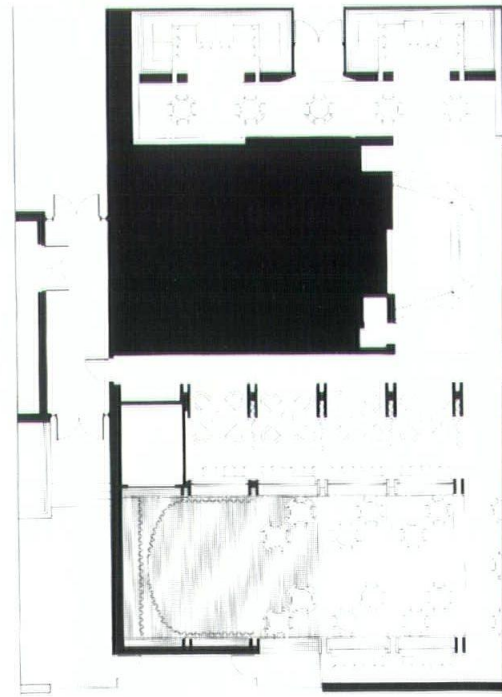
**General Contractor:**

CPMI Construction

**Structural/Mechanical/  
Electrical Engineer:** Anient  
Engineering

**Photographer:** Farshid Assassi

**Resources:** See pages 33-34





## AWARD

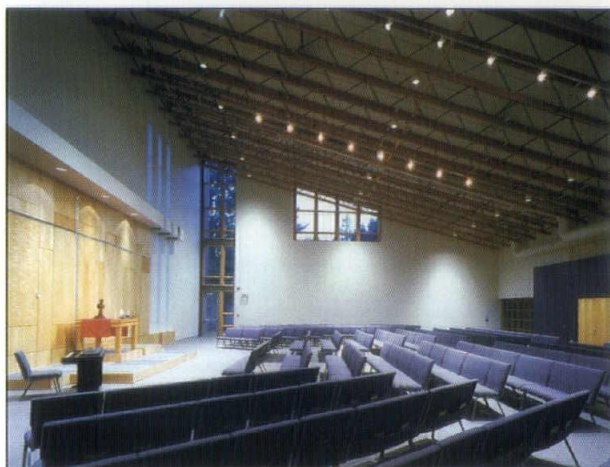
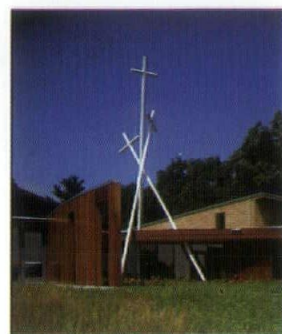
IA IOWA  
HONORABLE MENTION AWARD  
OF EXCELLENCE

# WALNUT HILLS UNITED METHODIST CHURCH

Urbandale, IA

### Jury Comments

*The building is sited nicely  
to funnel people into the  
building. The spaces work  
well together, and strong  
images are used. This pro-  
ject creates a picturesque  
quality of forms on the Iowa  
landscape.*



**Project:** Walnut Hills United Methodist Church  
**Location:** Urbandale, Iowa  
**Architect:** Architects Wells Woodburn O'Neil, Des Moines  
**General Contractor:** Breiholz Construction Company  
**Structural Engineer:** James W. Wilson, P.E.  
**Photographer:** Ming Au, Studio AU  
**Resources:** See pages 33-34



## AWARD

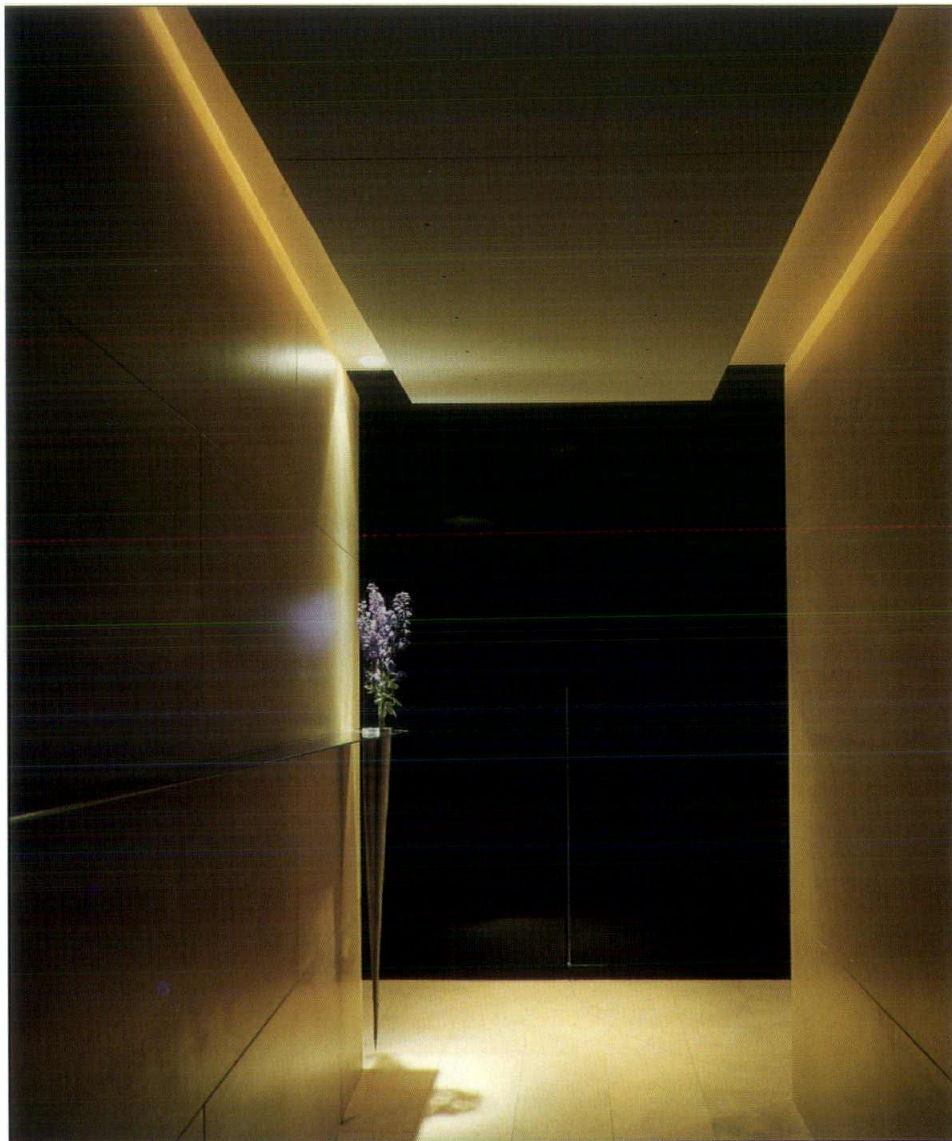
AIA IOWA  
HONORABLE MENTION AWARD  
OF EXCELLENCE

# HELMICK PENTHOUSE

Des Moines, IA

### Jury Comments

*The use of material and detail is beautiful. Philip Stark has been here. There is an elegant layering of skins much like layers of clothing.*



**Project:** Helmick Penthouse

**Location:** Des Moines, IA

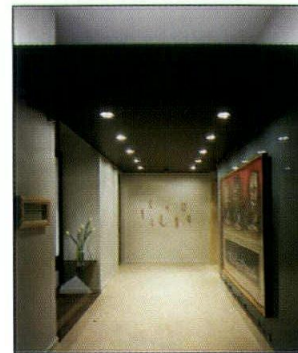
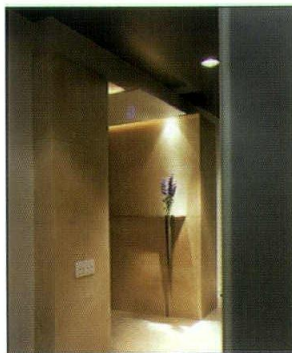
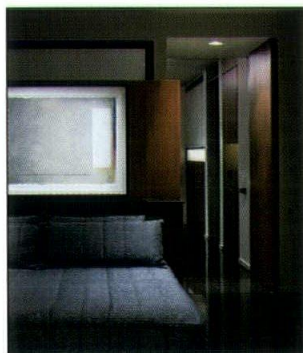
**Architect:** Herbert Lewis Kruse  
Blunck Architecture, Des Moines

**Project Team:** Kirk Blunck,  
FAIA; Paul Mankins, AIA

**Artisans:** Two Rivers Glass and  
Door - Glass and Metals; Holt  
Tile and Marble - Tile and Stone;  
Neumann Millwork - Millwork;  
Allied Construction - Gypsum  
Wallboard; Noel Electrical -  
Electrical

**Photographer:** Farshid Assassi

**Resources:** See pages 33-34





## AWARD

AIA IOWA  
HONORABLE MENTION AWARD  
OF EXCELLENCE

# IOWA PAINT STORE

Des Moines, IA



### Jury Comments

*The stainless steel wall is very elegant. The interior is not trying to be more than it needs to be. It's simple... It's a paint store. This is an interesting object...roadside architecture.*



**Project:** Iowa Paint Store  
**Location:** Des Moines, IA  
**Architect:** Architects Wells  
Woodburn O'Neil, Des Moines  
**General Contractor:**  
Enter Spooner, Inc.  
**Structural Engineer:**  
James W. Wilson, P.E.  
**Photographer:** Brent A.  
Chipper, AIA, Architects Wells  
Woodburn O'Neil  
**Resources:** See pages 33-34



## AWARD

AIA IOWA  
EXCELLENCE IN CRAFT  
HONOR AWARDS

# EXCELLENCE IN CRAFT AWARDS

### Jury Comments

#### *LeClaire House –*

*It is evident that there was meticulous care in this investigation, design and construction. The intent was to recreate the lost historic porch. The collaboration between architect and craftsperson is very evident.*

#### *Helmick Penthouse –*

*Many times the craft is applied to the architecture. This is not the case in this project. The craft and design intentions are integrated throughout the entire penthouse.*

#### *St. Stephen of the Martyr –*

*The objects through their craft and artistry are expressive of the Catholic Faith. The architecture works with the objects by becoming a backdrop, thus strengthening the importance of the icons and sacred appurtenances.*



**Project:** LeClaire House Restoration

**Location:** Davenport, IA

**General Contractor:** Swensen Construction, Inc.

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

**Craftsperson:** Reed Swensen, Blue Grass, IA

**Photographer:** Brent A. Schipper, AIA, Architects Wells Woodburn O'Neil

**Resources:** See pages 33-34



**Project:** Helmick Penthouse

**Location:** Des Moines, IA

**Architect:** Herbert Lewis Kruse

Blunck Architecture, Des Moines

**Craftspersons:** Larry Pollpeter,

Two Rivers Glass and Glazing,

Des Moines; J.R. Senn, Wood

Sheet Metal Company, Des Moines

**Artisans:** Two Rivers Glass and

Door - Glass and Metals; Holt

Tile and Marble - Tile and Stone;

Neumann Millwork - Millwork;

Allied Construction - Gypsum

Wallboard; Noel Electrical -

Electrical

**Photographer:** Farshid Assassi

**Resources:** See pages 33-34



**Project:** St. Stephen of the Martyr  
Catholic Church

**Location:** Omaha, NE

**Architect:** RDG Bussard Dikis,

Inc., Des Moines; RDG Schutte

Wilscam Birge, Inc., Omaha, NE

**Craftspersons:** Brother William

Woeger, Omaha; Dave Fitzpatrick,

Wood Specialties, Omaha; Wilson

Custom Tile, Omaha; and Milt

Heinrich, Blair, NE

**General Contractor:**

Overland Constructors

**Artistic/Liturgical Consultant:**

Brother William Woeger

**Liturgical Furniture:**

Dave Fitzpatrick

**Forged Iron Work:** Ron Loken

**Glasswork:** Ed Fennel

**Photographer:** King Au, Studio A

**Resources:** See pages 33-34



## EMCO Announces New Forever Storm Door Line

This new line includes design, detailed features and overall total quality products. Beginning with the patented Store-In-Door setup (enables the window or screen to be concealed within the door), the Forever Fairfield and Forever Danbury offer the ultimate in weather protection. Each has a brass-finished lock-set with key-lock hardware for added security. The entire Forever product line is completely backed by a guarantee for as long as the buyer owns the home.

For more information, contact Mara H. Bernson, EMCO, Public Relations Coordinator, P.O. Box 853, Des Moines, IA 50304; Phone: 515/247-2712; FAX: 515/247-2812.



## Arrio Freestanding Systems Furniture

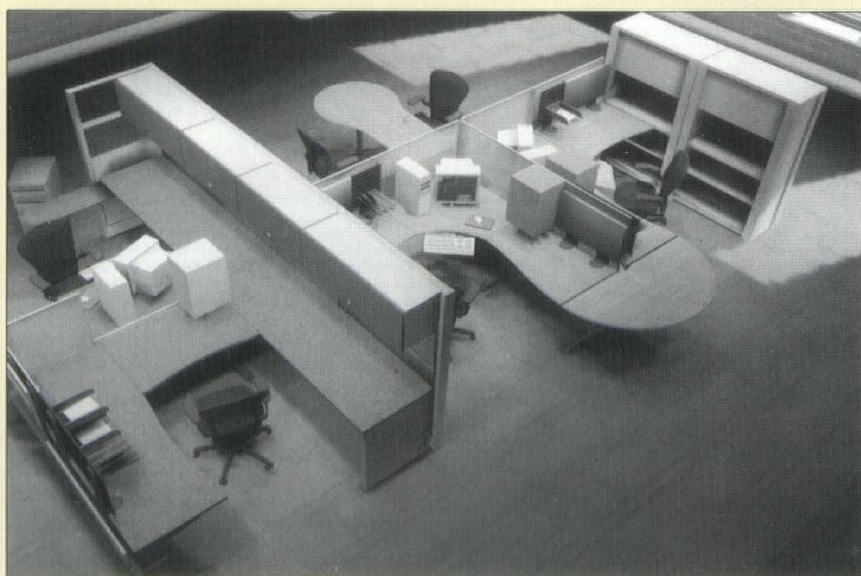
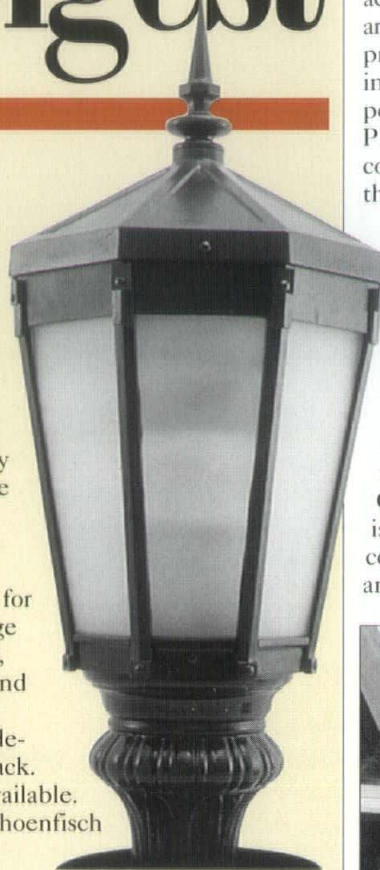
The Arrio Freestanding Systems furniture may stand alone or be integrated with other Arrio components. The desk units can be arranged to create workstation cluster for collaborative

# DesignDigest

## Moldcast Introduces the Savannah Lantern ContraCline: High Performance Pole Lighting in Early Twentieth Century Designs

The new Savannah Lantern ContraCline provides design professionals with exceptional performance and efficiency in reproductions of early 20th century single and dual fixture pole designs. The precise lighting pattern of the Savannah Lantern ContraCline permits wide spacing between poles with high minimum footcandle levels and uniformity of distribution. Light sources include metal halide or high pressure sodium lamps spanning 70-400 watts in a range of voltages.

The Savannah Lantern head is a tapered cast aluminum octagonal design. The top cover opens for relamping, held in place with a stainless steel hinge and hardware. The pole is a traditionally detailed, decorative cast aluminum with authentic fluting and reed patterns. The metal of the head and poles is architecturally finished in premium abrasion, a fade-resistant polyester powder coating in bronze or black. Other finishes and multiple color selections are available. For more information, contact Bill Schoenfisch, Schoenfisch Inc.; Phone: 914/658-8393; FAX: 914/658-9635.



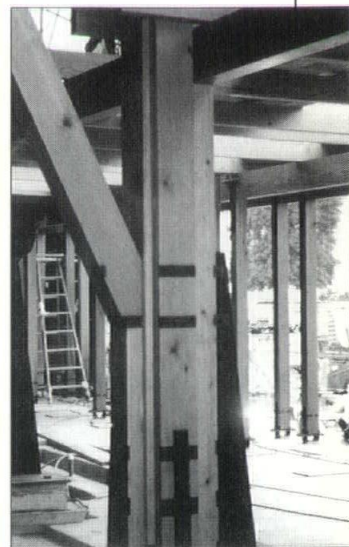
environments. The desks can also be used in private offices or against window walls. The Arrio system easily accommodates a large volume of wires and cabling while still allow-

ing for personal user preferences by providing height adjustable work surfaces. Desks are generously sized and sturdy to accommodate a variety of equipment and peripherals.

For more information, contact Lisa Mansmith, Herman Miller Inc., Pigott Inc. Office Pavilion, 3815 Ingersoll Ave., Des Moines, IA 50312; Phone: 515/279-8879; FAX: 515/279-7338

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Each year, over 45 million acres of the world's forest are lost due to poor timber practices. This is approximately 70 acres of trees per minute. The G. R. Plume Company is committed to changing these statistics by recycling old growth Douglas Fir timbers from turn-of-the-century structures that have outlived their current use. With over 20 years of timber-frame knowledge and experience, The G. R. Plume Company is renowned in their commitment to quality and detail.



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For more information, contact The G.R. Plume Company, 1301 Meador Avenue, Ste. B-11 & 12, Bellingham, WA 98226; Phone: 360/676-5658; FAX: 360/738-1909.



# Journal

## Designer-led Approach To The Design-Build Process

Traditionally, the design-build team is led by a contractor or developer who contracts directly with the owner and enters into a subcontract with the design professional. Design-build teams led by an architect, who subcontracts the construction work to one or more contractors, are rare and lack standard forms of contract documents. Yet this arrangement would retain the design-build advantages of shorter project delivery time and single point responsibility, while solving the one big problem of design-build: the quality of design suffers.

Mark Friedlander, a Chicago attorney specializing in construction law, has developed a complete business plan for designer-led design-build projects, including model contract documents, establishment of the A/E's construction division, and consultation to establish the process while avoiding the risks. This system would return control of construction to the design professional while actually reducing the A/E's construction phase liability.

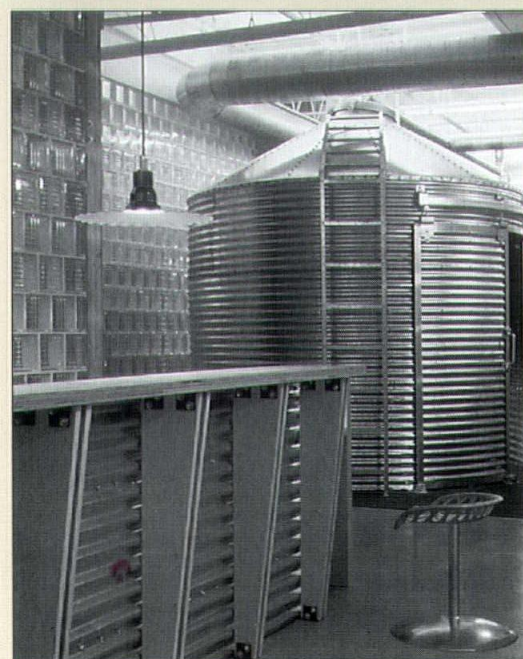
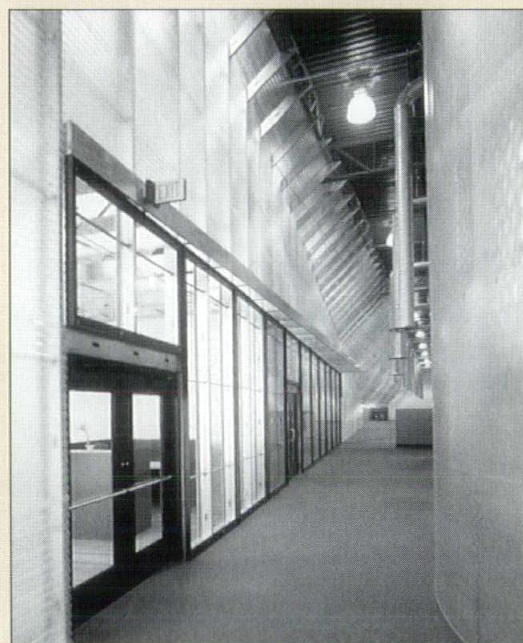
The entire business plan, including model contract forms, is available for a single fixed fee. For further information, contact Mark Friedlander at 312/258-5546.

## Iowa Firm Wins Two National Awards

Herbert Lewis Kruse Blunck Architecture of Des Moines has received national recognition by the American Institute of Architects for the design of two interior projects: Meyocks & Priebe Advertising Agency and Praxair Distribution, both of Des Moines.

The Iowa projects were two out of a total of ten awarded by the AIA this year for excellence in interior design. A total of 160 projects were entered this year from firms across the United States. Members of this year's jury included jury chair Margaret McCurry, FAIA, Chicago; James R. Biber, AIA, New York City; Morrison Cousins, Orlando; Susan Grant Lewis, New York City; and Toshiko Mori, Cambridge.

The awards will be presented at the AIA National Convention in New Orleans in May.



## Iowan Wins Two Young Architect Awards

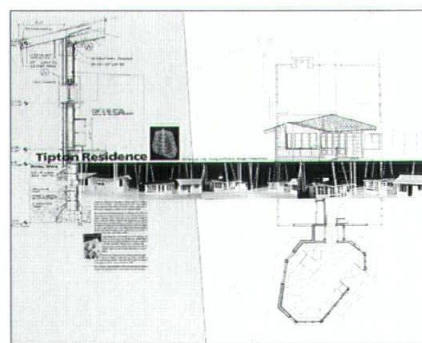
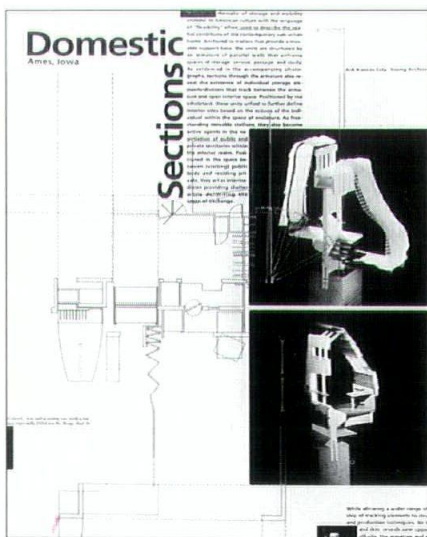
The Kansas City Chapter of the Young Architects Forum this year sponsored a Young Architects Design Awards Program in conjunction with the AIA Central States Regional Convention. Interns, associates and registered architects with not more than 10 years experience were eligible to submit architectural projects and related work, excluding academic projects.

A total of 54 entries from across the region were received. This years winners were:

<i>Individual project:</i>	William F. Conway, AIA Conway & Schulte Ames, Iowa	<i>One to Five Years Experience</i>	Andrew Wells Butler, Rosenbury & Partners Springfield, Missouri
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<i>Individual Building Project:</i>	Matthew Porreca & Douglas Stadler Grandview, Missouri	<i>Six to Ten Years Experience</i>	William F. Conway, AIA Conway & Schulte Ames, Iowa
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<i>People's Choice Award:</i>	Kimberly Hickson, AIA Roger Kraft: Architecture-Design Kansas City, Missouri
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GREG LEHMAN, AIA



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

RESOURCES

## **American College Testing Program Site Development, page 24**

Limestone paving/benches: Weber Quarries; granite paving/benches: Cold Spring Granite; lighting: Bega, Hydrel and McPhilben; drinking fountains: Haws; wood benches: Smith & Hawkin; trash receptacles: Rubbermaid

## **Bankers Trust Company Corporate Offices, page 20**

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

## **Carrie Chapman Catt Hall, College of Liberal Arts & Sciences, page 22**

Windows: Pella Windows; stone lunette carving: Rebecca Ekstrand, Des Moines; carpet: Collins & Aikman; granite: Cold Spring Granite

## **Cornell College Coffee House, page 26**

Lighting: Lightolier; fabric: DesignTex; furniture: ICF, Vitra; carpet: Prince Street Technologies; ceilings: Armstrong

## **Engineering Animation, Inc., page 18**

Curtainwall: Kawneer; glass: Swanson Glass, Tempglass; metal panels: Smith Steelite, Johnson Specialty Sales; doors: Doors, Inc.; track lighting: Flos; window treatments: Burgin Drapery; carpet: Monterey; millwork: Custom Millwork; granite: Cold Springs Granite; furnishings: ASI; landscaping: Heard Gardens; signage: Quality Manufacturing

## **Greater Omaha Packing, page 19**

Steel fabricator: Waldinger Corporation; solid surface: Corian; laminate: Formica; floor tile: Sunderland Brothers; chairs: Aeron by Herman Miller; file cabinets: Steelcase; lights: Envision fluorescent by Peerless Lighting, incandescents by Halo; doors: solid core maple by Builders Supply; wood: Maple by Builders Supply; hardware: Forms + Surfaces pulls, Blum Schlage; skylights: Fiore; paint: Sherwin Williams

## **H&R Block World Headquarters, page 16**

Structural system/columns: Precast Concrete, CSR/Quinn Concrete Company; exterior panels/spandrels: Precast Concrete, CSR/Quinn Concrete Company; window systems/storefronts: Vistawall Architectural Products; glazing: Viracon; roof deck system: Elastizell Corporation of America; roofing:

2-Ply Modified Bitumen, Schuller; metal panels: H.H. Robertson Company; metal roofing: Petersen Aluminum Corporation; building insulation: Owens-Corning Fiberglass Corporation; sealants: GE Silicones, General Electric Company; entrance plaza paving: Slate/Quartzite, Carthage Marble Corporation; patio conc. pavers/leveling system: Hanover Architectural Products, Inc.; interior stone flooring/facing: Slate/Quartzite, Carthage Marble Corporation; carpet tiles: Interface; bradloom carpet: Prince Street; resilient tile flooring: Armstrong; ceramic tile: Daltile; access flooring: C-Tec, Inc; acoustical ceilings: USG Interiors; plaster systems: United States Gypsum Company; gypsum wallboard: Gold Bond Building Products; wood doors: Algoma Hardwoods, Inc.; metal doors and frames: Steelcraft; countertops: Dupont Corian Surfaces; wall coverings: Design Tex Fabrics, Inc.; paint: Iowa Paint Mfg. Co.; acoustical panels: Golterman & Sabo, Inc.; HVAC systems: Packaged Rooftop Units, McQuay, Snyder General Corporation; plumbing fixtures: Kohler Company; elevators: Dover; office lighting: Lithonia Lighting; atrium lighting: Elliptipar, Inc.

## **Helmick Penthouse, pages 28, 30**

Glass and metals: custom-Two Rivers Glass and Door; lighting: CSL Lighting, Lightolier, Osram; millwork: Neumann Millwork; plumbing fixtures: Kroin; stone: Portuguese limestone - Holt Tile and Marble; gypsum wallboard: Allied Construction; electrical: Noel Electrical

## **Homeland Savings Bank, page 14**

Composite building panel: Eternit Incorporated

## **Hospice of Central Iowa (Kavanaugh House), page 25**

Bathing unit: Parker; generator: Hogler; roofing: Carlisle (membrane roofing); doors: Graham (wood), Curries (hollow metal); hardware: Sargent (locks), Norton (closers); masonry: Zenith Burnished Block; HVAC systems: Carrier; windows: Anderson; lighting: Abolite, McGraw-Edison, SPI, Stonco, Lightolier, Artimide, Kock Lowy; fixtures: Crane, Delta, Sloan, Symmons; skylights: Wasco Products, Inc.

## **Iowa Paint Store, page 29**

Roof structure: Vulcraft; roofing: Firestone; doors: Graham (wood), Curries (hollow metal); hardware: McKinney, Sargent, Hager, Stanley; HVAC systems: Lennox; sheet metal: Berridge/National Sheet; lighting: Hubbell; windows: Kawneer



**Iowa State University Athletic Office & Training Facility, pages 10-11**

Acoustical metal roof deck: Vulcraft; floor deck: Vulcraft; cone masonry units: Marquart; hardware: Yale, Von Duprin, Glynn Johnson; HVAC units: McQuay; lighting: Peerless, Elliptipar, Metalux; curtainwall: Vistawall; windows: Vistawall; skylight: Unicel; glass masonry units: Pittsburgh Corning "Essex;" aluminum wallpanels: Alply; coiling doors: Atlas; horizontal bi-fold door: Wilson Industrial Doors

**LeClaire House Restoration, page 30**

Roofing: Armor Plus

**Praxair Distribution (formerly GenEx), pages 12-13**

Mezzanine framing system: Equipto; decking and wall panels: Homasote; fiberglass panels: Resolite; carpet: Mannington; mechanical units: Trane; action office systems: Herman Miller; door hardware: Yale; perforated metal panels: McNichols Co.

**Route 66 Museum, page 21**

Ceramic tile: American Olean; rubber base: Roppe; ceiling: GDW-Gold Bond; glass block: Solaris Trimline Flemish; plastic laminate: Formica; paint: Sherwin Williams; theater scrim: Gerries International; doors: interior (wood), exterior (aluminum and glass); roofing shingles: Atlas Weather Master ST; vinyl siding: Wolverine Vinal Side Classic; glazing system: Kawneer Frifab; membrane roofing: Tamko; mosaic tile: American Olean; VCT: Armstrong; carpet: Shaw Wild Dunes 26; stained concrete: L.M. Scofield Lithochrome

Stain; wood flooring: Bruce; marble: American Olean; brick paver: American Olean; day-glo VCT: Johnsonite Permalite; finish hardware: Yale, Hager, GT, Norton, National G; lighting: Halo, Sterner, ELP, Danalite, Metalux, Nulite, Neoray, Surelite, Begnelli, Lumark, Stemer Juno, Norbert Belfer, Lumark Bandit; toilet partitions: Global Embassy; wallcovering: Eurotex Acoustical

**St. Stephen of the Martyr Catholic Church, page 30**

Windows: Built Best; wood ceilings: Rulon; carpet: J-J Industries; pews: Gurder; chairs: Saunder; gluelam beams: Timberweld; brick & masonry: Cloud; tile: Crossville

**Trailwoods Environmental Science Magnet School, page 17**

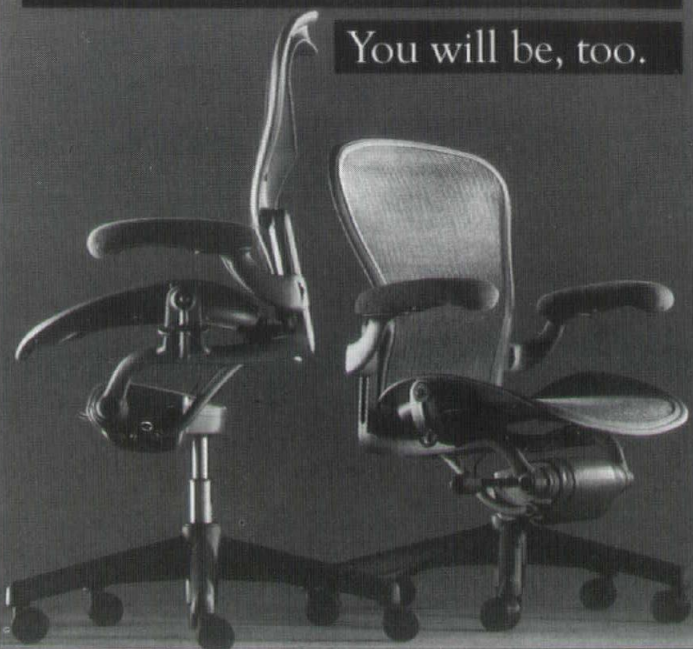
Ceilings: Armstrong; doors: Weyerhaeuser; hardware: Schlage, Von Duprin; HVAC: Trane; standing seam metal roofing: Barridge; masonry: Shiely Masonry Products; windows/curtainwalls/entrance: Vistawall; translucent panels: Kalwall; paint: Sherwin Williams

**Walnut Hills United Methodist Church, page 27**

Roof structure: Truss Joist Macmillan; Homasote Roof Decking; roofing: Owens Corning; windows: Pella; masonry: Iowa Brick; sheet metal: Berridge; doors: Curries (hollow metal); wood: Weyerhaeuser; door hardware: Von Duprin, LCN, Schlage, Stanley; cabinetry: AF Johnson Millwork; lighting: Kurts/Verson, Lehigh Dimming; HVAC: Lennox



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— Chee Perlman, Editor, *I.D. Magazine*

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Architects have always appreciated precast/prestressed concrete for its intrinsic properties of strength, durability, and speed of construction. The fact that prefabricated panels could be lifted into instant walls made precast/prestressed concrete the material of choice for fast-track utilitarian projects like parking ramps, office buildings and warehouses. It seemed that the sports stadium was the only venue where concrete's monumental effects could be properly admired. In recent years, however, perceptions have changed and broader applications have evolved.

Because it lets builders enclose a large space quickly, which saves the client's budget for more exciting program elements, precast/prestressed concrete is often chosen for economy of scale. It is also specified when thermal insulation and fire resistance are important criteria. Increasingly, however, precast/prestressed concrete is also a primary visual element. Architects can juxtapose a series of contrasting surfaces to enliven the facades of otherwise homogenous structures. These multiple roles make precast/prestressed concrete a highly adaptive and richly expressive material.

"Precast/prestressed concrete is one of the few materials that can support a load and display a variety of textures at the same time," says Buck Reinking, President of Iowa Prestressed Concrete. "Architects need to know that we have solutions to almost every aesthetic challenge. Whatever impressions they want to create, we have alternative ways to frame the space and contour the surface. That's why we encourage architects to talk to us in the early stages of a design project."

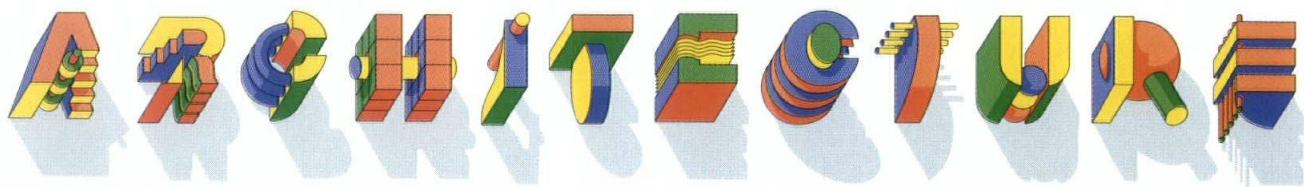
Iowa Prestressed Concrete traces its roots back to 1953. In those days, transportation engineers were looking for cost-effective alternatives to both steel-frame and cast-in-place concrete bridges. Thousands of overpasses would soon be needed for America's new interstate highway system, and encasing tensioned steel in concrete beams was the perfect solution.

The next evolutionary step was the development of a standardized component for every kind of structure. The manufacturing of conventionalized units resulted in the typecasting of precast/prestressed concrete as a material best suited to modular applications. Only in the last few years has concrete's design flexibility been fully exploited.

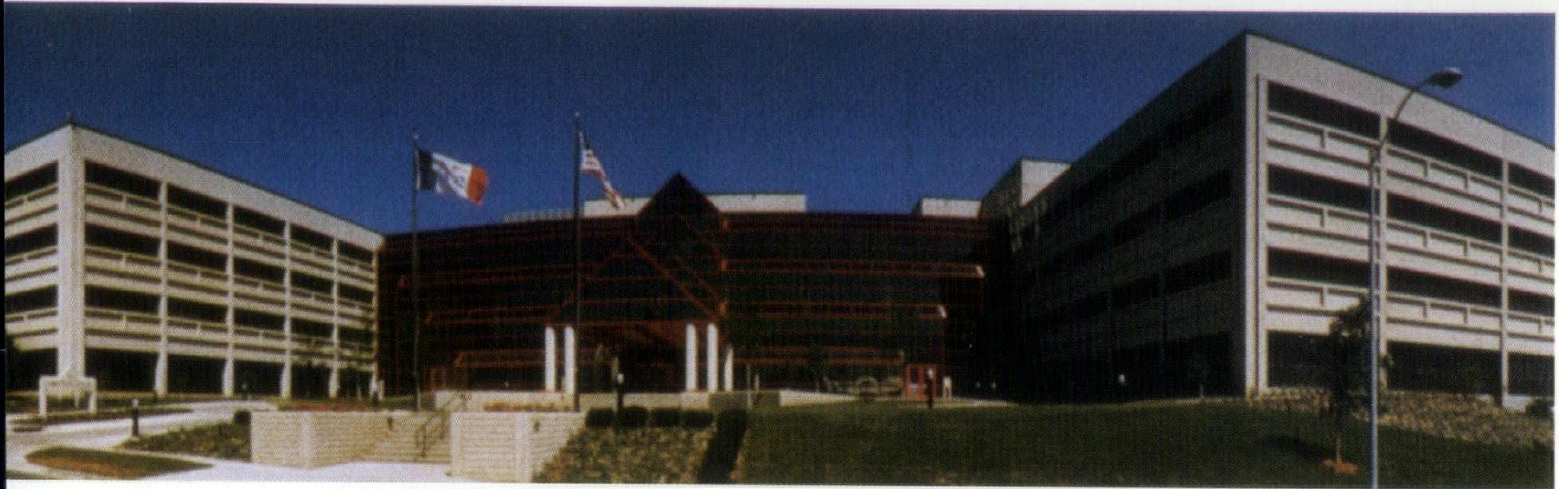
The development of insulated plant cast wall panels has made a greater choice of surfaces possible, ranging from exposed aggregates to multi-faceted surfaces. The culmination of this development is IPC's recent introduction of brick-veneered panels. The revival of interest in the traditional appearance of brick found the construction market understaffed. In decades when brick was out of favor, the masons' ranks were not replenished. That shortage, coupled with the high costs for on-site labor, spurred demand for a manufactured substitute. The development of thin bricks cast into the precast/prestressed panels – available in almost any pattern or color – is ample proof that whatever you can imagine, IPC can produce.

One of precast/prestressed concrete's most appealing features is the ability to work in progressively larger formats, and IPC's introduction of 12-foot units offers a new range of possibilities. Large bays can now be erected more quickly, with fewer repetitions of on-site processes. To meet the challenge of the larger dimensions, in terms of both output volume and quality control, IPC recently installed new state-of-the-art batch plants in Des Moines and Iowa Falls.

Despite the structural versatility made possible by larger component sizes, it is the new range of cosmetic effects that are most interesting to IPC's customers. There was a time when precast/prestressed concrete was an off-the-shelf commodity, but now IPC's casting beds are more often booked for custom fabrication. In terms of both enclosable size and displayable surface, the elegant atrium of an office building is no less a candidate for precast/prestressed concrete than the big parking ramp next door.







(Top Left) Younkers Department Store, Des Moines, Iowa

(Top Right) Osco Drug Store, Ankeny, Iowa

(Middle) Mercy Hospital, Des Moines, Iowa

(Middle Left Bottom) Principal Parking Lot

(Middle Right Bottom) Iowa Methodist Hospital Parking Garage Addition, Des Moines, Iowa

(Left) Interstate Business Park, Urbandale, Iowa





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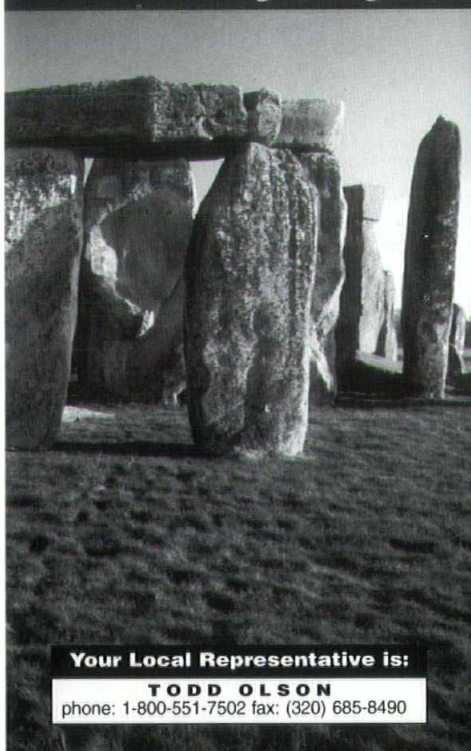
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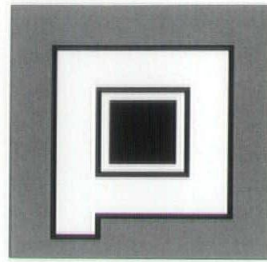
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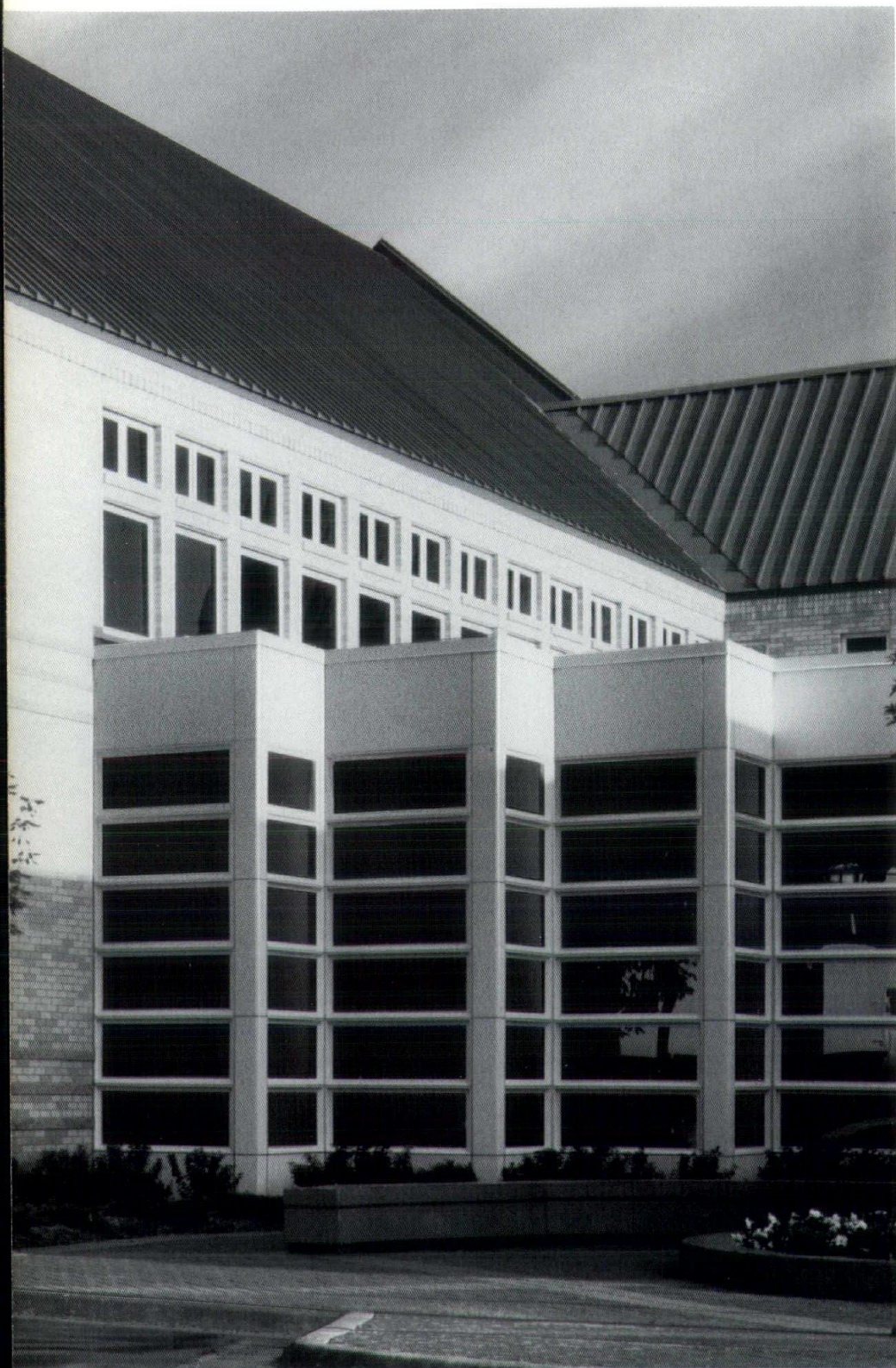
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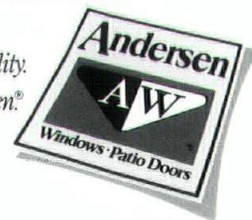
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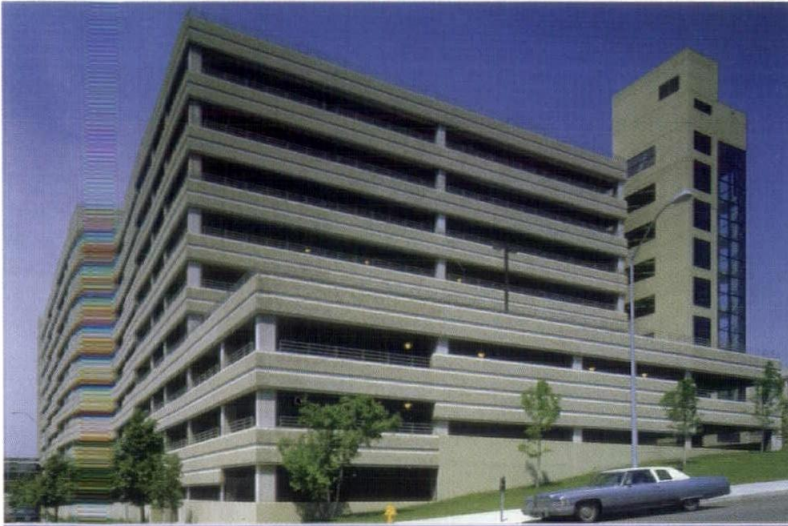
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