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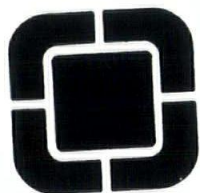
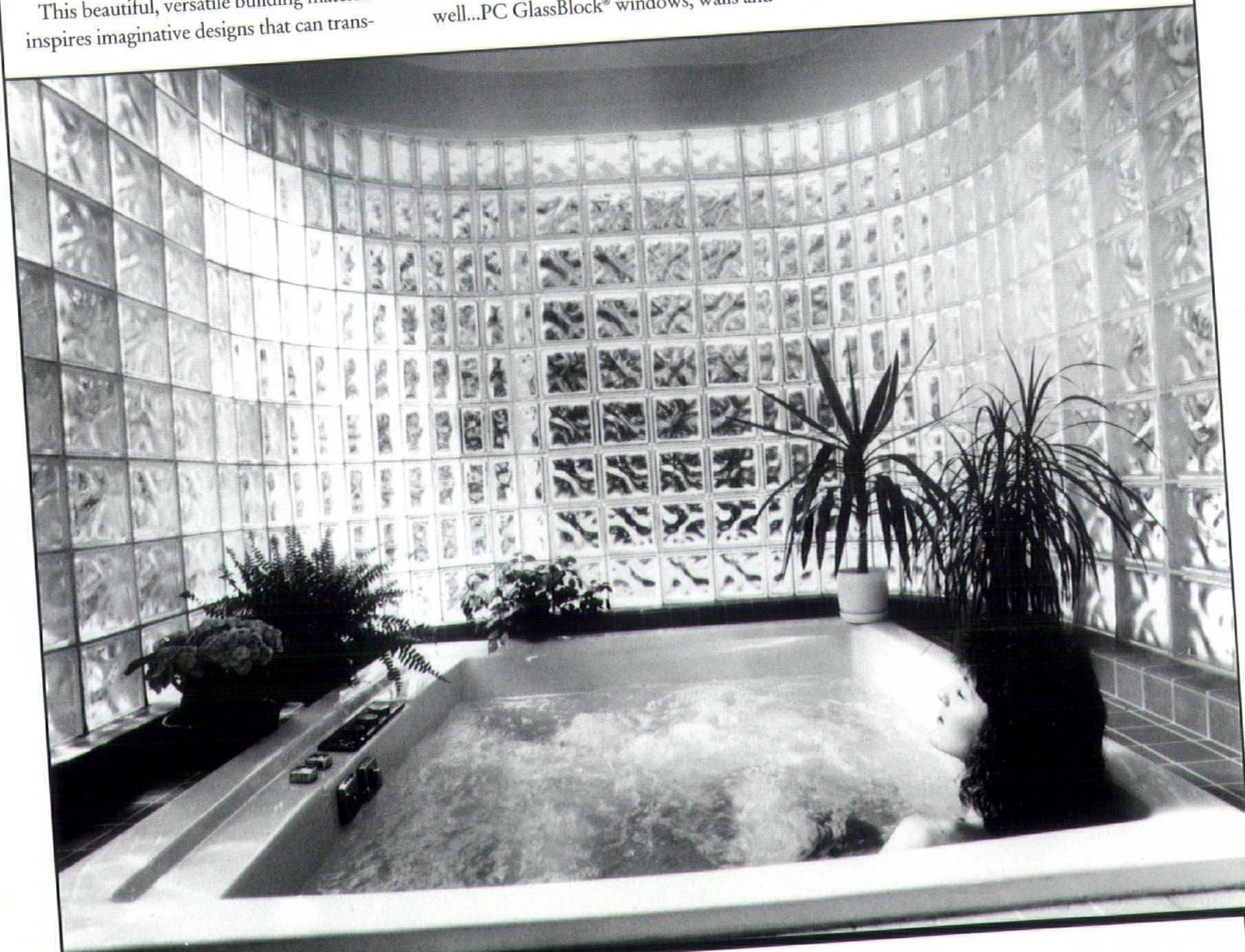
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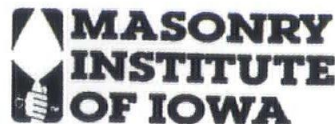
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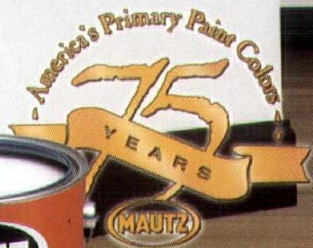


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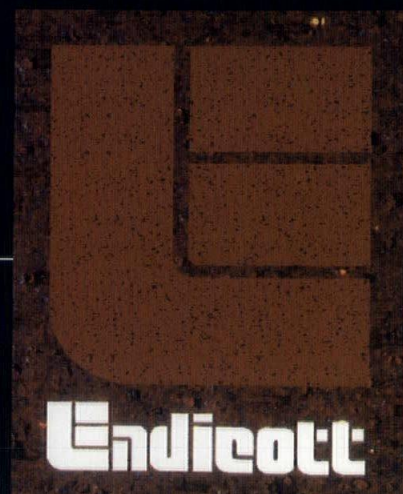
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IOWA Architect

Issue No. 97:222

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This is the third time in the 1990's (Summer 1991; No. 94:210) *Iowa Architect* has featured interiors. In the span of six years, the focus has moved increasingly from furnished spaces, primarily shaped by architectural structure and external light, toward delicate installations within more neutral architectural frameworks; from polished richly variegated surfaces toward vigorous structural elements and infill membranes; and from smooth intersections toward expressed and celebrated joints between materials. Materials today are no less rich than those of earlier years, but the expression is lighter, more ephemeral. Walls are less solid, often translucent, yet they still define enclosures while adding an air of mystery rather than definitive clarity to spaces.

This month, we present seven programmatically diverse interiors: a residence (Studio/Residence); a manufacturer's office (Grace Label); three professional design firm studios (Mauck, HRB and Pattee); an objects d'art showroom (M.C. Ginsberg); and a university student services center (Iowa State University Student Union). They each share the characteristics outlined above.

In the span of six years, the focus has moved increasingly from furnished spaces, primarily shaped by architectural structure and external light, toward delicate installations within more neutral architectural frameworks...

Designing Interiors

One is tempted to wonder if this is the result of shifting premises in design—of deconstructed forms or the resurgence of modernist material and technical expressive directness. Or rather, if the influence of the computer, instantaneous communications, and more transient less place-bound life styles have led to a conception of the interior environment as less gravity bound, less permanently fixed. Whatever their design premises, each embodies a special sense of place.

The world we inhabit, reside, work and revel in, is enriched by the spatial, material and decorative qualities each of the designers have brought to the interiors we feature in this issue.

GREGORY S. PALERMO, FAIA
Associate Editor
Chair, 1997 AIA Iowa/Central States Region Convention

IOWA Architect

Joseph Beuys

The work of German artist Joseph Beuys, one of the most important figures in the history of 20th century art, will be presented by the Walker Art Center in Minneapolis, MN, September 21, 1997 through January 4, 1998. Joseph Beuys Multiples is drawn primarily from the Alfred and Marie Greisinger Collection of multiples, and includes almost 300 objects representing the rich variety of forms and approaches employed by the artist.

Inventing the Southwest

An exhibition examining the impact of early American railway travel on Native peoples and Native-American art will be on view October 30, 1997 through January 4, 1997 at the Nelson-Atkins Museum of Art in Kansas City, Missouri. *Inventing the Southwest: The Fred Harvey Company and Native American Art* features Native-American baskets, pottery, jewelry, paintings and other works that were originally part of the collection of the Fred Harvey Company, founder of the Harvey House restaurants located along rail lines throughout the Southwest.

20/21: Gregory Barsamian

The Joslyn Art Museum in Omaha, Nebraska will present an exhibition featuring recent sculptures by American artist Gregory Barsamian, August 30 through November 9, 1997. *20/21: Gary Barsamian* is the second exhibition in a series of Joslyn-organized shows highlighting the work of living artists of this century and the beginning of the next.

Hall of Mirrors

Hall of Mirrors: Art and Film Since 1945 will be on view at the Museum of Contemporary Art in Chicago, IL, October 11, 1997 through January 25, 1998. This exhibition, featuring 100 art objects, 100 film excerpts, a 12 room-size installation, and an accompanying film series, explores the ways in which art and film have influenced each other.

Renoir Portraits

Approximately 80 portraits by French Impressionist master Pierre-Auguste Renoir will be on view at the Art Institute of Chicago, October 21, 1997 through January 4, 1998. *Renoir Portraits: Impressions of an Age* is the first exhibition to focus solely on the artist portraits and the first important investigation of the artist since a retrospective organized in 1985.

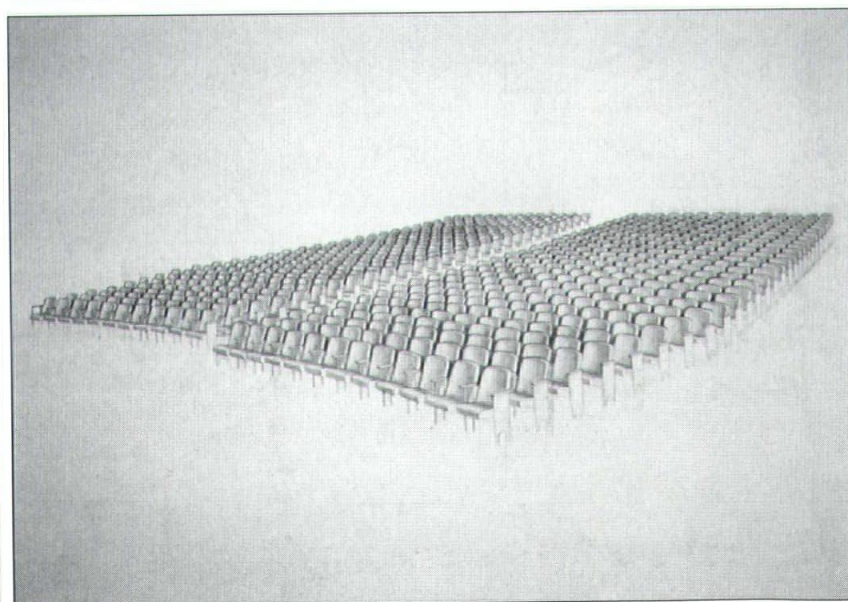
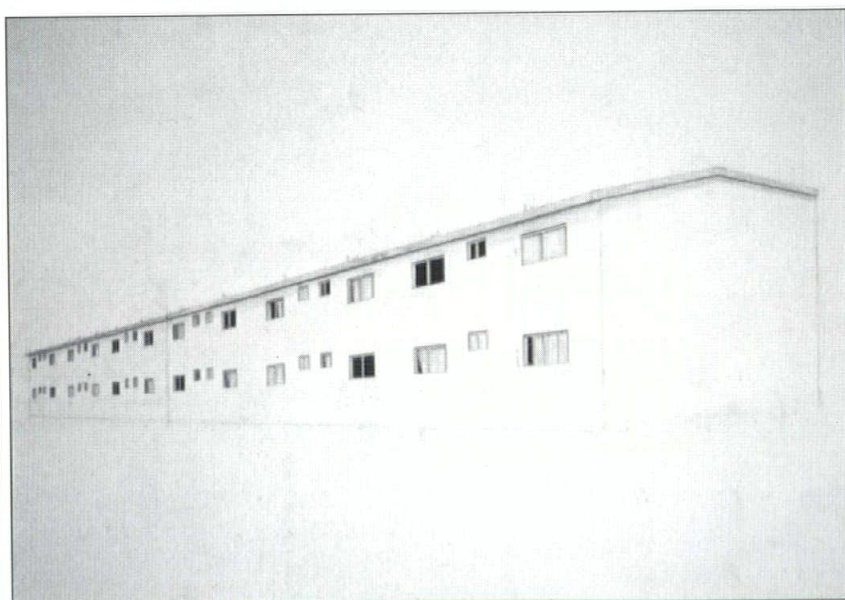
A. G. Rizzoli

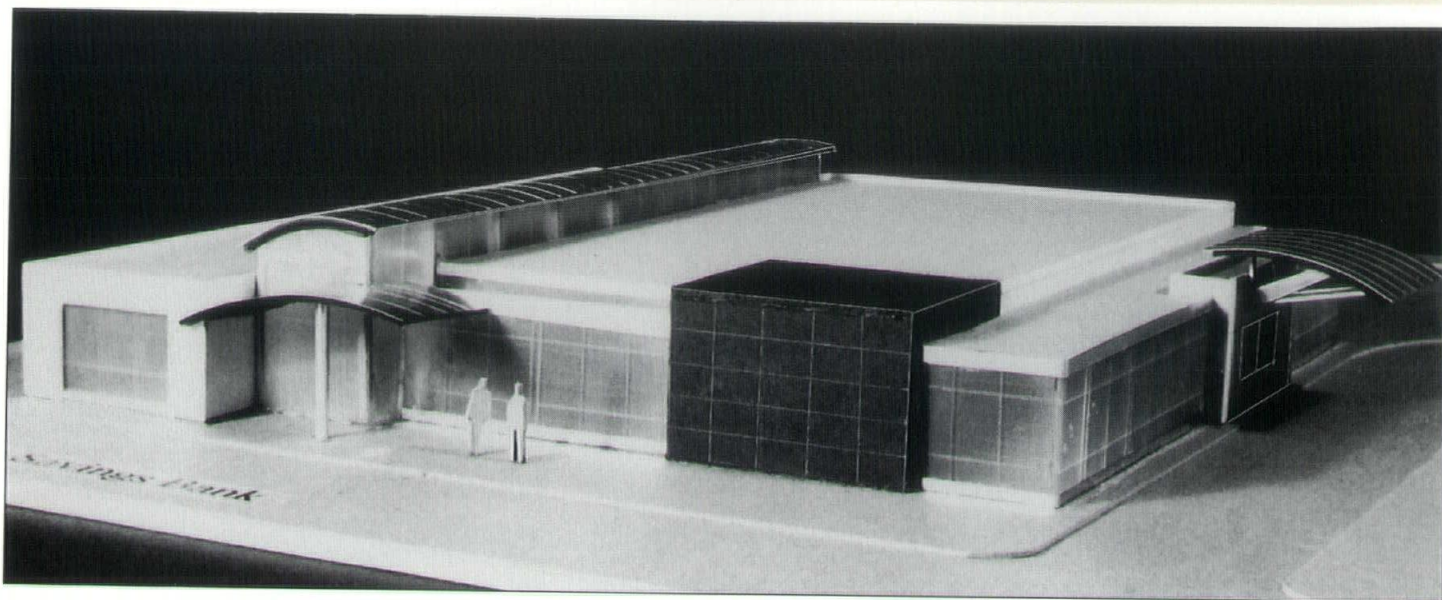
The High Museum of Art in Atlanta, GA, will present the fantastic drawings of imaginary monuments by American architectural draftsman Achilles G. Rizzoli (1896-1981). *A.G. Rizzoli: Architect of Magnificent Visions* features beaux-arts style renderings of a utopian city Rizzoli called Y.T.T.E., an acronym for Yield to Total Elation. These renderings depict a world of Gothic cathedrals and quasi-Art Deco skyscrapers which Rizzoli toiled his entire life to produce.

arts

Toba Khedoori

An exhibition marking the first solo museum showing of the work by Los Angeles-based artist Toba Khedoori will be on view at the Walker Art Center in Minneapolis, MN, August 10 through November 2, 1997. Toba Khedoori features large-scale paintings executed in oil and wax on paper depicting fragmentary, often architecturally inspired images.





Fairfax State Savings Bank

This 6,400 square foot renovation and addition to the Fairfax State Savings Bank was designed by OPN Architects, Inc. The

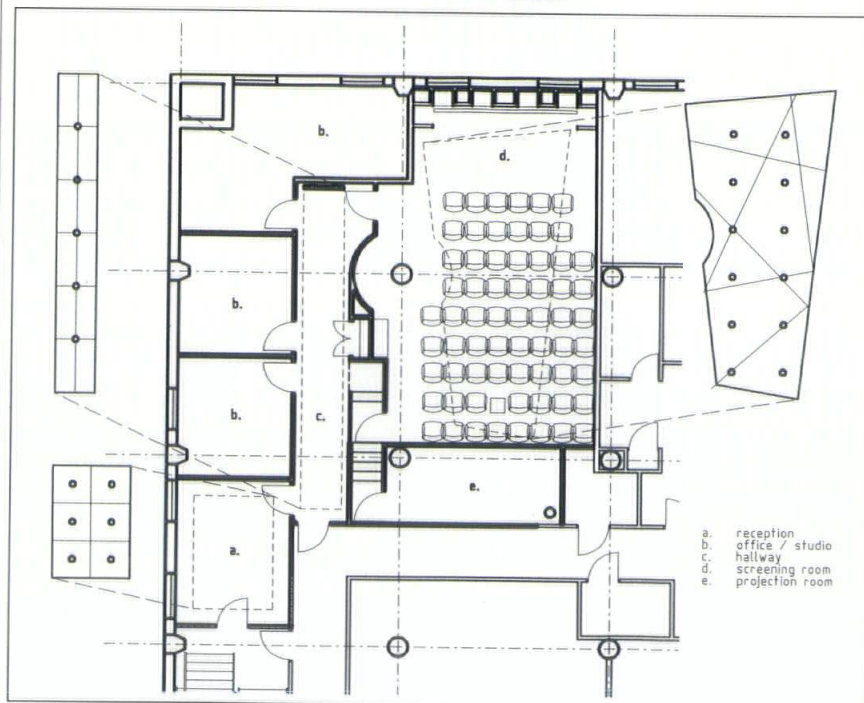
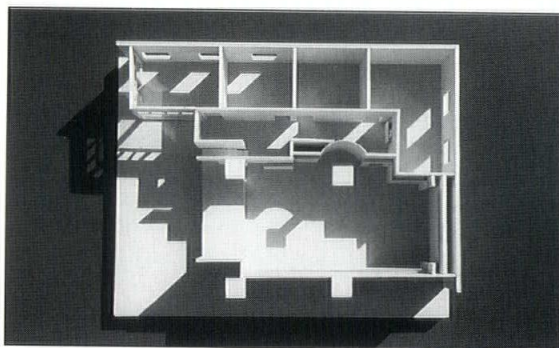
new structure is built around the existing vault which served as the 'conceptual' anchor for the project. The glass, brick and

terne coated stainless steel project is scheduled for completion in June, 1998.

PORTFOLIO

Video Production Facility

Kyker Johnson Architecture is currently designing a 3,000 square foot renovation of an existing video production facility in downtown Chicago, IL. The remodeled space will consist of a 70 seat screening theater and new audio studios.



Object(s) of Desire



(Above) In this exquisitely detailed jewelry shop, Herbert Lewis Kruse Blunck Architecture transforms a conventional retailing environment into a theatrically charged, spatially emotive experience.

(Right) Unpretentious materials present an effective foil to the refinement of the artifacts they house.

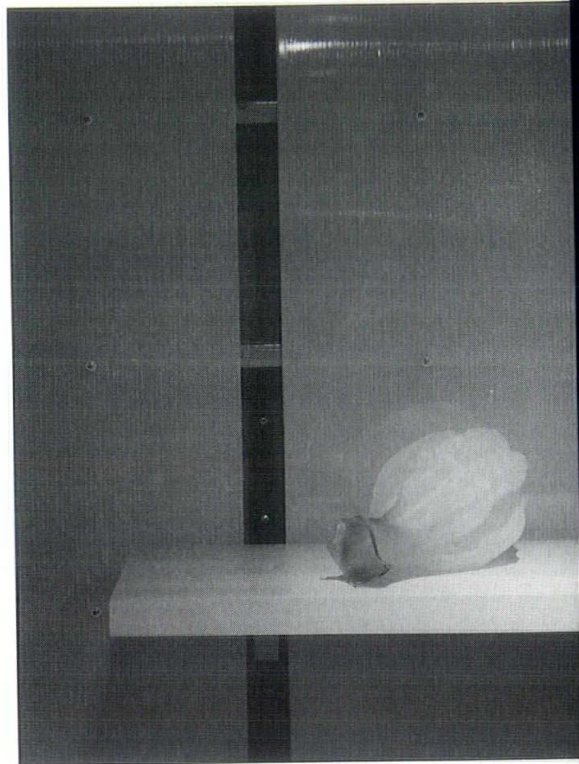
Desire defies reason. It is an impassioned compulsion for which logic, prudence, or pragmatism offer but little solstice. Desire renders the unreasonable, reasonable; the unthinkable, worthy of serious thought. Desire transforms the simple need for transit or accommodation, nourishment into a \$250,000 Lamborghini, a twenty-five million dollar beach front estate, or a \$250 an ounce Black Sea caviar. Such choices cannot be rationalized in any quantifiable sense. In the presence of desire, such choices become as essential as they are inexplicable.

Mark C. Ginsberg, a fourth generation jeweler and owner of M.C. Ginsberg, thoroughly appreciates the indeterminacy of any calculation of desire. In establishing his retailing enterprise, first in Iowa City and most recently in a small, upscale shopping center in West Des Moines, Ginsberg conveys the necessity of his wares: finely-crafted jewelry, precious gemstones, and other objects of art, as a choice, not of deliberation, but of sheer desire. "You cannot reason your way through such purchases," he states. "There is nothing in this store that you truly need." The choice, according to Ginsberg, arises purely from an absolute passion for beauty; from an unyielding devotion to an artifact's quality of design.

Accordingly, any context in which such impassioned decisions are made demands the equally impassioned presence of poised beauty, evident quality, and no small measure of the dramatic. Indeed, Ginsberg frequently equates the experience of acquiring an elegantly appointed watch or an article of fine jewelry to the dramatic arts. "The decision to purchase is a transformative one," Ginsberg continues, comparing the act of acquisition to that of a compelling theatrical presentation.

And so, to bring forth what is, in effect, more a staging for the drama of desire than conventional work of architecture, Ginsberg engaged the creative resources of Des Moines firm Herbert Lewis Kruse Blunck Architecture. Working within the confines of an existing retail lease space—a former shoe store, narrowly proportioned front to back with few distinguishing features—HLKB principal Kirk Blunck, AIA, began by clearing the volume of all unnecessary detail. The existing commercial flooring was stripped away, as was the customary suspended tile ceiling, leaving a spare, unadorned enclosure of raw concrete and gypsum, surmounted by a utilitarian lattice-work of steel bar joists and metal decking. At the shop's entry, the expected expanse of storefront glass was screened from within, prohibiting distracting views into the parking areas beyond.

Into this neutral canvas, a series of elegantly proportioned and finely detailed constructions are insert-



ed. Though simply and rigorously arranged within the boundaries of the lease space, these formally pure constructions establish a wonderfully varied sequence of spatial experiences. It is a highly unconventional retailing strategy; one which reveals the delight of discovery in staged increments rather than all at once. As a consequence, a palpable sense of intrigue and anticipation is engendered, in much the same way a skilled playwright might construct comparable emotions within the body of a dramatic work.

Another pronounced break with customary retailing convention involves the use and assembly of materials. In contrast to the lavishly ornate display cases of less venturesome jewelers, the settings for M.C. Ginsberg's most precious artifacts are fashioned from deliberately unpretentious materials: sand-blasted and stainless steel bar stock, unstained maple hardwood, unfinished birch plywood, opal plastic sheets and clear tempered glass. Not only does the neutrality of these common materials present an effective foil to the refinement of the artifacts they house, their plainly utilitarian nature offers a rich pretext for innovations of expression and assembly.

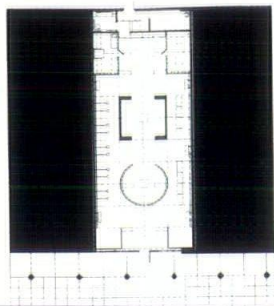
A pronounced example of such innovation is the series of cubic, glass display cases which flank one wall of the store. Each case, a daringly cantilevered volume of tempered glass, rests first on a weighty block

Project: M.C. Ginsberg
Object(s) of Art
Location: West Des Moines, IA
Architect: Herbert Lewis Kruse
 Blunck Architecture
Project Team: Kirk Blunck, FAIA;
 Ellen Kyhl, AIA
General Contractor:
 Holcomb Corporation
Millwork:
 Tony Lisac Construction
Metal: Hawk Metal
Photographer: Farshid Assasi

ROGER SPEARS, AIA



The utilitarian nature of materials offers a rich pretext for innovations of expression and assembly.



(Above) The plan identifies the sequence of formally pure constructions that establish a wonderfully varied spatial experience.

(Right) A series of cubic glass display cases daringly provide an enigmatic juxtaposition of material contrast—thickness/thinness, heaviness/lightness, mass/strength.



of naturally hued maple which is, in turn, perched on the slenderest armature of horizontal and vertical steel struts. This edgy, enigmatic juxtaposition of material contrasts—thickness against thinness, heaviness against lightness, mass against strength—dramatizes the display of precious objects without overwhelming their delicate scale and detail.

A similarly reasoned juxtaposition of material contrasts is exploited to equal effect throughout the project, from the glowing luminescence of the store's central rotunda space, formed of common metal studs and translucent sheet stock, to its crisply detailed, stone-like wall paneling which, on closer inspection, can be identified as an inexpensive assemblage of unpainted cement board and exposed metal fasteners.

The cumulative effect of such intriguing constructional innovations, arranged in a reposed, but spatially engaging formal composition, illuminated by theatrically-charged lighting, evokes an emotional response more akin to the immediacy of a stage

performance than to the normative expectations of storefront retailing. Which, of course, is precisely the aura its proprietor envisioned from the onset. And, as if to complete the sensory transformation suggested by this compelling environment, Ginsberg routinely programs the store with live music, artist lectures, and demonstrations “performed” by many of the artisans who exhibit their work in his store.

The drama of this place and its corresponding evocation of desire is the product, not of ostentatious ornament, lavish materials or pretentious historical allusion, but of a cunningly directed spatial and material experience. It is an experience which speaks most persuasively to its patrons' sense of passion, transforming the articles of commerce into objects of desire.

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

The cumulative effect of such constructional innovations, illuminated by theatrically-charged lighting, evokes an emotional response more akin to the immediacy of a stage performance.



Goodbye to the Old School

The student union is the heartbeat of a university. It is the common ground for all students. As the architects at RDG Bussard Dikis remodeled the Memorial Union of Iowa State University, movement and speed were two elements from the world outside the university doors that influenced restructuring.

(Right) The staircase is one of many changes to be implemented to ensure smoother traffic flow in the bookstore.

The antiquated ISU Memorial Union picks up the pace to keep up with modern times, sacrificing a cozy meeting space for a fast-food atmosphere

The mention of a university student union conjures up romantic notions of glassy-eyed students in smoky rooms, running fingers through yesterday's hairdo and discussing, probably for the last time, grand notions of changing the world.

When we leave the utopian womb of the college life, the real world pours over our heads like a bucket of icy water. Long discussions with like-minded idealists over nerve-jangling cups of java become a thing of the past. A bagel at the nearest coffee shop and a frenzied schedule take over the leisurely learning process. Work is about motion. Getting things done. Change.

The Iowa State University Memorial Union is keeping up with the times. The stately campus institution is getting a make-over, changing its internal clockwork to reflect more of the outside world's demands with the help of the architects at RDG Bussard Dikis.

The old commons area has been updated to a high-tech food service where visitors can move in and out with speed and convenience. The bookstore, remodeled a few years back, now has expanded retail space to accommodate the rushes that bookend each semester. Changes have been implemented to ensure a smoother traffic flow throughout the building in order to attract more students to the cafeteria and bookstore. The student organization offices have been converted from cramped offices to modular partition cubicles.

In the process of the updates, the union is shedding some of the dark, brooding personality for a more contemporary rendition of the halls of higher education.

The sites were updated as part of the university's master plan to make the union more of a focal point for visitors and students alike, and that means designing to accommodate crowds. The kitchen in the space was, chuckled project manager Don Scandrett, "Darn near the original kitchen from when it (the Memorial Union) was built." Now updated, food services in the cafeteria include several fast food joints to afford quicker dining with more to choose from. The remodel borders on sterility, a far cry from the lingering atmosphere of the past. "Those are the expectations of a new generation. They've grown up in a fast food kind of society," Scandrett added.

The commons area seating capacity tips over the low end for that size of operation, and future plans include the expansion of the seating space.

Fortunately for those using the food service area for studying purposes, the lighting plan received some attention, and the wood used for building materials hasn't been stained to a mahogany darkness like much of the interior's trim, brightening the place up further.



Gone are the massive old table tops, long used by students to carve permanent love notes and fraternal allegiances. In an effort to preserve some of the nostalgic details, the architects used the old table tops for new seating surfaces and wall decoration.

Also on the salvage list were some of the cast metal grates and louvers from the old commons. Additionally, the joint patterns in the freestanding wood partition and the entryway into the cafeteria mimic the stone patterning on the exterior of the building. Just a few reminders of the union as it once was for more nostalgic alums.

"To them, I think it's almost like destroying some of their memories," said Scandrett. "It's not gone anymore. Students spend a lot of time in there. Unfortunately or fortunately, it comes back to doll it up. You've got to run people through, and as many as possibly can."

The changes to the student organizations office also reflects the work world today, with modular partition units taking the place of the private offices afforded by the building. Scandrett said the architect created a central desk for easier location of student organizations and with cube space, it's "easier to monitor and control."

Project: Iowa State University Memorial Union
(Bookstore Renovation)
Location: Ames, IA
Architect: RDG Bussard Dikis
General Contractor: Story Construction
Mechanical Engineer: ACI Mechanical
Electrical Engineer: LA Fulton & Sons, Inc.
Photographer: King Au

Project: Iowa State University Memorial Union
(Food Services Remodeling)
Location: Ames, IA
Architect: RDG Bussard Dikis
General Contractor: Taylor Ball
Mechanical/Electrical Engineer: KJWW Engineering Consultants
Structural Engineer: Charles Saul Engineering
Food Service Consultant: Thomas Ricca Associates
Photographer: Dale Photographics

JENNIFER WILSON



those areas now." The new floor plan accommodates more groups as well.

Don Scandrett says the remodeling raised a few eyebrows among those who think the old school is better. "People do resist change naturally. Especially if they don't understand change."

Students may not understand change, but they understand comfort. On one school night, the new

commons hosted but one lonely student. The smoky, dark Maintenance Shop in the Union's basement was filled to the brim with kids hitting the books.

— Jennifer Wilson drives an '87 Honda Civic and knows very few influential people.

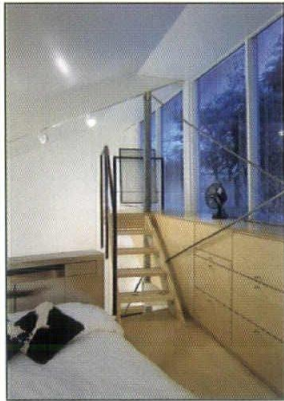


(Above) Now updated, food services in the cafeteria include several fast food joints to afford quicker dining with more to choose from.

(Left) Fortunately for the studious types, the updated food service area is brighter and more adequately lit.

Presence of Mind

AN OMAHA STUDIO AND RESIDENCE



(Above) The project remains intentionally incomplete. Exterior spaces will also be developed into patios and gardens.

(Below Right) An expressively tectonic wood structure defines the central interior volume while serving utilitarian agendas of storage, ascent and display.

Among the more offbeat definitions of architecture would surely be that of Kurt Vonnegut, drawn from his sixties era novel, *Cat's Cradle*. About midway through the book, Vonnegut describes the home of Frank Hoenikker, a place clearly conceived with personal knowledge of Frank Lloyd Wright's Kaufman House. Vonnegut sums up the fictional house and its creator this way:

"the effect of the house was not so much to enclose, as to announce that a man had been whimsically busy there."

It is a compact definition, and yet one more than ample to convey the enticing qualities of an architecture thoughtfully engaged in the business of making meaningful, enriching space. It is also a definition which might be justifiably applied to the studio and residence being fashioned by Omaha architect Randy Brown.

"Being fashioned" is, in this instance, a deliberate choice of tense, for by Brown's own admission, the project remains intentionally incomplete. According to Brown, "the project will never reach substantial completion. The interior can be changed or rebuilt to serve new functions. The lot is generous, allowing many opportunities for additions or a new freestanding building. The exterior spaces will also be developed into patios and gardens."

For Brown, this residence and work environment is posed as an ongoing "architectural experiment," valued as much for its use as research laboratory as it is a place of accommodation. As such, it is a place in which the architect has been, and presumably will continue to be "whimsically busy."

The instinct to work through one's own architectural language first, at home, has a long tradition among architects. Frank Gehry fervently tinkered with his Santa Monica bungalow for years before unleashing his particularly eccentric vision of design on the paying clientele. Alvar Aalto employed a wonderfully rich and variously detailed summer home for similar purposes of experimentation. And, most notably, Philip Johnson created an entire estate of architectural investigations, beginning with his 1949 modernist Glass House, and culminating with the recent completion of an expressively sculptural guest quarters.

As useful as such experimentation can be to the evolution of an architect's oeuvre, living within a work-in-progress must certainly have its shortcomings. Of his decision to "design and construct the project while living and working within the building," Brown admits to at least one concession to pragmatism, "the only room that was designed and built before moving in was the shower." Surely, a prudent choice.

The remainder of the work was built (and is yet being

built) as both need and instinct demand. However the inception of this building predates Brown's involvement by a number of years. Originally constructed as a daycare center, the existing wood-framed building bore the signature of an earlier generation of architectural thought—simply composed volumes, a straightforward, open floor plan, and a south facing, strip clear-story capped by a single pitched shed roof. Fronting Omaha's heavily trafficked and commercialized Dodge Street, the building presented an ideal opportunity for merging Brown's various requirements—a sunny personal residence, a productive and convenient work environment, and most important, an accommodating stage for subsequent architectural experimentation.

Brown's transformation of the existing structure began with a series of cleansing renovations. The building's shell was stripped to its essentials. A new coat of white stucco cladding was applied to the exterior while new interior sheet rock lightened and enlivened the space within. Into this pared-down context, Brown introduces a series of incremental additions and enhancements, working both from the outside in and conversely, from the inside out. To mark an otherwise unadorned entrance door, a splayed canopy assembly is introduced. Part shelter, part billboard, part portico, the construction is a playfully tectonic exploration of materials and assembly that celebrates the act of entry and foreshadows the innovations that lie beyond. Elsewhere on the

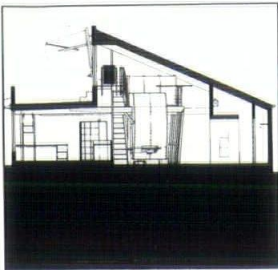


Project: Studio/Residence
Location: Omaha, NE
Architect: Randy Brown Architect
Project Team: Randy Brown, AIA; Jason Winterboer; Cynthia Ray; Christian Petrick; Tom Allisma; Tim Wurtele
General Contractor: Randy Brown
Photographer: Assassi Productions

ROGER SPEARS, AIA

A swelling breastplate of polished sheet metal defines the meeting area within and signifies the axis of entry.





(Above and Right) Section studies

building's exterior, similar inventions play out their designer's multi-faceted intent: operable shading devices screen the sun and respond to human need while serving as a testing bed for techniques of connection; exterior retaining walls define the boundaries of the project while projecting the interior's spatial presence and geometry out to the exterior; and stairs, walks and other functional elements of the landscape respond to both utilitarian need and conceptual inquiry.

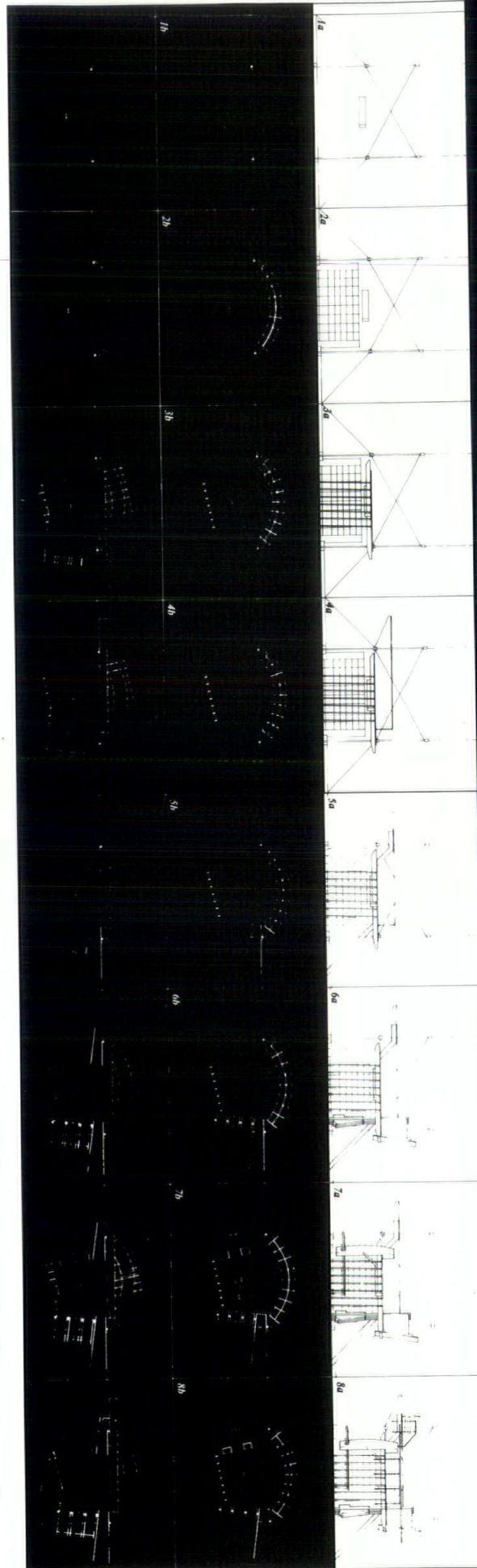
Within the enclosing walls of the original building, this incessant working of necessity and invention yields a multitude of equally compelling material and constructional innovations. And, while the more expected conventions of any residence and studio—work stations, bath, kitchen and storage areas—are confined to well ordered placement on either side of the central space, those spaces of shared or unspecified use become the subject of intense architectural scrutiny. At the studio's core, a multivalent assemblage of constructional gestures and intuitions gives form and presence to the indeterminate necessities of work and living—storing, displaying, gathering, meeting, and dining as well as a host of other comparable activities.

Here, a conference/dining table ingeniously grafts sheer glass to an incongruous armature of raw lumber, standard metal extrusions and rolling casters, forming a kinetically animated work surface which adjusts to any appropriate increment of need. The table's free end deftly penetrates a swelling breastplate of polished sheet metal that both defines the meeting area within and signifies the surrounding space's principal focus and axis of entry. Beyond the conference table, a sweeping arc of wood storage units, a loft stair, and an expressively tectonic wood screen wall further define the central interior volume while still serving their own utilitarian agendas of storage, ascent and display.

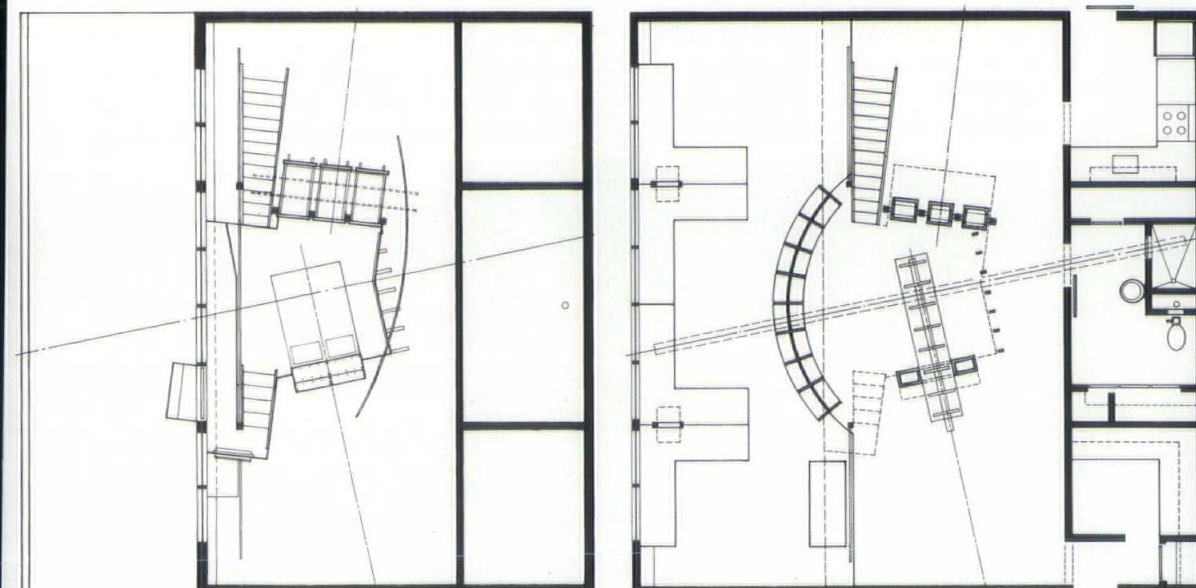
That these gestures are experimental is evident by simple inspection. Each intersection, each juncture and joint of the collective assembly, becomes the setting for probing constructional investigation. The manner of placing one material upon another, of positioning one form within another, of posing one idea against another, becomes the pretext, not for the demonstration of a nagging and stolid conceptual consistency, but for the purposes of self-examination, instruction and criticism. The work, both phenomenally and literally in flux, continually presents itself for a re-evaluation and reconsideration. It is, by intent and execution, very much the perfect teaching environment.

Which, of course, was among Brown's more important goals for this ongoing experiment in living and working. In his personal programmatic brief for the project, Brown enumerates his ambitions: "to explore ideas about the inseparable acts of working and living...to create an architecture that expresses the studio as a creative entity; to expose the reality of what makes a studio (i.e. employees, catalogs, books, samples); and to expose the reality of building (i.e. studs, joists, screw heads, pipes, ducts, columns, and floor slabs)." It is this conscious accommodation of the recursive process of design, embracing both action (conceiving, making, doing) and reflection (evaluating, criticizing, amending) which is most capably demonstrated by this continually evolving project.

— Roger Spears, AIA, lives in North Carolina and writes on an occasional basis for *Iowa Architect*.



(Left) An experiment in living and working...the studio becomes inseparable from domestic needs.



(Left to Right) Mezzanine Plan and Main Floor Plan

Creative Collaboration

Those who make their living in design and advertising have to be concerned about their office environment. It sets the tone for their creative products, and is frequently seen by clients and prospects as a statement of who they are.

A graphic designer friend of mine—who will remain unidentified—recently created a promotional T-shirt whose tiny lettering boldly whispers “trust me.” In the design profession, whether it be architecture or graphics, a foundation of trust between the client and designer almost always results in a superior product.

In the case of three newly designed creative service offices—Henry Russell Bruce in Cedar Rapids, Pattee Design and Mauck + Associates in Des Moines—trust between client and architect was an essential element of success. But trust is only one of several themes these projects have in common. Though each office has its own personality as distinct as the owners and the architects who designed them, they have strong commonalities; fun with the creative process, economy, reuse, and extraordinary craftsmanship.

Those who make their living in design and advertising have to be concerned about their office environment. It sets the tone for their creative products, and is frequently seen by clients and prospects as a statement of who they are. Yet, they frequently must adhere to strict budget constraints. All three of these projects were carried out for \$20 and \$32 per square foot. Yet, because

of what the architects considered extraordinary clients and the collaborative process resulting from mutual respect, everyone got what they wanted. The continuity of purpose spilled over to the contractors as well, who carefully approached the work as craft, evidently inspired by the creative process. Better yet, they all had a great deal of fun in the process.

MAUCK + ASSOCIATES

A custom-made, innovative approach to furnishings and details is what strikes you when viewing the new office of Mauck + Associates, downtown Des Moines. This sophisticated remodeling reflects owner Kent Mauck's vision and personality perfectly. Attracted to the building by its hip urban setting and its “ugly, yet cool exterior,” he thought it was interesting, but was not quite convinced he should buy it. In a quandary as to its potential, he gave Paul Mankins of Herbert Lewis Kruse Blunck Architecture a call. Less than inspired by its dim, water damaged interior last remodeled in the 1960's, Paul responded to the challenge, “I'm sure we can make it into something.” Although dated, the space's funky yet classic design and quality materials

(Right) The company's letter-head “M” ornaments the reception desk seen over the guardrail of the entry stair. Enclosed offices with sliding glass doors can be seen beyond the custom display wall.



Project: Mauck + Associates

Location: Des Moines, IA

Architect: Herbert Lewis Kruse
Blunck Architecture

Project Architect:

Paul Mankins, AIA

General Contractor:

Caldbeck & Co.

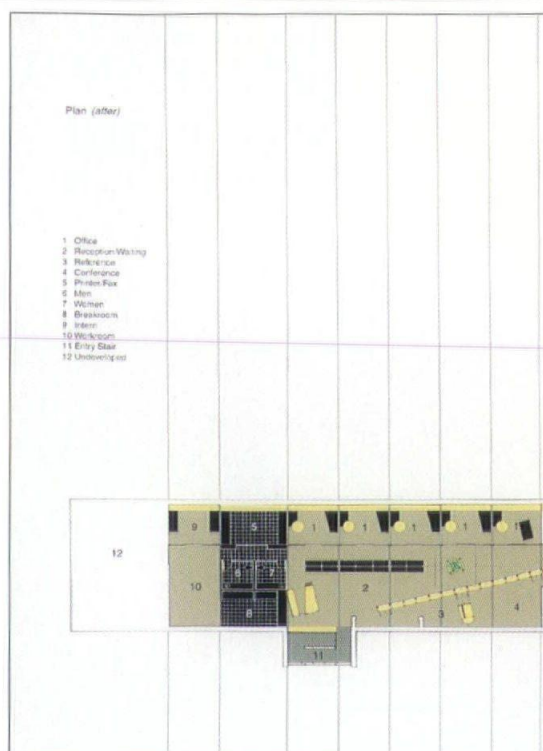
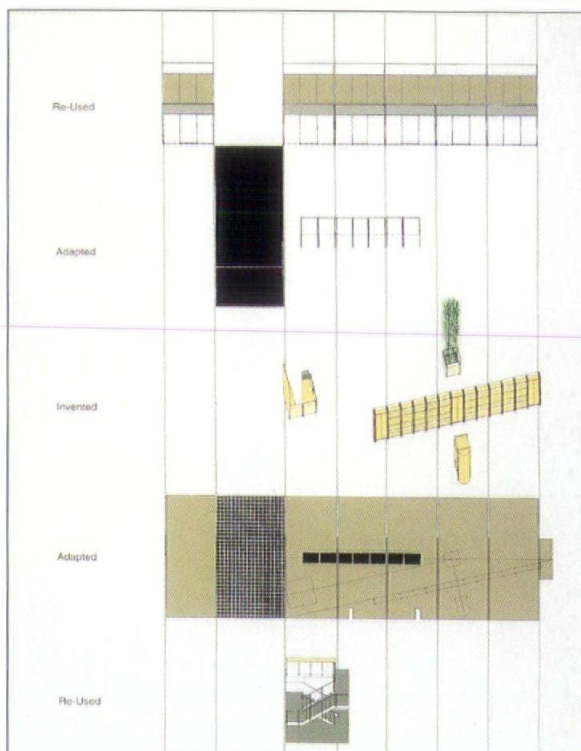
Photographer: Farshid Assasi

CLAUDIA CACKLER



A 20 foot bamboo tree brings life and light to the large, open waiting and reception space of Mauck + Associates. Fluorescent lighting in the bookcase wall adds visual interest.

(Left to Right) Exploded Axonometric drawing and floor plan reveal the office organization of Mauck + Associates.



won out. It was in these materials that Mauck and HLKB saw possibilities—from an economic, as well as an aesthetic perspective.

The building's interior, while providing no memorable spaces, did have a sensible layout of enclosed offices which could be reused. Assuming they would create an open studio space like they had in their former office, Kent asked his staff about the possibility of enclosed offices. They said they did not want to be isolated, but just as important, they did not want to be distracted by phone calls and unrelated activities. After consideration, the existing linear bank of offices along the north wall was retained and their sliding doors reorganized to create a glass wall, enclosing the offices, but keeping them in contact with the new waiting and reception space. This process of evaluating the existing building in search of "reuse opportunities" continued. The westernmost office was retained and converted into a printer/fax room. This room, grouped with the break room and restrooms, forms a clearly expressed service core. Working in concert with a handcrafted steel display wall, this core anchors the space and separates the more public functions to the east from the workroom and undeveloped spaces to the west. The entry stairway was reused almost without alteration. Solid oak doors and cabinetry were adapted by simply painting them black—their chunky brushed chrome hardware was more than appropriate for the nineties. The building's mechanical systems remained, ductwork and all, with only simple alterations. The addition of black fixtures and countertops transformed the existing restrooms, allowing them to stay where they were. Even 1960's vintage light fixtures were recycled.

Existing partitions to the south were removed to create the interior's major public space. This airy, loft-like volume contains a small group of casework pieces which subdivide the room. A dramatic 44 foot bookcase wall defines the conference and reference spaces and separates them from the waiting and reception area. Simple fluorescent strip lighting, seen through translucent fiberglass panels, provides visual interest to the

space while illuminating books, periodicals and client interiors from within. The reception desk and bamboo tree planter continue the material palette established in the bookcase.

The building has no windows on its north and west sides, and very few windows to the south and east. The architects maximized the amount of available sunlight by retaining two large, recessed skylights, and by creating a large, open reception area that allows light from a continuous bank of windows beside the stairway to penetrate far into the building interior. The sliding glass office doors allow the designers to share the daylight from wherever it enters.

The extraordinary detailing and craftsmanship of the space is so impressive that it is easy to forget that inexpensive and common materials have been used throughout. Simply finished particle board and plywood make up nearly all of the new casework. The perimeter walls are paneled with Homasote—an inexpensive and glamorous material made of recycled newspaper providing both acoustical absorption and a tackable surface. The panels are imaginatively edged with aluminum terrazzo strips.

PATTEE DESIGN

Ten years ago when Walker/Metzger Architects designed the space for Pattee Design, the five-person graphic design firm had one computer. All their work was done with paste-ups. Their need at that time was for a large production area and private offices and drafting tables.

All that changed. As the computer became a production tool, the graphic designer's workspace no longer needed a paste-up table, but a computer workstation. Pattee Design is a small, five-person, award-winning graphic design firm. Owner Steve Pattee's philosophy was, "We needed to leverage technology to maximize production. You can't just get your feet wet. You have to jump in all the way." In the past years, they have added more computers than people. This has made some notable changes in the way

Project: Pattee Design Firm
Location: Des Moines, IA
Architect: Walker-Metzger Architects, P.C.
General Contractor: C.F.R. Carpentry and Custom Woodworking
Electrical Engineer: Spain Electric
Photographer: Farshid Assassi

(Left) Free standing partitions help to define, but not enclose the interior of Pattee Design.



is allocated for different functions. Before, approximately 60-70 percent of the space was devoted to production and layout; now only 20 percent is used for that purpose.

Computers were not the only consideration when creating the plan for their remodeling. They were limited by the amount of space available in their office, leased in a strip mall. They had poor air circulation; the north side was cold and the south hot. Some problems they could do nothing about, especially inoperable windows and low acoustic ceilings without room for upward expansion. Of course, as a design firm, they wanted to add aesthetic value and appeal.

Architect Ron Walker's aggressive design met the challenge on an extremely modest budget. By opening

the space, the air circulation could be greatly improved and the temperature moderated. The northern exposure is now more open, with work areas defined, but not enclosed. The framing from the previous walls was partially left in place, creating partitions between offices. Abbreviated, you can walk completely around them. They are clad in a screen of metal lath, easy to talk and see through, but creating the idea of privacy.

Pattee, whose design work reflects his awareness as a conservationist, wanted his office to express an environmentally-conscious image. To accomplish this, the architects used ordinary and economical materials in unexpected ways.

The entry is defined by a darkly stained floor in a grid pattern, constructed of oriented strandboard.



(Far Left) Wall tiles made from printing plates adorn a wall in the Pattee waiting area.



(Left) Wall partitions constructed of unplastered metal lath on metal studs separate offices at Pattee Design.

(Right) The mailroom "Post Office" and "Library" occupy one of the main streets in the Henry Russell Bruce office.

(Below) A simple plywood reception desk and industrial lighting welcome you to the offices of Henry Russell Bruce, housed in a century old, Cedar Rapids factory building.



Two curved walls, immediately past the reception desk, welcome the visitor and indicate you are entering a graphic environment. To the west, staggered printing plates cover the surface of the partition. The images on the color plates were hazed with metal brushes for a dreamy visual effect.

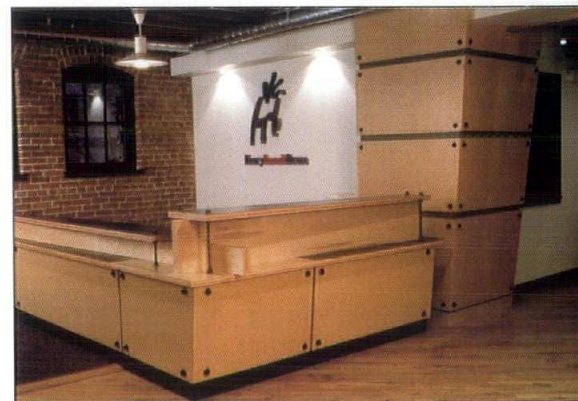
To the east, the exterior conference room wall is embellished with graphic prints from various sources and time periods. Pattee likens it to a subway wall, where you can rip off and paste-up new images as you see fit. It's always changing.

Dramatic dividers crafted of particle board and set at an angle create a long gallery. The partitions on the west serve a dual function; they separate and conceal the work area and provide shelves for library materials. Before this new design, the research and production room with its paper cutter, working counter surface, magazines and paper samples, was always in view. Now visitors can go directly to the designers workstations.

The bank of flat storage files in the production room were reused. Formerly white, their paint was ground off for a more industrial-looking brushed steel finish. The original casework was kept in place, but existing cabinet doors were replaced with particle board and handsome black hardware.

Transitioning into the office area, you pass through wingwalls. These revolving partitions, crafted of milky plexiglass that has been wire brushed, can provide a barrier or be turned to allow circulation. Individualist Pattee says, "One of the reasons we are so pleased with the space is that there are many different ways to access areas. No one path needs to be followed."

A black colonnade is the focal point of the office area. Known affectionately as "the artifact," this is the only element left from the original remodeling. "We wanted to keep it as a reference point to recall the old office. People like it. They remember it and always ask



about it," says Walker.

Expensive solid oak doors had previously hung in each office. Wanting to recycle them, Pattee and partner Kelly Stiles redesigned them into their desktops. Metal artists "Zero Tolerance" set the varnished wood tops onto a framework of raw steel. Skillfully and creatively elaborating on the original design, each desk is a work of art.

The conference room remains largely the same as before. Here, the conference table was designed again by the firm principals, and like the rest of the project, everything is finely detailed.

HENRY RUSSELL BRUCE

Pete Langmack, President of Henry Russell Bruce (HRB), describes his advertising and public relations firm as an idea factory. It is no surprise that he chose the Hach Building, a 99 year-old, four-story, red brick factory as the Cedar Rapids home of his 38-person agency. The building, located on the east bank of the Cedar River, is on the National Register of Historic Places. This adaptive reuse should provide an impetus for more renovation in the area.

The principal in charge of OPN's team effort, Dan

Project: Henry Russell Bruce
Location: Cedar Rapids, IA
Architect: OPN Architects, Inc.
General Contractor: Rinderknecht
Photographer: Ron Dreasher



(Left) The "cafe" with awnings, cafe tables and chairs enlivens the interior, making more than a breakroom out of the breakroom.

Thies, AIA, considers Langmack the perfect client. Pete, a graduate of Pratt Institute of Industrial Design, says, "The design collaboration could not have been more fun. I pushed them. They pushed me. The challenge to Dan and the team was, that the decor is here. Let's get out of the way." The design solution was simple. They used the existing assets of the historic building—exposed timber columns, beams, maple flooring and red brick exposed exterior walls—to create a unique and exciting office environment.

The space was designed with the intent of keeping the building elements exposed. The main conference room features a dropped ceiling grid, but no panels. The table in the main conference room is crafted of sandwiched plywood with exposed edges. Exposed bolts and black angle irons create a rugged look, while ordinary building materials, such as particle board and oriented strandboard, complement the warehouse environment. The expression of these materials, through exposure and industrial-type detailing, bolsters the historic integrity of the existing space.

HRB moved back downtown after 20 years, from a traditional office building with a linear layout. The problem was that people had to go from one end of the train to the other to communicate. The firm's goal was to get teams of people who work together accessible to each other. Instead of having the media buyers in one area, or writers and account executives in another, they wanted their new plan to facilitate communication and spontaneous interaction. The cluster plan, because of its lack of doors, caused minor culture shock at first, but quickly the resulting team environment was preferred and well received.

The architects created a broad hallway through the center which developed into the main thoroughfare. It seemed appropriate to dub it "HRB Boulevard," and as a result, a street sign was installed. Next the service corridors became alleys, illuminated by exposed bulb and industrial lighting made of galvanized sheet metal.

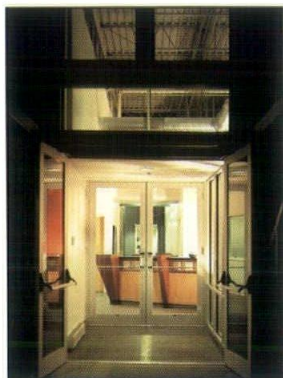
An entire village was evolving, and soon they were creating not just a lunch area, but a cafe with canvas awnings, neon signage, and cafe style steel tables and chairs. The mail room became a post office, and the accounting department became a bank. Since every small town has a library... need more be said?

Because much of their product depends on collaboration, they created six conferencing rooms, each with a different function and theme. One is set up like a cozy living room; another is a war room for strategy sessions.

The new design features a lowered light level. In their old office, they found themselves shading and cutting back the standard lighting to improve their view of their computer screens. Now they easily view their screens with low voltage halogen track lighting, and people talk more quietly with more subdued lighting. The office is less noisy, and the atmosphere less frenetic.

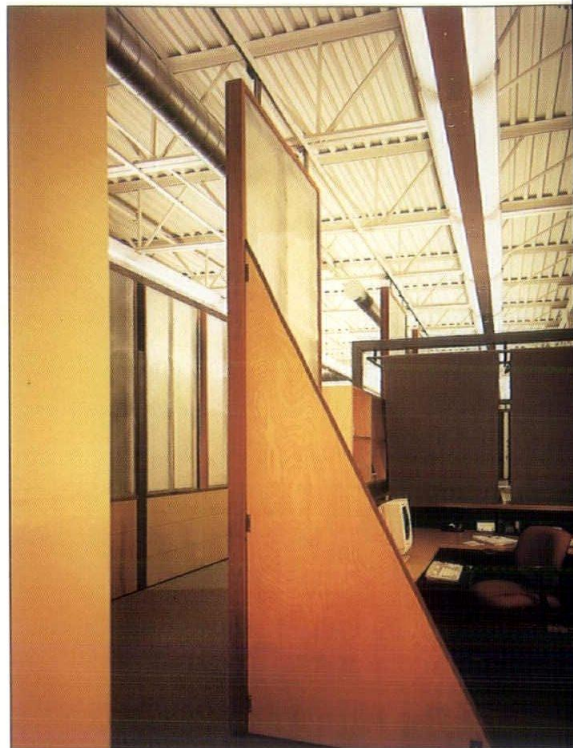
— Claudia Cackler would have been born into the eighteenth century if given a choice, but is quite content living in the present moment.

Grace Label



(Above) The entry is anchored by the reception desk that is angled to encourage traffic flow.

(Right) Custom-designed modular furniture will accommodate growth with removable fiberglass panels.



It's the things we usually don't notice that can become the most fascinating—like the origins of that label around a jar of Tone's spices, on the side of a race car, or across a can of vegetables. There's a good chance each one was designed and manufactured by Grace Label in Des Moines.

To support its ever expanding market, the 25 year-old company went to Architects Wells Woodburn O'Neil for a new 34,000 square-foot facility—7,500 square feet for office support, and 26,500 square feet for printing and warehouse areas. The design reflects the eclectic spirit of its owner and the company's openness and creative energy, with an office space that is anything but a retread of the standard manufacturing interior.

The owner, Alice Grace, "made no bones about the fact that the architect was to make it special," says Brent Schipper, AIA, of Wells Woodburn O'Neil. The new building is on the southern edge of 63rd Street, just west of the airport. It was designed to support at least a 50 percent expansion in personnel and production. The interior blends eclectic materials—mahogany for warmth, fiberglass for openness and shared light, steel for solidity—in a plan that is maximized for flexibility. The entry is anchored by the reception desk, set in plan at an angle designed to encourage traffic flow. Mahogany panels are punctuated by angled red wood fins, and topped by translucent fiberglass. Above is a clerestory window that floods the space with light, and from the exterior, reveals the exposed ceiling structure.

An informal, communicative, casual atmosphere dictates the work patterns of the staff, but in the company's previous industrial park location, there was half the space, no privacy, and little sound control. In the new building, although there are some private offices, most of the workstations are not fully enclosed, providing some measure of separation while allowing employees to share natural light, exchange ideas, and interact with clients. Custom-designed modular furniture, with supports carved at that same recurring angle, will accommodate growth with removable fiberglass panels and provide some measure of sound control. A corridor centers the rectilinear plan and is intersected by a wall set at the same degree as the reception desk, but rotated a half-turn. To provide economical strip lighting, fluorescent lights, similar to industrial tube fixtures, were flipped upside down and sheathed on either side with perforated metal fins.

The interior colors—red, lavender and yellow—are in shades different enough to set them apart, but classic enough not to look dated, and are also a good complement to the owner's collection of Miro' prints. The area that will accommodate future person-

nel is now filled with file cabinets and extra storage.

The design and construction of the facility involved everyone—from representatives of the art, production and sales departments to the general, electrical and mechanical contractors—in a process referred to as "design build, more or less." The exchange of ideas, similar to how the company itself functions, led to innovation and inclusion, and kept everyone on the same track. "Throughout the design, we had everyone at the table that would impact the price. It was a fun and different process, and the results show it," says Schipper. But, it was the owner that provided the motivation, and the owner, with her clear vision, that didn't let it become business as usual.

"Alice Grace has a zest for life, and appreciates art and architecture. She didn't want a standard facility, and for her, functions and cost were less important than a sense of fun."

— Kelly Roberson is Managing Editor for Texas Architect magazine

Project: Grace Label
Location: Des Moines, IA
Architect: Architects Wells Woodburn O'Neil
General Contractor: Ventor Spooner
Mechanical Engineer: Wolin Mechanical
Electrical Engineer: Thompson Electric
Photographer: Brent A. Schipper, AIA

KELLY ROBERSON

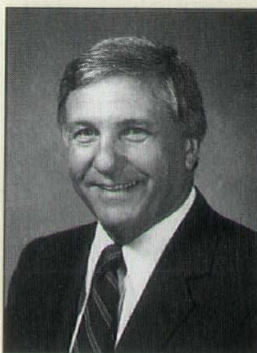
New Book on the Designers of the Denver International Airport

The architecture firm of C.W. Fentress J.H. Bradburn and Associates, with their design of the new Denver airport, has grabbed the attention of the public and the architectural community worldwide. The project is a prime example of the approach to architecture called contextual realism. The peaked, white fabric roof of the terminal, the largest structurally integrated tensile membrane roof in the world, mirrors the snow-covered peaks of the Rocky Mountains that surround the site.

The book, *Fentress Bradburn Architects* by Rodger A. Chandler, features almost thirty projects, including the Colorado Convention Center in Denver, the New Seoul International Airport in South Korea, and the National Cowboy Hall of Fame in Oklahoma City. The book is \$50 (\$35 for AIA members), and is available through the AIA Press by calling 1-800-365-ARCH.



Rudi Elected Director of National Architectural Board



Norman Rudi, AIA, of Ames, Iowa, has been elected to the Board of Directors of the National Council of Architectural Registration Boards. NCARB is responsible for the national examination of architects, intern development training, and professional reciprocity of architects from state to state.

The Board of Directors consists of six Regional Directors, five elected officials, and the past president. Rudi will serve for one year, with the possibility of being elected for two additional terms. His current committee assignment is the Board Liaison to the Educational Committee.

Rudi served as Regional Chair for two years for the Mid-Central States Region. He has served on the Continuing Professional Education Committee, the Committee on Building Officials, and the Nominations and Resolutions Committee. Rudi has also served as an examination grader for the registration exam.

Rudi was appointed to the Iowa Architectural Registration Board in 1991 by Governor Terry Branstad, and reappointed in 1995.

A Lack of Credit

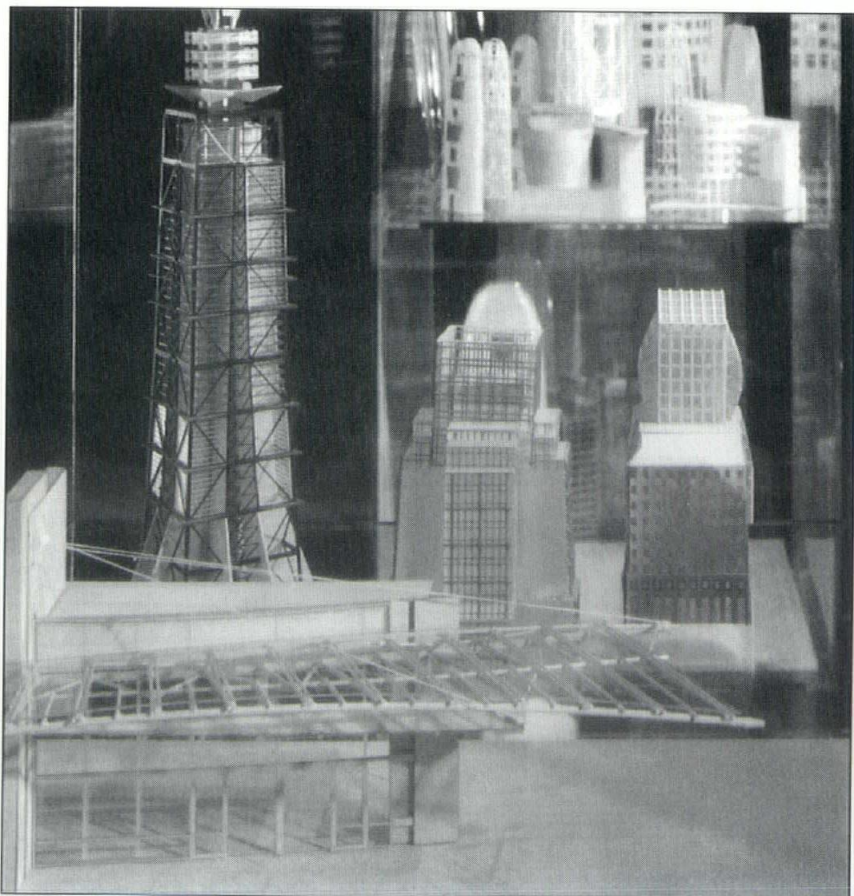
In our last issue on residential architecture, the article on the Zuendel Residence addition by VOV Architecture + Design neglected to give credit to the original architect.

This home was originally the Rosenberg Residence designed by Architects Wells Woodburn O'Neil. The Rosenberg Residence was originally published in the Spring 1992 awards issue of the *Iowa Architect*.

◀ SOM Turns 60

The Chicago Architecture Foundation is sponsoring an exhibit celebrating the 60th anniversary of Skidmore, Owings & Merrill, one of Chicago's most highly acclaimed architectural firms. The show includes over 200 models displayed on an aluminum floor, showcasing the origin and development of over 15 years of SOM projects. The exhibit was first displayed at the American Institute of Architects 1996 Annual Conference, where SOM received the AIA's Architecture Firm Award.

The CAF is also offering a special opportunity to tour buildings designed by SOM. For more information, call the Chicago Architecture Foundation at 312-922-3432 ext. 239. The Exhibition runs from September 10th through November 21st. The Foundation is located in the Santa Fe Building, 224 South Michigan Avenue in Chicago.



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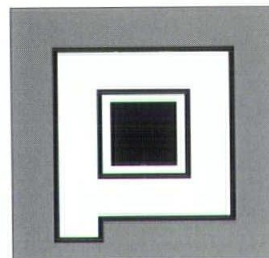
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The owner provided the motivation, and with her clear vision, didn't let the project become business as usual.

design digest



Prescolite Introduces Diecast Exit Signage ◀

Prescolite has introduced a Diecast Exit Signage designed for universal mounting. Universal directional chevrons remain invisible when left in place. Housing is constructed of durable, solid-cast aluminum, and illumination is provided by "Super-bright™" LED's. Prescolite Emer-

gency's exclusive Light Cavity Module (LCM) optimizes LED output by reflecting the light within the module, increasing clarity and brightness.

Literature is available by faxing requests to Prescolite Literature Distribution Center at 509/921-7539 or contact Bill Schoenfisch, Schoenfisch Incorporated, Rifton, New York 12471; 914/658-8393; FAX: 914/658-9635; or e-mail to PRImages@aol.com.



Geberit Introduces State-of-the-Art Electronic Faucet ◀

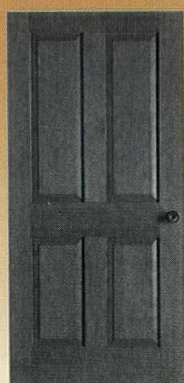
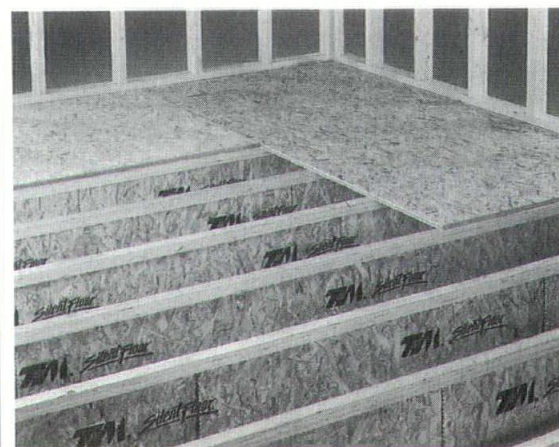
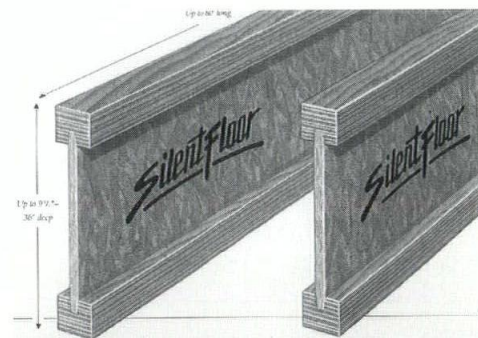
Geberit Manufacturing Inc. has introduced a new electronic faucet that features a contemporary design and micro-electronics technology. The Geberit electronic faucet features an electronically controlled, infrared optic that adjusts auto-

matically for maximum water and energy savings. It operates on a small 6-volt lithium battery that provides up to 200,000 hand washes (approximately three years of use). For more information, contact Lenett Votava, President, Geberit Manufacturing Inc., 1100 Boone Drive, Michigan City, IN 46360.

Trus Joist MacMillan Introduces The Silent Floor System ▼

When it comes to using forest resources more efficiently, it is easy to see why The Silent Floor System makes a difference. The Silent Floor System extracts more lumber out of every log than a conventional floor system. It can even extract this lumber from young, small diameter logs—many of which cannot be used by conventional floor systems. The Silent Floor Joist is also a more structurally efficient building shape than a 2x10 or 2x12. Like a steel I-beam, it carries a lot without adding much bulk. It is structurally superior to a conventional floor system, using only a fraction of the forest resources. In fact, for every two to three trees needed to build a conventional floor, The Silent Floor System only needs one.

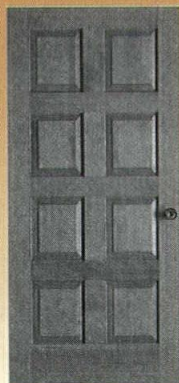
For more information, contact Trus Joist MacMillan, 9777 West Chinden Boulevard, P.O. Box 60, Boise, ID 83707 or call 800/338-0515.



Fire Rated 9044



Fire Rated 9130



Fire Rated 9010

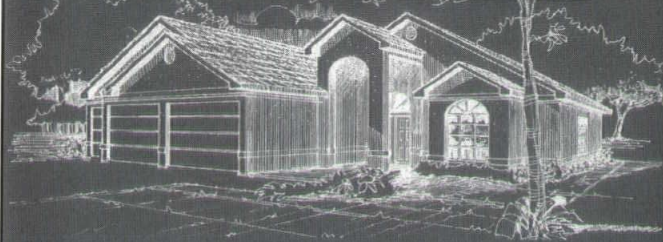


Fire Rated Chateau 9180

Simpson's Mastermark Doors ◀

Simpson Mastermark Fire Doors bring the beauty of wood together with an engineered approach to meeting building code requirements. Built with a special fire resistance core, Simpson's 20 minute fire rated doors provide safety and security without compromising style and design. For more information, call 800/952-4057.

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resources

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Interior wood doors: Doors, Inc.; metal fabrications: David Bear, Inc.; light fixtures: Lampas, USA; carpet: Lee's Commercial Carpet; door hardware: Hewi; interior millwork: Woodcrafters; reception desk and conference table: Fox Fine Woodworking; plastic laminate: Pionite; paint: Pittsburgh Paints

Iowa State University Memorial Union - Bookstore Renovation

Terrazzo: Des Moines Marble; porcelain ceramic tile: Crossville

Iowa State University Memorial Union - Food Services Remodeling

Terrazzo: Des Moines Marble; porcelain ceramic tile: Graniti Fiandre; wood paneling: Woodcraft; wall surfacing/finishes: Texcote; metal fabricator: Majona Corporation Fabrications; glass treatments: Two Rivers Glass and Door

Mauck + Associates

Ceilings: Armstrong; fiberglass panels: Lumasite; carpet: Bentley; sinks: Just; plumbing fixtures: Kohler; bamboo tree: Inner Flora

M.C. Ginsberg Objects of Art

Lighting: CSL and Hubbell; wall panels: Eternit Eflex and Polygal

Pattee Design

Inner-Seal OSB sheathing: Louisiana Pacific; metal rib lath: Gold Bond

Studio/Residence

Steel fabricator: Nollette Metal Works; floor: existing exposed concrete, sealed with Structures floor sealer; chairs: Aeron by Herman Millwer, Toledo Chair by Knoll, LeCorbusier Arm Chair by Cassina; file cabinets: Steelcase; lights: incandescents by Halo; doors: solid core maple by Builders Supply; wood: maple plywood by Builders Supply, southern pine framing lumber by Weyerhaeuser; hardware: Blum, Schlage; windows: 1" insulated Low-E by Husker Glass; paint: Sherwin Williams

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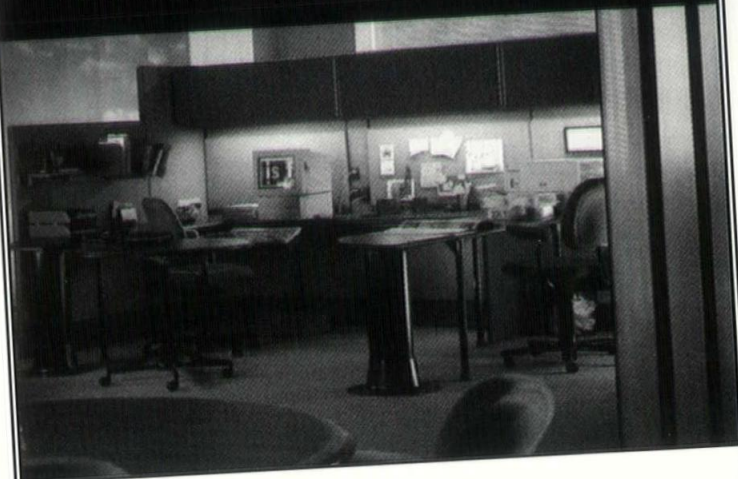
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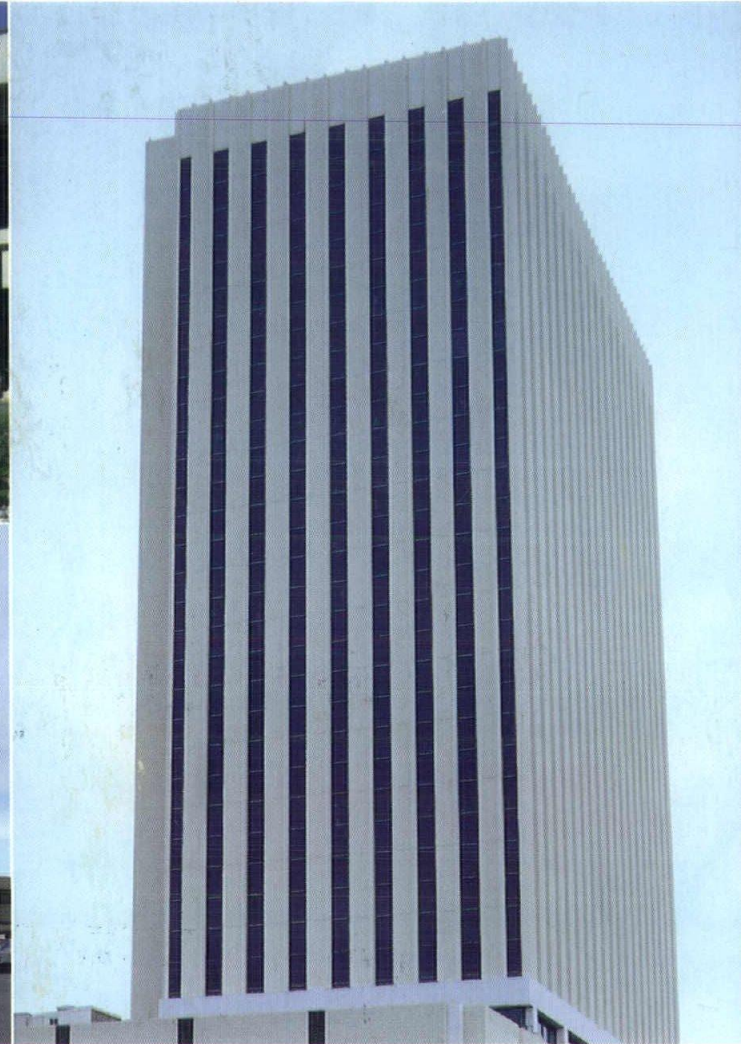
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