

IOWA

Architect

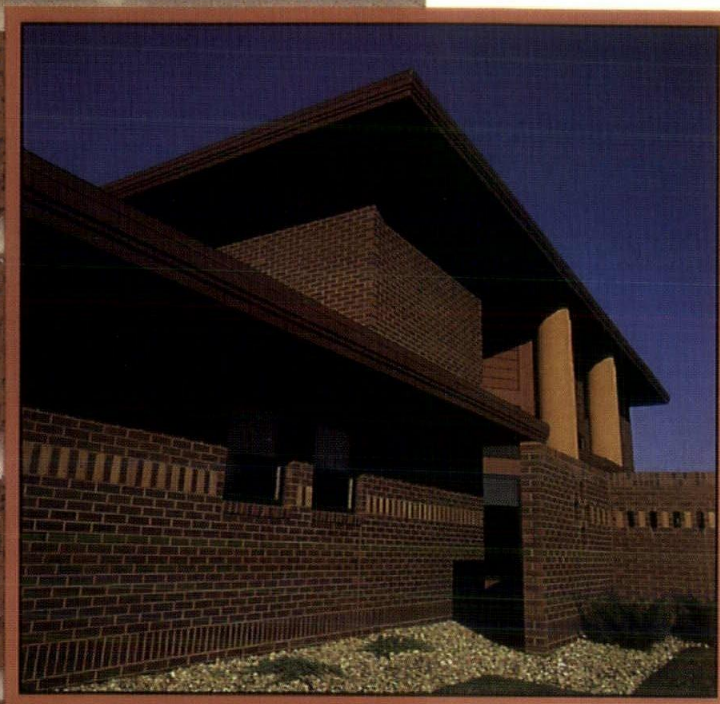
Issue No. 99:230 Five Dollars

A LIBRARY & ARCHIVES
35 New York Ave., N.W.
Washington, D.C. 20008

001 1 8 1997



CINNAMON IRONSPOT



Missouri Synod-Lutheran Church, Sioux Falls, S.D.



UNITED BRICK & TILE

DIVISION OF
SIOUX CITY BRICK & TILE

United Brick & Tile

515-254-0196

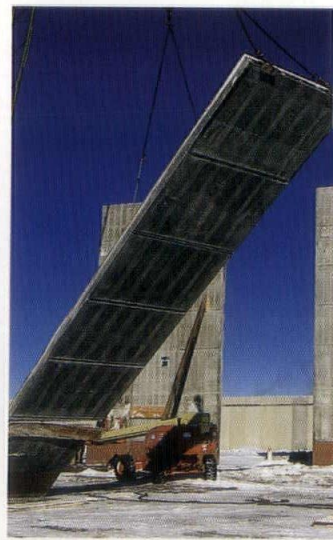
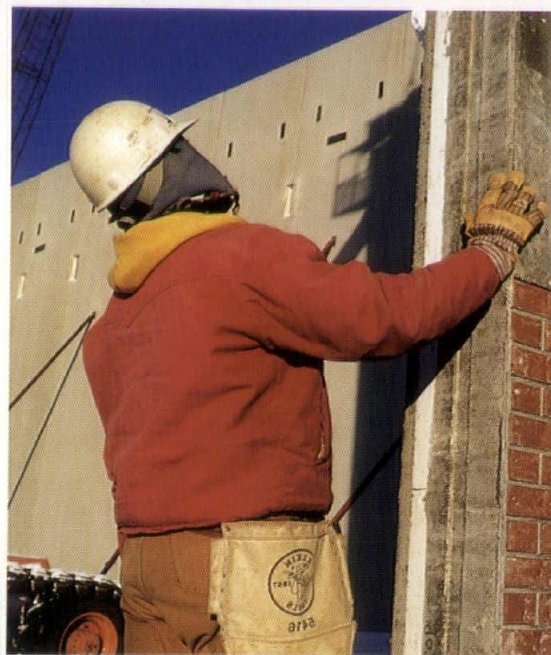
Sioux City Brick & Tile Co.

712-258-6571



Fabricated Concrete Structures

Home Delivery with Fabcon



Featuring Cast-in Brick

During one of the harshest winters in Minnesota's history, Fabcon delivered for The Home Depot. Fabcon's experienced crews erected two buildings in days instead of months. Featuring Fabcon's newest finishes – cast-in brick, imprinted tinted concrete and smooth surfaces with graphics – The Home Depot's latest stores are not only cost-effective, but they are winners architecturally. Let Fabcon bring home your next project.

The Home Depot's Two Newest Stores

Bloomington, Minnesota

Contractor: Rockwell Construction
Pompano Beach, FL

Architect: Greenberg Farrow Architects
Schaumburg, IL

Plymouth, Minnesota

Contractor: Weis Builders
Minneapolis, MN

Architect: Greenberg Farrow Architects
Schaumburg, IL

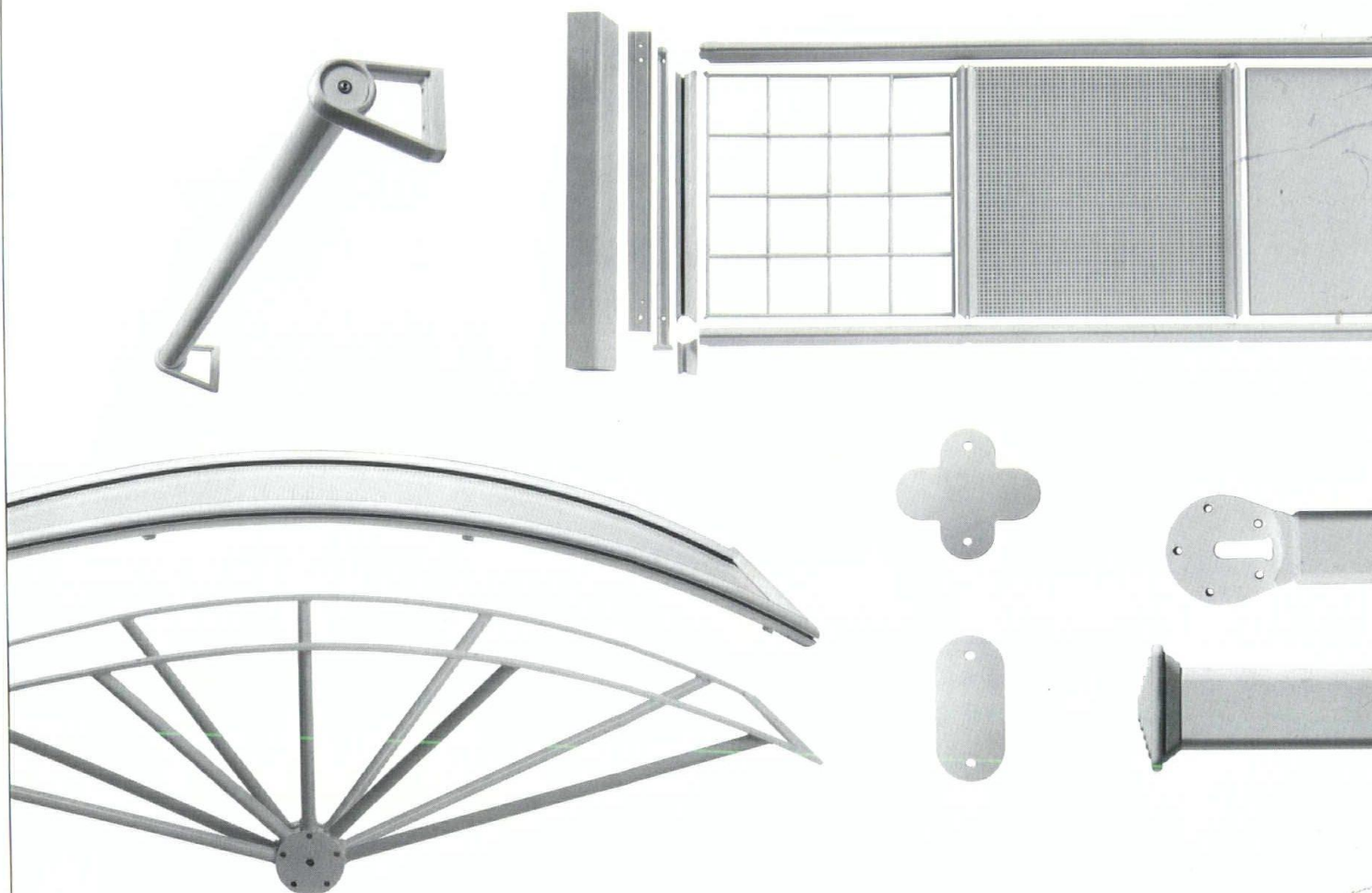
To receive additional literature, call Fabcon at (800) 727-4444 • Fax: (612) 890-6657
6111 West Highway 13 • Savage, Minnesota 55378-1298

MANUFACTURING & SALES OFFICES

Savage (800) 727-4444 • Columbus (800) 900-8601 • Indianapolis (800) 954-4444

REGIONAL OFFICES

Buffalo (716) 875-5030 • Cedar Rapids (800) 728-6683 • Chicago (800) 954-4444 • Des Moines (800) 247-5407
Detroit (810) 349-1710 • Milwaukee (800) 974-4446 • Pittsburgh (412) 352-3953 • St. Louis (314) 432-1666



think of it as an alphabet

kaleidoscope

Want to create a new language for outdoor spaces? Kaleidoscope from Landscape Forms is the new, modular wall, canopy and seating system that lets you combine the individual pieces to make it anything you want it to be. Pre-engineered and pre-finished with our proprietary Pangard II® polyester powdercoat process, it's extremely durable and designed to meet U.S. building code requirements.

Call for more information and a catalog. What you do next is up to you.

Kaleidoscope is designed by Robert Chipman, ASLA; Brian Kane, IDSA; and Arno Yurk, AIA, IDSA.



landscapeforms™

Stacy Ernst, Missouri Sales Office
PH 800.437.4737 PH 816.444.4376 FX 816.444.4738



Valmont Industries, Omaha, Nebraska
Architect: DLR Group, Omaha, Nebraska
Precaster: Kroeger Precast Concrete, Omaha, Nebraska



This structure utilizes Endicott's 1/2" Thin Brick as facing on architectural precast concrete panels. The unique stack bond pattern provides a desired "brick" look to normal panelized construction. These semi-circular buildings utilize an interesting combination of materials, complete with retaining walls and landscaping to create a breathtaking, office-campus environment.

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

Endicott Clay Products Co

Post Office Box 17
 Fairbury, Nebraska 68352
 402/729-3315 Fax: 402/729-5804
 email: endicott@endicott.com

Endicott

Turn Your Client's Home Into A Showplace!

Satisfy your desire for elegance.

PC GlassBlock® products offer the radiance and beauty of glass...the strength and security of thick, break-resistant glass block. This beautiful, versatile building material inspires imaginative designs that can transform your home into an elegant showplace!

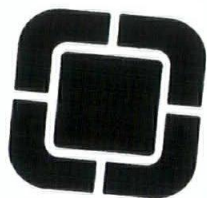
And it's available in a choice of patterns to provide the amount of light transmission and privacy you desire.

Enhance and enliven your entryway, kitchen, bath, bedroom, gameroom, stairwell...PC GlassBlock® windows, walls and

partitions add dazzle to any part of your home...both inside and outside!

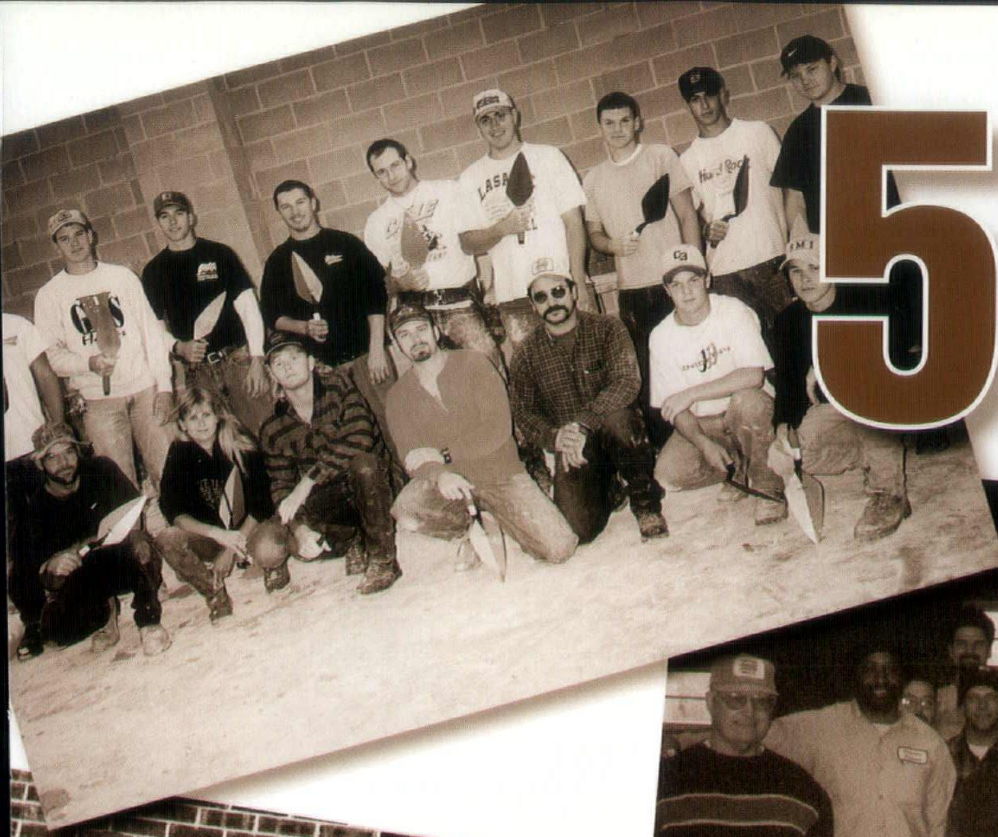
Ask us how American-made PC GlassBlock® can turn your home into a showplace.

PITTSBURGH CORNING
PC GLASSBLOCK®
WINDOWS, WALLS & PARTITIONS

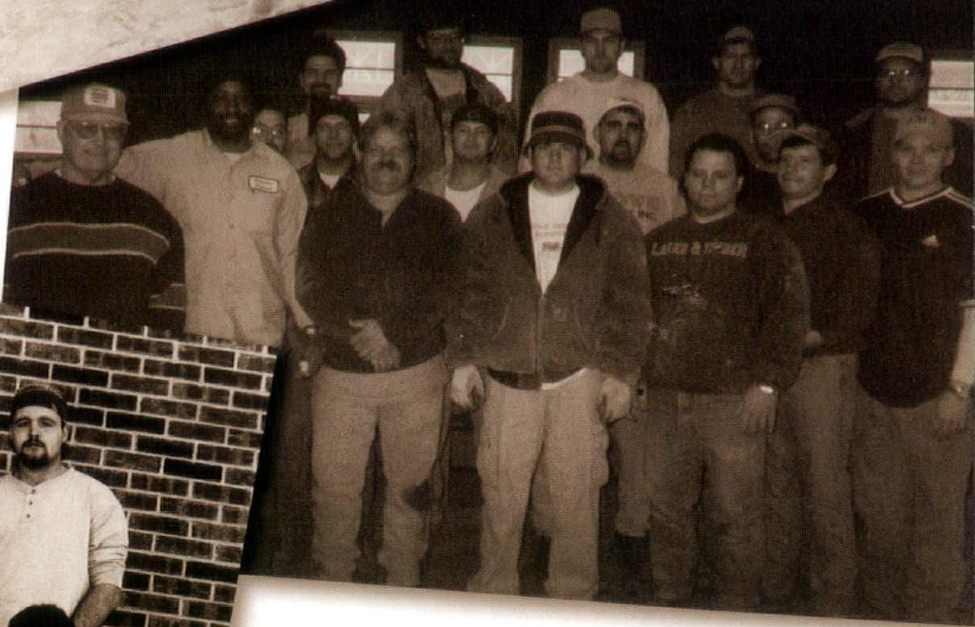


CONCRETE PRODUCTS CO.
Your Construction Supply Center
SIOUX CITY

2222 East Third Street • Sioux City, Iowa 51101
Telephone: (800) 352-4644 • FAX: 1-712-252-2262



59 1998



38 1999



*Committed to training new apprentices
for the masonry profession*

Ninety-seven new intern apprentices joined the masonry four-year programs over the last two years at the Iowa Brick Layers Union, Kirkwood Community College, and Ellsworth Community College.

Masonry Institute of Iowa
5665 Greendale Road, Suite C, Johnston, Ia 50131
Phone: 515-252-0637 Fax: 515-252-0645



ARCHITECTURAL WALL SYSTEMS®

LEVITT CENTER FOR UNIVERSITY ADVACEMENT , IOWA CITY, IOWA. ARCHITECTS: GWATHMEY SIEGEL, N.Y., N.Y. AND BROOKS BORG SKILES ARCHITECTURE/ENGINEERING, DES MOINES, IOWA. GENERAL CONTRACTOR: KNUTSON CONSTRUCTION SERVICES, IOWA CITY, IOWA. ARCHITECTURAL WALL SYSTEMS, co. WAS CONTRACTED TO FURNISH AND INSTALL THE EXTERIOR ENVELOPE WHICH IS A DRAINED AND BACK-VENTILATED RAIN SCREEN UTILIZING BOTH ALUMINIUM PANELS AND 3" THICK INDIANA LIMESTONE. THE CONTRACT INCLUDED POLYAMIDE THERMALLY BROKEN CUSTOM-DESIGNED WINDOWS, CURTAIN WALL, SUNSCREENS, LOUVERS, AND EXTERIOR DOORS.

3000 30TH STREET DES MOINES, IOWA 50310 515-255-1556 FAX 515-255-1510
E-MAIL: aws@architecturalwalls.com WEBSITE: <http://www.architecturalwalls.com>

Editor

Stephen Knowles, AIA

Associate Editors

Cameron Campbell
Gregory Palermo, FAIA
Marcy Schulte, AIA
Steve Strassburg, AIA

Managing Editor

Ellen Colella

Editorial Board

Sherwood Adams, AIA
James Gast, AIA
Shawn Gordon
Dan Hunt, AIA
Greg Harrison, AIA
Matt Niebuhr
James Phelps
Brent Schipper, AIA
Debra Smith, AIA
Ed Storm, AIA
Channing Swanson, AIA
Kane Tewes
Robert Whitehead, AIA

Art Director

Kent Mauck

Publisher

Kent Mauck
Mauck+Associates
516 3rd Street, Suite 200
Des Moines, IA 50309
515/243-6010

Advertising Manager

Jane Nieland
Mauck+Associates
515/243-6010
Fax 515/243-6011

Printing

Sutherland Companies, Montezuma, Iowa

American Institute of Architects, Iowa Chapter, Executive Vice President

Suzanne Schwengels, Hon. AIA, CAE
Assistant Director, Marketing & Public Relations

Ellen Colella

Administrative Assistant

Kerry Allen

President

Paul Mankins, AIA

President-Elect/1st Vice President

Kevin Nordmeyer, AIA

2nd Vice President

John "Chip" Overton, AIA

Secretary

Thomas Gardner, AIA

Treasurer

Randall Cram, AIA

Directors

John Gere, AIA
Geoffrey Grimes, AIA
Kenneth Keith, AIA
Gregory Palermo, FAIA
Rod Stevens, AIA

Associate Director

Alan Pickett

Allied Director

Pete Bird

Past President

Jeffrey Anderzhon, AIA

Chair, Department of Architecture, Iowa State University

Robert T. Segrest, AIA

President, American Institute of Architecture Students

Eric Beron

Central Iowa Architects President

Jill Swanson, AIA

Cedar Rapids/Iowa City Architects President

James Gast, AIA

Eastern Iowa Architects President

Jeffrey Loebach, AIA

Northwest Iowa Architects President

Edward Storm, AIA

Southwest Iowa Architects President

Robert Burgin, AIA

Subscription Rates

\$25/year, \$45/two years; \$5/single issue. Note to subscribers: when changing address, please send address label from recent issue and your new address. Allow six weeks for change of address.

Advertising

For advertising information contact Jane Nieland at 515/243-6010.

Iowa Architect is the official quarterly publication of The American Institute of Architects, Iowa Chapter, 1000 Walnut Street, Suite 101, Des Moines, IA 50309. 515/244-7502, Fax 515/244-5347.

Design

Mauck+Associates
516 3rd Street, Suite 200
Des Moines, IA 50309
515/243-6010

stetson

Cover

Levitt Center for University Advancement, University of Iowa, Gwathmey Siegel and Associates Architects/Brooks Borg Skiles Architecture Engineering. Photo by Farshid Assassi.

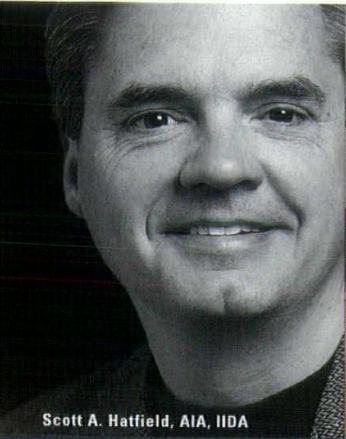
LEARNING ENVIRONMENTS

Introduction	9
Masterly and Correct	12
Bridging Tradition and Today	16
Perfect Prescription	20
The Building That Teaches	22
A Place to Grow	24
Something Old, Something New	26
Beyond Books	28
Nature's Classroom	30

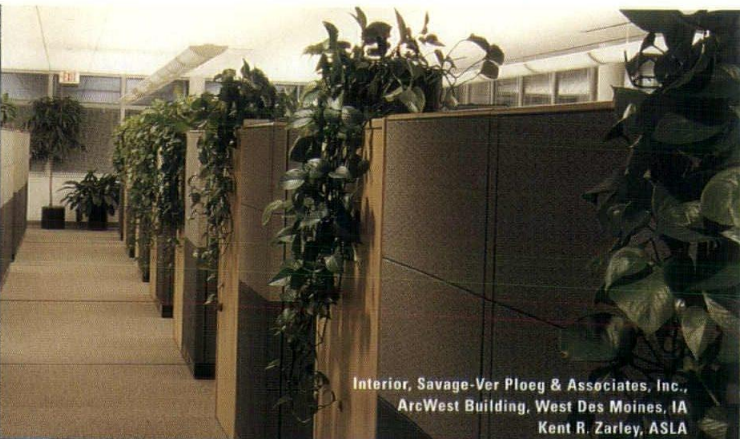
DEPARTMENTS

Portfolio	10
Design Digest	32
Journal	33
Resources	34
Advertisers Directory	35


**We first hired INNER FLORA for a client.
Then we hired them for OURSELVES.**



Scott A. Hatfield, AIA, IIDA



Interior, Savage-Ver Ploeg & Associates, Inc.,
ArcWest Building, West Des Moines, IA
Kent R. Zarley, ASLA



Hy-Vee Corporate Headquarters
West Des Moines, IA
Glenn D. Vondra, AIA, IIDA



INNER FLORA

"We've utilized Steve Codner and Inner Flora's interior foliage vision for nearly 30 years. The fact we asked them to participate as design consultants for Savage-Ver Ploeg & Associates, Inc., speaks for itself."
Scott A. Hatfield, AIA, IIDA

"Inner Flora played an integral part in the design process and their ongoing maintenance assures our design vision."
Glenn D. Vondra, AIA, IIDA

"It was a natural outgrowth of our company history to have Inner Flora on our team. Their professionalism and attention to detail dovetails with our own corporate philosophy. Inner Flora kicks."
Kent R. Zarley, ASLA

Inner Flora works to make interior foliage an integral part of your overall design – with plants thoughtfully specified to complement the aesthetics, environment, space definition, sound attenuation and traffic flow of your design.

More than a "plant supplier," you'll find Inner Flora respects, understands and appreciates architectural design. For nearly 30 years, Savage-Ver Ploeg & Associates, Inc., has trusted our vision with clients including Hy-Vee, Pella Corporation and the Regency West Office Complex. We'd like to share and support your vision, too.

For your next project, call Inner Flora at 515-274-5907.

Today computers are supporting a new infrastructure called the *information highway* that is allowing individuals to be connected to our communities without leaving their homes. This digital society demands continued input to keep up with a growing knowledge base and its cultural trends. Videos, faxes, channel surfing, Web surfing, teleconferencing and e-mail present us with a connection within fluid, dimensionless territories. But, when physical travel is required, an encounter with the built environment can reinforce what we learn about ourselves from a Web page.

When I drive from my family's eastern Iowa home to Des Moines, the old Lincoln Highway always brings me through several small communities. Most towns I pass through have buildings that support their community's existence. A town hall that offers access to the government; the local post office providing contact with distant friends; a fire station maintaining public safety; and, the school that educates our future generations.

A community's pride is most evident in the presentation of its school to visitors. This pride is highlighted by roadway signs identifying athletic and academic achievements, the well-maintained athletic fields that support the weekly game schedule, and the buildings constructed to gather children for nine months out of the year.

Driving through the community of Mount Vernon, I was presented with one of Iowa's oldest colleges. This campus was placed on top of the highest point in the community, giving it a majestic presence to drivers for miles around. Cornell College's stone and brick buildings still support the development of pupils' cultural acumen, in our constantly changing world.

A community's pride is most evident in the presentation of its school to visitors.

A Place FOR OUR *Future*

As the Lincoln Highway continues west, a couple of miles past the college, a humble old one-room schoolhouse always catches my attention. The community wants to remember its past and the importance education has within the American landscape by preserving this small wooden classroom structure. Mount Vernon reminds me that education has an important place in America if we are to have a pride for our future.

Communities have come to know that classrooms provide students with more than a place to learn reading, writing and arithmetic. They have been given a place to gain cultural knowledge so they could become participants and citizens. In this issue we are highlighting both public and private learning environments that support a continued investment in the future.

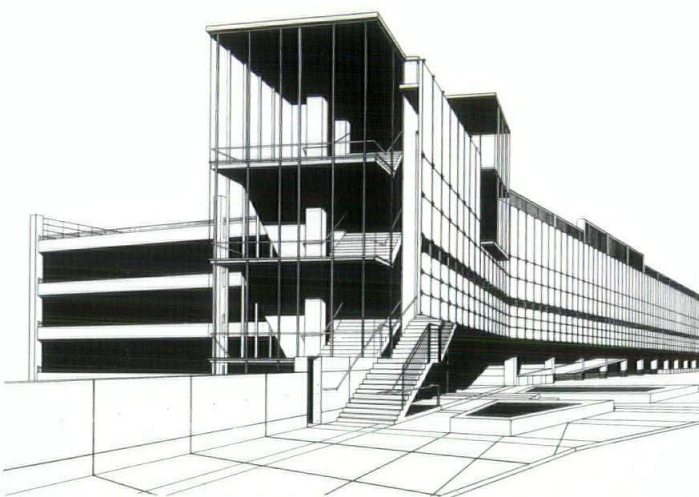
Stephen L. Knowles, AIA
Iowa Architect, Editor

IOWA Architect

PORTFOLIO

Scott County Library

FEH Associates, Inc., is currently working with the Scott County Library System on the design of a new headquarters facility to be located in Eldridge. The 25,200-square-foot facility will be new construction on a new site. Vehicle storage and materials processing spaces encompass one-third of the program area, as the facility serves nine satellite locations and operates bookmobile programs throughout the county.



Parking Ramp and Water Facility

The Newton Road Parking Ramp and Chilled Water Facility, by Herbert Lewis Kruse Blunck Architecture, serves the University of Iowa medical campus and is part of a master plan developed by Michael Van Valkenberg Associates. The ramp consists of parking for 800 cars, a 5,000-ton chilled water facility and a public plaza with a bus waiting area. The site faces the medical campus on the south and drops 30 feet to face a highway on the north. The project addresses each elevation relative to the surrounding context; campus pedestrian scale to the south and highway vehicular scale to the north. Construction is underway with expected completion in the fall of 2000.

Plug and Play

The Plug and Play workstation is an experimental design concept developed by RDG Bussard Dikis and Des Moines Area Community College for workstations in the new DMACC Learning Environment. The center is currently in the planning process as part of DMACC West Campus. The Plug and Play utilizes power and communications sockets in the building and its compact size for maximum flexibility and mobility. In addition to mobility, as student needs change, the workstation can be transformed from the lecture mode to work (or play) mode to help minimize distractions.



MATT NIEBUHR

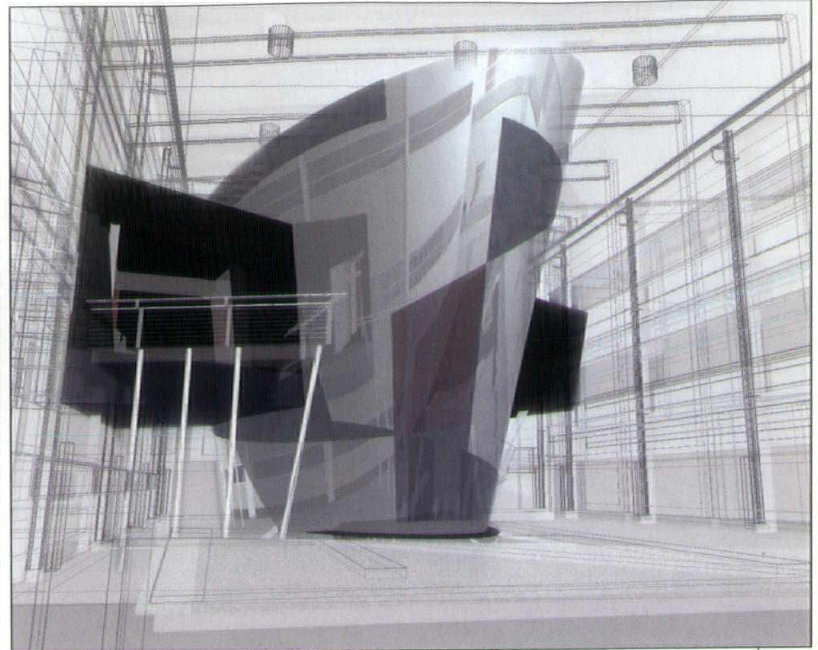
VRAC C6 Installation

Brooks Borg Skiles Architecture Engineering, with MechDyne Corporation, is designing a virtual reality installation for Virtual Reality Application Center (VRAC) at Iowa State University. The installation will be located in the center of the open atrium in Howe Hall, currently under construction.

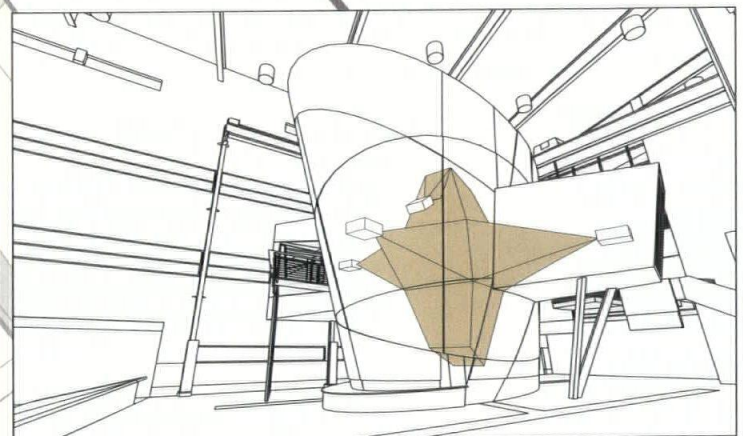
The VRAC C6 Installation will be the next generation of fully immersive synthetic environments (SE) and will be capable of a six-sided rear-projection display. This SE device blends real and virtual objects in the same space, so several individuals have an unoccluded view of their bodies as they interact with virtual objects. SE technology is used for research without respect to scale or complexity. Research involves issues from molecular biology to geotechnical systems, from product design to driving simulation.

The design and construction process is utilizing progressive techniques to advance the quality of service and design for ISU. The client and design team exchange information and communication digitally via e-mail, CD-ROM and VRAC's intranet. Project minutes and graphics are updated on the intranet, as well. Current SE facilities and digital models allow immersive review or the project's design iterations. Design and analysis is performed directly on the computer model, which is then used to generate construction documents.

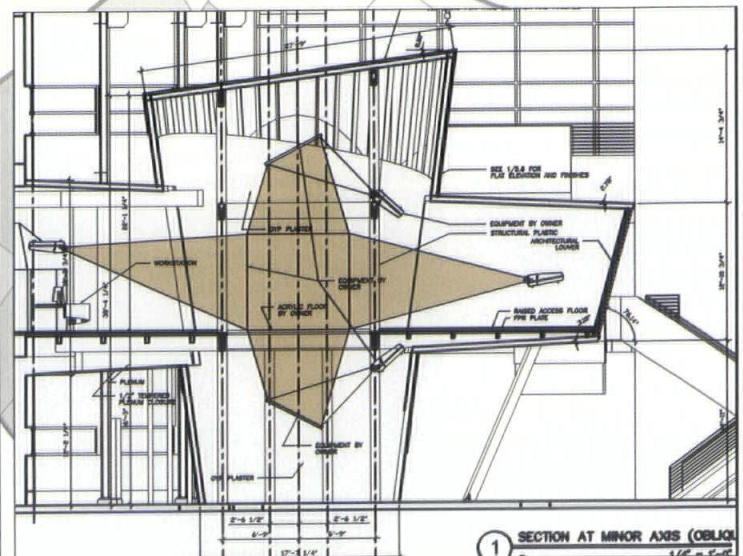
The installation will be the first in the world to incorporate this level of technology and will become a focal piece for VRAC and Iowa State University. It will open in the summer of 2000.



▲ View of VRAC C6 installation



▲ Projection equipment shown within the enclosure



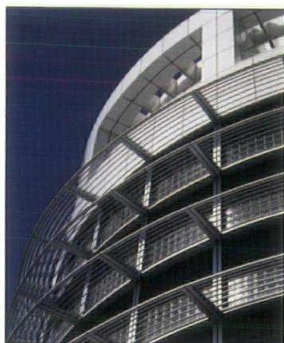
▲ Section/Elevation

▲ Existing installation

▲ Process studies and sketches

Masterly and Correct

LEVITT CENTER FOR UNIVERSITY ADVANCEMENT



Project: Levitt Center for University Advancement, University of Iowa
Location: Iowa City
Design Architect: Gwathmey Siegel and Associates Architects, New York
Partner-in-Charge: Charles Gwathmey, FAIA
Project Manager: Nancy Clayton, RA
Project Architect: William Meyer
Architect of Record: Brooks Borg Skiles Architecture Engineering, Des Moines
Partner-in-Charge: William Anderson, FAIA
Project Manager: Robert Ormsby, RA
Project Team: Brett Mendenhall, AIA, Phil Pash, AIA, Susanne Roesch-Casten
General Contractor: Knutson Construction Services
Mechanical/Electrical/Structural Engineer: Brooks Borg Skiles Architecture Engineering
Lighting Consultant: H.M. Brandston & Partners
Food Service Consultant: Skolodz and Associates
Landscape Architect: RDG Crose Gardner Shukert
Audiovisual Consultant: Shen Milsom & Wilke
Photographer: Farshid Assassi

ROGER SPEARS

It has been 27 years since the original publication of *Five Architects*¹; 27 years since the names Eisenman, Graves, Gwathmey, Hejduk and Meier were first inalterably fused as the unquestioned embodiment of late 20th century high architectural art. Their collective work: taut, glistening and absolutely white, assumed responsibility for nothing less heady than the redemption of an increasingly weather-worn Modernist design theology. Their efforts were championed by the ideologue Colin Rowe, whose seminal 1976 *Mathematics of the Ideal Villa*² reconstituted the early career of the brilliant Swiss architect, Le Corbusier.

Rowe's Corbusier was infused with a kind of formal exactitude which likely never existed in the architect's own mind, and which almost certainly played no role in his mature and passionately sculptural later works. Nevertheless, it was this coolly stoic and deliberately selective reconstruction of the Corbusian oeuvre, demonstrated via Rowe's cunningly sanitized representations of Villas Stein, Garches and Savoye, which immediately came to distinguish the work of these five, now-ever-so-renowned, New York architects³.

And then, almost as suddenly as these architects jointly ascended the crest of critical and popular acclaim, the tidy construct which bound them seem-

ingly as one, careened off into oblivion. The first to depart was Michael Graves, FAIA, who discovered in quick succession: color, history and ultimately, a kind of other-worldly mysticism which proved most adroitly suited to the representation of big-deal corporate HMOs, fantasy amusement parks and, more recently, household trinkets plied by the Target retail chain.

Shortly after, Peter Eisenman, FAIA, would spin off as well, charging from one "ism" to another⁴ in desperate search of the "next big new thing," generally in the company of the Rasputin-like Derrida, dispensing rhetorical cover. John Hejduk drifted off, too, though his inclusion within NY5 was at best, even from the beginning, a very rough fit. Hejduk adopted the role of Bohemian muse, conjuring mostly imaginary architectures for which poetry, operatic lyricism and the child-like scrawlings of bizarrely affected building envelopes first renounced and eventually eclipsed all recollection of his formative kinship to Rowe's original gang of five.

Richard Meier, FAIA, spun too, but not so much away from Corbusier as inwardly upon himself, recursively and relentlessly re-sampling his own most trusted motifs until the work assumed a near-Baroque cacophony of formal flourish and tectonic ornament. Meier's most celebrated achievement, the



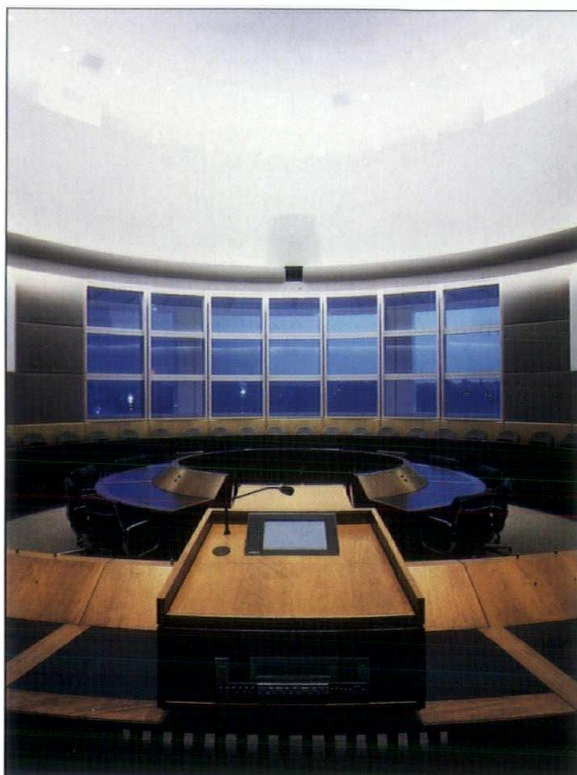
With characteristic skill,
Gwathmey assembles a rich
interplay of material and
tectonic motifs which deftly
articulate the Levitt Center's
atrium rotunda and adjoining
office space.



Moving well beyond his ineptual membership in the early '70s hotbed of academic formalism, The New York Five, architect Charles Gwathmey crafts a reposed sophisticated home for the University of Iowa's Foundation and Alumni Association.

Right: Board room.

Far Right: Meeting space and banquet room.



just completed Getty Museum, exhibits the consequence of such engrandizing self-quotation. Indelicately perched on that low-slung Los Angeles acropolis, the complex nervously twitches like some squeamish, dangerously over-bred racehorse.

In retrospect, especially in the presence of such biographical wanderlust among his peers, what is both surprising and admirable has been the rock-steady hand of Charles Gwathmey, FAIA. With his partner, Robert Siegel, FAIA, Gwathmey has gracefully forged an impressive body of work which is ever notable for its poise, constancy and evident self-assurance.

Over the course of three decades, Gwathmey has crafted a diverse portfolio of projects: elegant residences, ennobling corporate and institutional environments, refined building additions—particularly those appended to Frank Lloyd Wright's Guggenheim and Harvard's Fogg museums—which remain refreshingly apolemic and remarkably free of subterfuge. The work, though rarely spectacular in the Andy Warhol, quarter-hour-of-fame, cover of *People* magazine sense, retains a powerfully compelling presence, tangentially rooted in the language of the early modernists, yet equally cognizant of contemporary idioms, technology and practice.

In its 1982 Firm Award citation, The American Institute of Architects succinctly articulates Gwathmey's unique gift... "for approaching every project with a fresh eye and meticulous attention to detail, a keen appre-

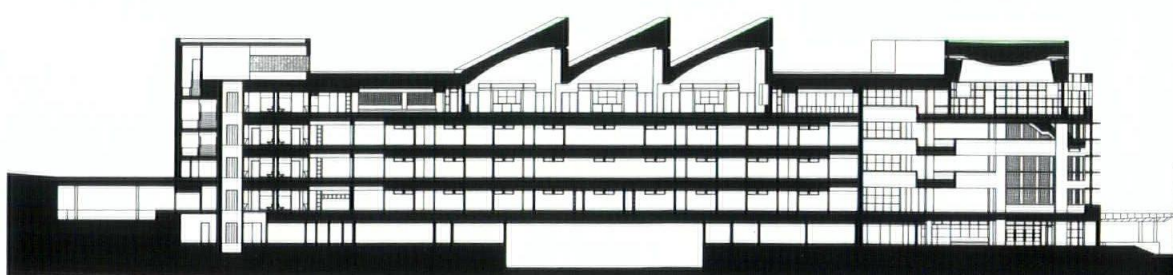
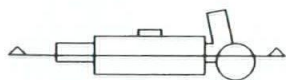
ciation for environmental and economic concerns, an unswerving dedication to design excellence, and a strong belief in collaborative effort."⁵

These accolades describe, not the prima donna designer of what historian William J. R. Curtis derisively calls "precious flower architectures,"⁶ but rather, a conscientious and trusted practitioner, whose mastery of architectural expression belies an empirically grounded, broadly inclusive design philosophy.

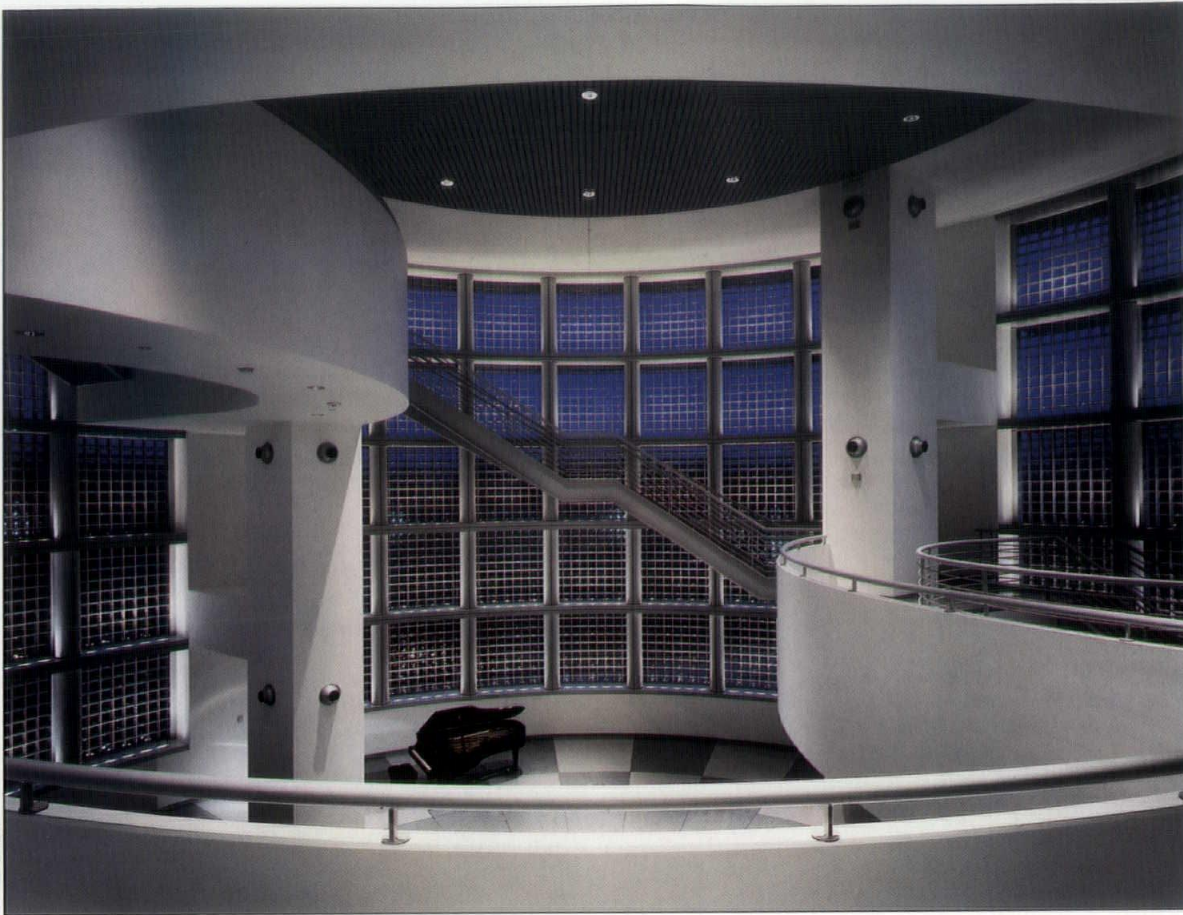
And though Gwathmey most certainly remains a formalist within the Rowe tradition, it is, nevertheless, a formalism steadfastly directed to those experiential and material qualities of architecture which genuinely celebrate the complex art of building. Accordingly, the work is always most interesting, not in its literary or graphic recollection, but in its flesh and blood experience.

This then is the essential experiential quality which Gwathmey Siegel and Associates bestow upon the recently completed Levitt Center for University Advancement in Iowa City. Designed for the University of Iowa in collaboration with architect-of-record Brooks Borg Skiles Architecture Engineering, in Des Moines, the project consolidates the university's Alumni Association, its Division of Alumni Records and Services and the university's Foundation. The 112,000 square-foot structure houses four floors of office and meeting space, topped by a grandly-scaled

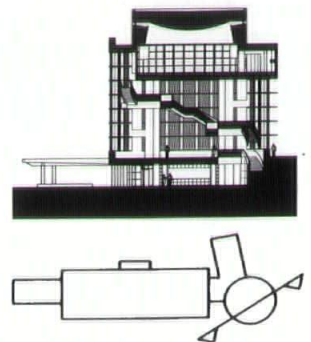
Right, Below: Longitudinal section and detail.



ROGER SPEARS



Left: The sparkling and crisply detailed rotunda offers a richly choreographed ascent to the fifth floor assembly hall above.



Above: Section facing south east.

fifth level, dedicated to conference and entertainment uses.

Situated at the campus's northern gateway along Riverside Drive, the building commands spectacular vistas up and down the pastoral Iowa River. Gwathmey assembles the programmatic requirements of the Levitt Center in signature fashion, capitalizing on the site's proximity to Hancher Auditorium, the university's Performing Arts Center and its Museum of Art. The great hall of the building's uppermost floor, a flexible and generously-proportioned tripartite space, is surmounted by three muscular roof monitors which admit a restrained but ethereal indirect light into the assembly areas below.

To the south, the hall opens onto an exterior roof terrace looking outward over the immediate context of the university's fine arts complex and more distantly, to the tree-lined Iowa River and its varied collection of campus buildings. Ceremonial ascent to the hall is accommodated by an equally grand, five-story atrium rotunda, whose lantern-like fenestration bathes the interior volume with dappled, effervescent sunlight. An exquisitely detailed staircase, graciously held aloft by the rotunda's skeletal outer armature, encircles the space, offering a richly choreographed passage from the ground and first floor entrance upward to the building's summit.

These iconic gestures: the great hall, the rotunda, and an accompanying, stoutly-rendered building service core, are deftly composed to envelop the more prosaic elements of the Levitt Center's program of services: competent and efficiently disposed office space whose workmanlike articulation fleshes out the north and south elevations of the building's enclosing facades. The formal strategy of juxtaposing signature icons against a demure backdrop of supporting elements is,

of course, classic Gwathmey, marked by his intelligently nimble interplay of form, function and spatial experience.

The resulting Levitt Center, clad in a crisply hewn scrim of glass, metal panel and limestone veneer, rises serenely above the still waters of the Iowa River; a fitting evocation of Corbusier's oft-cited prescription for the creation of architecture as the "masterly, correct and magnificent play of volumes brought together in light."⁷ Charles Gwathmey, it would seem, had it right all along.

—Roger Lynn Spears, of Raleigh, N.C., practices architecture and writes occasionally for Iowa Architect.

¹ *Five Architects: Eisenman, Graves, Gwathmey, Hejduk, Meier*, The Museum of Modern Art, New York, N.Y., 1972.

² *Mathematics of the Ideal Villa and Other Essays*, Colin Rowe, Cambridge, Mass., 1976. Although this collection of essays was published four years after *Five Architects*, the ideas it espouses were in circulation well before; certainly by the time of the 1969 Conference of Architects for the Study of the Environment, out of which the NY5 would ultimately emerge.

³ This abbreviated discussion necessarily excludes other, equally important NY5 antecedents, notably Rietveld's Schroder House and, particularly in the case of Eisenman, Terragni's Casa del Fascio.

⁴ In rough order: Italian Rationalism, Neo-Rationalism, Post Structuralism, Deconstructionism, Post Functionalism, Chaos Theory and several more, whose theory half-life was too brief to permit proper "ism-izing."

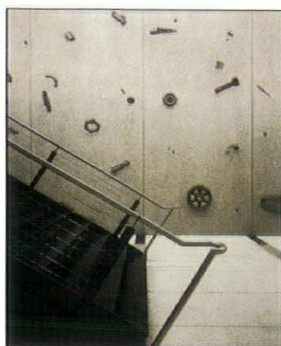
⁵ Firm Award Citation, The American Institute of Architects, Washington, D.C., 1982.

⁶ *Modern Architecture Since 1900*, Third Edition, William J.R. Curtis, Phaidon Press Limited London, 1996, p. 565.

⁷ *Towards a New Architecture*, English Edition, Le Corbusier, 1927, p. 31.

Bridging Tradition and Today

VERMEER MANUFACTURING COMPANY'S GLOBAL PAVILION IS A MIXTURE OF RUGGEDNESS AND SOPHISTICATION.



Above: This concrete wall is filled with more than 400 parts of equipment from Vermeer's previous 50 years. Its purpose has been more than decorative. Many consider it one of the staple attractions of the building, and it even sparks interest in games of trying to identify the parts.

When Vermeer planned for its 50th anniversary, the company wanted to do something special, and not just to mark the momentous occasion. The new building is intended to honor the founder of this industrial and agricultural manufacturing giant.

"The founder's house, which is a little ranch house he's lived in since 1948, is right nearby," says Shiffler Associates Architects' Channing Swanson, AIA. "This building had to be special."

Swanson started working on the pavilion in December 1995. Two and a half years later, the construction of the main brick building and three cylindrical "grain bin" structures were completed in time to celebrate the company's 50th anniversary in August 1998.

Vermeer wanted a structure that could be used as a training center and marketing tool for its multi-million dollar company. Before the structure, visiting professionals had no where to congregate except in a small lobby. The growing company needed a place to entertain.

"They were looking for a sophisticated building, yet somehow rugged, to reflect what they do," says Swanson. "This is a company that takes raw steel and forms it into advanced pieces of equipment. We took those two concepts and combined it into something that makes sense."

The company's original structures are a compound of eight, red-brick buildings—each boasting 150,000 square feet of space. High school kids for summer jobs throughout the company's history built these. The buildings are remarkably in terrific shape still, complete with aluminum roofs gleaming in the sun.

The new pavilion had to stay uniform, but also offer something more as it stands as the icon on the corporate grounds.

"The building simultaneously fits in and yet is completely foreign for where it's at," says Swanson. "There's nothing but cornfields all the way around. It's trying to respond to the elements with form. The silos are something familiar, yet unexpected. It's probably the best feature."

Shiffler Associates designed a large, brick building with the same dimensions as the others to help integrate the transition from old to new, while adding a few modern touches. An aluminum arch piece across the top is purely aesthetic and ties the brick into the aluminum silos. A black glass mirrored wall skirts the front of the building to break the monotony of the highway that runs along the side of it.

"In our minds this was an allusion to the fact that this is a company in motion and its willingness to move into the 21st century," says Swanson. "The constant flow of traffic reflects that, and it also mediates between the brick and aluminum."

The exterior brick mass sits in front of the main exhibition hall, which seats up to 2,000 people and can display equipment. It also houses up to nine classrooms, with dividing walls that can be removed or adjusted to form a room of any size. Additional classroom space could easily be constructed to extend off of the original building, if needed.

Three aluminum cylinder-shaped buildings, or the "silos," surround the brick building. These house the museum, auditorium and the solarium, which houses catered events.

Project: Vermeer Manufacturing Company Global Pavilion

Location: Pella

Architect: Shiffler Associates Architects, PLC, Des Moines

Principal-in-Charge: D. Bryan Shiffler, AIA

Project Architect: Channing E. Swanson, AIA

Project Team: Jill R. Swanson, AIA, Kristin Ware, Grant Card

General Contractor: Graham Construction Company

Mechanical Engineer: Baker Mechanical

Electrical Engineer: Menninga Electrical

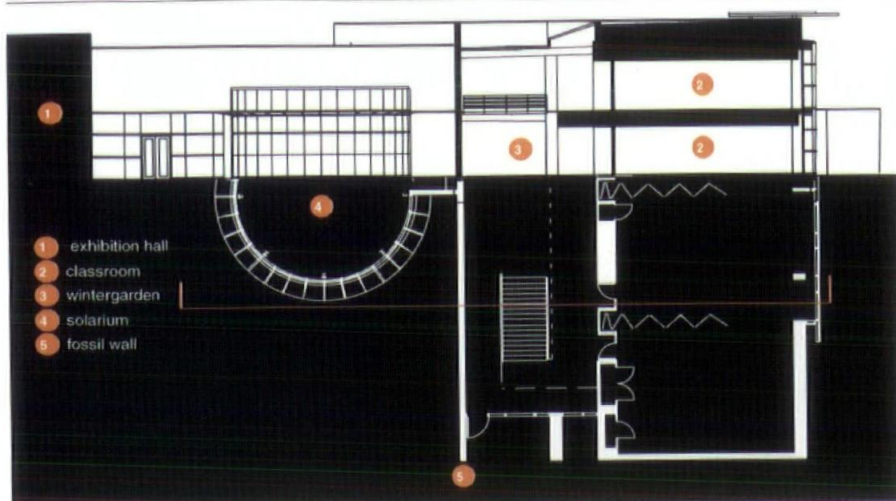
Photographer: Farshid Assassi

MOLLY BROWN



The Global Pavilion's museum is a dedication to the history of Vermeer, its accomplishments and the family. As one of the three, silo-shaped structures of the center, it reiterates the connection between style and function, agrarian and modernistic.





Vermeer has been hard at work for more than 50 years producing groundbreaking agricultural and manufacturing equipment. When Shiffler Associates Architects was given the job to build the new Global Pavilion, it had to capture the spirit of the humble, yet hard-working company.

The museum is a monument to the family and the company. Though an independent museum consultant designed the historical displays, the main two-story space was planned by Shiffler Associates to expose the structure—mechanical and electrical. This enhances the industrial nature of the company.

The auditorium isn't a full cylinder, but a curve of one coming off of the larger brick building. It features state-of-the-art sound and visual capabilities with a 9-by-12-foot screen and surround sound. Metallic acoustical panels—yet fabric wall coverings—reflect the idea of sophisticated ruggedness, again.

"The auditorium is the most impressive with its high-tech audio and visual," says Pavilion Manager Nancy Henry. "It's still a nice, intimate atmosphere while it seats 108 people. It's my favorite room."

The solarium, or, "The Winner's Circle," as it has been named, was actually an afterthought once the project was underway. Someone thought the courtyard space would make a nice place to sit and eat. What resulted was another cylindrical structure, only



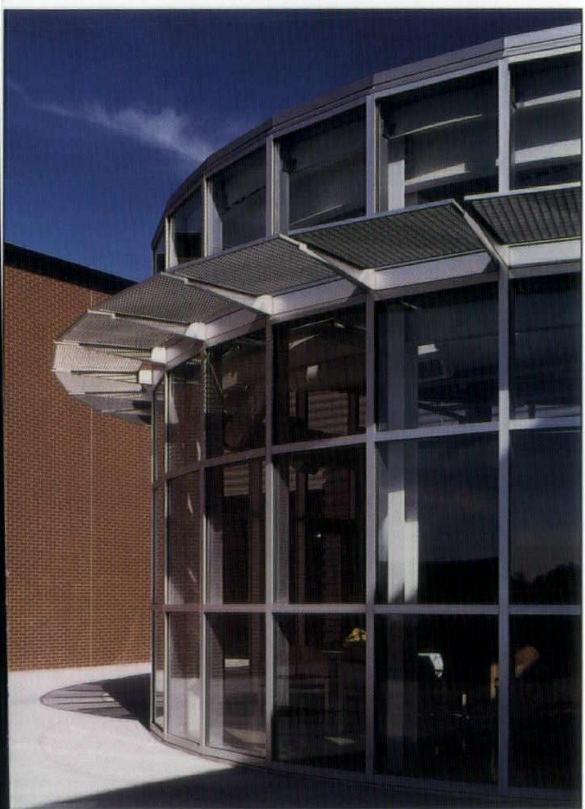
the walls are glass, creating an elegant and beautiful dining environment.

Another small touch that has proven unique has been the way old tools and parts are displayed.

"It seems a simplistic move on our part," says Swanson. "We asked Vermeer to go through past inventory for the last 50 years. They selected parts they wanted cast into the wall. We set those in concrete panels by hand, then sandblasted and sealed the steel (rustproof). It's a self-contained history of the company."



MOLLY BROWN



The 180-foot wall has more than 400 cutting teeth, piston rings and various other parts in it. It's proven to be quite the attraction.

"Our fossil wall is going to be our trademark," says Henry. "It's such an interesting concept and unique. It's fun to point and identify parts. The service people, especially, from the field always have contests."

About 40,000 guests have already trekked through the new facility. This year, about 20,000 more are expected. Henry says there are events booked almost daily. The center is available for the public to rent and will house college courses in the fall.

"The structure is almost perfect," says Henry. "It captures the other buildings' look and feel and meshes it together. It reminds us on a daily basis that our roots are manufacturing."

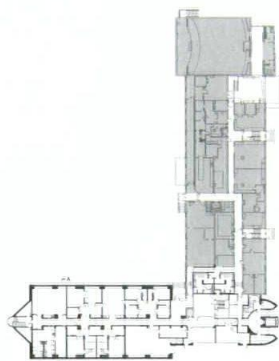
"People are continually amazed and make positive comments. I'm glad Vermeer made this kind of dedication to training and future growth."

—Molly Brown is currently the entertainment editor at Cityview in Des Moines.

Above: The solarium offers guests an elegant dining experience while overlooking the courtyard. Visitors enjoy the surrounding landscapes, as well as a sparkling country sky. A full kitchen staff entertains at least three times a week here.

Perfect Prescription

UNIVERSITY OF IOWA COLLEGE OF PHARMACY ADDITION



Above: Floor plan.

Right, Above: The interior of the entire addition reflects the client's need for simple, unadorned materials that are long-lasting and require little maintenance. Corridor flooring consisting of vinyl tiles and sealed concrete floors—that reduce the effect of spilled chemicals—are employed in the lab areas. Mechanical systems, cables and pipes are clearly expressed, enabling quick and easy access to the components for maintenance and repair.

Right, Below: Section drawing.

Project: College of Pharmacy Addition, University of Iowa
Location: Iowa City
Architect: Brooks Borg Skiles Architecture Engineering, Des Moines
Partner-in-Charge: Paul Skiles, AIA
Design Architect: William L. Anderson, FAIA
Project Architect: Robert Lagneaux
General Contractor: Mid America Construction
Engineering: Research Facilities Design, Brooks Borg Skiles Architecture Engineering
Photographer: Farshid Assassi

MARK E. BLUNCK

Architects must constantly struggle with difficult programmatic constraints in the siting and design of buildings. Existing site limitations present the architect with a multitude of design issues that must be successfully resolved for the client, and hopefully, add a distinct structure to the environment and a desirable project to the collective portfolio of the design firm. At the University of Iowa, the Des Moines firm of Brooks Borg Skiles Architecture Engineering has managed to overcome strict site constraints to create a singular addition to an existing building.

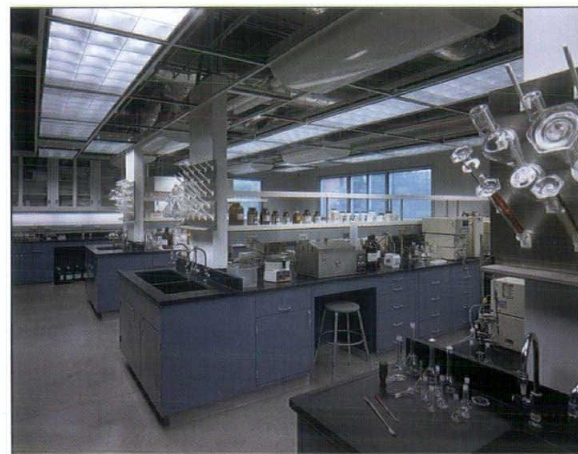
According to project architect William L. Anderson, FAIA, and project manager Robert Lagneaux, 13 various solutions were evaluated to solve the complex problem of a limited site. The final selection is a six-story building of varying geometries measuring 68 feet wide by 244 feet long, situated south and attached to the original pharmacy structure, creating a reverse L-plan.

The entire addition is demarcated into two distinct sections. The semicircular element of the eastern addition encloses a sweeping lobby area directing people to the exposed glass elevator shaft complete with chrome plated counterweights. The bisected semicircle also plays an important role as it softens the impact of a six-story building against the three-story residence located across the street. The curvilinear plan of the eastern section is repeated in circulation paths on the site, as a forecourt is established to draw people into the building from the east. A smaller circular path around the west addition is adjacent to a circular driveway surrounding a 150-year-old oak tree. The eastern addition encloses offices and conference rooms on various levels.

The cast-in-place structural concrete grid of the west addition signifies a more sheltered and secured environment as compared to the visually lightweight look of the steel and aluminum east section. This is appropriate, however, as the west addition encloses motion-sensitive wet labs and research labs on the upper level. Along this elevation, the concrete grid is pushed from the surface creating an expression of solidity to the research spaces. The strong angularity of this section implies a purposeful and scientific image to the research areas. Mechanical system air circulation stacks are located behind angular walls at the front of the building, which also incorporates the only curvilinear element of a cylindrical glass stairwell rising six stories, and creates a visual connection to the semicircular east section.

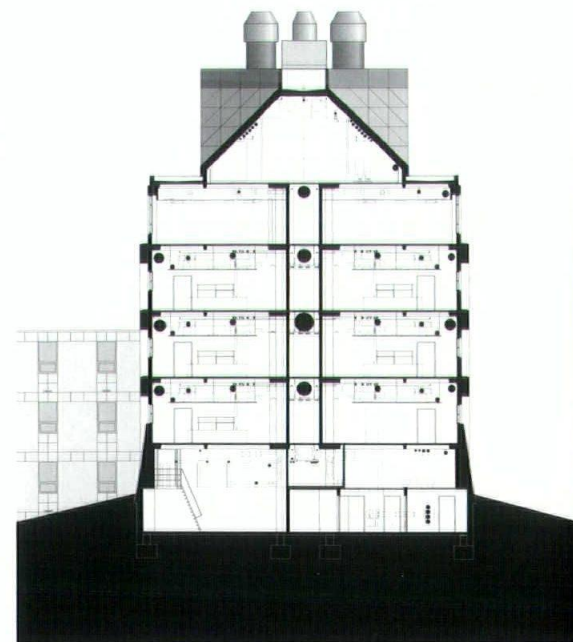
The architects wanted the programmatic nature of the building to inform the generation of the architectural expression. To that end, the rational organization and direct display of building tectonics is intended to convey the ethos of a scientific educational experience.

The Pharmacy Addition, built on a very difficult site, marks yet another design success for the University of

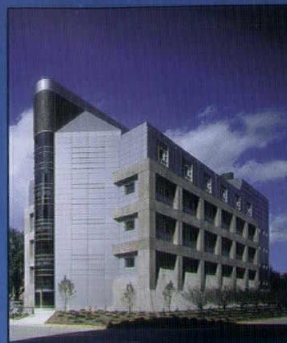


Iowa campus. The use of varying geometries when and where appropriate enables the architect to compose a structure emphasizing important aspects of the building, and if accomplished successfully, can eliminate the visual impact on surrounding structures. The architects have skillfully utilized and manipulated space to fulfill the client's needs and have created an appropriate look to the actual function of the building—a true tenet of Modernism.

—Mark E. Blunck continues to write about architecture and design. His Eames chair collection has recently expanded to 14. More articles about the work of the Eames family will appear in future issues of *Echoes Magazine*.



The elevator shaft is pushed back from the surface of the steel framed and aluminum clad building, creating a dramatic visual punch to the curvilinear section. An exposed mechanical system with chrome plated counterweights gives the appearance of rising and falling mercury.



The Building That Teaches

HANDS-ON MUSEUM IS ITS OWN EXHIBIT ON SUSTAINABLE LIVING

Recycled materials are incorporated throughout Bettendorf's Family Museum of Arts and Science, making the facility an instructive example of "green" building and flexible design.

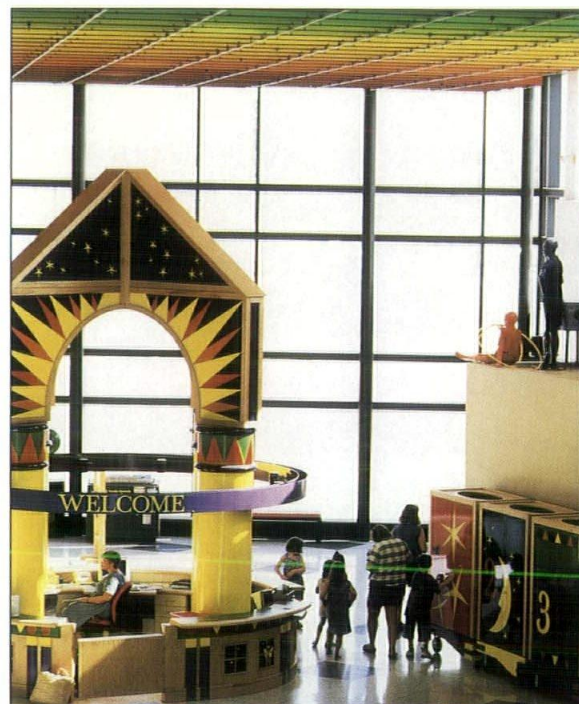
Right: An overhead rainbow of color lends excitement to the "free zone"/entry space, while colorful wheeled carts provide a convenient place to keep coats and belongings together for visiting groups of children.

Right, Below: The museum's courtyard features an amphitheater as well as an outdoor exhibit/play area with equipment that utilizes recycled materials.

It's not easy being green. Especially when you're asked to incorporate as many recycled materials as you can into a building you've already *finished* designing. Just ask Tim Downing, AIA, architect of the Family Museum of Arts and Science in Bettendorf. Construction contracts had been awarded and footings were already being installed when Downing and the museum's director were approached with the challenge to substitute as many recycled-content materials as was economically, practically and aesthetically feasible.

Funded by a grant from the Iowa Department of Natural Resources Waste Management Division, the original plans were altered and the museum was constructed using selected materials made from recycled components, by-products or certified forests. However, Downing didn't have to start from scratch to make that happen. In fact, working with Bettendorf's recycling coordinator Michelle Javornik, Downing discovered that a surprising number of the materials he originally specified *already* contained recycled elements—such as the reinforcing and structural steel as well as the concrete (which contained some fly ash).

After identifying the recycled-content materials in the existing design, Downing worked with Javornik to study what could be changed to incorporate *more*—and found some innovative products. "For example, the courtyard contains some furniture made of recycled plastic and the carpet comes from recycled pop bottles," Downing explains. "Plus, the wood wainscoting comes from a



certified forest, and we switched to a better grade of abuse-resistant sheet rock utilizing recycled newspaper and some recycled gypsum."

Project: Family Museum of Arts and Science

Location: Bettendorf

Architect of Record:

Tim W. Downing, Architect, PC, Bettendorf

Design Consultant: Jackson & Ryan Architects, Houston, Texas

Landscape Architect: Earthworks Design, Inc.

General Contractor:

Estes Company

Mechanical/Electrical/

Structural Engineering:

KJWW Engineering Consultants

Civil Engineering Consultant:

Beling Consultants, Inc.

Recycling Coordinator:

Michelle Javornik

Photographer:

Richard Wall, Tim Downing



CAMILLE C. WOLFE



Above: The new Family Museum joins the expanded public library to form "The Learning Campus."

Left: The colorful museum is a welcoming environment for visitors of all ages to experience hands-on learning.



The finished product was well worth the effort, because it now serves as a tool for educating the public about the concept of "green" (or sustainable) building and living. Downing and Javornik developed educational materials for museum visitors that introduce them to the concept, such as a booklet, informational plaques placed around the building and an architectural model with an interactive computer display that highlights areas where recycled materials were used. It's part of the museum's goal to provide learning through hands-on experiences.

As the replacement for two outdated 19th century school buildings (formerly housing The Children's Museum and the Cultural Arts Center), the new Family Museum of Arts and Science joins the expanded public library to form what is now called "The Learning Campus." The 43,000-square-foot museum includes flexible exhibition space and interactive ground floor exhibits for children; a divisible multipurpose room for dance, theatrical performances and civic meetings; a gift shop; fine arts and science studios or classroom spaces; and administrative offices. Flexibility was key to the design in order to allow for changing exhibit technology and growing community programs.

Upon entry, visitors are welcomed into a "free zone" that provides visual and spatial organization for the building as well as yielding unobstructed views to the outdoor activity area. Elements of the surrounding exhibits flow into this zone, visually drawing visitors into the exhibit area. A potential exhibit space itself, the free zone includes a colorful admissions/information desk and a permanent overhead exhibit grid that creates a rainbow of color.

"When the building first opened it was fun to see children walk in and look up...you'd see it in their faces, they'd become excited about the space, the colors and the activities going on," Downing recalls. It's an excitement shared by more than 268,000 visitors during the first two years of the museum's operation—visitors who have not only expanded their knowledge of cultural arts and science, but have also seen a living example of caring for the environment that will sustain them for many years to come.

—Camille Campbell-Wolfe regularly recycles paper—and ideas—as an advertising copywriter in Des Moines.

A Place to Grow

WAUKEE HIGH SCHOOL IS DESIGNED WITH EXPANSION IN MIND

Designed to expand to meet the needs of a rapidly growing community, Waukee High School is a creative mix of "core" space and flexibility.

Right: The current structure includes a gymnasium, and has been designed to accept a YMCA and an aquatics center in the future.

Below Right: South elevation.

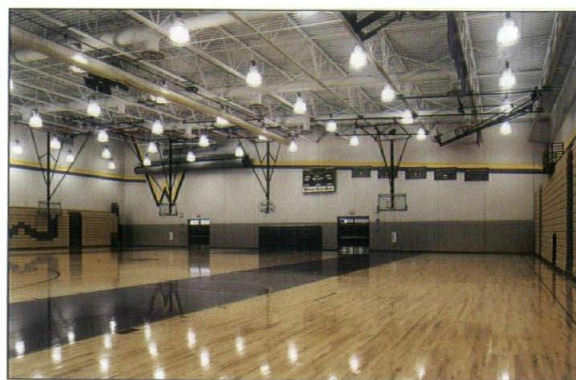
Waukee High School is the core of what it will become, much like the students who walk its halls. They've got the foundation of adulthood, but still need to do some growing to get there—a journey mirrored by their new school building. Designed to grow almost twofold over the next 15 years, this flexible 124,000-square-foot, "first-phase" facility is an intelligent answer for a community with overwhelming growth and a modest budget.

As the next concentric zone of growth outside the Des Moines urban center, Waukee began experiencing a residential population explosion a few years ago. When it became clear that a bigger high school would be necessary, the district called upon RDG Bussard Dikis, a firm that has done all of Waukee's school projects for the past 30 years, to design it.

Starting with the premise that the school would eventually need to accommodate 1,500 students but the district could only afford a structure for 600, a design advisory committee (made up of a dedicated and diligent group of teachers, community representatives and administration) helped the RDG design team establish everything from functional requirements to the site work configuration. The result: a flexible design suited for 600 students with a "core" space (including the corridors, commons, media center, gym and auditorium) appropriate for 1,500.

According to Phil Hodgins, AIA, building this kind of expandability into the design came with a unique set of challenges. "When you add classrooms, you don't just go and add another foot to the corridor width," Hodgins explains. "You have to put all of the infrastructure in first. That means doing things like making the lunchroom/cafeteria/commons area as big as it's going to be when it's serving 1,500 students but putting classrooms in half of it."

The current structure includes general classrooms for language, math, social studies, business and foreign language, plus four science labs, art studios, rehearsal/practice rooms for instrumental and vocal music, a gymnasium and a 600-seat auditorium. The school also has a state-of-the-art media center with conference rooms and audio/visual resources. It's a forward-thinking facility built for the learning needs of today's students and their community.



In addition to classroom expansion, the building has been designed to accept a YMCA and an aquatics center in the future. The auditorium and media retrieval facilities are valuable resources for the community, too. Community access like this is possible thanks to a special lockdown system. "All of [Waukee's school] buildings have been designed to be controllable—so that you can use certain pieces of the building at different times of the day," says Hodgins. "For example, the classroom area can be locked down while still allowing access to public spaces in the building."

Creative solutions aren't just on the inside, either. The school's exterior is made up of a combination of brick in subtle color bands and horizontal metal siding. This siding was used both as finish material on ends where future additions are expected and as a more permanent accent on upper portions of the largest volume spaces (such as the gymnasium and the auditorium). Its effect is aesthetically pleasing while also being cost-effective. "It's a nice, clean, responsible building that will look nice 50 years from now," Hodgins summarizes. A building that will support and grow with the Waukee community as it experiences some growing pains of its own.

—Camille Campbell-Wolfe wanted to be an archaeologist or a foreign diplomat in high school but now only writes about interesting people with interesting jobs.

Project: Waukee Community High School

Location: Waukee

Architect: RDG Bussard Dikis, Des Moines

Landscape Architect: RDG Crose Gardner Shukert

General Contractor:

The Weitz Company

Mechanical Contractor:

Manning Seivert

Electrical Contractor:

Nikkel and Associates

Mechanical Engineer:

Pulley & Associates

Structural Engineer:

Shuck-Briston

Acoustical Consultant:

Coffeen Fricke & Associates

Theatrical Consultant:

Ogden Allied Facility

Management

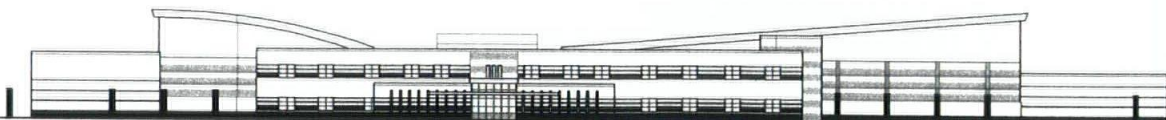
Food Service Consultant:

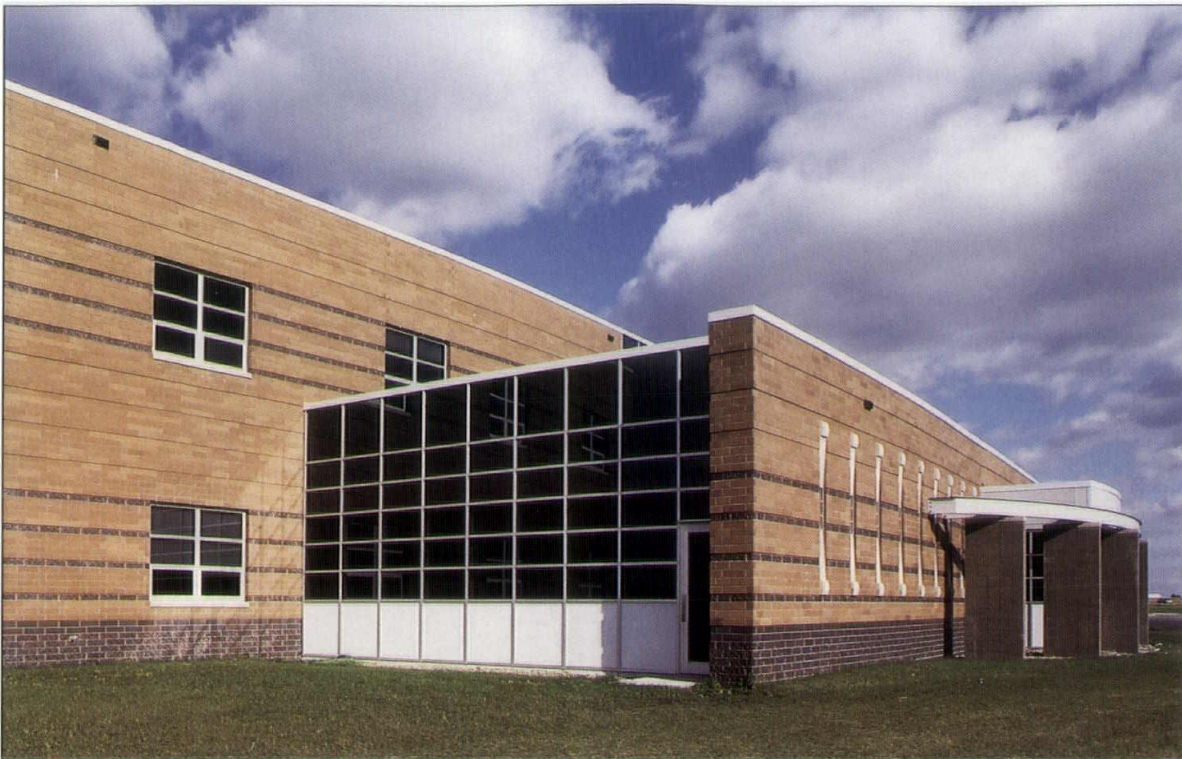
Robert Rippe & Associates

Photographer:

Dale Photographics, Inc.

CAMILLE C. WOLFE



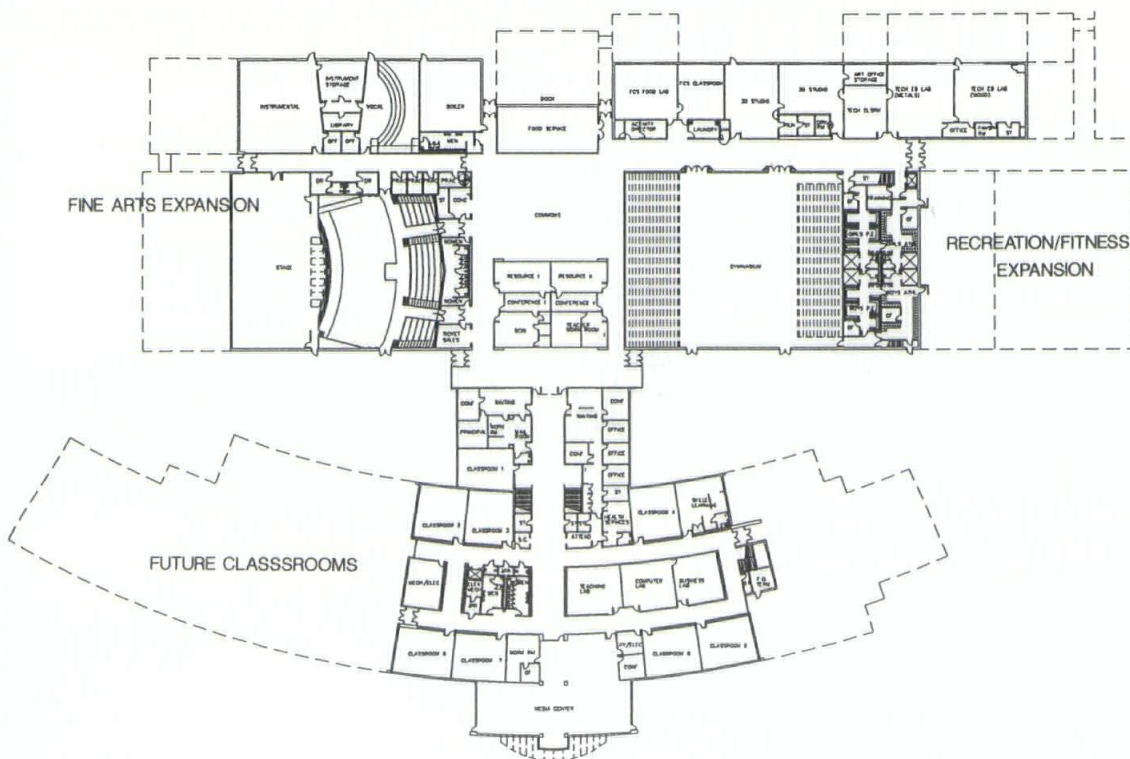


Left: Waukee High School's "first-phase" structure allows for future expansion.



Far Left: Corridors and other core spaces provide the infrastructure for a future student body of 1,500.

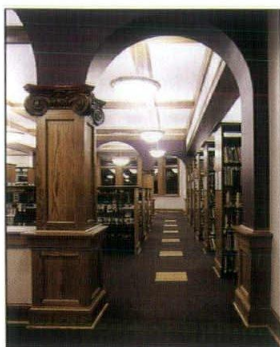
Left: The 600-seat auditorium serves both school and community.



Left: Floor plan.

Something Old, Something New

A CARNEGIE LIBRARY IS RESCUED



With a historically sensitive renovation of the century-old Carnegie library in Oskaloosa, OPN Architects provided the community with a modern library inside the shell of a community landmark.

Right: The wood of the entry desk was returned to its original character, and fixtures chosen to match the period as closely as possible.

Below, Right: The addition, on the left, matches in character and construction the original library, on the right; the two are joined by a double-height entry space.

At the end of the last century, when industrialist Andrew Carnegie began funding libraries across the country, the buildings became a vital lifeline for the small towns: by supplementing the educational system, the facilities enhanced the country's educational system and brought much-needed resources to rural communities.

The original Oskaloosa Community Library, a 11,500 square-foot Carnegie library, is sited one block off of the main square, and is a cornerstone of the community, says Brad Brown, AIA, with OPN Architects—but it was a building badly in need of modernizing. It was entirely inaccessible and energy inefficient, and much of its original character had been hidden behind a series of insensitive cosmetic changes. The community had to decide if the relevance of the building outweighed the challenges inherent in its renovation.

Oskaloosa answered that question when it passed a local option sales tax and decided to use the city's portion to construct a historically sensitive 14,400 square-foot addition. "There were a lot of people who wondered what they would be left with [after the renovation]," says Brown. "The library board wanted a seamless addition, but they needed a 1990s building."

Before beginning the renovation, the architects carefully studied the original plans and elevations, and found two major organizing principals: criss-crossed major and minor axes in the plan and the golden section for proportion, which drove the size and location of everything from the reading rooms to the



windows to the columns. "With the new addition, we wanted to be aware of all of this, and use the same proportioning system," says Brown.

The renovated structure serves a multitude of purposes. In the new section, the third floor houses a community meeting space, the second floor serves as a reference section, and the lower, or entry, floor has space for children's play and story-hour space. The two floors of the new structure are devoted mainly to housing the library's collection, the weight of which could not be supported by the old structure. The addition is connected to the original structure with the main entrance, built of a neutral-colored stone. The facility was fully wired for both Internet and Iowa Communication Network access. In addition, the



Project: Oskaloosa Public Library
Location: Oskaloosa
Architect: OPN Architects, Inc.,
 Cedar Rapids
General Contractor:
 Denis Della Vedova
Mechanical/Electrical Engineer:
 Howard R. Green Co.
Structural Engineer:
 Jack Miller & Associates
Furniture Consultant:
 Jones Library Sales
Photographer:
 Dale Photographics, Inc.

KELLY ROBERSON



library can be closed off from the public meeting space so that after-hours functions can still take place. The new structure was also made fully accessible with an elevator.

Inside, the original finishes were preserved where possible in the older structure, and the color palette, carried throughout the new facility, was chosen to complement the original building's period. The exterior was cleaned, the mortar was repointed, and waterproofing installed. And in the end, the architects were able to satisfy all of the parties involved: the city council,

when the project came in under budget; the library staff, who got a building that didn't sacrifice any necessary functions; and the local historic group, who was pleased with the preservation of the original structure. "The original building was part of the community for almost its [the community's] whole life. It is a beautiful structure that they were proud of...and it's now a source of pride for them again," says Brown.

—Kelly Roberson is the managing editor of *The Iowan* and *Iowa Commerce* magazines.

Above: The main entry into the facility is made through a new entryway, which connected old to new.

Beyond Books

FLEXIBLE SPACES, FLEXIBLE USES

The new Altoona Public Library is a prime example of the new demands placed on libraries to become flexible community spaces.

Right: Elevation drawings.

Right, Below: Readers can browse the library's collection in a space flooded with natural light, achieved through the building's juxtaposition of roof planes.

In the age of the Internet, the lure of a library has lost a little of its luster. Now, instead of merely housing books, libraries are forced to compete for time and attention with countless other diversions, from VCRs and Web sites to bookstores and reading clubs. The challenge, therefore, has become maintaining involvement and increasing the relevance of the materials contained within the facility's walls.

Such is the case with the new 18,975-square-foot public library constructed for the central Iowa community of Altoona. The building replaced a landlocked outdated library. The new library was built on a separate site, on the main road through the town, Eighth Street, and faces a greenbelt on the south side.

"The community had worked with a library consultant, George Lawson, before hiring us," says Denny Sharp, of FEH Associates, principal-in-charge. "He prepared the building program document that outlined the community's needs."

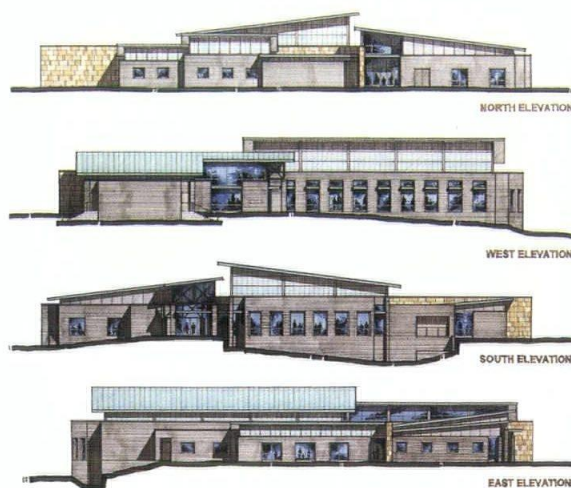
FEH Associates continued that community involvement, first through community workshops that validated the program document, and next through a two and a half day charrette held at the site, says John Karrmann, AIA, project architect. The challenge for the firm was to "clearly delineate volumes to create a sense of place. We needed to make the building appear open to invite the public in, to give them a reason to come into the building."

To do that, roof planes, each of which indicate a different space, were massed and juxtaposed against each other, says Karrmann, a variation which emulates open books. Brick, limestone, and metal and translucent wall panels further distinguish one space from another on the exterior surface.

"One of the big bonuses about the massing was that you get daylight from all four sides. The roof plane is separate from the wall plane...and the greenbelt provides excellent views from the reading rooms," says Karrmann.

The central atrium was designed to simulate a covered exterior space; it is flooded with natural light and draws traffic in from the front door and the back parking lot. The subtle interior color scheme serves as a backdrop for the books inside the building, says Sharp, and some exterior materials were used on interior spaces as well. The library is wired to the Internet and the Iowa Communications Network, and has a community meeting space that can be separated from the main library space to facilitate after-hours meetings.

That flexibility was an integral part of the building's design, and an essential element to the continued existence and expanded role of the library as we know it. "The introduction of technology has not really changed how the spaces are arranged...but the



shell [of the building] is much more flexible," says Karrmann. "The general public thinks that libraries are a thing of the past. That's not the case, but there is an onus on new and existing libraries to bring people in to do research, to create spaces that people want to visit."

—Kelly Roberson is the managing editor of *The Iowan* and *Iowa Commerce* magazines.

Project: Altoona Public Library

Location: Altoona

Architect: FEH Associates Inc.,
Des Moines

Associate Architect:
Engberg/Anderson Design
Partnership, Inc.

Principal-in-Charge:
Dennis Sharp, AIA

Project Architect:
John Karrmann, AIA

Landscape Architect:
Shannon Gordon, ASLA

General Contractor:
Graham Construction Company

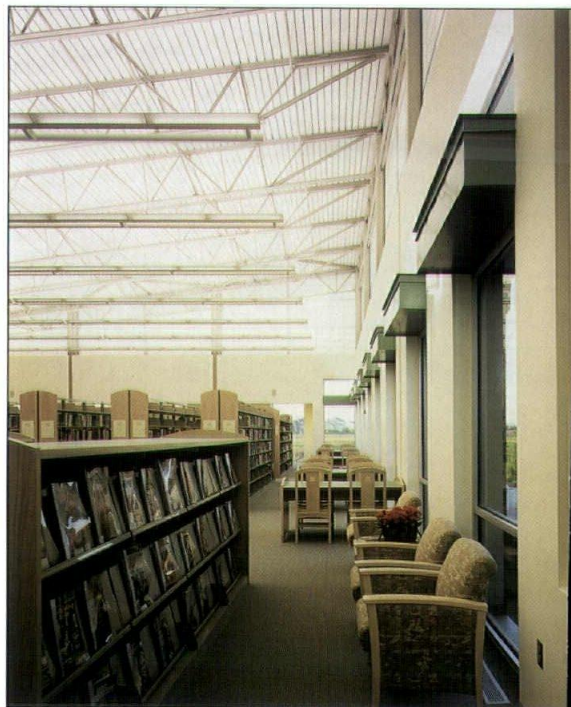
Mechanical/Electrical Engineer:
Farris Engineering

Structural Engineer:
Jon Austin, PE

Interior Designer: Ramona Lacy

Photographer: Farshid Assassi

KELLY ROBERSON

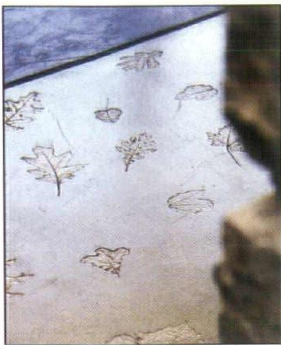


From the exterior, the building is meant to recall a series of open books; roof planes are angled against each other and separated from the wall plane.



Nature's Classroom

RACCOON RIVER PARK NATURE LODGE



The environment as an integral part of architecture—both exterior and interior. How can an environment be created that reflects emotion, aesthetics and still meet the needs of a public space?

Above and Right: The lodge was constructed with a mixture of natural materials—wood, stone and brick—to tie in with the surrounding landscape.

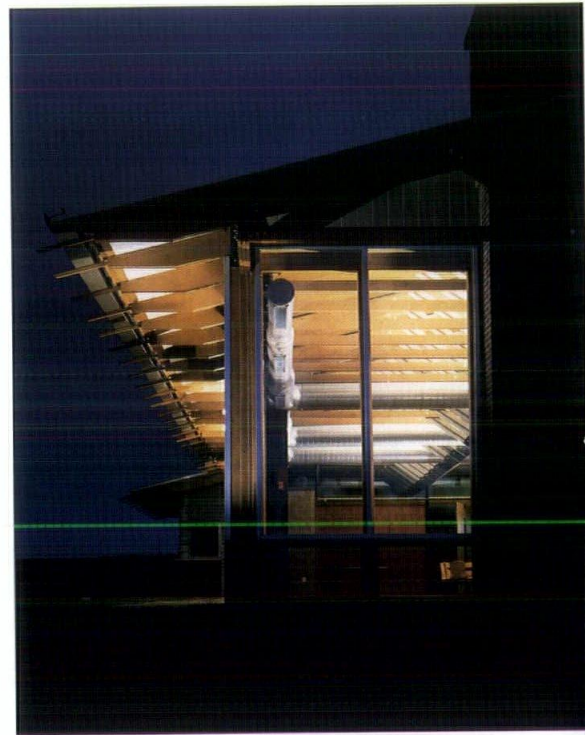
In 1996, the City of West Des Moines received funding from the Polk County Supervisors for the design and construction of a multi-purpose building in Raccoon River Park. The \$1.1 million budget included funds from the City of West Des Moines and from WestParks, a nonprofit foundation.

Starting in December 1996, a citizens' committee was assembled with people from varied interest groups. Committee members represented the school district, the Chamber of Commerce, the Polk County Conservation Board, Rotary, WestParks Foundation, City Council, the Park and Recreation Board and city staff. Their objective was to develop a building program and goals for the new project.

The committee began by describing the character of a building: user-friendly, versatile, roomy, many windows, view of the water, semi-rustic, log cabin feel, aside from the desire for classes, exhibit, office and meeting spaces. How would the architect create a nature lodge to meet all of these needs? Architects Wells Woodburn O'Neil was selected to blend the park's beauty with the needs of the committee and work with the defined budget.

The Nature Lodge became a small, exquisite building sited on the lake's edge in Raccoon River Park. It was constructed with a mixture of natural materials that included wood, stone and brick to tie in with the surrounding landscape. Local limestone was used throughout the park for benches and signage. This limestone was utilized in the building for a fireplace and wall that pierces the entire structure.

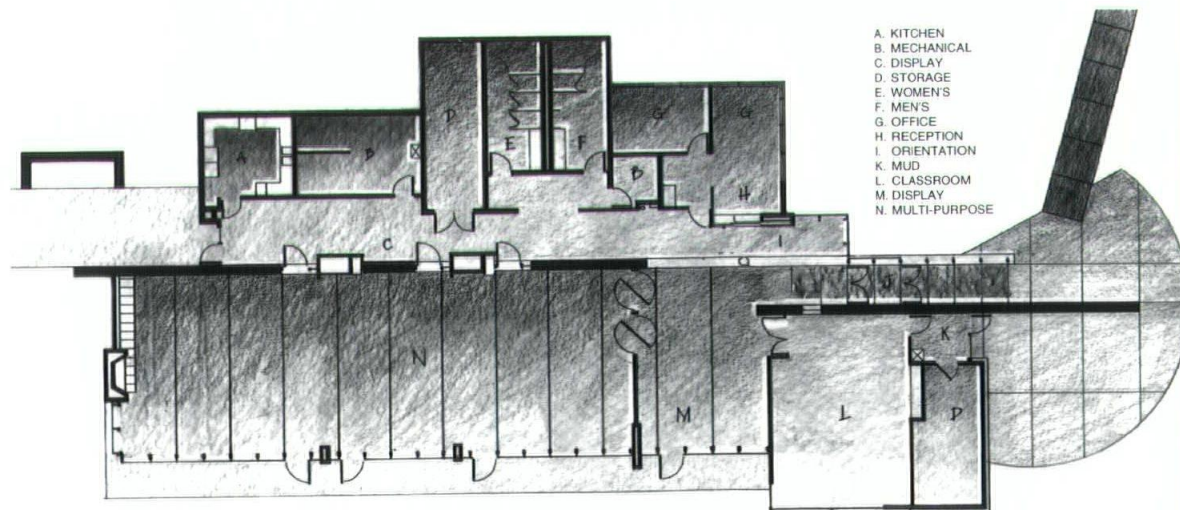
Within that wall are terra cotta tiles created by the ceramic artist, David Dahlquist. These tiles depict the dried earth on the exterior of the building and transform into leaves on the interior wall, and again as the



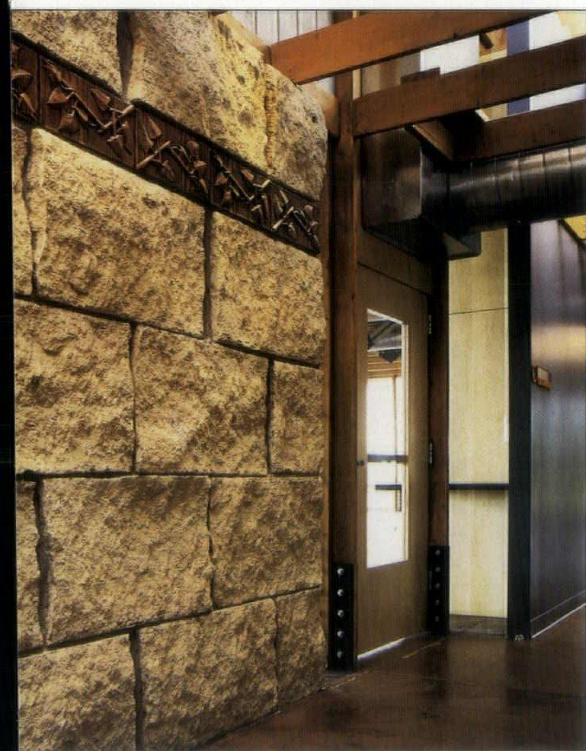
dried earth pattern, when the wall exits the building. At the entrance to the building, various leaves have been imprinted in the concrete to add texture. The rustic natural materials continue overhead with rough-hewn beams that have been left exposed. The concrete floor has been stained a terra cotta color.

As an art educator, I believe the physical environment is another teacher. Environments affect people's

Project: Raccoon River Park Nature Lodge
Location: West Des Moines
Architect: Architects Wells Woodburn O'Neil, West Des Moines, Michael J. Kastner, AIA
General Contractor: Denis Della Vedova
Mechanical Contractor: CIHI
Electrical Contractor: Wolin Electric
Structural Engineer: James Wilson, PE
Photographer: Greg Schneideman



SUSAN KOENIG



Above and Far Left: Terra cotta tiles depict the dried earth on the structure's exterior, and transform into leaves on the interior wall.

Left: Rough-hewn beams have been left exposed. The concrete floor has been stained a terra cotta color.

perception daily, so blending user need with an architectural vision and strong aesthetics will create the mood for the building. Buildings can have a powerful influence, so a building needs to gain strength by relating to its surroundings and responding to the physical environment.

The Nature Lodge has shown a respect for the natural environment of the park by providing a physical and visual relationship with nature. The beauty of nature did not stop at the exterior of the building, but became an integral part from the inside out. It has set the tone for

an environment that reflects what we sense in nature. The lodge is more than a structure with an empty interior.

In the end, I ask myself if the architect has engaged me as a user, as an art educator and as a citizen. The answer is, yes, the architect met the challenge.

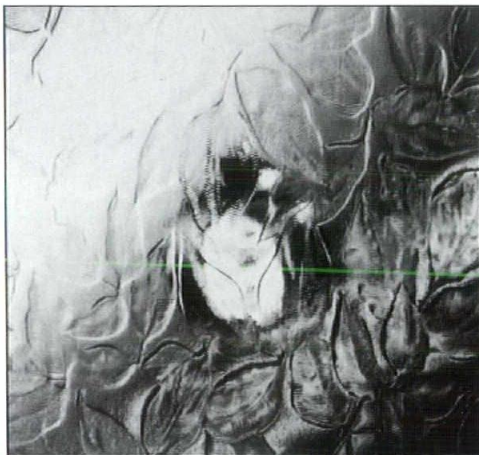
—Susan M. Koenig studied in Italy the Reggio Approach to early childhood education. This approach places an important emphasis on the aesthetics of the environment and its influence on people. She is also chairman of the West Des Moines Park and Recreation Advisory Board.

design digest

Pattern Glass ▼

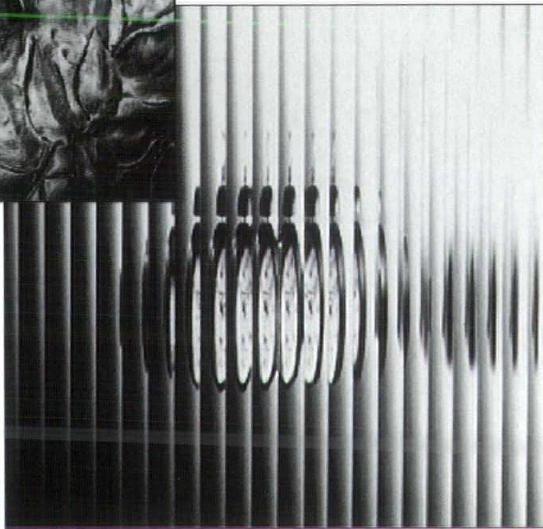
An elegant and decorative line of Pattern Glass products are available for interior and exterior applications. This line includes Textured Glass and Acid-Etched Glass that come in a wide range of designs and degrees of translucency. Textured glass is a rolled, patterned glass that has a specific pattern or design impressed onto one surface. It allows the passage of light, but with varying

levels of obscuration, depending on the depth and configuration of the pattern. Acid-Etched Glass products are similar to a photographic negative, where the visual effect creates subtle tone and textures. For more information, call Pilkington LOF at 419/247-4833.



▲ Autumn™ Pattern Glass

▶ Reeded™ Pattern Glass

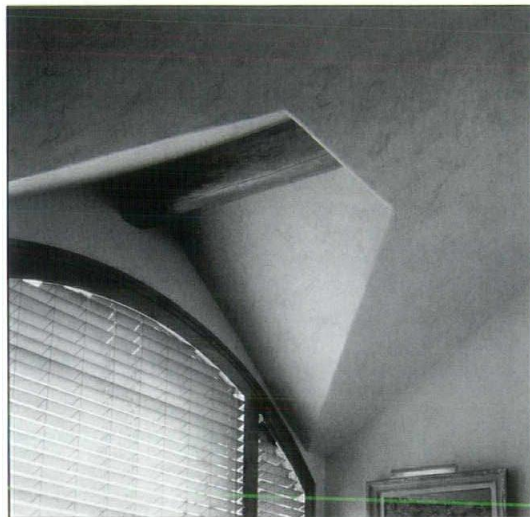


TransferMations™ ▼

TransferMations is the only iron-on, paint-by-number mural design kit. You can easily create a masterpiece and make a fascinating, lasting environment. Just iron on a wall and follow the paint-by-number scheme. Choose from 15 mural designs; matching or complementary doo-dads patterns are available for smaller areas such as door frames, borders and corners. For more information, call 303/526-2626 or visit www.campkazoo.com.

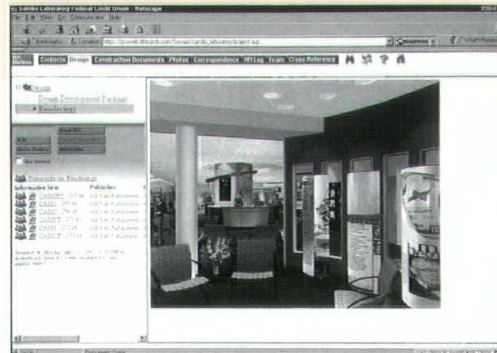
Decorative Interior Finish ▼

The USG Decorative Interior Finish System offers a unique means of achieving the classic, upscale look of semi-smooth and textured integrally colored finishes for residential and commercial interior drywall walls and ceilings. This natural, mineral-based finish system lends a look of rich color and depth to interior surfaces, while offering time and labor savings by using conventional materials. Unlike paint finishes and many colored-plastered products, the surface of this system is harder and more durable, for improved, long-term surface performance and reduced maintenance. For more information, call the United State Gypsum at 800/USG-4YOU.



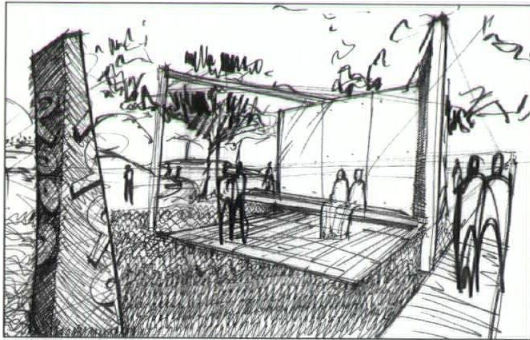
ActiveProject 5.0 ▼

ActiveProject 5.0 is a Web-based project communication system that enables teams to present, collaborate, review, discuss and track complex project information in real time. ActiveProject is the only off-the-shelf software solution that allows project teams to easily design, publish and dynamically manage collaborative Project Web Sites without any knowledge of HTML or other Web programming languages. It provides secure, easy access to project information regardless of a user's technical ability, location, application or platform. For more information, call Framework Technologies Corp. at 781/270-6554.



Memory Spiral Project: 100 Parks Program

The Memory Spiral Project, part of ASLA's 100 Parks Program, is situated on the lawn area north of the main entry at East High School. The site is a 1.25-acre portion of the school campus, northeast of the State Capitol and downtown Des Moines. The students developed a concept—a circular or spiral form—an opportunity to display the history of the school in a timeline. An information wall marks the beginning of the timeline. It displays current events, names of alumni and friends, and provides an outdoor classroom space. Etched in pieces of stone are historical events that have shaped the tradition of East High. A cedar bench references the school's origins, as it extends from the outdoor classroom towards the State Capitol. Five irregular time markers, symbolizing time capsules of graduating classes, will be opened by each class at its 10-year reunion.



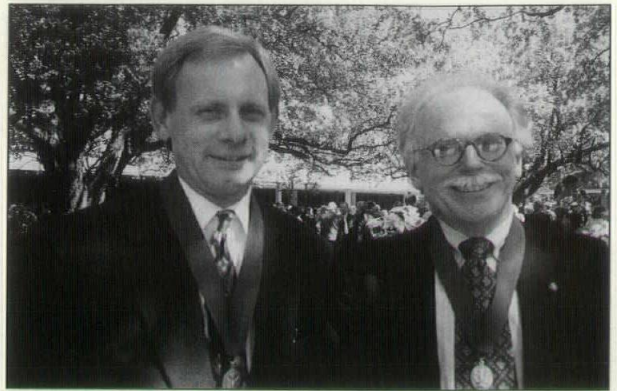
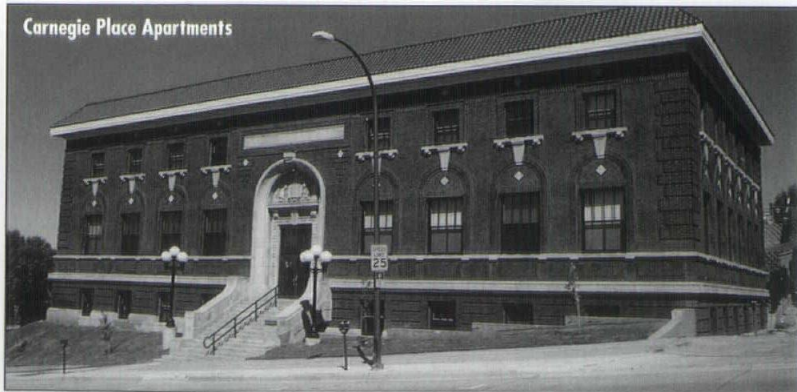
History Worth Repeating

The Iowa Historic Preservation Alliance recognized several architectural projects recently with Best of Preservation Awards. Governor Vilsack bestowed the honors to the architects and projects in the following categories: receiving both the Large Commercial Award and Best Adaptive Reuse Award was InVision Architecture for Carnegie Place in Sioux City; Large Commercial Honorable Mention went to Kirk Blunck, FAIA, for the Teachout Building in Des Moines; Large Public Honorable Mention went to Bill Wagner, FAIA, for the Avoca Courthouse; and, Small Commercial Honorable Mention was given to Prairie Architects for the Huckster Building in Swedesburg, Iowa.



Huckster Barn

Carnegie Place Apartments



Iowa's Finest Fellows

The American Institute of Architects recognized the outstanding career achievements of 97 architects recently, by elevating them to the prestigious College of Fellows. Two of them, William L. Anderson, FAIA, and Robert A. Findlay, FAIA, are making their professional contributions and achievements right here in Iowa. Out of a national membership that numbers more than 63,000, fewer than 2,300 architects have been distinguished with the honor of Fellowship. It is reserved for architects with at least 10 years of membership in the AIA who have made significant contributions in one or more of the following areas: aesthetics, architectural education, training and practice, leadership, research, advancement of living standards, and public service. Congratulations to these deserving and exemplary professionals.

I.D.E.A.S.

The American Institute of Architects and the American Institute of Steel Construction cosponsor an annual award to outstandingly designed projects displaying innovative use of steel products and materials. One of this year's Innovative Design and Excellence in Architecture with Steel (I.D.E.A.S.) award winners is the Weight Training Facility at Iowa State University, designed by Herbert Lewis Kruse Blunck Architecture. Now here is a building that invigorates the body and the mind.



A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

resources

Vermeer

Masonry: United Brick & Tile; aluminum skin: Centria; curtainwall: Clark Glass (U.S. Aluminum); millwork: Graham Millwork; flagpoles: Pole Tech Company, Inc.; acoustical panels with metallic fabric: Novawall; hardware: Walsh Door (Yale, Stanley); quarter sliced maple doors: Walsh Door; lights: Ardron-Mackey, SPI, Lightolier Lithonia; elevator: Otis; mechanical: Trane; precast concrete sandwich panels: Iowa Prestressed Concrete, Architect; skylight: Kalwall

Levitt Center

Exterior cladding: Christian Pohl GmbH; windows and curtainwall: Modu-Line; glass unit masonry: Pittsburg Corning; limestone: Indiana Limestone; doors: Weyerhaeuser; carpet: Harbinger; drywall and ceiling tile: USG; paint: Iowa Paint; terrazzo: Hawkeye Flooring, installer; ceramic tile: Dal-Tile; signage: ASI; office furniture: Gunlocke

Oskaloosa Public Library

Ceilings: Armstrong; lighting: Peerless, SPI, Lithonia, Kurt Versen; windows: Pella; interior wood doors: Eggers; carpet: Bentley; ceramic tile: Crossville Ceramics; interior signage: ASI; precast concrete: Edwards Precast; brick: Endicott, Stone Creek Brick; cast stone: Arriscraft

Altoona Public Library

Translucent wall panels: Kalwall Corporation; metal wall panels: Alucobond; aluminum windows: EFCO; stone: Anamosa Limestone; brick: Belden Brick; structural steel: Johnson Machine Works; acoustical metal deck: Epic Metals; cast marble tile: Armstone; carpet: Durkan; millwork: Graham Millwork; lighting: Peerless, Louis Poulsen, Shaper; furniture: Worden, Nemschoff, Knoll, Avenue, Fixtures

Family Museum of Arts and Science

Structural/miscellaneous steel: Central Western Fabricators; aluminum windows: Tubelite; precast concrete: Iowa Prestressed Concrete Inc.; roofing: Versico; elevator: Montgomery/Kone; siding: Smith-Steelite; insulation: Owens Corning; drywall: U.S. Gypsum Co.; steel studs: Unimast Incorporated; hollow metal: Curries; wood doors: Karona; hardware: Hager, Sargent, Ives, National Guard, Stanley, Von Duprin; movable parti-

tions: Emco Industries Inc.; cabinets/millwork: Horizon Group; ceiling: Abstracta, Armstrong; benches/bike racks: Timberform; fire extinguisher equipment: J.I. Industries; rest room partitions and accessories: Accurate and American Specialties Inc.; fire alarm: Simplex; lighting: Halo, Prescolite, Nulite, USI Columbia, Spaulding; lighting controls: Lutron; electrical devices: Siemens, Leviton; HVAC: McQuay, Taco, Aeon; grilles and louvers: Titus, Tuttle Bailey; exhaust fans: Cook; HVAC controls: Johnson Controls; plumbing: Halsey Taylor, Chicago Faucet, Elkay, AO Smith, Kohler, Sloan, Zurn, Woodford, Bradley, Speakman; furniture: Falcon, Fixtures Furniture, Intrex/ASI, Krueger, Virco, Herman Miller

Waukee High School

Masonry: United Brick & Tile; millwork: Graham Millwork; metal wall panels: Centria; H.M. doors/frames: Ceco; wood doors: Eggers; aluminum windows: Winco; aluminum entrances and storefronts: Kauneer; hardware: Walsh Door & Hardware; gypsum board: Allied; terrazzo: Hawkeye Flooring; acoustical ceiling: Celotex; carpet: Patcraft; paint: Sherwin Williams; lockers: Republic; toilet access: ASI; auditorium seating: Irwin; elevator: Schindler

College of Pharmacy Addition

Aluminum panels: Alply; windows: Moduline; granite: Cold Spring Granite Company; millwork: Kewaunee Scientific

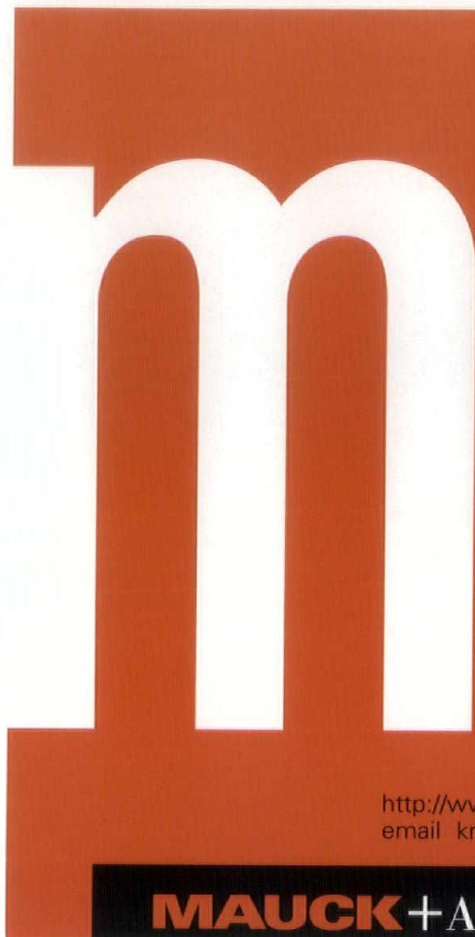
Raccoon River Park Nature Lodge

Ceilings, roof panels: Tectum; folding partition wall: Hufcor; wood doors: Weyerhaeuser; fixtures: Kohler; fittings: Sloan; carpet: Queen Commercial Carpet; sheet vinyl: Mannington (Assurance); concrete stain: L. M. Scofield; hardware: Sargent; HVAC systems: RUUD; paint and stain: ICI Dulux; lighting: LAM, Stonco, Prudential; limestone: Weber Stone; burnished block: Gage Brothers; face brick: United Brick & Tile (Cinnamon Ironspot); wood clad windows: Caradco; aluminum framing: EFCO

Advertisers Directory

Allender Butzke Engineers, Inc.	40
Architectural Wall Systems Company.....	6
Associated Builders and Contractors	37
Charles Saul Engineering	39
City Design	38
Concrete Products Co. of Sioux City	4
Endicott Clay	3
Fabcon, Inc.	1
Geotechnical Services, Inc.	36
Hancher Auditorium	35
Holub Key, Ltd.	39
Inner Flora	8
Iowa Architectural Foundation	C3
Iowa Prestressed Concrete, Inc.	C4
Landscape Forms	2
Masonry Institute of Iowa	5
Mauck+Associates	35
Mautz Paint.....	37
Merchants Bonding Company	37
Moehl Millwork	36
Office Systems Exchange	40
Pigott, Inc.	36
Pulley & Associates.....	38
Regal Plastics Supply	39
United Brick and Tile	C2
Wells Concrete Products Co.	38

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



**Innovative
graphic
design
solutions...
corporate
identity
signage
environmental
graphics
website
design**

<http://www.mauck.com>
email kmauck@mauck.com

MAUCK+ASSOCIATES

A MILLENNIUM FESTIVAL EVENT • AMERICAN PREMIERE

Robert Lepage's GEOMETRY OF MIRACLES

Exploring the parallels between the architecture of Frank Lloyd Wright and the teachings of a Russian mystic.
A WORK OF INNOVATIVE STAGECRAFT AND CINEMATIC STYLE

September 9-11, 8:00 pm • Hancher Loft

CONTAINS SOME NUDDITY

For tickets call (319)335-1160 or toll-free in Iowa and western Illinois 1-800-HANCHER.
For TDD and accessibility services call 319/335-1158.

"Lepage can stage anything with an imagery so intense it's breathtaking."
— The Globe and Mail, Toronto.

The University of Iowa • Iowa City, Iowa
HANCHER
AT THIS MOMENT
www.uiowa.edu/~hancher




LIKE A WELCOME MAT FOR GREAT VIEWS. LIKE A KEEP OUT SIGN FOR BAD WEATHER.



With Integrity® Windows and Doors from Marvin, you get the best of both worlds.

Integrity products have virtually indestructible exteriors made of Ultrrex.® The Ultrrex material doesn't

bend, warp, crack, change color or 

become spotty. Which means no job-site hassles. And, it's energy efficient enough to earn an *Energy Star* qualification, too. On the inside, Integrity products

have beautiful wood interiors you can stain or paint. So check out the Integrity windows and doors,

including the new swinging **Integrity** From Marvin door, in our showroom today. **Built to perform.**



Moehl Millwork, Inc.

9943 HICKMAN ROAD • DES MOINES IOWA 50322
PHONE 515-276-6791 • WATS 800-876-2468

GS
Geotechnical Services Inc.

**Celebrating
25 Years of
Excellence in
Engineering**

GEOTECHNICAL ENGINEERING
MATERIALS TESTING
ENVIRONMENTAL CONSULTING
PROFESSIONAL DRILLING

MEMBER FIRM

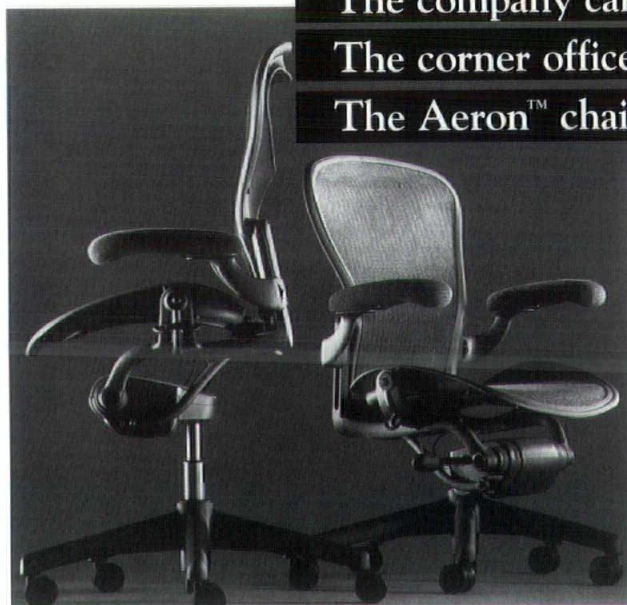
ASSOCIATION OF
SOIL AND
FOUNDATION
ENGINEERS

OMAHA
(402)339-6104

DES MOINES
(515) 270-6542

QUAD CITIES
(319)285-8541

The company car.
The corner office.
The Aeron™ chair.

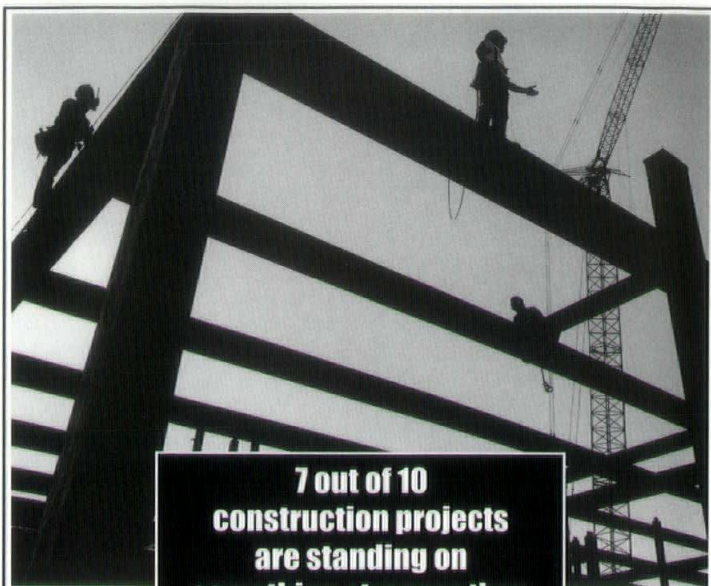


The newest perk also happens to be the most affordable.
The Aeron chair. From Herman Miller, the world's leader in
cross-performance work chairs.



PIGOTT, INC
A HERMAN MILLER DEALER

515.279.8879 www.pigottop.com



**7 out of 10
construction projects
are standing on
something stronger than
concrete or steel.**

They're standing on a concept called merit construction.

This means both merit and union craftspeople work side-by-side. They are chosen on merit, so those who offer the best skills get the jobs. By being open to new ideas like multi-skilled work teams, as well as new technology and advanced construction techniques, merit contractors are able to build high-quality buildings that are highly cost-efficient. They also bring highly



skilled jobs with competitive wages to our community. In fact, four out of five people in construction today are working on merit projects. If you are planning a construction project, find out more about merit contractors by contacting the ABC (Associated Builders and Contractors) of Iowa office today. We're not just building better buildings. We're building a stronger economy and a better quality of life for this community.

MERIT CONTRACTORS. BUILDING A BETTER LIFE.

939 Office Park Road, Suite 123 • West Des Moines, IA 50265
515-224-9800 or 800-283-4222 • www.abc.org/iowa

Iowa's Largest Writer of Contract Bonds*

**Surety Association of America*



Home Office

*Specializing in Contract Bonds.
Writing Bonds Nationwide.*



**Merchants
Bonding
Company**

2100 Fleur Drive, Des Moines, IA 50321-1158
(515) 243-8171 • 800-678-8171
www.merchantsbonding.com

Best Rating A (Excellent Category)

Represented by Leading Insurance Agencies



THE PERFECT MIX

■ **CONSISTENT AND RELIABLE QUALITY,
USING THE BEST INGREDIENTS AND
THE MOST RIGOROUS
QUALITY CONTROL**

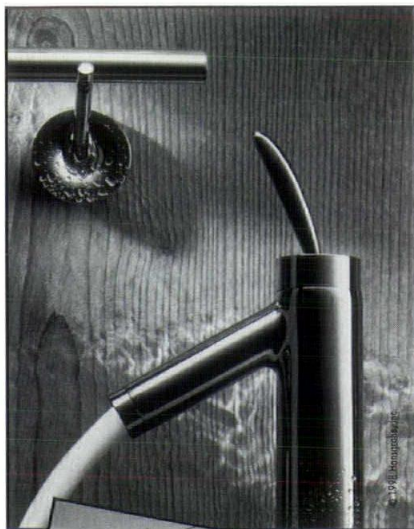
- **A FULL RANGE OF
PRODUCTS TO HANDLE YOUR MOST
DEMANDING SPECS**
- **RESPONSIVE SERVICE, RAPID DELIVERY**
- **COOPERATIVE AND INNOVATIVE
CUSTOM PROJECTS**
- **1,488 COLORS TO CHOOSE FROM,
PLUS SPECIAL-PROJECT TINTING**

ATTENTION TO PRECISE MANUFACTURING
AND QUALITY SERVICE HAS EARNED
MAUTZ A REPUTATION FOR EXCELLENCE.

FIND OUT WHAT MAUTZ
CAN DO FOR YOU.
CALL 608-255-1661.

MAUTZ PAINT COMPANY
P.O. Box 7068
MADISON, WI 53707-7068
WWW.MAUTZ.COM





AXOR®
hansgrohe

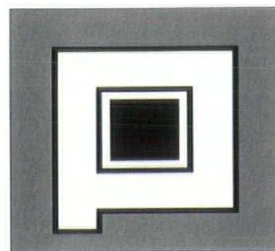
The return to basics is found in the **Starck™** line by Axor. Taking inspiration from a nail, a bucket and an old-fashioned hand-pump, internationally acclaimed designer Philippe Starck has designed this award-winning bath collection.

Starck is just one of several Axor designer collections available from Hansgrohe.



City Design
KITCHEN & BATH CONCEPTS

208 Fourth Street, West Des Moines, Iowa 50265



Mechanical

Plumbing

Power

Lighting

Communication

Fire Protection

Energy Analysis

Facility Planning

Pulley & Associates

1105 Grand Ave., Suite 100, West Des Moines, Iowa 50265

Phone: (515) 225-9531 Fax: (515) 225-9570

EMail: Pulley@pulleyengineers.com

A Concrete Example of Our Work



Wells Concrete Products offers an extensive variety of design options: special finishes, textures, and colors for precast and prestressed concrete.

Since 1957, our engineers, technicians, and craftsmen have designed, manufactured and assembled buildings that keep customers coming back. You can count on Wells Concrete Products for total satisfaction.

www.wellsconcrete.com To speak with a representative, call **1-800-658-7049**



P.O. Box 308 • Wells, MN 56097



**YOUR COMPLETE
PLASTICS DISTRIBUTOR**

GE Plastics
Structured Products

LEXAN®

POLYGAL®

VULKEM®

LUMAsite®
STRUCTURAL SHEET

HY-LITE®
BLOCK WINDOWS

Regal Plastic Supply
8165 University Blvd.
Des Moines, IA 50325
515-223-8080
800-867-8347
FAX: 515-223-8082

Regal Plastic Supply
Evansdale Industrial Park
Waterloo, IA 50707
319-232-8757
800-373-8757
FAX: 319-234-6509

Website: www.regalplastic.com

STRUCTURAL

DESIGN

SOLUTIONS

CHARLES SAUL ENGINEERING



1101 Walnut St., Suite 101
Des Moines, Iowa 50309
Phone 515.283.0524
Fax 515.283.0549
e-mail cseng@netins.net



Mark Holub

Roxie Key



HOLUB KEY LTD

Iowa's multi-line showroom to the trade.
Monday through Friday, 9 o'clock to 5 o'clock.
As always, you and your clients are welcome during
our normal hours or by special appointment.

4163 109TH STREET DES MOINES, IA 50322
515.254.1744 TELEPHONE 515.254.1786 FAX
holubkey@compuserve.com

Subscribe to *Iowa Architect* today.

Enjoy the *Iowa Architect* yourself or
give a subscription to a client or friend.

Send this form to *Iowa Architect*,
AIA Iowa, 1000 Walnut Street, Suite 101,
Des Moines, IA 50309.
aiaiowa@netins.net

Name _____

Title/Position _____

Business _____

Type of firm _____

Mailing address _____

City _____

State _____ Zip _____

E-mail address _____

Phone _____

- ☐ 1 Year \$25 (\$20 student)
☐ 2 Years \$45

- ☐ Payment enclosed
☐ Please bill me

- ☐ New subscription
☐ Renewal

For gift subscriptions: your
name, address and phone

My profession is:

- ☐ Architect
☐ Business Professional
☐ Educator/Library
☐ Government Service
☐ Construction Professional
☐ Design Professional
☐ Student

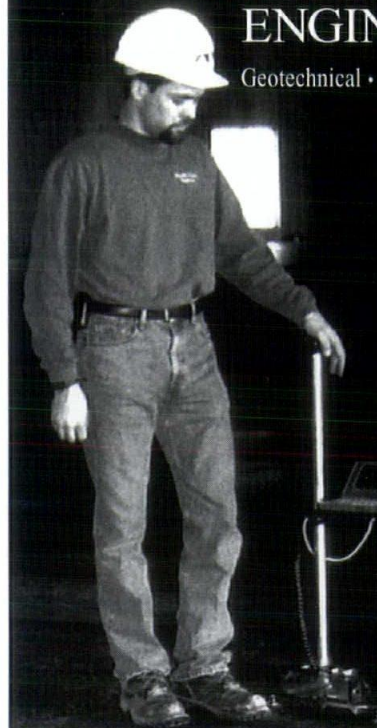
(school: _____)

☐ Other _____

ALLENDER BUTZKE ENGINEERS INC.

Geotechnical • Environmental • Construction Q.C.

concrete floor
flatness/levelness
measurements



F_F 25/F_L 20

F_F 50/F_L 35

F_F 20/F_L 15



3660 109th Street ■ Urbandale, Iowa 50322
(515) 252-1885 ■ Fax (515) 252-1888

CONTEMPORARY HIGHEST QUALITY

If you need one desk
or 1,000 work stations,
come talk to us.

Office systems furniture

Professionally built in Iowa
through state-of-the-art
remanufacturing.

And here's the best part...
Savings of

30 to
50%

Office Systems EXCHANGE

Des Moines/Cedar Rapids
515/276-9900 319/390-8827



**We've connected to Iowa Communities
through the Iowa Community Design
Assistance Team Program.**



Iowa
Architectural
Foundation

**PROMOTING AWARENESS OF THE CONTRIBUTION OF ARCHITECTURE
AND COMMUNITY DESIGN TO THE QUALITY OF LIFE.**

1000 Walnut, Suite 101 Des Moines, Iowa 50309, tel. 515.244.7502

Solutions



Design Flexibility and Economy
Let us help you budget your projects.



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



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



The American Institute of Architects,
 Iowa Chapter
 1000 Walnut Street, Suite 101
 Des Moines, IA 50309

CHANGE SERVICE REQUESTED

*****AUTO**MIXED ADC 500
 0060 59
 188

LIBRARY
 THE AMER INST ARCHITECTS
 1735 NEW YORK AVE NW
 WASHINGTON DC 20006-5209

BULK RATE
 U.S. POSTAGE
PAID
 Permit No. 7
 Des Moines,