Today's designers require a beautiful and consistent product. Sioux City Brick and United Brick have the most modern brick manufacturing technology. This offers you, as a designer, a product that is more consistent in color, texture and size, to enhance your architectural statement. For your copy of our catalog, please call us.

United Brick & Tile
515-254-0196

The Brick Professionals
www.siouxcitybrick.com

Sioux City Brick
712-258-6571
With so many great precast finishes available, it's hard to choose just one.

DECISIONS, DECISIONS.

Call 800-727-4444 for our complete Finish Guide or visit www.fabcon-usa.com.
Transform 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.

CONCRETE PRODUCTS CO. Your Construction Supply Center
We first hired INNER FLORA for a client. Then we hired them for OURSELVES.

---

"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.
ON A GRAND SCALE

ART THAT COMPLIMENTS ARCHITECTURAL DESIGN.
EXISTING SCULPTURE AND BY COMMISSION.
PLEASE CONTACT US.

Steven Vail Galleries specializes in Post-War contemporary American art, with a particular interest in Abstract Expressionist and Minimalist works. Artists represented include Franz Kline, Jackson Pollock, Willem de Kooning, Donald Judd, Chuck Close, Luther Utterback, Aristides Demetrios and Julius Schmidt. Also available are unique pieces and works in edition by Alexander Calder, Jim Dine, Jenny Holzer, Ellsworth Kelly, Sol LeWitt, Roy Lichtenstein, Robert Longo, Robert Motherwell, Claes Oldenburg, Robert Rauschenberg and Andy Warhol.

STEVEN VAIL GALLERIES
The Financial Center, 666 Walnut St., Suite 1830, Des Moines, IA 50309 • 515.288.7007
www.stevenvail.com
OUR BLUEPRINT WAS DESIGNED TO KEEP YOU IN THE BLACK.

Want to save money on up-front design costs? MidAmerican Energy’s Commercial New Construction Program offers budget-saving rewards for energy-efficient design, construction and equipment installation in Iowa. To find out if your next project qualifies for these incentives, call MidAmerican Energy from anywhere in Iowa at 1-800-292-6448 or from outside Iowa at 1-319-333-8841 or visit our Web site at www.midamericanenergy.com. Click on Energy for Your Business, where you’ll find information about our energy efficiency programs.
Projects..."a hotbed of HIGH STYLE"

Projects
CONTEMPORARY FURNITURE

A SHOWROOM FOR FURNITURE, LIGHTING, ART, & ACCESSORIES

Exclusively representing:

- Ligne Roset
- B & B Italia
- Driade
- Montis
- Moroso
- Ingo Mauer Lighting
- Haller Systems
- Vitra Edition
- Modernica
- Droog Design
- Kartell
- de Sede of Switzerland
- Modern Fan
- Richard Schultz
- Molteni
- MDF Italia

Projects
Teachout Building • Suite 100 • 500 East Locust • Des Moines
PHONE: 515-557-1833 • FAX 557-1835

Mon.-Fri. 11 am-6 pm
Sat. 10 am-4 pm
and by appointment

Professional Interior Design Services Available
Proud recipient of the
AIA 2000 MERIT AWARD FOR
EXCELLENCE IN CRAFTSMANSHIP

ENGINEERING TEACHING RESEARCH FACILITY – HOWE HALL – IOWA STATE UNIVERSITY, AMES, IOWA. ARCHITECT: BROOKS BORG SKILES ARCHITECTURE ENGINEERING, DES MOINES, IOWA AND ELLERBE BECKET, MINNEAPOLIS, MINNESOTA. CONSTRUCTION MANAGER: THE WEITZ CO., INC., DES MOINES, IOWA. ARCHITECTURAL WALL SYSTEMS CO. HAD A SINGLE RESPONSIBILITY CONTRACT TO ENGINEER, FABRICATE, INSTALL AND GLAZE THE CUSTOM SLOPED CURTAIN WALL, STAIR TOWER CURTAIN WALLS, RIBBON WINDOWS, RAIN SCREEN ALUMINUM PLATE PANELS AND ENTRANCES.
2001 ARCHITECTURE FIRM AWARD

Introduction 11
Herbert Lewis Kruse Blunk Architecture 14

AIA IOWA DESIGN AWARDS

Private Retreat 20
Vermeer Manufacturing Co. Global Pavilion 21
Stadium Press Box, Iowa State University 22
Hemond Hall Restoration 23
Logsdon [rest] room 24
Palmer Human Development & Family Studies Building, Iowa State University 25
Salisbury House Roof Restoration 26
Taylor Residence Staircase 26
David's Milwaukee Diner 27
Howe Hall, Engineering Teaching and Research Complex, Iowa State University 27
Clause Residence 28
Terrace Hill Exterior Restoration, Phase 2 28

CENTRAL STATES REGION DESIGN AWARDS

American College Testing Program 29
Center Street Park and Ride 30
Moen Residence 31
Sticks, Inc. 32
Administrative Services Building, Iowa State University 33
State of Kansas Center for Historical Research 34
Bowen Residence 34
Briar Hills Apartments 35
H & R Block Artspce at Kansas City Art Institute 35
Strategic Air Command Museum 36
State and Regional Juror Profiles 37
Student Awards 38

DEPARTMENTS

Different by Design 12
Portfolio 13
Architectural Education 42
Journal 43
Resources 44
Advertisers Directory 45


© Copyright 2001, The American Institute of Architects, Iowa Chapter
It’s hard to improve on a product with over 5,000 years of research and development.

And with over 10,000 colors, shapes and sizes to choose from, the only limitation is your imagination.
Architecture is necessarily an optimistic cultural act.

In the shaping of our built environment we, as design professionals, struggle with the necessity of meeting everyday needs and the desire to elevate those needs to reflect something above and beyond that basic need. It requires the participation of those who foot the bill, those who craft the materials, and those who ultimately inhabit the spaces. Design is not a private individual struggle.

The belief that we can enrich our society through the built environment is evidence of our optimism to be able to reach beyond mere building. We learn something about what we value and how we communicate that value to others and ourselves. It is the role of the design professional to nurture that participation and to foster that desire. In short, we participate in creating our own reflections.

2000 Awards

The belief that we can enrich our society through the built environment is evidence of our optimism to be able to reach beyond mere building.

The annual AIA Iowa Awards, AIA Central States Region Design Awards, and the AIA Iowa Excellence in Craft Awards is an opportunity to look into our collective mirror and honor those projects that are deemed truly outstanding examples of our endeavors. The award winning projects that follow are optimistic evidence of Iowa and the Midwest region’s attention to shaping our environment and exemplify our desire to reach beyond mere building.

Matthew Niebuhr
2000 Awards and Recognition Chair
Powerful Performance: The Role of Competition in Design

Competition is such a large part of our cultural value system that we see its influence all around. Not only is it the defining factor in our entire economic and political system, but it is the basis for much of the entertainment we crave and the type of products that we buy. For designers, "competition" drives not only how products are marketed and sold but how designs are conceived, developed, and presented.

One of the strongest confluences of competition, design, and consumer desire can be found in the research and development divisions for successful sporting good companies. Their designers compete with each other in the lab so that others can compete more effectively on the courts.

It is important to understand that these industries are successful not only because their products appeal to part of our cultural zeitgeist, but because they employ clever and inventive designers; after all, to continually innovate sporting equipment that has been around for centuries is no small task. But also, these designers understand a few fundamental truths about their client: They know that athletes will buy products if it makes them feel like better competitors, but in exchange they expect these products to improve year after year. To make sure that their competitor-consumers will see why their product is better, they will usually make these improvements visible — not hidden in the handle — and will often times use advanced technical jargon to describe what has made these improvements possible.

The new Wilson Hype Hammer tennis racket is a great example of why this approach is consistently successful. Even after centuries of design innovation, it has genuinely exposed this improvement with a series of rollers along the edge, and touted this improvement as "friction reducing, cross-axial, power improvement" technology.

While most of the previous innovations have tried to improve power and control by changing the racket size, shape, and material, they have all been ultimately limited by the "connection" between the racket and the strings — a great racket with terrible strings is clearly not effective. Wilson improved on this problem by adding metallic-colored nylon polymer wheels on the sides of the racket to replace the typical grommet connection. These wheels allow for more vertical and horizontal movement of the strings and provide more power, increase "dwell time" and produce a larger sweet spot. The carbon and graphite reverse-teardrop shaped frame extends down the throat of the racket to increase stability while allowing it to maintain the light, 9-ounce final weight.

Basically, these innovations are done to help players improve their game, but Wilson expects a little more from the consumer because it has to continue to compete for your business. They hope that by creating one great product (a racket), consumers may be compelled to also buy the new strings, balls, grips, and shoes to match. This exemplifies the inherent multiplicity of competition and design in today's society.

Their creations are nothing short of the "Game Improvement Technologies" they claim to be and have all today's competitors to compete at the highest levels ever recorded in nearly every sport.

At least until next year.
St. Katharine's - St. Mark's Independent College Preparatory School - Bettendorf, Iowa

Construction has begun on a major addition, designed by Downing Architects, P.C. The 27,000 square foot addition will be adjacent to their existing gymnasium. It will include space for the pre-school, pre-kindergarten, and kindergarten, along with six classrooms for Lower School students and one for drama instruction. The addition also contains a media/technology center, a 325 seat auditorium and stage adjoining a multi-purpose/dining area and kitchen. A student hub/information center separates the gymnasium from the auditorium and doubles as events lobby. The existing mansion will be updated for the Upper School and the former carriage house will be used for art and music instruction.

Iowa Events Center - Des Moines, Iowa

HOK Sport in conjunction with RDG Bussard Dikis and Brooks Borg Skiles Architecture, Engineering LLP has just completed the schematic design for the Iowa Events Center. The complex will not only provide a new 16,000 seat arena but also 100,000 square feet of exhibition space — an addition to the south of Veterans Auditorium. The new site plan has the arena front on the river, creating an excellent view from the facility and provides a welcome addition to the riverfront skyline. The new complex is anticipated to be a catalyst for new riverfront development.
The Architecture Firm Award is the highest honor that The American Institute of Architects can bestow on an architecture firm for consistently producing distinguished architecture. It is conferred by the Board of Directors.

Eligibility:
Any firm or successor firms, whether an individual or an organization of architects, in which the continuing collaboration among individuals of the firm has been the principal force in at least 10 years, is eligible for the Architecture Firm Award. While serving on the Board of Directors, Board members and their firms are ineligible to be nominated for this award. No more than one such award shall be made in any year.

Several years ago, I had the pleasure of serving on the AIA Iowa Award Jury. The organizing committee brought the treasures of Iowa to San Francisco, where we watched monster homes, drive-in banks, football stadiums, hospitals and office parks slide by on carousel after carousel. Now and then something would catch our attention — something modern, clean, and clear, but slightly off, elongated, or pushed beyond the mere bounds of responsible building. By the end of the day, we had picked a handful of projects to award. Each of them was different in scale, function and site, but each exhibited a modernism that was responsive to its program, beautifully executed, and strong enough in the expressiveness of its forms to stay in our memory. The state of architecture in Iowa was obviously pretty good.

Imagine our surprise when we found out that almost all the designs were all by one firm, Herbert Lewis Kruse Blunk Architecture (HLKB). I knew of them as collaborators with interesting out-of-town architects, but otherwise they were unknown to me as, well, Iowa. I immediately started angling for assignments in Iowa to check for myself. When I finally wrangled a speaking invitation in Des Moines, I went to inspect the gas distribution warehouse, the stadium, the jewelry store, and the offices. Yes, they were that good.

Forgive my surprise, but we dilletante inhabitants of either coast are not used to seeing so much good architecture at one time in one of the "fly over states." Sure, some of my best students came from Iowa, some very good architects who now work in places like L.A. So now and then a good architect will show up from there, but previous visits to the state had filled me with images of the sort of bland office blocks, endless subdivisions and otherwise mediocre abuses of natural resources that serve to house people or things that you might find almost anywhere in the United States. I didn’t expect such good, home-grown architecture.

I mean something rather particular by that phrase: the ability that begins from the architectural dictum to "First, Do No Harm." First, make a building that works. HLKB’s buildings are responsive, respectful, comfortable and, from what I can tell, well-made. I am not privy to what the pseudo-science of Post-Occupancy Evaluation has to say about their structures, but they seem well-proportioned and lit, organized in a clear and understandable manner, and sited sensibly both in response to terrain and weather and to their context.

The second rule they seem to follow is: "Don’t Decorate, Elaborate." Out of the their responses to program and site, HLKB weave webs of steel, glass or corrugated Fiberglass that don’t just represent how the building is made, but which add what Frank Lloyd Wright once called a "cloak of ideality." They do not so much replace the actual building’s working parts, as they make them visible to us in such a way that we continue to look at the spaces we are occupying, question them and, perhaps, understand them. That is true of the elaborate grids and planes of the Meredith Expansion or the office interiors in New York, but also of the silo-like conference rooms at Praxair.

The latter image, along with the sloping Plexiglas plane in the same project teach the third HLKB Lesson: "Bring It Back Home." By connecting to (local) archetypes, but also to something so strongly visceral and unexplainable that it makes light, scale and texture visible, the firm is able to add something extra to their responsive and responsible constructions. Perhaps it is an awareness of where we are in a way that is unexpected, or maybe it is just a touch of weirdness. Whatever it is, it adds a simple touch of enigmatic beauty.

How do they do it? Why are they in Iowa? No doubt they will be faxing their designs in to and from far-flung sites in the world. Can they keep it up now that they are rock stars? I don’t know. What I do know is this: Sorry, Iowa, you couldn’t keep it secret forever. HLKB is the best architecture firm of the year.

—Aaron Betsky is the Curator of Architecture, Design and Digital Projects at the San Francisco Museum of Modern Art. As of June 1, 2001, he will be Director of the Netherlands Architecture Institute in Rotterdam and is the most recent author of Architecture Must Burn (Thames & Hudson, 2000).

Above Right: Herbert Lewis Kruse Blunk Architecture staff photo.
Standing Third Row (left to right): Cal Lewis, FAIA; Charles Herbert, FAIA; Matt Rodekamp; J. Mark Schmidt, AIA, CSI; Rob Whitehead, AIA; Ray Boller, SDA/G; Greg Lehman, AIA; Todd Garner, AIA; Rick Seeley, AIA; Carl Rogers, ASLA; Rod Kruse, FAIA
Standing Second Row (left to right): Julie Severson; Julie Llening; Emily Gloe Donovan, AIA; Erin Olson-Douglas, AIA; Jim Dwinell, AIA; Sommer Reece; Peter Goche, AIA; Ellen Kyhl, AIA; Stephen Knowles, AIA; Khalid Khan; Paul Mankins, AIA; Kirk V. Blunk, FAIA
Kneeling (left to right): Brad Kramer; Dan Vercuryssse; Jon Sloan; David Abler*
Not Pictured: Tim Hickman, Doug Frey, AIA; Tom Hilton, AIA; Brian Lindgren, AIA; Brett Mendenhall, AIA; Channing Swanson, AIA; Jill Swanson, AIA; Brett Douglas, ASLA; Josh Baker; Mike Bechtel; Cheung Chan; Brad Hartman; Josh Lekwa; Matt Niebuhr, Ann Sobiech-Munson; Tom Trupp, Kerry Weig; Dave Nandell; Jim Hoff, AIA
* No longer working for HLKB.
“...this organization lives by a philosophy which promotes design excellence through commitment and leadership, mentoring and guidance, and public advocacy and professional involvement.”

— Bernard J. Cywinski, FAIA, Bohlin Cywinski Jackson
"...I chose them in part because their architecture works are sophisticated and aesthetically very strong...I have never had a better working collaboration than with Herbert Lewis Kruse Blunck Architecture."

- Maya Lin, Maya Lin Studio

"...exemplar of those values that we wish our students to embrace and to ultimately live up to as practitioners...superb public ambassadors for our profession."

- John C. Gaunt, FAIA, Dean, Architecture and Urban Design, The University of Kansas
“...Their contribution is neither fashionable nor whimsical, but rather gives credibility to the role of architects and to the importance that architecture holds within our communities.”

– David Chipperfield, David Chipperfield Architects
“...they give us art and comfort...understand us better than we sometimes understand ourselves...magically blend what we want with what we need.”

— Michael G. Gartner, Former President NBC News
“...I can think of very few, and none that have not already received the Architecture Firm Award, who have engaged in as high a level as practice.”

- Aaron Betsky, Curator, San Francisco Museum of Modern Art
Project: Private Retreat, Dallas County

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

General Contractor: Venter Spooner

Electrical Contractor: ABC Electric

Civil Engineer: Architects Wells Woodburn O'Neil

Electrical Engineer: Architects Wells Woodburn O'Neil

Mechanical Engineer: Architects Wells Woodburn O'Neil

Structural Engineer: Architects Wells Woodburn O'Neil
Vermeer Manufacturing
Co. Global Pavilion

Project:
Vermeer Manufacturing
Company Global Pavilion, Pella

Architect: Shiffer Associates
Architects, PLC, Des Moines

General Contractor:
Graham Construction Company

Electrical Engineer:
Menninga Electric

Mechanical Contractor:
Baker Mechanical

Structural Engineer:
Charles Saul Engineering

Photographers: Farshid Assassi,
Assassi Productions
Project: Stadium Press box, Iowa State University, Ames
Architect: Brooks Borg Skiles Architecture Engineering LLP, Des Moines
General Contractor: The Weitz Company
Electrical Contractor: Nikkel & Associates, Inc.
Electrical Engineer: Brooks Borg Skiles Architecture Engineering LLP
Mechanical Engineer: Baker Mechanical
Structural Engineer: Charles Saul Engineering
Photographer: Farshid Assassi, Assassi Productions
Herndon Hall Restoration

Project: Herndon Hall Restoration, Des Moines
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines
General Contractor: Pacesetter Co., Inc.
Electrical Contractor: Tesdell Electric
Mechanical Engineer: Wykoff Industries
Interior Designer: Herbert Lewis Kruse Blunck Architecture
Millwork: Lisac Construction
Hardwood Floors: Glascock Hardwood Floor Service
Masonry: Caligiuri Construction
Granite/Slab Installation: Stoneworks
Photographer: Peter Aaron/ESTO Photographics, Inc.
AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

Logsdon [rest] room

Project: Logsdon [rest] room, Des Moines
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines
General Contractor: Silent Rivers, Chaden Halfill
Electrical Contractor: Noel Electric
Interior Designer: Herbert Lewis Kruse Blunck Architecture
Photographer: Cameron Campbell Architectural Photography
Palmer Human Development and Family Studies Building

IOWA STATE UNIVERSITY

Project:
Palmer Human Development and Family Studies Building,
Iowa State University, Ames

Architect:
RDG Bussard Dikis, Des Moines

General Contractor:
Stanley Design Build

Electrical Engineer:
Alvine and Associates

Mechanical Engineer:
Alvine and Associates

Structural Engineer:
Charles Saul Engineering

Landscape Architect:
RDG Crose Gardner Shukert

Interior Designer:
RDG Bussard Dikis

Acoustical Consultant:
Coffeen Fricke

Photographer: Farshid Assassi,
Assassi Productions
**AWARDS**

**AIA IOWA HONOR AWARD**
FOR EXCELLENCE IN CRAFT

**Salisbury Roof Restoration**

Project: Salisbury House Roof Restoration, Des Moines  
Award Recipient: David Ray, Wood Roofing and Sheet Metal Company; David B. Dahlquist, Dahlquist Clayworks, Inc.  
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines  
General Contractor: The Weitz Company  
Electrical Contractor: Baker Electric  
Structural Engineer: Charles Saul Engineering  
Roofing Contractor: Wood Roofing and Sheet Metal Company  
Produced Clay Tiles: Dahlquist Tile Works  
Photographer: Herbert Lewis Kruse Blunck Architecture

**Taylor Residence Staircase**

Project: Taylor Residence Staircase, Des Moines  
Award Recipient: Woodcraft Architectural Millwork  
Architect: Shiffler Associates Architects, PLC, Des Moines  
General Contractor: Taylor Ball Homes  
Millwork Contractor: Woodcraft Architectural Millwork  
Photographer: Farshid Assassi, Assassi Productions
AWARDS
AIA IOWA HONOR AWARD
FOR EXCELLENCE IN CRAFT

David's Milwaukee Diner

Project: David's Milwaukee Diner, Perry
Award Recipient: Will Ghormley, Leather Crafter
Architect: Wetherell Ericsson Leusink Architects, PLC, Des Moines
General Contractor: The Hansen Company, Inc.
Electrical Contractor: ABC Electric
Electrical Engineer: Pulley & Associates, Inc.
Mechanical Engineer: Pulley & Associates, Inc.
Structural Engineer: Peterson Engineers
Interior Designer: Creative Enterprises
Craftperson: Will Ghormley - Maker
Photographer: Dale Photographics

AWARDS
AIA IOWA MERIT AWARD
FOR EXCELLENCE IN CRAFT

Howe Hall, Engineering Teaching and Research Complex
IOWA STATE UNIVERSITY

Project: Howe Hall, Engineering Teaching Research Complex, Iowa State University, Ames
Award Recipient: Architectural Wall Systems
Architect: Brooks Borg Skiles Architecture Engineering LLP, Des Moines
Electrical Contractor: Nikkell & Associates, Inc.
Civil Engineer: Ellerbe Becket, Inc./BBSAE LLP (Zone D)
Electrical Engineer: Ellerbe Becket, Inc./BBSAE LLP (Zone D)
Mechanical Engineer: Ellerbe Becket, Inc./BBSAE LLP (Zone D)
Structural Engineer: Brooks Borg Skiles AE LLP
Interior Designer: Ellerbe Becket, Inc./BBSAE LLP (Zone D and VRAC)
Construction Manager: The Weitz Company
Photographer: Forshid Assassi, Assassi Productions
**Clause Residence**

**Award Recipient:** Haldemon Construction; Stout Masonry

**Architect:** Clause Architects, Des Moines

**General Contractor:** Haldemon Construction

**Electrical Contractor:** Conner Electric

**Civil Engineer:** Allender Butzke

**Structural Engineer:** Charles Saul Engineering

**Landscape Architect:** Clause Architects

**Masonry Construction:** Stout Masonry

**Photographer:** Tom Clause, Mark Mickunas

---

**Terrace Hill Exterior Restoration Phase 2**

**Award Recipient:** Joe Catron, Journeyman Sheetmetal Worker; John Knight, Journeyman Sheetmetal Worker; Jeff Hawkins

**Architect:** RDG Bussard Dikis, Des Moines

**General Contractor:** Neumann Brothers, Inc.

**Masonry:** Forrest & Associates, Inc.

**Painting Contractor:** Color Inc.

**Millwork Contractor:** Architectural Arts

**Sheet Metal Contractor:** Air-Con Mechanical Corporation
American College Testing Program

Project: American College Testing Program, Inc., Iowa City
Architect: Herbert Lewis Kruse BluncK Architecture, Des Moines
General Contractor: Mid-America Construction Company of Iowa
Civil Engineer: Shive-Hattery Engineers and Architects
Landscape Architect: Cross-Gardner Associates (Plant Materials)
Landscape Contractor: Suburban Landscape Associates
Photographer: Farshid Assassi, Assassi Productions
Center Street Park and Ride

Project: Center Street Park and Ride, Des Moines
Architect: Herbert Lewis Kruse
Blunk Architecture, Des Moines
General Contractor:
Taylor Ball
Civil Engineer:
Bishop Engineering
Electrical Engineer:
Krishna Engineering
Mechanical Engineer:
Krishna Engineering
Structural Engineer:
Desman Associates
Photographer: Farshid Assassi,
Assassi Productions

30 Iowa Architect Issue No. 01:236
AWARD
CENTRAL STATES REGION
HONOR AWARD

Moen Residence

Project: Moen Residence,
West Des Moines
Architect:
Herbert Lewis Kruse Blunck
Architecture, Des Moines
General Contractor:
Dennis Smick
Electrical Contractor:
ABC Electric
Landscape Architect:
Herbert Lewis Kruse Blunck
Architecture
Interior Designer:
Herbert Lewis Kruse Blunck
Architecture
Millwork: Lisac Construction
Photographer: Forshid Assassi,
Assassi Productions
Sticks, Inc.

Project: Sticks, Inc., Des Moines
Architect: Herbert Lewis Kruse
Blunck Architecture, Des Moines
General Contractor:
Neumann Brothers, Inc.
Electrical Contractor:
Wolin Electric
Mechanical Contractor:
Wolin and Associates
Structural Engineer:
Charles Soult Engineering
Photographer: Farshid Assassi,
Assassi Productions
AWARD
CENTRAL STATES REGION
HONOR AWARD

Administrative Services Building
IOWA STATE UNIVERSITY

Project:
Administrative Services Building,
Iowa State University, Ames

Architect:
Shiffer Associates Architects, PLC,
Des Moines

Construction Manager:
Story Construction

Electrical Contractor:
Nikkei and Associates

Civil Engineer:
Engineering Resource Group

Electrical Engineer:
Pulley and Associates

Mechanical Engineer:
Pulley and Associates

Structural Engineer:
Shuck/Britson Consulting Engineers

Mechanical Contractor:
L.A. Fulton and Sons

General Work Contractor:
R.H. Grabau Construction, Inc.

Photographer: Forshid Assassi,
Assassi Productions
State of Kansas Center for Historical Research

**Project:** State of Kansas Center for Historical Research, Topeka, Kansas

**Architect:** ASAI Architecture, Kansas City, Missouri

**General Contractor:** Ferrell Construction of Topeka, Inc.

**Electrical Contractor:** McElroy Electric Inc.

**Civil Engineer:** Bartlett & West Engineers, Inc.

**Electrical Engineer:** Smith & Boucher, Inc.

**Mechanical Engineer:** Smith & Boucher, Inc.

**Structural Engineer:** Bob D. Campbell & Company

**Landscape Architect:** ASAI Architecture

**Interior Designer:** ASAI Architecture

**Photographer:** Forshid Assassi, Assassi Productions

Bowen Residence

**Project:** Bowen Residence, Omaha, Nebraska

**Architect:** Bahr Vermeer & Haeccker, Omaha, Nebraska

**General Contractor:** John Luce Company

**Structural Engineer:** Lathrum Associates

**Photographer:** Tom Kessler
Briar Hills Apartments

Project: Briar Hills Apartments, Omaha, Nebraska
Architect: Randy Brown Architect, Omaha, Nebraska
General Contractor: Overland Constructors, Inc.
Civil Engineer: Kirkham Michael
Electrical Engineer: Alvin and Associates
Mechanical Engineer: Alvin and Associates
Structural Engineer: Kirkham Michael
Photographer: Farshid Assassi, Assassi Productions

H & R Block Artspace at Kansas City Art Institute

Project: H & R Block Artspace at Kansas City Art Institute, Kansas City, Missouri
Architect: BNIM Architects, Kansas City, Missouri
General Contractor: Walton Construction
Electrical Contractor: SKCE Electric Inc.
Electrical Engineer: SKCE Electric Inc.
Mechanical Engineer: Airtech Engineering
Structural Engineer: Structural Engineering Associates (SEA)
Interior Designer: BNIM Architects
Gallery Lighting: Derek Porter Studio
Plumbing Contractor: Lexington Plumbing
Photographer: Mike Sinclair
Central States Region

Honor Award

Strategic Air Command Museum

Project: Strategic Air Command Museum, Ashland, Nebraska
Architect: Leo A. Daly, Omaha, Nebraska
General Contractor: Kiewit Construction Company
Electrical Contractor: Miller Electric Company
Mechanical Contractor: Midlands Mechanical
Photographer: Paul Brokering, Photography
State Juror Profiles

Shirley Blumberg
Shirley Blumberg of Kuwabara Payne McKenna Blumberg Architects, Toronto, Canada leads a distinguished professional and academic career spanning over 20 years. A graduate of the University of Toronto she became a senior associate of Barton Myers Associates. In 1987 she founded KPMB. She is a member of the Ontario Association of Architects and a Fellow of the Royal Architectural Institute of Canada. In addition to her professional endeavors, she has taught at the University of Toronto, served as a visiting critic at the University of Waterloo and Carleton University, and lectured at Kent State University and the University of Nebraska at Lincoln, where she also served as the first woman appointee to the Hyde Chair for Excellence in Architecture.

Her projects include the Design Exchange and King James Place in Toronto (both recipients of a Governor's General's Award for Architecture) and a number of interiors including the award-winning advertising offices for Ammirati Puris Lintas in New York, Disney Animation Studios, and the Alias Wavefront Studio in Toronto.

Laurie Olin, Hon. AIA
With a bounty of high profile projects behind him, Laurie Olin remains as one of America's most prolific landscape architects. Educated as an architect at the University of Washington, Olin worked with renowned landscape architect Richard Haag and Edward Larabee Barnes New York City, before winning the Rome Prize and Guggenheim Fellowship. With partner Robert Hanna, Hann/Olin was formed in 1960.

Mark Sexton, AIA
Mark Sexton openly proclaims Modernism as his idiom for design. Educated at the Illinois Institute of Technology and practicing with his partner, Ron Krueck, the firm acknowledges their debt to Mies van der Rohe and the legacy he left in their city of Chicago and their alma mater, IIT.

With built work mainly in the Chicago area, the firm's experience ranges from residential work to showroom interiors to corporate projects to furniture design. The work has been widely acclaimed, receiving multiple AIA awards and publication recognition in Interiors, A+U, GA Houses, Architecture Record, Abitare, and Interior Design. The work is the subject of a monograph published in 1997 entitled Krueck and Sexton: Works in Progress. The forward written by Franz Schulze, sums their work, "...to reexamine the canon and open it to a variety of avenues hitherto unimagined."

Regional Juror Profiles

Ralph Rapson, FAIA
Ralph Rapson, FAIA, of Ralph Rapson and Associates (RR & A), is a Minnesota institution, widely regarded as the state's most influential Modernist architect. A graduate from the University of Michigan and the Cranbrook Academy, he has spent 30 years of his professional career in the quiet groves of academia, where he led the University of Minnesota's architecture program from 1954-1984. He received the Minnesota Society of Architects Gold Medal in 1979, the Thomas Jefferson Medal in 1965, and the ACSA/AIA Topaz Medal for Educational Excellence in 1987.

RR & A has received over sixty international, national, and regional awards including five national AIA Honor Awards for its work, and has built an international reputation for quality design in institutional, public and private architectural work.

Joan M. Soranno
Joan M. Soranno, Vice President at Hammel Green and Abrahamson, Inc. (HGA), Minneapolis, Minnesota, has specialized in the design of museums and other cultural institutions for the past twelve years. In 1993, she won the national American Institute of Architects Young Architects Award for design excellence and a Minneapolis Leadership Award for professional success. Soranno's recent achievements include participating in the University of Minnesota Department of Architecture's Faculty Juried Exhibition at the Frederick R. Weisman Art Museum. She has also taught at the University of Minnesota College of Architecture and Landscape Architecture.

Leonard S. Parker, FAIA
Leonard S. Parker is Chairman of the Board and Director Design of The Leonard Parker Associates Architects, Inc. part of the Durrant Group in Minneapolis, Minnesota. In addition to directing an active architectural practice — which under his design leadership, has been recognized for more than 100 design awards and 15 national and international design competitions — Parker was a professor for over 30 years at the College of Architecture, University of Minnesota. He received the Minnesota Society AIA's Gold Medal in 1986 and the Firm Award in 1995. Parker has been a member of the AIA since 1965 and was elected to the College of Fellows in 1979.
Student Awards

IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE

The Architectural Advisory Council for the Department of Architecture is comprised of a rotating group of noted professionals from around the state and the country. The department’s administrators asked the group what they expected from the academy’s architectural education. The council prized the creative-thinking holistic, problem-solving opportunities that are a traditional part of the department’s interactive design studio experience.

They emphasized the importance of developing a broad range of communication skills that serve all phases of the interactive architectural process: written, verbal, drawing, modeling, and computing. They endorsed significant exposure to the liberal arts to help the students understand the nature of human beings and the aspirations they might have for their built environment. They felt it was critical to cultivate the students’ passion for architecture through an understanding of architecture’s breadth as a cultural discipline. The council acknowledged the huge void of information that would still remain but accepted the profession’s responsibility to channel the student’s passion for architecture into the ongoing process of architectural education within the profession.

With this enlightened criteria in mind, the Department of Architecture takes great pride in the work of two students whose projects have been selected as the best in our undergraduate and graduate programs. The work is both rational and poetic; it is personal and passionate without being self-indulgent. They address perceived problems while proposing stimulating questions, which create new challenges within the continuous and evolutionary process of architectural design.

The two students who created these projects, Ann and Ash, represent a rich human resource that has been enhanced by our land-grant institution. The good news is that they, along with many of their talented peers, have stayed in Iowa to begin their careers in architecture. They provide us with a tremendous opportunity. By working together through students, professors and professionals can enrich the interrelationship between theory and practice; this will inform both and help create a built environment that will continue to elevate our expectations and improve our lives.

Thank you to the many benefactors in professional practice who enable us to recognize the extraordinary work of our students through awards and scholarships. Please take time to review these two most prestigious awards, the Paul S. Skiles Architecture Award for graduate students and the RDG Bussard Dikis Design Award for undergraduate students.
—Cal Lewis, FAIA, Professor and Chair, Department of Architecture, Iowa State University

# Ossuary Auction House

Big business and corporate farming are decimating the culture of rural America. Everyday more and more homesteads are bulldozered, burned and buried. The farmer’s livelihood is parceled off and sold to the highest bidder. I am a farmer in rural Iowa and am a witness to the death of this way of life. I remember the farm crisis of the 1980s that devastated the rural economy: farm auction bills, bankruptcy and foreclosure notices filled the newspaper. Those who lost it all tried to find jobs in town but some found suicide the only way out. At the turn of the century there is a new Diaspora, one in which people are leaving the land or being forced off of it.

The Ossuary Auction House project grew from these tragic conditions and from the logic, poetics and processes of the rural landscape. Two events generated the program. The first is the burning and burying of farm buildings that occur when a farm has been sold to another landowner or corporation. A farm that has been purchased is more valuable without the barns and house. The buildings on the farm that are not usable for storage are bulldozered, piled burned and buried on the site of the former homestead. The farm only exists in pictures, memories and in some cases, the remaining concrete silo. The second is the farm auction, in which the farmer’s life is parceled off and sold. The machinery, livestock, household items and the farmstead are auctioned off. The time, blood, sweat and tears of the farmer and family are manifested in the things that were built, bought and raised in this livelihood.

The site for this work is a parcel of land located in the township of Buckeye, which lies in the north central Iowa county of Hardin. The site is about three acres, with a township cemetery which lies to the north of the site and a recently completed interstate runs to the south. A concrete silo is all that remains of a farm that used to occupy the site. The farm now lies buried in the soil around the silo.

The silo embodies the life cycle of the farm. Silage, which is fed to the animals, is stored within this container. The food, or seeds are the basic elements of a plant, like the ashes are elements of a cremated body.
The ossuary, an extension of the cemetery, fills the silo. The urns are interred in a rawhide container, which is an allegory of seeds and corn plants. A structure wraps and protects each urn. This support structure is derived from the ladders that are used to ascend and access the silo. A field of corn was placed around the silo to contain it in a body of seeds.

The auction house is placed underground, at the level of the buried farm. A large steel-clad curved wall opens a furrow in the earth, in which the house sits. This wall exhumes the remains of the buried farm, bringing it to the surface to be part of the fabric of the building. The rows of corn from the field grow in structural roof members and cover the space of the auction hall. The auction block is aligned with the silo, like the deceased and its headstone.

Funeral rites occur in the auction house as well as the rituals of an auction. The body is on view, the pieces are brought before the assembled bidders. The laurels and accolades are spoken, Amen. Sold. An inversion occurs along the datum; dead folks in the air, wrapped in a silo, the living culture in the earth, covered by crops.

This is an autobiographical work. Ultimately I will be a witness to the destruction of my family farm and our way of life.

—Ash Lettow, Bachelor of Architecture, Iowa State University
Displaying architecture: Museum of the Dictionary, Printing House Row, Chicago (A genealogy)

Museums and dictionaries, in their status as civic institutions, claim both objectivity and cultural authority. As a product of the Enlightenment, the authority of museums and dictionaries depends upon their instrumentalization as machines that serve to order experience. This project undertakes to design a museum, a building for collecting, preserving and displaying artifacts. This museum’s collection consists of dictionaries. Display offers both a method for this project and a means of ordering its documentation. According to the Oxford English Dictionary, the word display derives from the Latin word *displare*, which means both “to scatter, disperse” and “to unfold.” The OED lists multiple definitions for this entry; these definitions serve to collect and order the design episodes that comprise the Museum of the Dictionary project. Each component presents a moment in the building, a moment in the research, and a moment in thought about display that plays into the project. A collage panel corresponds to each piece. The writing addresses issues emblazoned by the collage.

The discussion begins with the primacy of name and its relationship to its object-referent. The site of the Museum, the Printing House Row Landmark District in Chicago, illustrates the importance of name. The neighborhood was a national center for the printing industry through the early 20th century. Its existing buildings are products of both the Chicago building boom in the late 1800s and a much-publicized revitalization in the late 20th century. An investigation into the social, geographical, technical and architectural contexts of site both uncovers and instigates metaphorical and material screening dynamics.

Geometry, with its spotless scientific pedigree, provides the basis for links between letterforms and buildings, and then buildings and bodies. Vitruvius asserts a system of proportioning buildings based on a human body; Palatino and others refer to this system in their own treatises on constructing the Roman alphabet; both rely on geometry as a means of construction. The early conceptual screw-washer model of the Museum incorporates the role of geometry by highlighting the constructed nature of an ampersand and, through this model, the building.

Throughout these explorations a concern — perhaps obsession — for origin continually surfaces. The project turns to Michel Foucault to more closely examine
and undermine the mythical status of origin, using Foucault's concept of genealogy and anthropologist Victor Turner's notions of liminality as guides in an investigation of the operative mechanisms of dictionaries. Monstrous dictionaries result from this investigation, and their monstrosities challenge conventional thinking on building design. Through a process of "intelligent ordering", the design for the Museum of the Dictionary both recognizes the need for order and challenges its hegemony, thus creating an alternative paradigm for architectural and lexicographical processes alike.

Thus this project becomes about dispersion as well as collection, unfolding and refolding (re-plicare) and folding out (ex-plicare). The site unfurls in silk-screened curtain walls. The museum spreads out along the narrow center bays, thickening the line of the building's binding. An ampersand extends to the edges of the building footprint, pointing to the upper reaches of the building envelope and referencing Vitruvius, his man, and geometric links to building. The resulting plane-slots carve into the massed-out diagram of programmed space, derived from conventional notions of museum. A CMU wall appears to tumble through the museum shop, Victor Hugo's prediction fails to come true, and the Landmark Commission sees through it. Dis-play, indeed.

—Ann Clare Sobiech-Munson, Master of Architecture, Iowa State University

1 Victor Hugo, in Book V of the novel Notre-Dame du Paris, writes of an archdeacon who compares books to buildings. In this conversation, the archdeacon points to Notre-Dame when asked "what are your books?" Immediately afterward, Hugo writes: "The archdeacon surveyed the gigantic building in silence for some moments; then, stretching his right hand towards Notre-Dame, he sighed; and looking sadly from the book to the church, 'Alas,' he said, 'one shall destroy the other'" [From the English translation (Boston: Little, Brown and Company, 1899) 1: 255]. Hugo follows this with a chapter devoted to the archdeacon's statement, discussing the impact of printing on the decline of architecture (Book V, Chapter 11). The line in French is "Hélas! dit-il, ceci tuera cela" (Paris: J. Hetzel, Librairie-Éditeur, 1832): 200. The verb is also translated as "kill" and "overcome."
Time moves slower here. Only when you look back at the environment of American life do you realize the pace of Roman life. This fast-paced life that we are familiar with includes the 24-hour copy center, all night gas stations, and vending machines. These luxuries that allow work to happen at all hours of the night, as well as on the weekends, do not exist in Rome. The culture of Rome is settled into a rigor that is slow, but deliberate. As students in Rome we are forced to adapt to the environment, cultures and time while meeting the ever-changing life of the studio. Iowa State architecture students quickly realize that Rome is much more than a center for temples, statues, and churches.

A diverse curriculum with classes in drawing, photography, art and architectural history work well to enhance the studio projects here in Rome. One of the reasons that this program is successful is the dedication of the professors that are willing to put their life and in some cases the lives of their families on hold to allow this to happen. Nineteen architectural students along with professors from Iowa State and local Rome scholars make every course of study more dynamic to an already unbelievable experience. The students and faculty work together to manipulate the class schedule to maximize the experience as well as expand the learning possibilities. In the long run this should make us able to produce the best work we have ever seen while being immersed in the culture of Italy and the history of Rome.

To begin, the chosen site is the partially enclosed area of the Piazza San Pietro in Vincoli. The church of San Pietro in Vincoli holds the chains that shackled St. Peter, which are preserved in a glass case. Michaelangelo’s sculpture of Moses is also located near the altar. These details display the importance of the site and a couple of generators for semester designs.

After building a site model we went into individual representation of the parts or ideas from the piazza that intrigued us the most. This study becomes the possibility of expanding our attention for the rest of the semester, and the possibility of further on in our academic careers. These projects ranged from the use of an onion, which represents the layers of the site in combination with the layers that each person has within them, to the commercialization of American culture on Roman lifestyles.

As it is in Rome, we move by the means and abilities that we have before us. Most students are relying upon the use of drawing, sketching, and whatever else we can find from the city. Using the pencil and paper for projects enables students to become totally emerged in their projects and understand the complexities of the culture around us in Rome.
Just in Time for Your New Year's Resolution

Were you one of the few million of us that looked in the mirror after holidays and made a resolution to lose those extra pounds and get that flabby body back into shape? Well do I have a facility for you! The Robert N. Aebersold Recreation Center located at Slippery Rock University, designed by RDG Bussard Dikis, was one of ten chosen by Athletic Business magazine to receive the Facility of Merit Award recently. The annual Award recognizes the team of architects, consultants, facility owners and managers for their efforts in designing and operating athletic recreation, and wellness facilities that are exemplary. Praised for its open design connecting many different elements and functions, the facility provides a wide range of recreation activities while supporting community outreach programs. The facility embodies the personality of both the campus and the surrounding community, Slippery Rock, Pennsylvania, by creating a place where a diverse constituency can participate in contemporary wellness concepts and the promotion of a healthy lifestyle. The apparent hitch to fulfilling our resolution however is that some of us may not want to move to Pennsylvania. In which case we now have arrived at our excuse to maintain our amorphous shape for yet another year.

The Legacy of a Lifetime

William Wagner, FAIA, a noted architect and crusader for the preservation of historic landmarks throughout Iowa, died in an automobile accident recently. He was 85. Mr. Wagner was responsible for the design and restoration of numerous historically significant buildings throughout Iowa including, the Marshall and Dallas County courthouses, the Governor’s Mansion — Terrace Hill, the Herbert Hoover Presidential Library, the Mamie Eisenhower Memorial, and the Iowa Supreme Court Library among others. He was a charter member of the Living History Farms Board of Governors, and developed the original master plan for the nationally recognized tourist attraction including the development of the 1900’s Farm and the Church of the Land. He was also credited with the design of over thirty central Iowa area schools, including North High School in Des Moines. Mr. Wagner received many accolades from his professional peers throughout his career, including receiving the American Institute of Architects highest honor, election to the College of Fellows in 1965, as well as being the recipient of an AIA Presidential Citation for preservation work in 1996. Most recently, Wagner was honored with The Iowan magazine’s first ever David E. Archie Preservation Award for lifetime achievement in architectural preservation in 1999. Despite his recent death, his tireless and often outspoken pursuit of preserving the architectural heritage of this state will remain evident for many generations to come.
A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

Administrative Services Building
Precast: Iowa Prestressed Concrete; Curtainwall: Neton, Inc.

Briar Hills Apartments
Exterior Building: EIFS Dryvit; galvalume sheet metal; galvalume standing seam; clear cedar plywood; wire mesh; Firestone rubber roof; standing seam; asphalt shingles; Windows: Kawneer Anodized Aluminum, vinyl windows; Signage: ASI Sign Systems; Glass: 1" insulated clear glazing; Frames: Hollow metal door frames, anodized aluminum; Doors: Painted birch solid core; Millwork: 3/4" Maple Plywood; Steelwork: hot rolled steel, painted black; Paint: Diamond Vogel; Stain: Diamond Vogel; Floor: maple hardwood; painted concrete floor, carpet; Lighting: Halo, Stonco; Plumbing Fixtures: Elkay sink, American Standard; Walls: painted drywall; Counter-tops: plastic laminate by Wilsonart; Art Work: photographs by Paula McCarthy; mixed media by Tom Prinz; Accessories: Gadgeteer Retail Store

Center Street Park and Ride

Clause Residence
Windows: Eagle; Concrete Masonry: Rhino Materials; EIFS: STO; Hardware: Doors, Inc.; HVAC: Amana; Carpet/Upholstery: Key & Key Ltd.; Inst.: Gilcrest Llewett

H & R Block Artspace at Kansas City Art Institute
Stair Steel and Structural Steel: Doherty Ornamental Iron; Wood Doors: donated by LabOne; Lightboxes: Acme Sign Co.; Storefront Windows: Vistawall/FGI; Glass: Lighting: Ruud Lighting, Inc. (Gallery); Fixtures/ Fittings: Acorn; Stainless Steel Toilet Fixtures: Acorn; Sliding Door Hardware: Unistrut; Hardware: Yale; Floor Coverings: Shot Blast and Spray & Seal (Treatment); Doorbell: Spore Inc.

Herndon Hall Restoration
Please call Kirk Blunck, PAIA, for a list of resources.

Howe Hall, Engineering Teaching Research Complex
Metal Panels: Leed Himmel (Manuf.) – Architectural Wall Systems (Contractor); Ribbon Windows & Curtain Walls: Moduline – Architectural Wall Systems (Contractor); Masonry: Forrest & Associates, Inc. (Contractor)

Logsdon [rest]room
Lighting Fixtures: Lightoiler, Bega; Plumbing Fixtures: Kroin, Kohler; Granite: Renaissance Tile; Millwork: Lisac Construction; Metal Work: Hawk Metal

Moen Residence
Please call Kirk V. Blunck for resources.

Private Retreat
Storm Shutters: Rollaway; Roof: Exterior Sheet Metal; Millwork: Venter Spooner; Cabinets: Ron Williams

Salisbury House Roof Restoration
Custom Roof Tiles: Dahlquist Tile Works; Ice Melt System: Delta Therm

State of Kansas Center for Historical Research

Sticks, Inc.
Pre-Engineered Structural Systems: Butler Manufacturing Company; Conference Room Ceiling: Polygal (ice); Exterior Door Finish: Sticks, Inc.; Mahogany Wood Doors: Lisac Construction; Hollow Metal Frames: Doors, Inc.; Interior Steel Angle Frames: Foreman Ford, Parker Welding and Fabrication; Sandblasted Hollow Metal Doors: Curries; Precast Concrete: Fabcon; Berridge Corrugated Metal and Custom Galvalume: Exterior Sheet Metal; Stainless Steel Sinks: Just; Faucets: Chicago Faucet; Molded Plastic Sinks: Crane; Sealed Concrete: Sonneborn Lapidolith; Baltic Birch Plywood: Sticks, Inc.; Sliding Doors: Richards and Wilcox; Custom Pulls: Parker Welding and Fabrication; Miscellaneous Hardware: Doors, Inc.; Rooftop Handling Units, Air Conditioning, Custom Spray Booth, Self-Contained Dust Collection: Wolin and Associates, Sheet Metal, Inc; Steel Plate and Custom Steel Structure: Parker Welding and Fabrication; Miscellaneous Hardware: Doors, Inc.; Outdoor Steel Angle: Forrest & Associates; Conference Room Ceiling: Polygal (ice); Partition Wall Panel: Foreman Ford, Parker Welding and Fabrication; Curtains: National Air & Space Museum; Aircraft Suspension: National Air & Space Museum

Strategic Air Command Museum
Space Frame: Mero Structures; Pre-Engineered Building Frame, Roof Assembly: Butler Heavy Structures; Energy Daylighting: Anstead Design Group; Aircraft Suspension: National Air & Space Museum

Taylor Residence Staircase
Windows: Pella Windows; Custom Cabinets: Woodcraft Millwork; Ludowici: Celedon Roof Tiles

Vermeer Manufacturing Company Global Pavilion
Brick: United Brick and Tile; Precast: Iowa Prestressed Concrete; Skylights: Kalwall
Advertiser Page

Allender Butzke Engineers Inc. 47
Architectural Wall Systems Co. 8
Charles Saul Engineering 46
Cobb Strecker Dunphy & Zimmermann, Inc. 48
Concrete Products Co. of Sioux City 2
Fabcon, Inc. 1
Geotechnical Services Inc. 45
Inner Flora 3
Iowa Prestressed Concrete, Inc. C4
Landscape Forms 48
Masonry Institute of Iowa 10
Mauck+Associates 5, 46
Mautz Paint C3
MidAmerican Energy Company 6
Projects Contemporary Furniture 7
Steven Vail Galleries 4
United Brick & Tile C2
Wells Concrete Products Company C3
Weidt Group 45

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

Advertisers Directory

GS Geotechnical Services Inc.
Superior service... practical solutions

Des Moines 515 270-6542
Davenport 319 285-8541
Omaha 402 339-6104

Sustainable Design Since 1977

The Weidt Group
Collaboration • Analysis • Research

Contact us for assistance with energy conservation, daylighting, passive solar design, green power or other sustainable design solutions.

5800 Baker Road • Minnetonka, Minnesota 55345
Phone: 612.938.1588  Facsimile: 612.938.1480
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

<table>
<thead>
<tr>
<th>Name</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Title/Position</td>
<td></td>
</tr>
<tr>
<td>Business</td>
<td></td>
</tr>
<tr>
<td>Type of firm</td>
<td></td>
</tr>
<tr>
<td>Mailing address</td>
<td></td>
</tr>
<tr>
<td>City</td>
<td></td>
</tr>
<tr>
<td>State</td>
<td></td>
</tr>
<tr>
<td>E-mail address</td>
<td></td>
</tr>
<tr>
<td>Phone</td>
<td></td>
</tr>
</tbody>
</table>

- [ ] 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 ____________

---

**CHARLES SAUL**

**ENGINEERING**

- AESTHETIC
- ECONOMIC
- STRUCTURES

4308 University Ave.
Des Moines, IA 50311-3424
Phone: 515-279-3900
Fax: 515-279-5233
www.csengr.com

---

**MAUCK+ASSOCIATES**

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

http://www.mauck.com
email kmauck@mauck.com
A unique opportunity to promote your product or service to a targeted audience including architects, engineers, corporate executives and other decision-makers.

You'll also receive a free listing in the consultants section of the annual Iowa Architect Directory issue.

Call or e-mail the Iowa Architect advertising manager to find out how you can become a part of this highly-regarded and well-read publication.

515.243.6010 or jnieland@mauck.com

Solid Relationships.
Solid Solutions.

ALLENDER BUTZKE ENGINEERS INC.
Geotechnical • Environmental • Construction Q.C.
3660 109th Street • Urbandale, Iowa 50322 • (515) 252-1885 • Fax (515) 252-1888
areata™

Arcata's simple, yet sophisticated visual character is perfect for city parks, riverfronts and corporate or university campuses. Arcata is available backed or backless, in select hardwoods or PolySite™ recycled plastic timbers.

To learn more about Arcata, visit our website or call for a brochure.

landscapeforms™

Stacy Ernst
www.landscapeforms.com
PH 800.437.4737 PH 816.444.4376
FX 816.444.4738
stacee@landscapeforms.com

Areata is designed by Kipp Stewart. Arcata design is patent pending.

---

**PROFESSIONAL LIABILITY INSURANCE**

**BECAUSE SUBSTANCE MATTERS**

For over 30 years, professional liability insurance through CSDZ has sheltered the design and construction communities from the risk of loss.

With knowledge, foresight, staff expertise and programs backed by CNA and Victor O. Schinnerer & Company, Inc., you can put your mind at ease. We go beyond simply selling policies. We provide comprehensive blueprints and materials to help you manage your risk.

Let CSDZ design a coverage plan, with substance, for your firm.

CNA programs are underwritten by one or more of the CNA companies. CNA is a registered service mark and trade name of CNA Financial Corporation.
That's why Mautz Paints were specified for the Monona Terrace Convention Center.

Frank Lloyd Wright's concept of the Monona Terrace Convention Center provides a creative example of awe-inspiring architectural design. Mautz Paint is proud that it was selected to provide the paint for this prestigious structure. For over 75 years Mautz has provided consistent and reliable quality paints for many architectural monuments, as well as for homes, businesses and industry.

Mautz - Providing a full range of quality products to handle your most demanding specifications.

Mautz Paint Company - Corporate Office
P.O. Box 7068, Madison, WI 53707-7068
www.mautz.com

SOLUTION: precast, prestressed concrete

There are many ways to use precast with a great level of flexible concrete solutions from...

WELLS CONCRETE PRODUCTS COMPANY
PO Box 308, Wells, MN 56097
1-800-658-7049

Visit our Website at www.wellsconcrete.com
Since 1970 Denny Bennett has been building the best beds around. It's important work—a lot more involved than simply nailing a couple of boards together. That's why we have one of our most creative people doing the job. Denny figures stuff out. When there's a problem to solve or when a customer wants something just a little different, we turn to Denny. For your special project, give us a call. We'll talk to Denny—he's the "go to" man at IPC

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