

IOWA Architect

Issue No. 01:238 Five Dollars

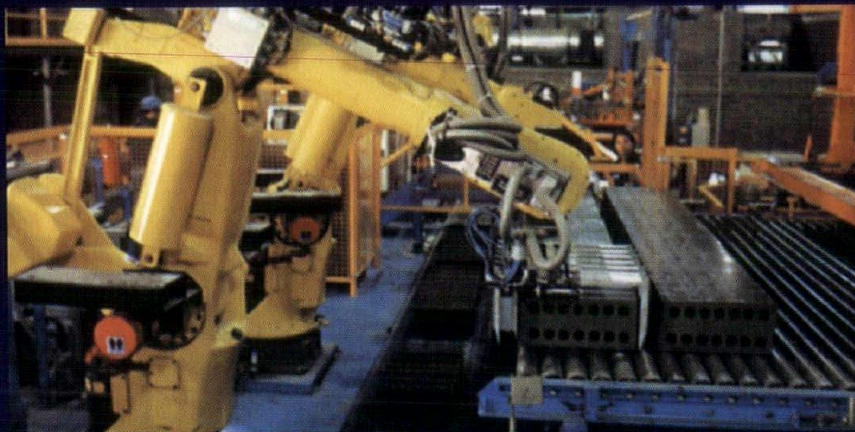


AIA LIBRARY & ARCHIVES
1735 New York Ave. N.W.
Washington, D.C. 20006

SEP 24 2001

For Architects / By Architects

World Class Brick Plant



Our new Adel plant
is on line to serve
your needs.

90 JC Steele Extruder
Robotic Extrusion Line
Vertical Lift Cutter
Computer Controlled Kiln
Robotic Setting Machine
Robotic Packaging



United Brick & Tile
thanks Iowa
Architects for using
our Great Brick.



United Brick & Tile
515-254-0196

We make great brick.

The Brick Professionals
www.siouxcitybrick.com



Sioux City Brick & Tile Co.
712-258-6571



PRECAST PERCEPTION.



PRECAST REALITY.

FABCON offers more precast concrete finish choices than anyone else in the business. To see more of the surprising variety we can bring your project, call for our **Finish Guide: 800-727-4444** or visit www.fabcon-usa.com.



Fabcon is
ISO 9001:94
Certified



RvA Dutch Council
For Accreditation



FABCON®



Aristides Demetrios
Forms Sung in a Kelp Forest
 Bronze Fountain
 1984 12' H
 Monterey Bay Aquarium
 Monterey, California



Aristides Demetrios
Cosmos
 Painted Steel
 1989 80' H
 Olympus Pointe
 Roseville, California



Julius Schmidt
SS-71-49
 Stainless Steel
 1971 72" x 48"
 Equitable of Iowa
 Des Moines, Iowa

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 Oldenberg, Robert Rauschenberg and Andy Warhol.

A SHOWROOM
FOR FURNITURE,
LIGHTING, ART,
& ACCESSORIES

Projects... "a hotbed of HIGH STYLE"

—Metropolitan Home
magazine

Exclusively
representing:

- Cassina
- 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



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

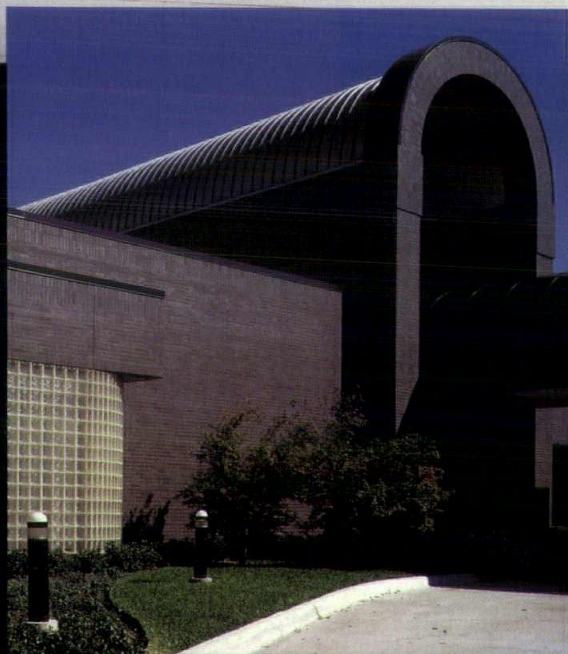
*Professional Interior
Design Services
Available*

pro~~x~~jects

CONTEMPORARY FURNITURE

501 East Locust • Des Moines
PHONE: 515-557-1833 • FAX 515-557-1835

ARTISTIC EXPRESSION



Darrel Keith PC Office Building, Fort Worth, Texas
Architect: Byron Folse and Associates, Euless, Texas
Distributor: Acme Brick Co., Fort Worth, Texas
Products: Dark Ironspot Velour Modular; Special Shapes

Endicott Clay Products Co. is the only place in the world where you will find authentic Ironspot colors like the exquisite examples shown here.

Personifying the artistic expression so eloquently conveyed by this magnificent structure is Endicott's unwavering commitment to color, texture, dimensional stability and unparalleled craftsmanship.

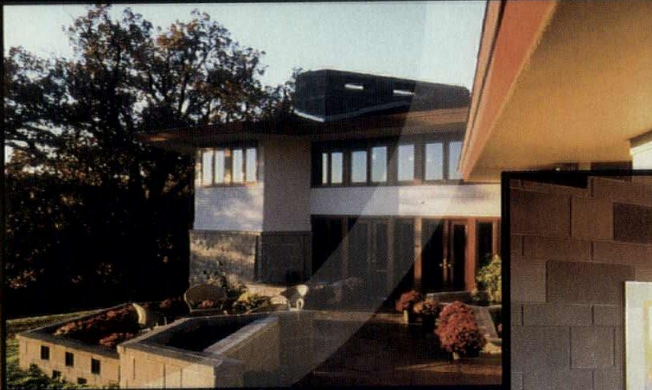
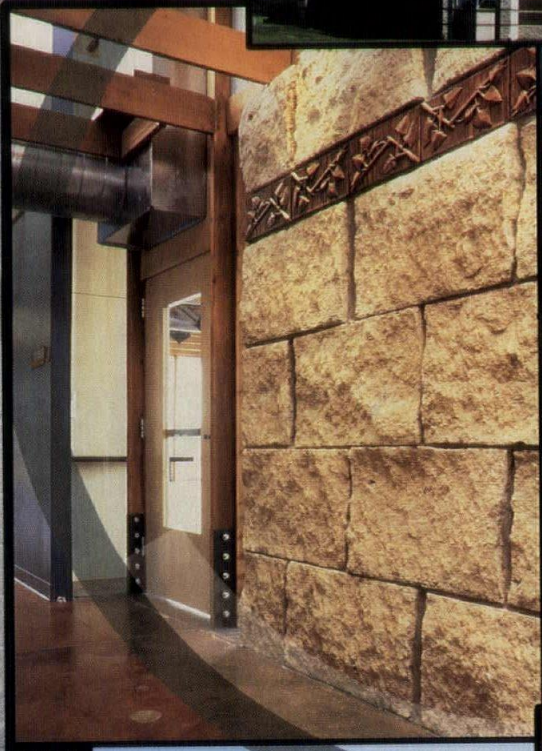
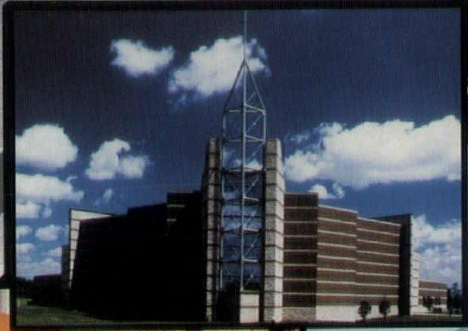
For samples, literature and the name of the distributor in your area, contact Endicott Clay Products Co. today.

Endicott Clay Products Co.

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



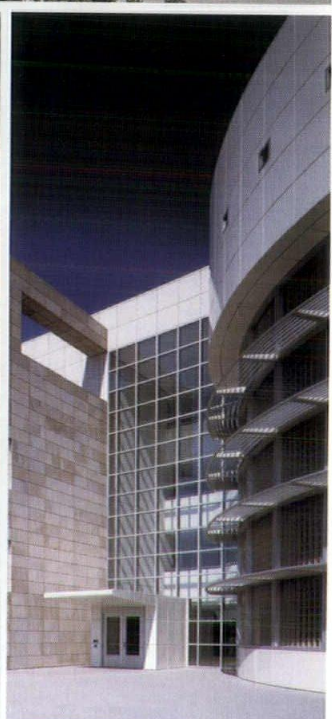
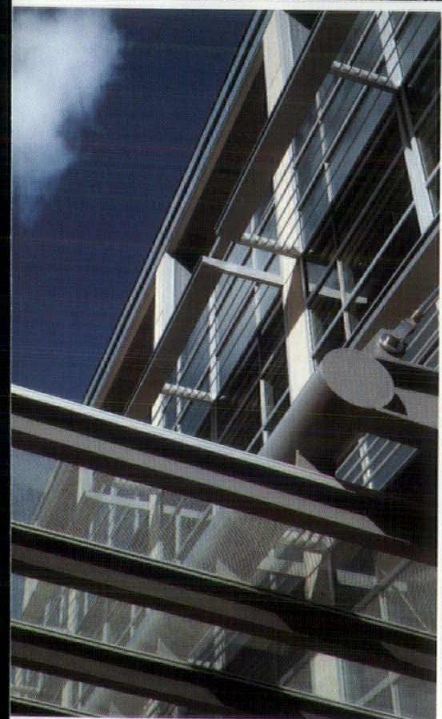
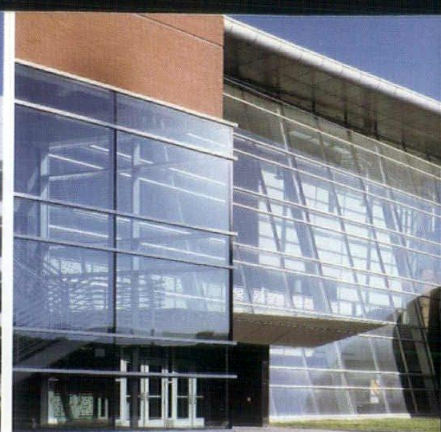
Ingenuity
STRENGTH, BEAUTY, CHARACTER



MASONRY
BUILT FOR LIFE

MASONRY
INSTITUTE
OF IOWA

www.masonryinstituteofiowa.org

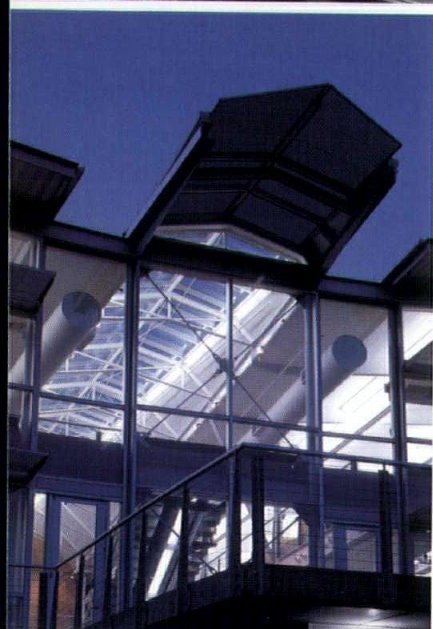


1991-2001
10
YEARS OF SERVICE

ARCHITECTURAL
WALL
SYSTEMS[®]

www.architecturalwalls.com

3000 30th Street, Des Moines, Iowa 50310 • phone 515.255.1556
8031 West Center Road, Suite 322, Omaha, Nebraska 68124 • phone 402.397.4200



st n e n o

IOWA Architect

Issue No. 01:238

Editor

Steven Strassburg, AIA

Managing Editor

Lori Cornwell

Associate Editors

Cameron Campbell

Gregory Palermo, FAIA

Channing Swanson, AIA

Editorial Board

Sherwood Adams, AIA

Shawn Gordon, AIA

Dan Hunt, AIA

Martha Huntington, AIA

Ann Sobiech Munson

Matt Niebuhr

Brent Schipper, AIA

Debra Smith, AIA

American Institute of Architects, Iowa

Chapter

Executive Vice President

Suzanne Schwengels, Hon. AIA, CAE

Director of Chapter Services

Kerry Tillotson Allen

Director of Communications

Lori Cornwell

Marketing and Public Relations Assistant

Maggie Laughhead

President

John "Chip" Overton, AIA

President-Elect/First Vice President

Randy Cram, AIA

Second Vice President

Gregory Palermo, FAIA

Secretary

Alan Pickett, AIA

Treasurer

Geof Grimes, AIA

Directors

Debra Smith, AIA

John Gere, AIA

Steve Knierim, AIA

Ken Keith, AIA

Kevin Eipperle, AIA

Associate Director

Eric Beron

Allied Director

Glenda Durst

Past President

Kevin Nordmeyer, AIA

ISU Representative

Cal Lewis, FAIA

President, American Institute of Architecture

Students

Stacey Mall

Central Iowa Architects President

Dan Hunt, AIA

Cedar Rapids/Iowa City Architects President

Tracy Eich, AIA

Eastern Iowa Architects President

Steve Eppel, AIA

Northwest Iowa Architects President

Ed Storm, AIA

Southwest Iowa Architects President

Mike Mayne, AIA

FOR ARCHITECTS / BY ARCHITECTS

Introduction	9
Drift	12
Process/product	14
Adapting the past	18
Combining the sophisticated with the stripped	20
Clause residence	22
Inspired and inspiring	26
The objects of the game	28
David's Milwaukee Diner	31

DEPARTMENTS

Different by Design	10
Portfolio	11
Architectural Education	32
Journal	33
Resources	34
Advertisers Directory	34

Cover

Pete Goché during his performance *Drift*, 2000; in *Iowa Artist 2000* at the Des Moines Art Center. Photo by Cameron Campbell.



Let there be *life*

Steel. Concrete. Bricks. Glass. Wood. What's missing?

**Life. Plant life – the best way to make your
architecture truly livable.**

**Inner Flora has the technology to create interior
plant designs that enhance your vision.**

**Check out our new Web site, www.innerflora.com.
Then, let there be life.**

This issue of Iowa Architect examines projects designed by architects for architects. By featuring architects work for themselves, the issue will illuminate some of the highly personal aspects of architectural creativity.

The notion of a self-determined work brings with it the expectation of limitless creative freedom. In this imaginative view of creativity, architects are *dramatis personae* struggling against all too prevailing circumstances and are motivated by a will which runs contrary to conventional wisdom. Such a romanticized image of creativity was presented in Ayn Rand's novel "The Fountainhead." The novel was popularized for a wider movie audience in an adaptation starring Gary Cooper as the architect Howard Roark.

While I would highly recommend the film for director King Vador's spectacular high-contrast black and white imagery, I would advise more than a bit of healthy skepticism when confronting Rand's political views. Rand's point, as I take it, was to promote individual will with blatant disregard for the public good, and her novel has done much to inhibit a genuine understanding of the nature of creativity in contemporary architectural practice.

In the true nature of creativity, architects willingly accept the limiting factors which impact and inform every creative opportunity.

Beyond Howard Roark

In the true nature of creativity, architects willingly accept the limiting factors which impact and inform every creative opportunity. All the projects featured in this issue admirably demonstrate this creativity by marking uncommon innovations within the framework of the common situations of our daily life. Limitations are a necessary and positive part of a truly lively and responsible creative freedom.

Steven Strassburg, AIA
Iowa Architect, Editor

IOWA Architect

Different by design

By ANN SOBIECH MUNSON

Reflecting the Beauty of Technology

"Let us look at things from the point of view of architecture, but in the state of mind of the inventor of airplanes." Since Le Corbusier made this suggestion in *Towards a New Architecture*, if not before, architects have been fascinated by the machine-sculptures generated by engineers.

In June at the 2001 Paris Air Show, Boeing unveiled a model of its new Sonic Cruiser concept plane. The Sonic Cruiser will fly faster than any other subsonic plane; while most planes fly in the range of Mach .80 to Mach .85 (Mach 1 marks the speed of sound), Boeing's new aircraft will reach maximum speeds of Mach .98 or more. Its large fuel tanks and increased speed contribute to an expanded range. Today's typical long-range passenger craft can fly between 6600 and 8500 nautical miles. The Sonic Cruiser's potential to range 9000 or more may mean more direct routes between distant cities.

News releases from Boeing and Bill Sweetman's article in the July 2001 issue of *Popular Science* detail the design features that enable the plane to fly farther and faster. Rather than a traditional tail, the plane has

two large wings at the very back, with two short vertical fins. The engines propel the craft from the back of the plane, behind the passenger cabin. Two small wings near the front of the plane aid in balancing the aircraft. All of these elements decrease the amount of drag the plane experiences as it cruises at higher speeds. The resulting form resembles something of an airborne seal, with its short flippers in the front and large paddle behind.

We tend to focus on the formal aspects of the design of planes, trains and automobiles, among other machines. Generated by careful calculation, these engineering-driven inventions have taken on the status of sculpture. The Sonic Cruiser may be just another in a long line of stealth bombers, Airstream trailers and vintage Jaguars. But as Le Corbusier

warns, "The lesson of the airplane is not primarily in the forms it has created...; the lesson of the airplane lies in the logic which governed the enunciation of the problem and which led to its successful realization." What fascinates more than the sheer beauty of these futuristic is the means by which the forms were derived.

In the case of the Sonic Cruiser, we can almost see laws of physics and natural forces push on the body and limbs of the conventional aircraft to mold its new, sleek form. Less visible, but perhaps even more forceful, are the social and cultural forces behind the new design. According to news releases issued by Boeing, their pursuit of this design directly responds to customers' desires to fly faster, farther and more quietly than existing long-range passenger planes. This market demand in turn responds to a general cultural climate in which conventional temporal and spatial boundaries are continually pushed by the use of new technologies. Author and futurist John Naisbitt participated in the Paris program, where he

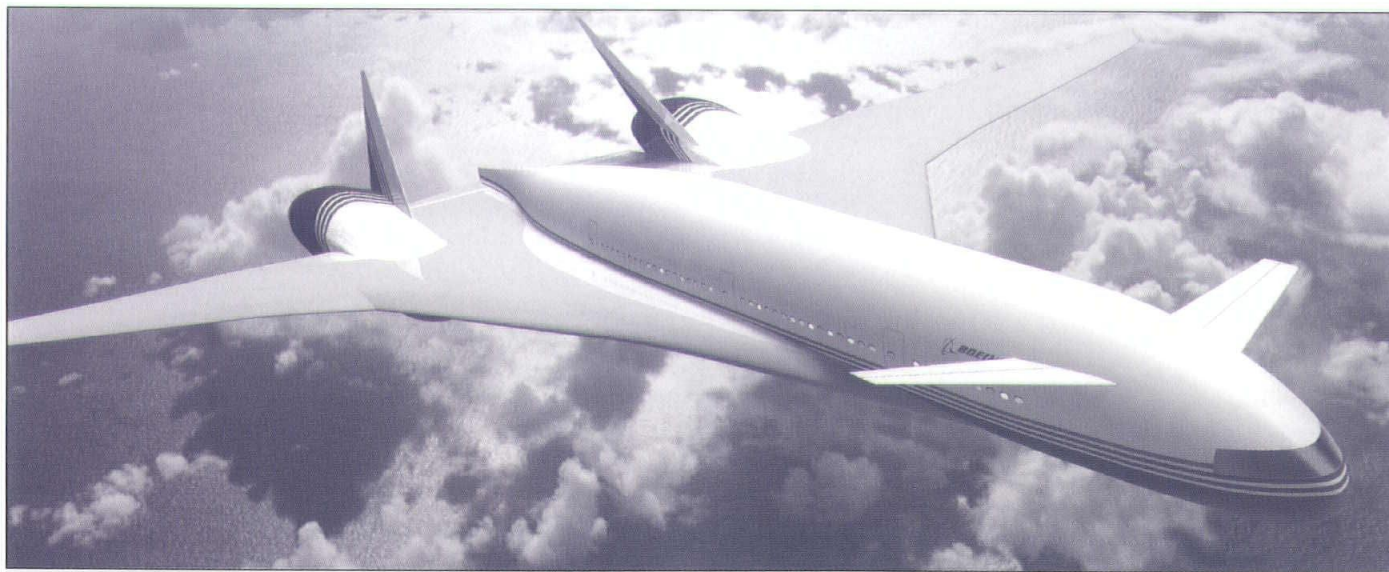
called the sonic cruiser an "enabler of connectivity."

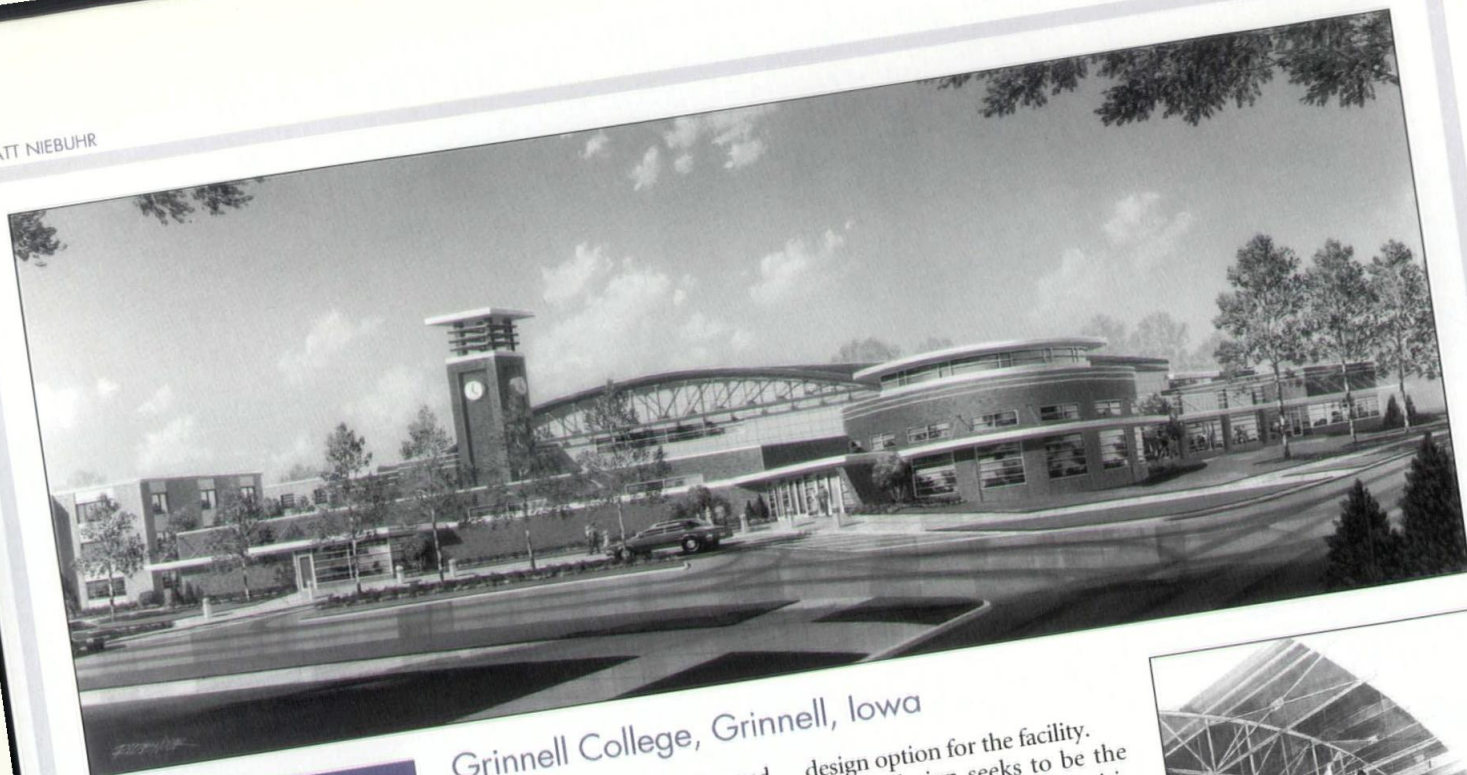
This is the lesson. Intertwined with the careful calculations, scientific laws, and capitalist market forces lies a complex and evolving understanding of twenty-first century global culture. This same interdisciplinary analysis compels today's best architecture. In his chapter on airplanes, Le Corbusier uses the informed logic of the inventor of airplanes to set forth "The Manual of the Dwelling." How apt, then, that the July 2001 issue of *Popular Science* immediately follows the Sonic Cruiser article with a feature on an experimental habitat designed for astronauts on interplanetary missions, a dwelling-house for the future. ■

Visit the web for more information:
www.boeing.com

Sweetman, Bill. "Plane Fast" in *Popular Science*: July 2001, 56-57.

Le Corbusier. "Eyes Which Do Not See II: Airplanes" in *Towards a New Architecture*. Trans. from the thirteenth French edition by Frederick Etchells. New York: Dover Publications, Inc., 1986.



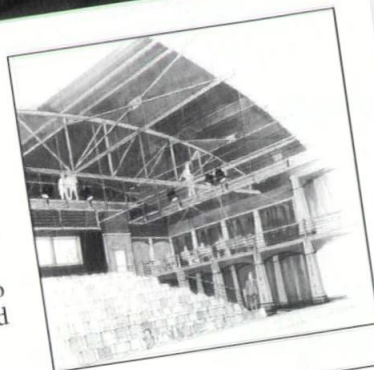


Grinnell College, Grinnell, Iowa

Grinnell College has engaged Herbert Lewis Kruse Blunck Architecture for the design of their campus Welcome Center. Within this building are the Admissions Department, Office of the Registrar, Financial Aid, Office of the Bursar, and Institutional Research. The rendering depicts a schematic

design option for the facility. The design seeks to be the 'front door' to campus for visitors and prospective students, and a convenient service center for existing students.

Construction is expected to start during the fall of 2001 and be completed in 2002. ■



Northwestern College Theatre Arts Center, Orange City, Iowa

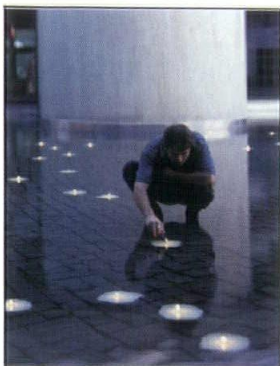
Northwestern College has a nationally recognized theatre program in spite of the fact that they have a disjointed array of spaces both on and off campus. The design solution from RMMB's (Ruble Mamura Moss Brygger Architects, P.C.) and theatre consultant, Jerit/Boys

Inc., included consolidating spaces in an adaptive reuse of an existing under-utilized auditorium. By wrapping the exterior with the necessary additions, they were able to create a new and exciting, sculptural image for this marquis corner of the campus and

community. The building includes two performance spaces including an elegant proscenium theatre and a very flexible black box theatre. Completion of 52,000 s.f. addition and renovation is anticipated in fall of 2002. ■

Drift

AS IF BEING CARRIED DOWNSTREAM, AS IF NAVIGATED BY STARLIGHT



A performance that challenges the audience to engage in an artist's quest for a deeper understanding of existence, carried out in a space considered by many to be the most hallowed of the Des Moines Art Center.

Above: Pete Goché during his performance *Drift*, 2000; in *Iowa Artist 2000* at the Des Moines Art Center.

Right: Detail view of installation *Drift*, 2000; at the Des Moines Art Center.

We waited outside in the courtyard without need of an announcement, introduction or lead. There had been a formal welcome to the Des Moines Art Center's *Iowa Artist 2000* show that included the notice of a performance at the Maytag pool at about 5 o'clock or so, but we didn't need it. A new work by Des Moines artist/architect Pete Goché generally secures the audience of peers. After awhile others, non-architects began to filter in.

About one hundred or so people later, a slender man, dressed in black, walks into the shallow pool of irregularly shaped wax tablets. Carrying a butane lighter, he gingerly makes his way to each. (At this point, I cannot help but think of Monet's intense fascination with, and subsequent work enfolding, his garden pond—not to say that this performance is at all like it, but perhaps to note the power of that imagery in this context.) Careful not to disturb them beyond their delicate floatation, the man bends, kneels, hunches, whatever, however, and lights their wick, about seventy-five total. Effort completed, he exits the opposite side of the pool from which he entered and disappears behind the reflection of a glass wall of the I. M. Pei addition. As he enters the museum, a minimal, quiet, somewhat hesitant applause ensues without statement, explanation or summary. This is *Drift*, perhaps the most risky of Goché's tableaux of reductivist art, and this time unaccompanied by the poetic inscription that has become the trademark of the repertoire.

Inasmuch as the performance was both conceived and executed by Goché with an apparent normality of costume and appearance (he didn't even remove his shoes), and emerging from amidst the mingling crowd, it is easy to think that the artist gave little attention to drama. One may also wonder if in this performance did Goché himself need to act out the part? Might the whole have been more powerful had an anonymous cast acted it out in full and more obvious fair? Being that it was Goché, and being struck by the casual commencement



of the performance, one has to question if not at least become aware of the highly personal and internalized nature of Goché's work. Isn't it as much, if on occasion more about him and his interaction with the *materia* as it is about the beauty and subtlety of the thing itself? I would argue that it is more the former, since there has been a consistent temporality in his work; it disappears as quietly and as easily as he does. This speaks to the subtle, sophisticated and courageous way in which he contracts his audience as spectators of a non-scripted, non-choreographed, non-practiced, yet thoroughly planned performance. An intensely casual *public* performance, beautifully ironic, becomes a critical excavation of our deepening role as spectators—or should I say voyeurs.

In spite of its delicacy and in-the-face distance, if you will, this work is courageous. It is art for the artist inasmuch as it is for the audience.

—Mitchell Squire is Assistant Professor of Architecture at Iowa State University.

Project: *Drift*, Des Moines Art Center, Des Moines
Firm: goché inclusions llc
Artist/Architect: Pete Goché
Photographer: Cameron Campbell

MITCHELL SQUIRE



Installation view of *Drift*,
2000; at the Des Moines
Art Center.

Process/product

ARCHITECTS WELLS WOODBURN O'NEIL PRACTICE WHAT THEY PREACH

This office design by and for Architects Wells Woodburn O'Neil transforms part of a 1970s public library building into an open studio, which fosters open communication within the firm and serves as an example for its clients.

Below: A new mechanical duct clearly separates service and lobby spaces from the open studio. Central islands in the studio and workroom serve as informal gathering spots for employees.

The office of Architects Wells Woodburn O'Neil (AWWO) in West Des Moines bears witness to the firm's collaborative design philosophy. Process is more than a buzzword for this project. The design both evolved from a collaborative process and was developed to maximize the very set of practice values that generated it.

AWWO principal Doug Wells, AIA, describes the design process as a group effort from day one, involving open communication and earnest collaboration. The space reinforces these values; the design developed "from the ground up," beginning first with the studio space and then the public spaces. Open studio space, clarity of detail and honest material expression characterize the office design. The designers carefully held new materials away from the existing 1970s library structure to clearly distinguish between old and new. The brick cavity wall at the north edge of the building was replaced with a glass curtain wall, bolstered against wind load by cross bracing on the studio side of the existing precast columns. This curtain wall provides the desired north light for the open studio, which is lined with three small offices on the east and west sides. Separating the studio from the service and filing area, a large duct acts as a bulkhead for the core mechanical equipment. A new ceiling grid hangs below the mechanical core. The grid supports light fixtures original to the library. Translucent panels and mahogany casework separate the lobby and conference room from the studio space, so a visitor sees hints of the workspace

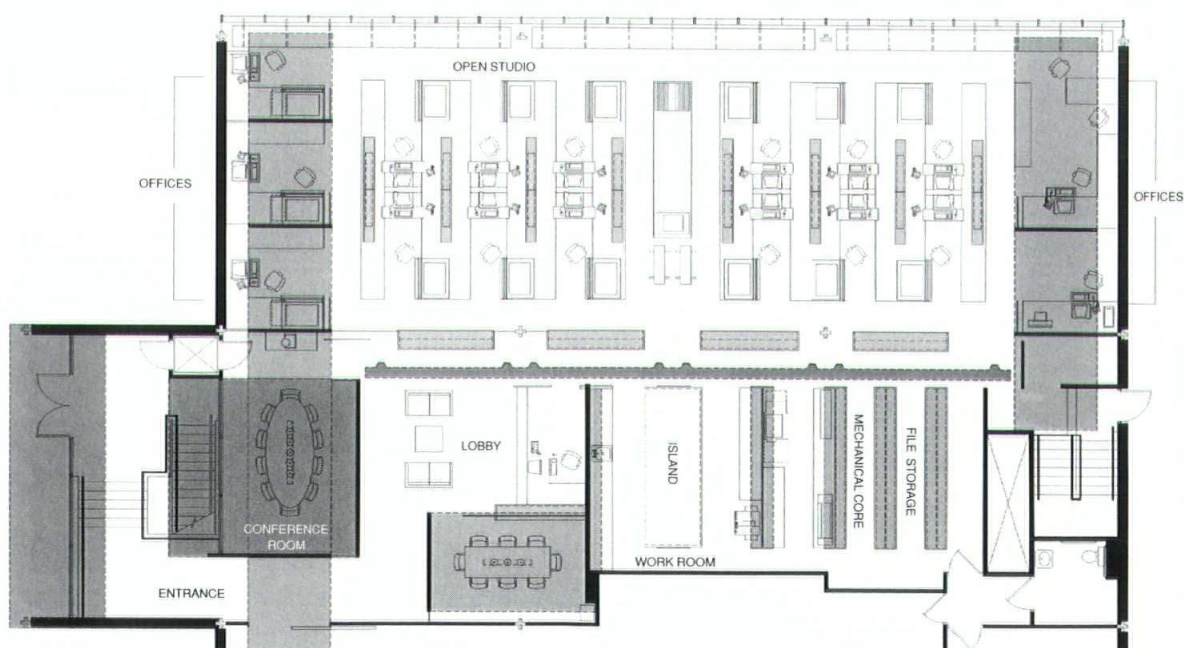
beyond. Careful details, like the horizontal glass at floor level between the curtain wall and the existing floor, carry out the grander spatial gestures with integrity and elegance.

This thoughtful design began with input from the staff. From the outset, firm members had several goals. They wanted to eliminate enclosure around individual workstations. Most requested a drafting surface adjacent to their computer workstation. Lots of natural light was important, as was an awareness and connection with the outdoors. Finally, all agreed that north light was the most desirable natural light.

Design work began with employee workstations. Everyone in the office contributed to the design of the custom workstation that is now the studio standard. In the initial stages, they did consider some standard office systems, but found they could incorporate more storage and organization by developing a custom design. Chair-height work surfaces, adjustable keyboard locations, and low storage shelves allow each employee the flexibility to adapt the station to his or her needs. Seated at the desk, low desk-top shelving provides ample storage. But the height was also carefully chosen so that the entire studio would be visible upon standing. According to Wells, once these workstations were designed, the rest of the office design followed within a few hours.

The success of these workstations lies not only in the fact that they were generated by their users, but also in their adaptation to changing architectural practice.

Project: Architects' Office and Studio, West Des Moines
Firm: Architects Wells Woodburn O'Neil
General Contractor: Venter Spooner Construction
Electrical Engineer: ABC Electric, Inc.
Mechanical Contractor: Wolin & Associates
Mechanical Engineer: Pulley & Associates
Structural Engineer: Charles Saul Engineering
Interior Designer: Architects Wells Woodburn O'Neil
Photographer: Timothy Hursley



ANN SOBIECH MUNSON



The tools of architectural production have changed dramatically over the last several years, and it follows that the workplace will change to accommodate these new technologies. To this end, the firm made a very early decision to move from stools to chairs since so much of the staff's work involved computers. Each station includes an easily accessible, integrated open cable tray for computer cables, and the workstations take into account the mass, placement and lighting of computer monitors.

Two work islands serve as gathering spots for discussion and collaboration. The island located in the center of the open studio was the one piece moved from the former office location, a prairie-style house on 42nd Street in Des Moines, and modified for its new home. The work surface of this 24'-long island is at standing

height, conducive to impromptu discussion and design interaction. As an artifact from the former location, it provides a sense of firm history and continuity. Another similarly-sized island stands in the utility space and creates a node for informal gathering and group work.

Wells reports much better communication and collaboration as a result of the office design. He attributes the success of this to the large, open studio space and the involvement of the staff in the design. It makes sense, he said, to give so much thought to the center islands and workstations, "to have those places where people spend the majority of their hours dictate design." In addition to enhancing the office climate for current employees, the new office space has proven to be a valuable tool in recruiting new staff.

Staff prioritized natural north light and connection to the outside in the design. The open studio reflects the firm's collaborative practice.



Above: New construction is held away from the existing structure, highlighting the design's honest material expression.

Right: Translucent panels provide glimpses of studio activity to visitors in the front lobby.

ANN SOBIECH MUNSON

Wells also notes the positive impact the new office has had on clients, who are now able to see first-hand a successful open plan office interior. The acoustics often surprise clients, who do not expect such a quiet open office environment. Other projects have adopted a similar interior office system, and having those clients be able to witness an example was helpful.

Throughout the process, Wells acted generally as studio critic. He focused on a few details, such as the dichromatic glass panels that splash the lobby with color when the west light hits them at just the right angle. Other staff in the firm took the lead in detailing and managing the design. He tried "as a business owner, to give the staff a lot of freedom and let that play out," not worrying about his own architectural preconceptions.





As with many projects by architects, for architects, this project is still developing. Future plans include finishing details in the conference room, including a translucent Carrera marble panel to screen the room from the main entrance. Wells mentions a possible charette room and pin-up space added to the roof level. And, to combat the cold winter light, he talks about installing three gas fireplaces high on the curtain wall in the open studio, one in each bay.

For the first couple years AWWO occupied the office, former library patrons became accidental tourists of the project. As such, they were able to see an office design that maximizes the way its occupants already worked, in a spirit of collaboration and open, honest exchange. For Wells, "The move reaffirmed that it's important

to give people who work here freedom with design of their workplace. That starts with their input." This project not only encourages this attitude but also pays tribute to it, as a product of that very process, the result of the values it was designed to foster.

—Ann Sobiech Munson is an intern architect at Herbert Lewis Kruse Blunck Architecture in Des Moines.

Above: All employees contributed to the design of custom workstations, which accommodate contemporary, evolving architectural practice.

Adapting the past

ROD KRUSE, FAIA, GIVES A CONTEMPORARY FLAIR TO HIS 1908 HOME

Rod Kruse, FAIA, and his wife updated a 1908 home in central Des Moines, restoring woodwork and replacing windows to create a historical gem with a modern flavor.

Right: Rod Kruse, FAIA, and his wife, Jan Berg Kruse, applied gallons of paint remover to restore the oak staircase. Other woodwork in the entry and throughout the house got similar treatment.

Below: Rod Kruse, FAIA, and Jan Berg Kruse removed layers of paint and carpet to restore the glow to woodwork in the living room of their Des Moines home. The leaded glass doors in the center lead to a study that was converted from a screen porch and balcony.

Although he won awards for the modern West Des Moines home he designed for himself and his family, Rod Kruse, FAIA, left it two years ago to step into the past.

Kruse, a partner in Herbert Lewis Kruse Blunck Architecture of Des Moines, and his wife, Jan Berg Kruse, moved into a 1908 prairie-style home in central Des Moines. The Kruses wanted to live in the city, but they also wanted "The experience of a different environment," Rod Kruse says.

They got that—and more—in the down-at-the-heels home located in an affluent neighborhood off Grand Avenue. It took the Kruses and armies of craftspeople more than a year to restore the woodwork, repair the plaster, rewire the electricity and replumb the fixtures. "The new house was actually easier," Kruse says.

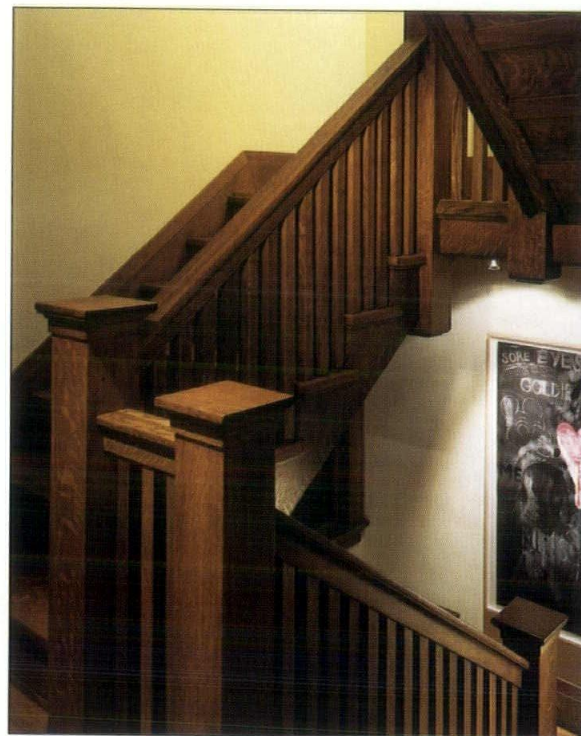
Kruse describes the project as "not literally a restoration, but a very sensitive modernization." He made only a few changes in the layout:

- A sleeping porch was converted to a master bedroom on the second story.
- A screened porch with balcony off the living room was converted to a study.
- A bedroom suite off the dining room was converted to a family room, with leaded-glass windows running floor to ceiling.

The kitchen also was reconfigured and updated. The Kruses added a 3½-car garage, mudroom, laundry and bathroom at the rear of the home.

The architect resisted the urge to do more. "There are things in my file that are more radical, more extreme and more major...but that I'm glad I edited out," Kruse says. Between a sleekly modern kitchen, new fireplace facing in the living room, and low-voltage lighting in other locations, "I thought we were pushing the envelope."

Nonetheless, Kruse says the remodeled home compares favorably with the contemporary design he built in the suburbs. The limited availability of good



vacant lots in Des Moines forced the couple to buy an existing home, but they were lucky to find one with the qualities they sought.

"I didn't want an ordinary house," Kruse says. With its stucco finish, concrete windowsills and overhanging roof, the 2½-story home stands apart from the surrounding brick-and-timber construction. And like the family's previous home, the large leaded-glass windows admit lots of sunlight.

"The project has been a great experience," Kruse says. He and his wife did a lot of the restoration themselves, something they found demanding but rewarding. Even their son, 8-year-old Harrison, pulled nails from the walls.

"What we really did was give this house another 50 to 100 years of life. That's the really good part," Kruse says.

Still, he expects to design and build another home from scratch someday. The restoration has been fulfilling, but "There is a remaining piece of creativity in the signature-type home," he says. "That's why we may build again. I think we did a great thing, and yet there's a little bit that's missing."

—Thomas R. O'Donnell is a writer and editor from Urbandale. He currently is working on a book on playing card construction.

Project: Kruse/Berg Kruse Residence, Des Moines
Firm: Herbert Lewis Kruse Blunck Architecture
General Contractor: Nelson Hawbaker Building
Electrical Contractor: ABC Electric
Mechanical Contractor: Bell Brothers Heating and Air Conditioning
Structural Engineer: Charles Saul Engineering
Landscape Architect: Herbert Lewis Kruse Blunck Architecture
Interior Designer: Herbert Lewis Kruse Blunck Architecture
Photographer: Assassi Productions, Farshid Assassi

THOMAS R. O'DONNELL





The dining room is just off the living room at the south end of the house. From there, guests can move into a family room featuring huge leaded-glass windows.

Combining the sophisticated with the stripped

STRUXTURE ARCHITECTS ADAPTIVE RE-USE



StruXture Architects assigned a new purpose to the amenities of a building erected in 1904. At the same time, they began a sojourn to redefine the firm and its identity.

Above: The second and third floors mirror each other with personnel and provisions.

Right: Sandwiched between law offices and a dance studio and a printing company, StruXture Architects makes its new home in downtown Waterloo.

In 1998 StruXture Architects implemented a plan to preserve their history, as well as that of a former furniture and flooring business, in a revitalization area in downtown Waterloo. Looking ahead, the firm changed its name and changed its address to a four-floor warehouse, an appropriate match for the redefining of the firm and its identity.

In relationships between architect and client, the trends have been to build a new facility to house the latest and least expensive in modular furnishings. When the architect is the client, however, the creation may have a different air. StruXture Architects, formerly Grimes Port Jones Schwerdfeger Architects, Inc., took a brave look at the future with its 65-year past and with the present in mind. The firm assigned a new purpose to the amenities of a building erected in 1904.

A design leader was chosen to avoid complications, and who then had to get proposed schemes past the rest of the staff: "Creating a working showroom, so to speak, of what can be done within existing constraints was the major factor," says John Darveau, AIA.

The firm had operated on one floor prior to the move, so four floors of new space created some logistic issues to overcome. The first floor is home to the reception, business development and conference areas. The second and third floors are each home to a library, a copy area, a plotter and the all-important assistant. With a team of architects/partners working in concert with a drafting and interiors team, each of these floors essentially mirrors the other. To account for future requirements with a steadily expanding staff, a collaboration area was designed in each studio so that when the need presents itself, there is a place to grow. However, with two separate design teams on two separate floors the possibility for an individual to recess into his or her studio, never to be heard from, was real. To gently suggest more interaction, the firm planned more outings and structured break times.

The fitness center and showers, planned for the fourth floor, are being constructed as resources and time permits. The kitchenette and lounge on the same floor are finished. "We do recognize the need for socialization and relief from the long hours that can sometimes come with the architectural practice," says Darveau. Though the fourth floor layout was scaled back, the furnishings remain compatible throughout the office.

The space is outfitted with Herman Miller products, including Ethospace partitions with custom-made work



surfaces and a passel of Aeron chairs. The floors appear to be covered with paint-spattered carpet. The light program weaves its way around the first floor ceiling. There is also a material thread that ties all the levels together. "The biggest element throughout the building is the use of corrugated galvanized metal, which I got off the rack at the local Payless Cashways," Darveau said.

The result is a marriage of the rough with the refined and of the sophisticated with the stripped. Exposed ceiling joists, wood floors, brick and duct work, all fully preserved and assigned a new aesthetic purpose can be found on a stroll around each of the four floors. Finishes throughout the project were kept informal and elegant—a different outcome from what might emerge from a divergent architectural relationship had the architect and the architect not been one in the same.

—M. Monica Gillen lives and works in Des Moines.

Project: StruXture Architects—Office Headquarters, Waterloo
Firm: StruXture Architects
General Contractor: Peters Construction Company
HVAC Contractor: Meyer Sheet Metal
Plumbing Contractor: Plumb-Tech
Electrical Contractor: Stickfort Electric
Photographer: Dale Photographics, Inc.

M. MONICA GILLEN

Clause residence

WRIGHT IMAGE

"We are all fascinated by the house. It's the place in which we live, day after day, year after year. It gives us shelter and comfort, both physically and emotionally...Our home is a reflection of the way that we see ourselves, or perhaps more accurately, of how we would like ourselves to be seen."

Deyan Sudjic
*Home—The Twentieth
Century House*

Right: The exterior of the double-height living room is a precise combination of gray concrete block and glass framed by painted cedar and pine woodwork. The complementary colors both contrast and enhance each material.

Innovations in architectural history are often filtered through the prism of the private residence. This building type offers the architect a tremendous opportunity to envision new design concepts and material use within the context of tightly controlled constraints and limitations. Experimentation can be the operative context only if the architect and client reach numerous terms of agreement. Of course, if the architect is the client, a substantial step is removed and the ultimate decisions are solely the responsibility of the designer.

Architect Tom Clause, FAIA, of Clause Architects in Des Moines, Iowa, recently confronted this residential set of circumstances after deciding to return to the serenity and solitude of Madison County located southwest of Des Moines. His concerns were expressed with the statement, "When an architect makes the decision to design a project for themselves, they do so at great risk. At risk is the judgment of your peers, your clients, your banker, and most importantly your spouse. Is this 'my own image'?" Despite such trepidation Clause proceeded with his prime directive to design a home on a 20-acre property of lush woods and beautiful meadows overlooking the North River Valley.

The program directives were distilled into three main categories: to create a sheltering envelope capable of withstanding the harsh extremes of Iowa weather, but also to establish a connection with the environment by capturing views and breezes; utilize concrete block and concrete masonry with wood and glass to explore the raw material quality and juxtaposition of textures; and most importantly, to search for new spatial relationships and flows within the house. It is this third program requirement that gave shape to the unusual form and layout and use of uncommon angles.

Until the Twentieth Century, residential floor plans were often the antithesis of rationality. Rooms were usually oppressive small boxes with strictly defined uses replete with over ornamentation and over decoration. One architect challenged this accepted tradition and dramatically transformed the private home into a free-flowing series of spaces and experiences, fully capturing the spirit of freedom and forever reshaping residential architecture. This dominant pioneer of modern design, Frank Lloyd Wright, continues to influence nearly every architect practicing to this day and Clause incorporated the Master's design philosophy and skillfully added his own planning perspectives into the house.

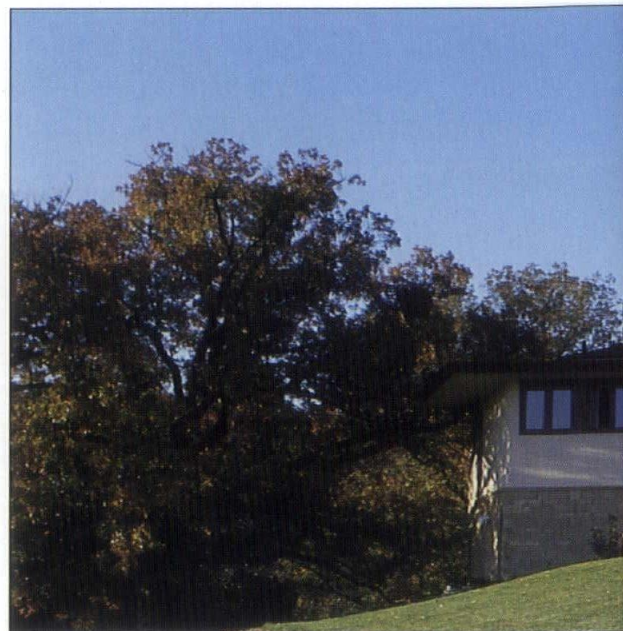
The layout of the Clause Residence is a brilliant and effective Y-shaped plan comprised of three wings and three distinct exterior spaces. Utilizing 30 and 60 degree angles and the hexagonal planning grid of Wright's Hanna Honeycomb House, Clause separated living areas into two wings and a third wing for the garage. The most prominent section consists of a master bedroom with a den tucked underneath and an impressive double-height



living room and gallery with the second wing enclosing the kitchen/dining areas and two bedrooms. The garage wing completes the plan and the entire structure is visually anchored by a concrete block clad central stair that enables access to the Crow's Nest lookout tower that also acts as a vital cooling component.

While the interesting plan separates living functions into wings and zones to fully capture the bucolic views and breezes desired by the architect, the interior effect is equally pleasing as the unusual angles employed in the layout allow for light and views to flow from adjacent wings into areas throughout the house. This sought after spatial flow extends Wright's open living plan a step further and the 2,750 square foot residence feels larger than its modest size would suggest.

The prairie-style architecture of Wright is incorporated into the house with multi-stepped long graceful



Project: Clause Residence,
Winterset
Firm: Clause Architects
General Contractor:
Haldeman Construction
Electrical Contractor:
Connor Electric
Civil Engineer:
Allender Butzke
Structural Engineer:
Charles Saul Engineering
Landscape Architect:
Clause Architects
Masonry Construction:
Stout Masonry
Photographer:
Tom Clause, Mark Mickunas

MARK E. BLUNCK



Interior lobby connecting front entrances: The floor appearing to be paint spattered, the exposed ceiling joists and unclothed brick, all trod the path for the desired working showroom.



Left: The residence sits on 20 acres of meadows and woods in rural Iowa providing dramatic long vistas of nature. The serenity and solitude sought by the architect/client has been fulfilled with an open plan home incorporating the designs of Frank Lloyd Wright, another Midwesterner who admired natural settings.

low pitch roof forms culminating in wide overhangs. The house is visually connected to the ground with concrete block and the roofs establish a sense of permanence between the natural and built environments.

Throughout the exterior and interior the architect chose basic materials to fully express the clear aesthetic of the residence. The exterior is a study in the geometry of grids and how rectilinear forms relate to one another. Employing both conventional smooth faced and split faced concrete block of varying sizes, Clause created a series of multi-dimensional grids with the rough hewn battered split block symbolically connecting the house to the ground and the smooth block reserved for the upper half of the walls. Detailed computer studies were conducted to carefully analyze in both plan and elevation the appropriate block dimensions and patterning on each section. Issues of how blocks go together, how corners are turned and the appearance of inside and outside faces were of paramount importance in achieving the detail quality necessary for a successful project. The exterior framing of doors and windows is achieved with red-toned painted pine and cedar wood creating vertical rectilinear patterns against the gray concrete block. Horizontality is expressed with the overhangs and fascia boards in the identical rich red color.

Inside the Clause Residence the hexagonal grid is

played out in the siting and form of the central stair section and the configuration and placement of built-in counters reiterating the 30 and 60 degree angles of the exterior walls. Throughout the spatially carved interior a continuous contextual contrast of smooth concrete block, exposed yellow pine framing, and mahogany and jarra millwork complement each other to create a restful and tranquil environment. The most beautiful and dramatic space is the double-height living room and gallery with its pitched roof, overhangs, angled staircase and block lighting with alternating horizontal bands of concrete block to form a pleasing rhythmic patterning.

Controlling the temperature of this residence is a conventional HVAC system augmented by a Trombe wall and 90 tons of sand located underneath the living room. The wall is positioned 3.5 feet from a southern window situated between the lower level den and corridor. Heat accumulates in the space and rises through a slot where a fan extracts the air and distributes it through the sand heat sink. The combination of the Trombe wall, sand, and concrete construction provides a large thermal mass that enables the house to maintain a stable temperature range even in the recent harsh Iowa winter. From a design standpoint, the entire thermal mass allows for a generous amount of glazing and the



Left: The graceful low forms of the Clause Residence are inspired by Wright's Prairie houses with wide overhangs, vertical windows and natural materials.

Right: The use of a 30 and 60 degree planning grid is seen with the shift in this patio area adjacent to the living room. The hexagonal grid is repeated in the paving and planters and the generous glazing establishes a connection of inside and outside spaces.



Right: A hexagonal lighting trellis near the kitchen and dining areas reiterates the overall grid utilized in planning and configuration. This feature is a small-scale representation of the architect's intent.



house meets industry standards for heat gain and loss through masonry walls.

The Clause Residence is representative of classic Wright-inspired architecture where design and materials coalesce to create and define unique spaces. By employing material contrast and interesting configurations, the home exudes quality and innovation and the architect

has succeeded in overcoming his concerns and risks.

—Mark E. Blunck has written for *Iowa Architect* since 1987. His Eames furniture collection is now complemented by designs from Florence Knoll and George Nelson. Earlier this year he made his fifth pilgrimage to the Eames House.

MARK E. BLUNCK



Above: The splendid double height living room and gallery sits on 90 tons of sand for thermal storage and is highlighted by a 2-story lookout tower that also performs as a cooling chimney. The use of exposed framing and alternating bands of concrete block creates an inviting place to admire the entire home.



Left: The dining room adjacent to the tower exhibits a nice flow of space to the living room and the use of 30 and 60 degree angles allow light and views to flow from one wing to the other.

Inspired and inspiring

THE OFFICE OF ARCHITECTS SMITH METZGER

Bold colors, creative lighting and an open sense of space inspire architects and clients alike.

Right: Offices, meeting rooms and studio space surround a central "library."

Designing one's own office is different from designing for another client, because the end of the project merely marks the beginning. It's not just an opportunity to create a place that enhances the way you work; it's also a challenge to create the best showcase for that work. So when partners Daryl Metzger, AIA, and Rob Smith, AIA, acquired their red brick building on Des Moines' Grand Avenue in January of 2000, they faced some important decisions about the canvas they'd use—and what they'd put on it—to reflect who they are and how they operate.

It was a team effort from the beginning. Instead of having a contractor demolish the building's interior, partners and staff decided to do it themselves—an "in-house deconstruction" of sorts. One Saturday, the group arrived with sledgehammers in hand to clear out the building's interior, and by day's end on Sunday, they had a clean slate.

Metzger handled the floor plan, Smith determined a look. Other staff members designed parts of their workstations in what became somewhat of a design competition. From perspiration to inspiration, it was a true collaboration that gave the whole team a sense of ownership. The end result: an inviting mix of color, light and space that inspires architects and clients alike.

The focal point is the "library"—a wall filled with books and reference materials. One side faces a conference area. The other side faces the studio, complete with a big production table that has been used for everything from laying out samples to serving a waffle breakfast. The library is the heart of the office both physically and symbolically, because these are the spaces where the team comes together...where ideas, knowledge and resources are shared.

Within the office's limited area, creating a sense of space was key. Translucent stamped metal walls allow small areas to "feel" big while still giving definition to the space. Plus, the metal provides a convenient way to display graphics and images of the team's work with magnets. "It's a nice sense of studio and a fairly open sense of structure," says Metzger. "The work environment is very important to Rob and I. We're very prointeraction. And this sense of space has encouraged that."



Another headline story in this project is the use of color. Interiors, fabrics and carpets present an intriguing mix of greens, blues, purples and neutrals—complemented by interesting patterns and warm, natural wood. "We've had very favorable comments about the use of color," says Metzger. "After visiting here, two clients have already asked us to emulate the quality of our space in their projects."

Color is also accented by a creative use of light. "We sort of 'paint' with light at a ration appropriate to the task," Metzger explains. "For instance, the studio has to have an even, ambient light level for production on computers. The presentation and meeting rooms have a different quality of light. We've even highlighted the texture of the books in the library with light."

The collective effect of these different design elements shows what architects can accomplish when they become their own clients—responding to their own objectives with the advantage of unlimited freedom of self-expression.

"For architects, it's important to have the appropriate studio and image—not only for your clients, but also to attract and retain great talent," Metzger believes. "An architect's office wants to inspire its clients as well as its own team." That's something the office of Architects Smith Metzger continues to do every day.

—Camille Campbell-Wolfe is an advertising copywriter — and as the mother of a toddler, appreciates how truly rare it is to get to do anything "for oneself, by oneself" these days.

Project: Architects Smith Metzger, Des Moines
Firm: Architects Smith Metzger
General Contractor: Holcomb Corporation
Electrical Contractor: Kolin Electric
Interior Designer: Architects Smith Metzger
Photographer: Primary Image, Daryl Metzger

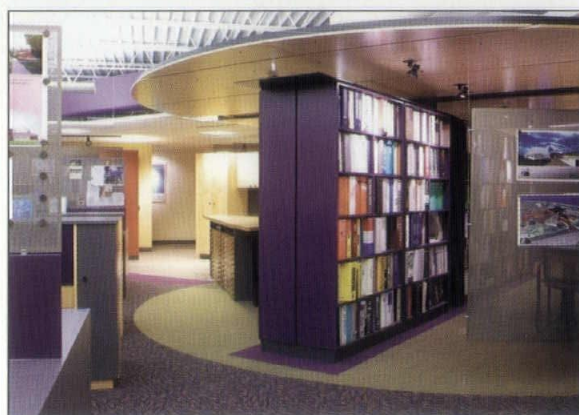
CAMILLE CAMPBELL-WOLFE

Left: The library wall provides easy access to reference materials in a conference area set off by translucent curved walls.



Far Left: Workstations are defined yet open to encourage interaction. Staff often comes together to share ideas at the big production table.

Left: Use of color is key to the design, which features an intriguing mix of colors, patterns and warm, natural wood. Stamped metal walls provide a convenient way to display graphics using magnets.



The objects of the game

WHAT ARCHITECTS LEARN FROM THEIR SOLO SIDE PROJECTS



Four architects took a break from the daily routine, made a household object to their own specifications, and learned more about what drives them to design in the first place.

Above: The mold for the base of Baker's nightstand lamp was a plastic convenience-store cup.

Right: Baker's lamp stands on the floor and can be anchored to a wall.

Far Right: The lampshade was made from the plastic shroud used to transition electrical wiring between a home's exterior and interior.

Greg Lehman, AIA, of Herbert Lewis Kruse Blunck (HLKB) in Des Moines designs by himself, on his own time partly because he wants to come up with that "killer, simple idea." Create the next essential household object for the mass marketplace. Discover the kind of innovation that will stop shoppers in their tracks while strolling through a Pottery Barn or Crate & Barrel. He wants to "make ordinary things interesting."

It's not all just some intense pursuit to Lehman, though. Designing small objects on his own as opposed to collaborating on a major building relaxes him, too. Remove the client, remove the framework of a firm, and an architect left to run free through the design process also can stumble onto some rewarding self-revelations.

Lehman isn't alone in designing smaller objects. Two of his colleagues at HLKB, Rob Whitehead, AIA, and Joshua Baker, as well as Randy Cram, AIA, of Bergland & Cram in Mason City, all have had good experiences doing it on their own.

Lehman designed a tie rack to benefit a charity auction. Whitehead designed three chairs, also for a charity auction. Baker built two lights as part of his master's thesis, to help turn what was highly theoretical work into hands-on practice. Cram simply needed a table as the centerpiece for his firm's new conference room.

The effect of these seemingly free-time frolics was actually substantial: They helped focus the lens through which these architects have viewed all their subsequent work.

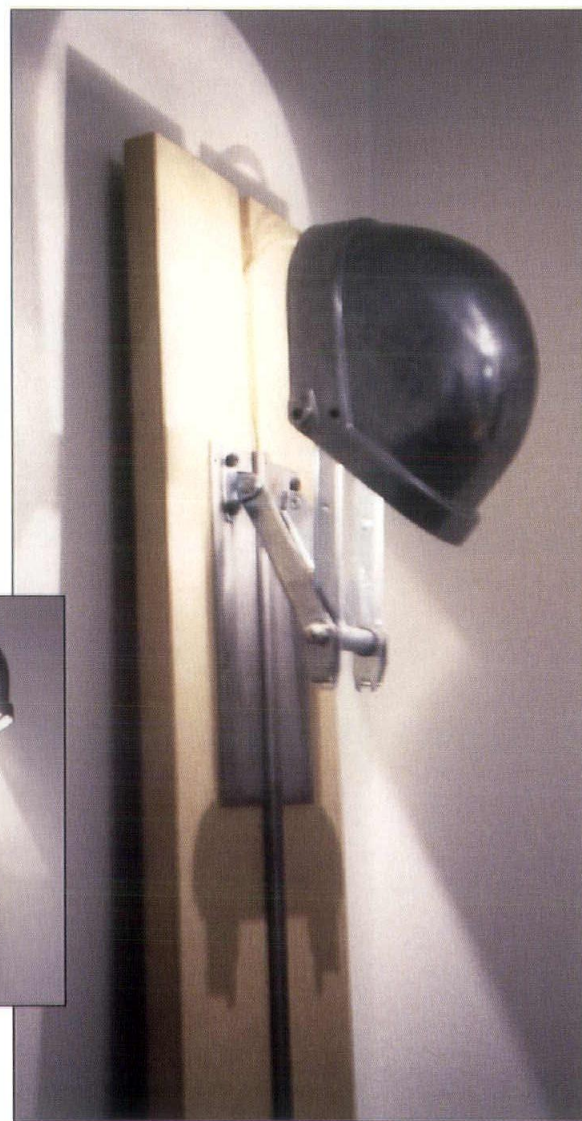
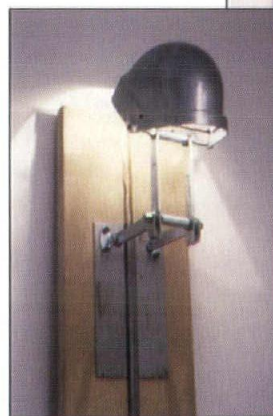
An architect's day-to-day work with clients is usually cluttered with too many distractions for such epiphanies to poke above the surface.

"A lot of times it's a challenge to meld what you're interested in and good at and extract things from your client," Lehman said. "You're pulling them along, and they're pushing you."

But collaborating with clients also gradually helps an architect hone his/her own true eye for design, he added.

The influence of other architects also is an obvious starting point for these personal projects. Whitehead was inspired on one hand by the metal chairs of Mies van der Rohe and on the other by Frank Ghery's simple method of slicing up pieces of corrugated cardboard to construct a seat. He set out to combine both sensibilities.

While finishing his master's degree at the University of Nebraska in Lincoln in May 2000 Baker spent about \$100 gathering materials from junkyards, Menards



Project: 2" Wall Fixture
Firm: Herbert Lewis Kruse Blunck Architecture
Designer: Joshua Baker
Photographer: Joshua Baker

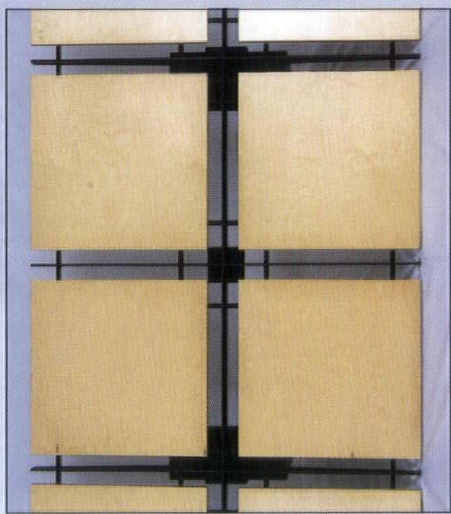
KYLE MUNSON

and corner hardware stores. He sifted through his growing piles and tried to let the bits and pieces inspire him, tell him what to make. One object spoke most loudly: the transition housing for electrical wiring between a building's exterior and interior. It became Baker's housing for a series of lamp designs.

He designed five different models and built two of them. One is a floor/wall hybrid, able to stand from the floor and be screwed into a wall; the light reflects back onto the wall. The other lamp is a smaller nightstand model, with direct light.

Lehman, Whitehead and Baker all envisioned that their objects could ideally be produced for the mass market, so there was an effort to keep cost minimal.

Bergland & Cram's conference room table is reminiscent of Frank Lloyd Wright's prairie-style architecture.



Gridwork serves as a subtle visual screen, to partially hide the shoes and legs gathered beneath.

Whitehead originally intended to build his chairs out of metal tubes, but that would've put the final price tag in the \$2,000 range. He switched to wood.

Since Cram was designing his table for a specific room, he was less concerned about cost. He mainly wanted to complement the metal, wood and glass décor of his firm's new office, which opened in 1995. Both the office and table are a modern interpretation of Frank Lloyd Wright's prairie-style architecture, he said, echoing the presence of Wright's Stockman House in Mason City.

Baker found that inspiration also comes from unexpected sources—like the corner convenience store. While walking out of 7-Eleven with a giant plastic cup of soda one day he suddenly realized that he could use that very same cup to pour the concrete base of his night-

stand lamp.

Lehman's tie rack is intended to inspire a little imaginative decoration. Neckties become more useful, accenting a bedroom with their brightly colored silks when they're not wrapped around a neck and wagging about the streets.

Whitehead's design was intended to be as self-evident as possible. The Young Women's Resources Center approached him to make something for its benefit auction partly because he was an architect, so Whitehead approached the project partly as an educational opportunity.

"I prefer design that is honest with its material and assembly," he said. "That's the way it should be. There's nothing false about that chair. The assembly of it is the way it needs to be."

Project:

Bergland & Cram Table

Firm:

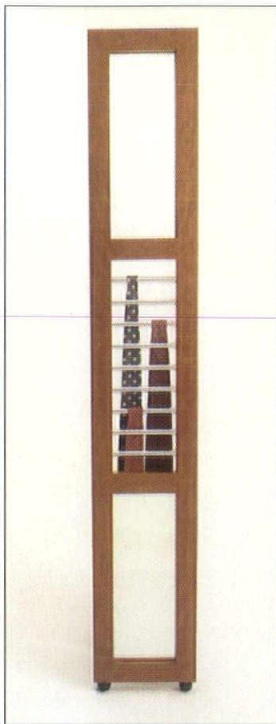
Bergland & Cram Architects

Designer:

Randall S. Cram, AIA

Photographer:

Mark Mickunas Photography



Above: The tall, narrow rack is meant to be leaned against a wall in the bedroom, on display.

Above Right: While neckties wait to meet the proper shirt and weekday, they're put to work as ornamentation.

Right: The chair's elegant shape is the combined effect of many thin strips of wood; the uniformity of the strips was insured by a computer-directed saw.



Baker and Cram both still regularly use their objects, but Whitehead's and Lehman's have disappeared via the charity auctions. Lehman would find his own tie rack more decorative than useful, anyway.

"I almost never wear a tie," he said. "It's one of the great perks of our profession." His own run-of-the-mill tie rack at home is sheepishly hidden, mounted to the back of his closet door.

"It's so ugly I painted it white, so it would more go away and become invisible," he admitted.

OK, so maybe a little shame drives architects to build household objects, too.

—Kyle Munson once built a pet robot out of cardboard boxes, coffee cans, pencils and a light bulb. (That was quite a few years ago, of course. Really.)



Project:

Dressing Mirror and Tie Rack

Firm: Herbert Lewis Kruse

Blunck Architecture

Designer: Greg Lehman, AIA

Photographer:

Bill Nellans Photography

Project:

Ribbed Fin Chair #2

Firm: Herbert Lewis Kruse

Blunck Architecture

Design/Build: Lisac Construction

and Rob Whitehead, AIA

Photographer:

Bill Nellans Photography

KYLE MUNSON

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:

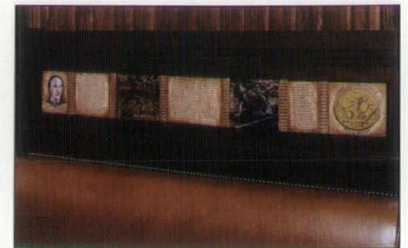
Creative Enterprises

Craftperson:

Will Ghormley - Maker

Photographer:

Dale Photographics



In Issue 01:236, 2000 State and Regional Design Awards, the incorrect image was featured for David's Milwaukee Diner. Above are the correct images.

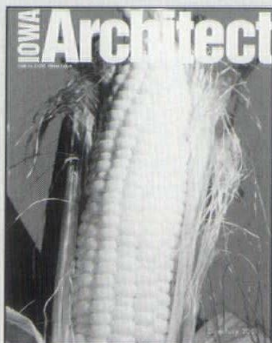
Advertise in Iowa Architect

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



IOWA Architect



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

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

MAUCK + ASSOCIATES

Architectural education

By MITCHELL SQUIRE

FOA

FOA (Future of Architecture) is an independent journal that intends to substantiate the voice of undergraduate architectural education in the United States. It features projects, desires, expressions, thoughts and opinions by students and for students that enfold their education as well as their identity as a constituency of the discipline.

The premier issue, entitled "Staff [ord] report," exclusively features the work of Christopher R. Stafford (B. Arch., Iowa State University 2001). The design and production of the issue emerged as partial fulfillment of the requirements of a combination studio/seminar course in the College of Design at Iowa State University, and was conceived under the directorship of Assistant Professor of Architecture Mitchell Squire.

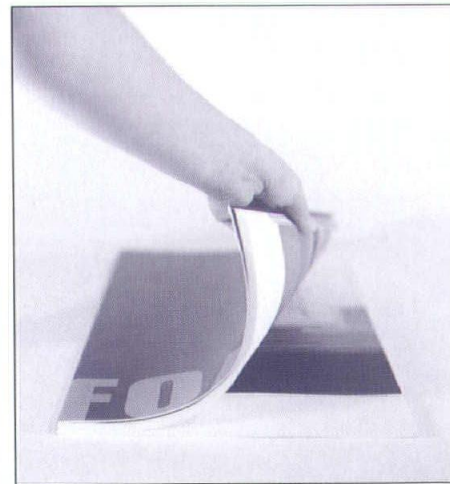
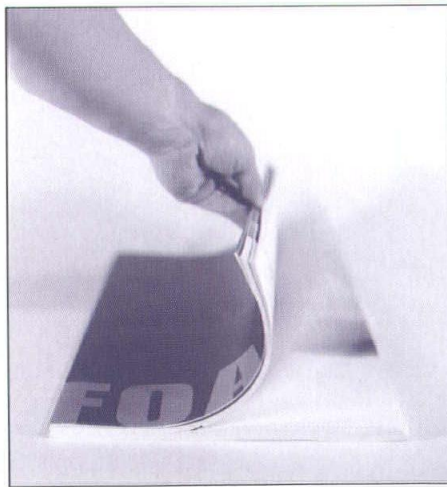
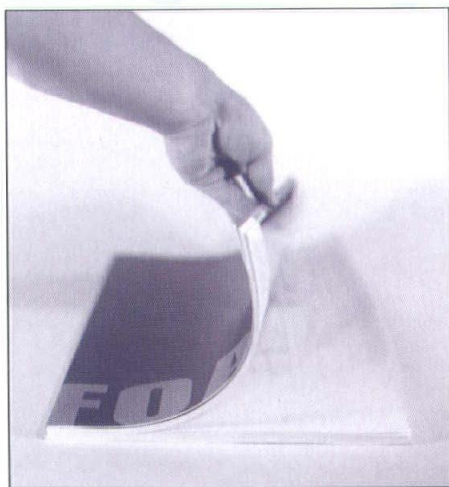
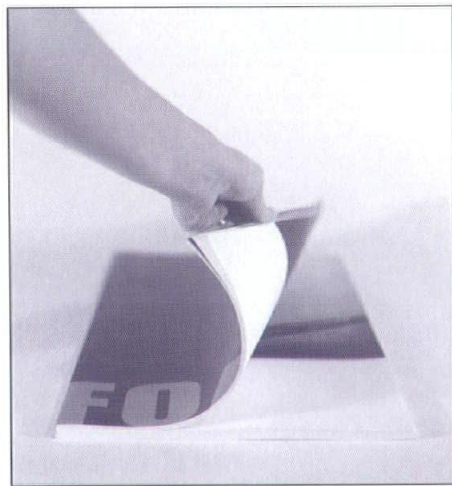
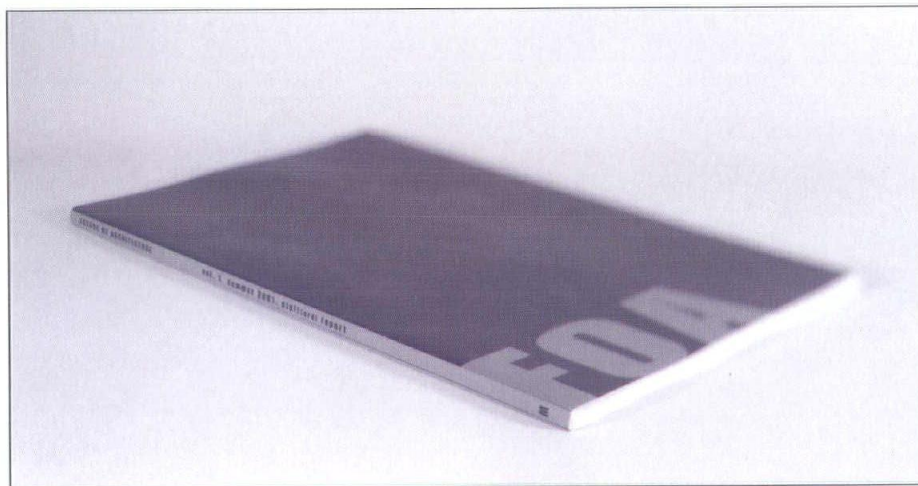
Stafford's collection is a tracery of his studio experience over the course of the 5-year

professional degree program, indicating an evolution of the ways in which architectural knowledge is acquired, understood, employed, debated and refined. It provides a reflexive analysis of the pedagogical structure and content of his architectural education. For him, the experience of travel became a way to engage discipline knowledge and register an interest in the "field condition." This interest led to the development of an array of analytical skills and strategies for diagramming and mapping cultural information that lie beneath

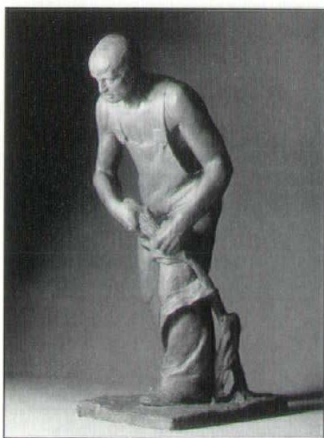
the geographic surface. The desire, of course, being to consider how such information might be utilized in the making of architecture.

The serial will be published annually in various formats and distributed to undergraduate schools of architecture. Limited copies are available for purchase. For more information, contact Mitchell Squire at msquire@iastate.edu. ■

Mitchell Squire is Assistant Professor of Architecture at Iowa State University



ISU's Farewell to a Cornhusker



No, this does not include a competition of athletic prowess but does include honoring a master at his game. The Smithsonian American Art Museum in Washington D.C. is acquiring a bronze casting of *Cornhusker*, a 1941 sculpture by renown Iowa

sculptor Christian Petersen from University Museums of Iowa State University.

Christian Petersen (1885-1961) started this quest by immigrating to the United States from Denmark as a child interested in art and architecture. An emerging sculptor, Petersen was invited to the Iowa Public Works of Art Project in 1934 by project director Grant Wood, to complete a commission for a sculpture on the campus of Iowa State College. He remained at Iowa State for the next 21 years, becoming the country's first collegiate artist-in-residence and creating a prolific portfolio including twelve major public works of art, over 500 studio sculptures and 700 drawings.

In 1941, Petersen produced *Cornhusker*, a sculpture depicting farm life during the Depression-era. The inspiration for the

work occurred when Petersen witnessed Marion Link, a muscular young farmer in overalls, work his way methodically down a cornrow on his way to becoming the state champion and national runner-up in husking corn.

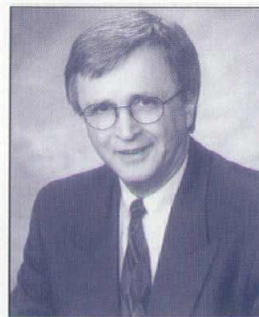
George Gurney, curator of sculptures for the Smithsonian, said of Petersen's work, "That's the one that spoke to me

because it represents middle America and the plains states. It captures the essence of the farmer."

The original painted plaster sculpture of the *Cornhusker* together with a second bronze casting of the figure will remain on exhibit at the Brunnier Art Museum at Iowa State University through the middle of August ■

And a Jolly Good Fellow was He

Each year the American Institute of Architects (AIA) honors outstanding career achievements and significant personal contributions to the profession by elevating a select few to the College of Fellows. This year one of the seventy-two national recipients was Iowa's own Gordon Mills. Mr. Mills is President of Durrant Architects centered in Dubuque, Iowa, and Principal of Durrant Group Inc. This recognition is reserved for architects with at least 10 years of membership in the AIA who have made exemplary 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 Gordon Mills, FAIA! ■



In a Galaxy Far, Far Away

The Department of Architecture at the Art Institute of Chicago has teamed up with the Museum of Flight in Seattle to create an intriguing exhibition that explores the evolution and future vision of architecture and design for space travel. 2001: *Building for Space Travel*

presents a fascinating look at the work of architects, civil engineers, and industrial and graphic designers for the space program.

The exhibition focuses on three thematic topics as they relate to the design and depiction of images, structures, and modes of transportation in

science fiction and space history: 1) perceptions of the cosmos both before and after space travel; 2) conquest and conflict in space; 3) exploration and inhabitation in this limitless frontier.

An imaginative architect, Douglas Garofalo presents this well documented and interactive exhibit in an amorphous installation intended to convey the abstract qualities of outer space. Visitors experience the illusion of a large armature suspended in gravity-free space, navigating a stretched metallic fabric tube filled with floating shapes, computer generated images, models, drawings and artifacts. Experience this new architectural frontier now through October 21, 2001 at the Kisho Kurokawa Gallery of Architecture at The Art Institute of Chicago. ■



Journal

IOWA Architect

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

Architects Wells Woodburn O'Neil

Millwork: Tony Lisac; Custom Metals: The Iron Works; Furniture: Steelcase, Herman Miller, Knoll, and Richard Schultz; Store Front: EFCO; Glass and Glazing: Two Rivers Glass; Electrical Fixtures: Fine Line and Flos

Bergland & Cram Architects

Metal Work: Brallier Tooling and Manufacturing; Assembly: Michael Dennis Company

Clause Architects

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

David's Milwaukee Diner

Craftperson: Will Ghormley - Maker

Greg Lehman, AIA

Millwork: RCS Millwork; Mirror: Comisky Glass; Hardware: Walsh Door; Neoprene Bumpers: Forms & Surfaces

Joshua Baker

"2" Hardware: Ace Hardware, Haymarket Junkyard; "1 1/4" Hardware: Ace Hardware, Haymarket Junkyard; Concrete: Ready Mix; Concrete Form Work: Kum & Go

Kruse/Berg Kruse Residence

Wood Trim: Quarter-sawn white oak; Wood Floor: Quarter-sawn white oak; Leaded Glass: Custom; Windows: Custom; Kitchen Cabinets: Custom; Lighting: Baldinger, Lightolier; Appliances: Subzero, Gaggenau; Ceiling Fans: Modern Fan Company; Plumbing Fixtures: Toto, Hansgrohe, Re-use of existing; Leaded Glass Contractor: The Stained Glass Store; Custom Kitchen: Lisac Construction; Stone and Tile: Stoneworks; Security System: Technology by Design; Plumbing Contractor: Advance Plumbing and Heating

StruXture Architects

Carpet & VCT: Mannington Commercial; Paint: Sherwin Williams; Ceilings: Armstrong; Hardware: Sargent; Lighting: Prudential & Tech Lighting; Furniture: Herman Miller & Lowenstien

Advertisers Directory

Allender Butzke Engineers Inc.....	36	Landscape Forms.....	35
Architectural Wall Systems Co.....	6	Masonry Institute of Iowa.....	5
AVI Systems	36	Mauck+Associates.....	31, 37
Charles Saul Engineering.....	40	Mautz Paint	38
Cobb Strecker Dunphy & Zimmermann, Inc.	38	MidAmerican Energy	39
Concrete Products Co. of Sioux City.....	C3	Projects Contemporary Furniture.....	2
Endicott Clay	4	Regal Plastic Supply.....	40
Fabcon, Inc.....	1	United Brick & Tile.....	C2
Geotechnical Services, Inc.....	35	Steven Vail Galleries.....	3
Inner Flora.....	8	Wells Concrete Products Company.....	36
Iowa Prestressed Concrete, Inc.	C4		

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



Take it outside.

Marneaux™ Introducing courtyard and café tables featuring Avonite Formstone™. Now you can have the look you've loved indoors—outside.

landscapeforms™

Stacy Ernst
www.landscapeforms.com
 PH 800.437.4737
 FX 816.444.4738
stacye@landscapeforms.com

2001 Editorial calendar

Issue No. 01:236

2000 Design Awards Issue

Issue No. 01:237

Directory Issue

Issue No. 01:238

For Architects By Architects

Issue No. 01:239

2001 Design Awards Issue

IOWA Architect

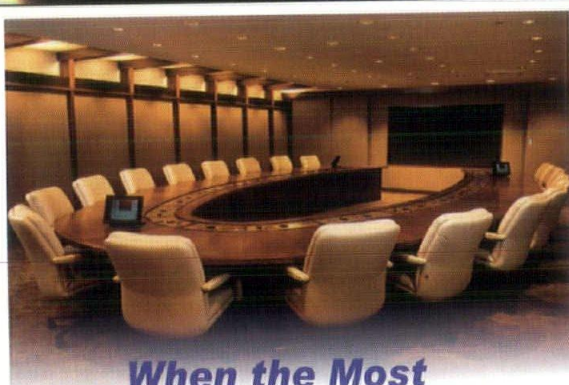


**Geotechnical
Services Inc.**

Superior service... practical solutions



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



**When the Most
Important Corporate
Decisions are Made,
AVI is There.**

PRESENTATION SOLUTIONS
FOCUSED ON YOUR SUCCESS.

SONY



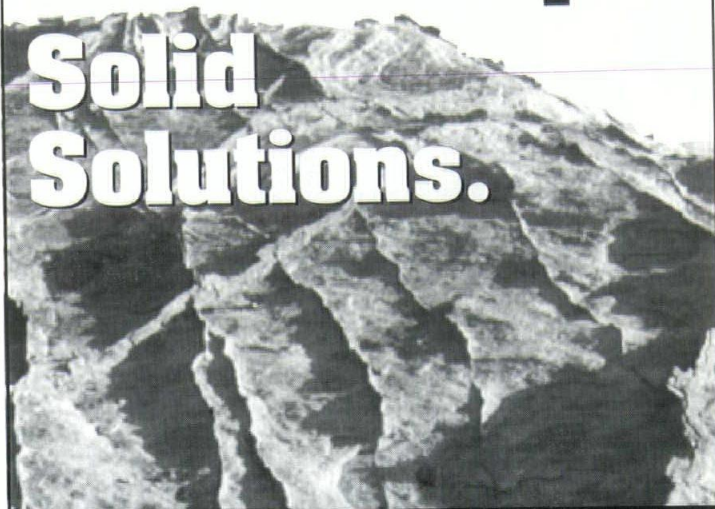
2867 104th St., Urbandale, IA 50322
Ph: (952) 949-3700 Fax: (515) 254-9981

www.avisystems.com

MINNEAPOLIS / DES MOINES / OMAHA / LENEXA / BISMARCK

Consultation/Design/Fabrication/Installation/Continuing Service

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

SOLUTION: *precast, prestressed concrete*



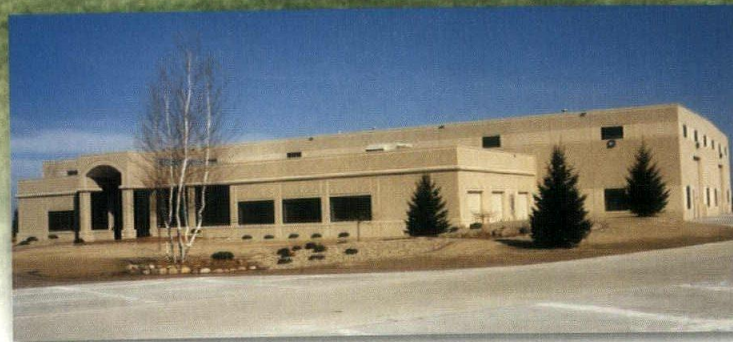
*There are many ways to use precast with a great
level of flexible concrete solutions from...*



P.O. Box 308, Wells, MN 56097

1-800-658-7049

Visit our Website at www.wellsconcrete.com





Corporate Identity

Marketing Communications

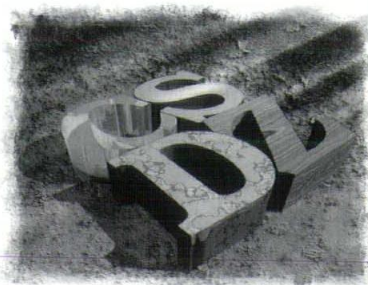
Web Sites

Magazines

Sign Systems

515.243.6010

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.



www.csdz.com

Cobb Strecker Dunphy & Zimmermann, Inc.
150 South Fifth Street, Suite 2000
Minneapolis, MN 55402
(612) 349-2400 • Toll Free (800) 488-8641
4726 East Towne Boulevard, Suite 230
Madison, WI 53704
(608) 242-2550 • Toll Free (800) 996-2550
127 South 500 East, Suite 210
Salt Lake City, UT 84102
(801) 537-7467

P.O. Box 4
Freeport, IL 61032
(815) 235-4997 • Toll Free (877) 235-4997

CNA PRO

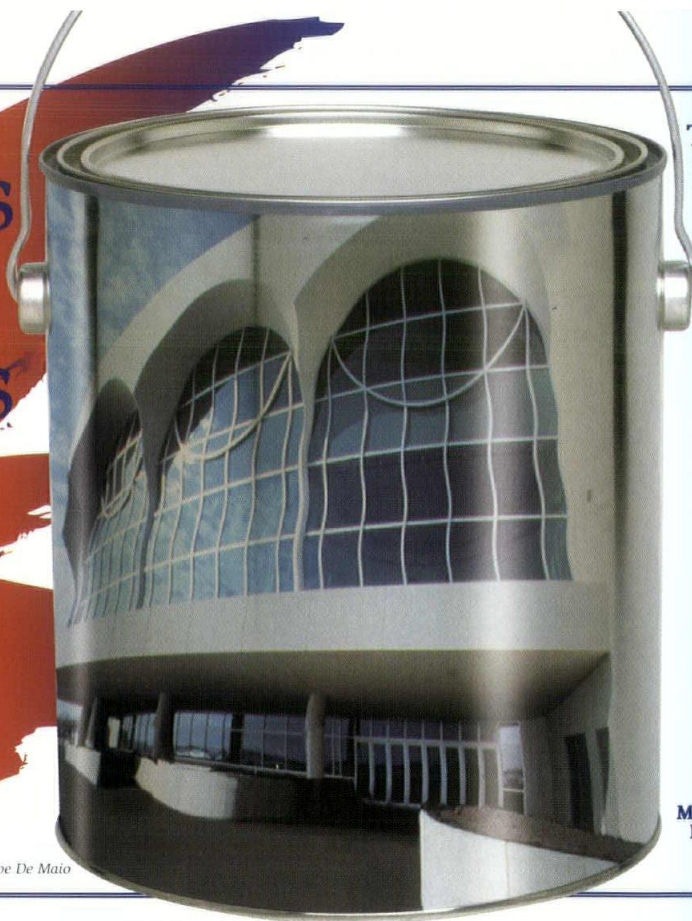
Victor O.
Schinnerer
& Company, Inc.

MAUTZ

America's
great
architects
specify
Mautz
Paints

Mautz Paints
Made in Wisconsin
Since 1922

Photo by Joe De Maio



That's why Mautz Paints
were specified for the
Monona Terrace
Convention Center

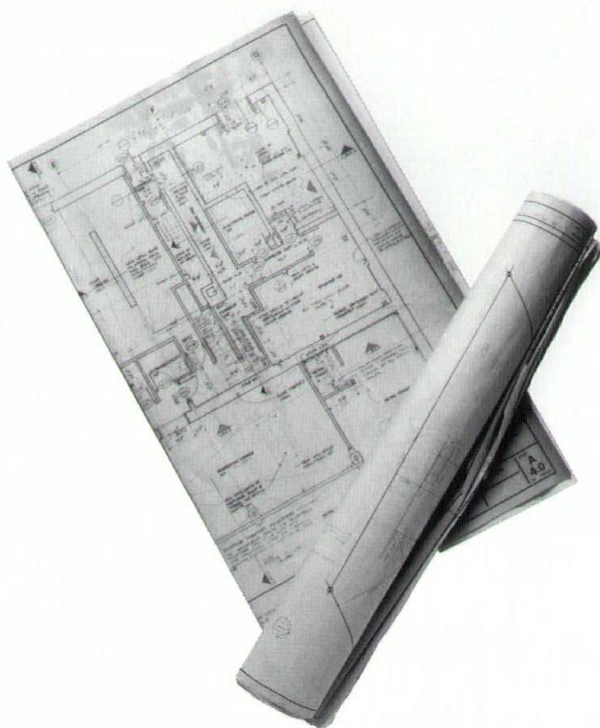
Frank Lloyd Wright's concept
of the Monona Terrace
Convention Center provides
a creative example of awe-
inspiring architectural design.

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



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.



Subscribe to *Iowa Architect* today.

Enjoy *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.
aiaiaowa@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

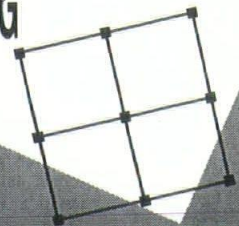
☐ Design Professional

☐ Student

(school: _____)

☐ Other _____

ENGINEERING



- ◆ AESTHETIC
- ◆ ECONOMIC
- ◆ STRUCTURES

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

regal

PLASTIC SUPPLY CO.

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

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.

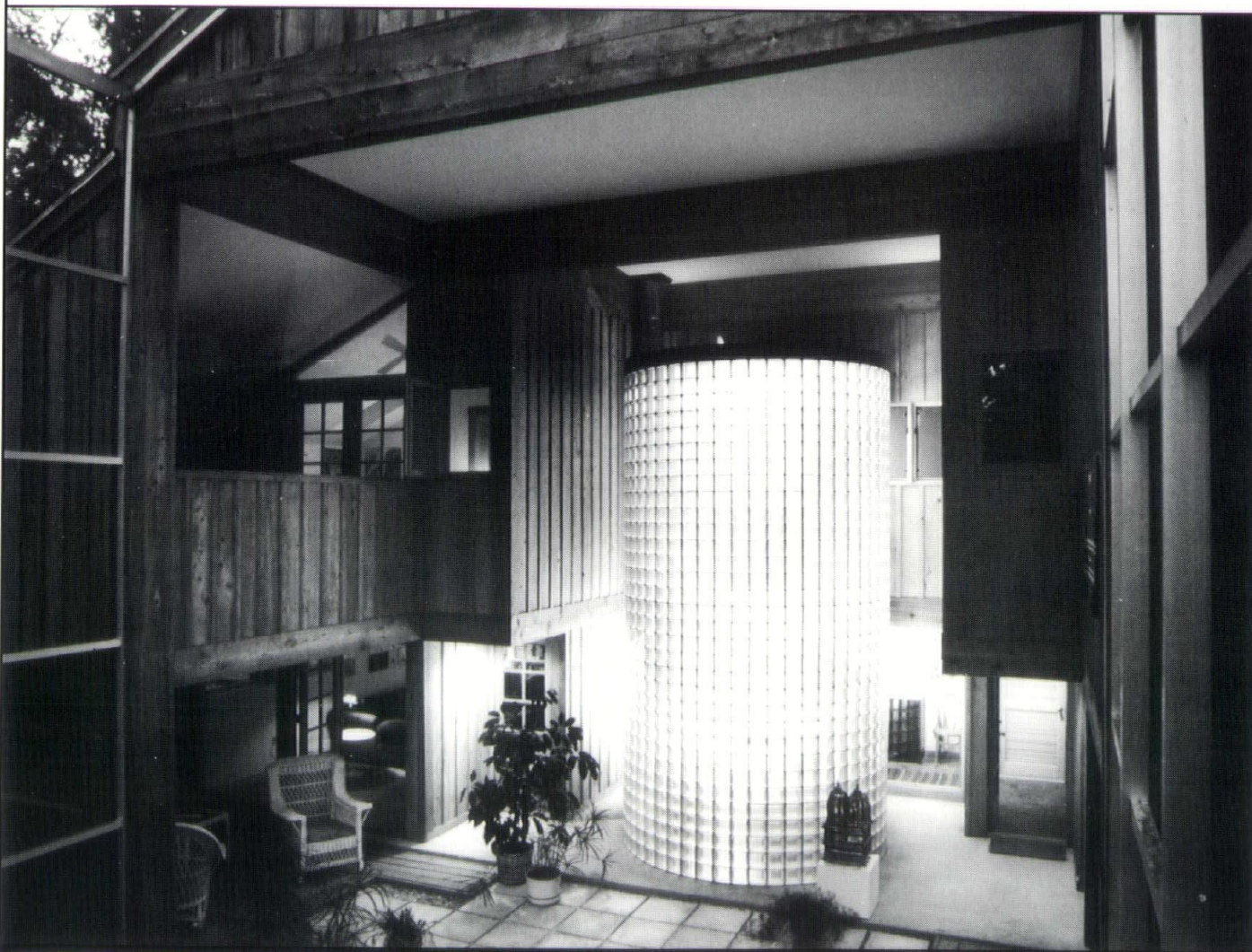
This beautiful, versatile building material inspires imaginative designs that can trans-

form 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
SIoux CITY

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

RAMP IT UP



Architects, engineers, developers and owners make precast their material choice for commercial, municipal and institutional parking needs. Why? Strength and durability, but precast offers more—low cost, good looks, rapid erection in all weather conditions and long clear spans.

There's more. Only precast concrete allows for easy, economical expansion. That's why Mary Greeley Medical Center turned to IPC when building its parking ramp in 1995. And, the center came back to IPC when two additional levels were needed in 2000. IPC even beat the owner's eight-week erection timeline by 17 days. When you're thinking about building or adding on to an existing structure, give us a call.

We're IPC—

We'll work with you.



Iowa Prestressed Concrete, 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
X 0110 68
205

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



PRSRT STD
U.S. POSTAGE
PAID
Permit No. 762
Des Moines, IA