

Architect

Issue No. 05:254 Five Dollars

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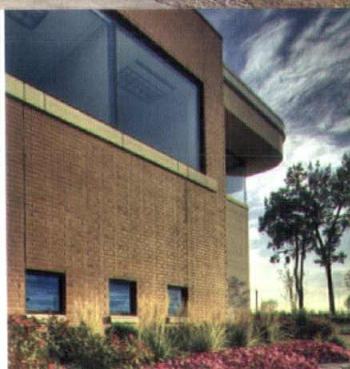


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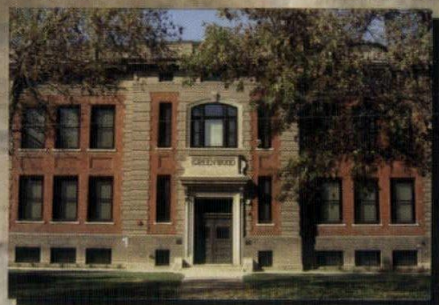


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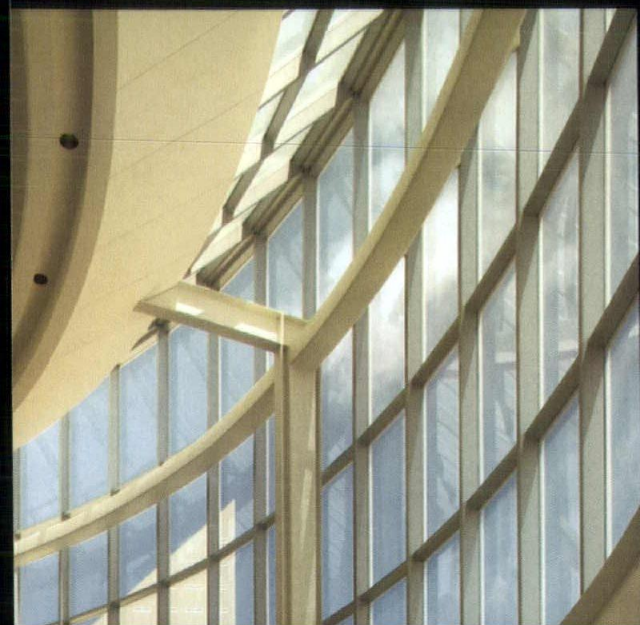


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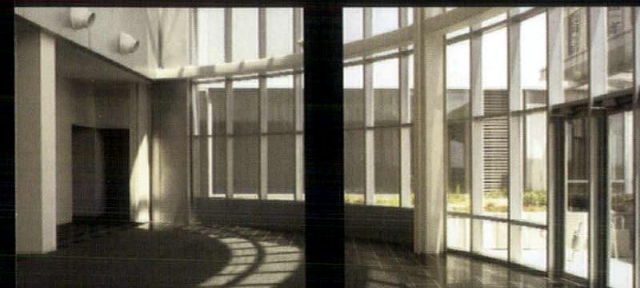
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Issue No. 05:254

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50309, 515.244.7502,

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Mauck Groves Branding and Design

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Urbandale, IA 50322

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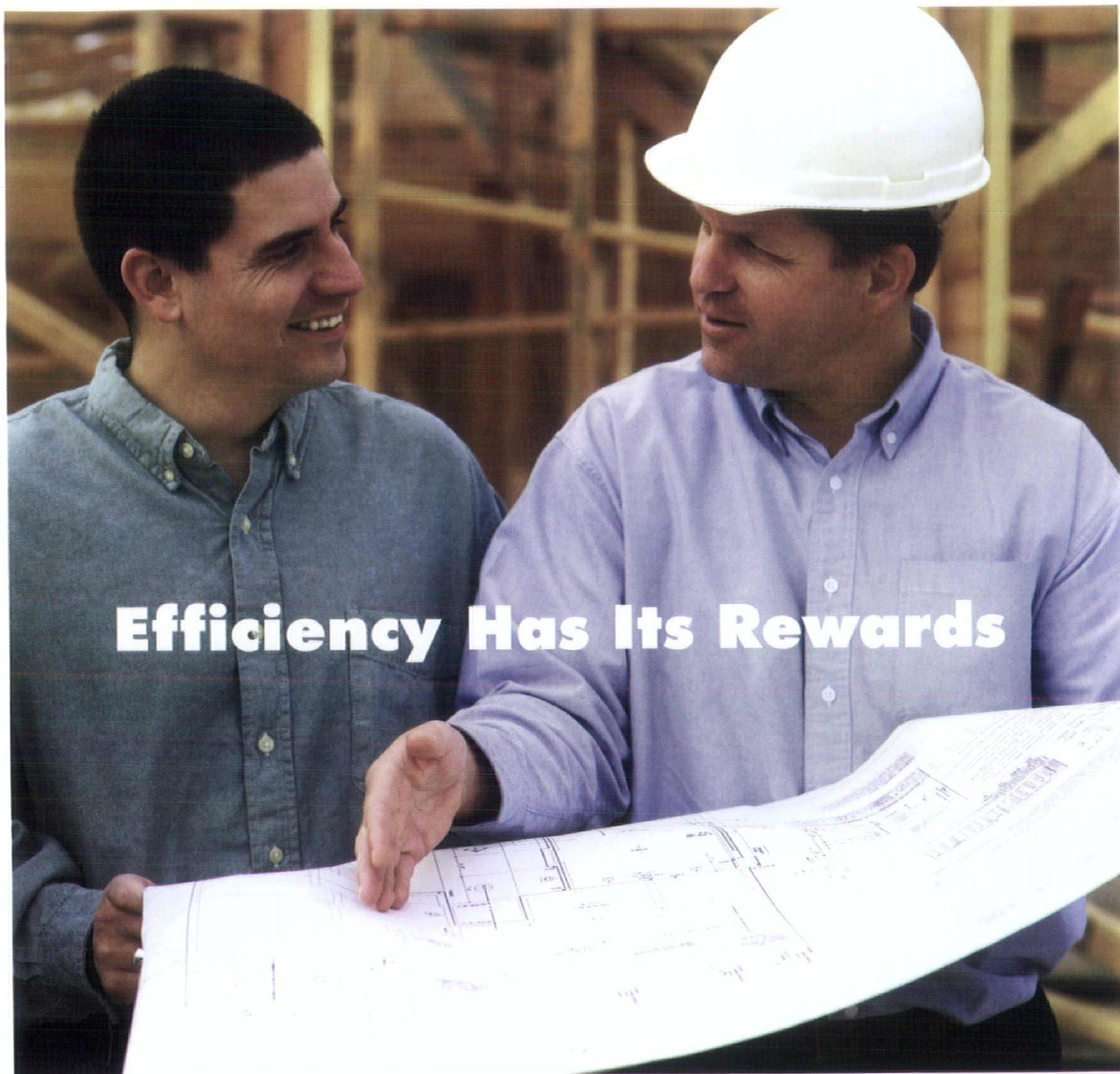
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Cover

Moen Group Office

Firm: Neumann Monson
Architects

Photo by: Farshid Assassi,
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Work. Love it or hate it—work is a fact of life for most. We generally spend at least one-third of our adult lives at work (excluding retirement, of course). That fact alone makes the places where we work immensely important. The environments of our workspaces can have a profound physiological effect on us. Hopefully we all have worked in wonderful *places*. I am sure we have all worked in bad places.

Work. Technically speaking work is the application of a force over a distance. The realization of architecture is work. It most certainly fits the definition of work as defined by the formula:

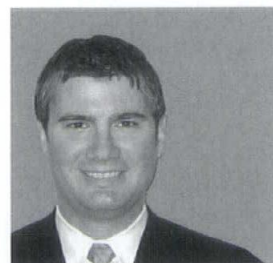
$$W = (f)(d)\cos\Theta$$

The force (f) is the creative vision, the knowledge, the insight, the idea—it has many names. The distance (d) is design, it is the documentation process, it is the construction process—it is the time from inception to realization. The difference in direction ($\cos\Theta$) relates the force and the distance to each other. If the force and the distance act in severely differing directions, very little work is done—or even none. But if force and distance are applied in the same direction, the maximum possible work is achieved. This is no truer than in the field of architecture. Vision and effort are both worthless if they are not working in concert—that is to say, the same direction.

The projects featured herein are each works with their force and distance vectors aligned. Vision and effort are working together in the creation of places that can define organizations, give structure and purpose to the very mundane possibilities of a work life, and even possibly exalt the human spirit.

This issue of *Iowa Architect* is about work.

Channing Swanson, AIA
Editor



ALTERNATIVES

BIG WOMEN

Danielle Hermann



STANDARDS are too often accepted as appropriate or correct and rarely questioned, although their relationship to cultural and spatial conditions is constantly being altered. *BIG WOMEN* is an analysis of a particular set of standards, those created by Henry Dreyfuss, whose famous anthropometrical studies have served design professionals for decades by providing data on the human form and its range of motion. The investigative images exhibited are an interpretation of what the standards lack: the presence of a constant and rapidly changing pregnant female body.

As a female working within the profession of architecture and experiencing the ever-changing state of pregnancy for the first time (currently eight months), I am keenly aware of my own shifting positions within space. Conversely, when the examination of these standards was

undertaken, a method for considering the phenomenon of a swelling body was much less clear. The Dreyfuss standards provide a classic format used by designers to comprehend the implications of the body within specific contexts.

The exhibit consists of a series of images that study the

standards themselves. Each modifies the definitive pose depicted by the standard figure in a way that reflects the amended posture and shape of the pregnant female, while also indicating the movement required to accommodate the enlarged form.

A repetitive march of small scale body plans defines the first series of illustrations. These explorations individually consider a component of the altered pregnant female form and highlight the respective features to indicate the multiple facets of change that are encompassed in pregnancy. These characteristics range



from the increased size of specific elements of the body to the physical movement or repositioning that the growth requires. The dimension of motion that is added to these images rectifies the implied stationary state that is communicated in the classic standards.

Larger than life, almost giant in scale, a set of three images form the second series which also serve as the focal point of the exhibit. Dramatically confronting the viewer with the three most prominent or evident physical changes that affect female bodies during pregnancy, these diagrams boldly announce their relevant attributes: Boobs, Belly, and Butt. They are arranged in this specific order as a representation of the succession of pregnancy through three stages, or trimesters, and serve to identify the sequenced development of sections of the body, beginning with blossoming of

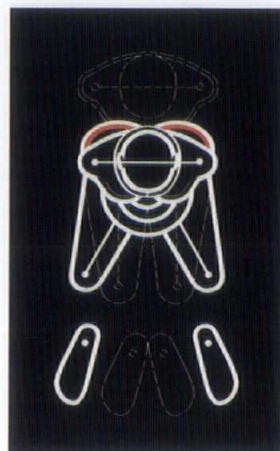
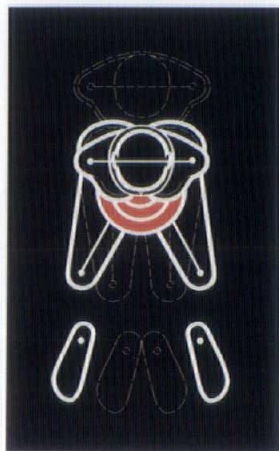
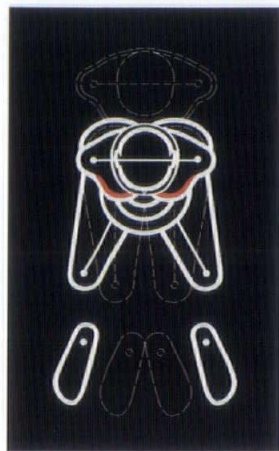
the breasts at an early point in development, moving on to the burgeoning of the belly and culminating in the expansion of the butt as birth nears.

A method of engaging the graphics, and the state of being they represent, is the final factor that is absent from the Dreyfuss standards. Positioning that provides a personal reference to the shifting sizes and postures of the pregnant female body is required. To accomplish this, a one to one scale diagram is situated at the center of the exhibit floor and raised slightly on a platform. Mediating between occupant and drawing, a swing hovers over the elevated image. Articulated with a glass seat for maximum visibility of the image below, the swing allows its occupant to adjust and maneuver their own body effortlessly above the physical and spatial relationships depicted below. This offers an opportunity to fully

interact with and understand the requirements of the pregnant body in a context that is uninhibited by gender restrictions.

BIG WOMEN is exhibited in an effort to bring to the forefront an ongoing need to more closely scrutinize the standards that have become accepted too readily and questioned rarely, as well as the implications they have on our spaces of inhabitation and our movements within them. By addressing the deficiencies inherent in these diagrams, a new perception of design standards can begin to be established. This imparts an opportunity for expanded discourse within the design profession as it adjusts to a growing female presence, and with it, the expanding female body.

Special thanks must be extended to Mitchell Squire, Iowa State University assistant professor of architecture, who not only supervised this work, but also provided support and guidance throughout the execution of this exhibit. I am also appreciative of the M30 *Idle Hands* for contributing a forum for reflection. I must acknowledge my husband, Joe, for his encouragement and assistance; Brent Hoffman for photography; and Herbert Lewis Kruse Blunck for allowing me the freedom to pursue my goals.



Boobs, Belly, Butt

Four Square

HLKB EXTENDS A CORPORATE HEADQUARTERS IN DOWNTOWN DES MOINES

HLKB fills out a block of downtown Des Moines for Wells Fargo with dramatic spaces.

Below: Within the lobby, circulation from the skywalk level and the street merge in an understated but finely detailed staircase. Beyond, the dining area focuses on the urban scene outside.

Wells Fargo Bank's new headquarters building in downtown Des Moines is a clever stitching together of old and new. Faced with existing buildings on the south side of the site already occupied by the client—a converted parking garage and an 11-story tower designed by Chick Herbert in the 1990s—HLKB recognized the need to tie together what was there while filling out the block with an up-to-date building. A new parking garage to the south of the site and a mandate to continue the downtown's skywalk system layered further programmatic requirements onto the project.

HLKB responded by proposing, essentially, two design moves. First, a new building would occupy the northern half of the site, laid out to maximize an efficient layout within while fitting in to the context outside. Second, a connective tissue of skywalk and circulation would work to tie together the company's existing facilities—new and old—on the site. The result is a surprisingly coherent foursquare plan; skywalks enter at the east and west edges and connect through the center of the block, while a perpendicular axis links the lobby to the parking ramp. This, of course, replicates the skywalk strategy that is employed throughout downtown Des Moines, but here the building's connection to the

street level is given added authority by raising the lobby's ceiling level to the height of the second floor, blending the two circulation elements.

Between old and new, HLKB has installed a narrow slot of space that replaces the typical rabbit's warren of single height skywalk connections with a tall atrium that offers clarity instead of confusion. The façades of the old buildings form one wall of this space, while the new structure looks into it with a simple glass curtain wall. Connections across the atrium are provided on key floors, and overall the result is an efficient yet evocative set of sectional spaces, flooded with daylight, clearly marking the paths through the building, but necessarily quiet and even a bit sterile, given the necessary enclosure of the floors above.

The addition's exterior is a direct response to both environmental concerns and context. HLKB architect Brett Mendenhall recalls that the program requirements necessitated a strategy that filled the entire site, which meant "not a lot of bumps and grinds" in the façades. Instead, richness comes from a carefully thought out method of providing daylight to the office spaces within; a deep skin of shaded glass, louvers, and light shelves emphasize the task of directing daylight into the relatively deep floor plates. Here, energy performance is

Project: Wells Fargo Financial Skyview Building
Location: Des Moines, IA
Architect: Herbert Lewis Kruse Blunck Architecture
General Contractor: Weitz Company
Mechanical Contractor: Baker Group
Electrical Contractor: Baker Electric
Electrical Engineer: KJWW Engineering Consultants
Mechanical Engineer: KJWW Engineering Consultants
Structural Engineer: Charles Saul Engineering
Landscape Architect: Herbert Lewis Kruse Blunck Architecture
Interior Designer: Herbert Lewis Kruse Blunck Architecture
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

THOMAS LESLIE





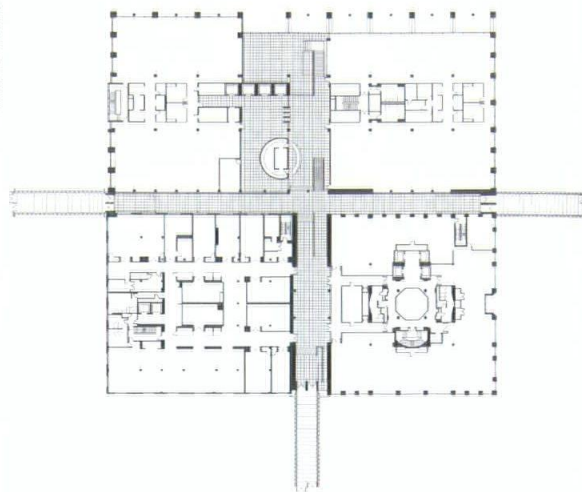
Inside the rooftop cylinder, the transition into the blacked out training center is marked by a celebratory space, with access to a terrace and views of downtown's skyline beyond.



Above: The main atrium slot between the old (right) and new (left) buildings offers a dramatic punctuation to the building's skywalk access.

handled with stylistic fluency—the layers of cladding, structure and shading result in rich, composed façades while permitting efficient step-back lighting controls in the workspaces within. Keen to bring some sense of articulation into the elevations, Mendenhall notes that the design team conscientiously set the spandrel glass of the curtain wall in by 4", establishing deep horizontal grooves in the curtain wall that quite clearly delineate the story heights beyond. Details such as this rescue the quiet façade from banality, offering a fine grain that is echoed in the hierarchy of mullion sizes across the elevations. At the building's base, a three-story granite colonnade recalls similar elements on neighboring buildings, tying the building into its context at street level.

At the roof, a training facility inspired a unique cap that serves as the building's primary external punctuation. This facility required a sloped floor and thus a tall ceiling height. HLKB integrated this



Above: Wells Fargo's plan marries old (bottom) and new (top) buildings with a connective tissue of circulation.

requirement with other tall rooftop elements—machine rooms and mechanical equipment. But the training room also required blackout, and rather than accept a mute box atop such a carefully articulated building mass, Mendenhall notes that they instead chose to expand an elevator lobby at the training level into a glass cylinder and external terrace. These spaces offer panoramic views of downtown while celebrating one's arrival into this separate, rooftop realm whose function is dramatically different from the offices below. A metal cornice ties the composition together above the parapet while offering some measure of shading to the terrace below.

Inside, offices are fitted out in standard furniture and open plan divisions along two long ranks, to either side of a central, linear core. At one end, a fire stair opens up through a glass wall to views outside, encouraging employees to bypass the elevators for short trips. The palette is standard issue HLKB—bright whites and muted grays that are designed, according to Mendenhall, to offer some relief from gray winter days. Notably, the building does not contain either a traditional cafeteria or recreation center, both of which seem *de rigeur* for the properly kitted-out office facility today. Instead, showing a keen appreciation for the desirable synergy between office workers and the life of downtown, the client body demanded only open space for dining, without a kitchen or traditional serving area. Employees are encouraged, instead, to go out for lunch, or at least to bring something back. Likewise, the company offers discounts for YMCA memberships instead of its own, insular gymnasium. Both of these moves—like the glass fire stair—are simple yet enlightened, and they suggest a company philosophy that is working to undo the inverted nature of so many downtown buildings.

The attention given to details of everyday interaction

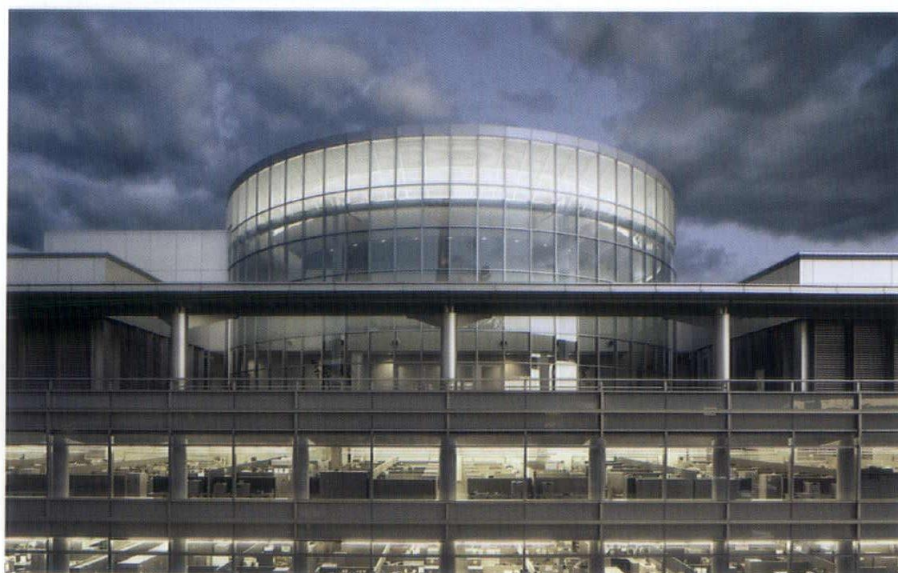
THOMAS LESLIE



Above: Outside the rooftop cylinder, a metal cornice provides shade and framing for a semi-public terrace.

between employees and the city is commendable, and yet the skywalks and parking garage inevitably emphasize systems and values that work against this integration. Wells Fargo plays a key role in connecting its corner of downtown into both the skywalk and traffic systems of Des Moines, in the end addressing the street itself more casually. With the west end of downtown slowly becoming a pedestrian haven, this new building continues access patterns and assumptions of older, pre-Gateway thinking. Rendered in finely detailed glass and metal, offering understated yet provocative spaces within and a stellar roovescape above, Wells Fargo seems poised between two ways of thinking about downtown: a progressive sense of continuity and a more insular reliance on systems and networks that turn in from the street.

—Thomas Leslie, AIA, is an assistant professor of architecture at Iowa State University.



Above: Wells Fargo's roovescape is highlighted by a glass cylinder that announces the presence of a training center within.

Overhauled

HOW PEOPLE AND CARS BETTER COEXIST AT CAMPUS GARAGE

How a busy automotive-repair shop in Ames was rescued from the horrors of haphazard design accumulated over decades, and how the business now runs like a machine.

Right: One of the aims of the renovation was to achieve an almost clinical cleanliness to the garage, more in line with the notion of a surgeon's meticulously organized operating room than a mechanic's cluttered, greasy environment.

Below: Think of the renovated garage in terms of layers, from top to bottom: the roof, translucent Polygal panels, glass to welcome even more light, and a solid concrete foundation as a necessity in case a car decides to collide with a wall.

The transformation of Campus Garage in Ames was about as radical as the owner of a rusted-out, wood-paneled station wagon trading in that jalopy for a sleek and silver new BMW.

Fitting, since the automotive repair shop at 102 N. Hyland Ave. (a visible site along Lincoln Way), owned by Dave Colestock and Eric Mathre and employing one other mechanic, handles traffic of about 40 cars per week—makes and models of all kinds. The structure was built in 1966 as a Shell service station.

Architect Tom Leslie, AIA, of Ames, began the job already intimately acquainted with the space; he started taking his 1997 Volkswagen GTI to Campus Garage for repairs when he moved to Ames in 2000. He and Jason Alread, AIA, of Substance Architecture in Des Moines, teamed up for the project, which was mostly complete by September 2004.

Colestock, meanwhile, was a client already intimately acquainted with architecture, having earned an architecture degree in 1997 from Iowa State University.



Since buying the shop nearly seven years ago, he had felt the need for renovations for more than aesthetic reasons. "We have an extremely small space to do what we do and the volume of what we do," Colestock said. "Organization is key."

Talk of improving workflow by tweaking the design soon developed into a full-blown renovation. Alread and Leslie began by separating the garage's roofline from the rest of the structure below, with translucent panels (Polygal) as cladding rather than the brown metal that had contributed to a dark, drab workplace interior.

Light now pours into the shop, even bounces off the floor and helps to illuminate the chassis of cars raised on the hydraulic lifts, Colestock said.

Another key concern was clearer separation inside between the spaces for customers and their cars. This was accomplished with a sleek, polished stainless steel counter; it became an eye-popping partition between the reception area and the rest of the shop.

A pristine, almost clinical design is something that the architects aimed to establish in the mechanics' bays, not just the reception area. Both Alread and Leslie referred to Campus Garage as a space that aspires more to the notion of a "surgical theater" than a mere shed to house greasy wrecks and the clutter of tools. A clean design aesthetic as well as literal cleanliness—a sink behind the reception counter is vital to the mechanics as they transition between grimy motors and customers in their office dress—helps recast mechanics more in the role of doctors.

Alread wanted to create "almost a place you could cook," as he put it.

Although Campus Garage has escaped its original, stifling design of 1966 and the "unkind renovations" (in Leslie's words) of the intervening years, Alread said that he and Leslie didn't intend to update the shop all the way into the 21st century. Think of its "new" look

Project: Campus Garage
Location: Ames, IA
Architect: Substance Architecture
Interiors Design and Tom Leslie, AIA
General Contractor: Stroud
Construction
Photographer: Cameron
Campbell, AIA ©

KYLE MUNSON



BEFORE

Before the architects' renovation, the original 1966 Shell service station had fallen prey to a series of haphazard updates that amounted to a dull exterior and a drab workspace inside.



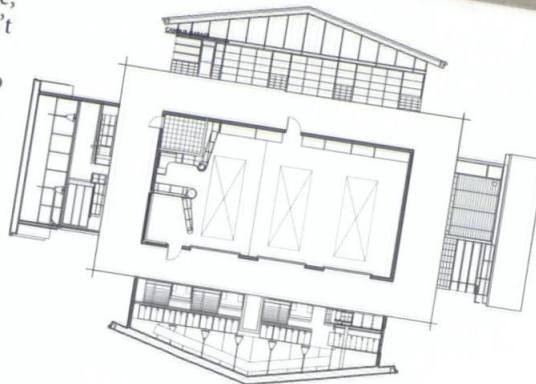
AFTER

Tom Leslie and Jason Alread separated the roofline from the rest of the garage by installing translucent Polygal panels—one of several materials that allows light to pour in and better illuminate the workspace.

more in terms of a "1991 high-tech classic building," Alread explained. Today's era of greener architecture, with a more wary attitude toward technology, didn't quite fit this particular project.

It's only appropriate that a business devoted to machines should look like a machine—and run as smoothly as a finely tuned engine.

— Kyle Munson is a writer and music critic in Des Moines. He can change a tire, check the oil—maybe replace a spark plug.



Left: The garage's relatively modest size made it all the more important for the renovation to improve workflow, to better manage the traffic of mechanics, customers and cars.

Open House

AN IOWA CITY REAL ESTATE DEVELOPER'S RENOVATED STOREFRONT OFFICE SPACE ALSO SERVES AS A BEACON FOR HIS BUSINESS

In the corner of a 19th-century office building on downtown Iowa City's pedestrian plaza, Neumann Monson Architects has transformed a hair salon into a functional office space for Moen Group, an Iowa City real estate development company.

Right: Floor-to-ceiling windows flood the workspaces with natural light and encourage passers-by to take a look inside.

Marc Moen has introduced modern architecture to downtown Iowa City in a bold way. First, the innovative entrepreneur took a tiny corner lot and built the Vogel House, a seven-story glass curtain structure with IKEA-furnished apartments. A few blocks away, the 14-story Plaza Towers building, an irregularly shaped glass-and-steel structure is nearing completion. It will house apartments, condominiums, a hotel, a restaurant and a grocery store.

To keep demand strong for his properties, Moen has worked hard to sell the concept of modern design to the community. One of his best sales tools is his new office, designed by Neumann Monson Architects.

Even though his Moen Group company already owned the three-story retail and office building that now

houses his office, the thought of moving his office there had never occurred to him. But when a budget hair salon vacated one of building's ground-floor retail spaces, Moen did a walk-through to ponder a future tenant and how he might make it a more attractive space.

"What I normally do," Moen explained, "is start poking around above the ceilings because those are the fun spaces. And it was just all open. I mean, there was a little bit of HVAC equipment up there, but other than that, it was just two stories of unused space. I just couldn't believe it."

He loved the space. At the same time, he realized that the storefront's key location on the busy pedestrian mall would give him the opportunity to create a visual dialogue with people in the community, many of whom walk down the East College Street stretch of the pedestrian plaza every day.

So Moen turned to his regular collaborators at Neumann Monson Architects to transform the space. Working with project architect Tim Schroeder, Moen decided he wanted to

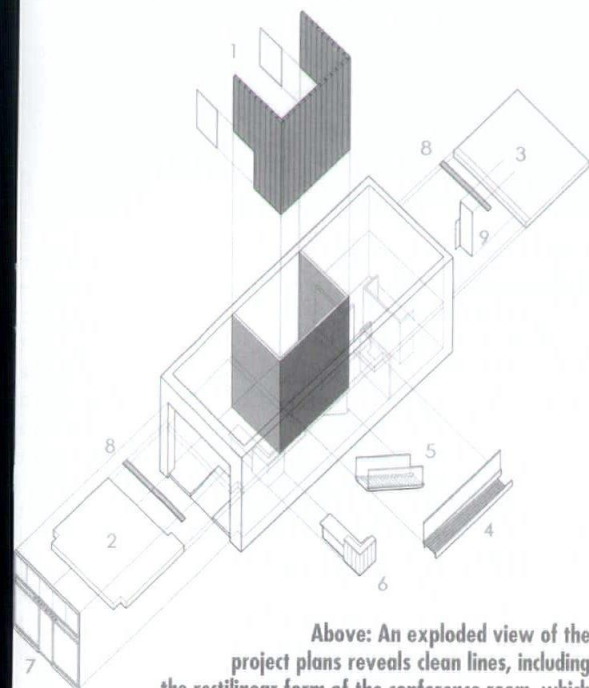


Above: Inside the central conference room, polycarbonate panels provide privacy but also allow the transfer of natural light.

Below: A detailed view of some of the exposed materials—wood, steel, glass and polycarbonate panels—that characterize Moen's modern aesthetic.

Project: Moen Group Office
Location: Iowa City, IA
Architect: Neumann Monson Architects
General Contractor: McComas-Lacina Construction Company
Electrical Contractor: Merit Electric
Structural Engineer: Neumann Monson Architects
Interior Designer: Neumann Monson Architects
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

ERICH GANKEL



Above: An exploded view of the project plans reveals clean lines, including the rectilinear form of the conference room, which organizes the surrounding reception and office areas.

open up the front of the space with “as much glass as possible” on the north façade. This would maximize light and the views, but, knowing that current and future clients would always be walking by outside, he wanted the office to be transparent.

He also wanted a conference room that would take full advantage of the newly opened 17-foot-high ceiling. He wanted this meeting area to have both privacy and natural light, so Schroeder’s task was to find a translucent wall material. He chose polycarbonate panels.

Attached to saddled metal studs, the panels form what Schroeder calls “a luminous abstraction” in the center of the 1,600-square-foot space. A steel and maple staircase, also positioned in this central core, leads to the second floor, where a bar-grate catwalk connects the front and rear office spaces. The same catwalk is used as transition wherever the floor mass meets the conference room wall.

Moen asked Schroeder to experiment with materials and assemblies that could be used in future building projects and the railing system used on the stairway and the catwalk is the best example. When talking to prospective condominium buyers for his new Plaza Towers project, he can take them upstairs, show them the same railing and tell them it’s the same one they’ll find on the penthouse balconies.

For Moen, the investment in this “found” office space has paid off. “It’s really functional and it really has attracted people’s attention, which is exactly what we wanted to do.”

— *Erich Gaukel is the editor of New Horizons magazine.*



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Above: A maple and steel staircase leads to second floor offices, which are connected by a bar-grate catwalk.

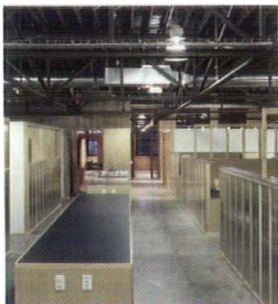
Weave Me the Sunshine

NATURAL EVOLUTION

Incorporating contextual natural and man-made elements, the spaces reflect the elemental connection between humanity and the environment enclosed within a vintage building.

Below right: Grass reeds in acrylic panels directly relate to landscape architecture and complement the lyptus wood walls.

Below: The roof trusses were revealed to compose open modular high bay interior spaces and the steel bracing visually ties these elements together.



CAMERON CAMPBELL, AIA ©

Project: Brian Clark & Associates
Office Design
Location: Des Moines, IA
Architect: Baldwin White Architects
General Contractor: Nelson
Construction Services Inc.
Millwork: RCS Millwork
HVAC (Design Build): Baker
Group
Electrical (Design Build):
ABC Electric
Photographer: Cameron
Campbell, AIA ©

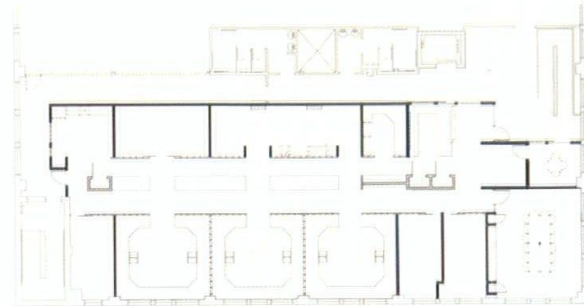
MARK BLUNCK

The complex renovation of a vintage building interior to reflect the work of a company is a creative opportunity to further enhance the client's work ethos and illustrate the vital material connection between the office space and the actual work of the firm. This challenge enables the architect and client to transform vacant spaces into a cohesive plan to exemplify the owner's values and vision with a composition of materials recalling the nature of the firm's work and creating a positive workplace environment.

Located in a vintage 1925 brick structure first used as a Chevrolet dealership in downtown Des Moines, the landscape architecture firm of Brian Clark & Associates now occupies 4300 square feet of the building and according to the client, "we wanted to reveal the various layers of the building's history, allowing some of the raw imperfections to shine and help tell the story." With that programmatic goal as the main design directive, Baldwin White Architects, PC extrapolated that clear concept into workspaces that reveal the nature of the building and the proven craft of both firms.

Landscape architecture involves the appropriate selection and placement of natural and manmade elements and this process was skillfully employed in the use of the building's original materials in their raw form and texture. The primary goal, therefore, involved fully exposing the structural wood and steel to create volumetric spaces that preserve the historical building narrative and weaves components throughout the project. The most impressive impact comes from this complete exposure of sand-blasted wood roof trusses, steel, and brick masonry walls in their original colors and textures. In addition to this display of materials, the existing concrete floor was only cleaned and sealed with no attempt to artificially improve its appearance with stain or color. By fully revealing these elements the architect created a link to the building's past and the finishes recall the concept of natural materials which is a goal of landscape architecture.

A technique utilized to bring in natural illumination were the zero framed interior glazed sections dimensionally identical to exterior wall openings enabling acoustic separation between office spaces and circulation



Above: Space manipulation has resulted in an efficient layout of large office and work areas along the eastern elevation and support rooms on the opposite side of a full length corridor.

paths, along with maximum light transmission and minimal visual obstruction of the exposed elements.

Perhaps the most elegant of the new materials is the rich reddish brown South American lyptus wood wall panels and door frames in the reception, waiting and conference areas. As dark wood appears best when contrasted with lighter species, maple was selected to create a juxtaposition of color and grain bringing out the finest qualities of each material.

The selection of classic modern furniture fulfilled two important objectives. These choices indicate that a firm believes in fine design for its own staff and that current and potential clients appreciate this aesthetic sensibility and its hopeful impact on their goals. The biomorphic chairs by Harry Bertoia, Eero Saarinen





CAMERON CAMPBELL, AIA ©

Left: The highly polished marble, steel and wood of Florence Knoll designs contrast with the concrete floor and brick walls.



CAMERON CAMPBELL, AIA ©



CAMERON CAMPBELL, AIA ©

and Arne Jacobsen reflect the lines of nature while the polished materials of Eames chairs and Florence Knoll pieces provide a highly refined contrast to the roughhewn materials enclosing them.

The combination of these approaches to building narrative and the practice of landscape design have resulted in workspaces that take advantage of differing volumes and natural illumination to uplift the attitude of staff exemplifying the true mark of good design as it relates to human interaction.

—Two of Mark Blunck's favorite Des Moines businesses are now extinct. The River Hills/ Riviera Cinerama Theatre and Raul's Taco House have both fallen victim to cheap artificial imitations.

Above: A complex composition of woods, structural steel, stone, exposed roof joists and frameless glass sections illustrate superior high quality craftsmanship and design expertise.

Below: The framing of Douglas fir with maple millwork combined with ribbed translucent acrylic panels allow for changing degrees of visual stimulation.

Clarified Corporate Accommodations

A PLACE FOR INTERACTING AND SHARING

The space that Architects Wells Kastner Schipper redesigned for Venter Spooner Inc. has been clarified and adapted to meet the corporate philosophy of interaction and sharing.

Right: The exposed steel beam structure offers a line and a center of interest that propels one down the main corridor.

Below: The plan is straightforward and allows for the kind of idea sharing that is constant at Venter Spooner Inc.

The environment at Venter Spooner Inc. is one of collaboration and interaction. So, it comes as no surprise that the office environment, created by Architects Wells Kastner Schipper, fosters the care and consideration of the company's goals of engagement.

Prior to adapting the 27,000-square-foot structure for Venter Spooner, the building had been a storage area for the previous occupants. Venter Spooner Inc., a general contractor, occupies the expansive pre-engineered building, and Heartland Boats operates separately on the north side of the same structure.

The way into the Venter Spooner portion of the building has been carefully defined. A canopy, pronounces the entry and its circular perforations allow for morning sunlight to be pushed through the door and down the main office aisle. Natural light shares the space with the occupants and forces its way into each corner of the building. One of the few exterior modifications was the addition of a band of windows on the building's southern face. The office occupants with windows on this side of the building offer their counterparts across the hall access to the same, natural light. The architect programmed this feature through cable-supported translucent panels, with Shoji screens. This amenity defines the front office faces, as there are no doors on them.

Visitors don't feel cold, though the steel beam structure has been left exposed. The steel offers a line and a center of interest that propels one down the main corridor. The economy of design helps to present the desired message to clients.

"They wanted to communicate to clients that they were sensitive to design and capable of building a thoroughly designed space that was sensitive to details," Doug Wells, architect, said. "The whole idea of the project was simplicity and straightforward, timeless designs."

The space is receptive to all potential occupants—clients, project managers and field personnel. Every employee can feel like they have a place to come and feel like they're a part of the



big picture, according to Brad Mills, project manager.

There is an employee area at the back. The west wall is also glass with a patio and is equipped for impromptu grill-outs.

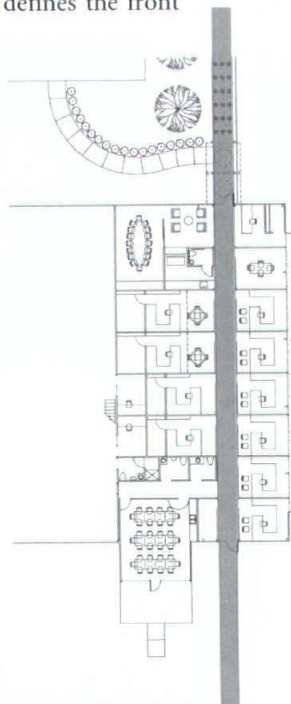
"The space is unified throughout and consistent in quality," Wells said. "From the offices to the employee lounge, the quality is uniformly the same."

The undaring building shell was painted dark grey and presents a program on the inside, which is sophisticated without pretension. The carpet in the offices stands in contrast to the carpet on the main aisle. The transition is visible due to the partition placement. The detail adds to the warmth of the integrated, big picture.

"It fits the way we work," Dan Venter, president, said. "We interact constantly with other project managers and office staff. We work as a pretty cohesive team."

Also adding to the notion of shared space is the window walls that separate each office. The windows, at transom height, assist the light as it travels around the space and sound as the occupants exchange information.

—M. Monica Gillen lives and works in Ames.



Project: Venter Spooner Inc. Office
Location: Johnston, IA
Architect: Architects Wells Kastner Schipper
General Contractor: Venter Spooner Inc.
Interior Designer: Architects Wells Kastner Schipper
Photographer: Timothy Hursley

MONICA GILLEN



TIMOTHY HURSLEY



TIMOTHY HURSLEY

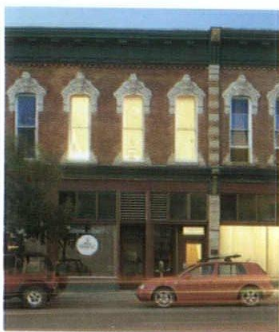
Above: A canopy pronounces the entry and its circular perforations allow for morning sunlight to be shared in the office space.

Left: The conference room is open like the rest of the space. The table size and shape are conducive for small and large groups.

Urban Life/Work

A SIMPLE RENOVATION TURNS AN URBAN SPACE INTO A MULTI-USE OPPORTUNITY

When the Jeffrey Morgan Architecture Studio renovated a second-floor area in Des Moines' East Village, it created a space with potential for both living and working.



GREG SCHEIDEMANN OF [N]HAUS FOTO

Above: A trio of windows looks out along Grand Avenue and the continued resurgence of the East Village neighborhood in Des Moines.

Step by step over the last decade or so, Des Moines' historic East Village has undergone a renaissance, as pioneers of the modern sort tackle plaster and drywall to add urban lofts and working spaces to the once blighted area. When the Jeffrey Morgan Architecture Studio decided to relocate to the upper floor of a historic building on Grand Avenue, it encountered a mish-mash of work, completed by tenants who lived on the cheap or for free in exchange for "renovation services."

Undeterred, the firm took heed of the urban concept of a live/work studio, converting the space to allow use as either an art/design studio and or a residence. It's a solution that allows for maximum flexibility and market appeal—to design groups searching for a creative environment, to people who want to live and create in the same space, and to others just looking for a funky place to call home. "An art/design studio requires large open spaces that can be staged for workstations, conferencing ... which in the residential mode become

the open kitchen/living/dining areas," says Jeffrey Morgan, AIA.

The studio, accessible by a new stair that opens onto the street, makes use of an existing red fire door that slides along a sloped rolling track. Inside is an open swatch of space, with workstations centered on a single core. Galvanized steel panels define three sides of a central module, which hides a bathroom, while the module's fourth side is open to the studio as a kitchen/coffee bar.

Materials—simple, almost mundane—in a neutral palette of black and white explore the range of construction when juxtaposed against each other, says Morgan. Plywood forms the kitchen cabinets, while concrete serves as the countertop. Original wood planks were retained as the floor, while additional plywood allows just a hint of division among workstations.

The firm's name implies collaboration, and employees receive real and effective support from the space's physical structure, says Morgan, without

Below: The central module contains a kitchen space and bathroom; it is wrapped in galvanized sheet metal that reflects light off its surface.



GREG SCHEIDEMANN OF [N]HAUS FOTO

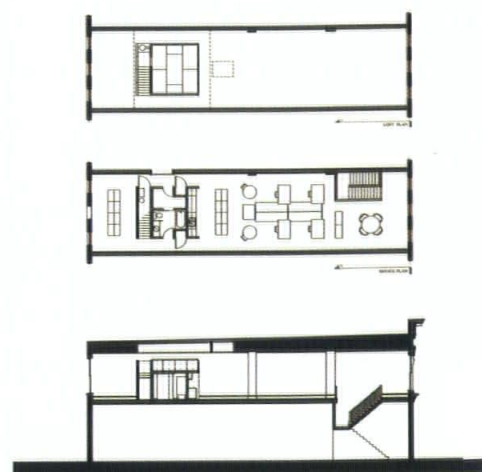
Below: When the studio decided to move into the renovated second-story space, the landlord had begun work on a new stair that provided street access.



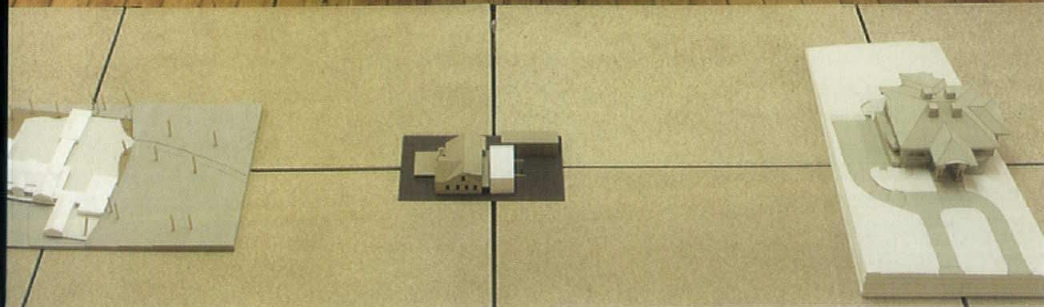
GREG SCHEIDEMANN OF [N]HAUS FOTO

Project: Live/Work Studio
Location: Historic East Village, Des Moines, IA
Architect: Jeffrey Morgan Architecture Studio
General Contractor: Kinter Construction Services Inc.
Electrical Contractor: Action Electric
Structural Engineer: Charles Saul Engineering
Interior Designer: Jeffrey Morgan Architecture Studio
Photographer: Greg Scheidemann of [N]haus foto

KELLY ROBERSON



Above: The simple floor plan is conducive to the studio learning environment; the loft space above the central module provides a modicum of privacy when needed.



Left: The space is awash in a mostly neutral palette; the wood floor is original.

masking their need for occasional moments of privacy. At the top of the module, a loft, still visually connected to the studio, is used for a secondary conference area or for summer intern workstations; in residential mode the space could solve sleeping, office, or television needs. But the open design allows listening in, monitoring, and learning from each other, a setup that Morgan says provides countless informal learning opportunities. "If part of the positive experience assessment is interaction, collaboration, and continued learning, then from the feedback I've received it [the office] is positive," says Morgan.

While growth forced the firm to relocate to yet another urban space, this one in the Fitch building in downtown Des Moines, the office continues its incarnation as a work area, this time playing host to a structural engineer. But the trio of windows in that open urban studio continues to the urban live/work rejuvenation of Des Moines' east side.

—Kelly Roberson had an office in the East Village before it was cool. She is now a freelance writer in Des Moines.

Smart Packaging

NEW WAREHOUSE/OFFICE FACILITY DELIVERS WARM, INVITING WORKSPACE FOR RIEKES MATERIAL HANDLING

Products Riekes Material Handling sells are incorporated in the design—creating a large display area as well as an inspiring work environment.

Right: A view of the front entry desk shows a blend of warm elements—such as the wood desktop—with industrial items like the roller conveyor shelf.

Below: Another view of the front entry desk incorporates a section of roller conveyor—a product Riekes Material Handling sells. An acrylic surface provides a smooth surface to write on or place packages.

Packaging makes a difference. In a warehouse, it creates efficiency. In sales, it intensifies the impact of a product or idea. And in a workplace, packaging can do both—improving workflow while also capturing the personality of a company and its mission.

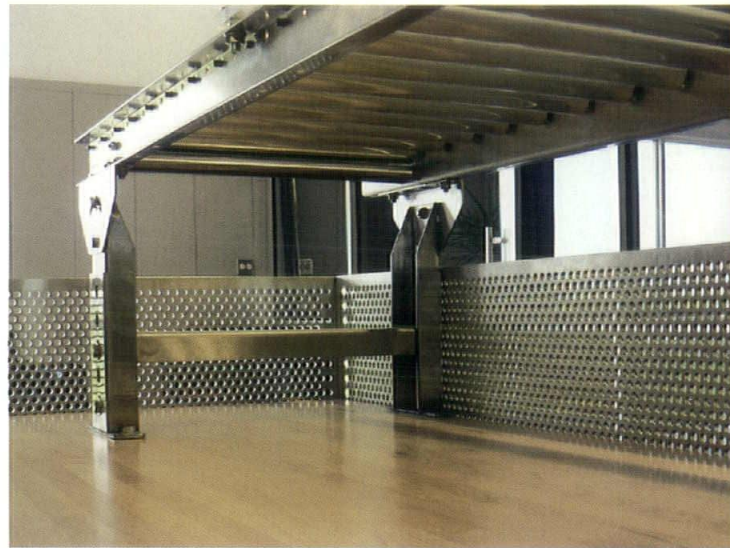
Riekes Material Handling knows packaging. In addition to selling and custom-designing material handling systems with equipment such as conveyors, hand trucks, hoists, racks and cranes, the company sells industrial scales as well as packaging materials and equipment. So it's natural that owners Tom and Steve Howard wanted their new facility in Waukee to creatively package their business.

They needed a more efficient space that would bring the people who work together into one area, in addition to providing showroom and storage space. But they also wanted something a step above the typical metal warehouse building. The resulting workplace designed by G.E. Wattier Architecture of Des Moines is a reflection of the business on several levels.

Interior spaces are designed using materials and equipment that Riekes sells, including guardrails as office partitions, warehouse rubber flooring in the office space and industrial fans. Even the warehouse storage rack system was custom painted the same red as the Riekes logo to tie into the company's identity.

From the office to the warehouse, it's not only a functioning display of the company's products but also a working environment that inspires a sense of place for staff and visitors. "Anywhere you go in the building, you get a feel for what they do, who they are and what they sell," says principal in charge/project designer Greg Wattier, AIA. "It's a building and an office space that's all about them, their soul and what they do in their business."

The design doesn't just incorporate Riekes materials—it's also inspired by them. "Our ideas about the circulation through the space are a take-off on the idea of a conveyor belt," says project manager/designer Brian Lee. Alternating blocks of color on the exterior pavers and interior tile floor emulate the rhythm of the conveyor's



rollers, drawing visitors to the reception desk, which has a literal roller conveyor built into it. The conveyor detail on the floor continues into the conference room—which visitors can see all the way through—and out the back door onto the patio.

The corridors themselves are also aligned to flow from one destination to another, suggesting the path of a package conveyed from point to point. "We lined the corridors up with what was going on outside," notes Lee. "If you walk toward the east of the building, you go through a door that is aligned with a window—so there's not only a destination inside the building, there's a destination outdoors as well." The overall effect is open and welcoming.

"Clients are often concerned that industrial-type designs with exposed systems will be cold, hard spaces—but they don't have to be," says Wattier. "That was our challenge. And what we achieved in the workspace shows that you can use materials like steel, concrete and brick and still create a warm, comfortable and inviting space."

—Camille Wolfe is planning a move to Waukee soon herself—and will attempt to package and handle her family's materials efficiently.



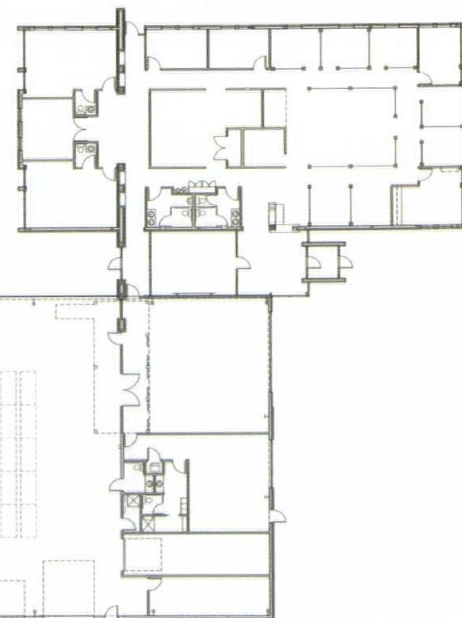
G.E. WATTIER ARCHITECTURE, INC.

CAMILLE WOLFE



Left: Workspaces are defined by sections of a warehouse guardrail system the company sells. Perforated metal screens divide the space and provide privacy.

Below: The 16,900-square-foot facility is divided into public workspace and private office/warehouse space by the spine of a large masonry wall. The larger warehouse building also includes a showroom and fitness center.



Left: Alternating blocks of color in the exterior paving and interior flooring emulate the rhythm of a roller conveyor from the entry through the building, extending out to the patio.

Ducts on Display

OFFICE DESIGN GIVES COMPANY A CHANCE TO DEMONSTRATE ITS CRAFT

Part of a warehouse is converted into an open office space designed to highlight the company's main products: mechanical and electrical systems.

Right: Glass office walls are topped with distinctive perforated beams that echo the space's mechanical quality. Ductwork loops past the offices, providing heating and ventilation while tying the spaces together.

Below: Panels of the existing precast concrete wall were replaced with a glass curtain wall to admit light and open up the office space.

When people visit Wolin Mechanical and Electrical's offices in West Des Moines, they're not only forgiven for looking up all the time, they're encouraged.

When your business is designing, fabricating and installing systems ranging from heating and cooling to communications, the things walls and dropped ceilings usually hide are your pride and joy. Wolin's offices, designed by Douglas A. Wells, AIA, of the West Des Moines firm Architects Wells Kastner Schipper, put them on display.

"Our main focus was to have a space where customers could come in and actually see what we do," Wolin President David Stroh said. The company also wanted to provide natural light throughout the building, even though it started as a windowless warehouse.

The design also taps the company's work for other elements, Wells said. "They have a fairly sophisticated mechanical system and they wanted all the parts and pieces visible so they could use it as a tool, for setting a culture in the firm, and also for marketing and literally showing clients," he added. "Architecturally, we tried to take ... the character of those materials and use them as architectural components inside the space."

The shiny ductwork even is visible over the front entrance through a glass curtain wall, Wells added. The wall admits natural light and defines the office space. More sunlight comes in through over a dozen skylights throughout the building.

Wells said he worked with Wolin on the size and



shape of the mechanical equipment and on placing it "in a formal way that would work with the space, so the ductwork and lighting are elements that help organize the space." For example, ducts run in a loop that ties offices together. The exposed mechanical work "kind of lowers the scale of the offices," Wells said. "The rest of the space is higher in the open portion" of the building.

The offices were designed to emphasize collaboration and teamwork. A central area for administrative functions is surrounded on three sides by open and glazed offices for project managers, designers and engineers.

Other elements play off materials that define the company's product. The receptionist's circular desk is clad in galvanized steel. Support posts are wrapped in perforated sheet metal for an airy feel.

Wolin workers built and installed all the mechanical, electrical, voice and data systems themselves. "It was really an asset," Wells said. "They were very interested in doing the project in such a way that it would show off their capabilities."

Wolin President David Stroh said besides the shiny ductwork and other systems,

Project: Wolin Mechanical and Electrical Office

Location: West Des Moines, IA

Architect: Architects Wells

Kastner Schipper

General Contractor: Hansen

Company

Interior Designer: Architects Wells

Kastner Schipper

Photographer: Timothy Hursley

THOMAS R. O'DONNELL

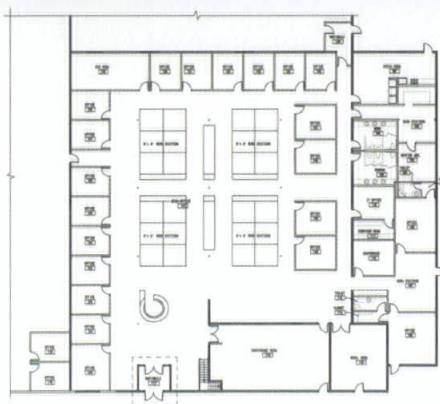




"We did different lighting strategies throughout the space so we can show (clients) indirect, incandescent, fluorescent, bilevel" and other lighting schemes. "We kind of made it a showroom for our wares."

The craftsmanship displayed in the company's offices has caught clients' eyes, Stroh said. Some even have patterned their interior designs after what they saw. "We had people come in who said they never thought of going this way," he added. "It turned out as a great space."

—Thomas R. O'Donnell is a freelance writer specializing in science, technology and architecture.



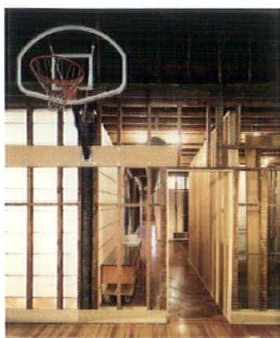
Above: The galvanized-clad receptionist's desk reflects the company's work. The concrete floor is stained terra cotta to lend warmth to the space.

Left: The open floor plan is designed to encourage collaboration and teamwork. The core area has high, open ceilings while offices along the sides and back have a smaller scale.

Who We Are

DES MOINES EAST VILLAGE RENOVATION PARTICIPATES IN MARKETING FIRM'S IDENTITY

Original elements and new insertions work together in this renovation project to advance and support Two Rivers Marketing Resource Group's philosophy and mission.



Above: New maple baseboards frame the original wood stud framing and a basketball hoop frames an original cast iron column.

Right: Existing elements work in concert with sleek new office partitions made of maple and translucent panels with aluminum trim.

Project: Two Rivers Marketing Resource Group
Location: Des Moines, IA
Architect: Herbert Lewis Kruse Blunck Architecture
General Contractor: Holcomb Construction
Electrical Contractor: ABC Electric
Mechanical Engineer: The Waldinger Corporation
Structural Engineer: Charles Saul Engineering
Photographer: Farshid Assasi, Hon. AIA Iowa, Assasi Productions ©

ANN SOBIECH MUNSON

A visit to Two Rivers Marketing Resource Group's website (www.tworiversmarketing.com) demonstrates the strong link between the physical space in which they conduct their work and their firm's philosophy. Designed by Herbert Lewis Kruse Blunck Architecture within an existing turn-of-the-(last) century building, the architecture holds a prominent place in the website, as a full-screen backdrop to the links that describe the firm's philosophy, mission, and people. As such, the place itself participates in the firm's own branding efforts, contributing to the firm's carefully crafted identity. In fact, statements gleaned from the firm's published philosophy and mission statements provide a lens through which we might examine the architecture of its workplace.

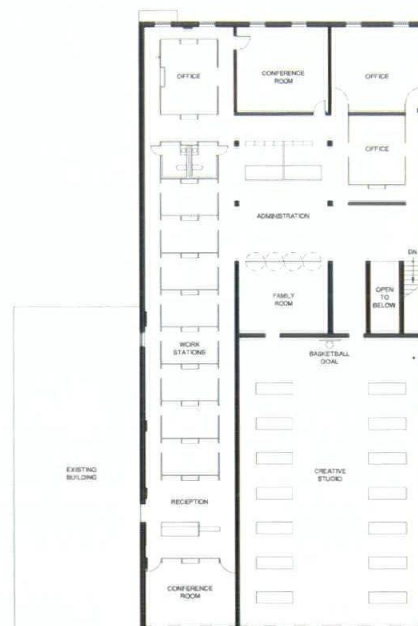
"Throw out old rules and give people the freedom to do the right thing."

Two Rivers Marketing's office is located in the Hohberger Building, built in 1898 in the historic East Village of downtown Des Moines. This burgeoning, pedestrian-friendly neighborhood has quickly become a hip, art-infused district with new housing and retail interspersed within and among the existing mixed-use commercial buildings characterized by a blend of history and funk.

In their design, HLKB successfully balances traces of the building's history with contemporary insertions to meet the company's daily needs. Conventional wisdom might advocate the reconstruction of period appointments throughout the space, but HLKB departs from that notion, creating a lively space that balances historic and contemporary aesthetics. Existing sealed and repaired plaster walls, replica windows, and original stud framing work in concert with sleek new office partitions made of maple and translucent panels with aluminum trim.

"Constantly seek better ways of doing things."

New HVAC, phone, electrical and data systems were installed within the shell of the existing building to accommodate the technological needs of a modern-day marketing business. Inflatable fabric ducts hang in the corridors, filling with air while the systems are operating, and deflating when the forced air cycle is off. While the ducts provide one example of technological innovation, broader innovations are at work here in the combination of new, carefully wrought elements within existing pieces of the building. Another kind of conventional wisdom might suggest that the building be gutted and the place be designed from scratch. Herbert Lewis Kruse Blunck takes another, more considered approach in their careful editing of the building,



Above: Offices, conference rooms and work stations occupy the north and east edges of the space. The creative studio occupies the large, open south space, formerly a turn-of-the-century dance floor.





FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Left: Three bays of 50-inch by 90-inch replica windows on the south (street) façade match the original windows.



Left: Original space, before renovation. Scissor trusses and original wood stud framing were allowed to remain; east and west plaster walls were sealed.

removing dirt and debris, but allowing existing structures and materials to participate in the new design.

"If you can't have fun, BE fun."

Two Rivers Marketing uses "fun" repeatedly throughout their website to describe their work environment. The language of the site forges clear links between the

people that make up the firm and their work environment. No doubt this has multiple non-physical manifestations, but the physical workplace supports and enables this idea. The interaction between old and new components suggests both healthy respect for experience and an element of play that leads to innovation. The creative staff works on what used to be a dance floor. Existing fir flooring was replaced and refinished throughout, but keeps its odd angles and edges. New maple baseboards frame the original wood stud framing, lined with traces of the lath that covered the original walls. A basketball hoop frames an original cast iron column that runs from the basement to the roof of the three-story building.

This thoughtful interplay of old and new becomes part of the firm's identity, providing evidence of freedom to explore new ideas, an investment in ongoing innovation, and a spirit of creativity.

—Ann Sobiech Munson, CSI CDT, Assoc. AIA, is a lecturer in the Department of Architecture at Iowa State University and a freelance specifications writer.

PORTFOLIO

BY EVAN SHAW

Stickel Chiropractic and Loft Development Herbert Lewis Kruse Blunck Architecture, Des Moines



This mixed-use project is located along an important artery immediately west of the heart of downtown Des Moines, Iowa. The project consists of 5,800 square feet of commercial retail leasable space at sidewalk level below four levels of approximately 25,200 total square feet of residential “loft” development. The project also has enclosed, underground parking below the retail space accessible from the rear of the building and a substantial rooftop terrace for residents with views of the Des Moines skyline. The project’s steel frame is left exposed as a framework for both residential division and an organizing device for the building façades. A single façade module encompasses the perimeter of the

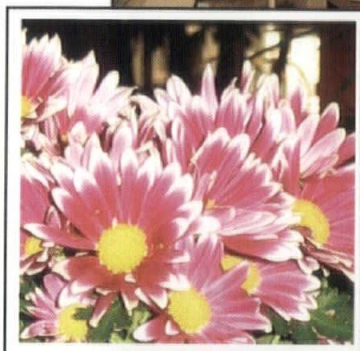
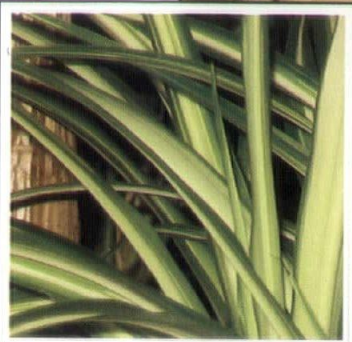
building that can be either solid or glazed from floor to floor—or even setback to form private balconies. The exterior building skin, where solid, consists of open-joint slatted cedar siding stained to a rich red-brown tone and floor-to-floor clear glazing where open. Operable window modules are faced in an aluminum screen that filters sunlight and controls the exterior pests that can be prevalent in this climate. Individual residential units averaging 1,450 square feet are intentionally structured to have a significant amount of open, unprogrammed space in the true nature of loft development. ●

Wells Blue Bunny Dairy, OPN Architects, Cedar Rapids



OPN Architects Inc. is designing a new 180,000-square-foot corporate headquarters for Wells Dairy Inc. in LeMars, Iowa. The three-story building rests on a 40-acre site, most of which will be restored to native prairie grasses. The building’s orientation responds to the natural contours of the northeast facing hillside. The

architecture is a response to Wells’ traditional values its leading-edge dairy innovations. This is manifested in the architecture with a contemporary presence facing the city of LeMars and a traditional presence facing the future courtyard. The building will be composed of stone, brick, glass, and precast. The project will be completed in the summer of 2006. ●



"The Sheraton brand represents first-class standards. The re-branding and renovation of our West Des Moines property allows us to maintain our commitment to quality accommodations and superior service."

John Q. Hammons, CEO

John Q. Hammons Hotels, Inc.

"Inner Flora's design understanding facilitated the brand conversion by defining the upscale differential we were looking for."

Van Spitzer, General Manager

Sheraton West Des Moines Hotel



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

Brian Clark and Associates Office Design

Veneer plywood: Lyptus and Maple; **Translucent panels:** 3-Form and Polygal

Campus Garage

Windows: Kawneer; **Upper glazing:** Polygal; **Doors:** Kawneer; **Sheet metal:** Galvalume; **Lights:** Lightolier

Moen Group Office

Carpet tile: Durkan; **Porcelain tile:** Floor Gres; **Metal fabrications:** TSF; **Paint:** Sherwin Williams; **Polycarbonate wall panels:** Polygal; **Acrylic door panels:** Lumicor; **Lighting fixtures:** Louis Paulsen, Con-Tech; **Aluminum framed entrance/storefront:** Tubelite; **Glass guardrail/shoe:** C.R. Laurence; **Glass:** Oldcastle; **Custom casework:** McComas-Lacina; **Solid surface:** Corian

Riekes Material Handling

Exterior cladding: Butler Manufacturing; **Ceiling:** Butler Manufacturing; **Windows:** U.S. Aluminum; **Masonry:** Sioux City Brick and Tile Company; **Hardware:** Rockwood/Schlage; **Lighting:** Litecontroll, Adolite, Lithonia; **Reception desk element:** Hytrol Conveyor Company, Inc.; **Office partition columns:** Cubic Designs Inc.

Two Rivers Marketing Resource Group

Millwork: Lisac Millwork; **Windows:** Marvin Windows by Moehl Millwork

Wells Fargo Financial Skyview Building

Glazed curtainwall: SOTA Glazing; **Granite cladding:** Cold Springs Granite; **Aluminum panels:** Sobotec

Correction

Issue No. 05:253

The John and Mary Pappajohn Higher Education Center cover photograph was inadvertently attributed to Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©. The photograph should be credited to Brad Hartman.



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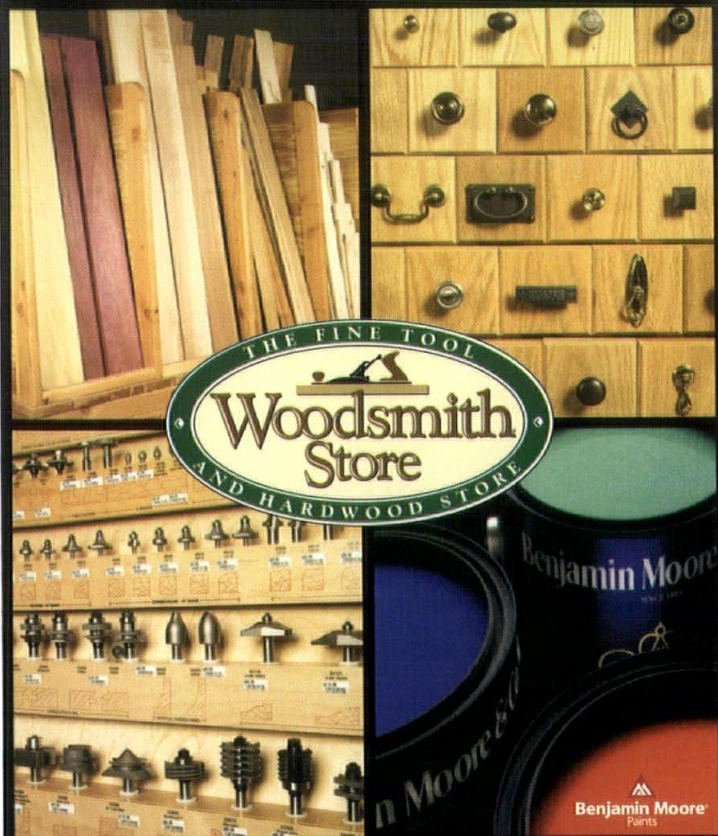


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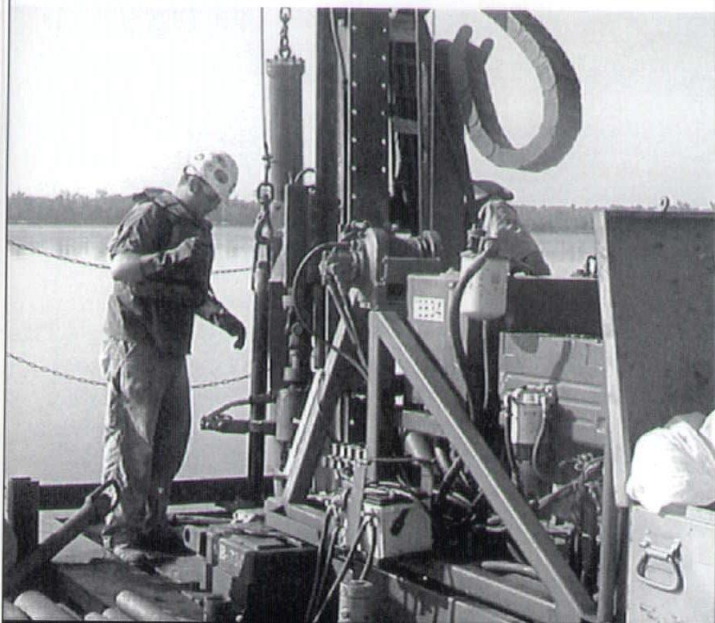
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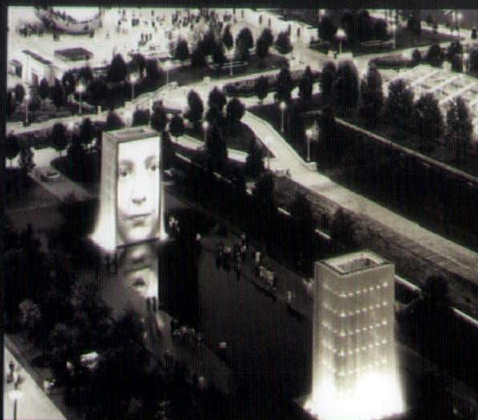
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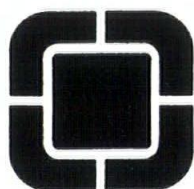
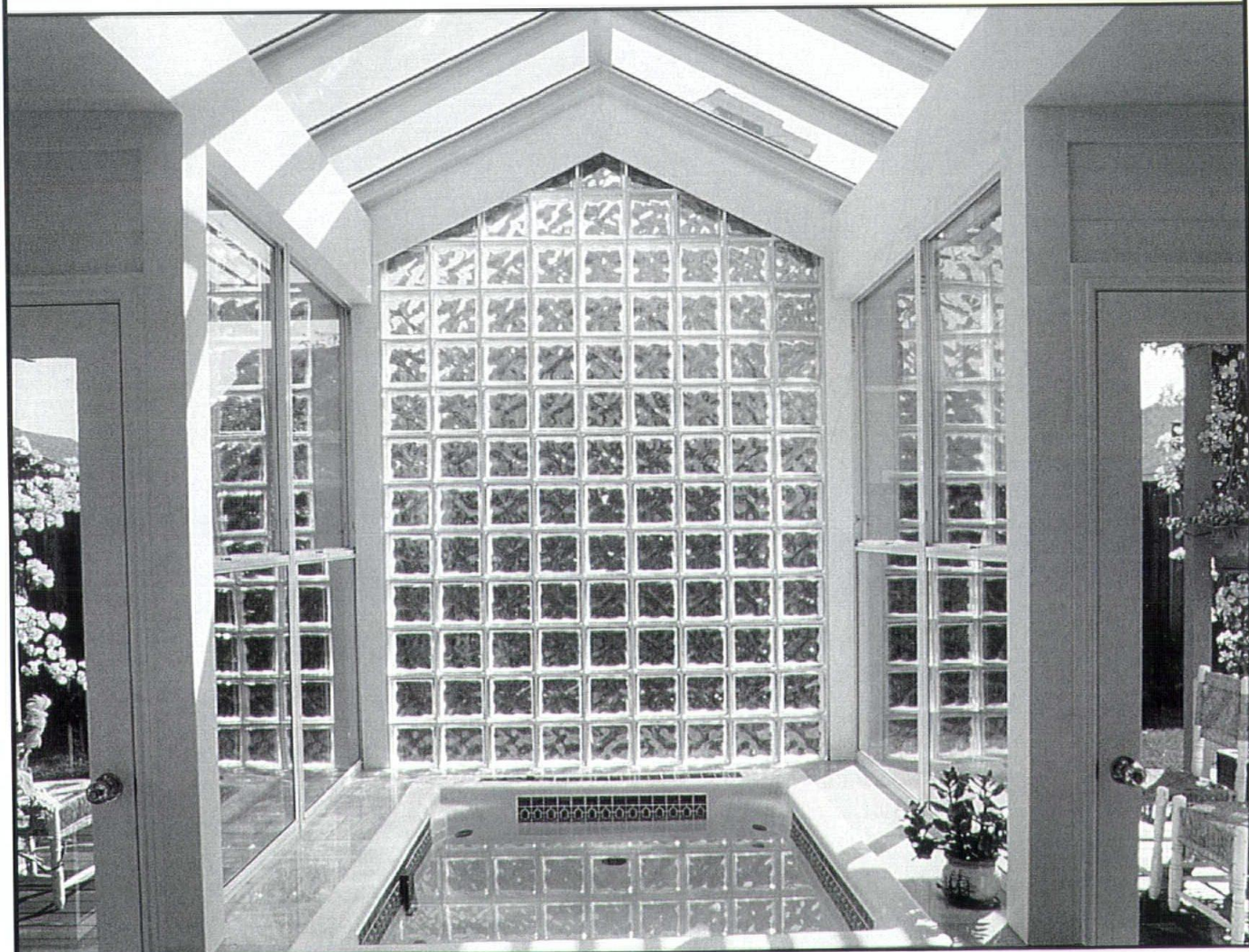
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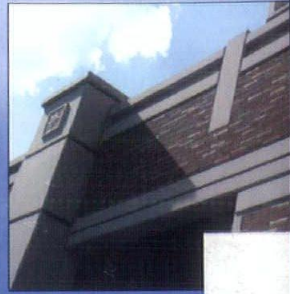
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