

Iowa Architect

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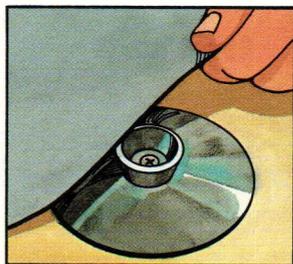
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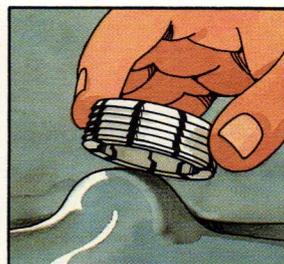
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January/February 1984 Volume 31 Number 1



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The Bohemian Club
Capital Square, Des Moines, Iowa

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Bussard/Dikis Associates, Ltd.

Photographer

Farshid Assassi

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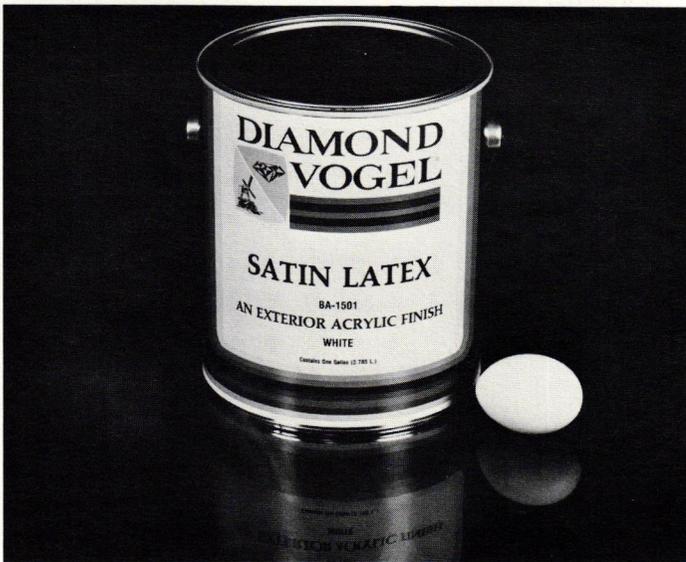
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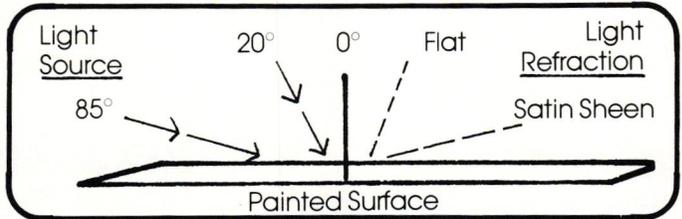


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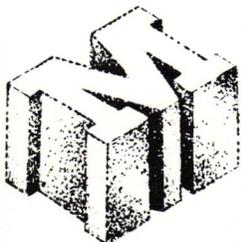
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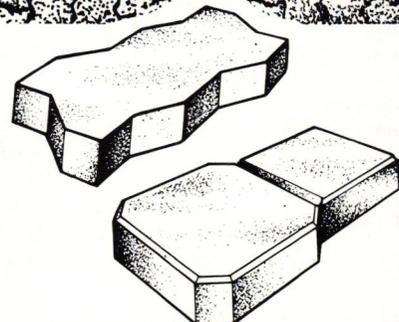
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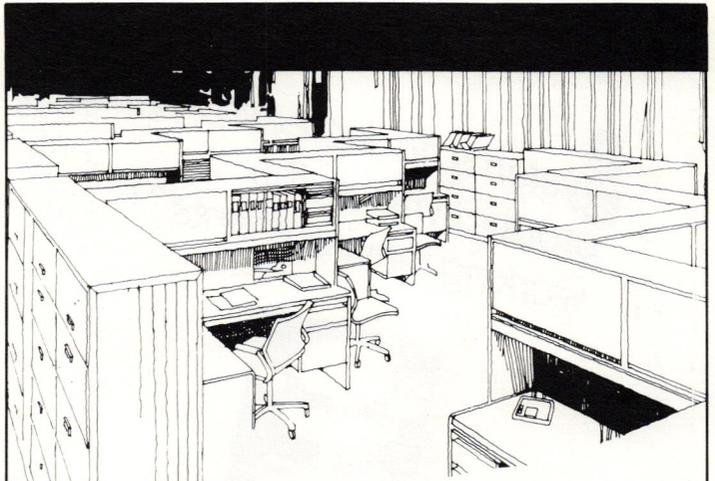
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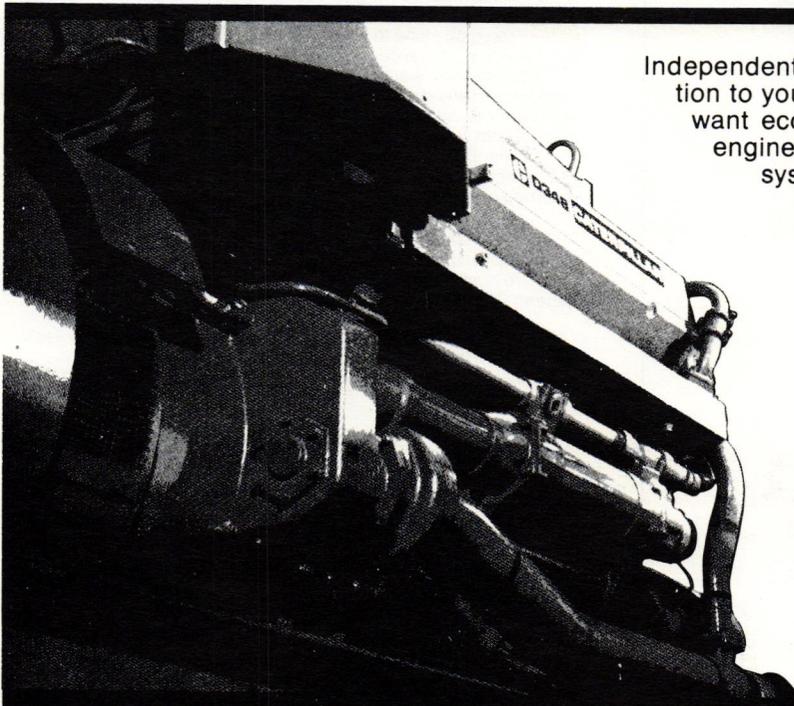
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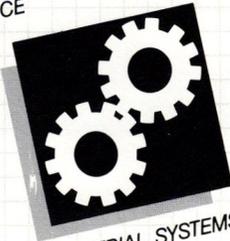


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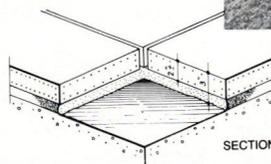
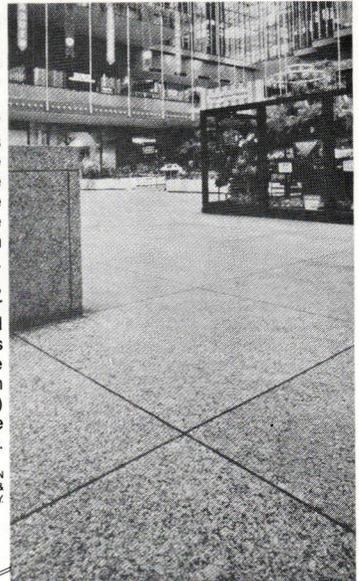
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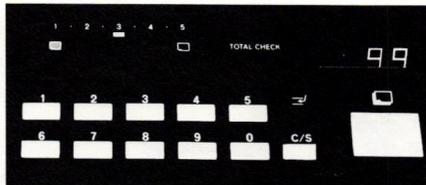
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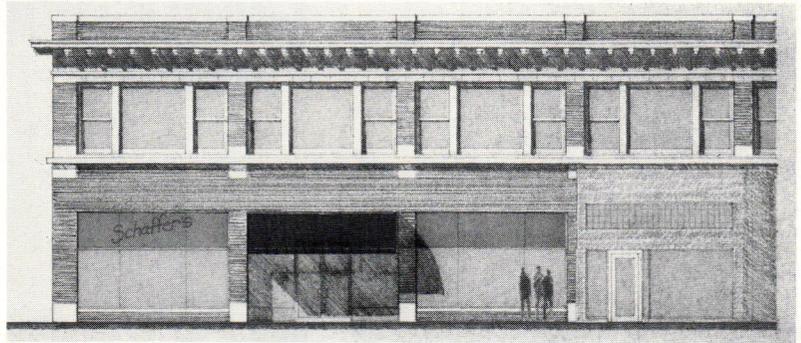
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Schaffer's Bridal Shop

Stouffer and Smith Architects have designed an interior space and exterior renovation for Schaffer's Bridal Shop in the Davidson Building in Downtown Des Moines. The design proposes the removal of several exterior materials and renovation of the facade to the original brick, terra cotta and glass with colored canopies at entrances. Completion is expected in the Spring of 1984.



Valone Residence Des Moines, Iowa

Construction has begun on a private residence by Charles Herbert & Associates, Inc. in the Southern Hills area of Des Moines. Located near the top of a 1.8 acre site, the house takes full advantage of the downtown view as well as the rolling hills above the Des Moines river valley.

Strong emphasis has been given to the entry experience. Guests will approach along a tree lined drive which



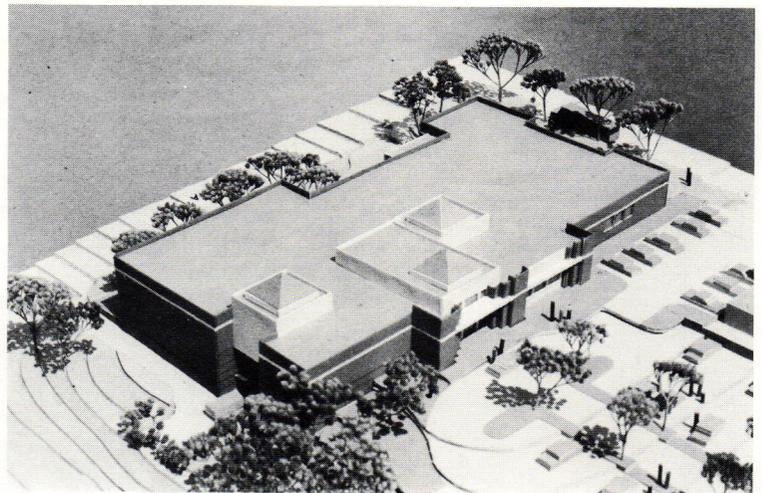
will result in a circular turn around. A two level entry atrium, skewed from the house in plan, meets the turn around with a wide stair and arch which refers to the generating circulation spine in material; scale, and orientation. This atrium holds all interior vertical circula-

tion stairs and provides visual previews of the house beyond the wall.

The house is primarily of wood framing and masonry block construction. Completion is scheduled for July 1, 1984.

The Grout Museum of History and Science

Thorson-Brom-Brosnar-Snyder, Architects are completing schematic design for the expansion of The Grout Museum of History and Science in Waterloo, Iowa. The 26,000 square foot addition will create a new public entrance and lobby, a planetarium, exhibit spaces, administrative offices and accessions space. The regional museum displays a variety of exhibits ranging from natural history to the history of manufacturing in the area. Natural lighting is introduced into the public spaces with large skylights which echo the form of the metal roof at the planetarium. Exterior materials include brick, limestone, metal panels, and gray tint glass.

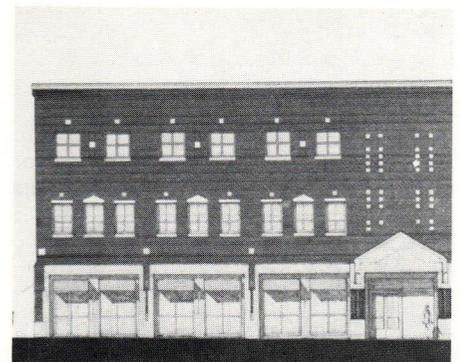


Capital View Offices Des Moines, Iowa

Bussard/Dikis Associates, Ltd. are currently completing plans for the construction of a 30,000 square foot, 3 story speculative office/retail building to be located at the southeast corner of East 6th and Locust.

The project developers, Barney Greenhill and R.G. Dickinson, have collaborated with the architects to ensure the new building fit-in with the historic

character of the east side. The architects have made historic allusions throughout the design of the building, but have avoided duplicating actual historic elements. The use of brick and limestone will strengthen these allusions as well as compliment many of the existing buildings in the area. The project is being fast tracked and negotiated with the Weitz Company. It is scheduled for completion in August of 1984.



Design as a Democratic Process

The end result is a quiet, pleasant work environment that is uncluttered without being sterile. The circulation system and functional arrangements work to the extent that there are no signs and few closed doors. It is a project that the management and the employees can feel that they have had a major part in.

Examine the planning process for new facilities of large corporations and you see decision making confined to the top. An exception to this rule is exemplified in Pioneer Hi-Bred's new project in Des Moines. The headquarters for this international corporation is located on the seventh floor of Capital Square, a speculative office building designed by Skidmore, Owings and Merrill. The Pioneer project represents a happy collaboration between project and corporate architects, suppliers, management and employees.

In developing the design, architects Charles Herbert and Associates interviewed the executives and key staff to determine basic functional and growth needs. Information resulting from these consultations was put into graphic form and presented to groups of employees for their input. Personnel identified several needs, including both private and open plan work spaces, large and small conference rooms, a central filing information system and computer systems placement.

As departments and offices were laid out, the architects worked on the organization of spatial design concepts of the circulation system. In the corridors

they incorporated coffered ceilings at the columns, vaulted ceilings between columns and indirect lighting covers to provide visual relief from the flat and relatively low standard ceilings. The design not only creates a place of distinct architectural identity, but also reinforces the organization of the circulation system.

Sandblasted glass panels in a grid design separate the corridor from semi-private spaces, resulting in softly screened light and movement while providing an adequate sense of privacy.

Private offices are located on the building exterior, overlooking the city, and rooms for semi-private functions are arranged on the interior side with a view of the atrium. The central core area, circumscribed by the corridors, is reserved for filing, the library, board room, rest rooms and mechanical equipment.

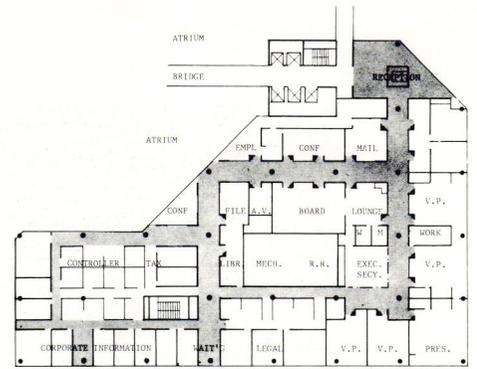
With furnishings comprising about half of the total project budget, the design team spent a great deal of time and attention choosing furnishings. Systems were evaluated on function, flexibility, seating comfort, materials, finishes and dealer qualifications. When the final

The board room lounge, which doubles as gathering and informal meeting space, incorporates red Alicante marble counters and natural maple millwork. Right, the main circulation corridor looking toward executive secretarial and waiting areas. Column capitals are light green; coffers are light blue with dark blue accent representing the sky. The carpet is dark green in the corridors representing the earth.





Below, the eight-story atrium space in Capital Square. Skidmore, Owings & Merrill, Architects. Right, main circulation corridor looking toward reception area. Sandblasted glass separates circulation from a small waiting space.



selection was made, the manufacturer's product representative and the dealer's interior designer were added to the design team. In keeping with Pioneer's participative philosophy, each employee was interviewed to determine in detail all work, filing and storage requirements.

The new Sunar furnishing system plays a major role in unifying the total project. The same maple finish with rounded wenge trim is used in the president's office and the secretarial spaces. The contrasting woods repeat the grid theme of the glass partitions in the corridor spaces and in a number of custom furniture pieces. Paint finishes of maroon and dark green on metal filing and storage units set the theme for coordinated acoustical and upholstery fabrics that employees selected from for their spaces.

Pioneer computer and communications personnel worked on layouts for wiring of computers, printers and communications systems. As construction proceeded, employees were given group tours to familiarize them with the spaces and systems. As construction neared completion, carpet was installed and furniture unpacked and set up. By moving day, employees, now familiar with their new work environment, packed and were operational within two working days.

The team approach with input from designers, management and employees, has resulted in a strongly ordered space, acoustically quiet and visually subdued and elegant. *Claudia Cackler*

Project

Pioneer Hi-Bred International Headquarters

Architect

*Charles Herbert and Associates
Thomas Clause, Project Architect
Rod Stevens, Corporate Architect*

General Contractor

Weitz Company

Materials

Gypsum, plaster, sandblasted glass, marble, maple and wenge.

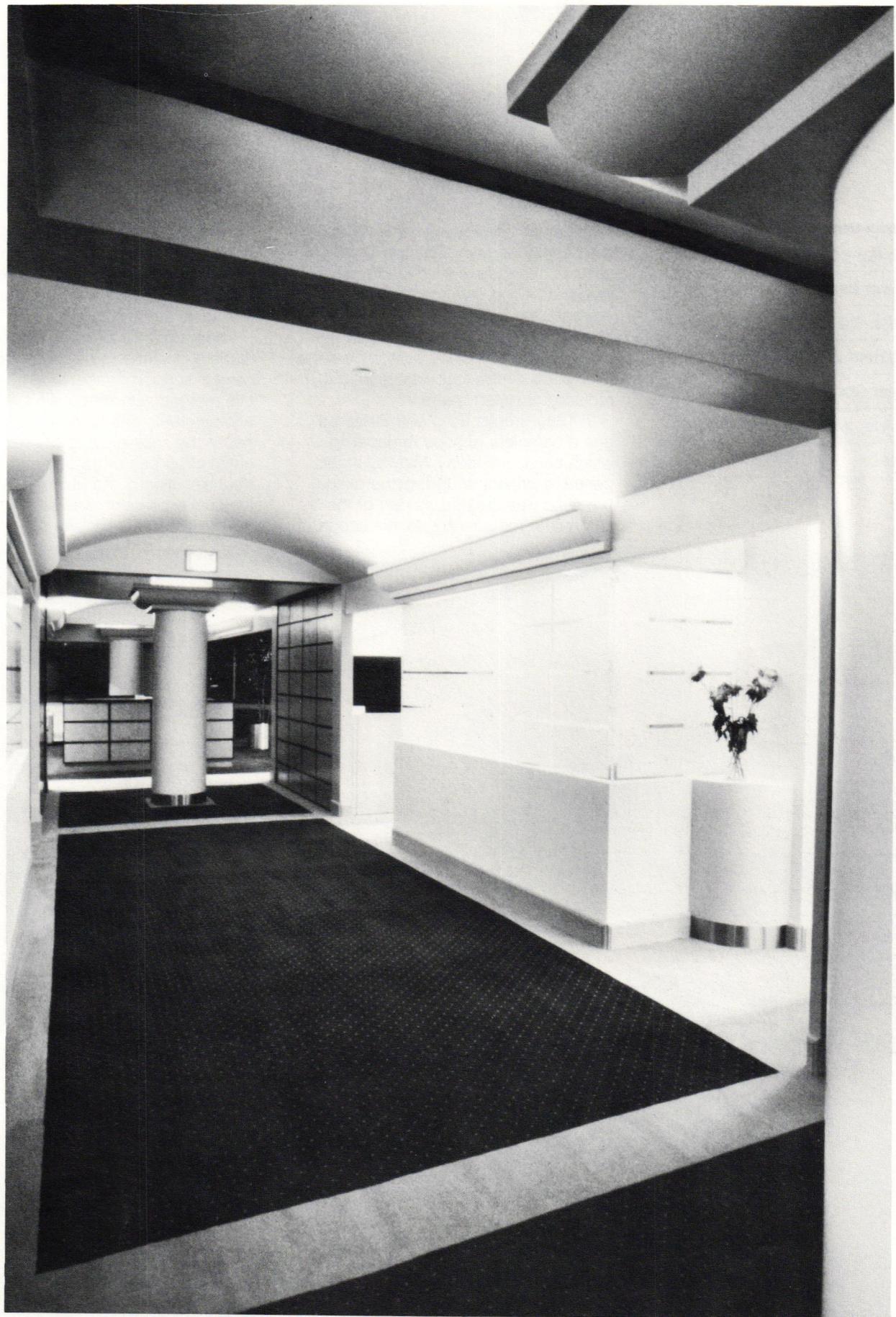
Furnishings

Pink Company: Dianne Wingate, Designer/Space Planner

Sunar: Cristie Brown, In Depth Marketing, Manufacturer's Representative

Photographer:

Farshid Assasi



Executive Style

Gone are the green vinyl seats, the kidney-bean desk, the overstuffed club chairs, the exposed four drawer filing cabinets of various dimensions and colors. Gone is the disorganized, inaccessible, anesthetizing, old money feel.

Central Life Assurance Company has been undergoing change. Change in attitude, change in size, change in expression — both inwardly and outwardly. A progressive spirit has emerged from a firm and building once comfortably anchored in the ethics and aesthetics of the mid 1950's. A new look was needed to replace this dated image.

In 1980 Brooks Borg and Skiles began a complete phased remodeling which continues today. Midway in this period, a project to update the executive suite was initiated as part of the fourth floor remodeling. As the scope of

the project was refined and expanded, a totally new internal expression replaced what was once conceived as a modest remodeling within the original executive suite foot print.

The program further expanded to include a Chairman's office and adjacent clerical support space when Central Life merged with Wisconsin Life Insurance in 1982. The area necessary to house the suite grew to consume the entire three bay projection across the front elevation of the building. A symmetrical expression was allowed when the existing 2500 square foot area was





Project

Executive Suite
 Central Life Insurance Co.,
 Des Moines, Iowa

Owner

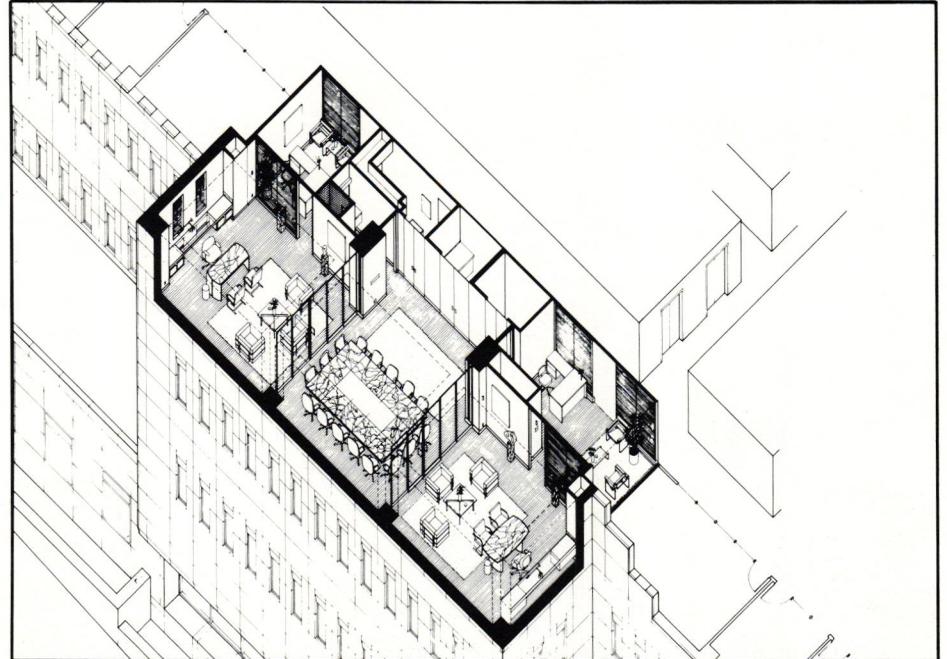
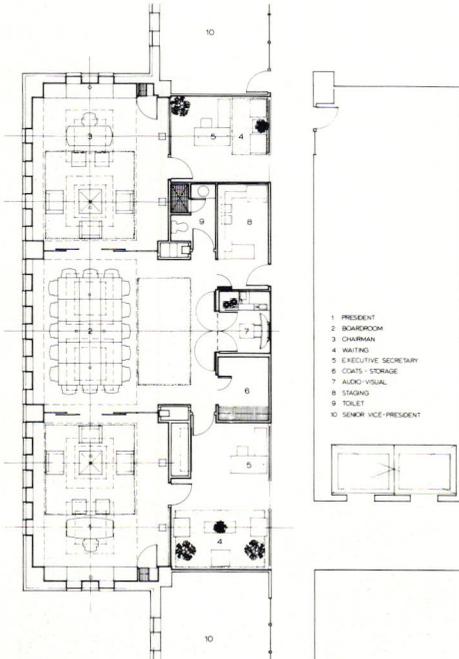
Central Life Assurance Co.

Architect

Brooks Borg and Skiles

**Mechanical/Electrical/
Structural Engineer**

Brooks Borg and Skiles



guttled. This symmetry became the heart of the design.

Visually opening into one another the whole becomes greater than the sum of its parts. Two skylights were introduced over each of the three upper bays, flooding the area with natural light and eliminating the former dark, stuffy atmosphere. The flanking support functions share this light, though they are internal spaces. Glass fronts on the offices and clerical waiting areas help to play down the buffering roll of the secretaries. And, they allow the staff visibility of the exterior as well as of the company's chief officers from vantage points well within the interior, tempering a former feeling of inaccessibility.

The Chairman (yet to be designated) and the President occupy offices that are the mirror image of one another. This cross-axial organization sets up a formal business atmosphere which is subdivided into an invisible grid. This module, derived from the original building design, repeats within the typical bay. Now not only sizing the exterior Mankato stone, the module locates the skylights and aligns internally with the

custom sliding glass doors. Placement of the low voltage lighting reinforces this organization.

The boardroom is located in the center of the executive suite, itself flanked by a string of vice presidential offices. This area is the only portion offering isolation from the staff; frequently necessary due to the confidentiality of the information discussed. Privacy here is achieved by the staging, audio-visual and coat storage areas. Presentation potential is quite flexible. The Sony big-screen television can relay classified computer information from the building's ground floor computer center as well as display 16 mm film, slides or video tapes. Interior surfaces of the two pair of doors are used as full height marker boards during stand-up presentations. In addition, there is an overhead screen concealed in the ceiling cavity between the two pair of doors which may be lowered for use during presentation with an overhead projector. Detailing here is vastly different from adjoining offices. By using finishes, materials and furnishings unique to the suite, the area is further distinguished. This serves to

convey not only a different attitude, but also makes it immediately apparent to the visitor in the elevator lobby that a distinct and important entity lies within.

Classic contemporary furnishings complete the design vocabulary. Chrome, black leather and glass repeat throughout the suite — often being positioned on axis as an ordering device. Cool colors were selected to achieve an understated professional business atmosphere, while warm tone marble, wall fabric and oak strip flooring are used to keep the space invitable.

Gone are the deep carpeting, dark paneled walls, heavy drapery, plastic lenses over fluorescent lighting and corrugated glass partitions. Gone are the green vinyl seating, the kidney-bean desk, the overstuffed club chairs, the exposed four drawer filing cabinets of various dimensions and colors. Gone is the disorganized, inaccessible, anesthetizing, old money feel.

The new suite is modern, progressive and active. The hub of the company is now more expressive of and in tune with the attitudes and drives of this revitalized company. *Steven C. Low, AIA*

General Contractor

Allied Construction Services

Millwork

Tony Lisac Construction Co.

Furnishings

Pigott, Inc., Koch Brothers,
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Photographer

Farshid Assassi



The President, Roger Brooks, also serves as the Chairman of the Board of Trustees at the Des Moines Art Center. Particular emphasis was planned into the scheme for prominent display of a growing art collection. Initially purchased were a Gretchen Caracus oil and four Andy Warhol prints from the "Endangered Species" series. Most recently a self-portrait by Stephen Schultz was purchased.

In addition, Chunghi Choo has been commissioned to create a sterling sculpture for the center of the boardtable. Four custom marble pedestals await additional sculptural display.

Custom designs include the boardtable, (leather matching the seating — marble matching the executive desks), credenzas and concealed wardrobes, Warhol framing, hidden electronic door releases for instant privacy and a less serious item — a vest for the President made from a remnant of the mohair wall fabric allowing him to move freely within his office when reduced visibility becomes essential.

United Federal Savings Bank

A concept of horizontal lines on a softened imagery of curved wall forms is used as the common element relating all floors. This play of forms and lines gains strength from its recall in varying materials and in varying planes.

Having decided to consolidate its main bank facility and state-wide administrative headquarters in downtown Des Moines, United Federal Savings Bank selected Capital Square, the city's newest speculative retail and office building. The building is a refined, quality development featuring an eight-story atrium and offering dramatic views of the adjacent Nollen Plaza and Civic Center.

The tenant area combines space on four levels. The basement houses storage and printing operations; the ground floor includes the main banking lobby and customer service areas; the second (skywalk) floor contains a small bank lobby and administrative offices; and the third floor houses executive offices, training center, staff lounge, and administrative offices including marketing, accounting, and personnel.

The design of the tenant space is intended to respect the quality of the overall building, placing an emphasis on permanence. Bank interiors were required to be friendly, portray a professional image, and convey a warmth to clients without being a pretentious display of the bank's size.

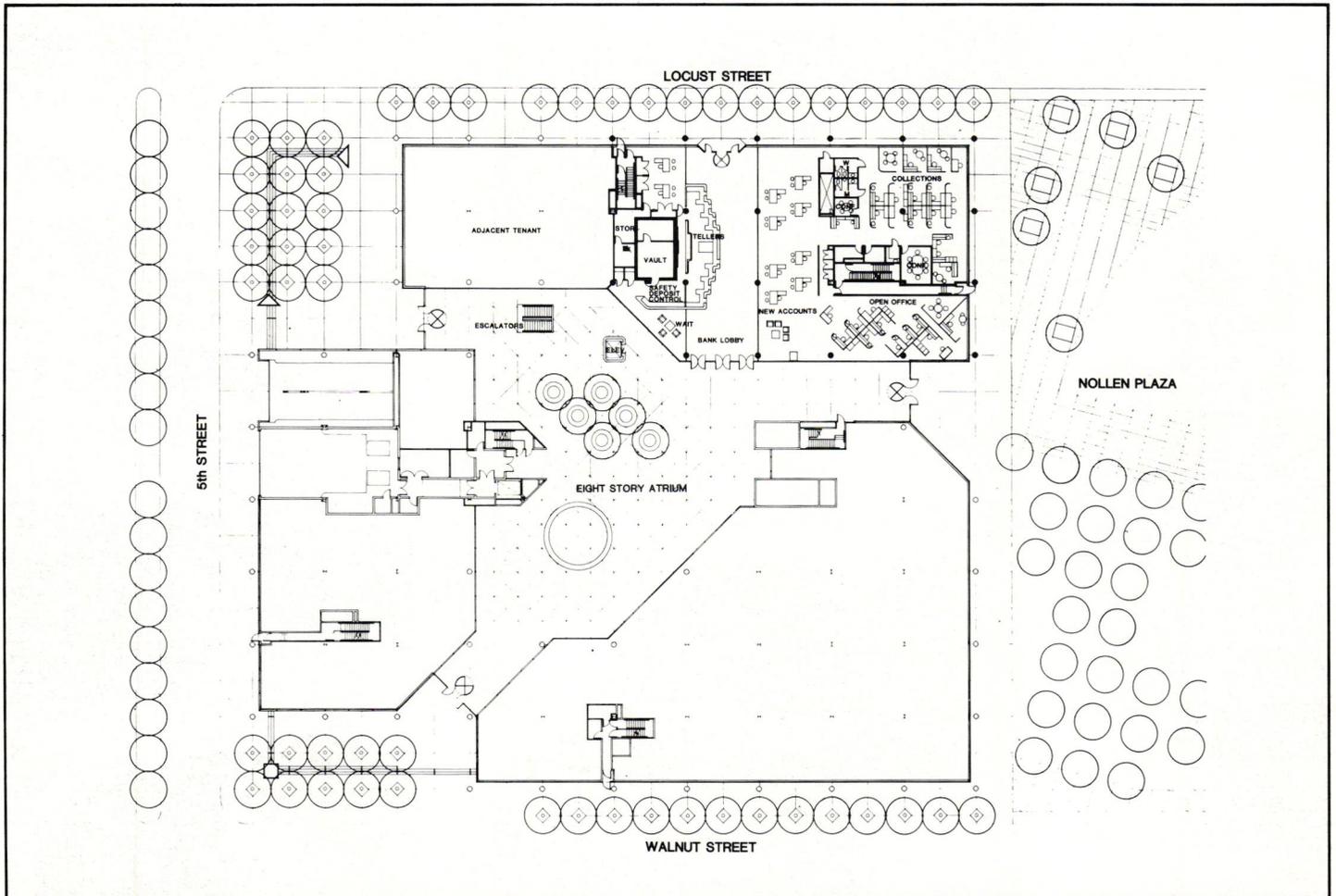
Easy access to the bank lobby from Locust Street and from the atrium was of equal importance. The desire to get people into and through the main banking lobby led to an interior pedestrian street concept, where the sense of passage is emphasized by the color change at the floor and by the ceiling plane changes. The entrance procession brings one under a lower ceiling, which then steps up to lend height and importance to the space before stepping back down at the atrium. Subtle color gradations on the ceiling further emphasize this plane change. To achieve a "friendly" scale at the teller windows, the ceiling steps down above the tellers and continues back to the vault.

The undulation of the teller line responds to the two entrances, visually shortening the teller line. The soft motion of the line also draws attention to the



The diagonal teller island at second floor recalls building forms.





banking function from passersby, without overstated "here I am" design ploys. A client request for a "sense of privacy" at individual teller windows reinforced the need for the stepped teller line. A screen wall behind the tellers hides teller balancing activities from customer view and provides tellers with visual control of the bank lobby. The screen wall also provides a transition from the teller line to the vault beyond and helps establish a more pleasing horizontal proportion to the teller line.

The second floor banking lobby brings into play the dramatic views to the east. Positioned as an island, the diagonal teller line allows a vista over it to the Civic Center beyond and the Civic Center Plaza below. The positioning of the line on a diagonal recalls

the prominent building entry form and curtain wall at the atrium.

A concept of horizontal lines on a softened imagery of curved walls (typically fabric covered) is used as the common element relating all floors. This play of forms and lines gains strength from its recall in varying materials and in varying planes. Public areas express the richness of walnut with horizontal reveals and fabric walls with walnut reveals, while administrative areas offer similar patterning with painted surfaces.

A specific client request for the use of earth tone colors was honored with only slight variations to draw attention to more important areas and offer visual relief. The overall result is a pleasant, calm color scheme.

Open office areas (the large day-to-

day work spaces found on second and third floors) are laid out for flexibility. Planned growth of 15 percent within these areas resulted in an initial layout which recalls the diagonal thrust of the building. As growth occurs, an evolution of the layout into an orthonogonal grid will recapture now inefficient triangular spaces.

United Federal Savings Bank interior space is intended to be architecturally quiet and friendly. As an expression for a major financial institution, located within a growing and dynamic downtown, the character displays the client's desire for a quality space allowing continued growth and flexibility.

*R. Allan Oberlander, AIA
William L. Anderson, AIA*



At the third floor executive reception area, the horizontal lines move to the ceiling of the boardroom to recall the main banking lobbies.

Project:

*United Federal Savings Bank
Capital Square, Des Moines*

Owner

United Federal Savings Bank

Architect

Bussard/Dikis Associates, Ltd.

General Contractor

The Weitz Company

Mechanical/Electrical Engineer

Frank Pulley Associates

Structural Engineer

Jim Wilson, P.E.

Furnishings

Storey-Kenworthy

Photographer

Farshid Assassi

Colloton Pavilion

The total visual effect is one of kaleidoscopic patterns reflecting interior landscaping, hanging lights, natural light, architectural finishes and structural members of the skylight. At night, strip lighting defines balcony edges, crosses with its reflection at wall junctures, and sends dramatic flashes of light into space.

If there is indeed a powerful relationship between architectural and interior design and the people, processes and purposes they serve, the John W. Colloton Pavilion of the University of Iowa Hospitals and Clinics invites us to consider and deepen our understanding of the complexities and the possibilities implied by that relationship in situations as tense, as ultimate as those faced daily in human health care.

The primary aim of Hansen Lind Meyer (HLM), designers in the \$24.7 million Phase A of the Colloton Pavilion, was to create a highly efficient, aesthetically pleasing, humanistic health care facility. They filled the structure with light, space, and bright, cheerful color, all meant to relax, reassure and support each of the thousands of children and parents who visit the building's Iowa Children's Health Care Center each year.

From the mirrored atrium to the main walkways linking the Colloton with the Roy J. Carver Pavilion and the rest of the University Hospitals and Clinics to individual inpatient rooms, careful attention

to large and small detail has produced an environment which, in the words of the *American Society of Interior Designers* jury which awarded the addition its 1983 Project Design Award, "reflected... obvious sensitivity to the user's needs, careful foresight and research."

Pedestrians entering the Colloton Pavilion from Carver Pavilion are greeted by the mirrored atrium which dominates the central access point to the new facility. Because of severe space restrictions (about 500 square feet were used) and a desire to create the effect of as much space as possible, HLM designers chose mirror panels to visually expand the area's dimensions. Though difficult to describe precisely, the atrium is L-shaped, employing a triangle within a square plan. One wall of the triangle is entirely mirrored, reaching from floor to skylight. Mirrors also cover balcony fronts of an angled three-floor wall and balconies on three levels of the eight floor Carver Pavilion.

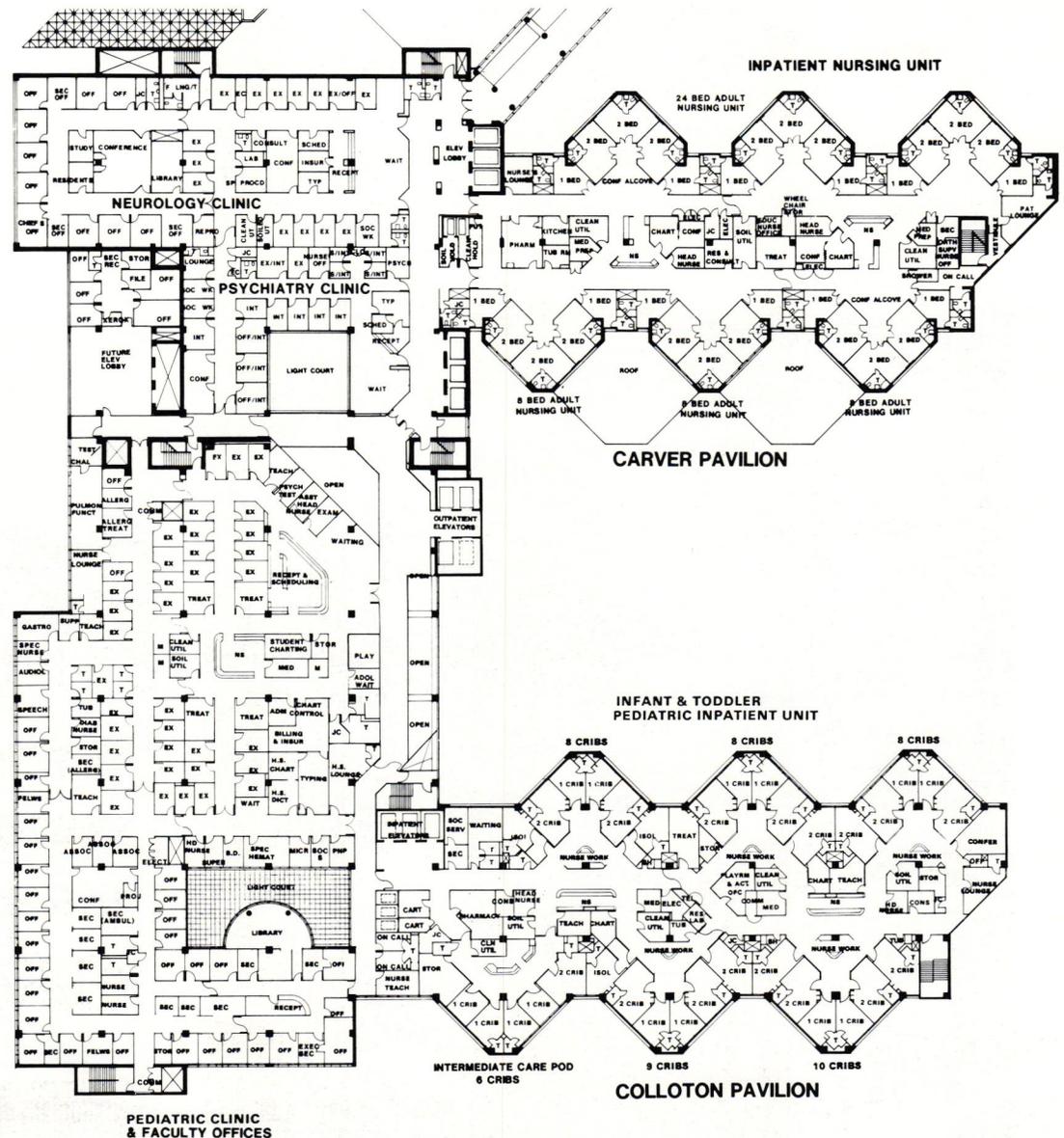
The total visual effect is one of kaleidoscopic patterns reflecting interior landscaping, hanging lights, natural light, architectural finishes and structural members of the skylight. At night, strip lighting defines balcony edges, crosses with its reflection at wall junctures, and sends dramatic flashes of light into space. Comfortable chairs in relaxing colors on the ground floor provide patients, visitors and staff a place to rest and experience the sensation of unrestricted spatial and visual freedom.

Continuing the themes established by the atrium, designers sought to make the heavily traveled spinal walkways as bright and attractive as possible. This was accomplished through the use of large banks of exterior windows, open spaces between floors, abundant greenery, and a variety of artwork ranging from a giant hand-colored lithograph of Noah's Ark loaded with animals to a beautifully detailed Victorian doll house with complete furnishings and a tiny doll family.

But no matter how attractive and well-designed these spaces are, it is the







level 2

"working" section of Colloton, the Children's Health Care Center, that most fully realizes the designer's aims of relaxing and reassuring children and their parents while also supporting the hospital staff's efforts to heal and return some 6,000 children each year to their homes and normal lives.

In order to make the hospital stay and the outpatient visit as home like and tension free as possible, HLM designers, in consultation with parents, nurses and doctors, have created an exciting, truly child-centered environment filled with large murals, appropriately sized furniture, and brightly colored walls, fabrics and carpets. The unique signage program, incorporating characters from *Walt Disney* and *The Muppets*, ensures that wherever children look, they meet an old friend or a familiar fantasy face giving directions, identifying rooms, or simply frolicking

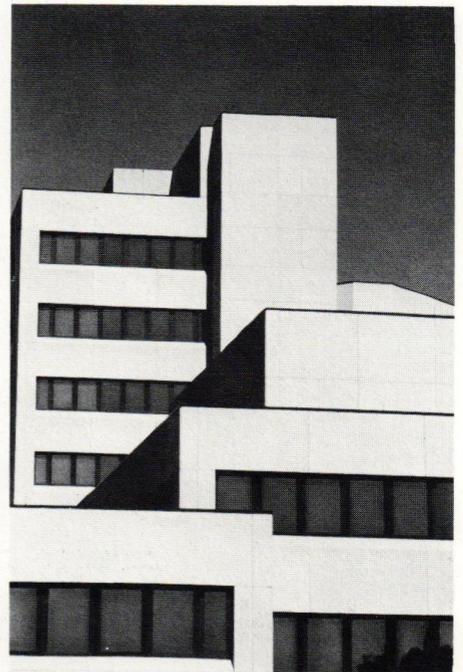
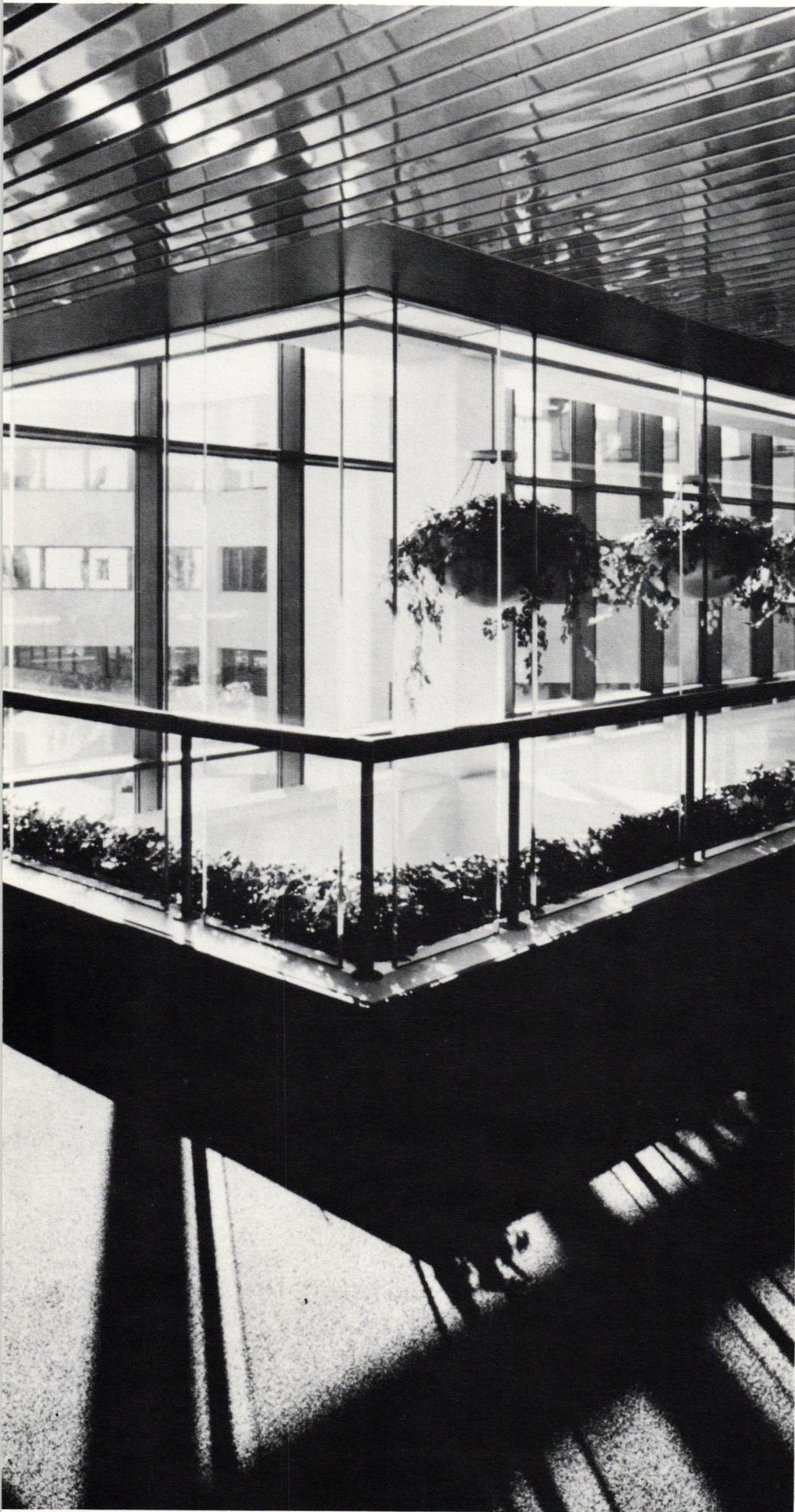
across the walls. Lettering on signs is large and easy to read, and the signs themselves are placed at child, rather than adult, height.

In addition to bright colors and cartoon characters, the Colloton Pavilion provides children with age-specific play, recreation and educational areas complete with appropriate toys, materials and staff. These areas help to simulate activities of the children's home lives, reduce anxiety, and encourage interaction with other children to promote normal social and intellectual growth. Outdoor play areas are included in future plans.

The two pediatric inpatient floors are divided into twelve triangular modules which give the building its distinctive shape and allow patients to be grouped according to age and clinical condition. Three double and two single patient rooms, a teaching/conference/

service area, and a nursing substation make up each module. Located out of the flow of hallway traffic, these modules offer each patient and family maximum privacy and close, visual supervision by the nursing staff. All rooms have windows and are furnished with a comfortable rocking chair and a window seat that converts into a bed for rooming in by parents.

From its atrium and hallways to the smallest details of its cartoon character murals, the Colloton Pavilion suggests and explores possibilities. As remarkable and advanced as the project is, however, its true value lies in the effect that it and similar facilities can have on the future of all such projects, in the pressure their very existence exerts upon designers to fully incorporate human needs and values into institutions too often seen as cold and inhuman.



Project

*John W. Colloton Pavilion
Iowa City*

Owner

*University of Iowa Hospitals
and Clinics*

Architect

Hansen Lind Meyer P.C.

General Contractor

M.A. Mortenson

**Mechanical/Electrical
Structural Engineers**

Hansen Lind Meyer

Photographer

*Karant and Associates, Inc.
© Barbara Karant*



The Bohemian Club

Ideas and materials from the existing club, combined with new forms, colors and character, were utilized to create an exciting, changing, dining atmosphere.

When the Bohemian Club elected to relocate from the Hotel Fort Des Moines to the Capital Square project, the contrast in environment created a design challenge for Bussard/Dikis Associates, Ltd. The Bohemian Club wished to recall features of the existing club while establishing an image which would complement the new surroundings as well as attract new members.

Members of the Bohemian Club, a private dining club established in 1951, had grown accustomed to a windowless interior space in the Hotel Fort Des Moines. The character of the existing club was established by a round bar, dark wood paneling, a partially open screen wall between the lounge and dining area, and a low level of lighting. Members enjoyed conversation encouraged by the round bar, intimate dining, and on special occasions, festive activities including live music, dancing and interchange among patrons. The semi-transparent screen wall and flexible dining arrangement allowed these activities to occur.

The street level triangular space in Capital Square is enclosed on two sides by glass; vivid contrast to the enclosed environment of the existing club. The openness of the space allows panoramic views of Nollen Plaza and the Civic Center, but also provides less privacy for club patrons.

To achieve the requirements of the Bohemian Club, ideas and materials from the existing interior, combined with new forms, colors and character, were utilized to create an exciting, changing, dining atmosphere. The paneled walnut entry with brass hardware is a rich recollection of the Fort Des Moines space. The new club lobby was created out of the narrow space between the elevator banks. The volume of the lobby decreased in height and width to allow transition from the large volume of the eight-story atrium of Capital Square to the more intimate scale of the club. Soft pastel colors enhance the volume change while accents of walnut and brass provide a link to the previous

club environment. A screen wall at the termination of the lobby serves as a visual screen to the lounge and filters light from the exterior glass wall overlooking Nollen Plaza. A brass wine rack and seating arrangement are featured along the circulation to the dining area.

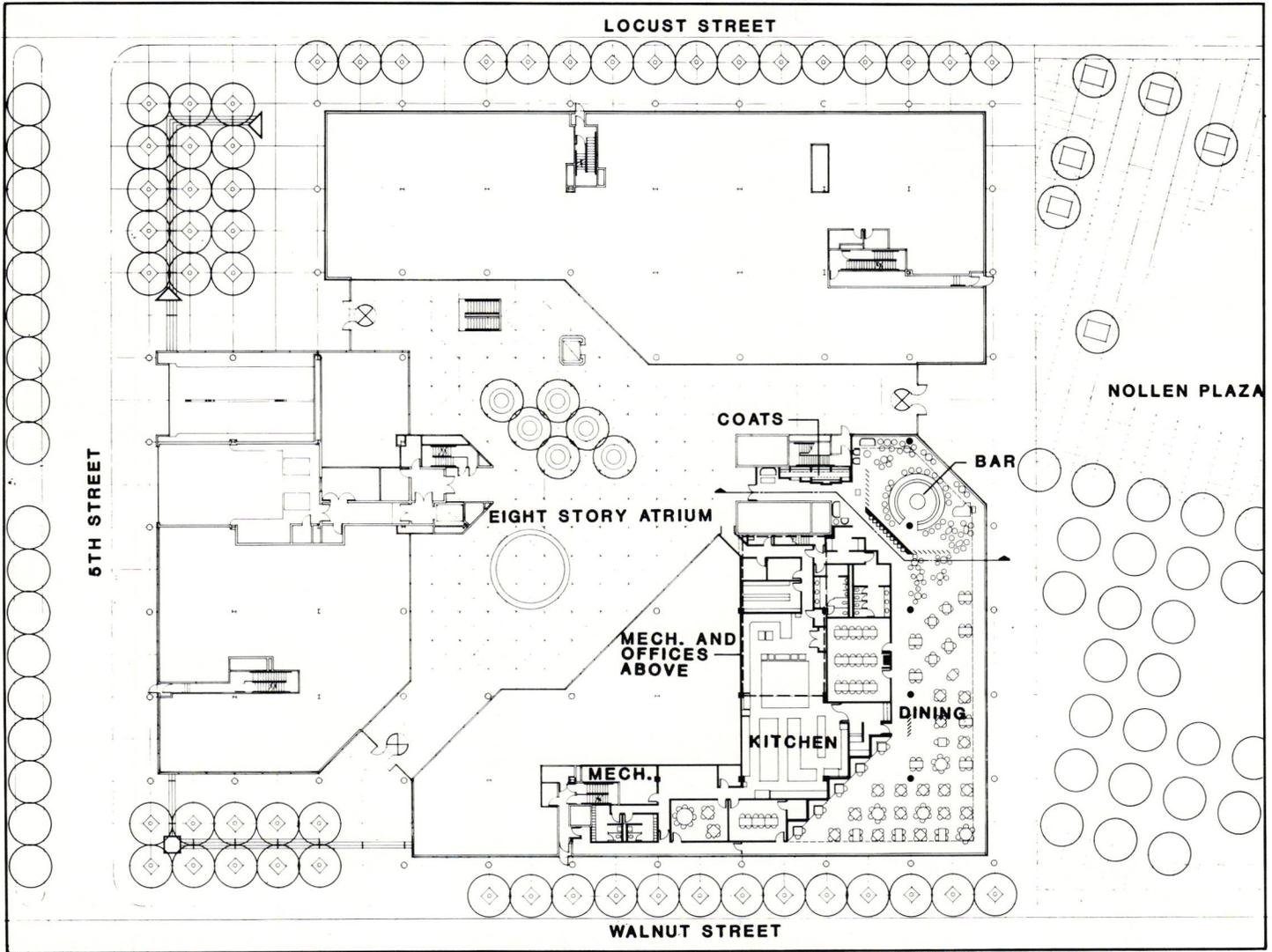
To accommodate the flexibility required for parties and dancing, the main dining area is a large open space with seating for 160. More intimate booth seating is provided along interior walls which are accented in pastel colors. Potted trees are used to subdivide and soften the space and create a sense of privacy for the dining parties. Existing dining chairs and bar stools were reupholstered and refurbished in colors which complement the pastels used throughout.

The low ceiling of the dining area steps in color accented planes to the exterior glass wall. The stepping planes provide a variety of scale, interest, and detail to the large open volume. A combination of incandescent lamps, fluorescent lamps and brass wall fixtures provide flexibility in lighting required to reflect the mood of the activity, while candlelight provides a warm glow at each table. Large expanses of glass are draped in a soft off-white casement to allow views to Nollen Plaza during the day and provide warmth and privacy at night.

The lounge features a walnut round bar recalling the previous club bar, grand piano, screen walls and stepped ceiling similar to the dining area. Although visually isolated from the dining area, patrons can easily move from lounge to dining and each space serves as overflow for the other.

While the success of the club's ability to generate new members will not be known for some time, the environment has been well received by established patrons. The changing mood of the club initiated by time of day and lighting creates an environment which allows for a pleasant, relaxing lunch or a warm, delightful dinner. *Rod Kruse, AIA*

A round bar recalls the previous club while screen walls, playful ceiling forms and flexible lighting create mood.



Interior walls accented in pastel colors and brass wall fixtures form backgrounds for booth seating.



Open dining arrangement allows flexibility while ceiling changes, color and lighting provide character.



Project

*The Bohemian Club
Capital Square, Des Moines*

Owner

The Bohemian Club

Architect

Bussard/Dikis Associates, Ltd.

General Contractor

The Weitz Company

**Mechanical/Electrical/
Lighting Engineer**

Frank Pulley Associates

Structural Engineer

Eugene A. Dubin, Structural Engineer

Kitchen Consultant

Bolton & Hay

Photographer

Farshid Assassi

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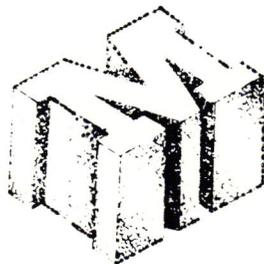
A Concrete Partnership

Marquart Concrete Block Company is cementing a partnership with higher education in Iowa. Beginning in 1984, the Marquart Concrete Block Company Architecture Scholarship and the Marquart Concrete Block Company Construction Engineering Scholarship will be awarded by Iowa State University.

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Two Iowa Projects Win Regional Design Honors

A project designed by Brooks Borg and Skiles was chosen to receive the highest award for interior design from the Central United States in judging by the American Institute of Architects. The project for Deloitte Haskins & Sells Accountants in Des Moines, which was also cited by the Iowa Chapter, AIA, received an Honor Award for Interior Design at the Central States Regional Conference in Oklahoma City, October 23. The jury, headed by E. Fay Jones, noted that the project exhibited "the most elegant design detail consistency witnessed in the competition. Beautiful contemporary reinterpretation of art deco materials and designs that are never hackneyed or clichéd. All material intersections are carefully designed and fabricated so that the interior is much like a fine piece of cabinetwork. Restrained, beautiful choice of design motifs, colors and materials. The result is the transformation of an anonymous space to a memorable, special one."

Receiving a merit award was Blades Hall and Steffens Arcade at the University of Dubuque by The Durrant Group.

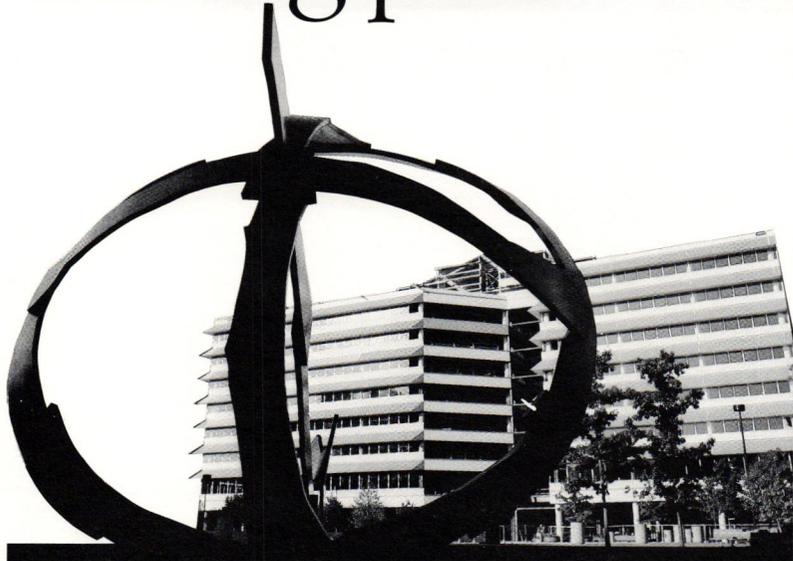


This project for classrooms, offices and a multi-purpose chapel auditorium had also previously received an Honor Award from the Iowa Chapter, AIA.

In all, eleven regional projects, the

architects and their clients were honored at the Regional Conference. The jury reviewed nearly 200 design submissions to this year's competition.

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Capital Square is but one of the many downtown Des Moines buildings that feature electric heating and cooling. Other recent projects include Carriers Insurance Building, Meredith Corporation headquarters, Civic Center Court Apartments and Locust Mall.

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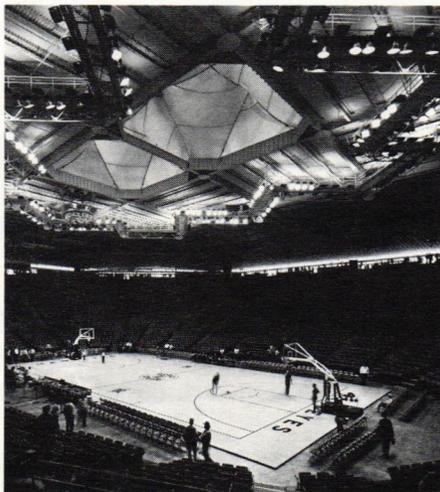
K A S C O U T A S

PHOTOGRAPHY
5 1 5 2 4 6 8 8 6 0

DESIGN FIRM: CPMI
CLIENT: KIRKE - VAN ORSDEL, INCORPORATED

Energy Conservation Awards 1983

Winners of the Owens-Corning Fiberglass Corporations' 12th annual Energy Conservation Awards Program were announced in New York November 17. The competition recognizes outstanding contributions to the field of energy-efficient building design by architects, engineers and building owners. Among those awarded was the new \$7.5 million Hawkeye-Carver university sports arena at the University of Iowa. By building the facility into a natural ravine, Durrant Group Architects of Dubuque and CRS, Inc, of Houston, reduced the exterior wall exposure by 75% and took



advantage of the earth's own insulation potential. This design saves the equivalent of 7,900 gallons of oil per year in heating and air conditioning costs, compared to conventional design.

The keynote speaker of this year's award program, was Vivian E. Loftness, adjunct associate professor, Carnegie-Mellon University; Pittsburgh. Ms. Loftness, the Energy Awards jury chairman, is an international energy consultant for commercial and residential building design. She is currently working with the Architectural and Building Sciences Division of Public Works Canada developing the issues of total building performance and building diagnostics.

Sioux City Architectural Review

The Sioux City Art Center has published a comprehensive work on the historical development of the architecture of Sioux City. The extensively illustrated book was put together by Marilyn Laufer, Curator of Education at the Sioux City Art Center with assistance from Ed Storm, Architect for FEH Associates. The survey originally was created under a youth grant from the

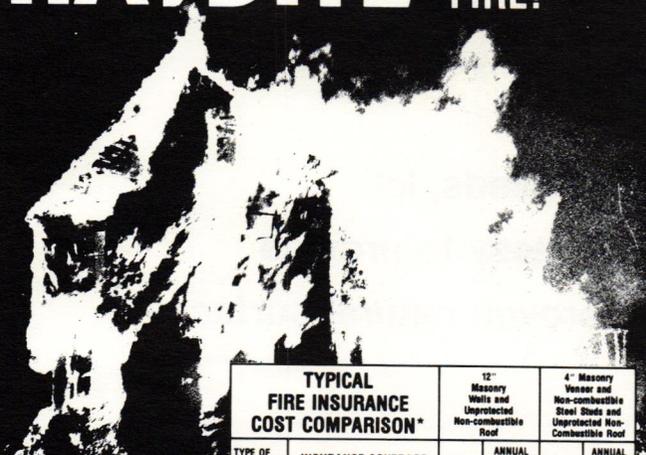
National Endowment for Humanities and is available for distribution through the Director of the Sioux City Art Center, Bruce Bienemann.

Architecture and Engineering Scholarships

The Iowa Concrete Masonry Association and Marquart Concrete Block Company have each announced the award-

ing of two new scholarships to the Iowa State University College of Design. The scholarships will be known as the "Iowa Concrete Masonry Association Architecture Scholarship", "Marquart Concrete Block Company Architecture Scholarship" and "Marquart Concrete Block Company Construction Engineering Scholarship". Dick Terpstra is the President of the Iowa Concrete Masonry Association.

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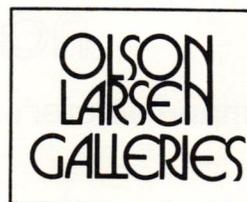
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| | EXTENDED COVERAGE \$600,000 | \$ 128 | \$ 768.00 | \$ 254 | \$ 1,584 |
| CONTENTS | FIRE \$700,000 | \$1,573 | \$11,011.00 | \$2,962 | \$20,734 |
| | EXTENDED COVERAGE \$700,000 | \$ 128 | \$ 896.00 | \$ 254 | \$ 1,848 |
| TOTAL ANNUAL PREMIUM | | | \$19,047.00 | | \$38,190.00 |

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The Beta 450Z is the first copier with a variable magnification "zoom" lens, giving it the capability of precise operator-programmed reduction and enlargement.

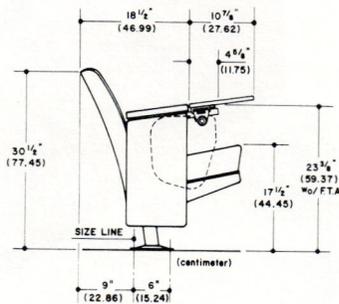
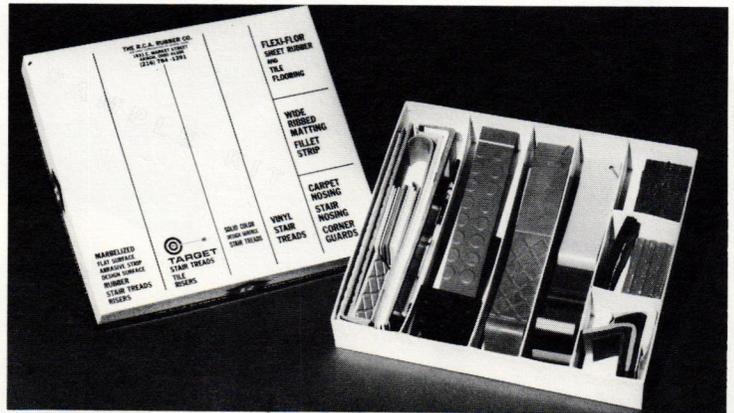


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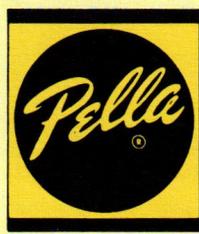
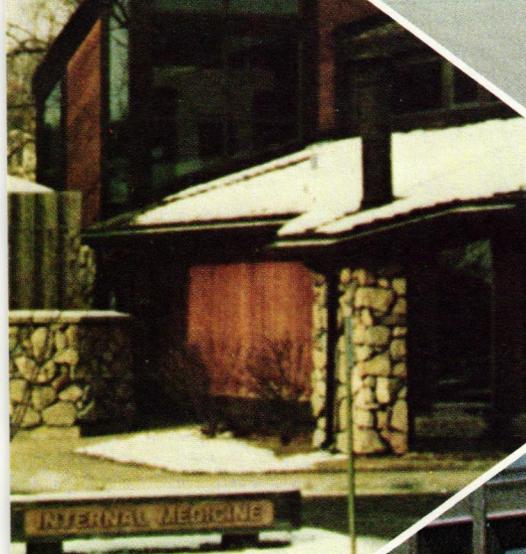
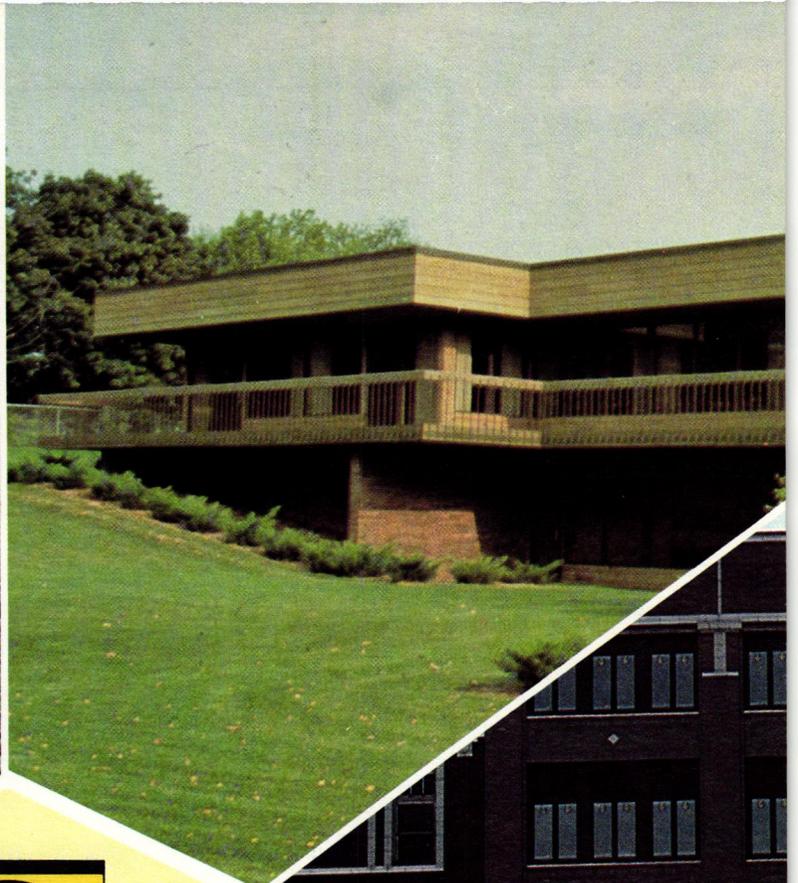
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