

IOWA Architect

Summer/Fall 1992 Volume 41 Number 3 Three-fifty



SMALL SCALE HIGH DESIGN
■
BUILDING FOR EDUCATION

good reasons to say thank you

THESE PROJECTS REPRESENT A SAMPLING OF OUR 1991 ACCOMPLISHMENTS.

Grinnell Student Activities Building
Brown Healy Stone & Sauer P.C.
Gethman Construction
Grove Masonry

Augustana College Library
Shepley Bulfinch Richardson & Abbott
Kraus Anderson
Seedorff Masonry

West Des Moines Fire Station
Savage Ver Ploeg & Associates
Hansen Company
Forrest & Associate

Jordan Creek School
RDG Bussard Dikis, Inc.
Ringland Johnson Crowley Company
Forrest & Associate

Drake Center Inc.
RDG Bussard Dikis
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Seedorff Masonry

West Des Moines Police Headquarters
Brooks Borg and Skiles
Walters Inc.
Boucher Masonry

Aurora Business Park 13 & 14
RDG Bussard Dikis Inc.
Passport Const., Walter Inc.
Boucher Masonry, Grove Masonry

Perry High School
Purdy & Slack Architects
Allied Engineering
Seedorff Masonry

Woodward High School
Frevort-Ramsey-Kobes Architects
Betts & Beer
Seedorff Masonry

Bloomfield High School
Grimes*Port*Jones*Schwerdtfeger Architects
Gordon Massaman Construction
Seedorff Masonry

Greenfield School
Kronek & Pavondra Architects
Betts & Beer
Schmidt Masonry

Dubuque Eagle County Market
James W. Carpenter & Associates
Glen Johnson
Seedorff Masonry

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The Durant Group Architects
Jeff Arensdorf
Burn's Masonry

Muscatine YMCA-YWCA Joint Facility
Stanley Consultants
Mid America Construction
Seedorff Masonry

John Deere Credit Union
First Financial Building Corp.
First Financial Building Corp.
Seedorff Masonry

Lee County Juvenile Detention Facility
Neumann Monson P.C.
Merit Construction
Gary Sanders Masonry

Cedar Rapids YWCA
Leo Peiffer Architects
Loomis Construction
Carl Schuler Masonry

Kirkwood Community College
Neumann Monson P.C.
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Carl Schuler Masonry

Excel Medical Center
A5 Allers & Associates
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Mike Hewitt Masonry

Central State Bank
Gardner Architecture
Great Plains Lumber
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OPN Architects
Kleiman Construction
D&R Masonry

Art Building - Wartburg College
Thorson Brom Broshar Snyder Architects
Larson Construction
Seedorff Masonry

Cedar Rapids Correction Center
Hansen Lind Meyer Inc.
Rinderknecht Construction
Carl Schuler/Seedorff Masonry

Correction Center - Cedar Rapids
Novak Design Group
Rinderknecht Construction
Carl Schuler/Seedorff Masonry

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David M. Dicken, Architect
Chester Construction
K Company Masonry

Country Club Plaza
R & R Development
Walter Inc.
Grove Masonry

Stillwell Jr. High Addition
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Neuman Brothers Inc.
Forrest & Associate

Mitchellville Womens Center
Brooks Borg & Skiles Architects
Story Construction
Grove Masonry

Jefferson Elementary School
Rambo & Associates
Kolacia Construction
Seedorff Masonry

Fort Dodge Downtown Streetscape
Butler & Associates
LPS Paving

ISU Applied Science
Architects Rudi/Lee/Dreyer
Webster Construction
Best In Masonry

West Lakes Medical Center
Baldwin Clause Architects
Weitz Company
Forrest & Associate

Katherine Elsner DDS Offices
Simonson Sinclair Architects
Hansen Company, Inc.
Grove Masonry

Roland Story School
Frevort-Ramsey-Kobes, Architects
Story Construction
Boucher Masonry

United Methodist Church
The Design Partnership
Breiholz Construction
Forrest & Associate

Principal Warehouse
Savage Ver Ploeg & Associates
Walter Inc.
Forrest & Associate

Employers Mutual Computer Center
Brook Borg Skiles Architects
Weitz Company
Seedorff Masonry

Gilbert High School Addition
Dana Larson & Roubal Inc.
Harold Pike Construction
Seedorff Masonry

ITS Offices
Sires Architects P.C.
Weitz Company
Carl Schuler Masonry

Orchard Place
Shiffler Associates Architects
Weitz Company
Boucher Masonry

Morningside College
HPER Center
Leo A. Daly Co. Architect
W. A. Klingler
Boucher Masonry

American Popcorn Company
Duffy Ruble Mamura Brygger P.C.
W. A. Klingler
Boucher Masonry

Dakota Dunes Country Club
Spitnagel Architects
L & L Builders
Boucher Masonry

Sacred Heart School
FEH Associates, Inc.
Halman Construction
Boucher Masonry

Grandview Medical Clinic
Duffy Ruble Mamura Brygger P.C.
L & L Builders
B & S Masonry

Spirit Lake Middle School
Duffy Ruble Mamura Brygger
Fagre Construction
Northwest Iowa Masonry

Rock Valley Library
Vorhees Design Group
Krull Construction
Krull Construction

Westwood Elementary School
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Hartley Medical Clinic
Architects Collaborative
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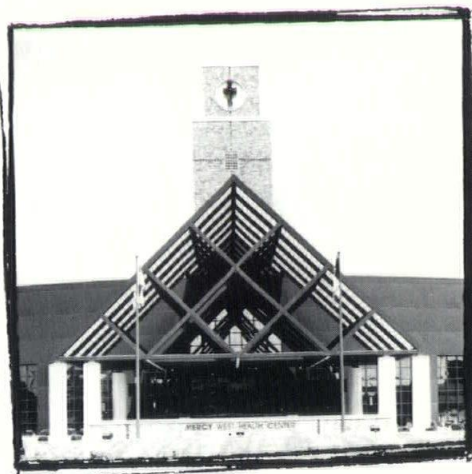
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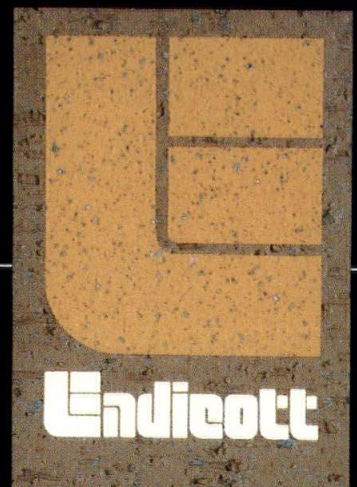
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Advertising

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Iowa Architect is the official quarterly

publication of the Iowa Chapter, American

Institute of Architects, 512 Walnut Street,

Des Moines, Iowa 50309.

(515) 244-7502. FAX 244-5347.

Design

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Cover

STUDIO AU, designed and photographed by King Au.

ON HOW NO THINGS GO TOGETHER

How the disparate physical elements of any architectural project are assembled and crafted in relation to one another had been a focus of architecture long before Mies Van der Rohe uttered the oft repeated dictum "God is in the details" and led architects to revere the clean connection of materials or inventive handling of often overlooked building parts. The concern here is not the technical expertise required to appropriately construct the basic structure and internal systems crucial to a building's fundamental use, but rather the way in which the counterpoint of materials, pure simplicity of physical connections, or form and shape of building parts elevate the work to an artistic level. The result at best can be a new way of seeing very familiar things that are at once intriguing and refreshing.

Quite clearly, there is no single approach that achieves this effect. One is as likely to be taken by the visual acuity of seamless, minimal joints between abutting stone panels as a complex expression of each individual nut, bolt, and steel member of a stair handrail. In either case, the separate pieces are handled as sculptural forms, where surface, shape, scale, and texture are very important characteristics to be controlled and manipulated.

Details attain significance when they challenge our expectation of how things are made or

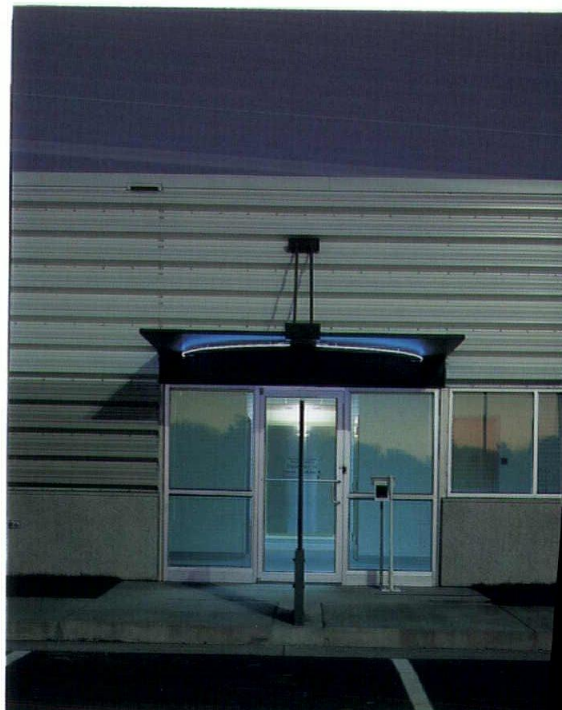
contribute to a new perception of common objects. Architects lovingly invest much effort reinventing the wheel as building elements are re-conceived, rethought, restated, and reevaluated relative to the overall architectural concept of a particular project. Simplifying the normally complex or dissecting into clearly defined pieces the normally simple, serve equally to elevate the mundane to significant.

Another architectural approach has concentrated on the use of materials in unconventional ways. Raw materials that suddenly appear as finished surfaces can force a new realization of material surface, color, or texture. Stark contrasts between materials conventionally considered as rich and expressive such as marble, granite, stainless steel, glass with materials like particleboard, plywood, raw steel, or uncut stone challenge us to rethink our notions of beauty and quality.

If there is a thread through any of these approaches to constructing details that contribute to rather than detract from the visual power of a space and our experience of it, it must be in the conscious reforming of elements we look at or touch almost everyday. When a door pull, a handrail, a window mold, or cornice can get us to stop for an instant and assess its individual beauty or design relevance to the entire building, the power and value of careful and meticulous designed details is most evident.

(Right) Entrance, Engineering Research Facility, Iowa City. Architect: Brooks Borg and Skiles, Architects and Engineers.

(Far right) Steel plate canopy, Oakdale Research Office Building, Iowa City. Architect: Herbert Lewis Kruse Blunck Architecture.



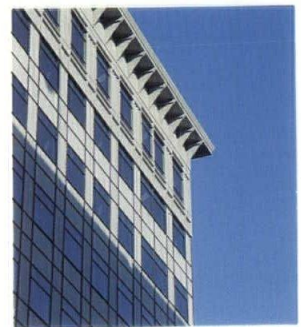
KIRK V. BLUNCK, AIA



(Left) Reception desk organizer, Mauck + Associates, Des Moines.
Architect: RDG Bussard Dikis.



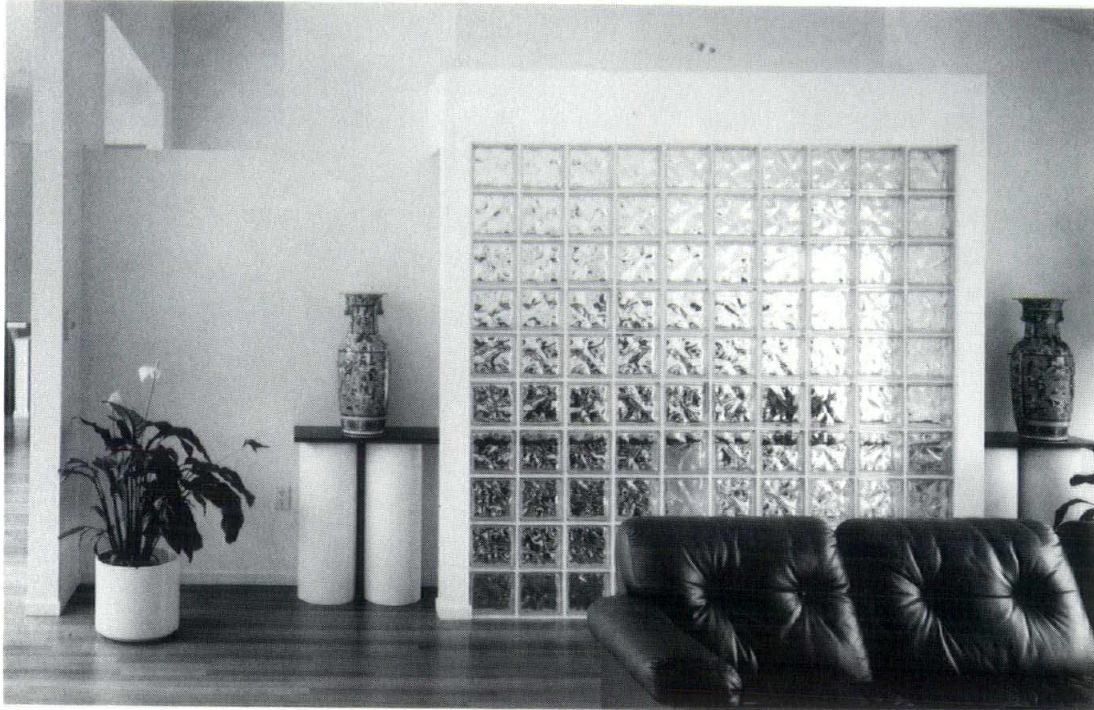
(Above) Handrail, Allied Group Insurance, Des Moines.
Architect: Herbert Lewis Kruse Blunck Architecture.



(Top) Walkway, Westlakes Office Building, West Des Moines.
Architect: RDG Bussard Dikis.

(Bottom) Galvanized metal cornice, Norwest Financial Headquarters, Des Moines.
Architect: Herbert Lewis Kruse Blunck Architecture.

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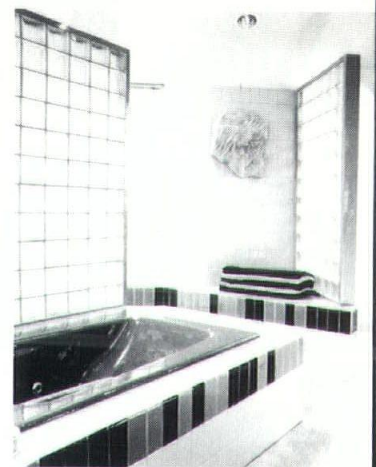
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of South Pasadena
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ARTS

Jackie Ferrara Sculpture

The Indianapolis Museum of Art will present *Jackie Ferrara Sculpture: A Retrospective*, July 25 through October 18, 1992. This exhibition of 40 to 50 works includes examples of sculpture and drawings, from early masonite and plywood pieces to large floor pieces and table top sculptures. Jackie Ferrara was involved in the architectural sculpture movement of the 1970s and in 1990 was the recipient of an American Institute of Architects Award.



Jackie Ferrara Sculptures
"A Retrospective"

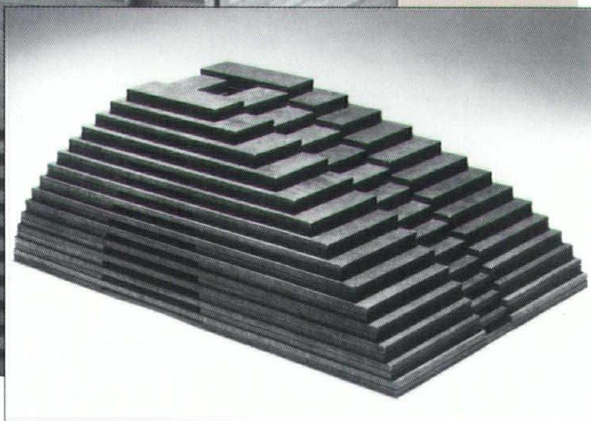
PAUL MANKINS

Tony Berlant

Tony Berlant: Recent Work, an exhibition of sculpture, will be on view at the Cedar Rapids Museum of Art August 22 through November 1, 1992. Berlant was recently the subject of a one-man exhibition at the Louver Gallery in New York City. He has been described as a "collector" who transforms his assemblages in both compositionally complex and distinctive works.

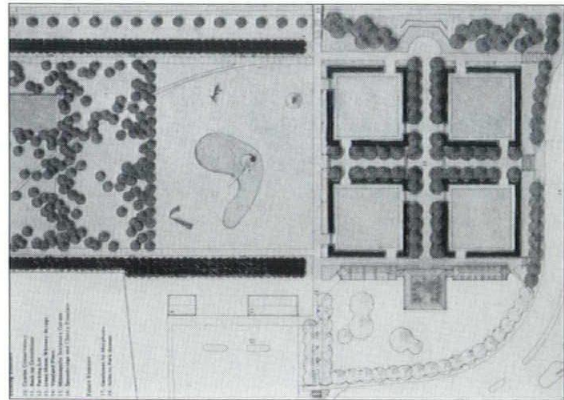
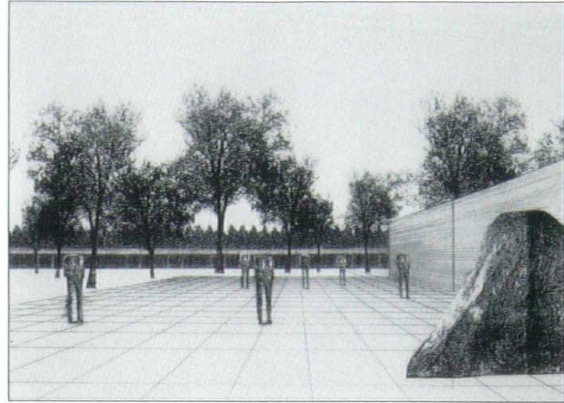
Frank Lloyd Wright in Wisconsin

In celebration of Frank Lloyd Wright's 125th birthday, the Milwaukee Art Museum will present an exhibition of the master architect's work in Wisconsin. *The Wright State: Frank Lloyd Wright in Wisconsin* will be on display September 11 through November 8, 1992, and will feature 40 built and unrealized projects designed from the 1880s to the 1950s.



Minneapolis Sculpture Garden Expansion

The expansion of the Minneapolis Sculpture Garden, a project of the Walker Art Center and the Minneapolis Park and Recreation Board, will officially open on Saturday, September 12, 1992. Designed by landscape architect Michael Van Valkenburgh, the 3.7 acre addition provides informal areas for the installation of sculpture and adds flowering plants, trees, and a 300-foot-long vine-covered arbor.



New Galleries at the Art Institute of Chicago

One June 3, 1992, the Art Institute of Chicago opened the newly renovated Galleries of Chinese, Japanese and Korean Art. These galleries feature a

special room designed by world renowned Japanese architect Tadao Ando to display the museum's collection of Japanese screen paintings. This permanent installation is the architect's first American commission.

Max Ernst

The Nelson-Atkins Museum of Art will present *Max Ernst: The Sculpture* October 4 through November 22, 1992. The exhibition, featuring nearly 100 sculptures, explores the work of one of the leading artists of the Dada and Surrealist movements.

**Hawkeye Bank
Urbandale, Iowa**

Construction has begun on a new branch facility in Urbandale, Iowa, for Hawkeye Bank of Des Moines. RDG Bussard Dikus and Croce-Gardner and Associates worked in concert to create a full site scheme that integrates simple masonry building forms, exposed structural canopy assemblies, and a landscape theme that investigates the metaphor historically present in the transformation of the Iowa countryside.

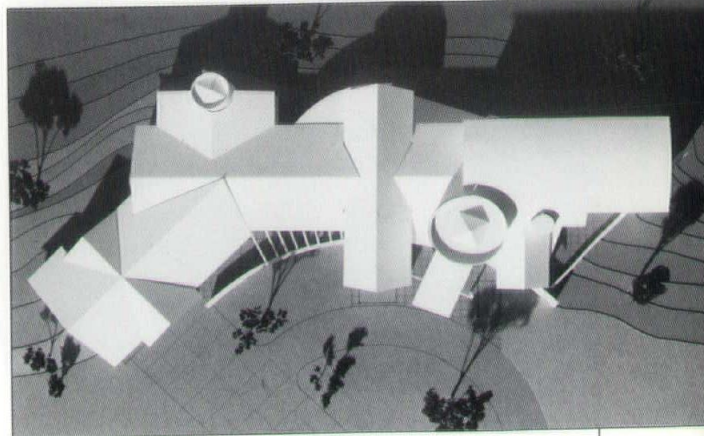


PORTFOLIO

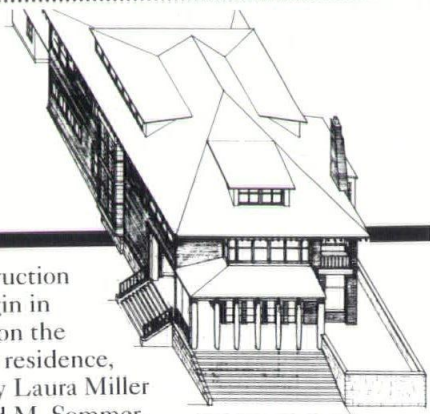
House Addition

This scheme represents the third in a series of additions to a ranch-style house in Fort Dodge, Iowa, by Baldwin Clause Architects. The large hillside site overlooks the Des Moines River valley, affording expansive views in three directions. The design incorporates the previous additions, including an indoor pool, into a

comprehensive necklace of spaces around an entrance circle drive. A second story children's suite and main level master suite are added and a two story rotunda includes the entrance and circular stairway. All major spaces are reconfigured. Exterior materials are stone and wood with composition shingles and metal roofs. Construction is scheduled in 1992-1993.



Residence

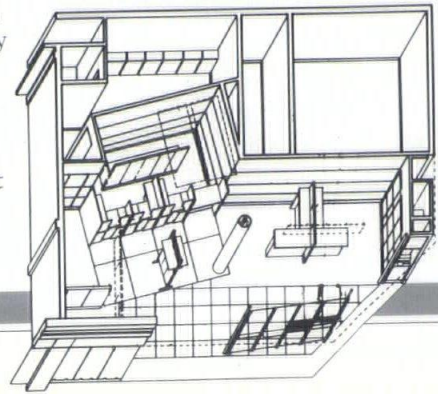


Construction will begin in October on the Liebscher residence, designed by Laura Miller and Richard M. Sommer. The house occupies a narrow, deep site in Waterloo overlooking a public park. Formal rooms, a porch and verandah face the front lawn, opening views towards the park. In contrast a planer, more confined area to the side is aligned with the entry drive and an existing border of trees. The three-story house has been structured around a central stair, open to a light well, illuminated by high clerestory dormers in the roof.

Flinn Saito Anderson Devoe PC, of Waterloo, are associated architects on the project; Lockard Construction Company, also of Waterloo, is the contractor.

Firstar Bank

Firstar Bank retained the services of Herbert Lewis Kruse Blunck Architecture to design 1800 square feet of retail banking within the mall environment of Des Moines' skywalk. Its open plan is spatially articulated with a display wall and service elements to reinforce a contemporary trend to market bank services. Completion of the project is scheduled for August.



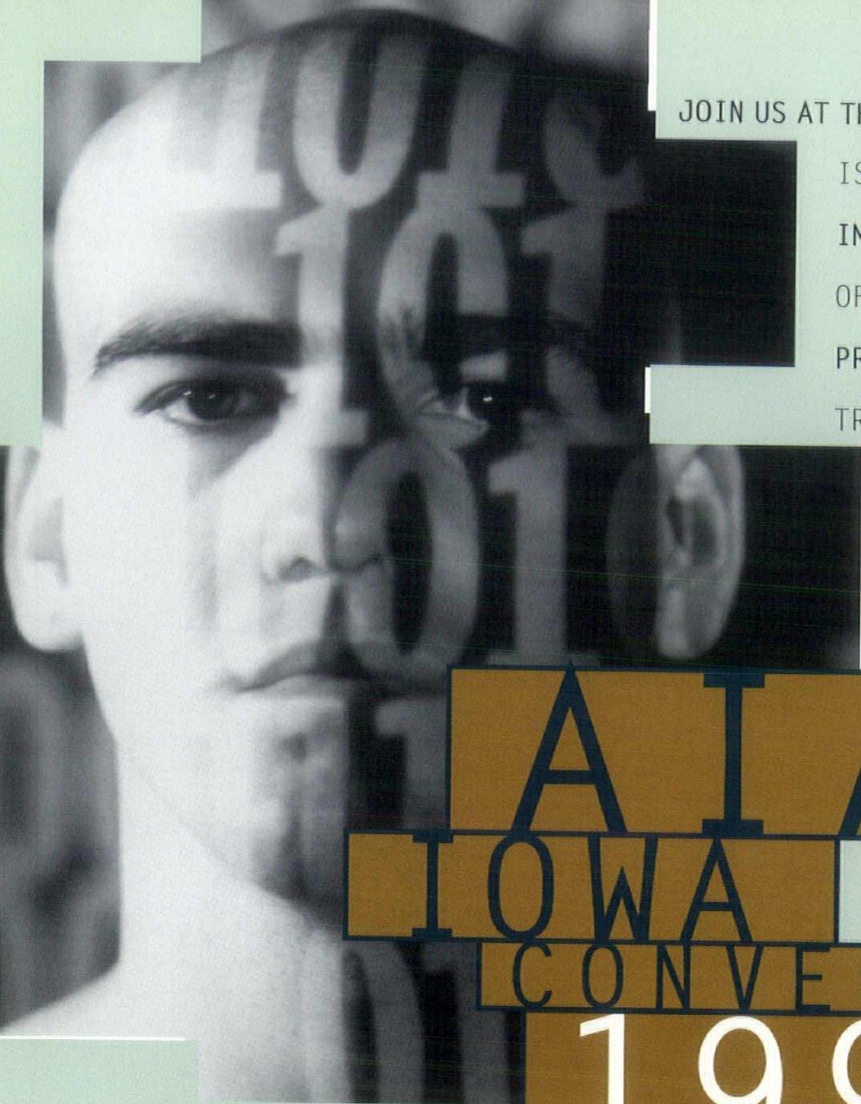
**Center for Energy and Environmental Education
University of Northern Iowa - Cedar Falls, Iowa**

The design, by architects Wells Woodburn O'Neil, was crafted to respond to daylighting and energy criteria in order to develop curricula on energy and the environment. The building is sited adjacent to a lowland forest and existing prairie that function as laboratories for the university. The building houses

classrooms/ seminar spaces, environmental and energy studios, exhibit areas, resource spaces and an auditorium. A stone masonry wall forms an organizational spine along the circulation of the two-story building and collects solar energy for natural heating during the winter months. The Weitz Group are special energy consultants for the project.



STEVEN KNOWLES



JOIN US AT THIS YEAR'S CONVENTION AS WE INVESTIGATE THE
 ISSUE OF TECHNOLOGY. SCIENTIFIC ACHIEVEMENT
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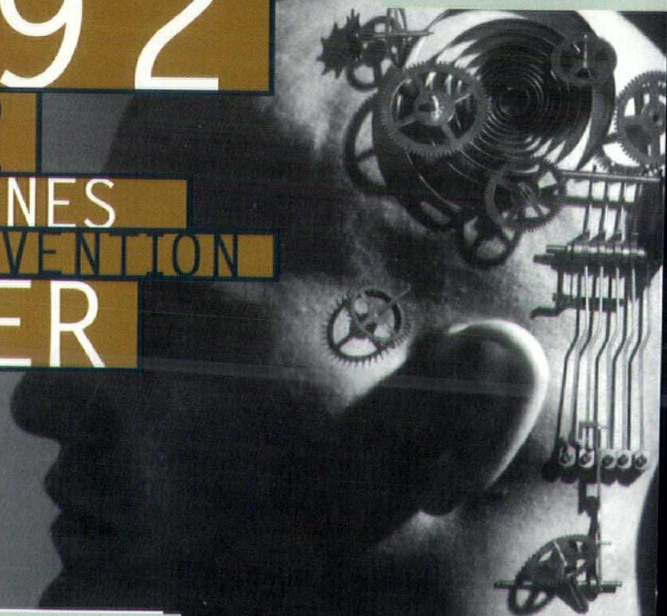
CHANGES INITIATED A "NEW ARCHITECTURE"
 OR MERELY LED TO MEDIOCRE BUILDING? IS
 CHANGE ENHANCING OR INTRUDING UPON THE

ARCHITECTURAL PROCESS? SHOULD
 THIS TRANSFORMATION DISRUPT
 ARCHITECTURAL CONVENTIONS
 PROGRESS ALWAYS RAISES QUESTIONS.

IT IS HOW PROFESSIONALS ULTIMATELY ANSWER
 THESE QUESTIONS

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WHICH WILL HELP
 DEFINE PRACTICE AS
 WE APPROACH THE NEXT MIL-
 LENNium. THIS YEAR'S SPEAK-
 ERS: RICHARD STACY, PETER
 BOHLIN, RICHARD KEATING, AND HENRY SMITH-
 MILLER WILL PRESENT A BROAD PERSPECTIVE
 ON THIS YEAR'S THEME. THEIR DIVERSE
 PORTFOLIOS PRESENT VARIED AND DISPARATE
 RESPONSES TO THIS INCESSANT TECHNOLOGICAL ADVANCEMENT.
 OUR GATHERING SHOULD PROVIDE A UNIQUE OPPOR-
 TUNITY TO EXPLORE THESE CHANGES AND THEIR
 RELATIONSHIPS TO OUR ART AND PROFESSION.



Excellence

DESIGN

Design excellence is illusive. Few architects achieve it. Fewer, still, maintain it. Yet it represents a mark by which we measure our work to be exemplary or simply average.

Design excellence has been characterized as an intellectual, artistic, and public dimension which goes beyond the normal requirements and expectations of society. It is not the mere satisfaction of need and its technical and economic resolution. Rather, it is highly expressive of our concepts of imagination, innovation, and creativity.

Design excellence responds to the fact that life is not static. Achieving it means discovering new ways of doing things, new ways of expressing ideas and new ways of responding to the ever-changing demands of our society.

Two architects, Frank Lloyd Wright and Richard Neutra, exemplified the spirit of design excellence. This issue celebrates their respective 125th and 100th anniversaries.

Design excellence is also illustrated by our focus on Small Scale/High Design, which includes an architect/photographer studio by King AU, residence designs for the feathery fowl, sculpture by an Iowa City designer, Craig Demmon, and furniture designed by Paul Mankins, and constructed by artist Dennis Lockridge. Also, a discussion and illustration of how things go together starts a potential series on "hot details." (So send us your ideas.)

Concluding this issue are two school projects. Building for education are architects RDG Bussard Dikis and Wells Woodburn O'Neil.

Finally, to help balance revenues with expenses, we have combined our Summer and Fall issues. The success of this publication depends on the support from our advertisers. We sincerely thank them and urge our readers to also express their appreciation.

William L. Anderson, AIA
Editor

IOWA Architect

IMAGE AND SUBSTANCE

Studio AU, Des Moines, Iowa

Studio AU demonstrates the considerable power of artistic collaboration as a means to achieve both utilitarian and spiritually uplifting ambitions. The work suggests that there are alternatives to the conventional methods architects employ to fashion our environment.

(Opposite) Reception area, darkroom, and work space merge in this fluid composition of form, light, and function.

Project: Studio Au
Owner/Architect: King Au, AIA
Location: Des Moines, Iowa
Completion Date: September, 1991
Artisans/Artists: Dennis Lockridge, Ann Wright, Mark Mickunas, Bill Zaun, Rod Curtis, Melissa Davey, Craig Carpenter, Burman and Jodi Wright, Pat and Brian Farland, Jeff Pomeroid, Todd Hotchkiss, Bob and Lora Larrance. The Waldinger Corporation.
Photographer: King Au, Studio AU

LYNN SWISHER SPEARS

Studio AU is a domain divided among two realms. The first realm is devoted to the act of recording light reflected from a subject, drawn through the lens of a camera. The second is dedicated to the painstaking replication of that captured image onto photographic paper. Between lies a threshold; a point of physical and symbolic passage from one realm to the next.

"In a traditional Chinese house, access is gained by stepping over a raised base," states King Au. "It is more than a functional consideration (the threshold keeps dirt out of the home's interior). It makes the act of entry significant."

In applying this tradition of ritualized passage, Au marks the juncture between the two realms of his world with a particularly sculptural, but symbolic flourish. "In part," says Au of the detail, "it comes out of my interest in Chinese calligraphy. The simplest of gestures, created by skillfully subtle brush strokes, form a tremendous depth of meaning and connotation." The piece above the doorway is not literal in its transformation of the calligrapher's hand. It is Au's figurative interpretation of the significance presented within this opening between the two critical spaces of his professional life.

Born and raised in Hong Kong, Au came to the United States in 1979 to study architecture at Iowa State University. En route to a Master's degree, he discovered the art of photography under the tutelage of ISU Professor Steve Herrnstadt. Following graduation, Au divided his attention between traditional architectural practice and his growing finesse with the camera.

In 1989 he formed Studio AU and has since pursued what he terms "a broader definition" of the role of the designer; one which encompasses architecture, photography, product, and fashion design. Photography, however, remains at the core of Au's many endeavors. His work has appeared in numerous publications (including the *Iowa Architect*) and more recently, a new series of still life and portrait photographs illuminate the homes and businesses of a growing circle of admiring collectors. Au is reluctant to elevate the status of his present efforts to "art." "I attempt to create a scenario for interpretation. When I get lucky, it works. In the highest form of art: a photograph, a painting, whatever, a work will stand if it remains a special experience for the viewer. I try not to ask what is absolute; what is right or wrong."

The work place Au has fashioned shares, with his photographic work, a keen interest in the utilitarian needs of the human spirit. When he declares that this environment is designed to be

"user-specific," it is clear that his functional aims are as much metaphysical as physical. "Hopefully, this little space is an example of investing energy in what is important, rather than what is merely expedient. Only then do you have something which is truly genuine."

Authenticity, for Au, is incomplete, without the contributions of many like-minded friends and artisans. "My fellow artists and collaborators were very important to the success of this project. Architecture must always engage the commitment of the people who create it. The form and texture of this environment are a consequence of decisions made by each individual artist."

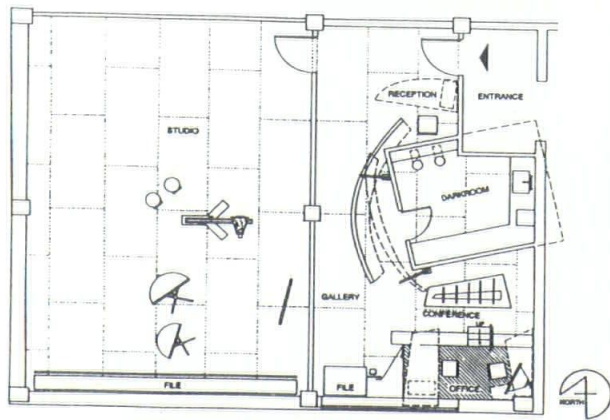
The result of Au's willful orchestration of the talents of many individuals is both quirky and uplifting. A reception desk immediately within the front door is svelte in form but crudely expressive of the materials and means of its support. A sumptuously curving, metal clad wall which shelters the cubic darkroom, bears the meticulously wrought marks of patient and loving handiwork. Even the most utilitarian of elements: recycled filing cabinets, show evidence of a fitful, but carefully ground finish which carries the unmistakable signature of its artist's craft. "Architecture must lead people to what is important. What is important to people is what they do well." Studio AU is strewn with examples of the powerful influence individuals may have on an architecture when extolled to do what "they do well."

Such discretionary latitude in a designer is uncommon these days. Architects, grasping for whatever limited control of our environment they yet possess, are rarely so accommodating to the individuals who construct their paper visions. Studio AU would hardly be a compelling lesson for the architect's central charge of "responsible supervision." Still the ideal and reality of Studio AU works in ways which will forever escape the formatted logic of conventional architectural practice.

Au would put it more succinctly, "Learn to listen to instinct, reason and refine afterwards."

Lynn Swisher Spears lives in Des Moines and writes on an occasional basis for the *Iowa Architect*.





Connecting the darkroom/
gallery and the photography
studio is a passage which
delineates the intuitive thought
process of the photographer.
Motifs are derived from a
hybrid of Oriental and Western
influences.

(Opposite) The conjunction of
artist and analyst, photographer
and architect find fitting
expression in the resolution
of the studio's diverse
geometries.



Raw, though intentionally,
artistic finishes converge in
Au's conference and office
areas.





MADE BY
THE PORTAL
UNDERSTANDING
THE BIG
PICTURE

HOMES FOR THE UPWARDLY MOBILE

Selected Entrants to the 1992 Orchard Place Birdhouse Auction

1992 marks the second year designers were given the opportunity to design homes for our feathered friends. Sponsored by Orchard Place, a Des Moines non-profit residential facility for severely emotionally disturbed children, this silent auction event attracted national attention. We asked two famous birds to comment.

The editors of the Iowa Architect have gone out on a limb to present the highly considered views of two acknowledged experts in the field of ornithological habitation: Rock N. Robin, distinguished Professor Emeritus of Aviarial Studies, Perch University and B.B. Blackbird, noted practitioner and partner in the firm of Tweet, Chirp and Blackbird located in Birdland, COO.

Mr. Robin is well-known among winged enthusiasts and scholars throughout the northern half of the United States. At home in both the city and countryside, Robin is recognized for his loud, cheery enunciations on a variety of topics. Current research initiatives under Mr. Robin's supervision include an expressive exploration of mud and grass as building materials for contemporary dwellings. Mr. Robin arrived for today's discussion splendidly attired in a striking, crimson, single-breasted suit.

Ms. Blackbird has, for years, practiced her craft chiefly west of the Mississippi, though examples of her work may be found as far north as British Columbia and the Hudson Bay. Less flamboyant than her more colorful spouse, Ms. Blackbird still commands attention with her pleasingly liquid speaking voice and occasionally harsh cack. Her skillfully woven grass and plant fiber homes have attracted much acclaim from admirers and critics alike. Ms. Blackbird, dressed in a conservative dark brown, two piece suit with a dusty white breast panel, joins Mr. Robin on a loosely draped telephone line just outside the editorial offices of the Iowa Architect.

Ms. Blackbird and Mr. Robin's comments on the following projects were quilled by frequent Iowa Architect contributor, Hunt N. Peck.



Title: The Nature Imitates Art Wet/Dry Single Decker Birdhouse.

Designers: Don Brandt and Russ Calkins of Claim Technologies Inc., Des Moines, Iowa

Description: (Drawn from a Des Moines Register article liberally "adapted" by Brandt and Calkins) "Inspired by Richard Franck's famous quotation in 1659, 'Art Imitates Nature,' the Nature Imitates Art birdhouse consists of one vacuum cleaner encased in a Plexiglass case. Inhabiting birds thrill and trill as they experience 'Express Entry' (afforded by the entry hole's 6,600 footpound suction airstream generated by the vacuum cleaner's 1.25 bhp electric motor). When asked about how the birds exit the sculpture, Brandt and Calkins declined comment."

R.N. ROBIN "I don't get it."

B.B. BLACKBIRD "Darling, don't you see? It's a parrot on New York artist Jeff Koon's sculpture that created such a flap when it was purchased by the Des Moines Art Center last year for \$198,000."

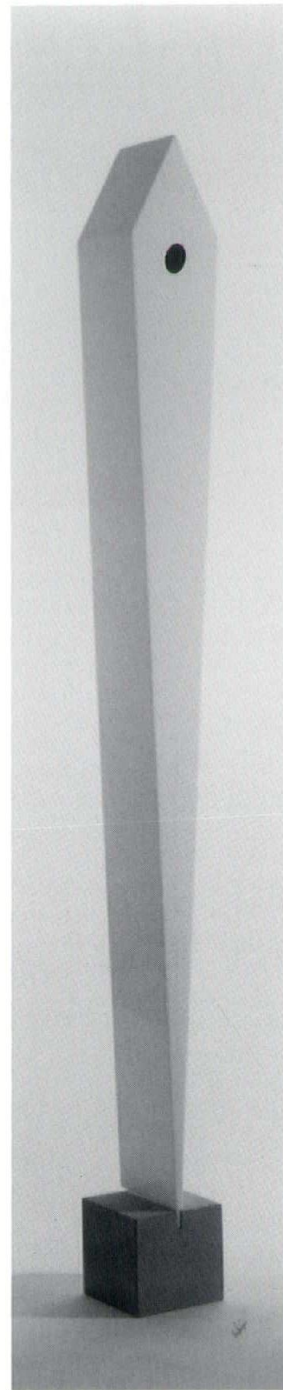
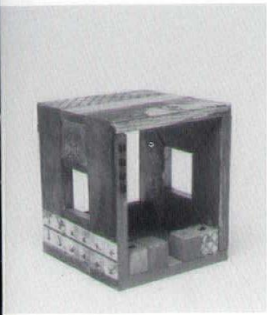
R.N. ROBIN "Wow, that's not birdseed. I wonder what sort of yellow-bellied sap got suckered into that deal?"

B.B. BLACKBIRD "It certainly ruffled some feathers but let's not warble on about that. Tell me what you think of this piece."

R.N. ROBIN "Looks a bit drafty, don't you think?"

B.B. BLACKBIRD "Personally, I find it sweepingly beautiful. These gentlemen clearly have artistic talons. Tremendous."

R.N. ROBIN "I don't wish to be mocking, bird, but I find this far too shrill for my taste. Let's tern to another piece."



Title: Untitled
Designer: Joe Biel, Department of Art, Drake University
Description: A simple, but lavishly adorned enclosure of dimensional lumber makes subtle references to the work of Titian and Mozart. The birdhouse is less an enclosure than an act of implicit containment; freedom and shelter afforded equivalence in a single, artful composition.

B.B. BLACKBIRD "Well, we've certainly been waken about this one, haven't we Rock?"

R.N. ROBIN "Unquestionably, Bye. I migrated to it instantly. It's terribly swift."

B.B. BLACKBIRD "Yes, real hummer. I do hope it is not this artist's swan song. I'd love to peck through more of his work."

R.N. ROBIN "I, for one, would be interested in putting down some bills if he'd be willing to hawk one of these creations."

Title: Cork House
Designer: Darin Dare, Des Moines, Iowa
Contributor (Corks): Marianne Howard
Description: Wine bottle corks, cheerfully collected by the artist's friends and family over the course of several years, form the cladding for this otherwise, straightforward birdhouse. Dare notes that the corks of particularly pleasing varieties are located adjacent to the house's entry.

R.N. ROBIN "I don't like to wine, but I can't see crowing much about a cork birdhouse."

B.B. BLACKBIRD "Please Rock, sparrow me. This proposal is truly buoyant. Look at the craft; see how each cork is carefully nested in its proper place. It has an authenticity you don't often find in conventional wine cork constructions."

R.N. ROBIN "I don't swallow any of it. This flight of fancy should be indefinitely grounded."

Title: Untitled
Designer: Kirk V. Blunck, Des Moines, Iowa
Description: A sheer obelisk of glossy enameled wood in the trendy tradition of High-Art, East Coast, Minimalism.

B.B. BLACKBIRD "I'm reminded of Brancusi's 'Bird in Space' though I'm not sure that was the artist's intention."

R.N. ROBIN "I think not. More like one of those steeples by that Wren fellow in England."

B.B. BLACKBIRD "Don't you mean Bullfinch?"

R.N. ROBIN "No, I'm sure it's Wren. I'd bet my beak on it."

B.B. BLACKBIRD "Regardless, I find it a bit severe, almost predatory."

R.N. ROBIN "Yes, I agree and just imagine what a pigeon could do to that finish."

B.B. BLACKBIRD "Oh Rock, you dirty bird, you."

Title: LEGO Brick Birdhouse
Designers: Rebecca Greenwell, Karen Peterson, Suzanne Schwengels, and Kari Hagan, Iowa Chapter of the American Institute of Architects
Description: A comfortable, homelike environment constructed of children's LEGO Bricks. Lest there be any confusion, the identity of the intended occupant is spelled out in the house's four entrances.

R.N. ROBIN "What a delightful lark. I especially appreciate the use of a repetitive modular planning unit."

B.B. BLACKBIRD "It is so charming and better still, you could build it for a song."

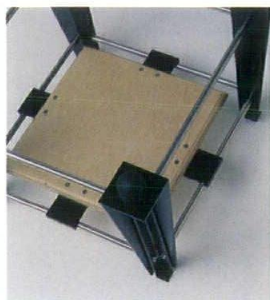
B.B. BLACKBIRD "Well Rock, I see it's about time to head south. It's been a pleasure trading chirps with you. We must do it again soon."

R.N. ROBIN "Absolutely Bye. As they say, birds of a feather should always talk together."

Lynn Swisher Spears lives in Des Moines and writes on an occasional basis for the Iowa Architect.

TABLE • TABLE • TABLE:

Intrinsic investigations in aluminum, wood, & glass



Coffee Table (Detail)

Walking through a building, a casual observer sees a functional structure that meets the needs of its occupants and allows for the day to day activities specific to its use. Oftentimes the building also gives an impression; an impression that the designer and owner, working together, wish to instill in those who enter it. The design process for a building can take years, and, for many architects, it's a process that is never complete. There is always some decision or detail that could have been handled differently to better instill the desired result. It is rare that an architect is given the opportunity to actually make such changes.

For Paul Mankins, of Herbert Lewis Kruse Blunck Architecture, just such an opportunity has taken the form of furniture. Paul finds that with furniture the smaller scale leaves greater control in the hands of the designer. "Day to day an architect learns to compromise a great deal. Between the clients' desires, constraints of time and budget, and other outside factors, a designer's original design intent becomes transformed. Oftentimes the transformation is a positive one, leading to the development of new solutions to problems. However, I think designers, by nature, prefer greater control over decision making," Paul said.

By designing furniture, Paul gets the chance to work with a program where he is the client, project architect, designer and general contractor. "It gives me the opportunity to make the little decisions," Paul said. "I have the freedom to do all the editing myself."

Three pieces of furniture have been completed to date: a coffee table, a dining table and a console table. All three designs came from different conceptual beginnings, but all have the same underlying aesthetic goal. In designing these tables, Paul wanted the observer to see just how they are assembled, and be able to disassemble each table in his or her own mind.

Basing the concept on models he assembled as a child, Paul wanted all the pieces of each table to be interdependent. If you saw the individual pieces, you would never realize the assembled product is a table. But once the piece is finished—with the parts mutually dependent on one another—a table takes form.

The actual designs of the furniture originated in different ways. The dining table took the most development. Beginning with the selection of materials and his model concept, the final product varies little from the original drawing. The coffee table, on the other hand, followed Paul home one day. The idea of angles within angles within angles came to him while on an evening run. The console, the final table built, was a design in his mind long before the other two.

Working with the same palette of materials—steel, glass and wood—the designs went from ideas to drawings and Paul enlisted the help of artist/sculptor Dennis Lockridge of Des Moines. Dennis helped refine the materials based on what the design required of the materials and the cost. With Dennis' guidance, the materials underwent an evolutionary process. The stainless steel became aluminum because of its significantly lower cost and aesthetic considerations. The aluminum is softer and could be better manipulated to meet the needs of the designs.

This type of interaction—something that isn't realistically possible with buildings—gave Paul a good opportunity to learn more about the materials he had selected for the tables. "It was an educational process understanding the individual materials' tolerances and the process that each went through in the construction process," Paul said.

Since the pieces have been completed, Paul continues to find other ways that designing furniture contrasts the demands of larger scale projects. The time frame difference in the construction of furniture versus buildings means he doesn't have to wait two or three years to see how a design actually works. In addition, furniture allows for changes to be made during, or even after, the completion of the project—something that working with the scale of buildings won't allow.

As with many architects, the opportunity to reach a point of finality with a project is important to Paul. The large, long-term building project fulfills one goal of an architect, but leaves another to be answered. Many times it's the small, unassuming endeavors that realize the greatest rewards.

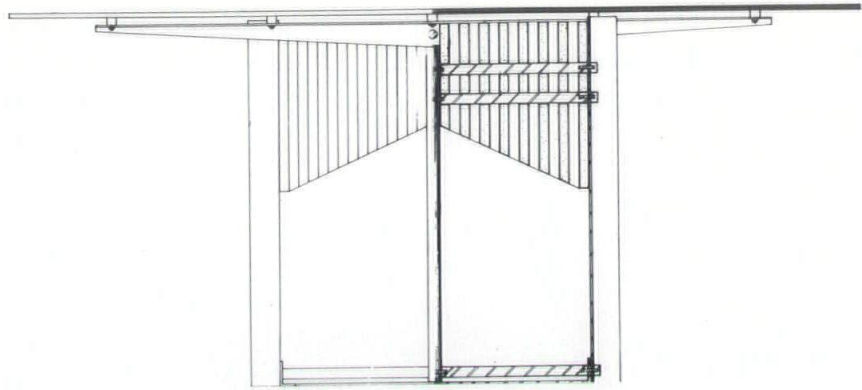
Claire Seely is a freelance writer living in Des Moines.

(Right) Coffee Table



Project: Table • Table • Table
Designer: Paul Mankins
Aluminum and Steel Fabricator: Dennis Lockridge - Geometricks
Woodworking: Neumann Millwork
Custom Neoprene Fabrication: Nott, Inc.
Glass: Mid-Iowa Glass
Plastics: Van Horn Plastics
Photographer: King Au, AIA

CLAIRE SEELY



Dining Table



Consol Table

NEUTRA, NATURALLY

The Goldman Residence

"Neutra's philosophy of design grows out of his interest in the biological sciences, whose researches in man's responses to a multitude of stimuli furnish him with a new basis for the understanding of the individual."

Esther McCoy

This year marks the centenary of the birth of Viennese architect Richard J. Neutra. His impact on modern architecture is being examined in Southern California with a nearly year-long celebration including symposia at architecture schools, house tours, gallery exhibits, and the renaming of a street to Neutra Place. In Des Moines, a Neutra designed residence from 1961 has been renovated and carefully restored by Baldwin Clause Architects. A second generation currently occupies the home with their children and continue to enjoy the harmony, rhythm, scale, and flexibility designed by Neutra.

Neutra's design principles were influenced by his collaboration with Eric Mendelsohn in Europe, and Louis Sullivan and Frank Lloyd Wright in the United States. Neutra admired Sullivan for treating the steel skeleton as a material of architecture and accepted Wright's dictum of the open plan and the inner penetration of inner and outer space. This emphasis on physical and visual continuity between the exterior and interior provided the impetus for Neutra's invention—the sliding glass patio door.

In his numerous writings, he espoused the responsibility of architects to design the built environment with an understanding of the biological sciences. According to Neutra, there is an important distinction between the geometric impulses of Vitruvius and Palladio and the physiological needs of modern man, "The architect composes stimuli for millions of sense receptors. We must fit our

constructed environmental patchwork into a nature as we know her today."

Neutra achieved a subtle dialogue between human needs and architecture by consistently refining siting and design elements throughout his career. He believed that a building should cherish the site and give allegiance to the surrounding environment. This Des Moines residence, built on a hill overlooking the city, has minimal impact upon the site and faces a sprawling downhill landscape. While he emphasized that a home should celebrate interaction with nature, his designs utilize rectilinear elements to completely differentiate the natural and artificial contexts. This aesthetic is apparent in both the house and the dynamic extension of the structure past the confines of the building into the adjacent patio and courtyard. By 1950, Neutra employed this concept in nearly all of his residential commissions.

His compositional expertise is best exemplified in the precise use of materials and form in the entryway. Flanking Wisconsin lannon stone walls define the entry in a perfect collage of right angles and the pergola walnut wood ceiling provides textual contrast and a forced perspective to create an impressive exterior element.

Neutra's most important component, however, is glass. With this material, he has achieved an elegance in his work as it serves as the matrix of his designs. The open east walls of large sliding glass doors and both full and half-height glazing express his concern for the necessity of a constant

(Opposite) A striking facade of full-height glass defines the home's internal circulation while actively embracing the adjoining patio.

The extension of living space into the environment, a fundamental aspect of much of Neutra's mature residential work, is evident in this skillful composition of glass, wood, stone and water.

Project: Goldman Residence, Des Moines, Iowa

Architect: Baldwin Clause Architects, Des Moines, Iowa

Contractors: Dean Paulsen & Sons

Marble Supplier: Rowat Cut Stone

Interior Furnishings: Rosalie Gallagher

Photographer: King Au, AIA

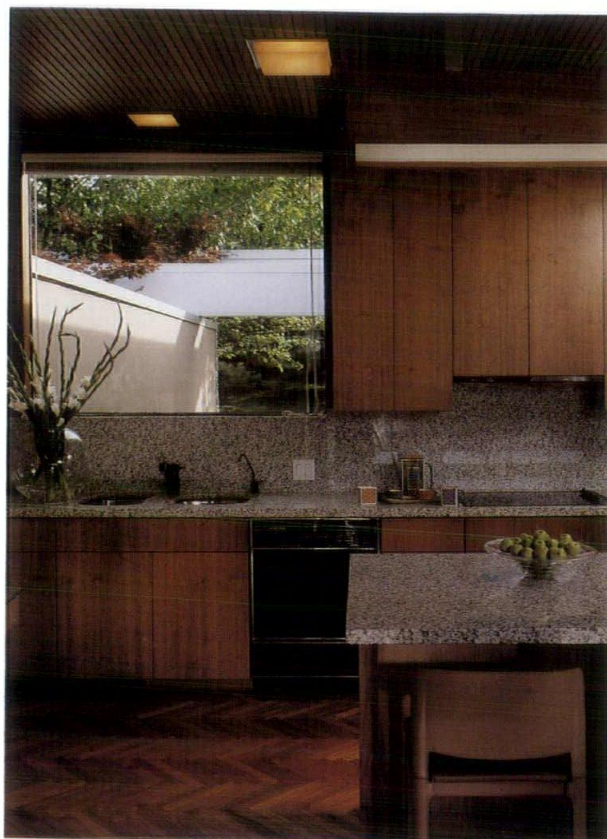
MARK E. BLUNCK





The existing kitchen remains true to Neutra's vision, despite the addition of new granite countertops and enhanced lighting.

(Below) The new Master Bath, though reflecting more current tastes in bath appointments: spaciousness, upscale fixtures and rich materials, retains Neutra's penchant for simple elegance.



relationship with nature. Generous use of glass allows full visual access from the patio through the living room and out to the open area.

The open plan interior employs the same materials as the striking entryway. The pergola ceiling configuration appears in the living, dining, kitchen, and den areas, thereby forming a visual flow from the exterior to the interior. A large lannon stone wall fronting the sunken living room repeats the inviting qualities of the flanking entry walls. Neutra created a continuity not only in terms of spatial relationships, but also in the meticulous use of materials.

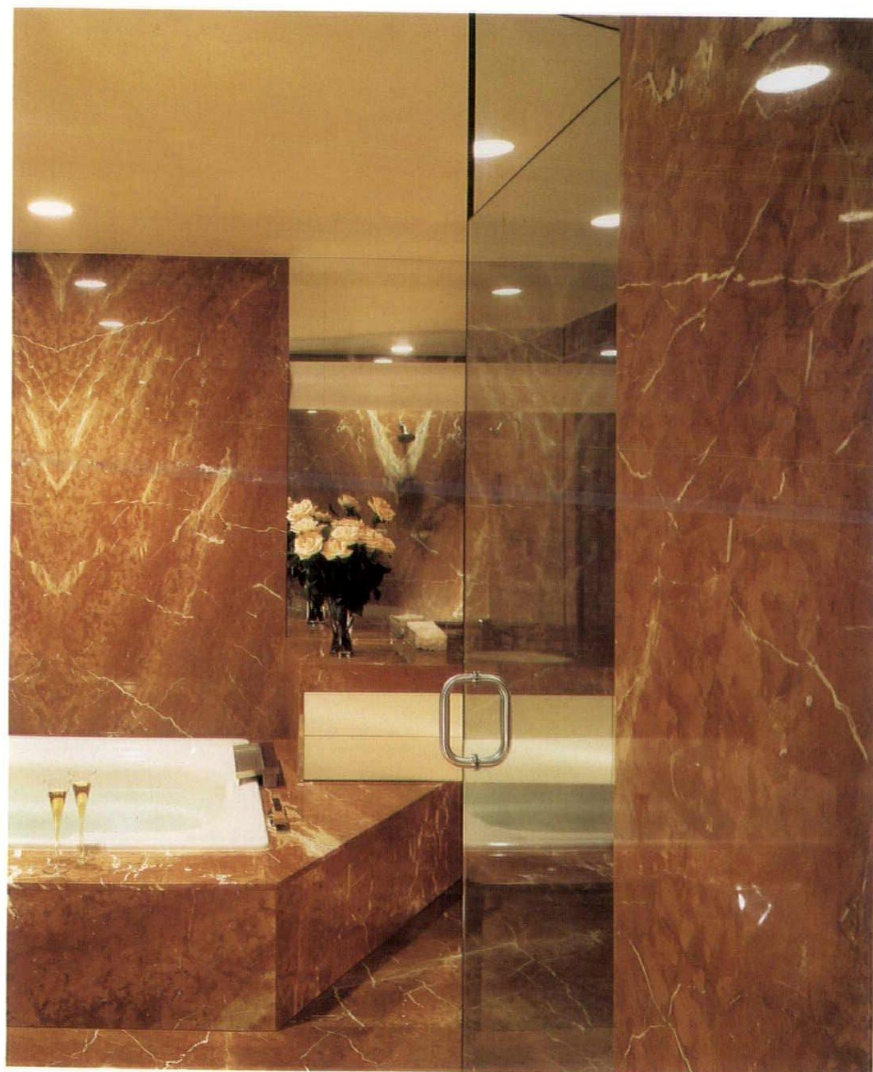
It is in this context that Baldwin Clause undertook the restoration and client-desired upgrades to this important residence. The most crucial exterior work was the repair of the cantilever beams over the entryway. Due to the extreme climate changes in the area, the beams had become twisted and warped. The architects replaced steel columns and installed new brackets and exterior trim.

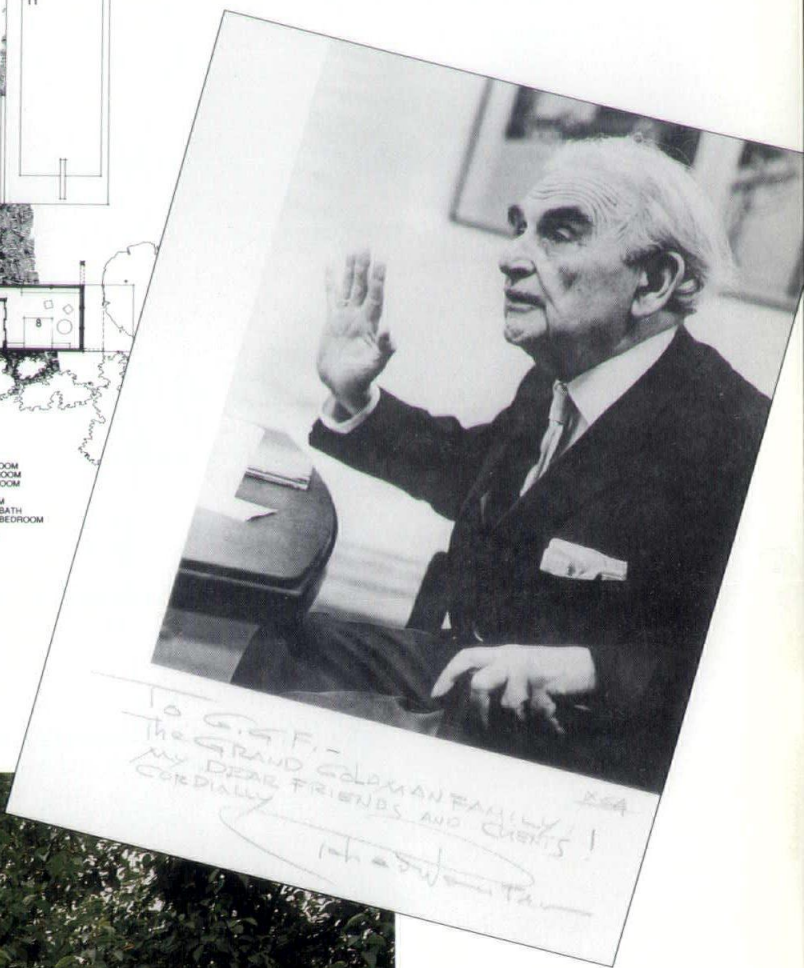
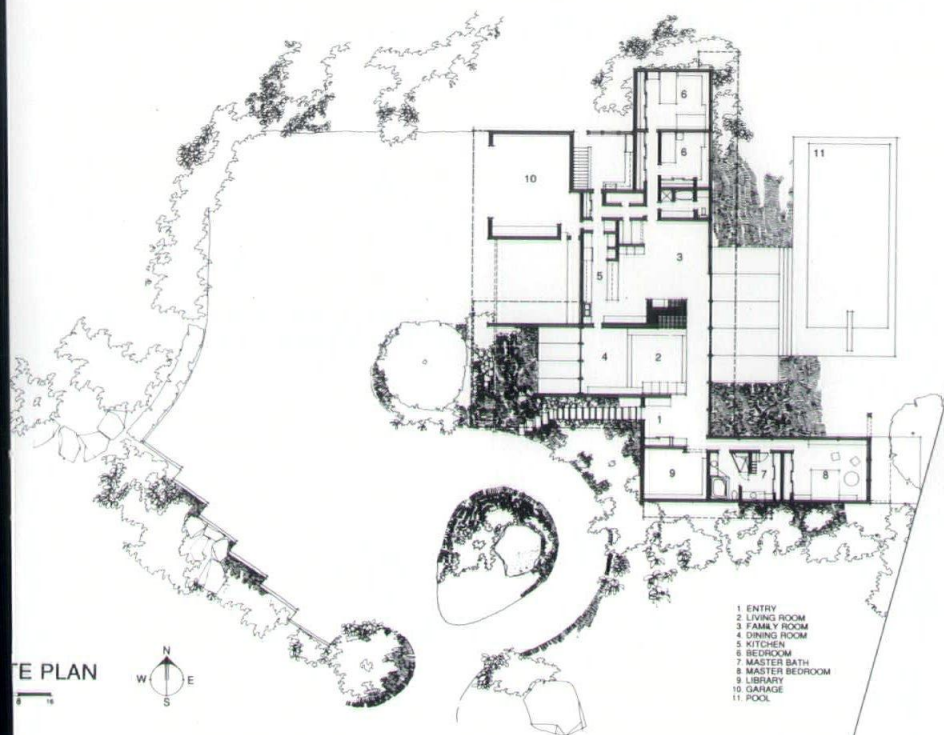
The client originally considered an addition onto the master bath for a more open look, but was concerned that such work would harm the aesthetic integrity of Neutra's work. The architect suggested simplifying the existing bathroom layout to create more spaciousness. A completely new design was constructed allowing for both the creation of more usable space and a vast improvement in materials. Neutra's penchant for simple surface finishings such as formica and painted wood has been replaced by frameless glass and sumptuous red salmon marble slab walls and floors.

Interior work also included granite countertops in the kitchen sensitive to the original design and further satisfying the client's desire to upgrade their home. The wood ceilings and paneling were refinished and various repairs to doors and latches completed.

This private residence exudes a certain quality rarely found in architecture, but is instantly recognizable to the discerning eye. Throughout both the exterior and interior, building elements appear to have come to rest upon each other in a perfect and controlled manner. Cantilever beams rest and hover above stone walls and simultaneously appear solid and unrestrained. Neutra's use of few materials adds to the simplistic beauty as he mastered the combinations necessary to create lasting works. He has designed a human-scale environment to satisfy the millions of sense receptors that shape reality.

Mark E. Blunck has written numerous articles on architecture and film. Through Blunck/Designwrite he assists San Francisco Bay area design firms in marketing programs.





(Photo at left) The home's southwest entry court demonstrates Neutra's considerable sensitivity and skill in integrating the house within its environment.



MESSAGES FROM MATTER

Artist Craig Demmon, Iowa City, Iowa

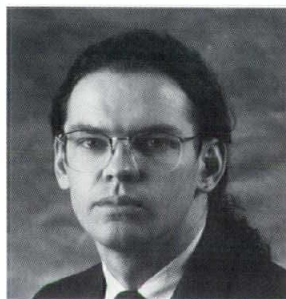
Junk heaps are gold mines. Discarded items are found treasures. Craig Demmon is the kind of person that looks at the world and, seeing things that other people pass over as ordinary, finds something valuable—ways that things fit together and say something important.

"I don't necessarily come up with them [ideas]; they come up with me."

Craig Demmon

By day, Craig Demmon works with Hansen, Lind, Meyer in Iowa City designing buildings. In his free time, Demmon works as an artist, designing three-dimensional images from ideas and organic materials that have a way of "finding him."

Demmon works minimally, waiting, watching, reacting to the potentials of stone, wood, and other items that surface in his environment. As Demmon says, "I have stuff just sitting around, surrounding me, not there for any purpose except to think about. Because I know that sooner or later it's going to make sense."



Materials find their way to Demmon. Seeing a roll of old garden fencing crystallized an idea that had been incubating for months, probably years. The result: "fences," a statement about how money creates barriers. A seemingly innocent grid of flowers fashioned after

African violets, the new flowers that sprouted under Demmon's hand have a fence-post stem, petals formed from rusty garden fencing, and stamens and pistils made of barbed wire and quarter coins.

Unlike assembly-line production of an industrial age, Demmon works gradually at a process that occurs gradually, unfolding inside and outside at the pace of plants growing, wood rotting, metal rusting. As with all changes in the organic world, there is an unrushed-until-it's-time-to-rush quality in Demmon's style. From Demmon's standpoint, the art begins far before the "making" of it with hands and tools. Materials often seem to be the catalysts in Demmon's work, jolting the artist into manifestation of his ideas.

In Demmon's work, the viewer is somehow connected with nature through the materials used and the subject matter of his pieces (birds of prey or wolves or barbed flowers).

One of the appeals in Demmon's work is the way he "leaves tracks," a phrase he often uses. The artist leaves historical traces of what the material was, what happened to it—the chain saw's slash, the blunt edge of chisel point, the repeated polishing that bared the stone's inner chemistry and color, the holes carved out by drill, by ax, or the holes bored into wood by worms and insects. This rich history is not entirely erased or cut away but is visible to the viewer. You

come to know the stone, the wood, the wire, and see into its life.

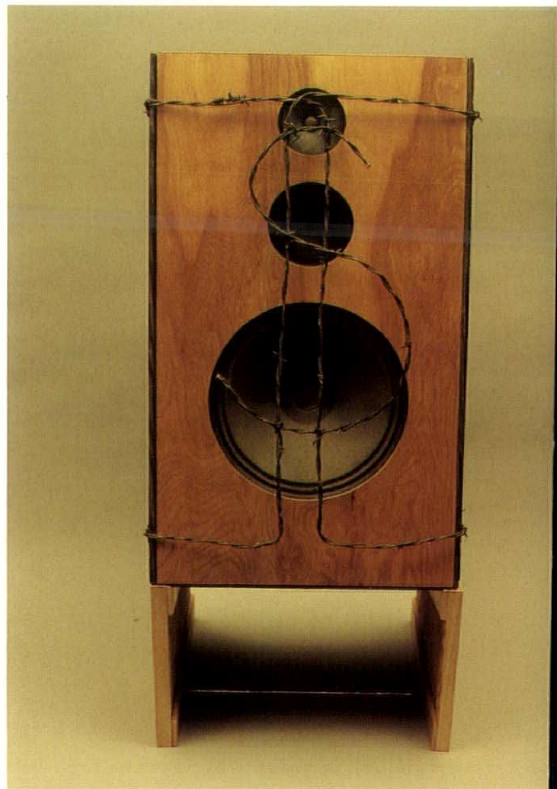
But there are other implications in Demmon's forms, ranging from the personal to political to planetary. Virtually all of Demmon's pieces in his *Predators* and *Facades* series deal with the duality of perceived appearances. There is a message of danger in Demmon's work—the danger that one might mistake an object of beauty as beautiful and thus be snared into thinking it a safe, soft refuge, only later to experience its inherent pain.

Even spring is menacing, as reflected in the piece, "Even in Spring the Predators." Fledgling birds just broken out of their eggs are already driven to fight and become greedy.

Just beneath the surface of the forms a social statement is shouting. While the Atom Bomb, Viet Nam war and turbulent Sixties all eclipsed him personally, Demmon's art echoes the after-shock of these social earthquakes and seems to demonstrate the potential for living with big mistakes in a world that could become a very bad place to inhabit. There is anger and a sense of betrayal in each of the pieces, and a tremendous range of thought.

Having graduated in 1987 from North Dakota State University with an architecture major and an

(Right) You talking to me
This piece uses smooth wood and old wood siding, as well as mirrors, barbed wire, and old speaker parts.



CHRISTINA LADD CAMPBELL



(Left) Wolf with red mask
When polished, this stone revealed a bright ferrous interior, rich in color and texture. Stone is mounted on dyed wood in the shape of a pentagon and bound by barbed wire.

(Right) Even in spring the predators
While chipping the stone baby birds, broken egg shells got created (foreground). The birds' heads are smooth and polished; much of the rest of the piece is rough, including holes from quarry drilling, some of which the artist plugged with nickels and quarters.

minor, Demmon looks forward to the day when art and architecture can comfortably breathe the same breath.

While being an architect offers many opportunities to create environments that interact and respond to a building's uses and sense of community, the art that ends up in public places is often an afterthought, according to Demmon.

"More and more, there's a push to get art and architecture back together. There are a whole lot of people that are opposed to that. It's insane that we [architects] design a building, then they [clients] have an artist come in and plunk something down. Even if they try to make it part of the building, it doesn't always work...It should be a part-to-finish thing."

Demmon cites the Baroque period as having achieved the architectural ideal in which art and architecture perfectly meld into one structure, one expression, one statement. Since the post-modernists, the gap has widened. Consequently, art and architecture, in practical, real-world applications, are oftentimes not on speaking terms. A pity. They could be such good friends.

Christina Ladd Campbell is arts editor for the Fairfield Source and frequently writes on issues on healthcare and the environment. She lives in Fairfield, Iowa.

(Below) Welcome
4' x 6' woven barbed wire welcome mat. Says artist Demmon, "Don't ever try to weave barbed wire."



EDUCATED DESIGN

Westridge Elementary School - West Des Moines, Iowa

This school successfully incorporates the many requirements of a school into a dramatic assemblage of buildings. Textures, colors, and forms are juxtaposed in a manner which reflects the playful nature of the students.

The educational system in Iowa continues as one of the state's sources of pride. Students consistently rank near the top in national studies of math scores and percentages of students completing a four-year degree. The quality of teaching is one important aspect, but another vital issue is the design of school buildings. Children can spend up to one-third of their time encapsulated in an environment which becomes a second home.

In the mid-'80s, West Des Moines foresaw a need for a new school to accommodate a projected enrollment increase in this rapidly growing area. It was decided that the most efficient system would be a four-section school; four first grades, four second grades, and so forth, with a possible future addition for two more kindergartens and an early childhood center.

The Westridge Elementary School, designed by RDG Bussard Dikis, is organized in two main sections. A pinwheel footprint is created by the classroom and activity spaces which are split into three units. Each individual unit of similar grade classrooms surrounds a common space, thereby eliminating inefficient dedicated corridors and encour-

aging group activities so vital in this 760-student school. An open media center serves as the juncture for the three sections which further promotes interaction among the students. Larger use spaces including the gymnasium, community room, kitchen, and art and music rooms are separated from the pinwheel plan enabling community use while the rest of the school can be secured.

The school is externally expressed as a low elongated building of a neutral earth tone brilliantly interspersed with strong colors and forms. An inviting entryway reaches out both in terms of construction and symbolism as the curved brick wall is pulled from the main structure. The strong, yellow modified arch is a residential motif and this color and shape is employed on the canopy connected to a flat glazed concrete wall. A yellow stringcourse wraps around most of the school, establishing a human-scale perspective and a visual unification of the many sections.

The subtle earth tone of the brick couples the school to the soothing qualities of nature. This sensation, however, is forcefully interrupted by strong geometric shapes of bright colors positioned at

Strong color and geometric contrast is created with these bold exterior elements.

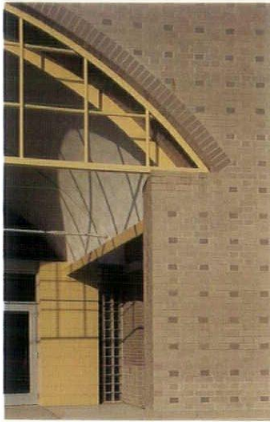
(Opposite) Interesting combination of an industrial image and located in the media center.

Project: Westridge Elementary School, West Des Moines, Iowa
Architect: RDG Bussard Dikis, Inc., Des Moines, Iowa
Structural Engineer: Shuck-Britson, Inc., Des Moines, Iowa
Mechanical/Electrical Engineer: Frank Pulley Associates, West Des Moines, Iowa
General Contractor: Story Construction Co., Ames, Iowa
Photographer: King Au, AIA
Area: 81,422 Square Feet

MARK E. BLUNCK







Subtle earth tones are playfully interrupted with strong forms and bright color to symbolize the energy and excitement of a serious educational center.

each of the pinwheel units. Stark white, curved, plaster panels embrace the walls and are topped with vivid red roof elements, producing a strong juxtaposition to the building. These exuberant and carefully controlled forms accentuate the school in a childlike manner.

The drama of the entryway continues through to the interior. An exquisite barrel vault entry with a full length skylight greets the student as the gridded yellow motif is employed on lateral support sections. At the opposite end, a large mural completes the design and represents the transition from a residential and neighborhood context to an urban environment.

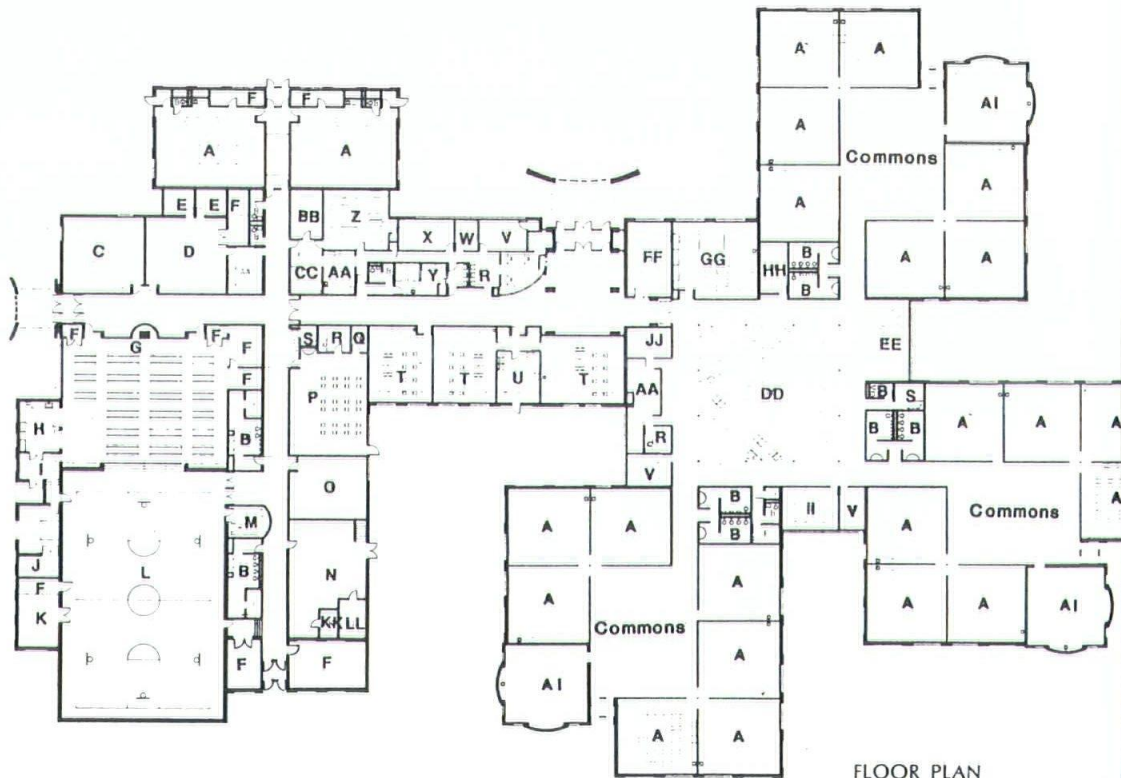
An industrial high-tech aesthetic is utilized in the open media center with exposed, white, open-web trusses and ceiling deck. Contrasting with the

structure is a reading sculpture of bright colors in shapes recalling the lively nature of the exterior elements. Privacy is afforded to the students as they are able to concentrate in an otherwise open area.

This school, composed of energetic architectural components, embodies the spirited nature of the students. Design and color are skillfully handled to create a lasting image and also accentuate a dynamic configuration. Westridge Elementary provides a stimulating environment for the children and community; and education in this setting enables increased enthusiasm among students and teachers.

Mark E. Blunck has written numerous articles on architecture and film. Through Blunck/Designwrite he assists San Francisco Bay area design firms in marketing programs.

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FLOOR PLAN



A vaulted entry hall with mural mirrors the zestful design qualities of the school.

(Below) A powerful entry of curves and color invite the students into an exciting environment.



ARCHITECTS, PARENTS, AND THEIR CHILDREN

James Callanan Middle School, Des Moines, Iowa

The James Callanan Middle School represents something more than another successful renovation by the Des Moines firm Architects Wells Woodburn O'Neil. It illustrates the unique relationship between the role of architect and parent in creating the life of a new individual.

(Below) Seen from the Southeast, the gracefully arched profile of Callinan's new gymnasium blends tempered historical reference with crisp, contemporary lines.

We expect a lot of our children — more than we might, on all too frequent occasions, expect of ourselves. Who wouldn't, after all, want the best for their own kids?

What would then, in definitive terms, be considered the "best" for our kids?

Respect? Certainly. Discipline? Within reason. Imagination? We might hope.

In fact, we wish each of these things for our children and fitfully hope that what we are not capable of providing within our homes might be offered by those charged with the formal education of our offspring.

An architect might be compared, with some reason, to such an expecting parent. A building is, after all, to the architect a child — a willful and sometimes disobedient child, but a child just the same. Like any dutiful parent, the architect presents only a reasoned course of expectations. The child is groomed to meet not only the lofty ambitions of its parent, but the reasonably assured requirements of the general world he or she must ultimately encounter. The architect, like the parent must employ sound judgment, consistent discipline and above all else, fruitful imagination for the evolving child to emerge a productive and fulfilled adult.

In this regard, parents and architects share much in common. After considerable love and care and hard

work, we present to the world an individual capable of sustaining life without (much) further direction. It is a daunting task; one with its share of frustration and reward.

Not surprisingly, the relationship between the work of being an architect and the work of being a parent comes into particular focus in the creation of a school. Architects and parents alike share a common ambition for their respective children: confidence, discipline, and imagination; in short: the best.

The James Callanan Middle school was originally constructed in 1927. Though not undistinguished, it is remarkably representative of educational institutions fashioned in this era. It was, in its day, a progressive facility, noted for the conciseness of its organization and straightforward, unambiguous character. It is a school anyone approaching middle age might easily recognize among their childhood memories.

Over the ensuing years however, changes in use and educational practice mandated subsequent additions and renovations to the original facility. Like any well-worn textbook, Callanan lost something of its earlier luster and clarity.

Corridors connecting older and newer portions of the school were circuitous, often dead ending before reaching any appropriate conclusion. Students in search of the shortest path between classes were

Owner: The Des Moines Independent Community School District
Architect: Architects Wells Woodburn O'Neil, Des Moines
Project Team: Douglas Wells, Douglas Buffington, Patrick Uhron, Gary Enerson, Voneelya Simmons
Mechanical/Electrical Consultant: Frank Pulley and Associates, Des Moines
Structural Consultant: Structural Consultants, Des Moines
Site Planning: Snyder and Associates
General Contractor: Passport, Inc.
Mechanical Contractor: Proctor Mechanical Corporation
Electrical Contractor: Edgewell Electric
Completion: 1991
Budget: \$2,566,500.00
Photographer: Studio AU, King Au



LYNN SWISHER SPEARS

known to exit the building at one end, traverse its perimeter and reenter again at a more convenient location.

Callanan's student body had also physically and educationally outgrown much of the original facility. The gymnasium was too small for the current population, and the library lacked in both its size and technological sophistication. The school had become, to many, somewhat dreary and clearly in need of revitalization.

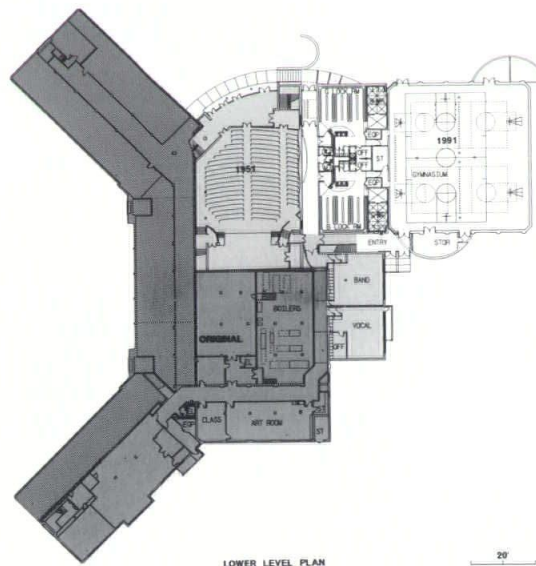
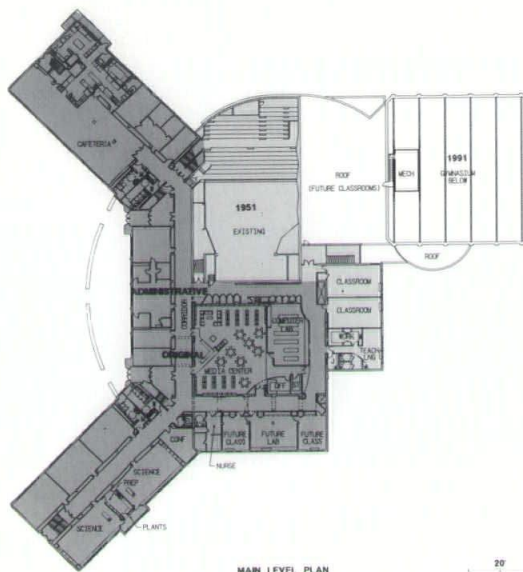
Fortunately, in 1990, the Des Moines Independent Community School District embarked on its much-publicized program of elementary and middle school renovations. Architects Wells Woodburn O'Neil of Des Moines was commissioned to craft a renovation strategy which would infuse Callanan Middle School with new life.

The architects began with a crisp analysis of the school's shortcomings: a new gym, without question, would be required; the library would be relocated, enlarged, and updated with first rate electronic and audio-visual media; the existing, cumbersome system of circulation required modification; and overall, the school's interior finishes were to be brightened.

It might have been tempting, given the extent of renovations necessary for Callanan, to propose a radical aesthetic and organizational departure from the original building's somewhat staid character. Fortunately, the architects chose instead to work in concert with much of Callanan's time-tested strengths.

At the building's center, the existing gymnasium was appropriated for an expanded library/media center. The original gym roof structure remains exposed, and does an expanse of south-facing clearstory window heights. The library's discreet functions: circulation desk, office space, and media center are composed as independent and imaginatively detailed constructions which float within the soaring volume of the previous gymnasium. A welcomed palette of fresh hues completes the invigorating composition. It is, all told, an artful gesture, which instills Callanan's core with new-found exuberance and vitality.

The new gymnasium and attending locker rooms are situated southeast of the original building. The addition recalls, in gracefully abstract terms, the mass and detail of the older structure's facade while retaining its own distinct and contemporary character. The gym's roof structure employs a series of steel bowstring trusses, reminiscent of any number of vintage athletic facilities, which rest on gently historic brick and stone pilasters. Polychromatic masonry walls bridging the pilasters are drawn from themes evident in Callanan's lovely textural brickwork but now, as well, thoughtful reference to contemporary



Clever, but subtle use of detailing in the new addition makes clear reference to the school's earlier traditions.



A sweeping stucco fascia encircles the existing auditorium and marks a secondary entry linking the gym to the original school.

architectural practice: notably Cesar Pelli's Herring Hall at Rice University.

The juncture between the new gymnasium and its adjoining, '60s-era auditorium is marked by a sweeping fascia which visually integrates the two structures and offers a suitably congenial, secondary entrance to the school. A new parking area to the northeast relieves the site of much of its previous vehicular congestion and, to the designers' credit, is virtually invisible from the street.

Internally, the relocation of gym and library presented the architects an opportunity to forge new corridor linkages. Loop corridors ringing the media center and auditorium restore a convenient, legible system of circulation to the school with a minimum of disruption. Finishes in these areas are striking in their cheerfully light and airy disposition.

As with most public projects conceived in an age of fiscal restraint, there remains more to be completed at Callanan. A roof top between the gymnasium and auditorium awaits a new bank of classrooms, and several interior spaces in the existing school remain unequipped. Still, given the rigorous constraints of a limited and unyielding budget, the architects have achieved a remarkably poised addition to this rather stodgy schoolhouse.

For Architects Wells Woodburn O'Neil, Callanan Middle School is a wonderfully self-assured progeny. It is confident, respectfully disciplined, and better still, delightfully imaginative. It is a child of which any admiring parent might be justifiably proud.

Lynn Swisher Spears lives in Des Moines and writes on an occasional basis for the Iowa Architect.



The rejuvenated media center features a paint scheme drawn from a palette of colors used in two depression-era WPA murals, located in Callanan's entrance stairwells.

125TH ANNIVERSARY

Frank Lloyd Wright 1867-1959

“Architecture is life; or at least it is life itself taking form and, therefore, it is the truest record of life... Architecture is that great living creative spirit which, from generation to generation, from age to age, proceeds, persists, and creates, according to the nature of man and his circumstances as they change.”

Frank Lloyd Wright

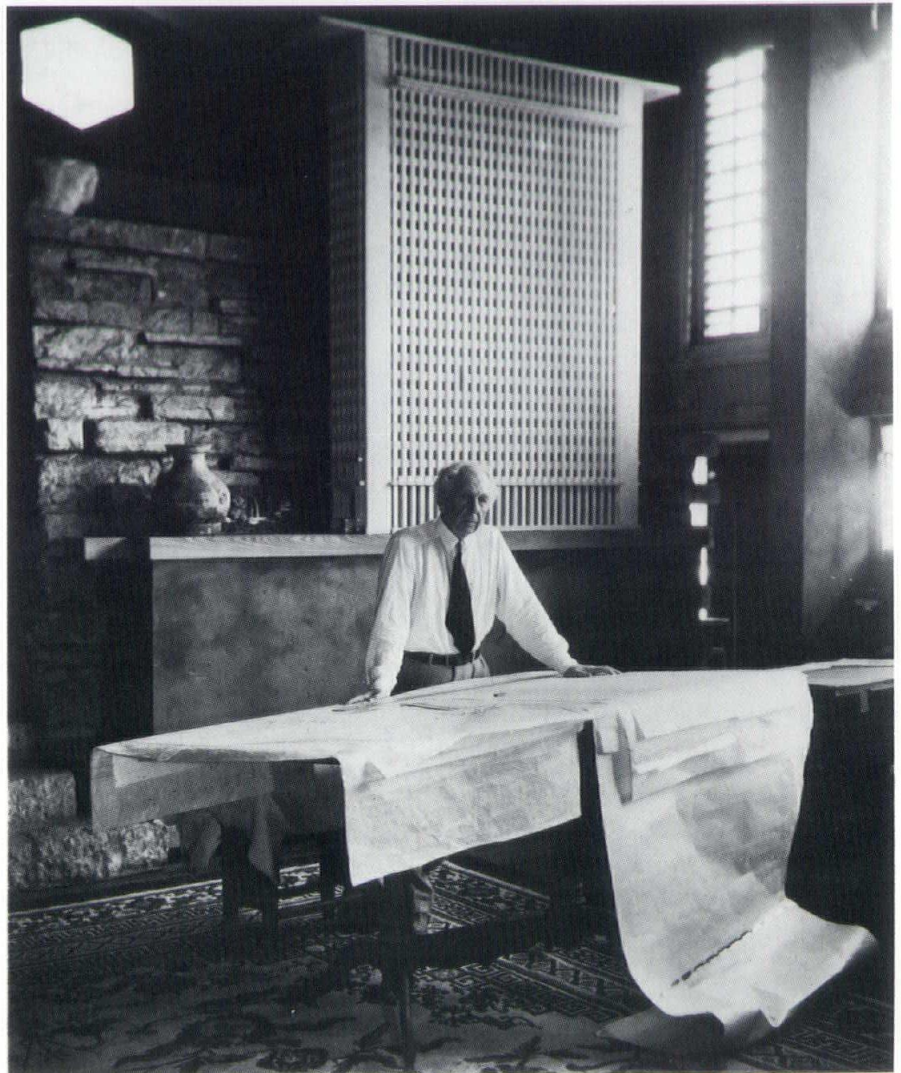


Photo © Pedro E. Guerrero

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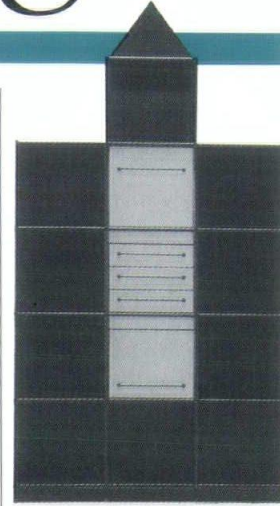
The Linnard Furniture Company offers a number of high end occasional furniture pieces crafted from a wide variety of metals, glass, stone, and non-endangered woods. Furniture designs are inspired by basic geometric forms creating simple yet bold designs. Illustrated is

DesignDigest

the Hollywood I coffee table shown in a satin steel finish with glass top. The table is available in a variety of finishes. It measures 42 inches square by 17 inches high.

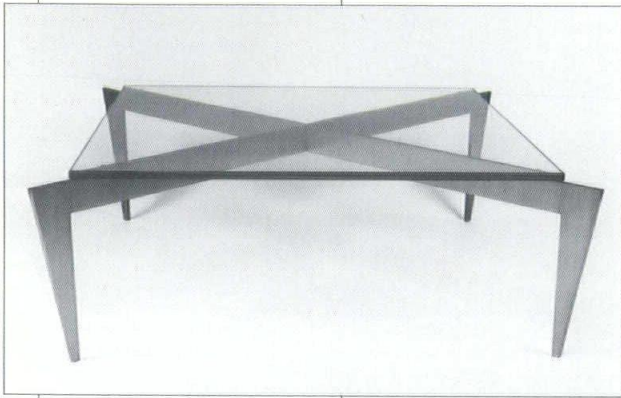
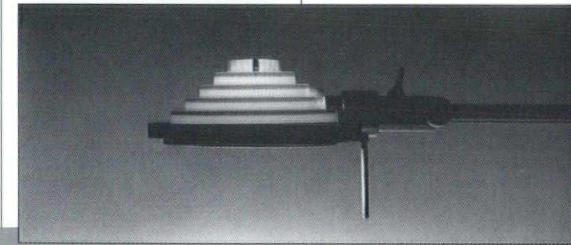
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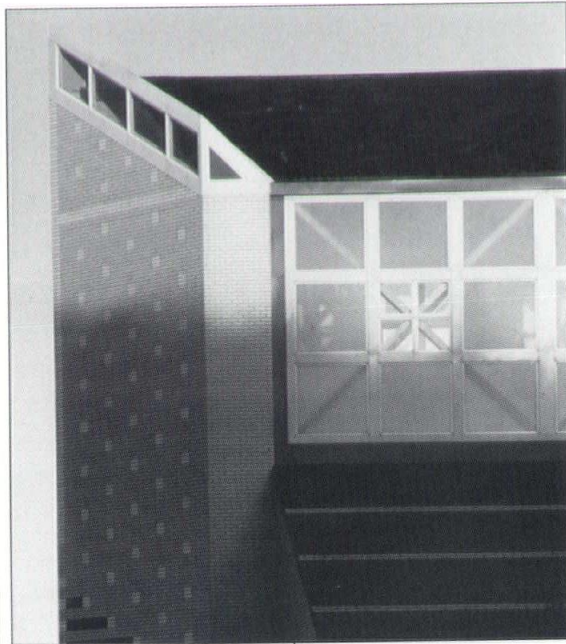
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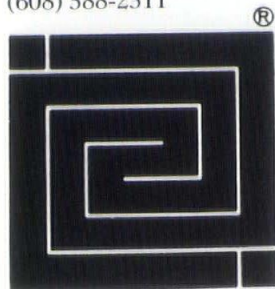
National Design Award Received by Iowa Firm

Faith Lutheran Church in Clive, Iowa, designed by Herbert Lewis Kruse Blunck Architecture of Des Moines, was recognized as part of the Concrete Masonry Design Awards Excellence program, co-sponsored by the AIA and the National Concrete Masonry Association (NCMA).

The Faith Lutheran Church was one of the seven buildings chosen as examples of design excellence from 160 awards program submissions from around the nation. The jury, which based its judging criteria on functional utility, economy, and environmental harmony, recognized the firm for the use of detail and execution of the block design. The jury said the project was reminiscent of a medieval tower, but with delicate delivery, in keeping with its location, context, and intent.



well be held at other sites of Wright buildings around the country. For information on their commemorative poster or their FLW Quarterly publication, call or write the: Frank Lloyd Wright Foundation, Taliesin West, Scottsdale, AZ 85621. (608) 588-2511



In Remembrance

On the afternoon of June 4, 1992, colleagues, friends, and former students gathered in the atrium of the Design Center to remember Professor Karol J. Kocimski, who died at his home in Ames a month earlier. Appropriately, most of the remarks were made by representatives of different graduating classes from the Department of Architecture at Iowa State, where Karol served as distinguished faculty from 1957 to 1978.

Known to most of us

Pritzker Prize Winner

Hailed by many of his peers and critics as one of the best working architects of the day, Alvaro Siza of Portugal has been elected to receive his profession's highest honor, the 1992 Pritzker Architecture Prize. He will be presented with the award (\$100,000 grant, a medallion, and certificate) on May 14 at the recently dedicated Harold Washington Library Center in Chicago, Illinois.

Siza's palette of built projects includes bank buildings, a number of low cost housing designs in Portugal, the Netherlands and Germany, educational facilities, and museums.

"Every design," says Siza, "is a rigorous attempt at capturing a

concrete moment of a transitory image in all its nuances. The extent to which this transitory quality is captured comes through in the designs which will be more or less clear: the more precise they are, the more vulnerable."



as a memorable teacher of design, Karol's skills within the studio were hardly separable from the drama of his life. Born in Krakow in 1907, his talents as a young architect propelled him into the heroic years of the modern movement in Paris before the war. Working for Auguste Perret, Karol came to know Le Corbusier and other modern masters throughout Europe. After service with the R.A.F. and an association with the London County Council, he emigrated to the U.S. in 1953, declining a chance to work for Wright at Taliesin in favor of a position with the Perkins and Will Partnership in Chicago. From there to Iowa State, and into our lives.

Professor Kocimski will be remembered for his unflinching efforts to connect our

department with the larger world, and, through example as well as temperament, an insistence on the best in architecture. Although resting now in Warsaw, Karol was no exile—he died devoted to our State and School, and he will be sadly missed.
Mark Englebrecht



MICHELLE KAUFMANN

125 Years of Prairie Style

June 8 marks the birthday of the most famous American architect of all time, Frank Lloyd Wright, who was born in 1867. A century and a quarter young, his spirit continues to shape our ideas about architecture—open plans, flowing spaces, and harmony of building and nature—to this day.

To honor Wright's 125th birthday, the FLW Foundation will offer (for the first time) public tours of Wright's beloved Taliesin and nearby Hillside Home School located near Spring Green, Wisconsin. Also, New York City's Guggenheim Museum will be reopened to the public in late June with a three-part exhibition called "The Guggenheim Museum and the Art of this Century." For the first time, the public will have access to the entire building. Celebrations

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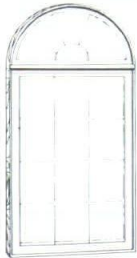
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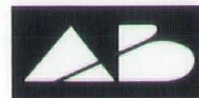
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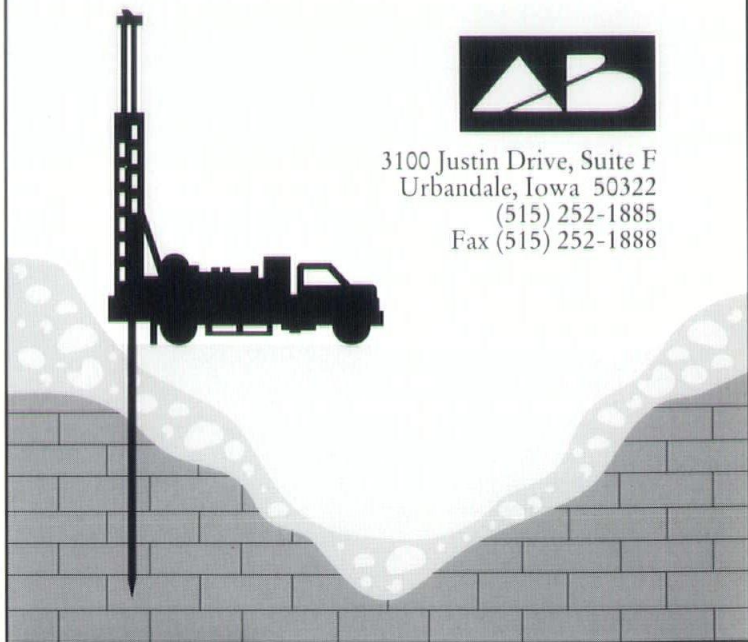
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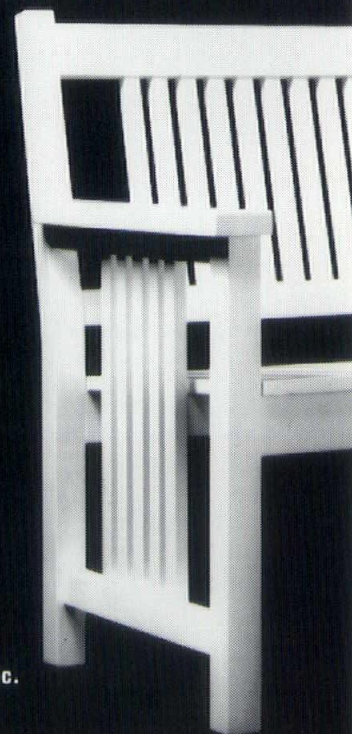
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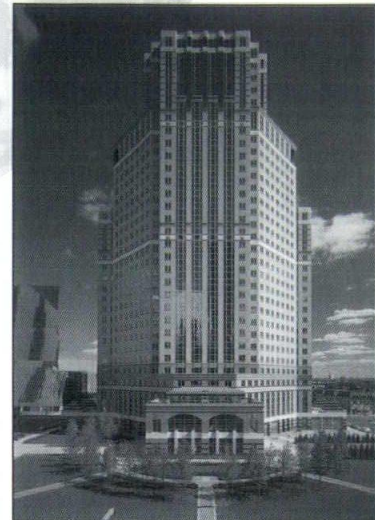
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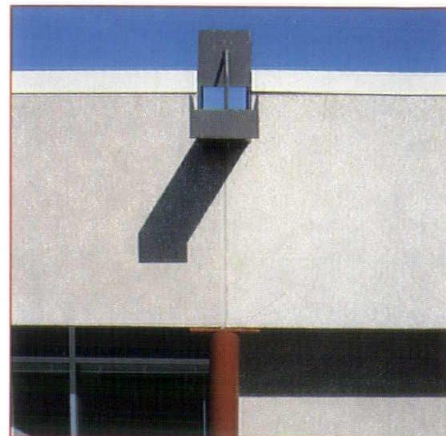
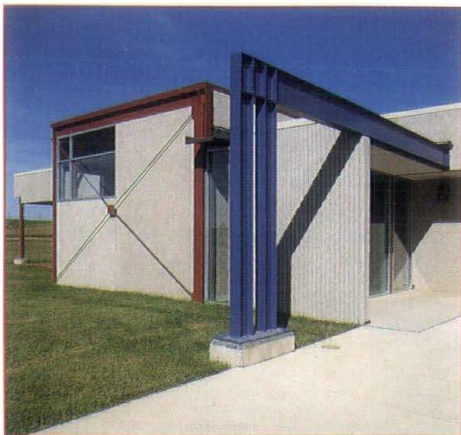
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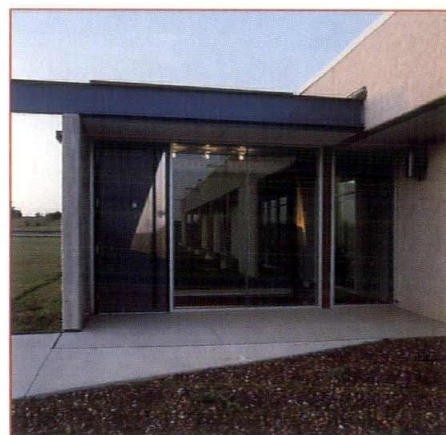
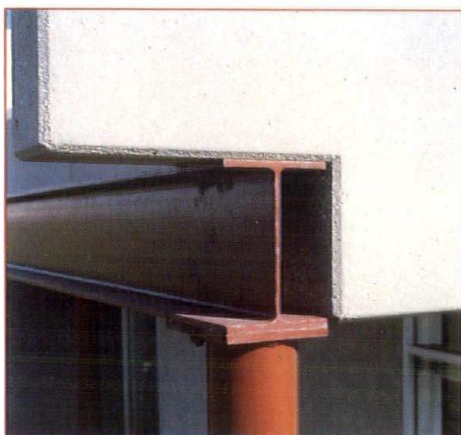
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Contractor Ringland-Johnson-Crowley Company Product IPC Corewall and Precast Concrete

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Address
Correction
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