

IOWA

Architect

Issue No. 02:242 Five Dollars

THE UNIVERSITY OF IOWA
LIBRARY & ARCHIVES
1000 S. EAST ASBY BLVD.
IOWA CITY, IA 52242
MAR 16 2003



Potluck

Ask for Great Brick. *Be Demanding!*



Project: The Capitol, New York City, NY Architect: Coscas Kondylis Associates

We Make Great Brick.



United Brick & Tile
515-254-0196

The
Brick Professionals
www.siouxcitybrick.com



Sioux City Brick
712-258-6571



**DECISIONS,
DECISIONS.**

With so many great precast finishes available, it's hard to choose just one.

PRECAST CONCRETE WALL SYSTEMS FROM:

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



FABCON®

Fabcon is
ISO 9001:94
Certified






INNER FLORA

TEL: 515.274.5907
FAX: 515.327.1001
www.innerflora.com



Let there be *life*



Inner Flora has been exceeding their clients' expectations and successfully managing interiorscapes through responsible budget forecasting for over a decade.

Take a good look at your interiorscape design and maintenance budget. Get the best value for your dollar and contact Inner Flora today.



"We knew our atrium architecture called for a unique interiorscape. Inner Flora understood our building design requirements and the diverse community we serve."



Corporate Identity

Marketing Communications

Web Sites

Magazines

Sign Systems

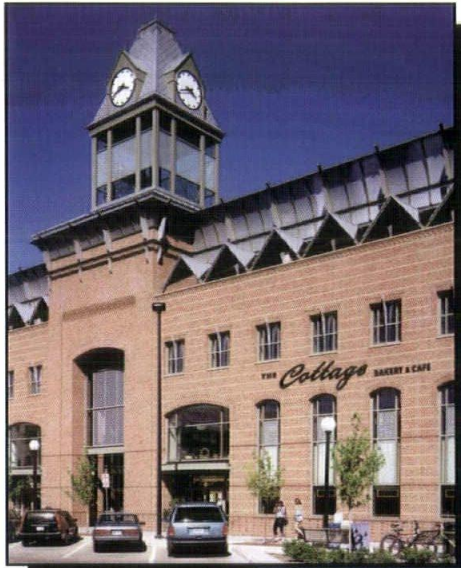
515.243.6010



Architectural Design Awards

Masonry Institute of Iowa

2009

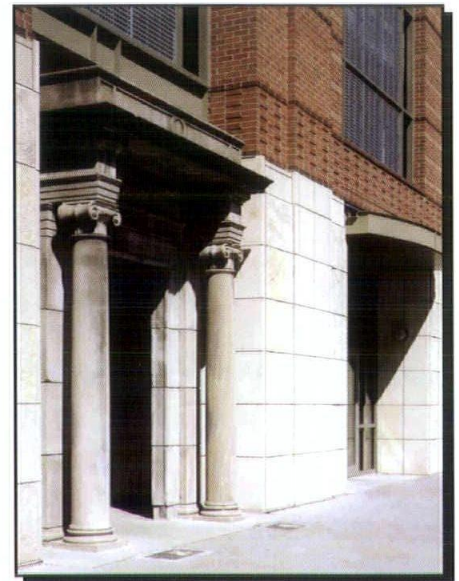
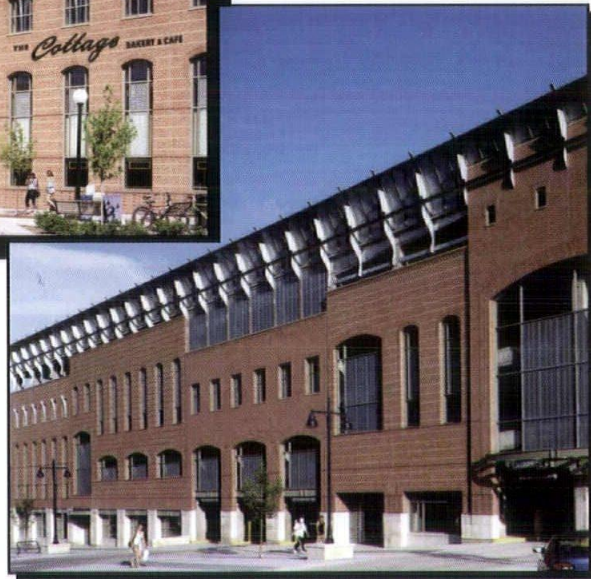


GRAND AWARD

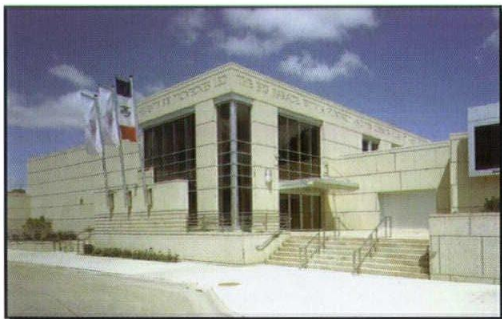
Iowa Avenue Multi-Use Parking Facility

Iowa City, Iowa

Firm: Neumann Monson, P.C.



AWARDS OF MERIT



Music Man Square

Mason City, Iowa

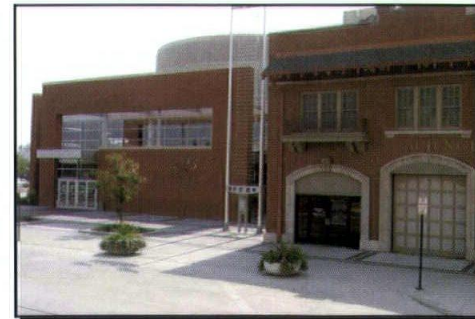
Firm: Bergland & Cram Architects



Mercy Medical Center - Lundy Pavilion

Cedar Rapids, Iowa

Firm: Shive Hattery, Inc.



Science Station & Busse IMAX Theater

Cedar Rapids, Iowa

Firm: OPN Architects, Inc.



Architectural Design Awards

Masonry Institute of Iowa

2002

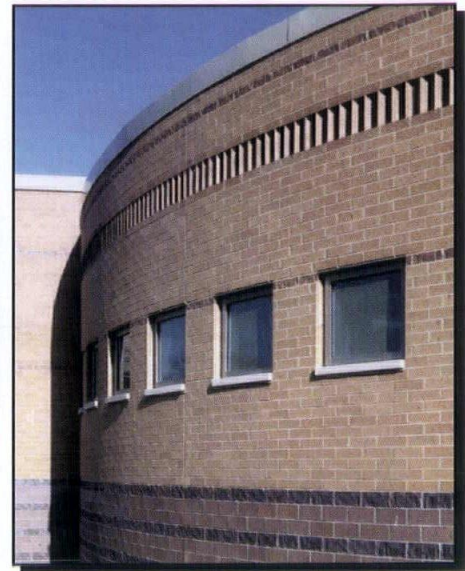


AWARD OF MERIT WITH DISTINCTION

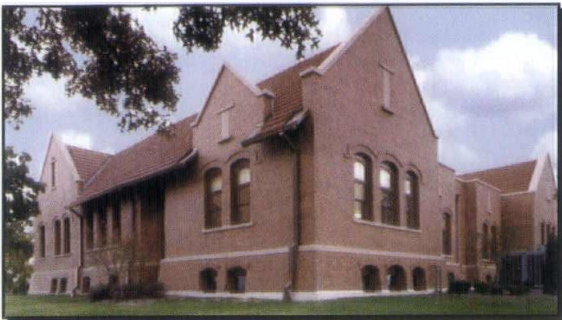
Polk County Juvenile Detention Center

Des Moines, Iowa

Firm: Shive Hattery



AWARDS OF MERIT

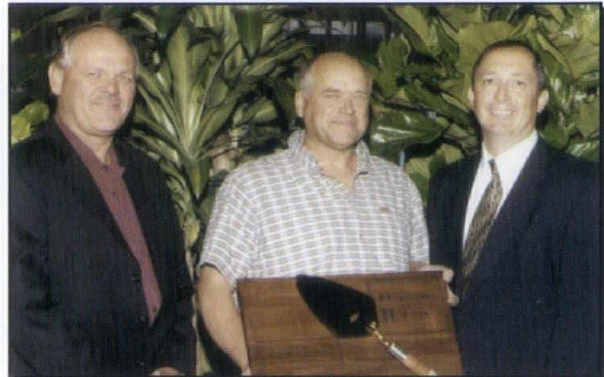


West Liberty Free Public Library Expansion

West Liberty, Iowa

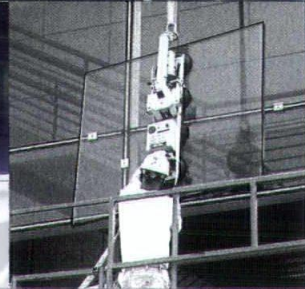
Firm: OPN Architects, Inc.

GOLDEN TROWEL AWARD



Seedorff Masonry, Inc.

(L to R) Jerry Knight, George Anderson, and Don Pasker
Presented for excellence in craftsmanship – Iowa Avenue
Multi-Use Parking Facility.



Craftsmanship

RAIN AND HAIL INSURANCE SERVICE, INC. URBANDALE, IOWA

OWNER Rain and Hail Insurance Service, Inc.

ARCHITECT SVPA Architects Inc.

GENERAL CONTRACTOR The Weitz Company, Inc.

**ARCHITECTURAL
WALL
SYSTEMS**

Under a single responsibility contract AWS engineered, fabricated, assembled, installed and glazed the exterior envelope consisting of an aluminum composite metal rain screen panel system, thermally improved windows and curtain walls, skylight, sunshades, canopy and entrances.

starts with journal

IOWA Architect

Issue No. 02:242

Editor

Steven Strassburg, AIA

Managing Editor

Maggie Laughead

Associate Editors

Cameron Campbell

Gregory Palermo, FAIA

Channing Swanson, AIA

Editorial Board

Sherwood Adams, AIA

Mike Bechtel

Dan Hunt, AIA

Ann Sobiech Munson

Matt Niebuhr

Wes Reynolds

Brad Rippey

Brent Schipper, AIA

Debra Smith, AIA

American Institute of Architects, Iowa Chapter, Executive Vice President

Suzanne Schwengels, Hon, AIA, CAE

Director of Chapter Services

Kerry Tillotson Allen

Director of Marketing and Public Relations

Maggie Laughead

President

Gregory Palermo, FAIA

President-Elect/First Vice President

Geoffrey Grimes, AIA

Second Vice President

Steve Kneirim, AIA

Secretary

Jeff Mills, AIA

Treasurer

Kevin Eipperle, AIA

Directors

Kevin Godwin, AIA

Greg Larrison, AIA

LaDan Omidvar, AIA

Rick Seely, AIA

Debra Smith, AIA

Associate Director

Andy O' Hare, AIA

Allied Director

Mike Van Gorp

Past President

Randy Cram, AIA

ISU Representative

Col Lewis, FAIA

President, American Institute of Architecture Students

Natalie Terrill

Central Iowa Architects President

Kent Lutz, AIA

Cedar Rapids/Iowa City Architects President

Will Downing, AIA

Eastern Iowa Architects President

John Mahon, AIA

Northwest Iowa Architects President

Ed Storm, AIA

Southwest Iowa Architects President

Mike Mayne, AIA

Subscription Rates

\$25/year, \$45/two years; \$5/single

issue. Note to subscribers: when chang-

ing address, please send address label

from recent issue and your new address.

Allow six weeks for change of address.

Advertising

For advertising information contact Jane

Nieland at 515/243-6010.

Iowa Architect is the official quarterly pub-

lication of The American Institute

of Architects, Iowa Chapter, 1000

Walnut Street, Suite 101, Des Moines, IA

50309, 515/244-7502,

Fax 515/244-5347.

Design

Mauck+Associates

516 3rd Street, Suite 200

Des Moines, IA 50309

515/243-6010

Poiluck

Introduction	9
Appetizers	10
Salad	14
Main Course	20
Dessert	26

DEPARTMENTS

Architectural Education	30
Journal	31
Resources	32
Advertisers Directory	35

Cover

Gray's Lake Pedestrian Bridge

Firm: Herbert Lewis Kruse

Blunck Architecture

Photo by: Cameron Campbell
Architectural Photography

Transform Your Client's Home Into A Showplace!

Satisfy your desire for elegance.

PC GlassBlock® products offer the radiance and beauty of glass...the strength and security of thick, break-resistant glass block.

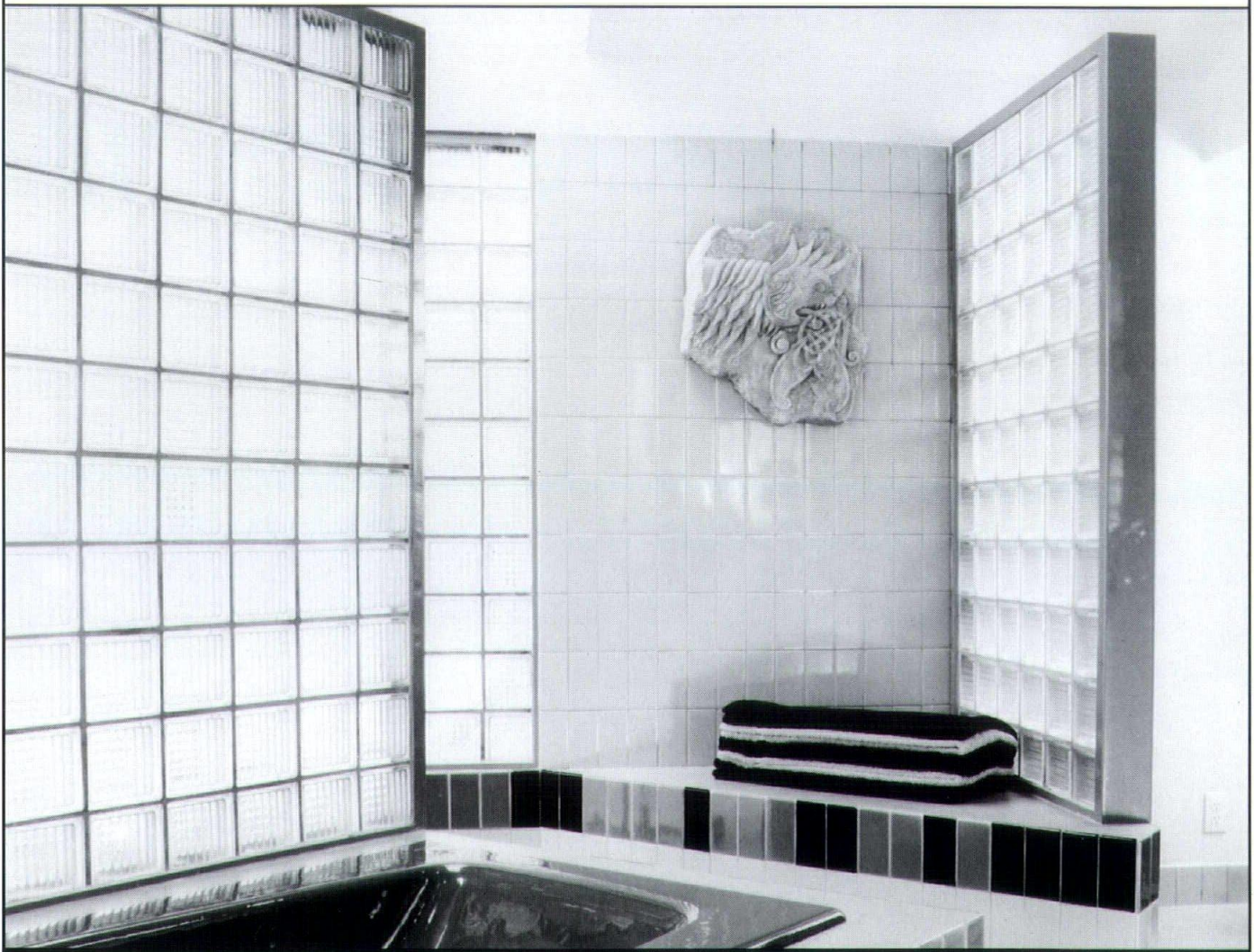
This beautiful, versatile building material inspires imaginative designs that can trans-

form your home into an elegant showplace! And it's available in a choice of patterns to provide the amount of light transmission and privacy you desire.

Enhance and enliven your entryway, kitchen, bath, bedroom, gameroom, stairwell...PC GlassBlock® windows, walls and

partitions add dazzle to any part of your home...both inside and outside!

Ask us how American-made PC GlassBlock® can turn your home into a showplace.



CONCRETE PRODUCTS CO.
Your Construction Supply Center
SIoux CITY

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

Planning architecture can be like planning a meeting. Planning a meeting can be like planning a party. However, not many of us would be willing to say that planning a building can or should be like planning a party. Yet this issue of Iowa Architect has brought together a number of architectural works in the manner of a party, a potluck party to be sure. This coincidence of architecture and a potluck party may require some elaboration to understand how such an unlikely pairing could come about.

About a year ago the editorial board of Iowa Architect gathered for its annual meeting. The meeting's purpose is to frame the direction for the coming year, while reviewing the most recently completed projects in Iowa. In previous years the editors sought to characterize current architectural activity by means of some sort of theme or project type or critical category. Yet last year's work was characteristically broad and seemed to defy any kind of organization or theme. For a brief moment, this typically chatty group of design professionals was perplexed. Downright stymied to be truthful!

The common thread becomes the surprise in discovering the unique taste, texture and aroma of each different project/dish.

Potluck

Relief soon came in the form of a question. "Why not throw a party, a Potluck party?" While this suggestion may not be as miraculous as the parting of the Red Sea, it did bring its own sort of eureka-like amazement. Of course! A Potluck. A party where each guest brings his/her own favorite dish, or in this case architectural project. The common thread becomes the surprise in discovering the unique taste, texture and aroma of each different project/dish.

One apology in advance may be in order. With such a playful theme, the temptation to write food metaphors became overwhelming. And so, in the spirit of all great *bons vivants* and gastronomes we gave in to a little indulgence with metaphor and have grouped this gathering of projects in courses of appetizer, salad, main course and dessert. We hope you enjoy this issue of Iowa Architect that features the greatest number of projects by different architects to be featured in a single editorial issue.

Bon appetit!

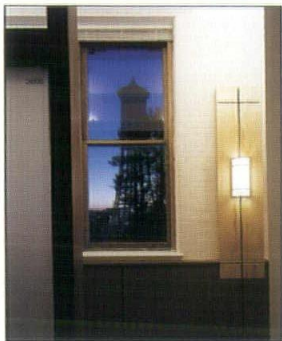
Steven M. Strassburg, AIA
Editor

IOWA Architect

Appetizers

THIS TASTEFUL COMBINATION STIMULATES AN APPETITE FOR DESIGN.

The first course sets the tone for the meal, and each of these bite-sized projects brings something unique to the table.



CAMERON CAMPBELL ©

Above: Dimmable lighting helps create a comfortable and inviting atmosphere. Cutting-edge details give a new personality to the traditional lines of Marston Hall.

Bottom Left: Comfortable corporate chairs and interesting artwork help students relax as they wait for their interviews.

Bottom Right: There are no doors on ISU's Engineering Career Services Interview Suites. The wall configuration helps project sound away from other rooms.

The language of food and the language of art have a lot in common. After all, both involve a highly sensory experience. Visual appeal, texture, warmth and taste all play a role, whether you're working with palates or palettes. And in both cases, exterior appearances don't necessarily give away everything you'll find inside.

The following projects are bite-sized examples of taking one thing and doing it well. They make fitting hors d'oeuvres — not only because of their scale, but also because they reflect the timeless concepts of comfort, tradition and presentation that apply to food as well as design.

Comfort

Like “comfort food,” Iowa State University's new Engineering Career Services interview suites are designed to produce a calming effect. Sound, light and furnishings are all key ingredients, but it's what's *not* part of the design that's most intriguing. None of the suites have doors.

“The goal for the space in a larger sense was to make the student interviewing more comfortable,” recalls project manager Sara Converse of Stott & Associates in Ames, Iowa. “One way the client thought that could be achieved was if there wasn't a door. It just makes you even *more* nervous when somebody shuts the door

behind you and you look up at a clock on the wall.”

So how do you ensure privacy in a room without a door? Walls are very important. In this case, the space is designed with a core of rooms in the center and a corridor along the outside. None of the walls are at 90 degree angles. “Because we shaped the rooms in such an odd configuration, we were able to project sound so that it wouldn't bounce back into the other rooms,” explains Converse. “Plus, the wall thicknesses vary, so we were able to use extra insulation to mitigate the sound.” An adjustable white noise system (which sounds something like air blowing) also helps prevent noises from other rooms from being heard.

Of course, sound wasn't the only consideration. Employers from large corporations come from across the country and around the world to interview Iowa State students, so it was important to create a very comfortable, high-end corporate setting.

To meet their needs, there are different-sized rooms that accommodate groups of two, three or more. There are no desks — just corporate-style chairs and side tables to create an open, inviting and less intimidating environment. Small coves display artwork throughout the space, giving students something interesting to look at while they wait.

Dimmable lighting and cherry woodwork also add warmth. And semitransparent glass walls allow natural light to pour in from Marston Hall's large exterior windows



CAMERON CAMPBELL ©



CAMILLE CAMPBELL-WOLFE



Above: A large industrial grille separates the exam area from the showroom, complementing displays of small eyewear products with a contrast in scale.

without allowing corridor traffic to be a distraction.

“It was exciting to work in a space as old as Marston Hall — and to design something this new and innovative in it,” says Converse. It’s a blend of cutting-edge concepts in a traditional shell.

Presentation

No recipe for success is complete without appealing presentation. That’s why the owner of Eye Works in Ames, Iowa, asked Ames-based Architects Rudi/Lee/Dreyer to help him create a retail environment with a different point of view. More than just selling designer eyewear, he wanted to put the focus on the client — creating a unique and individual experience for everyone who comes into the store.

“We took the idea that eyewear is a very personal expression and designed the space with that in mind,” says project architect Jeff Fenimore, AIA. “We manipulated the floor plan to provide little niches you can ‘nestle’ into. So although you’re in a fairly open room, you can stand in front of a display and feel somewhat private.”

According to Fenimore, the displays themselves are designed to mimic the frame detailing of eyewear with touches like finely machined, countersunk screws. To carry the contemporary look throughout the space, all of the racks and displays were custom-designed and machined on site. And translucent vertical skylight panels were used behind the displays to keep the area feeling open while softening natural light.

Another design element that architects played with was scale. The walls are clad in large sections of concrete board that are screwed onto the wall in a grid pattern. An exposed ceiling and a huge industrial grille separating

the showroom from the exam area add a “warehouse” feel that contrasts with the cozy displays.

Wood flooring runs along the perimeter of the room with a carpet infill, which creates a throw rug-style detail. Wood cabinetry also brings warmth into the space. And areas like the adjustment counter are made more intimate by cantilevered wood lighting canopies.

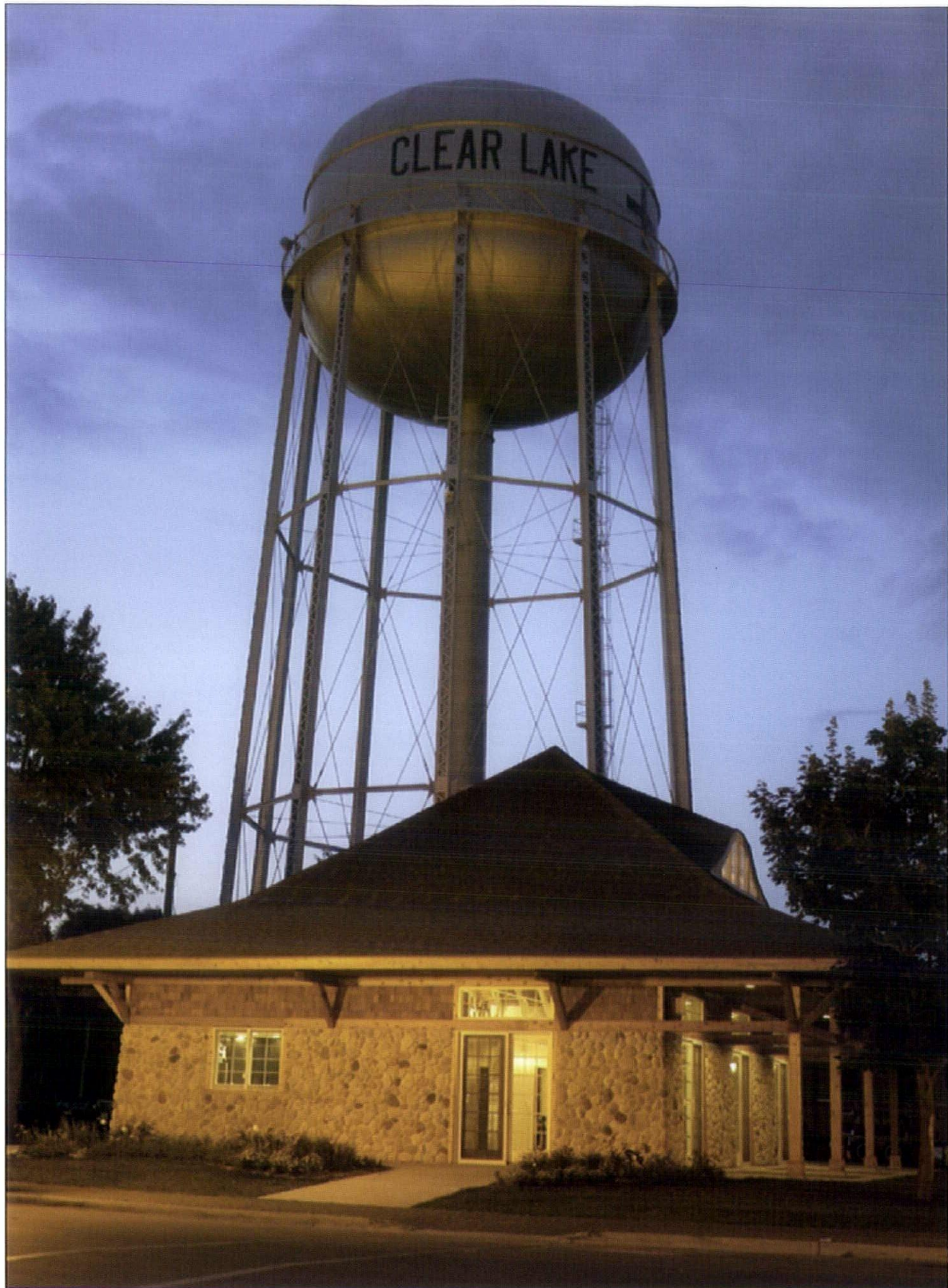
Art display was also an important element of the design. “We wanted to make the art 3-D in the sense that we didn’t just want to hang a collection of pictures on the wall,” says Fenimore. “We created glass shelves and other displays to give them some flexibility.”



MARK MICKUNAS

Left: Three-dimensional artwork displays give Eye Works a contemporary feel. Exposed ceilings and a concrete board grid on the walls add a designer edge to the space.

Right: The cottage-style exterior of the club incorporates the cobblestone details of turn-of-the-century buildings around the lake.



Tradition

Craving something classic? The Clear Lake Yacht Club serves up a slice of history with the flavor of the sea. Situated on a lot at a prominent downtown intersection, the building anchors the lake's century-old seawall with the central business district.

The new facility provides a location for the Club's training and educational activities, as well as storage and meeting space. At the same time, it pays homage to some of Clear Lake's roots.

"The Clear Lake Yacht Club has a long tradition going back over 100 years. And sailing has been huge in Clear Lake for a very long time," says architect Randy Cram, AIA, of Bergland and Cram Architects in Mason City. "That more than anything was the image I had when we developed this design. Both the architecture and the interior feeling are based on tradition."

The Club's historic cottage-style exterior mirrors many of the early cottages and buildings around Clear Lake. In fact, people used to take cobblestone out of the lake to build their foundations.

CAMILLE CAMPBELL-WOLFE

DOUGLAS FORESHOE

DOUGLAS FORESHOE

Far Left: Large overhangs surrounding the entire building provide additional shelter.

Left: The loft provides a place to hang sails to dry.

Left: Knotty pine interiors and built-in cabinetry create a tie with tradition. A nonslip concrete floor and water-repellent fabrics are practical necessities for sailors coming in off the lake.



Another exterior feature is the large overhangs surrounding the entire building. "When Clear Lake hosts regattas, a lot of people come to compete," says Cram. "When a storm comes up, they need a place to seek shelter. The building isn't big enough to hold everyone, so we designed the large overhangs for additional protection." There's also a garage along the back of the building with a clever open-air grille that gives stored boats a chance to dry.

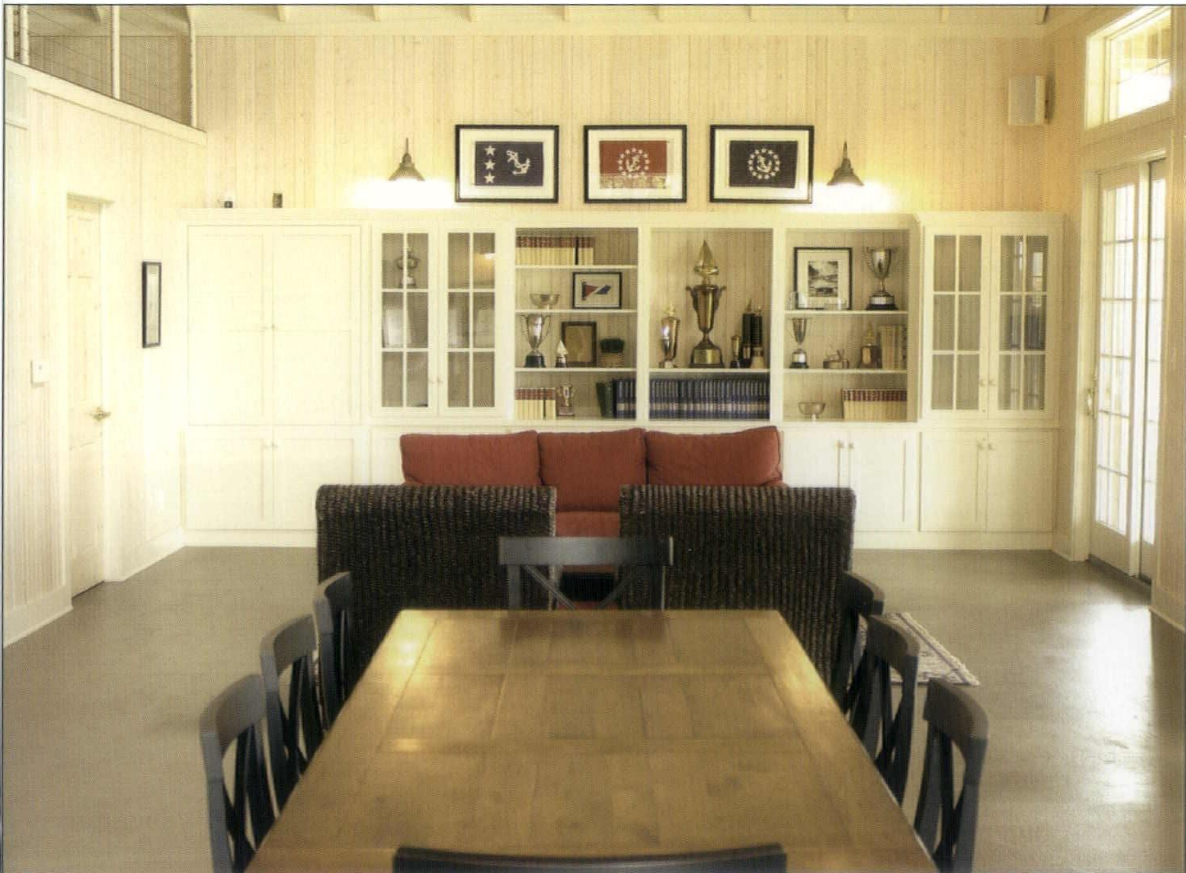
On the interior, materials such as knotty pine carsiding are similar to those used in area buildings from the turn of the century. A sail loft reminiscent of old sailing buildings also provides a place to store sails or hang them over the rail to dry. This mezzanine level sometimes doubles as an extra classroom area for sailing school in the summer. Highlights include an eyebrow dormer that brings light into the space, while also giving the loft a view of the lake.

Built-in cabinetry on the main floor showcases some of the Yacht Club's trophies and history. The concrete

floor is treated with a nonslip surface — and water-repellent fabrics on the nautical furnishings are designed to stand up to season after season of wet bathing suits. Like sailboats, it's a marriage of form with practical function — designed to take the Club in a new direction with the fundamentals that have kept it afloat for generations.

No matter what kind of eye candy is involved, each of these projects brings something distinct and compelling to the table. This sampler is just a taste, and my words are only a garnish. But as the French say, "L'appétit vient en mangeant" — appetite comes with eating. And although this menu caters mostly to your imagination, I hope it will leave you hungry for more.

—Camille Campbell-Wolfe is always looking for ways to show her parents she is using that French degree. She is also an advertising copywriter in Des Moines.



DOUGLAS FORESHOE

Salad

A VISUAL AND VIRTUAL FEAST—RECENT MIDWEST ARCHITECTURE

As new morsels of Midwestern architecture, John Deere Credit, the Virtual Reality Application Center, Oak Hall, Wells Fargo and the Family Practice Facility provide a virtual and visual feast for the observer, creator and occupant.

Two banking facilities. Two education facilities. A medical center. These projects possess a mixture of ingredients necessary to present the client with a finished structure or environment that meets their needs and tastes.

Wells Fargo Home Mortgage merged all Iowa operations with the building of its new corporate office complex. Completed in the summer of 2001, SVPA Architects Inc., provided the client with a 435,000 square foot, six-story office building on a 28 acre site.

One of the most initially engaging features of the building is the five-story atrium. The space is a haven for natural daylight. This grand feature showcases the architecture and the art.

The design espouses an open floor plan, which works well for the productivity of some 2,000 employees. No hard wall office spaces were designed in the facility, so alternative meeting spaces were designed throughout the building. These spaces accommodate all meetings, both impromptu and scheduled.

Included in the plan was everything from conference and training rooms to a kitchen and cafeteria. Other meeting spots aptly named “The Pointe” are situated on floors three through six. Refreshments and vending facilities are provided for building occupants.

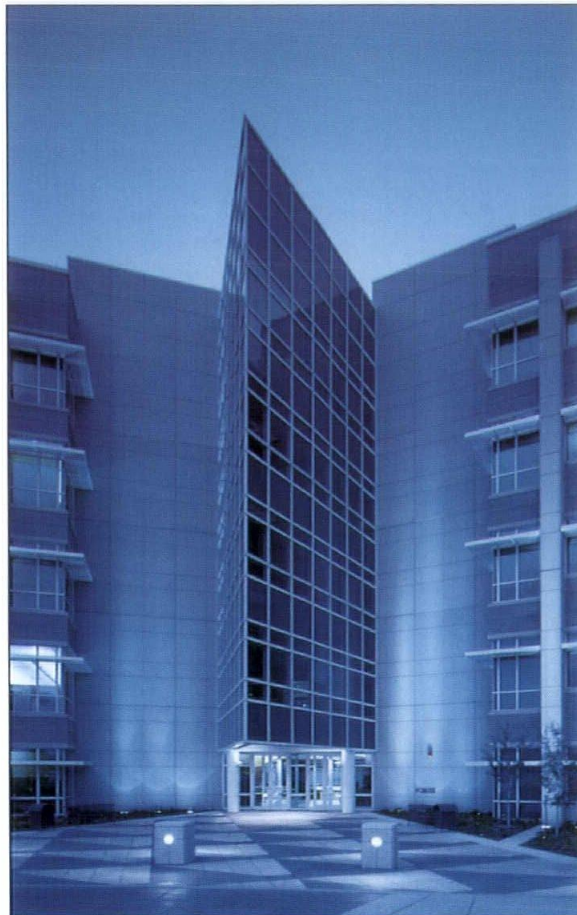
The client was committed to energy consciousness and efficiency. So alternative energy sources and technologies were investigated. Energy recovery decoupled ventilation system and high-efficiency glass were incorporated into the sustainable design. A natural daylighting system was also incorporated so that indoor light levels fluctuate automatically respective of outdoor light levels.

SVPA Architects suggest that openness to new technologies is a catalyst for other corporations throughout the country to make energy efficiency and sustainable design a priority.

The designers, while cognizant of typical energy efficiency and sustainable design strategies successfully conceal such issues in a building envelope that promotes corporate presence. ■

Left: The striking glass feature has been named “The Pointe.”

Right: Sunshade devices enhance the energy efficient design.



MONICA GILLEN



The open floor plan in the Wells Fargo Home Mortgage complex features a five-story atrium. The space is a haven for natural daylight. This grand feature showcases the architecture and the art.

PHOTO BY: CAMERON CAMPBELL ©



Above: Natural light floods all the spaces in the Family Practice Center in Sioux City. The flood of light helps to make the facility a welcoming place for the 40,000 patients who visit each year.

Right: Exposed rafter ends help to convey the tectonic expression found in much Prairie School work.

The Family Practice Center in Sioux City is a project by Ruble Mamura Moss Byrger Architects, P.C. The center is Western Iowa's only family practice residency facility and is a medical clinic as well. The compact urban site, across from a senior and independent living center, made it requisite to effectively and economically use every square inch, according to Todd Moss, project architect.

Natural light floods all the spaces in the 36,713 square foot center and is instrumental in making the facility a welcoming place for the 40,000 patients who visit each year. The interior spaces were designed in close collaboration with those who inhabit them. The input of the doctors, nurses and staff through the design process allowed for efficient space planning resulting in better service to the patients.

The designers took clues from William Steele, Louis Sullivan's student and a turn-of-the-century local architect. The designers gave a porte-cochere a modern function and a clerestory provides valuable working space for the residents. Unlike Sullivan's expressions of democracy in his elaborate ornamentation, RMMB Architects tend toward an elaboration of pragmatism. In this way, the project is an attempt to express current societal values as prescribed by the collaborative process between client and architect.

Prairie School interior design elements, such as low profile, dark wood fixtures and plenty of foliage—both real and artificial—add dimension and give the space a desired comfortable and functional appeal.

The Family Practice Center encompasses Prairie School design elements and the practical application needs of the user making the finished project suitable for the user and the observer. ■





The design for the John Deere Credit World Wide Headquarters is a direct reaction to the client's obvious and longstanding agricultural ties. The Jeffersonian Grid, although eventually deviated from, gave initial order to the planning and layout of the building. The Jeffersonian grid was chosen because it reached out and latched onto the rural landscape, according to Dan Thies, principal in charge at OPN Architects Inc., Cedar Rapids. In this case the grid has been slightly rotated.

The building totally redefined the culture of John Deere Credit. The company moved from 2-3 buildings in a campus setting to all factions being housed in the same place. From initial design to move in day, the process took about 14 months.

The design was a response to the client's business practices and values. The interior is a transformation from a traditional office environment to a new open environment. This is a dramatic cultural shift as to how the work of the corporation gets completed.

Business can be conducted anywhere in the John Deere Credit World Wide Headquarters. Groups can have planned meetings in the cafeteria or chance meetings in the hallway. Bridges foster connection, creation and spontaneity. The new design process has proved to incite interaction and cross-communication.

The usability and functionality of the building was borne of ideas from the persons who work there. Mock-ups

and models were constantly available to employees throughout the process. The result is 240,000 square feet of space that commands it's setting. Each of the employees can claim some or all of the space as their own, not simply the 54" tall cubicle to which they are assigned.

The space is built around a day lighting concept that aids in energy efficiency. To conserve energy, the artificial lighting automatically dims relative outdoor light levels. ■

Top: A super-scaled wall opening frames views of the rural landscape beyond.

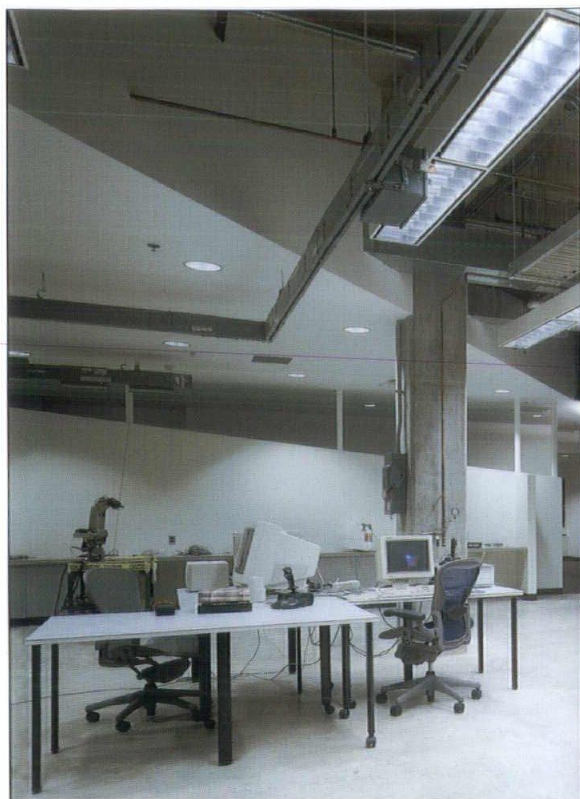


Left: Business can be conducted anywhere in the John Deere Credit World Wide Headquarters. Bridges foster connection, creation and spontaneity. The new design process has proved to incite interaction.

FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HOH, AIA, IDWA, ASSASSI PRODUCTIONS ©



Above: The first stage of the VRAC process takes place in a presentation room that features an 8 foot square pivoting screen.

Above Right: Exposed structure and lighting convey the working nature of the robotics and haptic fabrication shop.

Right: The final stage of the VRAC process concludes with arrival at the virtual reality computer installation.

The Virtual Reality Application Center is at home in the 21,000 square feet of Howe Hall at Iowa State University. The design team at Brooks Borg Skiles Architecture Engineering was charged with creating a space for learning and designing.

The Center provides a setting where the user of the space can produce the material, conduct experiments or lead visitors through the production process.

This procession makes the nature of the visitor's tour a virtual reality experience of the virtual reality process. In this way, the visitor's experience is preparation for its conclusion: the virtual reality computer installation.

The light levels fluctuate as visitors are escorted from one zone of engagement to the next: presentation, observation, interaction and virtual reality projection. The presentation room is a combination of the public — a gallery and the private — faculty corridors, with hidden doors making a mystery of what is beyond.

The fluidity of the computer imaging creation process is reflected in the design elements in the conference room and other fixtures around the facility. The fact that visitors are led on a procession around the facility adds another facet to the feeling of motion.

Geometry adds complexity as a design element. This mathematical notion expresses the science, engineering and overall learning process being engaged in the facility.

The design imagines and reacts to the science and experience of the office suite and melds well with the state of the art facility to which it is attached.

When program and client are sophisticated enough to engage the creative sequence, the result is an architectural language that takes its context clues from the process that engendered it. ■

MONICA GILLEN



Frevert Ramsey Kobes, Architects Engineers P.C. fashioned Oak Hall, a dormitory on the campus of Indian Hills Community College in Ottumwa. Since the campus is on a hill and riddled with oak trees the site presented many challenges. The structure needed to marry well with the existing landscape and meld with the rest of the buildings on the campus.

The designers wanted to take full advantage of the site and its opportunities. The building would at last be situated around a particular 50-foot oak tree, the hall's mascot.

The client wanted a tough yet fairly low maintenance building, according to Steve Zbylicki, project architect. Like the 50-foot oak tree, that is exactly what they were able to deliver to the landscape. Using precast concrete, ceramic wall panels and brick, the designers erected a structure that surrounds the tree, which provides a natural canopy and some nostalgia.

A curtain wall adorns the face of the building and provides the residents and visitors with expansive views of the rest of the campus.

The hall is home to 216 students. The residents' rooms facing the courtyard area are graced with a view of the 50-foot tree that reaches out to the building that surrounds it. The placement of the building based on the existence of tree, shifts the focus of the amenities of the building, not to what spaces or features are offered on the inside, but rather what is beyond the windows—outside.

Two banking facilities. Two education facilities. A medical center. The creative firms behind each of these projects have mixed all the design elements necessary to

present the client with a finished structure or environment that meets their needs and tastes. Each space is conducive to those who inhabit it and initially had a say in the ingredients. ■

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

Above: Oak Hall was designed to accommodate the 50-foot oak tree that it surrounds. Like the tree, the building was designed to be tough and fairly low maintenance.

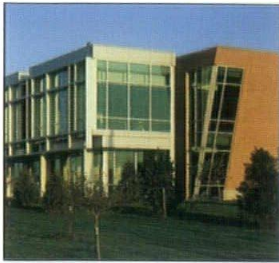


Left: The glass wall affords views to the surrounding campus.

DESIGN PHOTOGRAPHY INC.

Main Course

THE FOLLOWING FOUR PROJECTS ARE GROUPED TOGETHER AS THE MAIN COURSE. THESE ARE THE LASAGNAS, FRIED CHICKENS AND HOT DISHES OF THE BUFFET



CAMERON CAMPBELL ©

Above: Exterior masses are delineated with contrasting materials.

The success of any potluck depends upon who comes to the table and what contributions—which “pots”—they bring to share with the group. The quality of the pots is unknown until everyone gets to the table. And the success of the event may not simply rest on whether the casserole is delicious, or the Jell-o salad came out of its mold perfectly, but also on the combination of dishes.

In this spirit, the following four projects are grouped together as the Main Course. These are the lasagnas, fried chickens and hot dishes of the buffet. Each of these projects exemplifies the potential of collaboration between the architects, clients and other design team members. Every design project is a product of its process, of course, but these four projects each had particularly strong involvement of the private and public owners of the projects. And although each project differs in the type of client and program, each of these projects benefits from this participatory process.

Krause Gentle Corporate Headquarters, by Shiffler Associates Architects, is a private suburban office building owned by a client with strong vision. The Molengracht complex in downtown Pella, by Architects Smith Metzger, involved a private developer as well as the City of Pella in the design process. Story County Human Services Building, by Architects Wells Kastner Schipper, is a public building with a public client that prioritizes

sustainable design. Gray’s Lake Pedestrian Bridge, by Herbert Lewis Kruse Blunck Architecture, is part of a public, urban park renewal project in Des Moines.

All of these projects mine the design process to its fullest, building upon contributions offered by everyone on the teams. Each project carefully considers both context and user, taking advantage of adjacencies and using existing fabric to inform the design. Each of these projects embodies the complexity and combination suitable to the main course.

Krause Gentle Corporate Headquarters, West Des Moines, Shiffler Associates Architects

The impetus for this Corporate Headquarters came from the sense of disassociation experienced by employees spread out over separate office suites, according to architect Bryan Shiffler. The programmatic goal was to bring corporate and department employees together in a building that would foster a sense of family and encourage the cross-pollination of ideas. “All of us is smarter than any one of us” became the overarching concept that guided the building design.

To this end, the building is comprised of three programmatic elements: an office building for over 120 department workers, a corporate headquarters, and an atrium that joins these two spaces and may be used for a variety of corporate events. These elements are defined

Right: The strong sculptural masses are strategically situated near a lake built on the site.



ANN SOBIECH MUNSON



Above: Generous glass walls open this executive office to the landscape.



CAMERON CAMPBELL ©

Left: An atrium space provides flexible accommodation of corporate events.



CAMERON CAMPBELL ©

Far Left: Attention to detail is elegantly expressed in the atrium stairway.

by three distinct masses and are further expressed through a clear material code. The corporate offices, on the north side of the building, are aluminum and glass. The department work space has a brick exterior. The atrium is expressed as a gap between the two larger masses.

A conference wing consolidates meeting rooms so that employees from different departments will mingle with each other. Other spaces, such as the corporate chapel, exercise room and cafeteria aim to do the same

by providing one central location that draws employees from all portions of the building.

On the exterior, the architects, owner and adjoining lot owner built a lake on the site. The corporate lunchroom opens onto broad, flat deep steps near the lake. Architect Bryan Shiffler notes that “strong buildings are often the reflection of a strong client,” and the water feature was part of the owner’s vision from the beginning of the project. The site plan also incorporates grading to allow for future growth and building expansion.



patches of land. In Pella, an Iowa farm town, this density nestled along the canal embodies a gesture of recognition of the history of the town's Dutch immigrant population. The emigration of these Dutch elements—the gables, the masonry construction, the canal, the building scale—has transformed them into symbols of a Dutch heritage that this town, and the tourists who flock here each spring, treasure.

Story County Human Services, Ames, Architects Wells Kastner Schipper

The Story County Human Services Building in Ames combines elements of monumental civic architecture with an open, service-oriented program. From the beginning, the architects and clients prioritized energy efficiency and sustainable design. Rather than limit the design of the building, these priorities energized the building and became the basis for its success.

The long, narrow building rests on a site just south of Lincoln Way, a major commercial thoroughfare, in Ames. It thoughtfully mediates the boundary between a major commercial artery and adjacent residential neighborhoods by placing the building at the street edge near the residential side, using the parking lot north of the building as an intermediary zone between the building and the commercial strip. Its main entrance is visible from Lincoln Way, but the building is not entirely exposed; the building peeking out from the neighborhood makes for easy identification, but its location off the major paths allows users a sense of privacy.

As a public building, the sculptural material planes on the exterior incorporate civic gestures that strive toward monumentality. Granite panels at the entrance and along the south side of the building were salvaged from the Story County Courthouse. A porch-like exterior space at the entrance was created on a grander scale, according to architect Brent Schipper, as another monumental cue appropriate to a government building.

The interior of the building is more typical of an office space in scale, but several elements of the design developed out of a concern for the environment and for efficient energy use have made this a highly successful space for the users. The building ratio is 4:1 in its east-west versus north:south orientation. The long north and south sides maximize opportunities for daylighting.



FARSHID ASSASSI, HONI, AIA, IOWA, ASSASSI PRODUCTIONS ©

Above: The drawbridge leads visitors to Pella's glockenspiel.

Above: Masonry detailing is drawn from Dutch vernacular building.

Right: Horizontal sunscreens protect the southern wall of the Story County Human Services Building in Ames.

While the building responds well to the needs and visions of the owner, the building in the context of neighboring suburban office buildings is a strong testament to the design strategies of the architect. The varied material planes lend a sculptural quality to the building while clearly delineating the parti of the design. The object quality of the executive offices and the conference rooms provides counterpoint to the rectilinear façade grid and orthogonal building masses. The striking relationship between building and water distinguishes this project from so many other office buildings springing up from the defunct farm fields, providing welcome relief as commuters speed by on the adjacent interstate highway.

Molengracht, Pella, Architects Smith Metzger

Architects Smith Metzger did their research during the design of the Molengracht commercial complex in Pella. Architect Kent Lutz, in discussing the development of the typical Dutch gable, noted he was "shocked to find there was so much meat to it." The steep, two-dimensional gables typical of much historic Dutch architecture were developed to hide the steep roof slopes on the long, narrow buildings.

Careful research and diligent participation from the community produced the Molengracht, which is a cluster of commercial buildings along a canal just south of Pella's town square. Each building has its own identity, but they all are compatible with the late-nineteenth century Dutch architecture that lines the perimeter of the town square and adjacent blocks. Gable designs unique to each building distinguish it from its neighbors, while brick masonry façades recall very common Dutch building materials and methods.

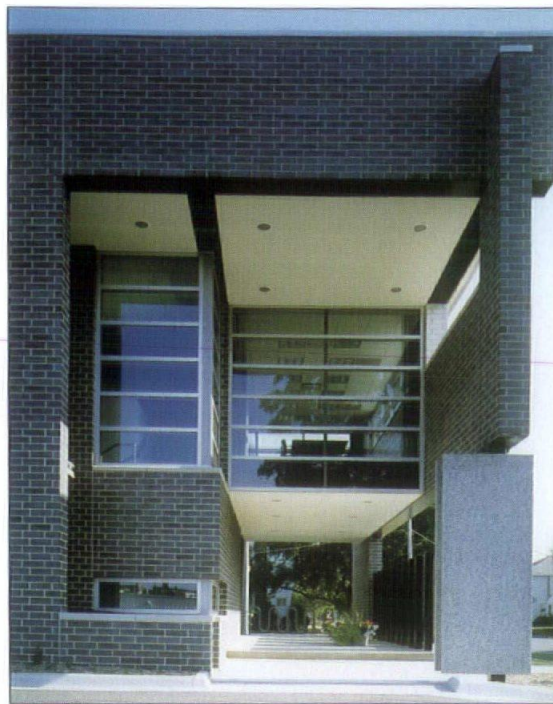
The canal boasts an operational drawbridge and, while it is shallower than canals found in Holland, it is used for a variety of community events. The bridge is on axis with the town's existing glockenspiel, a primary tourist attraction just off of the town square. The complex as a whole strives for a density typical of urban Dutch communities. The combination of water and growing population produced this density in Holland as a necessary solution to housing the population on small

ANN SOBIECH MUNSON



The canal, drawbridge, gables and a tower animate the central space of the Molengrachi.

PHOTO BY: FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



TIMOTHY HURSELEY

Above: The long north side of the building forms a boundary between commercial and residential areas.

Above Right: The planar elements are combined to convey a monumental yet open civic architecture.

Right: The south-facing corridor opens to the adjacent residential area.

The light fixtures use T5 lamps, which were new technology at the time the building was designed. The lights are automated so that they turn off when daylight levels reach adequate light levels. The mechanical systems in the building use a geothermal heat pump, and materials were selected that could be manufactured locally and used in their raw state without additional finish.

Studies performed by AWKS after the building was occupied show dramatic increases in productivity due to the building design. All agencies report an increase in number of clientele served, with one agency reporting a

tripling of clients without adding any new staff members. Another agency reports a 200% decrease in turnover. And since the building has been monitored beginning in September 1999, it has run on a 4% energy savings.

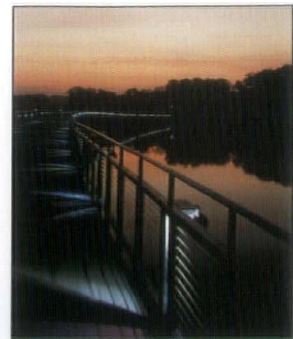
Schipper describes the building as “a beacon of purpose,” and it is so in many ways. The building is close to its constituents by providing a long-term value for the money spent. The building’s planar geometry displays sensitivity to its neighbors while demonstrating that budget constraints and sustainability practices contribute to excellent design.



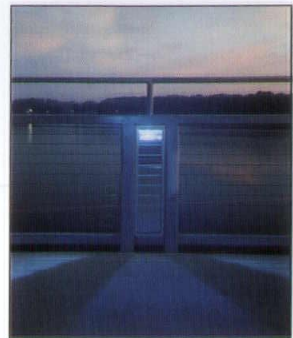
ANN SOBIECH MUNSON



CAMERON CAMPBELL ©



CAMERON CAMPBELL ©



CAMERON CAMPBELL ©

Above Left: The bridge hovers over the lake with an arc of light.

Above Right: The lighting system is comprised of high efficiency lamps and dichroic glass panels.

Gray's Lake Pedestrian Bridge, Des Moines, Herbert Lewis Kruse Blunck Architecture

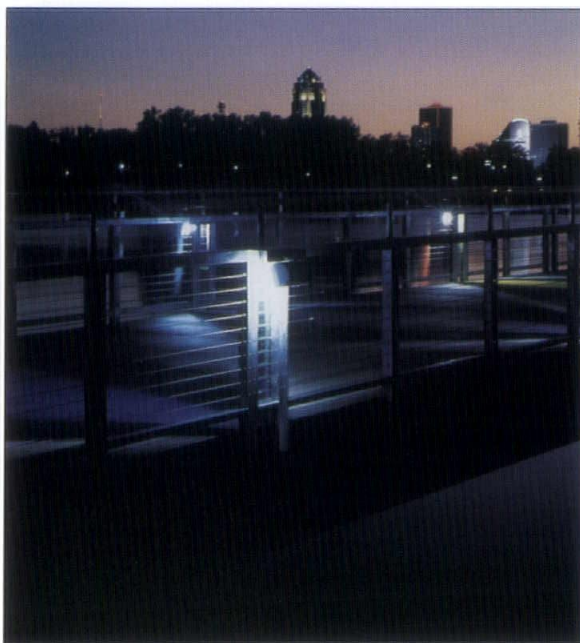
The Pedestrian Bridge across Gray's Lake, in an urban park southwest of downtown Des Moines, gracefully completes a walking and cycling trail around the lake. The bridge evolved from discussions about forming a path around the perimeter of the lake. The south side of the lake was a steep, wooded site; continuing the trail along this edge would have eliminated many trees and opened that edge to adjacent industrial areas. The bridge solution preserved the existing landscape and provided an opportunity to negotiate the lake in another manner.

A contractor was already on board when HLKB joined the design team. Architect Cal Lewis describes the process as a true team effort. The design grew out of design charrettes with the contractor, suppliers and owner representatives from the city. The bridge developed within palette of details, products and technology used by traditional bridge designers, with a primary goal of "meeting the needs of what the bridge needed to do."

The resulting bridge blends the pragmatics of bridge-building with the identity of the park context. Precast concrete tees form a 16-foot-wide bridge that arcs gently across the lake for a quarter-mile, completing the trail without disturbing the existing landscape along the south edge of the lake. Minimal cable rails and a lighting system comprised of high efficiency lamps and dichroic glass panels line the edges of the bridge. The open rail system allows views of the lake, and the arc and rise of the bridge point to the downtown skyline beyond. The glass panels constantly change, depending on time of day and season, creating an ever-changing rainbow of color along the bridge. These subtle elements lend the bridge

its own identity, but that identity is always secondary to the experience of the site.

Users experience the site on multiple levels. On the bridge, walkers and cyclists hover over the lake, immersed in the natural landscape of the park. The downtown skyline serves as a backdrop to the surrounding park. At another scale, the bridge becomes a striking element within the active park. Visitors to the city pass by the park along Fleur Drive, linking the airport to downtown, and are treated to a glistening ribbon of color along the bridge that enlivens the existing foliage and fabric of the park.

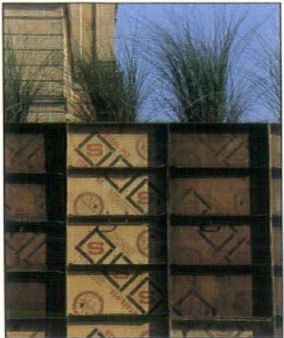


CAMERON CAMPBELL ©

Below Left: The bridge experience affords views of the downtown skyline.

Dessert (des•sert (di-zûrt') noun

A VISUALLY STRIKING ARCHITECTURAL STRUCTURE STIMULATING TO THE VISUAL SENSES.



BRAD RIPPEY

Just as a chef creates from passion and artistic inspiration, so do the following three architects in building their own appetizing delicacy for admiring eyes.

Above: Potted varieties of grass are kept well watered during the hot summer days.

Right: Visquine and dimension lumber cast shadows on the street.

When imagining desserts, images of decadent cakes, spoonfuls of powdered sugar, silver trays lined with fruits of varying colorful hues and shapes, aromas of sweet sugariness and servings of succulent chocolates come to mind. Then how is it that such edible victuals can be related to static works of construction, hard and unpalatable, edifices of permanence, void of any relation to that which is considered perishable and meant for consumption. Simple . . . for like the creation of desserts themselves, a whole ethereal, social and aesthetic culture arises from these decadent creations. Just as delectable sweets and confections can compliment, sometimes to the extreme, the main course, so can structural creations made of sturdier resources . . . wood, steel, cloth, and even cards. Below you will find three such examples, by no means lesser constructions, but certainly aside from the main course, and if you will, an extension of tastes and aromas, differing from the edible metaphors derived from the kitchen but comparable in every other respect.

Like desserts, the three following constructions follow a plan not from the books of Betty Crocker and Sarah Lee, but from the minds of architects, Bryan Berg, Rick Snyder and Brad Rippey. And as there exists a delicate process to decorating a petit four or icing a cake, a recipe also exists for the below creations complete with ingredients, utensils, directions and of course serving suggestions. While the discussion of whether each structure is best served with a cappuccino or a glass of port is up for debate, there is little doubt that the following desserts will satisfy the hunger of curiosity and intrigue.

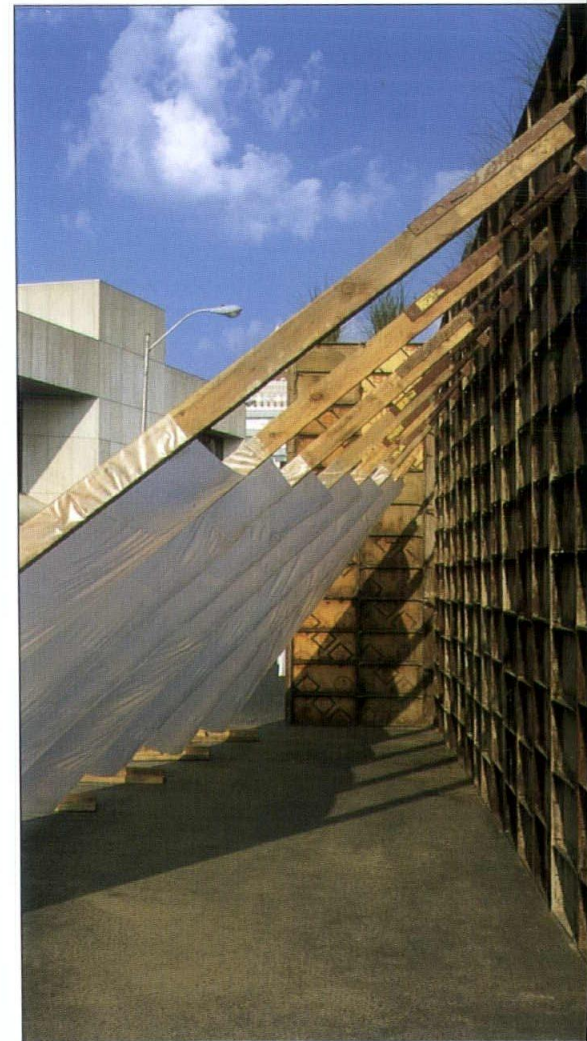
Untitled

The first dessert recipe listed in the Iowa Architect Magazine cookbook is the untitled collaborative entry into the 2002 Des Moines Arts Festival by Goché Inclusions, Pete Goché, and Monica Gillen with WA Architecture's William Anderson, FAIA and Brad Rippey. Ingredients (supplied by Taylor Construction Group, Stetson Construction Group, Bonnie's Barricades and Heard Gardens) include steel, plywood, concrete, 2x4 bracings, translucent visquine and potted varieties of grass. The final measurements with all the ingredients added were 12 feet high and 32 feet long. Utensils for the recipe remained extremely simple with only one drill and a truck with a lift donated from Stetson Construction.

As for directions, Brad Rippey responded by stating that the design plan was an ongoing and evolving

process. "We didn't really know what it was going to look like until it was being built," says Rippey. The project's name was intentionally left untitled. "The project examines art within the products that craft our built environment and leaves the rest open to interpretation. By avoiding a readily identifiable image, we were able to engage the passers-by in conversation, asking questions, pushing their perception and definition of art," Rippey continued.

When asked what kind of dessert the project most resembled, Rippey responded, "The process of pouring the concrete created something that looked like rock candy." In addition, the metaphor of rock candy applied to the row of visquine attached to the planks of wood placed unilaterally on one side. Curiously enough, the visquine was originally to be made of an orange construction mesh or snow fencing. The fencing



Left: The untitled collaboration seen in context of Grand Avenue.

BRAD RIPPEY



Left: Passers-by were free to interpret the art in their own way.

BRAD RIPPEY



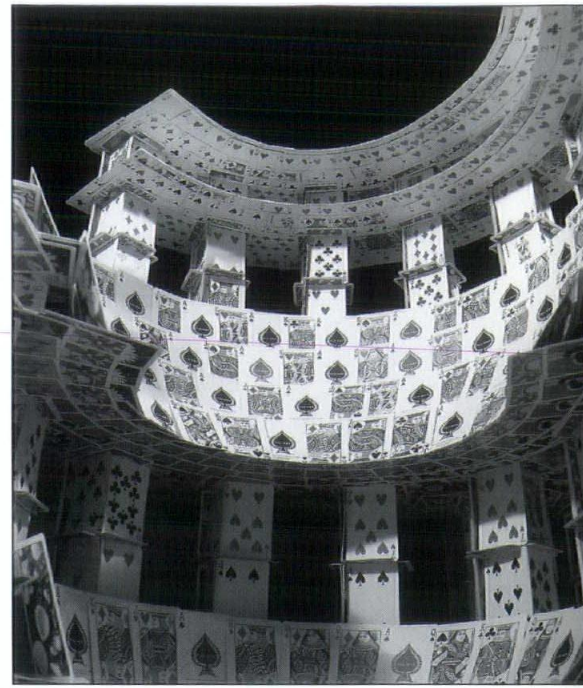
however, proved unworkable and fortuitously enough like many variations on cooking recipes, the designers were able to find an alternative more to their liking.

All in all, the project allowed the designers to branch away from the mainstream of architecture and delve into a more sculptural process devoid of codes and regulations allowing them to be, in essence, like kids again reaching into the cookie jar.

Stacking the Deck

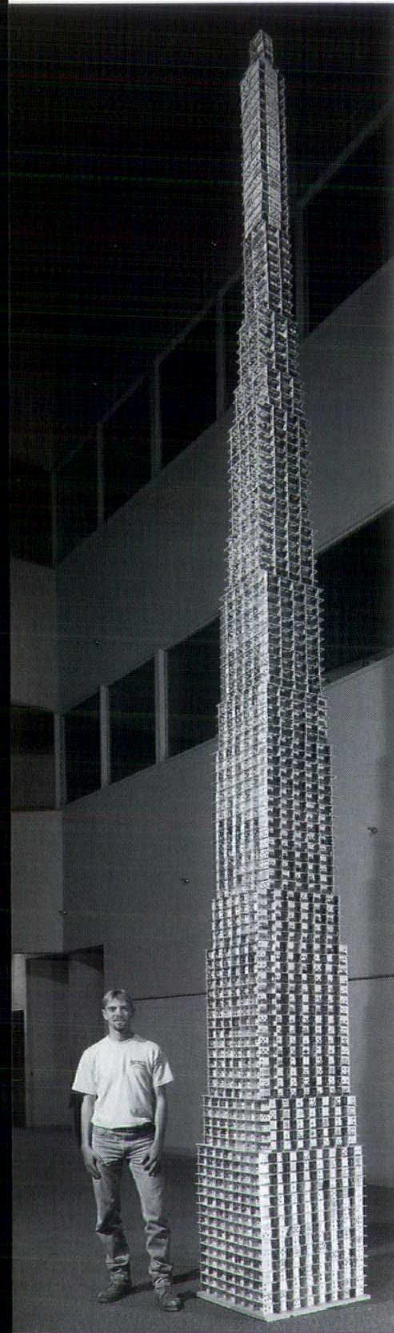
The next recipe comes from Bryan Berg, assistant professor at the ISU Department of architecture. Ingredients...actually it consists of only one ingredient; an unfathomable number of playing cards. Utensils: Even simpler, his hands. Directions: A lot of patience. In 1992 Berg, when he was just 17, broke the Guinness world record for the world's tallest freestanding house of cards with a tower standing 14 feet, 6 inches. He continues to break his own record which now stands at 25 feet. And like a good dessert compliments a meal, Berg asserts that "card stacking is a natural extension of architecture," adding, "like a good architect, a great card stacker takes the ordinary and transforms it."

Currently Berg travels to museums, trade shows, sports events and fairs taking him all across the country and as far away as Japan. His designs include the Iowa Capitol, the Liberty Bell and Brooklyn's Ebbett's Field. His many adventures have garnered him an interesting collection of anecdotes ready to be shared as dinner conversation complimenting a delicious meal. One story takes us to Tokyo, Japan, where one of his fragile creations stood the test of an earthquake. Another takes us to Copenhagen, Denmark, where a not so cordial spectator decided to lob a tennis shoe at his fragile creation missing it by mere inches. Ironically, the structure was later demolished by Berg's own hands in a matter of seconds. When asked where one could go to see his work, Berg responded that none are still standing. I guess we'll just have to wait for examples in his first book, *Stacking the Deck*, published by Simon and Schuster scheduled for a 2003 release.



F-16 Guard House

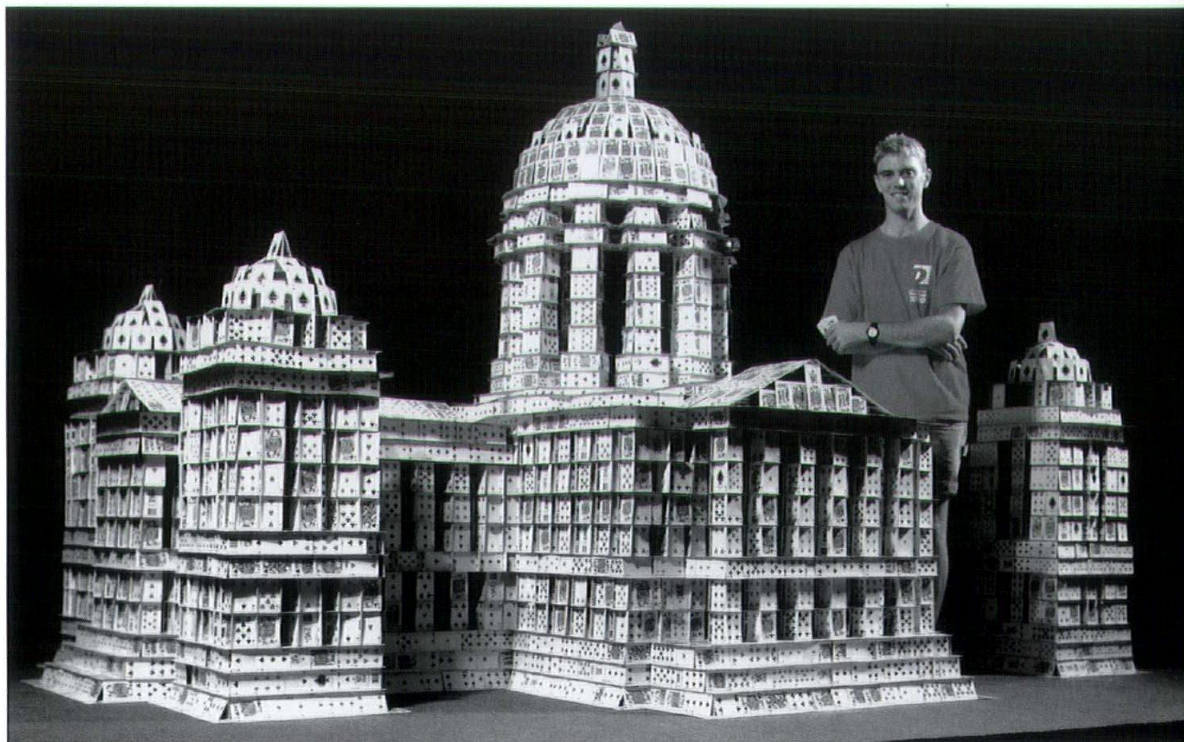
Last, but certainly not least, the third recipe stands as a testament to the harmonious relation to the main course. Created as part of an expanding plan for the Iowa Air National Guard Facility at the Des Moines International Airport, which includes 35 acres north of McKinley Avenue and east of SW 34th St., two new security gate guard houses were constructed by the Sioux City firm of FEH Associates, headed by Rick Snyder. The ingredients consist of brick veneer, aluminum, concrete and glass. The directions and procedures for this recipe proved to be the most difficult facets. As the gates represent the entrance and exit to the F-16 fighter plane facility, Snyder was given the task of designing what would be the first impression of the facility by



Above: Bryan Berg stands proudly beside Guinness World Record: Tallest House Of Free Standing Playing Cards.

Above Right: "Super Bowl" from *Stacking the Deck*

Right: "State House of Cards"



TOM CHOI



Top: The curvilinear roof of the guard house reflects the aerodynamic design of the F-16 fighter.

Above: Not only aesthetically pleasing, the guardhouse's chief function is security.

Left: Traffic bollards and chain link fence connect the bold nature of the guardhouse aesthetic.

personnel as well as by visitors. His chief challenge was to design a structure that was not only aesthetically pleasing but performed its chief function; security and representation of the F-16 National Guard facility.

To begin with, Snyder chose a design that paid homage to the beautiful form of the jet aircraft itself. Using the brick masonry as a foundation, Snyder used the aluminum to create curvilinear roofs that symbolized the form of the aircraft and the motion of flight. Punctuating this design, Snyder added a brick tail fin that rises from the rear acting functionally as an antennae tower and aesthetically completing the symbolic homage.

Like a good dessert, the gatehouses can not be completely appreciated without the accenting details surrounding it. Instead of the olfactory and taste sensations of a good glass of wine or cappuccino, the guard houses have visual accompaniments to accent the structure. Beginning with the location itself, the main gate lies on axis with the entry and outbound flight pattern of the F-16 fighters. Continuing around the guardhouses, a static aircraft exhibit of historical planes extends over the landscape adjacent to the gate finishing out the carefully planned surroundings.

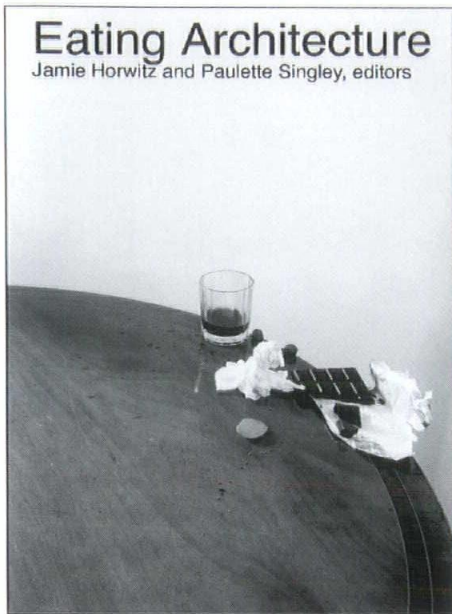
So whether concocted from the cupboards of a kitchen or from the creative minds of architects, one thing can be agreed upon: Desserts come in many forms and are not limited to categories, but instead stem from the same fecund imagination leading to the creation of provocative and stimulating structures interesting to all the senses. But just remember, as tempting as it may be, to feast with your eyes only.

— Tom Choi continues to write and direct in Los Angeles, his latest writing and directing project, a music video for artist Sam Jaffe entitled "New Year."

Architectural education

By JAMIE HORWITZ, PH.D.
DEPARTMENT OF ARCHITECTURE
IOWA STATE UNIVERSITY

Eating Architecture



Eating Architecture

Jamie Horwitz and Paulette Singley, editors

IMAGE COURTESY OF LAURA LETNISKY

architecture “to integrate unrelated elements within a new mixture,” it is because of the inherently spatial and performative aspects of food—both popular and haute—that such explorations lend themselves to form-giving. By indulging in the sensational and quotidian pleasures of food, *Eating Architecture*—a collection of essays co-edited by Jamie Horwitz, Ph.D. (Associate Professor of Architecture at ISU) and Paulette Singley, Ph.D. (Associate Professor of Architecture at Woodbury University, and formerly of ISU) that will be published by The MIT Press—opens this fresh inquiry into the relationships between architecture and culture.

Included in the collection are texts and images by six contributions who are current ISU Architecture faculty, and four former faculty of the College of Design. *Eating Architecture* was awarded a Graham Foundation grant for the preparation of the text, and an Iowa State University Subvention Grant from an endowment left by the Iowa State Press, and in many large and small ways by the generous support of Cal Lewis, Chair of the Department of Architecture, and Mark Engelbrecht, Dean of the College of Design. ■

Of the many vocations Vitruvius recommends for the training of an architect, cooking is not among them. And yet, whether considering a chef’s pyrotechnic juggling of knives at Benihanna’s chain of Japanese restaurants or the culinary gestures of folding that Greg Lynn develops in his computer-generated

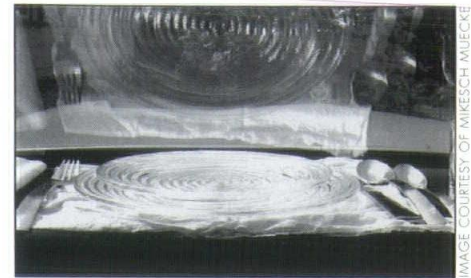


IMAGE COURTESY OF MIKESCH MUECKE

Introduction: Jamie Horwitz and Paulette Singley
Susan Herrington, Taste Buds: Cultivating a Canadian Cuisine

Clare Cardinal-Pett, Too Much Sugar

Barbara L. Miller, Gingerbread Houses: Art, Food and the Postwar Domestic Space

Mark Hamin, Science designed and digested: Between Victorian and Modernist food regimes.

Mikesch Muecke, Food to go: The Industrialization of the Picnic

Jamie Horwitz, Eating Space

Paulette Singley, Hard to Swallow: Mortified Geometry and Abject Form

Mitchell Squire, CultureWare

Carol Prusa, Sift, Grind, Spin.

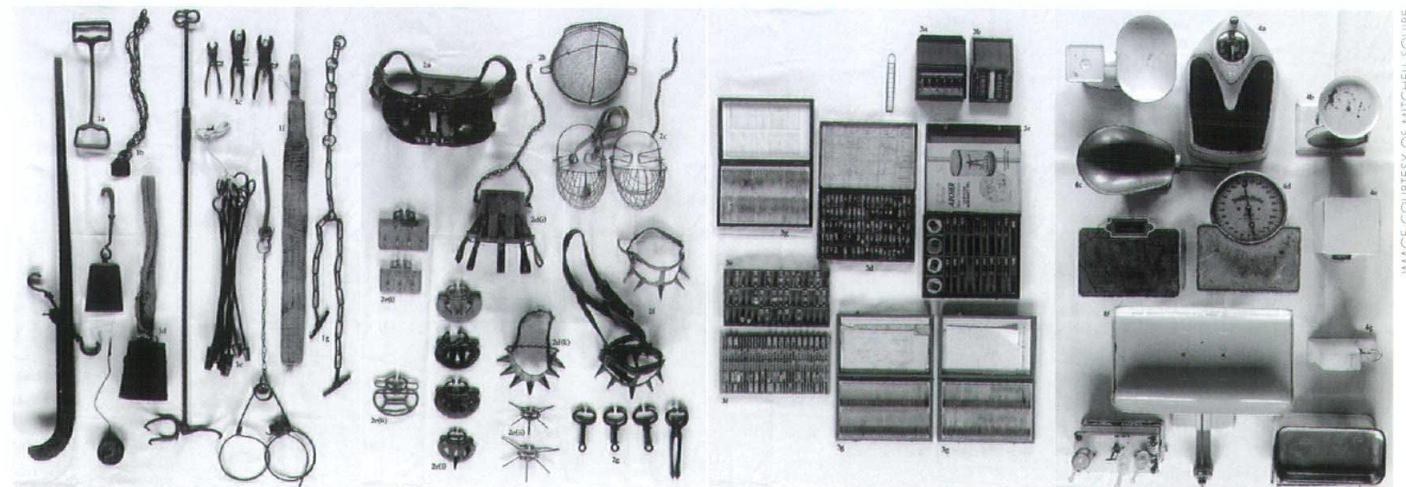


IMAGE COURTESY OF MITCHELL SQUIRE

1. BLACKENING
Marking the “GRAFFIC meridian”
1a Hog Catcher
1b “Maytag” Cow Tag
1c Hog Ringers (2)
1d Cow Bell
1e Branding Irons
1f Hog Whips, Scott MFG. Co., Omaha, Nebraska. Inscription reads, “Prevent Bruises.”
1g Cow Kicker

2. PRESSURE COOKING
Measuring “the MANAGE”
2a Bell Blender, Russell MFG. Co., Plainville, Wis. PAT NO. 1912-53, 1925-
2b Horse Nose Basket
2c Call Weener - Basket Type (pale)
2d Call Weeners - “NU-WAY WEENER.” (1) Austin Manufacturing Co., Round Grove, Illinois. PAT. NO. 2341072. “SO-BCSS.” (2) Simonsen Iron Works, Manufacturers, Sioux Rapids, Iowa.
2e Call Weener - Plate Type (1) (6): Gale Typo (1) (“KANT SUK.” PAT’D Aug. 16, 1900, Spike Type (1) (2).
2f Call Weeners - “DAISY.” (2) PAT’D Oct 11, 1932.
2g Nose Pulls

3. REDUCING
Arranging “small BOXES/high numerical CONTENTS” or “Handling Matters”
3a Microscopic Lens Trial Set. A.O. (American Optical) 6 lenses, black box [opened] 5.75”W x 2”H x 8”D
3b Untitled Lens Set. 12 pair lenses. 5”W x 1.25”H x 8”D
3c Archer Lubricants Sample Case, Circa 1955-1956. Archer Petroleum Corporation, Omaha, Nebraska. Includes sales pamphlet featuring “5 Steps to a SALE.”
3d Untitled Vial Set. 100 slots. 11.5”W x 0.25”H x 17”L.
3e Untitled Vial Set. 48 slots. 12.5”L x 7”W x 1”D.
3f Untitled Vial Set. 175 slots. 119 bottles, purple velvet-lined tray [opened] 13”L x 7”W x 0.5”D.
3g Microscopic Slide Sets. 100 count: Vet Med Animal Disease samples. 11”L x 7.75”W x 1”H.

4. U.S. WEIGHTS AND MEASURES
Measuring “dirty WHITE devices”
4a Health-o-Meter Scale (Bath Type). Capacity 300 lbs
4b Pelouze Diabetic Scale, Pelouze Manufacturing Co., Chicago
4c “COMPUTING” Scale [Candy]. Pelouze Manufacturing Co., Chicago and Evanston, Illinois. Style: “Supreme.” May 25th-1915, June 28th-1922; PATS. PEND G
4d Health-o-Meter [Bath Type]. Continental Scale Works, Chicago Ill. Reg. TM. PAT’D Dec. 1917, June 1921.
4e Universal Scale [Kitchen Type]. Lancens, Fry & Clark, New Britain, Connecticut.
4f Pediatric Scale [Nursery Type]. Inscription on tray reads “WHAT A GIRL SHOULD WEIGH” and “WHAT A BOY SHOULD WEIGH”
4g Mascof Egg Grader. Prospect Mfg. Co., Minneapolis Minn.

Artistic Legacy

The great philosopher Aristophanes once implored, "Let each man exercise the art he knows." Few devote themselves so admirably to this ancient plea than Howard and Roberta Ahmanson. They are responsible for overseeing the Hotel Pattee in Perry, Iowa meticulously restored to its original Arts and Crafts period splendor. In addition to the fine architecture, another distinguishing feature of the Hotel is the abundance of art and sculpture by contemporary artists,

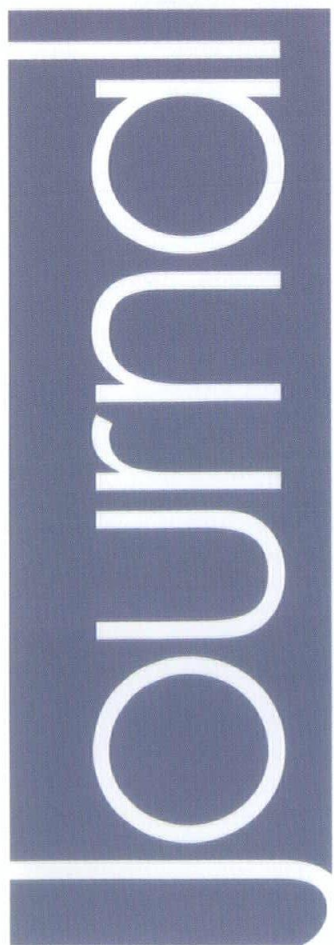


LINDA SHACKELFORD

many of who have Iowa roots. Each guest room celebrates the history, traditions, and people of the region through the room finishes, furniture and art displayed. A similar approach extends to Soumas Court, a public outdoor space adjoining the Hotel and nearby Ray B. Smith Museum store. The court, a tribute to George Soumas, the son of Greek immigrants and twice mayor of Perry, contains native vegetation arranged by noted garden designer Elvin McDonald. John Leusink planned the brick pavement of the courtyard with a vine motif incorporating an interesting array of tile work by Des Moines ceramicist David Dahlquist. The final touch is a pair of arches placed at both ends of the court by metal artist and sculptor Albert Paley. Paley has achieved wide acclaim for his work on the portal gates to the Renwick Gallery at the Smithsonian's National Museum of American Art. Dedicated in November, the Soumas Court arches consist of objects and artifacts the artist found in rural Iowa, local foundries and savage yards. In the artist's own words, the ceremonial arches "will be a visual history of Iowa's industries and institutions . . ." and symbolize "a different reality that reflects the history and culture unique to Perry." Soumas Court and its new arches are just one more link in the evolution of this growing regional artistic center and legacy of the Ahmansons. ■



LINDA SHACKELFORD



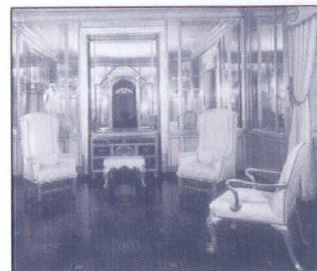
Architectural Fashions that are Revealing

The Art Institute of Chicago exhibition *David Adler, Architect: The Elements of Style* showcases the stately residences and country homes of this early 20th century midwestern architect. This extensive exhibit is the first to explore David Adler's enormous and eclectic range of stylistic expressions and evocative associations of historical styles for many of the elite and affluent throughout the country. Whether Italian villas, French pavilions or English country manors served as the source for inspiration, Adler was not interested in simply replicating what was already done. Instead, he used historical styles as expressions of identity and meaning that he selected, modified, emphasized or reorganized so that a unique statement was established about each client, their home and the surrounding context or countryside. His attention to detail on projects most often included picturesque landscaping design and selection of interior fur-

nishings and antiques that he would purchase himself for clients during his many trips to Europe. The exhibition, designed by renowned Chicago architect Larry Booth, can be viewed in the Kisho Kurokawa Gallery of Architecture at the Art Institute until May of 2003. ■



BOB HARR, HEDRICH BLESSING PHOTOGRAPHY



The Best Seat in the House

Allsteel Inc., a furniture manufacturer headquartered in Muscatine, Iowa, was honored with a Chicago Athenaeum Good Design 2002 Award for its #19 chair. The Good Design Awards is an annual international industrial and graphic design competition that honors outstanding contemporary design in several product categories. A jury of internationally distinguished professionals design judged the 700 submissions with regard to innovation, form, materials, construction, concept, function and utility. The #19 office chair, with its 21 new design patents, was selected as a winner in the Product Design category. The chair will be on display with all the other award recipients in a special exhibition at The Chicago Athenaeum

beginning April 1, 2003. Better yet, contact your local Allsteel representative for your own viewing and test drive. ■



ALLSTEEL

IOWA Architect

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

RESOURCES

Marston Hall-3rd Floor Interview Suites for Engineering Career Services

General Contractor: R. D. Stewart, Inc.; **Electrical Contractor:** ABC Electric, Inc.; **Electrical Engineer:** Comprehensive Mechanical Services; **Mechanical Engineer:** Comprehensive Mechanical Services; **Structural Engineer:** Arnold Engineering; **Interior Designer:** Stott & Associates Architects P.C.; **Photographer:** Cameron Campbell Architectural Photography; **Light Fixtures (wall sconces)** – Visa; **Curvatura Ceiling System** – USG

Eye Works

General Contractor: Harold Pike Construction, L.L.C.; **Electrical Contractor:** Jaspering Electric; **Electrical Engineer:** Gilmor & Doyle; **Mechanical Engineer:** Gilmor & Doyle; **Structural Engineer:** Thometich Engineering; **Landscape Architect:** Architects Rudi/Lee/Dreyer; **Interior Designer:** Architects Rudi/Lee/Dreyer; **Millwork:** G.C. Woodworking; **Photographer:** Mark Mickunas; **Wall Panels** – Skywall, Inc.

Clear Lake Yacht Club

General Contractor: Henkel Construction Company; **Mechanical Contractor:** Larsen Plumbing and Heating Inc.; **Electrical Contractor:** Jacobson Electric, Inc.; **Paint Contractor:** Jennings Painting and Decorating, Ltd.; **Structural Engineer:** Peterson Engineers; **Photographer:** Douglas Foreshoe, Assoc. AIA; **Windows** – Andersen Windows; **Doors** – Andersen Windows; **Cobblestone Veneer** – Boulder Creek Emerson/Copper Mountain Blend; **Stain/Pain** – Iowa Paint; **Trusses** – Littfin Fabricators

Wells Fargo Home Mortgage

General Contractor: The Weitz Company, LLC Electrical; **Contractor:** Baker Electric; **Mechanical Contractor:** The Baker Group; **Civil Engineer:** Kirkham, Michael & Associates; **Electrical Engineer:** KJWW Engineering Consultants; **Mechanical Engineer:** KJWW Engineering Consultants; **Structural Engineer:** Charles Saul Engineering; **Landscape Architect:** Brian Clark & Associates; **Interior Designer:** SVPA Architects Inc.; **Kitchen Consultants:** Robert Rippe & Associates; **Photographer:** Cameron Campbell Architectural Photography; **Ceilings** – USG; **Doors (Hollow Metal)** – Ceco; **Doors (Wood)** – Eggers; **Exterior Cladding (Precast Concrete)** – Wilson Precast (now Rinker Materials); **Exterior Cladding (Curtainwall/Windows)** – Visionwall, Unicel; **Fixtures or fittings** – American Standard, Sloan, Delta; **Floor Coverings (Carpet)** – Collins & Aikman, Interface, Durkan, Pirnce Street, Lees, Atlas, Benley, Bolyu; **Floor Coverings (Tile)** – Crossville Ceramics, American Olean, Fiandre, Italgraniti; **Hardware** – Ingersoll Rand; **HVAC Systems** – Trane, Haakon, Bell & Gosset, Greenheck, Invensys; **Interior Finishes (Paint)** – Zolatone, Iowa Paint, MDC Wallcoverings, Victrex, Koroseal, York, Hirschfield, National, Bolta, Maharam; **Interior Finishes (Vinyl Wall Coverings)** Vycon, Essex, Command, Lanark, Designtex, Palisades; **Lighting/Switches** – Ledalite, Andover

The Family Practice Center

General Contractor: Chris Hansen Construction Co., Inc.; **Electrical Contractor:** Nystrom Electric; **Civil Engineer:** De Wild Grant Reckert & Assoc.; **Electrical Engineer:** Associated Consulting Engineers; **Mechanical Engineer:** Associated Consulting Engineers; **Structural Engineer:** Kirkham Michael; **Interior Designer:** Ruble Mamura Moss Brygger Architects, Todd Moss, AIA, Dianna Kimbell; **Project Team:** Todd Moss, AIA, Rachel Lewis, AIA, Steve Ambrose, Dianna Kimbell; **Photographer** – Kevin Godwin, AIA; **Brick** – Sioux City Brick; **Roofing** – Iowa EPS Products; **Skylight** – Skywall Translucent Systems; **Steel Joists** – Vulcraft; **Floor Deck** – Centria; **Precast Sills Lintels** – Rinker Materials; **Retaining wall** – Keystone Retaining Wall Systems; **Sprinklers** – Continental Fire Sprinkler Co.; **Elevators** – Otis; **Metal Door Frames** – Steelcraft; **Sheet Vinyl** – Armstrong; **Vinyl Composition Tile** – Tarkett, Mannington; **Carpet** – J&J Commercial; **Porcelain Ceramic Tile** – Floor Gres Ceramiche; **Corner Guards** – CD Group; **Wood Doors** – Alagama Hardwoods, Inc.

John Deere Credit World Wide Headquarters

Electrical Contractor: Baker Electric Inc.; **Civil Engineer:** Civil Engineering Consultants, Inc.; **Electrical Engineer:** KJWW Engineering Consultants; **Mechanical Engineer:** KJWW Engineering Consultants; **Structural Engineer:** Reigstad & Associates; **Landscape Architect:** OPN Architects, Inc./Landscape Architectural Consultants, Inc.; **Interior Designer:** OPN Architects, Inc.; **Design/Build Contractor:** Ryan Companies US, Inc.; **Photographer:** Farshid Assasi, Hon. AIA Iowa, Assasi Productions; **Ceilings** – USG; **Doors** – Weyerhaeuser; **Exterior Cladding** – Wausau Superwall Window System, Wilson Concrete-Precast concrete panels, Alucabond-Metal Panels, LOF-Low E-glazing; **Floor Coverings** – Shaw; **HVAC Systems** – Refrigeration and Temperature Controls – Trane Equipment; **Lighting (Indirect)** – Ledalite; **Lighting Controls** – Matrix by Thomas Industries; **Masonry** – Endicott Clay Projects Co.; **Interior Finishes** – Flor Gres and Dal Tile-Tile – Porcelain Ceramic Tile; **Midwest Tile, Granite and Marble** – Granite

VRAC Office Suite-Howe Hall

General Contractor: The Weitz Company; **Mechanical Engineer:** Ellerbe Beckett; **Photographer:** Farshid Assasi, Hon. AIA Iowa, Assasi Productions

Indian Hills Community College-Oak Hall

General Contractor: Walter, Inc.; **Electrical Contractor:** Nikkel & Associates, Inc.; **Electrical Engineer:** Robert Hotovy, Farris Engineering; **Mechanical Engineer:** Michael Larson, Farris Engineering; **Structural Engineer:** James Egger, Frevert-Ramsey-Kobes; **Interior Designer:** Leslie Wilson, Frevert-Ramsey-Kobes; **Project Architect:** Steven Zblylicki, Frevert-Ramsey-Kobes; **Project Designer:** David Briden, Frevert-Ramsey-Kobes; **Photographer:** Design Photography, Inc.; **Brick** – United Brick & Tile;

Curtainwall – EFCO; Windows – Pella; Ceramic Wall Panels – PG Bell Architectural Porcelain; Precast Concrete – Iowa Prestressed Concrete

Krause Gentle Corporate Headquarters

General Contractor: The Weitz Co.; Electrical Contractor: Baker Electric; Mechanical Contractor: Waldinger; Curtain Wall Contractor: Architectural Wall Systems; Structural Engineer: Charles Saul Engineering; Landscape Architect: Crosé Gardner; Photographer: Cameron Campbell Architectural Photography; Ceiling – USG; Carpet – Mannington; Masonry – United Brick & Tile; Granite Flooring – Des Moines Marble & Mantle; Millwork – Architectural Arts; Hardware – Yale; Indirect Lighting – Prudential

The Molengracht

General Contractor: The Hansen Company, Inc.; Electrical Contractor: DeVries Electric; Mechanical Contractor: Van Sittert Plumbing & Heating; Electrical Engineer: Mosher Engineering; Mechanical Engineer: Mosher Engineering; Structural Engineer: Charles Saul Engineering; Principal in Charge: Daryl Metzger, AIA; Project Architect: Charles Callahan, AIA; Landscape Architect: RDG Crose Gardner Shukert; Interior Designer: Architects Smith Metzger; Photographer: Farshid Assasi, Hon. AIA Iowa, Assasi Productions; Masonry – Masonry Products of Iowa, Edwards Cast Stone; Mason – Sedorff Masonry, Inc.; Windows and Doors – Pella

Story County Human Services Center

General Contractor: Harold Pike Construction; Electrical Engineer: Pulley and Associates; Mechanical Engineer: Pulley and Associates; Structural Engineer: Charles Saul and Associates; Interior Designer: Architects Wells Kastner Schipper; Photographer: Timothy Hursley; Carpet – J & J Commercial; Linoleum – Forbo; Lighting – Peerless; Brick – Sioux City Brick; Aluminum Doors & Frames/ Windows/ Glazed Curtainwall System – EFCO; Tile – ACT; Prelaminated Interior Wall Panels – Kydex

Gray's Lake Pedestrian Bridge

Landscape Architect: RDG Crose Gardner Shukert, Inc.; Bridge Contractor: Jensen Construction Company; Structural Engineer: Ashton Engineering, Inc.; Geotechnical Engineer: Allender Butzke Engineers, Inc.; Photographer: Cameron Campbell Architectural Photography; Resources–Please call Herbert Lewis Kruse Blunck for details.

Locust Street Entrance, 2002 Des Moines Arts Festival

General Contractor: Taylor Construction Group, Goché Inclusions, WA. Architecture; Photographer: Brad Rippey; Concrete Formwork – Stetson Building Products; Ornamental Grass – Heard Gardens Ltd.; Construction Signage – Bonnie's Barricades

Bryan Berg-Cardstacker

Materials: "PLA-MOR" brand playing cards manufactured by United States Playing Card Co. Statehouse of Cards-2000 decks, World Record: 2000 decks, 25 feet tall. Stadium-180 decks.

National Guard Gatehouses

General Contractor: The Hansen Company, Inc.; Electrical Contractor: DML Electric, Inc.; Civil Engineer: Snyder & Associates; Electrical Engineer: Farris Engineering; Mechanical Engineer: Farris Engineering; Structural Engineer: FEH Associates, Inc.; Landscape Architect: Snyder & Associates; Interior Designer: FEH Associates, Inc.; Photographer: Cameron Campbell Architectural Photography; Brick Masonry – Endicott Clay Products; Ornamental Fence – Ameristar; Aluminum Windows – Kawneer; Metal Wall Panels – Alpolic; Electronic Signage – Daktronics; Metal Roof – Berridge Manufacturing

Corrections:

Issue No. 02:241, page 26, the photographer of the exterior of Herndon Hall should have been listed as Farshid Assasi, Hon. AIA Iowa, Assasi Productions.

Issue No. 02:241, page 22, the General Contractors listing should have included Kristofer Orth and Robyn Vettrano.



**Geotechnical
Services Inc.**

Superior service... practical solutions



Des Moines 515 270-6542
www.gsnetwork.com

**Interior Foliage
Design.**
Specifications.
Installation.
Maintenance.



INNER FLORA

Inner Flora is nationally recognized
for innovative design of interior foliage.

672 34th Street
Des Moines, Iowa
515 274 5907

Imagine your ideal office space.

...a perfect blend of
turn-of-the-century
character and modern
convenience.

...2,800 square feet
on two floors with a
mezzanine open to
both levels.

...hardwood floors on
the upper level, skylights,
and a great view
of the state capitol.

...parking spaces
just outside the
rear entrance.

...situated at 510 Third Street,
one block from the
Des Moines Civic Center
and Nollen Plaza, two blocks
from the Iowa Events Center,
and one block from the
Principal River Walk.

We're looking for people who share our appreciation for great old buildings and our passion for innovative renovation. We will renovate this building to suit the needs of your business. If you want space that is far from ordinary, or want to see other Encore Properties renovation projects, contact Kent Mauck at 515 243-6010.

encore!

Advertiser Page

Allender Butzke Engineers Inc.36

Architectural Wall Systems Co.6

AVI Systems36

Charles Saul Engineering.....36

Cobb Strecker Dunphy & Zimmermann, Inc.....C3

Concrete Products Co. of Sioux City3

Encore Properties34

Fabcon, Inc.1

Geotechnical Services, Inc.34

Inner Flora2, 34

Iowa Prestressed ConcreteC4

Masonry Institute of Iowa4-5

Mauck+Associates8

RCS/Radio Communications35

Terracon Environmental Inc.....35

United Brick & TileC2

Wells Concrete Products CompanyC3

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

Advertisers Directory

INTEGRATE (v.)

To make into a whole --To unite --To join with something else

RCSystems/Radio Communications

specializes in communication integration.
 We make a business run as a whole entity.
We connect all the parts.

- Installation of efficient phone systems
- Quick & Secure Access Control
- CCTV Perimeter/Interior Video Surveillance
- Alarm Systems for added protection and safety
- Programmable electronics information signage
- Networking (wire & wireless)

**We connect it all...we've been doing it for
 32 years. That's our business.
 We're the Integration Experts.**

Bids. Specs. Quotes. Call us. Today.



RCSYSTEMS
Radio Communications
 Company

**Cedar Rapids
 (800) 833-3550**

**Waterloo
 (800) 728-2929**

Terracon

Delivering Success for Clients and Employees

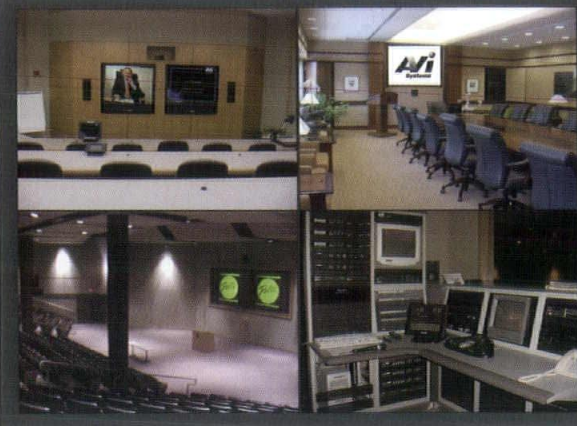
Consulting Engineers and Scientists Providing:

- Geotechnical Engineering
- Environmental Services
- Wetlands Consulting
- Asbestos Services
- Industrial Hygiene Services
- Construction Materials Engineering
- Facilities Management
- Pavement and Asset Management

Proud member of the Iowa Engineering Community since 1965 with offices in Des Moines, Cedar Rapids, Cedar Falls, Iowa City, Mason City, Bettendorf, Storm Lake and Omaha.

www.terracon.com

What You See Is Only Part Of The Story.



PRESENTATION SOLUTIONS FOCUSED ON YOUR SUCCESS.

Let AVI Systems help your organization or client look and sound its best. We work as strategic design-build partners with our clients and their developers, contractors, architects and interior designers creating the most impressive classrooms, training facilities, boardrooms, conference and presentation environments available today. Our state-of-the-art designs are used for meetings, training, education and sales and marketing presentations in single or multiple locations. Give us a call or visit our Web site for more information.

Register online at www.avisystems.com to join our mailing list. You could WIN a TV in addition to receiving the latest information on our AIA Continuing Education Programs and breaking news in the audiovisual industry.



Focused on Your Success
www.avisystems.com

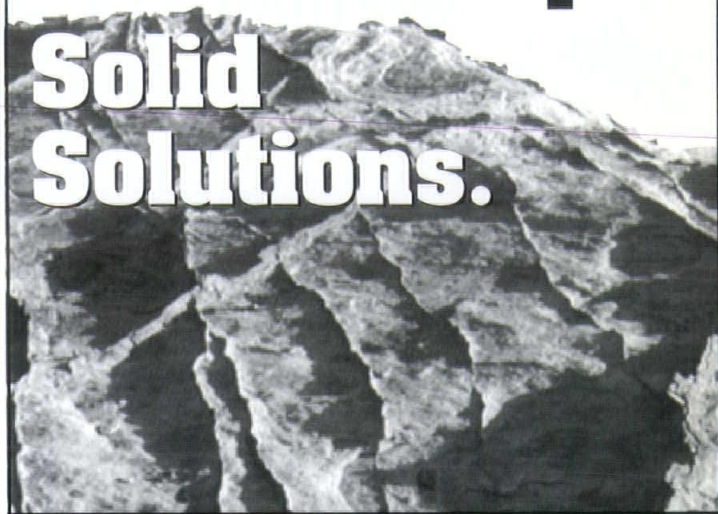
2867 104th St., Urbandale, IA 50322
PH: (515) 254-9850 FAX: (515) 254-9981

MINNEAPOLIS / OMAHA / DES MOINES / KANSAS CITY / BISMARCK

CONSULTATION / DESIGN / FABRICATION / INSTALLATION / CONTINUING SERVICE

Solid Relationships.

Solid Solutions.



**ALLENDER BUTZKE
ENGINEERS INC.**

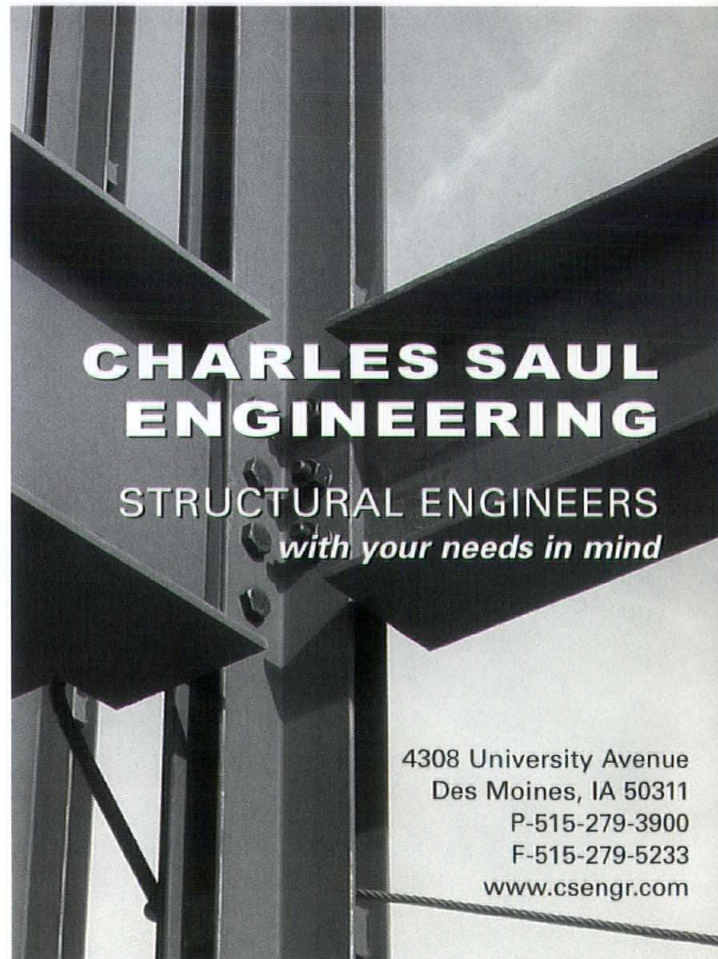
Geotechnical • Environmental • Construction Q.C.

3660 109th Street • Urbandale, Iowa 50322 • (515) 252-1885 • Fax (515) 252-1888

CHARLES SAUL ENGINEERING

STRUCTURAL ENGINEERS
with your needs in mind

4308 University Avenue
Des Moines, IA 50311
P-515-279-3900
F-515-279-5233
www.csengr.com



BECAUSE SUBSTANCE MATTERS

PROFESSIONAL LIABILITY INSURANCE

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

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

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

CNA programs are underwritten by one or more of the CNA companies. CNA is a registered service mark and trade name of CNA Financial Corporation.



www.csdz.com

Cobb Strecker Dunphy & Zimmermann, Inc.

150 South Fifth Street, Suite 2000

Minneapolis, MN 55402

(612) 349-2400 • Toll Free (800) 488-8641

4726 East Towne Boulevard, Suite 230

Madison, WI 53704

(608) 242-2550 • Toll Free (800) 996-2550

5 Triad Center, Suite 340

Salt Lake City, UT 84180

(801) 537-7467

P.O. Box 4

Freeport, IL 61032

(815) 235-4997 • Toll Free (877) 235-4997

Victor O.
Schinnerer
& Company, Inc.

CNA PRO

WELLS CONCRETE PRODUCTS

precast | prestressed concrete

*forming
your future*



Building your structure may be short term, but the relationships we construct last forever. At Wells Concrete, we partner with our clients from the beginning of the design process through the final construction details to ensure every project's success.

Give us a call today to learn how precast prestressed concrete can form your future.

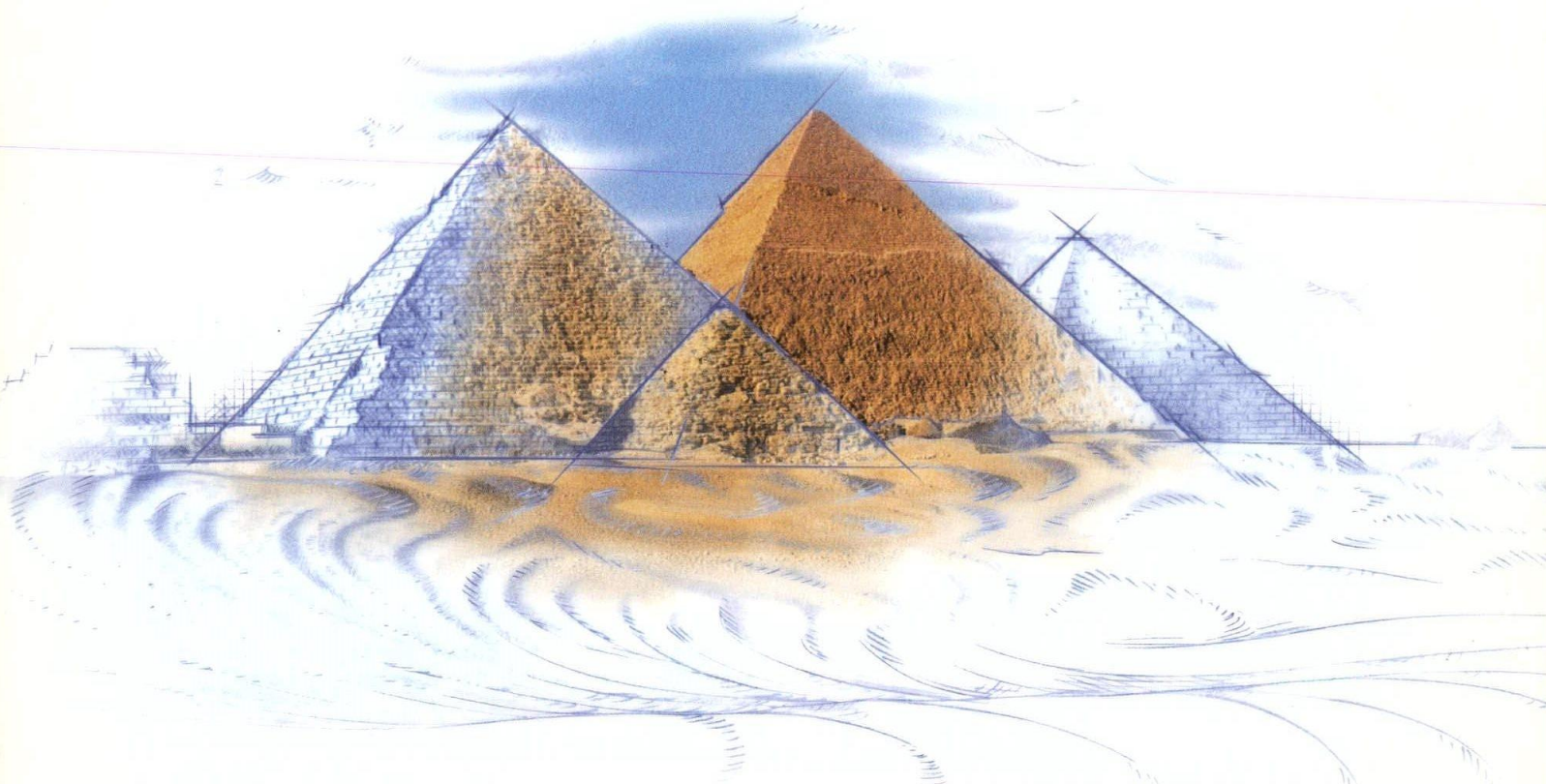
WCP
Wells Concrete Products

Wells, MN

800.658.7049

www.wellsconcrete.com

PROOF THAT WHEN PEOPLE WORK TOGETHER,
ANYTHING IS POSSIBLE.



It may be an ancient philosophy, but it is just as relevant in today's precast/prestressed concrete structures. The more resources that are behind your project, the greater the possibilities. Which is why we put the entire **Cretex family of companies** behind your project. We give you more resources and more value than any other precast/prestressed concrete company in the Midwest. With the strength of four of the Midwest's premier companies, plus the speed, durability and versatility of precast/prestressed concrete, anything is possible. **EXPAND YOUR POSSIBILITIES.**

A FAMILY OF CRETEX COMPANIES



DES MOINES, IA
IOWACONCRETE.COM
800.826.0464



BURLINGTON, WI
JWPETERS.COM
800.877.9040



WEST BURLINGTON, IA
RAIDERPRECAST.COM
800.826.8159



ROCHELLE, IL
PBMCONCRETE.COM
800.798.0908



The American Institute of Architects
Iowa Chapter
1000 Walnut Street, Suite 101
Des Moines, IA 50309

CHANGE SERVICE REQUESTED

*****AUTO**MIXED ADC 500
X 0110 64
196

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



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