

# IOWA Architect

Issue No. 05:251 Five Dollars

2004 State and Regional Design Awards



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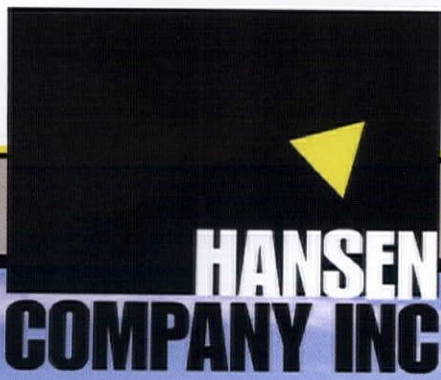
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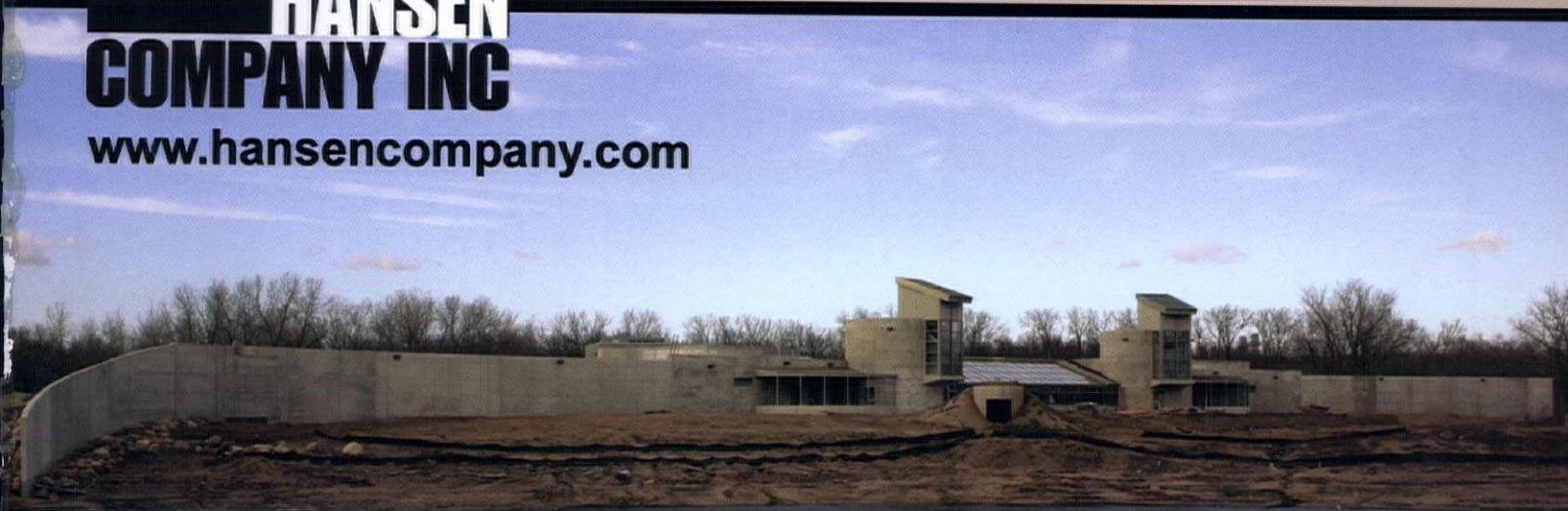
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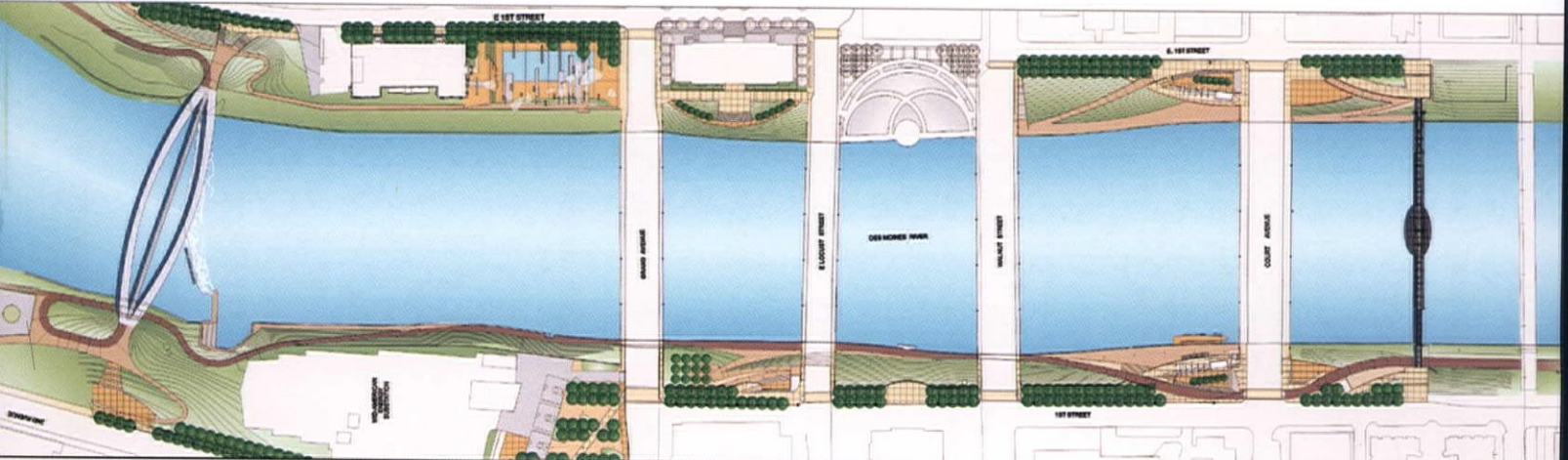
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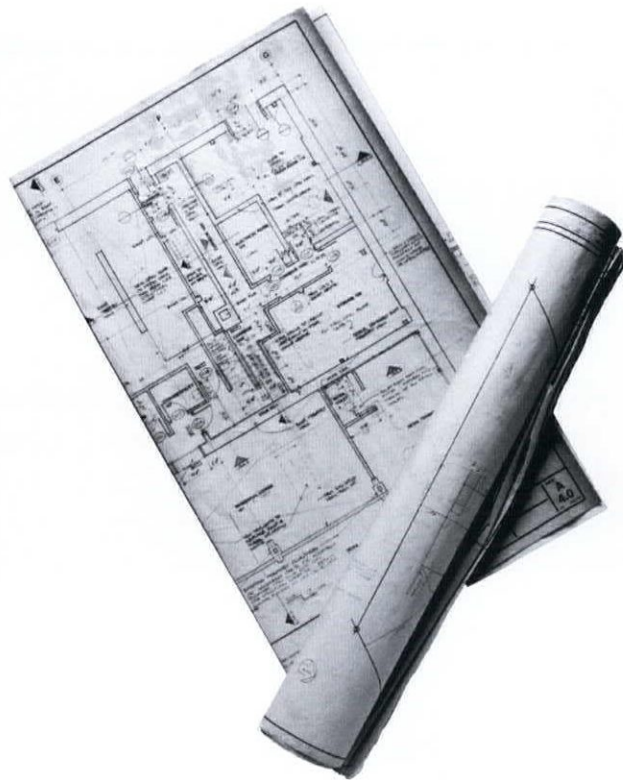


Principal Riverwalk

the difference

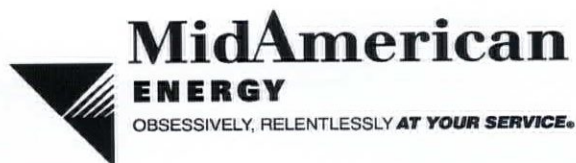
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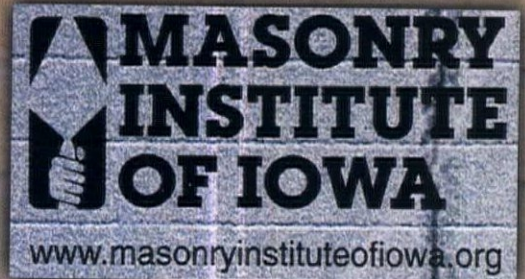
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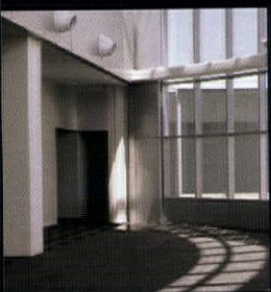
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# Architect

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**2004 STATE AND REGIONAL DESIGN AWARDS**

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**Cover**

Academic Building,  
Palmer College of  
Chiropractic

Firm: Herbert Lewis  
Kruse Blunck

Photo by: Peter Aaron/Esto

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Novak Residence  
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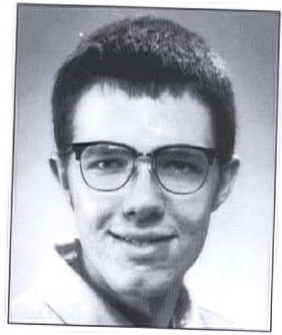
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As we look back at the past year, one should be reminded of the amount of honor and recognition that was bestowed upon our state's best architecture. In addition to the annual State and Regional Design Awards, this year's event coincided with the 100th anniversary of the American Institute of Architects, Iowa Chapter; an event celebrated through the identification of the state's best architecture spanning the course of each decade throughout the past century. The jury for these awards consisted of a group of both architects and notable public figures, culminating in an exciting discussion on the social impact of architecture and the community. While a single project was deservedly identified as the best building of the century, the ultimate conclusion was this: Our state is filled with a plethora of brilliant architecture, representing the work of architects from here and abroad.

Every five years, the awards and recognitions chairs are presented with the task of coordinating both the State and Regional Design Awards programs, allowing representatives from our state the ability to witness those discussions surrounding what constitutes good architecture. This year's State Design Awards jury was held in Chicago and coordinated by the office of Brininstool + Lynch. Their systematic and democratic approach to discussing and critiquing those qualities intrinsic to good design was simply fascinating.



# '04 AWARDS

In direct contrast to the State Design Awards, the Regional Design Awards jury took place in Los Angeles and was coordinated by the office of Marmol + Radziner. Their equally admirable, yet more open-minded approach to the process of evaluating good design focused around what constitutes a successful design experience; an experience based more on appealing to all senses.

While all three juries approached the task of identifying successful architecture differently, they all lead to the same conclusion: Our state has an abundance of good design, both past and present.

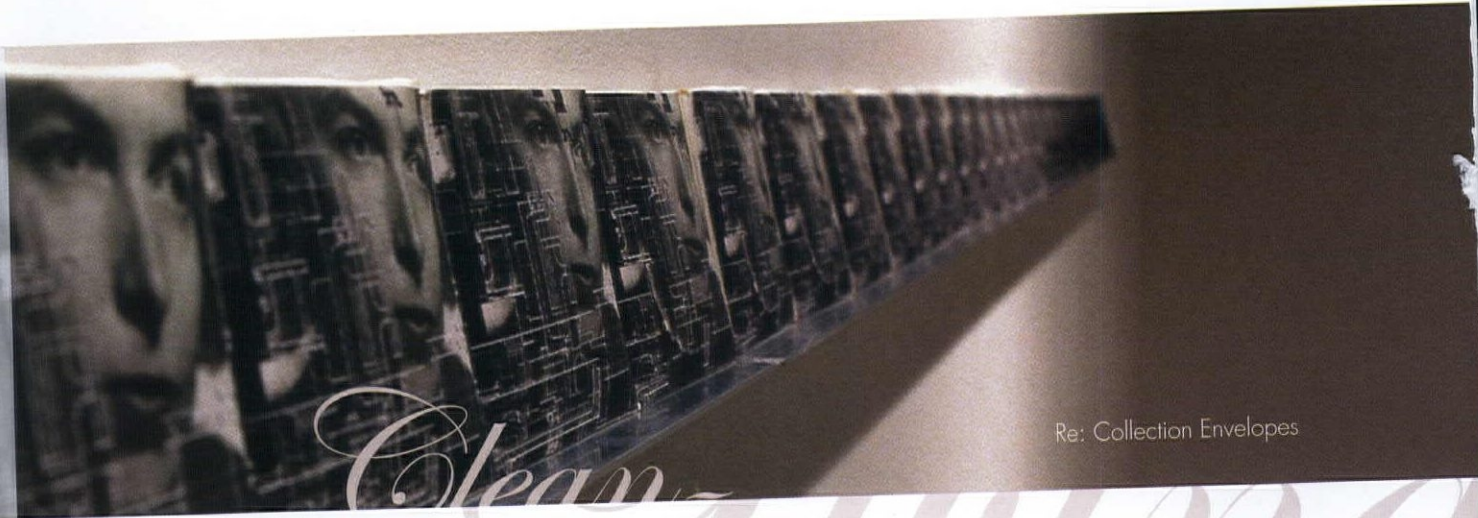
Congratulations to all of this year's winners.

Matt Rodekamp, AIA  
Awards and Recognition cochair

# ALTERNATIVES

*Clean-Living* (an Invent\_ory laid bare)

by Nora Wendl



Re: Collection Envelopes

*Clean*



Archive  
(Bedroom Detail)

A kidney specialist made famous as the one-time client and assumed jilted lover of architect Mies van der Rohe, Dr. Edith Farnsworth found the end-product of his design for a small weekend retreat-house impractical in both taste and expense. In the spring of 1953, Farnsworth took her

case to home journal *House Beautiful* to gain support. Farnsworth's published complaints center around her privacy. True, the house was meant as a secluded retreat, sited near the Fox River in rural Plano, Illinois, but everybody knew exactly where to find it. Visits to the site meant answering pointed questions from locals who wandered out to watch the house under construction: this was her house? Alone? Why did it look like a tuberculosis sanitarium? When she did ultimately inhabit the house, Dr. Farnsworth would wake to architects and students peering in, noses pressed against the glass walls.

Client and architect struggled to find common ground with increasing difficulty as the project neared completion.

Dr. Farnsworth rejected van der Rohe's idea of a feminine modernism (really, Mies, pink Barcelona chairs?), and the architect fought the doctor's sometimes-conservative tastes, her fierce attachment to personal belongings and her desire for the space to store and exhibit them. Eventually, the rift between client and architect was so great that it had to be settled in court, the two of them suing and countersuing each other for years.

A continuing investigation of the case of the Farnsworth House, *Clean-Living* exhibits a collection of artifacts revealing the persona of the home's client and namesake, Dr. Edith Farnsworth, related to the conception, design, and construction of her glass house.

Farnsworth's connection to objects that made her feel

at-home became problematic for an architect that maligned 'clutter,' and this dispute is the central focus of the exhibition. Belongings that slipped from Dr. Farnsworth's everyday life in the modern house are displayed bursting from an Archive of steel, glass, and Roman travertine. Found in unlikely places, and contributed from various personal collections, the objects resonate with a past that is read through surface wear, context within the collection, and relationship to other objects. These objects are located within the Miesian Archive not because of their direct significance or value, but by the effect evoked when arranged in just such a way, with a certain proximity to one another. This method of organization pays homage to the original Farnsworth House, employing a seamlessly ordered interior. Sitting space becomes living space becomes bathroom becomes kitchen becomes bedroom...connections between

elements are *beinahe nichts*, as Mies would say, almost nothing.

Floating beyond the Archive, five drawings present an Invent\_ory of the archived objects. Artifacts from the Archive are re-presented against a black background, viewed as either falling into or emerging from a void.

Captured with a flat-bed scanner, the images give equal importance to every surface, a true descriptive and indiscriminate approach to 'object.' The drawings isolate certain artifacts—scarves, a shaving kit, a favorite cup and saucer—

“Farnsworth’s connection to objects that made her feel at-home became problematic for an architect that maligned ‘clutter,’ and this dispute is the central focus of the exhibition.”

making them almost hyper-real in detail and scale, just larger than life.

Dr. Farnsworth’s journal entries, another driving force for this work, are represented as a series of 35mm slides. Each image re-collects a succinct memory or experience, and is discreetly exhibited in a small envelope labeled with tangible information related to the experience: the time and date, the place, her age. Opening the envelope, there is a statement from Farnsworth’s journal, related to the image on the slide. The front of each envelope

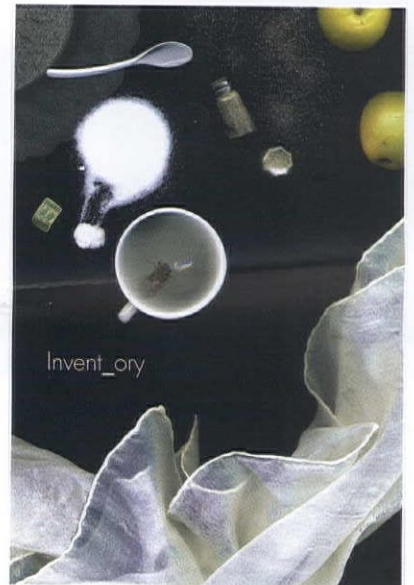
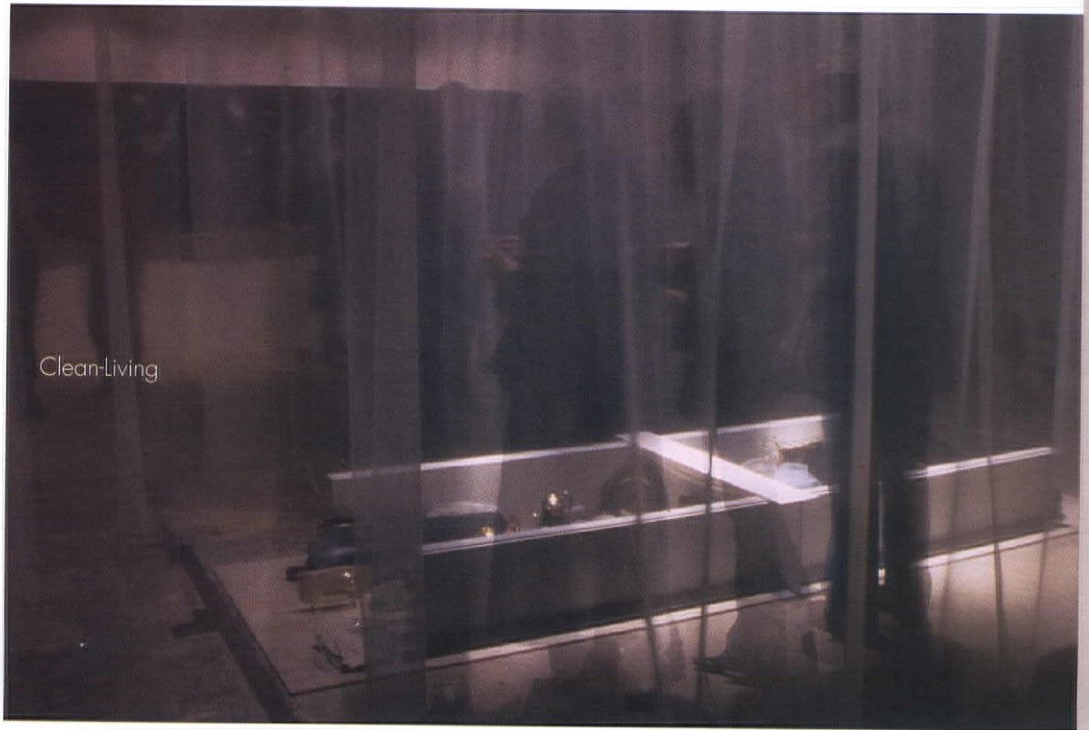
in the Re:Collection is marked with an image of Dr. Farnsworth, who, envelope by envelope, is eventually obliterated by the architectural details of her house. Serving as ‘footnotes,’ these slides support the Archive and the Invent\_ory, a reminder of the interdependency of vision and language.

The devil is in the alluring details of the complex relationship between Dr. Farnsworth and Mies van der Rohe. Caught up in this drama, important truths are overlooked. Dr. Farnsworth was an outstanding client for the 1950s, but she was

far from alone. A number of the most influential houses of the modern period were commissioned by other, similarly progressive women in a surprising position to do so. These clients and their architects saw architecture as a medium for remaking the conventions of domestic life. Few of these client/architect relationships gained the notoriety of Edith Farnsworth’s rapport with Mies van der Rohe, but all of the houses that resulted are now considered canons of the modern movement. Clean-Living is an exhibition toward revealing this uncited history, and diversifying the way we speak about, represent, and create architecture.

Location: The Fitch / Artist: Nora Wendl  
Material Suppliers: Rowat’s Tile & Marble

*This Master of Architecture thesis, and the Idle Hands exhibition series, was conducted under the supervision of Mitchell Squire, Iowa State University assistant professor of architecture. Throughout my education, Professor Squire has provided constant inspiration, encouragement, and guidance for which I am grateful. I am indebted to the M30 Idle Hands for their continuous assistance and support, to JMA|Studio for providing space for this exhibition, to Brent Hoffman for photography, and to professors Debra Marquart and Christiana Langenberg, and the Pearl Hogrefe Fellowship Committee of Iowa State University’s English Department for granting me the time and funding to develop this work.*



## AWARDS

AIA IOWA HONOR AWARD  
FOR EXCELLENCE IN ARCHITECTURE

CENTRAL STATES REGION  
HONOR AWARD

# Academic Building, Palmer College of Chiropractic

### Jury Comments

*Straightforward master plan, elegantly executed.*

*Good rhythm—relentless, yet elegantly interrupted.*

*Incredible relationship to site.*

*Derivative of site and climate.*

*Nice restraint.*

*Successful integration of Sarasota Architectural vernacular.*



**Project:** Academic Building,  
Palmer College of Chiropractic

**Location:** Port Orange, FL

**Architect:** Herbert Lewis  
Kruse Blunck Architecture

**Architect of Record:**

Farmer Baker Barrios

**General Contractor:**

Brasfield & Gorrie

**Civil Engineer:**

Mark Dowst & Associates

**Mechanical/Electrical**

**Engineers:** TLC Engineering

**Structural Engineer:**

Walter P. Moore

**Landscape Architect:**

Herbert Lewis Kruse Blunck  
Architecture

**Interior Decorator:**

Herbert Lewis Kruse Blunck  
Architecture

**Photographer:** Peter Aaron/Esto



PETER AARON/ESTO



## AWARD

AIA IOWA HONOR AWARD  
FOR EXCELLENCE IN ARCHITECTURE

# Kimmel Theater/Youngker Hall, and Armstrong Hall Renovation

### Jury Comments

*Clear expression of new versus old while responding to the historical character of existing architecture.*

*Setback of new building respects siting of original.*

*Nice special joint between; clarifies circulation.*

*Volumes read well beyond glass façade.*

*Tells story of evolution of building through its architecture.*

*Nice composition; simple massing.*



BOB SHIMER/HEDRICH BLESSING

**Project:** Kimmel Theatre/  
Youngker Hall, and  
Armstrong Hall Renovation,  
Cornell College

**Location:** Mount Vernon, IA

**Architect:** Herbert Lewis  
Kruse Blunck Architecture

**General Contractor:**

McComas Lacinia  
Construction

**Mechanical/Electrical**

**Engineers:** Alvine and  
Associates

**Structural Engineer:** Shuck-  
Britson Consulting Engineers

**Landscape Architect:**  
Herbert Lewis Kruse Blunck  
Architecture

**Interior Design:** Herbert Lewis  
Kruse Blunck Architecture

**Theater Consultant:**  
Schuler & Shook Inc.

**Photographer:** Bob Shimer/  
Hedrich Blessing



## AWARDS

AIA IOWA HONOR AWARD  
FOR EXCELLENCE IN ARCHITECTURE

# Pomerantz Student Union

### Jury Comments

*Plan is really great; realigns relationship between exterior and what happens inside.*

*Accomplished yeoman's work to cleaning up plan.*

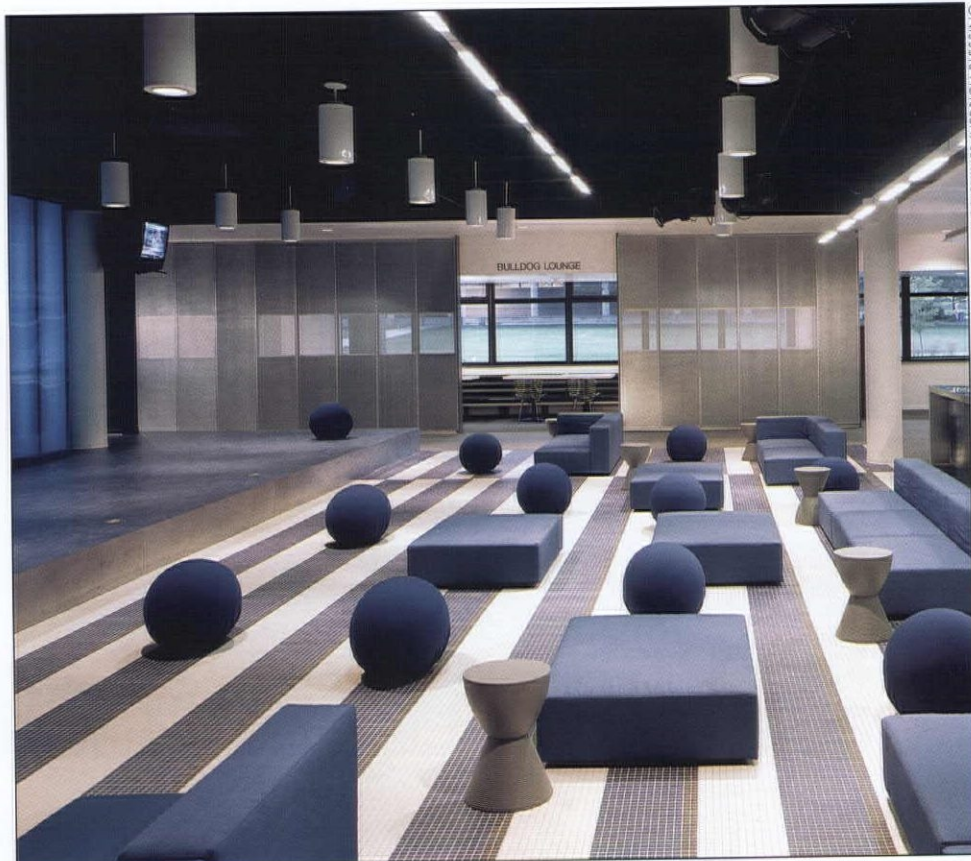
*Inventive use of materials.*

*Great addition of light.*

*Creates beautiful spaces for people watching.*

*Elegant proportions.*

*Incredible use of color.*



BOB SHIMER/HEDRICH-BLESSING

**Project:** Pomerantz Student Union, Drake University  
**Location:** Des Moines, IA  
**Architect:** Herbert Lewis Kruse Blunck Architecture  
**General Contractor:** Graham Construction  
**Mechanical/Electrical Engineers:** Alvine and Associates  
**Structural Engineer:** Charles Saul Engineering  
**Interior Design:** Herbert Lewis Kruse Blunck Architecture  
**Photographer:** Bob Shimer/Hedrich Blessing



## AWARD

AIA IOWA MERIT AWARD  
FOR EXCELLENCE IN ARCHITECTURE

# Novak Residence

### Jury Comments

*A nice, tight plan.*

*Manipulation of cube and consistency with plan was well done.*

*Clever use of topography.*

*Nice mediation of man-made versus natural.*

*Great extension of landscape to the interior.*

*Consistent execution.*



MARK TADE

**Project:** Novak Residence

**Location:** Cedar Rapids, IA

**Architect:** Novak Design Group

**General Contractor:**

Rinderknecht Associates, Inc.

**Structural Engineer:** M2B

Structural Engineers, LLP

**Landscape Architect:**

Novak Design Group

**Interior Design:**

Novak Design Group

**Photographer:** James A.

Novak, AIA; Mark Tade,

Gazette Communications;

Arpan D. Bakshi, Associates

AIA; Paul Jenson



JAMES A. NOVAK



ARPAN D. BAKSHI

## AWARDS

AIA IOWA MERIT AWARD  
FOR EXCELLENCE IN ARCHITECTURE

# Seely Residence

### Jury Comments

*Entry sequence is well done;  
frames landscape.*

*Landscape platform is  
thoughtfully done.*

*Rationalized man-made  
piece at macro scale  
through successful  
detailing at micro scale.*

*Loose, but tight.*

*Vernacular quality is  
quite nice.*

*Materials used in modest,  
yet appropriate way.*



BOB SHIMER/HEDRICH BLESSING

**Project:** Seely Residence  
**Location:** St. Charles, IA  
**Architect:** Herbert Lewis  
Kruse Blunck Architecture  
**Structural Engineer:** Charles  
Saul Engineering  
**Landscape Architect:** Herbert  
Lewis Kruse Blunck  
Architecture  
**Interior Design:** Herbert Lewis  
Kruse Blunck Architecture  
**Photographer:** Bob Shimer/  
Hedrich Blessing





## AWARD

AIA IOWA HONORABLE MENTION AWARD  
FOR EXCELLENCE IN ARCHITECTURE

# The Temple for Performing Arts

### Jury Comments

*Vastly improved existing building.*

*Very thoughtful, meticulous.*

*Yeoman's job.*

*Clear attitude toward treatment of interior.*

*Encourages historic adaptive reuse.*



CAMERON CAMPBELL ARCHITECTURE PHOTOGRAPHY



**Project:** The Temple for Performing Arts

**Location:** Des Moines, IA

**Architect:** Shiffler Associates Architects, PLC

**General Contractor:**

Taylor Ball

**Structural Engineer:** Dennis & Magnani Structural Consultants, PC

**Interior Design:** Shiffler Associates Architects, PLC

**Photographer:** Cameron Campbell Architecture Photography

## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# Citizens' Community Center

### Jury Comments

*An intriguing and well thought out entry and approach.*

*An elegant integration of a mundane program into a beautiful object.*

**Project:** Citizens' Community Center  
**Location:** Huxley, IA  
**Architect:** Architects Wells Kastner Schipper  
**General Contractor:** Woodruff Construction  
**Engineer:** Pulley and Associates  
**Landscape Architect:** Snyder and Associates  
**Interior Design:** Architects Wells Kastner Schipper  
**Photographer:** Timothy Hursley



## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# 222 Residence

### Jury Comments

*Transparency of entire house is very elegantly done.*

*Nice contrast of opaque and transparent elements.*

**Project:** 222 Residence  
**Location:** Oklahoma  
**Architect:** Elliott+Associates Architects  
**Mechanical/Electrical Engineer:** Allen Consulting, Inc.  
**Landscape Architect:** Elliott+Associates Architects  
**Interior Design:** Elliott+Associates Architects  
**Photographer:** Bob Shimer/Hedrich Blessing



## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# FLEX Storage Systems

### Jury Comments

*Enormous care in the detailing and craft throughout the project.*

*Developed a beautiful and inviting space, not typically found in this type of building.*

**Project:** FLEX Storage Systems

**Location:** Topeka, KS

**Architect:** el dorado inc

**General Contractor:**

Kelley Construction

**Civil Engineer:** Cook, Flatt, Strobel

**Landscape Architect:** Off the Grid Landscape Design

**Interior Design:** el dorado inc

**Lighting Design:** Derek Porter Studio

**Wayfinding Signage:**

Elwood, LLC

**Photographer:** Mike Sinclair



MIKE SINCLAIR



## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# Willoughby Barn

### Jury Comments

*Careful use of transparent versus solid to successfully relate to site.*

*An innovative, modern gesture to a utilitarian structure.*

*A fresh look at skinning an aging structure; great restraint in peeling skin away from structure.*

**Project:** Willoughby Barn

**Location:** Weston, MO

**Architect:** el dorado inc

**General Contractor:** el dorado inc

**Photographer:** Mike Sinclair



MIKE SINCLAIR



## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# Hanley Station Mixed-Use Development

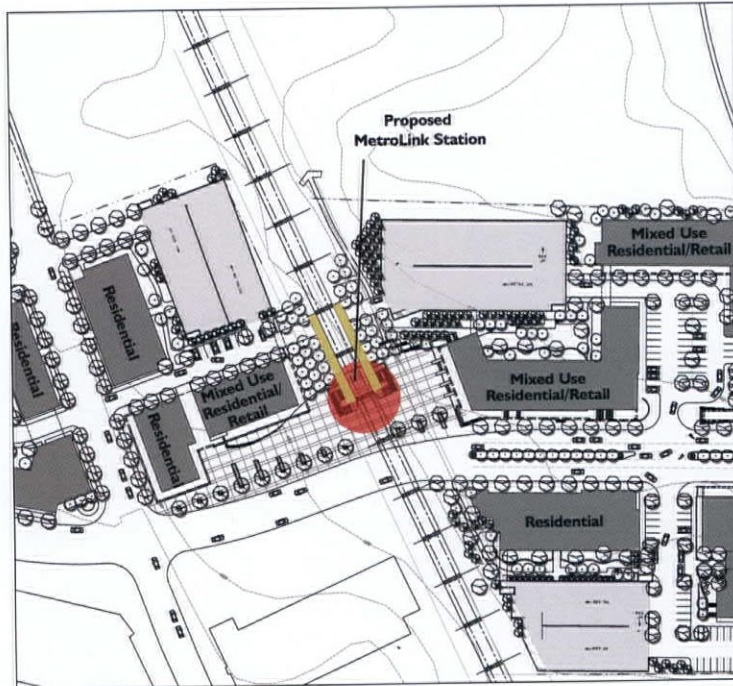
### Jury Comments

*Nice integration of parking to adjacent program.*

*Location of plaza and train station encourages liveliness.*

*Appropriate placement of small vs. large retail.*

**Project:** Hanley Station Mixed-Use Development  
**Location:** St. Louis, MO  
**Architect:** Christner, Inc.  
**General Contractor:** MLP Investments  
**Landscape Architect:** Christner, Inc.



## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# Roosevelt Multi-Practice Facility

### Jury Comments

*Beautiful care and craft throughout detailing.*

*Pure simplicity.*

**Project:** Roosevelt Multi-Practice Facility  
**Location:** Des Moines, IA  
**Architect:** Herbert Lewis Kruse Blunck Architecture  
**General Contractor:** Larson & Larson Construction Co.  
**Mechanical/Electrical Engineers:** Paul A. Walters Consulting Engineers  
**Structural Engineer:** Charles Saul Engineering  
**Interior Design:** Herbert Lewis Kruse Blunck Architecture  
**Photographer:** Bob Shimer/Hedrich Blessing



BOB SHIMER/HEDRICH BLESSING

## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# Richard Bolling Federal Building Renovation—First Impressions

### Jury Comments

*Skillful integration of program  
within existing vocabulary.*

**Project:** Richard Bolling Federal Building  
Renovation—First Impressions

**Location:** Kansas City, MO

**Architect:** Berkebile Nelson  
Immenschuh McDowell  
Architects

**General Contractor:**

J. E. Dunn Construction

**Civil Engineer:** Taliaferro &  
Browne

**Structural Engineer:**

Water P. Moore

**Landscape Architect:** Berkebile

Nelson Immenschuh

McDowell Architects

**Interior Design:** Berkebile

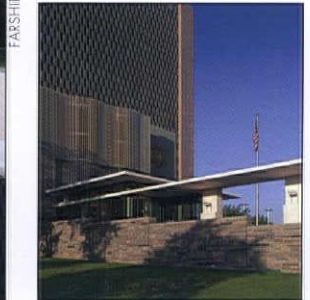
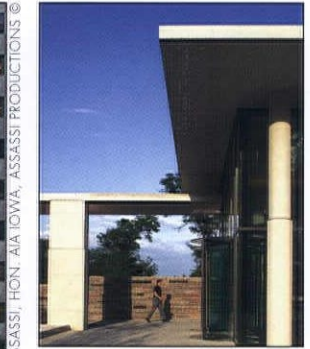
Nelson Immenschuh

McDowell Architects

**Photographer:** Farshid Assassi,

Hon. AIA Iowa, Assassi

Productions ©



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# School of Nursing and Student Community Center

### Jury Comments

*Exceptional use of day lighting  
to create inviting spaces.*

**Project:** School of Nursing  
and Student Community  
Center

**Location:** Houston, TX

**Architect:** BNIM Architects

**Associate Architect:**

Lake Flato Architects

**General Contractor:**

Jacobs Vaughn, Inc.

**Civil Engineer:**

Epsilon Engineering

**Structural Engineer:** Jaster-

Quintanilla & Associates

**Landscape Architect:** Coleman &

Associates

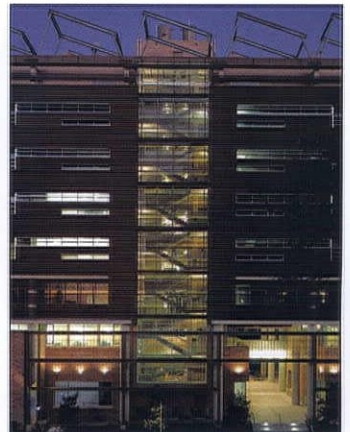
**Interior Design:** BNIM Architects

**Photographer:** Hester +

Hardaway



HESTER + HARDAWAY



## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# AM International

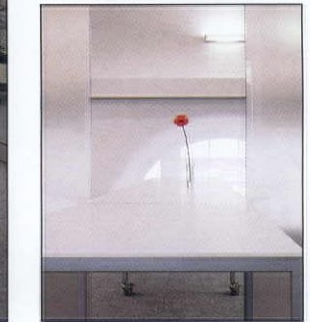
### Jury Comments

*Clear, concise, simple.*

*Great flexibility of space  
without forfeiting design.*

*Great use of photography  
to support architecture.*

**Project:** AM International  
**Location:** London, England  
**Architect:** Elliott+Associates  
Architects  
**General Contractor:**  
Buckingham Interior  
Contracts Ltd.  
**Interior Design:**  
Elliott+Associates Architects  
**Photographer:** Bob Shimer/  
Hedrich Blessing



BOB SHIMER/HEDRICH BLESSING

## AWARDS

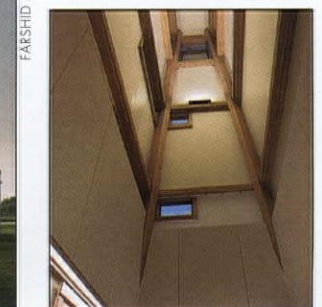
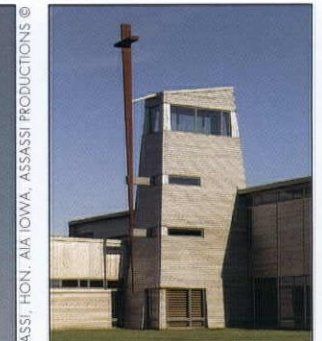
CENTRAL STATES REGION  
HONOR AWARD

# St. Paul's Lutheran Church

### Jury Comments

*Great composition on landscape;  
sits on site extremely well.*

**Project:** St. Paul's Lutheran  
Church  
**Location:** Winterset, IA  
**Architect:** RDG Planning &  
Design  
**General Contractor:**  
Bryan Crow Construction  
**Electrical Engineer:** ME Group  
**Mechanical Engineer:**  
RDG Planning & Design  
**Structural Engineer:**  
Korpela Engineering  
**Landscape Architect:** Landscape  
Architecture Consultants  
**Interior Design:** RDG Planning  
& Design  
**Photographer:** Farshid Assassi,  
Hon. AIA Iowa, Assassi  
Productions ©



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# PULSE

### Jury Comments

*A mundane experience  
made interesting.*

*Successful integration of human  
presence at street level.*

*A completely interactive  
experience in a place not  
typically offered.*

**Project:** PULSE

**Location:** Kansas City, MO

**Architect:** el dorado inc

**Associate Architect:**

George Butler Associates

**General Contractor:** J. E. Dunn  
Construction

**Interior Design:** Elwood, LLC

**Photographer:** Mike Sinclair



MIKE SINCLAIR

## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# ImageNet

### Jury Comments

*Gives a strong image to promote  
the business of the company.*

*Feels like living in an iMac.*

**Project:** ImageNet

**Location:** Carrollton, TX

**Architect:** Elliott+Associates  
Architects

**General Contractor:**

Lingo Construction

**Electrical Engineer:** Jackman

Electrical Contractors

**Mechanical Engineer:**

Mechanical Air Design

**Acoustical Consultant:**

Pelton, Marsh, Kinsella

**Photographer:** Bob Shimer/  
Hedrich Blessing



BOB SHIMER/HEDRICH BLESSING

## AWARDS

AIA IOWA HONOR AWARD FOR  
EXCELLENCE IN CRAFT

This project features a  
unitized, pressure equalized,  
back-ventilated rain screen  
curtain wall.

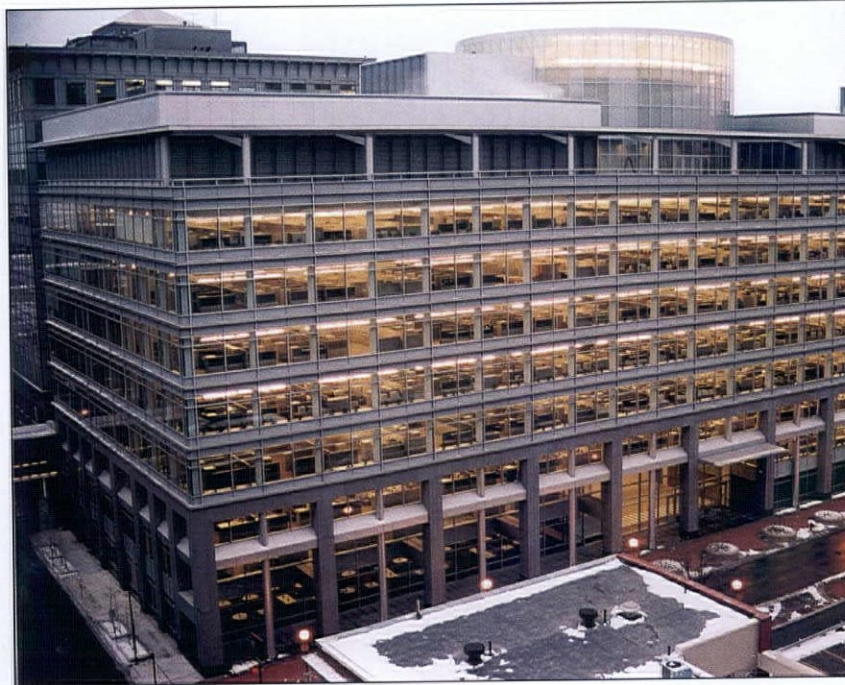
### Jury Comments

*The process was all inclusive,  
allowing the craftsman  
the ability to affect the final  
design result.*

*Testing was an integral part of  
the process, which is not always  
allowed to be the case.*

**Project:** Wells Fargo  
Financial Headquarters  
**Location:** Des Moines, IA  
**Craft Firm:** Architectural Wall  
Systems Co.  
**Photographer:** Bob Shimer/  
Hedrich Blessing

# Wells Fargo Financial Headquarters



BOB SHIMER/HEDRICH BLESSING



## AWARDS

AIA IOWA HONOR AWARD FOR  
EXCELLENCE IN CRAFT

This church's sanctuary  
is surrounded by 22  
stained glass windows.  
The individual panels  
depict the connection  
between heaven and earth  
and also focus on the  
"shelter" of the church.

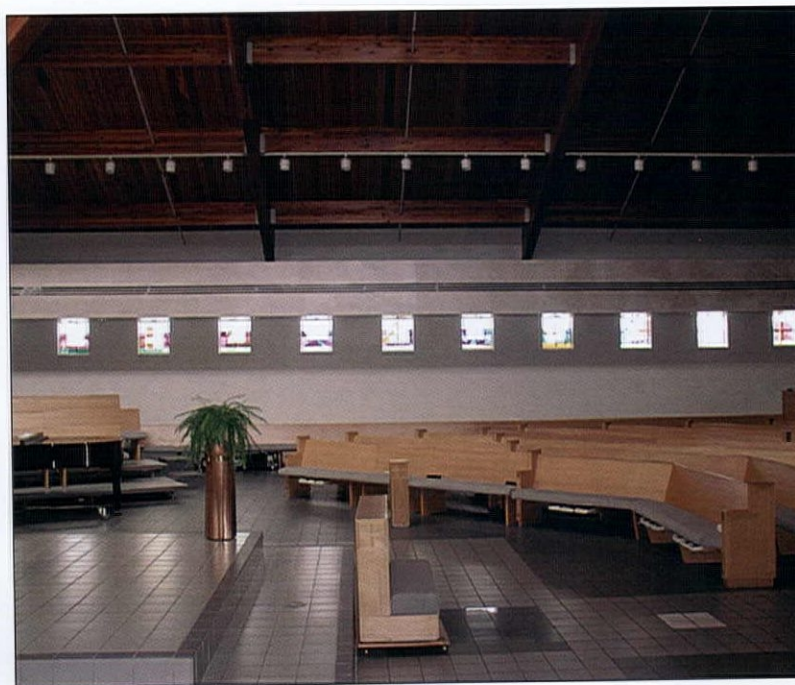
### Jury Comments

*Overcame difficult job of  
integrating modern design  
into a liturgical setting.*

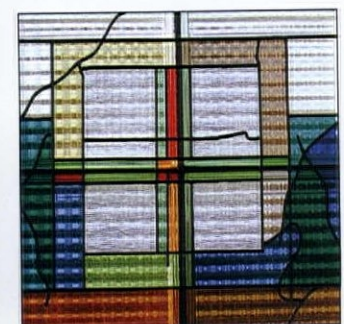
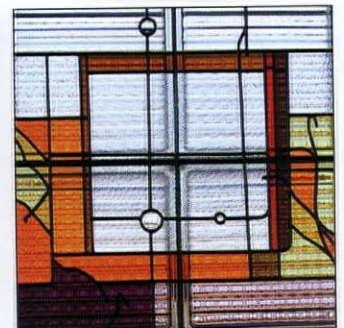
*Well conceived; uses glass  
to mask other glass through  
texture and color.*

**Project:** Faith Lutheran Church:  
Stained Glass Windows  
**Location:** Clive, IA  
**Craft Firm:** The Stained  
Glass Store  
**Photographer:** Martin Grund

# Faith Lutheran Church: Stained Glass Windows



MARTIN GRUND





## AWARDS

CENTRAL STATES REGION  
MERIT AWARD

# Blondo 120 Retail Center

### Jury Comments

*Nice restraint.*

*Incredible integrity for a retail shopping mall.*

*Good feeling of mass; not too heavy.*

**Project:** Blondo 120

Retail Center

**Location:** Omaha, NE

**Architect:** Randy Brown Architects

**General Contractor:** Randy Brown

Architects

**Engineer:** Tadros Associates

**Consultant:** E&A Consulting Group

*Photography not available for this award.*

# resources

### Academic Building, Palmer College of Chiropractic

**Curtainwall:** YKKAP; **Glazing:** Old Castle Glass; **Carpet:** Patcraft and Mohawk; **HVAC system:** Trane; **Terracotta:** Guiraud Freres; **Exterior fabric shades:** Ferrari Textiles

### AM International

**Paint:** Dulux; **Folding glass partition:** London Wall; **Fixed glass partition:** Komfort; **Lumisty film:** Madico; **Lighting:** Tizio; **Seating:** Herman Miller, Arflex, Keilhauer; **Furniture:** USM, KI; **Tables:** Desalto; **Shades:** VIMCO

### Blondo 120 Retail Center

**Roofing:** EPDM by Versico; **Stainless steel flat seam panels:** EIFS by Dryvit; **Glazing:** Kawneer; **Sign panels:** steel frames with Luma-site acrylic sheets; **Interior doors:** solid core maple veneer; **Door hardware:** Schlage; **Seating:** Herman Miller, Nebraska Furniture Mart; **Concrete stain:** L.M. Scofield-Lithochrome; **Millwork:** maple plywood, Polygal, aluminum channels, Lumasite; **Paint/stain:** Diamond Vogel; **Lighting:** Stonco, Metalux, Lamar; **Plumbing fixtures:** American Standard

### Citizens' Community Center

**Door and window systems:** EFCO; **Water furnace:** geothermal heat pump system; **Exterior sheet metal:** stainless steel panels; **Zinc metal panels:** Rhinsink; **Brick:** United Brick and Tile; **Energy Star roofing system:** Sanifil

### ImageNet

**Carpet:** Atlas and Blueridge; **Hard/resilient:** Armstrong; **Paint:** Devoe; **Partitions/dividers:** Polygal polycarbonate; **Windows/glass:** Overhead Door Company; **Lighting fixtures:** Lithonia; **Electric lighting:** Products and Spectrum Lighting; **Signage:** Dalmarc Signs; **Bathroom and kitchen fixtures/hardware:** Kohler; **Seating:** Herman Miller, Vecta

### Kimmel Theater/Youngker Hall, and Armstrong Hall Renovation

**Windows:** Wausau Windows and Wall System; **Exterior copper siding and interior perforated aluminum screens:** ASI Custom Sheet Metal; **Doors:** Tubelite Doors; **Wall treatment:** Armourcoat Polished Plaster, Rulon Wood Wall Panels; **Seating:** Irwin Theatre Seating

### Novak Residence

**Bathroom plumbing fittings/fixtures:** Kohler; **Bathroom cabinets:** Custom Millwork; **Countertops:** Granite; **Entry doors/windows:** Kawneer; **Exterior siding:** Reynobond aluminum composite panels on extruded aluminum substance and frame; **Ceramic tile:** Granite; **Wood flooring:** White oak; **Garage doors:** Ideal Door Co./Chamberland Lift Master; **Hardware:** Sargent Mortice Locks/Levers; **HVAC equipment:** Lennox; **Insulation:** Fiberglass;

**Paneling:** Gypsum board; **Kitchen cabinets:** Custom Millwork; **Kitchen plumbing fittings/fixtures:** Dombrecht, Kohler; **Lighting fixtures:** Artemide, George Kovacs, Zumbobel, Pal, Bega, Kim, Lithonia, Winona, Con-Tech; **Patio doors:** Kawneer; **Roofing:** EPDM mechanically fastened single ply membrane; **Security system:** PSC; **Skylights/roof windows:** Kawneer; **Solar energy system:** Draper Translucent Shading

### Pomerantz Student Union

**Paint:** ICI Dulux; **Laminate:** Wilsonart; **Dry wall:** USG; **Flooring:** American Olean, Forbo Marmoleum; **Carpet/tile:** Durkan, Lees, Mohawk; **Carpet fiber:** Type 6.6, Colorstrand Infinity; **Ceiling:** USG and Armstrong; **Lighting:** Artemide; **Doors:** Blumcraft, Ceco, Custom, Eggers; **Door hardware:** Dorma, Glynn Johnson, Von Duprin; **Glass:** Old Castle Glass—Polygal; **Window frames:** EfcO; **Student and administrative seating:** Herman Miller; **Lounge seating:** Paolo Lenti, Herman Miller, Knoll

### 222 Residence

**Floorcovering:** Tile—American Olean; **Hard/resilient—** Stained Concrete; **Paint:** Sherwin Williams; **Countertops:** Forbo Marmoleum; **Bathroom fixtures/hardware:** Waterworks, Kroin; **Kitchen faucet:** Hastings; **Seating:** Sofas—MUSSI, Dining chairs and bar stools—Knoll, Master chaise lounge—B&B Italia; **Master Bed—**Molteni & Co., **Patio furniture:** Oria; **Glass dining table top:** Knox Glass

### Roosevelt Multi-Practice Facility

**Mason:** Ross Masonry, Inc.; **Brick supplier:** United Brick and Tile; **CMU supplier:** Rhino Materials; **Structural steel studs:** Detrich Metal Framing; **Translucent polycarbonate building panels (Polygal):** Regal Plastics; **Hollow metal doors and frames:** Walsh Door & Hardware Co.

### Seely Residence

**Bathroom plumbing fittings/fixtures:** Hansgrohe, KWC, Duravit, Porcher; **Bathroom cabinets:** Brookhaven; **Countertops:** Granite and Formica; **Entry doors:** Pella Windows; **Exterior siding:** Hardiplank/Hardipanel/Roseburg Siding; **Flooring:** Tile—Slate, Ebony International; **Flooring:** Linoleum—Forbo linoleum; **Flooring:** Wood—Maple; **Hardware:** Jado TopLine, Baldwin, K.C. Crowder, Sugatsune, Forms & Surfaces; **HVAC equipment:** Cimatemaster-geothermal well source; **Insulation:** Icynene, Certainteed & Owens Corning fiberglass batt and polyisocyanurate; **Interior paneling:** Birch and maple ply; **Kitchen cabinets:** Brookhaven; **Kitchen plumbing fittings/fixtures:** KWC, Just Sinks; **Lighting fixtures:** Lightolier, Bruck, Luce Plan; **Security systems:** ADT; **Structural lumber:** Hawk-Lam LVLs; **Windows:** Pella Windows

## State Juror Profiles



**David Brininstool**

David Brininstool received his bachelor's degree and master's degree in architecture in 1976 at the University of Michigan. His professional career in Chicago began in 1980 at Skidmore, Owings and Merrill, where he worked on a number of high-rise projects including Beacon Properties in Boston, Madison Plaza in Chicago, and South and Center in Dallas. In 1984 Brininstool became the senior project architect at Pappageorge/Haymes, where he was in charge of nine projects including City Commons, a 62-unit luxury townhouse development; Washington Square, a 150,000-square-foot office and retail development; and Shaw's Crab House, a 12,000-square-foot restaurant, all in Chicago.

Brininstool has been an adjunct professor at the graduate school of architecture at Illinois Institute of Technology.



**Kathleen Nagle**

Kathleen Nagle received her master's degree in architecture from Harvard Graduate School of Design in 1987. She was a project designer with Holabird & Root in Chicago, and has taught at the University of Wisconsin at Milwaukee and the University of Illinois at Chicago. She currently teaches full time at the Illinois Institute of Technology.

Nagle has edited an architectural monograph and contributed research and essays to the "AIA Guide to Chicago" and other publications.



**Thomas Hoepf, AIA**

Thomas Hoepf joined Teng & Associates as principal design architect in 1994. His experience includes a broad range of project types and scale, for public and private sector clients. His client list includes the Science Museum of Virginia, the Forest Preserve District of DuPage County, the Lincoln Park Zoo, the General Services Administration, the Federal Aviation Administration, American Airlines, BP Amoco, Chicago Transit Authority, the University of Chicago and the University of Illinois.

Since 1996 his projects have won eight AIA Design Awards, and been published and exhibited locally and nationally. In 1998 he received the Chicago AIA Young Architect Award, which recognizes design excellence by Chicago area architects under 40 years old.



**Andrew Metter, FAIA**

Andrew Metter received a master's degree in architecture from Washington University in 1976. He was formerly a principal in the firm of Lubotsky, Metter, Worthington & Law and a senior designer at Perkins & Will, Chicago. In 1990 Metter joined the firm of A. Epstein and Sons International, Inc. and was appointed vice president of architectural design in 1994. In 2002, Metter participated as a founding design principal in the formation of the annex|5 architectural design studio within the firm of A. Epstein and Sons International, Inc.

Metter's work has received design awards from *Progressive Architecture* magazine, the Architectural League of New York, and numerous Distinguished Building Awards from the Chicago Chapter of the AIA. In 1985 Metter received the AIA Young Architect Award.

Metter has been an adjunct assistant professor at the University of Wisconsin at Milwaukee, a lecturer at the University of Chicago, and was appointed to the board of overseer's at the Illinois Institute of Technology School of Architecture in 2001.

## Regional Juror Profiles

## Craft Juror Profiles



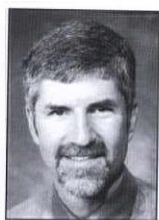
Ron Radziner, AIA

Ron Radziner, design principal of Marmol Radziner + Associates, established his Los Angeles-based firm in 1989. Launching a unique design-build practice led by architects, the 80-person firm has developed a growing reputation for its design approaches,

research, and application of construction standards.

The firm's commitment to design excellence and to preserving architectural history has translated into an award-winning approach to projects ranging from large community and urban projects to intimately scaled residences. Most recently the firm was named the American Institute of Architects California Council's 2004 Firm of the Year.

Radziner received his master's degree in architecture from the University of Colorado after completing a bachelor's of science degree at California Polytechnic State University, San Luis Obispo.



Craig Stradley

Craig Stradley, director of architecture and partner at Mogavero Notestine Associates, brings more than 20 years of experience in design and urban planning to his work. He has specialized in urban infill projects ranging from multi-family/student housing to

complex retail and mixed-use developments. Stradley works closely with clients to balance the architectural expression of function and efficiency with environmental and social concerns. He leads his team of designers with constant attention to the principles of humanistic environments and the creation of a unique sense of place for each project.

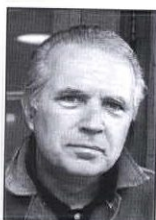


John Alan Welsh

John Welsh is the founding and principal architect of Jawa Studio, an architecture and interior design firm established in 1993 in Las Vegas, Nevada, as well as a licensed general contractor. Welsh has taught architecture at the University of Nevada, Las

Vegas, and received his bachelor of architecture degree from California Polytechnic State University, San Luis Obispo.

Jawa Studio's clientele revolves around the diversified and thriving economy of southern Nevada, including commercial, office, and multi-family developers; restaurant, bar and retail store owners; banks; churches; and residential clients. In addition to Las Vegas, Jawa Studio currently has projects in development in Reno, Nevada; Folsom, California; Seattle, Washington; and Aurora, Colorado.



Dan Rockhill

Dan Rockhill is a professor of architecture at the University of Kansas where he teaches design and directs the graduate building studio, Studio 804, which he started in 1995. Studio 804 is a recent recipient of the NCARB Prize for Creative Integration of

Practice and Education in the Academy and has earned national recognition for work in the affordable housing market including a World Architecture Award, a Wood Design Award, and most recently *Architecture* magazine's Home of the Year award.

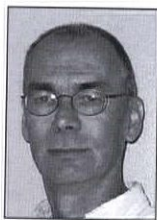
The work of Rockhill and Associates has appeared in the professional publications *Progressive Architecture*, *Architectural Record*, and *Architecture*, as well as the national publications *Metropolis*, *Dwell*, *House and Garden*, *Home*, *Fine Homebuilding*, *The New York Times*, and many books and monographs.



Nils Gore

Nils Gore is an assistant professor of architecture at the University of Kansas and a licensed architect in Kansas and Mississippi. His education includes a bachelor's degree in architecture from Kansas State University, and a master's degree of architecture from Harvard

Graduate School of Design. Prior to beginning his position at the University of Kansas in 2001, Gore taught at the Boston Architectural Center and at Mississippi State University.



Barry Newton

Barry Newton is a professor of architecture at the University of Kansas where he teaches in both the graduate and undergraduate programs. He was educated at Thames Polytechnic in England where he obtained his professional degrees. His architectural

practice specializes in domestic architecture. Newton has received awards for historic preservation work in the fields of construction and HABS documentation.

## AWARD

RDG BUSSARD DIKIS  
DESIGN AWARD

# ISU Architecture Awards

IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE

## Encouraging political discourse and reducing voter apathy



Above: Kate Michaud (top),  
Noelle Mook (bottom)

Above right: Excuses ranging from the trivial "I had to wash my hair" to the more plausible "My vote doesn't count" were presented on the staircase asking, at each landing, "Why didn't you vote?"

Below: The portable voting box whose top describes the options of civil liberties and security for the mock vote and provides a ballot slot.

Each year undergraduate students undertake an independently framed project during their senior year. From a group of finalists selected by faculty, the RDG Bussard Dikis prize is awarded to the outstanding project for the year. The projects are wide ranging in their approach to architectural issues. Architectural interventions always change environment we experience, sometimes in surprising ways. In this year's top project Noelle Mook and Kate Michaud addressed the political nature of design through modifications to the College of Design. As the installations evolved in the college over time, new space was constructed. The surprising architectural changes induced virtually all students, faculty and visitors to the college to tarry, to read, to observe, to navigate the building differently, to engage place as a work of political space, as protest architecture. Sophisticated in conception, beautiful in its individual components, fabricated—the real deal!

—Gregory Palermo, FAIA, professor and associate chair for the Undergraduate Program, Department of Architecture

As citizens of a democracy it is essential that we participate in the political process. Our project was a series of installations intended to reduce voter apathy among our fellow college students by increasing awareness, participation and debate about political issues. We thought that those people who discuss politics and feel strongly about specific issues are more likely to be politically involved. Currently students receive most of their political information in private spaces, sitting at home in front of their televisions or computers. Students would be more likely to engage in political discourse if it were brought into the public sphere. An increase in dialogue would result in students becoming more

active participants in the political process.

Seven installations were created in and around the university's College of Design building to encourage political dialogue. We began by creating a series of posters about the 2001 U.S. Patriot Act that combined text and familiar American images to detail the power the act granted to the government. Disseminating information about a current, controversial topic encourages conversation and provides a catalyst for debate.

The faculty office windows of the building's atrium were transformed into a giant billboard to present the question, "Will more of you vote for the next American idol than for the next U.S. president?" Using the often ignored atrium windows for this large-scale installation amplified the message and converted the space into a forum for a discussion of popular culture and the political process.

A mock vote was held in which voters were asked to choose between their current civil liberties or an increase in security. The portable voting box did not provide privacy. It made the act of voting a public event. Exposing the voting process encouraged participation and a political dialogue. As the ballots



MICHAUD/MOOK



Left: Red and white, hand painted ballots hang in the atrium of the College of Design.

Below: A poster explaining the power of search and seizure without probable cause granted to the government under the U.S. Patriot Act.



accumulated they were removed from the box and hung between the balconies in the atrium. As more people participated in the vote more ballots were hung until the entire space was filled with red and white ballots. The hanging ballots demonstrated that one is accountable for one's vote and the decisions one makes. Voting became something tangible rather than an abstract mark that quickly vanishes in a voting machine. The voters were accountable for their choices not only because of the vote's results but also because of the physical impact it had in the atrium space.

The installations elicited a range of responses from students, faculty and other observers. They varied from enthusiastic debate to vandalism and denouncement of our ideas. Through all of the responses we were able to produce interest in politics, public discussion, and our work. The project was partly an experiment in increasing political awareness, and partly an experiment in changing the perception of space. The installations called attention to spaces that receded into the background for daily users of the College of Design. The installations

not only emphasized these spaces but it used them to increase the impact of the messages.

*We wish to thank our studio critic, Charlie Masterson adjunct associate professor, Department of Architecture.*



Large letters transform the atrium into a forum for discussion.

## AWARD

TOP THESIS IN THE MASTERS OF  
ARCHITECTURE 100 CREDIT PROGRAM

# ISU Architecture Awards *continued*

## **Transitional housing for refugees in Des Moines, Iowa: Refugee/Identity/Space**



**Above: Ricardo Romero**

Iowa State University offers highly qualified students with four-year undergraduate degrees in any discipline the opportunity to earn the master of architecture, an accredited professional degree. Our unique curriculum is designed to prepare architects who are committed to the public mission of the profession. While most of our students will ultimately practice architecture in the context of a traditional client-based and market-driven business environment, we believe that as professionals they will have a responsibility to consider the consequences of their actions more broadly, to serve and protect the common good. To that end, all our required courses engage issues of social, economic, and environmental justice—not as prescriptions for practice, but as invitations to an endless debate about how, what and for whom architects build. We teach an art of architecture that is inspired by the seemingly mundane requirements of inhabitation and construction to add value to everyday life.

Ricardo Romero's thesis project is an excellent example of the type of student work we encourage. It generates more questions than answers. At the same time it is a vehicle for architectural invention. It is only incidentally a vehicle for self-expression. After all, every gesture every human being makes is a sign of individual distinction. This project is, instead, an exploration of architecture's ability to make a real place for others.

The domain of the architect's action is limited but the range of information needed to make intelligent and responsible design decisions is vast. While there are certainly architects who are capable of managing the breadth of knowledge required to produce excellent buildings, these individuals are the exception rather than the rule. We expect our graduates to value the necessity of research, interdisciplinary

collaboration, and teamwork. In addition to the basic knowledge and skills each individual graduate must master, the curriculum offers opportunities to develop research skills, leadership ability, and a generous capacity for cooperation.

—Clare Cardinal-Pett, associate professor and director of graduate education, Department of Architecture

What could cause millions of people to seek asylum? A possible explanation is the group of existing conflicts between political parties, within a common territory, sometimes driven by religious or ethnic differences. In addition, important changes in political systems such as the dissolution of the former Yugoslavia or the USSR, which caused territorial subdivisions and inherent socio-economic and cultural problems, forcing people to leave behind their home, their land, their space.

There is a deep relationship between space and identity. For instance, a home is saturated with images of its occupant's identity. Home also constitutes a feeling of belonging. Identity could then be defined as the moment in which one person realizes who he/she is and thinks about what others think in respect to him/her. Being uprooted represents for a refugee a picture of detachment between his or her actual, self image and the one he/she had before the catastrophe. Once refugees have been allowed to inhabit a different community, they create a new, transformed social space, which helps them to reestablish their identity in a host country. This social space is defined as a system of relationships (spatial, ecological, spiritual, etc.) between two or more ethnic groups. This new space is often the result of the adaptation of traditional elements of the refugee's culture into the actual new context.

An important factor in the process of understanding the background of refugees is to help them to identify



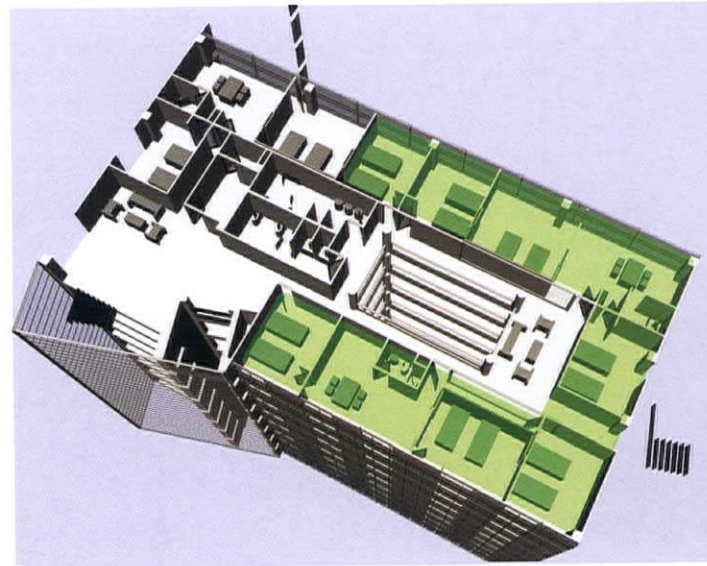
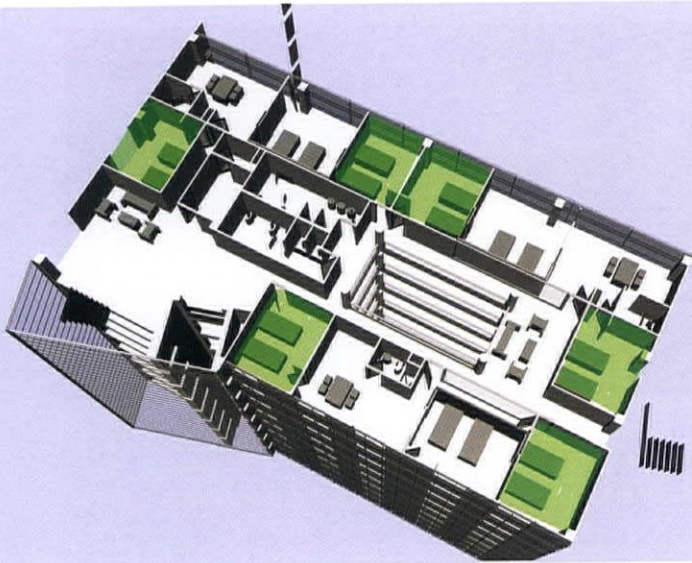
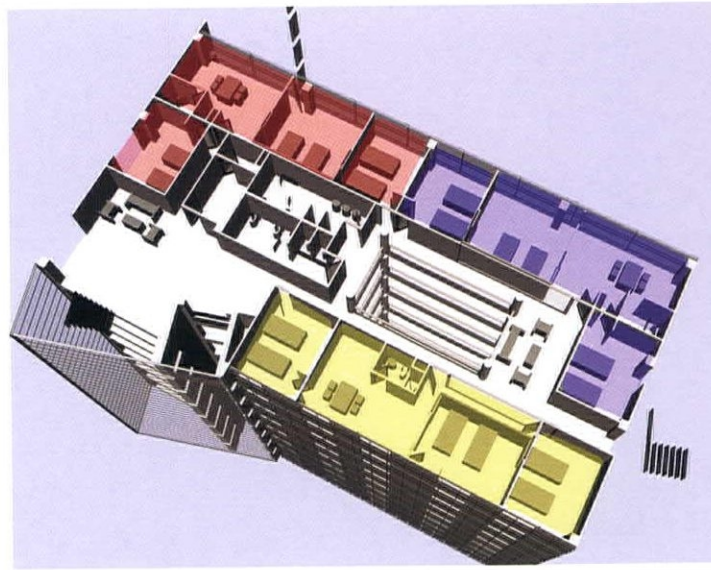
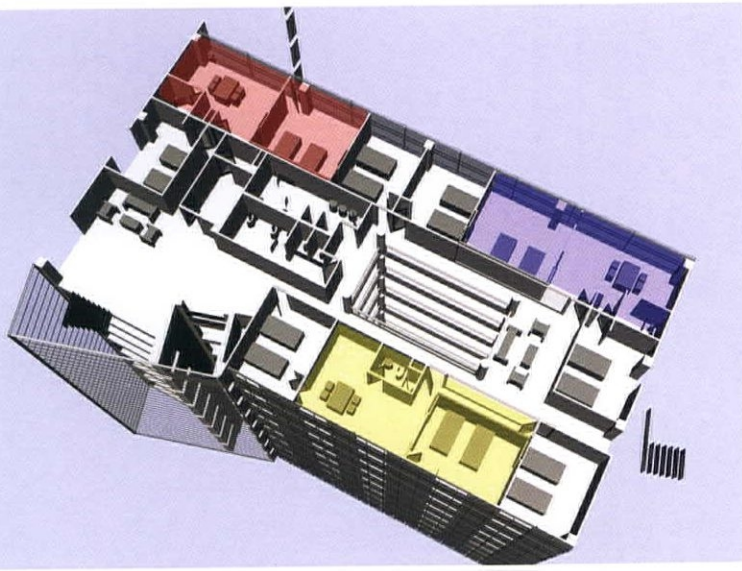
**Above: The skywalk also includes a seating area and a shelf for exposition of refugees' art and craft work.**

**Below left: The greenhouse is located west of 14th Street, facing south, gaining the necessary hit by solar exposure.**

**Below right: Agricultural activities are possible during the entire year, thanks to the greenhouse.**



RICARDO ROMERO



the unique characteristics of their identity. Therefore, the production of the space within the project could represent the refugees' recognition of themselves as well as their active participation in the recreation of the new context, which they will inhabit for the next 30 days of their lives. This new flexible space will be conceived as a transition that will facilitate refugees' adaptation to a new society instead of causing them a drastic transformation. It will also be oriented to reduce in some level the refugees' cultural shock. The project not only will welcome refugees but also will provide them with transitional housing and access to a group of different services, such as medical, educational, health, legal, etc., facilitating their resettlement in the U.S. Furthermore, it is crucial to understand the term "flexibility" not only as an element of design but as a strategy for the encountering of an adequate transitional space.

The world's refugees who come to Iowa have more in common with Iowans than we are aware of. Both refugees and early settlers might have come to this land driven by different causes, but with the same purpose; to have their own space, a space to settle, to grow food, and to raise their children. Refugees have lost



their space; therefore, they have lost part of their identity. In order to be capable of providing common elements between refugees' backgrounds and Iowa's image, this space should hold both rural and urban images. Perhaps it would be valid to affirm that in this case architecture serves as construction of space as well as reconstruction of identities.

*I wish to thank my major professor, Clare Cardinal-Pett and the thesis committee, Lynn Paxson, Thomas Leslie and Francis Owusu.*

**Above: The living units can hold from one to six users, if linked, as well as a group of 16, which would be located in the same level.**

**Left: The atrium facilitates interaction between its inhabitants, which facilitates a social space's production.**

# PORTFOLIO

BY MATT NIEBUHR

## Moline Public Library

OPN Architects, Inc. is currently designing a new 71,000-square-foot library for the city of Moline. The two-story library is constructed of brick with stone accents and a variety of window openings that respond to the interior layout. A copper clad entry form houses a coffee shop and public meeting areas that

can be used after library hours. A large expanse of fenestration will create transparency and open the collection spaces to passing motorists. The goal is to create a variety of experiences within the library so that each patron can find their “favorite spot.” Construction is scheduled to begin in spring of 2005. ●



## Iowa State Bank and Trust Company— Keokuk branch office addition and remodel



Rohrbach Carlson PC is designing an addition and remodeling an existing 1960's vintage branch bank for a state-of-the-art retail banking center. The design incorporates sleek white exterior metal panels and large expanses of glass, all in contrast to its board formed concrete

vaults and structural bearing walls, maintaining context with the original bank's design. The project includes the complete redevelopment of the site with new access roads, landscaping, drive thru banking, customer parking and infrastructure upgrades. ●

## Ward Professional Building

Construction is finalizing on Rohrbach Carlson PC's design for a three-story, contemporary commercial office building. The building's design is clad with precast, curtain wall, ceramic tile and glass wall systems. The 48,000-square-foot new structure and its 10-acre site development is located in Coralville, Iowa. ●





BY SHERWOOD ADAMS, AIA

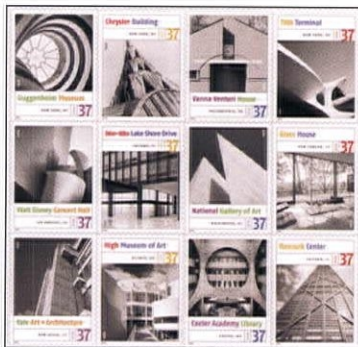
## Make it happen

John M. Richardson, Jr. astutely recognized that, “When it comes to the future, there are three kinds of people: those who let it happen, those who make it happen, and those who wonder what happened.” For the first time ever, the American Institute of Architects heralded the innovative collaborative efforts of two separate and competing firms making the future happen for the architectural interns they each respectively employ. The two firms, FEH Associates and InVision Architecture, were jointly awarded the annual Intern Development Program Outstanding Firm Award at the past AIA national convention, a prestigious recognition traditionally bestowed upon a single firm for exemplary commitment and contributions

to interns in their professional development. The award’s jury saw this unique collaboration for a greater good as an opportunity to be emulated by other similarly sized firms throughout the country. Jury chair, Wendy Ornelas, AIA, summed up the jury’s conceptions in presenting the joint award, “Through this culture of sharing, both the firms were able to provide their interns with more benefits than each firm could have done individually. They have an ability to leverage each other’s resources and expertise.” Representatives of both firms have also been invited to participate in the AIA’s upcoming leadership conference to share further insight and experiences regarding their teaming efforts. ●

## Philatecture

The U.S. Post office will commemorate 12 icons of the modern and late modern eras in architecture by issuing the “Masterworks of Modern Architecture” series in May of this year. Individual stamps will feature a stunning photograph capturing the essence of each building that inexorably changed the perceptions of architecture at the time it was built. The buildings being honored include: Frank Lloyd Wright’s swirling Guggenheim Museum in New York, Frank Gehry’s



tangled Walt Disney Concert Hall in Los Angeles, the Yale Art and Architecture building by Paul Rudolph, the Chrysler Building defining the New York City skyline by William Van Alen, Mies van der Rohe’s

Lake Shore Apartments in Chicago, Richard Meier’s High Museum of Art in Atlanta, Robert Venturi’s idiosyncratic house for his mother in Philadelphia, I.M. Pei’s edgy East Building for the National Gallery of Art in Washington D.C., the inspirational Phillips Exeter Academy, by Lou Kahn, the sculptural TWA terminal in New York by Eero Saarinen, the late Phillip Johnson’s own glass house in New Canaan, Connecticut, and Chicago’s soaring Hancock Center by SOM. These stamps definitely have “good taste.” ●

## Architect by avocation, educator by endeavor



Occasionally, the local profession of architecture salutes those making a truly exceptional contribution in educating the public about architecture and the profession. At the recent convention for the Iowa Chapter of the American Institute of Architects, Steve Stimmel, a partner in the firm Brooks Borg Skiles Architecture Engineering LLP, was awarded the AIA Iowa Education Award for his leadership and unending commitment to teaching others what it is like to be an architect, and the influence of architecture in our lives and in our communities. Through his active participation in the Architecture In Schools program since the early nineties, Stimmel has arranged and lead tours, taught classes, given lectures and conducted workshops on a variety of architectural issues to students of all ages, teachers and professors alike, and community groups of all sizes and interests. The award is but a small token of our appreciation for his tireless efforts. ●

## We’re in good hands

A stalwart of the professional liability insurance industry, Jim Cutler with Holmes Murphy and Associates, was awarded honorary membership into the Iowa Chapter of the American Institute of Architects at the organization’s recent convention. Mr. Cutler personally developed expertise



in risk management and professional liability over many years in the insurance industry and then shared his knowledge generously. In addition to providing assistance with problems and claims, Jim worked directly with Iowa’s public institutions and design professionals to improve

contracts so that they are equitable and beneficial to all. Jim’s friendly, trusting advice and his determination to educate the design community and increase awareness of liability concerns have already benefited generations of architects and will continue for many more to come. ●



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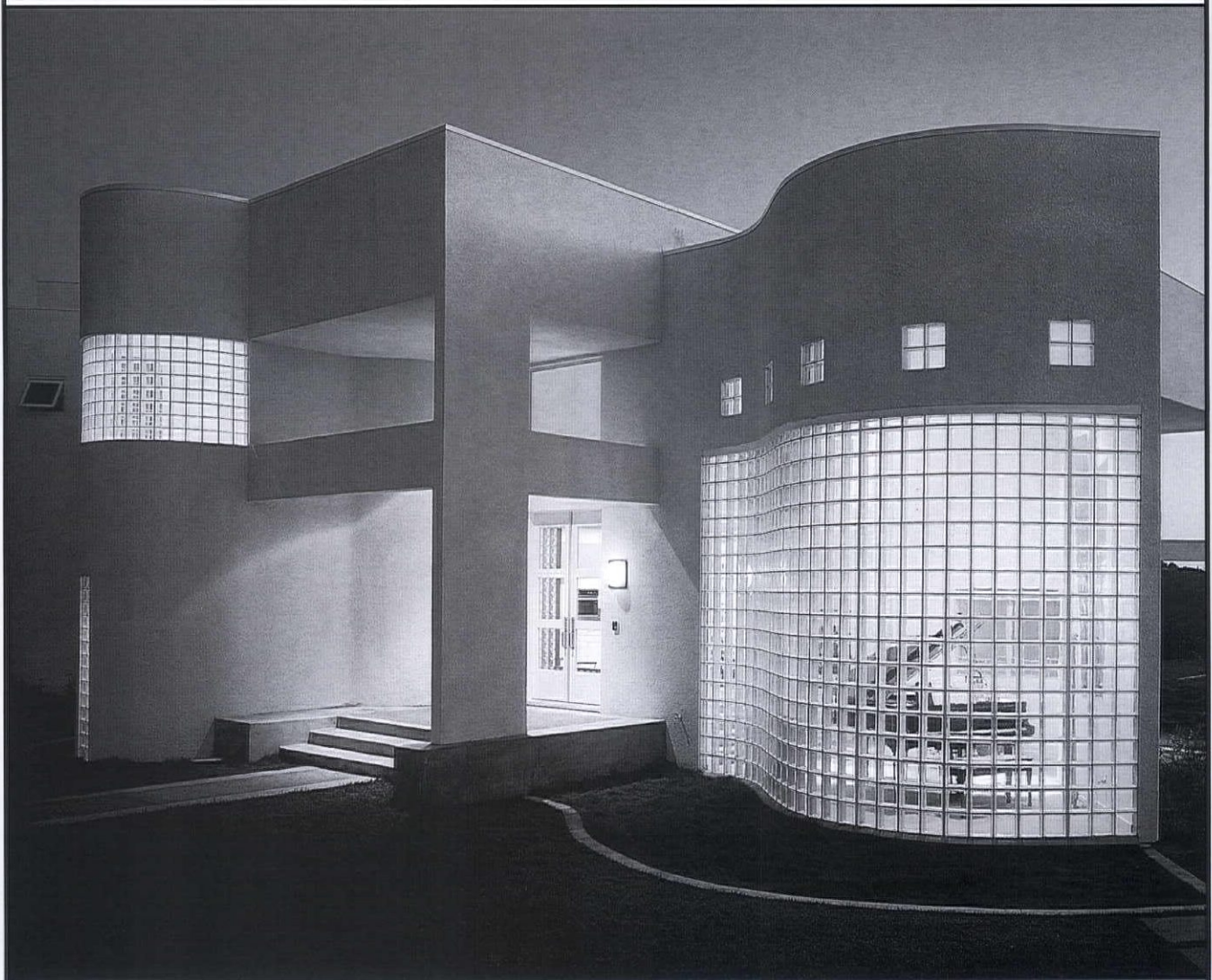
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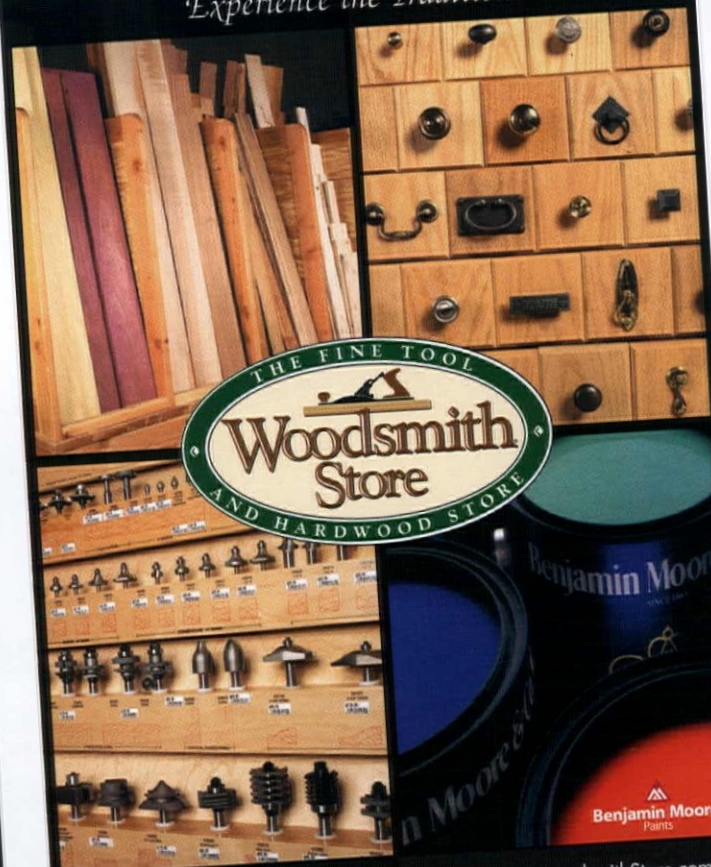


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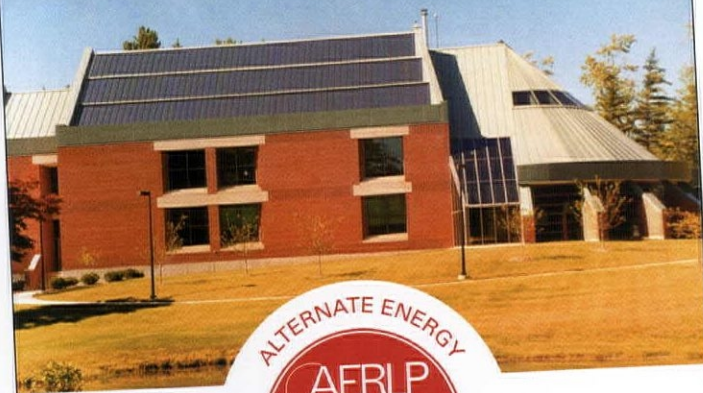
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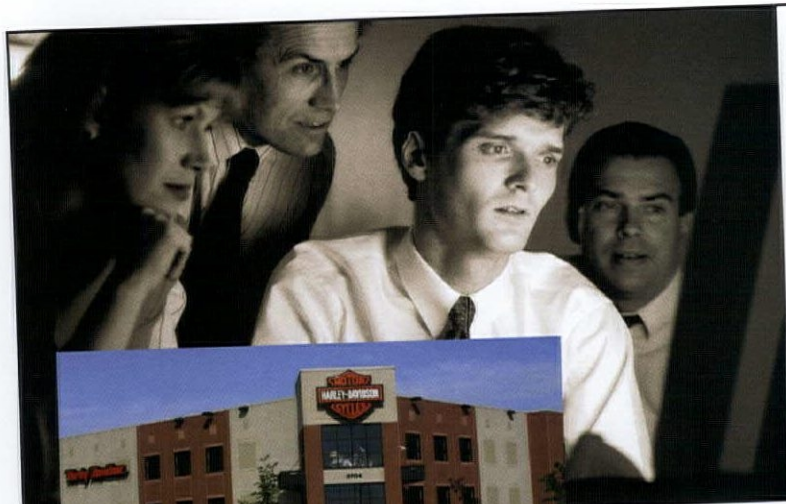
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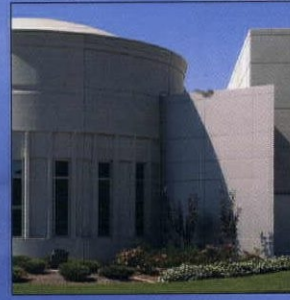
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