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Issue No. 03:266 Five Dollars



State and Region
2008 Design Awards



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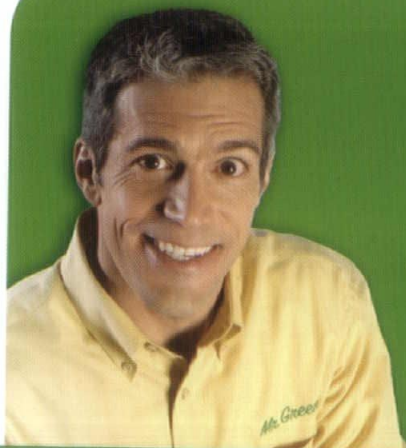
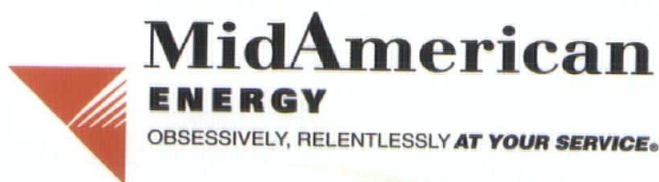
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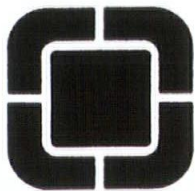
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COVER
 McLeod Center
 Photographer: Cameron Campbell, AIA

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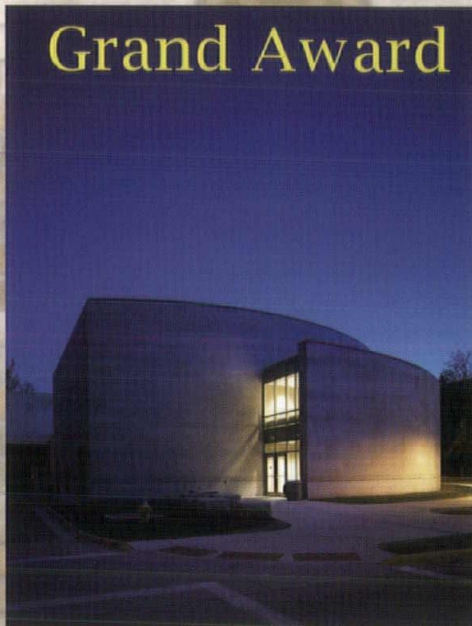
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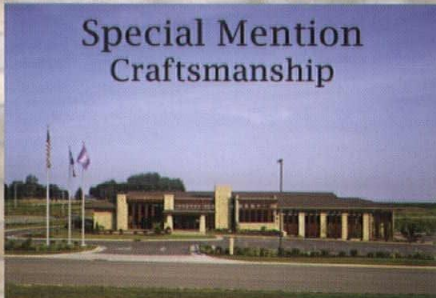
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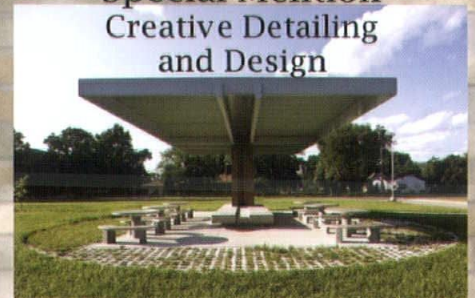
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Welcome to the 2008 Celebration of Architecture. In this issue of *Iowa Architect*, we honor the accomplishments of the architects of the Iowa and Central States chapters of the American Institute of Architects, by showcasing the 2008 Design Award winners.

Three juries from separate locations across America were gathered and charged with judging scores of entries. The three separate awards programs were; AIA Iowa Excellence in Design, AIA Iowa Excellence in Sustainable Design and the Central States AIA Design Excellence Awards. Each winning project pictured represents thousands of hours of inspiration, passion, collaboration and determination to bring these special places to life—places that significantly impact the quality of life issues that touch where we live, work and play, both now and in the future.

State and Region 2008 Design Awards

Congratulations to the design teams for their skill and perseverance and to their clients for investing in a better future. As architects we believe that design excellence is the foundation of a successful and healthy society. We have the skills and the will to improve the future of our communities and our world. At this moment let us celebrate this year's design award winners as we continue our crusade for a better future.

Kevin Monson, AIA, LEED™ AP
Co-Chair AIA Iowa Awards Program

ADVOCACY

Matt Ostanik, AIA, CSI, LEED® AP

Above: CyRide offices, designed by ASK Studio, take a unique approach to energy efficiency.

“What may separate this year’s award class from those in the past is that elements of sustainability are present in all the honorees.”

Sustainability + Design Excellence

Each year, the American Institute of Architects (AIA) Iowa Chapter’s Design Awards recognize outstanding design by Iowa architects. Pursuit of design excellence is a fundamental principal of AIA Iowa, and the design award honorees stand out for their creativity, refinement and beauty.

AIA Iowa also embraces sustainability, which is defined in the chapter’s advocacy platform as “preserving Iowa’s rich natural resources for future generations with a conscious, holistic approach to integrating energy efficiency, utilizing resources responsibly, and creating a symbiotic relationship between the built and natural environments.” A special classification of awards, the Excellence in Sustainable Design Awards, exists specifically to recognize sustainable projects.

What may separate this year’s award class from those in the past is that elements of sustainability are present in all the honorees, regardless of whether they applied for a sustainable recognition or a general design award. In fact, when viewing the projects as a group, examples of a broad sustainability theme are clearly evident. Sustainability has become intertwined as a key component of design excellence.

Adaptive Reuse

According to 50to50, a guide to sustainable design strategies published by the AIA’s national Sustainability Discussion Group, “preservation and reuse of existing older and historic buildings are inherently sustainable.” Through the act of preservation, the energy embodied in an existing structure’s materials is used for new purposes rather than going to waste, and materials are diverted from otherwise going to a landfill. In addition, the preservation of an existing building can help to preserve the character of an established community, increasing livability and a sense of place.

The benefits of adaptive reuse and preservation are highlighted in several of the 2008 AIA Iowa Design Award and Sustainability Award honorees. The Design West Studio in Sioux

City, designed by M+ Architects, took an existing building that had been vacant of use other than light storage for 80 years and performed a stunning transformation. OPN Architects Offices, a Merit Award honoree, provided adaptive reuse of a former dairy warehouse in downtown Cedar Rapids, creating an exciting juxtaposition of new and old. Substance Studio, a Sustainability Award honoree, developed a new space in a renovated 1925 auto dealership structure in downtown Des Moines. The images of these projects on the following pages attest to the power of adaptive reuse as a tool for bringing together design excellence and sustainability.

Daylighting

Natural daylighting is another design strategy for sustainability. According to 50to50, “studies have shown the value of incorporating daylight into spaces for improved productivity and improved satisfaction with the work environment.” In addition, naturally lit spaces require less electricity to operate, reducing the building’s overall energy consumption and costs.

In the 2008 award class, different examples of daylighting can be found both in the Substance Studio and in the McLeod Center. 97% of the Substance Studio’s space is daylight, and according to the project’s award submission, “the office interior was organized to provide nearly every space with daylight, views and natural ventilation.” The McLeod Center, located in Cedar Falls and designed by HLKB Architecture, received an honor award in part for its terrific use of natural light. Design award jury member David Riz, AIA, of Karen Timberlake Associates, commented on the McLeod Center’s design, “There is a clear definition between the skin and the structure and an enormous amount of day lighting, which you often do not see in sports facilities.”

Recycled Content

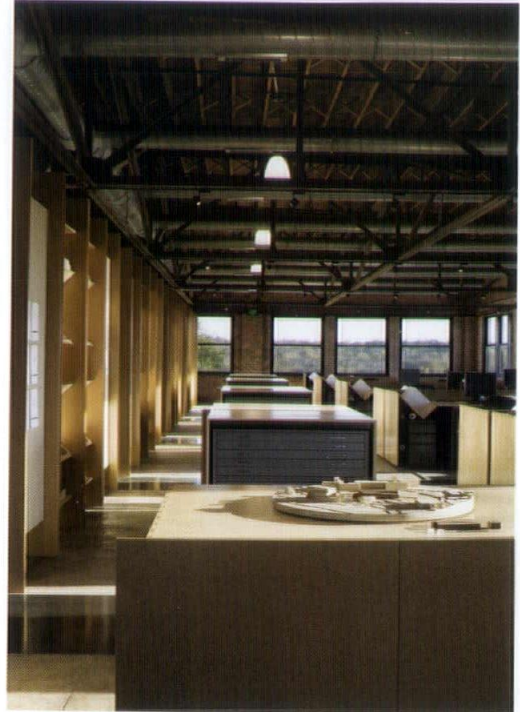
M.C. Ginsburg, a high-end jewelry shop located in Clive and designed by HLKB Architecture, highlights another sustainable design strategy with re-use of materials. The original project was designed ten years ago and received a national AIA design award at the time. In 2008, the store relocated. According to the award submission, “all original materials were carefully dismantled to be transported, reused, and reconfigured at its current location.”

“Transported only three miles from an obsolete strip mall location to newly opened site, all raw materials (unpainted cement board, unfinished concrete, sandblasted steel, extruded plastic and unfinished maple plywood) for this project were reused from the original store configuration without being down-cycled in their application after already having been in use for ten years. None of the materials were cut down from their original off-the-shelf dimensions, and only a few were modified to fit the new space while any excess leftover materials have been stored off-site for reuse.”

The M.C. Ginsburg project, with all of its components being reused from the previous location, lends a new definition to the term “recycled content.”

Energy Efficiency

Finally, new CyRide offices for the Ames Transit Authority, designed by ASK Studio, took a unique twist on energy efficiency. The building is located adjacent to the university power plant and next to the power plant’s cooling tower. The office structure is designed with water source heat pumps that use the power plant’s cooling tower as their water source. As a result, as described in the project’s award application, “with a little research it was found that the water in the cooling towers had a regular temperature range that could be used by water source heat pumps. During the heating season the building uses excess heat and delivers further cooled water back to the cooling towers. Win. Win. During the cooling season the building expels heat into the cooling towers. While this is adding a minute load to the towers, it allows the building to use an existing infrastructure and reduce the need for redundant systems. The system is the result of a group of individuals wanting to do the best thing for the environment and the power of a handshake.”



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



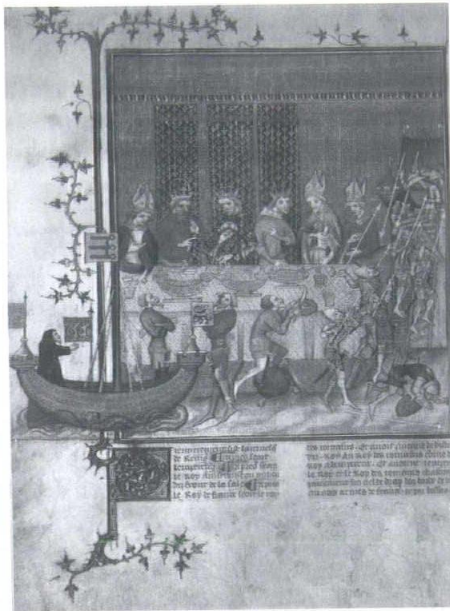
CAMERON CAMPBELL, AIA ©

Above: Substance Studio, designed by Substance, demonstrates daylighting and adaptive reuse.

Below: M.C. Ginsburg, designed by HLKB Architecture, lends a new definition to the term “recycled content.”

ALTERNATIVES

Drawing Culture: an architectural agenda



Great Feast.

*Ritual is a series of actions constantly repeated. Repetitiveness serves the meaning being expressed. Repetition soothes us, apparently, in and by itself. Human beings rejoice in the action of patterning. Rituals are about lasting.*¹
— Margaret Visser

Right: Gallery Exhibition.

Anthropology is the science that studies peoples past and present, their cultures, and their histories as groups. When anthropologists undertake a study of an unfamiliar culture, they typically write ethnography. Ethnographic studies look at the patterns of interpretation that members of a cultural group invoke as they go about their daily lives.

An ethnography is a highly descriptive overview of a group's knowledge, its beliefs, its social organization, how it reproduces itself, and the material world in which it exists.² In short, ethnography is a process referred to by Clifford Geertz as "Writing Culture". The purpose for preparing ethnographic field reports is not only to describe and explain, but also to unfold a view of the world in which cultural alternatives can be measured against one another and used as a guide for the production of space (i.e. Design).

Our engagement of constructed environments within a particular material culture is affected by the physical items associated with defining its setting. In an effort to narrow this experiential field of study, this case study assesses the Italian mealtime situation as informed by four individual student inquiries while studying in Rome, Italy. As preparation for this academic exercise, the students were asked to consider various readings on Italian culture as well as the Great Feast – an illustration featured in the *Grandes Chroniques de France*. In addition each student was asked to conduct anthropological fieldwork and from this effort produce a set of jottings or field notes that would then inform the production of a single ornamental drawing.

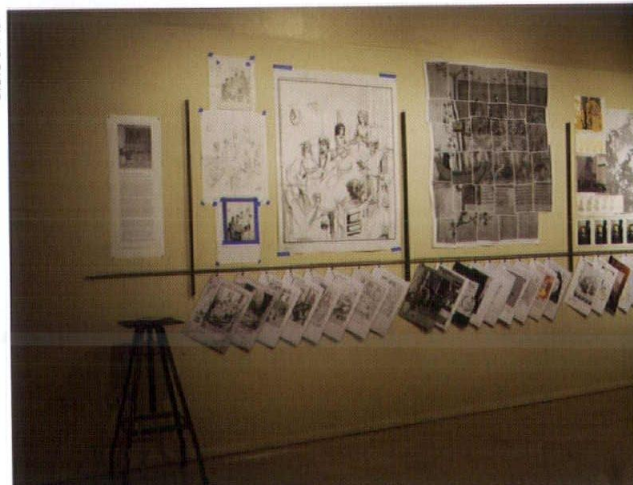
Like ethnographic studies, the purpose of drawing culture is to unfold a more acute view of the world. This process of inquiry is the embodiment of an architectural agenda that has to do with authenticating the customary essence of lived space and defining the criteria for making ethno-specific propositions.

The project proposed, above all else, drawing as a way of gaining preliminary insight into the Italian culture. Through this exercise students new to Italy were afforded the opportunity to engage individuals or families resident to Rome. When completed, the entire set of drawings provided a range of depictions that, like *The Grandes Chroniques*, began to describe the evolution and eccentricities of traditional family life practices particular to the Italian culture.

The value of this work for the field of architecture is arrived at using observation/drawing as the primary mode of study. Like the anthropologist, the architect develops an understanding of the nature of culture, not by imposing a theory, but by letting the revelation derive from the act of recording observations, drawing. Architectural research is in these terms the study human behavior relative to their constituent surround.

About the Studio Critic

Peter Goché is a Lecturer at the Department of Architecture, Iowa State University. Goché holds a Bachelor's degree (1991) and a Masters degree (2005) in Architecture from Iowa State University. For the last decade Goché has produced research assemblies specific to the ritualized landscape of Iowa. Goché is a registered architect and founder of 'Goché inclusions llc,' based in Ames, Iowa.



¹ Margaret Visser, *The Rituals of Dinner: The Origins, Evolution, Eccentricities, and Meaning of Table Manners*, (New York: Grove Weidenfeld, 1991) p. 19.

² Dana Cuff, *Architecture: The Story of Practice*, (see Clifford Geertz in *Interpretation of Cultures*, 1973) p. 5.



Megan Lueneberg.



David Wagner.



Eric Wirth.



June Lee.

A W A R D

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Architectural Synergy

UNIVERSITY PRINCIPLES

JURY COMMENTS: There is a clear definition between the skin and the structure and an enormous amount of day lighting which you do not often see in sports facilities.

A simple and well-articulated form with satisfying proportions represents a controlled use of materials to enclose space, an important factor for longevity and energy efficiency practices.

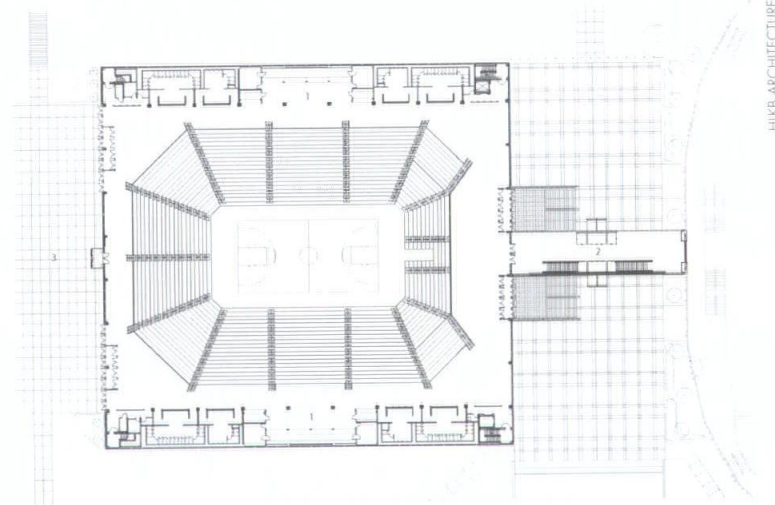
The United States is experiencing a sea change transformation with multiple uncertainties gathering in a perfect storm of self-doubt and outright fear of what the future holds for this once proud nation. The respected America of our youth has been hijacked by individuals who have sacrificed our good standing in the world with what Carl Sagan noted in his 1980 Cosmos series, "as capitulating to superstition or greed or stupidity." Americans are now facing the most troubling economic and political times since the Great Depression. What are we to do?

One aspect of our culture that has always survived national calamities is the wide world of sports. These range from elementary school soccer to the myriad of professional sports broadcast at nearly any time on television. These provide a pleasant diversion from the brutal reality of our disquieting times. In smaller states that cannot boast of professional athletic teams, collegiate sports provide a community with a source of pride. Citizens, students and alumni gather to enjoy the event, interact with friends and strangers, and for a brief moment, cleanse their mental palette of the numerous issues delivered on incessant 24 hour news cycle.

A related positive facet of our society is the consistent ability of our higher educational institutions to commission the finest architects to design visually pleasing and functional campus facilities for athletic, administrative and educational programs. Since these projects are funded with public tax revenue, it is essential that utmost care be taken to efficiently utilize these resources. The architect and client must be cognizant of tight budgets and timelines throughout design development and construction. This principle of working within certain parameters is what architects and designers refer to as constraints and limitations, a vital factor in any meaningful design process.

Right: Plan view.

Below: South elevation of
McLeod Center.



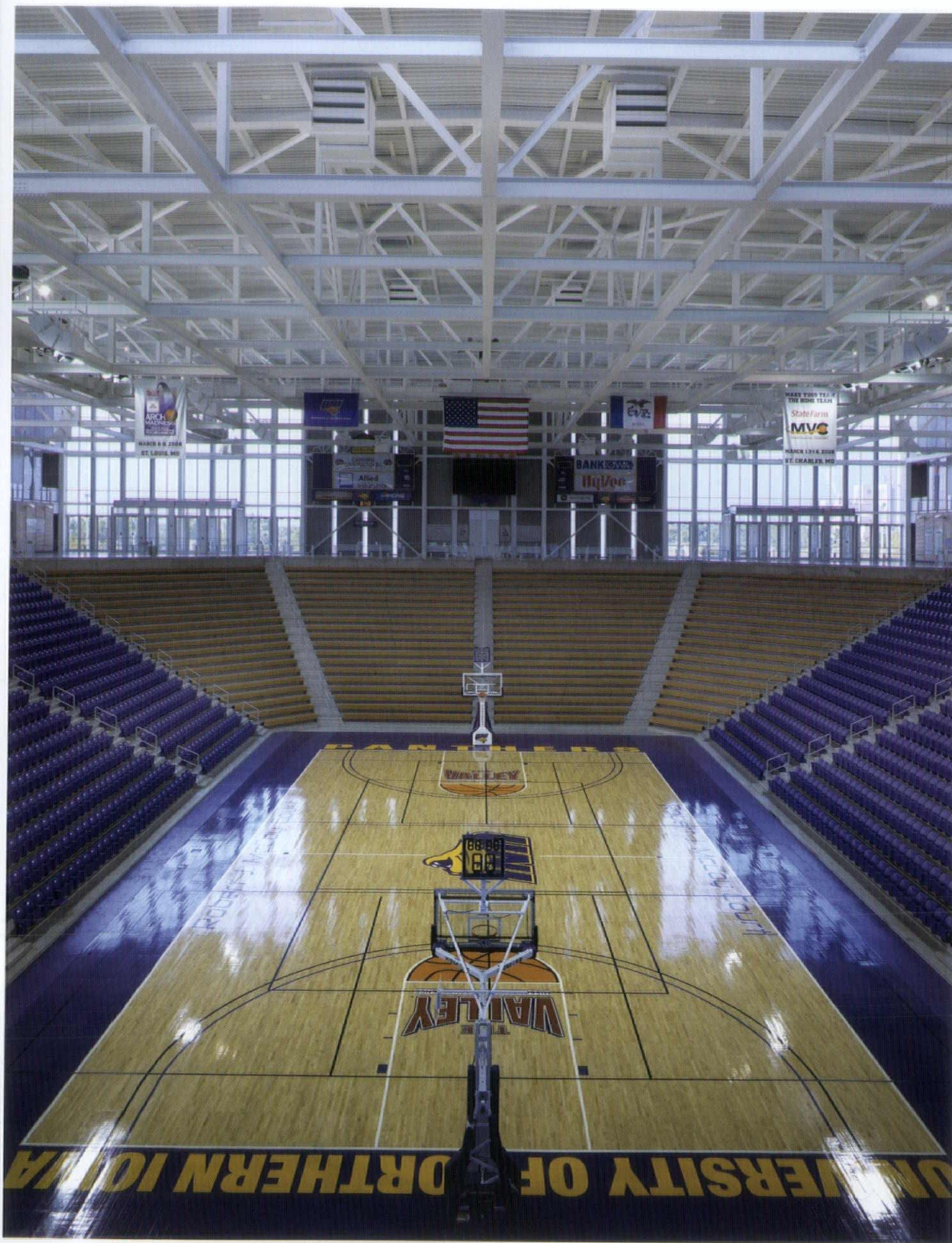
The dimensions seem just right, and the rhythm of solidity and transparency place this as a nice example of the object on landscape principle.

CAMERON CAMPBELL, AIA

Project: McLeod Center
Location: Cedar Falls, IA
Architect: HLKB Architecture
Associate Architect: Crawford Architecture
Contractor: Cardinal Construction
Structural Engineer: Martin + Martin
MEP: ME Engineers
Photographer: Cameron Campbell, AIA

MARK E. BLUNCK





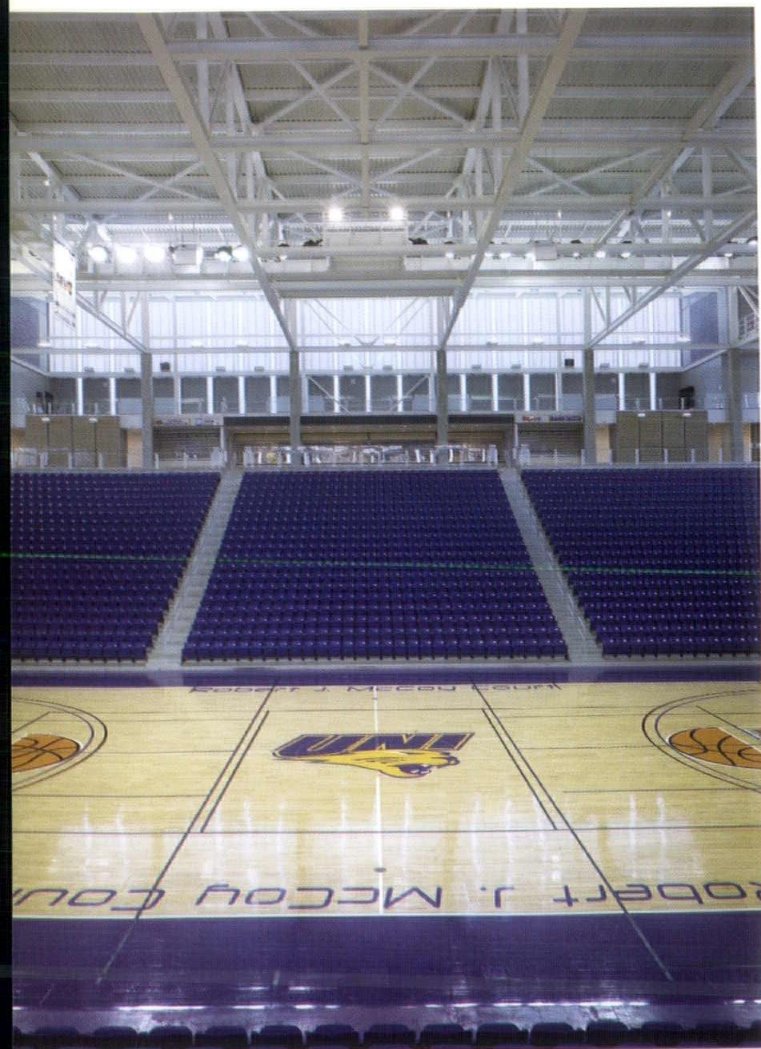
Right: The exposed white roof and trusses clearly express the structural qualities and complement the blue bleacher seats and light hardwood floor, creating a cool atmosphere of relaxing colors.

At the University of Northern Iowa in Cedar Falls, Iowa, the McLeod Center is a well-executed building representing the rational use of materials and forms. The firm of HLKB Architecture, in collaboration with Crawford Architects as Associate Architect/Sports Facility Consultant, designed a 161,000-square-foot athletic facility seating 7,000 people to function as an athletic practice and competition venue for men's and women's basketball, volleyball and wrestling.

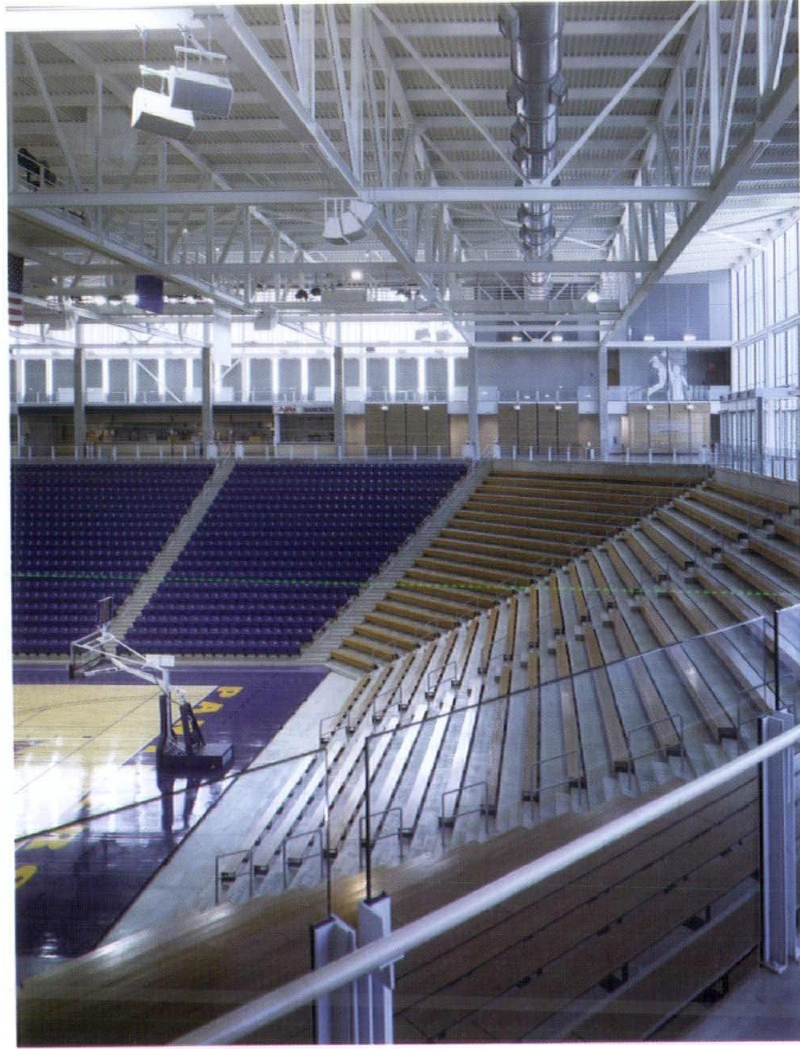
According to HLKB Architecture design team member Evan Shaw, early conceptual design work briefly included circular and oval shapes to complement the

adjacent oval UNI Dome. These proposals were quickly rejected, however, as too costly since these building forms require a variety of differently sized structural elements, making it difficult to construct the facility within a limited budget. The rectilinear shape was chosen as an affordable and cost effective solution since identical structural and cladding components could be utilized throughout the building. In fact, the Center is so well configured, designed and engineered that it ranks as the most cost effective athletic arena in the nation in terms of building cost per seat.

The McLeod Center is positioned south of the 1970s era UNI Dome and is a well-proportioned form measur-



CAMERON CAMPBELL, AIA



CAMERON CAMPBELL, AIA

Left and Right: The trusses rest on concrete columns pulled away from the building envelope allowing the entire wall and roof structure to be exposed. The north end of the floor can be opened up to accommodate a concert stage.

ing 240 feet on the south and north elevations and 260 feet along the east and west elevations. The simple elegance and straightforward use of design and materials recalls the long, low and often symmetrical buildings of mid 20th Century American architecture. The examples that come readily to mind are the many buildings by Eero Saarinen, including the Deere and Company Administrative Center, General Motors Technical Center, Thomas J. Watson Research Center, and Fitch Pharmacy Hall and Charles Medbury Hall at Drake University. These works represent a balanced and purposeful approach to encompass the programmatic requirements while creating an exceptional form for the client.

The building is composed of full height precast insulated concrete panels for the south and north elevations while reaching approximately 60 percent height for the east and west elevations. The well-composed rhythmic proportioning of solidity and transparency on the southern

elevation is reversed on the north wall while the east and west have identically scaled elements. The amount of natural light streaming through the transparent glazed southern wall can be reduced, if necessary, with roll-down shades. However, since most athletic events occur at night, this option rarely needs to be deployed. The east and west elevations utilize translucent windows to mitigate morning and evening sunlight penetration. Perhaps, in an architectural homage to Luis Barragan and Ricardo Leggorata, the Center has 12 inch wide vertical glazing sections between panels across the building envelope to bring in light and visually deconstruct long expanses of concrete.

The interior is dominated by massive roof trusses spanning 220 feet, and, according to Shaw, this is the largest span ever created by HLKB Architects. These trusses are connected into narrow concrete columns pulled away from the perimeter walls, enabling a full exposure and visibility of wall and roof structural compo-



CAMERON CAMPBELL, AIA



CAMERON CAMPBELL, AIA

ments. The interior was then configured as an intimate and active place with an open concourse to envelope the “in the round” seating arrangement so that no one is ever separated from the floor action.

The Panther Hall of Fame connecting the McLeod Center with the UNI Dome is the main entrance and gathering space for the two athletic facilities. More importantly, it serves as a showcase to display the athletic achievements of the University with its collection of trophies, plaques, and sports memorabilia. This section will eventually link the two buildings at the upper concourse and event levels. The decision to build the Center adjacent to the Dome is beneficial as the two large structures work hand in hand with one another for large-scale community and campus events.

The concept of creating a new iconic work of modern architecture next to a long standing and well appreciated design is one that takes a certain amount of courage to accomplish well. While the easy path would have been to create a complementing structure, various constraints and limitations came into play to achieve a successful design and a perfectly proportioned athletic facility. The two buildings complement one another and stand as significant markers in the history of the University.

—To right the unrightable wrong, to be better far than you are, to try when your arms are too weary, to reach the unreachable star. Mark E. Blunck, Hon. AIA Iowa - signing off.

Above: The Hall of Fame connects the new with the old and serves as a display space for trophies and awards acknowledging the athletic successes of University teams.

Left: The concrete panels and translucent glazing are separated by 12 inch glass inserts and the upper sections resemble the monoliths in Stanley Kubrick’s “2001: A Space Odyssey.”

A W A R D

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FOR EXCELLENCE IN
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Melrose Place: The Sequel

MELROSE AVENUE PARKING FACILITY, IOWA CITY

JURY COMMENTS: This building did a very nice job of making a meaningful pedestrian experience for people as they come down from their cars; [this project] gives them a great connection with out-of-doors and with the campus.

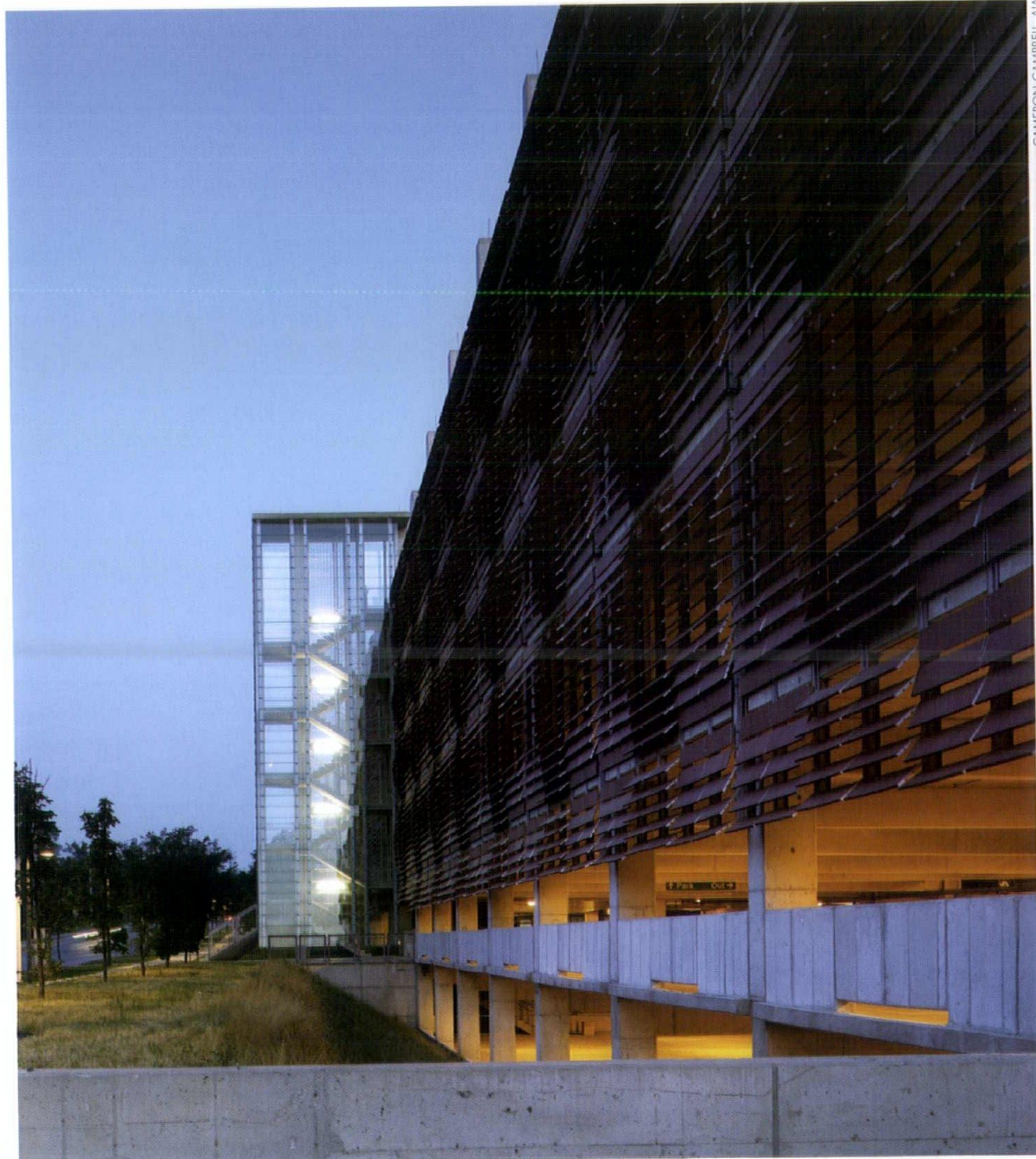
HLKB revisits its groundbreaking 1998 parking ramp in Iowa City, finding ways to temper its successful, expressionist formula with contextual and circulatory elements.

Right: A stair tower punctuates the otherwise linear facade of terra cotta on the ramps' southern edge.

The Melrose Avenue Parking Facility in Iowa City was one of HLKB's early parking structures, one that set the stage for dramatic reinterpretations of the type elsewhere on campus and in Des Moines. These later projects set a high standard for an often-ignored building type, and gained the firm nationwide recognition. But while these later projects won praise for their bold ex-

pression and carefully thought-out details, Melrose Avenue had a mixed reception among neighbors. Its stainless steel cladding was too stark and industrial for some and created glare at sunset that reflected into nearby houses and offices.

When the University of Iowa called on HLKB to expand the parking ramp in 2005, part of the firm's mission was to re-clad the original, to find contextual possibilities while



Project: Melrose Avenue
Parking Facility Expansion
University of Iowa
Location: Iowa City, IA
Architect: HLKB Architecture
Photographer: Cameron
Campbell, AIA

THOMAS LESLIE



keeping the earlier structure (a budgetary concern rather than a requirement), and to strengthen the pedestrian and automotive circulation on the southern edge of the Hospital campus.

Designer Khalid Khan recalls that there were few planning options. The 1998 structure held 800 cars, and it ran through the entire block, separated from an athletics building, the Fieldhouse building, by only a narrow alley. New plans called for an adding 700 cars, replacing some storage areas in the original ramp, and better serving the hospital to the north, a field house to the northeast, and Kinnick Stadium, a long block to the west. HLKB faced an odd paradox: in that the leftover corner on the block was barely big enough for a garage layout, while the resulting combined elevation of the old and new garages would run over 600 feet, facing the still-grumbling residential neighborhood to the south. Complicating matters further, the alleyway that ran between the field house and the existing garage functioned as a fire exit for Fieldhouse building, and the hospital asked for a covered skywalk that would connect both garages with its second level to the north.

Such a complex set of requirements led to a disciplined, logical scheme that developed the parking ramp as an efficient diagram of turning radii and spaces and marshaled service cores, circulation elements, and cladding into very precise zones. HLKB added a covered second level to the alley, providing circulation for both garages and linking to the hospital's skywalk system. This space was kept intentionally open, with glass elevator cabs and a translucent roof that rests lightly on the neighboring field house. The slot of the alleyway extends all the way to Melrose Avenue,

defining a break between the two garage elements with an expressive stair tower and allowing a useful shortcut through the University's west campus.

Having solved the hospital's circulation requirement, HLKB then focused on finding a cladding material that could be re-fit onto the original building and installed on the newer wing. Admitting that the earlier stainless steel system had issues was a painful moment for the design team, but they resolved to find a solution that offered a more contextual solution without compromising the openness and structural lines of the original. Khan recalls being impressed by the use of terra cotta rain screens commonly used in European buildings and also locally at the Science Center of Iowa, and the team realized that this material's warm color would also work well with the brick and red granite of the hospital and campus buildings. Industrialized terra cotta has found renewed use in Europe because of its durability and high thermal mass, but its revival in the States is still relatively new. The University raised concerns about durability, particularly given the high traffic around the site on football weekends. Ultimately a substructure of threaded rods was included to ensure that the tiles can stand up to the wrath of elated or dejected football fans. Around the garage masses themselves, HLKB used terra cotta in thin, precisely angled vanes to shed direct sunlight while allowing views out. These vanes subtly mask the garages' concrete surfaces while transmitting the structural layout of the buildings behind, a clever solution that allows both a contextual material and architectural expression.

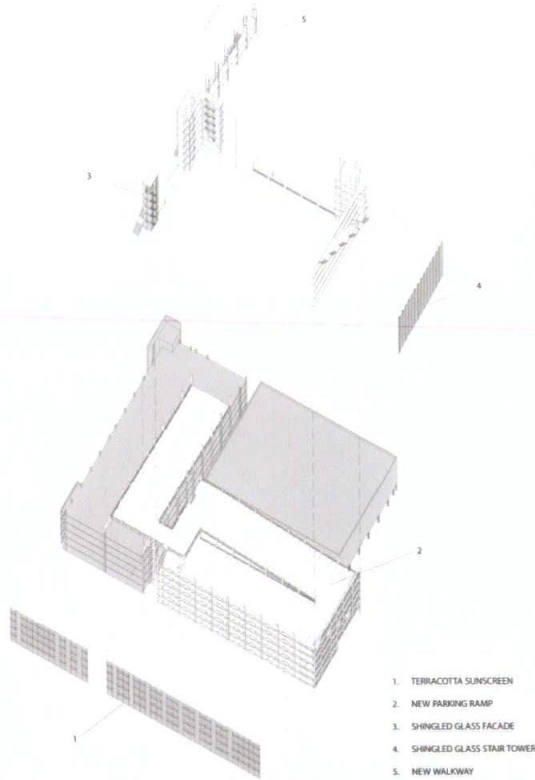
Terra cotta finds its foil throughout the complex in carefully delineated planes of glass. The eastern end of the

Above: The new structure's east elevation presents a different material, glass, to a less residential area than the site's southern edge.

Left: The Melrose Avenue extension added a new parking ramp to the existing structure, while weaving circulatory elements into an existing alleyway adjacent to a neighboring field house.

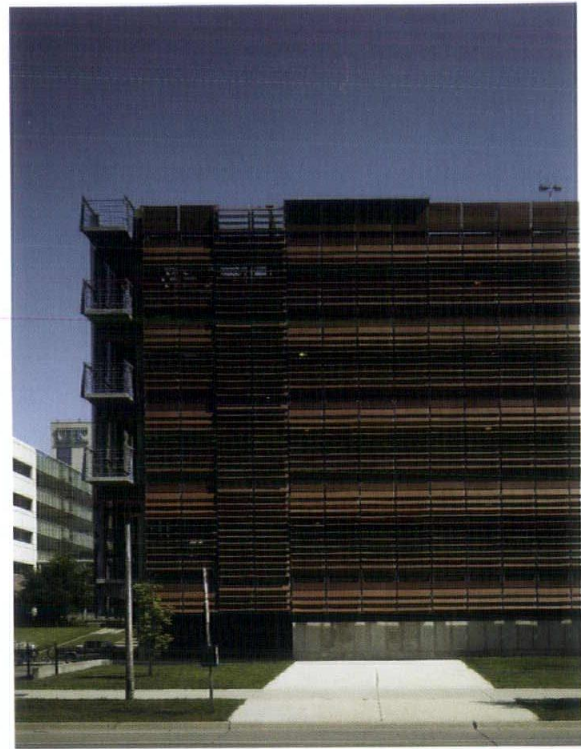
Right: Terra cotta cladding stops short of an exposed corner, revealing both structure and skin as part of a layered compositional strategy.

Below: An existing alley became the complex's primary circulation spine, incorporating stairs, elevators, and a covered walkway that links to the hospital's skywalk level.



1. TERRACOTTA SUNSCREEN
2. NEW PARKING RAMP
3. SHINGLED GLASS FACADE
4. SHINGLED GLASS STAIR TOWER
5. NEW WALKWAY

HLKB ARCHITECTURE



CAMERON CAMPBELL, AIA

new structure plays off the stark brick façade of the field house with a carefully composed glass screen, and the elevator and stair towers throughout combine glass and terra cotta in abstract, formal compositions that have become HLKB's trademark. These stand at crucial formal and circulatory junctions throughout the complex: at the corner adjacent to the field house and at both ends of the central covered alleyway. Khan notes that the designers' task here was made slightly easier by the desire to naturally ventilate the entire structure, so these glass elements are largely uncaptured, allowing air to infiltrate throughout the structure. (Infrared heaters warm the elevator lobbies on cold days).

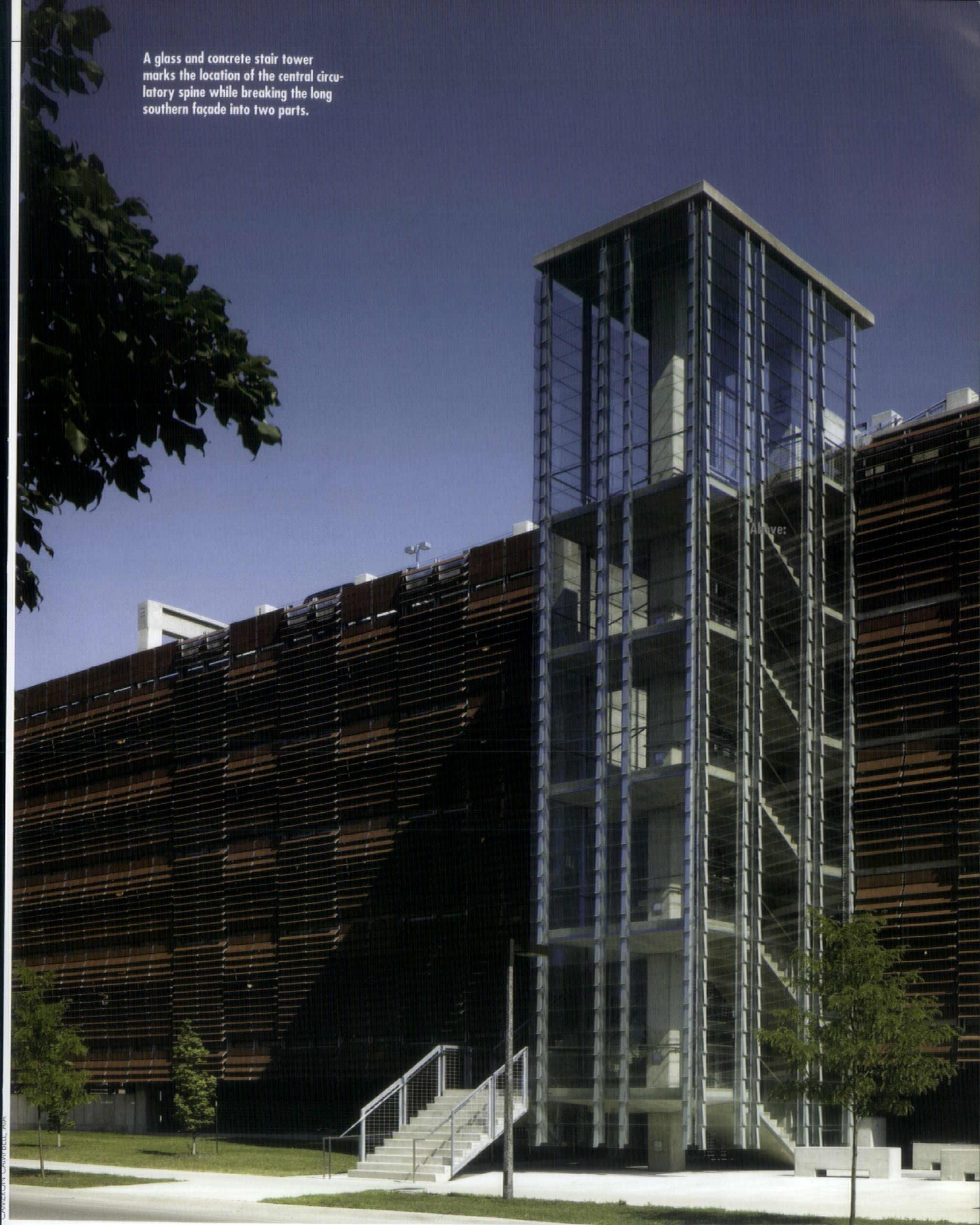
Overall, the re-fit and extended Melrose Avenue complex is both a summary and a transformation of the firm's previous parking garage work. "Other ramps we've done express the purity of the structure and celebrate cars," Khan notes. The trademark thin floor slabs, structural details, and expressive circulatory elements that made the original Melrose Avenue garage so noteworthy, and that formed the basis for HLKB's subsequent, nationally recognized parking work are all there in the new structure. "But this one," says Khan, "has a lot more to do with context. It was critical to deal with the residential neighborhood, to make it friendlier, and to minimize the impact of parking." HLKB's earlier parking work was notable for standing out, but here the efforts to maintain the architectural qualities of the older building while 'fitting in' has paid off in a rich dialogue between context and expression, material and texture, and pedestrian and automobile.

Perhaps the most telling response to the parking ramps' status as a good neighbor came as construction was nearing an end. One of the neighborhood's representatives, who had expressed concerns throughout the design process about the project's impact, asked when the project's lighting would be turned on so that local residents could assess the impact on their evening routines. "The lights have been on," the contractor replied, "for about a month."

—Thomas Leslie, AIA, is an associate professor of Architecture at Iowa State University and the co-author, with Jason Alread, of *Design-Tech: Building Science for Architects*.



A glass and concrete stair tower marks the location of the central circulatory spine while breaking the long southern façade into two parts.



AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Modesty

IOWA STATE UNIVERSITY DESIGN WEST STUDIO

JURY COMMENTS: With a few simple modest additions, they turned this old [building] into a really wonderful space, as well as a place where you could really imagine going to learn and work as a student.

A building which lay dormant for the last eight decades stands anew as an emblematic extension of civilizations most wonderful creation: the institution of education.

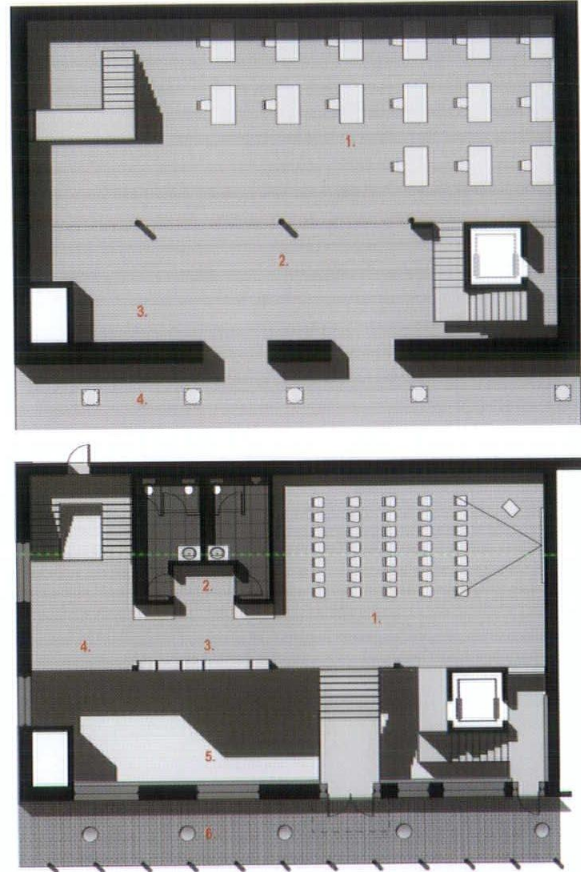
Above: Lower level plan showing studio, exhibition space and vertical access assemblies.

Below: Upper level plan showing studio, restrooms, vertical access assemblies and overlook to below.

Our role as contemporaries in the lineage of American architecture is to develop methods of reuse for the historic fabric that links our environment to its people. The challenge in doing so is to at once maintain the authenticity of our vintage building stock while thoroughly embracing contemporary cultural trends of building use. I believe it is an architect's greatest responsibility to resolve this inherent duality between current cultural aspirations and lasting design integrity. The Iowa State University Design West Studio, then, is exemplary of such resolution. The collaborative efforts of the College of Design, Iowa State University Extension, and Sioux City, along with support, in part, by an Iowa Great Places grant to resurrect this 1890's manufacturing facility, should be understood as one such testimony.

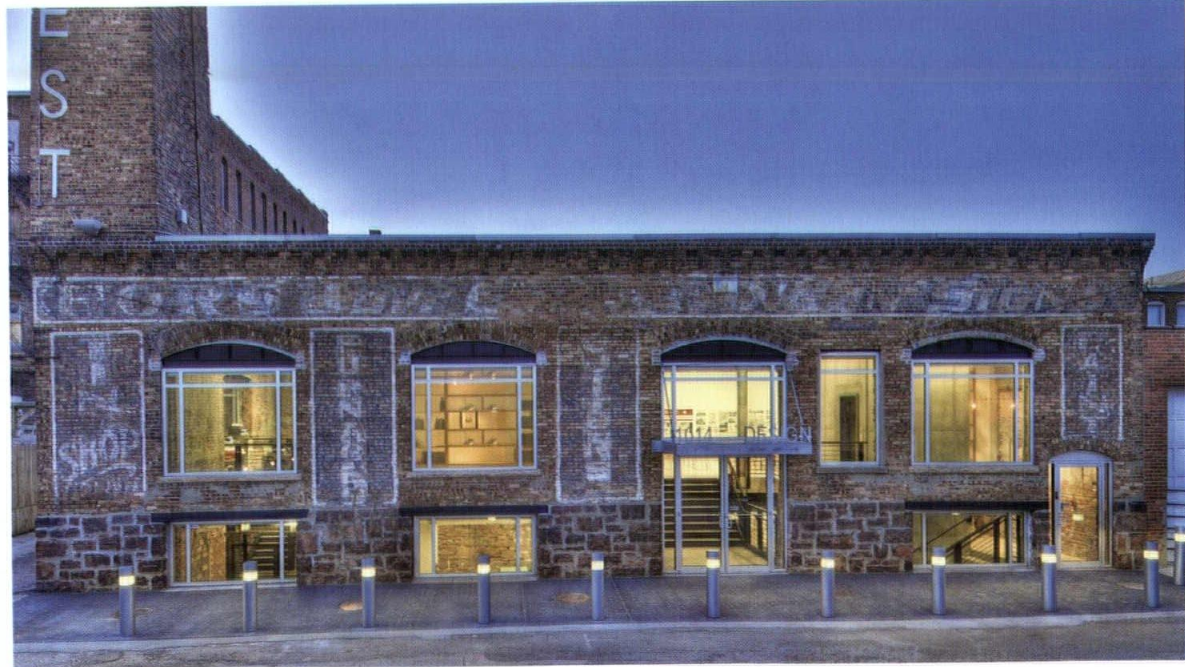
In a cooperative effort to bring university-level education and design instruction to the downtown area of Sioux City, the school occupies a former steam boiler plant sited between the industrial district and the Fourth Street Historic District. Listed on the National Register of Historic Places, this district contains a wonderful concentration of late 19th-century commercial buildings representative of the Richardsonian Romanesque style of architecture popular at the time.

The rich natural heritage of the Sioux City area, first explored by Lewis and Clark in their Missouri River expedition commissioned by President Thomas Jefferson as part of the 1803 Louisiana Purchase, provides the historical and environmental roots necessary for continued settlement along Iowa's western corridor. The proximity of the Loess

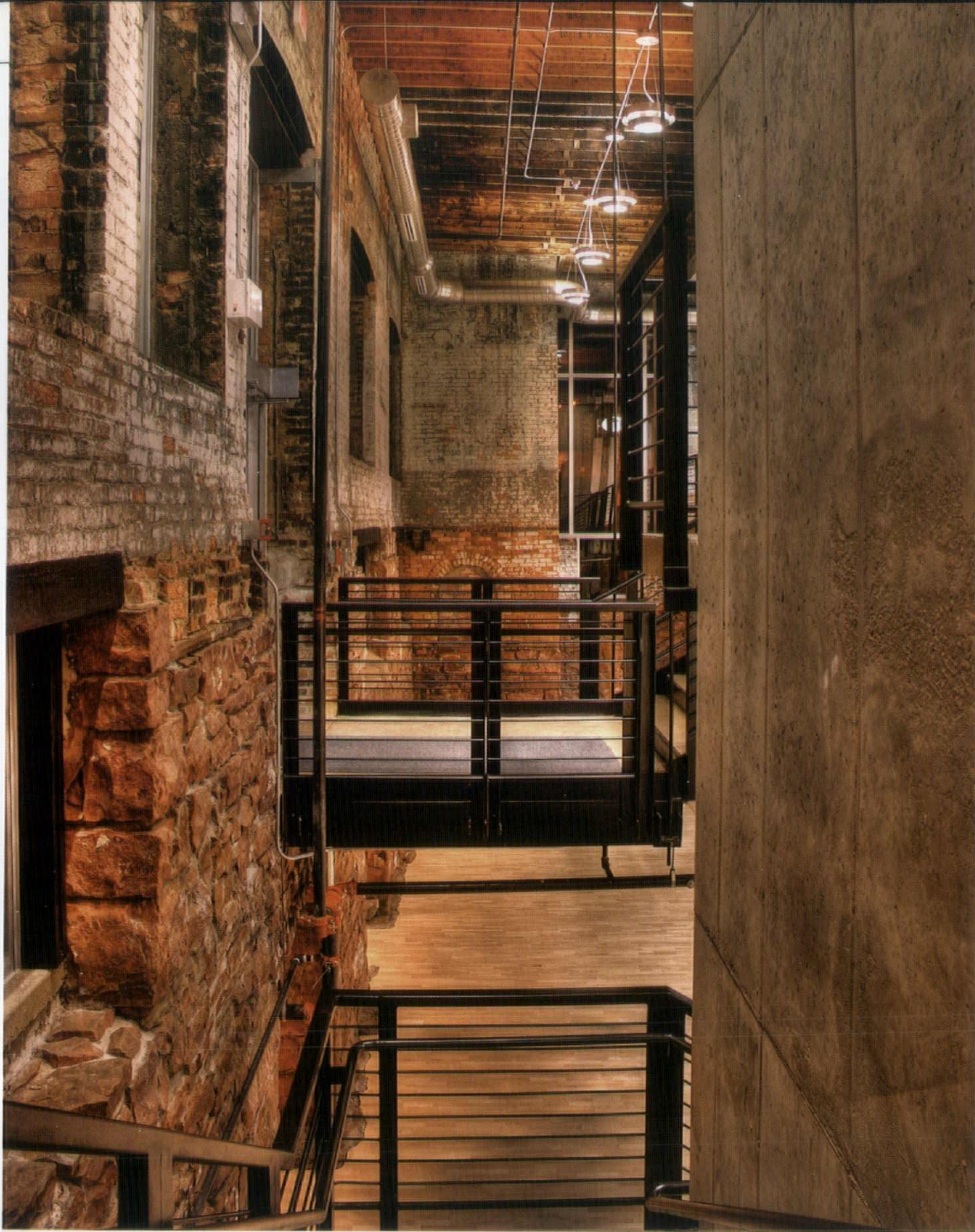


Right: Entrance and historic façade along alley provide new street frontage with new window systems and street level lighting.

Project: Iowa State University Design West Studio
Location: Sioux City, IA
Architect: M+ Architects
General Contractor: Audino Construction
Electrical Contractor: High Tech Electric
Electrical Engineer: West Plains Engineering
Structural Engineer: Draco Engineering
Interior Design: M+ Architects
Photographer: Chadd Goosman, Aurora Photography



PETER GOCHÉ



CHADD GOOSMAN, AURIRA PHOTOGRAPHY

Left: Overlook at stair flanked by red quartzite stone and cast concrete walls in existing atrium.

Hills, the Missouri River and the various cultural agencies currently present in the region provide a wonderfully sculpted geographic and socio-economic backdrop for this new academic community. This dynamic settlement of resilient folks and architectural enclosures would serve as a stage for the production of knowledge through a critical embrace between Sioux City and ISU extension.

The 7,800 square foot facility was situated between alleys in such a way that it had no street frontage. Red quartzite stone base walls, along with a mixture of steel and wood columns and beams, support the two-story edifice. Other notable features included a two-story atrium space, large window openings and an 80 feet high masonry smoke stack. The existing building had no electrical service and no water or sewer service. The floor and roof structure had been severely compromised by previous fires. All window and door openings that hadn't been filled with brick masonry were failing due to collapsing brick arch lin-

tels. Once completed with selective demolition, only 40 percent of the main floor structure and 70 percent of the roof structure remained.

As recipients of the 2008 AIA Iowa Excellence in Design Awards, M+ Architects of Sioux City authored the renovation of this facility. In an effort to facilitate its use by the College of Design at a distance for studio instruction, lecture/presentation, event space, and display/presentation of student and faculty work, Nathan Kalaher of M+ Architects, engaged the educational goals of this enterprise with a set of sensitivities rooted in the desire to maintain the historic integrity of the existing building while creating a contemporary logic of construction which would afford the students a comprehension in design, function and assemblage through full exhibition of the various building systems – a type of workshop with the capacity to instill knowledge via the skill of perception embodied by the material surround of its enclosure.



Above: Lower level stair assembly set off existing red quartzite stone walls.

The pragmatic scope of work consisted of the replacement of roof and floor structures, providing new horizontal and vertical access, the replacement/restoration of all door and window openings, and the addition of mechanical, plumbing and electrical systems throughout the facility. Each of these systems is placed in effort to provide full exposure of their various constituent components. The placement of these parts relative to the existing building envelope is intentional. Through this type of compositional set-up, we are afforded a combination of new and old elements that act as a visual registry of the differences between

the historic and contemporary methods of construction.

The stairs and elevator in opposite ends of the atrium are constructed of steel and cast-in-place concrete. The cast concrete stair treads, steel guard railing and vertical cast concrete or gypsum board support walls are set off of the existing stone edifice. Each of these constructions is centered on the expansive window openings with the intent to put them on exhibit to both the students from the interior and the public from the exterior. In all cases where the new materials come in contact with the existing stone foundation, the wall systems are scribed (cut) to marry-

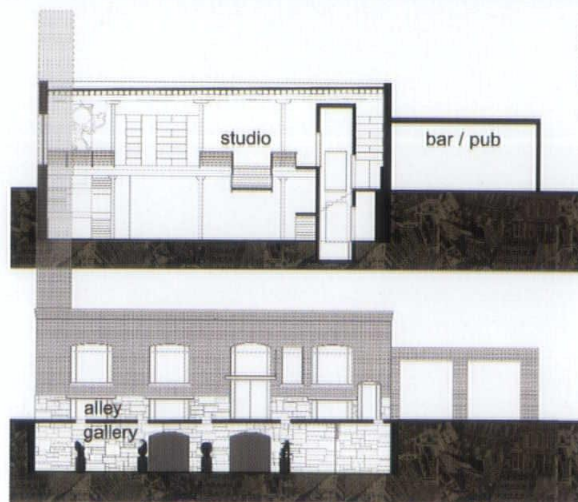


up with the specific surface character of the natural stone.

The lower level of this building extends under the alley and serves as exhibition space for student work. In effort to offer visual access to the public, the cast iron manhole covers have been replaced with cast glass covers. These apertures animate the alleyway at night as the light emanates from space beneath.

This renovation effort is consistent with the ongoing educational commitment of the College of Design and ISU Extension. Equally, an architectural agenda that engages in adaptive reuse in an effort to extend our understanding and reverence of our venerable building stock deserves praise. Finesse and modesty of this level deserves recognition. The effort exerts, in a way, a kind of courage demonstrated by Lewis and Clark in their Missouri River Valley expedition to author, by knowledge alone, the expansion of our statehood and ultimately, the nation.

—Peter Goché is a lecturer at the Department of Architecture, Iowa State University. Goché is a registered architect and founder of 'Goché inclusions llc,' based in Ames, Iowa.



M+ ARCHITECTS

Left: Building sections showing smoke stack, atrium space and new floor assembly.

Above: Lower level studio showing new floor and stair assembly with exhibition space beyond.

A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

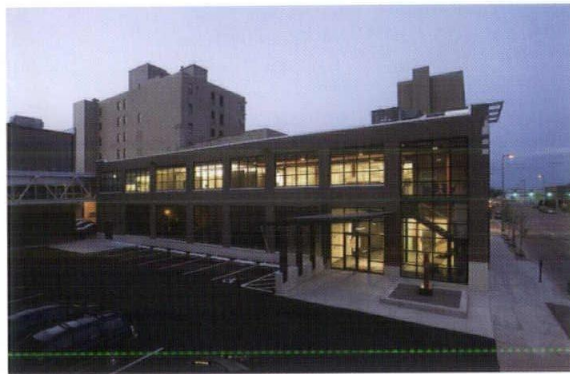
Design Matters

ARCHITECTS MAKING A STATEMENT IN HOW THEY TREAT THEIR OWN WORK ENVIRONMENT

JURY COMMENTS: The palette of materials that was used on the interior was very compelling.

OPN demonstrates their values in an elegant re-inhabitation of an industrial dairy building for their Cedar Rapids office.

Architects frequently find themselves in the role of convincing clients that design matters, that there is value beyond function or aesthetics in the services we offer. It's easy to brush off issues of beauty when confronted with the myriad of other practical concerns directly connected to the daily tasks at hand. As Alain



MARK TADE

Above: The office is inserted into the second floor of the dairy building with a new entry.

Below: The entry shows the teaming cubes filtering view to the studio beyond and the main conference with operable wall open to the lobby.

de Botton points out in his book "The Architecture of Happiness," "Taking architecture seriously makes some singular and strenuous demands upon us". One of the most powerful means to demonstrate that architects, in fact, take themselves seriously can be found in the environments they design for their own use.

OPN Architects struggled with this same concern of having their environment reflect their culture. They had outgrown their original office space in Cedar Rapids and began searching for a new downtown location. They found a 1920's wood and steel framed dairy warehouse that had been inelegantly converted into a standard 1970's office building. This provided a large floor area to keep everyone together and the opportunity to reclaim a then abandoned industrial building.

The design was intended to connect people within the firm and also to clients and the public visiting the office. This was achieved by means of a large open workspace placed adjacent to the entry and viewed through a series of transparent teaming room cubes. The cubes filter the view to the workspace beyond and promote the collaboration evident in the connections between all of the spaces. OPN Principal Bradd Brown, AIA, notes that, "as the firm has grown, so has the size and complexity of projects and teams." The cubes act as places for project teams to set-up and meet for longer periods of time than in a traditional conference room. "The process of design is intriguing and we wanted to show this." A connection is also made at the entry between the lobby and the primary conference room, which can be opened completely with a series of walnut pivot doors.

The primary workspace is composed of a group of open office desks that are kept low and allow for small amounts of more private space within the larger collabora-

Project: OPN Architects Offices
Location: Cedar Rapids, IA
Architect: OPN Architects
Construction Organization: Ryan Companies
Electrical Contractor/Engineer: Nelson Electric Co.
Mechanical Engineer: B.G. Brecke Inc.
Structural Engineer: M2B Structural Engineers
Interior Design: OPN Architects
Landscape Architect: OPN Architects
Photographer: Mark Tade

JASON ALREAD



MARK TADE

MARK TADE



MARK TADE



Left: View from a teaming cube to the open office. The original painted sign on the brick was found during demolition and revealed as part of the design.

Right: A red plane connects the first level entry to the office lobby and conference space above.

Below: The "wow" lounge holds the best views and daylight for the use of everyone in the office.

tive work areas. Private offices are housed in a skylit glass-fronted box set along the inside of the workspace rather than against the windows, presenting a more egalitarian arrangement of firm leadership to daylight and views of the river. The best corner view is preserved for a lounge that can be used more informally by individuals or groups.

The introduction of the new elements is carefully handled to lightly touch the original shell. There is a clear division between the rougher industrial building and the lighter minimal insertions. This was very elegantly executed with consistent detailing. A lesser hand may have been tempted to imitate the industrial aesthetic of the dairy building, but OPN maintains a conceptually readable intent to new and old through texture, materials and an ever present revealing of the junctures between elements. This results in the project almost completely floating within the shell.

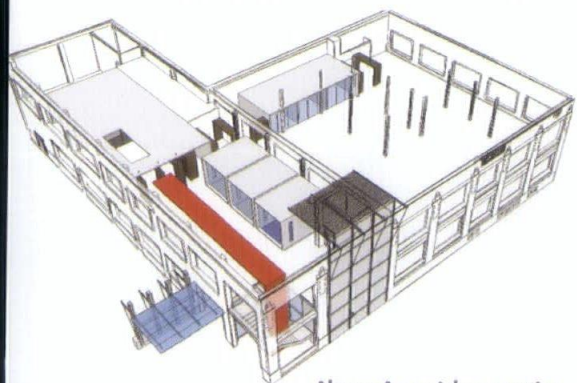
OPN creates a considered and effective statement about their firm in the office design. The care shown from the basic approach to the small-scale considerations is evident. As Bradd Brown says, "The design reflects who we are and what we're about." This is demonstrated by a skilled group of architects who practice what they preach.

—Jason Alread, AIA is an Associate Professor at Iowa State University and a partner in the Des Moines firm of Substance Architecture.

MARK TADE



OPN ARCHITECTS



Above: An aerial perspective shows the elements placed within the "L" shaped floor plate of the building. The main workspace is in the square volume to the right, and the entry/conference and services are in the linear volume to the left.

A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Transparency

A PROJECT WHERE YOU DON'T HAVE TO LISTEN TOO CLOSELY TO HEAR THE ESSENCE

JURY COMMENTS: The success of the project was the quality of light and simplicity of the materials.

This house finds its immediate relevance to the present, not with fashion dependency, but by expressing an archetypal human situation.

It is difficult to imagine award-winning architecture ever being commended for relinquishing its iconic power. Yet this thought certainly guides my view of the Kohout Residence designed by HLKB Architecture.

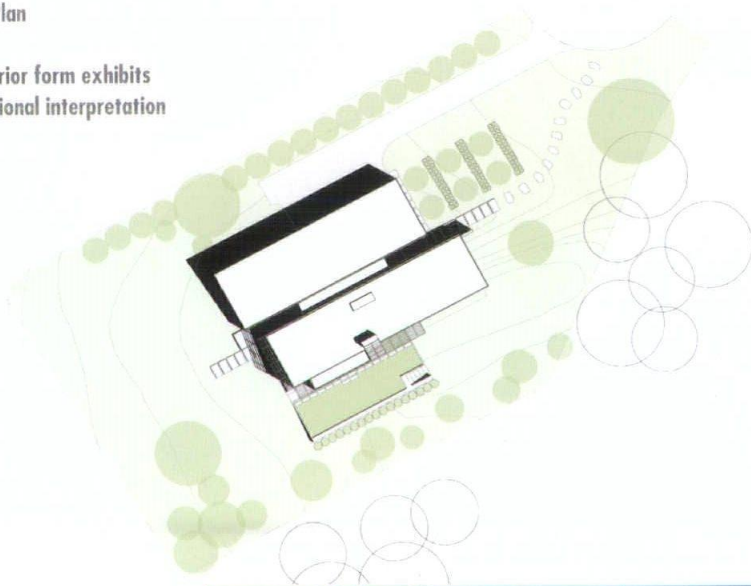
So far, this century has prompted many residential experiments attempting to seize a cultural moment best described as contingent, with tactics ranging from 'scrap' to 'guerilla,' or anything hoping to inoculate against heroicizing architecture's accomplishments.

But designer houses attempting to reflect our delicate existence in a fast-changing world threatened by war, global warming, species extinction or market collapse can often come across as a regressive trend. I believe this is because the very nature of design is quite paradoxical to such an

Far Right: Understated hearth terminates cross axis

Right: Site Plan

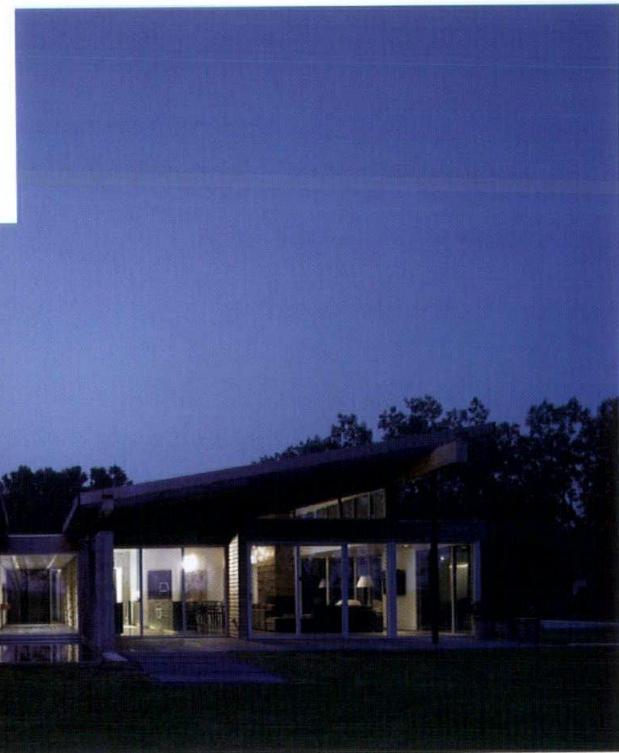
Below: Exterior form exhibits reverse sectional interpretation of a house



SITE PLAN
0 10 20



HLKB ARCHITECTURE



Project: Kohout Residence
Location: Dakota Dunes, SD
Architect: HLKB ARCHITECTURE
Builder: Connelly Tiehen & Son Inc.
Photographer: Cameron Campbell, AIA

MITCHELL SQUIRE



Left: Stair exhibits design restraint

Below left: Living space with full frontal exterior relationship

Below Right: Aperture to exterior at home's spine

CAMERON CAMPBELL, AIA ©



CAMERON CAMPBELL, AIA ©



CAMERON CAMPBELL, AIA ©

undertaking. It is the difference between intentionality and impulse, or, worse, a pair of polyurethane-coated denim jeans (lovely) versus those with readymade wear and tear fresh from the factory (boring).

Architecture need not fake acute instability in order to reflect our time. It needs to accomplish what this highly communicative residence has done: provide an honest response to life. With seemingly no epic statement of materiality, no histrionic formal gesture, no self-inflicted theoretical wound, there can be found a particular beauty in the willingness of this house to be conversational in plain sight.

Among the many things to be applauded here, the most pertinent is the incredible directness by which the reference to 'interior' is projected. Slicing the house down the center and spinning both halves around delivers the full meaning of the word interiority, with all its neuroses and phobias aired out. As an observer, I'm not jettisoned

into a desperate search to understand what is taking place here. There is no need to retreat back to the secret forest of my own phobias and neuroses. The need for interpretation is dissolved.

It is easy to think of this as another of the standard "stripper" approaches we've grown accustomed to in our more iconic glass houses. But, if, for a moment, we could think of it in terms of what Elaine Scarry calls "a turning of the body inside out," we would understand the difference between the two. This is a house that isn't concerned with observers as salacious voyeurs or with blurring the boundaries between inside and out. Rather, it initiates an open conversation with the external world about our need to be sheltered. You can think what you want, but that essential fact is immediately intelligible.

—Mitchell Squire is an associate professor of architecture at Iowa State University.

A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
SUSTAINABLE DESIGN

Ride the Bus!

CYRIDE EXPANDS ITS FOOTPRINT SUSTAINABLY

JURY COMMENTS: The images of this project make you want to be there. I find this more original than many other buildings we've seen.

ASK Studio's recent CyRide addition serves the bus company admirably, but it is also a first-rate design solution with an interesting range of sustainable elements.

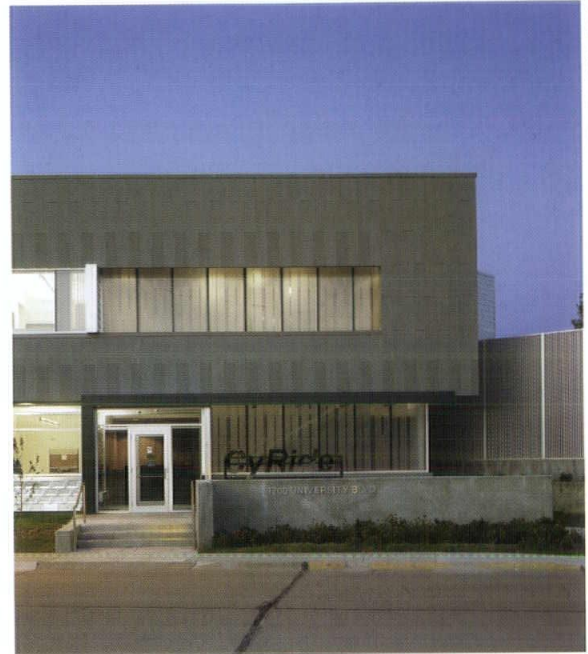
Right: The addition re-faces the existing facility with glass and zinc details that subtly reference the bodies, strip windows and metal skins of busses.

Left: An exemplary partnership of two local infrastructures, Iowa State University's power plant and CyRide, reduces the carbon footprint of both.

ASK Studio's recent addition to the Ames Transit Agency (CyRide) is both a playful visual and spatial riff on the essence of busses and a very serious reminder that sustainable communities cultivate robust public transportation infrastructures. The project, designed to merit a LEED Silver rating, captures waste heat from the cooling towers of the neighboring Iowa State University power plant, skillfully manages daylight, and deploys materials that will greet several generations of bus drivers and dispatchers. CyRide employees now have yet another reason to take both pleasure and pride in their work.

CyRide's new expanded workplace takes its formal cues from its fleet and derives its circulation diagram from the linear space of the bus. It borrows energy to heat and cool its facility from its next door neighbor. Other sustainable features include a reliance on natural light to reduce energy consumption and internal cooling loads. Daylight makes up the difference between what can be provided by less than 0.9 watts per square foot for interior lighting and a goal of 45 foot-candles on all desktops. Also, most materials include over 85% recycled content and are 100% recyclable. Indoor air-quality is protected with the use of low VOC finishes throughout.

ASK Studio's strong formal concept for the project is coupled with an adept approach to two fundamental principles of sustainable design: proper building orientation and site design. The addition was fit into its very tight site without unnecessary demolition and reconstruction. The architects' ability to deliver a high-performance day lighting

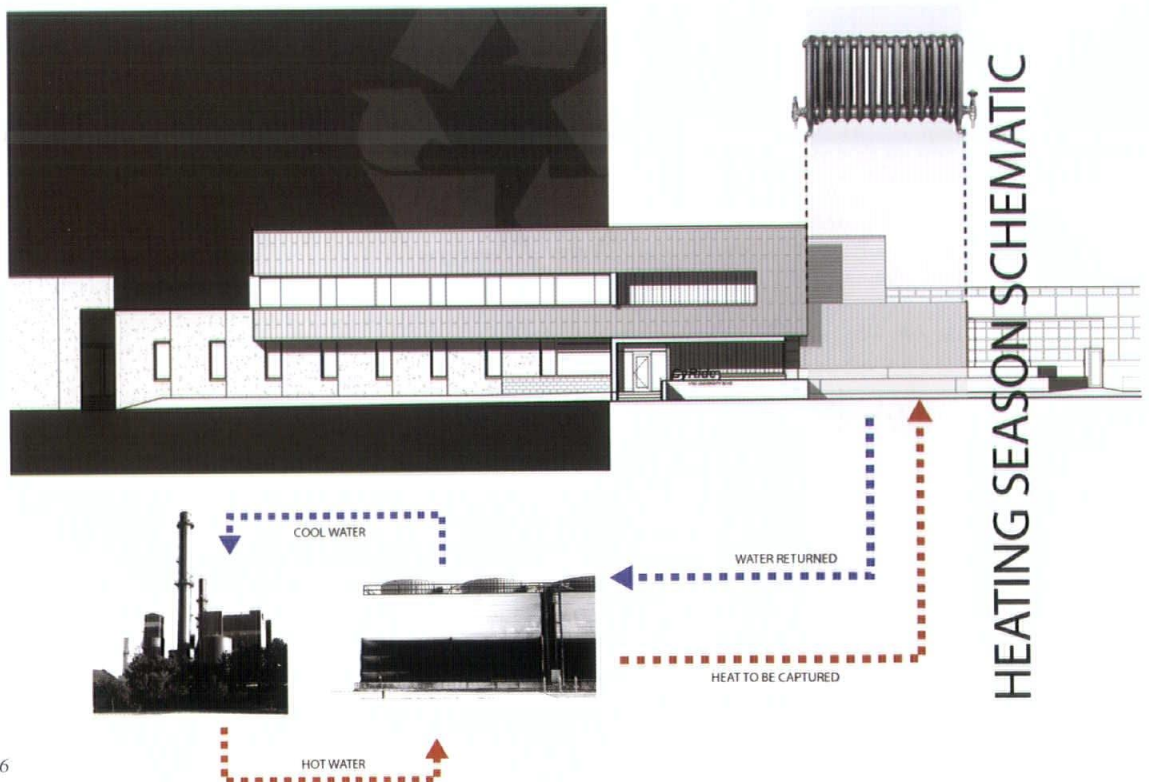


scheme given such constraints is very commendable. In the end, from its fundamental features to its more decorative gestures, this project wears its sustainable design award well.

—Clare Cardinal-Pett Associate Professor of Architecture

- Project:** Ames Transit Agency (CyRide)
- Location:** Ames, IA
- Owner:** Ames Transit Agency (CyRide)
- Architect:** ASK Studio
- General Contractor:** HPC LLC
- Electrical Contractor:** Mechanical Comfort
- Civil Engineer:** Snyder and Associates
- Electrical/Mechanical Engineer:** KJWW Engineering
- Structural Engineer:** KJWW Engineering
- Interior Design:** ASK Studio
- Landscape Architect:** Hoffman Design Consultants
- Photographer:** Cameron Campbell, AIA

CLARE CARDINAL-PETT



A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
SUSTAINABLE DESIGN

Substance Office Wins Sustainability Award

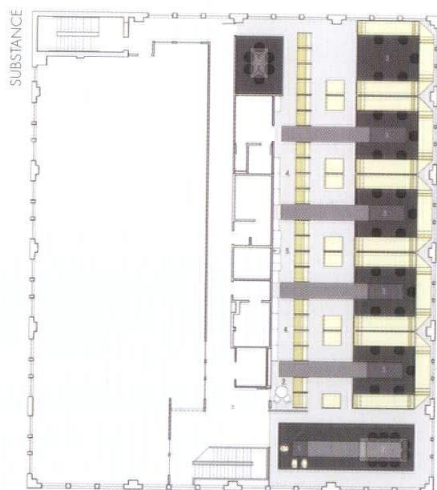
FIRM FOCUSES ON PRACTICES THAT ARE BOTH BUDGET AND ECO-FRIENDLY

JURY COMMENTS: *This project stretches and interprets, in its own way, sustainability.*

Des Moines architecture firm Substance designed their work-space to be cost-effective. The office turned out to be cheap, sustainable and award-winning. (The space garnered awards from the IIDA and AIA in 2006 and 2007.)

Substance didn't set out to be sustainable when they designed their office space in 2005. They wanted it to be inexpensive. Just so happens the same practices that kept them within budget — repurposing the space, minimizing tear-outs, keeping the office fixtures movable and practicing daylight harvesting — kept materials out of the landfill and energy use low.

"I can't say we designed it to be a model of sustainability," said Principal Paul



Left: Three partners in the firm collaborated on the design for the office.

Right: Walls full of operable windows allow the firm to work by daylight and cross-ventilate with a breeze.

Mankins. "We designed it to be high-value." Mankins said the plan for the new office was a collaborative effort among the partners.

The firm occupies a portion of the second-floor and leases part of the 5,000 square-foot space to graphics firm On-Purpos and Confluence, a landscape architecture and planning firm. You can still see stripes on the concrete floor where cars were parked when the building was used as an automobile showroom.

"Really, had we chosen to finish this space out, that would have cost us money," Mankins said. Substance used about \$75,000 from a tenant improvement allowance to create a bathroom and kitchenette, finish the ductwork and IT and furnish their office. (Desks are made from medium density fiberboard and chairs are 100 percent recycled Aeron chairs.) On a sunny day, the lights are off, and the

FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



windows can open for cross-ventilation.

"To be honest, the greenest strategy is the fact we can move all this stuff," Mankins said. "It means we didn't waste any drywall and materials like that in the first place."

—*Brianne Sanchez, a writer who lives and works in Des Moines.*

Project Name: Substance Office
Location: Des Moines, IA
Architect: substance
General Contractor: Nelson Construction Services
Interior Design: substance
Millwork: RCS Millwork
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions

BRIANNE SANCHEZ

A W A R D

AIA IOWA
HONORABLE MENTION
FOR EXCELLENCE IN
SUSTAINABLE DESIGN

Re-Construction

A PROJECT, DESIGNED A DECADE AGO WITH AN EYE TOWARD AN EVENTUAL RELOCATION, MAKES GOOD ON ITS PROMISE.

JURY COMMENTS: It seems to be achieving the one thing that we [architects] continually struggle with: Do we make a building last 100 or 150 years, or do we make it completely disposable and recyclable?

A masterfully executed relocation of a high-end jewelry store commits itself to basic materials and negligible impact.

Left: Flexibility within a gallery-like setting was key to the design; the focus is on the jewels rather than the materials of the store.

Right: The previous location had been arranged in a symmetrical pattern; the new store organized jewelry sales, watch sales, jewel boxes, sculpture displays, a wrapping "sales" table, a closing room, a safe room/work, a bathroom, and storage in an asymmetrical arrangement.

In our world of disposability, most architecture has a certain permanence to it. There is a foundation made of concrete, wood beams, asphalt shingles, drywall and plaster. The goal, many architects will tell you, is to design and build a project that is recognized by peers for such excellence that it wins a national AIA award.

So it is rare to see an architect and a client plan to eventually dismantle and re-construct a project. Such was the case with M.C. Ginsberg by HLKB Architecture. A decade ago, the firm built the high-end jewelry shop in a nondescript strip mall in West Des Moines. The intent was always to provide the store with transportability, which came into play when the store decided to relocate and to reuse and reconfigure the materials in its new spot.

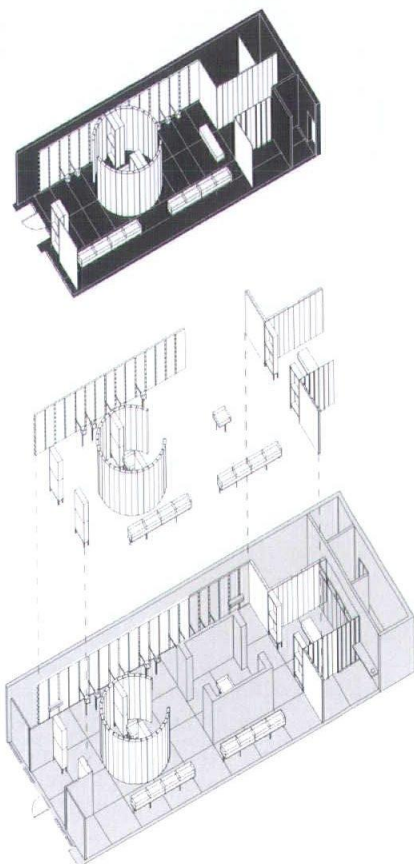
The good planning in the original layout and detailing were notable as much for what they didn't do as what they did: They didn't take precedence—or overshadow in presence—the jewelry. The previous location had been arranged in a symmetrical pattern; the new store organized jewelry sales, watch sales, jewel boxes, sculpture displays, a wrapping "sales" table, a closing room, a safe room/work, a bathroom, and storage with a degree of

asymmetry to the abridged arrangement. The relocated project was staged in increments, choreographed to enhance the pieces on display. Only a few materials were modified, and any leftover items stored for future use—unpainted cement board, unfinished concrete, sandblasted steel, extruded plastic and unfinished maple plywood.

The new space maintains its views, particularly through an extruded plastic drum, split at the entrance and looking toward a wrapping table. Because the new space is smaller than the original, the architects also focused on connections that were appropriate in scale physically and socially.

The mobility and reuse has two benefits: The client can easily reuse materials should another move be required, and the environmental impact of the material and finish choices was negligible. The lesson is one that's relevant for commercial and residential spaces alike: Materials, thoughtfully presented, can serve as an extravagant backdrop, even in their raw form.

—Kelly Roberson is a freelance writer and editor from Des Moines.

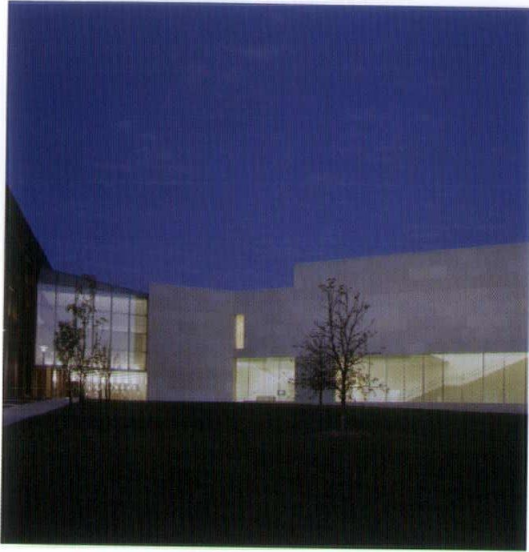


Project Name: M.C. Ginsberg
Location: Clive, Iowa
Architect: HLKB Architecture
General Contractor: Morrison Boys Construction
Electrical Contractor: Dennis Bierbaum Electrical
Photographer: Cameron Campbell, AIA

KELLY ROBERSON



Central States
2008 Region Awards



The Neuman Museum of Contemporary Art

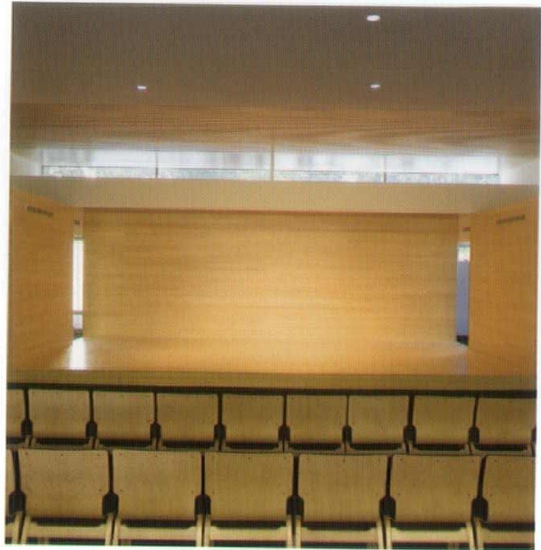
Honor Award

Location: Overland Park, KS

Architect: Gould Evans

Consulting Architect: Kyu Sung Woo Architects Inc.

Owner: Johnson County Community College



MIKE SINCLAIR

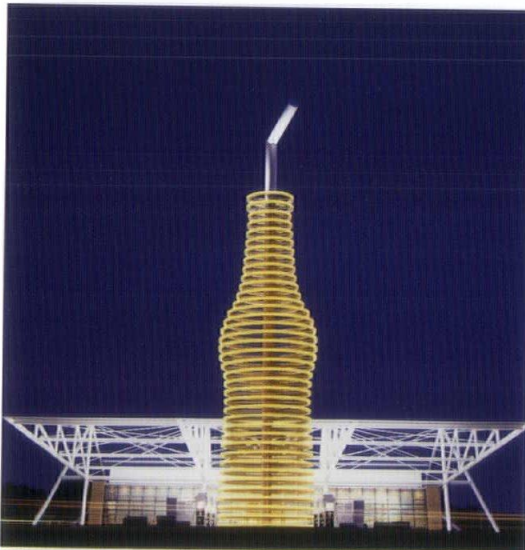
Unitarian Fellowship of Lawrence

Honor Award

Location: Lawrence, KS

Architect: el dorado inc

Owner: Unitarian Fellowship of Lawrence



SCOTT McDONALD © HEDRICH BLESSING

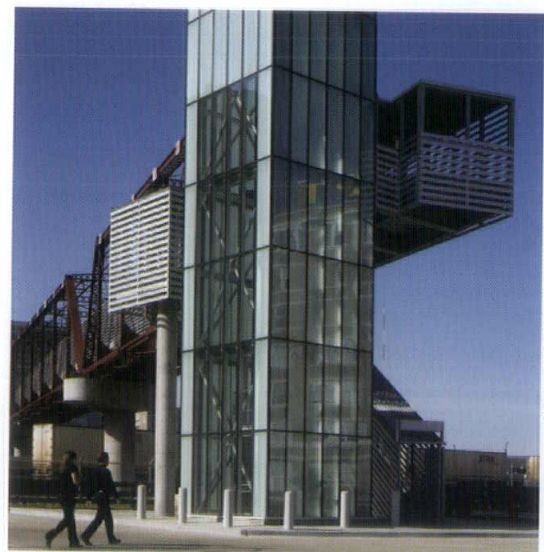
POPS

Honor Award

Location: Arcadia, OK

Architect: Elliott + Associates Architects

Owner: POPS, L.P.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Freight House Pedestrian Bridge

Merit Award

Location: Kansas City, MO

Architect: BNIM | 360 Architecture

Owner: Union Station Kansas City



SCOTT McDONALD © HEDRICH BIESSING

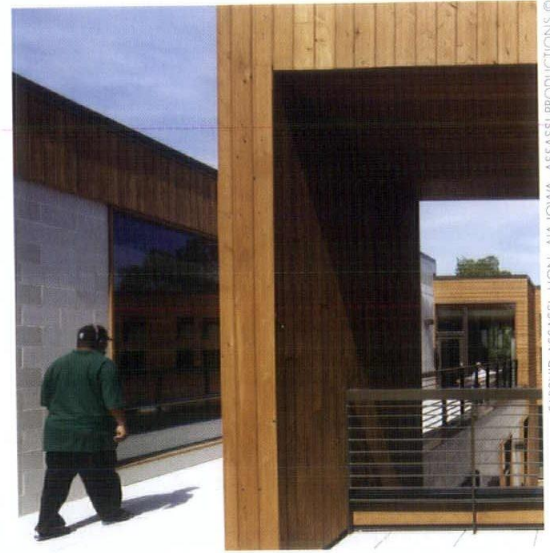
ImageNet at Oak Park

Merit Award

Location: Houston, TX

Architect: Elliott + Associates Architects

Owner: ImageNet at Oak Park



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Christian Life Program Center at City Union Mission

Merit Award

Location: Kansas City, MO

Architect: BNIM

Owner: City Union Mission



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

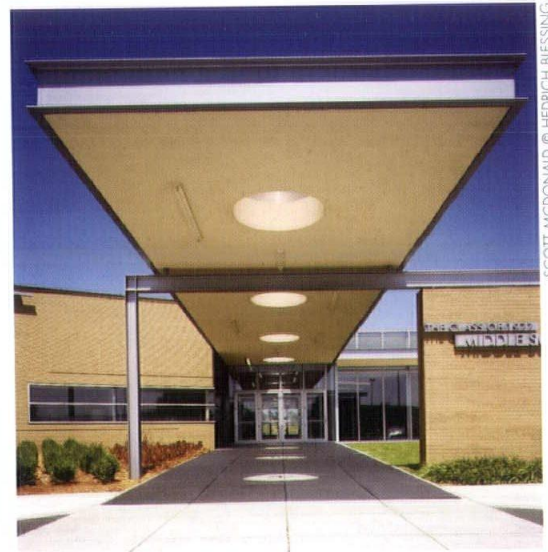
Jirsa Loft

Merit Award

Location: Des Moines, IA

Architect: substance

Owner: Dr. Darren Jirsa



SCOTT McDONALD © HEDRICH BIESSING

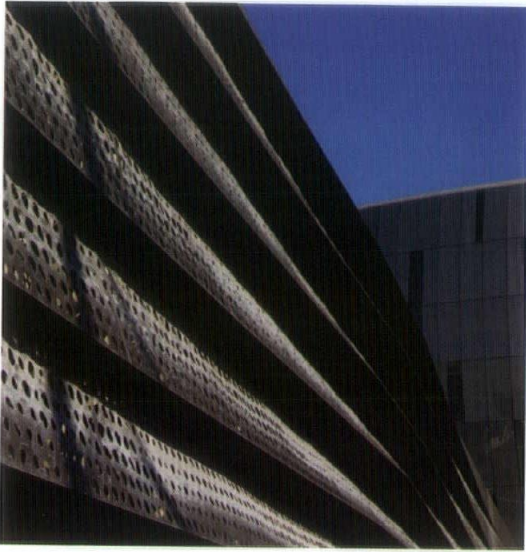
Heritage Hall Middle School

Merit Award

Location: Oklahoma City, OK

Architect: Elliott + Associates Architects

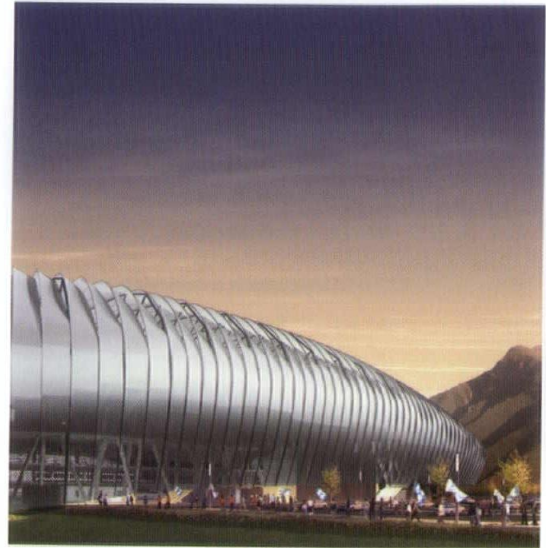
Owner: Heritage Hall School



Power and Light

Merit Award

Location: Kansas City, MO
Architect: Helix Architecture + Design
Owner: Kansas City Power & Light



Club de Futbol Monterrey Stadium (Unbuilt)

Citation Award

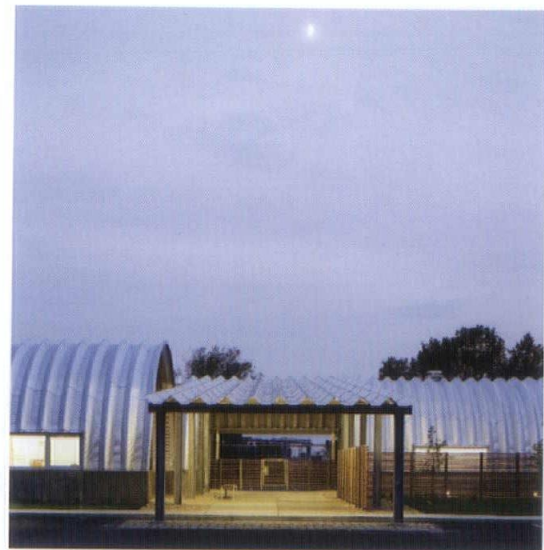
Location: Monterrey, Mexico
Architect: HOK Sport
Owner: FEMSA



Art Farm Red Shed Video Lounge

Citation Award

Location: Marquette, NE
Architect: Min I Day
Owner: Art Farm



Office for Hodgdon Powder Company

Citation Award

Location: Herington, KS
Architect: el dorado inc
Owner: Hodgdon Powder Company



Replanted

Citation Award

Location: Kansas City, MO

Architect: el dorado inc

Owner: Botwin Family Partners, LP



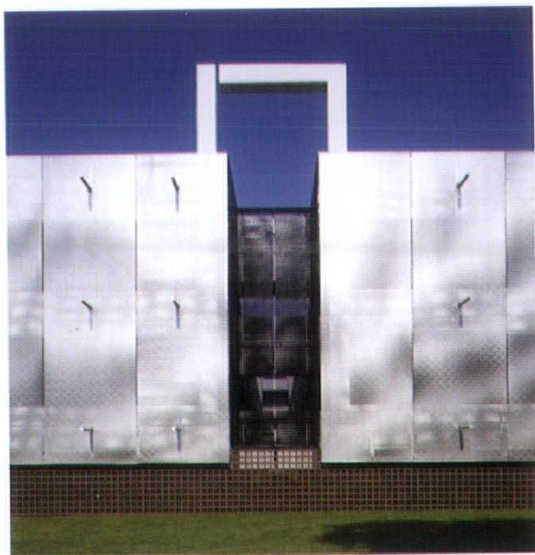
South Junior High School

Citation Award

Location: Lawrence, KS

Architect: Gould Evans

Owner: Lawrence Unified School District 497



Car Park One at Chesapeake

Citation Award

Location: Oklahoma City, OK

Architect: Elliott + Associates Architects

Owner: Chesapeake Energy Corporation

AIA Iowa Excellence in Design Awards Jury



David Riz, AIA, jury chair

David Riz received a bachelor of architecture degree from Temple University and a master of architecture degree from the University of Pennsylvania. Riz has been with the firm of Kieran Timberlake since 1999, has been an associate since 2005, senior associate since 2007, and became principal in 2008. He has over 20 years experience in the United States and abroad. Prior to joining Kieran Timberlake, David practiced in Japan with Team Zoo and taught architectural design in Taiwan.

David served as the associate-in-charge for the Loblolly House, an off-site fabricated residence, and the Institute for Sustainable Energy, Environment and Economy at the University of Calgary. He is currently the associate-in-charge of the West Campus Residential Initiative at Cornell University, the Northwest Campus Student Housing project at the University of California at Los Angeles in collaboration with Pfeiffer Partners, and the Cellophane House for the Museum of Modern Art's upcoming exhibit, Home Delivery: Fabricating the Modern Dwelling.

He is a contributing editor at *Interior Magazine* in Taiwan, and his recent critical writing is featured in the University of Pennsylvania's *VIA* architectural journal and the *Norwegian Review of Architecture*. Riz's work has been featured in *Architect*, *Architectural Record*, *I.D. Magazine*, *Metropolis*, *The New York Times*, and *Wallpaper*. Recent lectures include the Prefab Futures Conference at Pratt Institute, a digital fabrication workshop at the Norwegian University of Science and Technology, and the AIA Dallas Committee on the Environment.



Helene Furján

Helene Furján received her bachelor's degree in architecture from the University of Auckland and her master's and Ph.D. degrees from Princeton University. She is an assistant professor in the Department of Architecture at PennDesign. She wrote has had

essays and reviews published in journals including *Gray Room*, *AAFiles*, *Assemblage*, *Casabella*, *Journal of Architecture*, *JAE*, and *Interstices*. She has recently published *Crib Sheets: Notes on the Contemporary Architectural Conversation*, co-edited with Sylvia Lavin, and has chapters in *Softspace*, the 2006-07 MAK Center exhibition catalogue, *Gen(H)ome*, *306090: Models*, and the forthcoming *Temporalism* an *AD* Special Issue, *Energies: New Material Boundaries*, and an essay in the catalogue to the 2008 "Performatism: Form and Function in Digital Architecture" at the Tel Aviv Museum of Art.

Furján is co-editor and faculty advisor for the PennDesign book series, *VIA*. She is completing a book on John Soane's house-museum, Soane's Spectacular Theater, and her current research investigates special effects, networks, urban feedback systems and epigenetics in architecture.

Furján will participate in the 2008 TBA21 Lopud seminar, "let's go MENTAL!" (I checked this online- it is correct) at the Thyssen-Bornemisza Art Contemporary Foundation to discuss the recently commissioned Garden of Earthly Delights pavilion by R&SiE.



Christopher J. Gray, AIA

Christopher Gray is a senior associate and project designer at Ballinger in Philadelphia. He is also a professor emeritus at Syracuse University. He received his training in London and acquired a master of architecture degree from SUNY at Buffalo in 1974. Gray has been a visiting design critic in Japan and has served as a guest reviewer extensively at many universities while directing graduate and undergraduate programs at Syracuse University. He has a long record of service to architectural education and has been involved with several award-winning projects while with Ballinger, such as the East Campus Research Facility, which received an AIA Philadelphia Design Award in the unbuilt category. Gray's work has also been featured in many exhibitions, most recently in Norway for the Fredrickstadt Housing Competition.

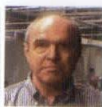


Jon C. Jackson, FAIA

Jon Jackson is the executive vice president and principal of Bohlin Cywinski Jackson in Pittsburgh, Pennsylvania. Jackson has been cited for his promotion of the aesthetic, scientific, and practical efficiency of the profession with a focus on making powerful architecture for science research and teaching. His designs are noted for their integration of complex technologies, honor of settings and locale, and nurture of people, culture, and productivity.

Jackson has practiced at Bohlin Cywinski Jackson for more than 33 years, led the BCJ Pittsburgh office since 1980, and helped launch the firm's offices in Seattle and San Francisco. His career has paralleled the development of computer science as a distinct discipline, and his work has helped to define the interactive workplace that has emerged as a model for academic software research.

Jackson's work contributed greatly to Bohlin Cywinski Jackson receiving the 1994 Architecture Firm Award and has been tangibly recognized with numerous national awards and publications, including two AIA National Honor Awards for the Software Engineering Institute and the Intelligent Workplace, both at Carnegie Mellon University. Other noteworthy projects include the Center for Biotechnology and Interdisciplinary Sciences at Rensselaer Polytechnic Institute, the Chemistry Research Building at Yale University and the Thomas Siebel Center for Computer Science at the University of Illinois.



Witold Rybczynski

Witold Rybczynski received both his master's degree in architecture and his bachelor's degree in architecture from McGill University in 1973 and 1966 respectively. He has since received honorary degrees in law, science, and art from the University of Ontario, McGill University, and the University of Pennsylvania.

Rybczynski teaches classes in design and development, architectural theory, and a freshman semi-

nar on contemporary architecture. His research interests include urbanism and housing. He was previously a professor of architecture at McGill University in Montreal. He is an honorary fellow of the American Institute of Architects and an honorary member of the American Society of Landscape Architects. In 2007, he was awarded the Vincent Scully Prize, the Seaside Prize, and Collaborative Honors by the American Institute of Architects. He currently serves on the U.S. Commission of Fine Arts in Washington, D.C.

He is the author of many acclaimed books, including *Home*, published in 1986 and translated into 10 languages; *The Most Beautiful Houses in the World*, published in 1989; *City Life*, published in 1995; *A Clearing in the Distance*, published in 1999 (a biography of Frederick Law Olmsted and winner of the J. Anthony Lukas Prize); *The Look of Architecture*, published in 2000; and *The Perfect House*, on the villas of Palladio. Rybczynski contributes regularly on architecture and urbanism to the *New York Times*, and the *New York Review of Books* and is an architecture critic for the on-line magazine *Slate*. He is also a professor of real estate at the Wharton School, and founding co-editor of the *Wharton Real Estate Review*.

AIA Iowa Excellence in Sustainable Design Awards Jury



Steve McDowell, FAIA,
jury chair

Steve McDowell is a principal at BNIM Architects in Kansas City. He received his bachelor of environmental design degree at the University of Kansas in 1978.

As director of design at BNIM Architects, McDowell is an innovator who leads studio directors, associates and designers at every level to produce architecture that celebrates site, environment and technical exploration. He begins with the "idea" as a cornerstone of process and believes in a lively exchange of thoughts to stimulate exploration and sustain innovation. These thoughts become a vehicle for discovery, and the result is research, such as the Packard Matrix, the first tool that measures the market costs associated with each level of LEED. McDowell maintains that good design is about people—their health, productivity and lifting the human spirit through design. His work is setting new standards in high-performance design with three projects at the University of Texas-HSC at Houston and groundbreaking work in Kansas City, including the Metropolitan Kansas City Performing Arts Center (in collaboration with Moshe Safdie).

McDowell has a special passion for Kansas City and is involved in a number of civic organizations including the Kansas City Downtown Council, Kansas City Design Center, Kansas City Public Television, and the Kansas City Area Development Council Program.



Shannon Criss

Shannon Criss is an associate professor and curriculum coordinator at the University of Kansas where she has taught both undergraduate and graduate courses focusing on the areas of sustainable design, community design, and recycled-content architectural products. She received her undergraduate training at Kansas State and her master of architecture degree from Harvard University in 1992.

Criss' research at the University of Kansas works to catalyze means and resources in order to create an architecture that serves the greater good. To do so, this research investigates how buildings and communities are made and develops processes and strategies to enable entities—whether an individual or institutional client, a neighborhood, or a community—to build for it what it could not do on its own.

Her teaching concentrates on how architecture can promote the larger public welfare on a variety of levels: from the scale of the materials chosen, to the ways in which new (and re-used) individual buildings are considered, to the means by which the larger public realm is formed.



Dominique Davison, AIA

Dominique Davison honed her design skills in the offices of Cesar Pelli & Associates in New Haven after earning her master of architecture degree from Yale University. Pre-

viously a resident of the Bay Area, she received a Bachelor of Art in architecture degree from U.C. Berkeley and later worked for Daniel Solomon.

Having worked on projects all over the country and at all scales, Davison always strives to craft truly inspiring spaces for clients. She also performs the role of helping the client to clearly define their needs. She strongly believes that the ultimate success of any project depends on open communication and the voicing of expectations. Davison has long been dedicated to issues related to sustainability and social equity and thus endeavors to improve people's lives through better design.

Davison is also a lecturer and studio critic at the University of Missouri-Kansas City and the University of Kansas.



Vladimir Krstic

Vladimir Krstic is a professor at Kansas State University, where he also serves as director of graduate studies. His undergraduate training as engineer of architecture is from the University of Sarajevo with his Master's Degree (is this correct?) of engineering in architecture from Kyoto University in Japan. He is a registered architect in the former Yugoslavia.

He currently teaches architectural design studios, as well as courses focusing on issues in Japanese contemporary architecture, urban design theory, and architectural photography. Krstic has traveled all over the world, lecturing in

Hong Kong, Austria, Finland, Singapore, and the United States, to name a few. His work and research have been published in a number of refereed formats, including *OZ Journal Architecture*.



Douglas Stockman, AIA

Doug Stockman has over 14 years of professional experience and has been with el dorado inc since its inception in 1996 as a cofounding partner and director of finance. Throughout this time, Stockman has amassed a wide range of experience that has honed his project management expertise, unique design sensibility and project approach philosophy. Projects led by Stockman include 21 Ten Lofts, mk12, 5 Delaware Lofts, W Lofts, and the Goza and Honnold Law Office.

Stockman received a bachelor of architecture degree in 1993 from Kansas State University. Before El Dorado, he was a project designer for International Architects Atelier and BNIM Architects. He also participates in local community organizations such as the Kansas City Downtown Council where he acts as chair of the greenspace committee, ongoing efforts for "woman/man of the year" for the Leukemia and Lymphoma Society of Kansas City, and the Kansas City MS Society.

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Central States Region Design Awards Jury



Julie Lasky

Julie Lasky is editor-in-chief of *I.D. Magazine*, the award-winning magazine of international design. Prior to that, she was editor-in-chief of *Interiors* magazine, which she led to several national honors. A widely-published writer and critic, Lasky has contributed to *The New York Times*, *Metropolis*, *Dwell*, *Architecture*, *Slate*, *Surface*, *The National Scholar*, and NPR, and she is also the author of two books: *Borrowed Design: Use and Abuse of Historical Form* (written with Steven Heller) and *Some People Can't Surf: The Graphic Design of Art Chantry*. In 1995-96, she was a National Arts Journalism Program fellow at the Medill School of Journalism at Northwestern University. The fellowship culminated in Lasky spending a month in Sarajevo investigating the effect of the Bosnian war on the city's artistic culture. An essay based on that experience appeared in the Spring, 1997 issue of *The American Scholar*. The same year, she won the Richard J. Margolis Award for nonfiction writing that demonstrates warmth, humor, and a concern for social issues. Lasky has lectured on design from Salt Lake City to Sarajevo. Since 2001, she has been an adjunct faculty member of the

MFA Design program at the School of Visual Arts, where she teaches a magazine workshop.



Julie Vandenberg Snow, FAIA

Julie Snow leads a studio-based practice in Minneapolis, Minnesota. The work of the studio is characterized by consistently refined detail, lightness, and spatial clarity. The practice embraces a broad territory of design investigation, undertaking such diverse projects as a bridge, a dog collar, a 'telematic' table, as well as residential, corporate and cultural projects. The practice has been recognized locally and nationally, winning numerous awards including the Chicago Athenaeum American Architecture Award, a Design Distinction Award from *I.D. Magazine*, and two *Architectural Record/Business Week* Awards.

The studio's work has appeared in the journals *Progressive Architecture*, *Architecture*, *Architectural Record* and *Architectural Review*, as well as in several surveys of architecture including "Architecture After Modernism," "Atlas of Contemporary World Architecture," "Architecture Now!," "Designing with

Glass: Great Glass Buildings," and "Modern House 3." Most notably, in 2005, Princeton Architectural Press published the first monograph on the studio's work.

Snow has taught at the University of Minnesota College of Architecture and received the Ralph Rapson Award for Distinguished Teaching. She has held visiting professor positions at Harvard University's Graduate School of Design, Washington University, and University of Arkansas. She has presented the studio's work at the Walker Art Center in Minneapolis, San Francisco MoMA, NY Architectural League, the National Building Museum in Washington, D.C., and at many professional conferences and university lecture series.



Jane H. Weinzapfel, FAIA

Jane Weinzapfel, FAIA, is Principal of Leers Weinzapfel Associates Architects, Inc., in Boston, which received the National AIA Firm Award for 2007. Weinzapfel has directed the design of a number of acclaimed building projects, including the Transportation Control Center in Boston, which received an Award Citation from *Progressive Architecture* and a Merit Award given jointly

by the U.S. Department of Transportation and the National Endowment for the Arts. As well, the Astronomy Observatory at Phillips Exeter Academy, which received a Design Award from the AIA New England Region, a Certificate of Merit from the Boston Society of Architects, and was featured in *Architecture*; Weinzapfel directed and the MIT School of Architecture and Planning, which received an Honor Award from the AIA and was featured in *Architecture*, *Interiors* and *I.D. Magazine*, and received an *Architectural Record/Business Week* Award. Most recently, Weinzapfel led the design of the Mugar Center for the Performing Arts at the Cambridge School of Weston which was honored with a BSA Design Award, an and AIA New England Honor Award, and a national design award from the Chicago Athenaeum. As well, Weinzapfel led; and the Modular VII Chiller Plant at the University of Pennsylvania which has been honored with an AIA Honor Award for Architecture, a Boston Society of Architects Honor Award, and a P/A Award from *Architecture*, and was recently featured in *Architecture*, *Architectural Record*, *Business Week*, *A+U* in Japan, *L'Architettura* and *ARKiTEKtoN* in Italy.

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ISU Architecture Awards

IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE

THE DEPARTMENT OF ARCHITECTURE AT IOWA STATE UNIVERSITY IS ONCE AGAIN HONORED TO BE SHOWCASED AMONG the award-winning projects from our professional discipline. The first project we are recognizing was premiated with the annual RDG Bussard Dikis Design Award, which is given to a senior undergraduate student who is participating in either an independent project or one of our numerous option studios. These studios give students a broad range of choices for engagement in their final year of school. Corey Schnobrich chose to have an international exposure with his Dil Lisesi Language School in Istanbul, Turkey. He was guided by Associate Professor, Marwan Ghandour, whose middle-eastern background provided a valuable resource in Corey's exploration.

The option studios and independent projects provide our students with individual choices which allow them to focus on their own interests and growth, but prior to offering those choices, we have an important performance sieve that all of our students in both our graduate and undergraduate programs must pass through to advance in our professional curriculum; this is the comprehensive studio. This studio is always a complex urban project that requires a thorough analysis of all building systems, in addition to the standard design issues which have been maturing in application over progression of studios. The students study and address the complex range of issues through multiple scales of diagrams, drawings, and models. The thoroughness and rigor of this exercise helps them generate a level of confidence and competence to continue advancing this kind of critical exploration within our discipline.

Two projects from our comprehensive studio in the graduate program have been selected to represent this great effort that must be generated by all of our students who make it through our program. This year's project was a New Media Library in Boston, MA. The team of Ryan Larson and Luke Tidwell collaborated on the first project with Andy Fett and T.J. Olson collaborating on the second one. The opportunity to work as a team to jointly develop and effectively communicate their architectural resolution to a complex design challenge adds to the real world applicability of the exercise.

In our programs we attempt to expand the range of experience and exposure our students receive to help prepare them for their varied professional opportunities. We do that through our targeted curricula, through our diverse faculty, through our design-build endeavors, through our numerous travel adventures, and through our important engagement with the profession during their education. Hopefully, our department's consistently high ranking with *DesignIntelligence*, which we have achieved once again, is one indication that this process is working; the other is that you continue to hire our students...thank you.

— Cal Lewis FAIA
Chair, Department of Architecture

COREY SCHNOBRICH

Dil Lisesi Language School

ISTANBUL, TURKEY

A W A R D

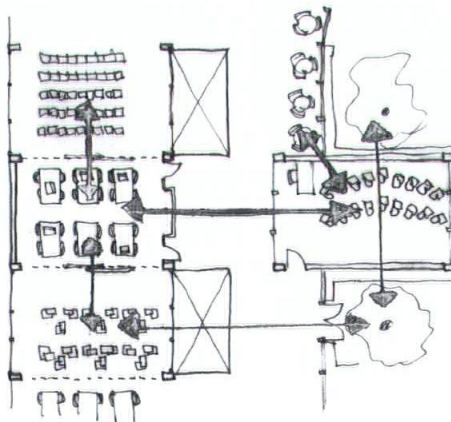
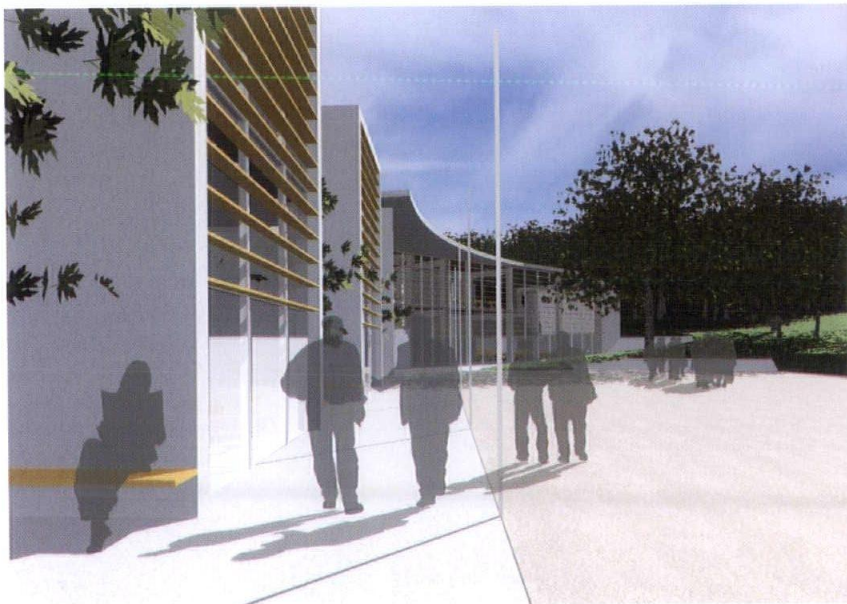
RDG BUSSARD DIKIS
DESIGN AWARD 2008

PROJECT TITLE: DIL LISESI
LANGUAGE SCHOOL
ISTANBUL, TURKEY

STUDENT: COREY SCHNOBRICH
ASSOCIATE PROFESSOR: MARWAN
GHANDOUR
COURSE TITLE: DESKBOUND GLOBAL
STUDIO

**This project was conducted in Marwan Ghandour's Deskbound Global Studio, spring 2008. The studio challenged students to research and design for a foreign site without visiting or having contacts in the place. Location and program were self-determined.*

'Dil Lisesi' translates from Turkish into 'language high school'. This Lisesi is situated in the standard Turkish high school system; a three year school that is entered through competitive testing and serves as preparation for university.



Above: -Perspective looking east to building entrance; recreational/ceremonial courtyard at right

Left: Connections between classrooms and 'breakout' learning spaces.



[CONTEXT]

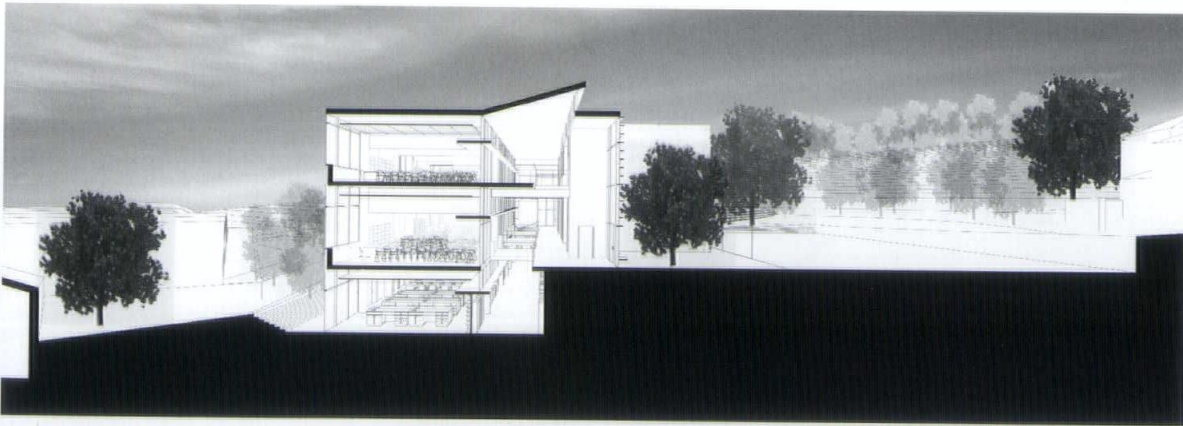
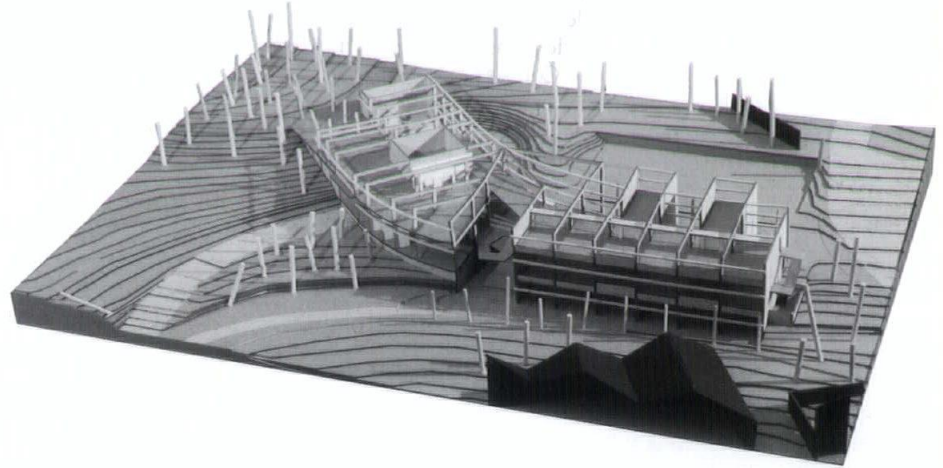
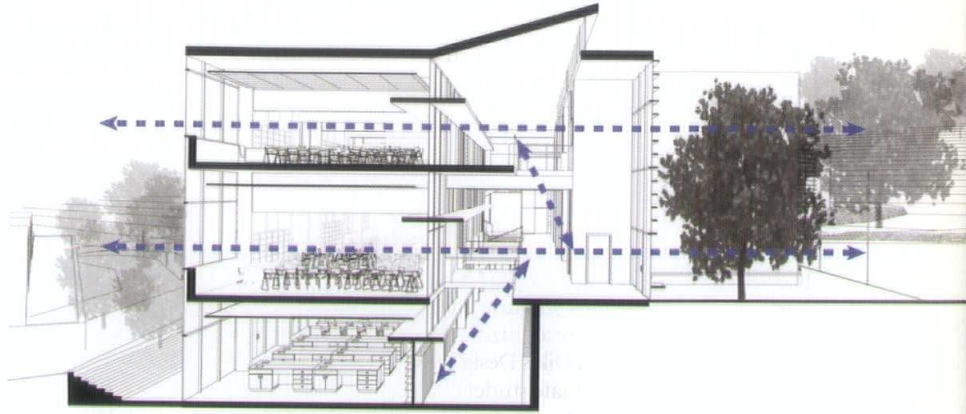
Since the fall of the Ottoman Empire and the founding of the modern republic, Turkey has been developing a national identity which gravitates towards Europe and the West and distances itself from the Middle East. This is also reflected in language: during the founding of the republic, Turkey converted from an Arabic to a Latin alphabet. Today Arabic has a largely religious connotation and bears a certain stigma within the country. The Dil Lisesi distinguishes itself by teaching Arabic in a secular context in addition to instruction in Turkish and English.

[SITE]

The site for the Lisesi is located on the Asian side of Istanbul in a predominantly residential district named Üsküdar. Only a kilometer north of the Üsküdar ferry port, the Dil Lisesi sits at the edge of a sloping public park only 100 meters from the Bosphorus Strait.

[PROGRAM]

The high school is intended for 200-250 students and contains much of the program of an American high school. In step with current trends in Turkey, the Dil Lisesi also serves a community function and portions are open to the public on nights and weekends. As a result, the school is divided into two wings: a more public wing containing administration spaces, kitchen, great hall, and library and a more private wing containing classrooms.



Above left: Aerial view of Bosphorus Strait, Dil Lisesi, Fetih Pa a Korusu park.

Above right: Visual connections.

Above: View from north, classroom wing to right and semi-public wing to left.

Left: Section thru classroom and courtyard looking east.

[DESIGN]

The greatest concern in the design of the school was the learning experience and the relation of individuals amid a community. The learning spaces are designed around groups of different sizes: small student groups of 2 or 3 persons, small classes of 13-17 students, and the community of 200+ students. Small classrooms sit adjacent to resource rooms and outdoor classrooms, providing space for 'break out' learning and small group discussion. The three-level corridor space with its transparent walls provides for

visual connections and double-sided daylighting while maintaining controlled acoustics. The building's south face opens onto the large recreational/ceremonial courtyard, providing a social focal point and enabling passive solar gain. The entry, main stair, and library act as the lisesi's 'hinge' and to the southeast the great hall buries into the park's slope. The second-floor library offers multiple study environments, including general seating with views over the Bosphorus, balcony seating over the great hall, and outdoor seating that extends into the park.

ISU Architecture Awards

CONTINUED

New Media Library

A W A R D

AIA MEDAL

PROJECT TITLE: NEW MEDIA LIBRARY

STUDENTS: RYAN LARSON
LUKE TIDWELL
PROFESSOR JASON ALREAD

The library is one of the last completely public institutions in this increasingly private world. This program urges the designer to make assertions about what signifies public space. Our project argues that transparency, formal legibility, the incorporation of vegetation, transitions rather than thresholds, and ample natural light all go a long way in marking a piece of architecture as free and for everyone. We also suggest public architecture should create a variety of new ways of experiencing the city. It should achieve a vastness that suggests freedom of movement and a lightness of spirit that contrasts older forms of monumentality defined by mass and solidity.

In the immediate vicinity of the site an unrelenting street wall, which is generally a positive urban design element, creates a definite threshold between the public space of the sidewalks and the controlled space of the private buildings. In contrast with this private architecture, the Library withdraws from the street by placing a plaza on the busiest corner, planting trees, and providing seating in order to create an extended transition. A transparent wall, a large portion of which can open completely, faces the plaza, allowing visual access into the atrium lobby. The Library also distinguishes itself from its private surroundings by aligning to cardinal / solar geometry rather than the path-oriented Bostonian geometry and by using light and transparent materials rather than heavy and dark masonry.

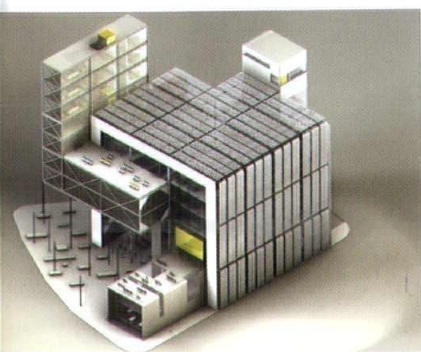
Right: Approach from the plaza through operable entry wall.

Below left: Overall axonometric. The cubic atrium with elements extended beyond to public use and environmental advantage.

Below right: Primary building approach. A series of transitions begin at the street, creating a procession through the project.



Resisting the urge to express every program element as a distinct volume, we used a simple cube as our primary form. The cube defines the atrium, the place of human and programmatic interaction. The collections and computer labs are lifted into the upper part of the main volume in order to benefit from better access to light, and to control library material circulation. Non-library elements of the program, a café, cinema and an art gallery, occupy the volume that extends into the plaza. These elements should provide constant activity and encourage casual use of the facility.



Left: Building section through the primary cubic volume indicating the relationship of public to private areas.

Right Context model, indicating a formal legibility between the cube atrium, public ground functions, and elevated naturally lit program areas.



RYAN LARSON, LUKE TIDWELL

New Media Library

A W A R D

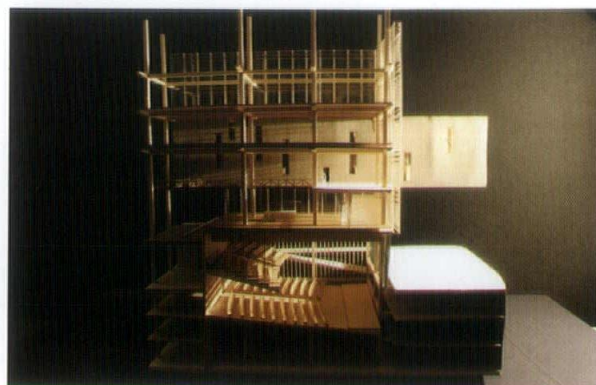
AIA MEDAL

PROJECT TITLE: NEW MEDIA LIBRARY

STUDENTS: ANDY FEIT
TJ OLSON
PROFESSOR JASON ALREAD

The program for a new media branch library raises several important questions. What is the role of a public building that houses virtual information, much of which is accessible through the internet? How should a physical building be expressive of a virtual collection? Probably most importantly, what is a new media library?

The project brief calls for diverse functions, some are typical of a conventional analog book library, others are ven-



ues for the presentation of virtual media at multiple scales. The program is vast and is intended to demonstrate comprehensive synthetic architectural skills in the design of a complicated urban building in Boston.

Media is considered in this project as both a linear block of archived "stuff" and the various venues that can display it. The library is broken up into 3 primary parts that allow for the interaction between the media and the public accessing it. A tube of the media stacks wraps around the exterior perimeter of the site, presenting the physical collection outwardly to the urban context. Within the resulting volume of this perimeter is the open space where the other library functions occur. A tower comprised of theatres, community program areas, and administrative offices resides in the southern half of the site. This provides a backdrop to a public plaza, entry lobby, outdoor theatre and primary reading rooms that make-up the remainder of the space created by the perimeter stacks. The project is about public gathering, it presents the archived media as it's border, but uses this to create space to interact with the media and other people.

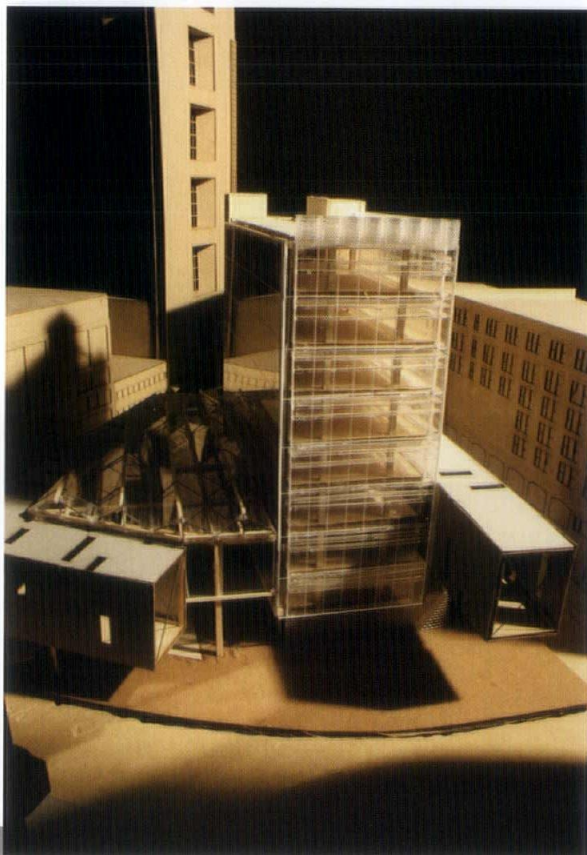
Left: Main entry from the public street.

Right: Section model through the public theatres and reading rooms.



Left: Site model showing the tower, media tube and public atrium space.

Right: Building section showing the relationship between the media and public spaces.



Below: Interior view of the public reading rooms.



ANDY FEIT, TJ OLSON

PORTFOLIO

BY EVAN SHAW



DMACC Health Science Building, Ankeny, Iowa DLR

Des Moines Area Community College's Health Science building will be located on the northwest side of the inner ring of the campus circle. The 58,500 square-foot structure will convene the Health Sciences programs, incorporating architecture already established on campus, and impart a unified presence of the program at DMACC. Attractive classrooms and laboratories, ample faculty offices and dynamic meeting spaces of varying sizes will promote collaboration among the lifetime learners of DMACC. The building will be well-lit with natural light and a two-story glass atrium will bridge the common gathering area. Classrooms will feature advanced technology such as "smart board" systems, which allow the integration of computer and marker board tasks. ●

Iowa Central Community College, Biotechnology and Health Science Center Fort Dodge, Iowa Bergland + Cram

The Biotechnology and Health Science Center is set to be one of Iowa's elite LEED certified buildings. The project will employ many sustainable technologies such as a geo-thermal rainwater retention pond. The college expects to use the new facility as a recruitment tool for attracting talented students and faculty members to the campus. The building will house classroom space for a variety of fields of study such as anatomy, chemistry and microbiology. ●



Principal Riverwalk Kiosk Des Moines, Iowa Substance

Substance is in the design phase for a public café kiosk located on a prominent site along the Des Moines River. This kiosk is part of the new Principal Riverwalk – a \$30 million public/private partnership which will revitalize the riverfront for residents and employees in downtown Des Moines. The structure, which is about 2,200 square-feet on two levels, sits adjacent to a recreational trail atop a major public plaza located at the west end of the historic Court Avenue Bridge. The building engages the new stone river wall and incorporates a café space, public restrooms and mechanical/electrical service spaces. ●

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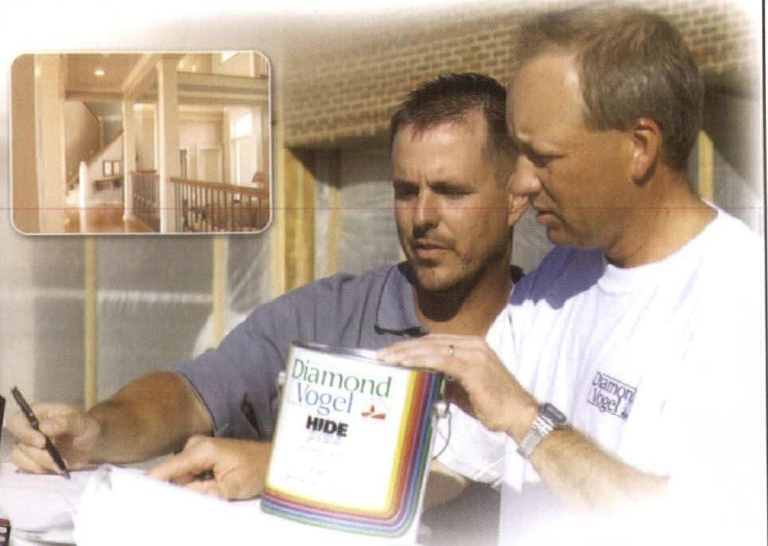


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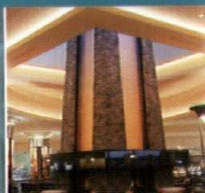
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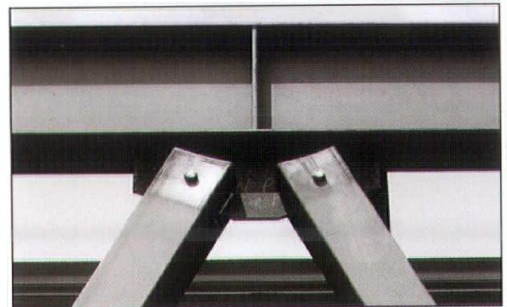
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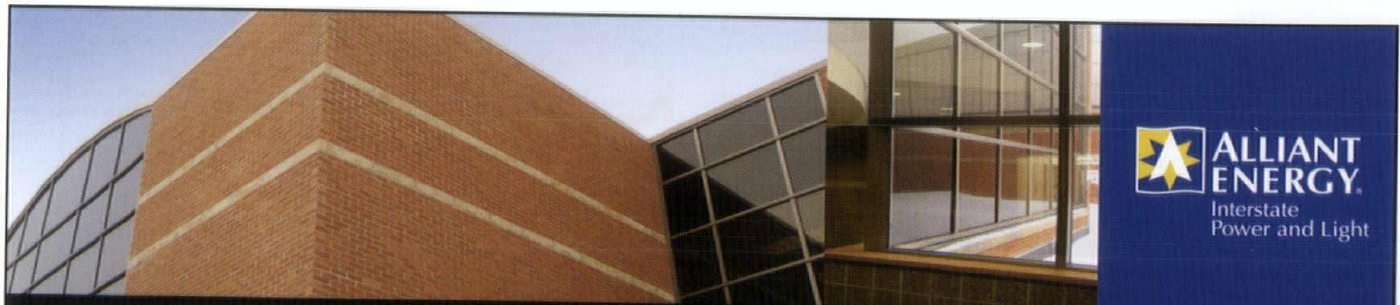
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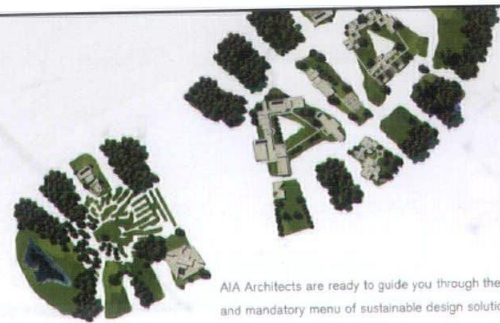
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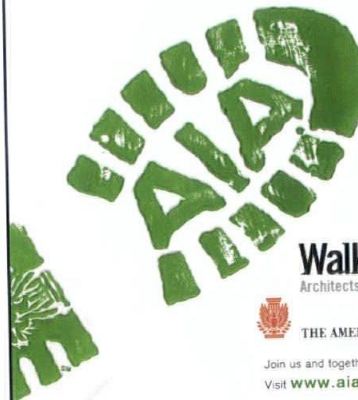
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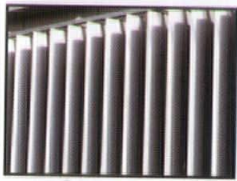
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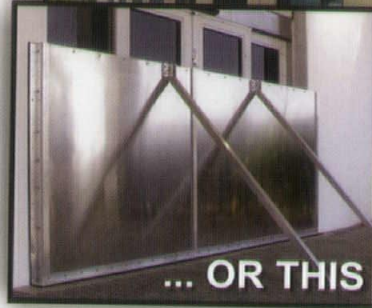
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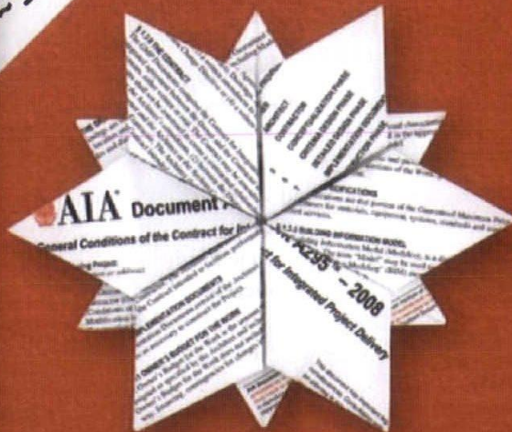
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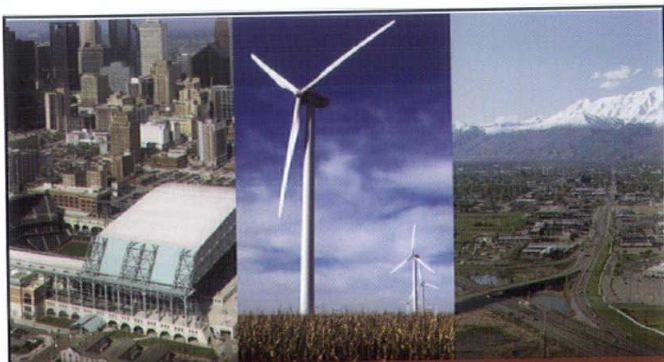
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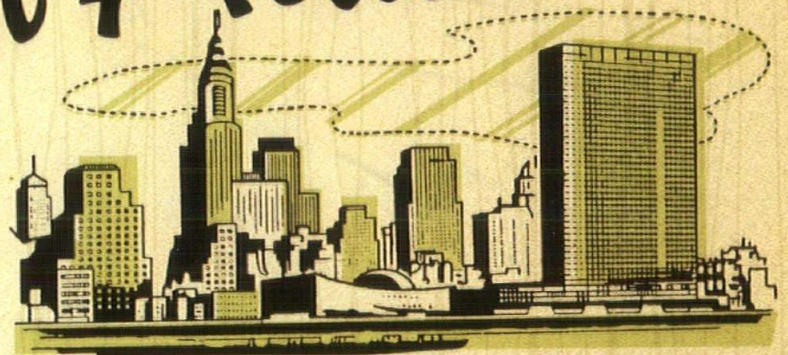
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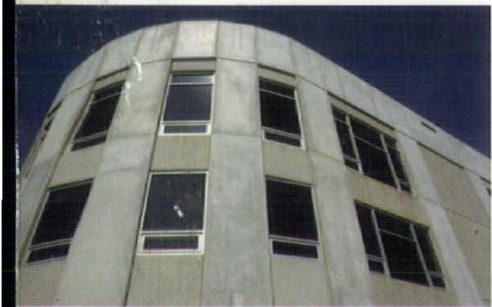


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