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2011 AIA Iowa & Central States
Region Design Awards

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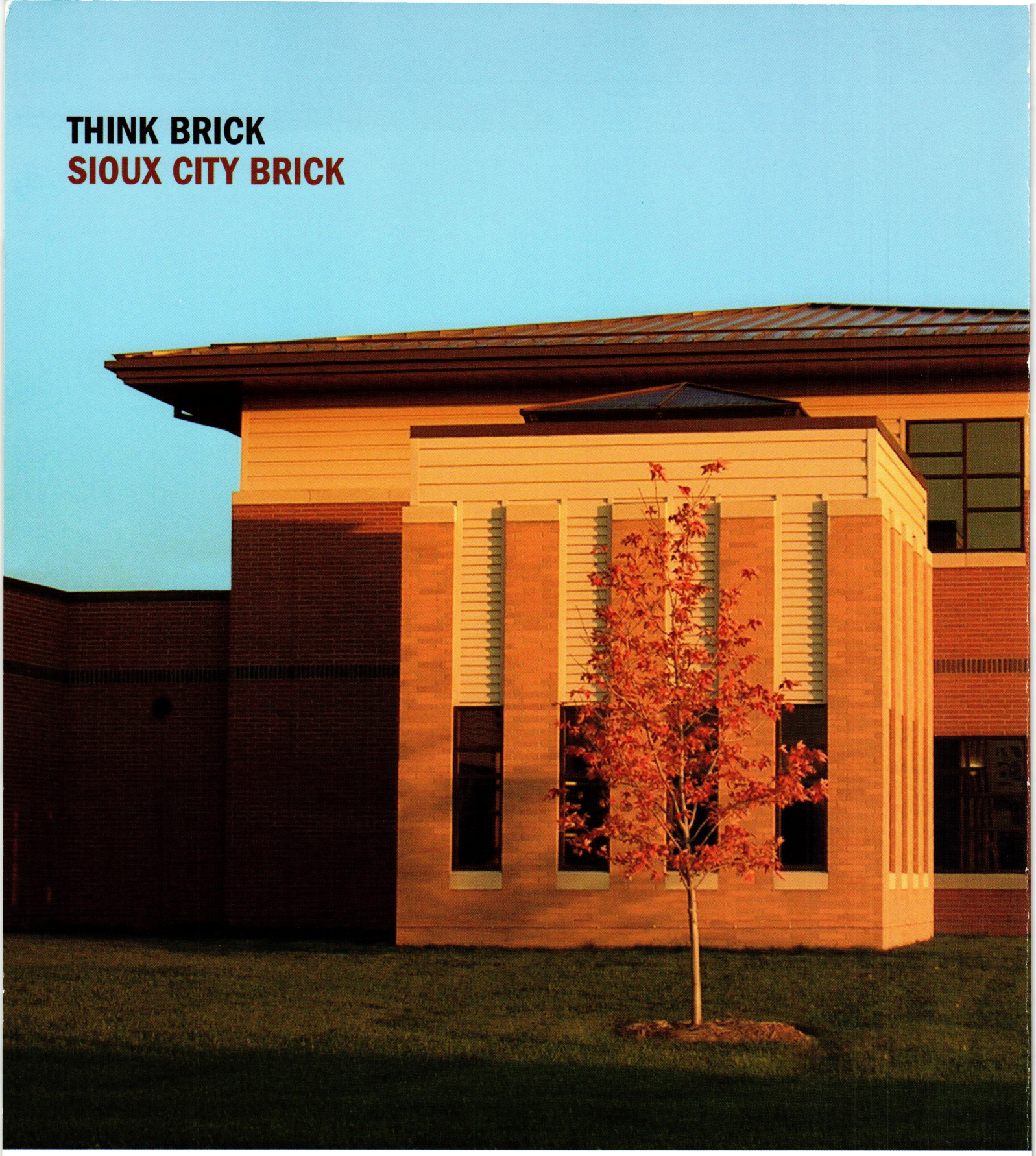

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editor's letter

Congratulations to all of this year's award winners.

Welcome!

Each year *Iowa Architect* presents this Awards Annual dedicated to the recipients of the Iowa Chapter and Central States Region design awards. While the focus of this issue is on the eight recipients of the AIA Iowa Excellence in Design Awards, in all 22 projects were recognized by the juries of the respective programs. These represent the culmination of complex problem-solving and balancing the needs of the client while finding creative solutions to the built environment. We salute the architects, contractors and clients who shared in the task of bringing these projects into the world.

We are also honored to recognize the hard work and dedication of BNIM Architects as the recipients of the American Institute of Architects 2011 Firm Award. This is the highest honor bestowed by the AIA for consistently producing distinguished architecture. The collaboration among individuals of BNIM has been the principal force in driving quality work and affecting the future direction of architecture and sustainable development in the Midwest region and across the nation.

In addition to recognizing our recipients, this issue takes you inside the de Leon and Primmer Architecture Workshop to give you the personal insights of Roberto de Leon and Ross Primmer, the 2011 co-chairs of the AIA Iowa Excellence in Design Awards program.

Please join us as we congratulate this year's winners!

Brad Davison-Rippey, AIA
Editor, Iowa Architect

iaarchitect

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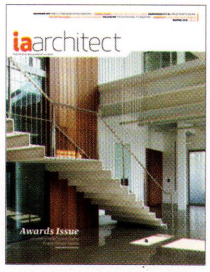

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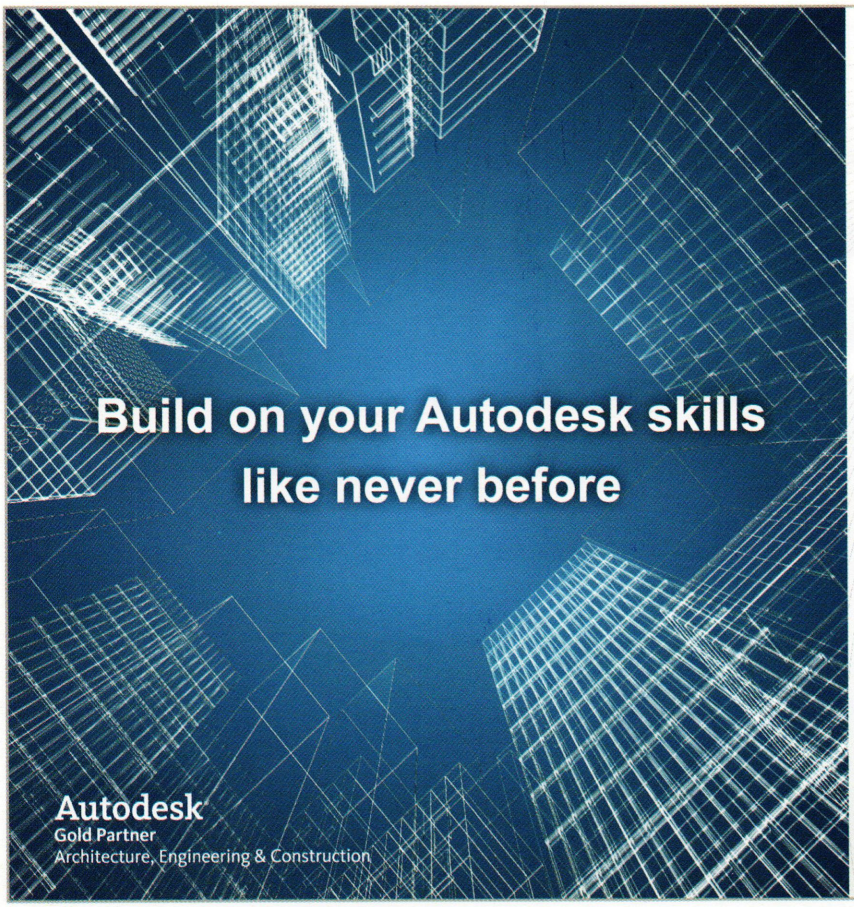

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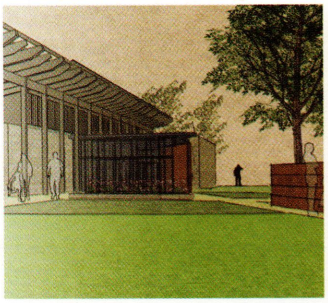

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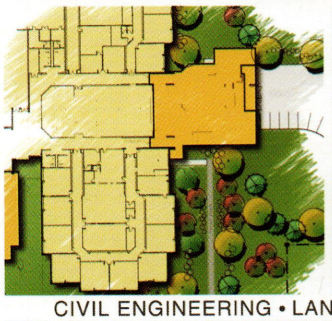

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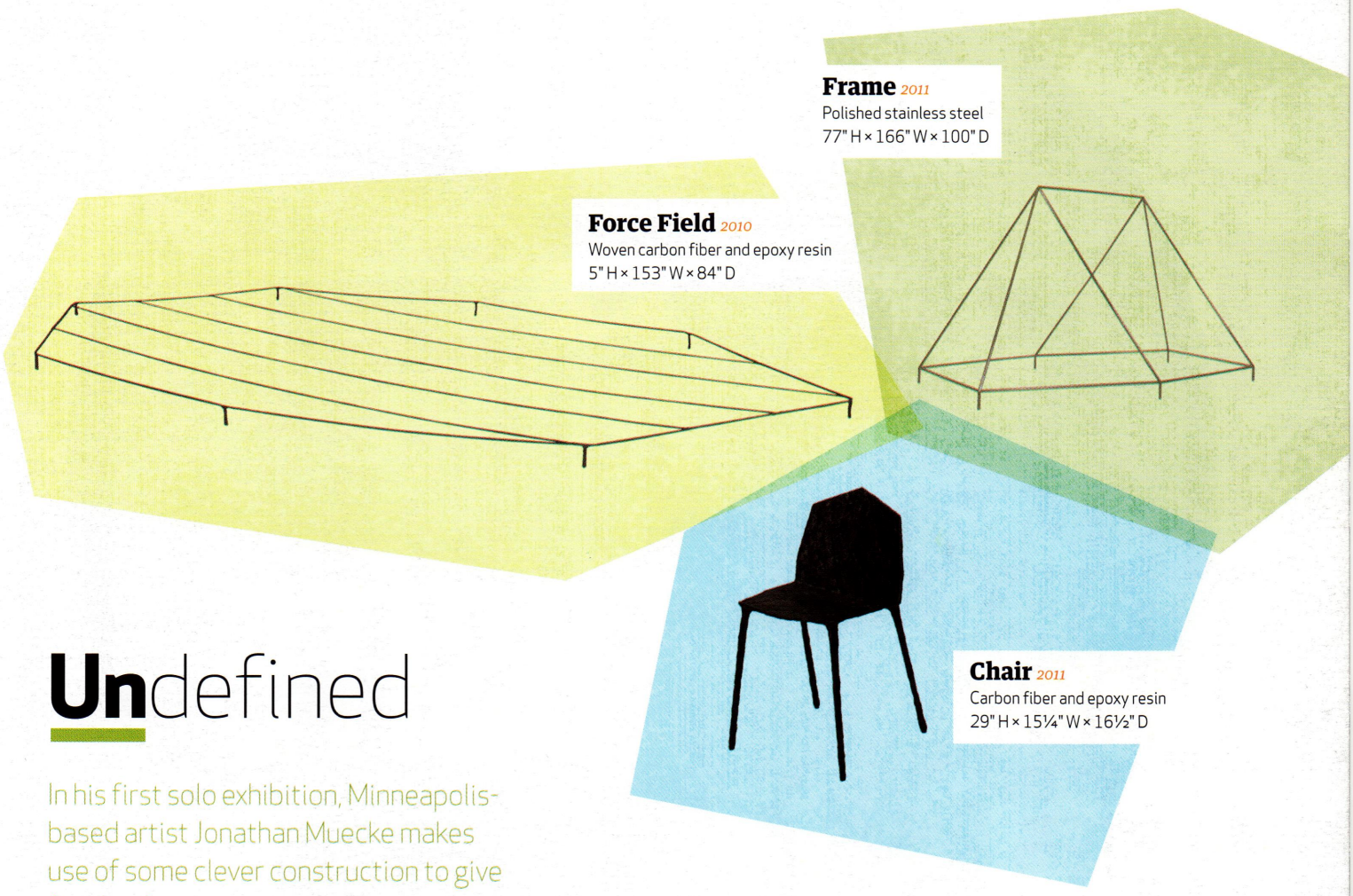


Frame *2011*
Polished stainless steel
77" H × 166" W × 100" D

Force Field *2010*
Woven carbon fiber and epoxy resin
5" H × 153" W × 84" D

Chair *2011*
Carbon fiber and epoxy resin
29" H × 15¼" W × 16½" D

Undefined

In his first solo exhibition, Minneapolis-based artist Jonathan Muecke makes use of some clever construction to give familiar forms new meaning.

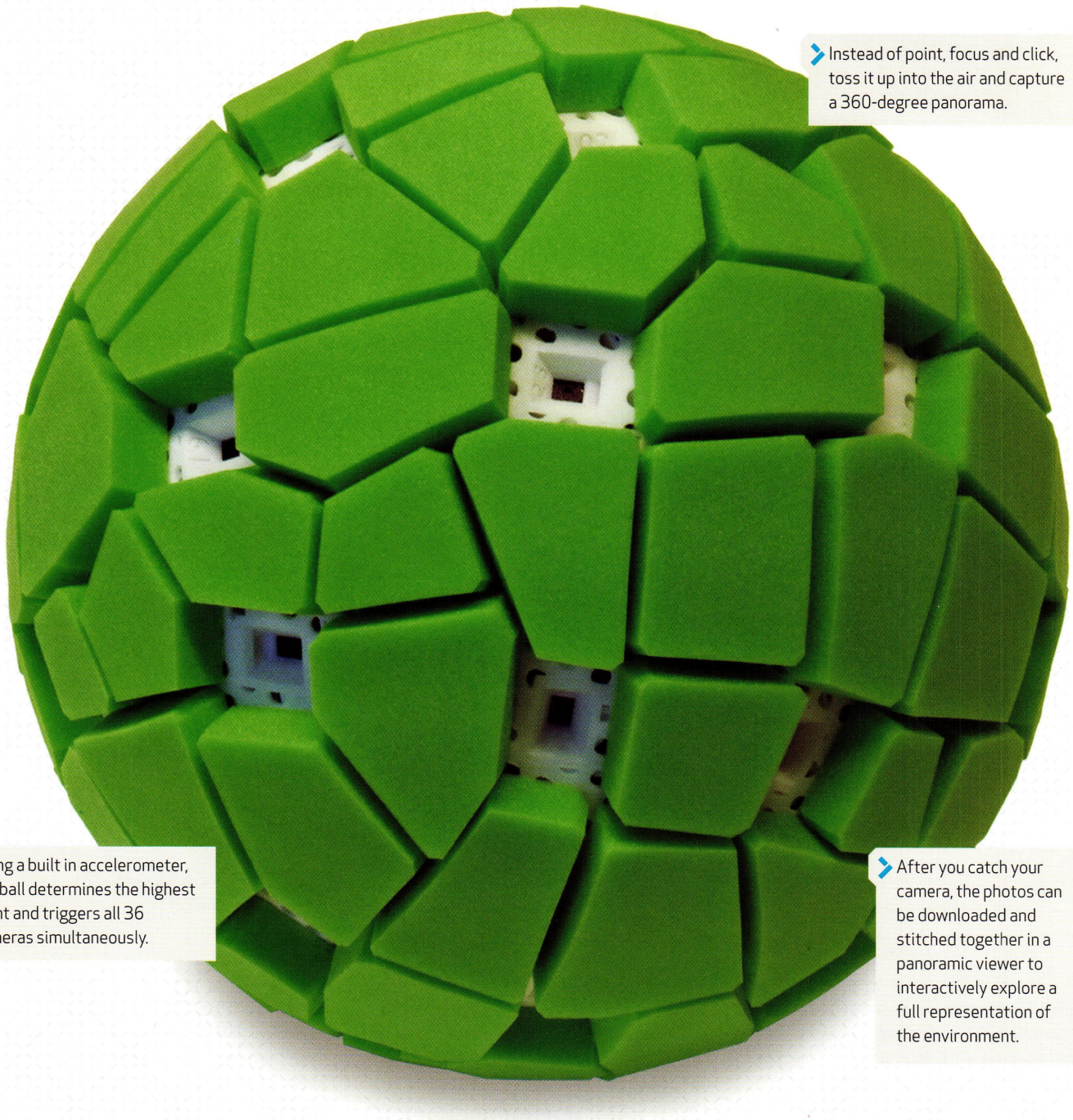
Designed for Volume Gallery, an event-based gallery focused on emerging contemporary American design, the eight individual objects that make up the exhibition, titled *Open Objects*, were developed independent of each other. Rather than a collection, Muecke considers each object its own project, the result being that each object is consistent with its counterparts only in its potential—"a quality that is itself immeasurable."

Leaving all to interpretation, *Open Objects* is a comprehensive study of each object's unique qualities, and dissection of their definition. Muecke's projects are a reflection of the common forms of design, demanding examination and inspiring thought on functionality and materiality. Utilizing materials such as coal slag, glass sand, carbon fiber and gold foil, each piece removes our limitations of understanding and encourages the viewer to interact, rather than just react to the object. *Open Objects* is Muecke's continual practice to undefine objects while defining something larger. Each object is restrained and composed in design, raw and visionary in intent.

"Principally, objects present limits—figured in function/process/material/form/idea and so on. In this case objects are measured to each variable and equally fixed in the variables. In this normal and productive way objects are figured backwards. My interest is going forward—remaining inconclusive to the terms of measurement. In this way potential remains in an object."

Operating around the edge of design, Muecke emphasizes each object's conceptual purpose and universal meaning. Each project in *Open Objects* is firmly tied together with a unique and undeniable visual language. ia

Jonathan Muecke was born in 1983 in Cody, Wyoming. He has worked from his studio in Minneapolis since his graduation from the Cranbrook Academy of Art in 2010 where from 2009-10 he was the Florence Knoll scholar. In 2006 he received a Bachelors of Architecture from Iowa State University, followed in 2007 by an internship at the architectural office of Herzog & de Meuron in Basel, Switzerland. In July 2010, the jury of the Design Parade 5 (Hyéres, France) assigned him the Veuve Clicquot Award.



Instead of point, focus and click, toss it up into the air and capture a 360-degree panorama.

Using a built in accelerometer, the ball determines the highest point and triggers all 36 cameras simultaneously.

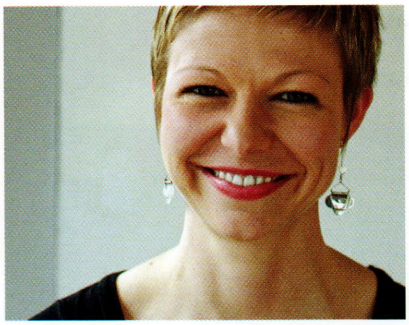
After you catch your camera, the photos can be downloaded and stitched together in a panoramic viewer to interactively explore a full representation of the environment.

Toss. Click. Catch.

Ever wonder what you'd capture if you threw your camera into the air? You will soon be able to find out with this panoramic ball camera presented by the Berlin Institute of Technology at December's SIGGRAPH Asia 2011 Conference.

This camera utilizes 36 fixed-focused, two-megapixel mobile phone camera modules mounted inside a 3D-printed, ball-shaped enclosure clad with foam (just in case you're a poor catcher). Now, who wants to play catch?

Lamb burgers *(left)* Flatbread with curried carrot bisque
Scallops *(below left)* Tabbouli
Carly Groben *(below right)* greets customers each day at Proof and Flour



WORDS: ISAAC BRACHER, AIA
IMAGES: JUSTIN SALEM MEYER

PROOFread

For anyone who's met Carly Groben, her warm, friendly personality is immediately apparent, and that personality is reflected in the atmosphere of her two restaurants, Proof and Flour. Not only is the dining experience welcoming, but so is the cuisine.

Drawing upon influences from Turkey and North Africa, and particularly Morocco, Groben presents ingredients, flavors and cooking techniques typically found in larger cities or in authentic ethnic restaurants in a way that makes them extremely approachable. The location also contributes to the accessibility of the restaurants—both are within a block of each other in the bustling Western Gateway Park area in Des Moines. Surprisingly, with no formal training in culinary arts, she has quickly become one of Des Moines' most celebrated chefs, receiving recognition on a local and national level.

After working in refugee camps in Southeast Asia and East Africa, and armed with a professional background in international development, she moved back to Iowa. Little did she know that a brief stint working at Lucca—another popular Des Moines bistro—would lead to a successful culinary career of her own. Food and wine were always important to her family while growing up in Newton, Iowa. On an acreage outside of town, the Grobens had herb and vegetable gardens and raised goats and chickens; they viewed food as an organic process from start to finish, and this fueled Groben's calling to open a restaurant.

In 2008, after learning that a storefront space had become available on the ground floor of the Arlington Hallett apartment building, she opened Proof. At the time, the Western Gateway Park neighborhood was in transition, and today, that area of the city is thriving. "The neighborhood kind of grew around us," says Groben, "and we didn't know that when we moved in here, so it's been very fortuitous."

Proof Restaurant
1301 Locust Street
Des Moines, Iowa
515-244-0655
proofrestaurant.com

Lunch: M-F, 11a-2p
Dinner: Fridays, 5-10p

Flour Pizza
1220 Locust Street
Des Moines, Iowa
515-288-2935
flourpizza.com

Lunch: M-F, 11a-2p

But luck has had nothing to do with her recent accolades—the food speaks for itself. In 2011, Groben was nominated by *Food and Wine* magazine as "The People's Best New Chef." She was one of 10 nominees in the Midwest region, and one of only a few female chefs honored. Other national publications have also taken note of what Groben is doing in Des Moines. The *New York Times*, *Star Tribune* and *Bon Appétit* have all featured her inventive cuisine. And the list of awards goes on ... She was a semi-finalist in the 2010 "Rising Star Chef of the Year" category of the James Beard Foundation Awards, which were deemed "the Oscars of the food world" by *Time* magazine.

After all of this success, what's next for Groben? There is no doubt this chef's career is on the rise. From simple, unadulterated presentations of food to a friendly smile that greets customers, one thing is for certain: Groben has made fine cuisine in Des Moines unpretentious and accessible. Her service philosophy and outstanding dishes have made Proof and Flour rise to the top among eating establishments in the city. Whatever's next—stay tuned!—we haven't heard the last of Carly Groben. la

iPad/Kindle Sleeve
Graphite Wool Felt
$30–$34

Byrd & Belle

Drawing on her experiences as a professional architect, Angie Davis is closing the gap between architecture and product design. Her handmade cases are not only practical but add a level of class to your tablet, mobile device or laptop.

iPad/Kindle Sleeve
Gray Wool Felt
and Brown Leather
$44–$48

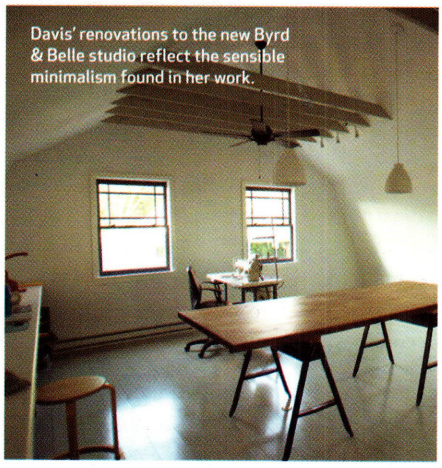
Angie Davis, 2002 architecture graduate from Iowa State University, attracts international attention with her handmade wool and leather covers. Through her online store—Byrd & Belle—Davis offers these modern cases to protect portable electronic devices such as the iPhone, Kindle, iPad and MacBook.

Byrd & Belle had an informal, organic start, says Davis. She worked for a Minnesota architecture firm for six years and then was laid off in 2008. Faced with financial woes, she turned to sewing, a childhood pastime she shared with the women in her family. Right away she began producing textiles and selling them through Etsy, an online marketplace for handmade goods.

Davis' beautiful work and unlikely story has attracted attention from surprising places. In addition to being highlighted in *The New York Times* in 2009, she was contacted by a Chinese sweatshop that asked to produce her cases. Davis promptly denied the offer to preserve the domestic qualities of her products.

Despite the ongoing attention and growing demand, Davis maintains a small operation. Locally gathered wool felt and leather are hand-dyed, cut to shape and carefully assembled in her studio. Even the tags are printed, folded and attached in-house. ia

Get your handmade cases at byrdandbelle.com



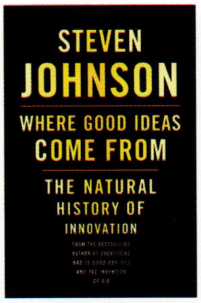
Davis' renovations to the new Byrd & Belle studio reflect the sensible minimalism found in her work.

Reviewed

WORDS: BILL DIKIS, FAIA

Creativity and innovation, hallmarks of design professions, are appreciated in all types of businesses and professions. Gaining a better understanding of the inventive process and an appreciation of past achievements are fascinating tasks. Combining those with intriguing anecdotes about the heroes of past inventions, as this book does, makes it a highly recommended read.

Steven Johnson presents a thought-provoking assessment of the process of invention. A particularly important message is that few innovations result from "Aha!," "Eureka!" or "light bulb" flashes of inspiration. The perception of historical events tends to collapse months and years of creative work into brief summaries that fail to capture the slow realities of evolution and creeping cross-fertilization of ideas.



Where Good Ideas Come From: The Natural History of Innovation.

Steven Johnson. New York: Riverhead Books. 2010. 326 pages. $26.95.

IMAGE: PENGUIN GROUP USA

Johnson observes seven patterns of innovation that occur in both nature and in culture.

1 The Adjacent Possible Each new innovation opens paths to new possibilities for other ideas—good ideas are "built out of a collection of existing parts" that expand over time. Charles Baggage theorized the computer in 1837, but the world had to wait another 100 years for other inventions to make it possible.

2 Liquid Networks Allowing good ideas to flow freely and encouraging collaboration increase the opportunity for other ideas to develop faster and better.

3 The Slow Hunch Good ideas often begin as incomplete thoughts. Tracking these hunches over time so they can mature is a challenge. John Locke (1632–1704) and his peers kept a commonplace book to record unfinished ideas, something today enabled by the computer.

4 Serendipity The accidental and surprising connection of hunches and adjacent "possibles" into new ideas. Says Johnson: "The history of innovation is replete with stories of good ideas that occurred to people while they were out on a stroll. If the commonplace book tradition tells us that the best way to nurture hunches is to write everything down, the serendipity engine of the Web suggests a parallel directive: Look everything up."

5 Error A surprisingly high number of great inventions were the result of unintended actions—wrong assumptions, contaminated laboratories, paradigm shifts and the like.

6 "Exaptation" Borrowing a concept from an entirely different field to solve an unrelated problem, such as Gutenberg borrowing the notion of the screw-operated wine press and applying it to printing with movable type.

7 Platforms Building on other advances, a remarkable example is offered: Curiosity with tracking the signals of Sputnik I, the first orbiting satellite, led to a military application of missile guidance, which led to the Global Positioning System (GPS) of today.

IMAGES: FROM STEVEN JOHNSON'S, ***WHERE GOOD IDEAS COME FROM*** VIDEO

Within these patterns, Johnson explores anecdotes about past geniuses who have given us the world we live in today. Special emphasis is given to both dense urban cities and the biochemistry of coral reefs as examples that bring multiple forces together to learn, collaborate and benefit from one another.

Johnson concludes with an informative analysis of how patterns have changed with evolving technology, especially the speed of information exchange. An engaging appendix tracks the chronology of key innovations from 1400 to 2000—many fundamental to today's lifestyle and all too often taken for granted.

This book will reward those who enjoy a delightful read and a much-expanded appreciation for our cultural history and the amazing intelligence of our forebears. ia

Visit Steven Johnson's blog at ***stevenberlinjohnson.com***

Watch the Iowa City presentations on the TEDx channel on YouTube.

TEDxIowaCity

Zombies in Pittsburgh. Chickens who follow directions. Fish nutrients that straighten your teeth. Where is this going, you ask? Straight to Iowa City, where in early November the Iowa City Area Development Group (ICAD) hosted the city's inaugural TEDx Conference.

TED—Technology, Entertainment, Design—hosts events all over the world each year devoted to giving the world's foremost creative thinkers a chance to share ideas worth spreading. TEDx is an independently organized conference and functions under the TED brand, giving communities like Iowa City a chance to showcase local talents, personalities and ideas. Each presenter was given roughly 10 minutes to inform the crowd on his or her work.

Mark Nolte of ICAD explained that "this event was an opportunity for Iowa City to raise awareness about the various opportunities available to incoming businesses, serve as a way to recruit these people and ultimately raise the profile of Iowa City to a higher level." Nolte said there are plans to make TEDx Iowa City an annual event.

Among the presenters were local Iowa City residents Dr. Terry Wahls and Chase Garret. Dr. Wahls shared her story of being diagnosed with secondary progressive multiple sclerosis and the "brain diet" she designed that took her from a wheelchair to riding her bike five miles to work each day. Garret worked the crowd with his infectious style of boogie-woogie piano-playing. Garret is self-taught and in the process of organizing a boogie-woogie event at Carnegie Hall scheduled for 2014.

Other presenters were invited from outside the state, including Peter Kageyama, the organizer and co-founder of the Creative Cities Summit, who talked about ways to inspire citizens to fall in love with their cities. He outlined various aspects of his recent book, *For the Love of the Cities*, highlighting the different types of love notes people are "writing" to their cities by building parks, creating new festivals and designing public art pieces. ia

TED is a non-profit devoted to ideas worth spreading. It began in 1984 as a conference bringing together people from three worlds: Technology, Entertainment and Design, but has since broadened in scope. Annual TED Conferences bring together the world's leading thinkers and doers to share ideas that matter in any discipline. The spirit of the event is focused on the power of ideas to change attitudes, lives and, ultimately, the world.

SOURCE: TEDXIOWACITY.ORG

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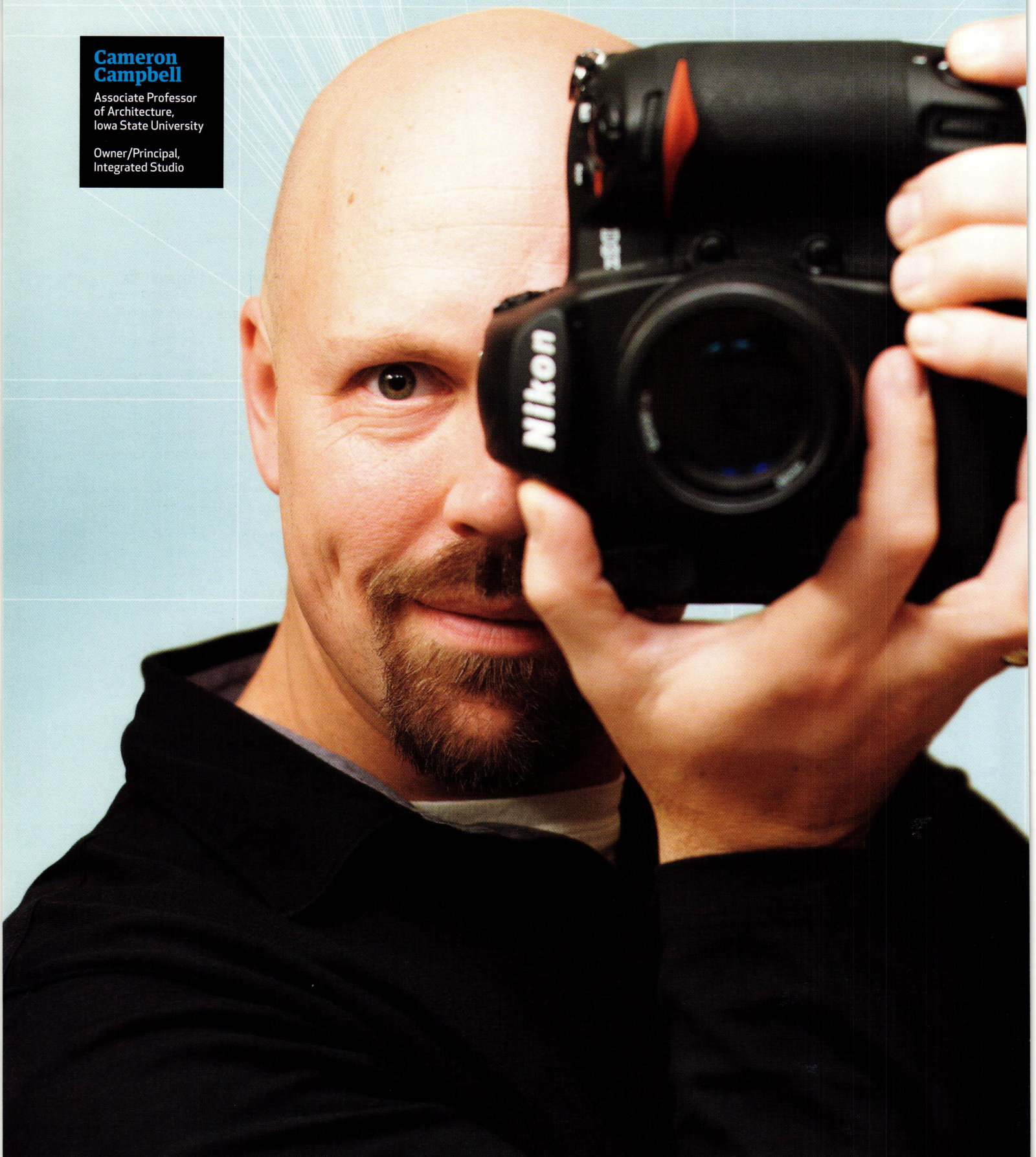
profile

Person of Interest



Cameron Campbell

Associate Professor of Architecture, Iowa State University

Owner/Principal, Integrated Studio

Cameron Campbell's work has established a new direction in architecture. For the last 10 years, Campbell's photographic work has been driving much of his architectural research, which has allowed him to experiment with spatial experiences.

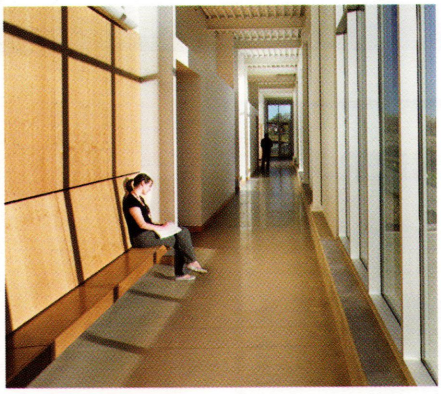
At a young age, something "clicked" when his father gave him a manual 35mm camera. He learned that composition was not limited to the front of the camera, but also necessary behind it—and that perfection was absolute. Campbell's work has been published in *Graphis*, *Architectural Record*, and *Iowa Architect*, among others.

Q When did your creative eye turn into a lucrative part-time career as a photographer?

When I was in high school, I used photography to give me access to things that otherwise would have been difficult. I could always get in on the sidelines. I realized that I enjoyed every aspect: geeking out about the equipment, figuring out the formulas for hyperfocal distance and simply composing the work. Back in the old days, we used this stuff called film, and you didn't know what you had until it was developed. You had to visualize the result and, by doing this, you had to anticipate the photograph.

Q There's the old adage, "If you want to get to know your photographer, look inside his camera case." What is your camera of choice?

Depends on the project ... most of the time I use a Nikon D3X (Nikon's flagship camera). What I like about Nikon is that I can still use equipment I got in the '80s. Not to worry, I only use the new stuff for my clients, but



I break out the old 35mm PC here and there. Other times I grab my large format, which is ironically the same resolution, but the controls are more physical and engaging. I like using the larger format because it feels like I'm inside the image.

Q What is the No. 1 photo-related item you never leave home without?

It would have to be the magnifying loupe that my father gave me.

Q Since you're an architectural photographer and also a licensed architect, has photography influenced the way you design?

I critique with the camera. I get as much satisfaction out of discussing projects when I photograph them as I do out of the actual photography. I see my architectural design as a photograph and frame the work as I consider it. Perhaps it makes it photogenic—but I am too close to the work so I can't be objective about it.

Q When clients hire you, how do you approach each project? Do you have a methodology?

It's like stalking prey. I work around the building, searching for the photograph. The client (in most cases, the architect) interaction is key, and the story comes out as I move around. As I shoot, I look at the images, critique them and improve on them until I am satisfied that the story has been told.

Q How has architectural photography changed since you started? Where do you see photography heading in the future?

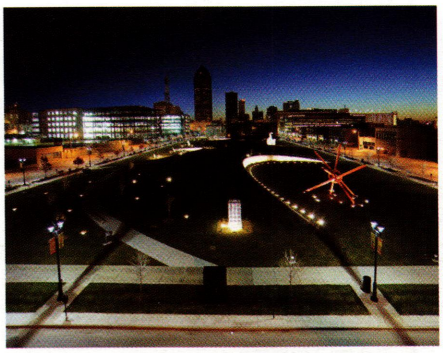
Technology has changed. The controls are easier for color and density, but the demands are greater for exacting standards. There are more and more pixels, but bigger and better equipment is no longer going to separate the pro from the amateur. It will be about the eye, the technique and, ultimately, the result.

Q What advice do you have for someone who wants to get into architectural photography?

Anyone can claim to be an architectural photographer but to truly understand it, you must spend the time and study. Technology changes, tastes change and cultures change, so the product is a moving target. There is a rich history, especially in modern architecture, which has influenced how we photograph architecture. Understanding that work would be a first step.

Q What is the biggest misconception about architectural photographers?

It's probably that we are rich because we carry around expensive cameras. ta



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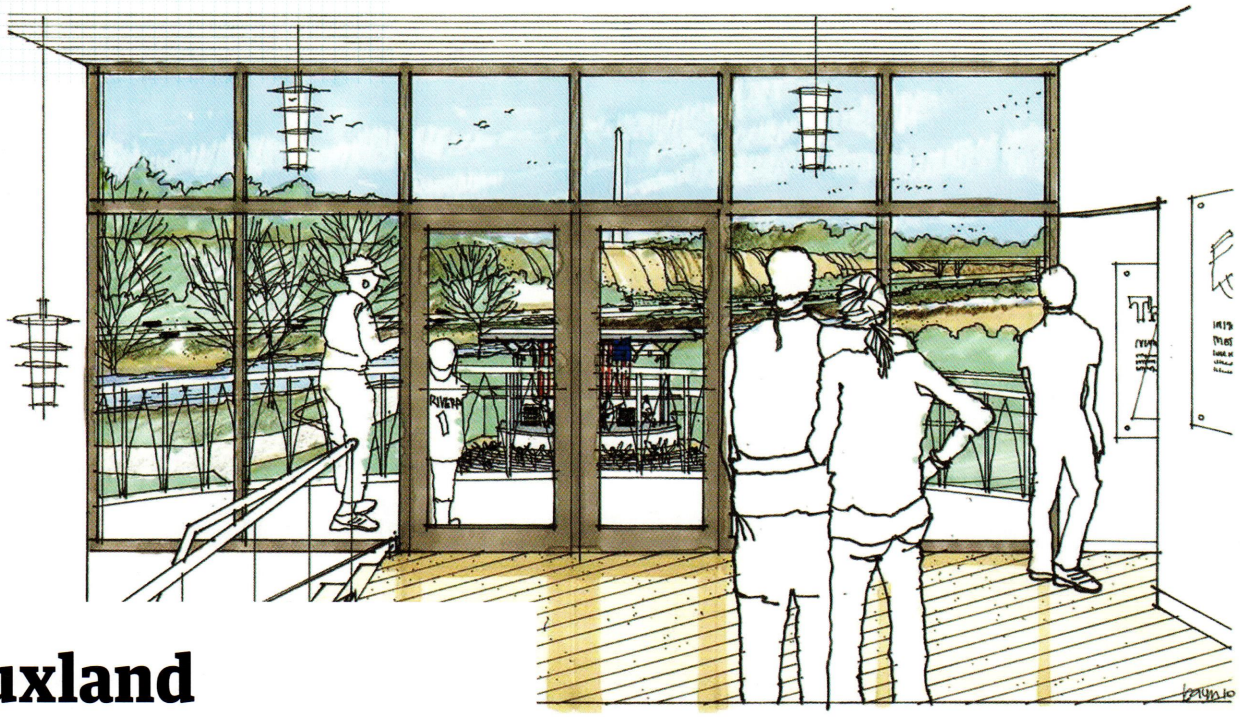
The beautiful south glass facade is on access with the Floyd Monument and ties the Interpretive Center and monument together.



Siouxland Freedom Park

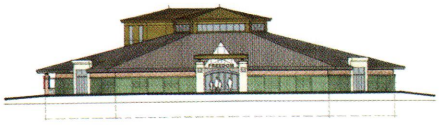
Located in the heart of Siouxland along the banks of the Missouri River, the pentagon-shaped Interpretive Center will honor each of the five branches of the military.

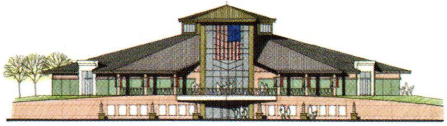
In a significant leap toward reality, jurors of the design competition selected a design for the Interpretive Center by Cannon Moss Brygger Architects (CMBA), Durrant and Midwest Design Group (MDG). Key participants in the collaborative effort include Matt Barstad, project manager, CMBA; Greg Baum, architect, Durrant; and Karl Van Cura, landscape architect, MDG.

As the first phase of the Siouxland Freedom Park project, the Interpretive Center will act as an anchor for all park functions. The center establishes a strong visual connection to the rest of the park through its central location and its prominent glass and stone portals on each side.

The park will feature a half-scale replica of the Vietnam Veterans Memorial. Siouxland has an obelisk honoring Sergeant Floyd, much like that of the Washington Monument in Washington, D.C. Taking advantage of this fact, the CMBA-led design will align the building on axis with the monument and place the wall in a proportional relationship. ia

The Interpretive Center's first floor is elevated to enhance views of the ampitheater, replica memorials, park and Floyd Monument.





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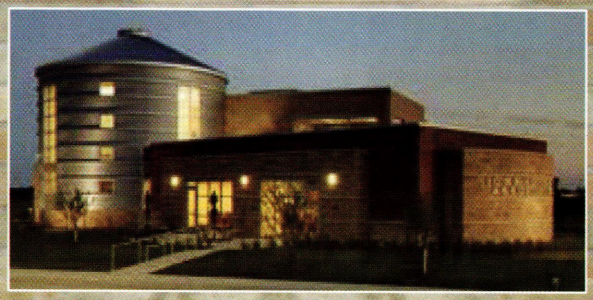
2011 Architectural Design Awards
Masonry Institute of Iowa

Award of Merit
Student Center at Northeast Iowa Community College
Calmar, Iowa

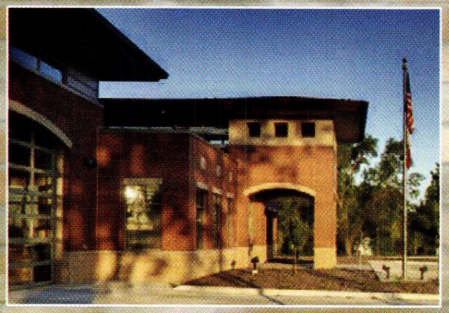
INVISION Architecture
Waterloo, Iowa
Architect in Charge:
Kate Payne, AIA

Grand Award
Iowa Soybean Association Headquarters
Ankeny, Iowa



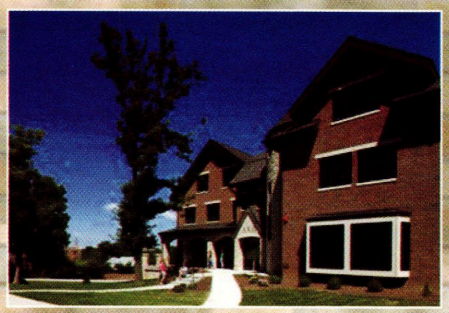
SVPA Architects Inc.
West Des Moines, Iowa
Architect in Charge:
Robert Ormsby, AIA

Award of Merit with Distinction
Ankeny Fire Station No. 2
Ankeny, Iowa



SVPA Architects Inc.
West Des Moines, Iowa
Architect in Charge:
Robert Ormsby, AIA

Special Mention
AXO (Alpha Chi Omega Sorority House)
Iowa City, Iowa



Neumann Monson Architects
Iowa City, Iowa
Architect in Charge:
Kim McDonald, AIA

Special Mention
Coralville Public Library
Coralville, Iowa

Neumann Monson Architects
Iowa City, Iowa
Architect in Charge:
Dave Zahradnik, AIA

Masonry Institute of Iowa – 5665 Greendale Road, Suite C
Johnston, Iowa 50131
PH: 515/252-0637 – FX: 515/252-0645
E-mail: admin@masonryinstituteofiowa.org
www.masonryinstituteofiowa.org

The Sioux City Art Center's mission is to is to enrich the region's quality of life life by bringing the excitement of the visual arts to our community through education, exhibitions and permanent collection.

Upcoming special events include two interactive, design-based exhibitions.

Golf by Design

Indoor Mini-Golf Holes
Designed by Sioux City Architectural Firms

April 21 – July 1, 2012

Area architecture firms are turning their sense for creative and functional constructions toward one of our favorite summertime activities: miniature golf. Brought indoors for this special exhibition, the holes in the Art Center's gallery will function both as imaginative sculptures and as genuine mini-golf holes. Visitors will be able to view and play.

The following local firms are participating: Cannon Moss Brygger Architects, FEH Associates Inc., HRGreen, M+ Architects, Neumann Monson Wictor Architects, PLaNArchitecture, and RML Architects, LLC.

Leonardo DA VINCI

Man Inventor Genius & Man Artist Genius

July 14 – October 14, 2012

This major traveling exhibition consists of science machines and models made from original da Vinci drawings, and full-scale replications of da Vinci's art masterpieces as well as a time-line room, four computer simulation wall projections and a supporting film. The popular exhibition has been featured in museums throughout Europe and the United States, including the cities of Vienna, Berlin, Chicago, Seattle, Houston, and Detroit.

The exhibition, Leonardo da Vinci: Man Inventor Genius & Man Artist Genius is organized by EMS, Vienna and distributed by Exhibits Development Group, USA.

Learn more about these and other great exhibitions and programs at the Sioux City Art Center at www.siouxcityartcenter.org.

SIOUX CITY ART CENTER

SVPA Architects Inc.

Ankeny Fire Station No. 2
Ankeny, Iowa

2011 Award of Merit with Distinction
Masonry Institute of Iowa

- ARCHITECTURE
- INTERIOR DESIGN
- LANDSCAPE ARCHITECTURE
- GRAPHIC DESIGN

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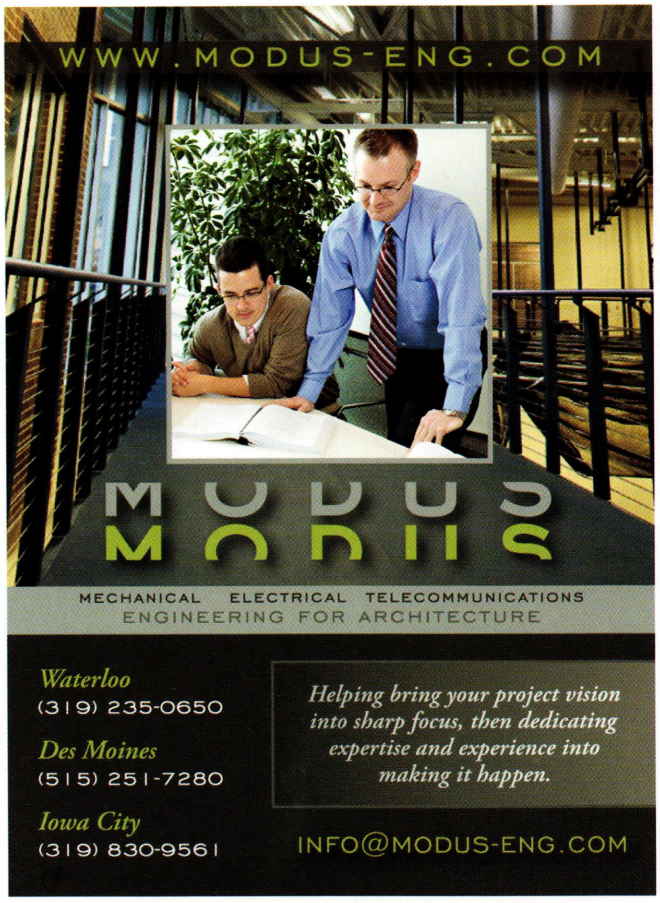


OPEN FOR DEBATE

WORDS: KELLY ROBERSON
IMAGES: DE LEON AND PRIMMER ARCHITECTURE WORKSHOP

What happens when the slide projector kicks on and a design awards jury gets candid? Architecture has always been a profession that is judged, whether by its own members, by clients or in the realm of public opinion. But when it comes to the closed doors of a design awards jury, the process is a bit more enigmatic. AIA Iowa Design Awards Jury co-chairs Roberto de Leon Jr. and M. Ross Primmer opened the doors, just a little, to reveal their thoughts about the 2011 gathering.

Designed to house park restrooms and mechanical rooms, the **Riverview Park Visitor Service Building I** borrows structural aspects from the region's tobacco barns and river barges to create a structural presence that its both familiar and new.

A NEW KIND OF PRACTICE

Primmer and de Leon met while both were graduate students at Harvard University. They clicked—both driven by a sense of rigor and contextual understanding about the ideas and the work they were creating. "It was really that part of Harvard's focus that stood out for us," says Primmer.

After grad school, the two went their separate ways. Primmer moved to Louisville, Ky., which had drawn him in during his school years when he researched cities that were changing from industrial to service-based economies. It was practice by fire: The day Primmer started, he began designing from scratch the new home for the Louisville Ballet. Six months later, construction began on the project. This, his first project, won the Kentucky AIA Honor Award. De Leon joined him there after a year, and both got their licenses, but passing proved to be anticlimactic. "It was the classic feeling of nothing had changed and you felt like something should change," says Primmer.

So the two picked up and left, giving themselves a yearlong hiatus to figure out life. Of all places, they chose to move to Las Vegas, where they "lived the life of the Rat Pack for one year," says de Leon.

Interviews with other firms came and went, but neither of the two could shake the feeling that nothing felt right. So they moved again, this time to Charlotte, N.C., to start their own firm.

And then they started to get calls from Louisville and found themselves on the road a lot—and wondering why they didn't just go back to Kentucky. But their return wouldn't be premised on creating just a regular, take-what-comes-through-the-door architecture firm. The rigor they developed at Harvard was the key to the mission of pursuing only cultural, civic or non-profit work.

It would seem at first glance to be an unusual—and highly unprofitable—way of staying in business, but it's worked. "Typically these categories of clients come in and are so apologetic about their lack of money, and they think they can't do anything," says de Leon. "What we've been able to do is help them revisualize what their money and their program means, and we've been able to help them bring to fruition real architecture on a budget that they thought would shoehorn them into an old concrete garage."

And it ties directly back to those days at Harvard. "These types of projects have so many perceived constraints and challenges inherent in them, and we work to alter these perceptions. In doing so, it allows them to maximize the value of their investment," says Primmer. "In a sense, rigor for us is also equal to efficiency and a sense of thrift and economy of means. Non-profits give you a lot of leeway to do what you want—to explore. Often, they don't know what they want, except that they need more room. As architects, it's an open box of joy to experiment and try new things. Very seldom do these clients say no or that it's too far out there."

A JURY IN PRACTICE

Unfazed by the new and different and exploring the possibilities of architecture: This then seems the perfect fit for a design awards jury. And so it was that the duo reviewed the submissions for the 2011 competition. The jury, with a range of voices—including the Dean Emeritus of the University of Kentucky College of Design and the Director of Planning and Design for the City of Louisville—was startled at first by the sheer scope of projects to judge. "We were overwhelmed that there were 80 submissions, and we all commented on the number of large-scale, well-executed projects that we didn't necessarily expect from a state with a population like Iowa," says Primmer.

The jury took two passes at all of the slides, and commented on the impressiveness of the entries ... and wondered aloud how to narrow it down. They then dug into the programming material, asking if the project was successful on its own terms and if it satisfied its own criteria. "It really wasn't one project in relationship to another," says de Leon. "Instead, it was how it came to its own solution."

> It really wasn't one project in relationship to another. Instead, it was how it came to its own solution. —*Roberto de Leon Jr.*

The diversity of the award winners reflects the attention the jury paid to the projects. "It really was about how the projects set up unique challenges for themselves, and a lot involved reading the text over and over again and understanding the parameters of those challenges," says de Leon. "Even then, we went back through all of the entries to make sure we didn't want to pull something back in from the initial passes. And we did pull some back."

Because of the attention both Primmer and de Leon pay to context in their own projects, they turned to that, too, in evaluating the design awards submittals and how they related to or fit into their own particular contexts. To that end, site drawings were particularly important, as were concise descriptions of what the project was trying to do and how it achieved it. By the end, the jury was unanimous in its selections. "We had a lot of heated—but wonderful—conversation, and were all in agreement that we made the right decisions," says Primmer.

Participating in juries is certainly a time commitment, but it's a challenge that Primmer and de Leon enjoy. "It's an intimate way to get a sense of how our peers are pushing design and understand it in context of our own work and process. You also get to see a lot of good architecture that doesn't make it into the magazines," says de Leon. "Beside that, we get to see how other architects present their projects for awards—and, of course, we get to lift those presentation techniques for ourselves."

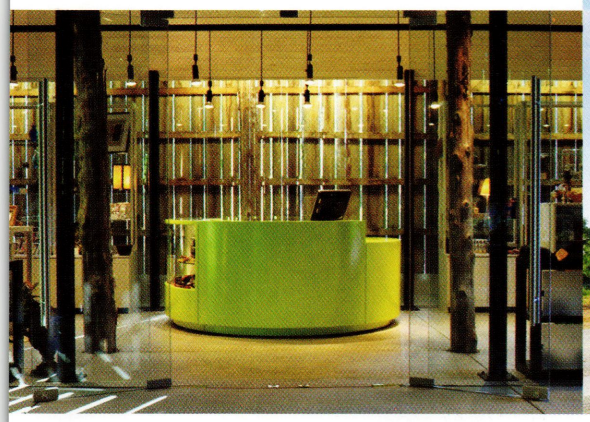
If the pair was surprised at the sheer quantity and quality of design awards submittals, they were even more so when they visited Des Moines to help present the awards. "We just can't say enough about how the entire field of submittals was quite impressive in the level of intent, design and execution," says Primmer. "Des Moines is amazing. We had no idea. And downtown is an incredible place. We could start to see where some of the design submittals were getting their quality. It is really a special city." ia

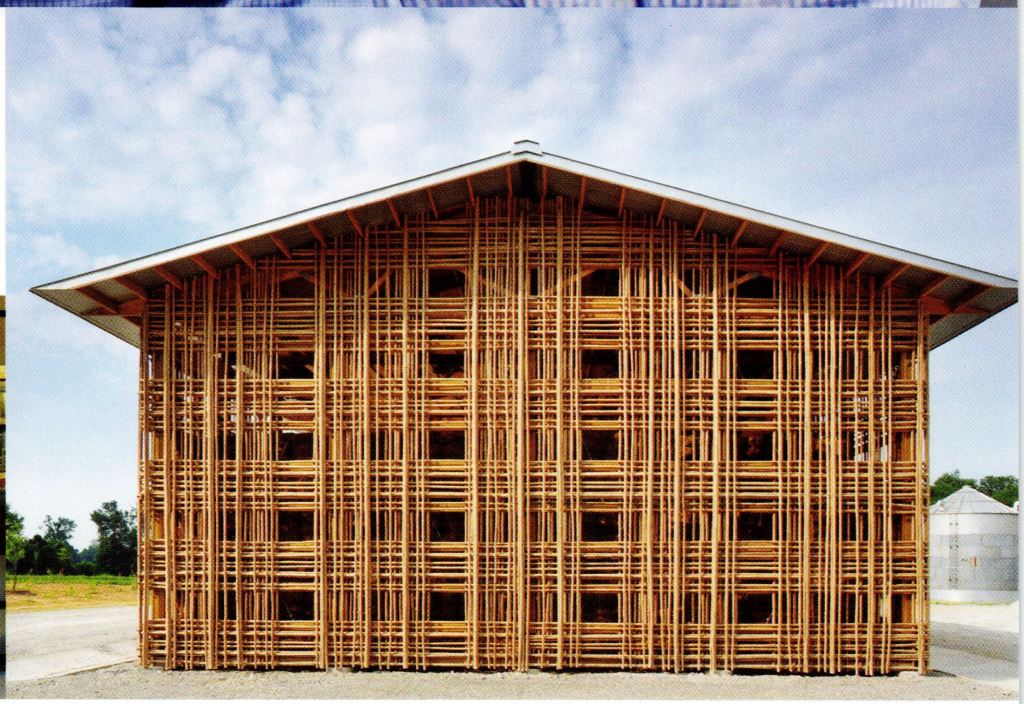
Roberto de Leon Jr.

M. Ross Primmer

The Mason Lane Farm Operations Facility *(right)* includes this bamboo-laden storage shed. The unique use of materials reflects the shed's purpose as a storage location for hay and machinery.

The Yew Dell Botanical Gardens Visitor Center *(below)* uses a repurposed tobacco barn as the setting for modern, conditioned interior spaces.





THE PRICE OF GREATNESS

BNIM's architecture is indeed distinguished—with a highly detailed, modernist aesthetic—but what sets this Kansas City-based firm apart is its focus on urban renewal, community involvement and environmental sustainability. This firm closely follows Winston Churchill's statement, "The price of greatness is responsibility."

WORDS: DAVID WHITEMYER
IMAGES: ASSASSI PRODUCTIONS

Freshly chiseled into the American Institute of Architect's (AIA) granite Wall of Honor is the lengthy name, Berkebile Nelson Immenschuh McDowell Architects (BNIM). Grounded in the Midwest since it was founded in 1970, BNIM was recently bestowed with the 2011 AIA Architecture Firm Award, also known as the Firm of the Year Award, the organization's highest honor. Given annually since 1962, the award recognizes a practice that, for at least 10 years, has consistently created distinguished architecture.

"We set very high standards in achieving buildings that are healthy for its occupants and the environment," says Rod Kruse, FAIA LEED AP, principal at BNIM's Des Moines office. "We also have a passion for great architecture." Kruse, and everyone at BNIM, sees high-performance buildings and beautiful design as inseparable. They are both goals of every project.

> We start every project by talking extensively about how to minimize natural resources and be friendly to the planet. —Rod Kruse, FAIA LEED AP

BNIM practices what it preaches, with a portfolio of 19 Certified LEED® projects, including 10 Platinum-rated buildings. For three years in a row, the research publication *Design Intelligence* placed BNIM among the top five U.S. firms that are role models for sustainable design. Bob Berkebile, the firm's founding principal, was instrumental in the formation of USGBC's LEED system, and is the founding chairman of AIA's National Committee on the Environment. "We start every project by talking extensively about how to minimize natural resources and be friendly to the planet," says Kruse.

The Des Moines office building for the Iowa Utilities Board and the Iowa Office of Consumer Advocate was completed by BNIM in 2011, and in addition to its LEED Platinum registration, it won both the 2011 AIA Iowa Merit Award and the 2011 AIA Central States Excellence in Architecture honor. The client had an optimistic goal of 28 kBtu (1,000 British thermal units) per square foot energy use. "Every design decision was measured with that goal in mind," says Carey Nagle, the project's lead architect. "And after a few months of occupancy, we found that the building was only consuming 24 kBtu per square foot," approximately 67 percent less than a code-compliant building of similar size and function.

Surpassing LEED Platinum, BNIM also recently completed the nation's first "Living Building" in upstate New York. The Omega Center for Sustainable Living, a biological wastewater filtration facility and visitor center, achieves net zero energy and water use, with 100 percent of its power coming from onsite renewable sources. Another example of the firm's soft-footprint-style architecture is manifested in a recently completed barn-like retreat in rural south central Iowa. Winner of a 2011 AIA Central State Region Honor Award, the minimalist structure functions for both family and business gatherings. "The sustainable strategies revolved around the client's desires and needs," explains Jonathan Ramsey, BNIM project architect. "He wanted it to be very low-maintenance and inherently beautiful." The elegant result uses a geothermal system for heating and cooling, and incorporates low-upkeep concrete, a corrugated roof with no gutters, interior and exterior reclaimed wood and eight-foot overhangs for shading.

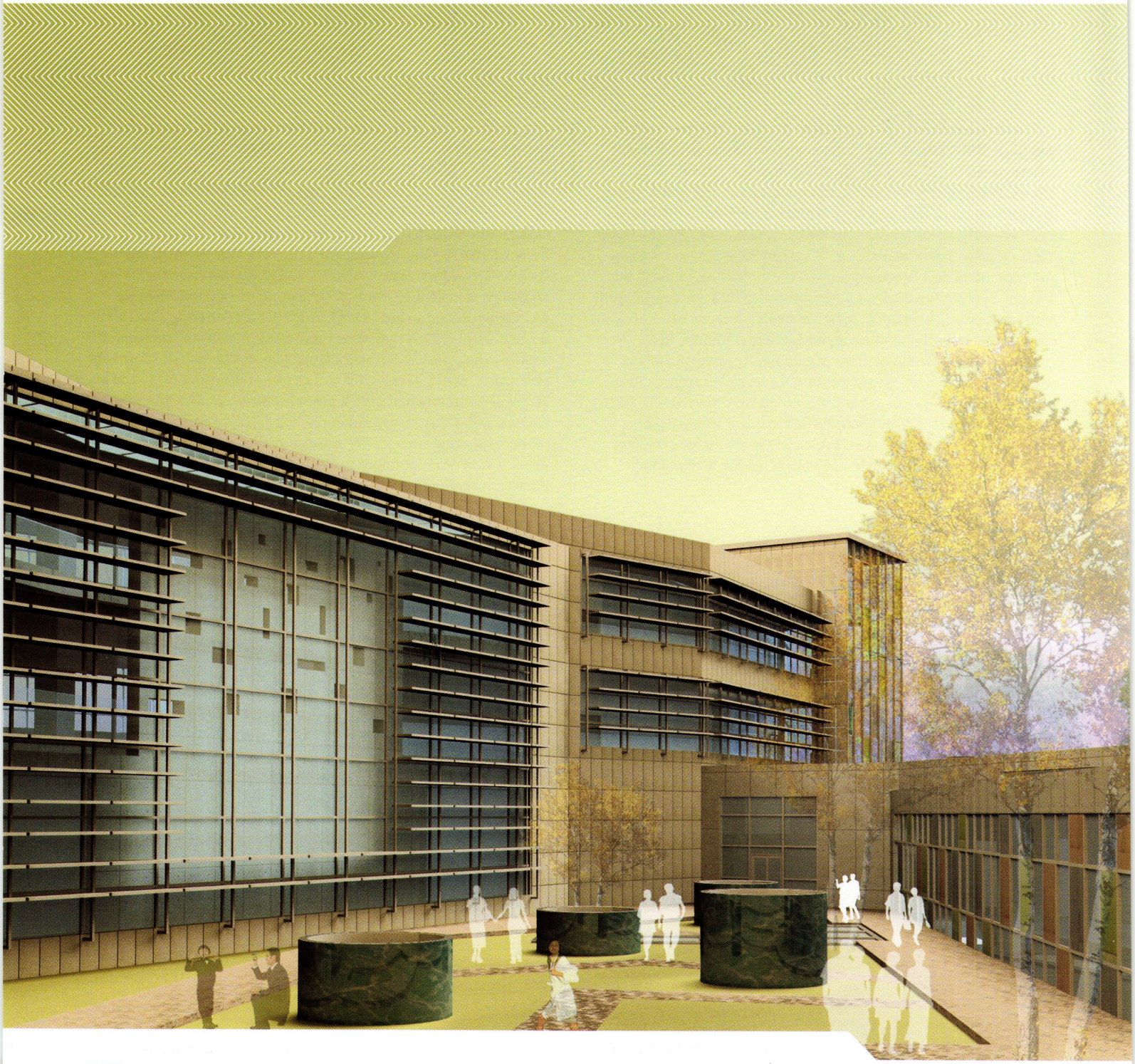
In addition to devoting itself to earth-friendly, high-performance buildings, BNIM takes its involvement in the community seriously, creating a culture of contribution and civic consciousness in its offices. The firm provides each employee paid time for volunteering at organizations of their choice, and much of the staff is involved in local renewal and leadership activities. Living by example, the firm's home office was built into Kansas City's historic Art Deco Power and Light Building, renovating not just the crumbling building, but bringing new life to a blighted neighborhood. "That was a big leap of faith for the firm," explains Erin Gehle, BNIM's director of communications. "But in the end, it benefited the entire city."

In more grandiose illustrations of community repair, BNIM has and is working on redevelopment plans for tornado-ravaged cities, including Tuscaloosa, Ala.; Greensburg, Kan.; and Springfield, Mass. Gehle likes to tell the story about BNIM's 35th anniversary party scheduled back in 2005. "Then Hurricane Katrina hit, and the firm chose to cancel the celebration and donate money to rebuilding efforts in New Orleans."

It would be one thing to win AIA's Firm of the Year Award, but BNIM has achieved a sort of "Lord of the Rings" status in what could be titled the "Academy Awards of Architecture and Design." In 2011 alone, the firm took home 10 regional and state architecture awards, three awards from the American Society of Landscape Architecture (ASLA), three awards from the International Interior Design Association (IIDA), two awards from the American Institute of Graphic Arts (AIGA) and a first-place website honor from the Zweig Marketing Excellence Awards. "We're not disappointed when we don't win a design award," says Kruse, "but it's flattering when we do, because it tells us that we're succeeding in many people's eyes."

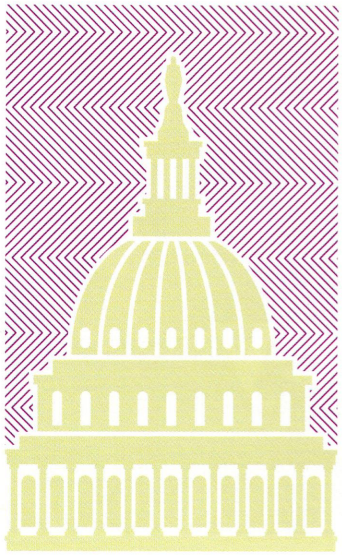
Succeeding, indeed. Pushing architecture well beyond simple artistic expression, BNIM takes its role as a shaper of the community and a leader of environmental friendliness very seriously. The firm's award-winning website includes a bullet-pointed list of nine core values, none of them speaking more loudly and clearly than the first: "We seek a better way." BNIM continues to find better ways, thereby embracing the responsibility that both comes with and creates greatness. ■

With great respect for the surrounding landscape, the **Omega Center for Sustainable Living** seamlessly introduces modern architecture to a natural context. As the nation's first "living building," the center is powered completely by renewable, onsite resources.



WORDS: CLARE CARDINAL-PETT

balancing act



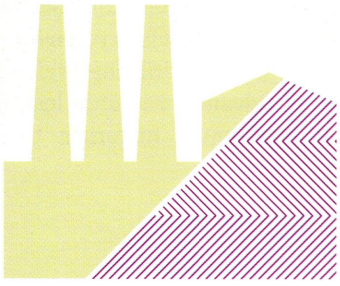
2015

By 2015, 15% of existing federal buildings are required to conform to new energy efficiency standards.

2030

By 2030, 100% of all new federal buildings are required to be Zero-Net-Energy.

Executive Order 13514



40%

Traditional building consumes 40% of the total fossil energy in the U.S. and European Union.

U.S. Department of Energy. Annual Energy Review 2006; 27 June 2007. Accessed 27 April 2008.

The Iowa State University Architecture Department's effort to teach sustainable design—a new element of the revised National Architectural Accreditation Board requirements—is big news. It includes the Master of Architecture (MArch) program's Net-Zero Studio, a wonderful example of how design education is changing to address contemporary professional issues.

"Net-zero" describes buildings that, on an annual basis, produce as much energy as they consume and have no carbon emissions, achieving a net energy balance. The principle is becoming more popular and practical in efforts to combat the negative effects traditional fossil fuels have on the environment, as well as their increasing costs. Although still a relatively uncommon idea, net-zero building design is gaining considerable interest and support, in both professional and educational applications.

As part of the Iowa State University MArch program's support of net-zero building, all second-year graduate students participate in the Net-Zero Studio, where they design buildings that use passive solar strategies, natural ventilation and renewable technologies. Using detailed heat-loss and heat-gain calculations for annual energy flows, the students' strategies are tested at various stages of the design process to monitor the energy-output-to-consumption ratio.

Ulrike Passe, director of the Iowa State Center for Building Energy Research, and Clare Cardinal-Pett, associate professor, co-teach the Net-Zero Studio. The studio builds on the instructors' experience with Iowa State's 2009 entry in the U.S. Department of Energy's Solar Decathlon, which is now a DNR research and activity center at Honey Creek Resort State Park near Moravia, Iowa.

The fall 2011 semester was the second iteration of the studio, and involved mixed-use proposals for SE 14th Street in Des Moines. The project addressed decidedly unsustainable, automobile-dominated shopping strips common in most American cities. Students were asked to determine programs that address the slogan "Live/Work/Learn" and identify sites along the corridor for net-zero, mixed-use interventions.

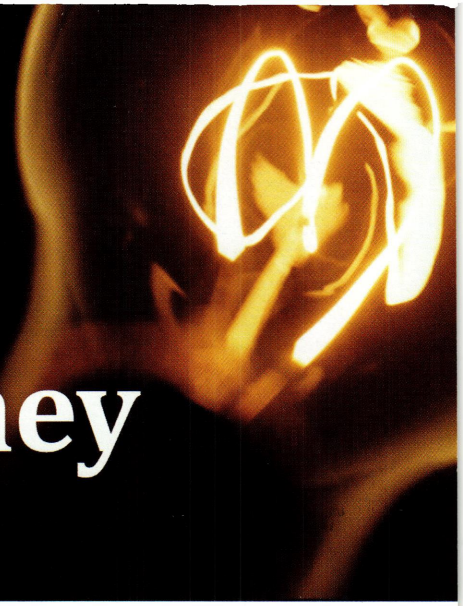
The students' proposals were provocative. One team designed a hybrid hydroponic farm-apartment tower with a street-level cooking school and restaurant (Monica Bailey, Benjamin Bercher, Andrew Sundai). Another team's solution included a residential and commercial development—with an indoor public pool and taco stand—inserted into a vacant parking lot next to the HyVee at the intersection of SE 14th and Indianola Avenue (Daniel Defoster, Shzamir Garcia, Cristian Reyes-Pintor).

Metrics matter for each project in the Net-Zero Studio, and the number-crunching is expected to provide feedback for design development. The hydroponic tower team discovered that their farm harvested enough heat to keep the apartments warm all winter. Together with another team that designed apartments, DNR offices and a wetland educational center on the levee along the Des Moines River (Adam Ninneman, Nathan Scott, Michael Thole), day-lighting studies were utilized to understand the importance of window placement for optimal energy conservation and heat generation.

From these experiences, the ISU Net-Zero Studio hopes its students learn how relatively easy it is to design net-zero buildings by beginning with that goal in mind and testing assumptions against actual numbers as the proposal is conceived, composed and completed. ia

A large Trombe wall system *(opposite)* is included in the design of this project that combines apartments and office space with a ground-floor daycare center and an alternative energy systems learning center for children. (Tim Lewis, Gregory Uhrich and Xuefeng Zhong)

Surprises can Cost You Money



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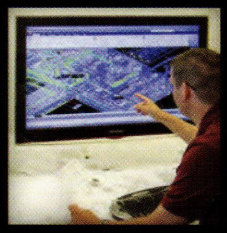

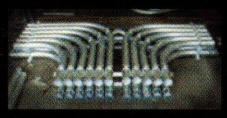

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3D CAD

With today's demanding construction schedules, detailed architectural features, multiple trades coordination and more restrictive use of space, accurate CAD drawing and job site layout is more critical than ever. By reducing errors in communication, design, construction and rework, 3D modeling and computer visualization offers better team coordination, and potential overall project cost savings to all members of your project.

PREFAB

With the accurate information acquired through 3D modeling, we are able to plan prefabricated components sooner. Prefabricating electrical systems and assemblies in our climate controlled facility lowers the risk of injuries, material errors and weather delays. In addition, it provides you with a more consistent and better quality product without increased cost on the project. Utilizing prefabricated assemblies allows us to schedule tasks and deliveries further in advance, requires less on-site installation time and enables us to plan more efficient use of manpower, materials, tools and equipment.

DIGITAL LAYOUT

Using the Sokkia total station and "Get The Point" software, we can locate hundreds of data points in a matter of minutes, and be confident of their accuracy. It helps to ensure that the entire construction team is using the same reference points. The integrated use of precise 3D modeling tools has enabled us to drastically cut layout time and labor, and vastly improve the accuracy and turnaround time of marking points for electrical installation.

By applying these advanced technologies we can minimize your risk, eliminate costly surprises and improve the overall project outcome.

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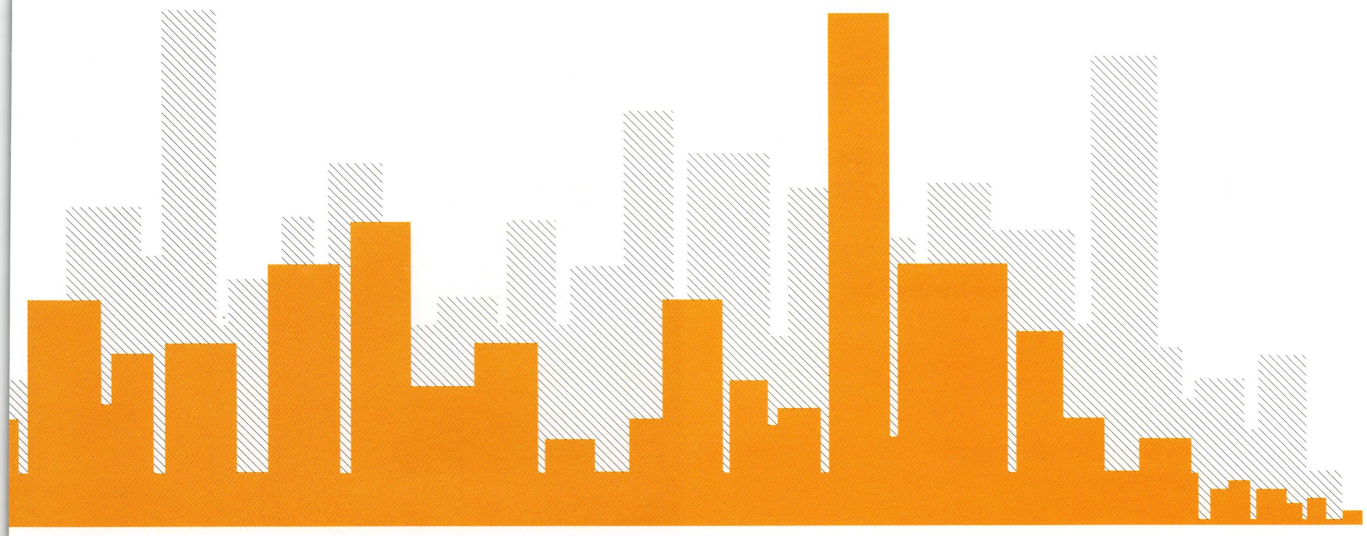
GLASS AND STEEL: ALL THAT GLITTERS ISN'T ALWAYS GOOD. TO HELP MAKE THE DISTINCTION, JURIES HAVE SIFTED THROUGH THE ENTRIES FOR THE AIA IOWA AND AIA CENTRAL STATES REGION ANNUAL ARCHITECTURE AWARDS AND SELECTED THE BEST REGIONAL ARCHITECTURE OF 2011—GLITTERY OR NOT.



aia iowa awards

Great design is the core of architecture, improving life through the built environment. The AIA Iowa Excellence in Architecture Awards are held annually to underscore and elevate public awareness of what constitutes great design by recognizing those projects created by Iowa architects that exemplify architecture at its best. This year the jury (see *Open for Debate*, p. 22) was charged with the difficult task of selecting the submitted projects that best amplify the profession of architecture—its purpose, its importance, its inner workings—to the world. Here's what they found.

ENTRIES

90

AWARDS

9

ARCHITECTURE JURY

JURY CHAIR
Roberto de Leon Jr., AIA, LEED AP
De Leon & Primmer Architecture Workshop
Louisville, KY

David Mayo
De Leon & Primmer Architecture Workshop
Louisville, KY

David Biagi, AIA
University of Kentucky College of Design
Lexington, KY

Charles Cash, AIA
Urban 1, LLC
Louisville, KY

JURY CHAIR
M. Ross Primmer, AIA
De Leon & Primmer Architecture Workshop
Louisville, KY

Lindsey Stroughton, LEED AP
De Leon & Primmer Architecture Workshop
Louisville, KY

David Mohney, AIA
University of Kentucky College of Design
Lexington, KY

Joseph Daley, AIA
Louisville, KY

CRAFT JURY

Daniel Bonilla
TAB / Taller de Arquitectura de Bogotá
Bogotá, Columbia

EXCELLENCE IN ARCHITECTURE
HONOR

Garland Center

A Welcoming First Impression | The Garland Center is a mixed-use development incorporating a parking garage, retail space and a bookstore for the University of Arkansas. Located at the edge of campus, the development provides a prominent gateway into the university. Terra-cotta and cement board cladding echo the textural and color palette of the university's oldest buildings and the exposed bedrock of the regional landscape while screening cars from view.

ARCHITECT
HLKB

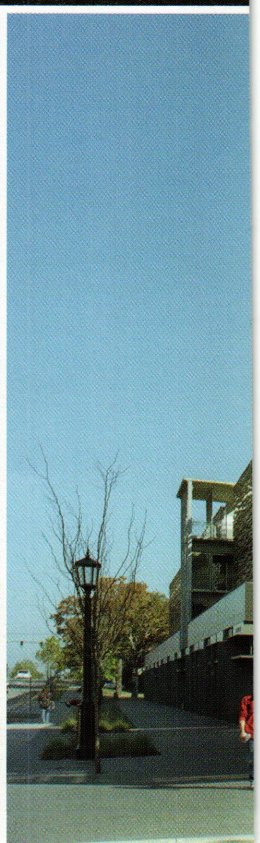
LOCATION
Fayetteville, AR

SIZE
1,600-car garage; 20,000 sf retail; 32,000 sf bookstore

BUDGET
$34.5 million

HOLA
BIENVENUE
HELLO
WELCOME

TEXTBOOKS



DOUGLAS ST
GARLAND AVE
SUCCEED

JURY: ▮▮ A WELL-EXECUTED EXAMPLE OF WHAT A PARKING GARAGE CAN BE. THIS PROJECT SUCCESSFULLY PULLS TOGETHER AN ARRAY OF PROGRAM, FROM DISPIRIT TO CHARGED, INTO A POWERFUL, UNIFIED PUBLIC SPACE. ▮▮

EXCELLENCE IN ARCHITECTURE
HONOR

Ames Transit Authority/CyRide

A Machine of Parts and Purpose | The new offices and logistics center of CyRide, a bus transit agency, takes design and systematic cues from the machines it serves. Waste heat recaptured from a nearby power plant boosts the building's own efficiency while integrating it into a greater system beyond its walls. The structure of the bus is reflected in elements from the public "entry well" to the individual offices behind a streamlined series of apertures.

ARCHITECT
Ask Studio

LOCATION
Ames, IA

SIZE
11,000 sf

BUDGET
$2.6 million

JURY: ▮▮ THE SUCCESS OF THIS PROJECT LIES IN THE HIGH LEVEL OF RIGOR THE ARCHITECT TOOK TO STUDY AND INTERPRET THE MACHINE AS THE INSPIRATION FOR THE DESIGN. ▮▮

EXCELLENCE IN ARCHITECTURE
HONOR

Northeast Iowa Community College Technologies Building

An Educational Device | The juxtaposition of rugged texture drawn from the surrounding rural vernacular with delicate materials and rigorous detailing reflects the diversity and balance of the functions the NICC Tech Building serves. Housing a diesel shop for full-length tractor-trailers, a 12-hoist automotive shop, CNC machining, welding and an HVAC laboratory, as well as light-filled classrooms, offices and a student lounge, the building's raw industrial aesthetic identifies its purpose as an educational tool.

ARCHITECT
INVISION Architecture

LOCATION
Peosta, IA

SIZE
54,000 sf

BUDGET
$7.9 million

JURY: ▮▮ THE PROJECT EXCELS ON ALL LEVELS, FROM THE INTELLIGENT SITE PLAN ORGANIZATION TO THE RESTRAINED USE OF MATERIALS AND CAREFUL DETAILING. THERE IS AN INTENTIONAL ECONOMY TO THIS PROJECT THAT DEMONSTRATES A CLEAR DESIGN RIGOR AND A SENSE OF PURPOSE IN EVERY PROGRAMMATIC ELEMENT. ▮▮

EXCELLENCE IN ARCHITECTURE
MERIT

Iowa Prison Industries Outlet

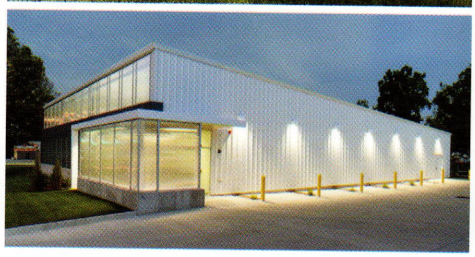
A Good Neighbor | Located in a vibrant area a mere block from the Iowa State Capitol complex, respect for the neighborhood became the essential barometer for the design of this wholesale showroom of products made by inmates of the state prison system. Brick, metal, concrete, glass and polycarbonate embellish a simple form with textural variety. Slit windows and vandal-resistant polycarbonate panels engage the streets while providing the showroom with natural light.

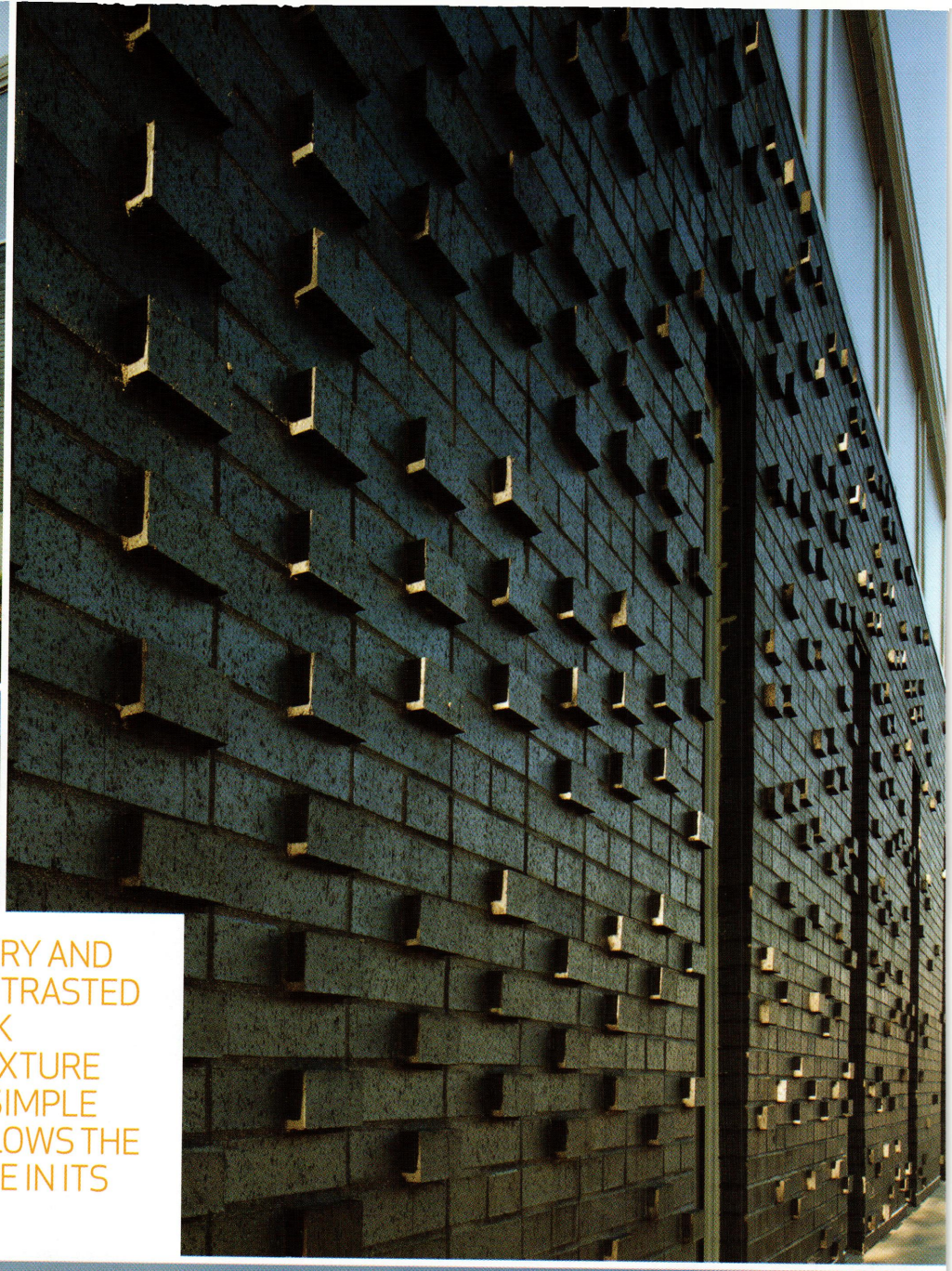
ARCHITECT
Ask Studio

LOCATION
Des Moines, IA

SIZE
8,550 sf

BUDGET
$711,500





JURY: ▮▮ THE SIMPLE GEOMETRY AND MATERIAL PALETTE ARE CONTRASTED WELL BY THE DELICATE BRICK PATTERNING. THE SUBTLE TEXTURE CREATED BY THE BRICK IS A SIMPLE POINT OF INTEREST THAT ALLOWS THE BUILDING TO REMAIN PASSIVE IN ITS SURROUNDING CONTEXT. ▮▮

EXCELLENCE IN ARCHITECTURE
MERIT

Iowa Utilities Board/Office of Consumer Advocate

A Testament to Sustainable Stewardship | Serving as a gateway to the Capitol complex, the building houses the Iowa Utilities Board and the State Consumer Advocate Office in two separate wings joined by an entry and lobby. This registered LEED Platinum project uses 67.5% less energy than the baseline required by energy code and utilizes efficiency measures such as orientation to maximize daylighting and natural ventilation and minimize heat gain and glare, efficient mechanical systems, occupancy sensor-controlled electrical, ultra-low-flow plumbing fixtures, native vegetation without irrigation and photo-voltaic rooftop panels.

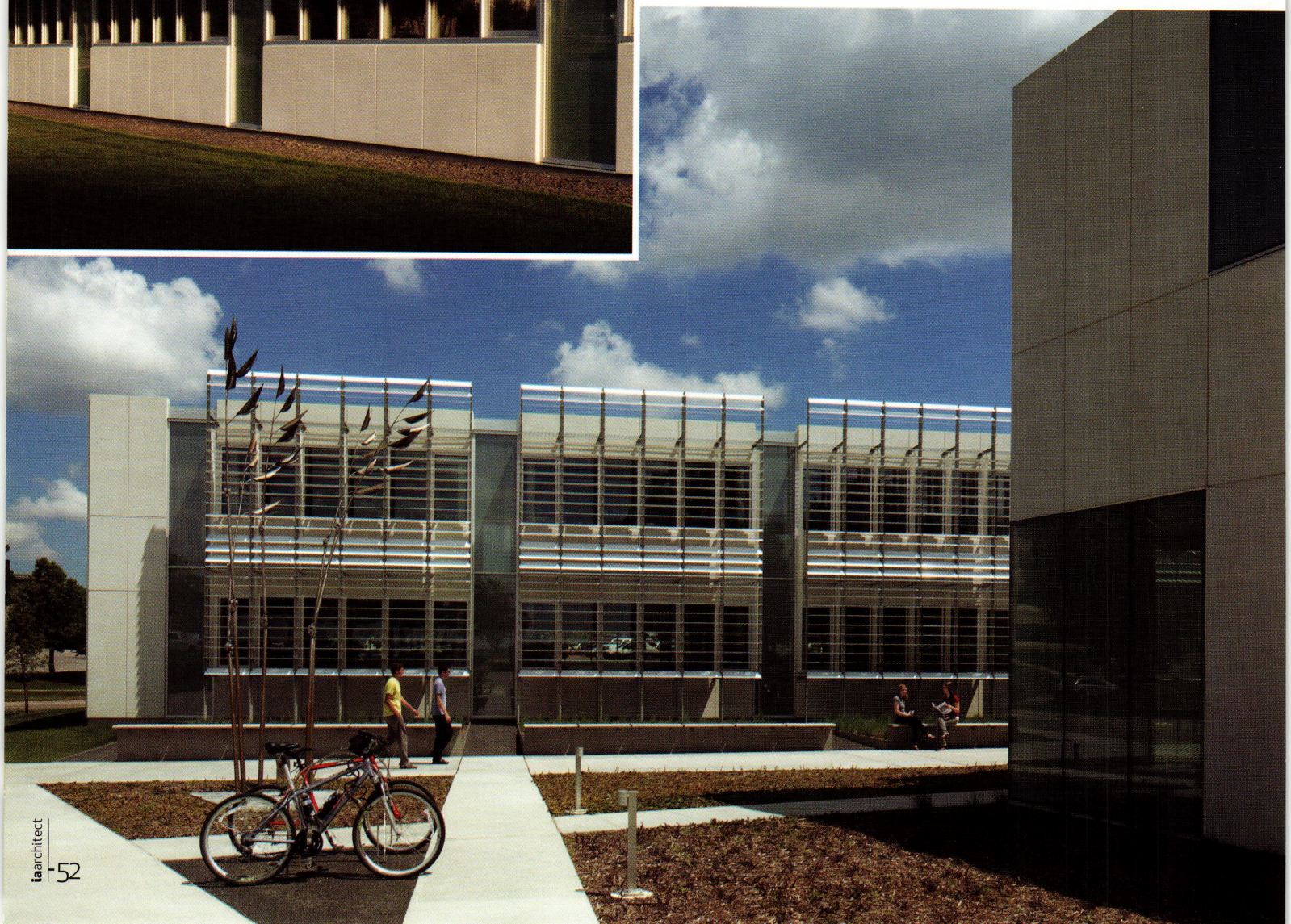
ARCHITECT
BNIM Architects

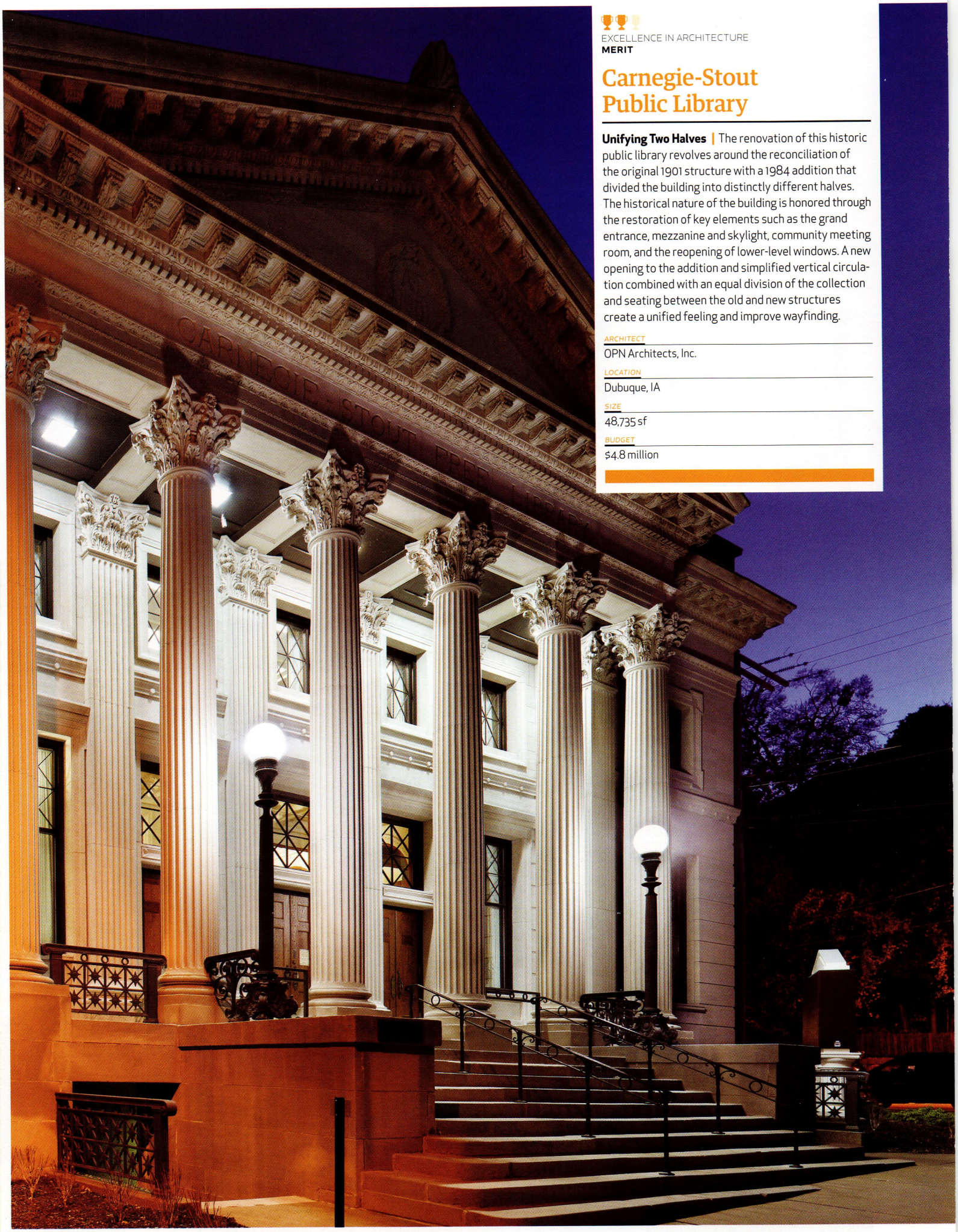
LOCATION
Des Moines, IA

SIZE
44,460 sf

BUDGET
$9.8 million

JURY: IN ADDITION TO ITS OBVIOUS MASTERY OF THE SUSTAINABLE ENVIRONMENTAL PROFILE, THIS GOVERNMENT OFFICE BUILDING PRESENTS A BEAUTIFULLY DETAILED, LIGHT-FILLED STRUCTURE, WHOSE INTERIOR WOULD BE A GREAT PLACE TO WORK.





EXCELLENCE IN ARCHITECTURE
MERIT

Carnegie-Stout Public Library

Unifying Two Halves | The renovation of this historic public library revolves around the reconciliation of the original 1901 structure with a 1984 addition that divided the building into distinctly different halves. The historical nature of the building is honored through the restoration of key elements such as the grand entrance, mezzanine and skylight, community meeting room, and the reopening of lower-level windows. A new opening to the addition and simplified vertical circulation combined with an equal division of the collection and seating between the old and new structures create a unified feeling and improve wayfinding.

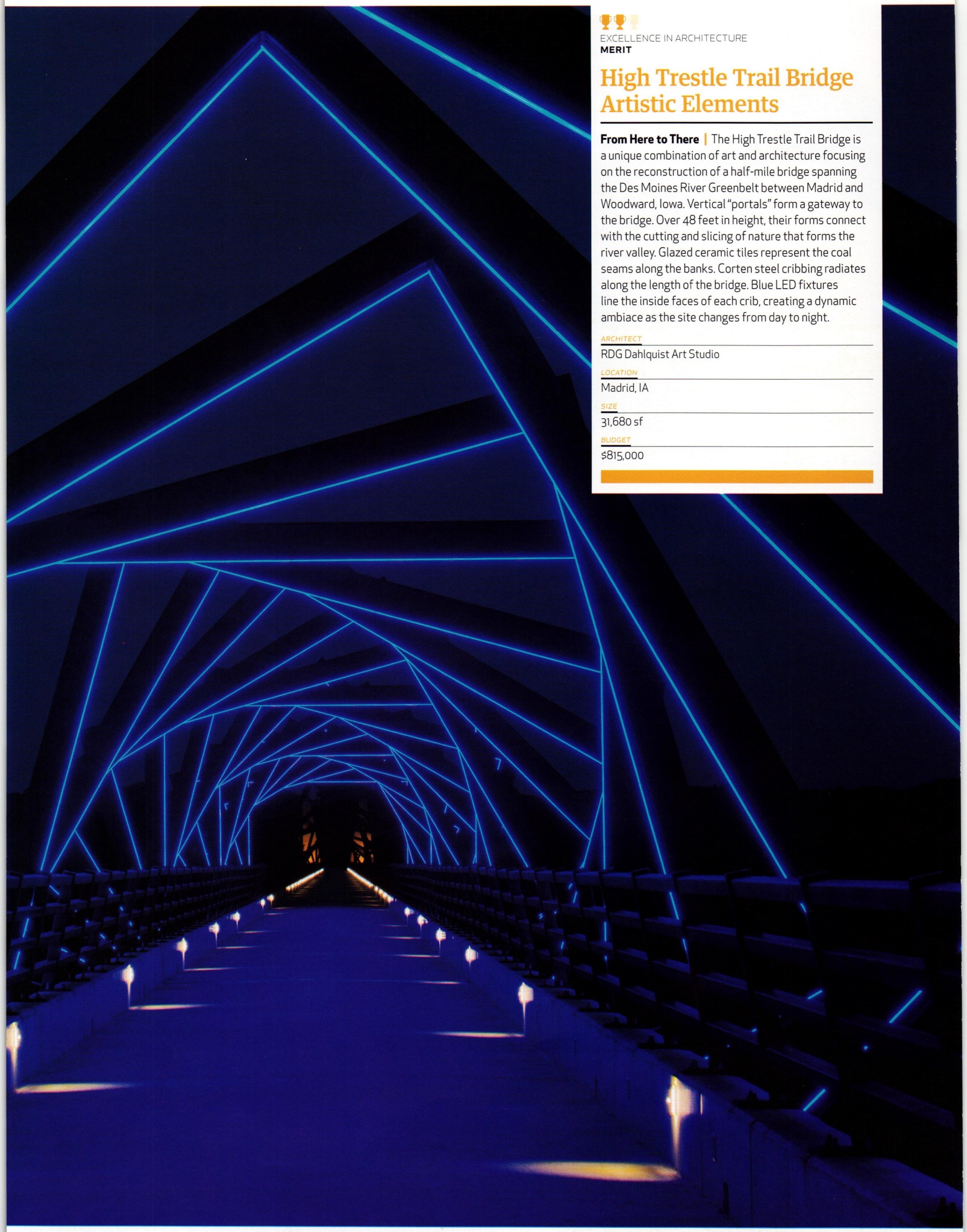
ARCHITECT
OPN Architects, Inc.

LOCATION
Dubuque, IA

SIZE
48,735 sf

BUDGET
$4.8 million

JURY: ❚❚ THIS HISTORICAL BUILDING IS NOT ONLY LOVINGLY RESTORED, BUT THROUGH THOUGHTFUL REDESIGN OF ACCESS, PUBLIC SPACES AND ITS ARRIVAL EXPERIENCE, HAS ACHIEVED A NEW LEVEL OF FUNCTIONAL CLARITY AND CIVIC PURPOSE. ❚❚



EXCELLENCE IN ARCHITECTURE
MERIT

High Trestle Trail Bridge Artistic Elements

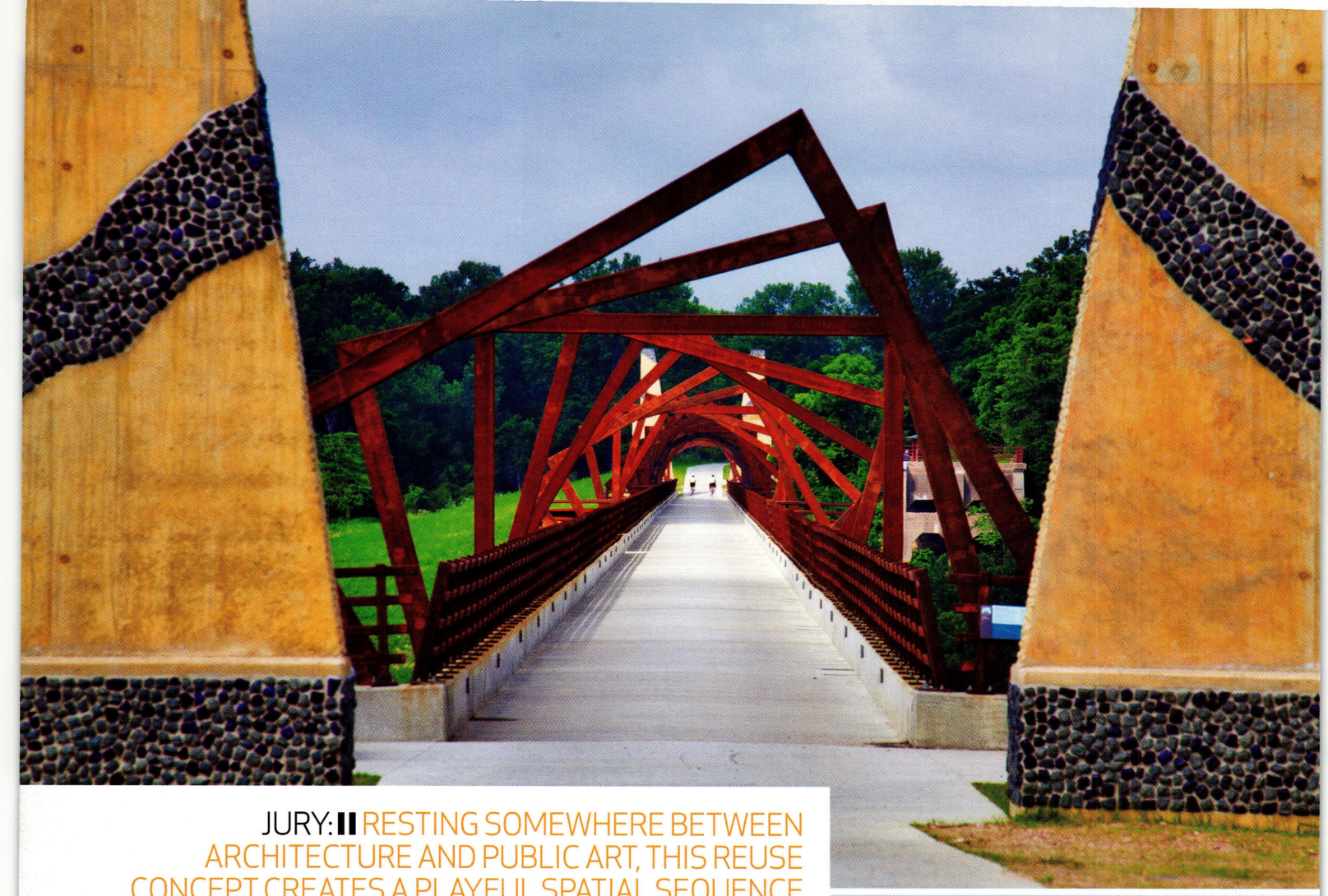
From Here to There | The High Trestle Trail Bridge is a unique combination of art and architecture focusing on the reconstruction of a half-mile bridge spanning the Des Moines River Greenbelt between Madrid and Woodward, Iowa. Vertical "portals" form a gateway to the bridge. Over 48 feet in height, their forms connect with the cutting and slicing of nature that forms the river valley. Glazed ceramic tiles represent the coal seams along the banks. Corten steel cribbing radiates along the length of the bridge. Blue LED fixtures line the inside faces of each crib, creating a dynamic ambiace as the site changes from day to night.

ARCHITECT
RDG Dahlquist Art Studio

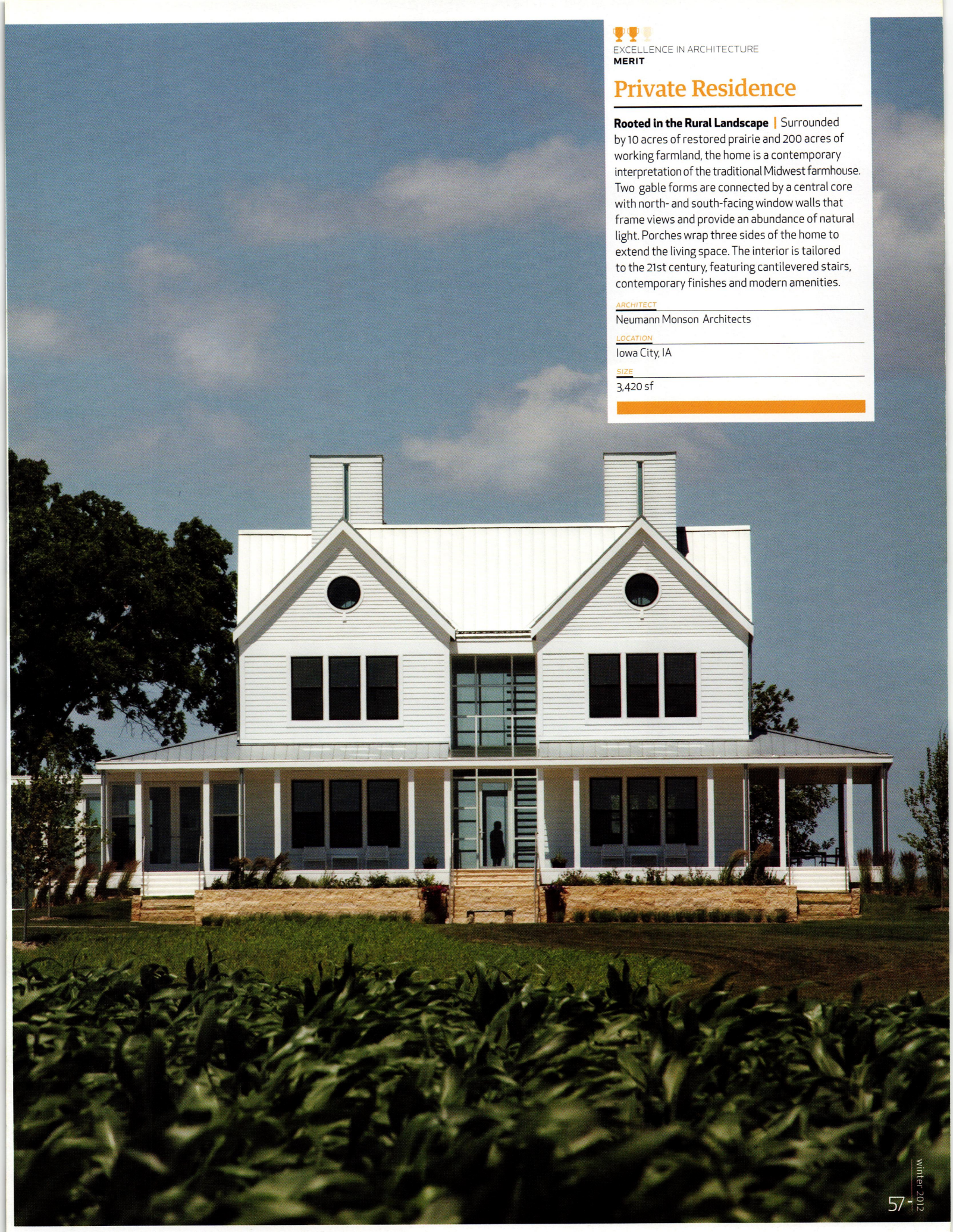
LOCATION
Madrid, IA

SIZE
31,680 sf

BUDGET
$815,000



JURY: RESTING SOMEWHERE BETWEEN ARCHITECTURE AND PUBLIC ART, THIS REUSE CONCEPT CREATES A PLAYFUL SPATIAL SEQUENCE THAT, ESPECIALLY FOR A CYCLIST AT NIGHT, MUST BE LIKE RIDING THROUGH A KALEIDOSCOPE.



EXCELLENCE IN ARCHITECTURE
MERIT

Private Residence

Rooted in the Rural Landscape | Surrounded by 10 acres of restored prairie and 200 acres of working farmland, the home is a contemporary interpretation of the traditional Midwest farmhouse. Two gable forms are connected by a central core with north- and south-facing window walls that frame views and provide an abundance of natural light. Porches wrap three sides of the home to extend the living space. The interior is tailored to the 21st century, featuring cantilevered stairs, contemporary finishes and modern amenities.

ARCHITECT
Neumann Monson Architects

LOCATION
Iowa City, IA

SIZE
3,420 sf

JURY: ▮▮ CHANNELING THE ICONIC WHITE FARMHOUSE, THIS RESIDENCE COMBINES SIGNIFICANT SQUARE FOOTAGE, BEAUTIFUL VISTAS AND CRISP DETAILING, ALL ACCOMMODATED WITHIN THE CLASSIC SYMMETRY OF THE CENTER HALL, FOURSQUARE FLOOR PLAN. ▮▮

EXCELLENCE IN CRAFT
MERIT

The Water Hutch

Parts of a Whole | Reminiscent of the many waterways of northeastern Iowa, the work consists of a sinuous line assembled from three separate oxbows. The white cedar components, each 11 feet in length and 7.5 inches thick, together serve as an ambiguous measure by which people may situate themselves. Conceived as a standalone sculpture or as part of a community of similar components arranged to form a larger installation, the work can be placed in various contexts. Each installation is intended to be developed with a narrative specific to the host space.

ARCHITECT
Goché Inclusions, LLC

LOCATION
Traveling Installation

JURY: IT IS ART, BUT AT THE SAME TIME PRACTICAL, USABLE FURNITURE. IT IS A GOOD SUMMARY OF WHAT, IN OUR TIMES, WE SHOULD FOLLOW: ABSTRACTION, FUNCTIONALITY, SIMPLICITY AND BEAUTY.

aia csr awards

Best in the Midwest. The AIA Central States Region Awards are held annually to encourage and recognize excellence in architecture, to elevate public awareness and to recognize the architects, consultants, contractors and owners whose efforts enhance the built environment. Competition from architects in five states—Iowa, Kansas, Missouri, Nebraska and Oklahoma—allow the CSR awards to highlight a diverse selection of some of the best regional architecture in the nation.

ENTRIES

127

AWARDS

14

JURY

JURY CHAIR

Rob Paulus, AIA, LEED AP
Rob Paulus Architects
Tucson, AZ

Johnny Birkinbine, AIA
Line and Space, LLC
Tucson, AZ

Martin Despang
University of Arizona CALA School of Architecture
Tucson, AZ

Phil Weddle, AIA, LEED AP
Weddle Gilmore Black Rock Studio
Scottsdale, AZ

CSR
EXCELLENCE IN ARCHITECTURE
HONOR

Kiowa County Public Schools

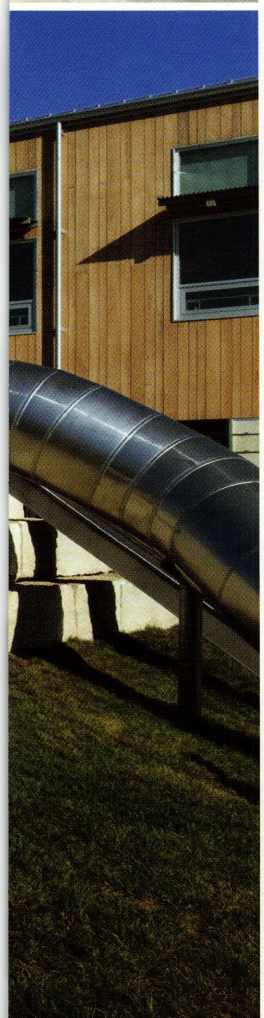
Rebuilding a Bright Future | As the first LEED Platinum K-12 school facility in the U.S., the project sets the tone for rebuilding a community ravaged by a devastating tornado. The design incorporates innovative sustainable strategies related to daylighting, building envelope, site, resource use, energy production, rainwater harvesting, FF&E and materials—allowing the building to achieve net-zero energy and water consumption. Dually focused on community, the design integrates a variety of community-use spaces to encourage social involvement.

ARCHITECT
BNIM Architects

LOCATION
Greensburg, KS

SIZE
131,944 sf

BUDGET
$45.2 million



CSR
EXCELLENCE IN ARCHITECTURE
MERIT

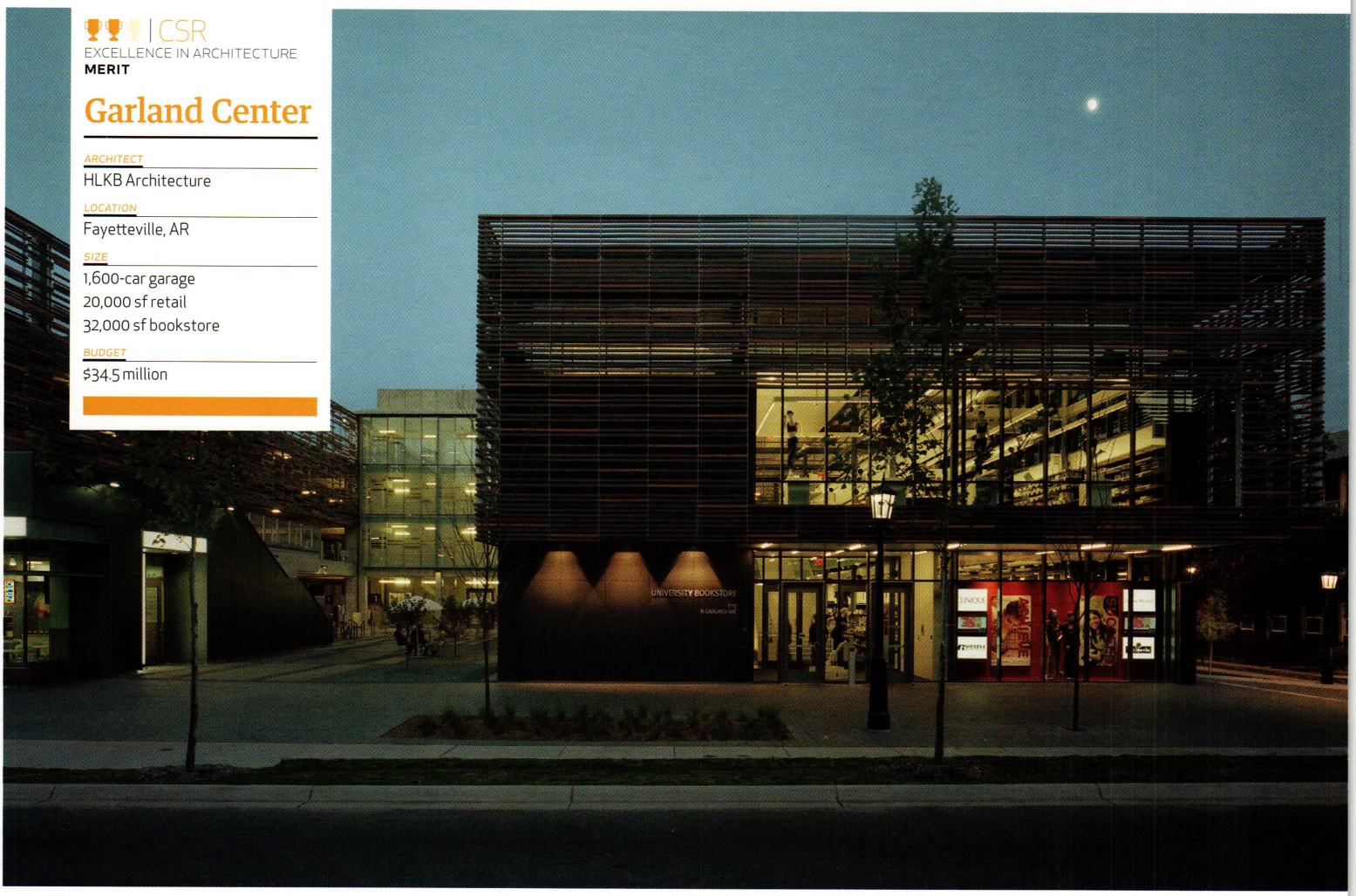
Garland Center

ARCHITECT
HLKB Architecture

LOCATION
Fayetteville, AR

SIZE
1,600-car garage
20,000 sf retail
32,000 sf bookstore

BUDGET
$34.5 million



CSR
EXCELLENCE IN ARCHITECTURE
MERIT

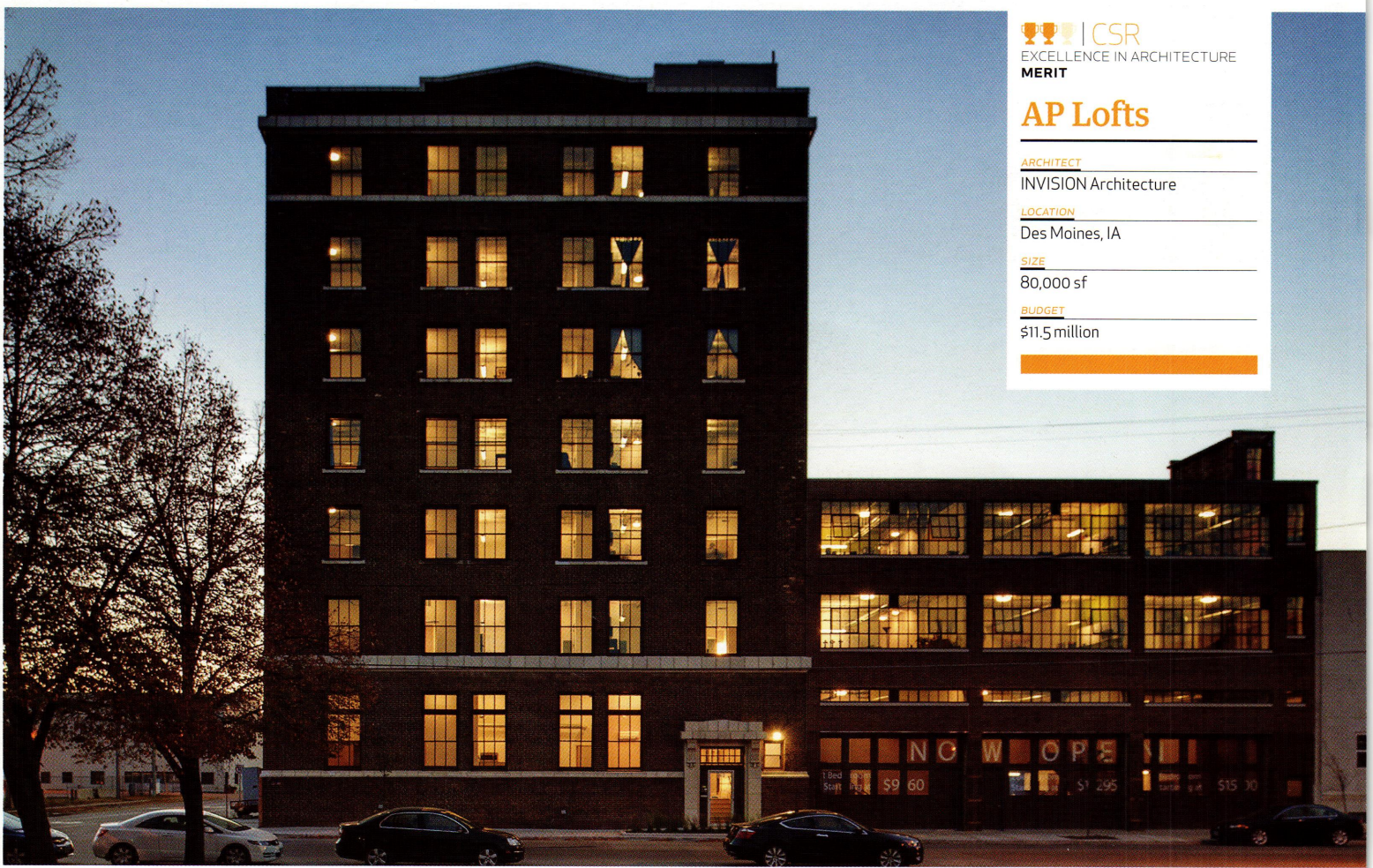
AP Lofts

ARCHITECT
INVISION Architecture

LOCATION
Des Moines, IA

SIZE
80,000 sf

BUDGET
$11.5 million



CSR
EXCELLENCE IN ARCHITECTURE
MERIT

Iowa Utilities Board

ARCHITECT
BNIM Architects

LOCATION
Des Moines, IA

SIZE
44,460 sf

BUDGET
$9.8 million

CSR
EXCELLENCE IN ARCHITECTURE
MERIT

Multimodal Transportation Center

ARCHITECT
substance

LOCATION
Cedar Falls, IA

SIZE
490-car park

BUDGET
$9.7 million

CSR
EXCELLENCE IN ARCHITECTURE
CITATION

322 Reinvented

ARCHITECT
substance

LOCATION
Iowa City, IA

SIZE
4,200 sf

CSR
RENOVATION
HONOR

200 E. Brady

Adaptive Inspiration | This once-abandoned 1920s warehouse turn open office building inspires the rebirth of the Brady Arts Historic District of Tulsa, Oklahoma. To maintain the building's character, the frame, roof, floors and 89% of the envelope of the original structure—including original windows and painted signage—were retained and complemented with glass, steel and wood. A new gridded glass wall provides the exposed frame interior with natural light. Creative reuse includes utilizing the expansive roof as a bocce court and surface parking as a geothermal well.

ARCHITECT
Selser Schaefer Architects

LOCATION
Tulsa, OK

SIZE
40,430 sf

BUDGET
$3.5 million

CSR
RENOVATION
MERIT

The Finn Lofts

ARCHITECT
el dorado inc

LOCATION
Wichita, KS

SIZE
30,757 sf

BUDGET
$2.95 million

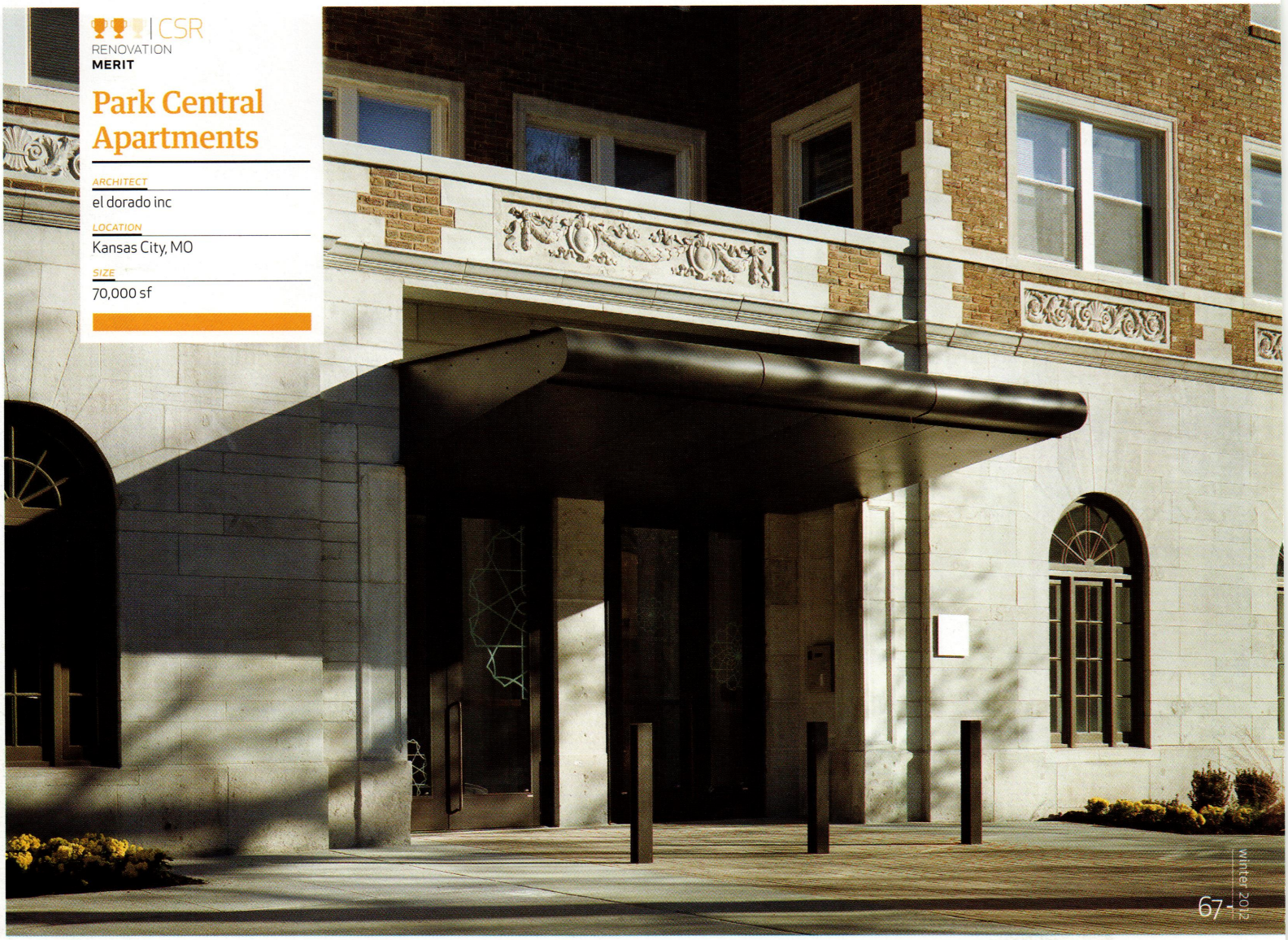
CSR
RENOVATION
MERIT

Park Central Apartments

ARCHITECT
el dorado inc

LOCATION
Kansas City, MO

SIZE
70,000 sf



CSR
INTERIORS
HONOR

Midwest Barn Retreat

Duality of Purpose | As a venue for social and business gatherings, the space departs in subtle but important ways from a typical residence. Social spaces in the continuously gabled wood volume of the second floor access natural light, views and ventilation and are clearly separated from the support spaces of the concrete box below. The social space is defined by a flexible open area bordered by a large hearth, a low kitchen and a bar. Guest rooms at the west end are designed for flexible use and balance openness with privacy. Reclaimed woods on the interior walls and ceiling echo the agrarian setting.

ARCHITECT

BNIM Architects

LOCATION

Truro, IA

CSR
INTERIORS
MERIT

Architecture Design Studio

ARCHITECT
Dake Wells Architecture

LOCATION
Springfield, MO

SIZE
3,600 sf

BUDGET
$40,000

CSR
INTERIORS
MERIT

OPN Office Interiors

ARCHITECT
OPN Architects, Inc.

LOCATION
Des Moines, IA

SIZE
4,850 sf

BUDGET
$260,000

CSR
PLANNING/URBAN DESIGN
MERIT

Edmonton City Centre Airport Redevelopment Plan

ARCHITECT
BNIM Architects

LOCATION
Edmonton, Alberta, Canada

SIZE
1 sq mile

CSR
PLANNING/URBAN DESIGN
CITATION

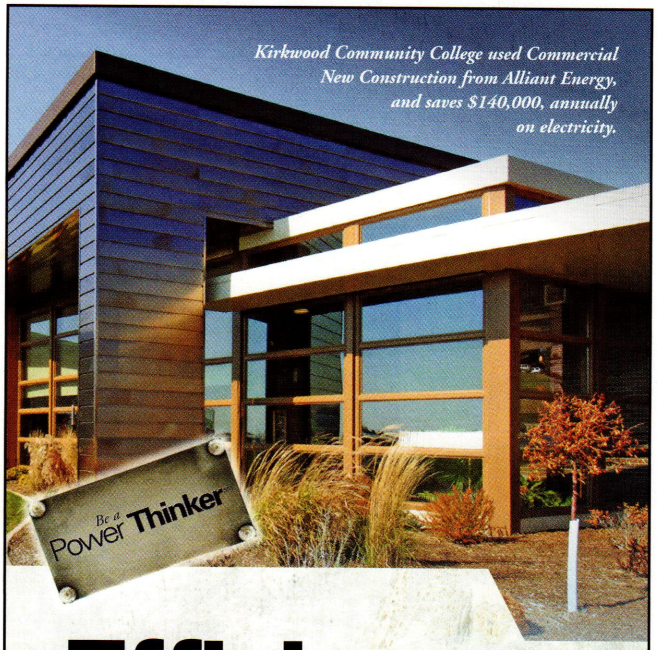
Under. On. Gone.

ARCHITECT

el dorado inc, University of Kansas School of Architecture Design and Planning Studio 812

LOCATION

Kansas City, MO



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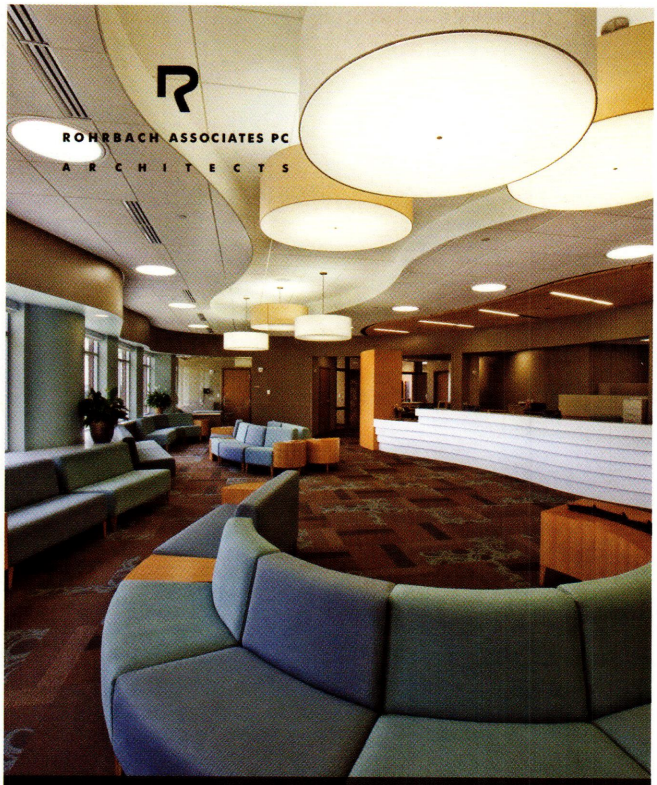

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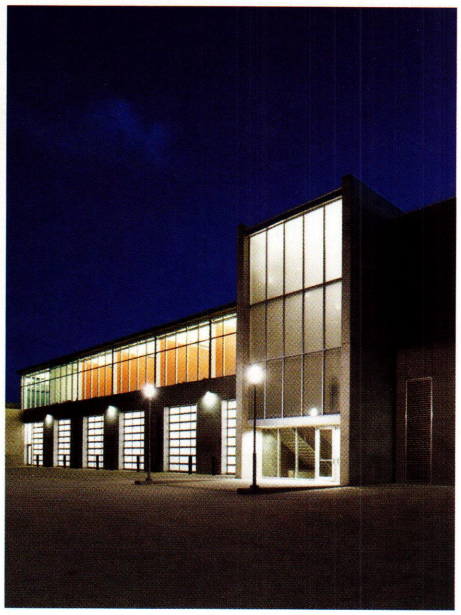

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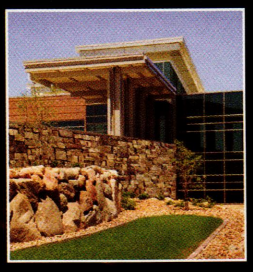

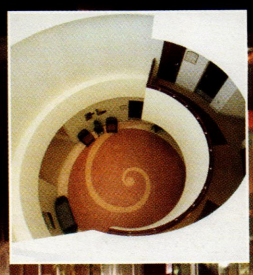

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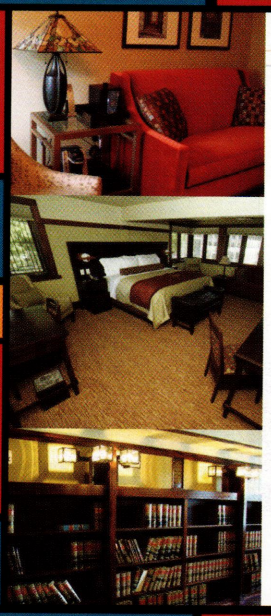

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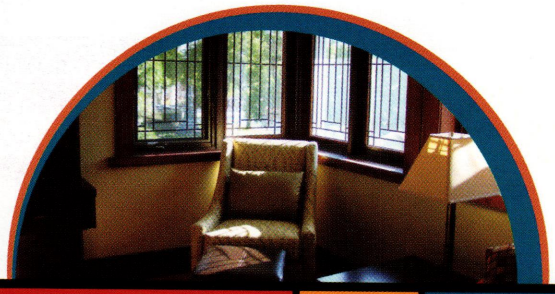

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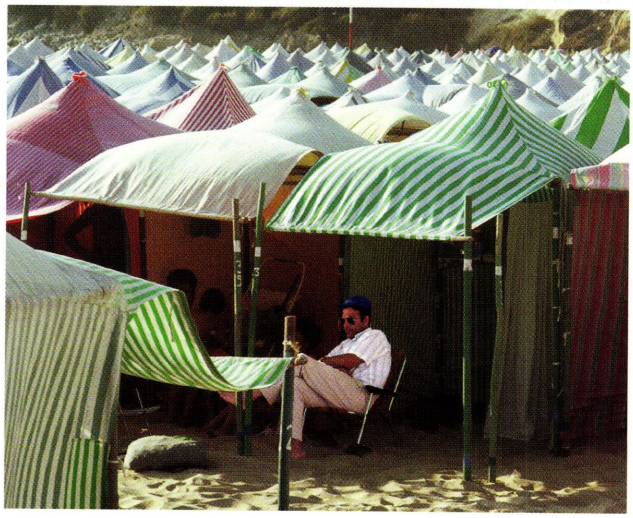

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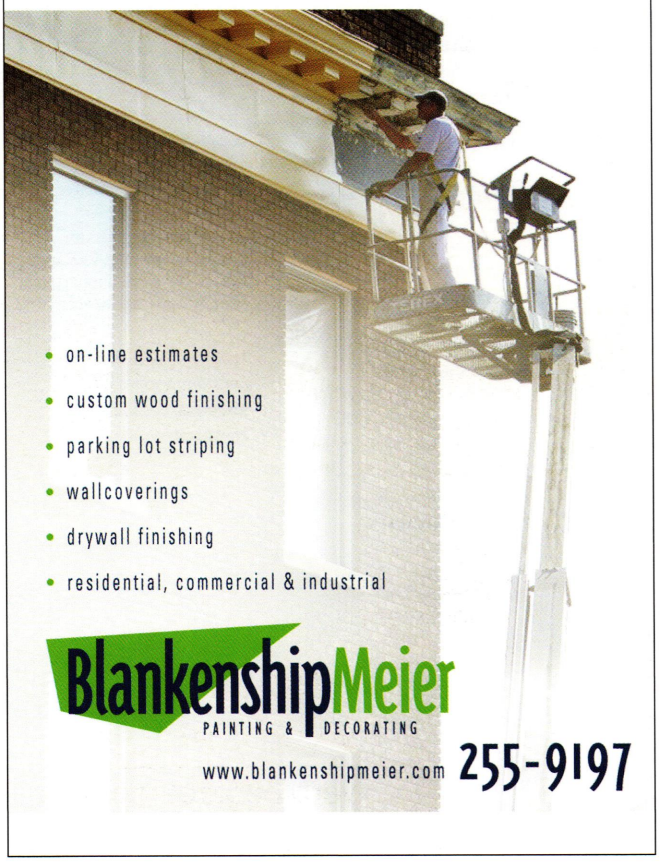

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project credits

Garland Center 37, 64
Location: Fayettville, AR
Iowa Architect: HLKB Architecture
Architect: Amirmoez Foster Hailey Johnson
General Contractor: Baldwin & Shell Construction
Interior Design: HLKB Architecture
Engineer (Garage Structure): Walker Parking Consultants
Structural/Civil Engineer: Jacobs Carter Brugess
Landscape Architect: Jacob Carter Brugess
Other Consultants: grid2
Photography: Timothy Hursley Photography

Ames Transit Authority/CyRide 41
Location: Ames, IA
Architect: ASK Studio
General Contractor: HPC, LLC
Engineers: KJWW Engineering Consultants Snyder & Associates
Interior Design: ASK Studio
Lanscape Architect: Hoffman Design Consultants
Photography: Cameron Campbell, Integrated Studio

Northeast Iowa Community College Technologies Building 45
Location: Peosta, IA
Architect: INVISION Architecture
General Contractor: Larson Construction
Engineers: JP-SE, LLC KJWW Engineering Consultants
Interior Design: INVISION Architecture
Other Consultants: IIW Engineers & Surveyors, PC
Photography: Cameron Campbell, Integrated Studio

Iowa Prison Industries Outlet 49
Location: Des Moines, IA
Architect: ASK Studio
General Contractor: Edge Commercial
Engineers: KJWW Engineering Consultants Raker Rhodes Engineering
Interior Design: Iowa Prison Industries
Lanscape Architect: ASK Studio
Other Consultants: Snyder & Associates
Photography: Cameron Campbell, Integrated Studio

Iowa Utilities Board/ Office of Consumer Advocate 51, 63
Location: Des Moines, IA
Architect: BNIM Architects
General Contractor: J.P. Cullen
Engineers: Charles Saul Engineering KJWW Engineering Consultants
Interior Design: BNIM Architects
Lanscape Architect: BNIM Architects
Photography: Assassi Productions

Carnegie-Stout Public Library 53
Location: Dubuque, IA
Architect: OPN Architects, Inc.
General Contractor: Tricon Construction Group
Engineer: KJWW Engineering Consultants
Interior Design: OPN Architects, Inc.
Photography: Wayne Johnson, Main Street Studio

High Trestle Bridge Artistic Elements 55
Location: Madrid, IA
Architect: RDG Dahlquist Art Studio
Engineers: Snyder & Associates Shuck-Briston, Inc.
Other Consultants: RDG Planning & Design
Photography: Kun Zhang Kelly Green

Private Residence 57
Location: Iowa City, IA
Architect: Neumann Monson Architects
General Contractor: Smith & Wood Construction, Inc.
Structural Engineer: Neumann Monson Architects
Mechanical Engineer: Brandt Heating & Cooling
Interior Design: Neumann Monson Architects
Lanscape Architect: Genus Landscape Architects
Photography: Assassi Productions

The Water Hutch 59
Location: Traveling Installation
Architect: Goché Inclusions, LLC
General Contractor: Goché Inclusions, LLC
Photography: Cameron Campbell, Integrated Studio

Kiowa County Public Schools 61
Location: Greensburg, KS
Architect: BNIM Architects
General Contractor: McCown Gordon
Structural Engineer: Structural Engineering Associates
Mechanical Engineer: BGR Consulting Engineers
Electrical Engineer: BGR Consulting Engineers
Civil Engineer: Professional Engineering Consultants
Landscape Architect: BNIM Architects
Interior Design: BNIM Architects
Other Consultants: NREL (Energy Consultant) Acoustical Design Group ATS&R (Education Planner)
Photography: Assassi Productions

AP Lofts 64
Location: Des Moines, IA
Architect: INVISION Architecture
General Contractor: Nelson Construction Services
Structural Engineer: Advanced Engineering Inc.
Mechanical Engineer: CEA PLC
Electrical Engineer: CEA PLC
Plumbing Engineer: CEA PLC
Civil Engineer: ERG
Interior Design: INVISION Architecture
Photography: Cameron Campbell, Integrated Studio

Multimodal Transportation Center 65
Location: Cedar Falls, IA
Architect: substance
General Contractor: Henkel Construction
Structural Engineer: Walker Parking Consultants
Mechanical Engineer: KJWW Engineering
Electrical Engineer: KJWW Engineering
Other Consultants: CPI Daylighting (Glazed Canopy System)
Photography: Paul Crosby Architectural Photography

322 Reinvented 65
Location: Iowa City, IA
Architect: substance
General Contractor: Amelon Construction
Structural Engineer: Charles Saul Engineering
Interior Design: substance
Photography: Paul Crosby Architectural Photography

200 E. Brady 66
Location: Tulsa, OK
Architect: Selser Schaefer Architects
General Contractor: Working Point Contractors
Structural Engineer: Wallace Engineering Structural Consultants, Inc.
Civil Engineer: Wallace Engineering Structural Consultants, Inc.
MEP Engineer: Phillips + Bacon Consulting Engineers
Landscape Architect: The Jacob Braun Company, Inc.
Photography: Don Wheeler Photography

The Finn Lofts 67
Location: Wichita, KS
Architect: el dorado inc
General Contractor: Farha Construction
Structural Engineer: BDC
Mechanical Engineer: PKMR
Electrical Engineer: PKMR
Architectural and Civil Engineer: Landplan
Landscape Architect: Landplan
Other Consultants: Code Consultant Services
Photography: Mike Sinclair

Park Central Apartments 67
Location: Kansas City, MO
Architect: el dorado inc
General Contractor: Haren Laughlin Construction
Structural Engineer: BDC
Mechanical Engineer: PKMR
Electrical Engineer: PKMR
Civil Engineer: Wallace
Landscape Architect: Confluence
Interior Design: el dorado inc
Photography: Mike Sinclair

Midwest Barn Retreat 68
Location: Truro, IA
Architect: BNIM Architects
General Contractor: W.R. Main Construction, Inc.
Structural Engineer: Charles Saul Engineering, Inc.
Photography: Assassi Productions

Architecture Design Studio 69
Location: Springfield, MO
Architect: Dake Wells Architecture
General Contractor: Rhoads Design and Construction
Mechanical Engineer: Genesis Design Group
Electrical Engineer: Genesis Design Group
Interior Design: Dake Wells Architecture
Photography: Gayle Babcock, Architectural Imageworks, LLC

OPN Office Interiors 69
Location: Des Moines, IA
Architect: OPN Architects, Inc.
General Contractor: Ryan Companies
Photography: Main Street Studio

Edmonton City Centre Airport Redevelopment Plan 70
Location: Edmonton, Alberta, Canada
Architect: BNIM Architects
Consultants: Bioregional, BuildGreen, Crandall Arambula, FVB Energy, Atelier Dreiseitl, Snohetta, Manasc Isaac Architects, Arup

Under. On. Gone. 71
Location: Kansas City, MO
Architect: el dorado inc
Photography: Mike Sinclair

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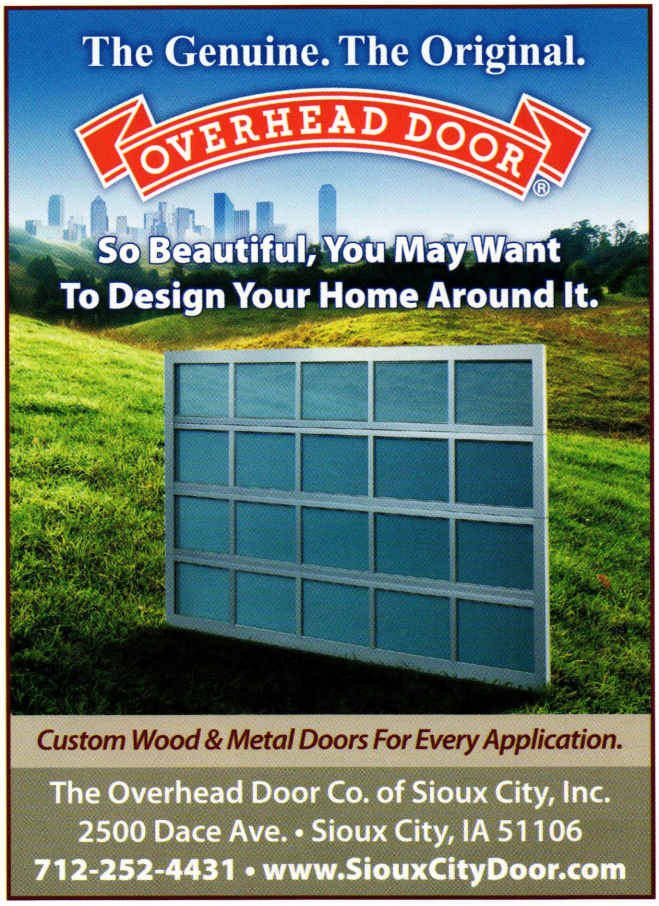

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