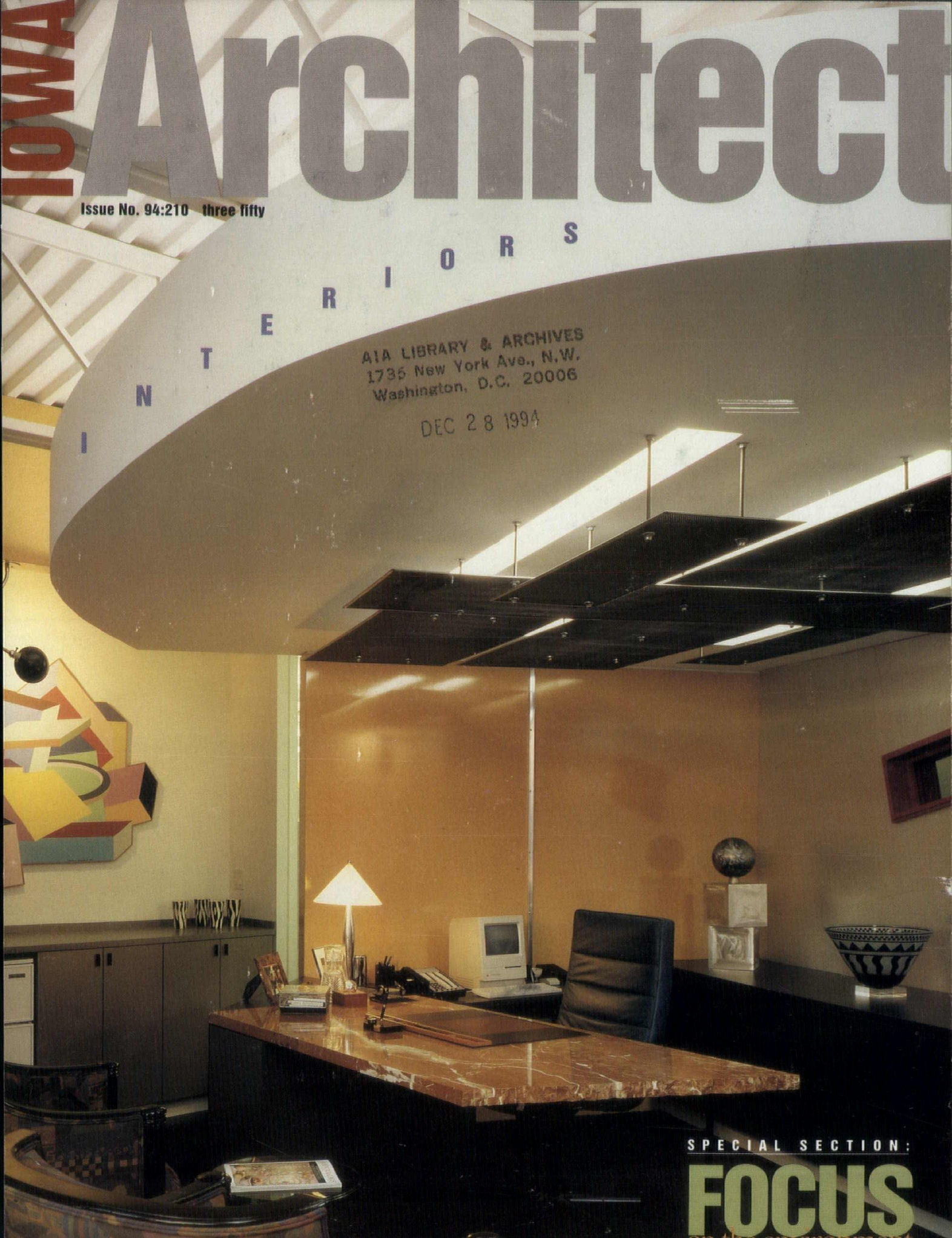
IOWA Architect

Issue No. 94:210 three fifty

INTERIORS



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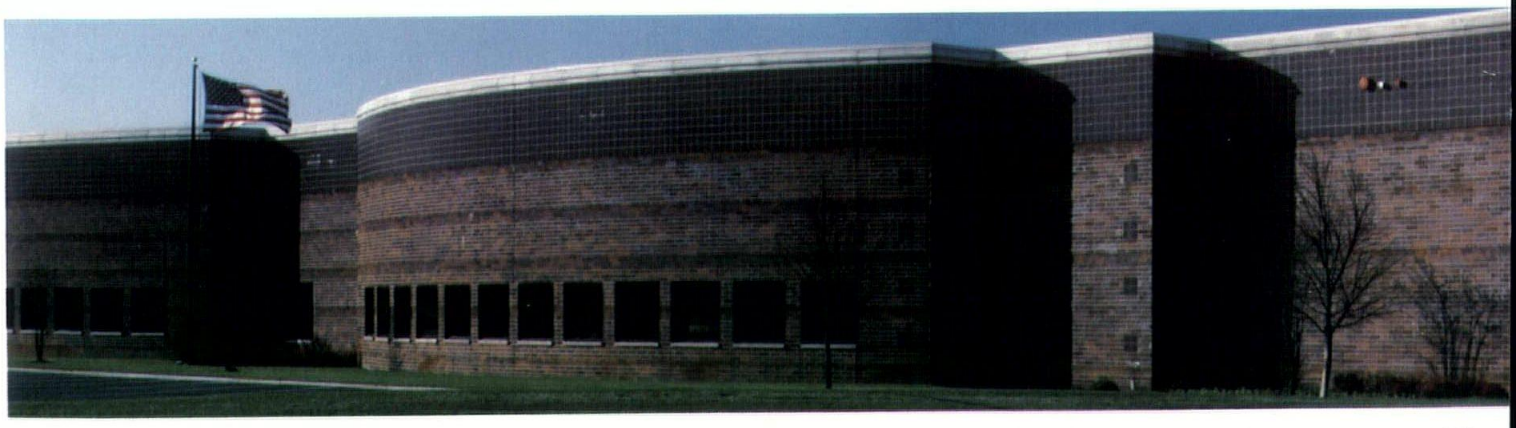

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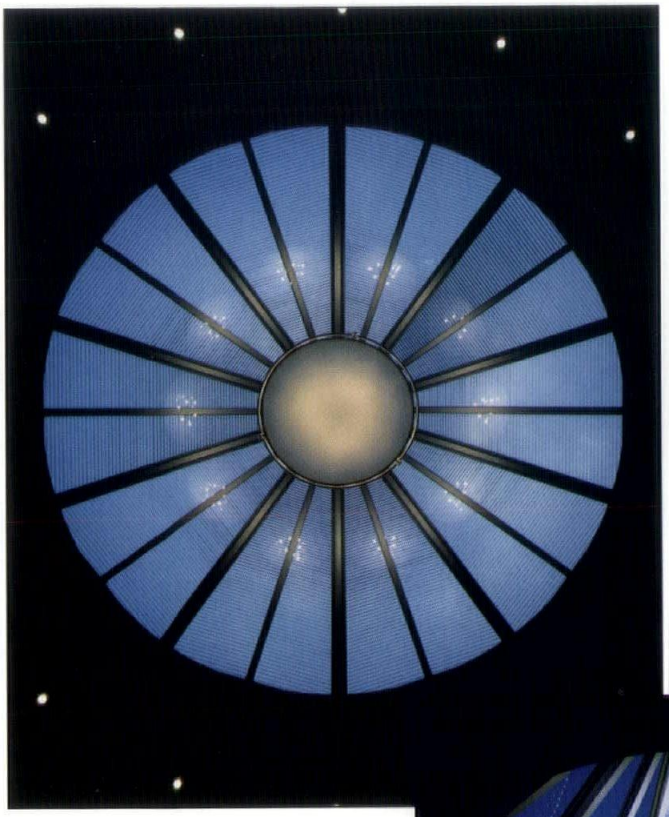

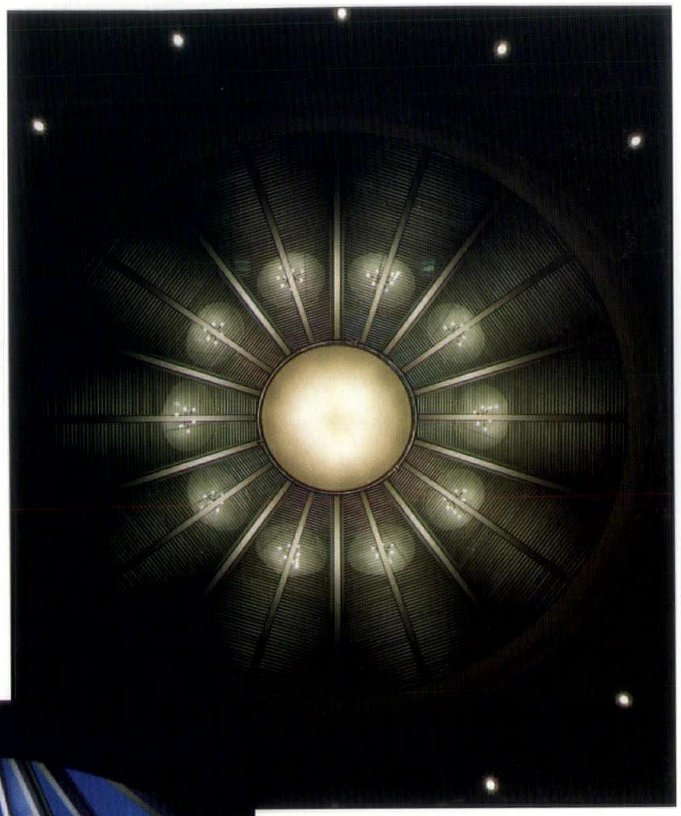

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Issue No. 94:210

EDUCATION

DEPARTMENTS

Cover
Interior of the Butler Mansion Addition, Kragie Newell Advertising, Architects Wells Woodburn O'Neil, Des Moines. Photo by King Au, Studio AU.

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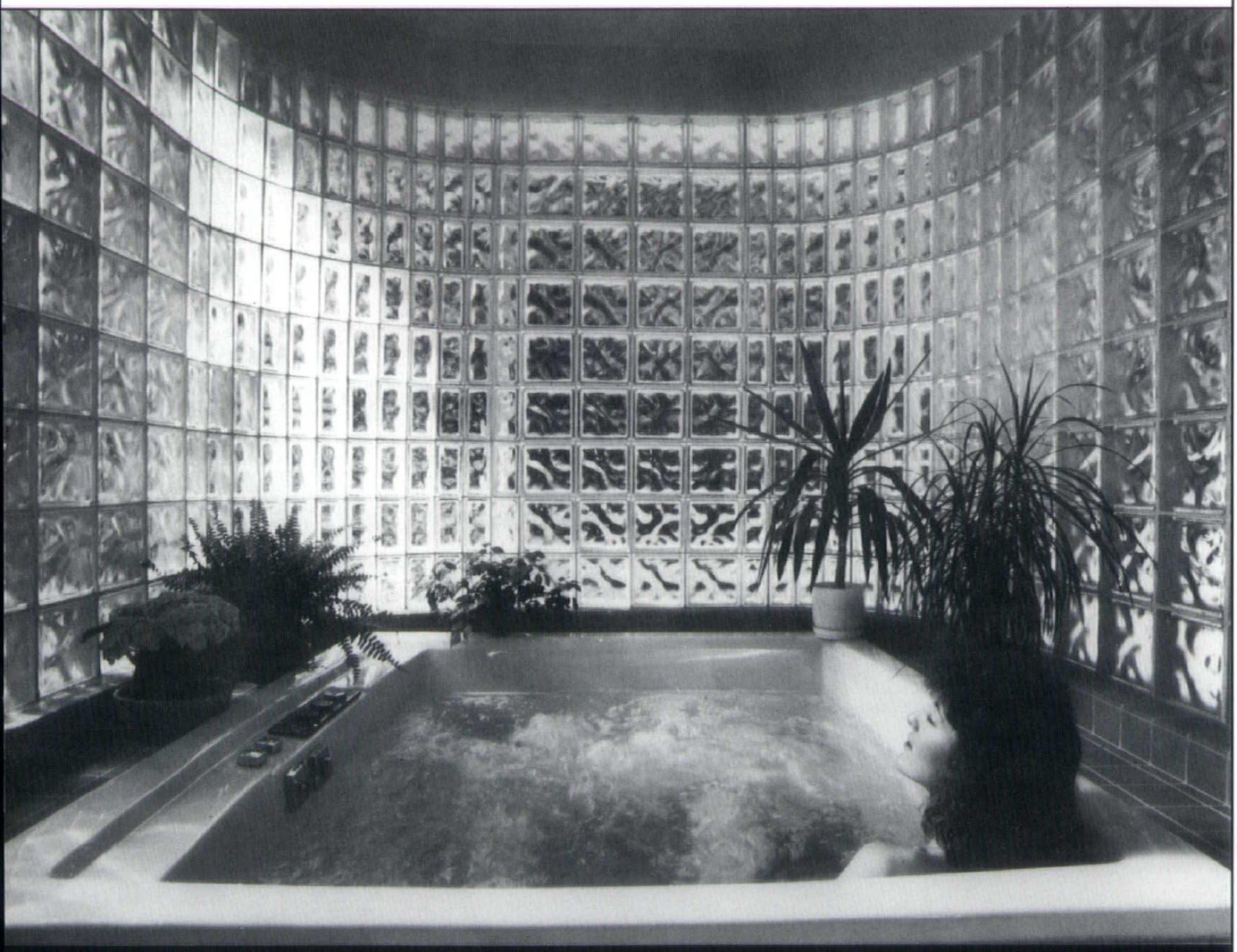

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ARTS

An American Century of Photography

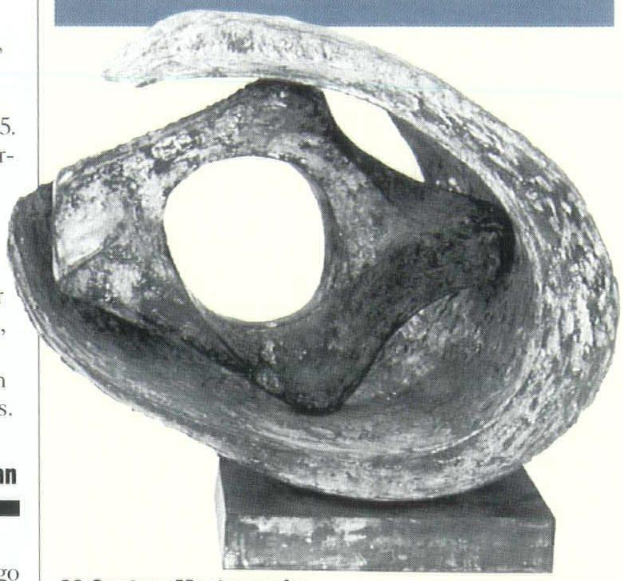
A selection of more than 200 photographs from the Hallmark Photographic Collection will be on view at the Nelson-Atkins Museum of Art, Kansas City, Missouri, December 18, 1994, through February 19, 1995. The exhibition will survey the modern era of American photography dating from the 1880s to the present. Included are works by Walker Evans, Alfred Stieglitz, Ansel Adams, Annie Liebovitz, and William Wegman among others.

Options 48: Dan Peterman

The Museum of Contemporary Art in Chicago will present *Options 48: Dan Peterman*, an installation by an artist who assembles discarded products into sculptures and installations that unite economic, aesthetic, and ecological concerns. On view from November 12, 1994 through January 8, 1995, Peterman's new work, entitled *Sulfur Cycle*, probes the possibilities of use and reuse, change and exchange, as they relate to the construction of the MCA's new museum building (scheduled to open in 1996).

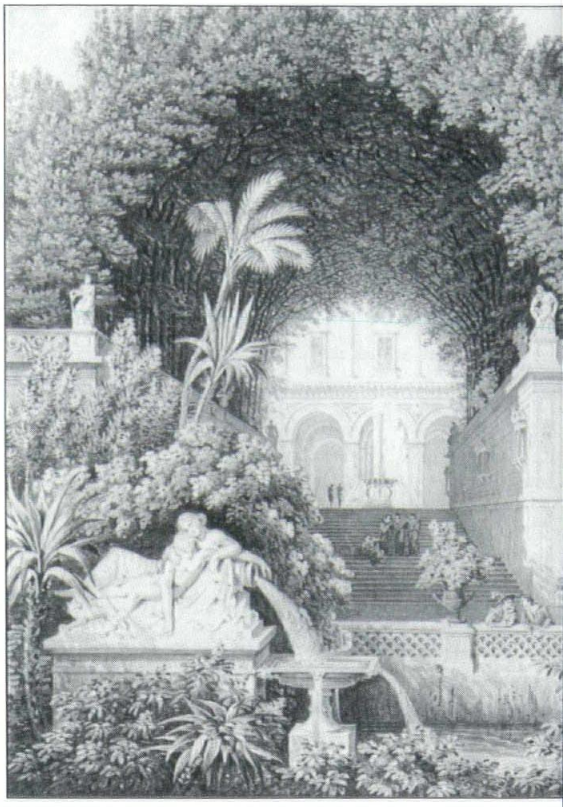
Grand Opening at the Joslyn

On November 12, 1994, the Joslyn Art Museum will begin celebrating the opening of its recently completed 58,000-square-foot addition designed by world-renowned British architect (and recent recipient of the AIA Gold Medal) Sir Norman Foster. The new addition houses seven new galleries, an atrium, and a new museum education center.



20 Century Masterworks

The Edmond R. and Evelyn Halff Ruben Bequest: 20th Century Masterworks opening October 23, 1994, celebrates the generosity of two longtime patrons of the Walker Art Center in Minneapolis, Minnesota. The exhibition, on view through February 26, 1995, features 18 masterworks representing many of the major artist movements of the early 20th century. Included are works by Francis Bacon, Willem de Kooning, Wassily Kandinsky, and Pablo Picasso.

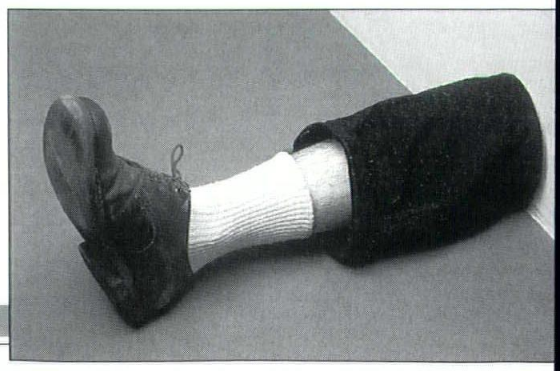


Karl Friedrich Schinkel

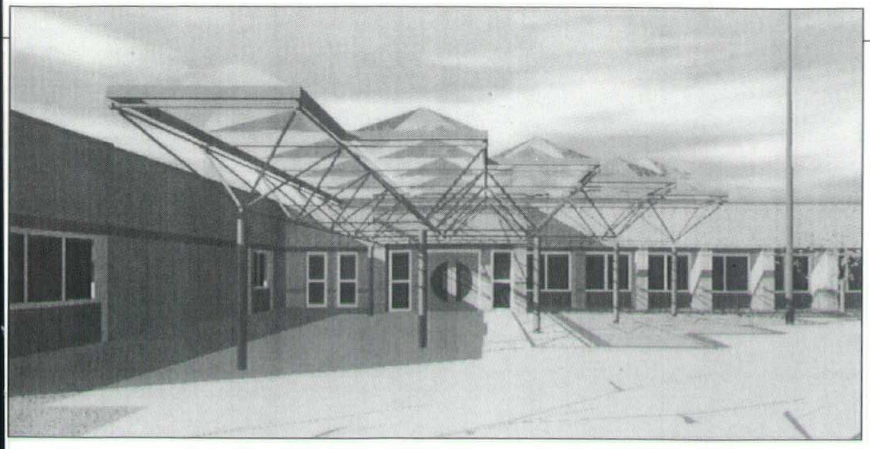
Americans will have their first opportunity to see the work of one of Germany's greatest architects when *Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture* opens at The Art Institute of Chicago October 29, 1994. The exhibition, which runs through January 2, 1995, presents more than 98 spectacular colored drawings and prints in a wide range of media focusing on the important theme of theatricality in Schinkel's work.

Marcel Duchamp

The Walker Art Center in Minneapolis, Minnesota will present *Duchamp's Leg*, an exhibition devoted to the art and influence of French-born artist Marcel Duchamp, November 5, 1994, through March 26, 1994. Duchamp is widely acknowledged as the most influential forerunner of developments in contemporary art. Through his work, vision, and statements, he challenged the most strongly held tenets of the art establishment. More than 50 artists will be represented in *Duchamp's Leg*, from Robert Rauschenberg and Jasper Johns to Nam June Paik and Hans Haacke, reflecting the astonishing variety and intensity of Duchamp's influence.

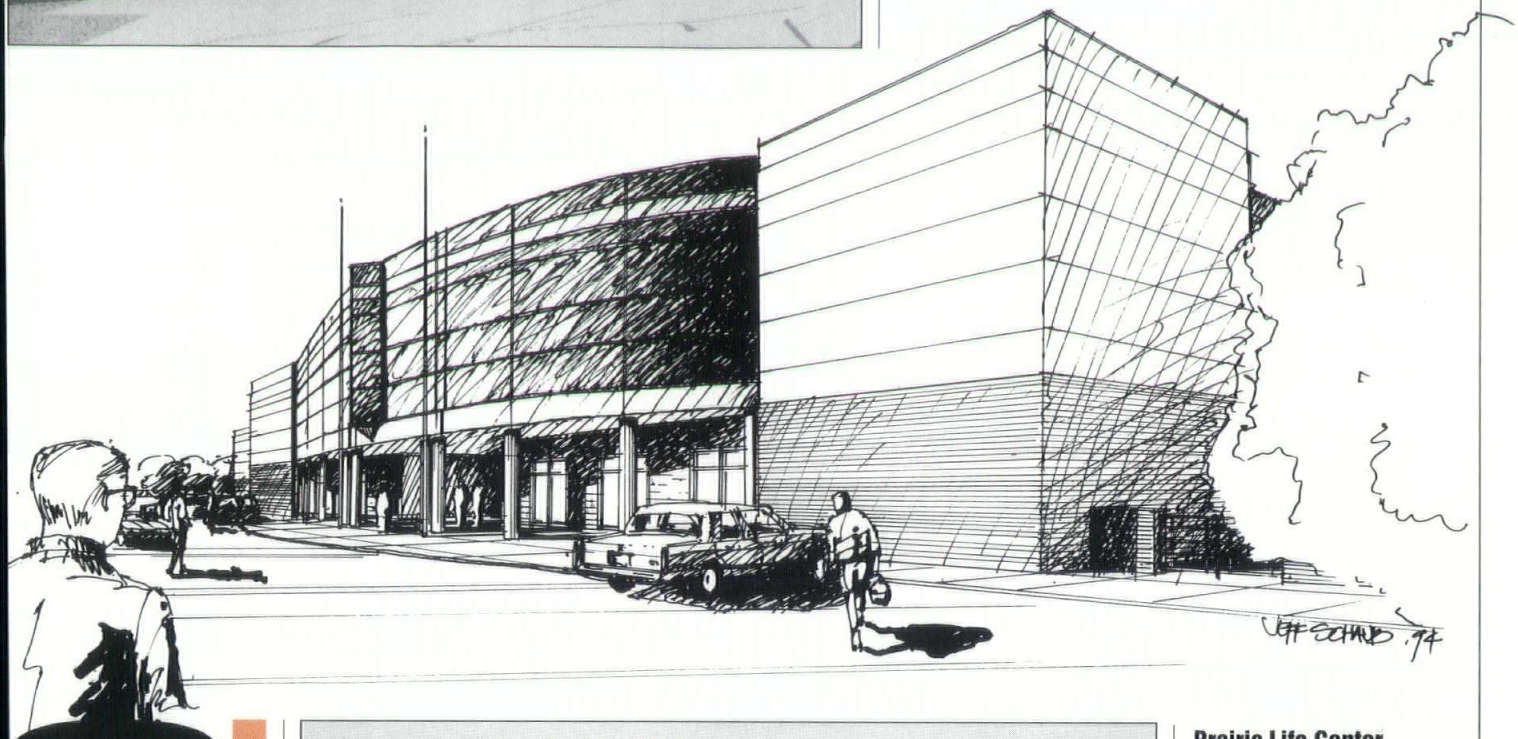


PAUL MANKINS, AIA

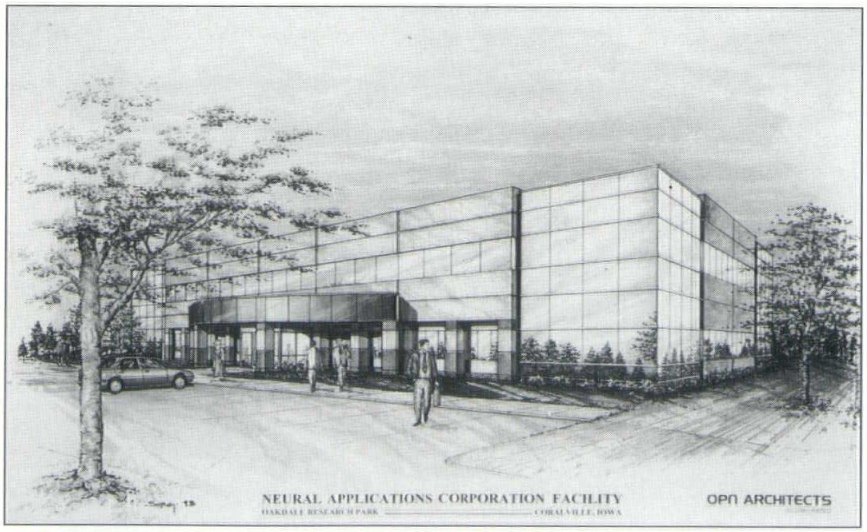


Irving Weber Elementary School

Construction was completed for the Irving Weber Elementary School, located in the Iowa City Community School District. Designed by Wehner Pattschull Pfiffner PC, the 49,000 square-foot facility provides state-of-the-art support facilities radiating from a centrally located media center. Each of the classrooms has a permanent television and computer to serve the school's 450 students.



PORTFOLIO



Neural Applications Corporate Headquarters

Neural Applications Corporation's new headquarters is nearing completion at the University of Iowa's Oakdale Research Park. The 26,000 square-foot research building, designed by OPN Architects Inc. of Cedar Rapids, reflects Neural Application's advanced technology. The facade of horizontal windows and precast concrete is terminated to reveal reflective glass cubes which capture each of the building's corners. The entrance is highlighted by a curved, glass arcade. Future phases are expected to increase the size of the facility to nearly 75,000 square feet.

Prairie Life Center

Pre-design services are underway for the Prairie Life Center by RDG Bussard Dikis. The health club facility is located in Overland Park, Kansas, with other facilities in Omaha and Lincoln, Nebraska. The 74,000 square-foot building is a radial scheme consisting of a natatorium, gym, running track, racquetball, fitness area and juice bar surrounding a central lounge. Planned with the family as the central focus of the facility, child care will be provided, as well as various activities for children.

TODD GARNER, AIA

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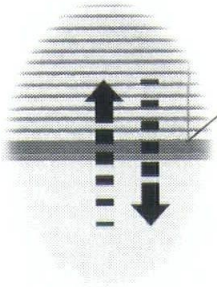

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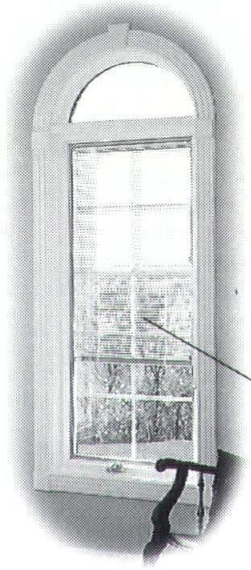

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interiors

Ending 1994, *Iowa Architect* pulls back the curtain of building exteriors to showcase interior architecture. Presented within these pages are scenes, filled with props serving as work environments, shops and home.

Projects shown on the following pages come in many sizes, with varied budgets and unique complexities. Yet the architects and designers took these boundaries, and with adroit control of architectural elements, surrounded function with character.

For a Des Moines advertising agency, those boundaries were the expansion to a landmark in the capital city's architectural history, the Butler Mansion, built in 1936. The agency's continued growth required shifts in organization and material use to surround and stimulate the creative energy of the design department.

Each day we pass through a myriad of interiors with varied uses and functions. Sometimes those interiors suffer through as backdrops, unnoticed during our daily activities.

Next on our tour of exemplary interiors, a coffee shop gets an interior that lends as much flavor with its ambiance as the brew in the cups. Then, we move to a town's main street district where an independent bookstore's spirit motivated the attention given to its shelves and detailing. Finally, an Iowa City residence becomes both a place for its owners to call home, and a setting to showcase their belongings.

In closing, *Iowa Architect* focuses on the natural environment as the AIA Iowa Committee On The Environment brings you a special section, "Focus on the Environment." Thanks goes out once again to the sponsors who made the section possible: The Iowa Architectural Foundation, Sheet Metal and Air Conditioning Contractors National Association, Midwest Power, Iowa-Illinois Gas and Electric Co., Midwest Gas, and IES Utilities, Inc.

We hope you enjoyed 1994 and look forward to seeing you in 1995.

Stephen Knowles
Associate Editor

IOWA Architect

CONTINUING SAGA

The Butler House Addition, Kragie Newell Advertising

The interior of a second addition to the Butler House is a convincing case for employing a diverse palette of industrial materials.

The Butler House sits back from bustling Fleur Drive on a well-tended expanse of lawn. Perhaps it's inappropriate to call it a house - the original owner, Earl Butler, envisioned something more than that when the structure was built in 1936. The Butler House is not only a powerful design statement from the Machine Age, but also incorporated the latest technological innovations for its day, including a dishwasher, and 96 bulbs in the dining room ceiling, creating lighting for any mood.

To this day, the exterior view of the Butler House provides a bold statement to the outside world. Although it is the outside that makes an initial assertion, it is what's behind those walls that probably has always intrigued—a place about which outsiders still whisper and wonder.

Since the time of Earl Butler's original creation, fortuitous events have occurred to preserve the Butler House. In 1987 Kragie Newell Advertising purchased the building; subsequent restoration and addition work has been performed by Architects Wells Woodburn O'Neil. The recently completed Phase II Addition, in contrast to the underground Phase I Addition, is an above-grade two-story "sho box." It is connected to the north ramp enclosure the house with a bridge section similar in color the transitional element between the house and fir addition. The siting of Phase II was necessitated b land ownership and program requirements for th rapidly expanding advertising firm.

The interior of the 10,800 square-foot additio exhibits certain design characteristics which link it Phase I and the original structure. When complete in 1937, the Butler House attracted architect designers and engineers from across the country they examined the most recent advances in reside tial technology and construction. With the Phase Addition, the architects opted for a low-tech approa to the project with a cacophony of materials th would make Frank Gehry smile.

The two-story floorplan consists of private offic along the perimeter of both floors and larger corn offices and conference areas bisected by arti workstations. Executive Jack Kragie abandoned h prestigious Butler sunroom office and relocated to t new addition to be closer to the artists and designers

(Far right) Skewed walls surround an angled desk which consists of several materials exemplifying the importance of clean detailed connections.

(Right) The wall of wood and corrugated fiberglass appears incomplete and is a variation on the industrial image.

Project: Butler House Addition Phase II
Location: Des Moines, Iowa
Owner: Kragie/Newell Advertising Inc.
Architect: Architects Wells Woodburn O'Neil, Des Moines
Design Team: Charles H. Swanson, AIA; Michael J. Kastner, AIA; Gregory Palermo, FAIA
Structural Engineer: James Wilson PE
Contractor: Taylor Ball
Photographer: Studio AU, King Au

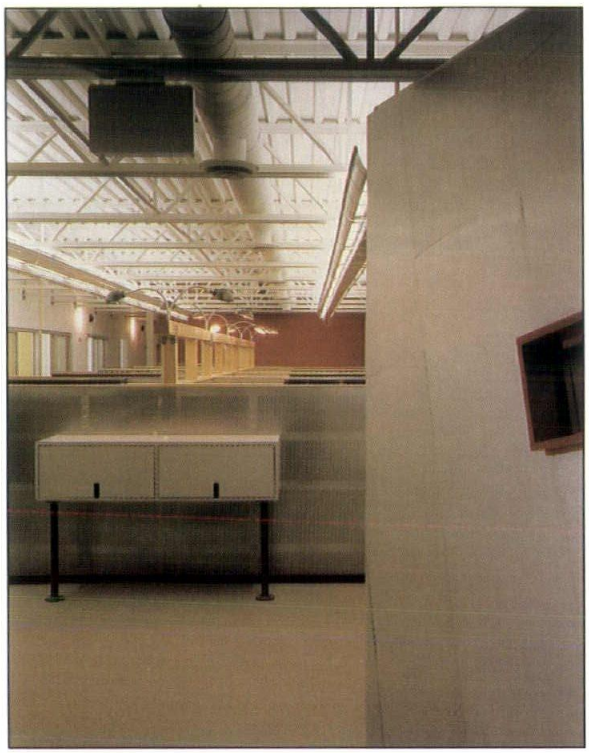
MARK E. BLUNCK

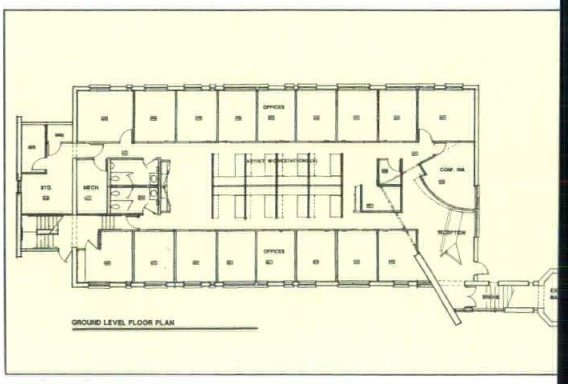
(Opposite page) Corner offices make use of the low-tech industrial style to generate millwork and lighting fixtures.

(Right) The low-tech approach to design is exhibited with wood, metal, and primary colors.

(Far upper right) The shoe box addition is connected by a bridge composed with elements from the origional house and the addition.

(Far lower right) A floorplan details the interior of the Phase II addition.





The interior is a collection of angles and a unique combination of form, color and material composed with industrial components and hand-crafted custom millwork. Throughout Phase II, the architects assembled oblique angles in the placement of walls and millwork. The low-tech industrial image is established in the corner offices with steel pipes, millwork and angled work surfaces; other offices provide numerous variations of this plan. Contrast is nicely executed with natural wood juxtaposed against primary colors.

An exposed white metal ceiling deck and open web trusses provide a contextual link to Phase I. This product seems to fit into any environment with its clean uncluttered expression and long life. The utilization of common industrial materials is also illustrated in a large glass-topped desk with a base of wood, black pipes and metal fittings. Contrast is evident in structural wood members and diagonal bracing reaching towards the ceiling deck, creating the unfinished image of an interior wall abandoned by the carpenter. This design principle is used i several spaces and is an appropriate context for th materials in the addition.

The architects have also employed othe elemental products such as punched metal plat particle board, galvanized sheet metal and corruga ed fiberglass panels to denote an austere imag befitting the 1990s hangover from the greed of th 1980s. The interior reflects a more unpretentiou aesthetic than the conventional slick-tech approac of past years.

The new interior for Phase II is a dramatic desig concept and a refreshing angle on an industri appearance. But what would Earl Butler have say about the additions to the house that one exemplified the cutting edge of technology an craftsmanship in residential architecture? Only th house on the hill knows.

Mark E. Blunck is a freelance writer from California.

NO SMALL THING

Big Table Books

Big Table Books, an independent bookstore in Ames, Iowa, is named for *Big Table*, a publication begun in the 1950s by editors of *The Chicago Review Literary Journal* who resigned when denied permission to publish for the first time anywhere excerpts of William S. Burroughs' experimental novel *Naked Lunch*. The store takes this inspiration and illustrates what a community coming together to create a place of their own can accomplish.

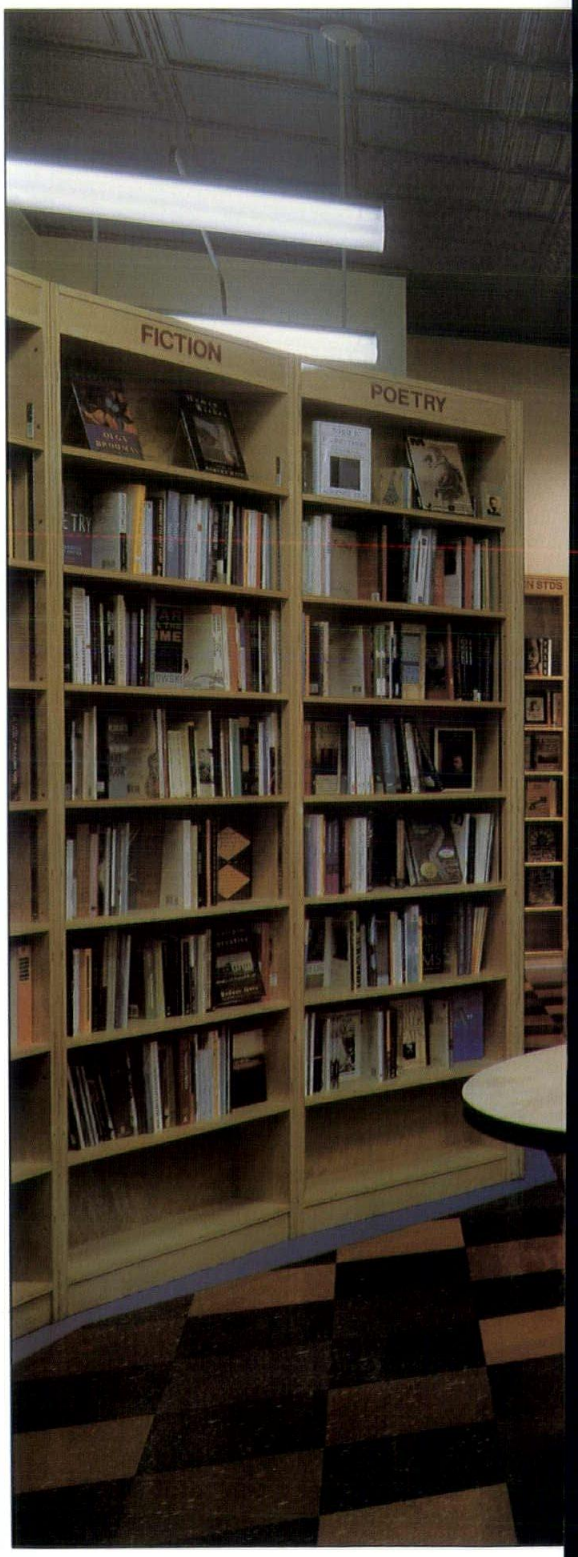
Sometimes small projects bring to fruition bigger dreams and higher aspirations. Such was the case two years ago in the campus community of Ames, Iowa, where 160 small investors joined to form a corporation. Big Table Books, Inc., wasn't brought into being for the corporate goal of profit, but for a more idealistic dream: to bring a wide selection of new books to Ames. One and a half years ago that dream became a reality, and to great fanfare, Big Table Books opened its doors.

An independent general bookstore, Big Table Books dares to challenge the current trend towards franchised book selling. From the start, the store's founders saw its design as integral to its success. With that in mind, they hired architect Marcy Schulte, AIA, an Iowa State University faculty member. Marcy's concrete vision of what could be in the awkward 2,000 square-foot space the store would occupy reassured potential investors. It was this design expertise that provided working cyberspace for a meeting of many minds.

I bought shares in Big Table Books because, like the other investors, I missed the stimulating atmosphere of those quality independent bookstores I had visited in other cities. Even before our bookstore opened, it provided an opportunity to gather over books that weren't available in Ames. Groups of investors met at each other's houses, book catalogs scattered on dining room tables, placing orders, creating the store before its physical existence. Now those same people meet around the birch and matte black formica Big Table in the store, custom designed and donated by Michael Chinn, a furniture designer who teaches at ISU. That table, set in the center of the space, is surrounded by an ellipse of tall bookshelves holding fiction, poetry and drama, books that beckon to be read.

The small baroque space that Big Table Books occupies celebrates the vast pleasures of books. Constructing the store was a low-budget affair with necessity, once again, the mother of invention. For ease of construction and cost-containment, the bookshelves are a modular repetition of birch veneer plywood, ply ends arranged for ornamental effect. Marcy invented several interesting variations on this simple and practical theme - a hybrid bench/shelf to enclose the children's book area, special card and magazine racks, step stools, and the checkout counter. Many of the shelf units are on wheels to accommodate crowds that spill beyond the ellipse during special events like book signings, readings, musical performances and films. The bookshelves occupy a neutral expanse of vertical wall which braces itself against the intense colors of floor and ceiling.

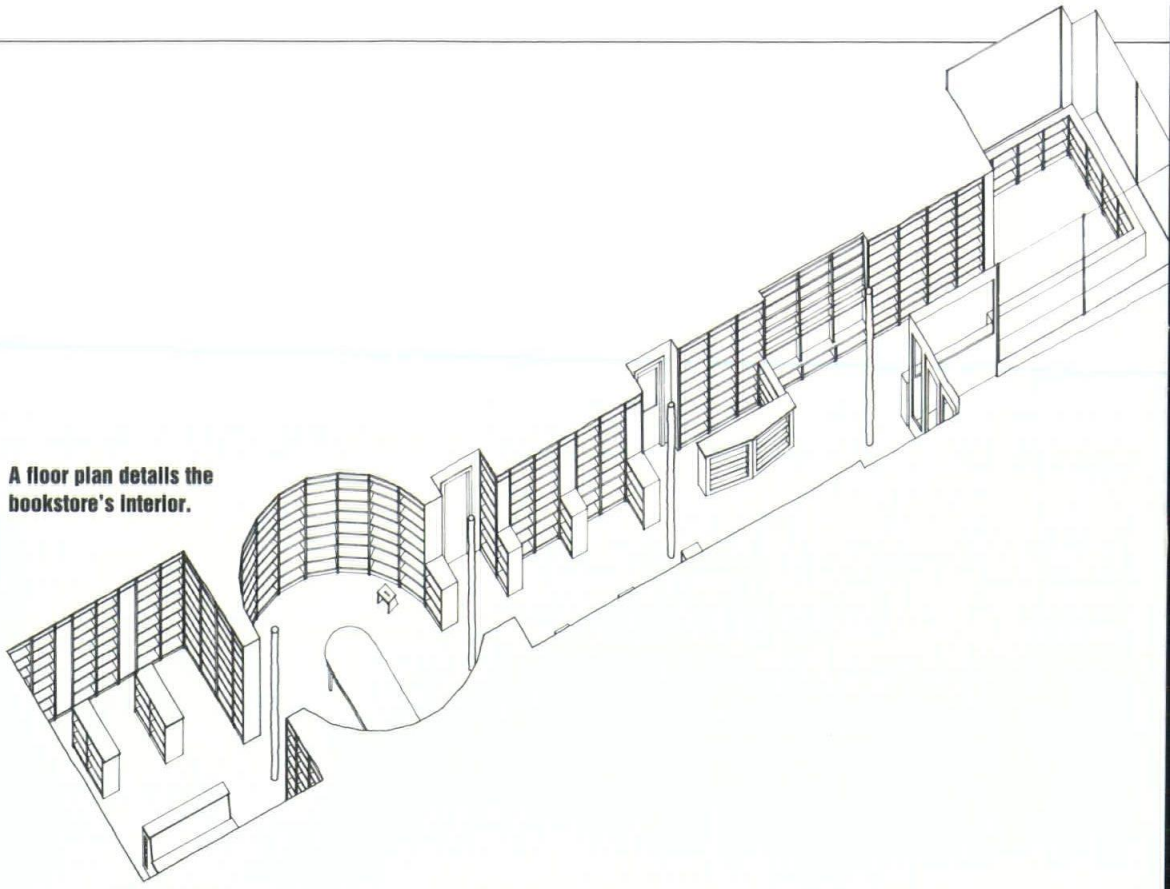
A few important design decisions were made



Project: Big Table Books, Inc.
Location: Ames, Iowa
Client: Big Table Books Board of Directors - Jennifer Bloomer, Susan Carpenter, Patrick McHugh, Stephen Pett, Steve Ringlee, Carlee Tartakov, and investors too numerous to list
Architect: Marcy Schulte, AIA, Conway + Schulte, Ames, Iowa
Construction Crew: Tom Courneya with Dave Ebinger, Kim Carpenter, Dave Carleton, Julieanna Preston, Greg Schiedeman, Cathy Richardson, Joe Lynch and Nelson Electric
Photographer: Mark Micunas

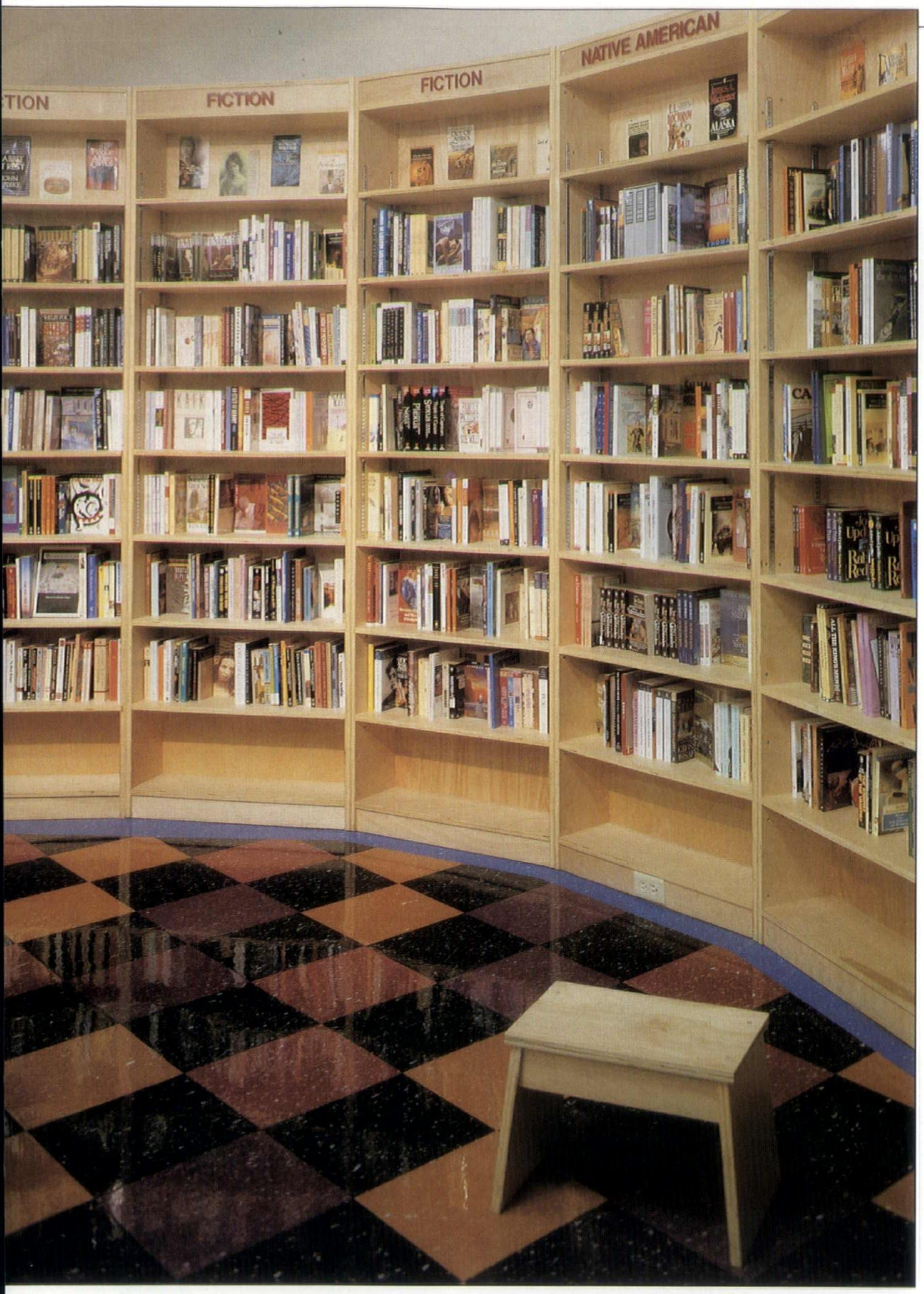
CLARE CARDINAL-PETT

(Left) The "Big Table" by Michael Chinn has become a symbolic centerpiece for gathering.



A floor plan details the bookstore's interior.

(Right) Variations on the modular units are invented to accommodate the many bookstore functions.



(Left) The modular repetition of the bookshelves helps reduce cost, yet these elements become building blocks to define spaces along the axis of the store's interior.

uring the construction process, which included emoving several layers of make-do renovations. Most significant was the restoration of an existing n ceiling, discovered early enough to be patiently atched and painted by the project's small crew of ocal craftspeople and unpredictable shifts of volunteers of community members, architecture students, English majors and assorted ISU faculty.

It was in the end that Marcy made her most outrageous proposal. It was our trust in her that made he selected color palette - purple, orange, red, blue, lack and beige - become less a controversy than an udaciously original approach. In the end, it is the color scheme which is the natural conclusion of the project.

In an age of retail look-alikes and corporate culture, Big Table Books is not only a monument to risk taking. This small store has given its community a showcase of what its members can accomplish with pride, spirit and hard work. But don't take my word for it - stop by and see for yourself.

Clare Cardinal-Pett is the Associate Chair for Academic Affairs in the Department of Architecture at Iowa State University.

EXOTIC BREW

Zanzibar Coffee House

The secret in creating a successful coffee house demands something more than a respectable cup of java. It must also project the conscious crafting of atmosphere and ambiance. In Zanzibar Coffee House, owner Julie McGuire and her designers, VOV Architecture + Design, have concocted just the proper sense of aroma.

Project: Zanzibar Coffee House
Location: Des Moines, Iowa
Owner: Julie McGuire
Architect: VOV Architecture + Design, Des Moines
Project Team: Phillip Vlieger and Sonia Vlieger
General Contractors: Charles McGuire, Randy McGuire, Charlet McGuire
Millwork Fabrications: Charles McGuire, Randy McGuire, Charlet McGuire, Julie McGuire, Alan Chadwick
Area: 1256 square feet
Project Budget: $19,000
Photographer: Chris Ostlind

LYNN SWISHER SPEARS

Zanzibar.

Even the sound of the word conjures up visions of the exotic. It sounds dark. And fertile. And rich.

And if we recall our geography at all properly, we remember Zanzibar as an important port of call, a trading post along Africa's eastern rim, at once a jewel in the British Empire's crown of colonization, a jumping off point for Europe's explorations of the Dark Continent, and the province of Arabic Sultans.

Zanzibar.

Within our mental image of its crowded bazaars and festive markets, imperial palaces and squalid shanties, lies the distinct ambiance of a wonderfully mysterious and foreign place. And a part of that mental aroma surely includes the rich fragrance of exotic coffees, for Zanzibar was once, and yet remains, an important hub for the world's trade in coffee.

It is perhaps strange then that the name for our image of so exotic and faraway a place would be appropriated to a humbly conceived and executed coffeehouse, situated along an equally unpretentious avenue of that quintessential middle American city, Des Moines, Iowa.

The connection, presumably, is one of atmosphere and aroma.

In creating Zanzibar, owner Julie McGuire possessed a clearly objective agenda: to sell coffees, both exotic and conventional, and all its varying forms of consumption, such as espresso, cappuccino and au lait. She was, however, sufficiently shrewd to recognize the futility of selling only a robust cup of java, something obtained for two bits and a smile at any dreary diner or flapjack house, without an added allure. The lure, McGuire rightly suspected, would require a certain and pronounced sense of atmosphere.

There are, of course, numerous models for a coffeehouse which might have suggested an evocative choice of ambiance. McGuire might have chosen the quaint but unrefined Midwestern roadhouse (too familiar and sentimental), the elegantly cosmopolitan European sidewalk cafe (a bit pretentious, certainly for Midwestern tastes), or the smoke-filled, meanly-hewn Greenwich Village cellar as legendary haunt of the Beat Generation's cast of Ginsbergs and Dylans (too Bohemian).

Instead, McGuire sensed the need for something somewhere in between each of these more predictable expectations of a coffeehouse. She required something of age. Something comfortable and yet not too familiar. Something both within its place but at the same time out of place, at least for the brief duration of a leisurely cup of coffee.

Something like Zanzibar.

To fashion her own personal sense of Zanzibar's atmosphere, McGuire enlisted the aid of her family as collaborators and constructors. To bring sub stance to the physical aroma of her vision, sh called upon the Des Moines architectural firm VO Architecture + Design.

Phillip and Sonia Vlieger of VOV began with narrow strip of storefront lease space and McGuire' straightforward programmatic requirements: a cof fee bar, a countertop workspace, seating for bot small groups and larger parties, and most importan an engaging display for McGuire's wares - aromati coffee beans, exotic blends of coffee and variou accessories, all focused about Zanzibar's gleamin copper and stainless steel coffee roaster.

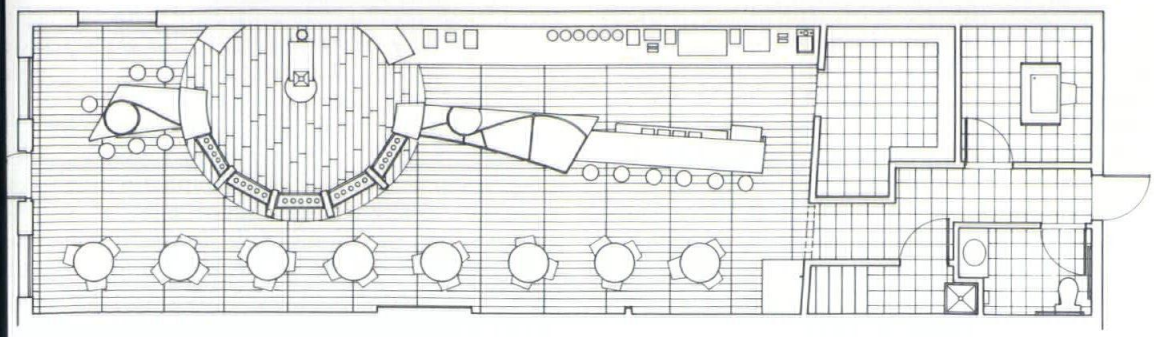
In response to McGuire's need for a focused an centralized merchandise display, the scheme radi ates outward from the enshrined coffee roaste Ringing the roaster are the curved segments of wistfully-detailed shelving system on which maso jar canisters of coffee beans are prominently dis played. The shelving, comprised of black perforate metal screen bridging a series of willfully splaye supports, offers a spirited, almost quirky entree t Zanzibar's world of exotic offerings.

Split to either side of the central display case is a equally willful dining counter and glass cabinet whic lurches outward into the seating area. Its surface i scribed with a boldly geometric, though intentionall naive, iconography of inlaid wood patterns, reminis cent of some Woodstock-era artisan's fanciful hand work. This personal crafting of material is als evident elsewhere in the project, particularly in th variously stained planks of raw pine which make u Zanzibar's floor. The choice of pine was a conscio one, both for its relative economy and more impo tant, its softness. It is a species of wood easil distressed and assumed, within only a few month use, the wonderfully aged, rusticated appearance of much older and well-worn surface.

Overhead in the project's only patently histori reference, an ornate pressed-metal ceiling is tem pered by the addition of a string of sleekly elegan contemporary light fixtures. To either sid unadorned gypsum wall board, punctuated by occa sional wall hangings and artwork, is rendered in subtle palette of warm, comfortable hues.

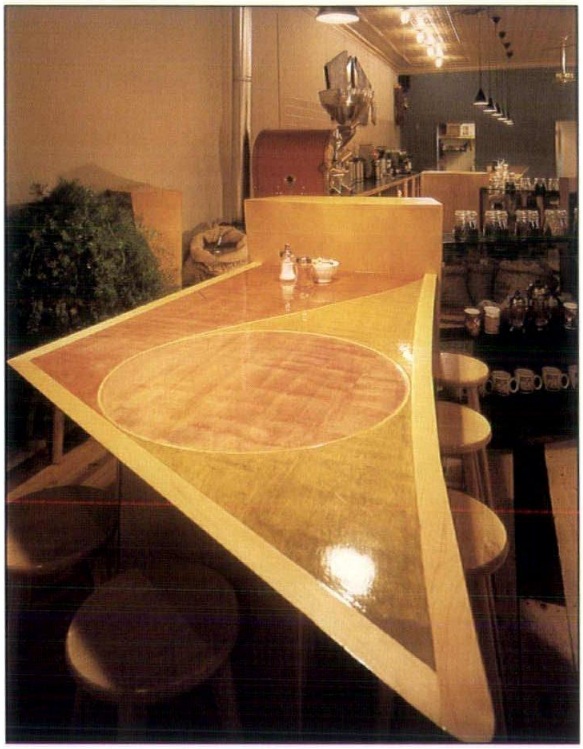
This theme, the deliberate blending of willf indulgences of personal craft coupled with a calc lated but offbeat indifference to convention is a essential ingredient in Zanzibar's aura. Its venture some spirit infuses the most minuscule of detail the playfully eccentric chalkboard menu, the han crafted and folkish wall scones, even an eclectic co lection of glass vases which adorn individual table It appears as though someone, without consciou plan, has been industriously and ingeniously bus

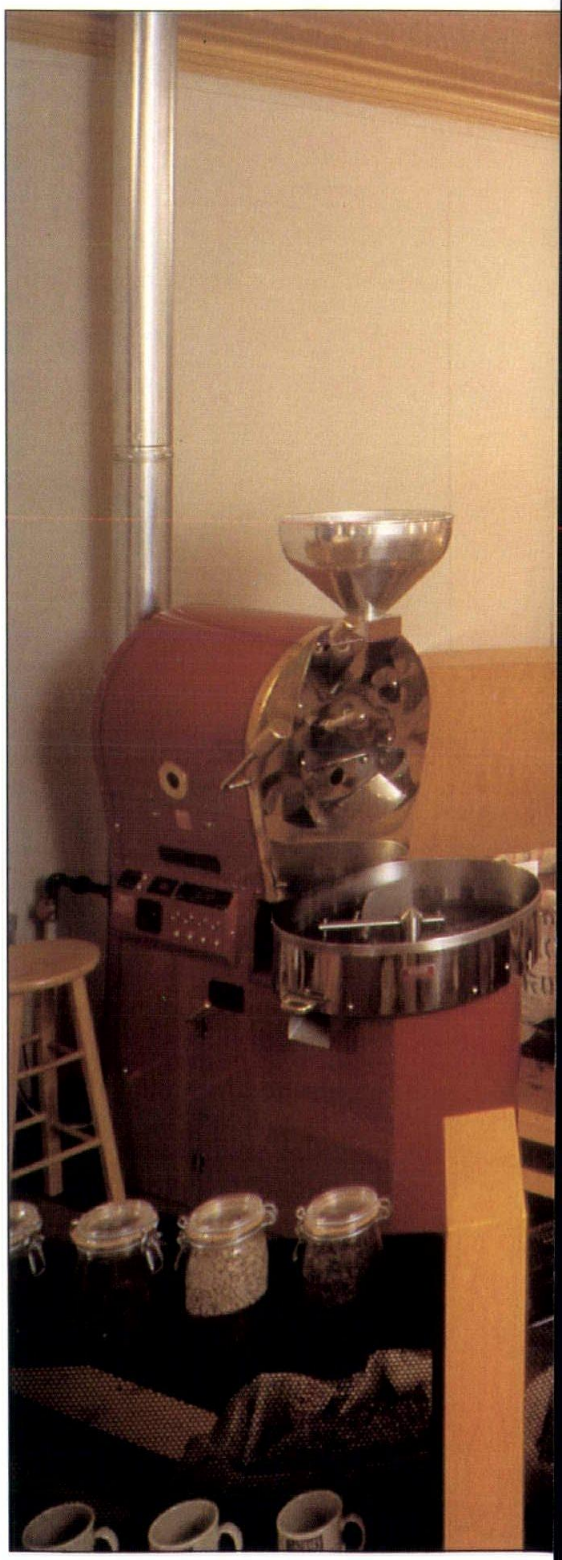
(Left) Soft pine flooring, easily distressed, assumes a rusticated appearance with the ornate pressed-metal ceiling and unadorned gypsum walls, framing the fanciful artisan handiwork.



(Left) A floor plan shows the interior of the coffeehouse.

(Right) The idiosyncratic prow of Zanzibar's coffee counter introduces entering patrons to the coffeehouse's distinctive sense of atmosphere.





crafting not the architecture of this place, but its pronounced sense of atmosphere.

Credit for the success of Zanzibar lies neither wholly within the vision of its founder, the insights of her architectural team, not the contributions of her family of artisans and collaborators. Each would admit to a directed, though sometimes contradictory interplay of ideas and instincts in the project's creation. Zanzibar's quirky comfort, its clear sense of being both out of place and out of time, its darkly rich atmosphere and aroma all reflect the happy convergence of each participant's own particular point of view.

Ideally, a coffeehouse is memorable not for the nagging consistency of its architecture, but for the setting and mood its architecture evokes. If it allows, as Zanzibar does, the luscious blending of steaming cappuccino, quiet conversation and unhurried moments extracted from an otherwise harried day, it will succeed in its ambitions.

For McGuire and company, Zanzibar succeeds. Like its namesake, it is exotic, enigmatic, and best of all, entrancingly alluring.

Not a bad payback for the price of a cup of coffee.

Lynn Swisher Spears lives in North Carolina, writes on an occasional basis for Iowa Architect, *and prefers his coffee black.*

(Left) The enigmatic personality of Zanzibar is crafted through a concerted but quirky juxtaposition of numerous personal instincts and ideas.

PRAIRIE HOMAGE

Hayek Residence, Iowa City, Iowa

The Hayek residence's use of a neutral palette of natural materials allowed the interior shell to be a backdrop for the owners' art and furniture, as well as emphasis for architectural elements. The stair and fireplace conjure up an association to Wright's residential principles.

According to critics, the recent Frank Lloyd Wright retrospective at the Museum of Modern Art in New York City may finally afford the respect Wright deserves. Due equally to his stubborn paranoia and critics' inability to categorize his work, Wright had been relegated to the periphery of design greatness as a derivative crank by a clerisy of architects led by Philip Johnson and critic Henry Russell Hitchcock. By all accounts, however, the MoMA show has redefined the influence and position of Wright as a master among American architects.

Wright's work is described in many ways, but it is above all fiercely original and profoundly American. During his long and turbulent career, Wright designed everything from industrial buildings to furniture, but is perhaps best remembered for the tenets of his residential design. Inasmuch as Wright's vast and expansive notions remain largely unresolved, it seems fitting that a new generation of designers should rediscover and redefine his ideas and carry them into another century.

The Hayek residence in Iowa City, Iowa, integrates some of Wright's residential principals with contemporary design. Inspired by the rolling hills of the Hayek's 40-acre estate within the city's north side, architect William Nowysz adopted the broad horizontal forms and enveloping rhythms which have come to characterize the Prairie Style. On the interior, the Hayek residence works much the same as a Prairie home in that a muscular sense of permanence and shelter is achieved while emphasizing access and views to the exterior. The home, in fact, features glass walls and extensive clerestory windows, as well as several decks and large porches covered by the large overhangs which are characteristic of classic Prairie homes.

With separation of interior and exterior spac minimized, the remaining focus on the inside was organizing spaces and building them out with appr priate finishes. As is typical with a Nowysz home, t great room dominates and is defined by its sculptur fireplace and stairways. Here, the fireplace and stai form a central axis that effectively separates livin dining, kitchen and sleeping spaces. The fireplace constructed from the same warm dolomite that found in many Nowysz homes, and lends one of t few decidedly vertical elements to be found. T wooden stairway is wrapped in a broad horizont lattice that is reintroduced on the second level railin As on the exterior, this horizontal grounding is one the design's most effectively borrowed elements, a one which contributes to its serene elegance.

The furniture and finishes within the Haye residence are as refined as its spaces: white plast natural wood, coarse stone, black leather and cle glass. Despite its dramatically horizontal lines, the finishes combine to make the home a neutral bac drop for the Hayek's art and furniture. In the livi room, furniture designed by Eames and Corbusi coexist with a simple upright piano and spare Shak antiques. While not exactly eclectic, the effect warmly dissonant and demonstrates a particular ta and sensibility in exactly the manner a good inter design should. All things considered, the Hayek re dence is just another Bill Nowysz home, which about the highest compliment one can pay its owner

Robert Tibbetts works for Gensler and Associates San Francisco and writes occasionally for Iowa Architec

(Far right) The sculptural fireplace and second floor railing dominate the great room to define the axis for organizing interior spaces.

(Right) The horizontal lattice of the stair and the second level railing add visual punch to a neutral backdrop of finishes.

Project: Hayek Residence
Location: Iowa City, Iowa
Owner: Peter and Julie Hayek
Architect: William Nowysz and Associates
Structural Engineer: Jack C. Miller and Associates
Contractor: Lowell Leichty Construction
Photographer: Assassi Productions

ROBERT TIBBETTS

thank you

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FOCUS on the environment

TO CONSTRUCT AND USE A BUILDING WITHOUT affecting the natural environment is impossible. Materials to build; energy to heat, cool and run equipment; changes to the site; and waste generated during construction, use and demolition all impact the natural environment. Conversely, the natural environment impacts decisions about the building, such as the heating and cooling system chosen, and the orientation and placement of the building.

THE RELATIONSHIP BETWEEN THE NATURAL and built environments is the focus of this special section on building as an activity and as an object. Today that relationship between two worlds that must coexist has become unbalanced. The built environment requires more from the natural environment than it has the capacity to give. That relationship must be synergistic; the two environments must work together to ensure the quality of life for the future.

THE AIA IOWA COMMITTEE ON THE Environment (ICOTE) was formed to educate people about making informed decisions, and to incorporate into the design/construction process the environmental issues associated with building. ICOTE promotes the idea that consideration of environmental issues are a part of the process, and that the process involves all members of the team — owner, architect, engineer, contractor and user.

THE FOLLOWING PROJECTS REPRESENT efforts to incorporate environmental issues into design. The major environmental aspects of each building are highlighted and briefly discussed. The results are buildings that use less energy and fewer materials, improve the quality of the indoor environment, and reduce construction waste. These projects begin to balance the relationship between natural and built environments.

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FOCUS on the environment

Coralville-Iowa City Animal Shelter

Building Coralville-Iowa City Animal Shelter
Location Iowa City, Iowa
Owner Cities of Coralville and Iowa City
Architect James L. Schoenfelder
General Contractor Frantz Construction
Completion Date 1990
# of Floors 1
Total Area 3,183 sq. ft. new; 1,680 existing remodeled
Costs $326,000

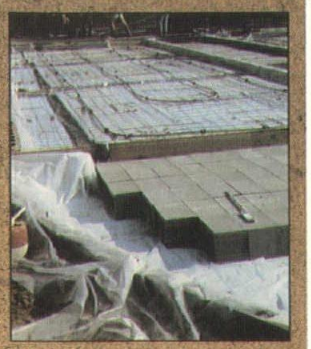
Rather than constructing an entirely new building, the cities of Coralville and Iowa City decided to reuse their old animal shelter as a garage, animal isolation, laundry and lounge, and add a new animal care section. The structure was designed so that in the future another 3000 square feet of south-facing structure could be added. The kennel area is barn-like with a grain bin roof entrance, accenting the agrarian nature of the facility. Corrugated metal, the international industrial enclosure choice of the poor, homeless and disenfranchised, was used at the entrance to symbolize lost, homeless and forgotten animals.

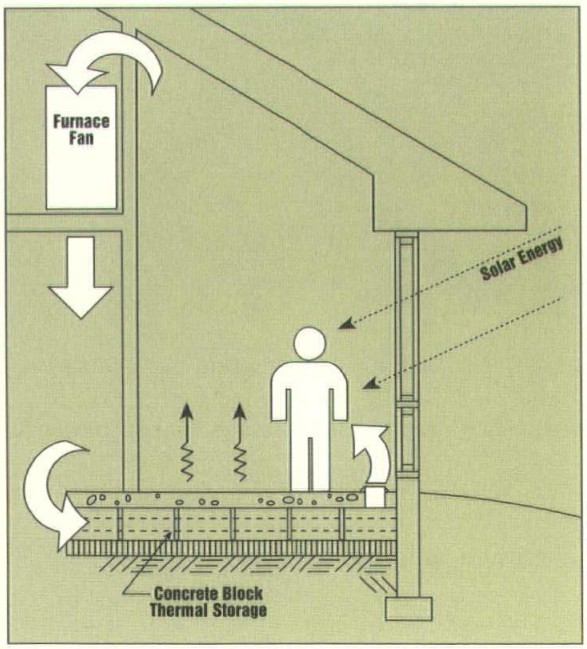
The shelter combines a high efficiency mechanical system, a hot water radiant floor system, a passive solar Trombe wall and a direct gain hybrid passive solar system to heat, cool and ventilate the building. The radiant system, which is the most efficient because it heats objects and not air, also provides better comfort to the animals in the shelter.

A high efficiency furnace and air conditioner and a hot water radiant floor system are used in the existing building and new kennel area. The furnace blower fan is also used by the direct gain sol system at the new entrance as part of its therm storage system. Because the animal shelter requir no air recirculation, a coil loop recovery syste which transfers heat by passing water coils throu both exhaust and fresh air streams, is used to prehe incoming fresh air, giving an estimated annual fu savings of $894.

The existing building has been retrofitted with passive solar Trombe wall. Constructed of steel stu and single corrugated clear fiberglass over t existing concrete block, the Trombe wall uses so energy to heat the concrete block, which radiates t heat to the interior. In the summer, the Trombe w is vented to the outside. The annual fuel savings the Trombe wall are $202.

The new entrance to the shelter is heated by direct gain hybrid passive solar system. As shown the diagram, solar energy from the windows hea the concrete floor slab. As the warm air in the roo rises, the furnace blower fan directs the air to t concrete block thermal storage system under t floor slab, storing the heat until it is gradual





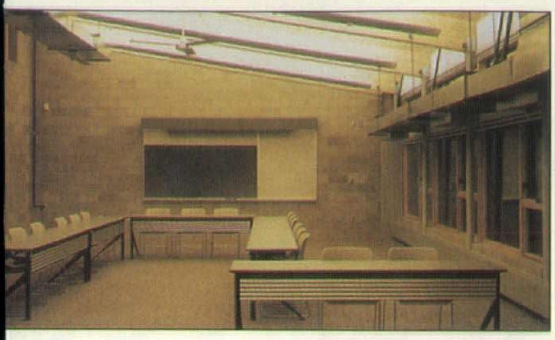
(Right) Illustration of a direct gain hybrid passive solar system

radiated back in to the space during the night.

In all areas of the shelter heated by solar ener and hot water radiant floor systems, extra therm massing has been added to the interior by facing t insulated wood stud frame with four-inch glaz block. Overall the building achieves superinsulati with R26 walls, R44 ceilings, stilted energy truss and floor slab and edge insulation. Existi uninsulated concrete block walls were retrofitt with two-inch thick rigid insulation with fib reinforced cement coating. The estimated annual f savings for the retrofit insulation are $270.

The building's artificial lighting is provided w Watt-Miser fluorescent lamps with high efficier ballasts and multiple switching, allowing the lig level to vary with use. Skylights provide natu daylight in the kennel areas.

Special care was taken to maximize ener efficiency by utilizing alternative energy syste design, conservation and equipment. As a resu energy use was reduced 62.7 percent.



Center for Energy and Environmental Education

(Directly left) At noon on the winter solstice

Building Center for Energy and Environmental Education
Location Cedar Falls, Iowa
Architect Architects Wells Woodburn O'Neil
Energy & Environmental Consultants The Weidt Group
Structural Engineer James Wilson, P.E.
Mechanical/Electrical Engineer Alvine and Associates
General Contractor Larson Construction Company
Completion Date August, 1994
# of Floors 2
Total Area 26,800 sq. ft.
Cost $3,328,543

e University of Northern Iowa in Cedar Falls, wa, has a long tradition of leadership in vironmental programs. When bestowed with a 000,000 grant from the U.S. Department of ergy to build a new facility for environmental ication, the university decided to create a building t not only provides space for education, but teaches ough its very existence. The mission of the new nter for Energy and Environmental Education, ened in August 1994 and designed by Architects lls Woodburn O'Neil, is to "nurture an vironmental ethic and develop environmental racy in children and adults."

Energy savings, which come primarily from the hly efficient mechanical and lighting systems, are of the standout aspects of the new facility. The ter is projected to use 30 percent of the energy d by a typical UNI building, and energy costs are mated at $.29 per square foot, compared with the I average of $.76 per square foot.

Mechanical equipment is controlled and monitored a computerized energy management system. The ter uses a Variable Air Volume (VAV) ventilation tem with a 78 percent fan/motor efficiency, iable frequency drives for fan control and a 100 cent economizer cycle, which allows fresh outside to be used to cool the building. The VAV system es energy by delivering air at a constant perature and varying the air quantity.

The energy savings of the center's lighting system obtained by balancing high efficiency artificial natural light. The artificial lighting — indirect fluorescent (T8 lamps with electronic ballasts), pact fluorescent and high intensity discharge ps, is controlled by photocells, occupancy sensors a three-step dimming system. This automatically ances the need for artificial light with the ilability of natural daylight by turning lamps on off as light levels decrease and increase.

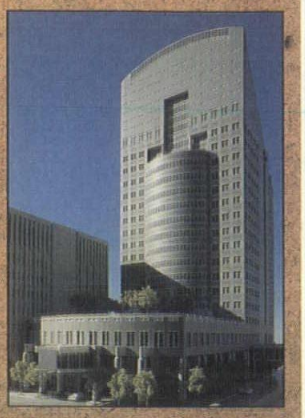
Natural daylighting features include the use of light "shelves" to reflect light from the upper windows towards far walls in each room, allowing natural light to penetrate into all corners. LoE clad wood windows, which reflect interior heat back into the room, are used on the north and south elevations. Selective LoE clad wood windows, which provide more shading and less light transmittance to decrease heat gain and glare, are used on the east and west elevations.

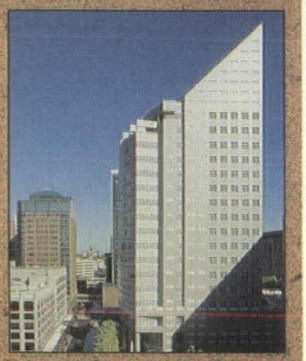
Materials for the new center were selected based on their recyclability, recycled content, embodied energy and economy. Many of the materials, such as stone, masonry and concrete, were left unfinished to reveal their natural beauty and to help maintain the highest indoor air quality possible.

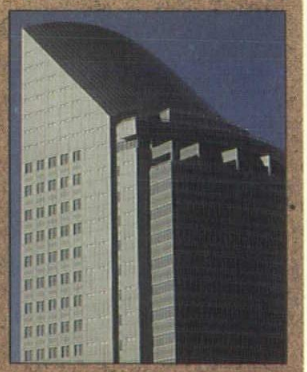
Providing clean indoor air is achieved first by reducing or eliminating pollutants, and second, by supplying adequate mechanical and/or natural ventilation with a continuous supply of outdoor air. Indoor air contaminants were reduced through several means. The maximum use of exposed concrete floors minimized the amount of carpeting used. When carpeting was necessary, an antibacterial, low off-gassing carpet containing recycled plastic, and carpet glue with low volatile organic compounds was used. Formaldehyde-free particle board was used in the cabinetry. Painting was kept to a minimum, and wood was sealed with a water-based material.

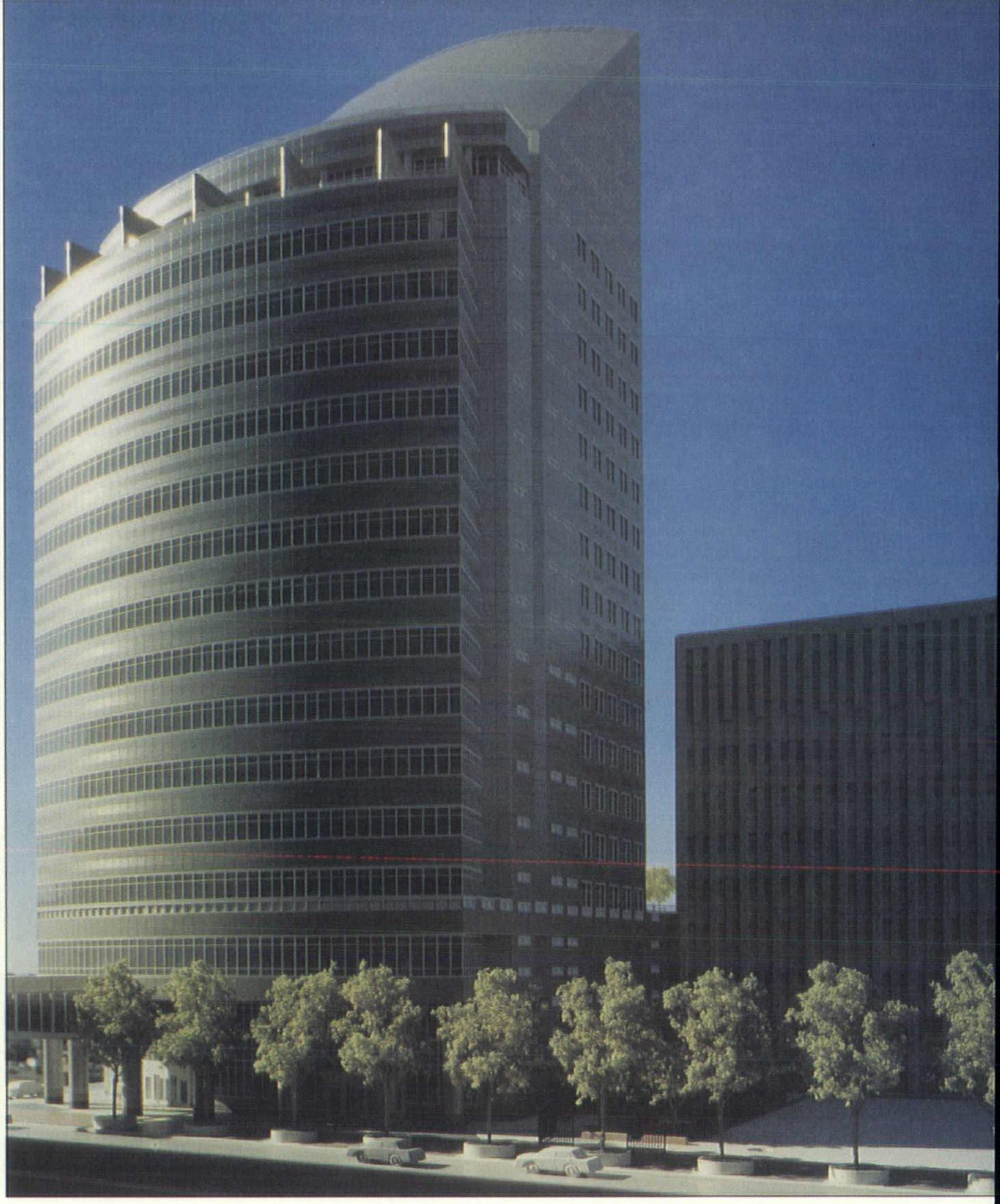
To provide adequate ventilation, the mechanical system was designed to supply a higher than standard percent of fresh air. Building occupants can use natural ventilation through the use of operable windows.

FOCUS on the environment









EMC Insurance Companies Expansion

Building EMC Insurance Companies
Location Des Moines, Iowa
Owner EMC Insurance Companies
Architect/Engineer Brooks Borg Skiles
General Contractor Neumann-Klewit Constructors
Window/Wall System Subcontractor Architectural Wall Systems
Completion Date September, 1996
# of Floors 20
Total Area 425,000 sq. ft.
Cost $50,000,000

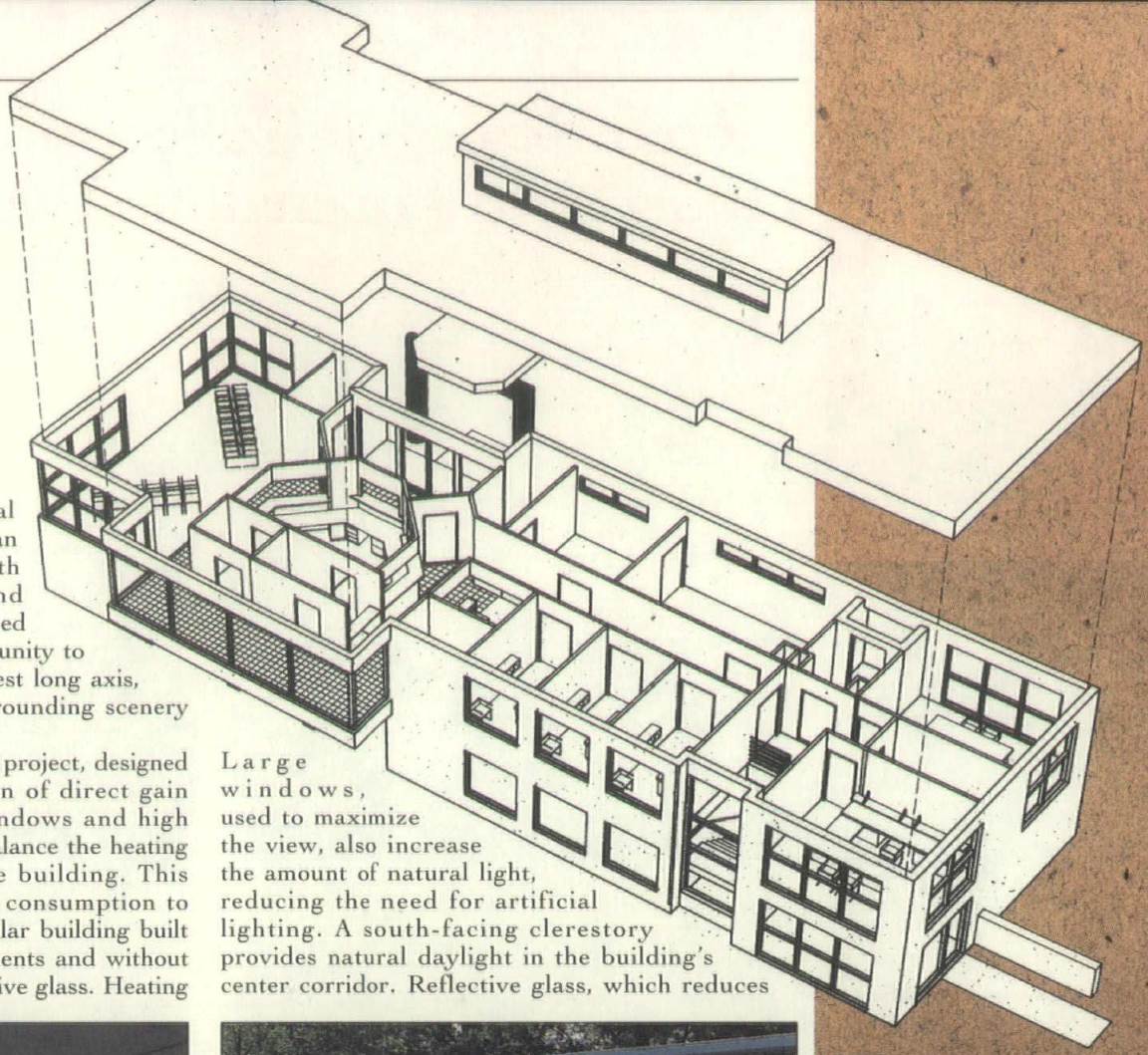
Undertaking a major expansion in Des Moines, EMC Insurance Companies desired a building that was energy efficient and was willing to participate in rebate programs offered by Midwest Power. Rebate programs offer incentives to building owners to install energy efficient systems. The rebate programs used include energy efficient motors, chillers and boilers. Brooks Borg Skiles, architect for the project, chose state-of-the-art systems based on their cost effectiveness and energy savings.

Because of the year round need for cooling, typical for large office buildings, the expansion uses an innovative ice storage system in conjunction with the chiller to produce 36 degree glycol for the chilled water coils in the air handling unit. The air handling unit will deliver air that is ten degrees cooler than the conventional temperature produced by a chiller without the ice storage system. This significantly reduces air quantities, duct size and fan horsepower. The fan will be an aerodynamic custom design, saving space a horsepower and providing quiet operation. At nig when not being used to provide cool air, the chiller w run to manufacture ice. This system will allow the ow to reduce energy demand during peak hours and t associated costs of using energy during those hours.

During the winter, reheat coils in the air dist bution boxes will provide heat at the building perimet Low E windows with a high insulating factor (R eliminate the need for high capacity heating units the perimeter and reduce both the peak heating a cooling load demands by 13 percent.

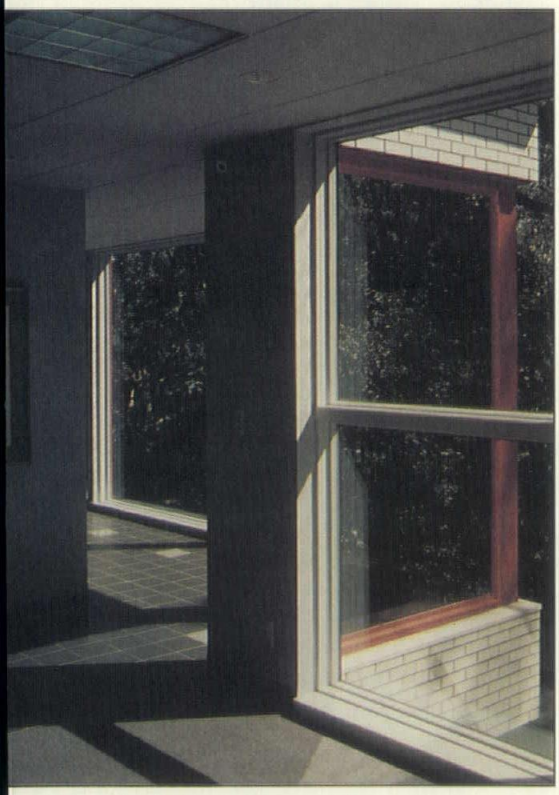
When constructed, the building's estimated lo term savings will be 14 percent yearly, based o comparison to a building without the high efficien windows and ice storage system. The payback time the windows and ice storage system is four and o half years. Utility energy efficiency programs w provide an estimated savings of at least $250,000.

Plastic Surgical Center



ne owner of the Plastic Surgical enter in Cedar Rapids, Iowa, began e design/construction phase with vo concerns: site selection and ergy efficiency. The site, a wooded uff, provided an excellent opportunity to ient the building with an east-west long axis, pplying both a view of the surrounding scenery d passive solar capabilities.

CHANGE, the architect for the project, designed e building using a combination of direct gain ssive solar with reflective windows and high ficiency mechanical systems to balance the heating d cooling requirements of the building. This mbination reduces the energy consumption to arly half that required by a similar building built minimum energy code requirements and without e passive solar system and reflective glass. Heating



quirements for the center for 1992 averaged to 4.5 TUs per square foot per degree day; the minimum ergy requirement for a model energy code building heating would result in about 8 BTUs per square ot per degree day. Electric consumption, including conditioning, lighting and equipment operations, s 2.32 BTUs per square foot per degree day for 92.

Large windows, used to maximize the view, also increase the amount of natural light, reducing the need for artificial lighting. A south-facing clerestory provides natural daylight in the building's center corridor. Reflective glass, which reduces

the light entering the building to 20 percent, reflects the context of the building's surroundings and reduces the sun's impact on the east and west facades. On the south facade, the glass maximizes the view and provides interior privacy while also balancing the thermal impact of the building. If reflective glass had not been used, the building would have suffered from overheating and an increased cooling load.

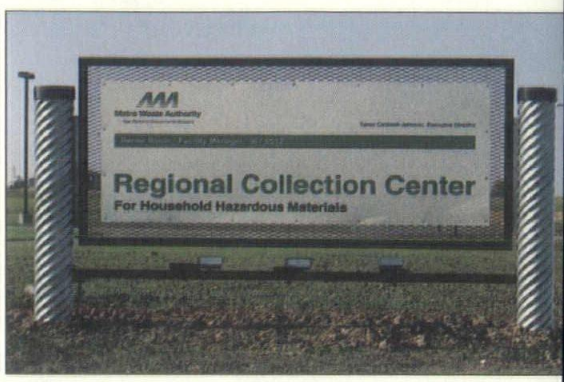
The floor of the upper level has two purposes. Constructed out of cored slab concrete, it is used to stabilize the building's temperature and to store the heat generated by the direct gain passive solar system.

The building is conditioned by high efficiency forced air gas furnaces and air conditioners with automatic outside air economizer cycles. When cooling is needed, the air economizer brings cool outside air into the building. Typically, air conditioners without economizers use very little outside air directly for cooling. A significant portion of the cooling energy savings is due to the economizer cycle.

Building Plastic Surgical Center
Location Cedar Rapids, Iowa
Owner Charles E. Grado, M.D.
Architect CHANGE-Roger Hadley
Structural Engineer Jack Miller & Associates
General Contractor Tim Miller
Completion Date Spring 1991
# of Floors 2
Total Area 6,000 sq. ft.
Cost $400,000

FOCUS on the environment

Metro Regional Collection Center for Household Hazardous Waste



Building Metro Regional Collection Center for Household Hazardous Waste
Location Bondurant, Iowa
Owner Metro Waste Authority
Architect & Engineer Stanley Consultants, Inc.
General Contractor Koester Construction
Completion Date October, 1994
# of Floors 1
Total Area 5,600 sq. ft.
Cost $800,000

The environmental movement has had a certain effect on everyday occurrences — like garbage. Suddenly, the tin can and styrofoam wrapper and newspaper aren't all dumped into one bin and left at the curb — now they each have their own receptacle and dumping site. Curbside recycling programs have become widespread in most metropolitan areas. But there are certain things that can't be left on that curbside because of their hazardous nature: motor oil, batteries, paint, yard chemicals, etc. The Metro Regional Collection Center for Household Hazardous Waste, opened in December 1994 in Bondurant, Iowa, has as its goal to collect, sort, bulk and ship that waste.

Stanley Consultants, the architect for the project, found that because of the building's hazardous classification, more and stricter code requirements governed it's construction. For example, no air recycling is allowed and five air changes (all the air inside the building must be removed and replaced) per hour are required. Because of all the additional requirements, it was obvious that the very real potential for wasting unnecessary amounts of energy existed, something unacceptable to an agency whose mission is to decrease the size of the waste stream and waste in general. To decrease that possibility, the architect studied methods to make the building as energy efficient as possible, incorporate resource-efficient materials, and decrease waste generation in construction.

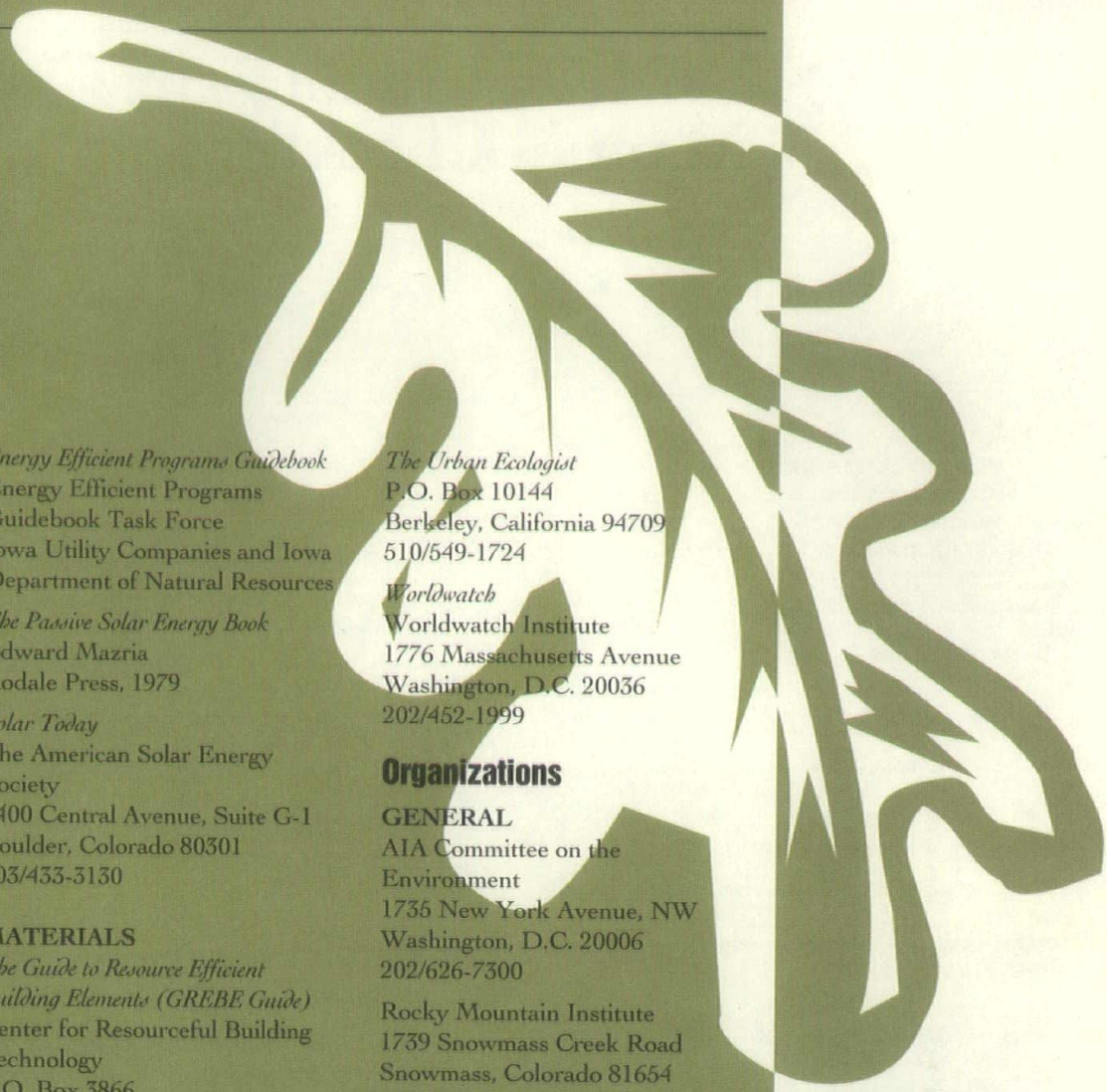
Because of a high water table and the desire to use natural systems, the center uses an alternative method to treat its waste water. A constructed wetlands waste water treatment system begins with a conventional septic tank to settle out any solids. Waste water is then run through a pond that uses plants and bacteria to filter and clean the water without using chemicals.

The building uses an air-to-air heat recover system, which recovers 65 percent of the heat in th exhaust air and uses it to pre-warm the fresh air. A EPA-approved waste-oil burner yields doubl benefits, providing heat for the hot water heatin system, and eliminating the need for costly disposa of waste oil. A combination of high efficienc lighting with occupancy sensors, which detect motion in a room and shuts off lights if people aren sensed, and photoelectric dimming controls, whic allows artificial light to balance with natura daylight, provides the best possible use of light an energy.

Where available and cost effective, material which have some recycled content and/or ar recyclable, were specified. Fiberglass insulatio containing recycled glass and polystyrene insulatio board with recycled polystyrene content were use as the insulating materials. Countertops, a locke room bench, a shower seat and window sills are a made from recycled plastic. The ceramic floor til contains feldspar mine waste. Crushed concret obtained from the nearby I-80 interstate repavin project was used as granular fill under the floor slal Finally, crushed, recycled asphalt was used as a bas for the new asphalt paving.

The Metro Waste Authority, in cooperation wit the architect and contractor, is implementing construction waste management program in order t divert as much recyclable waste as possible from th landfill. It is intended that this program becomes model that may be utilized on construction projec throughout Iowa.

References



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Energy Efficient Programs Guidebook
Energy Efficient Programs
Guidebook Task Force
Iowa Utility Companies and Iowa
Department of Natural Resources

The Passive Solar Energy Book
Edward Mazria
Rodale Press, 1979

Solar Today
The American Solar Energy
Society
2400 Central Avenue, Suite G-1
Boulder, Colorado 80301
303/433-3130

MATERIALS

The Guide to Resource Efficient Building Elements (GREBE Guide)
Center for Resourceful Building
Technology
P.O. Box 3866
Missoula, Montana 59806
406/549-7678

Sourcebook for Sustainable Design
Boston Society of Architects
52 Broad Street
Boston, Massachusetts 02109
617/951-1433

Environmental

Biologic
David Wann
Johnson Books, 1990

An Earth Charter and Agenda 21 for Iowa
United Nations Association-USA
Iowa Division
20 E. Market Street
Iowa City, Iowa 52245-1728
319/337-7290

The Ecology of Commerce
Paul Hawken
Harper Collins, 1993

In Context
Context Institute
P.O. Box 11470
Bainbridge Island, WA 98110
800/462-6683

The Urban Ecologist
P.O. Box 10144
Berkeley, California 94709
510/549-1724

Worldwatch
Worldwatch Institute
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Iowa Department of Natural
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Wallace Building
902 E. 9th Street
Des Moines, Iowa 50309
515/281-5145

Iowa Energy Center
2521 Elwood Drive, Suite 124
Ames, Iowa 50010-8263
515/294-8819

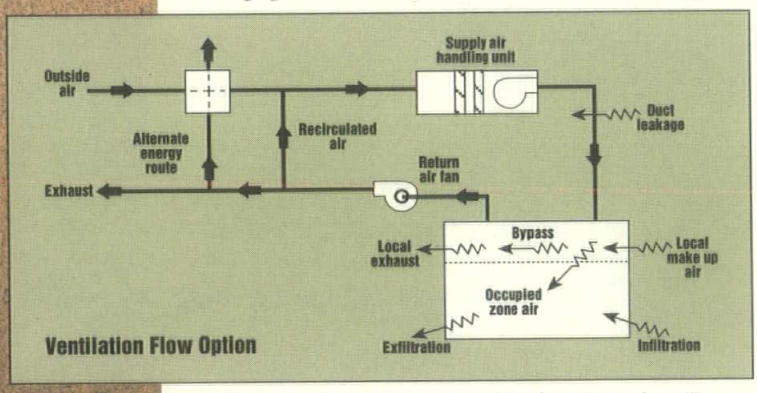
ICOTE was unable to use recycled paper for this section due to cost. Until recycled products are the standard rather than the exception, trade-offs will have to be made between cost and environmental considerations.

FOCUS on the environment

SMACNA Indoor Air Quality Manual Checklist

This is a list of common problem areas in new and remodeled construction. These areas should be addressed early in the design/construction process to assure high-quality indoor air.

- Concern for the building occupants' comfort needs such as: noise level, lighting level, temperature and humidity level, drafts and good indoor air quality.
- Avoiding Sick Building syndrome starts in the planning stage.
- Selection of the type of system that will meet the needs of the owner while operating at minimum energy consumption.
- Adequate mechanical room space for installation and maintenance. Allow a minimum of 36" on all sides of equipment that requires access for filters and repairs.



Ventilation Flow Option

- Adequate duct space. Outside duct size plus 4". This is clear space between lights and structure. Maximum duct ratio of 4 to1 (height to width).
- Filters — 30% minimum to protect the equipment on all systems with 95% final filters for healthcare.
- Adequate space for future absorption filters. (Carbon or permanganate for organic volatiles.)
- Ventilation and economizer cycles on all air handling units.
- Minimum of 15 cubic feet per minute of outside air coming in for each occupant.
- Zones of control not too large and of same occupancy
- Maximum length of flexible duct to be 6'-0".
- Ductliner to be faced and rated for 1.5 times the velocity expected to prevent erosion. No ductliner in healthcare facilities after the final filters in areas requiring final filters.
- Adequate exhaust from toilets, copy machines and laboratories.
- Adequate outside make-up air for all exhaust.
- No outside air intakes near sanitary vents, loading docks, or exhaust outlets that can cause recirculation
- Fire and smoke dampers to protect building and occupants.
- Pressurized stairwells to outside for multistory buildings. Safe haven for exiting.
- Hazardous or toxic fumes from fume hoods safely captured and removed from the building in an environ mentally safe manner. Exhaust fans on the discha end of the duct. No recirculation back into intake
- 10% to 30% reserve capacity for future loads or progra changes. System must be flexible for future change
- Building must be designed to handle the level of humidity desired (vapor barriers, thermal breaks, and glazing).
- Understanding of building materials and the need for additional ventilation to prevent bad indoor ai quality. Off gassing of materials may require a ba out of the building.
- Control system to adequately sense, monitor and control all components of the system to meet owners' needs. Owner must be able to understan and use the system.
- Complete operating instructions to the building operating personnel along with service and operating manual. If the system is not understoo will never be operated correctly.

Condensed and edited by Samuel C. Wray of KJWW Engineering

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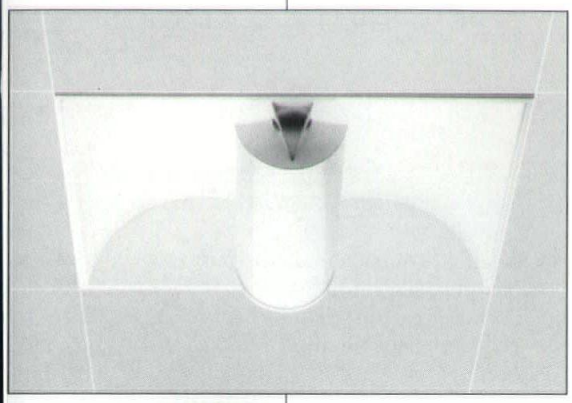
DesignDigest

Recessed Comfort Luminaire
Zumtobel Lighting, Inc.
201.340.8900

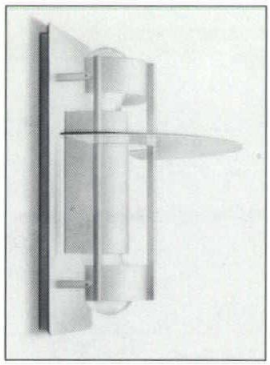
Combining direct and indirect illumination, the "RC" is compatible with standard 2x2 and 2x4 ceiling systems. Two convex reflectors create soft indirect light. A perforated refractor panel with a translight inlay diffuses the direct light component.



Aeron Chair
Herman Miller
800.851.1196

Chair designers Bill Stumpf and Don Chadwick have researched the changing needs of the modern office worker to create a chair unlike any other.

Described as "a chair that responds to task needs, but also a management chair in image and comfort," the Aeron chair comes in three sizes. The newly-developed seat material adapts to the shape of the occupant, then returns to its original form when vacated.



Saturn Wall
Louis Poulsen Lighting, Inc.
305.625.1009

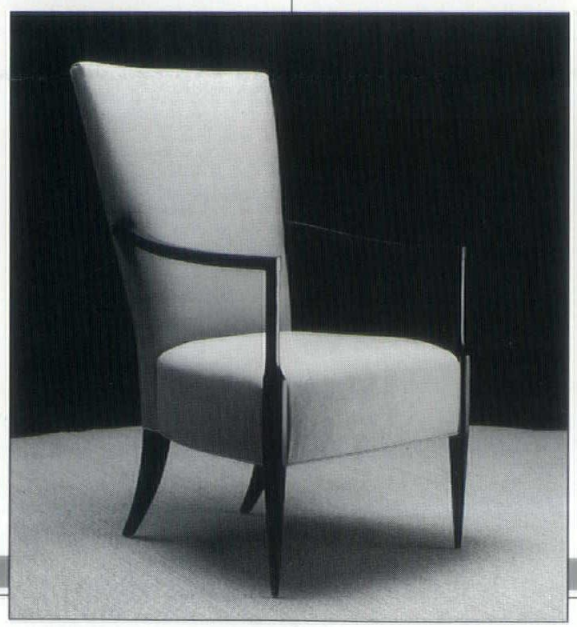
Joachim Lepper has designed a wall-mounted luminaire fabricated from heavy steel plate. Three metal struts support upper and lower anti-glare shields. A flat steel reflector rung redirects spill light from upper and lower lamps.

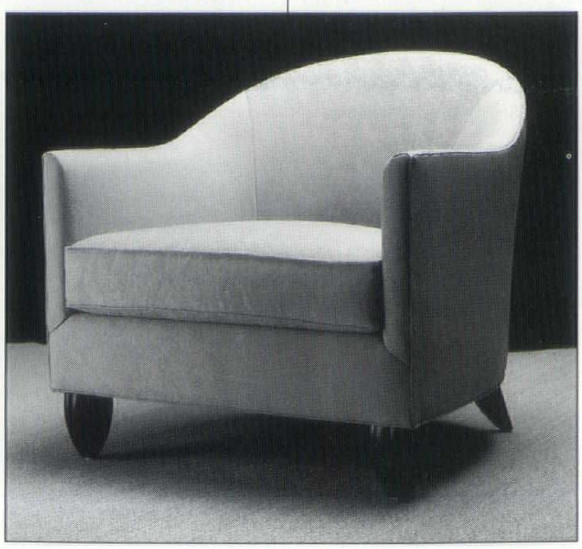
Pole Top Luminaire
Bega/US
805.684.0533

Bega introduces a pole top luminaire with wide beam round symmetrical light distribution and a choice of H.I.D. light sources. The additional top light output produces a decorative effect, illuminating the shade top and surrounding tree foliage.

San Simeon and Pasadena Chairs
Hickory Business Furniture
704.328.2064

Named for her favorite southern California towns, designer Barbara Barry's new furniture collection introduces an elegance not ordinarily found in contract furnishings. Subtle plays on proportion characterize both the thin legged, high back San Simeon as well as the acorn legged Pasadena club chair. Altogether, seven chairs and three table groupings make up the collection.





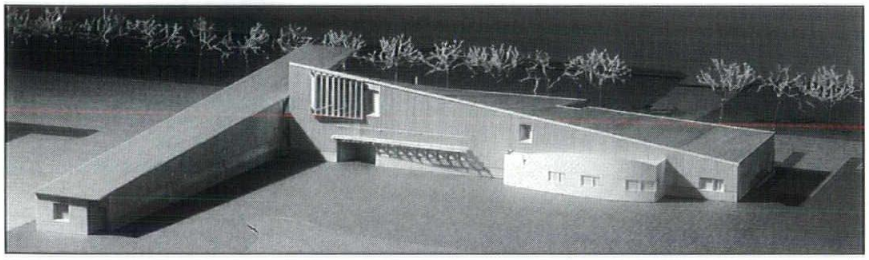
STEVE STRASSBURG, AIA

Journal

Iowa Project Wins P/A Award

A team of three young architects with Iowa ties received a citation in the 41st annual P/A Awards competition, sponsored by *Progressive Architecture* magazine. Laura Miller, a native Iowan and formerly a professor at Iowa State University and now a visiting critic at Southern California Institute of Architecture; Michael Underhill, AIA, previously Chair of the Architecture Department at ISU and currently at Arizona State University; and David Heymann, previously at ISU and now serving as an Assistant Professor at the University of Texas at Austin, were honored for the design of the Ontario Bible Church and BILD Ministry Complex.

To be constructed at the corner of a cornfield at the fringes of Ames, Iowa, the church and leadership training complex take design cues from typical Iowa farm buildings. The large building volumes will be sheltered by long sloping roof planes and clad in manufactured metal panels. Rows of trees will fend off north and west winds, and the building will form an L around an entry court to the southeast. The sanctuary of the nondenominational evangelistic church will double as a hall for seminars and social events.

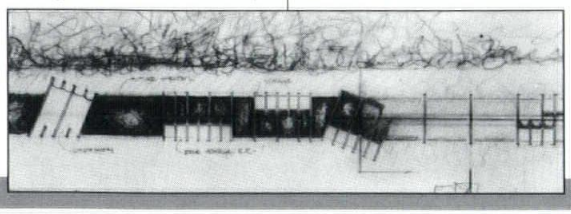


Meaningful Masterplanning

An interesting collection of people collaborated to masterplan the Birdland section of Des Moines, an area devastated by the 1993 floods. A thoughtful and exciting response was the result. The three-day charette found the group exploring possibilities for the redevelopment of the Birdland neighborhood.

Headed by Mario Gandelsonas, a principal of Agrest + Gandelsonas and a professor at Princeton who has been working with Des Moines Masterplanning for five years, the gathering also included Patricia Zingsheim, an architect with the city of Des Moines; Jennifer Bloomer, associate professor of architecture at ISU; Tinka Sack; Doug Pfeiffer; Michelle Kaufmann; Kathy Bogue; John Thomas; Robert Harlem; Brad Hartman; Jodi Higgs; Marcelo Pinto; Tim Schroeder; and Mitchell Squire. The city has offered to purchase devastated lots and homes from owners who may wish to vacate. The group's approach was innovative and beautiful while remaining sensitive to the neighborhood's needs and the essence and power of the river.

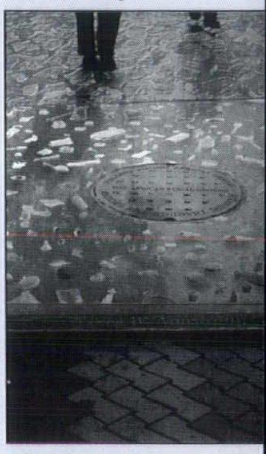
The result of the charette was a proposed acceptance of the river, rather than a continual, and unsuccessful, resistance to its flow, through a marsh and a second wall structure weaving through and celebrating the levee. These elements would act as both a connective thread linking together a variety of recreational events, and a mediating physical construct between the river and land on the other side. The group questioned the city's relationship to the river at this location, and envisioned this project as a beginning to a revision in the attitude of approach throughout the river's levee and banks.



MICHELLE KAUFMANN

Speaking Through the Ground

Iowa State University Professor of Architecture Karen Bermann recently won one of four first place awards in an international competition filled with interesting challenges and historical aspects. Bermann collaborated with Jeanine Centuori, Assistant Professor of Architecture at Kent State University, to create a provocative and inspirational proposal to commemorate the African Burial Ground, an eighteenth-century cemetary unearthed three years ago in lower Manhattan. What the excavation turned up was not just the bones of 20,000 people and their unknown history, but a living metaphor for racial oppression.



Inspired by African burial customs in which gravesites function as windows enabling communication between the living and the dead, Bermann and Centuori want to surround the site with replaced sidewalk panels embedded with a mosaic of "graveyard goods." These panels would be fabricated by a wide range of individuals and groups, making the memorial a collective enterprise, much like a quilt. Images and texts dealing with the history of the site as well as current issues of race and society might be inscribed or embedded in the concrete. The collection of panels would then constitute a conversation of many, while the earth's crust would become a magical membrane dancing with the light and shadows of people who move above it, serving as a 'graffiti' for the layer below, unheard voices finally telling their stories.

Correction

In the Winter Issue, No. 93:208, of *Iowa Architect* magazine, under project credits for "The Cool Dip-Maryville Aquatic Center," the name of the mechanical/electrical engineer and pool consultant was misspelled. It should have been Larkin Associates. *Iowa Architect* apologizes for the error and any inconvenience it may have caused.

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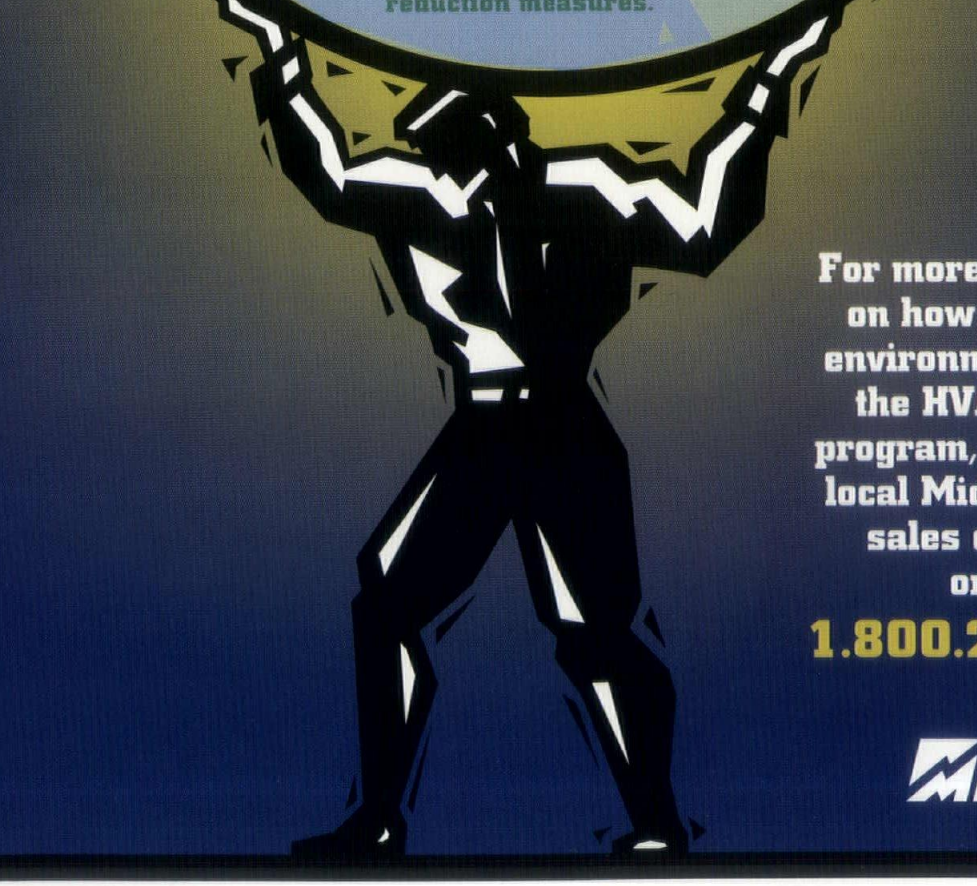

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