IOWA Architect

Spring 1996/Issue No. 96:215 Three Fifty

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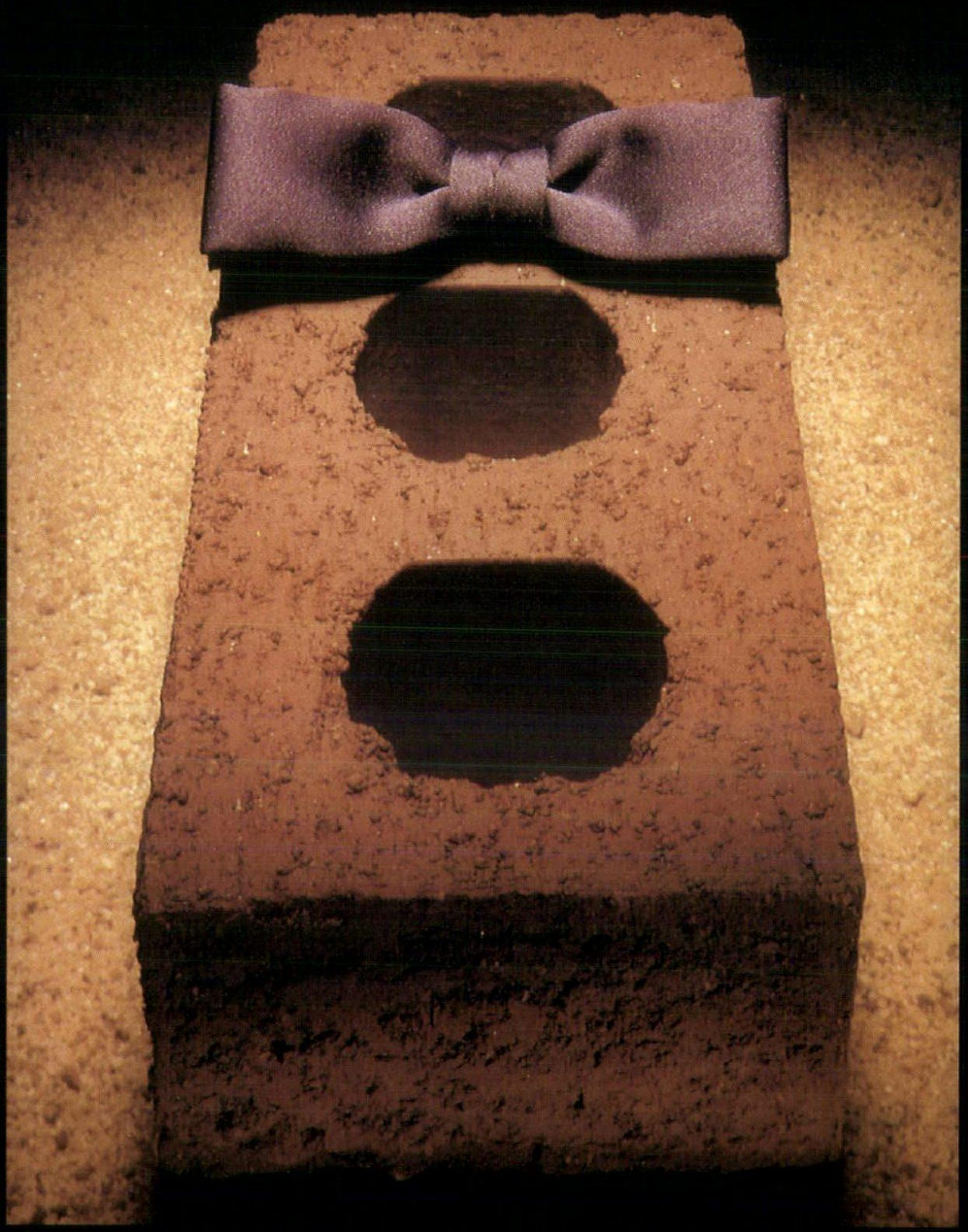

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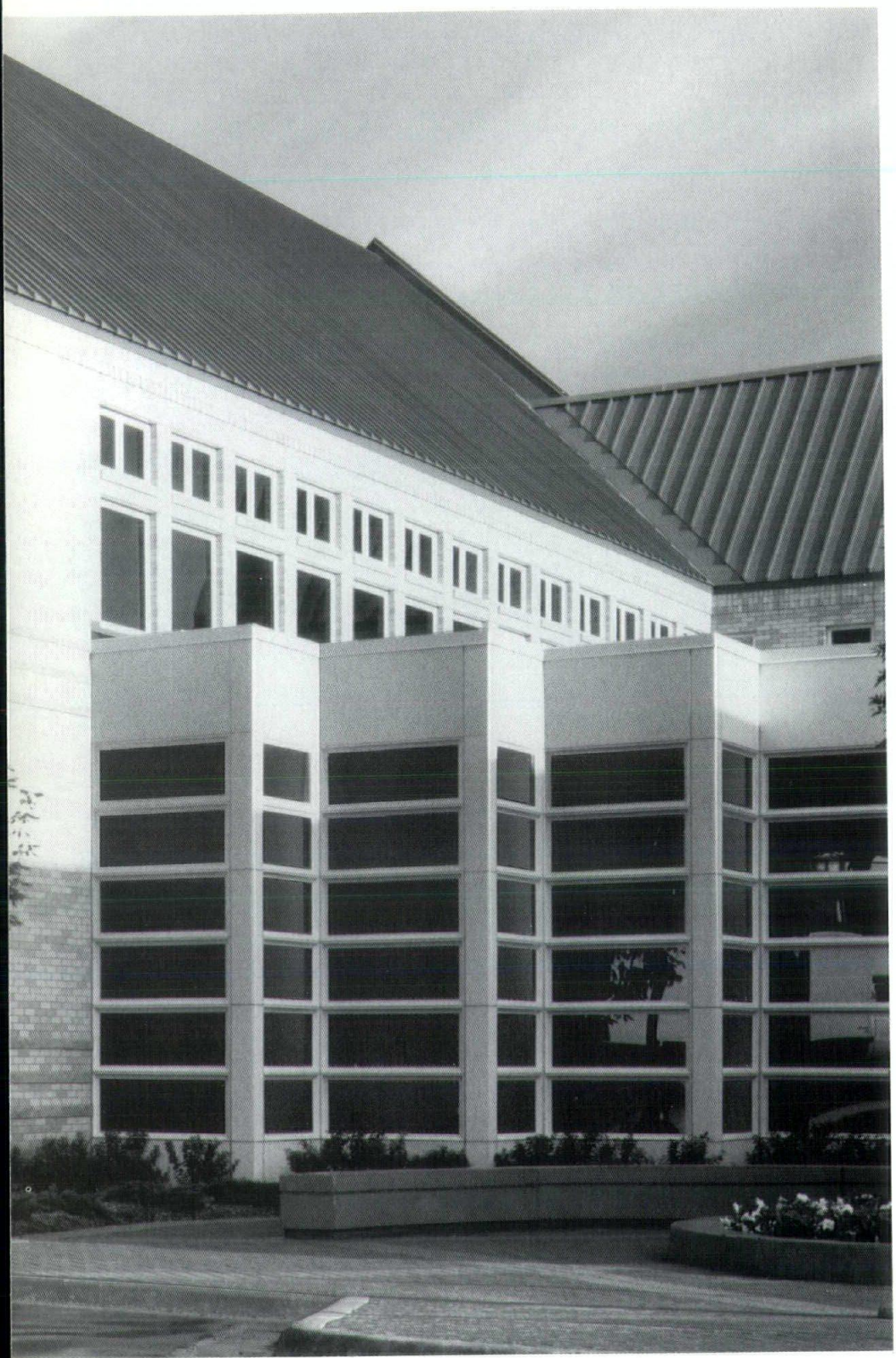

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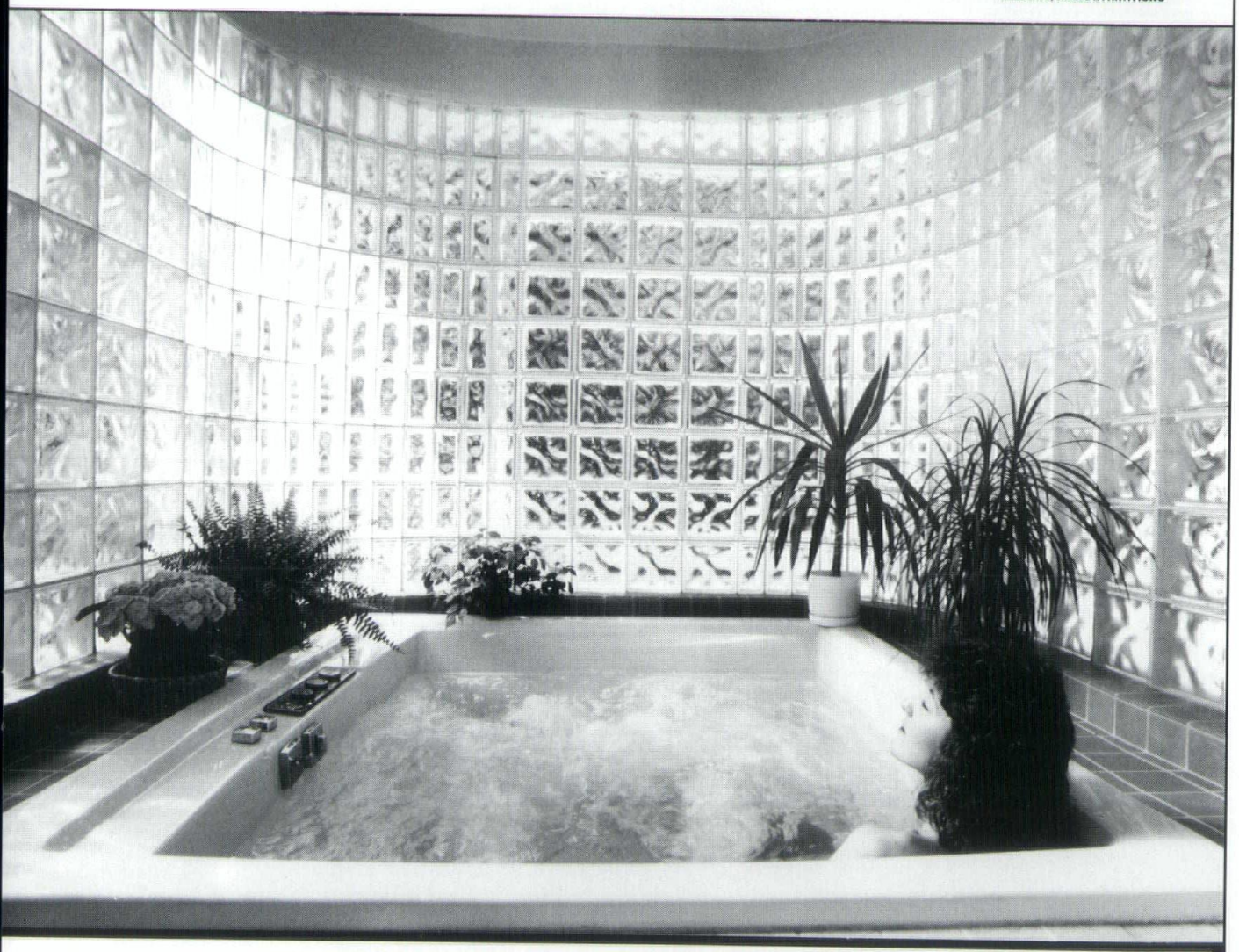

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Cover
Walnut Hills United Methodist Church, Urbandale, Iowa. Architects Wells, Woodburn, O'Neil. Photo by King Au, Studio AU.

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faith and form

Religious faith and architectural form have been eternally bound together. Indeed, from the Great Pyramid in Giza to Stonehenge, Saint Peter's Basilica to the present day, the history of architecture is replete with examples of divine inspiration made palpable through the labor of artisans and the vision of architects.

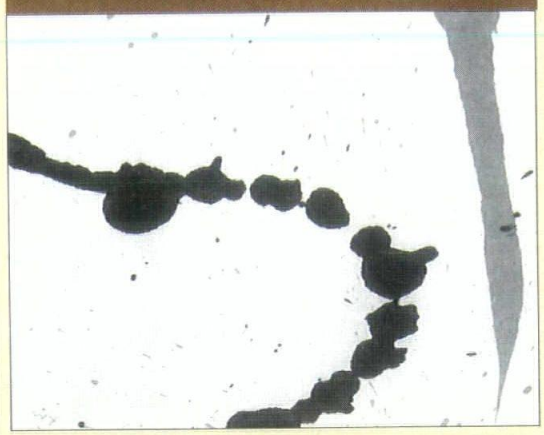
Before televangelists and mass media, architecture served to communicate the ideals of a given faith to its followers as well as the community at large. For much of history, constructing a place of worship was a community's greatest building achievement. The resulting structures dominated the civic landscape. Completing these works often spanned generations and represented a vast expenditure of resources. Even today our image of places like Chartres and Leon in France, as well as Pisa and Florence in Italy, are inseparable from the cathedrals which occupy their centers. Sadly, the power of religion in Western society has been largely eclipsed by economic and political forces. Faith, however, remains a potent source of architectural inspiration.

In this issue of Iowa Architect, we will examine a number of examples of religious architecture in Iowa. The projects featured run the gamut from the century-old All Saints Catholic Church in rural Stuart, Iowa, to contemporary suburban churches by Architects Wells Woodburn O'Neil and RDG Bussard Dikis. Also included are two college chapels, the Scott Chapel completed in 1955 by Eero Saarinen and Associates on the Drake University campus, and the recently completed Wartburg College Chapel by Weese Langley Weese. These projects present a breadth of representational approaches and indicate that the architectural expression of faith remains open to interpretation. More importantly, however, they reveal that architecture continues to communicate the spiritual aspirations as well as the collective values of their communities.

Paul D. Mankins, AIA
Editor

IOWA Architect

ARTS



Made in America: Ten Centuries of American Art

The Nelson-Atkins Museum of Art in Kansas City, Missouri, will present *Made in America: Ten Centuries of American Art*, March 17 through May 19, 1996. From 11th-century pottery by Anasazi artists to Andy Warhol's pop icon of Elvis Presley, this exhibition presents a glorious treasury of American creativity. Inclusive and intriguing, *Made in America* expands the definition of American art by representing not only the celebrated but also the lesser known artists who have enriched America's cultural history. The exhibition is rich with paintings and features a superb selection of photography, furniture, ceramics, Native American art and other objects.

Robert Motherwell

The work of American Abstract Expressionist painter Robert Motherwell will be on view at the Walker Art Center in Minneapolis, Minnesota, March 3 through August 18, 1996. *Robert Motherwell: Reality and Abstraction* will examine the range of Motherwell's vocabularies of imagery as they evolved through his four-decade career. The exhibition will feature 33 works recently acquired by the Walker Art Center and will include archival material to help provide a broader understanding of the artist and his work.

Grant Wood

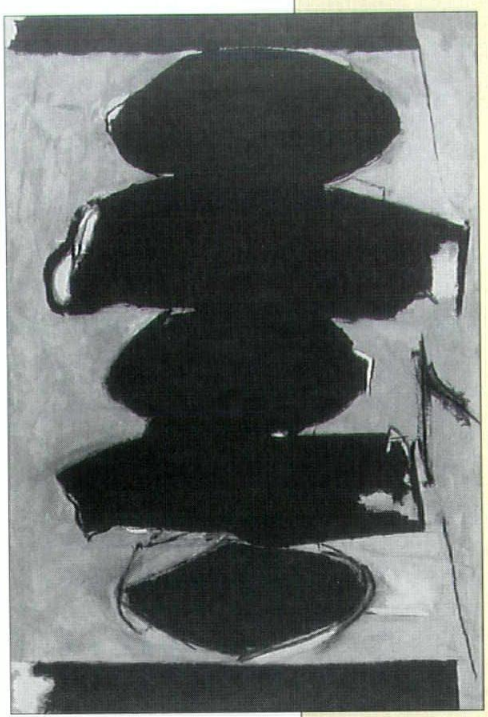
Sixty paintings and drawings by American artist and Iowa native Grant Wood will be on view at the Davenport Museum of Art from March 23 through June 9, 1996. *Grant Wood: An American Master Revealed* includes the iconic rural painting *American Gothic* on loan from the Art Institute of Chicago and displays the breadth of Wood's work during the Great Depression.

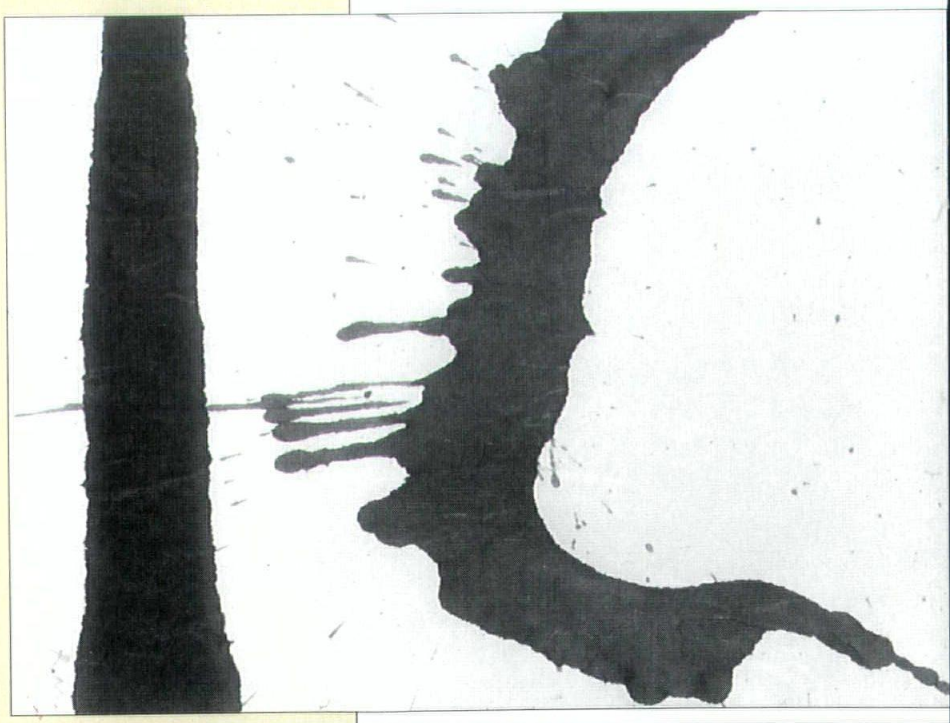
Robert Ryman Prints

Robert Ryman Prints, 1969 - 1994, an exhibition of 25 prints by American Minimalist painter Robert Ryman, will be on view at the Milwaukee Art Museum, April 5 through June 23, 1996. The exhibition investigates Ryman's use of a variety of print-making techniques including lithography, intaglio and silkscreen to produce highly minimal, studied compositions. A catalogue documenting Ryman's entire print production accompanies the exhibition.

Art and the Camera

Art and the Camera, 1900-1940: Pictorialist Photographs from the National Portrait Gallery, will be presented at the Joslyn Art Museum in Omaha, Nebraska, May 4 through June 2, 1996. This exhibition features the work of a group of photographers working at the turn of the century to prove that camera made images were legitimate works of art. Included in the exhibition are works by Gertrude Kasebier, Edward Steichen and Alfred Stieglitz, among others which chronicle the development of Pictorialism.





PAUL MANKINS, AIA

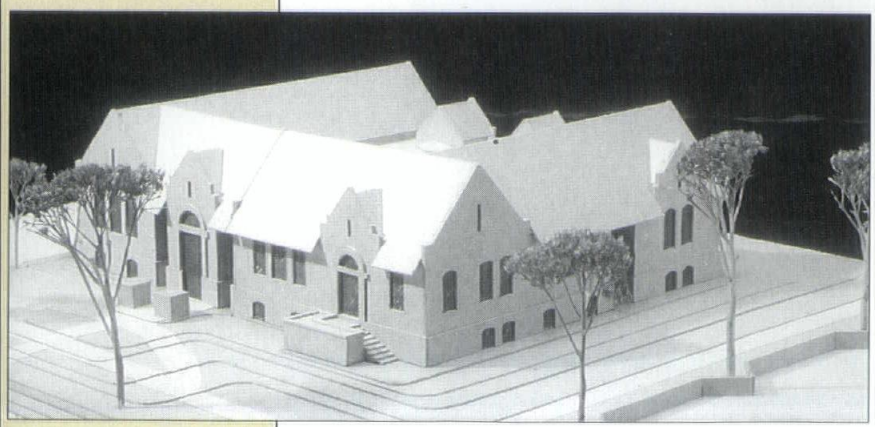
PORTFOLIO

Memorial Chapel

Brooks Borg Skiles is renovating the 8,000 square-foot Memorial Chapel at Lakewood Cemetery in Minneapolis, Minnesota. Built in 1908 - 1910, the chapel is one of the finest examples of Byzantine style architecture in the United States. In addition to renovating the original finishes of the structure, BBS also is upgrading all of the mechanical and electrical systems. A new, comprehensive lighting and audio-visual system also is being integrated carefully into the domed structure's interior. Work is scheduled to begin in the spring of 1996, with completion later in the year.

Carnegie Library Addition

OPN Architects, Inc., is designing an 8,500 square-foot addition to the 3,500 square-foot Carnegie Library in West Liberty, Iowa. Sensitivity to the proportions and materials of the original building guided the design of the addition. A 22 square-foot module was used to plan the addition while complimentary roof lines create a seamless addition.



First Trust and Savings Bank

Novak Design Group has designed a 24,000 square-foot headquarters for First Trust and Savings Bank of Cedar Rapids. The building features a central two-story lobby, which provides light through the three levels. Corporate offices are located on the third floor, and public banking and open offices are located on the second level, with the lower level housing the processing center. The overall fenestration of the exterior, along with the selection of materials, will present an image of a strong, stable and accessible financial institution. Construction is scheduled for completion in November.

TODD GARNER, AIA

THE ALL SAINTS CATHOLIC CHURCH

Stuart, Iowa

When they reached the south transept, Tom called: "Wait." The floor was an obstacle course of small fires, and more fragments of burning wood fell continuously. Philip peered across the gap, trying to map a route through the flames. During the few moments that they paused, a rumble began at the west end of the church. Philip looked up, full of dread. The rumble grew to a thunder.

"What is it?" Philip shouted.

"The southwest tower."

"Oh, no!"

The thunder became even louder. Philip looked, horrified, as the entire west end of the church seemed to move forward a yard, as if the hand of God had struck it. Ten more yards of roof fell down into the nave with the impact of an earthquake. Then the whole southwest tower seemed to crumble and fall, like a landslide, into the church. Philip was paralyzed with shock. His church was disintegrating in front of his eyes.

—Ken Follett,
Pillars of the Earth

Conflagration.

It is a story as old as religion itself.

A soaring sanctuary of God rises mightily before the tiny community of parishioners it shelters. It is, at one moment, inviolable, invincible; God's sturdy fortress against which darkness and iniquity find no foothold. It is, in the next moment, a smoldering ruin; broken, crumbled, brought to earth by the vicissitudes of a fateful inferno. The church's wearied and bewildered flock, grim but ever faithful, begins the labor of creation anew. Out of despair's ashes arise the pillars of a new and even more glorious edifice in praise of God's eminence.

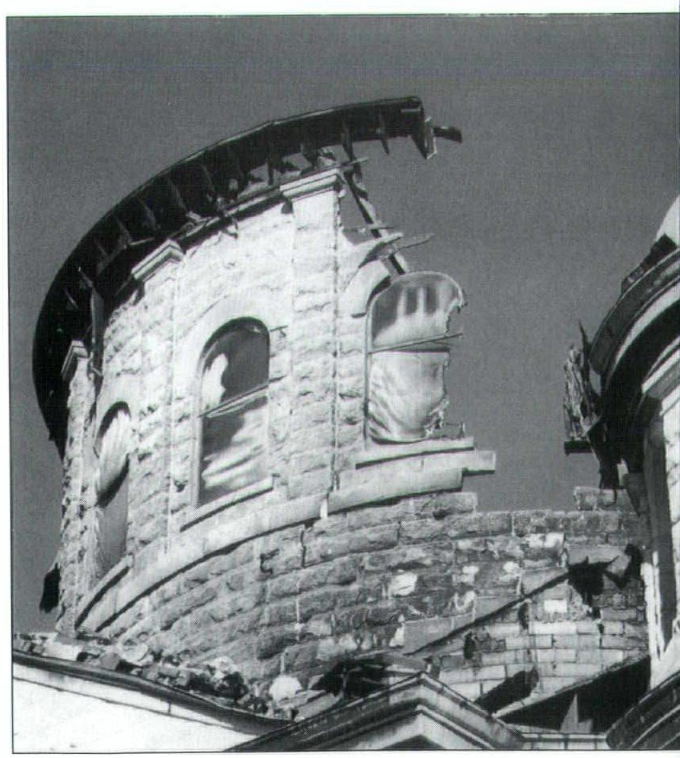
It is tempting to think of this story as if it were an old and mythic fable, glimpsed dimly through the haze of a far distant, medieval past. Imbedded in its lore is the history of Western architecture: a story of the long search for a truly fireproof manner of building, a tale annotated by the painstaking discoveries of the ribbed vault, the flying buttress and the pointed arch.

Yet, for the parishioners of the small Catholic parish of Stuart, Iowa, it is a story as vivid and immediate as last year's headlines. Late in the afternoon of August 22, 1995, a devastating fire engulfed the venerable and cherished sanctuary of Stuart's All Saints Catholic Church. The fire was the product of arson, the product of a wantonly misguided political statement directed not at All Saints' tiny congregation of faith, but at the Catholic Church itself. In the stark light of the fire's aftermath, this desperately reckless act seemed as hollow as the gaunt, burned-out shell of Stuart's most beloved landmark.

All Saints Catholic Church was built in 1908, designed by the Boston architectural firm Maginniss and Walsh, who also were architects for Des Moines' Basilica of St. John. Fashioned in the stoutly proportioned style of the Romanesque Revival, the church's design was inspired by the Byzantine cathedral of St. Mark's in Venice, Italy. A simple, but powerfully articulate Basilican plan, rendered in a ruggedly rusticated limestone cladding, enclosed a magnificently scaled, 50 foot tall inner sanctuary. The church had undergone extensive renovations in the mid-seventies, aimed at improving its weather-tightness and restoring the original luster of its lavish interior appointments.

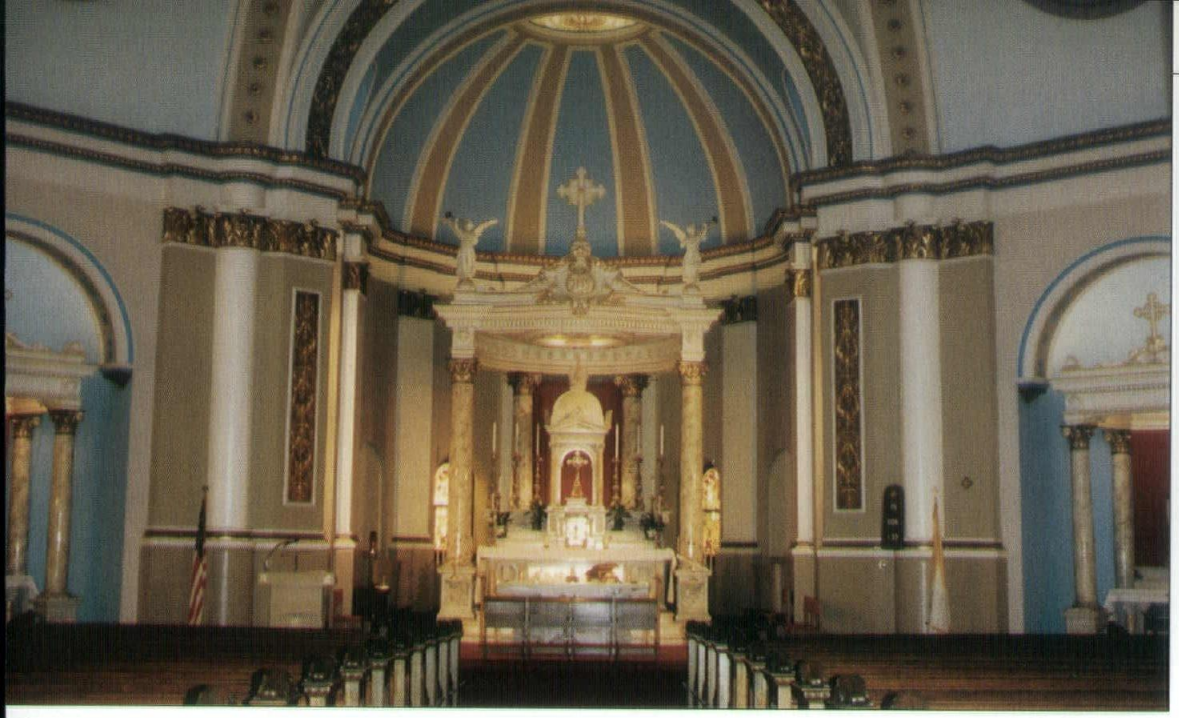
The restoration represented a sizable investmer for the church's small but devoted congregatio The Stations of the Cross were refinished lovingl Italian craftspersons repaired and repainted th sanctuary's aged inner surfaces, and a thin veneer gold leaf was applied to the space's encircling frie and plaster formed rosettes. At the time, th expense of such aesthetic indulgences was glad assumed, for the parish recognized All Saints something more than a simple place of worship. was the heart and soul of this humble, agrarian-base community; a tribute to the fortitude of its resident and an enduring symbol of their civic pride. A Saints' spiritual leader, Father Richard Bergma echoed the sentiments of many of his parishione the morning after the fire: "This was a very speci church...(we) have always made great sacrifices keep it looking nice and this hurts us all."

In the weeks immediately following the fire, was assumed the reconstruction of All Saints, thoug difficult, would not be an impossible undertakin The fire had destroyed much of the sanctuary interior finish as well as a portion of the ro surrounding its central clearstory lantern. Howeve the structure's exterior walls remained intac apparently uncompromised by the intense heat the blaze. Neumann Brothers Inc. of Des Moines,



Project: All Saints Catholic Church
Location: Stuart, IA
Architect: 1908 Maginniss and Walsh
Comments: Maginniss and Walsh were also responsible for the design of the St. John's Catholic Church located in downtown Des Moines.

ROGER SPEARS



(Far left) The August 22, 1995 fire left All Saints Catholic Church as a burned-out shell of an original landmark.

(Top) The chapel of All Saints in the original luster of its lavish interiors.

(Below) Fire destroyed the santuary's interior finish as well as portions of the roof.

eneral contractor noted for its expertise in historic storation, quickly mobilized a work crew to help abilize the building's structure and began a cleanup the ravaged interior.

The church's lantern and its dome were utiously disassembled and removed to avert the kelihood of further collapse. Artifacts, that could be lvaged from the charred rubble, including All aints' stunning, imported stained glass windows d its precious Stations of the Cross, were removed refully, cataloged and stored for safekeeping. ody Paul, Neumann Brothers' jobsite foreman, epared detailed drawings of the church as it was sassembled, anticipating the kind of precise cumentation that would be critical to any bsequent restoration effort. The top of the ilding's exposed exterior cavity walls were sealed ith sheets of rubberized roofing membrane to event their deterioration over the cold winter onths ahead.

At the same time, the parish began the difficult ocess of negotiating its insurance settlement and arting a course of action. William Ludwig and an Bowman of The Environmental Design Group ere brought on board to help prepare a needs sessment strategy for the church. Conrad hmidt, a Milwaukee-based restoration specialist, as engaged to craft sample reconstructions of one the Stations of the Cross and a representative ained glass luminaire. Neumann Brothers assisted the process, defining detailed cost estimates from hich a comprehensive insurance claim was later veloped.

As late as this past February, the congregation tained hope that the church might yet be restored its original glory. Regrettably, however, in a sheartening February 15th meeting of an l Saints' parish council, it was determined that e damage was too great, and the expense of its pair was too formidable. All Saints will be razed d a new parish church constructed, either at the nctuary's present location or on a site nearby.

This is not, of course, the way the story is supsed to end. In the fabled myth of the great congration, the church is always rebuilt, raised aloft the blackened foundations of its once soaring nave to an ever greater and more glorious summit.

It is a compelling, sentimentally sweet fable, but one that is itself just as much a myth. For every grand Medieval cathedral that arose from the ashes of its destruction by fire, a dozen more were quietly abandoned and forgotten in the undergrowth of the European countryside.

All Saints will, it seems, be granted a better fate in the memory of its congregation. A new sanctuary will arise in Stuart, responsive to the needs and resources of a new and much different era, but one that nonetheless remains conscious of the powerful heritage of its grandly inspiring predecessor.

Roger Spears lives in North Carolina and teaches architectural design at North Carolina State University.

PRACTICAL GRACE

Walnut Hills United Methodist Church and the Lutheran Church of Hope

With two new churches in suburban Des Moines, Architects Wells Woodburn O'Neil give vision to a renewal in faith and a shift in religious architecture.

It was, simply, the sheer scale and ornamentation of old churches that was so impressive. From ceiling height to square footage, majestic vaults to paper-thin stained glass windows, gilded baptismal fonts to bejeweled altars, cathedrals stood as temples to ancient traditions.

Things are very different today.

Gone is the ornamentation and the extravagance. Today, churches are building their congregations, futures and fortunes on concrete floors and seeker-friendly worship spaces.

With two churches and one designer, Architects Wells Woodburn O'Neil (AWWO) take heed of this reverse in tradition. Walnut Hills United Methodist Church and the Lutheran Church of Hope, both located in suburban Des Moines and completed at approximately the same time, use similar methods and approaches. Both have energetic, enthusiastic leaders; both have benefited from a renewed resurgence in church attendance. Both exhibit simplicity, sensibility and an understanding that the true needs of a congregation and its community may be the most successful religious vision yet.

It is significant that both churches follow faiths that grew from the reformation movement. The Lutheran Church of Hope is a Lutheran congregation; Lutheranism is an offshoot of Protestantism. Protestantism follows the teachings of a 16th century reformer Martin Luther who broke from the Roman Catholic church and was branded a heretic. Lutheranism spread to the United States in the 18t century, and today has more than 70 millio adherents, making it the largest non-Roman Catholi body in Western Christian churches. In the Unite States, Lutherans divided into three main bodies: th Lutheran Church in America, the Lutheran Churc Missouri Synod and the American Lutheran Churc In 1987, the American Lutheran Church, th Lutheran Church in America and The Association Evangelical Lutheran Churches united to form th Evangelical Lutheran Church of America (ELCA), which the Lutheran Church of Hope is a member.

Methodism was born when a group of Protestan churches began to follow the 18th-century Wesleya movement in England, led by John and Charle Wesley and George Whitefield. There are 26 millio Methodists worldwide; the largest subgroup is th United Methodist Church in the United States wi 9 million members. In 1968, the Methodist Churc merged with the Evangelical United Brethre Church to form the United Methodist Church.

However, religious attitudes and experiences hav changed over the years, and every church tha expects to thrive in the late 20th century must fac several stark realities. Of the generation born aft World War II, 95 percent received a religiou upbringing, but 42 percent have dropped from activ participation in religious life.[1] In yet another twist, t to one-fourth of those dropouts are returning quiet to various faiths with new expectations. They con

(Far right) Three tubular crosses representing the Holy Trinity stand in front of Walnut Hills United Methodist Church.

(Below) The Lutheran Church of Hope is void of traditional symbolism and imagery.

Project: Lutheran Church of Hope
Location: West Des Moines, IA
Architect: Architects Wells, Woodburn, O'Neil; Kevin R. Nordmeyer, AIA
General Contractor: Phase I - Bryan Crow Construction; Phase II - Koester Construction Company
Structural Engineer: James W. Wilson, P.E.
Photographer: Greg Scheideman, Studio AU

KELLY ROBERSON

(Left) Interior view of the Lutheran Church of Hope Sanctuary.

in an attempt to reach out, reach others and find guidance and common ground. They are prompted to return by a variety of reasons, whether concerns for the religious needs of children, a mid-life crisis or a search for bearings. And these new attendees come not to receive fire-and-brimstone sermons, but to partake in a nontraditional experience with lively singing, casual material and a conversational style. All this combines to indicate a dramatic shift in the design of their houses of worship.

The Lutheran Church of Hope's pastor, Mike Housholder, is a dynamic 31-year-old who has rejuvenated a parish that once met in an office building. The parish, which began with seven families, is one of the fastest growing Lutheran churches in the Midwest, with more than 500 members. According to Housholder, the congregation invites people to join in a non-threatening way, and the church's architecture must also exhibit that message.

The Lutheran Church of Hope site slopes down from a high point on five acres of land; its master plan has three major phases, two of which have been completed.

Phase I, completed in 1994, consists primarily of three forms: a social hall and office wing, are joined by a flat roofed narthex. It seated 120 people, with a total of 4,500 square feet and, according to architect Kevin Nordmeyer, was undersized from the day the congregation moved in due to its unexpected rapid growth. Phase II, completed in January 1996, expanded to the west with a 250-seat chapel; the church's square footage increased to 12,000. Doors that open between the Phase I social hall and the Phase II space allow for overflow. Phase III, to be completed when the growth of the congregation necessitates, will have a 500-800 seat sanctuary built in the undeveloped portion of the site. There is also a full preschool, and the church has provided the community with access to the building space.

Building forms, all of which are functional and informal, splay out from an axis that is on point with an ash tree planted by original members of the congregation. The forms and materials selected for the Lutheran Church of Hope blend in with its suburban neighbors; there is no abrupt intrusion that demands immediate attention, save for a simple cross in the front. Varying height gabled roofs symbolize the increasing importance of the spaces and provide distinction to the form the largest is over the sanctuary, and the lowest over the classroom space. Large overhangs exten out, visually supported by angled "fins." Both th roof lines and the cladding—simple horizontal woo siding—recall an Iowa farmstead.

Visitors are invited to gaze through mahogany framed windows, and religious imagery ha intentionally been kept at a minimum. The onl reminders are a baptismal font, located at th entrance and on the same axis as the altar and a cros built into the window above the altar.

The interior scheme intentionally departs fro European churches of old. The worship center, sanctuary, is the main focus; it is designed t gather people casually together around the alta A congregation member does not sit more than rows from the front, enabling people to see eac other and not just the backs of one another's hea Natural colors and lightly stained woods emphasiz the openness of the high ceilings and the simplici of the wooden altar table and lectern. Chairs, n benches, gather attendees together in services fro traditional to contemporary. Instead of remindi them of the religion they may have run away fro Housholder says, the congregation is given reflection of who they are.

With its architecture, the Lutheran Church Hope has taken its mission of social minist seriously. It is both a church—and a building—th strives to make a difference in the community an to its members.

New churches today are growing so fast that th are always being added onto in some way, ofte without a master plan, and no cohesive idea as what the architecture should be. In order for thes congregations to succeed, a space must lead the through the growing pains of starting small an building grassroots while providing for future need congregation and community wide.

"Besides, today's different religious experience Nordmeyer says, "is the reality of today's econom There is not enough money to do things of a gra and elaborate nature. Scale still is important becau churches always will be, both physically an spiritually, the center of a community."

Begun only six years ago, Walnut Hills Unit Methodist Church reaches out to "nonchurch people and had three nontraditional charges for th architect, Pastor Gene Koth says. First, the congr gation wanted the building to sit on the land, n tower over the surrounding stand of mature oak tre on the 15.5 acre site. Second, the church wanted capitalize on the view, a high point surrounded farmland and prairie. Since it is God's earth, t

Project: Walnut Hills United Methodist Church
Location: Urbandale, Iowa
Architect: Architects Wells, Woodburn, O'Neil - Kevin Nordmeyer, AIA
General Contractor: Breiholz Construction Company
Structural Engineer: James W. Wilson, P.E.
Photographer: King Au, Studio AU

(Left) The sanctuary of Walnut Hills United Methodist Church allows for a casual, intimate relationship between the pastor and attendees.

ongregation said, they wanted to see it. Lastly, the uilding had to remind attendees that they are a part f an urban community, and have a mission there.

Phase I of Walnut Hills was completed in ebruary 1995. Its three main forms and 10,000 quare feet include a gathering/circulation space, a nctuary/multipurpose space which will function as fellowship hall/activity space and a classroom ing. The master plan, which runs along the east-est tree line, calls for a 500-seat sanctuary to the est and an education/office center wing to the st, which will be built as the congregation grows om its current 550 member size. The administration nd classroom wings face toward the east to take dvantage of southern sunlight. As in the Lutheran hurch of Hope, the spirit and demographics of the ongregation called for an intentional omission of minders of traditional religious experiences.

The Walnut Hills congregation places much of its cus on the community. Pastor Koth says they don't e traditional religious language and symbolism; ey create an atmosphere of community for people meet others like themselves, and provide a actical, upbeat message for attendees on a spiritual urney. Because of this, their architecture must be mediate and informal.

Walnut Hills takes advantage of muted materials d tones and a repeating roof theme to delineate aces and blend in with its traditional surround-gs. Forms are gathered in an agrarian, villagelike anner. In the front, a trio of crosses beckons to ssers by; a sluicing wall extends from the inside out. the interior, the celebration space, or sanctuary, ens up to an exposed ceiling; the narthex allows for thering and overspill. A simple altar table and a rch-paneled wall with a subtle aluminum cross olded in are the only religious images.

In its materials, energy and environmental ncerns also took precedence in the construction of alnut Hills. Insulation is made from a recycled erglass and polystyrene material, and the millwork formaldehyde free particle board. Wood and paint ishes are water based, and the roof structure is posed wooden trusses and Homasote, a recycled per product. In the gathering space, mahogany walls and window framing join in a curved glass wall to maximize daylight and maintain the view.

Walnut Hills United Methodist Church is a new congregation looking toward its future and growth as a way to enable its success. They have found an architecture that blends in with the surrounding land and context, takes heed of environmental and energy issues and reflects the personality, needs and aspirations of the congregation.

Besides their approach and newness, there also are common architectural elements to both churches. Different roof forms signify different spaces, and all spaces rise off the narthex, which is flat, low and intimate.

Gone are any overtly symbolic elements, inside or out. In Lutheran Church of Hope, there is only the cross in the altar window and a tall spire outside. In Walnut Hills, a tubular steel trio of crosses (symbolizing the Holy Trinity of Father, Son and Holy Ghost) extends up 50 feet as a reminder of the building's functionality.

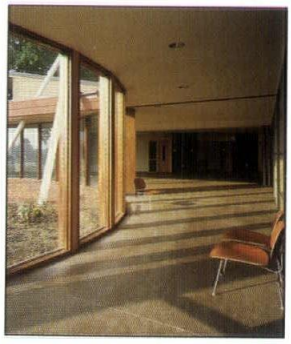
Gone also is the separation between sacred and secular. The congregation gathers around the clergy, participating in a space that is wider and shallower. In churches of old, they would have lined up in a long, narrow space. New congregations expect informality in their relationship with both the building and their clergy.

For these congregations, religion and religious architecture is more than making a place to gather on Sundays. They reach out to their communities, not just to gain members, but to fulfill a revised and pragmatic mission. In their architecture, there is community, spirituality and a functional, informal vision a way a congregation can lead their lives.

Kelly Roberson, a former staff member with AIA Iowa, is associate editor for Texas Architect magazine.

1 Time, "The Church Search," Richard N. Ostling, April 5, 1993.

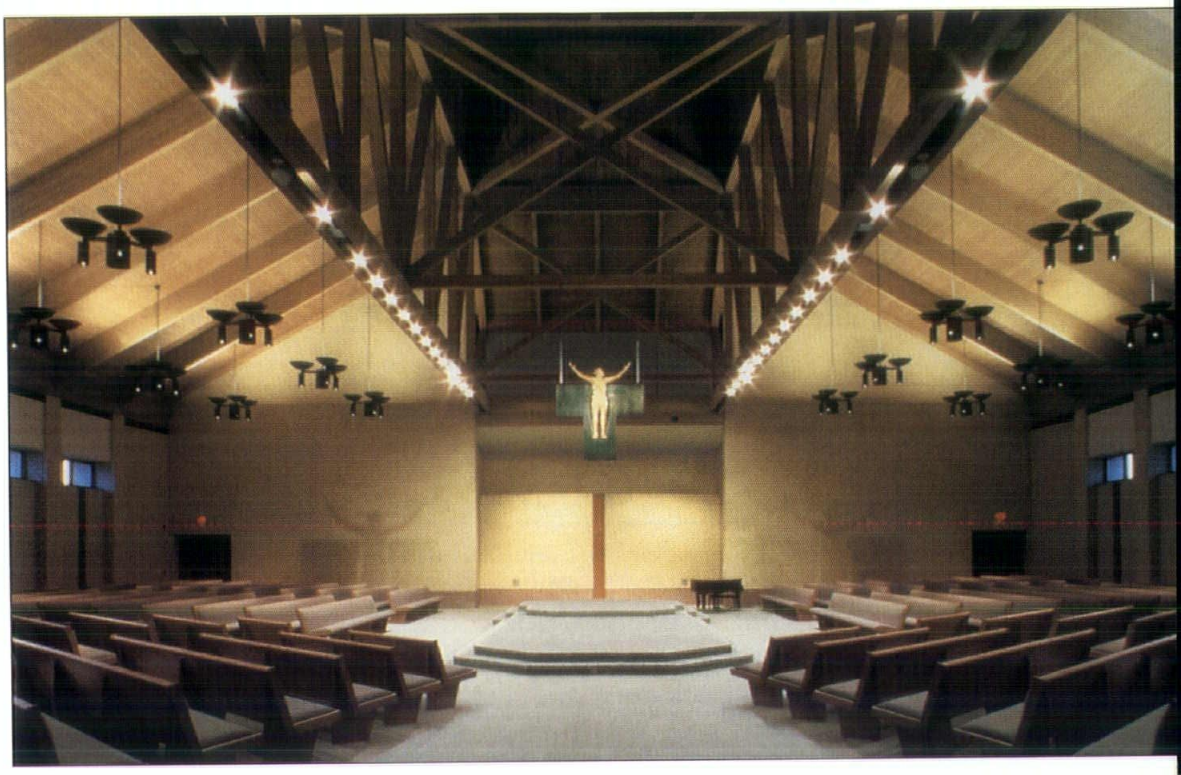
All other statistics can be attributed to the 1993 edition of the New Grolier Encyclopedia.



(Above) A mahogany framed wall of glass beckons to the outside in the Walnut Hills United Methodist Church.

DESIGNING FROM THE INSIDE OUT

A people's faith leads the way



(Left) Sanctuary of St. Stephen the Martyr Catholic Church as seen from the main entrance.

(Far right) Interior view of St. Stephen the Martyr Catholic Church.

The complexity of designing a place of worship isn't necessarily obvious to the casual observer. So when faced with the challenge, Renaissance Design Group (RDG) followed the faith.

Employing the services of a liturgical consultant provided RDG with the link they needed in designing two Catholic churches: St. Stephen the Martyr in Omaha, Nebraska, and St. Francis of Assisi in West Des Moines.

The use of a liturgical consultant to iron out the complexities of the Catholic church beliefs proved to be the core of both church designs. Brother William Woeger, F.S.C., of the Omaha Archdiocese provided the RDG design teams with the background they needed to approach the design appropriately. "Brother William brought the background on liturgical beliefs and research on why, historically, certain things have been done in the Catholic church; what meaning they have," said R. Allan (Al) Oberlander, an RDG project designer on St. Stephen's. "With his help, we looked at how things needed to be substantive and relate back to the historical roots of the church."

As a part of the design team, Brother William was vital in helping the architects and church family start from the same point in their design concerns. "We went through very extensive participatory planning sessions that included lectures, or thoug sessions, conducted by Brother William, in whi he walked us through the different lessons a history of the Catholic church; why saints a worshiped, how icons are used as symbols, t Stations of the Cross and how oils and incense a used," said Phil Hodgin, an RDG project design on St. Francis. "He brought those to a level consciousness that all the design team membe and parishioners could appreciate."

Another unique aspect of designing a church the parish involvement in the process. "We nev had a design meeting that the parishioners were included in. Meetings usually included 12 to church members; each representing differe committees: design, funding, worship, music, etc Hodgin said. "We had a dozen sessions with t group just working on a schematic design propos We also did workshops together with Broth William and toured other Catholic facilities."

All parish meetings also were valuable in getti everyone's input. "We had people coming alo with the process and understanding the directi while following Brother William's interpretation the faith and how that carries into architectur said Hodgin. "There were also those who did look at it the same way and questioned where

Project: St. Stephen the Martyr Catholic Church
Location: Omaha, NE
Architect: RDG Schutte Wilscam Birge; RDG Bussard Dikis
General Contractor: Overland Constructors
Mechanical/Electrical Engineer: Alvine & Associates
Liturgical Consultant: Brother William Woeger, FSC.
Artisans: Wood Specialties - Furnishings; Wilson Tile Co. - Bronze and clay work; Milt Heinrich - Liturgical artwork
Acoustical Consultant: Coffeen Fricke
Photographer: Tom Kessler, Omaha NE; King Au, Studio AU, Des Moines.

CLAIRE SEELEY

(Left, far right) The church's location on the site and the central tower helped fulfill the St. Stephen's parishioners' needs of presence and prominence.

were headed. Building consensus was the key."

Overall, the participatory-planning method was a success with both projects. "The difference in designing a church or religious facility is that everyone has a voice," Hodgin said. "When you're designing a corporate facility there is a power hierarchy. The power hierarchy in the Catholic church assigns much authority to the parish priest or diocese leadership, but for the most part, everyone has a voice. So, as architects, we had to take more care to bring people through the design process with us. We had to spend time communicating our ideas."

Still, designing a church opens a new direction for an architect. "A church by itself has more symbolism and history behind it than a retail or college building," Oberlander said. "With a church, you're relating back to thousands of years of history."

Weaving the church and liturgical history together contributed to the design process. "It's the things that you do in the church that tell the story," said Joseph Lang, RDG project director for St. Francis' and a project designer on St. Stephen's. "We like to take a symbolic approach to storytelling. When people go into the space, they are touched by the space and understand the connection between the space, liturgy and ritual."

The placement of the baptismal fonts in both churches is an example of this. Both fonts are located at the entrance to the worship areas. The intent was to make the font accessible to parishioners as they enter the sanctuary. "We wanted to draw the connection so they will go to the font, and bless themselves. Our intent was to make a visual connection to baptism," Lang said. "Often in older churches, there was a dish placed at the start of the aisle used for that purpose, but parishioners weren't making the mental connection back to baptism."

Not only do the historical and liturgical perspectives provide a challenge, but the church's place in society currently does as well. "
challenge for an architect designing tod
different than it might have been in the days
the church was the only public structure built i
community," Hodgin said. "The church wa
absolute center of life, not government. No
church wants to be interpreted different
society and architects are interpreting th
distinctive ways."

This interpretation has more to do wit
competition that the church has in today's so
"You have to make a statement that attracts p
in a spiritual way, but almost with a mark
sense," Hodgin said. "You want to let people
the church is still an important part of our so
Parishes want the building to have vertic
attractiveness and permanence. Even though
are unable to spend the amount of money
parishes did hundreds of years ago, they still
the symbols and roots. They want it to look
church with power."

St. Stephen the Martyr Catholic Church

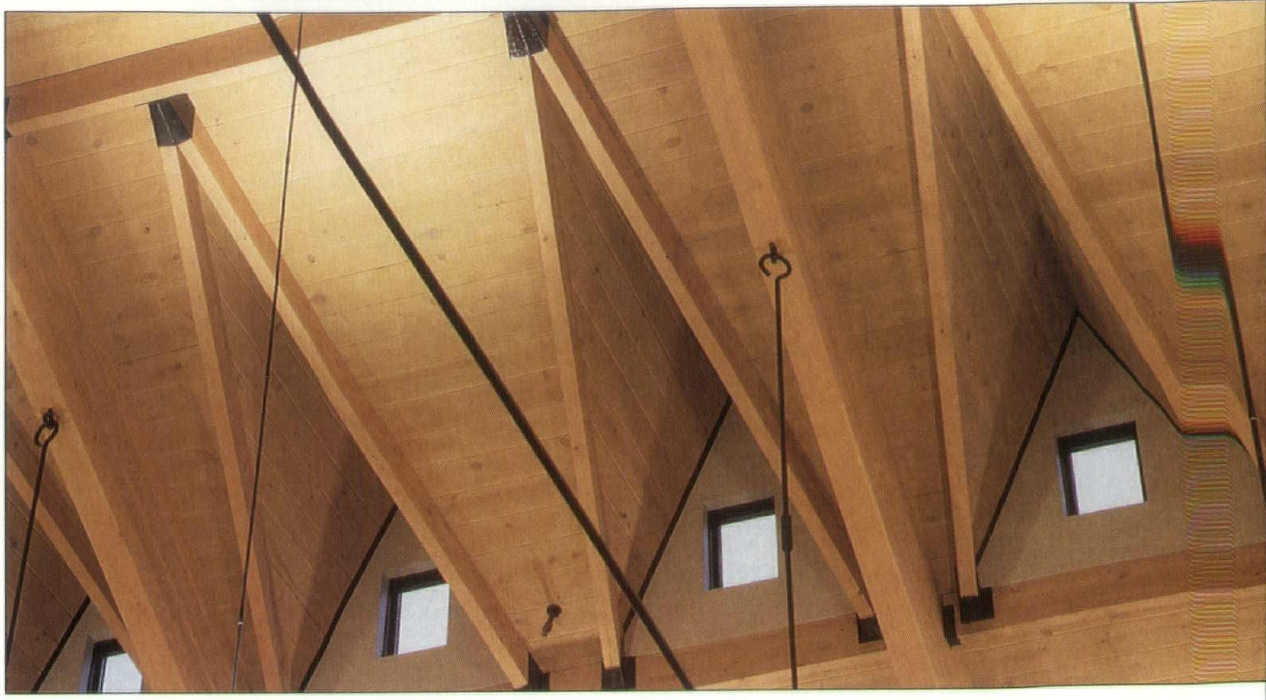
The site for St. Stephen's was a large and, a
time, remote field, but it was the steep grade
site that helped the parishioners achieve o
their design goals. "They were looking for a s
that had some presence within the commu
something that had significance as far as h
going back to more historical churc
Oberlander said.

The church was placed on a ridge, the site'
point. This helped give the parishioner
presence and prominence that they wanted
church to have—much like European chu
were built on the higher part of the city in or
have more presence. "As people move from
cars, they walk up steps or ramps to the ent
which heightens the calming, relaxing mov
toward the building in anticipation of the lit
activities inside," Oberlander said.

Because St. Stephen the Martyr didn't ha

(Left) Detail of the dormers in St. Francis of Assisi Catholic Church.

(Below) A candle sconce uniquely crafted for the St. Francis of Assisi Catholic Church.



St. Francis of Assisi Catholic Church has received several awards, including:
American Institute of Architects, National Religious Art and Architecture Design Award for Visual Arts;
Nebraska Masonry Institute Honor Award;
American Institute of Architects, Iowa Chapter, Merit Award of Excellence in Craft ; and
Masonry Magazine International Excellence in Masonry Honorable Mention

Project: St. Francis of Assisi Catholic Church
Location: West Des Moines, IA
Architect: RDG Bussard Dikis; RDG Schutte Wilscam Birge
General Contractor: Breiholz Construction
Structural Engineer: Shuck Britson, Inc.
Mechanical/Electrical Engineer: Pulley & Associates
Liturgical Consultant: Brother William Woeger, FSC
Artisans: Ron Loken - Ironwork; Ed Fennel - Brown Glass; Wood Specialties - Furnishings
Photographer: Tom Kessler, Omaha, NE; Douglas Kahn, Lincoln, KS

CLAIRE SEELY

richness in his writings and background like other saints, such as St. Francis of Assisi, the architects didn't derive as much of the direct inspiration from the church's namesake. More of an attempt was made to tie the external material selection to the surrounding residential area.

Much of the materials and detailing came from the early desires expressed by the parish building committee, Oberlander said. "They wanted it to be very light and airy on both the inside and outside," he said. "As we continued to quiz them on what that really meant, it came down to colors. They didn't want dark brick. They wanted a human scale on the outside."

The parish's ideas transferred nicely into a concept the architects could work with. Their desire for prominence of the building led to the tower form at the front of the church. According to Oberlander, the tower on St. Stephen's is designed to recall and simulate, through proportion and form, a rural church with a central bell tower.

The interior materials were selected with an emphasis on durability and the acoustics of the sanctuary space. "In a Catholic service, singing and music are very much a part of the liturgical experience," Lang said. "The shaping of the space was derived from the tower form as well as the desire to provide good acoustics."

Also important in the interior was integrating the artisan and artists into the process. Brother William, the bronze workers and the woodworkers all were brought together to collectively develop themes and concepts for the project. Lang said the group worked together in an effort to blend the commercial materials with the handmade materials from a cost standpoint, and to tie the components, artwork and architecture together as one integrated piece.

St. Francis of Assisi Catholic Church

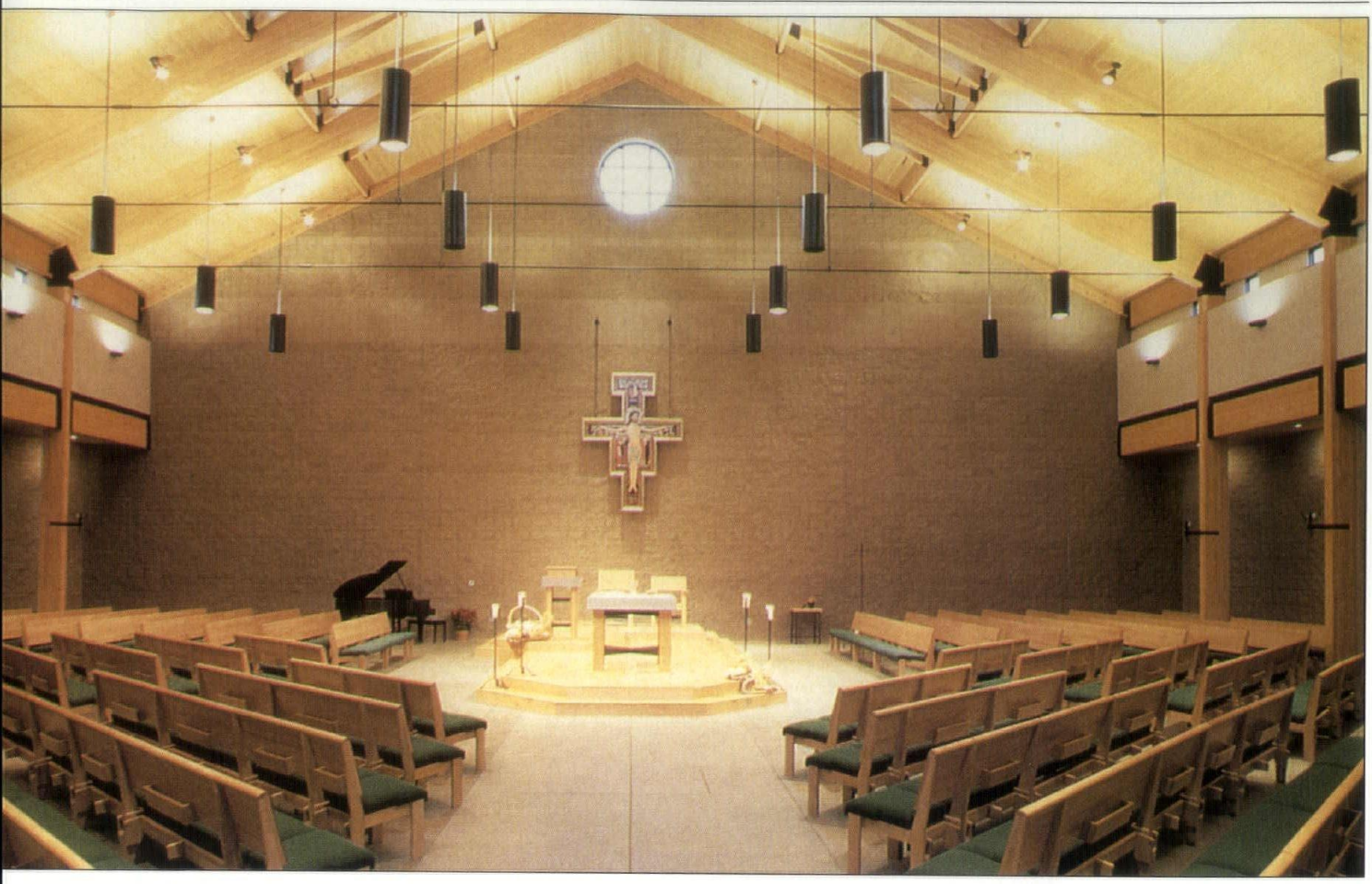
As the research process unfolded for the St. Francis of Assisi facility, the architects were pulled to the past. "True we're in the 1990s, but we were interpreting what it is like to worship in the Catholic faith that has hundreds of years history," Hodgin said. The design team looked several historical examples of Catholic church focusing on the churches and architecture of Assi Italy—particularly San Damiano, the mediev church in Assisi that St. Francis and his follo ers rebuilt.

"The tricky part was to interpret a 600 year-o design and make it work for today's needs Hodgin said. "St. Francis of Assisi was anointe with sainthood because he renounced all materi wealth on earth. How do you make that appropria for a new church in the middle of a cornfield of a affluent suburb?" Because of the church location—a corn field with no other buildings nea except a commercial office building over the hill— the architects had no context to draw from. "Ther was no context of where this parish wanted to go i the future and what kind of statement they wante to make to the community," Hodgin said.

Natural materials and simplicity became th cornerstone of the design. Budget restraints limite the use of some natural materials, so alternatin layers of concrete block and four different colors burnished and concrete block were used t simulate the look of the stone commonly used i buildings found in Assisi, Italy. The bell tower i modeled after the tower in the courtyard of th church of San Damiano. "People who have been t Assisi, Italy, and then see the St. Francis facility ar struck by the similarities in the architecture," Lan said.

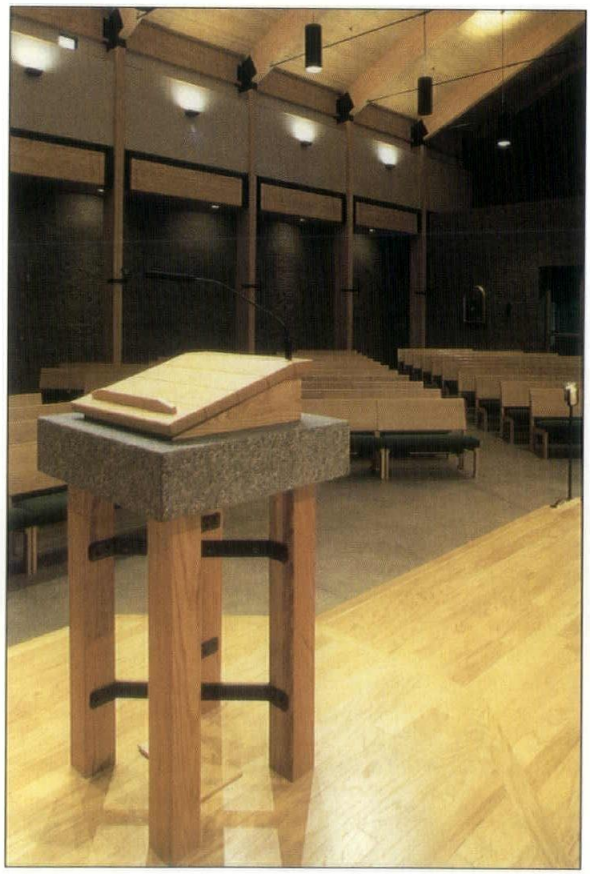
Also important in the design was the parish Iowa roots. The architects used barn-like agraria structures, barn forms and lean-to roof form Dormer windows allow natural light to enter th sanctuary area. The material selection also helpe convey the Midwest character inherent in Iowan "We used pine beams on the inside, meta connections and exposed aggregate concret floors," Hodgin said. "We chose materials tha really had substantial character to them."

Brother William continued to contribute to th project as the interior detailing was finalized. "Ver



uch a part of the design process was a dialogue etween all of us," said Hodgin. "This became a rt of the architecture—a continuous design flow f thought." The architects worked hand-in-hand ith Brother William as he designed the icons, ucifix, Stations of the Cross and artwork for the cility. In the spirit of St. Francis, many of the terior furnishings and details were handcrafted. he altar furnishings, the iron, the glass altar ndles and festival lights were handcrafted by area aftspeople.

laire Seely is a freelance writer for Iowa Architect agazine from Des Moines, Iowa.



(Above) Interior view of the main sanctuary of St. Francis of Assisi.

(Left) A pulpit designed for the St. Francis of Assisi sanctuary reflects a spiritual environment for worship.

CIRCLE IN THE CIRCLE IN THE SQUARE

Orean E. Scott Chapel at Charles Medbury Hall, Drake University
Eero Saarinen & Associates

"Modern drives in architecture tend to complement and supplement the direct and sincere drives of religion."

—John E.McCaw, Dean, The Divinity School, Drake University[1]

(Left) The above ground brick cave of the Orean E. Scott Chapel allows light to only pass through the ceiling cavity.

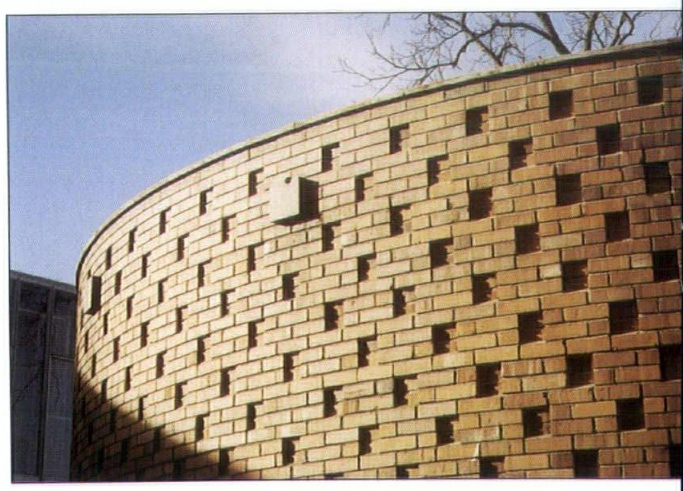
(Far right) Interior view of the centralized chamber.

Eero Saarinen's Scott Chapel simultaneously provokes introspection and circumspection as both introverted contemplation and extroverted meditation. Continuously turning itself inside-out and outside-in, this appended circle in the campus square allows for both the reductive repose intimated by pure Platonic solids (as in Le Corbusier's sketch of Roman architecture as Platonic forms from Vers une Architecture) and forces self-contemplation in an environment devoid of distraction excepting those afforded internally. Although interior and exterior spaces are systematically separated by one double wall, the unrepentant interior lining envelops and reifies space while the exterior coat of the same wall demarcates a primitive scaleless calm. Each side of the three-dimensional coin circumscribes opposing worlds.

Eero Saarinen (1910-61) inscribed his circular meditation chapel upon his father Eliel's 1946-47 plan for the Drake University campus, setting it among the earlier works they had built there. Eero interrupted the extended east/west axis his father had laid out to stretch from his recently completed dormitory complex (Eero Saarinen & Associates, 1953) to a proposed auditorium for the east end of the campus. Eero segmented his father's extruded space to frame Scott Chapel with the Pharmacy Building to the north (Saarinen, Swanson, Saarinen, 1949) and a row of trees to the east, originally planted to screen neighboring houses, and create an axial view of the cylindric chapel from the dormitory complex to the west. Eero Saarinen wrote in 1957, "It seemed appropriate to have the little meditation chamber stand in the court the way the baptisteries of Italy stand in squares."[2]

Saarinen had used the circle in relation to a rectangular complex of buildings several times before in projects such as his centralized Firestone Baars Chapel at Stephens College in Columbia, Missouri; his unbuilt north campus plan for the University of Michigan; and for one of his most famous religious buildings, the chapel at M.I.T. [3] While the design of Scott Chapel and Medbury Hall was begun in 1951 and dedicated in November 1955, the M.I.T. Chapel was begun in 1950 and completed by July 1955.[4] Contrary to some published accounts, the M.I.T. Chapel was begun and completed before Scott Chapel although Saarinen must have been developing both schemes at the same time.[5] M.I.T.'s chapel differs from Scott in its much larger size, its moat and low arched windows, and its oculus an altar extended to the rear of the room. Scott Chape is more of a pure space for meditation without necessary focus on a prominent altar. The gaze o the chapel visitor passes over the central communio table across the space to the other side or up throug the oculus. Each view is fundamentally the same Hierarchy is avoided in favor of overall equality.

John E. McCaw, Dean of the Divinity School a the time of its design and construction, stated tha Saarinen presented an early idea for the chapel as rectangular underground cave on the sout (opposite) side of the Divinity School Building similar to a Roman catacomb. Inhumation of th entire chapel would not have allowed for the doubl reading of the exterior object in space with th internal condensed volume. After it proved to costly to construct the underground chapel, Saarine studied a scheme for the north side of the buildin and McCaw suggested a circular plan to emphasiz equality among all users as well as the clergy Certainly in reference to the M.I.T. Chape Saarinen developed an above ground brick cav allowing light to penetrate only through the ceilin



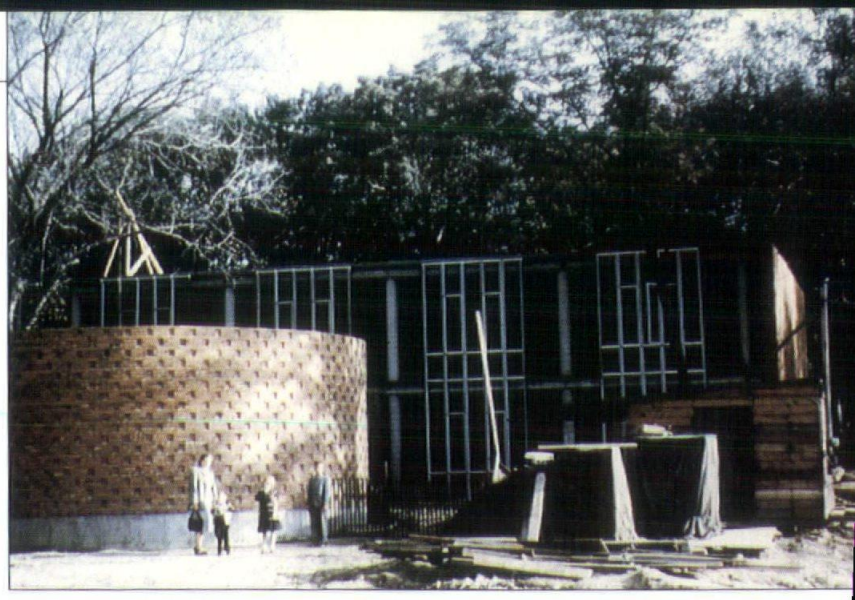
cavity. Saarinen emphasized the axis of the chap through the connecting portico with its ingenio slate donors' plaque as the structural wall, throu the south side of Medbury Hall's suspended sla stairway, its circular skylight and the brick panel w at the raised area on the south elevator.

In an article titled "Another Cylindrical Chap Drake University," L'Architettura reported th Saarinen had traveled through Italy a year before l work on the chapel.[6]

Saarinen's Italian voyage contributed to t divinity school and the chapel's appeal to the Itali

Project Orean E. Scott Chapel, Charles Medbury Hall, Drake University
Location Drake University, Des Moines, IA
Architect Eero Saarinen and Associates

MARK STANKARD

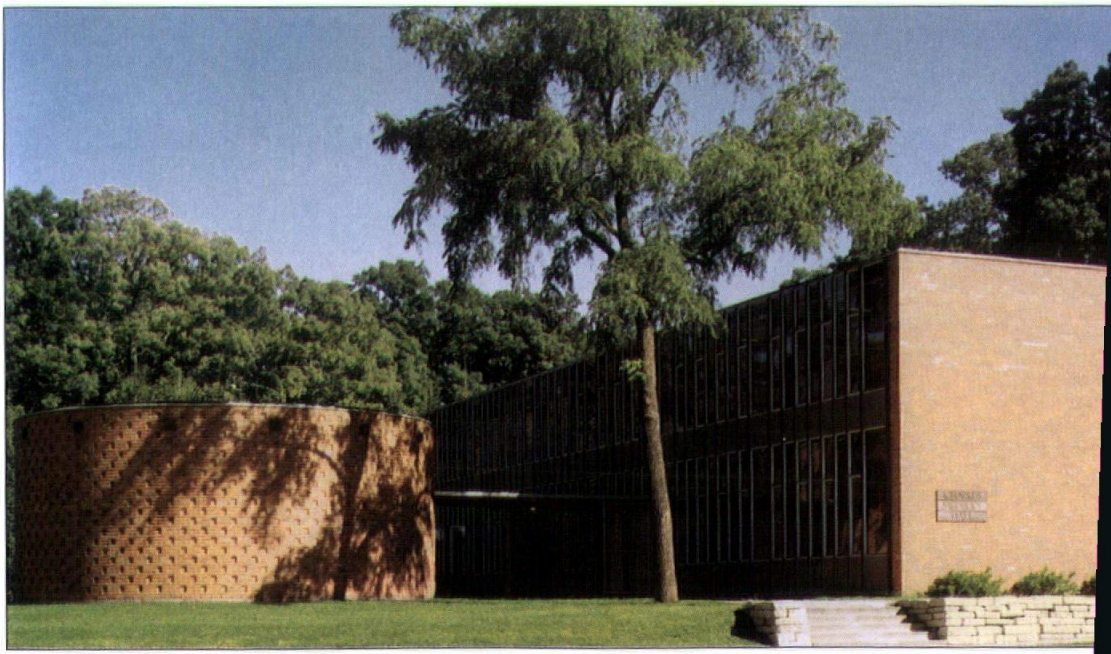


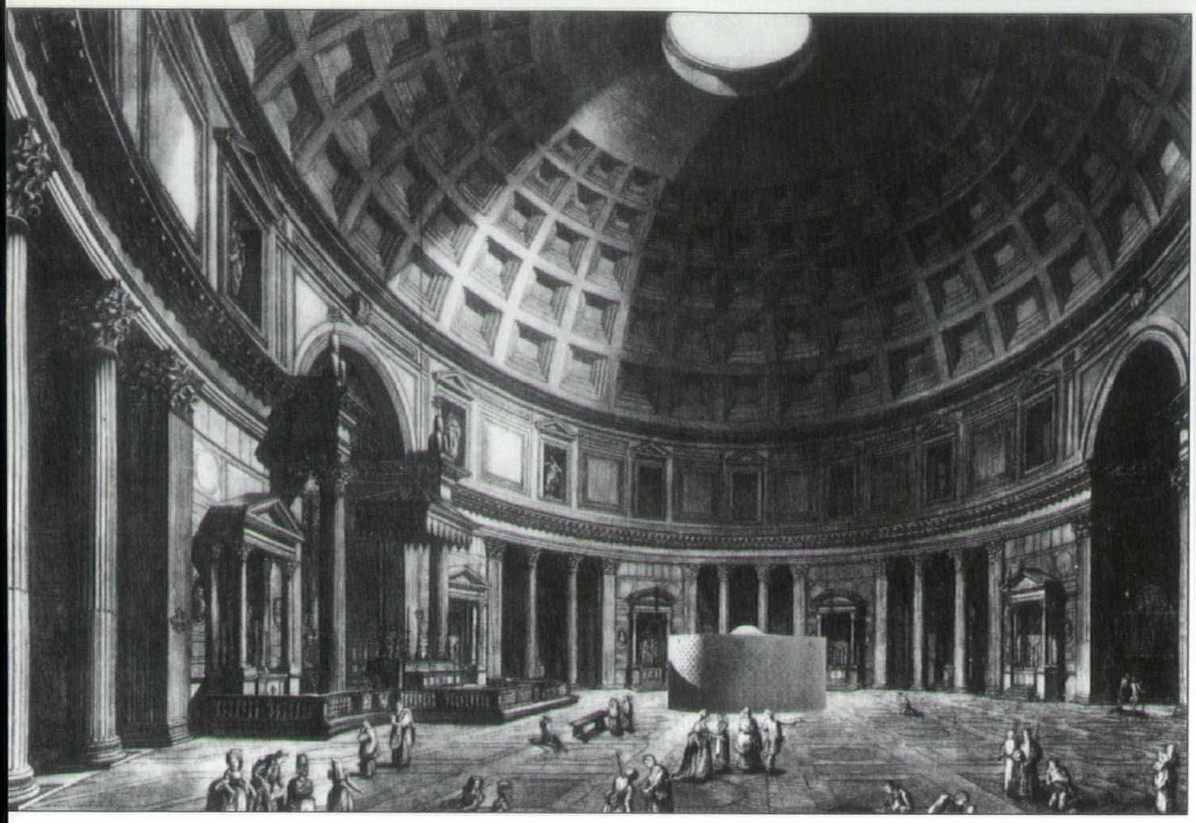
(Above, left, right) Construction of the Orean E. Scott Chapel at Medbury Hall.

(Below) Exterior view of the Scott Chapel and Medbury Hall from the west.

press. His acknowledged inspiration from religious and formal precedent was fairly unique during this time of late modernism in the United States. Beyond his reference to the baptistery in the piazza, as well as sacristies, chapter houses and campaniles, Scott chapel references several Italian prototypes. The most obvious is the Roman Pantheon from the second century. Each structure shares a centralized oculus light source and a rectangular portico to mark the entrance. The Pantheon was consecrated as Santa Maria ad Martyres in 608 A.D. as a memorial to all Christian martyrs and a monument to Christianity. These works, however, do not share size — the diminutive Scott Chapel would almost fit through the Pantheon's oculus. The cylinder shaped tomb of Cecelia Metella on the Via Appia in Rome provides another masonry memorial to Christianity as a catacomb like reference for Saarinen's work. It too was a cylinder appended to a larger structure. Scott Chapel's imploded wood truss rafters suspended above to inhale light into the tiny space (similar to Aalto's hanging wood vault skeleton at Saynatsalo Town Hall from 1950-52) are reminiscent of the circular Santo Stefano Rotondo in Rome from the fifth century and its elaborate wood roof trusses thrusting upward. Rather than develop a typical sloped wood roof truss, Saarinen inverted the norm to collapse the space. The relationship between rectangular Medbury Hall and the circular S Chapel has a Finnish precedent in the fifte century Pyhtaa Church with its appended bell to Another Finnish church, Louis Jean Despr cylindric Hameenlinna church of 1798, cont circular seating around a central slab altar, ech the arrangement of Scott Chapel. Under seeming pure and modern guise of primitive lies a wide range of historical resources references informing the genealogy of the chamber.

Saarinen's interplay between the medit chamber and the baptistery in the square pro the key relationship to the success of this com The ring of space between the two wythes of in the chapel's cylindrical wall articulate virtuous quality of the modernist object in ex space versus the oppressive sense of int enclosure focused on the overhead light so Even though the windowless exterior drum is to its surroundings, the obscure cave withi comes as a surprise on entering the chapel. I confined prison cell with a sightless window claustrophobic viewless shaft of O.Henry's Skylight Room," or even Frank Lloyd Wr skylit work space at the Larkin Building,



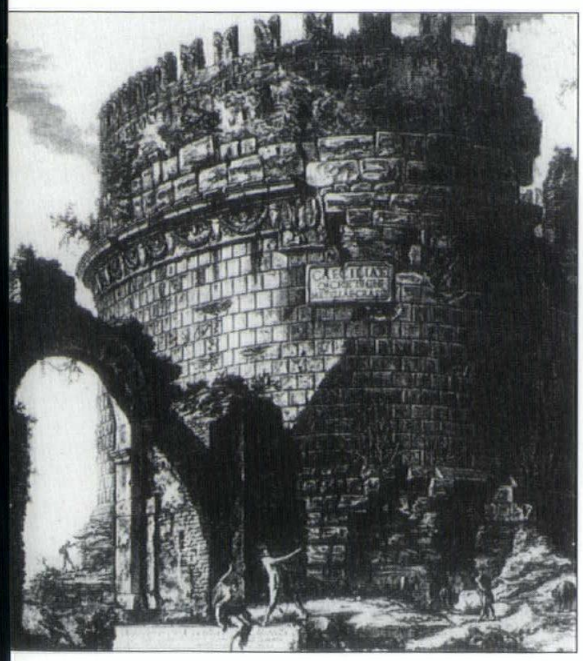


(Left) View of the Scott Chapel inserted within the Roman Pantheon.

(Below) Tomb of Cecelia Metella on the Via Appia, Rome. (Engraving by G.B. Piranesi.)

Chapel clearly indicates which views must be avoided to the benefit of the light and its reflection on the Roman travertine altar slab. Above the trussed light emitted through the plastic dome, sat a bronze skeleton ribbed vault with a sphere and cross, suggesting the enclosure of the heavenly sky, our time on earth and the Christian symbol of martyrdom. This crown, a smaller scale version of M.I.T.'s metal spire, marks the light source at the campus square scale.[7]

The powerful forced introversion within the exposed cave as a probable first architecture provides a unique opportunity to simultaneously inhabit, take refuge from and dissolve within space that is both overwhelmingly present and often ascending through the aperture above, like a dysfunctional camera obscura (literally "dark room") replete with aperture and viewing surface (the reflecting stone altar), but lacking a view to the exterior. Literally enacting Eero's father principle of "spiritual function," the meditation chamber, like a machine in which to pray, reduces the relationship of the self and primal space, directing intercessions through the circle in the square toward the white light above.



Mark Stankard is an architect and teaches design and history of modern architecture at Iowa State University.

1 Quoted in Motive (December 1955)

2 "Theological School and Chapel" in Progressive Architecture (February 1957), pp. 148-52.

3 A square centralized plan stepping up to a central altar was used again by Saarinen at his North Christian Church in Columbus, Indiana, 1959-63.

4 Information provided by Drake University Philosophy and Religion Department and in Architectural Forum (July 1955), and Technology Review (M.I.T., July 1955).

5 The description of Medbury Hall and Scott Chapel in Des Moines: Architecture at Hand (Des Moines: The American Institute of Architects, Iowa Chapter) states that "The round chapel preceded Saarinen's world famous chapel at M.I.T.," p. 61.

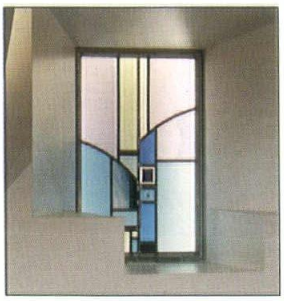
6 "Un'altra Capella a Cilindor, Drake University" in L'Architettura (Vol. 3, June 1957), pp. 108-9.

7 This bronze crown has been missing since repairs were made to the roof 15 years ago. I have not been able to locate this fundamental part of the chapel, but is has been suggested to me that it is in storage somewhere on the Drake University campus. Paul Johnson, from the Drake Physical Plant, is currently conducting a search for it. It should be repaired and returned to the roof or remanufactured from the working drawings. It is also worth noting here that, unfortunately, the curtain wall of Medbury Hall will soon be replaced with a new curtain wall to match the shallow, bronze mullioned curtain wall replacement at Saarinen's Pharmacy building to the north of Medbury Hall.

REINVENTING TRADITION

The Wartburg Chapel, Waverly, Iowa

(Far right) Detail of the free standing bell tower as it rises above the Wartburg Chapel.



(Above) Stained Glass windows complement the lighting in the Wartburg Chapel sanctuary.

Project: Wartburg College Chapel
Location: Wartburg College, Waverly, IA
Owner: Wartburg College, Robert Vogel, President, Waverly, IA
Architect: Weese Langley Weese Architects, Chicago, IL
Project Team: Ben Weese, Designer; Jacqueline Clawson, Project Architect; Daniel Towler-Weese, Randall Kurzman, Richard Klein, Architects; Sergio Serratos, Model-Builder
Campus Architect: Thorson, Brom Broshar Snyder Architects; Hovey Brom, Partner-in-Charge
General Contractor: Cardinal Construction, Inc., Waterloo, IA
Construction Superintendent: Dean Snodgrass, Cedar Falls, IA
Structural Engineer: Bossenberger Associates
Mechanical Engineer: Leland Jenison
Acoustical Engineer: Robert F. Mahoney & Associates
Graphic Design: Studio Blue, Chicago, IL
Landscape Consultant: Craig Ritland, Waterloo, IA
Stonecarver: John Anstoetter, East Dubuque, IL
Photographer: Jamie Padgett, Karant + Associates, Chicago, IL; DLJ Studio Productions Inc., Cedar Rapids, IA

ROGER SPEARS

When Martin Luther first tacked his revelatory *Ninety-Five Theses* to the door of Wittenberg's All Saints Church in 1517, he had not intended to usurp the omnipotent authority of the Roman Catholic Church. Nor did he imagine his simple, though clearly contentious act, would launch the Protestant Reformation, forever altering the course of Christian theology. His motivations were far less assuming. By graphically protesting the Church's callous practice of granting spiritual indulgences in exchange for offerings of money, Luther sought only to turn the doctrines of Catholicism back to their central and most essential focus: the issue of faith.

For his convictions, Luther was ostracized, branded a heretic and banished to the protective refuge of Wartburg Castle near Eisenach, Germany. And yet his strident persistence in restoring the teachings of Christianity to their traditional foundation "reformed" the church in a new and entirely unprecedented manner. Protestantism was an invention, borne of Luther's carefully deliberate and probing reconsideration of spiritual tradition.

In Studies in Tectonic Culture, noted architectural historian Kenneth Frampton persuasively argues the merits of this critically reflective interrelationship between tradition and invention:

"...innovation is...contingent upon a self-conscious rereading, remaking and recollection of tradition, including the tradition of the new, just as tradition can only be revitalized through innovation."[1]

Tradition begets invention, just as invention continuously renews the relevance of tradition. It is a thesis, as well as a sentiment regarding the making of architecture shared by Ben Weese of the Chicago architectural firm Weese Langley Weese, designers of the recently completed Wartburg Chapel in Waverly, Iowa. Asked to describe the motivations that underlie this project, Weese responds in terms clearly congruent with those of Frampton. "This building is not a copy. It is not designed as a series of direct historic borrowings, applied superficially," he said. Rather, it is "a systematic revisiting of all that is traditional," but nonetheless "a critical revisiting that produces a profound transformation" of that historic fabric.[2]

It is therefore fitting that the setting for an architectural work that so deliberately examines the relationship between invention and recollection would be Wartburg College, a small but select liberal arts academy named for the castle in which Martin Luther first sought refuge at the onset of the Reformation. The spirit of Luther's insight and invention is a tangible presence on campus, animating the daily life of this progressive though closely knit academic community. Not surprisingly, the Wartburg Chapel, described by college president Robert Vogel as the "crown jewel of campus,"[3] stands as a comparably cogent synthesis of Luther's reverence for tradition and his recognition of the necessity of reflective transformation.

The programmatic brief for the chapel was straightforward: the college required an intimate, spiritually evocative sanctuary for 100-200 campus worshippers. President Vogel further requested that the project reflect both the Germanic heritage of Wartburg's founding Lutheran faith and the influence of Iowa's plainly stated, middle American sensibilities.

Equally important, the chapel's proposed siting would help enclose Wartburg's prominent central campus green, interconnecting a newly constructed fine arts building and lecture hall with a series of elevated, enclosed walkways. Standing at the edge of the college's southernmost boundary, the chapel would form a new, ceremonial gateway onto a previously underdeveloped campus edge.

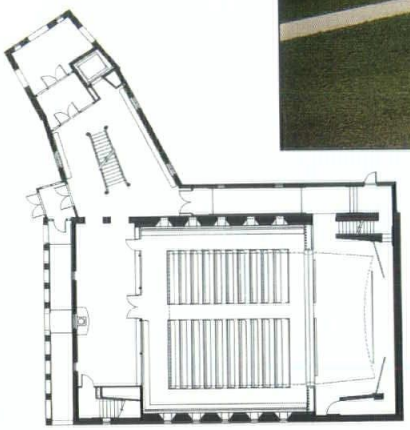
In response, Weese, in collaboration with project architect Jacqueline Clawson and contributing architects Daniel Towler-Weese and Randall Kurzman, has fashioned an engagingly simple, deceptively humble volumetric sanctuary that adroitly captures the spirit of this demanding context. Spatially, the inner environment of the chapel is graciously empathetic to the spiritual needs of the devout community of parishioners it shelters. An emphatically deep, clerestory aperture fashioned in the form of a bounded cross and positioned above the space's central altar bathes the chapel's interior with an ethereal, transcendent illumination, focusing attention on the communion of faith that lies at the heart of all meaningful spiritual experience. Flanking stained glass windows on either side of the chapel, designed by Weese to recall his own personal recollections of Wartburg's midwestern agrarian context, artfully supplement the ambient lighting of the sanctuary's centrally focused eastern window.

The chapel's appointments— its altar, lectern and pews— have been proportioned sensitively and detailed to reflect the resolute soundness of the Lutheran faith. However, in each of these skillfully articulated elements, there remains both a willful recollection of the mandates of an unpretentious and thoroughly Modernist aesthetic sensibility merged with a careful reading of Lutheran ecclesiastical tradition. The chapel, as a consequence, defies explicit categorization. It appears at once both modern and traditional, without relying on an obvious bias to either competing point of view.

The relative forthrightness of the chapel's central sanctuary is set in contrast to the deliberately emotive


EIN·FESTE
BURG·IST

(Right) Exterior view of the Wartburg Chapel.



(Above) Wartburg Chapel site model.

(Far right) The Wartburg Chapel's altar, lectern and pews have been proportioned to reflect the resolute soundness of the Lutheran faith.

At Wartburg Chapel, architects Weese Langley Weese purposely reinterpret the traditions of ecclesiastical architecture. Their poised addition to this quiet middle Iowa campus stands as a telling demonstration of the reflective relationship between the conventional and the innovative.

and processional manner of entering the building. Worshippers may arrive at the chapel through a variety of means: via the overhead walkway, along a sheltering, western facing arcade whose stone cladding is chiseled with a narrative account chronicling significant events in the history of the Lutheran church, or, more conventionally, through the chapel's at-grade entry portals. In each instance, the sequence of arrival is cunningly poised, thrusting the worshiper through a dark, evocative, spatially compressed and directed processional sequence that dramatically heightens the experience of entry into the chapel's inner sanctum. Such experiential manipulations are, of course, the stock and trade of any compelling ecclesiastical architecture. Here, however, the architects of Wartburg Chapel have played the convention of ceremonial arrival with consummate and effortless facility.

The architect's strategy of pitting contemporary reinterpretation against the conventions of tradition becomes most evident in Wartburg Chapel's skillful exterior expression. At first glance, the chapel's sturdy composition of brown brick, Anamosa limestone and concrete roofing tile appears the product of another era. Standing at the southern threshold of the campus, the firm proportions and evident soundness of the chapel's construction confidently recall comparable qualities found in Wartburg's most notable structure, the 1880 Old Main administrative building which is listed on the National Register of Historic Places. However, upon closer examination, it becomes clear the chapel represents more than mere historic reconstruction. Weese's assured handling of traditional motifs (the building's gracefully detailed cornice for example) bear the evidence of careful and insightful

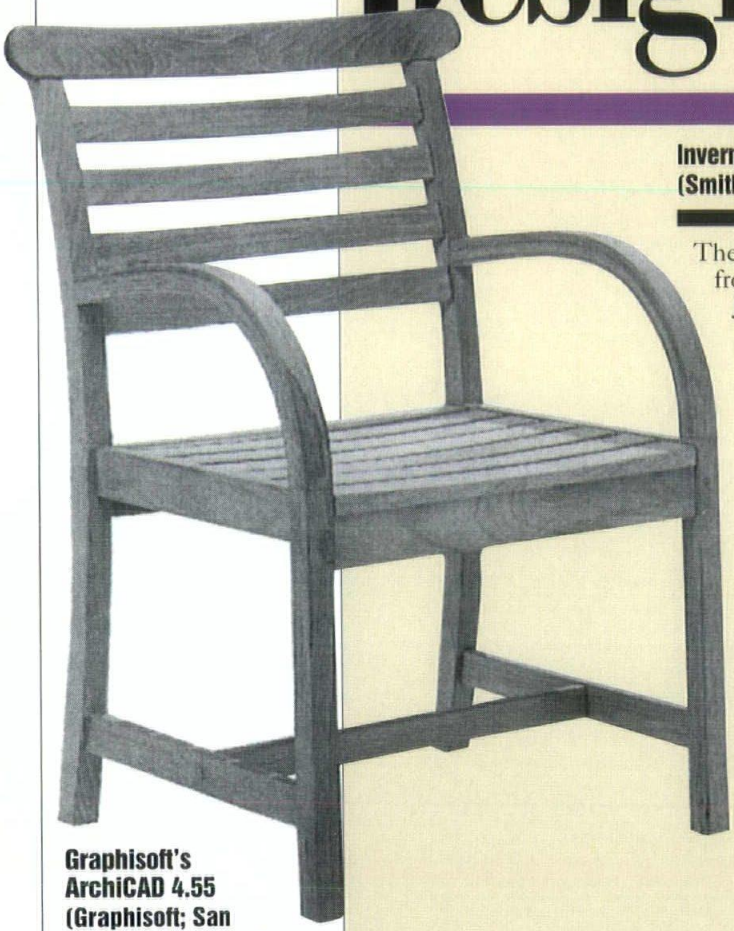
For the chapel's most conspicuous feature, t structure's seemingly free standing signature b tower, Weese again weaves an intriguing dialog between the expectations of the conventional and t innovations of transformative interpretatio The form and persona of the tower are obvious traditional. Its decidedly squat proportions a proliferation of material detail purposefully rec the architectural conventions of any number representative Lutheran ecclesiastical preceden But, at the precise moment at which the capping the tower appears headed to its most expect and unexceptional conclusion, Weese evokes powerfully persuasive and innovative transformatio The tower's surmounting pinnacle has be decisively cleaved, its twin peaks deftly movi skyward as independent gestures, only to be fittin reunited by Christianity's most embracing symbol faith, the cross.

It is a striking invention; one which defies expli historical classification. Like the chapel it rises abo the bell tower artfully transforms the expectations tradition through the innovation of meaningf reinterpretation. In doing so, Wartburg Cha becomes truly Lutheran, not for the naggi consistency of its historical roots, but for willingness to engage the past as a compelling po of departure. Like Luther's *Ninety-Five Theses*, t chapel "reforms" our understanding of histor meaning, suggesting the potent utility of thought innovation.

Roger Spears lives in North Carolina and writes on occasional basis for the Iowa Architect.

1. Kenneth Frampton, "Studies in Tectonic Culture: The Poetic Construction in Nineteenth and Twentieth Century Architectu The MIT Press, Cambridge, Massachusetts, 1995:25.

DesignDigest



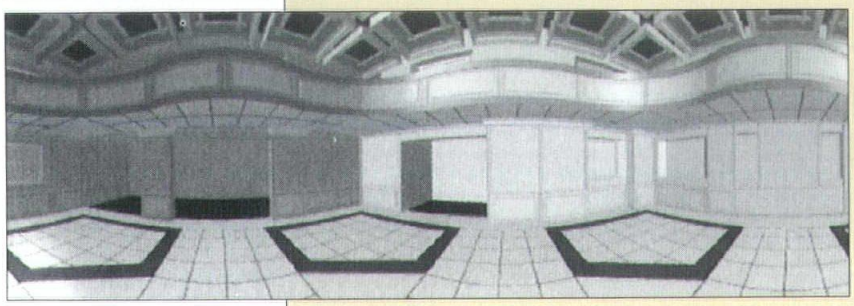
Inverness Dining Armchair
(Smith and Hawken - 415.389.8300)

The Inverness Dining Armchair chair is made from solid teak (sustainably harvested in Java). The curved slats forming the back of the chair and the contoured seat add degrees of comfort while the ends are edged and rounded for a smooth finish. This chair retails for $450.

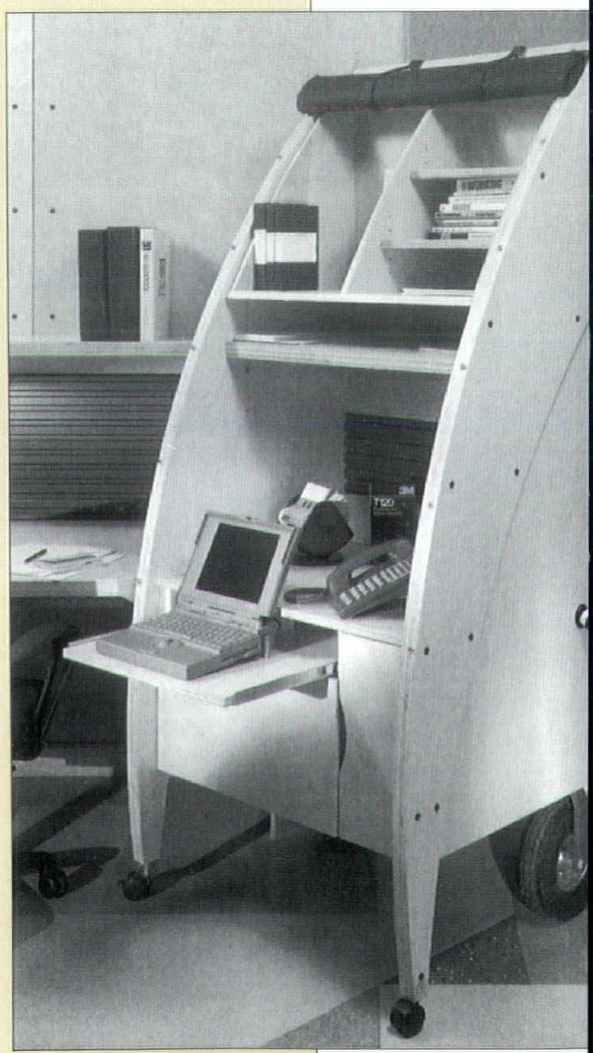
Sheaffer Legacy

The Sheaffer Legacy fountain pen features the Sheaffer inlaid nib in 18k gold and the unique Touchdown filling device. This pen also takes cartridges.

Graphisoft's ArchiCAD 4.55 (Graphisoft; San Francisco, California)



This latest version of ArchiCAD is the first CAD program to incorporate Apple's QuickTime VR technology, which makes it possible to navigate within a 360-degree panoramic photographed or rendered scene of a room or other environment. ArchiCAD is available for both Macintosh and Windows platforms.



Birch Mobile Lockers
(The Wheeler Group - Architects and Interior Design. The offices of Fallon McElligott/Duffy Inc.)

These lockers were designed with the intent of a "free-address" environment that aims to maximize creative output within an office. The birch lockers are 50 inches wide, 28 inches deep and 66 inches high and contain personal files, electronic equipment, a power raceway, a sliding work surface and tackable surfaces that may be concealed by a canvas tarp.

KANE TEWES

Journal

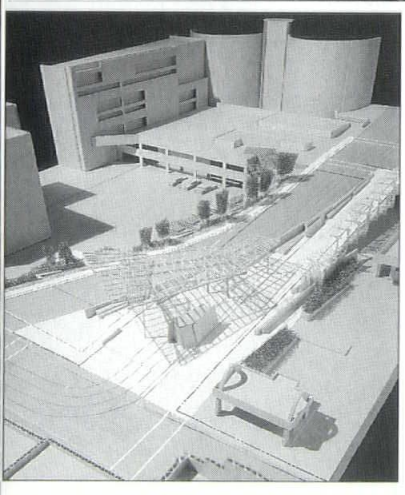
Schwengels named honorary member

Suzanne Schwengels, CAE, Executive Vice President of the AIA Iowa Chapter, has been named an Honorary member of the American Institute of Architects. Honorary membership is granted to those who have contributed outstanding leadership and distinguished service to the Institute, and is one of the highest honors that the AIA can bestow upon an individual outside the profession.

Schwengels has been Executive Vice President of AIA Iowa since 1986, and was recently elected President-Elect of the Council of Architectural Component Executives (CACE). She has served on numerous AIA committees and task forces, and has led the AIA Iowa into becoming one of the nation's strongest components. This past fall she was named CACE Executive of the Year.

The award will be presented to Schwengels at the 1996 National Convention in Minneapolis on May12th.

Iowa firm wins P/A Award

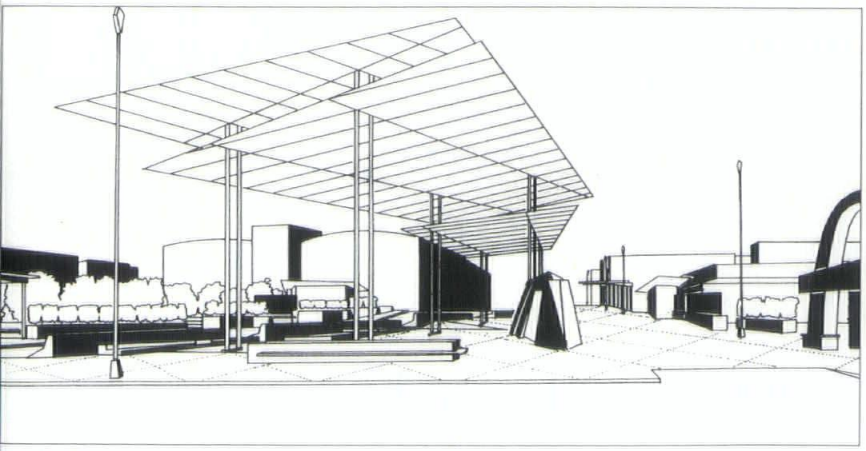


Conway + Schulte's design for DE-CODE/RE-CODE Atlanta has been selected for a citation for the 43rd P/A Awards competition. The entry was one of 13 entries honored this year, out of a total of 444 projects submitted to the jury.

The submission introduced a comprehensive urban design proposal that addresses urban design as a complex of dependent conditions including public policy, urban architecture and public access. A new Special Public Interest - Public Space District is established as part of the overall urban design strategy.

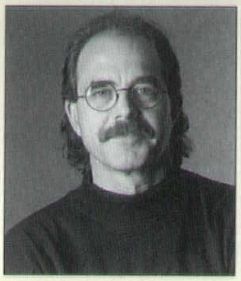
The site for the project is one block of streetscape in downtown Atlanta. The client and developer is the Corporation for Olympic Development in Atlanta, which will fund the project together with private and corporate contributions. The project completion is scheduled for May 1996.

The project will be published in the May issue of Architecture magazine.



Iowa Architects Named Fellows

Rod Kruse, principal in the firm of Herbert Lewis Kruse Blunck Architecture in Des Moines, and Eino O. Kainlauri, Professor Emeritus at the Department of Architecture at Iowa State University, have been admitted to the College of Fellows by the American Institute of Architects. Fellowship, which recognizes significant nationwide contributions to the profession, and is the highest honor outside the Gold Medal that the AIA can bestow on any member. Nationally, only three percent of all architects are elevated to Fellow.



Rod Kruse is a graduate of the Iowa State University Department of Architecture. He has been honored with eighteen Honor of Merit Awards for Design Excellence by the Central States Region AIA and AIA Iowa, and has received nine National and two Regional Awards or Citations for Design Excellence from professional journals, trade organizations and client organizations. His work has been published in nine National and eighteen Regional Publications including Progressive Architecture Plans, Home, Inland Architect, American Bar Association Journal, Athletic Business Magazine, American School & University Magazine, Midwest Home and Design and Iowa Architect. His work has been exhibited in Milwaukee and Minneapolis.

Kruse has served as Chairperson of the City of Des Moines Vision Plan Design Advisory Team and received the Distinguished Service Award from Downtown Des Moines, Inc. for his service and leadership on a committee devoted to community wide issues.

Eino Kainlauri attended the Helsinki University of Technology in Finland and the University of Michigan for his undergraduate, graduate and doctoral degrees. In 1975 at Iowa State University, he developed the most active continuing education in architecture program in the country. One year later, he initiated intern architect workshops at ISU which resulted in Iowa starting the first statewide IDP Program in the nation.

In 1985, Kainlauri chaired the AIA Conference on Community Energy Planning in St. Paul, MN, and was co-author of Energy Design for Architects. In 1989, he co-chaired the International Design Conference and Study Tours in Finland which was acclaimed by more than 400 participants as a "once in a lifetime event." He was awarded the Knighthood of the Order of White Rose in Finland by the President of Finland in 1993 for his international educational efforts and contributions. Recently, he was honored with the ASHRAE's Distinguished Service Award.

Kruse and Kainlauri will be presented their Fellowship Medals at the AIA National Convention in Minneapolis on May 11th.

GREG LEHMAN AIA

RESOURCES

A list of contractors and manufacturers for major building elements in featured projects.

Lutheran Church Of Hope, page 16

Shingles: Owens Corning; **EFIS:** Dryvit; **windows:** Andersen; **sheet metal:** Berridge; **doors:** Weyerhauser; **door hardware:** Sargent; **cabinetry:** Bortz Custom Cabinets; **HVAC:** Trane; **floor covering:** Armstrong (vinyl tile); **carpet:** Aladdin; **toilet partitions:** Global

St. Francis Of Assisi Catholic Church, page 24

Glue laminate beams and decking: Timberweld; **acoustical ceiling system:** Celotex; **acoustical wood ceiling:** Ventwood; **wood doors:** Ceco; **aluminum doors and windows:** Winco; **cast stone:** Edward Precast Concrete Company; **exterior insulation and finish system:** Senergy; **concrete masonry units:** Shiely Masonry Products; **concrete floor:** Crown Building Materials; **sound reinforcement:** Electric Sound; **paint:** Mautz Paint Company; **acoustical wall panel:** Metal Building Interior Products Co.; **membrane roofing:** Carlisle; **shingles:** Certainteed; **carpet:** Patcraft; **sheet vinyl:** Armstrong; **light fixtures:** Lightolier, Metalux; **finish carpentry/woodwork:** I.E.I. - Inst. Equipment Inc.; **air handling equipment:** McQuay; **forged iron work:** Ron Loken

St. Stephens The Martyr Catholic Church, page 22

Wood ceilings: Rulon; **windows:** Eagle Manufacturing; **pews:** Gunder

Walnut Hills United Methodist Church, page 18

Roof structure: Truss Joist Macmillan;Homasote Roof Decking; **roofing:** Owens Corning; **windows:** Pella; **masonry:** Iowa Brick; **sheet metal:** Berridge; **doors:** Curries (hollow metal); **wood:** Weyerhauser; **door hardware:** Von Duprin, LCN, Schlage, Stanley; **cabinetry:** AF Johnson Millwork; **lighting:** Kurts/Verson, Lehigh Dimming; **HVAC:** Lennox

Wartburg College Chapel, page 30

Interior Finishes: Five Seasons Drywall; **lighting:** Weese Langley Weese; **pews and custom furnishings:** Weese Langley Weese, Schottler Manufacturing, Beatrice, NB and Haycraft Cabinets; **stained glass panels:** Weese Langley Weese & Zgoda Studios; **organ:** Dobson Pipe Organ; **windows:** Kawneer; **carpet:** Mohawk; **altar floor stone:** North River Bluestone, Heldeberg; **exterior stone:** Anamosa limestone, Weber Stone Co.; **concrete roof tile:** Vosstile; **exterior copper:** Hawkeye Sheet Metal; **exterior soffits:** USG Durock; **clock and bells:** Van Bergen Bellfoundries Inc.

Correction:

In the Winter 1995 issue, page 32, Dale Photographics should have been credited with both photos on the page, not one, as noted.

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EXCERPT FROM "THINGS I SLEEP ABOUT WHEN I'M THINKING" BY CRAIG FRAZIER

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ADDRESS CORRECTION REQUESTED