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### Iowa Architect

**Issue No. 99:228**

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**Cover**

- Lakewood Cemetery Memorial Chapel, Minneapolis, Minn., Brooks Borg Skiles Architecture Engineering. Photo by Farshid Assassi.
BRICK

A Treasure Chest of Design Opportunity

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The act of building raises many questions that a professional team must respond to during the construction process. For example, how does one establish relationships for functions within the building? Or, how will the building engage its physical context? An architectural project continually raises issues, demanding participants provide answers that use conventional wisdom, innovative thinking and at times completely dismissing the question. Even after the contractor presents a key to an owner, the architect will continue to reflect on issues that generated the project.

The architect's final act upon the process of building is photographing, drawing and writing to document an architectural intent. This documentation allows architects to share with clients, general public and others within the profession how a project can answer the demands of the built environment. Architects annually submit their project's documentation for their peers to review.

The 1998 Regional and State Design Awards issue presents winners selected by two groups of peers within the architectural community. The jury members were invited based on their experience and success in providing strong and clear answers to the building process. The regional and state jury members identified on pages 26 and 27 bring a history of experience and demand a higher level of expectation from the building process. Their review of drawings, photos and text helps them to identify the strengths and weaknesses of a project and ultimately select projects for recognition.

Many questions were asked: Has the architect gone beyond the demands of a building to provide an enhanced built environment? Has the architect explored the use of materials? Does the building respond to its context? What was the inspiration for the project? The 1998 winners provided answers that went beyond expectations. We hope you enjoy the magazine's presentation of these award winners and the dialogue that supported their selection.

Stephen L. Knowles, AIA
Editor, Iowa Architect
Maya Lin: Topologies

Work by Maya Lin, renowned international artist and designer, will be featured by the Des Moines Art Center in its exhibit, *Maya Lin: Topologies*, through May 23. Lin is the designer of the Vietnam Veteran’s Memorial in Washington, D.C., and the Civil Rights Memorial in Montgomery, Ala., as well as other celebrated art projects that combine art, architecture and landscape design. In addition to models, prints and drawings of her recent art projects, this exhibit features five newly created works that mark Lin’s foray into producing large-scale sculptures not intended for a specific site. In this exhibit, the formal and material qualities of wood, glass and beeswax are sculpted to explore the dichotomy of combining natural forms, like waves and pebbles, with contemporary technological methodologies.

ROBERT WHITEHEAD, AIA

Ralph Rapson: Sixty Years of Modern Design

Ralph Rapson’s career as an architect, educator and artist will be exhibited at the Minneapolis Institute of Arts and the Weisman Art Museum, in Minneapolis, beginning March 27. *Ralph Rapson: Sixty Years of Modern Design* is the first major retrospective of the work of this 84-year-old Modernist designer. The exhibitions include approximately 250 drawings, models, furniture and photographs showcasing his insight and leadership in having helped introduce modern design to post-World War II American society. Besides producing exemplary projects, like the Guthrie Theater in Minneapolis, his 33-year tenure as head of the Department of Architecture at the University of Minnesota has established Rapson as one of the most influential Minnesota architects of the 20th century.

Searching for Ancient Egypt: Art, Architecture and Artifacts

One hundred thirty-eight rare and ancient pieces of Egyptian art and architecture will be presented at the Joslyn Art Museum in Omaha, from March 27 through July 25. The display, *Searching for Ancient Egypt: Art, Architecture and Artifacts*, includes some objects never before displayed publicly. The exhibit features divine and royal statuettes, funerary cases and supplies, domestic artifacts and intricately carved architectural and figural temple relics.
Bettendorf City Hall

Construction is planned to begin this spring on Bettendorf City Hall. The expansion and remodeling, designed by Tim W. Downing, Architect, PC, of Bettendorf, will double the size of the current building to 29,500 square feet and will update administration, police and fire facilities. The second floor will house new council chamber and conference rooms.

Music Man Square

Bergland & Cram Architects, of Mason City, and WaterLeaf Architecture and Interiors, of Seattle, have completed the design of The Music Man Square currently under construction in Mason City. Serving as a tribute to Meridith Willson, a composer, writer and lyricist, the museum will serve as a national destination for music education and performance. Components of the project include a museum, a children’s music exploratorium, a conservatory, two theaters, community rooms and an outdoor entertainment plaza. The spine of the museum will reveal the musical score and lyrics of “Seventy-Six Trombones” engraved in limestone and granite panels.

Private Residence

Akar Architecture and Design, of Iowa City, is designing a private residence in Burlington with a collection of forms wrapped around a central courtyard, inspired by Mediterranean housing clusters. The exterior is composed of a precise two-foot by two-foot ceramic tile grid. Construction will begin this spring.
Polishing a Gem

The building, though impressive, appeared "tired." The dim lighting did not enhance any of the architectural features. Windows would not fully close, placing strain on a marginal heating system. The copper cladding was badly tarnished. Original light fixtures had been held in place by duct tape or replaced by inappropriate "Spanish-styled" fixtures. The stained glass appeared dark and had deformed away from the original roof and a complete tuckpointing of the exterior stone, water infiltration still posed significant problems. Functionally, the building had no handicapped access. In the crematory, there was no separation between the operational activities and the public attending last committal rites.

Brooks Borg Skiles' charge was to correct all the identified problems, and improve upon them. The daunting task was simplified by assembling a team of experts noted for their high standards of outstanding craftsmanship. The most complicated effort entailed the introduction of new mechanical, plumbing and electrical systems within the massive masonry walls and concrete floors. Fragile marble panels and floor tiles had to be carefully removed in order for channels and raceways to be cut in and the new systems installed. Routing was judiciously determined to minimize the disruption of marble.

Contrary to the gothic notions about death prevalent at the turn of the century, Lamb's efforts strived to introduce brilliant color and daylight. In studying the detail of the window frames, it was realized a deep orange shellac and a panel of amber glass were added after the completion of the building to subdue the amount of natural light. Upon the removal of both layers, the exquisite color of the windows was revealed and the interior became nearly twice as bright.

Aiding the natural light was a complete redesign of the lighting system. A new programmable control system allowed for up to 24 separate lighting scenarios. Original fixtures were rebuilt. Most noticeable was the reintroduction of the octagonal pendant orb hanging from the dome ceiling.
Above: Newly designed torchieres.

Above Right: Custom bronze doors at remodeled entrance.

Right: Quotation on etched glass above reproduction Stickley furniture.

Far Right: Columbarium.

Opposite Page: New granite plaza and obelisk at chapel entrance.

Jury Comments —
REGIONAL
This project brings the chapel’s spatial quality back to its original intensity through the complex process of stabilization, repair and modernization. The hallmark of exemplary restoration architecture is the silent act of reinvigorating, restoring and retelling the original story of a work of architecture, and, sometimes, also adding a new chapter.

STATE
This historic renovation succeeds in the technical challenge of renewing without compromise of the integrity of the original work. It walks a delicate line, making additions at a level of craft comparable to the original. The blending of the old and new is well handled. The original building is wonderful.

above the altar. For 50 years, the fixture sat boxed in storage. The orb proved useful as a model to design new fixtures where originals had been removed. Newly designed integral custom torchieres uplight the back of the chapel without disturbing the mosaics.

The combination of restored stained glass windows and new lighting system brought vitality to the interiors. The subtlety of color in the mosaics was intensified, while the interior became more voluminous. Equally striking was the restored copper cladding. Severely tarnished and stained, the process to clean and refinish the metal was done by hand. Lamb’s selection of copper, once cleaned, dramatically reinforced the mosaic color scheme.

On the exterior, both the roofing system and stone mortar beds were analyzed to determine the continual infiltration of water. Newly tuckpointed masonry took on a more monolithic appearance, a detail undoubtedly designed by Jones. The roof underwent a nine-month study to determine the cause of water penetration. After photo documentation was studied, the cause of the roof leaks was found...raccoons.

The new exterior incorporated a plaza and accessibility ramp constructed to match the original stonework. To conceal the ramp, horizontal wing walls were built to the same height as the building’s water table course. The horizontality of the walls provided a balance to the stout, compact massing of the structure. A new granite obelisk flanks each side of the steps and was topped by a custom bronze orb fixture patterned after the original above the altar.

The second major component of the project was the expansion of the crematory facility to create a more efficient operation and more comfortably accommodate the public. Located on the lower level and behind the chapel, the existing crematory was expanded. The original delivery room was converted into the public entrance and reception room. The room incorporated four massive wood beams that actually concealed ductwork, since space was not available above the ceiling. Custom bronze doors contained patterns and symbols from the chapel. The crematory completely remodeled incorporating new high efficiency equipment. All walls were clad in white ceramic to dispel the image of cremation being a dark and stoic exercise.

Lakewood’s Mortuary Chapel is considered by some as the finest example of Byzantine mosaic art in North America, rivaling the mosaics found in the Library of Congress. The restoration of this exemplary facility recaptured its original exquisite beauty while inserting new dimensions that invigorate the original.

—James Miller was the project designer and manager of the chapel restoration. He now practices in Kansas City.
The latest addition to the Meredith complex is subtly referencing itself and shaping an internal world surrounded by an impressive new landscape. The project extends tentative arms outward, through this landscape, ready to lead one into a downtown district. Here the site is the architecture. The building is a restrained compositional foil in what will become a breathtaking garden.

The new Meredith building, the existing Meredith building and the frame of the skywalk bridge shape a “gateway space” to pass through, moving east on Locust Street toward the high rise core, the riverfront and terminating at the State Capitol.

Jury Comments —
REGIONAL
The design is compelling because it appears systematic and logical, yet has an element of surprise and changing mood necessary to bring life to extremely large and extensive expanses of building and space. Dramatic interior space made so by transparency, skeletal framing, interlocking volumes and the effective use of minimal but bold color.

STATE
This building exhibits a discipline and rigor in its architecture, while adding a sense of vitality and human scale to the city. The landscape is integrated well into its site planning. Nice stairs and walkways.
Those who make their living in design and advertising have to be concerned about their office environment. It sets the tone for their creative products, and is frequently seen by clients and prospects as a statement of who they are.

A 20-foot bamboo tree brings life and light to the large, open waiting and reception space of Mauck+Associates. Fluorescent lighting in the bookcase wall adds visual interest.

Exploded axonometric drawing and floor plan reveal the office organization.

**Jury Comments —**

**REGIONAL**

Space is sophisticated and made spatially rich by the dramatic contrasts of solids and voids, planes and volumes. The available light is magnified and a symbolic landscape created to convey a spaciousness and vitality to this modest enterprise. Simple, taut with a few bold strokes.

**STATE**

This project is admirable in its restraint and in the clarity of its approach. It was unusual among the interiors submitted in its ability to not try to do too much. It never feels excessive. The drawings clearly articulate a concept for the project. This is a competent project—this interior gets an award.

---

**Project:** Mauck+Associates  
**Location:** Des Moines, Iowa  
**Architect:** Herbert Lewis Kruse  
**Project Architect:** Paul Mankins, AIA  
**General Contractor:** Caldbeck & Co.  
**Photographer:** Farshid Assassi  
**Resources:** See page 34
Equitable of Iowa Companies

The building is solely leased as the headquarters of an international insurance company.

Jury Comments —

STATE
This project focused the resources of a developer-driven project to create a building that addresses its urban setting by repeating the punched opening masonry wall, a predominant “background building” in the city. It generated a contentious discussion between jurors who found this to be a compelling reason for an award and those who argued that while it was successful at the larger scale, it was only modestly successful in addressing the detailing and spatial experience from the street and lobby. From an urban position this project is a “yes.” Very sophisticated.

Project: Equitable of Iowa Companies, Building Shell and Skywalk Connection
Location: Des Moines, Iowa
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa
Project Team: Kirk V. Blunck, FIAA, Todd Garner, AIA, Greg Lehman, AIA, Marcelo Pinto
General Contractor: Graham Construction Co.
Mechanical/Electrical Engineer: Dennis Lydon, Baker Mechanical
Structural Consultants: Dennis & Magnani
Photographer: Farshid Assassi
Resources: See page 34
Melrose Avenue Parking Facility

The facility primarily serves the University Hospital and Clinics System and a student recreation facility, and serves as the parking location for the athletic department on football weekends.

The structure also provides for medical records storage, office space and a pedestrian tunnel and bridge.

Jury Comments —

The big “L” may capture the intersection, but it seems monumental for a parking facility. The merit in this project, I believe, lies in its exploitation of enclosure screens, crims, walls. The control of the concrete detailing is impressive. The parking garage deserves recognition.

Project: Melrose Avenue Parking Facility, University of Iowa
Location: Iowa City, Iowa
Architect: Herbert Lewis Kruse
Engineer: Hickman Architecture, Des Moines, Iowa
Design Team: Rod Kruse, FAIA, John Locke, AIA, Mark Schmidt, AIA
General Contractor: McComas-Lacina
Mechanical/Electrical Engineer: Ansar Lind Meyer
Parking/Structural: Lassman Associates
Photographer: Barbara Karant and Cameron Campbell
See page 34

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The private retreat stands at the edge of a peninsula, thrusting towards the private water view. The footpath carries you through the woods on a curving stone path. Needs are met with a recycling water closet and plumbing systems, and a wood burning stove. You absorb nature...think, read, rest.

Jury Comments —
REGIONAL
Photographs document the procession from car to cabin, clearly communicating the design strategy of arrival, decompression, immersion and settling into nature. Site and structure beautifully integrated. The hyperbolic tilt of the roof takes the space and the structure out of the ordinary into something more spirited and "of the place."

Project: Private Retreat
Location: Dallas County, Iowa
Architect: Architects Wells Woodburn O'Neil, West Des Moines, Iowa
Project Architect: Douglas A. Wells, AIA
General Contractor: Venter Spooner
Photographer: Cameron Campbell
Resources: See page 34
Deramus Education Pavilion

The pavilion is the gateway to the Kingdom of the Animals. It prepares the visitor for immersion into a natural environmental experience. The building is environmentally responsible: it's made from sustainable resources and makes use of solar energy.

Jury Comments —

Welcoming, light-filled grand portal to the world of the zoo that meets its functional objectives with flair. Demonstrates sustainable design in construction, materials and mechanical systems. Use of day lighting while setting the tone for receiving the zoo's educational message enhances joy of the zoo experience.

Project: Deramus Education Pavilion, Kansas City Zoo
Location: Kansas City, Mo.
Architect: Berkebile Nelson
Landscape Architect: Asett & Associates
General Contractor: E. Dunn Construction Company
Mechanical/Electrical Engineer: A.E. Group
Structural Engineer: Structural Engineering Associates
Photographer: Mike Sinclair

Resources: See page 34
From the tower to the asymmetrical roof to the rehearsal hall and horseshoe-shaped seating bowl, this 20,000-seat sports, music and entertainment arena is like no other. The 22-story broadcast tower links it to the rich, musical heritage of Nashville by creating an icon symbolic of the radio broadcasts from the Grand Ole Opry.

Jury Comments —

REGIONAL
Succeeds in humanizing a very large complex by making it comprehensive by its massing and clear marking of people spaces and pathways, and by its plan arrangement and orientation to natural light. Beautifully lit, a building for day or night. Captures the spirit of event-making and celebration, giving it and its activities importance and presence.
African Plains Barn

The zoo's recent $50 million dollar renovation and expansion has added a new Australian exhibit, the Okavango Elephant Sanctuary and a 95-acre African exhibit.

Jury Comments —
REGIONAL
The ability to do an appealing design for a building component with many conflicting requirements is worthy of recognition. This is a thoughtful design of a utilitarian, non-public structure. The siting and shaping of the building is sympathetic and well scaled to surrounding landscape.

Project: African Plains Barn, Kansas City Zoo
Location: Kansas City, Mo.
Architect: International Architects Atelier, Inc., Kansas City, Mo.
General Contractor: Miller-Bauch Construction Company
Mechanical/Electrical Engineer: W. L. Cassell and Associates
Structural Engineer: Bob D. Campbell & Company
Civil Engineer: Shafer, Kline & Warren
Photographer: Assasi Productions
Resources: See page 34
Logix Retail Store markets and sells wireless communication products and services. The space reflects the company image and industry trends while satisfying functional needs.

Jury Comments —
REGIONAL
Simple, arresting, clear and artful. The design solution takes a generic space and gives it form and anchorage through the convention of creating a structure within a structure made up of columns, repetitive bays, floor patterning and open ceiling coffers.

Project: Logix Retail Store
Location: Oklahoma City, Okla.
Architect: Elliott + Associates Architects, Oklahoma City, Okla.
Project Team: Rand Elliott, FAIA, Bill Yen, AIA, Mike Mays
General Contractor: Clyde Riggs Construction
Photographer: Bob Shimer and Hedrich Blessing
Resources: See page 34
The program calls for a space that is to be used by a group of highly skilled craftsmen and design oriented contractors. It is minimal and economically driven to simply provide interiority for undefined activity.

Jury Comments —

REGIONAL
Well presented, sophisticated drawing and computer models with good photography. Restrained palette of color and natural materials that answers the program by celebrating skill and craft with great attention to detail and spatial unity.

Project: John Luce Company
Location: Omaha, Neb.
Architect: Randy Brown Architects, Omaha, Neb.
Collaborators: Randy G. Brown, JA, Matthew Kruntorod, Ken O’Dine, Geoff DeOld, Kimberly Brown
General Contractor: John Luce
Photographer: Farshid Assassi
Resources: See page 34
State Juror Profiles

Julie VandenBerg Snow, AIA, Jury Chair
Julie VandenBerg Snow, AIA, is the principal of Julie Snow Architects, Inc., her own Minneapolis-based design and architecture firm. Snow specializes in project types ranging from corporate and manufacturing facilities to municipal works and museums. Her work for Quadrion and Phillips Plastics Corporation and The Good Samaritan Society has resulted in buildings that advance the technological aspects of manufacturing and communication, and create spaces that celebrate human connections in the workplace. Among other honors, the firm has recently received two Business Week/Architectural Record Awards. Snow teaches graduate architecture design studios at the University of Minnesota's College of Architecture and Landscape Architecture as an adjunct associate professor.

Sarah Graham, AIA
Sarah Graham, AIA, received her bachelor of arts degree from Stanford University and her master of architecture degree from the Harvard Graduate School of Design. She is a partner in Angelil-Graham Architecture in Los Angeles, Calif., and Zurich, Switzerland. Their work includes urban design, architecture, landscape and interior design with projects in Europe, Japan and the United States. Published and exhibited internationally, the firm has won design awards for urban design and architecture. Graham has received research grants from the Graham Foundation and the Aga Khan Foundation, as well as awards for furniture design. She is a faculty member at the University of Southern California and has previously taught at Harvard's Graduate School of Design and the Rhode Island School of Design.

David Lee, FAIA
David Lee, FAIA, is a partner of Stull and Lee, Inc., of Boston, Mass. He holds a bachelor of architecture degree from the University of Illinois and a master of architecture degree from the Harvard Graduate School of Design. Lee was principal-in-charge of architectural coordination and urban design for Boston's award-winning Southwest Corridor Transit Project and an award-winning urban design study for Boston's Blue Hill Avenue. Lee is an adjunct professor in urban design at the Harvard Graduate School of Design. He served as president of the Boston Society of Architects in 1992. He was jury chair for the 1993 Progressive Architecture Design Awards and juror for the 1994 National AIA Honors and Awards Jury.

James Polshek, FAIA
James Polshek, FAIA, graduated from Case Western Reserve University in Cleveland, Ohio, and received a master of architecture degree from Yale University. He is currently a partner with Polshek and Partners Architects in New York, N.Y., whose projects focus on cultural, public service, scientific and educational institutions. Past and current clients include Carnegie Hall, the Brooklyn Museum of Art and Yale University. Polshek served as first vice president and president elect of the New York AIA in 1970. The New York AIA awarded Polshek its Medal of Honor in 1986, and the national AIA awarded Polshek and Partners the Architecture Firm Award in 1992. The firm has received five national AIA Honor Awards.

Daniel Wheeler, FAIA
Daniel Wheeler, FAIA, is a principal of Wheeler Kearns Architects in Chicago, Ill., which was named by a national jury as Chicago AIA Firm of the Year in 1996. Wheeler received his bachelor of architecture degree in 1981 from the Rhode Island School of Design. In 1985, Wheeler received the AIA Young Architect Award for design excellence from the Chicago AIA. Wheeler's work includes Camp Madron, the Chicago Children's Museum and the Brookfield Children's Zoo. Wheeler has taught graduate students at the University of Wisconsin at Milwaukee and at the University of Illinois in Chicago, including the Rome Program in 1997. He has assisted in founding and directing the Marwen Foundation's Architecture Program, designed to expose inner city high school students to design.
Bernard J. Cywinski, FAIA, Jury Chair
Bernard J. Cywinski, FAIA, is a principal of Bohlin Cywinski Jackson, in Philadelphia, Penn. He holds a bachelor degree and a master of architecture degree from Columbia University, and is a William Kinne Fellow. He has served as design critic and juror at numerous schools of architecture. Projects include a new building for the Woodrow Wilson School at Princeton University, the Gateway Building at the University of Pennsylvania School of Dental Medicine, a visitors center at the Shaw Arboretum of the Missouri Botanical Garden, a new admissions building at Trinity College in Hartford, Conn., the Sellinger School of Business at Loyola College in Baltimore, Md., and the Learning Center at Temple University. Cywinski completed a new master plan for Philadelphia's Independence Mall, in association with the Olin Partnership, for the National Park Service and he will lead the design of the Liberty Bell complex, a commission recently awarded to Bohlin Cywinski Jackson. Cywinski's work and thoughts helped to shape one of the leading design firms in Philadelphia and the country, which is the recipient of the AIA's 1994 Architecture Firm Award and subject of the AIA Press monograph, The Architecture of Bohlin Cywinski Jackson (1994). Cywinski is a long-standing member of the AIA's national Committee on Design and is a sought-after lecturer, critic and awards juror.

Stephen Kieran, FAIA, FAAR
Stephen Kieran, FAIA, FAAR, is a partner of Kieran Timberlake & Harris, in Philadelphia, Penn. He received his bachelor's degree from Yale University, magna cum laude, and his master of architecture from the University of Pennsylvania. He is a recipient of the Rome Prize, American Academy in Rome, 1980-1981. He is also a member of the National Council of Architectural Registration Boards (NCARB) and a registered architect in the commonwealths of Pennsylvania and Massachusetts, and the states of New Jersey, Connecticut and North Carolina. In addition to his activities with the firm, Kieran is currently an adjunct associate professor of the architecture department at the University of Pennsylvania. With his partners in the past, he has served as Saarinen Professor at Yale and has taught at Princeton University. In addition, he has been partner-in-charge for more than 100 educational institution projects at 15 campuses. Two of his projects, the Science & Technology Building and the Admissions & Financial Aid Building at Rider University have been awarded AIA Gold Medals. Several others, including two campus centers, have received AIA Honor Awards.

Rachel Simmons Schade, AIA
Rachel Simmons Schade, AIA, is a principal of Schade and Bolender Architects, LLP, in Philadelphia, Penn. She earned her master of architecture degree in 1983 from the University of Pennsylvania. In 1986, she began serving as adjunct assistant professor in the Department of Architecture at Drexel University, a position she continues to hold. Schade was director of AIA Philadelphia from 1992 through 1993. In 1990, she co-authored, Simple Things Designers Can Do To Save the Earth, a handbook for architects and interior designers that outlines environmentally responsible materials and methods of construction. Schade received AIA Philadelphia's Young Architect of the Year Award in 1996, and was cited as "Rising Star" in the art world by Seven Arts Magazine in 1997. Her projects include a new headquarters for Philabundance, a hunger relief center, and numerous residential projects in the Philadelphia area.

Mark Ueland, AIA
Mark Ueland, AIA, is a founding partner of Ueland Junker McCauley Nicholson, in Philadelphia, Penn. The firm concentrates its efforts on the planning and design of educational buildings, museums, visitor centers, exhibits and the renovation of historic buildings. The firm has received 32 design awards, and its work has been published in the architectural press in America and abroad. He is also an adjunct professor of architecture at Drexel University, where he directs the work of thesis students. Ueland's projects include the National Civil War Museum, the Pennsylvania State Museum, the Liberty Bell Interpretive Galleries, the Louisville Slugger Museum and the renovation and restoration of numerous historic buildings.
THE GAIT

On behalf of the President and the First Lady, I would like to welcome you to the White House this morning. My name is Dave Zolaz. I’m an officer with the Secret Service uniform division. It would be my pleasure to take you on your tour of the White House today.

“There are a few rules we have here at the White House, so please listen carefully. There will be no eating, drinking or smoking, at any time during your tour. Photography and videotaping is prohibited throughout the mansion. However, you will have ample time to take photographs and videotapes after you exit onto the north grounds. We also ask you to refrain from touching any of the items along the tour route, mainly wall coverings or furnishings, as many of these items date back to the early 1800s and are virtually irreplaceable. One exception to this last rule is if you should feel sick or faint please feel free to sit down on the antique furniture. Get my attention immediately. I can get you some medical assistance as soon as possible.”

Media Found

...Statues are erected as monumental points within the fabric of the park, each one carved in stone and transmitting the events of a time period of heroic magnitude. Stone was the material of their historical mediated monument.

The act of suspending the right to document, to map one’s way through a historic site is not uncommon. The reasons for this are very obvious...

The act of documenting the site enacted the imitation of the devices found within the existing cultural structure of the park...in order to obtain a likeness of their bodies superimposed close to the object of significance. Other than cognitive memory, the two more popular devices used were the video recorder and the camera.

Documenting the site in this method presented many problems in handling and interpreting the many different media found. In order to create an event space, an activated diagram of moving pictures dissected from points within the park was designed. These diagrams of movement are superimposed next to the captured frames from the video camera.

Traces

With no cameras or video cameras allowed inside the White House, the event was tape recorded and transcribed. The monologue was broken down into three categories, and dispersed to the exterior of the building as graphic texts to activated the site. Operations between this redistribution of text and the computer deform itself to create this new landscape of traces.

Elvis’ Pelvis

Architecture coincides as a device of informational transmission, for a body or group that speaks rationally
The White House formally, in a pure architectural sense, is quite uninteresting as opposed to the current technological/mediated methods that have adapted alongside this architecture in an attempt to create and sustain an icon or a symbol. "Idoru," written by William Gibson, is an intriguing parallel in the electronic sense. It is a story of the merging of an electronic Guru and a current pop idol that is set in the future, where computerized virtual space and physical space collide. Which media/transmission is able to construct and sustain an icon, and in what relationship is the icon understood to its projection? Where are the boundaries that define how "real" these icons are? As the White House and Graceland are completely fabricated constructions, they are transmitters for corporations or political parties, set in motion due to its value in our economy.

The Gate
The new line is unidirectional. Tickets can be obtained from several GATES placed within the landscape. The tickets are electronically activated. Only four per person, please.
AWARD
THE 1998 RDG BUSSARD OIKIS DESIGN AWARD

The design award is presented annually to the undergraduate fifth-year project that exhibits exceptional theoretical, technical and academic achievement. This diploma project is intended to be the culmination and exhibition of the five-year professional bachelor's degree in architecture at Iowa State University. This is the most honored award given to an undergraduate student in architecture.

ELEVATED TRANSIT STATION

Located in a north side neighborhood of Chicago, Ill., the site for this investigation is bordered by the upscale areas of Lincoln Park and The Gold Coast to the northeast and Cabrini Green, one of Chicago's more troubled public housing projects, to the south. Surrounded by such a diverse population, the project proposed for the area, an elevated transit station, would be visited by individuals from very different socioeconomic groups during the "common" activities of their everyday lives. This particular positioning required the examination of the social and psychological understandings and reactions to public space that occur when individuals come together. Given the fact that this area is also currently under the questionable but rapid actions of urban gentrification, the transit station works to acknowledge the necessary processes of recognition and negotiation within public space that the higher-priced developer townhomes work to eradicate. While these proposed constructions typical to urban gentrification (upper income apartment flats and single family homes) show a certain ambivalence to the diversity in those areas which border and define the site, this project seeks to acknowledge that condition in order to recognize those methods through which strangers react and interact in the constructed environments of public space. This is illustrated in the architecture through moments of individual negotiation made by people in space and the structural negotiations of building elements and materials.

This investigation can be seen in the newsstand and farecard machines located at the station entrance. The farecard machine is situated in a nook immediately adjacent to an interior window which opens a view through the newsstand. This placement frames a reciprocal view between those inside and outside. Inside of the newsstand, one shelf of the magazine rack stretches out and interrupts the view through the window placing the magazines near the head of the card machine user. The card buyer making a clearly defined purchase from an indifferent machine is now placed under the consumerist gaze of the individual outside as he/she searches for an interesting magazine. As well, the consumer outside is presented with a more "lively" and representative magazine rack as some of the inert but recognizable heads decorating the magazines are placed in relation to the very much alert and active heads of the card machine users...positions are reinterpreted.

An opening in the advertising board provides a closer moment of spatial negotiation as the individual using the telephone is brought face-to-face with the freestanding card machine user through a "window" in the advertising board. The glorified bodies of the large advertising boards are interrupted by the individual engaged in the mundane task of using the payphone or buying a farecard. With advertisements pasted on both sides, the process of recognition through space is activated as the sight of others through and "inside" the ads transforms the meaning of both the boards and

Surrounded by a diverse Chicago neighborhood, the proposed elevated transit station is a study of how strangers react and interact in the constructed environments of public space.
the individual. The use of the manned ticket window provides yet another set of issues. With individuals waiting to pay and a living body behind the window, the transit user negotiates the social pressures of being rushed, pushed or waited on. The structures around the ticket window (countertop, structural support and concrete wall surface) reach out to simultaneously assert and hide themselves as they mimic the overemphasized movements made by the individual fumbling through pockets and gathering up change in a losing effort to pacify those impatiently waiting.

Below: A newsstand and farecard machines are located at the station entrance.
Environmentally Compatible Cabinet Collection •

Neil Kelly Cabinets (NKC) has developed and produced what is believed to be the first line of environmentally compatible cabinets using certified wood in the U.S. The new line, known as the Naturals Collection, is distinguished by its use of certified woods and environmentally friendly finishes and by its new style. The collection offers a clean and versatile look inspired by styles of the Pacific Northwest, the Pacific Rim and "Swedish Country," a simple country style influenced by the Arts and Crafts movement. For more information, contact Kathleen Donohue, 804 N. Alberta, Portland, OR 97217, phone: 503/288-7464, e-mail: postmaster@neilkelly.com, Web site: www.neilkelly.com.

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HEWI Introduces Three New Colors •

HEWI, Inc. introduces three new colors to their line of bathroom accessories and support systems. The new colors, biscuit/linen, bone and almond match the popular colors of the two dominant plumbing fixture manufacturers, Kohler and American Standard. For more information about these nylon products with functional and aesthetic appeal, call Eleanor Wheeler at 877/439-4462 x1863.

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Think Big. Make It Happen. Dallas99.

The AIA's 1999 Annual Convention and Expo will do just that, May 6-9, in Dallas. For the $50 registration fee, architects can fulfill this year's continuing education requirement by attending a wide variety of quality programs. The theme presentations will focus on leadership, urban revitalization and sustainability. With over 90,000 square feet and more than 450 exhibitors, the AIA Expo99 offers a comprehensive overview of products, technologies and services for the design and building community. You might also refine your golf swing for "The Golf Challenge," where, with a little skill and a whole lot of luck, you may drive home in a new Mercedes Benz. In addition, the Dallas cityscape is dotted with notable buildings, both old and new. From Parkland Hospital and the city's first skyscraper, the Magnolia Building, to Fair Park's Art Deco-styled buildings, to recent skyline additions by Phillip Jonson, SOM and I.M. Pei. The trip would not be complete without a visit to Kahn's masterpiece, the Kimball Art Museum, in nearby Fort Worth. For more information, call the AIA Convention Hotline at 202/626-7395.

AIA Iowa Spring Meeting

AIA Iowa and the Iowa Homes and Services for the Aging will conduct the annual Spring Meeting, April 9, at the Savery Hotel in Des Moines. The theme "Design for Aging: The New Need" will be introduced by Margaret P. Calkins, Ph.D., president of Innovative Designs in Environments for an Aging Society (IDEAS), who will present "Getting Old and Confused: Design from the User's Perspective." The concluding presentation, "Tomorrow Never Knows," will be given by Martin S. Valins, RIBA, director of Life Care Planning and senior associate at OWP&P, Inc. In between are a series of several workshops devoted to different aspects of this important and sensitive topic. For more information, call AIA Iowa at 515/244-7502.

CANstruction™ Award Winners

AIA Iowa and SDA teamed up to host the Third Annual CANstruction Competition in February. Teams of local architects and design professionals were challenged to create unique objects, or scenes, made entirely of packaged and canned foods and judged by a jury of local media personalities. The CANstructions, composed of more than 7,000 pounds of food, were dismantled and donated to the Food Bank of Iowa. The following teams were recognized for "thinking outside the box," or "can," as the case may be:

<table>
<thead>
<tr>
<th>Award</th>
<th>Team</th>
<th>Entry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Juror's Favorite</td>
<td>Brooks Borg Skiles, Architecture Engineering</td>
<td>&quot;CANping&quot;</td>
</tr>
<tr>
<td>Structural Integrity</td>
<td>InVision Architecture and Brian Clark &amp; Associates</td>
<td>&quot;Hit a Home Run for Hunger&quot;</td>
</tr>
<tr>
<td>Best Use of Labels</td>
<td>Savage-Ver Ploeg &amp; Associates, Design Alliance and KJWW Engineering Consultants</td>
<td>&quot;SPAM Can&quot;</td>
</tr>
<tr>
<td>Best Meal</td>
<td>RDG Bussard Dikis, Shive-Hattery, Inc.</td>
<td>&quot;Food Pyramid&quot;</td>
</tr>
<tr>
<td>Honorable Mention</td>
<td>Charles Saul Engineering</td>
<td>&quot;Got Milk, Matey?&quot;</td>
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<td></td>
<td></td>
<td>&quot;Harvesting for Hunger&quot;</td>
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<td>&quot;Bridging the Gap of Hunger&quot;</td>
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Need More Room in the Trophy Case

Several past state and regional Design Award winners have received further acknowledgement regarding their merit. M.C. Ginsberg: Object(s) of Art, in West Des Moines, by Herbert Lewis Kruse Blunk Architecture, a 1997 state and regional award winner, was recognized as the 1997 Best Showroom by Interior Design magazine and received an Honorable Mention in the magazine's 1998 Annual Design Review. Most recently, the jewelry gallery received a 1999 AIA National Honor Award for Interior Design. Similarly, another 1997 state and regional award winner, KJ McNitt Construction, Inc., in Oklahoma City, by Elliott + Associates, received a 1999 AIA National Honor Award in Architecture.
A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

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Brick: Glen-Gery; stone: Anamosa Limestone; windows/curtain wall: Tubelite; steel: Majona Corporation; glass: Viracon; millwork: Graham Millwork

John Luce Co.
Paint: Sherwin Williams; carpet: Shaw; seating: Casina; plumbing fixtures: American Standard; countertops: Wilsonart; accessories: Gadgeteer Retail Store

Lakewood Cemetery Memorial Chapel Restoration and Crematory Improvements

Logix Retail Store
Flooring: Armstrong, Roppe; walls: Impac, Sequentia; paint: Sherwin Williams; doors and hardware: Schlage; lighting: Halo, Metalux, Nulite, Surelight; signage fabrication: ASI; custom kiosk and counter: Phil Bewley

Mauck+Associates
Ceilings: Armstrong; fiberglass panels: Lumasite; carpet: Bentley; sinks: Jost; plumbing fixtures: Kohler; bamboo tree: Inner Flora

Melrose Avenue Parking Facility
Custom stainless steel panels: Quality Manufacturing; parking equipment: Federal ADP; windows: Bayleys; lighting (primary): Kim Lighting; lighting (other): Stonco, Infranor

Meredith Corporate Expansion
Curtain wall: Moduline; aluminum panels: Sobotec; precast concrete: Wilson Precast; ceilings: Armstrong; carpet: Durkan; office systems: Herman Miller; indirect lighting: Peerless; granite: Cold Spring Granite Co.; glass: Tempglass; EIFs: Synergy

Nashville Arena

Private Retreat
Storm shutters: Rollaway; lighting: Louis Poulsen; countertops: Corian; burnished block: Gage Brothers; glass: Two Rivers Glass; millwork: Williams Millwork
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