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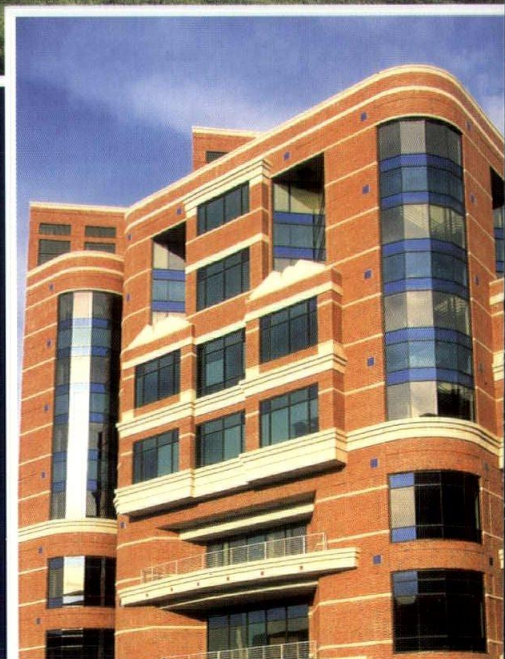
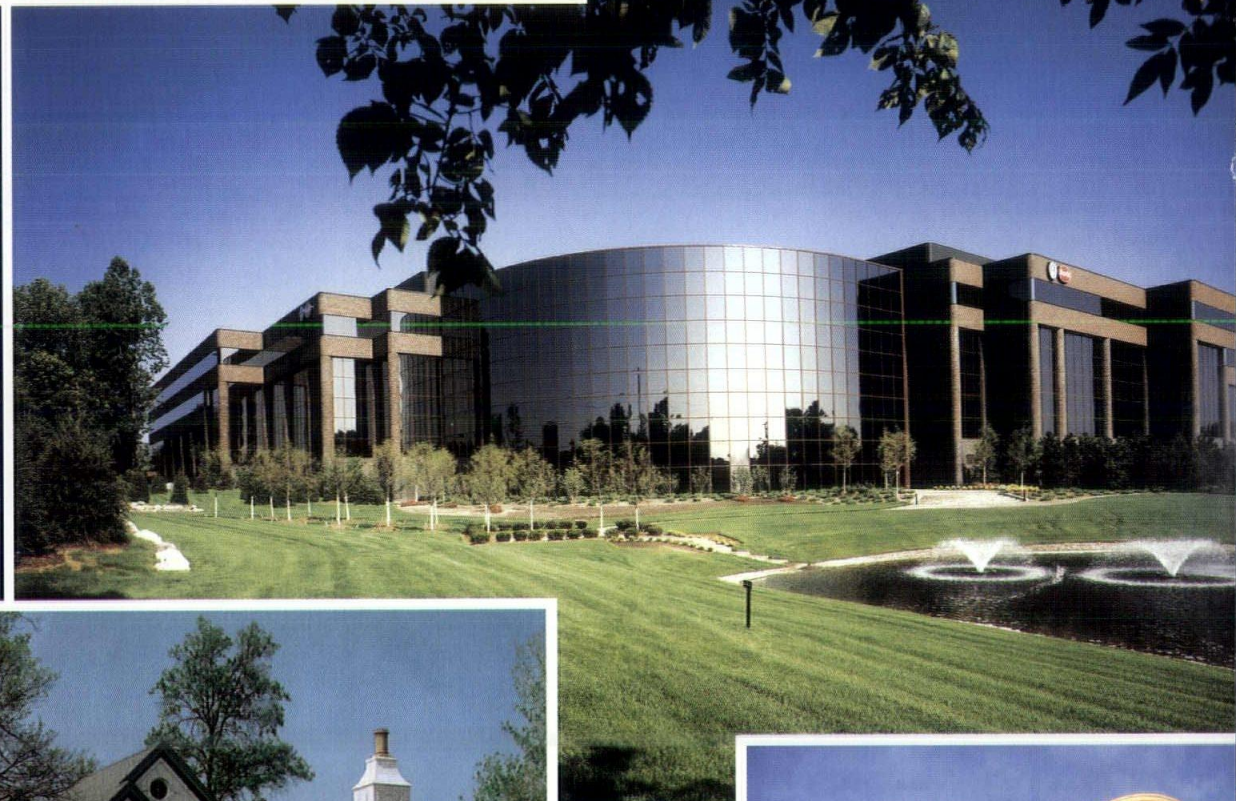
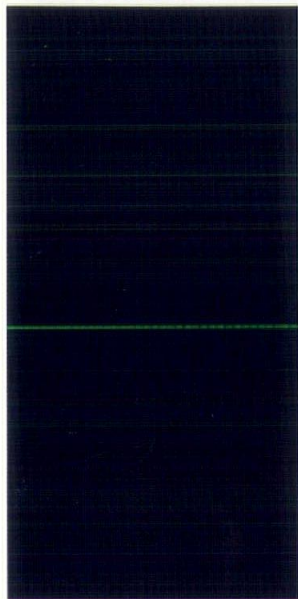
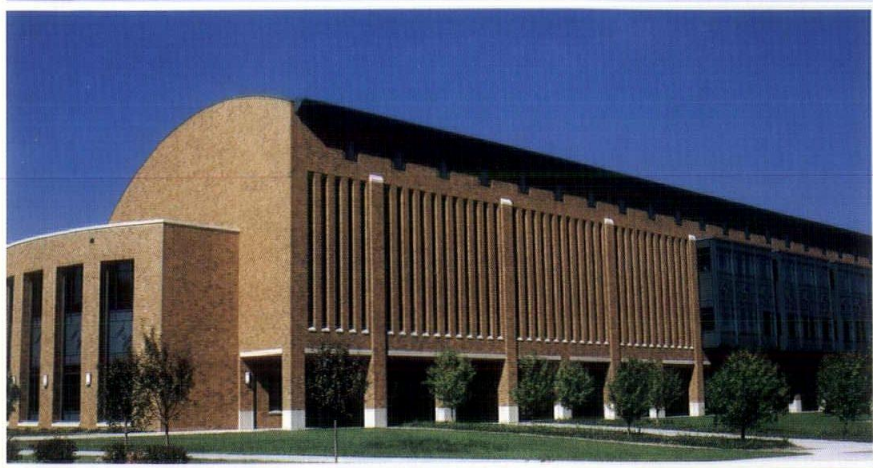
Issue No. 99/228 Five Dollars



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Regional and State Design Awards

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Issue No. 99:228

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REGIONAL AND STATE DESIGN AWARDS

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Cover

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



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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.

Beyond Expectations

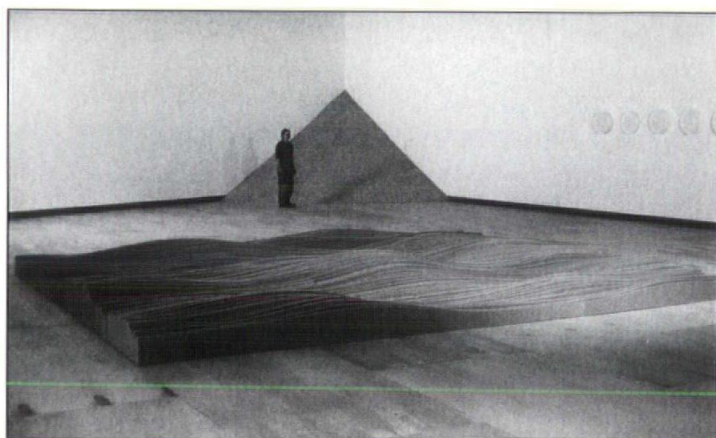
Many questions were asked: Has the architect gone beyond the demands of a building to provide an enhanced built environment? Has the architect explored the use of materials? Does the building respond to its context? What was the inspiration for the project? The 1998 winners provided answers that went 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

IOWA Architect

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
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context? What was the
inspiration for the project?

arts



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.

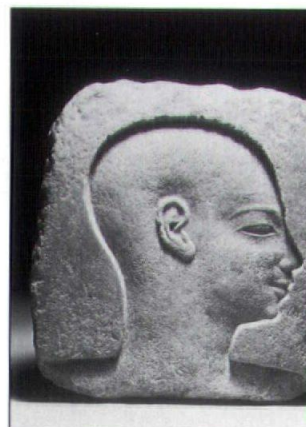
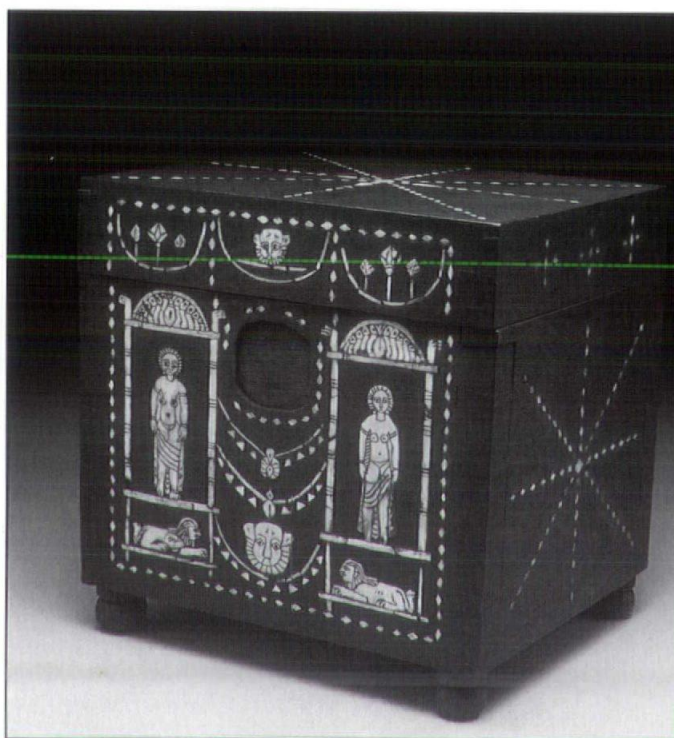
ROBERT WHITEHEAD, AIA

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 will 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 divinatory and royal statuettes, funerary cases and supplies, domestic artifacts and intricately carved architectural and figural temple relics.





**ADDITION AND ALTERATIONS TO
BETTENDORF CITY HALL**
1609 STATE STREET
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Bettendorf City Hall ▲

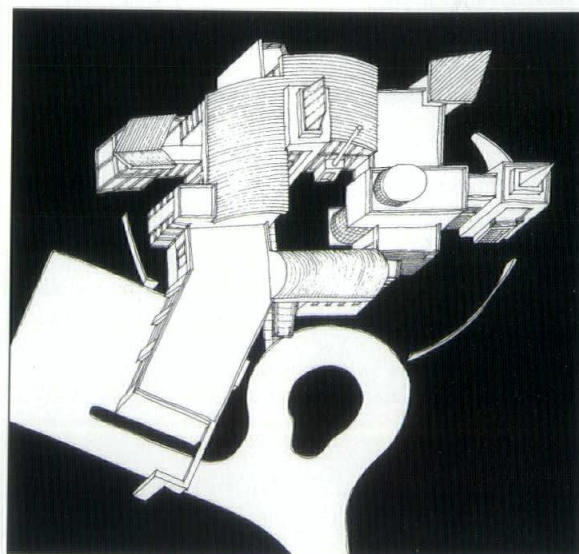
Construction is planned to begin this spring on Bettendorf City Hall. The expansion and remodeling, designed by Tim W.

Downing, Architect, PC, of Bettendorf, will double the size of the current building to 29,500 square feet and will update admin-

istration, 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.

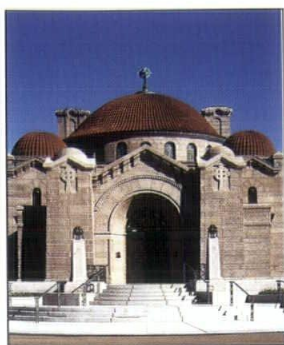
MATT NIEBUHR

AWARDS

CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

AIA IOWA HONOR AWARD
OF EXCELLENCE

Polishing a Gem



Above: Chapel entrance.

Right: Refurbished bronze orb light fixture.

Opposite Page: The chapel dome features hand-crafted Byzantine-styled mosaics.

Project: Lakewood Cemetery Memorial Chapel Restoration and Crematory Improvements
Location: Minneapolis, Minn.
Architect and Mechanical/Electrical Engineer: Brooks Borg Skiles Architecture Engineering, Des Moines, Iowa
Partner-in-Charge: William Anderson, AIA
Project Designer/Manager: James Miller
Project Architect: David Plank, AIA
Project Team: Michael Crocker, AIA, Johnathan Clayton, Susanne Roesch-Casten, Jim Young
Mechanical/Electrical Engineer: Ralph Schilling
General Contractor: KM Builders, Inc.
Lighting Design: Schuler and Shook
Structural Design: Meyer, Borgman, Johnson
Photographer: Farshid Assassi
Resources: See page 34

JAMES MILLER

Nestled in the heart of the thriving urban center of Minneapolis, Lakewood Cemetery currently consists of 250 acres of rolling hills, canopied in oak, pine and maple. At the center of this memorial park stands Lakewood's spiritual sentry, the Mortuary Chapel. Built from 1908 to 1910, the Byzantine-styled structure is the vision of two men: Harry Wild Jones of Minneapolis and Charles Lamb of New York City.

Jones was a prominent architect who had worked under H.H. Richardson. Jones' proposal was modeled after the Hagia Sophia, built in 537 A.D. in what is now Istanbul. Jones was regarded as the consummate architect and was uncompromising in material selection and craftsmanship. His proposal selected St. Cloud Red Granite for the exterior, and domes covered with hand-rolled Spanish tile.

With Jones' approval, Charles Lamb was selected to design the interior finishes and furnishings. Lamb was renowned for his profound depth of work in religious and funereal fixtures. Lamb proposed to use some of the most rare materials available, including marble, copper and Art Nouveau-styled stained glass. The hallmark of Lamb's proposal was the extensive use of mosaics to adorn the interior walls and ceilings. The design was patterned after mosaics found in the San Marco Cathedral in Venice. The composition was created from more than 10 million fingernail-sized tiles, or tessellae, crafted by Venitian artisans. The design was rife with allegory. Every element conveyed symbolic messages appropriate to the needs surrounding death; living, grieving, healing, protection, hope, faith, love and resurrection.

By 1994, after a number of interventive efforts to correct unending problems, Lakewood's Board of Directors committed itself to recapture the building's original splendor and update its functions. In 1996, Brooks Borg Skiles Architecture Engineering was commissioned to begin the process, inventorying the structure's existing condition.

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 into place by duct tape or replaced by inappropriate "Spanish-styled" fixtures. The stained glass appeared dark and had deformed away from the frames.

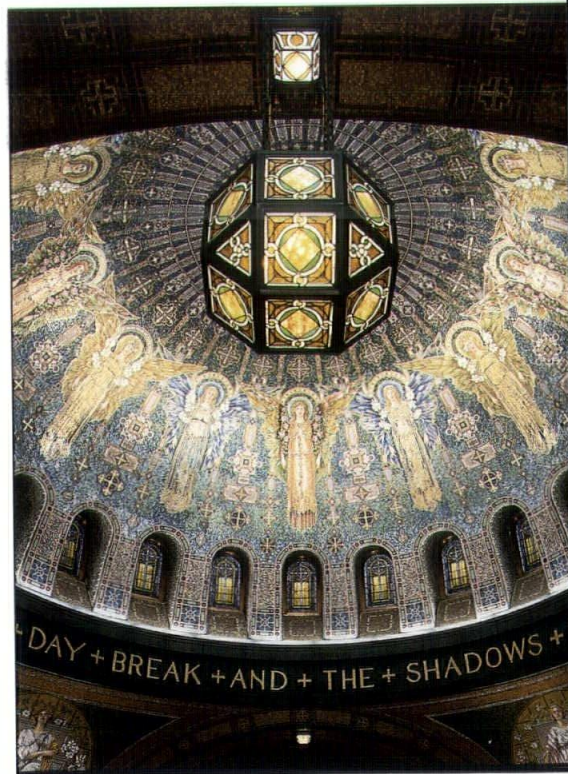
Despite a major undertaking in the 1980s in replacing the original roof and a complete tuckpointing of the exterior stone, water infiltration still posed significant problems. Functionally, the building had no handicapped access. In the crematory, there was no separation between the operational activities and the public

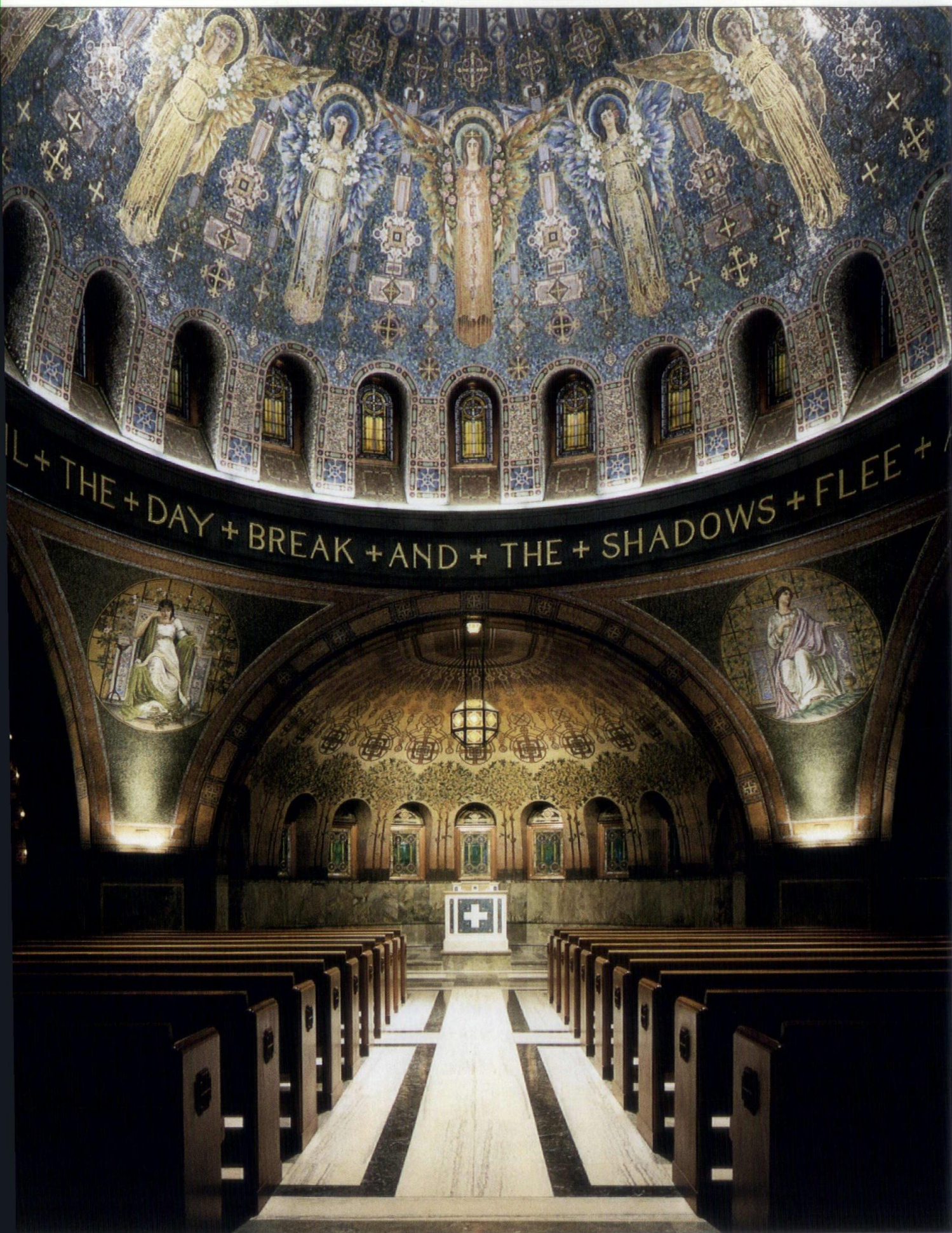
attending last committal rites.

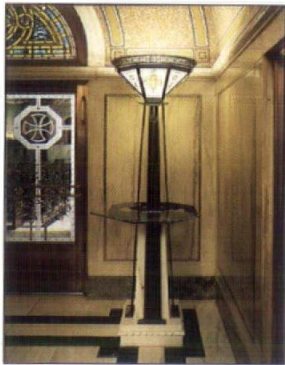
Brooks Borg Skiles' charge was to correct all the identified problems, and improve upon them. The daunting task was simplified by assembling a team of experts noted for their high standards of outstanding craftsmanship. The most complicated effort entailed the introduction of new mechanical, plumbing 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







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.

JAMES MILLER

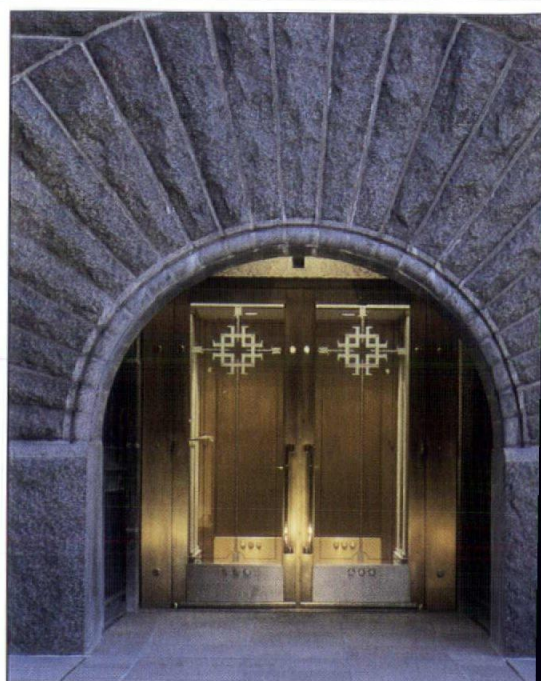
above the altar. For 50 years, the fixture sat boxed in storage. The orb proved useful as a model to design new fixtures where originals had been removed. Newly designed integral custom torchieres uplight the back of the chapel without disturbing the mosaics.

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.

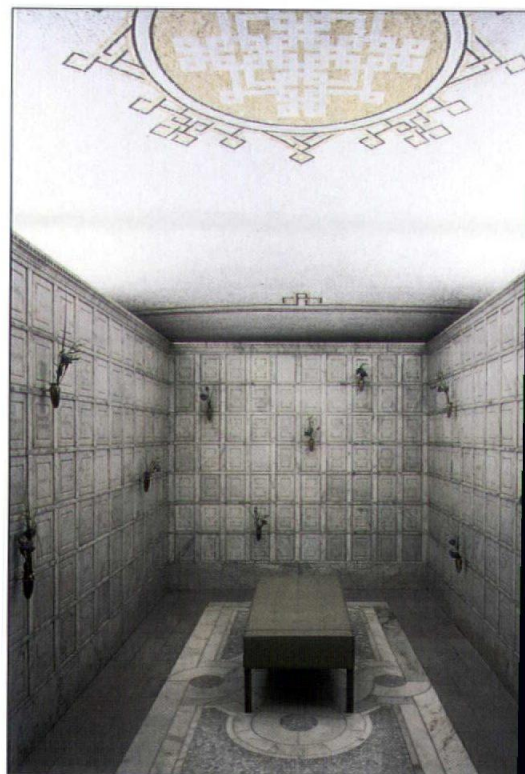
The second major component of the project was the expansion of the crematory facility to create a more efficient operation and more comfortably accommodate the public. Located on the lower level and behind the chapel, the existing crematory was expanded. The original delivery room was converted into 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

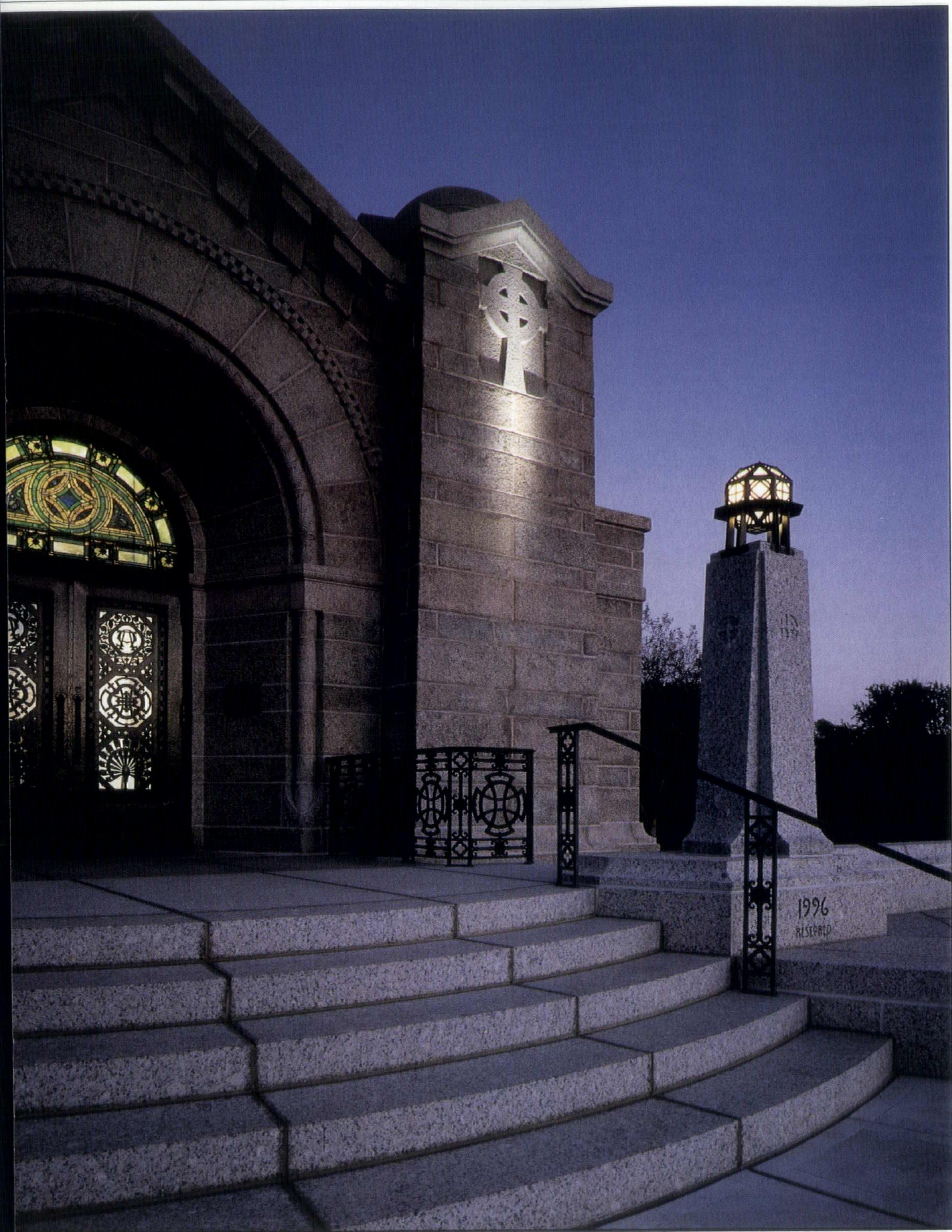


and symbols from the chapel. The crematory completely remodeled incorporating new high efficient equipment. All walls were clad in white ceramic tile to dispel the image of cremation being a dark and somber exercise.

Lakewood's Mortuary Chapel is considered by many 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.





AWARD

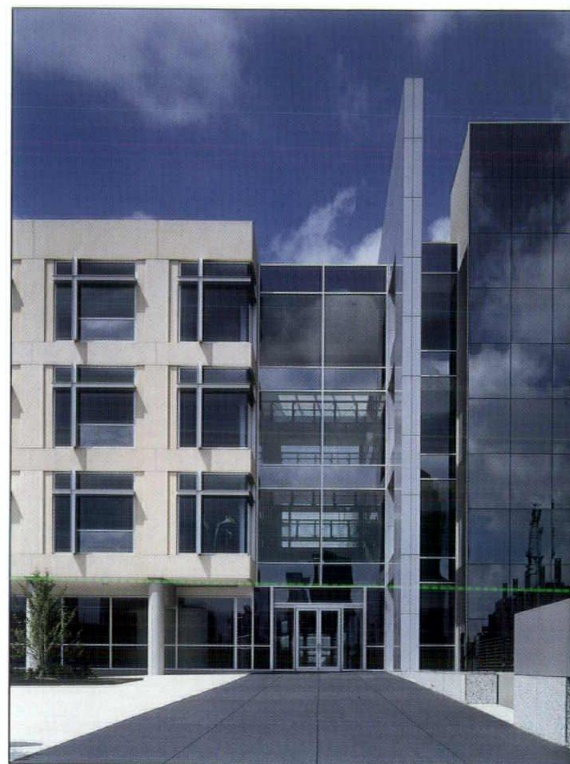
CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

AIA IOWA HONOR AWARD
OF EXCELLENCE

Meredith Corporate Expansion

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 breath-taking 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.

Project: Meredith Corporate Expansion and Interiors

Location: Des Moines, Iowa

Architect: Herbert Lewis Kruse
Blunck Architecture, Des Moines, Iowa

Design Team: Cal Lewis, FAIA,
Paul Mankins, AIA, Khalid Khan
and David Alber

General Contractor:

Neumann Brothers, Inc.

Mechanical/Electrical Engineer:

Alvine and Associates

Structural Engineer:

Shuck Britson

Energy Consultant:

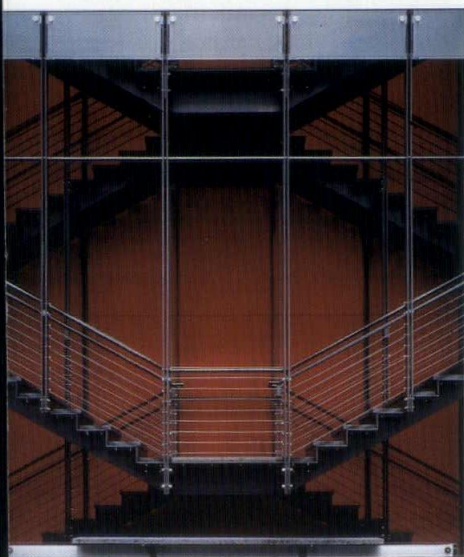
The Weidt Group

Plant Selection: Heard Gardens

Photographer: Farshid Assassi

Resources: See page 34





AWARD

CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

AIA IOWA HONOR AWARD
OF EXCELLENCE

Mauck+Associates



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
Blunck Architecture, Des Moines,
Iowa

Project Architect:

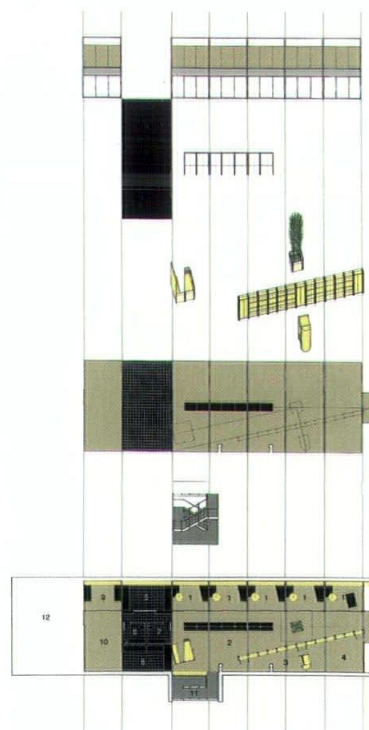
Paul Mankins, AIA

General Contractor:

Caldbeck & Co.

Photographer: Farshid Assassi

Resources: See page 34





AWARD

AIA IOWA HONOR AWARD
OF EXCELLENCE

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, FAIA, Todd Garner, AIA, Greg Lehman, AIA, Marcelo Pinto

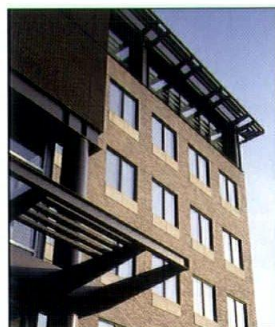
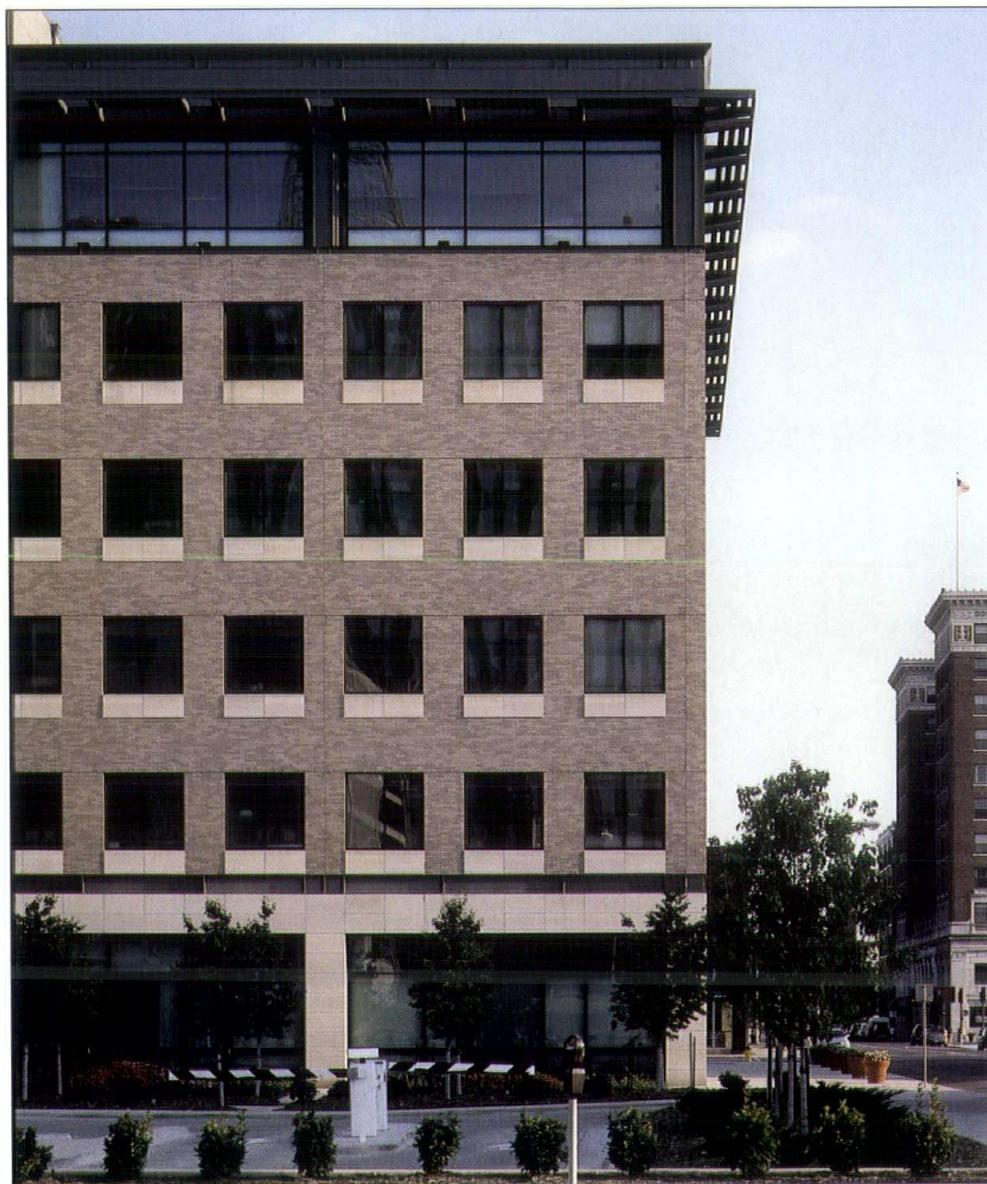
General Contractor: Graham Construction Co.

Mechanical/Electrical Engineer: Dennis Lydon, Baker Mechanical

Structural Consultants: Dennis & Magnani

Photographer: Farshid Assassi

Resources: See page 34



AWARD

FAIA IOWA HONOR AWARD
OF EXCELLENCE

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 —

STATE

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 exploration of enclosure screens, screens, 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
Hunck Architecture, Des Moines, Iowa

Design Team: Rod Kruse, FAIA,
Jim Hickman, John Locke, AIA,
Mark Schmidt, AIA

General Contractor:

McComas-Lacina

Mechanical/Electrical Engineer:

Jensen Lind Meyer

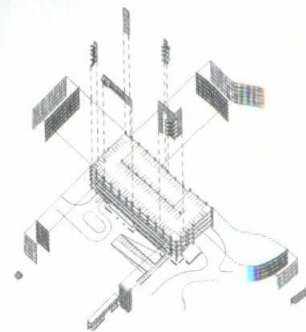
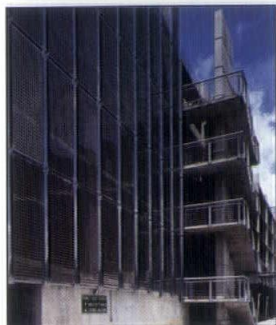
Parking/Structural:

Jensen Associates

Photographer: Barbara Karant

and Cameron Campbell

Resources: See page 34



AWARD

CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

Private Retreat

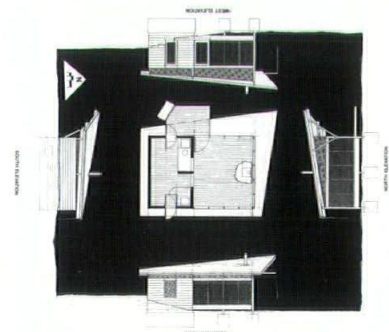
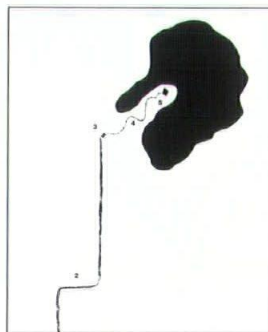
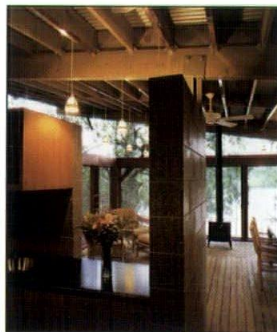
The private retreat stands at the edge of a peninsula, thrusting towards the private water view. The footpath carries you through the woods on a curving stone path. Needs are met with a recycling water closet and plumbing systems, and a wood burning stove. You absorb nature...think, read, rest.

Jury Comments — REGIONAL

Photographs document the procession from car to 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



AWARD

CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

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 —

REGIONAL

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 Immenschuh McDowell Architects, Inc., Kansas City, Mo.

Landscape Architect: Bassett & Associates

General Contractor:

J.E. Dunn Construction Company

Mechanical/Electrical Engineer:

A.E. Group

Structural Engineer:

Structural Engineering Associates

Photographer: Mike Sinclair

Resources: See page 34



AWARD

CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

Nashville Arena

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.

Project: Nashville Arena

Location: Nashville, Tenn.

Design and Production Architect:

HOK Sport, Kansas City, Mo.

Architect of Record:

Hart Freeland Roberts, Kansas City, Mo.

General Contractor: Perini

Mechanical/Electrical Engineer:

Smith Seckman Reed

Structural Engineer:

Thornton-Tomasetti

Audio/Video Acoustics:

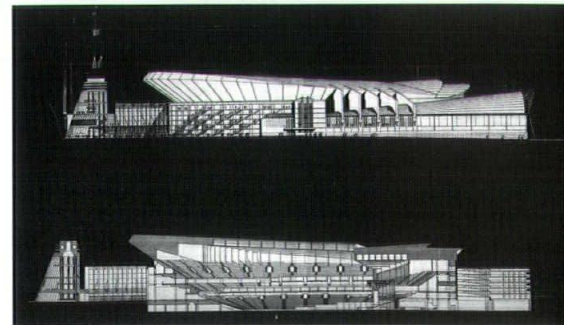
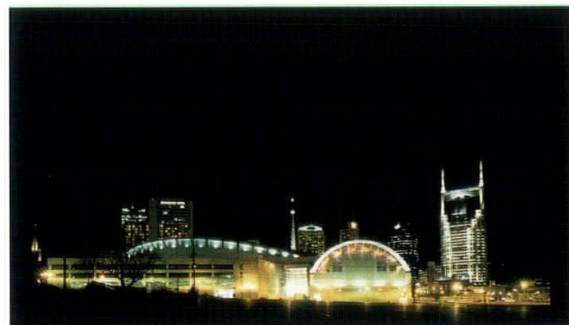
Wrightson Johnson Hadden & Williams

Lighting Design:

Patrick Quigley Associates

Photographer: Bob Greenspan

Resources: See page 34



AWARD

CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

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-
Stauch Construction Company

Mechanical/Electrical Engineer:

W. L. Cassell and Associates

Structural Engineer:

Bob D. Campbell & Company

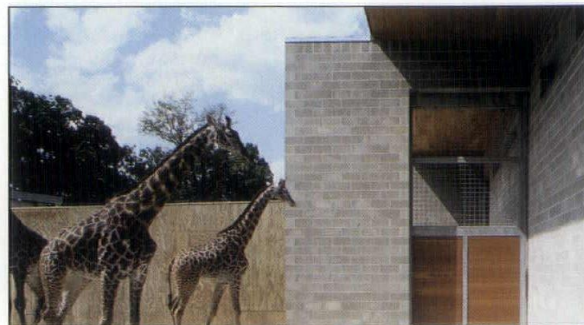
Civil Engineer:

Shafer, Kline & Warren

Photographer:

Assassi Productions

Resources: See page 34

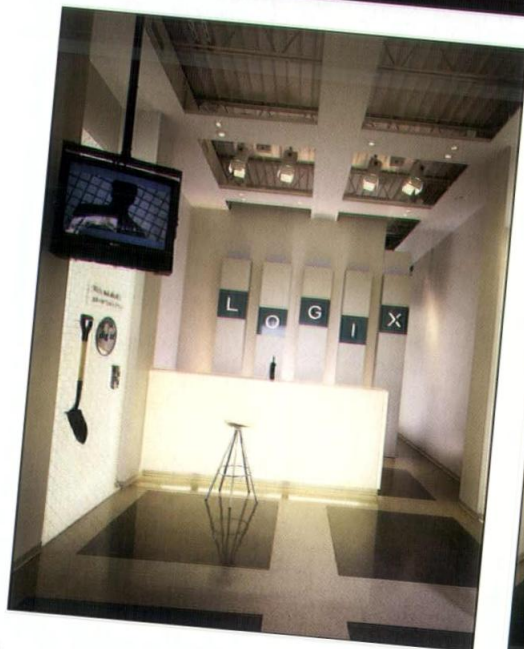
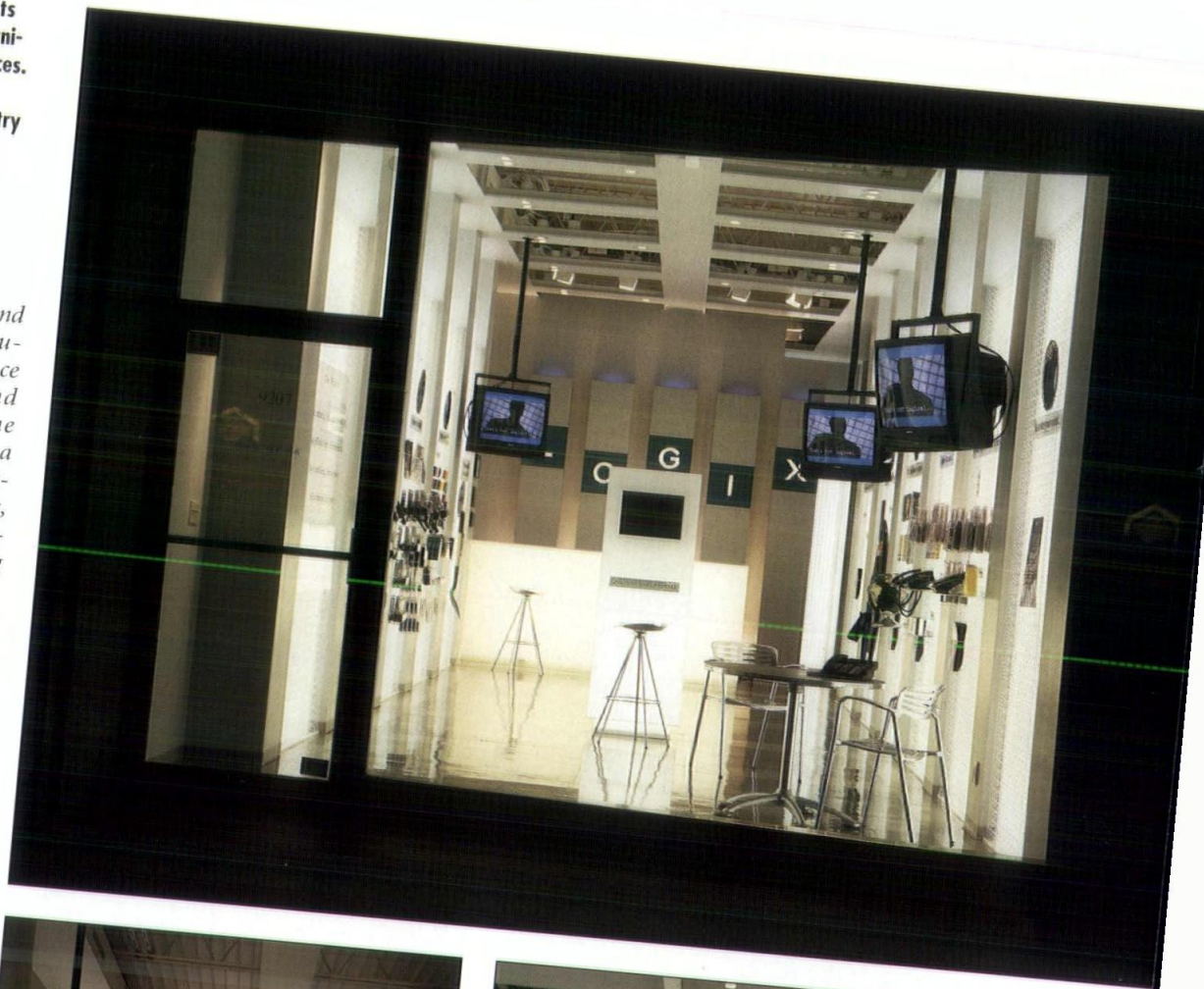


Logix Retail Store

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

AWARD

CENTRAL STATES REGION
HONOR AWARD OF EXCELLENCE

John Luce Co.

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.

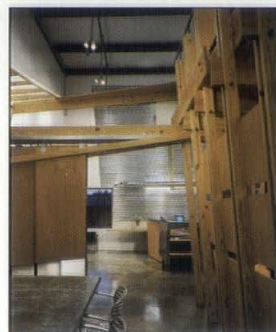
Jury Comments —

REGIONAL

Well presented, sophisticated drawing and computer models with good photography. Restrained pallet 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, IA, Matthew Kruntorad, Ken Loense, Geoff DeOld, Kimberly Brown
General Contractor: John Luce
Photographer: Farshid Assassi
Resources: See page 34



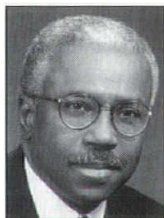
State Juror Profiles



Julie Vandenberg Snow, AIA (chair)



Sarah Graham, AIA



David Lee, FAIA



James Polshek, FAIA



Daniel Wheeler, FAIA

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 Quadion 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 Marwer Foundation's Architecture Program, designed to expose inner city high school students to design.

Regional Juror Profiles



Bernard J. Cywinski, FAIA, (chair)



Stephen Kieran, FAIA, FAAR



Rachel Simmons Schade, AIA



Mark Ueland, AIA

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.

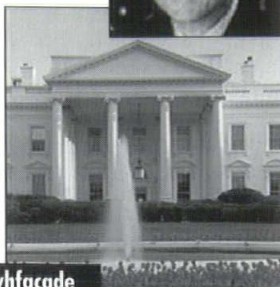
Mark Ueland, AIA

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.

Student Awards

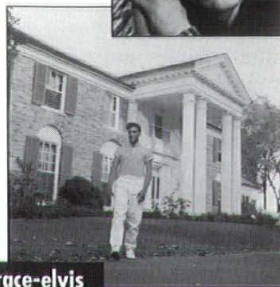
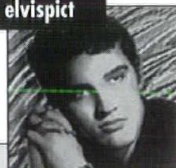
IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE

billpict



whfacade

elvispict



grace-elvis

The 1998 Graduate Thesis Project: The Graduate Thesis Project is presented annually for a graduate thesis that exhibits excellence for an inquiry of architectural studies.

The graduate thesis project this year is an investigation of the presentation of architecture via interactive multimedia CD-ROM.

JASON NEJEZCHLEB

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.

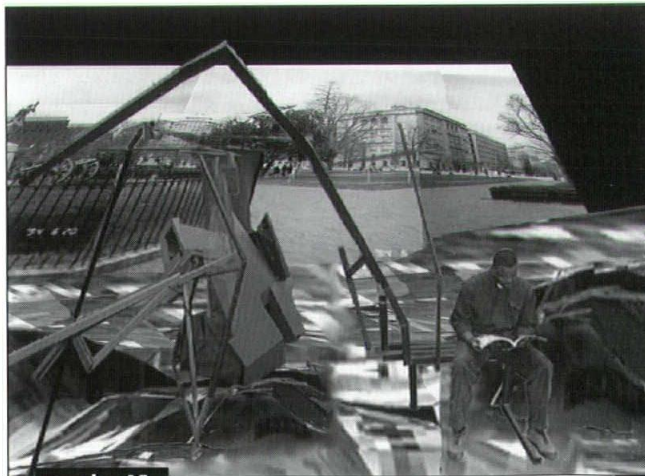
"There are a few rules we have here at the White House, so please listen carefully. There will be no eating, drinking or smoking, at any time during your tour. Photography and videotaping is prohibited throughout the mansion. However, you will have ample time to take photographs and videotapes after 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.

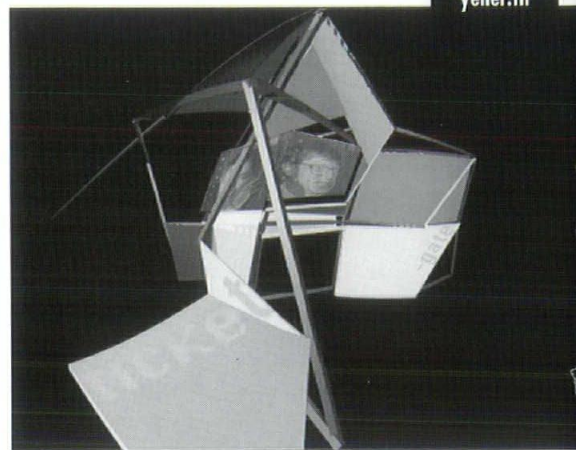
The act of suspending the right to document, to map one's way through a historic site is not uncommon. The reasons for this are very obvious...

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.



number 12

yeller.tif



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.

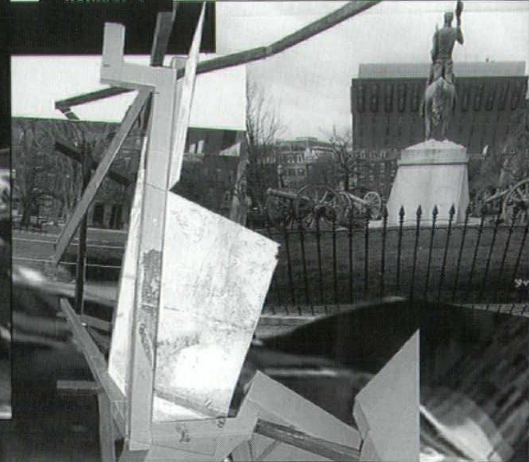
Traces

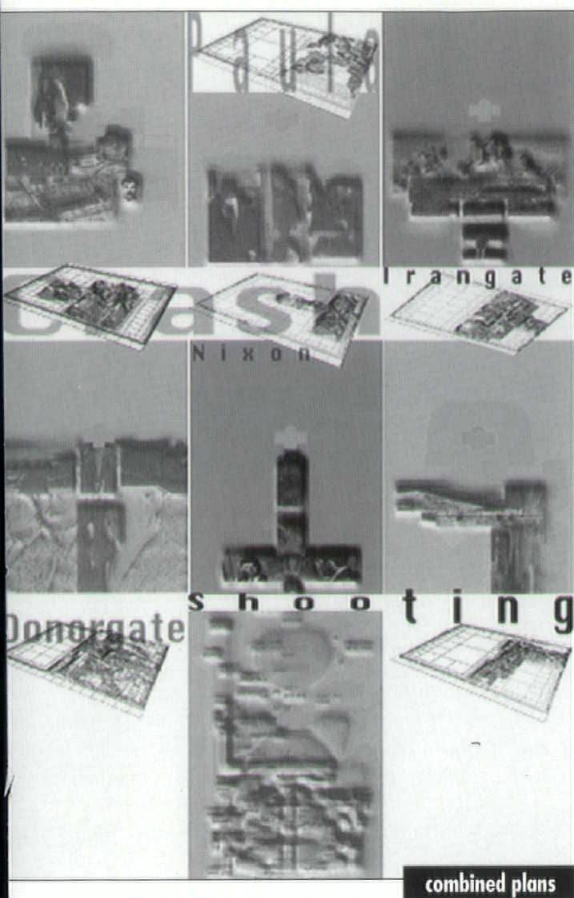
With no cameras or video cameras allowed inside the White House, the event was tape recorded and transcribed. The monologue was broken down into three categories, and dispersed to the exterior of the building as graphic texts to activated the site. Operations between this redistribution of text and the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

number 9

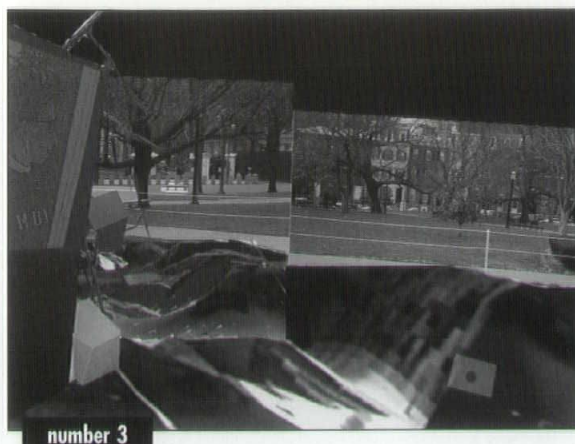




reduces or downplays events, simplifies statements into bits and relays press releases in the best interest of the country.

...“the White House today has issued a release stating.” The building had made a decision.

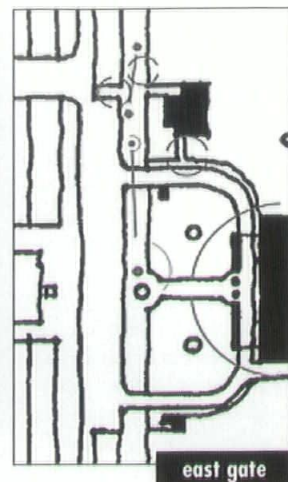
Graceland was built almost 150 years after the White House and still these two residential mansions act as signs within our culture. The White House was conceived even before the culture of the sign, though both have iconic positions secured nationally through the careful projection of self, or a representation of self through a mediated environment. Both buildings are grounded in the landscape of an Informational Age. The issue of scale lies not only in the proportional aspects of the facade, but in the way the object/corporation situates itself in the mediated state. In recent history, icons of such magnitude have existed only



under moments of pure scrutiny, disseminating across the nation as well as the continent, through the means of photography, radio, television and now the Internet. 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.



Definitions

gate¹ (gāt), *noun* – Middle English, from Old English *geat*; akin to Old Norse *gat* opening. Date: before 12th century 1. an opening in a wall or fence 2. a city or castle entrance often with defensive structures (as towers) 3a. the frame or door that closes a gate b: a movable barrier (as at a grade crossing) 4a. a means of entrance or exit b: STARTING GATE c: an area (as at a railroad station or an airport) for departure or arrival d: a space between two markers through which a competitor must pass in the course of a slalom race

gate² (gāt), *noun* – an electrode in a field-effect transistor that modulates the current flowing through the transistor according to the voltage applied to the electrode—compare DRAIN, SOURCE c: a device (as in a computer) that outputs a signal when specified input conditions are met <logic gate> d: a molecular mechanism controlling the flow of a fluid, ion or molecule through a channel especially in a cell membrane

gait³ (gāt), *noun* – Middle English *gait*, *gate gate*, way 1509 1. a manner of walking or moving on foot 2. a sequence of foot movements (as a walk, trot, pace or canter) by which a horse or a dog moves forward 3. a manner or rate of movement or progress <the leisurely gait of summer>

gate⁴ (gāt), *noun* – combining form etymology: Watergate: usually political scandal often involving the concealment of wrongdoing <Irangate>



AWARD

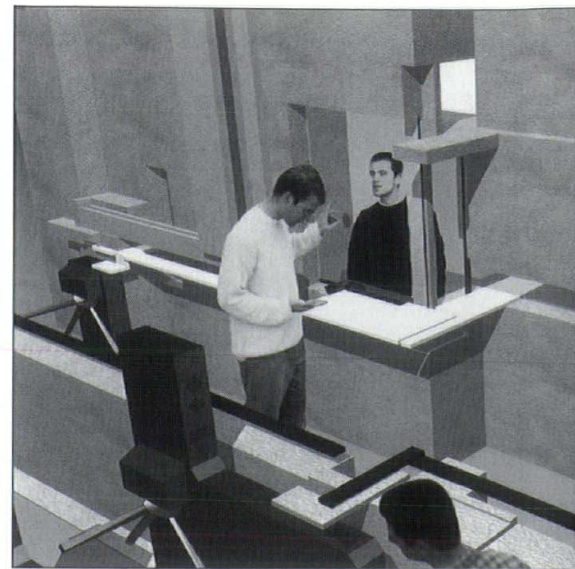
THE 1998 RDG BUSSARD DIXIS
DESIGN AWARD

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 north-east 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.

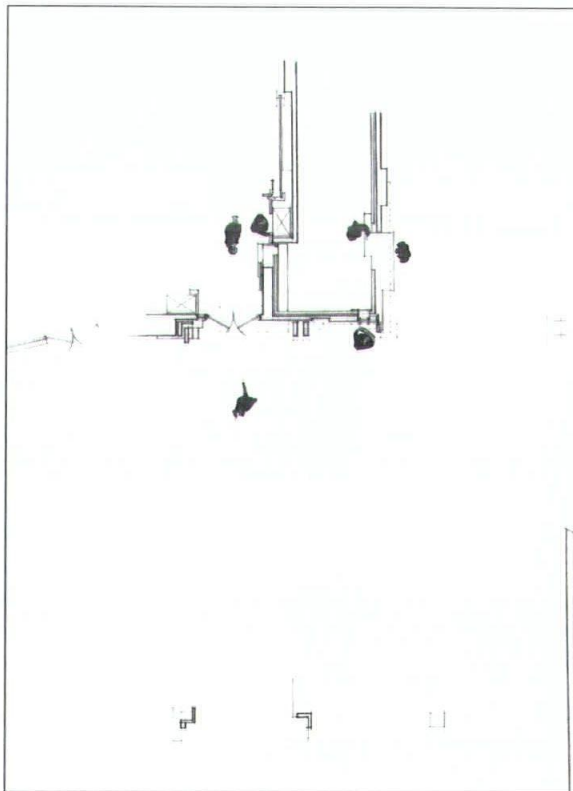
This investigation can be seen in the newsstand and farecard machines located at the station entrance. The farecard machine is situated in a nook immediately adjacent to an interior window which opens a view through the newsstand. This placement frames a reciprocal view between those inside and outside. 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



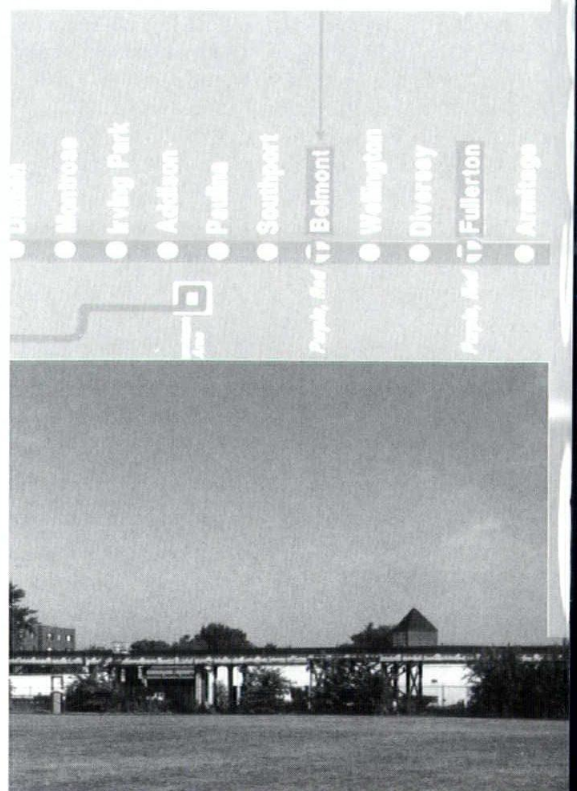
purchase from an indifferent machine is now placed under the consumerist gaze of the individual outside as he/she searches for an interesting magazine. As well, the consumer outside is presented with a more "lively" and representative magazine rack as some of the inert but recognizable heads decorating the magazines are placed in relation to the very much alert and active heads of the card machine users...positions are reinterpreted.

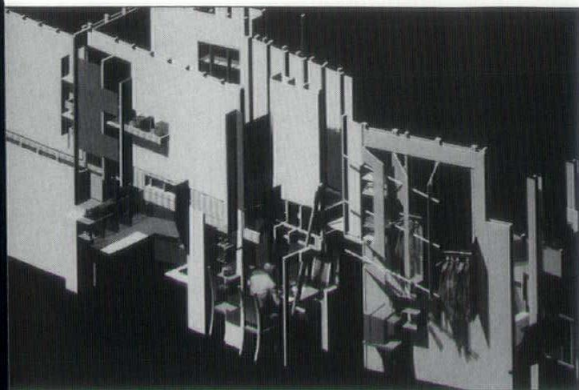
An opening in the advertising board provides a closer moment of spatial negotiation as the individual using the telephone is brought face-to-face with the freestanding card machine user through a "window" in the advertising board. The glorified bodies of the large advertising boards are interrupted by the individual engaged in the mundane task of using the pay phone 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.



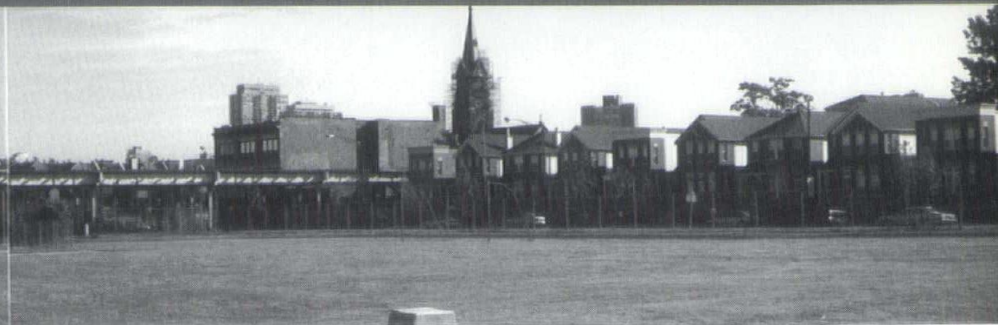
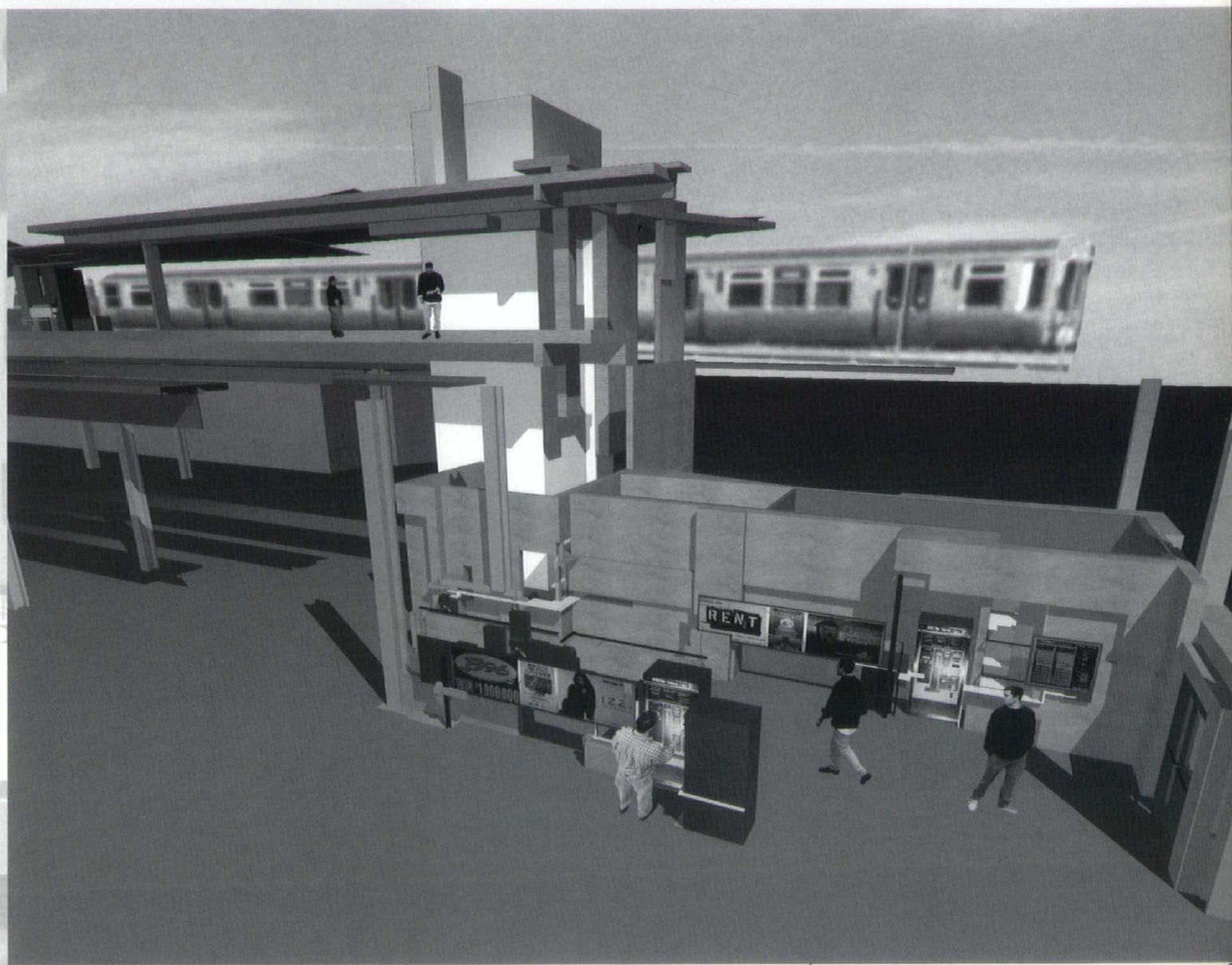
ROSS HUMMEL





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.

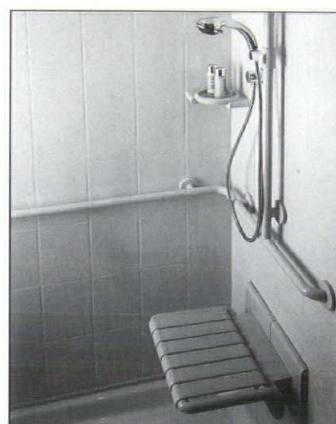
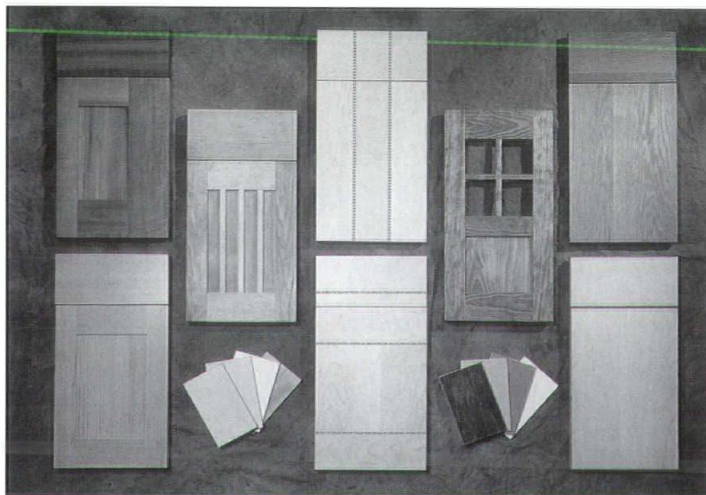
Below: A newsstand and farecard machines are located at the station entrance.



design digest

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.

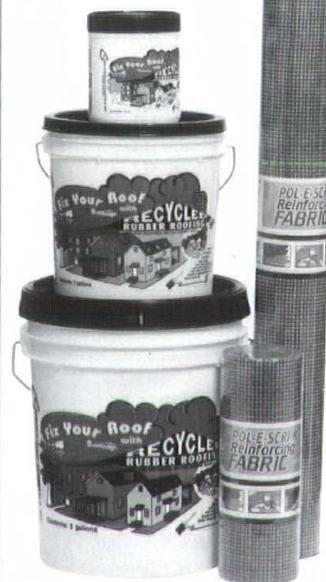


HEWI Introduces Three New Colors ▲

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.

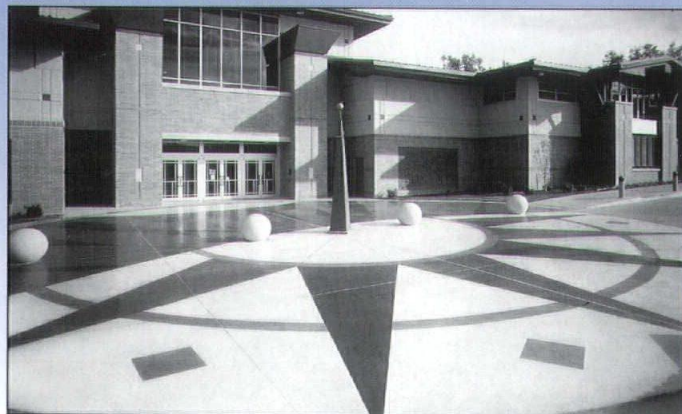
Recycled Rubber Roofing ▼

#700 Recycled Rubber Roofing air-dries and cures to a membrane that expands and contracts with roof surfaces. It does not soften with the heat of the sun; nor will it become brittle. It is economical, long-lasting and very user friendly. Recycled Rubber Roofing is not a "roof coating." It is a liquid acrylic emulsion used as the principal component of a new or retrofit, built-up roofing system. One of the major ingredients of Recycled Rubber Roofing is crum rubber from recycled truck and auto tires. For more information, contact Specification Chemicals, Inc., 824 Keeler St., Boone, IA 50036, phone: 800/247-3932, e-mail: sales@spec-chem.com, Web site: www.spec-chem.com.



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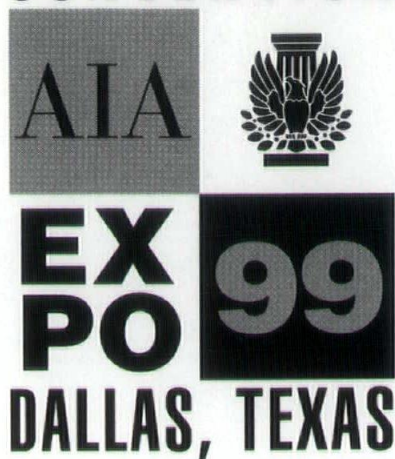


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Think Big. Make It Happen. Dallas99.

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.

CONVENTION



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 Blunck 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.



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:

Award	Team	Entry
Juror's Favorite	Brooks Borg Skiles Architecture Engineering	"CANping"
Structural Integrity	InVision Architecture and Brian Clark & Associates	"Hit a Home Run for Hunger"
Best Use of Labels	Savage-Ver Ploeg & Associates	"SPAM Can"
Best Meal	Design Alliance and KJWW Engineering Consultants	"Food Pyramid"
Honorable Mention	RDG Bussard Dikis	"Got Milk, Matey?"
Honorable Mention	Shive-Hattery, Inc.	"Harvesting for Hunger"
Honorable Mention	Charles Saul Engineering	"Bridging the Gap of Hunger"

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Deramus Education Pavilion

Columns, beams and roof: Unit Structures Systems, Inc.; siding: American Cedar & Redwood, Inc.; interior walls: Woodcraft Architectural Millwork

Equitable of Iowa Companies

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: Gadeteer Retail Store

Lakewood Cemetery Memorial Chapel Restoration and Crematory Improvements

Bronze doors: Zahner; carpet: Bentley; crematory equipment: IEE; custom millwork: KM Building Co.; decorative art glass: Glass Art Design; furniture: Gabberts Design Studio; granite: Cold Spring Granite Co.; handmade tile replication: L'Esperance Tile Works; handrails: Historical Arts and Castings; leaded glass design and restoration: Gaytee Stain Glass; marble and tile: Twin City Tile and Marble Co.; metal restoration: Lee Quigley Co.; ornamental iron works: Bob Walsh Forgery

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: Just; 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, Inrfanor

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

Interior and exterior windows: Walltech; PVC roofing: Firestone; metal wall panels: Steellite; drywall: U.S. Gypsum; acoustical ceiling tile: Armstrong; ceramic floor and wall tile: Dal-Tile; arena seating: Hussey Seating; telescopic seating: Interkal; carpet: Bentley; railings and misc. metals: Standard Iron; plumbing fixtures: Kohler; terrazzo floor: Architectural Precast

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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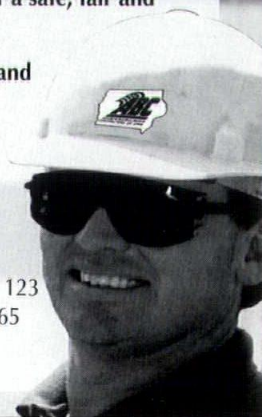
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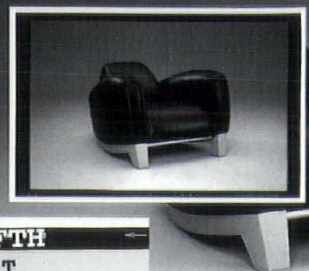
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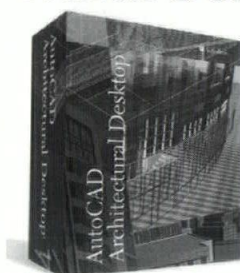
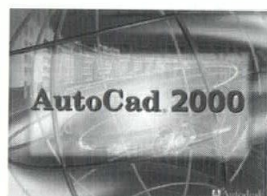
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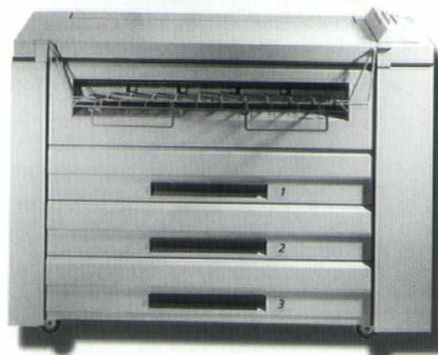
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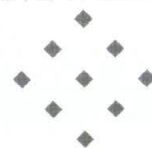
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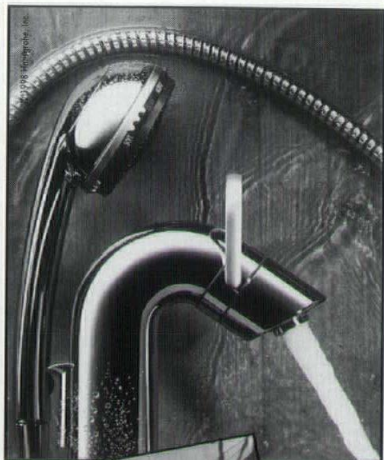


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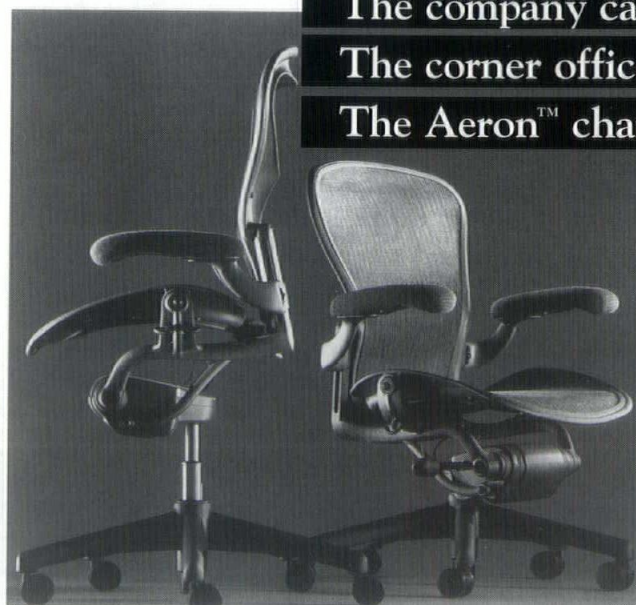
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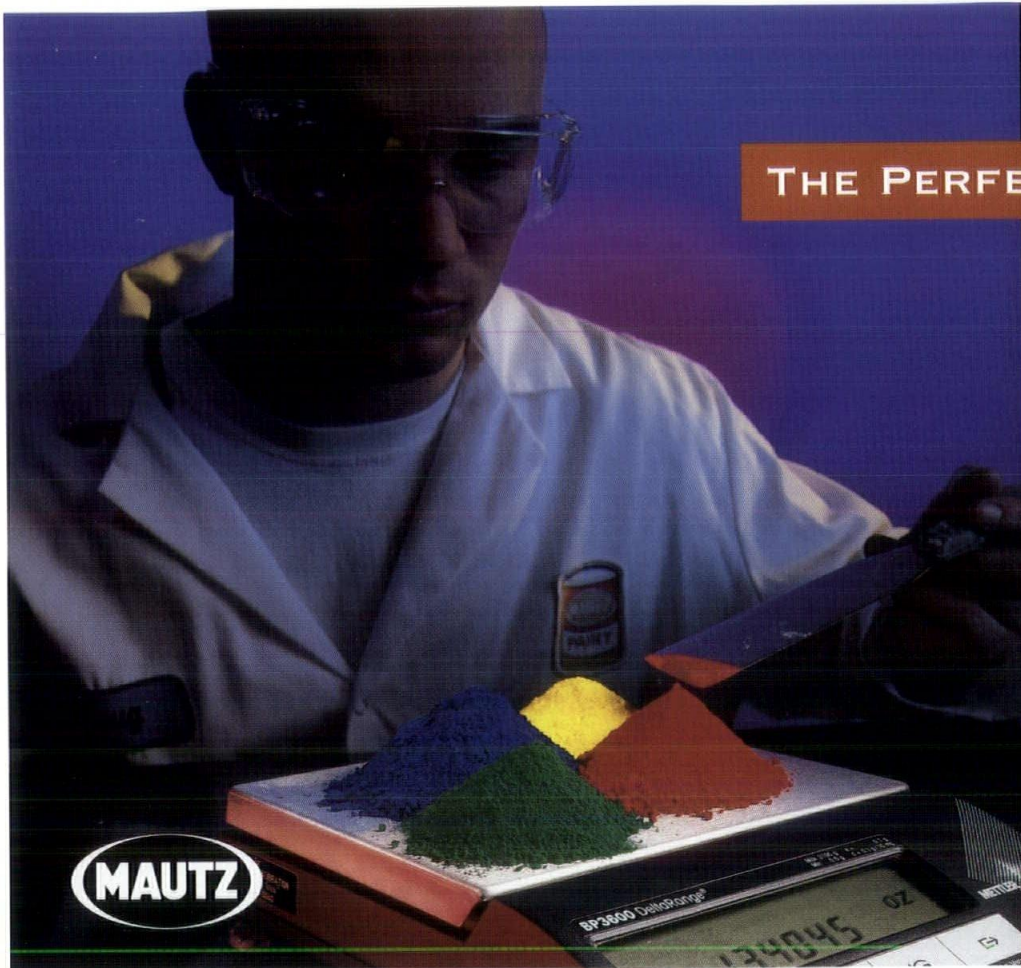


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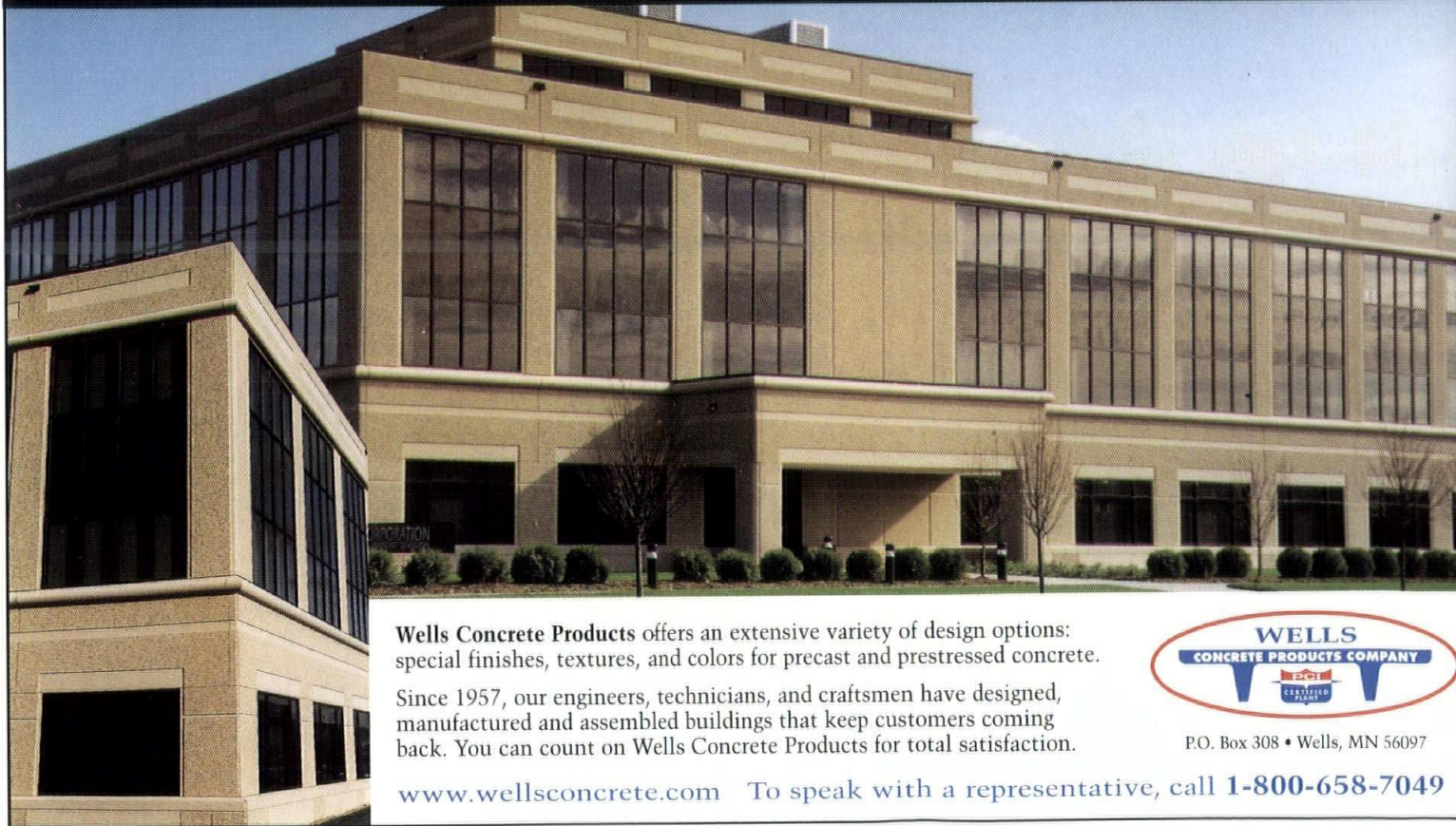
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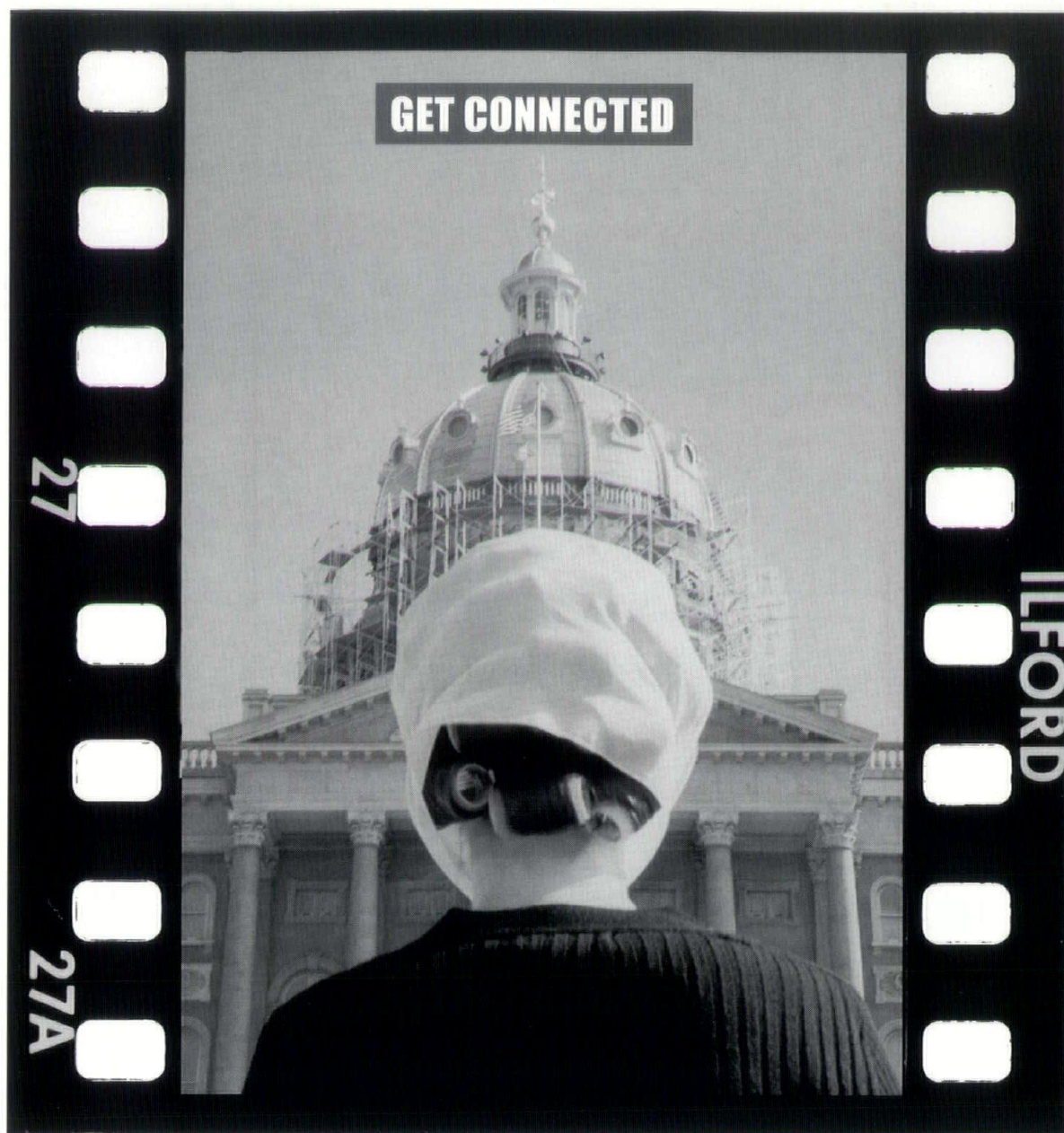
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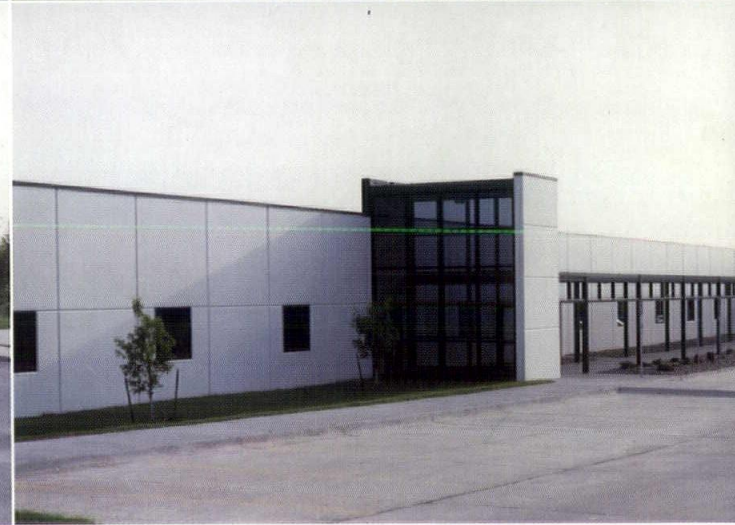
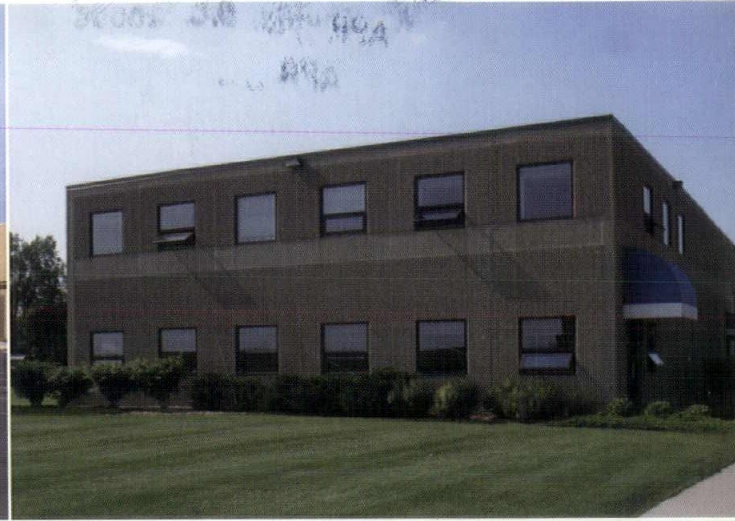


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