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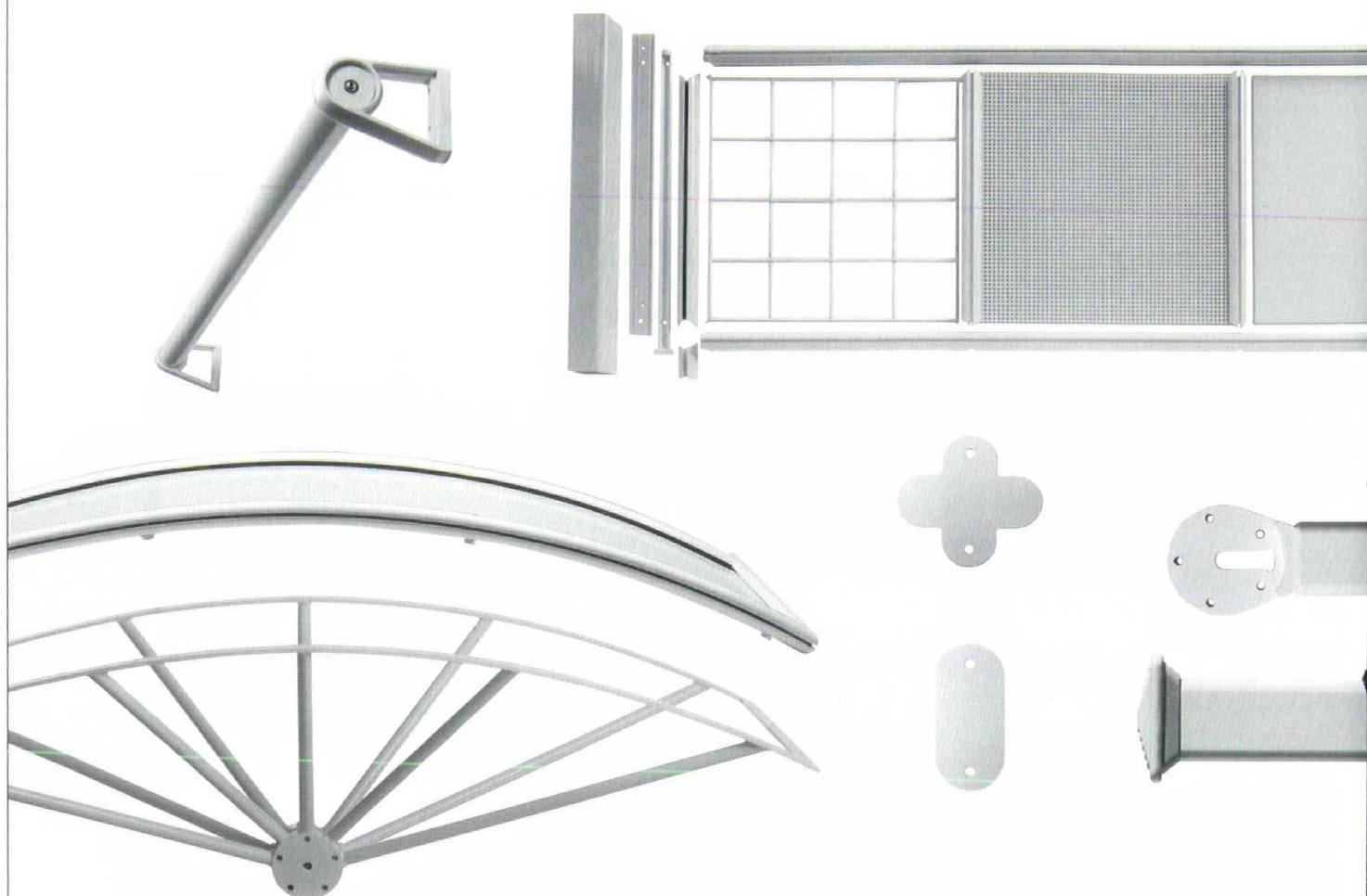
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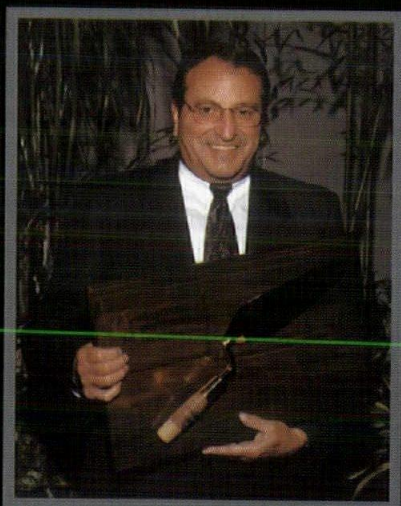
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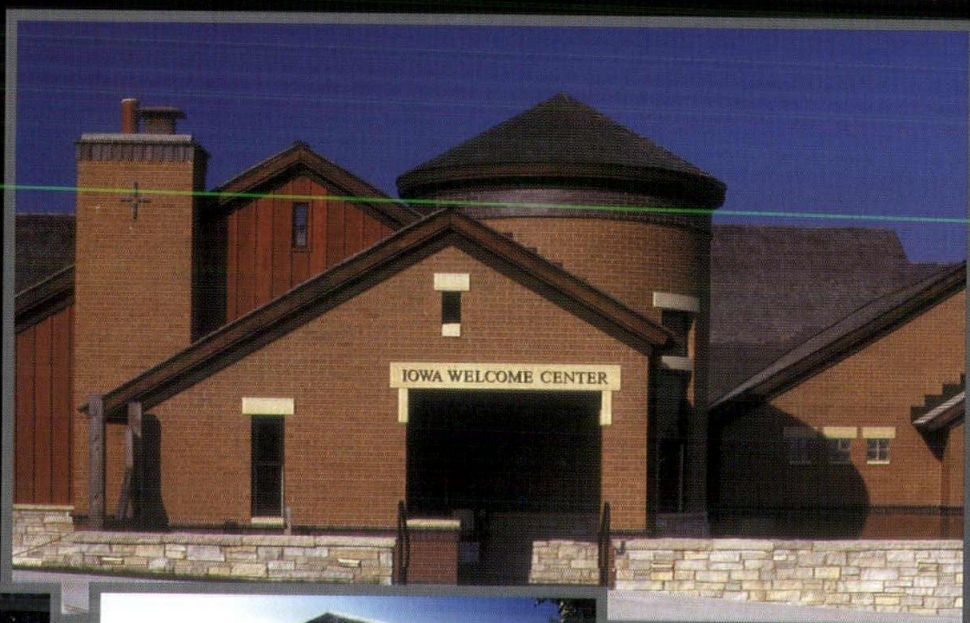
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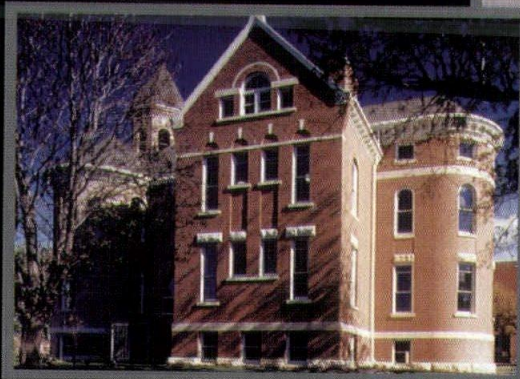
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Grand Award

Building: Welcome Center, Living History Farms
Location: Urbandale, IA
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Merit Award

Building: Zwemer Hall at Northwestern College
Location: Orange City, IA
Firm: Wetherell-Ericsson-Leusink
Mason Contractor: M & D Construction



Merit Award

Building: Davis Elementary School
Location: Grinnell, IA
Firm: OPN Architects
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Cover

Center Street Park and
Ride Facility, Des Moines,
Herbert Lewis Kruse
Blunck Architecture.
Photo by Farshid Assassi.

We first hired INNER FLORA for a client.
Then we hired them for OURSELVES.

Scott A. Hatfield, AIA, IIDA

Interior, Savage-Ver Ploeg & Associates, Inc.,
ArcWest Building, West Des Moines, IA
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Hy-Vee Corporate Headquarters
West Des Moines, IA
Glenn D. Vondra, AIA, IIDA

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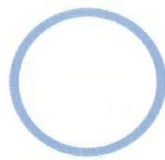
"Inner Flora played an integral part in the design process and their ongoing maintenance assures our design vision."
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ur consumer culture is becoming more product-conscious of the visible world, a consciousness that demands more from our built environment. Now that we have lived with this environment, created since an industrial boom after World War II, we are beginning to understand it, making many nervous for the environment we will live in for the next 50 years.

A growing number of voices are raising concerns for critical evaluation of our environment. Thirty-five years after a project was argued, debated, approved and built, most do not remember arguments made by the developer, planner and architect—but we live with these buildings for 30, 40, 50 or more years. The built environment influences an untold number of people who had nothing to do with the original debates.

The built environment influences an untold number of people who had nothing to do with the original debates.

Why we Build

A sampling of projects and their processes have been highlighted in this magazine to bring to the surface the issues influencing our built world. *Iowa Architect's* presentation of "making architecture" should be understood from the perspective of three clients: the one who hired the architect and paid the bill; the one, who should be the most rigorous critic, that lives inside the architect; and, the third client, the unintended user of it, who is by far the most important.

Stephen L. Knowles, AIA
Iowa Architect, Editor

IOWA Architect

different *by* design

Desktop Creatures and the New Paradigm of Design

Design innovation in the computer industry has traditionally been focused on making computers smaller, faster and cheaper. While incredible advancements have been made in this regard, the interaction between objects and users has been largely ignored, leaving the formal design of equipment relatively unchanged. Most desktops are cluttered with banal beige boxes, relegating the only elements of design variety to mouse pads or screen-savers. Thankfully, several recent innovations have challenged this traditional stance and redefined the importance and role of design in product development.

Apple's iMac instigated this change by insisting that computer design provide pleasure and delight to their users through the form, color and imagery of their design. Because of its unparalleled success, other computer companies have taken notice of the "value" of design. The prospect of increasing profits by changing a product's form is alluring to competitors since these changes can be made relatively quickly and cost-effectively. Because a company's image, and market share, may hang in the balance of the designers' new formal decisions, it's important to notice the challenges they face.

One of the difficulties in inventing new computer forms is that a machine's electronic components are too microscopic to inform the product's shell, creating a Postmodern dilemma of either inventing a new form unrelated to function or decorating a box to look like something else. This seemingly unrestrained selection of design criteria is further mired by the use of the Internet, where a designer can instantaneously access an endless stream of

unrelated influences and images. The notion of conventional connections and associations is changed: all things now seem to be visually related and relevant to each other. One recently developed design has navigated through these conceptual difficulties and established a paradigm for what may be a new phase in computer product design.

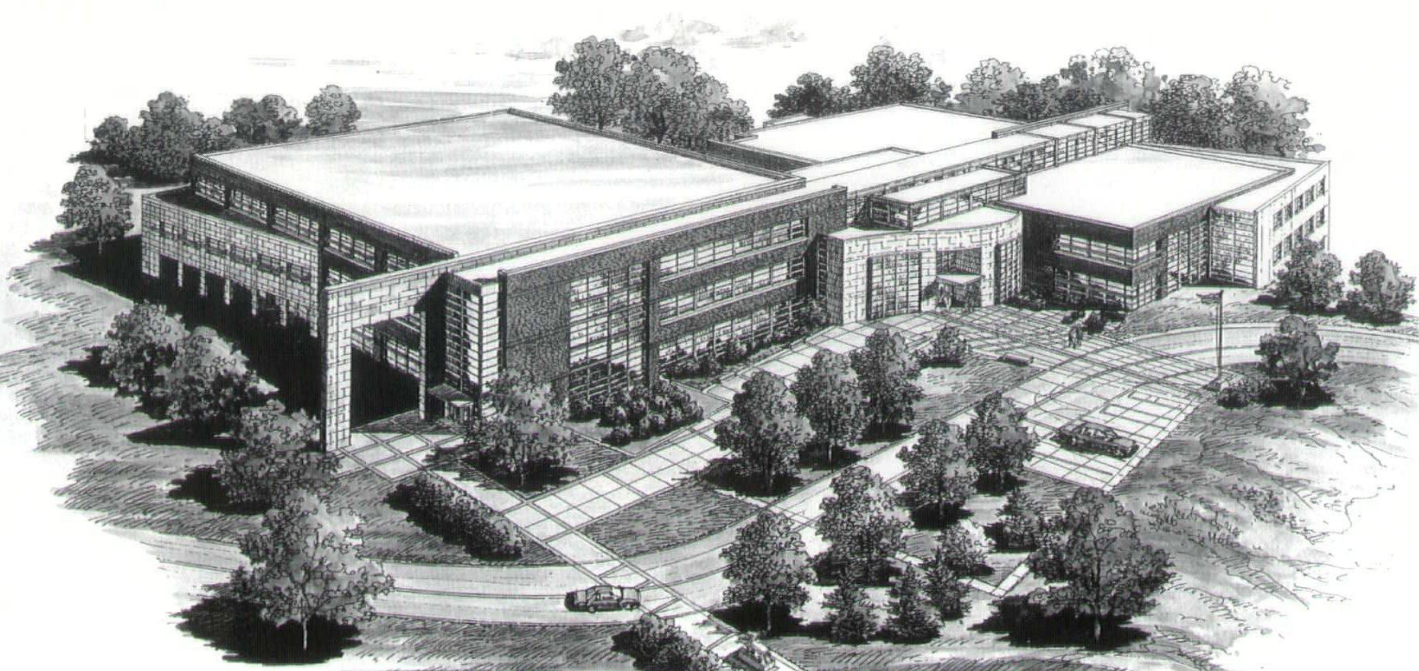
RCA's Picasso Internet Speaker alters the traditional shape of the box by adding tiny feet and exaggerated gramo-

phone ear horns to invoke the expressive spirit of a bull created by the celebrated painter. The relationship between a bull and a stereo is unclear and seemingly unimportant in order to enjoy the playfulness and creativity of the product. The accessibility to users comes from its selection of a unique formal imagery and attention to scale, creating an object that looks more like a child's toy or a small pet than a complex assembly of electronic equipment.

The design success seems to

come partially from its marked contrast to the equipment on most people's desks—yet one can't help to wonder what desktops would look like if all the components became equally as unique, and self-referential, in their design. Until this stylistic dilemma occurs, product designers will continue to try to be innovative in combining performance, pleasure and technology within a form. It's the same challenge architects face daily, but that's another story.





John Deere Credit Worldwide Headquarters

OPN Architects, Inc., teamed with Ryan Companies U.S., Inc., to design/build a three-story, 240,000-square-foot Worldwide Headquarters for John Deere Credit located in Johnston. The site's natural constructs and the Jeffersonian Grid provided the foundation for a layering and grid system that organized the site and building design. The building's

orientation is rotated 30 degrees off of the Jeffersonian Grid, complimented by a secondary, discrepant grid, creating a spatial and material layering. The facility is split into two wings connected by a 3-story atrium. The north wing is depressed into the earth one story, responding to the topography of the site. A precast plane wall connects the two wings and

creates a portal, framing a view of an adjacent grain bin emphasizing the agricultural heritage of Deere & Company. The brick, precast, and glass structure, incorporates 5-foot deep sunscreens and 3-foot deep interior lightshelves as a response to maximizing energy efficiency and daylighting. Construction is scheduled for completion in June.



Pin Oak Marsh Nature Center

Construction will begin soon on a new nature center designed by Architects Wells Woodburn O'Neil. The 3,000-square-foot building will be located in the Pin Oak Marsh in Lucas County. Using a rectangular floor plan, the spaces are organized into a simple, comprehensive layout. Attention to detail and an elegant expression of structure make this building special despite a tight budget. The center will be the new home for the Lucas County Conservation Board. Display areas and a great room with views out to the marsh will also provide a place for learning. Future plans are to develop trails through the marshland.

Polk County Senior Center

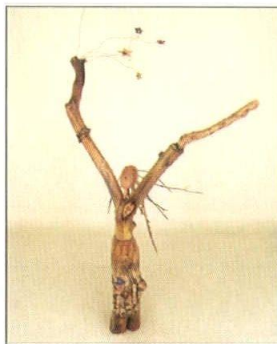
Architects Wells Woodburn O'Neil is designing a senior activity center for Polk County. Located in the Drake Neighborhood of Des Moines, the center is to spearhead an urban revitalization project for the area. The exterior reflects a civic quality while keeping in scale with the neighborhood. The building encourages pedestrian interaction with such characteristics as close proximity to the street, a plaza in front, an entrance directly off of the public sidewalk and hidden parking in the back. An angled wall on the exterior continues into the interior, drawing visitors into the dynamic lobby

space. A long, 7-foot high masonry wall topped with glass panels to complete the closure makes up one edge of the low hallway leading to the main assembly space. This volume features vaulted ceilings with exposed structural steel. Vast windows in the clerestory maintain a constant indirect source of natural light. The east side of the building contains a billiard room. This space will serve as an "advertisement" for the center, as the large windows invite traffic outside to observe activity occurring inside. The dramatic lighting will create an attractive sight in the evening.



Sticks and Steel

HOW A SMALL DES MOINES COMPANY KNOWN FOR ITS QUIRKY, WOODEN ART OBJECTS MOVED INTO A BIG STEEL-FRAME BUILDING IN AN INDUSTRIAL PARK AND MORE THAN MAINTAINED ITS ARTISTIC INTEGRITY — WITH THE HELP OF SOME ARCHITECTS.



Lueders often begins a Sticks meeting with a version of this children's story, to illustrate how collaboration yields better results: *The Little Red Hen had a plan: bake bread. First she needed to plant and harvest grain, but her barn-yard pals, the pig, dog and duck, were too lazy to help. She planted, harvested and baked alone. The pig, dog and duck didn't get to eat the bread.*

Above: The "Hallelujah Lady," a Sticks creation.

Right: A basic Butler structure of steel and concrete was the template that HLKB and Sticks altered in creating the project.

One company designs and manufactures tables, and another designs buildings. Together they can design a building for making furniture and sculptures. They did so, with grace and detail. That's the thumbnail version of the story about the collaboration between Sticks, Inc. and Herbert Lewis Kruse Blunck Architecture on the former's new studio at 3631 S.W. 61st St.

Jim Lueders and partner Sara Grant-Hutchison are the artists-business entrepreneurs who own and operate Sticks, a growing Des Moines company that specializes in making colorful, unique "functional art"—not only tables but chairs, mirrors, coat racks and the like. Starting in 1985, they worked out of the BMS building at 15th & Walnut, moving into the larger Arts Building in 1993 at 316 S.W. 5th. In late 1997, a further expansion was in order.

Enter Kirk Blunck, FAIA, of HLKB, who has known Lueders and Grant-Hutchison for more than a decade and often runs into the Sticks couple as fellow parents on the soccer field sidelines, watching their daughters play on the same team. Both Blunck and Grant-Hutchison have also been actively involved with the Des Moines Art Center. As small business leaders in Des Moines, the three have shared frank conversations through the years about how to nurture a growing team of artists. "We're in the same boat," Blunck said.

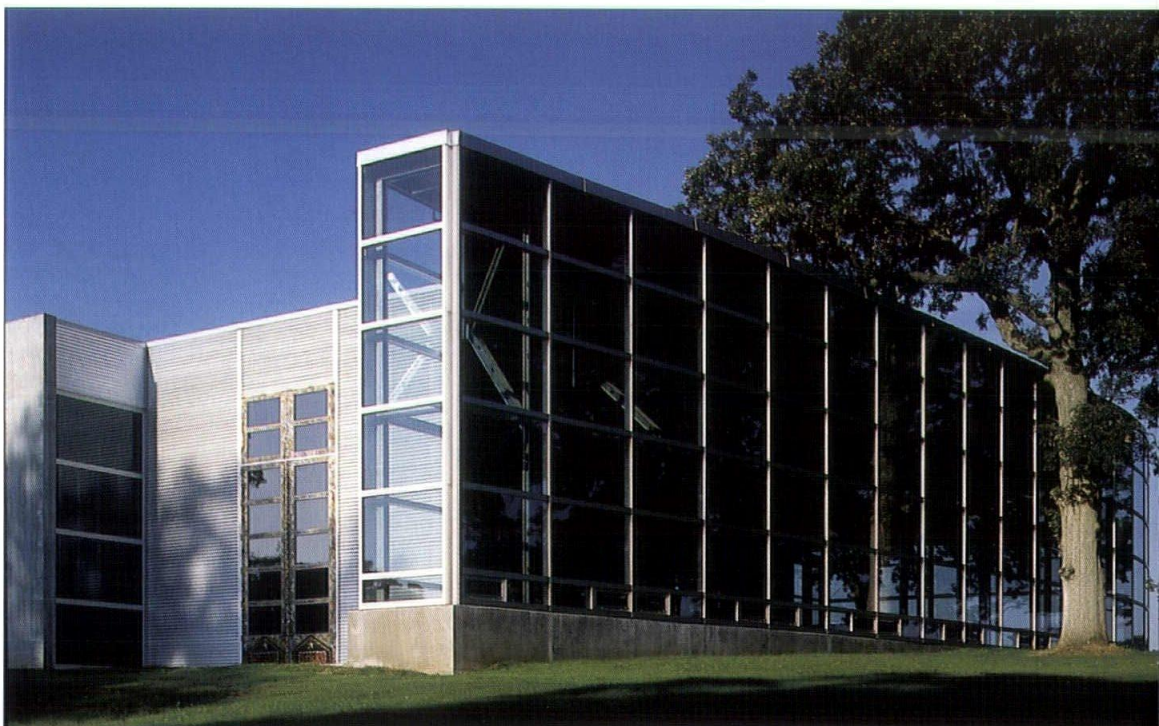
This symmetry between HLKB and Sticks helped lead to their collaboration on the studio. The Sticks project

began not with a structure but with a search for land. "The most important thing we contributed was work to select the site," Blunck said. "Because of our bias as a firm, my bias, to keep nurturing Des Moines, we worked hard to find good alternatives for sites within the city."

Sticks needed a minimum of 1.7 acres located within 30 miles of downtown Des Moines (so as not to displace or lose its workforce). After exhausting rural possibilities near De Soto, Adel and Winterset, HLKB and Sticks discovered a small grove of fully grown trees inside city limits and just 10 minutes from the airport—an oasis in the midst of an otherwise tree-barren, quickly-developing industrial park. Blunck calls it nothing less than "one of the single best building sites in the city of Des Moines."

"(Site selection) doesn't seem like what an architect does," Blunck said. "This was probably one of the best examples of helping to define and find a site that matched their needs, kind of the whole definition of what Sticks is."

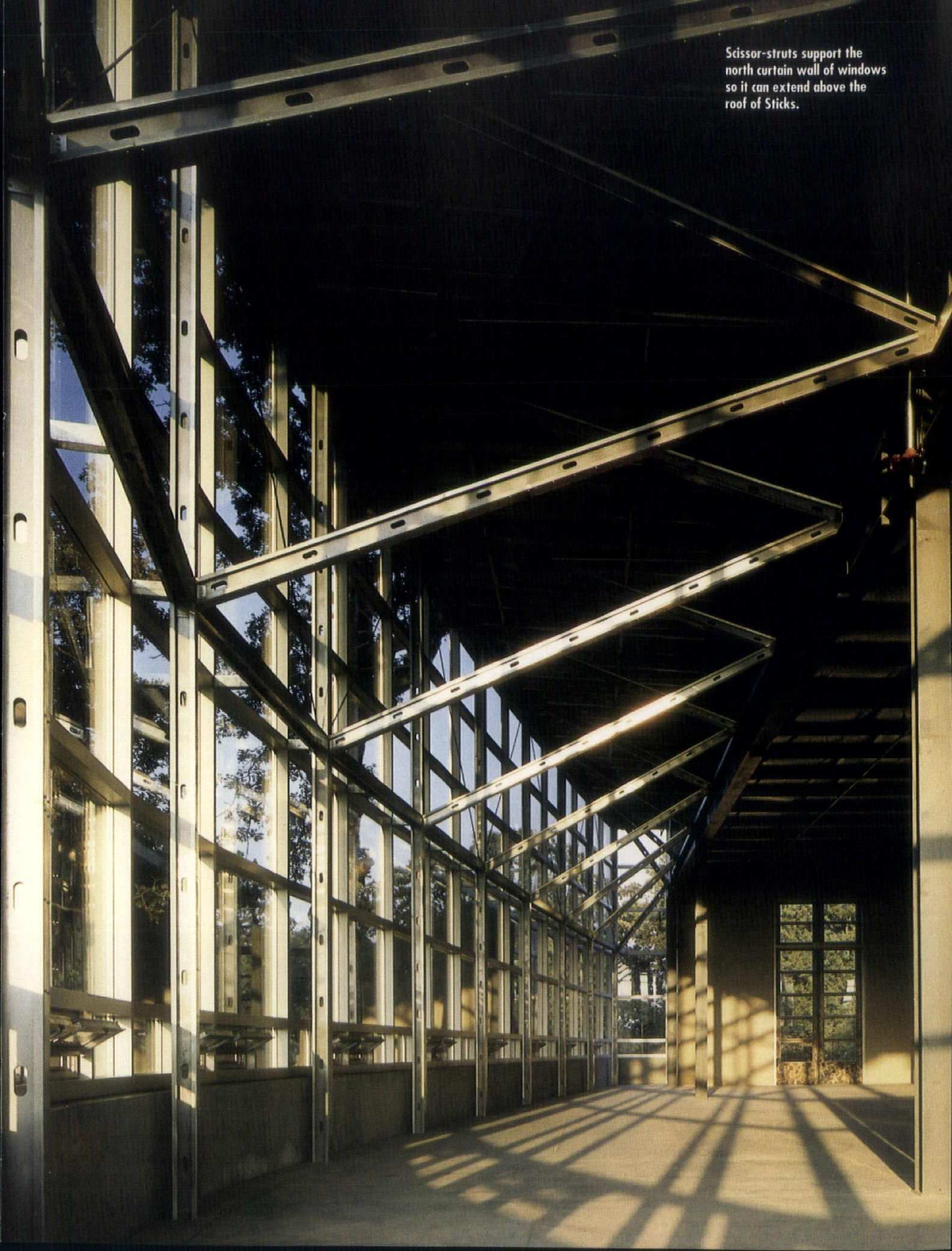
Sticks purchased more than enough land, 6.5 acres, in order to situate the building on the crest of the site, digging slightly into the earth on the north end—a nestle it carefully among the trees, preserving every tree branch. A basic Butler structure of steel and concrete was the template that HLKB and Sticks altered in creating the project. "The parts (to the Butler building) were all the same, but there was an effort to assemble them in a way that gives you a different feeling," Blunck said.

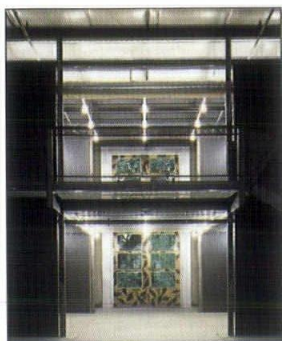


Project: Sticks, Inc., Des Moines
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines
General Contractor: Neumann Brothers, Inc.
Electrical Contractor: Wolin Electric
Mechanical Contractor: Wolin and Associates
Structural Engineer: Charles Saul Engineering
Photographer: Farshid Assassi

KYLE MUNSON

Scissor-struts support the north curtain wall of windows so it can extend above the roof of Sticks.

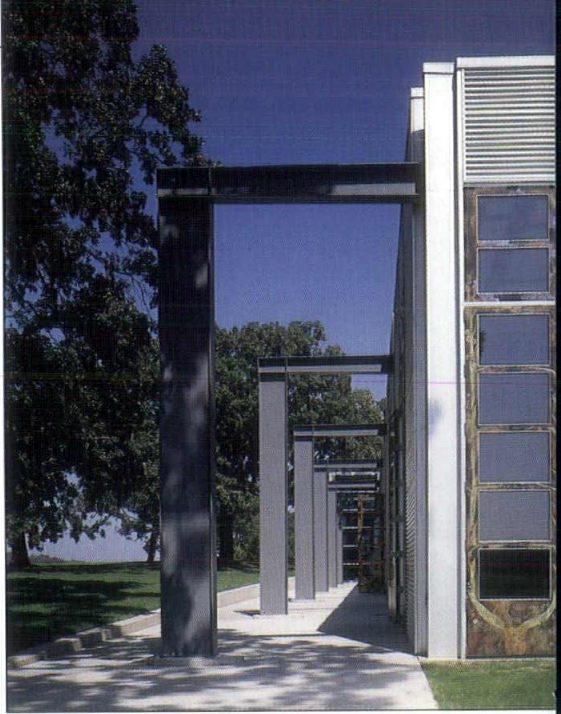
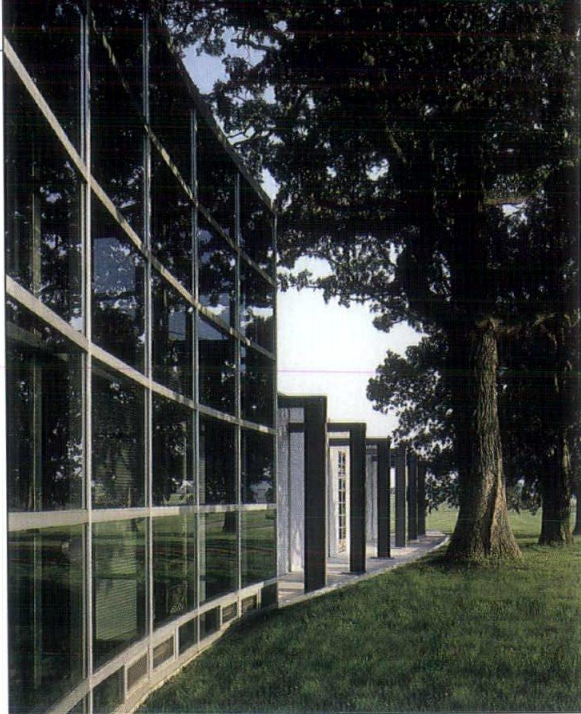




Above: The colorful, decorated interior of the massive wooden doors.

Right: Viewed from the northwest corner, Sticks nestles among trees that stood long before it did.

Far Right: Steel beams normally contained inside the Butler structure extend outside the building on the west side, inviting people to approach and enter.



To make it work, the Sticks clients and HLKB architects had to constantly educate each other about their own expertises. Extra time spent in meetings and the friendly sparring of strong artistic egos paid off. Pete Goché, AIA, began the project for HLKB with Blunck. Stephen Knowles, AIA, and Erin Olson-Douglas stepped in to help. Lueders and Grant-Hutchison interacted with all of the architects, asking questions and offering ideas about how to make the studio just as much a home as a workspace. "It's an amazing thing to come into contact with people that when you have an idea, they say, 'Sure, I can do that,'" Grant-Hutchison said.

The collaboration continued throughout construction, too. Bill Roth, the project foreman for Neumann Brothers Construction, started working on the site about a year ago. "There were a lot of details from the beginning of the job to the end of the job that changed quite a bit," he said. "From the beginning it's been a dance," Knowles said. "A lot of desires came into this project."

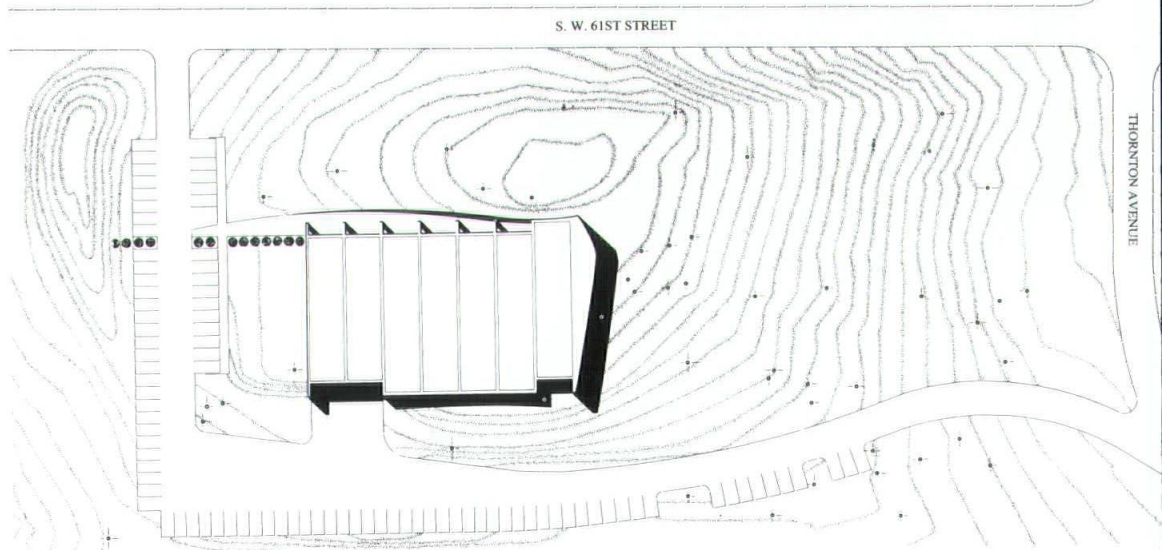
The building's most eye-catching feature is a curved wall of windows that caps the north end. "We wanted to give this end some shape different from the prescribed, pre-engineered building frame," Goché said. It was also a

matter of view—literally. Grant-Hutchison and the rest of the Sticks crew decided that a proposed, cheaper translucent wall would not take full advantage of northern sunlight and the beautiful tree-filled view just yards beyond the building. More expensive glass panels were therefore installed.

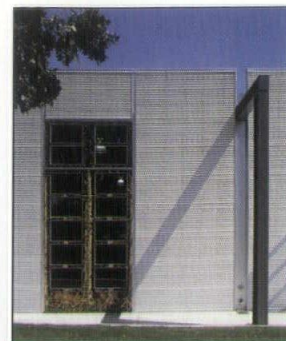
Light completely pierces the studio, and one can glimpse straight through from any side. Interior space near the window wall, occupied by painters and, in a slightly separate area, a cafeteria-lounge with tables and chairs, acts as a beautifully open and illuminated space equally suited to work or leisure—not coincidentally to the Sticks ethic (and therefore the studio itself) basically maintains that work should feel a lot like leisure, to feed the artistic spirit. Goché stands inside the window wall and reverently calls it a "sacred" space.

Sticks can be approached from any direction. Each unique face of the building can act as its front. Much of this is due to the 15 pairs of 13-foot, 6-inch tall wooden doors, containing clear glass panels, that line the east and west walls. In the Sticks fashion, each is carved and painted with individual drawings and phrases. "Like a pair of birds in springtime we are looking for a tree

Right: The sparkling and crisply detailed rotunda offers a richly choreographed ascent to the fifth floor assembly hall above.



KYLE MUNSON



Above: The wooden doors are carved and painted to illustrate heaven and hell, solitude, patriotism or Iowa's agricultural heritage.

Left: Interior details considered unfinished in most structures, like exposed copper piping, help brighten Sticks.

ere the swaying boughs are shady and our cozy nest
l be," reads one door. Others illustrate heaven and
l, solitude, patriotism and Iowa's agricultural heritage.
Overhead garage doors were the practical choice,
atherproof and easy to operate. Grant-Hutchison,
ough, insisted on wooden doors. Even when Sticks
st restore or completely replace the doors after severe
athering, that will simply be another way for the
npany's artists to practice their craft in the studio.

On the west side, six steel beams jut out from the roof
the building and nakedly anchor themselves in the
und, like giant insect legs. They draw people toward
west doors, blurring the distinction between inside
d outside. Inside one can trace the circular path
ough the studio that Sticks' art objects travel, from the
v materials unloaded at the dock on the southeast
ner, through the processes of wood burning, drawing,
nting and packaging, and back out the loading dock as
shed works.

Despite all of the different processes at play in the
dio, the entire space is open, and its high ceiling
arfs the dividing walls. Even the spray painting booths,
stom built, feel open and free; they let in much
bient light. Exposed copper pipes, a detail that might
m unfinished in a standard building, show off their

shiny beauty. Those kinds of details among the unfin-
ished look of the interior made the collaboration of the
construction team all the more important, project man-
ager Roth said. In the absence of traditional drywall cover,
for instance, the placement of screws became more exact-
ing, artistic work.

This studio, built with a "cutting-edge type of con-
cept," as Lueders put it, obviously does not look like a
Sticks product. "In the end, it still comes back to wanting
to create dynamic, interesting architecture, a place where
(the Sticks) group of artists will love to come to work in
the morning," Blunck said.

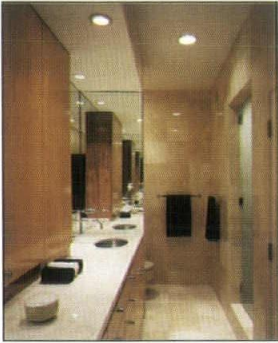
"Sticks as a client was patient enough to allow the
steel-industrial look, to have a belief in what we do here
would work to their benefit in the end," Olson-Douglas
said. "That part truly represents the collaboration."

The studio serves Sticks, instead of merely copying
and competing with its art style, Grant-Hutchison said.
"We needed a palette for what we make," she said. One
can see the forest for the trees—or the sticks. And the
collaboration continues, as the Sticks staff interacts with
and alters its new home.

—Kyle Munson usually writes about architects of sound,
known as musicians.

Importance of Precision

FINGERMAN PENTHOUSE



The Fingerman Penthouse exemplifies the ability of a client and architect to completely change the character of a living space through an efficient use of space, and careful selection and use of fine materials.

Above: The bathroom is composed of sandblasted glass, Mexican marble and complementary pearwood-stained anigre cabinetry.

Right: A grid of anigre panels and display cases forms the interior wall of the large great room. The stainless steel arched bulkhead is visible above the panels, along with the pivoting wall sconces. Marble floors are utilized in the entry hall.

In the mid-80s, the Plaza Building was designed with its only significant attribute being its oblique siting to the grid—there is definitely no architectural importance to this building. However, a few occupants with a desire for new and invigorating design have created modern environments fully utilizing an impressive combination of material, texture and color. What is inside this nondescript building is the important aspect of this high-rise.

Shiffler Associates Architects, PLC, has accomplished an impressive remodel and sophisticated loft atmosphere for an empty-nester couple and their 20th-century art collection. The Fingerman Penthouse is a 2,900-square-foot unit enjoying a 270-degree view of Des Moines. The entire space was completely gutted and the owners and architect were faced with a blank slate upon which to reconfigure space and upgrade materials.

The original plan of the unit included an absurdly large master bedroom—an unfortunate consequence of the ostentatious '80s. The reprogramming of the penthouse has sensibly reduced the master bedroom square footage and opened up more space in the front great room. A large bedroom on the opposite side of the

unit has been subdivided into two smaller bedrooms for visiting children and grandchildren.

While the reprogramming of space and a more logical use of square footage has been successfully achieved, it is the architectural details that are most impressive in the project. A palette of modern materials including anigre plywood panels, stainless steel, laminated glass, translucent fiberglass, charcoal gray wool carpet, marble tile and granite, was brilliantly employed throughout the project in clearly defined junctures of color and texture.

The most dramatic elements of this project are the curvilinear elements acting as counterpoints to the linear layout. A sweeping stainless steel arched wall curves through the penthouse from the kitchen to the bedroom, serving to unify and hold the spaces together.

Another important curvilinear element is a barrel vault translucent acrylic panel above the kitchen. This was designed to satisfy the owner's desire for a "skylight," which was impossible in this unit. The acrylic panel is framed in stainless steel to match the kitchen cabinetry and provides a color contrast to the granite countertops and oak floors.



Project: Fingerman Residence,
Des Moines

Architect: Shiffler Associates
Architects, PLC, Des Moines

General Contractor:
Paulsen & Sons

Photographer: Farshid Assassi

MARK BLUNCK

Left: Since the penthouse is located beneath another unit, a skylight effect was achieved with a gridded barrel vault panel of stainless steel and translucent fiberglass.



The circulation paths are marked by polished and gridded wood panels of anigre with pearwood stain. This beautiful wood is also utilized on the bisected wall facing the largest room in the penthouse used for dining, living and entertainment. Gray commercial carpet and modern-designed pivoting halogen wall sconces provide a gallery-like atmosphere and light for a collection of 20th century paintings and prints.

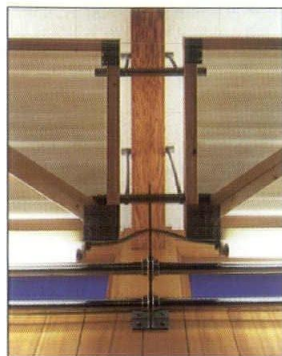
It is the high degree of detail and precise construction that gives the penthouse its true appeal. Seams between materials are straight and clean, exemplifying an extraordinary degree of craftsmanship—an important trait

of all modern residences. The Fingerma Penthouse continues this much-admired modern aesthetic and proves that Modernism, even though a century old, can still delight and excite the senses.

—Mark E. Blunck has collected original Stanley Kubrick film posters and lobby cards for the last 20 years. A portion of his 2001: A Space Odyssey collection will be exhibited in various venues in the San Francisco bay area through the year 2001.

Image Building

WHEELER CONSOLIDATED LUMBER COMPANY



Trusses usually hold up roofs, but in the case of Wheeler Consolidated, they support corporate identity, too. The company was able to showcase its products while also cutting costs on their recent remodeling project.

Above: A system of custom-built trusses and translucent corrugated panels diffuses direct sunlight while reflecting natural light deeper into the office space.

Above Right: Site plan

Below Right: Details like the partial-height, exposed-stud wall and custom saw blade light fixtures were inspired by and reinforce Wheeler's corporate identity.

Project: Wheeler Consolidated, West Des Moines
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines
General Contractor: Dean Paulsen & Sons Contractors
Electrical Contractor: Webster Electric, Inc.
Photographer: Cameron Campbell

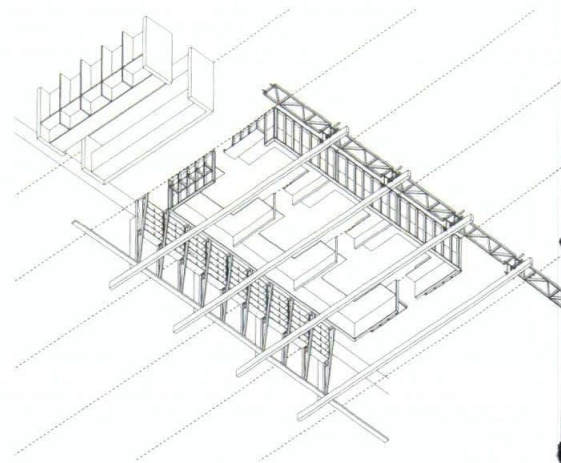
CAMILLE CAMPBELL-WOLFE

Sometimes the best solutions come from within. That's what Wheeler Consolidated of West Des Moines recently discovered. Using materials from its own stock, the lumber company's remodeled yard office has become a showcase for both its image and its inventory.

Originally, Wheeler intended to simply redecorate with generic open planning furniture. However, project architect Cameron Campbell, along with Cal Lewis, FAIA, of Herbert Lewis Kruse Blunck Architecture in Des Moines, critically reevaluated the Wheeler work environment to take advantage of the unique identity and product availability right within its own business.

Campbell started by looking at the company's inventory and assembling a "kit of parts" for the design. These elements, along with Wheeler's custom truss manufacturing capability, provided the materials needed to modify the space for the company's extensive walk-in and telephone business needs. With corporate offices and yard sales occupying the same general area, it was the perfect answer to appeal to a range of very different clients.

Raw building elements now give the office a style and flair all its own. A partial-height, exposed-stud wall surrounds the yard office. Trusses define a main circula-



tion path while also baffling an accessible open filing system for invoices and documents frequently used by the staff. And custom saw blade light fixtures illuminate work areas. Every detail reinforces the company's image with a solid, rugged look and feel.

In addition, the new design throws more light into the office. Clerestory windows to the south had been



Left: A pattern of stained plywood squares provides interest at the end of a central traffic area. Stacked, glued plywood sheets make up the complementing side table.



covered with translucent film for sun protection and to become ineffective. The film was removed and a horizontal truss with translucent corrugated panels was added as a light shelf to screen direct sunlight while reflecting natural light deeper into the office space. Both this truss system and the trusses in the office below provide a framework for fluorescent lights which supplement natural daylight as necessary.

It's a design that looks good but also functions well, too. In fact, a little restructuring was enough to make a significant improvement in the efficiency of Wheeler's operations and interoffice communications. Now the highly interactive yard office can do business without disturbing perimeter corporate offices. And a centralized workroom now brings office support needs such as copying, mailing and faxing into one easy accessible

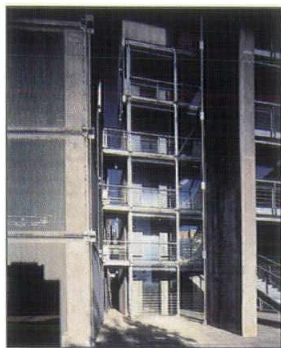
room. Plus, work areas make maximum use of horizontal space to better serve employees' needs and tasks.

According to Campbell, although a few walls had to be moved, it was basically an additive process—assembling a look from a recipe of new and old ingredients. “Building on a foundation of existing finishes with new materials provided by the client allowed the budget to stretch farther,” Campbell says, “but it also gave them an invaluable reinforcement of the corporate identity.”

—Camille Campbell-Wolfe knew the project architect back when his LEGO structures showed remarkable promise.

Ungainly Things

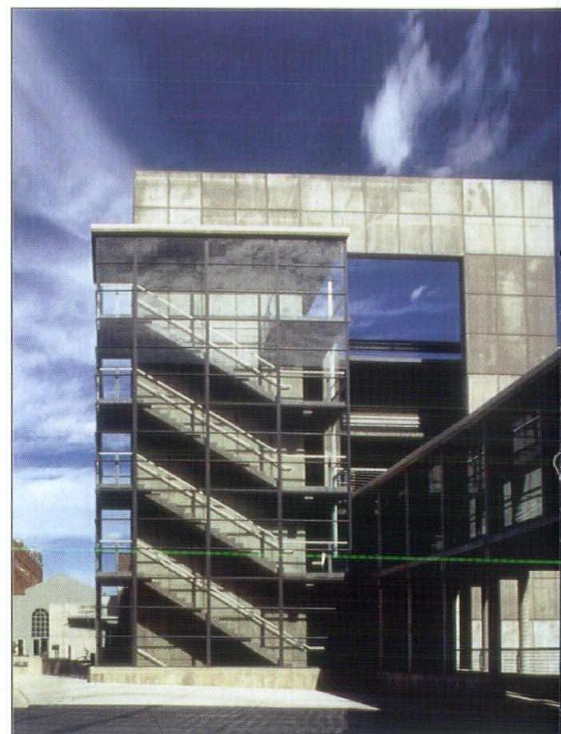
THREE PARKING GARAGES



Three parking garages designed by Herbert Lewis Kruse Blunck Architecture illustrate the value of an incremental and evolutionary approach to the design of ungainly things.

Above: The North Campus Parking Garage.

Right: The Melrose Avenue Parking Facility's statuesque stair and elevator tower provide a dramatic backdrop for the complex's public plaza.



"A regular country toad-pebbly, squat, shadow green as the shade of the spruces in the garden he came from, rode to Paris in a hatbox to Lautrec's studio (skylights on the skies of Paris) and stared from searchlight eyes, dim yellow; bow-armed, ate cut-worms from a box, hopped occasionally among the furniture and easels, while the clumsy little painter studied him in charcoal until he was beautiful. One day he found his way down stairs again, into the streets of Montmartre, and, missing him, the painter-dwarf followed, peering among the cobbles, laughed at, searching until long past dark, the length of the Avenue Frochot, over and over for the fisted, marble-eyed fellow no one would ever see again except in sketches that make ungainly things beautiful."

A parking garage is such an ungainly thing, too often, a smelly, loathsome, unsightly behemoth imposed upon the otherwise finely-grained texture of the traditional urban environment. It is an architectural artifact that illustrates, if not fully defines, the term "necessary evil." Not surprisingly, a parking garage is a commission few architects gratefully embrace. Most would prefer the more congenial chore of creating people-centered spaces: places of commerce or residence or, virtually any other building type unburdened by the garage's principal preoccupations of aisle width, turning radii, stack space and exhaust fumes.

To be sure, an architect will occasionally turn out a really handsome garage. Machado and Silvetti's Princeton University Parking Structure comes to mind, as does Kallman McKinnell and Wood's Government Center Garage in Boston. Both are exceedingly well-tempered, agreeable works that skillfully wrest the parking garage from its predisposition for banality, though one would suspect, at no small economic premium. More frequently, architects are content to simply make the wretched things go away; placing them underground, or to the rear of a property, or, when all else fails, disguising them as though they were something completely different. One notable example of the later strategy is a parking structure in Los Colinas, Texas. Wrapped in a coy facade of synthetic stucco and clay tile, the building looks for all the world like a sleepy Mediterranean village, replete with potted plants, shuttered windows and faux verandas specifically "designed" to be inhabited by no one.

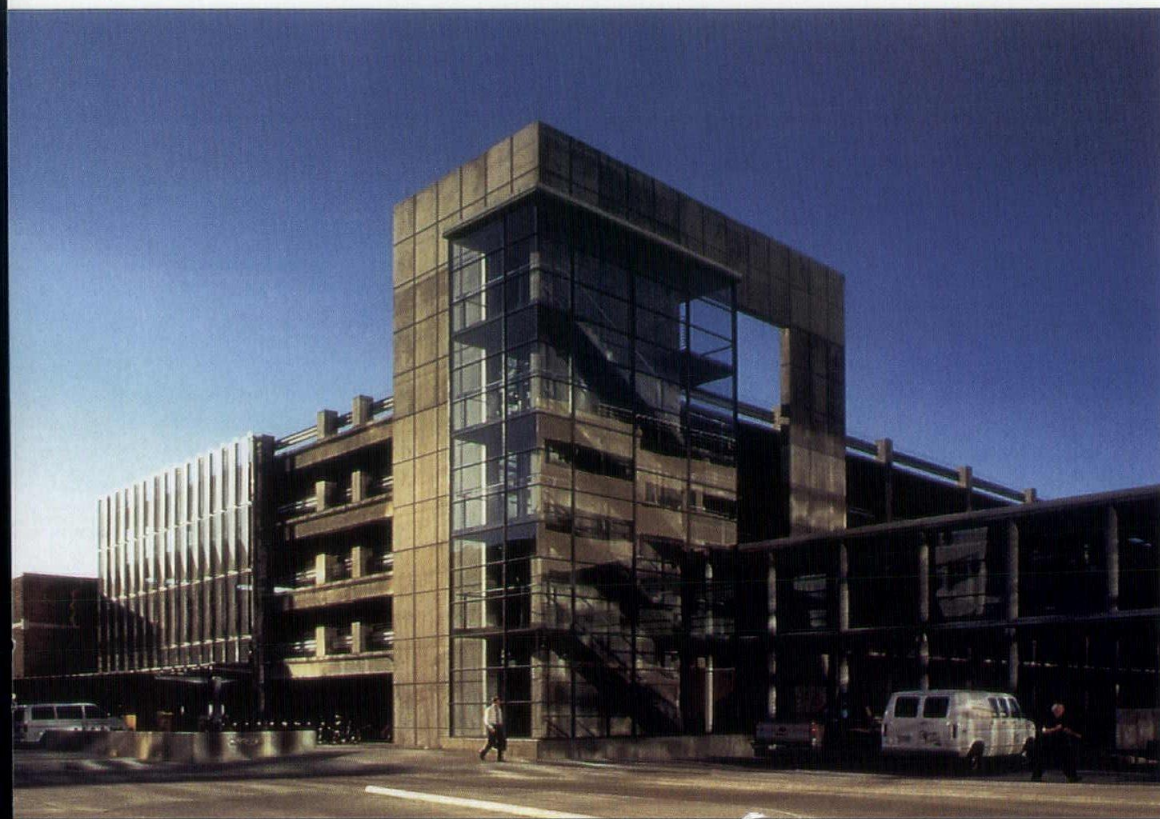
Even an architect of Frank Gehry's stature is not beneath applying a bit of artful camouflage to the public face of a prominent parking structure. His only garage of note, appended to a shopping center in Santa Monica, Calif., is veiled in a wispy scrim of galvanized chain link fencing that neatly obfuscates views of the messy vehicular reality within; an interesting ploy for a designer who (by his own admission) is more frequently reviled for "letting it all hang out." Gehry's example is, nevertheless,

an instructive one. He applies a cheap and utilitarian screening material to the face of a cheap and utilitarian structure and from this serendipitous juxtaposition arises an unexpectedly poetic, nearly-dignified edifice.

To be fair, the strategy of the enveloping screen certainly not original with Gehry. Architects as diverse as Auguste Perret (Notre Dame, Le Raincy, 1922), Mino Yamasaki (The Reynolds Aluminum Building, Detroit, 1959) and Ralph Rapson (The Tyrone Guthrie Theatre, Minneapolis, 1963) have repeatedly appropriated lightweight, suspended screens of varying materials to satisfy a variety of aesthetic and experiential ends. Nor is the idea limited to Modernists of the 20th century. Nineteenth century architect and theorist Gottfried Semper drew upon insightful readings of primitive Caribbean huts and the domestic construction practices of ancient Mesopotamia to posit an origin of architecture for which the use of frame-suspended fabric screens predated and indeed, prefigured the development of the more ubiquitous masonry load-bearing wall. According to Semper:

"Using wickerwork for setting apart one's property...preceded making even the roughest masonry. Wickerwork (being, generally speaking, the antiquated Mesopotamian equivalent of Gehry's cheap chain link fence) was the original motif of the wall. It retained its primary significance, actually or ideally, when the light hurdles and matings were later transformed into brick

ROGER SPEARS



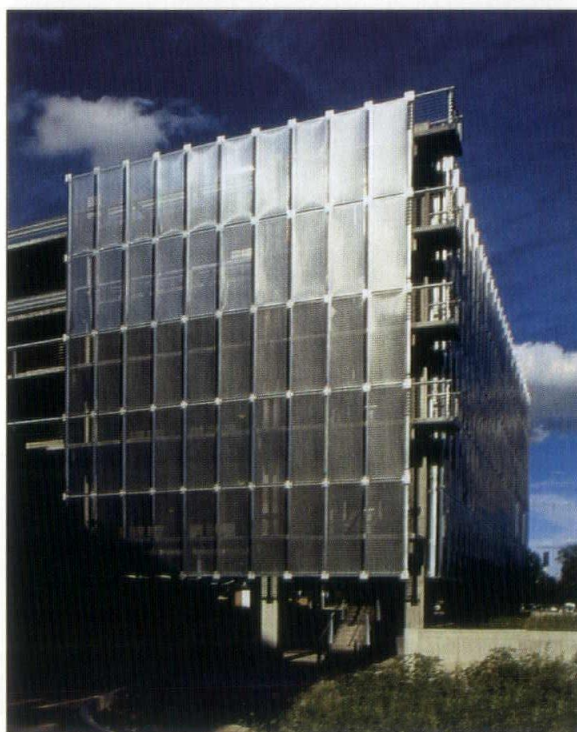
Left: The Melrose Avenue Parking Ramp houses 675 automobiles in addition to 37,000 square feet of space designated for medical records storage and future hospital expansion. Clad in a perforated stainless steel panel system, the structure's facade creates a dynamic, yet neutral backdrop for its adjoining and somewhat chaotic campus context. The changing character of the stainless steel under differing light and sky conditions creates a delicate, chameleon-like persona for the rectilinear form¹.

mortar stones. The essence of the wall was wicker-work.”

And so, Semper suggests that long before the idea of architecture was conditioned by its classically induced expectation of weight, mass and permanence made material in the form of great lumps of piled stone, the original act of building consisted of erecting a regular structural frame clad in an inexpensive, flexible and fundamentally decorative “curtain wall.” An interesting and improbably Modernist concept for the fourth millennium B.C.

This then is both the longstanding and more recent historical context that informs a remarkable series of parking structures designed by Des Moines architects, Herbert Lewis Kruse Blunck. These three garages, two at the University of Iowa and another for the City of Des Moines, are the direct progeny of two earlier works, also designed by HLKB for the university. The most antecedent, the university's North Campus Parking Structure, 1990, borrows a page directly from Frank Gehry's playbook. A brusquely rendered concrete frame and shear wall garage is skinned with the most delicate chain link screens, held at length from the structure's horizontal parking slabs by a network of ingeniously culminate, galvanized steel brackets. The cladding device, though unquestionably inspired by Gehry's earlier work, nonetheless, a far more refined exposition of chain link and its potential as veiling screen. The garage's other compositional stroke is the addition of three iconic and sculptural gestures: a grandly muscular staircase, a stalline elevator shaft and three massive concrete climbing towers.

The second antecedent is more modest. A lithely piled fire stair, grafted onto the side of a mid-century laboratory building, is sheathed in a sheer curtain of chain link fencing, held aloft by a stout structural frame. Once again, the juxtaposition of two highly utilitarian and contrasting assemblies—one for structure, the other for enclosure—yields a supple, marvelously



Below: The perforated, stainless steel skin is animated by changes in sky conditions, lending a lustrous, mercurial quality to the ramp's facade.

intricate composition drawn from the simplest and most commonplace of materials.

The three more recent HLKB garages build upon this elementary conceptual gambit. Neatly summarized by design team member, Jason Alread, AIA, the model for each structure is the same: “build a ‘dumb’ concrete frame for the cars, strategically position scrims of applied metallic screen for maximum effect, and then, play up a few key signature gestures (generally, elements of vertical circulation or mechanical systems) to enliven the garage's silhouette.” The approach is formulaic in the most aesthetically profitable sense

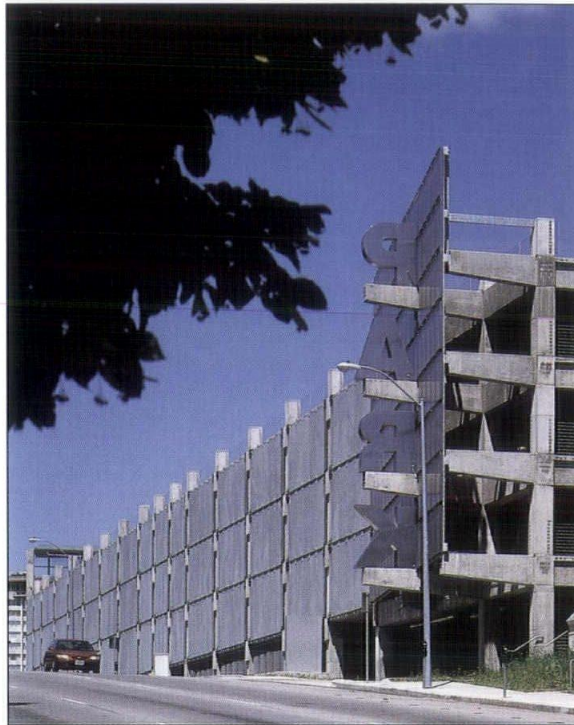
Project: Melrose Avenue Parking Facility, University of Iowa, Iowa City
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines
General Contractor: McComas-Lacina Construction Co.
Electrical/Mechanical Engineer: Hansen Lind Meyer
Parking/Structural Engineer: Desman Associates
Cost Consultant: CPMI
Photographer: Barbara Karant, Cameron Campbell



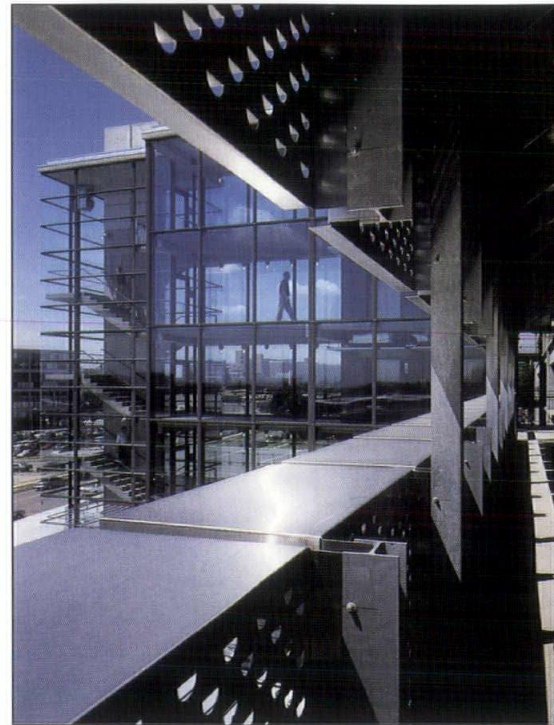
Above and Right: A playful and stunning gesture, the signage for the Center Street Park and Ride suggests the architects' evident care and pleasure in crafting the detail of the building.

Far Right: The Center Street Park and Ride's perforated metal curtain wall, viewed from within one of its elevated parking floors.

Below: The Center Street Park and Ride. This 1,815 car garage serves as an intermodal transportation hub for the Des Moines Transit System. The structure's environment is further enlivened by the inclusion of a daycare center for up to 100 children. The steel and glass elevator and stair towers provide unique views to the city and humanize the scale of the garage on its north, south and east exposures. Perforated stainless steel panels screen views from public spaces into the expansive parking areas. All elements are assembled from industrial materials, in keeping with the pragmatically functional aesthetic of the project³.



of the term and benefits immensely from an ongoing process of maturation and refinement. The use of chain link, for example, has been supplanted by custom-designed, perforated metal sheeting. According to Alread, given the quantity of sheeting employed for each project, the premium paid for custom fabrication is nominal, hence, the works retain their unique textural qualities without abandoning essential economic frugality. The latest HLKB garage, the soon-to-be-completed Newton Road Parking Facility, presses this continual process of refinement further; its perforated



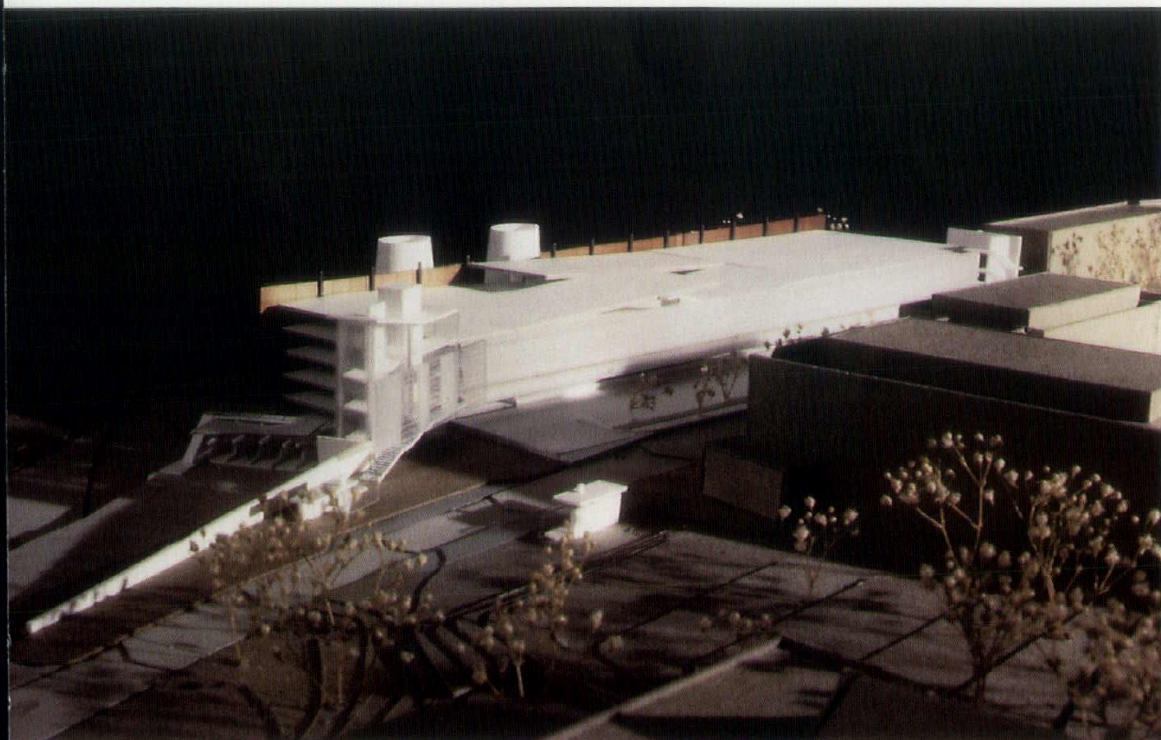
sheeting will be formed of unsealed copper and allow to oxidize into the metal's natural patina of soft, iridescent green.

The signature elements of each garage have all undergone a corresponding process of refinement. The impressively statuesque stair and elevator tower of the Melrose Avenue Parking Ramp adroitly punctuates the building's dominant elevation, marking public entry to the structure as well as defining an interceding outdoor plaza. Similarly, the stair and elevator cores serving the Des Moines Center Street Park and Ride Garage add

Project: Center Street Park and Ride Facility, Des Moines
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines
General Contractor: Taylor Ball
Civil Engineer: Bishop Engineering
Electrical/Mechanical Engineer: Krishna Engineering
Structural Engineer: Desman Associates
Photographer: Farshid Assassi

ROGER SPEARS





Left: This aerial view of the Newton Road Parking Facility illustrates the carefully composed interplay of the garage's massing, its planar screening surfaces, and its signature elements of vertical circulation and mechanical systems.

Below: The Newton Road Parking Facility. This garage houses 800 cars and a 5,000-ton chilled water facility serving the University of Iowa Medical Campus. Situated along a narrow, sloping site, the garage addresses its two principal exposures in direct relation to their surrounding context. To the more urban front, the garage's cladding system employs a patterned glass curtain wall, while its opposing, north facing flank is clad in a segmented and perforated copper screen. The north facade is further articulated by the introduction of two, 80-foot high concrete cooling towers³.

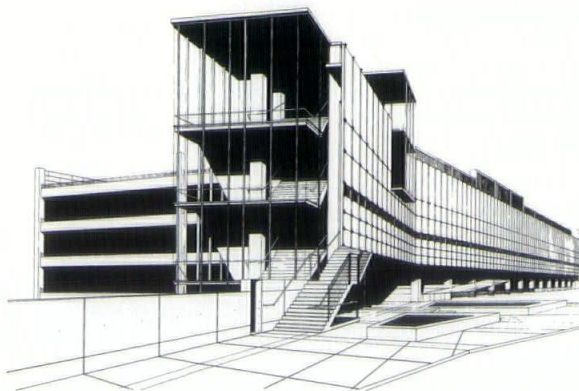


Below Left: This rendering of the Newton Road Parking Facility displays the designers' strategy of placing articulately detailed signature elements, in this instance a stair tower, juxtaposed against the textural, but planar surfaces of the garage's principal facades.

ir principal public face with a revealingly animated composition of horizontal and vertical, vehicular and pedestrian movements. The Newton Road Parking Facility adds a pair of powerfully composed mechanical cooling towers to its already inventive assemblage of stairs and vertical elevator shafts.

The beauty of the recursively conceptual process that aids such work is the freedom it affords its designers. Burdened by the necessity of generating new parameters for each new commission, the architects instead focus their attentions (and, it seems, their affections) on the smaller, but no less critical issue of design: getting the details right. As a consequence, each garage radiates the evident pleasure its designers took in the act of its creation. And, it is likely that this care, this concern, this tender and passion for the making of architecture is what is truly necessary to make ungainly things beautiful.

Roger Lynn Spears is a principal with Angerio Spears Architect, in Raleigh, N.C. With this article, he concludes a long and most pleasant association with Iowa Architect. We send him a call if you ever find yourself out east.



1. "Ungainly Things," *Ungainly Things*, Robert Wallace, E.P. Dutton, 1968.
2. *Gottfried Semper: In Search of Architecture*, Wolfgang Herrmann, MIT Press, 1984.
3. Excerpted from the architects' undated project descriptions.

Project: Newton Road Parking and Chilled Water Facility, University of Iowa, Iowa City

Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines

General Contractor: McComas-Lacina Construction Co.

Civil Engineer: Shive-Hattery, Inc.

Electrical/Mechanical

Engineer: Alvine and Associates

Structural Engineer:

Walker Parking Consultants

Facing Reality with a Nostalgic Mask

IOWA AVENUE MULTI-USE PARKING FACILITY

Neumann Monson's Iowa Avenue Multi-Use Parking Facility reinforces the urban condition of Iowa City by packaging cars, shops and offices with a perforated brick wrapper.

Right: A reproduction of the clocktower from the original City Hall that once stood close to this site. Its 50-foot-tall lobby will contain the real clock from the original clock-tower.

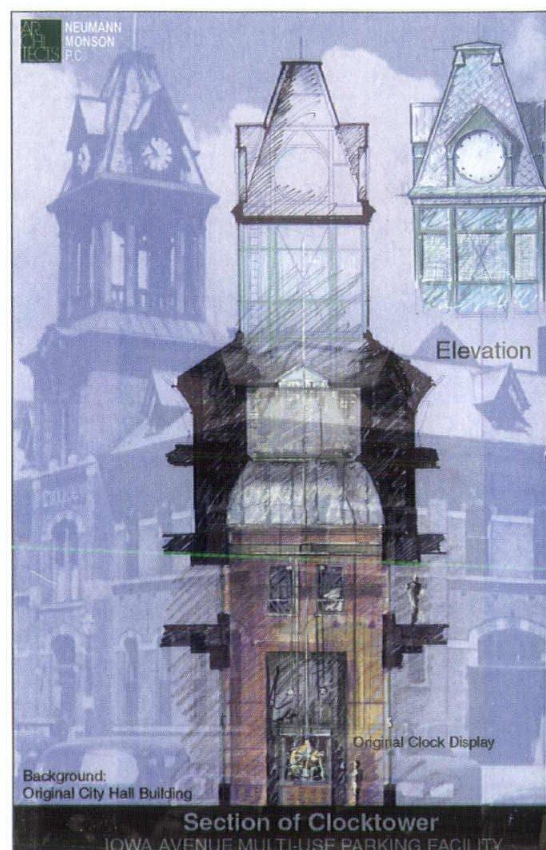
Below: North elevation with a series of brick facades and metal cornice.

Neumann Monson's Iowa Avenue Multi-Use Parking Facility will contain 567 cars and 27,000 square feet of mixed-use space on a sloping site in Iowa City. It replaces two buildings, a parking lot and on-street parking with a half-block sized, six level, brick-faced structure. Its ground floor streetfront areas contain commercial spaces, extending to three levels at the west end. Its core is a straightforward concrete parking garage. But, all this is immaterial after facing its façades.

This project is a façade. It speaks only through its elevational imagery, concealing its plans and sections. Its outward public appearance, its welcome face, is simultaneously its surface and its depth. The word "façade" is defined in *The Oxford Concise English Dictionary* as "the face of a building, esp. its principal front; an outward appearance or front, esp. a deceptive one." Although the façades of the Iowa Avenue Multi-Use Parking Facility are false, they are true to their definition. But, these façades deceive us only for an instant, and there is gratification in what they reveal.

The building's context-driven brick and metal faces wrap a large concrete container for cars, shops and offices. Its inside is typical and even ugly, while its outside is friendly, civic and nostalgic. Turning inside-out the common suburban shopping mall configuration—interior shops with exterior parking—this project reinforces the urban status of Iowa City and the significance of its original principal street, Iowa Avenue, by packaging the car with a perforated brick wrapper.

The brick façades mask the concrete parking structure. These are not the masks of Darth Vader in *Star Wars*, Jason's goalie mask in *Friday the Thirteenth*, Tom Cruise's latex mask in *Mission Impossible*, the non-mask of Eric Stolz's *Mask*, Jim Carrey's green mask from *The Mask*, or the sinister masks of *Eyes Wide Shut*.

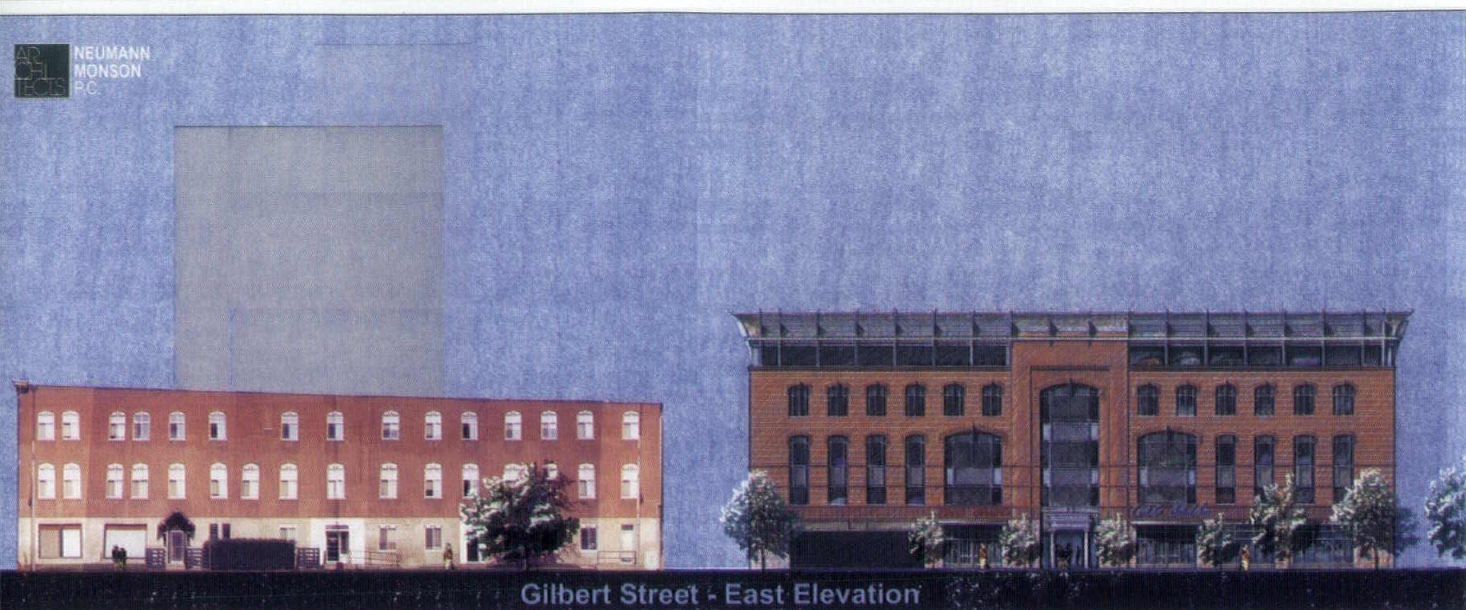


Rather, this project embodies the mask of *Phantom the Opera*—a simple perforated mask partially concealing an ugly inner surface. The Phantom's mask reveals just enough to display both the inner reality and the distracting façade.

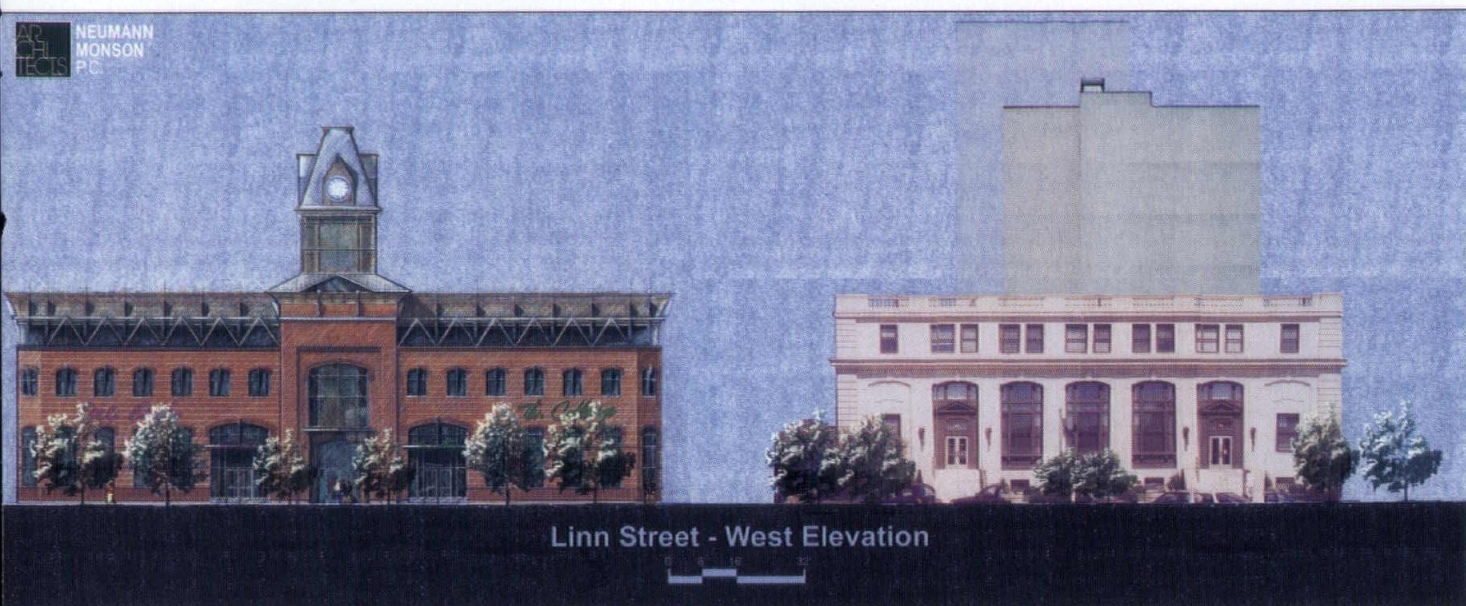
Project: Iowa Avenue Multi-Use Parking Facility, Iowa City
Architect: Neumann Monson, P.C., Iowa City
General Contractor: McComas-Lacina Construction Co.
Parking Ramp Consultant: Rich and Associates
Electrical Engineer: A & J Associates
Mechanical Engineer: Ament Engineering Associates
Structural Engineer: Paragon Structural Design

MARK STANKARD





Gilbert Street - East Elevation



Linn Street - West Elevation

Neumann Monson's building transforms the "decorated shed" of Robert Venturi, Denise Scott Brown and Steven Izenour into a specific reaffirmation of a mode that functions primarily as ornament. The seemingly disparate façades on the Iowa Avenue elevation break up its overall mass and simultaneously reveal the structural bay system of the parking garage. A variety of openings scaled to the car or to the human body, in combination with the aluminum, zinc and iron cornice enveloping the top, presents an animated face to the public.

The pedestrian entrance on Linn Street is signaled and encased by a reproduction of the clocktower from the original City Hall that once stood close to this site. The ersatz clocktower nostalgically reconfigures a fragment of Iowa City's past. Its 50-foot-tall lobby will contain the real clock from the original clocktower. Transforming its original location, meaning and assembly, the new clocktower recalls the past in a multaneously ambiguous and specific manner. The opposite pedestrian entrance on Gilbert Street is framed by a neoclassical limestone remnant from a building demolished on the site, an "authentic" recycling from the not-so-distant past. A longitudinal section drawing

passing from the recreated clocktower lobby, through the ramped parking garage, and out the historically adorned east portal reveals the stitched together building core wrapped by the elegant brick and metal façades.

The striped and articulated brick façades contain a variety of openings with well-detailed features. Perforated zinc screens will provide surprising glimpses of the moving cars behind them, especially at night. The enormous aluminum cornice fins gesture to typical wood cornices from neighboring (or demolished) historic buildings. Neon lights set within a C channel around the cornice bind nostalgia for the past and the "malled" imagery of today's retail settings.

—Mark Stankard is an architect and teaches architectural design and history at Iowa State University.

Above: East elevation with rebuilt limestone portal.

Above: West elevation with reproduced clocktower.

Mo' Money [Spent]... Mo' Problemz [Solved]

(RE)WORKING DRAWING AS AN IMAGING STRATEGY FOR VISUAL INTELLIGENCE



While many argue that the computer creates fraudulent practices for image media, the discipline of architecture is positioned to explore digital technologies beyond mere marketing of an idea.

Above and Right: Two iterations of the Des Moines Airport Canopy, depicting varying degrees of structural expression and intervention in an existing context.

"My specific concern... is not with all media but with the trivialization, denigration, and phantomization of images... In spite of their quantity and globalized presence, for many educated people pictures have become synonymous with ignorance, illiteracy, and deceit. Why?"



f the drawings by RDG Bussard Dikis presented here, what is perhaps more compelling than any single image is the sum. For Pioneer Hi-Bred International and the Des Moines Airport Canopy, the aggregate number of images and the stated intentions² begin to expose an architecture and creative process admittedly composite in nature, and a great deal trial and error. Serial imaging relinquishes fixation on a single perfect vision, and invites translation of architectural conditions toward intelligible optic inscription. If the series is iterative, as for the airport canopy, or sequential, as in the Pioneer project—which, by the way, recall Eadweard Muybridge's and Etienne-Jules Marey's seminal studies of human locomotion, only here with the twist of a static condition (architecture) as seen by a moving observer—all the better. What is to be gained from this approach is information that yields knowledge appreciative of the work of design, not the Captain Marvel insignia tattooed on the chest of Joe/Josephine Architect. We ought to thank the computer for this.

The discipline of architecture bears a considerable expense for an ambivalent relationship with its core medium—drawing. As image, the drawing rides a pedagogical roller coaster; of such importance on one hand, to be often conflated with fact, then intellectually discredited when challenging the text. Practically, it negotiates a high-wire performance to thrill a client outside the studio, while avoiding surveillance by poche-police within, whose beat militate against it in a plea of capital pragmatism. Yet not often enough is benefit seen in drawing executed as a graphic act more effective than delineation³, nor as contributing positively to a larger cultural discourse grappling with issues of "optical manipulation and fraud."⁴

The notion of drawing or imaging as a strategy of inquiry situates itself somewhere between visual stimulation and point representation, perhaps lending an answer to a disciplinary struggle, though not without certain investment. In most practices, a willingness to expose the means or processes by which a "design" emerges is generally without appreciation. A transparent process paves the way for criticism of conceptual motive. Unfortunately, the discipline has cultivated an attitude that suggests to reveal to a client an autonomous architectural motive is simply without efficacy—so why risk it? While we initially accept the architect's duplicitous position⁴ as an embarrassing and harsh reality of



practice, we might consider that evasive tactics gain nothing in the long term. Such "practice" seek comfort garnered by what Kevin Rhobotham refers to "jargonized authenticity" or institutionally encoded notions of legitimate use, both of which ensure authority only intending to exclude.⁵

In a world swiftly losing solidity and opacity due to increased hypermedia aptitude, what may cue a social transformation is the presence of images that work (transparently) toward revealing complex human and architectural conditions, thus challenging us to question them in ways not solely about belief versus disbelief, but about how and why. As such, we become critical lookers, hopefully less suspicious and jaded.

—Mitchell Squire is an assistant professor of architecture at Iowa State University, where he is a critic for third-year design studios and coordinator of the freshmen drawing course. He was recognized by Veishea, Inc., as the 1995 VEISHEA College of Design Faculty Member of the Year.

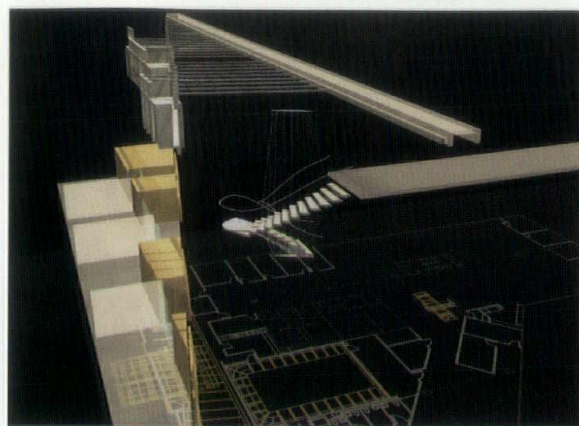
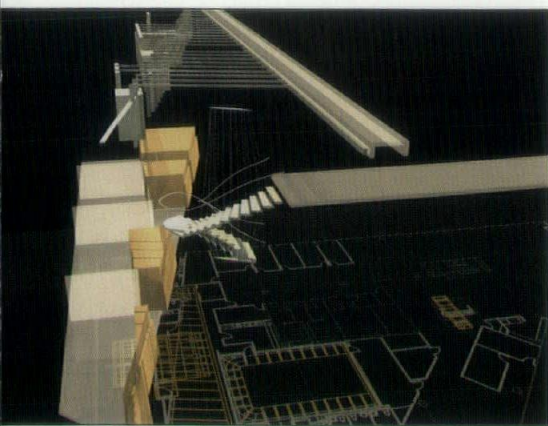
Project: Des Moines International Airport Curbside Canopy, Des Moines
Architect: RDG Bussard Dikis, Des Moines
General Contractor: Taylor Ball
Mechanical/Electrical Engineer: KJWW Engineering Consultants
Structural Engineer: Shuck-Britson

MITCHELL SQUIRE

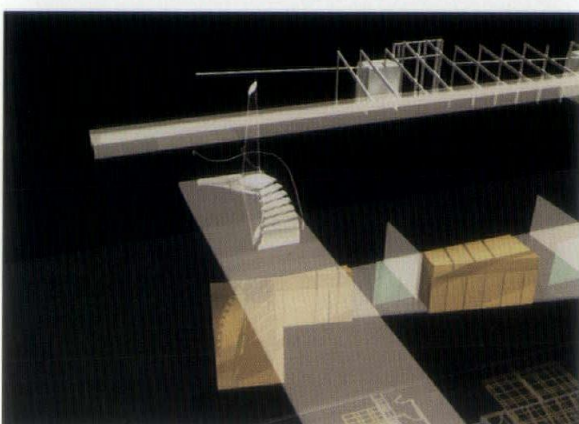
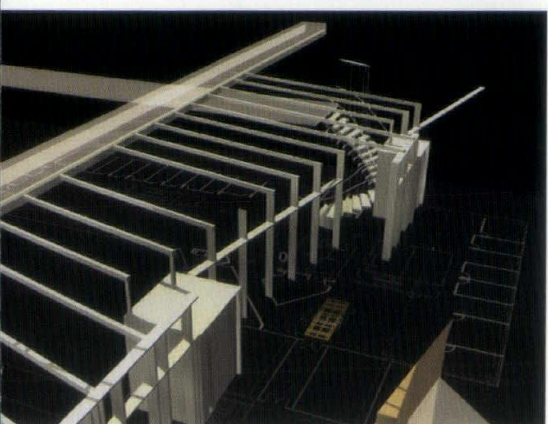
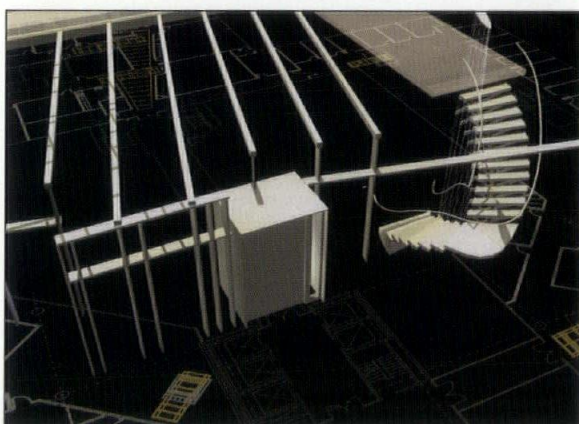
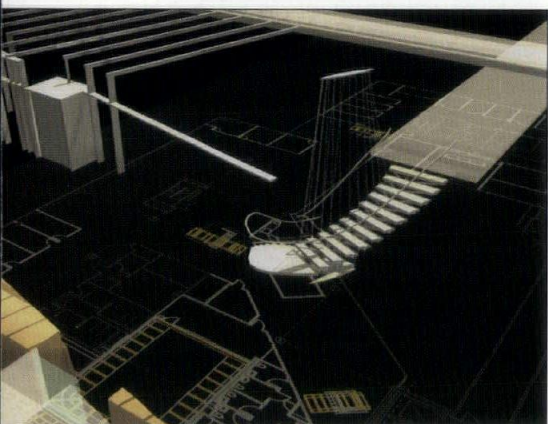
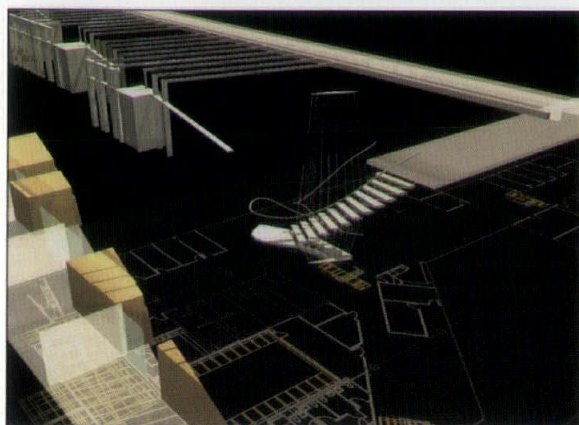
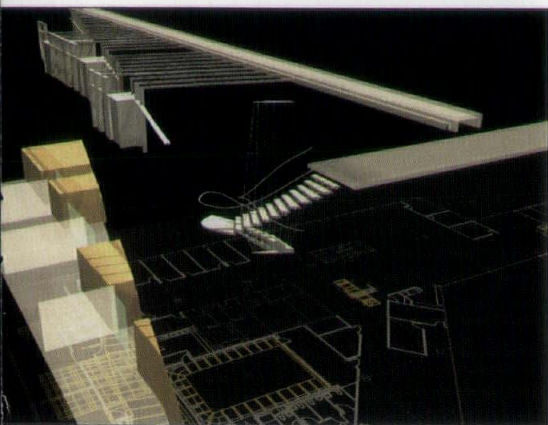
¹ Barbara Maria Stafford, *Good Looking: Essays on the Virtue of Images* (Cambridge, Mass: MIT Press, 1996), 88, explains the implications and beauty of modern culture being reconfigured for visual intelligence. Through examining analogies between historical displays of visual knowledge and computer-age information imaging, Stafford challenges studio/visual disciplines to seize opportunity for leadership and begin to design a positive societal role for images.

² RDG Bussard Dikis, *Memorandum*, dated Aug. 27, 1999, states that the images demonstrate a use of digital technology intended to "inform ... explain and compel." A more-imaging-potential equilibrium more-design-intelligence philosophy toward current technology was also intimated in this memo.

³ Kevin Rhobotham, *The Dynamics of Bodies in Space and Time, in Artifice 01* (1994), 66-67, argues that the act of drawing retains a moment of "potential reformation" if the graphical mark can be understood to contain a latent spatiality prior to its execution.



Left: Eight-part serial image sequence for Pioneer Hi-Bred International, revealing the complex relationship of design elements adjoining the circulation system.



Project: Pioneer Hi-Bred International, Des Moines
Architect: RDG Bussard Dikis, Des Moines
General Contractor: The Weitz Company
Structural Engineer: Structural Consultants
Design/Build: Baker Group

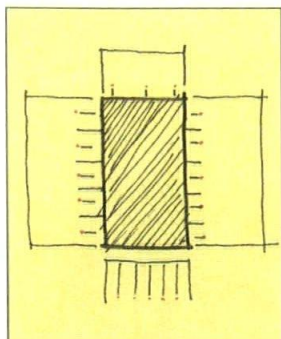
the graphical act is therefore capable of revealing conditions we do not yet understand.
 Ana Cuff, *Community Property: Enter the Architect or, the Politics of Form*, in *Slow Space* (ed. Michael Bell and Sze Tsung Leong, New York, NY: Monacelli Press, 1998), 137, states that the idea

of a duplicitous architect is not new, but that the "deception has not been justified by public interest but by architecture for its own sake."

⁵ Kevin Rhobotham, *Form to Program* (London: Black Dog Publishing, 1995), 08-13.

The Vicissitudes of Zippers and Other Architectural Notions

YMCA AND REHABILITATION CENTER



Snaps, buttons, pins, threaded needles, hooks and, most important, zippers. These are the various architectural "notions" that form a conceptual basis for the YMCA and Rehabilitation Center.

Above: A diagram of u-shaped activity spaces being plugged into the core.

Right: A front façade of corrugated concrete and glass shifts and floats free of the structure beyond, to rest on the building like a pocket on a shirt.

Below Right: Zip-unzip. Recreational units zip into the solid core of support through a structure of alternating columns and brackets.

Project: YMCA and Rehabilitation Center, Mason City
Architect: WaterLeaf Architecture & Interiors, Seattle, Wash.; Bergland & Cram Architects, Mason City
General Contractor: Henkel Construction
Mechanical/Electrical Engineer: Pulley & Associates
Structural Engineer: Peterson Engineers
Photographer: Lara Swimmer

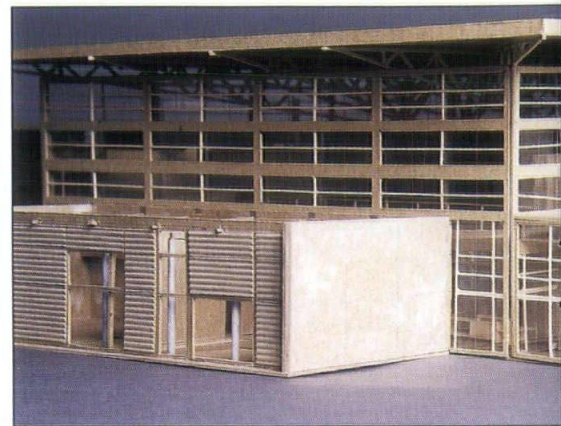
WaterLeaf Architecture & Interiors, working in collaboration with Bergland and Cram Architects, designed a 60,000-square-foot community recreation center as a series of connective fasteners and sewn details that join diverse programmatic and structural material. These fasteners call upon a litany of sartorial metaphors drawn from the structure of clothing and the discipline of tailoring. All reveals, gaps and joints are acutely delineated as connecting elements while the basic diagram centers on the attachment of recreational units onto an administrative core. The significance of this project is located in the architects' persistent interrogation of a large concept at the level of small details, as well as in their ability to convey these ideas in a model and a series of explanatory drawings that reflect the building's making.

Zip-Unzip

Four separate recreational units—an entrance foyer surmounted by a childcare/teen center, a gym, a pool and racquetball courts—have been "zippered" into a central core of support facilities that consist of locker rooms, administrative offices and restrooms. More than a metaphor, in fact, the zipper performs as an architectural response to the clients' fluctuating program and to the architects' design concept. Throughout the initial phase of design development, the budget, client expectations and, consequently, spatial requirements remained in flux. In order to address these programmatic vicissitudes, the architects turned to the concept of a zipper, a diagram that allowed the inclusion and exclusion of changing spatial requirements around a stable and essential core. Thus, while many spaces were zipped into the project, others were zipped out. The zipper bites into the building as a structural system of brackets that emerge alternatively from steel columns—which appear at the recreational spaces—and CMU cavity walls that enclose the core. These brackets, the zipper's structural "teeth," support a second level running track. Their alternating rhythm, "jogging" from column to opposing wall and back, forms a detail that simultaneously separates and connects the cut pieces of structural and programmatic fabric.

Pins

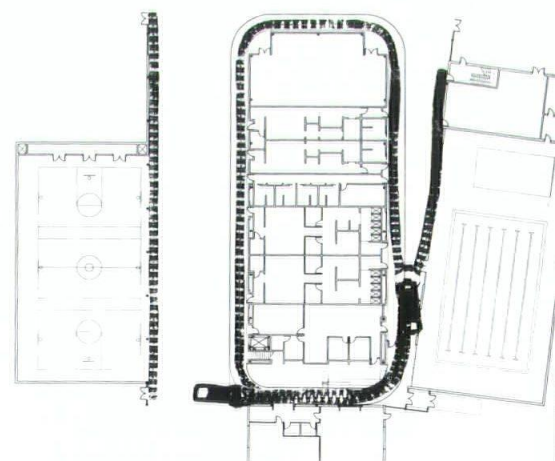
As with the running-track brackets, all of the building details are designed in such a way as to support the larger idea of highly articulate visual connections that maintain the legibility of a well-made suit. This is specifically apparent in the architects' development of connections that puncture the three tilt-up walls which provide exterior enclosure for the four recreational units. As with these straight-pins or beams that pierce the building's exterior envelope, the pointed ends of inverted trusses



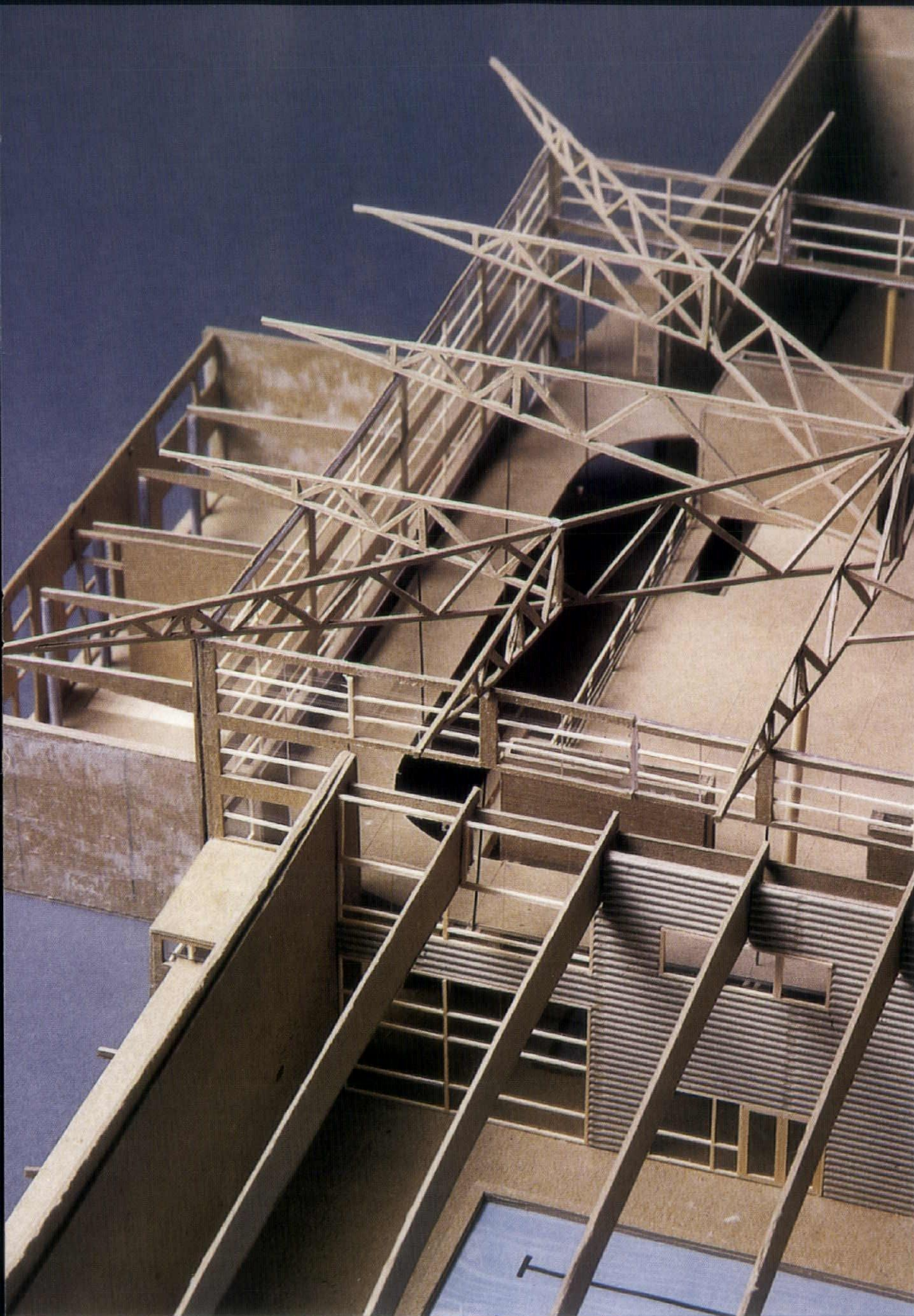
supporting the roof canopy pierce clerestory windows and terminate the façade with a 90-degree scissor-swinging moving from side to front. Likewise, other cantilevered trusses penetrate the façade at the entrance canopy further reinforcing the visual argument that this building is an assemblage of materials joined together with careful precision.

Threaded Needles

The second-level running track is a filament, a model *enfilade*, that winds its way around the core, simultaneously separating and connecting the administrative spaces and locker rooms from/to the recreational units. It insinuates itself into the building as an entrance canopy and then threads itself through a series



PAULETTE SINGLEY



Left: Pins and threaded needles. Pointed ends of the inverted trusses pierce clerestory windows with a 90-degree scissor-swing, while the running track winds around the core and out through the site.

structures that ultimately eject the runner onto the exterior façade and down a ramp that leads to outside running paths. This sinuous and sensuous thread, then, also ties the building to its site.

Facade/Wall/Curtain

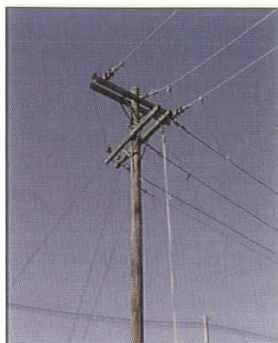
As the center's occupants appear in various states of dress and undress, so too does the building, with exterior cladding developed in various states of opacity and transparency. The architects further articulated the building as an assembly of connected materials and spaces by designing a front entrance with openings that pull off of the structural grid, allowing the façade to rest

on the building like a pocket attached to the top of a shirt. The stitching together of diverse cladding—textured plaster walls, punched openings, corrugated concrete cladding, plywood and glass—is exposed in a reveal that appears at the insertion points of storage unit doors, shelving units and panel walls. What begins as a conventional enclosure on the front façade literally split apart at the seams, contains openings that lay bare a glistening skin of glass curtain wall.

—Paulette Singley is an assistant professor of architecture at Iowa State University.

Sustainable Building

IAMU OFFICE AND TRAINING FACILITY



The clients were as concerned about the environmental impact of the construction process and the future recyclability of construction materials as they were about the building itself.

Above: IAMU manages energy consumption, including the statewide grid of poles and power lines.

Right and Below: Conceptual sketch of building and site development.

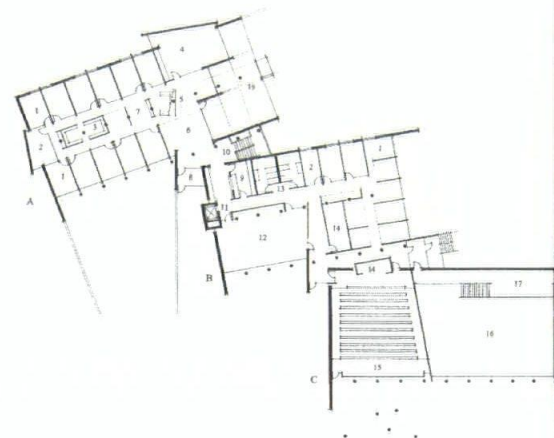
When the Iowa Association of Municipal Utilities selected the architect for its new office and training facility, they wanted help setting an example for sustainable building. Now underway on 25 acres of rezoned Ankeny farmland, the project has already served as a demonstration of soil conservation and wetlands protection techniques for construction sites.

IAMU's demand for sustainable design is especially commendable because the organization owes its existence to energy consumption, to the maintenance of that statewide grid of poles and power lines. This distribution system mirrors the 19th-century Jeffersonian section lines that define political and property boundaries in the Midwest. Both grids are crude abstractions that run up against more complex environmental patterns such as topography, water flow and animal habitat.

The fundamental design concept for the office and training facility makes its history apparent. The building and its training field of utility poles are gridded to the ground. Large, rough tree poles, detailed like power poles, form part of the building structure. On the other hand, the building—a pair of linked sheds—reacts to the topography, nestles down against the wind, opens itself intelligently to the sun, and is surrounded by tall grass prairie and wetlands. More than half of the site is potential animal habitat.

While the project's formal *parti* memorializes and preserves, its site development and building construction specifications demonstrate a new way of thinking about the future. The project architect, Kevin Nordmeyer, AIA, of RDG Bussard Dikis, had worked on other projects where attention to environmental issues was required. He's getting used to the challenges.

Sustainable design usually runs up against existing local zoning and building ordinances and conventional practices. RDG Bussard Dikis had to petition Polk



County for an exemption from planting a certain number of trees on the site (an exclusively aesthetic requirement) and for the elimination of gutters on its concrete drive (there is another approach to on-site water run-off).

Specifying unusual materials or processes often means working closely with builders and suppliers, but it's getting easier to convince contractors that it makes good sense. For example, the specifications include construction waste management and recycling requirements that actually saved money.

While many of the construction technologies and materials used in this project are not new, some are relatively recent additions to the market such as low odor paints and Viroc, a scrap wood pulp-based cement board. The carpet used throughout the building (minimized in favor of stained concrete) is a BA product that includes recycling at replacement. Many of the building materials are either recycled or recyclable.

The facility will use 50 percent of the typical of building energy consumption. This is accomplished

Project: Iowa Association of Municipal Utilities, Office and Training Facility, Ankeny

Architect: RDG Bussard Dikis, Des Moines

General Contractor: Story Construction

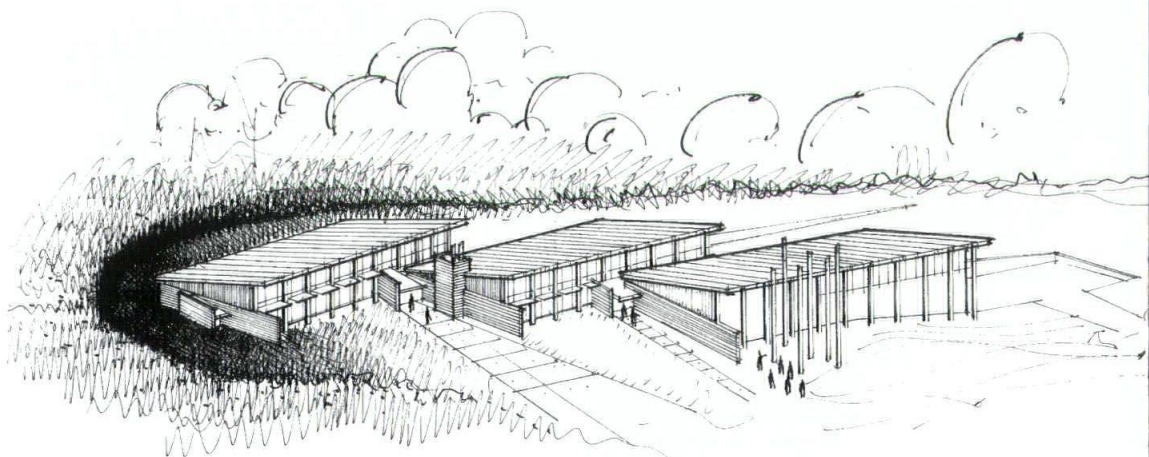
Energy Consultant: The Weidt Group

Mechanical/Electrical Engineer: Alvine and Associates

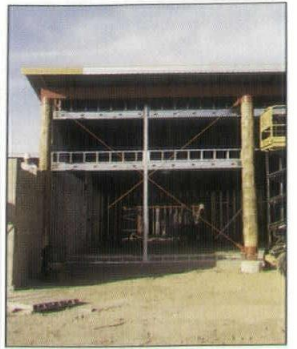
Structural Engineer: Jim Wilson

Landscape Architect: RDG Crose Gardner Shukert

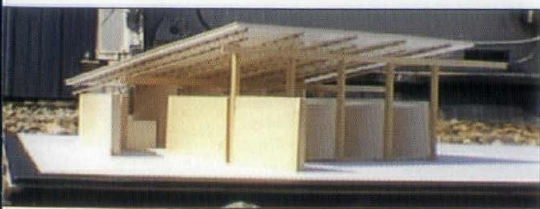
Photographer: Kevin Nordmeyer, AIA



CLARE CARDINAL-PETT



Left and Above: Construction details. Large, rough tree poles, detailed like power poles, form part of the building structure.



marily through the use of daylighting strategies supplemented by a combination task and ambient light-system with dimmable ballasts and occupancy sensors. The all-electric building employs a geothermal heat pump. Long-term energy consumption scenarios

were studied with a computer-based systems bundling tool. Wastewater treatment occurs on the site with a combination of traditional septic technology and constructed wetlands.

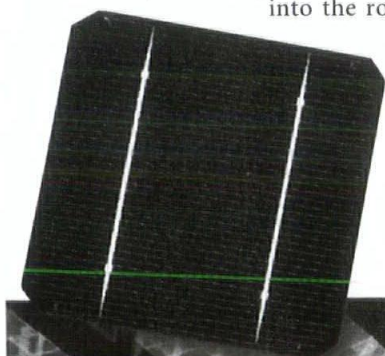
Demand for sustainable building materials and construction practices is increasing around the world. In Iowa, imaginative projects such as the new IAMU office and training facility demonstrate the possibilities.

—Clare Cardinal-Pett is an associate professor of architecture at Iowa State University.

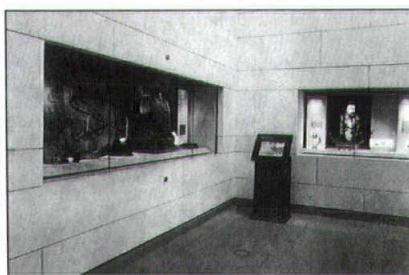
design digest

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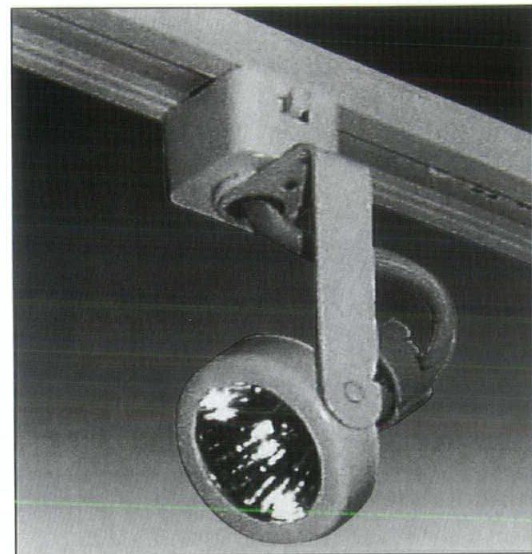
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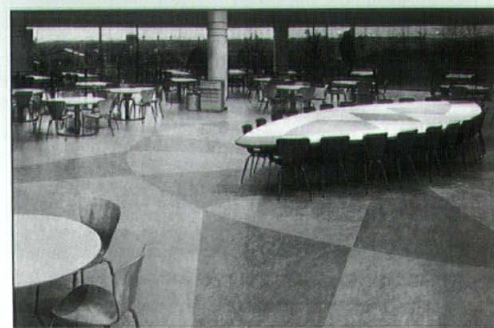
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New Century-New Vision

What better way to kick-off the new century than with the largest AIA Convention and Expo ever, May 4-6, in Philadelphia. The theme of Philadelphia2000 will be "NEW CENTURY—NEW VISION: Livable Communities for America's Future." Bringing together the most creative thinkers

and practitioners from around the country, speakers and attendees will share and consider strategies for improving the livability of our nation's communities. Andrew Young, former U.S. Ambassador and mayor of Atlanta, will begin the discussions by addressing how we can adapt our sense of community in the face of the rapidly changing lifestyles in the cities and suburbs. Opportunities for insight and participation continue with more than 160 continuing education seminars and workshops offered throughout the three-day event and more than 550 manufacturers and service providers exhibiting in the AIA Expo2000. And while you are there, take advantage of the numerous opportunities to embrace Philadelphia's rich architectural heritage, including a special pre-convention tour of Frank Lloyd Wright's masterwork, Fallingwater.

CONVENTION



Design from the Heartland

The achievements of three Midwestern American masters of industrial design are featured in an exhibition at The Art Institute of Chicago in the Kisho Kurokawa Gallery of Architecture through Feb. 27. *Design from the Heartland: Henry Glass, John Polivka, and Richard Ten Eyck* examines the work of three industrial designers and the contributions they made to transportation, domestic and office environments in the decades following World War II. Their innovative and creative solutions for products ranging from screwdrivers and fans to computers, armchairs and airplanes are familiar icons still used today. This exhibition shows how the selection of materials, creation of forms that fit the human body, the application of engineering innovation, and the merging of aesthetic styling with practical functionality results in designs that are more than mere fad, but objects that truly transcend time.



AIA Iowa Medal of Honor

AIA Iowa bestowed its Medal of Honor on Ray D. Crites, FAIA, Oct. 1, 1999, during the AIA Iowa Convention. Many Iowans have been touched by the architectural gifts this man has delivered throughout his professional career. Beginning in the early 1950s, and continuing throughout the next three decades, Crites carried the torch that illuminated the path for much of the outstanding architecture we experience today. As a professor in the architecture program at Iowa State University, he helped develop the inspiration and enthusiasm evident in the work of many architects now practicing in Iowa. As a practitioner, he has set the benchmark that only an elite few can ever hope to achieve. He is considered the father of contemporary architecture in Iowa, receiving numerous awards and international acclaim, 54 national design awards in all, 14 of which were national AIA awards. You can experience his work firsthand by taking a leisurely stroll on the Iowa State University campus. He is responsible for the Iowa State University Master Plan that is the foundation of all campus planning subsequent to it. Or, take a walk around the grounds of the Iowa State Capitol. Crites served extensively on the Iowa State Capitol Planning Commission. Have you ever been to Hilton Coliseum for a Cyclone basketball game or attended a performance at C.Y. Stephens Auditorium? He designed both of these campus icons as part of the Iowa State Center complex that also includes the Fisher Theater and the Scheman Continuing Education Building. The term "Hilton Magic" encompasses much more than the talent exhibited by a certain basketball team on their home court, but to the aura and spatial sensations experienced as one wanders in and around this masterful collection of buildings. We congratulate Crites for a job impeccably done.

SHERWOOD ADAMS, AIA

Issue No. 99:231 Iowa Architect 33

2000 Lecture Series

The Iowa State University Department of Architecture 2000 Lecture Series promises to challenge, tease and entertain us throughout the spring semester. All lectures begin at

6:30 p.m. and will tentatively be held in the new College of Design Kocinski Auditorium. For more information, call the Department of Architecture at 515/294-4717.

Date	Lecturer	Topic
January 10	Robert Segrest	"DRIFT"
January 24	Mark Robbins	"Skins and Shirts"
February 14	Alessandra Ponte	"Landscape and Tragedy: The Case of the American Desert"
February 28	Mitchell Squire	"Pictures"
March 6	Rodolphe El Khoury	"Untitled"
March 20	John O'Brien	"Vittone and Laugier: Gesturing Towards an Architecture"
April 3	Russell Anderson	"Burn Your Subdivision Down"
April 17	Nina Hofer	"Troping Matter"

A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

resurfaces

Center Street Park and Ride Facility

Doors: Doors, Inc.; exterior cladding: David Bear Associates; hardware: Doors, Inc.; lighting: Infranor, Stonco, Holophane; miscellaneous metals: Parker Welding; windows: Hopes/Architectural Wall Systems

Fingerman Residence

Anigre millwork: Paulsen & Sons; granite: Des Moines Marble; refrigerator: Sub-Zero; ovens: Dacor; dishwasher: Asko; wall faucets: Kohler; marble tile: Des Moines Marble; undermount stainless steel sinks: Elkay; cabinet hardware: Hafele; cable lights: Tech-Lighting; door hardware: Schlage, Soss, Dorma, Hafele; arm lights: Architect/National Sheet Metal

Iowa Association of Municipal Utilities, Office and Training Facility

Windows: Pella Windows; cement board siding: Viroc; galvalume metal roofing: Butler Building Systems; masonry: Marquart Block; concrete stain: LM Scofield; insulation: Icynene; door hardware: Sargent; carpeting: Blue Ridge Carpets; plumbing fixtures: Kohler; energy management/light controls: Watt Stopper; auditorium seating: KI; heat pumps: Water Furnace; energy recovery wheel: Greenheck

Melrose Avenue Parking Facility

Steel windows: William Bayley Company; carpet: Collins & Aikman; sheet vinyl: Nora; waterproofing: Garland, W.R. Grace & Co.; concrete sealer: "Chem-Trete"; concrete post-tensioning: AMSYSO; metal fabrications: Ra-Mark Industries; sheet metal panels: Waldinger Corporation; elevators: Schindler Elevator Corporation; wood doors: Weyerhaeuser; hollow metal doors: Curries and Total Door

Newton Road Parking and Chilled Water Facility

Ceilings: Quality Manufacturing; doors: Netom; exterior cladding: Quality Manufacturing, Interpane; lighting: Stonco, Kim, Sterner; windows: Hopes, Newtown; miscellaneous metals: Ramark

Sticks, Inc.

Pre-engineered structural system: Butler Manufacturing Company; conference room ceiling: Polygal (ice); exterior or door finish: Sticks, Inc.; mahogany wood doors: Lisa Construction; hollow metal frames: Doors, Inc.; interior steel angle frames: Foreman Ford, Parker Welding and Fabrication; sandblasted hollow metal doors: Curries; precast concrete: Fabcon; berridge corrugated metal and custom galvalume: Exterior Sheet Metal; stainless steel sinks: Just; faucets: Chicago Faucets; molded plastic sinks: Crane; sealed concrete: Sonneborn Lapidolite; baltic birch plywood: Sticks, Inc.; sliding doors: Richard and Wilcox; custom pulls: Parker Welding and Fabrication; miscellaneous hardware: Doors, Inc.; rooftop handling units, air conditioning, custom spray booth, self-contained dust collection: Wolin and Associates, Sheet Metal, Inc.; steel plate and custom steel structure: Parker Welding and Fabrication; perforated and stainless steel mesh: McNichols; blackboard/membrane: ADP Lemco; gypsum wallboard: FiberRock; polygal (ice): Regal Plastics; high bay metal halide lighting: Lithonia; aluminum curtain wall: Wausau Metals; metal stud curtain wall windbracing: Kennedy & Company; clear polygal and aluminum storefront: Foreman Ford


Wheeler Consolidated

Metal fabrication: Barber's Metal Fabrication; furniture: Storey Kenworthy; materials: Wheeler Lumber

YMCA and Rehabilitation Center

Structural steel: Grosse Steel; tilt-up panels: Iowa Prestressed Concrete

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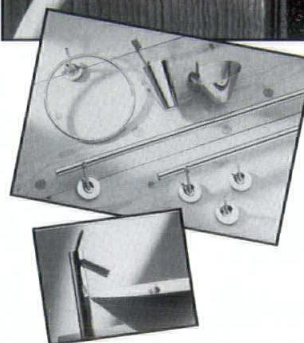
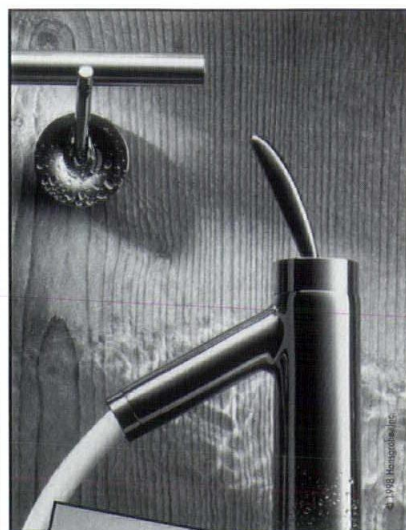
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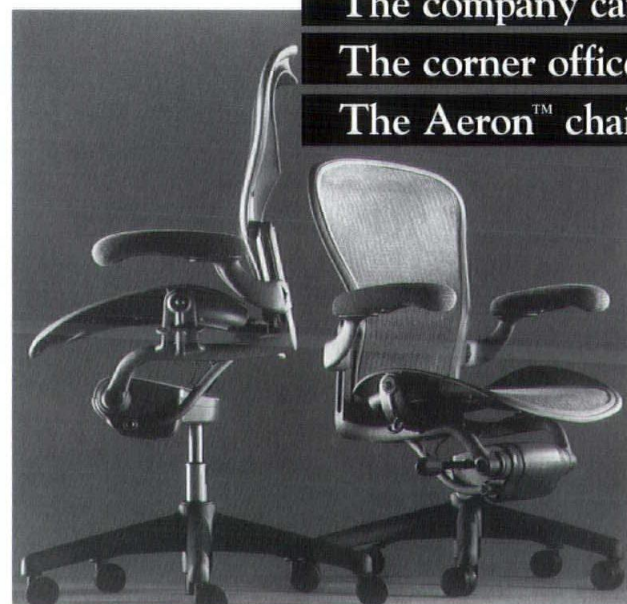
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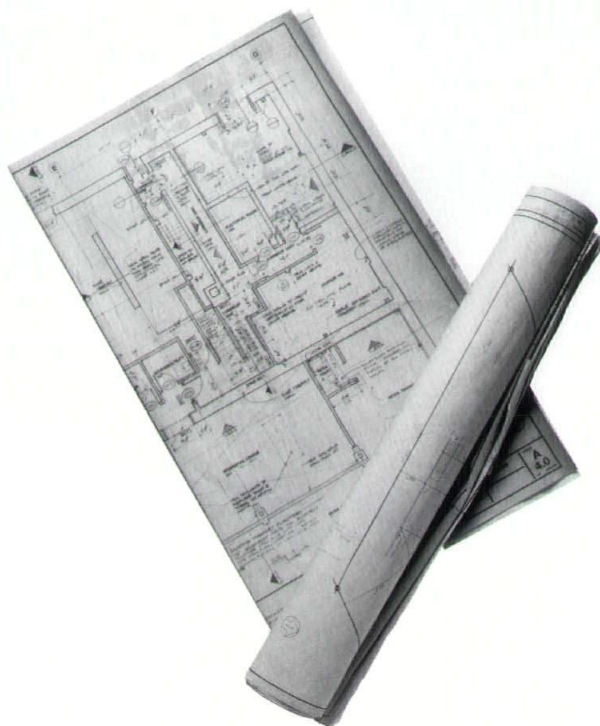
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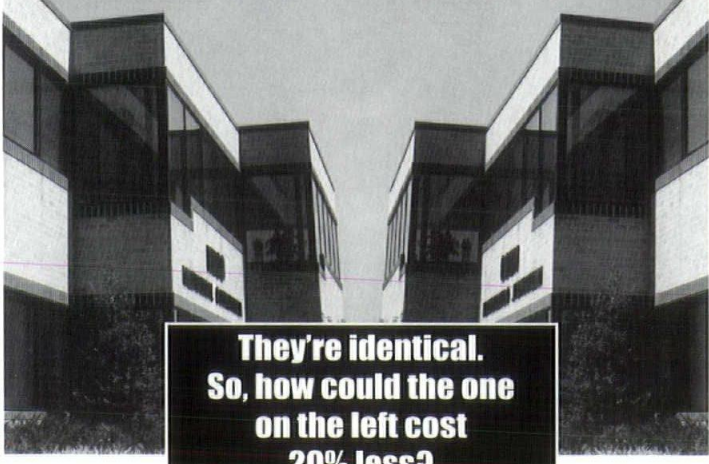
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Merit contractors use state-of-the-art construction technology and ideas like multi-skilled work teams to be more efficient. Union only requirements have strict work rules that

add duplicative,

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No wonder 75% of construction projects are being built by merit contractors, and four out of five workers are employed on merit jobs.

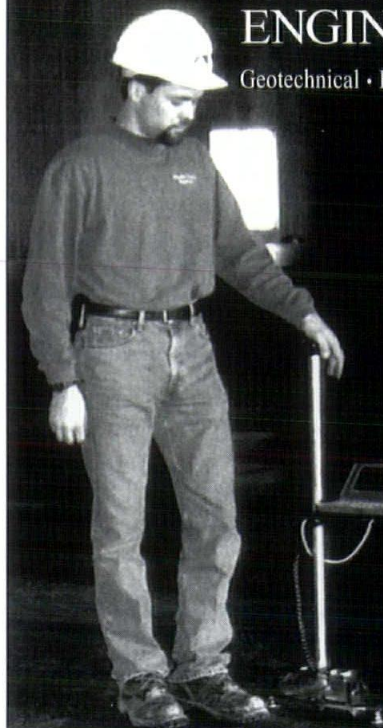
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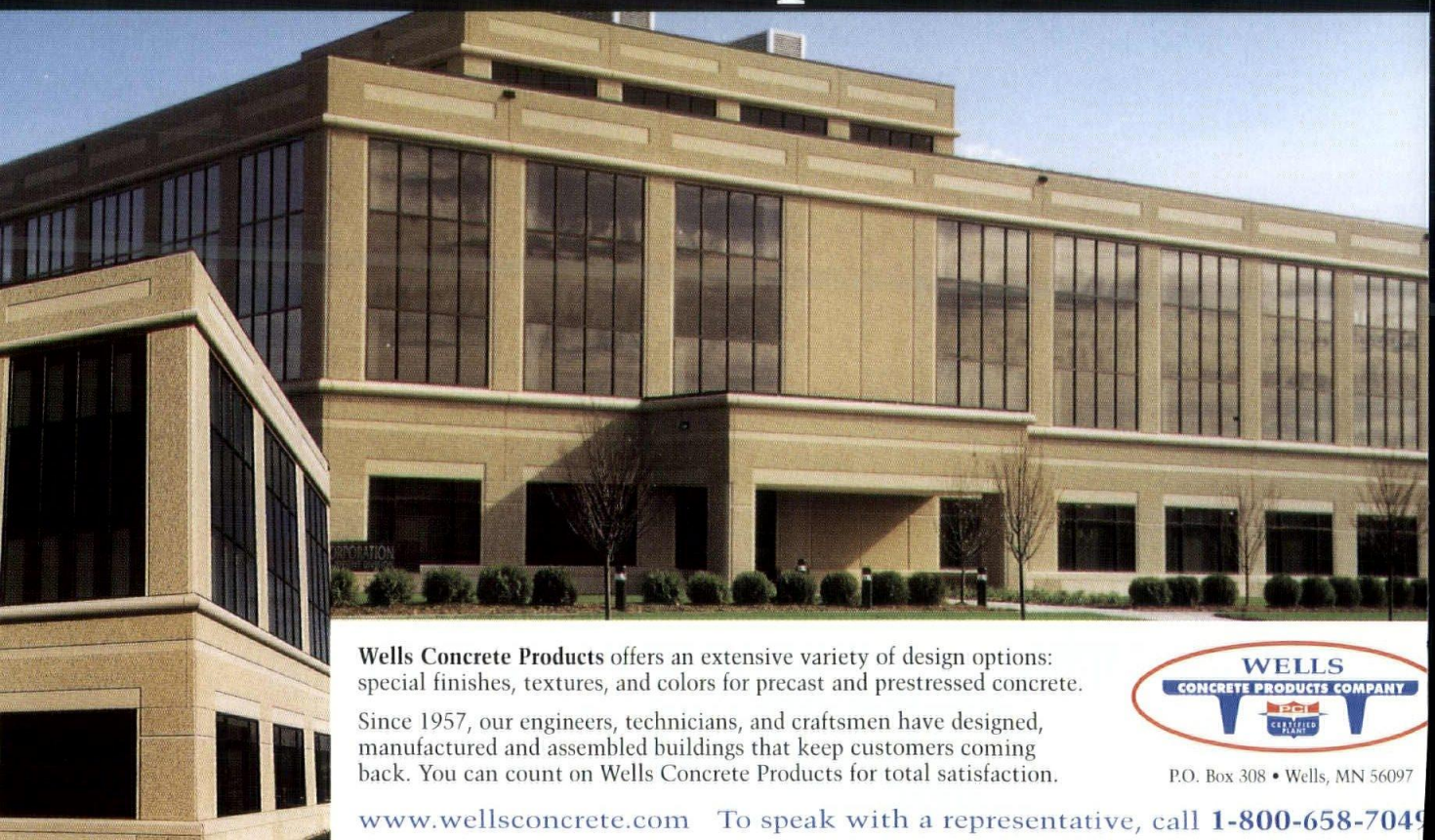
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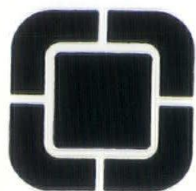
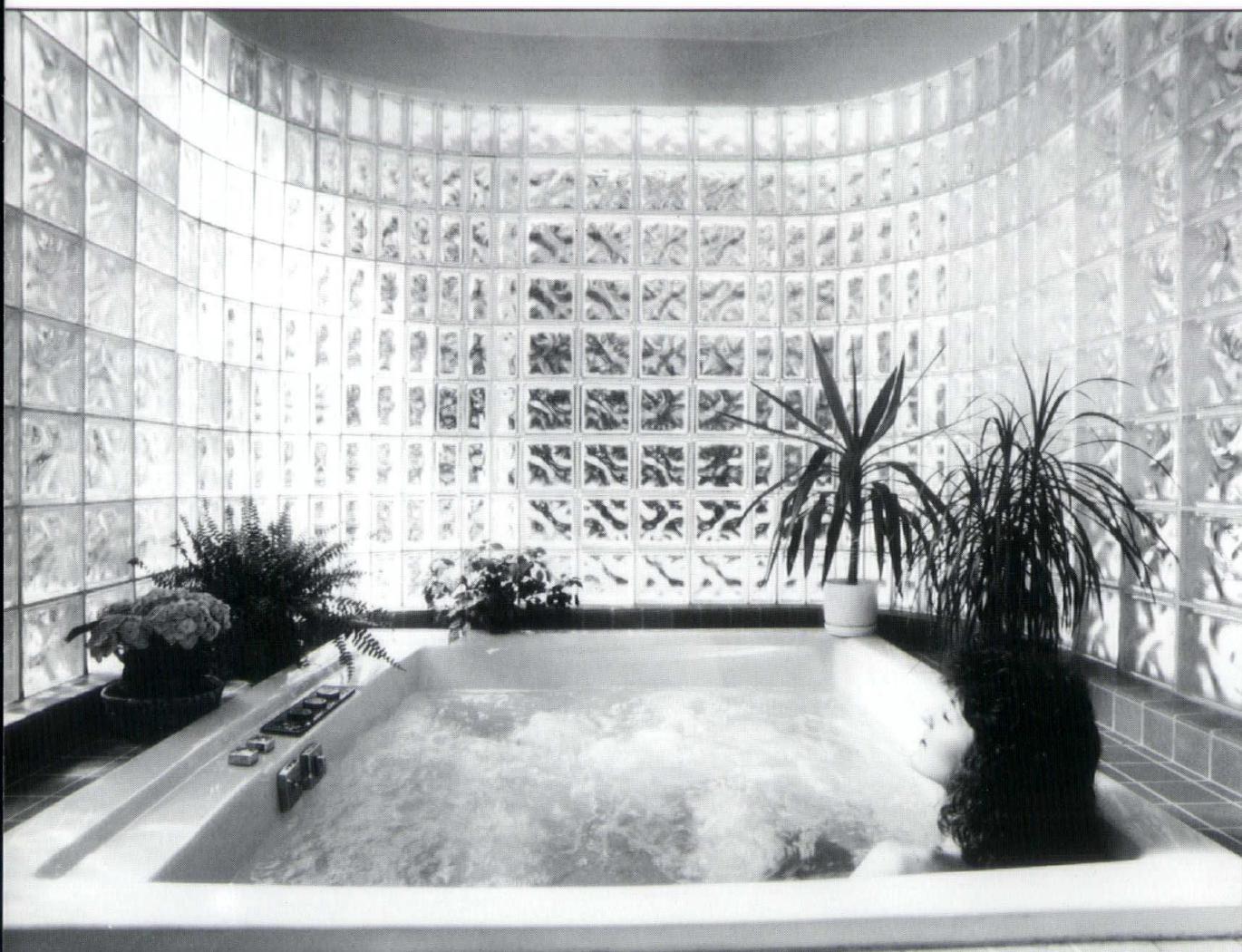
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