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Issue No. 00:234

Cover
A visual system wherein each pavilion stands in poised rotation to another and to the exterior courts, offering up—in exchange for the dominant façade—a composition of oblique corners. The Scholten Residence designed by Conway-Schulte Architects. Photo by Peter Bastianelli-Kerze.

RESIDENTIAL

Introduction
Through the outside-in house
Two prairie style houses
House of eaves and archival drops
Location, location
Rest for the weary
A model house for a customary suburb
Crites’ craft

DEPARTMENTS

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Copyrigtit 2000, The American Institute of Architects, Iowa Chapter
Which of these are vital to creating great architecture?

Brick
Nail
Wood
Plant
All of the above.
Upon making a new acquaintance most architects have probably been asked, at one time or another, whether they design houses. Houses have an immediate appeal and continue to fascinate us. Houses form part of a common experience of living which we all hold, and that experience brings people close to knowing, at an intuitive level, what architects are concerned with making.

The works featured in this issue show a spirit of inventiveness and imagination which is different from the "cookie cutter" approach that has become the market driven formula of the suburban building industry. This spirit distinguishes the architect designed house from the ever burgeoning crop of taupe-colored vinyl siding, which is routinely reported as so many housing starts on a financial news broadcast. The individual expressions exhibited by architects in this issue are as varied as the ways of living they are designed to fulfill. This variety of expression is also an indication of the plurality of thinking currently underway in today's architectural culture.

While planning this issue I had the good fortune of speaking with Ray D. Crites, FAIA, the 1999 winner of the Iowa Chapter Medal of Honor. Appropriate for this issue, a retrospective survey of his award winning residential designs is depicted with images by Julius Schulman. Mr. Crites' enthusiasm for architecture was conveyed by a proclamation which captures the theme of this issue: Residential architecture is the root of all architecture!

Steven M. Strassburg, AIA
Iowa Architect, Editor
The Fitting Design of Footwear

Lessons about architectural design are apparent in our everyday lives — sometimes as obvious as the shoes on our feet. Unlike clothing selections made based on taste or fashion, shoes are unique because of the additional physical and functional demands.

Four billion people clad their feet most of the day, everyday, in shoes, and each person walks nearly 100,000 miles in their lifetime. These shoes create foot problems in 70 percent of the population, yet strangely, 62 percent of people feel that it's normal for their feet to hurt. Americans spend $26 billion annually on footwear — and an additional $28 billion on treatments to relieve the pain and suffering caused by design flaws in this footwear. These statistics indicate a monumental failure of design in this industry; unfortunately, improving shoe "style" seems more important for designers than allowing form to follow function. In fact, more than 95 percent of all shoe designers and executives have never taken an elementary lesson on foot anatomy.

Designers looking for meaningful innovation in this industry face an uphill battle. Because it is a mature market, design is often an exercise in promoting minute differences in essentially identical products. There are established means of production, materials, and technology that all support the status quo; often times, endorsement deals and garish decorations are the only clues to establishing a product's identity. Additionally, footwear design is strongly influenced by "fashion" and so new designs are invented each year in order to renew consumer interest and expand market clout. Less is never more, and there is never a timeless, perfect solution.

These "rules" of the industry only apply, however, if you decide to play the game. Flexible Footwear Technologies decided that the current footwear industry was categorically flawed and set out to unlearn the shared assumptions and beliefs prevalent in the industry. They consolidated complex ideas into the simplest formal material and conceptual expressions, and created a true paradigmatic shift.

Simply put, they set out to fit the shoe to the foot. A uniquely textured rubber sole/tread (designed to distribute pressure and optimize traction) gradually blends into a flexible leather sheathing, creating a secondary skin for the feet. The flexibility allows a full range of motion and accommodates the foot's four arches. Form and function are primary motivators of the design: An analog of the human foot is used as a cast for the contoured surfaces, then the sizes, shapes, and stylistic features all follow the expressions of this form. In the realm of aesthetics, the design is equally successful. The clean lines and simple materials express the clarity of the designer's intentions, while allowing the users to exhibit a savvy fashion-sense of the feet.

There are times when innovation in design provides immediate and gratifying results both to the users of a product, and the design profession as well. Perhaps by learning from this design, more designers will feel compelled to step forward. Hopefully, in comfortable shoes.

Note: More information can be obtained from their web site: flexiblefootwear.com, or by contacting Timothy Friar of Design Central 614-890-0202.

1 Statistics courtesy of Design Central and Flexible Footwear Technologies, Ltd.
"Be" House

Construction will begin in August on a new residence designed by Sanjay and Jigna Jani of Akar Architecture+Design. The 2500 square-feet "Be house" is located on a gently rolling hill in Iowa City. Knowing the owner's love for landscaping, the "BE house" is designed to step with the land creating multi-level interior spaces opening to vistas of landscaped terraces outside.

Iowa Hall of Pride building

OPN Architects, Inc. is currently working on the design for the Iowa Hall of Pride building. The Hall of Pride is an interactive environment designed to honor the accomplishments of Iowa students. These students, after participating in any number of the extracurricular activities their school offered such as band, speech, cheerleading or athletics, went on to make positive contributions to their city, state or nation. The design is based around a central rotunda area, with the exhibit space along the building's perimeter. Attached to one end of the building is a 125-person auditorium.

State of Iowa's Judicial Branch

DLR Group of Des Moines, teamed with Kaplan McLaughlin Diaz of San Francisco to design a 123,000 square foot home for the State of Iowa's Judicial Branch. Located on the Southern edge of the Capitol Complex, this classically derived building overlooks downtown Des Moines. Furthermore, it provides a "bookend" for the campus with its axial relationship to the newly renovated Old Historical building.

A specific goal for a quality work environment, as well as, a pleasing community education center for visitors included the introduction of natural light. Special provisions to accomplish this goal included: an indoor light court, clerestory windows in the rotunda and a center oculus at the apex of its copper dome.
Through the outside-in house

Below: A series of three interconnected pavilions — each containing the garage, private rooms, and public spaces — allude to the rural vernacular traditions of Midwestern architecture.

Subtle variations in silhouette, controlled apertures, sequential thresholds, framed views, coded surfaces, and layered planes are the formal terms which describe William F. Conway and Marcy Schulte's design of the Scholten residence in Ames, Iowa. These constituent elements, when considered as participating in a larger visual field, characterize a house that looks back upon itself as a witness to and narrator of its own form. Such a sequence of alternating planes and volumes presents the canny coupling of Le Corbusier's promenade architecturale and a 17th century Dutch interior or likewise, an enfilade that operates upon a series of montages completed by Mies van der Rohe. Neither wholly one or the other — interlocking paths or intersecting planes — the mutual contamination of these canonical architectures, mediated with an interest in probing architectural convention, forms the nuanced language through which Conway+Schulte have applied their practice.

While such formal sophistication hazards to supersede the constraints of site, structure, and inhabitation, Conway+Schulte developed a series of thresholds, volumes, and precisely contrived interior elevations in direct response to these exigent needs. The clients — a retired couple whose children have long since left home — required a residence in which to play music, display art, entertain, and restore short-wave radios. Conway+Schulte gathered the Scholten's more public interests into their less assuming requirements for privacy, open space, and a desire to witness nature from within the discreet protection of an open interior. They also responded to the Scholten's need for a fundamentally accessible and maintenance-free home that would see them long into retirement. In so doing Conway+Schulte wed the large view and the small touch into framed moments which provide experiential keys to unlocking their studied integration of material, detail, form, and site.

Site/Sequence
Set back from the road at the crest of a 600' long by wide lot overlooking a wooded park, the promenade begins at the street and views of the garage, the entry court, and the intimately self-effacing elevations it accede to interior pressures. There is no question, from the outside, that formal tension radiates from within series of three interconnected pavilions — each containing the garage, private rooms, and public spaces allude to the rural vernacular traditions of Midwest architecture and the shifting silhouettes which quill undulate across the Iowa landscape. This composite thus proffers a gentle polemic against the heroic facade which often characterizes suburban housing. Likewitk but without succumbing to the monumentality of even more heroic precedent, the Scholten Residence invokes the perspective nuances of the Acropolis from Periclean Athens to the modernity of Aug Choisy. This is a visual system wherein each pavilion stands poised rotation to another and to the entry courts, offering up — in exchange for the dominant facade — a composition of oblique corners.

Conway+Schulte erode and code these corners with alternating patterns of Hardi Panel and Hardi Plank markers of increased degrees of privacy. Though symbolic representation is straightforward enough exterior complexity reflecting interior activity — resultant surfaces dissimulate the architects' control into one of seemingly arbitrary derivations. The material precision, though, nonetheless betrays this sleight of hand to be anything but casual. Where the separate pavilions present a street elevation which is decidedly turned inward, the clear legibility of introspection relies upon the restrained palette of industrial metal roofing, off-the-shelf windows, and Hardi Panels. These materials become more textured and studied in contact areas — where the eye is allow...
graze distant views, the hand is invited to touch proximal surfaces.

An entrance vestibule — almost residual in its figuration — connects the three pavilions while it simultaneously mediates between the front and rear courtyard. This is an ambivalent threshold, which rms a “conceptual” third courtyard. Exterior siding laps inward from the front façade and glass doors open to a splayed terrace overlooking the wooded slopes below. The first of several “outside-in” spaces — which include the sitting porch, the master bedroom, and living room — the entrance vestibule provides a spatial gap through which both building and nature participate equally among the framed views.

The main bedroom looks out past the rear courtyard into the living room from which a hearth similarly looks back. But notice the language here. The building looks out; “a hearth “looks back.” While such personification of inanimate objects belies a lack of agency within authorship, in the case of the Scholten Residence the house indeed is doing the looking. The proximity of open volumes and transparent surfaces insists that the building decides the view. It is in this sense, then, that the house witnesses and describes itself — narcissistic perhaps, but nonetheless rich in its complex identity as a viable interlocutor with domestic life. It also is in this sense that the house may be understood as a Miesian montage wherein the view — either of facade or of forest — becomes a snapshot laminated onto the window glass.

The house’s role as narrator also relies upon an interior system of frames and planes that reinforce the visual argument made earlier on the exterior. As in the seventeenth-century Dutch interior, the Scholten residence offers views into views into views. When collapsed upon each other the planes of sectional...
The house may be understood as a Miesian montage wherein views become snapshots laminated onto glass windows.

PAULETTE SINGLEY

PAUL HE SINGLEY

elevations drawn across the open sequence of cooking, dining, and living spaces describe the interior as a precise graphic design. The white edge surrounding the kitchen window, the darkly stained counter-base, the half birch/half painted dining wall, the loft railing, another darkly stained wall at the rear of the loft, the glossy black of a baby grand piano, the wood stairs, the bookshelves, the steel hearth, and the corner windows work backwards and forwards in forming a compositional whole that is larger than the separate parts. And, contrary to what might be falsely identified as the architects' incautious debt to the modernist idiom of allowing interior function to dictate exterior form (or conversely, to the postmodern model of focusing on the semantic elevation) Conway+Schulte transform functional requirements into a series of interior elevations where both natural and artificial views serve as integral parts of the building material. Splayed walls serve both utilitarian and representational purposes. They open up to the outside woods while sheltering views from neighbors; they augment the acoustic demands of music lovers; and they symbolize the structural tension of walls that have been thickened in order to support the thrusts created by a column-free span and the concomitant lateral rotation.

Thick and thin, the walls squeeze down to the dimension of a coat of paint where surface details such as baseboards and moldings exist only in bas-relief. Painted drywall and wood paneling dwell along the same plane, nearly touching each other across eighth-inch wide reveals. But where the window frames disappear into the wall, the sills emerge as solid volumes. Where the steel mantle remains flush with the drywall, it also unfolds into a modeled hearth. Where the bookshelves likewise begin as coplanar panels they slowly grow into deep surfaces. With such taut skin literally unwrapping itself into fully resolved volumes, the interior elevations of the Scholten Residence may be described as the tense play of two-dimensional surfaces out of which emerge three-dimensional turns.

Collection/Repetition

Although Conway+Schulte allowed the exterior windows to form accidental vistas, they designed the interior walls, ledges, and shelves as controlled surfaces for the display of the Scholten's collection of vernacular art and their more worldly objects of domestic inhabitation. The wall separating the dining area from the threshold into the living room contains sculptural The hearth offers a surface for the display of artifacts and the sill in the kitchen extends past the window become a shelf for utensils. As Paul Virilio writes "you might imagine wandering through the house, choosing as loci various tables, a chair seen through a door, a windowsill, a mark on a wall. Next, the matter to be remembered is coded into discreet images and each of the images is inserted in the appropriate order into various loci."

While Virilio describes the process by which ancient Greeks employed architectural devices in the memorization of speeches, the trajectory of his argument is directed toward the contemporary production of visual memory. When Conway+Schulte insert fully rounded artifacts into the abstract visual field of the Scholten Residence they force an acute realism which in turn, results in the cognitive import of marking and making space. It is yet another means by which the house describes itself through the formal syntax of repetitive frames around objects engages in a larger dialogue concerning the experiential memory of referential forms. Hence the appropriateness of invoking the ancient ars mnemonica within the more humble domain of residential architecture manifests itself as a referential formal language.

Silhouette/Structure

As the house splays and splits and twists and turns, the roof likewise reflects such planimetric entasis. In fact, as much as this house was designed from the inside out, it also was designed from the top down. Though responding to pragmatic needs, the gutterless roof represents a crisp edge against the sky that complements the canopy of surrounding trees. The roof also drives the structural system of cathedral trusses which give way to highly attenuated sections. In order to create the columnless span a double shell roof truss rests upon a structural system of wood stud walls reinforced with steel columns and sheathed in a tight plywood wrapper that forms exterior sheer walls. The client also requested that a metal roof be incorporated in the project as a grounding antenna for their short-wa...
lio collection. What emerged as a primary design concern, but eventually fell into the background, nonetheless contributed to positioning the roof as a ving component of the design.

Apropos of their client's needs, the site constraints, an interest in questioning architectural convention, nway+Schulte position objects of daily life, furniture, facts, and views within a system of visual and tactile parati that promote wandering through a field that nains persistently interior. Their architectural conceit "looking back" betrays both the treachery and the assurance of glass, surface, and image.

Paulette Singley, Ph.D., is an assistant professor in the partment of Architecture at Woodbury University in Burbank, California.

The following quotations may help to illucidate the complex history of these references. William J. R. Curtis writes: "Le Corbusier sees a good plan as a meaningful hierarchy of ideas which, projected into space and mass, generate a 'promenade architecturale' of experiences linked to the buildings meaning" and "in Maison La Roche formal and colouristic contrasts are dramatized by the ever-changing point of view, a procession through spaces and volumes that Le Corbusier called the 'promenade architecturale.'" (Le Corbusier: Ideas and Forms, London: Phaidon, 1986: pp. 53 and 72)


I have developed the construct of an architecture that narrates itself from Svetlana Alpers book on Dutch painting titled — The Art of Describing. (full reference here)


3. Virilio continues: "Following Dreyer and a host of others, Alfred Hitchcock employed a somewhat similar coding system, bearing in mind that viewers do not manufacture mental images on the basis of what they are immediately given to see, but on the basis of their memories, by themselves filling in the blanks and their minds with images created retrospectively, as in childhood." Paul Virilio, The Vision Machine (Bloomington: Indiana UP, 1994, p.3)
Two prairie style houses

AN ARCHITECTURAL HISTORIAN’S IMPRESSIONS

In the first two decades of the twentieth century the Prairie School architects of Chicago began to create a new architecture that expressed the modern world that was being born, while other architects tried to recreate the architectural past. The Prairie School was inspired by the ideas of Louis Sullivan; his best-known disciple and main spokesman was Frank Lloyd Wright. Wright, Arthur Heun, Walter Burley Griffin and his wife Marion Mahoney, Hugh Garden, and Barry Byrne are some who designed buildings in Iowa. Their architecture celebrated the materials it was made of and fit its natural surroundings and the lives of the people it served. These ideas continue to attract homeowners and architects, including the owners and architects of the new residences shown here. In fact, the architect of the Mason City residence grew up in a well-known Prairie School house in that city and acknowledges its lasting influence on him.

The residence Joe Chauncy, AIA, designed in Mason City stands on an open, level site in a new subdivision near the edge of town. The sheltering low-pitch roof shapes seem to float over the ground, and the broad eaves echo the level site. The stonework around the lower part of the walls establishes a link with nature, and creates another horizontal band. Similar stonework appears inside the house at the fireplace. At the back of the house bands of windows overlooking a natural growth of trees along a creek bring the south sun deep into the house in winter. The broad eaves shade it in summer. The east windows of the dining space capture the morning sunlight all year long. Oak woodwork with a medium brown finish gives a warmth to the rooms, and the architect-designed lighting fixtures in the entrance hall and his paired lanterns at the entrance courtyard wall add to the effect. Leaded glass in a Prairie School pattern enhances the front door, and cove lighting brightens the open family room. The house is designed for family living and informal entertaining. A comfortable media room, with high ceiling and wall-to-wall built-in media center and bookshelves lining one wall, lies on the opposite side of the entrance hall from the front door. Following the entrance hall to the left brings you the big, open family room that includes a dining alcove. A high, sloping ceiling covers all but the dining alcove. The bedrooms are at the right end of the entrance hall.

The site of the residence in Des Moines, designed by Shiffler Associates Architects, P.L.C., is a wooded ravine secluded within an established neighborhood. The house nestling on the slope, comes into view only when you are close to it, having reached the crest of the driveway it brings you beside it. The interplay of dark tiled roof, broad overhangs, horizontal elements — eaves, bands of windows, and bands of stonework and stucco — a
Above: The great room fireplace mixes Frank Lloyd Wright inspired lines while exploring custom millwork details.

Right: The broad overhangs at the back of the Mason City residence recall Frank Lloyd Wright's boldest work.

massive stone chimney suggest shelter and stability on the hillside. The house belongs there. The stone at the fireplace is Colorado limestone. A $17,000-pound rock-faced lintel forms the mantel of the two-sided fireplace. Throughout the house the woodwork is cherry in a rich, dark finish. The living-room floorboards fit to the irregular edges of the stone floor of the entrance area and the edges of the stone hearth. On the far wall of the living room, through a band of full-height glass doors, you look out into the treetops. The large main rooms of this house were designed for gracious entertaining and as a setting for the owners' collection of works of art and craftsmanship. There is a separate formal dining room, and the library is a separate room as well. Leaded glass by the front door, in the dining-room cabinets, and in transoms of the living-room and kitchen recalls the patterns of leaded glass in Prairie School houses.

Although both of these houses contain many features used by the Prairie School architects, they differ from their houses because they are designed for the way people live today. Three significant differences are the direct way you come into the houses, the importance of the kitchen, and the lack of screened porches. You enter the Mason City residence straight on, through a small courtyard. The front door opens into an entrance hall, and you look directly across it into the media room. In the Des Moines residence you enter the house from a spacious porch, and the front door brings you into a low-ceiling entrance area. The living room beyond, with its higher ceiling, expands in front of you. The Prairie School architects, however, did not bring you directly into their houses. Instead, you came into a small hallway and then moved to the entrance hall, which might have a reception alcove at one side where callers would be met. If invited in, you turned to enter the living room, which had until then been screened from your view to protect the privacy of family life. This protection is no longer needed. Intrusions today come not from people at the door, but from the telephone and from electronically transmitted "messages."

The kitchen of yesteryear, closed off from the rest of the house, has been replaced in the Mason City residence, where the kitchen is simply one end of the family room. In the Des Moines residence the kitchen is a roamy gathering place on the other side of the double fireplace from the living room, allowing guests and family to gather when a meal is being prepared. The lack of porches that served summer living rooms and the screened sleeping porches have been omitted. Now people stay indoors in air-condition comfort. The open decks at the back of the Des Moines residence, however, provide the option of outdoor living when the weather beckons. Thus the three differences show that the idea of the Prairie School architects that architecture be an integral part of people's lives is respected.

As an architectural historian I have visited many Prairie School houses, but memories of certain ones come especially to mind. The Brinsmaid house, built in 1901, once stood on Grand Avenue only a mile and a half from the Des Moines residence. The simple wall woodwork of the old house, its leaded glass, and broad overhangs of its soaring roof led locals to speculate it as a Wright design. It was the work of Arthur Heun. In Mason City the Rock Glen houses by Walter Burley Griffin and Barry Byrne are prized by the owners for their beauty and the beauty of the wood and grassy common that they share. All of these houses were at least half a century old when I saw them. Floors had settled, plaster had usually cracked, the beauty of the woodwork was hidden under time-darkened varnish, and paint was peeling. It was a strange contradiction that these houses that exemplified such new ideas in architecture and design looked so old. As I stood in the residence Mason City and again as I stood in the one in Des Moines, I felt as though I had been privileged to step momentarily into the past. For a brief instant I saw how the houses of the Prairie School architects looked when they were new as the ideas they stood for.

—Wesley I. Shank, AIA, is a Professor Emeritus at Iowa State University and is the author of the recently published Iowa's Historic Architects: A Biographical Dictionary recently published.
The living room of the Moline residence, the id of glass doors, the long horizontal lines of the woodwork, and the rich materials again recall Wright’s work.
The courtyard and the doorway of the Mason City residence recall the Rock Glen houses of Walter Burley Griffin and Barry Byrne.
Above: s- The entire collection is articulated in the architecture of a complex play of display and hiding (note moving walls), allowing visitors to see (i.e. visually consume) the collection as a whole or in parts.

Far Right: The flow of interior (gallery) spaces has been refined and stripped of accrued unnecessary embellishments.

**Project Title:** Moen Residence, West Des Moines
**Firm:** Herbert Lewis Kruse Blunck Architecture
**General Contractor:** Dennis Smick
**Electrical Contractor:** ABC Electric
**Landscape Architecture:** Herbert Lewis Kruse Blunck Architecture
**Millwork:** Lisac Construction
**Interior Designer:** Herbert Lewis Kruse Blunck Architecture
**Photographer:** Farshid Assassi, Assassi Productions

**MITCHELL SQUIRE**

**HOUSE OF LEAVES, A NOVEL**

"Up until now The Navidson Record has focused principally on the effects the house has had on others: how Holloway became murderous and suicidal, Tom drank himself into oblivion, Reston lost his mobility, Sheriff Axnard went into a state of denial, Karen fled with the children, and Navidson grew increasingly more isolated and obsessed. No consideration, however, has been given to the house as it relates purely to itself."

**MARK Z. DANIELEWSKI**

We all conjure ways to contain material culture as souvenirs or information. Whether in the form of Victorian "object overload," or in the seemingly more controlled "less is more" approach, within our domiciles we write with the display of objects what we intend to be understood as the "content" of culture. Although absent label copy, our assemblages become a certain kind of exhibition, anticipating an audience as does any museum, gallery or showroom. Therefore don't be surprised if the **Moen Residence** by Herbert Lewis Kruse Blunk Architecture has a vibe not unlike their previous M.C. Ginsberg: Object(s) of Art project (1A, 98:224). The collection is a succinct revaluation of a house originally designed in the 70's, and follows 25 years of "pervasive modifications." The charge to provide a "backdrop for a developing collection of furniture and art," has yielded a response that appears to have engaged a notion of domestic space as museum and archive — thus the likeness between residence and gallery. The designer has honed to an artistic expression certain ideas and processes of "collection" in the consideration of "object-as-subject" for the conceptualization of space, intuitively or otherwise. And, as there exists in any exhibition, there seems present in this "reinterpretation" a set of complex ideas, values, and highly specific purposes that serve to validate a theory — namely a theory of culture devised or appropriated in order to 'put on a good show.'

So, dabbling within the framing relation between containment and collection, the "content" of **Moen Residence** is masterfully held in an exhibition without catalogue, label or index. As such, there are too few clues to insure the usual "intelligible" (read, "forced") pitch of how a place makes for hallowed human experience (anyway, incontrovertible facts never automatically translate into "reality"). Therefore, it is the position of this review that the architecture, while seemingly unconnected directly with its more animate inhabitants, actually affords an indelible impression, in that absence, more relevant to its real and emblematic purpose — that being, for objects! Like a storage file under the heading "drops" — as in d=delineation, r=reframing, o=organization, p=privatization, a=sight (i.e. perception) — an enfranchised view dependent or independent of the exhibitor's will, reveals how the design engages notions drawn from Susan Stewart's theory of the object [in On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collect (Duke University Press, Durham and London 1993) which examines ways in which "collection" attempts to realize certain individual versions of the world. Keyed to the image captions, they are as follows:

d "The collection relies upon the box, the cabinet, the cupboard, the seriality of shelves. It is determined by these boundaries." Also, if within a serial collection the more the objects are similar, the more imperative is that we make [physical] gestures to distinguish these [Stewart, p155, 157 brackets mine]

r "...the collection represents the total aestheticization of use value. The collection is a form of art as play, a form involving the reframing of objects within a world of attention and manipulation of context...its function not the restoration of context of origin but rather creation of a new context..." (Stewart, p151-2)

o The collection is dependent on principles of organization and classification; thereby it is distinguished from the concept of accumulation [Stewart, p153-4]. Furthermore, "The collection is..."
constructed by its elements; rather, it comes to exist by means of its principle of organization.” (Stewart, p.155)

"The collection does not displace attention to the past; rather, the past is at the service of the collection...[in] a form of self-enclosure...[defining] boundaries of private space by emptying that space of any relevance other than that of the subject.” (Stewart, p.151, 157 brackets mine)

"The spatial organization of the collection...depends upon the creation of an individual perceiving and apprehending the collection with eye and hand. [Yet] the collection’s space must move between the public and the private, between display and hiding.” (Stewart, p.154-5, brackets mine)

In summary, like Marcel Duchamp’s Boîtes-en-valise customized briefcase parodying the museum as space displaying and storing art), Moen Residence is a bid of critical crate that occasionally supplant its objects the thing monitored, moved, and maintained. Yet, when the objects become “cultural furniture”, or as Charles and Ray Eames would say, “functioning deconstruction” it reveals realities of domestic life that would gue the possibility of the package being overwhelmed its contents. Both conditions seem present in Moen

Residence, and while reminiscent of the basic utilitarian precepts of “home,” it is a kind of “deep storage” project, a virtual text unto itself.

—Mitchell Squire is an assistant professor of architecture at Iowa State University.

Determined to reconsider an original design of a mid-70’s reflection on energy conservation and years of extensive modifications, Herbert Lewis Kruse Blunck Architecture sees through plush carpets, patterned wallpapers, mirrored walls, and traditional furniture to redesign Moen Residence into a framework for a developing collection of furniture art, and with firm grasp on material culture and curatorial practices engages us to remake home as a virtual world come to grips with to handle stuff.

Left: Interior view past the kitchen. Note the interplay and relationship between object and container.

Above: Exterior view of the existing residence.

see Ingrid Schaffner’s essay, “Deep Storage,” in Deep Storage: Collecting, Storing, And Archiving in Art, ed. Ingrid Schaffner and Matthias Winzen (Munich, New York: Prestel-Verlag, 1998). "Deep Storage” was an exhibition project held at P.S.1 Contemporary Art Center, New York (July 5-August 30, 1998) and Henry Art Gallery, Seattle (November 5, 1998-January 31, 1999) in which were identified the artist of a movement, starting in the 60's and continuing today, who engaged collecting and saving as a means of artistic expression, and made the storage of objects and information the subject of their work.
Attachment to a particular place often produces interesting additions to houses. Moving was out of the question for Mark and Gaylene Otto, whose family had outgrown their Century Farm house near Colfax. And Robert Furstenau, happy in his neighborhood near the Des Moines Art Center, had a view of the Raccoon River that he couldn’t abandon. Both projects are interesting examples of remodeling that ignores conventional definitions of “property values.”

Gaylene Otto’s father, Clarence Faidley, still farms the land surrounding the house that she, her husband and four children live in. The property has been in her family since the 1880’s. The farmhouse they recently expanded was built in 1917 to replace her great-grandparents’ original dwelling destroyed by fire. The Ottos hired Robert Olson, AIA, to add a great room, a playroom, three bedrooms, two bathrooms, a mudroom and garage. Olson’s skillful solution to this formidable increase in floor area was to make discreet new volumes. The additions take formal cues from the existing two story structure. New is stitched to old at circulation thresholds. The original front porch now serves as a foyer between the two main living spaces — a new porch added off the great room.
While the Otto remodel is a pleasant reminder of the traditional additive massing of farmsteads, it also makes apologies for taste and lifestyle changes. The great room is very open with contemporary detailing, large windows, and a big television cabinet next to the fireplace. The teenage boys now have an equally spacious zone for leisure immediately below that of their parents. Mark and Gaylene have postponed moving into their new master bedroom just off the great room, giving their 8 year old daughter the space for her enormous Barbie collection. “We’ll move in when she outgrows this.” The main floor is now ADA compliant, in anticipation of the Otto’s retirement years.

Like the Ottos, Robert Furstenau had no desire to give up his special spot in the landscape. In this case it was a view of the Raccoon River he had discovered from his rooftop. He and his fiancée had shared many romantic moments on the asphalt shingles and, as newlyweds, wanted to formalize the space. Shiffler Associates’ remodeling plans include a larger master bedroom and kitchen but the roof deck is the key element that makes this project unique. Compositively, the Furstenau addition is much less subtle than the Otto’s. It boldly breaks the mold of the existing house with big, boxy moves.

The interior spatial layout and detailing for the Furstenau addition aggressively updates the original house, built in the 1950’s. The only attempt to tie old to new is the extensive use of maple as a finish material, which is especially celebrated in the elegant new kitchen. Like the Ottos, Furstenau clearly had no inhibiting attachment to the house itself. A more emotional attachment to place drives both these projects. Each in its own way is an extravagant and willful reflection of the owners’ idiosyncrasies. Resale value was never a factor.

—Clare Cardinal-Pett is an associate professor of architecture at Iowa State University.
Looking down an unencumbered road, a tired worker spots his home perched along a gently sloped hillside nestled snug between a few scattered deciduous trees. The warm glow of the porch light beckons him further and further into the woods away from the bustling city life.

The home is a three bedroom, two and a half bath, single-family residence in the Deerwood Estates division of rural Fort Dodge. The two-floor layout spreads horizontally with steep gables and overhanging eaves. Its 3,554 square feet of heated living space is encased in a design borrowing from Cottage, Craftsman and Carriage House designs of the late 19th Century and early 20th Century. These styles emphasize a connection to nature using large spacious layouts, simple materials and an abundance of pained windows. A clinker brick façade, dark blue shingles and straightforward angles further illustrate a connection to nature and simplicity, a welcome change from the crowded and tumultuous life of the city.

Resting in the open yard, a post stands precariously on guard, like a night watchman with oil lamp in hand, a lone sentry to an otherwise open and inviting abode. The three-stall garage, with steep gables and sharp angles, looks more like a stable for a favorite horse and carriage than a building used to house machines of steel.
Bracketed eaves, double-hung windows, and rustic materials are elements used to achieve the crafted style at the entrance.

The driveway extends from the garage stopping at the edge of an unfenced yard. Instead of a front porch, a large centralized rear deck serves as an extended living area in keeping with traditional homes of a century ago. Once built as an oasis from the summer heat, the spacious deck, connecting the master bedroom on one side and the den on the opposite, now functions as a gathering area for parties and barbecues.

At the front entrance, a slightly arched extension hored in the familiar brick motif leads to a floral med glass door. A single lamp casts a warm glow onto the solid white underside creating a sea of soft light. This inviting region acts as a transition area morphing varying elements of nature into the warm confines of the interior.

Continuing with nature's influence, the interior utilizes the same stone and wood materials used on the exterior. Recessed bookcases, subtly reminiscent to a field of tall wheat stalks, surround the living room. A humble chimne of stone acts as the hearth and centerpiece while the prolific amounts of large pane windows allow sunshine to cascade. Beams of naturally stained wood anchored by antique metal brackets vault skyward like a dense forest sheltering the inhabitants below.

All the elements, from the simple open design to the choice of natural materials, come together to maintain the original intention of this Craftsman style home. Creating a harmonious link with nature is the first priority, a function our weary city worker appreciates as he closes his eyes for a peaceful night's rest.

—Tom Choi is a screenwriter and working SAG/AFTRA actor living in the LA area. He has five completed screenplays and can be seen in numerous commercials including AT&T, USWest and Toyota.
like a golden prize buried within a box of cereal, the Stanzel House lies hidden among the typical suburban homes of the Northridge subdivision in Ames. Driving through the picturesque curves and cul-de-sacs of this suburban enclave simulates navigating a Möbius strip where fronts and backs of the earth tone houses on the winding streets blur together. This type-ical suburban context of speculative housing provides the setting for a new work of architecture that responds to its banal surroundings as both subject and object. The Stanzel House, designed by Marcy Schulte, AIA, and William F. Conway, AIA, continuously spec-ulates on its suburban environment while becoming somewhat of a spectacle itself.

The dual definitions of the word custom, “the usual way of behaving” and “according to individual requirements,” apply to the abilities of this house to simul­taneously fit in and to stand aloof from its neighbors. Surrounded by tightly platted “model” homes, the Stanzel House responds to the picturesque massing, wood-grain vinyl siding, false dormers, opaque front doors, non-functional shutters, faux arched windows, and panelized garage doors. The Stanzel House presents a simple rectilinear wall to the (cul-de-sac) street, with a garage attached to it asymmetrically. In contrast, the back is defined by two gabled structures encasing a symmetrical court, in plan resembling a box with a bit taken out of it. The front façade conceals the sym­metrical garden side.7 The rear of the house along the community walking path is depressed into the ear­then mound making it appear smaller than surrounding houses and contributing to its private atmosphere. The arc­line disperses the limestone retaining wall extends from the cen­ter point of the cul-de-sac, connecting the public front with the private back. A thin layer of mottled tan brick man­euvers around the base of the house and up the chimney. Cheerful yellow cedar siding encases the house’s main volume, alternating between three-inch and six inch bands. A white wood cantilevered trellis calls out the southeast corner and inner court. Sim­ple garage doors with horizontal banded windows contribute to the overall composition and the tra­parency of the front door gestures to the court behind.

Although the yellow interior walls differ slight­ly from the yellow exterior siding, this continuity ties the house inside out as you move through it, similar to the spatial effect of the exterior court room. The ground floor spaces swing around the court’s void, allowing views through. The main living space holds together one complex room while containing three distinct ar...
fined by gabled, double height, and low flat ceilings, a variety of windows lets in a great deal of light while tactically framing less than desirable views of the previously mentioned elements of the neighboring houses. The client lives mostly in the private northern rooms on the ground floor with the upper floor reserved for hosting family and friends. The stair to the upper levels around itself to reveal a view of the stone fireplace below.

Two significant details were provided in response to the suburban setting. The pedestrian front walk, signed by landscape architect Brian Clark, is a ‘pressed brick’ strip embedded casually within the concrete driveway. A second (or third) glance at the chimney top reveals ambiguous interplay between brick and wood cladding, split down the middle in a critical compromise. The intelligent dialogue of context, spaces, surfaces, and materials enacted by this “little patch of yellow wall” reveals the Stanzel House as an apt reflection of the contemporary suburban condition.

—Mark Stankard is an architect and an assistant professor of architecture at Iowa State University where he teaches design and history of modern architecture.

1 Like the word custom, model also contains two opposing meanings—“an exemplary thing” and, in the parlance of suburban housing, “a standardized unit to be reproduced.”

2 This inversion of expectations recalls the sixteenth century Villa Giulia in Rome and Josef Hoffmann’s Palais Stoclet in Brussels from 1905-10.

3 As Bergotte describes the overwhelming yellow wall within Vermeer’s View of Delft, in Marcel Proust’s Remembrance of Things Past.
"Some houses are mute, some shout. Others sing, and we behold their song."

Ray Crites has designed many houses that sing. My first encounter with such a house was during my undergraduate education. I was working as a draftsperson for Buck Construction Company in Ames, and was asked to make a delivery to the Ray Crites house under construction south of Huxley. Crites' reputation preceded him, and I was expecting architectural nirvana. Rooted on top of a wooded hill, the house presented a simple cedar-sided vertical plane upon approach. I was sophomorically underwhelmed. But then I entered the living space, and beheld the song. This house was a magical place, part tree-house, part living sculpture.

"The transitions from exterior to interior space are exquisite," said the 1977 AIA Iowa Design Awards Jury. The living room seemingly hung in the branches of the oaks. Inside and outside were separated only by minimal planes of single glazing. Passing through the glass, I stood on the cantilevered deck, literally between the branches. "This house is a very happy combination of formal and spatial considerations and practical planning considerations," the jury went on to say. Yes, it was a happy combination, but certainly not an accident. This house was exceedingly well-crafted by its designer and by its builder.

"Architectural craftsmanship requires care, technical competence, proverbial attention to details, sublimate handling of spaces, efficient and elegant interpretation of the program, and ingenious and sensuous use of materials; above all, perhaps, it requires considering the consequences that each move implies." Architectural craftsmanship requires talent and discipline. "We crafted architecture connotes both an emphasis on control and a close relationship with the client," and therefore is often more possible to achieve in small projects such as houses. A review of a small portfolio of the houses by Ray Crites, illustrates this craft.

Raymond D. Crites graduated from Iowa State University in 1953. By 1972 he had accumulated 28 AIA design awards and nine national House and Home Awards. A more recent accounting of accomplishments...
Shive House. The thin gangplank deck reaching over the lake.
lists 54 national design awards, 14 of which are AIA National awards. Many of the premiated projects have been houses.

Crites house #1 in Cedar Rapids, Iowa, is an earlier version of a treehouse. An article in a 1960 edition of the lowan magazine referred to this house as a "Tree House for the August Moon." The simplicity and order of the wood and steel box is accentuated by being held above the ground by tenuously thin diagonal struts. The upper floor reaches out to the sky and treetops, while the lower floor is protectively recessed. Interior spaces are delineated by the direction of the structure and the vaulted forms of the ceiling, as the interior extends out to the trees. This architecture is uncluttered, playful, dramatic, and confident.

The James Shive house on Lake McBride is another box held above the ground. The siting of the house on concrete piers at the edge of the lake causes thesho
to disappear from the interior, as if the house is floating above the water’s surface. From the exterior, this contextual architecture. It appears as if it has always been there, and it is impossible to imagine any other occupation of the site. The prow deck, a threshold from inside to outside, has a gangplank thinness. Jurors of the 1963 AIA Iowa honor awards appreciated the transparency of the relationship between inside and outside, site and building. "It is difficult to distinguish between the view and the building." The post-and-bea
and wood framing of the house is conventional construction. The masterful composition and detailing of the construction is anything but conventional.

The gangplank becomes floor and roof slabs in the Seiberling house on Coralville reservoir. The tectonics are once again impeccably developed. The strong, thin horizontal planes hold the house to the ground from the exterior, while allowing the interior space to flow through the glass, framing a postcard view. The materials are economical. The plan is efficient. The results are enviable.

In 1965, Crites designed a larger home for his family in Cedar Rapids. The sloping, wooded site is similar to the site of his first house, and like the first house, this house steps down the site. But while the first house is a playful composition of vertically stacked volumes and diagonal lines, this second house is a sophisticated, controlled composition of horizontally connected volumes and vertical lines. A large living zone penetrates the house vertically, and acts as the core around which private spaces are grouped. Rough sawn cedar vertical boards on the exterior mimic the texture of the trees. Smooth cedar vertical boards on the interior provide a neutral palette for the changing light and color entering the house. Jurors for the 1965 AIA Iowa honor awards praised the architectural craftsmanship of the house. "The random aesthetic reflects a natural setting, giving the feeling that the house is part of nature. Excitement is achieved out of the order of spaces themselves, expressed with simple materials used in a fresh aesthetic. Massing and sequence are carefully controlled but uncontrived." This house was deserving awarded a national AIA Honor Award.

The Randall House in Cedar Falls further illustrates the increasing sophistication of Crites' skills. This house, which was awarded state, regional, and national AIA design awards, is an extremely carefully developed example of a mature designer's craft. There is an interplay of form and space, solid and void, order and freedom, stasis and movement. The proportions are faultless.

Crites' houses have not been limited to the woods and lakes of Iowa. The Hill House in the Green Islands uses the same compositional principles, tectonic competence, and attention to details in a different mate and culture, with a different materials palette thus a correspondingly different aesthetic. The in-place concrete and stone house allows the outs flow through the inside, under the thinnest of vaults. The barrel-vault appears again as the apex of Crites House #4 in South Melbourne Beach, Florida, form extends to the dune, opening the world to view.

The architect's enjoyment of the design of hom made obvious in this brief verbal and visual presentation. These houses, these settings for social and private enjoyment exemplify architectural craftsmanship at its best.

"And this is the task of the house: to reveal the not as essence but as presence, that is, as material, color, topography and vegetation, seasons, weight, light,"

—Kate Schwennsen, AIA, teaches architectural design and professional practice at Iowa State University, a Central States Regional Director on the AIA N Board.
Hill House, Spring Resort Housing, Bequia, Saint Vincent, Grenadine Islands, 1968. The outside flows through the inside, under the thinnest of barrel vaults.
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Save a Whale AND a Building Today

The Iowa Historic Preservation Alliance recently announced Iowa’s Most Endangered Properties List. Through the publication of this list IHPCA hopes to call attention to some of the historically significant structures Currently at-risk in Iowa, and to remind us of the economic and cultural value historical properties have in the evolution of our communities. Criteria for this designation include the historic significance of the building or structure, the nature of the threat, the variety and type of property, and its geographical representation. The list includes in no particular order:

Iowa's Most Endangered Properties

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<th>City, State</th>
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<td>Second Baptist Church</td>
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<td>Castle on the Hill</td>
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<td>Keokuk Middle School</td>
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<td>Bentonsport Footbridge</td>
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<td>Civilian Conservation Corps Camp</td>
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<td>Walnut Street Baptist Church</td>
<td>Waterloo, IA</td>
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For He/She is a Jolly Good Fellow

Congratulations are in order to several Central States Region architects who were elevated to the prestigious College of Fellows at the AIA National Convention held recently in Philadelphia. This recognition is reserved for architects that have truly made exemplary and significant contributions to the profession. The honorees are: Clark Davis, FAIA, and Brad Simmons, FAIA, of St. Louis; Kent Sprekelmeyer, FAIA, of Kansas; and G. William Quatman, FAIA, and Cynthia Frewen-Wuellner, FAIA, of Kansas City.

One of Iowa's own Fellows, Thomas R. Clause, FAIA, has been appointed to serve as the Central States Region's representative for the next three years. Way to go, Tom!

Up, Up and Away Way Up

The Art Institute of Chicago will present an exhibition entitled Skyscrapers: The New Millennium scheduled to open mid-August and last through the end of this year. The exhibit will examine more than 50 high-rise buildings completed within the past few years or are yet currently under construction. Examples will include architectural drawings and models of recent studies and buildings by firms such as SOM, Helmut Jahn, Sir Norman Foster, Ken Yeang, and Ingenhoven Overdiek Kahlen. Also included will be a collection of projects that vied for, or are currently in the running for the title of the world's tallest building. In all, the exhibit will demonstrate that the skyscraper remains a vital architectural form that is very much alive and thriving throughout the world.

It's CANSTASTIC!

Eleven teams comprised of central Iowa architects, design professionals and middle school children vied for honors in the 2000 CANSTRUCTION, competition earlier this year. The annual event, co-sponsored by the Society of Design Administration, Central Iowa Chapter and AIA Iowa, challenges each team to create unique objects, sculptures, or scenery made entirely of packaged and canned foods which are then judged for awards. Shortly thereafter, the structures are dismantled to benefit the Food Bank of Iowa. This year's event yielded 14,000 pounds of food and donations netted another 4000 pounds, providing over twice the amount of food raised by this event last year. Master of Ceremonies and Mayor of Des Moines, Preston Daniels, bestowed the following honors:

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<tr>
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<td>Earth Tech</td>
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<td>Honorable Mention</td>
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<td>Honorable Mention</td>
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<td>School Award</td>
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</tr>
<tr>
<td>School Award</td>
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A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

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Moen Residence
Please call Kirk V. Blunck for resources.

Otto Residence
Windows: Marvin Windows; Floor Coverings: Ingamells Commercial Flooring; Lighting: Artemide

Scholten Residence
Metal Roof: Vic-West; Windows: Pella; Siding: Hardi Panel and Hardi Plank; Wood Flooring: Phillips' Floor; Floor Coverings: Redeker's Furniture and Carpets; Painting Contractor: Fred Winkler & Sons; Cabinets: G.C. Woodworking Inc.; Metal Work: Custer Steel Service; Cabinets: Legacy

Stanzel Residence
Windows: Pella; Wood Flooring: Phillips' Floors; Brick and Stone: Rowat Cut Stone and Marble; Interior Door: Woodharbor; Exterior Siding Material: Cedar; Painting Contractor: Fred Winkler & Sons; Cabinets: Omega

Taylor Residence
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Thoreson Residence
Masonry: Zeidler Concrete; Windows: Eagle Windows

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Margaret Richardson, Chairman of the Laytens Trust and Director of the Sir John Soane Museum in London, will discuss The Craft Architects.


James Macaulay, Research Fellow at the Mackintosh School of Architecture in Glasgow, discusses importance of 19th Glasgow on Arts and Crafts design.

Richard Guy Wilson who has contributed to numerous exhibition catalogs explores whether there is a unique American style.

Honourable Philip Howard whose family has lived at Naworth Castle since the 1300's will discuss current restoration of Naworth Castle of Philip Webb's 19th century additions.

Wendy Hitchmough author of The Arts & Crafts Home, examines the importance of C.F.A. Voysey's work on American design.

Edward Cullinan a leading British architect, discusses Tradition and Nostalgia in Contemporary Arts & Crafts architecture.

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