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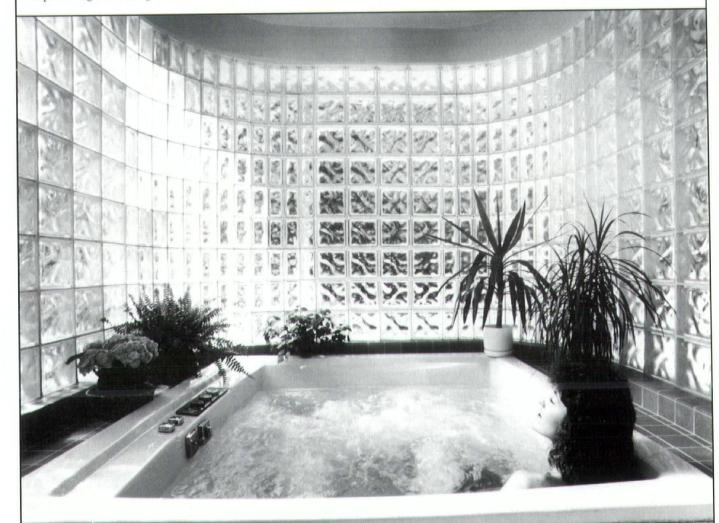
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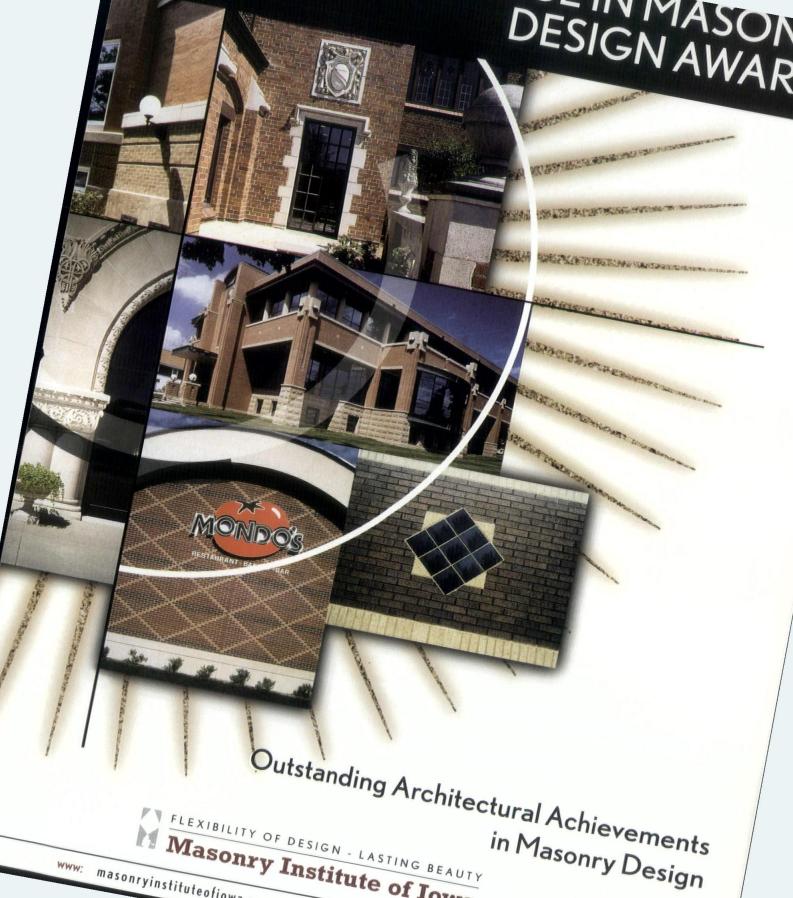
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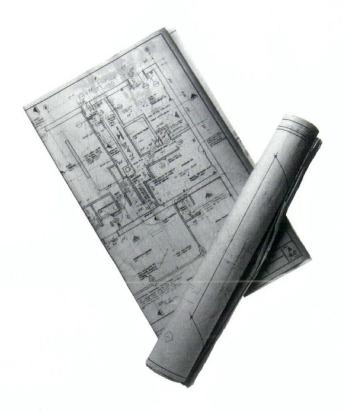




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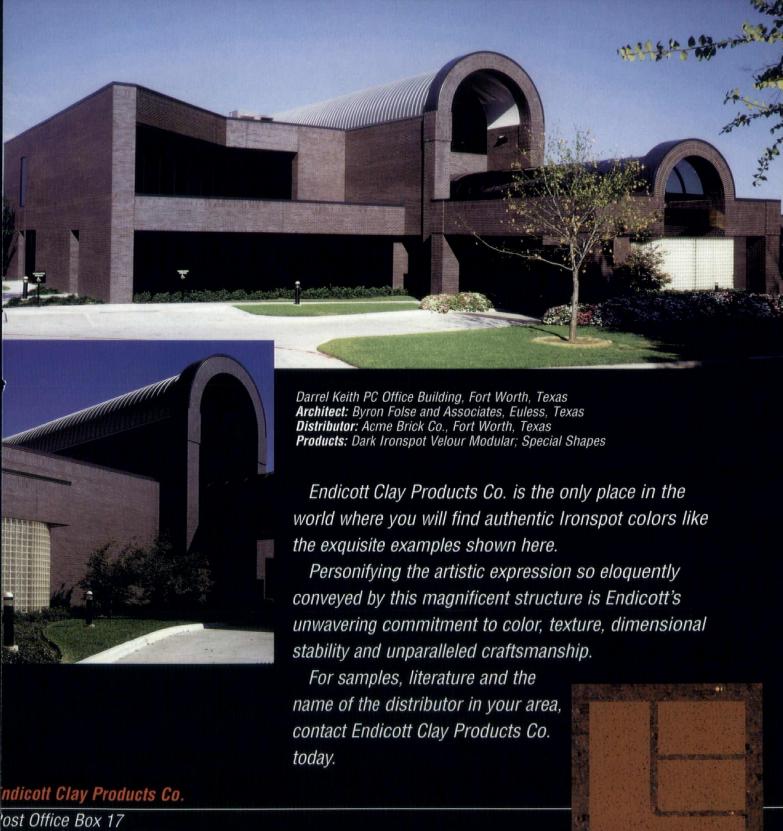


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Cover A visual system wherein each pavilion stands in poised rotation to another and to the exterior courts, offering up in exchange for the dominant façade — a composition of oblique corners. The Scholten Residence designed by Conway+Schulte Architects.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

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ditor

which

of these are vital to creating great architecture?

Brick

Nail

Wood

Plant

All of the above.





(Except in cases where sterility and lifelessness are the design goals.)

ANSWER: All of the above.

pon 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 todays architectural culture.

Residential architecture is the root of all architecture!

- Ray D. Crites, FAIA

A Spirit of imagination

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



differentbydesign

The Fitting Design of Footwear

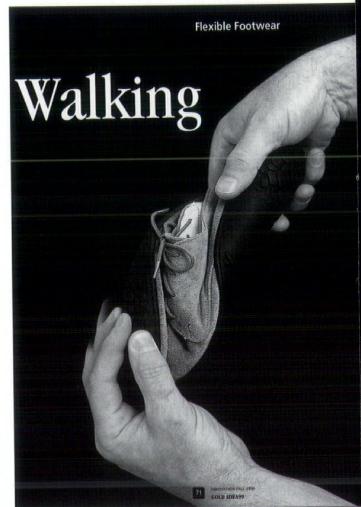
Lessons about architectural design are apparent in our everyday lives — sometimes as obvious as the shoes on our feet. Unlike clothing selections made based on taste or fashion, shoes are unique because of the additional physical and functional demands.

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.

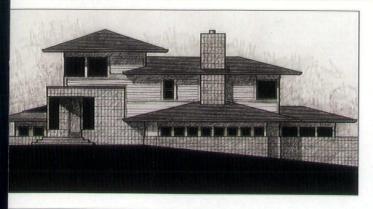
There are times when innovation in design provides immediate and gratifying results both to the users of a product, and the design profession as well. Perhaps by learning from this design, more designers will feel compelled to step forward. Hopefully, in comfortable shoes.

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

Statistics courtesy of Design Central and Flexible Footwear Technologies, Ltd.



ROBERT WHITEHEAD, AIA



"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.

lowa 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.

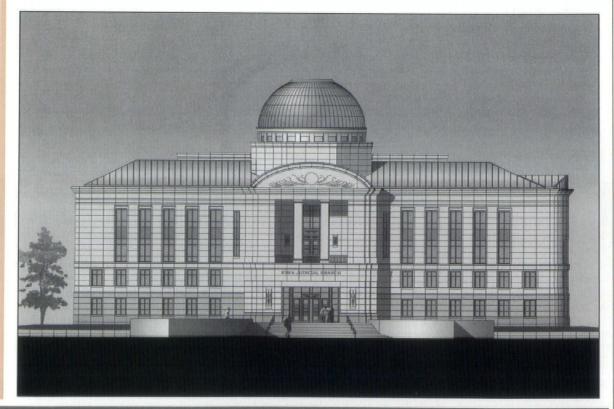


State of Iowa's Judicial Branch

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.



MATT NIEBUHR

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.

ubtle 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 supercede 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 Scholtens' 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 promena begins at the street and views of the garage, the entra court, and the intimately self-effacing elevations the accede to interior pressures. There is no question, fro the outside, that formal tension radiates from within series of three interconnected pavilions — each co taining the garage, private rooms, and public spaces allude to the rural vernacular traditions of Midwest architecture and the shifting silhouettes which quie undulate across the Iowa landscape. This compositi thus proffers a gentle polemic against the heroic faca which often characterizes suburban housing. Likew but without succumbing to the monumentality of t even more heroic precedent, the Scholten Resider invokes the perspective nuances of the Acropolis from Periclean Athens to the modernity of Augu Choisy. This is a visual system wherein each pavil stands in poised rotation to another and to the exter courts, offering up — in exchange for the domination façade — a composition of oblique corners.

Conway+Schulte erode and code these corners walternating 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 performance into one of seemingly arbitrary derivation. The material precision, though, nonetheless betre this sleight of hand to be anything but casual. When the separate pavilions present a street elevation which is decidedly turned inward, the clear legibility of the introspection relies upon the restrained palette industrial metal roofing, off-the-shelf windows, and Hardi Panels. These materials become more texturand studied in contact areas — where the eye is allow

Project:

Scholten Residence, Ames

Firm: Conway+Schulte Architects

General Contractor: Thomas

Strahn, Strahn Construction Inc.

Electrical Contractor:

Story Electric Contractors Inc.

Mechanical Engineer:

Mosher Engineering Co.

Structural Engineer: Dennis &

Magnani, Structural Consultants

Landscape Architect:

Brian Clark and Associates

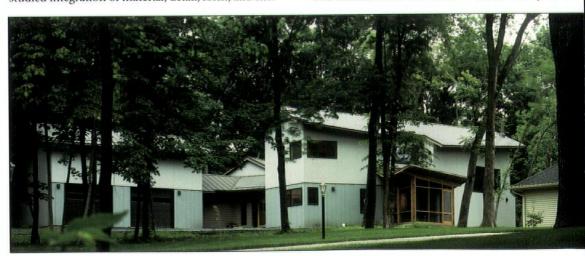
Landscape Construction: Country Landscapes, Inc.

Master Gardener: Gary Prochaska

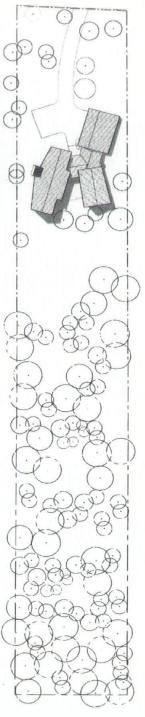
Photographer:

Peter Bastianelli-Kerze

PAULETTE SINGLEY







graze distant views, the hand is invited to touch proxal surfaces.

An entrance vestibule — almost residual in its nfiguration — connects the three pavilions while it nultaneously mediates between the front and rear urtyards. This is an ambivalent threshold, which rms a "conceptual" third courtyard. Exterior siding aps inward from the front façade and glass doors open to a splayed terrace overlooking the wooded slopes low. The first of several "outside-in" spaces — which o include the sitting porch, the master bedroom, and e living room — the entrance vestibule provides a atial gap through which both building and nature rticipate equally among the framed views.

The main bedroom looks out past the rear courtyard d into the living room from which a hearth similarly oks back. But notice the language here. The building oks out;" a hearth "looks back." While such person-

ification 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

Above: Site plan.

Above Left: Conway+Schulte erode and code corners with alternating patterns of Hardi Panel and Hardi Plank as markers of increased degrees of activity.



Right: The house may be understood as a Miesian montage wherein views become snapshots laminated onto glass windows.

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 and their more worldly objects of domestic inhalitation. The wall separating the dining area from the threshold into the living room contains sculptur. The hearth offers a surface for the display of artifact and the sill in the kitchen extends past the window become a shelf for utensils. As Paul Virilio writes "ymight imagine wandering through the house, chooling as loci various tables, a chair seen through a doway, a windowsill, a mark on a wall. Next, the mater to be remembered is coded into discreet images and ear of the images is inserted in the appropriate order into the various loci." ³

While Virilio describes the process by which ancie Greeks employed architectural devices in the mem rization of speeches, the trajectory of his argument directed toward the contemporary production of vision When Conway+Schulte insert fully rounded artifaction to the abstract visual field of the Scholten Residenthey force an acute realism which in turn, results the cognitive import of marking and making space. This yet another means by which the house describes itself formal syntax of repetitive frames around object engages in a larger dialogue concerning the experient memory of referential forms. Hence the appropriations of invoking the ancient ars mneumonica within the more humble domain of residential architecture man fests itself as a referential formal language.

Silhouette/Structure

As the house splays and splits and twists and turns, to roof likewise reflects such planimetric entasis. In fa as much as this house was designed from the insiout, it also was designed from the top down. Thou responding to pragmatic needs, the gutterless ropresents a crisp edge against the sky that complement the canopy of surrounding trees. The roof also drives to structural system of cathedral trusses which give we to highly attenuated sections. In order to create the columnless span a double shell roof truss rests that upon a structural system of wood stud walls reinforce with steel columns and sheathed in a tight plywowrapper 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-war

PAULETTE SINGLEY



lio collection. What emerged as a primary design ncern, but eventually fell into the background, netheless contributed to positioning the roof as a ving component of the design.

Apropos of their client's needs, the site constraints, d an interest in questioning architectural convention, nway+Schulte position objects of daily life, furniture, ifacts, 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 asure of glass, surface, and image.

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

The following quotations may help to illucidate the complex history of these refernces. 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 colourstic contrasts are dramatized by the everchanging point of view, a procession through spaces and volumes

that Le Corbusier called the 'promenade archtiectruale.' (Le Corbusier: Ideas and Forms, London: Phaidon, 1986: pp. 53 and 72) Sigried Giedion writes: "The spirit of seventeenth-century Dutch 'interiors' with their crystal-clear atmosphere and precisely framed walls and openings, have an inner affinity with Mies van der Rohe's balancing of plane surfaces." (Space, Time, and Architecture: The Growth of a New Tradition, Cambridge: Harvard UP, 1980, p. 588) 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)

- 2. Regarding the theory that inanimate objects look back on the viewer see Norman Bryson's analysis of Jacques Lacan in the Gaze in the Expanded Field," Vision and Visuality ed. Hal Foster (Seattle: Bay Press for the Dia Art Foundation, 1988).
- Virillio 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 Virillio, The Vision Machine (Bloomington: Indiana UP, 1994, p.3)

Left: The main living space stretches up into an attenuated section and past a series of deep rooms framed by a montage of overlapping elevations.

Two prairie style houses

AN ARCHITECTURAL HISTORIAN'S IMPRESSIONS



The architecture of the Midwest's early twentieth-century Prairie School is recalled and skillfully adapted to the needs of families today, while the School's principles continue to guide the designs.

Above: Looking up vertically through the main staircase.

Below, Right: At the Des Moines residence, the interplay of walls, roof, and chimney recalls Wright's larger Prairie houses.

n 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 de into the house in winter. The broad eaves shade it summer. The east windows of the dining space captu the morning sunlight all year long. Oak woodwo with a medium brown finish gives a warmth to t rooms, and the architect-designed lighting fixtures in entrance hall and his paired lanterns at the entran courtyard wall add to the effect. Leaded glass in a Prai School pattern enhances the front door, and cove light ing brightens the open family room. The house w designed for family living and informal entertainment comfortable media room, with high ceiling and w built-in media center and bookshelves lining one wa lies on the opposite side of the entrance hall from front door. Following the entrance hall to the left brit you the big, open family room that includes kitchen a dining alcove. A high, sloping ceiling covers all but dining alcove. The bedrooms are at the right end of entrance hall.

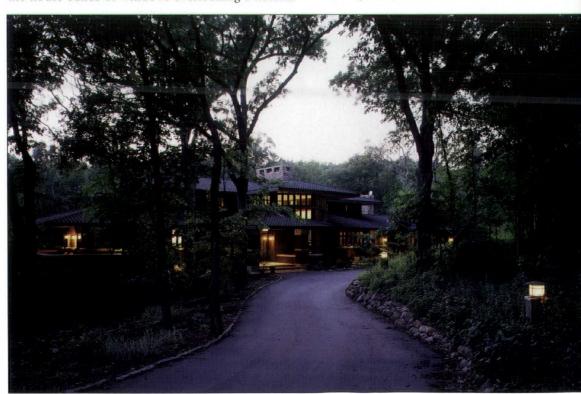
The site of the residence in Des Moines, designed Shiffler Associates Architects, P.L.C., is a wooded raw secluded within an established neighborhood. The hounestling on the slope, comes into view only when you close to it, having reached the crest of the driveway the brings you beside it. The interplay of dark tiled roo broad overhangs, horizontal elements — eaves, bands windows, and bands of stonework and stucco — a

Project:

Taylor Residence, Des Moines
Firm: Shiffler Associates
Architects, P.L.C.
General Contractor:
Taylor Ball Homes
Landscape Architect:
Crose Gardner
Photographer:

Farshid Assassi – interior, Cameron Campbell – exterior

WESLEY I. SHANK, AIA





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 rockfaced 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 fame room. In the Des Moines residence the kitchen is roomy gathering place on the other side of the dout fireplace from the living room, allowing guests a family to gather when a meal is being prepared. The lidifference is that the screened porches that served summer living rooms and the screened sleeping porchave been omitted. Now people stay indoors in a condition comfort. The open decks at the back of the Des Moines residence, however, provide the option outdoor living when the weather beckons. Thus the three differences show that the idea of the Prairie Scholarchitects that architecture be an integral part of peoplives is respected.

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

—Wesley I. Shank, AIA, is a Professor Emeritus at Io State University and is the author of the recently publish Iowa's Historic Architects: A Biographical Dictional recently published.

Project Title:

Thoreson Residence, Mason City

Firm: Boxwood

General Contractor:

Hugo Builders

Electrical Contractor: Blazek Electric

Mechanical Contractor:

Ralph Preuss

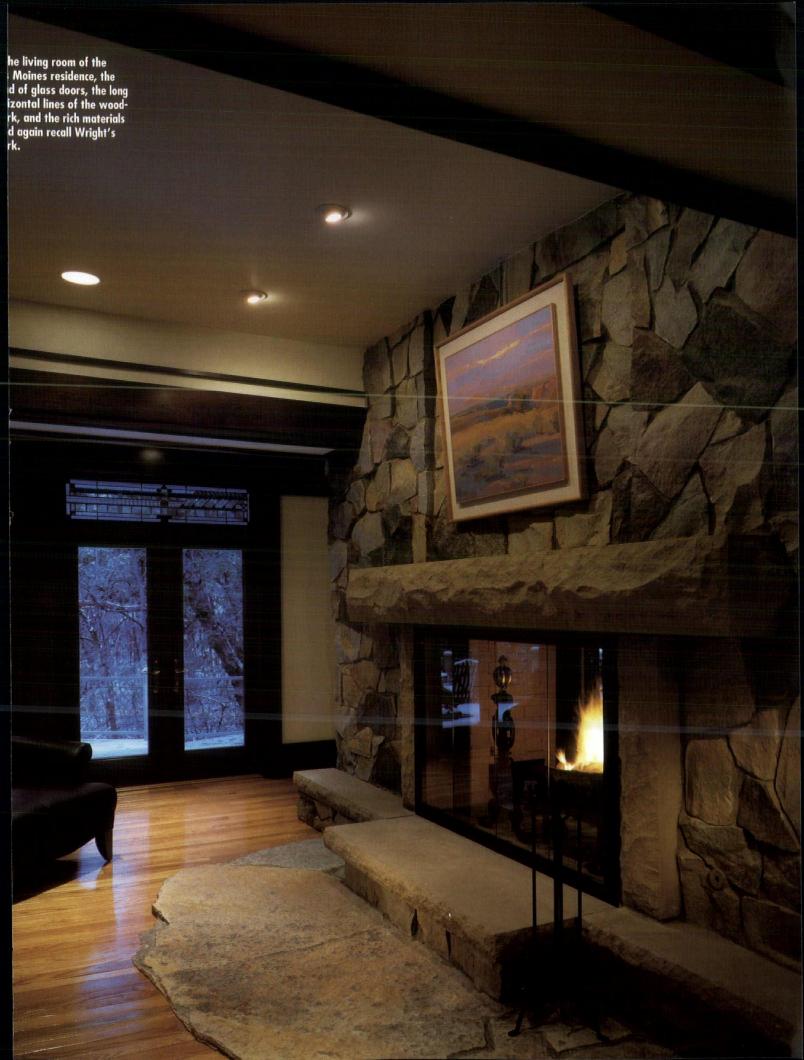
Landscape Architect:

Mary Hardin, Blackmore Nursery

Photographer:

Cameron Campbell

WESLEY I. SHANK, AIA





House of eaves and archival drops

COLLECTION AND RECOLLECTION AS A CRITICAL DESIGN STRATEGY



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

"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, HOUSE OF LEAVES, A NOVEL

e 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 Blunck Architecture has a vibe not unlike their previous M.C. Ginsberg: Object(s) of Art project (IA, 98:224).

Moen Residence 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 unconcerned 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 s=sight (i.e. perception) — an enfranchised vie dependent or independent of the exhibitor's will, reve how the design engages notions drawn from Sus Stewart's theory of the object [in On Longing: Narration of the Miniature, the Gigantic, the Souvenir, the Collect (Duke University Press, Durham and London 1993) which examines ways in which "collection" attempts realize certain individual versions of the world. Keyed the image captions, they are as follows:

- d "The collection relies upon the box, the cabinet, cupboard, the seriality of shelves. It is determined these boundaries." Also, if within a serial collectio the more the objects are similar, the more imperativ is that we make [physical] gestures to distinguish the (Stewart, p155, 157 brackets mine)
- "...the collection represents the total aestheticization use value. The collection is a form of art as play, a for involving the reframing of objects within a world 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 or nization and classification; thereby it is dist guished from the concept of accumulation (Stewart, p153-4). Furthermore, "The collection is



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 and 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.

constructed by its elements; rather, it comes to exist by means of its principle of organization." (Stewart, p155)

"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, p151, 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 r displaying and storing art), Moen Residence is and of critical crate that occasionally supplant its objects the thing monitored, moved, and maintained. Yet, nen the objects become "cultural furniture", or as narles and Ray Eames would say, "functioning decotion" 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.

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.

Above: Exterior view of the existing residence.

Location, location

OTTO AND FURSTENAU ADDITIONS



House too small or outdated? It's often economical to move on. These projects show what can happen when owners refuse to leave a treasured location.

Above: House before renovation.

Far Right: Front porch acts as threshold into home blurring the lines of new and old.

Below: Overall image showing the integration of additions with existing masses. ttachment 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.





Project Title:

Otto Residence, Colfax

Firm: InVision Architecture

General Contractor:

M & J Construction

Electrical Contractor:

Dickerson Mechanical

Landscape Architect: Heard

Gardens/Bob Rennebohm ASLA

Interior Designer:

Robert Olson, AIA

Mark Mickunas Photography

Photographer:

CLARE CARDINAL-PETT





Above: The Raccoon River view that inspired this project.

Left: The "belvedere" tops the stack that transforms this traditional house.



While the Otto remodel is a pleasant reminder of the ditional additive massing of farmsteads, it also makes apologies for taste and lifestyle changes. The great om is very open with contemporary detailing, large adows, and a big television cabinet next to the firece. 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. Compositionally, 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.

Left: An updated kitchen that takes the original maple millwork of the house as a jumping off place.

Project Title:

Furstenau Residence, Des Moines

Shiffler Associates Architects, P.L.C.

General Contractor:

Mark Eggers

Structural Engineer:

Jerry Katzman

Photographer:

Cameron Campbell

Rest for the weary

COOKMAN RESIDENCE



A single-family residence situated on an elevated wooded lot in the Deerwood Estates division of Fort Dodge, Iowa built in the Craftsman, Cottage and Carriage styles.

Far Right: Heavy timber trusses open up the living area allowing the room to be flooded with sunlight.

Below: The image of the gently winding road leading up to the Cookman residence shows the horizontal span characteristic of the Craftsman Style.

Project: Dr. Joseph and Linda Cookman Residence, Fort Dodge Firm:

Bergland and Cram Architects

General Contractor:

Jensen Builders, Ltd.

Electrical Contractor:

Gross Electric, Inc.

Civil Engineer: Schlotfeldt Engineering, Inc.

Soil Analysis Consultant:

Team Services

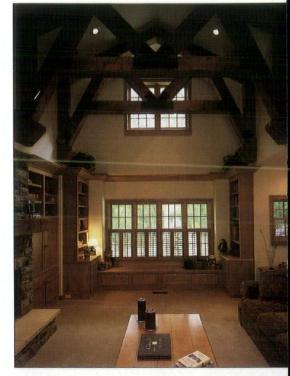
Photographer:

Mark Mickunas Photography

ooking 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.





TOM CHOI



Left: Bracketed eaves, double-hung windows, and rustic materials are elements used to achieve the crafted style at the entrance.

e driveway extends from the garage stopping at the age of an unfenced yard.

Instead of a front porch, a large centralized rear ck serves as an extended living area in keeping with traditional homes of a century ago. Once built as oasis from the summer heat, the spacious deck, necting the master bedroom on one side and the chen on the opposite, now functions as a gathering a for parties and barbeques.

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

Continuing with nature's influence, the interior uties the same stone and wood materials used on the erior. Recessed bookcases, subtly reminiscent to a field of tall wheat stalks, surround the living room. A humble chimney of stone acts as the hearth and centerpiece while the prolific amounts of large paned 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.

A model house for a customary suburb



The Stanzel House reveals a critical engagement with its suburban surroundings at the scales of site, building, and detail.

Project Title:

Stanzel Residence, Ames

Firm: Conway+Schulte Architects

General Contractor: Thomas

Strahn, Strahn Construction Inc.

Electrical Contractor:

Story Electric Contractors Inc.

Mechanical Engineer: Mosher Engineering Co.

Structural Engineer: Dennis & Magnani, Structural Consultants

Landscape Architect: Brian Clark and Associates

Landscape Construction:Country Landscapes, Inc.

Photographer:

Peter Bastianelli-Kerze

ike 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 speculates 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 symmetrical court, in plan resembling a box with a taken out of it. The front façade conceals the symm rical garden side.2 The rear of the house along t community walking path is depressed into the ear making it appear smaller than surrounding hou and contributing to its private atmosphere. The arc the limestone retaining wall extends from the cen point of the cul-de-sac, connecting the public fro with the private back. A thin layer of mottled tan br maneuvers around the base of the house and up chimney. Cheerful yellow cedar siding encases house's main volume, alternating between three in and six inch bands. A white wood cantilevered tre calls out the southeast corner and inner court. Sim garage doors with horizontal banded windo contribute to the overall composition and the train parency of the front door gestures to the court beyond

Although the yellow interior walls differ sligh from the yellow exterior siding, this continuity tu the house inside out as you move through it, similar the spatial effect of the exterior court room. The grou floor spaces swing around the court's void, allow views through. The main living space holds together one complex room while containing three distinct are



MARK STANKARD



fined by gabled, double height, and low flat ceilings. variety of windows lets in a great deal of light while inically framing less than desirable views of the prebusly mentioned elements of the neighboring houses. It is client lives mostly in the private northern rooms on the ground floor with the upper floor reserved for iting family and friends. The stair to the upper level rls around itself to reveal a view of the stone fireplace low.

Two significant details were provided in response the suburban setting. The pedestrian front walk, signed by landscape architect Brian Clark, is a 'pressed ick' strip embedded casually within the concrete drivey. A second (or third) glance at the chimney top reveals ambiguous interplay between brick and wood cladds, 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" ³ 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

Above: Interior rooms are organized around the u-shaped garden courtyard.





Above: Exploded axonometric plan.

Left: The East facing court provides an exterior room at the back of the house.

Crites' craft

THE HOUSES OF RAYMOND CRITES

"Some houses are mute, some shout. Others sing, and we behold their song."

ay 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.

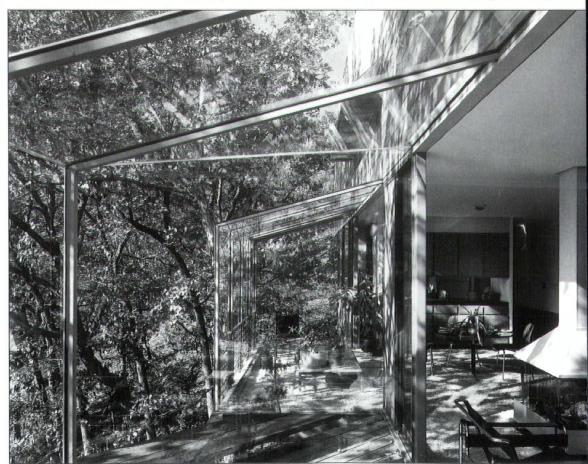
"The transitions from exterior to interior space are exquisite," said the 1977 AIA Iowa Design Awards Jury. The living room seemingly hung in the branches of the oaks. Inside and outside were separated only by minimal planes of single glazing. Passing through the glass, I stood on the cantilevered deck, literally between the

branches. "This house is a very happy combination formal and spatial considerations and practical planni considerations," the jury went on to say. Yes, it was happy combination, but certainly not an acciden combination. This house was exceedingly well-craft by its designer and by its builder.

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

Raymond D. Crites graduated from Iowa Sta University in 1953. By 1972 he had accumulated 28 A Iowa design awards and nine national House and Hon Awards. A more recent accounting of accomplishmen

Below: Ray Crites House #3, Huxley, Iowa, 1975. The greenhouse living room in the trees.



Photographer: Julius Schulman, Los Angeles, California

KATE SCHWENNSEN, AIA



Right: Crites House #1, Cedar Rapids, Iowa, 1960. The house perched on the hill.

Far Right: Seiberling House. A postcard view captured in the frame of the room.



lists 54 national design awards, 14 of which are AIA National awards. Many of the premiated projects have been houses.

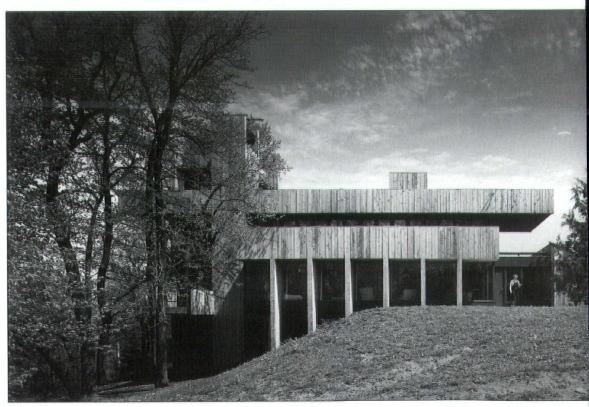
Crites house #1 in Cedar Rapids, Iowa, is an earlier version of a treehouse. An article in a 1960 edition of the Iowan magazine referred to this house as a "Tree House for the August Moon." The simplicity and order of the wood and steel box is accentuated by being held above the ground by tenuously thin 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 anoth box held above the ground. The siting of the house of concrete piers at the edge of the lake causes the should to disappear from the interior, as if the house is flowing 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 oth occupation of the site. The prow deck, a threshold frow inside to outside, has a gangplank thinness. Jurors of the 1963 AIA Iowa honor awards appreciated that transparency of the relationship between inside an outside, site and building. "It is difficult to distinguis between the view and the building." The post-and-bear

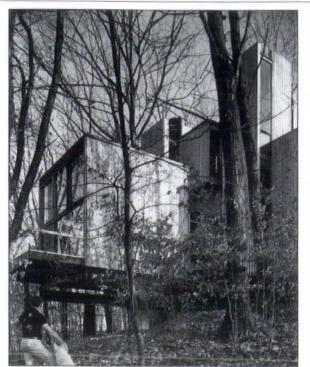
Below: Sophisticated elevation of Randall House.





Right: Crites House #2.
Jutting vertical composition of rear facade.

Far Right: Crites House #4, South Melbourne Beach, Florida, 1984. A fitting final image to this photo essay.



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."7 This house was deservingly 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.



"....the end must direct the Operation. The end is to build well. Well building hath three conditions. Commodite, Firmenes and Delight."

Crites' houses have not been limited to the wo hills and lakes of Iowa. The Hill House in the Gren Islands uses the same compositional principles, tecl competence, and attention to details in a differen mate and culture, with a different materials palett thus a correspondingly different aesthetic. This 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 apert Crites House #4 in South Melbourne Beach, Florid form extends to the dune, opening the world to vice

The architect's enjoyment of the design of ho made obvious in this brief verbal and visual r These houses, these settings for social and priva 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 mater color, topography and vegetation, seasons, weath light."

—Kate Schwennsen, AIA, teaches architectural des professional practice at Iowa State University, a Central States Regional Director on the AIA N

- C. Norberg-Schulz, The Concept of Dwelling, New Yor
 p. 12
- lowa Architect magazine, 1977 Design Awards Issue, p. 10.
- 3 Ibid.

Board.

- 4 Magali Sarfatti Larson, Behind the Postmodern Facade, 1995, p. 155
- Larson, p. 156
- 6 Iowa Architect magazine, 1963 Design Awards Issue, p. 7.
- Iowa Architect magazine, 1965 Design Awards Issue, p. 28
- 3 Sir Henry Wotton, quoted in Alan Lipman, "The Arc Belief System and Social Behaviour", British Journal of 20, 1969, p. 196.
- 9 Norberg-Schulz, p. 89



design digest

OSB: The Boom is On▼

Produced from stands of fast-growing small diameter trees, OSB production discourages cutting of sacred oldgrowth timber. The manufacturing process of OSB provides for consistent panels free of knots, splints or core voids. The uniformity OSB's appearance underscore reliability. Panels can be engineered for flexibility and strength according to different market needs. OSB costs less to produce than competing structural panels. For additional information on OSB, contact the Structural Board Association at 416.730.9090 or fax 888.262.0094 or try the SBA Web site at www.osbguide.com.



Shelter USA introduces the KES System Debuts in the United States ▼

The KES System, a hybrid, prefabricated wood framing system, combines the advantages of 2x4 framing, post and beam construction and steel frame erection, resulting in structure that resolve fire separation and seismic requirements while retaining the elegance and open design afforded by post and beam construction at a total built cost comparable to 2x4 framing. Unlike traditional post and beam framing, the KES System utilizes prefabricated components which can be either solid sawn or engineered wood products (or a combination of both). Prefabrication of components allows for fast, simple erection that can be accomplished in half the time of traditional wood framing methods. The KES System's most unique attribute is the patented connector, which allow virtually concealed connections while providing superior structural integrity over standard pos and beam frames. For more information, contact Timm Locke, 503.416.3607, TALocke@knol.com o Warren Lloyd, 206.522.4445, wlloyd@aa.net.



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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 IHPA 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 it's geographical representation. The list includes in no particular order:

Iowa's Most Endangered Properties

Camp Dodge Pool - Johnston, Iowa

Rotridge House - St. Paul, Iowa

Second Baptist Church - Centerville, Iowa

Castle on the Hill - Sioux City, Iowa

Keokuk Middle School - Keokuk, Iowa

Slayton Farms Round Barn - Iowa Falls, Iowa

Kyte Farmstead - Weldon, Iowa

McGee School - Manchester, Iowa

Bentonsport Footbridge - Bentonsport, Iowa

Herriman Mansion - Wadena, Iowa

Civilian Conservation Corps Camp – Moorehead, Iowa

Moorenead, Iowa

Walnut Street Baptist Church - Waterloo, Iowa

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 highrise 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.

Its 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:



Award	Team	Entry
Juror's Favorite	Earth Tech	"Flattening Hunger"
Structural Ingenuity	Taylor Industries	"Leaning Tower of Pizza"
Best Use of Labels	InVision Architecture & Brian Clark and Associates	"What Color is Hunger?"
Best Meal	Shive-Hattery Inc.	"Fuel Up / Hot Rod"
Honorable Mention	RDG Bussard Dikis	"Breakfast is Served"
Honorable Mention	FEH & KJWW Engineering Consultants	"Time to Stop Hunger"
School Award	Nevada Middle School	"Blast Hunger Out of the New Millenium"
School Award	Waukee Middle School	"Blast Past Hunger"

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Windows: Marvin Ultimate Double Hungs; Stone Veneer: Cultured Stone; Paints and Stains: Sherwin Williams; Shingle Siding: Shakertown cedar siding; Asphalt Roof Shingles: Certainteed Independence Shingles

Furstenau Residence

Appliances: Kitchen Aid Architects Series; Pendant Lights, Light over sink: Fukay; Counter Tops: Wilson Art; Windows: Andersen; Cabinets: Custom built by Mark Eggers

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: Har Panel and Hardi Plank; Wood Flooring: Phillips' Floor Floor Coverings: Redeker's Furniture and Carpe Painting Contractor: Fred Winkler & Sons; Custon Cabinets: G.C. Woodworking Inc.; Metal Work: Custon Steel Service; Cabinets: Legacy

Stanzel Residence

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

Taylor Residence

Windows: Pella Windows; Custom Cabinets: Woodcra Millwork; Ludowici: Celedon Roof Tiles

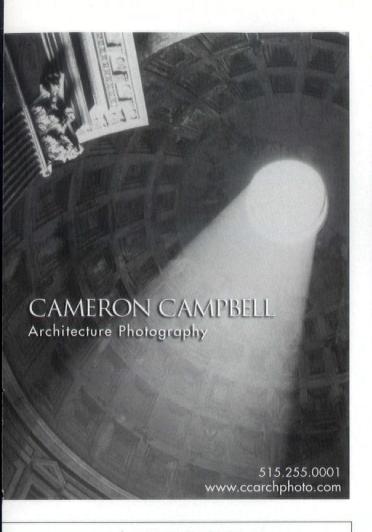
Thoreson Residence

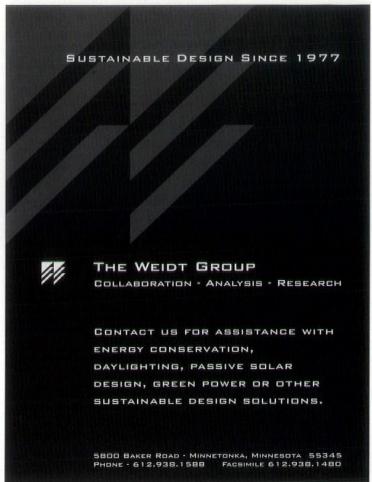
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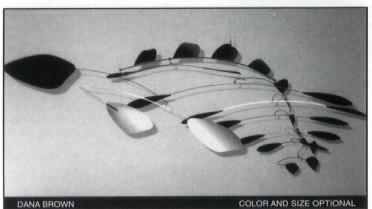




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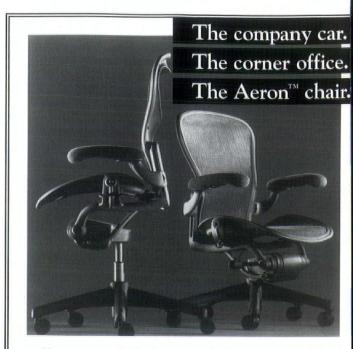
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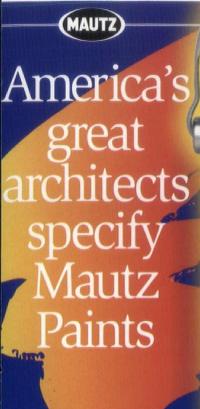


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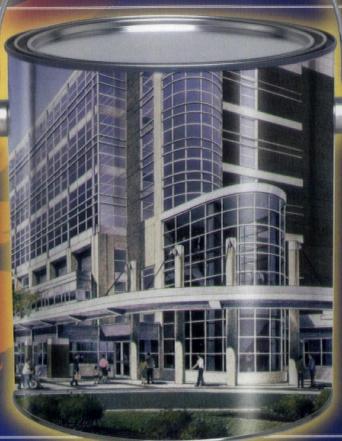


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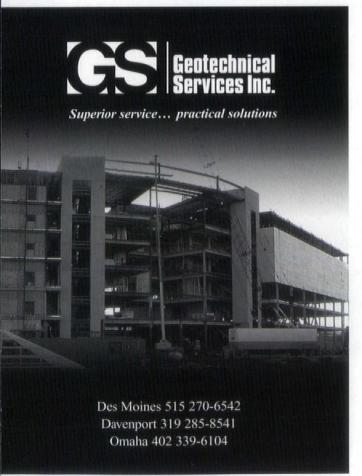
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Margaret Richardson, Chairman of the Lutyens Trust and Director of the Sir John Soane Museum in London, will discuss The Craft Architects.

Robert Winter author of Toward a Simpler Way of Life: Arts and Crafts Architects of California talks on Japanese influences on American architecture.

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 whohas contributed to numerous exhibition catalogs explores whether there is a unique American style.

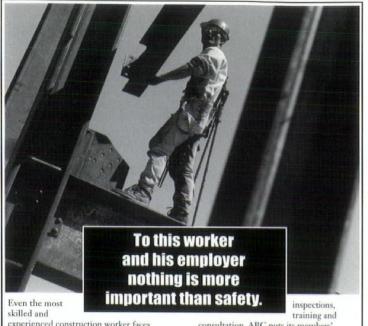
Honourable Philip Howard whose family has lived at Naworth Castle since the 1300's will discuss current restoration of Naworth Castle of Philip Webb's 19th century additions.

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.

Plus: showcase of work by contemporary craft artists and demonstrations; reception at the Des Moines Art Center; day tour to Grinnell includes visit to Louis Sullivan's Merchants Bank.

For information, contact Elaine Hirschl Ellis, Conference Director, at (877) 797-6886 or via e-mail at artconf@aol.com.



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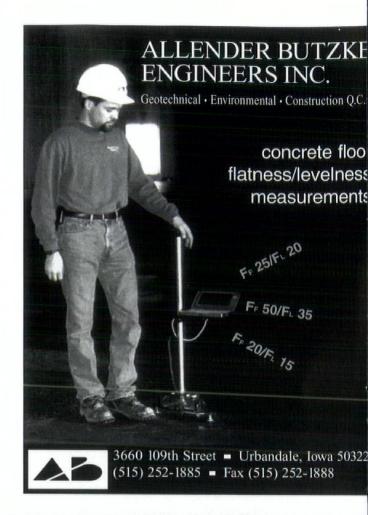
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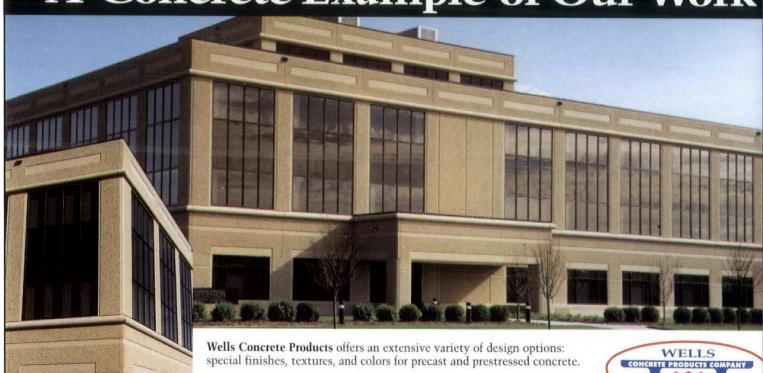
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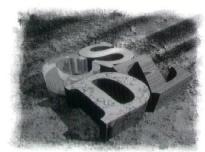


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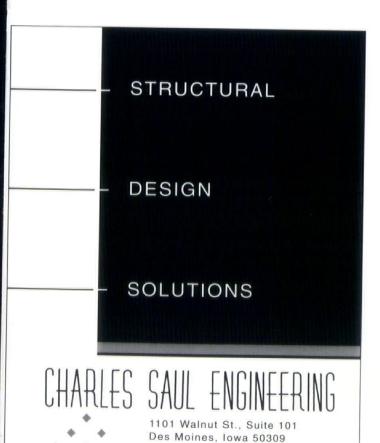
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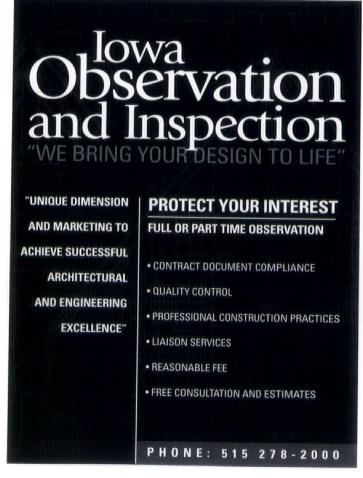
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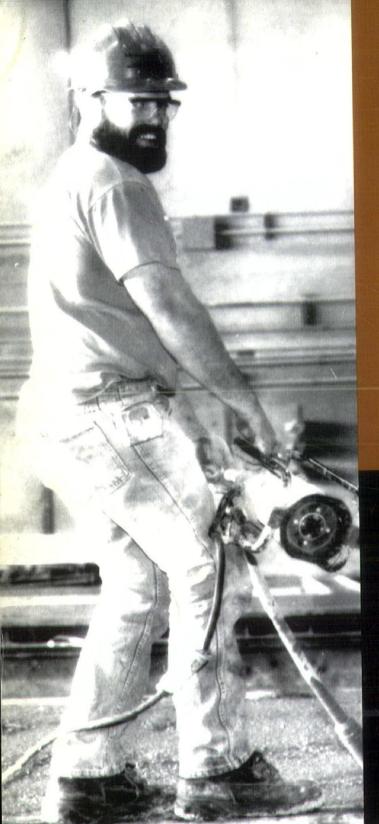
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