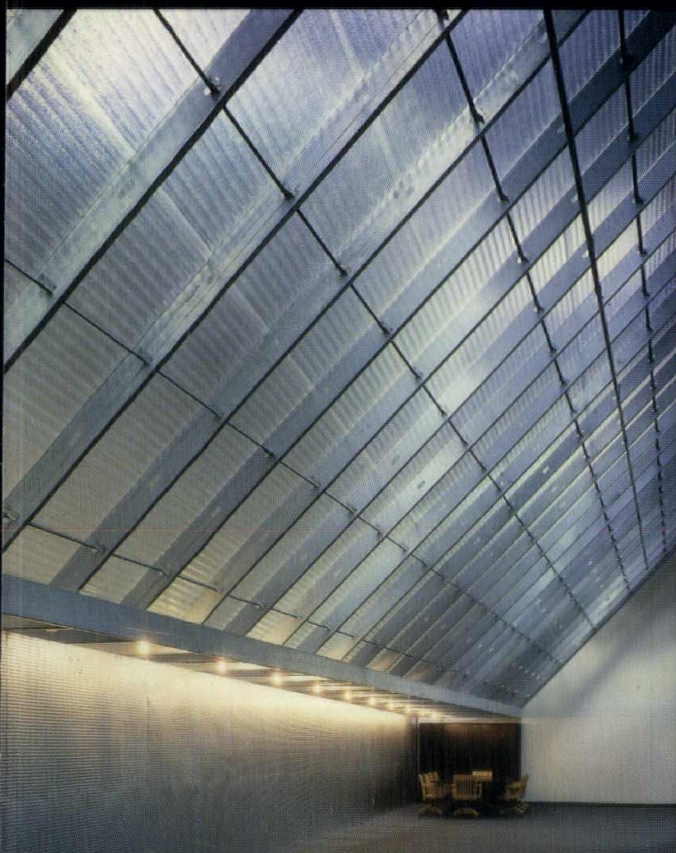
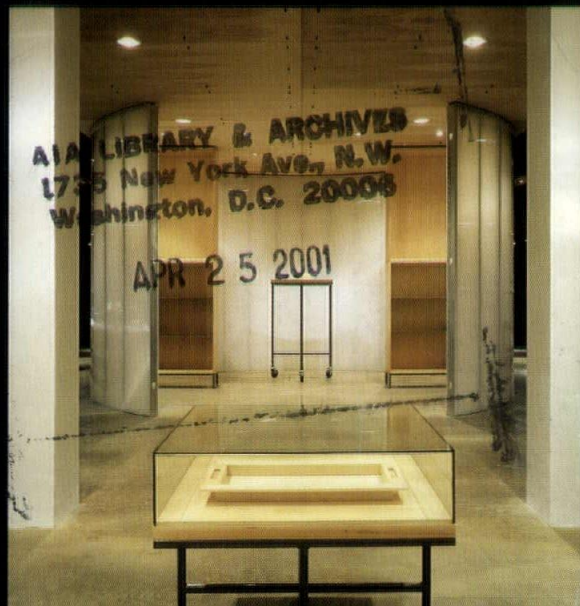


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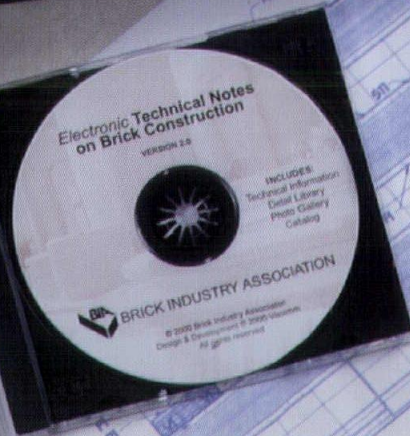
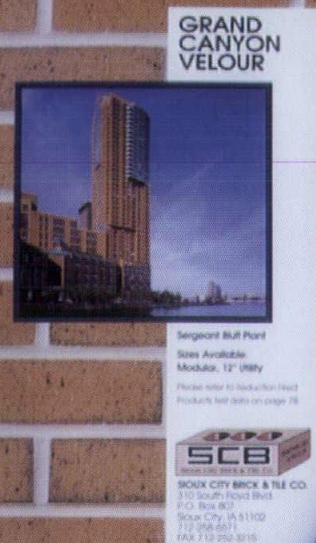
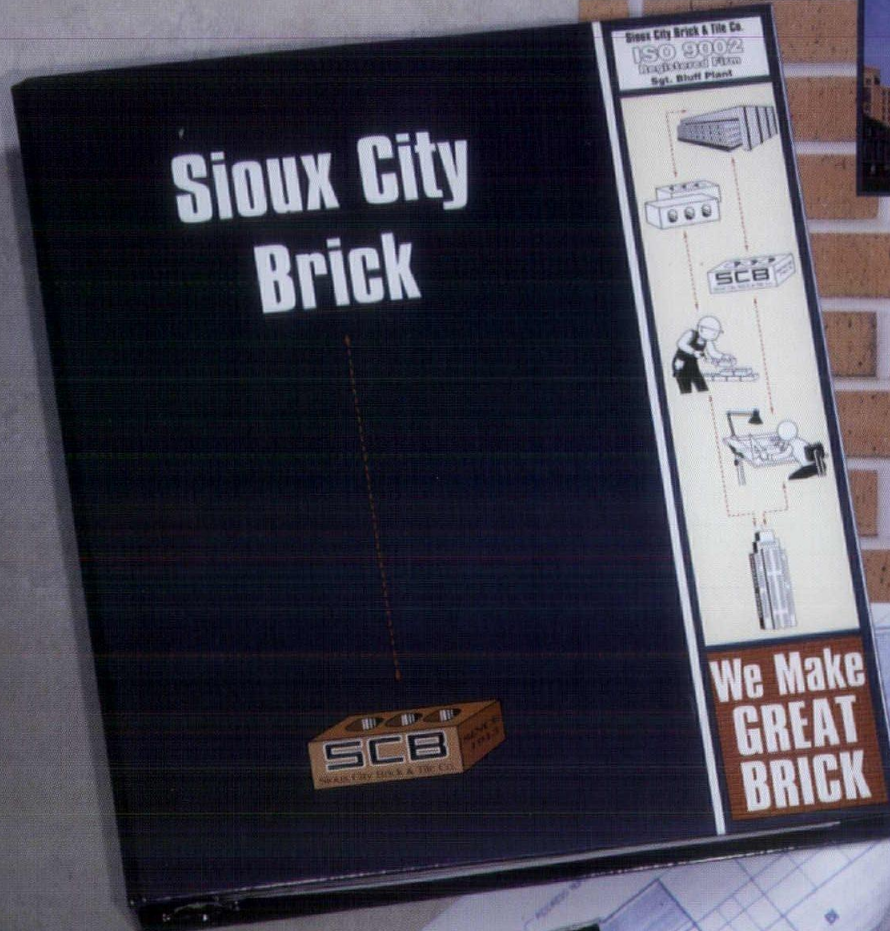


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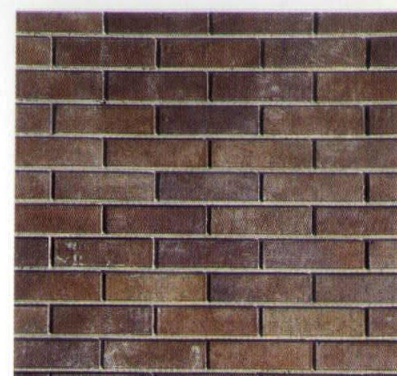
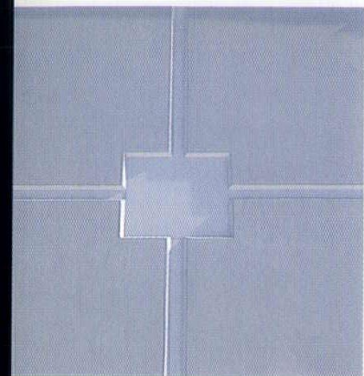
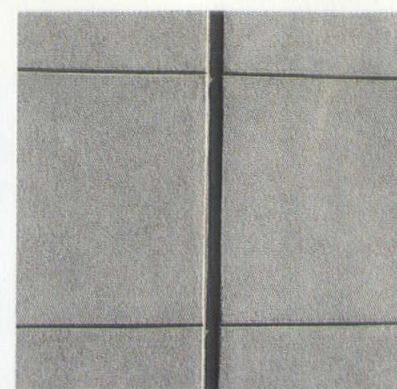
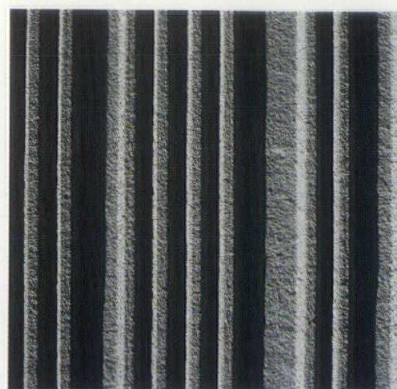
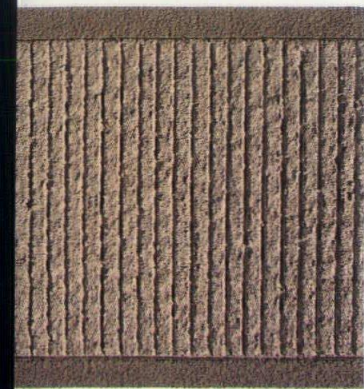
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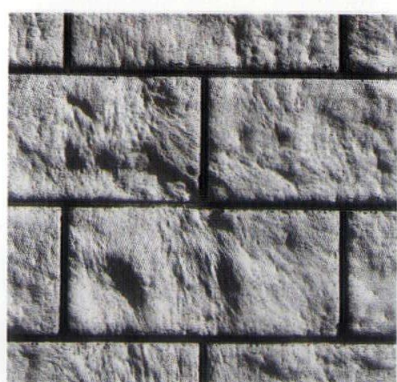
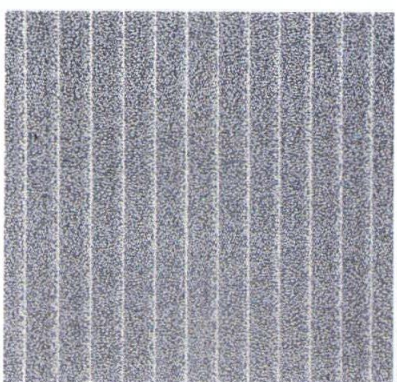
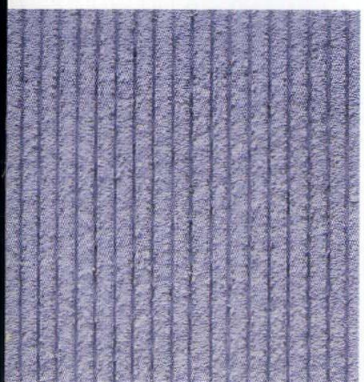
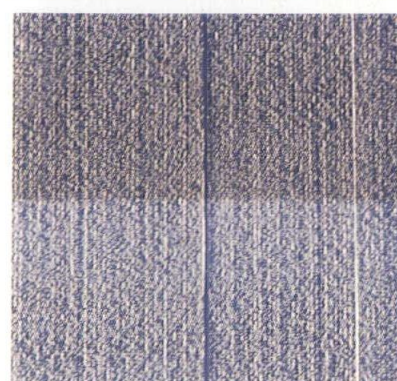
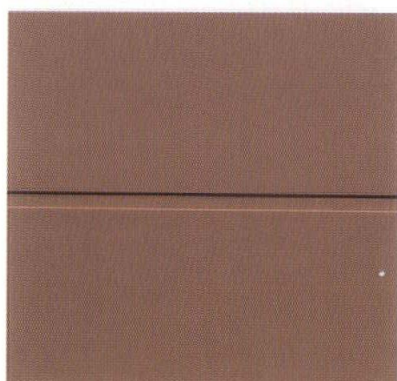
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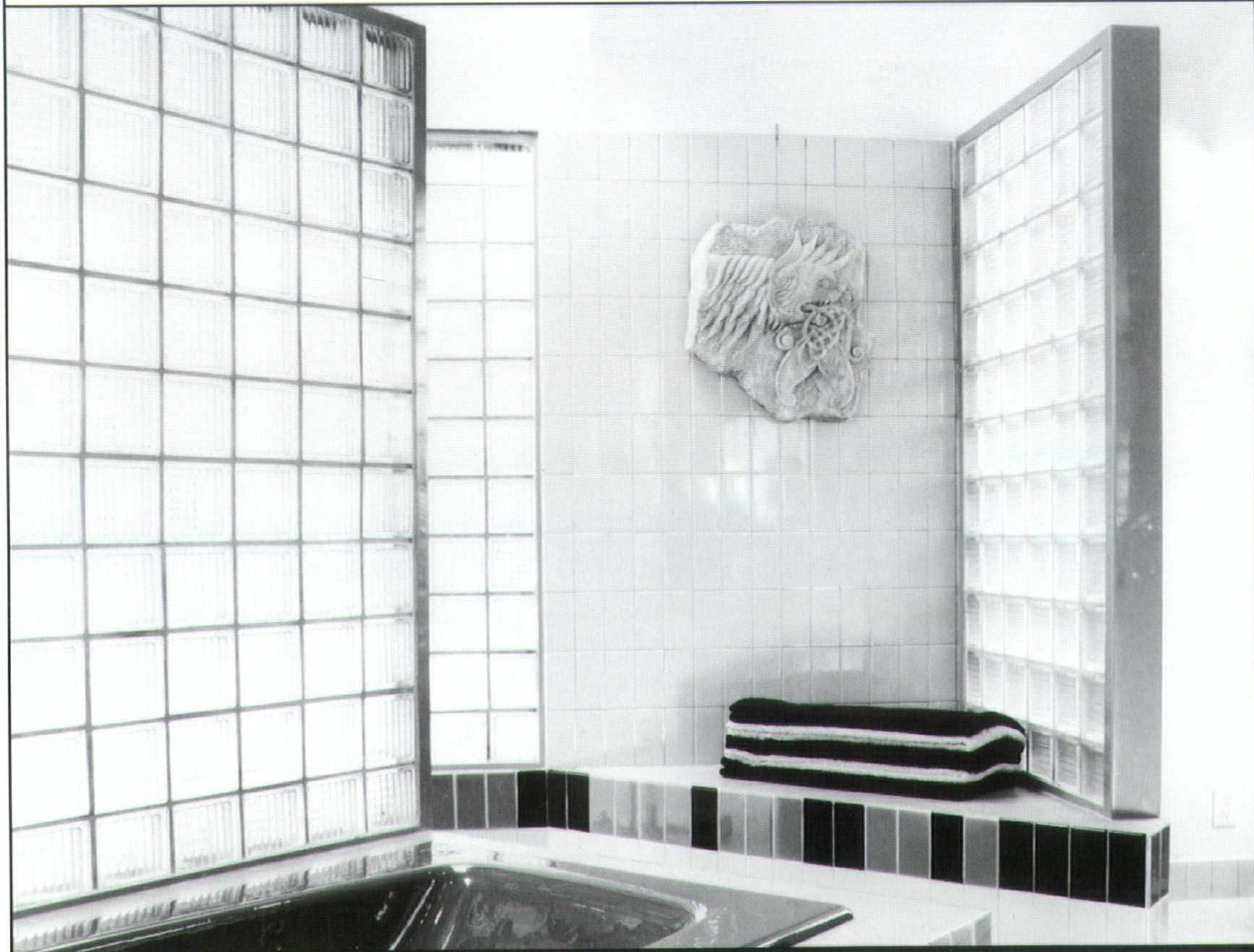
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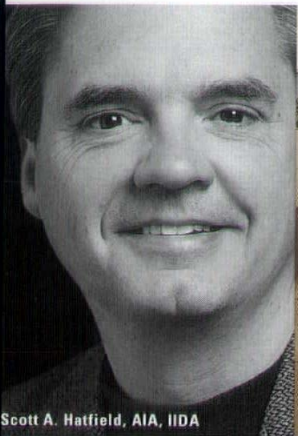
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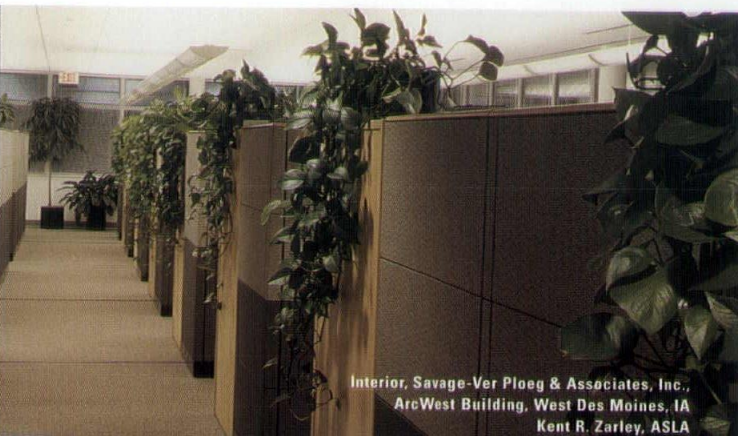


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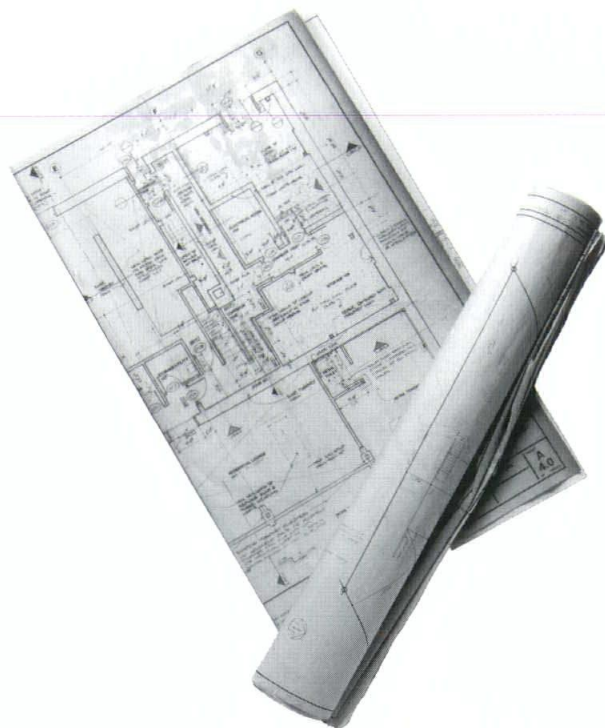
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2001 AIA Architecture Firm Award, Herbert Lewis Kruse Blunck Architecture. Photos by Farshid Assassi, Assassi Productions. Parking ramp image by Cameron Campbell Architectural Photography.

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A rchitecture is necessarily an optimistic cultural act.

In the shaping of our built environment we, as design professionals, struggle with the necessity of meeting everyday needs and the desire to elevate those needs to reflect something above and beyond that basic need. It requires the participation of those who foot the bill, those who craft the materials, and those who ultimately inhabit the spaces. Design is not a private individual struggle.

The belief that we can enrich our society through the built environment is evidence of our optimism to be able to reach beyond mere building. We learn something about what we value and how we communicate that value to others and ourselves. It is the role of the design professional to nurture that participation and to foster that desire. In short, we participate in creating our own reflections.

2000

The belief that we can enrich our society through the built environment is evidence of our optimism to be able to reach beyond mere building.

Awards

The annual AIA Iowa Awards, AIA Central States Region Design Awards, and the AIA Iowa Excellence in Craft Awards is an opportunity to look into our collective mirror and honor those projects that are deemed truly outstanding examples of our endeavors. The award winning projects that follow are optimistic evidence of Iowa and the Midwest region's attention to shaping our environment and exemplify our desire to reach beyond mere building.

Matthew Niebuhr
2000 Awards and Recognition Chair

IOWA Architect

different *by* design

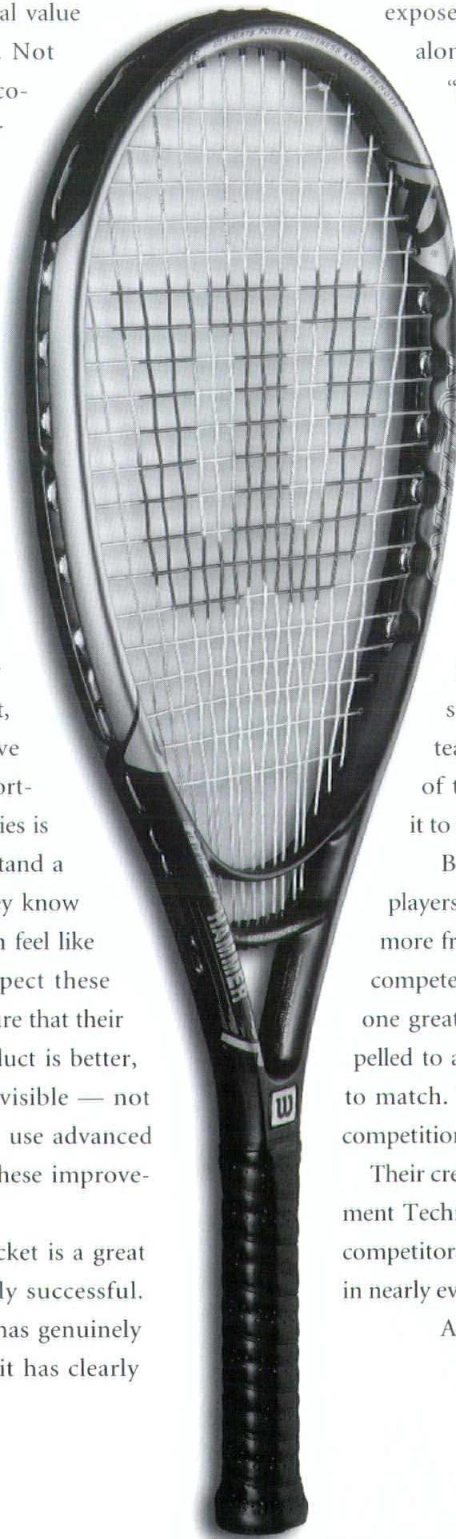
Powerful Performance: The Role of Competition in Design

Competition is such a large part of our cultural value system that we see its influence all around. Not only is it the defining factor in our entire economic and political system, but it is the basis for much of the entertainment we crave and the type of products that we buy. For designers, “competition” drives not only how products are marketed and sold but how designs are conceived, developed, and presented.

One of the strongest confluences of competition, design, and consumer desire can be found in the research and development divisions for successful sporting good companies. Their designers compete with each other in the lab so that others can compete more effectively on the courts.

It is important to understand that these industries are successful not only because their products appeal to part of our cultural zeitgeist, but because they employ clever and inventive designers; after all, to continually innovate sporting equipment that has been around for centuries is no small task. But also, these designers understand a few fundamental truths about their client: They know that athletes will buy products if it makes them feel like better competitors, but in exchange they expect these products to improve year after year. To make sure that their competitor-consumers will see why their product is better, they will usually make these improvements visible — not hidden in the handle — and will often times use advanced technical jargon to describe what has made these improvements possible.

The new Wilson Hype Hammer tennis racket is a great example of why this approach is consistently successful. Even after centuries of design innovation, it has genuinely improved the performance of the racket — it has clearly



exposed this improvement with a series of rollers along the edge, and touted this improvement as “friction reducing, cross-axial, power improvement” technology.

While most of the previous innovations have tried to improve power and control by changing the racket size, shape, and material, they have all been ultimately limited by the “connection” between the racket and the strings — a great racket with terrible strings is clearly not effective. Wilson improved on this problem by adding metallic-colored nylon polymer wheels on the sides of the racket to replace the typical grommet connection. These wheels allow for more vertical and horizontal movement of the strings and provide more power, increase “dwell time” and produce a larger sweet spot. The carbon and graphite reverse-teardrop shaped frame extends down the throat of the racket to increase stability while allowing it to maintain the light, 9-ounce final weight.

Basically, these innovations are done to help players improve their game, but Wilson expects a little more from the consumer because it has to continue to compete for your business. They hope that by creating one great product (a racket), consumers may be compelled to also buy the new strings, balls, grips, and shoes to match. This exemplifies the inherent multiplicity of competition and design in today’s society.

Their creations are nothing short of the “Game Improvement Technologies” they claim to be and have all today’s competitors to compete at the highest levels ever recorded in nearly every sport.

At least until next year.





St. Katharine's - St. Mark's Independent College Preparatory School - Bettendorf, Iowa

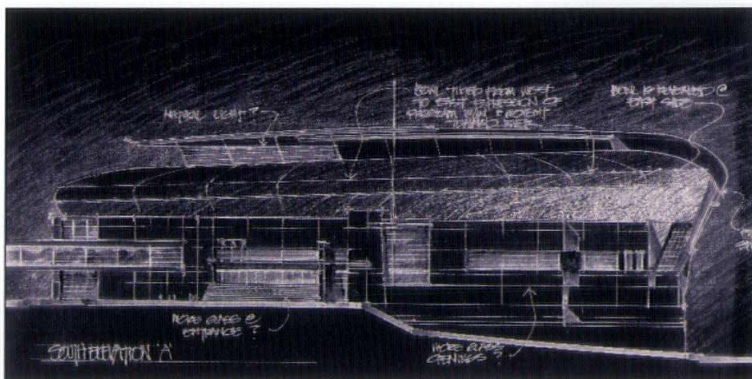
Construction has begun on a major addition, designed by Downing Architects, P.C. The 27,000 square foot addition will be adjacent to their existing gymnasium. It will include space for the pre-school, pre-kindergarten, and kindergarten,

along with six classrooms for Lower School students and one for drama instruction. The addition also contains a media/technology center, a 325 seat auditorium and stage adjoining a multi-purpose/dining area and kitchen. A student hub/

information center separates the gymnasium from the auditorium and doubles as events lobby. The existing mansion will be updated for the Upper School and the former carriage house will be used for art and music instruction.

Iowa Events Center - Des Moines, Iowa

HOK Sport in conjunction with RDG Bussard Dikis and Brooks Borg Skiles Architecture, Engineering LLP has just completed the schematic design for the Iowa Events Center. The complex will not only provide a new 16,000 seat arena but also 100,000 square feet of exhibition space - an addition to the south of Veterans Auditorium. The new site plan has the arena front on the river, creating an excellent view from the facility and provides a welcome addition to the riverfront skyline. The new complex is anticipated to be a catalyst for new riverfront development.



MATT NIEBUHR

Herbert Lewis Kruse Blunck Architecture Firm Award

The Architecture Firm Award is the highest honor that The American Institute of Architects can bestow on an architecture firm for consistently producing distinguished architecture. It is conferred by the Board of Directors.

Eligibility:

Any firm or successor firms, whether an individual or an organization of architects, in which the continuing collaboration among individuals of the firm has been the principal force in at least 10 years, is eligible for the Architecture Firm Award. While serving on the Board of Directors, Board members and their firms are ineligible to be nominated for this award. No more than one such award shall be made in any year.

Photography: Farshid Assassi, Assassi Productions with noted exception on parking ramp image, page 11, photo by Cameron Campbell Architectural Photography.

AARON BETSKY

Several years ago, I had the pleasure of serving on the AIA Iowa Award Jury. The organizing committee brought the treasures of Iowa to San Francisco, where we watched monster homes, drive-in banks, football stadiums, hospitals and office parks slide by on carousel after carousel. Now and then something would catch our attention — something modern, clean, and clear, but slightly off, elongated, or pushed beyond the mere bounds of responsible building. By the end of the day, we had picked a handful of projects to award. Each of them was different in scale, function and site, but each exhibited a modernism that was responsive to its program, beautifully executed, and strong enough in the expressiveness of its forms to stay in our memory. The state of architecture in Iowa was obviously pretty good.

Imagine our surprise when we found out that almost all the designs were all by one firm, Herbert Lewis Kruse Blunck Architecture (HLKB). I knew of them as collaborators with interesting out-of-town architects, but otherwise they were unknown to me as, well, Iowa. I immediately started angling for assignments in Iowa to check for myself. When I finally wrangled a speaking invitation in Des Moines, I went to inspect the gas distribution warehouse, the stadium, the jewelry store, and the offices. Yes, they were that good.

Forgive my surprise, but we dilettante inhabitants of either coast are not used to seeing so much good architecture at one time in one of the “fly over states.” Sure, some of my best students came from Iowa, some very good architects who now work in places like L.A. So now and then a good architect will show up from there, but previous visits to the state had filled me with images of the sort of bland office blocks, endless subdivisions and otherwise mediocre abuses of natural resources that serve to house people or things that you might find almost anywhere in the United States. I didn’t expect such good, home-grown architecture.

I mean something rather particular by that phrase: the ability that begins from the architectural dictum to “First, Do No Harm.” First, make a building that works. HLKB’s buildings are responsive, respectful, comfortable and, from what I can tell, well-made. I am not privy to what the pseudo-science of Post-Occupancy Evaluation has to say about their structures, but they seem well-proportioned and lit, organized in a clear and understandable manner, and sited sensibly both in response to terrain and weather and to their context.

The second rule they seem to follow is: “Don’t Decorate, Elaborate.” Out of their responses to program and site, HLKB weave webs of steel, glass or corrugated fiberglass that don’t just represent how the building is made, but which add what Frank Lloyd Wright once called a “cloak of ideality.” They do not so much

replace the actual building’s working parts, as they make them visible to us in such a way that we continue to look at the spaces we are occupying, question them and, perhaps, understand them. That is true of the elaborate grids and planes of the Meredith Expansion or the office interiors in New York, but also of the silo-like conference rooms at Praxair.

The latter image, along with the sloping Plexiglas plane in the same project teach the third HLKB Lesson: “Bring It Back Home.” By connecting to (local) archetypes, but also to something so strongly visceral and unexplainable that it makes light, scale and texture visible, the firm is able to add something extra to their responsive and responsible constructions. Perhaps it is an awareness of where we are in a way that is unexpected, or maybe it is just a touch of weirdness. Whatever it is, it adds a simple touch of enigmatic beauty.

How do they do it? Why are they in Iowa? No doubt they will be faxing their designs in to and from far-flung sites in the world. Can they keep it up now that they are rock stars? I don’t know. What I do know is this: Sorry, Iowa, you couldn’t keep it secret forever. HLKB is the best architecture firm of the year.

—Aaron Betsky is the Curator of Architecture, Design and Digital Projects at the San Francisco Museum of Modern Art. As of June 1, 2001, he will be Director of the Netherlands Architecture Institute in Rotterdam and is the most recent author of *Architecture Must Burn* (Thames & Hudson, 2000).

Above Right: Herbert Lewis Kruse Blunck Architecture staff photo.

Standing Third Row (left to right): Cal Lewis, FAIA; Charles Herbert, FAIA; Matt Rodekamp; J. Mark Schmidt, AIA, CSI; Rob Whitehead, AIA; Kay Boller, SDA/C; Greg Lehman, AIA; Todd Garner, AIA; Rick Seely, AIA; Carl Rogers, ASLA; Rod Kruse, FAIA

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Kneeling (left to right): Brad Kramer; Dan Vercruysse*; Jon Sloan; David Abler*

Not Pictured: Tim Hickman, Doug Frey, AIA; Tom Hilton, AIA; Brian Lindgren, AIA; Brett Mendenhall, AIA; Channing Swanson, AIA; Jill Swanson, AIA; Brett Douglas, ASLA; Josh Baker; Mike Bechtel; Cheung Chan; Brad Hartman; Josh Lekwa; Matt Niebuhr, Ann Sobiech-Munson; Tom Trapp, Kerry Weig; Dave Nandell; Jim Hoff, AIA

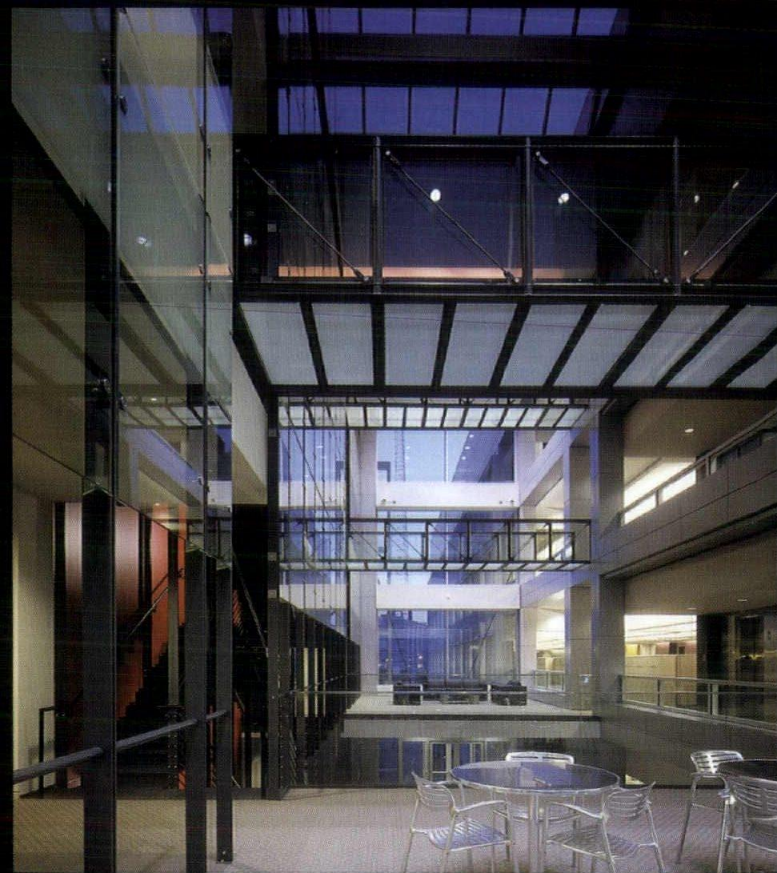
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"...I chose them in part because their architecture works are sophisticated and aesthetically very strong...I have never had a better working collaboration than with Herbert Lewis Kruse Blunck Architecture."
 — Maya Lin, Maya Lin Studio

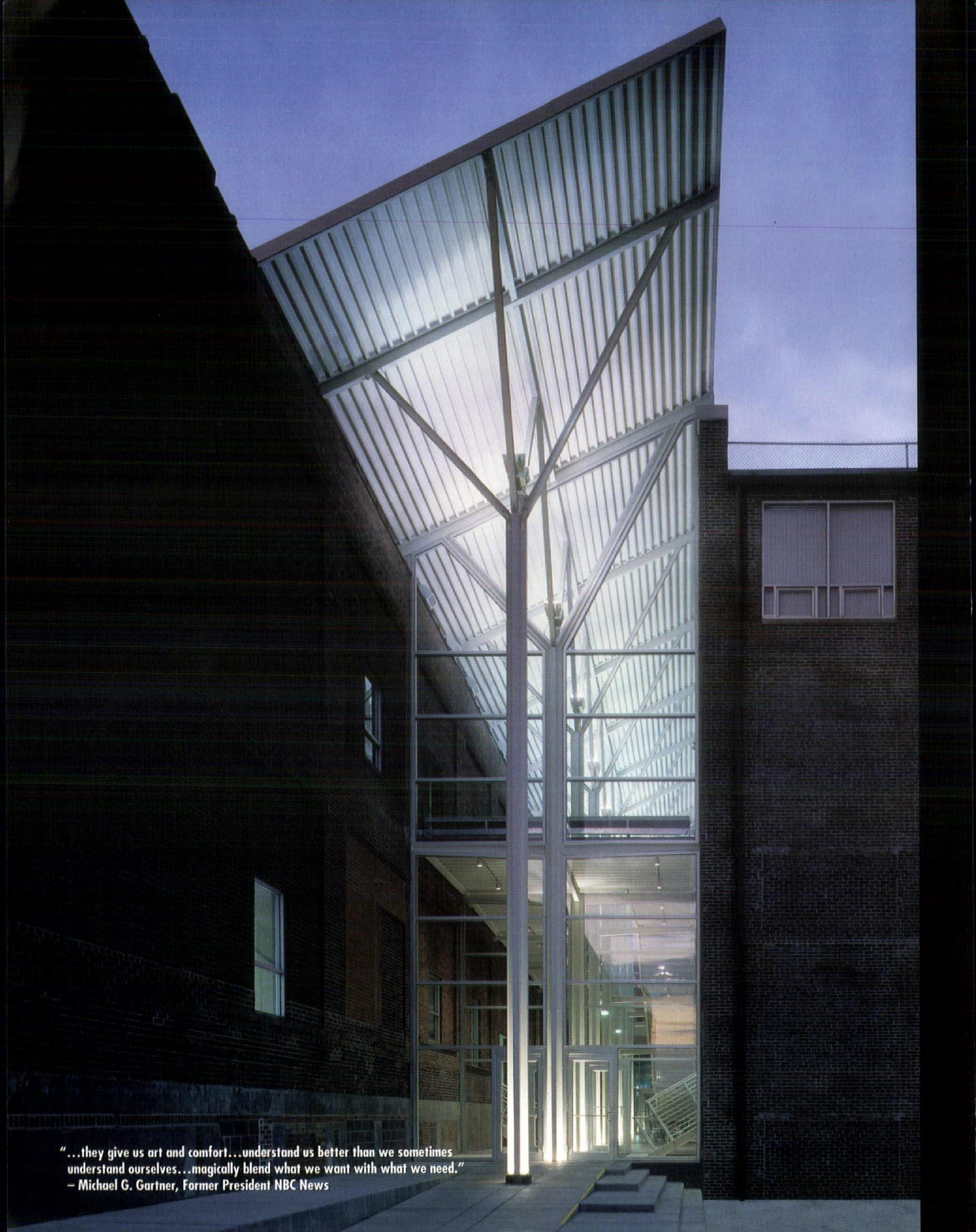


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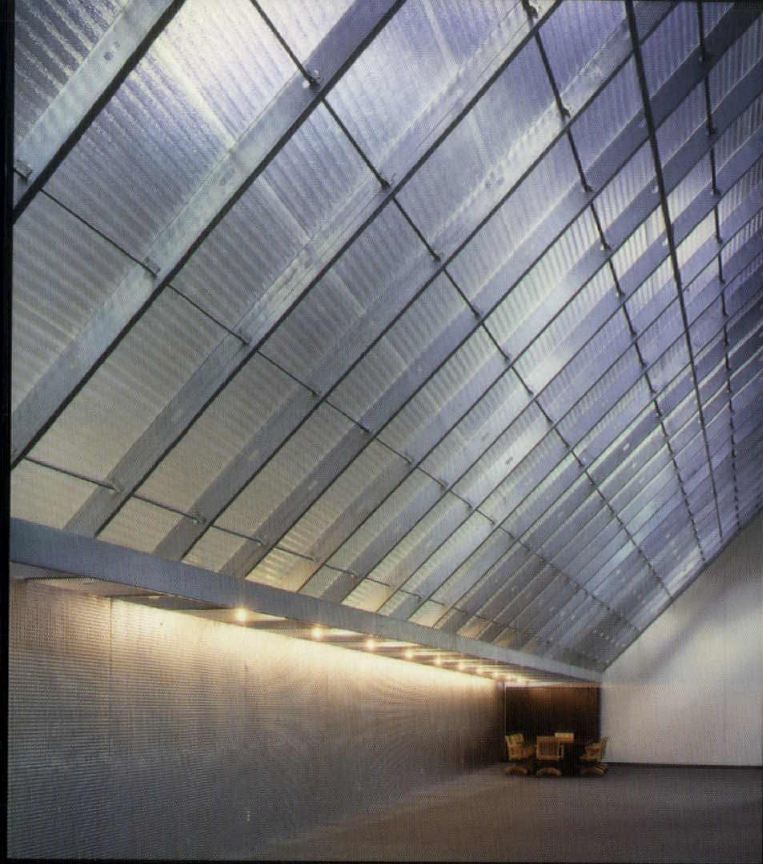
"...Their contribution is neither fashionable nor whimsical, but rather gives credibility to the role of architects and to the importance that architecture holds within our communities."

— David Chipperfield, David Chipperfield Architects

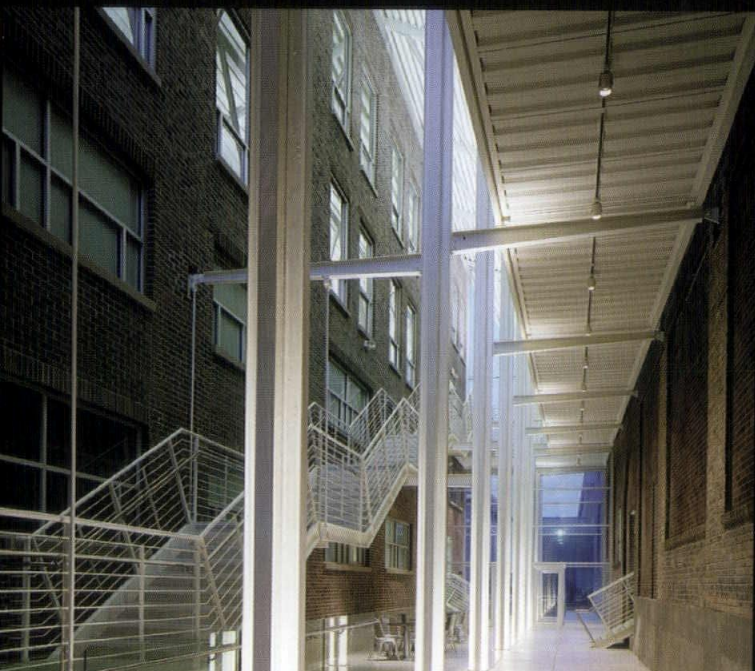




"...they give us art and comfort...understand us better than we sometimes understand ourselves...magically blend what we want with what we need."
— Michael G. Gartner, Former President NBC News



"...I can think of very few, and none that have not already received the Architecture Firm Award, who have engaged in as high a level as practice."
 — Aaron Betsky, Curator, San Francisco Museum of Modern Art



AWARDS

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN ARCHITECTURE

Private Retreat



Project:
Private Retreat, Dallas County

Architect:
Architects Wells Woodburn
O'Neil, West Des Moines

General Contractor:
Venter Spooner

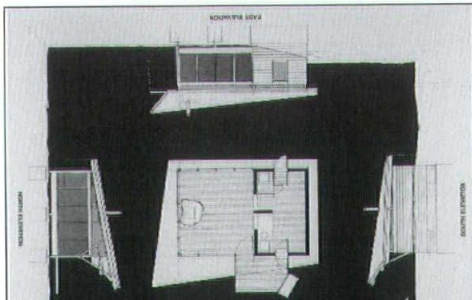
Electrical Contractor:
ABC Electric

Civil Engineer: Architects Wells
Woodburn O'Neil

Electrical Engineer: Architects
Wells Woodburn O'Neil

Mechanical Engineer: Architects
Wells Woodburn O'Neil

Structural Engineer: Architects



AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN ARCHITECTURE

Vermeer Manufacturing Co. Global Pavilion



Project:

Vermeer Manufacturing
Company Global Pavilion, Pella

Architect: Shiffler Associates
Architects, PLC, Des Moines

General Contractor:

Graham Construction Company

Electrical Engineer:

Menninga Electric

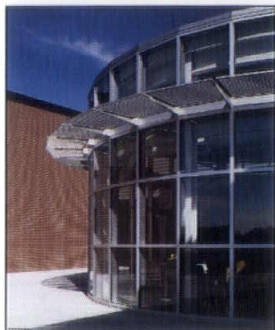
Mechanical Contractor:

Baker Mechanical

Structural Engineer:

Charles Saul Engineering

Photographer: Farshid Assassi,
Assassi Productions

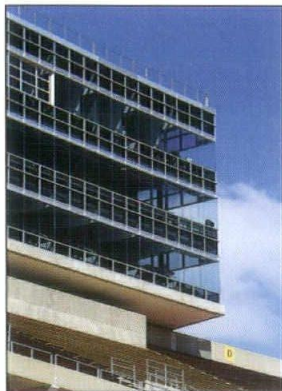


AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

Stadium Press box

IOWA STATE UNIVERSITY



Project: Stadium Press box,
Iowa State University, Ames

Architect:

Brooks Borg Skiles Architecture
Engineering LLP, Des Moines

General Contractor:

The Weitz Company

Electrical Contractor:

Nikkel & Associates, Inc.

Electrical Engineer:

Brooks Borg Skiles Architecture
Engineering LLP

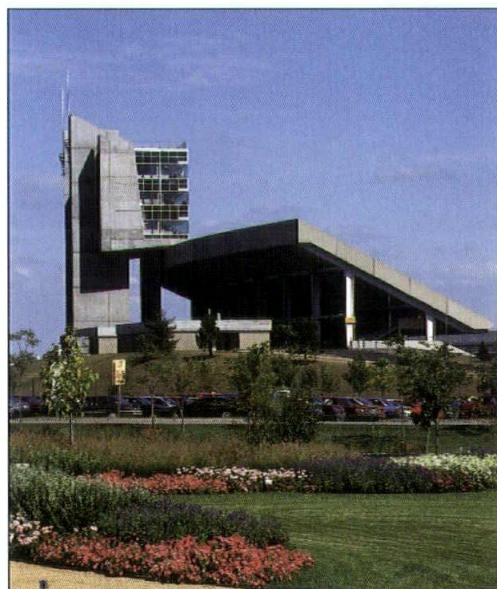
Mechanical Engineer:

Baker Mechanical

Structural Engineer:

Charles Saul Engineering

Photographer: Farshid Assassi,
Assassi Productions



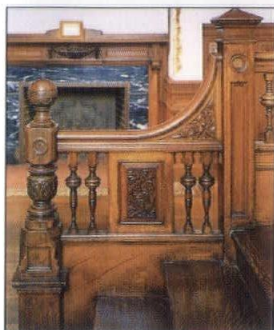
AWARD

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

Herndon Hall Restoration



Project: Herndon Hall
Restoration, Des Moines
Architect: Herbert Lewis Kruse
Blunck Architecture, Des Moines
General Contractor:
Pacesetter Co., Inc.
Electrical Contractor:
Teddell Electric
Mechanical Engineer:
Wykoff Industries
Interior Designer: Herbert Lewis
Kruse Blunck Architecture
Millwork:
Lisac Construction
Hardwood Floors:
Glascock Hardwood Floor Service
Masonry:
Caligiuri Construction
Granite/Slab Installation:
Stoneworks
Photographer: Peter Aaron/
ESTO Photographics, Inc.



AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

Logsdon [rest] room



Project:

Logsdon [rest]room, Des Moines

Architect: Herbert Lewis Kruse
Blunck Architecture, Des Moines

General Contractor:

Silent Rivers, Chaden Halfill

Electrical Contractor:

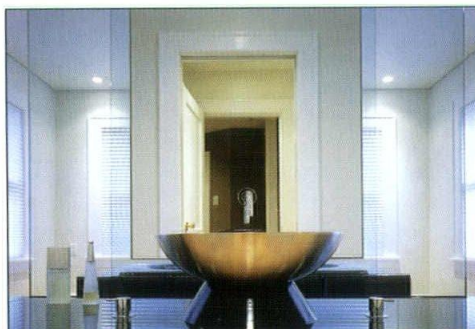
Noel Electric

Interior Designer:

Herbert Lewis Kruse Blunck
Architecture

Photographer:

Cameron Campbell Architectural
Photography



AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

Palmer Human Development and Family Studies Building

IOWA STATE UNIVERSITY



Project:

Palmer Human Development
and Family Studies Building,
Iowa State University, Ames

Architect:

RDG Bussard Dikis, Des Moines

General Contractor:

Stanley Design Build

Electrical Engineer:

Alvine and Associates

Mechanical Engineer:

Alvine and Associates

Structural Engineer:

Charles Saul Engineering

Landscape Architect:

RDG Crose Gardner Shukert

Interior Designer:

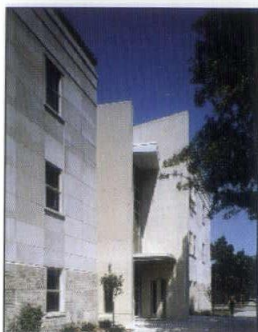
RDG Bussard Dikis

Acoustical Consultant:

Coffeen Fricke

Photographer:

Farshid Assasi,
Assasi Productions



AWARDS

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN CRAFT

Salisbury Roof Restoration

Project: Salisbury House Roof Restoration, Des Moines

Award Recipient: David Ray, Wood Roofing and Sheet Metal Company; David B. Dahlquist, Dahlquist Clayworks, Inc.

Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines

General Contractor: The Weitz Company

Electrical Contractor:

Baker Electric

Structural Engineer:

Charles Saul Engineering

Roofing Contractor:

Wood Roofing and Sheet Metal Company

Produced Clay Tiles:

Dahlquist Tile Works

Photographer: Herbert Lewis

Kruse Blunck Architecture



AWARDS

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN CRAFT

Taylor Residence Staircase

Project: Taylor Residence Staircase, Des Moines

Award Recipient: Woodcraft Architectural Millwork

Architect:

Shiffler Associates Architects, PLC, Des Moines

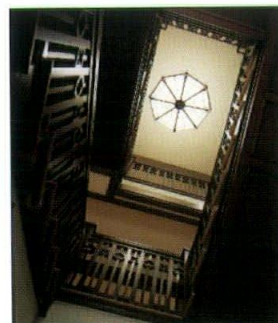
General Contractor:

Taylor Ball Homes

Millwork Contractor:

Woodcraft Architectural Millwork

Photographer: Farshid Assasi, Assasi Productions



AWARDS

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN CRAFT

David's Milwaukee Diner

Project: David's Milwaukee Diner,
Perry

Award Recipient: Will Ghormley,
Leather Crafter

Architect:
Wetherell Ericsson Leusink
Architects, PLC, Des Moines

General Contractor:
The Hansen Company, Inc.

Electrical Contractor:
ABC Electric

Electrical Engineer:
Pulley & Associates, Inc.

Mechanical Engineer:
Pulley & Associates, Inc.

Structural Engineer:
Peterson Engineers

Interior Designer:
Creative Enterprises

Craftperson:
Will Ghormley - Maker

Photographer:
Dale Photographics



AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN CRAFT

Howe Hall, Engineering Teaching and Research Complex

IOWA STATE UNIVERSITY

Project: Howe Hall, Engineering
Teaching Research Complex,
Iowa State University, Ames

Award Recipient:
Architectural Wall Systems

Architect: Brooks Borg Skiles
Architecture Engineering LLP,
Des Moines

Electrical Contractor:
Nikkell & Associates, Inc.

Civil Engineer: Ellerbe Becket,
Inc./BBSAE LLP (Zone D)

Electrical Engineer: Ellerbe Becket,
Inc./BBSAE LLP (Zone D)

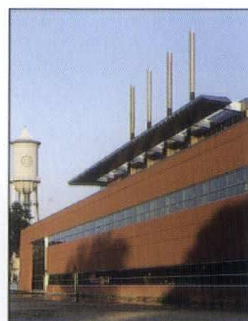
Mechanical Engineer: Ellerbe
Becket, Inc./BBSAE LLP (Zone D)

Structural Engineer:
Brooks Borg Skiles AE LLP

Interior Designer: Ellerbe Becket,
Inc./BBSAE LLP (Zone D and
VRAC)

Construction Manager:
The Weitz Company

Photographer: Farshid Assassi,
Assassi Productions



AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN CRAFT

Clause Residence

Project:

Clause Residence, Winterset

Award Recipient: Haldeman

Construction; Stout Masonry

Architect:

Clause Architects, Des Moines

General Contractor:

Haldeman Construction

Electrical Contractor:

Conner Electric

Civil Engineer:

Allender Butzke

Structural Engineer:

Charles Saul Engineering

Landscape Architect:

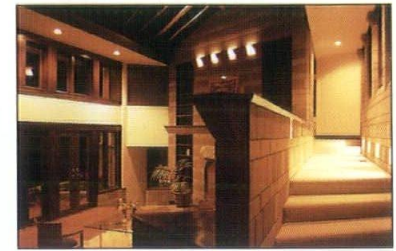
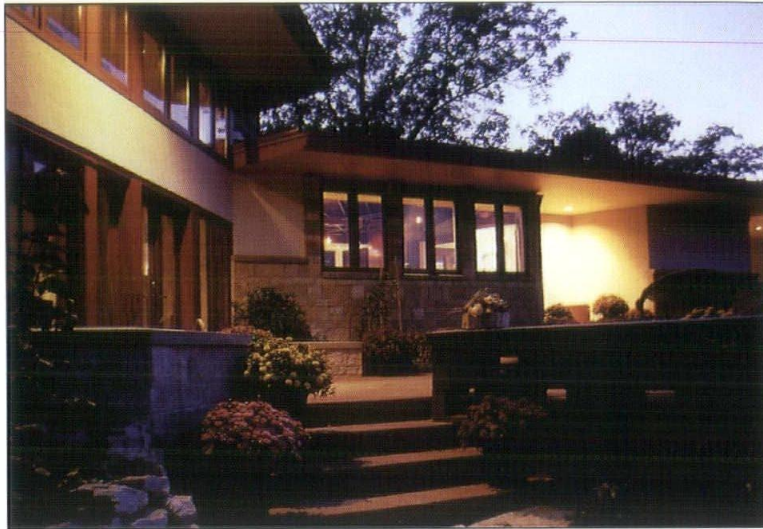
Clause Architects

Masonry Construction:

Stout Masonry

Photographer:

Tom Clause, Mark Mickunas



AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN CRAFT

Terrace Hill Exterior Restoration Phase 2

Project:

Terrace Hill Exterior

Restoration Phase 2, Des Moines

Award Recipient: Joe Catron,

Journeyman Sheetmetal Worker;

John Knight, Journeyman

Sheetmetal Worker; Jeff Hawkins

Architect: RDG Bussard Dikis,

Des Moines

General Contractor:

Neumann Brothers, Inc.

Masonry:

Forrest & Associates, Inc.

Painting Contractor:

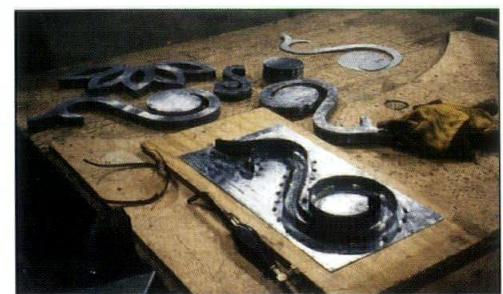
Color Inc.

Millwork Contractor:

Architectural Arts

Sheet Metal Contractor:

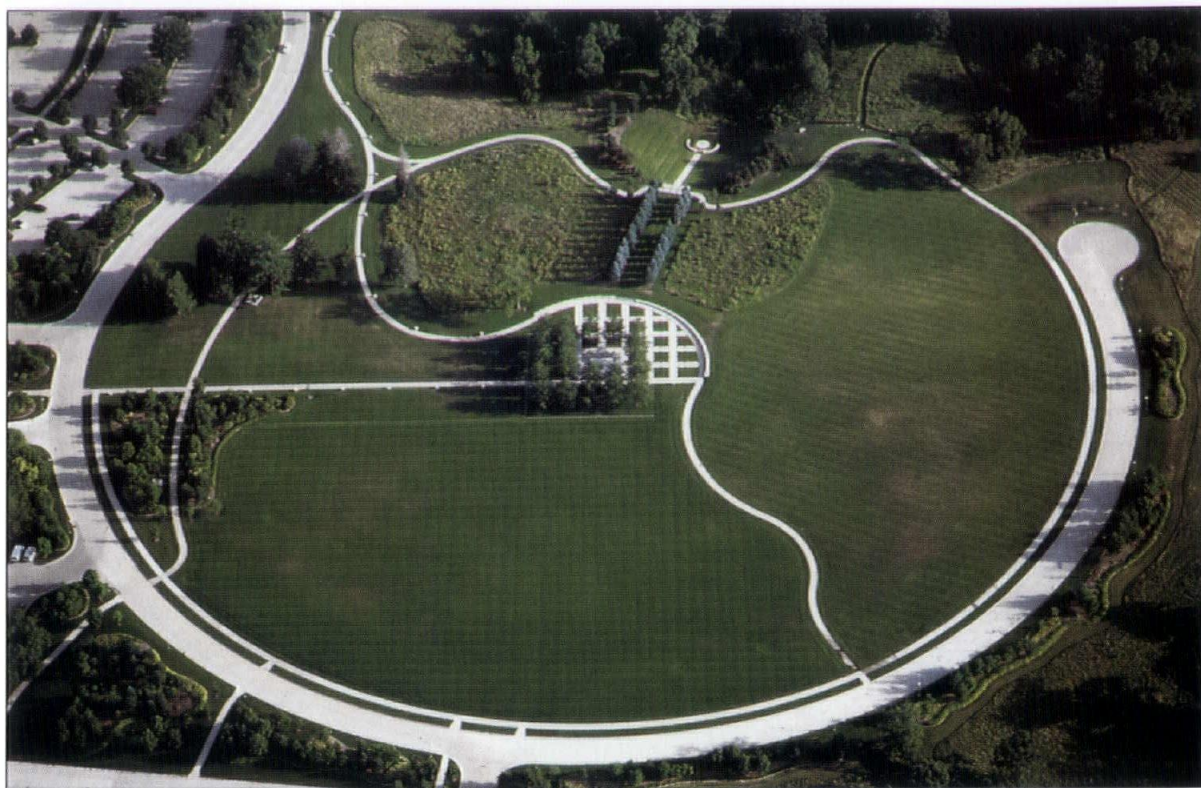
Air-Con Mechanical Corporation



AWARD

CENTRAL STATES REGION
HONOR AWARD

American College Testing Program



Project: American College Testing Program, Inc., Iowa City

Architect:
Herbert Lewis Kruse Blunck
Architecture, Des Moines

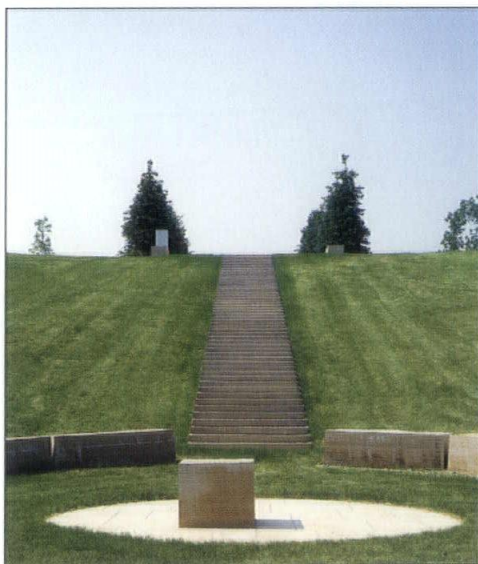
General Contractor:
Mid-America Construction
Company of Iowa

Civil Engineer:
Shive-Hattery Engineers and
Architects

Landscape Architect:
Croze-Gardner Associates (Plant
Materials)

Landscape Contractor:
Suburban Landscape Associates

Photographer: Farshid Assassi,
Assassi Productions



AWARD

CENTRAL STATES REGION
HONOR AWARD

Center Street Park and Ride



Project: Center Street Park and Ride, Des Moines

Architect: Herbert Lewis Kruse
Blunck Architecture, Des Moines

General Contractor:
Taylor Ball

Civil Engineer:

Bishop Engineering

Electrical Engineer:

Krishna Engineering

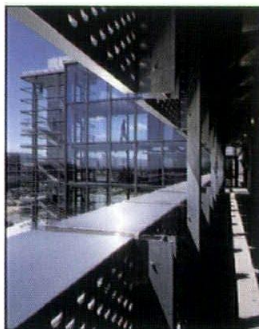
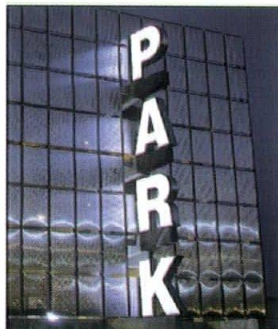
Mechanical Engineer:

Krishna Engineering

Structural Engineer:

Desman Associates

Photographer: Farshid Assasi,
Assasi Productions



AWARD

CENTRAL STATES REGION
HONOR AWARD

Moen Residence



Project: Moen Residence,
West Des Moines

Architect:
Herbert Lewis Kruse Blunck
Architecture, Des Moines

General Contractor:
Dennis Smick

Electrical Contractor:
ABC Electric

Landscape Architect:
Herbert Lewis Kruse Blunck
Architecture

Interior Designer:
Herbert Lewis Kruse Blunck
Architecture

Millwork: Lisac Construction

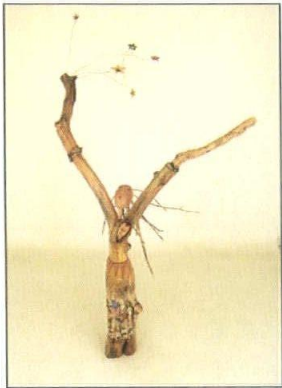
Photographer: Farshid Assasi,
Assasi Productions



AWARD

CENTRAL STATES REGION
HONOR AWARD

Sticks, Inc.



Project: Sticks, Inc., Des Moines

Architect: Herbert Lewis Kruse
Blunck Architecture, Des Moines

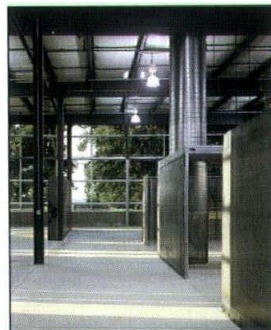
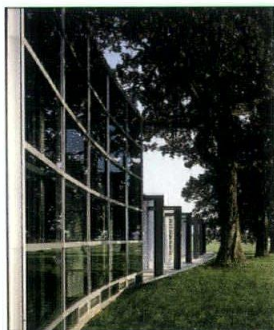
General Contractor:
Neumann Brothers, Inc.

Electrical Contractor:
Wolin Electric

Mechanical Contractor:
Wolin and Associates

Structural Engineer:
Charles Saul Engineering

Photographer: Farshid Assasi,
Assasi Productions



AWARD

CENTRAL STATES REGION
HONOR AWARD

Administrative Services Building

IOWA STATE UNIVERSITY



Project:

Administrative Services Building,
Iowa State University, Ames

Architect:

Shiffler Associates Architects, PLC,
Des Moines

Construction Manager:

Story Construction

Electrical Contractor:

Nikkel and Associates

Civil Engineer:

Engineering Resource Group

Electrical Engineer:

Pulley and Associates

Mechanical Engineer:

Pulley and Associates

Structural Engineer:

Shuck/Britson Consulting
Engineers

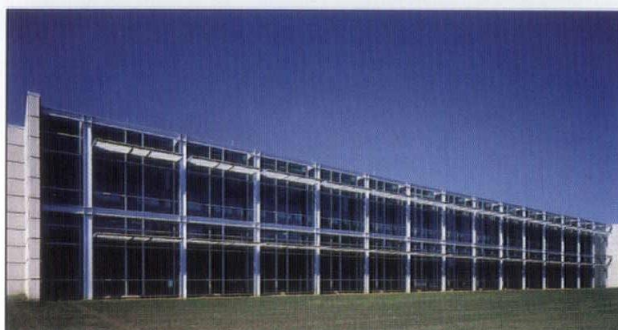
Mechanical Contractor:

L.A. Fulton and Sons

General Work Contractor:

R.H. Grabau Construction, Inc.

Photographer: Farshid Assassi,
Assassi Productions



AWARD

CENTRAL STATES REGION
HONOR AWARD

State of Kansas Center for Historical Research

Project: State of Kansas Center for Historical Research, Topeka, Kansas

Architect: ASAI Architecture, Kansas City, Missouri

General Contractor: Ferrell Construction of Topeka, Inc.

Electrical Contractor: McElroy Electric Inc.

Civil Engineer: Bartlett & West Engineers, Inc.

Electrical Engineer: Smith & Boucher, Inc.

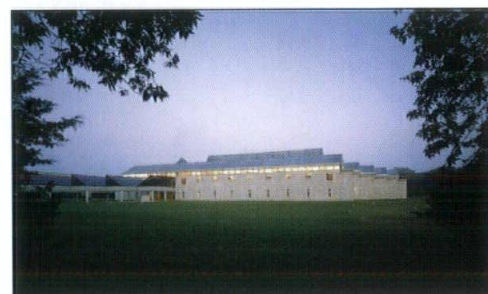
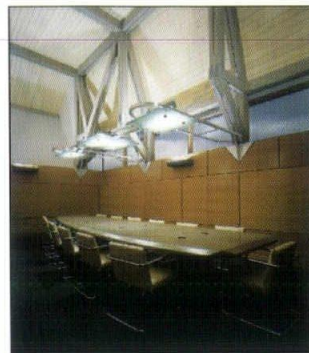
Mechanical Engineer: Smith & Boucher, Inc.

Structural Engineer: Bob D. Campbell & Company

Landscape Architect: ASAI Architecture

Interior Designer: ASAI Architecture

Photographer: Farshid Assassi, Assassi Productions



AWARD

CENTRAL STATES REGION
HONOR AWARD

Bowen Residence

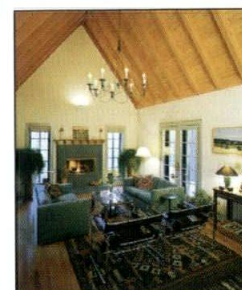
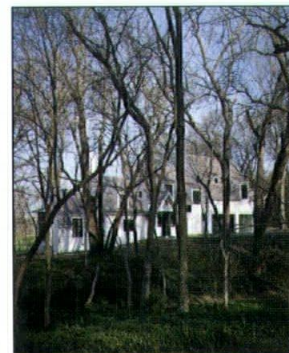
Project: Bowen Residence, Omaha, Nebraska

Architect: Bahr Vermeer & Haecker, Omaha, Nebraska

General Contractor: John Luce Company

Structural Engineer: Lathrum Associates

Photographer: Tom Kessler

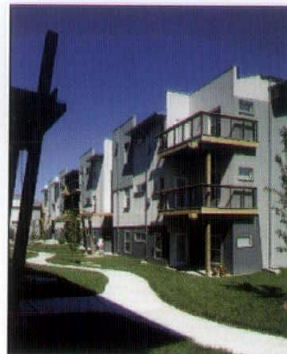


AWARD

CENTRAL STATES REGION
HONOR AWARD

Briar Hills Apartments

Project: Briar Hills Apartments,
Omaha, Nebraska
Architect: Randy Brown Architect,
Omaha, Nebraska
General Contractor:
Overland Constructors, Inc.
Civil Engineer:
Kirkham Michael
Electrical Engineer:
Alvin and Associates
Mechanical Engineer:
Alvin and Associates
Structural Engineer:
Kirkham Michael
Photographer: Farshid Assasi,
Assasi Productions

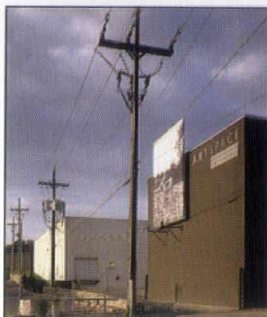
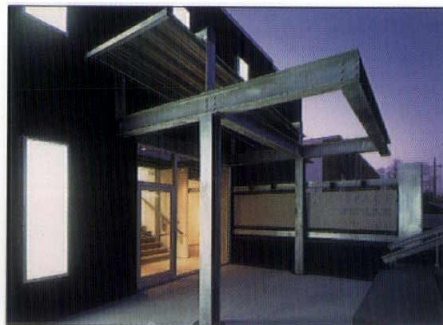


AWARD

CENTRAL STATES REGION
HONOR AWARD

H & R Block Artspace at Kansas City Art Institute

Project: H & R Block Artspace at
Kansas City Art Institute, Kansas
City, Missouri
Architect: BNIM Architects,
Kansas City, Missouri
General Contractor:
Walton Construction
Electrical Contractor:
SKCE Electric Inc.
Electrical Engineer:
SKCE Electric Inc.
Mechanical Engineer:
Airtech Engineering
Structural Engineer: Structural
Engineering Associates (SEA)
Interior Designer:
BNIM Architects
Gallery Lighting:
Derek Porter Studio
Plumbing Contractor:
Lexington Plumbing
Photographer:
Mike Sinclair



AWARD

CENTRAL STATES REGION
HONOR AWARD

Strategic Air Command Museum

Project: Strategic Air Command
Museum, Ashland, Nebraska

Architect:

Leo A. Daly, Omaha, Nebraska

General Contractor:

Kiewit Construction Company

Electrical Contractor:

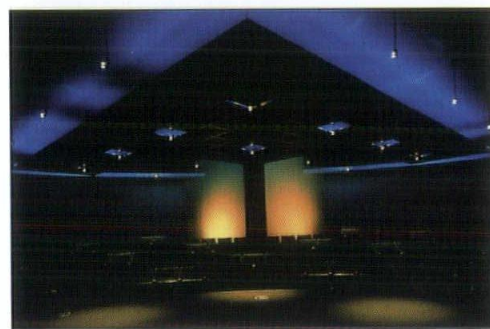
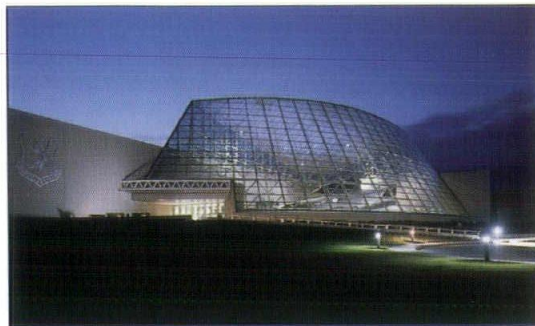
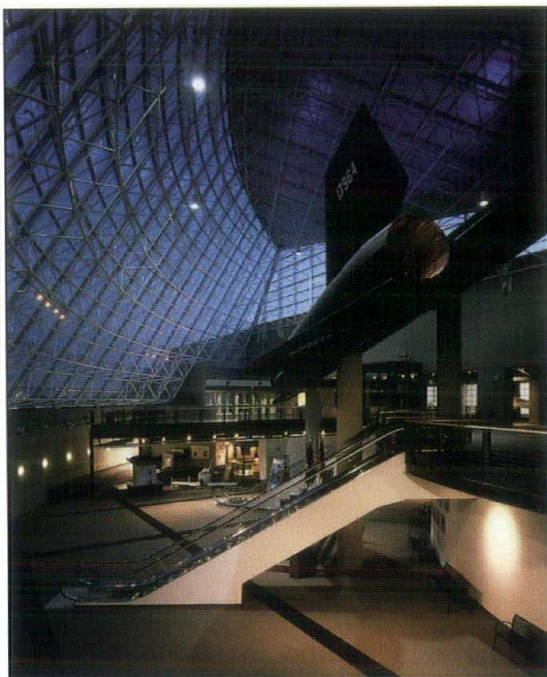
Miller Electric Company

Mechanical Contractor:

Midlands Mechanical

Photographer:

Paul Brokering, Photography



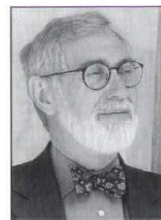
State Juror Profiles



Shirley Blumberg

Shirley Blumberg of Kuwabara Payne McKenna Blumberg Architects, Toronto, Canada leads a distinguished professional and academic career spanning over 20 years. A graduate of the University of Toronto she became a senior associate of Barton Myers Associates. In 1987 she founded KPMB. She is a member of the Ontario Association of Architects and a Fellow of the Royal Architectural Institute of Canada. In addition to her professional endeavors, she has taught at the University of Toronto, served as a visiting critic at the University of Waterloo and Carleton University, and lectured at Kent State University and the University of Nebraska at Lincoln, where she also served as the first woman appointee to the Hyde Chair for Excellence in Architecture.

Her projects include the Design Exchange and King James Place in Toronto (both recipients of a Governors General's Award for Architecture) and a number of interiors including the award-winning advertising offices for Ammirati Puris Lintas in New York, Disney Animation Studios, and the Alias Wavefront Studio in Toronto.



Laurie Olin, Hon. AIA

With a bounty of high profile projects behind him, Laurie Olin remains as one of America's most prolific landscape architects. Educated as an architect at the University of Washington, Olin worked with renowned landscape architect Richard Haag and Edward Larabee Barnes New York City, before winning the Rome Prize and Guggenheim Fellowship. With partner Robert Hanna, Hann/Olin was formed in 1960.

Many of their projects received design recognition from such various organizations as the AIA, the American Society of Landscape Architects and the American Planning Association. From 1982-87 Olin served as the Chairman of the Landscape Architecture Department at Harvard University after teaching in various capacities at Harvard and the Universities of Washington and Pennsylvania.



Mark Sexton, AIA

Mark Sexton openly proclaims Modernism as his idiom for design. Educated at the Illinois Institute of Technology and practicing with his partner, Ron Krueck, the firm acknowledges their debt to Mies van der Rohe and the legacy he left in their city of Chicago and their alma matter, IIT.

With built work mainly in the Chicago area, the firm's experience ranges from residential work to showroom interiors to corporate projects to furniture design. The work has been widely acclaimed, receiving multiple AIA awards and publication recognition in *Interiors*, *A+U*, *GA Houses*, *Architecture Record*, *Abitare*, and *Interior Design*. Their work is the subject of a monograph published in 1997 entitled *Krueck and Sexton: Works in Progress*. The forward written by Franz Schulze, sums their work, "...to reexamine the canon and open it to a variety of avenues hitherto unimagined."

Regional Juror Profiles



Ralph Rapson, FAIA

Ralph Rapson, FAIA, of Ralph Rapson and Associates (RR & A), is a Minnesota institution, widely regarded as the state's most influential Modernist architect. A graduate from the University of Michigan and the Cranbrook Academy, he has spent 30 years of his professional career in the quiet groves of academia, where he led the University of Minnesota's architecture program from 1954-1984. He received the Minnesota Society of Architects Gold Medal in 1979, the Thomas Jefferson Medal in 1965, and the ACSA/AIA Topaz Medal for Educational Excellence in 1987.

RR & A has received over sixty international, national, and regional awards including five national AIA Honor Awards for its work, and has built an international reputation for quality design in institutional, public and private architectural work.



Joan M. Soranno

Joan M. Soranno, Vice President at Hammel Green and Abrahamson, Inc. (HGA), Minneapolis, Minnesota, has specialized in the design of museums and other cultural institutions for the past twelve years. In 1993, she won the national American Institute of Architects Young Architects Award for design excellence and a Minneapolis Leadership Award for professional success. Soranno's recent achievements

include participating in the University of Minnesota Department of Architecture's Faculty Juried Exhibition at the Frederick R. Weisman Art Museum. She has also taught at the University of Minnesota College of Architecture and Landscape Architecture.

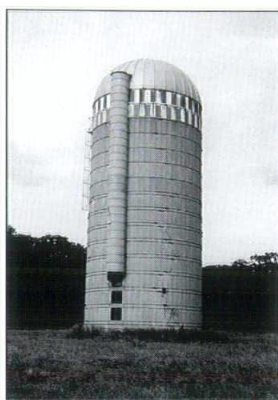


Leonard S. Parker, FAIA

Leonard S. Parker is Chairman of the Board and Director Design of The Leonard Parker Associates Architects, Inc, part of the Durrant Group in Minneapolis, Minnesota. In addition to directing an active architectural practice — which under his design leadership, has been recognized for more than 100 design awards and 15 national and international design competitions — Parker was a professor for over 30 years at the College of Architecture, University of Minnesota. He received the Minnesota Society AIA's Gold Medal in 1986 and the Firm Award in 1995. Parker has been a member of the AIA since 1965 and was elected to the College of Fellows in 1979.

Student Awards

IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE



AWARD

2000 RDG BUSSARD DIKIS DESIGN AWARD

Faculty Advisor: Karen Bermann

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

Above: Site is a silo.

Right: Section through livestock pens.

ASH LETTOW

The Architectural Advisory Council for the Department of Architecture is comprised of a rotating group of noted professionals from around the state and the country. The department's administrators asked the group what they expected from the academy's architectural education. The council prized the creative-thinking holistic, problem-solving opportunities that are a traditional part of the department's interactive design studio experience.

They emphasized the importance of developing a broad range of communication skills that serve all phases of the interactive architectural process: written, verbal, drawing, modeling, and computing. They endorsed significant exposure to the liberal arts to help the students understand the nature of human beings and the aspirations they might have for their built environment. They felt it was critical to cultivate the students' passion for architecture through an understanding of architecture's breadth as a cultural discipline. The council acknowledged the huge void of information that would still remain but accepted the profession's responsibility to channel the student's passion for architecture into the ongoing process of architectural education within the profession.

With this enlightened criteria in mind, the Department of Architecture takes great pride in the work of two students whose projects have been selected as the best in our undergraduate and graduate programs. The work is both rational

and poetic; it is personal and passionate without being self-indulgent. They address perceived problems while proposing stimulating questions, which create new challenges within the continuous and evolutionary process of architectural design.

The two students who created these projects, Ann and Ash, represent a rich human resource that has been enhanced by our land-grant institution. The good news is that they, along with many of their talented peers, have stayed in Iowa to begin their careers in architecture. They provide us with a tremendous opportunity. By working together through students, professors and professionals can enrich the interrelationship between theory and practice; this will inform both and help create a built environment that will continue to elevate our expectations and improve our lives.

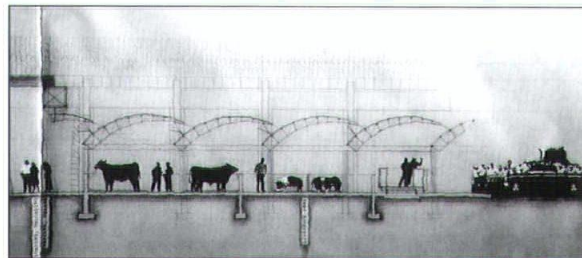
Thank you to the many benefactors in professional practice who enable us to recognize the extraordinary work of our students through awards and scholarships. Please take time to review these two most prestigious awards, the Paul S. Skiles Architecture Award for graduate students and the RDG Bussard Dikis Design Award for undergraduate students.

—Cal Lewis, FAIA, Professor and Chair, Department of Architecture, Iowa State University

Ossuary Auction House

Big business and corporate farming are decimating the culture of rural America. Everyday more and more homesteads are bulldozed, burned and buried. The farmer's livelihood is parceled off and sold to the highest bidder. I am a farmer in rural Iowa and am a witness to the death of this way of life. I remember the farm crisis of the 1980s that devastated the rural economy: farm auction bills, bankruptcy and foreclosure notices filled the newspaper. Those who lost it all tried to find jobs in town but some found suicide the only way out. At the turn of the century there is a new Diaspora, one in which people are leaving the land or being forced off of it.

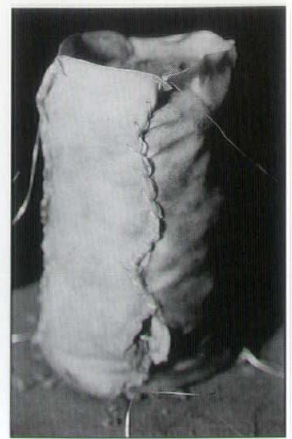
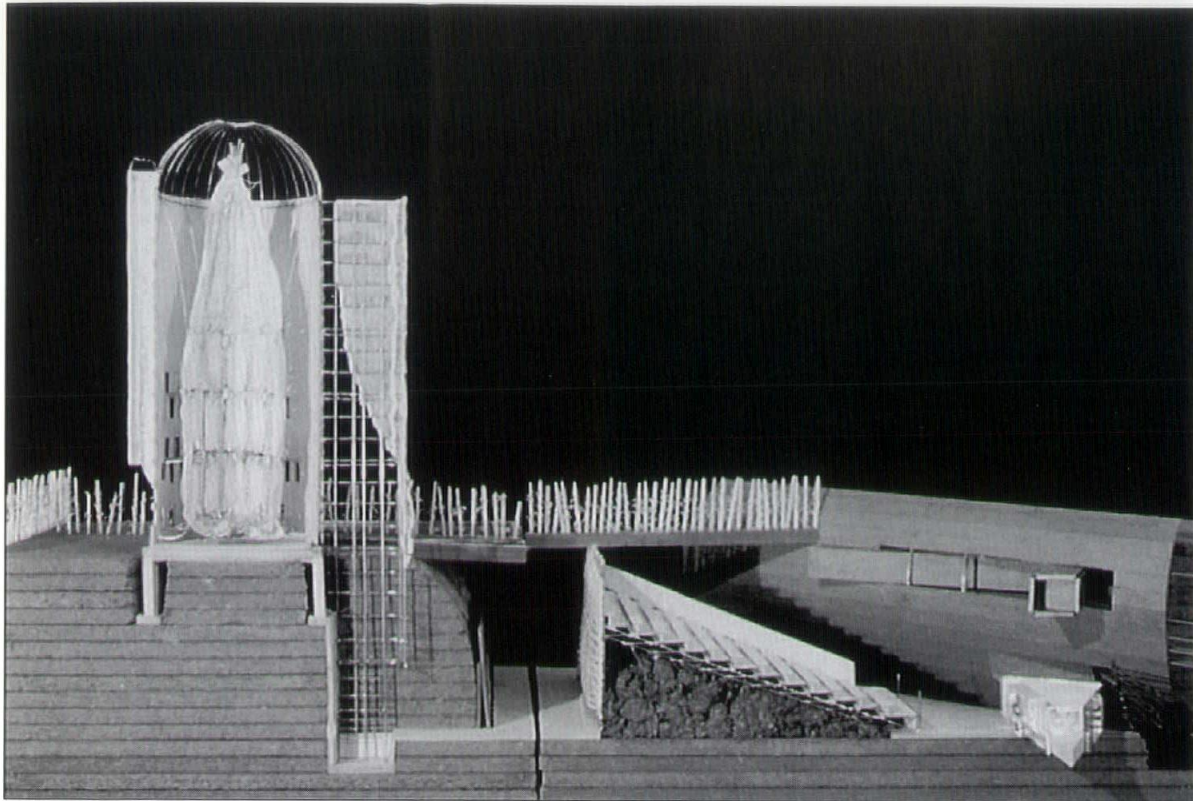
The Ossuary Auction House project grew from these tragic conditions and from the logic, poetics and processes of the rural landscape. Two events generated the program. The first is the burning and burying of farm buildings that occur when a farm has been sold to another landowner or corporation. A farm that has been purchased is more valuable without the barns and house. The buildings on the farm that are not usable for storage are bulldozed, piled burned and buried on the site of the former homestead. The farm only exists in pictures, memories and in some cases, the remaining concrete silo. The second is the farm auction, in which the farmer's life is parceled off and sold. The machinery,



livestock, household items and the farmstead are auctioned off. The time, blood, sweat and tears of the farmer and family are manifested in the things that were built, bought and raised in this livelihood.

The site for this work is a parcel of land located in the township of Buckeye, which lies in the north central Iowa county of Hardin. The site is about three acres, with a township cemetery which lies to the north of the site and a recently completed interstate runs to the south. A concrete silo is all that remains of a farm that used to occupy the site. The farm now lies buried in the soil around the silo.

The silo embodies the life cycle of the farm. Silage, which is fed to the animals, is stored within this container. The food, or seeds are the basic elements of a plant, like the ashes are elements of a cremated body.



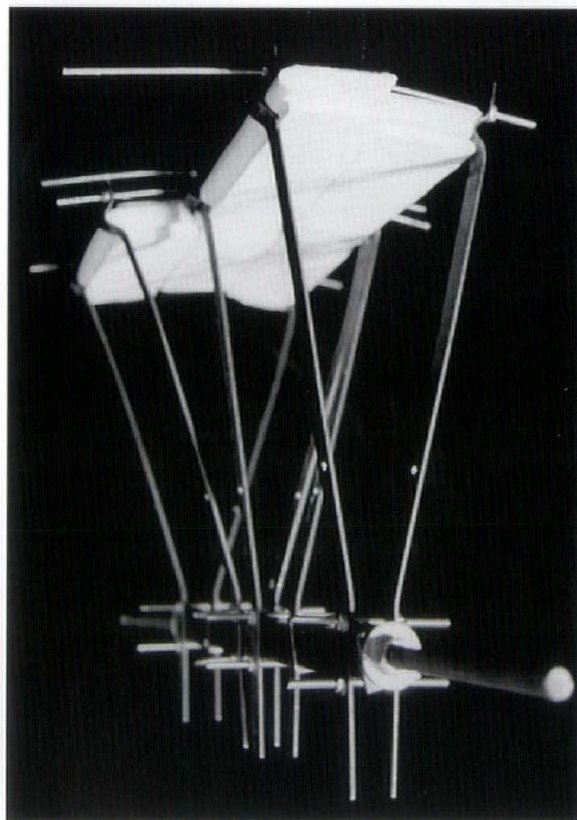
Above: Silo is a body.

Left: Section through Ossuary Auction House.



Far Left: Plowshare cuts the earth exhuming the buried farm.

Left: Armature of the silo.



Below: Site in 1971.



Above: Selling of a livelihood.

The ossuary, an extension of the cemetery, fills the silo. The urns are interred in a rawhide container, which is an allegory of seeds and corn plants. A structure wraps and protects each urn. This support structure is derived from the ladders that are used to ascend and access the silo. A field of corn was placed around the silo to contain it in a body of seeds.

The auction house is placed underground, at the level of the buried farm. A large steel-clad curved wall opens a furrow in the earth, in which the house sits. This wall exhumes the remains of the buried farm, bringing it to the surface to be part of the fabric of the building. The rows of corn from the field grow in structural roof members and cover the space of the auction hall. The auction block is aligned with the silo, like the deceased and its headstone.

Funeral rites occur in the auction house as well as the rituals of an auction. The body is on view, the pieces are brought before the assembled bidders. The laurels and accolades are spoken, Amen. Sold. An inversion occurs along the datum; dead folks in the air, wrapped in a silo, the living culture in the earth, covered by crops.

This is an autobiographical work. Ultimately I will be a witness to the destruction of my family farm and our way of life.

—Ash Lettow, *Bachelor of Architecture*, Iowa State University

AWARD

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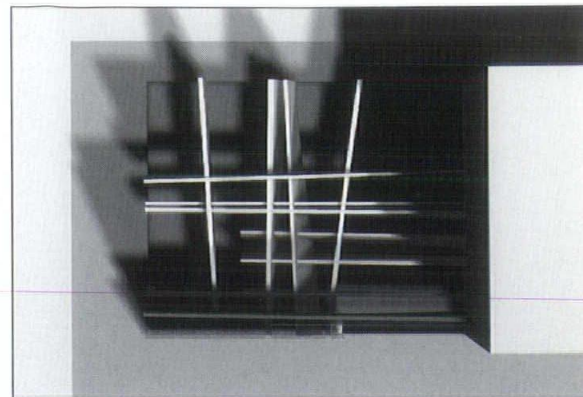
Displaying architecture: Museum of the Dictionary, Printing House Row, Chicago (A genealogy)

Museums and dictionaries, in their status as civic institutions, claim both objectivity and cultural authority. As a product of the Enlightenment, the authority of museums and dictionaries depends upon their instrumentalization as machines that serve to order experience. This project undertakes to design a museum, a building for collecting, preserving and displaying artifacts. This museum's collection consists of dictionaries.

Display offers both a method for this project and a means of ordering its documentation. According to the *Oxford English Dictionary*, the word *display* derives from the Latin word *displicare*, which means both "to scatter, disperse" and "to unfold." The *OED* lists multiple definitions for this entry; these definitions serve to collect and order the design episodes that comprise the Museum of the Dictionary project. Each component presents a moment in the building, a moment in the

research, and a moment in thought about display that plays into the project. A collage panel corresponds to each piece. The writing addresses issues emblemized by the collage.

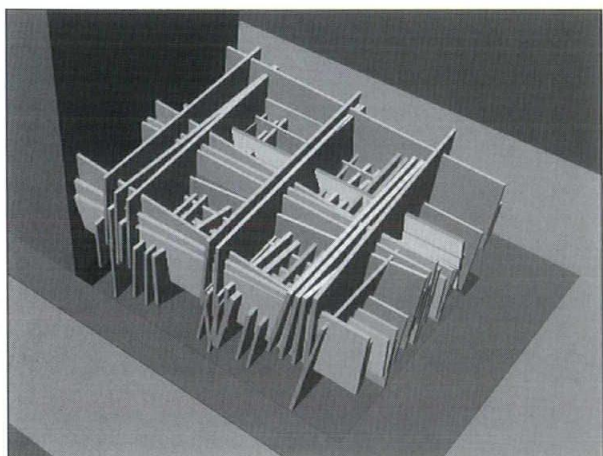
The discussion begins with the primacy of name and its relationship to its object-referent. The site of the Museum, the Printing House Row Landmark District in Chicago, illustrates the importance of name. The



neighborhood was a national center for the printing industry through the early 20th century. Its existing buildings are products of both the Chicago building boom in the late 1800s and a much-publicized revitalization in the late 20th century. An investigation into the social, geographical, technical and architectural contexts of site both uncovers and instigates metaphorical and material *screening* dynamics.

Geometry, with its spotless scientific pedigree, provides the basis for links between letterforms and buildings, and then buildings and bodies. Vitruvius asserts a system of proportioning buildings based on a human body; Palatino and others refer to this system in their own treatises on constructing the Roman alphabet; both rely on geometry as a means of construction. The early conceptual screw-washer model of the Museum incorporates the role of geometry by highlighting the constructed nature of an ampersand and, through this model, the building.

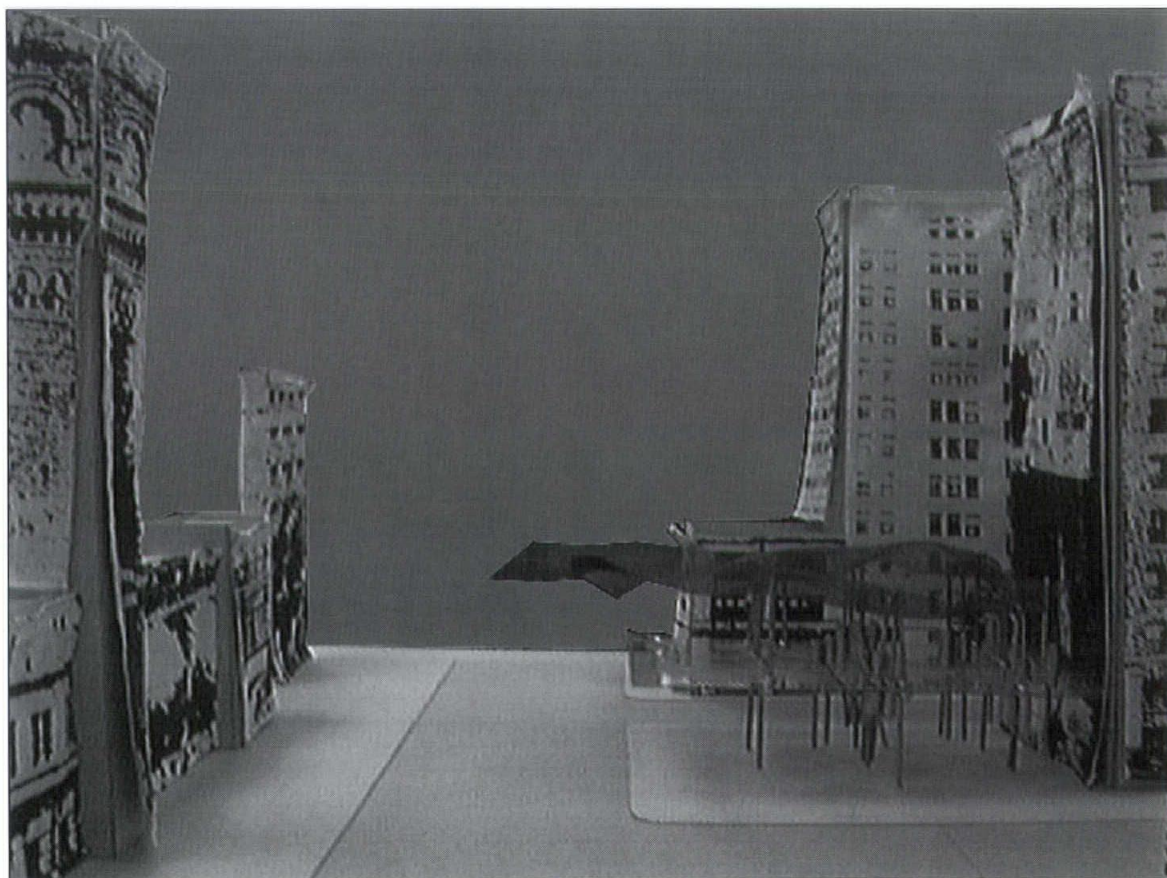
Throughout these explorations a concern — perhaps obsession — for origin continually surfaces. The project turns to Michel Foucault to more closely examine



Above: Form-2 rendering, perspective view.

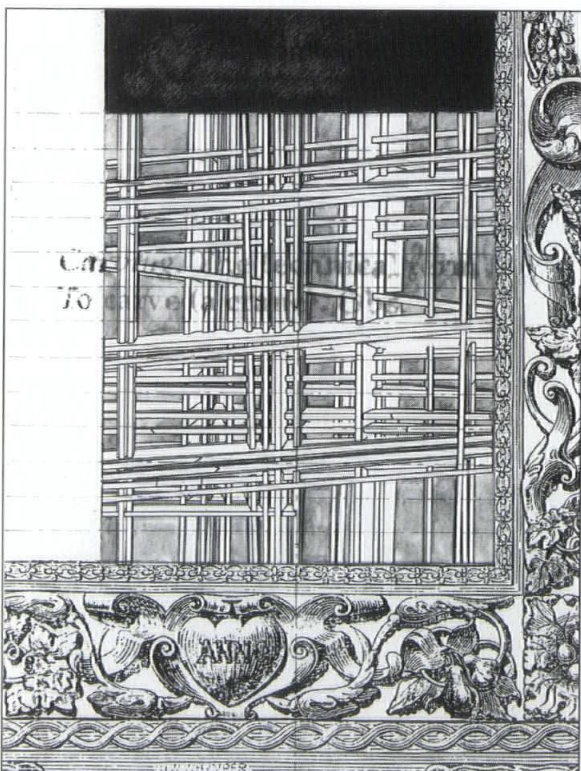
Above Right: Form-2 rendering, top view.

Right: Screw-washer model in site model.

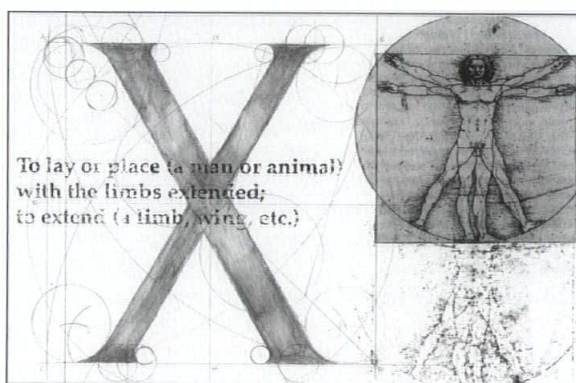




Above: Site photos, Printer's Row, Chicago.



Far Left: Display collage; OED definition.



Left: Display collage, using Leonardo Da Vinci's version of the vitruvian man; OED definition.

curtain walls. The museum spreads out along the narrow center bays, thickening the line of the building's binding. An ampersand extends to the edges of the building footprint, pointing to the upper reaches of the building envelope and referencing Vitruvius, his man, and geometric links to building. The resulting plane-slots carve into the massed-out diagram of programmed space, derived from conventional notions of museum. A CMU wall appears to tumble through the museum shop, Victor Hugo's prediction fails to come true¹, and the Landmark Commission sees through it. Display, indeed.

—Ann Clare Sobiech-Munson, Master of Architecture, Iowa State University

and undermine the mythical status of origin, using Foucault's concept of genealogy and anthropologist Victor Turner's notions of liminality as guides in an investigation of the operative mechanisms of dictionaries. Monstrous dictionaries result from this investigation, and their monstrosities challenge conventional thinking on building design. Through a process of "intelligent ordering", the design for the Museum of the Dictionary both recognizes the need for order and challenges its hegemony, thus creating an alternative paradigm for architectural and lexicographical processes alike.

Thus this project becomes about dispersion as well as collection, unfolding and refolding (*re-plicare*) and folding out (*ex-plicare*). The site unfurls in silk-screened

¹ Victor Hugo, in Book V of the novel *Notre-Dame du Paris*, writes of an archdeacon who compares books to buildings. In this conversation, the archdeacon points to Notre-Dame when asked "what are your books?" Immediately afterward, Hugo writes: "The archdeacon surveyed the gigantic building in silence for some moments; then, stretching his right hand towards Notre-Dame, he sighed; and looking sadly from the book to the church, 'Alas,' he said, 'one shall destroy the other'" [From the English translation (Boston: Little, Brown and Company, 1899) 1: 255]. Hugo follows this with a chapter devoted to the archdeacon's statement, discussing the impact of printing on the decline of architecture (Book V, Chapter II). The line in French is "—Helas! dit-il, ceci tuera cela" (Paris: J. Hetzel, Librairie-Editeur, 1832): 200. The verb is also translated as "kill" and "overcome."

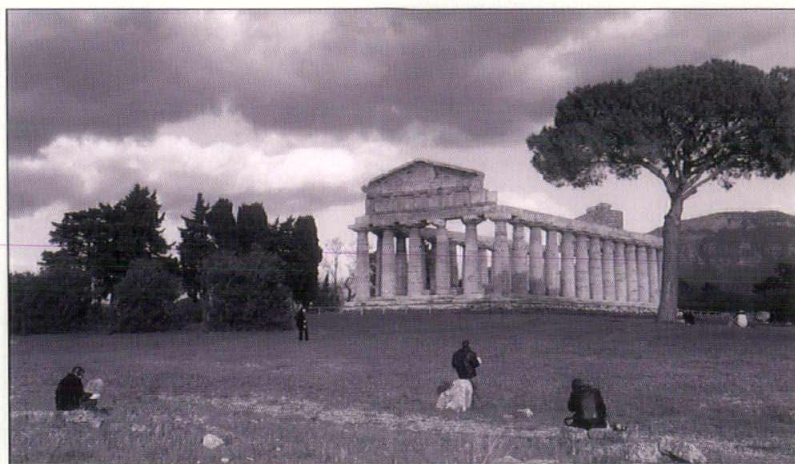
Architectural Education

CORE magazine is the student voice of the Architecture program at Iowa State University. You can visit *CORE* at <http://www.arch.iastate.edu/core> if you would like to read more from the students who are currently being educated in the architecture program at Iowa State University.

The following is an article written by Michael Morman and Shane Larsen, two architecture students currently participating in the Rome study abroad program through the College of Design at Iowa State University:

Time moves slower here. Only when you look back at the environment of American life do you realize the pace of Roman life. This fast-paced life that we are familiar with includes the 24-hour copy center, all night gas stations, and vending machines. These luxuries that allow work to happen at all hours of the night, as well as on the weekends, do not exist in Rome. The culture of Rome is settled into a rigor that is slow, but deliberate. As students in Rome we are forced to adapt to the environment, cultures and time while meeting the ever-changing life of the studio. Iowa State architecture students quickly realize that Rome is much more than a center for temples, statues, and churches.

A diverse curriculum with classes in drawing, photography, art and architectural history work well to enhance the studio projects here in Rome. One of the reasons that this program is successful is the dedication of the professors that are willing



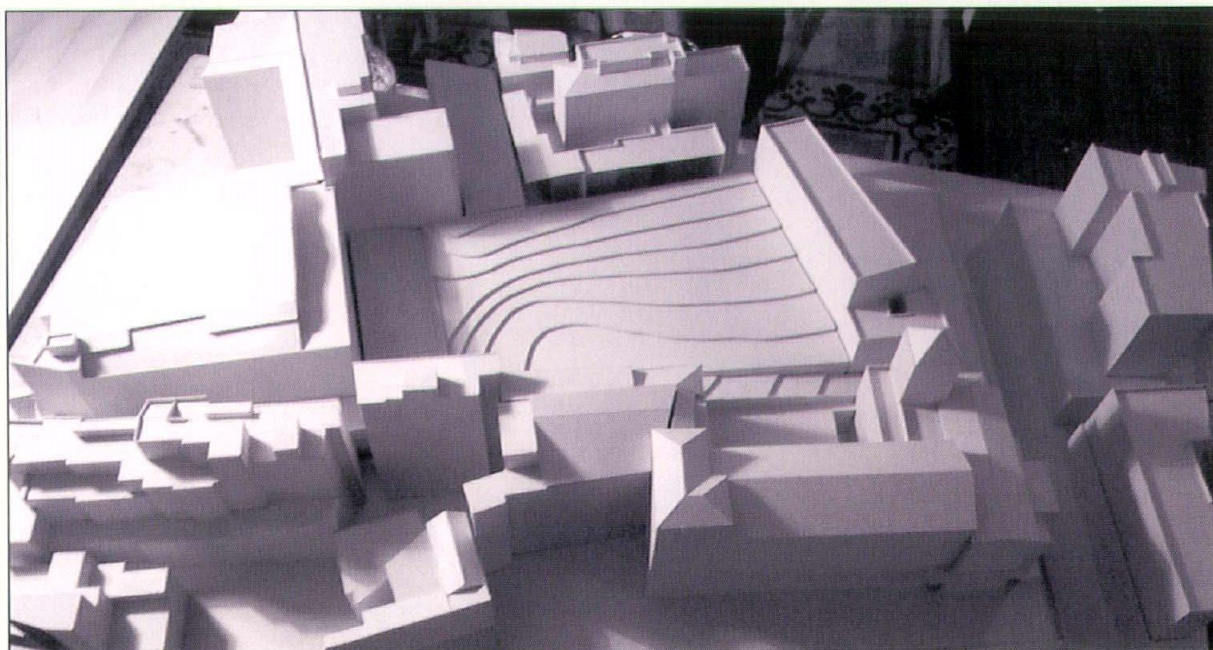
to put their life and in some cases the lives of their families on hold to allow this to happen. Nineteen architectural students along with professors from Iowa State and local Rome scholars make every course of study more dynamic to an already unbelievable experience. The students and faculty work together to manipulate the class schedule to maximize the experience as well as expand the learning possibilities. In the long run this should make us able to produce the best work we have ever seen while being immersed in the culture of Italy and the history of Rome.

To begin, the chosen site is the partially enclosed area of the Piazza San Pietro in Vincoli. The church of San Pietro in Vincoli holds the chains that shackled St. Peter, which are preserved in a glass case. Michaelangelo's sculpture of Moses is also located near the altar. These details display the importance of the site and a couple of gen-

erators for semester designs.

After building a site model we went into individual representation of the parts or ideas from the piazza that intrigued us the most. This study becomes the possibility of expanding our attention for the rest of the semester, and the possibility of further on in our academic careers. These projects ranged from the use of an onion, which represents the layers of the site in combination with the layers that each person has within them, to the commercialization of American culture on Roman lifestyles.

As it is in Rome, we move by the means and abilities that we have before us. Most students are relying upon the use of drawing, sketching, and whatever else we can find from the city. Using the pencil and paper for projects enables students to become totally emerged in their projects and understand the complexities of the culture around us in Rome.

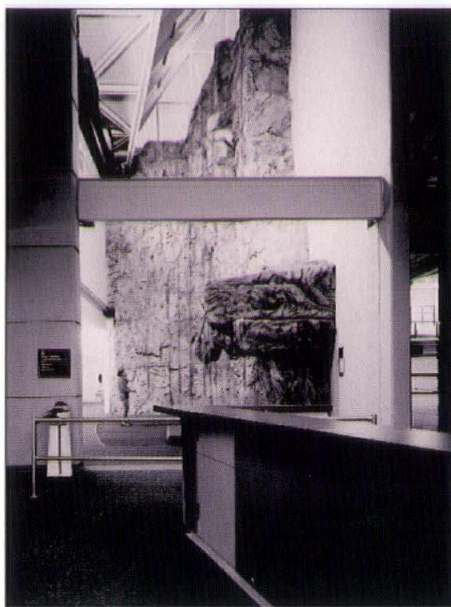


SHANE LARSEN AND MICHAEL MORMAN

JOURNAL

Just in Time for Your New Year's Resolution

Were you one of the few million of us that looked in the mirror after holidays and made a resolution to lose those extra pounds and get that flabby body back into shape? Well do I have a facility for you! The Robert N. Aebersold Recreation Center located at Slippery Rock University, designed by RDG Bussard Dikis, was one of ten chosen by *Athletic Business* magazine to receive the Facility of Merit Award recently. The annual Award recognizes the team of architects, consultants, facility owners and managers for their efforts in designing and operating athletic recreation, and wellness facilities that are exemplary. Praised for its open design connecting many different elements and functions, the facility provides a wide range of recreation activities while supporting community outreach programs. The facility embodies the personality of both the campus and the surrounding community, Slippery Rock, Pennsylvania, by creating a place where a diverse constituency can participate in contemporary wellness concepts and the promotion of a healthy lifestyle. The apparent hitch to fulfilling our resolution



however is that some of us may not want to move to Pennsylvania. In which case we now have arrived at our excuse to maintain our amorphous shape for yet another year.

The Interior Design Licensure Saga Continues . . .

The duel between the professional organizations National Council for Interior Design Qualification (NCIDQ) and the National Council of Architectural Registration Boards (NCARB) over licensing of interior designers continues to unfold. One week prior to when NCARB member boards were to consider the resolution opposing further enactment of interior design licensing laws, NCIDQ filed a complaint with the Justice Department requesting that the NCARB be investigated for antitrust violations. Despite this attempt at intimidation, the member boards of NCARB voted nearly unanimously in favor of putting NCARB on record as opposing the licensure of interior designers as "registered design professionals," a classification usually reserved for architects and engineers. Recently the Justice Department responded to NCIDQ's request by informing their representing attorneys that the actions taken by NCARB do not warrant any investigation. Furthermore, a position statement conveyed by the Licensing Committee of the American Institute of Architects (AIA) to NCARB indicates its support of NCARB's resolution opposing interior design licensing as well. It further states, "The AIA Licensing Committee believes that it is the AIA's responsibility to continue to oppose the registration efforts of interior designers and other paraprofessionals until the organizations that represent them raise their standards for education, experience and examination."

The Legacy of a Lifetime

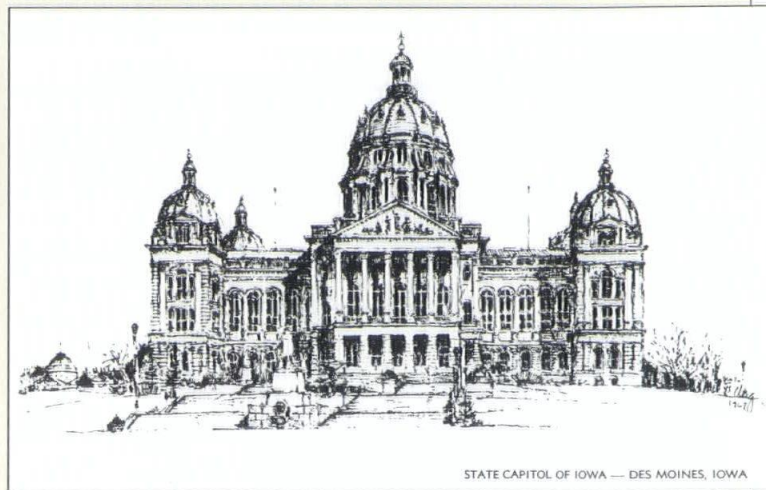


William Wagner, FAIA, a noted architect and crusader for the preservation of historic landmarks throughout Iowa, died in an automobile accident recently. He was 85. Mr. Wagner was responsible for the design and restoration of numerous historically significant buildings throughout Iowa including, the Marshall and Dallas County

courthouses, the Governor's Mansion — Terrace Hill, the Herbert Hoover Presidential Library, the Mamie Eisenhower Memorial, and the Iowa Supreme Court Library among others. He was a charter member of the Living History Farms Board of Governors, and developed the original master plan for the nationally recognized tourist attraction including the development of the 1900's Farm and the Church of the Land. He was also credited with the design of over thirty central Iowa area schools, including North High School in Des Moines. Mr. Wagner received many accolades from his professional peers throughout his career, including receiving the American Institute of Architects highest honor, election to the College of Fellows in 1965, as well as being

the recipient of an AIA Presidential Citation for preservation work in 1996. Most recently, Wagner was honored with *The Iowan* magazine's first ever David E. Archie Preservation Award for lifetime achievement

in architectural preservation in 1999. Despite his recent death, his tireless and often outspoken pursuit of preserving the architectural heritage of this state will remain evident for many generations to come.



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Doors: Doors, Inc.; Exterior Cladding: David Bear Associates; Hardware: Doors, Inc.; Lighting: Infranor, Stonco, Holophane; Miscellaneous Metals: Parker Welding; Windows: Hopes/Architectural Wall Systems

Clause Residence

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H & R Block Artspace at Kansas City Art Institute

Stair Steel and Structural Steel: Doherty Ornamental Iron; Wood Doors: donated by LabOne; Lightboxes: Acme Sign Co.; Storefront Windows: Vistawall/FGI Glass; Lighting: Ruud Lighting, Inc. (Gallery); Fixtures/Fittings: Acorn; Stainless Steel Toilet Fixtures: Acorn; Sliding Door Hardware: Unistrut; Hardware: Yale; Floor Coverings: Shot Blast and Spray & Seal (Treatment); Doorbell: Spore Inc.

Herndon Hall Restoration

Please call Kirk Blunck, FAIA, for a list of resources.

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Metal Panels: Leed Himmel (Manuf.) – Architectural Wall Systems (Contractor); Ribbon Windows & Curtain Walls: Moduline – Architectural Wall Systems (Contractor); Masonry: Forrest & Associates, Inc. (Contractor)

Logsdon [rest]room

Lighting Fixtures: Lightolier, Bega; Plumbing Fixtures: Kroin, Kohler; Granite: Renaissance Tile; Millwork: Lisac Construction; Metal Work: Hawk Metal

Moen Residence

Please call Kirk V. Blunck for resources.

Private Retreat

Storm Shutters: Rollaway; Roof: Exterior Sheet Metal; Millwork: Venter Spooner; Cabinets: Ron Williams

Salisbury House Roof Restoration

Custom Roof Tiles: Dahlquist Tile Works; Ice Melt System: Delta Therm

State of Kansas Center for Historical Research

Windows: Anderson Windows; Exterior Walls: Limestone – Bayer Stone; Entrances & Storefronts: Kawneer Glazing; Viracon; Metal Doors & Frames: Amweld; Wood & Plastic Doors: Weyerhaeuser; Roof – Terne Coated Stainless: Follansbee; Membrane: Tamko; Skylights: LinEl; Floors – Stone: Bayer Stone; VCT: Armstrong; Carpet: Lees Commercial; Interior Walls – Gypsum Board: United States Gypsum; Acoustical Treatment: Armstrong; Paint: Pratt & Lambert; Wall Coverings: Virectex, RJF International; Operable Partitions: Modernfold; Tile: American Olean; Hardware: Schlage; Lockers: Interior/Medart; Toilet & Bath Accessories: Bobrick; Elevators: Dover

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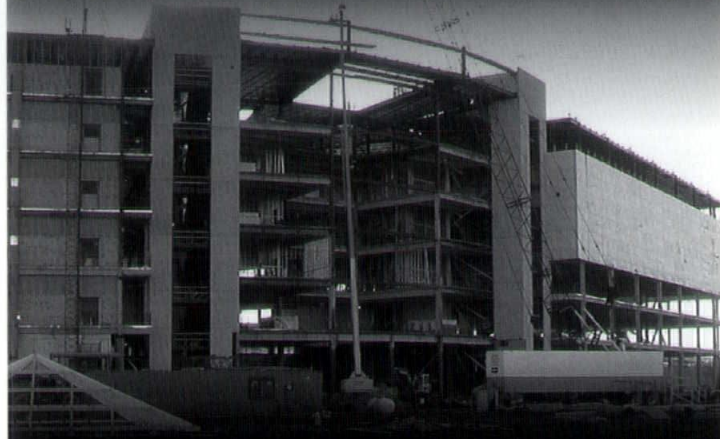
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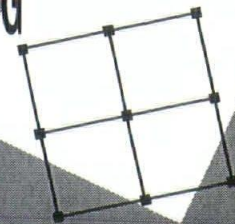
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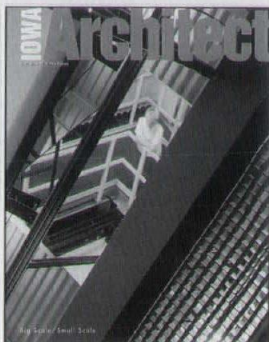
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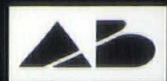
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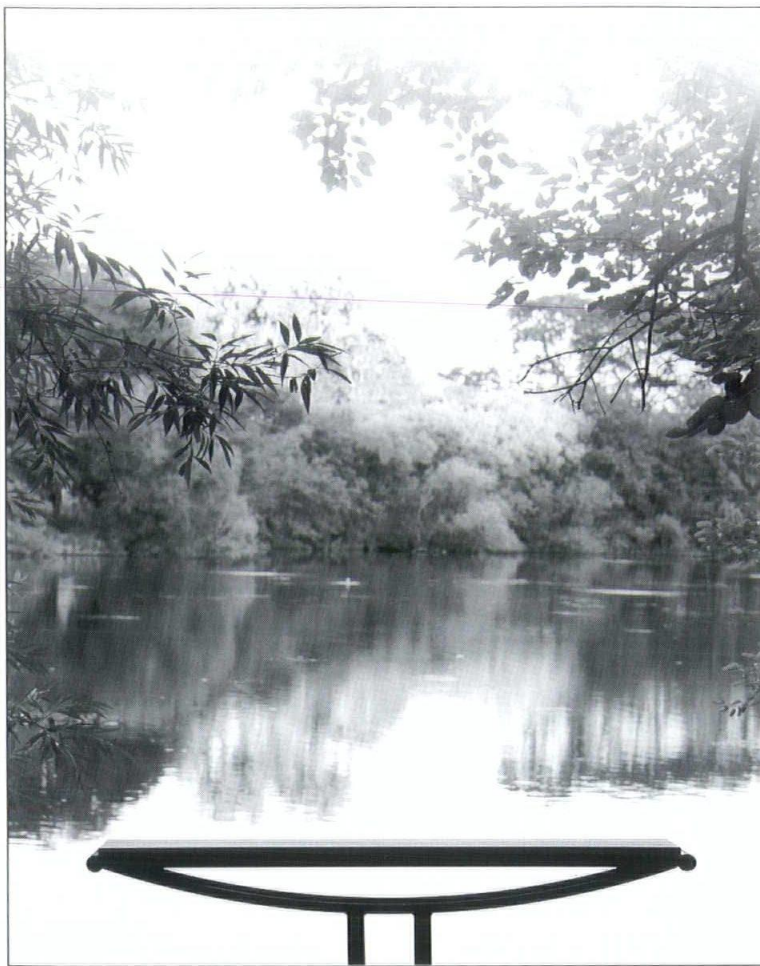
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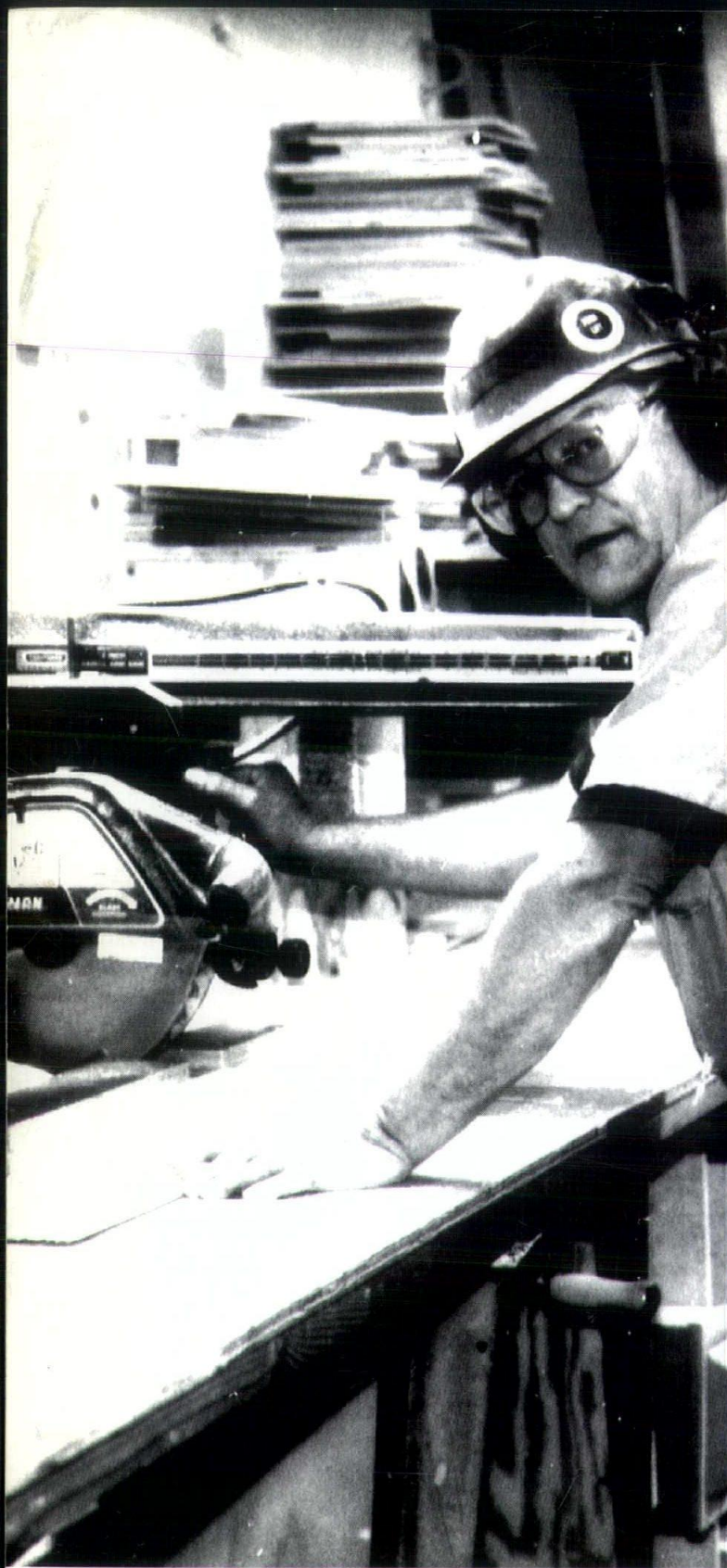


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