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Architect: RDG Bussard Dikis
General Contractor: Taylor Ball, L.C.

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Cover
Patterned glass scrim wall and glazed exit stair of the Newton Road parking structure at the University of Iowa, Iowa City, Iowa. Photo by Farshid Assassi, Hon. AIA, Assassi Productions.
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As architects, we must continually strive to deliver “public” objects of quality with utmost consideration and responsibility.

This year, our distinguished juries were cognizant of this issue. Their goal was to recognize architecture beyond stylistic grace. The aim was to award projects that provided innovation within their genre...projects that overshadowed the private and delivered publicity. Congratulations to those firms and clients given the public recognition of excellence.

Jeff Schaub, AIA
Will Worthington, AIA
2001 Awards and Recognition Chair
Different by design

The Eggceptional Server Set

Holds 24 egg halves. Fits into Round Cake Taker to transport. Inverts to make cake stand. Snack cup with seal included.

While architect Michael Graves utilizes the form of the egg in many of his houseware designs for Target, this “Eggceptional Server Set” from Tupperware is for serving eggs. And, with some manipulation, cakes. And other snacks.

No, this is not your mother’s or grandmother’s crystal egg plate. Goofy name aside, this relatively new piece in the long line of Tupperware products gives hope that Tupperware is returning to its roots in simple, classic houseware design. (Among other positive signs is the introduction of the black seal—that’s the patented Tupperware lid, to neophytes—available in the “Modular Mates” storage line, a series of storage containers in “Classic Sheer” plastic.) It also exemplifies the unique space Tupperware occupies in twentieth-century design discourse.

Tupperware blurs the line between design and invention. When Earl Tupper first started making his food containers in the early 1940s, nothing else like it existed. It arrived as a product of new technology, in the post-war new-plastic years, poised to take advantage of developments in home refrigeration. Is a rekindled love of the stuff simply nostalgia for mid-century housewares, now enjoying some renaissance in the world of collectibles, or is Tupperware still relevant to twenty-first century design?

Alison J. Clarke performs serious study and analysis of Tupperware as a cultural phenomenon in Tupperware: the Promise of Plastic in 1950s America (Washington: Smithsonian Institution Press, 1999). Chapter Two, “Tupperware: The Creation of a Modernist Icon?” traces the early design development of Tupperware products, highlighted by the selection of Tupperware to be included in “a national exhibition of outstanding twentieth-century design” at the Museum of Modern Art in 1956. “With its streamlined injection-molded forms, Tupperware embodied the machine aesthetic of a technologically determined, functional form.” But while its appearance as a topic of note in mid-century design discourse may be of most interest to us, as designers, Clarke notes that “ultimately it was shifts in gender relations and consumption practices that identified Tupperware as the ideal accouterment of modern living.”

Perhaps the best lessons learned from these objects lie in their entanglement in a multitude of cultural questions. As Clarke so clearly and thoroughly points out in her book, Tupperware-as-art-object does not split easily from its role as agent of social change or product of technological development. Tupperware occupied, and still occupies, a distinct place in consumer culture.

While Tupperware exists in the mainstream household and memories of middle America, somehow akin to Jell-O and green bean casserole, it has always stood on the margins of conventional commerce. The primary vehicle for the sale and distribution of the products lie in a network of consultants who host Tupperware parties in people’s homes. This continues today; while one can purchase products on-line or, occasionally, at small kiosks in local malls, the Tupperware party remains a staple of business. Such alternative retailing practices have provided opportunity for many people otherwise excluded from working, particularly women.

Tupperware also engages an ongoing debate between high-brow and low-brow culture, one in which design and domesticity play key roles. From AEG teakettles to the Graves toilet brush, well-known designers have long dabbled in houseware design. These may take the form of either the Alessi Phillippe Starck juicer, which perches like a museum piece on the counter at the Farnsworth House; or they may be a five-dollar mop bucket in the cleaning aisle at a discount store. The message of all of these efforts is this: good design does not have to be inaccessible.

The definition of accessibility plays a key role in this message. “Accessible” becomes synonymous with “affordable,” in many cases. This tone belongs to the populist designer, who wants to bring good design to every man. But something else lurks in the subtext of this message: “accessible” has to do with the everyday, the domestic, the traditionally female realms of householding. Designers work within the stuff of our daily lives, the lowercase objects of our existence.

Tupperware, despite its enjoyment of design critics’ favor in its early years and its capital T, has always been one of these lowercase objects. No famous player with noble intentions descended upon the product to infuse it with “design.” What modernist critics loved about it was its simplicity of form. What they sometimes failed to acknowledge was this form’s roots in a complex coincidence of cultural and social factors. Good design at Tupperware comes from a thorough understanding of function and material. And simply does its job well and beautifully. And the Egg Dish is no exception.

www.tupperware.com

[a Tupperware party near you]

For more information:
Clarke, Alison J. Tupperware: the Promise of Plastic in 1950s America (Washington: Smithsonian Institution Press, 1999).

[special thanks to Frank Vaina, the Tupperware consultant who sold me the Eggceptional Server Set and introduced me to Modular Mates with contagious enthusiasm]

2. Clarke, p. 36.
Corrections

In the previous issue of Portfolio (Iowa Architect 01:238) the project images and description were inadvertently switched. The top image is that of Northwestern College Theatre Arts Center, Orange City, Iowa, by Ruble Mamura Moss Brygger, Architects, PC. The bottom image is that of the Blank Honors Center, University of Iowa, Iowa City, Iowa

The City of Iowa City has requested a proposal for the development of the last urban renewal parcel from the earlier 1970's redevelopment of downtown Iowa City. The Moen Group has proposed a twin tower concept designed by Neumann Monson Architects that will include a grocery store, professional office space, conference center, destination hotel and urban condominium. The project is one of four proposals being considered by the City.

Blank Honors Center, University of Iowa, Iowa City, Iowa

Herbert Lewis Kruse Blunck Architecture is currently working with the University of Iowa to develop the Blank Honors Center. The 60,000 square foot building will house general campus classrooms, study spaces, and administrative spaces for two programs: the University's Honors Program and the Belin Blank Center.

The building mass expresses programmatic volumes composed around a long, north-south masonry building core. On the west, an office block floats above the two-story lobby, protected from solar gain by a double curtain wall system. On the east, larger administrative and meeting spaces are stacked above two stories of classrooms.

Construction is anticipated to begin in early 2002 with completion in the fall of 2003.

Urban Renewal Project, Iowa City, Iowa

The project team consists of the owner/client, The Moen Group, the architect, Neumann Monson Architects and the construction team, McComas-Lacina Construction.
Newton Road Parking and Chilled Water Facility

Jury Comments:

STATE
I like it. Look at those beautifully detailed elements – it takes basic things like exit stairs makes something of them. It’s just a parking garage with a corridor that becomes a promenade. It’s done with intelligence and not over-doing it. They pushed the typology of a parking structure in what appears to be a reasonable budget. Basically, the parking garage is allowed to be informed by its structure.

Project: Newton Road Parking and Chilled Water Facility, University of Iowa, Iowa City, IA
Architect: Herbert Lewis Kruse Blunck Architecture
General Contractor: McComas-Lacina Construction Co.
Civil Engineer: Shive-Hattery, Inc.
Electrical Engineer: Alvine and Associates
Mechanical Engineer: Alvine and Associates
Structural Engineer: Walker Parking Consultants
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions and Cameron Campbell
Jury Comments:
STATE
This project is so prefab and yet so incredibly custom at the same time. Exquisite – in the sense that it is so painfully close to both. There is a dialogue here of juxtapositions. The play of the custom stairs and offices against the prefab shelving racks is very nice. Even the way the stone slabs are stacked up and positioned is becoming a part of the architecture. The warehousing of things becomes the extension of the architect.

Project: Renaissance Granite, Marble & Tile, Urbandale, IA
Architect: Herbert Lewis Kruse Blunck Architecture
General Contractor: Venter Spooner
Civil Engineer: Bishop Engineering
Structural Engineer: Korpela Engineering
Landscape Architect: Herbert Lewis Kruse Blunck Architecture
Interior Designer: Herbert Lewis Kruse Blunck Architecture
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions
Jury Comments:
STATE:
Removing an existing solid wall and adding back a glass curtain wall is clearly the big move here. This is not a radical move but, through one very simple move, the space has been transformed—all with an inexpensive “off the shelf” curtain wall system—a couple of very deft moves with an economy of means.
Jury Comments:
STATE: The interior could have been fussed up – but they didn’t do that. The way the volumes play off of each other is a very nice effect. The center is lacy and light and ties the whole structure together – quite literally with the tie rods and trusses. All in all, this is a nice project.

YMCA and Rehabilitation Center

Project: YMCA and Rehabilitation Center, Mason City, IA
Architect: Bergland + Cram Architects/Boxwood
General Contractor: Henkel Construction
Electrical Contractor: Kehm Electric
Civil Engineer: Yaggy Collby Associates
Electrical Engineer: Pulley & Associates
Mechanical Engineer: Pulley & Associates
Structural Engineer: Peterson Engineers
Interior Designer: Boxwood/Bergland & Cram Architects
Pool Design: Water Technology
Photographer: Mark Mickunas, Cameron Campbell
Jury Comments:

STATE
There is a tremendous amount of restraint at work here. Very straightforward. This project is a wonderful transformation of a very dark courtyard. It’s beautiful how theatrical the lighting is – and the lights themselves are simply theater type lights – very nice with the columns. This project goes beyond just renovation.

Project: The Glove Factory, Grinnell, IA
Architect: Herbert Lewis Kruse Blunck Architecture
General Contractor: Neumann Brothers, Inc.
Electrical Contractor: Boker Electric, Inc.
Mechanical Engineer: The Waldinger Corporation
Photographer: Hedrich-Blessing Photographers
Lafayette Square Restoration

Lafayette Square Urban Design Plan

Project: Lafayette Square Restoration, St. Louis, MO
Architect: H3 Studio, Inc.
IWCC Performing Arts Center

Project: Iowa Western Community College Performing Arts Center, Council Bluffs, IA
Architect: HDR Architecture Inc.
General Contractor: Lund Ross Constructors
Electrical Contractor: Midland Electrical
Civil Engineer: HDR Architecture Inc.
Electrical Engineer: HDR Architecture Inc.
Mechanical Engineer: HDR Architecture Inc.
Structural Engineer: HDR Architecture Inc.
Landscape Architect: HDR Architecture Inc.
Interior Designer: HDR Architecture Inc.
Photographer: Tom Kessler, Kessler Photography
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Logsdon [rest]room

Project: Logsdon [rest]room, Des Moines, IA
Architect: Herbert Lewis Kruse Blunck Architecture
General Contractor: Silent Rivers, Chaden Hoifill
Electrical Contractor: Noel Electric
Interior Designer: Herbert Lewis Kruse Blunck Architecture
Photographer: Cameron Campbell
AWARDS
CENTRAL STATES REGION
HONOR AWARD
Palmer Human Development and Family Studies Building

Project: Palmer Human Development & Family Studies Building, Iowa State University, Ames, IA
Architect: RDG Bussard Dikis
General Contractor: Stanley Design Build
Electrical Engineer: Alvine and Associates
Mechanical Engineer: Alvine and Associates
Structural Engineer: Charles Saul Engineering
Landscape Architect: RDG Cross Gardner Shukert
Interior Designer: RDG Bussard Dikis
Acoustical Consultant: Coffeen Fricke
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions
Project: Parkridge Professional Center, Lawton, OK
Architect: Elliott + Associates
General Contractor: S Construction
Structural Engineer: Eudoley Engineering
Photographer: Bob Shimer, Hedrich Blessing
Goodman Residence

Project: Goodman Residence, Kansas City, MO
Architect: Gould Evans Goodman Associates
General Contractor: Haggard Construction
Electrical Engineer: Gould Evans Goodman Associates
Mechanical Engineer: Neil Harris Company
Structural Engineer: Bob D. Campbell & Associates
Landscape Architect: Gould Evans Goodman Associates
Interior Designer: Gould Evans Goodman Associates
Steel Fabrication: Corey Rupert
Photographer: Mike Sinclair
Transformation and Rebirth of Grand Basin

Project: Transformation and Rebirth of Grand Basin: Schematic Design, Forest Park, St. Louis, MO
Higdon Administration Building Rehabilitation

Project: Higdon Administration Building Rehabilitation, Lamoni, IA
Architect: RDG Bussard Dikis
General Contractor: Graceland University
Electrical Contractor: Norwood Electric
Mechanical Contractor: L.A. Fulton & Sons
Electrical Engineer: Alvine and Associates
Mechanical Engineer: Alvine and Associates
Structural Engineer: Shuck-Britson
Landscape Architect: RDG Crase Gardner Shukert
Interior Designer: RDG Bussard Dikis
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions
Lutheran Church of Hope

Project: Lutheran Church of Hope, West Des Moines, IA
Architect: RDG Bussard Dikis
General Contractor: Weitz Company
Civil Engineer: Civil Engineering Consultants
Electrical Engineer: Pulley & Associates
Mechanical Engineer: Pulley & Associates
Structural Engineer: James Wilson
Landscape Architect: Civil Engineering Consultants
Interior Designer: RDG Bussard Dikis
Acoustical Consultant: Coffeen Fricke
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions
Telephone Table for Hertz Corporation

Project: Telephone Table for Hertz Corporation – Data Center, Oklahoma City, OK
Architect: Special Projects Studio, P.C.
Fabrication: Beyond Metal, Inc.
Photographer: Joseph Mills Photography
A Case for Redefining Design, The Los Altos Project

Project: The Power of Zero, The David and Lucile Packard Foundation, Los Altos, CA
Architect: BNIM Architects
Packard Foundation Facilities Steering Committee: Ed Dierer, Nancy Glaze, Don Lauro, John Phil, Anna Rose, Mark Valentine, John Walker, Marie Young
Design Team: BNIM Architects, Hawley Peterson Snyder Architects, Keen Engineering and Oppenheim Lewis

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120 BLOnndo

Project: 120 BLOnndo Building, Omaha, NE
Architect: Randy Brown Architect
General Contractor: John Luce Company
Civil Engineer: Kirkham Micheal Inc.
Mechanical Engineer: Dale Schnackle Company
Structural Engineer: Kirkham Micheal Inc.
Sheetmetal Contractor: Swanson Sheet Metal
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions
Oklahoma City National Memorial

Project: Oklahoma City National Memorial, Oklahoma City, OK
Architect: Butzer Design Partnership
General Contractor: Lippert Bros., Inc.
Electrical Contractor: OESCO
Civil Engineer: Atkins-Benham
Electrical Engineer: Atkins-Benham
Mechanical Engineer: Atkins-Benham
Structural Engineer: Atkins-Benham
Landscape Architect: Sasaki Associates
Chair Installation/Detail Fabrication: Chris Vespermann
Survivor Tree Consultant: Oklahoma Department of Forestry
Photographer: Anthony L. Lindsey/ALL proof

Marakon Associates

Project: Marakon Associates, San Francisco, CA
Architect: Herbert Lewis Kruse Blunk Architecture
General Contractor: Dinwiddie Construction Co.
Electrical Engineer: David Szeto & Associates
Mechanical Engineer: Tommy Siu & Associates
Interior Designer: Herbert Lewis Kruse Blunk Architecture
Associate Architect: Robert Gyori
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions
Lloyd-Jones Addition

Project: Lloyd - Jones Remodeling, Iowa City, IA
Award Recipient: Brian Christenson
Architect: AKAR Architecture & Design
General Contractor: Selzer - Werderitch
Electrical Contractor: Chamber Electric
Photographer: Sanjay Jani, AIA, Brad Pouleson

Patel Residence

Project: Patel Residence, Iowa City, IA
Award Recipient: Brian Christenson
Architect: Nowysz - Jani Architecture and Design
General Contractor: Heritage Homes, Kennedy Construction
Structural Engineer: Jack Miller & Associates
Landscape Architect: Jessica Neary
Interior Designer: Custom Furniture by AKAR Architecture & Design
Photographer: Sanjay Jani, AIA
Reed Kroloff

Reed Kroloff is the editor in chief of *Architecture*, the nation's leading publication for design professionals. He joined the magazine as an associate editor in 1995, prior to which he taught architecture at Arizona State University, where he remains a tenured associate professor. At Arizona State, Mr. Kroloff served as assistant dean of the College of Architecture and Environmental Design, as well as undergraduate program coordinator in the School of Architecture. In 1994, he received the Arizona chapter of the American Institute of Architects first ever outstanding educator award.

Mr. Kroloff writes and speaks widely, and has been recognized for his contributions to the profession, including a Jesse Neal Award for writing, and the Robert Flowers Award for journalism from the Texas Society of Architects. Under his direction, *Architecture* has accumulated more awards for design and content than any other magazine of its type.

Mr. Kroloff serves on a number of boards and advisory panels, ranging from the National Building Museum to the School of Architecture at the University of Tennessee. He is also a peer reviewer for the United States General Services Administration.

Reed Kroloff holds degrees from Yale University and the University of Texas at Austin, and practiced architecture in Texas and Arizona.

Gregg Pasquarelli

As one of five founding partners of the four-year old architecture firm SHoP / Sharples Holden Pasquarelli, Gregg Pasquarelli brings a multi-disciplinary background and unabashed ambition to the practice of architecture.

SHoP, founded by twin brothers Chris and Bill Sharples, Bill's wife, Coren Sharples, and Gregg's wife Kim Holden – all Columbia Graduate School of Architecture alumnae, is riding a hard-earned wave of successes. The firm recently landed an important commission at Columbia University for the 100,000 sq. ft. addition to Prentis Hall, Columbia's School of the Arts, earning the commission over 19 other architecture firms vying for the project. Their design for the Museum of Sex in New York City won a 1999 P/A Award. The museum founders are currently in the final stages of fundraising for the project. Last summer's installation for the P.S.1 Contemporary Art Center in Queens New York, entitled *Dunescape*, was received as a critical and public success. New Yorker critic, Paul Goldberger called it "one of the few instances of computer-enhanced design in which the result is warmer, livelier, and more exciting than the renderings that preceded it." In the relatively short duration of their firm, SHoP has covered a wide range of project types and clients from civic and institutional to multi-family housing and loft remodels to retail interiors and installations. The firm was the subject of a feature story in the May 2001 issue of *Metropolis* entitled "SHoP: How to Get Ahead in Architecture."

There is a notion that SHoP represents a new sort of architecture firm. With a total staff of 10 people – the five thirty-something founders and five staff – the firm relies on their honesty in the digital world. Pasquarelli comments that SHoP's differentiating quality may be their methodology of practice saying, "The computer has been a tool that's helped us to develop a new model. It is not about the form." Terrance Riley, chief curator of architecture and design at MoMA, calls SHoP a "second generation" digital firm at the beginning of the digital revolution in architecture. "While technology may be critical in allowing SHoP's small staff to compete with New York City's architectural talents and pushing formal boundaries and construction constraints, their partners are quick to point to the machine and model shop located within the bounds of their Manhattan studio. Riley continues, "they know how to use digital technologies very intelligently, they also know when to move beyond them and seek alternative means."

Gregg Pasquarelli received his Bachelor of Science in Commerce and Finance from Villanova University and worked a brief stint on Wall Street before returning to school to earn his Master of Architecture degree from Columbia University. He completed his graduate work in 1994, graduating with honors for excellence in design. From 1994 - 1997 Gregg Pasquarelli worked in the office of Greg Lynn FORM. Mr. Pasquarelli recently earned the 2001 Emerging Voices Award from the Architecture League of New York and the 2001 Academy Award in Architecture from the American Academy of Art and Letters. He is currently an Adjunct Professor of Architecture at Columbia University’s Graduate School of Architecture, Planning, and Preservation.

Joshua Ramus

In 1975, Rem Koolhaas created OMA / Office for Metropolitan Architecture with objectives to define new types of relations, theoretical as well as practical, between architecture and the contemporary cultural situation. In 1999 OMA made a competition entry for the extension of the Dutch Parliament. Critical acclaim for the un-built design became the catalyst for their first major commissions, the IJ-plein masterplan with two OMA-designed apartment blocks in Amsterdam and the Netherlands Dance Theater in The Hague, completed in 1987. OMA has become one of the most recognized and influential architectural firms practicing today by reforging the broken link between technology and process.

Joshua Ramus joined Rem Koolhaas as director of OMA's New York office. He received a Bachelor of Arts in Philosophy from Yale University and a Master of Architecture from Harvard Graduate School of Design. Mr. Ramus is one of OMA's young and innovative architects who continue the tradition of Rem Koolhaas by challenging and reinventing the rules of contemporary architecture as it relates to urbanism and general cultural issues.

Mr. Ramus has focused on many of OMA's more ambitious American projects including OMA's American debut for redesign of the MCA headquarters and its 240-acre Universal Studios lot in Los Angeles and OMA's entry into the 1997 MoMA Competition, New York.

Currently Mr. Ramus is the lead designer on the new Seattle Public Library, the Guggenheim Las Vegas and the Guggenheim Heritage Museum also in Las Vegas. The $161M, 410,000 s.f. public library is scheduled to be completed in 2003 with both Guggenheims scheduled to open Fall 2001.
Regional Juror Profiles

David Hansen, AIA
Mr. Hansen joined Perkins & Will as a design principal in 1986. He is an award-winning architect whose thirty years of experience emphasize worldwide corporate, commercial, and institutional projects. Mr. Hansen has led the planning and design of nearly 12 million square feet of corporate facilities, including headquarter offices, suburban office complexes, research facilities, and distribution centers. He has had many articles published both nationally and internationally and has received awards for his work in the Chicago area as well as receiving awards for projects in Korea. Mr. Hansen is currently an Architectural Critic for the Masters Class at the University of Illinois and has served on numerous AIA juries throughout the United States.

Tom Livingston, FAIA
Mr. Livingston has been responsible for the design of hundreds of projects across the state of Alaska, and in the process he has pioneered technologies for design in the Far North. Mr. Livingston is recognized for his work with Alaska’s indigenous Native group; his buildings blend the rich, traditional culture of Alaska’s Natives with Euro-American knowledge of space, structure and engineering. His work has been presented in Edmonton and Vancouver, Canada, Juneau, Fairbanks, and Anchorage, Alaska; and he has lectured for six years at the University of Alaska as part of its Arctic Engineering and Northern Design curricula.

Evett J. Ruffcorn, FAIA
Mr. Ruffcorn has over 28 years of experience as principal designer and planner on a wide range of projects. He joined Zimmer Gunsul Frasca Partnership in 1977, becoming partner-in-charge of design in the firm’s Seattle office in 1990. Mr. Ruffcorn’s experience in the planning and design of buildings is extensive and includes many award-winning projects. Mr. Ruffcorn’s experience in the planning and design of complex buildings is extensive and includes many award-winning projects in the public and private sectors such as the Bellevue Regional Library, which received a 1997 AIA National Honor Award. He has been a visiting professor and critic in design at a number of universities. He is past chair of the Intern Development Program for the State of Oregon, a member of the American Institute of Architects Committee on Public Architecture, and current president of the Seattle Architectural Foundation.
**Student Awards**

**IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE**

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The Department of Architecture is pleased to have its students included in this annual awards issue of Iowa Architect. This showcase of award-winning work from the state and region not only recognizes exemplary projects, it is a great way to challenge and stimulate thinking about architecture. There is something valuable to be learned from each award selection. Take the time to analyze them carefully rather than merely leafing through the images. Even though the projects from our department do not represent built work, we would still like you to read about them and see what you think. Talk with someone else about them; see what they think. You can even give us a call. If we continue to use our awards program in these engaging ways, then it will have served its real purpose like it has for many, many years.

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

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“This work is simply intended to be an example, a system for deriving an infinite array of living configurations. In the great traditions of film and novel, this work at its worst may be one’s nostalgic look at reviving the dead, at its best it may stir a critique of suburbia through the redomestication of an already built landscape that has been left abandoned.”

—Excerpt from project introduction, August 2000.

**REdomestication**

REdomestication is an idea that has been of interest to me for many years. During my education at Iowa State University I found myself in a constant struggle to understand the relation between three recurring issues: domesticity, abandonment, and the cultural obsession to collect, store and archive artifacts.

These three issues became the basis for my diploma project during the Fall 2000 Semester.

The architectural investigation began by critically rethinking the “program” of domesticity and the meaning of home. I researched the historical implications and associations, explored the rituals and experiences inherent in everyday life, and experimented with the reconfiguration and reconstruction of the basic spaces and equipment prescribed for a single-family residence.

I dissected the idea of home, carefully considering each of the elements, bed, bath, kitchen, closet, etc. This investigation helped generate a collection of domestic interventions, which were then used in the renovation of an abandoned house in rural Marshall County for my wife and I.

The interventions were organized around a central room, a strategy somewhat reminiscent of the medieval hall. In the medieval hall, movable furniture, then called “mobilia,” enabled the hall to accommodate the entire range of domestic functions in a system that was highly regimented, yet at the same time, clumsily improvised. This phenomenon is also evident in the practice of archiving and displaying a collection of artifacts. Devising a similar setting for the interventions would reintroduce an infinitely flexible domestic environment, and reveal an array of possibilities for exploring the organization and performance of domestic routines and the display of personal property.

Elements such as the bed, bath, table, fireplace and television are contained in nooks surrounding the central space, but are articulated to be effortlessly reconfigured for a variety of routine combinations. Taking a fireside bath requires sliding the bath next to the fireplace. Watching TV in bed is as simple as pushing the bed next to the television. If more privacy is desired the bedroom becomes an intimate retreat. The kitchen is efficient and exposed; simplifying, yet revitalizing the act of cooking. The table acts as both preparing and eating surface, and can be configured for an intimate dinner or a large party. Translucent shelving can be turned away from the public, but not completely concealed, revealing even food and supplies as artifacts in the domestic collection.

Formal conditions are a consequence of persona identity, determined by routine, habit, and desire. Each renovation to the abandoned house reveals something about the inhabitant. Walls are distorted to frame views of intimate moments within both the domestic and rural landscape. The roof directs the soothing sound of rainwater to places of potential relaxation. Exterior...
Cladding emphasizes the act of renovation and exposes the interventions as a collection.

There is careful play between what is displayed and concealed; the small window of the bedroom may discourage voyeurism, however, translucent closets provide passers-by with a candid glimpse of domesticity beyond. The inhabitant controls exactly what is collected, displayed, and how it is organized, exploring the way that our property constructs both our identities, and the impressions we leave on others.

Visitors view the house as an archive, gaining perhaps a new understanding of the domesticity contained within.

—Jamie Malloy, Bachelor of Architecture, Iowa State University
Diagramming Dilemmas: a Series of Baroque Mappings on the Roman Forum

Over time, navigating the historical center of Rome has become an increasingly difficult task. In an effort to meet the demands of modern culture, the city is faced with a dilemma of how to ensure and protect the longevity of its ancient sites. As a result, the historical center has become overrun with fences encircling the perimeter of its monumental ruins, forcing the average Roman citizen to circumnavigate these spaces. On any given day, the Roman Forum becomes a potent display of nationalities whose common objective is the observation and recreation of history. In this sense, the Forum functions as a viewing device with which to manifest individual narratives of histories. Implied in contemporary Roman society. Inspired and impelled by this distancing, my thesis seeks to mitigate the dilemma of dealing with historical sites by proposing a beauty salon adjacent to the Roman Forum.

The site was originally a library of the Forum of Peace and the location of the Forma Urbis Romae, a large and detailed map that recorded the entire city of Rome. Dating from 200 A.D., the map was inscribed in white marble, and occupied an entire wall of the library. In the sixth century AD, this wall and a portion of the former library were converted into the Church and Monastery of St. Cosmas and Damian. Today, while looking at the Church’s facade, one can virtually reconstruct the map in its original location by tracing the pattern of holes left from the bronze clamps which attached the 4 inch thick marble panels to the structural brick. This pattern of holes, which marks the loss of the “decorative” skin of the wall, becomes a screen through which to view the facade of the church. This constellation of punctures prefigures and alludes to the theoretical armature of my project.

An on-site documentation and mapping of Rome’s historical baroque spaces formed the research assemblage from which the theoretical armature of the project was developed. A fascination with the structural and ornamental developments of the baroque dome motivated this research. The series of nested shells manipulating the illusion of perspectival depth of the dome while allowing for light of mysterious origin to illumine each layer inspired me to think about the dome as a complex viewing apparatus. This kind of dome then became a figure of the conceptual mapping of my project, a mapping that featured two famous images involving viewing apparatuses: Albrecht Durer’s 1528 woodcut, “Draughtsman Drawing a Recumbent Nude,” and Marcel Duchamp’s modern manifestation of Durer image, the perspective machine “Given: 1° the waterfall, 2° the illuminating gas.” The former illustrates the procedures for the construction of a perspective...
drawing, while the latter is a constructed perspective viewed through a peep hole. The two images were diagrammed onto the site as vehicle for translating the conceptual and theoretical material into an architectural proposition. The facades of the church are covered with a series of diaphanous shells, which house the programmatic requirements of the project and overlook the archeological pit. These shells replace the "lost decorative skin" of the wall with literally and figuratively layered references to baroque domes, the perspective screen of Durer's woodcut, and the viewing aperture of Duchamp's image. A reflective glass seal encases and marks the emblematic power of the archaeological pit, which can be viewed from a ramp functioning simultaneously as an entrance to the salon and passage between the Roman Forum and the Via Dei Fori Imperiali.

—Rebecca Ferrara, Master of Architecture, Iowa State University
T he Architectural Research Centers Consortium, Inc. (ARCC) is an international association of architectural research centers committed to the expansion of the research culture and its supporting infrastructure in architecture and related design disciplines. Since its founding as a non-profit corporation in 1976, ARCC has represented a concerted commitment to the improvement of the physical environment and the quality of life.

Each spring all ARCC member schools are invited and encouraged to name an outstanding student in architectural research to receive the Jonathan King Award for Research Excellence. Twenty of the member schools nominated award winners this year. Each awardee was presented with a medal engraved with the insignia of Jonathan King, one of the founders of ARCC, and inscribed with his or her own name. This award applauds the effort to further innovative architectural research.

What follows are excerpts from the Introduction to the thesis document awarded as Iowa State University’s 2001 ARCC Medal for Excellence in Architectural & Environmental Design Research. The thesis is entitled culture_L[EVE]R: INCREASING THE FORCE RESULTED BY THIS.

Far Right: Object from thesis project Pathological, 2001. This object is one of twenty in the collection subset which articulates processes of management. The subset is entitled, "animateHUSBAND-RY." Photographer: Cameron Campbell

culture_L[EVE]R

Architecture theory is intervention: It is a procedure for imagining possible futures and for fulfilling the obligation of architecture culture—as pedagogy and practice—to work its joints, lines, and boundaries toward an advance of the discipline. As recently as 1992 John Whitehead, co-author of Strategies in Architectural Theory indicated the emerging tendency of theorist to "tie and untie architectural theory at the intersection of several issues at once cultural and architectural." This tendency originated out of a recognition that architecture theory had for so long maintained a separation from issues that were intrinsically cultural, hence the need to explore their relations. This thesis places itself square within the field of this architecture/culture estrangement and ties yet another intersection between them. It provides a task for architecture to extend beyond the activity of making and to intentionally move the discipline toward the activity of understanding making.

culture_L[EVE]R, then, examines two philosophical aspects of making that have been posited as an identifiable structure of creation by Elaine Scarry. The aspects, "imagination" (making-up) and "materialization" (making-real) are representative of a creative sequence and they provide the foundation of my argument for the concept of radical critique as the architectural project of contemporary postmodern thought. In the structure of creation, the dynamic operation of imagination and materialization offers an initial way to formulate a critical practice and pedagogy that is necessary for the study of "architecture as a cultural discipline." 1

While different disciplines have expressed great interest in the subject of culture as social formation, architecture for the most part remains mute. This unfortunate situation quite possibly results from architecture's unwillingness to see its implication in the social/cultural construct. Therefore, sustained by the concept of culture as a plurality of forms of awareness, this work is a distinct focus on specific issues enfolding the construction of culture as they intersect with the design and production of architecture. The primary issue is race. Associative issues are wealth, sexuality and gender. The combination of these as well as other issues are the critical differences on which any culture is constructed. A culture that does not engage plurality along these lines ultimately constructs a set of bounded oppositions: white/black, rich/poor, masculine/feminine, etc. Unfortunately, these oppositions have historically been organized along moral lines of good/bad and social lines of high/low. On and about these boundaries this thesis situates itself, examining from an architectural perspective culture as a construct...

Within the academy, tradition still embodies the inside/outside dichotomy of itself and the world. For example, in the mission statement of the Department of Architecture at Iowa State University there is implicit in the language that reads, "committed to the study of architecture as a cultural discipline" an indication that cultural issues will be among those at the forefront of the academic endeavor, especially if architecture is emphatically positioned as that which "arises from the aspirations that diverse individuals and groups have for their physical environment" as well as from the social enterprise of making the world we inhabit. To fulfill this mission, the academy must foster an architecture that demonstrates a real capacity for cultural interests. However, it does not, and it cannot in the absence of a discourse and critique of that culture, of that social construct...

In taking the position that social critique through the architectural project has both a theoretical legitimacy as well as a practical demand within postmodern architectural thought, the normative architectural question of the relation of the body and space is reframed to consider the relation between the body (both subject and object) and its successful materializing culture. This re-framing is necessary to understand what internally shapes projection, the primary action of architectural design, and what is subsequently realized and/or materialized as culture. As critique and desire inhabit the space of the imagination, the consequence of the structure of creation (from imagination and on through work) becomes what Scarry calls the "reciprocal effect" of the projected artifact, positively or negatively, on human being. Therefore, the discipline of architecture must question this internal-to-external arrangement that underscores how cultural space is imagined and materially arranged and projected through representations and artifacts. In other words, it needs to recognize the connections which exist between and enfold "making-up" and "making-real." More importantly, it must question how certain problematic cultural configurations might be architecturally redressed...

As an enlightenment of the concept of critique as both a project and product of architectural thought, and in its position within a framework introduced by philosophy's "social vocation" to engender criticism of the social formation, the point of my argument is this: The disciplinary boundary of architecture must be re-imagined to systematically express and sustain the notion of culture as a plurality of forms of awareness.
This work refines the logic of architecture as a cultural discipline. It shows, through a sequence of architectural projects how the made artifact can be critically framed in its projection. In addition, through procedures emerging from examination of cultural forms such as the collection, the culminating thesis project, entitled *Pathological* object demonstrates how the artifact can be viewed for its potential to help reform certain fixed ideologies enfolding culture and the body. As such, the work offers itself as an enactment of the study of architecture as a cultural discipline.

Admittedly, the culture of architecture is not the primary subject, but the world culture(s). Yet change in the pedagogy and practice of architecture is necessary to alter the larger culture in terms of the problematic conditions having been realized in the physical world. I see architecture’s potential, then, as a cultural change agent. Cultural critic, bell hooks states, “when our lived experience of theorizing is fundamentally linked to processes of self-recovery, of collective liberation, no gap exists between theory and practice.”

She calls for a new kind of education that leads students to cross boundaries and to dispute the traditional and negative cultural oppositions of race, sex and class. For this to occur, pedagogy must empower students to engage critical questions of themselves, their situation within the cultural construct, and their operation within the context of their respective disciplines. Hence, education becomes a practice of freedom. I regard the work contained in this thesis as a method of reading, rendering and coaxing culture’s made-ness out of its silence. While it is in part because of who I am and my cultural experience that the content of this work and thesis is possible, someone from a different cultural background could employ this practice. Their critical cultural differences would perhaps generate a very different content. The process is like drawing; not so much as a direct placement upon or a marking of a surface assumed to be blank, but rather an uncovering from the blankness what is latent in the “graphical meridian.”

Seen this way, the act of drawing or marking contains a moment of potential reformation, as the mark or artifact can be understood to contain a latent spatiality prior to its execution or projection onto the graphic plane. It is the difference between drawing out or drawing on: the act of drawing out has the capacity to reveal conditions of projections that one may not yet completely understand.

Architecture must critically work this plane. The black mark or the made object makes the invisible visible, gives the blankness a color, makes present what was mistaken to be absent but was in fact latent. The image and/or the object far beyond “use value” exists to be read. This is the first step toward understanding radical critique as architecture’s project: that is, to recognize culture’s made-ness. It is a product of the human imagination. Like a building, culture is an artifact. Understanding why and how cultures are made can create a desire to reconstruct them when that culture’s consequences are painful or unjust to some of its inhabitants. Therefore, what is made allows culture to be understood. In turn, that understanding allows culture to be worked into more clarifying fictions. This is the work of a *culture_of* [EVERY] INCREASING THE FORCE RESULTED BY THIS.


3 The postmodern condition is held here as a human condition that reflects an historical shift from the “epoch of modernity,” that is, a condition that extended from the period of the late Renaissance, and it enfolds both thought and being. Ian Angus (in *Disfiguration: Discourse, Critique, Ethics*) reminds us that an awareness of this situation entered the history of thought with the nineteenth-century break from philosophy indicated by the works of Marx and Nietzsche. Therefore, it is not a reference to the stylistic architecture movement coined “postmodernism,” which was experienced during the mid-to-late 20th century, although the stylistic trend does parallel a span of time that is considered by many to mark the transformation of architectural discourse.

4 Within the structure, imagination and materialization exist in a dynamic relationship carried along an arc of action known as sentient projection and its inseparable (but not always equal) counterpart sentient reciprocation.

5 Since 1992, this notion has been under deliberation among few faculty members and students in the Department of Architecture at Iowa State University. Although accepted as a reflexive condition that enfolds the department, this author argues that little, if at best minimal pedagogical array has been proposed in support of the mission or as its manifestation.

6 That is, by comparison to disciplines such as philosophy, literature, psychology, art, history, and cultural studies.

7 To date, this is still the case despite the fact that in the latter part of the 20th century there have been a number of works produced in the discipline, most notably, Beatriz Colomina’s *Sexuality and Space* (New York: Princeton Architectural Press, 1992); Ian Sanders’ *Architectures of Masculinity* (New York: Princeton Architectural Press, 1996); Francesca Hughes’ *The Architect Reconstructing her Practice* (Cambridge, MA and London, England: The MIT Press, 1996); Darrell W. Fields’ *Architectures in Black* (London: The Athlone Press, 1999) and Lesley Naa Nkele Lokko’s *White Papers, Black Marks*, (London: The Athlone Press, 2000), to name a few.

8 These changes must first occur in what constitutes the knowledge of architecture and is relative use of language.

Kevin Rhobotham, “The Dynamics of Bodies in Space and Time” in *Artifice*, Issue No. 01 (London: University College 1994) 66-67 argues that the act of drawing does not distribute objects in the graphical field like stones cast into water, but instead an act of opening, cleaving, cutting, breaching within the space of the “graphical meridian.” It is an act of ‘re-membering’ and of reclamation. Rhobotham distinguishes between the flat field of the drawing, which is mistaken to contain a full spatiality and immeasurable depth as a form of representation, and the surface of the graphical plane (the graphical meridian), in which all possible graphic acts are present prior to execution: they are latent and multiple behind the surface of the graphical plane.
Architectural education

2001 Student Awards
Department of Architecture
Iowa State University

2001 Book Awards
Technology
Wesley Gee (undergraduate)
Tony Hogge (graduate)

Studies in Architecture & Culture
David Birch (undergraduate)
Sarah Mannes (graduate)

Design Media
Jamie Malloy (undergraduate)
Yichuan Li (graduate)

Alpha Rho Chi Medal
Matthew Stewart

Allen Kimball Book Award
Monish Sarkar

RDG Bussard Dikis Design Award
Jamie Malloy

Paul S. Skiles Thesis Award
Rebecca Ferrara

ARCC/KING Student Medal
Mitchell Squire

Graduate Teaching Excellence Award
Monish Sarkar

Graduate Research Excellence Award
Sarah Mannes

AIA Foundation Scholarships
Lindsay Bresser $1,250
Adam Jonas $1,750
Joshua Brueggeman $750
Stacee Moll $1,500

AIA Iowa Scholarship
Stacee Moll $500

Alumni Scholarship
Alyssa Bents $1,000

ARCC/KING Student Medal
The ARCC King Student Medal for Excellence in Architectural and Environmental Design Research is named in honor of the late Jonathan King, co-founder and first president of the Architectural Research Consortium. It is given to one student per ARCC member school for innovation, integrity, and scholarship in architectural research. Mitchell is awarded this medal for the completion of his M.Arch. thesis under the supervision of Professor Charles Masterson.

BWBR Prize
Velimir Manjulov $2,000
Nora Wendel $100
Jamie Hempel $100
Lindsay Bresser $100
Joe Fitzpatrick $100

Robert and Elizabeth Carlson Scholarship
Yvette Nelson $1,000

Central Iowa, CSI Technical Communication Scholarship
Tami Schultz $1,000
Andrew Reich Honorable Mention
Peter Correll Honorable Mention

Michael J. Greenlee Architecture Scholarship
Lindsay Bresser $1,000

HLM Design Scholarship
Kathleen Breen $1,000

Henningson, Durham & Richardson Architecture Award
Peter Correll $1,000

Masonry Institute of Iowa Awards
Jeffrey Stafford $500
Eric Goeken $250
Ryan Carstensen $250

Raymond W. & Evelyn J. McLlvain Architecture Scholarship
Nathaniel Kalaher $1,000

OPN Architecture Scholarship
Brian Warthen $1,000

Pella Architectural Award
Ryan Bakke $500
Andrea Hammel $500
Lindsay Bresser $500
David Mead $500

Jeffrey Pilling Architecture Scholarship
Nicholas Senske $500

Rohrbach Carlson PC Scholarship
Scott Seitz $1,000

Shirey Design Award
Jeffrey McCambridge $500

Spiros Mentzelopoulos Award
Katherine Michaud Book

James H. and M. Suanne Stange Architecture Award
David Mead $1,000

Leonard Wolf Leadership Award
Peter Correll $250

Alumni Scholarship
Alyssa Bents $1,000

Iowa Architect Issue No. 02:239
Inspiration and Innovation

Two individuals recently received honorary membership to the AIA Iowa chapter of the American Institute of Architects for their personal commitment and individual contributions that each have made to the profession of architecture, particularly here in the Midwest.

Farshid Assassi has achieved growing international acclaim and is quickly becoming one of the preeminent architectural photographers of our time. Based in California, Mr. Assassi has worked throughout the United States, Europe and Australia and his work appears regularly in national and international professional publications that include Architectural Record, Architecture, Architectural Review, A+U, Arbitare, World Architecture, Metropolis, Interiors, and Interior Design. Yet each year, for the past twenty years of his professional career, he has returned to the Midwest to capture the very best of the architecture in Iowa. Assassi’s photography has been instrumental in elevating the Iowa Architect magazine to national prominence with his images having graced the cover of nearly half of all the issues published in the past two decades. His artistic eye for composition, clarity and balance combined with his perfectionism and professionalism, have played a significant role in the development and appreciation of the architecture in our state. The superior quality of his images has been influential in the recognition of the work of many Iowa’s architectural firms at both the regional and national levels. It is often said that beauty is in the eye of the beholder, and it is a stunning and inspiring beauty that the eyes of Farshid Assassi behold.

Kent Mauck, the progressive and creative force that drives the award-winning firm of Mauck + Associates, has demonstrated a deep and heartfelt passion for the value of architecture and its ability to communicate to others on a number of different levels. As a business owner, he led the development of several innovative office renovations, including his graphic design business, and has experienced sustained success and growth. His firm’s current business office was honored with awards for design excellence from both the AIA Iowa and Central States Regional chapters of the American Institute of Architects in 1999. As a community activist, Mauck founded Encore Properties. This newly formed company primarily focuses on the restoration of older commercial properties to help others witness and experience the intrinsic value of historic architecture and its ability to substantially contribute to a sense-of-place and community identity. Finally, as the publisher of Iowa Architect magazine, Mauck and his business associates have given the publica
tion a new look and a new life. Shortly after Mauck took over the magazine, it won several awards for its graphic design and content. Today, Iowa Architect is recognized as one of the best publications of its kind, having recently received three national awards as well as top honors in the first AIA component publications awards competition. It was once said that architecture is petrified music. If this is so, then Kent Mauck should be considered its maestro.
Iowa Architect

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

Newton Road Parking and Chilled Water Facility

Renaissance Granite, Marble & Tile
Interior and Exterior Glazing: Two Rivers Glass and Door; Steel Fabrication: Parker Welding & Fabrication; Interior Finishes: Olympic Wall Systems; Steel and Precast Erection: Northwest Steel and Erection; Granite: Renaissance Marble, Granite & Tile; Door Hardware: Walsh Door and Hardware.

Architects Office for Architects Wells Woodburn O'Neil
Millwork: Tony Lisac; Custom Metals: The Iron Works; Furniture: Steelcase, Herman Miller, Knock, and Richard Schultz; Store Front: EFHO; Glass and Glazing: Two Rivers Glass and Door; Electrical Fixtures: Fine Line and Flox.

YMCA and Rehabilitation Center
Concrete Wall Panels: Iowa Prestressed Concrete; Cement Board Wall Panels: CBF, Inc.; CMU: Gage Bros. (burnished), Spectraglaze; Aluminum Windows and Doors: Kawcier; Hollow Metal Doors and Frames: Curries Manufacturing; Wood Doors: Graham; Hardware: Sargeant; Roof Structure: Vulcan; HVAC Equipment: Water furnace heat pumps, McQuay air handling units, Trane controls; Pool Equipment: Pool Tech; Lighting: Lithonia, Williams, Ledalight, Bega, GE, SPI, Dualite, Elliptipar, Lightolier, KLM; Power Distribution Equipment: Square D.

The Glove Factory

Iowa Western Community College Performing Arts Center
Stainless Steel Handrail: P & P Artex; Stainless Steel Doors: Forms & Surfaces; Stone: Indiana Limestone, Smooth; Curtainwall: EFHO; Seating: Irwin; Theater Dimming: Etc; Carpet: Bentley; Orchestra Shell: Wenger.

Logsdon [rest]room
Lighting Fixtures: Lightolier, Bega; Plumbing Fixtures: Krohn, Kohler; Granite: Renaissance Tile; Millwork: Lisac Construction; Metal Work: Hawk Metal.

Palmer Human Development & Family Studies Building
Windows: Swanson Glass Company; Brick Masonry: Boucher Masonry Contracting; Cabinets: Institutional Equipment Inc.; Elevators: Schindler Elevator Company; Ceramic Tile: Hawkeye Flooring Company.

Parkridge Professional Center

Goodman Residence
Windows: Marvin Windows; Panelling: Plycem Concrete Panels; Imagro Translucent Panels; Countertops: Fireslate Counters; Fixtures: Lightolier Recessed Light Fixtures; Carpet: Durkin Carpet.

Higdon Administration Building Rehabilitation

12BLOndo Building
Exterior Building: EFIS Dvrit; Flattened seam turncoat stainless steel panels, galvamum corrogated metal, galvalum sheet metal, sheetmetal by Swanson; Roof: Firestone rubber roof, standing seam, flattened seam turncoat stainless panels; Windows: Kanwee Anodized Aluminum; Signage: ASI Sign Systems; Glass: 1" insulated clear glazing; Frames: Hollow metal door frames, anodized aluminum; Doors: Maple solid core; Hardware: eye hooks for cabinet pulls, Blum cabinet hinges and door slides, Johnson Hardware sliding door tracks; Millwork: 3/4" maple plywood; Steel: Stainless steel, hot rolled steel; Paint: Sherwin Williams; Stain: clear polyurethane; Floor: maple hardwood, stained concrete floor; Seating: Canopy; Lighting: Halo, Stonco; Plumbing Fixtures: Elkay sink, American Standard; Walls: painted drywall; Laminate, corrogated metal, flattened seam turncoat, turncoat stainless steel flattened seam panels, perforated, stainless steel; Countertops: Solid surface by Wilsonart; Art Work: Photographs by Paula McCarthy, Mixed media by Tom Prinz; Accessories: Gadgeteer Retail Store; Guardrail: stainless steel cables.

Oklahoma City National Memorial
Chair Glass Fabrication: John Lewis Glass; Chair Bronze Fabrication: A.R. K. Ramos; Gate Bronze Fabrication: EMCO.

Marakon Associates
Ceilings: Armstrong; Carpet: Harbinger; Slate Tile: Kentucky Slate; Plumbing Fixtures: Krohn; Pattern Glass: Bendheim; Furniture: Herman Miller, B & B Italia, Palazetti; Artwork: Edition Schellmann.

Lloyd – Jones Remodeling
Wood Flooring: Branchini Hardwood Flooring.

Patel Residence
Exterior Doors and Windows: Hurd; Maple/Cherry Floor; Branchini Hardwood Flooring; Handmade Ceramic Mural: Sanjay Jani, AIA; Cabinets: Knapp Cabinets.
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<th>Page</th>
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<tbody>
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<tr>
<td>MidAmerican Energy</td>
<td>46</td>
</tr>
<tr>
<td>Projects Contemporary Furniture</td>
<td>3</td>
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<tr>
<td>Studio 2a</td>
<td>43</td>
</tr>
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Issue No. 02:240
Directory Issue

Issue No. 02:241
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Issue No. 02:242
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We're IPC—
We'll work with you.

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