

IOWA Architect

Issue No. 02:239 Five Dollars

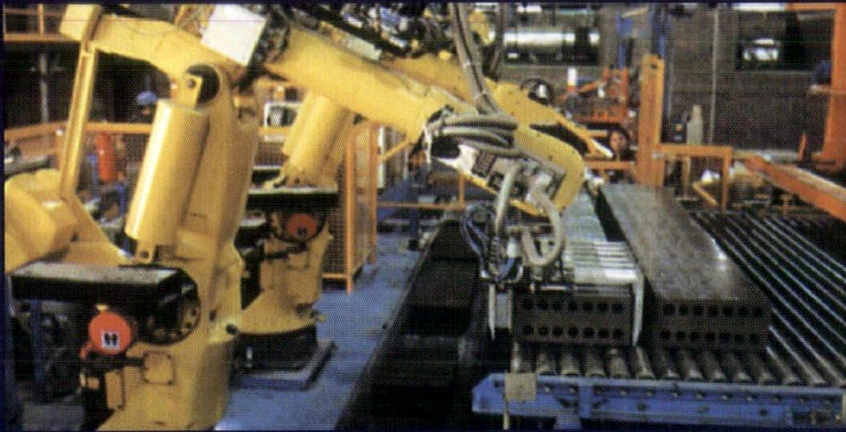


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2001

ARCHITECTURAL DESIGN AWARDS MASONRY INSTITUTE OF IOWA

COMMERCIAL GRAND AWARD

St. Francis of Assisi Catholic Church
West Des Moines, IA

FIRM: Bahr Vermeer Haecker Architects

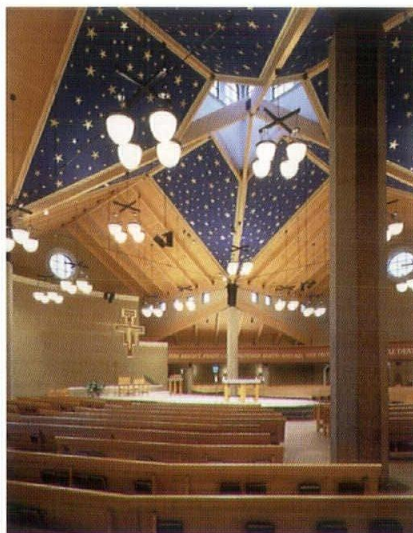
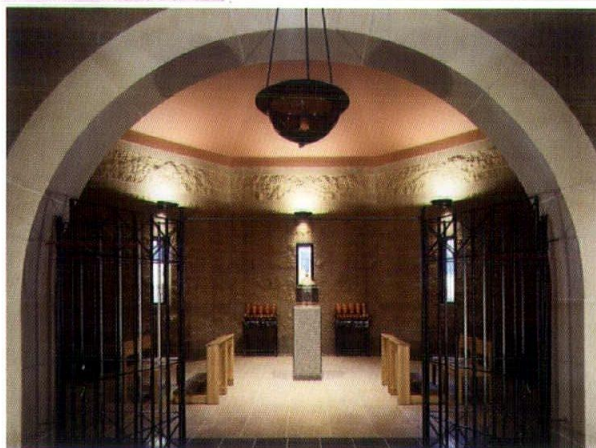
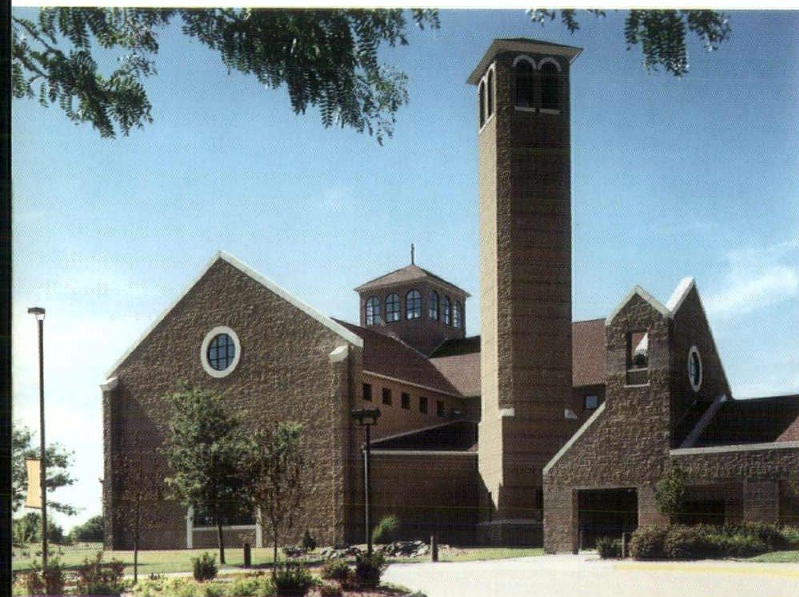
ARCHITECT: Paul Jeffrey

COMMERCIAL MERIT AWARD

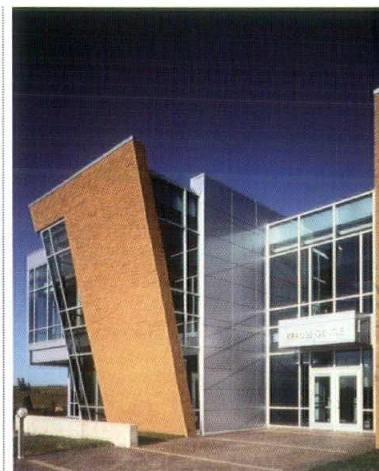
Krause Gentle Corporate Headquarters
West Des Moines, IA

FIRM: Shiffler Associates Architects

ARCHITECT: D. Bryan Shiffler



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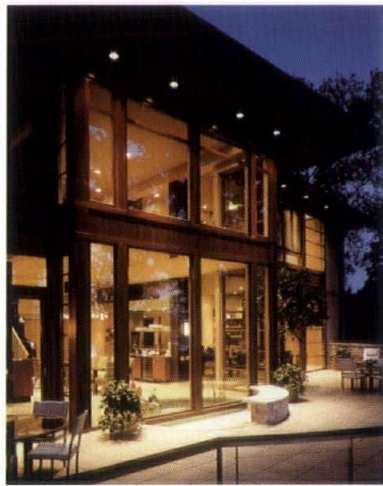
RESIDENTIAL GRAND AWARD

Vacation Home

Okoboji, IA

FIRM: Architects Wells Woodburn O'Neil

ARCHITECT: Douglas Wells



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General Contractor: Taylor Ball, L.C.

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Iowa Architect

Issue No. 02:239

2001 STATE AND REGIONAL DESIGN AWARDS

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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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General Manager
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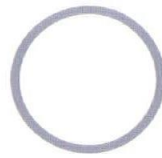
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ur profession challenges us to push the boundaries of creativity in many ways, in particular providing not only for individual need, but also the masses. If architecture is defined and distinguished by certain parameters according to the need of the client and the project, is it appropriate to lobby for flexibility in exercising a more personal expression? Can suitable lines be drawn between public and private?

A unique, but important feature of architecture is provided by its character as a public object. Our work imposes itself and removes from the masses the free choice of observing or ignoring its presence. While we may privately choose music, literature and painting to our personal taste, architecture does not allow for critical free choice. Architecture is public and engages us all. It imposes itself regardless of desires or self-image. It takes up space — either consuming it, or attempting to blend, define, and harmonize within it. As Ruskin emphasized, it is the most political of the arts, in that it imposes a vision of man independent of any personal agreement on the part of those who live with it. As architects, we must continually strive to deliver “public” objects of quality with utmost consideration and responsibility.

As architects, we must continually strive to deliver “public” objects of quality with utmost consideration and responsibility.

Public or Private?

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

IOWA Architect

Different by design

By ANN SOBIECH MUNSON

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.¹

While architect Michael Graves utilizes the form of the egg in many of his houseware designs for Target, this “Egg-ceptional 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.

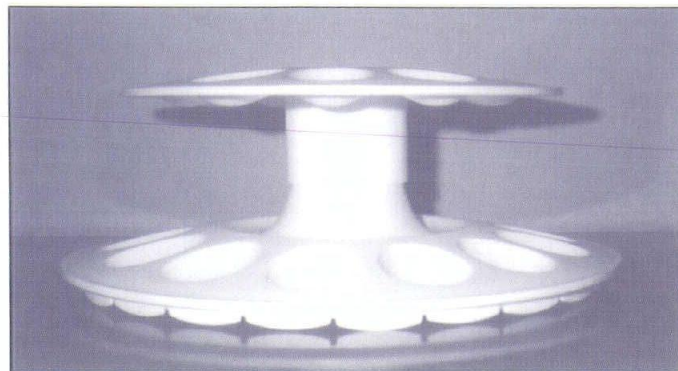
Tupperware blurs the line between design and invention. When Earl Tupper first started making his food containers in the early 1940s, nothing else like it existed. It arrived as a product of new technology, in the post-war new-plastic years, poised to take advantage of developments in home refrigeration. 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.”² 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 accoutrement of modern living.”³

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 households 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 Philippe 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. It simply does its job well and beautifully. And the Egg Dish is no exception. ■

For more information:

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

www.tupperware.com

a Tupperware party near you

[special thanks to Frank Vaia, the Tupperware consultant who sold me the Egg-ceptional Server Set and introduced me to Modular Mates with contagious enthusiasm]

1 Tupperware Summer 2001 catalog, p. 23.

2 Clarke, p. 36.

3 Clarke, p. 55.

Portfolio

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 Grinnell College Welcome Center by Herbert Lewis Kruse Blunck Architecture. Our apologies to both. ■



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 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. ■

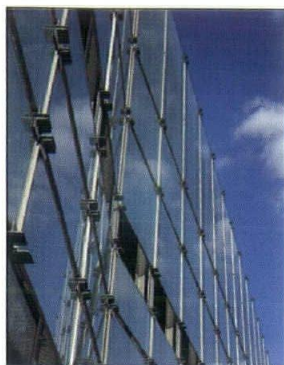
The project team consists of the owner/client, The Moen Group, the architect, Neumann Monson Architects and the construction team, McComas-Lacina Construction.

AWARDS

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN ARCHITECTURE

CENTRAL STATES REGION HONOR AWARD

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 overdoing 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

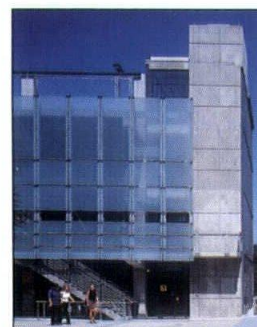
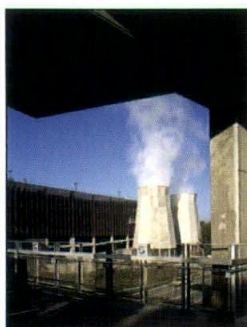
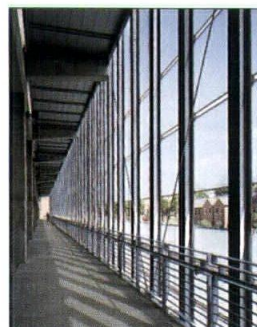
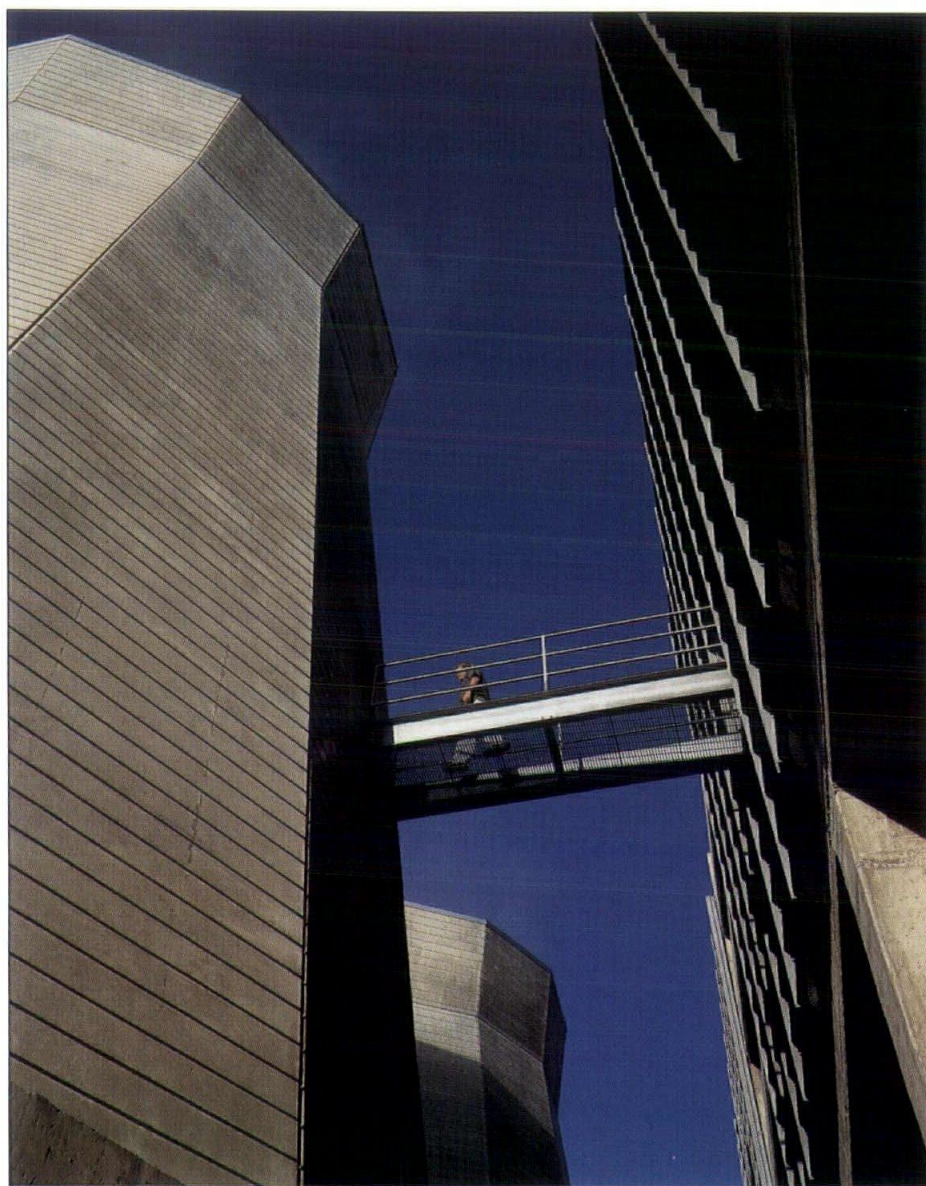
Mechanical Engineer:

Alvine and Associates

Structural Engineer:

Walker Parking Consultants

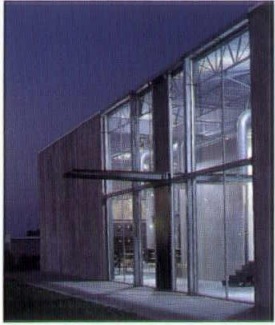
Photographer: Farshid Assassi,
Hon. AIA, Assassi Productions
and Cameron Campbell



AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN ARCHITECTURE

Renaissance Granite, Marble & Tile



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 Assasi,

Hon. AIA, Assasi Productions



AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

Architects Office for Architects Wells Woodburn O'Neil

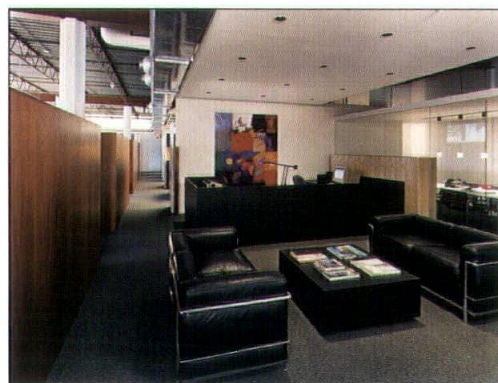
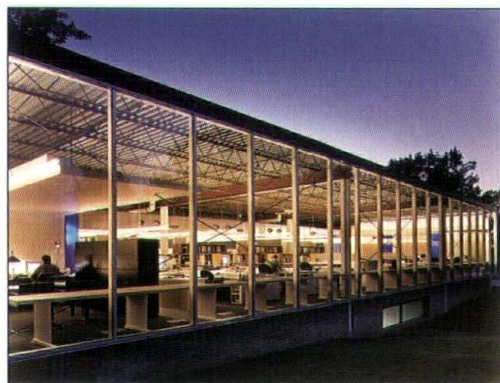
Jury Comments:

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.



Project: Architects Office for Architects Wells Woodburn O'Neil, West Des Moines, IA
Architect: Architects Wells Woodburn O'Neil
General Contractor: Venter Spooner Construction
Electrical Engineer: ABC Electric, Inc.
Mechanical Contractor: Wolin & Associates
Mechanical Engineer: Pulley & Associates
Structural Engineer: Charles Saul Engineering
Interior Designer: Architects Wells Woodburn O'Neil
Photographer: Timothy Hursley



AWARD

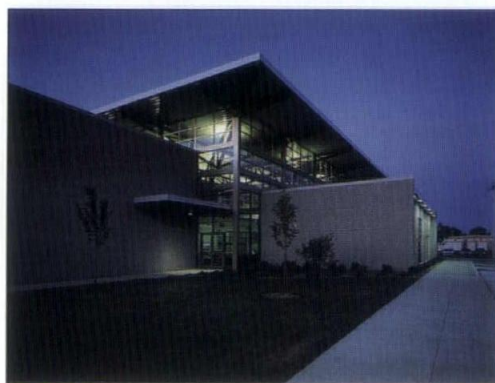
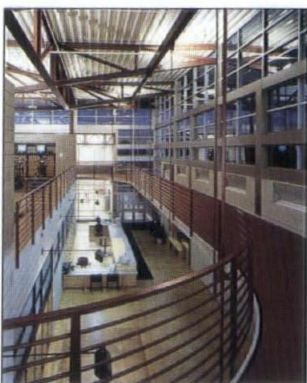
AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

YMCA and Rehabilitation Center

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.



Project: YMCA and Rehabilitation Center, Mason City, IA

Architect: Bergland + Cram Architects/Boxwood

General Contractor: Henkel Construction

Electrical Contractor: Kehm Electric

Civil Engineer: Yaggy Colby Associates

Electrical Engineer: Pulley & Associates

Mechanical Engineer: Pulley & Associates

Structural Engineer: Peterson Engineers

Interior Designer: Boxwood/ Bergland & Cram Architects

Pool Design: Water Technology

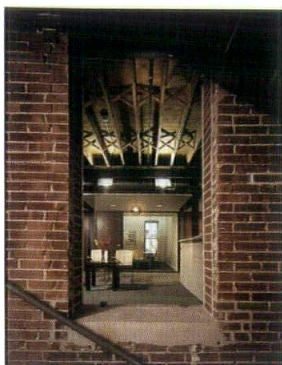
Photographer: Mark Mickunas, Cameron Campbell

AWARDS

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN ARCHITECTURE

CENTRAL STATES REGION
HONOR AWARD

The Glove Factory



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

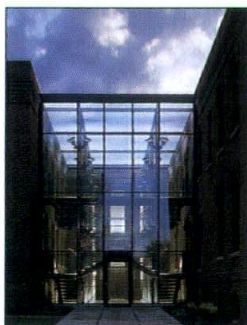
Architect: Herbert Lewis Kruse
Blunck Architecture

General Contractor:
Neumann Brothers, Inc.

Electrical Contractor:
Baker Electric, Inc.

Mechanical Engineer:
The Waldinger Corporation

Photographer:
Hedrich-Blessing Photographers



AWARDS

CENTRAL STATES REGION
HONOR AWARD

Lafayette Square Restoration



Project: Lafayette Square
Restoration, St. Louis, MO
Architect: H3 Studio, Inc.

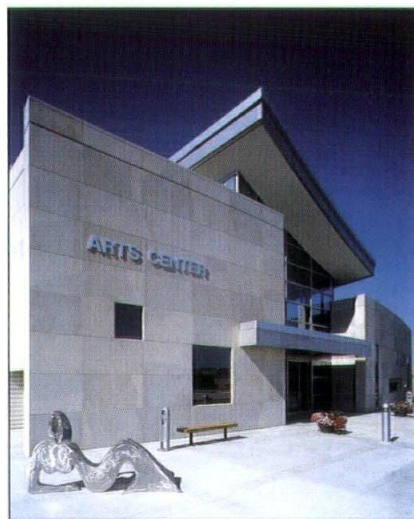
AWARDS

CENTRAL STATES REGION
HONOR AWARD

IWCC Performing Arts Center



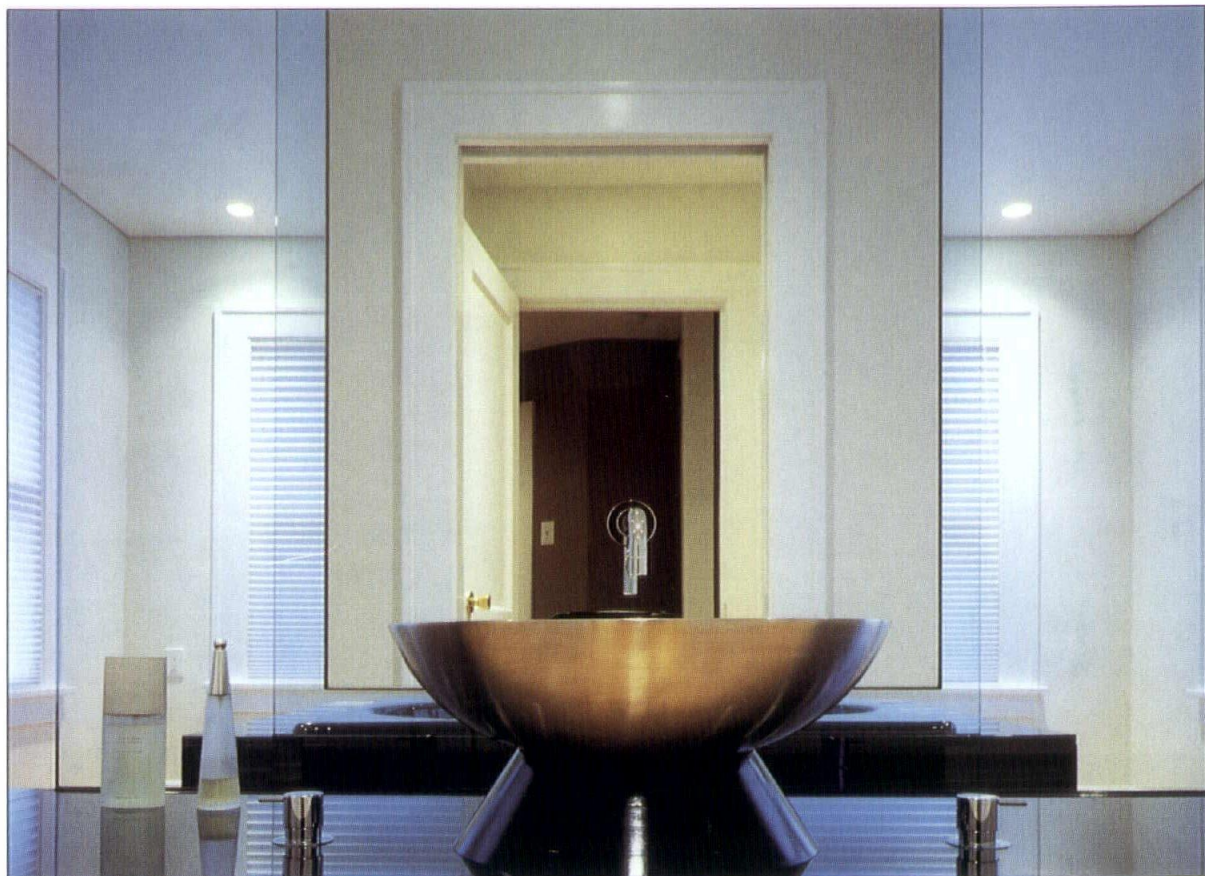
Project: Iowa Western
Community College Performing
Arts Center, Council Bluffs, IA
Architect: HDR Architecture Inc.
General Contractor:
Lund Ross Constructors
Electrical Contractor:
Midland Electrical
Civil Engineer:
HDR Architecture Inc.
Electrical Engineer:
HDR Architecture Inc.
Mechanical Engineer: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



AWARDS

CENTRAL STATES REGION
HONOR AWARD

Logsdon [rest]room



Project: Logsdon [rest]room,
Des Moines, IA

Architect: Herbert Lewis Kruse
Blunck Architecture

General Contractor:

Silent Rivers, Chaden Halfill

Electrical Contractor: Noel Electric

Interior Designer: Herbert Lewis

Kruse Blunck Architecture

Photographer:

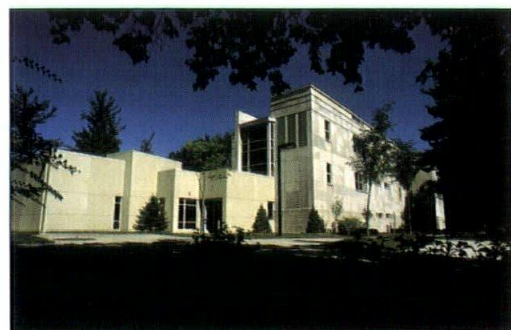
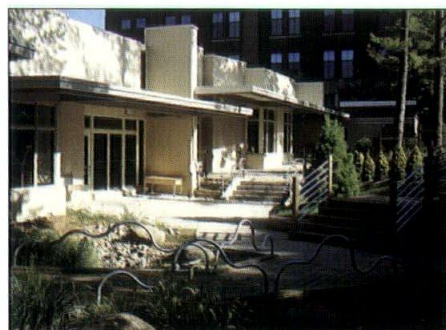
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AWARDS

CENTRAL STATES REGION
HONOR AWARD

Palmer Human Development and Family Studies Building

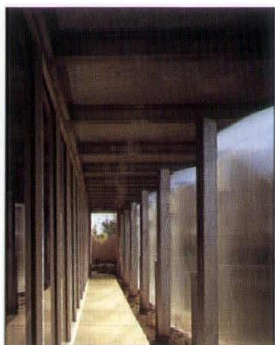
Project: Palmer Human Development & Family Studies Building, Iowa State University, Ames, IA
Architect: RDG Bussard Dikis
General Contractor: Stanley Design Build
Electrical Engineer: Alvine and Associates
Mechanical Engineer: Alvine and Associates
Structural Engineer: Charles Saul Engineering
Landscape Architect: RDG Crose Gardner Shukert
Interior Designer: RDG Bussard Dikis
Acoustical Consultant: Coffeen Fricke
Photographer: Farshid Assassi, Hon. AIA, Assassi Productions



AWARD

CENTRAL STATES REGION
MERIT AWARD

Parkridge Professional Center



Project: Parkridge Professional Center, Lawton, OK

Architect: Elliott + Associates

General Contractor:

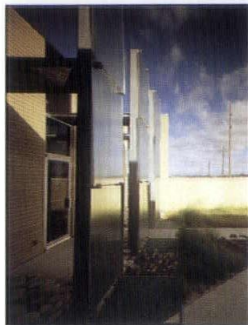
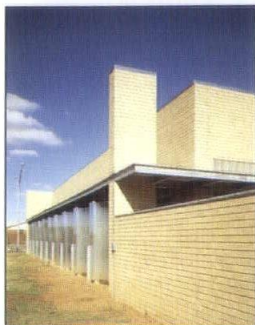
S Construction

Structural Engineer:

Eudaley Engineering

Photographer:

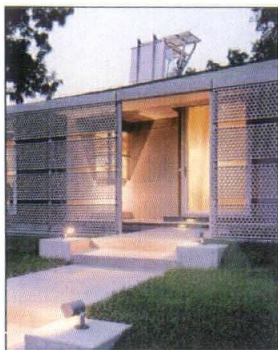
Bob Shimer, Hedrich Blessing



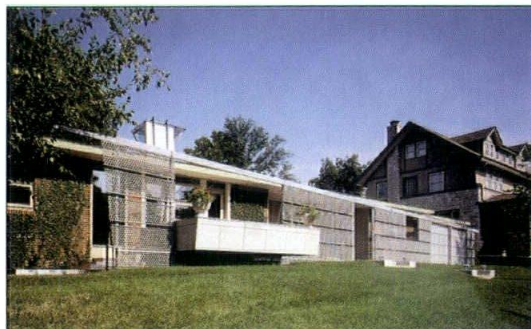
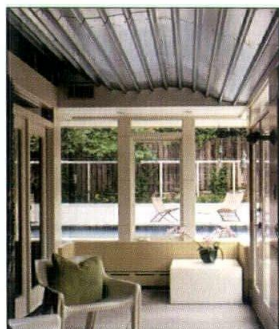
AWARD

CENTRAL STATES REGION
MERIT AWARD

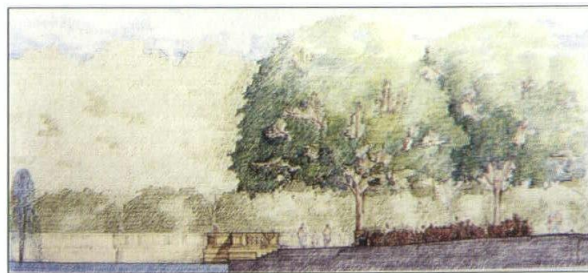
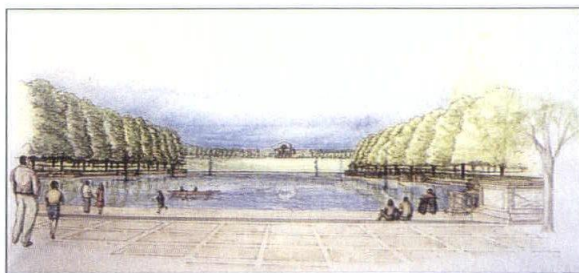
Goodman Residence



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

Architect: H3 Studio, Inc. and
Oehme, Van Sweden &
Associates, Inc.

Landscape Architect: Oehme,
Van Sweden & Associates, Inc.

AWARD

CENTRAL STATES REGION
MERIT AWARD

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 Crose Gardner Shukert

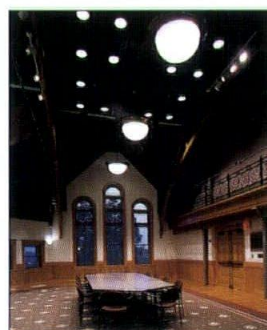
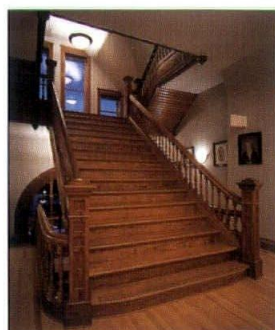
Interior Designer:

RDG Bussard Dikis

Photographer:

Farshid Assassi, Hon. AIA,

Assassi Productions



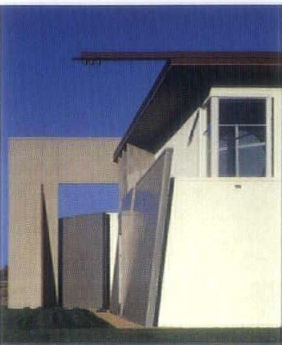
AWARD

CENTRAL STATES REGION
MERIT AWARD

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 Assasi,
Hon. AIA, Assasi Productions



AWARD

CENTRAL STATES REGION
MERIT AWARD

Telephone Table for Hertz Corporation

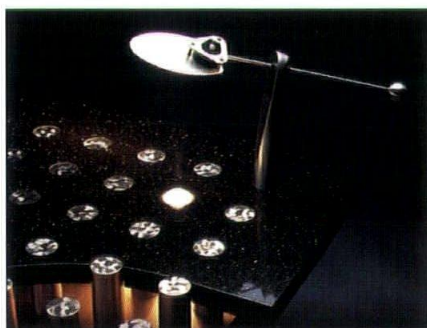


Project: Telephone Table for
Hertz Corporation – Data Center,
Oklahoma City, OK

Architect:
Special Projects Studio, P.C.

Fabrication:
Beyond Metal, Inc.

Photographer:
Joseph Mills Photography



AWARD

CENTRAL STATES REGION
HONORABLE MENTION

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 Diener, Nancy Glaze, Don
Lauro, John Pihl, Anna Rose,
Mark Valentine, John Walker,
Marie Young
Design Team: BNIM Architects,
Hawley Peterson Snyder
Architects, Keen Engineering and
Oppenheim Lewis

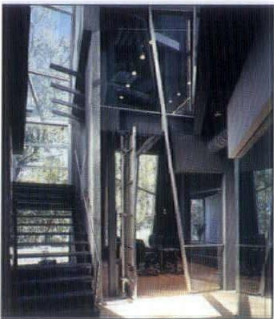
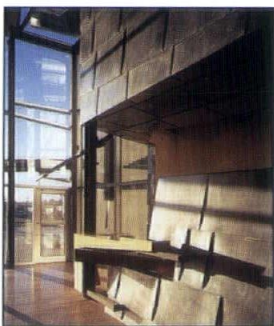
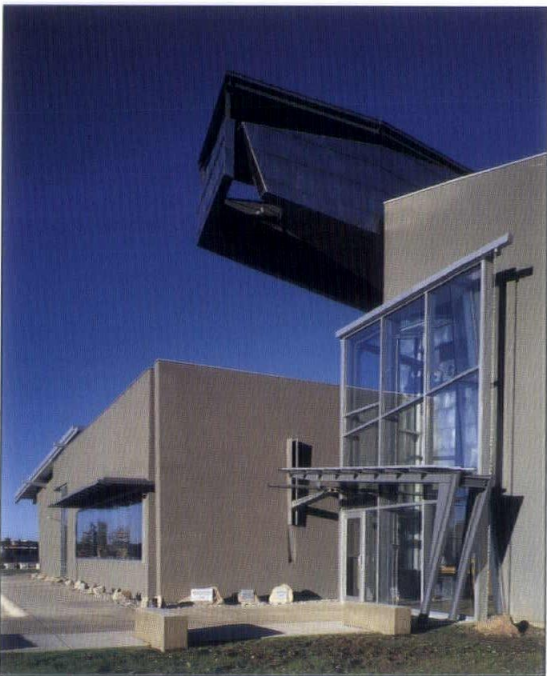


AWARD

CENTRAL STATES REGION
HONORABLE MENTION

120 BLOnDo

Project: 120 BLOnDo 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



AWARD

CENTRAL STATES REGION
HONORABLE MENTION

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

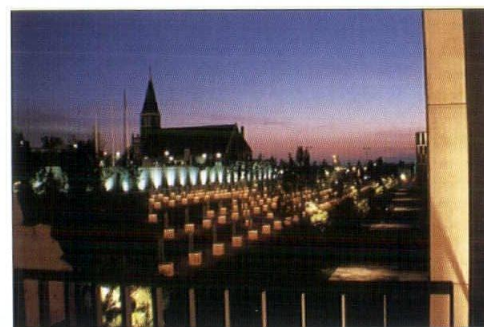
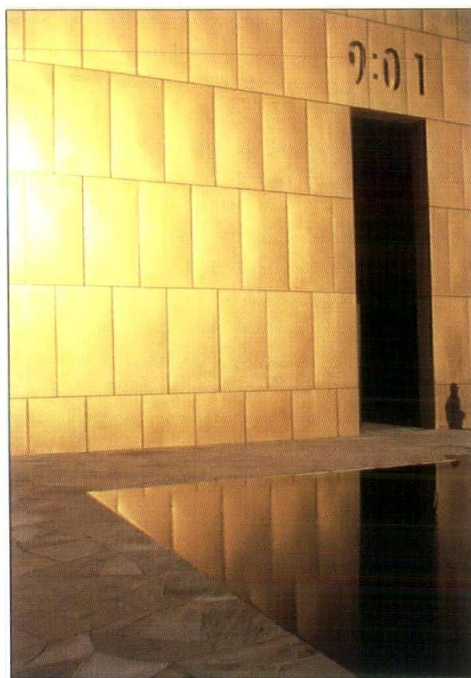
Fabrication: Chris Vespermann

Survivor Tree Consultant:

Oklahoma Department of Forestry

Photographer:

Anthony L. Lindsey/ALL proof



AWARD

CENTRAL STATES REGION
HONORABLE MENTION

Marakon Associates

Project: Marakon Associates, San Francisco, CA

Architect: Herbert Lewis Kruse Blunck Architecture

General Contractor:

Dinwiddie Construction Co.

Electrical Engineer:

David Szeto & Associates

Mechanical Engineer:

Tommy Siu & Associates

Interior Designer:

Herbert Lewis Kruse Blunck Architecture

Associate Architect:

Robert Gyori

Photographer: Farshid Assassi,

Hon. AIA, Assassi Productions

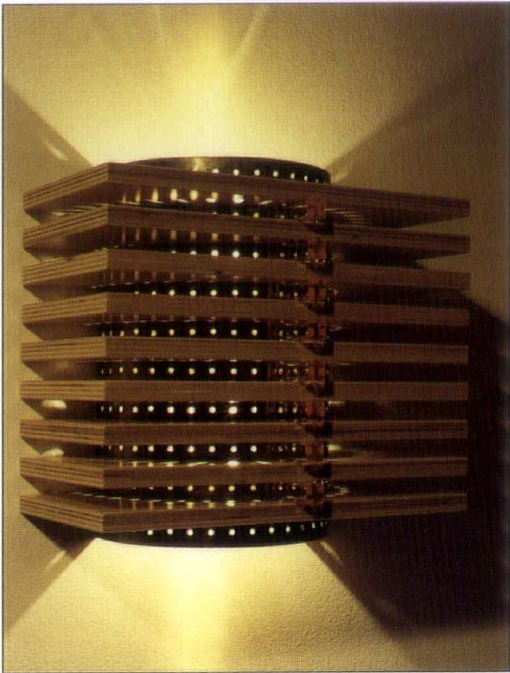


AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN CRAFT

Lloyd-Jones Addition

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

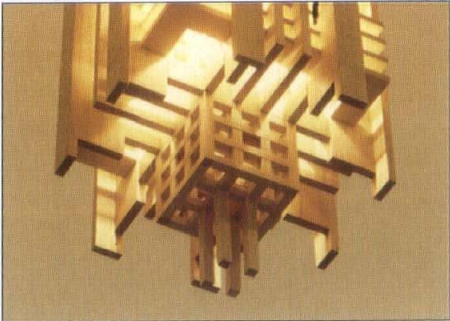
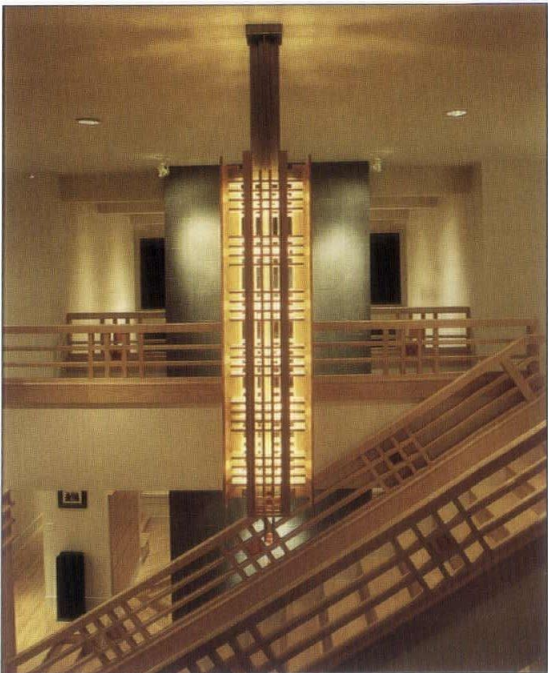


AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN CRAFT

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



State Juror Profiles



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 Prentiss 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 *Dunescape* "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 honed

efficiency 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 1979 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 reformatting 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 emphasizes worldwide corporate, commercial, and institutional projects. Mr. Hansen has led the planning and design of nearly 12 million square feet of corporate facilities,

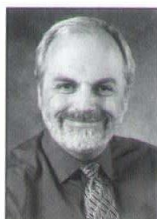
including headquarter offices, suburban office complexes, research facilities, and distribution centers. He has had many articles published both nationally and internationally and has received awards for his work in the Chicago area as well as receiving awards for projects in Korea. Mr. Hansen is currently 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.



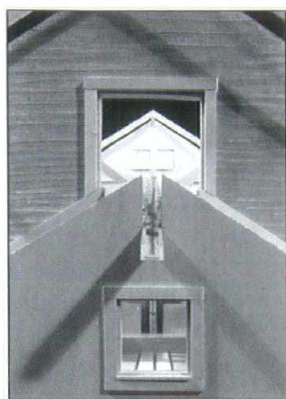
Evett J. Ruffcorn, FAIA

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



Above: View into model.

Far Right: Section through bath/closet.

AWARD

2001 RDG BUSSARD DIKIS DESIGN AWARD

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.

Faculty Advisor: Russell Anderson

JAMIE MALLOY

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

"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 re-domestication of an already built landscape that has been left abandoned."

—Excerpt from project introduction, August 2000.

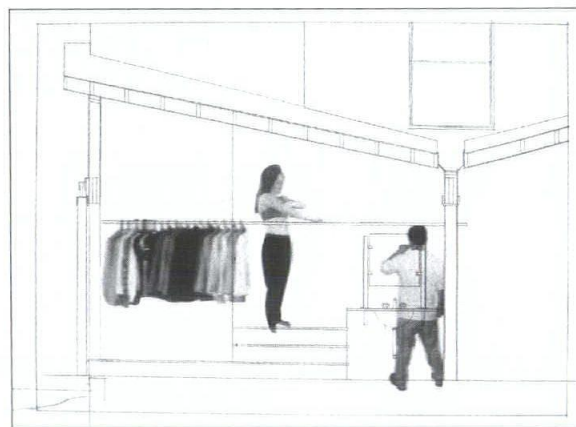
REdomestication

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.

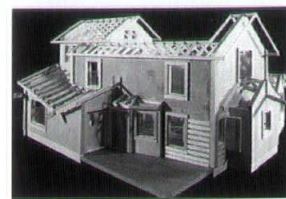
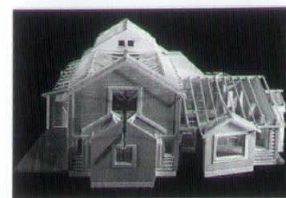
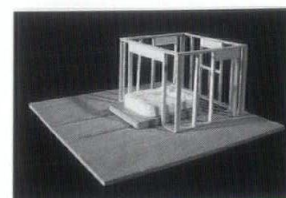
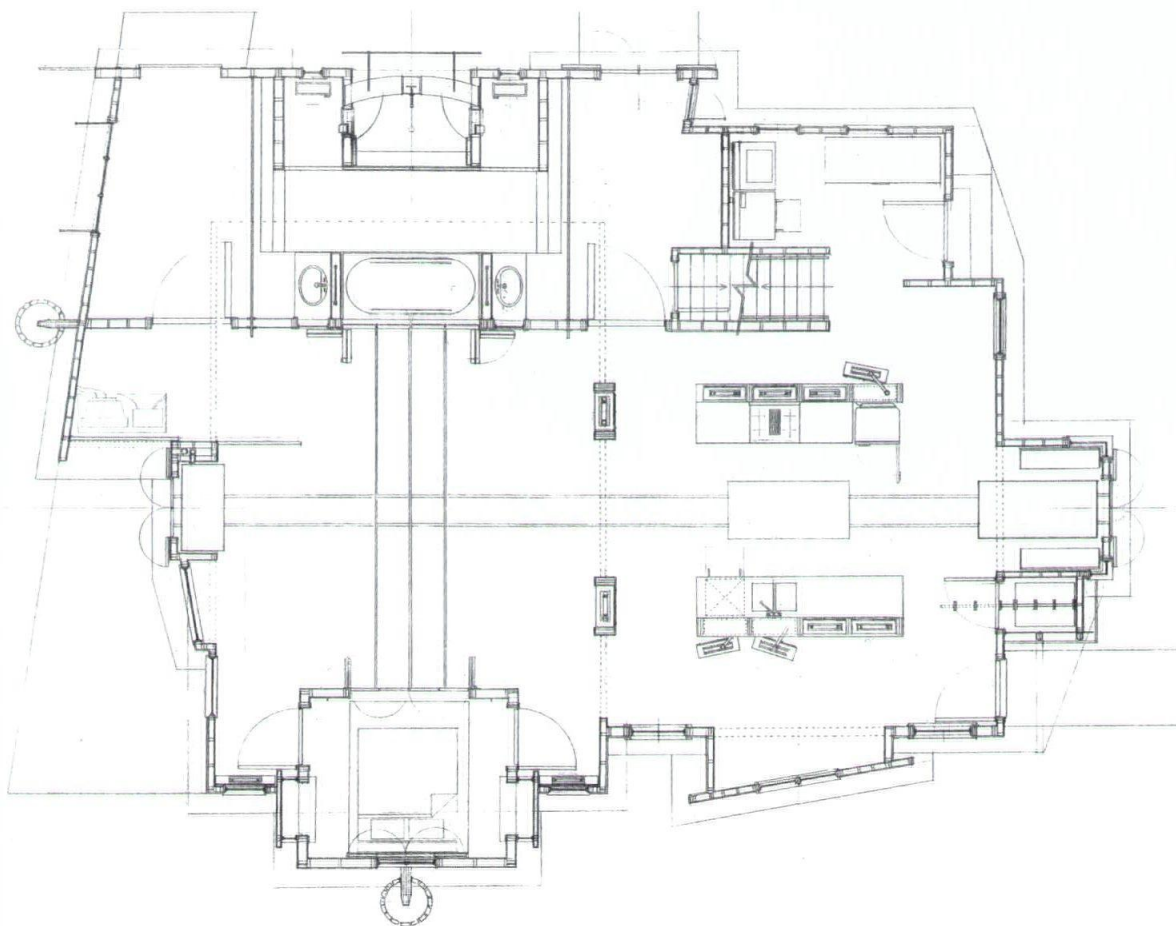
The interventions were organized around a central room, a strategy somewhat reminiscent of the medieval hall. In the medieval hall, movable furniture, then called "mobilia," enabled the hall to accommodate the entire range of domestic functions in a system that was highly regimented, yet at the same 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 personal 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



Above: Model Views.

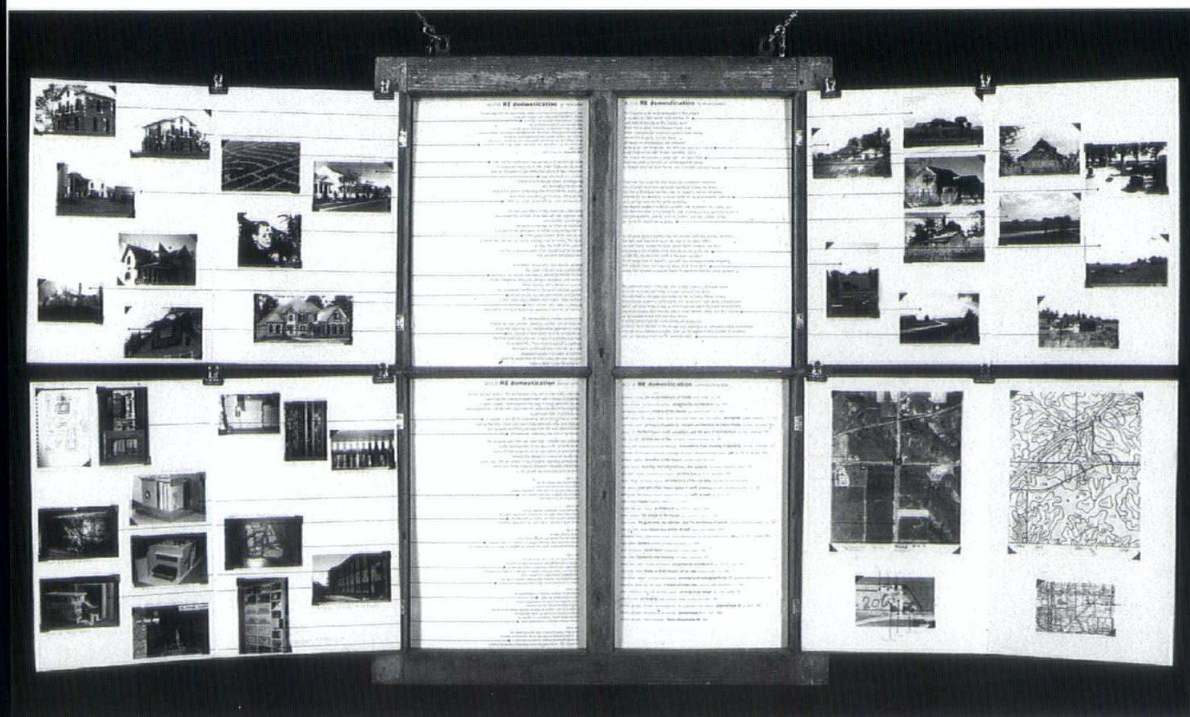
Left: Floor Plan.

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, explor-

ing 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*



Left: The project introduction archive.

AWARD

PAUL S. SKILES ARCHITECTURE AWARD

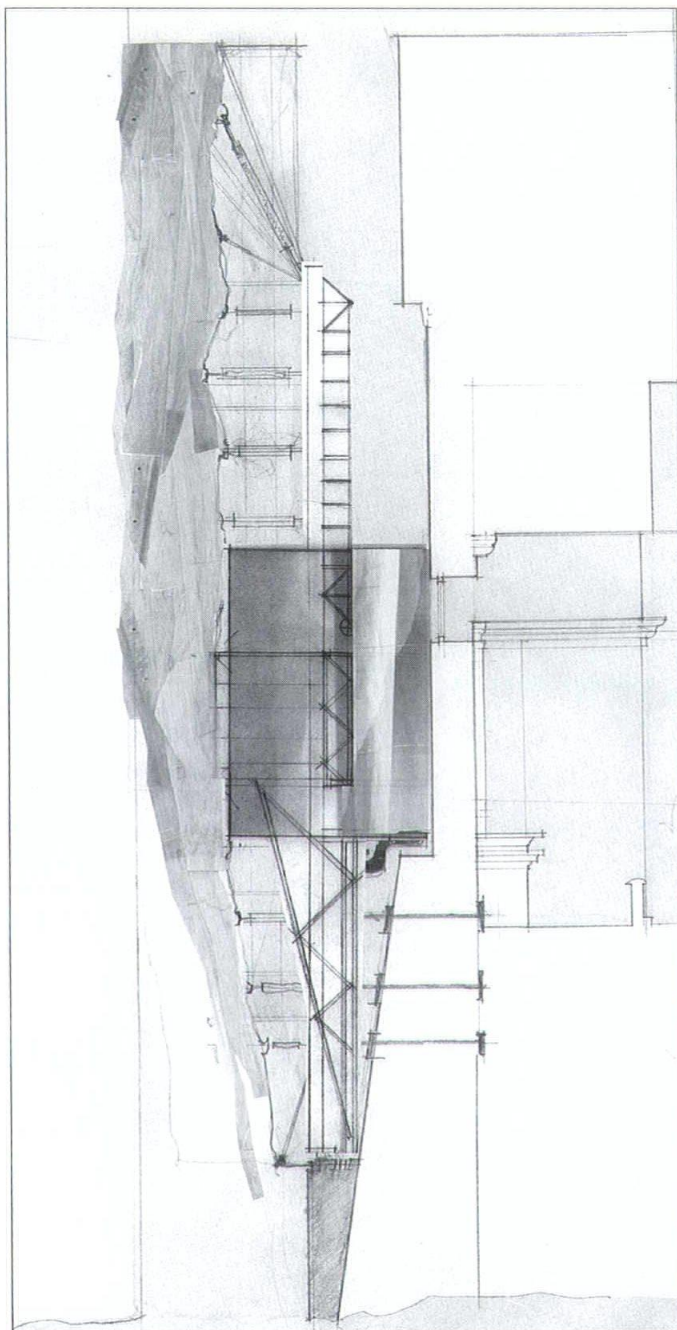
The Paul S. Skiles Architecture Award is presented annually for a graduate thesis that exhibits excellence for an inquiry of architectural studies.

2001 Thesis Committee

Members: Dr. Jennifer Bloomer, Clare Cardinal Pett, Dr. Dennis Raverty

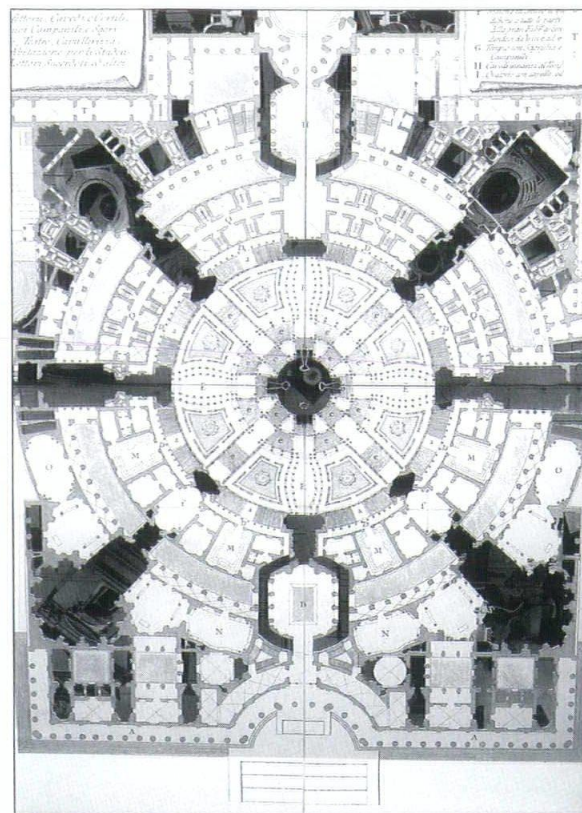
Right: Section through side facade.

Far Right: Generative model; a study of the "viewing apertures" of the Baroque dome.



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



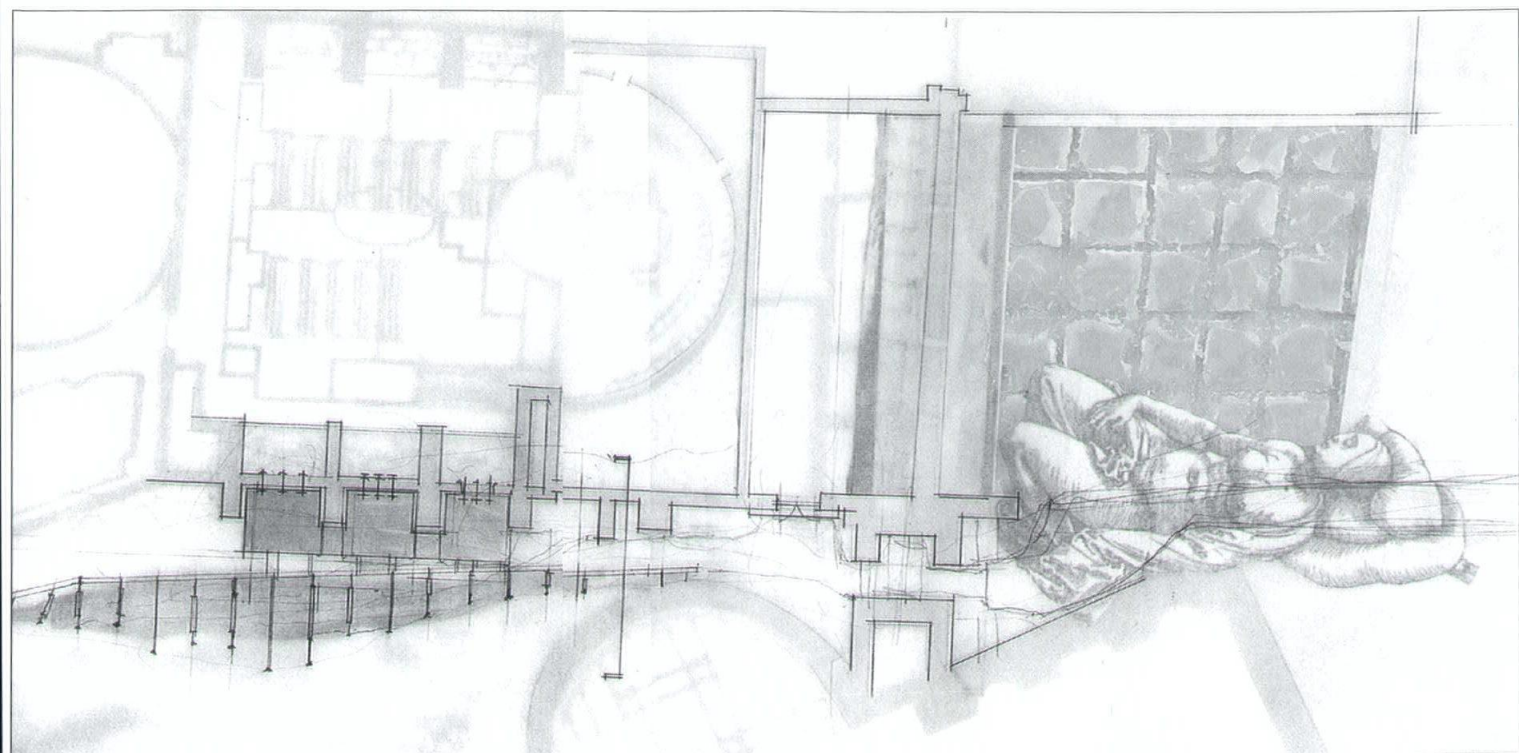
contemporary Roman society. Inspired and impelled by this distancing, my thesis seeks to mitigate the dilemma of dealing with historical sites by proposing a beauty salon adjacent to the Roman Forum.

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 façade of the church. This constellation of punctures prefigures and alludes to the theoretical armature of my project.

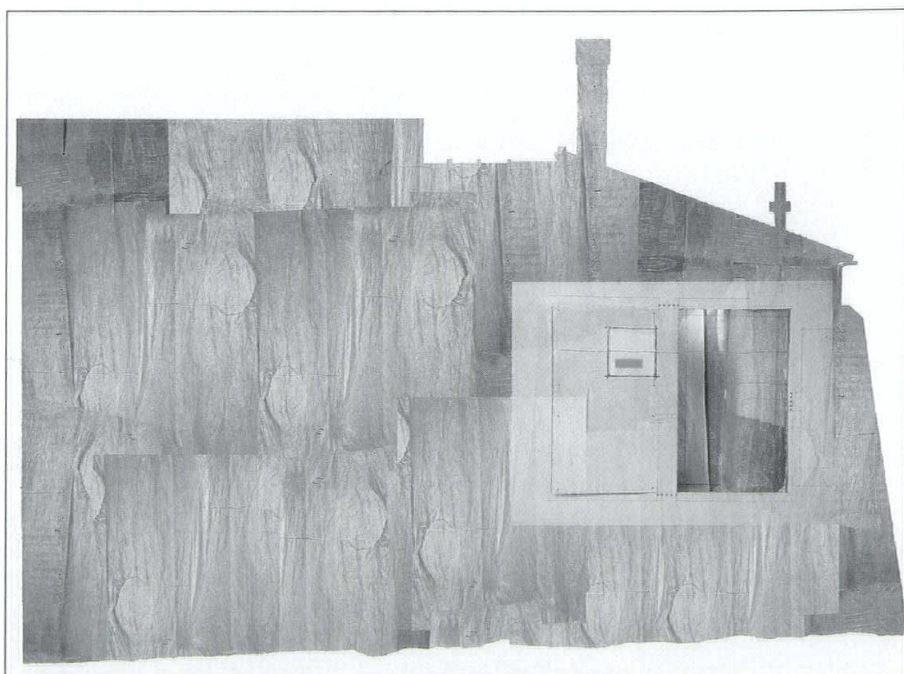
An on-site documentation and mapping of Rome's historical baroque spaces formed the research assemblage from which the theoretical armature of the project was developed. A fascination with the structural and ornamental developments of the baroque dome motivated this research. The series of nested shells 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 1925 woodcut, "Draughtsman Drawing a Recumbent Nude," and Marcel Duchamp's modern manifestation of the Durer image, the perspective machine "Given: 1° the waterfall, 2° the illuminating gas." The former illustrate the procedures for the construction of a perspective

this collection of narratives are very diverse readings of Roman history. Such a collection of narratives implies diverse readings of roman history, readings which may or may not belong to the native Roman, and readings which further distance the historical center from

REBECCA FERRERA



drawing, while the latter is a constructed perspective viewed through a peephole. The two images were diagrammed onto the site as vehicle for translating the conceptual and theoretical material into an architectural proposition. The façades 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

Top: Diagrammed site plan.

Above: Side elevation illustrating the loosely "skinned" side facade.

Left: Detail of generative model.

AWARD

2001 ARCC MEDAL FOR EXCELLENCE IN
ARCHITECTURAL & ENVIRONMENTAL DESIGN
RESEARCH

The 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 *Patholobject*, 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 Whiteman, 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."¹ 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.² 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 thought³. In the structure of creation, the dynamic operation⁴ 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."⁵

While different disciplines have expressed great interest in the subject of culture as social formation, architecture for the most part remains mute⁶. 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 re-framed to consider the relation between the body (both subject and object) and *the space of imagining 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.



Therefore, this thesis :

- (1) QUESTIONS THE STATUS OF UNIVERSAL CRITERIA OR "COHERENT TOTALITY" WITHIN THE DISCIPLINE IN LIGHT OF THE PROLIFERATION OF DIVERSITY WITHIN THE LARGER CULTURE;
- (2) EXPRESSES A DESIRE FOR ARCHITECTURAL MAKING TO BECOME BOTH REFLEXIVE (in terms of how architecture theory, practice and pedagogy are positioned in relation to culture) AND SELF-CONSTITUTIONAL (in terms of how "making" enfolds one's own cultural situation, humanity and thought), THEREBY DEMONSTRATING A FORM OF DISCURSIVE CRITIQUE, AND LASTLY;
- (3) PROPOSES A PEDAGOGICAL SHIFT TOWARD CULTURAL STUDIES AS A WAY TO FULFILL AN INSTITUTIONAL MISSION DEDICATED TO THE STUDY OF ARCHITECTURE AS A CULTURAL DISCIPLINE.

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 *Patholobject* 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 pedagogy⁸ 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 belle 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."⁹ 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 madeness 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."¹⁰ 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 madeness. 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_L[EVE]R: INCREASING THE FORCE RESULTED BY THIS.

- 1 John Whiteman, Jeffrey Kipnis, and Richard Burdett, eds., *Strategies in Architectural Thinking*, (Cambridge and London: The MIT Press, 1992), 7.
- 2 Elaine Scarry is Walter M. Cabot Professor of Aesthetics and the General Theory of Value at Harvard University, Cambridge, Massachusetts. Her analysis of the acts of creativity that produce language and cultural artifacts can be found in her book, *The Body in Pain: The Making and Unmaking of the World*, (New York: Oxford University Press, 1985).
- 3 The postmodern condition is held here as a human condition that reflects an historical shift from the "epoch of modernity." It is a condition that extended from the period of the late Renaissance, and it enfolds both thought and being. Ian Angus [in *(Dis)figuration: 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, or 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), Joe Sanders' *Stud: Architectures of Masculinity*, (New York: Princeton Architectural Press, 1996), Francesca Hughes' *The Architect Re-Constructing Her Practice*, (Cambridge, MA and London, England: The MIT Press, 1996), Darrell W. Fields' *Architecture in Black* (London: The Athlone Press, 1999) and Lesley Naa Norle 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.

Left: Object from thesis project *Patholobject*, 2001. This object is sited in the collection subset which frames processes associated with measurement. The subset currently contains eight objects and is entitled, "dirtyWHITEdevices." Photographer: Cameron Campbell.



9 bell hooks, *Teaching to Transgress: Education as the Practice of Freedom*, (London: Routledge, 1994), 61.

10 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

By CAMERON CAMPBELL

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 |
| Stacey Moll | \$1,500 |

AIA Iowa Scholarship

Given to an undergraduate student who has demonstrated a significant contribution to the American Institute of Architectural Students, is classified as a first, second, or third year design student during the year of selection, and has demonstrated potential in design.

| | |
|-------------|--------|
| Stacey 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.

| | |
|-----------------|-------|
| Mitchell Squire | Medal |
|-----------------|-------|

BWBR Prize

| | |
|------------------|---------|
| Velimir Manjulov | \$2,000 |
| Nora Wendl | \$ 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. McIlvain 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

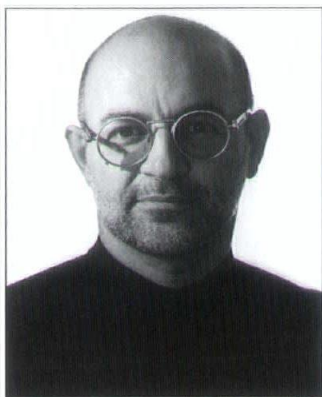
| | |
|---------------|--------|
| Peter Correll | \$ 250 |
|---------------|--------|



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*, *Metrop-*



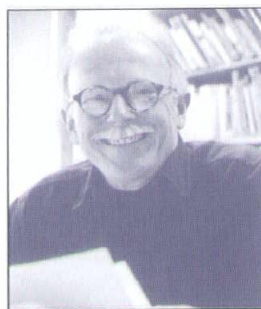
Farshid Assassi, Hon. AIA

olis, *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.

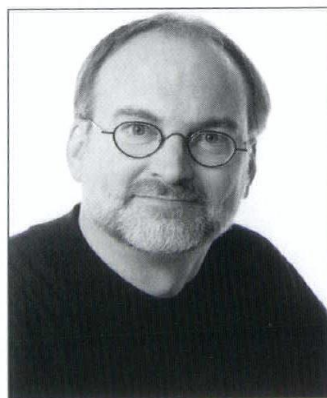
Kent Mauck, the progressive and creative force that drives the award-winning firm of Mauck + Associates, has demonstrated a deep and heartfelt passion for the value of architecture and its ability to communicate to others on a number of different levels. As a business owner, he led the development of several innovative office renovations, including his graphic design business,

By Teaching, You Will Learn

A Latin proverb muses, "By learning, you will teach. By teaching, you will learn." This year's recipient of the AIA Iowa Educator Award, Dr. Robert A. Findlay FAIA, is the epitome of this reciprocal relationship. In his nearly 30 years of service at Iowa State University (ISU), he has been an exemplary model of what it is to be an architect/educator. His accomplishments are many, receiving



recognition for his ability both in and out of the classroom. Dr. Findlay has taught architectural studios at all levels of undergraduate and graduate architectural education at ISU and abroad in foreign studies programs. He is widely published in academia having made significant contributions to the understanding of collaborative learning processes, housing design issues, and contemporary urban design theory. Most recently, he was the only recipient from the United States bestowed with the Award for Faculty Achievement by the Phi Beta Delta honor society for international scholars in 2001. Closer to home, Dr. Findlay's array of accomplishments to the architectural profession were honored with election to the American Institute of Architects College of Fellows in 2000, and is currently serving as Director of graduate education in architecture at ISU. Outside of the classroom, Dr. Findlay has achieved similar notoriety as the Director of Iowa Community Design, providing interdisciplinary design services uniquely tailored to small towns and rural communities, and is a highly sought after expert on sustainable community design and disaster mitigation and recovery. Henry Adams recognized the importance of those devoted to education when he said "A teacher affects eternity; he can never tell where his influence stops." In this regard, the influence attributed by Dr. Robert A. Findlay FAIA, is simply without limits. ■



Kent Mauck, Hon. AIA

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 com-

mercial 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 publication 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. ■

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Millwork: Tony Lisac; Custom Metals: The Iron Works; Furniture: Steelcase, Herman Miller, Knoll, and Richard Schultz; Store Front: EFCO; Glass and Glazing: Two Rivers Glass and Door; Electrical Fixtures: Fine Line and Flos

YMCA and Rehabilitation Center

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Logsdon [rest]room

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Goodman Residence

Windows: Marvin Windows; Panelling: Plycem Concrete Panels, Imago Translucent Panels; Countertops: Fireslate Counters; Fixtures: Lightolier Recessed Light Fixtures; Carpet: Durkin Carpet

Higdon Administration Building Rehabilitation

Windows: Marvin Windows; Repointing: Forrest & Associates; Slate: VIS Limited; Doors: Doors Inc.; Millwork: RCS Millwork, Inc.; Elevators: Schindler Elevator Corporation

120BLondo Building

Exterior Building: EFIS Dryvit, Flattened seam turncoat stainless steel panels, galvalum corrugated metal, galvalum sheet metal, sheetmetal by Swanson; Roof: Firestone rubber roof, standing seam, flatten seam turncoat stainless panels; Windows: Kanweer 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 track; Millwork: 3/4" maple plywood; Steelwork: Stainless steel, hot rolled steel; Paint: Sherwin Williams; Stain: clear polyurethane; Floor: maple hardwood, stained concrete floor; Seating: Casina; Lighting: Halo, Stonco; Plumbing Fixtures: Elkay sink, American Standard; Walls: painted drywall, Lumasite, corrugated 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

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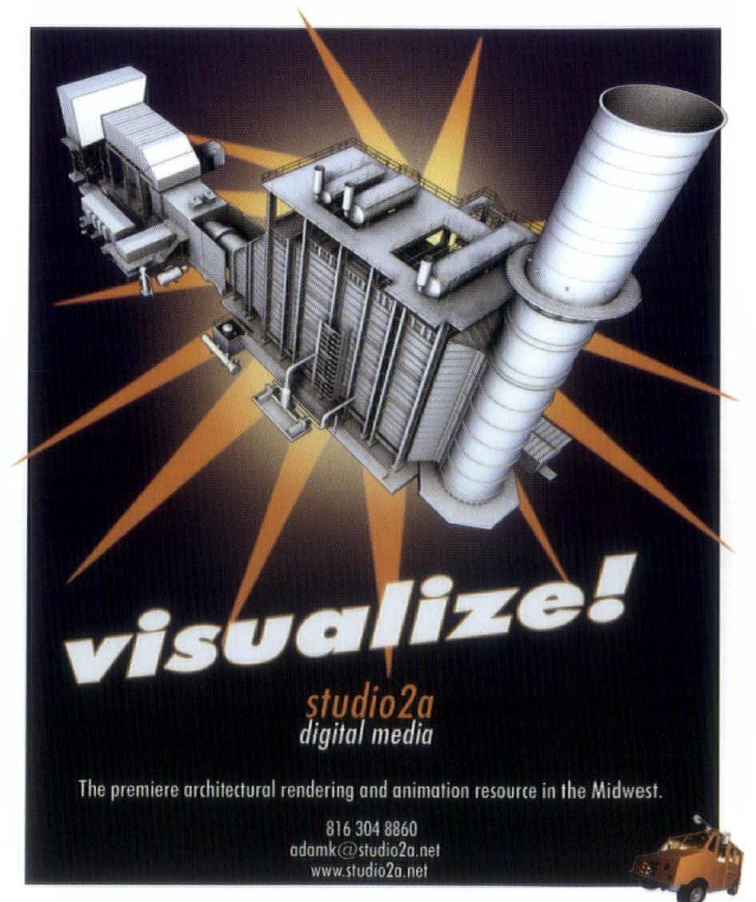
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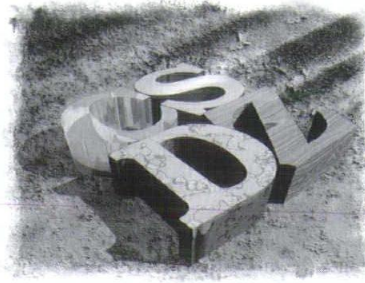
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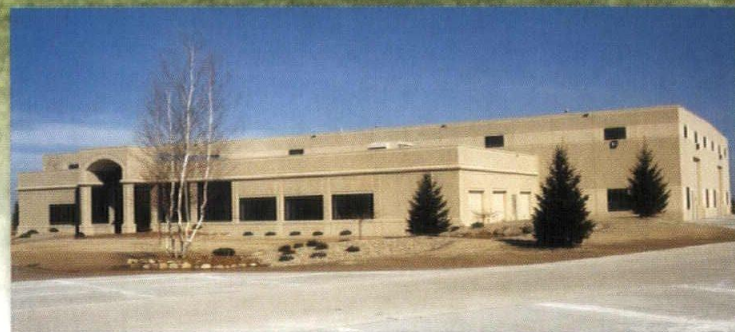
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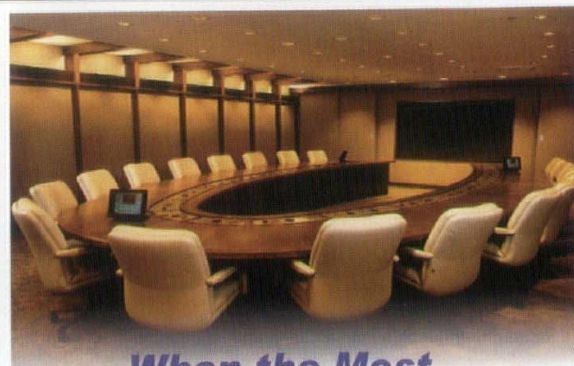
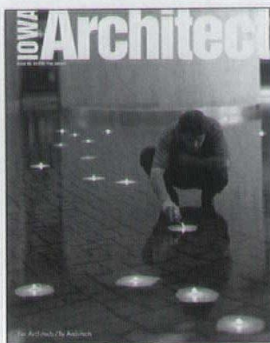
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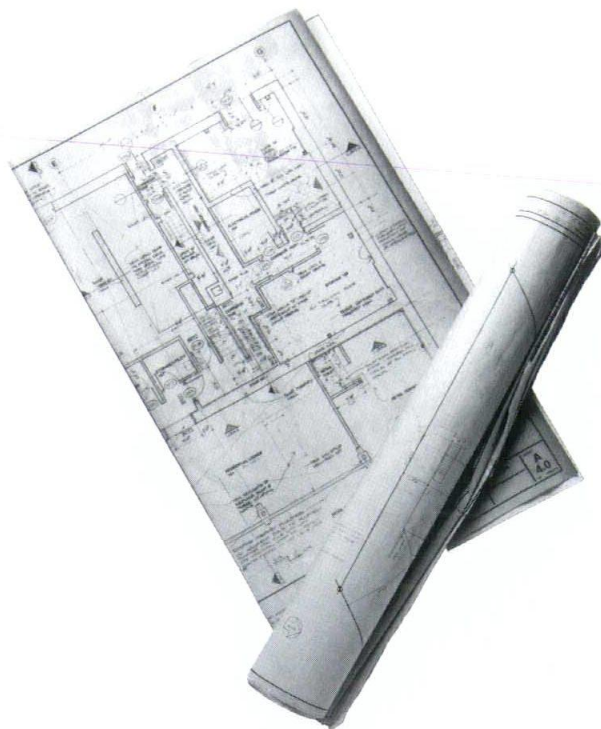
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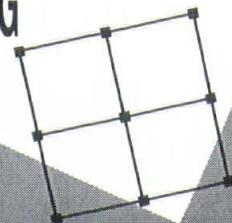
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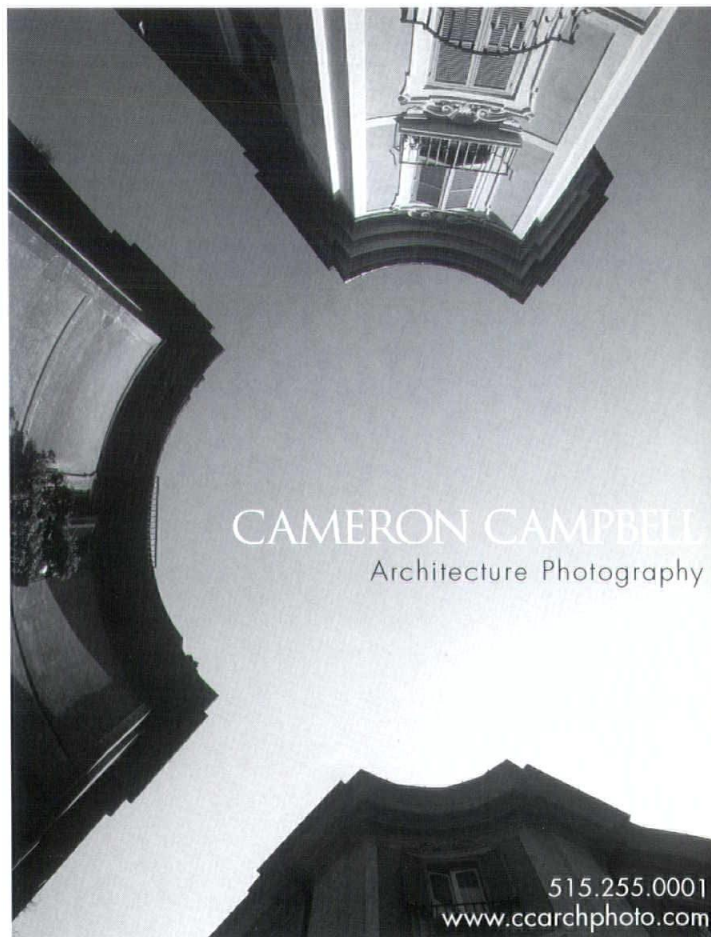
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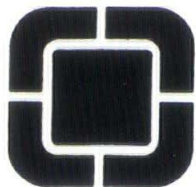
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