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Issue No. 02:241 Five Dollars

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2002 Iowa Commerce/AIA Iowa Awards

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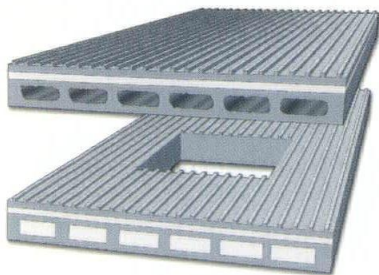
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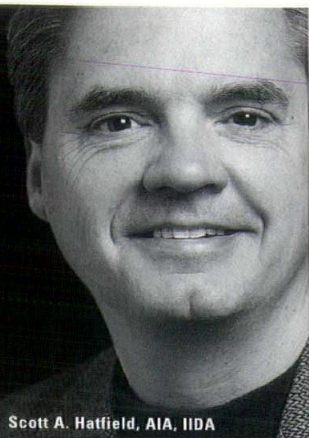
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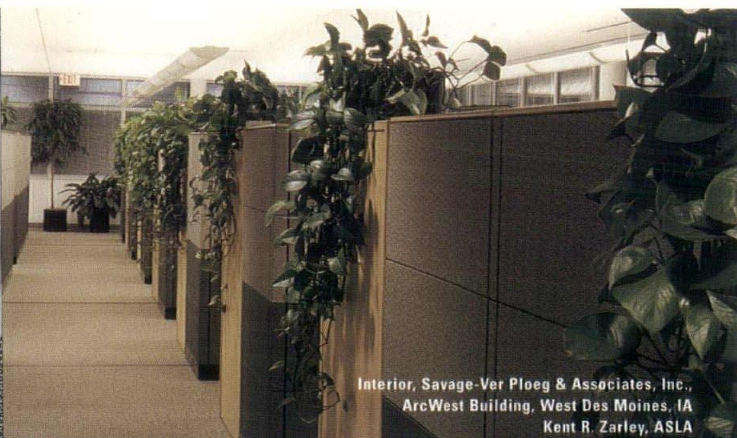
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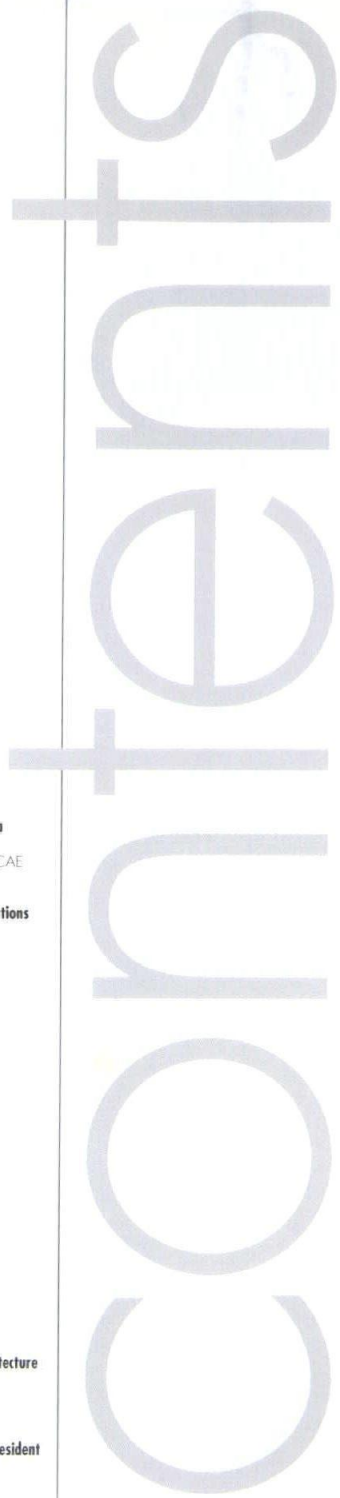
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IOWA Architect

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Cover

Library mezzanine. Stacks restored to original configuration. Carpet removed from glass floor.

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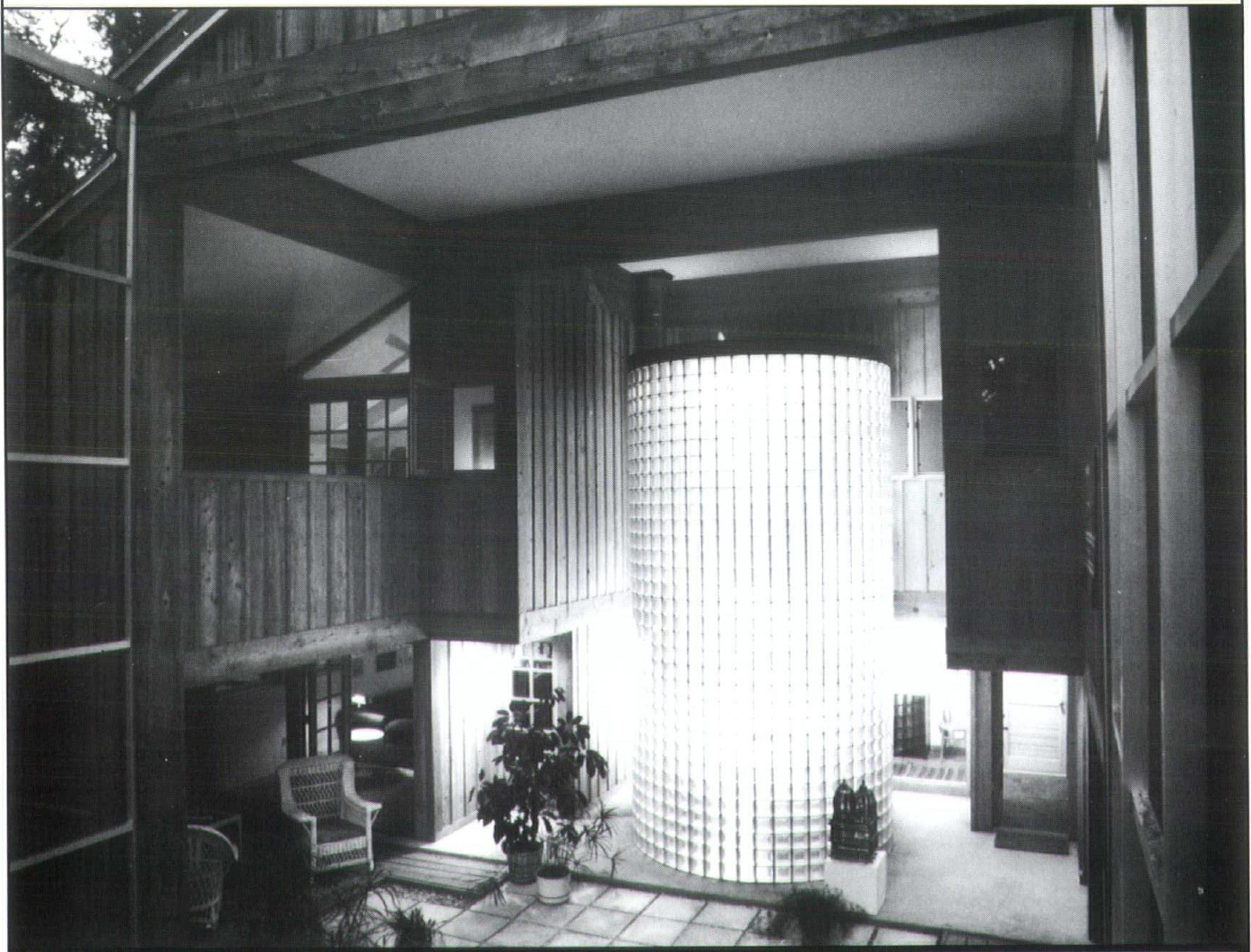
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It's curious. You may be thinking 'why the peculiar stylization of the word reinhabit?' Maybe it's just another remnant of the intellectual fashion for 'deconstruction.' Why wouldn't the conventional spelling of reinhabit have conveyed the idea in a precise manner? Perhaps the convention would have sufficed, but would we be likely to stop and consider other possible ways to conceive of reinhabitation were it not for the unusual stylization of RE in HAB it?

Such is the intent of this issue. Such was the sense of speculation that the editorial board engaged in prior to the inauguration of the RE in HAB it issue. What follows is an examination of the diverse ways architects relate a new project to existing places, existing structures and existing sets of circumstances.

Several of our featured projects demonstrate the rich results of restoration either as a pure recreation or as an approach which balances between restoration and recreation. FEH Associates' restoration efforts have lead to the "reappearance" of the Orpheum Theater in Sioux City. The work of Herbert Lewis Kruse Blunck Architecture is shown in three projects that find the right fit between highlighting original work, refitting a building for 21st century technology or recreating a long lost iron elevator cab.

What follows is an examination of the diverse ways architects relate a new project to existing places, existing structures and existing sets of circumstances.

RE *in* HAB it

Other projects transform the identity or experience of a host building in a more obvious fashion. Architect/artist Pete Goché's installation transforms an abandoned corn crib at Westbrook Artist's Site by deftly inserting an assemblage of commonplace guest checks. The Design/Build 2000 team at Iowa State University install a tensile structure within the College of Design building to create a dynamic spatial event within the College atrium. Brooks Borg Skiles Architecture Engineering's interior remodel for The Greater Des Moines Partnership reinvents the identity of an existing urban shopping center.

I hope your journey through this issue of *Iowa Architect* will exhibit each featured architect's ability to reveal and intensify some of the many possible ways of relating to our changeable yet resilient surroundings in Iowa.

Steven Strassburg, AIA
Iowa Architect, Editor

IOWA Architect

Different by design

By ANN SOBIECH MUNSON

Cruisin' Through the Hamburger Stand...Now?

Ford Resurrects its Thunderbird

In 2001, Ford Motor Company resumed production of its Thunderbird.¹ When Nieman Marcus offered a couple hundred special editions for sale in its 2000 Christmas catalog, they sold out in just over two hours.² A major topic of twenty-first century car buzz, this icon of American pop culture conjures up images of the open road and beach parties. Who doesn't instantly hear the chorus of Beach Boys favorite "Fun, Fun, Fun" at the mere mention of a T-bird?³ The new T-bird takes its cue from these nostalgic images; it is based on the 1955-57 two-seat roadster, resurrected "from our glory years" and "reinterpreted for these modern times," according to Ford's marketing blurb.⁴ It is, like the architecture featured in this issue, at once new and not old.

That's just fine with Tom and Ray Magliozzi, hosts of the National Public Radio Show "Car Talk." Ford earned a Car Talk Lifetime Achievement Award for Degenerative Ugliness for its ungainly develop-

ment of the Thunderbird over the last several decades. The Magliozzi brothers call the 1956 T-bird "the perfect, most beautiful car you could make." The first Thunderbirds, they say, "had everything—character, beauty, charm and pizzazz."⁵ But through the ensuing decades, the T-bird morphed into "the ugliest thing going" until Ford took it out of production in 1997.

Other critics also endorse the retro design. Design elements routinely noted as marks of the first generation model include porthole windows, the round headlights and the egg-crate grille. The resemblance does not stop at the surface; its performance philosophy also bears kinship to the 1950s version. Reviewer Jim Flammang writes, "Like the original Thunderbird, the 2002 model appears to be aimed at energetic performance but not at trying to beat the competition in acceleration contests."⁶ But in the end, reviewers and consumers alike return to focus on aesthetics. Flammang concludes his assess-

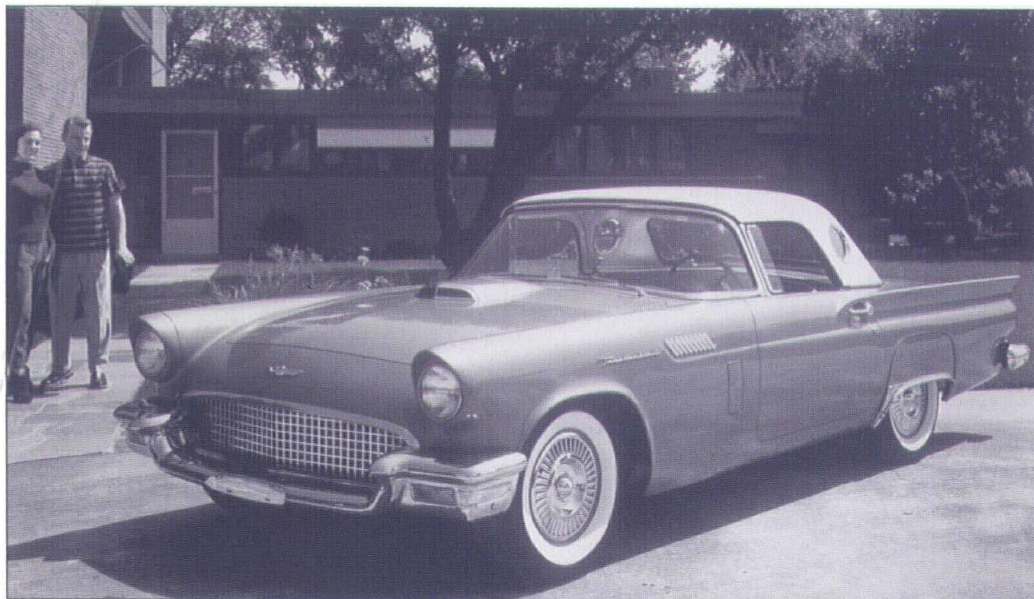
ment of the new T-bird with the admission that "style and image do make up for a shortcoming or two." Perhaps Craig Fitzgerald's question, offered as a summary of his own review, captures this phenomenon best of all: "how can you look fifty years of automotive history in the face and not love it?"⁷

Is looking at a 2002 Thunderbird really looking fifty years of history in the face? Or is it looking at five or ten years of history, forty years later? No doubt the 2002 T-bird displays better design than the models from the seventies, eighties and nineties, largely due to its return to well-designed roots. But those design elements were a product of their time, and much has changed since 1955. While the 2002 T-bird is not an exact replica of the mid-fifties models, it also does not engage a contemporary aesthetic in the way that the new Volkswagen Beetle, for instance, echoes its ancestral form but is clearly a product of its contemporary environment.

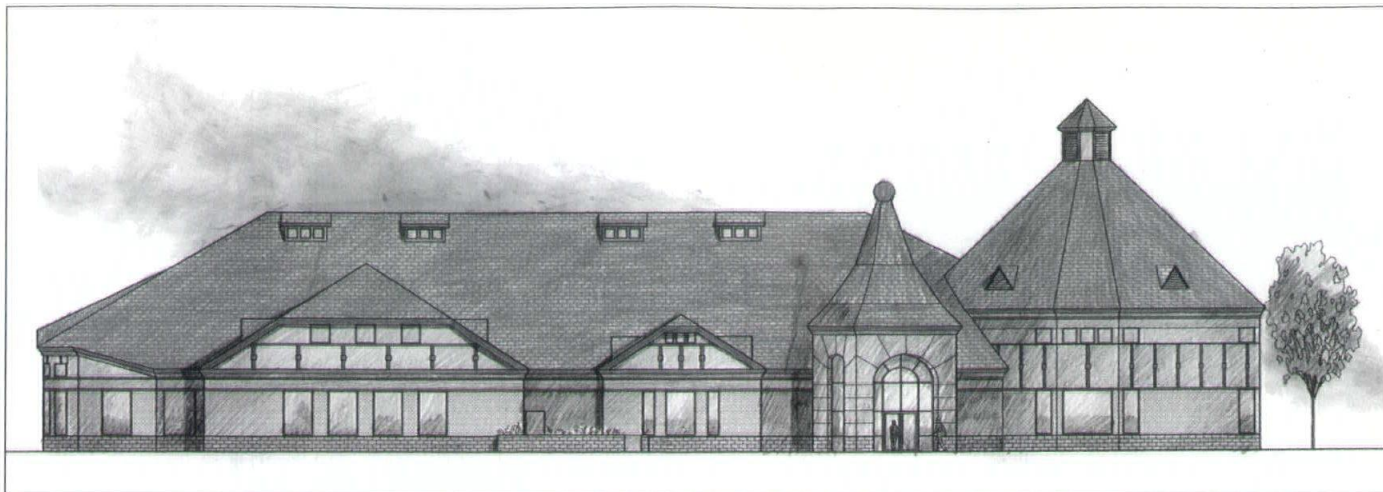
Redesigning a car based on a historic concept is slightly different than reinhabiting an

existing structure. New designs in old buildings are forced to recognize a specific material history. The new designs must acknowledge, engage and interact with bricks and boards that have been in place for decades. The new T-bird—and other new cars that adopt a vintage aesthetic with enormous popular but questionable design success, such as the Chrysler PT Cruiser—do not have to confront the materiality of history. These vehicles embody more nostalgia than design, more market than substance.

The key question, for any designer dealing with the weight of history, material or narrative, must be this: how can we take the best of what has gone before, combine it with all we have learned since, and create a piece relevant, functional and beautiful, a product made unique by both its past and present? The work that results from serious answers to this question will be design that inspires future nostalgia rather than design that succumbs to it. ■



- 1 2002 Ford Thunderbird Overview by Jim Flammang on cars.com (<http://www.cars.com>)
- 2 Flammang, cars.com.
- 3 Go to <http://www.cabinessence.com/brian/lyrics/songs.html> for lyrics to the Beach Boys hit "Fun, Fun, Fun," featuring the chorus: "And she'll have fun fun fun / 'Til her daddy takes the T-bird away."
- 4 <http://www.fordvehicles.com/cars/thunderbird/>. Click on "Modern Heritage." For more history and images of the Thunderbird, go to <http://www.fordheritage.com/tbird>.
- 5 <http://www.cartalk.org/About/Worst-Cars/lifetime.html>
- 6 Flammang, cars.com.
- 7 <http://www.fordvehicles.com/cars/thunderbird/reviews>: This review is linked to Ford's website but supplied by the Automotive Information Center.



Duerrwaechter Memorial Library, Germantown, Wisconsin

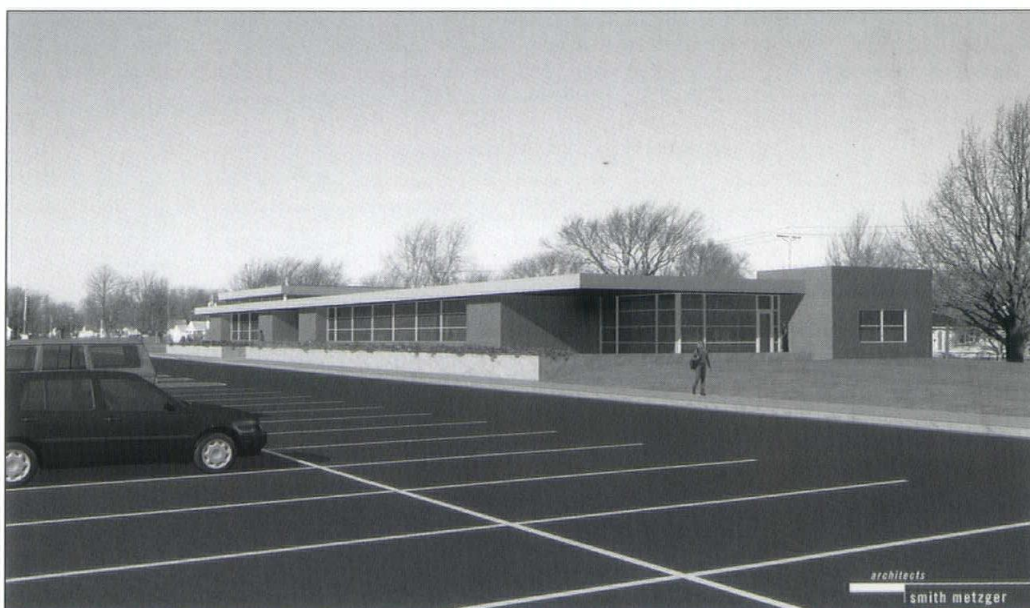
The Duerrwaechter Memorial Library building is part of the Village Governmental Campus that exists along the main east-west thoroughfare of Mequon Road in Germantown, Wisconsin. The library will move into a new building in 2002 on a site midway between a new Village Hall and the older, existing police station on its east. The building is

designed so future growth is accommodated in a mezzanine over portions of the main floor.

The local zoning ordinance requires new buildings to be responsive to Germanic design influences. The exterior of the building does this with the use of large roof areas with dormers, clipped gables and the detail of materials native to the area. The exterior wall mate-

rials are a combination of textured and ground face concrete block, brick, a reinforced plaster system and glass. The colors were chosen to relate contextually to materials already in place on the site.

Brown Healey Stone and Sauer who have recently merged with Howard R. Green Company designed the project. ■



Polk County Northwest Community Center, Des Moines, Iowa

Architects Smith Metzger are currently working on a single story, 10,600 square-foot community center in Des Moines. The facility will house dining,

crafts, exercise, computer lab, game room, reading/TV lounge, and interior/exterior 'patio' areas to relax and have a cup of coffee. Sidewalks surround the

site giving access to Franklin Ave. and the adjacent library. The building materials are red brick veneer, concrete and aluminum windows. ■

Portfolio

Rewriting History into the Future:

THE OLA BABCOCK MILLER BUILDING

In the early 1990s, the Historical Memorial and Arts Building had become a problem with no cheap and easy solutions. The state considered demolition as one of its options. Saving the building forced HLKB to tread a thin line between restoration and rehabilitation.

Given a choice between making the building more useful and preserving dysfunction, HLKB took the appropriate approach. Few historic buildings can afford to be museums of themselves. The design challenge was to reconcile what it looks like with how it works. The result is nothing short of brilliant.

Far Right: Library reading alcove. Glass block removed from window and original pattern reconstructed.

Project: Ola Babcock Miller Building Restoration, Des Moines
Firm: Herbert Lewis Kruse Blunck Architecture
General Contractor: Neumann Brothers and Taylor Ball
Electrical Contractor: Brown Brothers
Electrical Engineer: Alvine and Associates
Mechanical Engineer: Alvine and Associates
Structural Engineer: Charles Saul Engineering
Landscape Architect: Herbert Lewis Kruse Blunck Architecture
Photographer: Farshid Assasi, Hon. AIA Iowa, Assasi Productions

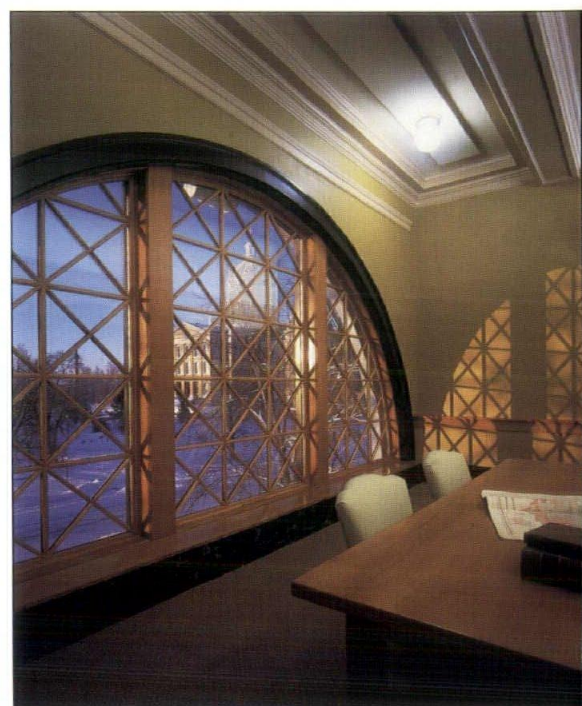
CLARE CARDINAL-PETT

The Iowa State Historical Memorial and Arts Building was rededicated the Ola Babcock Miller Building on January 31, 2002. Miller, Iowa's first female Secretary of State, is usually remembered for founding the Iowa State Patrol in 1935. Over the past four years, the building was extensively restored and remodeled under the direction of Rick Seely, AIA, at Herbert Lewis Kruse Blunck. Its new name signals a progressive reinhabitation of one of Des Moines' most beautiful but dysfunctional landmarks.

In 1900, when first occupied, the building's primary function was to house and display the state's growing collection of art and historical artifacts. At the vanguard of similar state museums around the country, the project marked a spirited era in Iowa's history. At the time a reporter wrote "Iowa does not care to be classed with Kansas in other things; surely she does not wish to lag behind Kansas in the preservation of her own history." The building's ambitious architecture owed much to the personal ambitions of Charles Aldrich, the state historical department curator at the time, and Oliver Smith, the young, self-taught architect. Without the tenacity of these two, the building might have been an insignificant effort.

Today, the Historical Memorial and Arts Building remains one of the Midwest's earliest examples of state museums inspired by the Beaux Arts neoclassicism of the 1893 Chicago World's Columbian Exhibition (it beat Kansas by almost a decade) and one of the earliest examples of the so-called American Renaissance style in Iowa. The project was later incorporated into a master plan inspired by the City Beautiful movement, a master plan that the Depression rendered obsolete. The Des Moines Public Library (also designed by Smith's firm) and post office are two projects that conform to the incomplete master plan. Oliver Smith, an aggressive entrepreneur, was remarkably cognizant of academic and national design trends given his lack of formal education. His partnerships with some of the state's better-educated designers, such as Frank Gutterson (who attended MIT, studied in Paris and worked for Ernest Flagg in New York) and Alvah Gage (who studied at Penn and worked for McKim, Mead and White) must have made a difference. During the 12-year period in which Smith was in charge of this project, Gutterson and Gage were his partners but the drawings and specifications bear only Smith's name.

Despite its trend-setting elements, the Historical Memorial and Arts Building had serious functional problems that surfaced almost immediately. Most significantly, it never had enough space for the state's collections. Additional problems with moisture, inadequate electrical supply, and excessive natural light soon frustrated the museum and library staff. Constructed in stages, another addition to the final



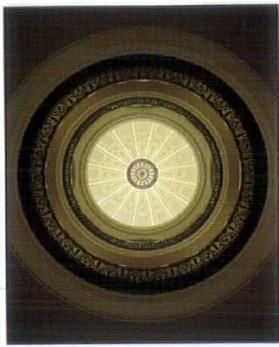
composition of rotunda flanked by two pavilions was proposed in the 1930s. The addition never materialized, the state opting for an entirely new building in 1987, after decades of trouble. Part of the space vacated by the historical department was remodeled for the Board of Regents without permanently altering the original fabric but, throughout most of the building, years of insensitive patching, fixing, and updating had taken its toll. In the early 1990s, the Historical Memorial and Arts Building had become a problem with no cheap and easy solutions. The state considered demolition one of its options.

Saving the new building forced HLKB to tread a thin line between restoration and rehabilitation. Accommodating the Library's present and future needs became an early goal and required extensive updating of lighting and communication equipment. The building is now wired for the 21st century but retains an aura of the early 20th. The design challenge was to reconcile what it looks like with how it works. The result is nothing short of brilliant. The new building cleverly disguises its capacity to serve its occupants' telecommunication needs with new details derived from those of Smith's original building. For example, a chase for cables, optical fibers, mechanical piping, and new mechanical unit passes through many spaces, masquerading as a thick wainscoting of quarter-sawn oak.

Water damage to various exterior components such as windows, doors, stone, and terra cotta ornament ha



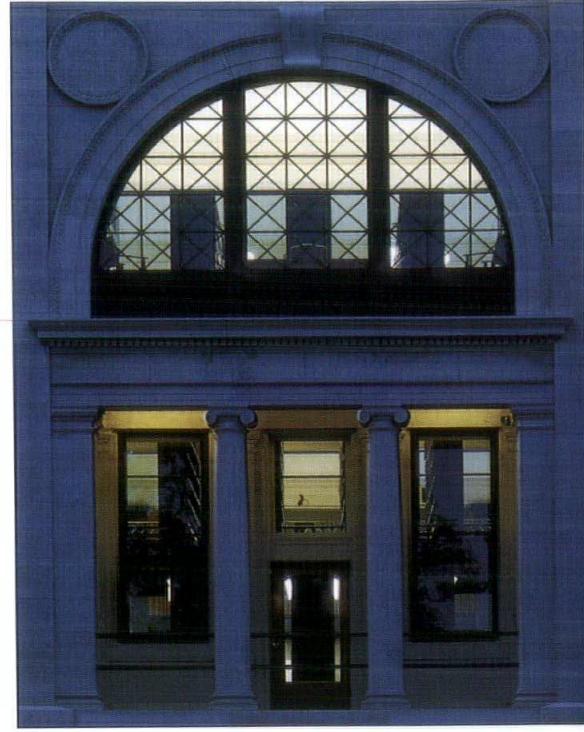
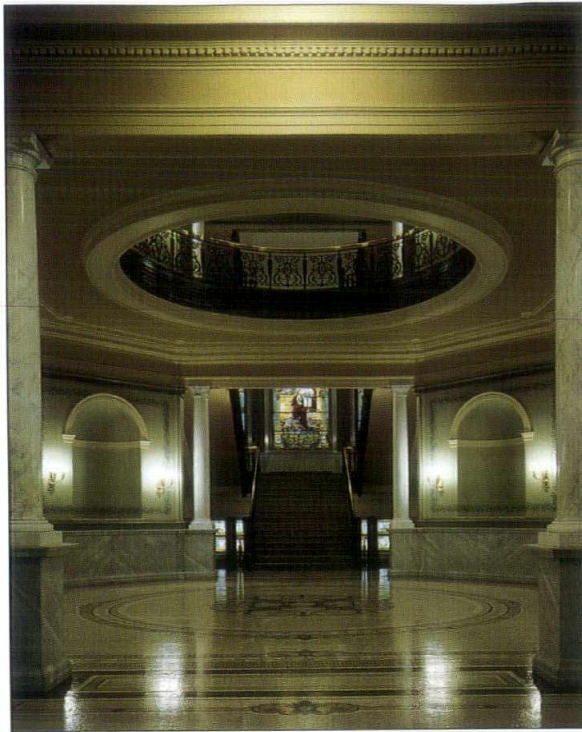
Rotunda from second floor.
Murals reproduced from original photographs.



Above: Dome. Stenciling and color patterns restored.

Right: Rotunda from first floor. Unique floor tile restoration work still ongoing.

Far Right: Exterior view of library first floor and second floor reading alcove.



been repaired. Repairing the stone included removing and replacing Indiana limestone patchwork done in 1984. It did not match and was poorly installed. The original Chapin limestone was from a quarry near Marshalltown, now used by the IDOT for road stone. In the 1890s, the state had asked its architects to specify local materials whenever possible. The unusual limestone remains one of the building's most memorable features. Becker and Becker Stone Company in Dubuque quarried and cut the replacement stone from the original vein.

The interiors have been repainted and re-stenciled according to original specifications, requiring HLKB to

relinquish control over the color palette. This compromise with the past has no significant impact on the building's functionality but adds much to its atmosphere. HLKB's strategy of preserving aura without sacrificing function shows up everywhere in the newly remodeled interiors. For example, the original bathrooms were scattered about the buildings in small, remote rooms. New, larger restrooms have been carved out of more publicly accessible spaces. Everything in them is brand spanking new but so sensitively detailed that the casual observer might think the old hardware, marble, and tile had simply been cleaned with magic. Other necessary functional changes to the interiors

Right: First floor library front desk. Desk reconstructed and lighting manufactured to match original. Mezzanine addition across windows removed.



CLARE CARDINAL-PETT

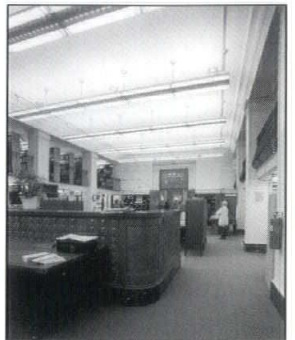
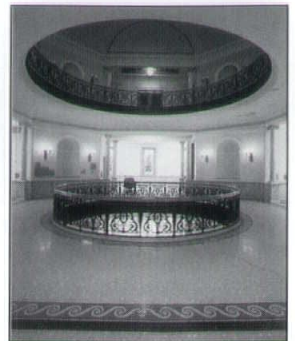
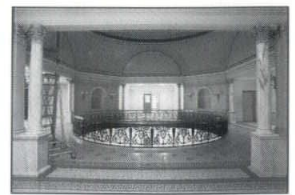


included maximizing usable space and the addition of fire stairs, an access ramp, and new elevators. Like the bathrooms, necessary new elements are carefully detailed for atmosphere. HLKB included the State Fire Marshall in the design process to ensure the unique building features were preserved in a manner consistent with today's life safety requirements.

If there are any lamentable compromises that must be noted, it is the subdivision of the original west wing two-story gallery space into two separate floors. The new spaces are so carefully detailed and well proportioned that you might never suspect they occupy a once larger volume. Unfortunately, this special feature of the original building is now easily forgotten. Given a choice between making the building more useful and preserv-

ing dysfunction, HLKB took the appropriate approach. Few historic buildings can afford to be museums of themselves. A powerful emblem of the project's success sits quietly behind the new library front desk—the old card catalog files, reconfigured as a partition with most of its tiny drawers permanently closed. A few drawers are left open, with relics of the card system in them, reminding us that things change and life goes on.

—Clare Cardinal-Pett is an associate professor of architecture at Iowa State University.

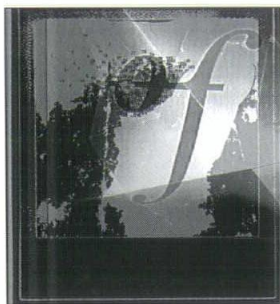


Above: Prior to restoration from top: Rotunda from third floor; Rotunda from second floor; First floor library front desk; First floor library; Library reading alcove.

Left: Main entrance portico. New doors and windows.

cREatures of HAB IT

CRITICAL REDUX



Criticism, after all, is a creative work. It's taken me some time to realize the extent to which it is, but whether by matter, text or picture, one makes criticism—that is, deliberate judgment.

— M. Squire

Above: Frontispiece for "of," 2000/01. M. Squire.

I'll admit it: The images accompanying this article are not architecture—at least not in the sense that architecture is THE PHYSICAL SUBSTANCE OF BUILDING. But if architecture can be understood as THE BUILDING OF SUBJECT MATTER, then, yes they are indeed. Yet the question remains, "what are they?" Can they be plan, section, elevation or axon? Perspective? Or, are they purely "conceptual?" Isn't it odd how representations that aren't explicit nor grounded in convention become "conceptual," the kind of stuff that inhabits the secret realm of the mind? Well, the "inquiry" (*skepticism*) that occurs when viewing the images is neither innocent nor overtly calculated, but simply conventional. There's nothing wrong with it. In fact, for an inordinate amount of time and energy I conveniently held "inquiry" to be more or less the chiaroscuro of doubt. But I've changed. I'm now laid-back, chilled, as it were. Yet, I've managed to remain critical, and there is a distinction between criticism and doubt. In this short article, I'll write about a relationship that exists between what might be considered 'habit[at]' (convention) and criticism (intervention), inasmuch as both provide a framework within which to understand the accompanying images.

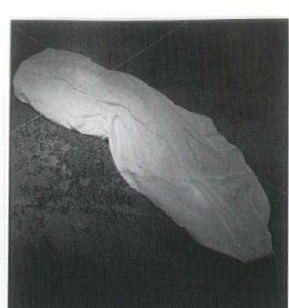
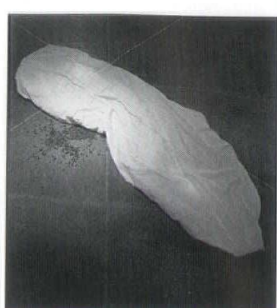
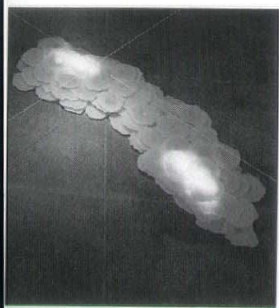
Habit and convention each seem to suggest equal amounts of either an adherence to or accepting of custom, referring to the way things are done and have been done. It's possible to presume that convention also suggests the way in and by which things are supposed to be done. But this, however, presents a slight problem: while convention rests confidently in history and proven track records, creative people aren't as ready to elevate habit to the same status because it can be viewed as a somewhat negative tendency to repeat something so often that it becomes automatic if not ultimately a dependency. The same is true of convention. Designers are expected to be boundary-crossers, avant this-and-that, neo-whatever, a kind of edge-people. Yet, as *unglamorous* as it may be, more than a few aren't at all inventive or original. In fact, many seem a bit wound tight, wrapped in cool conservatism. [Wasn't it one of the 43 points of Bruce Mau's *Incomplete Manifesto for Growth* that indicated "cool" was conservative fear dressed in black?] Oddly enough, the public either idolizes something totally different than this when it thinks of designers (a condition that has its own set of problems), or worse, poke fun at those who are outwardly and perhaps inwardly the same: those who dress alike, talk alike and own a pair of Marcel Breuer's Wassily chairs that just happen to always be positioned side by side. We generally don't see this as a standard or a convention, though it may in fact appear to be to members outside the discipline. Instead, we see it as simply a condition of good taste!

Perhaps this is a gross generalization. If so, I suggest that if not already, we're quickly becoming caricature material; consequently, because the discipline tends to shift only en masse.

While in this context it's problematic to promote habit or convention in any substantial way, there are circumstances in which practice gets promoted. Practice, because it shares many of the same qualifiers that connect habit to convention, can be viewed as fundamentally not much different than either of the two. So, when we hear a cry like, "Theory is dead. Long live practice," it truly makes no sense. For as practice is closely related to habit and convention, the cry could just as well be saying, "Theory is dead. Long live the usual way of doing things," which would in fact be quite absurd. When practice is held in opposition to theory, as such, the situation unfortunately moves beyond curious or absurd. In fact, it becomes quite dangerous because it disrupts the reciprocal relationship that binds the two together. Theory, on one hand and rather simply put, is a form of mental viewing of possibilities. It's an intellectual endeavor that emerges as a creative, systematic, rational inquiry. Practice, on the other hand and again rather simply put, is putting to use knowledge and skill. It's the utilization of particular expertise to meet a particular need. One can ask, then, what in fact would one theorize if not for the possibility of realization or application, whether he who theorizes is responsible for the application or not? And what in fact would one be putting to practice if not knowledge, whether or not the practitioner is responsible for said knowledge? Each sustains the other. Theorist, like scientists, are concerned with systematized knowledge, principles, cultural phenomena, history and/or methods which relate, in this case, to architecture (which is why the majority of them inhabit the academy), the aim of which is to enhance our understanding. Practitioners like artists, are concerned with the application of the same, albeit creatively and beautifully while balancing a myriad of constraints (that's why the majority of them inhabit in studios), the aim is to enhance our experience and use and inhabitation of and within the physical world. If architecture is the 'art and science' of making buildings, then, there is at least an interesting and necessary duality at work: the application being that practitioners are the artists, theorists are the scientists. Funny how we've gotten these two turned around! We normally speak of theory as something 'artsy-fartsy' and practice as systematic and exact—you know, 'them damned suits!'—when it could, and perhaps should, be rendered inversely. Posturing of the sort mentioned provides a cloak for something much more problematic: that being a cry which pits the firm against the academy, a battle neither can win. Thus, theory shouldn't be easily dismissed. The risk of which being the baby—a vita-

Project: "of," Des Moines
Artist/Architect: Installation and Prints: Pete Goché, AIA (Goché inclusions llc, Des Moines, Iowa)
Critic/Professor: Documents: Mitchell Squire, Assistant Professor, Iowa State University, Department of Architecture, Ames, Iowa
Photographer: Installation and Prints: Farshid Assassi, Hon. AIA Iowa, Assassi Productions; Documents: Cameron Campbell

MITCHELL SQUIRE



Above: Installation
"of," 2000/01 P. Goché.

practice—might be put out with it. I see this theory/practice language battle as a serious threat to new knowledge. Death to theory obviously causes considerable damage to the academy, but what is generally misunderstood is that it disguises a rather indirect way to euthanize practice. It's the business of academic institutions to perform, in addition to 'practical' education on the physical substance of building, the building of subject matter. If theory is truly gone, there ain't nothin' else left—including practice.

Let me state my case in the following way:

1 *Habit*, when elevated to a disciplined livelihood constitutes *practice*. Between these two conditions there exists what should be alarming notions for any designer: unchangeableness, fixity, repetition, predictability, etc. As for the discipline of architecture, these notions are inevitably tied to *convention*. While necessarily aiding and stabilizing practice, convention also problematically cements the creative process to the floor, resembling the shoe print and dashed line choreographic aid of a dance class, "1-2-3...1-2-3...1-2-3...and stop." In this sense practice runs the risk of becoming thoughtlessly mechanical.

2 *Convention*, therefore, meaning that which is most familiar, customary, and arguably beneficial, should not go unexamined any more than that which is strange should meet immediate scrutiny. What has become our collective, disciplined conscious—which one might call our 'processual habitat' or 'creature comfort'—requires the most exacting criticism. Convention must be put through constant rehab, if you will, to rejuvenate design into a legitimate pursuit of both understanding and cultivating the human desire to make anew the material (or virtual) world. Such rehab must critically jam the parts (representations) and processes (methods) currently in use.

3 *Criticism* sites familiarity inasmuch as it exposes fault. Out of what already exists, it anticipates and theorizes the possible or the unexpected. In doing so it draws out latency. Thus, criticism is an act of intervention. For that reason alone, it's unwise to anesthetize oneself to it. Siting familiarity in that which is seemingly obscure and drawing out latency in that which is assumed potent is the productive coupling that's necessary for any act of creativity. As a form of speculative and projective knowledge, criticism (on balance with history and theory) is what distinguishes "design" from expediency.

Now, about these pictures. The coupling mentioned above has been openly explored in the installation

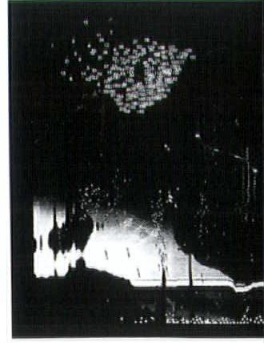
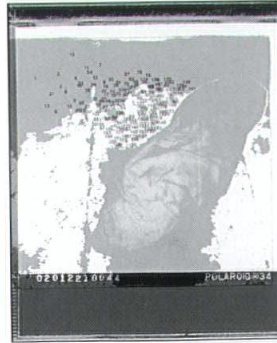
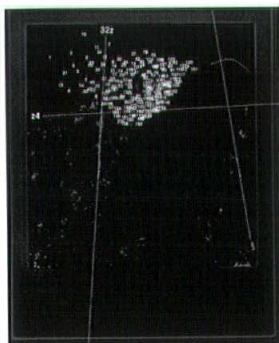
entitled "of" and its integral criticisms entitled "documents of." The work began as an experimental, site-specific installation by artist/architect Pete Goché, AIA. Unlike his most recent installations [see "Drift" in *Iowa Architect* Issue No. 01:238, p12, and "Installation (lapse)" in *Iowa Architect* Issue No. 00:235, p18], throughout projection this work was critically recorded in a manner for immediate discourse regarding its content. This was done by critic/professor Mitchell Squire, in the form of a series of images and maps. As records, these productions were intended to provide a present-tense *reading* of the content and conditions occurring throughout the creative process. As if latching on to the imagination's work of projection, they somehow hoped to announce it or draw out its critical aspects. In addition, an overlay of this sort created a perpetual inquiry into the habits, habitats and associations of making, inasmuch as it documented the coupling and furthered the projection. This installation-to-graphic, then graphic-to-audience exchange became the focus of the project (and continues for Goché beyond this particular coupling), allowing the work to exceed the original installation. In a kind of practice-redux, the installation artist who, theoretically, is master of his work and therefore responsible for its meaning, is coupled with the maker of criticism who, theoretically, poses the hard question, reveals the disguised code, and deciphers the intention, invention and drive. This kind of critic is a veritable fox in a practice hen house! Needless to say, this is quite risky business for an artist/practitioner. Yet the results are documents that couple art and criticism, inviting the audience to do the same. In the end, the installation artist rejuvenates his practice, and the critic gets his hands dirty. Consequently, and quite necessarily, the critic/ism recedes from the project in a way like the original installation. What remains is a renewed expression of the creative work of one artist. The images of which accompany this article.

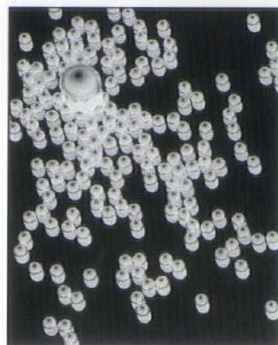
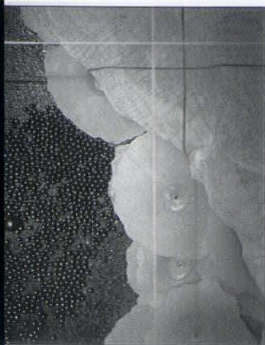
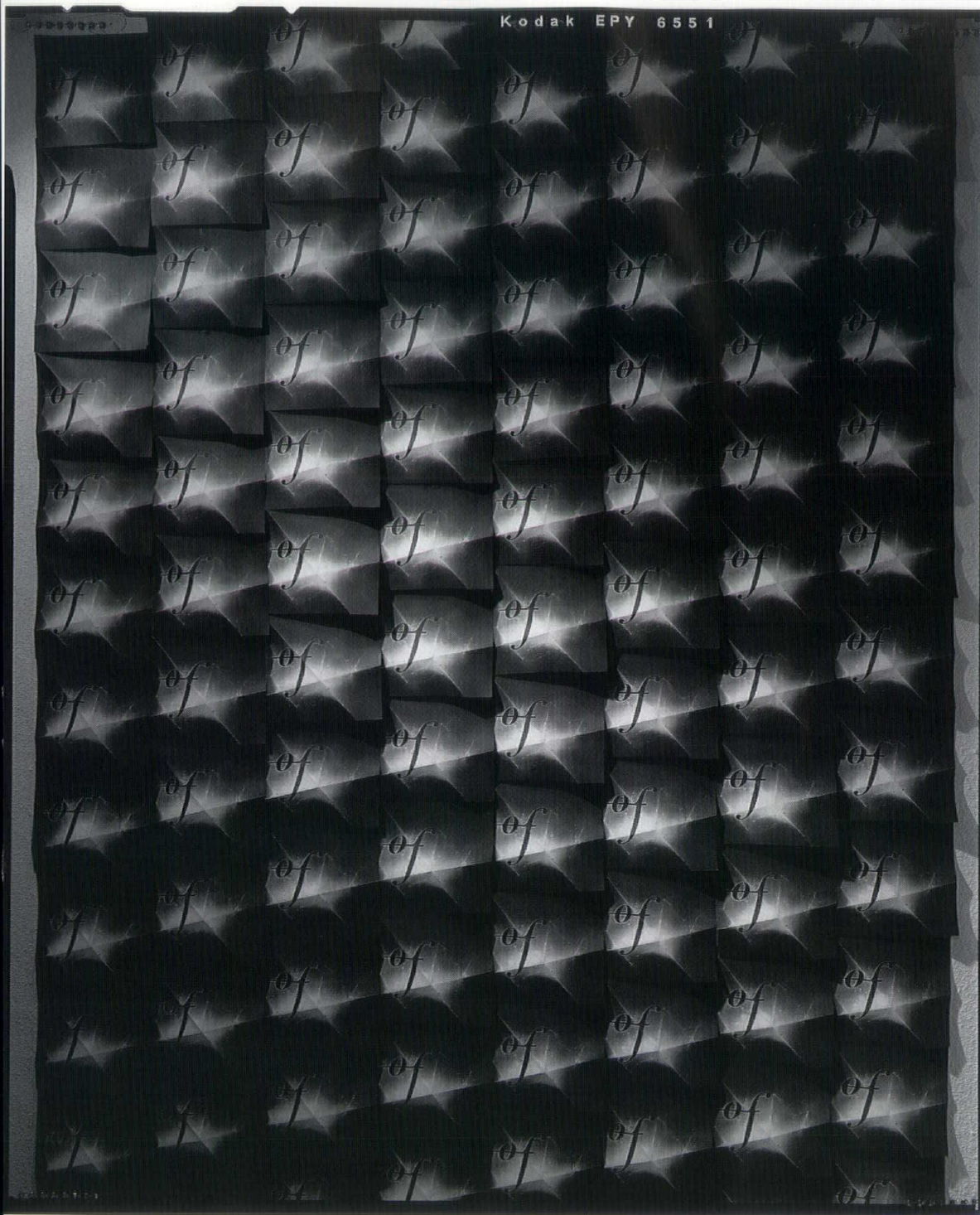
Oh yes, as for the architecture. Well, the architectural potential—that is, architecture understood to be the physical substance of building—is yet unfolding. But the architectural renewal—that is, architecture understood to be the building of subject matter—was for those involved unprecedented, even beautiful.

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



Right: Selected Documents
"of," 2000/01. M. Squire.





Left: Selected Prints "of,"
2000/01 P. Goché.

Back by Popular Demand

APPEARING ONCE AGAIN IN ALL ITS ORIGINAL GRANDEUR... THE ORPHEUM THEATRE.

After a 12-year restoration effort, the Orpheum returns to its original opulence becoming, once again, the cultural center of Sioux City.

Far Right: The balcony loge seating, completely reconstructed from only a few concrete markings and an old out-of-focus photograph.

In 1927, the famed theater architect company of Rapp and Rapp created the Orpheum Theater in Sioux City, Iowa. Its opulent French Renaissance style fashioned a stage fit for Moliere and throughout the early years the Orpheum hosted vaudeville acts and famous actors the likes of Ethel Barrymore, Lillian Gish and Katherine Hepburn.

But through the years, changing times and tastes morphed the once ornate oasis of leisure into a sterile screening house unfit even for the latest Rocky sequel; and finally the Orpheum was euthanized in 1992 and along with it, its rich history of live performance.

Fortunately, through the carefully orchestrated restoration led by the architecture firm of FEH Associates of Sioux City, the grandiose acts of vaudeville can once again brush aside the ghost light and command the stage.

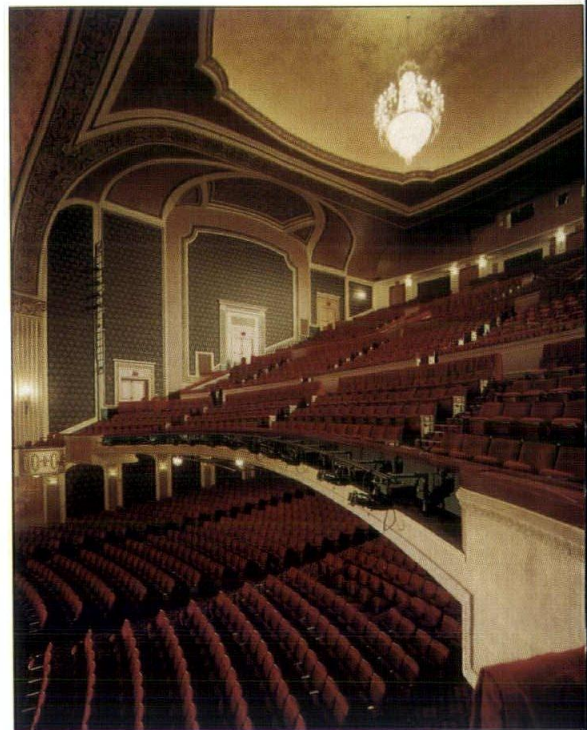
The restoration was no simple task as FEH Associates Jim Champion, AIA, principal-in-charge, and Ed Storm, AIA, project manager along with Ray Shepardson, director of theater planning for GSI Architects cooperated with the Orpheum Theatre Preservation Project in once again raising the curtain for the Orpheum's encore presentation.

Major restoration procedures included uncovering the vaulted ceiling and chandeliers and unearthing the orchestra pit both of which were covered in 1968 when the Orpheum was converted into a motion picture house. A dividing wall was removed prior to restoration of the 17-feet of balcony seating which was reattached through the use of cantilever extensions (The wall was erected in 1982 when the theater was split into a two screen Cineplex).

The dome ceiling was restored by the artists of Evergreen Painting Studios, New York City, by hand texturing plaster, which was then covered with a gold-colored aluminum leafing to replace the original bronze that had tarnished and disintegrated over time. Evergreen Painting Studios were also responsible for restoring the ornate patterns of black and gold on the walls along with the various and intricate details of the remaining ceiling.

Attached to this vaulted ceiling hangs the main chandelier; one of the 300 fixtures, 50 of which are restored originals, the remaining acquired from similar theaters. The original chandelier could not be procured so a \$250,000 replica was created using funding from a Sioux City family.

The original VIP loge seating was completely removed during the theatre's past evolutions into a Cineplex. Having no current references except for concrete markings and an old out-of-focus photograph,



the loge balcony seating along the wings had to be completely reconstructed by extending the remaining exposed reinforced steel.

An undamaged piece of carpeting was located, scanned and replicated so that the carpeting matched the original gold field pattern laced with black and crimson. The specific shade of red was also used in Orpheum's seating which was converted from the original caramel-colored leather to rich red velour.

The newly restored Orpheum has also been reconstructed to ADA specifications with the addition of 27 wheelchair stalls, ADA drinking fountains and dressing rooms backstage.

10.5 million dollars later, and the laborious efforts by the team of architects and builders, townsfolk can once again wax nostalgic about the times the Orpheum stood as a cultural benchmark and with the rising of the curtain begin a new generation of memories.

—Tom Choi currently resides in Hollywood as a filmmaker/screenwriter/actor. He has created many short films, five screenplays, and can be seen in Steven Spielberg's "Minority Report" as agent Paymen.

Project: Orpheum Theatre, Sioux City

Firm: FEH Associates, Inc.

Construction Coordinator:

Holtze Company

Construction Superintendent:

Bob Behrens

Theatre Consultant:

Ray Shepardson in association with GSI Architects

Electrical Design: Action Electric

Electrical Contractor:

Thompson Electric

Mechanical Design: Pinckley

Engineering in association with West Plains Engineering

Mechanical Contractor: CW Suter

& Sons (HVAC), Foulk Brothers Plumbing & Heating (Plumbing)

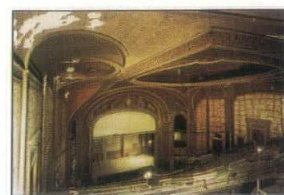
Structural Design:

FEH Associates, Inc.

Interior Design: GSI Architects

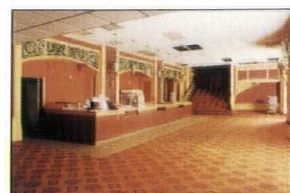
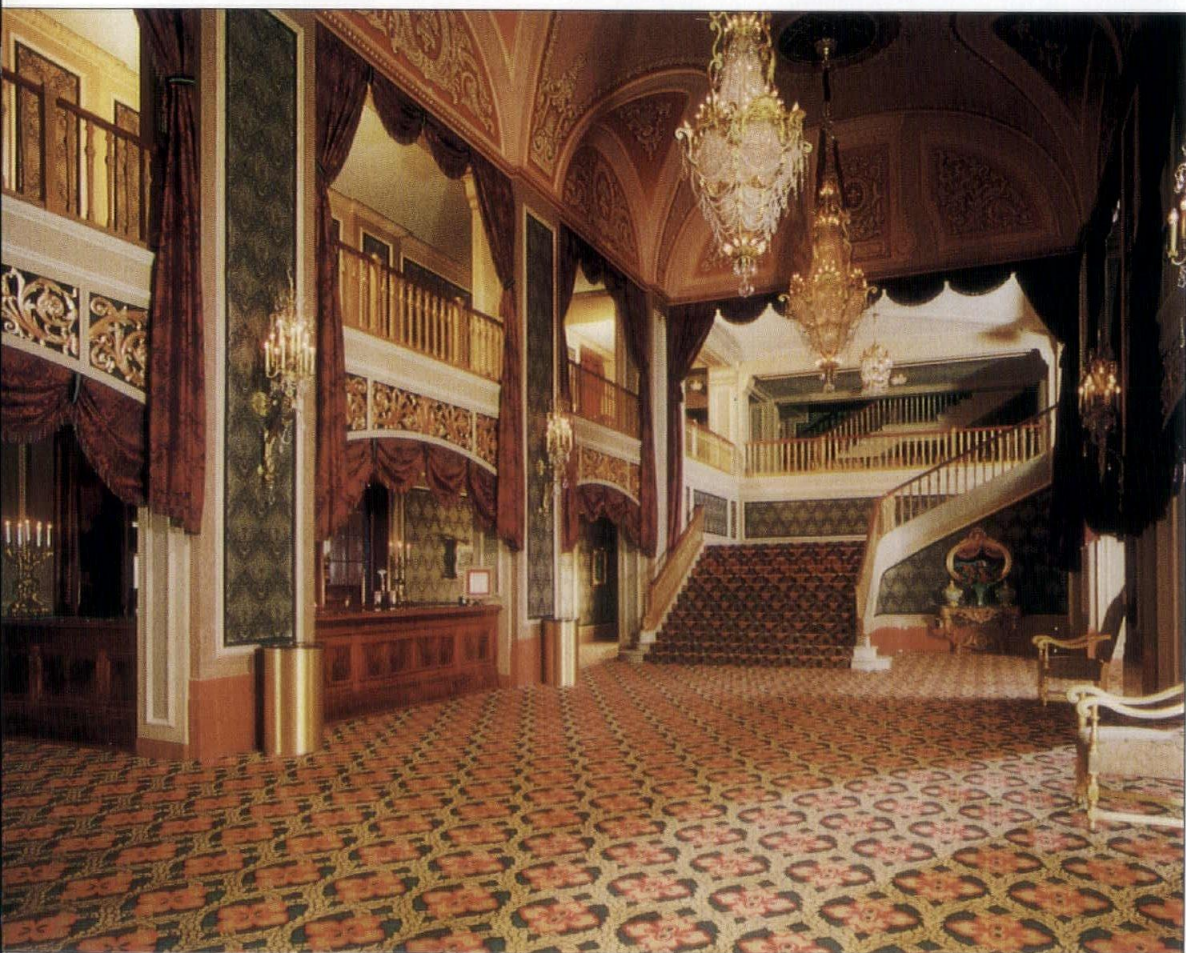
Photographer: GR Lindblade & Company

TOM CHOI



Above: Before photo.

Left: The domed ceiling features gold-colored aluminum leafing to replace the original brass. Hanging from the ceiling, a \$250,000 replica of the original chandelier.



Above: Before photo.

Left: The ornate details of the lobby include original chandeliers and carpet restored from a sample of the remaining original.

A Space Rendered Useful

ISU DESIGN BUILD 2000 STUDENTS TRANSFORM THE FIFTH-FLOOR TRIANGLE



The fifth-floor triangle of the ISU design center is inhabitable all year at all hours of the day thanks to diligent efforts of the members of the Design Build 2000 team.

Above: The details of the canopy show the thoughtful nature of the student's installation process, adding another dimension to the project.

Right: From above, the aerial view highlights the all-important shading qualities of the canvas canopy.

The charge of the Design Build 2000 team at Iowa State University was to invent a new way to indwell the fifth-floor triangle, an environmentally inadequate area. The space is used to jury final projects, discuss projects in various stages of completion or simply engage in conversation.

The summer sun permeated the space and brought intolerable heat, and later in the year, the winter sun caused glare and lack of illumination when the space was occupied in the evening.

Armed with a \$10,000 budget and the blessing of Mark Engelbrecht, FAIA, dean of the College of Design, the 14 architecture students embarked on a design sojourn to find a solution that would transform the expanse into a more comfortable and inhabitable space.

According to Bruce Bassler, associate professor of architecture, sometimes the students get caught up in the design, but they had to gain an understanding of the time requirements for construction. The project was to be completed during a 15-week semester, so planning was crucial. Each of the students took ownership of a portion of the project—canopy, display area and lights.

The students constructed a scale model of the site. They used lamps to simulate sunlight and scrutinized the movement of the sun across the project. The model became a valuable tool for locating sites for structural attachment of the tensile system.

Part of the team developed the shading characteristics

of the canopy, while others worked on solving the lighting issues that would allow the area to be used during the evening.

To maintain the view of west Ames, the team developed a moveable panel system based on a door hinge. The grid of the curtain wall of the building was invited into the space at a 45-degree angle, allowing each armature to be centered on the mullions. The panels, when opened, create several personal display places, which align with the glass and meld into the view, according to Brad Rippey, design build team member.

The team located Fabric Images of Chicago, Illinois. The company was willing to work with them in choosing an appropriate fabric and evaluating its properties for the way they intended to use it. The canopy is 70 square yards—three tailored panels—of fire-rated polyspandex.

As budget obstacles presented themselves, the team used creative financing and sought in-kind donations to maintain the project's momentum. The students forged a relationship with Lowe's; Jim Howe of Howe's Welding offered time and support; and a local electrician offered time and supplies. These benevolent gestures proved priceless, considering the canopy fabric required \$3,000.

"During the design and production process, the team carefully considered a variety of truths: variable sun penetration, the requirement for visible smoke detection and the logistical concerns of moving the over-sized



Project: ISU Design/Build, College of Design, 5th Floor, Iowa State University, Ames
Firm: Architecture 404 Design/Build Option Studio, Iowa State University
General Contractors: Scott Boyle, Andy Kampman, Kevin McConnell, Brad Rippey, Regina Smith, Brent Widler, Professor Bruce Bassler
Photographer: Kevin McConnell, Brad Rippey and Kelly Shomer

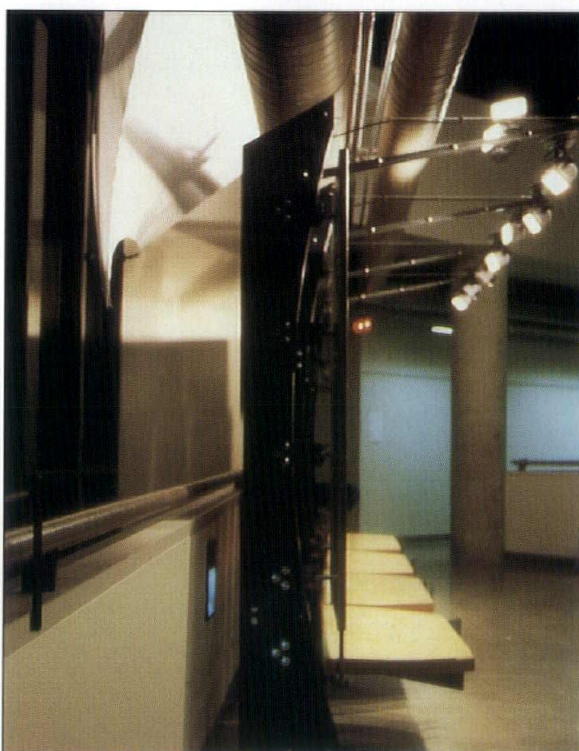
M. MONICA GILLEN



Above: The three-paneled canopy is suspended above the "triangle" area. The area is a new space during the day or when lit at night.



Left: Students designed and fabricated the lighting system, which illuminates the canopy and the jury presentation area.



Far Left: The panels when opened, create several personal display places, which align with the glass and meld into the view of west Ames.

construction apparatus to the fifth-floor site," said Bassler.

The students designed in concert with one another considering and resolving possible conflicts between their areas of expertise. Their efforts reconciled a major issue and rendered the space useful.

Rippey was elated as was his team, as they saw the

project through to fruition: "For me, it was euphoria. I've brought space into being. It's not a model, drawing or digital image. It's actual, inhabitable space, that I can touch and experience."

—M. Monica Gillen lives and works in Des Moines.

A Transparent Partnership

BROOKS BORG SKILES AND THE DES MOINES PARTNERSHIP SELL DOWNTOWN DES MOINES

Brooks Borg Skiles design new offices for a Des Moines civic organization, re-inhabiting and revitalizing a downtown shopping mall.

Far Right: View from reception area toward Locust Street.

The Greater Des Moines Partnership, a non-profit organization that combines three civic booster organizations from the city and surrounding communities, works to promote the city and region to outside businesses. Their recent move to a new consolidated headquarters on Locust Street has given them greater visibility while adding a new architectural presence to their 'product'—the urban and architectural quality of the downtown itself.

The site of their new offices is the former Locust Street Mall, a combination of office space, retail and garage parking built in the late 1970s. Like other urban malls of the era its interior focus took away pedestrian activity from its urban location. While its basement food court, four-story atrium, and skywalk connections provided some measure of status and amenity, the Mall consistently felt like a suburban intruder. Resisting all attempts to enliven its interior, by last year it had become a site ripe for reconsideration, and the Partnership found in it a flagship location whose renovation has restored a visual liveliness to its block.

Architects Brooks Borg Skiles were charged with gutting the first and second floors of the building, leaving the food court and atrium intact. While it was obvious that the mall's finishes—quarry tile, diagonal wood paneling, and purple and green trim—were well past their prime, a non-profit budget of around \$30 per square foot presented a challenge. Additionally, the



interior included a dense network of columns, needed to support the garage above.

The Partnership offices take their cue from the atrium's north-facing glass. Emphasizing connections to downtown and their desire for visibility, a floor-to-ceiling glass wall runs from the building entrance on Seventh Street along the atrium balcony. This wall provides an introduction to the offices from Locust Street while bringing north light into the reception area. The glass is suspended between a stark ceiling plane and a narrow stone strip in the floor, suggesting the slightest of barriers between the Partnership and the

Right: Detail of glass divider.

Project: Greater Des Moines Partnership, Des Moines
Firm: Brooks Borg Skiles Architecture Engineering, LLP
General Contractor: The Hansen Company
Electrical Contractor: Wolin & Associates
Mechanical Contractor: Wolin & Associates
Photographer: Farshid Assasi, Hon. AIA Iowa, Assasi Productions



TOM LESLIE

Left: View showing conference area (left) and glass divider between reception and atrium.



city beyond.

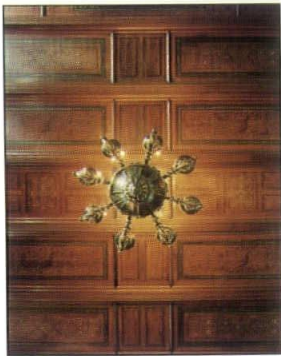
Along with the glass wall and reconditioned atrium frontage along Locust Street, the Partnership offices offer a major signature at the building's entrance—an elliptical conference center whose form nudges into the reception area, and whose interior is visible to passers-by on Seventh Street. From within, the curving walls play off of the massive columns, while the glass connection to the city beyond continues the openness of the atrium glass.

In renovating the Mall building, Brooks Borg Skiles and the Partnership were able to change the urban and spatial nature of both the Mall and Locust Street through careful deployment of glass, an attention to the palette

of materials, and the singular bold gesture of the conference center form. The result is a re-inhabitation that transforms the space of the original without altering its form or structure. In adding an element of spatial dialogue to a traditional 'drywall and paint' job, the Partnership's new offices connect their daily work with the fabric of the city, while offering a measure of very visible sophistication to the product they are charged with selling.

—Tom Leslie, AIA, is an Assistant Professor of Architecture at Iowa State University

A House, No Longer a Home



Above: Original or replacement period light fixtures are a staple in Herndon Hall.

Far Right: The exterior of Herndon Hall harkens to the gilded enclave of homes that once surrounded the stately mansion.

Below: Woodwork was stripped, and while the fire-place chimneys no longer function, 10 of the home's 12 were repaired.

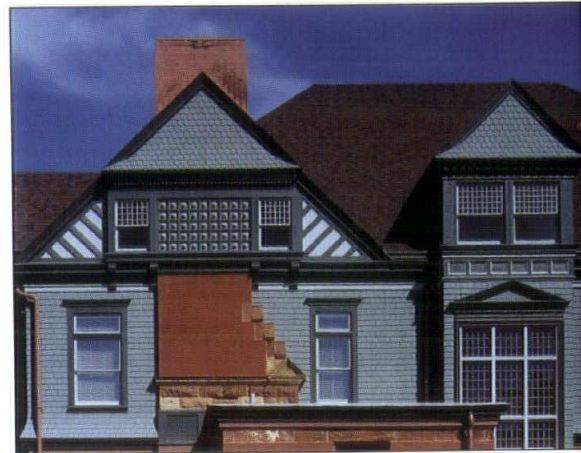
Project: Herndon Hall Renovation [Dr. Ronald Bergman, Midwest Plastic Surgery Center], Des Moines
Firm: Herbert Lewis Kruse Blunck Architecture
General Contractor: Pacesetter Co., Inc.
Electrical Contractor: Tesdell Electric
Mechanical Engineer: Wykoff Industries
Structural Engineer: Charles Saul Engineering
Landscape Architect: Herbert Lewis Kruse Blunck Architecture
Interior Designer: Herbert Lewis Kruse Blunck Architecture
Photographer: Peter Aaron, Esto Photographics

We have always recycled the things of our lives. A forest becomes firewood becomes paper becomes newsprint. Detritus finds its way to the trash, cast off by one only to be rescued by another from an obscure and ignominious death. At garage sales, people garner another quarter or dollar or two from used pieces of life, basement cast-offs, hand-me-downs, relic of different times, places, and tastes. To some, they are treasures, to others, no more than junk.

And so, too, are homes recycled, as owners leave, landlords buy, rooms are divided, stairs added, and mistakes gleaned over and covered up. The lives of a house can be seen in the stages of decay and rescue, of repair and disuse. What becomes of the newness, the gleam of the initial creation? Who were the people, and the memories, that left them behind?

And the question remains: What does a house become when it is no longer a home? When there are no longer the scrapes of daily life, the scars of feet and dirt and clothes and groceries and mysteries and secrets and stories, what does it mean to be a home?

And so it was with Herndon Hall in Des Moines. Its grandeur, once lost and buried, now gleams,



although it, too, is no longer a space for daily living. Instead, it was restored; appropriately it seems, by a plastic surgeon into a space for his offices.

Herndon Hall sits along the stretch of Grand Avenue in Des Moines that bends to downtown, one not yet been laid to waste by the hand of the wrecking ball. Grand Avenue and its surrounding environs are still



KELLY ROBERSON



Above: A neutral palette allows the finishes in the home to shine.

Left: A plastic surgeon may seem an unlikely candidate for Herndon's new owner, but the inhabitants respected the glory of the home in their restoration.

a gilded enclave of stretching lawns and palatial homes, and in 1883, when the home was completed, it was no different. T.A. Roberts designed Herndon for civic leader Jefferson Polk; its expansive three stories flow from a red sandstone first floor and foundation to a second story of Philadelphia pressed brick and a third floor of wood framing infilled with brick and sheathed in red cedar shingles.

Much of the beauty of the project lies in respecting what once was, and striving as hard as possible to return a place to a former glory. The original plan was restored, with partitions installed in the last incarnation—as offices for Better Homes & Gardens—in 1978 removed; only two rooms on the second floor need to be divided. The hardwood floors, including the grandly carved staircase, glow with a new shine after being uncovered from carpet. Original light fixtures remain or replacement ones, true to the period, fill in for those that were missing.

While the chimneys no longer function, ten of the twelve fireplaces were repaired. The palette is decidedly

neutral, so as to not compete with the beauty of the space.

When you have good bones to work with, the job is usually easier, and Herndon was no exception. “We did a lot with what was there,” says Ellen Kuyl with Herbert Lewis Kruse Blunck Architecture. “We didn’t re-create old things, but we used what we had, and highlighted the original.”

Of course, things get worn out or lost—the plumbing fixtures are all new and there is a kitchen on the third floor to service the ballroom now—but such is the case with life, in all forms. What is lost is replaced, what is changed becomes new, and in the end, only the best remains, rescued, reshaped, recreated, and re-formed.

—Kelly Roberson, the editor of *The Iowan Magazine*, lives in a 1910-four square that is slowly being recycled to its original self.

"Guest"

REINHABITING MADISON COUNTY



Above: Guest check study.

Far Right, Above: Lit from the front, protruding rods and a taut string arch add depth and balance to the wall of crumpled paper.

Far Right, Below: Lit from behind, openings between the slats of the corn crib wall filter light through the surface of the guest check mosaic.

In a lower corner of Pete Goché's installation in a corn crib at Westbrook Artists' Site, near Holliwell Bridge in Madison County, an inscription reads, "Abandoned by the sacrament of consumption, we adorn the empty crib with translucent screams." And although this statement points to a key conceptual thread of his work here, it does not do justice to the rich sensory experience of both making and visiting "Guest."

1. *One who is entertained at the house or table of another.*
b. transf. and fig. esp. A person or thing personified that comes and is entertained, or is viewed as coming and being entertained.¹

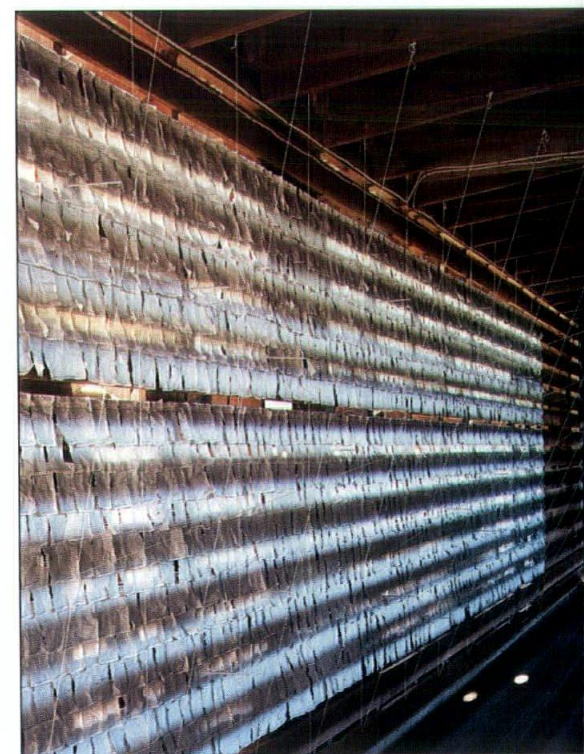
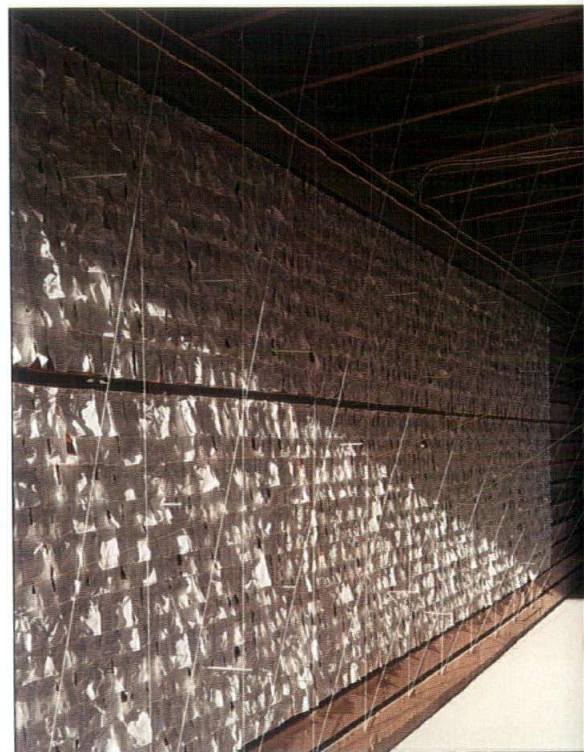
Inside the corn crib, crinkled guest checks tacked to the aging boards rustle with the wind, still announcing orders of steak and moussaka that are handwritten in ballpoint pen on the tickets. Thin rods protrude from the guest check mosaic at various intervals, adding depth to the composition and creating linear shadows across the texture of the green paper. From this wall to the ceiling, a series of white strings creates an orderly arch, marching the length of the building. Less ordered gold threads weave through the piece, linking it to the opposite wall. Doors at each end frame views onto the farmstead and into town, simultaneously regulating light and air movement through the installation.

2. *A stranger. Obs.*
b. transf. An object considered as an omen of the coming of a stranger. local.

Much may be said about the cycle of consumption represented in this work: an empty corn crib, no longer used as a storehouse for grain, but once bursting with the fruits of production, juxtaposed with the used-up guest checks, in turn presenting massive evidence of consumption. In this way, the reinhabited grain house gains new relevance.

3. *A temporary inmate of a hotel, inn, or boarding house.*

But the more striking aspect of this work is its sensory nature. In discussing the project, Goché describes the process as experiential. An early study composition of guest checks contributed to the initial idea, but walking through Holliwell Bridge, at the entrance to the site, influenced the project equally. The corn crib's complex, multi-layered structure echoes the bridge construction. The graffiti in the bridge connects to the scrawled orders on the guest checks posted inside the crib. Although the installation displays Goché's customary attention to detail and order, the end result derives from on-site experience and experiment. It is a product of both intuition and careful absorption of context, which is where it gains its real power.



Project: Guest, Westbrook Artist Site, Winterset

Firm: goché inclusions llc

Artist/Architect:

Pete Goché, AIA

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

ANN SOBIECH MUNSON

Left: The corn crib structure frames views and regulates light and air movement through the installation.



4. *A man, fellow, 'customer.' Obs. exc. dial.*

The piece constantly changes. Because Goché created the installation with context in mind, the weather, the season, the time of day, the age of the paper tickets, the movement of the door all become part of the composition, playing on the boards, strings, rods and paper. No moment is exactly like another. In this way, Goché manages to make time a major element of the work. Often a reinhabited building falls into the realm of nostalgia, which fails to acknowledge the effect of time on a building, preferring instead to erase evidence of time passing or to restore the building to one frozen moment in time. By allowing temporality a role in "Guest," Goché avoids that trap, creating something

both provokingly new and utterly familiar.

5. *A parasite animal or vegetable. Also guest-fly.*

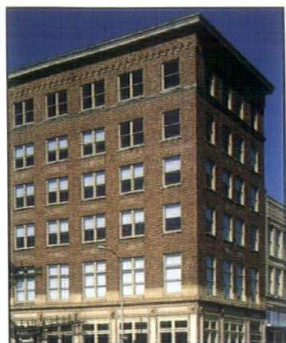
Thus the new installation in the old outbuilding is both guest and its opposite. It is temporary, seated at the table of another; it is parasitic, feeding upon the existing building and site; and it is at home, the very product of its environment.

—Ann Sobiech Munson is an intern architect at Herbert Lewis Kruse Blunck Architecture.

1 All definitions are from the *Oxford English Dictionary* entries for "guest."

The New Kid on the Block — Again

A 90-YEAR-OLD OFFICE BUILDING IN DOWNTOWN DES MOINES MAKES A COMEBACK



Above: A view of the Teachout Building's west face. From the inside, occupants have a stunning view of the Des Moines skyline.

Right: A closer look at the building's facade reveals original architectural details that architect Kirk Blunck, FAIA, painstakingly restored and, in some cases completely replaced.

Far Right: Minimal furnishings, wood floors, white walls, and high ceilings—anything but a typical office space in downtown Des Moines.

When developers recycle old buildings, rarely do they go to great lengths to restore original architectural details. What we usually get are modifications on the outside and entirely new interiors. At the Teachout Building on downtown's eastern edge, we're treated to something totally different—a restoration that's good to the last detail.

Completed in 1914 and designed by the prolific Des Moines architectural firm of Proudfoot, Bird and Rawson, the six-story Teachout Building is a scaled-down version of the early high-rise office towers that took shape in the city around the same time.

A few larger examples of these brick office towers still survive downtown. One of them, the Fleming Building (designed by D.H. Burnham and Company and completed in 1909), is the home of Herbert Lewis Kruse Blunck Architecture (HLKB). Kirk Blunck, FAIA, one of its principals, is the driving force behind the Teachout restoration.

When he bought the building, debris flooded the rooms, the result of the previous owner's unfinished attempt to modernize the building. Where other developers had shown interest in converting the slender brick tower to residential apartments or lofts—a use Blunck says would have proved too costly because of the difficulties in floor configurations and the required

addition of a second stairway—he decided to perpetuate its use as an office building with retail space on the first floor.

With tenants inside and the restoration work now nearly complete, this is a welcome move in the Gateway East area, an emerging haven for old buildings. The Teachout project has spurred the creation of lofts and retail spaces immediately to the north, south and east.

Today, you need only walk a few feet into the Teachout's compact lobby to get a feel for the enduring quality of the building. The sparkling terrazzo floors, after years of imprisonment under vinyl, have been reground and finished. The marble slabs that now cover the walls are enjoying a second chance at life (the previous owner had removed them and left them among debris in the basement).

A sturdy iron elevator enclosure with glass panels is the lobby's centerpiece. Much of the chicken wire glass on this enclosure was broken, so Blunck bought salvaged glass from buildings in Chicago and Kansas City. In the 1970s, somebody hauled away the elevator cab itself. Working from an old photograph of it, Blunck hired a Canadian company to recreate it.

Upstairs, the bright, open office space offers those who work inside amenities not typically found in modern office buildings: large windows that open, an abundance of natural light and an unmatched view



Project: Teachout Building
Renovation, Des Moines
Firm: Herbert Lewis Kruse Blunck
Architecture
General Contractor:
Holcomb Corporation
Electrical Contractor:
Noel Electric
Mechanical Contractor:
Schaall Heating & Cooling
Structural Engineer:
Charles Saul Engineering
Interior Designer: Herbert Lewis
Kruse Blunck Architecture
Photographer: Farshid Assasi,
Hon. AIA Iowa, Assasi
Productions

ERICH GAUKEL



Above: When he purchased the Teachout Building, Blunck inherited a bombed-out interior. The piles of debris—and the walls and floors they concealed—yielded valuable building materials that Blunck recycled, plus clues about the building's past.

Left: Today, open and airy rooms exist where small offices once stood. The tile floor in the foreground reveals the boundaries of an original walkway. Blunck, by leaving this and other original details, tipped his cap to the structure's original designers.

of downtown.

Blunck left evidence of the building's past by creating visible blueprints that reveal clues about the original floor configurations. On one of the upper floors, for example, a terrazzo path, once the floor for a central hallway leading to small offices, bisects the room. Where the walls once stood, Blunck has cleverly patched the holes with a wood that's a few shades darker than the original wood floors.

On the same floor, an original office—probably used decades ago by a doctor, lawyer or dentist—some-

how escaped demolition. Blunck has left it untouched. Everything, including the original sink, woodwork, doors and paint remains.

As the razing of old buildings continues on the other side of downtown, as part of the Gateway West redevelopment plan, the Teachout Building keeps a watchful eye over the neighbors it's come to know over the years. Hopefully, they will grow old together again.

—Erich Gaukel is the editor of *New Horizons* magazine.

The First Annual *Iowa Commerce/AIA Iowa Awards*

BUILDING VALUE/VALUABLE BUILDING



Jurors:

Julie Snow, FAIA, Julie Snow Architects Inc.

Tom Oslund, ASLA, Oslund and Associates

Jim Lande, CEO, Quadion Corporation

Bill Tobin, Principal, Cresa Partners

The *Iowa Commerce/AIA Iowa Design and Business Awards* were created to reward outstanding projects that demonstrated a very simple principle—good design is good business.

Because that measurement for success has been absent in most views of design and business excellence, we've tempered our expectations and unwittingly worsened our surroundings. Because of the sheer magnitude of lifeless big-box super-stores, drive-thrus, and strip malls one might easily infer all "commercial" architecture looks like this—as if "design" and "business" are necessarily separate considerations and value systems.

Thankfully, a new sense of consciousness is emerging that recognizes architectural design and commerce not as competing interests, but as powerful allies. Progressive leaders in design and business will tell you that we don't have to choose between community values and valuable communities—good design can give us both.

Because this notion is obvious in principle but sparse in practice, *Iowa Commerce* and AIA Iowa have established this first-in-the-nation state awards program (modeled after the Business Week/Architectural Record Awards) to recognize these intrepid collaborators and reward their visionary efforts.

In traditional design award programs, the submittals are mostly aesthetic, (plans, drawings, photos, etc.) and are evaluated accordingly by juries. Yet this separation of the building design from the building users may marginalize the importance of the awards in the eyes of the general public and clients. Therefore, the submittal for these awards emphasized the collaboration between the architect and the client at each stage of the process. In the submittal the client described what they wanted the project to be, the architect then described what they did to meet this vision,

and both parties described how the project has performed. The facilities must have been occupied for a measurable amount of time to demonstrate tangible results of success (increased productivity, employee recruitment and retention, life cycle costs, etc.).

Julie Snow, FAIA, chaired a jury of esteemed designers and business leaders to sort through the struggles and successes of sixteen projects in and around Iowa (two of the four jurors, including Ms. Snow, have received national Business Week/Architectural Record awards in the past). Their reaction to the submittals was overwhelmingly positive. They applauded the general quality of the work and the sensitivity shown towards the client's needs. They observed that the diversity of the submittals showed how design/business collaboration could be both pervasive and profitable in nearly any setting and for nearly any client.

The three eventual winners presented on the following pages represent this diversity well: an artisan studio/assembly space, a corporate expansion/urban renewal project, and an innovative community fitness and medical facility. All three winners have previously been published by *Iowa Architect* magazine in the past (issues 02:239; 01:236; 00:232; 99:231; 98:226), and yet we are pleased to honor them again for their achievements. We also encourage you to read the June/July 2002 issue of *Iowa Commerce* magazine for further information on the project winners as well.

As a final thought, whether recognized on the following pages or not, we would like to applaud all the leaders in design and business who understand that building value in a business and valuing a building are not separate considerations.

—Rob Whitehead, AIA
Chair, 2002 *Iowa Commerce/AIA Iowa Design and Business Awards*

Meredith Corporation Expansion

"It was really impressive to see projects that made a financial—and design—investment in their buildings. They obviously felt it was important to their businesses to go beyond the windowless boxes you often see."

**—Jim Lande,
Juror**



Project: Meredith Corporation Expansion, Des Moines

Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines

General Contractor:

Neumann Brothers, Inc.

Landscape Architect: Herbert Lewis Kruse Blunck Architecture, design; Heard Gardens, Ltd., plant selection

Mechanical/Electrical Engineer: Alvine and Associates

Photographer: Farshid Assasi, Hon. AIA Iowa, Assasi Productions

Structural Engineer: Shuck-Britson, Inc.



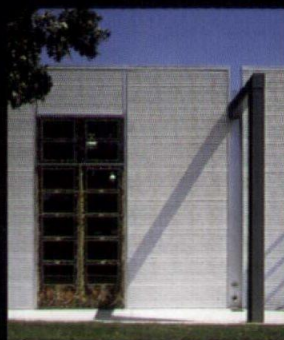
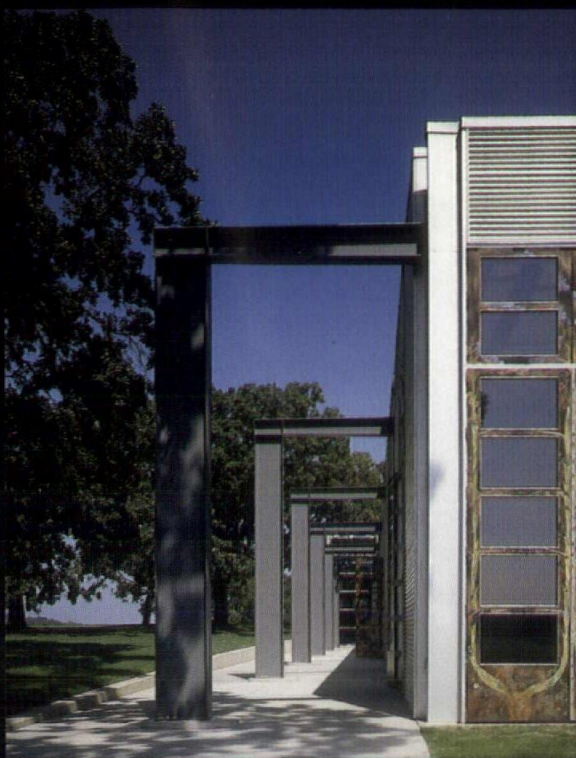
Because departments and work groups have now been consolidated, employees and systems are able to operate more efficiently and effectively thereby increasing productivity.

Natural lighting throughout the building enhances the work environment—we know from employee comments—increasing their productivity and job satisfaction.



The daylighting system not only improves the quality of the work environment, but the enlarged windows, solar control materials, and light control system, making it one of the most efficient buildings in the state.

Inc.



"Any time you build a bigger facility you should expect it to be more productive, but the award winners needed to go beyond this basic level of success."

**—Bill Tobin,
Juror**

The results were astonishing. The building fit our manufacturing process perfectly; in the first four months we have increased throughput 20% and increased staff from 74 employees to over 85. In the last 2 1/2 years, we have increased throughput to over 50% and staff to 120 employees. We have decreased the amount of time handling and transporting products; therefore we are able to use that money towards employee benefits, employee recruitment, and increasing employee retention.



Project: Sticks, Inc., Des Moines
Architect: Herbert Lewis Kruse
Blunck Architecture, Des Moines
General Contractor:
Neumann Brothers, Inc.
Electrical Contractor:
Wolin Electric
Mechanical Contractor:
Wolin and Associates
Structural Engineer:
Charles Saul Engineering
Photographer: Farshid Assassi,
Hon. AIA Iowa, Assassi
Productions

YMCA and Rehabilitation Center



"This measurement for success is much needed in our industry and I applaud you for bringing the award concept to Iowa."

**—Bill Tobin,
Juror**



Since the facility opened in February 2001, it has been an unqualified success in attracting new members; the goal of achieving 500 new memberships by September 2001 has been exceeded by over 2,000.

Project: YMCA and Rehabilitation Center, Mason City
Architect: Boxwood/Bergland & Cram Architects
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
Photographer: Mark Mickunas, Cameron Campbell
Pool Designer: Water Technology

Architectural education

By THOMAS LESLIE, ASST. PROFESSOR

Physics and Form

Fall, 2001 Elective in Building Technology

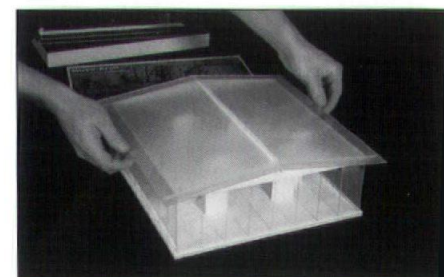
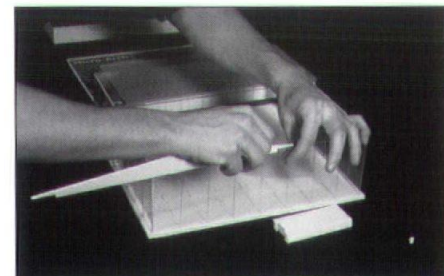
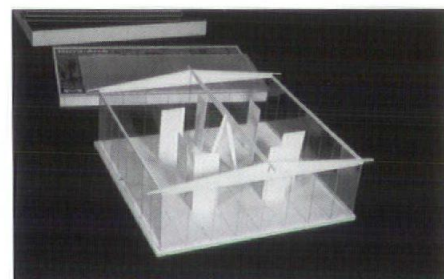
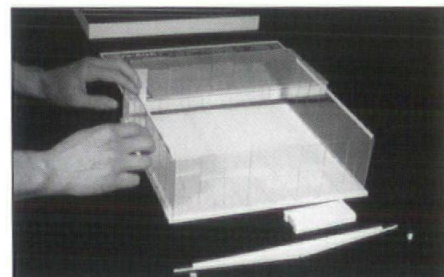
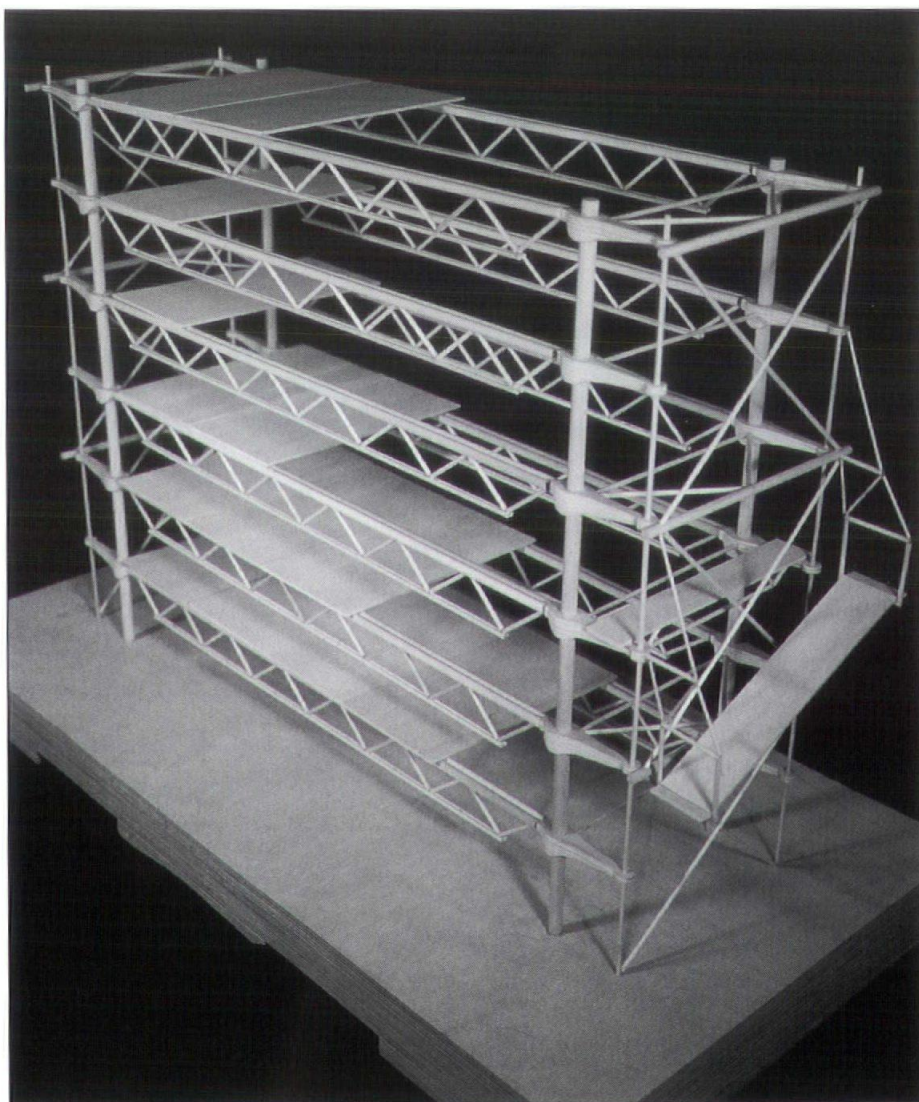
"Physics and Form: Integrated Design in Architecture" was a course designed to explore the historical relationship between structure, construction, environment, and architectural design. Beginning with the Industrial Revolution around 1750, the course examined the roles of new materials, structural techniques, fabrication processes, and assembly methods in creating an expressive modern architecture.

The course began with readings from Viollet-le-Duc and Scottish biologist D'Arcy Thompson, whose 1917 book *On Growth and Form* could be found in the libraries of

Louis Kahn, Mies van der Rohe and Frank Lloyd Wright. Following Viollet's lead, we explored the Gothic cathedral as a process model for integrating structure and construction. We then looked at developing material and physical sciences in the eighteenth century, showing how advances in steel, glass, and prefabrication led to buildings whose forms and details were direct results of their structural design and assembly—notably Joseph Paxton's Crystal Palace of 1851.

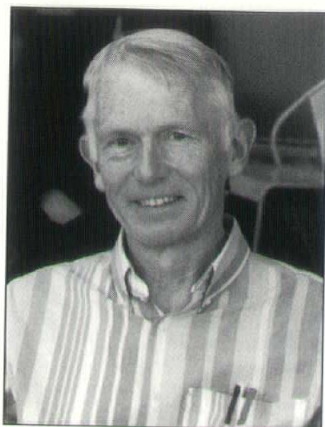
Twentieth century topics included the role of industry in design and construction,

the influence of the aircraft on structural design, and the careers of figures such as Buckminster Fuller, Jean Prouve, Myron Goldsmith, and Albert Kahn. The course concluded with lectures on contemporary 'radical empiricists'—Norman Foster, Renzo Piano, and Richard Rogers—and an examination of the growing influence of environmental science on building forms, materials, and assemblies. ■



AIA Honors MD

A retired orthopedic surgeon from Mason City, Dr. Robert E. McCoy, was recognized for his tireless advocacy and prolific contribution to the understanding of architecture, particularly the Prairie School movement usually associated with the early years of Frank Lloyd Wright's career. He has been bestowed Honorary Membership to the national organization of the American Institute of Architects. Dr. McCoy was introduced to Prairie School architecture when he moved into a home in the early sixties that was designed by Walter Burley Griffin, a prominent proponent of the Prairie School movement. As a self-taught author, lecturer and nationally recognized authority on this style of architecture, he has enthusi-



astically educated the masses about the significance and influence the Prairie School movement had on architecture of the era and succeeding generations. And what better place than Mason City to gain that knowledge and expertise? Largely through Dr. McCoy's efforts, Mason City has received international attention for its Rock Glen/Rock Crest National Historic District considered the only true built example of Prairie School planning consisting of homes built by Walter Burley Griffin, Frank Lloyd Wright, William Drummond and Barry Byrne, all significant architects of the movement. Dr. McCoy has also been instrumental in the restoration efforts of Frank Lloyd Wright's Stockman House, and the Park Inn Hotel, Wright's only surviving hotel, both of which are located in Mason City. Congratulations, Dr. Robert E. McCoy, Honorary AIA. ■

Correction:

Issue No. 02:239, page 16, The Glove Factory, photographers listed should have been Farshid Assassi, Hon. AIA Iowa, Assassi Productions and Hedrich-Blessing Photographers. Also in this issue, Farshid Assassi and Kent Mauck should have been listed as Hon. AIA Iowa. ■

Iowa Blossoms

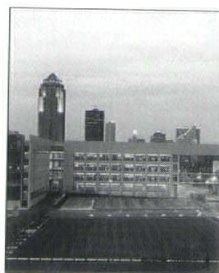
We are all familiar with the lyric "April showers bring May flowers." But for one Iowan, Katherine Schwennsen, FAIA, May has yielded a veritable bouquet of honors. May is the month that the American Institute of Architects holds its annual national convention to not only enlighten and inspire its membership but to also recognize and honor those that make outstanding and important contributions to the architectural profession. Ms. Schwennsen, an Associate Professor and Associate Dean for Academic Programs at the College of Design at ISU, stood in this year's convention spotlight a number of times. First, Ms. Schwennsen was elevated to the prestigious College of Fellows, an elite honor granted to less than four percent of the architectural profession. This recognition is reserved for those with at least 10 years of membership in the AIA who have made exemplary contributions to the field of architecture in one or more of the following areas: aesthetics; architectural education, training and practice; leadership; research; advancement of living standards; and public service. Second, the national convention also serves as the venue to elect new leadership to the organization. Ms. Schwennsen was elected one of three national AIA Vice Presidents to serve a one-year term on the Executive Committee. It is rather interesting to note that Ms. Schwennsen was only the third woman to become a registered architect in the state of Iowa. May her bloom continue to thrive on the vine so that others may recognize the true beauty of her contributions. ■



Herbert Lewis Kruse Blunck Wins Three Honor Awards

Herbert Lewis Kruse Blunck Architecture received three of the 34 American Institute of Architects 2002 Honor Awards. Awards were given to the Meredith Corporation

Expansion and Interiors in Des Moines, the Newton Road Parking and Chilled Water Facility at the University of Iowa in Iowa City, and interiors for Sticks, Inc. in Des Moines. ■



RDG Bussard Dikis Receives COTE Award

The new Iowa Association of Municipal Utilities building in Ankeny designed by RDG Bussard Dikis won one of ten national awards given by the American Institute of Architects Committee on the Environment (COTE). ■



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

Herndon Hall Renovation [Dr. Ronald Bergman, Midwest Plastic Surgery Center]

Millwork: Lisac Millwork; **Hardwood Floors:** Glascock Hardwood Floor Service; **Masonry:** Caligiuri Construction; **Granite/Slab Installation:** Dennis Morgan Stoneworks; **Stained Glass Restoration:** The Stained Glass Store; **Windows:** Marvin Windows/Moehl Millwork; **Fixtures and Fittings:** Harrington Brass/City Design; **Historic Lighting:** David Meshek Antique Lighting

Ola Babcock Miller Building Restoration

Masonry (Limestone): Becker and Becker Stone Company; **Masonry Contractor:** Forrest & Associates; **Historic Lighting Fixtures:** Michael's Lighting; **Windows:** Marvin Windows

Orpheum Theatre

Cast Iron/Structural Steel: Sioux City Foundry; **Millwork/Custom Wood Doors:** Custom Woodworks; **Limestone:** Quad Cities Stone; **Granite:** Cold Springs Granite; **Terra Cotta Drinking Fountains:** Gladding-McBean; **Roofing:** Guarantee Roofing; **Steel Doors & Frames:** Steelcraft/Burke Engineering; **Sound Doors & Frames:** Ceco Door Products/Burke Engineering; **Overhead Doors:** Overhead Door Corp./Overhead Door Co.; **Coiling Doors:** Overhead Door Corp./Overhead Door Co.; **Finish Hardware:** Corbin-Russwin (locks), Stanley (hinges), LCN (door closers), VonDuprin (panic hardware), miscellaneous hardware (Bommer, Glynn-Johnson, Quality & Reese)/Burke Engineering; **Glass/Mirrors:** Burnight Glass & Porcelain Co.; **Plasterwork:** USG/VanOsdel Plastering & Drywall; **Ceramic Tile:** Floor-Gres. American Olean/Don's Floor & Acoustics; **Terrazzo/Marble Work:** Kenneth Janning & Sons; **Carpentering:** Durkan/DuPont Flooring Systems; **Painting:** Diamond-Vogel (paint), Benjamin Moore (stains & varnish), Sherwin-Williams (laquers), XIM (barrier coats), Zinnzer (bond/barrier coats)/Glover Painting; **Toilet Partitions & Accessories:** Metpar Corp./Haakinson-Beatty Co.; **Toilet Accessories:** Bobrick/Haakinson-Beatty Co.; **Theatre Seating:** Country Roads, Inc.; **Shell & Stage Extensions:** Wenger; **Passenger Elevator:** Otis Elevator; **Stage Rigging/Curtains/Fabrics:** Tiffin Scenic Studios; **Theatre Marque:** Wagner Electric Sign Co. in association with Kern Signs; **Fire Protection (Sprinkler) System:** DeMaranville Installations, Inc.; **Water Well (for mechanical system):** Hammond-Wetmore Drilling; **Plumbing Fixtures/Systems:** Kohler (bathroom fixtures/pedestal/sinks/faucets), Delta (faucets), Spencer (central vacuum system); **HVAC Systems:** Florida Heat Pumps (heat pumps), Lennox (air handling units), Alerton (computerized temperature controls); **Specialty Lighting/Egress Lighting:** Electric Innovations; **Restoration Light Fixtures:** New Metal Craft, Inc.; **Electric Systems:** Notifier (fire alarm system), Square-D (switch gear/panels), Onan (emergency generator)

Teachout Building Renovation

HVAC Systems: Carrier; **Custom Doors:** Lisac Millwork;

Terra Cotta: Dahlquist Clayworks; **Windows:** Marvin Windows/Moehl Millwork; **Elevator:** Kone Elevator; **Historic Lighting:** David Meshek Antique Lighting

THE FIRST ANNUAL IOWA COMMERCE/AIA IOWA AWARDS

Meredith Corporation Expansion

Curtain Wall: Moduline; **Aluminum Panels:** Sobotec; **Precast Concrete:** Wilson Precast; **Ceilings:** Armstrong; **Carpet:** Durkan; **Office Systems:** Herman Miller; **Indirect Lighting:** Peerless; **Granite:** Cold Spring Granite Co.; **Glass:** Tempglass; **EIFs:** Synergy

Sticks, Inc.

Pre-Engineered Structural Systems: Butler Manufacturing Company; **Conference Room Ceiling:** Polygal (ice); **Exterior Door Finish:** Sticks, Inc.; **Mahogany Wood Doors:** Lisac Construction; **Hollow Metal Frames:** Doors, Inc.; **Interior Steel Angle Frames:** Foreman Ford, Parker Welding and Fabrication; **Sandblasted Hollow Metal Doors:** Curries; **Precast Concrete:** Fabcon; **Berridge Corrugated Metal and Custom Galvalume:** Exterior Sheet Metal; **Stainless Steel Sinks:** Just; **Faucets:** Chicago Faucets; **Molded Plastic Sinks:** Crane; **Sealed Concrete:** Sonneborn Lapidolith; **Baltic Birch Plywood:** Sticks, Inc.; **Sliding Doors:** Richards and Wilcox; **Custom Pulls:** Parker Welding and Fabrication; **Miscellaneous Hardware:** Doors, Inc.; **Roofing Handling Units, Air Conditioning, Custom Spray Booth, Self-Contained Dust Collection:** Wolin and Associates, Sheet Metal, Inc.; **Steel Plate and Custom Steel Structure:** Parker Welding and Fabrication; **Perf-Panel and Stainless Steel Mesh:** McNichols; **Blackboard/Memamine:** ADP Lemco; **Gypsum Wall-Board:** Fiber-Rock; **Polygal (ice):** Regal Plastics; **High Bay Metal Halide Lighting:** Lithonia; **Aluminum Curtain Wall:** Wausau Metals; **Metal Stud Curtain Wall Windbracing:** Kennedy & Company; **Clear Polygal and Aluminum Storefront:** Foreman Ford

YMCA and Rehabilitation Center

Concrete Wall Panels: Iowa Prestressed Concrete; **Cement Board Wall Panels:** CBE, Inc.; **CMU:** Gage Bros. (burnished), Spectraglaze; **Aluminum Windows and Doors:** Kawneer; **Hollow Metal Doors and Frames:** Curries Manufacturing; **Wood Doors:** Graham; **Hardware:** Sargeant; **Roof Structure:** Vulcraft Steel Joists, Grosse Steel (Trusses and Steel Fabrications), Epic Decking; **Roofing:** Versico; **Alumaclad Flashing:** Acousting Ceilings; **Armstrong;** **Millwork:** Leland Woodworks; **Flooring:** J & J Industries Carpeting, LM Scofield Lithochrome Chemstain, Mondo Running Track, Superior Floor Co. Wood Floors; **Racquetball Courts:** Hollman; **Lockers:** Penco; **Paint:** Iowa Paint; **Elevator:** Otis; **Athletic Equipment:** Draper (Curtains/Screens), Porter (Basketball Equipment); **HVAC Equipment:** Waterfurnace Heat Pumps, McQuay Air Handling Units, Trane Controls; **Pool Equipment:** Pool Tech; **Lighting:** Lithonia, Williams, Leda-Light, Bega, GE, SPI, Dualite, Elliptipar, Lightolier, KIM; **Power Distribution Equipment:** Square D

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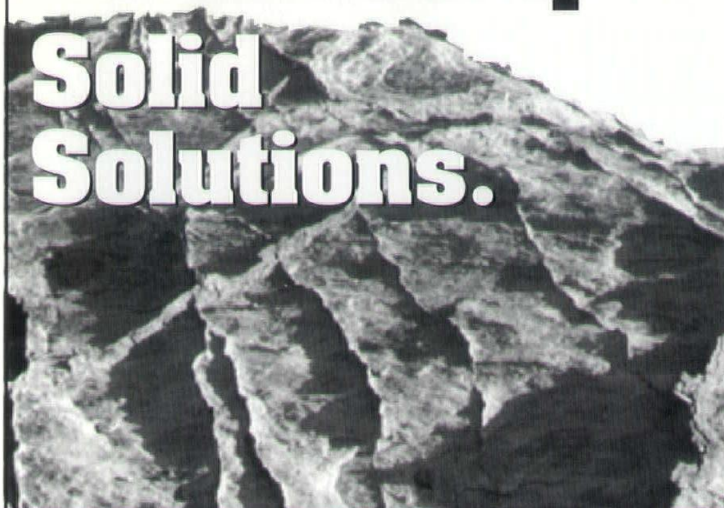
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Architectural Wall Systems Co.	6
AVI Systems	40
Charles Saul Engineering	39
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Concrete Products Co. of Sioux City	8
Endicott Clay	3
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Geotechnical Services, Inc.	40
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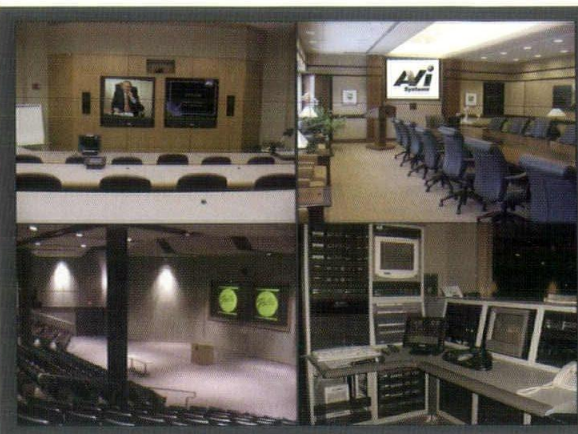
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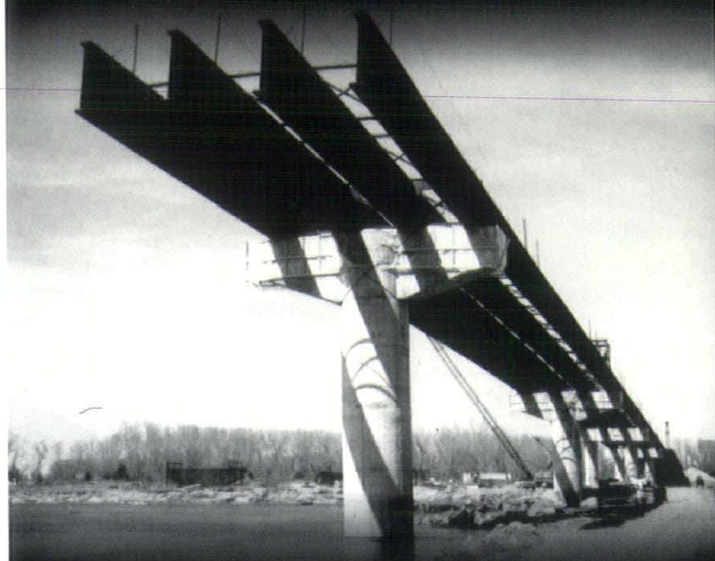
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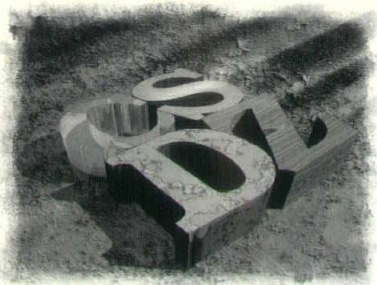
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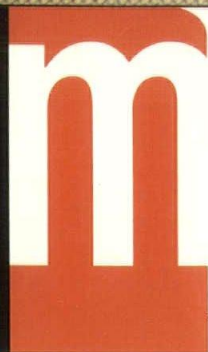
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