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Architect

Issue No. 06:258 Five Dollars

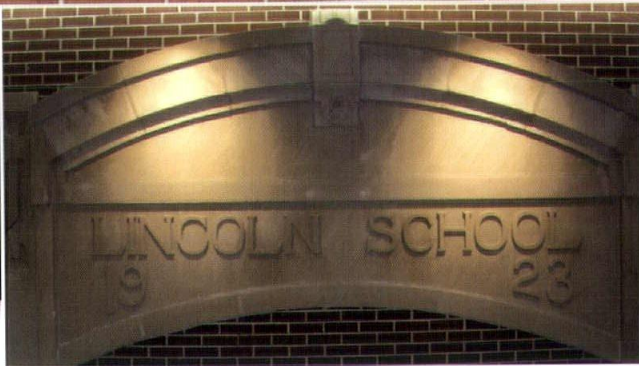
20 STATE AND
REGION
06 DESIGN AWARDS

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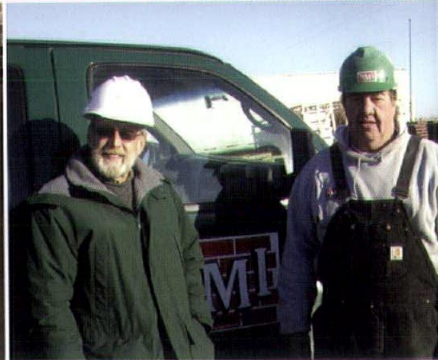
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School of Art and Art History
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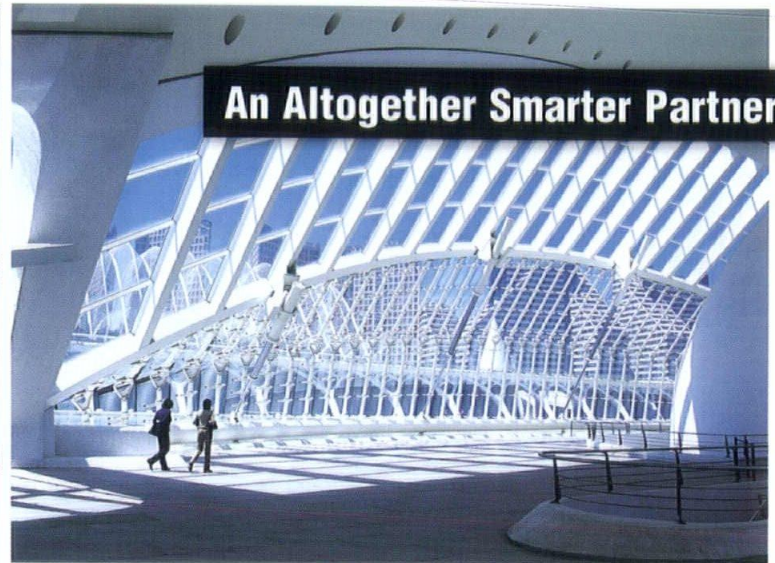
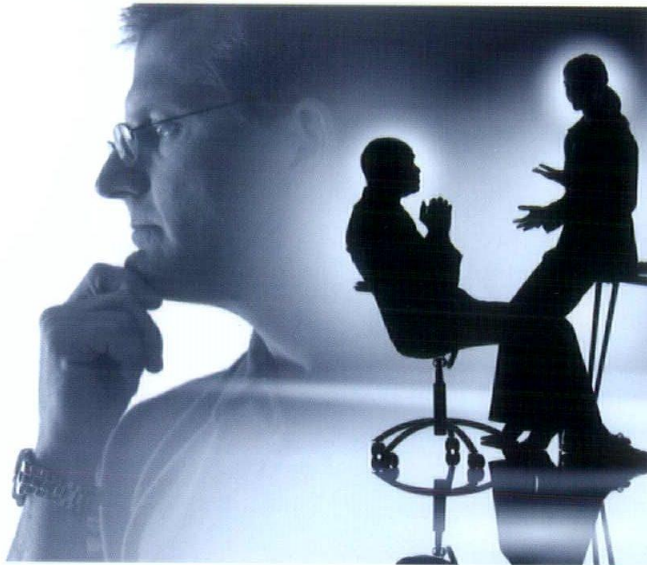
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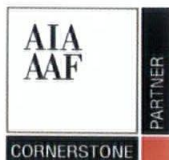
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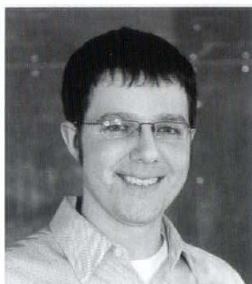
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20 STATE AND REGION DESIGN AWARDS 06



It is impossible to revisit this year's convention and not be reminded of the importance of its theme: "Sustainability?...It's Infinitely Possible." It goes without saying in an environment where LEED and green building is ever-important, that 2006 was the right time to inaugurate a program to recognize sustainable projects and their designers within our state. Thanks in great part to the Iowa Committee on the Environment (ICOTE), this was made possible in hopes of not only recognizing this important issue, but also extending and expanding an already thriving awards program in Iowa.

This is only one example of how we have continued to foster our state awards program. In addition to the Sustainability Awards, we have recently added a 25-Year Award and continued our growth and support of the AIA Iowa/Iowa Commerce Award. We have also not forgotten our responsibility to recognize important educators, honorary AIA members, as well as those who have shown exceptional craft through our Craft Awards. Some of these programs are smaller in number than others, but equally as important as our most sustaining program, the Design Excellence Awards.

Having had the fortune of serving as awards cochair for several years, I can speak with assurance about the quality of this year's work. The body of work submitted this year was as good and consistent as I have seen. It was the impetus for great jury discourse, and the rewarding of many deserving accolades.

I am not alone in thanking all of those who have had a part in developing the past as well as the present awards programs; one can only hope that these awards continue to sustain the important role that they have played in challenging us to do our best in developing our built environment.

Congratulations to this year's winners!

*Matt Rodekamp, AIA
2006 Awards Cochair*

ADVOCACY

BY ARPAN BAKSHI

Advocacy is reShaping Eastern Iowa

Arpan Bakshi, Assoc. AIA
Novak Design Group



Fifteen ideas for Linn County were unveiled on May 11, 2005 as part of the Fifteen in 5 community planning process, sponsored by the Cedar Rapids Area Chamber of Commerce, and the Greater Cedar Rapids Community Foundation.

Representatives from a 21-member Fifteen in 5 Selection Committee helped introduce the ideas which marked the culmination of over eight months of work by hundreds of local citizens who submitted over 3,000 ideas to improve Linn County.

The committee which created the list of 15 goals was selected based on criteria that included age, gender, race, income, geography, interests and perspectives on issues. The group included business executives, journalists, former elected officials, social workers, educators, and even a high school student.



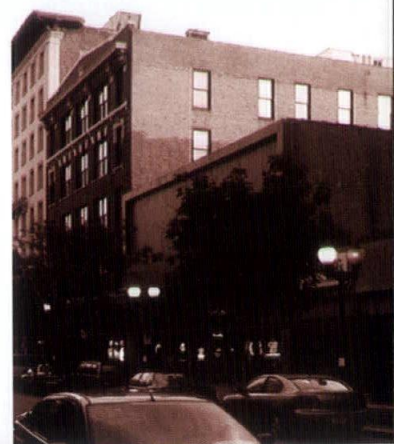
1

DESIGNATE AN ARTS AND ENTERTAINMENT DISTRICT ALONG 3RD STREET SE

Create a district from 8th Avenue to 14th Avenue that includes pedestrian zones and artistic endeavors.



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Because of my architectural background with Novak Design Group and a passion for progressive urban design, sustainable growth and previous distinction in an international design competition, I was selected to serve on the committee. My role on the committee represented a constituency of young professionals that is steadily depleting in the state of Iowa.

Iowa State professor and 2006 AIA President Kate Schwennsen taught me that, "architecture's continuing professional status is dependent on our making the world more commodious, sustainable and delightful." The dictum accompanied me into the planning process where I cochaired the Downtown/Riverfront Subcommittee. A 12-hour community charette was held and valuable insights from county residents were received.

Following several animated discussions about the detriments of urban sprawl and the importance of communities by design, the final list of 15 goals celebrated five architecturally forward-thinking ideas.

IDEA NO. 1—Designate an arts and entertainment district along 3rd Street SE. Create a district from 8th Avenue to 14th Avenue that includes pedestrian zones and artistic endeavors.

IDEA NO. 5—Develop the riverfront. Encourage public-private partnerships to enhance the riverfront from the Ellis boat harbor through downtown to the Cedar Bend Lake area.

IDEA NO. 6—Expand downtown housing. Create mixed-use, multi-unit structures for students, young professionals, and "empty-nesters."



2

MAKE HEALTH CARE ACCESSIBLE TO THE UNDERSERVED

Develop a health care collaborative to provide services and disease prevention education to underserved and underinsured residents of Linn County.

3

GROW AND SUSTAIN LOCALLY OWNED BUSINESSES

Create new, attractive, high-paying jobs by invigorating and strengthening cooperation among government, business, and organizations.

4

MAKE PARKS MORE ATTRACTIVE TO YOUTH AND FAMILIES

Increase the appeal of the parks to youth and families by renovating the Riverside Skate Park, adding skateboarding and extreme sports facilities, increasing the number of playgrounds, splash pads and green space in key locations, and encouraging family events.

5

DEVELOP THE RIVERFRONT

Encourage public-private partnerships to enhance the riverfront from the Ellis boat harbor through downtown to the Cedar Bend Lake area.

6

EXPAND DOWNTOWN HOUSING

Create mixed-use, multi-unit structures for students, young professionals, and "empty-nesters."

The New Bohemia Solar Project is a part of the Fifteen in 5 community planning process' Idea no. 1: Third Street Arts and Entertainment District.

© 2005 Plan B, Cedar Rapids, Iowa



Idea no. 8—Rejuvenate abandoned and deteriorated commercial property.

Focus on idled, underused industrial property compromised by contamination, building deterioration, and inadequate infrastructure.

Idea no. 15—Develop light rail service.

The system would link Cedar Rapids, Iowa City, and the Amanas with an emphasis on tourism.

An energetic two-week campaign to enlighten the Selection Committee about the benefits of green building did not succeed. The finalized list left one idea on the borderline at no.16: Make Linn County a nationwide model for energy efficiency by establishing a goal of reducing energy per capita and developing standards for government-owned facilities.

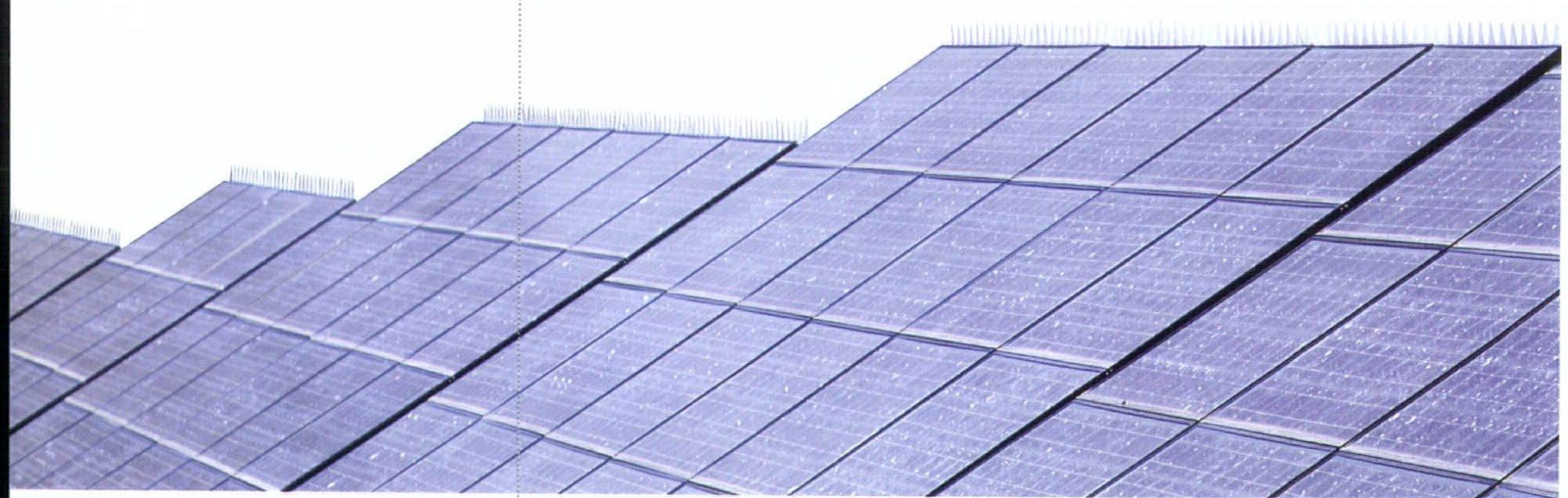
Over fifteen months have passed since the ceremonial unveiling. Gasoline prices have increased, and the nation's single largest source of domestic crude oil in Alaska could be shut down due to 16 miles of bad pipeline. Idea no. 16 did not make the final

list of goals, but today's global economy compelled the weekly newspaper *Cedar Rapids/Iowa City Corridor Business Journal* to invite me as a guest columnist and publish the following commentary.

From a business perspective, smart investors know that renewable energy and building green have almost nothing to do with the environment. The outsourcing of American jobs and the modernization of Asian countries may warrant energy leadership as our nation's next industrial revolution.

While the U.S. Department of Energy ranks Iowa 40th in overall energy efficiency and the presence of renewable energy supplies, a few local business leaders have taken the lead while the competition is still low.

A local precedent was established by Jim Dehlsen, chairperson and CEO of Clipper Windpower. Mr. Dehlsen located a \$22 million manufacturing plant in Cedar Rapids, creating 141 stable new jobs with a starting wage of nearly \$20 per hour. Renewable energy creates jobs—however, your mayor will tell you that saving energy is equally profitable.



7

CREATE A YEAR-ROUND DISTRICT ALONG ROCKFORD ROAD SW

Build restaurants, shops, sidewalk cafes, and pubs adjacent to the ice arena, Veterans Memorial Stadium, and Kingston Stadium to enhance an afternoon or evening at the ballpark.

8

REJUVENATE ABANDONED AND DETERIORATING COMMERCIAL PROPERTY

Focus on idled, underused industrial property compromised by contamination, building deterioration, and inadequate infrastructure.

9

BUILD A STATE-OF-THE-ART ACTIVITY CENTER

The center, built using renewable energy systems, would serve as a centralized community resource for health and wellness outreach, volunteerism, and learning opportunities. It would also house an enlarged Witwer Center.

10

EMPOWER NEIGHBORHOODS

Establish a "communities in transition" program to assist grass-roots neighborhood groups by reviewing and enforcing city and county codes, and providing financial incentives for improving housing stock and other properties.

11

UPGRADE AND EXPAND THE U.S. CELLULAR CENTER

Make the facility the cornerstone for regional entertainment by improving its appeal, competitiveness, and viability.

Early brainstorming sessions were held in Cedar Rapids, Hiawatha and Marion, Iowa.

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Dan Baldwin, president and CEO of the Greater Cedar Rapids Community Foundation, introduces the unveiling of 15 goals for Linn County for the next five years.

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Fifteen in 5 initiatives generated momentum and raised awareness to support progressive downtown housing like proposed Smulekoff's Lofts 411, designed by Novak Design Group.

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In fact, the 2006 U.S. Mayor's Conference acknowledged that buildings represent 70% of the nation's total electricity consumption. The conference cited an Environmental Protection Agency (EPA) study which showed that a \$4 per square foot investment in building green results in a net savings of \$50 to \$70 per square foot over the span of 20 years. Building green not only saves money for the tenant, but it can also save money for taxpayers.

Idea no. 16 was originally designed to lessen the tax burden by helping Fifteen in 5 projects pay for themselves—projects like building a new activity center, redeveloping brownfields, and expanding the U.S. Cellular Center. A pilot project in the Windy City does just that.

Chicago's Center for Green Technologies is a brownfield development success story. The city constructed a learning center that received the U.S. Green Building Council's highest certification—LEED Platinum. The project draws 100 visitors every week, and the city saves \$29,000 annually by utilizing solar panels, rainwater collection, natural daylighting, recycled materials, and a smart-drainage green roof.

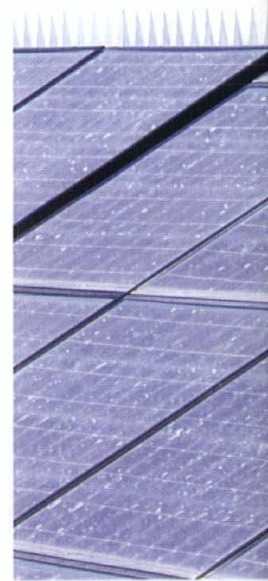
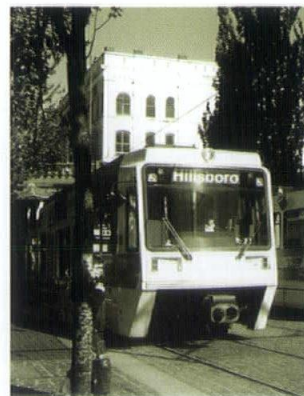
The 'Technology Corridor' has borne its own poster child with the New Bohemia Solar Project. The 7,200-watt solar array is situated at the heart of Fifteen in 5's arts and entertainment district, and is the largest in

Iowa. The extra power generated by the solar panels is sold to Alliant Energy for a profit.

The New Bohemia Solar Project has set the stage for the highly anticipated acquisition of the former Farmstead meat-packing plant by the City of Cedar Rapids. In the words of Jack Evans, president of the Hall-Perrine Foundation, the property's prospects are "limitless."

Equipped with an action-oriented leadership from the new council form of city government and a new city manager who specializes in commercial redevelopment and public facility planning, Idea no. 16 may not be far from actualization.

The Fifteen in 5 community planning process has taught me that architectural advocacy is not a form of activism; it is an exercise in pedagogy. The design of livable communities can equally appease social interests as well as those of the business community. Advocacy is most effective when substantiated with rationale and pursued with patient persistence.



12

DEVELOP AND IMPLEMENT A COMPREHENSIVE SOLID WASTE MANAGEMENT PLAN

Utilize alternatives and new technologies to minimize the impact on the people and the land of Linn County.

13

CONNECT AND EXPAND LINN COUNTY TRAILS

Encourage walking, hiking and biking, and improve safety and security on a network of trails across the county.

14

LAUNCH A BEST-IN-THE-NATION EARLY CHILDHOOD EDUCATION PROGRAM

Using pilot projects in Linn County communities, develop a preschool education and child care system available at low cost to all Linn County residents.

15

DEVELOP LIGHT RAIL SERVICE

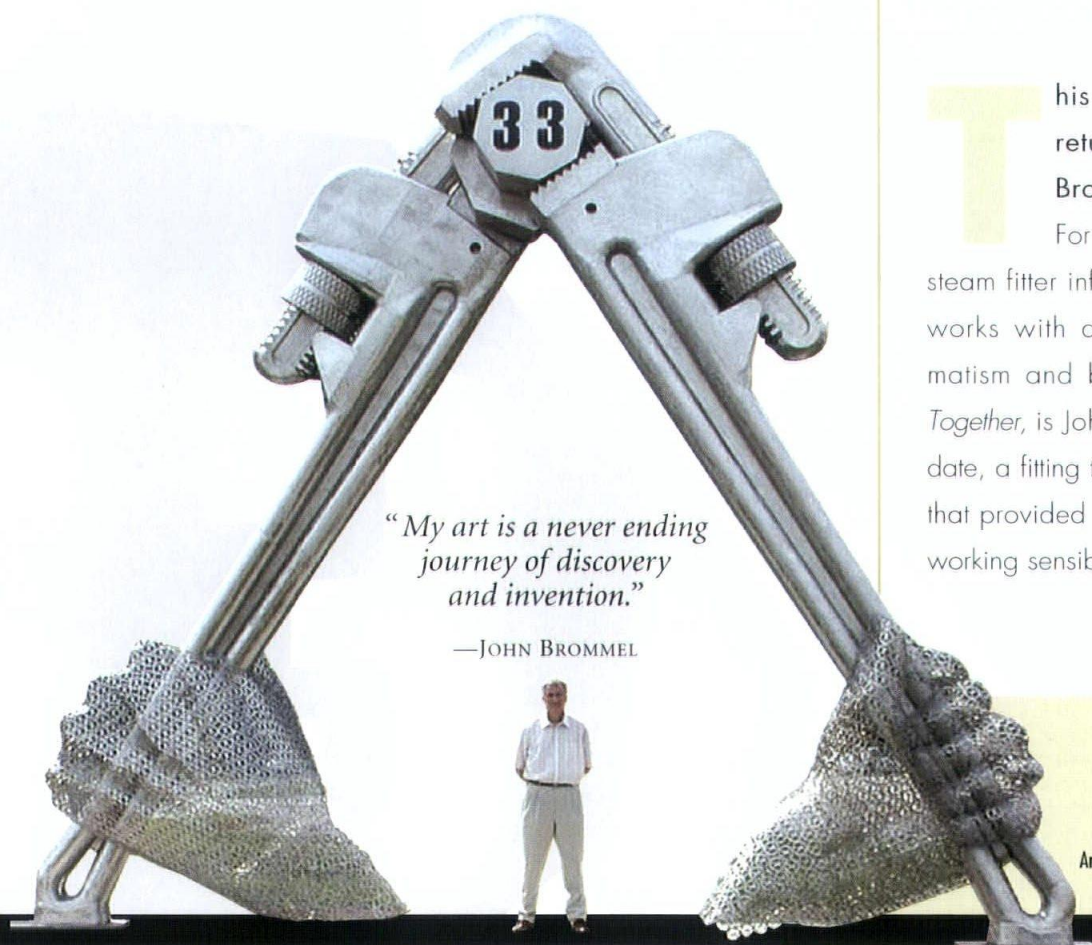
The system would link Cedar Rapids, Iowa City, and the Amana with an emphasis on tourism.

These ideas are listed randomly and not ranked in order of importance.

ALTERNATIVES

BY BRAD RIPPEY

PULLING TOGETHER



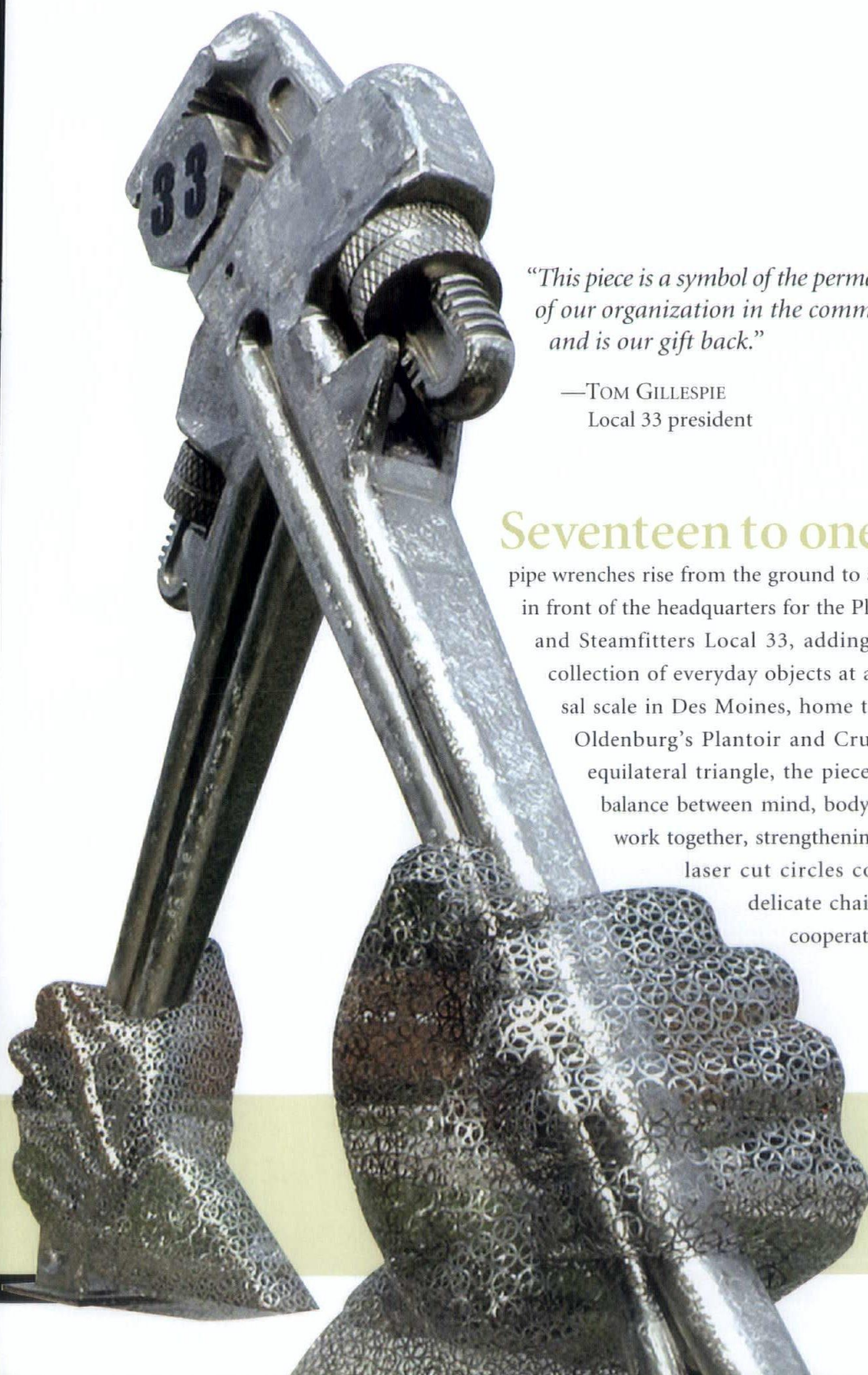
*"My art is a never ending
journey of discovery
and invention."*

—JOHN BROMMEL

This journey of discovery has returned to the roots of John Brommel's artistic education.

For 35 years, John worked as a steam fitter informing his whimsical metal works with a sense of Midwest pragmatism and beautiful execution. *Pulling Together*, is John's most rigorous sculpture to date, a fitting thank you to the organization that provided the foundations of his metal working sensibilities.

Artist John Brommel in comparison to his creation



"This piece is a symbol of the permanence of our organization in the community and is our gift back."

—TOM GILLESPIE
Local 33 president

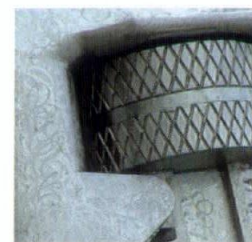
Seventeen to one, two pipe wrenches rise from the ground to a union in front of the headquarters for the Plumbers and Steamfitters Local 33, adding to the collection of everyday objects at a colossal scale in Des Moines, home to Claes

Oldenburg's Plantoir and Crusoe Umbrella. Forming a perfect equilateral triangle, the piece becomes a symbol of the careful balance between mind, body and spirit. Two hands at the base work together, strengthening the union at the top, while 3,500 laser cut circles containing a human figure form a delicate chain representing the importance of cooperation among fellow tradesmen.

Jaws working together



Detail of adjustment nut



Detail of artist's hand



AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Educational Adventurism

ART OF THE CREATIVE ACT

JURY COMMENTS: Unabashedly contemporary in every way. A great leap of faith by a midwestern university. Handsome blending of visual and physical connections of the outside and inside. The program drove the form in an elegant way affording great views and day lighting opportunities. Great care was taken in understanding the building systems and developing a consistent building tectonics. Compositionally in line with the building program and placement on site.

Two renowned architectural firms combine their expertise in advancing the art of design with a complex university project demonstrating both site contrast and context.

Right: Situated on the north-facing ground floor, the visual library features slide files, light boxes and illumination through the channel glass and punched transparent glazing. The clear-cut space was designed with future adaptation in mind to enable new visual sources to be utilized by the students.

Below: The interior is composed of polished aggregate floors, exposed concrete stair sections with the structural steel and panels painted to retain the raw and honest expression of materiality to complement the exterior, all naturally lit by full-height windows throughout the building.

Project: School of Art and Art History, University of Iowa

Location: Iowa City, IA

Architect: Steven Holl Architects

Architect of Record: Herbert Lewis Kruse Blunck Architecture

General Contractor: Larson Construction Company

Civil Engineer: Shive-Hattery Engineers and Architects

Mechanical/Electrical

Engineer: Alvine Engineering

Structural Engineers: Guy Nordenson and Associates, and Structural Engineering Associates

Curtain Wall Consultant: W J Higgins & Co.

Photographers: Andy Ryan Photography and Matt Niebuhr

MARK BLUNCK

Modern architecture with its prevalent angles and lines appears best when juxtaposed against nature's random forms with the contrast between manufactured and natural materials adding to this design sense. The opportunity to accomplish such a feat with a substantial building challenges an architect to compose a design that reiterates its surroundings while simultaneously acting as a foil to that environment.

Throughout the last two decades, the University of Iowa has commissioned several important buildings from well-established architectural firms with the most recent being the School of Art and Art History that opened in the fall of 2006 in time for the new semester. Designed by the New York firm of Steven Holl Architects and Herbert Lewis Kruse Blunck Architecture (HLKB) of Des Moines as architect of record, this recently completed modern machine in the landscape represents a successful collaboration between the two firms.

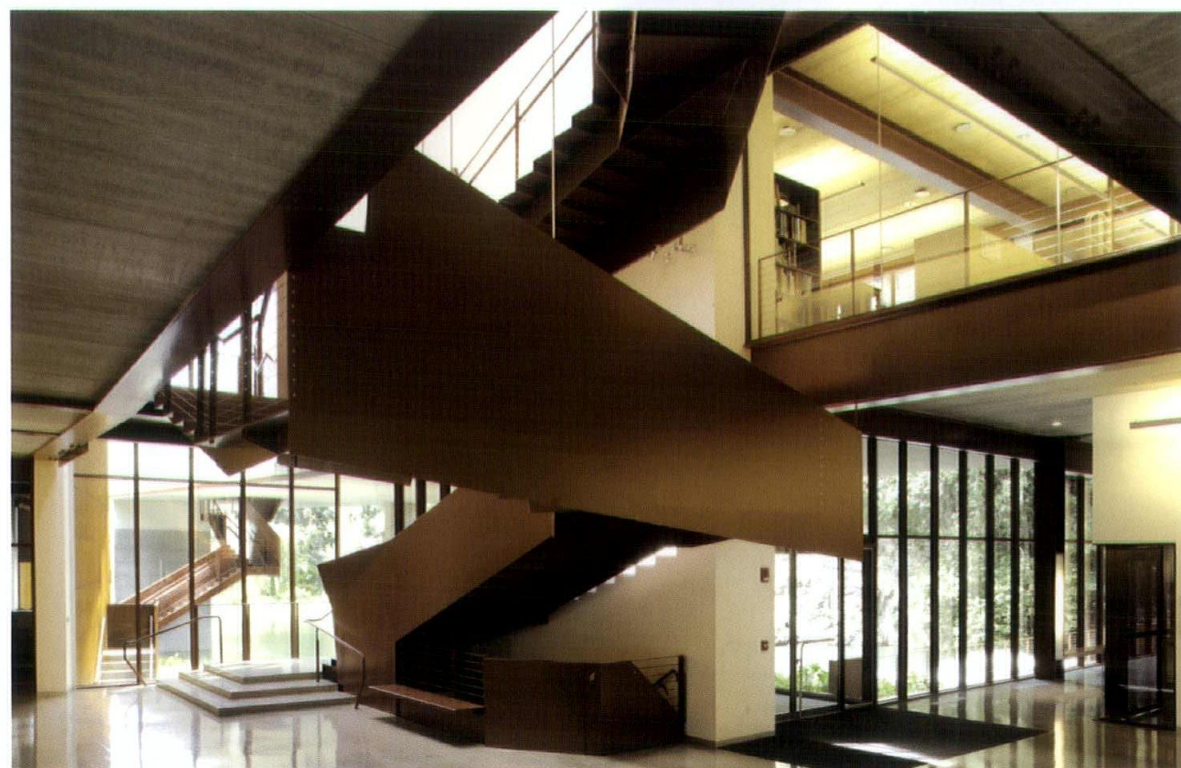
The program called for the 70,000-square-foot structure to enclose spaces for sculpture, painting, printmaking, graduate studios, administrative offices, galleries and a library. Project manager Matt Niebuhr of HLKB stated that, "the vital educational goal was to create a holistic relationship between the essential knowledge and understanding of art history and the actual practice of the creative act in a variety of artistic

disciplines—all within a building that encourages the students to interact with one another and to push art towards the future."

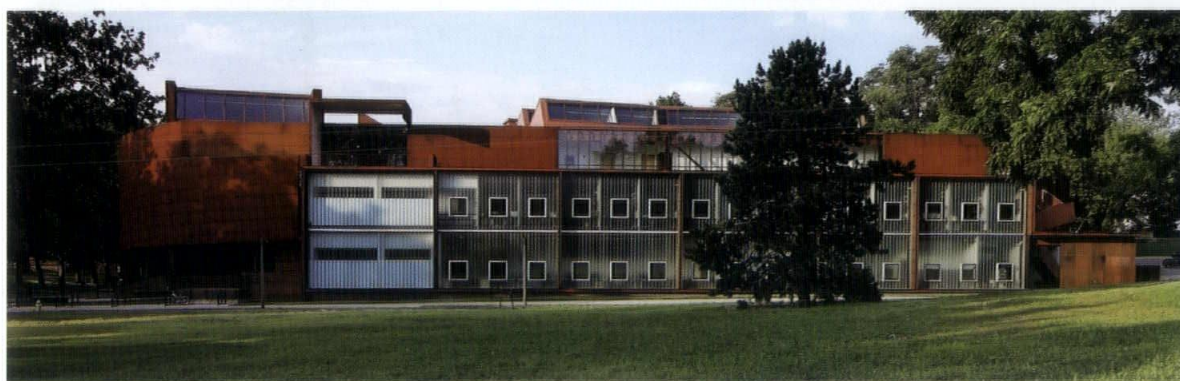
The initial site selected was situated within a trapezoidal shaped Art Meadow north of the current location, however, this had to be rejected as existing underground fiber optic cables on the property presented a myriad of potential catastrophic problems during construction. The decision was made to move the art building towards the lagoon but this option also imposed its own site constraints as a traditional rectilinear structure would appear ill-suited to the curved boundaries of the water body.



ANDY RYAN PHOTOGRAPHY



ANDY RYAN PHOTOGRAPHY



MATT NIEBUHR

Above: The library wing extends over a lagoon that is actually an old spring-fed quarry hole (limestone bluff is seen on the left) with the architects and contractors building a "waterproof bathtub" for the foundation and mechanical spaces below grade.

Left: The north elevation features a large planar expanse of U-plank channel glass that Steven Holl Architects utilized in several projects. This translucent material allows colors and shapes to be visible, but obscures details and provides the same insulating properties as one-inch insulated glass.

The architects have designed a composition of angular and projected volumes of glass and reddish-brown weathering steel panels complementing the colors of nature. The building adheres to the lagoon form along the east/west axis with a curvilinear section fronting Riverside Drive acting as a welcoming architectural gesture and turning the building back to the lagoon as a contextual nod to the water boundary. The compelling element in the design is a 40-foot cantilevered library wing hovering over the lagoon supported by armature trusses and a pair of monolithic piers within the water. While appearing to be a perfectly level projection, the wing gradually rises from the main building to create a light floating quality requiring interior steps in four plateaus areas. The ethereal nature of this section is further enhanced by an open, double-height volume reading area at the end with abundant glazing that imparts a connection to the natural environment.

The School of Art and Art History is an excellent example of a public institution reaching out to architects with a difficult building program that encouraged many people to take risks and recognizes that it really is worthwhile to pursue difficult projects. The building is an acknowledgment that the university and architects made several important risk-taking decisions and it is this type of architectural vision that pushes design to higher levels.

—As the mind races, thoughts of Maslow's hierarchy of needs reverberate and Mark E. Blunck finally heeds advice from Garden State, "Good luck exploring the infinite abyss."

A W A R D

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Old Capitol

THE SUCCESSION OF COMMITMENT TO OUR CULTURAL EDIFICE

JURY COMMENTS: Beautifully and lovingly executed. Appropriate care and attention to detail in an effort to preserve and enhance an existing character. Successfully maintained a heritage while overcoming tragedy.

A building disowned by its architectural and governmental authors stands anew, an emblem of civilization's most wonderful creation—the institution of education.

Below: New structural matrix and fire suppression system inside dome.

Our role as contemporaries in the lineage of American architecture is to preserve the historic fabric that links our environment to its people. The challenge of doing so is to at once maintain the authenticity of our vintage building stock while thoroughly embracing modern at-grade construction techniques. I believe it is an architect's greatest responsibility to resolve this inherent duality between human aspiration and lasting design integrity. Once complete, what remains and is contained are the indelible traces of repeated human celebration. The Old Capitol in Iowa City, then, is exemplary of such repetition. Its multiple preservation campaigns including the most recent fire restoration should be seen by our discipline as a testimonial to the unwavering commitment of a people and its institutions.

Old Capitol was designed by John Rague, an architect trained in the Greek Revival Style. Shortly after construction began in 1839, Rague resigned due to a dispute over the quality of local limestone. The building was operational by the end of 1840 and served as the identification of Iowa Territories. It became Iowa's first State Capitol in 1847 with Iowa's admission to statehood. In 1857, Old Capitol became the first building owned by the University of Iowa when the state

government was moved to Des Moines. A major restoration effort to reconstruct and fireproof the building's structure was conducted in the 1920s by Proudfoot, Bird and Rawson Architects of Des Moines. By the 1970s, a new set of safety criteria had emerged in the evolution of building preservation philosophy and the University of Iowa launched yet another building update campaign conducted by Ferry and Henderson Architects of Springfield, Illinois. The building currently serves as an administrative facility for the University of Iowa.

On November 20, 2001, the gold leaf dome and related structures were destroyed in a fire which coincided with the abatement of hazardous materials in preparation for another set of building upgrades. The destruction of this building's emblematic feature marked the beginning of the facility's third major restoration. This fire restoration would be conducted by OPN Architects, Inc. of Cedar Rapids, and restoration consultant, Einhorn Yaffee Prescott, Architecture and Engineering PC of Boston, Massachusetts. The project scope consisted of "fire related" and "non-fire related" work. Fire related items included the reconstruction of the dome/cupola/bell tower, roof replacement, and smoke and water damage repairs. Non-fire related

Project: Old Capitol Fire Restoration and Building Improvements, University of Iowa

Location: Iowa City, IA

Architect: OPN Architects, Inc.

Restoration Architect:

Einhorn Yaffee Prescott

Construction Organization:

University of Iowa Design and Construction Services

General Contractors: Knutson Construction Services, Selzer Werderitsch Associates, and Apex Construction Company, Inc.

Engineers: Einhorn Yaffee Prescott, and Design Engineers

Interior Designer: Einhorn Yaffee Prescott

Consultant: Schuler & Shook, Inc.

Photographers: Tom Langdon Photography, and University of Iowa

PETE GOCHÉ



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UNIVERSITY OF IOWA



TOM LANGDON PHOTOGRAPHY

items included tuck-pointing, reconditioning the main stair and ADA compliant restroom renovations. All work was completed in the spring of 2006.

This restorative effort is emblematic of the ongoing commitment of the University of Iowa, the Board of Regents and countless generations of people associated with Iowa's original symbol of statehood. Dedication of this magnitude deserves honor. Equally, an architectural practice that engages in this classification of work deserves praise, for by succession OPN, Inc. was afforded the opportunity/responsibility to maintain a piece of our heritage; to extend its personal field of study and, therefore, coauthor the continuation of our state's legacy.

—Pete Goché is a cultural inclusionist native to rural Iowa.

Above left: Reconditioned helical stair.

Below left: Dome, cupola and bell tower are consumed by fire (November 20, 2001).

Above right: New gold leaf dome atop restored cupola and bell tower.

AWARD

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Jewel in the Night

OPEN SPACE ADVOCATE

JURY COMMENTS: The architect showed incredible respect for the existing structure and successfully integrated a new vocabulary. This project is all about the details.

This luminous space executes a dramatic leap from the 19th century to the 21st century with an extensive renovation and discovery of long hidden elements to create a modern business and design aesthetic.

Right: The lofts located at each end of the upper level are connected to one another by the catwalk from the shoe store period and are situated adjacent to the full double height conference room walls.

Below: The staircase leading to a loft was used as a mock-up in the client's penthouse in the Plaza building and is made of stainless steel, glass and maple with these elements worked out for use in the larger building.

The concept of green architecture has been the hot button topic for the past several years with architecture, design, engineering and construction professionals brainstorming on ideas and projects that represent sustainable design. This shift away from the 20th-century practice to rely solely on manufactured energy to overcome siting, orientation and material decisions is definitely a welcome change for new buildings. But, there exists a seldom discussed green architecture model with the potential of saving more energy and resources and that is the innovative adaptive reuse of existing buildings.

Along the East College Street section of a pedestrian plaza in Iowa City, a gleaming rectilinear object greets passersby with a composition of forms and materials representing clarity and new use for a 19th-century building. The Moen Group, a successful developer of modern architecture needed a visible demonstration of



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

their design sense, so Marc Moen commissioned the local firm of Neumann Monson Architects to reconfigure and incorporate modern design and materials within two stories of this vintage building.

The space had previously been utilized as a hair salon, shoe store and stage theatre in its younger days and some elements from those uses were still present. Project manager Tim Schroeder noted that the upper volume was discovered only as the project commenced and revealed bar grated catwalks for access to

shoe inventory along with windows that had been covered by brickwork. Since modern architecture has at its core the use of natural light whenever possible, the old bricks were removed to bring in illumination to the entire project.

One significant program requirement was the need for a conference room now functioning as a convincing modern design set for the client and their endeavor in promoting contemporary design. This major portion is open to the double-height 17-foot ceiling and is enclosed by large polycarbonate wall sections that create interesting waved patterns and allow filtered light into the room. The panels are connected to wall studs without the usual slotted holes to present a more solid monolithic appearance and all wall components are set into custom manufactured runners to display a cohesive approach on the issue of material connections.

Prior to this adaptive renovation the building had absolutely no individual presence and blended in with the other repressive, closed, dark, overly ornamented spaces found elsewhere on the street. This complete transformation of the vintage space now encapsulates the clarity and purpose of modern design as the project allows light infiltration through different materials incorporating modern art and classic 20th-century furniture that complement the space.

This project represents for the client, architect and community a fresh approach to building renovation that is both pleasant to observe and fulfills the larger issue of the client's business goals. The transparent jewel box lit at night is also an attraction for pedestrians as they walk by and gaze into the clean well-lighted space. Several decades ago the building was a stage theatre for performers to showcase their talent, and now at the beginning of this millennium it serves as a stage for a client and community looking to a bright future.

—Surrounded by molded plywood, Mark E. Blunck wonders how this collecting passion began so many years ago, and for a long time nearly eclipsed the obsession with movie posters.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Project: Moen Group
Location: Iowa City, IA
Architect: Neumann Monson Architects
General Contractor: McComas-Lacina Construction
Construction Organization: McComas-Lacina Construction
Structural Engineer: Neumann Monson Architects
Interior Designer: Neumann Monson Architects
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

MARK BLUNCK



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Above: An assemblage of modern materials, artwork and furniture are fully displayed at night with the lights on and passersby observe the clean design and shifting light wave patterns created by the conference room walls with the space a visual depiction of the client's business model.

A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Cooperative Times

THE PAST IN DIALOGUE WITH THE PRESENT

JURY COMMENTS: Admirable recognition by the university of preserving existing resources. The old and new constructions offset one another, yet keep an elegant balance. Fresh, clean and bright.

A persistent strategy is employed effectively to organize time in space and to invest the old with the new at the University of Northern Iowa.

Below left: New materials meet old in the former gym: shimmering glass with metal mullions permit the coexistence of continuity and division.

Below right: View of the new interior corridor that bifurcates the former gym, showing stair to exit level and the conjunction of new continuous partitions with old stenciled ceiling and the gym's hardwood floor.

Project: Innovative Teaching and Technology Center,
University of Northern Iowa

Location: Cedar Falls, IA

Architect: Herbert Lewis
Kruse Blunck Architecture

General Contractor: Peters
Construction Corporation
Construction Organization:
Peters Construction
Corporation

**Mechanical and Electrical
Engineer:** Alvine and
Associates

Structural Engineer: Charles
Saul Engineering

Interior Designer: Herbert
Lewis Kruse Blunck Architecture

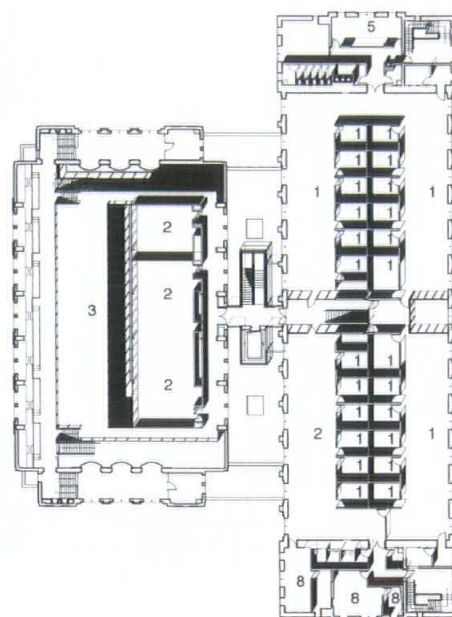
**Telecom/Audio Visual
Consultant:** Shen, Milsom,
Wilke

Photographer: Farshid
Assassi, Hon. AIA Iowa,
Assassi Productions ©

DANIEL NAEGELE

The 'box-in-a-box' parti, evident in the earliest tomb architectures, persists through modernism, postmodernism, and the current trend for multiple wrapper construction. The outer box serves as envelope—sheltering, enshrining, responding to context. The inner box acts as display—exhibiting itself and its content and offering all for contemplation. The parti was one of postmodernism's more potent strategies. Interiors could be wrenched from exteriors allowing for responsive, thickened walls and elaborate niches to be inserted into symmetrical and solid, pseudo-classical containers. Modernism had earlier offered its own version of the maneuver most clearly in Gordon Bunshaft's Beinecke Rare Book Library at Yale where a multistory glass 'skyscraper' of books—the cumulative wisdom of ages—sits placidly in a box of translucent marble. Louis Kahn elevated Bunshaft's ideal, eschewing all functional overtones. In his decidedly 'premodern' Exeter Library, a cubic void—the presence of absence, Volume 0—is enclosed within a larger brick cube. A profound dialogue results. The brick cube contains the space cube, though the latter seems to have generated the former.

If at Yale Bunshaft put knowledge on display, and at Exeter Kahn underscored absence as essence, at the University of Northern Iowa Herbert Lewis Kruse Blunck Architecture employs the box-in-a-box parti as an aesthetic device to organize time. A conversion of a 1905 gymnasium and a late-30's pool complex into an assortment of 'centers' and academic departments, their Innovative Teaching and Technology Center places 'new' inside 'old.' 'New' is continuous, flowing, lightweight and often shimmers. 'Old' is static and muscular, with very particular, patterned apertures and



Above: The plan shows the original pool building on the left and the gym on the right. The composition of elements is clear with cores housing enclosed spaces and interstitial space left open to the existing shells. The stair and elevator tower floats discreetly between the two buildings.

ornamentation. The new fills the sanitized containers of the old. A stair and elevator tower—sheathed in glass not unlike Bunshaft's 'book tower'—conjoins pool building with gymnasium, rising from the interior to the exterior to become a beacon that announces the newness. Its 'inserted shaft' sensation is emulated time and again in the mechanical and electrical raceways that supply the conversion with present-day powers.

With careful and intelligent planning, at UNI, HLKB has effectively brought the past into dialogue with the present, preserving and catalyzing the latter with the necessities of the former. On the outside, its campus context is only minimally altered while the symbolism of the pronounced glass box cannot be overlooked. On the inside, a sense of new space underscores the adaptation while reinforcing a concern for the care and preservation of that which came before. Incidental symmetries make the unexpected





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Above left: UNI's swimming pool as it appeared before the conversion.

Left: A similar view of the pool complex after the conversion showing student lounge at the mezzanine level.

Above right: An upper-level lobby in the converted gym—illuminated from above and dominated by old heavy-timber trusses webbed with new power-providing raceways.

novelty of the plan legible while its tri-partite division—pool, stair tower, gym—invests this logical layout with dynamism and variety. Then and now—the juxtaposition of time in space could not be more evident. The past is not opposed to the present, but rather the two are brought into harmony, cooperating to address new conditions. The design's great success is its employment of age-old strategies in the resolution of problems peculiar to present times.

—Daniel Naegele, Ph.D., is assistant professor of architecture at Iowa State University where he teaches third-year studio and seminars on 20th-century architecture.

AWARD

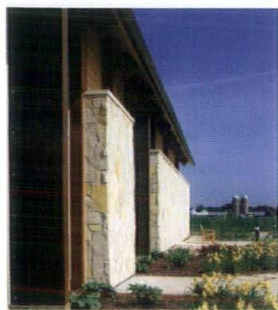
AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Rural Repossession

BUILDING GREEN IN EXURBIA

JURY COMMENTS: The somewhat unresolved architectural form was strengthened by its successful use of materials and is commended for its sustainable systems approach. The comprehensive integration of systems should stand as a model for future projects. An elegant engagement of the building and its site. A satisfactory attempt to establish a midwestern vernacular.

The Marion Arts and Environment Center at Lowe Park just north of Cedar Rapids plants a new model of public space into a landscape threatened by private development.



KUN ZHANG—INFINDIMENSION

Above: Glu-lam, Anamosa limestone, and CorTen steel.

Right: Lobby and gallery wing with discovery garden in foreground.

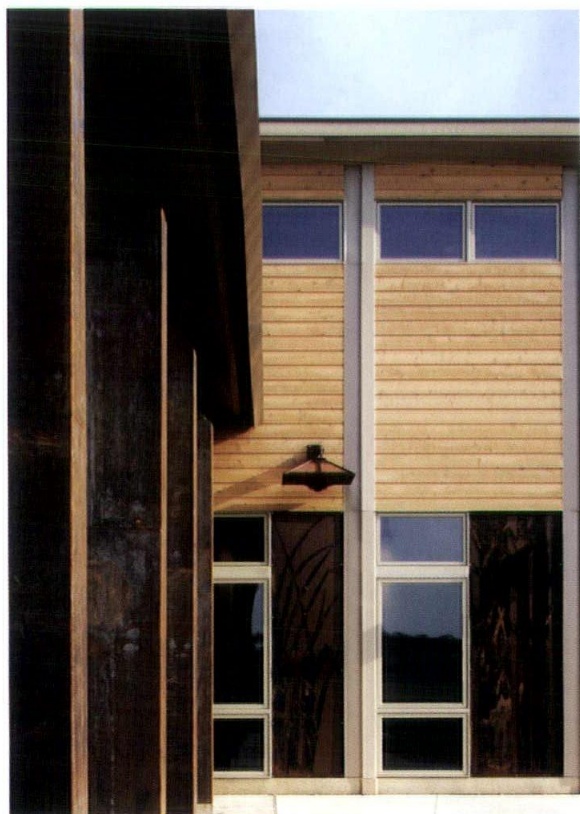
Below: Glu-lam, cedar, and CorTen steel decorative panels.

Project: Marion Arts and Environment Center at Lowe Park
Location: Marion, IA
Architect: RDG Planning & Design
General Contractor: Miron Construction
Construction Organization: Miron Construction
Mechanical and Electrical Engineer: RDG Planning & Design
Structural Engineer: Charles Saul Engineering
Landscape Architect: RDG Planning & Design
Energy Consultant: The Weidt Group
Photographer: Kun Zhang—InfinDimension

CLARE CARDINAL-PETT

The Marion Arts and Environment Center at Lowe Park redesigns the relationship between people and land on the exurban fringe of Cedar Rapids. The site is in a new 180-acre park that was marked for subdivision and single-family houses but rescued by the civic imagination of property owner George Lowe and Marion community leaders. The project as a whole—architecture and landscape architecture—is a careful rethinking of what it means to build in the margin between city and country. The building, designed by RDG Planning & Design, received a well-deserved merit award from the AIA Iowa Chapter. Its fundamental strength is the subtlety with which it plants a new model of public space into a landscape threatened by private development.

The building, an 11,200-square-foot facility with gallery, studio, and community gathering rooms, is at once familiar and radical. From a distance, it could be mistaken for a collection of agricultural structures or an anonymous protestant church. The exterior material palette demands another look: it is far richer and earthier than the manufactured vernacular of contemporary rural Iowa—painted, galvanized, or vinyl skins on poles. The palette—cedar siding, CorTen steel, and local limestone—seems chosen for its capacity to evoke the



KUN ZHANG—INFINDIMENSION



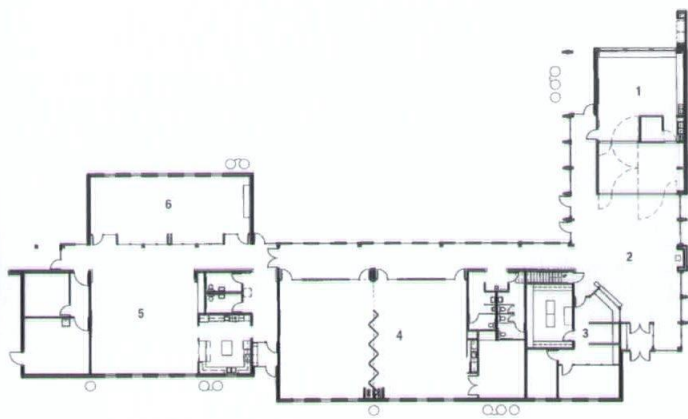
KUN ZHANG—INFINDIMENSION

ruined landscape of the 19th-century family farm. When the prairie restoration efforts around the building are complete and the newly planted trees mature, the picturesque and metaphorical reclamation of the domesticated by wild nature will be even more apparent.

Like its landscape design, this building departs from the local vernacular most radically in its sustainability. A LEED-certified design, the center is 85% daylighted and passively ventilated. Anticipating the conversion of the local power supply to renewable energy sources, the HVAC is an all-electric geothermal system. A wetlands septic system handles wastewater. Storm water remains on site in rain barrels and a catchment pond that doubles as a landscape feature. The building roofing and insulation is an SIP system manufactured in Texas from wheat production waste. A fly ash additive allowed for reduction of cement in the mix for the polished concrete flooring throughout the facility. A corn-burning stove warms the lobby in winter.

While the Arts and Environment Center at Lowe Park is not part of a public transportation network, it does serve as a local trailhead for a regional bike trail and is located within walking distance of a residential area and three schools. The project supports healthier lifestyles in the car-dependent suburban and exurban context. This new facility promises to create a vital community center for the Marion area. Its simple, flexible floor plan and interior detailing that can be dressed up or down make the building as suitable for a wedding as the daily senior citizens lunch. Although the center's spatial and material relationships to the land around it are as manipulated as the industrialized farmlands and suburban neighborhoods just beyond Lowe Park's planted prairie border, the project makes an admirable attempt to recapture the notion that a more passive, picturesque engagement with nature is good for people and the planet.

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



Above: Rain barrels indicated along the building perimeter.

Right: The modest entry through the garden.

Below: Galley view with rotating walls.



KUN ZHANG—INFINDIMENSION



KUN ZHANG—INFINDIMENSION

A W A R D

AIA IOWA HONORABLE
MENTION AWARD
FOR EXCELLENCE IN
ARCHITECTURE

CENTRAL STATES REGION
HONOR AWARD FOR
EXCELLENCE IN
ARCHITECTURE

Warehouse of Inspiration

A FORMER INDUSTRIAL SPACE IS REMADE INTO A HIP MARKETING TOOL

JURY COMMENTS: *This project sends a positive message regarding the adaptive reuse of historical industrial structures. The architect did a great job of integrating an industrial feel to this former parts warehouse with good bones. Nice restraint in detailing and insertion of interior form.*

Honest use of exposed structural elements, building systems and construction materials reflects the building owner's commitment to serving industrial clients with a fun yet professional attitude.

Right: Built in 1935, the former General Motors parts distribution center featured 18-inch-thick concrete floors, now refinished after years of dropped and dragged material. Approximately 184,000 individual panes of glass were replaced with modern windows to improve insulation and code compliance.

A former automotive parts warehouse, built in 1935 and located southwest of the nearby Iowa State Capitol, offered Shiffler Associates Architects, Des Moines, a forklift full of design karma: pervasive daylighting, steely good bones, and an almost unwieldy amount of space.

The 70-year-old structure has been remanufactured into a hip headquarters for Two Rivers Marketing Group, a fast-growing, fun-loving business-to-business communications company that serves clients in agricultural, automotive, and other industries.

Shiffler project manager Dan Rice says Two Rivers founders Tom Dunphy and Brian Jones wanted people to feel comfortable and at home in the new space, but that it should also be industrial and fun. (Consider the company motto: "If you can't have fun, be fun.")

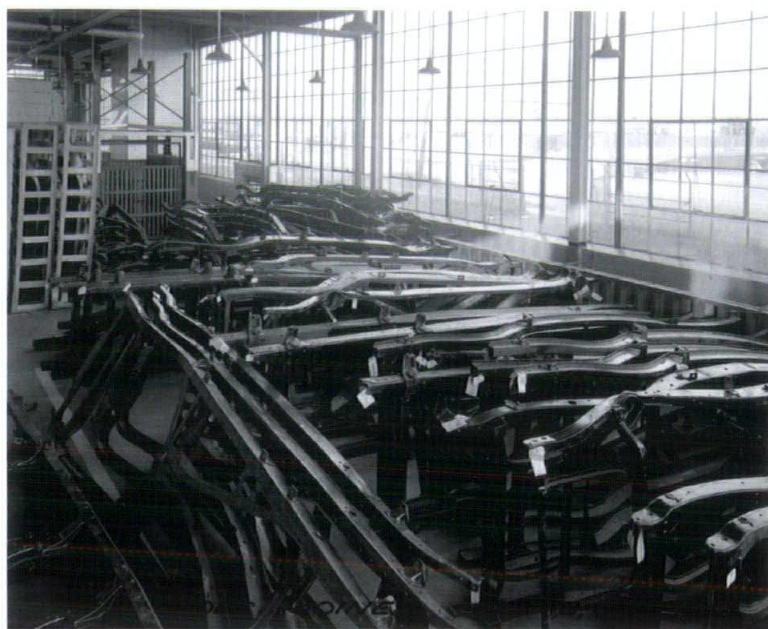
In 2004, Shiffler Associates had designed another building for Two Rivers, but the structure burned down one week prior to occupation. On the second building, architect and client galvanized into a search-and-design effort lasting mere weeks.

Central to the new design was the creation of a light-filled mezzanine within the 30,000-square-foot space. The raised platform elevates administrative, conference and office spaces upon whimsically tilted steel-girder stilts. There and elsewhere in the building, "rooms" are defined by warmly colored plywood, translucent corrugated fiberglass, and open steel-stud walls.

"One of the things that we passed on from [Two Rivers'] first building was being honest—honest about what the structure was," says Rice. "There was nothing that was concealed or covered up, boarded up or mudded over. We left the edges rough."

Below the mezzanine are clusters of conversation areas in which teams can gather for quick meetings. Such spaces address the needs of two disparate groups of employees, says Rice. "The account reps are always on the phone, and are always talking with their clients. The creative guys are the ones in the background. They like quiet and even dark. It was like exact opposites."

Two Rivers also wanted to duplicate the single-floor organization of its previous workspace, Rice says. "They loved the interaction they had between those two groups, back-and-forth and free-flowing. They thought if they had two floors, they might lose some of that dynamic," he says. "So when we found this space, it was



perfect: These two sides could split up, work in their own environments, and come back together."

The architects changed the polarity of the building, reorienting the front of the building away from its western loading-dock elevation in favor of the building's more approachable and street-scaled eastern side. The original 10,000-square-foot front office is now leased out to other tenants, and the wide open spaces of the former dock now serve the marketing firm's photo and production areas. The new reception space visually compresses visitors, preparing them for the expansive moment of encountering the mezzanine, which floats just around the corner.

"The building itself was such a wonderful space to begin with. As an architect, you didn't want to take away from that," Rice says. "You still want people to walk in and say, 'Wow, this is a cool space!'" Two Rivers employees continue to tell that story and more, complete with talking points about how those traffic lights or that General Motors sign were treasures incorporated from previous building occupants. And, in perhaps the best testament to the building's successful design, some even mention the building's role in attracting and recruiting new employees.

Remember, it's all about marketing.

—Randy Brown is a freelance architecture writer and editor in Johnston, Iowa.

Project: Two Rivers Marketing Group
Location: Des Moines, IA
Architect: Shiffler Associates Architects
General Contractor: Larson & Larson Construction
Engineers: Korpela Engineering, and The Waldinger Corporation
Interior Designer: Shiffler Associates Architects
Photographer: Cameron Campbell, AIA, Integrated Studio ©

RANDY BROWN



CAMERON CAMPBELL, AIA, INTEGRATED STUDIO ©

Left: Original building elements, such as a freight elevator, were left in place to serve as historical anchors within the voluminous layout. Exterior walls were left raw and as-is, capturing an urban loft-like atmosphere.

Below left: While the 3,000-square-foot administrative mezzanine mimics the straight catwalks of assembly-line factories, the modular furniture systems found in the lower workspaces spin outward from central utility drops like so many sprockets. The open plan allows for future flexibility and expansion.

Below right: On the mezzanine level, partition walls of translucent corrugated fiberglass framed out in light steel provide semi-privacy. Spray-sealed golden plywood visually warms and lightens the space.



CAMERON CAMPBELL, AIA, INTEGRATED STUDIO ©



CAMERON CAMPBELL, AIA, INTEGRATED STUDIO ©

AWARD

AIA IOWA HONORABLE
MENTION AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Tall Done Well

NEUMANN MONSON PUTS THE "CITY" IN IOWA CITY

JURY COMMENTS: While difficult to understand the full context and clarity of the building mass, the jury acknowledged the successful use of mixed-use housing to increase the density of the downtown as well as the successful integration of an urban streetscape with a variety of different programs. An interesting surface collage with beautiful interiors.

Placing a bulky, complex program in a sensitive downtown called for careful massing and attention to detail in Neumann Monson's design for Plaza Towers.

Right: The bulk of the Plaza Towers project is articulated by a split between podium and towers, and then by a finer grain of cladding that offers legibility to the program and its scale.

Below: Interiors of the apartment units feature minimalist detailing and a view over the rooftops of downtown Iowa City.

Plaza Towers is, in one sense, a big development in a burgeoning downtown—hardly, in itself, headline news. But the fact that it's a big development in downtown Iowa City is meaningful on two levels—first, it speaks to the college town's aspirations and healthy economy; and second, its design adopts sophisticated massing, articulation, and programmatic strategies that wouldn't be out of place in a much larger urban center.

Iowa City's downtown is a rare example of a surviving, thriving original commercial district, one that has evolved to match changing ideals of urbanism. It has never lost its pedestrian scale, even as the city has sprawled in multiple directions. Such a large project could easily have overwhelmed its context; most of the towers' mass is apartments and high-end hotel rooms. But at its base, the program includes a large grocery store and other commercial space, with a four-story block of commercial space on top. Above this, the apartments and hotel are set back, and one of the towers is angled away from the street. This forms a pedestrian 'face,' and the building reads as a contextually driven low-rise mass, with detached towers above. The split between podium and towers is expertly handled, with the potentially awkward rooftop spaces serving as open-air terraces.

Even the towers, built as high as local codes would allow, are carefully articulated to break down their masses. The hotel rooms and apartments all meet the building skin in a variety of balconies, windows, and

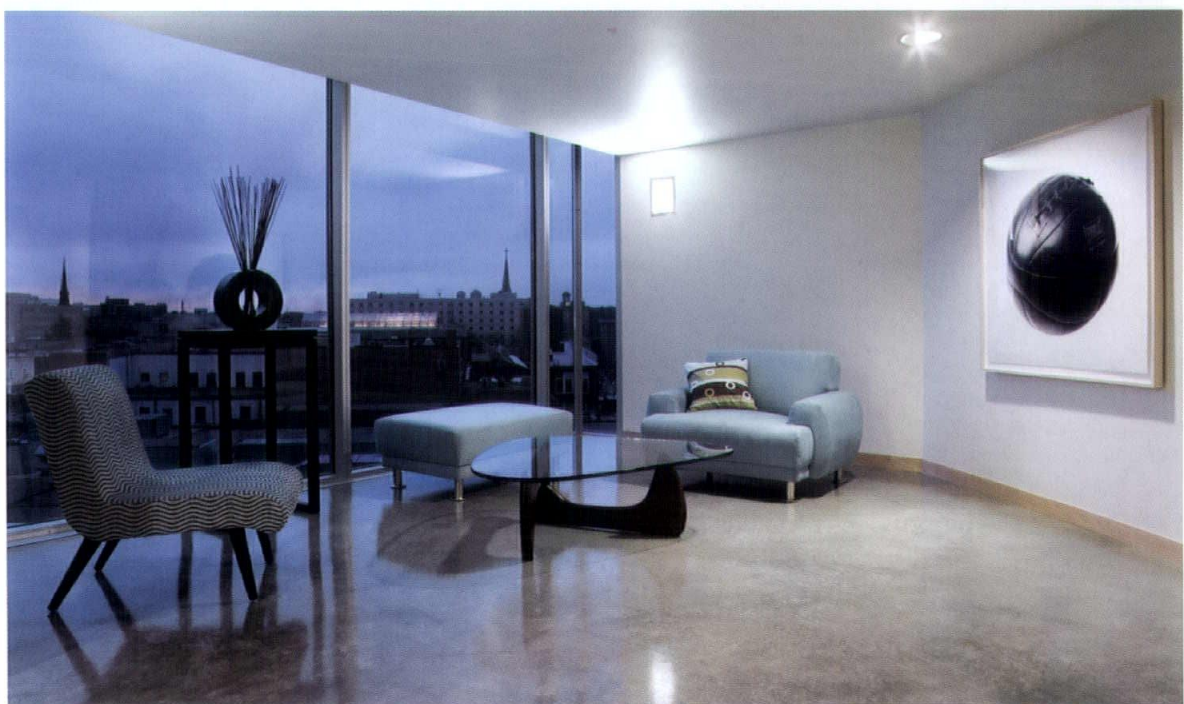
greenhouse-like bays, animating each façade and breaking them down visually. The building skin thus adopts the module of the unit—both vertically and horizontally—as its main organizing device, but this is combined into larger elements, and broken down by joint lines in the cladding. As a result, the towers' grain can be read at many scales.

Neuman Monson Architects also deserves recognition for the intricate, almost puzzle-like organization of the towers' programs. The need for separate entrances for hotel, apartment, office, and retail units is handled fluently, with each entrance forming a distinct element



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Project: Plaza Towers
Location: Iowa City, IA
Architect: Neumann Monson Architects
General Contractor: McComas-Lacina Construction
Construction Organization: McComas-Lacina Construction
Mechanical and Electrical Engineer: Alvine and Associates
Structural Engineer: M2B
Interior Designer: Neumann Monson Architects
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

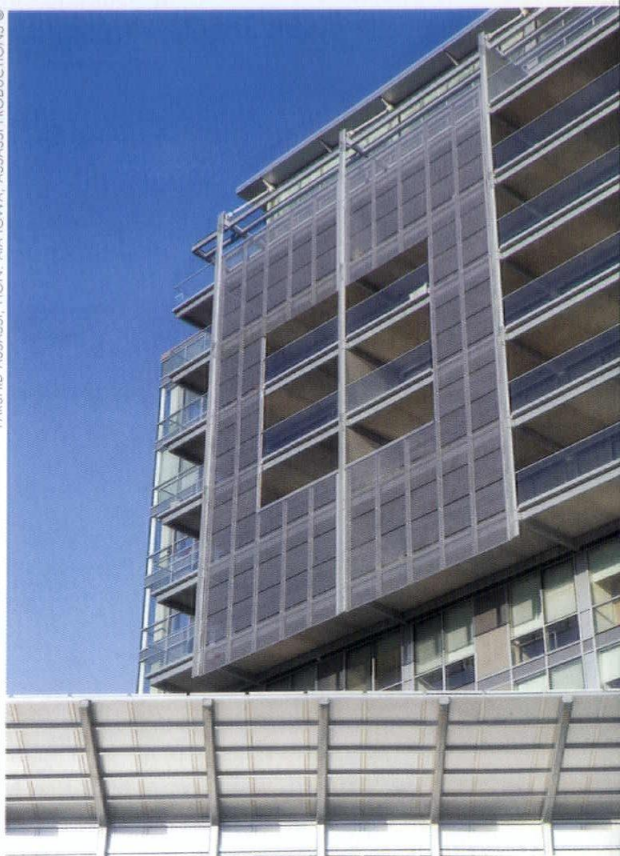


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THOMAS LESLIE



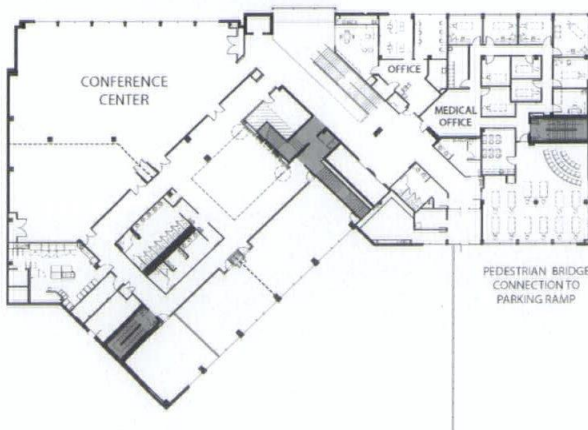
FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



in the streetscape. While its massing is complex, the circulation of the towers and the podium programs is remarkably straightforward, and there is a discipline and rigor to the planning that avoids confusing corridors, blind elevator lobbies, and other hallmarks of less careful developer projects.

Plaza Towers proves that economically driven, large scale development doesn't need to overwhelm its neighbors, even if its program is significantly larger than individual buildings around it. There's a good lesson here, as similar developments in other similarly scaled towns in the state have shown how a less thoughtful approach can have disastrous effects on the quality of space and life in sensitive town centers. It may be going too far to speak of the towers adding to Iowa City's 'skyline,' but as an urban set-piece, and as a street-oriented development, Plaza Towers deserves recognition for its careful, sensitive approach and its powerful yet supportive presence in the cityscape.

—Thomas Leslie, AIA, is an associate professor of architecture at Iowa State University.



Above: Plaza Towers' plan negotiates a strong shift in axis; while the building's mass thus gains articulation and complexity, the internal circulation remains straightforward.

Above left: Commercial interiors continue the careful scale and palette of the exterior.

Above right: Finely detailed stainless steel screens add depth and rhythm to the towers' facades.

AWARD

AIA IOWA HONORABLE
MENTION AWARD
FOR EXCELLENCE
IN ARCHITECTURE

Honoring History

DUBUQUE RESTORES ITS ONLY REMAINING TRAIN DEPOT TO ORIGINAL 1890'S CHARACTER

JURY COMMENTS: *This award commends the architect for resurrecting a building that could easily have slipped through the cracks. An astounding transformation of before and after. While more successful with the exterior than the interior, the architect did a commendable job of restoring the structure to its original detail and character.*

Community support, structural challenges and a flexible design were all part of the journey for the Chicago, Burlington and Quincy Train Depot's stunning transformation.

Left: The original depot was built in 1891.

Right: Prior to renovation, the depot was a completely different building. Extensive renovations in 1949 had changed the structure to a one-story, flat-roofed building with different window openings and interior walls.

Below left: A 1900's architectural survey from the Library of Congress helped The Durrant Group replicate the depot's original appearance with meticulous attention to detail.

Below right: Today, the depot houses the Depot Café as part of the National Mississippi River Museum and Aquarium campus.

It's clear from the before and after photos that the transformation is dramatic. But the journey this building has taken deserves just as much recognition as its final destination.

The only remaining train depot in the city of Dubuque, the Chicago, Burlington and Quincy Train Depot could have easily slipped through the cracks. However, thanks to the Dubuque County Historical Society and tremendous support from the community, its original character has been faithfully restored.

The process wasn't without its challenges. Originally built in the 1890s, the depot was significantly renovated in 1949. The whole second story was removed, a flat roof was installed, and the breezeway between the baggage and passenger buildings was walled in. Even the window openings and interior walls were changed. "It was a

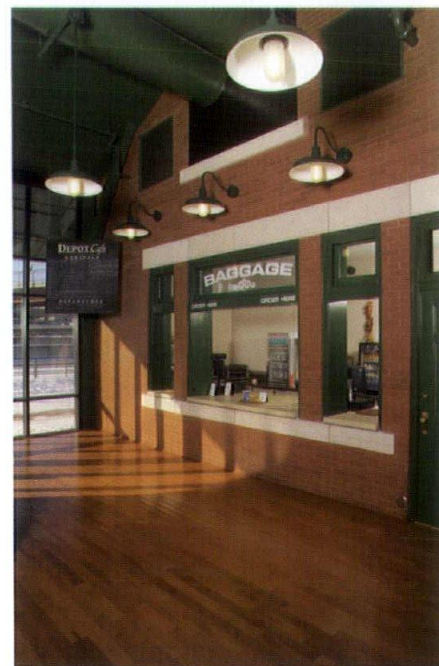
challenge because the renovation work that was done in the '40s was over 50 years old, so it was considered historic as well," recalls project manager Kevin Eipperle, AIA. "But it was decided that if we could find the documentation of the original 1890's design and construction, it would make sense for us to be able to restore it to that period."

After exhaustive research, The Durrant Group made an incredible discovery in the Library of Congress: an architectural survey from the early 1900s, complete with all of the building's dimensions and window sizes. It was enough information to replicate the depot's century-old construction in the design.

Then came the demolition. Removing all of the 1950's modifications left only a skeleton of exterior walls—although crews were able to salvage much of the



KEN SMITH—DESIGN PHOTOGRAPHY



KEN SMITH—DESIGN PHOTOGRAPHY

Project: Chicago, Burlington and Quincy Train Depot

Location: Dubuque, IA

Architect: The Durrant Group, Inc.

General Contractor: Tricon Construction

Engineer: The Durrant Group, Inc.

Interior Designer: The Durrant Group, Inc.

Landscape Architect:

The Durrant Group, Inc.

Photographer: Ken Smith—Design Photography

CAMILLE CAMPBELL-WOLFE

original brick and stone for use in the renovation. It was also quite a challenge to bring the building up to today's structural codes while still re-creating its original appearance. The finished project includes a steel frame throughout the brick structure yet also incorporates the original roof construction with wood framing that is vastly different from today's conventions.

As an integral part of the National Mississippi River Museum and Aquarium campus, the depot is designed for flexibility with lighting, support and additional unfinished second-floor space for a number of potential uses. It can be used as a dining facility, an exhibit facility or even as a functioning depot for passenger trains. In fact, historic locomotives stopped at the depot during the city's recent centennial celebration of the Grand Excursion—the largest flotilla of riverboats to travel up the Mississippi in more than a century.

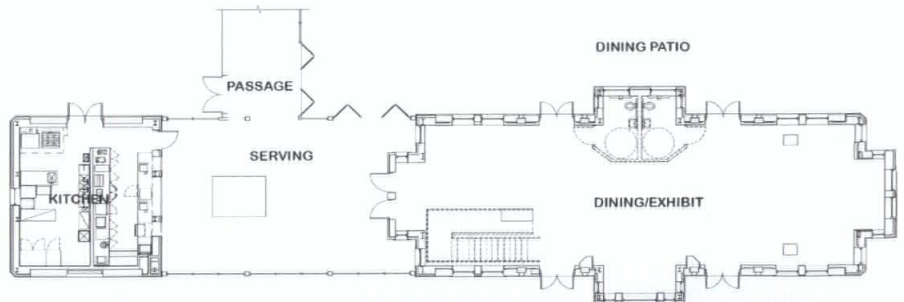
For this project, though, the design isn't the only aspect that merits recognition. According to Eipperle, one of the commendable aspects of the project is the decision of the Dubuque County Historical Society and the community not just to save an old building but to

basically reconstruct an historic building—because there was so little left of what had originally been there. "They were committed to the cause and they ended up with an incredible facility when they were done," he says. "One that we expect is going to be here for another 100 years."

—Camille Campbell-Wolfe enjoys the journey as much as the destination on her travels when she's not writing advertising copy in Des Moines.

Below: The flexible design allows the building to be used for dining, exhibits or as a functioning train depot.

Below bottom: The design team was challenged to blend 100-year-old character and construction with today's structural codes.



KEN SMITH—DESIGN PHOTOGRAPHY

A W A R D

AIA IOWA HONORABLE
MENTION AWARD
FOR EXCELLENCE
IN ARCHITECTURE

Senior Thesis

A COMMUNITY CENTER FOR SENIOR CITIZENS THAT WORKS INSIDE AND OUT

JURY COMMENTS: An inventive insertion of public garden space while preserving the existing building façade and supporting the building's function. A simple, clean interior to a building type that is often convoluted. Successful integration and support of social programming.

A new community center for senior citizens has created recreational and social opportunities, but it also has enhanced downtown Fort Dodge.

Right: Upon entry, facility users can head upstairs for yoga, or they can proceed straight into the reception area for coffee. The architects used open space, bold colors and creative lighting to form inviting spaces for informal conversation, meetings, bridge games and meals.

Below: The city bought three two-story buildings for Citizen's Central. The structures once housed apartments, a funeral home and a carpet store. The architects wisely maintained the existing exterior details.

When city officials in Fort Dodge decided to build a permanent community center for adults aged 55 and up, they bought a cluster of downtown buildings. They teamed with West Des Moines-based Wells + Associates to transform the trio of brick-clad structures into Citizen's Central, a facility that succeeds on a couple of different levels. First, it provides its users with a modern, usable space. And, by utilizing existing buildings, the center has strengthened downtown's lively west end, which already is bustling with many small businesses, a recently built public library, a park and police station.

Inside Citizen's Central, architect Doug Wells and his team did an admirable job of harnessing the multifarious needs of a community center for this age group. Central halls run the depth of the building on both levels. There's plenty of room to move in corridors that connect several rooms where groups can gather for card games, crafts and exercise classes.

At the heart of the main level, the reception area includes a kiosk, where users gather for coffee and snacks. It's where users stop for informal conversation before heading off to other parts of the building for activities.



TIMOTHY HURSELEY

Project: Citizen's Central
Location: Fort Dodge, IA
Architect: Wells + Associates
General Contractor: Kolacia Construction, Inc.
Engineers: Brewer Engineering Consultants and Tometich Engineering, Inc.
Interior Designer: Wells + Associates
Consultant: Iowa Central Community College Carpentry Program
Photographer: Timothy Hursley

ERICH GAUKEL



TIMOTHY HURSELEY



In the corridors and traffic areas, the architects have avoided an institutional feel by using clean lines, angled walls, bold colors and halogen track lamps. The same elements were employed less in the activity areas, such as the dining room, pool hall and exercise room. Here, the architects focused on creating spacious multipurpose rooms, which can be reconfigured for a wide range of uses.

From the outside, Citizen's Central blends into Fort Dodge's downtown, where older brick buildings dominate. From the front, each of the three two-story buildings that were combined for this project retains its original exterior details. One of the buildings, the most narrow of the three, was mostly demolished and the only remains are a three-bay front facade, which now serves as an entrance to a narrow courtyard. A narrow walkway connects the street and rear parking lot, and it provides a pleasant transition to the six-story apartment building next door.

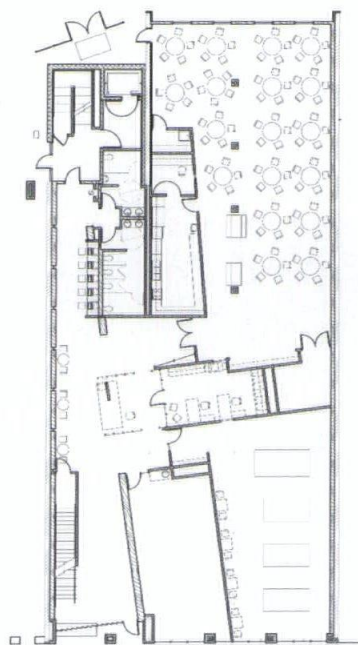
The architects made a strong effort to make the rear of the building as appealing as the front. That's because it's visible from adjacent streets and because many of the

center's users park their cars out back and enter the building through the courtyard entrance.

The middle structure's new rear addition, which houses the courtyard entryway, stairway and elevator, is a modern box of square concrete block. On one side of it is the courtyard. On the other is the back of the other original structure, which has been clad with steel panels. Much of the original brick is exposed here and in the courtyard. The resulting combination of shapes and materials created a clean and visually interesting look.

The architectural elements at work at Citizen's Central, both inside and out, work for the users and within the context of the neighborhood. Citizen's Central ultimately will make the city a better place because it's giving senior citizens a gathering place. It's also bringing people back downtown.

—Erich Gaukel is a freelance writer and editor who has written for *Midwest Living*, *The Des Moines Register* and *New Horizons*. He also plays string bass for *The Soul Searchers*, a Des Moines blues and rockabilly band.



Above: Because many users park their cars and enter from the rear, the architects treated the back of the building as if it were the front. The courtyard at right joins the facility with an apartment building for senior citizens.

Left: The floor plan for the main level reveals spacious activity rooms surrounding the central reception area, where users meet for coffee and conversation.

A W A R D

JAMES VAN ALLEN
AIA IOWA HONORABLE
MENTION AWARD
FOR EXCELLENCE IN
SUSTAINABLE DESIGN

NORTH CENTRAL
AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
SUSTAINABLE DESIGN

The Case for Going Green

TWO NEW SCHOOLS REWRITE THE TEXTBOOK ON GREEN DESIGN

JAMES VAN ALLEN ELEMENTARY SCHOOL JURY COMMENTS: Very clean overall. The light-filled classrooms and gymnasium are very pleasant. We are impressed with the school district's commitment to 100-year buildings and after-hours community use of the facility. The team is commended for its commitment to post occupancy studies to monitor energy use.

NORTH CENTRAL JUNIOR HIGH SCHOOL JURY COMMENTS: This is a very solid project with compelling massing. Good daylighting and energy efficiency. Important details distinguish this project, such as proactively working with the facilities group and a user's manual for teachers which guides the design and operating goals. Impressed by the use of energy modeling to guide the design.

Two adjacent schools by one district prove that sustainable design is a benchmark worth implementing for students, staff, and community.

Right: North Central, which includes standard facilities such as an indoor gym, will be continually monitored for its energy consumption compared with other schools in the district.

Below: The junior high came equipped with a teachers' manual that enables staff to take full advantage of energy savings through details such as daylighting in the classrooms.

Project: James Van Allen Elementary School
Location: North Liberty, IA
Architect: Neumann Monson Architects
General Contractor: Russell Construction
Mechanical Engineer: Farris
Structural Engineer: M2B
Landscape Architect: MMS
Daylighting Consultant: The Weidt Group
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

Project: North Central Junior High School
Location: North Liberty, IA
Architect: Neumann Monson Architects
General Contractor: Conlon Construction
Mechanical Engineer: Farris
Structural Engineer: M2B
Landscape Architect: MMS
Daylighting Consultant: The Weidt Group
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

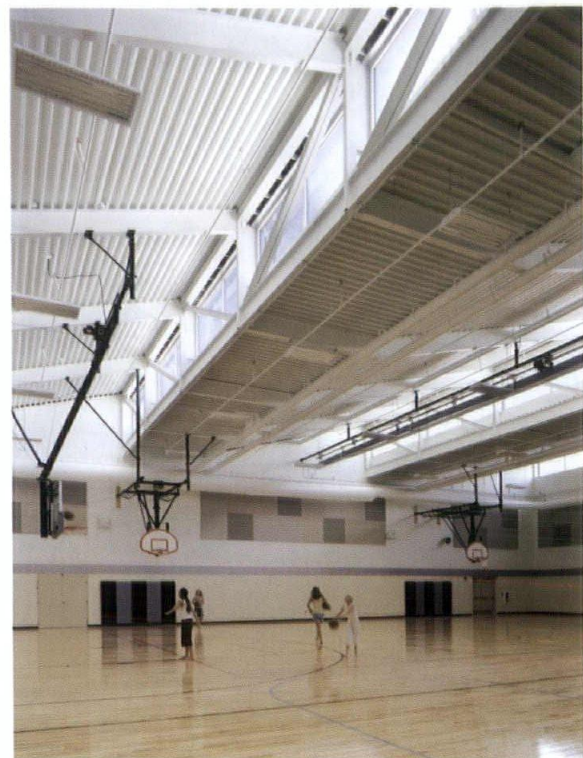
KELLY ROBERSON

It may be a catch phrase, a buzzword, a trend among trends, but sustainable design, it seems, is here to stay. Particularly in the face of an uncertain energy future, rising construction costs, and shrinking facility management funds, sustainable design offers, in the realm of publicly funded projects, the chance to design buildings that conserve resources after construction.

In the case of both the James Van Allen Elementary School and the North Central Junior High School, Neumann Monson Architects in Iowa City were fortunate to find a like-minded client that needed no convincing of the value of going green. After presentations on high-performance school design and LEED to the district administrative staff and building committee, "they were not only very receptive to the ideas—there were several board members who shared these values and championed them," says Chris DeGroot, architect with Neumann Monson.

What the final plan encompasses is a shared site that creates a school campus for the elementary and junior high schools. On that site is a stream, meadows, and wooded areas—assets not only beautiful, but providing a built-in educational opportunity for students, says DeGroot. Unlike original ideas for the site, it isn't a roadway but a bike trail that connects the schools, allowing traffic control and maximizing site preservation.

The schools themselves were designed to be 100-year buildings, just as other buildings already in service by the district have been. That meant questioning, discussing, and re-evaluating nearly every decision related to both site placement and design. For example, says DeGroot, "conventional wisdom told us we should face the light monitors to the south to take advantage of winter heat gain." But when computer modeled, the savings from



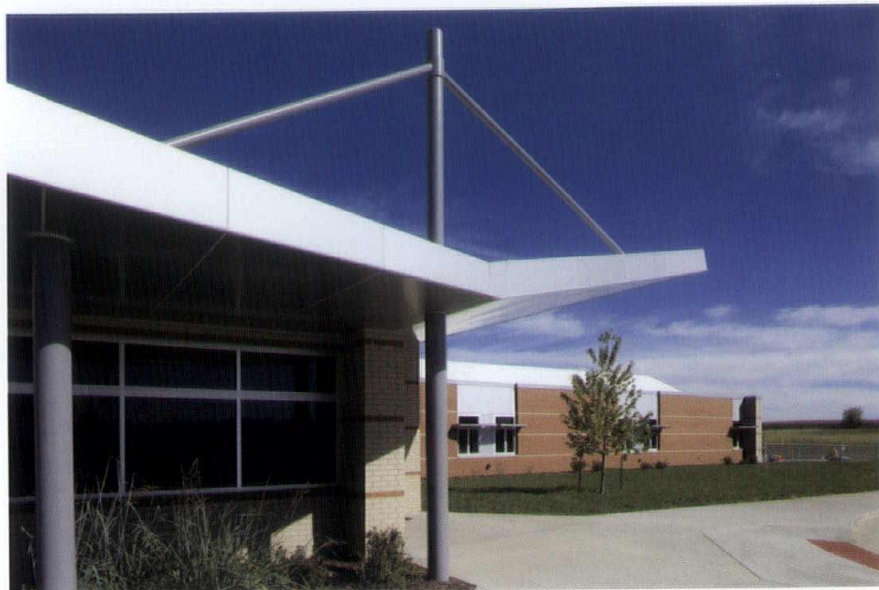
the ground-source heat pump HVAC system was so efficient, it reduced any potential heat gain savings. With light monitors facing to the north only, baffles and overhangs to prevent south-facing glare from south facing monitors wouldn't be required, either.

The thoughtfulness taken to accommodate as much green design as possible in both projects is clearly evident. Natural light needs little supplementing in classrooms, reducing energy consumption as well as cooling loads. Unlike traditional school floor finishes, the porcelain tile and rubber don't require a high polish or wax, which meant the maintenance facility could implement green housekeeping practices. While the exterior façade on the junior high building is a B-grade fill brick, which doesn't meet color and/or texture requirements and is usually not sold, its use saved on material cost, as well as the energy to fabricate new brick.

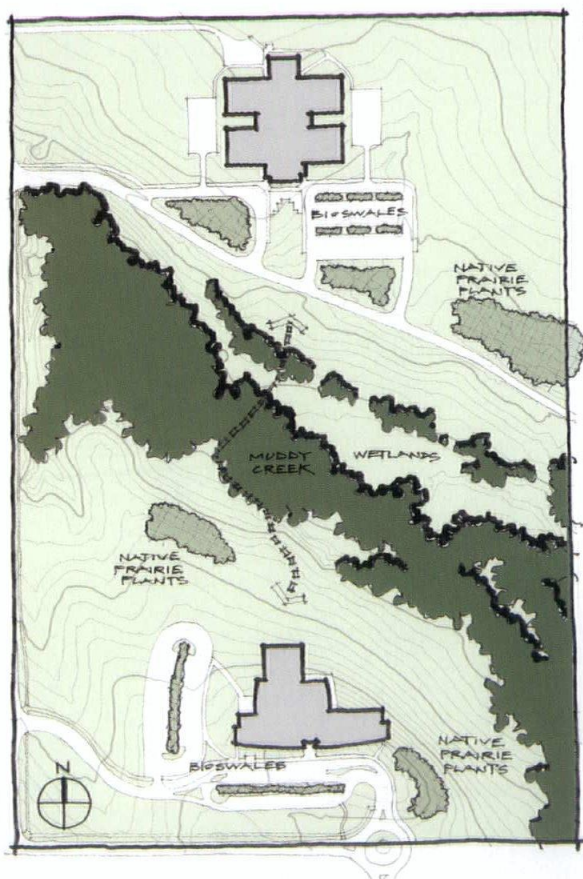
Time, of course, will be the final test of the classrooms, as year after year students march through the halls to gym and outside and back



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



again. But if early measurements are any guide, the schools have already met several benchmarks, from reduction in lighting energy used, to minimizing the impact on the site. The success of these two schools has established new benchmarks and created a new model for future use of the models and standards established by the facilities in new schools for the district. That's a green guide worth achieving.

—Kelly Roberson is a freelance writer and editor from Des Moines.



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Above left: The exterior brick, normally a throw-away, B-grade brick, mimics the layering of bedrock found in the area, and enabled the school district to reduce the material cost on the exterior façade of North Central Junior High School.

Above right: In the elementary school, as with the junior high, daylight is the primary light source; motion sensors and photosensors turn off unnecessary lights.

Bottom right: Finishes, such as laminate casework with MDF quality wheatboard, were chosen for non-toxic and rapidly renewable material content, longevity and cleanability, as seen here in the James Van Allen project.

Left: Instead of a roadway between the two buildings, a bike trail reduces car traffic and allows for undisturbed wetlands and creek bed.

A W A R D

AIA IOWA 25-YEAR AWARD

Civic Pride

A PROFOUND IMPACT ON THE DEVELOPMENT OF IOWA'S CAPITAL CITY

JURY COMMENTS: This project is to be commended for all that it did for the city of Des Moines from multiple perspectives. A catapult for an urban fabric that was struggling and had lost much of its historic infrastructure. Provided a standard for rebuilding in downtown Des Moines. A well-resolved scheme that has withstood the test of time.

The Civic Center of Greater Des Moines wins the 2006 AIA Iowa 25-Year Award for establishing a dynamic new public core for the downtown in 1979.

Below: The broad access stairs from the entry to the house view over the lobby before placing you into the long rows of continental seating within.

Charles Herbert and Associates' Civic Center of Greater Des Moines hardly requires an introduction to most people who would likely be holding a copy of *Iowa Architect*. It's difficult to imagine anyone with even a passing interest in Iowa architecture that would be unaware of this building and the adjacent Nollen Plaza. It represented a move to establish a central public space and cultural hub for Des Moines at a time when downtown Des Moines had no identifiable center.

In planning the building, Herbert's office chose to make the Civic Center a backdrop to Nollen Plaza to the west and the old Public Library to the east. It is laudable to note that in a time of object building modernism that the Civic Center defers to adjacent public spaces and sets itself into the urban fabric in unison with the existing library. This strategy of public place making extends to the inside of the building, where the split lobby gathers

visitors from the southwest and northeast corners of the site and onto the grand stairs leading to the large theatre space. The main house was designed to be one large room, without balconies, to both improve acoustics and to maintain the magnitude of public gathering. The overall procession between Nollen Plaza and your individual seat in the theatre flows naturally between outside and inside and favors the public experience over a gradual breakdown to personal scale. You never feel alone in the building, which is to its credit.

During the recent Iowa Architecture of the Century selections, the Civic Center was considered a close second to C. Y. Stephens as the Building of the Century in Iowa. They are both remarkable designs, but have a further mission of being catalysts for cultural life in Iowa. It can be argued that the Civic Center more fully engages the role of supporting the community by its creation of public space and generation of further improvements that extend through the Gateway developments to the east and west of downtown. The design of the Civic Center and Nollen Plaza represent a critical and long lasting success in the current realization of a vibrant downtown Des Moines.

The AIA Iowa Chapter established the 25-Year Award in 2005 to recognize Iowa buildings 25-40 years old with an outstanding architectural design that has stood the test of time. This award follows the lead of the national AIA award that stands as the highest honor a project can receive from the AIA. The accomplishment of winning an AIA award at this level is quite amazing, as it requires that a building is able to remain relevant to the often-changing stylistic preferences of awards juries outside of the cultural context in which it was designed. This is particularly true in this case, as the Civic Center did not receive a state or regional AIA award after being built. It's a pleasure to see a jury enlightened at this point by the clear and timeless quality of this project. It has proven its relevance by establishing the point of reference for cultural and civic life in the capital city and catalyzed development towards what we now see as a successful and steadily growing urban core.

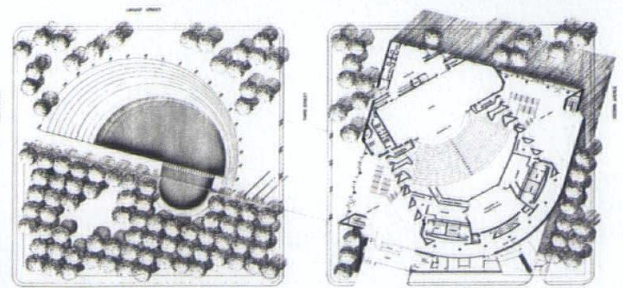
—Jason Alread, AIA, LEED AP, is a partner in the Des Moines firm of Substance Architecture and teaches design, history and technology at Iowa State University.

Project: Civic Center of Greater Des Moines
Location: Des Moines, IA
Architect: Charles Herbert and Associates
General Contractor: The Weitz Company
Mechanical and Electrical Engineer: Paul Walters Consulting Engineers
Structural Engineer: Vander Linden and Associates
Landscape Architect (Nollen Plaza): Sasaki Associates
Stage Lighting and Rigging: George T. Howard and Associates
Photographers: Paul Kivett/Architectural Photographics and Cameron Campbell, AIA, Integrated Studio ©

JASON ALREAD



CAMERON CAMPBELL, AIA, INTEGRATED STUDIO ©



Above: View of the west entry across Nollen Plaza. Large openings in the concrete shell extend public space from inside to outside.

Above right: The plan of the center and plaza shows the rotation of the building to the north/south grid of the city and the resultant public spaces at the corners. Circulation winds in an "S" shape around the plaza fountain and through the lobbies.

Left: The view to a performance at the Civic Center is a large scale public experience. The curved ceiling is made of two-inch-thick cement plaster for proper acoustic resonance.

2006 AIA IOWA EXCELLENCE IN CRAFT AWARDS



ANDY RYAN PHOTOGRAPHY

Figge Art Museum

Craft Award

Central States Region Honor Award for Excellence in Architecture



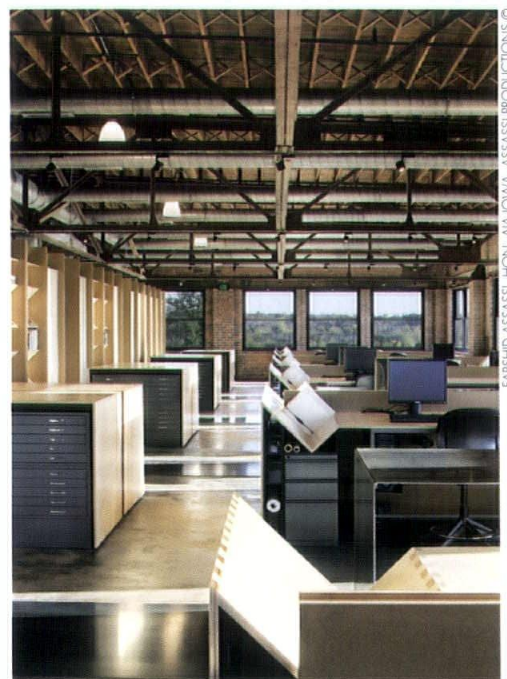
ANDY RYAN PHOTOGRAPHY

Davenport, IA

Architectural Wall Systems Co.

Jury comments

The project embodied craft in both the design and execution of a complicated new construction method. The dual rain screen, as designed, involved intricate interaction of materials requiring continuous care, installation accuracy, and verification of proper installation in order to function properly. Those factors, especially with consideration to the scale of the project, made it a clear choice as the project which most embodied modern craftsmanship.



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Substance Architecture Studio

Craft Award

Des Moines, IA

Architectural Wall Systems Co.

Jury comments

The project seemed to account for materiality more than anything else. The craft was integrated into the design more than the actual execution in this project. The simplicity with which this design was executed is what makes this project merit worthy.

20 CENTRAL STATES 06 REGION AWARDS



BOB SHIMER/HEDRICH BLESSING

Coppola Enterprises Office Remodel

Honor Award for Excellence in Interior Architecture

Des Moines, IA

Herbert Lewis Kruse Blunck Architecture

Jury comments

This elegant and minimal interior is executed with a richness of materials and detail. The size and proportions of openings and the use of transparent surfaces allow the space to flow visually while providing the necessary enclosures and subdivisions of the office program.



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Iowa State Capitol—Interior Rehabilitation

Honor Award for Excellence in Interior Architecture

Des Moines, IA

RDG Planning & Design

Jury comments

This thorough and careful restoration brings the state capitol up to current standards without compromising the integrity of the original building. The architects exhibited restraint and respect in their efforts as they employed an invisible hand.



Ferrous Park

Honor Award for Excellence in Unbuilt Architecture

Kansas City, MO

el dorado inc., Marlon Blackwell Architect, Min-Day and FACE Design

Jury comments

A bold and unusual approach to architecture as urban design, this project provides an alternative to urban living and public space and the relationship between the two.



TOM KESSLER

Goodwill Industries

Merit Award for Excellence in Architecture

Omaha, NE

RDG Planning & Design, Omaha

Jury comments

A dynamic glass cube entry pavilion transforms a simple warehouse structure into a beacon and a welcoming environment.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Des Moines Public Library

Merit Award for Excellence in Architecture

Des Moines, IA

David Chipperfield Architects

Jury comments

A sculptural plan wrapped tautly in a minimalist skin, the library creates a handsome and iconic abstract landscape within the highly textured urban context.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

420 E. Locust Renovation

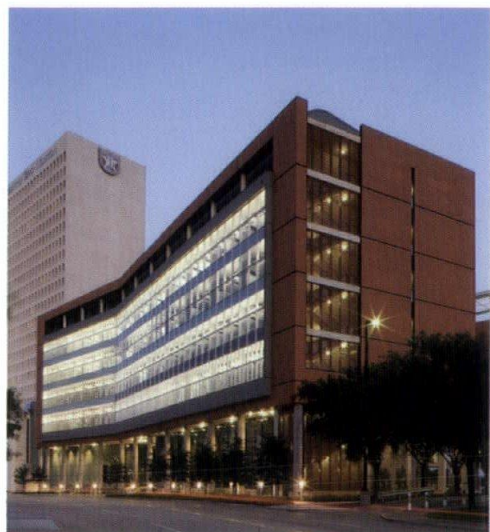
Merit Award for Excellence in Architecture

Des Moines, IA

Herbert Lewis Kruse Blunck Architecture

Jury comments

Behind a restored urban façade, this small galley-kitchen café is rendered in a minimal and elegant fashion taking full advantage of the richness of the existing and patinated brick enclosing walls.



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The Faye S. Sarofim Research Building

Merit Award for Excellence in Architecture

Houston, TX

BNIM Architects

Jury comments

Through the use of a variety of materials and in conjunction with responsive planning and massing, this large and complex building is realized in a surprisingly delicate, porous and transparent manner.

Monarch Place

Honor Award for Excellence in Architecture

Papillion, NE

Randy Brown Architects

Jury comments

This project is an inspiring solution to the strip mall, perhaps the most difficult of commercial or retail building types. By pulling the building skin away from the structure, the impact of the wall of the big box is reduced and the sky is emphasized. The building is a billboard.

5550 McKinley House

Honor Award for Excellence in Architecture

Omaha, NE

Randy Brown Architects

Jury comments

This little house is a lens onto the landscape, playfully focusing our view. It is a loose animation that arrests itself at the perfect moment.

Madame Suren

*Merit Award for Excellence in
Interior Architecture*

Omaha, NE
Randy Brown Architects

Jury comments

This small shop exhibits playfulness and humor in the presentation of product. As an interior insertion it resides within the envelope of the building much like shoes within a shoe box.

Allwine Prairie Research Center

*Honor Award for Excellence in
Unbuilt Architecture*

Bennington, NE
Randy Brown Architects

Jury comments

This small delicately rendered building extends willfully into the landscape making its presence much greater than the sum of its parts. It is a well-conceived project beautifully presented.

Hidden Creek

Honor Award for Urban Design

Omaha, NE
Randy Brown Architects

Jury comments

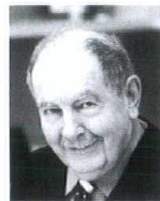
This revised approach to suburban living is a strong proposal having the discombobulated character of a beach village, but one which turns urban design into an architectural solution. The playful approach to the architecture and planning produces interesting and activated residual spaces in the landscape.

Iowa Design Excellence Awards and 25-Year Award Jury



Marsha Maytum, FAIA, jury chair
Leddy Maytum Stacey Architects
San Francisco, CA

Marsha Maytum received her bachelor's of architecture from the University of Oregon and completed additional architectural studies at the Royal Academy in Denmark. Her projects include the Thoreau Center for Sustainability in The Presidio of San Francisco, the Bay Area Discovery Museum in Sausalito, the Montgomery Campus of the California College of the Arts in San Francisco and the Koret Visitor Education Center in the San Francisco Museum of Modern Art. Marsha has lectured nationally on sustainable design and adaptive reuse. Her work has received national and regional design awards from the AIA, the U.S. Department of Energy, the National Trust for Historic Preservation and the California Preservation Foundation.



Charles Davis, FAIA
Esherick, Homsey Dodge & Davis
(EHDD Architecture)
San Francisco, CA

Chuck Davis was recognized as a distinguished alumnus at the University of California Berkeley in 2006 and also awarded the prestigious Maybeck Award by the AIA California Council in 2003. Specific projects of Chuck's include the Monterey Bay Aquarium, Main Library Complex Addition and Renovation at UC Berkeley, National Museum of Marine Biology/Aquarium in Taiwan and the National Mississippi River Discovery Center in Dubuque.



Mary Griffin, FAIA
Turnbull, Griffin, Haesloop Architects
San Francisco, CA

Mary Griffin was educated at Brown University and M.I.T., where she received her master's of architecture. Mary practiced with Hartman-Cox, James R. Grieves Associates and Lyndon Buchanan Associates before joining William Turnbull Associates in 1986. The firm became Turnbull Griffin Haesloop in 1997. Mary and partner Eric Haesloop, AIA, produce award-winning designs for custom houses, churches, schools and other small institutional projects. Mary was named a fellow of the American Institute of Architects in 2006.



Brian Lee, AIA
SOM San Francisco
San Francisco, CA

Brian Lee received his bachelor's of architecture from the University of California Berkeley and his master's of architecture from Harvard University Graduate School of Design. He is a frequent lecturer and has written for numerous publications. Brian has designed unique, landmark projects in the United States and across the globe, including east and Southeast Asia, Europe and the Middle East.

AIA Iowa Excellence in Sustainable Design Awards Jury

Kathy Achelpohl, AIA, jury chair
BNIM Architects, Kansas City, MO

Laura Lesniewski, AIA
BNIM Architects, Kansas City, MO

Richard Wetzel, AIA
McCown Gordon Construction, Kansas City, MO

Dan Maginn, AIA
el dorado inc., Kansas City, MO

AIA Iowa Excellence in Craft Awards Jury

Craig Milde, AIA
HOK Sport, Kansas City, MO

Mike McDonald, AIA, NCARB, LEED
360 Architecture, Kansas City, MO

Richard Wetzel, AIA
McCown Gordon Construction, Kansas City, MO

Central States Region Design Awards Jury

Merrill Elam, AIA
Mack Scogin Merrill Elam Architects, Atlanta, GA

Carlos Tardio
Tardio Architecture, Atlanta, GA

Amy Landesberg, AIA
Amy Landesberg Architects, Atlanta, GA



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Steve Coleman, Vice President, Property Management, Mid-America Group



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ISU Architecture Awards

IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE

THE DEPARTMENT OF ARCHITECTURE AT IOWA STATE UNIVERSITY AND THE ARCHITECTURE PROFESSION IN THE STATE OF IOWA HAVE A CRITICAL AND INSEPARABLE RELATIONSHIP. In that context our students appreciate the unique opportunity to have their work recognized, displayed, and evaluated alongside their professional role models within the state and region.

This year we have included three projects in this annual awards issue, each one representing different degree programs within our department. Eric Stroud received the RDG Planning & Design Award for the top undergraduate diploma project. Leah Rudolphi's independent project represents the parallel 60- and 100-credit professional master of architecture programs and their newly evolved curriculum. Nora Wendl is recognized from the 30-credit master of architecture program which provides a post-professional degree through independent study with an individual faculty member.

All three of these projects represent opportunities in our curriculum for our students to explore an area of personal interest and passion within the rich and varied aspects of architecture. It is that personal passion we strive to have our students discover and stimulate within themselves; it is the empowerment of that passion that will continue to be of great value to them throughout their professional career.

Once again, national rankings from the architectural publication, *DesignIntelligence*, indicate a level of professional success for our students that is truly rewarding. Both our graduate and undergraduate programs remain in the top five within the competitive 12-state Midwest region; we are the only department in the region with both graduate and undergraduate programs ranked at this high level. The undergraduate program remains ranked at the national level as well. We are one of only eight programs to be included in this top 15 national ranking at least five of the last six years. We take great pride in our students who are responsible for this prestigious recognition by the profession. We believe it effectively represents the synergy between our academy and the practice of architecture that we value and encourage.

— Cal Lewis FAIA
Chair, Department of Architecture

ERIC STROUD

AWARD

RDG BUSSARD DIXIS
DESIGN AWARD 2006

STUDENT: ERIC STROUD
STUDIO CRITIC: JASON GRIFFITHS

WORK FROM THE FIRST SEMESTER
AND DIPLOMA PROJECT MATERIAL
IN PROCESS WAS JURIED BY
MEMBERS OF RDG BUSSARD DIXIS

The Phenomenology Façade

This diploma project took a material approach, creating a façade system for a Victorian terraced house in London, England. The idea is to take away the social implications of the Victorian "face" created to ignore the idea of social class separations and replace it with a system that is suitable for the inhabitants and allows the clients to put forth a visual image that is a reflection of who they are. The final goal of this project was to develop a versatile façade system that would allow this personalization for any client.



Literal study of household items, façade, and transparency

The Process

In taking away the false façade the idea is to then bring the domestic to the exterior, in essence, to bring what is inside, out. This investigation took domestic household objects with some type of transparency and literally made them the face, creating a phenomenological experience to this historical structure. This exercise then led to William Morris—appealing to both the domestic and the inhabitants, as the clients are both graphic designers who work from their home. Conceptually, Morris brings another dimension to the study; historically, he took a modern approach to very ornate graphic design—much in the way the façade system aims to change this Victorian home.

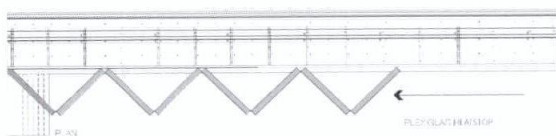
The System

Using the ideas gained from the initial investigation, the façade system uses a typical household item—clear plastic drinking straws. The straws are placed in a grid and are able to be pushed outward to create a three-dimensional “stamp.” Using the Morris print, this stage demonstrates the mechanism and main conceptual ideas behind the system.

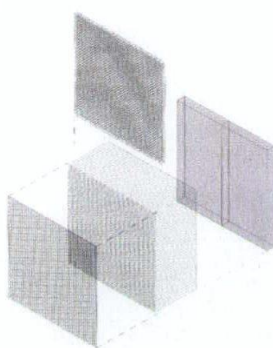
The Application

The final part of the project aimed to create an engineered system, using three main pieces:

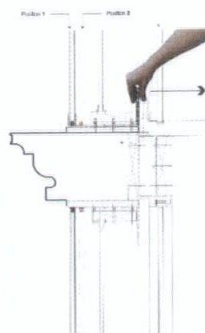
- > A perforated glass sheet used as the clearing mechanism for new stamps as well as allowing air circulation through the system.
- > The straws that act as an insulating element as well as create the translucent wall, allowing light in, but maintaining privacy.
- > Plexiglas Heatstop—a pre-manufactured product that acts as a heat absorber and sun shade when slid into place. This piece also moves to allow air circulation when the weather permits, but can remain closed to maintain a “warm wall.”



Plan detail of façade system interior implementation



Exploded diagram of layers of façade system



Some of these concepts are derived from nature, more specifically the insulating quality of polar bear fur which is clear and hollow, working similarly to the straws. The bear's skin is also black, working similarly to the Heatstop portion of the system.

This project was a segue into a more conceptual way of looking at architecture. Formally, it was inspired by the need for design to appeal to the needs and style of our clients. The transition from the initial design problem—a type of personalization of an existing space—to a more developed system was the overall goal and final product. More evident, however, was a reaction to a typified cultural class system in which this type of self-expression was discouraged. This solution maintains a connection to the old while merging a new, more modern approach to façade design. A space should reflect the essence of the inhabitants; through design, we are enabled to do just this.



Study model demonstrating façade system and stamp using clear drinking straws



“A space should reflect the essence of the inhabitants; through design, we are enabled to do just this.”

A W A R D

AIA MEDAL

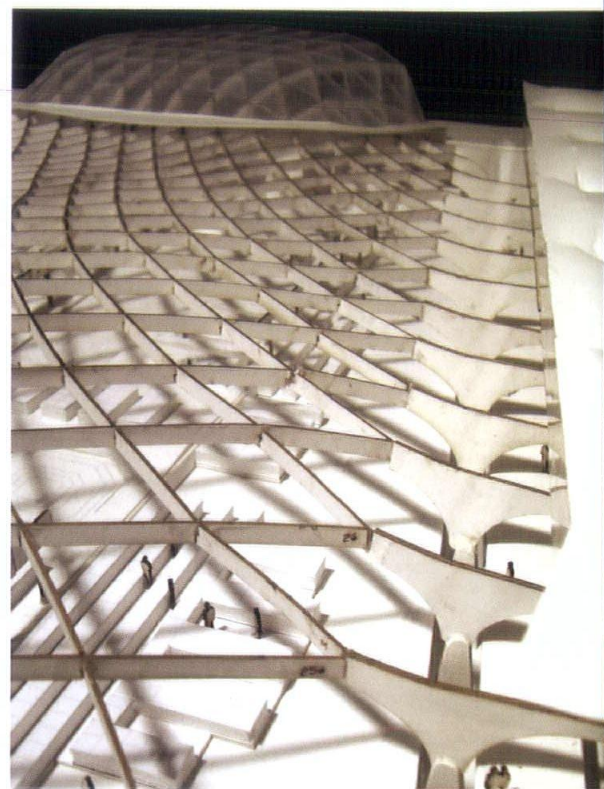
TECHNOLOGY BOOK AWARD

STUDENT: LEAH RUDOLPHI
MASTER OF ARCHITECTURE

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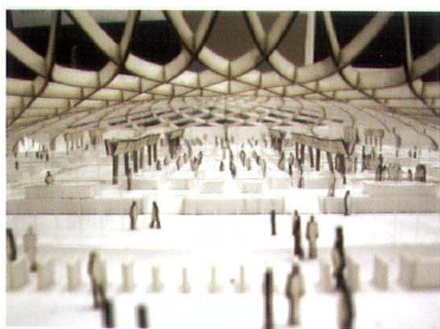
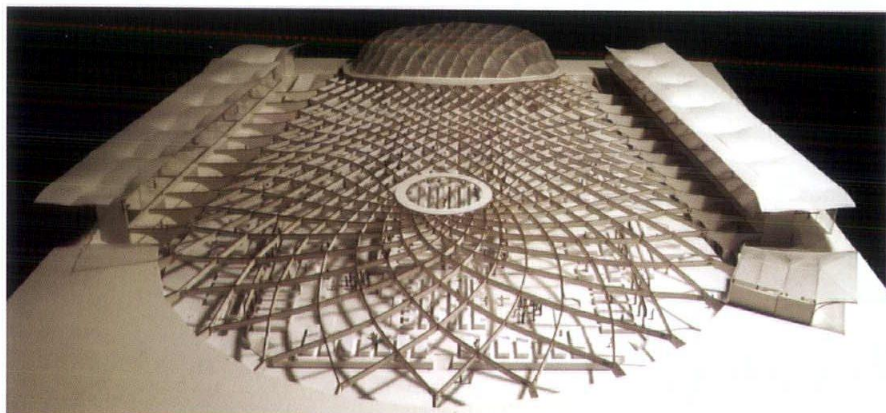
Spitalfields Market

Spitalfields Market, a produce and craft market in operation since 1683, occupies a London neighborhood that is gradually being overtaken by the city's financial district. This project proposes an open-outcry stock exchange to occupy half of the historic site. It aims to develop an architecture that mediates between the two scales of buildings in the vicinity as well as offer opportunities for the public to view activity on the underground trading floor. A concrete structural system allows 75,000 square feet of open trading space and supports a public plaza at ground level. Two bars of retail space maintain the historic footprint of the market, and outdoor public walkways descend to the trading floor level, allowing natural lighting in the space and visual access to trading activity for pedestrians. The concrete structure lifts at its south end to form its main entrance, addressing the canopy of Spitalfields Market and inviting interaction between traders and the local commerce.



Above: Rudolphi's proposal for a new financial Exchange in London's Spitalfields Market proposed a continuation of nearby pedestrian-based retail to integrate the large structure into the city fabric.

Left: The Exchange's roof structure used digitally derived geometry to form a programatically and structurally efficient shape. Above, the lamella system carries a new city park.



Above: Major public circulation and access between the Exchange and the existing Spitalfields Market occurs through a warped section of the roof grid.

Leah Rudolphi's independent master of architecture project for a financial exchange in London is a strong example of the work being done in Iowa State's graduate program. Taking cues from the historic context, from environmental and structural issues, and from a deep understanding of the proposed program for a new trading center, Rudolphi's scheme proposed burying the large-volume space and opening a new pedestrian precinct above. The symbolism of this initial gesture—placing people above the mechanics of finance—was matched by a careful attention to the integration of technical and spatial issues. Rudolphi is a graduate of Iowa State's master of architecture professional degree program, which is designed for students from a variety of backgrounds. It features an innovative structure and a unique emphasis on collaboration and integration.

Likewise, Nora Wendl's interrogation of Mies van der Rohe's Farnsworth House shows our continued commitment to critical inquiry and speculative investigation. This project was done in fulfillment of the post-professional master of architecture degree, which allows students to continue research and design work past their receipt of an accredited degree.

This pairing, of practice-based engagement and more theoretical work, is a hallmark of the revised master of architecture curriculum at Iowa State, in which we seek to incorporate broad inquiry with focused design work, and to encourage the synthesis of technical, socio-cultural, and aesthetic vectors into holistic works of architectural production.

—Thomas Leslie, AIA
Director of Graduate Education (interim)
ISU Department of Architecture

LEAH RUDOLPHI

“...undone and remade, with images and with words.”

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Farnsworth House (collected works)

Among the few houses in America designed according to the tenets of the largely European International Style, the 1951 Farnsworth House resonates in the canon of architectural history for a number of reasons. Designed by Mies van der Rohe, one of the four masters of modern architecture, the house famously echoes his credo of “less is more.” Sited in the relatively isolated midwestern town of Plano, Illinois, even a simple visit becomes something of a pilgrimage, complete with forbidden rooms and the mandatory removal of one’s shoes. But its history is also incomplete.

Farnsworth House (collected works) is a scholarly and creative work calling into question how architectural histories are made, while making room for one more. Aspects of writing, editing and authorship in the design of architecture and in the design of architectural history, are explored in this work through the various media. Graphic design, creative writing, collection art, installation art, and film, culminate in a volume that serves to write into a specific void in architectural history, and present for review the multiple histories and varied documentation of the Farnsworth House, culled from 50 years of public (and private) reactions.

Tracing the house’s history from design phases to its tenure as a home, and to its current status as an architectural museum, icon, and flat symbol of domestic modernism, common and scholarly sources are cited within this collection with equal importance. Excerpts on the design of the Farnsworth House penned in the 1953 *House Beautiful* article, “The Threat to the Next America,” by editor Elizabeth Gordon, carry as much weight as notes scratched in the margins of the house’s structural drawings by Farnsworth head architect Myron Goldsmith, or letters from Philip Johnson to Mies van der Rohe following a visit to the house’s construction site.

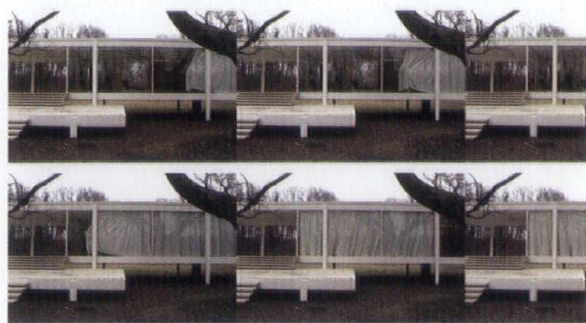
The body of these collected works record what would otherwise remain rigidly framed and silenced within a larger, unwavering lesson on Modern architecture, revealing what Dr. Farnsworth was acutely aware of: the malleability of what is held to be entirely not malleable. Here, the glass, steel and stone



Above: *HouseKEEPING Series*:
Farnsworth House Terrace

architecture of the Farnsworth House has been undone and remade, with images and with words. When garbage can, coat hanger, and closet begin to enter the modernist dialogue of the International Style, its transcendental perfection chips away.

The argument of this work is that the modernist search for higher truth must give way as contemporary designers and architects search for other stories, narratives that do not perpetuate a status quo, to instead offer meaningful and authentic experiences as truth. It is this new architectural canon to which Dr. Farnsworth’s story and the *Farnsworth House (collected works)* belong.



Above: *HouseKEEPING Series*: Farnsworth House Terrace



SAVAN THONGVANH

Above: Detail from long drawing *Inventory*

Below: *HouseKEEPING Series*: Farnsworth House Stove

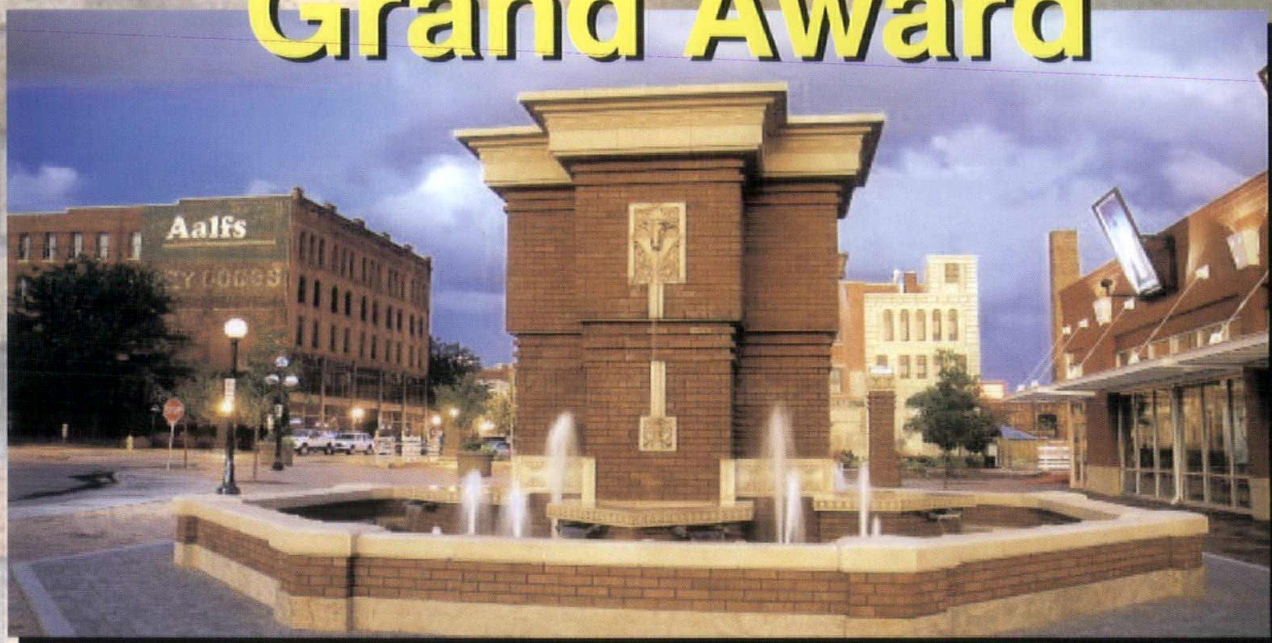
NORA WENDL

This master of architecture thesis was conducted under the supervision of Mitchell Squire, Iowa State University assistant professor of architecture. I am indebted to Professor Squire and the thesis committee, Christiana Langenberg, Debra Marquart, and Charles Masterson, for their inspiration, encouragement, and guidance.



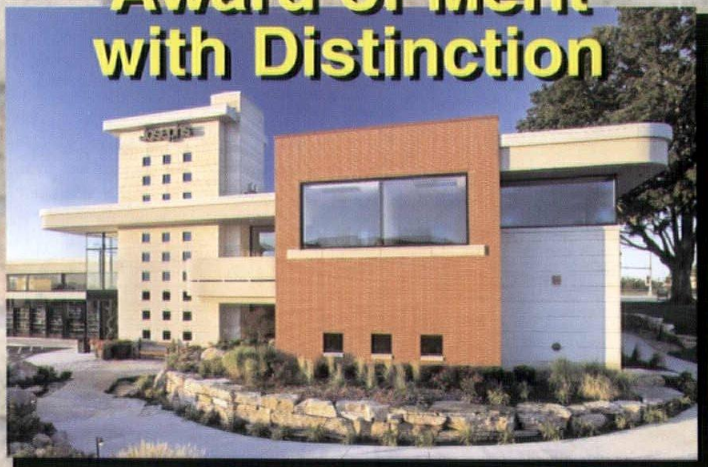
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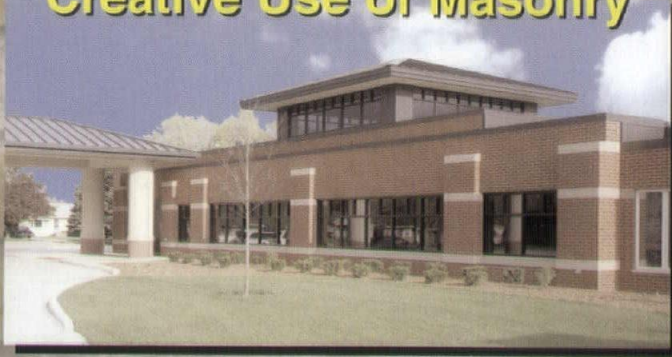
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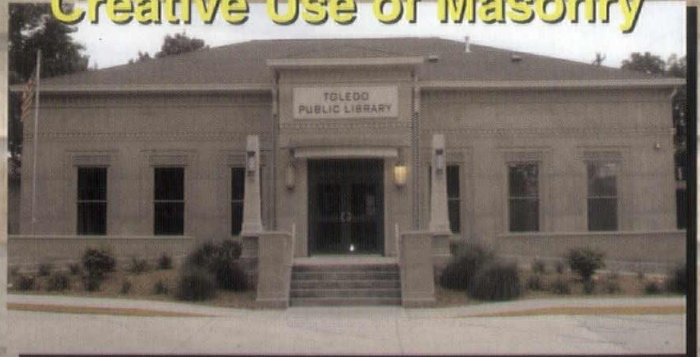
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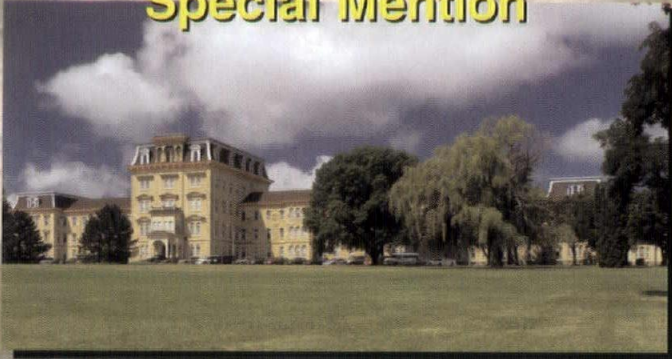
Creative Use of Masonry



AHTS ARCHITECTS

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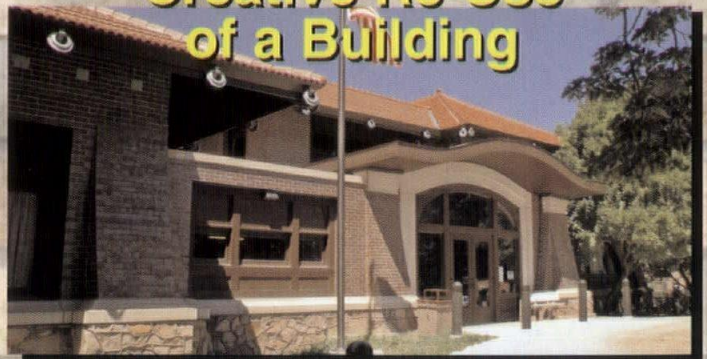
Special Mention



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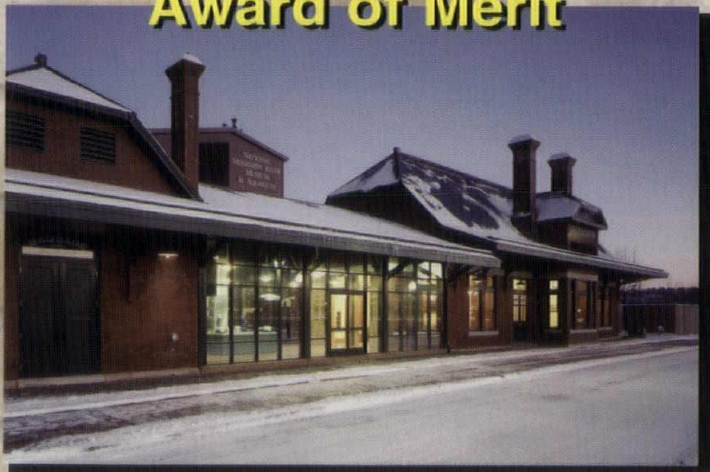
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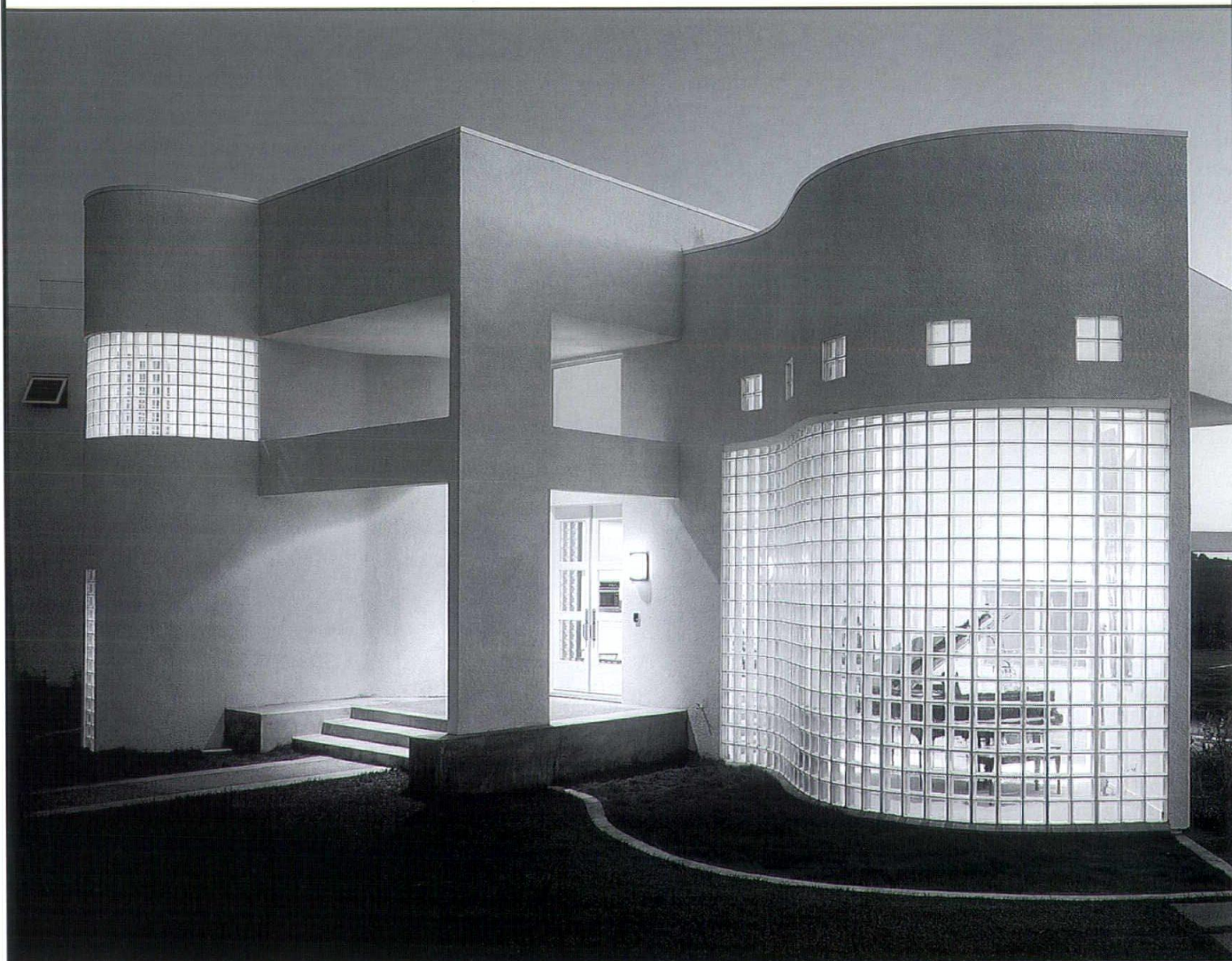
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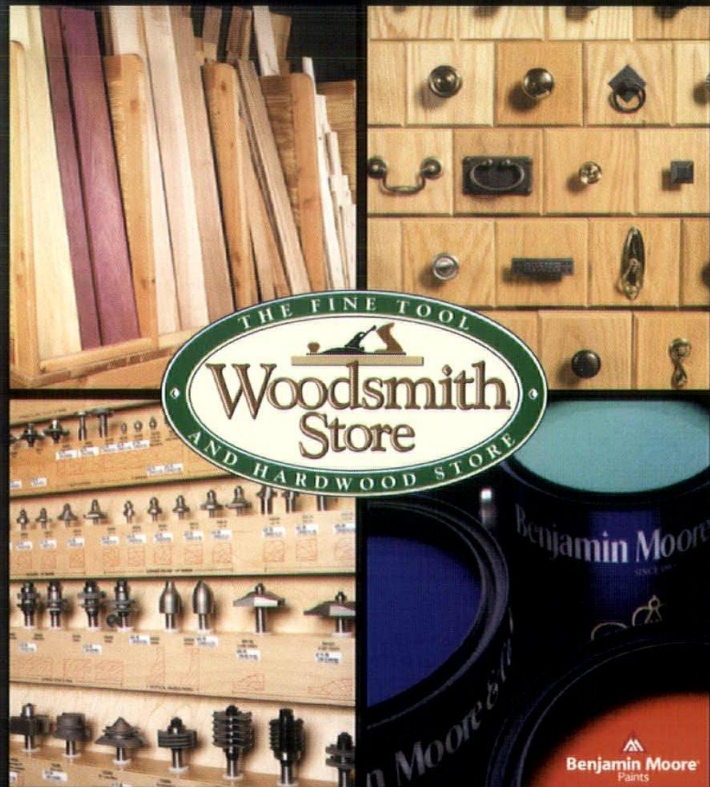
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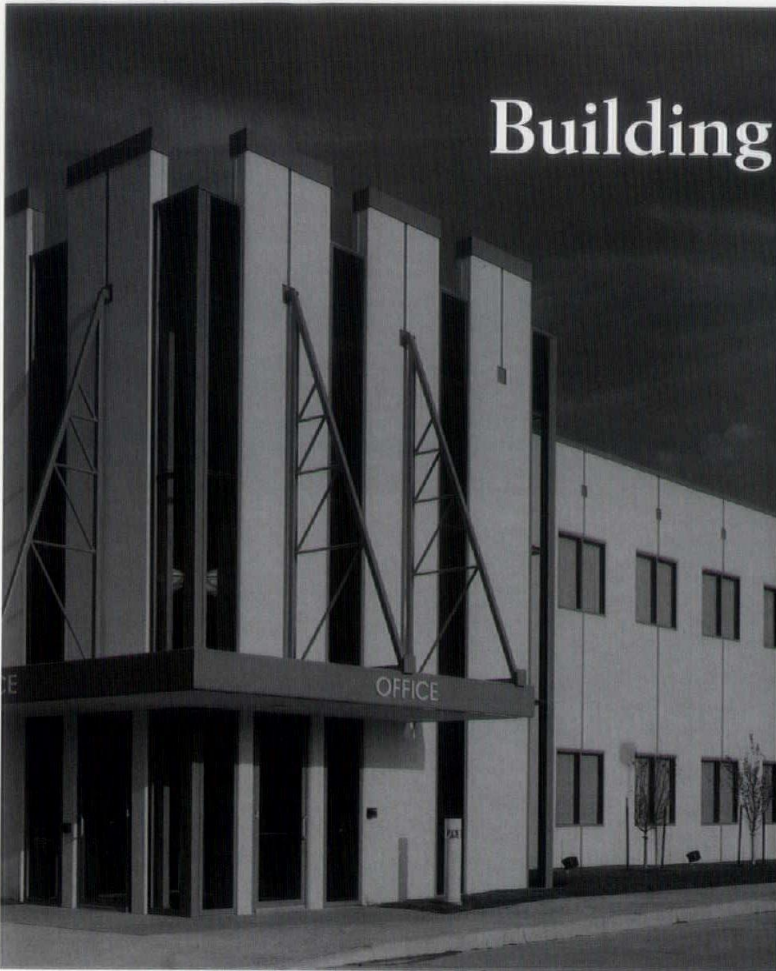
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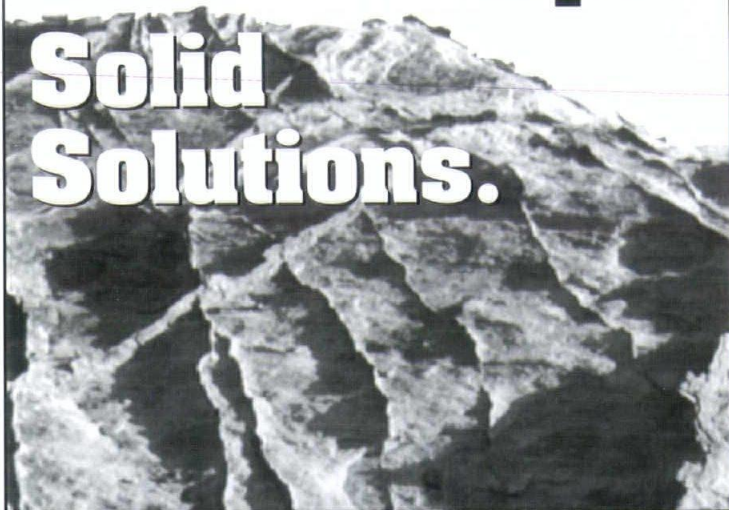
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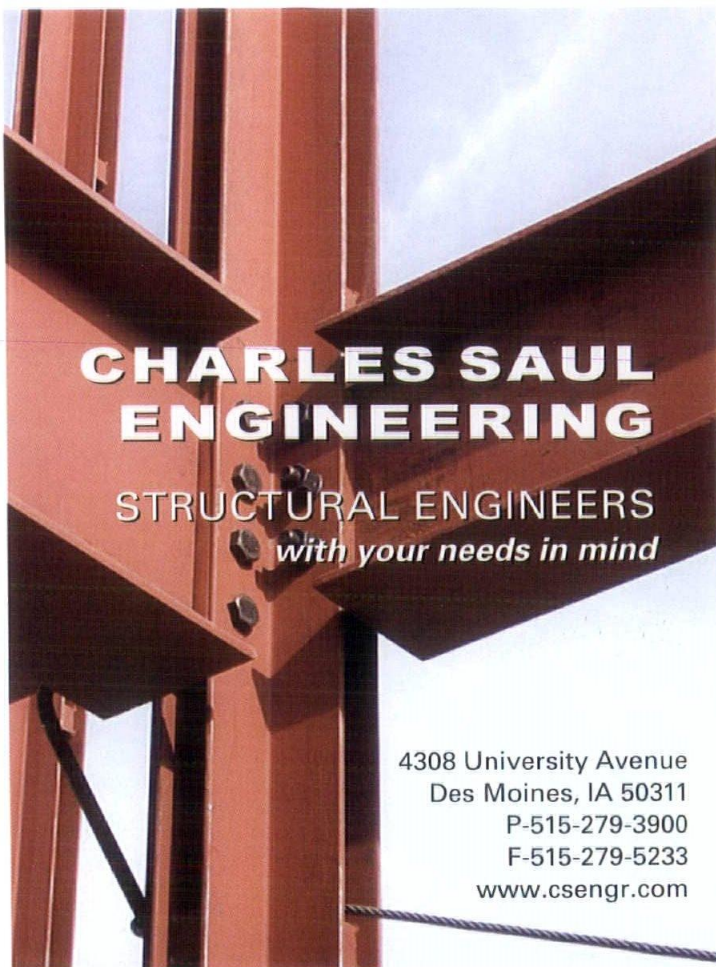
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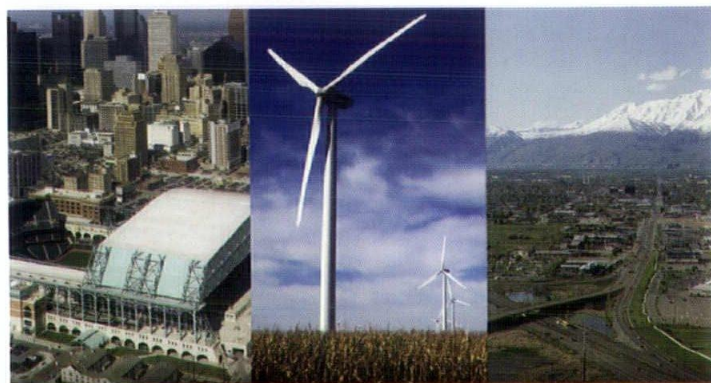
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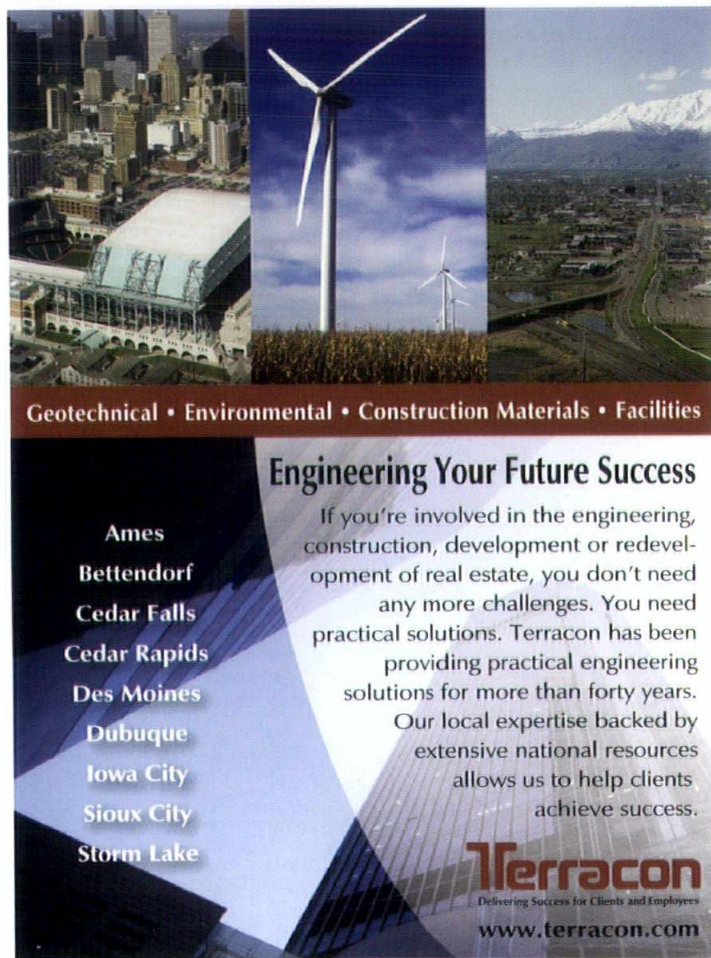
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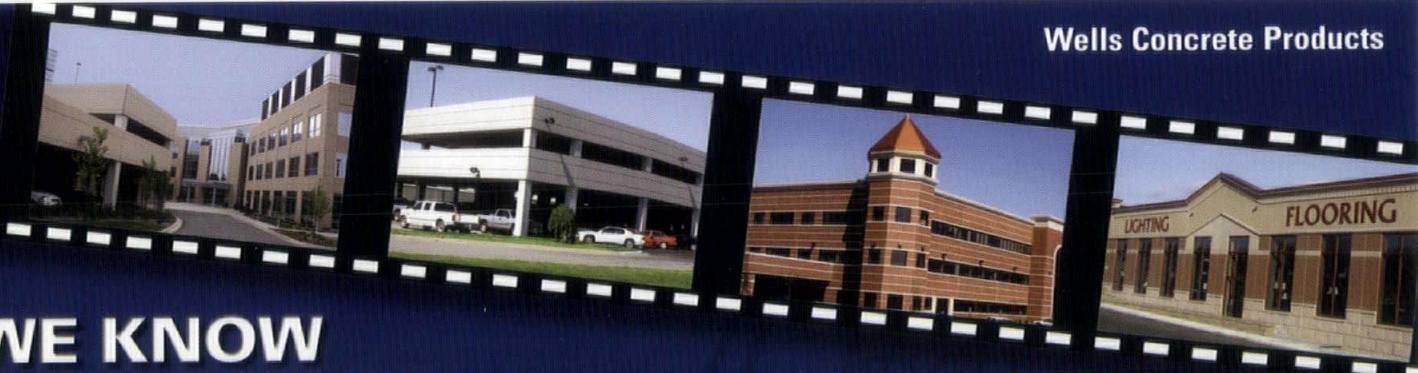
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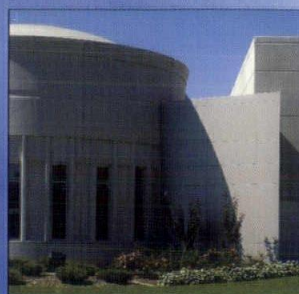
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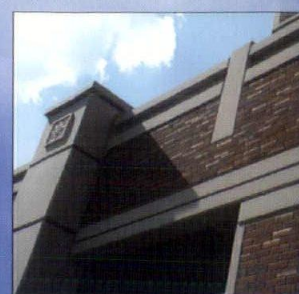
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