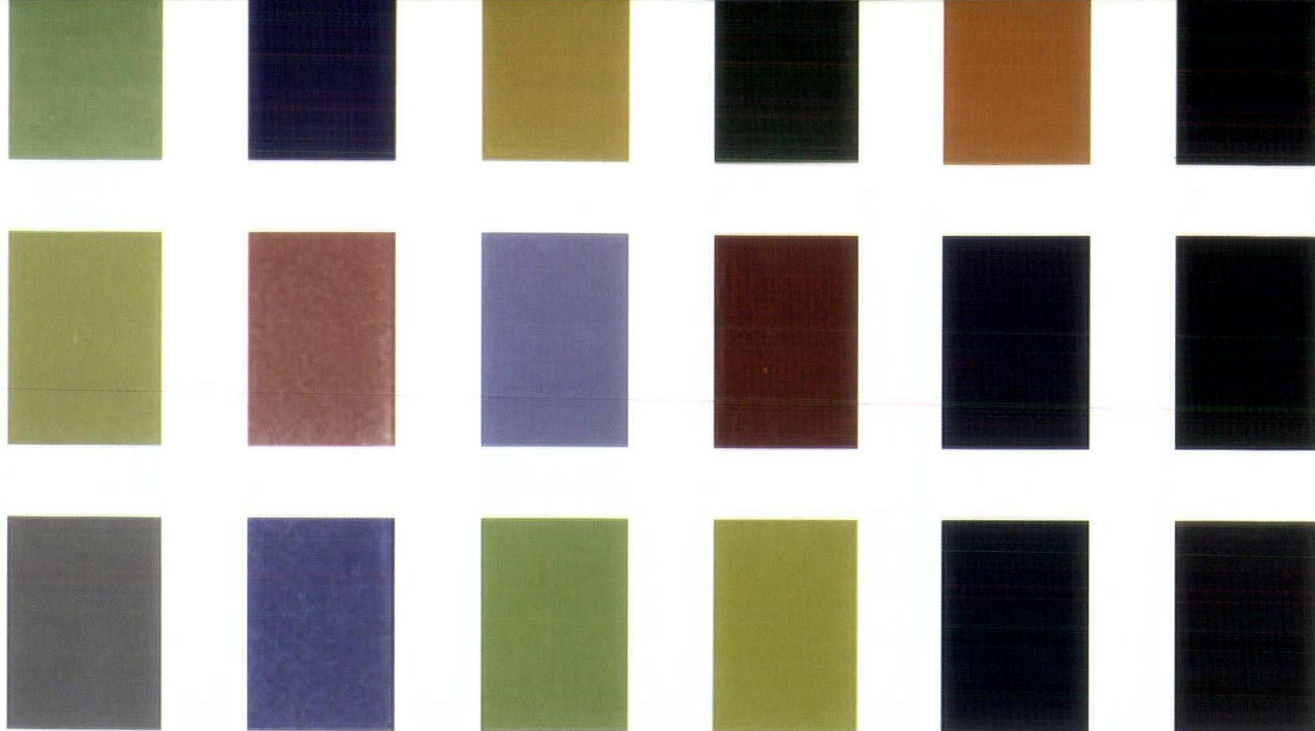


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State and Region
2009 Design
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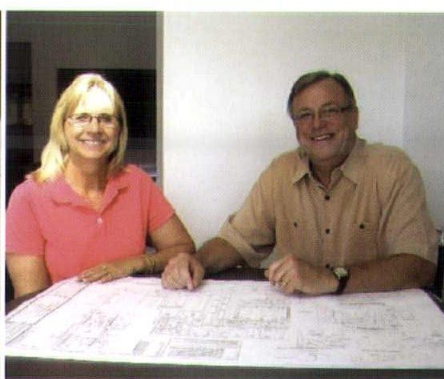
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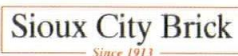
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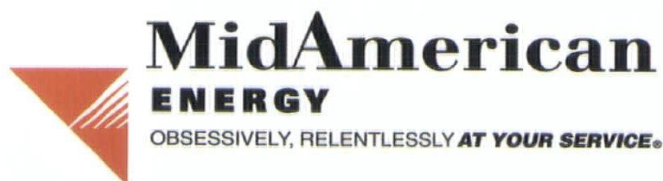
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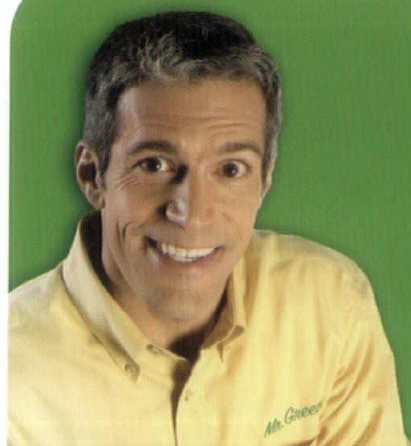


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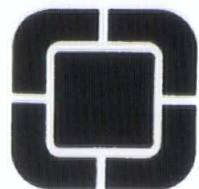
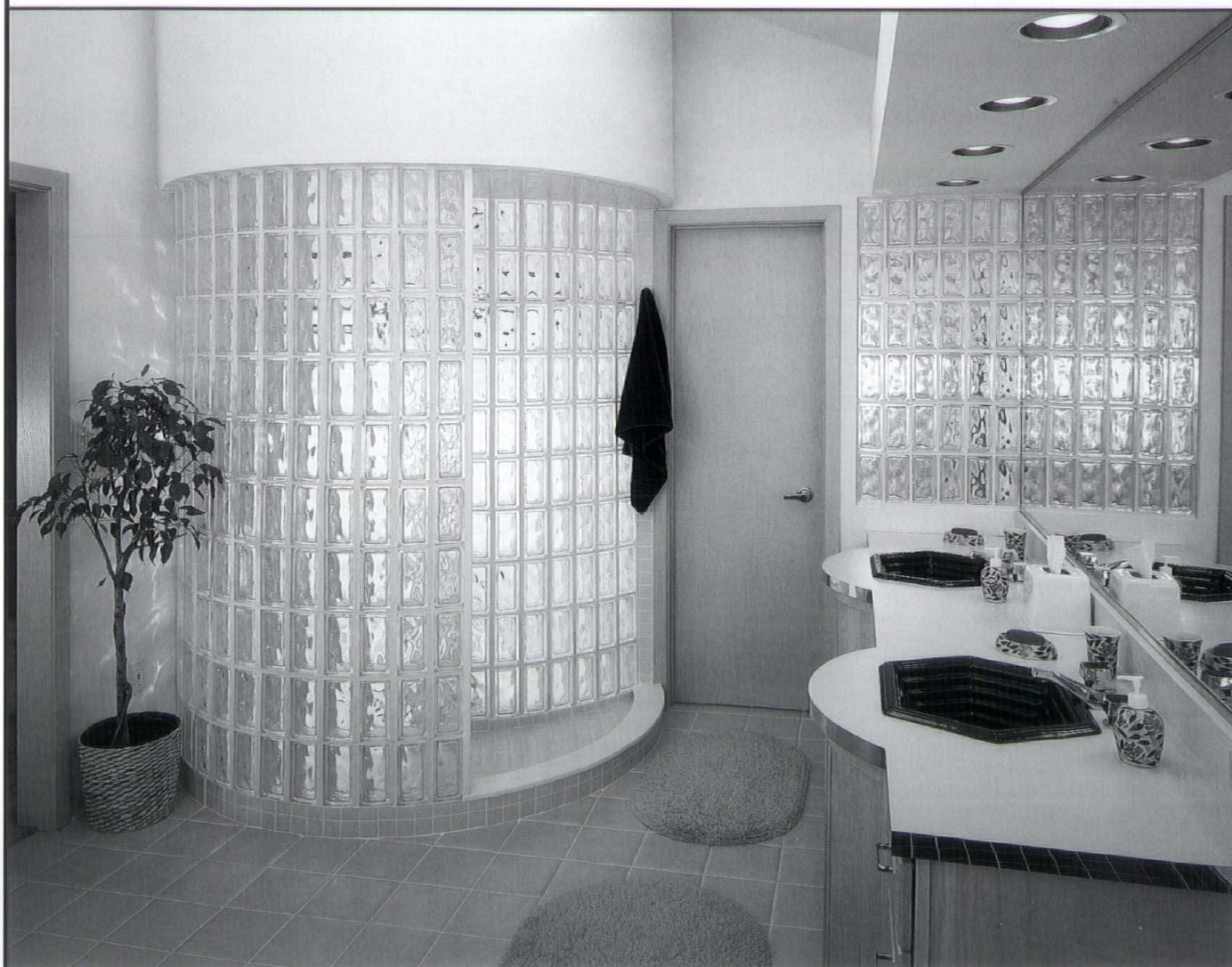
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COVER
Weigel Residence

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

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Overachiever.

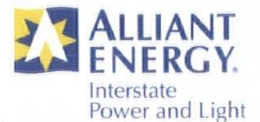


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AIA Iowa's View on Alternative Project Delivery

"Construction project delivery" is the method by which the parties on a project—the owner, architect, contractor, and others—partner together to design and construct a completed facility. In Iowa, a wide variety of project delivery methods are used in the private sector, but all public projects greater than a certain dollar amount are required by law to use the traditional and widely accepted design-bid-build delivery process. In recent years, proposals have been offered to authorize the use of alternative project delivery methods for public work. These proposals tie into an overall national trend of seeking alternatives to the traditional design-bid-build process in order to reduce costs and improve efficiencies.

AIA Iowa supports alternative project delivery methods that benefit the owner and the public interest. However, not all project delivery methods would be beneficial. In fact, in AIA Iowa's opinion, some proposals would be distinctly harmful to the construction environment and public interest in Iowa. To better understand the differences between helpful and harmful alternative project delivery methods, let's first define what the options are.

Design-Bid-Build

"Design-Bid-Build" is the process that is currently used on all public projects in Iowa greater than a certain size. (In 2006, the law was changed so that generally all construction projects greater than \$100,000 must be bid; previously the limit was \$25,000. In addition, some smaller projects must obtain competitive quotations. For more information about specific limits, visit the Iowa League of Cities or Iowa DOT websites.) In design-bid-build, the owner—such as a local school district, city, county, university, or state government



This year the AIA Iowa Chapter hosted its members as well as the AIA Central States Region members from the states of Kansas, Missouri, Nebraska and Oklahoma at the 2009 awards ceremony. Outstanding design projects were recognized by juries of respected peers at both the state and regional level. In addition, the bi-annual Excellence in Craft Award recognized Iowa craftspeople who demonstrate excellence in the execution of their craft.

Service to the profession was also recognized with awards to two Iowans. The Education Award was bestowed to Kate Schwennsen and the Medal of Honor, AIA Iowa's highest award, was awarded to Cal Lewis. Service is alive and well in Iowa!

State and Region 2009 Design Awards

As one of three issues advocated by AIA Iowa, quality design is an investment. A well-designed Iowa will attract and benefit residents, businesses and visitors, and meet the needs of present and future generations alike. Quality design simply provides a better culture in which to work and live our lives.

Congratulations to all firms for their diligence and unrelenting effort to pursue design excellence.

Rob Smith, AIA, LEED AP
Chair, AIA Iowa Awards Program

agency—hires an architect to design the building. In most cases, the architect is selected using a process called Qualifications Based Selection, or “QBS.” Universities, state agencies, large cities and counties, large school districts, and the Iowa DOT all use QBS in some fashion. Under QBS, the owner evaluates proposals from multiple architects based on their qualifications, including their previous experience with similar buildings and understanding of the owner’s needs. The owner ranks the design professionals based on their qualification criteria, and then negotiates with the highest ranked architect on the list for a reasonable fee for the architect’s services. If they cannot agree on a fee, then the owner can end the negotiation with that architect and move on to the next one on the list.

After selection is complete, the architect then works with the owner to design a facility that best meets the owner’s needs and requirements. After the design is complete, construction drawings and specifications are developed. A bid date is scheduled, and the availability of construction documents is advertised. General contractors may review the documents and submit bids. After the bidding period ends, the bids are opened and entered into the public record. The lowest responsive, responsible bidder is selected and awarded a contract to complete the project. Construction then begins.

Design-Build QBS

“Design-Build” is an alternative project delivery method that is used frequently in the private sector. Instead of the owner having two separate contracts, one with an architect and one with a general contractor, the owner has a single contract with a design-build entity. The design-build entity includes both architects and contractors working together, either within one company or within a joint venture or other partnering agreement. The design-build entity is responsible for both designing the facility to meet the owner’s needs and constructing it. Design-build allows the owner to have one single point of responsibility for the project, which has both advantages and disadvantages. It also can be helpful on larger, more complicated projects because the entire design and construction team is set and involved from the beginning of the project.

A specific type of design-build includes the use of Qualification Based Selections (QBS) to select the design-build team. This type of selection has significant benefits because it allows the owner to select the design-build team based on their qualifications and fit for the owner’s needs. After the owner determines the design-build entity that is the best fit for their needs, a reasonable fee is negotiated. If agreement cannot be reached on the fee, then the owner can move on and negotiate with the next design-build entity on the qualifications list. Similar to the use of QBS for selecting architects, this ensures that the owner obtains the team that can best deliver a facility that meets their needs.

Design-Build Best Value

An alternative form of design-build is known as “Design-Build Best Value.” Under the best value approach, different design-build teams compete for the project and one of the criteria for selection is who can complete the project for the lowest cost. Since it is impossible to place an accurate cost on a project without knowing what is involved with the construction, the design-build teams must move significantly into the design phase in order to develop a design far enough to place a cost on it. By some estimates, the architect will be required to complete 30-35% of the design process—at a cost of tens or hundreds of thousands of dollars—before being selected or guaranteed any fee for their work. (In contrast, during a design-bid-build process, it has been estimated that contractors commit 1-2% of their work to put together a bid before being selected or guaranteed any fee.)

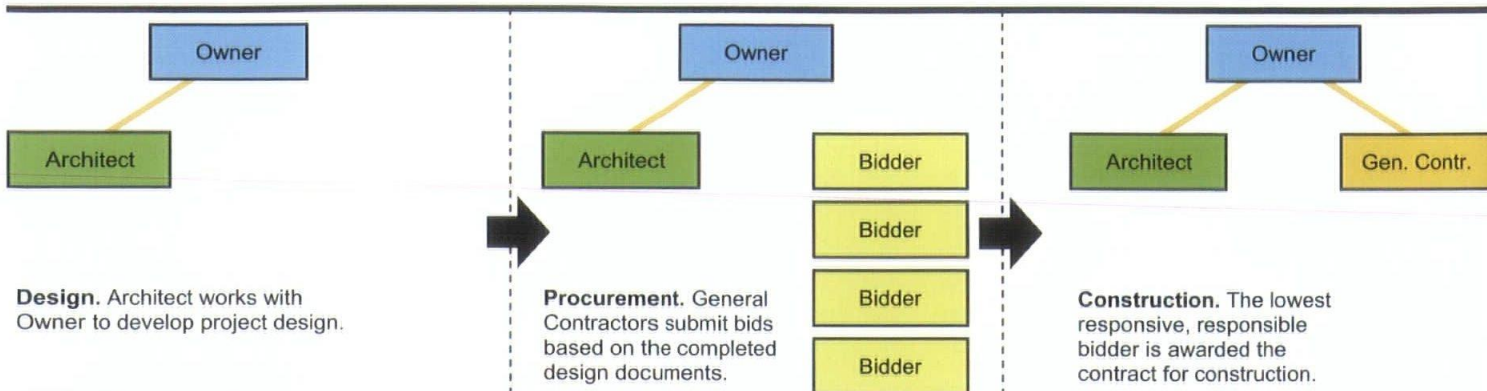
Unfortunately, this approach has some significant disadvantages. The design-build teams must proceed most or all of the way into conceptual design in a competitive setting in which the owner is not able to be meaningfully engaged in an integrated design manner (because this is not time-efficient for the owner with several teams competing for the contract). The resulting design is less likely to be the optimal fit for the owner’s needs. In addition, because of the unreasonable economic risk placed on the design-build teams, the pool of options for the owner to choose from may be significantly reduced. Fewer design firms will be willing or able to assume the risk of investing 30-35% of their total time on a project before even being selected. This would be roughly the equivalent of asking a contractor to build 30% of a building before being told if they will be paid for their work. As you can imagine, the pool of contractors willing to take this risk would be very small.

Construction Manager at Risk

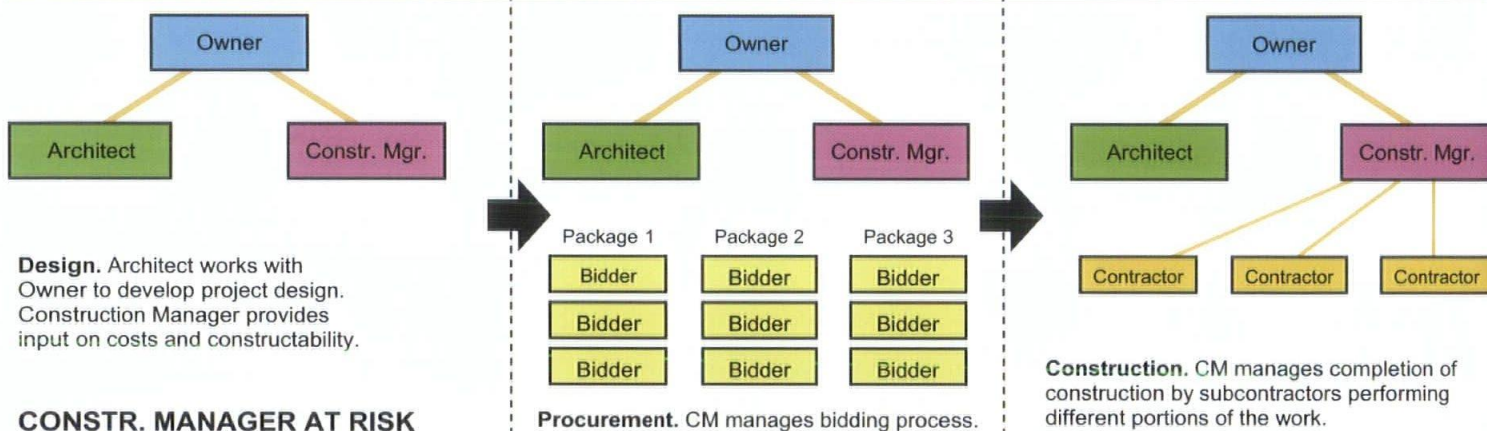
Another alternative project delivery option is “Construction Manager at Risk.” Under this option, the owner selects a construction manager (CM) early in the project, around the same time as the architect is selected. The owner often asks the architect to assist in the CM selection using a Qualifications Based Selection process. The construction manager provides input during the design process to help refine the end product, including feedback on constructability and budget. The construction manager then gives the owner a guaranteed

Under Qualifications Based Selection (QBS), the owner evaluates proposals from multiple architects based on their qualifications, including previous experience with similar buildings and understanding of the owner’s needs. Universities, state agencies, large cities and counties, large school districts, and the Iowa DOT all use QBS in some fashion.

Project Delivery Options



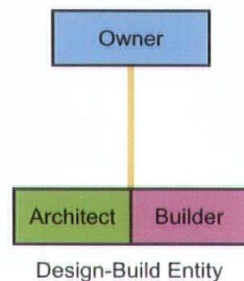
DESIGN-BID-BUILD



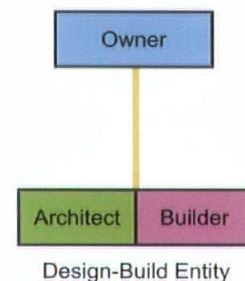
CONSTR. MANAGER AT RISK

Design. Design-build entity, including both architect and builder, works with Owner to develop project design.

Design-build entity is selected using Qualification Based Selection (QBS) to ensure they best meet the Owner's needs.



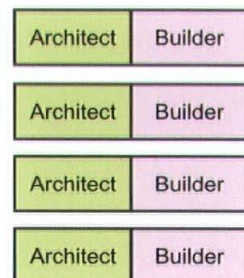
Construction. Design-build entity, including both builder and architect, completes construction of the project.



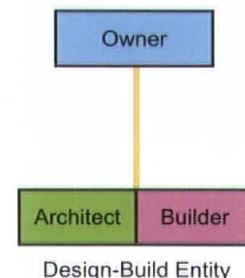
DESIGN-BUILD QBS

Design. Multiple design-build teams develop competing designs for the project.

The Owner is not involved with development of the conceptual design. As a result, significant design decisions are made without the Owner's input.



Construction. The Owner selects a design-build team based on cost, design concept, and qualifications. The team then completes the remainder of the design work and moves into construction.



DESIGN-BUILD BEST VALUE

maximum price (GMP) to construct the building, and once the design is complete, they take bids from subcontractors and begin construction. Often, if the final cost is less than the GMP, the savings are shared among the parties as an incentive. In AIA Iowa's opinion, the CM at risk delivery method has been shown to enhance the end product for the owner while increasing transparency about the costs and fees involved to complete the project. (This option is also sometimes confused with another option called "Construction Manager as Advisor," where a construction manager is retained as an additional advisor to the owner but is not responsible for giving a GMP or directly hiring subcontractors.)

Evaluating Options Based on Their Fit With Integrated Project Delivery

In evaluating alternative project delivery options, AIA Iowa believes that it is beneficial to have all of the parties—owner, architect, and builder—at the table and working together as early in the project as possible. This is referred to as "Integrated Project Delivery" (IPD), which means a greater partnership between the owner, designer, and builder early in the process. AIA Iowa and the AIA nationally have recognized that integrated project delivery—getting the parties to the table earlier—provides a more efficient, cost-effective, and better quality end result for the owner. This is one of the most important considerations when evaluating potential alternative project delivery methods.

Two of the alternative project delivery options proposed for public work in Iowa help to accomplish the goal of bringing the parties together earlier. Construction manager at risk and design-build QBS both engage the builder earlier than the traditional design-bid-build process, allowing for greater collaboration and input. These options can be beneficial to the public interest if applied appropriately.

Unfortunately, the design-build best value option is contrary to the concept of integrated project delivery because it requires the design-build teams to design a large portion of the project—including making early and significant design decisions—without being selected and at the same table as the owner. In essence, it removes the owner from the early design process. AIA Iowa believes that this is contrary to the public interest.

Project Delivery Options

	Design-Bid-Build	Construction Manager At Risk	Design-Build QBS	Design-Build Best Value
Owner Involvement Owner engaged during the entire design process, including early conceptual design decisions.	✓ Yes	✓ Yes	✓ Yes	✗ No
Architect/Engineer Involvement Licensed Architect or Engineer involved during entire design process.	✓ Yes	✓ Yes	✓ Yes	✓ Yes
Construction Professional Involvement Construction Professional involved during entire design process to advise on costs and constructability.	✗ No	✓ Yes	✓ Yes	✓ Yes
Selection Using QBS Designer selected using Qualifications Based Selection (QBS) to ensure the most experienced, qualified fit for the Owner's needs.	✓ Yes	✓ Yes	✓ Yes	✗ No
Recommended by AIA Iowa Recommended by AIA Iowa as being in the public's best interest.	✓ Yes	✓ Yes	✓ Yes	✗ No
Permitted Under Current Iowa Law for Public Projects	✓ Yes	✗ No	✗ No	✗ No

If alternative project delivery is authorized in Iowa, AIA Iowa has recommended additional provisions that should be included to help protect the public and the construction environment.

- Alternative project delivery should be tested on a limited pilot program first to evaluate its usefulness for public owners in Iowa. The pilot program should include a clear, unambiguous definition of duration and the number of projects that will be permitted.
- Professional services must be provided by a licensed design professional, per current Iowa law.
- A gatekeeper should be established to manage the pilot program, assure a thorough and fair evaluation, and ensure that projects meet the criteria for participation, defined as an infrequent exception to normal bidding practices by the legislature.
- Due to the complexity of these new delivery methods, the best candidates to participate in the pilot program are public owners that have significant construction experience.

—This article was written with the assistance of Bill Dikis, FAIA, and the AIA Iowa Government Affairs Committee.

ALTERNATIVES

BY PETER P. GOCHÉ, AIA

Labor's Leftover: Where the spirit does not work with the hand, there is no art.



Above: Barn with siding removed and black plastic camera obscura by Zach Brown.

Right: East face of barn with siding partially removed.

This paper considers the productive nature of labor. Labor's leftover takes a deeper look into the cultural experience of rural Iowa through the study and dismantling of a dilapidated barn situated in Boxholm, Iowa. This independent study was conducted by Zach Brown, Dustin Harford, Nick Lindsley, John Wachtel and Kurtis Wolgast. Through labor, the group developed a collective understanding of their environment through the analysis of agricultural artifacts found in the barn and by using the barn as a lens for viewing the rural landscape. By creating a narrative of both fact and fiction, the students were able to tell a more comprehensive story of the human condition surrounding the space of our inherited landscape.

Work is a way of life. It inhabits our private homes and our spaces of labor, and, in turn, it governs the way we live. The physical demands of labor and the mental strain of private conflict balance each other out through the relationship of labor and leisure. They should understand that within this balance there lies the contents of work; the customs and values observed and practiced through the rituals of the worker.

Spaces of labor consist of places where the definition of a boundary for labor-related practice exists, and this space fluctuates. Example: the 80-acre plot just southwest of Boxholm, Iowa, was the space of labor for the Appelholm family, and within that space there existed architectures of labor—a barn, a corncrib, a house, etc. Spaces of labor contrast spaces of leisure, and sometimes these spaces overlap.

When we understand the satisfaction of pain, we understand what it means to labor. In the strain of labor, we inhabit the space of labor, a space of life giving creation. It's when we taste our sweat or ignore blood emerging from open skin and continue pushing, punching, pounding through challenges which present themselves through work, that we actually labor. The body is tortured, and through this struggle and hardship, the mind grows.

—Excerpt from "The contents of work" by Nick Lindsley





Our intent in conducting this inquiry was to attenuate our thinking about the inherited landscape of Iowa through a case study that allowed for varying perspectives by students from a diverse array of educational perspectives. The case study served a number of functions, but we suspect its most important may well have been to provide a structured trajectory by which to engage the space of Iowa and seek out at-grade knowledge from folks currently occupying the land. We continue to reflect on the project's real significance specific to the student's education, but we recognize that its greatest function may well have been the engagement with manual labor itself.

Institutional Affiliation

Iowa State University

Faculty Advisors

Peter P. Goché, Primary Advisor

Mitchell Squire, Co-advisor

—Peter P. Goché is an artist and lecturer in the Department of Architecture at Iowa State University.



Left: Nick Lindsley and Zach Brown dismantling barn.

Right: Photographic prints developed on-site in camera obscura.

Above: Projected image of Iowa's inherited landscape from within camera obscura.

AWARD

AIA IOWA DESIGN AWARD
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Colorado Rocky Mountain High

10,000 FEET TO BE EXACT

JURY COMMENTS: *This is very good domestic and rural design, fitting in its context with great ease and confidence. The house is beautifully crafted, its slender columns elegantly supporting the slender roof. The inside provides a contemporary interpretation of a rustic material palette and connects well with the wooded exterior. The repetition of simple laminated timber frames, sitting atop a cast-in-place base, produces an elegant structural rhythm that reads throughout the building.*

"The house is quiet, comfortable, and serene with views of woods and mountains. Appropriately sized with no wasted or gratuitous spaces—we use every inch for some purpose."

—The client

When an Iowa City couple selected a site on Copper Mountain in the Rocky Mountains of Colorado, they knew well what they desired in a vacation home. Along with the beautiful environment, marvelous views, and ski trail access was the idea of designing something unique and completely different from the stodgy over-designed spec homes on surrounding lots. Banality was not an option.

Through a connection with a friend, the clients contacted Paul Mankins, FAIA, LEED AP, of Substance in Des Moines, to take their ideas and design a home for them and their four children in this wonderful mountain landscape. Topics raised during discussions included a generous space for gatherings and meals and only sufficiently-sized bedrooms. After all, who in their right mind wants to spend needless hours in oversized sleeping quarters when living in a "postcard" photograph? Space was also needed for storage of outdoor sports equipment and a small office. A series of design options evolved with the final plan consisting of a pavilion and a separate four-story bedroom and office tower alongside. According to Mankins, "the clients were part of this process and became invested in the ideas. They are smart, fun people, and we worked through this together."

The separate volumes are arranged to create two distinct landscape experiences. The post and beam pavilion serves as a secluded environment of interior and exterior living spaces. This simple and elegant pavilion is sheltered by lodge pole pine trees nestled into the woods. Contrasting with this is the four-story bedroom and office tower offering an expansive view of the Rocky Mountains with fenestration only on the southeast elevation and directed to the mountain panorama. As Mankins states, "This arrangement allows the homeowners to 'be in the woods' and 'see the mountains'—the two qualities which drew them to this location."

This minimalist pavilion is protected from the noise of Interstate 70 and harsh oncoming winter storms with a nearly solid elevation with clerestory windows and a protective concrete wall. The other pavilion elevations completely embrace the wooded surroundings with large glazed openings to blur the distinction between a man-made object and the natural environment. An extended roof overhang creates a large covered exterior deck adjacent to an open patio and shades the glass from high altitude summer sun rays. Jason Kleinert of Weitz Norris Custom Homes noted that "a concern was the amount of windows which could be a heating nightmare, but the ori-

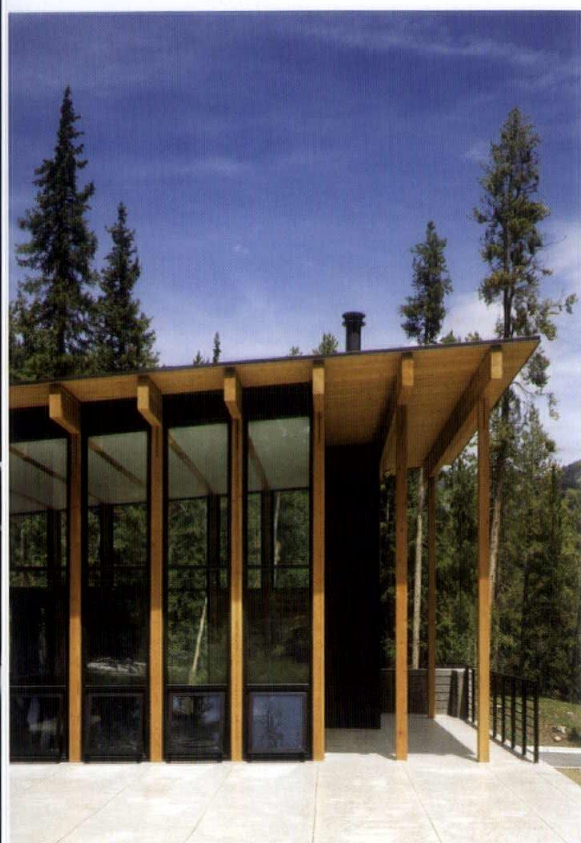
Right: In this three-quarters view, the 1,350-square-foot pavilion encloses the main living and dining areas along with the garage. The 14-foot-high post and beam configuration exhibits a clean structural clarity resembling the nearby pine trees.



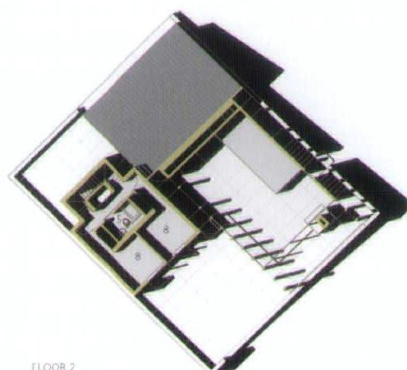
Project: Weigel Residence
Location: Copper Mountain, CO
Architect: Substance
General Contractor: Weitz Norris Custom Homes
Structural Engineer: Charles Saul Engineering
Interior Design: Substance
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

MARK E. BLUNCK

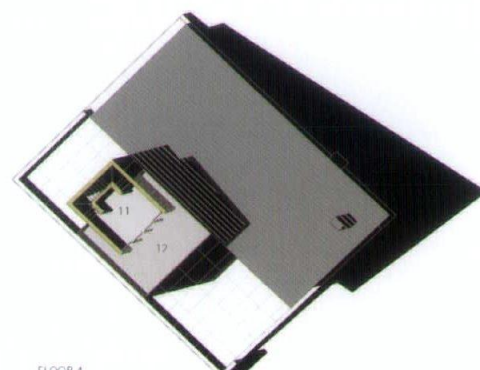
1. entry
2. great room
3. dining area
4. kitchen
5. bathroom
6. ski closet
7. garage
8. bedroom
9. master bathroom
10. master bedroom
11. office
12. roof terrace



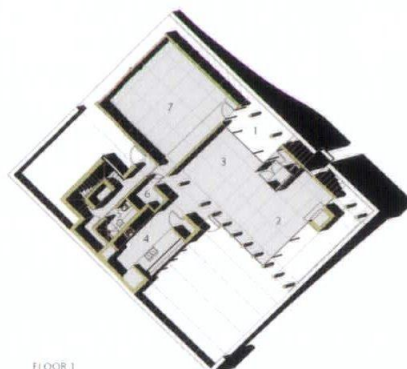
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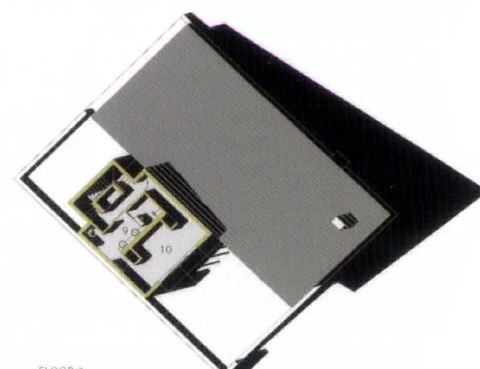
FLOOR 2



FLOOR 4



FLOOR 1



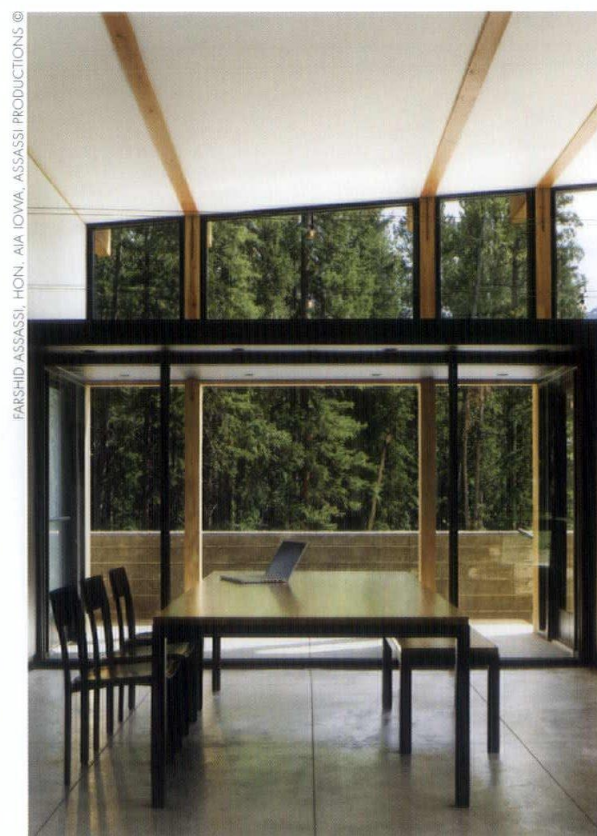
FLOOR 3

entation of the home by Substance proved to be very well-thought-out.”

An effective architectural concept is the entry compression/expansion principle, so successfully employed by Frank Lloyd Wright and Richard Meier. As the scale of the dramatic mountain landscape is truly enormous, a graduated transition was designed allowing visitors to adjust to an engaging and pleasant domestic balance. A graduated entry sequence was configured to heighten the visual sensation of the home. The circulation path commences at the southeast and passes through the solid outer concrete wall and up a short stair running parallel to the pavilion. The path then proceeds to a covered porch and into the main home with the beautiful wooded surroundings coming into view. This transition physically and visually prepares one to fully comprehend the proportion of the pavilion and its overall relationship to this stunning vista.

This vacation home is in perfect context with its environment, and the use of indigenous materials and functional design speaks to the creativity of the clients and architect. The view of the night sky from this altitude must be spectacular.

—“You’re a man of the mountain, you can walk on the clouds, manipulator of crowds, you’re a dream twister. Joker-man dance to the nightingale tune, bird fly high by the light of the moon.” Mark E. Blunck, Hon. AIA Iowa, surveying his domain thanks to Mr. Zimmerman.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Above left: The glass and wood pavilion encloses an expansive open space with the trees and landscape as a natural work of art. Nature is the best artwork in this setting.

Above right: The four-story bedroom/office tower separates public and private functions. The tower acts as a chimney to cool the house in summer months with simple ventilation strategies.

Left: The interior displays the same design simplicity as the building with a large gathering space for meals. Radiant in-floor heating is utilized throughout the house.

A W A R D

AIA IOWA DESIGN AWARD
FOR EXCELLENCE IN
ARCHITECTURE

King of the Castle

RDG SHAPES A NEW INCUBATOR FOR DESIGN TALENT AT IOWA STATE UNIVERSITY

JURY COMMENTS: *This is a didactic building, and it befits its function—a building that teaches knowledge about architecture. The building is a simple, articulated volume, its hovering green roof plane reminding us that sustainability will be architecture's paramount responsibility in the coming decades. With its naturally ventilated atrium at its core, this project features simple yet refined interior detailing.*

The King Pavilion at Iowa State's College of Design provides naturally illuminated and ventilated studio space for beginning and intermediate design students.

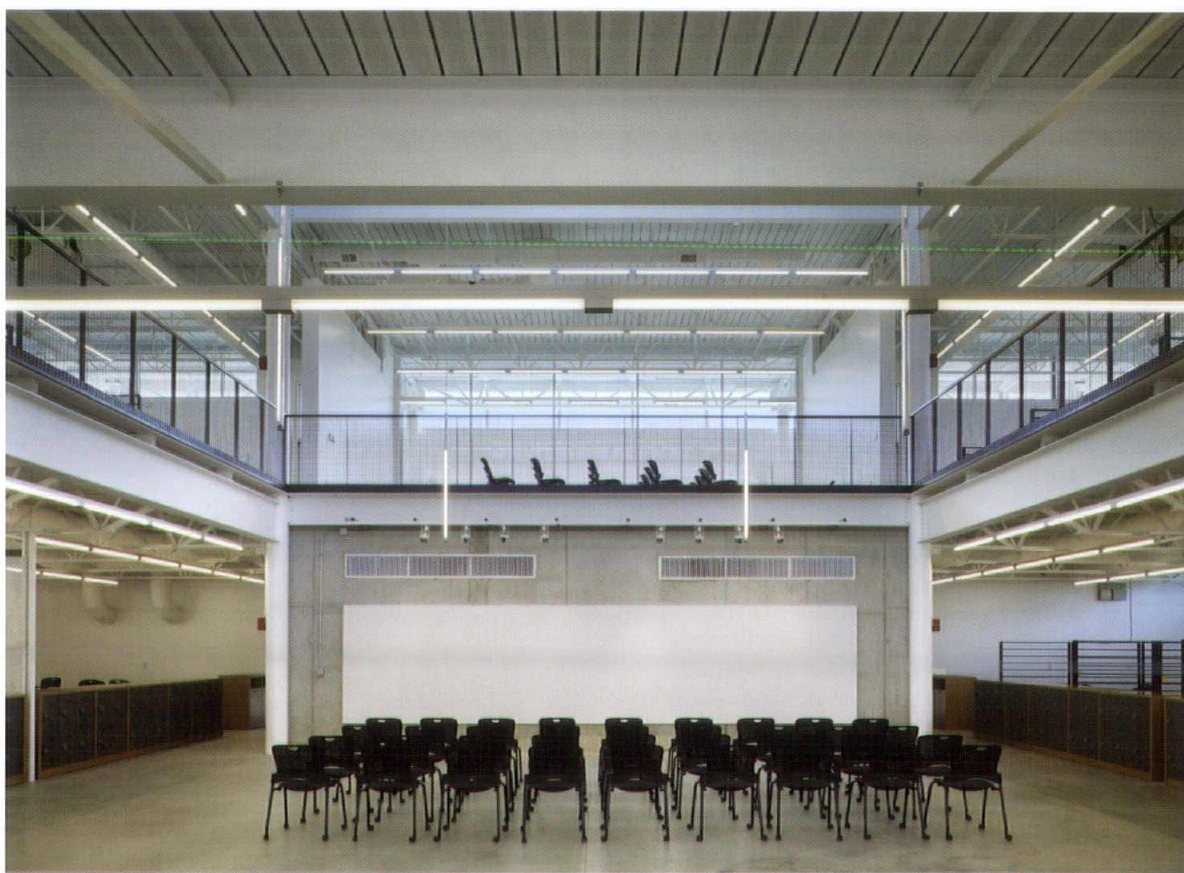
Right: The central space also serves as a meeting and review area. Interior finishes are simple, as-built materials.

Iowa State's College of Design turned 30 years old in 2008, but alongside the celebrations it was difficult to ignore the fact that the building housing the college's programs was also showing its age. Worse, the "temporary" expansion of studios into a nearby Armory had become alarmingly permanent. With a new first-year CORE program designed to provide a common introductory experience to freshman in all design majors, the college needed new space that reinforced the integrated nature of its various departments, and one that promoted cross-disciplinary learning and experimentation.

"We had this idea to replicate what was best about the Armory—the open plan in particular—and to suppress what was worst," Engelbrecht notes. That meant eliminating walls, including spaces for casual and formal reviews, and fostering a sense of community while changing long-held attitudes at Iowa State about building systems, security, and energy usage. Iowa State hired RDG's Des Moines office to program and design the building, and early on they relied on a studio taught by then-principal Kevin Nordmeyer to incorporate students' ideas and on-the-ground knowledge of how a new suite of studios could best work.

Project: King Pavilion
Location: College of Design,
Iowa State University
Architect: RDG Planning
& Design
General Contractor: Miron Construction Co., Inc.
Interior Design: RDG Planning
& Design
Landscape Architect:
Conservation Design Forum
MEP Engineer: Holabird and
Root
Consultants: Conservation
Design Forum and
The Weidt Group
Structural Engineer: Charles
Saul Engineering
Photographer: ©Cameron
Campbell, Integrated Studio

THOMAS LESLIE

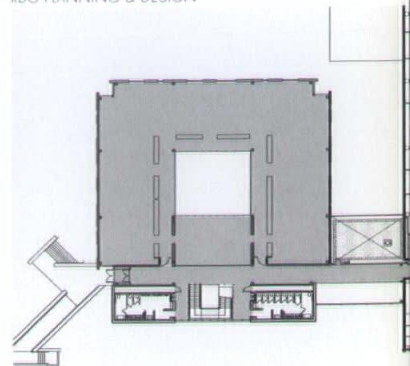


Mark Engelbrecht, dean of the college at the time, had promoted the idea of a new building to the university as a project that could go beyond solving a space crisis. Iowa State had been slow to recognize the benefits of sustainable design, and Engelbrecht recalls pitching the new pavilion as a didactic building, one that could exemplify energy efficient strategies to students within, and to the wider university community as a whole. Iowa State's president, Gregory Geoffroy, agreed with this vision and the administration worked with the college to fund the project internally, through donations and university funds.

The final design took a basic principle—a two-floor donut of studio spaces surrounding a double-height atrium—and refined it to include indirect daylighting at the edges, natural ventilation using stack effect and operable windows, and a minimal palette of finishes and materials. These systems allow the building to function without air conditioning, a fact that Engelbrecht says made some university officials uncomfortable, but which set a high standard for the building's performance. Cost issues kept the building lean and led to a starker palette of finishes and details than originally planned, but major elements such



RDG PLANNING & DESIGN

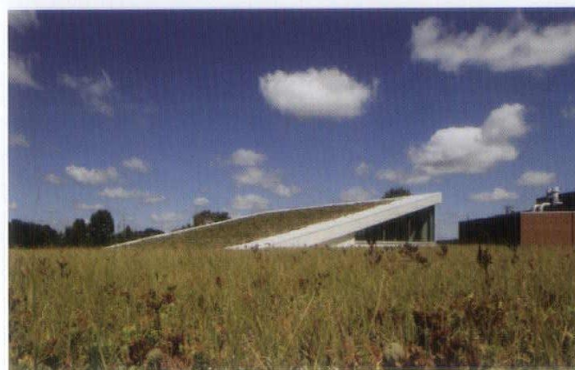


Above: The King Pavilion's studios are arranged around a central, double-height space that provides light and ventilation. The 1978 College of Design is to the right.

Left: From the exterior, the King Pavilion serves as a welcoming gesture to the college building from the north. Its exterior consists of floating planes whose interstices allow north light to diffuse throughout the pavilion.

Below: Iowa State's first green roof caps the pavilion, managing storm water while signaling the building's multi-disciplinary ecological strategy.

©CAMERON CAMPBELL, INTEGRATED STUDIO



©CAMERON CAMPBELL, INTEGRATED STUDIO

—Thomas Leslie, AIA, is an associate professor of architecture at Iowa State and the Spring, 2010 Eshbach Visiting Professor at Northwestern University's McCormick School of Engineering.

as a green roof survived as the university remained committed to the project's didactic elements.

Named for lead donors Steven and Barbara King, founders of Landscape Structures and College of Design alumni, the new pavilion opened in August, 2009. Its opening marked a transition, as Engelbrecht marked his retirement and newly appointed Dean Luis Rico-Gutierrez assumed leadership of the college. Both shared the ribbon-cutting duties, making the new King Pavilion an important landmark in the college's history. Rico-Gutierrez notes that the building not only teaches through its passive systems, it also announces the wider goals of the college to the community. "It lets us walk the talk. We teach the importance of integration, we really talk a lot about the social impact of our work, and finally we can point to the walls around us and say 'this is how it's done.'" The pairing of technical systems with a set of spaces that reinforce the college's integrative goals should set the stage for another 30-years of ambitious collaborative work.

AWARD

AIA IOWA DESIGN AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Viticulture

JASPER WINERY

JURY COMMENTS: The architect was able to produce a very effective series of spaces for this winery that relates well to its setting. The design takes advantage of the rawness of its structure and the modesty of its limited material palette, extracting beauty out of what otherwise could have been a banal metal shed building. The patios around the building provide an elegant transition to the vineyards beyond. This project demonstrates how a low construction budget can lead to good architecture with a sense of modest means, exposed structure, and a well-organized plan.

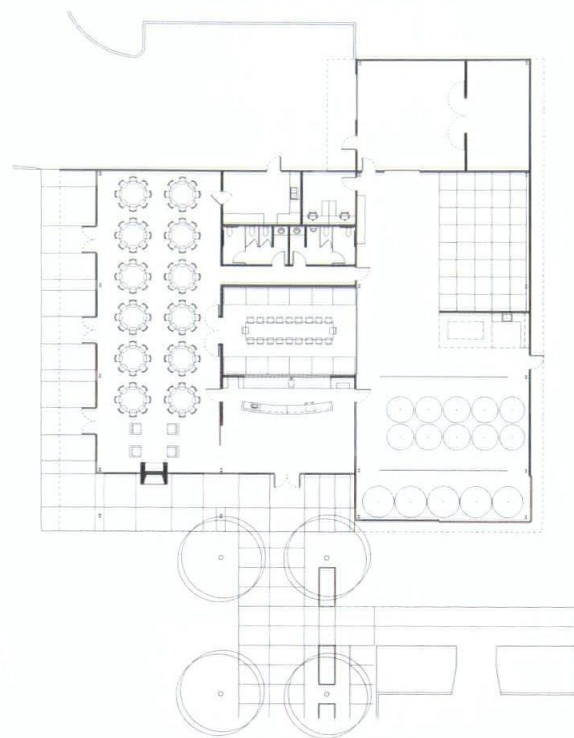
Architects seek to produce a spatial condition that collapses the distance between food source and production while reconstructing a family farm unit within the confines of the city.

Below: Outdoor seating area outside full-height glass openings.

Right: Floor plan.

The natural space of Iowa was reinvented in the nineteenth century as a reflection of the rationality of capital production. The product of this rationality was the overlay of a grid system of surveys that indiscriminately subdivided the land—subduing its embodied natural and cultural characteristics. The grid provided the structure whereby farms, towns and cities were created to cover the entirety of the state and established a network of agricultural and industrial production. This modern landscape also produced the culture of the family farm, which, until the mid twentieth century, was the dominant production unit in Iowa. In the twenty-first century, Iowa is experiencing significant challenges on social, economic and environmental levels that accentuate the tension between the modern cycles of production and the sustainability of the social and natural environment. With the relocation of Jasper Winery, the Groben family established a new type of urban agriculture that negotiates this tension based on the development of a sustainable scale of production that supports the local exchange of goods.

Established in 2004, the production facility and grounds were originally located outside Newton, Iowa. Recent growth created the need for additional production facilities. Rather than expanding the original production site,



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the owners decided to relocate to their market area. “We wanted to bring a piece of our farm into the heart of the city,” notes Jean Groben, owner. The 8,100-square-foot wine and production facility, designed by Substance Architecture, is situated in an existing neighborhood development south of downtown Des Moines, Iowa. The building and vineyard are sited on a four-acre parcel in the heart of the metro area near Grays Lake at 2400 George Flagg Parkway. Jasper winery is an “estate style” facility which specializes in the production of premium quality wines using grapes sourced from vineyards throughout central Iowa. Many of the wines produced at Jasper Winery are blends of more than one grape variety; Jasper Winery produces several 100% varieties wines. Oak barrel aging is used for dry wines. The winery produces 10,000 cases of wine annually.

The building was conceived as an extension of the productive landscape through a series of full-height glazed openings. A connection is established between the public areas of the facility and the grounds on which the a portion of the consumed product is grown. This blend of social space and the space of production is crucial to the “local” experience and renewed public interest in the origins of food. As described by Jason Alread (design principal), “the farm foregrounds the operation and allows people to move through and experience the entire cycle from farm to processing to presentation.” Areas associated with this aspect of the architecture are the tasting and café area, a banquet room and the outdoor seating areas that negotiate the space between the building and the landscape.

Project: Jasper Winery
Location: Des Moines, IA
Architect: Substance
General Contractor:
Hansen Company
Mechanical Engineer: Central
Iowa Mechanical
Interior Design: Substance
Landscape Architect:
Country Landscapes
Photographer: Farshid Assassi,
Hon. AIA Iowa, Assassi
Productions ©

PETER P. GOCHÉ



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



The cultural contributions of our discipline are fundamentally better when all aspects of design are understood as an integrated whole. To this extent, the design efforts of Jason Alread, Brad Rippey and the Groben family are to be commended since they connect the ecological characteristics which have environmental and social value, to the characteristics of the modernized landscape which has symbolic and productive value; therefore, Jasper Winery offers a typologically viable alternative to large-scale industrial agricultural practices and the inherited landscape of Iowa.

—Peter P. Goché is an artist and lecturer in the Department of Architecture at Iowa State University.

Above: Outdoor seating area with vineyard beyond.

Left: Tasting room and oak barrel wine aging.

Right: Reception area and fireplace with surrounding full-height glass wall openings.

AWARD

AIA IOWA DESIGN AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Factory Retrofit

FRAMING THE FARM MACHINERY AT JOHN DEERE

JURY COMMENTS: This is a very good transformation of an existing box building; the new façade layers and building components turn a big box into a more finely grained volume. Particularly successful are the building's carefully designed and positioned apertures projecting the building's inside into the landscape. The interiors start an interesting dialogue with the impressive machinery exhibited in the showroom. This is an exemplary transformation of the type of industrial building that usually blights landscapes throughout America.

An inspired adaptation of an industrial building as a visitors center and offices for Deere and Company, designed by OPN Architects, merits attention and a visit.

The John Deere Harvester Works Visitors Center and Offices collected an award for design excellence for its skillful transformation of an East Moline, Illinois, eyesore into an elegant public gateway to Deere and Company. Catherine McKeag, project manager for the contractor, Ken Curry Construction, says she is especially pleased with this project: "We are very proud to have turned a frog into a prince."

OPN Architects redesigned one of the corporation's high-bay factory buildings to include historical exhibits, a gift shop, an auditorium, conference rooms and office space. The primary project challenge was to redefine the scale of the existing building to engage its context and its various users. The awards jury was particularly impressed with that transformation. Rudolfo Machado commented that, "the new façade layers and building components turn a big box into a more finely grained volume." In the interest of sustainability, OPN decided against removing the building skin and recladding, choosing instead to strategically add to and subtract from the existing envelope.

David Sorg, the project architect, understood the necessity for breaking down the façade and opening up the existing skin to reveal the new interior spaces the first time he visited the original building. The idea to showcase an enormous combine and make the machine the conceptual and experiential pivot point between exterior and interior also occurred to the design team on its first visit. Sorg thinks that encountering such a large piece of equipment from several

vantage points outside and inside the building is a crucial component of the project's spatial concept. "The over-scaled combine seems improbable, like a ship in a bottle."

Through carefully chosen materials and detailing, the building connects the combine to the earth on the one hand and, on the other, sets it in an art gallery. The polished and dark-stained concrete floors and extensive use of Corten steel offers a coarse contrast to the abstract white drywall. The 36-foot-high structural glass wall inserted into the southeast-facing façade washes the combine with natural light and sends daylight deep into the interiors.

The main entry is defined with a relatively low overhang and emphasized with a wide Corten steel frame. "I



Right: The high bay factory building before its transformation.

Below: A view of the new John Deere Harvester Works at sunset.

Project: John Deere Harvester Works Visitors Center and Offices

Location: East Moline, IL

Architect: OPN Architects

General Contractor: Ken Curry Construction, Inc.

Engineering: KJWW Engineering

Interior Design: OPN Architects

Landscape Architect:

OPN Architects

Photographer: Main Street Studio



CLARE CARDINAL-PETT



MAIN STREET STUDIO



like the use of Corten steel—it's a nice nod to the Saarinen building," said Steve Eppel, an architect working at Deere.

Eppel also thinks OPN did a very good job thinking through the experience from parking lot to entry. The landscape design sets an agrarian tone with its "furrowed" pavement and tractor seat benches, but it also includes a bold gesture of native prairie grasses.

The building serves multiple functions, from large busloads of people starting a tour of the factory to those "Gold Key" program customers who have come to watch their combines assembled and be the first to start the engines. The building works for both sizes of groups. It also serves an important Deere mission which is to keep all its employees connected on an everyday basis with the company's products. That big green combine is impossible to forget.

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

Above left: The southeast façade as "still life."

Above: Looking from inside the ground floor conference room into the main reception area.

Left: The ground floor plan showing the combine's location.

AWARD

AIA IOWA DESIGN AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Retail Redux

A NEW RETAIL BUILDING PROVES A WELCOME ANTIDOTE TO THE STANDARD STRIP MALL

JURY COMMENTS: This project is a very good demonstration of what a box in a parking lot can achieve when attention is paid to its façade. The carefully composed and articulated skin using wood, weathering steel, and glass, defies the building's big-box nature and all the bad connotations that come with it. The architect should be commended for demonstrating how roadside commercial architecture can be done well, turning a potential eyesore into an asset.

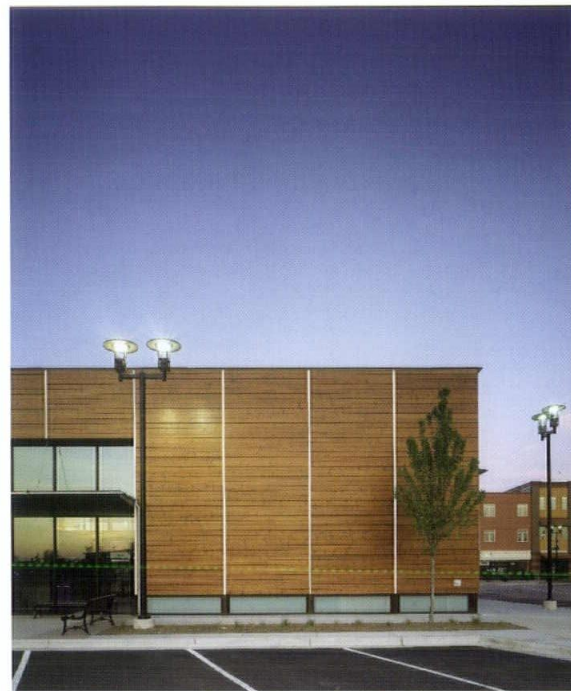
With deft use of materials and willingness to think outside the box, HLKB Architecture creates a welcome addition to suburban retail development.

Right: Wide sidewalks and a generous setback encourage a dynamic exterior life for the building.

Below: Set in a retail area in West Des Moines, the Stonebrooke 3 development offers a shape and material palette distinctive from the typical suburb archetype.

Say the words “strip mall,” and you’ll likely conjure mental images that are less design-worthy and more suburban sprawl gone awry: bland exterior materials and colors, little acknowledgement of streetside life, seemingly endless swaths of black or gray hard-surface parking. But much as updated modes of thinking—New Urbanism, the recent resurgence of the prefab phenomenon—have continued to mold new residential neighborhoods, so too have developers of retail spaces revised their approach. The end result is fewer cookie-cutter boxes and more individualized approaches that lend dynamic architectural life to dining and shopping establishments. Such is the case with the Stonebrooke 3 in West Des Moines, a speculative building by HLKB Architecture that received an AIA Iowa Excellence in Design Award in 2009.

The design for Stonebrooke benefited from several things: A developer unafraid of taking a non-traditional approach to a suburban space; an early tenant—a restaurant/night club—very much committed to a stylized environment in which to do business; and an architectural firm noteworthy for using materials in a nonconformist manner. “Very early on, the developer found the tenant for the building, so we were able to work closely with them to tailor the shell to meet their needs,” says Evan Shaw, AIA,



Project: Stonebrooke 3
Location: West Des Moines, IA
Architect: HLKB Architecture
General Contractor:
Larson & Larson
Structural Engineer: RakerRhodes
Photographer: ©Cameron
Campbell, Integrated Studio

KELLY ROBERSON





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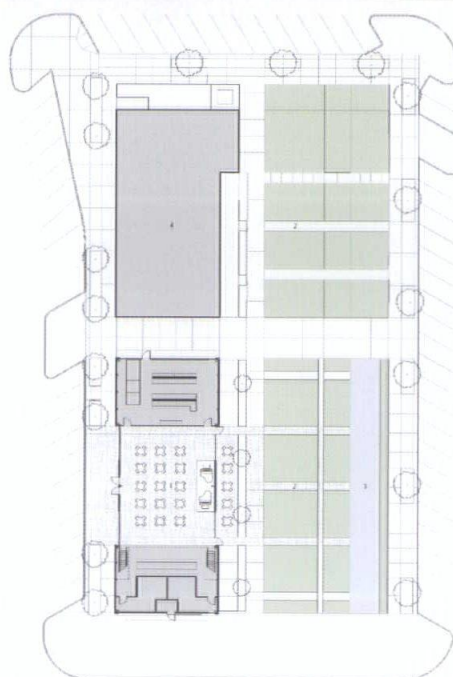


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Above: Careful use of glass highlights the volume of the interior space.

Left: Generous use of glass maximizes connection with exterior spaces.

Below: Designed as a simple rectangle, the two-story height interior volume organizes performance spaces. Hardworking kitchen, bar, and restroom spaces were pushed to the short north and south sides.



project manager with HLKB Architecture. "It was good because it wasn't a pure spec shell building, and we tweaked it to fit their program. If it had just been a typical spec building, I don't think we would have been inspired to do what we wanted to do."

Cost, maintenance, and schedule were key components in the creation of the building's envelope; design and construction documentation took place over the course of just a few months. While the building's rough size had already been established, the architects were able to formulate a site plan that responded both to interior function and exterior appearance. In the interior of what was to become a dueling piano bar, the developer had decided on a big open area where customers could gather around a focal-point stage; kitchen, bar, and restroom spaces; and a spot for VIP seating. The problem was the building's original master plan footprint wasn't big enough to accommodate all those distinct needs, so the architects went vertical, making the building a little taller in order to insert a mezzanine. That central double-height space, partially clad in glass on two sides, works as a continuum with a plaza to the east to maximize views and let in plenty of natural light.

On the east and west sides, a stained cedar rain screen slat system contrasts with the Corten weathering steel on the north and south facades. "They couldn't afford brick, but wanted something warm and tactile," says Shaw. "The two materials provide a level of contrast that's a little more interesting."

Beyond providing a stylized, modern approach to the design, the materials also ensure that should the tenants ever change, the building will still remain vibrant and lively, naturally extending its lifespan. That's a welcome fate for any retail space.

—Kelly Roberson is a freelance writer and editor living in Des Moines, Iowa.

AIA Iowa 2009 Excellence in Craft Award

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Private Residence

Honor Award

Iowa City, IA

Smith & Wood Construction

Neumann Monson Architects

JURY COMMENTS: The poetic relationship between fine craft and architectural intent is appreciated. The physical presence of the counterweight system becomes an effective framing device for the adjacent window and the views beyond. The relationship between a meticulously articulated object and an otherwise spare reflected ceiling plan is carefully considered. The joinery of staircase stringer to stair tread solves an age-old problem in a simple, elegant way.

The craft is well-executed throughout the staircase: wood and steel are both detailed and crafted at a high level. The logic of detailing, fabrication, and execution remains transparent in both materials. The complexity of moving parts seems to be handled effortlessly.





ROBERT SHIMER, HEDRICH BLESSING

Chesapeake Boathouse

Honor Award

Oklahoma City, OK

Elliott + Associates Architects

JURY COMMENTS: Smart use of form for a simple building type. Sleek object inserted into the landscape, like a boat into the water. Crafted, sleek, and iconic without being pompous or cute.



SCOTT McDONALD, HEDRICH BLESSING

ELEMENTS at Chesapeake

Honor Award

Oklahoma City, OK

Elliott + Associates Architects

JURY COMMENTS: Elegant insertion into a commercial office building. Skillful lighting and honey-colored glazing created a glowing atmosphere for dining. Skillful use of lighting. Works well on outside and inside moving in. Interesting use of interstitial spaces.



PAUL CROSBY ARCHITECTURAL PHOTOGRAPHY

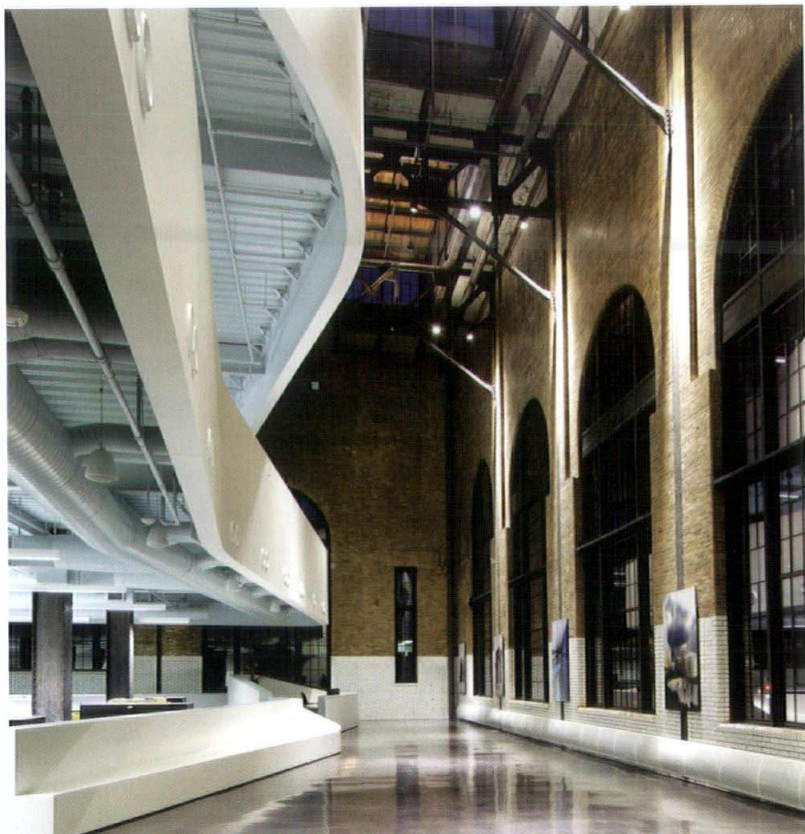
House on Lake Okoboji

Honor Award

West Lake Okoboji, IA

Min I Day

JURY COMMENTS: Interior design in three dimensions. Takes advantage of a beautiful site. Wonderful innovative use of materials from inexpensive to luxurious. Great use of color. Views well thought-out from every angle.



GAYLE BABCOCK ARCHITECTURAL IMAGEWORKS, LLC

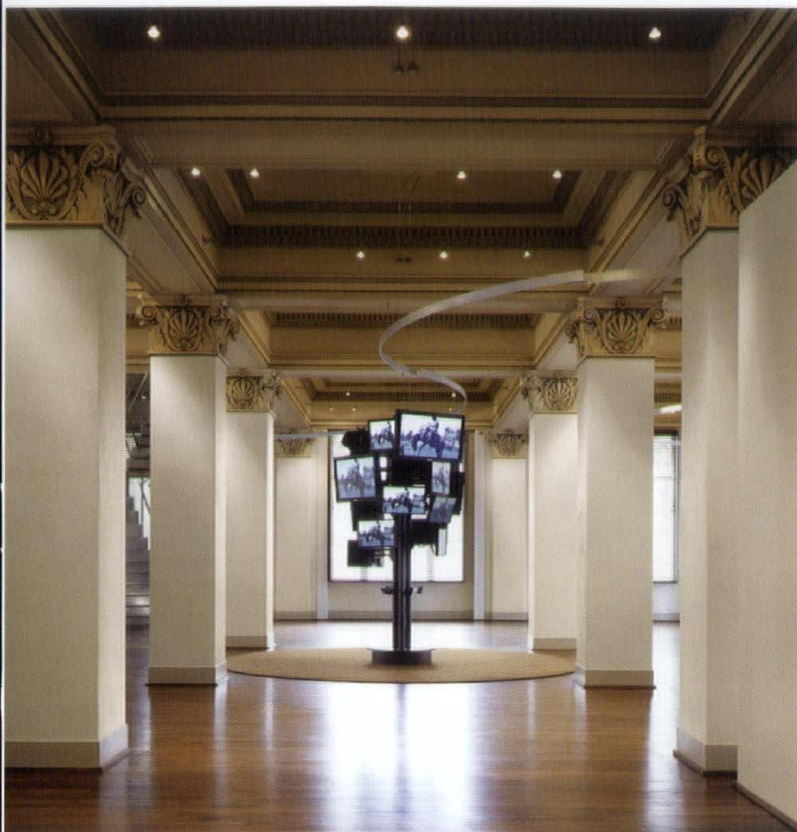
Cannon Design Regional Offices, Power House Restoration/Renovation

Honor Award

Saint Louis, MO

Cannon Design

JURY COMMENTS: Beautiful relationship between old and new, giving enough space to the old without cramping the new. Designed in countenance to the shell; clean, and sculptural without being domineering.



SCOTT McDONALD, HEDRICH BLESSING

Gaylord-Pickens Oklahoma Heritage Museum

Merit Award

Oklahoma City, OK

Elliott + Associates Architects

JURY COMMENTS: Color is vibrant but used judiciously. An almost European approach to adaptive reuse.



HEDRICH BLESSING

Utica Place—A Mixed-Use Development

Merit Award

Tulsa, OK

Miles Associates, Incorporated; Architect of Record

Hellmuth, Obata + Kassabaum, Inc.; Associate Architect

JURY COMMENTS: Spurred a great deal of discussion. Density was surprising. Unexpected, but pleasant. Thorough; didn't just take notes, but read the whole book on Urbanism. Surprisingly deft use of historical forms and massing.



BRUCE DAMONTE

Fogscape/Cloudscape

Merit Award

San Francisco, CA

Min I Day

JURY COMMENTS: Remarkably fresh and fun for a young person. Really liked the stone table; fun. Might not work for an adult, but fitting for a young person.



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Weigel Residence

Merit Award

Copper Mountain, CO

Substance

JURY COMMENTS: Handsomely conceived and detailed. Works with the site beautifully. Well thought-out in passive energy use and orientation.



MARK TADE

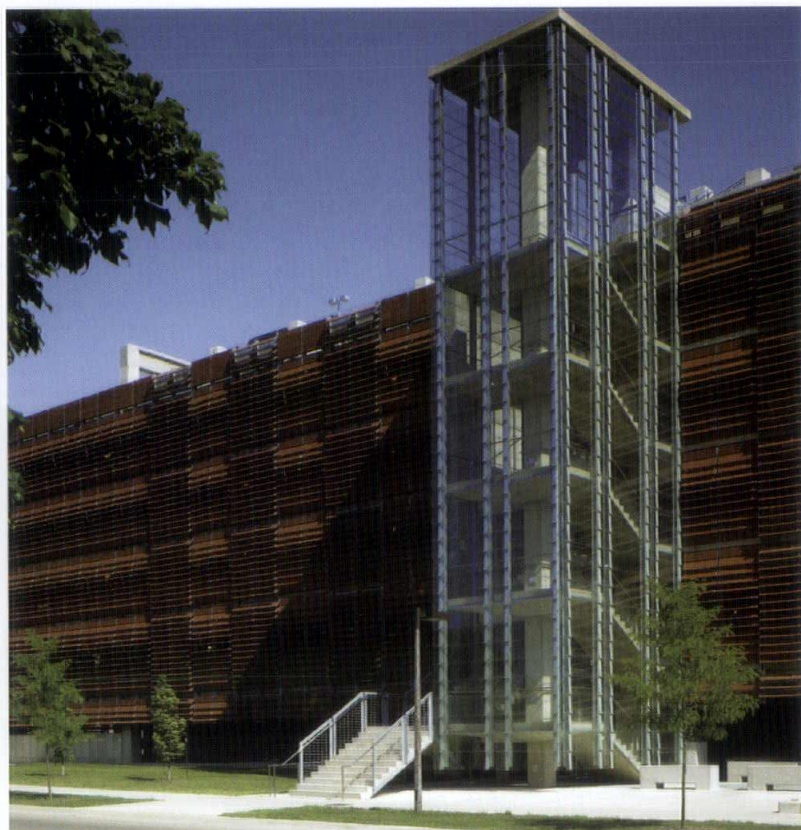
OPN Architects Offices

Merit Award

Cedar Rapids, IA

OPN Architects, Inc.

JURY COMMENTS: Conscious use of layers, spaces, and information. Circulation and orientation nicely done in large volume. Change in scale and intimate spaces in large flexible space is interesting. Clean lines of the new in a textured shell.



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Melrose Parking Expansion— University of Iowa

Merit Award

Iowa City, IA

HLKB Architecture

JURY COMMENTS: Use of daylight and modulation of transparency makes spaces inside feel safe while engaging the elevations. Two different elevation designs nicely unified into one result, not just wrapping. Commendable solution of a difficult building type.



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Omega Center for Sustainable Living

Merit Award

Rhinebeck, NY

BNIM

JURY COMMENTS: Treated as a teaching moment. An opportunity to teach the public about the environment and how we use resources. Landscape and building conceived as one system. Good use of natural recycled material intertwined with the landscape.



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Davenport Police Facility

Merit Award

Davenport, IA

Neumann Monson Architects

JURY COMMENTS: Remarkable humane and light-filled solution for an often-overlooked building type. It has a very secure sense of scale from plaza to entry. Often fortresses, but here inviting.

AIA Iowa Excellence in Design Awards Jury



Sebastian Schmaling, AIA

Sebastian Schmaling is a founding partner of Johnsen Schmaling Architects, a design and research studio in Milwaukee, Wisconsin, whose work has garnered critical attention for its conceptual clarity, formal discipline, astute detailing, and its unequivocal commitment to architectural innovation and environmental sustainability. Recent honors include the 2008 Architectural League of New York's Emerging Voices Award, two National AIA Housing Design Awards, two National AIA Small Project Honor Awards, nine Honor and Merit Awards from the AIA Wisconsin, an *Architectural Record* Interiors Award, and a 2008 National Interior Award.

Sebastian's projects and texts have been featured in numerous books and exhibitions here and abroad, as well as in leading national and international design periodicals. Sebastian, who is originally from Berlin, received a Master of Architecture in urban design from Harvard, where he graduated with distinction; a Master of Architecture from the University of Wisconsin; and a Diploma in Architecture from the Technical University Berlin. He was a teaching fellow at Harvard, where he received the Distinction in Teaching Award, and regularly teaches as an adjunct professor at the University of Wisconsin School of Architecture and Urban Planning.



Rodolfo Machado

Rodolfo Machado received his Diploma in Architecture from the Universidad de Buenos Aires in 1967 and a Master of Architecture degree from the University of California at Berkeley where he continued doctoral studies in architectural theory until 1973. Rodolfo practiced architecture in San Francisco, California, and Pittsburgh before associating with Jorge Silvetti in 1974. An architecture and urban design firm known for distinctive spaces and unique works of architecture in the United States and abroad, Machado and Silvetti Associates, Boston, Massachusetts, has completed projects of diverse size and scope and has received numerous awards, including three National AIA Honor Awards, 10 *Progressive Architecture* awards, 17 Boston Society of Architects Awards, 12 AIA New England awards, and the First Award in Architecture given by the American Academy of Arts and Letters.

Rodolfo is a professor in practice of architecture and urban design at the Graduate School of Design and currently chairs the Department of Urban Planning and Design. He has taught at Carnegie-Mellon University and at the Rhode Island School of Design where he chaired the Department of Architecture from 1978 until 1986. In addition, Rodolfo has been Jean Labatut Professor of Urbanism at Princeton University, Thomas Jefferson Professor in Architecture at the

University of Virginia, Bishop Professor of Architecture at Yale University, and Smith Professor of Architecture at Rice University.



James Shields, AIA

James Shields is an associate professor of Architecture at the University of Wisconsin-Milwaukee, where he teaches building design and construction technology. Shields is the author of two books: *The Cities of James Duane Doty*, and *Architectural Representation*.

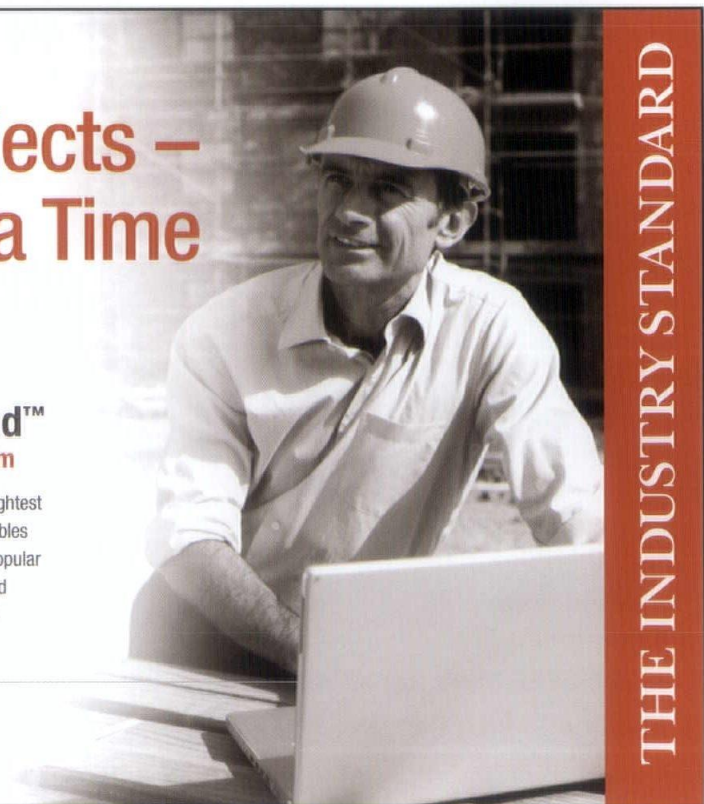
James has an active design practice as the lead design architect for the Great Lakes offices of Hammel, Green and Abrahamson (HGA), Milwaukee, Wisconsin, where his built work has been honored by numerous regional and national design awards. Recent projects include the glass Butterfly Vivarium at the Milwaukee Public Museum, the renovation of and glass addition to Milwaukee's Catholic Cathedral, the ultra-modern Bradley Tech High School, and the competition-winning Discovery World Museum complex on Milwaukee's lakefront.

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AIA Iowa Craft Awards Jury



Anne Lindberg

Anne Lindberg's work has been exhibited throughout the United States and abroad, including the Kemper Museum of Contemporary Art, The Drawing Center, Daum Museum of Contemporary Art, Sheldon Memorial Art Museum, Belger Art Center, The Writer's Place, Macalester College, North Carolina State University, as well as venues in New Zealand, Quebec and Japan. In 2005, Anne created a permanent collection installation at the Kemper Museum of Contemporary Art; the Detroit Institute of Art purchased one of her drawings; and she had one-person shows at the Sheldon Memorial Art Museum, the Dennon Museum, and the Belger Art Center. Her work was included in a group exhibition "Decelerate" at the Kemper Museum of Contemporary Art in 2006. Some of her newest work was included in exhibitions during 2009 at Dolphin Gallery, The Drawing Center in NYC, Zeitgeist Gallery in Nashville, TN, and the H2O: Film on Water project in New Hampshire. Anne also had a solo exhibition at Cynthia Reeves Gallery in New York City, January 2010.

Anne has been the recipient of numerous awards and honors. Amongst them are: Charlotte Street Foundation Fellowship, two ArtsKC Fund Inspiration Grants, the Art Omi International Artists Residency and a Mid-America/National Endowment for the Arts Fellowships. She was Visiting Artist-in-Residence/Head of Department at Cranbrook Academy of Art in 2005 and taught for nine years at the Kansas City Art Institute.

She graduated with a Bachelor of Fine Arts from Miami University in Oxford, Ohio, in 1985 and received her Master of Fine Arts from Cranbrook Academy of Art in 1988.



Chris Burk

Chris Burk's initial work when he first came to el dorado, inc. in 1999 was focused solely around industrial design and fabrication. This started as simple fabrication work, creating small accent features such as light fixtures and chairs, and grew into a developed ability to generate entire furnishing systems. Chris now functions as manager of our fabrication studio in addition to serving as a project designer. He applies his learned materials knowledge gained through the production and installation process, and extends it toward architecture specialty design. Because of his understanding of the close relationship between design and construction, he is able to interpret initial schematic designs into practical yet innovative solutions for projects of all scales, from building renovations to art projects and furniture pieces.

Chris earned a Bachelor of Fine Arts in industrial design from the Kansas City Art Institute, Kansas City, Missouri, in 2000. He is the sole recipient of the 2000 Industrial Designers Society of America Honor Award from the Kansas City Art Institute.



Josh Shelton

Josh Shelton received a Bachelor of Architecture from the University of Tennessee in 1995. While at U.T., Josh received the Pella Traveling Scholarship and spent a year abroad studying and working in Melbourne, Australia. Since graduation, Josh has practiced architecture in San Antonio and more recently, in Lawrence, Kansas, with Dan Rockhill and Associates. Josh joined el dorado, inc. in 1999 and became a principal in 2002. He currently serves as the director of operations and manages a wide variety of projects, both in scale and typology. Recently completed projects include a sanctuary for the Unitarian Fellowship of Lawrence, an office campus for Hodgdon Power, and a distribution center for Cox Communications. Josh was also an instrumental collaborator for Landscaped Edge and Pedestrian Strands, two large-scale public art projects spanning Interstate 670 in downtown Kansas City.

Collectively with his partners at el dorado, inc, Josh serves as a studio instructor for the Washington University School of Architecture in St. Louis, Lawrence Tech University in Detroit, and the University of Kansas School of Architecture in Lawrence. Josh also recently co-founded Art through Architecture, an AIA-KC initiative enticing Kansas City architects and their clients to collect and integrate the work of local artists into their projects. He currently serves as the chair of the steering committee for this program.

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Central States Region Excellence in Design Awards Jury



Robert Ivy, FAIA

Robert Ivy, vice-president and editorial director of McGraw-Hill Construction, and editor-in-chief of *Architectural Record*, oversees 16 print and 17 digital publications. He has become a spokesperson for the profession on the most important issues of our time, including the effect of architecture on climate and important social and political questions. In 1996, Robert took on the leadership of *Architectural Record*, the world's most widely read architectural journal, and has led the launch of other publications. In 2009, he received the Crane Award, the highest recognition for an individual, for his lifetime contributions to the business press. Robert is the author of a book *Fay Jones: Architect*. He has also served three times as the U.S. Commissioner at the Venice Architecture Biennale. He holds a Masters of Architecture from Tulane University, and a Bachelor of Arts in English from the University of the South (TN).



Joann Gonchar, AIA

Joann Gonchar is a senior editor at *Architectural Record* and a contributing editor to *GreenSource* magazine. She joined *Record* and *GreenSource* in March 2006 after working for eight years at their sister McGraw-Hill publication, *Engineering News-Record*. Before starting her career as a journalist, Joann worked for several architecture firms and spent three years in Kobe, Japan, with the firm Team Zoo, Atelier Iruka. She earned a Master of Architecture degree from the University of Pennsylvania and a Bachelor of Arts from Brown University. She is licensed to practice architecture in New York.



Sebastian Howard

Sebastian Howard is an associate editor for *Architectural Record*. Prior to joining the magazine, he was gallery manager of New York's Skyscraper Museum. His work has appeared in *Engineering News-Record* and *GreenSource* magazine, and he has worked with the New York Public Library and WNET/Channel 13 on various projects. He holds a Bachelor's degree in art history from Vassar College.



Cliff Pearson

Clifford Pearson is a deputy editor of *Architectural Record*. Since joining the magazine in 1989, he has written on a broad range of topics—from individual projects such as the phaeno Science Center in Wolfsburg, Germany by Zaha Hadid and the Hong Kong International Airport by Foster & Partners to essays on school design and housing. From 1993 to 1997, he edited *Record's* annual section on architecture in the Pacific Rim and today he is in charge of the magazine's Chinese edition and its annual Design Vanguard issue. He is the author of *Indonesia: Design and Culture*, published by the Monacelli Press in 1998 and the editor of *Modern American Houses*, published by Harry N. Abrams, Inc. in 1996 and reissued in 2005. In 2003, he received a Media Fellowship from the U.S.-Japan Foundation and spent two months in Japan examining "Technology and Tradition in Contemporary Japanese Architecture." Clifford holds a Master's degree in architectural history from Columbia University and a Bachelor's degree in Urban Studies from Cornell University.



Suzanne Stephens

Suzanne Stephens, a deputy editor of *Architectural Record*, has been a writer, editor, and critic in the field of architecture for several decades for such publications as *Progressive Architecture*, *Vanity Fair*, and the *New York Times*, and other periodicals. She is the lead author of *Imagining Ground Zero: Official and Unofficial Proposals for the World Trade Center Site*, published in 2004 by *Architectural Record* and Rizzoli International. Suzanne, who has a special interest in museum architecture, was the editor of *Building the New Museum* (Princeton Architectural Press, 1986), based on a three-part symposium she organized for the Architectural League of New York. She has a Master's and Ph.D. in architectural history from Cornell University, and has taught a seminar in the history of architectural criticism in the architecture program of Barnard and Columbia Colleges since 1982. She is currently the architecture consultant to a series of films being developed by the Checkerboard Film Foundation.



Charles Linn, FAIA

Charles Linn is deputy editor of *Architectural Record*. He joined *Architectural Record* in 1990, serving as editor of its *Record Lighting* magazine, and its editor-at-large for the Pacific Northwest. In 1993 he moved to New York to become a managing senior editor for the magazine. He has written and edited hundreds of articles on every aspect of building design, architectural technology, and firm management.

In 2005, Charles became deputy editor of *Record*. In this role he leads the editorial development of *Architectural Record's* Innovation Conference. He is instrumental in the publication of McGraw-Hill Construction's new *GreenSource* magazine and content for its website, and this year he produced *Record's* second Schools of the 21st Century special issue and symposium. He is also editor of *Record's* monthly Practice Matters column and website, and manages *Record's* news department.

He is a member of the architectural honorary society, Tau Sigma Delta, and was elected to the American Institute of Architects' College of Fellows in 2002. He is a member of the NCARB, and holds licenses to practice architecture in several states. Charles holds a Bachelor of Architecture from Kansas State University.

ISU Architecture Awards

IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE

We appreciate the inclusion of our student awards in this prestigious design awards issue and believe it is symbolic of the positive and integral relationship between practice and the academy that we have developed together here in Iowa. A great highlight of that embedded relationship occurred this past year. Our department was honored with the 2009 NCARB Grand Prize of \$25,000 for a project appropriately named the "Bridge Studio," led by Assistant Professor Nadia Anderson. The studio was designed to help bridge the transition between our students and their professional future. The students' work on sustainable low-income housing in Des Moines and flood-ravaged Cedar Rapids resulted in a prototype residence being constructed in Des Moines.

A critical portion of the studio included the integral involvement by architectural interns, who graciously shared their expertise, energy, and firm resources with our students. The relationship with the interns had been previously developed through a three-year \$30,000 AIA Practice Academy Grant, earned for our department by the faculty team of Nadia and Associate Professor Jason Alread. The NCARB Grand Prize jury specifically acknowledged the success of this student/intern relationship. We are proud to be recognized as a national example of this cooperation and collaboration.

We also receive professional support through donations like the annual RDG Planning & Design Undergraduate Award for the best senior project. This year's award was earned by a team of students, including Emily Wulf, John Gonzalez, and Peter Levake and was led by Associate Professor Mitchell Squire. The other two projects recognize the top Master of Architecture student, Lauren Strang. Pete Goché and Professor Marwan Ghandour were Lauren's instructors. All three of the projects represent high-quality work; they also represent the rich range of project types and faculty expertise that our students experience while they are with us. The projects vary in location from Ames, Iowa, to Minya, Egypt and in type from a rural bee farm to an urban performing arts center. The faculty members have backgrounds ranging from rural Iowa to urban Chicago to Beirut, Lebanon. This breadth of exposure for our students seems appropriate in a global environment where the impact of design continues to expand.

For one of the final examples celebrating our state's strong practice/academy connection, I beg a bit of self-indulgence. AIA Iowa bestowed the 2009 AIA Iowa Educator Award on Kate Schwennsen, the associate dean in our college and the epitome of practice/academy integration at the highest levels of our discipline. They also saw fit to award me with their AIA Iowa Medal of Honor. I wish to offer a special thank you to AIA Iowa, as well as to my mentors and many colleagues in both venues of my career; architecture is truly a team endeavor, and I gratefully share this recognition with all of you.

— Cal Lewis, FAIA
Chair, Department of Architecture

WULF, GONZALEZ, LEVAKE

A W A R D

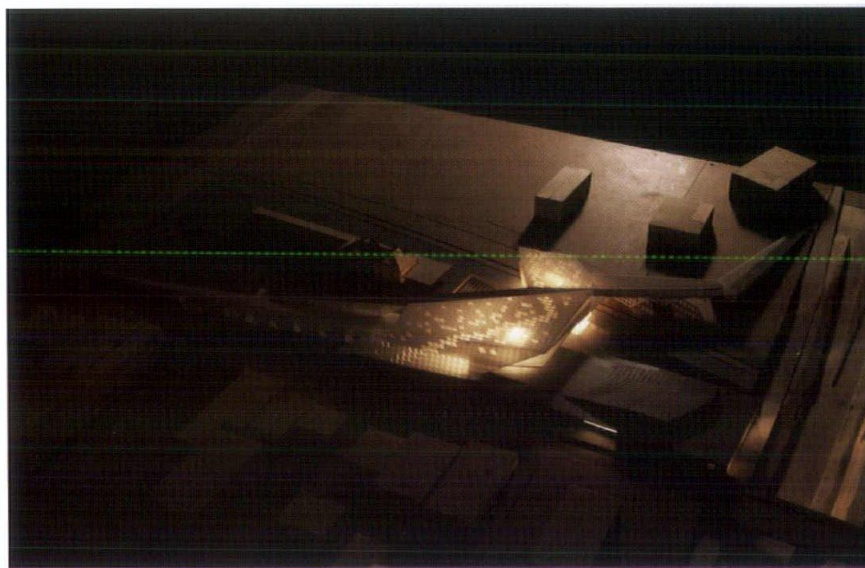
RDG PLANNING & DESIGN 2009
UNDERGRADUATE ARCHITECTURE AWARD

STUDENTS: EMILY WULF,
JOHN GONZALEZ, AND PETER LEVAKE
STUDIO CRITIC: ASSOCIATE PROFESSOR,
MITCHELL SQUIRE

Performing Arts Center

AMES, IOWA

Not only should architecture satisfy programmatic and technical demands, it should also create a dialogue with and within its surrounding environment. But beyond overly simplified expressions of contextuality, how might contemporary architecture do this and to what effect, particularly when situated against the backdrop of a small Midwest city? This became the central question for an interdisciplinary option studio aiming to explore deeply communicative qualities of architecture in the design of a performing arts center located in the Main Street Cultural District of Ames, Iowa.



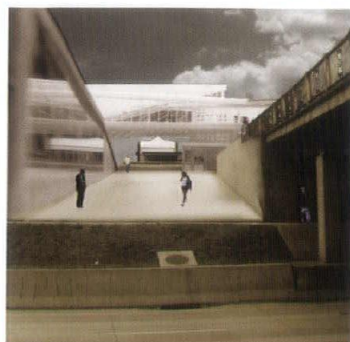
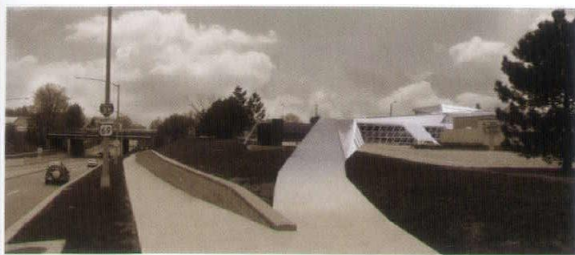
Above: Aerial view of physical model in site.

Below: Site plan; physical model on aerial image.



THE SITE

The Main Street Cultural District is defined by 6th Street to the north, Grand Avenue to the west, train tracks to the south, and Duff Avenue to the east. The train tracks act as a physical infrastructure boundary, detaching the downtown from businesses along Lincoln Way just to the south and requiring an underpass along Grand Avenue to freeing up north/south traffic flow. The district has an internal north/south subdivision along Clark Avenue, with the majority of businesses located east of Clark. The primary civic buildings—the public library and city hall—are located along the 5th Street spine. The central feature of the district is its conventionally rendered Main Street, comprised of local small businesses organized along a three-block strip that feathers off to the west. With our chosen site in the southwest corner of the district, strictly bound by the Grand Avenue underpass, the train tracks, and Clark street, connections needed to be made throughout and beyond the boundaries of the cultural district to result in a more porous and pedestrian-friendly corner.



THE SOLUTION

Our concept of reaching out to establish new connection with and within the district was in large part derived in response to infrastructural constraints and took into consideration the Grand Avenue underpass, the train depot, the railway and the pedestrian flow and rhythms of Main Street. In order to establish a direct connection between Grand Avenue and Main Street, a major axis is created by carving into the site, creating a sloping plane that manifests into a pedestrian and visual connection to downtown. In addressing the existing train depot, an articulated plane is created to implement the informal outdoor theater, simultaneously creating a civic foreground to the existing depot while housing practice spaces and the primary performance theater. The lobby of the primary theater, which stretches along Grand Avenue, creates a visual connection to the passing cars, before receding underground to the stage, helping to dampen the affects of the railway.

Overlaying the primary spaces of the Performing Arts Center are secondary programmatic features, including a restaurant, gallery, small performance stage and multi-use studio spaces. This gesture starts the connection of areas of Main Street to businesses located south of the district, bridging the existing train tracks with public program. The form initially establishes a visual connection from the highly-traveled intersection of Grand Avenue and Lincoln Way, but then becomes a physical connection to promote entry to downtown for walking pedestrians and bicycle traffic. Throughout the form are multiple openings within the façade that respond to pedestrian traffic from Main Street, extending the rhythm of the existing storefronts and providing new space opportunities for local businesses.

These grand, yet simple gestures begin to transform the proverbial Main Street from an inward-focus community to a forward-looking community aiming to connect itself to the larger identity of the city.

This project is an extension of the efforts of classmates and professors who helped shape and inform the resulting solutions through critical reviews and conversations, testing our perception and limitations. A well-deserved thank you goes to Dave Wagner and Kurtis Wolgast for their unselfish help as our final review approached, and lastly a thank you goes to our professor, Mitchell Squire, for posing the challenges that this studio entailed, sharing his enthusiasm, and inspiring us with his thoughtful conversations throughout the entirety of the project.

JURY COMMENTS

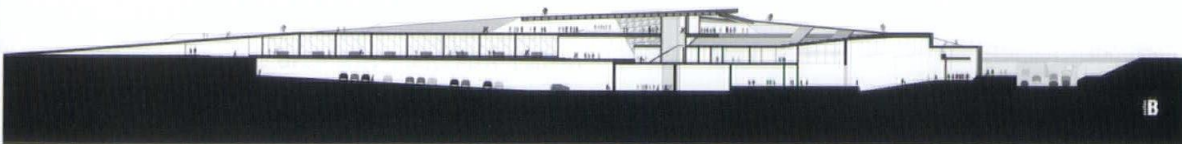
This student design project demonstrated the students' architectural skill in developing a fluidity of meaningful spaces, both exterior and interior, while inserting a modern construct in a traditional main street environment. These students also demonstrated an understanding of creating a building with an urban dialogue with the immediate contextual structures of the site environment, including the railway infrastructure which is refreshing to the jury. The movement to, from, and through the site, including pedestrian, vehicular, and train access, are well thought-out, taking advantage of multiple scale factors and resultant space that produces spaces that are experienced—truly "place-making."

RDG Planning & Design congratulates these students on receiving the RDG Planning & Design Prize.

Above left: Building approach from Lincoln Way and Grand Avenue intersection.

Above center: View from Grand Avenue underpass looking toward existing train depot.

Above right: Rendering from Main Street overpass of theater lobby along Grand Avenue.



Left: East-west section through building and Grand Avenue.

Below left: View from train depot toward Grand Avenue.



ISU Architecture Awards

CONTINUED

Mutualistic Production

HONEYBEE FARM

A W A R D

MASTER OF ARCHITECTURE PROJECT
PUBLICATION AWARD

SPONSORED BY THE DEPARTMENT OF
ARCHITECTURE AND SELECTED BY
THE GRADUATE COMMITTEE

STUDENT: LAUREN STRANG

STUDIO CRITIC: LECTURER, PETE GOCHÉ

Above: Model of the residence—an entryway across the south façade of the residence attenuates the threshold between outdoors and indoors, as well as work and home.

Left: A program statement summarizing the intent of the project.

Center top: The 13-acre site (dark gray) located in the southwest corner of the proposed CSA development (light gray) on property that connects Slater and Shaldahl, Iowa.

Center bottom: Acknowledging the shift of topography, water flow and soil types over time, a series of site models explores how these changes will impact vegetation and consequently bee foraging in the future.

Right: A three-dimensional site model crafted with masking tape to create texture that illustrates the relationship between topography, vegetation, livestock (honeybees), and the built intervention.

Below: A study section of a beehive illustrates the intricacy of innate behavior demonstrated in honeybees. Specifically shown here is what is known as the bee space.

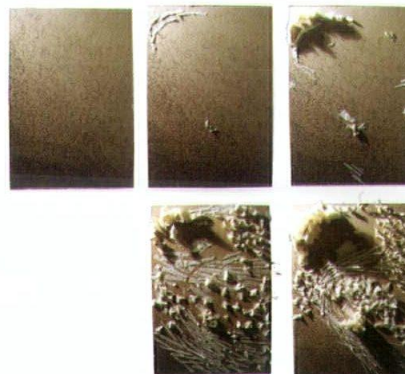
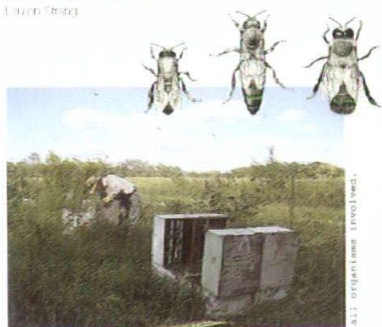
LAUREN STRANG

The semester project entailed designing a farm and its residence that would participate in community sustainable agriculture (CSA). Each student determined the type of farm based on his/her interaction with a local farmer.

The foundation of this project, personally, was the development of my understanding of what sustainability is and what is required to achieve such a state. Understanding sustainability as a condition that involves the interaction and balance of many elements, I began the design process considering the interrelations of the elements of farming at numerous scales—from the Iowa farming community as a whole, to the plant's relation with the soil. This research directed me toward the field of apiary, with the perspective of bees being the initiators and sustainers of production.

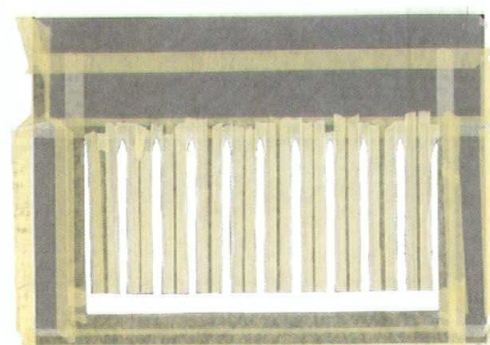
Mutualistic Production

Spring 2009, Emily Smith
Architecture 6701 Fall 2009
Lauren Strang



The design of the 13.5-acre farm incorporates the reintroduction of a variety of native Iowa plant species, which were selected based on growing conditions, existing soil types, and the plant's dependency on the honeybee for pollination. Furthermore, consideration was given to the timing of blooms, so as to extend the period of availability of nectar.

The residence was designed with effort to allow the activities occurring within spaces to articulate the formal. Attention to daily rituals and temporally shifting routines informed the interior organization of spaces within the home. Special emphasis was placed on the design of the kitchen. Contained as freestanding element, the kitchen reflects the circulation of produce through the home.



Workers Housing

MINYA, UPPER EGYPT

AWARD

MASTER OF ARCHITECTURE
PROJECT PUBLICATION AWARD
SPONSORED BY THE DEPARTMENT OF
ARCHITECTURE AND SELECTED BY THE
GRADUATE COMMITTEE

STUDENT: LAUREN STRANG

STUDIO CRITIC: PROFESSOR,
MARWAN GHANDOUR

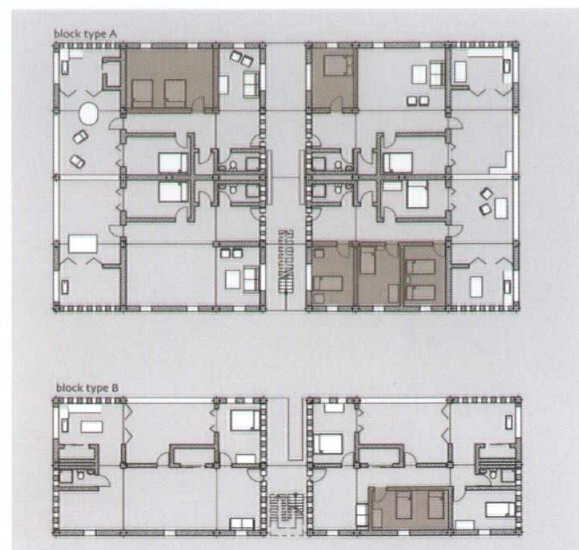
The Global Deskbound Studio emphasizes the concept of site and the designer's relationship to site. Students select a site outside the United States, Canada and Europe, which they have not and will not visit (at least not in the duration of the semester), and of which they have little prior contextual knowledge. The semester is spent researching multiple aspects of the site and developing a program of intervention.

Located in Minya, a city in Upper Egypt along the Nile, the site and program of this project evolved from research of phenomenon specific to the region, including physical, environmental, historical, cultural and social conditions.

The project focused on a site where a small informal agricultural community and large blocks of social housing overlapped. Through investigation of specific site context, the project reconsiders the design execution of the social housing blocks, in its juxtaposition of different user groups, and their relationship to the inhabited spaces.

The layout of the blocks on the site takes in to consideration factors of privacy in relation to existing roads, spatial relationship with agricultural housing, and Egypt's environmental conditions—specifically hot spring winds from the south and southeast and cooling winter winds from the north and northwest.

Individual units are organized so that living areas have



greatest access to light and ventilation while the darkest zone along the party wall is used for storage. Ventilation and light are achieved in the bathroom and entry space through light wells penetrating the access corridor. Window placement and size reflect use of interior spaces, with smaller windows assigned to areas demanding greater privacy.

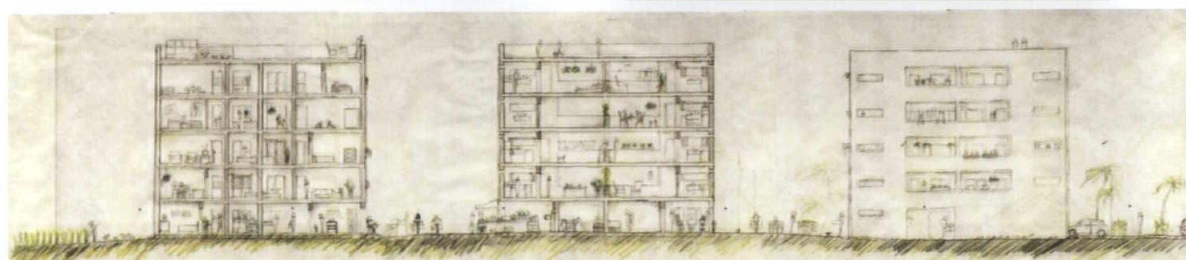
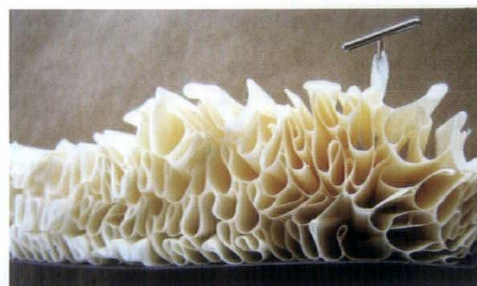
Above: The structure, layout, and circulation of the individual units work together to provide for flexible use of the interior space. Each unit is provided one enclosed sleeping room, kitchen, bathroom and storage space, as well as a large open living space which can be partitioned into up to three 145-square-foot rooms—catering to larger families and apartments housing multiple households.

Left: The site was explored through extracting various layers—including housing typologies, water shed, agricultural cultivation patterns, and vehicular circulation—in order to inform the influences between the different layers and the context of the site.

Center: An early study model of the geology of the Nile riverbed was used to understand the contrasting surface conditions surrounding Minya and how these conditions influenced settlement patterns.

Right: Proposed site model with existing structures.

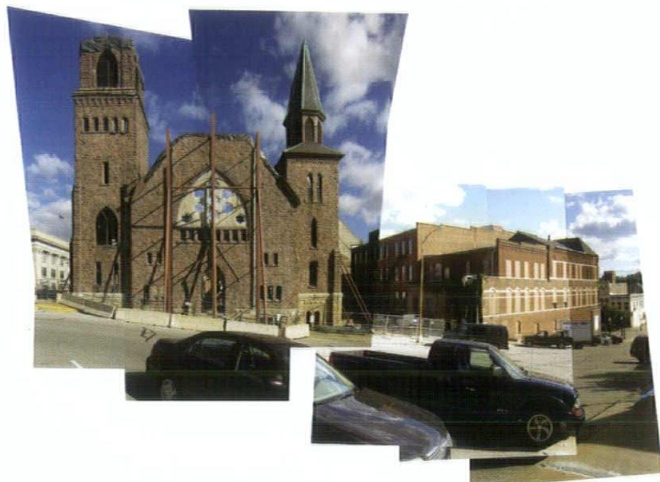
Below: Section drawing showing the inhabitation of the structure. The flexibility of open bays on the ground level, as well as potential location of added partitions above, is also demonstrated.



LAUREN STRANG

PORTFOLIO

BY EVAN SHAW, AIA, LEED AP



First United Methodist Church Burlington, Iowa HLKB Architecture

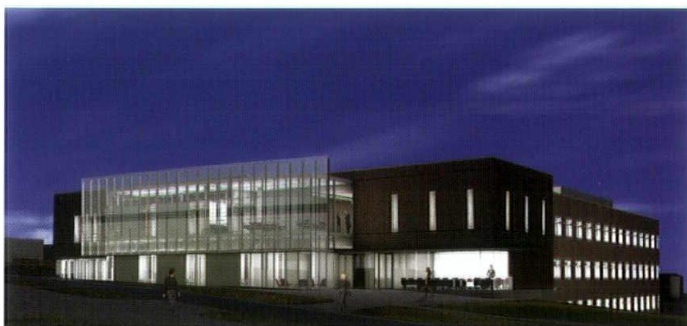
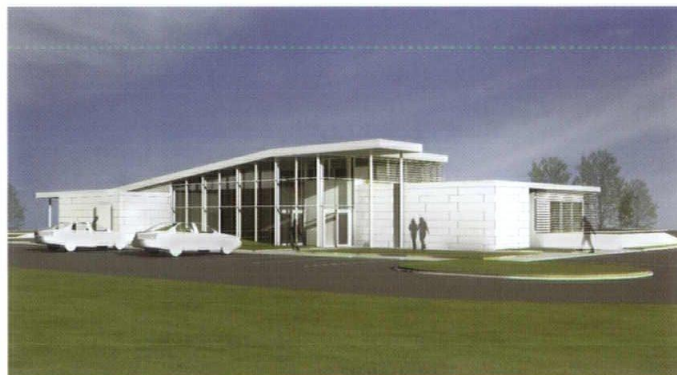
Originally finished in 1888, an act of arson claimed the church in April of 2007. HLKB conducted a feasibility study for two sites of which the congregation voted to rebuild the downtown site. The project rebuilds, renews, and restores 20,000 square feet within the 8,500-square-foot shell of the church such that it will again hold classrooms and worship services. The project will also connect, by way of an enclosed link, with an adjacent building (a former department store) which will modify another 38,000 square feet to meet the congregation's expanded program that includes a large fellowship hall, a gymnasium for recreation, and offices for church services. Both buildings will be built with new windows (fitted to match the historic profiles), modern HVAC systems, and new roofs. ●

MidWestOne Bank Bettendorf, Iowa Neumann Monson Architects

This branch bank will be MidWestOne's first location in the Quad Cities metro area. To keep in theme with the bank's "Going Green" motto, LEED Platinum Certification is being pursued. Though in the preliminary design phase, the project looks to achieve this goal by incorporating optimized energy efficiency, maximum daylight harvesting, geothermal, green roofs, rain gardens and recycle content materials.

The design team is partnering with MidAmerican Energy through the Commercial Plus program: a program that works from the conceptual building model to create design solutions that will optimize the building's performance.

The overall form of the building is heavily influenced by the goal of achieving optimum energy efficiency and the owner's desire for a sculptural, welcoming structure. ●



University of Nebraska Medical Center, College of Public Health Omaha, Nebraska BNIM Architects

The College of Public Health building at the University of Nebraska Medical Center will establish a common identity for six departments and will serve as a campus hub for research, teaching and community outreach related to public health. The 50,000-square-foot structure consists of two primary components, an office wing, and a classroom wing. The classroom wing creates an important edge on the main campus green space and promotes enhanced visibility of the college's programs. The office wing is organized so that each office will have access to natural light and views and is oriented east-west to promote effective day lighting. This state-of-the-art facility will contain a multitude of distance learning and collaborative areas. ●

JOURNAL

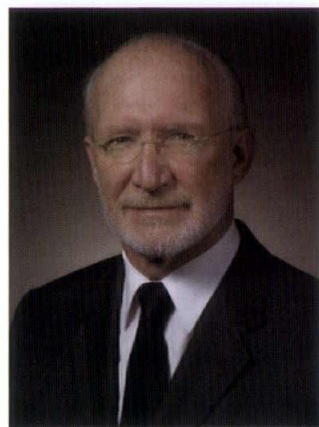
BY DANIELLE HERMANN, AIA

Lewis Receives AIA Iowa Medal of Honor

During the joint AIA Central States Region and AIA Iowa annual convention in October, Calvin F. Lewis was awarded the Medal of Honor from the Iowa Chapter of the American Institute of Architects. Lewis is the 11th recipient of this honor which recognizes an AIA Iowa member for distinguished service to the architecture profession.

In his nomination of Lewis, Gregory Palermo stated that "Cal

has consistently made contributions to the profession through his design and organizational acumen—as a designer, firm principal, and educational leader, among other accomplishments." Additionally he noted that Lewis "is nationally recognized by his peers as an outstanding designer, critic and juror. Under his leadership, the quality of our graduates has been widely recognized through consistent ranking in the top 15 undergraduate programs in the nation by *DesignIntelligence*."



Lewis is a professor and chair of the Iowa State University architecture department, a post he has held since 2000. Prior to that, he served as a part-time adjunct professor to the department while practicing professionally in Des Moines at HLKB Architecture, where he was a founding principal in 1987. Lewis received his Bachelor's degree in architecture from Iowa State University in 1969 and began his architectural career at Charles Herbert and Associates in Des Moines.

Lewis has been involved in numerous projects that have impacted the development of architecture in Des Moines and Iowa. Some of those include work at the Meredith Corporation in Des Moines, Simon Estes Riverfront Amphitheater in Des Moines, the Gray's Lake Park Pedestrian Bridge in Des Moines, and the Jacobson Athletic Building at Iowa State University, as well as his current work collaborating on the renovation of Nollen Plaza in Des Moines.

Lewis is a fellow of the American Institute of Architects and serves as a national design consultant for the US General Services Administration's Design Excellence Program. He has lectured widely and served on numerous professional award juries throughout the United States. His work has appeared in a range of national architectural publications, including a cover story in *Architectural Record*. ●

AIA Iowa Educator Award to Schwennsen

Among her many accolades, Kate Schwennsen added the 2009 Educator Award from the Iowa Chapter of the American Institute of Architects at the joint AIA Central States Region and AIA Iowa annual convention in October. The award recognizes individuals for their contributions to architectural education in Iowa. Recipients have positively influenced a large number and wide range of students, are forward-thinking and integrate other areas of expertise into their teaching.

In his nomination of Schwennsen, Calvin Lewis said that, "Kate has always created an environment of mutual respect and high expectations. She demonstrates a consistent and compassionate focus on improved opportunities for others, particularly the underrepresented." He added that, "engagement and high performance by her students and peers has been the inevitable result."

Schwennsen is widely recognized for her role as president of the American Institute of Architects in 2006. While in this and other leadership positions she has worked to advance the architecture profession by bringing together students, educators, interns and practitioners to collaborate and learn from one another.

Schwennsen has been teaching architecture at Iowa State since 1990 and was promoted to full professor in 2008. She has served as associate dean for Academic Programs in the College of Design since 2001. She was educated at Iowa State University, where she received a Bachelor of Arts in architecture in 1978 and a Master of Architecture degree in 1980. Before her return to Iowa State to teach, she worked for Bloodgood Architects and Planners and Engelbrecht and Griffin Architects, both in Des Moines.

Schwennsen is a fellow of the American Institute of Architects, an honorary senior fellow of the Design Futures Council, an honorary fellow of the Korean Institute of Architects and an honorary member of the Japan Institute of Architects, Federacion de Arquitectos de la Republica Mexicana, Royal Architectural Institute of Canada and Royal Australian Institute of Architects. She was awarded the Presidential Medal for Distinguished Service by the National Council of Architectural Registration Boards in 2002 and the Medal of Honor by AIA Iowa in 2003. She currently is co-vice president for Region III (the Americas) of the International Union of Architects Validation Committee for Architecture Education (UNESCO/UIA.) ●



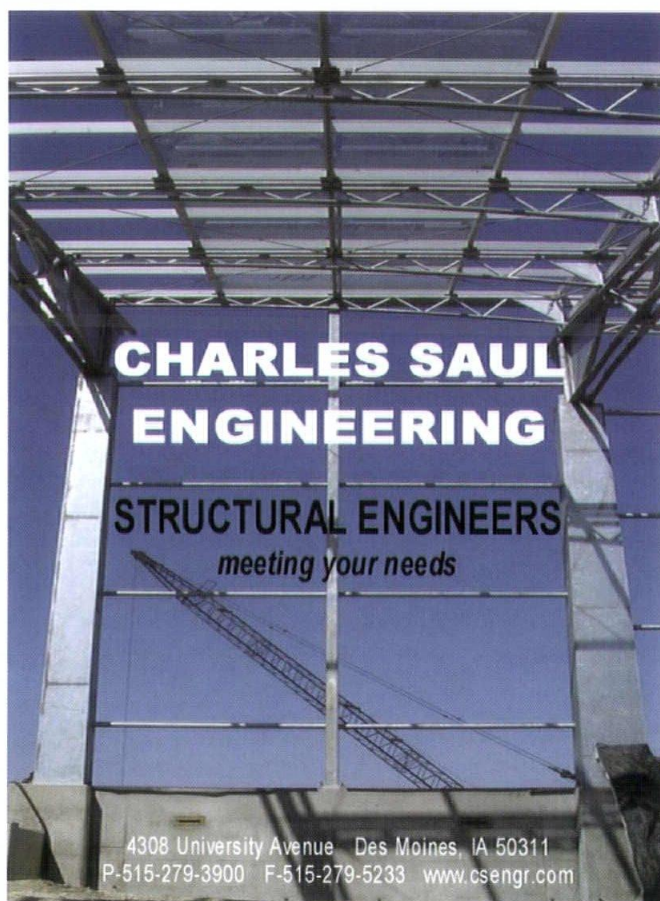


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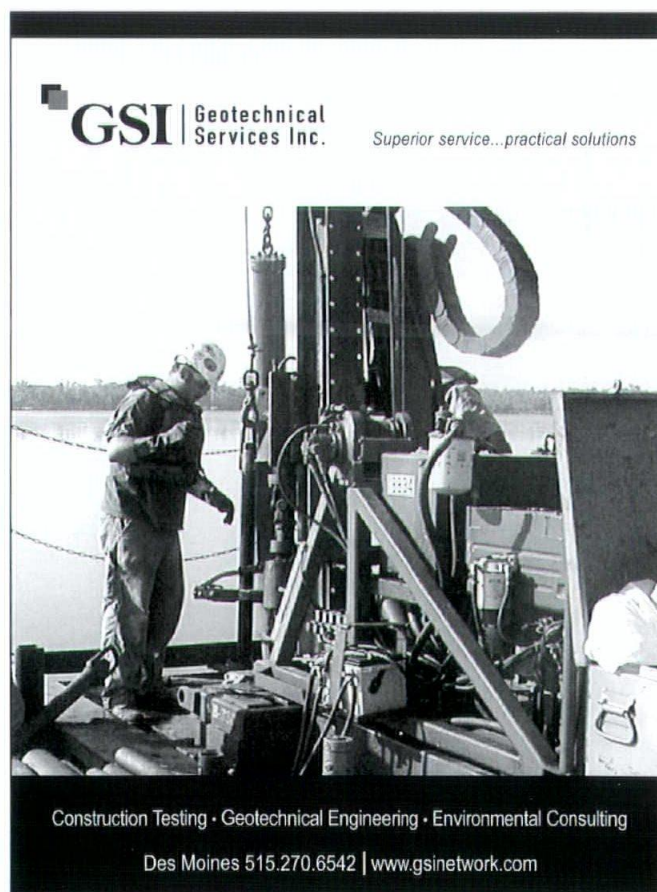


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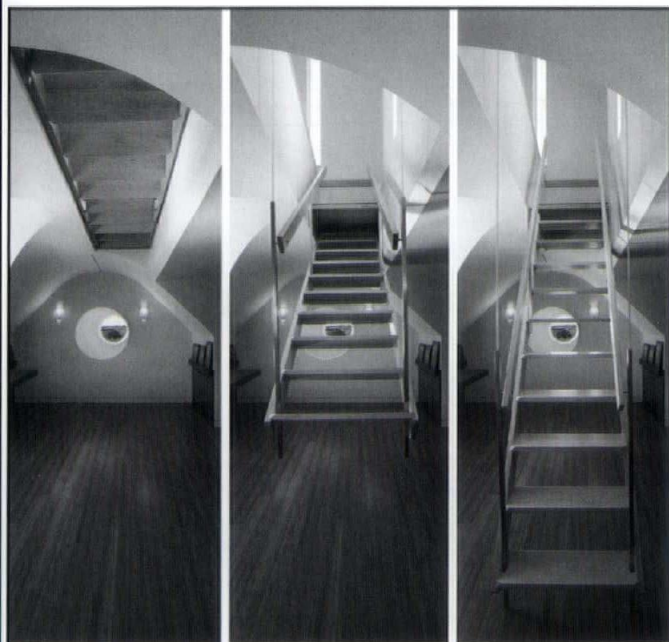
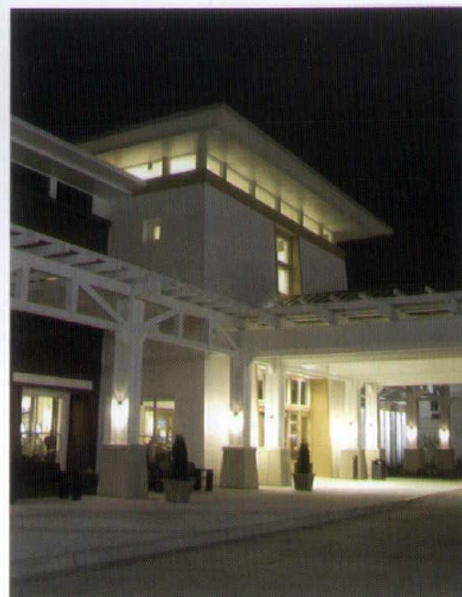
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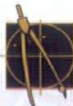
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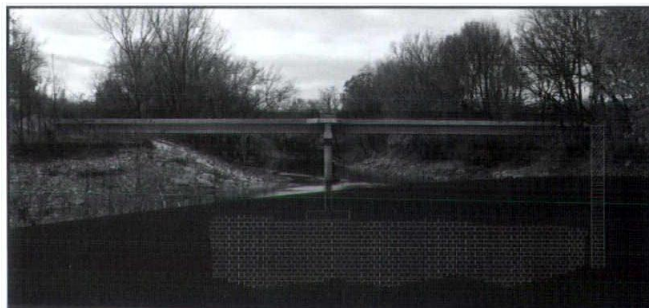
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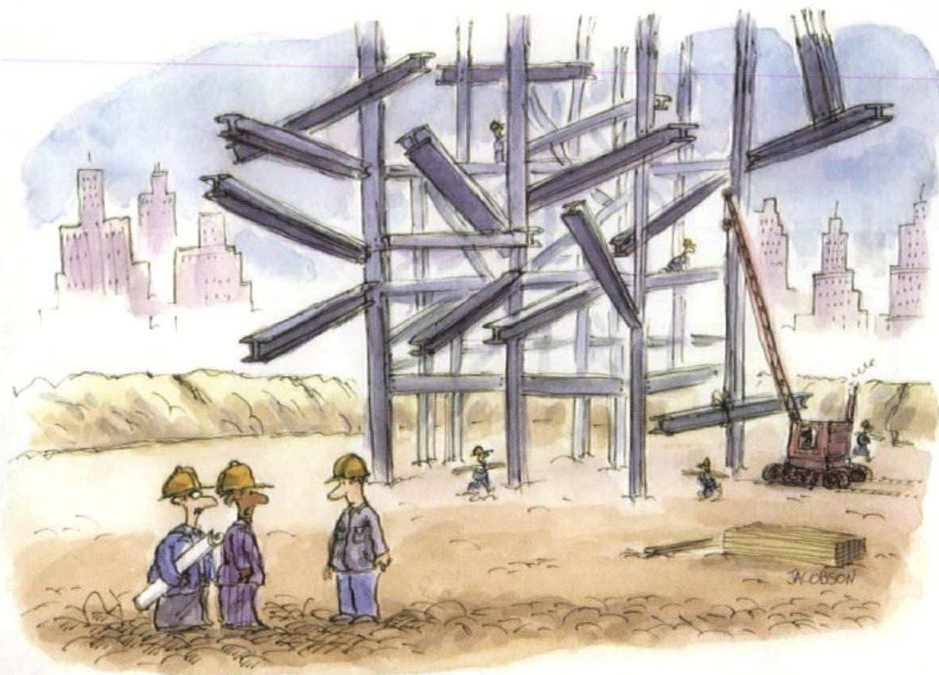
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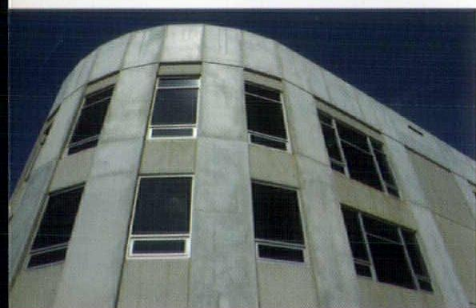
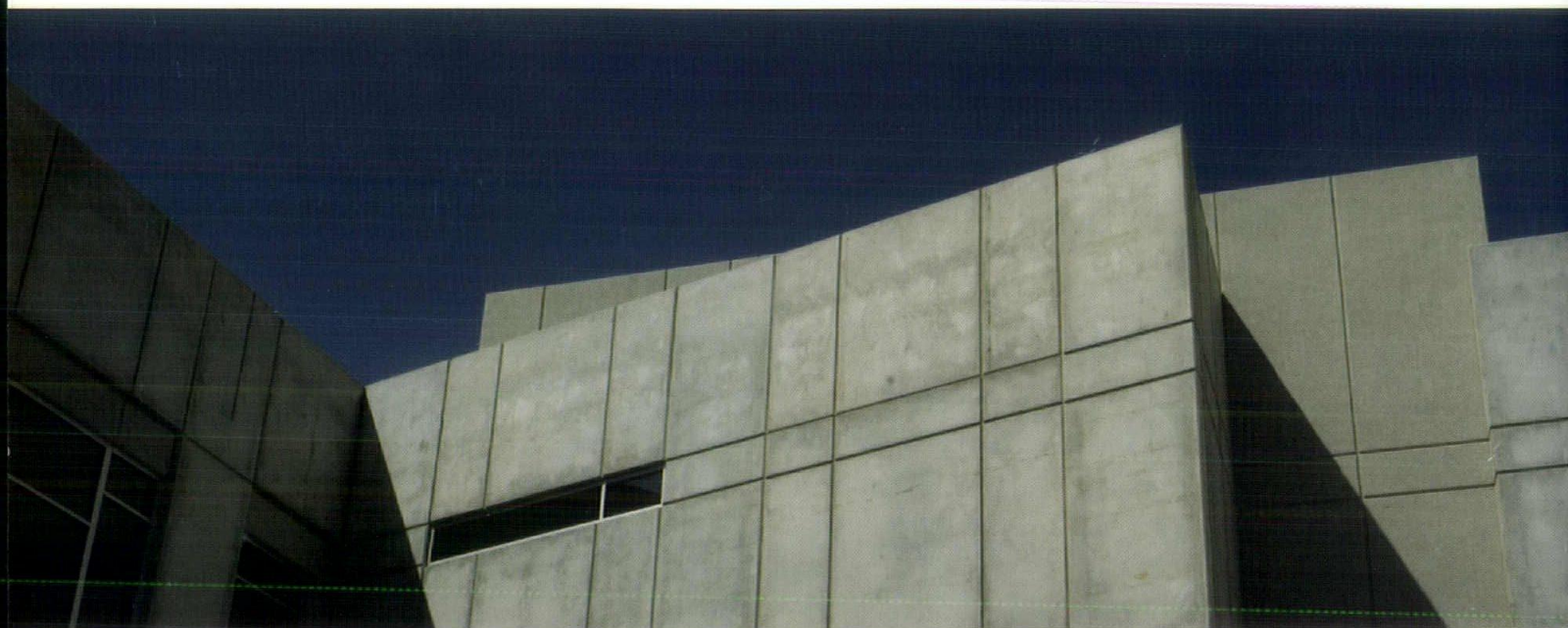


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