

IOWA

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Issue No. 04:250 Five Dollars



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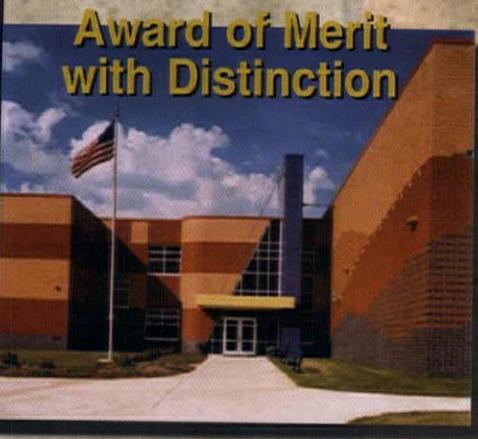
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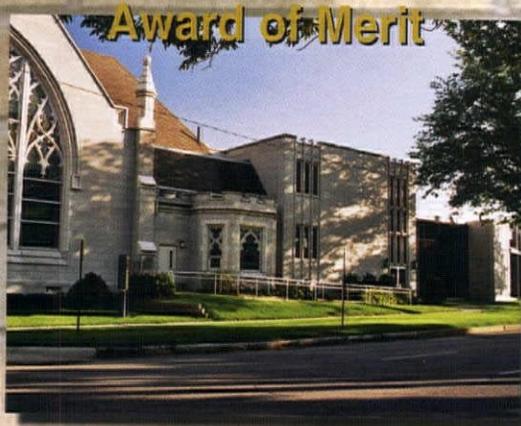
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**Ames Fire Station #3**  
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Architect: Shive-Hattery, Inc.



**Award of Merit**

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Addition and Remodeling**  
Architect: McConnell Steveley Anderson



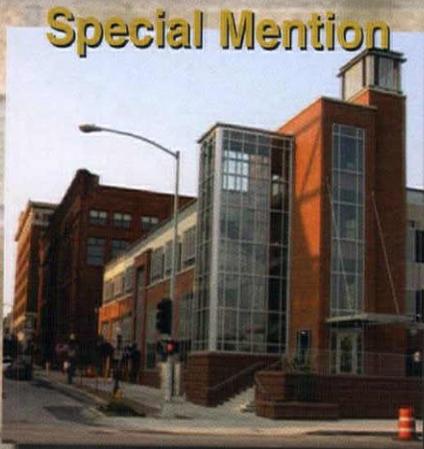
**Award of Merit**

**Plymouth Congregational Church  
United Church of Christ**  
Architect: Architects Wells Kastner Schipper



**Special Mention**

**For Special Re-Use of a Building  
Hydraulics Lab Modernization**  
**University of Iowa**  
Architect: OPN Architects, Inc.



**Special Mention**

**For Creative Use of Masonry  
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Architect: Neumann Monson Architects

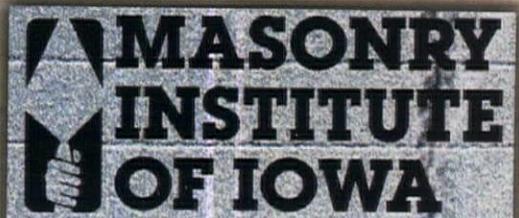


**Special Mention**

**For Re-use of Materials  
Grand River Center  
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# Starts with a new look

# IOWA Architect

Issue No. 04:250

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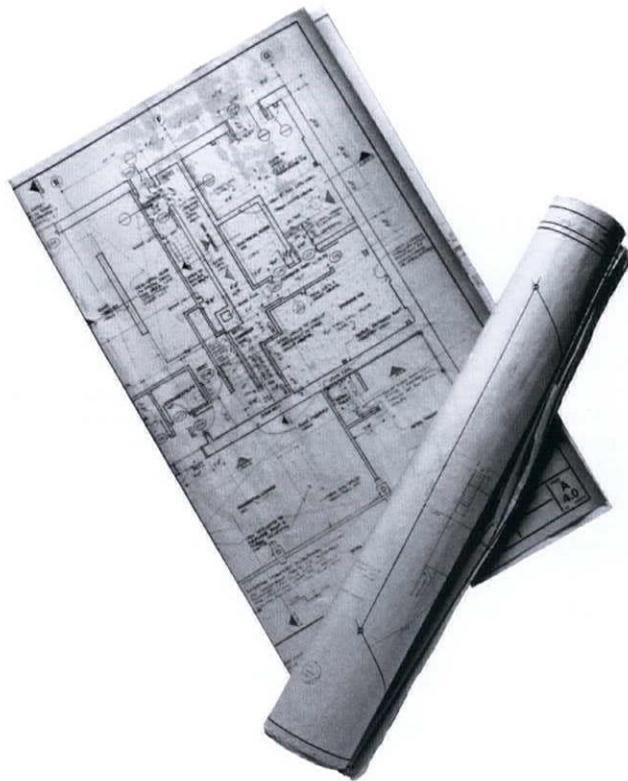
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Fingerman Residence

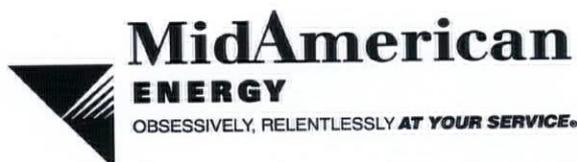
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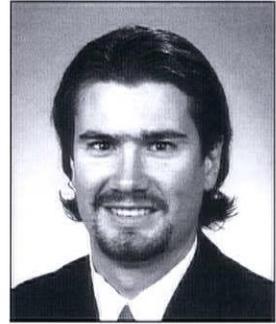
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Each year the board of *Iowa Architect* magazine reviews the submissions for the AIA Iowa State Awards program searching for content for the forthcoming editorial calendar. This year we were delighted to find a plethora of nice residential commissions.

I once heard it said that “a house may fit like a mitten, but a home should fit like a glove.” The projects in this issue of *Iowa Architect* are most definitely gloves.

Living conditions in Iowa are becoming broader. The featured projects run the gauntlet of possible settings—some are traditionally Iowan; some are not. The Private Retreat by Architects Wells Kastner Schipper, the Seely Residence by Rick Seely and HLKB Architecture, the Beattie/Stowe Residence by Architects Smith Metzger, and the Novak Residence by Novak Design Group are all beautiful and varied examples of finely tuned rural living (even if one of the homes is securely lodged within a woodland setting in the heart of Des Moines). The Rolfes Interior Remodel by Cameron Campbell is an exemplary exercise in the customization of a typical suburban “spec-home.” The multifamily Vogel House by Neumann Monson Architects, the *Renovation Style* Loft by Paul Mankins and HLKB Architecture, the Moen-Jett Residence by Neumann Monson Architects, and the Fingerman Residence by HLKB Architecture absorb and manifest the qualities of modern urban life (yes, urban) in Iowa while building upon the intrinsic character of their inhabitants.



# LIV CUSTOM

Regardless of setting and site condition, these projects all strive to be more than the sum of their parts. They work to exceed the barrier of mere house to that of home. That is to say, the architecture becomes a logical, physical, and emotional extension of the inhabitants.

Dictionary.com defines the two words comprising our theme in the following ways:

**live**

*v. intr.*

1. To be alive; exist.
2. To continue to be alive.
3. To support oneself; subsist.
4. To reside; dwell.
5. To conduct one's life in a particular manner.
6. To pursue a positive, satisfying existence; enjoy life.
7. To remain in human memory.

*v. tr.*

1. To spend or pass (one's life).
2. To go through; experience.
3. To practice in one's life.

**custom**

*adj.*

1. Made to order.
2. Specializing in the making or selling of made-to-order goods.

These projects, customized through thoughtful design, all live.

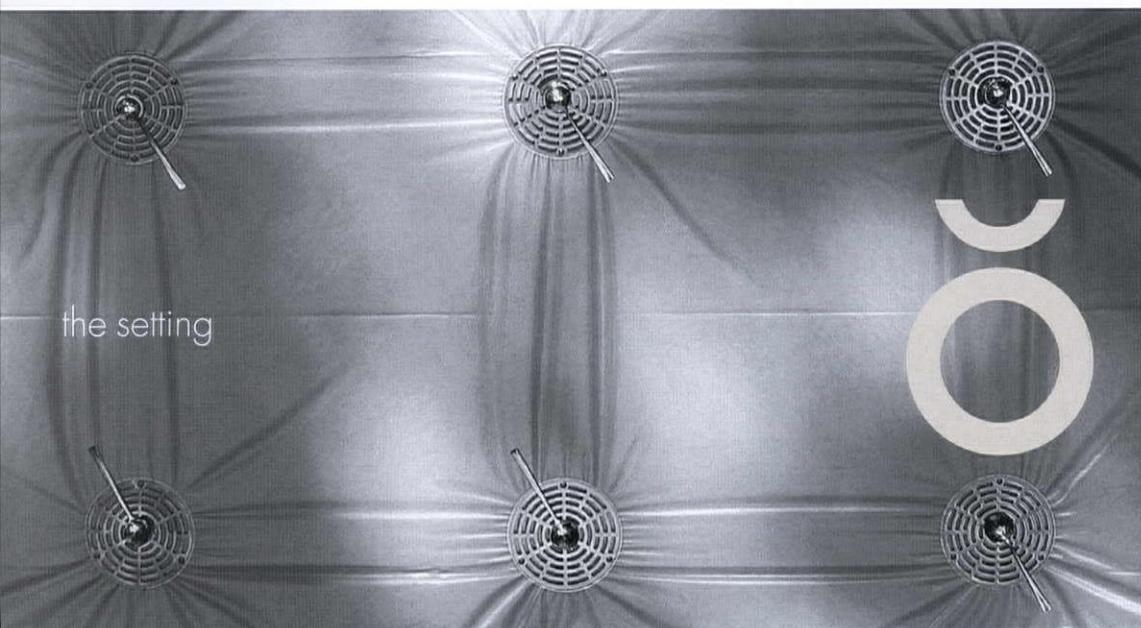
Channing Swanson, AIA  
Editor, *Iowa Architect*

**IOWA** Architect

# ALTERNATIVES

ÖV COURSE

An Affair Conducted by Pete Goché  
from Various Floors of the Mouth



the setting

PETE GOCHÉ



*Architecture and art are aesthetic dialects. Our engagement with such constructed environments within a particular material culture is affected by the physical items associated with defining its setting. In an effort to narrow this experiential field of study, this article and cited work assesses the traditional mealtime situation. The purpose of this method of inquiry is to develop a fuller comprehension of place setting and its role as agent in our perception of reality, including the relationship between mind and matter, substance and attribute, fact and value as it relates to the human experience of the mealtime ritual.*

*This research is ongoing and is being conducted through the Department of Architecture at Iowa State University. Concurrently, various studies have been conducted within the Department of English, the Department of Music and the Department of Anthropology. (Keywords: metaphysics, mealtime ritual, etiquette, place setting)*

That individual experiences vary with respect to their context is well known among those engaged with the conception and enactment of works based in human occupation. This variation in response to environment derives from our interpretation of the items of experience (phenomena) and their material arrangement. Cross-culturally, perceptual readings of context

correlate with reflective and anticipatory processes of understanding.

Öv course, an abstract documentary of these findings, is a buildup of mundane matter (a table, its cloth, cutlery, feed sacks, grocery bags, burlap and folklore) associated with the mealtime ritual. The enclosure created by this inventory produces what Joan Simon calls a socio-graph, a support

system for the metaphysical occupation of its environment.

This work was hosted by the Carolyn Sherwood Gallery in Des Moines, Iowa. It contained a constructed abstraction of the mealtime setting. Essential to this place setting is the accompaniment and arrangement of various recordings of story, artifacts and sketches along a line of measure laid out on the floor. The attempt for

this work was to develop a manner of procession or approach that is intended to allow for a hallucinatory type experience like that of our collective memory of mealtime.

The material culture occupied a gallery space measuring 16 by 40 feet. A staging area (8 by 24 feet) consisting of 3/16" thick steel floor plating defined an area of intimacy within the galleries confines in which to engage the table and its measure. This pickled plating had been cleaned of its protective grease in effort to reduce risk of slipping. As a result, the individual plates became recorders of foot traffic. This result was due to the moisture tracked in and the subsequent oxidation that would occur.

The measure, a rhythmical arrangement of "x1" steel bar stock set two feet on center, provided an extension of the table settings into the foreground upon entry. This component and its frequency reference the distribution of people at the table as well as food. Its development is based on the desire to bring about a processional approach to the table using the rhythm and sub-rhythm established by the measure and steel plating respectively.

The table hosted a party of five guests (Dolores Joan Goche, David A. Burns, Debra Marquart, Elizabeth Zimmerman and Oliver Gillen Goché). An audio recording represented the presence of each of these midwestern storytellers at the table. Each recording contained a story related to food production, food processing or mealtime as a child. Each place setting hosted a discrete voice,

yet all stories were heard simultaneously. The conclusion of the five stories was announced with a sequenced script; 'öv course, öv course, öv course.'

While the underside of 'the board' supported a DVD player and five speakers, the top of the board was concealed by a tablecloth, salt and pepper shakers and six place settings. Each place setting consisted of a plate (nickel-plated drain strainer) and a teaspoon. The handle of each spoon at the five live settings were cast up and to the left in reference to the desert spoon as cited by Emily Post in her manuals for etiquette. In each of these five cases, the spoon was placed upright with its bowl in the center of the plate, a signal that this person was still present and not finished with their meal. The spoon at the sixth place setting (anonymous) was turned face down with its handle to bottom right; an indication that this spot at the table had not been occupied.

A backdrop to the table and its measure had been developed using 36 by 108 inch pieces of burlap. The intent of this tapestry was to enhance the intimate quality of the table setting as a result of its inherent characteristics of tone, texture and aroma. This burlap, from Calcutta, is a referent ingredient and its uses vary. However, it is largely known as a material used for packaging large volumes of grain given the strength of its natural fiber.

Accompanying the table setting and its measure were six Kitchen Abstracts. Mounted on the right hand wall of the gallery space, each piece was centered on each of the steel plates that made up the staging. Each drawing consisted of a brown paper grocery sack, a chain stitch and serger needles. The sacks had been moistened, crushed and then pressed. The chain stitch, which navigated across the resulting wrinkles, was an effort to bring about a stronger awareness of the

topographic nature of the paper. Equally, the piercing of each serger needle was established as a matter of composition and interpretation of the bags' surface qualities. On the whole, the abstracts illustrate a type of binding similar to that of the stories that bind the lives of those that make up a particular culture. These stories, brought to table, are the extension of stories constructed while preparing the food and artifacts for its culminating ritual.

The cultural references emerging in this work result in an experience that is nostalgic. Through the buildup of mundane matter, the occupant is confronted with the burden of dealing with its significance. They are led to comprehend the nature of the work based on their prior mealtime experience and its relationship with the direct sensuous matter (the offering) of the installation.

This inquiry, by Pete Goché, into self-identity is an abstract

recognition, for both him and his audience, of culture's experience and make-up. As John Dewey writes in *Art as Experience*:

A work of art elicits and accentuates this quality of being whole and of belonging to the larger, all-inclusive, whole which is the universe in which we live. The work of art operates to deepen and to raise to great clarity that sense of an enveloping undefined whole that accompanies every normal experience.<sup>1</sup>

In the human desire to comprehend our relationship to culture is the simultaneous desire to belie its representational content and hence transcend it. To this end, the work of Goché inclusions llc offers our culture a series of referent chambers—collective catalogues of humankind that contain the indexical marks that are an impression of self.

<sup>1</sup>John Dewey, *Art as Experience*, (New York: Penguin Putnam, 1980), 195.

**Project:** öv course

**Location:** Karolyn Sherwood Gallery in Des Moines, IA

**Cultural Inclusionist:**

Pete Goché, (Goché inclusions llc, Ames, IA)

**Research Committee:**

Karen Bermann, Mitchell Squire and Dr. Ann Jones

**Sound Engineer:**

Pete Steoltenow



# Dallas County Retreat

A MODERNIST FOLLY FOR AN IOWA LANDSCAPE

**This project is a carefully detailed "hut" in the woods. A very private retreat that celebrates its lack of utility, this small building profoundly changes its context.**

**Right: The retreat is approached on foot through the woods.**

**Below: A view from the path to the boat landing.**

The hut sits on a ridge overlooking a 13-acre pond constructed with help from the Department of Natural Resources about 35 years ago to control runoff and improve water retention. This little building is a new type of mark on this well-inscribed landscape. It would not classify as a dwelling in the county building codes because it makes no accommodation for sleeping. There isn't even a couch to nap on. It is technically an outbuilding, an unheated fishing shack with a composting toilet. This is no ordinary shed, however: meticulously detailed and handcrafted, the construction claims new cultural territory on an 80-acre property with a history of inhabitation.

A small piece of a much larger family farm dating from the early 19th century, the landscape straddles a former wagon trail route and preserves a remnant of the oak savanna that once covered much of Iowa. In one of several open areas, the current owner reset the headstones of an old, tiny cemetery and put up a fence to protect them from his neighbor's cattle that mow the acreage now gone to seed. Many graves hold squatters that benefited from the kindness of the property's original deed holder.

While corn and soybean production still surrounds and overwhelms this site, the retreat creates a space of leisure within that larger context. In a neighborhood of



TIMOTHY HURSLEY

farmhouses, this is a playhouse, a folly in the tradition of European picturesque landscapes. Given its hybrid circumstances, the project appropriately combines the rustic and the technologically refined. The unheated building is essentially a screened enclosure, but a set of electric storm shutters dramatically opens and closes the interior with a flip of a switch. The cabin's floor is a raw 2 X 4 deck with the same stainless steel screening used for the walls on its underside to deflect insects. The heavy timber-framed, corrugated metal roof is parabolic, and appears to float over the glass clerestory, braced against the wind with a custom steel post and bracket that willfully pierces the wood and glass enclosure.

Electric lighting is ample and well integrated into the construction—wiring is strung along the exposed rafters but covered with copper channels. The retreat is neither simple nor humble even though the functional amenities it provides are quite limited. For example, the toilet closet is also used for storage.

This modernist folly is certainly not a place to clean fish. The sink area, complete with running water that the owner says he rarely uses, is detailed as if it were an entertaining bar. On the other hand, fishing appears to be one of the owner's primary methods of engagement with the landscape. The aluminum boat dock is tethered at the water's edge at the end of a steep, carefully landscaped path from the building. A custom-made stainless steel cabinet for recharging the boat's battery guards the threshold from land to pond. This private retreat makes a new relationship with nature in this evolving landscape.

—Clare Cardinal-Pett, is an associate professor of architecture and director of graduate education at Iowa State University.



TIMOTHY HURSLEY

**Project:** Private Retreat  
**Location:** Dallas County, IA  
**Architect:** Architects Wells Kastner Schipper  
Doug Wells, AIA  
**General Contractor:** Venter Spooner, Inc.  
**Photographer:** Timothy Hursley

CLARE CARDINAL-PETT



TIMOTHY HURSELEY



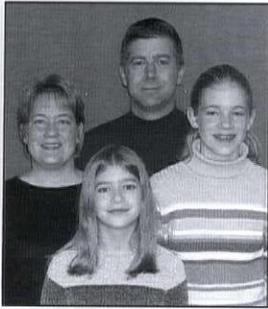
TIMOTHY HURSELEY

**Above:** Interior view of burnished block, mahogany, copper, stainless steel screen and glass.

**Left:** The parabolic roof appears to float over the enclosure.

# Urbane Visitor

A HOME SITS TENUOUSLY ON THE IOWA LANDSCAPE



Claire, Anne, Rick and Erin Seely

**Right:** The space is dramatically pulled out over the prairie by a two-story window wall that frames and thus interprets the classic Iowa landscape beyond.

**Below:** The Seely Residence's entry sequence sets up its rich dialogue between grid and landscape, offering a main entry off of a carefully groomed plinth.

**Project:** Seely Residence  
**Location:** Madison County, IA  
**Architect and Interior Design:** Herbert Lewis Kruse Blunck Architecture  
Richard Seely, AIA  
**Structural Engineer:** Charles Saul Engineering  
**Contractors:** T&H Construction, Robbins Concrete, Jones Electric, Lillie Plumbing and Heating  
**Photographer:** Bob Shimer/Hedrich Blessing

THOMAS LESLIE

Rick Seely's house for his family in Madison County explores the (productively) ambivalent relationship of Iowans to their landscape. While we are, inevitably, an agricultural state, a century-old trend of urbanization has concentrated our population in a handful of cities. Those cities have, of course, spread back out into the hinterland, begging this question: are we rooted in the rich soil of Iowa's farms? Or is our connection to the state's agricultural heritage more tenuous?

The Seely Residence suggests the latter, a villa for former city residents that expresses their cultural separation from the countryside and their desire to re-connect. Its site, outside of St. Charles on a north-facing slope between two creeks, offered a view of a barn on a distant ridge and the house was designed around this, with its major spaces opening out onto this quintessentially Iowan vista.

There, however, the house's direct connection to the landscape ends, and the house that frames this view offers a rich narrative of attachment and separation. Visitors arrive atop a manicured plinth, where the house's elevation offers a woven grid, echoing the time-honored tool for ordering and reconciling the stubborn folds of topography. A breezeway frames the tree wall on the other side, and offers entry into the longitudinal axis of the house.

Inside, the house is arranged between two corridors, sandwiching the kitchen and dining room on the first floor. Past the dining room, the corridors explode into a dramatic, double height living room, whose space seems barely contained by a metal and wood-clad fireplace and an expanse of window. This Wrightian touch of anchoring one's experience to a hearth while projecting one's view to the horizon is a fitting conclusion to the entry sequence and it defines the circulation throughout—a 'shotgun house' in plan that translates into visual experience. Smaller windows in the house offer glimpses of tree walls to either side, providing a constant play of containment and expanse.



Outside, the house sits tentatively on a concrete wall, its living room window projected over the prairie grass of the site. The lightly punched east wall slides past the window wall, and is in turn shot past by the level roof. There is a careful, almost nervous projection of these planes into the space of the prairie, and the restraint suggested by the site wall alludes to the distance between the honed object and the raw field. Much like the city slicker visiting the farm, the Seely House holds back from a full immersion in the prairie, maintaining its urbane poise and highlighting by contrast the saturation of land and sky around it.

Frank Lloyd Wright thought that a house should be 'of' its site instead of 'on' it. Mies reckoned the exact opposite. The Seely Residence owes a debt to both, and the conflict between Wright's spiritual engagement with the prairie and Mies' cool detachment from it are both in evidence in its weaving of grid and prospect. The Seely Residence ambiguous relation to land and landscape is a familiar one to most Iowans, and it is thus a remarkable essay in the simultaneous attraction and distance between ourselves and our collective site.

—Thomas Leslie is an assistant professor of architecture at Iowa State University.



The house's main living space is anchored by a resolutely technical hearth, the A:B:A rhythm of the plan expressed in wood paneling.

BOB SHIMER/HEDRICH BLESSING



# Architecture: Art We Live In

THE ARTIST AS ARCHITECT



Liam Stowe and Amy Beattie

**The architect-designed Beattie/Stowe house has harmony and unity—the principles of good design.**

**Right: No details were overlooked to provide interesting areas of patterns and texture.**

**Below: The color and patterns set the tone for the interior of the home.**



DARYL METZGER

belonging to it, so hill and house could live together each the happier for the other.” Wandering around the exterior of the house, a person is aware of the woods; trees are everywhere and the terrain has been respected and preserved—house and terrain are joined as one entity.

So why does this house appeal to me as an art educator, one who is not an architect, but involved in the arts from a different perspective? This home tells the story of all that I teach—attention to details, good craft, good use of space and beautiful work. Pride in the project is evident when one looks at the details from the tiles, to the color of the house. It has unity and harmony—the principles of good design. Why is it different? What makes it stand out? It’s an architect-designed home. The craft and planning of the spaces are evident in the design of the rooms and how they flow naturally one to the next; it is an architect’s realization of use of space, both inside and out. An excellent example of this is the library and the repetition of the windows, which look out to the woods—including the ones above the window seats. This plan adds a pleasing rhythm of color and shape to the space and brings in the beautiful wooded landscape. Entering the home, one is immediately struck by the beauty and function of the design. Today’s housing market gives buyers a lot of choices of sameness—not this home. Working with an architect gives the potential buyer the power of incorporating personal needs, thoughts and images into a space that becomes an integral part of our lives.

Frank Lloyd Wright said, “Architecture is the triumph of human imagination over materials, methods and men, to put man into possession of his own earth. It is at least the geometric pattern of things, of life, of the human and social world. It is at best that magic framework of reality that we sometimes touch upon when we use the word ‘order.’” The Beattie/Stowe home proves out Mr. Wright’s thoughts. The front geometric pattern is repeated throughout the home, from the windows to the surround on the fireplace. It exudes a feeling of order, harmony and calmness.

Mr. Wright also stated that, “No house should ever be on any hill or on anything. It should be *of* the hill,



DARYL METZGER

**Project:** Beattie/Stowe Residence  
**Location:** Des Moines, IA  
**Architect:** Architects Smith Metzger  
**General Contractor:** Acheson Construction  
**Electrical Contractor:** Gustin Electric  
**Structural Engineer:** Charles Saul Engineering  
**Landscape Architect:** Bob Lenc  
**Photographer:** Daryl Metzger

SUSAN KOENIG-VANDEHAAR



DARYL METZGER

**Left: The beautiful rhythm of color and shape is shown in this room.**



DARYL METZGER

**Left: Simple, yet strong lines are part of the focus in this room.**

Why would you not want a home that reflects you and what you need in life? Working with an architect ensures all of this will happen.

The Beattie/Stowe home is a prime example of all that homes can become. The thought of its placement on the wooded lot to the plan and scope of the interior space is evident from first glance to thorough inspection. Artist thought, and good design are what make this house a gem in today's housing market. Buyer input—

and not just choosing the carpeting—is part of the process when working with an architect. Simply put, architecture is art that we live in—and why not?

—Susan Koenig-VandeHaar is an art educator in the Des Moines Public Schools, an adjunct professor at Viterbo University and a member of the Des Moines Park and Recreation Board.

# Novak Residence

POINT OF SINGULARITY



Kristin and James Novak

**A modern residence of glass, aluminum and concrete masonry in a rural setting establishes a perfect color and material contrast between natural and built environments.**

**Right: The master bath is a skillful composition of stainless steel and granite illuminated by a highly placed window to impart a calm atmosphere for daily necessities.**

**Below: The east facing dining/kitchen area opens on to the volumetric 16-foot living room with east and south glazing for optimal lighting.**

**Project:** Novak Residence  
**Location:** Cedar Rapids, IA  
**Architect:** Novak Design Group  
**General Contractor:** Rinderknecht Associates  
**Electrical Contractor:** Nelson Electric  
**Electrical Design and Layout:** Novak Design Group  
**Mechanical Design and Layout:** Novak Design Group  
**Structural Engineer:** M2B Engineers  
**Landscape Architect:** Novak Design Group  
**Interior Designer:** Novak Design Group  
**Photographer:** Arpan Bakshi, Assoc. AIA and James Novak, AIA, Novak Design Group; Mark Tade, Gazette Communications

MARK E. BLUNCK

The evolution of modern residential architecture seemed to culminate in the siting of white cubic structures in various modified forms within natural landscapes. These contemporary homes often appear as finely composed vessels creating a dynamic contrast to nature and a desired sense of personal order as a counterpoint to the uncontrollable randomness of life. Architect Jim Novak has designed his own modern residence situated on four acres of trees, prairie grass and a wooded ravine far enough out into a rural area, but close to paved roads. The intervention of this pure geometry into the landscape defines the architecture as an object on landscape paradigm that has been a recognized trait of Modernism since the early 20th century.

The Novak Residence is a precise white cubic volume dematerialized by projected and indented forms to create a geometric push/pull asymmetry. This allows natural illumination to animate the gallery quality of the interiors with main living spaces elevated to obtain the best surrounding views. The interior is skillfully organized through differing ceiling heights ranging from seven feet along a bridge walk to the dramatic double height 16 foot living room facing east and south to capture the morning and afternoon sun. The circulation path slices through the floor planes and spatially and visually connects private spaces with the main living areas and these diverse interior spaces generated the asymmetrical building configuration.

As a response to the concept of architecture as sanctuary, a walled berm visually shields the entry level from surrounding traffic and was the inspiration to elevate the living spaces. This transitional sculptural element mediates between the wild prairie grass and the manufactured qualities of the building materials.



The residence is constructed with Kawneer curtain wall sections combined with conventional wood framing. The stark white 42-inch square Reynobond composite aluminum panels were locally fabricated and affixed to the structure utilizing extrusions bolted to an aluminum frame. The system of taped joints, double sheathing layers and an ice/water shield allowed the panels to internally overlap creating three-quarter inch reveals with no caulking needed for assembly or weatherproofing.

The interior is best described as a pure white livable art and furniture gallery acting as a contrast with nature in the same manner as the exterior aluminum skin. The furniture selection was influenced by contemporary designs to present a “funkier, edgier and more colorful sculptural presentation,” according to Novak as he had considered acquiring classic Bauhaus pieces. The artwork is a perfect complement to both the furnishings and the gallery atmosphere of white walls and hardwood and granite floors. All of these exterior and interior elements act upon each other to convey a sense of carefully conceived and executed details throughout all decisions affecting siting, design, massing and material selection.

The Novak Residence continues the modern architect’s careful exploration of envisioning new residential concepts and patterns of living in today’s often fragmented culture. While there will never be a set of solutions applicable to any majority in society, the continuing study and design of the modern home will best be served by architects anxious to expand the narrow traditional parameters of accepted residential design.

—Mark Blunck’s preferred building type is the modern residence and the challenge is to build his own somewhere and sometime in whereabouts unknown at this point.

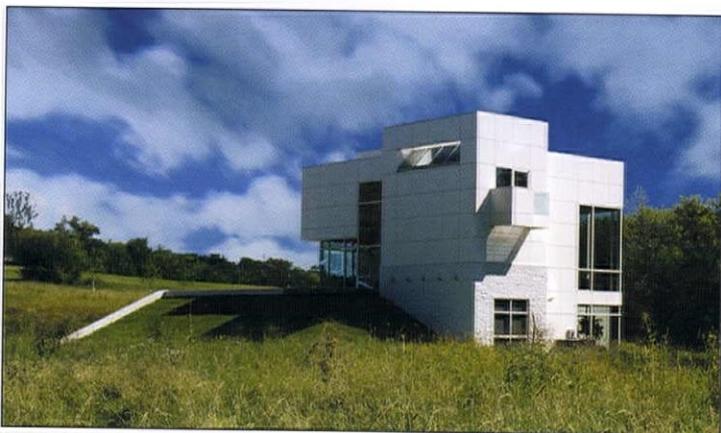


JAMES NOVAK

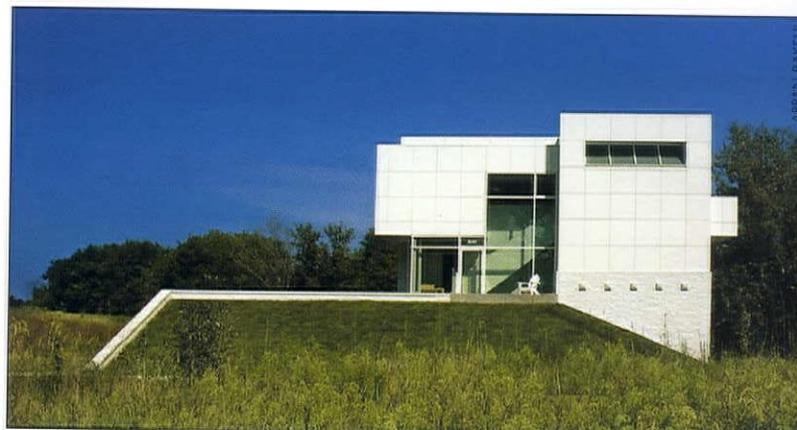
**Left:** The master bedroom balcony is one element of the extruded design concept utilized in the altered cubic form. Freestanding glass railings on the balconies, terrace and internal spaces are anchored into extrusions bolted onto steel supports concealed within the structural system.

**Below left:** Ever since LeCorbusier placed the Villa Savoye in a wooded area outside Paris, architects have been designing modern residences along forested lakeshores, midwestern prairies and across Long Island. The Novak Residence continues this manmade object on the land principle amidst an untamed natural landscape.

**Below right:** The sculpted manicured berm is a contextual element recalling the rural landscape with agricultural machinery wheeling up to an elevated space near a farm house.



MARK TADE



ARPAK BAKSHI

# An Open and Closed Case

REDESIGN USES ARCHITECTURAL ELEMENTS TO MANIPULATE SPACE

An architect-designed remodeling project opens up a builder-designed home plan, but uses versatile architectural elements to make more formal spaces when needed.

Right: Glass panels pivot in unison to mediate the connection between dining room and living room. Here they are partially open, as is a sliding panel between the kitchen and dining room.

Below: The floor plan was opened by removing a wall between the dining and living rooms. Three elements were used to mediate the larger space: A pivoting countertop between the kitchen and living room, a sliding translucent panel between the kitchen and dining room, and revolving translucent panels between the dining and living rooms.

The open plans of builder-designed modern homes meet homeowners' desire for family-friendly spaces—but can conflict with an equal desire for intimacy in formal situations.

That was the problem the Pat and Kelle Rolfes family brought to Cameron Campbell, AIA. The couple has three young children and wants an open plan to promote togetherness. Yet, they also entertain frequently, and want intimate spaces for formal occasions.

"You don't need something bigger to achieve that," says Campbell, an independent architect and assistant professor of architecture at Iowa State University. "You can craft that through manipulation" of eye-catching architectural elements.

The Rolfes' West Des Moines home, built in 1987, had only a small doorway connecting the kitchen to the dining room. A wall separated the dining room from the living room and soffits helped define the kitchen space. It was clear that little thought was invested in how spaces flowed into each other. Rooms were thought of as individual elements. "The connections between them weren't analyzed," Campbell adds.

Campbell calls his design a "Mediated Triad." To manipulate the connection between kitchen and living room, he designed a pivoting stainless steel counter.

Moved into the kitchen, it's a work surface or a bar for casual meals. For entertaining, the counter rotates near a custom wine rack and bar to serve drinks or a buffet.

The space between the kitchen and dining room is mediated by a sliding glass panel. With the panel pushed aside, the cook can interact with those in the dining room. With the panel closed, food preparation is concealed.

The most unusual mediating elements are three translucent glass panels between the dining room and living room. The panels—linked so all revolve when one is pushed—close for intimate dinners and open for family interaction. Or they can partially close, depending on the mood and need.

The heavy revolving panels required extra support and durable bearings. Campbell combined custom-fabricated and off-the-shelf parts to build the

spring-tensioned chain drive that links the panels.

But "Before any of that could happen I had to clean the slate," Campbell says. Contractor J.D. Lohner removed a load-bearing wall and soffits carrying ducts, plumbing and conduits.

The soffits were a clue that the home was designed to convenience the builder as much as the occupants, Campbell says. "Soffits clutter space, but make it easier to run ductwork," he says. "... It could have just been what's popular and common to do at the time, but it's definitely easier" for the builder.

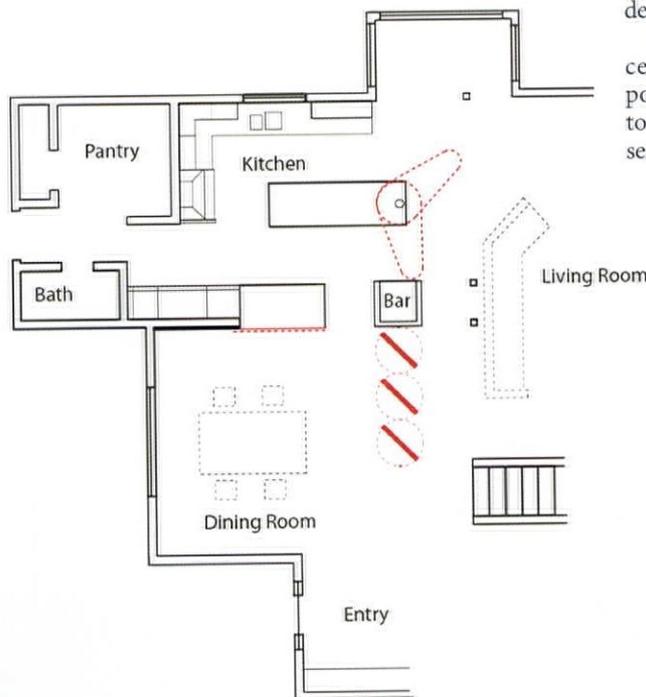
Lohner inserted a microlam wood beam into the ceiling to hold the load the wall formerly supported. Campbell designed a column in the kitchen to transfer the load to the basement and house the service lines.

The project required some on-the-fly design, Campbell says, because he didn't know what he would find once the walls and soffits were opened. It came together, he says, because of a sense of teamwork. The Rolfes "wanted this right. They didn't want to rush it."

—Thomas R. O'Donnell is coauthor of *Stacking the Deck*, a book about playing card construction.



CAMERON CAMPBELL, AIA ©



-  Rotating Stainless Steel Countertop
-  Revolving Translucent Panels
-  Sliding Translucent Panel
-  Furniture

**Project:** Rolfes Interior Remodel  
**Location:** West Des Moines, IA  
**Architect:** Integrated Studio  
**Cameron Campbell, AIA**  
**General Contractor:**  
 J.D. Lohner, Lohner Renovation  
**Photographer:** Cameron Campbell, AIA ©

THOMAS R. O'DONNELL



CAMERON CAMPBELL, AIA ©



CAMERON CAMPBELL, AIA ©



CAMERON CAMPBELL, AIA ©

**Above left:** The mechanism to link and control the revolving translucent panels is exposed in the ceiling of the finished basement below, adding an interesting architectural element and allowing for easy maintenance.

**Above right:** Three revolving translucent glass panels replaced a load-bearing wall, opening the floor plan but permitting the creation of more intimate spaces when needed. Similarly, a sliding glass panel can close off the kitchen.

**Left:** The pivoting stainless steel counter can be set one way for a work surface or casual dining area, or moved to the left to meet the custom-made wine rack for entertaining.

# Urban Infill

A CORNER FITS THE BILL FOR DOWNTOWN HOUSING



Marc Moen and Bobby Jett

**With a careful eye towards site, materials, and market, the Vogel House apartments prove the residential pundits wrong again.**

**Right: The penthouse units have two balconies each, one off the living space and another with a view from the sleeping loft.**

**Below: Interior spaces are minimal—kitchen, living, dining, sleeping—and all lofts were designed for the single dweller or a couple.**

**Project:** Vogel House  
**Location:** Iowa City, IA  
**Architect:** Neumann Monson Architects  
**General Contractor:** McComas-Lacina Construction  
**Electrical Contractor:** Merit Electric  
**Electrical Engineer:** Alvine & Associates  
**Mechanical Engineer:** Alvine & Associates  
**Structural Engineer:** Neumann Monson Architects  
**Interior Designer:** Neumann Monson Architects  
**Photographer:** Farshid Assasi, Hon. AIA Iowa, Assasi Productions ©

KELLY ROBERSON

It all began with a house—or to be more precise, a lot left behind once the remains of the vacant, unsalvageable Vogel House were torn down. The site, just three blocks removed from the Old Capitol and abutting the University of Iowa campus in Iowa City, was bordered by a revitalized streetscape, including a widened literary walk paved with bronze plaques. Across the street, a new building included commercial condos and parking. It was a prime corner, says developer Marc Moen, “ripe for an upscale, mixed-use development.”

Moen (with the support of his domestic partner Bobby Jett and investors Mike Moen and Monica Moen) has largely left behind his chosen profession of law to concentrate his efforts on real estate in Iowa City’s central business district, which, by its very nature, offers fewer development opportunities than the suburbs. The Vogel House complex came on the heels of another successful, small-lot development, says Moen, confirming his belief that there was a market for the apartments. “No one was building these; other developers were doing multi-bedroom traditional-style apartments,” says Moen.

So Moen and his architects, Neumann Monson Architects of Iowa City, bucked the conventional wisdom—which assures developers and bankers that high-end downtown housing won’t sell without diverse units and sizes—and worked in concert together, each aware of the other’s goals. In this case, the goals included a building with efficient, upscale units; a modern structure that incorporated as much glass as possible; and a large, open stair leading to a basement space that doubled as retail. In addition, there were the constraints expected from an urban lot—a scant 3,200 square feet—and budget concerns as well. But Moen was adamant that the quality and uniqueness of design would help achieve the level of rents needed to make the building work financially. “We view the architects as artists and try to give free reign . . . so they can be as creative as possible,” he says.

The resulting eight-story building is minimalist and modern; each unit contains only the most essential spaces—kitchen, bath, open living/dining/sleeping—framed by large expanses of glass. Solid walls of through-wall brick for fire rating appear only on the north façade stair window wall and on the property line. Four units per floor are 565 square feet; four penthouse units at 930 square feet each have two balconies, one off the living area and another outside the sleeping loft.

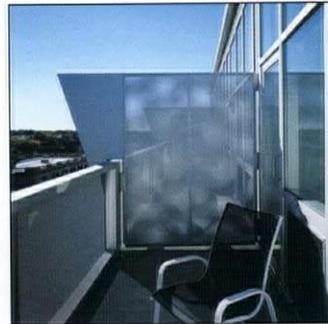
A solid back core organizes the entry, bath and closet. HVAC units are veiled by perforated metal at the front

glass wall. The living spaces can be divided by rolling wardrobe units, but privacy is minimal. Materials—glass, stainless steel, polished concrete—are a neutral backdrop, and IKEA furniture is provided, another unusual move for a modern housing development.

Moen believed that location and view could command top rents, and his intuition proved him right: since opening in August 2002, the building has had 100 percent occupancy, and not just with students. Although the Vogel House caters to those who want to live alone, in addition to graduate students, adults and retired professionals have chosen to forgo traditional housing in favor of the furnished, small-scale units. “There’s a group of people willing to pay for quality. There’s a segment of the permanent population who wants to live downtown,” says Moen.

In the end, credit is due most to the developer and architect, for it was their belief in the market that proved the conventional wisdom wrong. Mixed-use, high-end, well-designed development, when done right, can succeed, even in a college town. For Moen and Neumann Monson, it is on to the next project—this one a 14-story building that combines retail and convention spaces with loft living and larger units for rent or purchase. Opening is scheduled for December 2005 and Moen has only one unit left to sell.

—Kelly Roberson is a freelance writer from Des Moines.



FARSHID ASSASI, HON. AIA IOWA, ASSASI PRODUCTIONS ©



FARSHID ASSASI, HON. AIA IOWA, ASSASI PRODUCTIONS ©



**Sandwiched between historic structures and an improved streetscape, the Vogel House apartments developed an under-utilized corner in Iowa City.**

FARSHID ASSASSI, HON. AIA IOWA,  
ASSASSI PRODUCTIONS ©

# One Room for Living

A DISPLAY FOR FIXTURES, FINISHES AND FINE ART



**Bobby Jett and Marc Moen**

**Aged lines accentuate the modern finishes and furnishings in the Moen-Jett Residence in Iowa City. The space is designed to be flexible.**

**Below: The living, dining and kitchen areas run one to the next. Even the kitchen counter is a floating unit.**

If the commission is to design a living space, then trust is imperative. If an architect could imagine a dream project, then that exercise might come with a directive from the client to “have at it.” According to Marc Moen, developer and the owner of a newly remodeled loft in the vibrant downtown area of Iowa City, he said exactly that to Tim Schroeder AIA, of Neumann Monson Architects. Moen’s and partner, Bobby Jett’s relationship is historically tested and based on certain expectations that the architects have met consistently.

“We didn’t give a lot of direction,” Moen said. “We treat them like artists.”

The space needed to provide comfortable and adaptable living space. In addition, the kitchen and bathroom areas were to be showrooms for viewing by potential residents and clients of The Moen Group’s Plaza Towers, a 14-story, multi-use project, which will provide the same concept of open-plan living presented in the loft.

The building, erected in the early 1900s, had been home to a variety of businesses, including a Hudson dealership and a tanning salon, so one can imagine the layers that occurred over time.

The original space was bared to expose ceiling joists, concrete floors and brick walls. Moen completed much of the demolition work himself. The naked canvas presented a chance for the architect to cloak the space with the essence of architecture. This minimalist approach resulted in one open and flexible space.

The 1,700-square-foot enclosure is comprised of two sleeping areas, cordoned off with movable wardrobe cases, which can be rolled to expand or contract the spaces they define. The living, kitchen and dining areas are all open, one to the next. The only walls encase two bathroom areas. One of which is a box with an open top, dropped in between the kitchen/dining area and a sleeping area.

One 70-foot supply run with custom cut vents is suspended from the ceiling joists and delivers warm air in the winter and cool air in the summer. No attempt was made to repair the cracks in the floor; rather a polyurethane material was poured over the surface to preserve them.

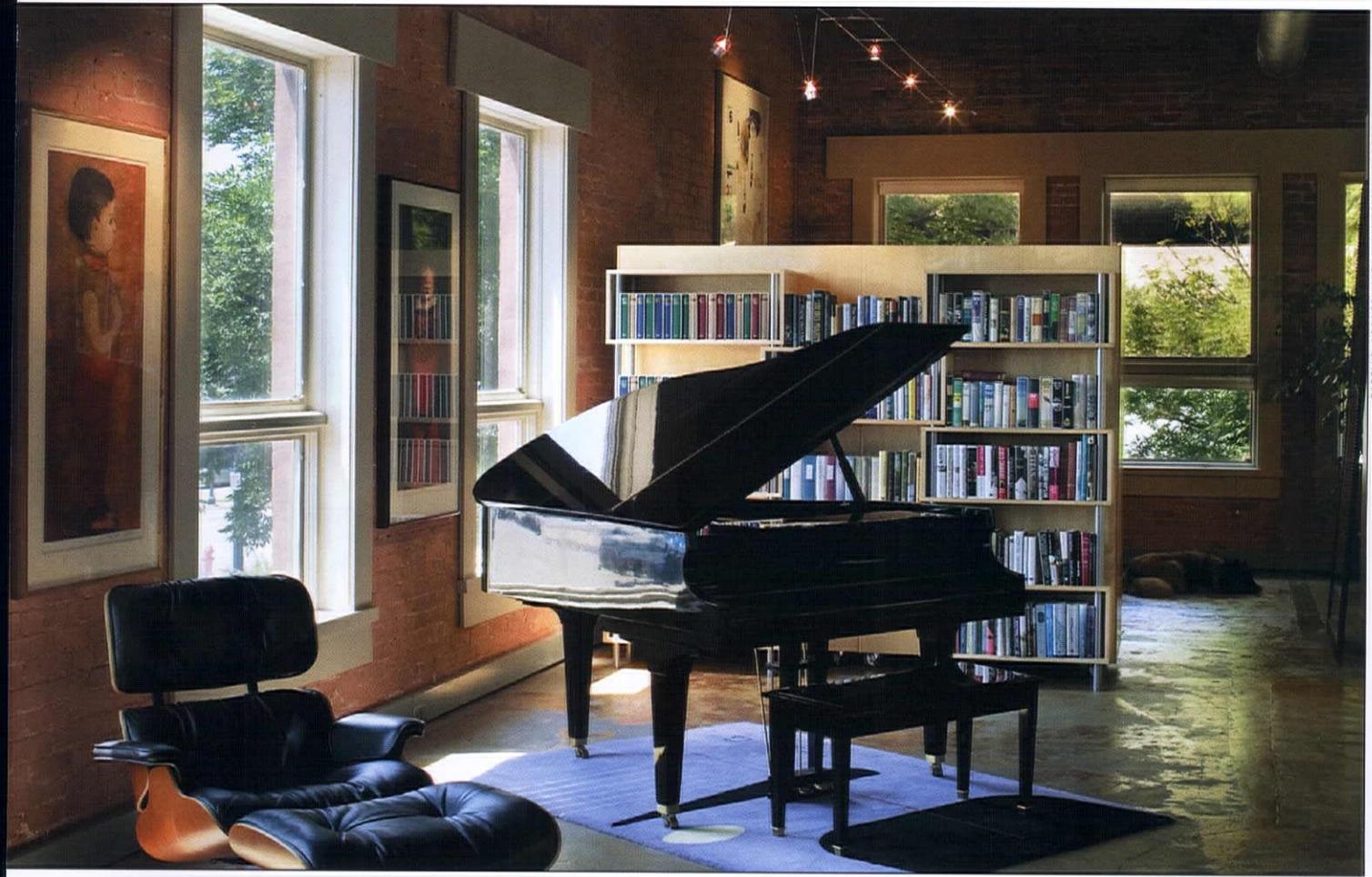
After ancillary lighting proved inadequate, cable lighting was installed using several runs on different circuits. The architects took care to camouflage what few

**Project:** Moen-Jett Residence  
**Location:** Iowa City, IA  
**Architect:** Neumann Monson Architects  
**General Contractor:** McComas-Lacina Construction  
**Electrical Contractor:** Merit Electric  
**Structural Engineer:** Neumann Monson Architects  
**Interior Designer:** Neumann Monson Architects  
**Photographer:** Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

M. MONICA GILLEN



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

**Above:** Whether it's necessary to illuminate piano music or artwork, cable lighting is effective and provides flexibility.

**Left:** One of two sleeping areas in the loft, in lieu of walls, wardrobe cases identify the spaces.

**Right:** The only walls incase the bathroom areas as seen here in the left foreground and beyond the refrigerator in the background. The furnishings define individual areas.

light switches there are on the brick surface.

The sanded brick functions as a blushed backdrop for Moen's and Jett's collection of artwork, which includes an array of images by Mauricio Lasansky and Thomas Lasansky. The space is a gallery for the occupants' art collection and personal possessions.

Moen worked for over a year to bring Starbucks to Iowa City. The java giant arrived on the first floor, directly below the loft space—giving new meaning to the phrase “wake up and smell the coffee.”

The architects used an economy of design. Utilizing all of the character of the original intent and the flaws that have naturally happened over time, the loft has almost designed itself. The aged lines are accentuated with modern finishes and furnishings brought in to be functional, flexible and practical without impeding the occupants and their guests.

—M. Monica Gillen lives and works in Ames.

# Crib Within a Crib

LOFT MERGES CITY STYLE WITH RURAL FUNCTIONALITY

**A central illuminated corncrib structure separates sleeping and living areas in this custom-designed loft that maximizes minimal space.**

**Below left: A Silestone desk and shelving create a home office area.**

**Below right: The mezzanine level includes a sleeping loft, as well as a second three-quarter bath, closet and dressing area. Mechanicals are completely enclosed for a clean and spacious feel.**

Imagine creating a living space so customized, it starts with designing the client. That's how blank the canvas was for architect Paul Mankins, FAIA, when *Renovation Style* magazine invited him to design a loft space in downtown Des Moines' Brown Camp Loft building. Mankins worked with the magazine's editors to generate a narrative defining the fictitious client: a successful chef and cookbook author who was raised on an Iowa farm, trained at the Culinary Institute of New York and worked in both New York City and Los Angeles before returning to the Midwest.

The smallest of six lofts renovated by Meredith publications as a fundraiser for the Science Center of Iowa, the space was a mere 560 square feet—so efficient use of space was a must. Considering the importance of cooking and food to the client as well as his farm roots, Mankins incorporated a loft structure inspired by a corncrib.

The illuminated corncrib structure houses a desk, a three-quarter bath and food storage on the main level and a sleeping loft as well as mechanical systems above. Another three-quarter bath, a closet and a dressing area complete the upper-level "mezzanine," which provides an additional 150 square feet of living space. It's also an obvious metaphor for sleeping in the loft of a corncrib and storing food beneath. "Saying 'I'll take you back to my crib' means one thing in New York City," Mankins notes, "but it could mean something totally different in rural Iowa. We liked this play on words—that this man's 'crib' has a corncrib in it."

The central structure separates private from public areas, while also creating a spatial sequence from the cozy workspace and laundry room on the north end into the tall, open kitchen and living area at the south end. Instead of exposed sprinkler lines and ductwork typically associated with loft apartments, the mechanical systems are all concealed. White walls, a whitewashed ceiling and a brownish-black floor form a neutral white box, which enhances the feeling of volume.

A large, multifunctional island contains a sink, dishwasher and wine cooler for the kitchen as well as housing a plasma TV on the living area side. The top of the island can also be pulled out to make dining space. Function and simplicity are key. In fact, the client only has five pieces of furniture—two chairs in the living room, two stools to pull up to the kitchen island and a rolling file cabinet that becomes a seat for the desk.

In every sense a custom design, this modern, minimalist space is tailored specifically to the needs, lifestyle and personality of the fictitious client. "On one hand, we were inventing memories for him, but we were also trying to capture them," says Mankins. "By the time we were done, we had a real understanding of who this person was. When you're working with a client, it's a very intimate relationship. You come to understand how they live and what their needs are."

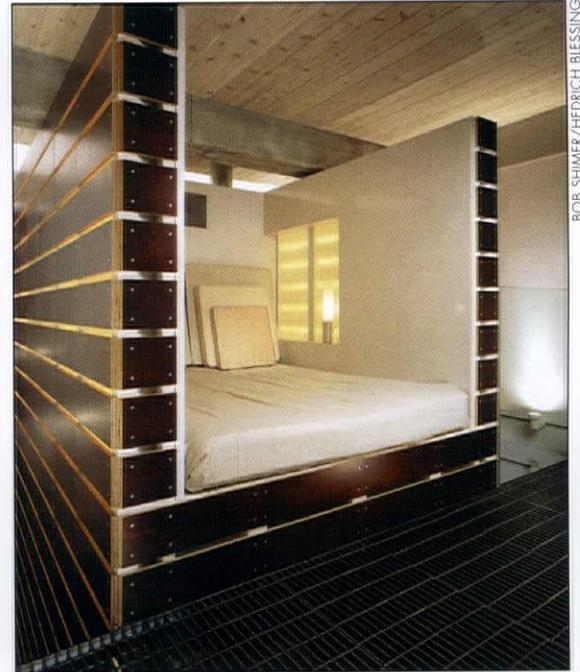
*—Camille Campbell-Wolfe and her husband are experimenting with custom design ... one painstaking home improvement project at a time.*

**Project:** *Renovation Style* Loft  
**Location:** Des Moines, IA  
**Architect:** Herbert Lewis Kruse  
Blunck Architecture  
Paul Mankins, FAIA,  
Design Partner  
Matt Rodekamp, AIA,  
Project Architect  
Carl Rogers, ASLA, Project  
Landscape Architect  
**General Contractor:** Silent  
Rivers, L.C.  
**Electrical Engineer:** Brenner  
Engineering Consultants  
**Mechanical Engineer:** Brenner  
Engineering Consultants  
**Photographer:** Bob Shimer/  
Hedrich Blessing

CAMILLE CAMPBELL-WOLFE



BOB SHIMER/HEDRICH BLESSING



BOB SHIMER/HEDRICH BLESSING



Like a corncrib, the central structure includes space for food storage. The kitchen island features pull-out dining space and a plasma TV for the living area.

BOB SHIMER/HEDRICH BLESSING

# Every Room With a View

AN INTERIOR WITH AN EYE FOR THE SKYLINE



**Michael Mankins, Dr. Robert Camp and Matthew Mankins**

**With a panoramic of San Francisco sitting right outside the windows, Michael Mankins and Robert Camp created a house that doesn't distract from the main attraction.**

**Below left: The original entrance, like the rest of the house, was outdated and lost in its own clutter.**

**Below right: The new entrance sets the theme for the whole house, creating drama with simple and sleek lines that build off the home's original structure.**

When Michael Mankins and his partner Dr. Robert Camp purchased their 1958 two-story contemporary home in the hills overlooking San Francisco, it was far from ideal. Sure, it had a pedigree: The house was designed by Aaron Greene, an apprentice to Frank Lloyd Wright. The bones were classic: a high-pitched entryway, exposed beams in the foyer, workable spaces. And it had that view—a dramatic panoramic shot of the city and the bay that made your eyes tear.

Beyond that, though, the house was far from perfect. "It had fallen victim to a lot of bad remodel attempts in its 50-year history," says Des Moines architect Paul Mankins, Michael's brother and mastermind behind the house's redesign. "Each remodel had made it progressively worse. By the time my brother bought it, the house had lost the underlying strength of its design."

There were problems with the fireplace, namely that it had been covered with black and white tile that damaged it beyond restoration. The kitchen had been made over a couple of times. "Neither was good," Mankins says. And what really destroyed the house: "The fact that it had been divided into a series of rooms that didn't take the strengths of the house into consideration"—i.e., the view.

So the main goal of the redesign for the house was to correct that. "We wanted the house to be a somewhat natural platform to take in the view," he says.

Achieving that meant a serious amount of demolition—removing walls, replacing the fireplace, reorienting the staircase to the lower level. But the results more than make up for the yearlong construction

process. What was confusing and closed off has now become expansive and simple. The main level of the house, now one giant space that flows naturally from the sitting area to the dining table to the kitchen, could double as a viewing area in a museum, San Francisco itself providing the art. Everything in the space—the stainless steel fireplace, the now-extended beams, the rich wood cabinetry—operates in crisp right angles. The only thing that doesn't fit the mold is the interior viewing area that juts out from the house, interrupting the deck.

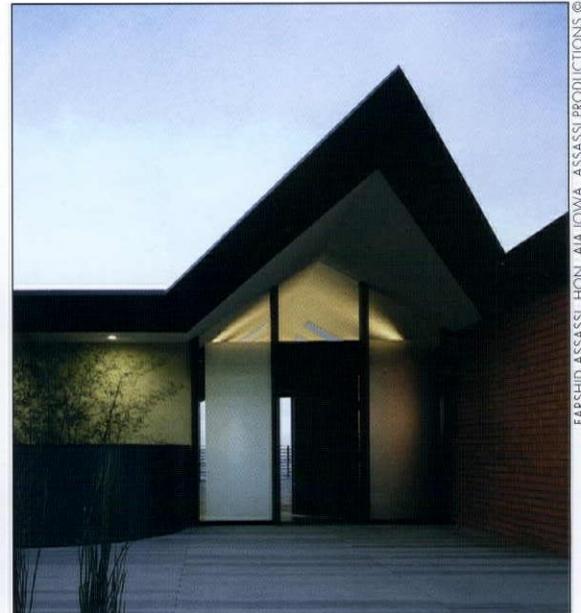
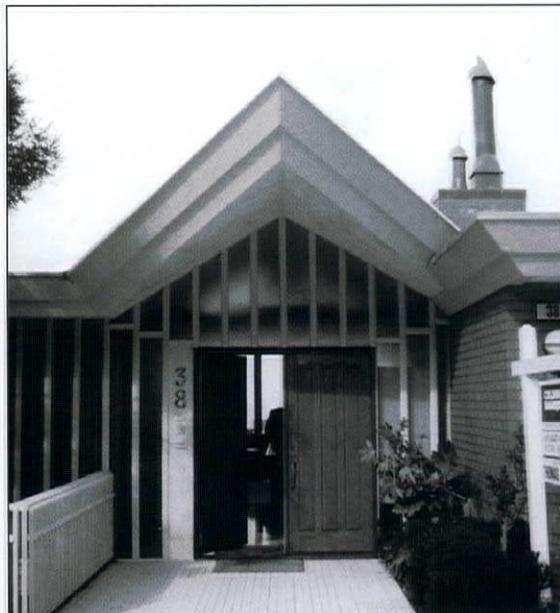
The lower level works much the same way, though walls had to remain to separate the two remaining bedrooms—there had been four—from the new sitting area set up at the bottom of the stairs. To combat the visual break caused by the walls, pocket doors were used, allowing one room to roll into the other when open and keeping the angles rigid. Mankins says the idea was to create a house that fit specifically to his brother's needs but didn't distract from the real reason it was built in the first place.

"The intent of the design was to pair down the interior and make the view more apparent," Mankins says. "In doing so we opened up the house, but also accommodated the way these people live. And that's really the point ... Architects are tailors, and they design to the needs of the individual, give you a chance to say how much you need and then satisfy it, even if it doesn't satisfy convention."

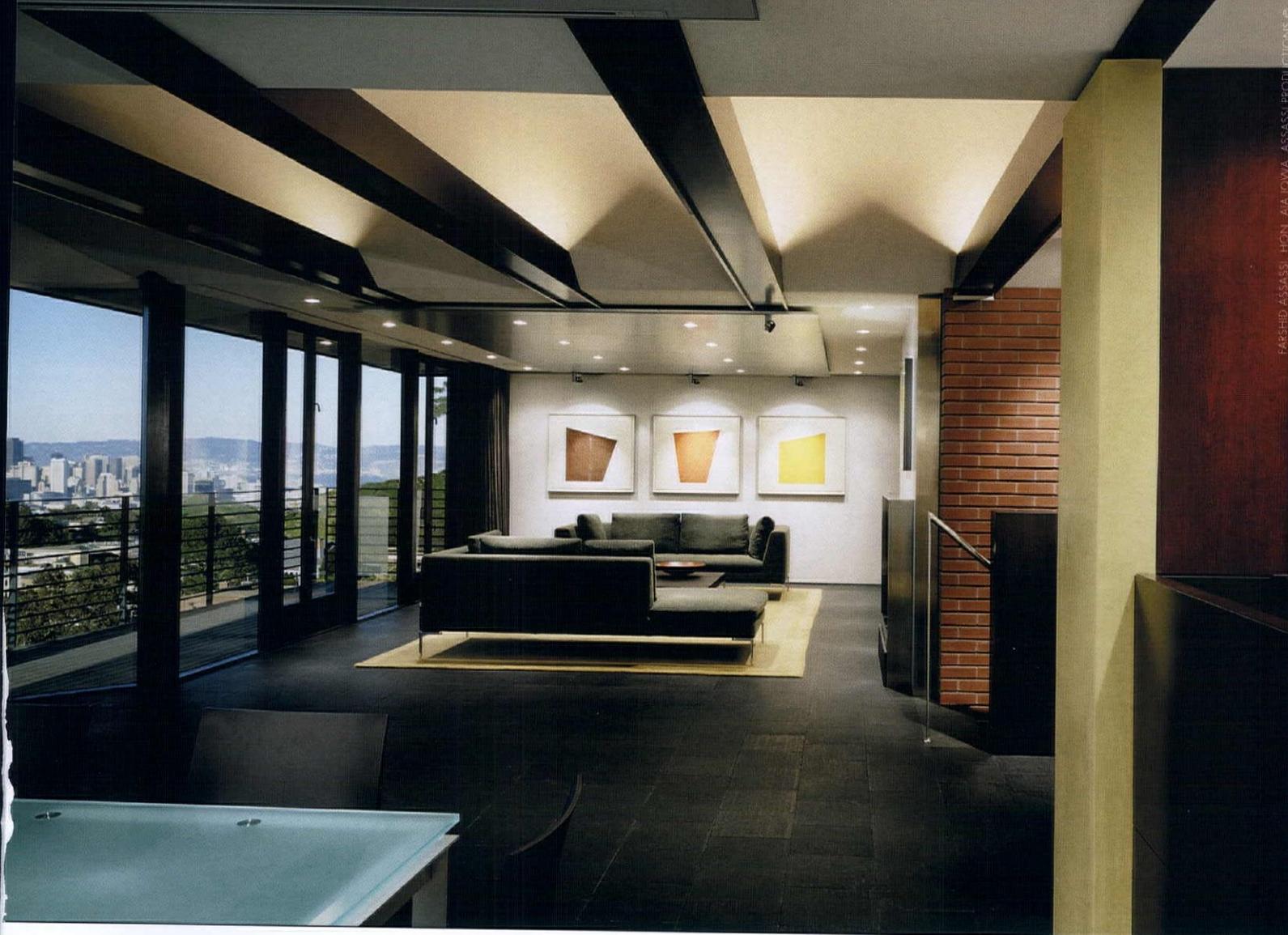
—Jeff Inman is a freelance writer based in Des Moines

**Project:** Mankins-Camp Residence  
**Location:** San Francisco, CA  
**Architect:** Herbert Lewis Kruse Blunck Architecture  
Paul Mankins, FAIA, Design Partner  
Matt Rodekamp, AIA, Project Architect  
**General Contractor:** Stroub Construction  
**Interior Designer:** Herbert Lewis Kruse Blunck Architecture  
**Photographer:** Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

JEFF INMAN



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI | HON | AIA IOWA | ASSASSI PRODUCTIONS ©

**Above:** The beams in the ceiling once ended at the edge of the vaulted ceiling. "They had been whacked off at a curious place," Mankins says. "This was one of the places we tried to extend the language of the house."

**Left:** With the pocket doors open, rooms on the lower level now flow into one another while also benefiting from even wider views.

# Focused and Framed

A HOME REFINED BY CRAFT AND COLLABORATION



Dr. Lou and Lois Fingerman

**The Fingerman Residence is a successful collaboration between designer and client, resulting in a beautifully crafted insertion into an existing Des Moines home.**

**Right: The feeling of the “lodge” was inconsistent with the owner’s desires, and good taste. While the walls remain in the same position, every surface has been re clad to completely transform the quality of space.**

**Below right: The wooden wall floats above the fireplace, which opens and closes with a sliding glass panel. The raised walkway to the right has a clear glass rail above that transforms to a frosted glass panel below, allowing light to penetrate to the lower level.**

**Project:** Fingerman Residence  
**Location:** Des Moines, IA  
**Architect:** Herbert Lewis Kruse Blunck Architecture  
Kirk V. Blunck, FAIA,  
Principal-in-Charge  
Channing E. Swanson, AIA,  
Project Architect  
**General Contractor:** Dean Paulsen & Sons  
**Interior Designer:** Herbert Lewis Kruse Blunck Architecture  
**Photographer:** Farshid Assasi, Hon. AIA Iowa, Assasi Productions ©

JASON ALREAD

The term “location, location, location,” coined by famous hotelier Conrad Hilton, does not typically lead homebuyers to the south side of Des Moines. This is odd, as there are pockets of exemplary homes on the south side, including the modern masterworks such as the Butler Mansion by Kraetsch & Kraetsch and the Goldman House by Richard Neutra. This latter home is located among a striking row of modern residences on Southern Hills Drive, and it is here that the Dr. Lou and Lois Fingerman found a promising home from the 1960s that was in need of some serious attention.

*“There will never be great architects or great architecture without great patrons.”* Edwin Lutyens

The Fingermans have excellent taste. They appreciate modernity as a logical expression of function and understated luxury. They also have an outstanding collection of modern art that inspires confidence in a designer approaching their home design. This project was clearly a challenge, and as is often the case, started small and progressively grew larger. As project architect Channing Swanson puts it, “We had to scrape away the

bad and apply order back to the house. The existing structure was fine, we didn’t really need to move anything—just rethink what was there.” The original two-story home is in a dumbbell configuration with a primary living space in the middle, dining and kitchen on one side and bedroom on the other. Stylistically the interior could best have been described as a “lodge,” not a term used affectionately by most contemporary architects. The challenge became the transformation of this disjointed collection of parts into a cohesive whole.

The design strategy was three fold—re clad and unify the interior surfaces, extend the exterior by wrapping a deck around the entire rear of the house and take maximum advantage of the existing sectional shifts in the project. The exterior of the house was left largely intact; it exists as a mostly neutral shell with a notably refined modification of the front entry door that draws attention away from the rest. The deck is accessible from all parts of the house, creating a circulation flow through and around the structure while taking advantage of sweeping views of the city. The interior has a simple palette of materials assembled with great care. Particular details are articulated to draw attention where you physically interact most with the house; the handrails, the sliding fireplace panels, the over-scaled kitchen faucet and pulls, the glass panels between the first and second level walkways, each executed with just enough restraint to be both relentlessly obsessive yet maintain a sense of humor. This is the great success of the project; it is clearly a determined endeavor that refuses to take itself too seriously.

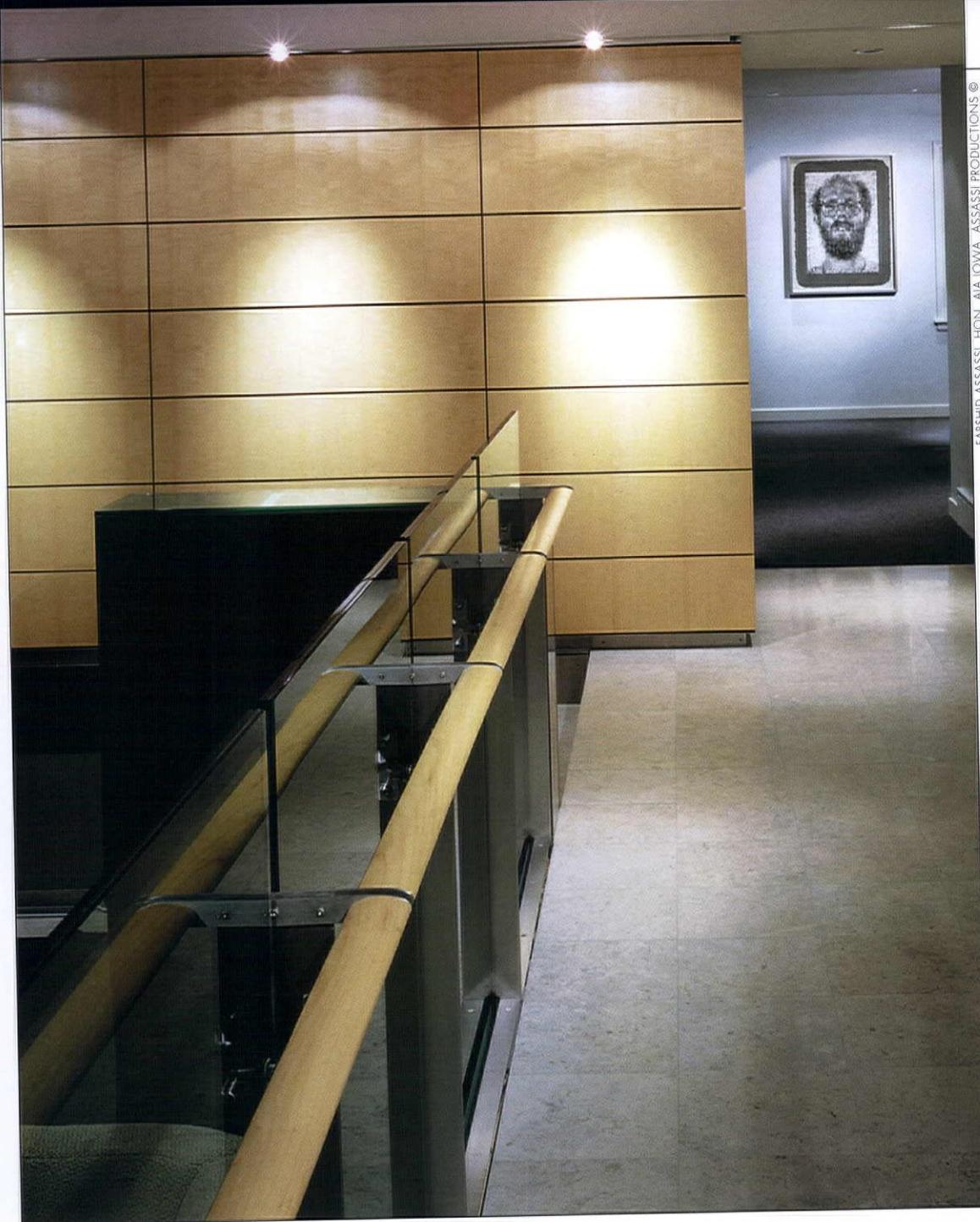


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*“The fate of the architect is the strangest of all. How often he expends his whole soul, his whole heart and passion, to produce buildings into which he himself may never enter.”*  
Johann Wolfgang von Goethe

The custom home is a collaboration of personality between the owner and designer. When this is done well the owner reaps the benefits and the architect feels a certain sense of loss. This is mitigated by the pleasure the client takes in completion of the project and the architect’s urge to move on to the next job. The Fingerman Residence is an elegant synthesis of the designer and client relationship rendered in a beautifully crafted and controlled manner.

*—Jason Alread, AIA, practices architecture in Des Moines and teaches design, technology and history at Iowa State University. He proudly resides on the south side of Des Moines.*



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**Left:** Railing details express the designer's focused approach to the places owners touch frequently. This obsessively articulated detailing is balanced against an ordered neutral backdrop.

**Below left:** The kitchen is now connected from the dining room to the deck, making it a transition point between formal interior dining and exterior gathering. The material palette assists in connecting it to the other public spaces in the home.

**Below right:** The dining and family room look out to expansive views of the city. To the left a storage wall of European ash and stainless steel panels separates these spaces from the main living room.



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# Shaping Architecture



## THE JURORS

Bernard Cywinski, FAIA  
Bohlin Cywinski Jackson

Cornelius "Randy" J. Reid III, AIA  
Bohlin Cywinski Jackson

Richard Conway Meyer, FAIA  
Richard Conway Meyer Architect

Winston Churchill was astutely aware of the power and influence architecture can have on the activities and attitudes of people, when he quipped, "We shape buildings. Thereafter they shape us." Most design professionals are intuitively aware of this, but the concept is gaining wider attention as recent behavioral studies and research scientifically confirm that the built environment around us keenly influences both physical behavior and psychological perception of its inhabitants.

Numerous design award programs exist today to celebrate the notion that architecture is an integration of artistry with engineering. These awards tend to evaluate and rank the aesthetic merit of architectural endeavors or the creative use or performance of engineered systems or building materials in the formation and operation of buildings. But as Churchill implied, buildings are also complex solutions intended to address a series of specific functional needs and concerns, most often for a particular client.

The third annual *Iowa Commerce/AIA Iowa Awards* are intended to commemorate architecture that positively and dramatically influences this aspect of architectural design. Jointly sponsored by the American Institute of Architects, Iowa Chapter and the *Iowa Commerce* magazine, the Iowa Association of Business and Industry membership publication, these annual awards are based on how a project is shaped by market forces and business goals; the collaborative efforts and the positive relationship shared by the architect and the client during the design process; and the extent that the design of a building directly contributes to achieving desired business outcomes.

## Honor Awards

The first award, the Citizen's Community Center in Huxley, Iowa, is a building type that usually tends to be rather mundane and often cliché in execution. Not this one. The design firm, Architects Wells Kastner Schipper, developed a fresh interpretation that jurors commended for its elegant integration of detail and refinement of scale.

The other Honor Award went to Metro Waste Authority located in Des Moines, Iowa, designed by Herbert Lewis Kruse Blunck Architecture. Jurors were impressed by its celebration of recycled materials in a visually stimulating and sophisticated work environment.

## Merit Award

The Kenyon Building Rehabilitation in Des Moines, Iowa, was the recipient of a Merit Award. A former car showroom, this building was revived by developer Kent Mauck and transformed by RDG Planning + Design into its own office building. The jury applauded its sculptural-like composition and execution and how it effectively contrasts the new with the old.

These projects confirm what Churchill alluded to nearly a half century earlier. Architecture does indeed have the capacity to influence the future. These projects are proof that thoughtful design can truly shape our destiny.

—Sherwood Adams, AIA and Matt Rodekamp

## Citizens' Community Center | IOWA COMMERCE/AIA IOWA HONOR AWARD



**Project:** Citizens' Community Center  
**Location:** Huxley, IA  
**Architect:** Architects Wells Kastner Schipper  
**General Contractor:** Woodruff Construction  
**Civil Engineer:** Snyder and Associates  
**Electrical Engineer:** Pulley & Associates, Inc.  
**Mechanical Engineer:** Pulley & Associates, Inc.  
**Structural Engineer:** James W. Wilson  
**Landscape Architect:** Snyder and Associates  
**Interior Designer:** Architects Wells Kastner Schipper  
**Photographer:** Timothy Hursley

## Metro Waste Authority | IOWA COMMERCE/AIA IOWA HONOR AWARD



**Project:** Metro Waste Authority  
**Location:** Des Moines, IA  
**Architect:** Herbert Lewis Kruse  
Blunck Architecture  
**General Contractor:** CPMI  
Construction  
**Electrical Contractor:** Baker Electric

**Mechanical Contractor:** Waldinger  
**Electrical Engineer:** Baker Electric  
**Mechanical Engineer:** Waldinger  
**Interior Designer:** Herbert Lewis  
Kruse Blunck Architecture  
**Photographer:** Bob Shimer/  
Hedrich Blessing

## Kenyon Building | IOWA COMMERCE/AIA IOWA MERIT AWARD



**Project:** Kenyon Building  
**Location:** Des Moines, IA  
**Architect:** RDG Planning + Design  
**General Contractor:** Graham Construction Company  
**Electrical Contractor:** Wolin & Associates, Inc.

**Mechanical Contractor:** Wolin Electric, L.C.  
**Structural Engineer:** Charles Saul Engineering  
**Interior Designer:** RDG Planning + Design  
**Photographer:** Farshid Assassi, Hon. AIA Iowa,  
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A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

## Beattie/Stowe Residence

Doors and windows: Pella; Floors: Phillips Hardwood Floors; Emtex Hardware; Siding: Shakertown

## Fingerman Residence

European ash hardwood panels, solid and perforated stainless steel, clean and translucent laminated glass, French limestone, Woolshire wool carpet, painted gypsum wallboard, mr-16 halogen cable lights (Tech Lighting), granite countertops, KWC faucets, Fisher-Paykel dish drawers, Dacor ovens, Sub-Zero, Gaggenau cooktop, Zephyr extraction hood

## Mankins-Camp Residence

Masonry (to match existing): Integrally colored plaster, English slate, beech and cherry casework/paneling

## Moen-Jett Private Residence

Cable lighting: Tech Lighting; Counter tops: Corian; Custom casework: McComas-Lacina Construction; Plumbing fixtures: Kohler

## Novak Residence

Bathroom plumbing fittings and fixtures: Kohler; Bathroom cabinets: Custom Millwork; Countertops: Granite; Entry doors and windows: Kawneer; Exterior siding: Reynobond aluminum composite panels on extruded aluminum substance and extruded aluminum frame; Flooring—ceramic tile: Granite; Flooring—wood: White oak; Garage doors: Ideal Door Co./Chamberland Lift Master; Hardware: Sargent Mortice Locks/Levers; HVAC equipment: Lennox; Insulation: Fiberglass; Interior paneling: Gypsum board; Kitchen cabinets: Custom Millwork; Kitchen plumbing fittings and fixtures: Dombracht, Kohler; Lighting fixtures: Artemide, George Kovacs, Zumbobel, Pal, Bega, Kim, Lithonia, Winona, Con-Tech; Patio doors: Kawneer; Roofing: EPDM mechanically fastened single ply membrane; Security system: PSC; Skylights/roof windows: Kawneer; Solar energy system: Draper Translucent Shading

## Private Retreat

Mahogany custom doors; Glass: Two Rivers Glass; Countertops: Corian; Cabinetry: Williams Millwork; Lighting: Louis Poulsen; Sink and faucets: Vola; Wood burning stove: Vermont Castings

## Renovation Style Loft

Crib slate (Finnish plywood): Plywood and Door; Glass: Comisky Glass and Glazing; Insulated panel or plastic glazing: Design Tex; Sliding doors: Raydoor; Sliding door hardware (lower bath): Häfele; Special surfacing: Silestone; Floor and wall tile: Walker Zanger; Fluorescent Fixtures: Energic Lighting

## Rolfes Interior Remodel

Kitchen cabinets: Hillcraft/Builders Kitchen; Granite: Rowat Cut Stone & Marble; Custom stainless steel: Howe Welding & Metal Fabrication; Translucent glass: Clark Glass; Woodworking: Chad Veach, Integrated Studio

## Seely Residence

Bathroom plumbing fittings and fixtures: Hansgrohe, KWC, Duravit, Porcher; Bathroom cabinets: Brookhaven; Countertops: Granite and Formica; Entry doors: Pella Windows; Exterior siding: Hardiplank/Hardipanel/ Roseburg Siding; Flooring—tile: Slate, Ebony International; Flooring—linoleum: Forbo linoleum; Flooring—wood: Maple; Hardware: Jado TopLine, Baldwin, K.C. Crowder, Sugatsune, Forms & Surfaces; HVAC equipment: Cimatemaster-geothermal well source; Insulation: Icynene, Certainteed & Owens Corning fiberglass batt and polyisocyanurate; Interior paneling: Birch and maple ply; Kitchen cabinets: Brookhaven; Kitchen plumbing fittings and fixtures: KWC, Just Sinks; Lighting fixtures: Lightolier, Bruck, Luce Plan; Roofing: EPDM; Security systems: ADT; Sheathing: OSB; Structural lumber: Hawk-Lam LVLs; Windows: Pella Windows; Electrical devices: Lutron Devices; Controls: Lightolier Controls

## Vogel House

Windows: Netom Enterprises, Ltd., Tubelite E14000 Series; Heat pumps: Armstrong Air; Masonry: Seedorf

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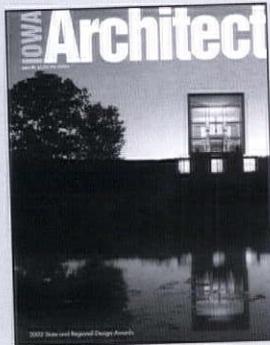
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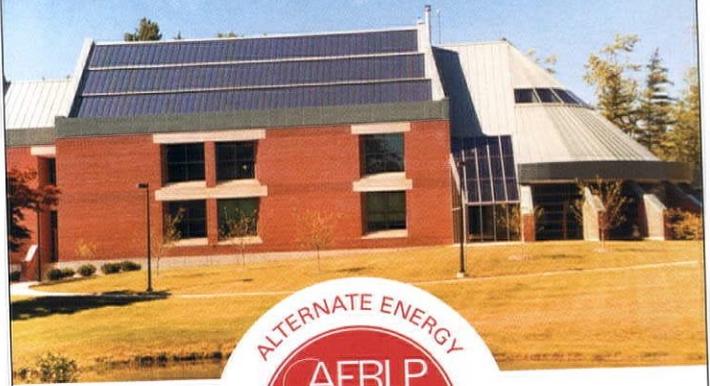
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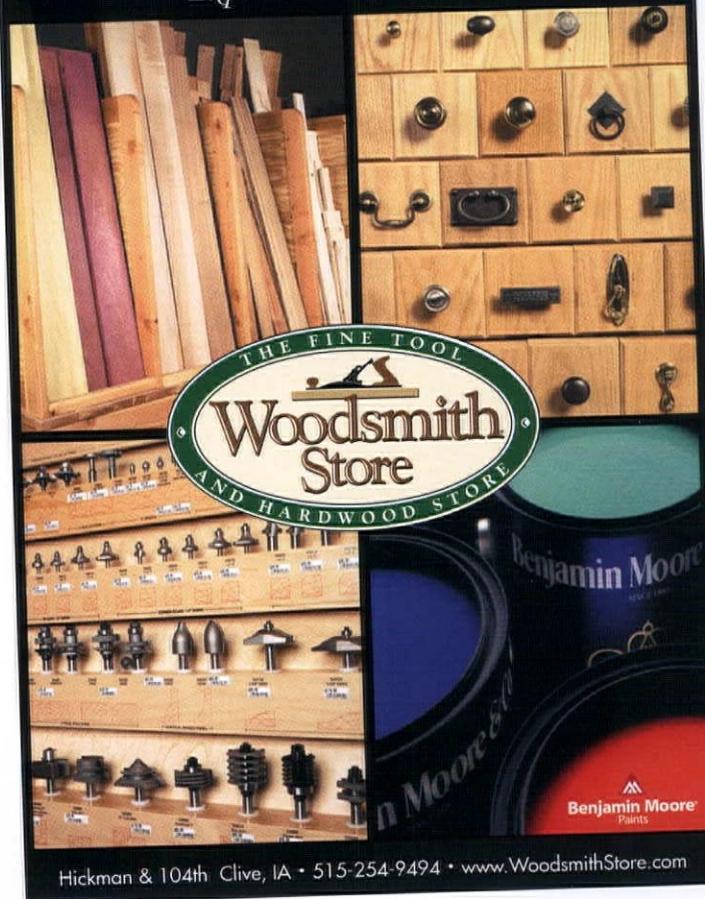
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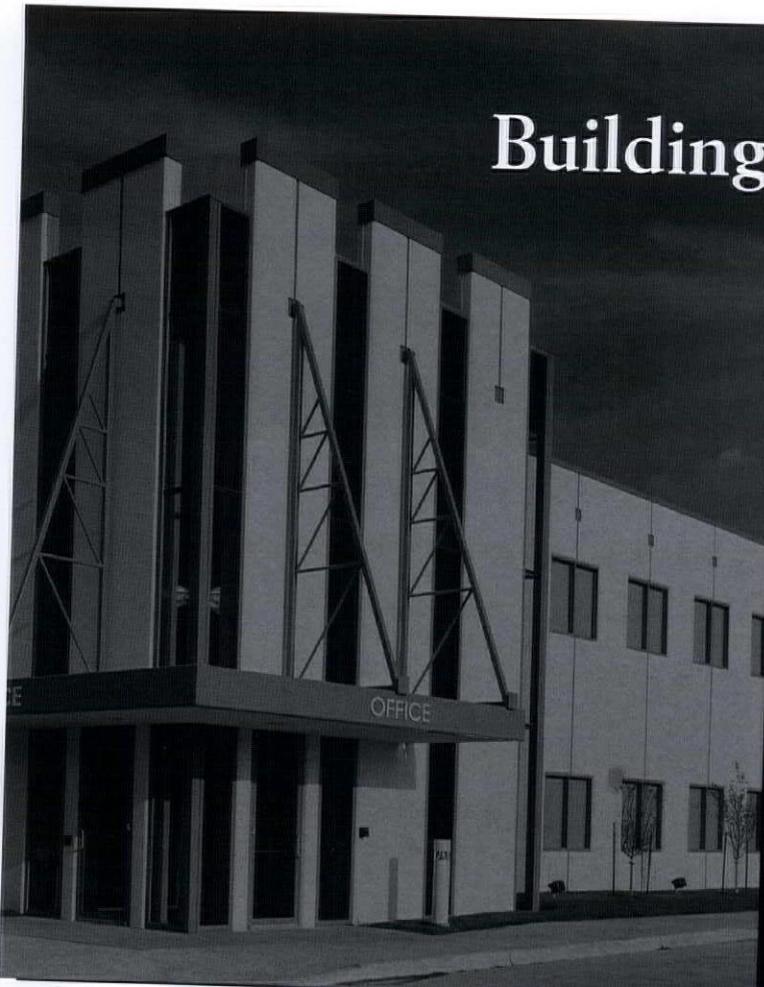
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