

IOWA

Architect

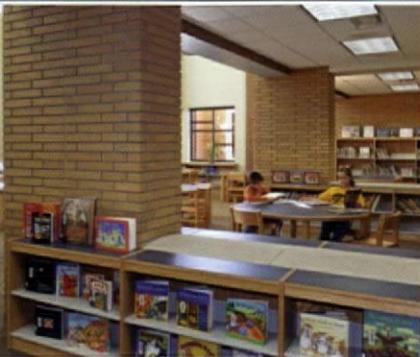
Issue No. 07:262 Five Dollars

STATE AND REGION DESIGN AWARDS
2007



Great Brick. Consistent Quality. Beautiful Results. Good Team.

Since 1913



A history of flexibility to meet the challenges of evolving design choices has produced brick for many beautiful projects.

Collaboration with architects and builders from start to finish enables our team to anticipate and meet design challenges. Thanks to DLR Group for being our design partner on this project.

Our team of experienced, customer oriented people work hard to make your design concepts become reality.

Thank you to those of you who use our brick. We appreciate it.



402.408.5555



United Brick & Tile

515.254.0196 www.siouxcitybrick.com



Sioux City Brick

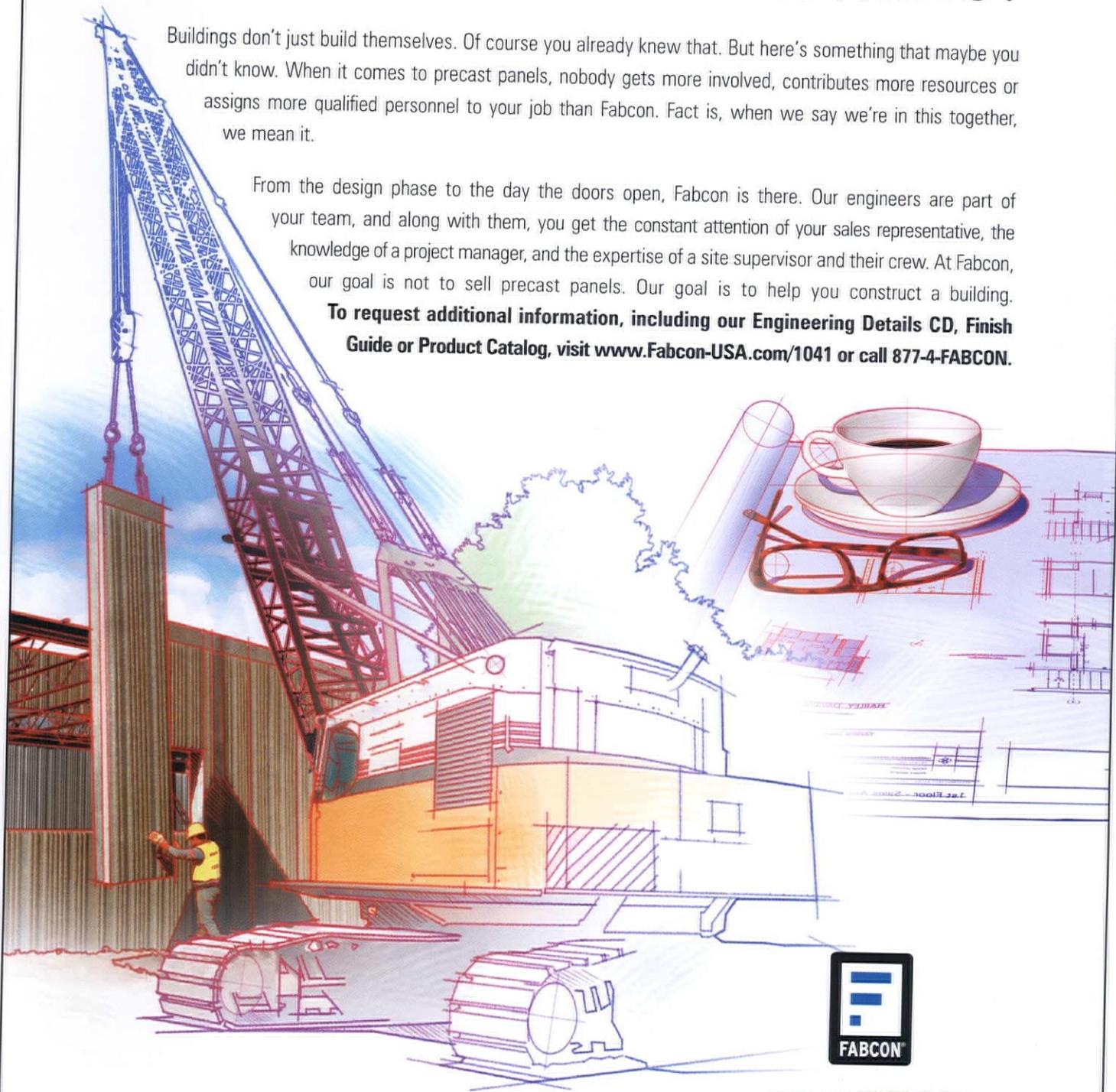
712.258.6571

WITH PRECAST, YOU GET EXACTLY WHAT YOU PAY FOR: EVERYTHING.

Buildings don't just build themselves. Of course you already knew that. But here's something that maybe you didn't know. When it comes to precast panels, nobody gets more involved, contributes more resources or assigns more qualified personnel to your job than Fabcon. Fact is, when we say we're in this together, we mean it.

From the design phase to the day the doors open, Fabcon is there. Our engineers are part of your team, and along with them, you get the constant attention of your sales representative, the knowledge of a project manager, and the expertise of a site supervisor and their crew. At Fabcon, our goal is not to sell precast panels. Our goal is to help you construct a building.

To request additional information, including our Engineering Details CD, Finish Guide or Product Catalog, visit www.Fabcon-USA.com/1041 or call 877-4-FABCON.



BETTER, STRONGER, FASTER
...and Greener!



MANUFACTURING OFFICES: Minnesota: 800.727.4444; Ohio: 800.900.8601; Indiana: 800.449.5558; Pennsylvania: 570.773.2480

SALES OFFICES: Allentown: 888.433.2777; Carmel: 800.954.4444; Cedar Rapids: 319.895.6373; Chicago: 800.954.4444;

Des Moines: 515.287.8439; Detroit: 248.349.1710; Milwaukee: 800.974.4446



Working Together Toward Energy Efficiency

MidAmerican Energy Company values the relationships we have with our trade allies. Our goal is to provide resources to help you market and deliver energy-efficient products and services to your residential and business customers. Working together, we can educate Iowans about the value and importance of energy efficiency. Greater customer awareness benefits your business, helping you sell energy-efficient equipment and increasing participation in MidAmerican's energy efficiency programs.



MidAmerican can help you help your customers be more energy efficient. Find out more about MidAmerican's EnergyAdvantage® programs in Iowa by calling 800-894-9599 or by visiting www.MIDAMERICANENERGY.com/ee.



Metal Design Systems, Inc.



Metal Design Systems, Inc. *Partners in Excellence*

2007 AIA Iowa Excellence in Design
Award Winner

University of Iowa West Campus Tennis &
Recreation Center

Neumann Monson Architects
Metal Design Systems, Inc.

Alpolic-Mitsubishi Chemical America, Inc.

www.metaldesignsystems.com



sales@crmdsi.com 319.362.7454

ALPOLIC
INNOVATION • STYLE • PERFORMANCE
A MITSUBISHI CHEMICAL AMERICA, INC.

Wall & Ceiling Systems • Glazed Joint Systems • Sunscreens & Canopies
Column Covers • Corporate Identity • Custom Furnishings • EIFS Replacements • Rain Screen/Pressure Equalized



TEMPLE FOR
PERFORMING
ARTS CANOPY

DES MOINES, IA

ARCHITECT

SUBSTANCE
ARCHITECTURE

AWS engineered,
manufactured,
and installed this
cable supported
custom canopy.

Building

Envelopes

Since 1991

ARCHITECTURAL
WALL
SYSTEMS CO.

6601 Westown Parkway, Ste. 100
West Des Moines, IA 50266
515.255.1556
archwall.com

STATE DESIGN AWARDS

Lucca	14
Substance Studio	16
Oreon E. Scott Memorial Chapel Restoration, Drake University	18
Tennis and Recreation Center, The University of Iowa	20
Jirsa Loft	22
Avon	24
Hillside Elementary School	26
Temple Canopy	28
Iowa State Capitol—Interior Rehabilitation	30

25-YEAR AWARD

Carver-Hawkeye Arena	32
-----------------------------	-----------

CRAFT AWARDS

Moengroup School of Art and Art History, The University of Iowa North Ridge Park Pavillion	34
---	-----------

CENTRAL STATES REGION AWARDS

ISU ARCHITECTURE AWARDS	40
--------------------------------	-----------

DEPARTMENTS

Introduction	7
Advocacy	8
Alternatives	12
Portfolio	44
Journal	45

COVER

Oreon E. Scott Memorial Chapel Restoration, Drake University
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

© Copyright 2007, The American Institute of Architects, Iowa Chapter

Editor
Tim Schroeder, AIA, LEED® AP

Managing Editor
Jane Nieland

Associate Editors
Cameron Campbell, AIA
Gregory Palermo, FAIA
Brad Rippey
Steven Strassburg, AIA
Channing Swanson, AIA

Editorial Board
Matt Coen
Brent Hoffman
Catherine Thomas
Wes Reynolds
Evan Shaw

**American Institute of Architects, Iowa Chapter,
Executive Vice President**
Suzanna Schwingsel, CAE, Hon. AIA

Deputy Director
Jessica Reinert

President
Kevin Manson, AIA

President-Elect/First Vice President
Bill Lawrence, AIA

Second Vice President
Sharwood Adams, AIA

Secretary
Rob Smith, AIA

Treasurer
Rick Seely, AIA

Directors
Linda Schemmel, AIA
Bill Anderson, AIA
Sarah Camp Overton, AIA
Todd Mass, AIA
Will Downing, AIA

Associate Director
Arpan Bahshi

Allied Director
Rod Clausen

Past President
Kevin Epperle, AIA

ISU Representative
Cal Lewis, FAIA

**President, American Institute of Architecture
Students**
Bill Stockdale

Central Iowa Architects President
Wesley Gore

Cedar Rapids/Iowa City Architects President
Joe Tursi, AIA

Eastern Iowa Architects President
John Mahon, AIA

Northwest Iowa Architects President
Edward Storm, AIA

Southwest Iowa Architects President
Brian Nash, AIA

Subscription Rates
\$25/year, \$45/two years, \$5/single issue.
Note to subscribers: when changing
address, please send address label
from recent issue and your new
address. Allow six weeks
for change of address.

Advertising
For advertising information contact
Jane Nieland at 515.288.5278, ext. 105.

Iowa Architect
The official quarterly publication of
The American Institute of Architects, Iowa Chapter
1000 Walnut Street, Suite 101
Des Moines, IA 50309
515.244.7502
fax 515.244.5347

Design
Maack Groves Branding and Design
2655 86th Street
Urbandale, IA 50322
515.288.5278

CONTENTS



Autodesk Technology. Avatech Expertise.

- Design Automation Software.
- BIM Implementations.
- Training and Technical Support.

Better Results.

- Exceed client expectations and increase customer confidence.
- Maximize profitability and reduce risk.
- Reach new levels of design innovation.



AVATECH
SOLUTIONS®

Altogether Smarter Design.

National Locations • avatech.com

Autodesk®
Authorized Value Added Reseller

Cedar Rapids: 319-393-5400 • Des Moines: 515-224-6844

STATE AND REGION DESIGN AWARDS 2007



Each year, an issue of *Iowa Architect* is dedicated to the recipients of the Iowa Chapter and Central States Region Design Awards. While the emphasis of this issue is upon the 10 projects recognized by the AIA Iowa Excellence in Design Awards, in all 26 projects were recognized by three juries: AIA Iowa's jury was held in Phoenix, Craft Awards in Boston and Central States Region Awards in Chicago. All these projects deserve our attention. Each represents the masterful accomplishment of a complex task—architecture. Clients, builders and designers have all shared in the painstaking process of bringing these projects to reality. We salute all of you for your thoughtfulness, your determination, your craft and your aspirations for excellence.

In addition to recognizing this year's award winners, this issue's Advocacy section pays tribute to individuals who've played important roles in the magazine's creation and celebrated history. Since its inception in 1954, *Iowa Architect* has provided a valued public service in recording a cultural history of the most public of the arts. While looking ahead to an ever-growing future, *Iowa Architect* takes this opportunity to review its past.

Tim Schroeder, AIA, LEED®AP
Editor, *Iowa Architect*

ADVOCACY

M. MONICA GILLEN

Iowa Architect

Promoting the noteworthy design of yesterday, today and tomorrow.

TO CREATE, FASHION AND CONSTRUCT IS TO DESIGN. Ideas begin in the mind and are brought out through various acts of creativity, including but not limited to drawings and writings. An underlying theme governs the process and the plan becomes the means for articulating its execution.

Architects have a critical charge through their chosen vocation. Members of the profession must take care to design with competence, with the public in mind and with the user's needs and desires considered as part of the process. Whether they notice or not, the casual observer is dramatically affected by the actions and thoughts of architects. Each person is affected by his or her surroundings.

In 1954, J. Woolson Brooks, FAIA, wrote in *Iowa Architect*, Vol. 1, No. 2, "It is not too late for the Profession to take a conspicuous constructive interest in the visual improvement of our cities. Architects as individuals should be found among the active ranks of those interested in City Planning, Parks, Recreation, Art, Music, Social Improvement."

IOWA ARCHITECT AND IOWA ARCHITECTS—ADVOCATES FOR THE PEOPLE

In 2007, according to www.aiaiowa.org, the AIA defined the following as 10 principles for livable communities:

- Design on a human scale
- Provide choices
- Encourage mixed-use development
- Preserve urban centers
- Vary transportation options
- Build vibrant public spaces
- Create neighborhood identity
- Protect environmental resources
- Conserve landscapes
- Design matters

Iowa architects, charged with imagining design concepts aimed at enhancing the lives of Iowans, have produced countless examples of excellence in building design. Over the past 53 years, *Iowa Architect* has documented this cultural history through photographs and editorials highlighting these endeavors.

The first issue of *Iowa Architect* was published in April of 1954 as a vehicle to inform the Iowa Chapter members of the American Institute of Architects. We mourn the passing of Robert E. Savage, founding partner of SVPA Architects Inc., in 2007. He was the journal's creator and originated the idea to promote Iowa architecture within the chapter. The inaugural periodical, essentially a newsletter, consisted of four mimeographed pages. Stanley Ver Ploeg, who also passed away in 2007, was the secretary of the Iowa Chapter of the AIA when the first issue was distributed. A call for ideas for what should be contained in future issues was published, along with a letter to his fellow architects from Oswald Thorson, of Waterloo, then-president of the Iowa Chapter of the AIA, thus allowing content to be determined by its chapter affiliates. In their foresight, Savage and Thorson made this publication a democratic showcase for all members.

THE EVOLUTION OF MIMEOGRAPH TO MAGAZINE

The following request for information from chapter members was published in the first mimeographed printing: "...if you will send in news and suggestions, this publication will grow and prosper." These words would prove prophetic. Five decades later, the purple print on those first four pages has faded and given way to the evolution of an award-winning publication, noted for the dissemination of design excellence in the architecture discipline in Iowa.



National Travelers Life Insurance Company, Des Moines, was designed by Wetherell & Harrison, Des Moines.

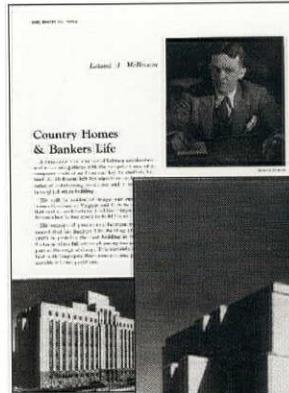
Newton's Maytag Company addition and renovation as depicted in 1958. Brooks-Borg of Des Moines offered the design.

July-August 1958 Vol. V, No. 3



NATIONAL TRAVELERS LIFE COMPANY; DES MOINES. WETHERELL & HARRISON; DES MOINES.
ADDITION TO AND COMPLETE RENOVATION OF OFFICE BUILDING, THE MAYTAG COMPANY; NEWTON. BROOKS-BORG; DES MOINES.

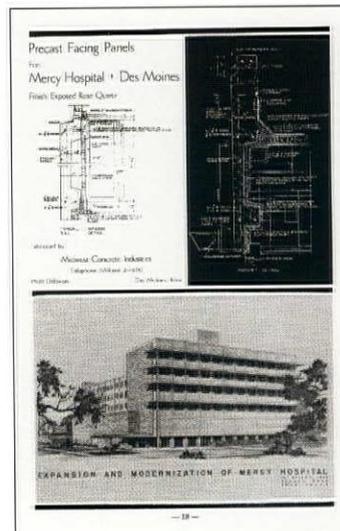
In the early days, when the university in Ames was Iowa State College, the journal was published bi-monthly and was mailed to AIA members without charge. The second issue contained submitted news, photographs, cartoons and a feature called "Arch-I-Tickles" (satirical thoughts, musings and creative writings). From the beginning, an editorial board was established, which included Savage, James Walsh, Don McKeown, William Woodburn and Paul Skiles. Over the first five years, the mimeographed pages were transformed into a professionally published magazine, and adopted as the official publication of the Iowa Chapter of the AIA, complete with paying advertisers. Vinyl Plastics of Sheboygan, Wisconsin, and Iowa Concrete Block and Materials Co., Des Moines, were among the first advertisers to take stock in the journal and aid with its growth.



Country Homes & Bankers Life

711 High Street, Bankers Life

July-August 1958 Vol. V, No. 3



Precast Facing Panels
For
Mercy Hospital - Des Moines
Finish Exposed Rear Quarter

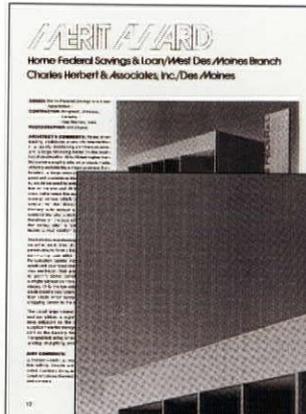
The expansion and modernization of Mercy Hospital was depicted in sketches and drawings.

**March-April 1958
Vol. V, No. 2**

EXPANSION AND MODERNIZATION OF MERCY HOSPITAL
1957-1958

The men's dormitories on the campus of Iowa State University were designed by Crites and McConnell, Architects, Cedar Rapids. Ray Crites is also credited with the design of C. Y. Stephens Auditorium, which earned Building of the Century honors in 2005.

January–February 1964 Vol. XI, No. 1



Home Federal Savings & Loan, West Des Moines Branch earned, Charles Herbert & Associates, Inc., Des Moines, a Merit Award in 1974. Jury comments: Simple and well thought-out detail. Carefully done; appealing building. Great simplicity. Carried off with great care and concern.

April–May–June 1974 Vol. 21, No. 2

The first directory issue was published in 1959, and included associate members and members. The inaugural directory issue also included content relative to "the adjacent arts," featuring Christian Petersen's work.

IN THE INTEREST OF A COMMON AND CONSISTENT GOAL, IOWA ARCHITECT PRESERVES HISTORY

Since the first issue, *Iowa Architect* has depicted many projects familiar to Iowans. The original building occupants and owners may have changed, but the recognizable architecture remains. One such example is The Principal Financial Group's building at 711 High Street. The building, designed by Leland A. McBroom, was completed in 1940 as the Bankers Life Building. Other examples include Mercy Medical Center in Des Moines and the Maytag Company in Newton.

Signature architecture by Wetherell & Harrison, the design of National Travelers Life Co., Ninth Street and Keo Way in Des Moines, was featured in the July–August issue in 1958. Arthur H. Neumann & Brothers was the general contractor and the estimated budget was \$1,600,000.

C. Y. Stephens Auditorium, one of the four-building complex known as Iowa State Center on the campus of Iowa State University, was named the Building of the Century in *Iowa Architect* in 2005. Ray D. Crites, FAIA, a former Iowa State faculty member of Crites and McConnell, Cedar Rapids, is credited with the design. According to

Iowa Architect September–October, 1962, Vol. 9, No. 5, Crites was cited in an article in *Life Magazine* as "A Red Hot Hundred," a group the journal also called "The Take Over Generation."

Editorial content has remained constant, through the publishing of completed projects and student work. The editors have each strived to make changes to improve the content and quality, maintain and grow advertisers and increase revenues for the journal.

William Anderson, FAIA, of Substance, was the editor of *Iowa Architect* from 1989 to 1994. As the editor, Anderson's goal was "to represent the very best architectural design in Iowa in the very best way we could (i.e., with the design of the magazine) and to set a standard of design excellence for architects in Iowa." Under Anderson's direction and with the design expertise of Kent Mauck, Hon. AIA Iowa, the journal earned an Honor Award in the magazine category from the AIA in 1995.

Since 1992, Mauck and Mauck Groves Branding and Design have been charged with creating the venue that is *Iowa Architect*. Mauck began his career as a magazine designer at Meredith in the 1980s. As a self-described magazine "junkie," Mauck is an avid architecture observer, who jumped at the chance to publish the journal when the opportunity arose. Mauck's goal as the publisher was to not overshadow the content with the design of the journal. Key to Mauck Groves' organizational effort is Jane Nieland,

The NDS Company (Negley Design & Sales Company) placed this ad in 1980. The Total Kitchen Concept by Dwyer offered the user "40 square feet of shelf storage space, plus a big, 10-cubic-foot refrigerator with freezer, cutting board and a storage drawer that glides out on nylon rollers!"

September–October 1980 Vol. 27, No. 4

scientifically designed for preparation, storage and serving of meals and snacks

the Total Kitchen Concept by DWYER



40 square feet of shelf storage space, plus a big, 10 cubic foot refrigerator with freezer, cutting board and a storage drawer that glides out on nylon rollers. Dwyer's Electric Chair makes the time go fast, so you can enjoy your meals. Dwyer's Electric Chair makes the time go fast, so you can enjoy your meals. Dwyer's Electric Chair makes the time go fast, so you can enjoy your meals.

Medical examination station
Dental X-ray chair
Church coffee table
Storage treatment table

Coffee room heaters
Teachings lounge
Exercise office kitchen

PHOTO: HANSEN LIND MEYER

NDS Company PHONE 682-7616
Negley Design & Sales Company
1000 W. 14th St. Ames, IA 50010

S. Charles CHAIRMAN
Chair of Plastic Laminates
PHOTO: HANSEN LIND MEYER

For more information circle no. 26 on the datacard.

MERIT AWARD
HANDS JEWELRY STORE REMODELING IOWA CITY
HANSEN LIND MEYER IOWA CITY

...the jury commented "...to gain space by excavating a basement; to introduce a vision of elegance on a perfectly ordinary small town street..."



Hands Jewelry Store Remodeling, Iowa City, earned Hansen-Lind-Meyer of Iowa City a Merit Award in 1970. The jury commented "...to gain space by excavating a basement; to introduce a vision of elegance on a perfectly ordinary small town street..."

January–February–March 1970 Vol. 17, No. 1

who has worked with the magazine's editorial board, writers, advertisers and printers.

A NEW ERA IN IOWA ARCHITECT BEGINS NOW
Dawson Publishing, Inc., in Timonium, Maryland, will be the new publisher of the magazine. According to Mauck, Dawson produces several magazines with wider circulations, so they may be able to cross-sell some national advertisers and increase revenue for the chapter.

The process of making in any realm, be it publications, works of art or the process of design in architecture has a potentially large audience, purely as a matter of curiosity. The maker and the user alike will have thoughts and ideas about what is aesthetically pleasing. Like the 53 years of history contained in the archives of *Iowa Architect*, the architecture found on the pages has obviously remained relevant and noteworthy, along with the dreamers and creators who had ideas about communicating good design through writing and photographs. *Iowa Architect* has been and will continue to be a consistent vehicle for public promotion of noteworthy design in Iowa.

—M. Monica Gillen lives and works in Ames.

IOWA ARCHITECT EDITORS

1954–1956	Robert Savage
1956–1958	James Lynch
1958	James Walsh
1958–1961	Harold Bullington
1961	James Lynch
1962	N. Clifford Prall
1963–1966	Carl Ver Steeg
1967–1968	James Lynch
1969–1970	William Dikis
1971–1975	H. Ronald Walker
1976–1979	Bryan Shiffler
1980–1989	Kirk Blunck
1989–1994	William Anderson
1995–1997	Paul Mankins
1998–1999	Stephen Knowles
2000–2003	Steven Strassburg
2003–2004	Strassburg/Swanson
2005–2007	Channing Swanson
2007–	Tim Schroeder

The Iowa State University Pavilion

This building is designed to bring the Iowa public together in the contemplation of art education. It was designed for Iowa State University by the English architect Jason Griffiths and built in collaboration with first-year (2006) graduate students of the ISU Architecture Department. It is a temporary structure that was assembled for the Des Moines Arts Fair in the summer of 2006 and subsequently at Veishea celebrations in the spring of 2007.

The appearance of this building is arranged to portray the creative disciplines taught at Iowa State University. The building projects this idea through a CNC routed filigree screen of conjoined icons. Each icon was developed to represent a department (dance, studio arts, landscape architecture, etc.) and generated through an interpretation of the AIGA (American Institute of Graphic Arts) graphic system. The enmeshed icons portray the university as a collaborative network of individual disciplines.

The unity of line and geometry of each icon had to be considered in relation to the overall filigree screen, levels of transparency and physical unity. The pattern of the screen creates a quality of decoration without relying on traditional motifs or systems of repetition. The visiting public is drawn into a dialogue with the building primarily through its decoration and then subsequently by deciphering the arrangement of icons.

The cladding is CNC routed from 3/4" MDF and sprayed with "ISU" red latex paint. The structure is composed of three layers of laminated ply that are bolted together with concealed steelwork junctions. This enables the structure to be broken down into its constituent parts and transported to future locations.

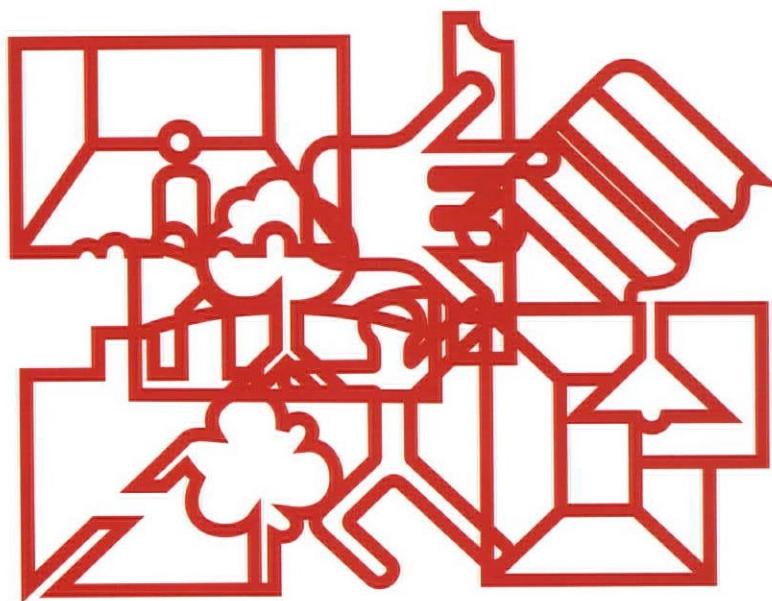
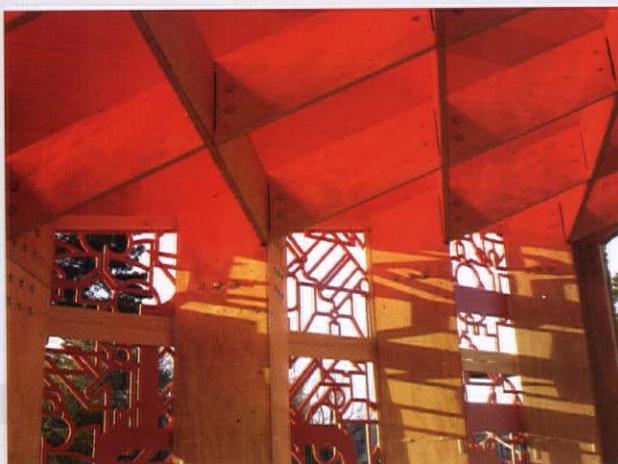
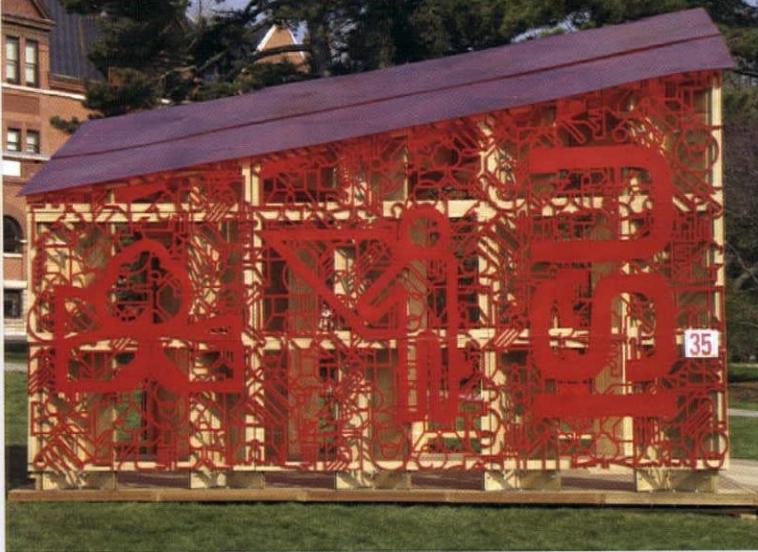
The form of the building provides an open space for performance and exhibitions. The overall form is a simple pitch with a ridge that slopes from front to rear creating a building that assimilates conventional typologies ("over by the red barn," "covered bridge," "stage"). The ambition of this arrangement is to engage visitors through a play on associations to familiar buildings.

Architect: Jason Griffiths, Architect (UK), Gino Griffiths Architects

Design Development and Construction: First-year ISU architecture graduate students (2006)

Engineer: Timothy J. Korpela, P.E.





AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Single-Cell Space

HLKB ARCHITECTURE CONTRASTS THE WEIGHT OF THE OLD WITH THE EFFERVESCENCE OF THE NEW

JURY COMMENTS: Clear idea, well edited and executed on an apparently modest budget.

HLKB's renovation for the Des Moines restaurant, Lucca, is a paradigmatic single-cell interior—utterly modern in a decidedly antique envelope.

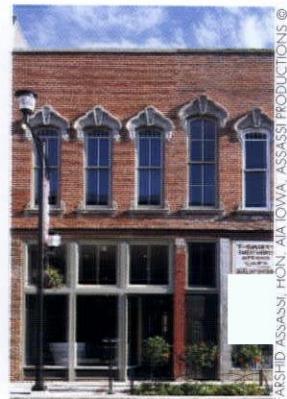
Right: The boarded and bricked-up one-story street elevation of Lucca before restoration.

Far right: Lucca street elevation after restoration including three-bay shop window and three double-hung windows in re-built second story.

Below: Interior from front of restaurant looking down bar, with floating ductwork and exhaust hood, vertical boxed shafts and a linear procession of lights.

Lucca elegantly resolves two persistent issues in architecture: the modern interior in a late-nineteenth century envelope and the single-cell space of multiple functions. The restored brick street-front—a façade and a mask of solidarity with near identical buildings in a neighborhood—features a three-bay shop window below three tall, double-hung windows to the second floor. Within, a narrow and high volume of space is defined by continuous, redbrick walls and divided into three levels. Lucca, an Italian restaurant designed by HLKB Architecture, occupies only the middle level, the lower level is reserved for storage and kitchen support.

The restaurant's entrance is traditional, configured to protract the threshold between public street and private interior. The contemporary public street is but a corridor for cars through a mélange of seemingly tiny shop fronts dominated by the block-long, wide-bayed building to the south. By contrast, the private interior offers coherence, warmth, a relaxed control of all that one sees and senses, the assurance of sophisticated



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

twentieth century living. The entrance is unassuming and ambiguous. As with many of its nineteenth century neighbors, its door is “pushed” into the fabric of the shop-front wall to provide a small but protective porch, diagonally extending the shop-front window. This

penetration allows the visitor to enter not at the edge of the shop or the edge of the street, but within the shop itself. The diagonal and deep extension of the window wall makes a kind of bay-window lozenge of habitable space, a distinct interior zone. In Lucca, a grand piano and small, high tables occupy this zone.

Inside, modernity is everywhere evident. The space of Lucca is continuous and single-cell: that of a rectilinear tube, closed at one end. Stripped of their plaster, the redbrick walls offer authenticity and temporal dimension. In their irrefutable directness and continuity, they are relentlessly modern yet exude an aura of the original, of an earlier era with other concerns and other ways of building. New space is set off by old object; fragility by brutal walls; smoothness by heavy texture; the phenomenal by weighted reality. Levitating exhaust hoods appear as halos. Clean, white counters and casework seem to glow. All is composed and in place in the deep space of the tube.

The rectilinear tube space offers a single cell to contain and facilitate all the functions and accoutrements of a restaurant: dining, of course, and food preparation, but also checking in and out, waiting, moving to one's table, coat checks, toilets, heating and air-conditioning, lighting, air supply and exhaust. How to retain single-cellism while accommodating a myriad of functions, movements and equipment? At Lucca, HLKB Architecture establishes sequence without the use of interior walls by conceiving various functions as realms of space defined by a glowing white



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Project: Lucca
Location: Des Moines, IA
Construction Manager: HLKB Architecture
Civil Engineer: Bishop Engineering Company
Electrical Engineer: Action Electrical Contracting
Mechanical Engineer: Punelli Heating and Air Conditioning
Structural Engineer: Charles Saul Engineering
Interior Designer: HLKB Architecture
Custom Millwork: Tony Lisac Construction Company
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

DANIEL NAEGELE



FARSHID ASSASSI, HON: AIA IOWA. ASSASSI PRODUCTIONS ©

Left: Illuminated interior from back of restaurant looking toward shop front with tables in foreground and left and food preparation area beyond.

“furniture.” The bar and food preparation areas are designed as large-scale, built-in, and decidedly horizontal furniture. Table and chair placement define dining areas. Toilets are contained in a discreet box, its intimate size relieved by large apertures and mirrors. Ducts and pipes—white and luminous and always “ordered”—float horizontally in the space while vertical shafts are concealed in innocuous floor-to-ceiling boxes of a size and shape that helps define the spatial tube. Distinct boundaries are established in the disposition of this furniture, with circulation suggested as the space between these boundaries. All of this heightens the presence of the tube space, while its tendency toward abstraction is countered by rendering the floor in traditional maple hardwood and by presenting the

ceiling as a flat fragile plane that holds light in the form of exposed-bulb spots.

The appropriateness of HLKB Architecture’s conception for Lucca is reinforced by the seeming effortless execution. The former belies the thoughtfulness of the designer, the latter a mastery of the means necessary to make manifest that thoughtfulness in architecture.

—Daniel Naegele, Ph.D., is associate professor of architecture at Iowa State University. He is an architect, critic and historian. His writings on art and representation have been published worldwide.

AWARD

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Practicing What They Preach

INSPIRED BY AN EMPTY ROOM, SUBSTANCE CREATED AN INSPIRING DESIGN FOR ITS OWN STUDIO

JURY COMMENTS: The drawings and photos demonstrate a powerful sculptural idea. Masterful clarity down to the smallest detail. The subtle relationship and controlled respect to the shell is admirable.

Trying to re-create the feel of the university architecture studios they spent countless hours in as students, Substance architects created a comfortable working environment that also captures the attention of clients.

Right: The workstations have been elevated to ease communication during informal meetings at the computer screen. The angled shelving units at the end of each desk were inspired by experimentation with origami.

Below: A computer model of a pod of workstations (lower right), shelving (top left), and tables for models and file storage (middle). The gray band is a steel plate that connects the pod to the corridor behind the shelving.

A Des Moines automobile dealership once occupied the two-story downtown building Substance now calls home. Years ago, customers could come in to kick a few tires, sit behind the wheel and dream.

Today, potential clients can visit and do pretty much the same thing. It's a showroom, really, for a design approach.

"We wanted to practice what we preached," said Jason Alread, who, along with William Anderson, Todd Garner, Tim Hickman and Paul Mankins, are the driving force behind the six-year-old firm which moved into its current home in 2005.

While looking for a new studio space, they took a look at this room, which occupies half of the second floor, and liked what they saw. It's a 5,200-square-foot shoebox shape with windows on all but the east side, a concrete floor and exposed trusses.

Knowing it was a good fit because of its size, location and character, they set about configuring a work environment they hoped would foster interaction among staff members, reflect their inclination toward modern architecture and capture the feel of a university architecture studio.

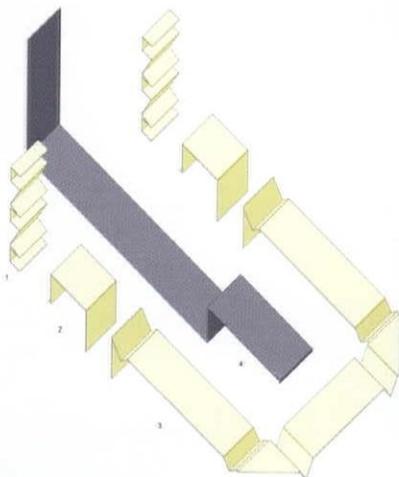
The building's owner already had pulled down the false ceiling and added windows to the long west wall. "We just wanted to leave it raw and insert furniture," Alread explained.

Working with a grid system they based on existing window bays and the trusses and beams above, they planned

five pods containing four to five workstations each; tables for models and file storage; adjacent wall-to-ceiling shelving and storage; and meeting spaces.

They made desk and chair heights higher than normal for a simple reason—to ease communication between a person seated at a desk and someone who stops by (while still standing) for a quick meeting. There are minimal partitions between the workstations, enabling easy conversations from across the room.

Alread says the initial planning involved some experimentation with origami, which is evident in the finished construction of the custom-made furnishings,



Project: Substance Studio
Location: Des Moines, IA
Architect: Substance
General Contractor: Nelson Construction Services
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

ERICH GAUKEL



FARSHID ASSASSI, HON., AIA IOWA, ASSASSI PRODUCTIONS ©

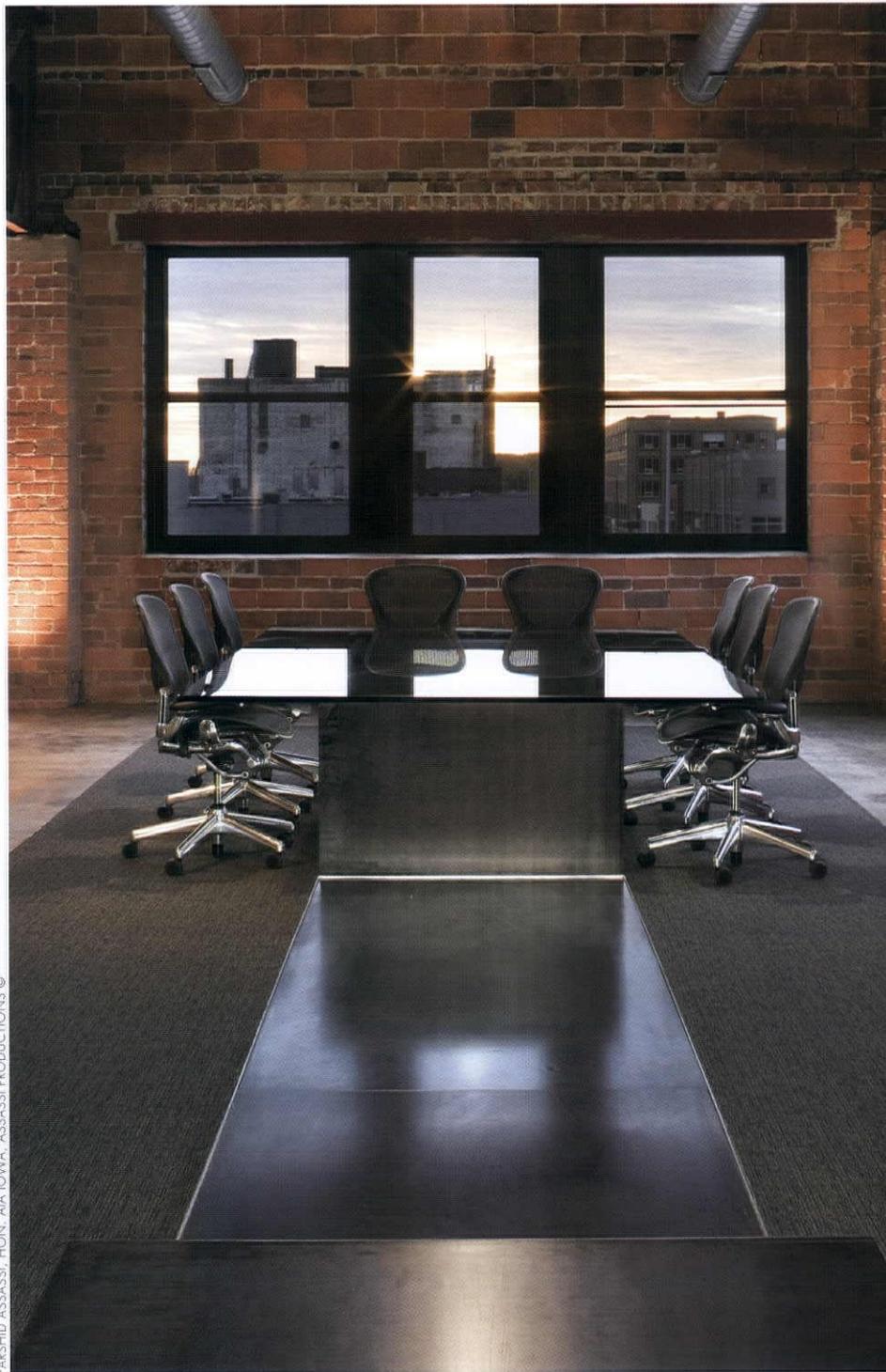
Above: A small meeting space hides at the end of a corridor of storage units. Behind, a hinged wall-panel of painted MDF doubles as the office's front door.

which are made primarily from birch plywood, MDF and steel plates.

The wall-to-ceiling book and magazine displays on the east wall, which conceal loads of storage on their reverse sides, reveal some origami-inspired folding and bending and are perfectly aligned with the workstations, where the storage is all below the desktop surface. Here, the folding and bending of the materials creates a visual connection inside each pod, but also to the shelving across the room.

Steel plates on the floor connect the pods to the corridor behind the shelving, where there's access to a kitchen, restroom, storage and a conference room.

In the end, the office is still about the room—with its old brick walls, polished concrete floor and exposed



FARSHID ASSASSI, HON., AIA IOWA, ASSASSI PRODUCTIONS ©

Above: The steel base of this conference table connects to the coffee table (seen in the foreground) in the reception area. This "folding" of materials is evident throughout the studio.

wood ceiling. The furnishings, because they are uniform and because they blend into this old industrial building, really deflect attention.

What you see when you enter the office are people, computer monitors and, through the windows, the quickly-changing west side of downtown.

Tim Hickman, pointing out that there are no offices, said that partners sit among interns in the pods. That, of course, is by design. As he explained with a joyful enthusiasm, "We're all in this together."

—Erich Gaukel is a Des Moines-based writer and musician.

A W A R D

AIA IOWA HONOR AWARD
FOR EXCELLENCE IN
RESTORATION

Sitework

SUBSTANCE PATIENTLY RESTORES A CLASSIC SAARINEN CHAPEL AT DRAKE UNIVERSITY

JURY COMMENTS: Exquisite restoration of a truly great piece of modern architecture. Lovingly done.

Restoration work on the Oreon Scott Chapel at Drake challenged conventional notions of how historic preservation is typically done. With few drawings, an inspired contractor, and a commitment from the client to spend a small budget well, Substance has given this familiar, beloved landmark another 50 years of life.

Right: Saarinen's original interior, including slate floors, dark-stained wood, and the bright stone altar, possesses unique, almost uncanny tactile qualities that have been enhanced and clarified by the recent restoration.

Below: Saarinen's original seven-sided oculus is supported by a set of timber beams. Renovation of their veneers required careful disassembly, while the new skylight cap provides improved light transmission and waterproofing.

Project: Oreon E. Scott Memorial Chapel Restoration, Drake University
Location: Des Moines, IA
Architect: Substance
General Contractor: Crose & Lemke Construction
Construction Organization: Crose & Lemke Construction
Interior Designer: Substance
Skylight: Architectural Wall Systems
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

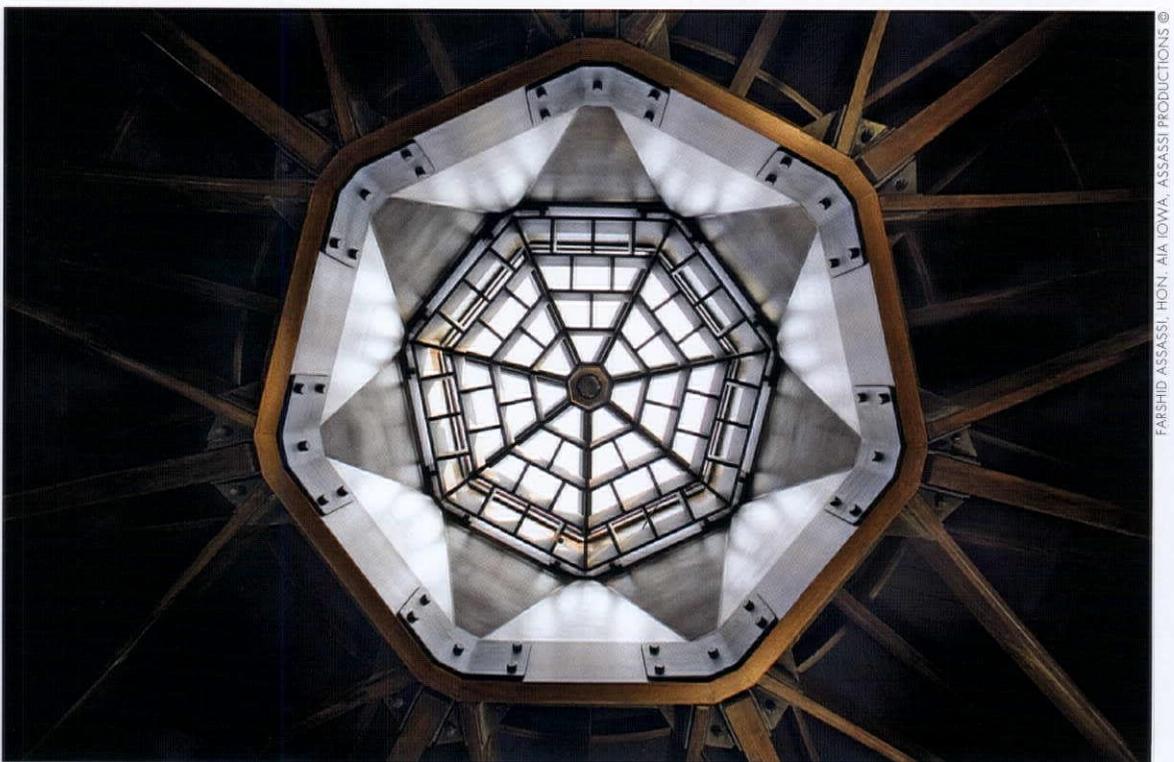
Paul Mankins, a partner in Substance, has found inspiration in Drake University's Oreon Scott Chapel for most of his life. He grew up just half a mile from campus, and he recalls sneaking in and finding its space unsettling and oddly powerful—so powerful, in fact, that he credits his regular childhood visits with helping inspire him to become an architect.

Many local and regional architects have felt the chapel's unique mix of emotional power and tectonic refinement since its construction in 1954, and as one of the few buildings of the era to age so gracefully, it has become one of the city's most revered architectural sites. So as maintenance issues in the chapel became more and more apparent, Substance went to Drake and to local philanthropist David Kruidenier and suggested that a handful of routine issues be wrapped up into one architecturally coordinated project.

Working with local contractor Scott Crose, they began from the outside and worked in, deciding that their top priority had to be ensuring the chapel's waterproofing. Saarinen's brick details had held up well, but like many coping and skylight details from the mid-1950s the roof had problems. Substance partner Jason Alread recalls that, given the budget, every decision was hard. Replacing the original skylight, for example, proved a dilemma; the original seven-sided plastic "bubble" had hazed and rotted out. Should the project

spend money on a new, custom-molded plastic element that would likely not last any longer? Or should the project accept a noticeable change to the building's profile and install a pyramidal glass skylight that would provide more robust water resistance? Substance and Crose chose the latter.

The project thus consisted almost entirely of field administration—examining the building, discussing options with the client and contractor, and typically working through solutions on site. The drawings for the job ran to a grand total of a dozen 8-1/2 x 11 sheets, but



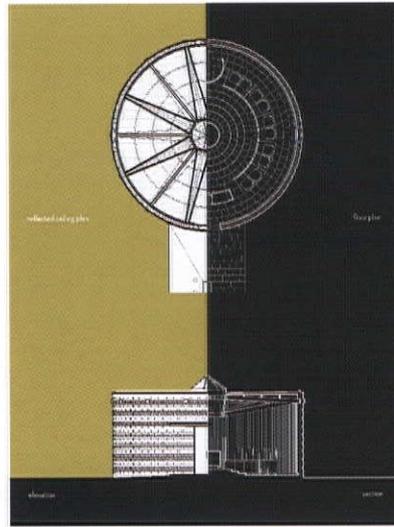
THOMAS LESLIE



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



Above: The dark, almost druidic interior of Scott Chapel showing the single skylight in the center and the main altar.

Far left: Scott Chapel's intimate space is heightened by its unusual "pews"—high-backed chairs in which the congregants face the altar and one another. The vertical slats on the surrounding wall and organ screen emphasize the continuous round wall while providing acoustic absorption.

Left: The deceptively simple plan of the chapel barely hints at the space's emotional power; Saarinen's use of a cylindrical form relates to his contemporary chapel at MIT, but here the space's intimacy and scale ensure a more personal experience.

these reflected hours of time spent on site working through the project piece by piece and constantly checking progress against the remaining budget. "It took longer than it would have if we'd simply gone in with all the decisions made," recalls Alread, "but this process let us slow down and evaluate exactly what needed to be done."

The result is a chapel that is ready for another 50 years of occupancy, with one or two changes that arose from humble decisions about how best to honor Saarinen's legacy. Substance's approach was unorthodox, but it led to a rational approach—and to some surprising discoveries. While looking for a match to the stains on various wood elements, Alread noticed that the

inside faces of the main doors were darker than the exterior, and that the faces of the oculus were darker still. A site visit to the MIT chapel later confirmed that Saarinen consistently applied this sequence to his spiritual spaces, implying both a procession and a heightening of contrasts in both chapels' interiors. That subtlety doesn't show up in the history textbooks, and could only have been found by such a patient, attentive process.

—Thomas Leslie, AIA, is an associate professor of architecture at Iowa State University and author of the recently published *Iowa State Fair: Country Comes to Town*.

AWARD

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Steel + Glass Trio

TENNIS, FIELD HOCKEY, CARDIO, ANYONE?

JURY COMMENTS: The architects let the metal buildings be metal buildings and worked carefully within constraints. The lighting and materials were very well thought out. The elevation reflects the daylighting which is integral to the facility.

The University of Iowa has another fine example of modern architecture for its campus with this project for the needs of athletic and intramural teams.

Right: Nearly 105,000 square feet of space is enclosed within two distinct closed industrial type shed buildings separated by an open fitness center. The facility is used by collegiate and intramural athletic teams at the university.

Below: The cardio training area is fronted by large fixed glazing with roll down sunshades primarily used in the winter time to block the low sun, and a large vinyl mural signifies the athletic nature of the buildings.

Project: West Campus Tennis and Recreation Center, The University of Iowa
Location: Iowa City, IA
Architect: Neumann Monson Architects
Electrical Contractor: Merit Electric
General Contractor: McComas-Lacina Construction
Mechanical Contractor: Hometown Plumbing & Heating
Civil Engineer: Shive-Hattery
Electrical and Mechanical Engineer: Farris Engineering
Structural Engineer: Neumann Monson Architects
Landscape Architect: Shive-Hattery
Interior Designer: Neumann Monson Architects
Photographer: Farshid Assasi, Hon. AIA Iowa, Assasi Productions ©

MARK E. BLUNCK

The University of Iowa has been fortunate for many decades with its selection of architects for educational, administrative and athletic facilities. This collegiate imperative continues with the recent West Campus Tennis and Recreation Center designed by Neumann Monson Architects of Iowa City. A trio of simple steel and glass rectangular forms has been arranged to serve a variety of athletic needs while the buildings themselves are carefully articulated and detailed structures.

These three separate but connected forms are actually pre-engineered industrial “kit of parts” by Ceco Building Systems with the entire assemblage approximately 575 feet in length. Tim Schroeder, who served as principal and design architect, noted that site layout was dictated by a number of factors including an existing small building to the north, grading and drainage concerns, and a desire to create a wetlands area.

The industrial buildings serve distinct functions with a 56,500-square-foot tennis court building, a 30,390-square-foot multiuse turf facility, and a central 17,000-square-foot administrative and fitness center, separating the two larger masses for both aesthetic and functional reasons. The artistic exercise was to visually connect these expansive warehouse type structures while maintaining a sense of appropriate scale in order for the trio to have a relationship to one another. The primary focus was in keeping the three buildings as a simple prefabricated composition so as not to needlessly overcomplicate a rather simple building program and to execute this within a limited budget.

The tennis and turf buildings are common recognizable forms utilizing identical cladding with standard building components and exposed fasteners. The low profile shed roofs accommodate snow drainage but do not call attention to their profiles with the heights necessitated by tennis court requirements.

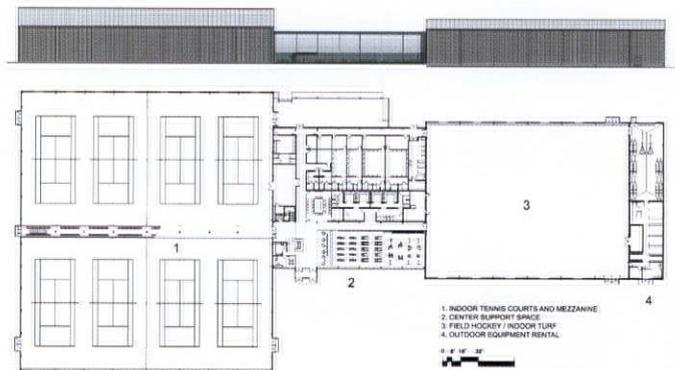
The Bauhaus inspired administrative and fitness building functions as both the main architectural interest and the single point of entry for the entire complex. The dimensions of this center structure were the result of how best to design a form to fulfill programming requirements and not be overwhelmed by the adjacent large masses. This element is skillfully inserted as its two-story height is used to establish rhythm and proportion along the nearly two football field length of the project. The additional height, however, does serve a

practical need as a mezzanine overlooks the fitness center and flows into the viewing area in the tennis building, along with providing ADA access.

The generous use of glass allows viewing to the exterior tennis courts and daylight into the interior spaces. The size and proportion of the six-foot-wide Solara glazing units was “casually” calculated by analyzing the overall rectangular composition of all three buildings, breaking it down by scale to the individual bays based on thirds, and then deconstructing again, and finally a gut reaction to what “just looked right in the overall composition.”

Once again, the visual power of simplicity can create the most remarkable architectural works and the utilization of fabricated building elements continues to be a tenet of the Modern movement.

—“One of these days, I’m gonna sit down and write a long letter to all the good friends I’ve known, and I’m gonna try and thank them all for the good times together.” Someday, these Neil Young lyrics will be a film by Mark E. Blunck, Hon. AIA Iowa, thanking all his good friends in Des Moines.



FARSHID ASSASI, HON. AIA IOWA, ASSASI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA, IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA, IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA, IOWA, ASSASSI PRODUCTIONS ©

Above: The two-story administrative and fitness structure employs transparent and translucent glazing with the upper part recalling the classic Bauhaus grid. These individual window units are six feet long and three inches thick, but fit into the one-inch curtain wall assembly.

Far left: The limited budget was utilized to refine the detailing with minimal components and to organize the entry area with millwork and monitors to create a sense of entry. The only wood in the entire complex is employed solely on fixtures and furnishings.

Left: A simple saver insulation system is held with straps and sheets for an R-24 roof insulation factor in this expansive space. The air handling system in the tennis and turf buildings have a heat exchanger, but air conditioning is not installed due to high energy requirements.

A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Clean Life

DESIGN THAT "POWERS THROUGH MESSES"

JURY COMMENTS: The architecture is smooth and quiet. Clear design idea and exceptional delivery.

Differentiation and clarification through a masterful negotiation of thresholds mark Substance's award-winning design for a residential loft.

Right: View from dining through thick wall and into entry.

Below: View from kitchen across dining, living and media.

Clean. That is the first impression of the Jirsa Loft project by Substance of Des Moines and, hopefully, it was the goal for the design. For truly clean it is.

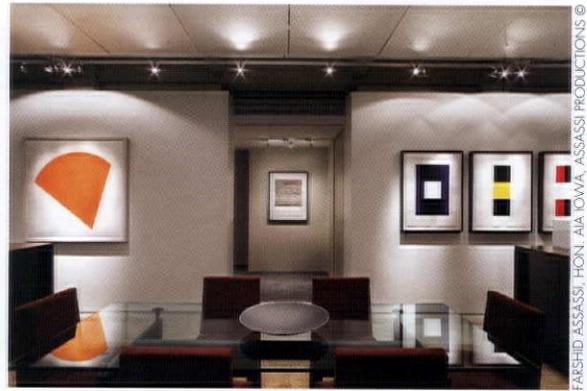
Located just south of Des Moines' metropolitan core and sporting an expansive view of the skyline, this project makes a strong case, after waving off all those short-sighted murmurs of being "sterile," that to produce such a result is among design's highest aspirations.

A shade of corporate office-ness may be perceived in this kind of spatial arrangement and material articulation for a home. This may be the result of a well-honed organizational strategy utilized in previous non-residential projects' or, most probable, the recognition of the tension between the need to order domestic life and the need to allow it some degree of ambiguity. While resolution of this tension cannot rely on any collective agreement of our modern society, here the architects seem profoundly aware that this tension is the modern problem.

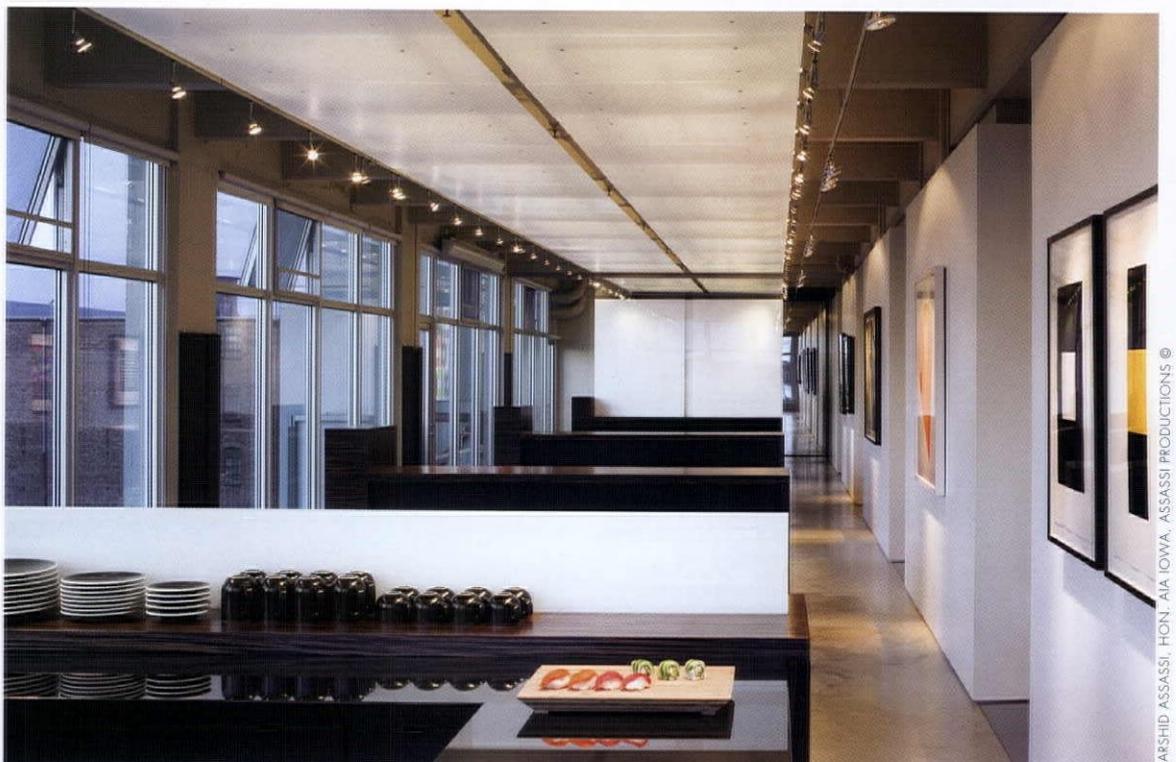
The plan reveals an intellectual commerce capable of making sense of things that are out of place or anomalous rather than opting for their complete erasure. The thickened wall running the length of the space (whose antecedent is the glass window wall) creates the primary residential order. It achieves purity, not sterility: for this line is easily traversed via openings

that constantly renew the mutual dependency of what exists on either side, allowing two worlds to briefly come together. But nothing, however, is excluded, just differentiated.

Architectural order seems always confronted by ethics of control. The question of how much control is necessary before the ordered good life ceases to please seems always floating about. The architects have maneuvered this somewhat nagging question with political and poetic grace. And, contrastingly, with an attitudinal juke they have broken the ankles of what has become the "convention" of contemporary lofts—that



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Project: Jirsa Loft
Location: Des Moines, IA
Architect: Substance
General Contractor: Ryan Companies US
Construction Organization: Ryan Companies US
Mechanical and Electrical Engineer: Engineering Technologies
Structural Engineer: JP-SE
Interior Designer: Substance
A/V Consultant: Audio Labs
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

MITCHELL SQUIRE



idealized, “flexible” open space often purported an innovation rooted in changing cultural conditions and social phenomena ends up a domestic carnival unknowingly reinforcing the status quo.

With cellular spaces located on one side of the main organizing wall, the free plan of the other side undergoes ordering, too—albeit subtle—by the insertion of a series of mid-height divisions that acknowledge the distinct nature of the routines taking place between them. Instead of total randomness or strict regimentation, the free plan is rendered in a harmonious concourse. This blended/non-blended concourse behaves conceptually proportional to the thick wall’s exaggerated attempt to control and the transparent plane’s shifty threat to expose a treasured privacy. But, again, none of life’s necessities are ignored. Nor are they excessively underscored. Only their shared essences are brought into a more clarifying light.

Lastly, and perhaps most assuring that Substance has its full game on—indicative of a commitment to a differentiating and clarifying techne, or method, to arrive at the essences of human habitation and a belief that a more enduring architecture is its result—is the absence of doors to the master bath! Who dare question, much less hide, the master’s necessity for cleanliness?

—Mitchell Squire is an associate professor of architecture at Iowa State University.



Above: View from living through glass wall and out to Des Moines’ metro skyline.

Above right: Plan of loft.

¹ For example, see Substance’s design for its office in *Iowa Architect* No. 257, 2006.

AWARD

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Beauty School

A SLEEK NEW AVON STORE MELTS MINIMALIST DESIGN WITH THE MECCA OF RETAIL

JURY COMMENTS: Simplicity, order and restraint. Very well resolved material and clear plan.

An infill space in the new Jordan Creek Town Center provided just enough space for a retail cosmetics giant to continue its foray into brick-and-mortar stores.

Right: Large glass doors front the Avon store; their simple, stylized design distracts little from the sleek interiors.

When I was growing up, every month or so, the Avon lady would pull her white car down our short drive for a regular visit with my mother. Catalog and cosmetics bag in hand, she'd spend the next half hour drinking coffee and chatting with my mother—sometimes about beauty products, sometimes about life in rural Iowa. She'd usually leave with an order in hand for a new item to make my mother prettier—lipstick, blush, eyeshadow. Whether or not my mom, with her farm-life existence, needed it was debatable. What she brought, though, was more than just product: With friends in our rural setting in short supply, it was the conversation, the break in the every-day, same-old routine, that was probably most welcome for my mom.

Those monthly treks seem quaint now, in the face of the Internet, e-mail, and brick-and-mortar stores. But what isn't quaint is that connection that women continue to seek out. And Avon, once the face of door-to-door sales, has begun a foray into retail stores where the connection is less coffee klatch than mall savvy. That's particularly true for the Jordan Creek outpost of this cosmetic giant, winner of a Merit Award for Substance from the Iowa Chapter of the American Institute of Architects.

The Avon store is nearly miniscule, when compared to other big box giants—just 700 square feet leftover after national chains had selected their footprints. While small in size, the space still needed to display and store product and provide room for point of sale.

To do that, the Substance team relied on a series of multitasking furniture pieces, surrounded by simple white drywall and white stained ash veneer plywood (both to give the illusion of a larger space). The white pieces act as product display, while in the middle of the store, clear finished maple plywood demarcates the transaction zone. Lighting and a select use of open shelving also gives the space a larger-than-life feel. The store is more setting for the product than distraction, including clear finished maple doors and heavy glass front doors. The result feels more upscale jewelry store than cosmetics counter.

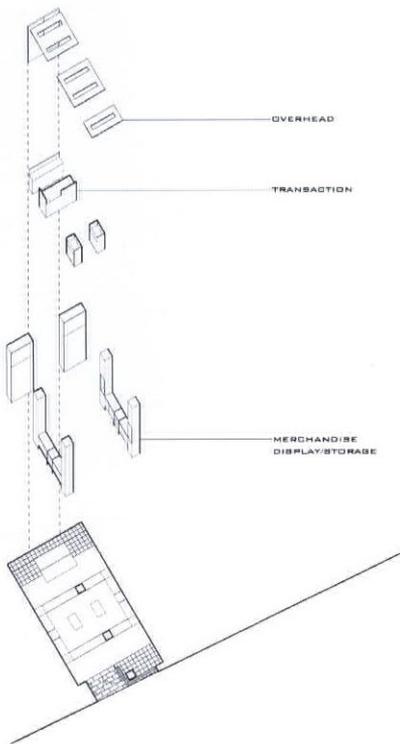
While my mom's Avon lady may have been no match for the sleek, stylized store in Iowa's newest mall, both ended up doing the same thing: gathering women, inviting them in for a few things that they may or may not need. It seems that although our world has changed from that down-home monthly visit my mother received, so much, too, has stayed the same. For me, my mind's eye still recalls those Avon catalogs, the freshly coiffed hair of our Avon lady, and that treasured break in the day all of us looked forward to.

—Kelly Roberson is a freelance writer and editor from Des Moines. She limits her cosmetic purchases to eyeliner and mascara.

Project: Avon
Location: West Des Moines, IA
Architect: Substance
General Contractor: Holcomb Corporation
Construction Organization: Holcomb Corporation
Interior Designer: Substance
Photographer: Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

KELLY ROBERSON





Above: Simple maple plywood acts as transition zone between products and purchase.

Above left: The store achieves circulation through furniture pieces arranged on both the exterior walls and interior footprint.

Left: Little was left to chance in the design of the store, which covers just 700 square feet. Minimal casegoods and select use of materials mark the interior design.

AWARD

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

Modeling the Ideal School

WEST DES MOINES' MAGNET ELEMENTARY SCHOOL PUTS SOME NEW BENCHMARKS IN PLAY

JURY COMMENTS: Great sensitivity of scale in the student environment. Creative plan. Fell in love with the playful and colorful interiors.

Contemporary public schools need a reinvestment of civic imagination. Hillside Elementary School rises to its district's own challenges and makes a place for educational innovation.

Below: Space for making friends and being alone.

In the United States, public schools are important landmarks of everyday life. Historically, these “cornerstones of democracy” have anchored many architecture firms’ portfolios. Ironically, few building types with such meager budgets receive more community scrutiny. Like the public school system in general, the contemporary school must deliver more and more with less and less.

For a recent AIA Iowa Merit Award winner, Hillside Elementary School in West Des Moines, the bar is set even higher: the project is the district’s first response to the results of a study commissioned by the district to develop design guidelines for a model twenty-first century elementary school. RDG’s team for the project included several members of the firm’s interdisciplinary staff, including educational design specialist Elizabeth Erbes, interior designer Cathy Neumann, and landscape architect, Gary Hammers. The designers also held themselves accountable to criteria generated by teachers, parents and students during a series of discussions prior to schematic design.

Dr. Robert Davis, the current principal of Hillside, was involved in both the model school study and the participatory planning phase for his new school. He is pleased with the building’s innovative spaces but he thinks his teachers have yet to exploit the possibilities of one key feature—the cozy spaces for facilitated learning

called “living rooms” that form the core of the different grade levels. Although the idea came from teachers themselves during early discussions, it is still hard for them to let go of students in such an informal learning setting. They are still learning, Davis says, to use the building more creatively.

If the teachers have been slow to fully engage the more informal learning spaces, they have taken to the building’s integrated instructional technologies instantly. And it is not unusual to find them working in their classrooms at night and on the weekends, with the widescreen TVs tuned to sports or a movie.

The sophisticated instructional technologies at Hillside borrow strategies from those found in children museums or corporate day care centers. It seems that older schools are incomplete models for today’s new educational environments. Contemporary interest in multimodal and collaborative learning leans heavily on TV, movies, computer games, and the Internet to provide information-rich settings for anywhere, anytime learning.

The domestic touches in the building—living rooms, reading alcoves, and, especially, the hearth room near the entrance—are familiar spatial typologies, easily recognized by young children as home-like places where, hopefully, they have been read to since they were toddlers. Hillside’s educational philosophy and physical settings aspire to a more organic relationship between

Project: Hillside Elementary School
Location: West Des Moines, IA
Architect: RDG Planning & Design
General Contractor: The Weitz Company
Electrical Engineer: KJWW Engineering
Mechanical Engineer: KJWW Engineering
Structural Engineer: Shuck Britson
Interior Designer: RDG Planning & Design
Landscape Architect: RDG Planning & Design
Energy Consultant: The Weidt Group
Photographer: Kun Zhang Photography

CLARE CARDINAL-PETT

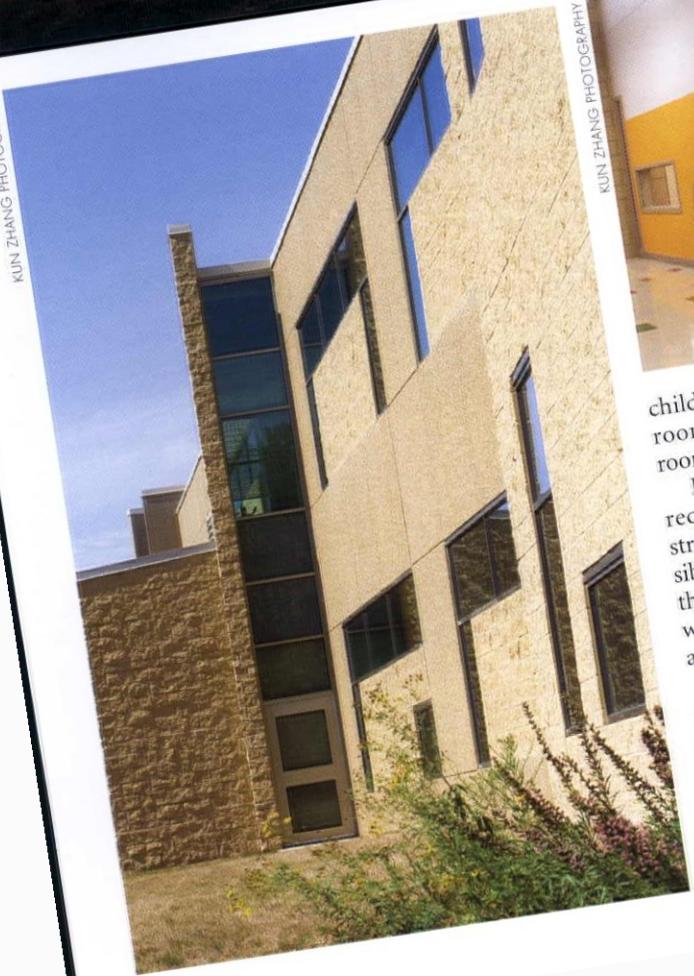


KUN ZHANG PHOTOGRAPHY

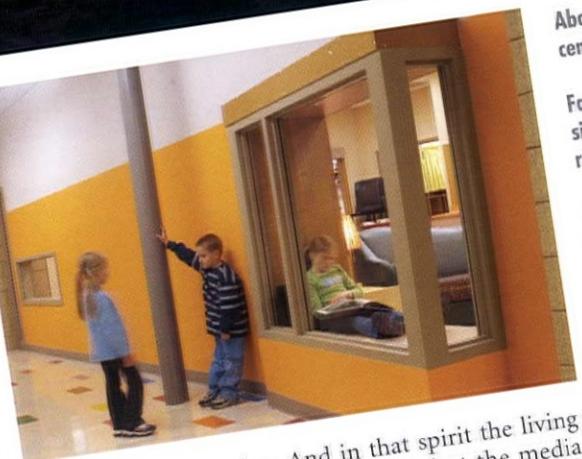


KUN ZHANG PHOTOGRAPHY

KUN ZHANG PHOTOGRAPHY



KUN ZHANG PHOTOGRAPHY



Above: A community center's front porch.

Far left: A school that sits comfortably on its reconstructed site.

Left: Learning happens anywhere, anytime.

childhood and learning. And in that spirit the living room and the hearth room do not reject the media rooms that the classrooms have become.

Hillside was planted on the site of Valley Stadium, requiring a significant amount of landscape reconstruction. Integrating the practical demands of responsible on-site storm water management with play areas that take advantage of natural features is a subtle but wonderful touch. Mixing some dirt and bugs with books and Google constructs the ideal educational platform.

—Clare Cardinal-Pett is an associate professor in the Department of Architecture at Iowa State University.

A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
ARCHITECTURE

A Thing

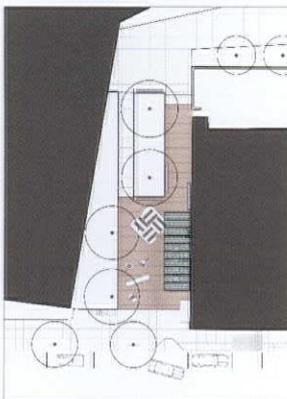
UNMENTIONED MERIT

JURY COMMENTS: There was something immediately appealing about this project. The canopy is understated and carefully proportioned with its immediate relationship to the library. It works nicely with the architecture of the library without obvious imitation.

With this simple project the client needed a thing to shelter patrons, yet be an artful object and, thereby, enhance the pocket park created by the proximity of Des Moines' new public library to the old Masonic Temple.

Right: A modular system against a complexly fenestrated edifice.

Below: Overhead plan drawing of canopy and park.

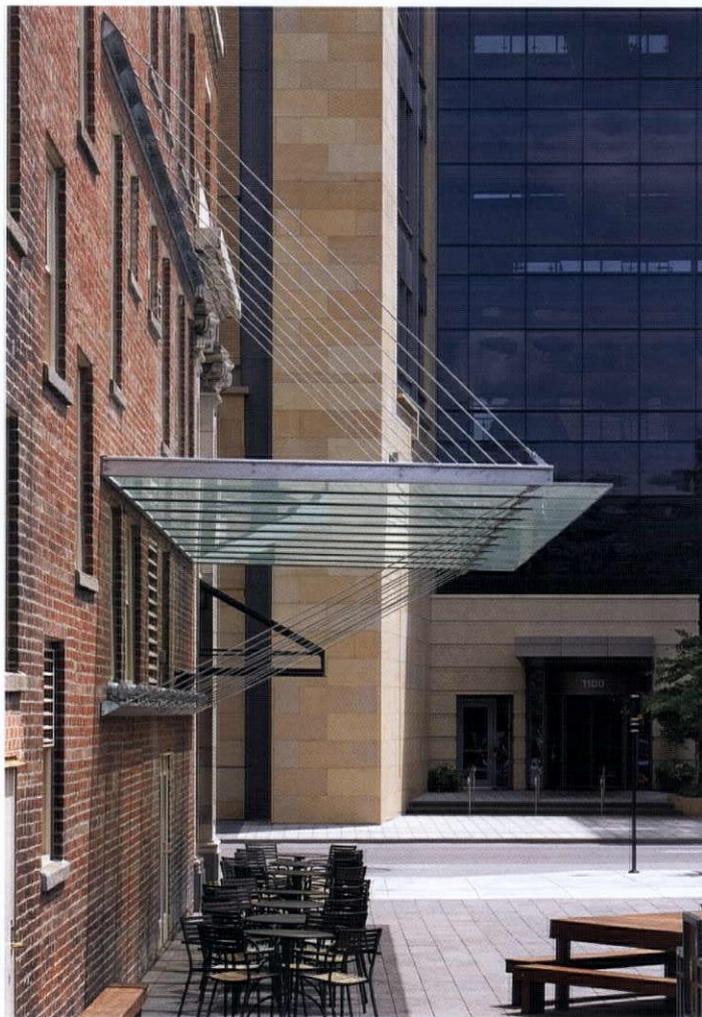


When considering Brad Hartman's reference to the new canopy at the Temple for Performing Arts as "a thing," one might consider Martin Heidegger's notions on "things." I should note the juxtaposition of this work by Substance and that of Siah Armajani who created the poetry garden and chess-park which occupies the ground plane beneath. Armajani often references the philosophy of Heidegger in his work. And so, I wonder about the relationship of Hartman's comment (though quite casual) to Heidegger's philosophical notions regarding metaphysics and, as I recall, the fundamental nature of things being inherently mathematical as a matter of experiencing them as things at all. This seems plausible given Hartman's correspondence in which he notes the relationship of the modularity developed within the overhead plane as being borrowed from the purity of the Des Moines Library's glass envelope. This rhythmic system of frosted glass panels is attached to the temple in a manner which Hartman refers to as "historically emblematic."

Examining an insertion of this kind into a publicly charged gap seems to be a matter of synthesis; the recombining of the constituent elements, as understood based on analysis, of separate material or abstract entities into a single or unified whole. This synthetic conversion is handled admirably—as a matter of economy and simplicity of form. It is the hallmark of Substance—a highly disciplined craft that recognizes the necessity of minimal levels of detail and articulation against an otherwise visually complicated space.

This enhancement effort suggests a tectonic agenda that privileges a making of aesthetic over that of utility. It provides, not surprisingly, limited coverage as watershed and shade given its height above the ground plane. What, then, are we to make of this thing which provides little obvious utility to the folks below?

I've routinely thought about this while slouching in a long gaze beneath its sun-drenched glow. Looking up toward the canopy, I'd close my eyes and feel the radiance of direct sun slip beneath the canopy and telegraph over my body. The sound of wind meandering in and out of the garden seduced my skin and imagination while my tongue bathed in a residue of



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

coffee and cream. Memories sifted through my mind and held my bodily sense of being in suspense.

The project has received commendation based purely on its physical appearance as being "immediately appealing." How, then, do we gauge its subjectivity when its recognition (as award recipient) seems grounded in a visual perception exclusive of experience? It seems to me this project's true merit has gone unmentioned. It has a utility; a metaphysical aspect that exists because of its creator's ability to mediate the distance between earth and sky and thus provoke the folks below to consider the profundity of their being occupants of that dimension. It is an experiential quality that is grounded in, yet simultaneously rises above, the mathematic and poetic fundamentals of its own make-up.

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

PETE GOCHÉ



Above: Canopy against the night sky.

Far left: A system of minimal details against the historic motif of the temple.

Left: Frosted glass panel against the modularity of the library.

A W A R D

AIA IOWA MERIT AWARD
FOR EXCELLENCE IN
RESTORATION

State of Grace

IOWA'S CAPITOL MOVES FORWARD WITH A CONSCIENTIOUS LOOK BACK

JURY COMMENTS: This work speaks for itself. The building is a very important part of the state's history and its meticulous rehabilitation is honorable.

Careful restoration blends architectural elements from the 1880s with modern conveniences inside the Iowa State Capitol.

Right: The Iowa State Capitol rotunda space features aluminum leaf with amber shellac, as well as scagliola columns and restoration painting true to the original 1880s-era finishes. A new sky dome paint scheme is suspended below the main dome.

Iowa's golden-domed State Capitol looks out over the landscape, representing the state like the legislators who serve there. Over the last few decades, this landmark has been transformed inside and out—a legacy renewed with today's technology.

Since 1995, RDG Planning & Design has worked on the interior, leaving no surface untouched. The goal: to bring the building up to current standards while restoring its original grandeur. Construction work typically took place during the recess from May to November, with shop drawings and other behind-the-scenes work continuing when the legislature returned.

According to project manager Scott Allen, AIA, the project was organized by quadrant, divided by the main corridors running through the center of the building east to west and north to south. During each phase, the design team took a holistic view, addressing everything from carpets, walls and ceilings to drapery and furniture.

They found many surfaces had been painted white in the past to cover damage that couldn't be renovated at the time. "We researched the original wall colors and brought in an architectural conservator to help us determine the original patterns," Allen explains. "We then re-created the surface or conserved areas that were intact once we uncovered the stenciling."

In addition, layers of overpainting covered the original ceiling colors and scagliola columns. Crews removed the white paint, and restored and polished the scagliola—a technique in which paint pigments are mixed with plaster and polished to a high sheen to create the appearance of marble or stone.

As the finishes were restored, modern conveniences were added or updated—sprinklers, fire alarms and smoke detectors to data connections, heating, cooling and electricity. Even the flooring was replaced where deterioration had occurred.

Among the largest projects were the House and Senate chambers. Woodwork and windows were refinished, new carpet and draperies were installed, the scagliola was cleaned, and more overpainting was removed. The entire voting system was renovated, including new electronic message boards and a new sound system. Gallery seating was also removed and renovated in the chambers, with

additional areas for people with disabilities to view the proceedings from an elevated platform.

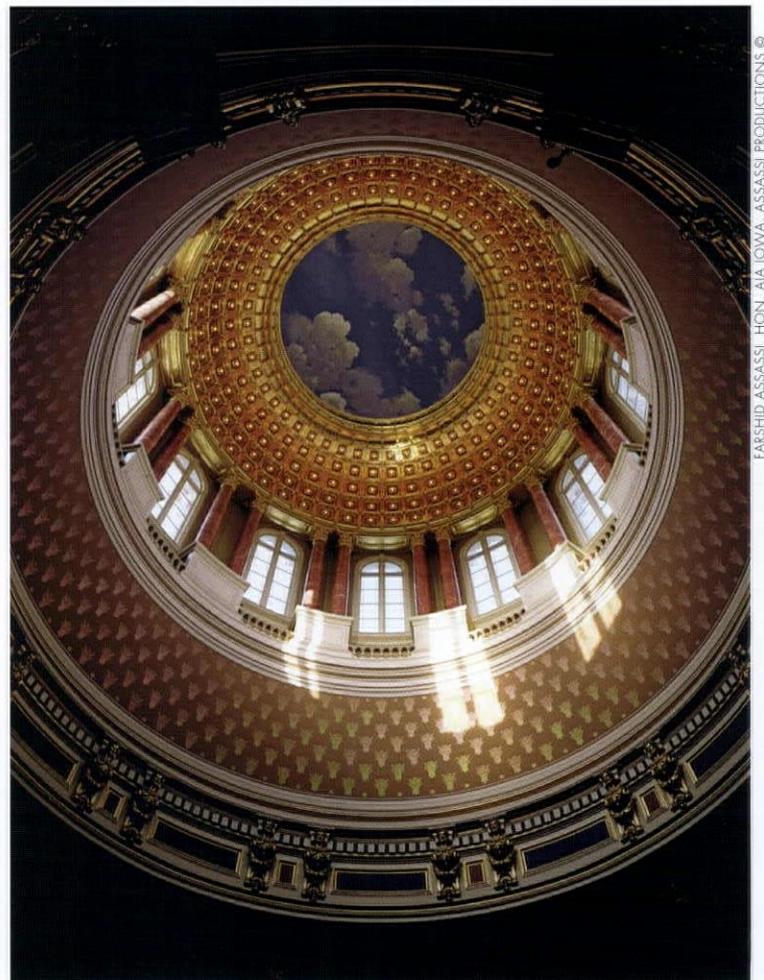
In addition, the lighting was taken back to the historical configuration and readjusted so that light levels could be changed to create "scenes." For example, more light can illuminate night sessions—or less light can create a historical view similar to the light available in the 1880s.

Floor to ceiling, wall to wall, the project's meticulous execution has earned AIA merit awards from the Central States Region in 2006 and the Iowa chapter in 2007. Like the newly painted blue sky dome suspended high in the rotunda, the renovated State Capitol is a fitting reflection of vision and possibility for all who work and visit there.

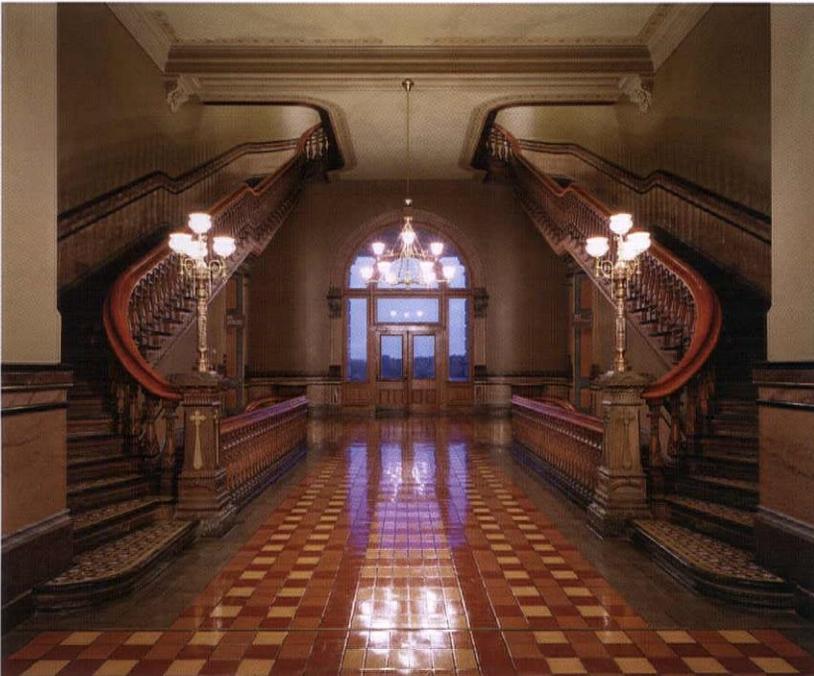
—Advertising copywriter Camille Campbell-Wolfe misses the view of the State Capitol from her former home in Des Moines.

Project: Iowa State Capitol—Interior Rehabilitation
Location: Des Moines, IA
Architect: RDG Planning & Design
General Contractor: Neumann Brothers, Inc.
Electrical Engineer: Brooks Borg Skiles
Mechanical Engineer: Brooks Borg Skiles and RDG Planning & Design
Structural Engineer: Shuck-Britson, Inc.
Interior Designer: RDG Planning & Design
Consultants: Nobel Preservation and Cini Little International
Photographers: RDG Planning & Design and Farshid Assassi, Hon. AIA Iowa, Assassi Productions ©

CAMILLE CAMPBELL-WOLFE



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©



Above left: During construction of the main rotunda space, workers used a temporary floor supported by scaffolding 114 feet above the ground floor.

Middle left: Layers of white paint covered the original scagliola finish on the columns. The paint overcoat was removed, missing areas were re-created and the columns were repolished during renovation.

Above: All of the surfaces in the multi-tiered Law Library stack area were renovated, and missing shelving was replaced. Original light fixtures from the 1880s remain on the walls, complemented by new and reproduction light fixtures that shed more light on the books.

Left: Reproduction light fixtures were created from historic 1890's photos of the original gaslight fixtures. Where possible, the original light fixture elements were saved and wired for electricity.

A W A R D

AIA IOWA 25-YEAR AWARD

The Hawkeye Underground

SUBTERRANEAN SPORTS

JURY COMMENTS: This project deserves to be recognized for its innovative response to earth, scale and light. There is a clear idea which exudes a real spirit of design and appears to work well. The building appears to have weathered well and was simply ahead of its time.

The 25-Year Award is presented to one of the most novel buildings in Iowa and the prescient siting and design solutions created in the early 1980s illustrate an alternative for future consideration.

Right: The basketball court and wrestling venue glows with natural light from 40 feet above and large air ducts dominate the ceiling section in this view.

Below: A section diagram unlikely to be seen again shows the ingenuity of submerging the court and stadium seating, and a truss roof holding all the overhead components for a brilliant solution at the ravine site.

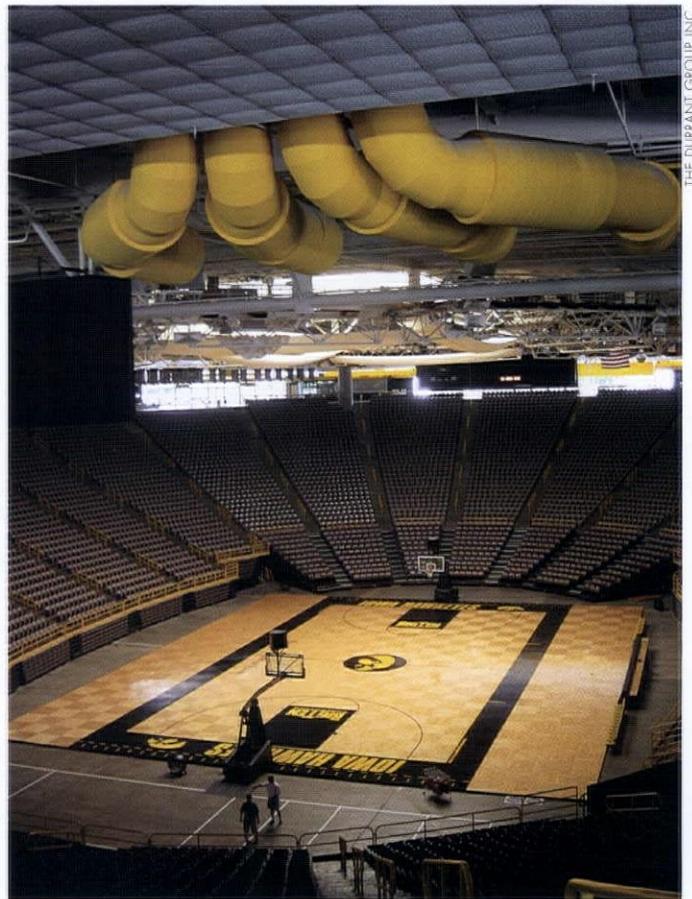
American collegiate and university sports is an amazing facet of this breathless modern culture with many sports fans more enthusiastic about a college team, and not a bunch of whining, overpaid and pampered professional athletes. The next time you hear a professional ball player complain about salary, tell him that someday he'll have to find a real job. There just seems to be more energy and honest spirit in a college team and this is reflected in consistent attendance figures regardless of a team's success.

The architecture for college campuses with respect to basketball stadiums ranges from the common but competent large barn-like structures that nicely fulfill the program requirements, and do no real harm, to designs that expand the paradigm in several aspects and create an entirely different approach to the building process and sports exhibition. Twenty-five years ago, the University of Iowa opened the Carver-Hawkeye Arena, a venue that pushed the proverbial outside of the envelope and created a spectacular and unique architectural campus gem. The firm of Caudill Rowlett Scott of Houston, Texas, in collaboration with The Durrant Group Inc. in Dubuque, Iowa, devised a plan to take advantage of a less than ideal building site and composed a unique spatial experience.

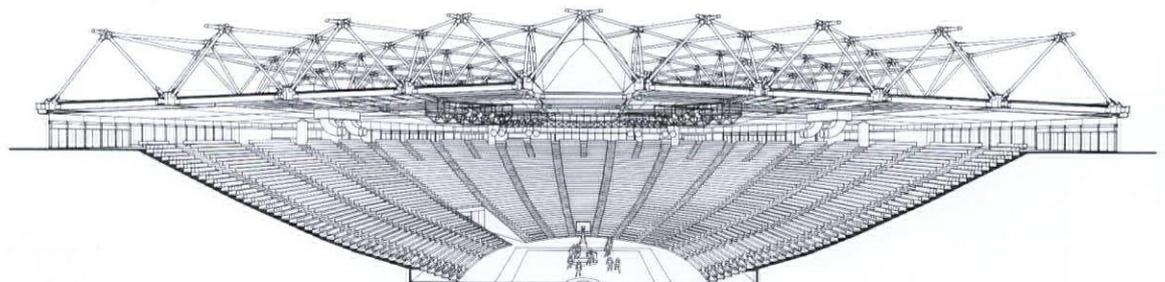
The ravine location was selected on the periphery of the campus for easy access by sports fans. This was a logical decision for the 15,500-seat stadium and an architectural solution was created to contain the necessary space and accomplish this in a rather innovative manner. The court and bleachers section is a 40-foot-high subterranean earth sheltered structure that appears as a one story building from the campus approach as the ravine minimizes the impact of the building exterior. This solution of burying the main structure presents a human scale approach, as opposed

to what is typically a massive above grade monolithic building, and the earth sheltering enables an efficient use of energy for heating and cooling...perhaps a few decades ahead of its time.

The visible part of the arena is dominated by an exposed steel truss roof that sits on a ring of perimeter columns with a cantilever section over the ticketing office and facilities. According to Durrant principal Gary Bechtel, who described himself as a "peasant" on this job



THE DURRANT GROUP INC.



- Project:** Carver-Hawkeye Arena
- Location:** Iowa City, IA
- Architect:** Durrant and CRS
(Caudill Rowlett Scott)
- General Contractor:** CRS
Constructors Managers
- Electrical Contractor:** Vanden Berg Electric, Inc.
- Civil Engineer:** Shive-Hattery
- Electrical Engineer:** CRS
(Caudill Rowlett Scott)
- Mechanical Engineer:** CRS
(Caudill Rowlett Scott)
- Structural Engineer:** Geiger-Berger Associates
- Interior Designer:** CRS
(Caudill Rowlett Scott)
- Landscape Designer:** CRS
(Caudill Rowlett Scott)
- Photographer:** Balthazar Korab Ltd.

MARK E. BLUNCK



25 years ago at the beginning of his career, the bays on the triangular roof truss are of large scale but not overbearing, even though a small house could easily fit into each bay. This structure holds up the roof, external air handling units, lighting and other components for the arena below.

The curvilinear glass block wall is another prominent design feature and an ideal juxtaposition to the forceful masculinity of the exposed trusses. This wall allows natural light into the ticket offices and restroom pods providing further energy savings. The combination of steel and glass in contrasting forms, and the subsurface stadium, “deliberately buried, eh?” has endured for a quarter century and the architectural advancement it illustrates may serve us well in the future.

—“Once there was a way, to get back homeward...boy, you’re gonna carry that weight, carry that weight a long time.” *The Carver-Hawkeye Arena had previously appeared in the Nov./Dec. 1987 issue of Iowa Architect (“Iowa’s Ten Best Buildings”). That issue also had Mark E. Blunck’s (Hon. AIA Iowa) first published article on the Butler House and the circle is now complete. Thanks to John and Paul.*

Above: The campus approach to the arena is dominated by the exposed steel truss roof, metal fascia panels, and curved glass block walls with these elements creating a composition still impressive after 25 years.

Left: The exposed truss holds up the roof plane with lighting and air handling units and the glass block walls allow a sliver of light to penetrate the interior spaces.

AIA IOWA EXCELLENCE IN CRAFT AWARDS 2007



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

moengroup

AIA Iowa Honor Award for Excellence in Craft

Iowa City, IA
McComas-Lacina Construction

Jury comments

Inventive combination of translucent interior panels and metal framing presented an interior environment that made light a dramatic factor in the spaces, and acted as a foil for the other solid design elements within.



ANDY RYAN

School of Art and Art History, The University of Iowa

AIA Iowa Honor Award for Excellence in Craft

Iowa City, IA
Architectural Wall Systems Co.

Jury comments

The rain screen system is unique, precise in the quality of workmanship to fabricate and erect, and aesthetically pleasing in its warm shell to the building's interior spaces. The artistic design reacts to the site becoming art itself.



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

North Ridge Park Pavillion

AIA Iowa Merit Award for Excellence in Craft

Coralville, IA
Frye Builders

Jury comments

When attempts at collaboration between craft and design succeed, there is a rich sense of understanding among the team, and contribution of all.

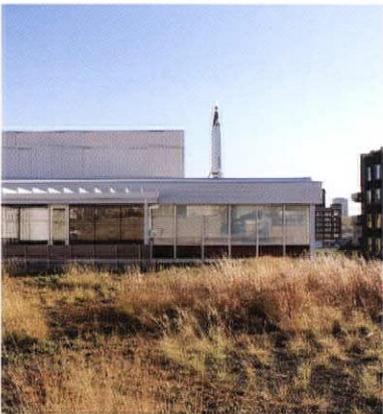
CENTRAL STATES REGION AWARDS 2007



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Gong Fu Tea *Interior Architecture Award*

Des Moines, IA
Substance



MIKE SINCLAIR

TWA Corporate Headquarters Building *Interior Architecture Award*

Kansas City, MO
el dorado, inc.



ROBERT SHIMER ©/HEDRICH BLESSING

Beacon of Hope *Architecture Award*

Oklahoma City, OK
Elliott + Associates Architects



TOM KESSIER

North Omaha Readiness Center

Architecture Award

Omaha, NE
RDG Planning & Design, Omaha



FARSHID ASSASSI, HON. AIA IOWA, ASSASSI PRODUCTIONS ©

Camp Naish

Architecture Award

Bonner Springs, KS
BNIM Architects



ROBERT SHIMER ©/HEDRICH BLESSING

ImageNet Dallas

Interior Architecture Award

Dallas, TX
Elliott + Associates Architects



ROBERT SHIMER ©/HEDRICH BLESSING

Wells Fargo Financial Parking Ramp

Architecture Award

Des Moines, IA
HLKB Architecture



ROBERT SHIMER AND SCOTT McDONALD @/HEDRICH BLESSING

Underground

Interior Architecture Award

Oklahoma City, OK
Elliott + Associates Architects



TOM KESSLER

bianco ristorante italiano

Interior Architecture Award

Omaha, NE
Tom Allisma Productions



MIKE SINCLAIR

Unlooping the Loop (Case Study 1: Landscaped Edge)

Urban Design Award

Kansas City, MO
el dorado, inc. in collaboration with MK12



MIKE SINCLAIR

National Center for Drug Free Sport

Interior Architecture Award

Kansas City, MO
el dorado, inc.



ANDY RYAN

The Bloch Building at the Nelson-Atkins Museum of Art *Architecture Award*

Kansas City, MO

BNIM Architects in collaboration with Steven Holl Architects

photo unavailable

Connector *Architecture Award* Omaha, NE, Randy Brown Architects

AIA Iowa Excellence in Craft Awards Jury



Nader Tehrani, jury chair
Office dA
Boston, MA

Nader Tehrani received a bachelor of fine arts and a bachelor in architecture from the Rhode Island School of Design in 1985 and 1986 respectively. He continued his studies at the Harvard Graduate School of Design where he received a master's of architecture in urban design in 1991. Nader attended a postgraduate program in history and theory at the Architectural Association in London. An associate professor at Massachusetts Institute of Technology, he has also taught at the Harvard Graduate School of Design, the Rhode Island School of Design and Georgia Institute of Technology where he served as the Thomas W. Ventulett III Distinguished Chair in Architectural Design.

In the academic context, Nader has focused on research surrounding materials, methods of aggregations, geometry and the advancement of digital fabrication. His participation in the immaterial/ultra-material exhibition at the GSD is also paralleled by his installations at the Museum of Modern Art, Sci-Art and Georgia Tech, investigating new means and methods of fabrication in wood, steel, rope and polycarbonate.



Monica Ponce de Leon
Office dA
Boston, MA

With a background in architecture, urban design, and interior design, Monica Ponce de Leon's practice covers a variety of fields. She has focused extensively on the development of institutional projects

at various scales, in particular, on setting up a design process that allows each institution to generate a building that strongly reflects their needs and particular culture. Monica was in charge of Office dA's interfaith spiritual center at Northeastern University, which received the Harleston Parker Award in 2002. She was the principal-in-charge for the 50,000-square-foot Fleet Library at the Rhode Island School of Design and was also responsible for the renovation of the Harvard Graduate School of Design's offices.

As a principal of Office dA, Monica has received numerous international awards, including nine progressive architecture awards, the Harleston Parker Award, an Academy Award from the American Academy of Arts and Letters, and more recently, the coveted Cooper-Hewitt National Design Award for Architecture. The firm's work in green, sustainable design includes Helios House, a sustainable power station in Los Angeles, and the MacAllen Building, a 144-unit condominium just completed in Boston.



Michael LeBlanc, AIA
Utile, Inc. Architecture + Planning
Boston, MA

Michael LeBlanc graduated from the University of Massachusetts where he was awarded a bachelor of fine arts in architectural studies. In 1997 he graduated with distinction from Arizona State University, receiving the Henry Adams Medal (the school's highest academic honor) and co-winning the thesis prize (the school's highest design honor). Upon graduating LeBlanc joined the practice of Wendell Burnette where he

worked as a project manager on residential and commercial projects such as a studio and office for David Michael Miller Associates, the Schall residence and the Nichols residence. LeBlanc joined Machado and Silvetti Associates in 1998 and he worked as a senior designer on projects such as the Allston Branch of the Boston Public Library and the Getty Villa Center for Antiquities. Michael later served as associate in charge of the Rockefeller Stone Barns Center for Food and Agriculture, Arizona State University's McAllaster Academic Village in collaboration with Gould Evans Affiliates, and the Provincetown Art Association Museum.

In March 2005, Michael joined Utile, Inc. as a principal. In addition to his professional practice, he has taught design studios as a faculty associate at Arizona State University and is currently a member of the adjunct faculty at Northeastern University's Department of Architecture.



Hansy Better Barraza
Studio LUZ
Boston, MA

Hansy Better Barraza received her first professional bachelor of architecture degree from Cornell University and a master's of architecture in urban design from the Harvard Design School. She has received many awards, including the prestigious Design Vanguard Award from *Architectural Record*, the 2004 Young Architect's Award from the Architectural League of New York, as well as many institutional awards, including the Sands Memorial Medal and Brown Memorial Medal for her thesis at Cornell and a Thesis Prize at the Harvard Design

School for exceptional merit in urban planning and design.

Hansy is currently an assistant professor of architecture at the Rhode Island School of Design; she has also served as a lecturer at Massachusetts Institute of Technology and visiting critic at Cornell University. In addition to her teaching, she has lectured and been an invited guest critic at Columbia University, Harvard University, Yale and many other institutions around the country. Hansy is an editorial board member of *Architecture Boston* and the recipient of a grant from the Graham Foundation for Advanced Studies in the Fine Arts in support of a forthcoming book *Social xCHANGE*.

Central States Region Design Awards Jury

Ross Wimer, AIA, jury chair
Skidmore, Owings & Merrill
Chicago, IL

Margaret McCurry, FAIA
Tigerman McCurry
Chicago, IL

Eileen Jones, LEED®AP
Perkins & Will/Eva Maddox Branded Environments
Chicago, IL

Iowa Design Excellence Awards and 25-Year Award Jury



Will Bruder, AIA, jury chair
Will Bruder + Partners, LTD
Phoenix, AZ

For 40 years, Will Bruder has explored inventive and contextually exciting architectural solutions in response to site opportunities and user needs. Will is a craftsman in his concern for detail and building processes, and a sculptor in his unique blending of space, materials and light.

Self-trained as an architect, Will has a bachelor of fine arts degree in sculpture from the University of Wisconsin-Milwaukee. Supplementing his studio art education were studies in structural engineering, philosophy, art history and urban planning, followed by a full architectural apprenticeship under Gunnar Birkerts and Paolo Soleri. Subsequent to becoming registered, Will opened his own studio in 1974. Most of Will's 450 commissions have celebrated the craft of building in ways not typical in contemporary architecture, striving to invent form specific to function and client aspirations. Through his creative use of materials and light, Will's ability to raise the ordinary to the extraordinary is renowned.

Will Bruder's international recognition is built on a design practice which focuses on the celebration of purpose, people and place. The studio Will Bruder + Partners looks for clues in the landscape, culture and history to forge new, authentic and enduring connections between communities and the places they inhabit. Designed simultaneously from the outside-in and the inside-out, the mission of the practice is the creation of functionally elegant, systemic, and highly integrated sustainable architecture.

While the work has been recognized for its sustainable attributes and innovative interior design, the firm now benefits from the recent addition of an interiors department and several LEED® accredited professionals. New multiuse commissions such as the ASU Gateway, TAXI (a mixed-use development in Denver) and the Dial/Henkel U.S. headquarters and R&D facility at One Scottsdale in the northeast valley demonstrate that the firm's master planning and design skills are being sought by an increasing number of clients.

Will's work has been widely published in more than 1,000 books and periodicals in the United States, Europe, and Japan. Most recently, his work was featured in *10 x 10, Designing the New Museum* and *The New American Museum II*. He has won more than 50 awards, inclu-

ding the Governor's Art Award, Chrysler Design Award, Academy Award in Architecture, National Design Award and he has also exhibited and lectured widely.

Recent teaching positions include the Gehry international visiting chair at University of Toronto, William Henry Bishop visiting professor at Yale University and Thomas Jefferson chair at the University of Virginia. In 1996, Will was honored as Educator of the Year by the Arizona AIA.



James Richard, AIA
Kelly Bauer, IIDA

Richard + Bauer Architecture
Phoenix, AZ



James Richard and Kelly Bauer founded Richard + Bauer Architecture in Phoenix in 1996. Richard + Bauer is a design-oriented office, with a staff of 10 professional architects and interior designers. The firm has been recognized nationally with numerous awards, publications, and exhibitions for excellence in design.

Richard + Bauer is a studio-based, integrated architectural and interiors practice focusing primarily on higher education, research laboratory design, and public and academic library design. The firm was joined by a third partner, architect Stephen Kennedy, AIA, in 1999. Each of the principals of the firm was educated at the University of Arizona in the Tucson Sonoran Desert, developing sensitivity to the context of the region and environment. Coming from large firm backgrounds brought the idea that even large projects were executed by a small group of dedicated people with a common vision. To that end, the firm remains an intimate scale of 10 highly skilled and motivated people.

Currently, Richard + Bauer is in design phase with a 52,000-square-foot library, black box auditorium and community college building in northern Arizona for Prescott Valley. Nationally recognized in second place Lab of the Year for 2006 is the Interdisciplinary Science & Technology Building 2 for Arizona State University in Tempe, AZ. Internationally recognized and recently completed for the University of Arizona in Tucson is the Meinel Optical Sciences building.

The firm's work has garnered over 50 local, regional, national and international design awards. The firm was recognized

as an "Emerging Voice of 2001" from the Architectural League of New York, and one of the "New Vanguard" by *Architectural Record* in 2002. Most recent activities included an exhibition of work and lecture series in Barcelona, Spain, in 2007.



Peter Koliopoulos, AIA
Circle West Architects PC
Scottsdale, AZ

As president and founder of Circle West Architects, Peter Koliopoulos sets the overall design vision and direction for each of the firm's projects with a commitment and passion for innovative design excellence. Founded in 1992, Circle West approaches design with a clear expression of the ambition and potential to transform society and era through architecture.

Following professional training at the Illinois Institute of Technology, founded under modern master Ludwig Mies van der Rohe, Peter joined the Chicago office of Holabird & Root in 1986. At Holabird & Root, Peter worked for five years with designers Gerald Horn and James Baird on architecturally rich and varied projects, from corporate headquarter facilities to community colleges.

Circle West's work consistently recognizes the values and culture of the client, providing a strong identity now and for the future. Over the last 10 years, Peter has been joined by a passionate group of design and technical architects that enthusiastically provide client-focused professional services.

Peter is a leader and educator involved with local and national professional affiliations, which include the Urban Land Institute, Arizona State Council for Design Excellence, American Institute of Architects, American Planning Association, Society for College and University Planning, U.S. Green Building Council, Scottsdale Museum of Contemporary Art, and is on the executive board for Friends of Public Radio.



Jack DeBartolo 3, AIA
DeBartolo Architects Ltd.
Phoenix, AZ

Jack DeBartolo 3, AIA, graduated from The University of Arizona College of Architecture and Massachusetts Institute of Technology, where he received honors for his master's thesis in architecture in 1994. From 1994 to 1996, DeBartolo

worked with an innovative desert architect, Will Bruder, assisting him in making architecture that is timeless yet timely and poetic yet pragmatic. In 1996, he joined his father, forming the studio of DeBartolo Architects, where they partner in the making of "significant" architecture. The studio is dedicated to architectural excellence, creating potent architecture through the innovative use of common materials within the discipline of restraint and simplicity.

He was featured in *Architecture* magazine as one of seven young architects to watch and in *Dwell* magazine after completion of the Mariposa residence. Jack's passion in architecture stems from a deeply rooted desire for bringing significance, reason and order into the human experience, through the thoughtful use of materials, space and light. His MIT master's thesis addressed the critical nature of "sacredness" in architecture—fundamentally orchestrated by material and light. His focus remains deep in an architecture that "moves and awakens the dormant spirit within man." His past and present experience drives him toward architecture that attempts to transcend the mundane in search for the extraordinary among the ordinary. DeBartolo and his studio strive for architectural excellence through the rigorous and sensitive orchestration of common materials brought together in simplicity and order.

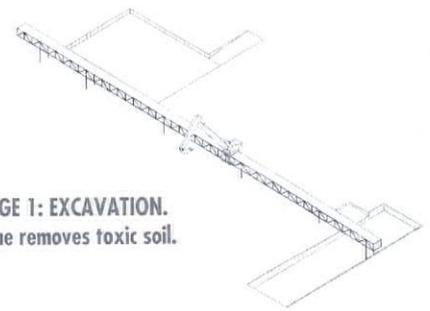
Jack has lectured and juried at a number of universities and his projects have been featured in publications such as *Desert Living*, *Phoenix 21st Century City*, *100 Degrees of Architecture*, *Dwell* and *Arizona Foothills* magazine.

Some of Jack's most recent works include EVBC Commons (Gilbert, AZ), PFA Prayer Pavilion of Light (Phoenix, AZ), Stone Ridge Church (Yuma, AZ) and Mariposa residence (Phoenix, AZ).

Most recent local and regional design awards include a 2007 18 Greatest Architectural Achievements in *AZ/RE* magazine and a 2007 AIA Western Mountain Region Honor Design Award, both for PFA Prayer Pavilion of Light; a 2007 AIA Western Mountain Region Design Award for Miramonte residence; and a 2007 AIA Arizona Design Award for Glen Allen Community Church.

ISU Architecture Awards

IOWA STATE UNIVERSITY, DEPARTMENT OF ARCHITECTURE



STAGE 1: EXCAVATION.
Crane removes toxic soil.

THE DEPARTMENT OF ARCHITECTURE AT IOWA STATE UNIVERSITY IS HONORED TO HAVE THE WORK OF ITS STUDENTS INCLUDED IN THIS PUBLICATION OF award-winning professional projects. This year we have included two projects, each representing one of the primary degree programs within our department. Our professional master of architecture program is represented by an independent project from Nandita Chakravarti who received the AIA Medal and creatively integrated music into her study of pedestrian movement within public space. A team of four students, Clay Gish and Brian Ogle from our program, along with engineering students Steven Leung and Felix Liu of Cal Poly, collaborated on an entry to the AIA/AISC national steel competition and received the RDG Planning & Design Award for our top undergraduate project. They incorporated unique issues of site sustainability into their solution.

These two projects represent a broad range of scale, issues, and developmental focus, as well as a clear difference in design methodology, individual versus team. Our goal is to expose our students to the many diverse issues and approaches in architectural design and stimulate them to leave our program with a passion and belief that they can make a difference in our profession. We attempt to accomplish that aggressive aspiration within less than 2,000 classroom contact hours, which occur over the full five years of our undergraduate program with even fewer hours of contact in our three and one-half year graduate program. Those of you who hire them will have the opportunity to provide influence for even more than those same 2,000 hours, all within the very first year of their employment.

This year our department has again retained its consistently high national ranking in the prestigious professional publication, *DesignIntelligence*. What makes this ranking particularly meaningful is the one question survey that generates its results, "Which program best prepares students for a career in architecture?" Hopefully, our ranking speaks positively about the high quality of our students and our effectiveness in their preparation. Even so, the comparative data about the hours of influence clearly shows the mutual responsibility for architectural education that must be shared by the profession and the academy. We are pleased to participate in that important partnership.

— Cal Lewis FAIA
Chair, Department of Architecture

CLAY GISH, BRIAN OGLE

AWARD

RDG BASSARD DIKIS
DESIGN AWARD 2007

ISU ARCHITECTURE STUDENTS:
CLAY GISH AND BRIAN OGLE
CAL POLY ENGINEER STUDENTS:
STEVEN LEUNG AND FELIX LIU

THOMAS LESLIE
ASSOCIATE PROFESSOR, ISU
KEVIN DONG
ASSOCIATE PROFESSOR, CAL POLY

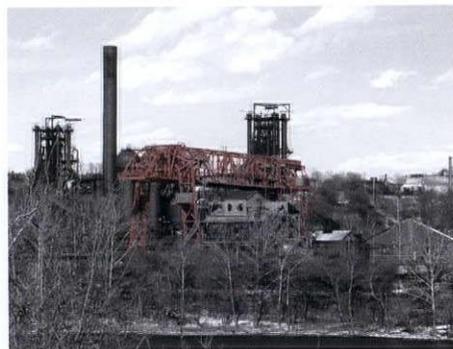
Sustainable Transmutation

This fifth year option studio is an annual ACSA/AISC national competition to explore innovation in steel designed structures. As part of the studio, each team of architecture students worked closely with architectural engineering students from Cal Poly. This gave a unique perspective on the design process and steel capabilities. This year's competition was a steel museum located on an abandoned steel mill site in the heart of Pittsburgh.

Steel making in years past has been crucial to the success of Pittsburgh. Steel mills littered the air with smoke and fire as residential districts rapidly grew with the city's wealth. This ultimately had a negative effect on the environment. Due to the city's reliance upon the industry, the eventual loss in production meant the inevitable degradation in the city's economy. With these contextual issues, there became an opportunity for the Museum of Steel to participate in site modification and rejuvenation.

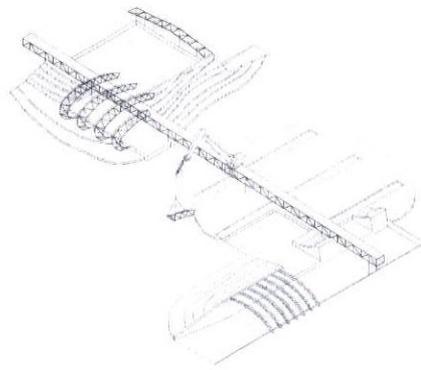
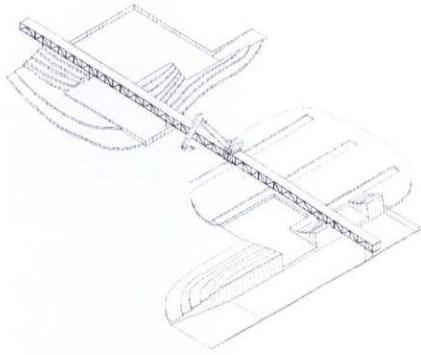


Above: North corner of museum.
The bridge is the main circulation path,
but also acts as the track for the fully
operable crane.



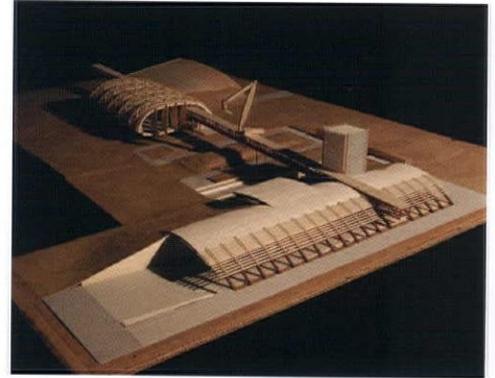
Left: Bridge concept—Bridge/crane
at Carrie Furnace site transports coke
and other materials.

STAGE 2: REMEDIATION.
Soil is cleansed and brought back for re-use.



STAGE 3: CONSTRUCTION.
Crane moves structural assemblies and building materials.

STAGE 4: DEMONSTRATION.
Crane moves slag and raw materials for demonstration gallery.



The approach of this design is an expression of sustainability through production, in which the bridge and crane actively interact with the site in a series of stages. These stages are as follows: 1. Excavation, 2. Remediation, 3. Construction, 4. Demonstration.

These four stages are completed with the use of the bridge and crane, which also acts as the main circulation for the Museum of Steel. In stage 1, the crane moves along the bridge excavating the toxic soil which contains various harmful properties such as lead and cadmium. This soil is taken by truck to an off-site location for the beginning of stage 2, remediation. Once the soil is purified, it is brought back to be reused as fill for the various programmed spaces. In stage 3, the scoop of the digger is replaced with an extension and cable system for the purpose of lifting structure and materials for construction. In the final stage, once all construction and site modification is complete, the crane is then used for building maintenance and the open-air demonstration gallery. It lifts scrap metal for melting in the half-scale Electric Arc Furnace as well as moving large crucibles of slag. Contextually, the Museum of Steel came about from the alignment to the rhythm of the rail tracks of the past and the current structures. On axis with these imaginary lines is the bridge which brings the visitors toward the abandoned Carrie Furnace and the site of the historic Homestead Battle.

The form was inspired by the collective physical landscape of Pittsburgh which is a dichotomy of its rolling hills and the industrial relics. Each programmed space is an expression of this relationship, in which the earth is a piece of the structure and the structure is a piece of the earth. The earth's surface is lifted upwards and peeled over to reveal a steel structural system holding it up.

The environmental downfalls of the past were of great concern and it can be found that there is sustainability in remediation, rather than leaving an area for continued abuse and abandonment.



Above: North-northeast view of the main gallery. The use of a space frame allows for a large, flexible, and column free space.

Left: Southeast side of changing gallery. Open space for changing exhibitions.

Below: Main museum entrance slopes downward underneath gift shop.

Below left: Form expresses a fluid movement between the main gallery to changing gallery and back again to the landscape.

Below: Northwest side of museum.



ISU Architecture Awards

CONTINUED

A W A R D

AIA MEDAL

STUDENT: NANDITA CHAKRAVARTI
MASTER OF ARCHITECTURE
CLASS OF 2007

FACULTY ADVISOR: JASON ALREAD,
AIA, LEED™ AP

Above right: View of the entry to the vertical plaza.

Right: Elevated areas of the platform, providing walkways and rest areas.

Below: Streetscape view of the Monroe Station subway plaza proposal, in front of the Inland Steel building.

Vertical Plaza

REDEFINING PUBLIC SPACES IN THE CITY

This project is an investigation into the entrances of the subways and their relationship to the pedestrian, the street and sidewalk conditions, the distance between the ground and underground areas, and the surrounding architecture. The site is the Blue Line subway stop in Chicago in front of the Inland Steel building designed by SOM in 1956. A significant part to the study was conducted by mapping the daily activities of people in and around the area. These studies lead to the project transforming the sidewalk to act as a public space, or “vertical plaza,” that activates and connects the adjacent plaza, the bus stop, and the underground public areas of the subway. This was done through sensory investigations using both spatial and technological means to “capture motion” and “capture sound.”

The walkway/plaza structure is expressed as a series of concrete columns and slabs, arranged to follow the grid of the Inland Steel building, with TOLED (Transmitting Light Emitting Diode) laminated glass panels spanning

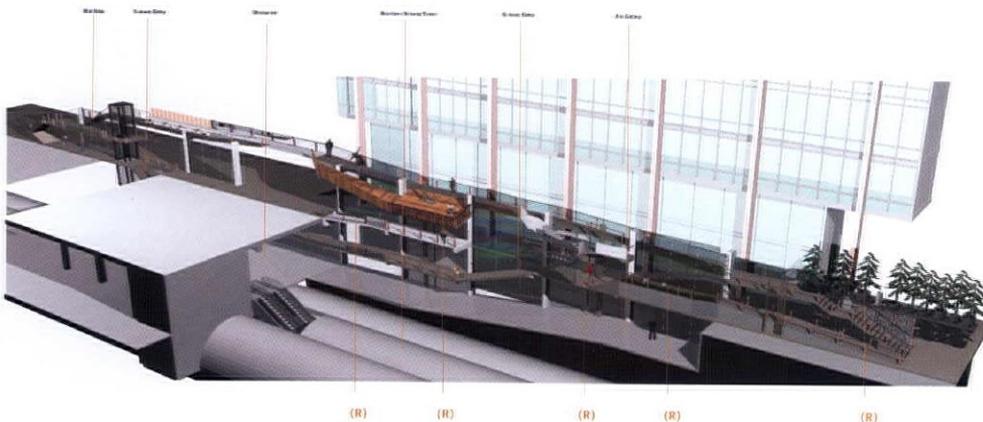
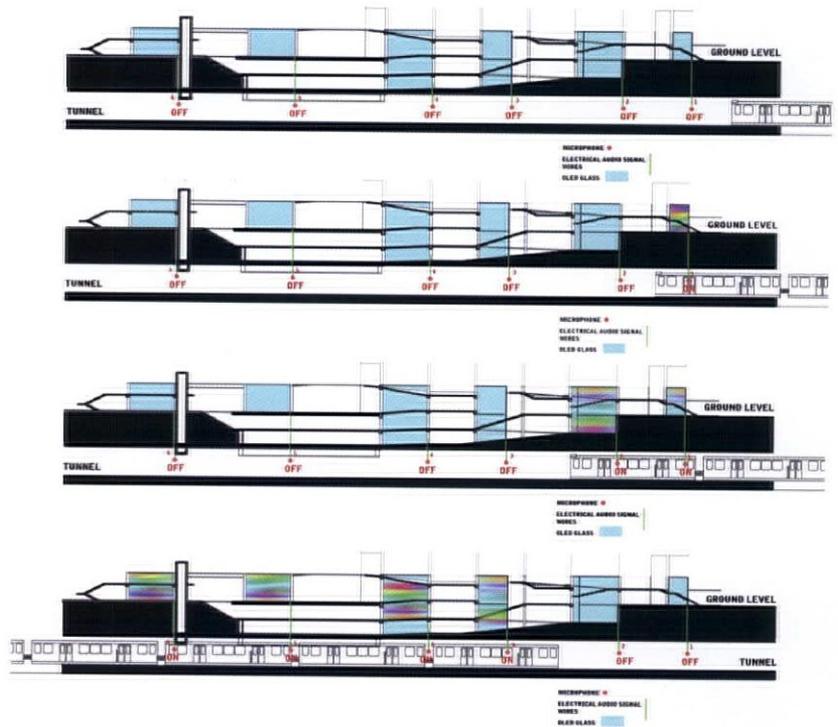


NANDITA CHAKRAVARTI

Iowa State graduate student Nandita Chakravarti studies the intersection between the subway and street in Chicago to propose new ways of making space and connections in the city.

between the structural bays. The glass acts as a divide between the zones of repose and movement along the linear plaza, and displays visual signals from the train below. Six microphones are placed in the tunnel corresponding to the start of each glass plane at street level. As the train approaches these microphones the increase in air pressure causes each one in the sequence to be turned on at the speed of approach. The microphones capture the sound of the train and convert it into an electric signal, which is then converted into light by the TOLED glass panels. Hence, the motion of the train below is captured and displayed at street level.

Sounds from the subway, which are mainly produced by trains, people and music, have a unique quality to them, which is captured and sent to the plaza above with a series of conduits. Alternating grids corresponding to the structure above are equipped with one “sound” pipe, which directly transmits the sounds of the lower level to the street level, and three “music” pipes that will send a chord progression for Blues music to the surface. When the train approaches the platform, high speed air movements in the upper regions of the subway tunnel push air into reservoirs, similar to a wind chest in a pipe organ, and then into the flue pipes that produce the music. The combination of glass panel display, train approach sounds, and musical notes will transmit the arrival of the trains to the varying plaza levels and people awaiting transit above. The project is intended to extend the horizontal sidewalk and subway planes into vertical layers of public activity, and to create opportunities to link the underground experience to the urban environment above.



Vertical Plaza: (M)ovement + (R)epose

Above: Section through the street and subway, showing the various layers of space and connections.

Middle: Tunnel sections indicating the reactions to the glass planes and sound conduit as the train approaches.

Left: The vertical plaza stretches the whole length of the sidewalk with clearly defined paths of movement and repose.

PORTFOLIO

BY EVAN SHAW



The University of Iowa, Rowing Team Boathouse
Neumann Monson Architects, Iowa City

The Rowing Team Boathouse will be The University of Iowa's first LEED® certified building. Located next to the Iowa River in City Park, it embraces the river, the sun and the wind to create an extremely energy efficient lantern within the park at Iowa City's northern gateway.

The building's exterior is comprised primarily of a rain screen exterior cladding system of lapped cementitious fiber panels. ●

International Commerce Center
Jeffery Morgan Architecture Studio, Des Moines

This International Commerce Center will serve as a focal point for an existing manufacturing campus in the Des Moines area, and is intended to be a destination for prospective clientele and visiting employees. The project will provide space for displaying examples of industrial products presently and historically produced by the company. Executive sales offices, conference rooms, training areas and customer support functions are also planned. The project will be clad in a perforated metal skin set off from a glazed two-story box which will diffuse natural daylight, while allowing light to permeate from the inside-out during the evening hours. ●



East Side Recycling and Education Center
Shive-Hattery, Iowa City

The East Side Recycling Center is designed to achieve LEED® platinum certification and serve as a statewide case study in sustainable design. The 24,000-square-foot complex, will be anchored by an environmental education center and will include a salvage barn, oil drop site, wood chip and compost pick-up station, electronic waste drop site and a Habitat for Humanity ReStore center.

The project will showcase several environmental best practices including urban storm water management, a series of bio-swales, native vegetation, pervious paving, geothermal and renewable energy systems and natural daylighting using insulated, translucent, and spectrally selective glazing. ●

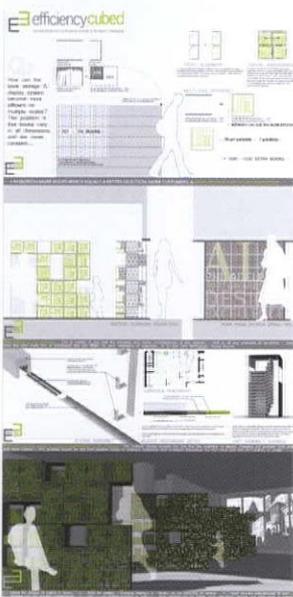


JOURNAL

BY CATHERINE THOMAS

Gondola competition + Nathan Kling + Bradley Baer = award of merit

The American Institute of Architects, Philadelphia Chapter, recognized Nathan P. Klinge and Bradley E. Baer, both graduates of Iowa State University, with the Award of Merit as runners-up for the Gondola Design Competition October 8 at the 2007 Design on the Delaware Conference. Hosted by the Philadelphia AIA Associates Committee, the Gondola Design Competition was intended to develop a prototype for the fabrication of new freestanding merchandise display structures for the AIA Bookstore and Design Center in Philadelphia.



Nathan and Bradley worked with the concept Efficiency Cube, based on the idea that more efficient stocking of merchandise can lead to more space for inventory, and ultimately more profit. Replicating the design of a child's pinto, a pixilated gondola pin-system allows for merchandise to be pressed into a wall of cube-shaped pins where the items are held in place. The resultant is multiple configurations of books and other items. Of the submissions, three designs were recognized with a total of \$1,750 cash and prizes. Congratulations Nathan and Bradley! ●

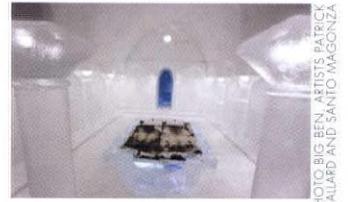


PHOTO BIG BEN, ARTISTS PATRICK DALLARD AND SANTO MAGONZA



PHOTO BIG BEN



PHOTO BIG BEN, ARTIST DOUG WELLDEN

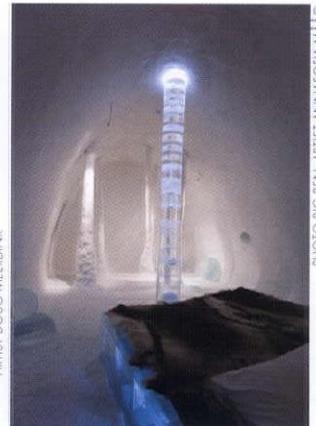


PHOTO BIG BEN, ARTIST ANNASOFIA WÄG

ICEHOTEL—Pack your Thinsulate™

If you are looking to enjoy the cold in style this winter, book your stay now for ICEHOTEL, Sweden's premier ice destination that boasts some 80 rooms created by designers and architects crafted almost completely out of snow and ice. Architects and designers will only see their dreams realized for less than a year—ICEHOTEL melts away at the end of each winter season. Now in its eighteenth year, ICEHOTEL is not only a place to stay but a place to play with plenty of activities including the world famous ABSOLUT ICEBAR that caused a stir when it made its debut in 1994. Ready to make your reservation? If you plan to stay sometime between December 18 and April 8 expect to pay approximately \$493.30 per night. Looking for a less expensive option this year? Put your design skills to work with some snow and ice in your own backyard. Check out cool photos, learn more and book your stay at www.ICEHOTEL.com. ●

Stop the presses!

The 2007 AIA Convention proved a success with attendance numbers reaching a record and possibly media coverage as well. Photos can be viewed in the October 8 issue of the *Business Record*. Ulrike Passe (workshop presenter) and Michael Broshar (national vice president) were interviewed by Sue Danielson of WHO Radio, which aired September 27 and 28. On those same dates, a telephone

interview with Martha Norbeck (workshop presenter) aired on KDTH Radio. The Des Moines Radio Group interviewed Kevin Nordmeyer for "Information Iowa," which aired Sunday, October 7. Several other interviews were held with radio and print representatives; air and print dates are to be determined. It is hopeful this trend will continue at the 2008 AIA Convention. ●



Transform Your Client's Home Into A Showplace!

Satisfy your desire for elegance.

PC GlassBlock® products offer the radiance and beauty of glass...the strength and security of thick, break-resistant glass block. This beautiful, versatile building material inspires imaginative designs that can trans-

form your home into an elegant showplace! And it's available in a choice of patterns to provide the amount of light transmission and privacy you desire.

Enhance and enliven your entryway, kitchen, bath, bedroom, gameroom, stairwell...PC GlassBlock® windows, walls and

partitions add dazzle to any part of your home...both inside and outside!

Ask us how American-made PC GlassBlock® can turn your home into a showplace.



CONCRETE PRODUCTS CO.
Your Construction Supply Center
SIOUX CITY

2222 East Third Street • Sioux City, Iowa 51101
Telephone: (800) 352-4644 • FAX 1-712-252-2262
www.copcosc.com • grb@copcosc.com

TWENTY YEARS OF SUPPORTING AIA IOWA

designing, installing, maintaining and creating specifications for all of your foliage needs



INNER FLORA

515.274.5907 | INNERFLORA.COM

2007 Architectural Design Award Winners

GRAND AWARD

Neumann Monson Architects

University of Iowa: Kinnick Stadium Renovation



GOLDEN TROWEL AWARD WINNERS

Seedorff Masonry, Inc.

Yoder Masonry, Inc.

Celebrating the best buildings in Iowa and the people who build them.



AWARD OF MERIT WITH DISTINCTION

OPN Architects Inc.
Mount Vernon High School



SPECIAL MENTION

CREATIVE USE OF BRICK
Neumann Monson Architects
North Central Junior High School



AWARD OF MERIT

Neumann Monson Architects
Iowa State Bank & Trust



SPECIAL MENTION

BEST HISTORIC PRESERVATION AND RESTORATION
RDG Rudi Lee Dreyer
Randall - Story State Bank



AWARD OF MERIT

Architects Smith Metzger
First Bank



Masonry Institute of Iowa

5665 Greendale Road
Suite C
Johnston, Iowa 50131
515-252-0637
877-202-5554
www.masonryinstituteofiowa.org



we build in your shoes

Well, not exactly IN your shoes, but always from your perspective. We build using what we call "Owner's Mindset." It means always asking "What makes the most sense for the owner? What would we do if this were our building?" It means paying attention to detail and having a can-do attitude to find success when others tell you it's not possible. Why do we work this hard? Because we believe a long-lasting relationship with you, our customer is building what's important.™

 **GRAHAM**
construction co.

515.699.7148 www.grahamconstruction.com

QUALITY ARCHITECTURAL COATINGS

"Discover for yourself why painters love to use Diamond Vogel paint."



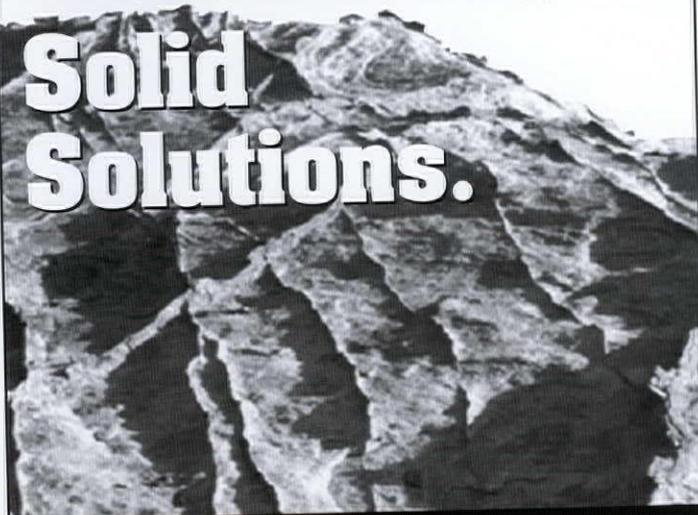
Diamond
Vogel 

Proudly made in Iowa since 1926

Specify the best coatings system on your next project. Contact our Architect Services Department at: 866-DVP-SPEC or spec@diamondvogel.com

Solid Relationships.

Solid Solutions.



ALLENDER BUTZKE ENGINEERS INC.

Geotechnical • Environmental • Construction Q.C.

3660 109th Street • Urbandale, Iowa 50322 • (515) 252-1885 • Fax (515) 252-1888



Geotechnical • Environmental • Construction Materials • Facilities

Engineering Your Future Success

If you're involved in the engineering, construction, development or redevelopment of real estate, you don't need any more challenges. You need practical solutions. Terracon has been providing practical engineering solutions for more than forty years. Our local expertise backed by extensive national resources allows us to help clients achieve success.

- Ames
- Bettendorf
- Cedar Falls
- Cedar Rapids
- Des Moines
- Dubuque
- Iowa City
- Sioux City
- Storm Lake

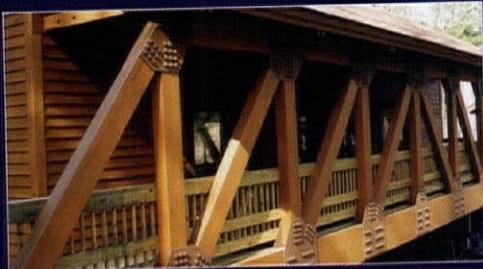


for more information
call our Des Moines office 515.244.3184

Terracon

Delivering Success for Clients and Employees

www.terracon.com



Professional Engineering Services

From commercial design and structural engineering to construction planning and scheduling, Tometich Engineering, Inc. has the expertise firms depend on for their professional engineering needs.

Call 515.280.8022 or visit us online at www.tometichengineering.com

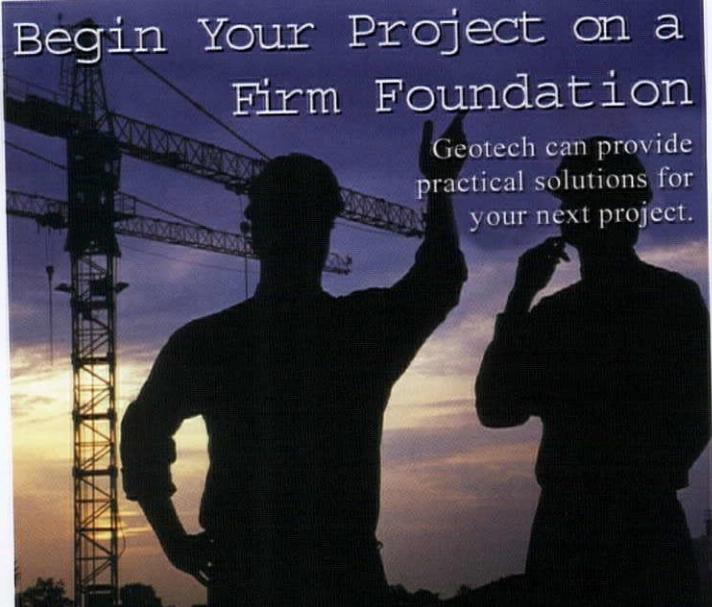
CELEBRATING 15 YEARS



Tometich Engineering, Inc.
consulting structural engineers

Begin Your Project on a Firm Foundation

Geotech can provide practical solutions for your next project.



GEO TECH

ENGINEERING & OBSERVATION

Geotechnical Engineering
Construction Q.C.
Special Inspections
Environmental Studies

5501 NW 112th St. Suite C Grimes, Iowa 50111

(515) 986-3013 ph (515) 986-3083 fax

www.geotechengr.com

**CHARLES SAUL
ENGINEERING**

STRUCTURAL ENGINEERS
meeting your needs

4308 University Avenue Des Moines, IA 50311
P-515-279-3900 F-515-279-5233 www.csengr.com

IOWA Architect

IOWA ARCHITECT EDITORIAL CALENDAR

Small Scale

publication date: March 2008

Directory Issue

publication date: June 2008

Urban Design

publication date: September 2008

2008 State and Region Design Awards

publication date: December 2008

STRENGTH & STYLE

Gage Premium
Burnished CMU or
Gage Split Face CMU.

Distinctive style owners love, strength and flexibility architects demand.

- Unequaled Quality & Service
- 18 Premium Burnished CMU and Split Face CMU Colors
- Unlimited Palette of Custom Colors
- State-of-the-Art Craftsmanship
- Custom Block Shapes & Sizes



CALL FOR SAMPLES 1.888.256.2575

101 Industrial Drive, Harrisburg, SD 57032
concretematerialscompany.com

THE WEIDT GROUPSM

30
YEARS

Congratulations to all of the 2007
AIA Iowa Excellence in Design
Awards Recipients!



www.twgi.com



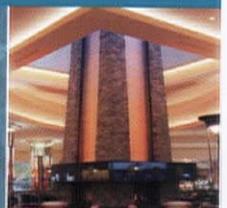
IT'S JUST WATER WITHOUT US

PROVIDING:

- Concept Development & Budgeting Assistance
- Consultation
- Engineering & Construction Document Services
- Single Source - Design/Build Services

SPECIALIZING IN THE COMPLETE FOUNTAIN:

- Structure
- Waterproofing
- Finishes
- Mechanical Systems
- Electrical & Control Systems



5852 Baker Road
Minnetonka, MN 55345
Contact: Greg Stoks
Direct: 952-345-6447
www.fountaindesigns.com

Build with **CONFIDENCE.**

CELEBRATING
50
YEARS

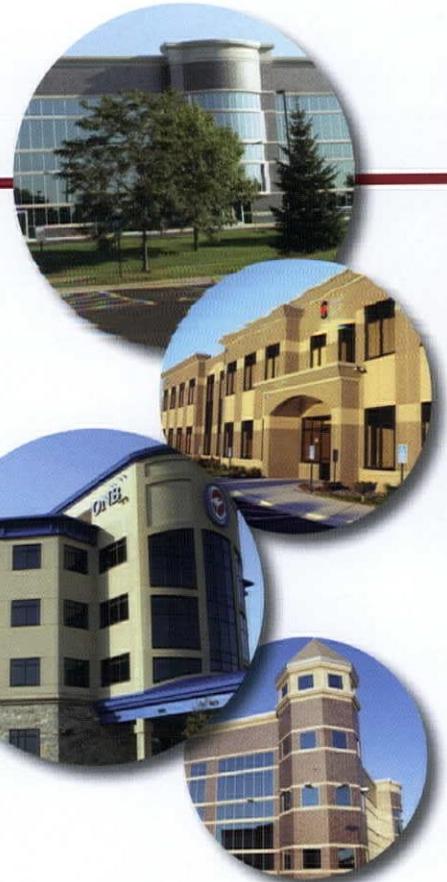
When you bought your vehicle, you most likely bought the safest vehicle. When you bought or built your house, you made sure it was structurally sound. Well, when you build your next office building, school, church, parking garage, demand it's built with the highest class materials. Choose precast/prestressed concrete from Wells Concrete Products.

Offering a wide range of finishes and decorative patterns, Wells Concrete Products brings you enhanced surface solutions for unlimited design flexibility. From the strict surface codes of a food processing facility to beautiful cast-in brick, we have the solution for you.

Build with Confidence. Build with Wells Concrete Products.



Wells, MN
800.658.7049
www.wellsconcrete.com



Exploration Place – Wichita, Kansas



Earn cash incentives for designing energy-efficient buildings

Our Commercial New Construction program rewards both the design team and the building owner. Show us your design (or better yet, bring us in at the very start) and we'll work with you to make it more energy-efficient. We'll also show you projected costs, energy savings and paybacks. Each qualifying project receives:

- Free energy design assistance
- Design team incentives
- Building owner incentives

Have a project in mind? Call 1-866-ALLIANT or complete a project screening form at www.alliantenergy.com/newconstruction to find out if your next project qualifies.

The Atheneum, New Harmony, IN

Vontz Center for Molecular Studies, Cincinnati, OH

The buildings featured in this ad have not taken part in the program – they are shown for artistic purposes only.



LEADER *of the* PACK

FLYING HIPPO

WEB TECHNOLOGIES

www.flyinghippo.com

Teams today need to interact and collaborate to get the job done. With the SMART Board interactive whiteboard, your team can brainstorm, write notes, open multimedia files, visit websites, refine ideas and save decisions – with the files and information they need at their fingertips.

But big business benefits don't have to come with a steep learning curve. If you can use a computer, you can use a SMART Board interactive whiteboard.

Find out more about the world's leading interactive whiteboard, and leverage the intelligence of your team.



Share your ideas. **Intelligently.**

With the SMART Board™ 600 series interactive whiteboard



FOCUSED ON YOUR SUCCESS

3001 104th Street, Urbandale, IA
Tel. 515-254-9850, info@avisys.com
www.avisystems.com



GSI | Geotechnical Services Inc.

Superior service...practical solutions



Construction Testing • Geotechnical Engineering • Environmental Consulting

Des Moines 515.270.6542 | www.gslnetwork.com

JP-SE
LLC

STRUCTURAL



522 ½ EAST GRAND AVENUE
DES MOINES, IOWA 50309
PH: 515.288.7700
FAX: 515.288.7701

HOW ARE THOSE NEW MARKETING MATERIALS COMING ALONG? :)



MAUCK·GROVES
BRANDING and DESIGN

WWW.MAUCKGROVES.COM





FAST
~SINCE 1888~

AIA Contract Documents, the industry standard for 120 years,
can be prepared quickly so you don't miss important opportunities.

When you need to create agreements fast, you can depend on the most **widely accepted** contracts in the industry. User-friendly navigation guides you through an **intuitive** creation process, and you can save **customized** templates for later retrieval. AIA Contract Documents make it easy to quickly prepare the most **comprehensive** and widely understood contracts for your practice.

To find out more, visit us online at www.aiacontractdocuments.org/architectENR3.

AIA Contract Documents[®]
THE INDUSTRY STANDARD.
2007 Update

ANDREWS
PRESTRESSED CONCRETE



641.357.5217

www.andrewsprestressedconcrete.com



Concrete Industries, Inc.

402.434.1800

www.concreteindustries.com



CONCRETE INC.

A Subsidiary of Wells Concrete Products Company

1.800.732.4261

www.ciprecast.com



402.291.0733

www.coreslab.com



800.426.1126

www.countymaterials.com



402.895.3848

www.enterpriseprecast.com



1.800.727.4444

www.fabcon-usa.com



Concrete Products Incorporated

605.336.1180

www.gagebrothers.com



763.425.5555

www.hansonsm.com

MOLIN

Since 1897

Concrete Products Inc.

800.336.6546

www.molin.com



Prestressed Concrete, Inc.

316.283.2277



800.658.7049

www.wellsconcrete.com



Serving the midwest.

*Time tested, LEED approved—
Precast, Prestressed Concrete defines...*

Green Versatile Sustainable Energy Efficient

MPA

**MIDWEST PRECAST
ASSOCIATION**

DESIGNERS / MANUFACTURERS / INSTALLERS

Each of our MPA members is dedicated to the highest standards in the design, production and installation of precast, prestressed concrete.

They maintain their facilities, as well as the manufacturing of products in accordance to stringent PCI Certification and industry standards.

952.806.9997 ♦ mike@midwestprecast.com ♦ www.midwestprecast.com

Use our Experience to Your Advantage!

