

# IOWA ARCHITECT

July/August 1982



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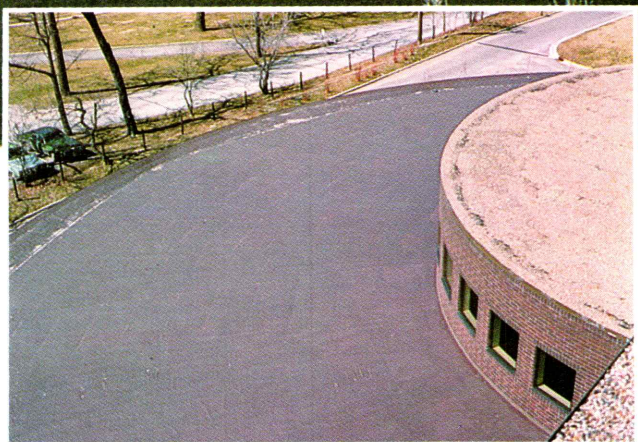
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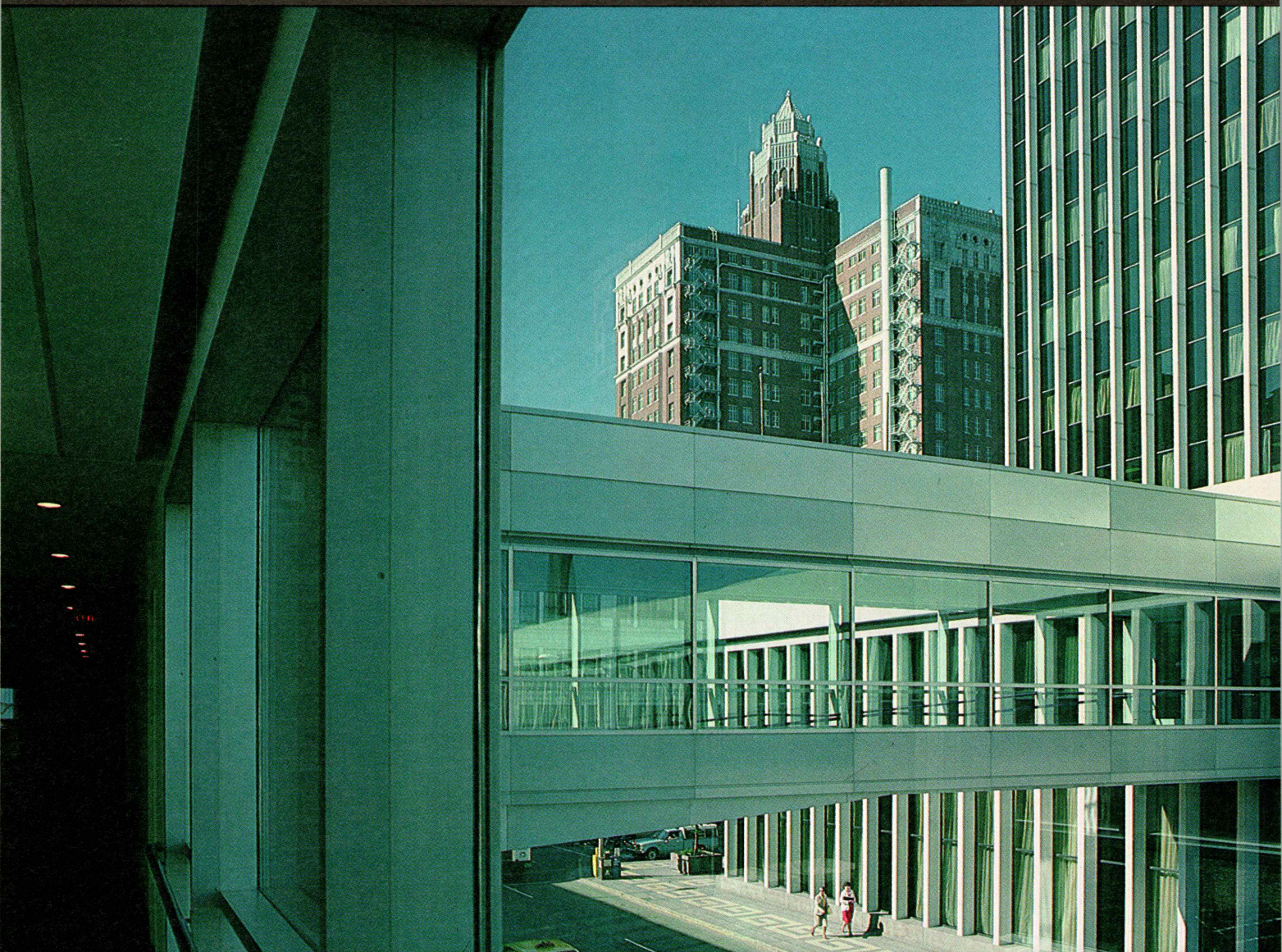
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IOWA ARCHITECT

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1982

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**ON THE COVER:**

Interior of the Tifereth Israel Temple, Des Moines, Charles Herbert & Assoc., Architects.

Photography: Farshid Assassi  
Color separations courtesy of Allied Construction Services-Color Inc.

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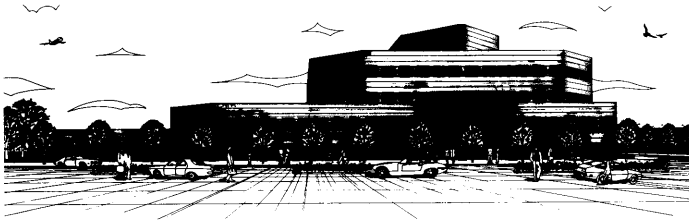
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# IN PROGRESS



## Architect/Developers Collaborate In Urban Redevelopment

Capitol Center Partners, Inc., have presented plans for a major development project in Des Moines. The 3-block project will be constructed in three one-year stages beginning in the spring of 1982 and will become the single largest redevelopment effort in the history of the east side of Des Moines. The design, submitted as part of a competition by Charles Herbert and Associates, echoes existing buildings in the neighborhood in the stair-stepping of its form. It groups the bulk of its rental space to the north where most of the existing retail activity is now centered and places an expanse of surface parking to the south in a park-like setting buffed by surrounding earth berms. Construction will be of steel frame with a masonry skin compatible with the older, brick buildings of the district. The \$9,600,000 project will ultimately provide 153,000 square feet of retail and commercial space and is particularly important as a first step in the revitalization of the entire downtown area adjacent to the Iowa State Capitol Complex.

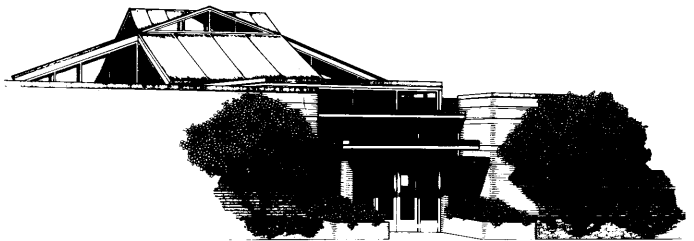


## Prototype For Retirement Campus

Brooks Borg and Skiles Architects—Engineers have designed a prototype fourplex for the Rowley Memorial Masonic Home in Perry, Iowa. The residence will be the first of a planned four such units to be built on the campus of the existing Rowley Home residence and nursing care facility. Residents will be able to enjoy the independence of private apartment living but will also be only a short walk away from the group dining, social, and recreational conveniences available at the existing facility. Each four-plex will provide an equal number of one

and two bedroom apartments. The construction will be of conventional wood framing with brick veneer. Gabled roof projections will provide sheltered entrances and create south facing front porches for seasonal enjoyment. Each apartment will have a separate garden patio in the rear, enclosed by screen fences for privacy outdoors.

## Shopping Center For Johnston, Iowa



Construction has begun on the Village Square Shopping Center in Green Meadows, the multi-use community in Johnston, Iowa. Designed by Ben E. Allers, P.C., the 50,000 square foot structure will house a food court and 28 retail shops which vary in size from 400 square feet to 6,000 square feet.

The service oriented shops line an interior pedestrian street linking two anchor stores with a 60 feet by 60 feet center court. The court will serve as the focal point of the building and the community by being the site of year-round community events. Continuous multi-level clerestory glazing lights the court and pedestrian areas.

The use of natural lighting techniques has reduced normal design lighting loads by 50%. Energy demand is further reduced by generous roof insulation, earth berming, and passive solar features.

The shopping center is the first of thirteen structures planned for the seventeen-acre commercial site, within the Green Meadows master plan. The development encompasses 2,000 acres of land owned by Pioneer Hi-Bred International Inc., and Green Meadows, Ltd.

Opening is scheduled for November 1982.

## University Of Iowa Fieldhouse Conversion

Design development has been completed by Bussard/Dikis Associates, Ltd. for the conversion of the Fieldhouse on the University of Iowa campus from a spectator arena to a participatory facility. The converted facility will house Physical Education, Recreational Services and Men's and Women's Intercollegiate Gymnastics and Swimming.

A new character and a considerably more complex relationship of spaces and their activities accompanies the conversion. The design response reveals itself as multi-levels of activity areas which correspond to existing Fieldhouse levels and are interconnected by a net-

## IN PROGRESS

work of walkways, crosswalks, new stairways and an elevator.

Conversion of the facility includes removal of the north and south spectator seating and provision for handball/racquetball courts, multiple playing courts for a variety of sports, activity rooms, redesigned locker rooms, toilet and storage facilities and a jogging track.

The potential lack of human scale in the large volume became a determinant for defining the character of the new space. The solution consists of an expression of the structural, mechanical and electrical elements of the facility. The expression of the "make-up" of the building, coupled with the use of material changes at "people scale" in large volume spaces, should make for a rich environment.

The project is expected to begin in the spring of 1983.

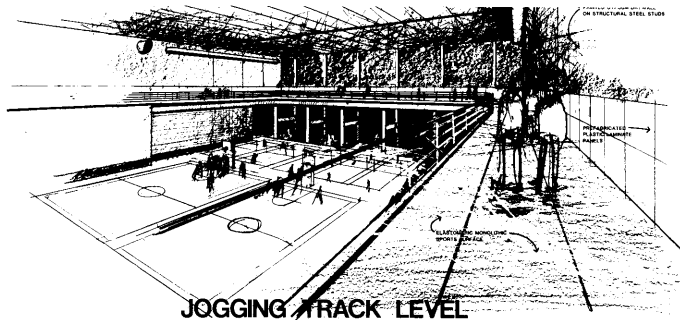


## Prairie One Office Building

Construction has started on this 30,000 square foot office building for Green Meadows, Ltd. in Johnston, Iowa. The building, designed by Bussard/Dikis Associates, Ltd., will serve as a catalyst for development in the Green Meadows Corporate Campus.

The two-story facility will be constructed of triple brick over metal studs and features a metal 8' x 8' egg crate sunscreen. The ability to expand was a requirement of the owner and growth to 60,000 square feet is currently being considered.

Completion of the project is scheduled for the fall of 1982.



1982

# CPMC Calendar

1983

<b>Oct. 19</b>	Cont. Educ. Airport Hilton Hotel	<b>BRICK: Design &amp; Construction Part II</b>	<b>Mar. 9</b>	Products Show Cedar Rapids Sheraton Inn	New Product information - Application & Techniques
<b>Dec. 2</b>	Cont. Educ. Airport Hilton Hotel	<b>Glass &amp; Glazing</b>	<b>Mar. 17</b>	Cont. Educ. Airport Hilton Hotel	<b>Sealants</b>
<b>Jan. 25</b>	Cont. Educ. Airport Hilton Hotel	<b>Plumbing Products and Systems</b>	<b>Apr. 27</b>	Products Show Nino's Steak House Waterloo	New Product Information and demonst.
<b>Feb. 17</b>	CPMC/CSI Howard Johnson Merle Hay Rd.	<b>Product Show</b>	<b>Aug 12</b>	Clam Bake Isaak Walton Club House Des Moines	<b>Annual CPMC Party</b>
<b>Feb. 24</b>	Cont. Educ.	<b>Roofing: Architectural Metal Systems</b>			





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*Courtesy Eastlake's Parlor, Des Moines*

The Sears and Roebuck catalog of 1908 offered fixtures of this style for \$5.19. Scrolled back arms, lural stopcocks and stamped leaves embellished a rather simple body. Pressed glass gas shades were available in a multitude of styles. The shades illustrated here are imitation cut glass.

## A Reflection On Historic Lighting

by Jo VonStein and Don Auto

The problem with locating light fixtures for restoration projects appears on the architect's horizon with the same infrequency as the proverbial blue moon, and when it does, he or she is generally at a loss for documentary assistance.

For an old building to look balanced, the lighting should reflect the architectural style and the flavor of the period. Track lighting would be as out of place in Terrace Hill as a rococo revival gasolier would be in the Des

Moines Civic Center. And yet, restorers often do not give enough attention to selecting restored original lighting that is appropriate for the architectural style.

The style of fixtures from the mid 1850's to W.W.I. which are of a potential interest to restoration projects in Iowa include a wide range of designs and functions.

Gas lighting which was first used in England had progressed across the frontier and by 1859, gas works had been established in Davenport, Keokuk, Iowa City, Mus-

catine and Burlington. Early gas burners were extremely simple, basically a pipe with a jet attached.

With the Mississippi River trade, came the wealth to build impressive Italianate mansions fitted with ornate gasoliers produced by the best Philadelphia manufacturers. Surprisingly, these were elaborately constructed using festoons of cast leaves surrounding allegorical figures. Often cast chains adorned these fixtures in a purely decorative mode adding vertical sweeps of chain from ceiling to the gas arms. Wall brackets imitated morning-glories, fushias and lilies during this rococo revival period.

These heavily ornamented gasoliers were balanced by carved woodwork, florid wallcoverings and rosewood furniture designed by artisans such as John Henry Belter.

The cream of the rococo revival gasoliers were manufactured by Cornelius and Baker who executed designs by J. G. Bruff for the Treasury Building and Capitol in Washington, D. C. However, Cornelius and Baker have become best known for their cast iron gasoliers manufactured beginning in the 1860's. These gasoliers were less expensive than the brass or bronze with the biggest disadvantage being their substantial weight. Fixtures were austere stiff and angular compared to their earlier counterparts with squared arms and body parts. Even the most elaborate cast iron gasoliers with tight and rigid curves suggest a rejection of the lush fixtures of the earlier decades.

But this increased simplicity gave way to the 1870's bourgeois taste for an European style known as Renaissance Revival. Builders during this decade installed their Second Empire and Italianate houses with brass and ormolu enamel-bodied fixtures, ornamented with medallions representing music, poetry and history in the drawing room and fish and fowl in the dining room. The bodies of these gasoliers represented vases and urns decorated with stylized palmettes and classical profiles derived from Grecian antiquities.

During this movement the invention of mirrored or silvered-metal reflectors allowed for the concentration of reflected beams of light. These reflectors were either an individual ceiling fixture (most notably used in the Philadelphia Centennial Exhibition in 1876) or concealed within the fixture on pivotal attachments to allow the light to be focused.

In an attempt to further increase the amount of light, banks of crystal prisms appeared on gasoliers. These prisms combined with interior reflectors and acid-etched shades represented the ultimate in grandeur. In 1884, Frederick M. Hubbell installed such a fixture in the drawing room of Terrace Hill. These fixtures, manufactured



*Courtesy Eastlake's Parlor, Des Moines, Morning Glory Bracket, Circa 1855*  
During the Rococo Revival, fixtures with glass "blossoms" of this type enjoyed a minor vogue. Characteristically the gas light jetted straight out instead of upwards as in more conventional models.



*Courtesy Eastlake's Parlor, Des Moines, 3 Arm Electric, Circa 1910*  
The central body of this fixture is illustrated in a 1908 Sears and Roebuck catalog. Although shown with gas arms it is assumed that electric arms became optional as electric service spread. As were gas shades, electric shades also were produced in a wide variety of shapes and styles. The shades illustrated are acid etched iridescent with optic ribs.



Courtesy Metropolitan Museum of Art, Edger J. Kaufman Charitable Foundation Fund 1969  
 All rights reserved, The Metropolitan Museum of Art.  
**6 Light Chandelier from the William Ryan House, Dubuque, Iowa, Circa 1880**  
 Manufactured by Thackera, Sons and Co.

Dubuque meatpacker "Hog" Ryan installed this fixture in the dining room of his home in the 1880's. The cage body, rod construction, chrysanthemum openwork and sphere prisms exemplify the rage known as the Aesthetic Movement in America.



Collection Mr. & Mrs. John Estes, Des Moines  
 Arts and Crafts Fixture, Circa 1910

Although not attributed to a manufacturer this hammered fixture most certainly hung in a dining room over a center table. The stained glass inserts covered by woven wire complement the bold scrolls and drop chain.

primarily in East Cambridge, Massachusetts and Philadelphia were particularly popular on steamboats. Because these were the most costly produced, their use was limited to grand public buildings or public rooms in the mansions built by the "robber barons" of the "gilded age".

In the late 1870's a group of English designers rebelled against the excess of grandiose design and established what today is known as the 'Aesthetic Movement'. These designers including William Morris, Walter Crane and Charles Eastlake, developed new styles among which is the Anglo-Japanese style. A noted example is a six-light gasolier manufactured in the mid 1880's by Thackera, Sons and Company, Philadelphia, that was installed in the dining room of the William Ryan House in Dubuque. This gasolier with its chrysanthemum motif, crystal spheres and acid-etched shades exemplified the Japanese influence in the aesthetic taste. It was complemented by wainscoting and artfully designed wallpaper by William Morris.<sup>2</sup> The twisted strapping, ceramic inserts and acid-etched shades characteristic of this style incorporated oriental motifs of bamboo, birds and flowers.

However, all these style changes did not substantially affect the amount of light produced, about sixteen candlepower, until the advent of the incandescent light bulb, invented by Edison in 1879.

This new curiosity, because it was not always dependable, was first used in combination with gas in the same fixture. In fact, many power companies ceased operation during the day. Edison's Pearl Street Station electric dynamos were installed in 1882, the same year that Cedar Rapids Electric Light and Power was founded. Des Moines Edison Light and Power, established in 1884, had 396 meters by 1886.<sup>3</sup> From this time to W.W.I, buildings were constructed planning for the use of both gas and electric lighting. By 1920, interior gas lighting, for all practical purposes, was a thing of the past.

Most gas and electric combination fixtures are easily identified by the alternating gas arms up, electric arms down, rotating around a rounded body supported by a rod and ceiling canopy. The more elaborate combinations enhanced by pierced repousse' ornamentation on the central body parts and electric socket covers, were appropriate for parlors and dining rooms.

The 1890's and the early 1900's brought about the simultaneous manufacture of gas, gas and electric and purely electric fixtures. The gas fixtures became increasingly simple as revivals of Colonial, Empire and European Renaissance designs began to be marketed. These are especially evident in Sears and Roebuck catalogs.

The electric bulb, however, provided new opportunities for designers who were no longer dependent on the central shafts of gas fixtures. Interestingly enough, elec-

tric bulbs were considered too harsh a light, but the novelty of its form often left the bulb unshaded.

"The closing years of the 19th century were an exciting time in industry and technology. Electricity was still a novelty. People were more conscious than ever of living in a "modern" world. But at the same time, the late 19th century was an age of romanticism and it was this combination of the romantic with the modern which spawned the remarkable phenomenon known as Art Nouveau."<sup>4</sup>

American Art Nouveau lighting is distinguished by the dominance of leaded opalescent glass suspended by chains from the ceiling; a radical change from the previous standard of rods and central body parts that copied gasolier designs. Although there is an infinite variety of this style, those by L. C. Tiffany have become the best known.

Concurrently, another group of artists began creating fixtures to explore the further aesthetic quality of electricity whose designs were also rebelling against the earlier revivals. This Arts and Crafts Movement was exemplified by fixtures incorporated into architectural schemes by designers such as Gustav Stickley, the Roycrofters and Frank Lloyd Wright.

Craftsmen created angular, hut-shaped electroliers compatible with interiors of unadorned white oak furnishings. These fixtures were fashioned from hammered and riveted copper and iron with shaded glass inserts.

For most manufacturers, this style was reduced to Mission; a simple square fixture reminiscent of gasoliers in shape and produced in vast quantities installed in the growing suburban developments.

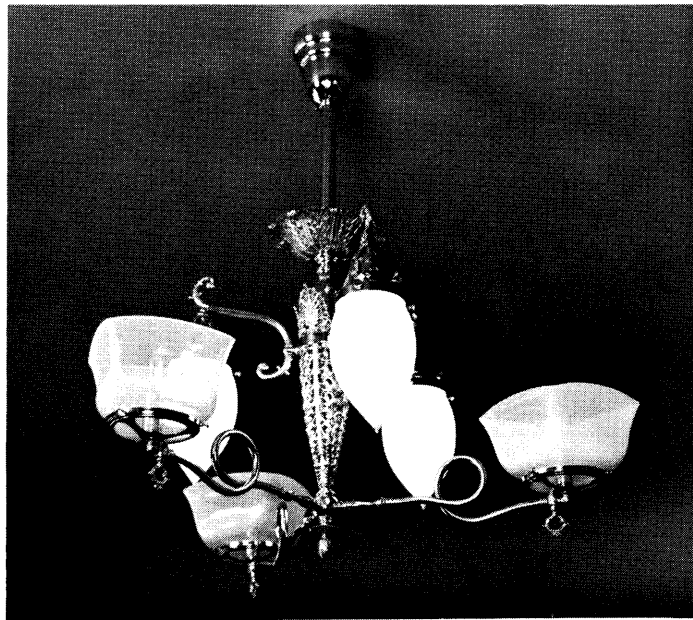
As Iowa grew and developed in the 19th and early 20th century, the architecture and its lighting reflected the changing taste and technology of American vision. For the architect challenged by recreating the feeling of the era, restored and electrified examples of vintage lighting, available through a network of firms specializing in the needs of preservationists, are as accessible to architects as supplies of contemporary counterparts.

**Notes:**

1. Denys Peters Myers, **Gas Lighting in America**, (U. S. Department of Interior, 1978) 249-252.
2. Alan Axelrod, "A Century of Light, The Development of Iowa's Electric Utilities," **The Palimpsest**, (September/October 1979), p. 132.
3. Myers, p. 205.
4. James Mackay, **Turn-of-the-Century-Antiques**, (E. P. Dutton & Co., 1974) p. 16.

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- Mackay, James. **Turn-of-the-Century-Antiques**. New York: E. P. Dutton & Co., 1974.
- Myers, Denys Peter. **Gas Lighting in America**. Washington, D. C.: U. S. Department of Interior, 1978



Collection Charles Griffin, AIA, Des Moines  
**3 Arm Gas and Electric Combination, Circa 1895-1910**  
 The pierced repousse' ornamentation not only covered the interior gas pipes but achieved a return to classical designs popular at the beginning of the 20th century. This fixture is most unusual in that the gas and electric arms do not protrude from the same body parts. Both gas and electric shades are hand blown clear opalescent.



Courtesy Terrace Hill Authority  
**Crystal chandelier installed in Terrace Hill after 1884 by Frederick Hubbell. 1608 prisms hang from a silver plated structure which illuminates the drawing room.**

# Urban Archeology Architectural Artifacts

by Claudia Cackler

Walking down the less-than-chic section of Westport Road in Kansas City, one could almost miss the unobtrusive street-front entry to Old Theatre Architectural Salvage. Only the small colored pennants flapping in the wind out over the street give any inkling of the treasures to be found inside.

Through the door, one is greeted by Patricia Shaughnessy, proprietor, busy with book-work behind an array of glistening brass lighting fixtures with their crystal shades. Having been involved in a long-term love affair with old buildings, I must admit I feel somewhat like the proverbial child in the candy shop. Following her into a more quiet, out-of-the-way room, we begin our interview with the inevitable, "I suppose you want to know how this whole thing started. We've been here since 1976. It took eight months to get set up in the present location."

Patricia's husband, AIA architect Joseph Shaughnessy, had been particularly involved in the revitalization of older neighborhoods during his term as city councilman 1971-75. Having lived in an old house in Westport, the city's premier historic district, the Shaughnessys were well aware of the difficulty involved in locating parts to restore, rehab or just "fix-up" older buildings. It seemed wise to start a salvage store, and he loaned his wife the money to set it up. Since Joseph's death in 1978, the business has been in Pat's hands, and with the help of her children, has been a successful and sole means of support.

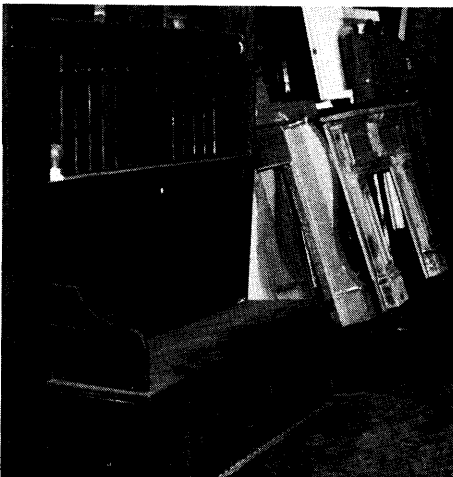
The profusion of artifacts to be found at Old Theatre is dazzling. "Basically what I carry are the decorative parts

of buildings. In other words, I don't mess with the structural members unless they're these wonderful great big walnut beams that are 16 feet long and 2 feet x 2 feet." Decorative parts include doors, wood trim and ornamentation, brackets, porch posts, fireplace mantels (nearly 200), iron fencing and decorative stonework. Actually, this list only scratches the surface. A slightly lengthier inventory would include rococo theatre mirrors, clawfoot bathtubs, pedestal lavatories, street lighting, hardware, and columns with a myriad of capitals, from Egyptian revival to Corinthian. And it continued, room after room, making a total of 25,000 square feet.

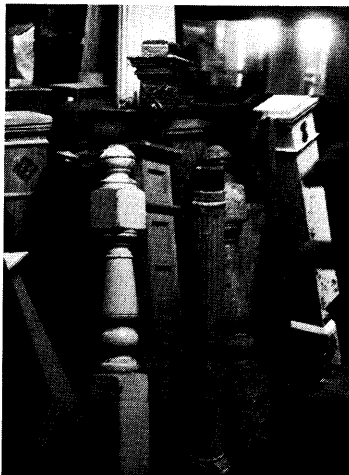
Old Theatre is, as well, one of the last places that a person can buy beautiful old elevators. The store's cage elevator, being one of the last in the city, does not incite Pat's salesmanship. "I don't care if I ever sell that one, I love it," she says. Other elevators are walnut boxes, taken out of Kansas City's City Hall when they made the change to the high speed variety. Unique with their thick dark veneer and bronze art deco ornamentation, one has been sold to be used as a bar in a private home. A luxurious little enclave it could make.

About 80 percent of the items sold come from a 100 mile radius, the remainder from all over the Midwest. Most things in the shop are priced at a fair one-fourth to one-third of what they would cost new, if indeed they were even available. "After all," Pat says, "the pieces are **used** and most will take some work."

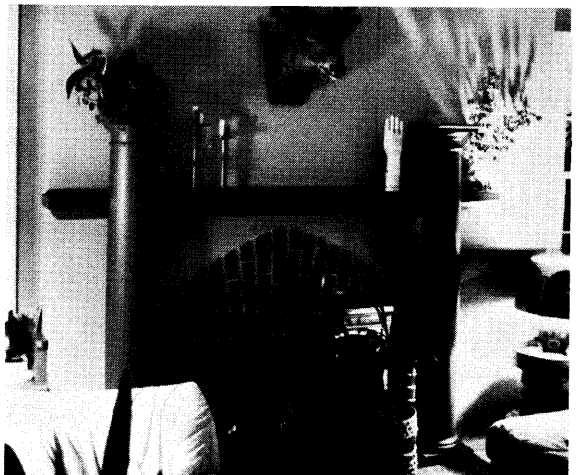
And what about the "Old Theatre", home for all these curious items? The main building was constructed in



An oak bench seat was commonly part of an elaborate stairway construction. This salvaged seat, along with impressive row of ornamental fireplace mantels, awaits reuse.



Newells carefully retrieved from some of Kansas City's most fashionable residences illustrate the richness of detail and care of fine craftsmanship once expected of all work.



Original fireplace design was made more elaborate by the use of antique columns. Columns are painted terra cotta, mantle is green, walls warm gray  
*Residence Thomas Baldwin, AIA*

1915 as a vaudeville theatre. The stage, complete with organ pit, remains and is now a work and storage area.

When wandering through the place one is curious to find out how the retrieval of the artifacts is carried out. "The longer we're in business, the easier it becomes. Before, you see, everything just got dumped into a hole. Even when we got started, people didn't see any of the value in it. Now, if a building **has** to come down," Shaughnessy says, stressing they are preservationists, "we try to purchase the salvage rights from the owner which helps him pay for the cost of taking the building down. Sometimes the salvage value is more than the building is worth." She then sends a crew of young men to go in and take what items have been agreed upon.

More recently however, the demolition people are seeing the market value in salvage, and Old Theatre will have to buy from them. Because of insurance policies in such cases, the pieces must be removed by the contracting company only. Shaughnessy says "The risk is, they can ruin a piece. In that case, I don't want to put my money up front until I see the piece."

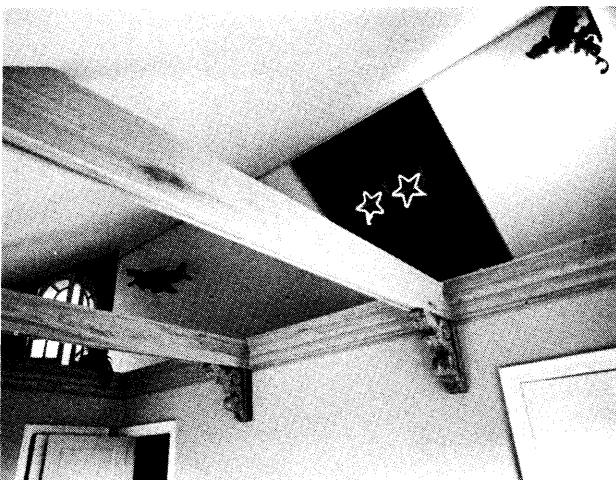
The largest, most challenging salvaging job they have undertaken was when J. C. Nichols Development Company took down two 1920's apartment buildings on the Country Club Plaza to make way for a new Saks Fifth Avenue department store. Old Theatre purchased the Spanish baroque, hand-made terra cotta ornamentation. That was simple. The salvaging itself required a giant to transport the pieces from the fourth floor to the ground. "We had to find the best man we could to take it out. It

cost a fortune. But it was just too nice not to put the money into it." Upon seeing the stacks of rare, intensely colored terra cotta, one is inclined to agree.

With the interest in "urban archeology" as the architectural artifact business is now fashionably phrased, business at Old Theatre is doing very well. To be sure, dealers from California and Texas take more than their share. Also, large department stores **rent** pieces to use in window displays. And interior designers have been quick to see the potential of these pieces.

Are architects using Old Theatre as a resource? According to Pat Shaughnessy, Wichita, Tulsa and of course Kansas City, provide a large professional market.

And while many in Iowa may not have fully explored the possibilities, there has been some interesting design work accomplished incorporating beautifully crafted details from our past. Both with traditional restoration through replacement of missing parts and with the non-traditional - the creation of post-modernist interiors by the integration of various artifacts - we can see the exciting potential of architectural "candy shops" like Old Theatre Architectural Salvage.



Existing attic was opened into bedroom and tie-beams faced in oak decorated with antique brackets. Window was added to create inside/outside balcony effect.

Residence Thomas Baldwin, AIA



Terra cotta capitals are enlivened by an intricate composition of minatures and other fanciful creatures. Periwinkle, maize, coral and moss tones emphasize and delineate the detail of these pieces.

# SIGNS of the times



Northern Trek  
Children's Zoo



Tiger Family  
Animal Nursery

Big on fun, game on, we're the place where we  
want to go, while having fun, we  
contribute to the  
quality of our experience in any way we  
can.



Environmental graphic design has come of age. It is now a highly specific part of urban communications and, increasingly, an integral part of the architectural design process. Sophisticated tools of research and analysis have helped develop the design and utilization of signage systems into a discipline.

Considerations such as type styles and functional requirements of spaces, color and color contrast, readability and compatibility within the urban context have become important as environmental graphic designers attempt to give individuals the information they need. In 1975 a professional organization was founded, the national Society of Environmental Graphic Designers, that is specifically concerned with the integration of proper signage into the architectural environment. Having reached the point in society where we no longer can afford nor do we need to use individual pictographs for every occasion, the Society is attempting to set standards of design, including materials and techniques. The acceptance of the wheelchair pictograph to designate facilities for the handicapped, for example, has greatly simplified life for thousands of individuals.

If we think of a signage system for a building or a recreational space as similar to that of a highway, we can begin to understand the significance of a universally comprehended network of signs. The differences are primarily of scale. On the road, signs tell us where to turn off, what is ahead, etc. A signage system for any building or complex of buildings is the same. Seitz, Yamamoto, Moss has designed signage systems of single buildings, such as the Duluth Depot Train Museum and the Minnesota State Historical Society Building, and for building complexes, such as the Minnesota State Capitol complex, covering four blocks and including an underground tunnel system.

Road signs deal with traffic flow; building signs deal with crowd flow and handling. Frequently the two are part of a single system as with the pedestrian and vehicular signage system developed for the 530-acre Minnesota Zoo.

The relief of low-level anxiety is a significant result of effective environmental graphic design. One of the unanticipated disadvantages of skyway development, for example, has been the confusion associated with travelling in an unfamiliar environment. In years past, there were few people in Minneapolis and St. Paul who had not had that experience. In 1969, however, Seitz, Yamamoto, Moss worked with the architectural firm of Hammel, Green and Abrahamson to develop a signage system for St. Paul's skyway system, the largest in the world. Minneapolis is now considering a similar approach in updating that signage.

Wending one's way through a skyway system can be a frustrating experience. There is a feeling of disorientation when walking around, between and through buildings, while suspended in a corridor or bridge a story above the ground. All the usual landmarks change. Gone are the street signs, the familiar storefronts, parking lots and office entries. One is unsure how to get into the skyway and, more alarming, how to get out.

Seitz, Yamamoto, Moss was commissioned in 1980 by the Des Moines Skywalk Commission to develop a graphics system that would both orient the individual using the skywalk and provide a unified visual identity for the skywalk system, which officially opened in April 1982. The resultant signage should be in place by later summer, and will be standardized for the subsequent skywalk extensions.

The notion of standardization, as already mentioned, is key to a successful signage system. We know to look to the street corner to identify the intersection; mailboxes are blue and have a common shape; we know where to look for semaphores and that the three lights they carry—red, yellow, green—each has a meaning. They are all immediately recognizable and understood.

The design objective for Seitz, Yamamoto, Moss was to devise a system of visual cues that would become instinctual for frequent users, as well as apparent enough to serve the first-time user. There were also the special needs of the disabled, for whom the usual skyway frus-



Whatever else the art of architectural graphics may be, its primary purpose is informational, either as a system or a single element, giving identity to a place or directing a person to where he wants to go. Being informational does not mean it must be dull, pedantic, boring, unimaginative, or even Helvetica Medium. Nor does it mean being assaulted with the visual chaos which ensues from the competitive commercial marketplace along the highway.



The notion of sky and being suspended in the air was carried through to the graphic panels located at the skywalk intersections or nodule areas where people congregate. These points of reference have been established by the skywalk commission and respond to initial recommendations forwarded in the feasibility and master planning study completed by Barton Aschmann Associates and Brooks Borg and Skiles Architects in 1979. That concept was formulated on the premise that well-known downtown buildings could serve as important visual landmarks or reference points. Included with this was the notion of people images to key centers of shopping, banking, eating, etc.; all images inspired by local faces or structures.

trations can frequently be compounded.

Having defined the audience, Seitz next looked at the skywalk's specific informational requirements, which included the need to identify:

- street-level access to the skywalk
- skywalk orientation (you are here)
- directions within the skywalk
- buildings on the skywalk
- exits from the skywalk
- services and stores on the skywalk

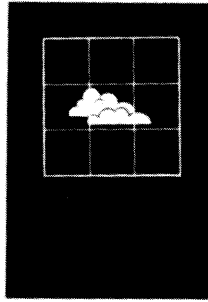
There were certain individual communications requirements, as well, for:

- disabled visitors/users
- emergencies—telephones, exits
- amenities—restaurants, parking, restrooms, telephones, money banks
- advertising/stores
- special events, i.e. United Way campaign

A review of all these requirements resulted in an hierarchy of signage: directional signs, directories and identification signs.

Concomitant with design programming and planning was the search for an appropriate skywalk imagery. The first attempts were to develop a skywalk "logo." Six candidates were translated into the three sign types. One form has particularly strong connotations: the image of a cloud. After discarding hardline drawings of clouds, photographic investigation was tried with type overprinted. The result is the cloud imagery that is used on all skywalk signage.

The notion of sky and being suspended in air was carried through to the graphic panels that will be located at basic skywalk intersections or nodule areas where people congregate. These have been established by the Skywalk Commission. There are five panels to be installed, each typically a 13'4"x8' color print mounted and set in



The policy setting function is a powerful one. Signage controls so strict that, in an effort to avoid visual chaos, there is no vitality or identity at all can result from unrestrained civic efforts. Equally important is the avoidance of controls that produce nothing more than an overall, uniform neutrality. In addition to preparing a project manual for future installation of signage, Seitz Yamamoto Moss was asked to make graphic recommendations to the Des Moines Skywalk Commission regarding the location and size of advertising, location and restrictions on building signs, non-profit usage of the skywalk and upkeep and maintenance.

Since all signs deal with information and, consequently, words or symbols, most signs embody typography as a prime design element. The number of types faces now available and the diversity of styles offer an incredible range of choices. Fortunately for the designer, most type styles do not have the same eclectic quality usually associated with styles of architecture. The selection of a particular typeface involves finding a face whose character is appropriate to the particular word being spelled or the image projected.



a metal pan. The visual image of the sky is reinforced by the murals, which variously depict floating hot air balloons, geese in flight, a soaring kite, a hang glider adrift, and an airplane climbing.

A mirror polished chrome or aluminum wraps the cloud imagery on all skywalk signage. The predominant color is "skywalk blue." A classical typeface was selected to contrast with the modern, softly rounded, high-tech construction.

The primary overhead directional signs, trans-illuminated with fluorescent light, are visible even in darkened areas, can be seen from two directions, and measure 8' x 1' x 8". The present program calls for 30 directional signs. There will be 12 directories introduced, each 2' x 3', and 55 to 60 identification signs for exits, parking, handicapped entrances, etc., each measuring 10" x 12".

The signage is designed to be readily apparent as an

overall image rather than simply a sign. There was a need to establish some sort of visual continuity throughout the skywalk system and the signage is intended as much as elements of skywalk vocabulary as of communication.

There are several elements to that vocabulary. The symbol, graphics and signage itself can be strengthened by the architecture and interiors of the skywalk corridors and bridges. The introduction of uniform standards for carpeting, lighting, hardware, materials, and colors can complete the imagery.

Brooks, Borg and Skiles; and Kendall, Griffith, Russell, Artiaga, both architectural firms from Des Moines have developed skywalk bridges and corridors and established the predominant architectural approach to the system. Although the City owns the skywalk, it only pays to construct the bridges; the developer pays to construct the part of the skywalk contiguous with its property.

# SIGNAGE IS JUST ANOTHER EXPENSE THAT, IF IT IS TO BE SUCCESSFUL, MUST BE PLANNED AND BUDGETED AT THE OUTSET

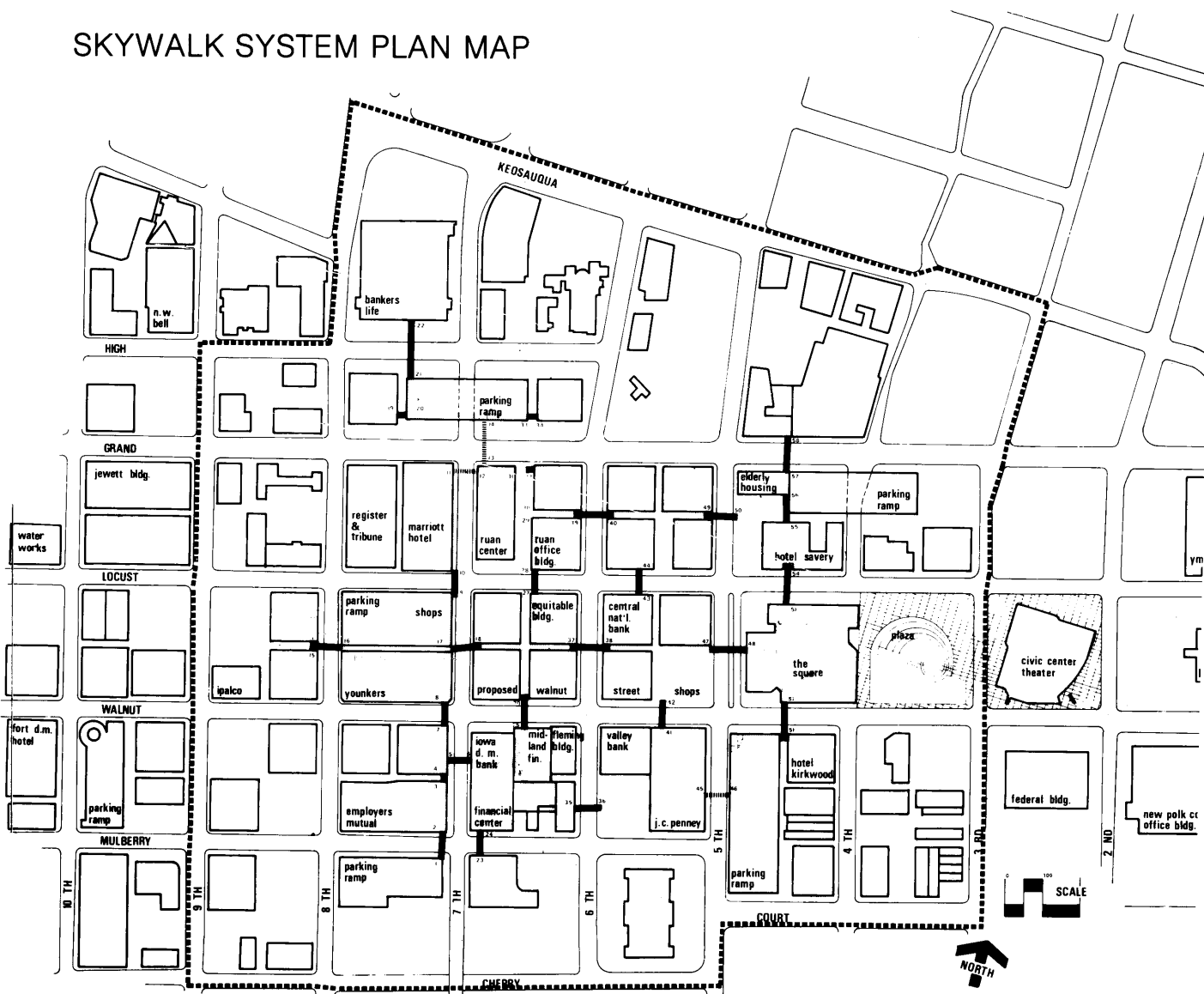
Design standards must therefore, be approved by the City—and enforced by the City.

One result of Des Moines' attention early on, to environmental graphic design may be recognition, at last, that signage is just another expense like carpet or hand-rails that must be planned and budgeted for at the outset. It is an integral and essential expense, not a simple tack-on or afterthought. It also allows for economies when proper wiring or installation areas, for example, can be provided in initial construction.

The City of Des Moines has a vested interest in the success of the skywalk concept. The City intends to use the system as an incentive to develop other downtown areas and, thereby, strengthen the City's tax base. The concept has worked in other cities, Minneapolis and St. Paul among them. The skywalk's vivid and informative environmental graphics should make that proposition even more appealing.

The City, by planning for graphic design at the same time as architectural planning and design, has recognized that graphics must be part of a construction budget, as well as an integral feature in the architectural design. It is both cost-effective and design-effective for architects to work with environmental graphic designers from the beginning for maximum information and aesthetic harmony within the architectural space, whatever it may be.

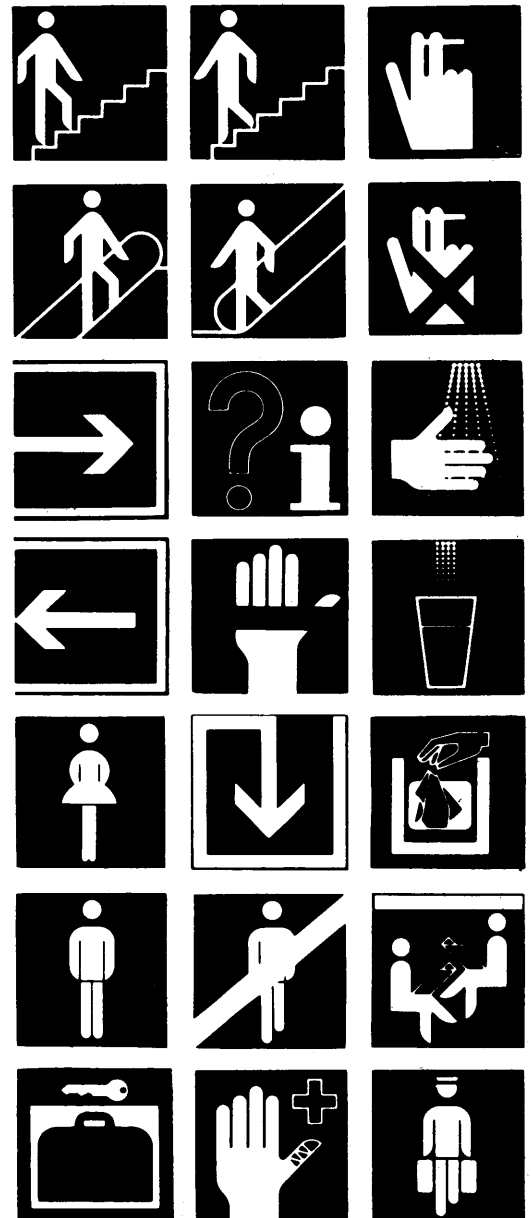
## SKYWALK SYSTEM PLAN MAP

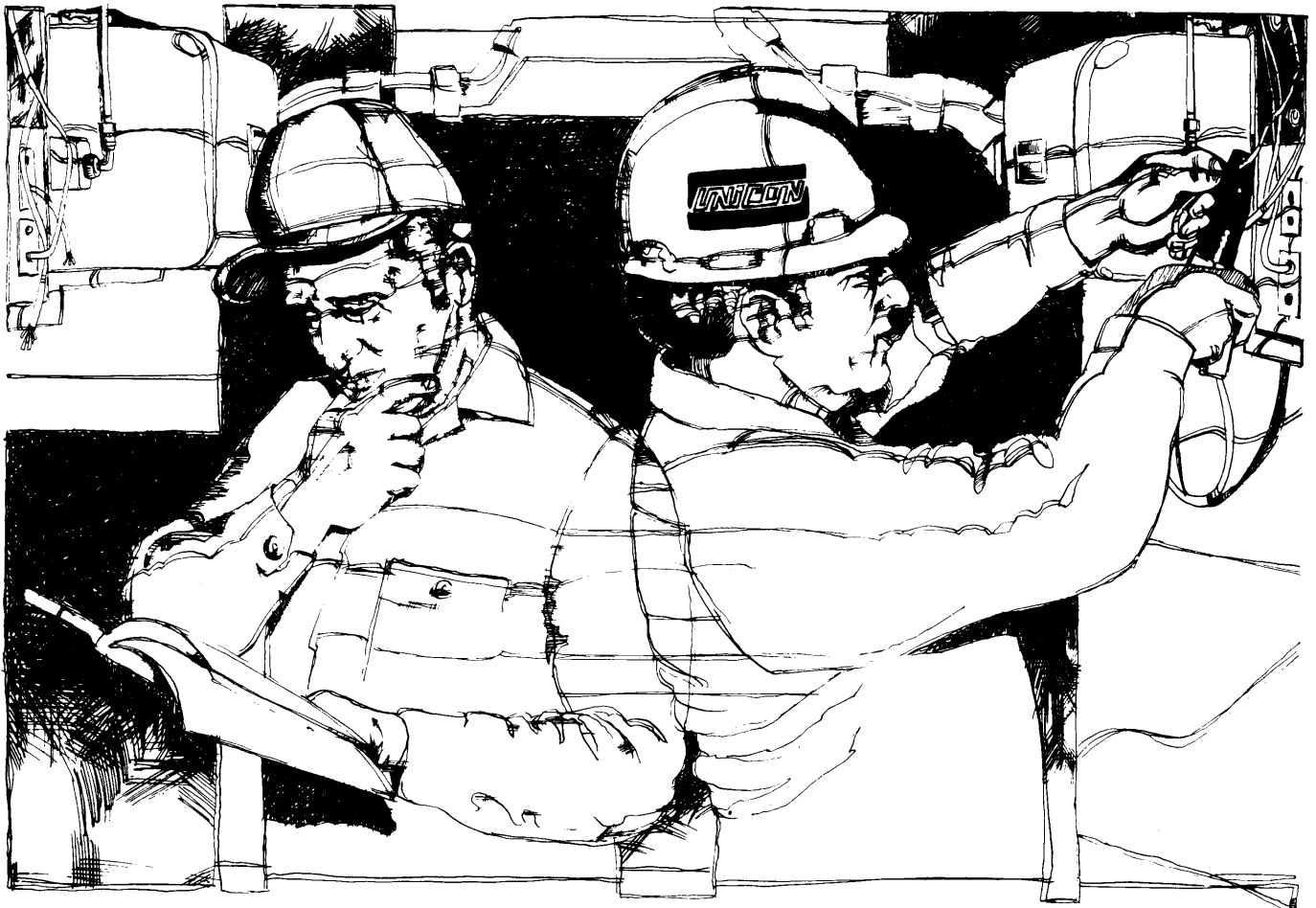


The relief of low-level anxiety is a significant result of effective environmental graphic design. One of the unanticipated disadvantages of skywalk development in Minneapolis and St. Paul, for example, has been the confusion associated with travelling in an unfamiliar environment. Because the City of Des Moines intends to use the system as an incentive to develop other downtown areas and strengthen its tax base, it has a vested interest in the success and clarity of the skywalk concept.



The quantity of visual material along the skywalk system is not overwhelming, though it is by nature of the system presented in a relatively narrow space to a constantly moving and varied audience. In addition, there are conflicting visual and experiential goals as one progresses through the system. The skywalk bridges themselves are instruments for assisting unobstructed and unencumbered pedestrian movement in downtown Des Moines. As the skywalk concourses move into commercial buildings, this quest for rapid movement is superseded by a meandering traffic pattern intended to entice users into the adjoining retail and business uses.





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Close Mansion, Iowa City. Under the 1976 tax Act, tax credit was obtained for the replacement of the window sash of this mansion. Photo: Wöhner, Nowysz, Pattschull & Pfiffner, P.C.

# Tax Incentives For Historic Preservation

by David Arbogast

Historic preservationists have gained a widespread reputation for being impractical, nostalgic antiquarians whose primary interest in life seems to be standing in the way of "progress." In hope against hope they sallied forth to do battle with the evil, corrupt businessmen whose chief purpose in life was to bulldoze and destroy all vestiges of our historic patrimony. The net result seemed to be increasing antagonism and miscommunication between the two forces.

The chief issue actually was neither "progress" nor "historic patrimony," but, rather, "economic reality." It was inconceivable to the preservationists that it could be more profitable to pull an older building down and construct a new one in its place as opposed to merely rehabilitating or restoring an existing building to adapt to new or changed uses. The fact of the matter, however, was that in most cases new construction was far more pro-

fitable than preservation of older buildings. The owner who preserved a building did so more out of the goodness of his heart than out of a desire for economic gain.

The motivations for new construction, although far-reaching in their implications, were not complicated in their origins. Following World War II, America entered a period of abundant prosperity - and abundant energy. Federal economists realized that to sustain this prosperity it was vital to maintain high rates of employment which, of course, meant a high use of energy. The result was a strong impetus to bolster and encourage the building trades. To accomplish this, the tax laws were written to give strong encouragement for new construction, and, conversely, to discourage the retention of older buildings which, of course, did not merit an investment of labor and energy. The incentives to new construction came primarily in the form of accelerated capital depreciation laws for new buildings which made new construction, in many cases, quite lucrative.

As long as energy was abundant and relatively cheap, this policy was a very sound and good policy and served well to maintain the "Great Society." However, with the energy crisis of 1973 the end of cheap energy commenced, causing multiple stresses to the American economy, resulting in restudy and rethinking of economic policy.

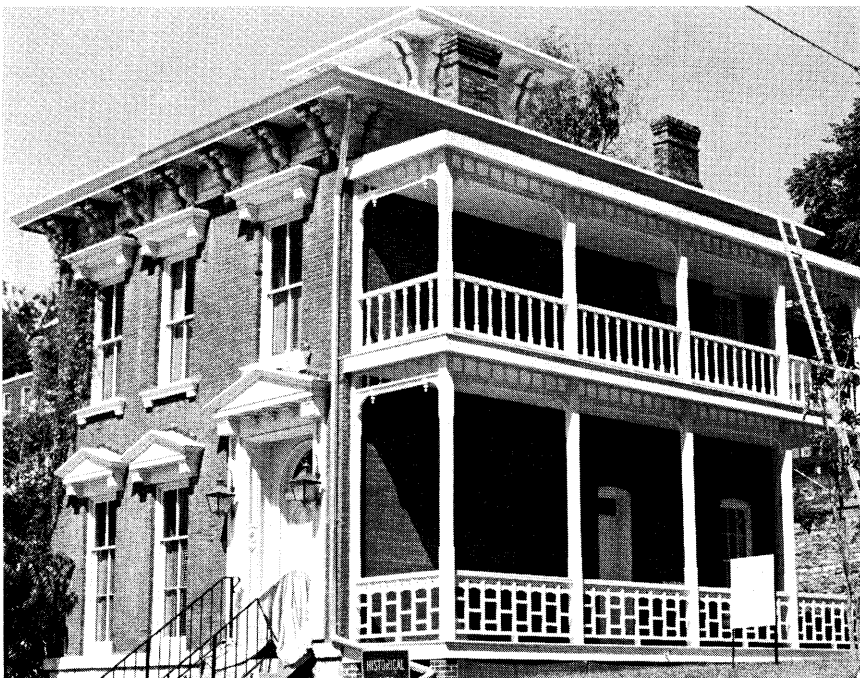
One of the results of the energy crisis has been a re-evaluation of the relation of new construction to historic preservation. Simply because a building is old does not mean that it is deserving of demolition. Unlike much new construction, older buildings were often built with a view toward an unlimited lifespan or a greater lifespan than

much new construction. They were also often built to relate to their environment in ways which often make them more energy-efficient than comparable recent construction. Thus, a basis in fact has been established to justify the retention of older buildings.

There was a great concern about the relationship of the building trades industry to preservation and rehabilitation. It was widely believed that there would be opposition from the industry to preservation because of a potential loss of jobs in what was viewed to be a less labor-intensive form of construction. In fact, although preservation is usually less expensive on a square footage basis than new construction, the reduction in cost is gained through the difference in materials used. Preservation is actually more labor-intensive, but its cost is offset by the reduced demand for building materials. This means, of course, an overall energy savings as opposed to new construction but with a brighter employment picture than that offered through new construction.

The bottom line has been a reversal of former economic policy relative to new construction. In 1976 the tax laws were altered under the Carter administration. Among the provisions of the new laws were disincentives through accelerated depreciation for new construction which was built on the sites of historic buildings demolished for the new construction.

There was widespread concern in the preservation community that the Reagan administration would reverse the trend established by the Carter administration. Indeed, the Reagan administration has taken an entirely different tack in dealing with preservation. In line with



**Fordney House, Burlington.** Exterior restoration for tax act purposes included the complete reconstruction of the two-story porch seen here. Photo: Iowa State Historical Department, Division of Historic Preservation



**Security Savings Bank Building (Iowa Electric Light and Power Company), Cedar Rapids.** Conversion of this building for use as a department store involved minimal exterior restoration as the exterior had been well-maintained over the years. Photo: Iowa State Historical Department, Division of Historic Preservation.



overall policy to reduce Federal employment and the Federal budget, direct Federal grants-in-aid for preservation have been virtually eliminated. However, to encourage private investment in the construction industry, strong incentives for preservation were embodied within the 1981 Economic Recovery Tax Act.

These incentives vary significantly from those offered in the former Tax Act of 1976. Gone are the disincentives for demolition and new construction. In their place are even stronger incentives for the preservation of older, not merely historic, buildings. A substantial investment tax credit is now possible at increasing rates for buildings thirty, forty, or fifty or more years old. The maximum investment tax credit of 25% of certified rehabilitation costs is offered for "certified historic buildings," i.e., those buildings listed or determined eligible to be listed, on the National Register of Historic Places. A minimum period of depreciation of fifteen years is also possible under the new law. Qualifications for the investment tax credit are contingent upon a minimum cost of renovation work of \$5,000 or an amount equal to the adjusted basis of the building, whichever is greater, and adherence to Federal standards for rehabilitation and restoration.

The results of these new incentives has been a strong shift, especially on the East Coast, by real estate developers to the preservation and rehabilitation of old buildings. Significantly, preservation is accounting for an increasingly larger proportional share of the construction market.

Interest in preservation in Iowa, although less intense by comparison, is growing steadily. Under the Tax Act of

1976 a significant number of projects were approved, among which were the following:

- Iowa-Des Moines National Bank, Des Moines
- College Block Building, Iowa City
- Fordney House, Burlington
- Post Office, Webster City
- Close Mansion, Iowa City
- Amana Furniture Shop, Amana
- Security Savings Bank Building, Cedar Rapids
- Des Moines Rapid Transit Company Car Barn, Des Moines
- Several Buildings in Sherman Hill Historic District, Des Moines
- Oil Mill House, Le Claire

As can be seen in the random selection of projects given above, a wide range of buildings were successfully rehabilitated, either for functions identical to those for which the buildings were built, or for compatible, modern functions, indicating the versatility of this approach.

Further interest was expressed in May when the Division of Historic Preservation of the Iowa State Historical Department sponsored a one-day conference in Iowa City dealing with the 1981 Tax Act. With over one hundred in attendance, there appeared to be a strong interest and commitment indicative of a growing constituency for preservation in Iowa.

Thus, preservation has come a long way in a few short years. Although perhaps not "the" wave of the future, preservation is one vital force which will affect the face of Iowa in the years to come.



**Iowa-Des Moines National Bank, Des Moines. Tax act benefits were secured by the interior and exterior restoration of one of the finest Art Deco structures in Iowa.**

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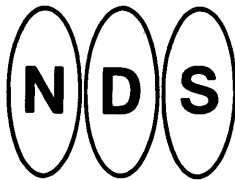
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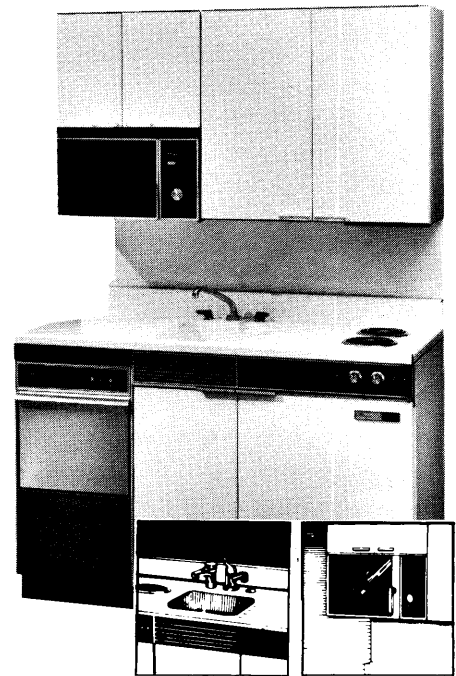


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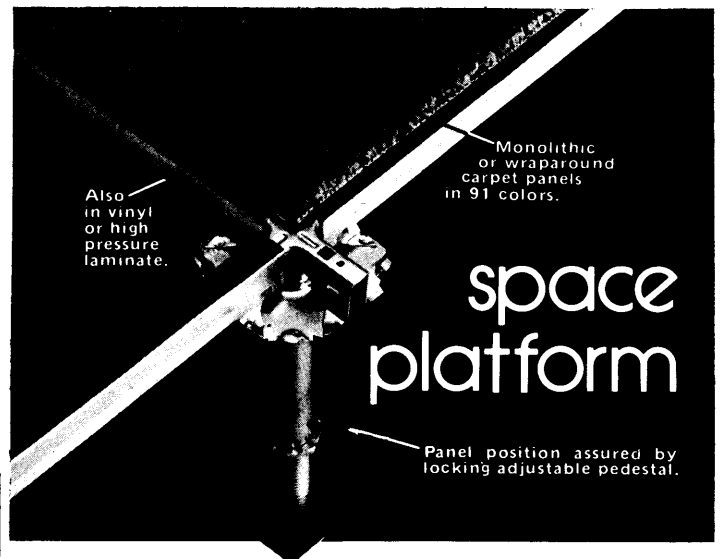
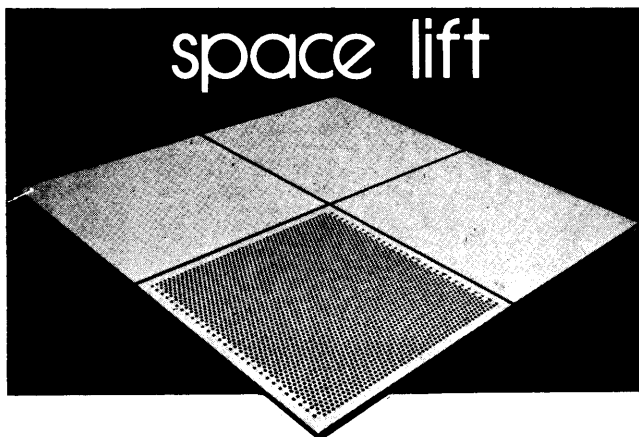
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# IN REVIEW

## Seminar/Field Trip Held

Forty-three architects from Cedar Rapids, Des Moines, Waterloo and various cities across Iowa attended a one-day seminar and field trip at the St. Regis Prestressed Concrete operations plant in Iowa Falls on May 25, 1982.

The plant tour started with a brief review of St. Regis' rebar bending shop for a demonstration of stirrup reinforcing bar bending for columns and bridge beams and the stud welding machine where reinforcing studs were being welded to plates that would eventually be used to connect double tee wall panels to the precast concrete frame of a new building for Iowa Beef Processors in Denison. The tour group was shown how St. Regis prestresses bridge beams and also observed the pouring of double tee wall panels for the same structure. The double tee wall panel form is housed in an all precast concrete building 300 ft. long, with a clear span of 100 ft. After observing the casting operation, the tour group was shown the inspection-quality control facility where the strength of concrete cylinders is checked daily to assure proper concrete release strength.

Several seminars were held including a discussion of the precast-prestressed concrete building systems

available. A slide-tape presentation prepared by the Prestressed Concrete Institute entitled "Sprinklers vs. Trade-offs" pointed out the large fire insurance premium savings possible when all-concrete buildings are specified in lieu of metal buildings or wood and/or brick veneer. A study over a period of several years made by Factory Mutual showed that sprinkler systems historically have actually functioned properly in only 80 percent of the fires that occurred in sprinklered buildings. Last on the program was a presentation by George Krepel of the Prestressed Concrete Institute on the benefits of specifying that prestressed-precast concrete be supplied by a PCI certified plant.

## ISU Energy Service

A program of the ISU Energy Extension Service is the Energy Hotline. Using the toll-free number, (1-800-532-1114 or, in Des Moines, 281-7017), Iowans can call with their questions about energy conservation or alternate energy sources.

The Hotline handles a number of calls on passive solar energy. "Passive solar technology is new for most people in Iowa," says Jeff Newburn, Information Specialist for the Hotline. "For people wanting to build passive solar homes or retrofit with a passive addition, we recommend they consult a competent architect to avoid some easily made but often catastrophic mistakes." To help Iowans find such architects, the

## PRESTRESSED CONCRETE OPERATIONS



Wishes to thank the architectural firms listed below for their participation in our seminar/field trip held May 25, 1982.

Kendall, Griffith, Russell, Artiaga  
Brooks, Borg, Skiles  
Master Builders  
Payne, Champion, Bernabe  
State of Iowa (Architectural Dept.)  
Woodburn & O'Neil  
Rudi/Lee/Dreyer  
Frevort-Ramsey-Drey-Kobes  
Iowa State University (Architectural Dept.)  
Cityscape Design

McConnell, Steveley, Anderson  
Wehner, Nowysz, Pattschull, Pfiffner  
Flinn, Saito, Andersen  
Hansen, Lind, Meyer  
Design Associates  
Kirk Gross Company  
Brost Arch. & Plan  
Brown, Healey, Bock  
Architects Collaborative

Many other architectural firms expressed interest but were unable to attend this year's function. St. Regis is already working on the program for next year and hopes to see many of you in Iowa Falls in 1983.

### Plant Locations:

P. O. Box 518  
Iowa Falls, Iowa 50126  
515-648-2579

4003 J. St. S. W.  
Cedar Rapids, Iowa 52404  
319-366-2751

3312 S. E. Granger  
Des Moines, Iowa 50317  
515-265-0711

Hotline has compiled a list of architects with experience in passive solar.

To qualify and be placed on the list, the architect must have designed and had built at least one passive solar home. He/she must then send a letter outlining the passive project(s) (e.g. direct gain, thermal storage wall, sunspace, combination), estimated solar fraction and other pertinent information to Jeff Newburn at the Energy Hotline, Energy Policy Council, Capitol Complex, Des Moines, IA 50319.

## Des Moines Area Community College Installs Energy Management System

Des Moines Area Community College officials think they have found a better way to keep their students warm in the winter, cool in the summer and save energy and money in the process.

They are in the final stages of installing a \$600,000 computer-assisted energy-savings package that will pay for itself within four years.

Ken Brown, director of plant services for the college said the system will evaluate individual room temperatures, setback temperatures in the evening and automatically reset them before class time in the morning, will check all on-campus equipment such as boilers, and

pumps to confirm they are operating properly, and will control hot and cool water temperatures.

The system, is expected to save the college over \$100,000 a year.

## Why Design Awards?

Architects are notoriously poor at promoting themselves and their profession. Public and corporate awareness of architects and architecture is woefully inadequate.

One immediate solution is to concentrate our promotional effort on the media. They haven't responded overwhelmingly in the past, but they are at least identifiable and vulnerable to a sales program. Two important sales techniques include making their job easy and giving them a local focus. The Iowa Chapter, AIA design awards program provides a format for meeting both of these requirements. The program results can be a marketable package that represents the profession and increases the awareness of architecture.

The design awards program is also a communications tool within the profession. There has been an emphasis in recent years on participation in the awards program. The continuous display of all awards entries at the state convention has been an effective way of reviewing current construction in the state and putting your own work in perspective. The awards will also be exhibited in art centers, libraries, banks and other places visible to the public.

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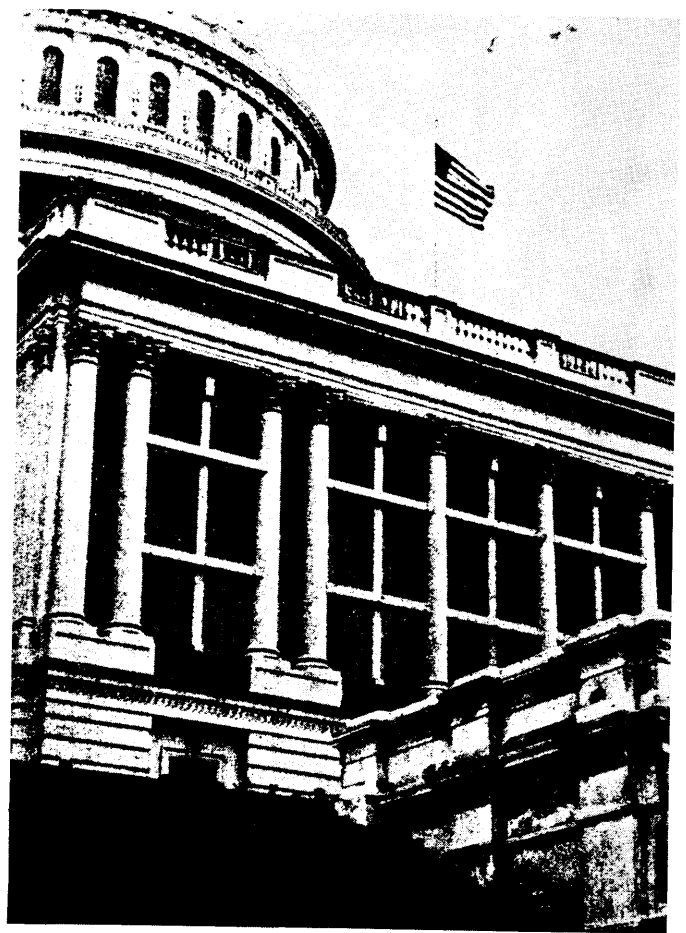
## Restoration Of Capitol's West Front Urged By AIA

To preserve the architectural integrity of the U.S. Capitol, the AIA has urged the decision-making U.S. commission on the Capitol's West Front to support restoration in situ of this last remaining visible section of the original 182-year-old national landmark.

Since 1937, the Institute's opposition to extension has been expressed in committee testimony during Congressional hearings on the West Front, wrote Lawrence. He explained why the AIA strongly recommends restoration: —Under the proposed scheme for extension, the infill between the central and flanking wings would destroy "the articulation of the massing" . . . and thereby diminish the facade's esthetic value and the dome's visual impact. Also extension of the center portico would bring the West Front "uncomfortably close" to the west edge of the Olmsted Terrace.

—Historic preservation and the Capitol's continuity would suffer under expansion. "Burying the 18th- and 19th-century walls designed by architects William Thornton and Charles Bulfinch behind an extension will destroy this historic continuity. Entombment is not historic preservation."

—The AIA-endorsed Capitol Hill Master Plan, unveiled last year by Architect of the Capitol George M. White, FAIA, provides that "future space needs of the Congress



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can be accommodated, and without extension of the West Front of the Capitol."

While the Institute feels that restoration would cost far less, the decision to compromise the architectural quality of the building should not be based on financial projections alone. The AIA proposed 15 years ago that restoration of the West Front was necessary and should be undertaken immediately. Ten years ago the cost of restoration was projected at less than \$13 million. Today, the Architect of the Capitol estimates restoration costs to be \$55 million. Further delay will only increase the costs and allow further deterioration.

The National Trust for Historic Preservation has joined the AIA's campaign to restore the West Front.

## Kirkwood Community College Multiplies Swings

Last year Kirkwood Community College in Cedar Rapids accomplished a remarkable feat in these days of escalating energy bills—the college's 1981 energy bills are less than the 1979 bills, despite several large utility rate increases.

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Kirkwood Community College has been recognized for

its energy conservation efforts in the past, especially in the area of education programs. In recent years, their efforts were extended into facilities management as energy management became part of the responsibilities of the director of plant services. These new efforts concentrated on heating, ventilating, and air conditioning equipment and on balancing and calibrating the buildings' automatic control system. This system allows Kirkwood to automate some of the controlling that was once done manually.

Other modifications to operations include the use of outside air to cool the buildings whenever possible.

**COMING**  
**SEPTEMBER/OCTOBER**  
**AIA Convention**  
**Issue**

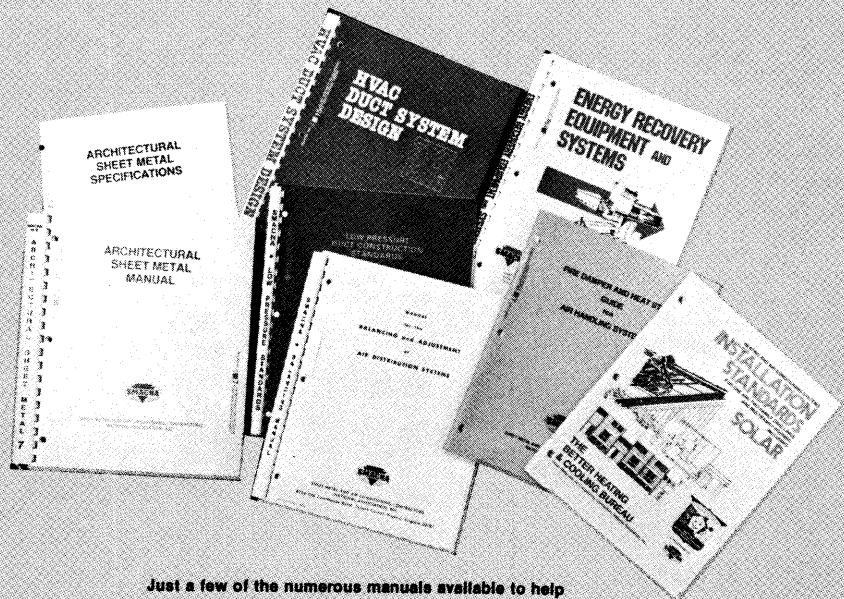
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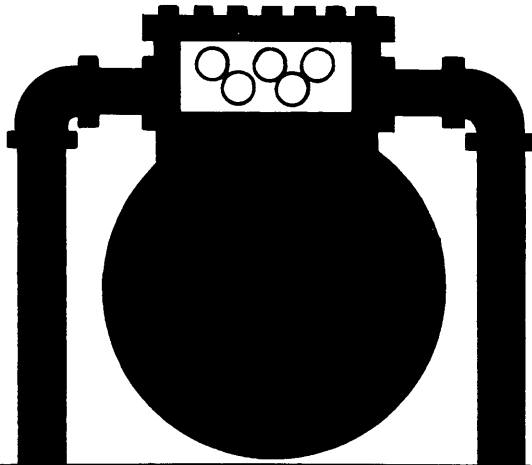


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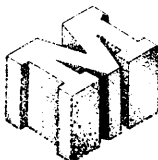


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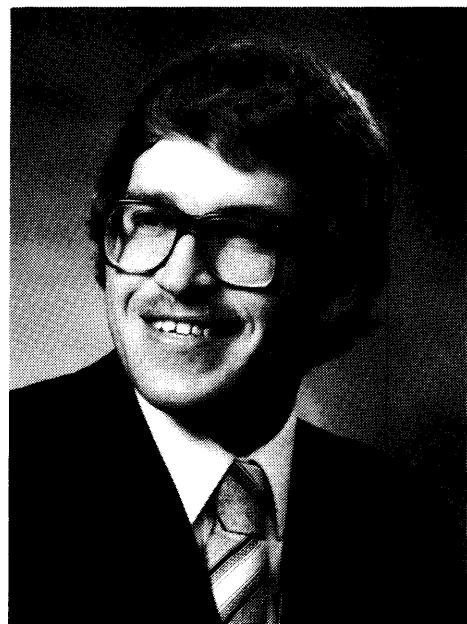
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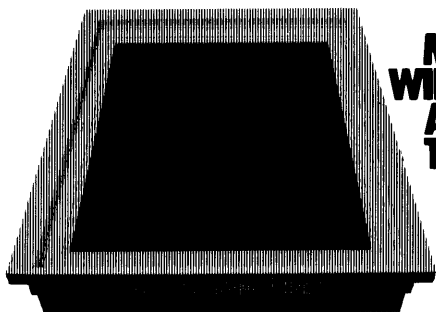
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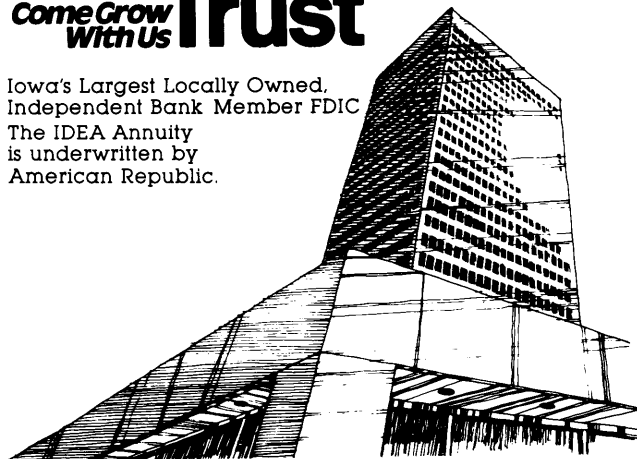
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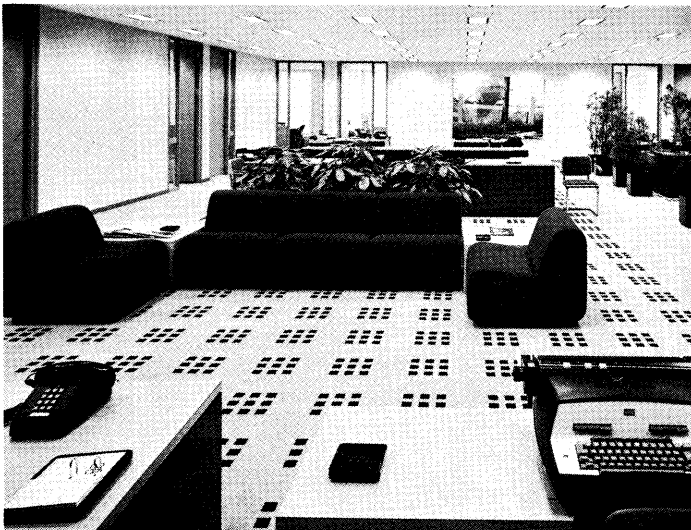
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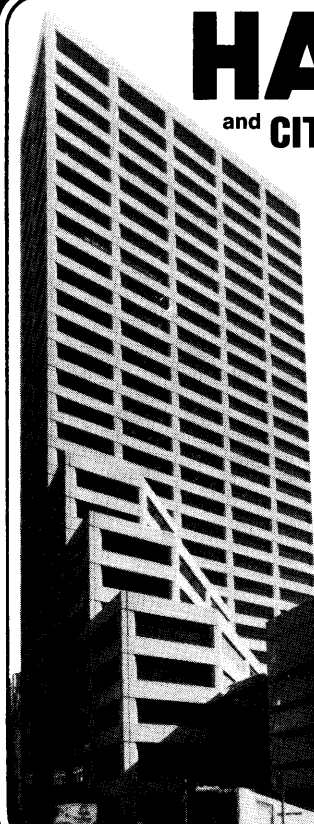
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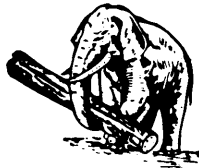


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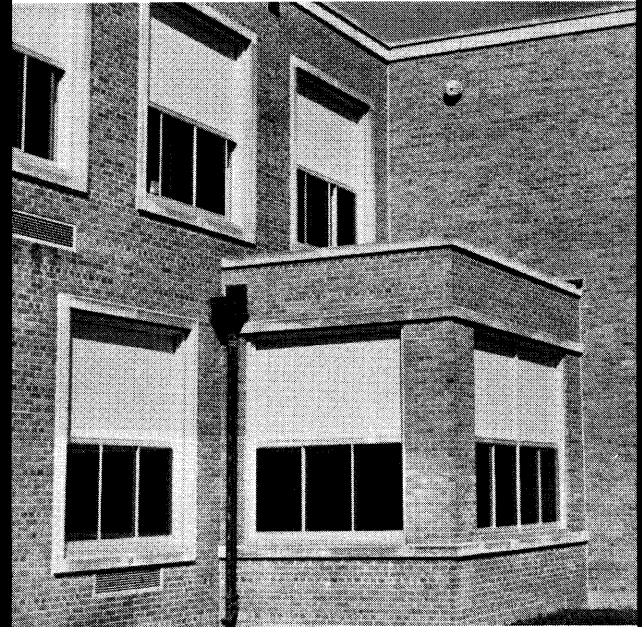
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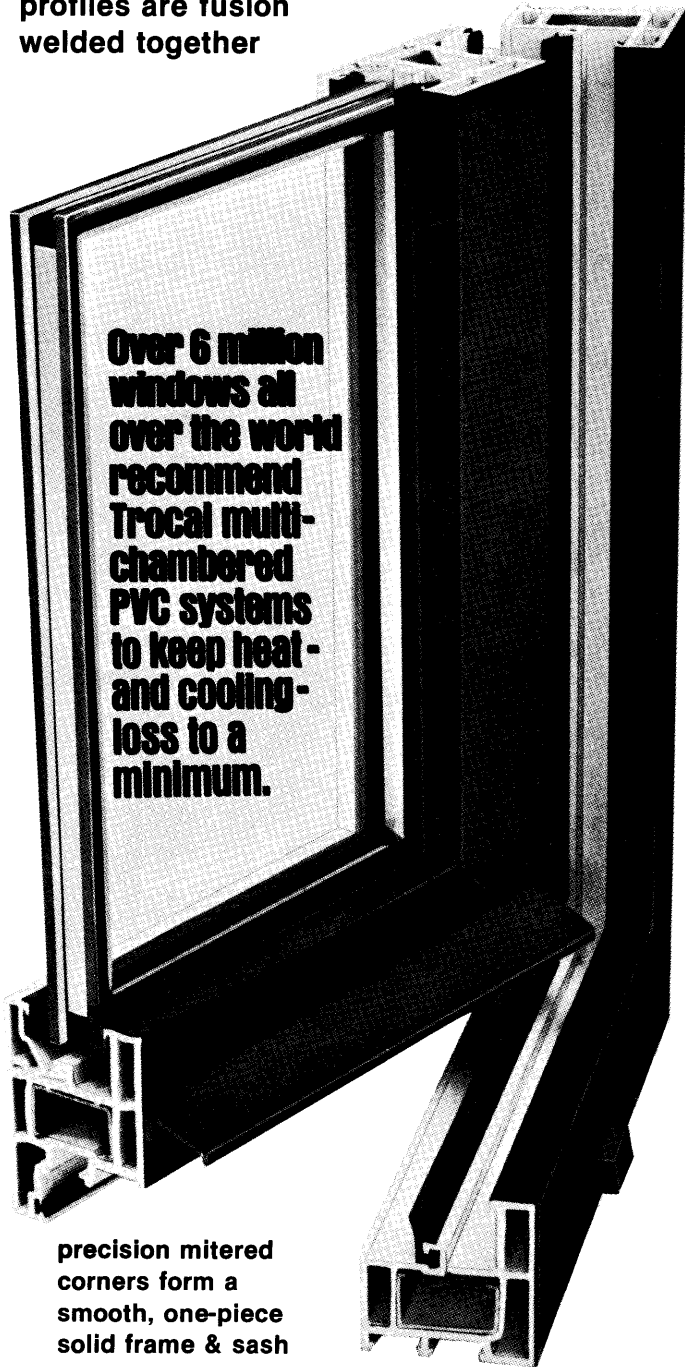
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