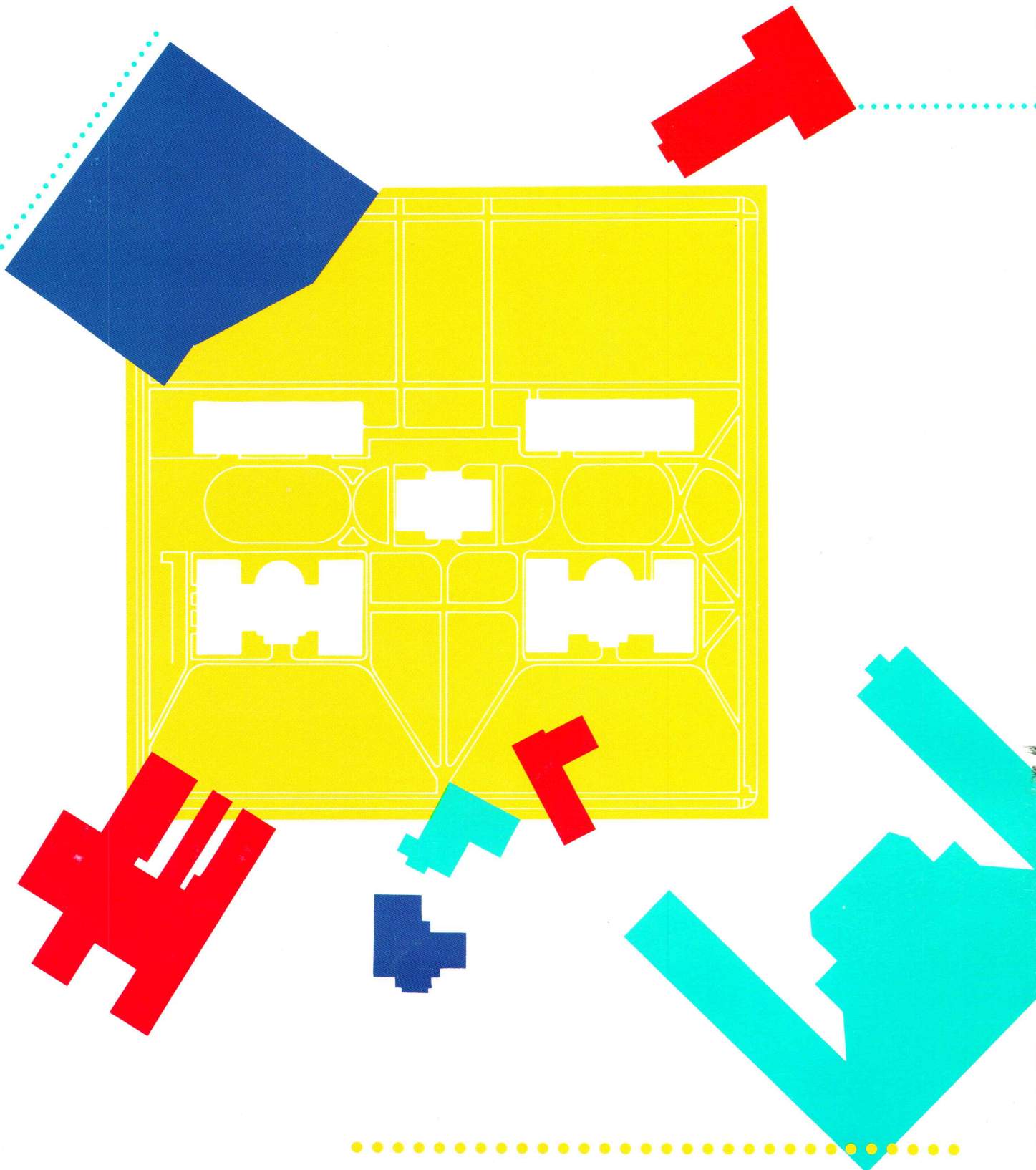
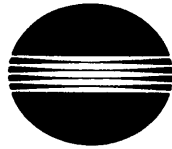


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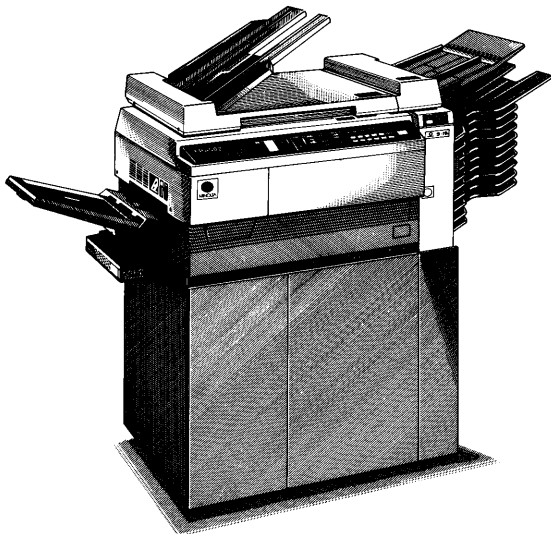
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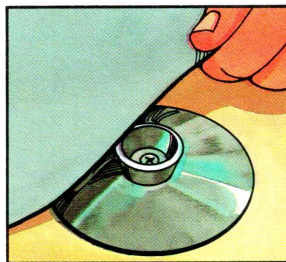
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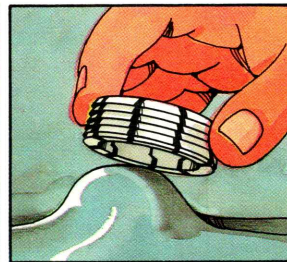
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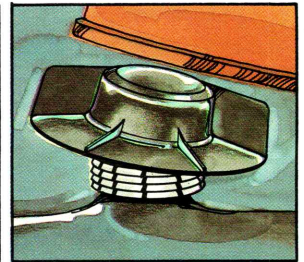
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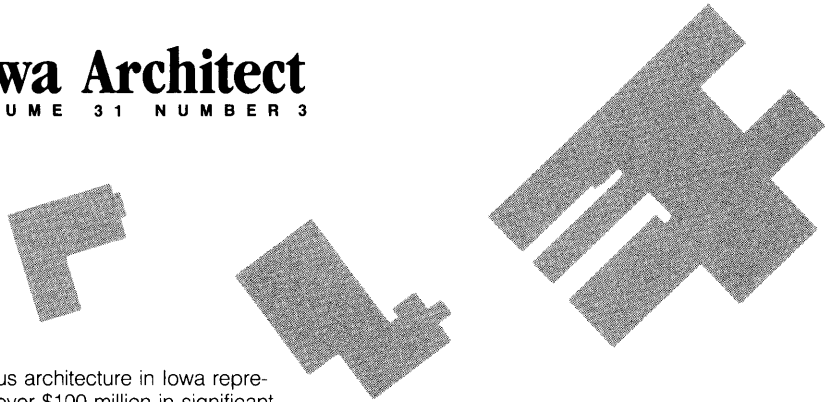
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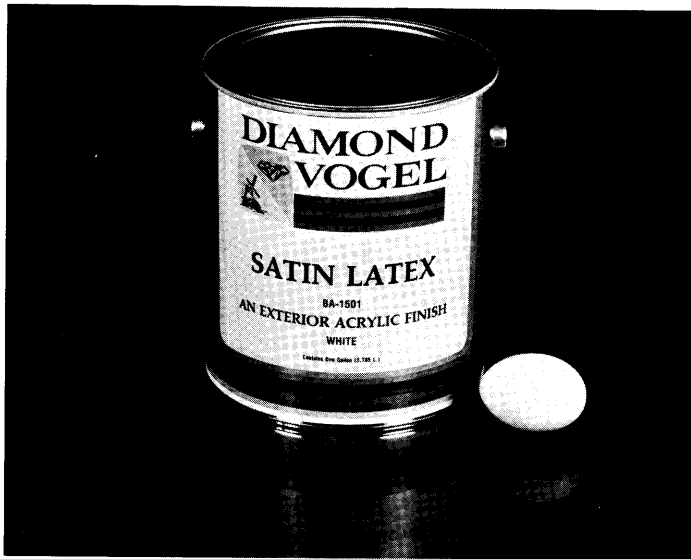
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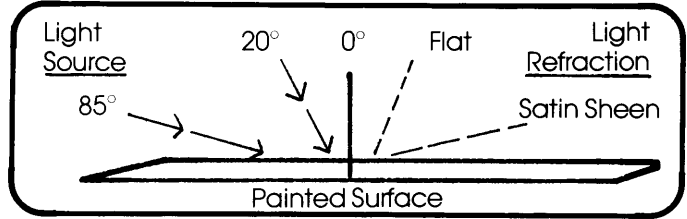
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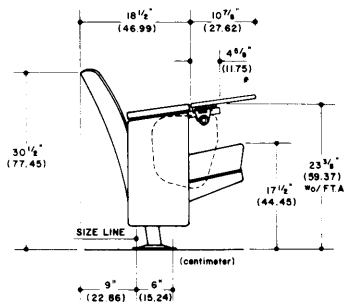
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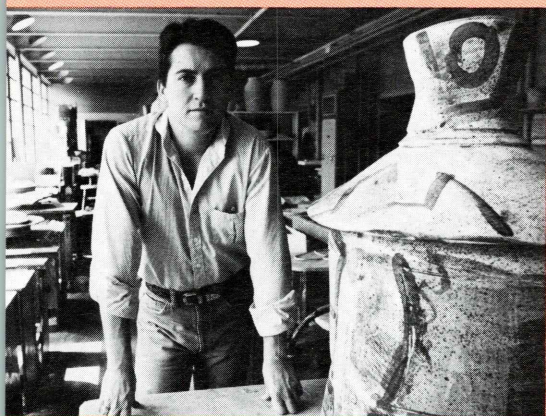
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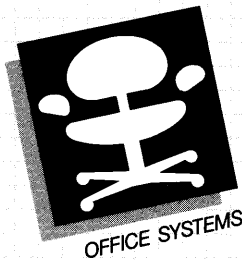
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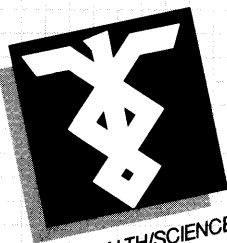
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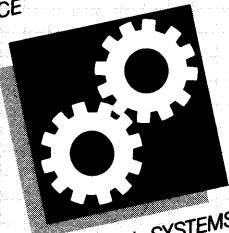


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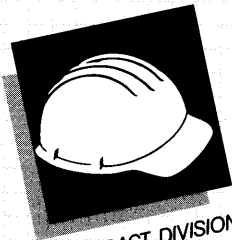


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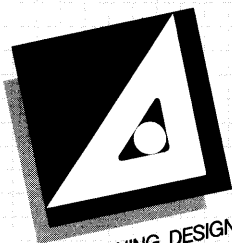
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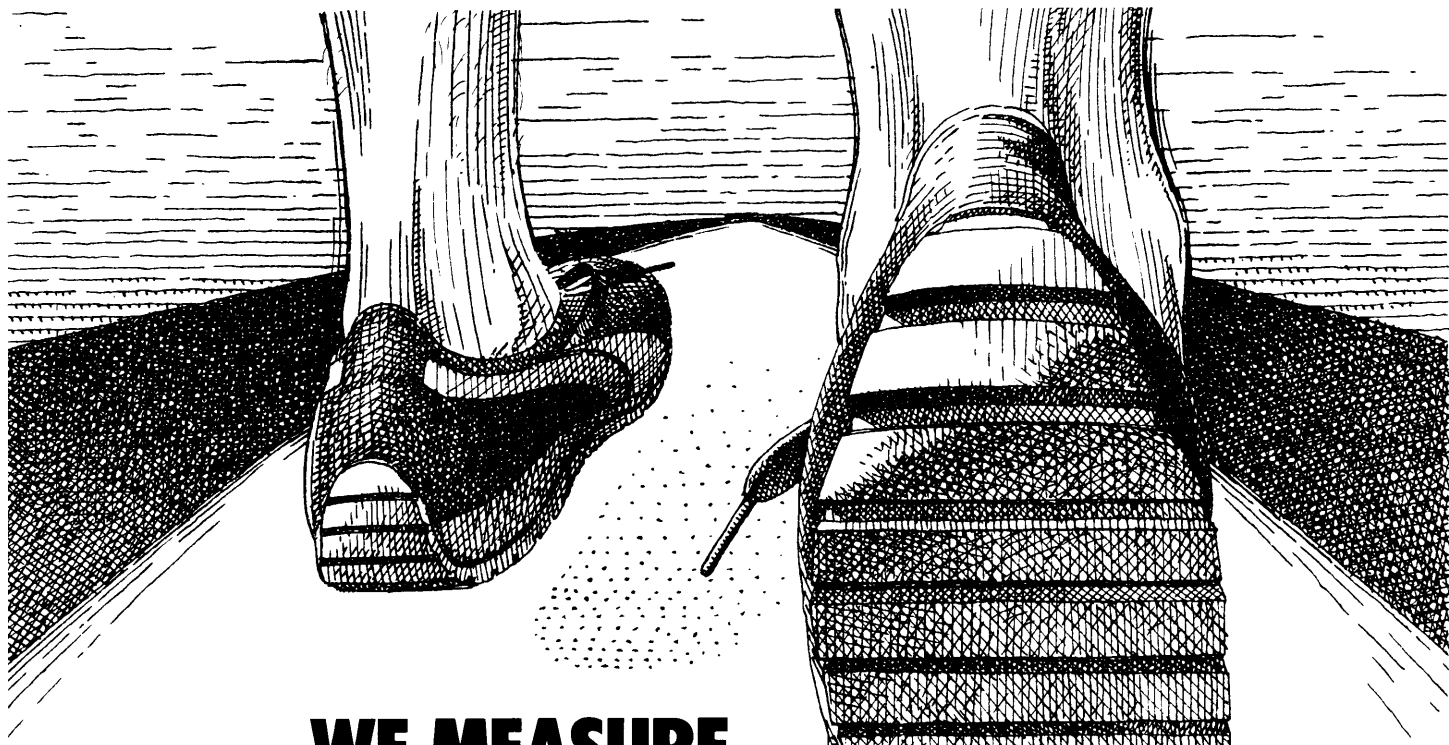
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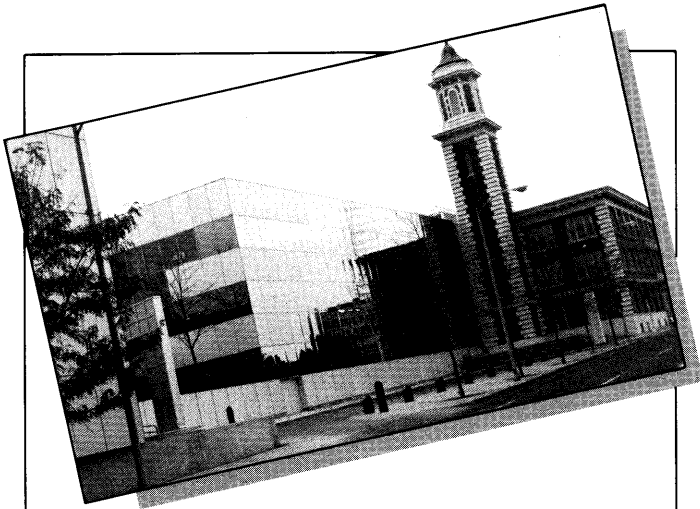
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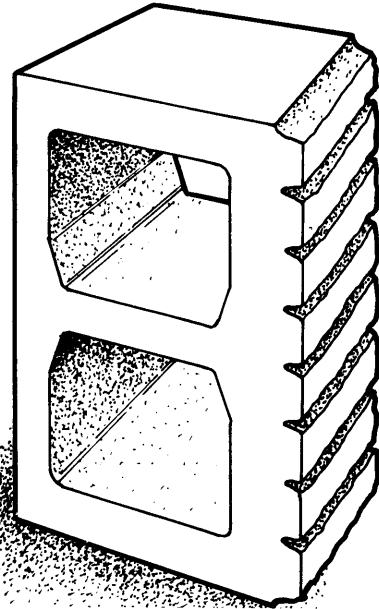


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and a conference center on the second level. A three story skylit lobby connects the new structure with renovated space in existing Hillman Hall. Stone window sills, horizontal stone banding and brick match the \$1.6 million Center with Hillman Hall. Construction will begin in summer, 1984.



Sioux City Library Center

Construction is under way on the Hickman Johnson Furrow Library Center, prominently centered on Sioux City's Morningside College Campus.

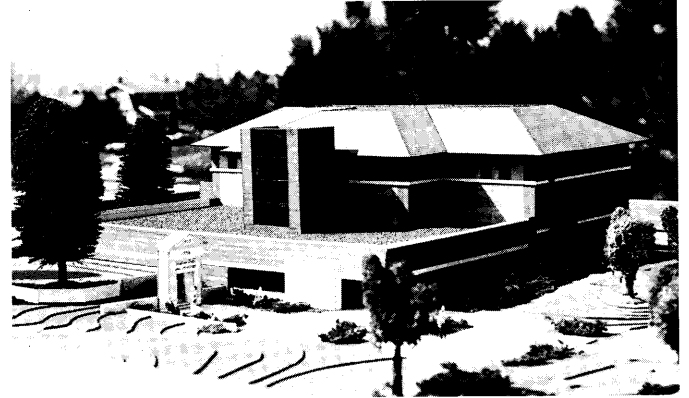
R.M.L. Architects, P.C. of Sioux City designed the center, which is an addition and alteration to the present facility, and were faced with the problem of coordinating with the existing prairie style structure.

The new addition, sculpted into the existing landscape, will be

combined with the existing ground floor, which is being extensively remodeled. The resulting floor area meets the owner's requirement that all public functions of the Library/Media Center be located on one level at grade.

The upper two levels of the existing building are also being remodeled and will house the Library's general collection.

The \$1.8 Million project is scheduled for completion by fall 1984.



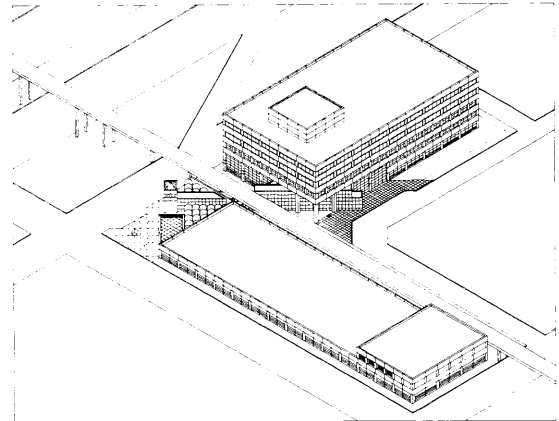
Triangle One Complex — Rush-Presbyterian-St. Luke's Medical Center

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contain offices for a number of business related departments.

The two buildings are placed at the southeast corner of the site, forming an entrance forecourt which relates to the medical campus south of the bordering expressway.

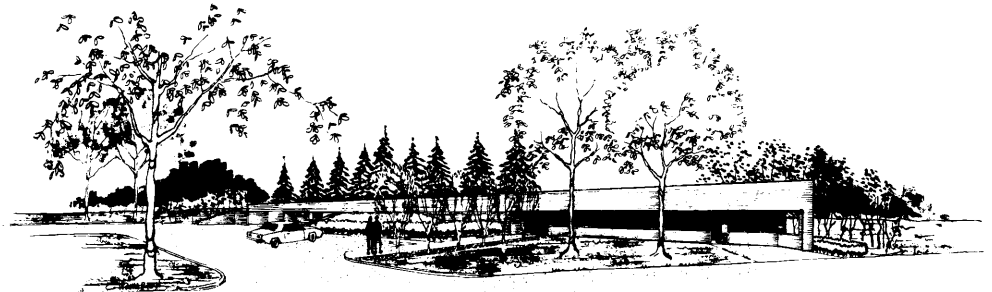
Within the new complex, a diagonal pedestrian street under the transit structure will provide an entrance lobby to both buildings from the parking lot and from the walkway to the medical center.



Iowa Air National Guard Base

Construction is slated for fall, 1984 on the Weapons System Security Flight Facility serving the Iowa Air National Guard at Sioux City Air Base in Sergeant Bluff, Iowa. Designed by FEH Associates, Inc., the project establishes a new entry to the Air Base and projects an improved image to the surrounding residential community. Interior spaces are arranged to ensure direct observation and access to the base entry point and to divide daily functions from weekend military staffing requirements. The facility relies on passive energy retention techniques, turning the main building axis 45° to minimize northwest exposure. Earth

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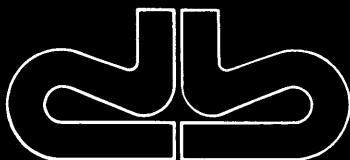
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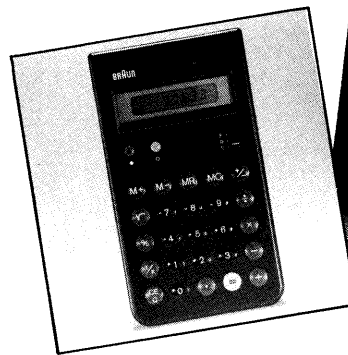
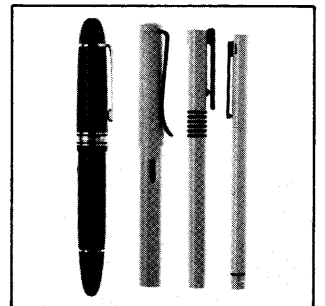
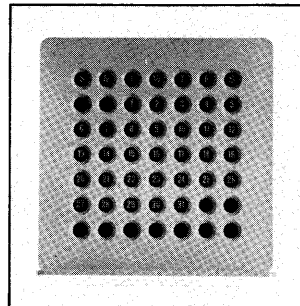
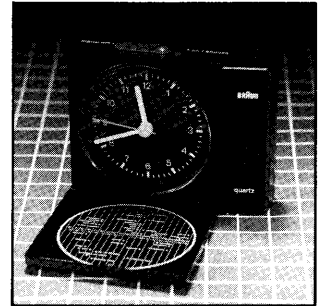
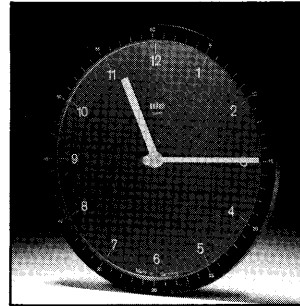
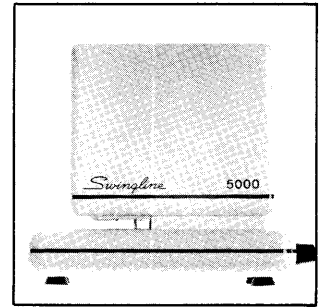
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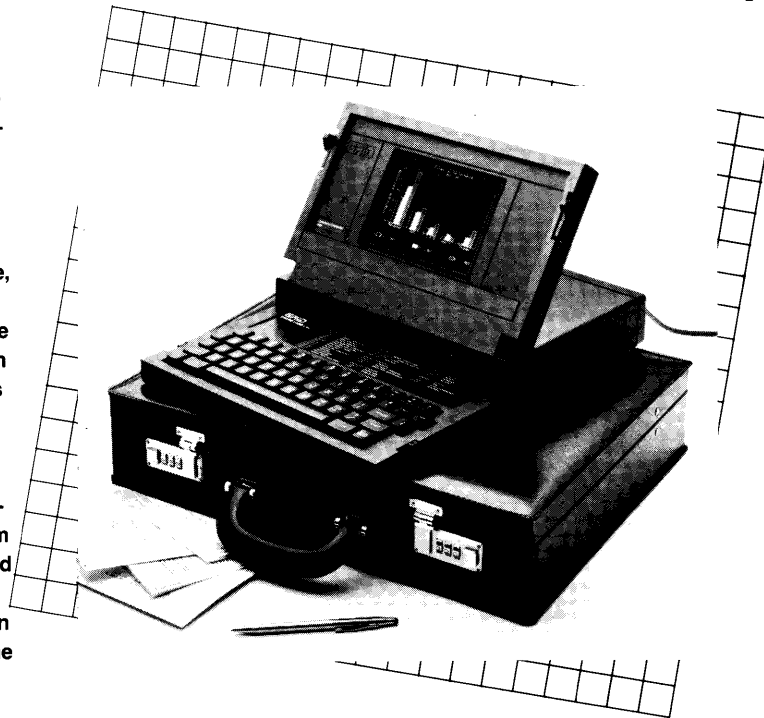


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The GRiD Compass computer was designed to provide managers, executives and other professionals with the most advanced decision support tool possible, and to fit in half a briefcase. Weighing about 10 lbs. and folding into a two-inch thick package, the GRiD Compass is a work of high technical art. Created by the industrial design group ID-Two in Palo Alto, CA, this computer has already netted the Industrial Design Society of America's "Design Excellence" Award (1982), earned a place in the permanent collection of the Museum of Modern Art, and was displayed in the Philadelphia Museum of Modern Art's prestigious "Design Since 1945" exhibition. For all the

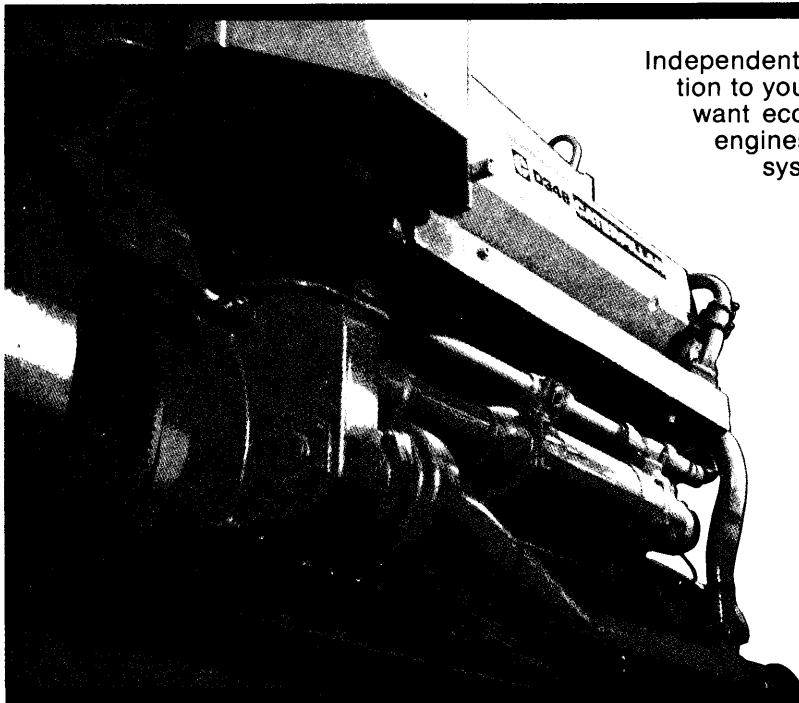


fascination with the Compass' resolution of high tech esthetics and crisp black details, the sleek magnesium case not only provides strength and lightness, but dissipates heat so well that neither fans nor air vents are required. Technologically advanced bubble memory functions like conventional disk drives while consuming a fraction of the space. Designed to open and set up at the most comfortable viewing angle, the high resolution electroluminescent flat panel screen presents a full 24 line x 80 column page of data or graphics. Like the proverbial genie in the bottle, miniaturization has enabled GRiD to pack great power in a small space.

Kirk von Blunck

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


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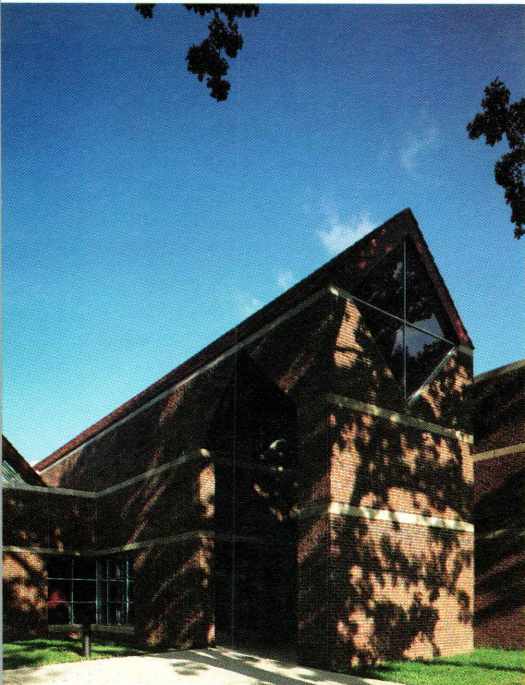
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Jensen Hall of Music Luther College Decorah, Iowa



The Jensen Hall of Music, designed by Minneapolis architects Hammel, Green and Abrahamson, consolidates into one finely tuned and festive facility Luther College's Music Department. Bringing together once widely scattered rehearsal and recital rooms, student practice rooms, studios, classrooms and faculty offices, the new hall fully draws upon the rich material and cultural references of the Decorah area. The red tile roof, limestone trim and red brick, for example, are clearly inspired by the architectural characteristics of Brand Hall, a student residence just to the west, praised by the architects as "the best building on campus". The selection of these materials continues a tradition at Luther that long ago originated with the digging of clay from the hills of the Decorah campus for the first brick fired and there laid into place.

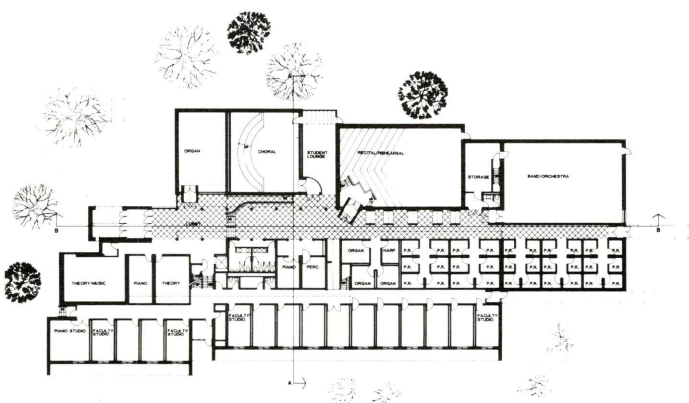
The main entry of Jensen Hall is oriented to the center of campus and forms a portico screened by dense pine and oaks from the bitter midwest winds. The plan is stretched out from east to west, emphasizing a central spine called the Street. Designed to model a Norwegian street and filled with warming daylight from the skylight that parallels its entire length, this element enlivens the building. Along the student passage, stylized gables mark entrances to rehearsal rooms, provide enclosure for storage lockers and serve simply as wall designs. The architects have worked this thoroughfare imagery a step beyond, placing the gables to suggest multi-colored row houses and effectively employing fixtures reminiscent of street lamps as an auxiliary

lighting system. The street also fulfills the more prosaic, if no less important, role of ensuring acoustic separation of rehearsal and recital spaces from practice rooms and studios.

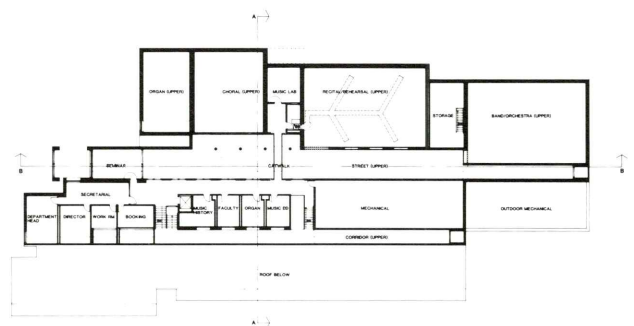
For all the evident playfulness and interest in developing historical allusions, HGA has attended carefully to acoustic details. Low hanging mechanical ducts are placed along the street to prevent direct sound transfer. Carpeting (in a cobblestone pattern) in hallways further dampens and minimizes unwanted sound transmission. Seven practice bays with a total of 34 rooms are available for student use. Each is specifically designed with acoustical ceilings and double block walls. Rooms for brass and percussion rehearsal have double doors for additional sound isolation. Split face block is used extensively, enabling sound generated to be reflected at different angles and minimizing troublesome standing waves. Administrative offices, located adjacent to rehearsal, teaching and practice spaces, are constructed upon double floating floors with fiberglass insulators to stop structure-borne sound transmission to these work spaces.

HGA's adept blending of clear design intent and technical proficiency deserves special note. With obvious leanings towards post-modern aesthetics, the Jensen Hall of Music remains a concisely organized and immediately comprehensible assemblage of diverse elements. Nothing is lost in function and much is gained as a place to learn of and listen to music. ●

Kirk von Blunck



FIRST FLOOR PLAN



SECOND FLOOR PLAN



Blades Hall – Steffens Arcade



The original Steffens Hall, built in 1906. Facing page: Existing chapel seen through the new Steffens Arcade.

Steffens Hall would have to go. The Durrant Group had been doing master plan work for the University of Dubuque since 1966 and it became clear in recent years that Steffens Hall was a problem. Built in 1906, the building had housed classrooms, a post office, administration and offices. But as the university grew the 56,000 square feet contained in Steffens had become inflexible and worn. Cost analyses done by the Durrant Group showed that renovation costs would be prohibitive.

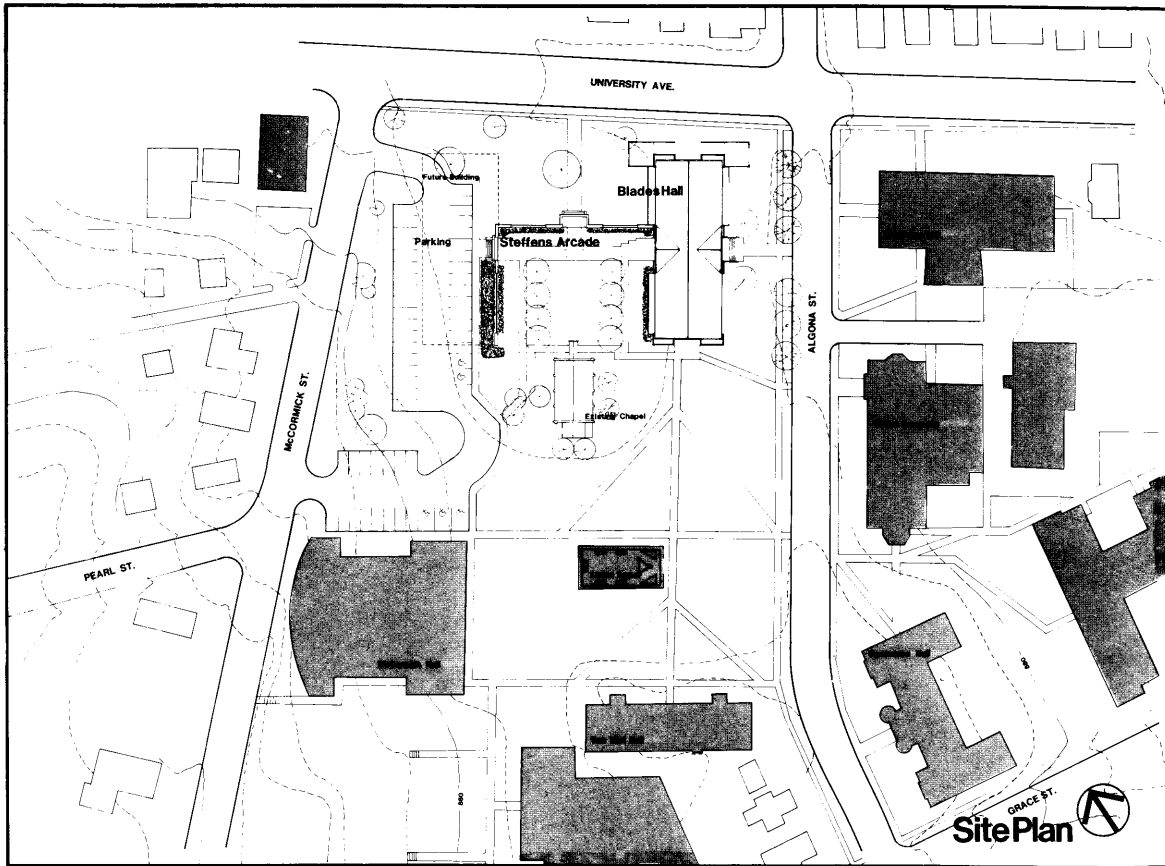
It was then that the university sponsored a competition to design a replacement for Steffens. Funds for the project would be drawn from a trust fund set up by Alta Jane Blades, a benefactor of the university. Along with this funding came an explicit building program regulating its disbursement. The Durrant Group won the competition with a design which later would receive an Iowa Chapter AIA Honor Award in 1982.

The Durrant proposal not only created a new building to replace Steffens Hall but included an arcade running along the north edge of the campus. Using rectified photographs of the old hall the architects

marked out stones that were to be carefully tagged and saved as the old structure was demolished. Later these stones were reassembled with new brick to form Steffens Arcade. The new Blades Hall also contains some stone relics from the old building.

Steffens Arcade and Blades Hall, along with a small existing chapel, form a courtyard at the northernmost tip of the campus. This courtyard in turn spills into the large central courtyard which is the major space on the campus. The new arcade and hall are key elements in defining these urban spaces, their size and scale relating well to the existing fabric of campus buildings. In addition, the faces they present to the city of Dubuque define an edge and the beginnings of a corner for the university. A planned future building connects to the other end of Steffens Arcade and completes this corner.

Blades Hall is beautifully simple in its organization. The traffic patterns it creates allow it to act as both a passage to other points on campus and a destination in itself. A large chapel, classrooms, seminar rooms, and offices are arranged along a cruciform circulation plan. Service blocks





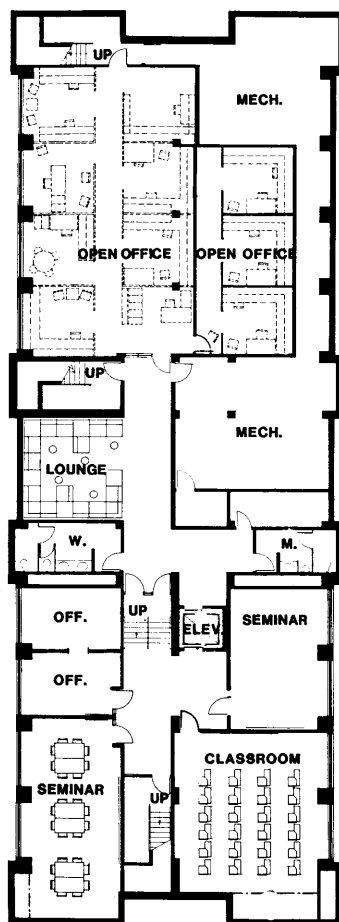
Left: Chapel in Blades Hall. Facing page: Blades Hall and Steffens Arcade.

containing toilets, stairs, storage rooms, and mechanical spaces are interjected between the programmed spaces to form large brick elements flanking each entry on the exterior. An elevator and short stair act as a hinge to connect the two halves of the split-level plan.

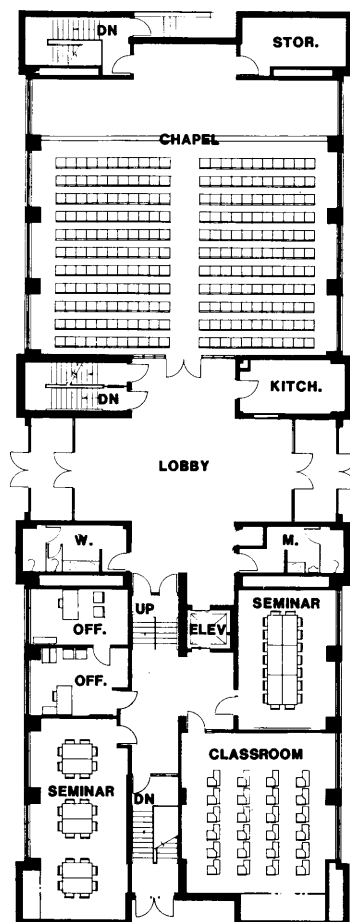
The exterior of these structures is a wonderful conglomeration of old and new. Steep gables, rose windows, delicate stonework, and clay tile roofs on new Blades Hall closely recall the old Steffens. The blending of scavenged stone and new brick is a delightful method of paying homage to the tradition of an old building, while satisfying the needs of a changing institution. Stone string courses encircle the structure vaulting over the main entry and break up the pure brick planes. A plinth of brick and stone enclosing Blades Hall blends well with the arcade and its landscaping to create an attractive border for the university. Windows arranged in groups of three march steadily across the facade of the hall, their slightly arched heads providing a nice counterpoint to the angularity in the rest of the building.

The interiors of the new hall are very well suited to their functions but are much more Spartan than the exterior of the building suggests. Painted concrete block, vinyl tile floors, and gridded acoustical ceilings do not have nearly the impact of the exterior finishes and forms. Had the budget allowed for a more sensitive treatment of these interior spaces the building would be a more memorable experience.

But, in total, the two structures are a beautiful addition to a very traditional university. There are no radical departures from the existing campus vocabulary of materials, scale, or form. The restraint and respect exhibited by the architects are qualities which could keep the University of Dubuque steeped in its tradition for some time to come. ●



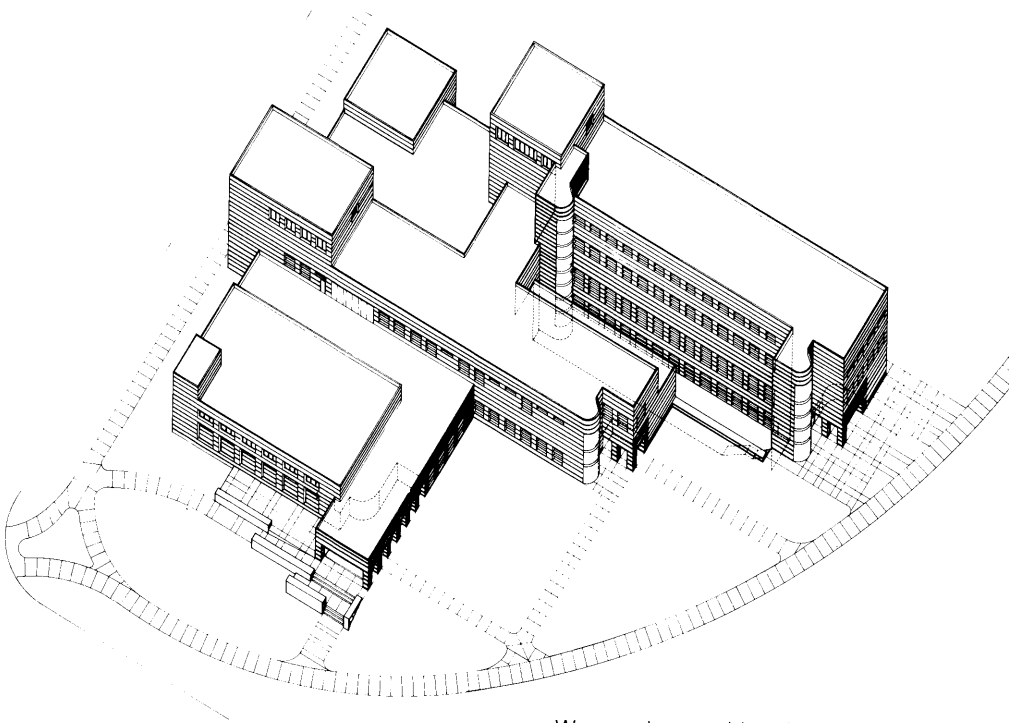
BLADES HALL, LOWER LEVEL



BLADES HALL, FIRST LEVEL



The Campus Plan; What Will It Look Like?



Above: Iowa State University Mechanical Engineering and Engineering Science and Mechanics Building. Architect: Charles Herbert & Associates. Budget: \$9 million. Completion date: Fall 1985. During fiscal year 1983, 153 contracts were awarded for all of the state institutions, amounting to over \$45 million, \$9 million of which was for architectural/engineering consulting services. The Board of Regents approved 125 new projects during 1983.

We may be reaching the culmination of a decade's surge of campus construction. Never has the need been greater and never in the long history of Iowa's state universities has capital expenditure been greater. But now, campus planners say it is time to re-evaluate where we are and determine where we will be heading. That is exactly what is happening now on all three campuses and at the State Board of Regents. By this fall, planners hope to formulate an entirely new program.

The law requires that each year the Board of Regents must submit, for approval by the Iowa Legislature, a ten-year building program. This year's program is basically an updated version of last year's submittal. Biannually, however, the program undergoes more significant changes: budget requests for capital items are revised; plans for new projects are introduced; remodeling estimates change; academic programs change; and project priorities are re-established. Unfortunately, no one is willing to speculate at this time as to what extent change may occur. Whatever the results, it will be an arduous and complex process.

The Campus Planning Process

In Iowa, the campus planning process is generally decentralized, contrary to many other states. Iowa State University,

the University of Iowa and the University of Northern Iowa each has its own staff of architects and planners, and each institution develops its own academic program, evaluates its own needs for new or remodeled space, establishes budgets, and decides what kinds of buildings will be incorporated into their own ten-year plan.

All these decisions are made at the university level and are coordinated with the other universities through the Inter-Institutional Facilities Planning Committee (IIFPC). The State Board of Regents formulated the IIFPC in an effort to facilitate and become more involved with the planning process. This committee has a representative from each institution and from the Board of Regents' office. It convenes initially to help establish parameters for what projects would and would not be reasonable to propose. Later, this committee will serve to balance competing concerns and help establish priorities. When plans are agreed upon, a composite, ten-year program is then presented to the Board of Regents for final approval. It is then submitted to the Legislature for budget approval and appropriations.

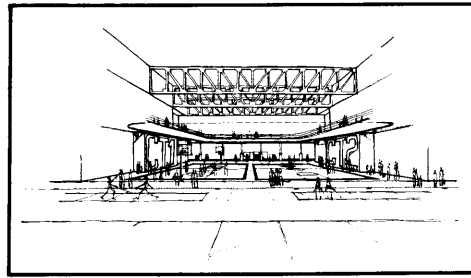
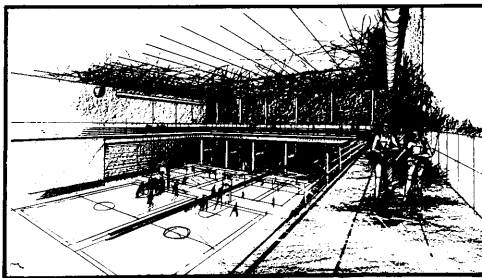
In conjunction with the physical planning process, the State Board of Regents also participates in summer academic seminars held at each university. Academic planning is a continuous process and obviously an integral part of planning for "brick and mortar" needs.

Recently, the Board has been reviewing its capital procedures and is seeking ways in which they can become more involved *before* a budget is formulated. Exactly how this is to be accomplished is still being developed. As an initial step, the Board has authorized its staff to participate in the planning and program development for remodeling the Memorial Union at the University of Iowa.

The Current Plan

It is important to note a few factors about the current "updated" ten-year building program:

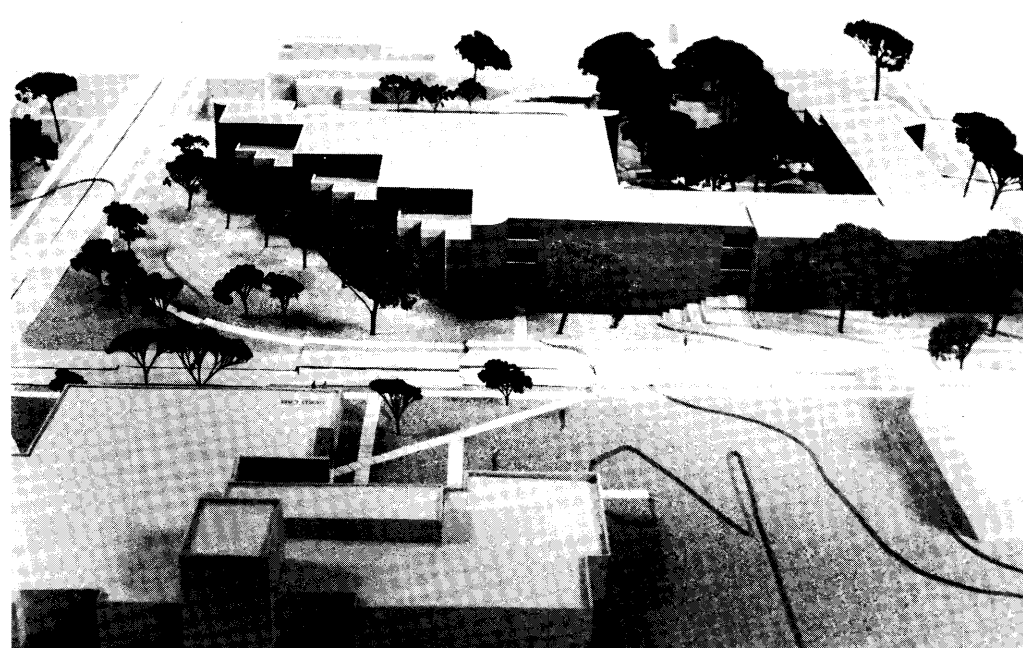
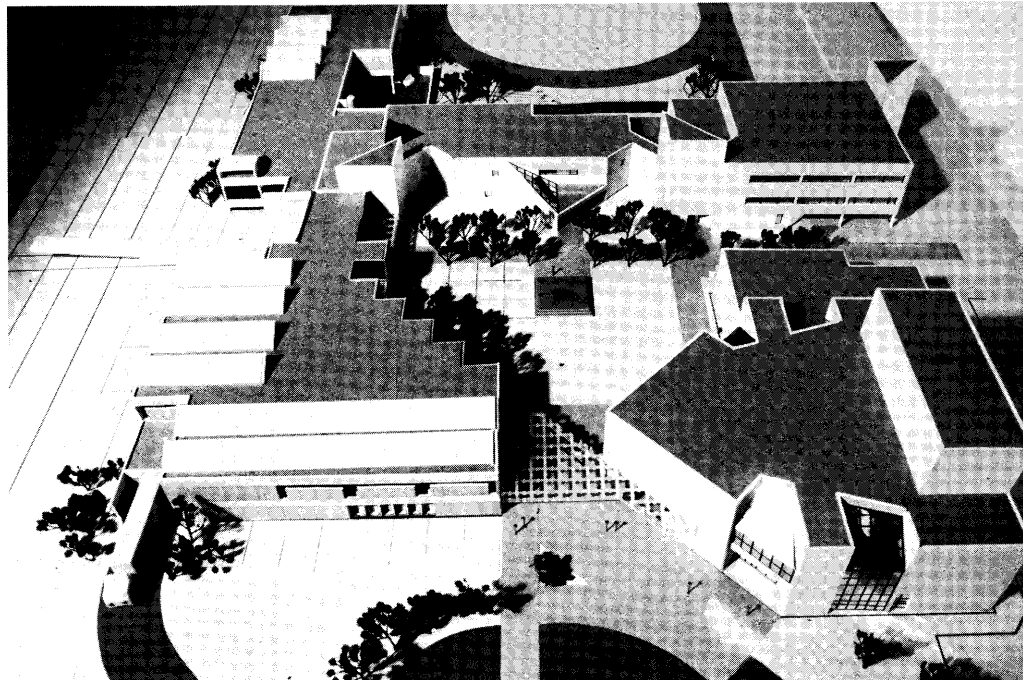
- It is presently estimated that over \$260 million is needed over the next ten years to finance capital expenditures.
- The 1983 State Legislature authorized almost \$64 million in academic revenue bonds through the period ending June 30, 1985.



- The Board of Regents has reduced institutional capital requests by almost \$200 million until a new program is formulated.
- Current "new building" capital programs for 1983-85 total \$55 million, while only an additional \$10 million is planned for the 1985-93 period.
- "Remodeling" estimated costs are only \$5.6 million for the 1983-85 period, but the 1985-93 needs exceed \$94 million!
- Current utility needs are over \$7 million; however, future requirements are more than \$55 million!
- The future statewide energy management program totals approximately \$30 million.
- Enrollment at the three universities has jumped to over 66,000. At the University of Northern Iowa, enrollment has tripled since the 1960's.
- Enrollment is expected to rise to nearly 68,000 in 1985 and then drop to approximately 57,000 by 1993.
- Total inventory of building space at all institutions is almost 25 million gross square feet, with over 900,000 gross square feet now under construction.

Current plans indicate that future remodeling and utility needs are a first priority. During the past several years, expenditures for building repairs and equipment have been cut back to avoid a reduction in spending for personnel. For example, boilers at the University of Iowa and Iowa State University have exceeded their usual life twice over, but replacement financing has not yet been secured. The Board of Regents and the universities have expressed concern regarding this deferred maintenance. They also fear that further allocations may drop significantly by 1986.

Both the State Legislature and Governor Branstad have expressed some resistance to increasing the present \$64 million bonding limit in the near future. The sale of academic revenue bonds currently finances construction of major new buildings, while other projects are financed through general appropriations and building repair monies. Hopefully, as in the past, the lawmakers will respond to the institutional needs so that the quality of education and architecture on campus will not diminish. ● William Anderson



Above: (top) University of Iowa Fieldhouse remodeling drawings. Architect: Bussard/Dikis Associates Ltd. Budget: \$5 million. (center) University of Northern Iowa Communication Arts Center, currently under construction. Architect: Bussard/Dikis Associates Ltd. Budget: \$7.2 million. Completion: Spring 1985 (bottom) Iowa State University

Agronomy Building addition. Architect: Bussard/Dikis Associates Ltd. Budget: \$23 million. Completion date: August 1986

Iowa State University Library: An Evolving Facility



FARSHID ASSASSI

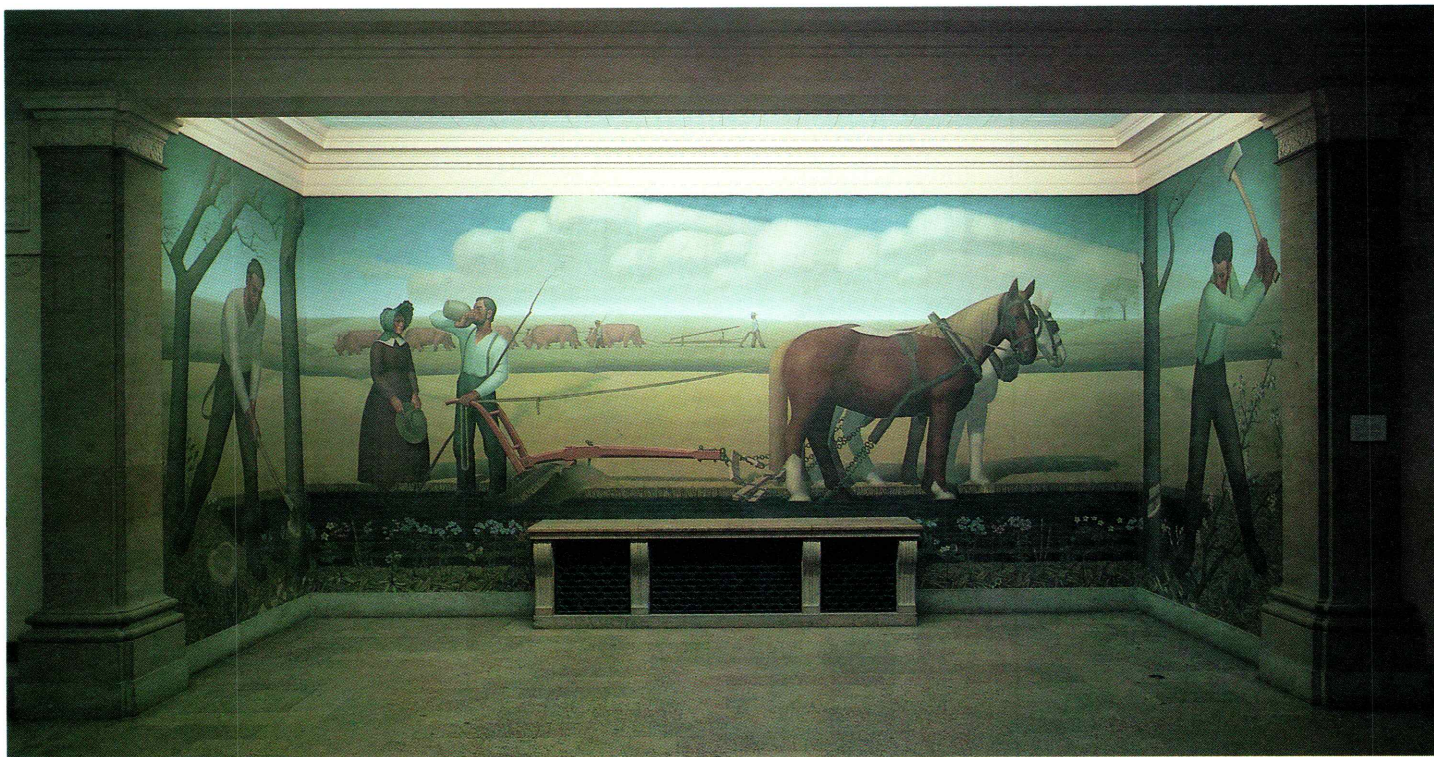
Above: The interior of the new library addition. Facing page: Details from the existing building featuring murals by Grant Wood.

As with any university, the library at Iowa State University in Ames is the academic center. And as the University grows, so must the Library, both in its size and its capabilities. Organizing and coordinating this growth is important. Five years ago Iowa State commissioned the firm of Charles Herbert and Associates to work with them in creating a master plan for expansion and remodeling.

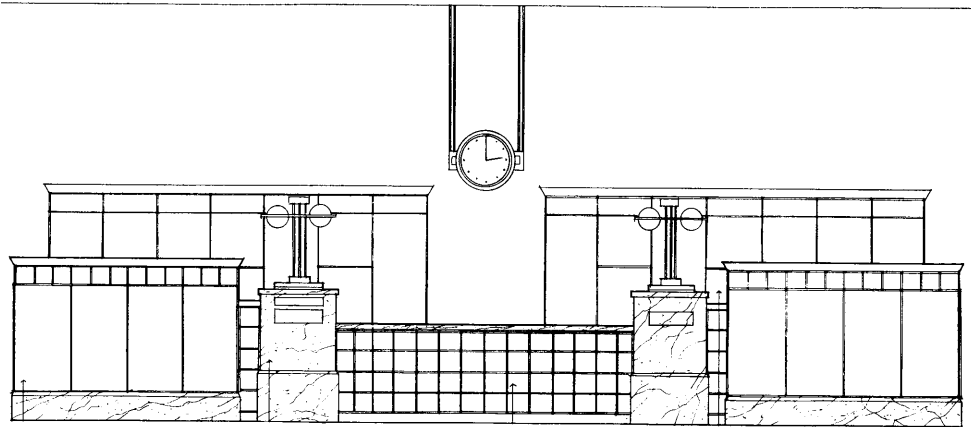
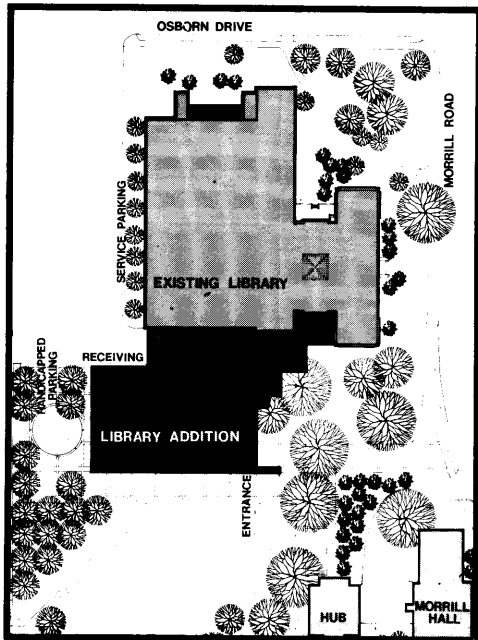
The master plan was prepared to be executed in two phases. Phase One would be an addition providing almost 100,000 square feet of much needed

space. Phase Two would involve remodeling of the existing building to conform with applicable building codes and to meet current standards for energy consumption and climate control. New changes in library technology and automated bibliographic retrieval were envisioned as present and future needs. This remodeling would also develop a consistent architectural quality for the entire facility.

The Phase One addition, completed in the summer of 1983 and opened to the public the following winter, was sited to the south of the existing building to pro-



Right: Phase two, the remodeling of the original building, will include (top) a new service counter for the reserve reading room and (bottom) a new service counter for the periodical room. Facing page: The new addition exterior, a successful blending of old and new.



vide a terminus to a major campus mall where other campus buildings of similar scale were located. A secondary mall was developed to the east as a passive view space where large existing trees were used to contain and focus an interior atrium. The first floor contains the public service functions and a diagonal circulation linkage that reactivates the original building as an integral part of the library. The first floor also serves as the base of an atrium used as the primary orientation space, circulation space and passive view for study areas surrounding the four story atrium. The in-grade ground floor contains the media functions and long term storage. The second floor houses the technical services and student study areas. The third floor provides study space and the administrative suite for the dean. The fourth floor is used exclusively for special collections and the mechanical system.

Phase Two of the master plan, which has just begun construction, involves remodeling the existing building. This remodeling is concerned with the original 1925 building and two additions in the 1960's that include the general collection and the public service functions of reserve reading and periodical reading room. Also

the microtext collection, government publications, library instruction and the map room will be relocated during this seven stage remodeling process that will occur over a two year period.

The last addition (1983) set up patron circulation to the remainder of the building via an atrium space. Direct routes from a single entrance radiate to the original building, where the periodical room and reserve room are located. Patrons can circulate through what has been termed the Grant Wood Lobby and its regionally inspired mural. The mural, painted under the direct supervision of Grant Wood as a WPA project, depicts the theme "when tillage begins, other arts follow." The ornate plaster moldings that are classic revival in detail will be enhanced by color to reinterpret the subtle layering of surface ornament. Also, new service counters will be built that are scaled and detailed to coincide with the high ceilings and wood trim of these spaces.

Since the envelope and structure of the 1960's portion are to remain as is, the architectural concept was to create new spaces within the existing space or "buildings within a building." This idea was particularly suitable for the microtext and

library instruction functions which needed to be isolated for security and lighting level changes. The faculty studies were treated in a similar fashion within the general collection space. The 1960's addition spaces will receive new ceilings, lighting, carpeting and paint.

Patron study areas are designed to create a different atmosphere than the general collection spaces by a ceiling plane that employs a coffering system with suspended lighting. The color hues that were found in the Grant Wood mural will be extended to the 1960's areas. The colors will be used in a way that depicts various planes of wall surfaces as enclosure, since they are without ornament.

Future plans for computerization of library services are foreseen with extensive use of computer conduit throughout the original building and the 1960's addition.

Once the current remodeling is completed, the Iowa State library will present an image of unity between the tradition of its architectural past and the promise of its technological future, until another phase of evolution is required. ●

Richard Roseland and J. Mark Schmidt



Social Structure

Davenport's Civic Activities Center Has Human Values



Above and right: The glass-enclosed lobby, the building's centerpiece, ties the exhibition area to the Blackhawk Hotel and overlooks the Mississippi River.

Roman Scholtz likes to relate to the living world. To people. To nature. To the community.

"I'm an individualist, but I'm also a socially-oriented individual," he admits. He also likes to design buildings — brick and steel and glass — that relate to the living world. To people. To nature. To the community.

Sound impossible?

Well, take a look at Scholtz's latest effort, Davenport's new Civic Activities Center, and you might change your mind. The \$5 million project, designed by Scholtz and his firm, Scholtz-Kuehn & Associates of Davenport, held its grand opening in December and already has established itself as a vital new symbol for downtown Davenport. The centerpiece of an entertainment, convention, and hotel complex known as "Superblock," all 30,000 square feet of the building's program space are designed to relate to the living world.

"Buildings aren't that much different from human beings," explains Scholtz. "A building that sits off by itself doesn't have much to share. Our building had an opportunity to share."

"Even though it has large spaces," Scholtz says, "it still has to relate to the human being, who will walk through it, sit through meetings in it, relax in its foyer, and so on."

All buildings, of course, are designed for use by human beings. But the Civic Activities Center seems to facilitate human contact. Major walkways, for example, are





lined with large windows, permitting an unobstructed view of street life.

"We put up a solid wall if we want to create a barrier," Scholtz explains. "We put up a glass wall if we want to have visual relationships at least."

Most walkways have lounges, too; places to rest for a moment, chat with a friend, or practice some good old-fashioned people watching.

"You get to see people close up," says the Czechoslovakian-born architect who decries how the American emphasis on the automobile has created distance between people. "There is a human communication going on."

The building also had to share with nature. For Scholtz, that meant capitalizing on Davenport's greatest natural resource — the Mississippi River.

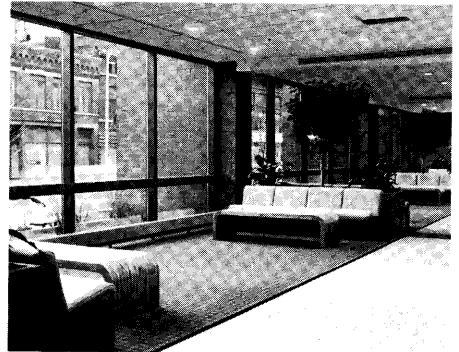
"The only thing that this downtown has going for it is the fact that we have a river there," he says. "It's as important as the Taj Mahal for some people. People want to see what it looks like. Well, let's give them the opportunity."

The opportunity comes from the Center's glass-enclosed lobby. Built atop Perry Street, the view of the river, just three blocks away, is unobstructed.

"A river is a living thing," Scholtz says. "We can relate better to a living thing than a brick wall because we are living things. A tree is a living thing."

Indeed, one of the pleasures of the Civic Activities Center lobby is its garden atmosphere. During the day, sunlight shines through its arching skylights, infusing life into an array of "living" plants and trees all around the lobby.

Since the Center was part of an effort to revitalize Davenport's downtown, the building had to share with the downtown community. The task, then, was to integrate the Center's design with its two prominent "Superblock" neighbors, the 69-year-old Blackhawk Hotel to the east and the Orpheum Theater, Iowa's largest, to the west. On the exterior, the problem was to integrate the color and scale of the three buildings. A long search solved the color problem, netting an exterior brick with colors that blend nicely with both neighboring buildings. Integrating the scale of the three buildings was more complex. The problem: both neighboring buildings have 11 stories; the Civic Activities Center has just two. In



Above: A second-story hallway acts as an overflow lobby for the Orpheum Theatre. The center was designed to accommodate hundreds of people walking from the Blackhawk to the 2700-seat theatre, the largest in Iowa. **Facing page:** (top left and right) "The most important things that needed to be integrated were the Blackhawk Hotel and the Orpheum Theatre," says Scholtz. (bottom) The glass enclosure enables real plants and trees to grow in the lobby. "It softens things," says Scholtz. "It gets us away from the coldness of just glass and brick and stone."

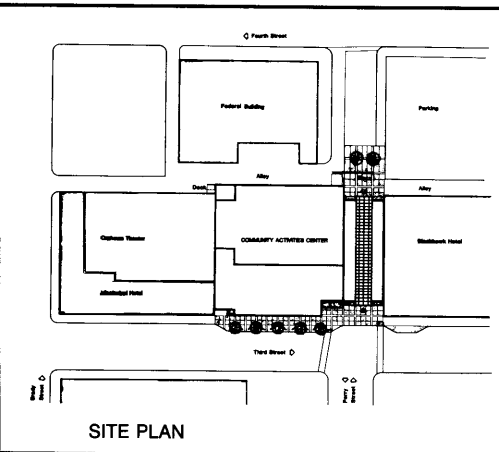
addition, since the Center is a municipal structure, Scholtz explains, "it has to have some presence." The solution: wide spaces between heavy vertical lines in the Center's facade. The result: a monumental image. At street level, the building gives the illusion of being much taller than its two stories.

Inside, much was done to integrate the traffic patterns of the three buildings. The Center acts as an overflow lobby, both upstairs and downstairs, for the Orpheum. It also acts as a passage way from the hotel.

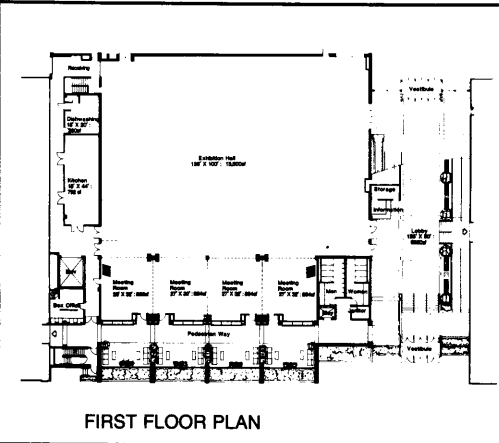
Esthetically, too, the modern design of the center blends with the two landmarks. The Perry Street facade of the Blackhawk Hotel, for example, was left intact and incorporated into the Center lobby and the marquee-style lights above the Center box office, which serves the Orpheum Theater, blend nicely with the art deco style of the 53-year-old movie palace.

"A building reflects a small part of the architect's philosophy," Scholtz says. "It also reflects the city in which it is built, its people and geography."

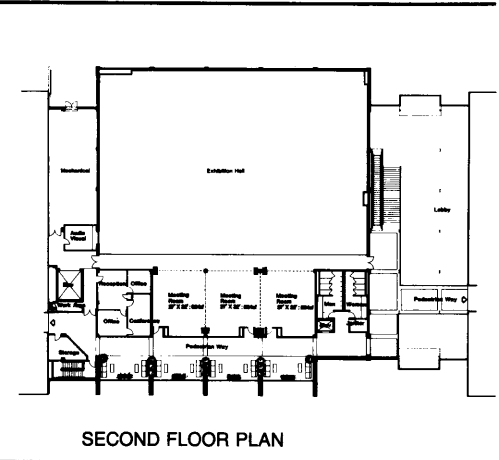
That being the case, we could all learn a lesson in social organization from Roman Scholtz and the people of Davenport.



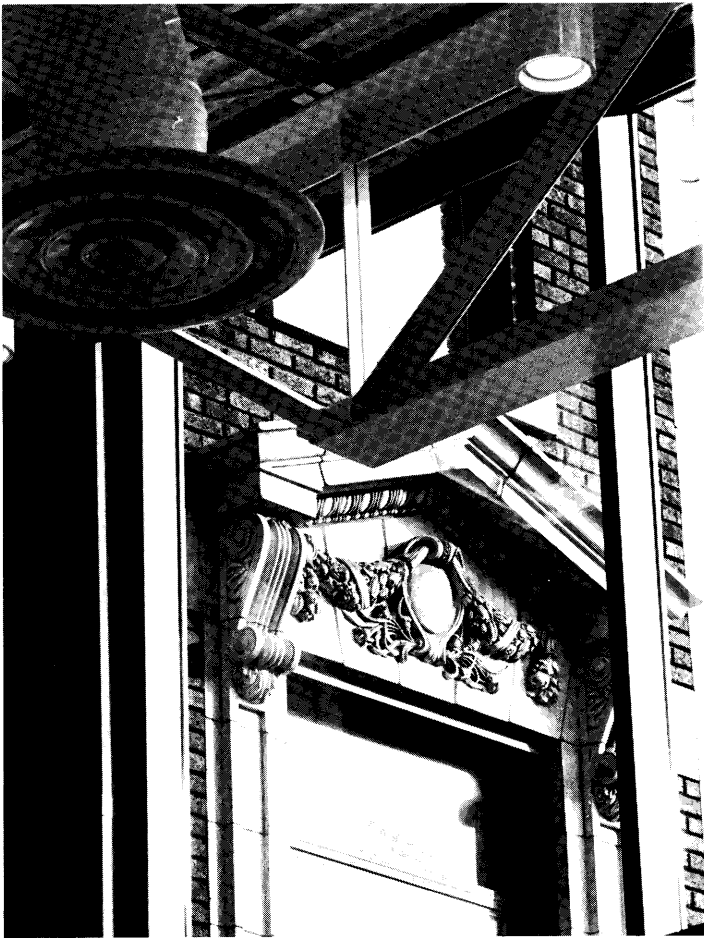
SITE PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN



Desoto Wildlife Refuge



Recent years have seen the successful completion of a number of remarkable structures in what is arguably a new building type. Visitor and tourist orientation centers from Richard Meier's Atheneum in New Harmony, Indiana to I. M. Pei's JFK Library along the Charles River south of Boston have attracted almost as much attention (or notoriety) for their architectural presence as their informational content. Yet, whatever the arguments about misplaced emphasis between form and function, both buildings have doubtlessly contributed in a significant way to the vast and growing numbers of people drawn through their doors each year. And that, after all, is what they hope to do.

A more modest structure, though no less successful as architecture or a visitor attraction, is that designed by Neil Astle Associates for the Desoto Wildlife Refuge near Missouri Valley in Harrison County. It is a suitably large, environmentally harmonious concrete structure for a 7,800 acre wildlife refuge that stretches practically unnoticed across the Missouri River between Nebraska and Iowa. Designated the Desoto Visitor Center, it was established as an educational instrument for understanding the region's life sustaining river ecology. It also serves as a display and study center for a fascinating and culturally important archeological discovery — the wreck of the steamboat Bertrand, which sank in 1865. It is these instructive and informational objectives that are so clearly served by the work of Astle and Associates.

The \$5 million center is reached by a long and languid entrance drive past woods and marsh that offers convenient scenic rests. Visitors are immediately introduced to the same thoughtful sequencing of exterior views and events that so enliven the interior of the Center itself. If there is any disappointment here, it is the immediate entry. The architects' efforts to scale down and "fit" the building into its surroundings with earth berms and a low entry arcade are too reminiscent of the institutional and undistinguished traveler rest stops that repetitiously line Interstate 80.

Once inside, however, that impression is forgotten, and visitors are invited to proceed along a carefully executed course. From the lobby, views of Lake Desoto and beyond to the Missouri River intermingle with exhibits framing the artifacts gleaned from the steamship Bertrand. A more thorough introduction to the relationship between man and the river ecology that shaped the growth of the Midwest is repeated regularly in the film theater, a simple amphitheater with carpeted seating tiers.

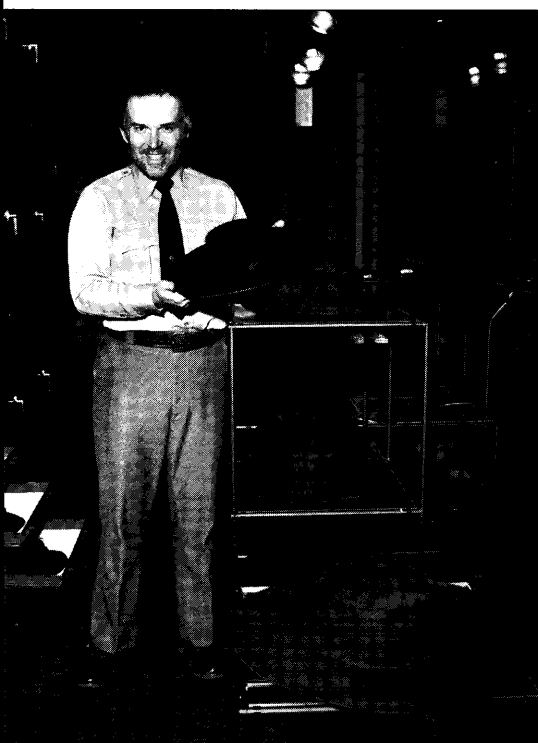
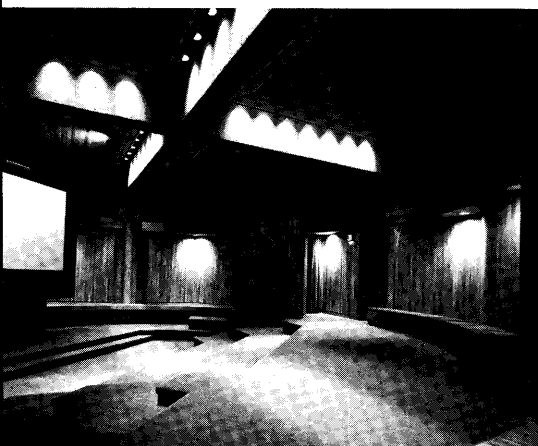
Major exhibition space is provided in two large, adjacent galleries that unfold beyond the film theater. One accommodates an ever changing array of exhibits explaining the river's exploration, settlement and exploitation. The other, the "cargo gallery" preserves the priceless remnants rescued from the hold of the Bertrand after 100 years buried in sand. Past these galleries, the Center culminates in a viewing gallery that steps down and projects almost to the water's edge. At the



Photographs by Joel Stasser



Below: (top) The interior display area. (center) The film theatre, a simple amphitheatre with carpeted seating tiers. (bottom) Allan Montgomery, Collection Manager for the refuge, examines one of the 240 felt and fur hats stored and exhibited in the Cargo Gallery. The themes of the Center's displays are intended to show the positive and negative impact that man has had on the Missouri River Basin. Right: The viewing gallery.



Photograph by Joan Liffing Zug

Project

Desoto Visitor Center, Desoto National Wildlife Refuge, Iowa and Nebraska

Owner

U.S. Department of the Interior, Fish and Wildlife Service

Architect

Neil Astle Associates, Omaha

Engineers

KKBNA, Inc. (structural)
Ray Alvine Associates (mechanical and electrical)

Interpretive Design Consultant

Consortium West

General Contractor

Leuder Construction



peak migration season, thousands of geese and ducks can be surreptitiously watched resting below. November alone brings about 200,000 Snow and Blue Geese to the safety of this preserve.

In the viewing gallery, large panels of insulated glass infill the simple, exposed wood structural members that form both vertical mullions and skylight rafters. The generous use of wood and the tall raised concrete piers combine to effectively suggest images of projecting lakeside docks and peaceful summer cabins. Used on the exterior to mitigate the effects of grey concrete, wood is consistently repeated as interior ceiling finish, light baffles, furnishings and a backdrop for informational displays.

The large glass areas to the south act as solar collectors during the winter months. In summer, the Visitor Center is cooled with

water recirculated from Lake Desoto. Earth berms are extensively used at the north to insulate against bitter winter temperatures and temper the harsh Midwest winds. Administrative offices, small study laboratories and a reference library surround the two main galleries along north and west exposures. The architects have worked hard to make the building both energy efficient and visually accessible to the stunning views into its surroundings.

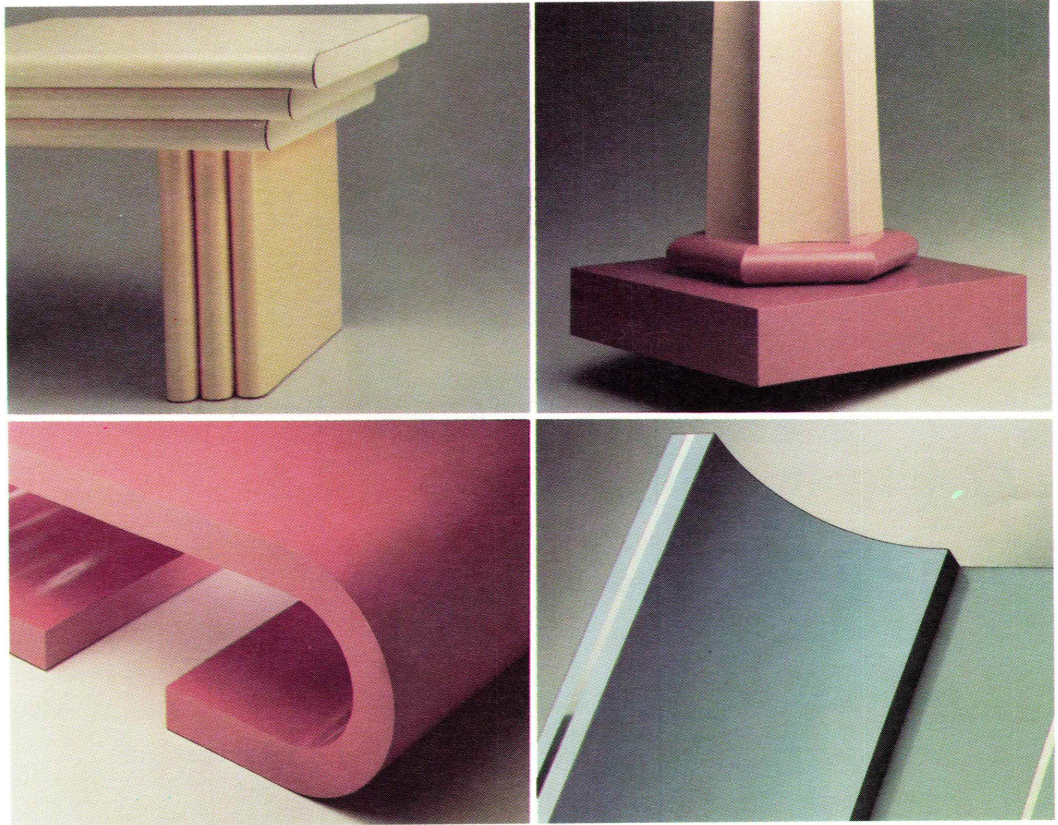
Astle Associates' modest structure for this purpose and this site could hardly be more appropriate. That it is equally successful as its more flamboyant cousins in Boston and New Harmony is affirmed by both the pleasure it gives its visitors and the current projection that it will have welcomed nearly a million of those visitors by the year 2000. ● Kirk von Blunck

New Solid Color Collection

Wilsonart's award-winning Color Quest line, an evolving collection of 80 solid color decorative laminates, is expanding in 1984 to include 28 sophisticated new colors.

New Color Quest colors include a selection of soft pastels in the pink, blue and green range, as well as popular new muted neutrals in the almond and grey range. Colors shown above are (clockwise from upper right: **1** Column, Rosedust, RoseBuff; **2** Molding, Cameo, Raincloud, Polished Natural Aluminum; **3** Curved table, Rosedust; and **4** Console table, top, Chiffon, bottom, Canary.)

All 80 Color Quest solid colors are available in three optional finishes, a high-gloss, a matte texture and an embossed grid pattern, as well as in several surfacing grades suitable for horizontal, vertical or post-formed applications.



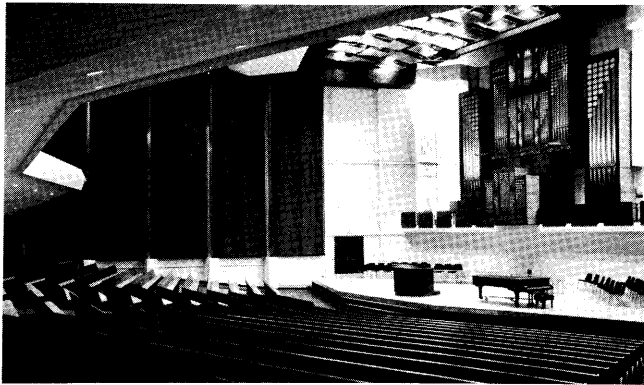
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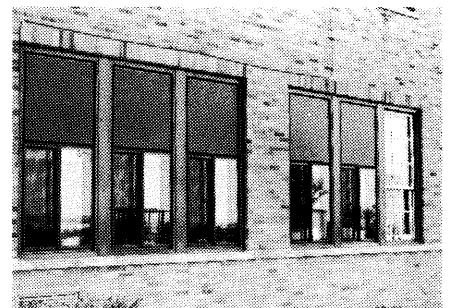
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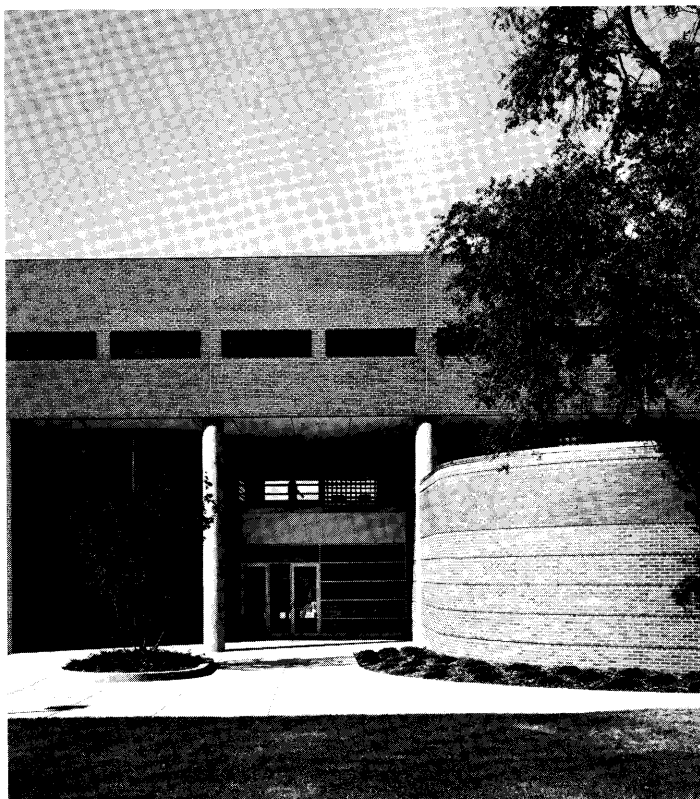
Design Citation

Bussard/Dikis Associates, Ltd. recently received a citation from *American School and University* magazine for the design of Aliber Hall, Drake University's College of Business Administration Building. The jury commented that "simplicity of the plan and elegance of detailing are the essences of the building." It was one of nine projects cited by the jury among the 79 featured in the November Architectural Portfolio issue.

Aliber Hall had previously been selected for display in the 1983 Exhibition of School Architecture by the American Association of School Administrators and the American Institute of Architects.

Is This Regionalism?

Architect Cesar Pelli likens the 75-story limestone and concrete spire he has been selected to design near downtown Indianapolis, Indiana to the once ridiculed, now beloved, steel tower in Paris built



by Eiffel. The local White River Park Commission contracted Pelli, who designed the American Embassy in Tokyo and the glass enclosed Winter Garden at Niagara Falls, as architect for the \$15 million tower, and officials say only a lack of money can stop it. Still, some local citizens want to halt the project, which would be the tallest structure in town, and have labeled it the Awful Tower. Indianapolis Architect, Don Perry, says many of his colleagues share his distaste for the tower, calling it "an East Coast architect's view of this area as symbolized by a giant corncob with all the grains gone." And Ann Stack, board president of *Arts Insights*, an Indiana arts magazine, fears the tower will divide the focal point of the city, which now is Monument Circle. Pelli's calm response? "I cannot make everybody like everything." He predicted, "It will be one of those things you must go and see sometime in your life."

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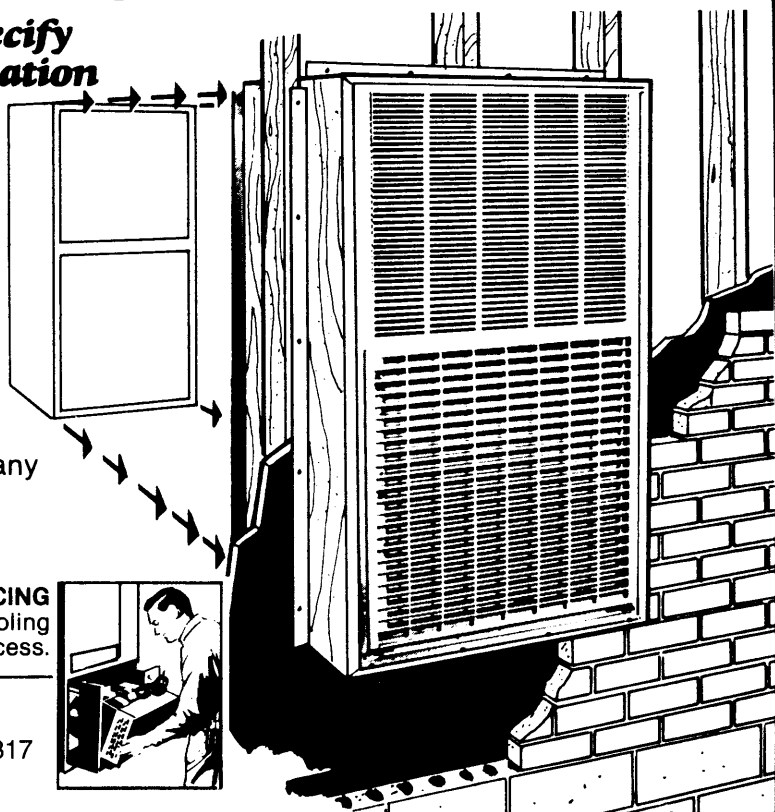
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The Spring 1984 issue features a review of *Jefferson's Monticello* by James Ackerman; of Esther McCoy's new book, *The Second Generation*, by Alson Clark; a combined review of books on single-family house design, by Dan Gregory; a review of Richard Longstreth's *On the Edge of the World: Four Architects in San Francisco*, by Esther McCoy; a review of *Coastal Design* by John Rutherford; a survey by Harvey Bryan of books on daylighting, and a review by Richard Guy Wilson of *Bertram Grosvenor Goodhue*.

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First Iowa Arts Celebration

October 18-20 have been set as the dates for the third state wide Iowa Arts Caucus, to be held in conjunction with "Iowa Arts Month", designated October 1984 by Governor Branstad. Local arts councils and arts organizations are encouraged to help make October a month for celebration of the arts by scheduling local performances, exhibitions, readings and other art related events. Highlighting October Arts Month will be the third biennial Iowa Arts Caucus, to be held at the Des Moines Civic Center. As in the past, the caucus will feature constituency hearings, self-help skill building sessions, major conference presentations and social events. Acting as local host for the caucus will be the Des Moines Ballet, which will perform at the Civic Center Saturday evening, October 20.



Terrace Hill

The carriage house at Terrace Hill should be converted into an orientation center for visitors to the governor's mansion, the Terrace Hill Authority has decided. Now that the restoration of Terrace Hill is nearing completion, the authority's priority is creating a center to brief visitors before they tour the three-story mansion. The visitor center would be on the ground floor of the Victo-

rian carriage house. The stable in the basement would be converted into a maintenance and repair shop, and the attic would be transformed into storage space — a scarce commodity in Terrace Hill itself. John Wetherall, of Wagner, Marquart, Wetherall, Ericsson Architects, estimated the project will cost about \$350,000.

Iowa Architect

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