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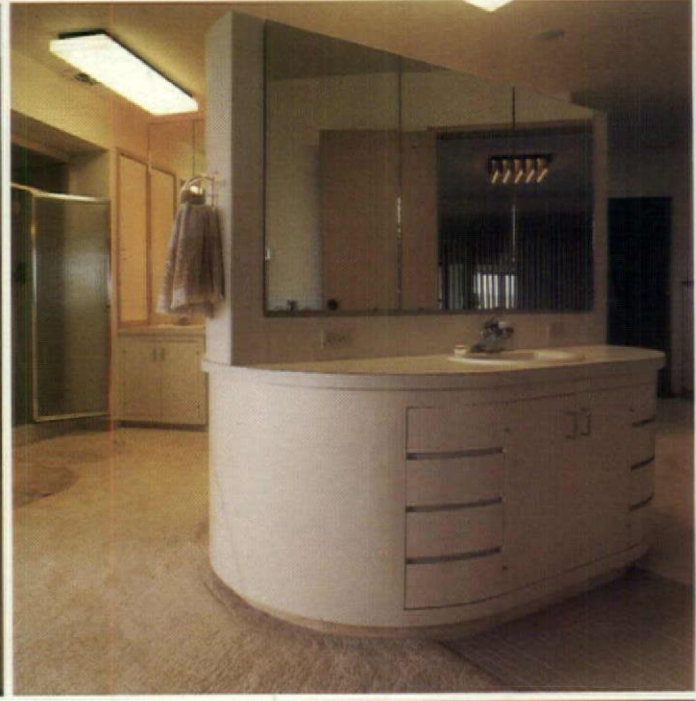
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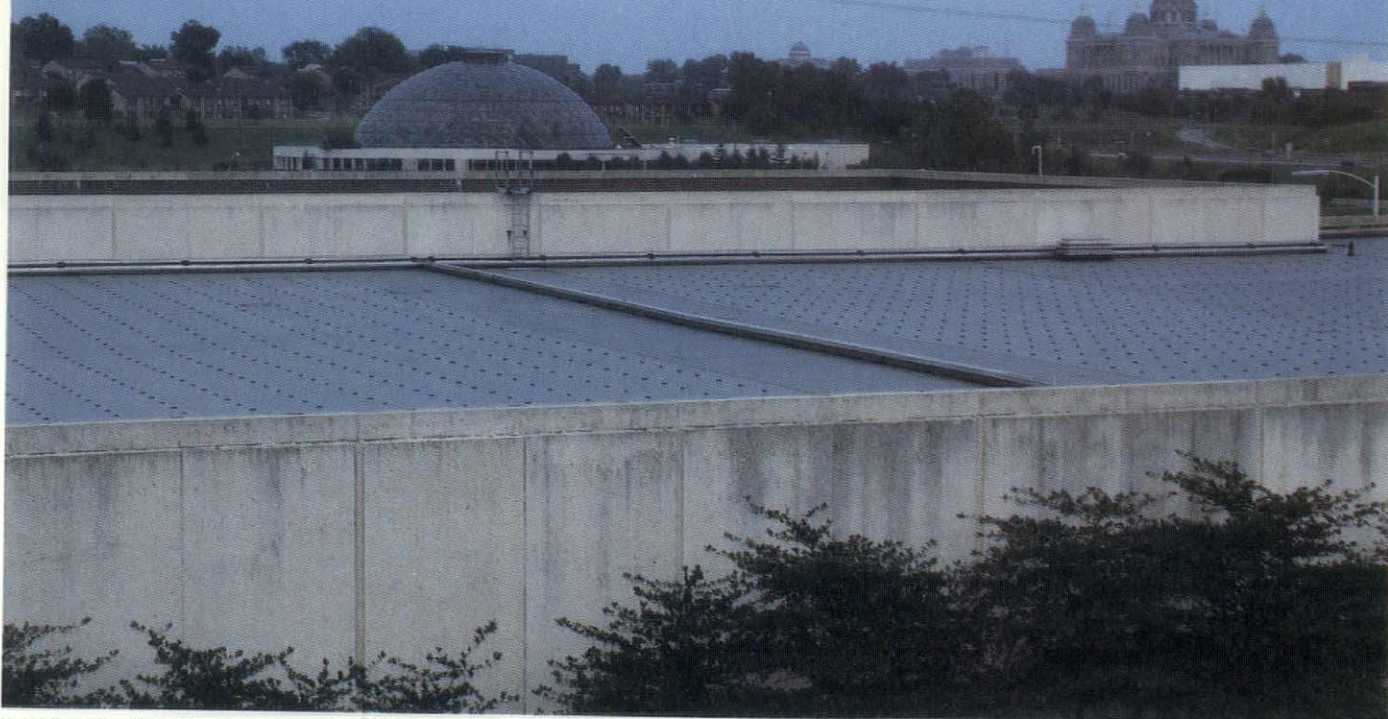
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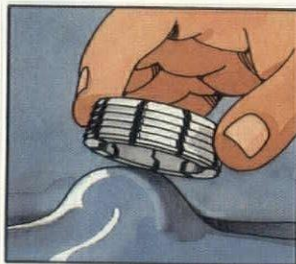
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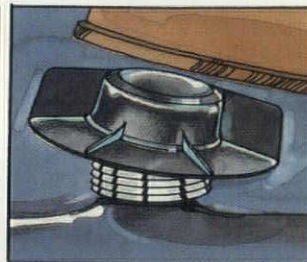
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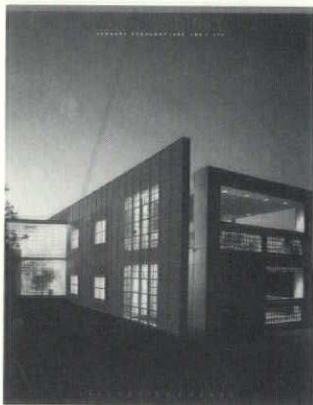
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VOLUME 34 NUMBER 1



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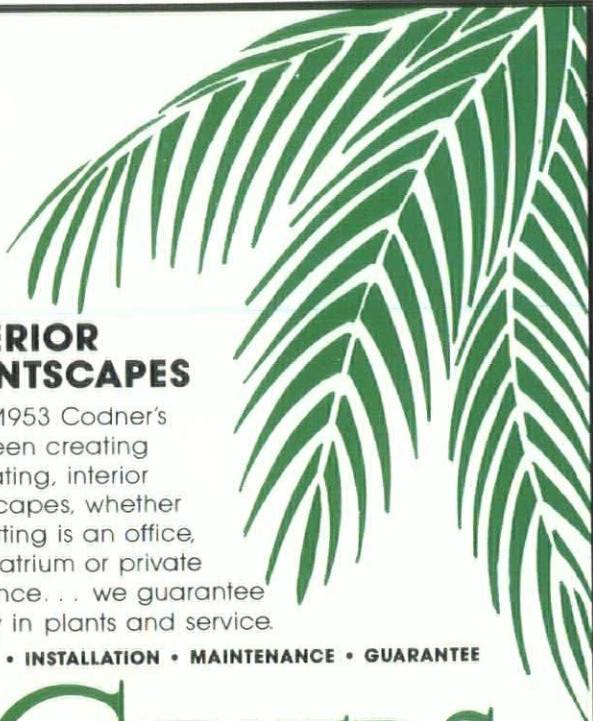
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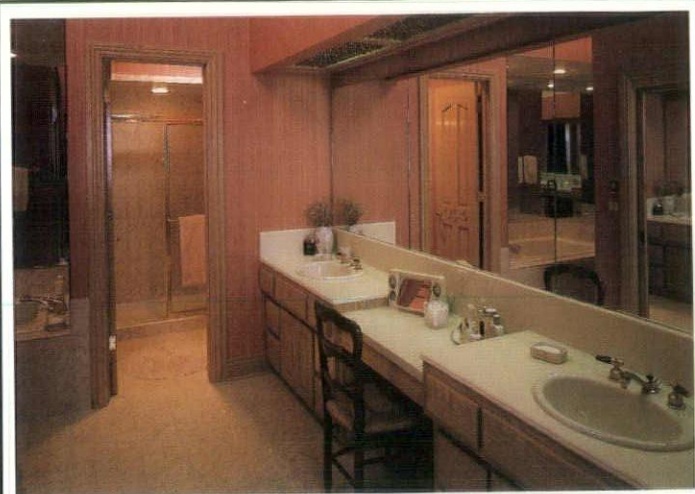
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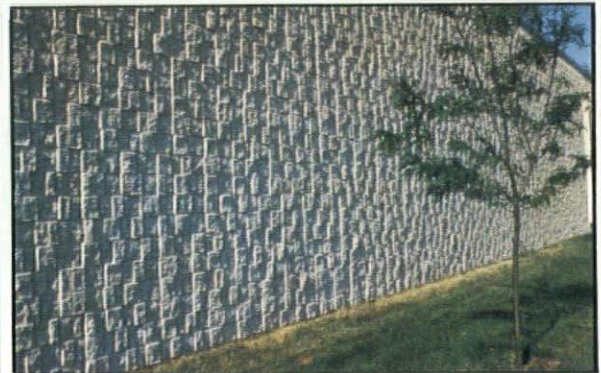
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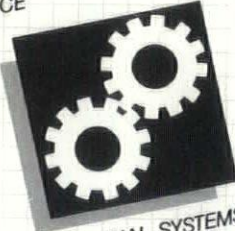


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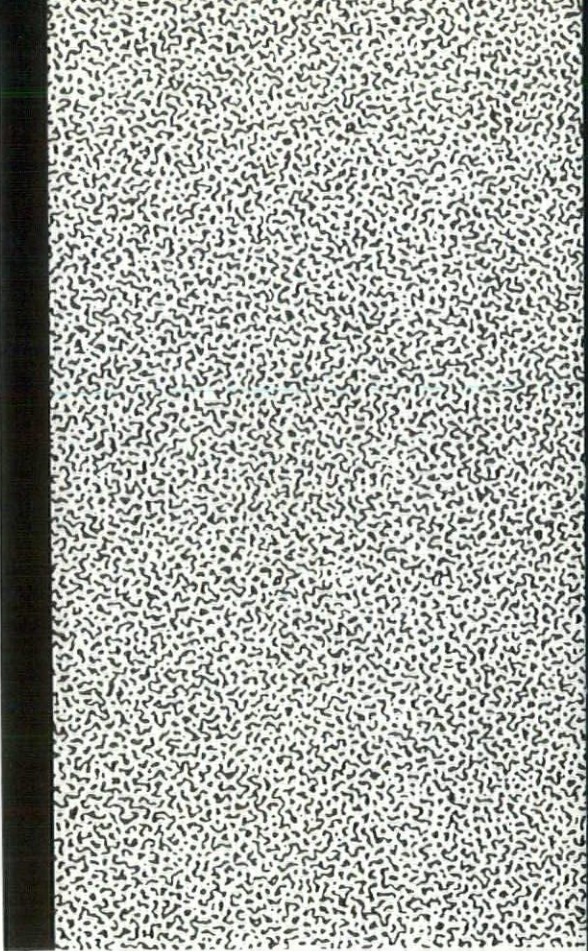
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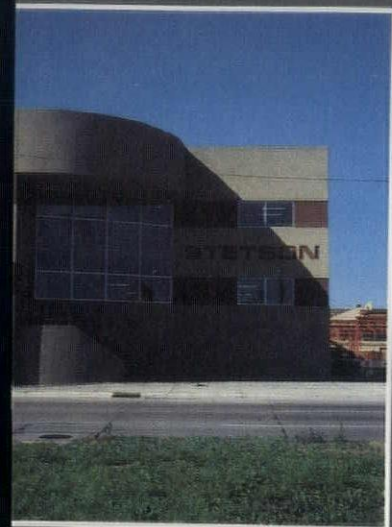
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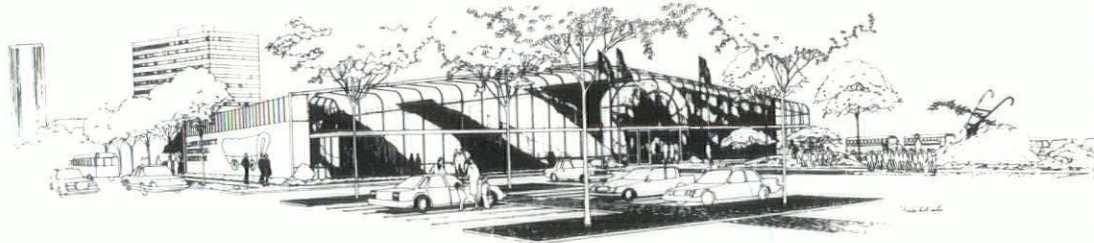


Keck City Center

Construction has begun on a new parking structure at 5th and Grand in Des Moines. The project, designed by Voorhees Design Group, P.C., consists of 44,000 sq. ft. of leasable retail space and 700 parking spaces.

The site is situated at a key intersection in the downtown skywalk system and the vertical elevator tower elements were designed to focus attention on entry points into the skywalk system. Precast concrete is the dominate building material with brick being used to distinguish the commercial space from the parking levels.

Ringland Johnson Crowley Co. of West Des Moines is the contractor for the project, scheduled for completion in November 1986.



Baptist Memorial Home

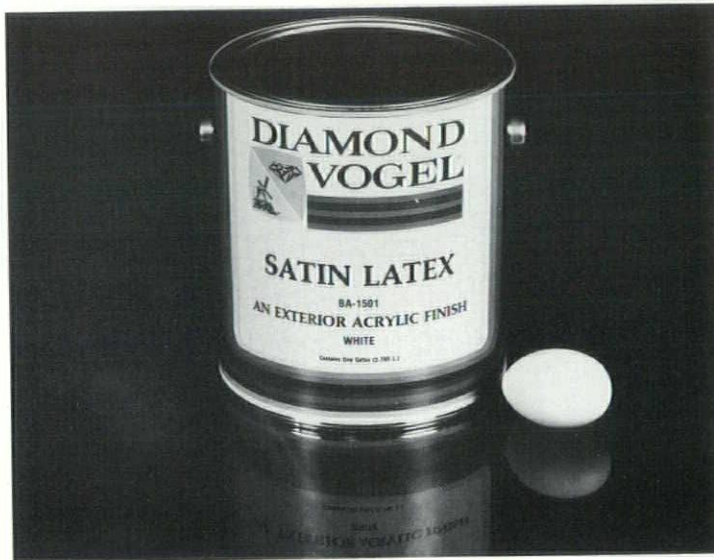
This 22 unit shared equity retirement apartment is designed as an extension of the Baptist Memorial Nursing Home in Harlan, Iowa, by Anderzhon/Architects for American Baptist Homes of the Midwest, Eden Prairie, Minnesota. The frame structure with face brick and siding finishes houses 11 one bedroom and 11 two bedroom units, which are appointed with the elderly tenants in mind, including wheel chair access and nurse call stations. A design/build project in conjunction with Oakview Construction Company, Red Oak, Iowa, it will receive its first occupants in February, 1986.



Linn County Museum

Koffron-Nagle-Voigtman has completed the design for the new Linn County Historical Museum in Cedar Rapids, Iowa. The Museum Association recently purchased the old Hatch & Brookman lumberyard in Cedar Rapids, which offers 14,000 square feet of ground level and 6,000 square feet of second level space for display and office areas. Construction will begin in the spring of 1986 with the demolition of some temporary structures, site

grading and energy retrofit of the main structure. The building will have traveling, as well as permanent displays, gift shop, administrative and public use areas. Site development will provide for outdoor display spaces, landscaping and patron parking.

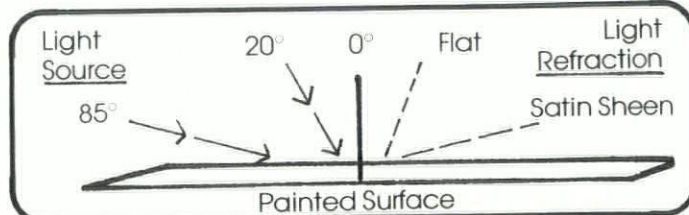


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South Des Moines Post Office

Construction is underway on a 19,300 square foot postal facility, designed by Voorhees Design Group, P.C. The exterior is masonry, incorporating smooth and rough limestone with brick. There will be a large 24 hour box lobby along with a customer service area which will be open during regular business hours.

The new structure will provide expanded services for South Des Moines and promote the community image. The image created endeavors to welcome the public which it serves, and also to give a sense of familiarity with an established building type through the classical motif.

The building is scheduled to open in the Fall of 1986.



Private Residence Hickory, North Carolina

This 2912 square foot residence was designed for a psychologist and career counselor in the rural Hickory, North Carolina area by Anderzhon/Architects. It is a passive solar and earth integrated structure, and includes solar greenhouses and masonry trombe wall heat storage,

as well as an appropriate distribution system for the passive solar heat gain. The home is designed to receive 100% of its heat requirements from renewable energy sources. The plan includes three bedrooms and two "retreats" where the owners may in the evening easily shut out their pressure filled career days.

Portfolio

Union Brewery Restoration

Koffron-Nagle-Voigtmann of Iowa City, Iowa has completed the design of the historic restoration of the old Union Brewery and Economy Advertising Building with construction beginning in the spring of 1986. Union Brewery is a fine example of a vernacular industrial commercial building with Italianate stylistic details. The Brewery is a composite of buildings and additions successfully unified by similar scale, materials, and roof mass. The new construction will include the complete restoration of the Union Brewery and Economy Advertising, as well as an integral link between the two buildings. The new complex is being developed by Towncrest Investment Associates. Called "Brewery Square" it will be developed into office/retail space.

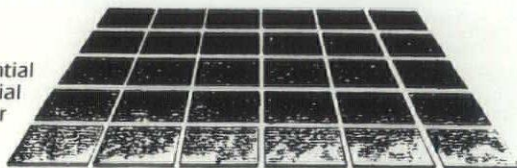


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The Arts

**Robert Arneson:
A Retrospective
February 9-April 6
Des Moines Art Center**

The first museum retrospective of sculptor Robert Arneson opens at the Des Moines Art Center February 8. Organized by the Art Center, the exhibition surveys the artist's sculptures and selected drawings over a twenty-four year period.

Robert Arneson has long been one of ceramic sculpture's most exuberant practitioners and liberating spirits. Estranged by the so-called "potter's mentality" prevalent among ceramists in the 50's, he began producing works of rustic strength that served no functional purpose. They ranged from small, correctly thrown and delicately glazed vases and bottles to large, ruggedly sculptured pots. **No Deposit, No Return**, 1961, with an evident debt to Jasper Johns and the Pop Art movement, signaled Arneson's ultimate break with the ceramics establishment. Since that beginning, few artists of the current generation have demonstrated with such technical virtuosity and expressive range the virtues of clay sculpture better than this California artist.

The exhibition was jointly



◀ **Robert Arneson**
Study for Mr. Unatural, 1977

conceived by former director James T. Demetron and former curator, Neal Benezra and is funded with generous support from the Anna K. Meredith Foundation, John and Mary Pappajohn, and the National Endowment fund for the Arts. After the exhibition closes in Des Moines, April 6, it will tour to the Portland Art Museum, Oregon; Hishborn Museum and Sculpture Garden, Washington, D.C.; and the

new Broida Museum in New York City. ■

Roy Lichtenstein as Sculptor: Recent Works 1977 - 1984 Walker Art Center

Best known as the Pop artist who transformed comic strips into paintings, Roy Lichtenstein has also been making sculpture since the 1960s. The artist's early visual



Artist, Roy Lichtenstein
Reclining Nude, 1980

Ceramic sculpture by Robert Arneson

vocabulary of bold black outlines, primary colors and Benday dots, which was adapted from techniques of commercial printing, has become the hallmark of his style. In addition to twenty-four sculptures, a wide selection of small drawings and collage studies will be included in the Minneapolis exhibition from December 21, 1985 to March 2, 1986. ■

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**Neon at Transitcenter
in Davenport, Iowa**

A commissioned work of ceiling neons by New York artist Stephen Antonakos has been completed at the Transit Center, Davenport, Iowa. The neons are the second installation of art in a public facility that the city has undertaken with Visiting Artists. Last fall saw completion of a tower and three wall drawings by Sol LeWitt at RiverCenter.

Installed on the ceiling of the bus facility's lobby, the neons serve lighting needs as well as providing warmth, beauty, and color. At night they are visible to the passerby on heavily traveled River Drive, just south of the facility.

In describing the ideas on which this project is based, Mr. Antonakos said, "The work is based on both my own past work and ideas and on a consideration of the new site, both formally and in terms of its human use. The space is large, and though regular, it cannot all be seen at once. Therefore, I have chosen large clear forms and positioned them so that viewers will have new experiences as they move through the area.

The commission was made possible by funding obtained by Visiting Artists, Incorporated from

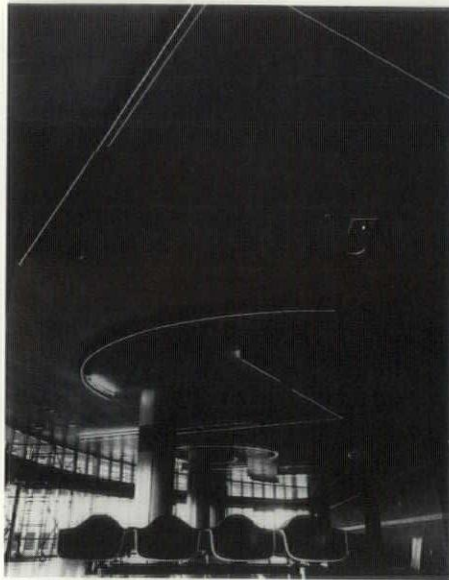


Photo by Basil Williams

the National Endowment for the Arts, which matched funds set aside from construction. Eighty percent of the construction budget was federally funded by the United States Urban Mass Transit Administration.

**New Color Photojournalism
Showing at Walker**

**On the Line: The New Color
Photojournalism**, a new exhibition

organized by Walker Art Center, will have its premiere showing in Minneapolis from March 23 through June 1, 1986.

The exhibition, curated by Art Center Director of Education Adam Weinberg, will feature the work of twelve internationally recognized photographers whose work bridges the gap between "high art" photography and news photojournalism.



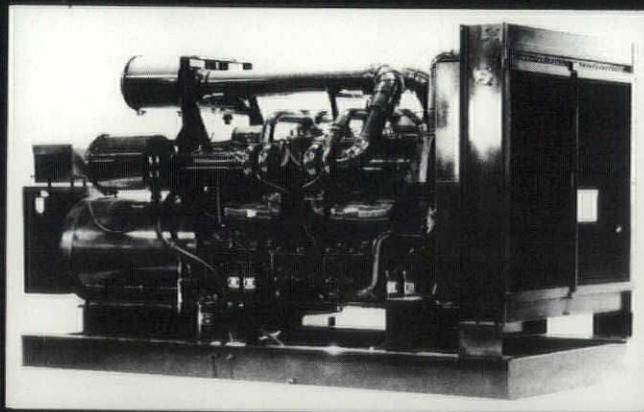
▲ Photo by Jeff Jacobson, part of a color photojournalism exhibit at the Walker Art Center.

◀ Neon lighting art installation at the Transit Center in Davenport, Iowa

Photographers represented in **On the Line: The New Color Photojournalism** include David Burnett, Jeff Jacobson, Mary Ellen Mark, Susan Meiselas, Jean-Marie Simon and Alex Webb, all U.S.; Rio Branco, Brazil; Michel Folco, Yan Morvan and Gilles Peress, France; Harry Gruyaert, Belgium; and Alred Yaghobzadeh, Iran.

These photographers, all in their 30s and 40s, belong to the new generation of photojournalists working primarily in color for international newspapers and magazines. ■

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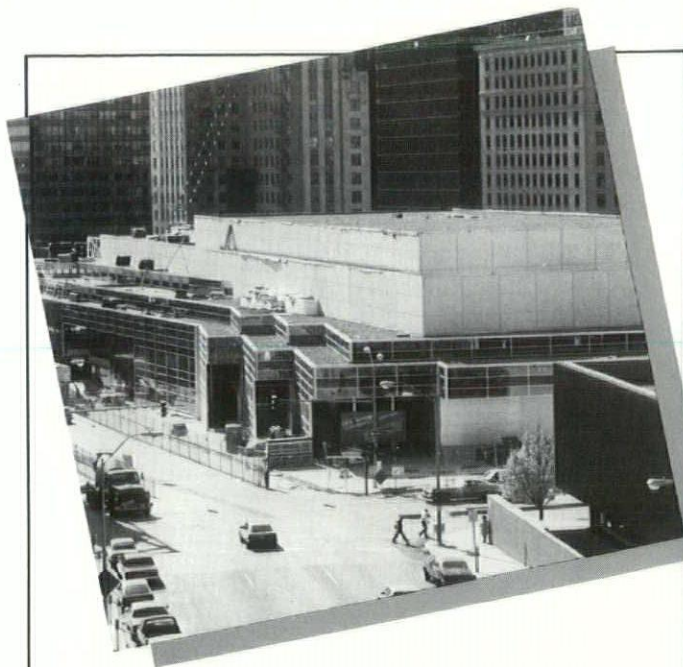
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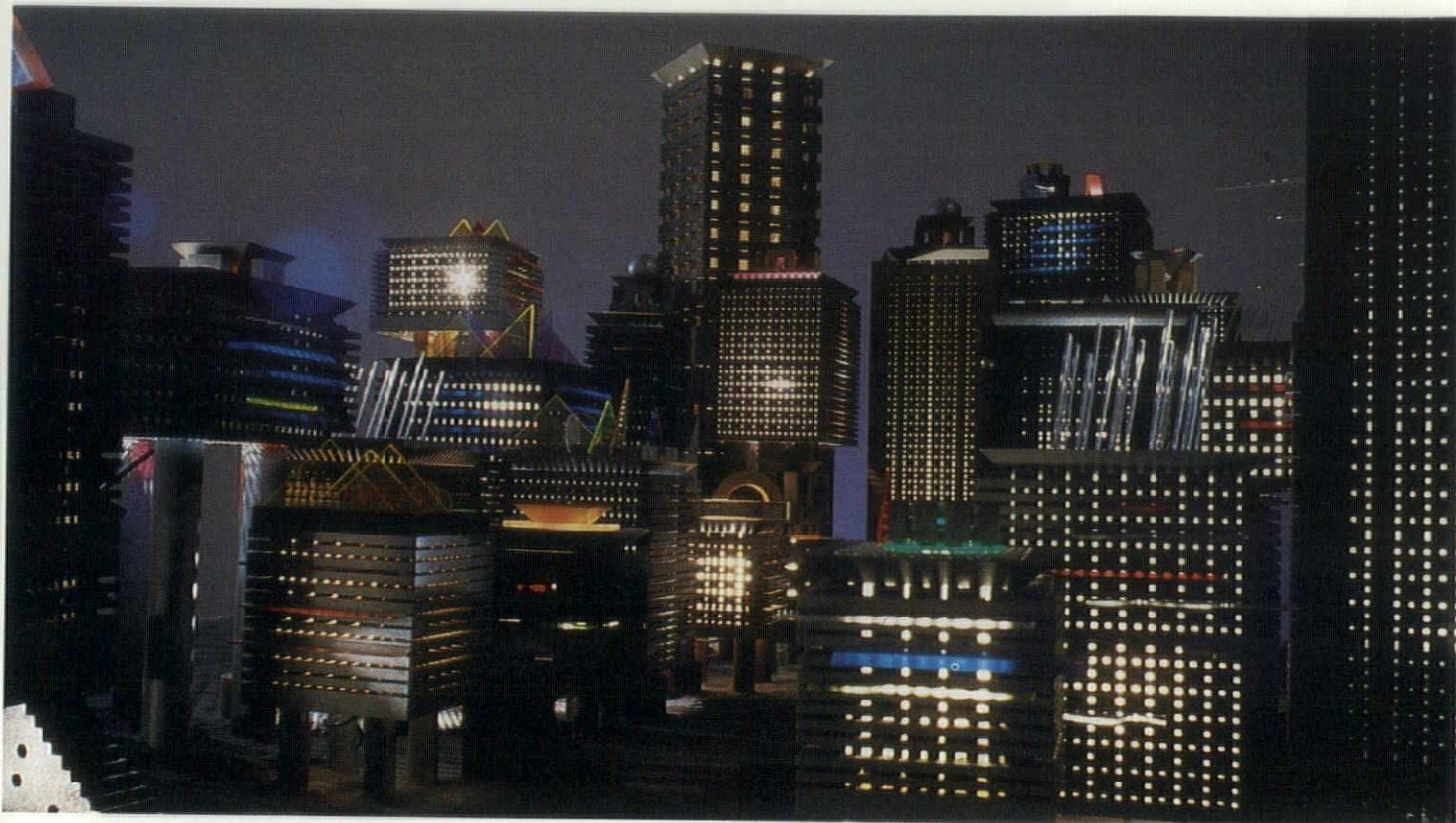
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Wit Into Light

Montana born artist James Evanson is also a designer of furniture and objects that synthesize ordered, architectonic notions with wit and abstraction. The resulting tension is most brilliantly expressed in a dozen different light fixtures, called Lighthouses, he has recently designed and produced in his New York studio. Despite a readily acknowledged debt to architectural scale and geometry (and seemingly direct reference to several recognizable, recently built buildings) these pieces of lacquered wood and colored plexiglas have been produced as sculptural explorations in light and form.

Each is hand worked with the desire to control light and create shifting patterns through vertical and horizontal slices into the basic gridded box. Additional circles and triangles, forms which can be added and rearranged to create unexpected proportions and color relationships, invite manipulation by frustrated architects and designers. Evanson has so far composed nine different "movable monuments", ranging from the 8½" table based "Flat Top" to the dramatic 65" "Monolith" and "Beacon". Inside each is a 40- to 100-watt incandescent bulb providing a moody, ambient lighting. Accessory pieces are made of a fiber-optic plastic that has a special light-conductive quality.

Whatever the initial inspiration, artist/designer Evanson has managed to evoke a wealth of disparate mental images with this lighting statement. Whether viewed as sleek adult erector sets, futuristic Lego constructions, miniature city-scapes for Steven Spielberg's special effect cameras or the result of an architectural modelmaker gone mad, they are curiously seductive. If they also work as lamps, well, so much the better. ■

Kirk Von Blunck

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I O W A C H A P T E R A I A

One has only to scan the recent annual award issues of *Progressive Architecture*, *Architectural Record* or *Architecture* to find ample evidence of the pluralism in American architecture and interior design today. Often, in fact, a walk down the street will suffice to expose the casual architectural observer to a diverse range of design goals and equally diverse approaches to achieving them. Architects have, for whatever reasons, found a vigorous clientele willing to give them the freedom to explore new directions and rediscover old ones with equal intensity.

With this in mind, the AIA Design Awards have never been devoted to a single stylistic theme or one trend. Nor have they been a very reliable reflection of the current "isms" that are routinely coined by the label hungry media and filter in from the coasts. Instead, the awards have consistently been a confirmation that architects harbor a broad range of aspirations and design sensibilities not easily categorized. Although few would claim that Des Moines or Iowa are hotbeds of architectural innovation, the awards are also proof that the widened palette of this region's architects and the experience enriched tastes of their clients have contributed to a progressively more sophisticated body of work. While the means to the end is often very different, the end itself, design excellence, is consistent and impressive.

The State Awards jury was composed of James Wines, Susana Torre and Bartholomew Vorsanger. Materials were sent to New York where the jury process took place; as always, the identity of the architects was unknown to

D E S I G N A W A R D S

jurors. The Central States Region jury, meeting in Chicago and reviewing over 110 projects from Iowa, Nebraska, Missouri, Kansas and Oklahoma, was chaired by Stanley Tigerman with Laurence Booth and Jerry Horn.

Beyond an obvious desire to create and craft special places, one must wonder what design commonalities exist between a skywalk elevator lobby and a convention center? Between the remodeling of a three bedroom house and the renovation of a 7 million cubic foot athletic facility for a state university? Between a home inspired by traditional Japanese values and a home stretching the already taut, modernist esthetic in new directions? For all their apparent differences, these projects are clear indication that the transformation of the common into the uncommon is as likely achieved by an unrestrained infusion of the architect's creative energy as by an unlimited infusion of money. Most importantly, these projects exemplify architects' efforts to make something better when "good enough" probably would have done.

The growth of the *Iowa Architect* over the past five years provides us with a welcomed opportunity to present the projects selected in both the Iowa Design Awards and the Central States Region Design Awards Programs of 1985. This is particularly gratifying because Des Moines served as host of the 1985 Regional Convention, because of the diversity of the projects recognized and, admittedly, because of our pride in the outstanding performance of Iowa's architects. ■

Kirk Von Blunck

C E N T R A L S T A T E S R E G I O N

Valone Residence

Central States Region
DESIGN AWARD

Iowa Chapter AIA
DESIGN AWARD

Project

Valone Residence
Des Moines, Iowa

Owner

Dr. and Mrs. Ross Valone

Architect

Charles Herbert & Associates, Inc.

Des Moines, Iowa

Charles Herbert, Thomas Clause,

Philip Hodgkin

Photographer

Farshid Assassi

Santa Barbara, California

General Contractor

Haldeman Construction

Minburn, Iowa

Square Footage

7615 S.F.

Modernism has never had it so good. Prompted, curiously enough, by the growing acceptance of a more colorful Post Modern ideal, the stagnating Modernists have been forced to rethink their dictums. Emerging from the too often ponderous and frequently unimaginative doldrums of the late sixties and early seventies, Modernists have synthesized the best of both worlds to achieve a renewed style that is both intelligent and striking.

All of this, of course, serves as background to correctly describe the singular home produced in collaboration by Charles Herbert and Associates and owners Ross and Nancy Valone. Architects have always valued the opportunity to design residential architecture because of the personal nature of the professional/client relationship. By all indications, this design team developed an exceptional rapport and realized similarly exceptional results.

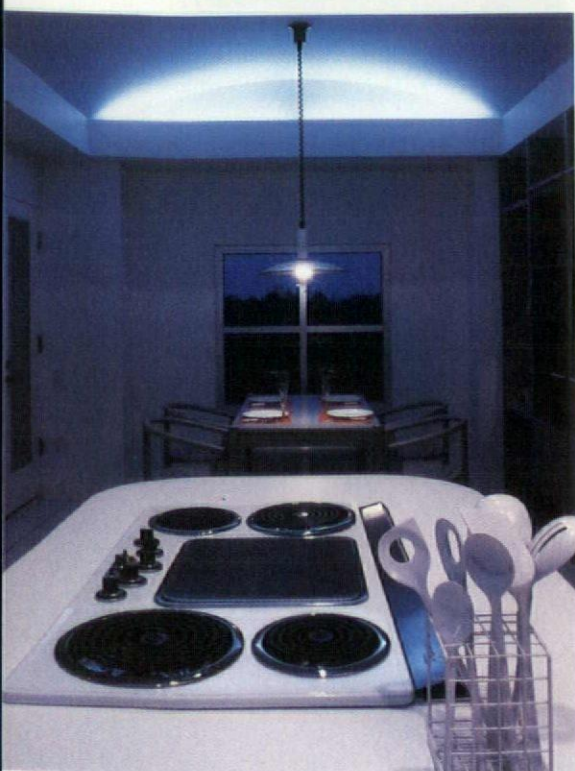
This tranquil, white work has been compared to everything from the 1930's Kreach & Kreach Butler Mansion to Richard Meier's gleaming, porcelain paneled addition to the Des Moines Art Center. Although these structures remain stylistically independent, they are similar in their crisp whiteness, as distinctly fresh and exhilarating as an early snowfall.

The Valone home is situated on a prominent rise in Des Moines' Southern Hills, a twenty year-old neighborhood which combines such treasures as a 1961 Richard Neutra design with some of the most conspicuously mundane residential architecture of the last two decades. The view of the downtown skyline afforded by this site is so prominent that it became central to the design program. The essential nature of this majestic view is played out in a number of design curiosities.

The unconventional composition of the exterior uses a system of screening to disguise an otherwise open plan. On the public side, the architects have incorporated a long wall to screen and unify private spaces. While the unusual length of the home enables visual acces-







sibility to the view from virtually every room in the house, it does present some challenging design problems.

Aesthetically, a very long, stolid, white wall was unacceptable. Various solutions were envisioned over the course of design development work to mitigate this potentially intimidating wall plane. White porcelain panels were prudently deemed cost prohibitive by the Valones and abandoned in favor of glistening, transparent glass block. The remainder of the wood siding was activated by and organized with simple punched windows and a lattice grid that extends the geometry and proportions of the glass block masonry.

Charles Herbert is credited with originally conceiving to skew the garage and perpendicular glass block foyer. Not only did this solution provide succinct realization of an abstract ideal, it created the home's most stunning configuration of spaces.

While the exterior is aptly described as both brilliant and bold, the interior reflects a more leisurely and serene sensibility, relying on meticulous detailing and the rich character of materials to create genuinely modern spaces. These spaces reflect the functional dualism required by the Valones, satisfying needs for both formal and informal living. To this end, the two levels of the home are bisected by an axial gallery that runs the depth of the house. The dramatic view of downtown, so precisely framed in this gallery, was not just a fortunate design by-product. Rather, the Valones have thoroughly investigated the site with a cherry picker in order to locate the optimum point of view. In fact, the willingness displayed by the Valones to roll up their sleeves and engage the nuts and bolts of design has doubtless contributed to the success of this project.

Perhaps the most unusual aspect of the home is the position of the bedrooms, which

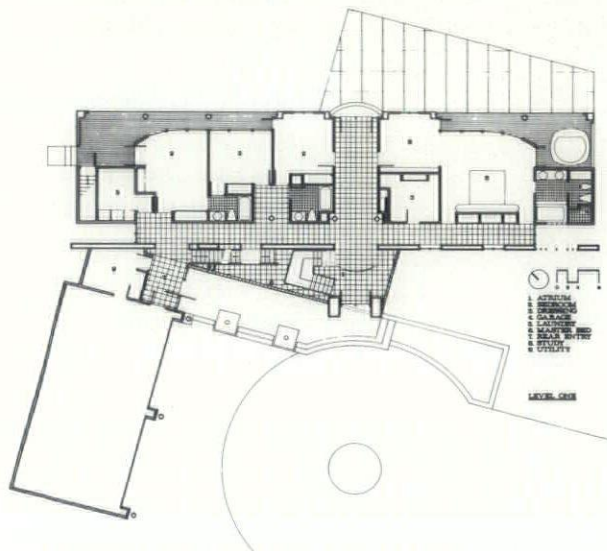
are contained on the first level; the formal and informal living spaces lie above to further embrace the distant view. One, as a consequence, ascends a flight of stairs immediately upon entering the foyer. This architectural gesture offers guests a brief familiarity with the private spaces of the home and creates a stirring transition to the social realm above.

In subtle contrast to the brilliant white and glistening foyer, the interior is tempered to a placid oyster whiteness. The serenity of this interior is augmented by the elegant grey and white marble tiles and peppered with the vivid greens of variously placed plants. Light, color, and stunning geometric pattern seems especially striking against these neutral surroundings.

As a mechanism for living, this briskly functioning home seems to perfectly embody early modern ideals. As formal spaces for entertaining and display of art, the foyer, gallery, living and dining areas are elegant and refined.

On the informal side of the gallery, a very different set of requirements are satisfied. Since most of the day to day business of living is done in this area of the home, the design is appropriately simple and efficient. The service area has, along with a large laundry room, a spacious vestibule adjacent to the garage that serves as a cloakroom and storage space. The distinctly separate nature of the formal and informal realms of this residence is underscored by a separate entrance near the juncture of garage and service area, linked to the family room by a stairway that again shares the light and openness of glass block walls. The family room and adjoining kitchen serve as the principal living space where this couple can raise children during the day and catch their breath at night. All of these spaces, though modest in size, are extended both visually and functionally by use of wooden decks and steel tube handrails in the finest tradition of the modern steamship aesthetic.

Most importantly, this home is not the cold and impersonal modernist stereotype. It is, instead, clear evidence that modernism is no longer merely avante garde, nor of necessity brutal and sterile. It is, rather, a familiar echo of our times and can be as comfortable as a Prairie bungalow. The Valone home is one that the owner, as well as community, can admire. ■



Des Moines Waterworks Public Utilities Headquarters

Central States Region
DESIGN AWARD



Project

Des Moines Waterworks General Office
Des Moines, Iowa

Owner

Des Moines Waterworks

Architect

Shiffler Frey Baldwin Architects, P.C.
Des Moines, Iowa

Interior Design

Shiffler Frey Baldwin Architects, P.C.

Photographer

Farshid Assassi
Santa Barbara, California

General Contractor

The Weitz Company
Des Moines, Iowa

Structural Consultant

Calhoun-Britson

Mechanical/Electrical

Stevenson-Schilling

Des Moines, Iowa

Square Footage

14,500 S.F.

Anyone visiting Des Moines by air has generally chosen Fleur Drive as their link between Downtown and the airport. While the character of the avenue changes alternately from the banality of suburbia to the coarse hysteria of a malled, industrialized frontage road, it does have its bright spots. Along with the Wakonda Club, Gray's Lake and the Raccoon River, both visitor and denizen alike have come to rely on the curative beauty of the Water Works Park to ease the frantic haste one associates with a trip to the airport.

It is not surprising, then, that when the need arose for the city to build a Public Utilities Headquarters, it was also viewed as an opportunity to enhance the identity and accessibility of the park. This combination of needs, however, presented some inherently difficult problems for the designers. The project goal sought to build an office block and gateway to the park that at once should function independently, yet homogeneously. The architects, Shiffler Frey Baldwin, chose a rational, architectural solution.

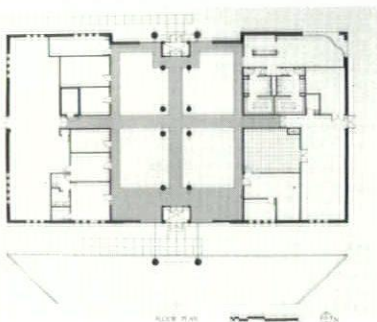
A simple gateway is created by disengaging a central portion of the facade and placing it opposite a modern reflecting pool. This entry gate diverts traffic to either side of the pool and lends some direction to the park's otherwise haphazard traffic system. The office block is rather straightforward, and in spite of few current cliches, such as the pedimented skylight and polychromatic banding, the structure remains graciously sober.

The structure is a 14,500 sq. ft. building con-

structed of a lightweight steel skeleton with load bearing masonry perimeter walls. It was built at a modest cost of \$850,000. The designers have managed an attractive appearance without much of the cuteness typically associated with Post Modernism. This is a substantial feat, and one that many designers have yet to realize. The interior, too, reflects this maturing sensibility. It is marked by a quiet geniality which is at once emphasized by the natural light and open interior design and contrasted by a gallantly executed glass block wall in the employee lounge.

It is clear that the office building is far more than just sufficient in its role. With considerable features uncommon to the standard office environment, customers as well as employees should find the business of this facility exceptionally convenient and relaxed. But while the project does much to distinguish the park's identity, the city needs to engage in a systematic plan in order to transform this area into the grand urban park that it deserves to be.

The reserved style employed by Shiffler Frey Baldwin is not unique; it is nonetheless cordially appropriate in its setting. The overall success of the project is owed in no small share to the ability of the architects to check the tendency to randomly decorate a building for decoration sake and to sensibly design. Finally, this building represents much more than just a handsome new public utilities office. It is symbolic of a city on the rebound, rediscovering the importance of putting its best face forward. ■





The Des Moines Register Skywalk Lobby

Central States Region
DESIGN AWARD

Project

The Des Moines Register and Tribune
Skywalk Lobby
Des Moines, Iowa

Architect

Charles Herbert & Associates, Inc.
Des Moines, Iowa
Cal Lewis

Owner

The Des Moines Register and Tribune Co.

General Contractor

Ringland Johnson Crowley Company
West Des Moines, Iowa

Photographer

Farshid Assassi

The Des Moines Register, a major Iowa newspaper, is located in a 14 story office building near the heart of downtown Des Moines. A recent connection to the expanding skywalk system necessitated a new entrance and elevator lobby at the skywalk level. In addition, a small store was desired to sell newspapers and company souvenirs.

The challenges to the architects, Charles Herbert and Associates, were numerous. The originally ornate limestone building, built around 1915, had been "modernized" by covering it with aluminum and glass in the early sixties to blend with a modern addition to the west. Little expression of the architectural quality of the original building remained. The orientation and control of skywalk traffic as it entered the building was of primary importance at this level. Company goods needed to be highlighted and promoted. The lobby would become a major building entrance and needed to provide a major impact within a relatively small space.

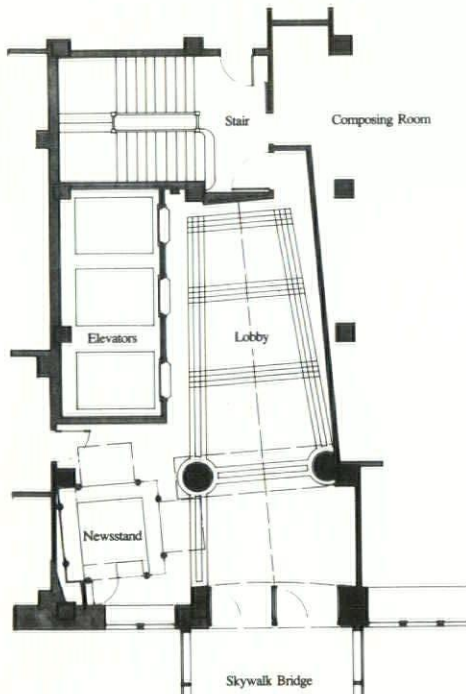
In solving these problems, the architects used a series of elements and techniques which combine to create a functional and architecturally exciting space. Homage to the past is interwoven into the forms, details, and materials of all parts of the solution.

"Entrance" is expressed at the skywalk penetration of the building by a photomural of the

cast iron canopy from the original building. Passing below this "canopy" one enters a pedestrian "street" with a newsstand reminiscent of those found on street corners in years past. (This newsstand was featured in the July/August 1984, *Iowa Architect*.) Also, as you enter the building, you pass through the "ghost entry" of the buried columns and entablature of the original facade. A stylized reproduction of this portico forms the entrance to the "interior" lobby housing the elevators. A shift in the plan angle at the circulation axis directs one's focus towards a mural which terminates the space, yet still allows internal circulation to the stairway beyond. The mural is a trompe l'oeil painting of the original limestone facade, viewed as if through a window from across the street before the skywalk or the modern re-cladding occurred.

To maximize the scale of the small lobby, the ceiling is opened up to an indirectly lighted image of a skylight. The apparent length of the space is increased by a forced perspective created by tapering the floor and ceiling and modifying the spacing of repetitive elements along the walls.

Through the use of symbolic forms and rich materials, this lobby has become a popular focal point, instead of what is often a bland, sterile, or impersonal space. ■



See also November/December 1983, *Iowa Architect*



The Williams Residence

Central States Region
DESIGN AWARD

Project

Williams Residence
Oskaloosa, Iowa

Owner

Mr. and Mrs. Charles Williams, Jr.

Architect

Brooks Borg and Skiles
Architects-Engineers
Des Moines, Iowa

Paul Skiles, Jerry VandeKroil, Kirk V. Blunck

Interior Design

Brooks Borg and Skiles
Architects-Engineers
Kirk V. Blunck

Photographer

Farshid Assassi
Santa Barbara, California

General Contractor

Mayo Grubb Construction
Oskaloosa, Iowa

Special Consultants

Bill Heard, Landscaping
Des Moines, Iowa

Square Footage

3250 S.F.

The Williams' Residence in Oskaloosa at first seems conspicuously out of place, with its unmistakable references to traditional Japanese building forms and subdued, rigorously organized interior spaces. But it is, in fact, an understandable and appropriate response to both its serene wooded setting and its owners' passion for nature, borrowing its forms equally from Wright's sweeping Prairie Style houses and the broad gable roofed barns so common to the surrounding rural landscape.

Instead of roughly carving its way into this one-time bird sanctuary, the structure's long, low profile hovers on top of the slow rise up from the arc of the gravel approach road. Passing through the house from the ritual guest entry to the generous cedar veranda along the private side of the house is like a cleansing passage. One leaves behind the pressures of daily life in exchange for contemplation of the vista and nature's elements.

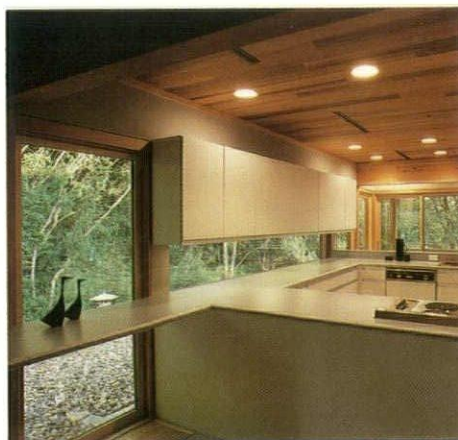
The simple interior composition, giving straightforward attention to the owners' detailed program needs, belies a rich organization of space, carefully differentiated to create a series of private, internal experiences and exterior views. Sliding shoji screens and shifting ceiling planes are manipulated to allow contiguous places for entertaining, study, music and reading to alternately engage and retract from one another. It is this orchestration of space that makes the Williams Residence appear much larger than it really is.

A long gallery leads directly from the entry to the kitchen, where pragmatic solutions to functional concerns are upstaged by the space flowing past it at both ends. Daylight filters from the gable end above through the partially open ceiling. A long narrow slab of window along the full length of the work counter makes the cabinets above appear to float and focuses the kitchen toward the dense tangle of woods and fresh plantings just beyond.

The master bedroom suite, simple and spacious, is more than a response to prosaic notions of rest and cleansing. A long dressing counter opposes the wardrobe closets, and both are kept out of the way of separate bathing and toilet rooms. Even these spaces are opened to the outside and light, with intimate gardens carefully created by cedar privacy enclosures.

Taken simply as a crafted object, the interior of the Williams house is especially remarkable. The architects have tailored the right house for this client on this site, furnishing the 3250 square foot house complete, from the laundry to bed linens. Many details are evidence that a great deal has been demanded of the builder as well. Heavy cedar trusses utilize a simplified, yet scarcely less difficult to achieve, wood dowel joinery. Ash shoji screens, by contrast, rely on a delicately scaled wood lattice executed with flawless craftsmanship. The ceremonial Toko Bashira, stripped of its bark and lovingly handfinished by Mr. Williams, stands alone in contrast to the rest of the house as a literal manifestation of the Japanese culture.

In the end, this work is neither self-conscious nor arbitrarily imitative. Indeed, the house is not quoting a style so much as putting to good use its most valued traditions, employing them with a confident understanding that has allowed the architects to reinvent virtually every element of the style. As jury chairman Stanley Tigerman noted, the more closely you look at the Williams house, the more original it seems. ■



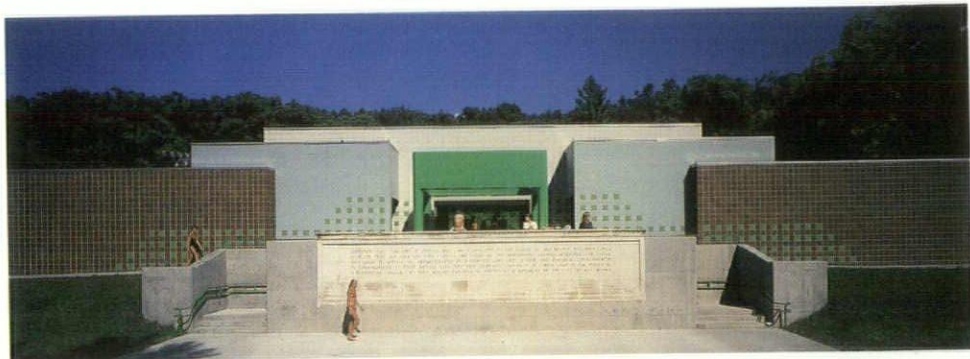
See also November/December 1984,

Iowa Architect

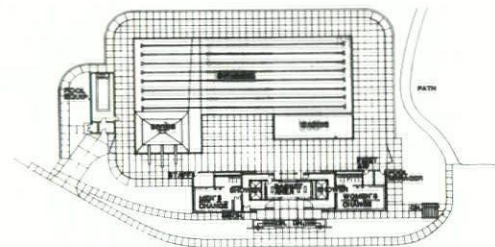


Ashworth Park Bathhouse

Central States Region
DESIGN AWARD



Project
Ashworth Park Bathhouse
Des Moines, Iowa
Owner
City of Des Moines
Park and Recreation Department
Architect
Bussard/Dikis Associates, Ltd.
Des Moines, Iowa
Photographer
Farshid Assassi
Santa Barbara, California
General Contractor
Vawter and Walter, Inc.
Des Moines, Iowa
Special Consultants
Structural
Terry A. Shuck
Des Moines, Iowa
Mechanical/Electrical
Frank Pulley Associates
Des Moines, Iowa
Square Footage
5,180 S.F.
Total Cost
\$1,021,000



It sits back, in the dense oak woods of Ashworth Park, secluded as if for privacy. Colored and stacked block forms, elegantly accented with green, establish a dignity and order in the composition. And the people come to worship — the sun.

Design cues were as numerous as the constraints in the redevelopment of the Ashworth Park Bathhouse in Des Moines. The park's location, in an established upper middle class neighborhood, signaled that a design solution of elegant restraint was appropriate. The woods lent a stillness and tranquility to the site that asked for a carefully crafted response. The compactness of the site restricted the new bathhouse to a long narrow building area. A spare, limited budget had to cover redevelopment of both the pool and the bathhouse. Durability and maintenance considerations limited materials choices. Finally, the original stone plaque, which commemorated the Ashworth family's 1924 parkland donation, was to be incorporated into the design solution.

Owner involvement, through a representative of the City's Park and Recreation Department, centered on meeting program requirements. The program itself was minimal: ticket counter/basket area, two changing areas, showers and toilet facilities, manager, first aid, and staff rooms, and a pool equipment area. To remove humidity from the changing and shower areas, adequate natural ventilation was needed. The City required, without compromise, a functional and easily maintained facility, because the structure would have to

serve long and well with only routine care.

While the program concerns were being resolved, the architects were developing images to complement the functional layouts. They were given design freedom, with the City placing few constraints on architectural imagery. That freedom was unusual, given the safe, conservative solutions local governments often favor. The cues and constraints inherent in the site became design opportunities.

Bussard/Dikis Associates developed a simple, symmetrical plan organization, extending from a drop-off area, through a free-standing entrance portico to the central hub of the ticket counter and basket area. The higher volume of the ticket hub gives it prominence in the composition and allows natural ventilation of adjacent changing and shower areas. The stepped building forms express the three primary plan components: hub, circulation, and support areas.

Brown triple brick and a trio of glazed concrete block colors relate to the site and to water sports activities. Inlaid blocks of green offer scale, add interest to lower walls, and direct circulation toward the ticket/basket window hub. The colors sparkle in contrast with the dark green summer woods covering the slopes behind the pool.

The design of Ashworth Park Bathhouse establishes, through composition and color, a dignity befitting a public facility, without pretentiousness. It is a project that has satisfied its owners and users with recognizable, enduring quality. ■

See also November/December 1983, *Iowa Architect*



University of Iowa Fieldhouse Remodeling

Central States Region
DESIGN AWARD

Project

University of Iowa Fieldhouse
Iowa City, Iowa

Architect

Bussard/Dikis Associates, Ltd.
Des Moines, Iowa

Design Team

Paul W. Klein, AIA
David A. Diumstra, AIA
Rod Kruse, AIA
William M. Dikis, AIA
H. Kennard Bussard, FAIA

Structural Engineer

Terry A. Shuck Structural Engineers, Inc.
Des Moines, Iowa

Mechanical/Electrical Engineers

Frank Pulley Associates, Inc.
Des Moines, Iowa

Cost Consultants

John Hart, Inc.
West Des Moines, Iowa

Phase 1 General Contractor

Mid-American Construction Company of Iowa
Iowa City, Iowa

Phase 2 General Contractor

Schoff Construction Company
Lisbon, Iowa

Phase 3 General Contractor

Burger Construction Company, Inc.
Iowa City, Iowa

Photographer

Farshid Assassi
Santa Barbara, California

In addition to the usual design concerns, communication of the proposed solution for renovation of the University of Iowa Fieldhouse was complicated by the vast scale of the project (200,000 sf of floor area, 4,000,000 cf of volume). Resolution of the space plan relationships was achieved through a planning process involving communication, participation, and cooperation. Frequent planning sessions involving Bussard/Dikis Associates, Ltd. and University of Iowa representatives resolved the planning concerns. However, the three dimensional aspects of the project challenged the thinking of the architects and University representatives alike.

The proposed transformation of the spectator facility to a teaching and general recreation facility would change the volume and existing detail of the space, as well as the activity level of the participants. Gone would be the rows and rows of bleachers. Gone would be the activity, movement, and color of the 13,000 spectators present during competitive athletic events. Large planar wall surfaces would replace the bleachers as containers of the volume. A lone early morning jogger or hundreds of users participating in numerous activities would replace the active spectator events.

Models, sketches and photographs of existing examples were used to communicate the proposed solution of over-scaled objects, detail, varying forms, and nontraditional colors. But envisioning the space and its large volume was difficult for the client and the design team, and only after demolition and early construction of the new forms and new image did the necessity of the exaggerated scale and use of color become obvious.

Prior to the "unveiling", many hours of deliberation occurred during which the proposed design solution was debated. The exposure of

the large steel trusses, which had previously been concealed with a suspended ceiling during an earlier remodeling, was often a topic of conversation. A number of University representatives feared that the exposure of the trusses would be a statement of returning to the past, rather than progressing forward. Memories of the dark volume of the early Fieldhouse were also real and impacting. However, developments during the project mandated that the suspended ceiling be removed. The result speaks for itself. While it was difficult to communicate the importance of the exposed trusses during the design process and to overcome the fears of users, the importance of the texture and scale added by the articulated truss forms became apparent as the renovated volume developed.

Opinions often differed on the color scheme of the building as well. Many anticipated a scheme of primary colors more traditionally incorporated in athletic/recreation facilities. The muted colors proposed initiated a concern that the result might be too passive and psychologically suppressive to exercise. Some anticipated a continued use of the University's colors of gold and black as had been used by Caudill Rowlet Scott and Durrant Group Architects in the Carver Hawkeye Arena. The final color palette intentionally avoided gold and black to eliminate the stigma of the existing Fieldhouse. The incorporation of primary colors on selected building features, against the tinted neutrals, was chosen to avoid the traditional use of primary colors in large quantities and to add visual activity no longer provided by spectators.

The success of this project is the effort of many talents. But most important, it is the result of communication, participation, cooperation, hard work, and a continued devotion to the success of the project throughout its duration.



See also November/December 1985, *Iowa Architect*



Addition and Remodeling to the Pederson Autry Residence

Iowa Chapter AIA
DESIGN AWARD

Project

Pederson Autry Residence
Des Moines, Iowa

Owner

Salley Pederson and James Autry

Architect

Charles Herbert & Associates, Inc.

Des Moines, Iowa

Cal Lewis

Contractor

Dallas County Homebuilders

Photographers

Cal Lewis

Des Moines, Iowa

Hedrich – Blessing

Chicago, Illinois

This residence, located in a gracious westside neighborhood, was for sale. The prospective buyer, a couple with an older child, gave the following program requirements and asked skeptically if this bargain value, post-war, "Plain Jane" house could meet the program before they decided to buy it. They wanted a comfortable yet unique home with open flowing spaces that had a varied sense of volume. They also wanted an environment for entertaining which centered around their hobbies and vocations of gardening, writing, and cooking with an emphasis on food preparation as a social event.

The challenge was taken. The lean-to at the back of the house was removed; the foundation wall was retained and extended to support the new "garden wall" along the entire north elevation. The resultant stair-stepped enclosure added a daylit, spatial exclamation point to the formerly dark and mundane interior. The stair landing was raised by projecting it into this new space, allowing passage beneath the stairs and extending the central hall straight through the house. The openness was also enhanced by adding bay windows and creating new wall openings to extend vistas on axis through both levels of the house. One axis was extended through to the old screened porch. The porch was enclosed and the vaulted ceiling was exposed to provide a spacious living room.

The deck extended the space to the outside through the new "garden wall" and up to the natural edge of the existing terraced garden. The scale of the "garden wall" was broken down by the over-sized windows, the light beam, and the textural variation. The newly created circular platforms served as a terminus for the entrance axis and also as a pivot point for the 90° approaches.

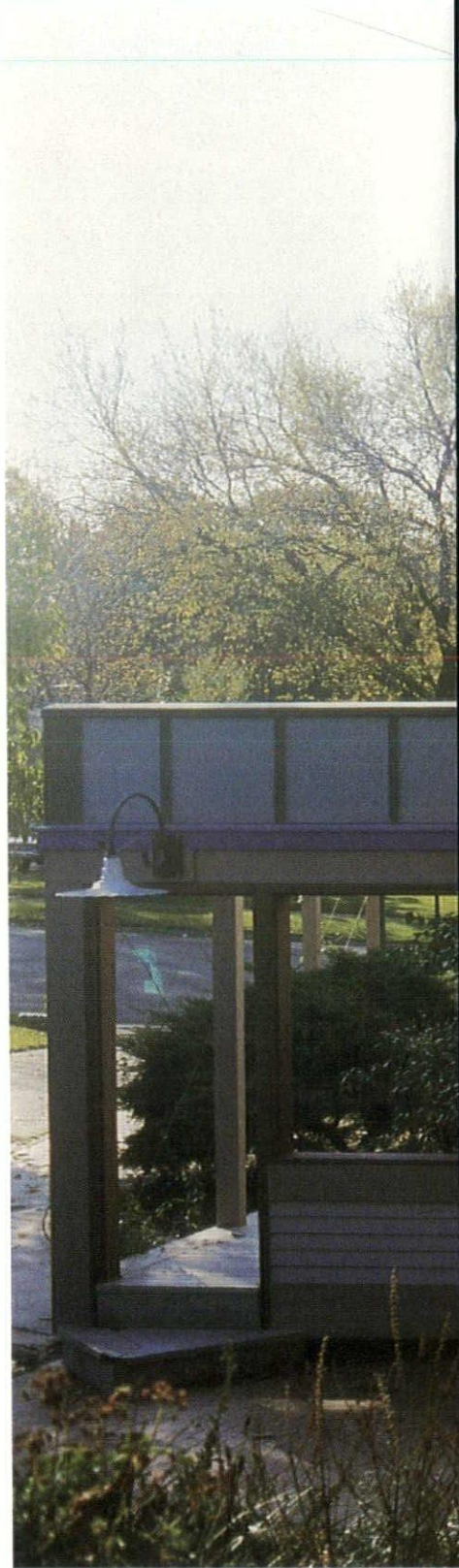
A planting trellis and landscaping were added to the front of the house to buffer it from the street, while the 3½° grid shift oriented true north and provided subtle variation to the orthogonal order. ■



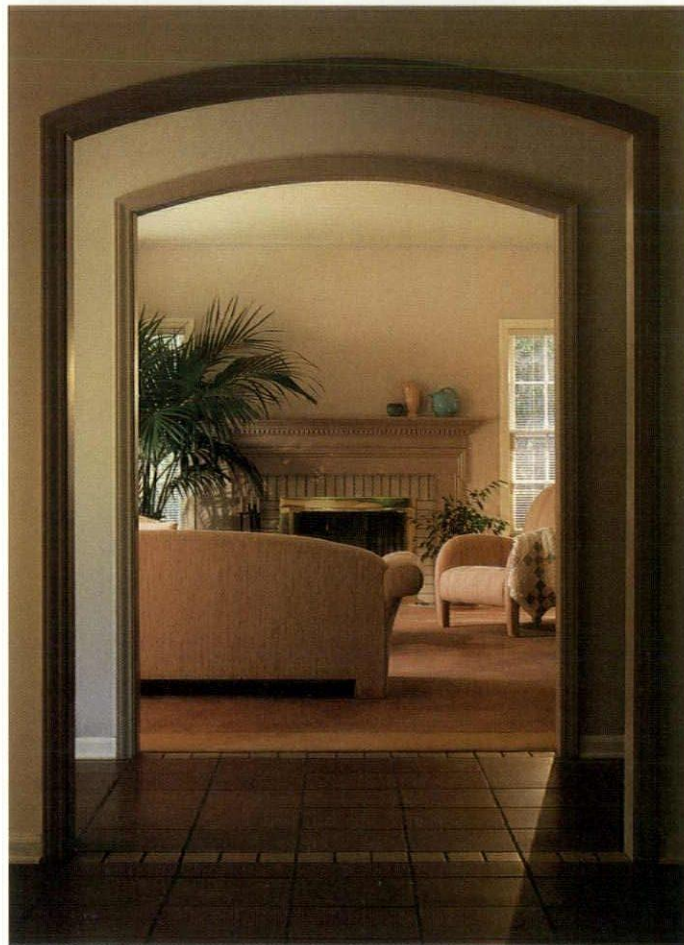
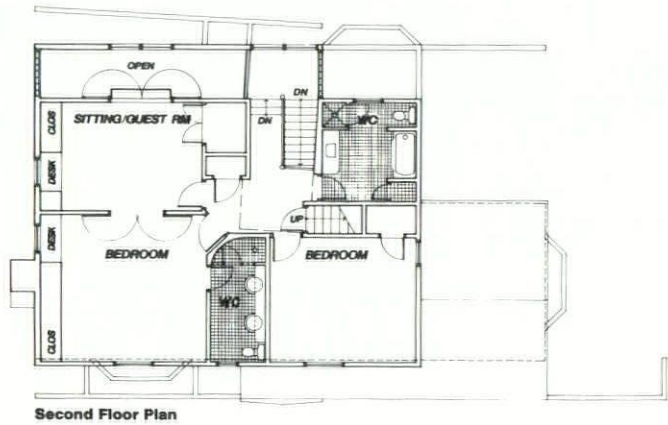
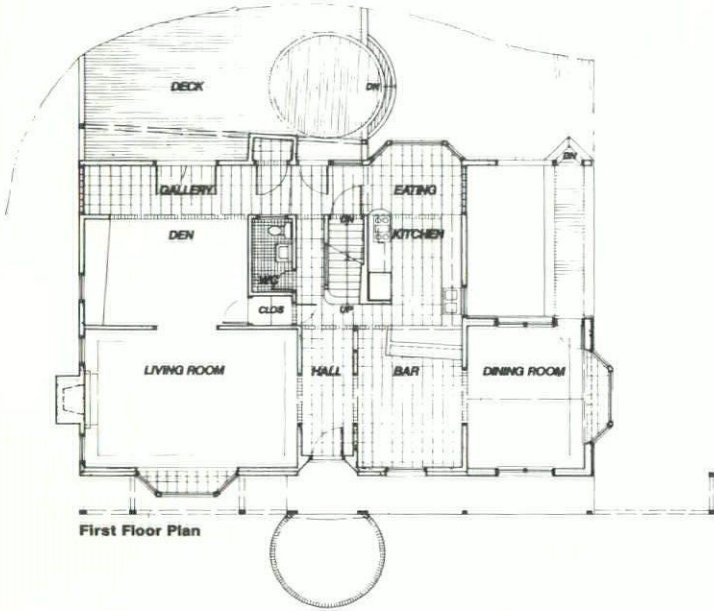
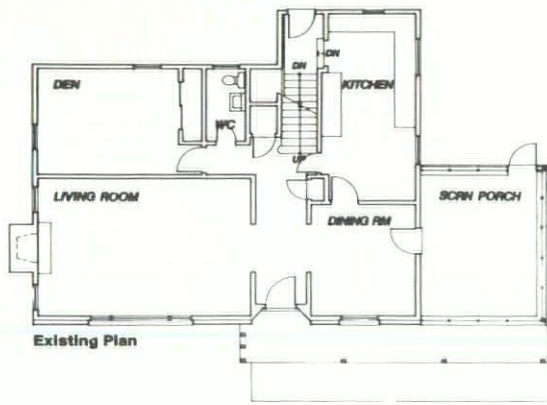
Before remodeling



After remodeling









Des Moines Register and Tribune Publisher's Floor

Iowa Chapter AIA
DESIGN AWARD



Project

Des Moines Register and Tribune
Publisher's Floor
Des Moines, Iowa

Owner

The Des Moines Register and Tribune Co.

Architect

Charles Herbert and Associates, Inc.
Des Moines, Iowa
Calvin Lewis, Mark Fisher, Terrell Helland

Photographer

Farshid Assasi
Santa Barbara, California

General Contractor

The Weitz Company, Inc.
Des Moines, Iowa

The eighth floor of the Register and Tribune building was recently remodeled in order to consolidate all the publisher's staff on one floor. Designed by Charles Herbert & Associates of Des Moines, the space consists of six offices around the perimeter of the floor, a reception and waiting area, and a central conference room. Each office has large windows and striking urban views which are shared, through the careful placement of glass interior walls, with the reception and conference areas. Because of this, the primary impression received on arriving at the publisher's floor is of an extraordinary and welcome amount of daylight, unusual in such an old building.

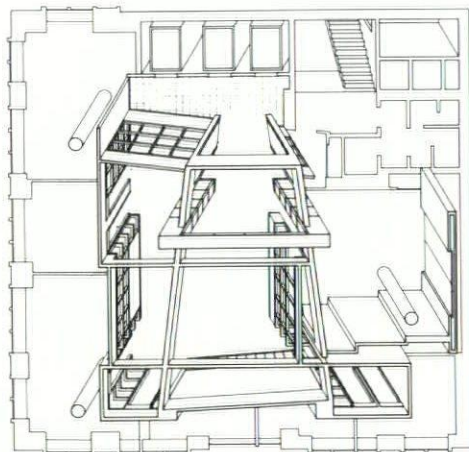
Entrance to the publisher's floor is directly from the elevators. Due to fire code constraints, this space was treated as a separate entryway, with traditional and elegant surfaces including a green-hued marble tile floor. Beyond that miniature vestibule, tradition makes way for clean, angular lines and a strong grid pattern superimposed on many elements. One sees clearly into the reception area through a gridded window, and enters through a transitional arch which provides focus and importance. Color is strikingly absent: walls are stark white; painted woodwork and carpeting are deep inky blue/black. The considered use of wood softens what otherwise might have been chilly.

The glass fronted internal conference room

juts into the reception area, both visually and physically. This much-used space seats eight and contains necessary audio-visual equipment, stored behind fabric-covered doors. Also appearing from behind doors as needed are huge maps of the metro Des Moines area and the State of Iowa. A clever pass through arrangement allows staff to prepare coffee or lunch outside the conference room and make it available to conferees without interrupting their meeting.

Individual taste is easily and comfortably brought to each office, where the modern, angular spaces have been personalized with the use of non-standardized office furnishings. Bright area rugs, interesting antiques and stacks of books and papers in the built-in bookcases attest to the traditional nonconformity of those who work in the newspaper publishing field.

It is ironic to note that the internal reorganization which prompted this remodeling was never completed due to the sale of the Register and Tribune Company before the project was finished. Several of the offices are now vacant, and plans are uncertain for the future use of the space. Though the project's program was to provide space for a specific and homogeneous group of executives, it should prove adaptable and usable regardless of changing circumstances and corporate organizational charts. ■





Des Moines Convention Center

Iowa Chapter AIA DESIGN AWARD

Project

Des Moines Convention Center
Des Moines, Iowa

Owner

City of Des Moines
Harold Smith, City Engineer

Architect

Brooks Borg and Skiles,
Architects-Engineers
Des Moines, Iowa
Loschky, Marquardt, Nesholm Architects
Seattle, Washington

Project Architect

Kirk V. Blunck

Interior Design

Brooks Borg and Skiles
Kirk V. Blunck, Russell D. Parks

Photographer

Farshid Assassi
Santa Barbara, California

General Contractor

Ringland Johnson Crowley Company
Des Moines, Iowa

Mechanical Contractor

Baker Mechanical
Des Moines, Iowa

Electrical Contractor

Meisner Electric, Inc.
Newton, Iowa

Instrumentation & Controls

Johnson Controls
Des Moines, Iowa

Elevators and Escalators

O'Keefe Elevator
Omaha, Nebraska

Special Consultants

Robert A. Hansen Associates, Acoustical
New York, New York

Square Footage

150,000 S.F.

Total Cost

\$14,000,000

Webster defines dynamic as that "relating to energy or physical force in motion." The word is synonymous with such words as activating, energizing, vitalizing, forceful and vigorous, all used to describe qualities of architectural design which are expressed visually. Dynamic architectural expression is derived by successful orchestration of the various elements of form, space, rhythm, color and line.

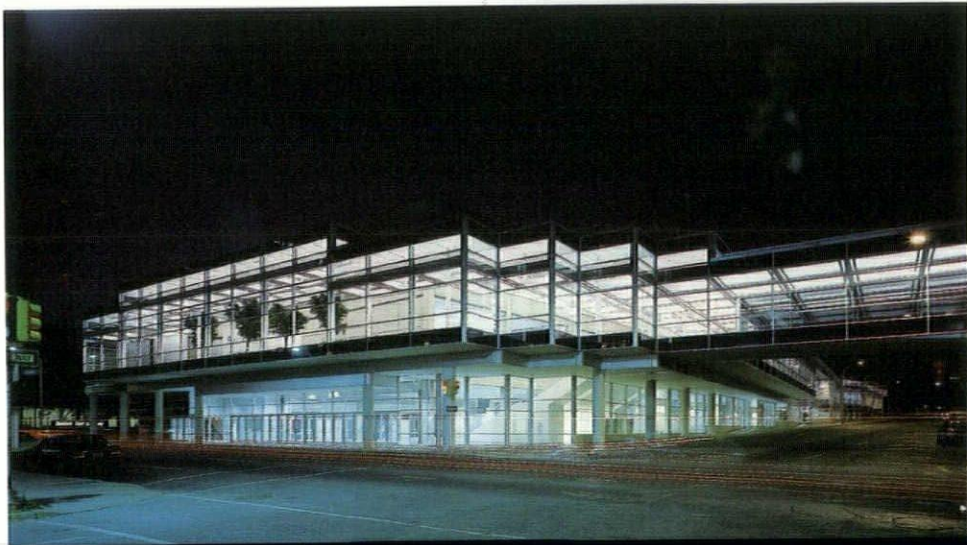
The new Des Moines Convention Center is a good example of dynamic architectural expression and, since its completion late last summer, it has certainly been successful. It is boasting an eighty percent occupancy rate, exceeding the national average almost twenty percent. Credit for a portion of this success must surely be attributable to the dynamic architectural qualities of this building. To the conventioner the sense of activity, organization and excitement, normally vital to successful conventions, is immediately obvious in the building design. Further, convention activities are augmented by surrounding views of city activity through aluminum and glass curtain walls. Likewise, downtown inhabitants can experience, to a limited degree, the vigor of happenings within the building.

The fundamental strength of the building's expression was derived by rotation of the building to align with two city street grids, which run approximately fifteen degrees askew of each other. The potential clash of street grids is instead used to advantage and establishes the

basis for further architectural expression. This bold stroke was visually reinforced by the horizontal lines of the curtain wall's rectangular grid, the ten foot square module of the roof structure and concourse lighting system, and the penetrated concrete wall that separates the concourse from the exhibit areas. It is this mass of concrete that absorbs the visual vigor of the opposing grids and establishes a vertical plane of orientation along which conventioners circulate. Color is used minimally to avoid conflict with always changing convention decor.

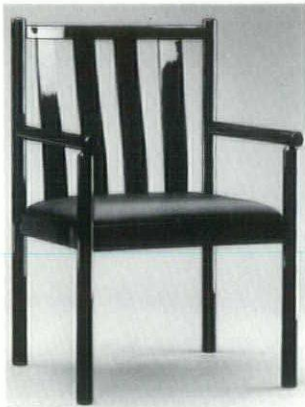
Besides visual dynamics, success of the Des Moines Convention Center must be attributed to its operational versatility. The Center's design program departs from traditional convention facility design by strongly emphasizing multi-conference capabilities as well as exhibition uses. The result is a finely balanced, competitive facility capable of holding a 250 booth exhibit, a banquet for 3000 or numerous small meeting sessions. The architects have skillfully organized flexible interior spaces to satisfy virtually any of the increasingly sophisticated demands of the national and regional convention market.

In spite of a site that was too small for such an ambitious program, the building goes a long way beyond being just a giant decorated container for conventioners. Its smooth, sleek horizontal composition fits comfortably within the downtown environment. It is a dynamic building, interwoven with the fabric of the city. ■



See also September/October 1985, *Iowa Architect*

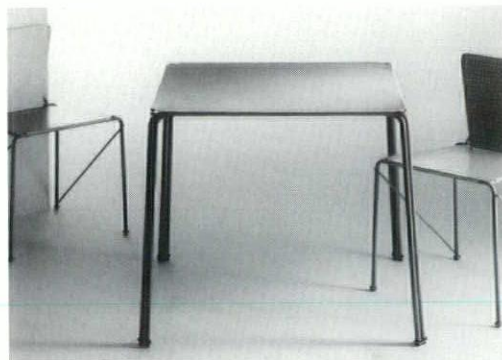




Head of the Table
 "Bridgehampton" designed by Davis Allen of SOM, shown here stoically poised, with or without arms, conveys a sense of power and strength. Vertical dominance is interrupted only by a slight depression in the back. Beech frame is available in a selection of finishes, foam seat rests on webbed plywood frame, and can be upholstered in vinyl, leather or fabric. "Bridgehampton" is manufactured by Stendig International. ■

Tux

A formal stacking chair and table that attempts to reinforce the human need for symbolic objects within interior architecture, "Tux" designed by Haigh Space Ltd., is available in grey, blue, or white painted steel. Perforations are optional. The Tux chair received an award in the 1984 PA International Furniture Competition. Available through Gullans Henley International (GHI), New York ■



Writing on the Wall?

Resting on hands and feet of rubber grips, "Graffiti" designed by Rodney Kinsman, is derived from simple components that can be assembled and reassembled to form a seemingly endless array of storage and display systems. This multifunctional modular design of all steel construction is finished with epoxy paint and is available in white, gray, black, yellow, red or green. Manufactured by Bieffeplast U.S.A., "Graffiti" can be seen at Gullans Henley International, New York. ■

6

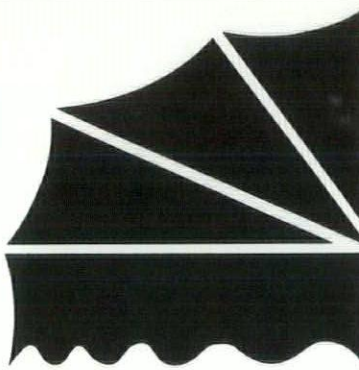
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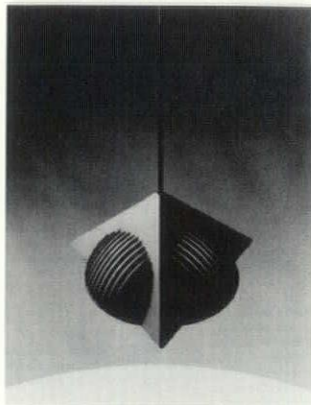
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Sphedron

This compact pendant light designed by Ron Rezek measures 5" high x 9" in diameter. A 150 watt halogen bulb is diffused through crystal glass which is mounted in a pebble black aluminum shade. The streamline Rezek trademark is realized through the juxtaposition of simple geometric forms, suspended from six feet of cord. ■



Mawa Planter Collection
Mawa Design introduces their petite planter collection, a series of six 8" diameter planters available in polished aluminum, black and white. Moderately priced at \$25 net, the collection offers a variety of shapes borrowed from contemporary architectural forms. ■



Orbis

Featured in the American Design Show at New York's Whitney Museum, "Orbis" is available in all flat black or flat black with a red stem. The 55 watt halogen table lamp designed by Ron Rezek suggests perpetual motion as the lamp shade is delicately balanced on a massive 13" high pedestal. A ball joint allows 360° of rotation and 30° of vertical movement. ■

Martin Smith

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Journal

IIT Observes Mies van der Rohe Centennial

Illinois Institute of Technology will begin a major Centennial observance of the birth of Ludwig Mies van der Rohe on March 26, the eve of what would have been his 100th birthday.

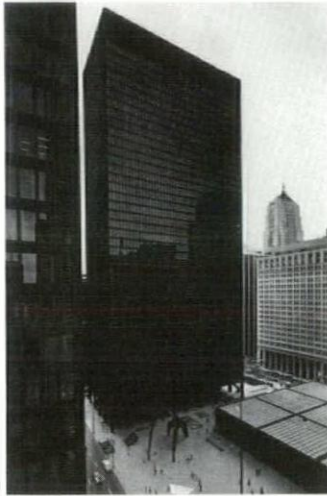
The German-born architect, who was a teacher and practicing professional in Chicago for 31 years, is considered by many to have been the most important architect of the modernist period. As director of the architecture program at IIT from 1938 to 1958 he developed the university's unique architecture curriculum. He designed the master plan for IIT's campus and 20 of the university's 50 buildings.



▶ Ludwig Mies van der Rohe

▼ S.R. Crown Hall at Illinois Institute of Technology

The centerpiece of the IIT Centennial will be a major exhibition, "Mies van der Rohe: Architect as Educator," to be held June 6 through July 12, in S.R. Crown Hall on the university's campus. It will include students' drawings; Mies' critiques; models of buildings; space studies; and projects with full-scale architectural details, photographs, and construction documents. ■

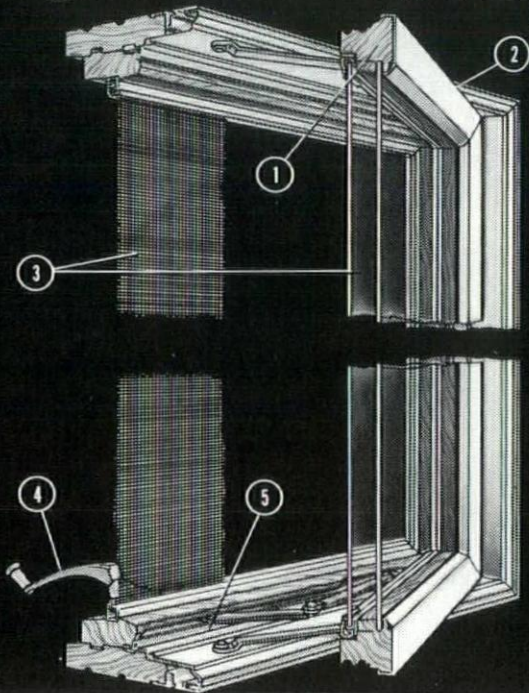


Architecture from the Plains

A series of exhibitions and presentations of the work of prominent midwestern architects continues at Kansas State University in Manhattan, Kansas. This series, featuring week long displays of boards and highlighted with a presentation by the firm, is sponsored by the Department of Architecture and the Kansas State University Student Chapter of the American Institute of Architects. Firms already featured include Hastings and Chivetta of St. Louis, Missouri; McCoy Hutchinson Stone of Kansas City, Missouri; and Charles Herbert and Associates of Des Moines, Iowa. Firms yet to make presentations are Gastinger Rees Walker of Kansas City, Missouri on February 5, 1986; Setter Leach and Lindstrom of Minneapolis, Minnesota on March 6, 1986; and Hellmuth Obata and Kassabaum of St. Louis, Missouri on April 16, 1986. The presentations are at 8:00 PM in 127 Durland Hall at Kansas State University. ■

◀ The Federal Center, Chicago

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Frank Lloyd Wright

He was the most celebrated architect in American history. For nearly 70 years, the genius of his designs revolutionized the concept of the private home and the public building, the corporate structure and the self-contained community. By the time of his death in 1959, Frank Lloyd Wright had given America an architecture that expressed the aspirations of an entire nation.

Now, for the first time, the archives of Frank Lloyd Wright's Taliesin studio are opened to the public through Bruce Brooks Pfeiffer's *Treasures of Taliesin: 76 Unbuilt Designs of Frank Lloyd Wright* (164 pages, 13 inches x 10 inches, \$60.00). Pfeiffer, Director of the Archives of the Frank Lloyd Wright Memorial Foundation, Taliesin West, has assembled the original drawings for 76 Wright projects that, for various reasons, were never built. Many of these designs were Wright's personal favorites, among them the last design he finished before his death.

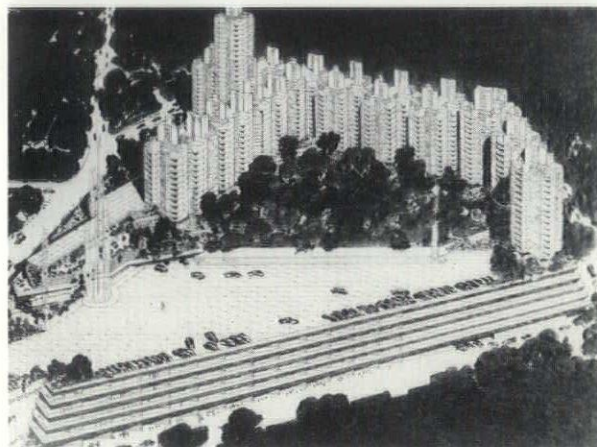
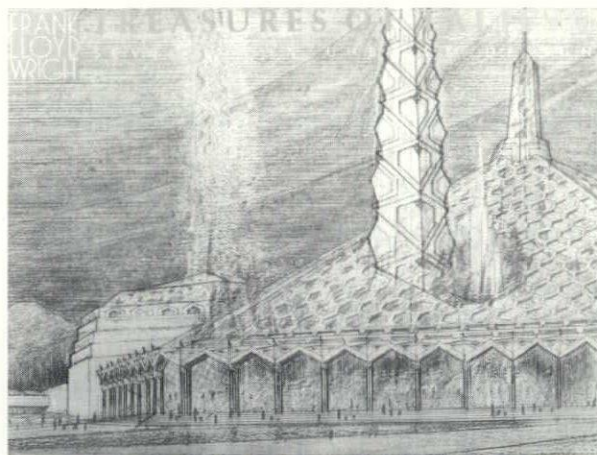
Treasures of Taliesin features 106 full-color drawings, 29 never before seen. These splendid designs, rendered in Wright's distinctive, highly detailed style,

illuminate projects ranging from a funeral chapel to a self-service garage to a chain of theatres for impresario Mike Todd.

Plans for such celebrities as Marilyn Monroe and Ayn Rand (whose novel *The Fountainhead* was inspired in part by Wright's life and achievements) and anecdotes about Wright's run-ins with the likes of Ernest Hemingway provide glimpses of a Frank Lloyd Wright rarely revealed in public. Each of the 76 projects in *Treasures of Taliesin* is accompanied by at least one color drawing along with a description of the circumstances surrounding the germination of the project, the personalities involved, and what went wrong and why.

The years since the death of Frank Lloyd Wright have seen his work gain in luster. *Treasures of Taliesin* is an important addition to our understanding and appreciation of America's most brilliant architect. ■

Drawings by Frank Lloyd Wright from the
Treasures of Taliesin



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Era of Gamelike Gestures

Tom Wolfe, author of **The Right Stuff** and **From Bauhaus to Our House** has described the last five years of American architecture as "a marvelous time." An astronaut returning to earth after being in a cryogenic state for five years would, according to Wolfe, rub his eyes and exclaim "My God, who did this?" when confronted with the spectacle of postmodernism and what Wolfe called "whittler's modern," "greenhouse Bauhaus" and "crossword puzzle Moorish."

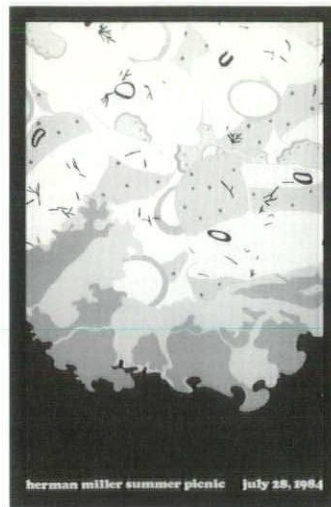
Disclaiming any agenda for American architecture, Wolfe professed astonishment that, in "the American century," a culture of unparalleled affluence has produced nothing better in the arts than a stripped-down abstract minimalism which says nothing to most Americans.

Wolfe supports his contentions by referring to New York City's Lever House, designed in the early 1950s by Skidmore, Owings & Merrill and Florence Knoll's interiors for Eero Saarinen's CBS headquarters building in New York City. Both early post-war designs,

says Wolfe, represented the best of exhaustion finally set in, the trick was to do the same basic box in reflective glass." With the energy crisis, the box was opened to admit the sun and became "greenhouse Bauhaus."

The next fashion called for whittling the mirrored glass box to produce "whittler's modern," a phrase Wolfe attributed to New York architect and Parsons School Dean James Wines. From here, the next fashion was to enter the "era of the Big Closet" and ransack architecture's past for decorative trimming, especially Art Deco and the furnishings of the turn-of-the-century Austrian Wienerwerkstadt school.

"A camp game is going on in the profession. The work of today's architects says, 'I'm not a revivalist; I'm making witty gestures.'" Wolfe questioned the "value of these gamelike gestures" compared to the value of "the real thing in the Big Closet. We're in a halfway in, halfway out period. The next frontier will be to embrace the public." ■



Herman Miller Summer Picnic poster, 1984. Designed by Steve Frykolm, the series is now part of the permanent collection of New York's Museum of Modern Art.

Herman Miller Honored by Institute of Graphic Arts

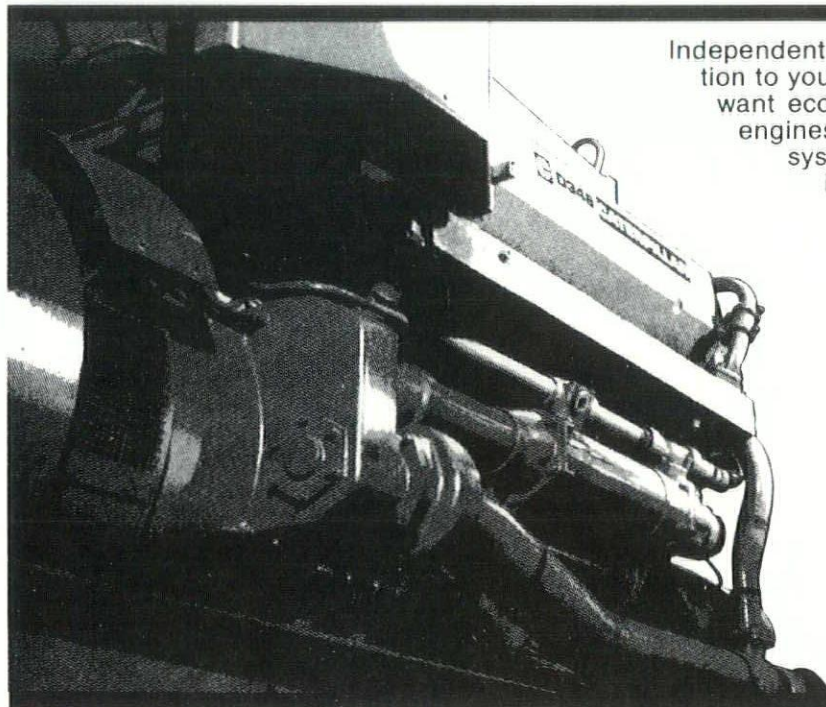
Herman Miller, Inc. has won the Design Leadership Award from The American Institute of Graphic Arts for decades of superior commitment to graphic design excellence.

The award was presented by the organization of graphic designers and artists at the AIGA's first National Design Conference held on the campus of Massachusetts Institute of Technology.

Established in 1980, the annual award recognizes the company or organization "whose overall commitment to design over a substantial period of time has consistently resulted in a demonstration of the highest standards of graphic design . . ." in its literature and publications, advertising, films and all printed materials. Previous winners include IBM, Container Corporation, and Cummins Engine.

"At Herman Miller, design is not simply a component of corporate strategy," said David Brown, Chairman of the AIGA's Design Leadership Award Committee. "It is the corporate strategy." ■

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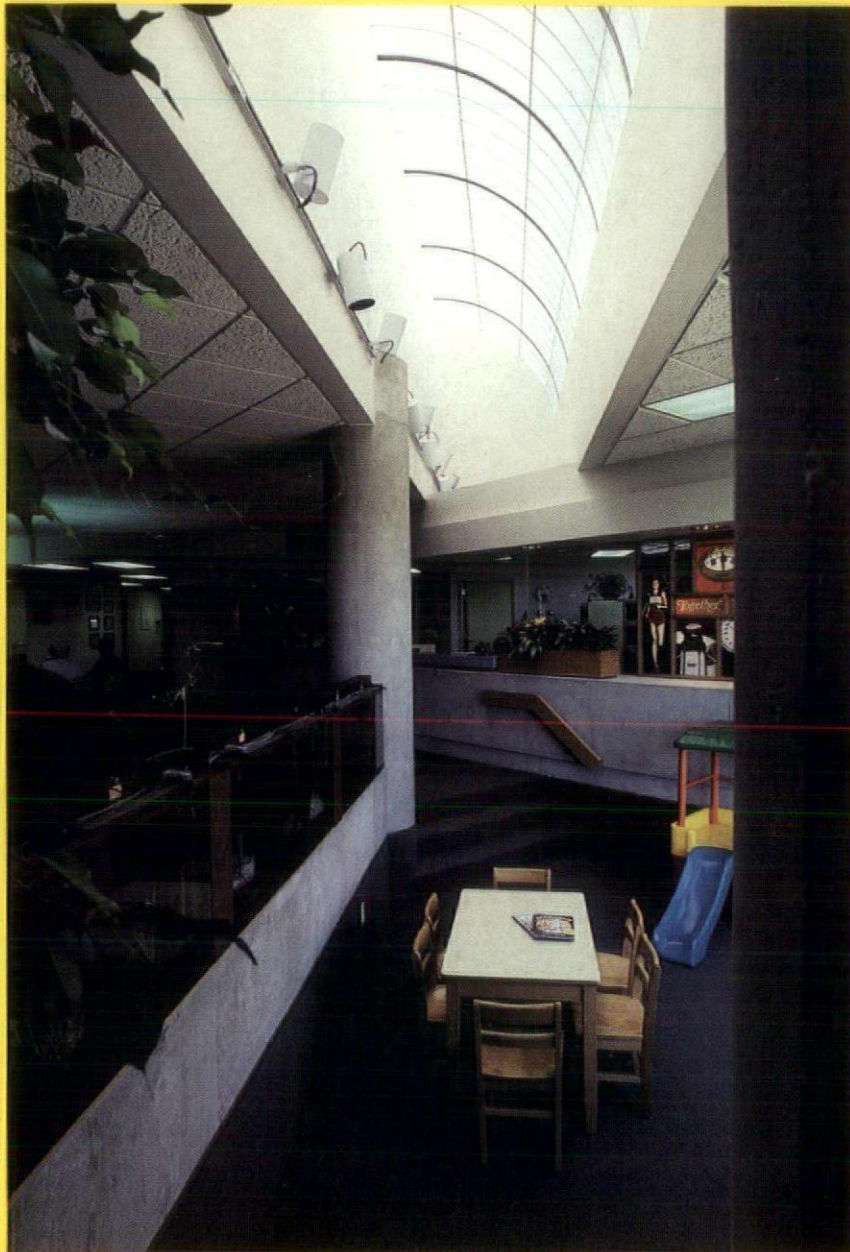
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Webster City Medical Clinic – Webster City, Iowa

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