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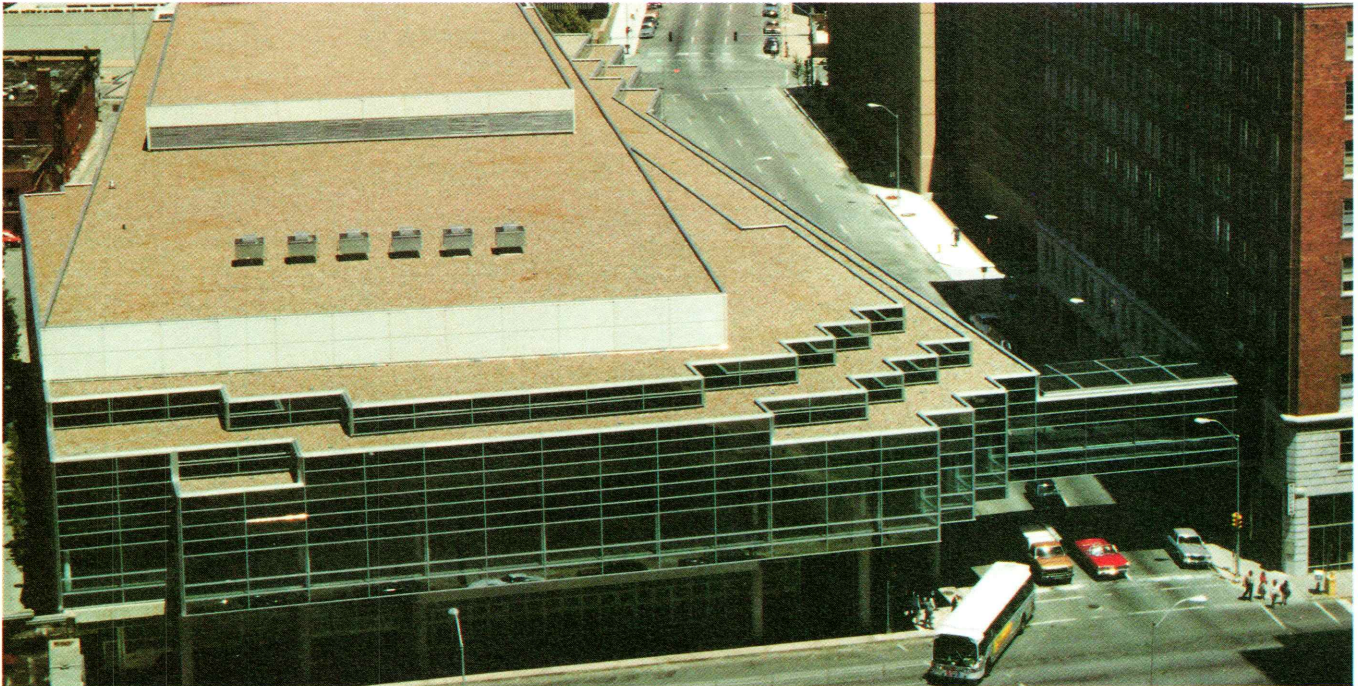
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Carlisle Sure-Seal® Roofing System



Project: Des Moines Convention Center, Des Moines, Iowa **Roofer:** Barrick Roofers, Inc., Des Moines, Iowa **Roof:** Carlisle Syntec Ballasted System **Architect:** Brooks Borg and Skiles, Architects-Engineers

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Architect: Edward Larrabee Barnes & Associates P.C.
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- **The River Center**
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VOLUME 34 NUMBER 5

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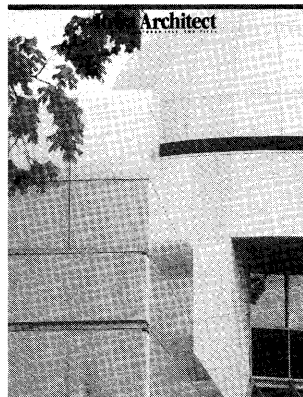
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Having photographic assignments in both Des Moines and New York, Frederick Charles enjoys working with the aesthetic diversity of Midwestern and Northeastern architectural styles.

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The Adler Theater
Davenport, Iowa

ARCHITECT

Scholtz-Kuehn and Associates
Davenport, Iowa

CONTRACTOR

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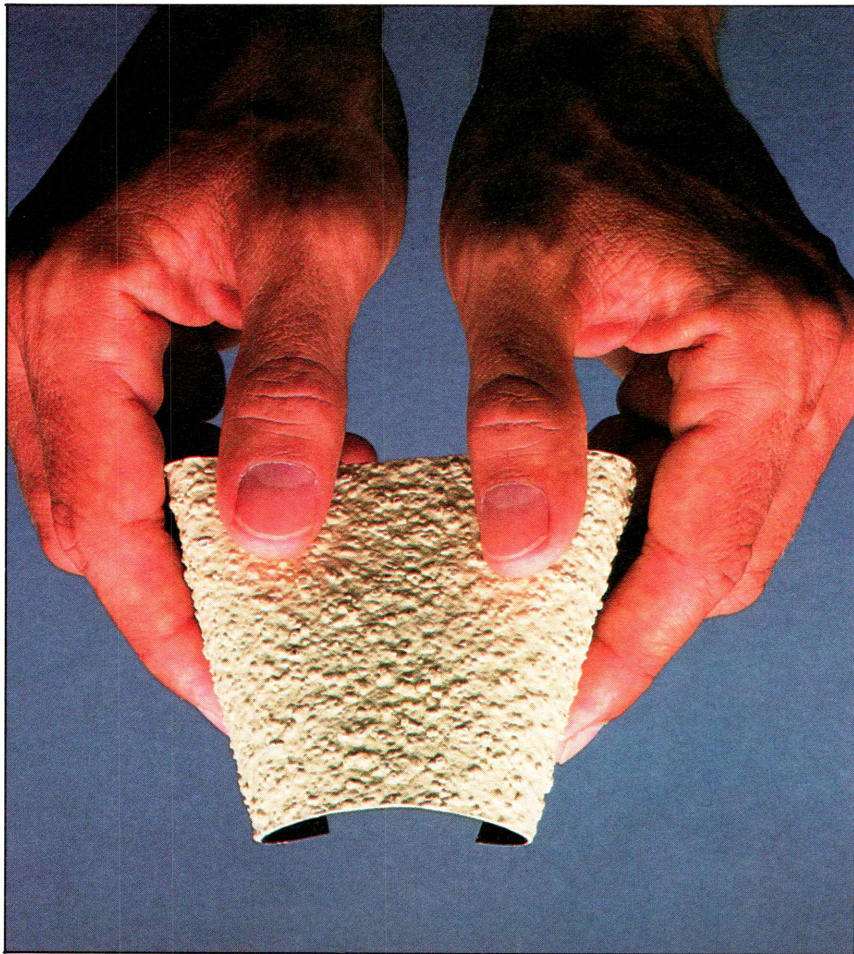


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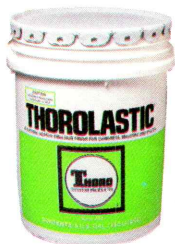
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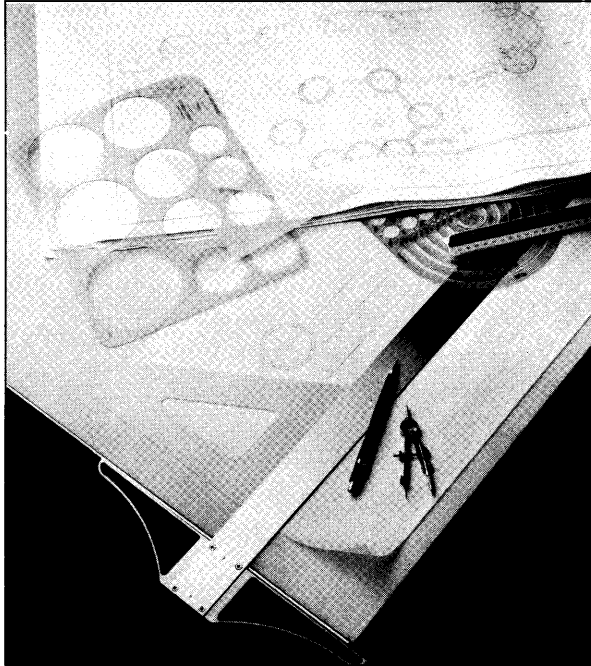
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The Structure: 65,000 sq. ft. on three floors

Here's what they said...

The Architect: "In deciding on the HVAC system for this building, we were

guided by the need for economy as well as to provide the maximum amount of leasable space. We looked at four different systems, both from a cost-of-installation standpoint and a ten-year life cycle analysis. This all-electric system proved to be the least expensive overall."

The Engineer: "The building type, shape, orientation, and intended use are extremely significant. This building is 'perimeter inten-

sive' and requires an efficient, simple system with superior zoning flexibility. Variable air volume with electric heat proved to be the most attractive system in this case."

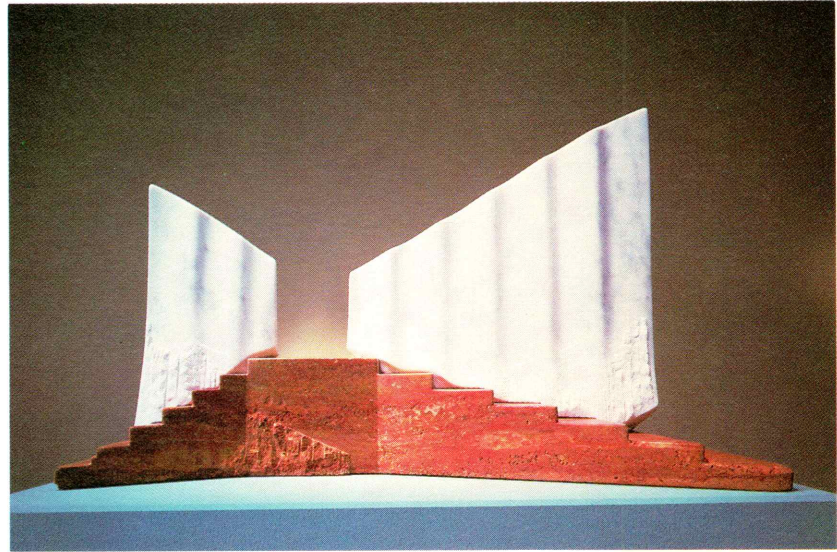
The Pros design for the future with electric.

For more information about costs and ideas for efficient HVAC systems, contact David Graham, Manager, Technical Services and Market Planning, Iowa Power, 515-281-2501.



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The Sculpture of Donald Davis

Donald Davis is a California artist whose innovative sculptures have no obvious antecedents. Since 1975 his designs have moved progressively through animal, plant, floral, geometric and topographical forms with a clarity, vision and determination that is rarely matched on the current sculpture scene.

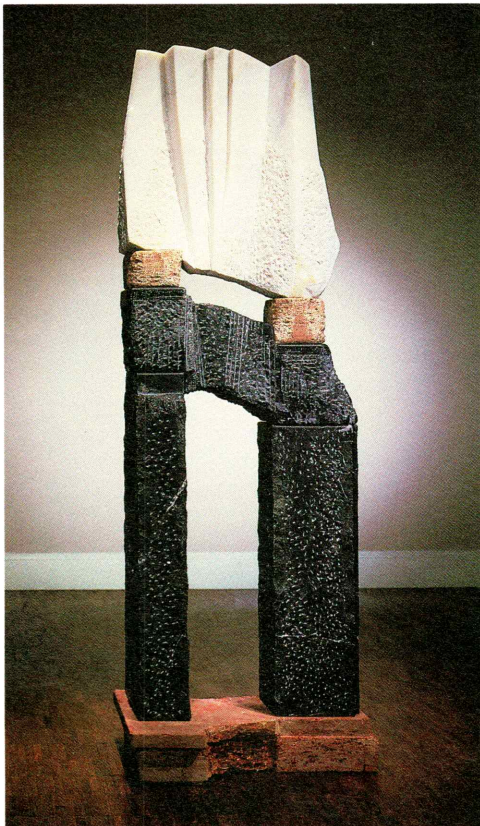
Aqua Curtain, 86

Carrara Marble

Red Travertine

20" x 31" x 12"

Educated at the prestigious Cate School in Santa Barbara with a B.F.A. from the Rhode Island School of Design, Davis first travelled to Italy to explore the expansive marble quarries of Carrara. He has worked there on a regular basis ever since, selecting his stones with knowing care. Davis has also mastered hand and power tools in a manner widely admired, consistently increasing the size and scope of his undertakings. Today, his sculpture ranges in the eight and nine foot dimensions on a routine basis.



Davis' most recent work is part architectural remnant and part archeological artifact. These assemblages combine a clear, ordered structural sense with a sensuous use of marble, travertine and bronze. Others are strangely reminiscent of colossal Egyptian and Mayan monuments, appearing as freshly uncovered or partially resurrected ruins. It is, however, the textural richness and dynamic juxtaposition of color within these works that makes them so singularly intriguing. The rough edges, gouges and linear markings in contrast to carefully worked and polished surfaces reveal the stones' true nature and, more importantly, the artist's active involvement in transforming raw material into powerfully expressive art. ■

Kyoto, 86

Carrara Marble

Travertine black marble

Red travertine

80" x 28" x 18"

B Y K I R K V O N B L U N C K

SOMETIMES THE SIMPLEST SOLUTIONS ARE BEST

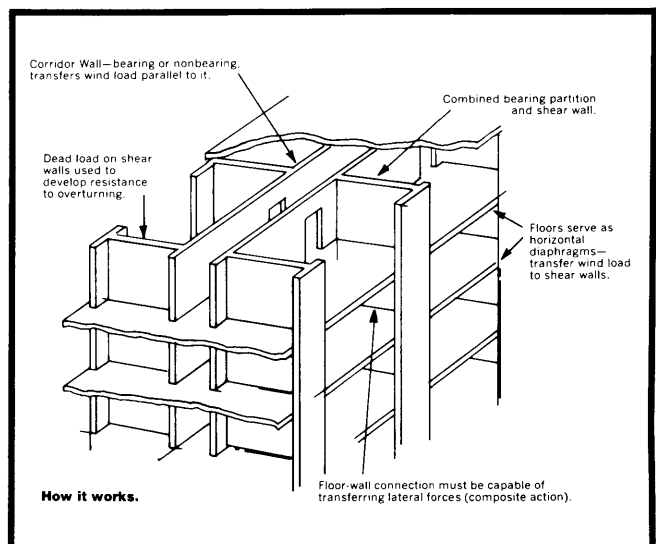
Masonry's capacity as a loadbearing material is superb, yet its structural potential is often overlooked.

The loadbearing system is really very simple. It is a building system which consists of a series of one-story buildings, one built on top of the other. Because it relies on the composite behavior of wall, floor and roof plans for lateral stability, this system is ideal for apartments, hotels, motels, dormitories and hospitals.

Few, if any, building systems go up as quickly as loadbearing masonry. With planning, the structure can easily proceed upward at the rate of one floor per week.

Each floor is enclosed before the floor above it is begun. That means a single wall provides both support and enclosure – and it means your carpenters, electricians and other finish trades can go to work sooner, working on lower stories while the upper floors are still under construction. Faster construction means earlier occupancy and major savings on interim financing.

The building designer and owner realize additional savings because each wall serves several functions – structure, enclosure, and superlative fire



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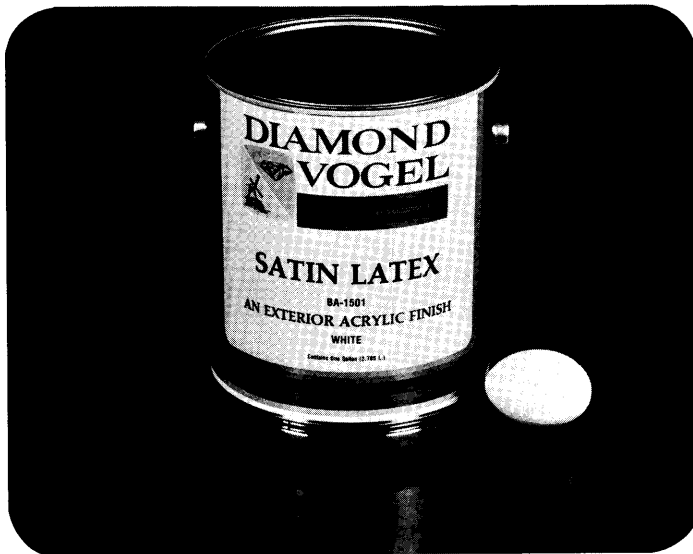
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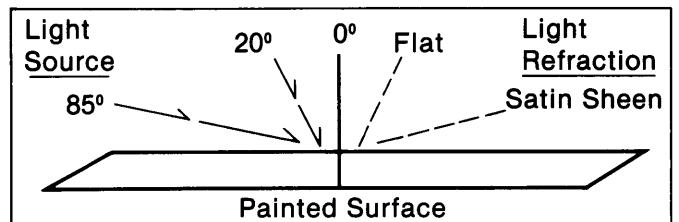
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Coffee is fresh brewed with every cup.

With the REFRESHMENT SYSTEM there are no filters, no pots to clean, no waiting for someone to make a fresh pot, and no mess or waste.

The REFRESHMENT SYSTEM is a compact unit that provides guests and employees with fresh beverages at any time, day or night.

Satisfy your employees' tastes.

The combination of cold and hot drinks, coupled with the microwave oven and refrigerator, provides a valuable employee benefit, offering them more choices than traditionally available.

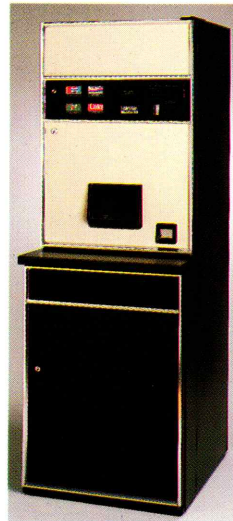
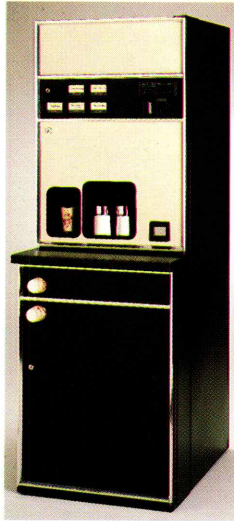
The price is right.

Each unit of the REFRESHMENT SYSTEM affords you the option of selecting the price level. You can price items at a break-even level or profit level, or set the units on free-vend to provide employees with a real employee benefit, and still control costs.



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Because of its modular design, you can design a REFRESHMENT SYSTEM to fit the specific needs of your office setting. You can select the number and types of units needed in the cabinet styles best suited for your decor. In addition, you select the products.



HOT BEVERAGE CENTER

The Hot Beverage portion of the REFRESHMENT SYSTEM features fresh brewed coffee at the touch of a button. Each cup is individually brewed to provide you with a consistent quality drink every time.

A selection for hot water is also provided for those who need this service.

Optional Features:

Optional Fresh Brewed Decaffeinated Coffee. Hot Whipped Chocolate. General Selection for Soup or Tea/Hot Spiced Cider.

"Executive Keys" are provided for bypassing the coin mechanism.

Specifications:

Capacity:

480 cups before refills.

Electrical:

115 VAC. 10 amps. 60 Hz. 1 Phase

Coinage:

Accepts any combination of quarters, dimes, nickels from 5¢ to \$1.50. Makes change after vending.

Dimensions:

Height 72"
Width 25"
Depth 31"
Weight 344 lbs.

COLD DRINK CENTER

The Cold Drink unit of the REFRESHMENT SYSTEM offers capacity for 96 12-oz. canned beverages. You can offer four selections of the most popular brands to assure your guests and employees the name brand quality they want in beverages.

This unit is efficient and sanitary and provides secured storage below for as many as eight cases of reserve product.

Optional Features:

A built-in dollar bill acceptor/changer is available for maximum convenience and sales. This handy feature will also make change for the Hot Beverage Center. The dollar bill acceptor can be installed at a later date on location.

As with the Hot Beverage portion of the REFRESHMENT SYSTEM, "Executive Keys" are available to bypass the coin mechanism for free vending.

Specifications:

Capacity:

12-oz. cans in four selections
(96 12-oz. cans in vend position, 14 cans in pre-cool)

Electrical:

115 VAC. 4 amps. 60 Hz. 1 Phase

Coinage:

Same as Hot Beverage Unit.
Optional dollar bill acceptor. Also makes change for dollar bills.

Dimensions:

Height 72"
Width 25"
Depth 31"
Weight 375 lbs.

Storage Capacity:

Up to eight additional cases.

CONVENIENCE CENTER

The exceptional convenience of having kitchen-like facilities in a compact space will be appreciated by employees.

The standard cabinet incorporates a utility shelf which will accommodate most popular brands of microwave ovens. A secured storage compartment is located above the microwave oven space. The lower portion of the cabinet provides more storage area.

Optional Features:

Microwave Oven

Refrigerator — A 4.1 cubic foot refrigerator/freezer is available for the lower half of the cabinet.

Specifications:

Electrical:

Microwave: 115 VAC, 9.2 amps. 60 Hz. 1 Phase
Refrigerator/Freezer: 115 VAC, 1.5 amps. 60 Hz. 1 Phase

Dimensions:

Height 72"
Width 25"
Depth 31"
Weight 204 lbs.
plus refrigerator and microwave

Storage Capacity:

Refrigerator: 4.1 cu. ft.
Condiment: 4.17 cu. ft.

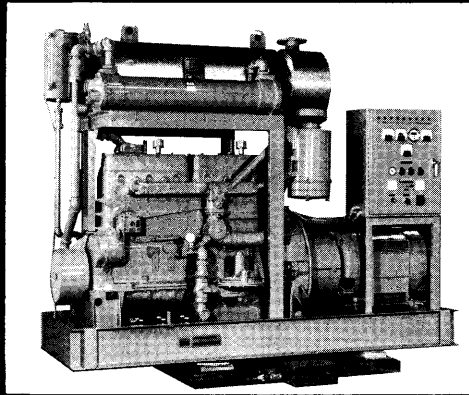


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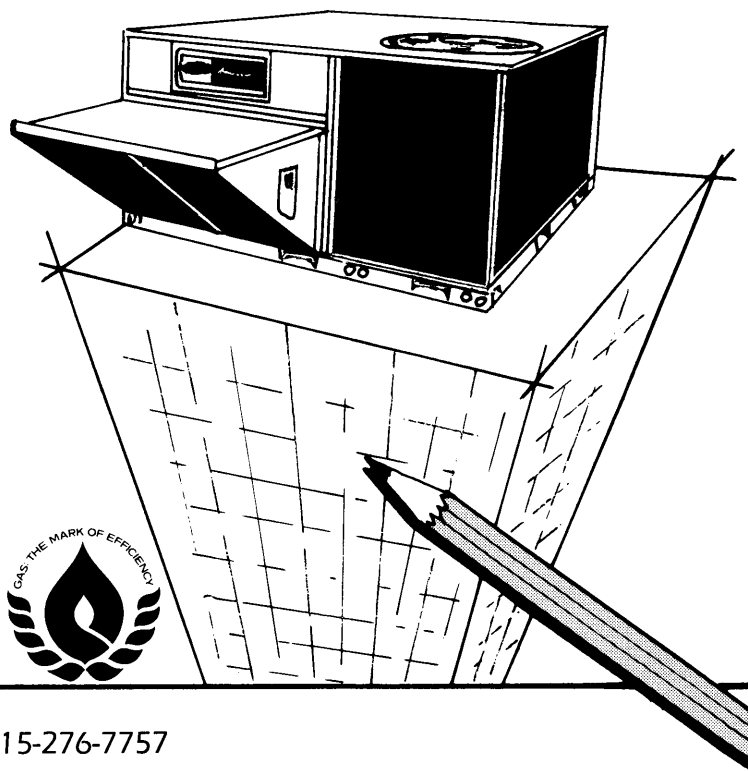
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Portfolio



Iowa Jewish Senior Life Center Des Moines, Iowa

Construction is progressing on the 65-bed Iowa Jewish Senior Life Center located on Polk Boulevard in Des Moines. The copper-roofed building is oriented on the site to take full advantage of the view of Waveland Golf Course.

Designed by Savage & Ver Ploeg Architects, the entry commons has a two-story atrium, accented with a fountain. A foliage-shroud balcony allows residents to enjoy the large skylights over the commons area. Fountains are also located in the two interior courtyards, which were planned with regard to Alzheimer patients. The project is expected to be completed at the end of February 1987.

Marina Inn and Convention Center

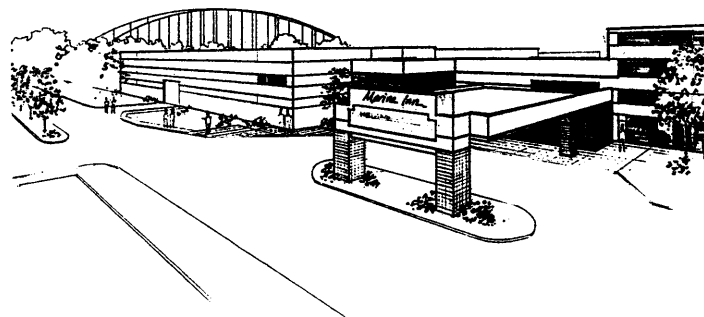
The Marina Inn and Convention Center, located in Sioux City along the banks of the Missouri River, affords the convention goer many varied and unique accommodations. A complete \$2 million renovation of both interior and exterior will open up motel lobbies, organize interior circulation, increase guest amenities, and develop the waterfront area for informal gathering space and physical activity areas. The convention center and motel, designed by Duffy Beuttler Olson and Brygger Architects, comprise 104,000 square feet.

ISU Home Economics

Phase one schematic design for a 36,000 square foot addition to the Iowa State University Home Economics Complex has been completed by Brooks, Borg and Skiles Architects - Engineers. The limestone and aluminum paneled structure faces Morrill Road, creating an exterior landscaped courtyard between new construction and existing LeBaron and MacKay Halls. Phase One establishes, both functionally and perceptually, a new center for the Home Economics College, with space for computer labs, media center, reading room, seminar and classrooms and a lecture hall. The project, which



awaits funding by the Iowa Legislature, will ultimately include complete remodeling of MacKay and LeBaron and construction of a second structure to bring the Child Development Department back to Central Campus.



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**Legal Clinic –
Drake University Law
Department**

The new legal clinic is located in a planned unit development created to upgrade a deteriorating Drake campus area southeast of the campus. It is part of a national pilot program to create a prototype clinic that generates practical work experience for law students while providing legal services for the indigent and elderly. The clinic, designed by Charles Herbert and Associates is also to be a state-of-the-art law office.

The two story, "L" shaped building is to be built to the street to maintain the urban neighborhood character while the circular domed entrance opens the corner and helps identify the institutional nature of the building. The "L" encloses a landscaped entrance courtyard on the parking lot side. The primary wing houses the office areas while the other contains public and group functions.



Hayward Mansion

The restoration of the Hayward Mansion, located in the Bridge Avenue Historic District, is another step forward with the restoration of Davenport's historic homes and buildings.

The renovation will alter the use of the mansion, currently a six-plex, to three, two bedroom apartment units. Restoration will include replacement of the large wrap-around porch, removal of aluminum siding, repair of exterior wood trim, three color paint scheme, reroofing and complete renovation of the interior. Interior work will maintain the historic qualities of the property which include oak and cherry trim and wainscotting.

Redevelopment is by the Hayward Preservation Partnership. Architects for the project are Bracke Hayes Miller, Architects, of Davenport.



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The Arts

Aaron Siskind: Fifty Years

Aaron Siskind finds poetic beauty in nature, and in the litter of Man's existence. Seaweed on sand and twisted tree trunks, shadows, peeling paint and billboards and weathered lumber are isolated in the camera's frame where Siskind strives to "permit the subject to speak for itself and in its own way."

Aaron Siskind: Fifty Years

opens to the public September 6 at the Des Moines Art Center. This 200 photograph retrospective was organized by the Center for Contemporary Photography of the University of Arizona and spans the years 1931 to 1981. Images included range from Siskind's early social documentary period to his work in formal abstraction. ■



Chicago 30, 1949
Aaron Siskind

Focus on Photography Des Moines Art Center

From October 7 through November 16, a selection of photographs by internationally-acclaimed photographer Paul Caponigro will be on exhibition in the Print Corridor. **Megaliths: an Exhibition of Photographs by Paul Caponigro** includes images of Stonehenge, Celtic crosses and prehistoric ruins in Great Britain and Europe. ■

The Bullfight at Milwaukee Art Museum September 19 – November 16

A large thematic exhibition of approximately 150 objects examines the art and history of the bullfight from nobleman's sport to great public spectacle, and its relevance to Spanish and French art and literature. Beginning with Goya's 1816 "La Tauromaquia" series of etchings, and moving through Manet and Miro, then ending with Picasso's 1959 acqutint illustrations, the exhibition explores influences and relationships among modern artists of the 19th and 20th centuries who depicted bullfight themes. The exhibition and national tour were organized by the Milwaukee Art Museum. ■



Libertyville V-K Day
John Preston

Rural and Urban Landscapes: Des Moines

Exploring the full emotive power of nature and the urban assemblage, Olson-Larsen Galleries present new work by William Barnes, Robert Bauer, Gary Bowling, Robert McKibben, Genie Patrick, John Preston and Givenne Glasser. Interpretations of the land that reveal markedly different and highly subjective styles, the exhibition continues from October 10 through November 8. ■

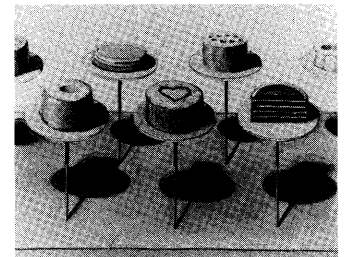
Frederic James, A Painter From Kansas City

Approximately 40 watercolors by Kansas City artist Frederic James (1915-1985) will be on display at the Nelson-Atkins Museum of Art, October 10-November 30. James' paintings and drawings of the

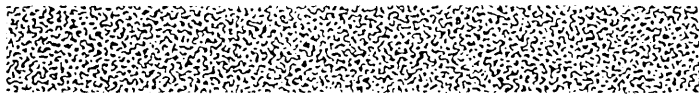
Kansas Flint Hills, landscape scenes of Missouri and Martha's Vineyard and definitive floral studies comprise this exhibition. ■

Wayne Thiebaud September 7 – November 9

Seventy-four paintings and fifteen drawings, almost half of which are from the past decade, are featured in a retrospective exhibition of California painter Wayne Thiebaud at the Nelson-Atkins Gallery in Kansas City. The works cover the period from the early 1960s to 1984. Still lifes comprise the bulk of the show, with Thiebaud's classic subjects of lipsticks, candied apples, cakes, and pie. Examples of figure painting, landscapes, and cityscapes, particularly San Francisco, are also on display. ■



Cake Window (Seven Cakes)
1970-76
Wayne Thiebaud



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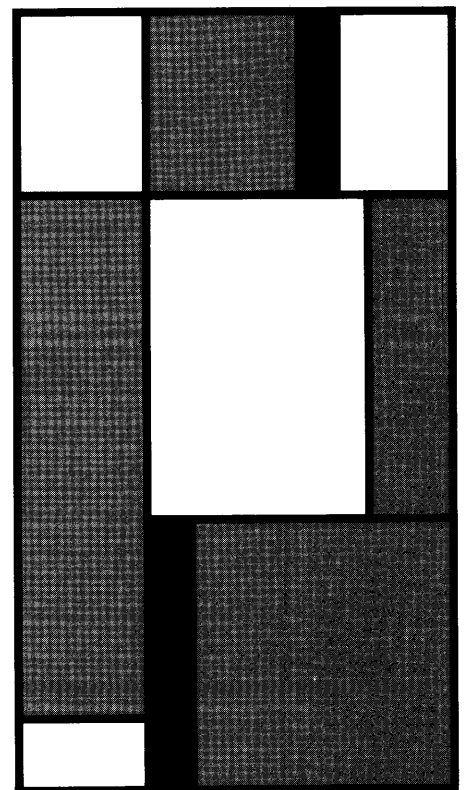
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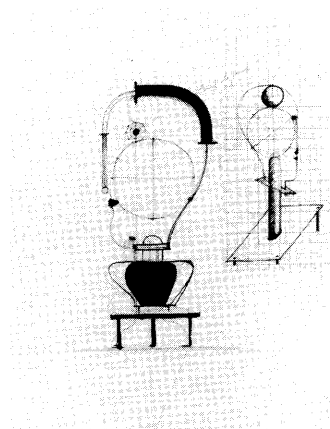
Oskar Schlemmer at Walker Art Center

Walker Art Center will display approximately 200 works of art created by one of the twentieth century's most innovative and idiosyncratic European artists, **Oskar Schlemmer**, from 9 November 1986 through 4 January 1987. Presenting work created between 1911 and 1942, the exhibition, organized by the Baltimore Museum of Art, brings together representative works from Schlemmer's total **oeuvre**, including important pieces held in European museums and works from private and public American collections.

Schlemmer, who served on the faculty of the Bauhaus at the request of Walter Gropius for nine years following World War I, worked in a broad range of styles and media, including painting, sculpture, pastel and watercolor, drawing, printmaking, graphic design and theatrical scenemaking and design. ■

Pacific Connections Iowa City

"Pacific Connections", an exhibition of ceramics made by Japanese and California artists, will open at the University of Iowa Museum of Art



Two Constructional Heads: Design for a Metal Sculpture
Oskar Schlemmer

on September 13, 1986 and continue through November 3. Organized by the Los Angeles Institute of Contemporary Art, the show illustrates the active cross-cultural exchange between Japanese ceramic artists and their counterparts in California. In many cases the 98 ceramic pieces redefine the traditional pottery medium by taking it from a craft into a new potential in form and image.

At the same time the Museum will also feature a large group of

Japanese prints by 19th century Japanese printmaker Ando Hiroshige. Entitled "Tokaido: Adventures on the Road in Old Japan", the show reveals Hiroshige's love of nature and his enjoyment of the humorous aspects of travellers who journeyed along the 300-mile Tokaido Road on the east coast of Japan. ■

American Primitive Collection

American "naive" paintings selected from the Edgar William and Bernice Chrysler Garbisch Collection of the National Gallery will be on exhibit at the Indianapolis Museum of Art October 21 – December 14, 1986. Naive painting is the work of American artists, usually self-taught, who practiced their art independently of the conventions of an academic tradition. Spanning the years 1730 to 1886, these images present naive painting in portraiture, landscape, genre, still-life and allegorical subjects drawn from American life.

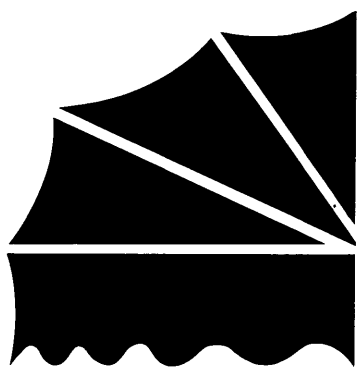
Before touring Europe, the exhibition will travel to the Chicago Museum of American Art, the Carnegie Institute in Pittsburgh and the Des Moines Art Center. ■

Themes of Liberty Indianapolis

Noteworthy for their exuberant American patriotism, the decorative art objects of **The Folk Tradition** illustrate elements of this country's folk heritage from the 18th through the early 20th centuries. From painted furniture and ceramics, to signboards, weather vanes and quilts, this exhibition at the Indianapolis Museum of Art offers a rare opportunity to examine the continuing patterns and folk design elements used by generations of gifted craftsmen. On view from October 21 – December 28. ■



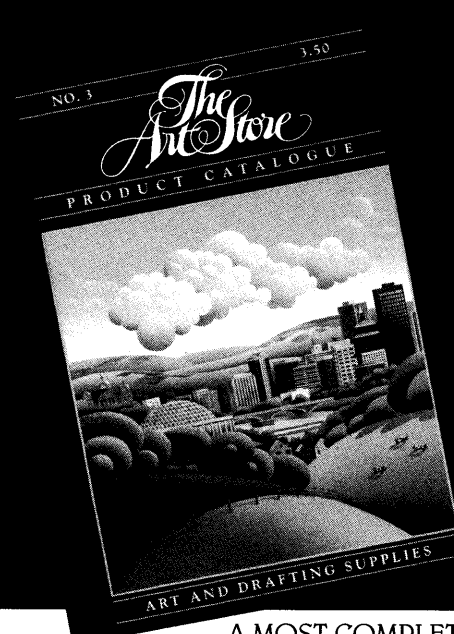
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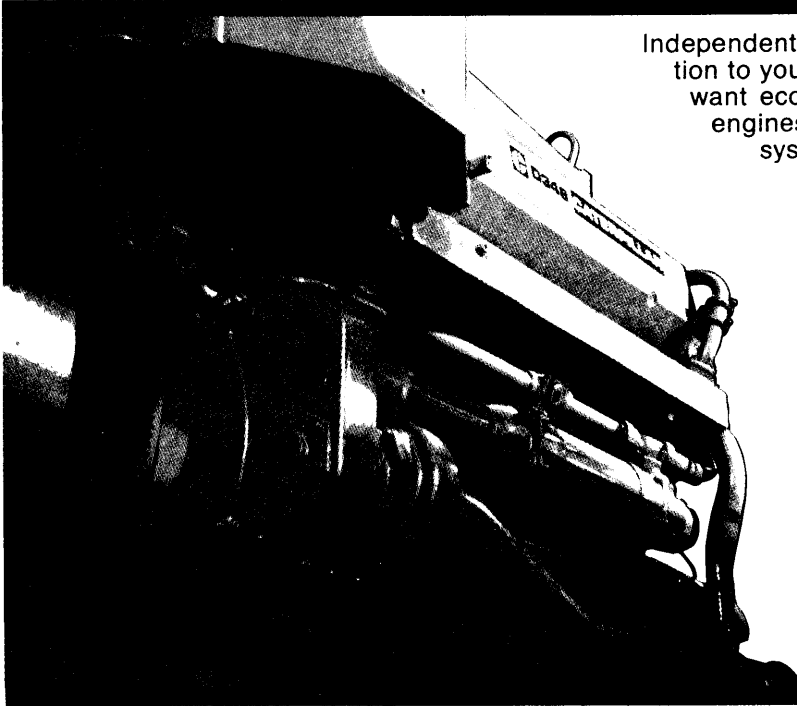
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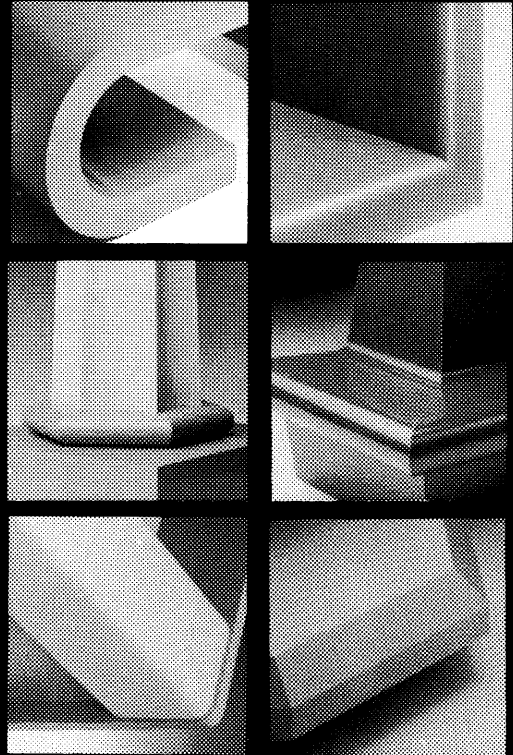
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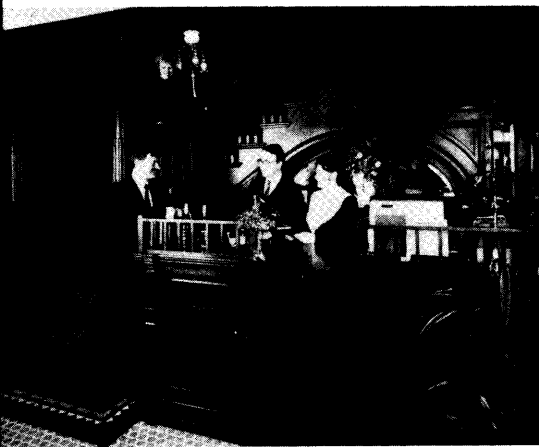
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The Redstone: A Renaissance of Elegance and Style Dubuque, Iowa



Project

The Redstone Inn
Dubuque, Iowa

Client

Dubuque Historic Improvement Company
Dubuque, Iowa

Architect

Charles Glab
Dubuque, Iowa

Interior Designer

Terry Mozena
Dubuque, Iowa

Square Footage

5443 Square Feet

Total Cost

\$850,000

Photographer

Michael Whye Photography
Rock Rapids, Iowa

It has been said that some things never go out of style. Elegance, grace and good taste fall into this category and the Redstone Inn, Dubuque, is making these timeless traditions available to their guests within a remarkable example of historical restoration.

A grand brick and sandstone chateausque mansion, the Redstone was one of three homes built by Augustin Augustine Cooper, a wagon baron. The Redstone was given as a wedding gift to his daughter, Nell, and her husband, Dan Sullivan, in 1894.

All three Cooper homes were masterpieces of Victorian elegance and in a spirit of innovation that was ahead of its time, Cooper had all three linked by underground tunnels to a central steam heating plant. Today two of the three mansions have succumbed to progress and pavement. The Redstone, however, has survived.

In true Victorian practicality, Cooper built the Redstone as a 27-room duplex with the intention that a portion of the mansion would always be profit generating. Stylish touches, which include molded plaster trim on the exterior, carved maple and oak woodwork on the interior, stained, beveled and leaded glass windows, marble and tiled fireplaces, turrets, porches and nooks, exemplify the elegance of the Victorian Age and the prosperous lifestyle which boomed in Dubuque between 1850 and 1890.

Many testaments to this time in history when the lumber and shipping trade in Iowa's "Key City" were thriving remain in Dubuque. Some have seen the ravage of time, others are gone. More and more are, however, being restored to their past grandeur. A rapidly growing tourist economy is benefitting this scenic river city and its wealth of 19th century architecture.

The Redstone is one of these fortunate recipients. Nestled between the steep limestone bluffs and the tree-lined great Mississippi River, the Redstone suffered from changes in ownership over the years. It had been carved into apartments and later the mansion was con-

verted into a chic bar which changed hands and eventually closed. Unoccupied, the roof was beginning to leak and deterioration was taking its toll.

With Dubuque's awakened interest in its architectural heritage came the founding of a group whose primary purpose was to respond to the deteriorating downtown landmark, the Redstone. The Dubuque Historic Improvement Company, comprised of eight businessmen, searched for a viable use for the building and then packaged their plan for an inn to 17 investors. Together they invested and arranged financing for \$800,000 to purchase, restore and furnish the Redstone.

The restoration began in 1984 and was directed by Dubuque architect Charles Glab. Every effort was made to keep the restoration accurate in every detail. Parts of two wooden porches were reconstructed, meticulously following the outlines left on the brick exterior by original porches. The outside was washed clean, the roof replaced.

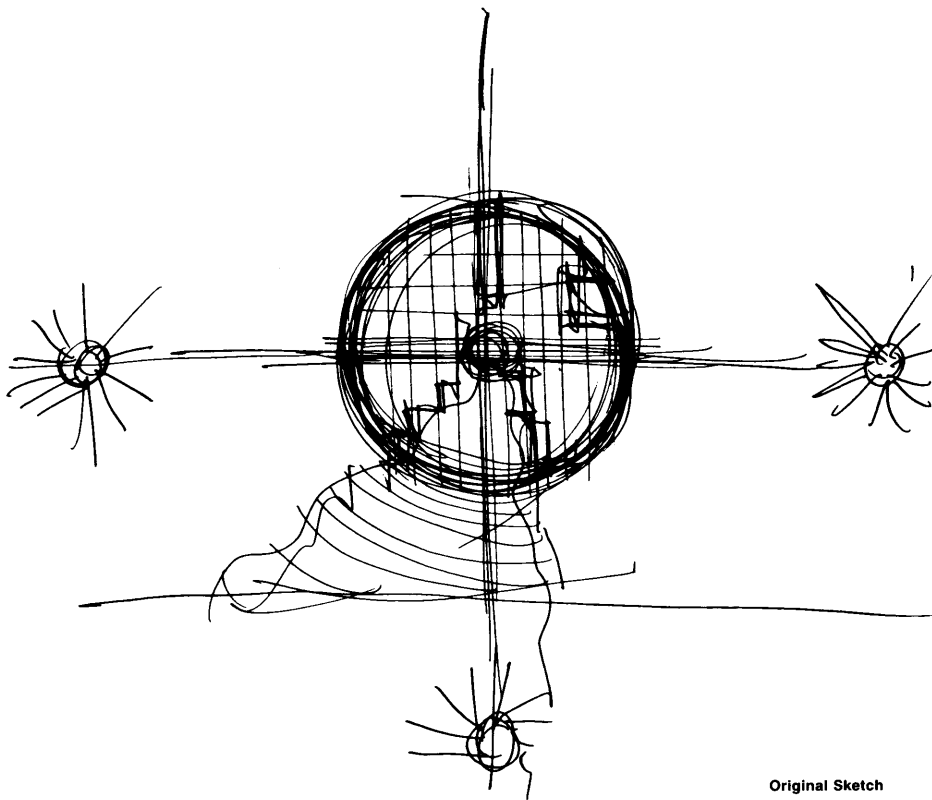
The decoration of the interior was designed by Terri Mozena. Each room was gracefully filled with antiques in rich carved woods and brass. Taking her color cues from the stained glass windows, Mozena tinted the decor of the rooms in deep shades of blue, green, pink and burgundy. No two rooms are alike and no detail has been overlooked. Ceiling trim has been painstakingly gold leafed, bedspreads, draperies, carpets and upholstery have been coordinated, ornate brass door knockers lovingly hung.

The two living quarters of the opulent "duplex" were united and today the Redstone stands as a 15-room inn. The atmosphere is unique, warm and elegant.

"We offer something different that's special and warm," said Gail Naughton, Redstone manager, "we're an alternative to the run-of-the-mill and a way for someone to experience the grander homes and the grand Victorian lifestyle that was once Dubuque." ■



College of Law University of Iowa Iowa City



Original Sketch

GB CONCEPT

Project

University of Iowa/College of Law
Iowa City, Iowa

Client

University of Iowa

Architect

Gunnar Birkerts and Associates, Inc.
Birmingham, Michigan

Office Design Team

Gunnar Birkerts
Anthony Gholz, Project Director
Barbara Bos, Interiors
Anthony Duce
Mary Jane Williamson
David Chasco

Associate Architect

Wehner, Nowysz, Pattschull & Pfiffner
Iowa City, Iowa

Interior Designer

Gunnar Birkerts and Associates, Inc.

Photographer

Frederick Charles, New York

General Contractor

PCL Construction, Inc.
Minneapolis, Minnesota

Structural Consulting Engineer

Robertson, Fowler and Associates, P.C.
New York, New York

Mechanical/Electrical Consulting Engineers

Joseph R. Loring & Associates, Inc.
New York, New York

Cost Consultant

Wolf & Company
Pleasantville, New York

Square Footage

195,500 Square Feet

Total Cost

\$18,800,000



It is a popularly held notion that this country needs more lawyers about as much as it needs more litigation. Nevertheless, competition for admission into America's law schools and the pressure to maintain quality faculties within these institutions is at a fevers pitch. The College of Law at the University of Iowa is no different, and for the past several years has had to muddle through in an old, scant, and sorely inadequate facility on the campus' northwest edge. This fall marks the start of classes in the recently completed College of Law building on the southern edge of campus. While some members of the staff and students have expressed nostalgic longings for the character and seclusion of the old facility, all seem optimistic about their new home.

Others, like Dean of Law, N. William Hines, could not be happier. From his office, which looks north and east up the Iowa River, he sees practically all of the university as well as downtown Iowa City. Dean Hines also sees a brighter future for the College of Law. While the program for the new facility does not include any substantial increase in enrollment nor in faculty positions, it does give the Law Library a potential 1,000,000 volume capacity in contrast to the 250,000 volumes of active capacity of the old library. Because the heart of law beats in the library, the staggered, open library design comprises a dominant share of the building area.

The building also houses an obligatory collection of audiovisual equipment along with a sophisticated independent computer system which serves the faculty as well as the library and should make this complex the envy of many other legal facilities. Regardless, the ultimate goal is not to produce more lawyers, just better ones.

The Circle as Metaphor

Architect Gunnar Birkerts' design is a rather large, annular building fashioned in such a way that it nestles inconspicuously into its cramped, contradictory site. While the southern and western perimeters of the site reflect the sol-

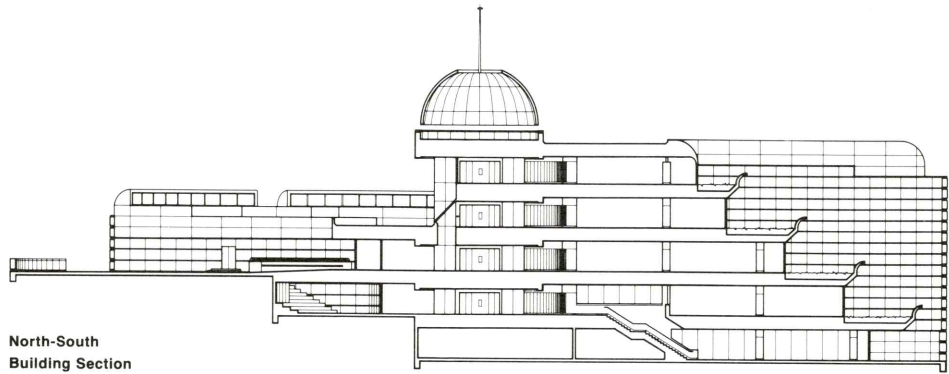


COLLEGE OF LAW

itude of a wooded residential area, the north and east must contend with the city's busiest intersection, several dormitories, and the sprawling athletic and medical complexes. Consequently, creating an environment marked by privacy and seclusion became crucial project objectives. The circular design partially resolves these problems by opening out onto the wooded south side while maintaining seclusion by means of the curving limestone wall. This circular theme is, in fact, openly intended as a geometric metaphor of purity. Birkerts writes, "It is a fitting symbol for the profession of law since it expresses perfection, clarity, integrity and geometric purity. It also seeks affinity with astrology and the early architecture of Stonehenge."

Remote as this sort of aesthetic aspiration may seem to the average law student, Birkerts' high design disposition is obvious throughout. He sees the building as earthbound and by means of expressing this view he has figuratively chosen materials found on the site. The seamless limestone skin and horizontal metal trim appear vaguely as a geological formation. The extensive oak trim and reserved earthen palette inside all affirm the sedate, resolute demeanor that the building exudes. Even the silo dome which houses some of the mechanical systems is a borrowed icon from Iowa's agricultural landscape.

For all of its bucolically inspired materials,



North-South Building Section

the structure stands as an overwhelming example of the intricate and imaginative potential of contemporary modernism. As a mechanistic device, the circular form is defined along a solar axis, utilizing techniques such as an ingenious system of transoms to ensure natural light to virtually all areas of the building. Supplemental materials such as aluminum and reflective glass, along with a masterful fenestration design are indicative of a pure and modern vocabulary.

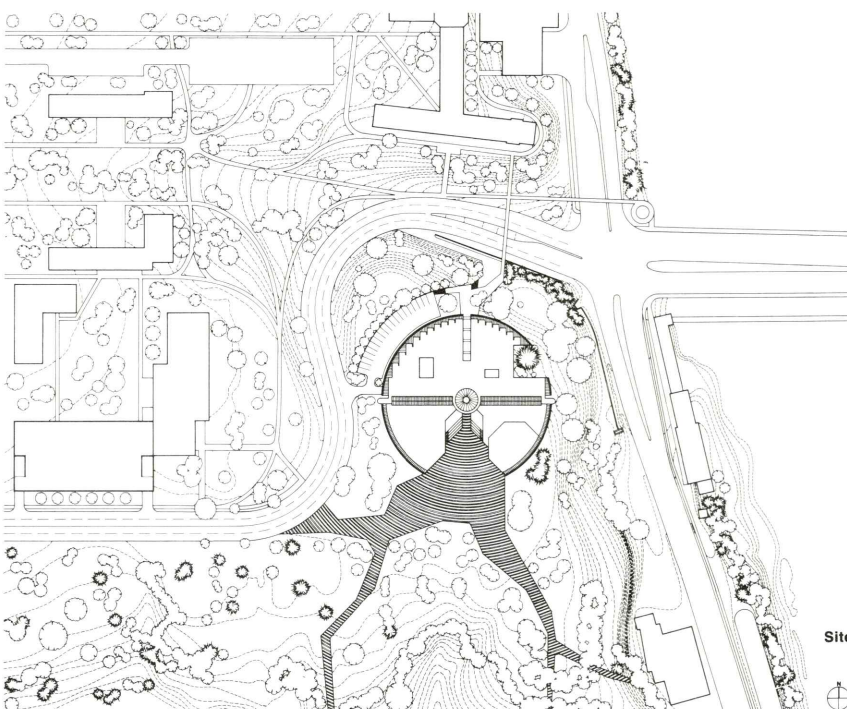
Birkerts has achieved a style which looks beyond historicism to create truly fascinating human spaces. This is not a building style that inhibits the capricious eccentricities which lend character to space, rather it arouses interest, curiosity and the kind of affection not usually associated with the modern ideal. The fourth floor suite of offices for instance, satisfy a regimen of rudimentary program requirements in



a number of extraordinary ways. Two suncourts are fitted with oversize louvers which filter and define shafts of sunlight. An oddly shaped veranda outside of the student lounge makes the most of the site's spectacular view of the river and its seven bridges. While the offices are linked by a central east-west corridor, a stroll through the meandering secondary corridors will suggest entirely original methods of ordering and animating space.

Settling Into the Cityscape

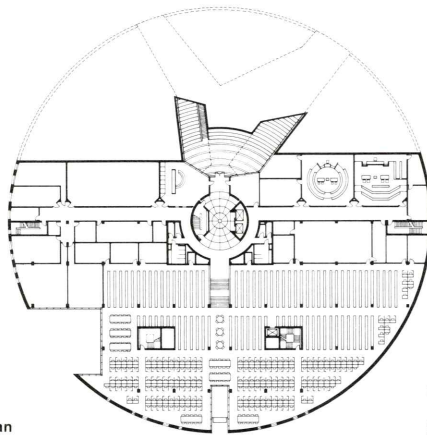
If there is truth in the claim that God is in the details, the new College of Law building becomes somewhat of a shrine. Perhaps due to the artistic influence of the Cranbrook Academy, the architect has endowed the structure with an endless array of subtle design nuances. Too many catalogue furnishings, hardware, and light fixtures undermine this otherwise splendid effort. Still, the building is irresistibly charismatic within its steep wooded site. The bold presence of this new structure



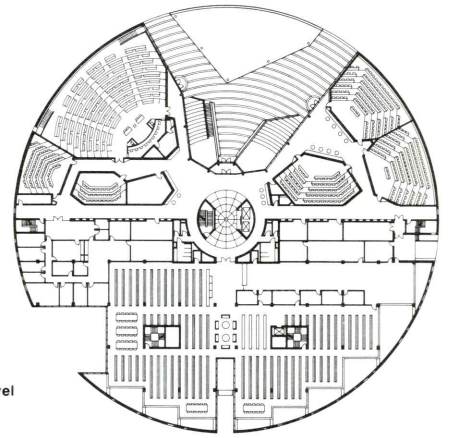
Site Plan

Is it now?
 Or is it past?
 Or is it future?
 Or is it aiming for timelessness?
 If it is so, then it is all three:
 The silo on the farm,
 The Stonebenge,
 The (space) city in universe.

Gunnar Birkerts



Level 1
 Floor Plan



Level 2 - Entry Level
 Floor Plan



juxtaposed against the timeless beauty of gnarled oak, pine and sycamore seems especially stunning in this age of "slash and burn" architecture.

Birkerts was able to integrate most of what the site offered, use it to screen and enhance his design and successfully embrace the lovely wooded ravine to the south by means of a timber footbridge. It is this concern for detail that makes the College of Law building the fine

urban and academic building it is.

The introduction of the Law College into the campus proper could be significant to Iowa City and the University of Iowa alike. While the old school was cloistered and remote, (very few people have ever seen it let alone know where it is), the new facility with its elegantly assertive profile is the type of building that the community has been sorely in need of. Hopefully the level of architecture evident in the new building will

mark the beginning of a renewed, more human approach to design in this city.

At any rate, the building will immediately become one of universities most visible, as the tens of thousands of football fans that descend upon Iowa City each fall will unavoidably drive very, very slowly past the new site. Perhaps even a few will be stirred enough by the excellence of the design to consider academics in the same vein as athletics. ■

Cedar Rapids Public Library Cedar Rapids, Iowa



Project

Cedar Rapids Public Library
Cedar Rapids, Iowa

Architects

Brown Healey Bock P.C.,
Architects and Planners
McConnell Steveley Anderson, P.C.
Architects and Planners

Project Personnel

Edward H. Healey, F.A.I.A.,
Principal in Charge

Herber M. Stone, A.I.A.,
Project Architect

Craig A. Anderson, A.I.A.,
Associated Architect

Gary Whitehill, A.I.A.,
Project Manager

David Swain,
Field Representative

Engineers

Shive-Hattery & Associates
Cedar Rapids, Iowa

Interior Design Consultant
Saxton Inc.
Cedar Rapids, Iowa

Library Consultant
Rogert H. Rohlf
Minneapolis, Minnesota

Project Financial Management
Hiland Consultants Ltd.

General Contractor
Knutson Construction Company
Minneapolis, Minnesota

Mechanical Contractor
Tom Bowker and Son
Cedar Rapids, Iowa

Electrical Contractor
E & S Electric
Cedar Rapids, Iowa

The designers of the Cedar Rapids Public Library remember well. They remember great old libraries where the sound of a dropped book would reverberate forever in capacious reading rooms. And they remember that the library is the most public of public buildings. These remembrances have shaped Cedar Rapids' vast new library.

In a structure fairly spilling over with volume and spaciousness, Brown Healey Bock and McConnell Steveley Anderson have fashioned broad reading spaces which open onto equally generous entry spaces. Walking up the wide angled avenue to the main library entrance gives a processional feeling to the entry without creating an overly formalized facade.

Designed with high ceilings and an open plan to avoid an enclosed feeling created by the book stacks, the interior is brought to a human scale through the use of horizontal reference points. A four foot wide band of cedar wood rings the interior at standard ceiling height, softening the effect of the sixteen foot high ceilings and adding warmth to the spaces. The concrete

coffered ceiling is painted white for reflectance and flooded by indirect lighting which, along with the well-used daylighting, gives glare-free illumination to the reading spaces.

Module furnishings and equipment located throughout will support changing needs and future expansion. Virtually all pieces are movable with lighting systems designed to accommodate any future rearrangement.

At the east end of the general collection is the media center housing the library's collection of films, slides, videotapes, records, and cassettes. A central service counter is bordered by fourteen film and video viewing stations.

A variety of individual private study rooms and group study rooms are located around the perimeter of the general collection. A 250 seat auditorium designed for use during and after library hours is located across the broad lobby from the library proper. And a covered drive-up located at the rear of the structure makes it easy for library patrons to return library materials.

Connected to Cedar Rapids' growing network of skywalks, the library makes good use of its second story connection. A well-stocked children's library, the roof terrace, and a large staff area are all located on this level.

Joining the two levels is a beautifully geometric and thoughtfully detailed concrete staircase, its curvilinear forms contrasting sharply with the angularity in the rest of the structure. The rich sandblasted concrete, polished brass, and planter brimming with lush bromelads help the stair assert an unmistakable architectural presence in the center of the library.

If the measure of a library's success is how well it accomplishes its intended functions, then the Cedar Rapids Public Library is a winner. But the sense of pride it has fostered in the residents of Cedar Rapids makes it a bigger winner. ■



WGN Building

Iowa City, Iowa

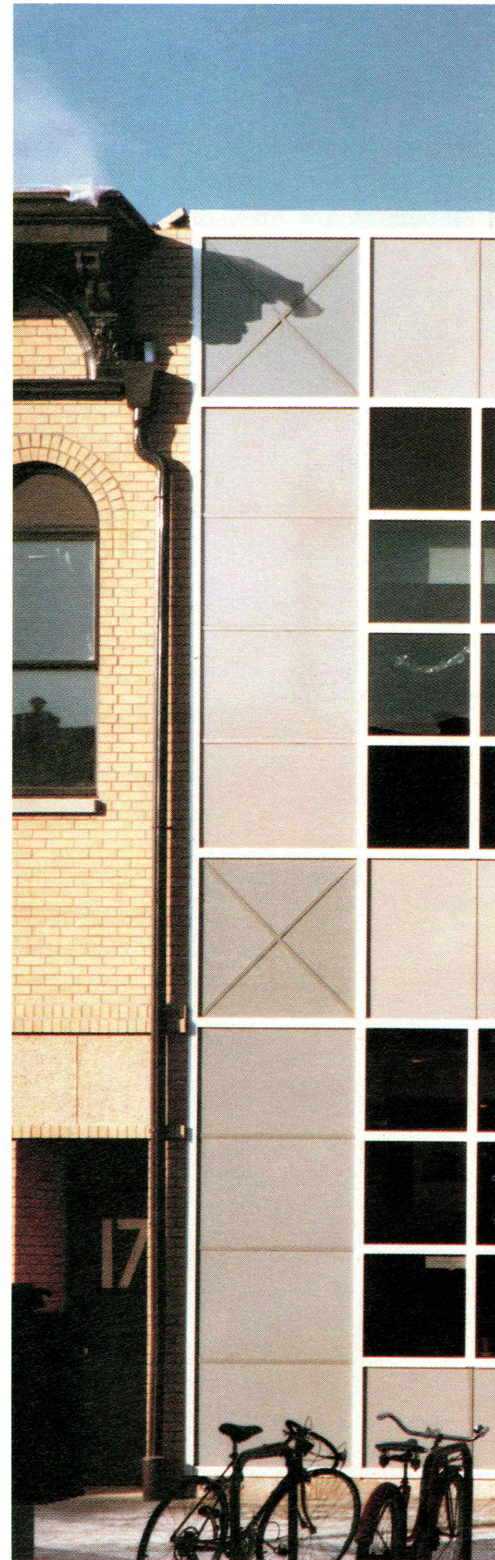


Project
WGN Building
Iowa City, Iowa
Client
The Williams Co.
Iowa City, Iowa
Architect
Hansen Lind Meyer
Iowa City, Iowa
General Contractor
Burger Construction Co., Inc.
Iowa City, Iowa
Consulting Engineers
Shive Hattery & Associates
Iowa City, Iowa
Square Footage
5,400 Square Feet
Total Cost
\$500,000

On December 3, 1982 a fire gutted two buildings along busy Dubuque Street in the heart of downtown Iowa City. Among the crowd of local businessmen who stopped to survey the damage the next morning were Bill Nusser, owner of the building, Dick Hansen, president of HLM, and Dick Burger, owner of an Iowa City construction company. Nusser, CEO of the Williams Company and owner of Hands and Josephson's jewelry stores, takes to decision-making like magnetic attraction. And Hansen likes nothing more than to solve problems fast. Although details of their conversation that morning may be lost to memory, a simple directive from Nusser got the architect and the builder moving.

"I gave them a hole and budget," says Bill Nusser. He also gave Hansen a rare gift – freedom of design. "I knew that Dick Hansen had very few local opportunities to make a real design statement, so I turned him loose to do what he wanted as long as he respected my budget." Nusser's faith in the architect was justified in part by HLM's design for Hands' Iowa City shop in 1970. That project won an Iowa Chapter AIA Merit Award.

The new project, called the WGN Building, was planned for retail space on the first floor with flexible office space above. "We had a couple of options in terms of design," recalls Dick Hansen. "We could have imitated existing structures or we could have taken a fresher approach by acknowledging tradition while



challenging the future. The latter option was more fun. It also allowed us to reflect the nature of our client who is a real marketing innovator."

The completed project establishes a lively visual focus for its block. As it went up, however, it was the focus of some controversy. The issue was what architects and the defendants of our urban environments would call "context."

The established streetscape on Dubuque is



lined with flat-roofed, two-story structures of a commercial style familiar to main streets in small communities across the land. Instead of simply mending the tear in this fabric, designers drew on contemporary curtainwall technology to create a design that maintains scale and acknowledges details without slavish imitation. The stark contrast between the glass and metal of the new project and neighboring brick build-

ings is softened by the recognition and translation of existing design elements such as the alignment of windows and the post-modern gesture of the pedimental form which tops the new building. To maintain visual continuity along the street, strong horizontal lines across the face of the building, particularly at the second level also help to integrate it with adjacent buildings.

As soon as the project was completed, Prairie Lights, a local landmark bookstore, occupied the first floor. The Williams Company moved its offices to the second floor where they had been located in the previous building. Today, two years after completion, the WGN Building, which caused a stir on the street when it went up, has settled in to become an accepted and familiar neighbor. ■

Cedar Rapids Community Theater; The Old 'Iowa Theater' Cedar Rapids, Iowa



"We want this place to put people on the edge," declares Cedar Rapids Community Theater representative Cindi O'Brien. "The theater belongs to the people of Cedar Rapids. They come here because they can unleash their emotions and feel things they can't otherwise . . . delighted, astonished, comfortable and uncomfortable. It's safe in the theater."

It was not always so safe in this one, for when the CRCT obtained the old Iowa Theater four years ago, the building was in sorry condition. The structure was donated by Cedar Rapids benefactors David and Audrey Linge.

But OPN Architects, Inc., Cedar Rapids, and enthusiastic theater backers have relumed the footlights, brighter than ever.

The deluxe Iowa Theater opened in 1928 with

live theater, which was eventually replaced by picture shows. In the thirties and forties, the movie theater hosted legitimate theater productions for a night or two every few months. Among the Iowa's guests in those days were Katherine Hepburn, Ethel Barrymore, Joseph Cotton, Van Heflin, Katherine Cornell and many others.

OPN's \$1.2 million rejuvenation has restored much of the early Iowa Theater's character and integrity. The restoration was as true to the original as possible.

Over the front doors, for instance, the existing canopy was reused in a style compatible with its earlier days. A suspended aluminum planar system with a polished brass finish replaced the non-salvageable plastic panels on the canopy; the original rows of white bulbs trace the canopy's edge.

The inviting entry foyer – a warm dusty rose color – opens into the spacious lobby, where contrasting wall molding suggests an earlier era. Just inside the main lobby are the CRCT's administrative suites, including the ticket office.

OPN Project Manager Dan Thies lists his firm's initial objectives: "Get all you can out of each dollar; give space; update equipment; and keep costs under control."

To these ends, the back wall of the house was moved forward, toward the stage. Seating was tapered from 1,500 to a more intimate 539 (twice the capacity of the CRCT's previous theater), including space for four wheelchairs. The theater floor was built up, and existing plaster was facelifted and accentuated with different colors.

The rich forest green of the main theater appears even more elegant for the gray and white highlighting of the ornate, original crown molding and cornice work. In spite of the hall's present majesty, Thies laughs and points out, "The whole process was a little archaic." For example, because of the detail of the molding, Thies and a painter had no choice but to climb onto a cherry picker boom with three buckets of paint, and so mark out the colors.



In fact, the entire project demanded a tremendous amount of time in the field. In order to resurrect so much of the old Iowa Theater, countless decisions had to be made on the scene . . . reminiscent of architectural practices of the past.

In the balcony, as downstairs, the back wall was moved forward. Above and in front of the balcony seats, a handsome pipe truss stretches across the width of the theater, incorporating a catwalk decked with lighting equipment. Setting the truss, which is supported at either end by the sidewalls of the theater, created the longest construction delay, particularly because of the height restriction of the proscenium. A crane, set on stage, was used to hoist the three sections of the truss onto

scaffolding, then the sections were jacked into position. Once the end sections were secure, the center section was welded between them.

Above it all – since drama must be heard, not just seen – the ceiling needed attention. Acoustical experts deemed it necessary to drop the ceiling and install sound panels, in order to direct sound back into the house. Tie rods dropped from the roof, interconnected with steel support beams to support the ceiling. Unfortunately, the old Iowa Theater's interior rotunda had to be covered, though it can still be glimpsed from areas of the balcony.

But the positive outcome of changing the ceiling is the CRCT's solid claim that there is not one bad seat in the house.

The acoustical panels offered OPN another

challenge. To save money, the contractor built the two types of panels locally. Opaque panels were cut out of sheet aluminum, formed around steel frames, and painted green. Threaded rods and steel I-beams were used as a track to roll the large aluminum panels into place, before locking them into position.

The old Iowa Theater's mechanical system had survived remarkably well, basically only requiring maintenance. The original blower fan remains in such fine shape that it can barely be heard, even when standing beside its huge sweeping blades. Air circulates through large ducts which dump out at the top of the building. Air supplied from ceiling ducts returns through floor ducts and out into the theater through one-inch slots under the risers. Adapting the

Project

Renovation of the Iowa Theatre as the Cedar Rapids Community Theatre
Cedar Rapids, Iowa

Client

Board of Trustees, Cedar Rapids, Community Theatre, Inc.
Cedar Rapids, Iowa

Architect

OPN Architects, Inc.
Cedar Rapids, Iowa
Principal In Charge, Scott E. Olson
Project Manager, Daniel J. Thies

Interior Designer

OPN Architects, Inc.
Cedar Rapids, Iowa

Photographer

Terry Petrzalek
Cedar Rapids, Iowa

General Contractor

O.F. Paulson Construction Company
Cedar Rapids, Iowa

Mechanical/ Electrical

Engineering Associates

Acoustic Consultant

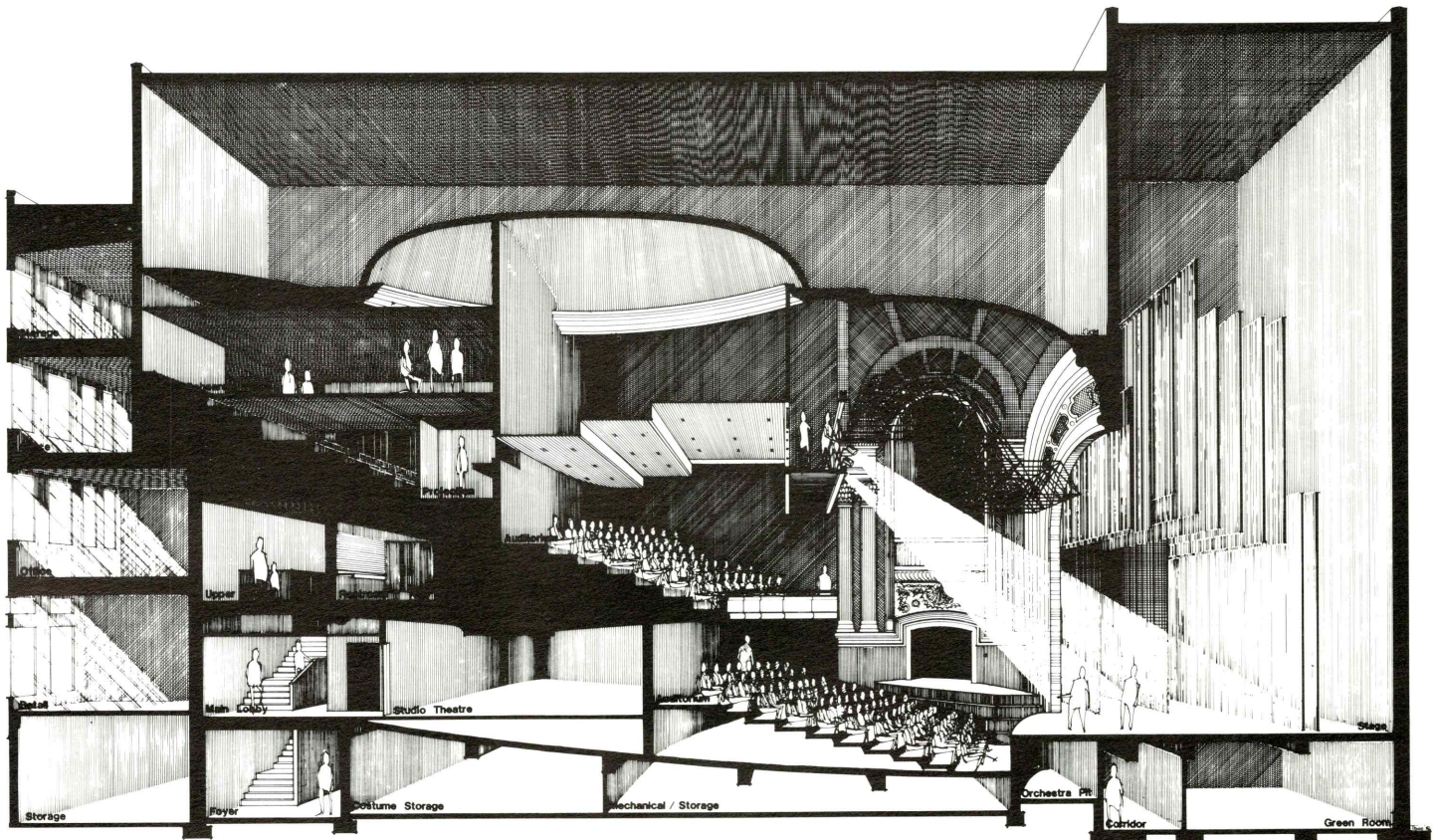
Coffeen, Anderson, Fricke & Associates, Inc.

Square Footage

30,000 Square Feet

Total Cost

\$750,000





which measurement does not count the cantilever reaching out to the quite functional orchestra pit. The original Bartola organ (in front of the stage) is merrily operational, thanks to a local organ society.

When the curtain goes up, it, too, is the original. And the heavy counterweights backstage simply needed some new cables.

Besides the main theater, the renovation has blessed the CRCT with a studio theater for small productions. It seats 30 people, in various arrangements, and is well-equipped with lighting and sound equipment. The studio theater has been acoustically treated with sound panels.

Upper balcony seats were decked over to create the rehearsal hall on the top level. A portion of the old rotunda forms part of the ceiling in this well-used room. Auditions as well as rehearsals are held in this hall, where stage sets are masked off on the floor, and the hard work of drama pervades.

The feeling of grease paint looms unmistakably in the theater basement. Narrow corridors link dressing and makeup rooms with the Green Room, prop, storage and costume rooms. All are loaded with the clothes, colors and excitement of theater. The old vaudeville makeup and dressing rooms, now white, are lit by the original stark light fixtures atop makeup mirrors put on the walls nearly 60 years ago. It is a busy workplace, under the main floor.

The people of the CRCT have been happily surprised at how completely they have come to use their home. Their programs have expanded proportionate to their enthusiasm and their space. They proudly sustain the attitude present in Grant Wood's studio when, in 1925, he and Marvin Cone designed and constructed sets for numerous Cedar Rapids plays.

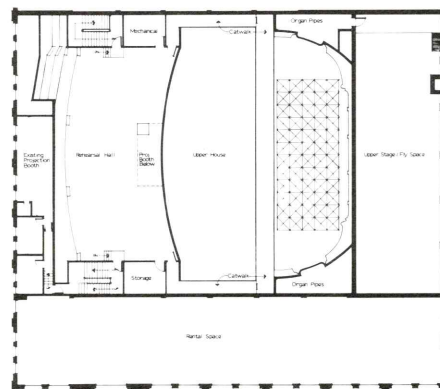
The accomplishment on this project of which OPN is proudest, according to Thies, is: "When we were finished, the people behind the theater got all they were looking for." So do the theater's audiences. ■

pre-existing system to the higher, staired floors was no problem.

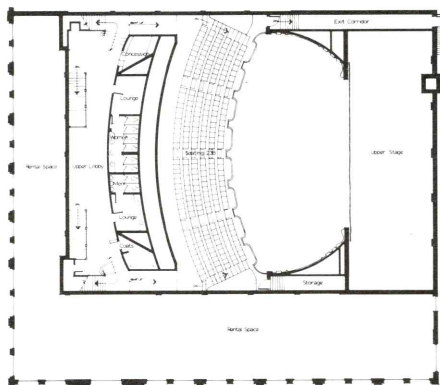
OPN concentrated on preserving more still of what had originally been. During construction, the seats were removed to the third level rehearsal hall, then electrostatically painted and reupholstered. They were replaced as closely as possible to where they had been initially.

The pipe railings in the balcony were retained. Many of the original light fixtures remain throughout the theater. And the theater boxes, though never used and without flooring, were restored.

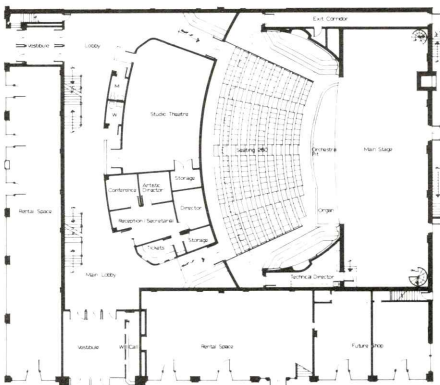
The depth and width of the existing stage worked to OPN's advantage. Planning carefully with the CRCT technical director, OPN simply "touched up" the 30 to 35 feet-deep stage –



Rehearsal Hall Level
Floor Plan



Balcony Level
Floor Plan



Main Level
Floor Plan

Adler Theatre Restoration Davenport, Iowa



Before

Project

Adler Theatre
Davenport, Iowa

Client

River Center for Performing Arts
Davenport, Iowa

Architect

Scholtz-Kuehn and Associates, P.C.
Davenport, Iowa

Interior Designer

Scholtz-Kuehn and Associates, P.C.
Nancy J. Pfeiffer

Photographer

Basil Williams
Bettendorf, Iowa

General Contractor

Contracting Corporation of Illinois
Moline, Illinois

Acoustical Consultant

Paul S. Veneklasen
Santa Monica, California

Theatre Consultant

Jones & Phillips, Inc.
Lafayette, Indiana

Mechanical/Electrical Engineer

KJWW Engineering
Rock Island, Illinois

Structural Engineer

Shive-Hattery and Associates
Davenport, Iowa

Square Footage

56,200 Square Feet

Total Cost

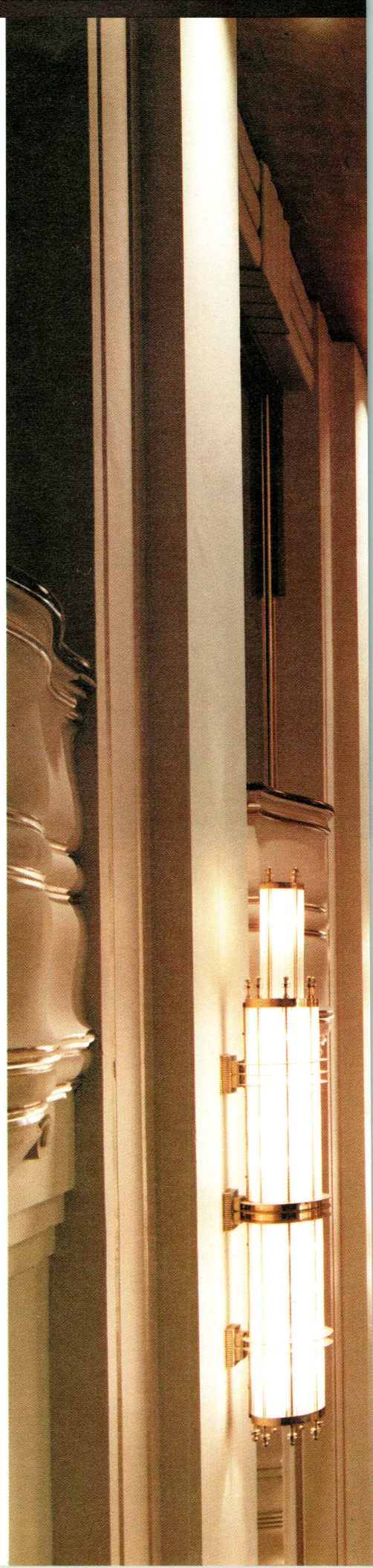
\$3,500,000

In the halcyon years of Hollywood, 80,000,000 Americans went to see the movies in 20,000 theatres around the country just about every week. Nevermind the economic collapse and raging depression, a voracious studio system required still more of these opulent "Palaces" to compete in this startling new industry.

Against this historical backdrop, Davenport's Radio Kieth Orpheum Theatre was originally built in 1931 and, as suggested in a 1982 souvenir booklet, restored under similar circumstances. While it is a bit of hyperbole to compare the current Davenport economy to the soup lines and dust bowls of the thirties, the restoration of the RKO theatre was clearly intended as a step towards diversification of a stagnant, industrial based local economy. The city of Davenport intends to regenerate lost revenue through an ambitious riverfront redevelopment plan of which the restoration of the RKO theatre is the centerpiece.

Actually, the RKO, or Adler Theatre as it is now called, is a part of what city planners have dubbed the, "Superblock". The theatre is linked to the Blackhawk Hotel a half block away by means of the River Center complex. The River Center is a combination of conference center and skywalk that manages to unify the block while obscuring the identity of both the hotel and theatre. Nevertheless, the Adler Theatre proves a spectacular example of historic restoration.

In 1978, as the renovation of the Blackhawk Hotel was nearing completion, the Chamber of Commerce began to consider the future of the theatre. Similar projects were underway in various stages of completion in a number of Iowa cities. In Des Moines, Ames and Iowa City, new theatres had landed on the cityscapes with brutal concrete thuds. Dubuque and Cedar Rapids, on the otherhand, had undertaken restorations of older theatres at a fraction of the cost of their counterparts. Logically enough, Davenport hired acoustical consultant Paul Veneklasen to study the feasibility of transform-







ing this aging, dillapidated hulk into a functionally sound, performing arts center.

Veneklasen, widely respected for his innovative work on such projects as Los Angeles' Dorothy Chandler Pavilion, characterized the Davenport proposal as a rare example of a movie palace worthy of restoration. While most of those Hollywood theatres were built during the silent era with little regard for acoustics, some, like Davenport's, were built expressly for the phenomenal new technology of the talking picture.

To this end, RKO hired young Henry Dreyfuss as an art consultant and interior designer of their chain of theatres. Dreyfuss had spent five years as a Broadway set designer before becoming one of the most versatile industrial designers in the country. Through the middle portion of this century, Dreyfuss designed everything from a desktop telephone to a John Deere tractor and worked for clients as diversified as Goodyear, Hoover, Lockheed, McCall's Magazine, Hilton Hotels, Honeywell and, quite literally, The Achison Topeka and the Santa Fe.

Working with renowned theatre architect A.S. Graven, Dreyfuss created what one reporter aptly referred to as, "Modern, but not modernistic". Indeed, the house is neither ornate nor sterile but creates its elegance through the crisp lines, symmetry and graceful repetition one commonly associates with Art-Deco. The consummate talents of Dreyfuss are found in every element of the theatre, from the various light fixtures and furniture to the elegant plaster relief throughout the lobby.

With so much going for the theatre, it was a natural candidate for restoration. But like so many theatres of that era, the RKO had fallen victim of neglect and inept maintenance. Paint was peeling, plaster falling, light fixtures broken and missing, and the seats threadbare and torn. The RKO chain had long since dissolved, and the theatre itself hadn't shown a film since 1973.

The 1979 Veneklasen study suggested that along with a general cleanup the house be refitted to meet current theatrical standards. This program was deftly utilized by architect Roman Scholtz throughout the project execution. From the outset, Scholtz says that program goals were threefold: to restore the theatre as accurately as possible, to unobstrusively install

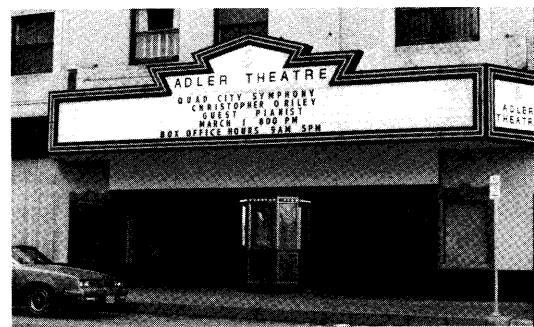
state of the art theatrical technology, and to do all work within moderate budget requirements. This may seem a treacherous task to anyone aware of the potentially expensive pitfalls of restoration, yet Scholtz says that the project unfolded much as planned and cites the organizational skills of Larry Reed and the non profit corporation which orchestrates the River Center's activities for executive support.

Perhaps the most impressive aspect of Scholtz's work was the determined ability to improve the theatre technically while maintaining the appearance of an absolutely faithful restoration. Less conspicuous backstage elements such as rigging, docks, stairs and elevators, dressing rooms, and heating and cooling were done in a purely functional manner; the lobby and house, by contrasts, were rendered as historically accurate as possible.

Though necessary changes in the stage and proscenium were substantial, the alterations are nearly seamless. The stage was fitted with a double tiered orchestra pit designed with convenient accessibility to the dock elevator. The Proscenium was then raised and extended to accommodate the pit. To facilitate acoustics near the back of the house, a device known as the Veneklasen Tobbogan was hung from the rail to the balcony. While the presence of the swooping Tobbogan does present a stylistic antinomy, (the device seems more at home in the modernism of Hancher Auditorium), the architect was able to incorporate it into the design with little distraction.

With compromise from the original unavoidable in these areas, emphasis was placed on accuracy in those spaces where it would be both possible and most conspicuous. All of the seats were restored in Chicago, and the original carpet design was simulated with the help of computer animation and woven in England. But the true beauty of this magnificent building resides in the smallest of restored details such as a radiator grill, a handrail, a lavatory tile or even an exit lamp.

The most stunning spaces are found in the intimacy of the mezzanine level. There, small lobbies are set with clutches of sumptuous armchairs. Corridors wind elegantly through small, capricious niches, fortuitously interrupted by small spats of steps here and there. The transition from these musing spaces



through the darkness of draped vestibules and into the relative vastness of the balcony is one that makes the trip to the theatre well worth the price of admission, regardless of the show.

Though the architectural accomplishments of such a project may appear blunt, the unaffected discipline and restraint exhibited by the restoration architects is worthy of praise. With current trends leaning towards garish color, the impulse designer might employ a large ego, a comic strip pallette and a trade catalog to misinterpret and ultimately disfigure another's masterwork. Scholtz, however, employed a sense of history, a sense of respect, a sense of humor, and a good measure of unselfish character throughout this patient and well balanced restoration. Regardless of the economic impact the Adler Theatre might bring to this city, it does restore a fair share of the majestic riverfront identity which is Davenport. ■

The Forgotten Audience

Rebounding U.S. cities are engaging various means to achieve some similar ends. Seeking to enhance their economic well-being, they compete against each other for everything from large industrial plants to professional sports franchises. Some emphasize tourism while many fight it out for a share of the lucrative convention industry. In recent years though, many cities have come to realize that the arts

can represent a very substantial element of any urban financial formula. A recent Los Angeles study estimates the financial impact of the arts on that city's economy at 5.1 billion dollars.

Of course, not every city in America enjoys the cultural diversity of a Los Angeles or a New York. Unlike the introduction of a major manufacturing facility with tangible receipts, the monetary value of the arts is difficult to gauge, and, as some cities are finding out, even harder to implement.

The essence of VAI emphasizes the accessibility of the arts to the average citizen. With so many diversions such as television and the print media pervasive in our culture, the fine arts are often perceived as relatively inaccessible. The Davenport program seeks to remedy this condition by drawing the fine arts out of the museum and concert hall and into the workplace or any number of public spaces. With public installations as conspicuous as the Antonakas neon in the bus terminal or as spontaneous as a tenor recital in a nursing home cafeteria, the persistent efforts of the VAI will be difficult to elude in the Quad Cities area. As the title of the program infers, virtually all of the talent is from outside the Davenport area and consists of artists already established and successful on national or international levels. This structure serves to create the kind of professional atmosphere for local students otherwise unavailable.

The Visiting Artist Inc. began in 1973 as a program of the Quad City Arts Council and became a separate non-profit corporation in 1981. Since its inception the program has orchestrated a number of innovative concepts in arts administration intended to both educate students as well as entertain a range of citizens groups. The impressive growth of VAI attests to its popularity in the area. The annual budget has gone from a modest \$12,500 in 1973 to almost \$320,000 last year, predominantly from contributions of 700 donors. The audience for

▼
Stephen Antonakas
Neon
TransitCenter
Davenport, Iowa

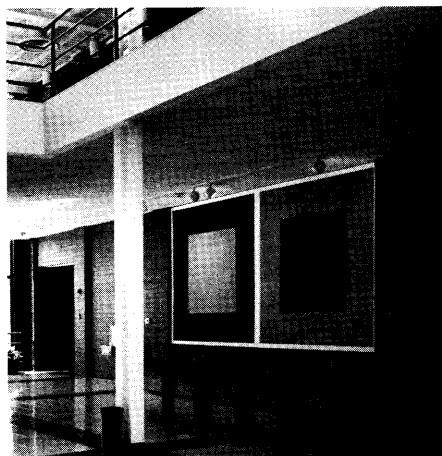


related performances has increased from 9,000 to 52,000, while the VAI educational programs have expanded from just 4 school districts to include 30 districts and 7 college campuses.

While musicians comprise most of the visiting performing artists, there are notable exceptions. The musical events range from the Academy of Ancient Music directed by Christopher Hogwood to folk singer Burl Ives, as well as a number of gifted soloists. The program is designed so that about half of the artists' time is spent with students and performances, while the rest of their time is employed in promotion and entertaining the "forgotten audience," consisting primarily of office and factory workers and hospital and nursing home patients.

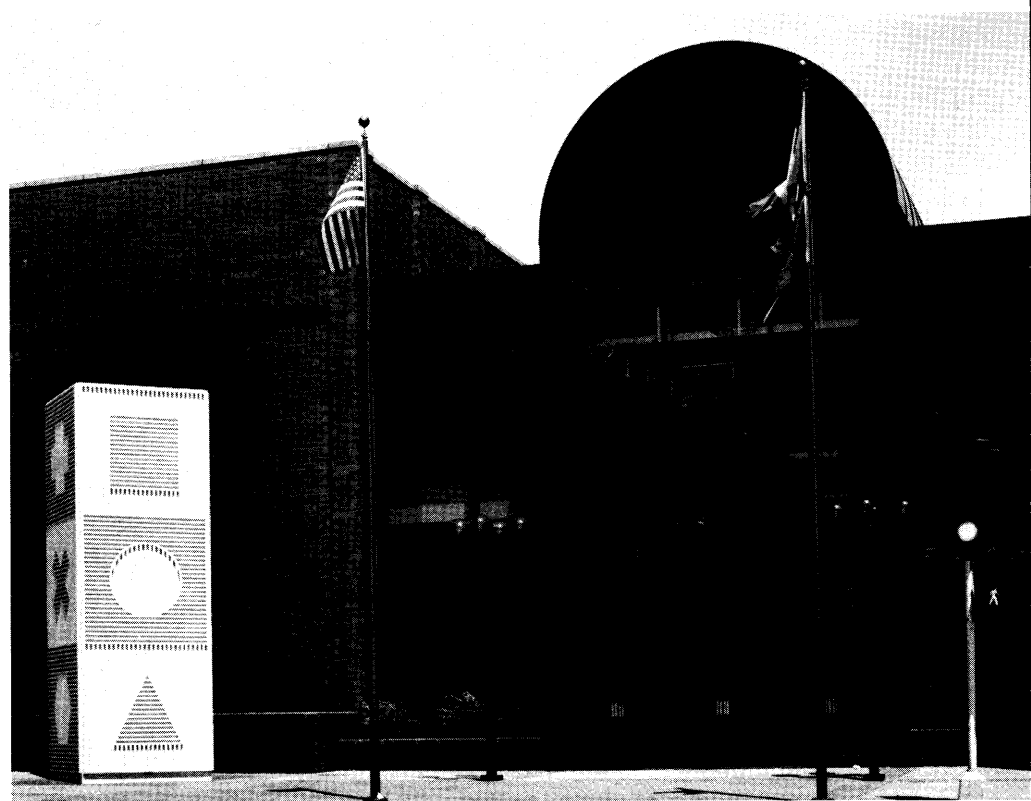
The array of venues that the VAI directors utilize for performances reflect the significant flexibility of the program and echo the genuine commitment to facilitate accessibility. While most of the formal performances take place in the beautifully restored Adler Theatre or various collegiate auditoriums, many do not. Some performances take place in cathedrals and churches while still others might occur in a hospital cafeteria or even during lunch on the floor of a local factory. It is this concern for the forgotten audience that has given the VAI such a distinct reputation as an innovator in arts administration.

With the recent success of a number of public commissions executed and installed in various sites around the Quad cities, the VAI has undertaken a more ambitious project in downtown Davenport, the River Center Plaza. In 1983 the River Center was formed by linking the restored Adler Theater with two hotels by means of a public exposition and convention facility. Works by artist Sol Lewitt mark the entrance and gesture towards the Mississippi River 3½ blocks to the south. Plans call for teams of architects to collaborate with artists to design proposals for development of this 3½ block street as a plaza which would serve as a link between the



Sol LeWitt
River Center
Davenport, Iowa
India ink on plaster
18'1" x 9'

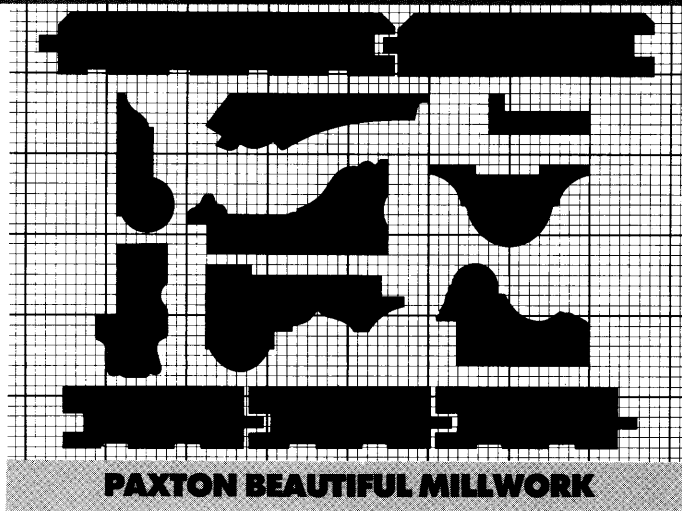
The committee's intent was to acquire truly important art, an investment that would prove out over the long run, and to place the art where it would enrich routine activities and return art to the center of our lives.



▲
Sol LeWitt
LeWitt Tower
River Center
Davenport, Iowa
Concrete with marble
and silica
21' x 7' x 7'

two points and encourage exploration of nearby areas. Teams include artist Vito Accouni with architect Raimund Abraham; Jackie Ferrara and Peter Eisenman of Eisenman Robertson, and Elyn Zimmerman with Paul Broches of Mitchell Giurgola.

Considering the broad appeal and growing support of this program, the future of the VAI as well as that of the Quad Cities in general appears secure. Clearly, the arts have been established as a vital cultural and economic element of the Davenport social composition. This neoteric partnership of commerce and culture will hopefully, in time, bring about both the economic well-being and definition of cultural identity that mark all prosperous cities. ■



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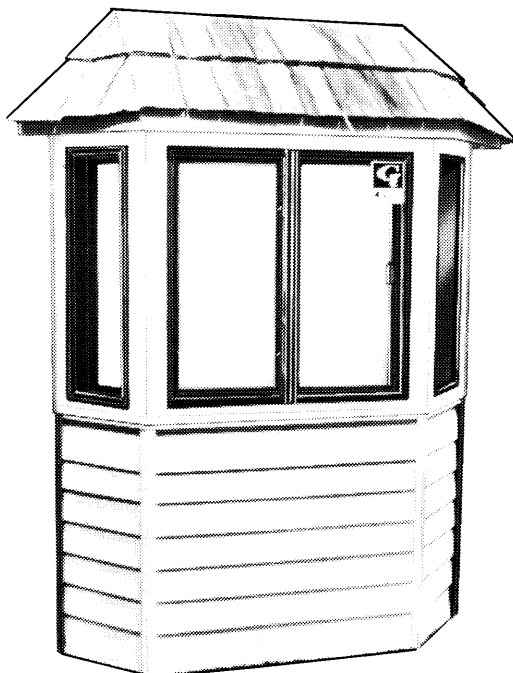
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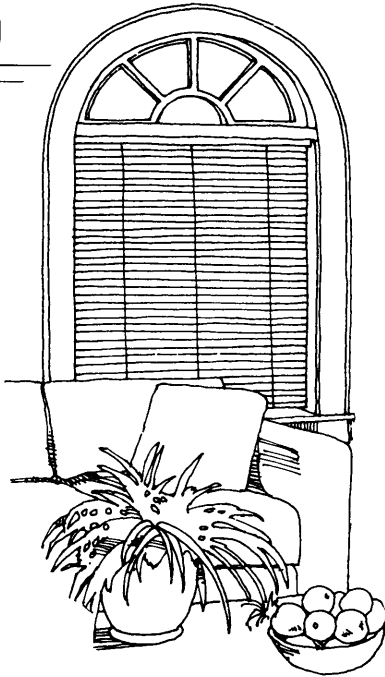
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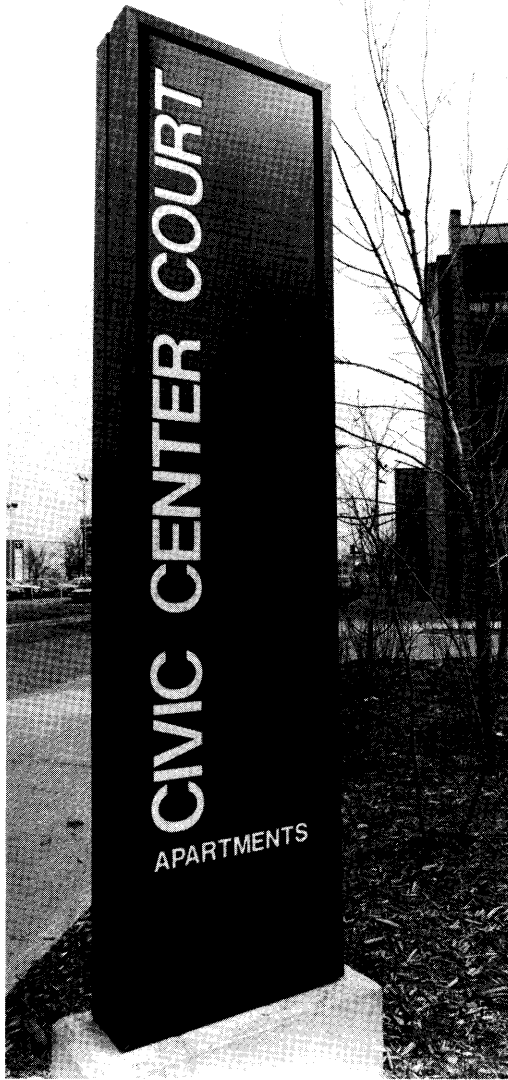
Heinz Tesar, Architect, Vienna

George T. Heery, Heery Architects & Engineers

Jack Andrews, Virginia Museum of Fine Arts

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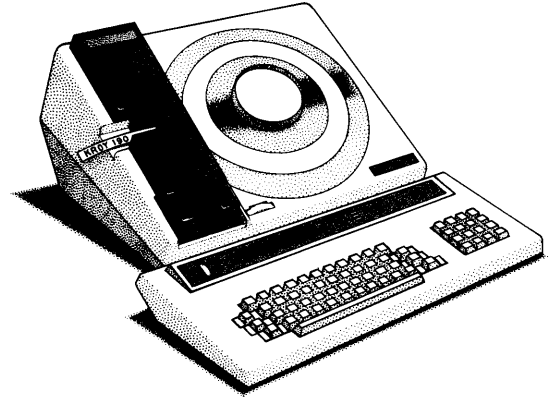


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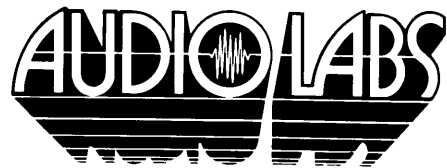
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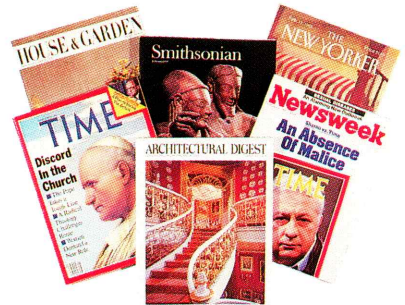
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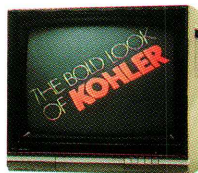
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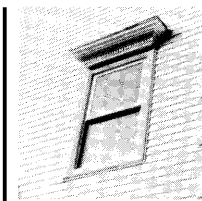
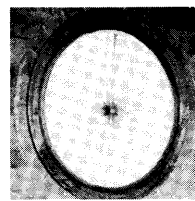
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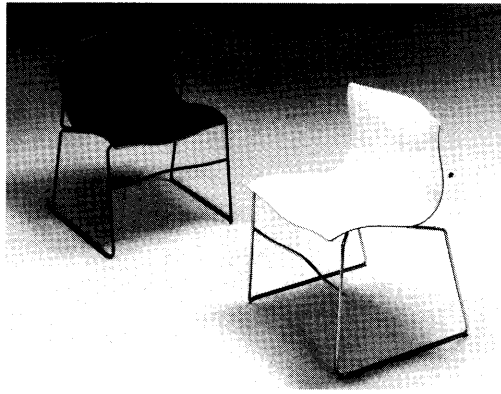
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Product Digest

Vignelli Designs

Knoll International has introduced the Handkerchief Chair, a versatile office side chair from Vignelli Designs.

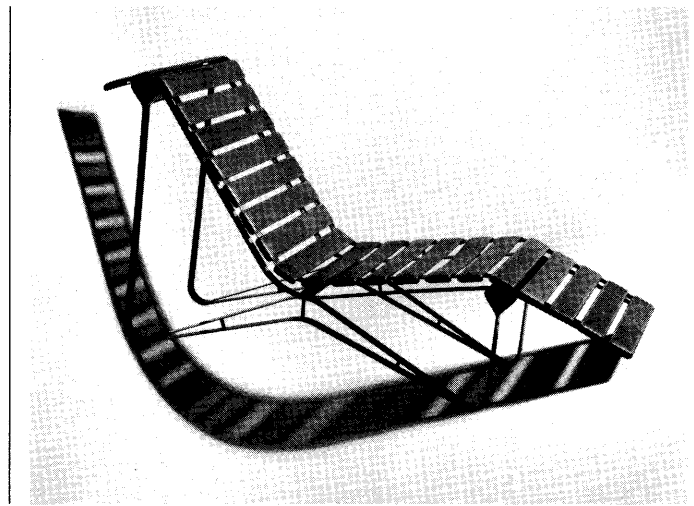
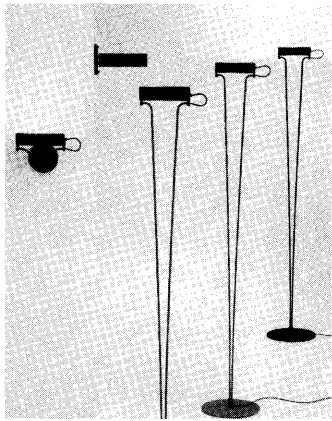
Especially elegant, the sculptural design fluently evokes the light, airy contours of a handkerchief floating through the breeze. The chair features an unusually wide 23" seat and is capable of stacking 25 high. Choice of several frame finishes and shell colors. Arms and upholstery are optional. ■



Parabola
Designed by Nicola Trussardi, a well known fashion designer recognized as an innovator in the use of leather, the Parabola chaise lounge evokes memories of the 30's and 40's ocean liner lounges. The frame of gunmetal or brushed nickel finish steel is covered with strips of extra-thick leather, each wrapped around a core of steel. Available through Interna Designs, Chicago. ■

Delta Series

Designed by Piotr Sierakowski for Koch and Lowy, the Delta Series features a unique shade which pivots 45° without relying on fasteners, swivels or separate joints. Emerging from the stem, the cord provides a visual relief to the rigid geometry of the base and the shade. Available in grey or black nextel suede, a soft, scratch resistant, non-reflective finish. Includes 300 watt halogen bulb with optional full range dimmer. ■



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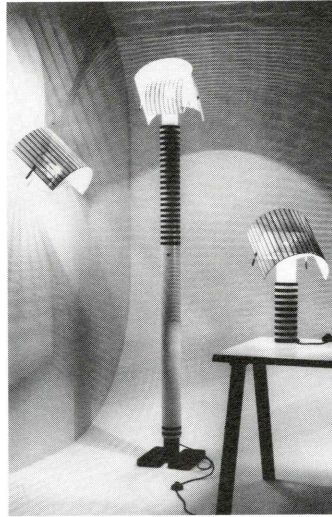
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Mariano Fortuny
 Reproduced by Ecart International, the projector lamp was ingeniously conceived in 1902 by Mariano Fortuny for his own photographic laboratory. The original, on exhibit at the Fortuny Museum in Venice, is testimonial to his numerous talents as a sculptor, engraver and stage set designer. This adjustable reflector lamp has a 4' diameter dome and can reach a maximum height of 8'. Tripod and frame are black lacquered metal, while the cotton shade surrounds a nickel-plated brass reflector. Available through Furniture of the Twentieth Century. ■



Contemporary Classic
 Elegantly proportioned, this hand rubbed mahogany cabinet designed by Richard Gibbons features mirror stainless steel trim and a 1" clear glass top. Relying on meticulous detailing and contemporary architectural forms, the design evokes a classical hierarchy from the solidity of the base to the delicately scaled top. Available through Luten Clarey Stern, Inc., New York City. ■



Shogun Series
 Designed by Swiss architect Mario Botta, the "Shogun Series" features a pair of adjustable, white perforated metal diffusers that create a seemingly shifting pattern of dark and light. This shifting is echoed in the alternating black and white painted stand. The result appears as some sort of winged creature that is evolving into a centipede. Includes a 150 watt quartz halogen lamp. Available through Artemide. ■



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Indianapolis Selects Barnes

The Indianapolis Museum of Art Board announced the appointment of Edward Larrabee Barnes as the architect for the Museum's proposed Mary Fendrich Hulman Pavilion. The choice of Barnes was based on his internationally successful career and reputation. He has had extensive experience



in Museum design, with such projects as the Walker Art Center, Minneapolis, the Dallas Museum of Art, and the Ft. Lauderdale Museum of Art.

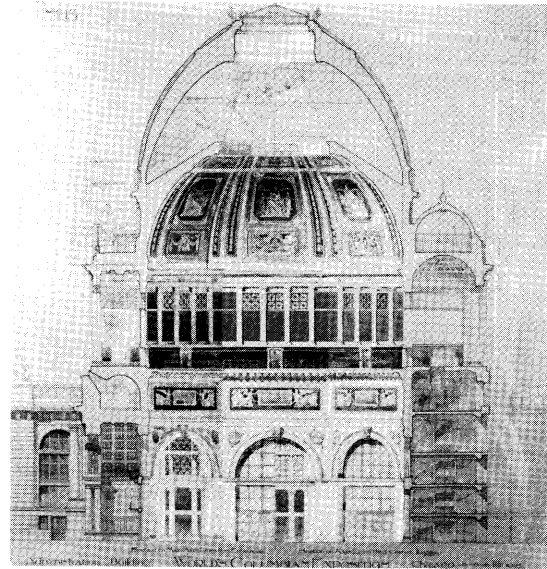
The \$16 million Mary Fendrich Hulman Pavilion will approximately double the Museum's current public gallery areas. It will provide much-needed space to exhibit works from the Museum's permanent collection and major international shows. The new pavilion also will provide space for the promised gift of Harrison Eiteljorg's nationally recognized collections of African and Oceanic art. ■

Architectural Designs by Richard Morris Hunt

More than 80 original drawings, watercolors and 19th-century photographs documenting the career of the influential American architect Richard Morris Hunt will be featured in "The Architecture of Richard Morris Hunt" at the Octagon Museum, Washington, D.C. The exhibition will be on view September 12 - December 28.

Known to his contemporaries as "the dean of American architecture,"

Edward Larrabee Barnes



Hunt (1827-95) was the first American trained at the prestigious Ecole des Beaux-Arts in Paris.

As both teacher and architect, Hunt helped shift American taste in the 1860's and 1870's away from English Romanticism to French monumentalism. This grand classical architecture - recalling Rome, the Renaissance and Baroque Europe - became fashionable among America's

Richard Morris Hunt's blueline print with gouache highlights of the Administration Building (1892), World's Columbian Exhibition, Chicago, IL. Photo: The AIA Foundation, Washington, D.C.

social and industrial elite.

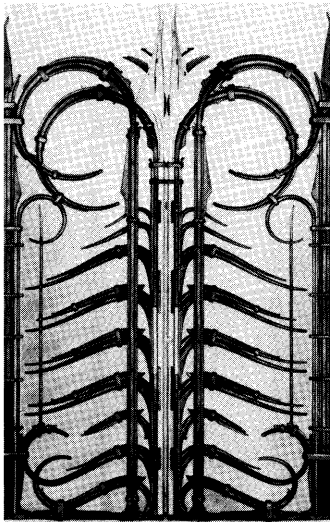
The exhibition, which opened at the Metropolitan Museum of Art in March 1986, will travel to the Art Institute of Chicago February-April 1987. ■

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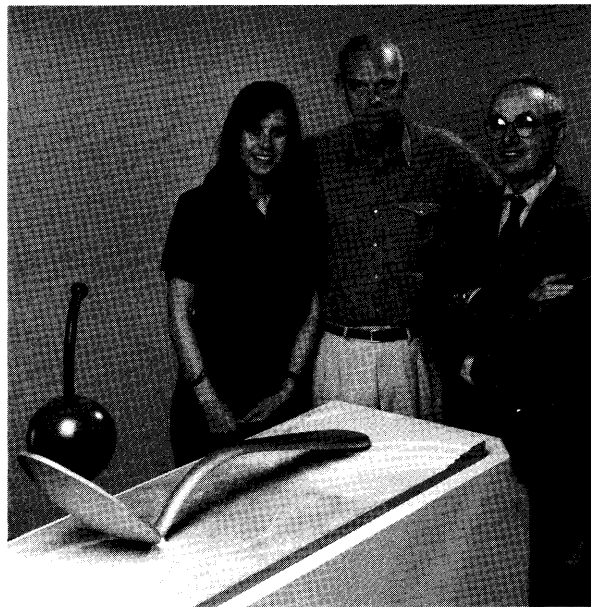
craftsmen, will examine criteria for good design and look at the historical continuity and discontinuity in the art of metalwork.

Invited speakers include: Albert Paley, professor and artist-in-residence, Rochester Institute of Technology; Dennis Gimmesad, Minnesota Historical Society; Frank Gehry, Frank O. Gehry Architects, Los Angeles; Heinz Tesar, Vienna; Steven Holl, Steven Holl Architects, New York; Robert J. Frasca, Zimmer, Gunsul, Frasca, Portland, Oregon; and Jack Andrews, curator, Samuel Yellin exhibit, Virginia Museum of Fine Arts. ■

Claes Oldenburg/Coosje Van Bruggen Fountain and Reflecting Pool to Walker Art Center

Los Angeles-based philanthropist Frederick R. Weisman has contributed \$500,000 to Walker Art Center for a large-scale fountain and reflecting pool designed by internationally-renowned Pop artist Claes Oldenburg in partnership with Coosje van Bruggen. The fountain, titled **Spoonbridge and Cherry**, was commissioned by the museum for the Minneapolis Sculpture Garden.

Spoonbridge and Cherry is



designed in the shape of a stainless steel spoon with a red stemmed cherry placed at the apex of its bowl. Water will issue from the base of the cherry's stem into the bowl and down into an asymmetrically-shaped reflecting pool. The sculpture will span fifty-one and a half feet from the edge to the center of the pool and be situated upon a small island. ■

Coosje Van Bruggen, Claes

Oldenburg, Martin Friedman

Model for

Spoonbridge and Cherry, 1986

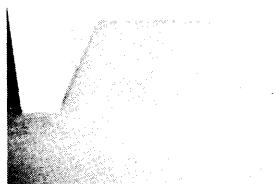
Photo: Walker Art Center

Metal Ornamentation

DECORATIVE METALWORK IN ARCHITECTURE scheduled for November 12-14, 1986 at the Radisson University Hotel, Minneapolis will focus on the design characteristics of decorative metals and their relation to contemporary design movements and trends. The conference, which is designed to encourage interaction between architects, interior designers and artist/

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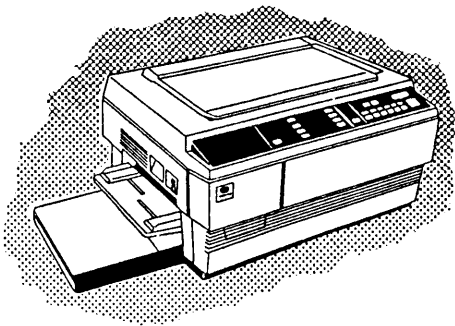
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