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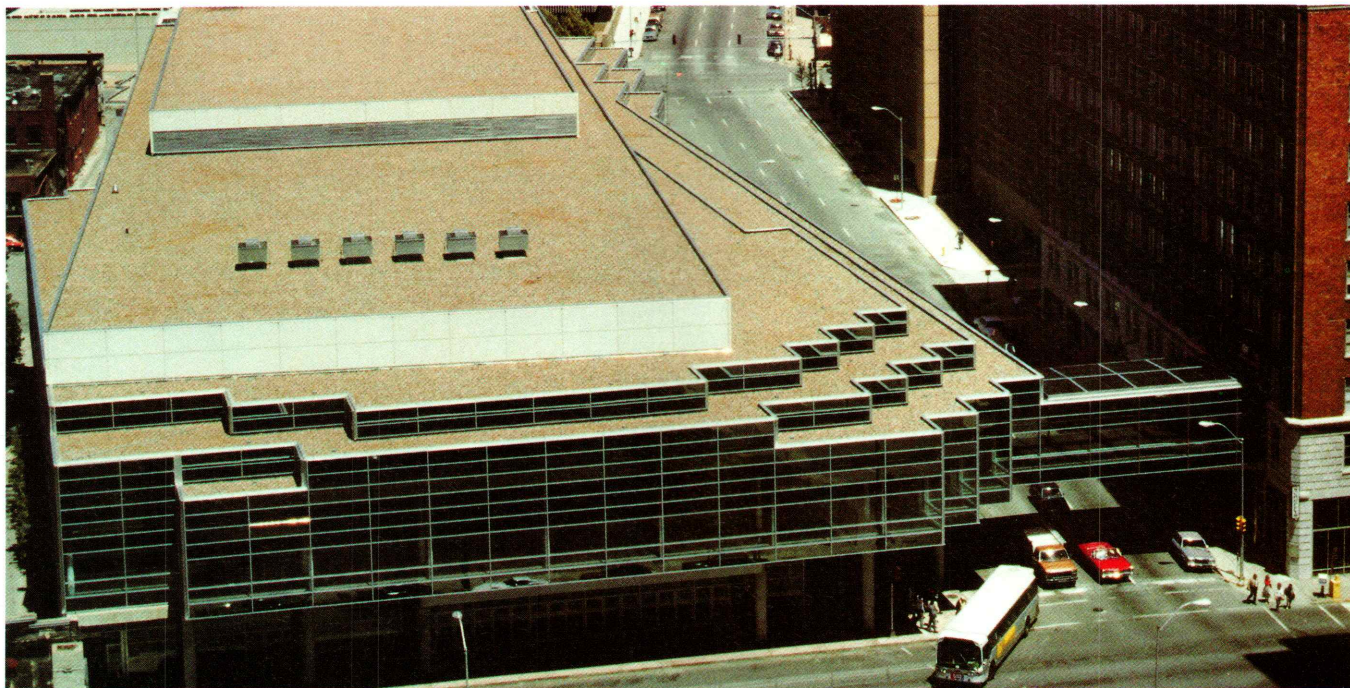
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TOP: Project: Pester Convenience Store 1516 S.E. First,
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Architect: Bussard/Dikis Associates Ltd.
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Tile: Florida TOUGH-ONE, 8" x 8" and 12" x 12"

MIDDLE: Project: Holmes Oldsmobile, 11206 Hickman Road,
Clive, Iowa
Architect: Shiffler, Frey, Baldwin, Clause Architects PC
Tile Contractor: Iowa Ceramic Tile Co.
Tile: Buchtal — Quantum 2, 8" x 8"

BOTTOM: Project: Noodlekraut, Kaleidoscope At The Hub,
Des Moines
Architect: Sires Douglas Architects
Tile Contractor: Des Moines Marble & Mantel Co.
Tile: Florida Crystal Glaze, 2" x 2"

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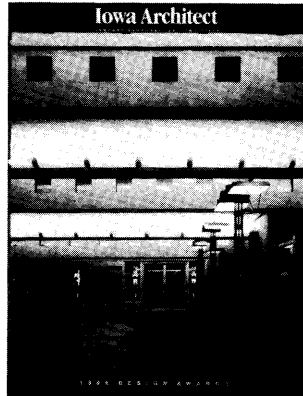
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Iowa Architect

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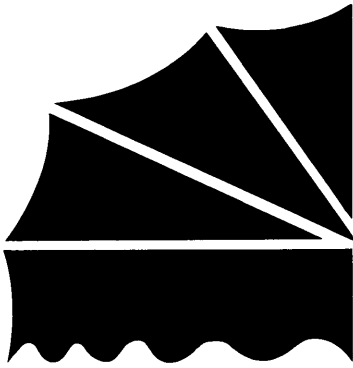
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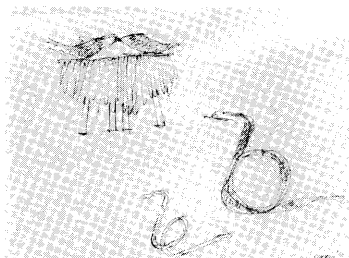
Architect's Drawings at Northwestern

"Architects' Drawings from the Collection of Barbara Pine" opened January 16 at the Mary and Leigh Block Gallery at Northwestern University.

Included in the exhibition are works by Frank Lloyd Wright, Josef Hoffman, Le Corbusier, Richard Meier, Eileen Gray, Michael Graves, Frank Gehry and Melmut Jahn.

The field of collecting and exhibiting drawings by architects is relatively young. Barbara Pine, whose interest in architecture developed during her undergraduate studies of architectural history at Northwestern University, began collecting in the early 1970s. Architects' drawings offer very personal glimpses of the working methods and changing intentions of architects as they develop their ideas. The drawings on view represent all stages of the design process, from initial, raw sketches to fully developed renderings.

This exhibition of more than 60 drawings dating from the late 19th century to the present continues through March 1. ■

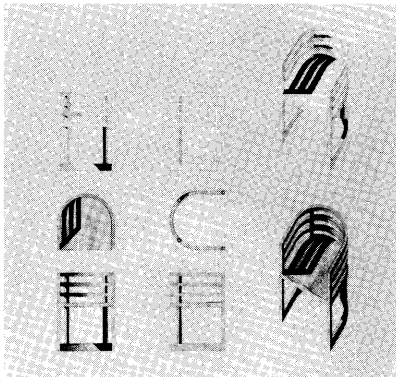


Fish and Snake Lamp Study Sheet, 1984

Frank O. Gehry

Dining Chair, 1979

Richard Meier



City of Chicago, 1968

Red Grooms

Red Grooms Installation

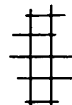
Red Grooms' "sculpt-pictorama" the "City of Chicago," on loan from the Art Institute in Chicago, and is now on display in the Cowles Sculpture Court at the Des Moines Art Center.

The "City of Chicago" was conceived entirely as an installation piece for the Frumpkin Gallery in Chicago in 1968. It covers 500 square feet and is 11 feet high. Composed of six large fragments, the "City of Chicago" is full of familiar landmarks like the Art Institute's lions, elevated trains, Chicago River and Michigan Avenue. Populated with familiar historical and contemporary figures ranging from Mrs. O'Leary's cow, and Sally Rand and her Flashing Fans, to Hugh Hefner and former Mayor Richard Daley, Grooms' vision is, according to critic Carter Ratcliffe, "resolutely cheerful and, more often than not, nostalgic . . . Grooms makes no aggressively political points, yet neither is his art comfortably aligned with the interests of established authority." ■

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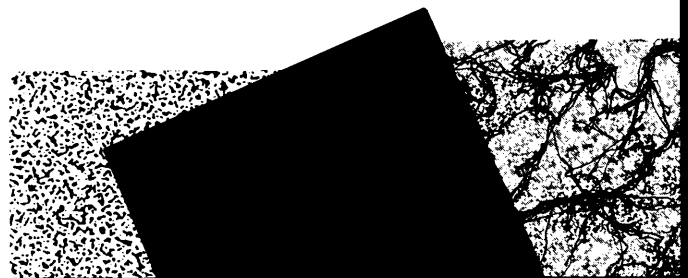
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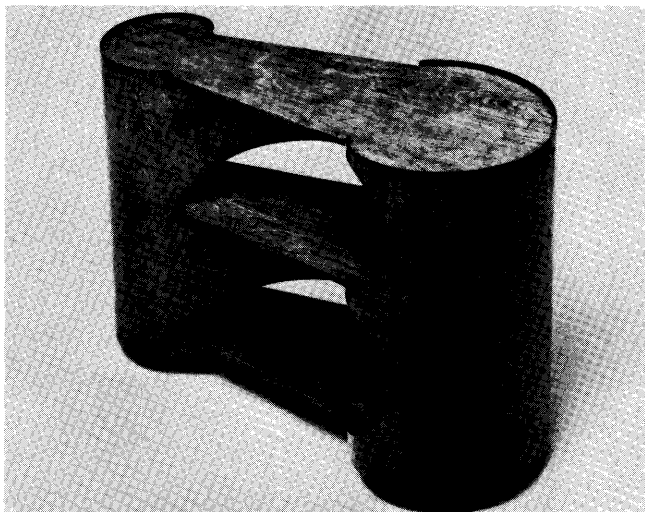
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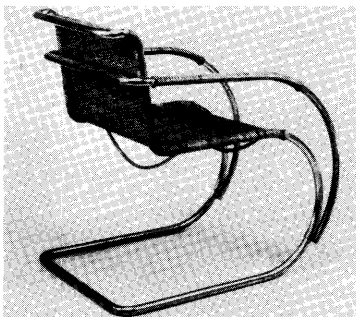
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Bent Wood and Metal Furniture Exhibition

Bent Wood and Metal Furniture: 1850-1946, an exhibition organized by the American Federation of Arts, is on view at The Nelson-Atkins Museum in Kansas City January 17 through March 8, 1987. The exhibition is the first comprehensive survey of the major trends and revolutionary innovations of furniture employing the technique of bending materials. There are over 130 objects on display, fabricated from a wide variety of materials – beechwood, mahogany, birch, flat and tubular steel, and aluminum. Works by such progressive architects and designers as John Henry Belter, Michael Thonet, Josef Hoffman, and Mies van der Rohe are included. ■



Tea Cart, 1935
Gerald Summers



M.R. Dining Chair, 1929
Mies van der Rohe



Süleymaniye Mosque, 1550-1557

Architectural Legacy of the Ottoman Empire

More than 60 photographs, drawings, and plans documenting the architectural richness of 16th-century Turkey will be featured in "The Golden Age of Ottoman Architecture: Sinan, Sultan Süleyman's Court Architect," at the Octagon Museum, in Washington, D.C. On view from January 28 to May 24, the exhibition will also include three original 16th-century Ottoman tiles and recent film footage of Sinan's building and spaces.

Venerated as "the grand old master of Ottoman architecture," Sinan is credited with hundreds of buildings, including mosques and palace complexes, some of which are considered the finest examples of their kind anywhere. ■



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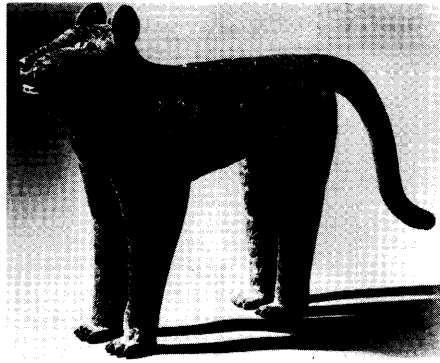
African Masterpieces from Munich

Appearing at the Madison Art Center from January 23 to March 22, "African Masterpieces from Munich" is the first American exhibition of nearly 100 works from The Staatliches Museum für Volkerkunde, the state museum of ethnic art in Munich, Germany. Selected from the collection of over 20,000 objects acquired by scientists, explorers, connoisseurs and scholars, the exhibition will feature rare and significant pieces drawn from collections begun by a 17th-century Jesuit priest, works from Benin acquired during the British Punitive Expedition of 1898, and purchases made by King Ludwig during his reign.

Selected for their remarkable artistic quality, works in the exhibition range from expressionistic wood masks from Cameroon to bronzes from Berlin and will include monumental Yoruba figurative pillars and small, delicate ivories. ■

Past/Imperfect

Past/Imperfect: Eric Fischel, Vernon Fisher, Laurie Simmons will have its premier showing at



Leopard figure, 17th or early 18th century

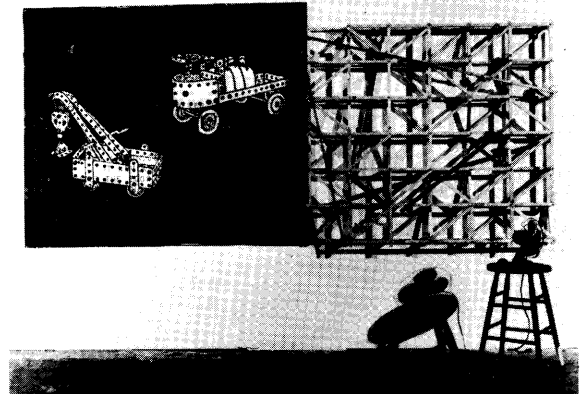
Walker Art Center from April 12 through June 14 prior to a national tour. The exhibition features three contemporary American artists whose work addresses the theme of childhood.

The theme of childhood which **Past/Imperfect** explores is a rich one for visual artists. In art prior to this century, children were portrayed most frequently in religious works and portraiture. Departing from the longstanding artistic tradition of representing children largely as commentators on adult issues, these three artists accord the experience of growing up its own importance and integrity by creating work which reflects the child's view of the world. ■



Critics, 1979 Eric Fischel

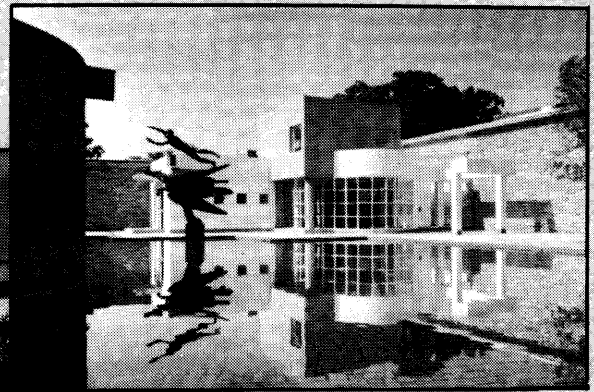
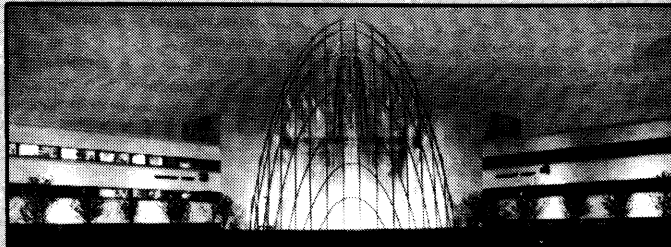
When I Was a Kid, 1983 Vernon Fisher



□ □ □

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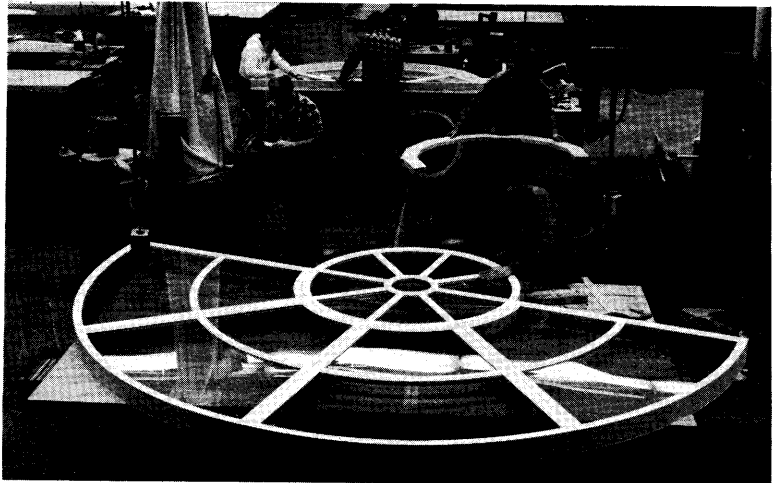
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In Closed Time

Twentieth century choreographers have established a strong and varied tradition of collaboration with visual artists. Martha Graham, for one, created many of her pieces in conjunction with sculptor Isamu Noguchi. And during the heyday of post modern dance, choreographers, sculptors and painters became nearly indistinguishable. Architect-choreographer collaborations are also not without precedence. In recent years, Michael Graves has designed for Laura Dean and Frank Gehry has worked with Lucinda Childs.

Now, choreographer Nina Wiener has chosen Architectonica, an acclaimed young architectural firm based in Miami, to design sets for "In Closed Time" which premiered at the Brooklyn Academy of Music and is scheduled to appear at Iowa City's Hancher Auditorium in March. Wiener was interested in someone skilled in dealing with large space. Architect Laurinda Spear, envisioning the set as a cityscape, responded with fifteen discrete, monumental buildings echoing the whimsical, primary forms and colors that have established Architectonica's reputation. Indeed, Spear



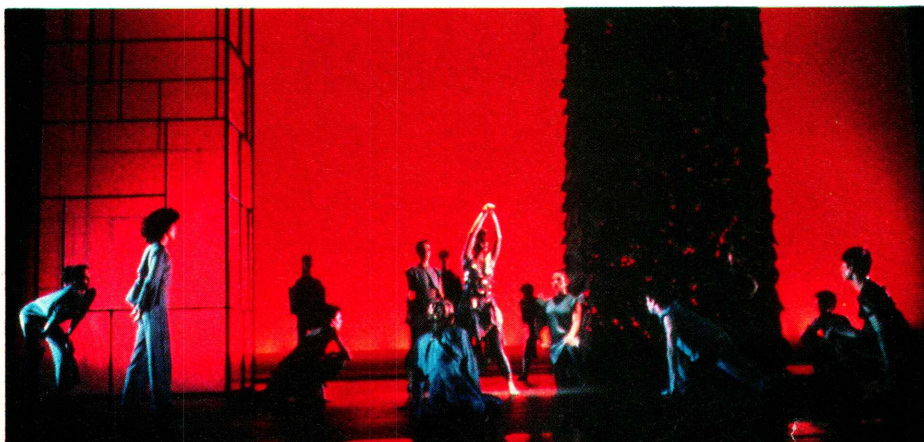
saw the structures not as stageset but as a "second troupe" to be carefully choreographed along with the dancers.

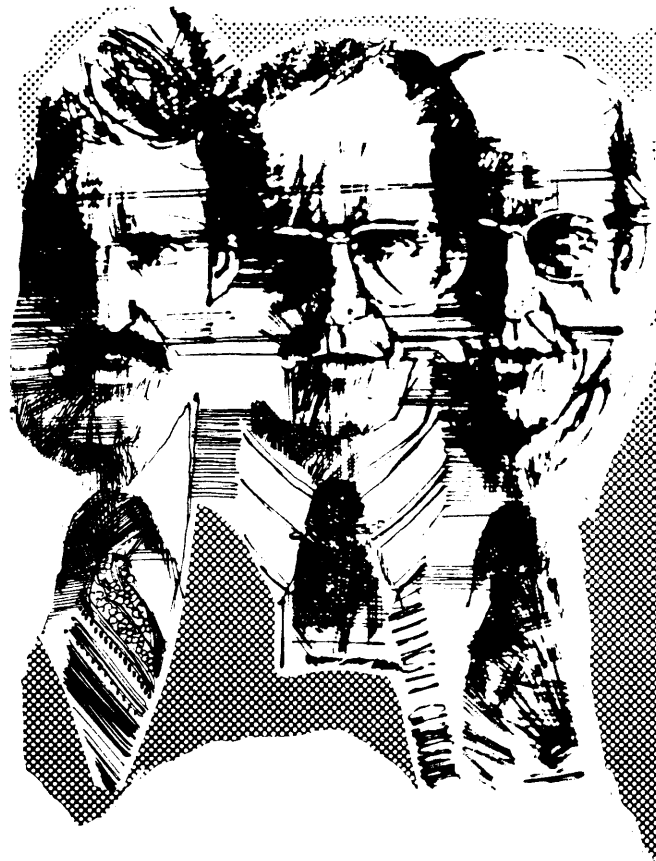
Weiner ultimately selected eight structures from the original fifteen, redefining how each related to her dance. The first act of "In Closed Time" is a psychological

landscape, focusing intently on the individual and society. It consists of five geometrically shaped buildings. The second is a physical landscape with two buildings dealing with sky, earth and clouds. The third act considers the triumph of the individual, for which Wiener selected a giant man from Architectonica's early sketches.

Spear is philosophical about the many changes, noting that it "happens to all architecture." Satisfied with the results, Wiener asserts that collaborations are, above all, "problems to be solved." ■

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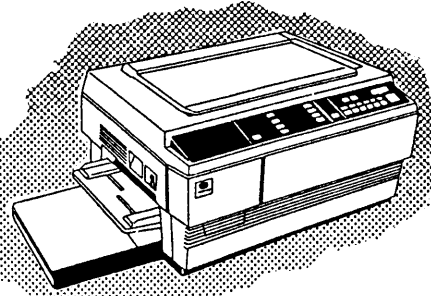
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The Gartner Residence Des Moines, Iowa

■ ■ ■ ■ ■
Iowa Chapter AIA
DESIGN
AWARD

Throughout this remodeling process, the fundamental character of the existing house has remained unchanged. The clear intent has been to work with the superior quality of the house and let the remodeling add to the existing strengths. New and old support each other, creating high impact spaces where they come together.



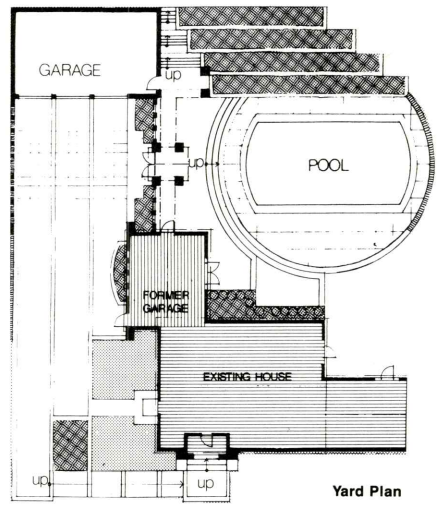
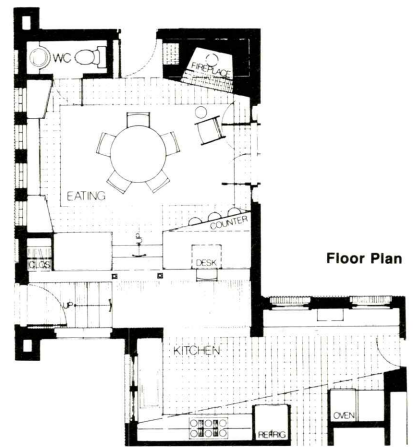
The owners of a grand old Tudor residence wanted to expand their small kitchen, create a family eating area, expand their garage and add a swimming pool. Since dining was the main time their busy schedules coincided, they wanted an official family gathering point. The image was to be casual and was to respect the existing house both inside and out. The small attached garage was remodeled into the new family center. The garage was gutted exposing the interior gable and opening the room to the kitchen which we also remodeled. A pair of columns were added to structurally replace the old wall. The interior south brick wall with its arched window and door was retained to highlight the existing house and to help set the character for the remainder of the space. The

central table, the focus of the axial plan, was placed to emphasize the nature of the room as a gathering point. The room has become the focus of family life and the most highly used room in the house.

The new 3½ car garage/equipment room was added to replace the small garage. The new garage and masonry screen walls formed a traditional entrance/service courtyard which terminated the long driveway and provided the zoning and security required for access to the house and pool. The decorative steel gate and gabled trellis marked the entrance to the formal pool complex which was tucked between the house and the hill to provide a sense of shelter, stay away from existing trees, and keep the natural yard area intact. The central focus was the circular deck and swimming pool which were raised to minimize grading, and aid site drainage. The large garage/equipment room was cut into the hill and coped with tile planters to recall the tile roofs of the house and to reinforce the new terraced garden as a transition to the yard. ■

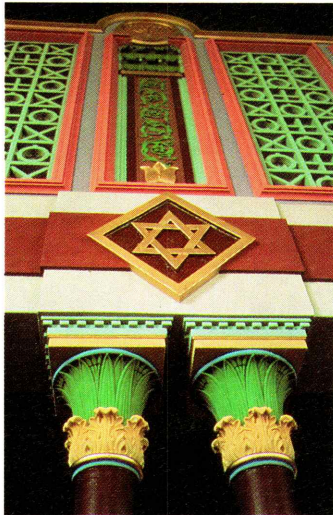
Project
Gartner Residence Remodeling
Des Moines, Iowa
Client
Barbara and Michael Gartner
Architect
Cal Lewis
Herbert Lewis Kruse Blunck, Architects,
formerly Charles Herbert & Associates
Des Moines, Iowa
Contractors
Willett Construction Company
Photographer
Cal Lewis





Tifereth Israel Synagogue Des Moines, Iowa

Iowa Chapter AIA
DESIGN
AWARD



Invention, not decoration, has guided the application of color to this synagogue interior. Liturgy and history are carefully referenced and interpreted to create a sense of meaning and detail where none was apparent. No mere "paint job," the spatial and religious experience has been significantly transformed and enriched.

Project

Tifereth Israel Synagogue
Des Moines, Iowa

Client

Tifereth Israel Synagogue
Des Moines, Iowa

Architect

Herbert Lewis Kruse Blunck Architects,
formerly Charles Herbert and Associates
Des Moines, Iowa

Contractors

Allied Construction & Color Incorporated
Des Moines, Iowa

Photographer

Assassi Productions
Santa Barbara

In 1986 an Iowa AIA Design Award was presented to Charles Herbert & Associates for work done on the Tifereth Israel Synagogue. The job was completed in 1983 and in that same year was awarded the Central States Regional Design Award. Both awards were well deserved, yet they stirred controversy in the architectural community. Why? The work done on the Tifereth Israel Synagogue entailed no structural changes, no additions, no reorganization. Rather, it consisted of a reinterpretation of the existing architecture – with color.

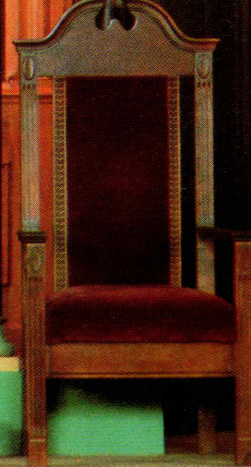
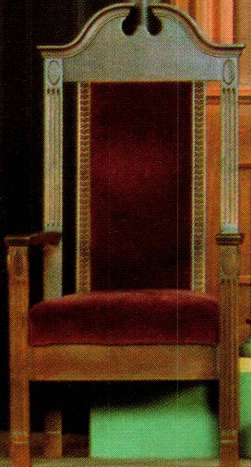
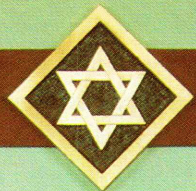
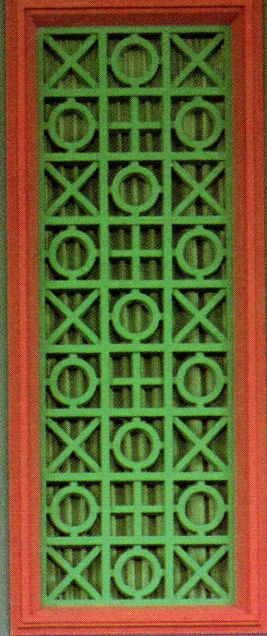
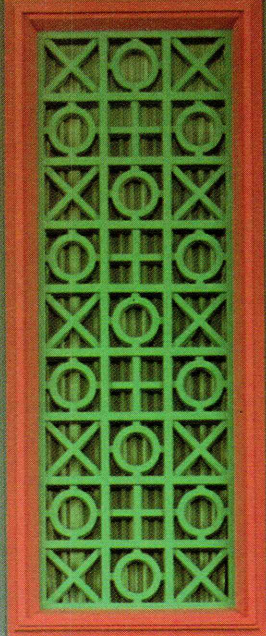
With the help of members of the congregation, the architects developed a definitive concept about color and its application. The colors were carefully chosen to correlate with the original theological hierarchy and to bring out significant meanings found within the architecture itself.

The polychrome color palette applied to the majority of the area is naturalistic and defines the building's structure, giving it new life. The base, including the carpeting, was redone in shades of brown and green, representative of the earth. The engaged, vertical columns, are

modulated in deep brown and grey, corresponding to naturalistic structure. The lush green column tops are botanical, by definition. On the top support beams there is now a grey intermixing of the elements where the earth meets the sky blue dome. The rich gold, blue, and lavender accents on the dome draw out the same deep colors found in the existing, brilliant stained glass windows.

On and around the arc itself are purple, red, and gold, the ritual colors found in the Hebrew scriptures. They are deeper, brighter, and more intense to focus attention on the ceremony itself. A few minor renovations were also made to the stage; uncovering its original platform and returning to use the original pulpits.

These relatively simply additions have had dramatic results. The original intent – diminishing the feeling of undifferentiated volume – has clearly been achieved. A significant result of this reinterpreted space is that a new dimension has been added to the religious ceremony. Both a pleased congregation and anyone who enters the synagogue can feel as "one" with the structure. ■

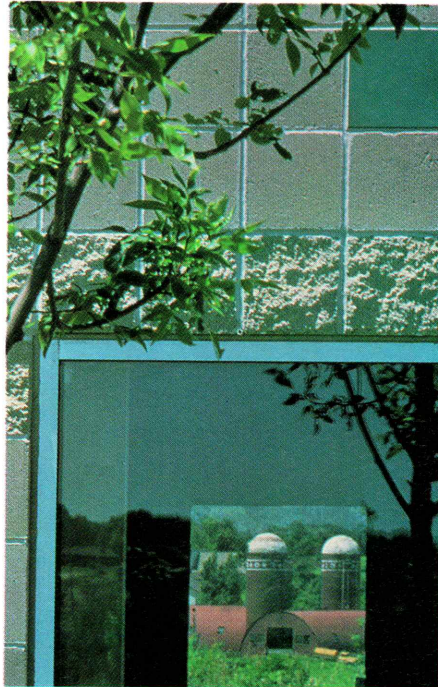


The R.S. Prewitt Company Building Des Moines, Iowa

■ ■ ■ ■ ■
Iowa Chapter AIA
DESIGN
AWARD

■ ■ ■ ■ ■
Central States Region
DESIGN
AWARD

The simplicity and modesty of this small office building in a country setting evokes vernacular forms without direct reference to specific types. Masonry traditions have been adroitly reinterpreted with modern materials, while concrete block and tile have been combined to create a surface ornament that reflects the modular spaces within.



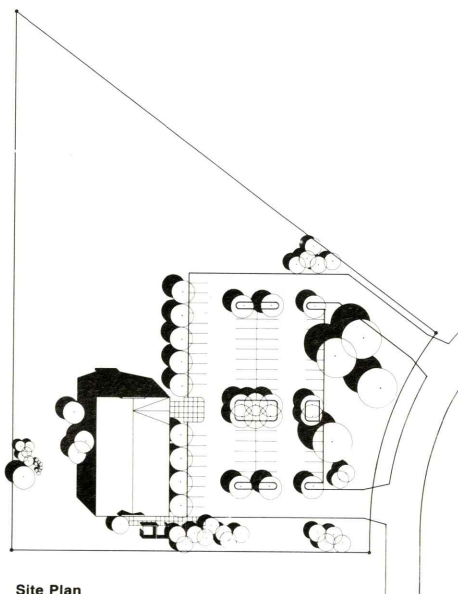
Among the dubious results of America's post war flight to the suburbs is the burgeoning interstate office park. Like the tract house and shopping mall, the office block combines the security and convenience of the small town with the social, cultural and financial opportunity of the city. Unlike earlier suburban migrations though, these more recent developments were designed explicitly for the automobile. Perhaps owing to this circumstance, the architecture of these suburbs is as a rule indiscreetly anonymous and woefully banal. However, the exception to this rule presents some of America's most innovative and colorful architecture, resulting from the all too few designers who do relish the challenge of redefining the identity of these ever growing communities. The assertive character evident in the R.S. Prewitt Company Building is indicative of those concerns.

Typically enough, the program called for 14,000 sq. ft. of office space to be built in an area of picturesque hills near Interstate 80 northwest of Des Moines. Because the Prewitt Company is an expanding food brokerage firm

with several traveling representatives, a design with easy access to the interstate was as essential as ample area for eventual expansion. Having those requirements suitably resolved by the spacious site and proximity to the interstate, the most important design concerns became contextual with respect to the adjacent Living History Farms, and the all important corporate image.

While a handful of similar type structures already existed in the area and are sustaining architecturally, none bear a significant relation to the Living History Farms. Shiffler Frey Baldwin Clause sought an affinity with the folk traditions of rural architecture without condescension. Indeed, the architects have designed a structure which adopts some formal principles of an established style without imitation or a mannered, affected appearance, while still creating an impressive corporate image.

The dominating scale of the two story pedimented entrance orders both the bulk and function of the structure into an asymmetry which is at the heart of this composition. Guided visually by a system of punched windows and mullion patterning, the north south axis of the building provides an intimate, neighboring view of the Living History Farm to the west and a distant, panoramic view of the city to the east. A deep blue, steeply gabled roof rests upon a simple beige masonry wall. The surface of this wall consists of a coarse, split face concrete block which through its coloring, quoining, and horizontal banding lends the building a vivid sense of mass, depth, and permanence. In contrast to this rural bulk and texture, the architect has employed another, aesthetic system of ordering. Use of a sparse grid of green and blue tile subtly differentiates this contemporary building type from its more traditional origins. Inside, a large, steel, green staircase boldly reiterates the placid corporate composure which marks the interior personality. But regardless of how striking this detailing is in both its conception and execution, the



Site Plan



**Project**

R.S. Prewitt Company Building
Des Moines, Iowa

Client

R.S. Prewitt Company
Des Moines, Iowa

Architect

Shiffler Frey Baldwin Clause Architects, P.C.
Des Moines, Iowa
D. Bryan Shiffler, Partner in Charge of Design
Kevin White, Project Architect

Structural Engineer

Britson Consultants
Des Moines, Iowa

General Contractor

Ringland Johnson Crowley Company
West Des Moines, Iowa

Mechanical Contractor

Baker Electric
Des Moines, Iowa

Electrical Contractor

ABC Electric
Des Moines, Iowa

Photographer

Frederick Charles
New York, New York

Square Footage

14,000 Square Feet

Total Cost

\$802,000

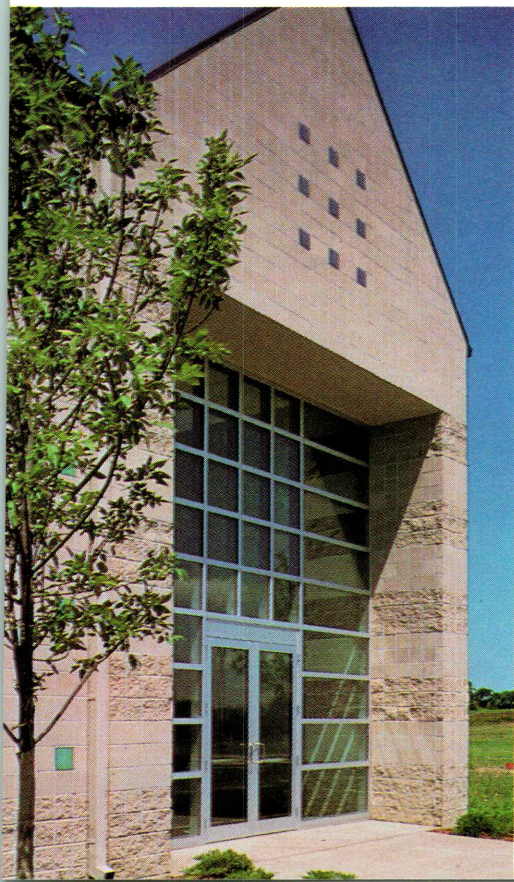
subtle coloration and straightforward fenestration still exude a more stoic sensibility which the Amish eloquently refer to as, "Plain."

The asymmetry which serves the building so well will undoubtedly suffer with the eventual expansion. A proposed north section will diminish the power of the entrance and change its role to axis instead of anchor. Moreover, the proposal would transform what is an enigmatic, perfectly appropriate form into a typically stolid one, albeit the careful detailing.

The building as it exists remains a thoughtful, well executed solution to the tenuous requirements of suburban architecture. The lack of tangible or significant design precedence in the suburbs presents a contextual vacuum of sorts, that while allowing for a measure of freedom, also raises the frightening necessity for creativity and originality within a relatively amorphous

framework. Ideally, the architect seeks to transcend the mundane requirements of various building types and seize upon meager visual cues to create communities which are at once both regionally grounded and individually identifiable.

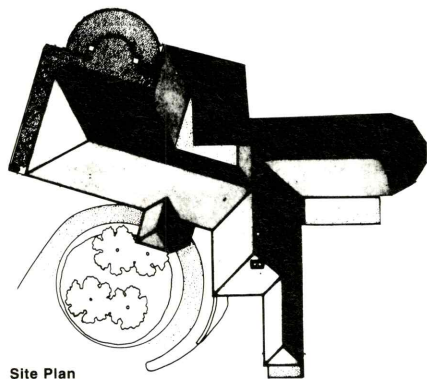
Shiffler Frey Baldwin Clause have capitalized on a number of these cues and have designed a building which is not only sensitive to its surroundings, but intelligently defines the character of a very specific environment. It is for these reasons that the R.S. Prewitt Company Building should not be discounted as merely another attractive office building. Instead it is a significant step toward an attitude which seeks an appropriate solution to a deceptively difficult problem rather than skirting the issue with either a dull, inexpensive response or worse, a ridiculously flamboyant one. ■



Wakonda Club Des Moines, Iowa

■ ■ ■ ■ ■
Central States Region
DESIGN
AWARD

Major additions and alterations to an old country club have simplified and clarified an internal spacial organization that was both complicated and fussy. Integration of old and new and simplification are achieved by a powerful prairie style roof on the exterior, and a careful reorganization of the spacial sequence within.



Site Plan

Project
Wakonda Club
Des Moines, Iowa
Client
Wakonda Club
Des Moines, Iowa
Architect
Herbert Lewis Kruse Blunck Architects,
formerly Charles Herbert and Associates
Des Moines, Iowa
Robert Olson, Project Architect
Photographer
Assassi Productions
Santa Barbara
Square Footage
22,595 Square Feet (new construction)
Total Cost
\$2,000,000

In 1984 remodeling and expansion was begun on the Wakonda Club in Des Moines, Iowa. The club appears to be a relatively established building, and it is in fact, the oldest club in Des Moines. But, surprisingly, it has kept its established look despite several changes. The clubhouse was built in 1922 and in 1948 a fire caused by lightning, burned the building completely, leaving only the foundation, from which a new clubhouse was to be built the following year. Remodeling and updating to the new structure took place in 1961.

The 1984 remodeling and expansion completed by Charles Herbert and Associates combined popular taste and the members' desires for the traditional and established. The successful combination of the two into a "transitional" style was merited in the Fall of 1986 with a Central States Regional Design Award.

The major part of the remodeling consisted of cleaning up circulation, providing efficient and separate traffic flow for the public and the staff. Circulation areas were partitioned off around the public and formal dining areas. A series of French doors was added between the

promenade and the private dining room, redefining the circulation plus providing a northern view of the golf course, trees, and the downtown Des Moines skyline. Downstairs, redefinition of the total circulation system was completed, making all areas of the building accessible from the inside.

Where once sprawled a vast terrace, now stands the new addition of the informal grill. It is an open, sunny meeting and dining area for the members, wrapped by large windows on all sides. The mood is casual. The furniture used inside is also used on the exterior terrace on the north and west sides of the grill, providing a continuity and blending of space in warm weather.

To pull the building together and unify it, a grid was introduced, running around the entire building and giving it a common point of focus. The overhang around the building was doubled, mimicking the broad sweep of Prairie Style roofs, and providing a needed horizontal "hat" for the structure. Also, to balance the weight of the brick structure, dark shingles were put on the roof for visual mass, and every



tenth row was doubled to give it depth.

On the lower level an eight foot portico was added to provide needed shade for the remodeled men's grill. A wall of large windows had been added on the west side of the men's grill, facilitating need for a covered exterior area, and recreating an amenity of the original clubhouse before its destruction by fire.

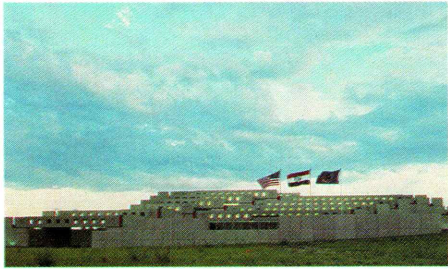
Rich, understated color unifies the building. In deciding on an interior design direction, a "natural palette" of colors was chosen. The floors throughout are covered with a carpet of green and maroon-brown significant of the earth. The ceiling and walls are in blues, reminding one of the sky. Furnishings are in shades of pink-mauve and burgundy; deep, rich colors to blend in and add warmth with the woodwork. Finally, color extends to the exterior of the clubhouse, with green adorning the two pillars of the new porte-cochere.

Overall, the clubhouse is a pleasing mixture of style and color, sure to suit every member's taste, whether it be modern or traditional. It is also comfortably elegant, accommodating to many different moods and occasions. ■

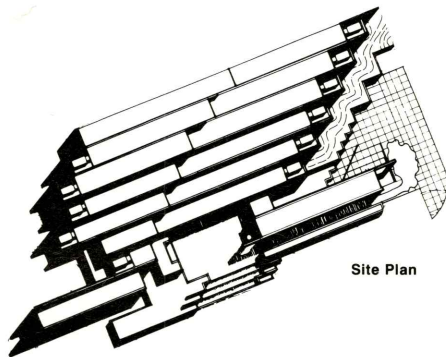


Clay County Administrative Service Center Kansas City, Missouri

Central States Region
DESIGN
AWARD



A strong and structurally expressive design, this building is especially intriguing due to its success in fitting a powerful and large scale kit of structural parts gracefully into an irregular topography. Moreover, a memorable public image is achieved in a relatively small building through the stepping and shifting of simple, repetitive parts.



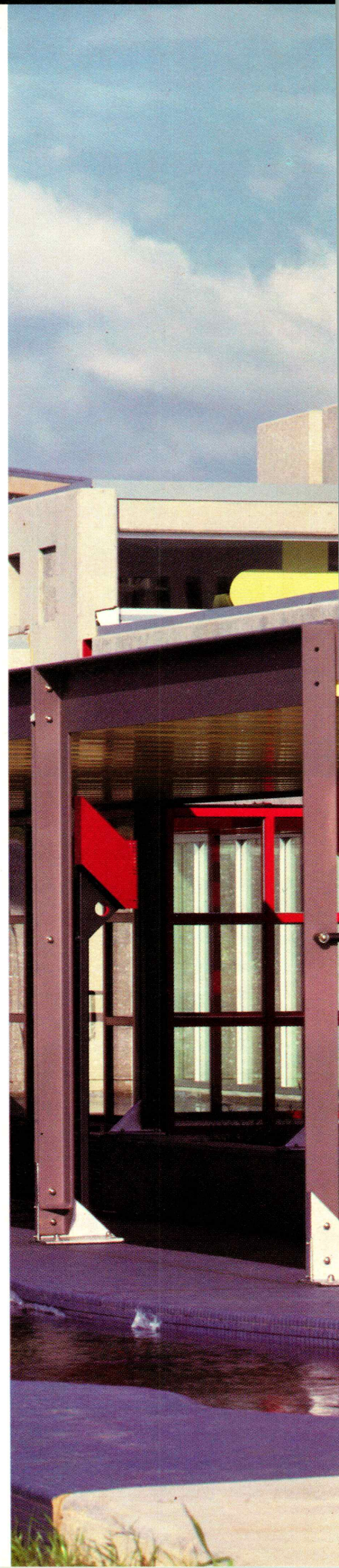
Site Plan

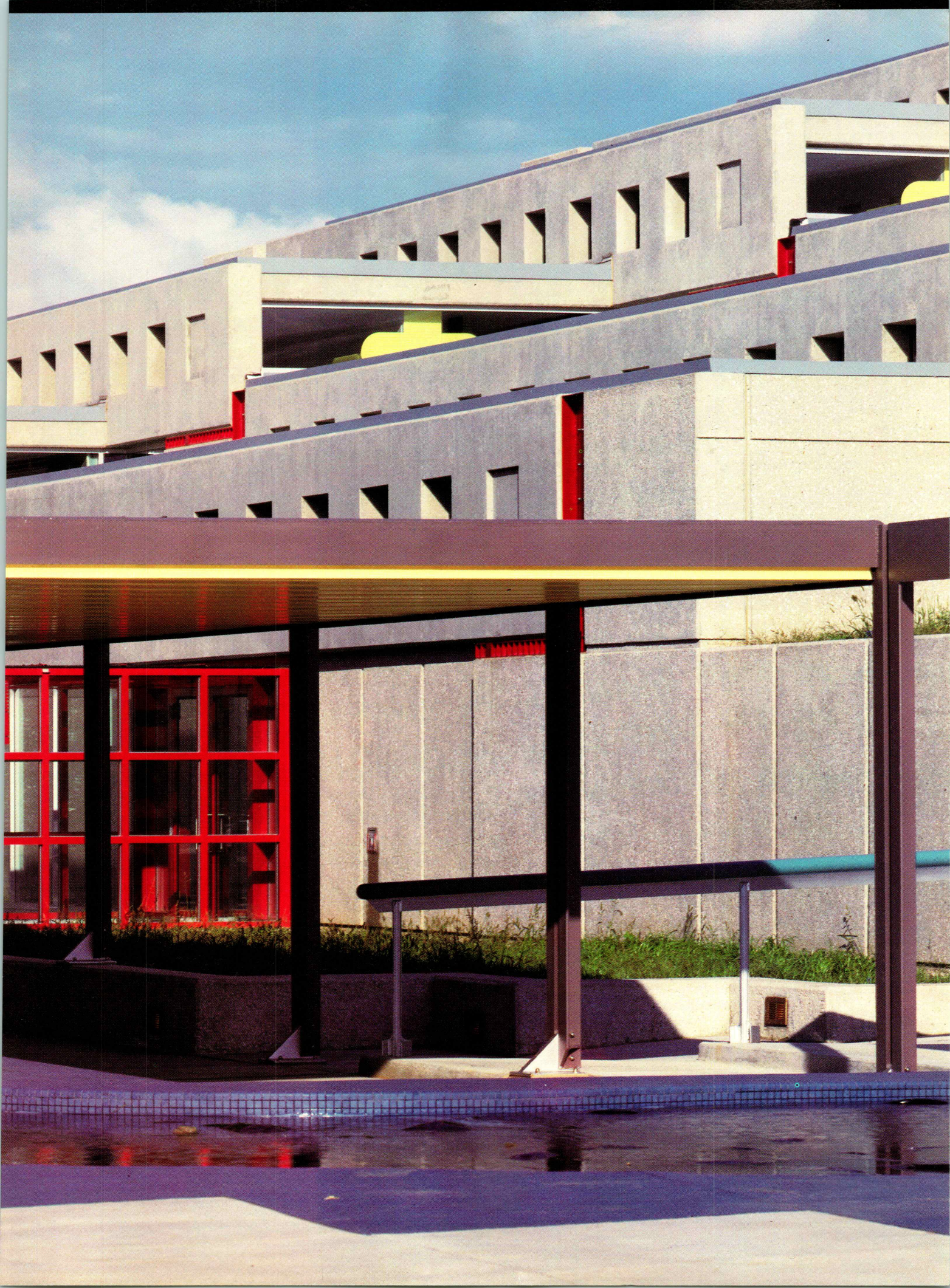
Although extravagance and high cost have never been essential elements of good architecture, it is still reassuring to see architects who rely on their design skills instead of expensive or garish materials. Concrete, steel, glass, and aluminum are just a few of the relatively pedestrian materials which have forced architects to either raise their faculties of design to new levels of invention or to merely borrow ideas, paint them, and hope no one notices. Clearly, Abend Singleton Associates (ASA) have chosen the less traveled road and it has made all the difference. In much of their recent work, which has received a good deal of well deserved publicity, ASA has first developed coherent concepts and then had the integrity to stick with those ideas throughout the design process. The resulting buildings consistently reflect this determined concern for design clarity and the Clay County Administrative Service Center is perhaps ASA's best effort yet.

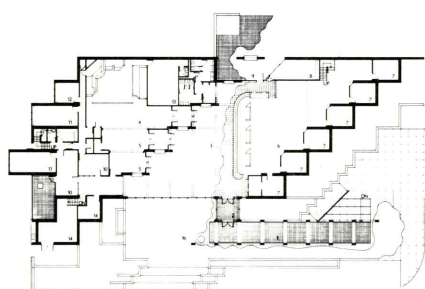
The Clay County Administrative Service Center is just one of four recent projects which ASA has completed for the county. Although none are related architecturally, the varied character of each project indicates the considerable flexibility of the ASA designers. Along with a new jail, the firm has restored the original courthouse as well as designing a facility dubbed the "Justice Center" which is the site for most of the county's legal activities.

Because all three of these previous facilities were built on the east side of the county, the need arose for a satellite facility on the suburban west side. This would be used primarily for mundane services such as licensing, registration, permit applications, payment of fines or fees, and was to contain sufficient office space to support such business as well as an area for public hearing and courtroom space.

The site of the Clay County Administrative Service Center (CCASC) is a prominent hill north of Kansas City, Missouri, which provides an attractive view of the downtown skyline to the south. The county sought a project which







Floor Plan

Project
Clay County Administrative Service Center
Kansas City, Missouri
Client
Clay County
Liberty, Missouri
Architect/Interior Designer
Abend Singleton Associates Inc.
Kansas City, Missouri
Photographers
Assassi Productions
Santa Barbara, California
Architectural Fotografics
Kansas City, Missouri
General Contractor
Bishop Construction Co., Inc.
Kansas City, Missouri

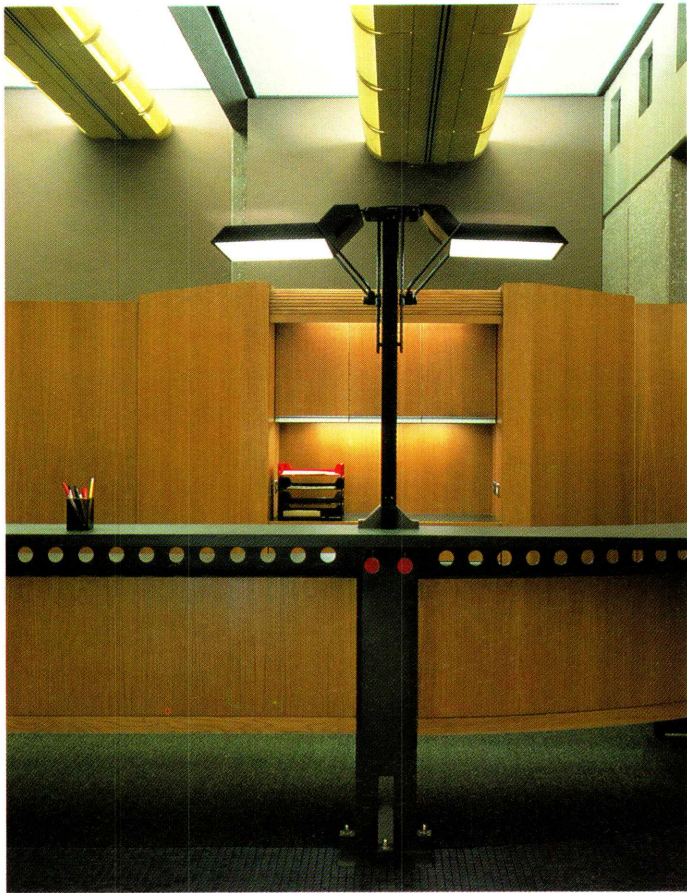
would provide the functional requirements while exploiting the natural landscape and view to the south. In addition to these requirements the client had seemingly contrasting concerns which were at once to create a strong "governmental" profile, while outwardly expressing cost efficiency through building techniques. Essentially what they wanted was a 10,000 sq. ft. building which looked much bigger and much more expensive than it really was and at the same time one that was conspicuously efficient in its use of energy and building material.

Designing for clients who want it both ways is never easy because of the many concessions which must be made in order to attain a realistic compromise. In this case ASA chose to concentrate on developing a system of modular construction while creating the illusion of size through composition. The system of 12 ft. x 12 ft. modules was conceived in order to satisfy a number of these program objectives. The design extends the building laterally along a site axis that maximizes both access to the view and the visual illusion of size. The staggered modules enhance this illusion by stepping the whole of the building into deftly composed volumes of space that give the struc-

ture its distinctive roofline.

This terraced composition of bays also allows for clerestory lighting to virtually all of the interior spaces. Diffuse northern light accounts for about 80% of all the interior lighting, the rest being activated automatically by sensors. Each prefabricated module contains its own structural, mechanical, and electrical components which are exposed to express the repetitive assembly of its parts. In fact, the building's design as a whole celebrates the art of construction. While the technique of exposing and displaying construction techniques is not unique, the refined, rather finished quality that ASA have instilled in this project is. Throughout the building you are reminded of the elements of construction and aware of various mechanical systems but never feel as though you might have wandered into a boiler room. It is the reserved, understated nature of this mechanical detailing which gives the building its sleek and elegant character.

The exterior of the building provides the county with a most unique and very memorable civic profile while creating the convincing illusion of a grand scale. The regional design award jury was especially impressed with the



way the building's concrete construction responds to the irregular topography of the site without changing it. These concrete modules are made up of both the smaller 12×12 ft. sections and larger horizontal sections which tie the building together visually. Punched with familiar looking bands of square windows, these horizontal sections serve as very effective Prairie elements by establishing a low horizontal profile and strong contact with the earth. Further enhancing this earthen contact are a garden, patio, fountain, and a rather large, meandering reflecting pool which is even echoed in the floor pattern of the interior. The most striking aspect of the exterior however, is the strict horizontal/vertical patterning which employs bits of yellow and red as accents.

The interior is consistent with ideas introduced on the exterior. The meandering reflecting pool of the exterior is reintroduced as blue floor tiles with irregular borders that suggest a stream which flows through the building's middle section and right out through the back door and onto the garden. Other ideas found outside such as steel bracing, nuts and bolts, and exposed mechanical systems are all essential elements of the interior's decorative detailing.



In addition to this, the designers were able to enhance the strong sense of originality and uniqueness that this building exudes through inexpensive modifications of catalogue furnishings, light fixtures, and extensive woodwork. The adaptation of such elements gives the building just the "expensive" feel that the county sought.

Much of the credit for the success of this project should go to the county for initiating and building the structure despite its potentially controversial nature. At a time when cost efficiency in a governmental branch facility often means a portable trailer with a space heater, it is good to see civic architecture that everyone can admire. ■

Parks Library Addition and Remodeling Project Ames, Iowa

Central States Region
DESIGN
AWARD

January. And the students for the most part are gone. The concrete pathways criss-crossing Iowa State University's central campus fail to resonate the usual staccato beat of the school's twenty-seven thousand strong pedestrians.

have now gained more praise for their work on the library's remodeling project. In 1979, the Iowa State Board of Regents proposed enlarging the then extant library facility, consisting of the original 1926 classic revivalist structure and two utilitarian additions of the 1960s, by fifty percent to meet added study and collection space requirements. The 1983 addition and subsequent remodeling were to also revitalize portions of the original building that had experienced less patronage after the 1960s' relocation of the original library entrance from the eastern building face to the southern. Where one once entered the building into a room and adjoining stairwell lined with a Grant Wood mural series depicting the theme "When Tillage Begins, Other Arts Follow," the '60s relocation sent the library user directly into the main collection stacks.

Featured in the May/June 1984 issue of the **Iowa Architect**, the 1983 addition adeptly provides the fifty percent enlargement and circulation avenues deemed necessary by the Board of Regents. Built directly south of the 1960s' labyrinthine entrance, the addition is now entered via a colonnaded walkway extending the full width of the new building facade. A promenade segmented into ten-foot light gray squares bordered on each side by three feet of dark concrete receives the main library traffic from the various buildings to the east, south and west. The immediate interior of the current library now features four floors of additional study area situated about a spacious atrium. A centralized cylindrical stairwell rises to each of the library's levels and serves as both a focal and main congregation point upon entering the building. A diagonal circulation linkage on the first and second floors runs northeast from the entrance into the original 1926 building. Natural light descending from the windows above helps to illuminate this terrace which directs the library patron into a reserve reading room (first floor) and the periodical reading room (second) housed in the older 1926 structure. Each of

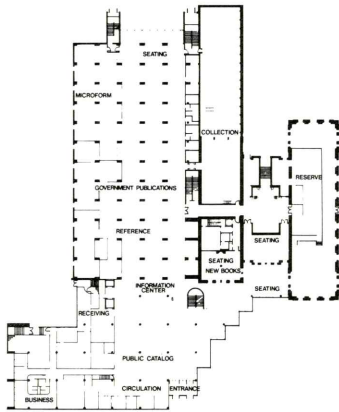


This addition successfully completes a campus quadrangle with an appropriate but restrained facade, at the same time pulling together into a single integrated design, a powerful beaux-arts library that had suffered enumerable unrelated additions and assaults on its interior spaces.

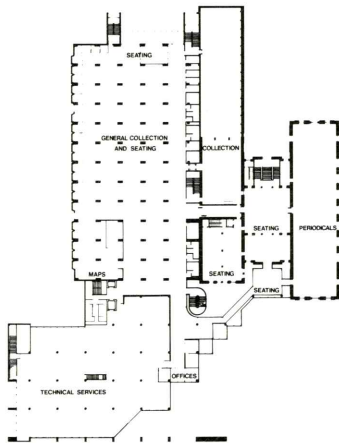
The sidewalks converge. Across the large grassy mall now lying between the Alumni Center and the recently remodeled Parks Library, the network from the science and humanities classrooms of Pearson and Carver halls to the direct west and east, the Music Hall and Student Services Building farther south, the engineering facilities housed close by in Marston Hall. And as each student carries with him or her a different scholastic orientation, so too does the traffic from these diverse points. The sidewalk's individual concrete squares, one adjacent to the other, lead unerringly onward to the campus' center – the university library.

Presented with an Iowa Design Award for their work on the Parks Library's 1983 addition, Design Architects James Dwinell, Charles Herbert and Richard Roseland of Charles Herbert and Associates, Incorporated of Des Moines

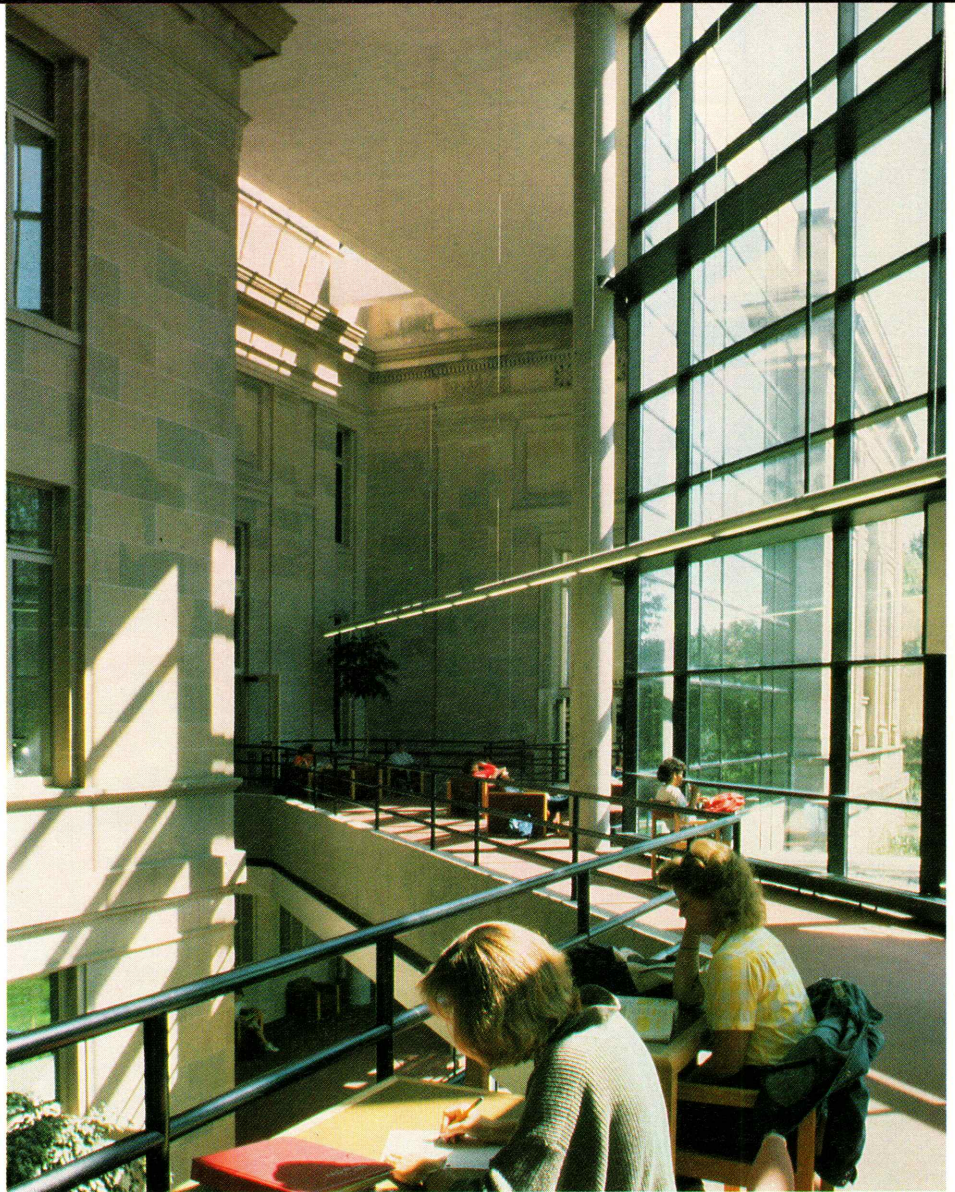




First Floor



Second Floor



Project
Library Addition – Iowa State University
Ames, Iowa

Client
Board of Regents
State of Iowa

Architect
Herbert Lewis Kruse Blunck Architects,
formerly Charles Herbert and Associates
Des Moines, Iowa
Richard Roseland, Project Architect

Mechanical Engineer
Brooks Borg and Skiles
Des Moines, Iowa

Electrical Engineer
Brooks Borg and Skiles

Structural Engineer
Brooks Borg and Skiles

Photographer
Assassi Productions
Santa Barbara

Square Footage
100,000 gross square feet

Total Cost
\$7,200,000

these two rooms offers direct access to the Grant Wood murals and adjacent circular rotunda area. Natural light also governs the two main circulation aisles in the '60s additions, as large bay windows situated at the end of these corridors invites the library user into the reference, microtext and government publications sections that now share the first floor.

The second of a two phase master plan (the 1983 addition being the first), the remodeling project was broken down into a seven stage procedure. Design Architects Dwinell, Herbert and Roseland remodeled the existing structure to meet current standards for energy consumption and climate control as well as to conform with applicable building codes. Enhanced library technology was incorporated into the overall design which sought to at once bring an aesthetic unity to the entire facility while continuing to celebrate its individual parts.

The strict fire codes our present society de-

mands, far less lenient than those enforced during the library's construction in the twenties and sixties, were met with the installation of a vast sprinkler and smoke detector network. Sounding horns, scattered throughout the entire building, stand ready to warn patrons when the detection units go into alert. While the plumbing and electrical requirements for this system run through the facility's ceilings, computer conduit for the library's future automated bibliographic retrieval and online computer catalogs circulate beneath the complex's floors.

Just as a university library embodies the diversified theories of the past and present, its users' ideas – faculty members', students', and others' – the informative volumes within its walls categorized by Dewey Decimals, yet each constituting in some way the one word heading "Knowledge," so too do the 1926 classic revivalist structure, the two sixties' and the 1983 addition similarly establish a de-



partmentalized but cohesive Parks Library. Restricted by the inflexible building envelope, the Charles Herbert and Associates employed the concept of creating "new" spaces within existing space. Because the walls could not be altered, Dwinell, Herbert and Roseland concentrated the bulk of their efforts on the floor and ceiling planes.

The patron study areas in the new and sixties' additions feature a coffered ceiling with suspended fluorescent lighting in each traffic avenue. Each "coffer" or square recess in the ceiling contains two sunken light fixtures and a ceiling sprinkler unit. The recessed ceilings add dynamism to the building, making the eight foot-four inch ceilings appear considerably higher.

The ten by ten square scheme originally used on the building's outside promenade and again in the ceiling plane reappears in the 1983 addition's parquet tile floor. Light colored wood

tiles resurrect the light wood shades used in the gridded doors and windows of the sixties' additions. Darker, three-foot walnut tile borders once again re-establish the segmented motif. The burgundy-beige mix carpet laid within the sixties' and '83 additions also is interspersed in many areas with crosshatch grooves cut into its surface. The tables and study carrels themselves feature a dark wood surface surrounded by light wood edges.

The burgundy, teal and light wood color scheme which dominates the additions comes directly from the hues Grant Wood used in the 1926 building's mural series. The architects also drew from this collection when they painted the classic revival ceiling facias in the reserve and periodical reading rooms and the seating areas in the old entranceway and rotunda, all situated within the 1926 building. Different shades of teal, peach, beige, off-white and powder blue enhance the subtle surface

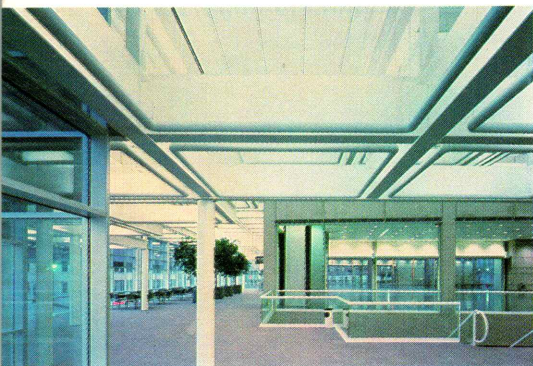
levels encompassing the ceiling plane – architectural variations before dulled to the point of loss by an institutional beige paint.

Prior to becoming an "open stack" facility in September, 1961, the Iowa State University Library enforced a "closed stack" policy under which librarians alone could enter the main collection to retrieve books. This outdated service emanated from the card catalogs and service desks then located in the rotunda adjacent to the Grant Wood murals. Dwinell, Herbert and Roseland again chose to celebrate the classic revival architecture within these rooms – painting ceiling planes, outfitting the different rooms with more ornate furnishings, and creating open floor spaces. The seeming vacuity of the rotunda area, once the bustling hub of the library, serves the reading rooms immediately near. While its function as an entranceway has been replaced by the 1983 addition, its sense of quiet purpose is quite solidly retained. ■

The Des Moines Convention Center Des Moines, Iowa

■ ■ ■ ■ ■
Central States Region
DESIGN
AWARD

This convention facility, composed of the typical large functional volumes essentially neutral in character, has been fit with great skill into the urban fabric at a point where the city grid shifts. The underlying idea of accomodating both changes in grid pattern and changes in elevation is worked out with a system of transparent and opaque spaces that do much to enliven the street and city.

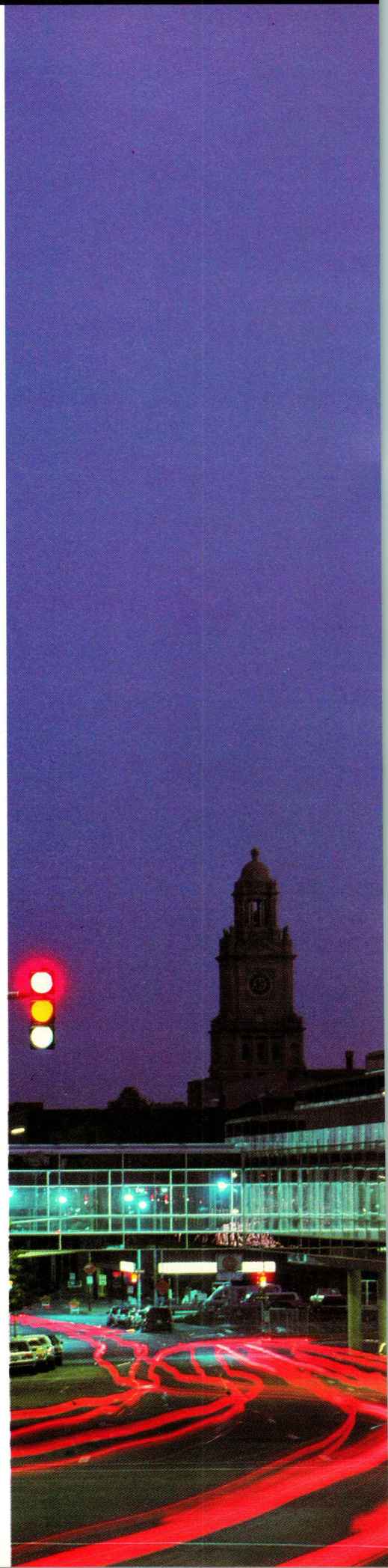


Project
Des Moines Convention Center
Des Moines, Iowa
Client
City of Des Moines
Harold Smith, City Engineer
Architect/Interior Designer
Brooks Borg and Skiles,
Architects-Engineers
Des Moines, Iowa
Loschky, Marquardt, Nesholm Architects
Seattle
Project Architect
Kirk Von Blunck, Project Architect
Photographer
Assassi Productions
General Contractor
Ringland Johnson Crowley
Des Moines, Iowa
Special Consultants
Robert A. Hansen Associates, Acoustical
New York, New York
Square Footage
150,000
Total Cost
\$14,000,000

The Des Moines Convention Center serves as a clear reflection of the significant physical and philosophical changes that have occurred during the boom of convention center construction in the last five years. Increasingly sophisticated meeting planners and users are no longer content with cavernous concrete floored spaces built only to satisfy raw square footage requirements. Besides insisting on proficiency of audio and visual presentation systems, room flexibility, and good food, delegates expect the character of public spaces to provide an exciting counterpoint to meeting and exhibit activities. The too typical box-like building form is at last being rejected for compositions that translate interior activity into a visible, vital exterior.

At least part of this sensitivity results from urban design concerns, as convention centers eschew remote locations and are manipulated as forceful tools in downtown redevelopment efforts. Of the Des Moines Convention Center, Robert Tibbetts wrote in our September/October 1985 issue, "the kinetic texture of glass and aluminum composed in a melodic expanse of geometric niches generate a dynamism and vitality sorely needed in the city. By evening, this sleeping giant becomes a sapphire pavilion, lending the city just the urban identity it has sought in recent years." This year's design jury recognized these same issues, noting the design "is fitted with a great skill into the urban fabric at a point where the city grid shifts. These changes are used to great advantage in placing the building, especially its very large volumes, into the city. With a consistent development of transparent and opaque surfaces, these crystal transition spaces enliven the city and street, providing at once connection and separation."

Ultimately, a convention center's design is judged by the delegates who pass among its long rows of exhibits or search for a quiet moment of respite. By ever increasing use, they have awarded it equally strong praise. ■





Red and yellow illuminated sign on a building roof.

NO
PARKING
HERE TO
CORNER

ONE WAY

DON'T
WALK

NEOSAUQUA

Capitol Center Redevelopment Project Des Moines, Iowa

■ ■ ■ ■ ■
Central States Region
DESIGN
AWARD

One of four east side redevelopment projects spawned by Des Moines efforts in 1982, Capitol Center stands decisively as a tribute to both its location and architects' talents. It is, effectively, an urban complex next to the business district and a suburban mall toward the industrial zone's warehouses. The project successfully defines that transitory boundary between business and industry, suburban and urban.



The locust trees along Walnut Street, their thin trunks held resolutely in flecked iron grates, stand bare. The November winds that have come pulsating down from the North, sweeping over nearby downtown Des Moines' steel and glass commercial district, have secured the small leaves' vacancy for yet another year. Parking meters, like staid urban sentinels, subdivide Walnut's blacktop into car-length yellow plots.

But behind the northern facade of the recently constructed Capitol Center office complex, the land has been increasingly less yielding to the stark gusts of the business district. Design Architect Brian Shiffler of Charles Herbert and Associates and Shiffler Frey Baldwin & Clause have created in the Capitol Center a design that, while meeting the owners' demands, provides a pronounced transition from the east side business district to the industrial zone adjacent to the south.

Initiated by a 1982 urban redevelopment campaign, the Capitol Center's design was, surprisingly, limited by only three requirements. The city asked that the complex's three block area contain at least 100,000 square feet of office space with surface parking provided for four cars per thousand square feet. Addition-

ally, the local government allowed for block-by-block redevelopment so long as the third block, that farthest west, be underway no later than December 31, 1986. The design cues inherent to the project's location guided the architects who transformed these few spatial and time constraints into gleaming opportunities.

The three buildings that comprise the Capitol Center contain one hundred and seventy thousand square feet of office area. Fashioned in the red brick and punched windows familiar to the east side business district, the buildings are effectively scaled through level terracing and an "in-out" design scheme. Where the outer walls turn inward in small "vestpocket ports," trees stand in strict geometric alignment, offering the business person an urban scale glimpse of green. This type of layout, buildings stepping up and down and in and out, allows the Capitol Center's mass to better coincide with the industrial zone's smaller businesses. Each building boasts a different "pinstriping" gained by interrupting the red brick exterior with brown brick stripes. By using the same motif and background material, yet altering the application, The architects maintain the complex's larger scale while invoking a smaller scale geared toward the individual buildings.





A large parking area interspersed with leafy shrubberies marks the Center's southern face. Powder blue, swan-neck light standards, their bulbs haloed by drooping reflector hoods, line the lot, bathing the cars in a soft but striking luminescence. The Rowat Cut Stone Company and Chenoweth-Kern Elevator Service, the clock on its building's facade momentarily stuck, rise farther south behind the broad-leaved red oaks and maples set randomly into the Center's landscape. A grassy knoll runs the length of Court Avenue's red-pebble asphalt between East Fourth and Seventh streets. The undulating ridge dips into the Capitol Center's inner grounds only once. It surrounds a circular park bench area then runs westward, hiding the parking lot from passing traffic.

The dual nature of the design concept – creating a project that incorporates the business district's exact organization with the expanse of the more sprawling industrial/suburban zone – makes an architectural collision point inevitable. With thin-branched locust trees secured in concrete portals on its north side and leaf-heavy maples growing on its south, the Capitol Center's design must provide a smooth yet recognizable transition.

The Greenway, running along the buildings'

southern entrance, is a curving line of marshalled trees and light fixtures set at twenty-six foot intervals. The old-fashioned standards that illuminate the parking lot work into sequence with short-limbed pin oaks. The pin oak's contained branch spread makes it a favorite among urban designers, using it when space is close, yet its shade quality makes it equally as prevalent in non-urban regions. While again set in the rigid tree grates encircling the Capitol Center's northern side, the pin oak, with its broad leaves still hanging, claims connection with the complex's southern half as well.

Construction of the Capitol Center's third block ended in 1985, nearly two years ahead of schedule. The original timetable called for the first block's development in 1984-85; the second's in 1985-86; and the third's beginning December 31, 1986 through its conclusion. Though increased space demands required the third building's expansion by fifty percent, its construction ended approximately a year before it was to have originally begun. Utilizing a lightweight steel skeleton and exterior walls made of masonry veneer over steel stud backup, the three building complex was finished in 1985 at a cost of six million dollars.

But one of four east side redevelopment pro-

Project

Capitol Center
Des Moines, Iowa

Client

Capitol Center Partners
Des Moines, Iowa

Architect, Phase I, II

Herbert Lewis Kruse Blunck Architects,
formerly Charles Herbert and Associates
Des Moines, Iowa

Architect, Phase III

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

D. Bryan Shiffler, Partner in Charge of Design

Structural Engineer

Structural Consultants, P.C.
Des Moines, Iowa

General Contractor

Ringland Johnson Crowley Company
West Des Moines, Iowa

Mechanical Contractor

Waldinger Corporation
Des Moines, Iowa

Electrical Contractor

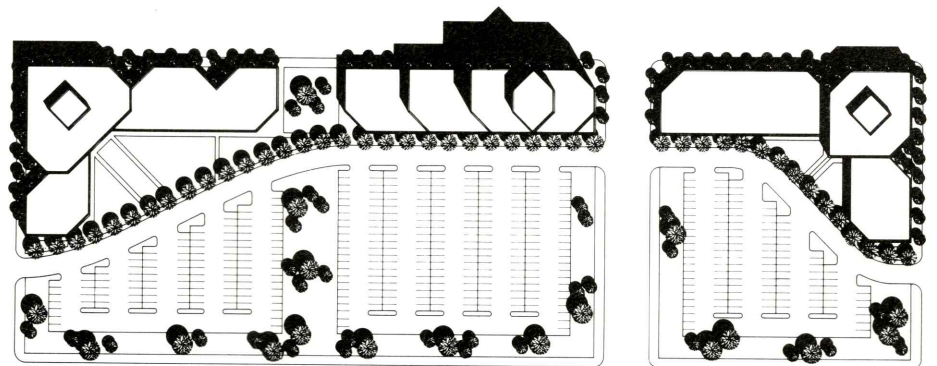
Brown Brothers
Des Moines, Iowa

Photographer

Assassi Productions
Santa Barbara



jects spawned by the city's 1982 campaign, the Capitol Center stands decisively as a tribute to both its location and architects' talents. It is, effectively, an urban complex next to the business district and a suburban mall toward the industrial zone's warehouses. The Capitol Center unerringly captures that transitory boundary between business and industry, suburban and urban – a line solidly designated by specific geographic plots and business orientations yet conceptually as variable as leaves' paths in the wind. ■



Site Plan

Matrix Offices Tulsa, Oklahoma

■ ■ ■ ■ ■
Central States Region
DESIGN
AWARD

"It must be extraordinary, enthusiastic, innovative and positive . . . it must be on the cutting edge. All the avenues must be explored and all the stops pulled. It is time to be daring"

The Matrix Offices are positioned on the 6th floor of an 8-story speculative building, located 5 miles from downtown Tulsa. The building has ribbon windows on a five foot module, a curved exterior, a 2' x 2' ceiling grid, a 25 foot square structural grid, and a view of downtown Tulsa's skyline – all features which along with the firm's personal dynamics, shaped the design solution. Matrix, a full service firm, is the result of a merger of architects and engineers at a ratio of 10:20. The partners were concerned with how a concept of bold design and bold color realized with low cost materials would be received by the structural, mechanical and electrical engineers who would be using the space along with the architects and interior designers. To resolve this concern and set up a formal relationship for the designers, the firm created a programming team and a design team.

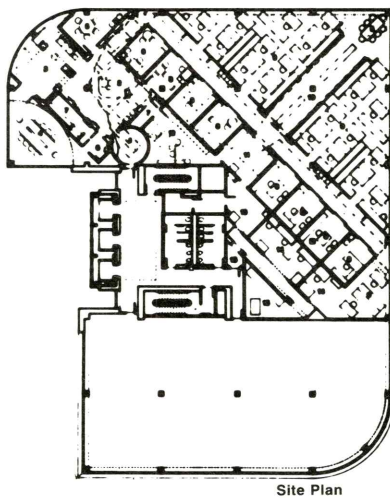
In addition to "daring" at a low cost per square foot, the programming team called for a reception area; three conference rooms, one which would function as a high impact audio-visual presentation room exclusively for business development; a design and drafting studio for 22 professional staff; 8 offices for administrative staff, a library and project file area, and spaces for computer, printing, and kitchen.

The design team responded with a plan that was divided into four zones: a meet-the-client zone for reception/waiting/conference, a more private studio zone, the domain of the staff, an office zone which provides a buffer between the client zone and the studio zone, and a support zone with computer, printing, kitchen and storage. The plan was designed to reorient and refocus the experience at the entrance to the Matrix suite by rotating it from the building's horizontal orientation and focusing on a view of downtown Tulsa. This shift in the building's organizing grid establishes a distinct and well identified place once the visitor leaves the building corridor and steps across the threshold of Matrix. This transition is not abrupt and finds resolve in the twelve foot diameter

In this architectural office, the geometry is clear and clean. The diagonal organization is not merely a stylistic gesture but a fundamental step toward providing clarity within an unusual building configuration. While the materials are standard office interior construction, they become completely subservient to the overall ideas, permitting the bold colors and simple geometry to dominate.

This dictate to the architects concerning the design of their own office space became both the creative challenge and the budget stress around which the project materialized. Interiors often called "low budget" are accomplished at the austere sum of \$45 or \$55 per square foot. The austere square foot cost for the 9,000 square foot Matrix Office was \$9.64. The resulting project is none-the-less part of the current trend to spend more and more on interiors – in this case more and more creative energy and ingenuity. The architects obviously had a good time doing a lot with a little and the resulting quality of relaxed elegance never whispers "low budget" to either visiting client or daily user. This work place is eloquent and refined in spite of its economy of pocket and no doubt because of its economy of concept.





Project
 Matrix Offices
 Tulsa, Oklahoma
Client
 Matrix: Architects Engineers Planners, Inc.
Architect
 Matrix: Architects Engineers Planners, Inc.
 Design Team
 Garret Krishan, Steve Alter
General Contractor
 Matrix: Architects Engineers Planners, Inc.
Photographer
 Matrix: Architects Engineers Planners, Inc.
 Tulsa, Oklahoma
Square Footage
 9,025 usable sq. ft.
Total Cost
 \$87,000

chamber which negotiates the grid of the elevator lobby with the shifted grid of the office suite and introduces the visual connection to Tulsa's skyline. The inboard location of the office zone permits studio staff access to the windows and allows natural light into the interior. The designers unwillingness to trade-off views for the office occupants led to generous "barn door" openings at each office which also allows management to participate in the studio action when privacy is not needed.

Routine materials, standard engineering systems and types of construction comprised the design palette. Carpet is limited to the reception, waiting and conference areas, its undulating edge marking a path from entry to studio and striking a contrast to Tulsa's hard skyline. In the audio-visual room, carpet inlay is used in a quarter circle to reinforce the directional thrust of the room. Ribbons of red and grey vinyl laid at right angles to the exterior walls of the building reinforce the rotation of the office's grid and clash with the eroded edge of carpet. Like the floor, the ceiling grid, painted traffic yellow and open to the plenum space

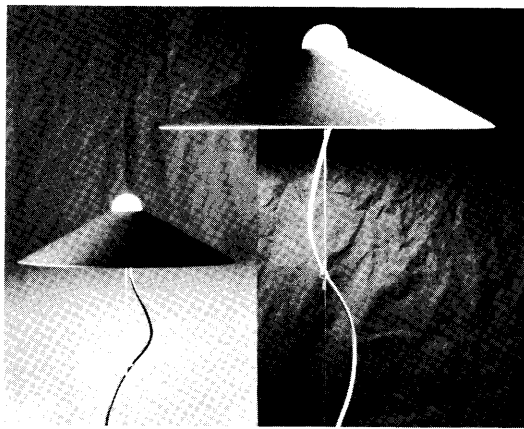
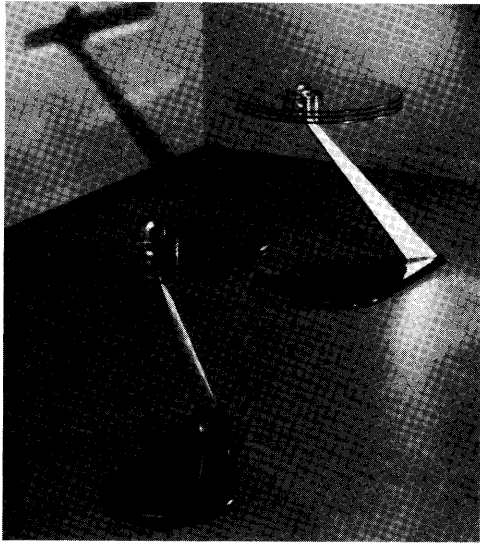
above, provides a contrast to the diagonal interior walls.

The clear color scheme of strong red, yellow, green, and blue is used to achieve a feeling of comfort and fun in the studio. The reception and conference spaces, however, required a feeling of sophistication and high quality. An apparently contradictory approach to color was layered on the aggressive red, green, and blue – soft grey shades combined with pastel yellow-peach.

A society's attitude toward work expands and it becomes, in addition to a livelihood, the activity chosen for personal expression, challenge and interchange. Organizations are striving more than ever to convey an image and to provide employees a team place to feel comfortable in. Uniqueness has been found in the Matrix offices, derived to some extent from the givens of the raw interior space and the distant views of Tulsa. The vocabulary of the design as it spins off the building's geometry and in its resolution of color choices gives its suburban location identity and focuses on the city against which it revolves. ■

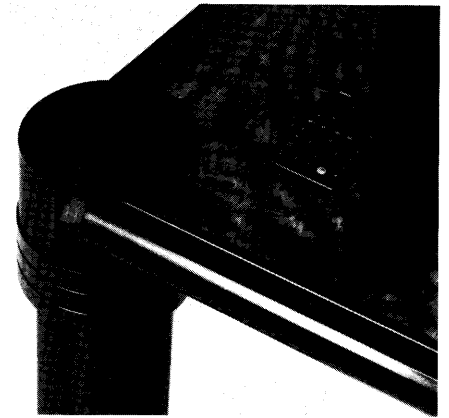


Lounge Companion Table
 Designed by Bruce Keiser, this futuristic lounge table features three 16" diameter circles of 1/4" plate glass, secured to a support arm under a stylized bolt head and washer. Streamlined aluminum arm is anchored to a marble base. Top is offered with single 1/2" layer of glass. From Keizer/Newman, Philadelphia. ■



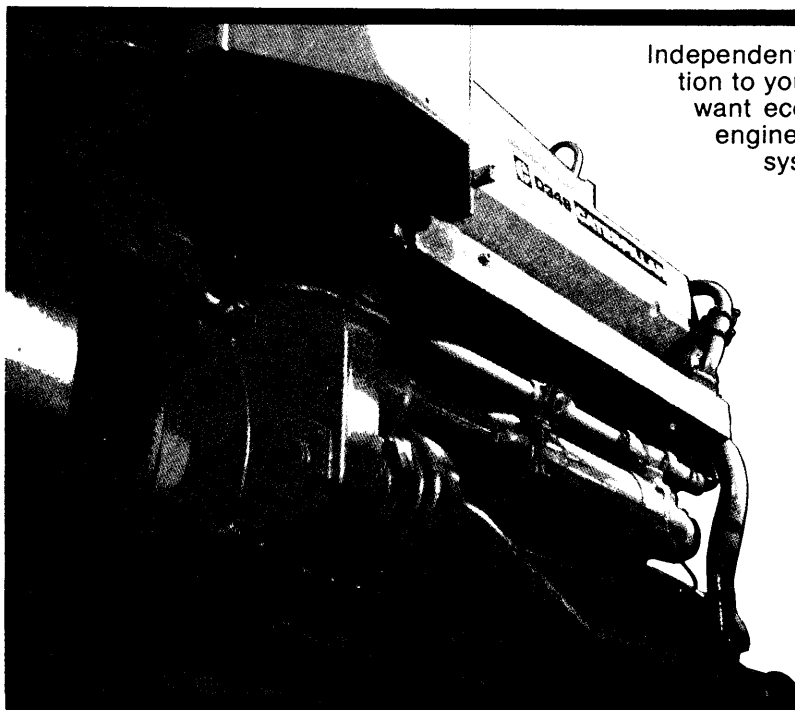
Mackinaw 900
 Lazin Lighting's new hanging uplight features a 22" aluminum shade accented with a translucent hemisphere of glass which catches light and spills it downward. The play of light is echoed in the graceful, freefloating power cord which spirals around a nearly invisible steel cable support. Lit by two 100 watt lamps the Mackinaw is also available with stem mounting. ■

Moire Table/Desk
 The patented frame structure allows two layers of mesh to be inserted and stretched under tension in four directions producing a moire pattern seemingly in motion across the glass top. This pattern appears solid, yet upon approach gives a translucent tint to the glass. A 1/2" glass top is supported by extruded aluminum frame bolted together at the corners through graphite composite inserts. From Keizer/Newman, Philadelphia. ■



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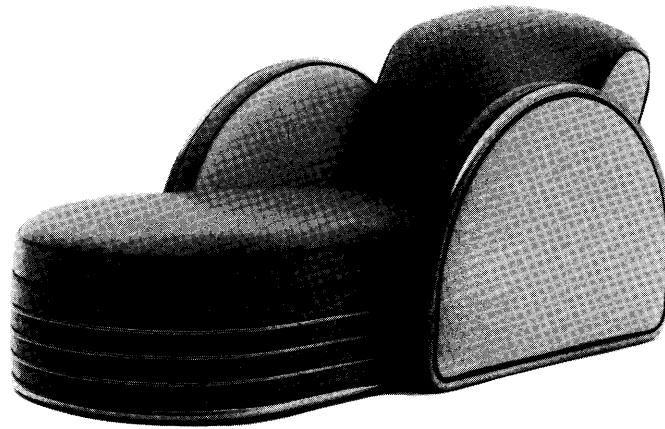
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The Jazz Collection introduces this faithful reinterpretation of a 1935 classic. Tubular chrome arms and chrome trim evoke the spirit and drama of the "Streamline Moderne" style. This sculptural piece is offered in leather, wool, or naughahyde. Custom sizes and metal finishes are optional. Available at Cyrna International, Chicago. ■

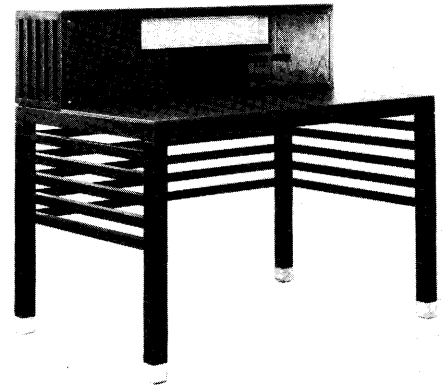
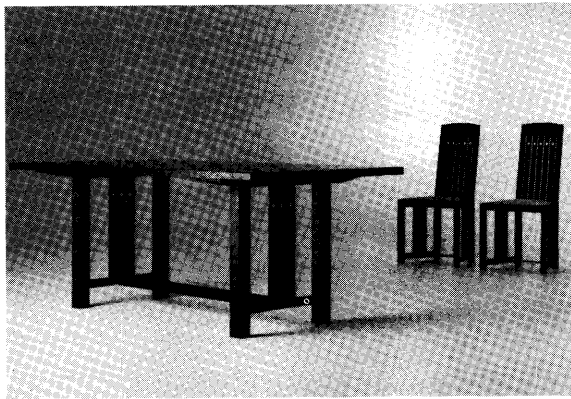


"K" Desk

The Pace Collection Inc. presents Steven Holl's desk design combining rich materials and meticulous detailing. His contemporary rendition recalling the American Arts and Crafts Movement is available in natural or ebonized ash and comes with a leather top. The central storage area features a backlit sandblasted glass pattern, which echoes the horizontal and vertical ash strips. Each leg has a brass cap with an acid treated patina finish. ■

The Bloomsburg Group

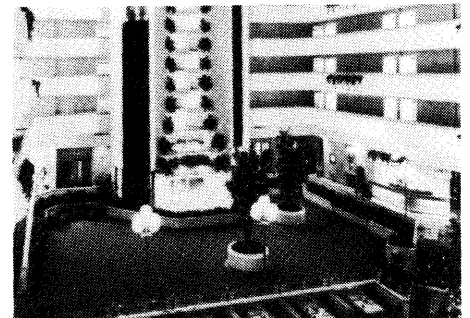
British designer Ron Carter exhibits a quiet authority and restrained elegance relying for effect on the use of geometric motifs and subtle structural details. Offered in a variety of woods and finishes the Bloomsburg group of tables and chairs is manufactured by Peter Miles Furniture and is available at Interna Designs, Chicago. ■



Iowa Methodist Medical Center • Des Moines



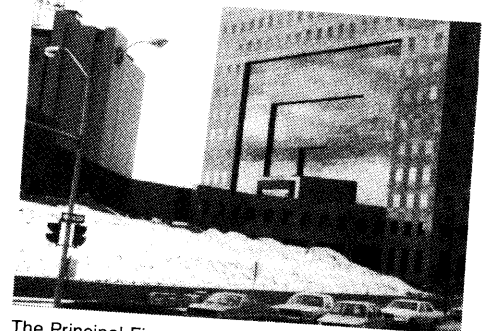
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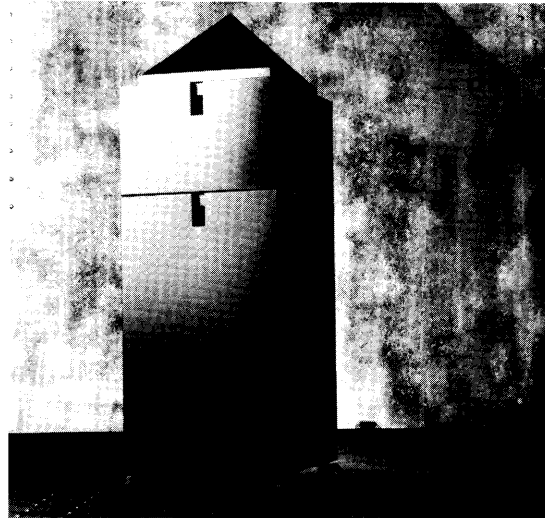


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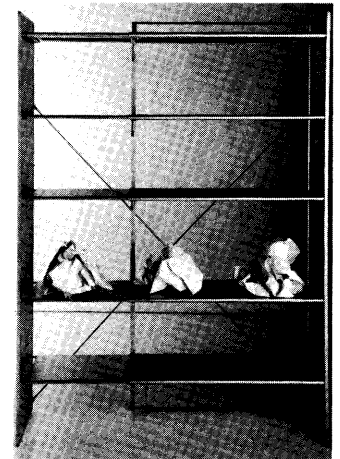


Theatre du Monde
Using simple forms of classic proportions Philippe Starck's design for Mme. Mitterrand's night stand in the presidential bed chamber, Theatre du Monde is offered in black or silver epoxy coated steel. With the addition of two legs and a top this two piece storage container also serves as a desk pedestal. Available through ICF. ■



Richard III Lounge Chair
Designed for President Mitterrand's private apartment at the Elysee Palace in Paris, Philippe Starck comments here on the paradox of the overstuffed lounge chair vs. the necessary structure to support it. Black or silver molded rigid polyurethane frame is covered with a black leather seat. Available through ICF. ■

Fra' Dolcino
Designed by Italian architect Paolo Pallucco this extensible library consists of five telescoping shelves and an x-brace which is hinged at the base of the verticle frames. Allowing a variety of shelf widths, the minimal structure clearly expresses its primary function. Available through Ambienti, Redondo Beach. ■



Martin Smith

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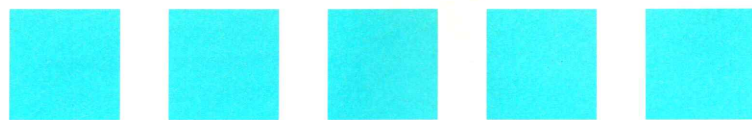
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CONGRATULATIONS TO OUR NEW PUBLISHER

Starting with this issue, IOWA ARCHITECT magazine is being published by The Fountainhead Group, 415 Fifth Street, West Des Moines, Iowa.

The editorial board selected The Fountainhead Group because of their design capabilities, knowledge of print production, marketing expertise, and the enthusiasm and extra effort they demonstrated.

We'd like to thank Holtz/Wilson Design for the fine job they've done as publisher in bringing the magazine's graphic and design quality to its highly respected status.

We'd also like to thank the advertisers who make this magazine possible. Your support and efforts to keep us informed of new products and services are appreciated.

Editorial Board
Iowa Architect

Our editorial calendar for 1987 includes some exciting upcoming issues:

MARCH/APRIL
Building Additions
AIA Membership Directory

MAY/JUNE
Historic Renovation and
Remodeling

JULY/AUGUST
Development in the Midwest

SEPTEMBER/OCTOBER
The Ten Best Buildings in Iowa
AIA Convention issue

NOVEMBER/DECEMBER
Riverfront Development



Architecture in Perspective

The American Society of Architectural Perspectivists is a newly-formed national association of professionals who draw, illustrate, or delineate architecture as a means of livelihood or as a serious adjunct to their work as architects and designers.



One of the major goals of this organization is to foster nationwide communication among this group of individuals. The principal means of achieving that goal is through the

sponsorship of a yearly national competitive exhibition of architectural delineation. The first of these exhibitions, ARCHITECTURE IN PERSPECTIVE, was held at the Boston Architectural Center. For information write: 320 Newbury Street, Boston, MA 02115. ■

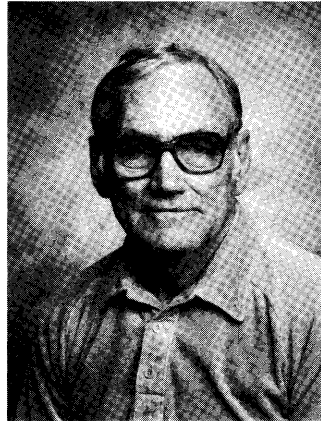
Reinterpretations of the "Post War Dream House"

This summer, architects of the Central States Region will have an opportunity to express their creativeness by participating in a Design Forum. The event, now being organized by the Des Moines Architects Council and sponsored in part by the Iowa Chapter AIA and the **Iowa Architect** magazine, will be held at the Des Moines Art Center. It will feature a panel of distinguished jurors who will select a limited group of submittals to be exhibited to the public. The Forum offers an exciting opportunity to honor and recognize design talent in the midwest and will give the public exposure to the expanding art of architecture. ■

Hansen Cited by D.M. Architects

Former building inspector Harold Hansen was honored at the Eighth Annual Des Moines Architects Council Community Awards presentation.

The selection of this year's community award was, for the first time, made through a vote of all members of the Des Moines Architects Council. The Award recognizes significant contributions toward the quality of the built environment by non-architects.



Harold Hansen began his relationship with the City of Des

Moines Building Department in 1961 as building inspector. He was promoted to chief building inspector in 1970 and presided over one of the most aggressive periods of building in the city's history until his retirement last year. He was Des Moines' first certified ICBO inspector and was responsible for instituting many new procedures clarifying the permit process. Many remember Harold as one who would apply logic and reason to a sometime unreasonable, and many times illogical, process. ■

Bevers named Director for HLM

C. Bradford Bevers, AIA, has been named Corporate Director of Operations for Hansen Lind Meyer. In this role, he will be responsible for overseeing manpower allocation, quality control and profitability for the firm's national practice in architecture and engineering. Mr. Bevers is a Senior Associate and stockholder in HLM. ■

□ □ □

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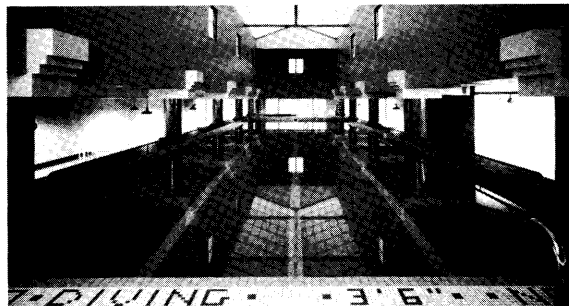
Interiors Award

Shiffler Frey Baldwin Clause Architects has won a 1987 INTERIORS AWARD for the design of the Natatorium at the Hotel Fort Des Moines. The award, one of the eight selected from over 500 entries nationally, will be presented at the Plaza Hotel in New York City January 16, 1987. The eighth annual INTERIORS AWARDS program honors the finest achievements in interior design this year and an award was given in each of eight project categories. The Natatorium won the Recreation and Entertainment category, an award won last year by Arata Isozaki of Tokyo and Andree Putman of Paris for the Palladium in New York. Other winners included Michael Grave; Vignelli Associates; Gensler &

Associates; Davis, Brody Associates; and Kaplan/McLaughlin/Draz.

The jury for this year's awards included Stanley Tigerman; Bartholomew Voorsanger; Adele Santos, Architecture Chairman, University of Pennsylvania; Edward Weller, S.O.M. The awards are sponsored by INTERIORS magazine.

The Natatorium, a swimming pool and health spa located on the top floor of a renovated warehouse, is connected to the Hotel Fort Des Moines via a skywalk. It features a skylit pool and jacuzzi, a sauna, changing cabanas, and lounge. Project designers were Laura Miller and Tom Baldwin. ■

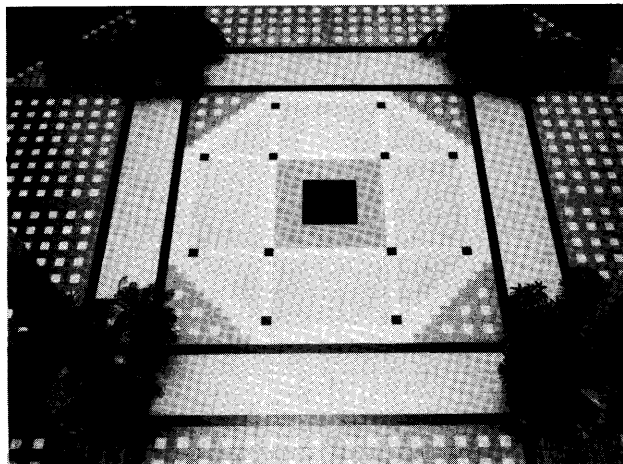
**Kaleidoscope at the Hub Wins National Competition**

The Kaleidoscope at the Hub, a retail shopping complex in downtown Des Moines, Iowa has won first place in the national tile design competition sponsored by the Ceramic Tile Distributors Association (CTDA). The award was presented for ceramic tile in a new commercial construction.

The award recognized CMC Monoceram of Faenza, Italy, as manufacturer; Charles Herbert and Associates, Inc., as architect; Des Moines Marble and Mantle

Company as installer; and Midland Brick and Tile Company as distributor/sponsor.

The Kaleidoscope project is an integral part of a major revitalization program for downtown Des Moines. Predetermined objectives required the project to represent a village center; a place for meeting; a people's park inside walls and windows; a skywalk connection to all buildings in downtown; a retail business center; and a place for entertainment. ■



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