

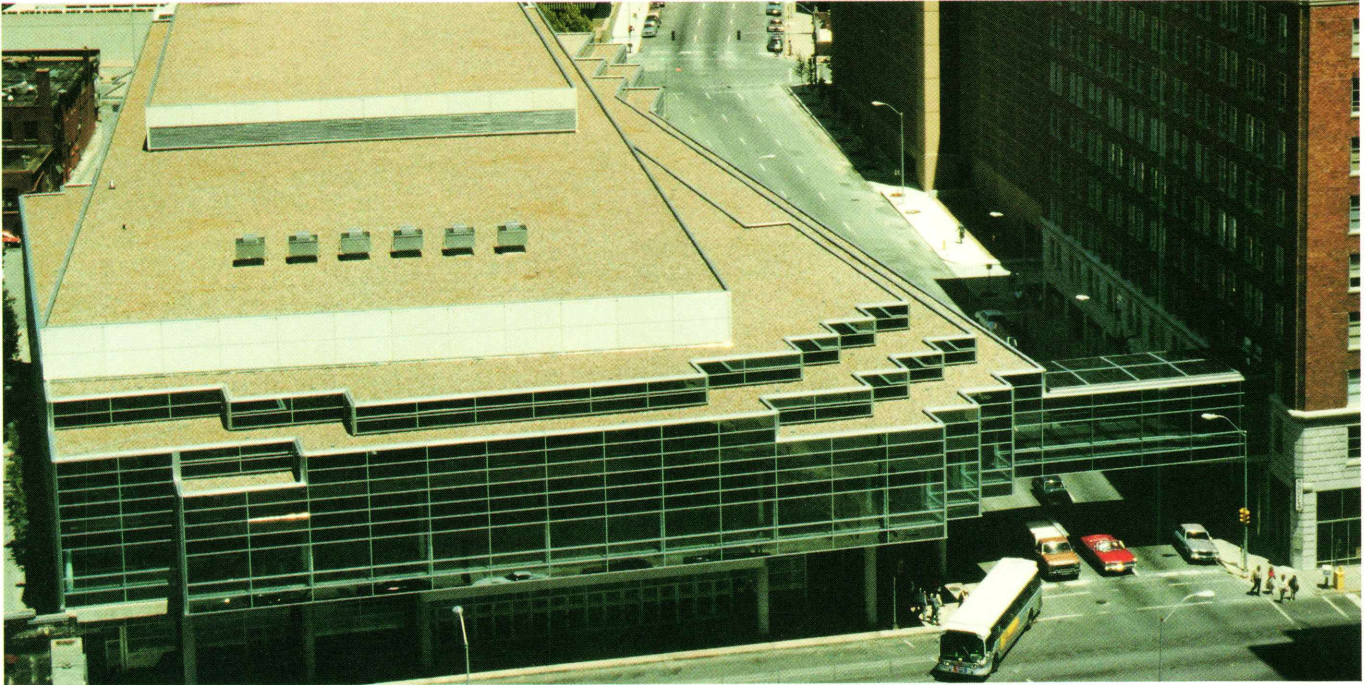
Iowa Architect

JANUARY/FEBRUARY 1988 TWO/FIFTY



1987 DESIGN AWARDS

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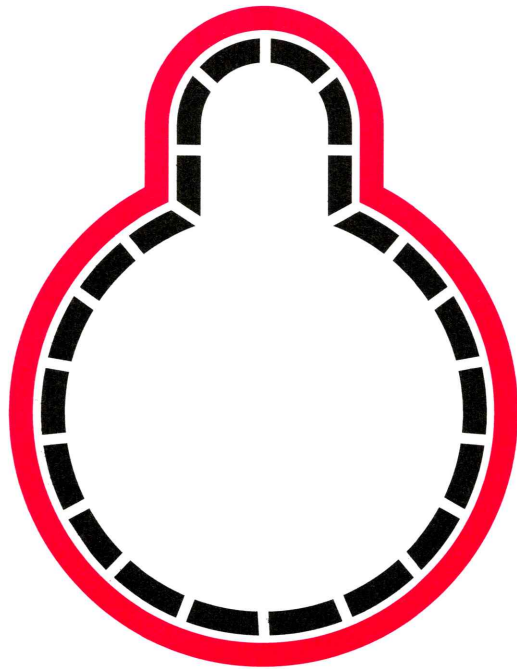
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Mountain Shadow Utilities
- **Ohara Water Reclamation Facility** Chicago, Illinois
Architect: Consoer Morgan P.C. Architect & Engineer
Fine Art Smooth Modulars
- **Lake Fairfax Business Park** Washington, D.C.
Architect: Berry, Rio & Associates
Ebonite Modulars
- **College of Osteopathic Medicine and Surgery** Des Moines, Iowa
Architect: Leo A. Daly
Endicott Medium Ironspot Utilities
Endicott Dark Ironspot Utilities
- **Capitol Center** Des Moines, Iowa
Architects: Herbert Lewis Kruse Blunck Architecture
Shiffler, Frey, Baldwin, Clause, Architects P.C.
Red Smooth Modulars
Brown Smooth Modulars
- **Dallas Museum of Fine Arts** Dallas, Texas
Architect: Edward Larrabee Barnes & Associates P.C.
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- **The River Center** Davenport, Iowa
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On the Cover

Summer House

Kythnos, Cyclades, Greece

Architect

Christos Saccopoulos

Ames, Iowa

Photographer

Kathleen Saccopoulos

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The Arts



The Courtauld Collection ◀

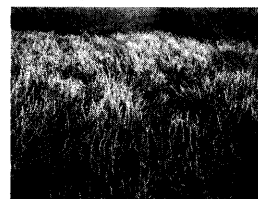
The famous Courtauld Collection of French Impressionist and Post-Impressionist paintings is one of the world's finest, and for the first time it is coming to the United States. Forty-eight superb paintings, including important works by Cezanne, Degas, Manet, Monet, Van Gogh, Toulouse-Lautrec, and Renoir, will be on view at the Nelson-Atkins Museum from January 30-April 3, 1988. The collection, from the Courtauld Institute of Art, part of the University of London, features such highlights as Manet's "Bar at the Folies-Bergere," Seurat's "Young Woman Powdering Herself," and Cezanne's "The Card Players." ▼



Elizabeth Murray ◀ Walker Art Center

Elizabeth Murray: Paintings and Drawings, the first major museum survey of work by this major contemporary American artist, is on view January 31 - March 27, 1988, at the Walker Art Center, Minneapolis.

Murray continues to base her paintings on autobiographical shapes and images she has used from the beginning - punctuation marks such as commas, still-life elements such as cups, and artist materials such as palettes. While these signature shapes were first incorporated into the two-dimensional surface of the canvas, they are now transformed into three-dimensional shapes of the canvases themselves.



Herrstadt Photographs ◀

Recent color photography by artist Steven Herrstadt, a faculty member of The ISU Department of Art and Design will be exhibited at The Octagon Center for The Arts in Ames, Iowa from March 6 - April 10.

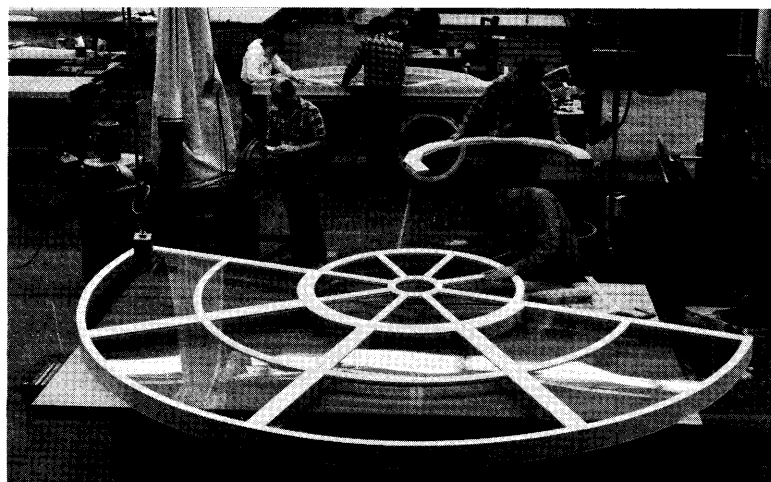
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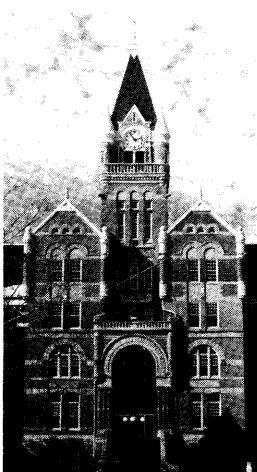
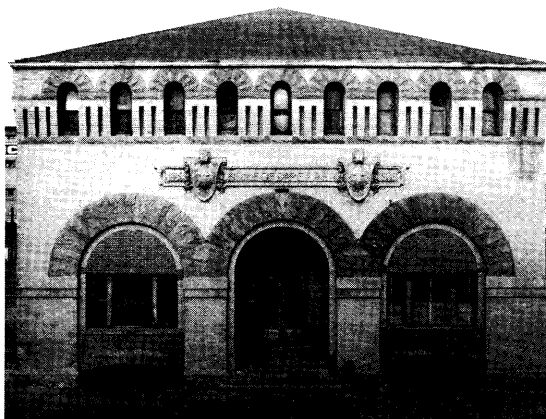
Clemente at Milwaukee ▲

CURRENTS 13: FRANCESCO CLEMENTE, THE GRAPHIC WORK from January 12 – March 27 at the Milwaukee Art Museum, brings together approximately 25 major etchings, woodcuts, lithographs and monotypes by Francesco Clemente, a leading Italian-born artist. Clemente derives his images and symbols from a variety of sources, including alchemy and mythology, and reinterprets them in a highly personal style.

Richardsonian Romanesque

H.H. Richardson was the first American architect to lend his name to a style, the Richardsonian Romanesque. In the years immediately following his death one hundred years ago, the style spread into virtually every town in America.

In commemoration of the centennial of Richard's death in 1886, the University of Minnesota Art Museum has organized *The Spirit of H.H. Richardson on the Midland Prairies*. From March 13 – May 22, 1988, artifacts from Richardson-inspired houses and buildings, samples of regional building stones in a myriad of colors and textures, ornately carved stone and terra cotta ornament from buildings in Minnesota, Illinois, Missouri, and Kansas; exquisitely crafted iron work from a house in Iowa and a cemetery in Minneapolis; and furnishings from the famed Glessner House in Chicago and the James J. Hill House in St. Paul will be displayed.



Crown Point Lecture

Kathan Brown, founding director of Crown Point Press, will lecture at the Des Moines Art Center March 17 at 8:00 p.m. as part of the Fingerman Lecture Series.

Crown Point Press, which began in Berkeley, California in 1962 as a one person operation, has grown to become one of this country's most important publishing organizations working with artists such as Richard Diebenkorn and Wayne Thiebaud.

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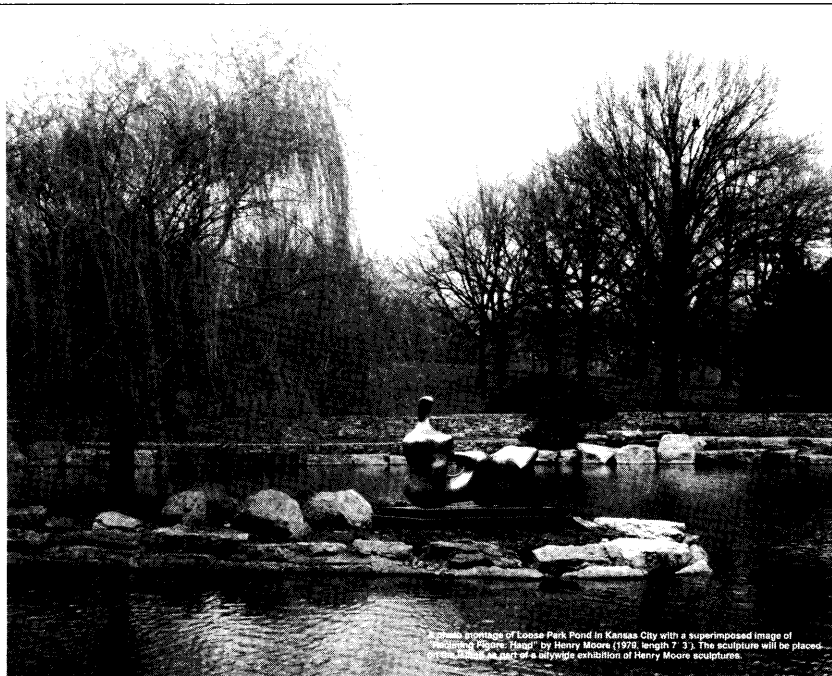
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Black and white photograph of Loose Park Pond in Kansas City with a superimposed image of a sculpture titled "Jan" by Henry Moore (1978, length 7' 3"). The sculpture will be placed in the park as part of a citywide exhibition of Henry Moore sculptures.

**"Henry Moore Project" ▲
For Kansas City**

Architects Daniel Urban Kiley and Jaquel Taylor Robertson have been selected to design a Henry Moore sculpture garden in Kansas City.

The Henry Moore Sculpture

Garden will include between 9 and 12 sculptures by Henry Moore. It will be situated in a 36-acre park south of the Nelson Atkins Museum of Art. The Hall Family Foundation and the Board of Parks & Recreation Commissioners are jointly funding the landscaping and installation of

the works in the sculpture garden.

Although the sculpture park will not open until the fall of 1988, five of the nine monumental Moore sculptures to be included will be on public display beginning in the summer of 1988, at five sites located throughout Kansas City.

Jan Dibbets Retrospective

Jan Dibbets will be on view January 17 through March 27, 1988 at the Walker Art Center. The first American retrospective of this significant Dutch artist includes approximately sixty works dating from 1968 to 1987.

Jan Dibbets, a leading international figure in contemporary European art, is known for his multi-part photo-constructions which often incorporate painting and drawing. The exhibition offers a thorough survey of Dibbets' work, including the early Perspective Corrections, 1967-1969; the

Panorama series from the early and middle 1970's — land and seascapes created through sequential panoramic views from a fixed place; water and leaf structure studies and color studies from the middle 1970's; and the lyrical architectural interiors since 1979.

Common to all of Dibbets' work is a concern for the underlying structure of the natural and manmade worlds.

Photographs by Minor White — Still Images

From January 17 — March 13, 1988 the Nelson-Atkins Museum will show over 100 photographs taken by one of the most influential of American cameramen, Minor White (1908-1976). Since 1950, White practiced the "straight" approach to photography as an art form, using unmanipulated photographs of real objects as metaphors for the photographer's or the viewer's inner feelings. The works are from the 1930s to 1968 and reflect White's profoundly realistic, yet lyrical, style.



THE CHOICE IS SIMPLE!

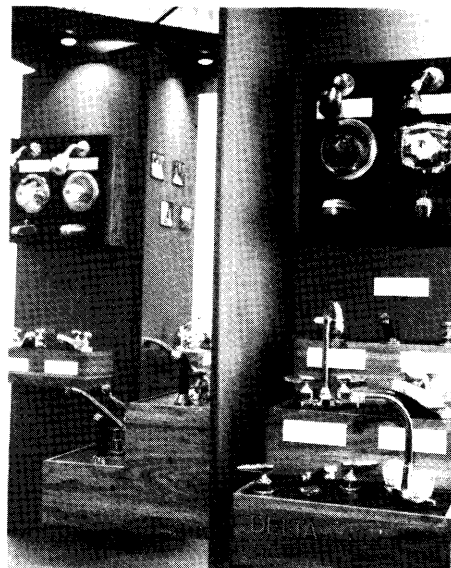
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photography: Paul Warchol

Casting off Catalogs

Since the industrial revolution of the last century, the efficiencies of mass production have had an overwhelming influence on the evolution of design in architecture. As the materials and methods of construction have become more standardized and automated, the design challenge facing architects has gradually shifted to the assemblage of manufactured parts. Pushed further by increasingly demanding schedules, budgets and code requirements, the architect has too often developed a complacent attitude towards design and a reluctance to take the risks associated with varying from the norm.

Founders of San Francisco's Interium Office of Architecture (IOOA), John Ran-

TABLE FOR FOUR – John Randolph

4" sand blasted glass top with polished broken edge resting on lightweight concrete legs and bound by a patinaed copper-plated steel crossbrace.



ALUMINUM TRESTLE TABLE – John Randolph and Bruce Tomb

Solid 1/2" aluminum plate top with a handgrain finish set on a cast aluminum plate base with sandcast texture, stainless steel rod crossbrace.

dolph and Bruce Tomb have adopted the reverse approach and taken it a step further to design, build prototypes in their studio and produce furniture. Representing no more than a small sampling from IOOA, the work featured here speaks of a design process that requires attention to both the individual parts and their assemblage. Although small in scope, these

pieces display an uncompromising effort and willingness to take the time and risks involved in design. The result is work that is refreshing, functional and well crafted. Affording greater design freedom and control, small projects such as these should serve to rebuild an attitude about design that can be applied to large scale work.

Prompted at once by a dissatisfaction with banal architecture reliant upon endless shelves of catalogs, and the notoriety gained in the eyes of a design conscious public, the quest for invention in architecture may soon become the norm rather than the exception. The result of all this reveals a new generation of architecture unrelenting in its conviction to be truly "different by design." ■

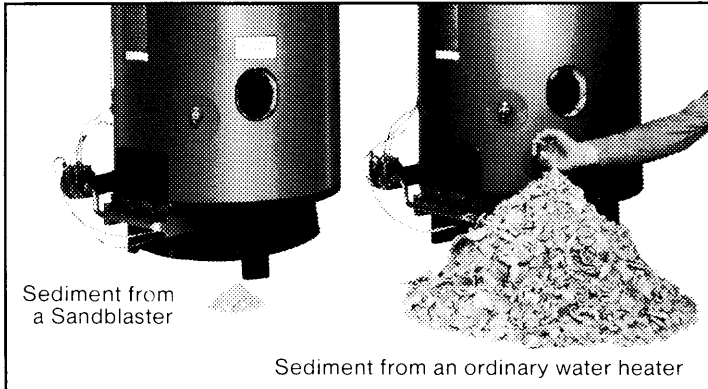
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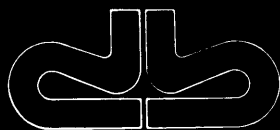
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DESIGN AWARDS

■ CENTRAL STATES REGION DESIGN AWARD ■ IOWA CHAPTER AIA DESIGN AWARD ■

As process, design awards programs are simple. Submit the best images of your best work to some of the profession's best architects and let them pick...
...well, the best. In reality, they are far from that simple, and the selections are rarely made that easily or that quickly.

In fact, despite perennial protestations to the contrary, design juries work hard *not* to let a preoccupation with current style, personal tastes or the superficially provocative intrude too strongly upon their judgement of design excellence. Most are serious about identifying projects that pose inventive *and* rational solutions to the problems at hand. And most carefully eschew the flamboyant, the visually gratuitous, the overtly fashionable even when their own work might indicate a passion for all these attributes. Design awards may not be fair. But they strive to be. That the results are swayed by the admitted prejudices of the juries themselves reveals not a flawed system, by the very thing that makes architecture such a challenging act.

We all see it differently.

The best architectural efforts, as this issue ably demonstrates, move well beyond mere solution of familiar problems and adroitly sidestep the extremes of fashion. They consistently communicate a fresh idea or more inventive approach. The architects of this work have, indeed, seen it a little differently. And whatever the prejudices, we are all the richer for it.

— KIRK VON BLUNCK.

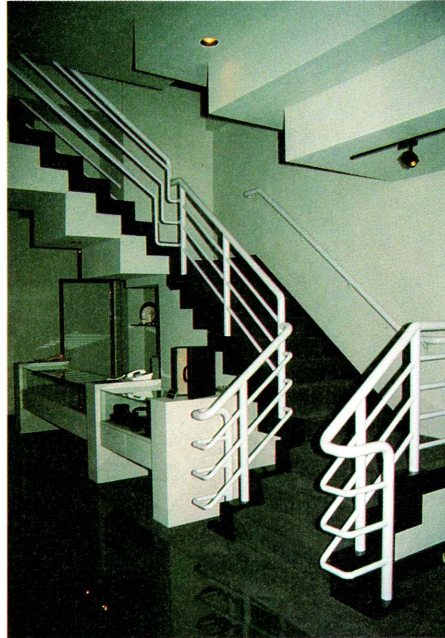


The State Awards jury was composed of Thom Mayne, Mark Mack and Jorge Silvetti. Materials were juried in Des Moines concurrent with the AIA Design Conference. As always, the identity of the architect or firm was unknown to jurors. The Central States Region jury, reviewing over 150 projects from Iowa, Nebraska, Missouri, Kansas and Oklahoma, was chaired by Hugh Newell Jacobson, FAIA, with George Hartman and Ann Lewis.

All that Glitters

M. C. Ginsberg Jewelers

Proving that formality and understatement are still powerful design ideas, William Nowysz and Associates have set a skillfully cut store into the Iowa City streetscape.



The Jury in its comments said, "Premiated for its exterior facade. Quiet unobtrusive insertion into the shopping street. Balanced and refined use of materials. Toughness of exterior, almost industrial materials. Maintains scale of the street." Clearly, the most important aspect of this project is its street facade and its sensitive insertion into the streetscape. By choosing not to dominate by glitter and flashy contrivance, the architect has enhanced the neighborhood.

An example of the resolution of existing facade elements, which was not altered, is the asymmetrical massing of vertical forms. Through a subtle sleight-of-hand, Nowysz has manipulated the proportions of the street level fenestration and materials that gives the observer a sense of harmony and balance.

Inside, the architect has provided a continuation of the formal facade by allowing the observer to progress through a linear space that is an interplay of forms, positive and negative, point and counterpoint. The simplicity of forms and lack of visual distractions provide the context in which the Ginsberg Jewelers can present to the viewer a display of beautiful objects ready to dazzle the eye. The result: A space which is a complex interplay of sophisticated forms, simple but elegant materials and an artful use of natural and artificial lighting that succeeds in providing an ambiance of quality as a backdrop for this client's needs. ■

This year's Central States Regional Design Awards include a noteworthy example of understatement and elegance. In treatment of an existing storefront, William Nowysz and Associates have resisted the temptation to dominate the streetscape by the utilization of attention grabbing ploys. Rather, they have opted for the establishment of a serene facade, in an otherwise mundane streetscape. This is indicative of their entire approach to this project, inside and out.

Project:

M.C. Ginsberg Jewelers
Iowa City, Iowa

Client:

M.C. Ginsberg Jewelers
Iowa City, Iowa

Architect:

William Nowysz and Associates
Iowa City, Iowa

Design Team:

William Nowysz
Gerald I. Reifert, Jr., Project Architect
Vickie P. Ginsberg, Interiors

General Contractor:

McComas-Lacina Construction Co.
Iowa City, Iowa

Mechanical Contractor:

Tim Brandt
Iowa City, Iowa

Electrical Contractor:

Shay Electric
Iowa City, Iowa

Photographer:

Jon Van Allen
William Nowysz and Associates

Square Footage:

1944 square feet

Cost:

\$130,000

▲ The stair clearly demonstrates the positive and negative interplay of forms that synthesizes the interiors.

▶ Looking toward the streetfront.

▶ The exterior facade is a quiet yet elegant insertion into the Iowa City streetscape.





Urban Remedy

United Missouri Bank

Abend Singleton Associates combine an acute understanding of immediate urban needs with a talent for assembling common materials into rich architectural compositions. The result: a vital private building that successfully provides public space for downtown Kansas City.



In many respects the architectural situation in Kansas City is similar to that of many other midwestern cities. During the depressed economy of the Seventies much of what had been considered their visual legacy was either thoughtlessly razed or left to rot. Of little concern to those who rebuilt these sites was visual autonomy or regional identity. Most of what went up around the country then reflected popular trends which were occurring in America's major urban centers. As the Eighties began these cities were left with gaping holes where monuments of specific regional importance had been and a legacy of impersonal design which did little to express the culture or identity of the individual community.

The booming economy of the Eighties brought new opportunity to these cities. Architects, perhaps spurred by the sudden demand for historic restoration, began to realize the importance of design that was responsive to the particular needs and characteristics of a given community. In Kansas City, those needs had been sorely unattended for decades before the community finally began to redress such distressing trends.

While no single building can solve all of any city's urban problems, the architects of the United Missouri Bank have tried at least to iden-

tify those problems which have come to beset Kansas City and respond to them creatively. The result in this instance has become one of the midwest's most intriguing new buildings. Architect Steve Abend of Abend Singleton Associates modestly admits that this is not a perfect building but that it is an ambitious attempt to remedy a troubled urban environment.

Indeed, Kansas City's downtown has certainly not been anything to write home about. Here, the flight to the suburbs has been particularly swift and cruel. Everywhere downtown there were gaping empty sites, ad-hoc renovations and rotting old buildings sorely in need of attention.

Kansas City has now demonstrated a commitment to resuscitating the downtown. An impressive number of rehabilitation, restoration, and lucrative development projects have rapidly changed the urban atmosphere. So much so that a handful of larger projects such as the United Missouri Bank have dramatically restored much of the urban vitality and character which had historically been such an important part of Kansas City.

The client, Crosby Kemper, has long been a powerful patron of local arts programs in Kansas City and has amassed one of the country's finest personal collections. His conception of the project was of a two phase design that would at once embrace the street with a public space and also fill the entire site. The second phase would be the tower which is yet to be built.

Abend, sensing that such huge floor plates would create dull, poorly lit spaces on the interior and a boxy profile outside, chose instead to design a large court in the center of the site and build the structure around it. So that the court would not seem cloistered, a diagonal pedestrian alley has been cut through to the street.

The building which has gone up around this court is clearly light years ahead of its neighbors in terms of design. Abend has again been able to transcend the boundaries of categorization and has created an original and well composed system of spaces instead of recklessly borrowing from the catalogue of glib decorative elements.

The United Missouri Bank, like many other Abend Singleton projects, utilizes otherwise mundane materials with such adroit creativity and exquisite detailing that commonly used

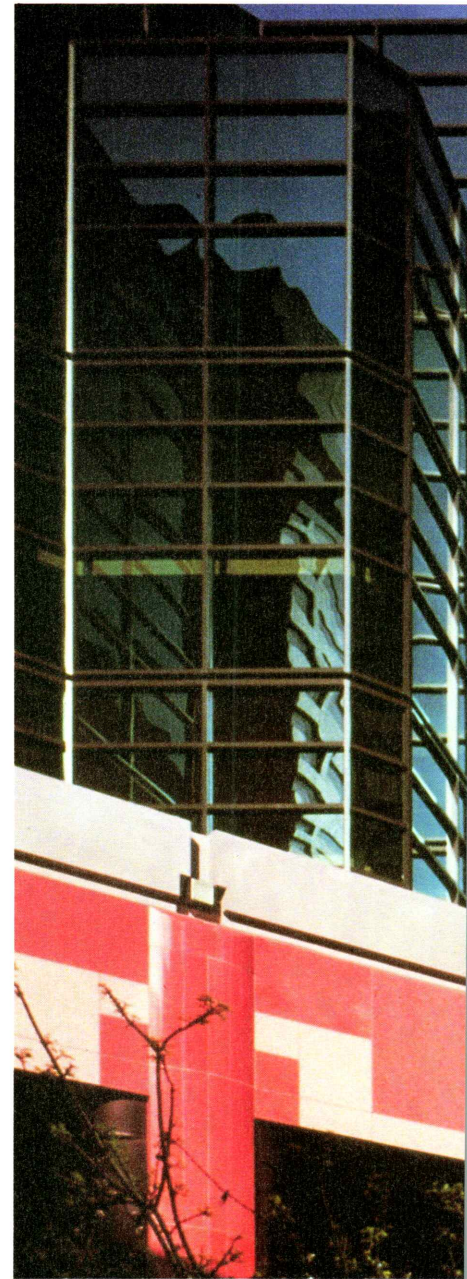
Visitors look immediately beyond the entry to a melody of steel, glass and light in the court. ►



Project:
 United Missouri Bank
 Kansas City, Missouri
Owner:
 United Missouri Bank
Architect:
 Abend Singleton Associates, Inc.
 Kansas City, Missouri
General Contractor:
 DiCarlo Construction Company
 Kansas City, Missouri
Photographer:
 Architectural Photographics
Square Footage:
 Office Area - 250,000 square feet
 Garage Area - 145,000 square feet
Cost:
 \$22.5 million



▲ The court and important public space it provides is cut deep into the center of this block at a 45 degree turn.



▼ Red granite and black stainless steel columns surround the building and line either side of the deep narrow alley which leads to the street.



decorative techniques seem trite and redundant. The consumer banking floor for instance is quite modest in scale in and of itself. However, in relation to the rest of the building's soaring openness and bustling pedestrian traffic, this space adopts a quietly stirring personality.

The same can be said for the rest of the building's component spaces which seem completely interdependent. The main entrance is curiously still and dignified. Only a simple information kiosk greets the visitor who immediately looks beyond to the melody of steel, glass, and light of the court. The elevator core is discreetly set around a corner and also faces the court. The upper floors are somewhat more private and lush. The shrubby terraces which help ameliorate the harshness of high-rise windows also underscores the inventiveness that this building displays at every turn.



At the heart of this design, however, remains the court and the important public space that it provides. Square and cut deep into the center of this block at a 45 degree turn, the space is as pleasant and spectacular as the basin of a river canyon. Huge piers that combine polished red granite and black stainless steel surround the main area and line either side of the deep narrow alley which leads to the street. Opposite this alley is a magnificent stainless steel and bronze stairway which meanders wonderously up from the floor of the court to the main lobby. Elegant and exuberant, this grand gesture serves as the perfect sculptural focal point of this handsome public space.

Although still relatively new to this city, the United Missouri Bank has already made an impact on the people of Kansas City. This is unusual, as any public space takes time to grow

into the habitual patterns of a community. Successful public spaces are both conduit and terminal and the United Missouri Bank serves as an excellent example of this notion during the week. On weekends, however, the main lobby door is locked and the alley is rudely chained off.

By night the entire building becomes the backdrop for a beautiful and ingenious pattern of light. Imbedded in the granite above each pier is a group of illuminated glass block. Above the main entrance are oversized lanterns which echo the rest of the building's fenestration. Around the perimeter of the building, at each entrance and most prominently at the base of the grand staircase are bollards capped with large semi-spheres of light.

At its best, the United Missouri Bank could become a model for urban spaces. The diagonal cut-through and a large clearing are the essential

elements which make the area both a successful pedestrian path and oasis. Once drawn in by such attractive amenities as a splashing fountain, cork trees and flower beds, people in Kansas City have begun to find new uses for the space such as the Opera Society's popular mid-night picnic.

Only time will tell if this space can live up to its immense potential. But as it is, the United Missouri Bank has already given downtown Kansas City another aspect of the urban environment that it so desperately needs to recapture. ■

Food for Thought

Meredith Cafeteria, Dining Room and Media Center

Wedding whimsical touches with a business-like attention to conference and dining functions, Meredith has gained a corporate center that simultaneously serves and delights.


CENTRAL STATES REGION
DESIGN AWARD



Project:
Meredith Cafeteria and Media Center
Des Moines, Iowa
Client:
Meredith Corporation
Des Moines, Iowa
Architect:
Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa
Design Team:
Charles Herbert, Cal Lewis, John Locke,
Tim Hickman, Steve Strassburg
General Contractor:
Neumann Brothers
Des Moines, Iowa
Special Consultants:
Bolton and Hay, Inc.
Des Moines, Iowa
Photographer:
Farshid Assassi
Square Footage:
13,000 square feet

▲ Light punctuates the entry into what was once a dismal, dimly lit basement.

▶ Order is brought to the dining room by visual blocks of bright color. Next to the dining room, curved aluminum walls and red doors herald the media center.

In a word, it's fun. Just plain fun. Like a grown-up version of Alice's Wonderland or a playground filled with giant building blocks in intense, pure bingo colors, the new Meredith cafeteria and conference center holds the promise of excitement and endless opportunity. From the whimsical Andy Warhol-inspired carpet, to the sparkling yellow colonnade, dangling "frisbie" lights, and mirrored ceiling, the space is lively, inviting, artfully playful.

But it's more than a place for conferring and lunch. It's a logo, a design statement, an image of a Fortune 500 company on the move, a company that excels in combining creative excellence with shrewd business savvy. The architecture is boldly competent, unapologizing, hip — and that's exactly what Meredith Corporation is all about.

When your business is marketing originality and something as abstract as ideas, you need a creative environment. Meredith executives know that, and in 1976 they set out to renovate their corporate headquarters (built in six phases between 1912 and 1952) to reflect the evolution of the company's growth. Number one on the architectural agenda was to create an environment that dispelled the general perception of the Midwest as a staid cultural backwater. They wanted a place employees would be proud of, an attractive alternative to the hustle and bustle of the New York publishing scene with which Meredith competes for both talent and subscriptions.

The cafeteria, dining room, and media center is the final phase of the ten-year renovation. And, like the rest of the project, it was not without its design challenges. For starters, the 16,000-square-foot space is in the basement, a location originally designed to house the bindery and mailing machines. So, not only was there a notorious lack of natural light, but unsightly ductwork and conduit snaked across the ceiling, while huge ominous columns marched unopposed over the cold, concrete floor. To complicate matters, adjacent office space was still in use, so the renovation had to be carried out as unobtrusively as possible.

The result is a surprising blend of hard surfaces, machine-made materials, and sheer glitz. Everywhere you look there is sparkle and pop art refinement. From the first glimpse you get of

the space, whether it beckons from the end of a long, office corridor or greets you like a friendly handshake from the parking lot, you realize you are entering a special place where color is accent and shape is definition.

The chow line begins on either side of the "scramble" food service area. Ringed with squeaky-clean stainless steel cabinets and countertops, the food center is reminiscent of 1940s diners, blue plate specials, and comfort food.

From here, a rubberized pool of red vinyl flooring leads you into the cafeteria, a spirited wonderland punctuated with glossy yellow and green and set upon a carpet in a festive, nutsy, floral print (which has raised more than a few eyebrows and has been the subject of some design controversy). Order is brought to the cavernous room in visual blocks formed by the giant columns (now encased by steel cylinders and covered with green automotive paint), and polished stainless steel acoustical ceiling panels which reflect light as well as the activity going on below.

Yellow means circulation in this design, and the bright yellow colonnade at the back of the cafeteria leads you into a quieter, more formal dining room with plush gray leather chairs, royal blue columns, and a glass block wall. Though more understated than the adjacent cafeteria, the dining room is not without its element of fun. The yellow colonnade marches right through the room and, without stopping, right through the exterior wall to greet visitors entering from the parking lot.

Next to the dining room, rounded aluminum walls and bright red doors herald the media center, a purposefully theatrical space seating 150 people in a circular form. Track lights on the ceiling can be positioned for effect depending on the occasion and the show. Sophisticated multi-media presentations are shown here to get creative juices flowing and to stimulate the development of ideas.

Like the rest of the renovated building with its system of main corridors and light courts, the Meredith cafeteria, dining room, and media center has a special rigorous character, a quality job with quality materials delivered without a megabuck price tag. ■



Urban Texture

Ten Central Car Park Parking Garage

PBNI Architects have threaded a potentially disruptive parking structure into the urban fabric of Kansas City's emerging entertainment district.



The design of a parking garage is not typically considered a means to strengthen the architectural qualities of an adjacent historic building or surrounding area, nor as a means to increase the street-face vitality and pedestrian qualities of a district. In this Central Street Car Park and retail project, Patty Berkebile Nelson Immenschuh Architects, (PBNI) handsomely expanded the challenge of providing 410 structured parking spaces adjacent to the renovated Central Fire Station and the emerging entertainment district in downtown Kansas City.

The design challenge was comprised of the typical considerations associated with designing a parking garage: moving cars up through the parking levels while retaining horizontal floor lines on visible facades, striking a balance between desirable floor level heights and minimized ramping, ensuring functional ease for ramp-shy motorists, and maintaining cost efficiency in a building type which is often considered pure structure with fireproofing. In addition to addressing these requirements and building a comfortable relationship with the adjacent renovated fire station, the architects provided a delightful pedestrian amenity in the retail arcade lined by street trees, and bordered the western gateway into the downtown with an architectural composition beautifully proportioned and finely detailed. Also, the successful incorporation of small shop spaces contributes to redevelopment and critical concentration of retail uses in the area.

The architectural design of this precast concrete car park becomes a lesson in the use of design measures to achieve a relationship of quality between a historic building and contemporary construction. The rusticated limestone facade of the fire station is complemented by

the material choice – limestone-toned concrete – of the new parking structure. A visually strong base, deep-set reveals, carefully detailed precast panels and a pronounced “cap” expression work together to provide a distilled version of the same organizing principles used on traditional civic facades – base, middle and cap.

The relationship most difficult to achieve between old and new is that of size and scale. When scaleless contemporary buildings intermingle with historic buildings one can almost imagine radically different sized humans emerging from the respective doorways. Scale is managed here by strong vertical elements which subdivide a much wider facade into a more typical historical module, and also by the deep-set reveals which provide strong breaks in large expanses of concrete panel.

In the long run, the successful integration of this project into the urban surroundings will depend on not only the fine architecture but also the incorporation of retail uses into the project and the harmony between the mix of uses that the architectural expression has achieved. A comfortable pedestrian character is achieved by the sensitively proportioned steps within the shallow shopping arcade, the thoughtfully detailed hand rails, the mounting height of the wall lamps and the straightforward expression of a dominant street level.

The building-block qualities of the precast concrete facade are also appealing as a modern abstract pattern, demonstrating that harmony with existing urban texture can be achieved with the dexterous use of contemporary materials while avoiding the traps of trying to make parking garages look like either office buildings or period pieces. ■

Project:

Ten Central Car Park
Parking Garage
Kansas City, Missouri

Owner:

Landmark Mortgage Company
Kansas City, Missouri

Architect:

Patty Berkebile Nelson Immenschuh Architects
Kansas City, Missouri

Engineer:

Norton and Schmidt Consulting Engineers
Kansas City, Missouri

General Contractor:

Dasta Construction Company
Kansas City, Missouri

Concrete Manufacturer:

Quinn Concrete Company
Marshall, Missouri

Photographer:

Jan Beron

▶ The architects have provided a delightful pedestrian arcade lined by street trees that contributes to the redevelopment and critical concentration of retail uses in the historic area.

▶▶ Scale is set by strong vertical elements which subdivide a much wider facade into a more typical historical module. The deep set reveals provide strong breaks in the precast concrete panels.





Competitive Advantage

Regency Park Plaza Office Building

Straightforward architectural decision making and up front recognition of economic realities have helped to distinguish this spec office building from its rivals.



Project:

Regency Park Plaza Office Building
Omaha, Nebraska

Client:

Regency and Lico Products (a Joint Venture)
Central Life Assurance Co., Des Moines

Architect:

Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa

Design Team:

Charles Herbert, John Locke, Cal Lewis, Jeff Dodge

Consultants:

John F. Steffen Associates, St. Louis, Missouri
Mechanical/Electrical
Stevenson and Schilling, Des Moines, Iowa
Mechanical/Electrical
Structural Consultants, P.C., Des Moines, Iowa
Structural

Contractor:

Lueder Construction Company
Omaha, Nebraska

Photographer:

Farshid Assassi

Square Footage:

31,818 square feet

Cost:

\$1,360,000

How can a "spec" office building win a design award? By its very nature, a speculative office should be quick and cheap and hold the frills, thank you. In this case, it was the very constraints imposed by the site, the client, the budget, and the project type which led to the more interesting aspects of this project.

The owner/developer acquired one of the last unbuilt sites in a large, mixed-use subdivision near Omaha, Nebraska. Economic analyses demanded at least 20,000 rentable square feet to justify the high land costs, but parking requirements (one car per 200 rentable square feet) seemed to dictate a much smaller project to fit the small, irregularly-shaped, sloping site. Previous attempts to put together a viable project had been unsuccessful until Charles Herbert and Associates, now Herbert Lewis Kruse Blunck Architecture, was retained to apply a fresh perspective to the project. It was hoped that a unique design would give this project a competitive advantage in a relatively monotonous market of speculative office buildings. The budget was in the low \$40's per square foot which even in 1982 did not allow much design latitude.

A solution evolved which allowed spaces for 51 cars to be cut into the hill under two floors of office space, permitting an increase to 25,000 rentable square feet and encouraging the project's economic success. This solution also jus-

tified the elaboration of the necessary parking-level entrance into a three-story lobby with some architectural interest.

The building's plan incorporates two rotated structural grids which allow the mass of the building to orient more appropriately to its neighbors and the irregular site. The diagonal corridor resulting from the interplay of these grids creates a variety of depths of rental areas for increased flexibility. A secondary west entrance lobby gives at-grade access to the lower rental floor, while a third stair at the south combines with the main lobby stair to provide the two required exits. The doors at these stairs are normally held open so that the main corridors have a view to the outdoors at both ends.

Stark, almost industrial materials and fixtures in the public spaces are used to create a look quite contrary to the veneered plushness of most speculative offices. The exterior brick has a subtle patterning. The custom bay windows have operable sidelights and orient towards the more favorable views.

The Regency Park Plaza Office Building is a good example of how the constraints of a tight site can lead to plan and massing decisions, which along with careful use of simple materials, can result in both an affordable and distinctive architecture. ■

▲ The secondary west entrance provides at-grade access to the lower rental floor.

▲ The main stair lobby is glazed full height to provide light, views and an open feeling.

▶ Overall exterior view shows parking tucked below two floors of rental space.



An Image to Trade On

The International Trade Center of Iowa

Aggressive, energetic, confident and controversial, The International Trade Center matches an emphatic architectural statement with a commitment to market Iowa's resources world wide.



While riding in an elevator at 312 Eighth St. in Des Moines three years ago and overhearing a conversation in which the word "china" was mentioned, one would automatically think of the Lenox or Royal Doulton place settings for sale on the first floor of this seven-story furniture store that sold everything from sofas to stereos. Today, the mention of "China" in that same elevator evokes images of trade meetings held in Peking to expand the export market of Iowa products. For due to progressive thinking and imaginative designing, that once prosaic furniture store is now the exciting International Trade Center of Iowa.

Surprising geometric forms and rich, vibrant colors are the trademarks of the International Trade Center. It stands at the center of the downtown area — an area that has flourished in both spirit and style during the last several years of its carefully planned renaissance.

This building is there to be noticed. And that it is. Architect Douglas A. Wells' exuberant use of color and shape is evident even on the entrance's sidewalk. Why settle for just a common-place sidewalk when you can have one of black tinted concrete highlighted with a colossal, peach-colored abstract swirl? Reflecting square

panels form a modern interpretation of an archway over the entry, which is accentuated by bright red pillars and electric blue metal lattices.

Above the architrave, rests a sleek, polished stainless steel cornice, which serves as a whimsical reinterpretation of the building's ornate cornice resting six stories above.

The once brown brick building is now coated in a neutral shade of dove gray. To brighten the exterior, all 114 windows are trimmed in red and blue. The building's front wall is further decorated by flags of the world which hang perpendicularly.

On the south side wall, the short, square shape of the windows were incongruous to the proportions of the building. Bands of color were added beneath the windows to alleviate the problem. And just for the fun of it, the two-tone gray checkerboard design was painted around the windows.

The Trade Center's interior is filled with just as many surprises as its exterior. A three-story high atrium rises through the center of the building, visually unifying the many international businesses that occupy offices there. A kaleidoscope of complementary colors are splashed throughout the three floors.

The atrium is dominated by a curved wall that features 16 monitors, making it the only video wall in the state. This video wall serves not only as the building's focal point, but also as a marketing tool. Iowa companies can use these monitors to promote their products to international visitors as well as draw attention from local businesses.

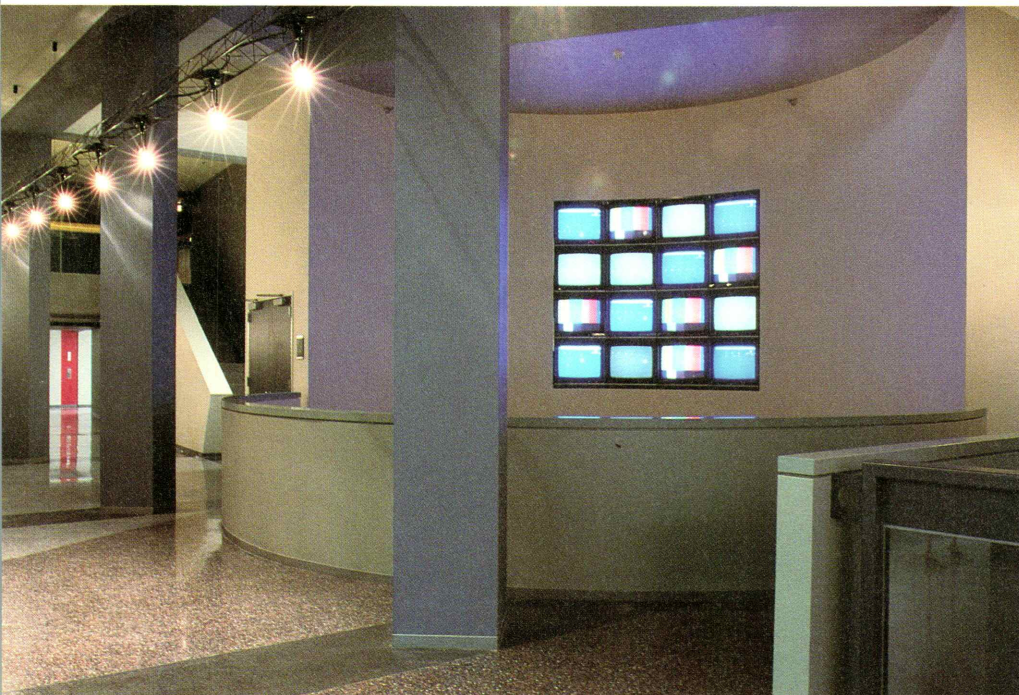
One the first floor, the atrium's curved wall stops short of the next. The end planes are painted a deep magenta to express the idea of the wall being cut away — to expose the inside of it. Whenever possible, unexpected variations on the geometric plane were utilized.

Wanting to maximize every square foot of space, stepped walls were used in the main corridor that leads back to the elevators. Here, each wall is dedicated to telling a story of Iowa. A walk through the lobby becomes a self-guided tour as Iowa's history, its people, and its agricultural and economic development are depicted.

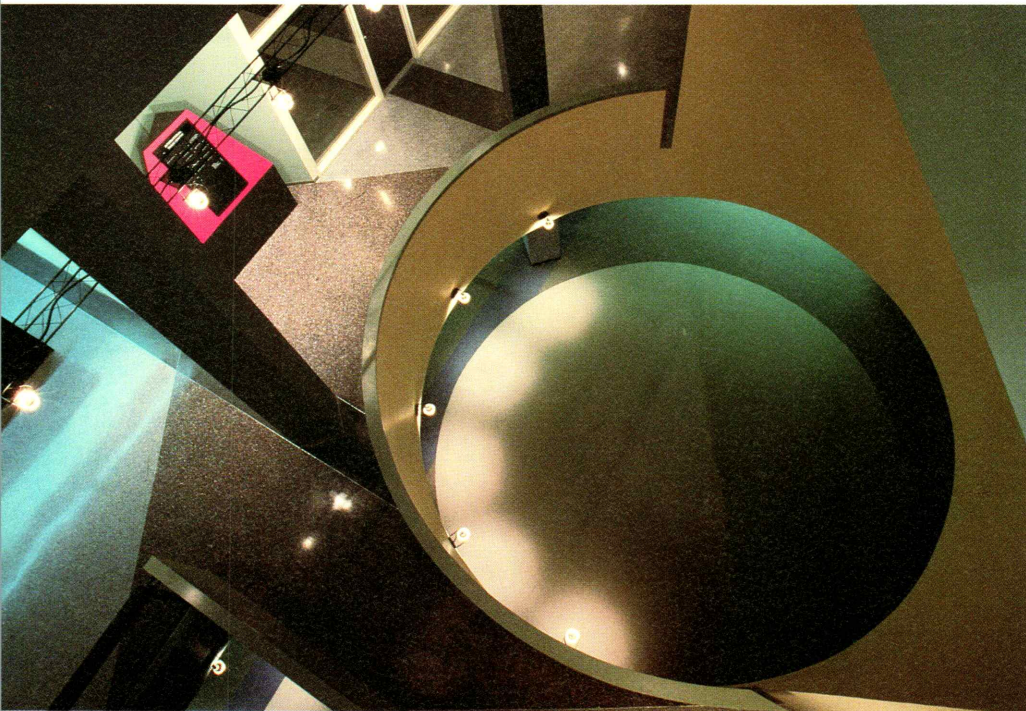
The main floor also houses an 80 seat, two-way, teleconference center. With its satellite downlink and uplink capabilities, video and audio signals can be beamed around the world and

▶ Opposite.
The once brown brick building is now a neutral dove grey. The entry is accentuated by reflective glass, bright red columns, a yellow cornice and blue metal lattices.

▼ The Atrium is dominated by a curved wall that focuses on 16 video monitors.







▲ Looking down into the atrium from the second floor a jigsaw puzzle of geometric shapes hits the eye. The lower level provides larger display suites for Iowa companies.

▶ Opposite. Third floor reception area for the Small Business Export Co. The interior design of each suite is left to the individual companies.

▼ Ribbons of color trail through a myriad of shapes in the atrium, the focal point of the 70,000 square feet project.

back. It comes with complete slide show and video features.

Looking down into the atrium from the second floor, a jigsaw puzzle of geometric shapes hits the eye. Ribbons of color trail through a myriad of shapes. A skywalk will be connected to the Trade Center's second floor sometime this summer, allowing pedestrians to view the center through various geometric shaped floor openings.

The lower level features marketing suites for companies wishing to have a large display presence. Each suite is furnished with a conference table and chairs, a television, a video cassette player and distribution points for printed promotional materials. The interior design of each suite

is left to the discretion of the individual companies.

Also available for rent on the lower level are display cases that allow companies to promote their services and products to Trade Center visitors.

Constructed as a department store in 1902, the building has nearly 70,000 square feet of floor space. For years it was known as the Oransky department store. During World War II, the building was used as training center and classroom for the Women Army Corps. Younkers, a major Iowa department store, bought the building in 1943 from the Bankers Life Co. It then became Younkers Store for Homes. The furniture store closed its doors for the last time in 1985 when it merged with a sister store in Merle Hay Mall.

Real estate developer Bruce Gerleman, who made his mark in Des Moines business circles as a renovator of historic buildings, announced in 1986 his plans to use the vacant building as the site of a privately funded international trade center. Construction was completed by the summer of 1987. No federal or state monies were used in the project.

Working within a tight budget proved a rewarding challenge to Wells. Using the most basic of materials, mainly paint and gypsum board, a contemporary inviting atmosphere has been created.

One of both Gerleman's and Wells' main concerns was the need to design a strong architectural identity to metamorphose the building's past image. Not to worry. The International Trade of Iowa is now immediately visually recognized on its own merit. It is an exciting building; one not dependent upon its past, but looking forward to its future. ■

Project:

International Trade Center
Des Moines, Iowa

Client:

International Trade Center,
Limited Partnership
Des Moines, Iowa

Architect:

Douglas A. Wells Architect P.C.
Des Moines, Iowa

Structural:

Structural Consultants, P.C.

Contractors:

Caligiuri Construction
Norwalk, Iowa
Ringland Johnson Crowley, Inc.
Des Moines, Iowa

Photographer:

King Au

Square Footage:

70,000 square feet





SMALL BUSINESS
EXPORT CENTER
SUITE 300
INTERNATIONAL TRADE CENTER

Cerebral Vernacular

Summer House on the Island of Kythnos

Christos Saccopoulos' skillful hybrid of paradigm and pragmatic creates an idyllic and justly enviable Aegean retreat.



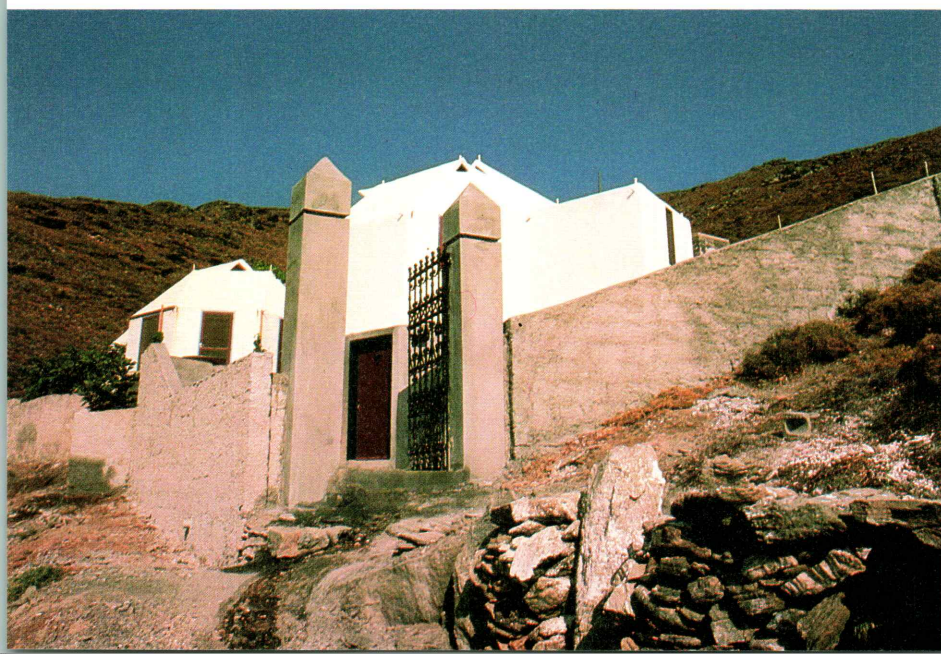
On an isolated cove, at a remote part of an Aegean Island, two lowans have established a foothold into the ancient world. Husband and wife, both professors at Iowa State University in Ames, designed and built a summer house for themselves and their young son, on the island of Kythnos, Cyclades, Greece. Stark white against the rugged, rocky, seemingly inhospitable landscape of the Greek isle, it stands in contrast to its setting, yet vernacular and integrated with the sloping coast line. It is an admirable and successful attempt to reproduce the traditional style of architecture found in the region in a modern construction idiom.

The house is composed of two pavilions, each a rhombicuboctahedron, that are deliberately altered in response to the program and irregular topography. The east pavilion is given over to communal use and guest accommodations; the west pavilion is dominated by the couple's study and the family's sleeping quarters. Separating the two is a patio and several smaller exterior spaces providing at least one shaded place throughout the day. Triangular openings, diametrically opposed at the apex of each pavilion, invite cross-ventilation and vent rising hot air. A cistern, below the patio, is incorporated for the collection of rain water during the winter months. The water is then elevated by a gasoline pump to a tank for gravity feeding.

The nine hectare (twenty-two acres) site is not served by roads or utilities. It is accessible only by sea. This limitation, and the hot, arid, treeless environment led to a solution that incorporates a lightweight ferrocement/styrofoam sandwich type of construction (where the structure and finish are one). This minimized transportation costs and reduced construction time from the more typical labor intensive stone masonry construction. In addition to these economic decisions, this type of construction met earthquake design requirements, provided minimal thermomass and resulted in a visual plasticity that is sympathetic to the Cycladic vernacular.

The geometry of the rhombicuboctahedron (one of the archimedean solids and basically incorporating properties of both the cube and octahedron) was adopted for its capacity to span,



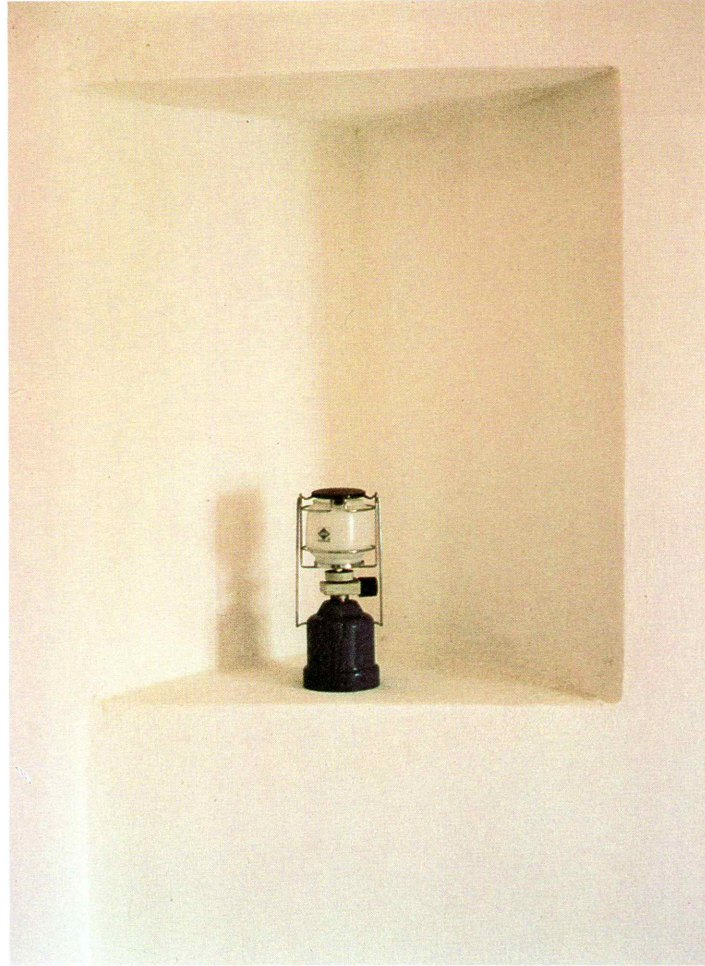


▲ Stark white against the rugged, rocky landscape of the Greek isle, the house is composed of two pavilions, each a rhombicuboctahedron.

◀ Separating the two pavilions is a patio and several smaller exterior spaces providing at least one shaded place throughout the day.



The geometry of the basic building elements permits relatively large spaces with minimal material. The result is high airy rooms such as the sleeping loft.

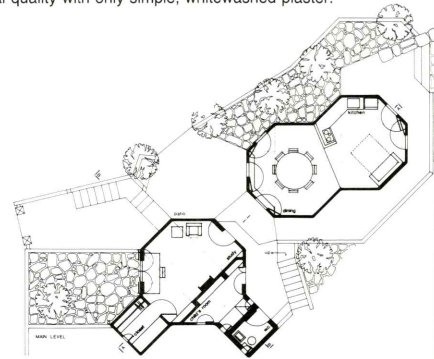


The interior spaces attain a sculptural quality with only simple, whitewashed plaster.

Project:
Summer House
Island of Kythnos, Cyclades, Greece
Client:
Kathleen and Christos Saccopoulos
Architect:
Christos A. Saccopoulos
Department of Architecture
Iowa State University, Ames, Iowa
Contractor:
Ioannis Matinos
Photographer:
Kathleen A. Saccopoulos
Square Footage:
800 square feet

through triangulation, relatively large spaces with minimal material, resulting in high, airy rooms. Also, the variable orientation of planes reduces the exterior surface normal to the sun's rays at any given time. Finally, the reduction of the envelope into many small planes reduces the building's scale to more human terms and contributes to its visual complexity.

The envelope itself is a sandwich comprised of a two-inch thick rigid styrofoam insulation core between one-inch cement/plaster skins. Once the foundation slab was poured the frame for each panel was built, and then all the frames were assembled to form the overall configuration. Doors and windows were set into place. Chicken wire, insulation and reinforcement were incorporated within the frame work. Finally, the exterior and interior were plastered and whitewashed. A local builder was employed for



the construction with no special labor training required.

The formal aspects of the house suggest a combination of the cerebral with the vernacular. In fact, Saccopoulos states that "some of the formal treatments can best be understood through reference to De Chirico's early treatment of form and light." In addition, "the decision to wall-in the immediate grounds was guided to some extent by the ideas proposed in Mircea Eliade's treatise on sacred and profane space, and by the need to protect plant material from omnivorous goats." It is Saccopoulos' plan to eventually build future additions, which would increase the complexity of form and space, elaborate on the definition of outdoor space, and create an idyllic compound that would eventually take on the character of a Cycladic village. ■



Political and Patriotic

Iowa Caucus Project '88 Des Moines, Iowa

With bold stroke and brilliant color Douglas A. Wells Architects transform a temporary space into an architectural banner.



Project:
Iowa Caucus Project '88
Des Moines, Iowa
Client:
Greater Des Moines Chamber of Commerce Federation
Architect:
Douglas A. Wells Architects, P.C.
Des Moines, Iowa
Project Architect:
Mark Paul Dinges
General Contractor:
Graham Construction Company
Des Moines, Iowa
Photographer:
King Au
Square Footage:
700 square feet
Cost:
\$12,600



Once again Des Moines has taken another large step toward improving Iowa's image as well as her own. The Iowa Caucus Project '88 Headquarters is, on one hand, a bright bold statement of architecture directed for the most part to the over 2,500 media people who will

infiltrate Des Moines to cover the Iowa Caucus. It is, on the other hand, as temporary as political opinion, and in that lies its beauty.

Steel studs, devoid of traditional permanent materials, have donned plexiglas, chainlink and a coat of white paint. Industrial strength visqueen is draped from the ceiling like a tent in a backyard campout. The bold stroke colors make it unmistakably political and patriotic . . . as the heartland is . . . and the use of materials lends a richness of texture to the palette that would draw a grin from Frank Gehry.

Project '88 is perhaps the first vivid architectural experience the media will have in Iowa (along with The Kaleidoscope retail center where the project is located). Housed in this red, white and blue newsstand is everything the local Chamber of Commerce and Visitors and Convention Bureau wants the media to know about Iowa and a handful of volunteers to show them the way.

Douglas Wells, who volunteered his talent and architectural services for this project, must surely have enjoyed it, even if only to have the opportunity to make a dramatic statement before the set is struck and the politicians try to keep their promises. ■

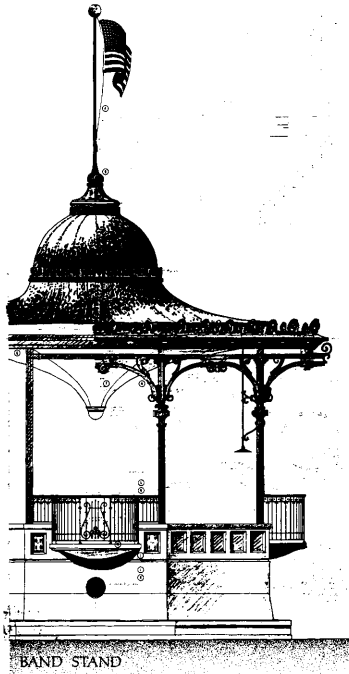


► From The Kaleidoscope retail center, the Iowa Caucus Project exposes its intent unmistakably in red, white and blue.

► Opposite.
Industrial strength plastic is draped from the ceiling in ready for the festive and frenetic Iowa caucuses in February.



Portfolio



BAND STAND

Recommendations include an historically accurate restoration of the 1911 Band Stand; reconstruction of a sitting wall around the perimeter of the central City Park; new irrigation system; sidewalk improvements; installation of period lighting and signage; and development of a direct connection to the nearby enclosed shopping mall.

The client, Main Street Oskaloosa, is developing a combination of fundraising strategies to secure funds with which to implement the plan.

Main Street Oskaloosa ▲

Shiffner Frey Baldwin Clause Architects, P.C., has recently completed a restoration and rehabilitation master plan for the historic city center of Oskaloosa, Iowa.

Hancock Woods ▼

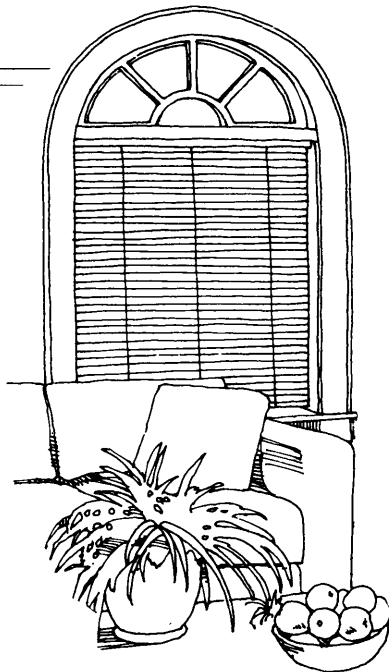
With over one million square feet, the Hancock Woods project designed by Engelbrecht and Griffin Architects will offer various types of senior housing within a grand resort hotel complex. Occupying 50 acres of land near the center of Boston, the site was broken into areas of buffer, rock outcroppings and buildable area. The main complex picks up massing and material clues from the historic back bay

area and is anchored by two towers offering upper club dining with views of downtown Boston. The base is made up of shops, dining, recreational facilities and underground parking. Walking paths will extend throughout the natural wetlands buffer that surrounds the entire project.



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- Riviera 1/2"
- Contract 1"
- Monoco 1"
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- Flex King 2"
- Tech Shades
- "Z" Shade
- Galaxy Skylight Blinds



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Faith Presbyterian Church

Construction is underway on a 7,260 SF church/education facility for Faith Presbyterian Church east of Ackley, Iowa. Designed by THE DESIGN PARTNERSHIP and bid out on a tight \$30/SF budget, the all brick veneer/wood-framed structure articulates the human scale and inviting warmth desired by the Church Board.



Redevelopment Plan for City of Dows

Accord Architecture has recently been working with the City of Dows on a redevelopment plan in the 19th Century vernacular. Accord's drawings contributed to Dow's success in receiving a portion of the state grant money. The project features the restoration of an 1888 train depot into a Visitor Center.

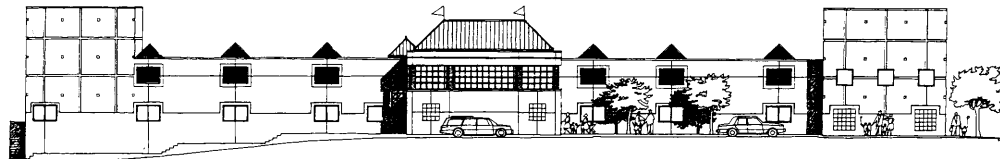


Cunnick - Collins Mortuary

This new mortuary in Davenport is the first of its kind in the Quad Cities to be located on cemetery property. The 12,000 square foot facility is currently under construction and will open in early 1988. The facility was designed by Tim W. Downing, Architect, P.C.

Iowa Methodist Medical Center Daycare Center

A former Travel Lodge Motel owned by Iowa Realty on Grand Avenue in Des Moines is on taking a new face and function. The new design for Iowa Methodist Medical Center by Shiffler Frey Baldwin Clause Architects, P.C., includes classroom space for 140 children on the first floor, removal of the third floor, and a secured outdoor play area at the existing second floor level.



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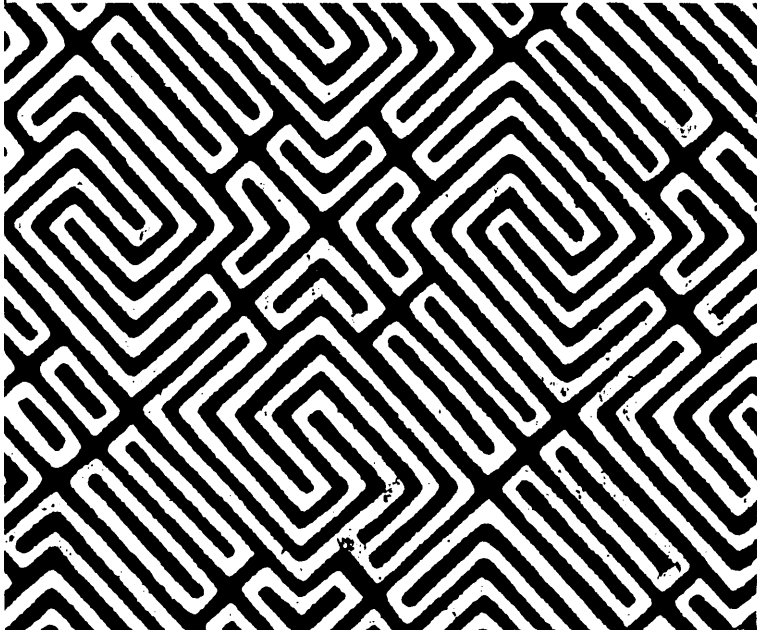
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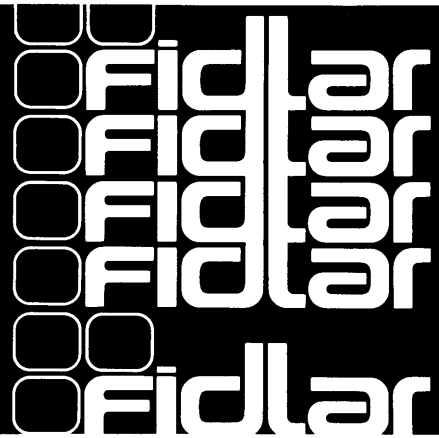
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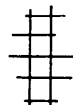
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▼ Nuclear Survival?

When the Federal Energy Management Agency announced last year that billions of tax dollars were to be set aside for the construction of nuclear survival shelters for selected government officials, the Northern California Chapter of Architects/Designers/Planners for Social Responsibility graciously responded with a competition to design them.

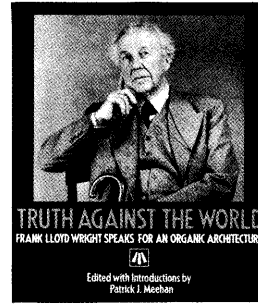
Among this competition's Honor Award recipients was an entry by a Des Moines team - Group IV (Tim Hickman, Phil Hodgkin, Paul Mankins and Christos Saccopoulos.)

The intent of the competition organizers was to expose the absurdity of such a government program by providing a format for designers to comment on the oxymoron: Nuclear Survival. A jury consisting of architects Mark Mack and Cathy Simon, artist Robert Arneson, designer Barbara Solomon and architectural critic Allan Temko selected 5 entries which best exemplified this viewpoint.

The entry submitted by Group IV described, in both written and

graphic form, five pyramidal cities. In a narrative style reminiscent of Italo Calvino's *Invisible Cities*, the distinct culture of each city is revealed. These cultures result from various aspects of post Apocalyptic life ranging from a society whose life revolves about the manufacture of perfume - a response to the stench of death - to one that has adopted a "skeleton year," each day of

which commemorates a human bone. Amongst them we find a militaristic culture, about to manufacture the bomb necessary to blow all other pyramids off the map. The competition attracted 160 registrants from across the United States and Canada. An exhibition of selected entries ran through May at the San Francisco AIA Chapter office.

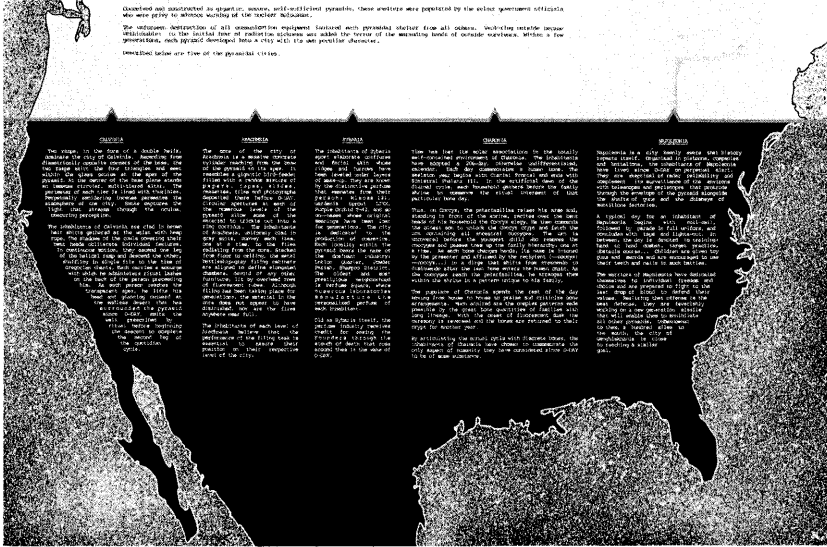


Frank Lloyd Wright - Orator and Philosopher

Frank Lloyd Wright was opinionated, controversial and brilliant. His ideas about architecture, art and life continue to affect our culture in countless ways.

In TRUTH AGAINST THE WORLD: *Frank Lloyd Wright Speaks for Organic Architecture* (\$39.95, May 14, 1987, Wiley and Sons, New York), Patrick J. Meehan brings together for the first time all of Mr. Wright's major speeches on topics ranging from the absolute nature of beauty to the human condition.

Meehan has carefully selected Wright's 32 most important speeches in TRUTH AGAINST THE WORLD, including three published for the first time. Wright emerges as a polished, seasoned and dynamic orator whose comments seem as pertinent today as they were then. The speeches are illustrated by over 300 photographs and drawings.



HARMONY

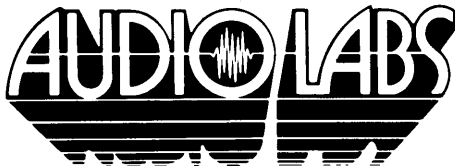


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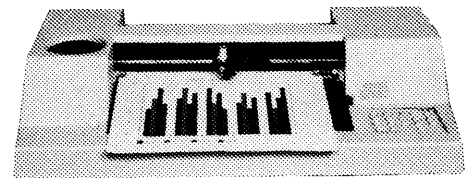
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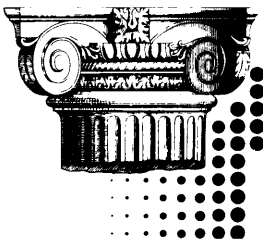
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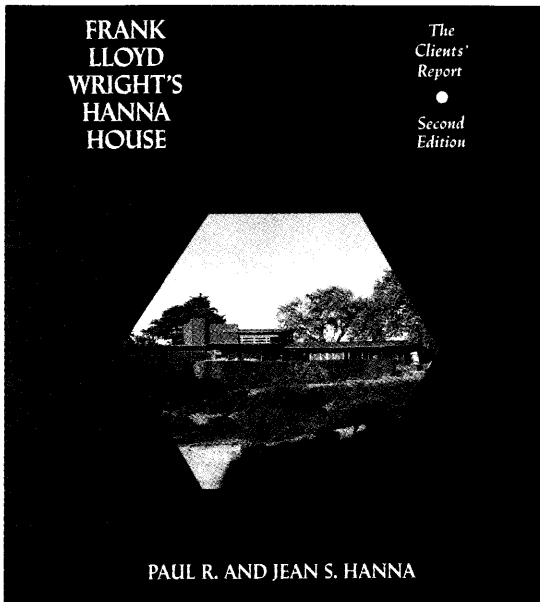


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Women in Architecture ◀

"That Exceptional One: Women in American Architecture, 1888-1988," an exhibition highlighting women's contributions to architectural design, practice, and theory, opens at the 1988 AIA National Convention, Javits Convention Center, New York City. It will be on view at the convention center through May 18 before traveling to 14 major cities during a three-year period.



Wright's Victories and Frustrations ◀

"All forms stand prophetic, beautiful, and forever in so far as they were in themselves embodies." Frank Lloyd Wright

Frank Lloyd Wright's Hanna House: The Clients' Report by Paul R. and Jean S. Hanna captures the essence of Wright's remark. It was this statement that inspired them to commission Wright to design a house that would satisfy their esthetic ideals.

The Hannas tell, with meticulous detail and privileged insight, of the victories and frustrations in working with Wright and of the 50-year history of the famous honeycomb house they donated to Stanford University in 1974.

Originally published by the Architectural Foundation and MIT Press, the book has been reissued by Southern Illinois University Press. (148 pages, 125 b/w illustrations and 12 pages of color plates, \$29.95 cloth, \$17.95 paper.)

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outside teams of A/E's and other specialties; and a trend to national account marketing are among findings disclosed by a recent investigation of A/E management and marketing practice coming up ten years from now.

The study was sponsored by the *Professional Service Management Journal* and *A/E Marketing Journal*.

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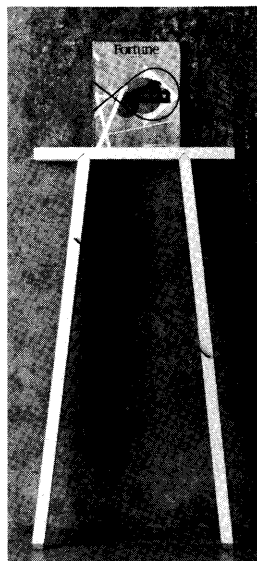
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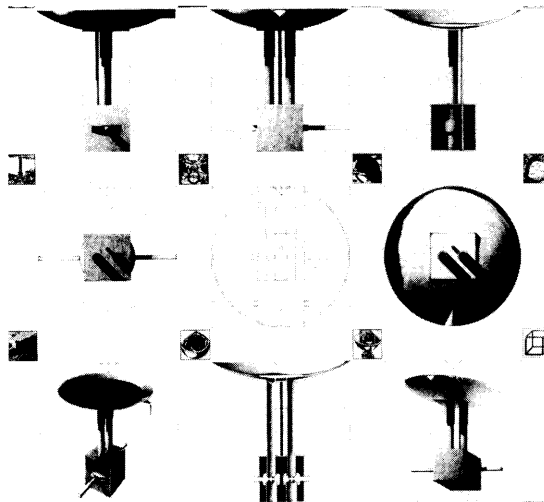
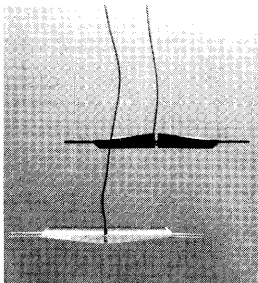


Two Legged Table ◀

Originally conceived to display art work for a graphic designer, this piece was the first collaborative effort from John Randolph and Bruce Tomb. Resting against the wall, the table grips the floor with rubber feet (on hard floors) or steel spikes (on carpet). The straightforward design relies on gravity alone to secure the top and triangulate the assembly. Constructed of whitewashed/waxed maple with a hotrolled rusted steel rod cross brace. 24" w x 6" d x 48" h. From 100A, San Francisco. ■

▶ **Copernicus**

This ceiling version of Piotr Sierakowski's design for Koch + Lowy evokes starship imagery as it seemingly floats through space. Suspended, to provide up or down direct light while dispersing a patterned light through small perforations in the back. The shade, offered in matte aluminum or black finish is 32" l x 2" w x 3" h. ■

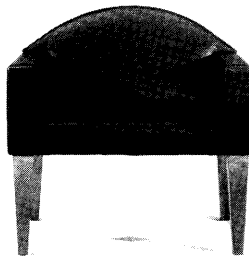


The Mundus Faucet ◀

Designed by Laird Robertson and Jeff Latto the "Mundus" was one of three first place winners in a design competition for water delivery devices sponsored by Delta. Taking its name from the Latin term, which refers to the world embodying both earthly and celestial orders, the faucet's design uses as an ordering principal the natural circulation of water beginning from the earth, ascending to the celestial realm only to return back to the earth. The result is a tripartite division, between the source, supply and display of water. The source is a brushed stainless steel cube, from this copper supply and drain pipes extend vertically and copper hot and cold levers extend horizontally. The final stage is the "celestial" bowl which presents water in its reflective state through a steady, refined stream. ■

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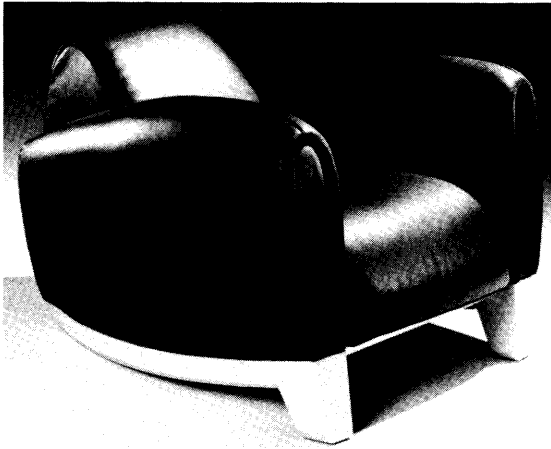
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► **Bugatti**

A 1987 jury selection in *Industrial Design's* prestigious Annual Design Review, Bugatti borrows its name from the 1929 Grand Prix de Monaco champion.

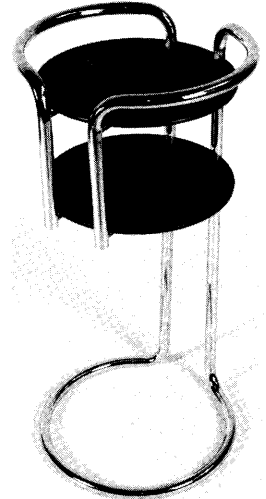
Designer Franz Romero pays tribute to an archetypal symbol of a golden age capturing the spirit and mood of that era with this overstuffed chair. Bugatti parks on a hardwood base, available with either matte black opaque finish or natural oak stain from deSede of Switzerland through Stendig. ■



Photograph by Maje Waldo

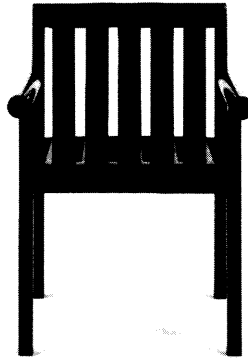
► **Objects Stand**

One of the first products of Italian design in the thirties, the "Objects Stand" constructed of industrial materials and shapes features a continuous chrome plated steel tube connected by two round tops. Designed for the display of objects, the stand itself in its simplistic form, is perceived as an object. ■



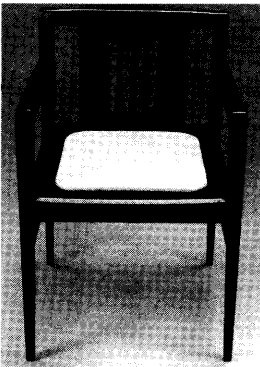
◀ **Stiletto**

Designer Neil Komai and Joseph Ricchio of Inova Product and Graphic Design, Inc. willingly recall the efforts of the Vienna Secession with this strikingly simple and expressive armchair. A cut-out stiletto motif echoes the form of the lightly scaled tapered legs and contrasts the precisely right-angled arms and back. Available through Stendig. ■



◀ **The Garden Chair**

Designer Andrew Belschner brings the qualities of classic outdoor garden furniture indoors by assembling the basic elements in a sophisticated way. Cylindrical forms define the arms and back with contrasting simple rectangular shapes forming the legs, seat and back. Available with upholstered seat from Bernhard. ■



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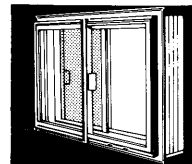
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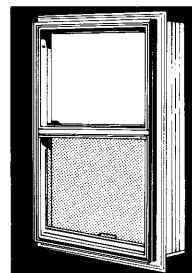
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