

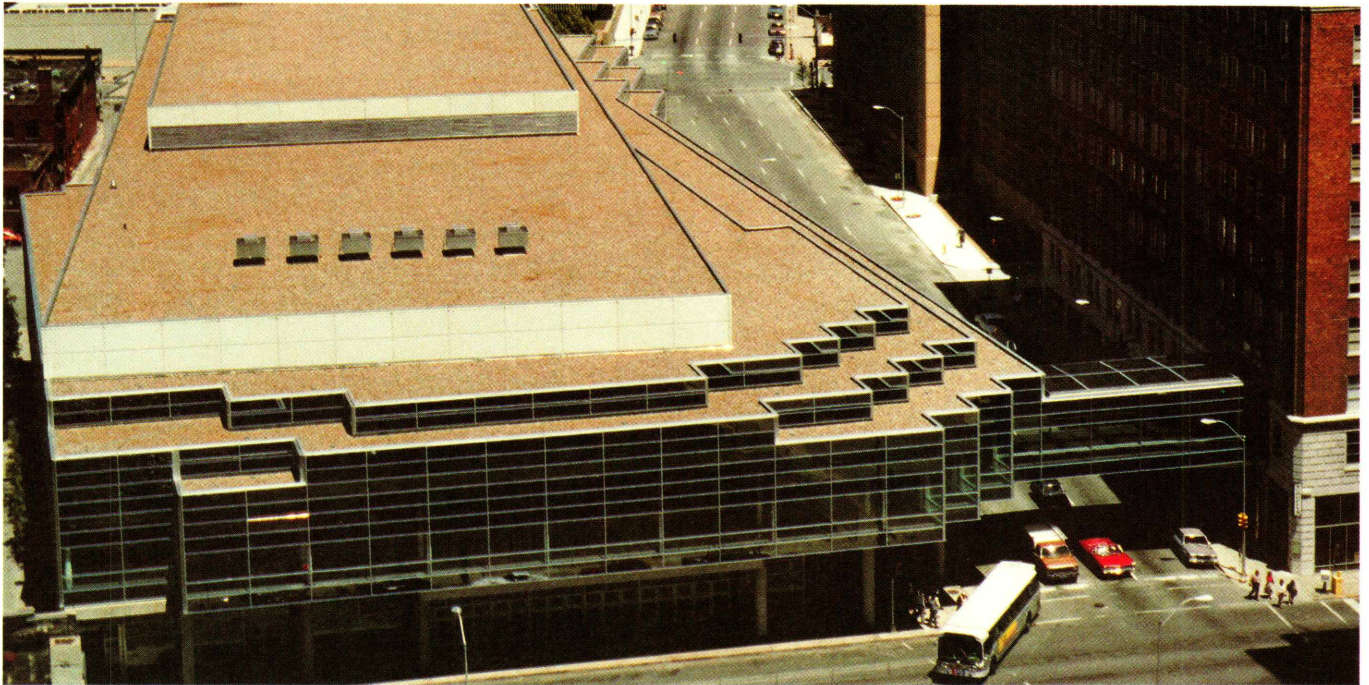
Iowa Architect

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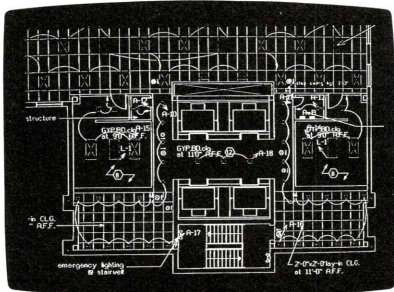
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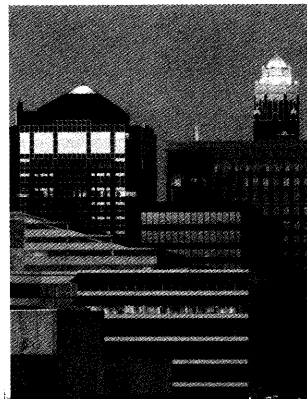
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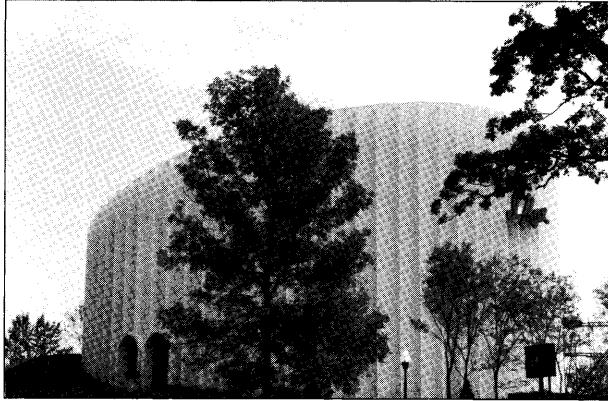
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The Urban Center
Des Moines, Iowa
Photo
Farshid Assassi

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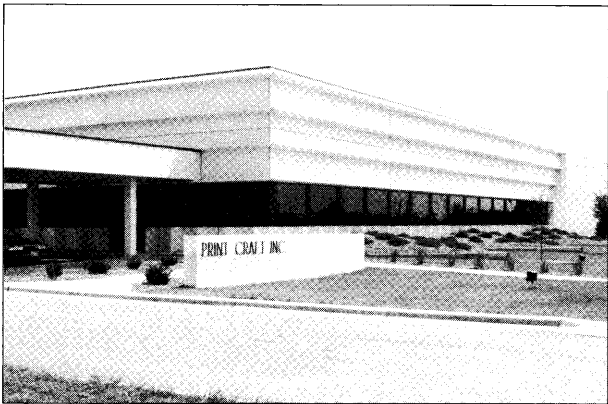
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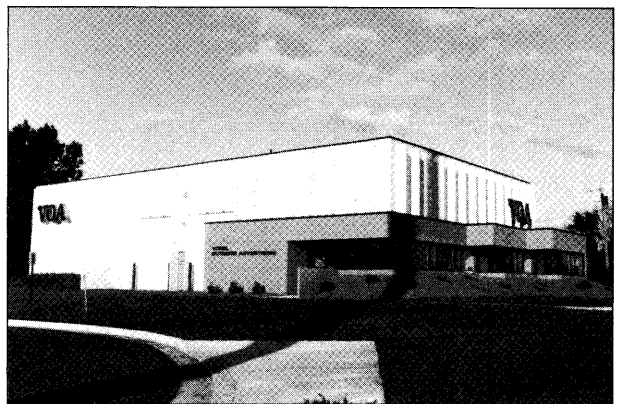
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Proposals for the Typical House!

Allan Wexler's expressed affection for toys and his celebration of the "act of building" was clearly evidenced in his recent show at the Ronald Feldman Gallery in New York. Formally trained, first as an artist then as an architect, Wexler continues to work as artist/architect and carpenter through the hands-on craft of the saw, hammer and nail. Sculptural in nature, this small sampling of work from 1985-88 synthesizes architectonic notions with abstraction and wit.

Not unlike a child with toys, Wexler manipulates structure and space while playing his own intimate game of scale. In "Little Office Building #2" the scale is reduced to that of closet, which unfolds to form a screened workstation.

Little Office Building #2, 1987 Pine and Enamel



In "Scaffold Furniture for Dining", the ritual of eating is elevated such that each piece of the dining set requires its own structure. The "Chair Building #2" enlarges the scale of the chair to that of a building complete with enclosure and operable windows. Wexler introduces yet another layer of scale through the expression of connections and fasteners required for construction.

This exhaustive exhibition entitled "Small Buildings, Furniture and Proposals for the Typical House" also included 68 altered photocopies of the plan of a typical suburban house, plus models of 25 of the proposals. Said Wexler, "Whenever I do a project, I want people to know I spent a lot of time on it." In "Chair-a-Day" this readily acknowledged debt to the act of construction has so consumed Wexler that he spon-

taneously constructed one chair per day for 15 days, beginning each day and chair with a fresh thought. This type of ambitious and healthy exercise in design is one that we could all benefit from in our continuing efforts to stimulate new and refreshed ideas.

MARTIN SMITH

Chair Building #2, 1988 Teakwood

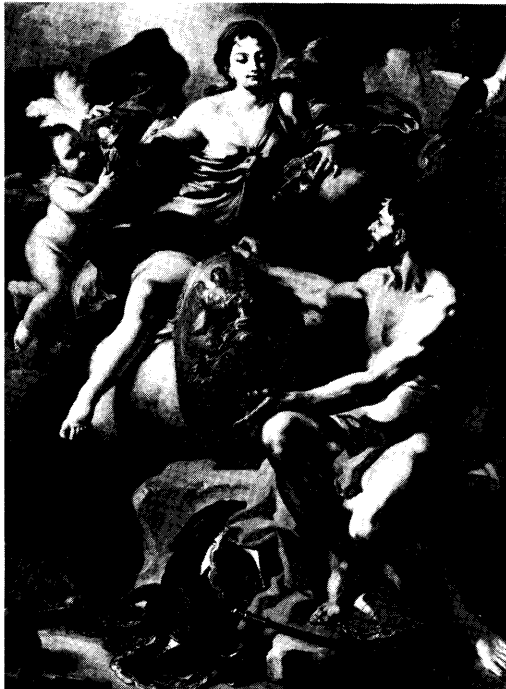


Scaffold Furniture for Dining, 1988 Wood and Mixed Media



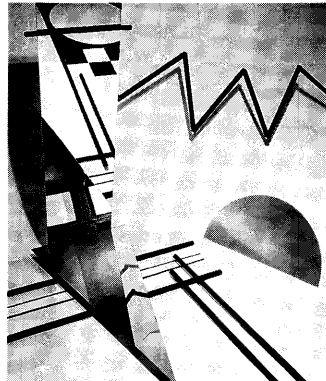
Courtesy Ronald Feldman Fine Arts, New York
Photography: D. James Dee

The Arts



Neapolitan Painting at the Nelson-Atkins

"A Taste for Angels: Neapolitan Painting in North America, 1650-1750", will appear at the Nelson-Atkins Museum of Art in Kansas City, Missouri from April 30 through June 12, 1988. The exhibition examines the work of six Italian baroque painters who, during their lifetime, were considered to be among the leading artists of Europe. The paintings feature various religious and mythological themes and were gathered from private, public and institutional collections throughout the United States, Puerto Rico and Canada.



Photography Exhibition at the Des Moines Art Center

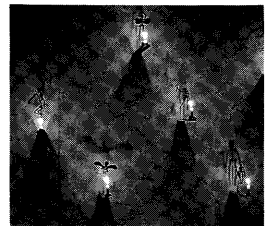
Over 300 photographs by 113 artists will be featured in the exhibition "Photography and Art: Interaction Since 1946," at the Des Moines Art Center May 7 through June 26, 1988. The exhibition illustrates, for the first time, how photography evolved and entered the mainstream of fine art. Included are works by artists such as Ansel Adams, John Baldessari, Bill Brandt, Robert Rauschenberg, Ed Ruscha, Lucas Samaras, Cindy Sherman, Jerry Uelsmann, and Andy Warhol. Curated by Kathleen McCarthy Gauss and Andy Grundberg, the exhibition is comprised of photographs from various public and private collections in the United States and Canada.

Acquisitions — Boltanski

The Des Moines Art Center has recently acquired the sculpture "Shadows, 1987" by French artist Christian Boltanski. The work is composed of found metal materials which form marionette-like skeletons, human shapes and heads, each silhouetted by a candle.

Boltanski's art exists outside

current trends in contemporary European art. His use of a complex system of person mythology and simple found materials alludes to the work of such artists as Joseph Beuys, Mario Marz and Jannis Kounellis. This work was purchased with the Melva and Martin Bucksbaum Director's Discretionary Fund for Acquisition and Innovation.



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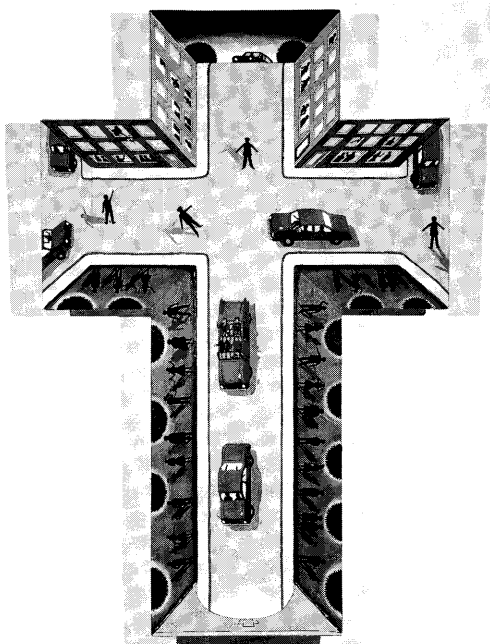
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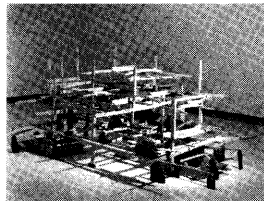
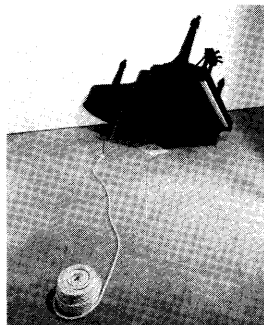


Sculpture Inside and Out

An exhibition of contemporary sculpture will be on display at the Walker Art Center in Minneapolis through September 18, 1988. "Sculpture Inside Outside" will include nearly 100 objects, of which roughly half were commissioned expressly for this exhibition.

Exhibition curator and Walker Art Center Director, Martin Friedman, has concentrated the show on four dominate trends that emerged in sculpture in the post minimalist era: figuration, organic abstraction, architectural abstraction and transformed objects.

The exhibition features work of seventeen young American sculptors most of whom have come to prominence in the 1980's. The work will occupy four of the Walker's indoor galleries, as well as two outdoor sculpture plazas in the museum's soon to be completed sculpture garden.



Big Witness (Living in Wishes)

The Madison Art Center's State Street Gallery will present "Big Witness (Living in Wishes)", an installation by West Coast artist and musician Terry Allen from May 28 through July 24, 1988. The mixed media environment documents America's Vietnam war experience through audio, as well as visual images.

Allen has a history of commenting on the repercussions of the Vietnam Conflict; his 1983 series, "Youth in Asia", which incorporated written fragments, graphic images and artifacts helped gain him national artistic acclaim.

Craft Design at the Octagon

The Octagon Center for the Arts in Ames, Iowa will present "Work by the Iowa Designer Craft Association" June 5 through July 24, 1988. The exhibition includes works in all craft media by members in Iowa's oldest and largest craft organization.

PAUL MANKINS

Paintings By Roger Brown

Chicago artist Roger Brown will be the subject of a major retrospective exhibition on display at the Des Moines Art Center April 29 through June 12, 1988. The exhibition includes 49 paintings and 4 painted constructions focusing on

contemporary events and the American scene.

Organized by the Hirshhorn Museum's public affairs officer, Sidney Lawrence, the exhibition traces the 45-year-old artist's career from his emergence in the late 1960's as a so-called Chicago Imagist to the present day.

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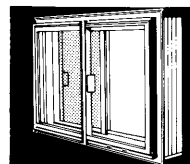
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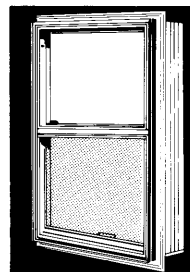
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Portfolio



Wesley Acres Retirement Community Wesley Grand Apartments Des Moines, Iowa

Exterior enclosure is completed for the 65 apartment complex of one, two and three-bedroom apartments for people 55 and older. Apartments are customized for each resident, and ownership is in a coop concept.

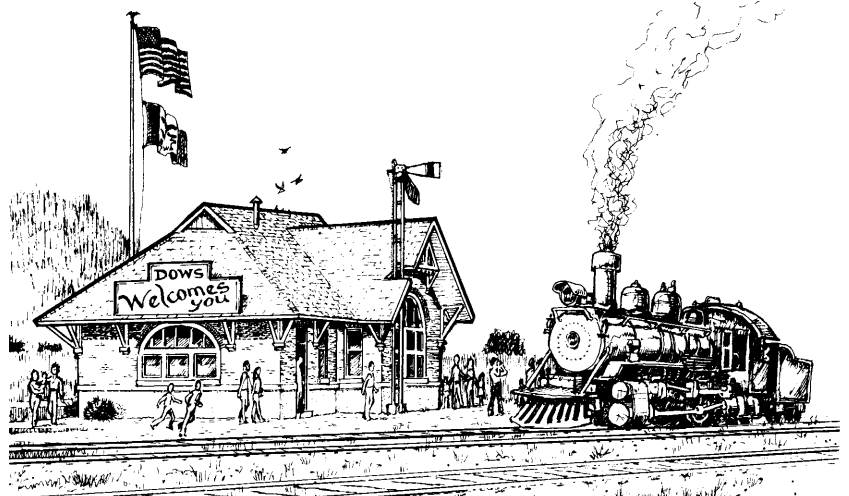
The building is framed with post-tensioned concrete, poured in place, which enabled the contractor to maintain his schedule, and reduce the cost of framing.

Garages for all tenants are contained within the building. Architects for the project were Woodburn and O'Neil.

Dows Depot Welcome Center Dows, Iowa

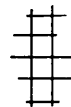
The 1896 brick train depot in Dows is currently undergoing rehabilitation which will place the building back into active public use. The depot will reopen in July or August as a Welcome Center to tourists traveling within Iowa. Accörd Architecture Company of Mason City prepared drawings for

the Dows Chapter of the Wright County Historical Society used in submitting a proposal to the state for grant money. The depot is one of ten sites around Iowa granted an award. Additional community revitalization is also being conceptualized by Accörd and will be implemented as tourism traffic contributes to the community's economy.



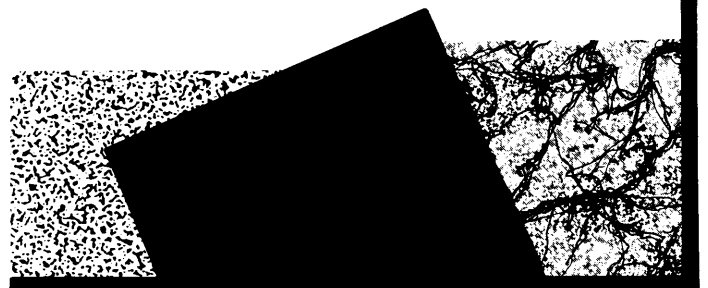
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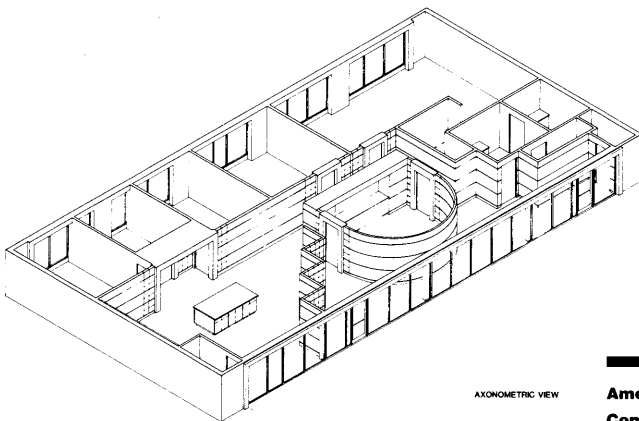
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**Graphics Consortium
Des Moines, Iowa**

Construction has begun for new offices to house three graphics related firms. The 3400 square foot area will provide four offices, one computer room, a work room, a common conference room, and a common secretarial/reception space. Glass block is being used as an accent material along with oak banding and trim and drywall. Architect for the project is Walker-Metzger Architects, P.C.



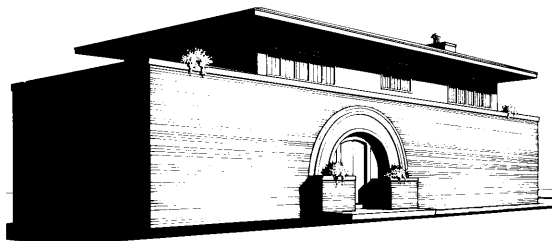
AXONOMETRIC VIEW



**Indianola City Hall
Indianola, Iowa**

Frevert-Ramsey-Kobes, Architects-Engineers, Inc., is in the construction documents phase of an addition to the Indianola City Hall. The 16,500 sq ft. facility, which will house the Police, Fire and Parks and Recreation departments, will incorporate most of Indianola's City Offices in one central location.

The \$920,000 addition will echo the original building's character with matching brick, concrete, and curved forms and will feature a new clocktower. Bids are scheduled to be received in August 1988.



**Ames City Hall and
Community Center,
Ames, Iowa**

Ames voters approved by 85% the renovation of the former Central Junior High School to a City Hall and Community Center. Frevert-Ramsey-Kobes, Architects-Engineers, Inc., are in the design development stage of this \$6.85 million project.

The 100,000 sq. ft. building will

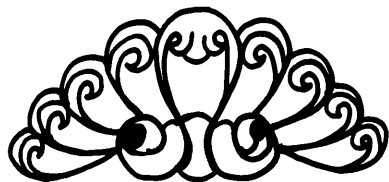
consolidate city services presently at 5 locations in Ames. The original exterior character of the 1938 building will be restored. Extensive remodeling of the interior will include the gymnasium and auditorium. Landscaping of a courtyard and parking areas on east and west sides is planned. Construction will begin this fall.

**David & Cindy Peters
Residence
Mason City, Iowa**

A residence in the Prairie School vernacular will be completed this spring for David and Cindy Peters in Mason City, Iowa. Accörd Architecture Company used many Prairie

School idioms such as a strong horizontal line, deep overhanging roof, mullioned casement windows and custom designed light fixtures. The living area is on the second floor with decks flanking each end. Bedrooms are on the ground floor facing away from the street for privacy.

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Mason Contractor: J & E Duff



Arlington Plaza
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Associate Architect: Phillip Kupritz & Associates
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“ . . . because we became aware of numerous problems currently being experienced by other developers after using steel stud exterior wall systems. Also, we became aware that there was **no** cost savings using steel stud backup, as reported. In fact, both of these projects were designed and drawn for brick veneer with steel stud backup — but we ended up with brick and block because it was less expensive. As an architect, working for very cost conscience developers, we take pride in, and back up, all of our work. The problems that could occur in a steel stud exterior wall system, such as deflection, corrosion, and condensation, added to our decision to switch back to traditional brick and block wall systems. In our opinion, we not only maintained the integrity of our design by using brick and block, but reduced our construction cost as well.”

— Phillip Kupritz



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Speculative Office Buildings—

Nothing Special?

If one were to conduct a search for outstanding examples of Midwestern architecture, speculative office buildings would not head the list of potential candidates. This is due in part to a lack of user-specific requirements associated with other more conventional building types. Generally, successful responses to these specific internal requirements form the basis for recognized design excellence. Speculative office buildings are not specific, rather, they are designed to appeal to an 'Omni-tenant' — a tenant who is yet unknown and whose needs are not defined.

Despite this putative limitation, excellent examples of speculative design continue to be developed. Success in this genre does not hinge on internal requirements, as they are practically nonexistent, but on external conditions. The most successful speculative projects grapple with problems of site, campus, and urban planning in sympathetic and often inventive ways. They display an affinity for their environment — an ability to strengthen the unique "placeness" of their surroundings.

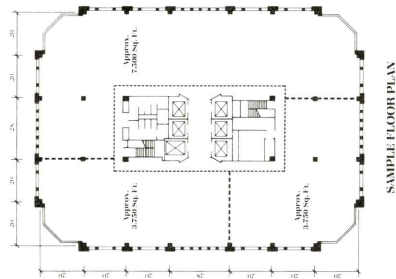
On the pages that follow are a few examples of office buildings, all built on a speculative basis, which address this greater issue of context with various degrees of success, not by superficial panderings to the style of neighboring structures, but through insightful identification of the specific qualities of their site. They represent solutions which find their strength in reaching out. Regardless of where they are located — a dense urban environment, a hospital campus, a revitalized historic district — each makes a positive contribution to the character of its surroundings, a contribution which, in part, helps clarify where one 'place' ends and another begins.

Paul Mankins/Tim Hickman

Hub Tower Des Moines, Iowa

Attracting a Sophisticated, Upbeat Clientele

By meeting challenging design criteria: Clear and understandable organization, sensitive contextual response and the provision of an identity, The Hub Tower was able to become a successful and rentable office building in the heart of Des Moines, and it did so without the benefit of an extensive budget.



- Project:**
Hub Tower
Des Moines, Iowa
- Architect:**
Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa
- Developer:**
Hubbell Development Company, Iowa Resources
- Contractor:**
Weitz Company
- Size:**
340,000 square feet
- Photographer:**
Farshid Assassi

The mixture of reflective and tinted glass, spandrel and brick give the tower's relatively flat facade high definition. ▶

The tower as seen down Walnut from the East. ▼



By their very nature, speculative office buildings must be sensitive to payback and costs. Yet, they must compete for attention — a dichotomy that puts them among the greatest of design challenges. Hub Tower in downtown Des Moines meets all these challenges with style and finesse.

Hub Tower is one of three main elements in what is popularly known as "The Kaleidoscope" in downtown Des Moines, a two-by-1/2-block mall containing one of the city's best known restaurants at one end and a 20-story professional office building at the other. Hub Tower is that office building.

The entire complex is a happy mixture of light, sound, color and patterns. Looking at it from outside, it looks somewhat like a medieval compound or an old Army fort built of Legos with the obligatory tower at one end, a smaller tower at the other, and two capped pillars heralding the entrance.

Hub Tower itself is uptempo yet businesslike, like the professionals it is designed to attract. Some of Des Moines' best and brightest reside here. For such a structure to be a success, there are certain criteria an architect must meet.

Location Is Most Important

Downtown Des Moines retail is defined by two traditional magnet stores — Younkers at one end and Penneys at the other. What the city needed back in 1983 was infill retail connecting these two stores to attract large numbers of people. Thus, the Kaleidoscope was created. Positioned at a point where seven of the city's skywalks converge, it is the most highly trafficked retail area in the city. Approximately 15,000 to 17,000 people pass through here on a typical day.

Address is critical to a high image, so the position of Hub Tower was a controlling factor in the Kaleidoscope project. From the beginning there was only one logical choice — the corner of 7th and Walnut, on a direct route between two of the city's tallest office buildings — the Ruan Center a block to the north, and the Financial Center across the street south. Hub Tower's main entrance faces the Financial Center plaza and the new Walnut Transit Mall. A pleasant

urban space is given shape by the axial massing of the two towers. As it nestles into the center of the city, Hub Tower is still open for views and daylight, and it helps make a nicely varied skyline grouping of traditional, late International and post-modern styles. Most important, it is readily accessible to a critical mass of people — a crossroads drawing from all directions. Four skywalks converge here at what is probably the heaviest pedestrian concentration in the state.

Give Tenants What They Want

Among the necessities of a speculative high-rise office building is that interior spaces be flexible enough to allow efficient layout and also have sufficient window area.

First, don't encumber the layout with structural columns that inhibit the free flow of space. Hub Tower achieves this by limiting the interior structural columns to the narrow ends of the building — the large open areas at either side of the elevator core are unencumbered with columns.

Next, provide sufficient perimeter to allow enough windows for the large number of offices required in a professional office building. It is necessary to do this without making the floors too large or deep and creating too much interior area which is less desirable to use or rent. The windows should be generous and adaptable to both traditional and contemporary styles of interior furnishings. The Tower's large individual windows provide that flexibility which is often not available with the large expanses of glass in contemporary office buildings.

To further attract the desired clientele, the building features one level of underground parking, competitive rent, and a gracious atmosphere in terms of entrance, elevators and ceiling heights.

Add Something Special

Hub Tower was not destined to be the tallest building in Des Moines; nor was it to have an atrium. What, then, would differentiate it in a competitive market? What would make it more interesting, more enjoyable?

The answer: Corner bay windows for spectacular views. Like all good answers, this one had a host of good things going for it: (1) With



HUB TOWER



The tower takes its place in the skyline. ▲

the broad glass area broken only by narrow aluminum mullions, the bay windows offer a panoramic column-free view. (2) The material change and chamfered profile of the corner bays create a strong vertical line and decrease the profile of the building making it look taller, (3) Cutting back at the corner bays and eliminating the typical corner column actually costs less per square foot to build.

Be a Good Neighbor

Relationship to the environment is critical in good design. Structures that set the context for the Hub Tower include the venerable Equitable Building, granddaddy of the Des Moines skyline (completed in 1924); the Financial Center, a sleek soaring tower mass in gray glass (1974), and Younkers department store (portions of which date back to 1889) with its rich traditional detailing and ornamentation.

Hub Tower fits compatibly in this context — a strong contemporary image with a sensitive nod to the past. Building materials are borrowed from neighboring buildings — a delicate blend of traditional brick, glass, and aluminum. At streetside, the entire building and Kaleidoscope complex is organized in half-block modules, the typical scale for downtown Des Moines, so when you're walking along the rhythm is not jarringly interrupted.

But a true mark of the building's integrity is a rich, yet simple detail — ten lion's head medallions evenly spaced along both street fronts of the building at third floor level where they can be seen from the street as well as from inside tall neighboring buildings. Not just superficial ornamentation, these medallions have a history:



Lion medallions cast in memory of the Empire Building. ▲

The lobby, a highly finished granite floor and large scaled custom chandelier. ►

They were cast from originals that once decorated the seven-story Empire Building which stood at this site for over 80 years before it was torn down to make way for this complex. So, the building — even though it's new — has a sense of history and of place.

Individual Character

Looking across Des Moines' skyline, Hub Tower is immediately recognizable by its green pyramid cap. Borrowed from the eight-sided, ornate top of the Equitable Building, the pyramid shape is simplified and reused in Hub Tower giving it a special identity. It's a classic shape, yet economic and clean. Skylights allow a backlit glow to the shape after dark.

At street level, a framework of colorful plaster and tile serve to visually enlarge the window areas, giving the wall more interest and a more human scale than a broad expanse of brick would.

At the entrance, all visual elements of the building are synthesized — the expression of structure and columns, framed openings over doorways, intricate geometric patterns repeated in surprising places. Instead of plebian bricks and mortar, granite in subtle colors of rose and gray frame the exterior entrance and grace the lobby within, much as it does in the neighboring Equitable Building.

Organization That Is Clear and Understandable

Arranged in four-foot modules, the exterior features a rigorous mathematical organization of windows and columns which belies its varied

use of materials and patterns. The center of each window mullion falls in a four-foot grid, whether it's the wider brick mullions or the almost invisible aluminum ones. Alignment with this interior planning grid coordinates the mullions with office partition locations and ceiling layouts.

By analyzing the exterior design of Hub Tower, you get a good idea of how the interior is arranged. The first two floors are set apart by plaster-framed punched windows outlined in green, terra cotta, and buff. The third level has a row of individual windows punched in the brick wall which is capped with the row of lion's head medallions signaling the top of the bottom levels. From here up to the 18th floor the typical fenestration is the classic triple windows — one big flanked by two small — with a row of six small windows reinforcing the center bay of the building. At the top a two-story band of glass and aluminum ties the corner bay windows together and is capped by the green metal pyramid.

On the interior of the first two levels are retail stores designed to attract off-the-street and off-the-skywalk traffic. The third floor is a transaction level designed to house a service-type business that requires daily interaction with the public. A stock brokerage is located here. The mid-section of the building is 14 floors of professional offices with elevators running up the center. Layouts on all these floors are comprised of corner offices for executives or conference space, with individual offices ringing the perimeter around the support stations in the center.

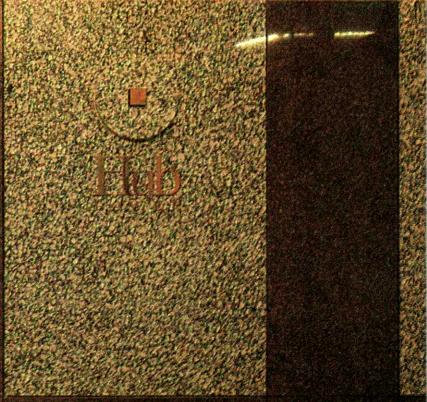
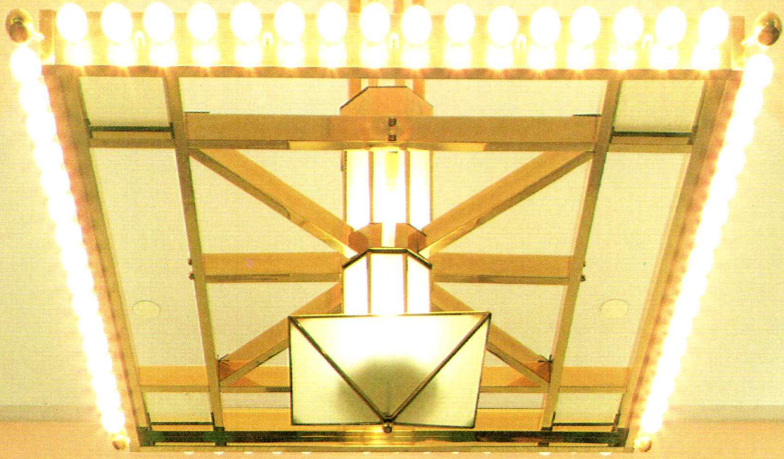
The 20th floor is occupied by corporate executives of Equitable Insurance Company. Views from here not only offer a spectacular panorama of the capitol and the river, but a close-up, almost surreal view of the top of their own Equitable Building in all its rich terra cotta detailing.

Even the pyramid at the top of Hub Tower is not without a practical function — it houses equipment for the elevator and other mechanical systems.

All in all, Hub Tower is a skillful blend of the contemporary and the classic, a style that begs to be called post-modern. But is it?

"I would like to think of it more as just an evolution and a response to the requirements of the project," says Cal Lewis, who led the design team. Certainly, the post-modern influence allowed us to think we could blend the contemporary with the traditional, and it reminded us of the impact of color, but Hub Tower is less a result of trying to copy a style than it is allowing us to look with broader perspective on potential solutions." ■

Linda Hunter is a free lance writer living in Des Moines. She is a regular contributor to a number of design and professional remodeling magazines.



Iowa Methodist Medical Center Office Building Des Moines, Iowa

Maximizing More than Space

Placed within the complex and constantly growing environment of the Iowa Methodist Medical Center campus, this new office building achieves more impressive results than its straight forward exterior admits. The building's spacious atrium and effective site planning create more for the hospital than office space; by successfully linking the buildings it creates much needed coherence and a sense of space.

Project:

Methodist Medical Plaza II
Iowa Methodist Medical Center
Des Moines, Iowa

Client:

Graham Investment Company
Des Moines, Iowa

Architect:

Frey Baldwin Clause Architects, P.C.
(Formerly Shiffler Frey Baldwin Clause)
Partner in charge, Douglas Frey; Design Team — Kevin White, Mark Rees

Interior Designer:

Frey Baldwin Clause & Graham Interiors

Photographer:

Farshid Assassi
Assassi Productions
Santa Barbara, CA.

General Contractor:

Graham Construction Company

Special Consultants:

Mechanical: Cutler Corp.
Electrical: Baker Electric

Square Footage:

102,000 S.F. (Total Gross)

Total Cost:

\$5,800,000 excluding tenant improvements

Iowa Methodist Medical Center is a vast health care facility resting on 40 acres of land within the heart of Des Moines. The hospital alone occupies 1,400,000 square feet and employs over 2,700 people.

To meet the ever growing needs of the medical center, additional medical office space was required. That demand resulted in a speculative office building that not only affords 98,000 square feet of rentable space, but also provides outpatient entry to the entire hospital complex via a 9,000 square foot atrium.

Privately developed but constructed on hospital land, the building is knit into the existing fabric of the center, both physically and organizationally, according to the hospital's master growth plan.

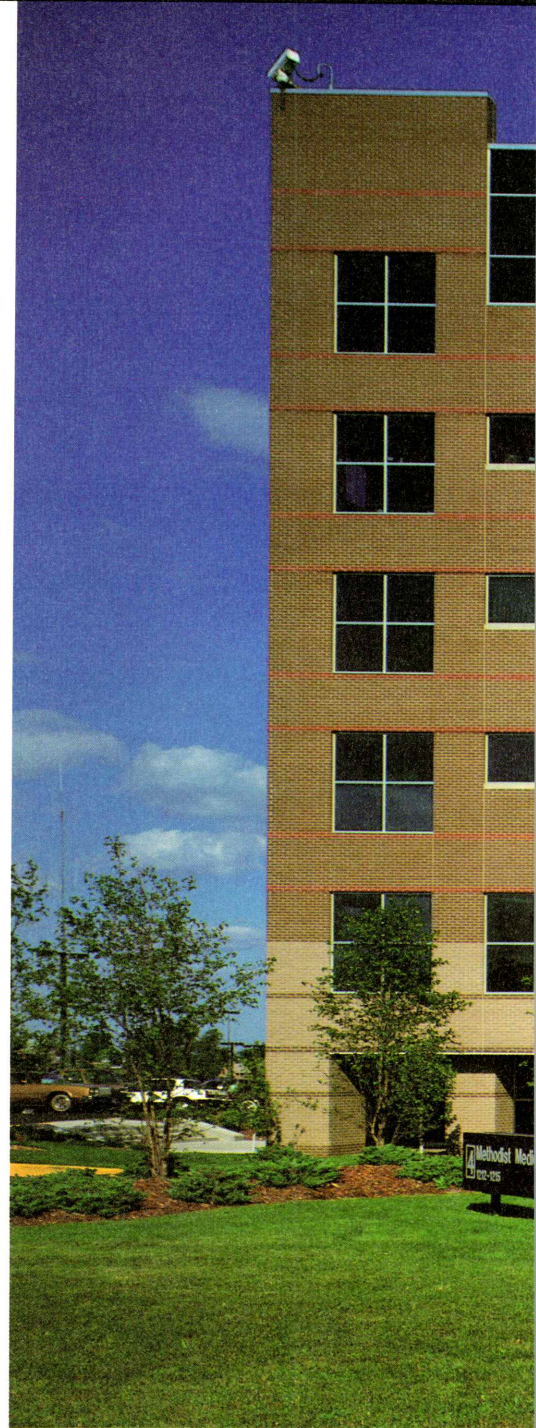
Often "spec buildings" offer a generic look because of the nature of the motive behind the design; that of maximizing rentable space. The exterior skin becomes very thin because of the way rent is calculated. The interior services, stairs, elevators, etc., are minimized.

To avoid the standard strip window look, architect Douglas Frey, of Frey Baldwin Clause Architects, formerly Shiffler Frey Baldwin Clause, sought to harmonize the project with its surrounding structures. Using a precast concrete structure with brick masonry cladding and tinted insulating glazing, the building's exterior materials and forms bring into play prevalent aspects of the hospital complex.

The building's facade is broken into vertical elements by variations in brick color. The

The west entry to the atrium. The brick colors of the building harmonize with the existing buildings in the facility. ▶

The spacious four story atrium punctuated by large windows on the east and west. ▼



generous use of square windows, particularly at the corners, gives this long, rectangular building a sense of its boundaries.

Inside the four story atrium, one is immediately impressed with its generosity of space. Though this space does not produce revenue, it does produce a calm and tranquil environment for the many who pass through it.

Both the east and west end of the atrium are dominated by a massive group of nine windows framed by 12 square windows individually outlined, creating a checkerboard pattern. The outer windows are bordered by opaque glass blocks that extend from floor to ceiling.

Three balconies, each representing a different geometric shape, overlook the atrium on its north side.



The interior walls are bathed in a soft eggshell color. Columns are covered in a subdued shade of russet. That same hue is used as an accent color on the walls. The repeated use of square patterns in the carpet, columns, walls and windows has a unifying effect and humanizes the atrium space.

The office building currently houses some 31 health care clinics. Clinics range in size from 1,100 square feet to 8,000 square feet. The hospital's administrative offices occupy nearly 9,000 square feet.

From the east end of the atrium one enters a low ceiling space that directly adjoins the hospital complex. A pyramid shaped skylight, highlighted by colored metal beams, opens up the area and serves as its focal point. A directory-in-the-round

guides individuals on their way.

From this crossroads, a serpentine hall leads to the Des Moines Child Guidance Center. An undulating effect is created with opaque glass blocks. This wavy wall was done with the thought of creating something visually enjoyable for the many children who pass through the corridor. The filtered light adds a special, soothing touch.

The facility's circular driveway is highlighted by a large concrete canopy, which is accented by four columns. The canopy is situated at a right angle to the building, creating a knuckle space for those being dropped off and for those who are entering from the adjacent parking garage. This way, everyone starts their journey into the building from the same point. Both ends of the first floor are pulled back from the upper face

of the building to allow for a more obvious point of entry. In a sea of parking, this entry provides an accessible target, as well as a covered approach.

This project required the integration of the physical demands of a speculative office building with the psychological needs of creating a serene environment for its inhabitants. An efficient use of space, muted colors, natural lighting and simple forms has accomplished just that. ■

Debra Kurtz holds a Master of Fine Arts degree from the American Film Institute in Los Angeles. A screenwriter, she has also written extensively on film, entertainment, and the arts.

Capital Square Des Moines, Iowa

Developing the Atrium

Skidmore Owings & Merrill combine their understanding of urban needs with a talent for incorporating new technologies with the construction of Capital Square. The building's impressive atrium joins with the existing Nollen Plaza to create a high use public space in downtown Des Moines.

Project:

Capital Square
Des Moines, Iowa

Builder-Developer:

Draper and Kramer, Inc., Chicago, IL

Architect-Engineer:

Skidmore, Owings, & Merrill, Chicago
Robert Diamant, Partner in Charge
Adrian Smith, Design Partner

General Contractor:

The Weitz Company, Des Moines, Iowa

Photographs:

Nick Merrick, Hedrich-Blessing

Project Cost:

\$48 million

Total Area:

550,000 sq. ft.

Total Rentable:

443,000 sq. ft.

(office 345,000; retail 82,000; storage 16,000)

Height:

157 feet, eight stories

Parking Below Grade:

84 spaces

This view of the northwest entrance plaza off of Locust Street shows the precast concrete sunshades which occur on the west, south and east facades. ▶

The atrium makes windows on the inside as desirable as those on the outside, without the adverse climatic effects. ▼



Capital Square celebrated its 5th anniversary in April. During this period this premium office and retail project has served as the intended catalyst for spurring development of downtown Des Moines in an easterly direction. The eight story atrium building has been likened to Minneapolis' IDS Center, with its skylit atrium serving as a magnet for pedestrians and a center for noontime activities.

But how did this structure come to be? What forces or issues led the developer and the architect to create a "spec" office building with one of the largest atria in the country? How much of a role did the developer, or others, play in the architecture of this spectacular, if somewhat controversial, structure?

First, a little history. Des Moines' downtown, as was typical of many, had been stagnating for years, its life being drained by suburban shopping malls and office developments. About twenty years ago a group of private interests, working with the city, built the new J.C. Penneys store, the first significant new construction in years. Shortly afterwards private and public efforts created the Civic Center and Nollen Plaza. The Financial Center and the Ruan Center created a changing skyline that indicated progress. However, a nasty little knot of buildings between the area of new growth and the Civic Center resisted development until the City stepped in and acquired the block.

To stimulate the interest of potential developers the City put together a package which included sale of the site at less than half of its cost and provision of tax breaks in return for a required mix of retail and office space and other conditions. It was at this point that the City, to increase the marketability of the project, made what many consider a serious planning mistake. Fourth Street was closed off and the proposed site was extended to the edge of Nollen Plaza, permanently altering the basic planning grid of the downtown.

Draper and Kramer, the successful development firm for the project, while little known locally, has been a major Chicago real estate developer since 1893. After analyzing the Des Moines market they decided to go after the high end office tenants, aiming at rents of \$17-\$29

which in 1983 were \$3 more than the Ruan Center. By emphasizing the newness and the unique architectural qualities Draper and Kramer hoped to attract premium tenants.

The "unique architectural qualities" were put in the hands of the Chicago office of Skidmore, Owings, and Merrill, with Robert Diamant as partner in charge and Adrian Smith as design partner. Smith cites four primary design criteria that influenced the building as it evolved.

First, the building was to create a western wall for Nollen Plaza to help define the Plaza as an urban space. This criteria was the reason for the building's relatively long, low silhouette, which essentially fills the block along the east. The atrium helps to give the building enough volume to fill out the block without exceeding square footage goals. The architect considered but rejected the possibility of placing the building behind the vacated Fourth Street right-of-way, opting instead to build tight to the Plaza to more definitely contain the Plaza space.

Another important desire was to create an eastern terminal hub for the skywalk and a means of reaching grade and Nollen Plaza. The atrium serves almost as an extension of, and a winter substitute for, the exterior Plaza. Access to the building's elevator bank is from the skywalk level only. This arrangement is not as convenient for ground level pedestrians and is a result of the classic retailing concept of routing traffic by as many storefronts as possible.

Major pedestrian approaches from the northwest, southwest, and the Plaza to the east are strongly expressed by major notches into the basic block of the building. These entry notches extend in to connect with the immense atrium, effectively dividing the project into three "buildings" whose varying sizes allow a variety of rental options.

The fourth design criterion mentioned was to give the exterior walls "texture" through the strong articulation of the precast concrete sunshades on three facades. This was an area where the developer, used to slick mirror-glazed towers, took some convincing. The strong horizontality seemed more appropriate for Iowa, and the significant sunshading effect allowed the use of transparent clear or green-tinted glass which gives a more open feeling.





The 150' steel truss supports the gabled clearstory roof and the bridges across the atrium. ▲

Capital Square solidly fills a city block west of Nollen Plaza. The notched out corners form entrance plazas at the points of major pedestrian access. ▲

Nollen Plaza's edge is strongly defined by the east facade of the building. The architect deliberately spread the building horizontally to fully define the plaza as an urban space. ►

The building itself has a number of innovative technologies which both help solve architectural problems and help meet the developers' requirements for energy efficiency and low maintenance. The conventional steel structure is capped by a 150' steel tube truss which supports the metal gable roof and the suspended bridges across the atrium. This truss is the largest steel fabrication ever erected in Iowa. The clearstory windows provide indirect lighting into the atrium without the solar loads or leaks associated with skylights. Additional light comes from the glazed vertical gaps between the three "buildings" and

through the tenant spaces. The external sunshades on the east, south, and west are gray painted precast concrete. The architect had proposed a fiberglass product for these but the developer, who was used to slick-skin reflective buildings, was hesitant to go that far, opting for the permanence of precast.

A state of the art all-electric variable-air-volume HVAC system tempers the offices and is exhausted into the atrium to help heat and cool that space. Roof top mechanical equipment is covered by extensions of the atrium canopy in deference to the Square's taller neighbors.





Finishes include terrazzo floors, marble benches, steel handrails, and a distinctive dark red "racing stripe" which girds each floor both outside and inside the atrium. The skywalks extending from the Capital Square were not permitted by local officials to feature this controversial red stripe.

In reviewing the Capital Square project, designer Smith feels good about the result, although he admits that he probably wouldn't do it the same way again; next time he might consider a brick building.

The architect/developer relationship was a

good one as evidenced by projects continuing before and after this one. Smith noted that Doug Kramer, president, is pleased with the project. The office floors are nearing full occupancy but the two retail levels, required by the City as part of the package, reflect the rest of the downtown's still stagnant retail market. The developer's pride in the project is evidenced by continuing promotion, such as the recent "Office Building of the Year" award for projects over 500,000 square feet recently awarded by the Midwest Northern Regional Conference of BOMA.

Capital Square serves as evidence that non-

tenant developers can create significant architectural contributions to our urban environment. While the bottom line is the ultimate judge of the success of a project to a developer, many have learned that commissioning good architecture is a good way to meet their goals. ■

J. Mark Schmidt, AIA, is an associate with Herbert Lewis Kruse Blunck Architecture where he has practiced for the past 14 years.

Hillcrest Office Building Kansas City, Missouri

The Black Box

Determined to make a mark amidst the visual barrage of typical frontage road development, Abend-Singleton have combined a minimalist glass box with vulgar stone excavated from the site and reassembled to appear as crumbling ruins. The result: a composition challenging to comprehend and impossible to forget.

Project:
Hillcrest Office Building
Kansas City, Missouri
Owner:
Kopaken White Blitt
Architect
Abend-Singleton
Kansas City, Missouri
Contractor:
Hastings Construction Company
Photographers:
Architectural Photographics

Abend Singleton have rapidly been building an impressive architectural legacy in Kansas City. With a dozen of their most recent projects they have established a high level of creativity and finesse. Their work defies simple categorization and each project shares little stylistically. They are all similar in that each is strikingly original without ever seeming strident or glib. Each building also manages to express an individual character and reserve and do all this with a relatively meager budget.

Certainly all architects wince at one time or another about tight budgets and poor sites. Abend Singleton have come to welcome the difficult challenge of creating something worthwhile out of common materials and on awkward sites. As incredible as it may sound, they have accomplished all this with little more than hard work and good design.

With the Hillcrest Office Building, Abend Singleton have tried to resolve a number of typical "strip" office design problems. Working

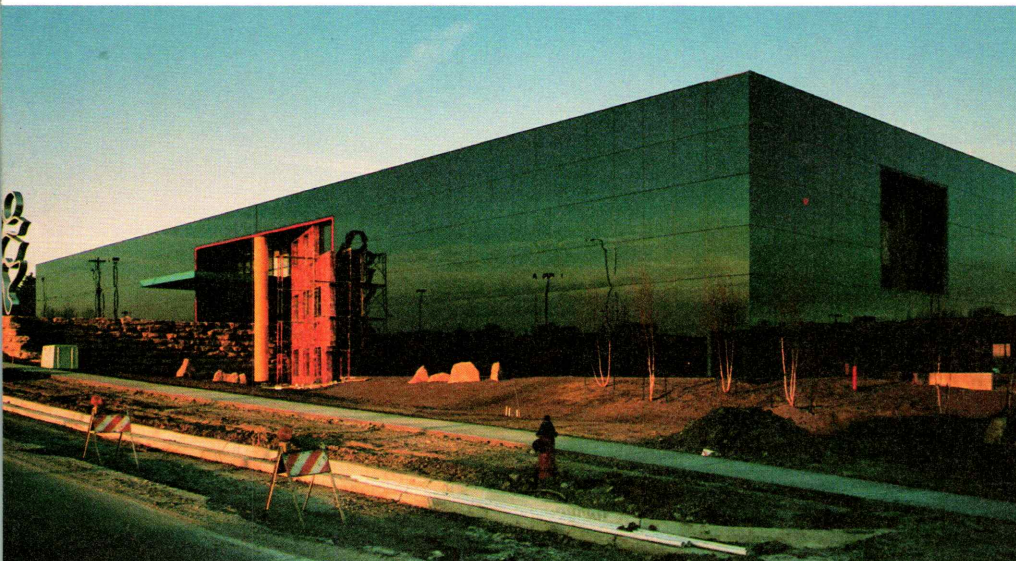
quickly become one of the region's busiest shopping centers and has subsequently spurred a cacophony of fast food and retail chains. Each of these franchises competes visually with its own combination of vacuous parking and blinding signage. The inevitable result has digressed into the typical frontage road mess which has become so ubiquitous throughout America.

It was this explosion of marketing banality which convinced Steve Abend that something "otherworldly" was necessary to compete with this visual barrage. "We set out to do just what they were all doing. We wanted it, however, to have the same effect as great pop art which takes ideas from the mundane world, stylizes them, refines them, and ultimately makes you look at them in a much different light."

To this end the architects chose the minimalist black box as the central metaphor of their composition. As Mr. Abend puts it, "We wanted something as elegant as a tuxedo or a black Porsche with black windows and something as enigmatic and nefarious as Darth Vader." To achieve a seamless quality they experimented with several different types of butt glazing. The technique that was finally used has given the building just the type of flat, solid appearance that was originally sought. The glass itself was also specifically designed to minimize reflection. The result is a black box that swallows images like a black hole.

To accentuate the black box the architects have used a number of brightly colored steel elements which frame the lobby. The dozens of birch trees that have been planted create a surreal counterpoint. A handsome, towering sculpture by artist Rita Blitt also contrasts and complements the building's intent. But the most striking contrast to the ultra-tech image of steel and glass composition is the use of vulgar stone which was excavated from the site. Huge boulders have been reassembled to form part of the building's foundation as well as a long steep wall which runs through the lobby. The rocks and boulders have been designed to appear as the crumbling ruins of some mysterious and ancient civilization. Other large rocks have also been strewn around the site and throughout the lobby which force visitors to navigate around them.

The lobby itself is marked by clear glass and



The mass of the Hillcrest Building is neutral, with the bold forms at the entrance providing emphasis. ▲

The bold yellow column guards the entrance as the blue grid provides symbolic protection for the visitor. ►

with the development firm of Kopaken, White, Blitt, (KWB) the architects were asked to build an inexpensive and high visibility office building that would effectively mark the entrance of a proposed office park. KWB had already built a number of very successful shopping centers including the "Bannister Mall" which is across the street from the Hillcrest development.

The most significant aspect of the Hillcrest building is its position within a sprawling suburban development. The Bannister Mall has



a three story red marble wall which is opposite the rough stone wall. The two sections of this building are linked at the second of three levels by a sinuous black steel and glass bridge which spans the lobby. Above the bridge is a system of steel tubes which extend out beyond the building's front and back and form a slight

canopy. This melodic composition is challenging to comprehend and impossible to forget.

While the architects at Abend Singleton deserve much credit for their thoughtful execution of this design, the developers at Kopaken, White, Blitt also deserve praise for their commitment to the project. In an era when mundane

functionalism has become widely accepted and even idealized by some, it is encouraging to see a return to the notion that all commissions, regardless of type or purpose, should be the springboard for the thoughtful expression of artistic ideas instead of just a mindless race to the bottom line. ■

100 Court Avenue
Des Moines, Iowa

Complexity, Conversion and Satisfaction

Dealing with an existing building to provide speculative office space requires the solution of many delicate questions. The new tenants desire for a modern facility with an exciting character must be balanced with the need to retain the integrity of the original building. In addition, the design must meet with the approval of many different branches of city and state government. By successfully solving these questions, 100 Court Avenue provides quality office space with the flavor of the building's rich history.

Project:

100 Court Avenue
Des Moines

Client:

Levy, Malone & Company
Des Moines

Architect:

Frevort-Ramsey-Kobes, Architects-Engineers, Inc.
West Des Moines
W. Robert Ramsey, Principal in charge
Ken Gantz, Project Architect

Interior Design:

The Classics
Des Moines
Geraldine Wilson

Photographer:

W. Robert Ramsey
West Des Moines

General Contractor:

Levy, Malone & Company
Des Moines

Special Consultants:

Frank Pulley Associates, Inc.
Walker Parking Consultants
James W. Wilson, P.E.

Square Footage:

Office Building - 109,281 square feet
Parking Facility - 50,447 square feet

Total Cost:

Office Building - \$3,785,374
Parking Facility - \$835,000

What causes speculative office buildings to look like they do? We see them in all metropolitan areas—some suburban, low and squat; some powerful downtown towers; some located and appointed for specialized clientele such as doctors or dentists; and increasingly, we see spec office space developed in older buildings. In all such cases, the projects are the result of what Robert Malone aptly calls "the developer's vision of loveliness combined with costs and feasibility." Malone, along with other general partner James Levy, were developers of the 100 Court Avenue Building within the former Warfield-Pratt-Howell Warehouse in Des Moines.

With existing buildings, the developer and architect obviously start with less of a blank slate than in new construction. As with any project, location and context are givens, once the site is chosen. Legal jurisdiction in code enforcement comes with the location. But an existing building has the additional parameters of materials, design, construction type and structural bay spacing, floor-to-floor heights, fenestration pattern, overall size and floor area, etc. already established to work with. To some degree, existing buildings developed as spec office space foreshadow what the finished product will be.

This is especially true in historic buildings, where it is likely that the developer's and architect's vision will be forged in the fire of preservation design review [some might say "hammered"]. It didn't take long for this developer to learn a healthy respect for the regulatory forces that impact such projects and take the developer out of his traditional role as sole arbiter.

It seems appropriate to discuss the motivations and packaging of the project in general and detail. First and foremost, the motive is profit. That's the simple part...making countless decisions and still achieving that goal is the complicated part.

In this instance, Levy, Malone & Co. were responding to the opportunity that they saw in the need identified by Real Estate Research Corporation for office space in Des Moines. They first competed unsuccessfully for a new construction project in the east side of downtown and then, with the advent of tax incentives for rehabilitation

of historic buildings in 1982, they looked at prospects on Court Avenue. The area seemed to have "bottomed out" and was being actively promoted by the City. Among other considerations, the proximity to the river, the potential of adjacent parking and the window/floor area ratio of the "Kurtz Warehouse," as it was then known, seemed the best prospect for development of quality office spaces.

By all accounts, this project package was very complex. As primarily residential developers, Levy, Malone & Co. had no previous experience in office buildings, but were strong in market research, had successful construction and property management companies, and knew from their previous experience with government programs how to deal effectively with "red tape." They chose architects with office building experience to complement their own experience and expertise.

The first project package (a redesigned project was built) included Industrial Revenue Bonds called "low-floaters", which in this project were guaranteed through both a local and out-of-town lender, provided the majority of the financing. The project was the object of an Urban Development Action Grant to the City which allowed a 3% loan for about one-quarter of the project's mortgage funds and kept the project's rents/sale prices competitive. Due to the condominium nature of the project, it required special provisions so that the loan was reallocatable to each future buyer. The parking garage under separate ownership added another layer of complexity. Indeed, the final look of the garage (brick with arches, attached) was a matter of early agreement on design parameters by the City's attorney and the bond attorney, due to prohibition on a free-standing parking structure.

Proceeds were also raised from the formation of a limited partnership. Of most importance to the project was the then new tax law that allowed Investment Tax Credits for the rehabilitation of older buildings. At that time, the credits were 25% and 20% respectively for certified historic buildings and "non-historic" older buildings. (As it turned out, that 5% spread was crucial.) It was the single most important ingredient to the de-



velopers and the limited partners, due to the prospect of a large, immediate return on their investment.

Market surveys showed an equal interest in owning office space as in renting. The developers decided to produce a project so it could be handled either way. Renting was easier with the complex financing, but selling was more advantageous to the developer. The project as it was finally constructed had all these pieces in place, with the limited partnership owning four floors available for lease and three floors available for sale. A condominium association contracts with the developer's management organization to run the building and the limited partnership contracts with them to lease available space. Six-digit legal fees later, due to such complex legal arrangements, a qualitatively different project was the final outcome of what had turned into a five year process.

The conversion of 100 Court Avenue, like other speculative office buildings developed in historic buildings, started with a number of decisions already made. Unlike some others, the warehouse nature of the original use meant that there were few plan elements of significance as character-defining features worthy of preserva-

tion. Interior features that were significant included the generous floor to ceiling heights; the exposed heavy timber construction of beams, columns and connectors; and to a lesser degree, the exposed brick exterior walls.

When asked by the developers to evaluate and propose a design direction for converting the building in the project as it was finally conceived, architects Frevert-Ramsey-Kobes correctly identified the exposed structure, including floor joists, as a significant part of the building's character and an asset to it in marketing. Determining what to remove and developing the new circulation pattern were significant decisions. The use of multiple heat pumps provides a high degree of flexible control and small exposed ducts within the depth of the floor construction. Other exposed systems of lighting and fire protection are part of the completed building's presence, all of which were consciously coupled with good carpets, brass hardware, oak doors and trim to provide what architect Robert Ramsey characterizes as the "comfort factor" within the historic structure.

Developer Malone characterizes the project as trying to play down those things done to attract tenants. The limited use of awnings of simple

shape and muted color are one example. Without a doubt, placing awnings on the north face of what was historically a warehouse building has been done to meet the perceived marketing needs of its present use, but Malone is correct that it is an both effective sign of the new use and yet relatively inobtrusive.

There is a bit more ostentation in the use of polished brass molding in the entry lobby ["Was THAT part of the old building?"], but in comparison with the eclectic elements of the lobby in the nearby Saddlery Building (also a speculative office use in a rehabbed part warehouse, part commercial building done with the incentive of historic Tax Credits), the 100 Court lobby seems positively restrained. [The current construction of a lower level restaurant will doubtless provide more troublesome problems in interpreting what were historic materials originally present in this building, as opposed to totally new old-style materials versus truly old but salvaged stuff imported from other buildings.] The elevator lobbies and many of the tenant spaces are modest and appealing. One — the law offices on the top two floors designed by Walker-Metzger Architects — uses highly finished materials within a design where one can also sense the power of the original building in an effective interplay of contemporary and historic surfaces.

Malone also cites patience as a necessary part of dealing with any older building.

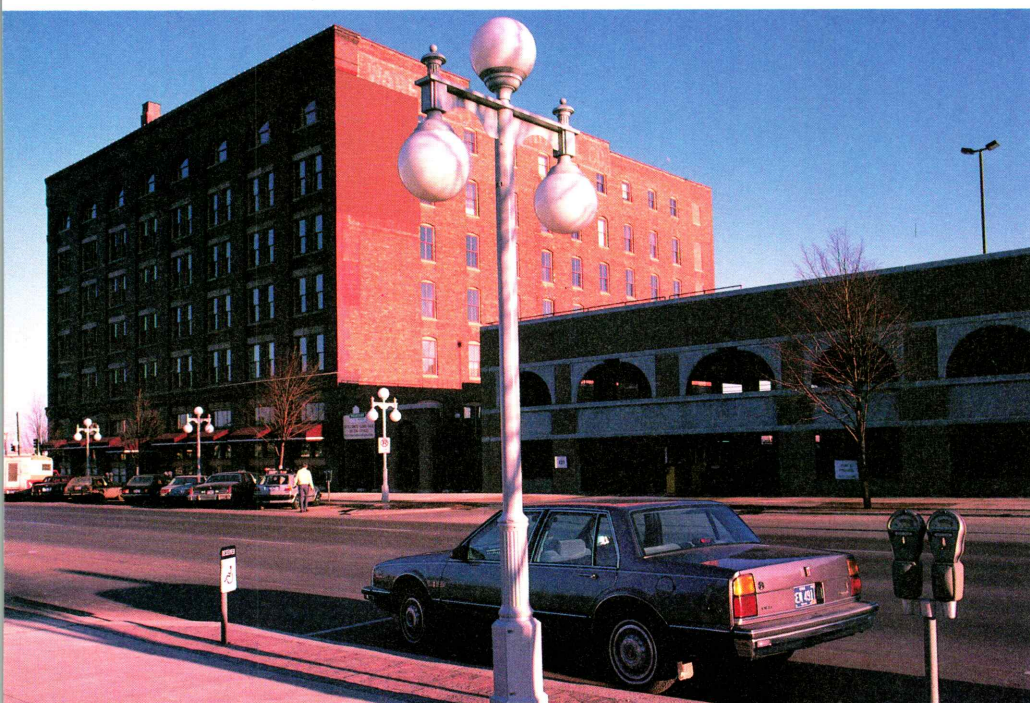
There's also a longer learning curve the first time out in historic preservation — technical differences such as using appropriate mortar mixes to match historic materials, finding glazing compounds compatible with the insulated glass sealant, understanding what is significant and what is not. Figuring out how to work with the building to accomplish the desires of today takes some ingenuity, as well.

The complex nature of the finance package and the redesign mid-way led to a two-year delay that took its toll in patience, as well. A combination of factors brought this about, but be assured that such timeframes are a developer's nightmare. Luckily, the redesign allowed a better assessment of what could be marketed in this location (the first attempt was too optimistic) and approval of the project for the Tax Credits for historic buildings (the first attempt was denied due to too much change of character and intervention in the building). The scope changed with the elimination of a major greenhouse addition and return of 8,000 square foot of usable space to the project with the deletion of the earlier atrium scheme. But, the redesign also meant effectively starting over in the UDAG process.

During the overall course of the project, enough office space was developed in Des Moines so that a seller's market became a buyer's market. The skywalk became a per-

Complex financial and legal arrangements led to the successful rehabilitation of this former warehouse and construction of its attached garage.

The entry retained the original elements of doors, trim and transoms, then added awnings and brass signage.





ceived necessity for optimal space. On the positive side of time's passage was the revitalization of the Court Avenue area and the increased attention that the riverfront was commanding. The building's prestige was further enhanced by its listing in the National Register of Historic Places.

Developer Malone noted that many workers in the rehabilitation had a "love affair" with the building. The interest that the subcontractors had in solving problems sensitively was also rewarding. "It's important to have the subs understand preservation. On our job, they become more careful and [even] did better cleaning up after themselves than on the typical jobsite."

Developers Levy and Malone traveled extensively during the course of this project, looking at hundreds of rehabilitations — some by typical developers and some done for ITC's that met

the Secretary of the Interior's Standards for Rehabilitation in historic buildings. "There's no comparison with the quality difference," states Malone.

"I have come to have respect for the national preservation movement and the importance of preserving the history of specific places. The closer we get to being successful[ly completed], the more useful having followed the guidelines seem. There's some value to looking where the country's been...This building is a big, strong, masculine building. We wouldn't build it this way today. Is it worth preserving? I think so. We tried to present the *truth* of the building...There's a 'tunnel vision' most developers have — I had it — until they learn to take preservation for what it is worth...But you need to understand that there is no immediate gain for us as developers and

[the delays on this project and the preservation requirements] caused additional expense over what we would ordinarily have done, almost as much as 20%. But our gain is a long-term enhancement and prolonging of [the building's] value." ■

Judith Ann McClure is an architect for the State of Iowa Bureau of Historic Preservation. Her responsibilities include reviewing projects (such as 100 Court Avenue) for eligibility for Investment Tax Credits.

Saving Face

Rehabilitation in Iowa City has recently produced a successful trend toward reuse. But, more importantly, it has generated a sense of pride in the community's rich heritage.

Project:
Brewery Square
Iowa City
Owner:
Towncrest Investment Associates
Architect:
KNV Architects — Planners, Inc.
Iowa City
Contractor:
Towncrest Investment Associates
Photographer:
KNV Architects — Planners, Inc.

Project:
Clinton Street Partners Building
Iowa City
Owner:
Clinton Street Partners
Architect:
Neumann Monson Architects
Iowa City
Contractor:
McComas Lacina Construction Company
Photographer:
Neumann Monson Architects

Project:
Paul Helen Building Remodeling
Iowa City
Owner:
Hawkeye — Bay States
Architect:
William Nowysz and Associates, Architects
Iowa City
Contractor:
McComas Lacina Construction Company
Photography:
William Nowysz and Associates, Architects

The architectural center of Iowa City has always been the Old Capitol. Its enduring historic significance to the city and state is reflected in its magnificently restored condition. Both the House and Senate chambers as well as the Governor's office have all been so meticulously restored that the effect is almost eerie.

Not all buildings from the past, however, can lay claim to such a noble history. Most, in fact, have had very mundane lives and many functioned in ways that would today be woefully anachronistic. Subsequently, many developers around the state have chosen to acquire older buildings simply in order to raze them and build something new. Presumably the loss of esoteric values, such as cultural heritage and historic character are offset by practical considerations such as increased space and efficiency. At any rate, it is the oft criticized developer who must make these difficult decisions and the citizens of each community who must live with them.

Despite the grand presence of the Old Capitol and other similarly historic buildings, Iowa City has had a deplorable track record when it comes to preservation. Entire blocks of some of Iowa's best Victorian homes have been demolished and replaced with scores of distressingly ubiquitous apartment buildings. Downtown has also been beset by a number of huge and monstrously dull projects which have come to dominate the cityscape. Recently though, architects and developers have begun to restore some of the city's historic character through a surprising number of rehabilitation projects.

Although none of these projects are particularly remarkable in and of themselves, the broad scale on which these buildings are being reused indicates an encouraging trend. Dozens of entrepreneurs, shop and restaurant owners have transformed their buildings and storefronts into personal expressions of various architectural styles. While some are ill-conceived and others rather garish, they do indicate a refreshing sensitivity to architecture and lend the city an impressive feeling of vitality. The trend has, in fact, become so contagious that a few developers have even begun to engage in similar projects on a speculative basis.

The Commerce Building, for instance, has been an especially successful endeavor for its

developer. Built in 1912 as an Elk's Club, it has gone through a number of variations throughout the years. The most devastating alteration occurred during the 1930's when the main entrance, with its deep portico on the east, was enclosed in brick. Since then the building has served a number of purposes and has been threatened with destruction on several occasions.

In the late seventies the Southgate Development Company acquired the building with plans to renovate it as office space. A succession of architects were called in to design the renovation with none making a lasting contribution to the building program.

While the exterior hulk of the building has not changed much, albeit the brick addition and some gaudy paint details, virtually nothing remains from the original interior. A long flight of stairs leads up to the main entrance which has no lobby to speak of. In fact, the entrance opens directly onto an elevator core and long narrow corridor. The lack of a viable transition space here has a quite disconcerting and inhospitable effect. An interior stairway has been oddly placed to one side of this entrance just behind the building's front facade. The stairway, aside from being dull, also detracts from some of the building's best windows and give the front elevation an awkward appearance. Most distressing, however, is the old Elk's ballroom where an additional floor of office space has been suspended. The entire interior reflects an overzealous concern for leasable space through its low ceilings, narrow corridors, cramped, confusing plan and its disheartening lack of public spaces.

Despite its problems, the Commerce Building development has been successful in maintaining the character of its immediate environment. Its location next to the Press Citizen Building, one of Iowa's finest Art Deco structures, adds significance to the decision to save the exterior. If the developer had chosen to raze the structure and build in a contemporary vein the results would have been devastating to its neighboring landmark.

Built in the same year as the Elk's Club, the Paul Helen Building had been originally constructed as an office building. So when the development company Hawkeye-Bay States de-





The Commerce Building, built in 1912 as an Elk's Club, has been successful in maintaining the character of its immediate environment. ▲

Economy Advertising ▼



decided to rehabilitate the building, few alterations were necessary. In fact, the architects who executed the program, William Nowysz and Associates, were more concerned with historic accuracy than typical development decoration. The building's strong, straightforward profile reflects this concern.

The Paul Helen Building is located at a pivotal intersection in Iowa City which marks the busy pedestrian mall. At such an important site within the city the architects might have adopted a much more visible approach than they have. Fortunately, the Paul Helen Building has been thoughtfully restored and gives the site just the kind of quiet urban strength it needs.

The most ambitious of Iowa City's historic redevelopments is taking shape just north of downtown in what the development company of Towncrest Investments has dubbed "Brewery Square." The project combines two of the city's oldest buildings into an interesting backdrop for shops, restaurants and office space. The Hotz & Geiger Brewery Building was built in 1856 on the corner of Linn and Market. Almost seventy years later Economy Advertising built their headquarters just south of the Brewery in 1920. Until recently both structures had been occupied by Economy Advertising since prohibition had put Hotz & Geiger out of business.



Brewery Square. The Holz and Geiger Brewery Building was built in 1856. The Economy Advertising Building was constructed in 1920 to the south. ▲

KNV Architects-Planners of Iowa City have restored much of the original charm of each building through careful detailing which has come as a result of diligent research. The two buildings were linked together by a conspicuous glass block foyer which marks the entrance to an intimate mall. The shops and restaurants are intended to offer more diversity and convenience than is available in the nearby downtown district. The project has also generated a great deal of enthusiasm among neighboring shops and taverns which have benefited from the increasing pedestrian traffic. The hope is that Brewery Square will anchor the revitalization of the entire neighborhood and offer a unique, small town alternative to the growing downtown district.

The best of these Iowa City restorations is also the smallest. Neumann Monson Architects have taken on the role of developer and have created their own office out of what had originally been a Dodge dealership back in the thirties. In this ideal marriage of architect and developer, the building and tenant have both been fortunate. Neumann Monson acquired this long narrow structure intending to use the second floor for their office and then lease the ground floor to a single tenant. Currently, River City Dental Care is that tenant.

That this building has remained extant throughout the years is either a gross oversight

or miracle. By the time Neumann Monson purchased it, the building had become a seedy laundry mat and the upper floor was an artists' garret complete with wood burning stoves.

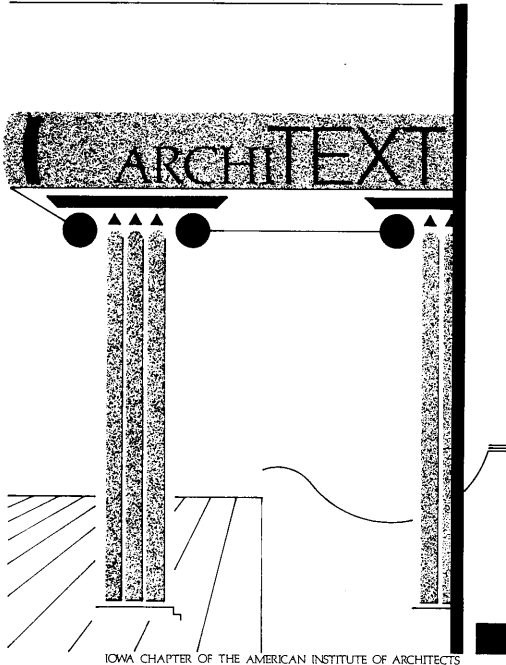
The architects gutted the building, sandblasted layers of hideous paint from the exterior brick, and stripped panels of siding from the front facade. The most impressive aspect of their work is on this front facade where clever detailing of windows and pilasters has given the building a strikingly authentic appearance. The carved stone capitals atop each pilaster, for instance, were salvaged from a courthouse project in Keokuk. Such understated details are this handsome building's greatest assets.

Obviously the trend toward historic reuse in Iowa City is not perfect. Many of the buildings that have been "restored" would have been better served if left alone. And much of what has been done reflects more the drifts of a passing fad than a genuine concern for architectural integrity. Still, the garish paint and glib detailing here are far less offensive than the ceramic tile, aluminum skins, and spandrel windows which have characterized rehabilitation movements of other decades.

In spite of its problems with execution, this "colorful" trend has given Iowa City a renewed sense of vigor. Virtually every corner of the city has become some commercial or residential re-

habilitation project of which to boast. Much to their credit, the entire community of Iowa City has set out to preserve their cherished heritage and in doing so have created a new cultural legacy. The hard work and commitment which characterize this trend seem all the more remarkable at a time when most communities around the state seem to have lost focus of their own architectural pasts. Regardless of its shortcomings, the fact remains that Iowa City's occasional poor paint jobs are much easier to correct than the demolished buildings which have vanished from much of Iowa's landscape. ■

Robert Tibbetts is a frequent writer on art and architecture living in Iowa City.



"Architext" — a handbook of classroom materials and resources is now available for sale at the Iowa Chapter AIA office. It was organized and published by the Architecture-in-the-Schools program, a component of the Iowa Chapter. "Architext" is organized around the 5 elements of architecture plus style, urban design, and classroom resources. The collection of lesson plans covers 8 subject areas and kindergarten through high school grade levels. For more information, contact Barbara J. Schmidt, Education Coordinator, Iowa Chapter, AIA, 512 Walnut, Des Moines, Iowa 50309 (515-244-7502).

Lichtenstein Shopping Bag to Celebrate Dayton's-Bachman's 1988 Flower Show

Roy Lichtenstein, in conjunction with Dayton Hudson and the Walker Art Center, has designed a special shopping bag for the Dayton's-Bachman's Spring Flower Show. The flower show, designed by Barbara Stauffacher Solomon and Michael Van Valkenburgh, is composed of a 100 foot by 40 foot field of 25,000 tulips shaded in waves of pink to red to purple, and interspersed with the sculpture of Noguchi, Marini, Flanagan and Moore.

Hartman-Cox Architects Wins The AIA Firm Award for 1988

The Washington D.C. firm of Hartman-Cox Architects, which has contributed to both the fresh, contemporary design of the nation's capital and to the rebuilding of some of its most historic areas, has been chosen to receive the 1988 Architectural Firm Award from the AIA. One of the Institute's highest honors, the award recognizes a firm that has consistently produced "distinguished architecture" for at least 10 years.

During the past 23 years, Hartman-Cox has contributed understated buildings that defer to the capital city's neoclassical and monumental core. Including office buildings, churches, houses, museums, and libraries, their projects consistently stress a quality solution, appropriate to their context. "They do not show off, instead they demonstrate a finely tuned sense of the relationship between continuity and creation."

Rolscreen's New Architect Advisory Board

Rolscreen Company, manufacturer and marketer of Pella window and door products, has formed a new Architect Advisory Board, composed of five nationally-known architects. The board will provide counsel on Rolscreen's products and help identify trends in the architecture and design community.

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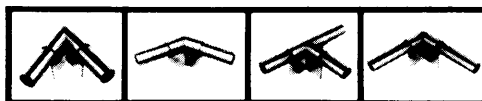
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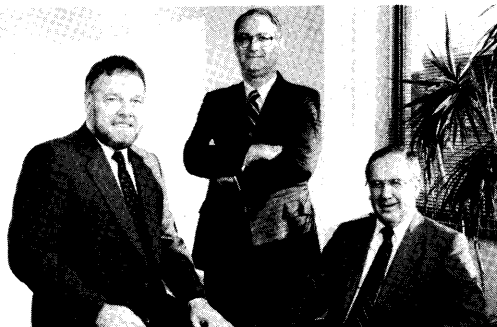
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HLM Opens NYC Office

Hansen Lind Meyer Inc., tenth ranked A/E firm in the country, has just opened a New York City office. Hansen Lind Meyer also has offices in Chicago, Orlando, and maintains its corporate headquarters in Iowa City, Iowa, where it was founded 25 years ago. The firm employs over 360 people and was ranked third

nationally in health care by Modern Healthcare magazine. In addition to its long-recognized work in the health care area, HLM diversified several years ago to include criminal justice, life care, corporate/commercial and high tech/industrial, and last year was ranked 94 among the top 500 design firms by Engineering News Record.



John Douglas Benz, AIA, (standing) has been appointed president of Hansen Lind Meyer. He is pictured with Richard F. Hansen, FAIA, (right) and John H. Lind, AIA, (left), co-founders of the firm.

The Society of Architectural Administrators

The Society of Architectural Administrators is a nationwide organization of administrative personnel performing the entire spectrum of non-technical functions in design practices: marketing directors and coordinators, contract administrators, business managers, office managers, accountants and bookkeepers, project and general secretaries, and receptionists are included in SAA's membership. Through its national publications, annual conventions, and component chapters, SAA provides a network

of men and women sharing the same day-to-day successes and difficulties in the performance of their professional responsibilities.

At the local chapter level, SAA provides monthly programs and seminars geared toward professional growth, and an understanding of the unique aspects of the design profession.

Corporate membership in a local SAA chapter is open to administrative personnel employed by a licensed architect. For further information contact: Alena Scandrett, Chapter President, Brooks Borg and Skiles, Des Moines, (515) 244-7167.

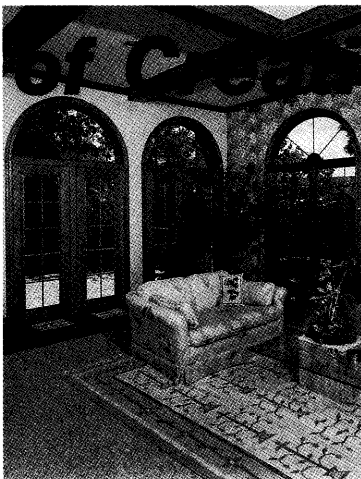
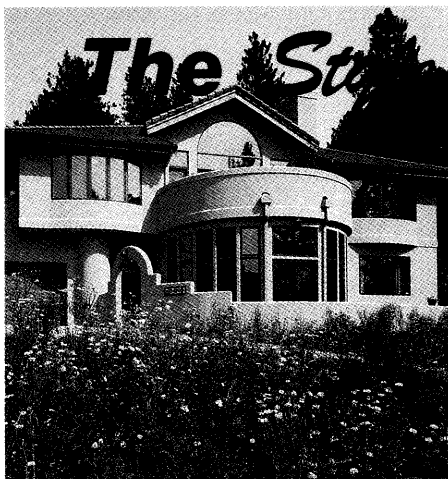
European Churches Since 1970

The liturgical, economic, and architectural issues that are shaping church design in Europe are highlighted in a new book *Creativity and Contradiction: European Churches Since 1970*, written by Randall S. Lindstrom, AIA and published by the AIA Press. Containing over 100 photographs, sketches, and plans, the book documents more than 70 previously unpublished churches in 10 nations. Lindstrom examines not only the overall

projects but lighting, furnishings, and art, as well as Christian symbolism and ecumenism.

"By daring to become an adventurer...Mr. Lindstrom presents an opportunity for readers...to step out of their immediate environment and see how others express their faith through the design of spaces for worship. As you travel through these pages ..., you'll find insights, impressions, images, and contradictions that open a treasure box of undiscovered values." Robert H. Schuller

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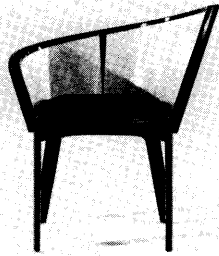


Design Digest

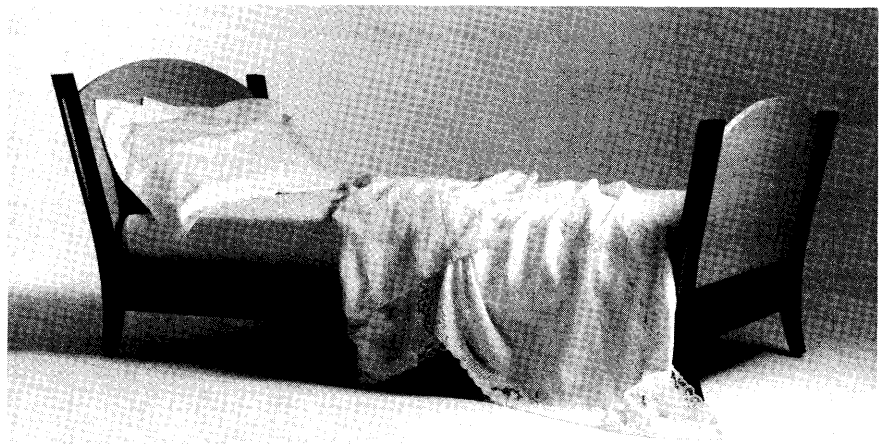


Miami

Designed by Orlando Diaz-Azcuy for Hickory Business Furniture, this piece recalls the reclining wood slat chairs found on the open porches of the deep south. The frame is executed in



square sections of cherry hardwood, and features a sweeping back to support the tapered seat and leaning arms. Offered in a variety of finishes and fabrics. Available through Northern Design Products, Minneapolis.

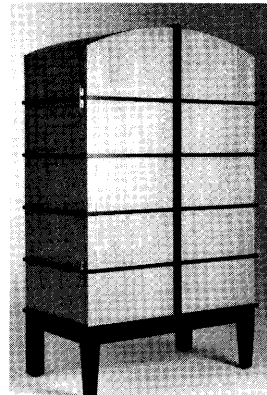
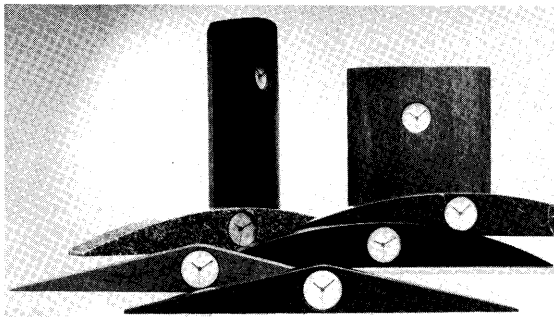


Bedroom Set

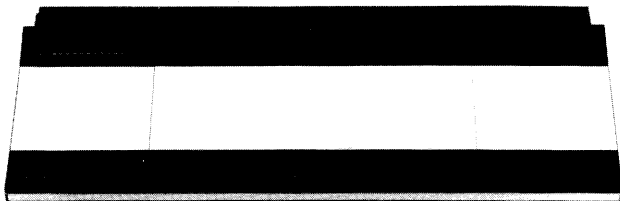
Maintaining his conviction that the bedroom should be a place of rest, interior designer Robert Currie achieves a quiet elegance in his design for a five-piece bedroom set for Luten Clarey Stern, New York. Satin finished natural and black stained ash contrast to focus attention on the otherwise restrained details. Along with the armoire and bed, the set includes a chest of drawers and two night tables.

Temple, Arc, Tower and Square

Subtle, flowing shapes and geometries mark the Monticello Clock Collection designed by Piotr Sierakowski for Koch + Lowy. Precisely carved by hand from blocks of wood or stone the shapes were inspired by the many historical eras of classical architecture. Silver chrome clock face design from Bonnell Design Associates. Offered in ebonized or purple heart wood, black granite or marble, and blue stone.



HARMONY

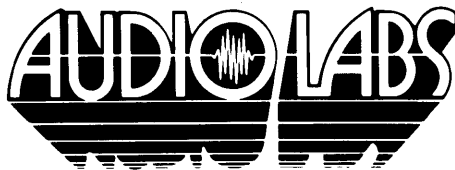


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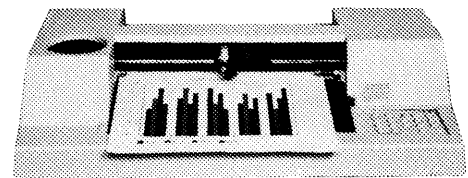
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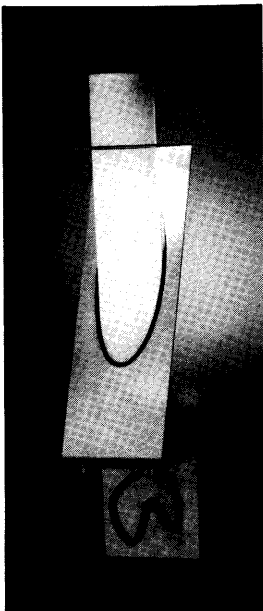
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Art Deco

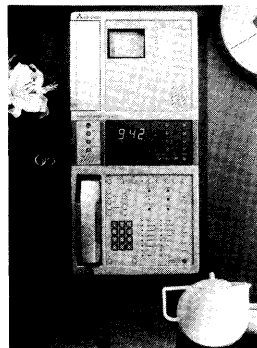
Meticulously reproduced by the original manufacturer Counot-Blandin, the "Bloch" armchair was designed by Darras for renown French airplane builder, Marcel Bloch Dassault. The "Bloch" was featured at the Art Decoratif in Paris, 1929. Available through Kostka of America, The Merchandise Mart.



Home Automation System

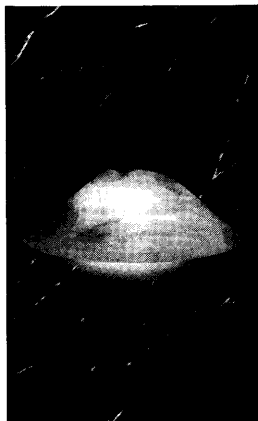
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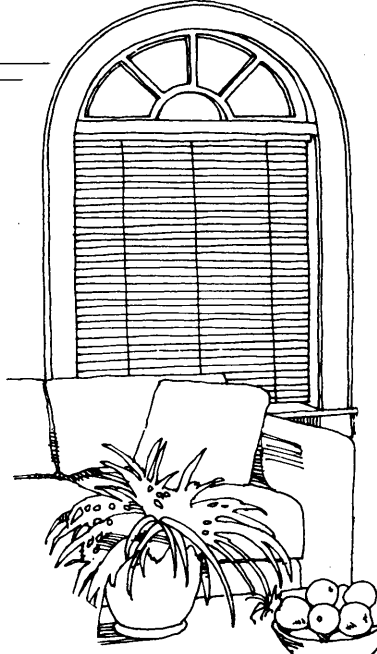
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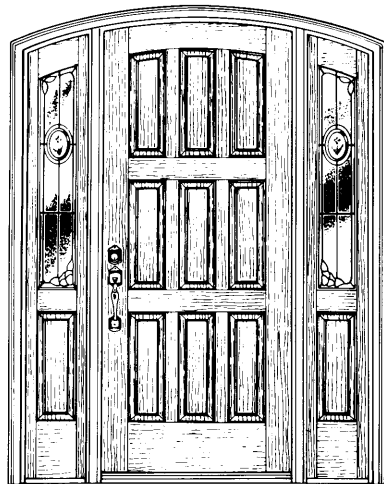
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