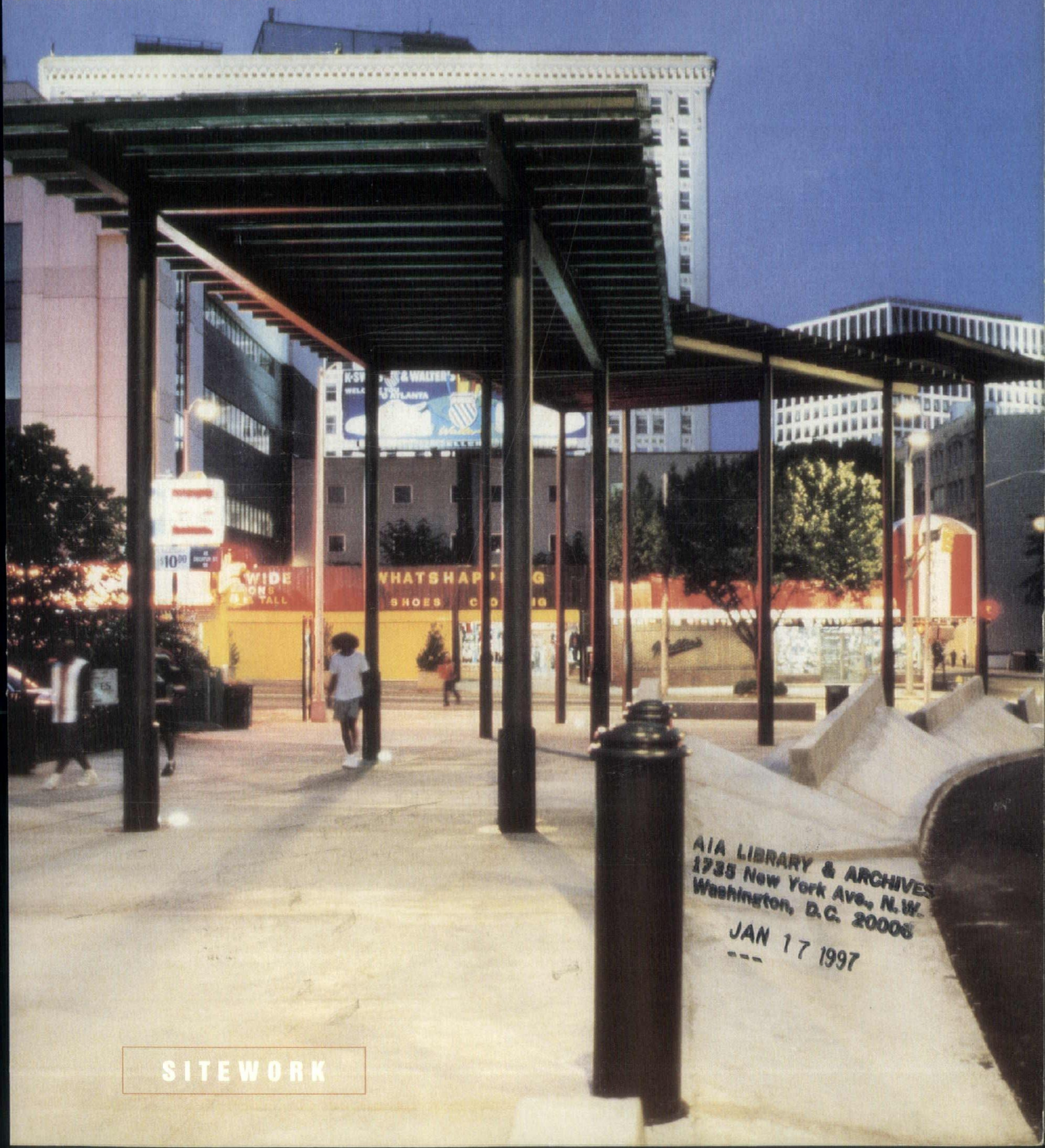


IOWA Architect

Fall 1996/Issue No. 96:218 Three Fifty



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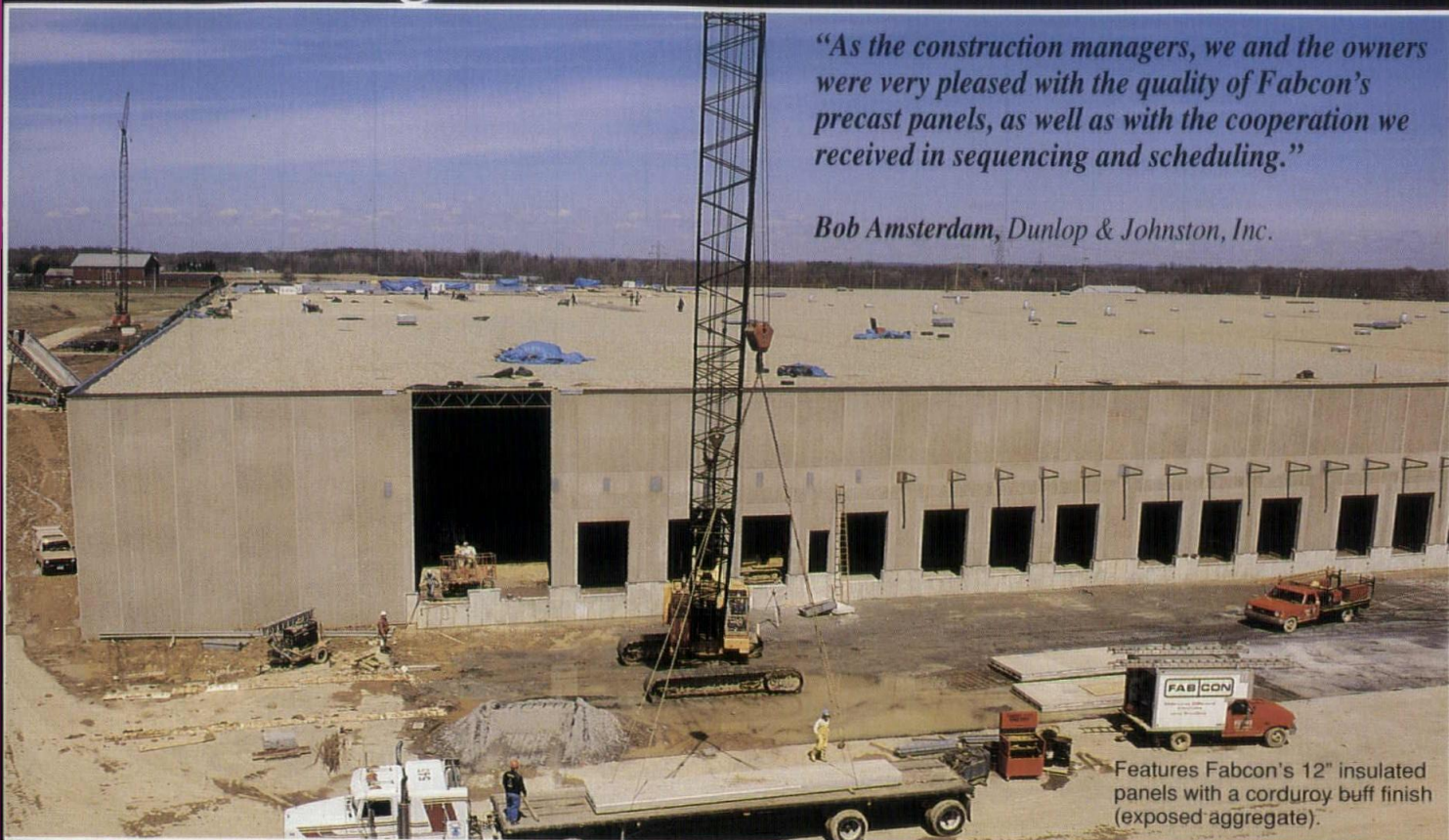
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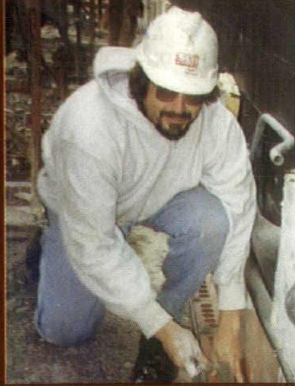
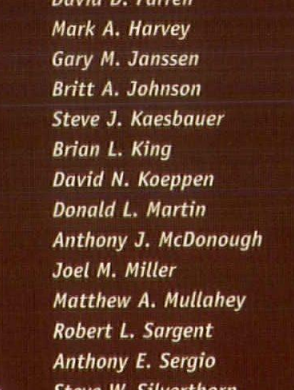
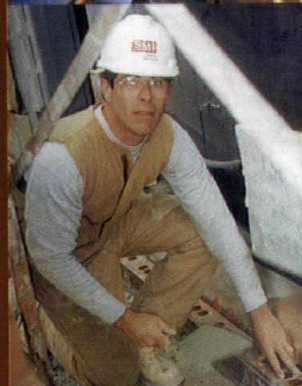
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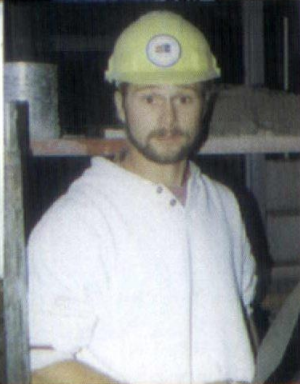
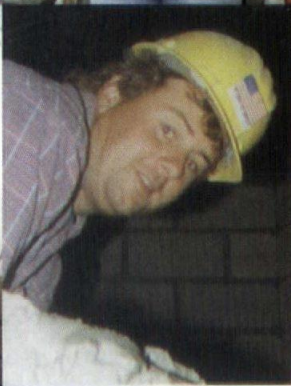
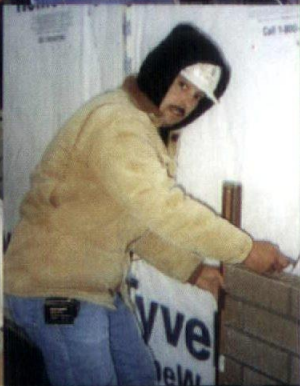
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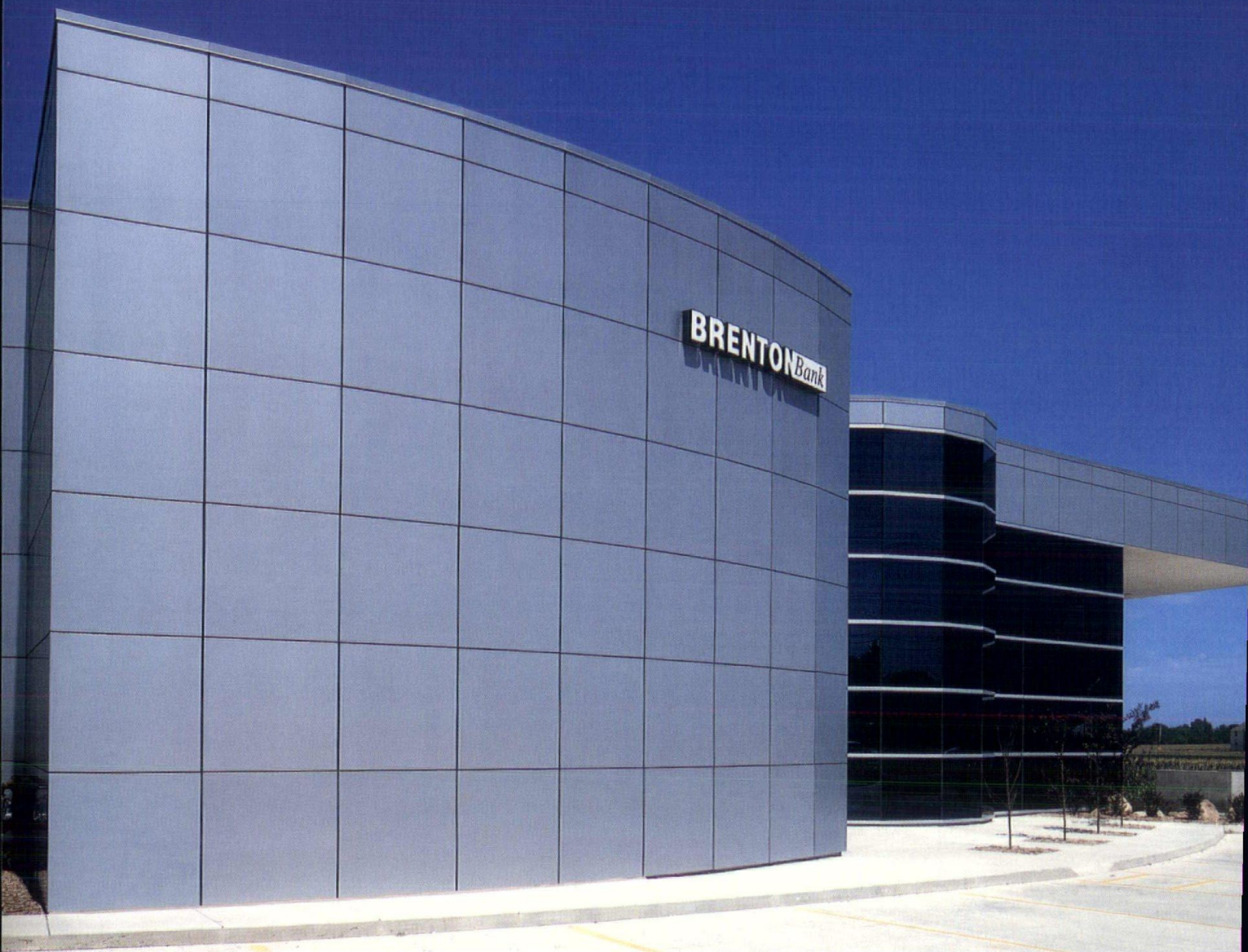
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303 Locust Street, Suite 200

Des Moines, Iowa 50309

515/243-6010

FAX 515/243-6011

Advertising Manager

M. Monica Gillen

Mauck+Associates

Printing

St. Croix Press, Inc., New Richmond, Wisconsin

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Cover

DE-CODE/RE-CODE

ATLANTA, Atlanta,

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Schulte, Ames, Iowa.

Photo by William F.

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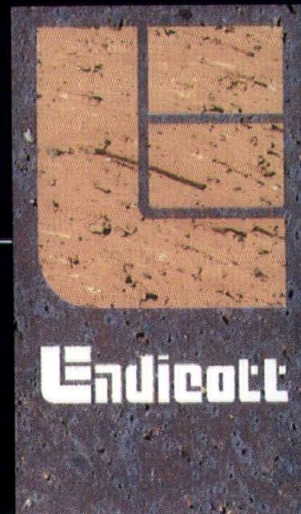
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Sitework - for architectural endeavors, this is usually seen as the preparatory stage of a project.

In most circumstances, the site is viewed much like a painter's canvas. It must be prepared — cleared, graded, topographically adjusted — before the actual construction ensues. Like this canvas, the site is not a work in itself but, rather, an empty field awaiting “architecture.”

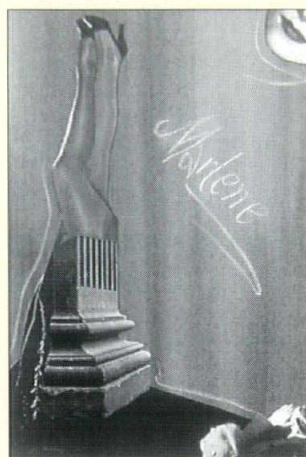
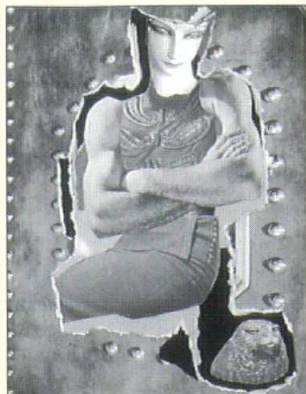
In this issue of *Iowa Architect*, we are challenging this conventional relationship between architecture and sitework. The projects featured on the following pages investigate the site as the end product of design. All of these projects involve small, architectural interventions, however, these interventions are secondary. These works have as their primary focus unique aspects of their immediate surroundings. What “built” pieces exist serve to enhance the inherent qualities of their locale. From Conway + Schulte's highly urban plaza in Atlanta, Georgia to Herbert Lewis Kruse Blunck's bucolic campus for American College Testing, each allows us to observe an aspect of the landscape we might otherwise have missed. Like all works of architecture, they heighten our awareness. All are architectural works — works in which the site IS the architecture.

Paul D. Mankins, AIA
Editor, *Iowa Architect*

From Conway + Schulte's highly urban plaza in Atlanta, Georgia to Herbert Lewis Kruse Blunck's bucolic campus for American College Testing, each allows us to observe an aspect of the landscape we might otherwise have missed.

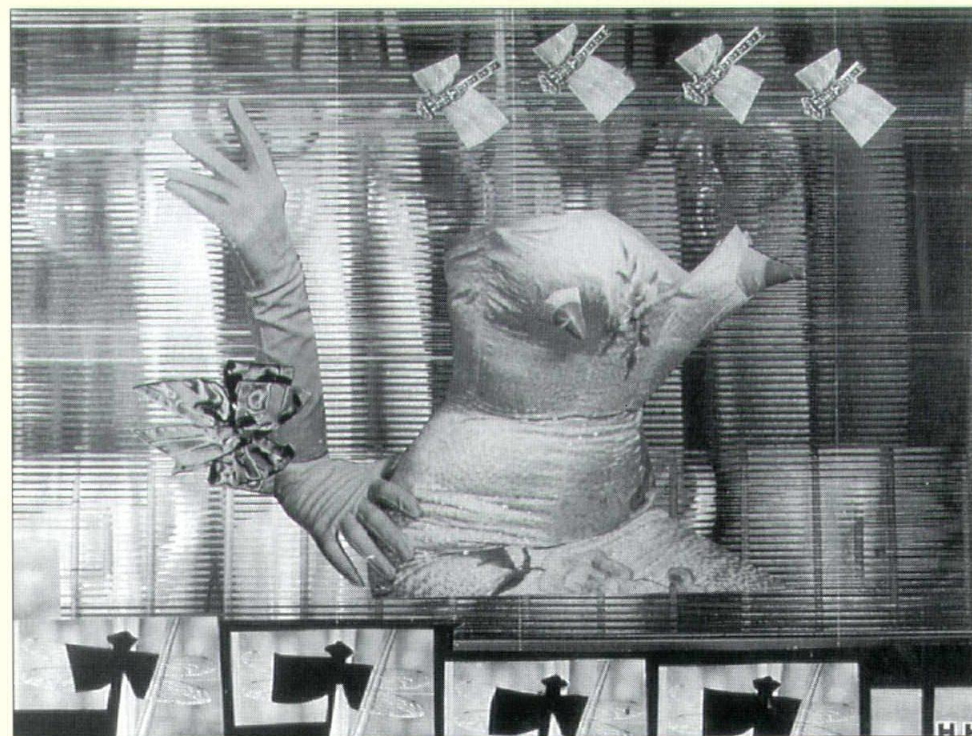
Site Work

IOWA Architect



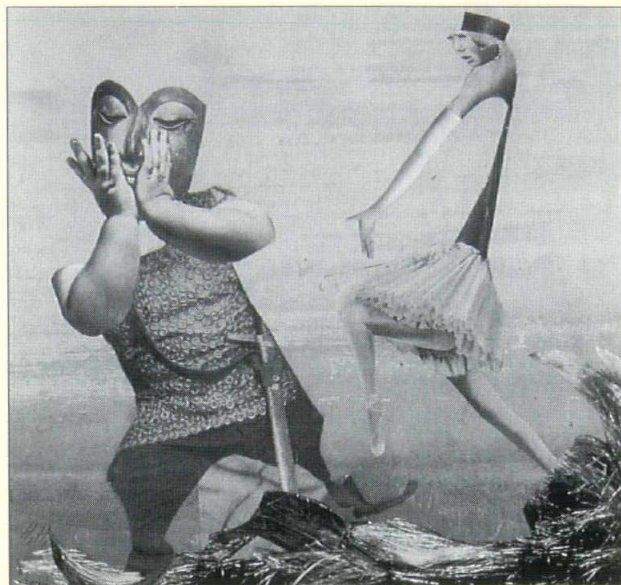
Hannah Hoch

The Walker Art Center in Minneapolis, Minnesota will premier a retrospective exhibition of photomontages by the German artist Hannah Hoch, October 20, 1996 through February 2, 1997. *The Photomontages of Hannah Hoch* includes more than 100 works - all made from photographs clipped from mass media periodicals from the first half of the twentieth century. The exhibition chronicles Hoch's works as a Berlin Dadaist from 1918-1922 to the Weimar period in 1933, and through the 1970's.



PAUL MANKINS, AIA

ARTS



Jan Frank

A group of recent work by American painter Jan Frank will be on view at Zook's The Galerie through January 1997. Featured are recent, large scale works in which black, "all over" calligraphic markings are juxtaposed against the materiality of the paintings surface, in this case, plywood.

Workers

From November 2, 1996 through January 12, 1997, the Joslyn Art Museum in Omaha, Nebraska will present an exhibition featuring the powerful photographs of Brazilian-born photojournalist Sebastiao Salgado. *Workers, An Archaeology of the Industrial Age: Photographs by Sebastiao Salgado* includes more than 200 black and white photographs assembled since 1987 as part of a series devoted to the epic theme of labor.

Degas

The Art Institute of Chicago will present an important exhibition of the later work of Edgar Degas September 28, 1996 through January 5, 1997. *Degas: The Late Work* includes 80 paintings focusing on the period between 1886, when Degas participated in the last Impressionist exhibition, and his death in 1917.

Meret Oppenheim

The work of one of the most significant women artists to contribute to the surrealist movement will be on view at the Museum of Contemporary Art in Chicago, November 2, 1996 through January 12, 1997. *Meret Oppenheim: Beyond the Teacup* re-examines this surrealist artist's career and influence through a survey of works that have rarely before been seen.

Forged or Genuine?

Discovery and Deceit: Archaeology and the Forger's Craft will be on display at the Nelson-Atkins Museum of Art in Kansas City, Missouri, October 11, 1996 through January 5, 1997. This exhibition illustrates how scientists and archaeologists unmask forgeries and authenticate genuine ancient treasures. Included are 80 works of art from 16 American museums and collections.



Downtown Revitalization

OPN Architects has designed a 108,000 square foot office building for the 40 million dollar mixed use com-

plex for the downtown revitalization of Moline, Illinois. Spearheaded by Deere and Company, the mixed use complex

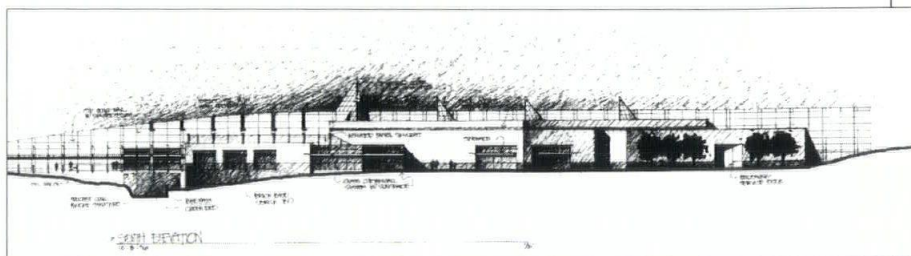
will be the new headquarters for John Deere Health Care. The five story office building is composed of limestone,

granite and brick. Exposed steel lintels and a copper barrel vault roof highlight the design. Completion of

the complex is scheduled for the Spring of 1997.

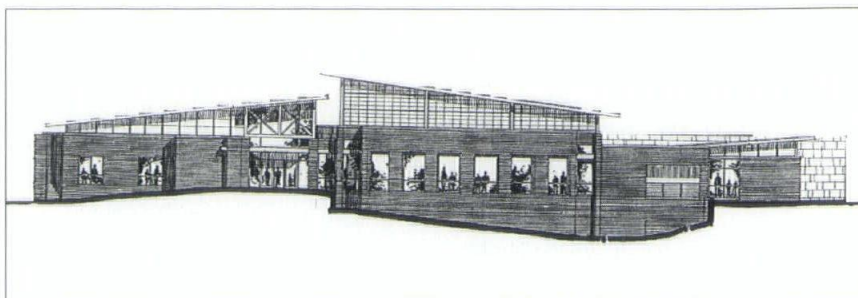
Slippery Rock University

RDG Bussard Dikis has designed this "signature" building for Slippery Rock University located in Slippery Rock, Pennsylvania. The new recreation facility bridges a creek that divides the campus. It also terminates a major east-west axis on the campus. Four skylights are featured on the exterior of the building. One of the skylights houses a forty foot tall climbing wall.



Altoona Public Library

FEH Associates has completed the construction documents for the 19,000 square foot Altoona Public Library. The new facility will house standard library functions, community meeting rooms as well as provide a link to the Iowa Communication Network. Sited along the Altoona Greenbelt, the building will take advantage of natural daylighting. Materials will consist of brick, metal panels, glass and stone. Completion is scheduled for mid 1998.



TODD GARNER, AIA

URBAN ANNOTATIONS

Uncoding DE-CODE/RE-CODE ATLANTA

De-Code/Re-Code Atlanta is an award winning urban plaza, cited for excellence in 1996 by *Progressive Architecture's* Annual Awards Program. The work by Ames architects, Conway+Schulte, advocates a new and critical re-thinking of the means and methods of urban place-making.

(Right) Competition entry board with re-written zoning ordinance text.

(Below, Right) Project site model; south view

Project: DE-CODE/ RE-CODE ATLANTA

Location: Central Avenue between Decatur Street and Wall Street, Atlanta, GA

Completion Date: July 1996

Owner: The Corporation for Olympic Development in Atlanta

Architect: Conway+Schulte, Ames, IA; William F. Conway, AIA-Design Principal; Marcy Schulte, AIA-Project Architect

Project Team: Marcelo Burigo M. Pinto, Tim Wolfe, Kathryn Bogue, Ian Scott, Russell Anderson, Douglas Pfeiffer

General Contractor: Van Winkle and Company Inc., Atlanta, GA

Structural Engineer: Pruitt Eberly Stone Engineers, Atlanta, GA

Civil Engineer: Eberly & Associates, Atlanta, GA

Graphic Designer: Paula J. Curran, Ames, IA

Cost Estimating: Hanscomb Associates, Inc., Atlanta, GA

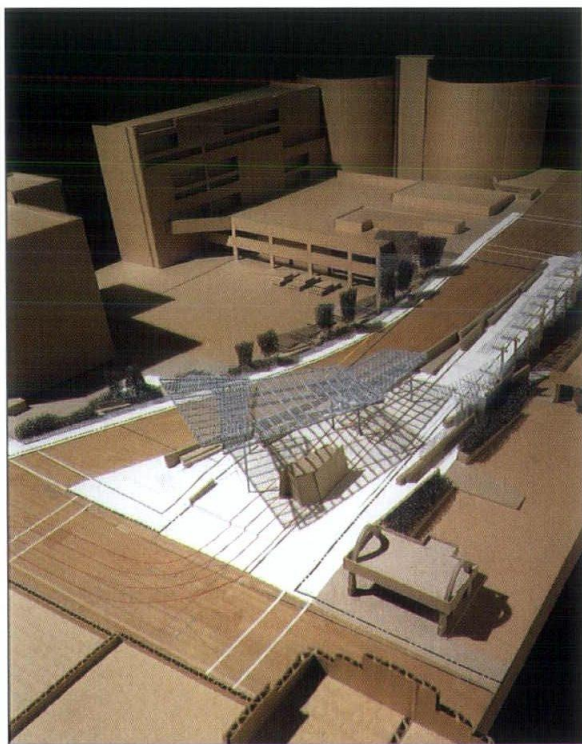
Consultant: Atlanta History Center, Atlanta, GA

Photographer: William F. Conway, AIA - Conway + Schulte, Ames, IA; Greg Scheidemann - Studio AU, Des Moines, IA (model photo only)

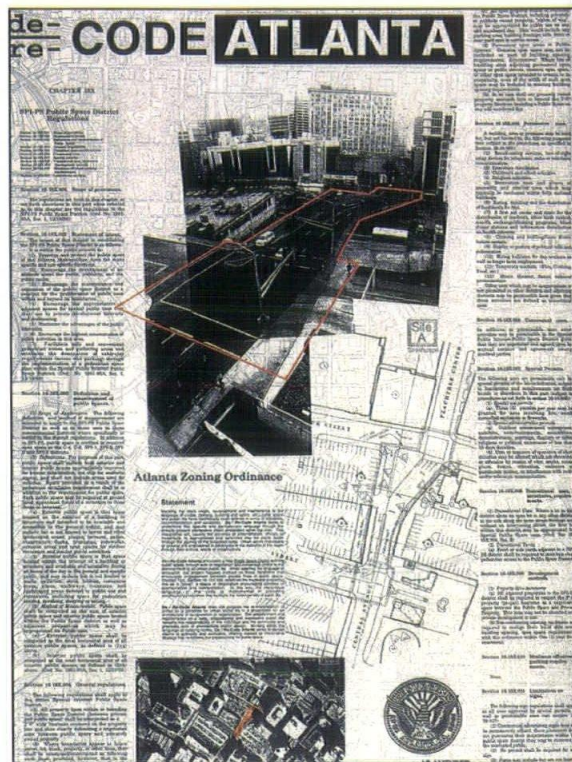
ROGER SPEARS

De-Code/Re-Code Atlanta is as much manifesto as it is manifestation. It is both project – a constructed intervention of public assembly, poised within a highly constrained urban context – and projection – a discursive proposition which argues in favor of a fundamental rethinking of the conventional means and methods of urban place-making. It is a demonstration of what some urban theorists would enthusiastically proclaim as “critical practice,” and what critics of this same point of view would, with equal vigor, denounce as rhetorical subterfuge. It is, in short, a very complicated piece of work.

Not surprisingly, the story of this work's inception was itself the product of a complicated and contentious midwifery; a story which begins with the International Olympic Committee's selection of Atlanta, Georgia as the site of the 1996 Olympic Games.



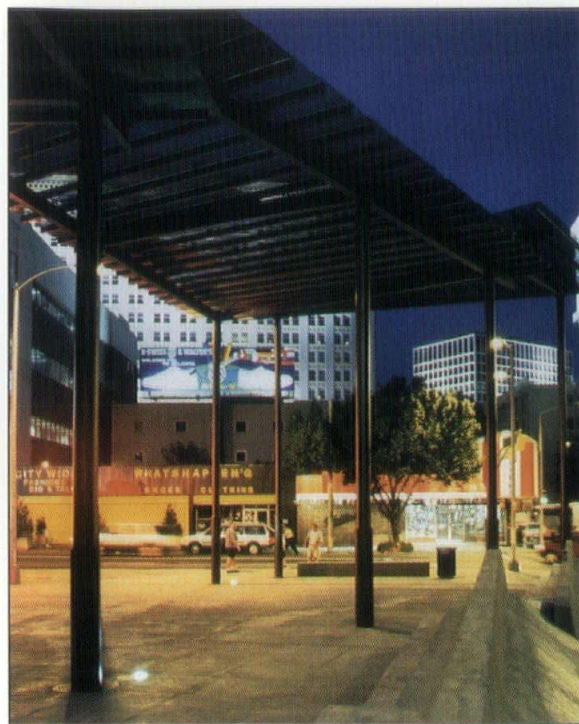
In this year of the Olympic's centenary, Atlanta would nudge out its chief (and sentimentally-favored) rival: Athens, Greece with a cunningly simple and strategically compelling ploy — egregious monetary profiteering. An “Atlanta” Olympic Games would, its promoters guaranteed, “turn a profit,” after the model of the most recently staged American games, the enormously successful 1984 Olympiad in Los Angeles. It would do so with an artfully assembled spreadsheet of big-wheel corporate sponsorships,



unwittingly naive Federal subsidies, and a smattering of “do-good” civic improvement funding initiatives. For good measure, The Atlanta Committee for the Olympic Games (ACOG) would enlist the personage of former mayor and civil rights activist, Andrew Young, to do much of its bidding, imparting just the proper sense of moral self-righteousness necessary for support of its relatively narrow interests.

The cumulative effect of these calculated inducements was overwhelming. The Olympic Site Selection Committee folded faster than a Croatian power forward guarding Charles Barkley. The Olympic went to Atlanta hands down.

The results of such complicity were completely predictable. Emboldened by the heady prospect of hosting the world on a shoestring, the ACOG marked out a fiscally conservative strategy of capitol improvement projects: sports venues, housing facilities, and public accommodations, notable for their tightly reined construction budgets, limited long-term vision, and paucity of design innovation. In contrast to Barcelona, Spain, which four years earlier had lavished an estimated eight billion dollars of capitol investments on its staging of the 1992 Games, Atlanta would scrape by on a meager 500 million. The architectural projects commissioned by the ACOG fashioned by various consortiums of local and region



(Far Left, Left) The open steel shade structure and accent lighting define an urban public room, available for public use throughout the day.

l design firms, were competent but unsparingly benign. As one visiting architect commented during the AIA's 1995 national convention in Atlanta, the Games represented "half a billion dollars of work and no architecture whatsoever."

Nowhere was the spareness of the ACOG's vision more evident than in its provisions for places of public assembly. The Game's celebrated Centennial Park, a twenty-one acre public forum and corporate-sponsored theme park, was cobbled together only very late in the planning process, goaded by a 1992 AIA Regional/Urban Design Assistance Team's (R/UDAT) recommendation for greater investment in public accommodations. The completed park, though festive and well-utilized during the games, pales in comparison to the R/UDAT team's initial proposal for a much larger, multi-functional, and permanent urban space.

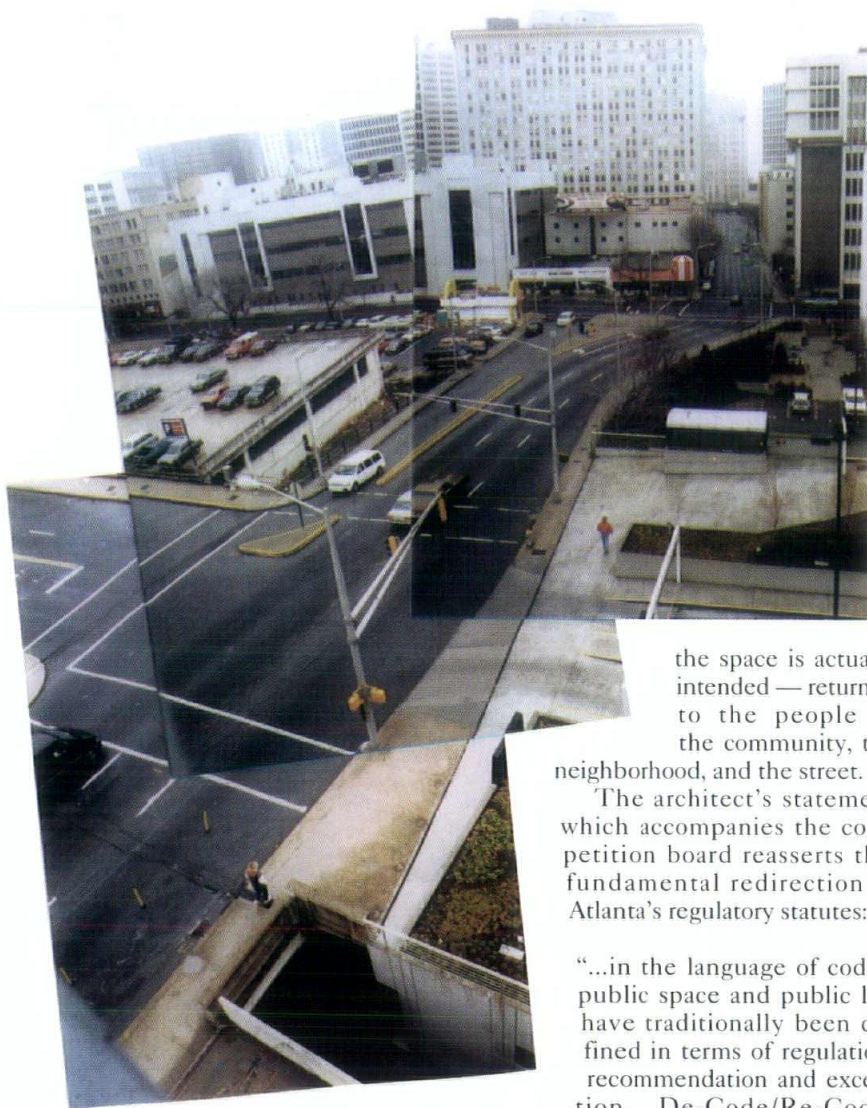
Other, more visionary proposals for civic improvements to Atlanta's urban infrastructure went largely unrealized. Promised investments in the city's deteriorating inner core were uniformly cosmetic, intended to dress up the squalor of Atlanta's most neglected neighborhoods without promoting tangible, long-term redevelopment. Ken Friedlein, writing for *Architectural Record* in advance of the games, noted that "the logistical needs of the events are running roughshod over the needs of the venue's neighbors—populated by ... poor, mostly African American residents....Indeed, the city has hardly focused on the Games as an opportunity to take on larger urban challenges."

One promising exception to this pattern of urban indifference was to have been a series of projects sponsored by the Corporation for Olympic Development in Atlanta (CODA). CODA was conceived as a community-based clearinghouse for Olympic-related initiatives that would more broadly address issues of Atlanta's urban redevelopment. A small and insufficiently funded city agency, CODA, nevertheless, advanced an ambitious program of capital improvements — neighborhood revitalization plans, pedestrian corridors, and public art projects, valued

at more than 200 million dollars. Their proposals, based in part on the earlier R/UDAT study, included plans for an international design competition focused on the creation of public space. The competition "Public Space in the New American City/Atlanta 1996" drew nearly 700 entries, four of which were selected by a Michael Sorkin-led jury for further development. Of these, a proposal by Ames, Iowa architects, Conway + Schulte, garnered considerable attention (and controversy) for its uniquely argumentative stance.

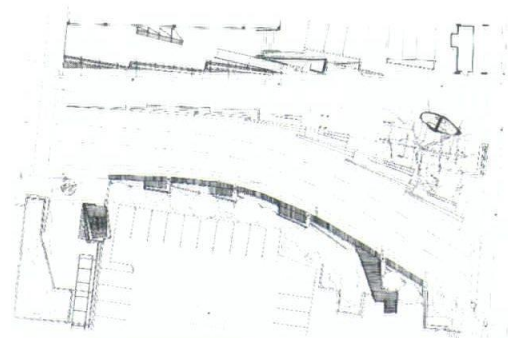
The Conway + Schulte competition board offered nothing in the way of concrete architectural imagery. Instead, the architects coolly identified only a prospective site of inquiry — a historic and traditionally black neighborhood, significant as the site of the Atlanta's founding, that had been subsequently devalued by the intrusive construction of a bypassing viaduct in 1924 — imbedded in a densely graphical jacket of annotating text. The text, which on first pass appears nothing more than a transcription of Atlanta's zoning ordinance for public space is, in fact, a deliberate and liberal re-writing of the city's present land-use policies.

Appropriating the Post-Structuralist tool of "retexualization," Conway and Schulte redirect the attentions of the ordinance away from its conventionally restrictive and exclusionary language towards a more inclusive, pluralistic and empowering reinterpretation of public place making. In this coy, but convincingly bureaucratic re-writing, the permissible uses of public space become, not the arbitrary edicts of an autonomous civil authority, but the product of "negotiation, mutual consent and agreement" between "involved parties." The reconstituted ordinance privileges precisely those willful acts of public and political participation, for example: "hanging out" (loitering), "hawking" (unlicensed commercial operation), and impromptu entertainment (non-permitted activity) which the city's standing ordinance so surreptitiously seeks to eradicate. In effect, the definition (and definitions) of "public use" are returned to the public for whom



(Above) Project view north reveals the condition of the viaduct site prior to construction. Photo by John Thomas.

(Above, Right) Proposed site plan defined development within the zoning ordinance set-back areas. Site development includes restrooms, newsstands, access points to lower level and cantilevered garden marking the eastern boundary of the site.



the space is actually intended — returned to the people of the community, the neighborhood, and the street.

The architect's statement which accompanies the competition board reasserts this fundamental redirection of Atlanta's regulatory statutes:

"...in the language of codes, public space and public life have traditionally been defined in terms of regulation, recommendation and exception. De-Code/Re-Code-

Atlanta seeks to undermine this specific and exclusionary language through the already present interpretative intent embedded within this code. This interpretative act, usually the province of administration officials or inspectors, is appropriated and extended into the public realm through the agency of the proposed code. Urban actors (individuals or groups) are empowered to participate in the definition of this realm through their actions, words or constructions. De-Code/Re-Code Atlanta articulates a new *Public Space District*, defining public space through acts of negotiation and communication critical to the development of an urban public life. While rejecting the language of exclusion, our project focuses instead on those conditions that encourage engagement between private lives in public space. ...In this way, the interpretative language of the code is instrumental in providing...opportunities that facilitate the heterogeneity of public life.Working within the language of existing codes, De-Code/Re-Code Atlanta seeks to disrupt claims of authority and exclusion offering, instead, an interpretative strategy that reinforces our expectations for public space."

The premise which underlies De-Code/Re-Code Atlanta parallels an ongoing, critical reassessment of the foundations of contemporary architectural practice. Owing no small debt to the writings of a

generation of Post-Structuralists (specifically, the musings of Jacques Derrida) this reworking of architecture's semantic operations proposes a fluid, indeterminate, and multi-valiant correspondence between the intentions of the architect as "auteur," and recipients of architecture's affections: the client of architecture, its users, its interpreters, its critics — just about anybody and everybody.

By this reading, the idea of architecture as demonstrable, objectified, and closed-ended artifact is supplanted by a far more transient and didactic conception. Architecture becomes, in equal part, a product of the work itself, the intellectual discourse in which the work is grounded, and not inconsequentially, each external interpretation which finds itself circumstantially attached to the work. As a result, architectural objects forfeit the identity granted them by their authors (if indeed they ever possessed such identity) in favor of a more inclusive, though less concrete, layering of collective interpretation. Architecture is incomplete (and unfulfilled) without its accompanying text.

This reading explains much, including the general dissing of Modernism's obsession with the "object," the relentless compulsion of theorists to justify "critical discourse," largely through the densely verbose writings, and the growing suspicion among practitioners that something is dangerously amiss within the halls of higher learning. This reading also helps explain the success of competition entry which advances, in lieu of red brick and mortar "stuff," only a construction of words as justification for its value. It is a cunning gambit proposing, not architectural form, but a provocatively seductive and subtly subversive manifesto which long on suggestive expectations and short on specific detail.

The jury for the competition was certainly impressed. Committee chair Sorkin proclaimed the scheme a "succinct formulation of the relationship between public expression and public space. (The project) proposes a strategy to promote diversity of activity in what promises to become one of the liveliest zones in Atlanta." The editors of a now defunct *Progressive Architecture* (PA) were equally impressed, granting the proposal a 1995 citation in their annual design awards program. Boston architect, Michael McKinnell, speaking on behalf of PA's selection committee, described De-Code/Re-Code Atlanta as a "very elegant structure, quite civic in scale, without being in any way oppressive or prescriptive in form."

The folks at CODA were impressed as well, but they were not entirely hoodwinked. Before proceeding further, CODA did respectfully request that

the architects offer some concrete suggestion of what might actually be built to fulfill the promise of their challenging proposition. To this request, architects Conway + Schulte did respond, first with a stunning installation piece which further articulated the theme of public inclusion and accommodation, and ultimately, with a comprehensive planning proposal which defined the exact nature of their vision for Public Space in the New American City."

The final plans for De-Code/Re-Code Atlanta proposed an open, decentralized and decidedly non-authoritarian collage of public amenities: an eccentrically splayed and tiered sun-shading shelter, a lead-coated copper "cocoon" which encased the plaza's public rest rooms, information kiosks and billboards, seating, vegetable gardens, landscaping, and a system of ramps and stairs which provided access to a parking area beneath the existing viaduct. Texts, scribed in the plaza's various concrete surfaces, were to describe a narrative history of the site. The assemblage delineated, in intendedly loose and unintimidating terms, the boundaries of a "public room" which would, in the words of its designers, "re-define the conditions of public space as the site of experience and exchange within the urban environment."



Construction of the project was initiated in May of 1996, and its dedication was optimistically slated to coincide with the opening of the Games in August. Regrettably, though not unexpectedly, CODA's meager budget for the project proved thoroughly inadequate and vital elements of the scheme — the rest rooms, the kiosks, and all of the east-side garden areas, were stripped from the final construction documents.

In late August, standing alone beneath De-Code/Re-Code Atlanta's sheltering sun screen, the inaugurated, but as yet uncompleted project bears an unmistakable perception of thinness. It is the sense that some important portion of the work's physical provisions, beyond those axed by its limited budget, remain unconceived or unrealized. Critics of the kind of "critical practice" this work represents would cite this evident thinness as an indictment of the shortcomings of theory-centered design — as evidence of work which is far more compelling in its rhetorical stance than in its actual experience. Such criticisms genuinely miss the point of De-Code/Re-Code Atlanta.

De-Code/Re-Code Atlanta is complete only in the presence of the public body for whom it was created. Its language is only understood and made legible through an engagement of the public life it accommodates so assuredly.

And so, later this same August afternoon, an urban, skateboard warrior will trace a lazy arc across the plaza's brusque concrete paving. Three small children will dance gaily amidst the lengthening shadows of Atlanta's skyline. A tired, aged woman will stretch out on one of the park's benches, yawn broadly, and doze off while a pride of street toughs pensively eyes the open space, marks their presence with a chalk-scrawled signature, and then moves on. No one "official" will, on this day, or any other day, make note of each of these spontaneous engagements with the "New American Public Space," which is probably, just as it should be. Accommodations are being forged, negotiations are underway, and a new text is being written. It is a pity the membership of Atlanta's Committee for the Olympic Games isn't on hand to read all about it.

Roger Spears lives in Raleigh and teaches architectural design at North Carolina State University.



(Above) Beyond the temporal frame of the 1996 Summer Olympic Games, De-Code/Re-Code Atlanta continues to provide a locus for public actions and everyday use.

(Left) Aerial view south defines site connection to the Georgia State Capitol, Underground Atlanta and Georgia State University.

ACT CAMPUS

Highlighting Natural Intelligence

Combining ancient symbology with the Midwest landscape has resulted in a coherent site development for a major player in the educational system. The architect has conceptualized an entire plan and applied it to the client's needs.

(Right) Site model of the American College Testing (ACT) Program in Iowa City.

(Far Right) View of the ACT Campus Amphitheatre.

One of the most beautiful aspects of the Iowa landscape is its lush, nearly tropical, green vegetation in a multitude of hues. This chromatic quality is enhanced when contrasted against the dramatic skies that bring both pleasure and destruction to the state. A native Californian once visited in August and was completely overwhelmed by the intense green landscape that stood in stark contrast to her parched brown Golden State. Gently rolling hills also add to the scenery as they evoke serenity and a personal connection with nature in Iowa. The combination of color and topography that is already a visceral experience can be intensified with an environmental design to increase the visual impact.

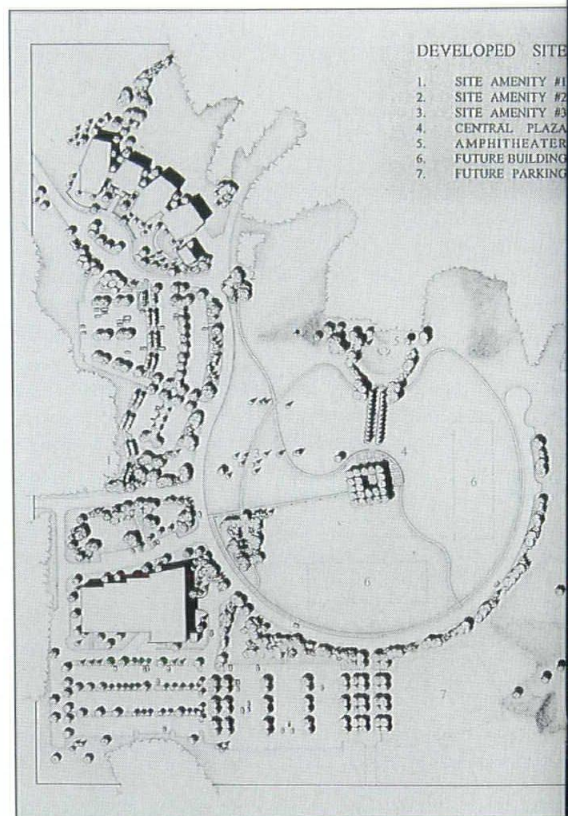
Architect Rod Kruse, FAIA of Herbert Lewis Kruse Blunck Architecture, has accomplished this with the design of a campus for the American College Testing Program in Iowa City. The company had acquired adjacent pasture land next to the campus and set forth an ambitious development plan for current and future utilization.

The site plan had to provide for a phased future building expansion in two structures totaling 250 thousand square feet, and the attendant infrastructure to support the facilities. Other goals included the use of existing natural site amenities, roads and parking to mitigate the impact of further development on the site.

The plan also had to unify the spreading campus by incorporating current and proposed facilities, and allow a state of "completeness" during the various stages of progress. A goal of designing people amenities throughout the plan provided an opportunity for the architect to create unique environments. These individual spaces enable one to "move through a site driven by axes and focal points to achieve a sense of arriving at a place," according to Kruse who had been inspired by a visit to Incan temples where this type of movement is employed.

In order to delineate the site plan and establish a central campus green, a ring road was built that encompasses most of the new work. This also effectively separates the future parking area from the proposed building as a nearly continuous ring of trees serves as a natural buffer. Completely bisecting the landscape design is a constantly curving pathway that helps create the Central Plaza site as a campus focal point.

This plaza is laid out as two overlapping grids as a square grove of trees is penetrated by a paved grid of limestone walkways. The paths form a presentation area within the trees and extend out to the curved path providing a geometric juxtaposition to the rectilinear grids. The architectural firm often employs grids in many of its projects. It has become the signature motif as they now have extended this esthetic to the natural landscape.



Several additional smaller sites were interspersed in the plan and intentionally kept sparse and minimal. These eloquent and diminutive spaces were inset into the landscape utilizing limestone and granite. One such site simply consists of a square slab of stone with granite benches of right angles—modular grids—and two chairs providing a peaceful vantage point. A metaphysical setting is positioned among small cropping of trees. This intriguing spiritual site is dominated by a dark monolith at the end of the walkway, and a solid bench set off to the side. As we to rest and ponder the secrets of the universe, possessed by the monolith? Is it a teaching tool to assist us in our own personal contemplation? Will you suddenly hear *Also Sprach Zarathustra* and gain new insight?

An equally spiritual but physically larger setting is the Amphitheatre situated in an existing ravine. The curved pathway that created the periphery of the Central Plaza is also the entry point to a perfectly double row of Spruce trees. An alley is created as the row terminates and branches out to form a semicircular pattern around the Amphitheatre. The long sloping walkway resembling ancient temple commences at the end of the Spruce alley and

Project: American College Testing Program, Inc.
Location: Iowa City, IA
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines, IA
General Contractor: Mid-America Construction Company of Iowa, Iowa City, IA
Civil Engineer: Shive-Hattery, Iowa City, IA
Landscape Architect: Crose-Gardner, Des Moines, IA
Photographer: Farshid Assassi, Santa Barbara, CA

MARK BLUNCK



(Right) This mysterious and cryptic setting can be interpreted in many ways depending on cultural and personal references.

(Far Right) One of several small sites within the plan. A peaceful retreat on a hot Summer afternoon.



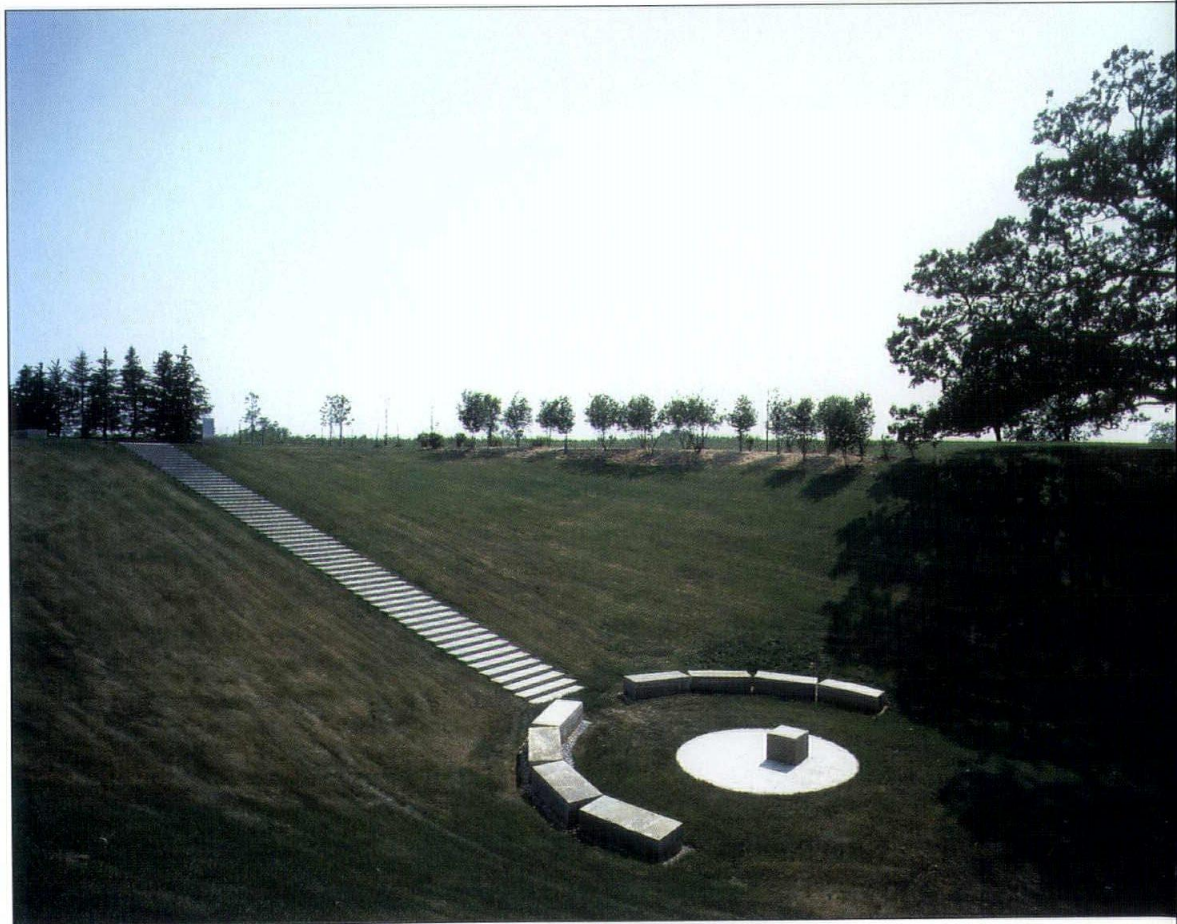
gracefully proceeds to the focal point. The semi-circular motif appears once again in the bench layout. When flawless geometry seems to be the prime directive in this particular design, a square cube on a circular platform is displaced off-center, implying that all is not perfect even in this rationally ordered environment. This site, with its dramatic use of curves to define the area, is in direct geometric opposition to the grids of the Central Plaza.

Perhaps the most impressive vantage point in the entire plan is the view from the Amphitheatre towards the row of spruce trees. The limestone walkway ascends to the horizon flanked by trees with no end in sight and flows past mundane earthly matters.

The vast developed site successfully employs various techniques to achieve those goals established by the architect and client. The new work with its ordered configuration of squares, circles and lines is a visual counterpoint to the adjacent campus. Numerous cultural references exist throughout the new site, and these are an intellectual connection to the entire plan. One can only hope that the future buildings will be congenial neighbors to this admirable landscape, and people will continue to enjoy those places surrounded by the deep greens and vibrant blues of nature.

Mark E. Blunck is a writer living in Oakland, CA and is currently working on a furniture book.

(Right, Next Page) Order is achieved in the Amphitheatre with pure geometry of both natural and manufactured elements.

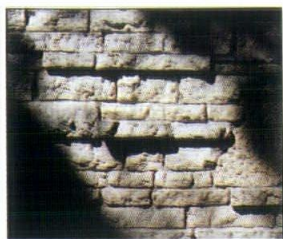


MARK BLUNCK



RETAINING NATURE

Alfred Caldwell's "City In A Garden" At Eagle Point Park



(Above) Limestone wall detail.

First impressions and names typically provide a foundation for understanding a person, an object or an event. Alfred Caldwell's "City in a Garden" at Eagle Point Park in Dubuque initially radiates with an "organic" aura of intensifying nature, or "nature helping" as Caldwell put it. The layering and sculpting of the earth, with limestone walls mediating between the in-situ condition and the park pavilions Caldwell built, unite the found site and the man-made imposition. Like autumn leaves piled on a stone outcropping, the park pavilions nestle into and provide a striking contrast to their settings.

This miniature "City in a Garden" emanates with the pleasure of a fantasy tableau or a model train set within a romantic village, allowing us to fully participate in the ideal world Caldwell created.

After the primary pleasure we experience at Eagle Point Park, the exposure, retention, mimicry and mannered nature Caldwell has assembled provoke inquiries into what we observe and take away from this place. Was the park land treated with respect or was this a "make work" project under Roosevelt's New Deal? How did a landscape architect with little formal training manage to produce such elegant and appropriate park structures within this setting? While Frank Lloyd Wright is the acknowledged father of this work (Caldwell studied Wright's architecture and Wright has often been attributed as the architect of the park pavilions, even going so far as to accept the attribution after visiting Eagle Point Park),¹ could it fit into the modern movement in other ways? Is Caldwell's "City in the Garden" (actually lacking both city and garden) an idealized miniaturization of nature and architecture or a well-grounded extension of the site?

We will approach this work and these questions via the overall history of Eagle Point Park. Land was purchased by the city of Dubuque in 1908, and the park opened in the following year. Located to the north-east of the town, this site provides dramatic views of the Mississippi River. A Riverfront Pavilion was constructed in 1910, a structure supported by rough hewn stone pillars with a timber superstructure, evidently inspiring Caldwell's later park shelters. A streetcar service, no longer existing, connected the city with the park beginning in 1912, establishing the park as an extra-urban extension of Dubuque. Lock and Dam #11 was built in

1933 on the Mississippi, far below the bluffs of Eagle Point Park.

Under Franklin Delano Roosevelt's Public Works Administration (PWA), \$200,000 was allocated in 1934 to develop and improve the park.² The PWA was initiated to relieve unemployment during the Great Depression and conserve natural resources. Harold Ickes, head of the PWA, stated its mission in 1933, "Our business is to put men to work, to do it quickly, and to do it intelligently."³

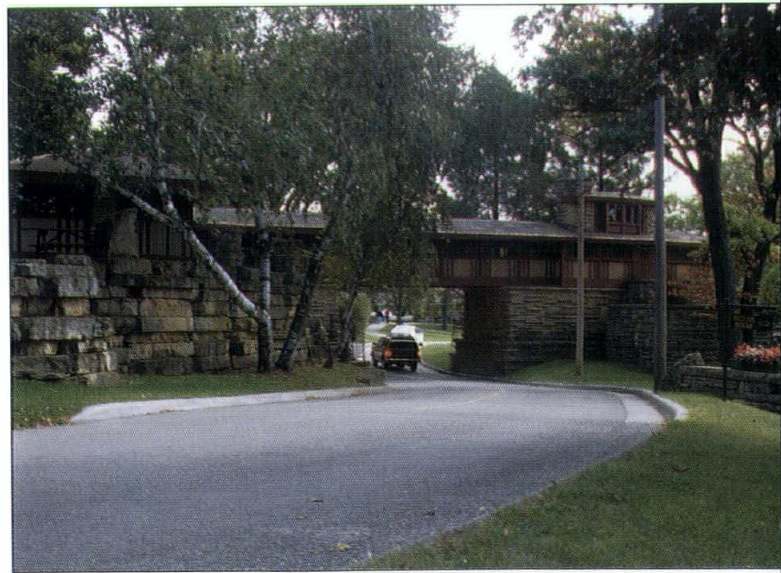
Caldwell supervised approximately 200 men in the construction of the park, completing the thoughtful work in less than two years, in accordance with Ickes's dictum.

Caldwell was a landscape architect with less than one year of education at the University of Illinois but with several years of landscape architectural apprenticeship. He had worked with the Chicago landscape architect Jens Jensen on several public and residential projects between 1926 and 1931.⁴

In 1934, Jensen recommended the 31 year-old Caldwell for the position of Dubuque Park Superintendent. Caldwell accepted the offer and moved to Dubuque where he would direct the construction of trails, rock gardens and park shelters acting as architect, landscape architect, contractor and construction supervisor.

Caldwell began work on the Fish Pond and the Ledge Garden located on the bluffs of the Mississippi. Like an overscaled contour model or miniature representation of the bluffs fronting the river, the Ledge Garden exposes the labor of its creation as an intensive construction system of extracting limestone from a nearby source (the Eagle Point Lime Works had been producing mortar from

(Right) Bridge Complex.



Project: Eagle Point Park
Location: Dubuque, IA
Architect: Alfred Caldwell
Photographer: Mark Stankard

MARK STANKARD



(Left) Fish Pond at the Ledge Garden.

(Below) Council Ring at the Ledge Garden.



crushed lime here since the 1890's) and laying up the rough hewn blocks as a series of striated walls mimicking their quarry source. Caldwell had supervised for Jens Jensen the quarrying and transport of limestone blocks for the estate of Edsel Ford. He transposed the work for this residential commission to a grand public scale. At the Eagle Point Ledge Garden, the limestone blocks act as retaining walls, stabilizing the bluff and simultaneously exposing and retaining nature. The labor intensive act of relocating stone from one site to another gives the impression of a "make work" prison labor scenario (it is doubtful that this labor would be accepted as appropriate work for those currently on welfare in the context of the present political welfare-work debate). While the results of this Sisyphean labor seem worthwhile when viewed at the present time, the physical effort of its construction and the scarred remains on the limestone quarry (as a non-site?) remain as questionable issues. Did Caldwell need to leave a dystopic hill-face in order to provide a miniature utopia two miles away? His sublime similitude of the natural condition forces one to confront the relationships between the natural and the man-made as active participants in the system Caldwell set into motion. The limestone formed Council Ring within the Ledge Garden, based on Jensen's stone "Council Rings" at Abraham Lincoln Memorial Garden in Springfield, Illinois, allowed for the enactment of primitive man or woman in a communal meeting spot for story telling, warmth and looking.

Caldwell continued the themes of mimicry and miniaturization by again utilizing rough-hewn limestone blocks for his park shelters and garden walls. Caldwell had been exposed to the work of Frank Lloyd Wright through Jens Jensen, and he used this architectural source in the creation of his park shelters. Wright's complex of buildings at Taliesin in Wisconsin (from 1911) provided the major inspiration for Caldwell. He had visited Taliesin and was enthralled with Wright's conception of organic architecture. Caldwell's Eagle Point pavilions and Wright's buildings at Taliesin both perch shallow roofed timber superstructures onto rusticated limestone walls. The exposed walls retain the



surrounding earth and extend into the landscape, casting deep shadows onto themselves and the site. Even Wright's typical "Indian Red" trim color is used on the Eagle Point buildings.

Although Wright provided the formal image and organic ideology for Caldwell, the works of other modern architects are referenced as typological sources in relation to their physical settings.

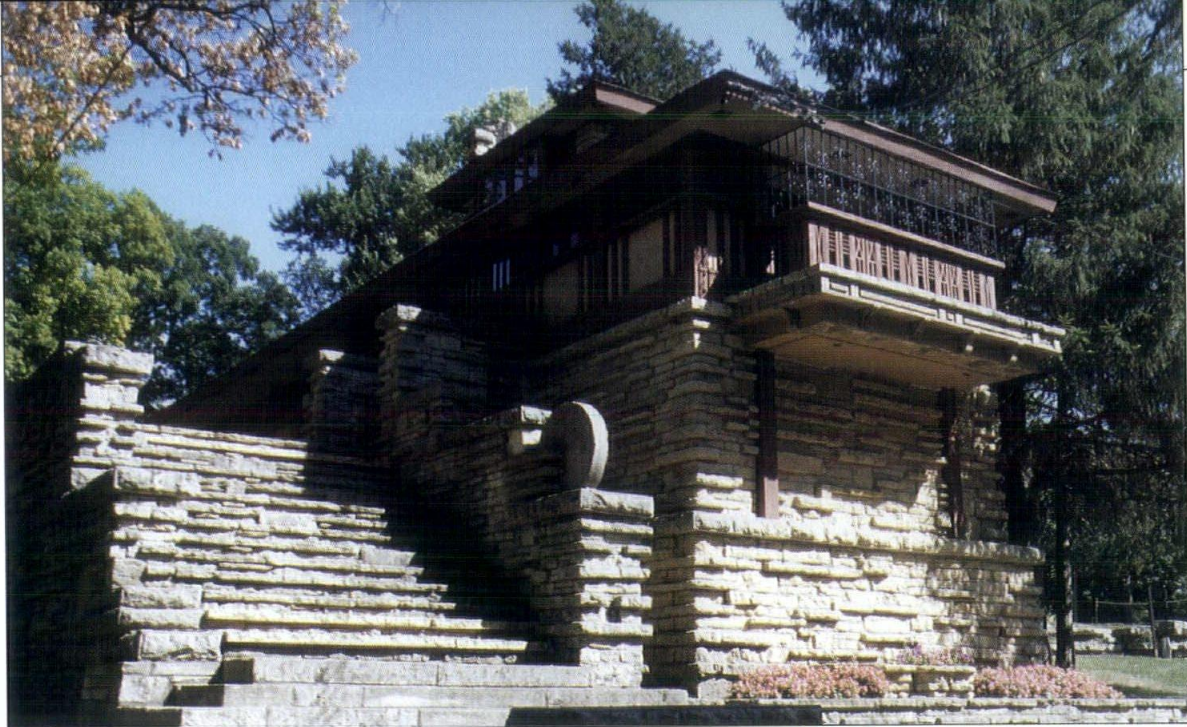
Caldwell's Bridge Complex, aggressively spanning the road below and retaining the hill in a series of stepped terraces, is a haptic, material-laden version of Walter Gropius's transparent, surface-attenuated Bauhaus building at Dessau (1926). Each multi-use building proclaims its presence by dominating its surroundings, spanning the road and housing a combination of different functions. Caldwell's pinwheeling plan and contrasting materials transform the works of Wright and Gropius into a unique dynamic hybrid creation.

Caldwell arranged his other three buildings, the Indian Room Shelter, the Veranda Room Shelter and the Terrace Room Shelter, in relation to the dominating Bridge Complex, miniature versions of Wright houses. Each shelter acts as a home away

(Above) Construction of the Ledge Garden. Caldwell is standing to the left. Photo courtesy of the City of Dubuque, Leisure Service Department.

(Right) North extension of the Bridge Complex.

(Below) Bauhaus Building, Dessau, Walter Gropius. (From Sigfried Giedion, *Walter Gropius*, (New York: Dover, 1954))



(Above) The Bridge Complex shortly after completion. Photo courtesy of the City of Dubuque, Leisure Service Department.

from home, mediating the park grounds, and the enclosing roofs necessary for protection from inclement weather, shade, warmth and services. Caldwell's post-Prairie Style diminutive structures, sited on the Eagle Point bluffs rather than a flat prairie, focus on rough stone fireplaces for use in cold weather, similar to Wright's inglenook hearth spaces in his houses.

Caldwell's late-modern versions of Frank Lloyd Wright's work also correspond to the work of the architect Caldwell would teach with for 15 years at the Illinois Institute of Technology, Ludwig Mies van der Rohe. Caldwell's shelter structures share a material and a building-to-site relationship with Mies's Concrete Country House project (1923) and Brick Country House project (1924). Each is wedged into its site with masonry or concrete walls piercing the earth and simultaneously emerging from within it. Mies's and Caldwell's retaining walls define the surface of the land as extended objects rather than forming space as in a pavilion within a formal Renaissance garden. The structures manage to expose and manner the existing land, and the walls extend from the object buildings to delimit the

landscape rather than specialize it. Caldwell would go on in his career to adopt a Miesian vocabulary in his later building projects, and provide landscaping services for Mies's work at I.I.T. and Lafayette Park in Detroit.

Caldwell named his complex of buildings, seating, walls and terraces "City in a Garden," perhaps a misnomer for an assemblage of rustic structures in a rural landscape. Examining the components of Caldwell's work reveals a typological mimicry of an urban system containing a bridge, a tunnel, roads, walkways, a fountain, a tower, water reservoirs, buildings and an overall civic program. Caldwell's shelters contained a multi-use program of meeting rooms, a cafe, dining areas, restrooms, locker rooms and fireplaces. This simulation of a civic urban system was carefully placed within the existing park, simultaneously easing into its found condition and exposing itself in striking contrast to the natural setting. Importing the urban into the rustic reversed the formula of the turn of the century City Beautiful movement (rus-in-urbe), where garden parkways were layered into American cities such as Chicago and Philadelphia. Caldwell's transformation of Eagle Point Park can be read as a critique of the ills of the city by offering a counter solution as a model for the future city. Nevertheless, Caldwell would later return to Chicago, and develop several landscape components for Lincoln Park, re-reversing what he initiated at Eagle Point.

Because of budgetary problems and differences with the park board members, Caldwell was dismissed from the Eagle Point project, and the work was completed by Caldwell's assistant Wendel Rettenberger.⁵ The Open Air Shelter and the Band Shell were constructed in the 1950's by Dubuque architects, in imitation of Caldwell's precedents continuing the string of references from Wright.

Caldwell went on to study architecture part-time at the Chicago Art Institute and became a licensed architect and civil engineer. He continued his landscaping work as a consultant for Mies van der Rohe, received a Master's degree in architecture under Ludwig Hilberseimer, and taught the core architecture curriculum at I. I. T. for several years.⁶

To characterize the work he produced at Eagle



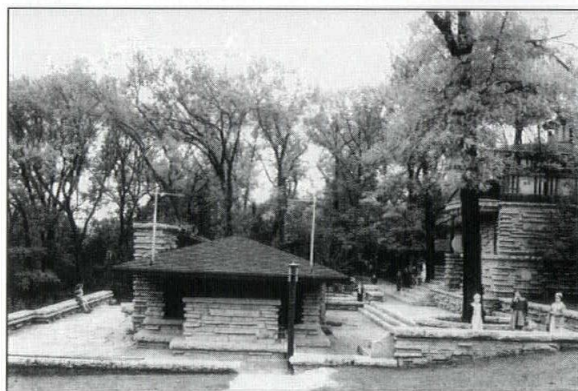
(Above) Indian Room Shelter.

Point Park, Caldwell placed an inscription over the fireplace of the Community Room in the Bridge Complex stating, "The Tree Returns the Life it Sucked from Stone."

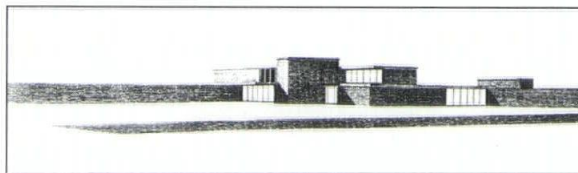
Similar to Frank Lloyd Wright's use of the tree as a metaphor for organic building in relation to the land, Alfred Caldwell conceived his own work as a tree extracting life from nature and returning a mannered version of the same. What Caldwell removed from nature he replaced with an idealized form in the spirit of the New Deal, rearranging natural elements in a representation of productive labor, and an architecture of both self-oriented objects and retention of qualities of the site as found.

Eagle Point Park is located on Shiras Avenue to the northeast of central Dubuque. It is open from 7:00 a.m. to 10:00 p.m. daily, from the first weekend in May through the fourth weekend in October. Call (319) 589-4263 for more information.

Mark Stankard is an architect and an Adjunct Assistant Professor at Iowa State University where he teaches design and history of modern architecture.



(Left) Veranda Room Shelter and terraces shortly after completion. Photo courtesy of the City of Dubuque, Leisure Service Department.



(Below) Brick Country House, Ludwig Mies van der Rohe. (From Philip Johnson, Mies van der Rohe, (New York: MOMA, 1947))

1. See Werner Blaser, *Architecture and Nature: The Work of Alfred Caldwell*, (Base: Birkhauser, 1984).

2. The PWA program funded the project between 1934 and 1935, when the WPA (Works Progress Administration) took control. See C. W. Short and R. Stanley-Brown, *Public Buildings: Architecture under the Public Works Administration, 1933-39*, (New York: Da Capo Press, 1986).

3. *Ibid.*, p. vii.

4. See Leonard K. Eaton, *Landscape Artist in America: The Life and Work of Jens Jensen*, (Chicago: University of Chicago Press, 1964).

5. See Matthew Gallo, "He Knows He's Good," *Telegraph Herald*, July 23, 1991, Dubuque, Iowa, p. 1 and Richard Guy Wilson, "Alfred Caldwell Illuminates Nature's Ways," in *Landscape Architecture*, Sept. 1977, p. 407-12.

6. See Dennis Domer's forth-coming book, *Life and Work of Alfred Caldwell*, (Baltimore, Johns Hopkins University Press, 1996).

IOWA'S WORLD WAR II MEMORIAL:

Can a charrette produce Art ?

Iowa's State Capitol Complex is a striking composition of architecture and landscape elements which establish formal axes amidst an informal field of mature trees. Without a master plan for the Capitol Complex, the placement of recently constructed memorials has been incremental and occurred without respect to context. The placement and design of new memorials is difficult to evaluate.

(Far Left) View of the World War II Memorial Freedom Flame.

Many people believe that a "work of art" and the mind and soul of the individual creating it are inseparable — all that powerfully moves our emotions, shapes us and gives us a voice in the dialogue of history comes from the integrated viewpoint and the forceful conception of a single human. The introduction of computers and other communications technology into commonplace use allows us to question and, perhaps, alter this premise concerning the nature of creativity. Yet there is concern that the recent processes of memorial development used in both local and national projects — in failing to understand the solitary, contemplative nature of the creative endeavor — will not yield profound work. Will our methods threaten the ability of our time to emerge with a deeply expressive cultural message about events and individuals that belong to the history of humankind?

The Iowa veterans comprising the World War II Monument Committee clearly expressed the conditions and concepts they wanted to convey in the memorial: "honor," "freedom," "worldwide," "education" and "five" (theaters of operation and branches of service). Comparisons and association were made with the Vietnam Veteran's Memorial in Washington DC and the negative political statement that many people saw in that design. "World War II was different than the Vietnam War, the whole nation was in it together," a committee spokesman said.

World War II is the war that totally engaged our nation with events both at home and abroad - entire families, young and old were engaged with world events. It shaped lives, dreams and the reality of individual freedom. This meant that some involved with Iowa's World War II Memorial saw it as more unlimited, reaching people today and generations in the future, not confined in design terms to a monument of those who had died.

As a way to achieve this expansion of artistic possibilities and also respond to the criticism that recently constructed memorials on the State Capitol Complex had the look of "cemetery-head-stones," a charrette was suggested by representatives of The American Institute of Architects, Iowa Chapter and The Iowa Arts Council, both advisors on the project. Whether this method was the right one to expand the artistic potential of memorial design was unclear, but there was a consensus that this would be a way to involve the public in the project, and also concentrate and limit the investment of time made by the design teams.

Five design teams were selected, based on the submission of qualifications by a group of professionals including some representatives of the Capitol Design Advisory Committee. Each team

included a representative of the World War II Monument Committee. The teams were challenged to develop their ideas during the charrette and in response to suggestions and comments made by the public and veterans during specified times for open studios. This would suggest that ideas be transformed as the intended interaction with visitors took place. This did not occur. What did occur was a very fast generation of ideas for a project that justifies thoughtfulness, deliberation and incubation.

Methods and processes leading to the development and selection of a memorial design have been debated in a very public way. The 1982 Veterans Day dedication of the Vietnam Veterans Memorial on the National Mall in Washington DC was preceded by national controversy extending to the highest level of our government. Controversy focused on the design selected, the make-up of the jury, the use of design competitions as a method of selection and then the question — Who is a war memorial for? Its dedication was followed by a flood of emotion, popularity, and for many, a partial resolution of the bitter divisiveness and national doubt about a war fought by individuals who had not been supported at home as the World War II soldiers had.

Since then, there has been an especially intense period of constructing memorials. On Iowa's State Capitol grounds, a Pearl Harbor Memorial, a Korean War Memorial and a Vietnam War Memorial have been erected since 1982. In Washington DC, where it takes an Act of Congress to place anything on the National Mall, the Vietnam Veterans Memorial is clearly the most abstract and communicative. It is the most frequently visited of all the memorials on the mall, and the most emotionally powerful, though the clarity of its purpose has been compromised with the more recent addition of figurative works. This memorial design and the AIDS Quilt Memorial have changed our idea of what constitutes a memorial, and stretched our expectations of what social tasks a particular design solution might take as its mission. When recently displayed there, the AIDS quilt had grown to cover the entire Mall. It is fragile, transient, impermanent — dependent on the combined work of many people. This embodied anti-monumentality is fundamental to some of the designs that resulted from the Iowa World War II Memorial charrette.

The World War II Monument Committee determined to make the final choice of a design, but agreed to receive the recommendation of the professional jury. This same group had evaluated the qualifications and made the selection of the participating design teams. It is often felt by architects and other designers that the best selection method is by a jury comprised of impartial profes-

Project: World War II Memorial
Location: Iowa Capitol Complex, Des Moines, IA
Architect: FEH Associates, Des Moines, IA
Design Team: Dennis Sharp, AIA; Shannon Gordon, ASLA; Chad Moor; Tom Stancliffe
General Contractor: Taylor Ball
Photographer: Gary Tonhouse

PATRICIA ZINGSHEIM, AIA, AICP



Pacific Theater Team The Garden Memorial

Team Members: Mitchell Squire (Team Leader) HLKB Architecture; Rebecca Ekstrand, Sculptor; Peter Goche, AIA, HLKB Architecture; Marcelo Pinto, HLKB Architecture

Reverent and spiritual, this design emerged from the large, awe-inspiring site bordering the south side of Court Avenue. It proposes a park containing fragmented and dispersed material elements including walls, columns, an amphitheater and lookout deck, places to leave things, a time device, and educational objects — all to be encountered during an individual's pilgrimage along the hillside. The project identifies a site along Court Avenue for new Victory Gardens visible to motorists and pedestrians as a daily reminder of the domestic and personal aspect of the World War II experience. It invites ceremony back into the life of the city by creating a site for large memorial events and creating a context for the placement of additional new memorials.

If the Veteran Committee selected this project, they would have selected a designer and an idea for a series of very indeterminate experiences, and embarked with that designer on a process where deeper issues would be revealed. The least defined of all the projects, this one offered the possibility for collaboration with the Veterans Committee, citizens and community groups, extending the design work beyond the three day charrette.

American Theater Team Bridge as Memorial Place

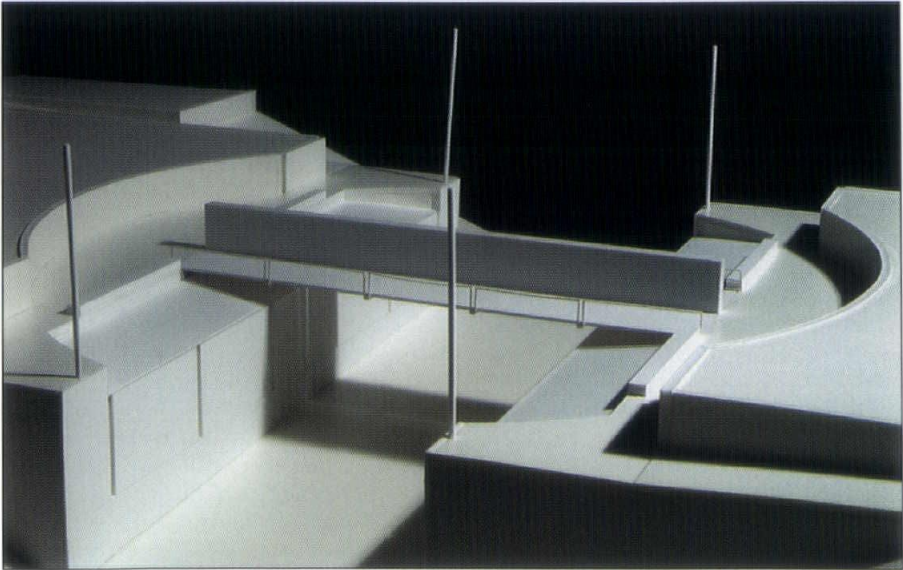
Team Members: Paul Mankins, AIA, (Team Leader) HLKB Architecture; Jason Alread, AIA, HLKB Architecture; Brian Clark, Adamson Clark Landscape Architecture; Tim Hickman, HLKB Architecture; Jon Jacobson, Adamson Clark Landscape Architecture

The project was selected by the jury and recommended for further development and construction. It proposes highly visible civic infrastructure constructed as a memorial. The design engages the public in a day-to-day way similar to the Walnut Street Wall Project. A bridge — seen against the sky, suspended in space and driven under — would touch the life of people moving around Iowa's capital city at the level of Court Avenue and on the Capitol grounds above.

This project would have required the action of the State Legislature to appropriate money to reconstruct the bridge which strengthens an important axis north and south, and directs a view west across the Des Moines River to the Polk County Courthouse. County and City governments would have needed to get involved with the Veterans group in a cooperative effort which, like the war, would necessarily extend into the communities of Iowa.

This memorial proposal symbolizes the reach of friendship by restoring the connecting link between the State Capitol Building, the grounds and other existing memorials as well as the Japanese Bell, a token of friendship from our sister state in Japan. This symbolism is highly appropriate and helps us understand how World War II shaped the world of international cooperation and interdependence that we experience today.

Patricia Zingsheim, AIA, AICP heads the Planning and Urban Design Division for the City of Des Moines and served on the jury for the World War II Memorial charrette.



(Left) The Pacific Theater Team, The Garden Memorial

(Below) The American Theater Team, Bridge as Memorial Place

GREENWOOD POND: DOUBLE SITE

Not An Object In The Landscape

Before Miss began her project, Greenwood Pond was a derelict, neglected-looking place. With minimal reconfiguration of the natural elements, and the addition of new structures and new plantings, Greenwood Pond: Double Site introduced a place that is appealing, accessible and educational.

(Far Right) Viewing pavilion and metal grate walkway in wetland environment.

(Below Right) Plan drawing of Greenwood Pond.

Project: Greenwood Pond: Double Site

Location: Greenwood Park, Des Moines, IA

Coalition Team: Des Moines Art Center, Founders Garden Club, Des Moines Science Center, Des Moines Parks and Recreation Department, City of Des Moines

Artist: Mary Miss, New York, NY

Architect: Herbert Lewis Kruse Blunck Architecture; Kirk Blunck, FAIA; Stephen Knowles, AIA, Des Moines, IA

Structural Engineer: Charles Saul Engineering, Des Moines, IA

Mech./Elec. Engineer: Paul Walters Consulting Engineers, Des Moines, IA

General Contractor: Christensen Corporation, Des Moines, IA

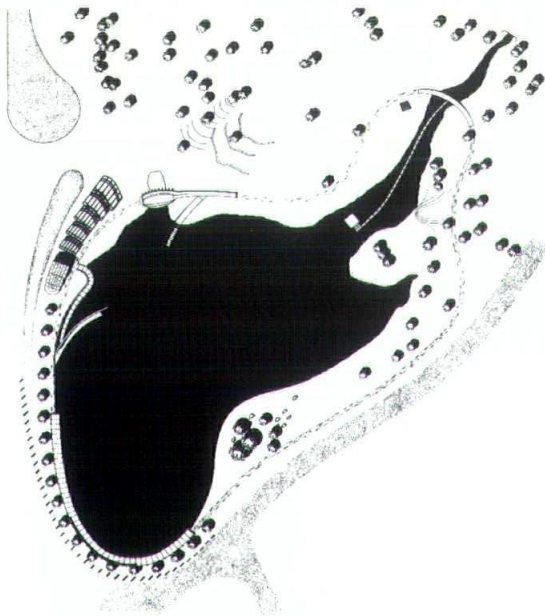
Site Work: McAninch Corporation, West Des Moines, IA

Photographer: Assassi Productions, Santa Barbara, CA

Photography: courtesy of Herbert Lewis Kruse Blunck Architecture.

When Mary Miss began her career as an artist, she rejected the idea of her art as a monolithic, specific object. Instead, she moved toward a concept similar to something spread along a landscape that would develop like an experience over time. Her art, similar to an experience, would contain not only the structure she had built, but the memories and expectations brought to it by the viewer.

Soon, she would unveil her most recent project in which these goals would be accomplished. Placed at the south end of Greenwood Park in Des Moines, Greenwood Pond: Double Site has a variety of roles to play: a project of the Des Moines Art Center's Sculpture Park; an urban wetlands restoration sponsored by the Founders Garden Club of Des Moines; an outdoor classroom for the nearby Science Center of Iowa; and a park and recreational facility of the Des Moines city park system. For all of these groups, and most particularly for the public, Miss' work both preserves and enhances a well-known, often-visited place in the city.



Before Miss began her project, Greenwood Pond was a derelict, neglected-looking site with a few dilapidated structures nearby. With minimal reconfiguration of the natural elements, and the addition of new structures and new plantings, Greenwood Pond: Double Site introduced a site that is appealing, accessible and educational. Walkways that dip and rise trace parts of the pond's edge. Other walkways stretch out into the water, sometimes at the level of the water itself and, at the

northeast section, lead to a high viewing pavilion from which one can look out over the pond and wetlands. From an earthen mound on the eastern edge of the pond, one can capture another view. The narrow channel of water that moves down from the hillside and broadens out to join the pond intersects with an elevated wooden walkway that changes to a gravel path as it passes an additional platform. A second and larger bridge connects the two sides of a short finger of water before the walkway stretches to a covered pavilion. This structure replaces the old warming house once used by ice skaters that is now open for summer and closed in for winter. Approaching the covered pavilion from the bridge is a set of arched trellises that decrease in size as one travels closer to the pavilion itself. An earthen mound in the shape of an elongated teardrop rises behind the pavilion and its procession of trellises.

The arc of this area is countered by walkways that descend from opposite ends into the water where their course is picked up and linked by a line of wooden posts set into the pond. The overall shape resulting from these structures is leaf-like and graceful. The shores of the pond are planted with cattails and other wetland plants while the slope leading down to the pond is marked by a series of stone terraces and planted with prairie grasses.

There is not an entrance or sign-posted route to Greenwood Pond: Double Site. There are many different approaches to the project. Greenwood Pond can be seen from a single vantage point or walked along for a slower experience that unfolds over time. Different seasons create unique sensations at the site.

Miss has not provided an explicit content, but has "choreographed" a range of routes and approaches. Her goal was to layer experiences, information and possibilities that the viewer can react with — not to prescribe a meaning or a definition.

When she presented a model of her project, viewers could already see the character of her work at Greenwood pond. As Michael Danoff, Director of the Des Moines Art Center under whom the project was completed, noted, "It doesn't impose itself on you. It is something that takes time to have the pleasure of it unfold. It requires walking and seeing from different angles."

In discussing her work, Miss used a metaphor implying the art of sewing and weaving. She described her project as a "stitching together" of land and water. The organic tone of her commentary reflected her early goal not to impose something into a situation, or simply place an object in the landscape. She insisted on a more multifaceted process and result. Without dominating the landscape, she

LEA ROSSEN DELONG



Greenwood Pond: Double Site has been generously funded by the National Endowment for the Arts, a federal agency; Melva and Martin Bucksbaum; Carolyn and Matthew Bucksbaum; City of Des Moines; Des Moines Founders Garden Club, member of the Garden Club of America; Herbert Lewis Kruse Blunck Architecture; George Milligan Memorial; Judy Milligan McCarthy; The Nathan Cummings Foundation; Norwest Banks N.A.; Louise Noun; The Andy Warhol Foundation for the Visual Arts; The Science Center of Iowa; and McAninch Corporation.



(Above Right) Without dominating the landscape, Miss created a work that is less aggressive, but still deeply affecting emotionally and intellectually.

desired a work that was less aggressive, but still deeply affecting emotionally and intellectually. She found that structures such as fences, walkways and screens, with their light-weight and skeletal nature, fit her purpose.

In developing this approach, Miss recalled the frequent traveling in the American West during her childhood. "You can drive for hours through the Western landscape without passing a town. There's nothing to follow but a beautiful ribbon of fence that never dominates the landscape — only a subtle structure marching off into the distance."¹ The light, space-tracing, but not space-filling character of these fences continues in her work today. In addition to the structure of common vernacular forms, Miss also has developed a preference for their ordinary materials. Wood has been one of her favorites from the beginning of her career. It was used in several areas at Greenwood Pond. It also was a material associated with vernacular building that she could manipulate in ways that expressed her sensibility as an artist. Since then, she has used carpentry so extensively that she has come to feel "quite familiar with what it does and can do. It's like a second skin."²

In planning Greenwood Pond: Double Site, Miss asked to view the vernacular architecture of Iowa, especially the barns and other farm structures. She was interested in the traditions of this area and how she could incorporate them into her project to develop a sense of place that would harmonize with the existing structures and landscape. She talked to people who could convey the generation of memory about Greenwood Park. Moving beyond that specific part, she visited the Mesquakie settlement to learn of even earlier traditions about the land. She integrated this information into a proposal that does not make a specific reference to older structures and traditions but, rather, invokes a wide range of memory and association. She insisted that her work emerge from a context and not be foreign or unrelated to the site. "I'm always looking," she had explained, "at how buildings, bridges and fences are integrated into a landscape and tied to a place. I cannot create things out of context. I cannot dream something and believe I will find a place for it, because the idea comes from the specific context that it must tie

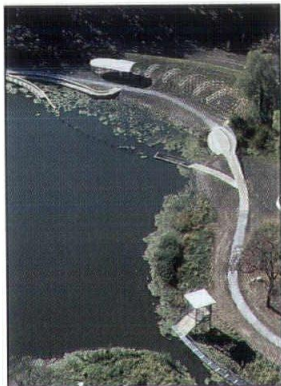
into a site or it will not have any meaning."³

She hopes not to deny the layers of meaning and memory that have accrued to Greenwood Pond, but to preserve them and, at the same time, alter it in such a way that it becomes accessible and interesting to future generations. This approach is seen in other projects by Miss including New York's South Cove and Battery Park City on the southern end of Manhattan; University Hospital at Seattle, and Jyvaskyla Project in Finland in which she incorporated natural and existing elements into her design.

Miss recognized that Greenwood Pond was a locus of controversy, and different groups had various hopes for how it could be used. The coalition of community groups that eventually formed to restore the pond was a central factor in Miss' design process. Her introduction came in 1989 when she was invited by former Art Center Director Julia Brown Turrell to participate in her vision for a sculpture park in Des Moines. Miss' early visit to the pond site was somewhat discouraging because of its nearly ruined state. After two years of inactivity, the project was renewed by Associate Director Jessica Rowe who helped establish and coordinate the connection Miss would need with the community.

Primarily important in initiating a plan and carrying it through was the Founders Garden Club, who saw the possibility of creating a wetland environment in the center of the city. Their knowledge of native organisms and willingness to restore the vitality of the pond were crucial to Miss' plans and the success of the project. Their understanding of the integrative character of this enterprise provided momentum. To learn more about native grasses that might be planted at the site, Miss consulted Prof. Arnold Van Der Valk in the Botany Department at Iowa State University.

The Science Center of Iowa, on the eastern shore above Greenwood Pond, had hopes for the area to become an outdoor classroom where visitors, especially children, could learn first-hand about ecology. The Parks and Recreation Department wanted a viable, safe and low-maintenance facility that would retain its stature as one of Des Moines' favorite parks. These were joined by the Polk County Conservation Board and the Iowa Natural



(Above) Aerial view to the west edge of pond



(Left) Sheltered observation is provided by pavilion structures.

(Below) The structural rhythm of post provide a visual link between the ramped walkway and the recessed walkway.

Heritage Foundation. All forces worked together in a complex process that focused to a great degree on the design Miss was developing.

An important liaison in helping participants understand both the specifics and the intent of Miss' proposal was Des Moines architect Kirk Blunck, FAIA. In discussing his role, he explained, "People are generally concerned about embracing something that they have never seen or experienced before, or even a way of building that they have never experienced for themselves. Yet, that's exactly what the Greenwood Pond project is about. There is a ramp that descends into the water, a concrete trough, an elevated viewing pavilion, and a steel grate walkway that extends over the marshland. Each of these elements were attacked and criticized because people were not certain how they would work. They worried the elements may be dangerous or pose a risk. If the details had been changed, it would have significantly compromised the artist's vision. My role was often to explain that although there was some risk involved, it was a manageable risk worth doing. Just because it had never been seen before was not reason enough to reject it. In fact, it was the reason to stand behind it, and insure it would be built and developed as the artist had envisioned."

A collaborative situation such as this one has been common in Miss' career, and she regards it as an asset. She realized that Greenwood Pond will not only be an extension of the Art Center, but will serve multiple functions for the public. She is not working by herself or for herself alone. Miss described how she as an artist might develop a "path," but as the project continues, she is constantly being pushed out of that path by the needs and wishes of others. Without compromising her basic vision, Miss found that her involvement with others is beneficial to the integrity of the final project. With public art, her structure is only part of the life of the work — the rest is provided by those who see it; who bring it to their own memories and sense of place; and whose imaginations are provoked by what the artist has done. According to Miss, "When you put something in a public place, you've only done half of the work — half of the piece. The situation or the piece is really completed by the public who come to see that work



and interact with it. You don't have complete control like putting a painting up on a wall in a studio. You're only part of the framework here. The other half is completely unknown."⁴

This layered meaning is reflected in the title Miss chose, Greenwood Pond: Double Site. Her work is reflected in the site-specific project, but that work is inseparable from the wetlands restoration that was initiated in the community itself. Our "sight" of Greenwood Pond is doubled as we contemplate the harmony of art and nature at this distinctive and memorable site.

Lea Rossen DeLong is Director of the Anderson Gallery at Drake University and Lecturer at the Des Moines Art Center.

1. Mary Miss, *Projects, 1966-87*, London: Architectural Association, 1987, 11.

2. Miss, 46.

3. Miss, 15.

4. Miss, 88.

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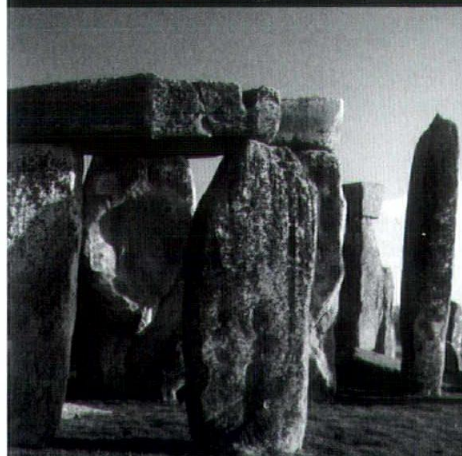
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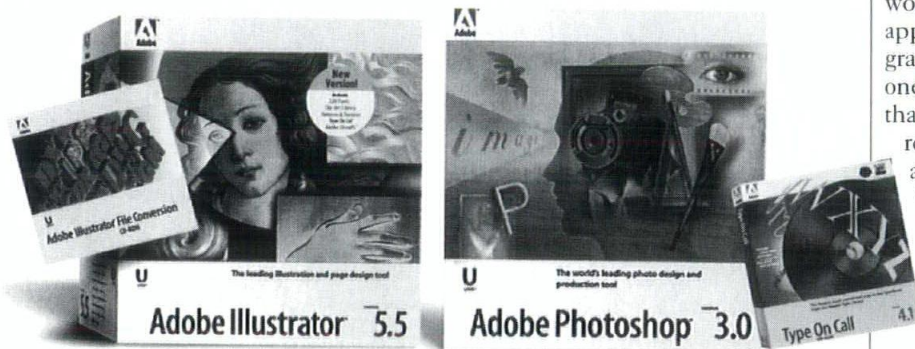
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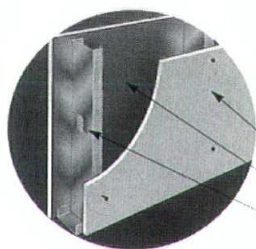


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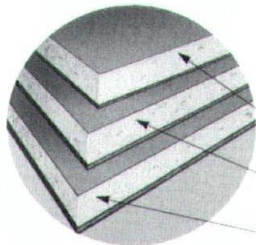
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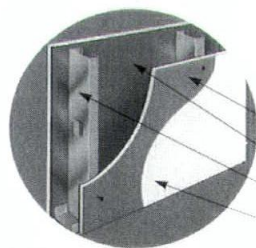
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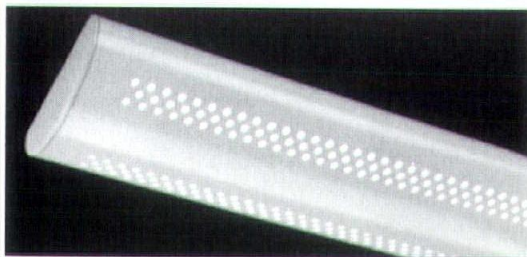
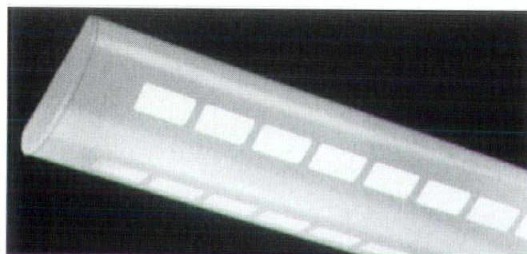
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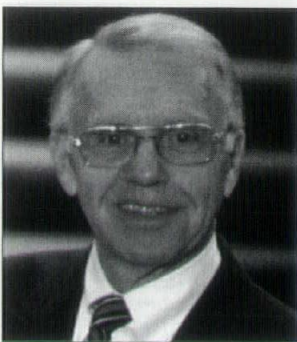


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1996 AIA Iowa Medal Of Honor



Edward H. "Ted" Healy, FAIA, was awarded the Medal of Honor by the Iowa Chapter of the American Institute of Architects at the 1996 AIA Iowa Awards Banquet during the annual convention. The award, which recognizes distin-

guished contributions and achievements in architecture, is the highest professional honor bestowed by AIA Iowa.

In his 40 years of practice, Mr. Healy's many services to the profession include serving as the Director of NCARB, Chairman of the Professional Conduct Committee of NCARB, President of the Iowa Architectural Registration Board, President of AIA Iowa, Member of the College of Fellows, and member of the Architectural Advisory Board at Iowa State University.

Mr. Healy's many services to the community and state include serving as President of the Cedar Rapids Trust for Historic Preservation, Board Member and Charter Trustee - Brucemore National Trust Property, Linn County Historical Society, State Library Commission, American Library Trustee Association, Iowa Library Association, Governor's Conference on Library Information and Services, White House Conference on Library Information and Services, Iowans for Better Libraries, Iowa Library Friends, East Central Regional Library, Cedar Rapids Symphony, Cedar Rapids Art Association, Cerebral Palsy Center, First Presbyterian Church, Cedar Rapids Literary Club, and the Iowa Cultural Affairs Committee.

The standards Mr. Healy set for himself, his firm and the profession will continue to serve as guiding principles for generations of architects.

AIA Iowa Honorary Membership

Suzanne Schwengels, Hon. AIA, CAE, has been awarded Honorary Membership in AIA Iowa. She graduated from Parsons College with a Bachelor of Science Degree in Biology and a Minor in Music. She received her Master of Science in Counseling and Student Personnel Service from Drake University. Suzanne has been instrumental in making AIA Iowa one of the most organized and respected AIA chapters in the United States.

She continues to serve on numerous National AIA committees that benefit all AIA Iowa members. These committees include: AIA Life-Long Learning Task Force, Task Force on Service Delivery and Communications, Environmental Education Committee, Single Point Dues Pilot Program participant, Full Service Documents Task Force, and Chairwoman of the Council of Architectural Component Executives Professional Development Resource Network (CACE).

As the most senior Component Executive in the Central States Region, Suzanne provides continuity and leadership at regional council meetings. She has also received many honors and awards for her talents and service, and has served on numerous other committees and councils.

Suzanne is seen as a role model for other AIA executives across the country. Without a doubt, she is very deserving of this honor.

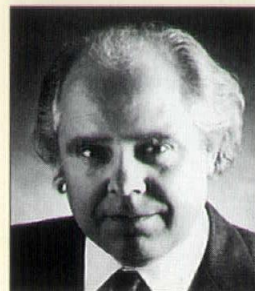


AIA Awards First Iowa Education Award

Mark C. Engelbrecht, AIA, has been awarded the inaugural AIA Iowa Education Award.

The Education Award was created to recognize those who have made significant contributions to an awareness of architecture in the state of Iowa. The recipient is to have had a cumulative effect on a long line of students, influenced a wide range of students, directed students toward the future, and transcended specific areas of expertise.

In 1982, Mark was promoted to the rank of full Professor in a part-time adjunct position at Iowa State University. As his commitments to the university increased over time, Mark was awarded tenure at the rank of Professor. He was appointed Dean of the College of Design at ISU in 1994 where he continues to challenge students and faculty.



"Mark has been a principal of a firm since 1966 and began teaching in 1969. Since that time, he has continued to maintain a significant practice while being a full-time teacher. His ability to balance the demands of academia and practice is possible only because of his devotion to the art, science and educa-

tion of architecture. His expectations of student performance are tremendous, but he is able to inspire achievement by his probing questions, perceptive critique, support for experimentation, and obvious belief that architecture is a noble and extremely valuable pursuit."

Kate Schwennsen, AIA

"He is probably the very best architect educator I have known in the thirty years of my career in architectural education. While I was Chairman of the Department of Architecture at ISU, Mark was awarded the Tau Sigma Delta Silver Medal for Teaching. He is the only person I have ever known to win that medal. It is awarded when students make an exceptionally strong case to the national honor society, and it is seldom awarded. He has been a very important influence on the lives of hundreds of architects — some not so young anymore."

Ken Carpenter, AIA

Corrections

Please note the following corrections to the 1996 Directory Issue:

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RESOURCES

DE-CODE/RE-CODE ATLANTA, page 10

Paint: Mathews Paint Company; site accessories: Urban Accessories, Inc.

American College Testing Program, Inc., page 14

Limestone paving, benches and bollards: Weber Quarries; granite paving and benches: Cold Spring Granite; lighting: Bega, Hydrel and McPhilben; drinking fountains: Haws; wood benches: Smith & Hawken; trash receptacles: Rubbermaid

Greenwood Pond: Double-Site, page 26

Limestone; lighting: Bega, Louis Poulsen, Cooper Lighting

WWII Memorial, page 22

Freedom Flame: Tom Stancliffe (sculpture); precast concrete: Midwest Concrete Industries; granite panels: Winterset Monument Company; stainless steel panels: Livers Bronze Company; colored concrete: A-1 Ready Mix, Inc.; medallions: Pineapple Grove Designs; planters: Dura Art Stone; flame light: Xelamp - L.P. Associates, Inc.

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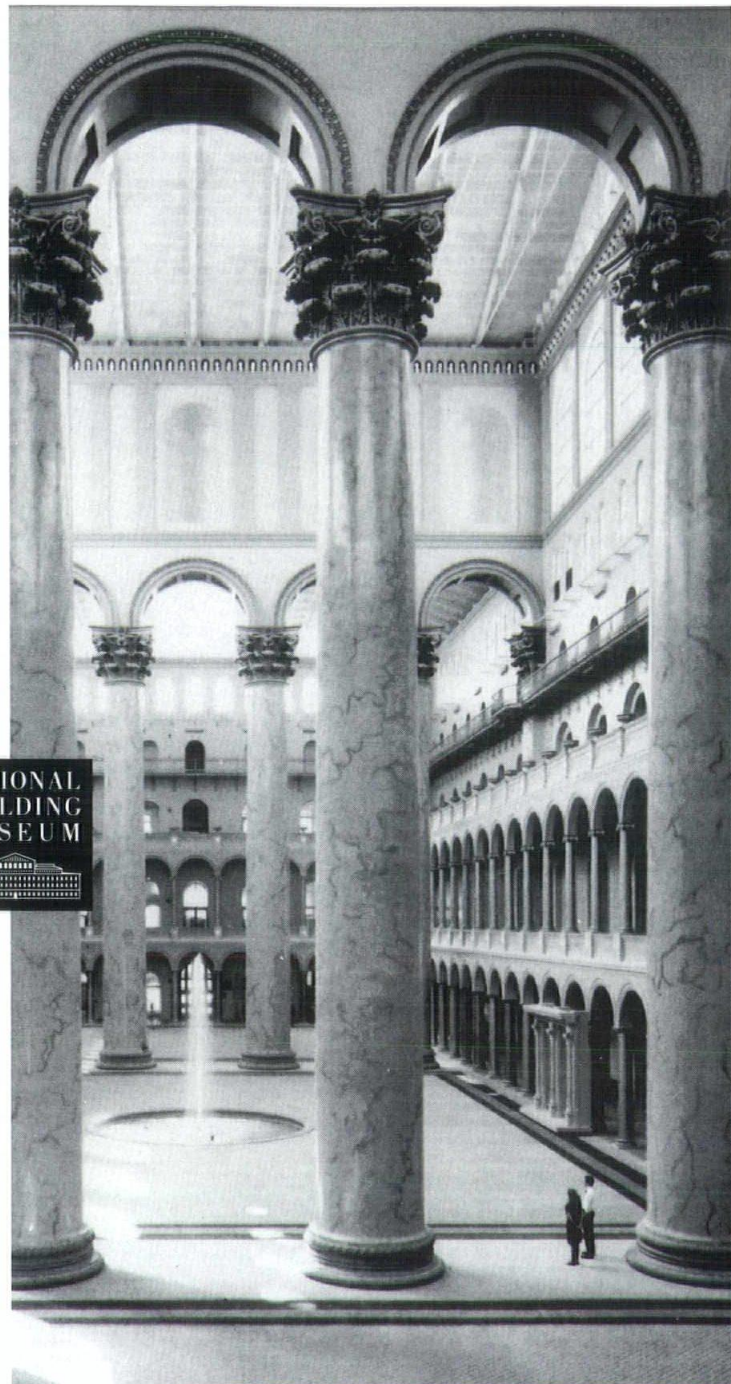


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MAIL TO: Membership Department, National Building Museum, 401 F Street NW, Washington, D.C. 20001. Telephone (202) 272-2448, Fax (202) 272-2564.

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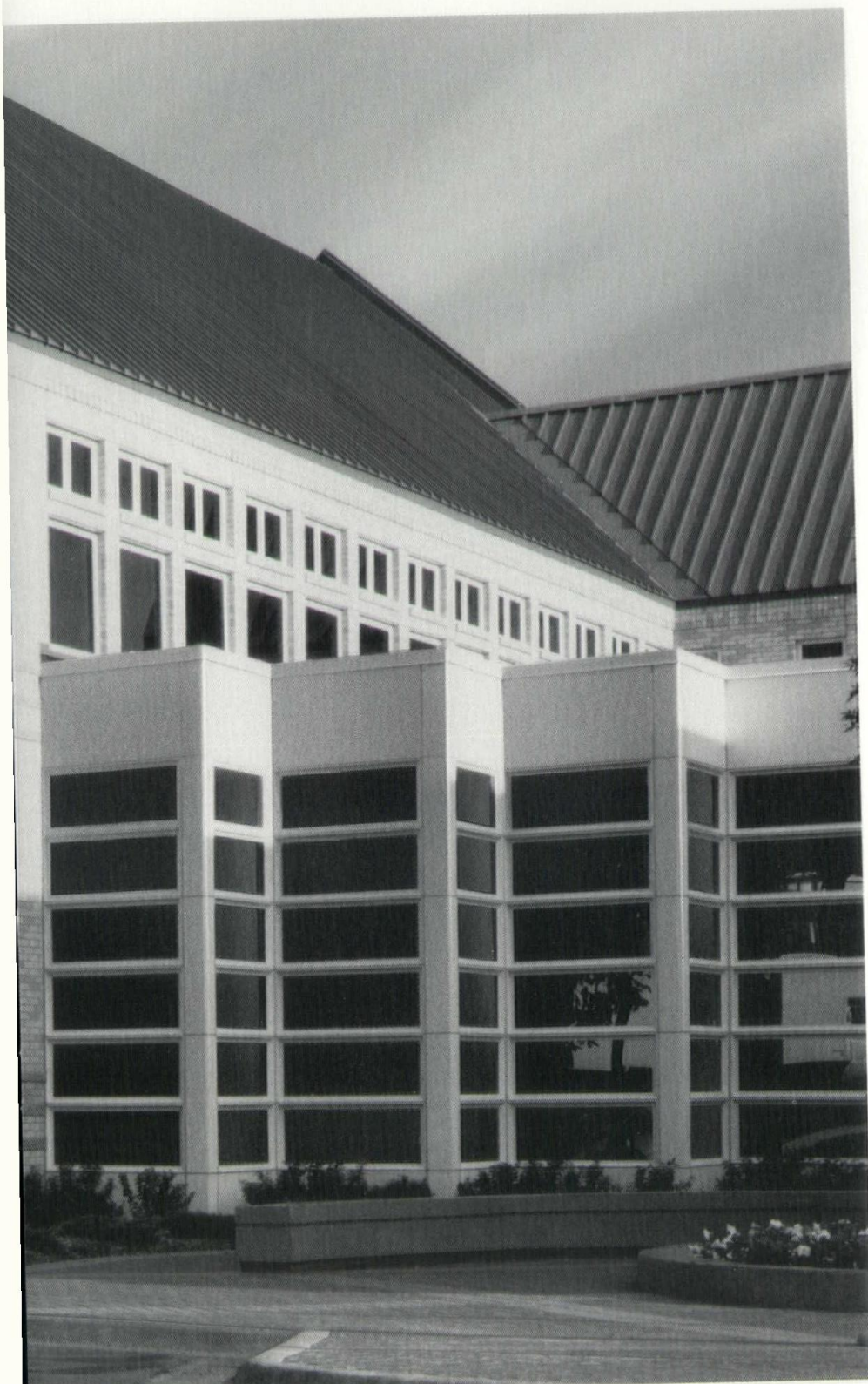
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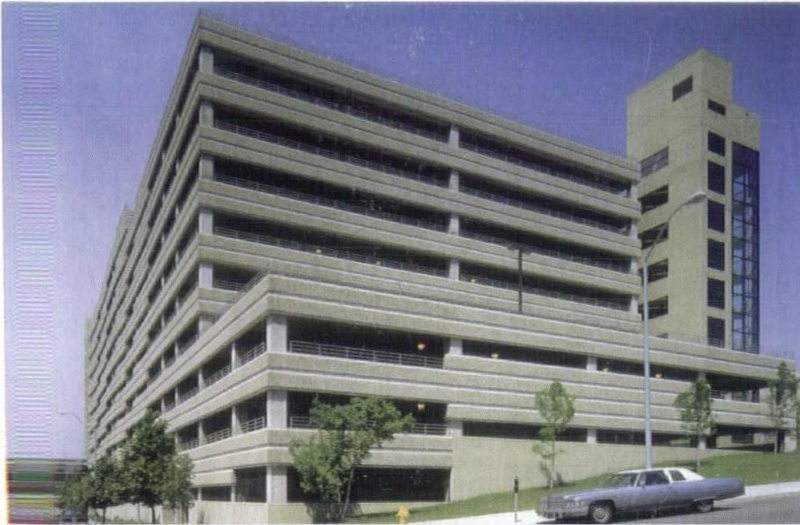


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