



Iowa Architect

JANUARY/FEBRUARY 1989 TWO/FIFTY

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FIFTH ANNUAL REVIEW OF MIDWEST ARCHITECTURE

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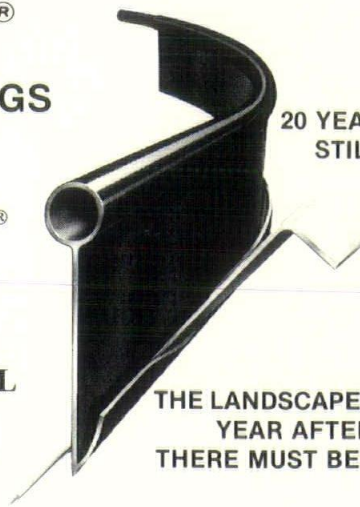
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“WE REJECTED A STEEL STUD EXTERIOR WALL SYSTEM . . .”



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Arlington Plaza
Architects: Loebel Schlossman & Hackl
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— Phillip Kupritz



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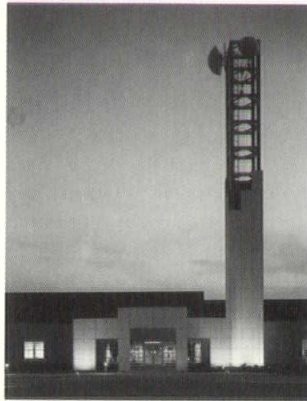
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On the Cover

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Dream Delicacies

If a restaurateur could serve any meal he wanted — any meal at all — no restrictions; if he didn't have to think about what would sell to the public; if he weren't worried about what the ingredients cost or the resulting menu price; if such a man were to serve a meal according to such rules, what would he choose?

These were the questions which occupied my mind as I headed toward luncheon at Metz Continental Cuisine one blustery winter day. I was to join Mike Steinmetz, the restaurant's proprietor, and Kirk Blunck, editor of *Iowa Architect*, for a fantasy meal. Steinmetz had taken up the challenge I just described and was about to serve us his response.

The first surprise was the first course. Far from the rich and elaborate compilation I had imagined, this was something simpler and, somehow, more elegant. It was a farmer's vegetable soup, a cream soup made with fresh carrots, broccoli, cauliflower, and celery. Steinmetz explained that he loved this soup for its heartiness, its complexity, and

its lack of heaviness. It was delicious.

The recipe which we were about to sample came from the Greek island of Zakynthos. "It's called souvlakia, and I saw it at a little place there on Zakynthos. You can take any kind of meat or fish, make little pieces, and marinate it overnight. Then you put it on skewers to make kebabs. This guy there on Zakynthos, he puts a half of a bell pepper on the end of the kebab. Then he flames it over an open fire, and the pepper keeps the meat from being singed," Steinmetz continued.

"I would like to serve flaming dishes in the restaurant but I can't because it's against the law. For this one meal I took the chance and we will bring it out all flaming," said Steinmetz.

Before the flaming souvlakia appeared, the waiter brought each of us a plate of Indonesian fried rice with hard-cooked eggs. This was the lightest, most delicate version of fried rice I had ever tasted. Soon came the souvlakia, awash in blue flames. There were three skewers, one with fish (scallops and shrimp), the other two with a combination of meats (veal, pork, and beef). Steinmetz served each a portion of the kebabs. Predictably, it was delicious.

Over the souvlakia Steinmetz talked a little about the restraints of running a restaurant in Iowa. "Iowans are very well traveled," he said, "and when they travel they try all kinds of food. But at home they want the basics. Here you

can't do a very exclusive restaurant; you've got to go down the middle.

Price can also be a limitation. "If something is way out of line, then people won't accept it, they won't like it, they say 'what are you trying to pull here?'" Which brought us back to the meal before us — "No, these dishes are not expensive. That's not what keeps them off the menu. For one thing, I wouldn't serve these brochettes because there's not enough meat for most people."

By now our plates had been cleared and dessert was on its way. This was the only dish he actually does serve in the restaurant, he said — a goblet of raspberries soaked in Grand Marnier, garnished with whipped cream and topped with a mint leaf. Steinmetz first munched on the mint leaf ("so refreshing!"), then tucked into his raspberries. As he reached the bottom of the goblet, he took a spoonful of Grand Marnier — "my reward for eating all my fruit," he chuckled.

Now it was time to return to reality. As we said goodbye and donned our coats, I reflected on the insight I had gained into the mind of this successful restaurateur. Given a chance to do anything he wanted in his own restaurant, he had recollected childhood pleasures; he had served the meal *he* would enjoy, not a meal from *Gourmet* magazine.

It had been very satisfying. ■



The Arts

Lure of Tahiti

An exhibition of 100 paintings, drawings, prints, photographs, and carvings by the post-Impressionist master Paul Gauguin and other artists who, following in his spirit, worked in Tahiti in the late 19th and early 20th centuries, will be on view at the Nelson-Atkins Museum of Art in Kansas City,

Missouri, from February 19 through April 9, 1989. Organized in cooperation with the Musée Gauguin in Tahiti, *The Lure of Tahiti: Gauguin, His Predecessors and Followers* includes approximately 30 works of art from both public and private Tahitian collections.



Calder at the High Museum

In honor of the fifth anniversary of Richard Meier's High Museum of Art, Atlanta, Georgia, the Alexander Calder estate and the Pace Gallery, New York, have made an extended loan of "Three Up, Three Down," a 23 foot high steel stabile.

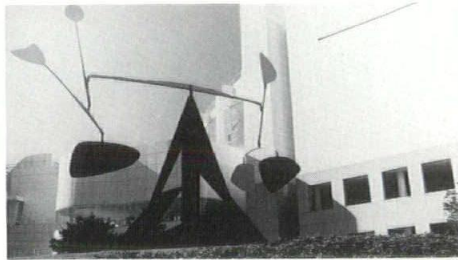
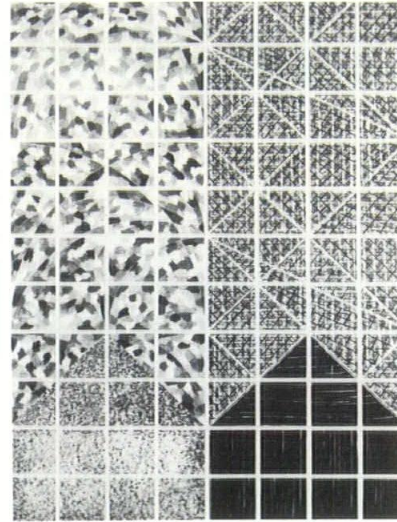
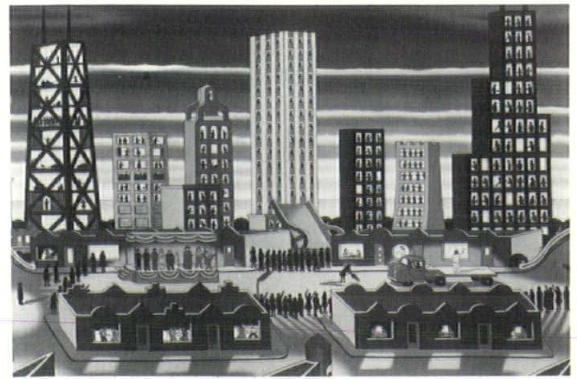


Figure as Subject

Works from the permanent collection of the Whitney Museum of American Art will be on display at the Madison Art Center February 4 through March 26, 1989. *Figure as Subject: The Revival of Figuration Since 1975* explores the revival of the human figure in American painting and sculpture since 1975. Included in the exhibition are works by Roger Brown, Susan Rothenberg, Eric Fishl, and others.



The Oliver-Hoffmann Collection

The Museum of Contemporary Art, Chicago, will present *Three Decades: The Oliver-Hoffmann Collection*, through February 5, 1989. The exhibition traces the artistic developments and aesthetic concerns of the past three decades in painting and sculpture. Included among the 95 pieces are works by artists such as John Chamberlain, Eva Hesse, and Anselm Kiefer.

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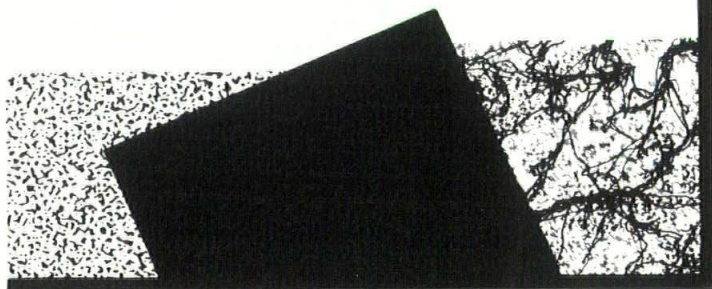
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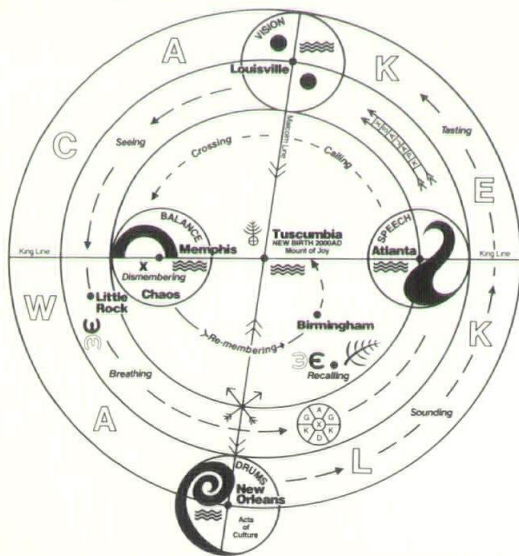
Photography Exhibition at the Walker

Vanishing Presence, an exhibition examining blurred and out of focus effects in the work of twelve contemporary photographers will be presented by the Walker Art Center, Minneapolis, January 29 through April 16. The exhibition includes nearly 200 photographs using such techniques as time and multiple exposures to investigate objects unfixed in time and space.



Night Light

The Nelson Atkins Museum of Art, Kansas City, Missouri, will present 75 key works in the history of night photography. The exhibition, **Night Light: A Survey of 20th Century Night Photography**, is on display January 15 through February 12, 1989, and includes works by such artists as Alvin Langdon Coburn, Alfred Stieglitz, Edward Steichen, Andre Kertesz, Margaret Bourke-White, Weegee, and Robert Adams.



The New Cakewalk

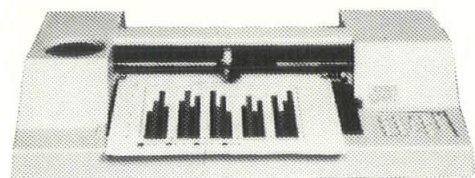
A special work based on the history of the traditional slave dance, **The Cakewalk**, by New York artist Houston Conwill, will be on display January 21 through March 19, 1989 at the High Museum of Art, Atlanta. The installation incorporates a glass floor, etched with a symbolic diagram of the dance, overlaid on a map of the South.



Mid-America Biennial

The work of 20 Mid-America Arts Alliance/National Endowment for the Arts 1988 Fellowship Award winners will be on view at the Nelson Atkins Museum of Art, Kansas City, Missouri, January 14 through February 5, 1989. The **Mid-America Biennial** was selected by juror Roger Shimomura, professor of painting at the University of Kansas, and includes paintings, drawings, and prints.

PAUL MANKINS



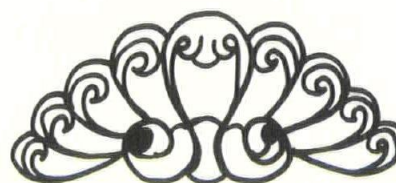
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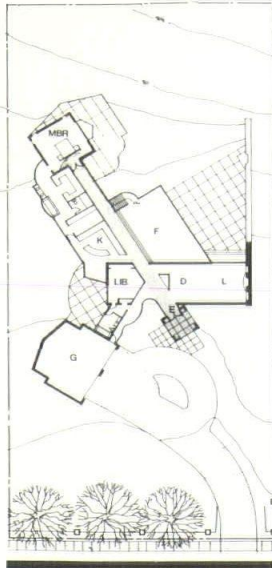
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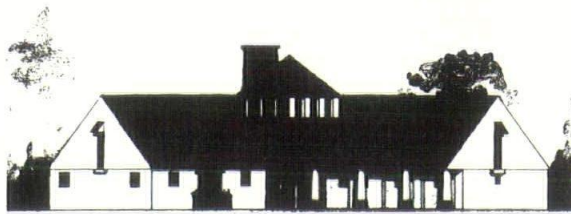
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Portfolio



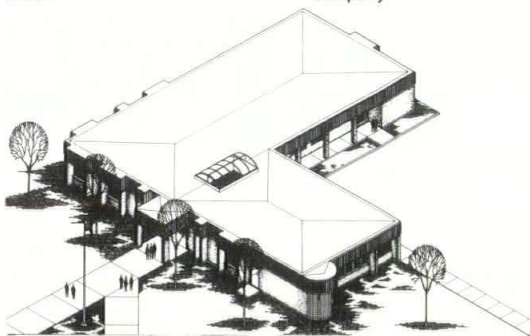
Stouffer and Smith Architects ▲ has designed a house for Iowa Realty, to be located in the proposed Country Club development outside of West Des Moines. The house features three major functions of today's lifestyle: the formal house, the garage house, and the master bedroom house. The other areas are oriented along a skylit corridor connecting the main entrance and the entrance to the master suite.



United States Gypsum ▼ Fort Dodge, Iowa

Construction is nearly complete on a new 10,000 square foot office building designed by A5, Allers & Associates for United States Gypsum Company. The design directive was to include as many of the products produced by U.S.G. in the building as possible. This led to the first load bearing Durock Exterior Wall System from U.S.G.

The exterior wall is constructed of 2" x 6" load bearing steel stud walls with 1/2" exterior Durock board finished with a marble chip aggregate set in an epoxy matrix. The wall finish also includes 8" x 8" ceramic tile accent trim applied over the Durock. The interior of the facility utilizes demountable partitions, drywall, and several types of suspended ceiling systems manufactured by the company.

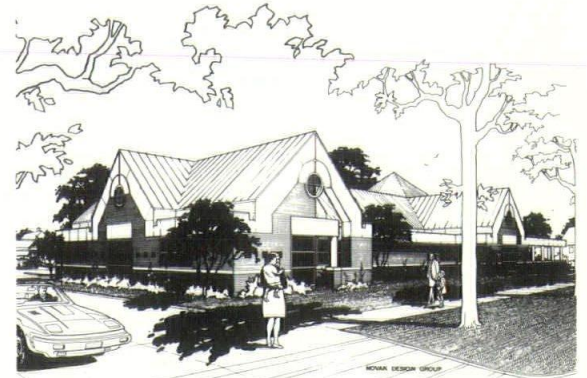


House ▲ Hebron, New Hampshire

This house by Peter Twombly is based on the traditional New England central chimney concept. Two wings, one service, the other living, are joined by a central

stone core containing the chimney and also the main point of entry.

Materials include indigenous granite and stained white shingles.



Linn County Medical Center ▲

Construction of a new 7,400 square foot Medical Center for a Linn County OB-GYN, P.C. medical practice has begun. The new Cedar Rapids building, scheduled for completion in late spring and designed by Novak Design Group, will feature two

colors of warm grey brick, limestone, grey glass and a slate green standing seam roof. The exterior facade will be highlighted by a courtyard enclosed by an arcade of teal colored columns. Construction of the building will be administered by Larson and Unzeitig Inc., General Contractors.

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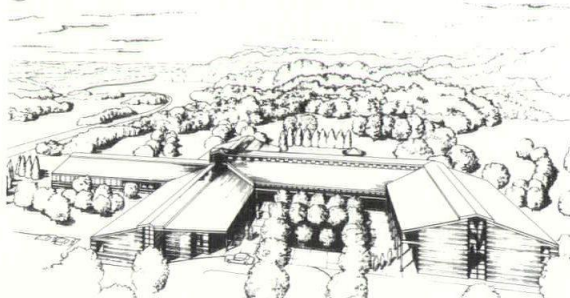
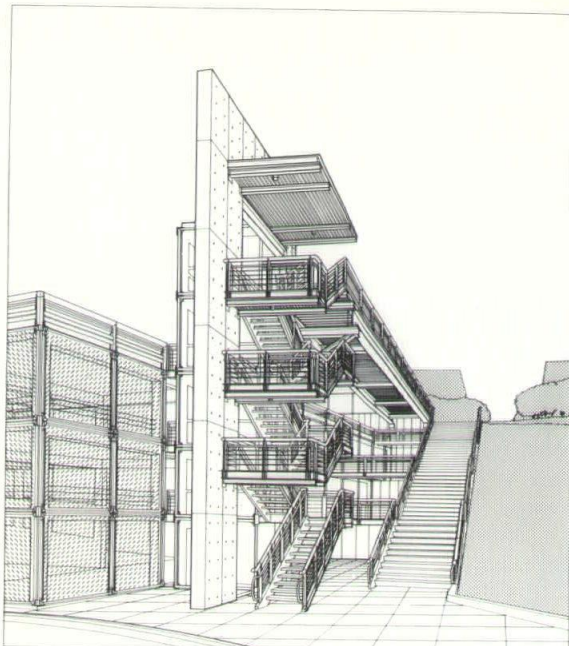
**North Campus Parking and Chilled Water Facility
University of Iowa**

Herbert Lewis Kruse Blunck Architecture has taken a "nuts and bolts" approach to the often times difficult problem of parking garage design.

The project, nestled into a steeply sloping site along the Iowa River just north of the Memorial Union and proposed Laser Laboratory, incorporates a 400-car parking facility with a 6,000 ton capacity chiller, a one million gallon water storage tank, and a recreation deck.

The post-tensioned poured concrete structure will be sheathed in an array of galvanized metal parts, featuring a panelized chain link fence skin, a glass elevator lobby enclosure, and a sculptural metal stair, along with plenty of nuts and bolts for detail.

The \$3,800,000 facility, now under construction, is scheduled for completion in September of 1989.



**Classroom Addition for St. John's Lutheran Church
Burt, Iowa**

Construction is underway on a new classroom addition designed by A5, Allers & Associates, Architects for St. John's Lutheran Church. The 5,800 square foot addition will contain space for eight classrooms, youth ministry



room, offices, narthex, and future library. The focal point of the addition will be the new bell tower and covered carport area which will provide protection from the weather for entry into the new narthex area. Also included is an enclosed ramp for handicap accessibility to the main sanctuary.

**Serenity Recovery Center
West Des Moines, Iowa**

Engelbrecht and Griffin Architects have recently completed schematic design for Serenity Recovery Center, a facility for the treatment of alcoholic dependency. Located on a 3/4 acre site along Grand Avenue in West Des Moines, the 24,000 square foot building is programmed to accommodate 40

residents with a common dining and community room, lounges, meeting rooms, and a multi-use area for athletic and social functions. The multi-purpose area and administration enclose an "urban" entry court for common access. A backyard terrace with gazebo and garden adjoins and complements the more private community spaces.

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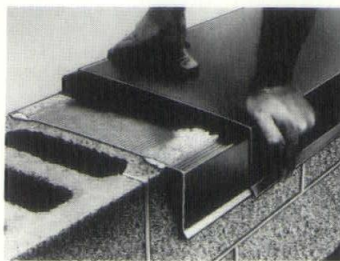
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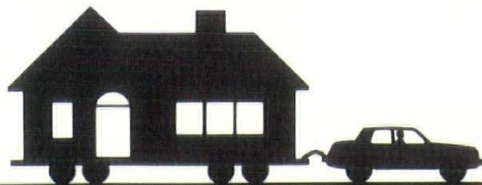
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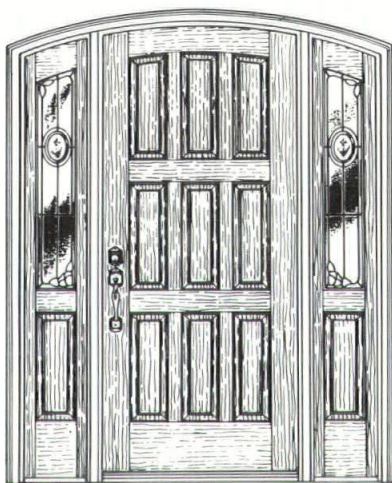
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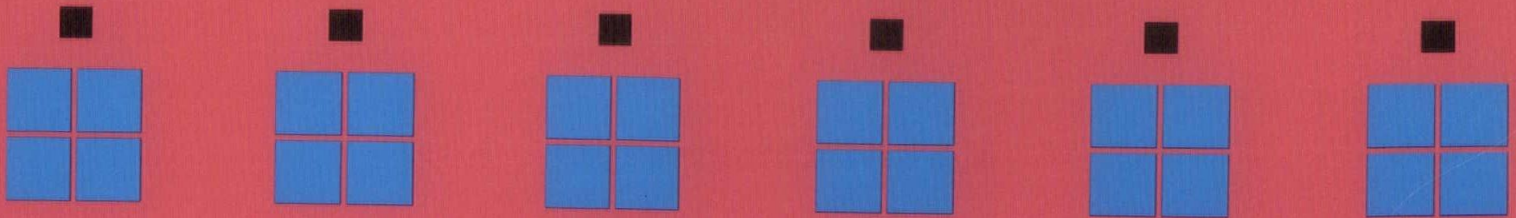
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FIFTH ANNUAL REVIEW OF MIDWEST ARCHITECTURE

This issue marks the fifth year that the *Iowa Architect* features the projects selected by both the Iowa Design Awards and the Central States Region Design Awards programs. It is especially noteworthy as an opportunity to review and reflect upon the significant architectural accomplishments in the Midwest today. These projects serve to reaffirm that good design heeds no boundaries, that it consistently and democratically influences all aspects of our lives. It is particularly gratifying to realize that architects' creative energies and visual sensibilities are being forcefully applied to everything from convenience shops and softball diamonds to public television studios and urban retail shopping centers. It is also important to understand that within the pages which follow are buildings and interiors where the hand drawn line is considered as thoughtfully as the bottom line. Without exception, these projects illustrate that design decisions have been made, not in spite of budget and functional concerns, but with those constraints fully in mind.

Above all, these projects are ample evidence to those who ask, "who cares?" about design issues, that many, many of us do. In our buying, business, educational, recreational, public, personal, religious and routine day-to-day lives, the designed and built environment makes a difference. It can uplift us, amuse us, challenge us, inspire us, and comfort us. And if it can do all of this, perhaps the only response to *Why good design?* is, simply, *Why not?*

— KIRK VON BLUNCK.



The Iowa Awards jury was composed of Thomas Meyer, AIA; Jeffrey Scherer, AIA; Garth Rockcastle, AIA; Patrick Condon, ASLA; and Mary Alice Henson Dixson. Materials were juried in Des Moines; the identities of the architects were unknown to jurors. The Central States Region jury, reviewing projects from Iowa, Kansas, Missouri, Nebraska and Oklahoma was chaired by James Nagle, FAIA, with Ralph Youngren, FAIA and Arthur Erickson, FAIA.

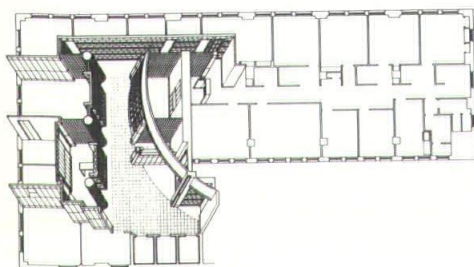
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Adams Howe & Zoss
Des Moines, Iowa

Legal Challenge

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Completion Date:
1988

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Architect:
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Design Team:
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Area:
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Cost:
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Photographer:
Farshid Assassi

Adams Howe & Zoss is a young aggressive law firm who wanted their new offices to reflect that strong progressive image, as well as establish their growing presence in a stable and traditional legal community (see *Iowa Architect* July/August 1988). The challenge presented to Herbert Lewis Kruse Blunck Architecture was to create this identity from a vacated floor of bland generic law offices in an existing downtown office building.

The solution attempted to reuse as much of the existing construction as possible. The maze of existing corridors was opened up by extending an arc from the corner elevator bank to create a grand sense of arrival and graciously direct the flow to the new conference rooms and offices beyond. This circulation system was reinforced by the tile floor and open grid ceiling above which effectively raised the low ceiling while still allowing the existing ductwork to remain in place.

The central location of the new conference room suite was to be convenient and to become a focus that introduced daylight to the interior space. The partners' offices took advantage of the existing corner locations and were zoned

functionally according to their responsibility. New carpet, painting, and window covering throughout unified the other existing offices which basically remained in tact.

The combination of traditional and contemporary expression in both the images and planning of the project was based on the dichotomy of the program goals stated by Adams Howe & Zoss. The traditional legal images of classic stone buildings with fluted columns here were generated with splitfaced concrete block partitions and corrugated metal column enclosures. Existing walnut slab doors and trim were reused but intermixed with more economical oak style doors and trim. The traditional bias of the new wood paneling was simplified through its planer expression. The eccentric spacial flow was intersected by a formal classically ordered conference room suite.

Finally the eclectic nature of the key furnishings and lighting, which range from an overstuffed Venturi sofa, globe light and stained glass windows to metal frame Wassily chairs and bold neon stripe, also help reinforce the broad goals of this fascinating project. ■



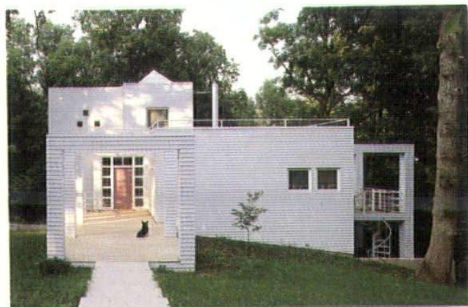
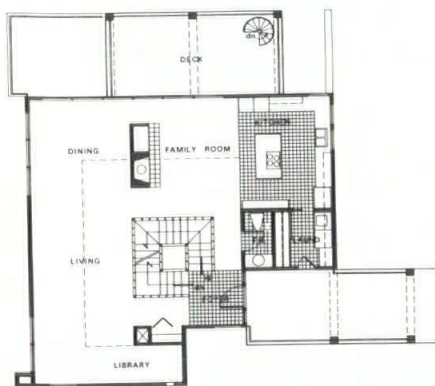


Van Meter Residence Iowa City, Iowa

Tree House

On a thickly wooded hill surrounded by inspiring woodlands, this home announces itself, not in competition with the natural environment, but in parallel existence to it. Holding tenaciously to both its white coloration and its foundations, the Van Meter residence is an expression of the reality of modern man within his environment.

IOWA CHAPTER AIA
DESIGN AWARD



Project:
Van Meter Residence
Location:
Iowa City, Iowa
Completion Date:
November, 1987
Owner:
Mr. and Mrs. Michael Van Meter
Iowa City, Iowa
Architect:
William Nowysz and Associates, Architects
Iowa City, Iowa
Consultants:
Jack C. Miller and Associates, Structural Engineers
Coralville, Iowa
Contractors:
Lowell J. Leichty Construction
Area:
2,729 square feet
Cost:
\$65 square foot
Photographer:
King Au

If you drive north out of Iowa City on Dubuque Street you will find yourself in the middle of some of Iowa's most inspiring woodlands. It is one of those remote regions of the state where the trees are dense and the hills are steep. This area is marked by cold water creeks which run through jagged ravines, small ponds, deep lakes, and an especially winding section of the Iowa River. The woods here are thick with wildlife including deer, hawks, pheasant, quail, and dove. It is these woodlands that best reflect the constant flux of our Midwestern environment.

This area, however, is not a nature preserve but a rapidly growing residential development. It is an upscale collection of small sub-divisions made up of rather large, well spaced homes, many of which have been designed by architects.

So when William Nowysz was asked to design a home for his close friends, the Van Meters, he saw it as an opportunity to do something unconventional. The Van Meters, in fact, trusted Nowysz's architectural instincts so much that they gave him no more than a budget and a site to work with. This kind of design freedom is rare and gave the architect a chance to express some visual ideas that he had always wanted to explore in these woods.

Nowysz had already designed several homes in the area but felt that too much emphasis had been placed on, "blending in with the environment." So instead of camouflaging the architecture of this home, Nowysz wished to create a striking sculptural presence. He chose a composition similar to those that Richard Meier has so popularized in the last decade but used simple, conventional materials such as aluminum siding to execute the project.

Ironically, the home as was originally proposed had been rejected by one of the sub-division review committees. It was thought that such a home would be inappropriate and unsightly within a woodlands context. It was also suggested that it should probably be painted beige as well. The Van Meters similarly expressed some skepticism initially but had since fallen in love with the concept and were determined to build the home. They decided to sell their lot and negotiate for another site in an adjacent sub-division.

This time the Van Meters and Nowysz decided that rather than merely turn the plans and models

over to a review committee they would make an informal presentation. They were able to convince a group of homeowners, many of whom live in houses designed by Nowysz, that the idea was appropriate and that the home would be a great asset to the neighborhood.

Indeed, this home has become the centerpiece of the area. As you drive through the steep, winding roads there you notice that most of the homes have been carefully screened with railroad ties, overly manicured plantings and even lawns. The Van Meter residence, in contrast, clings tenaciously to the natural pitch of the site. The home sits boldly on the slope of a deep ravine. The ground has been left to gather leaves and dead branches, while the trees remain tall, thick, and resolute against the hill. The house too stands firm against the hill. Stilts and a tree which grows through one of the decks support the home both structurally and visually. The lack of symmetry and extraneous landscaping here give the structure an elegant rhythm that is as random and natural as an oak limb.

The exterior details of the design extend from the central block of the house with a strong mechanical force. The short promenade of, "gates", which creates a lovely transition from the road to the front door are repeated on the South as large buttresses from which the extensive system of decks are hung. Other mechanical devices such as the spiral staircase and the smokestack give the structure an appearance of being a delicate white factory building.

Inside there are very simple, liveable spaces. Although the general tone here is an informal one, the interior is not without crisp, exquisite detailing. A wooden, skylit staircase which is housed in a large grid ties all three floors of the house together, while effectively giving definition to each room. It is a clever device and one that the architect has used exceedingly well. Bedrooms for the couple's children compose the first floor while casually set living, dining, and kitchen spaces comprise the second floor. The third floor is the couple's own suite. It is made up of a large transom lit bathroom, bedroom, sitting room, and an enormous deck. The colors throughout are dominated by white plaster walls and natural wood floors.

Certainly the Van Meter residence is well deserving of its recognition. The unconventional use of form and material as well as the sensitive response to the site have all contributed to a structure which graciously echoes the rugged essence of these woodlands. Perhaps more important, though, was the architect's and client's commitment to this project. Through their resolve, they have taught their neighbors that architecture can do a good deal more than just hide in the woods. ■



4 Sons Convenience Store Des Moines, Iowa

Fast Food Fantasy

Why not? A skywalk convenience store with neon, ceramic tile and custom millwork challenges the typical aesthetic of fast-food shops.



IOWA CHAPTER AIA
DESIGN AWARD

Project:
4 Sons Convenience Store
Location:
Des Moines, Iowa
Completion Date:
July, 1988
Owner:
4 Sons Handysshops
Architect:
Stouffer and Smith Architects
Des Moines
Design Team:
Rob Smith, Phillip Vlieger, Todd Hotchkiss, Robin Whitehurst
Consultants:
Taylor Industries
Contractors:
Breiholz Construction
Square Footage:
2,700 square feet
Photographer:
King Au

A convenience store with neon signs, wavy ceilings, red and white ceramic tile and track lighting? A convenience store without an asphalt lawn in front of it? A convenience store that appeals to the customer's sense of humor and his sense of aesthetics? What is this? Is it an architect's wildest daydream? No. It is a reality — the 4 Sons convenience store designed by Stouffer and Smith Architects.

The terms "architectural design" and "convenience store" are two phrases that are seldom used in the same sentence. Not so in the case of this store located in the Des Moines skywalk system.

This "new wave" convenience store utilizes every inch of space in a bold and exciting manner. Gone are the prosaic, nondescript, often downright dull facades and interiors usually associated with convenience stores. This store makes a spirited statement with its vibrant colors and unexpected shapes.

From its very entrance, it is evident that this store is here to be noticed. It pushes itself out onto the skywalk. Black and white checkerboard tiles beckon you to its doors. The expansive 15-foot high doorway is enhanced by a tomato-red side wall and ceiling, which is accented with recessed spotlights. A lemon-colored counter punches through a turquoise-colored exterior

wall. That same wall is further highlighted by an art deco neon sign that radiates the store's name.

The store's interior clearly issues a friendly greeting. The customer is instantly taken with its red and white ceramic tile floor, bright yellow check-out counter and the yellow, wavy, scalloped-edged ceiling outlined in neon that hangs above the stand-up eatery.

Its floor plan was born from a blissful marriage of marketing strategies and architectural design. This store represents one of the first in the area to incorporate architecture into its overall marketing concept. Impulse items and other high-profit, high-volume articles have been awarded more architectural detail.

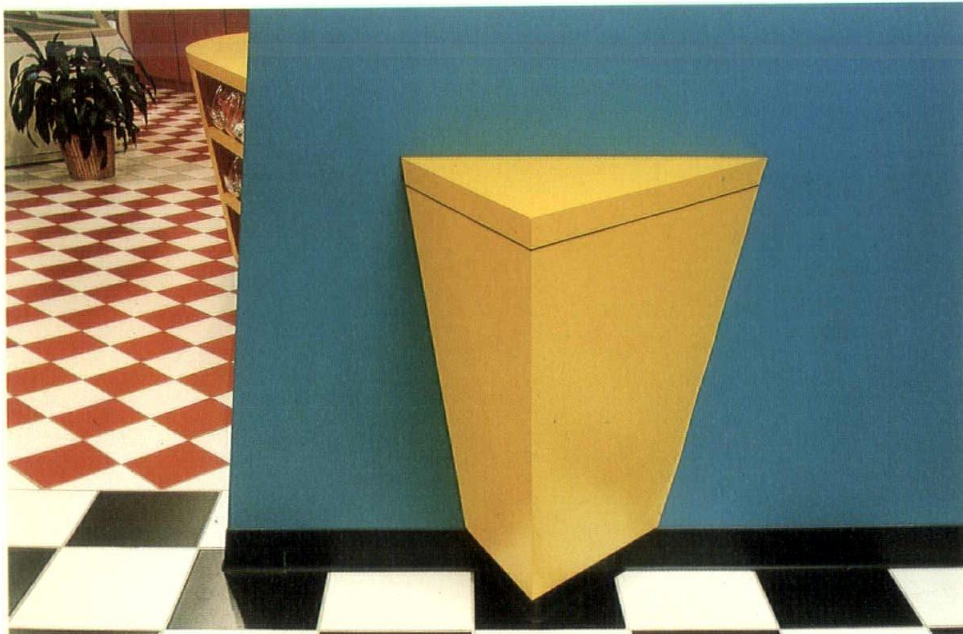
Many of the big-sellers in convenience stores are found in the coolers and in the self-serve food dispensers (soda pop, ice cream, sandwiches for the microwave, etc.). So these "main draw" items were placed along the circulation spine of the store, which calls attention to itself with its red counters and walls and a yellow ceiling punctuated with track lighting. This major aisle also helps to keep the main traffic pattern organized.

The project architects wanted to create the greatest effect at the least cost, so gypsum board, plastic laminate and lots and lots of paint were key ingredients. Gypsum board was chosen because of its flexibility, which allowed for it to be pushed beyond the limits of flat walls. The ceramic tiles, though not cheap, were an efficient way to get lots of color in the store and give it a sense of identity. Neon was used as much as the budget would allow because of the energy and fun it implies.

And how often do you find pieces of sculpture in a fast-food store? There's one in the 4 Sons. Three skyward-bound, green steel poles crowned with neon pull you to the rear of the store. Nicknamed "the mothership", this sculpture stands at the end of the diagonal circulation spine and marks the entrance to the store's video arcade.

The store's inventory reflects management's sensitivity to providing more than just the necessities of life. Quality wines, fancy cuts of meats, aged cheese, freshly baked bread, and fruit platters are just a few of the grander groceries available.

Thanks to thoughtful planning and design, an area that could have been cheerless is instead brimming with vitality. All together it imparts a sense of whimsy and upbeat ambience which encourages customers to return. Stouffer and Smith Architects have indeed created an oasis in the barren land of fast-food shops that quenches the desire for convenience served with style. ■



Northwestern College Chapel and Performing Arts Center Orange City, Iowa

With Tradition in Mind

A respectful, yet challenging building has been added to the Northwestern College campus. Serving as a center for worship and performance, the new chapel is sensitive to Northwestern's Dutch heritage yet looks forward, through its inclusive design, its acoustical excellence and its grand scale to a growing future.



Here is a dynamic place for both worship and work. A spacious center for religious devotion and musical performance, as well as a serviceable facility for practice and learning. With the Northwestern College Chapel and Performing Arts Center in Orange City, Iowa, Bussard/Dikis Associates has achieved a gracefully balanced design that satisfies quite diverse architectural concerns.

The project called for a plan that would be at once flexible and designed to meet very specific functional demands. Needed, first, was a chapel to seat 1,000. The chapel would also serve as the college's organ recital hall, requiring special acoustical features necessary for high-quality musical performance. In addition, the expanding music program of Northwestern College needed a facility with classrooms, individual practice space, faculty offices, an instrumental rehearsal room, and a choral rehearsal area that could accommodate a recital audience of up to 70.

Aesthetic and social aspects of the design problem derived from Northwestern College's strong religious affiliation and its ties to a com-

munity that is very proud of its Dutch heritage.

The choice of a site on green space across from existing college buildings, established a quadrangle, creating a stronger focus for the campus plan and heightening the symbolic impact of the chapel. The view of the college's first building enhances the chapel's strong sense of institutional identity and ongoing tradition. The wisdom of this siting is confirmed in an observation by Dr. James Bultman, president of the college: "For the first time, people have said that Northwestern has a college campus. In this way, the placement [of the new building] defined the campus better than before."

Finished and in active use, the structure succeeds in unifying this wide range of user needs and design issues. The design solution not only provides ample and appropriate space for use as a chapel, performing arts center, and educational facility, but the design also offers an elegant interpretation of the college's history and a dynamic statement of future growth.

The completed chapel ably fulfills its dual purpose, offering an appropriate setting for daily religious services as well as a center for performing arts events. Its cruciform plan and traditional seating arrangement inspire the reverence of religious devotion, while the magnificent space both enhances this spiritual quality and makes for superb acoustics.

Northwestern president Bultman notes the religious and acoustical elements of the design have had an overwhelmingly positive effect on college and community activities. "When one comes in, there's a feeling of being overwhelmed by the magnitude and beauty of it," he says, also noting that Northwestern has experienced a "quantum leap in attention to musical performance."

Quality acoustical design is also evident in the adjacent wing devoted to music education. There, rough-face concrete block creates the proper acoustics for beautiful music and also lends a comfortable sense of texture, in what might all too easily have been a cold, drab setting.

From outside, the chapel's entrance gently recalls the flying facade so often used in traditional Dutch architecture. Likewise, a subtle suggestion of Northwestern's Dutch heritage can be seen in the roofline, which slopes down and outward into elegantly angular projections — a sophisticated, contemporary adaptation of the traditional "Dutch kick." These features, along with the red brick exterior, complement other buildings on the Northwestern campus. Moreover, a contemporary design that shows respect for traditional forms and materials of permanence serves as a compelling symbol for the future of Northwestern College. ■

Project:
Northwestern College Chapel and Performing Arts Center
Location:
Orange City, Iowa
Completion Date:
April 1988
Owner:
Northwestern College
Architect:
Bussard/Dikis Associates, Ltd.
Des Moines, Iowa
Consultants:
Mechanical/Electrical: Frank Pulley Associates,
West Des Moines, Iowa
Structural: Terry A. Shuck Structural Engineers, Inc.,
Des Moines, Iowa
Landscape Architect: Crose-Gardner Associates,
Des Moines, Iowa
Acoustical: R. Lawrence Kirkegaard & Associates,
Downers Grove, Illinois
Contractors:
General: Gethmann Construction
Mechanical: L. A. Fulton & Sons
Electrical: Menninga Electric
Area:
33,395 Square Feet
Cost:
\$3,229,500
Photographer:
Farshid Assassi





Iowa Public Television Johnston, Iowa

In Public View

The sleek facade of the IPTV studios which
culminates behind the station's symbolic and
functional tower serves as an appropriate
production to a sensitive and beautiful pro-
ject. Bussard/Dikis Associates, Ltd. have
succeeded in creating an expressive and
functional studio which gives the station's
public a chance to view the state-of-the-art.

"A dream come to life" is the phrase Director of Engineering Don Saveraid uses to describe Iowa Public Television's new home in Johnston. Having been with IPTV since 1959, he's witnessed the transition from converted warehouse on Bell Avenue in Des Moines to sleek new state-of-the-art production facility in scenic Green Meadows.

"No longer limited by cramped and antiquated quarters, today we have the ability to produce a better, more creative product." Thanks to the generosity and commitment of the people of Iowa, IPTV is now housed in a facility which ranks among the top 5% nationwide.

The initial planning for the building began in 1981, when the architects, Bussard/Dikis Associates, held a design charette for employees of IPTV. Each department was interviewed in depth to find their special needs. Unfortunately, funding was not available at that time, and the design was drawered for several years.

In the meantime, a study was conducted to determine the feasibility of a capital campaign to construct the new building with private funds. When it became apparent that the support was indeed there, architectural planning was resumed. Happily, very few changes were called for.

Of primary concern to the architects was the critical need for accessibility from one activity area to another. For instance, the scene shop needed to be close to the loading dock for material shipments, but also handy to the studios for installation after sets are constructed. Edit suites needed to be accessible to the producers, but also near the technical center and the large videotape library. The list of special access needs was also extensive.

The solution started with a central core which during the design process became referred to as "the heartbeat." This core contains the studios, network video center, and related support areas and is remote from the public spaces.

The next layer out contains the production, graphics engineering and programming areas, all using an open office space planning system. The flexibility afforded by this system has already proven fortuitous. In less than a year, a major

The need for private space has been met by enclosed conference rooms and enclosed offices for directors and administrators, which are yet another layer away from the core and positioned near the public entrance.

This "layering" of public, less public and least public spaces is expressed chromatically with a range of grey values both inside and out. A warm and welcoming white is used for the free-standing entry arch and other very public areas. Light grey colors the administrative and production offices, or less public spaces. Dark grey announces the least public spaces, that is, the studios, studio control, master control and video tape areas.

Integral to the construction of any television facility is the design of a transmitter. Understandably, there was some concern that the tower might create an ugly intrusion into the otherwise residential neighborhood. Bussard/Dikis Associates turned the potential problem into a design opportunity. So much so, in fact, that the tower has become a landmark for the community. Standing one hundred feet high, the lower part is clad in the same white pre-cast panels as those of the entry arch. A sculptural effect is created as the panels cut away half way up, exposing the gridwork of the tower itself.

Inside the visitor is greeted by a monitor wall, featuring eleven screens, all showing different IPTV offerings. The wall was designed with special care to display the Emmy award won by Iowa Public Television in 1973. With the exception of showcasing the Emmy, the monitor wall is not unlike those in other television production facilities. What is unusual is what lies beyond.

A "living monitor wall", or portal wall, makes Iowa Public Television the most public of television facilities. Requested by the client, this dark wall is punctuated by large windows, allowing tour groups and visitors to view television production firsthand. Activities can be observed in the studio, studio control, master control and video tape spaces. Of particular interest is the technical center where the viewer can look through the windows to other monitor banks.

According to the architect, the design of the monitor wall was inspired by a visit to the National Aquarium in Washington, D.C., where a portal wall allows the visitor to experience, without intrusion, the wonders of the deep.

Lighting in the 290-foot corridor is minimal to alleviate reflections on the glass windows. A series of low-level lights running parallel to the floor provides the only illumination. The result? An intriguing space-age, sci-fi atmosphere.

Acoustics are so well controlled along this corridor, that large educational tours can be handled

Project:

Iowa Public Television

Completion Date:

September 1986

Owner:

Iowa Public Television — State of Iowa
Johnston, Iowa

Architect:

Bussard/Dikis Associates, Ltd.
Des Moines, Iowa

Consultants:

Structural: Terry A. Shuck Structural Engineers,
Des Moines, Iowa

Mechanical/Electrical: Kimmel-Jensen-Wegerer-Wray, P.C.,
Rock Island, Illinois

Acoustical: Kirkegaard & Associates, Downers Grove, Illinois

Landscape: Crose-Gardner Associates, Des Moines, Iowa

Green Meadows, Ltd., Johnston, Iowa

Contractors:

General: The Weitz Company, Des Moines, Iowa

Mechanical: The Stroh Corporation, Des Moines, Iowa

Electrical: Baker Electric, Des Moines, Iowa

Area:



Not only were there outside interferences such as voices, autos, planes, etc. to be concerned with. Extensive mechanical demands characteristic to the business made it necessary to install three separate ceilings as well as heavily insulated sound walls in studio areas. Efforts to eliminate interfering sounds have paid off. Tests have demonstrated the studios to be free from unwanted noise such as rain, helicopters, and sawing in the scene shop.

During the development process, supporters repeatedly voiced the need for a space which could be used by the community. This interest culminated in the inclusion into the design of the Fred Maytag III Studio/Auditorium. According to the architect, the addition of the auditorium terminates the building much more successfully than the original plans allowed.

In addition to aesthetic appeal, the auditorium has many strengths. It facilitates live broadcasts before a studio audience and can be isolated functionally and mechanically from the main facility. And because it has its own entrance, it can be used easily for varied community activities. The studio/auditorium and other special features provide Iowa Public Television an advantage rarely matched by public television facilities anywhere. ■

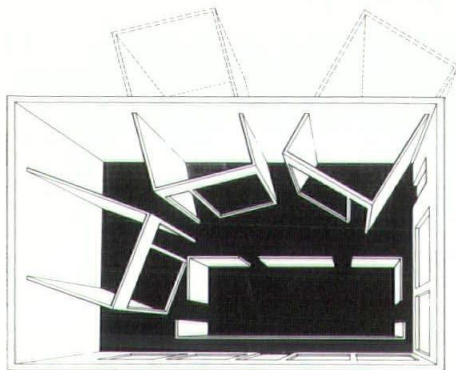


GenEx Des Moines, Iowa

Of An Industrial Nature

Avoiding trends and excesses, Herbert Lewis Kruse Blunck have created a clear, simple and refreshingly straightforward office. By expressing materials and construction of the spaces and introducing a good natured sense of humor, the sparse budget has produced plentiful results.


IOWA CHAPTER AIA
DESIGN AWARD



Project:
Genesis, Ltd.
Location:
Des Moines, Iowa
Completion Date:
1988
Owner:
Genesis, Ltd.
Des Moines, Iowa
Architect:
Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa
Design Team:
Cal Lewis, Jeff Morgan
Area:
1,500 square feet
Cost:
\$27,400
Photographer:
Farshid Assassi

The problem may sound familiar: The client wanted the job done quickly, for the lowest possible cost; but he wanted the result to be truly special.

The project: Remodel a portion of an outdated industrial supply showroom/warehouse building into corporate headquarters for a growing company.

Rich Matthes, chairman of GenEx, knew that having an architect design the conversion would result in better solutions to the problems inherent in the project. Going in, however, he could not have known that his small (1,500 square feet), relatively low-budget (\$27,400) remodeling project would win an Award for Excellence in Architecture from the Iowa Chapter of the AIA. Nor could he have foreseen how the use of simple, low-cost industrial elements would result in a pleasing and humane environment for himself and his staff.

GenEx is a holding company which owns several industrial firms. Among the businesses they operate are one which supplies compressed gas products to hospitals and industry; one which programs robotic computers; another which manufactures hardware. Architect Cal Lewis of Herbert Lewis Kruse Blunck Architecture says, "The basic idea for the plan was generated in a couple of hours. The solution reflects what this company is — a straightforward, simple, industrial company."

The existing space, too, was simple. It consisted of approximately one-third of a brick building in a light industrial area on the north side of Des Moines. Inside, the architects were confronted by a 28 foot by 54 foot box, a rectangle, two of whose walls were mostly glass. The finished product needed to provide space for the company president, an accountant, two salespeople, and a support staff of four. Conference areas were also required. And, because existing furniture was to be retained, the design needed to unify a hodgepodge of filing cabinets, desks, computer tables, and copying machines.

Functionally, getting the support people grouped together was important. It was decided to put them next to the windows, but to put a visual, acoustical and temperature buffer between the people and the glass. The buffer is an L-shaped wall, about five feet high, placed

two feet in from the windows. A second buffer wall, about three and a half feet high, separates the support area from the main traffic path.

The obvious structure for the private offices was to arrange them in an L-shape along two sides of the space. The architects chose instead to make them a series of rectangular boxes which thrust out from the walls toward the center of the room at different angles. Three of the four offices look toward the daylight through overscaled windows framed with welded steel angles. The fourth, the accountant's lair, is intended to be more private; it has four solid walls, but the high ceiling rescues it from claustrophobia.

In choosing materials, this was not an exercise in architectural vocabulary but an exercise in using inexpensive standard industrial products, consistent with the nature of the company's holdings. The nature of the materials, while limited, was also freeing. For instance, getting electrical power to outlets was simple: "We ran conduit to those places. We didn't have to enclose it or hide it, we just put it where we needed it and that was that. And interestingly, the conduit becomes an architectural element."

Having the conduit become an architectural element was fortuitous. In contrast is the architect's deliberate decision to create sculpture from materials which are part of the firm's everyday business dealings. A group of four compressed-gas cylinders stands near the front door. A coat rack is made from another such canister, surmounted by the wheel of a canister cart with standard brass coat hooks welded around the rim.

Touches of whimsy are few, however. "Every time we wanted to get cute architecturally, we had to pull back," says Lewis. "In the first place, there was the budget. And then there was the nature of the place we were creating. Everything had to be straightforward."

Even the straightforward, simple elements have their complexities. The many large panes of glass, both in the windows that look onto the street and in the angled walls of the offices, play with one another. They are reflective, transparent, and translucent at the same time, and can hide as much as they reveal.

The architects stress that "This was a simple project — that was the whole idea. The keys to it were using the sunlight, maintaining an industrial look, and keeping the usage of space simple. We had a specific goal in dealing with this budget, this client, this situation."

Does client Matthes rate the design a success? Perhaps the best answer to that question is that, just a few months after the completion of this project, he retained the firm to renovate the remainder of the building. ■



Faith Lutheran Church Clive, Iowa

A Powerful Presence

Every building tells a story. To understand the story you must listen to the language — what its architecture is telling you. The subject of the story is the building's function, both practical and symbolic. This is the story of Faith Lutheran Church.



"It doesn't look like a church," passersby are known to comment. Indeed, Faith Lutheran Church in Clive, a western suburb of Des Moines, Iowa, takes a non-traditional approach to church design, sparse in detail, without even a stained glass window. Yet, to experience it is to experience powerful architecture. Judges in two 1988 AIA Design Awards programs thought so too, bestowing upon the design an award for excellence from both the Iowa Chapter and the Central States Region.

When the building committee of Faith Lutheran Church first hired the Des Moines based architectural firm of Herbert Lewis Kruse Blunck Architecture in 1985, they were in need of a large expansion to the existing facility. Since the original 4,800 square foot building was constructed in 1976, the size of the congregation had increased dramatically. They had merged with another church and the neighboring community had grown rapidly. The budget was predictably tight, so they wanted to make use of the existing building and parking lot on the 3 acre site, yet add enough space for a 500 person sanctuary, a large fellowship hall, and classrooms.

The addition needed to both honor yet reinterpret the original generic mission church design, incorporating the existing building in a new form, a new architecture. The vision statement called for a "family shelter," a gathering place with a special sense of the "mysterious transcendence of God." It called for an honest, well-crafted use of materials which appeared "hospitable but not sentimental, simple but not austere." The four main elements of worship — the Baptism, the

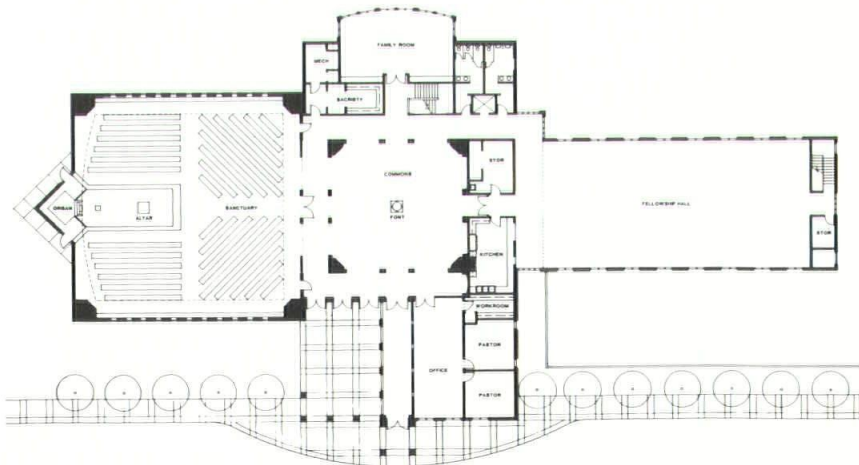
Sacrament, the Word, and the music — needed both a separate and a collective identity. This was the architectural challenge.

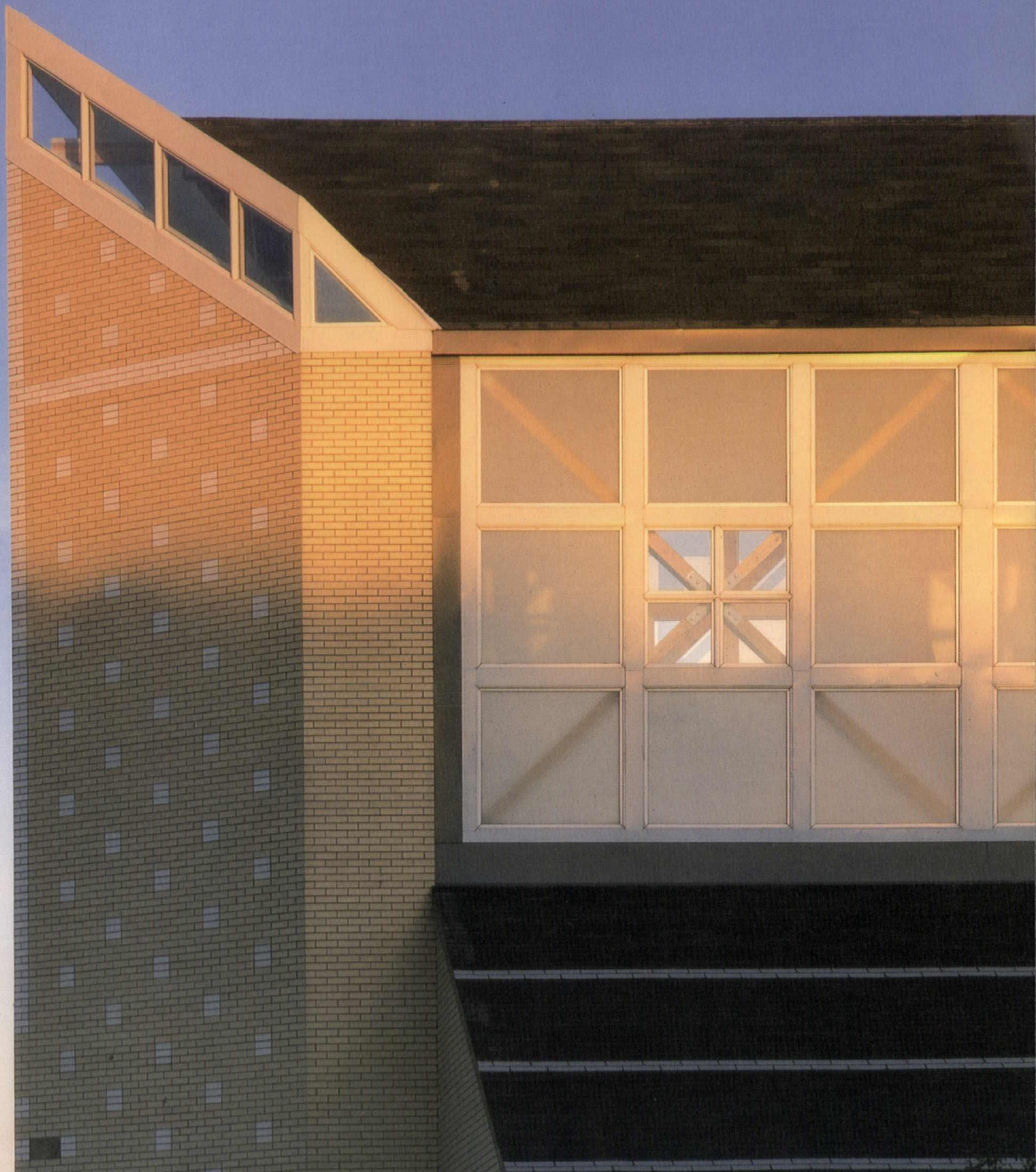
To meet that challenge, the architects went beyond decorative church imagery, opting instead to base their design on the traditional order of a cruciform plan — a layout in the form of a cross. The new biaxial focus is on the original sanctuary, now an open Commons area with the new baptismal font at the center. On each side of the Commons, at each of the four legs of the cross, are the major centers of the church — the entrance, the sanctuary with its altar, the family room with large bay windows, and the fellowship hall. Nearly 20,000 square feet was added.

Organization of the exterior massing centers around the church's three symbolic focal points — the entry bell tower, the baptismal font, and the altar — each of which is set apart by a raised lantern (or cupola) which introduces light into the significant space below. The 57 foot tall steeple with its raised glass chapel is the largest of these, an enormous shape, resembling (in an odd way) a corn crib or a grain elevator — thereby placing this distinctive design smack dab in the middle of where it belongs — either as the chapel high on the hill overlooking the roofs of the village below or as the farm complex in the heart of corn country. Translucent windows in the steeple lantern keep the sun's glare out of the sanctuary while still bringing in a wealth of natural light.

Inside, the atmosphere is one of economy and simple elegance. Building materials are earthy

- Project:**
Faith Lutheran Church
Clive, Iowa
- Client:**
Faith Lutheran Church
- Architect:**
Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa
- Mechanical Engineer:**
Kimmel-Jensen-Wegerer-Wray, P.C.
Rock Island, Illinois
- Structural Engineer:**
Structural Consultants, P.C.
Des Moines, Iowa
- General Contractor:**
Breiholtz Construction
Des Moines, Iowa
- Electrical Contractor:**
Baker Electric
Des Moines, Iowa
- Mechanical Contractor:**
IOTEC Plumbing & Heating
Des Moines, Iowa
- Photographer:**
Farshid Assassi







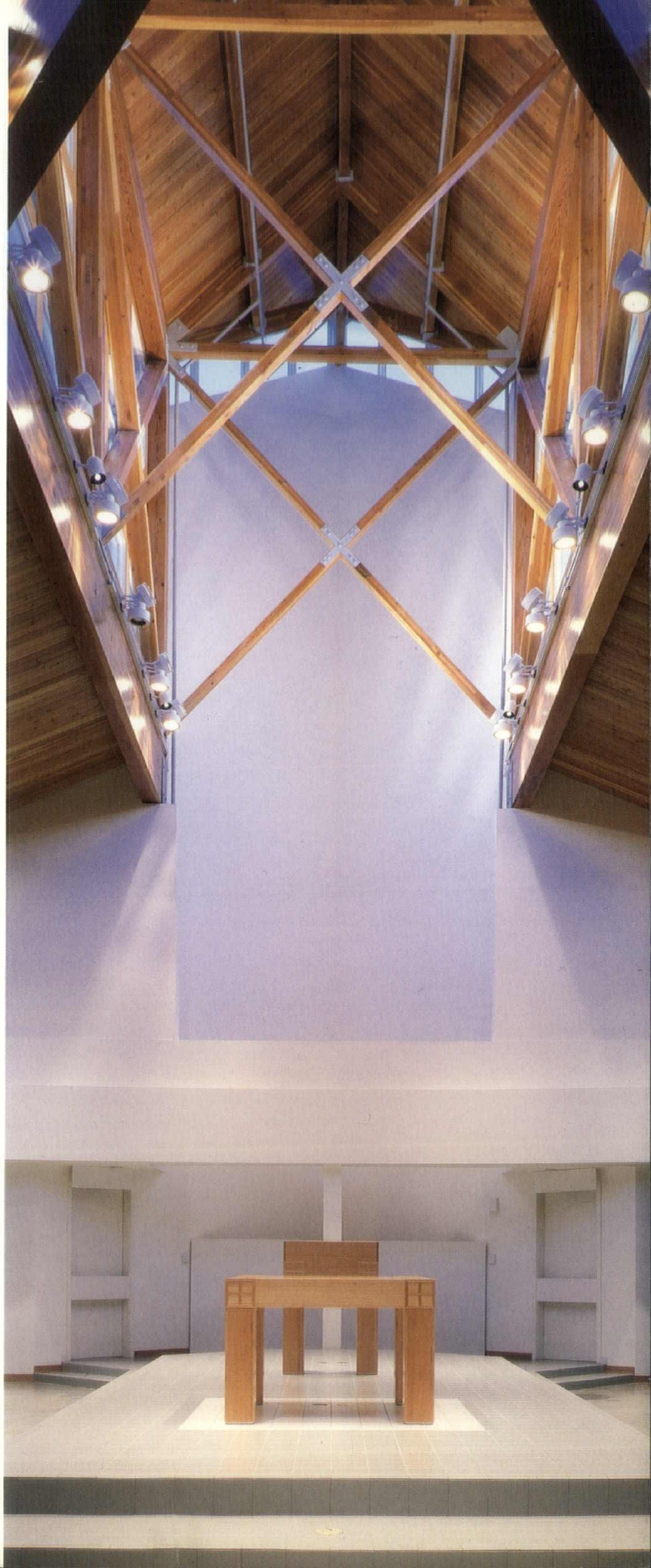
and natural — lots of wood, concrete, ceramic tile, and lots of windows overlooking the prairie neighborhood. In the sanctuary, the place where people gather together to worship, the simple design evolves into one of grandeur and drama evident in the rising limbs of its laminated beams and the delicate structural geometry of its raised chapel above the altar, admitting streams of sunlight to fill the space and raising the eye upwards to the sky. Stage set track lights are positioned here to dramatically illuminate the sanctuary at night.

Instead of the traditional linear arrangement, the 75 foot square sanctuary is organized "in the round" with the altar at the center, emphasizing a gathering of people actively sharing and discussing the gospel, rather than a passive congregation receiving the Word from a preacher. The square layout results in a broad meeting house roof form which symbolizes this interactive liturgical attitude. Red oak sliding doors with translucent window lights divide the sanctuary from the Commons, opening to provide a larger space for exit, granting a gentler traffic flow after worship services and admitting an overflow crowd when necessary.

Though there is a conspicuous lack of ornament, Herbert Lewis Kruse Blunck Architecture have woven a wealth of religious symbolism into this design. For example, the baptismal font, symbolizing Christian rebirth and the one true way to come to the Savior, is appropriately placed at the key biaxial intersection in the center of the original sanctuary. It also symbolizes the rebirth of the existing church. The raised glass chapel which is over the altar but rises out of the meeting house roof, represents the churches philosophy of divinely guided interactive worship.

Strategically placed windows throughout the building are square and divided with muntins to form a stylized Greek cross. Crosses are evident other places as well, in the sanctuary's small glass block windows, in the grey ceramic tile pathway leading from the entrance to each of the main parts of the complex, and on the furthest exterior angle of the steeple where white glazed brick subtly contrasts the buff brick background to form a slender cross all the way up the steeple. Inside and out, naturally colored and expressed building materials of brick, textured concrete block, and wood suggest dignity and permanence — this is something that will last.

Every building speaks a language. And in every building the language of the form embodies a meaning. In Faith Lutheran Church that form is a simple cross, a metaphor that needs no elaboration. The power of that form is felt throughout the architecture, in its simplicity and its light. ■

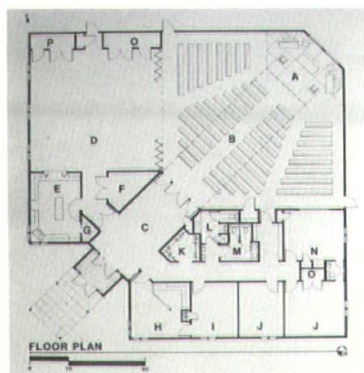
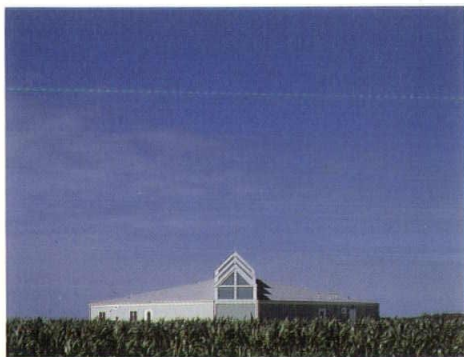


Elkhorn Hills United Methodist Church Elkhorn, Nebraska

Rooted in Rural Traditions

Maintaining a strong tie to the past, Keeler/Raynor and Associates have successfully created a beautiful place of worship. Simple, austere and gracefully illuminated, this church has become an expression of the faith of its patrons.

CENTRAL STATES REGION
DESIGN AWARD



Project:
Elkhorn Hills United Methodist Church
Location:
Elkhorn, Nebraska
Completion Date:
1987
Architect:
Keeler/Raynor & Associates
Bellevue, Nebraska
Area:
4,200 square feet
Cost:
\$350,000
Photographer:
Assassi

From the beginning, the client's needs were clear — a simple, little "starter" church on the outskirts of a growing community 10 miles west of Omaha. Budget was modest (\$350,000 for design and construction), but the site was something to really get excited about — high on a hill, seven acres of rural landscape hugging the edge between surrounding farmland and the small community of Elkhorn (population 2,000).

The biggest design challenge was to give the building a religious character on a limited budget. The architectural firm of Keeler/Raynor & Associates of Bellevue, Nebraska, took the challenge and ran with it, creating a lovely gathering place for worship, a simple yet thoroughly modern building that speaks to the present while at the same time is firmly rooted in the rural traditions of a Midwestern past.

To begin, the architects took a lesson from 19th century rural church design. Like those plain, Gothic vernacular structures, they wanted a tall vertical element — the sight of which would reach out across the countryside sending a friendly invitation for worship. And they wanted a straightforward floor plan, the alter clearly visible from the entry, just like all the old farm churches built during the great move westward. Materials would be simple. Ornamentation and detail kept to a spare minimum, with the exception of a strong architectural accent to clearly identify the building as a religious structure.

To take advantage of the remarkable site, the church is located at the highest point where it achieves maximum visibility, oriented toward the increasingly busy intersection of Highways 6 and 31 with a dominant overview of both the highways and the town beyond. From there, a strong diagonal floor plan developed, axial in character with a straight line from the entry through the narthex to the alter. A tall gable roof comes off of the axis forming a lower hip roof on each side and splitting the building into three sections — a Fellowship Hall (with kitchen and storage) off to one side, the narthex and sanctuary in the strong central axis, and offices, classrooms, and restrooms off the other side. It's a different twist on the box, a simple floor plan with no jogs or jags.

The tall central axis is the key to this design. The highest point is at the entry, a modern steeple with cross on top that points to the sky,

reaching a height of 36-feet. From that height, the gable roof steps down in three steps to the rear of the building, creating clerestory windows at each of the levels. This unique design creates dynamic volumetrics inside the building, making what is essentially a modest space appear quite large.

Inside the narthex, the tallest part of the axis, a gigantic M-shaped grid (the reverse shape of the roof structure) rests on two pillars to provide a free span across the area of worship, creating an open view to the sanctuary and maintaining the volume of the central axis. Carpeting on the floor and a tongue-and-groove Douglas fir ceiling visually tie the narthex in with the sanctuary. Eight-foot-tall oak swinging doors with glass lights allow people to move comfortably into and out of the worship area. On holidays, when the little church is full, these doors open to provide overflow space into the adjacent narthex.

As you pass from the narthex into the sanctuary, the high vertical space steps down into the intimacy of the worship area. Two more steps bring the eye to rest over the alter, the most intimate area in the voluminous 2,200-square-foot space. Here, a large oak cross creates mullions in the geometrically-shaped window at the rear of the building — a simple symbol with a simple message.

Light, an important element in church design, helps fulfill the religious function while, at the same time, it illuminates the place of worship. Clerestory windows high in the gable roof bathe worshippers with natural light while raising the eye upward to the blue sky and heavens above.

Like the familiar Gothic vernacular style, this church is built much like a house with conventional, low-cost frame construction and economy of materials — from its 2x6 wood studs and dry wall interior to its simple white lap board siding and redwood trim on the exterior — an inviting appearance without pretense or intimidation. A gray and white exterior color scheme sets the building apart from the surrounding cornfields and prairie.

"Simple, simple, simple — that was the key element," says Dennis Raynor, architect on the project. "It was important not to do too much. We wanted to take a lean design and work it nicely."

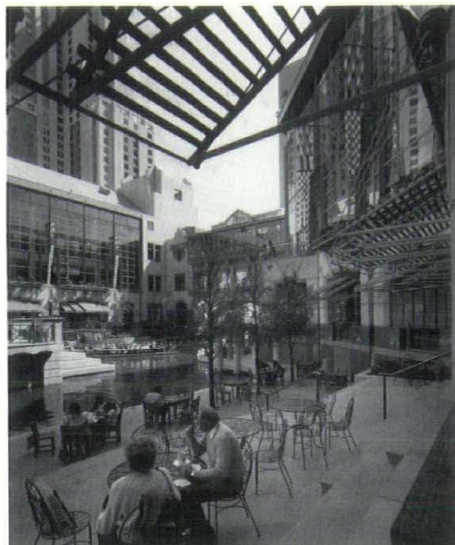
That the architects were successful is clearly evident in the fact that the size of the congregation at Elkhorn Hills Methodist Church has leaped upward since the building was completed last year. Already, the sanctuary has reached its 250-person capacity and an addition is planned. Success is also evident in the two design awards this church has won — honorable mention at the Nebraska state AIA design competition, and an award of excellence from the Central States Region in 1988. ■



Rivercenter, San Antonio, Texas

Cultural Crossbreed

Combining the existing scenic riverwalk of San Antonio with a new retail development and creating an innovative plan which successfully weds old to new, Urban Design Group of Tulsa have produced a project which has infused life into the city's center.



A combined effort on behalf of both the public and private sectors in that grand old Texas city of San Antonio has resulted in a stunning revitalization of the downtown area. Like many of America's top cities, San Antonio's urban retail core had become a crumbling reminder of yesterday's glory. Its shoppers, as well as its multi-cultural soul once mirrored through vibrant activity, all but disappeared.

But within a year of its opening, Rivercenter — a three-level retail/dining/entertainment complex — has infused new life into the area as well as served as a powerful reminder of the city's rich German and Hispanic heritage.

Community leaders today hail Rivercenter as the most significant accomplishment in the past 20 years. The Edward J. DeBartolo Corporation, the nation's leading shopping center development and management firm, says Rivercenter is one of its most dynamic projects. Obviously, the Urban Design Group successfully met its charge: to create a mall with special character reflecting the city's cultural heritage while capturing its dynamic future.

The 1,068,000 square-foot complex offers more than 135 stores, a 10-unit food court, and five full-service restaurants. Anchoring the project are a 1,060-room Marriott, a 210-all-suite Marriott hotel and a \$6.5 million IMAX theatre. The Urban Design Group served as the architectural firm for all portions of the project except the larger Marriott facility.

A vital component of the mall's development was the marriage of the structure itself with the renowned San Antonio River Walk. To make this facet of the project a reality, the City of San Antonio secured a \$15.8 million Urban Development Action Grant. The integration was accomplished by designing Rivercenter's main retail component in a horseshoe-shape, so that it hugs a new channel of the San Antonio River which was created especially for this project. At the open end of this horseshoe, a glass-enclosed bridge spans the River, connecting both sides of the project.

One of the most difficult decisions involving both the Rivercenter and River was the positioning of the lagoon or turning basin. Urban Design Group determined that the lagoon would serve as a "living room" for the project, while the walkways provided connections from one side to the other. One walkway, in fact, evolved into a suspended shopping area where local artisans display their work. That functions similar to the Ponte Vecchio in Florence, Italy.

The interplay between Rivercenter's interior and exterior spaces is crucial to the overall design. An outdoor courtyard at the River Level invites shoppes into the mall. Stepped-back portals serve as entryways to the inner concourses and food area. Reminiscent of historical homes and churches of San Antonio, an angled metal shed roof adorns the entire structure. Again, the structure blends the spiritual elements of the Hispanic heritage with the ruffles and spontaneity of the signage and lights, while the German heritage is incorporated into the precision of execution in the other architectural forms.

On the interior, Rivercenter features an unusual architectural diagram. While most retail centers have shops on both sides of a concourse, Rivercenter has shops on one side while the other side is fashioned into a glass clerestory wall so patrons can enjoy panoramic views of the surrounding cityscape.

Rivercenter's stores in the 13.1-acre complex act as a magnet for shoppers. In fact, two of the country's top department stores — Dillard's and Lord & Taylor — serve as powerful retail draws. The San Antonio Visitors and Convention Bureau estimates that the city's tourist count skyrocketed from 10 to 13 million in 1988 as a direct result of the openings of Rivercenter and Sea World. Additionally, the CVB says the average visitor's stay was increased from three to five days because of the two attractions.

Rivercenter reflects the rich cultural heritage of San Antonio. Urban Design Group have achieved by way of their successful design concept a crossbreed of a colorful fiesta skirt in full swirl with the order and quietness of a German home. ■

Project:

Rivercenter

Location:

San Antonio, Texas

Design Team:

Urban Design Group: Tulsa, Denver — Master Planner for entire Rivercenter Complex, Architect for Rivercenter Retail, Architect for Lord & Taylor Department Store, Architect for Dillard's Department Store, Architect for IMAX Theatre, Architect for Menger Hotel Addition

Consultants:

RTKL: Baltimore, Architect for Marriott Hotel
Communication Arts: Design of Retail Graphics/Amenities

Structural:

KLMA, Inc.: Denver, CO
MEP: Smith & Boucher, Inc. — Overland Park, KS
Associate MEP: Goetting & Associates, San Antonio, TX

Traffic & Parking:

DeShazo Starek & Tang, Tulsa, OK

Vertical Transportation:

Lerch, Bates & Associates, Houston, TX
IMAX Theatre: Acoustics: Barath Acoustics, Denver, CO

Sound System:

Sonic Associates, Birmingham, AL

Projection:

IMAX Systems Corp., Toronto, Ontario

Square footage:

1,068,000

Cost:

\$42,500,000

Mechanical Engineering
and Engineering Science
and Mechanics Building
Iowa State University
Ames, Iowa

A Rational Place for Learning

CENTRAL STATES REGION
DESIGN AWARD

By successfully integrating industrial laboratories, classrooms and offices into one coherent, inviting and attractive structure, Herbert Lewis Kruse Blunck have created a building which does its work well and with style.



Project:
Mechanical Engineering and Engineering Science
and Mechanics Building
Location:
Ames, Iowa
Completion Date:
1986
Owner:
Iowa Board of Regents
Architect:
Herbert Lewis Kruse Blunck Architecture
Des Moines, Iowa
Design Team:
Jim Dwinell, Charles Herbert, Mark Schmidt
Consultants:
Stanley Consultants
Muscatine, Iowa
Contractors:
PCL Construction
Minneapolis, Minnesota
Photographer:
Farshid Assassi
Area:
116,000 gross square feet
Cost:
\$9,110,000

The primary strength of the design for the Mechanical Engineering and Engineering Science & Mechanics Building in Ames is its straightforward, unpretentious approach to serving a variety of needs. The building, designed by Herbert Lewis Kruse Blunck Architecture, houses both highly technical laboratories and traditional classrooms and faculty offices — places for the most experienced scientist to the most overwhelmed freshman.

The site is surrounded by older buildings, mostly of red brick, including one small Mansard-roofed structure that has been targeted for preservation. In addition, it is near an entry to the Iowa State University campus, an institution known for its engineering curriculum and that has recently decided to focus even more energies and resources on that strength.

The architects saw the importance of maintaining the scale and architectural tone of this section of the campus, so the new building was not intended to dominate or re-define the area but rather to weave itself into the fabric of its surroundings. One of the ways this is achieved is by a careful blending of both the rust-red and purple-red shades of brick used in nearby buildings. The stripe design was determined in part by the positioning of the concrete sunshades that provide a passive solar energy conservation element.

Despite the amount of space needed, the M.E. Building is not a massive, monolithic form but is broken into smaller blocks of differing shapes and heights from one to four stories. The understated sophistication and grace in the integration of these masses is one of the distinctions of the building. Because it is used by a wide variety of students, faculty and visitors, including those who might not be familiar with it, entrances and circulation areas are emphasized. Movement through the building is guided by corridors which separate themselves out visually by reversing the customary color pattern of the brick. While the main body of the structure is rust brick with a purple stripe, the circulation areas are purple

with a red stripe. Mainly these areas face in toward the campus rather than the street. One corridor that leads from classrooms back to laboratories runs along a light well that creates a continuous theme or connection between the theory and instruction at one end with the empirical experimentation at the other.

The campus side of the building contains the classrooms and faculty offices. At the opposite end are the laboratories containing machinery that generates vibration and noise, such as the turbines and wind tunnel. Between the two areas is a buffer of laboratories with more sensitive machinery and quieter activities. None of the lab spaces are exactly alike, and none are detailed in design in order to accommodate the changing apparatuses for the technological studies. In these spaces the straightforward function is the main characteristic. The pipes and ducts for various waters, gases and wastes are color-coded and left exposed. On the street side of the building containing the heavy machinery, large windows allow passersby to see into these labs, giving them enough of a glimpse to make these places seem less forbidding.

Within the faculty offices on the upper floors, the tone changes from precast concrete and large, machine-inhabited spaces to softer textures and a smaller scale to suggest different kinds of activities and relationships. Patterned wall-coverings, narrowed halls and more intimate spaces convey a more collegial and conversational atmosphere.

The ME building encompasses a wide range of activities from experiments at the forefront of science to pursuits of teaching, writing and reflection that are as old as the human race. It lacks the effect of an elitist bastion of science but instead is an approachable, apprehensible and sometimes surprising building. Herbert Lewis Kruse Blunck did not wish to make an "identifiable statement" but rather to produce a smoothly-functioning, energy-efficient and comfortable structure. In this they have succeeded. ■





Take Me Out to the Ballgame

Quickly earning landmark status amidst Kansas' flat terrain, the Anneberg Sports Park acknowledges its neighbors' Romanesque style with a flair that speaks, not shouts, a unique presence. The orderly collection of structures defines the facility's permanence, continuity and stability.



Project:

Anneberg Sports Park

Location:

Manhattan, Kansas

Owner:

City of Manhattan

Architect:

Brent Bowman and Associates, Architects, P.A.

Manhattan, Kansas

Engineers:

Schwab-Eaton, P.A. Civil Engineering and

Landscape Architecture

Manhattan, Kansas

Signage:

Tony Chelz

Manhattan, Kansas

Square Footage:

Soccer Building - 878 square feet

Softball Building - 2797 square feet

Cost:

Soccer Building - \$111,500

Softball Building - \$271,000

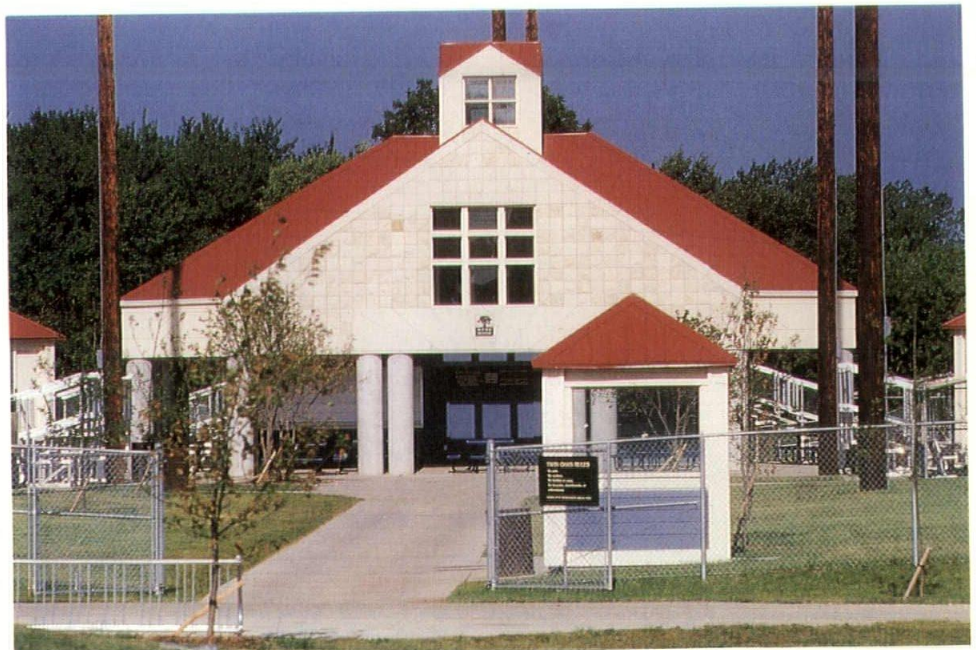
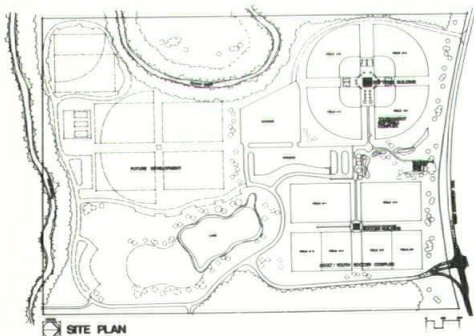
Photographer:

Rod Mikinski

The recently completed Anneberg Sports Park is clear evidence that the City of Manhattan, Kansas is playing hardball in order to attract a share of the nation's burgeoning softball tournaments. While many of these, "major league" tournaments are currently being played in inappropriate venues ranging from minor league baseball stadiums to high school diamonds, the Anneberg Sports Park provides an ideal setting for such large scale events as well as giving the local hackers an opportunity to play out their summertime dreams in what must be the Yankee Stadium of softball compounds. In addition to the four diamond tournament softball complex, the park also includes a soccer complex with two championship fields and four youth soccer fields. The entire package has been neatly organized in its first stage on 103 grassy acres on the western edge of Manhattan near the Fort Riley Military base. And as was intended, the park has rapidly become an attractive community landmark.

The Anneberg Sports Park has achieved such status through its distinct sense of place which sets it apart from similar facilities around the country. In an attempt to build upon an architectural style indigenous to that area of Kansas, the buildings have been executed in limestone. To further enhance this sense of regionalism the stone detailing has been designed to reflect the Richardson Romanesque buildings which dominate the nearby campus of Kansas State University. Finally, the red metal roofing is meant to echo the extensive presence of Terra Cotta tile roofs in the area. The result is a well organized collection of structures which lend the facility a clear sense of permanence, continuity, and stability.

The most significant of these structures is the softball building. It sits conveniently at the center of the four diamonds and provides a surprising set of amenities. In addition to storage, concession, and restrooms which are found on the first floor, the building also includes an umpire's





lounge, park director's office and a large meeting room on the second floor. This meeting room is sky-lit by means of a simple cupola. This device serves both a functional purpose and at the same time lends the building some rural character that at once distinguishes it from the complex's other buildings and defines it as the nucleus of the compound. Another large building that services the six soccer fields does so with less fanfare

but with similar aplomb and dignity. The rest of the project consists of smaller structures, signage, and parking, all of which serve to make this park the remarkably accessible and comfortable place that it is.

The architects at Brent Bowman and Associates as well as the city of Manhattan should be heartily commended for their vision of what the Anneberg Sports Park could be. Together

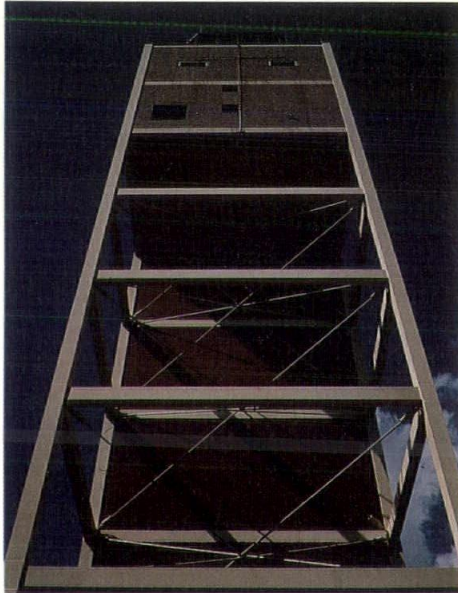
they have created the kind of hallowed green space that is becoming so rare in America today. At a time when most ball-field architecture seems to run the gamut from plywood shacks and portable snow fences all the way up to domed stadiums with antiseptic air and synthetic grass, it is refreshing to see a park that adroitly celebrates those aspects of the game which have made it our national pastime. ■

Tulsa International Airport Tulsa, Oklahoma

All Clear



Arriving at the gateway, travelers to Tulsa are greeted by an inviting and understandable airport, the product of a design process which has been going on for over thirty years. By expanding upon and clarifying their simple modernist design, Murray Jones Murray have brought this airport into the 1990s and provided a clear pathway to expansion in the future.



Project:
Tulsa International Airport
Tulsa, Oklahoma
Client:
Tulsa Airport Improvement Trust
Tulsa, Oklahoma
Architect:
Murray Jones Murray Incorporated
Tulsa, Oklahoma
Structural:
Solnok-Geurin, Inc.
Mechanical/Electrical/Plumbing:
Flynt & Kallenberger, Inc.
Landscape:
The Jacob Braun Company
Square Footage:
87,000 new
37,000 remodel
Cost:
\$11,500,000

America's municipal airports are commonly bereft of architectural significance and are often the unfortunate result of haphazard, piecemeal planning throughout the growth process. Harried airline passengers constantly struggle and vent frustration at sprawling facilities with no coherent organizational system. Fortuitously, these commonalities do not permeate all airports and a superb example of the "exception" is the Tulsa International Airport in Oklahoma.

Originally designed by the firm of Murray Jones Murray Architects of Tulsa — responsible for all three remodelings — this facility is a brilliant execution of Modernist design and is inherently planned for future expansion.

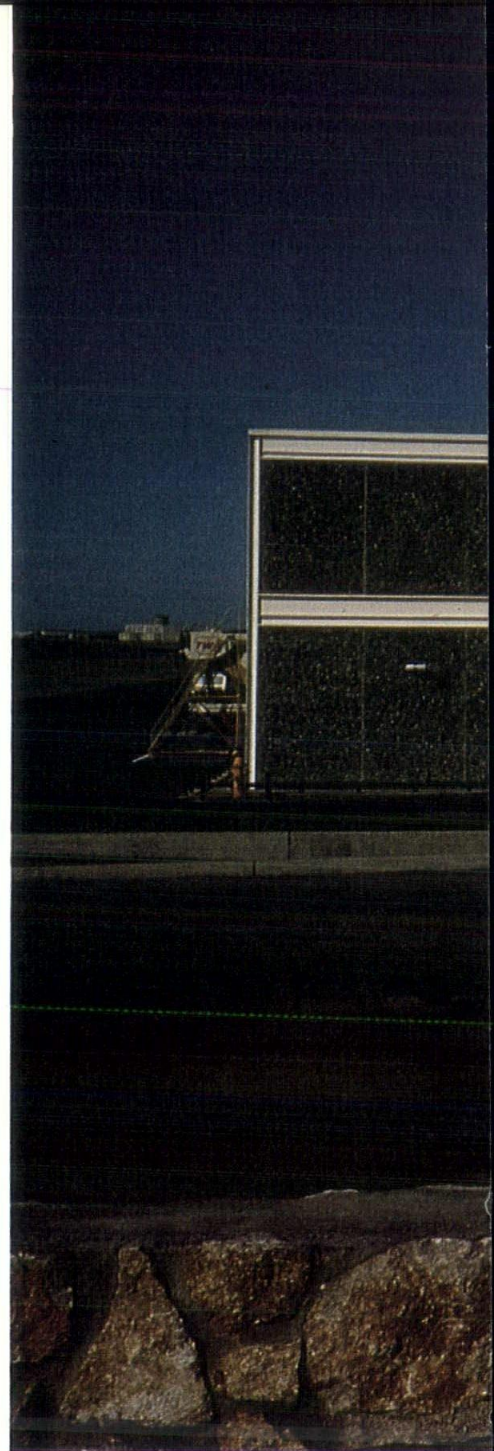
In its first operational year of 1960, the airport consisted of an elongated two-story terminal with a square mechanical operations structure positioned directly on center axis. This building is separated from the main passenger facility by an access roadway. The gateways for commercial airline operations protrude from the rear of the terminal and were approximately half the capacity of present day operations.

In 1967, these sections were lengthened and in 1978, several of the gateway bays were filled in. Two additional buildings were constructed alongside the mechanical unit. The design challenge for MJM Architects in 1985 was to increase concession space, baggage facilities, gateway capacity, consolidate leased space, and clarify overall circulation. All staying within the context of the original plan.

This most recent work, completed in the Fall of 1988, added 87,500 square feet of additional space. The new construction is concentrated on the two flanking structures erected in 1978, and along the gateways. The addition to the two main terminal buildings resulted in a sorely needed increase of leased space on the ground level and a greater capacity for baggage claims on the upper level. To increase space in the gate-

way sections, the remaining original bays were eliminated by the construction of flush walls on all four sides of these sections. The aesthetic benefit is a clean and graceful design experience extending the entire length of the passenger terminal. This provides a sense of coherence and completeness to the original concept. Additional gate space may be accomplished as a third level on the existing structure or as a satellite concourse.

The airport buildings are framed in white throughout the complex and utilize a white grid pattern in the window areas. Two skywalks con-





necting the main terminal to the baggage claim areas employ white opposing diagonal patterns on the glazed sections. Stark white exterior columns combined with the framing elements are subtle reminders of the modernist idiom. Grey textured concrete infill panels are utilized in non-glazed sections, providing a tasteful contrast to the bright framework.

The airport interior spaces are comprised of the same basic elements as the exterior. Polished granite floors resemble the color and pattern of the exterior concrete panels and the interior support columns are identical to the ex-

terior structures. The color scheme of black, white, and gray is a beautiful complement to the facility, integrating a common aesthetic throughout the entire complex.

An important and vital element of the interior is the display of mural size black and white photographs. A 1978 Tulsa ordinance requires that one percent of the building cost must be directed for public art. These photos portray the community and surrounding regions of residential areas, prairies, expressways, navigational scenes, and skyline shots. The black and white film medium here becomes a design element and serves as

a tool for visitors to familiarize themselves with the community.

The role of an attractive airport is to create a strong visual statement and to project a creative and imaginative outlook for the business and tourist sectors. By being involved at the initial conception stage, Murray Jones Murray Architects has provided Tulsa for thirty years with an elegant and finely-detailed facility. The Tulsa International Airport exemplifies the growth and vitality of the region and proves that meticulous planning is a very necessary ingredient of design success. ■

International Trade Center of Iowa, Des Moines, Iowa

There To Be Noticed

Bright colors and bold shapes characterize Doug Wells' upbeat design for this Midwest trade center. His firm's aggressive style lends itself well to the task at hand, providing high impact space for a modest budget.


CENTRAL STATES REGION
DESIGN AWARD

Flags of New Zealand, Taiwan, Germany, Switzerland and Israel flutter in the breeze. Emis-saries from Swaziland, Sri Lanka and Cameroon pass through the doors. Inside Chinese, Korean and Japanese can be heard in the halls.

Where is this? The United Nations? The International Court of Law? A Washington embassy? No — the scene is the International Trade Center of Iowa located in the heart of Des Moines.

And the building that houses such an operation is as bold and as aggressive as the concept that Des Moines real estate developer Bruce Gerleman developed for marketing Iowa as an international trade power.

Architect Douglas A. Wells incorporated this spirit of confidence through the use of vibrant colors and unexpected geometric forms. (See *Iowa Architect*, January-February, 1988.)

Built in 1902, this once abandoned furniture store is now the home of a multitude of services geared to the world-wide export of Iowa products; including international banking and law firms, travel agencies, translation services, import-export agencies, product display areas and marketing suites.

Under the constraints of a tight budget, Wells used the most basic of materials, mostly paint and gypsum board, to create a contemporary, hard edged space that embraces the future.

The exterior shouts that it is there to be noticed. Its 114 windows are trimmed in bright red and rich blue. Red columns, electric blue metal lattices, reflecting panels and a bevy of

flags accent the front of the seven-story building. A whimsical checkerboard pattern marks the building's exterior side wall.

The interior is filled with surprising geometric shapes and bright, bold colors. A three-story atrium soars through the building. The atrium's centerpiece is a curved wall that houses 16 video monitors variously highlighting Iowa products and companies or the events of the day with the Trade Center.

Over 70,000 square feet are utilized in this energetic manner. Stepped walls are used in the main corridor to maximize every bit of space, and each of these walls is dedicated to telling a story of Iowa's history.

The main floors also house an 80-seat, two-way teleconference center that is used to hold around-the-world meetings via its satellite downlink and uplink capabilities.

Newly linked to an elaborate skywalk system, pedestrians who enter on the second floor view a jigsaw puzzle of shapes inside the atrium. High-tech track lighting illuminate and spotlight its collection of display areas.

Since its grand opening in January 1988, the Trade Center has welcomed visitors from 82 nations. Its novel, there-to-be-noticed design has inspired both architectural accolades and indignant insults. Regardless of the controversy surrounding the Trade Center, Well's design stands on its own merits, creating a dynamic up-to-date environment in which Iowa is striving to face the economic challenges of the future. ■

Project:

International Trade Center
Des Moines, Iowa

Client:

International Trade Center
Limited Partnership
Des Moines, Iowa

Architect:

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

Structural:

Structural Consultants, P.C.

Contractors:

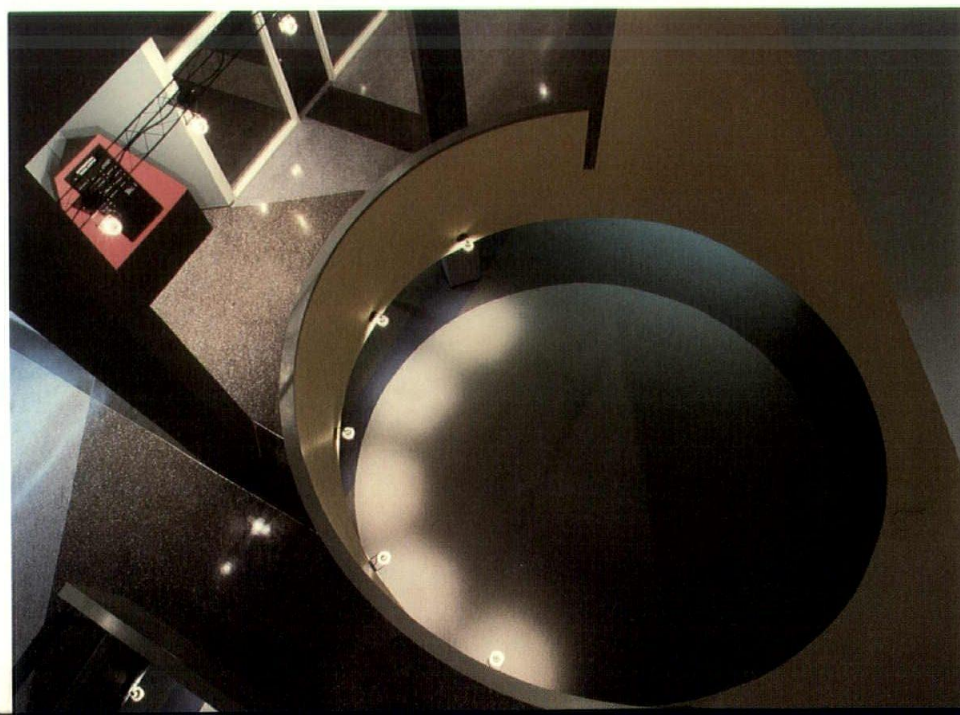
Caligiuri Construction, Norwalk, Iowa
Ringland Johnson Crowley, Inc., Des Moines, Iowa

Photographer:

King Au

Square Footage:

70,000 square feet

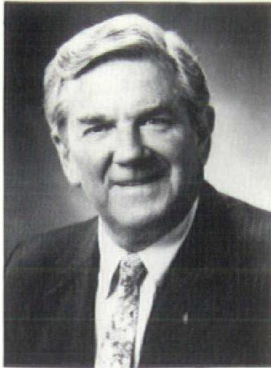




Benjamin E. Brewer Jr., FAIA, 65th President

Houston architect Benjamin E. Brewer Jr., FAIA, has been inaugurated as president of The American Institute of Architects for 1989 during ceremonies in the newly renovated Union Station in Washington, D.C.

The AIA's 65th president, Brewer succeeds Ted P. Pappas, FAIA, as head of the professional society representing more than 54,000 architects in nearly 300 state societies and local chapters.



St. Louis To Host 1989 AIA Convention

St. Louis will host the 121st annual convention of The American Institute of Architects, May 5-8, 1989.

"St. Louis has a rich architectural heritage dating back to the early 1800s," said AIA First Vice President/President-elect Benjamin E. Brewer, Jr., FAIA, of Houston, "which is why we feel it is an ideal setting for our convention. The "Gateway to the West" will provide our gateway to the 21st century as we focus on the changing profession of architecture in the year 2000 and beyond. We truly believe our profession has a rare opportunity to serve society by anticipating and meeting its future needs."

Innovations for 1989 include a Young Architects Forum, recognition of newly registered architects, and a public day of political, societal, and environmental significance. As many as 8,000 architects, exhibitors, and guests are expected to attend the St. Louis convention.

"Idea Home" To Be Built Near Indianapolis

An "Idea Home" tailored to the specific lifestyle, values and energy needs of Midwestern families has been announced by *Midwest Living* magazine. The home is under construction in a new residential development in historic Zionsville, Indiana, near Indianapolis.

Translating the magazine's understanding of Midwestern state of mind into structural terms and space design is architect Gary Weaver of Indianapolis. Interior designer is Dawn Thorpe-Monk of Des Moines, Iowa, where *Midwest Living* is published.



Midwest Living's idea home will be designed for a prototype family of two employed parents in their early 40s, with a son and daughter in high school. The family enjoys gardening and other hobbies, has

an annual income above \$50,000, and is trading up to this home.

Ground was broken early this fall for the 3500 square-foot home. Completion date is in February, 1989.

America's Main Street Pennsylvania Avenue

The history and rebirth of America's ceremonial "Main Street" are celebrated in a new book published by The American Institute of Architects Press, *Pennsylvania Avenue: America's Main Street*. Featuring photo-

graphs by Washington photographer Carol M. Highsmith and text by journalist Ted Landphair, the book documents "the miraculous metamorphosis of the nation's inaugural boulevard from a seedy eyesore to a vibrant urban tableau."

A "readable feast", the 180-page

book includes more than 200 photos, maps, and engravings, plus a chronology. It is available at \$39.95 (hardcover) or \$29.95 (trade paper) from the AIA Bookstore, 1735 New York Avenue, NW, Washington, D.C. 20006.



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LOUIS SULLIVAN AND THE ARCHITECTURE OF DEMOCRACY: A SYMPOSIUM

GRINNELL COLLEGE
April 20-22, 1989

Speakers will discuss Sullivan's life and work, the architectural and cultural environment of 19th and early 20th century America, emergent ideas of the time, and the impact of Sullivan's own concepts and designs on American architecture and society.

Architects Paul Rudolph and Peter Eisenman will follow these discussions with a look to the future of American architecture.

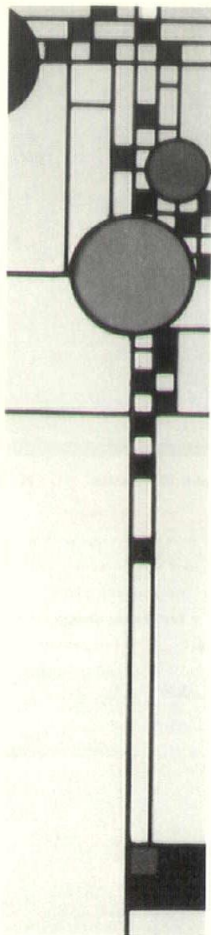
For further information, contact William Deminoff, Secretary of the College, Grinnell College, Grinnell, Iowa 50112-0810, Tel. 515:269-3162.

1989 Frank Lloyd Wright Symposium, July 26-30

"Assessing Wright's Legacy: The Myth and the Reality of Frank Lloyd Wright" will be the theme of the fourth annual Frank Lloyd Wright Symposium to take place July 26-30, 1989, at Domino's Farms in Ann Arbor, Michigan.

Highlights of the symposium include a two-day conference and round-table discussions with such notable speakers as Eric Lloyd Wright, Frank Lloyd Wright's grandson and principal, Eric Lloyd Architects, and Neil Levine, architectural historian and professor and chairman, Department of Fine Arts, Harvard University. The Symposium is sponsored and underwritten by a grant from Domino's Pizza Inc., and co-hosted by the National Center for the Study of Frank Lloyd Wright at Domino's Farms and the University of Michigan.

For more information please contact the University of Michigan Extension Service, Conferences and Institutes, 200 Hill Street, Ann Arbor, Michigan 48104-3297; (313) 764-5305.



Homelessness Crisis in U.S.

"Amid the architecture of riches in this country, there is an architecture of fear and abandonment, of isolation and deprivation, where lost souls barely survive from day to day. It is an architecture that many refuse to acknowledge, yet the list of potential occupants grows daily. This architecture of neglect symbolizes our 'great' society's falling — its inability to feel compassion for the weakest is among us."

In the above preface to the newly published book, *The Creation of Shelter*, author Nora Richter Greer, senior editor of *Architecture* magazine, eloquently spells out the tragedy of homelessness in America. Yet in this volume, Greer provides some "solutions" to the problems. The book advances the architectural profession's examination of what is suitable housing for the homeless by documenting the results of 29 Search for Shelter workshops.

Published by AIA Press, *The Creation of Shelter* is the "sequel" to *Search for Shelter*, published in 1986. The new book examines questions such as: to what degree

will the housing crisis continue? what role can architects play in improving the housing conditions? and what kind of remedies are being offered by local, state, and federal governments?

Available from the AIA Bookstore, 1735 New York Avenue N.W., Washington, D.C. 20006 for \$15.

The Quintessential American Collection

Almost from the moment it was founded in 1933, Kansas City's Nelson-Atkins Museum has been considered one of the country's premier art institutions. The scope of its collections, as the 150 full-color plates in this volume vividly demonstrate, is truly global, ranging from its virtually unrivaled array of Far Eastern painting, sculpture, and decorative art to its equally impressive American and European works.

This is the first book on this quintessential American museum. Here are paintings by such European masters as Rubens, Constable, Monet, Cezanne, and Van Gogh, as well as works by



well-known Americans, among them Thomas Hart Benton, John Singer Sargent, and Richard Diebenkorn. Ancient Greek and Roman sculptures are included, as are contemporary pieces by Jim Dine and Robert Arneson.

Ellen R. Goheen, who has served in several curatorial and educational posts at the museum, traces the development of the collection and provides informative commentaries to accompany the plates as well.

The Collections of The Nelson-Atkins Museums of Art, includes 162 illustrations, including 150 in full color, 240 pages, 10-1/4" x 13-1/4" 0-8109-1379-8 \$60.00.

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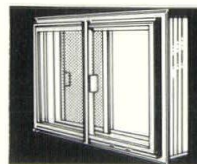
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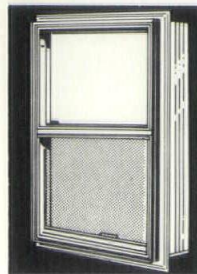
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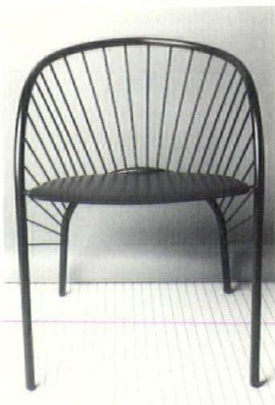


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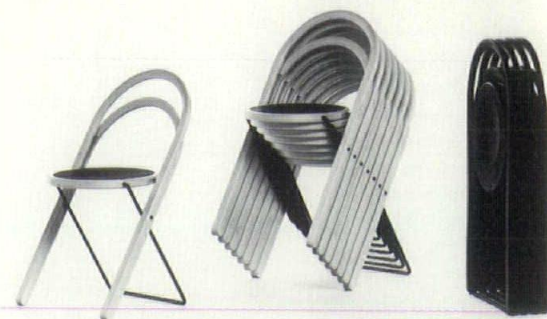
Lizie Chair

The Lizie Chair, designed by Regis Protiere, was conceived for the coffee house of The Paris Museum of Modern Art. Consisting of two arched tubes connected with a network of steel threads, this design recalls the work of Bertoa and Thonet. The seat is of natural beech or aluminum. Polyurethane powder finish is available in black or hammered grey through Ambienti in Redondo Beach, California.



Börge Lindau

From Sweden's prize-winning designer Börge Lindau comes a series of uncomplicated furniture designs. Presented is a light finish birch stacking chair with a naturally tanned leather seat cushion. The chair may also be stored in the folded position. Börge equates "Designing things is very much like telling a story...Be true...Don't talk too much...and don't bore...". Available from Bla Station in Åhus, Sweden.



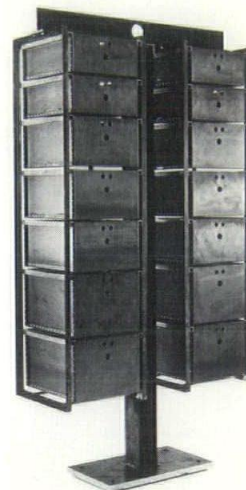
Minimalist Lounging

American designer John Beckman achieves striking lines with his limited edition, minimalist lounge chair. The frame is fabricated from hot-rolled steel plate, bent and welded. Two arched aluminum planes act as the seating elements with snap-on leather cushions. Available from Axis/Mundi Architecture in New York City.



Axis/Mundi Wardrobe

Available from Axis/Mundi Architecture is this limited edition wardrobe unit designed by John Beckman. The support frame consists of hot-rolled structural steel elements. The suspended drawers are folded and riveted together and glide on Teflon coated brass tubes. Finish is a standard hand-waxed protective coating.



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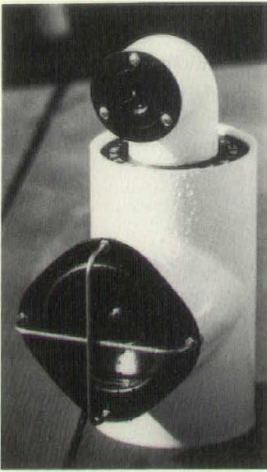
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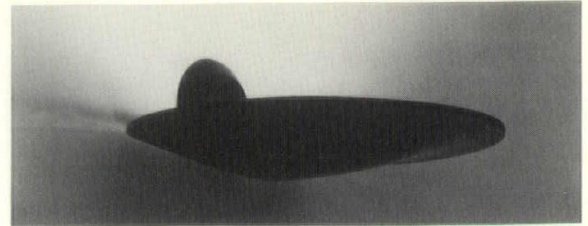
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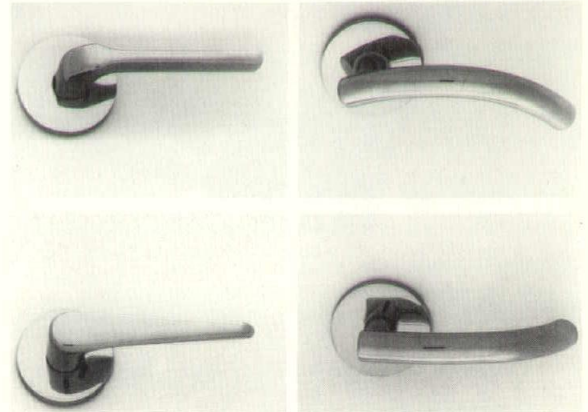
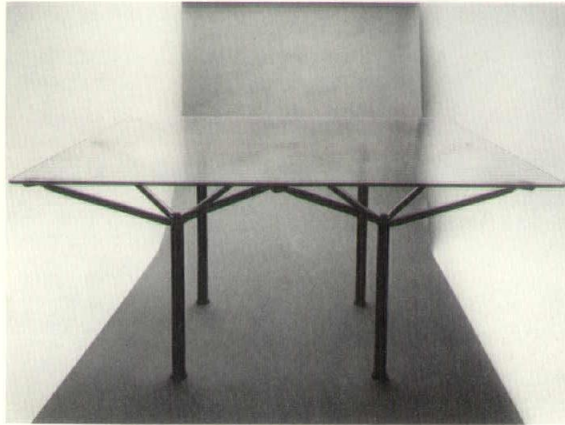
Ponte D'Acqua Table ▼
 The Ponte D'Acqua table is comprised of tubular metal framework topped with a tempered raw crystal sheet of glass. The legs are adjustable and dismantable. Polyurethane powder finish choices are white, grey, hammered grey and black. Available through Ambienti in Redondo Beach, California.

Modina Sconce ▶
 Industry leader Koch & Lowy brings to America an elegantly sophisticated collection of luminaries from the Italian firm PAF. From this collection the Modina Sconce, designed by Kurt Hesse, presents a refreshing absence of clutter and features a circular diffuser with a gracefully curved body. Available in black or white with halogen lamp.



Cornalina, Volta, Malia, and Arco ▼
 Guided by a tradition of creativity and craftsmanship Valli & Colombo recently introduced four new handles. Composed of

subtle, refreshing lines and shapes every handle is pressure cast and precisely ground and polished by hand. Finished in chrome plate over solid brass.



Loud Speaker ▲
 Soundpipes, a compact two-way loudspeaker system impervious to moisture features high fidelity sound and various mounting systems. Offered by Waterworks Acoustics, the design clearly evokes a nautical image with its "periscope" tweeter and use of pipe forms. Dimensions are 6" w x 13" h x 8.5" d.

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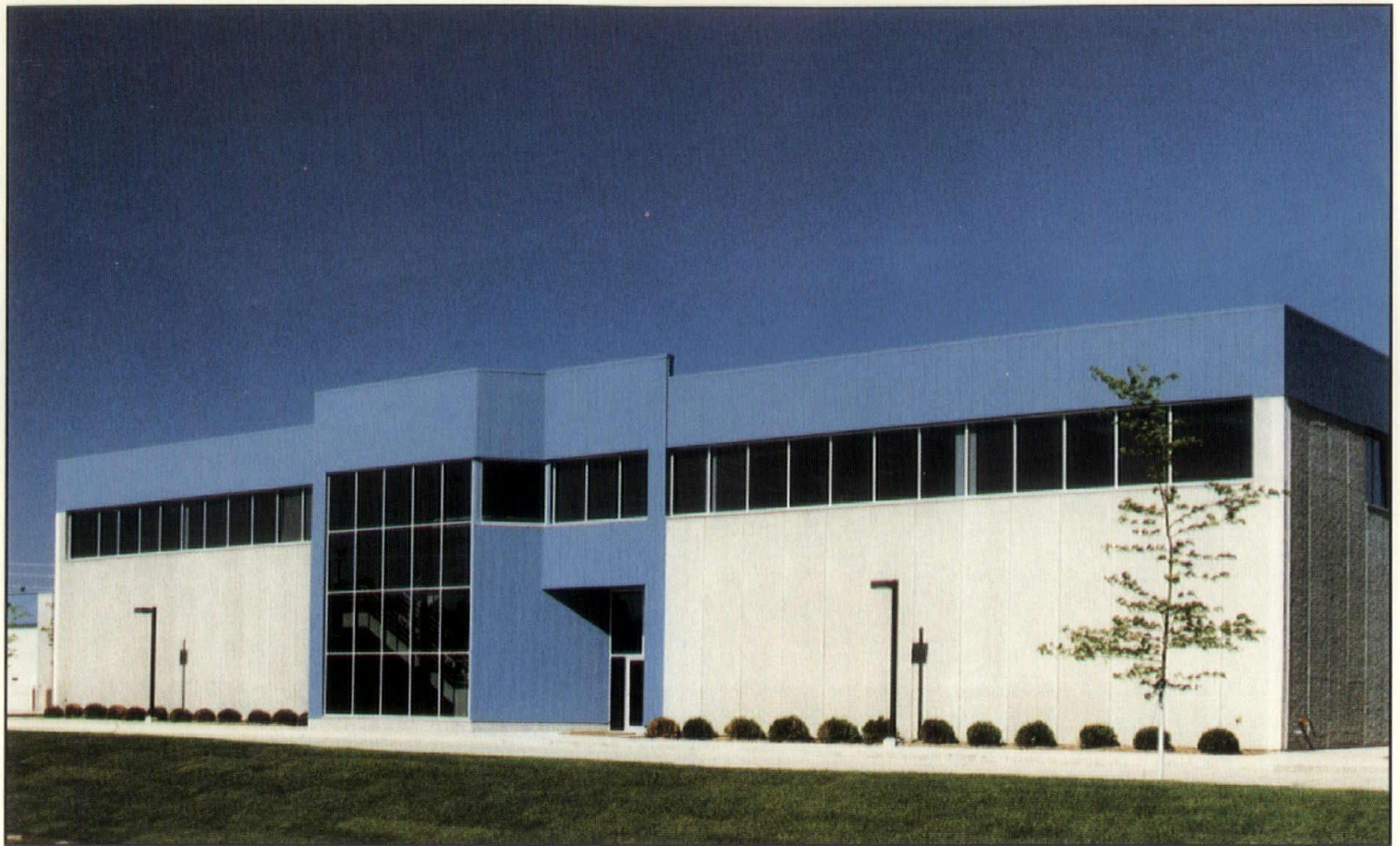
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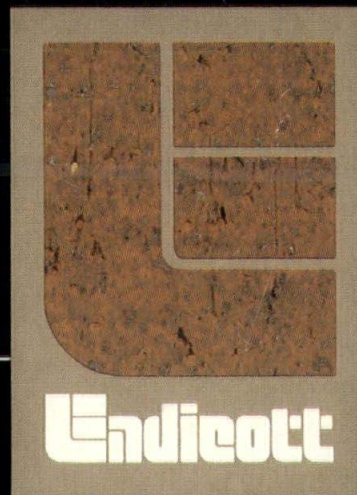
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