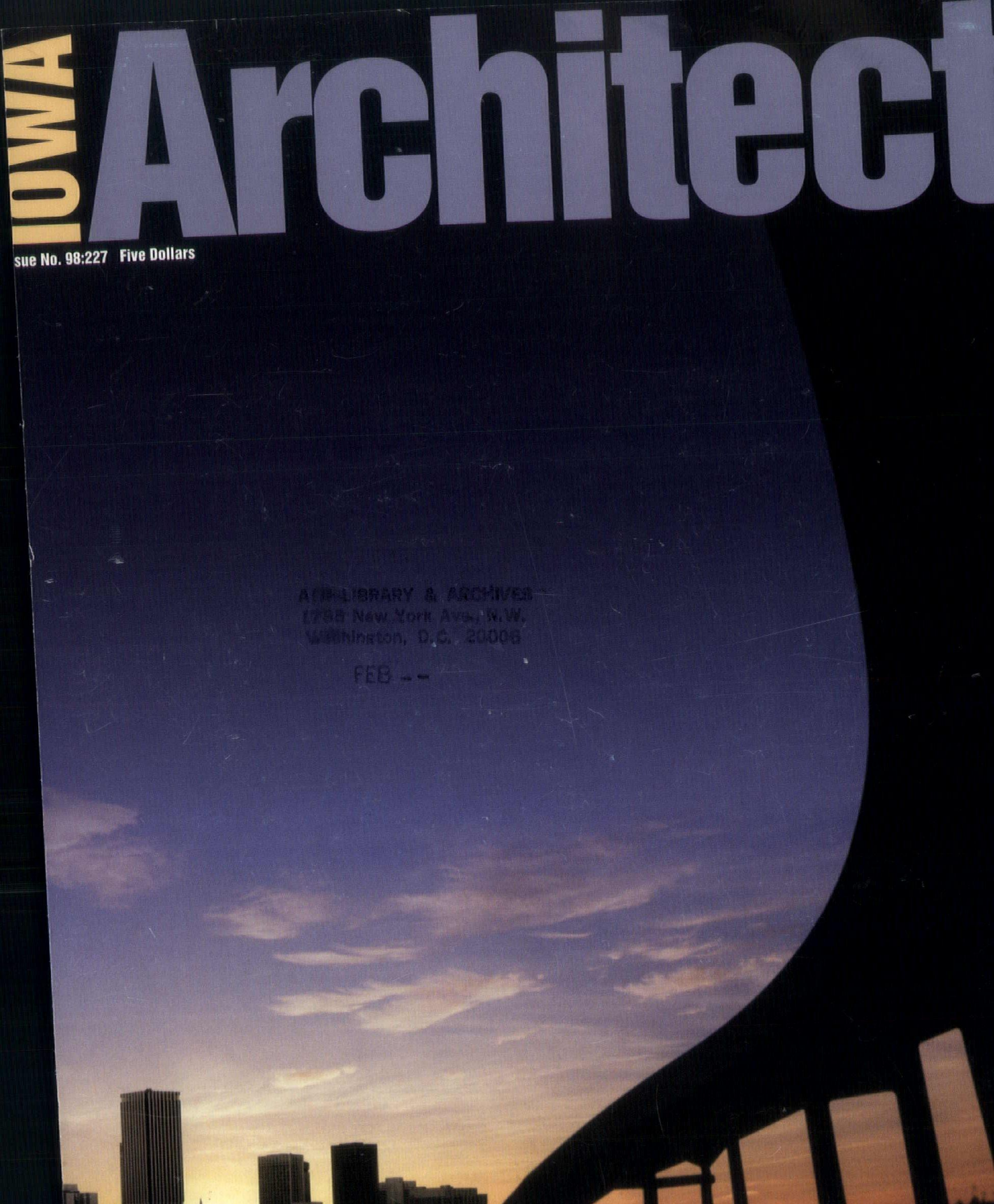


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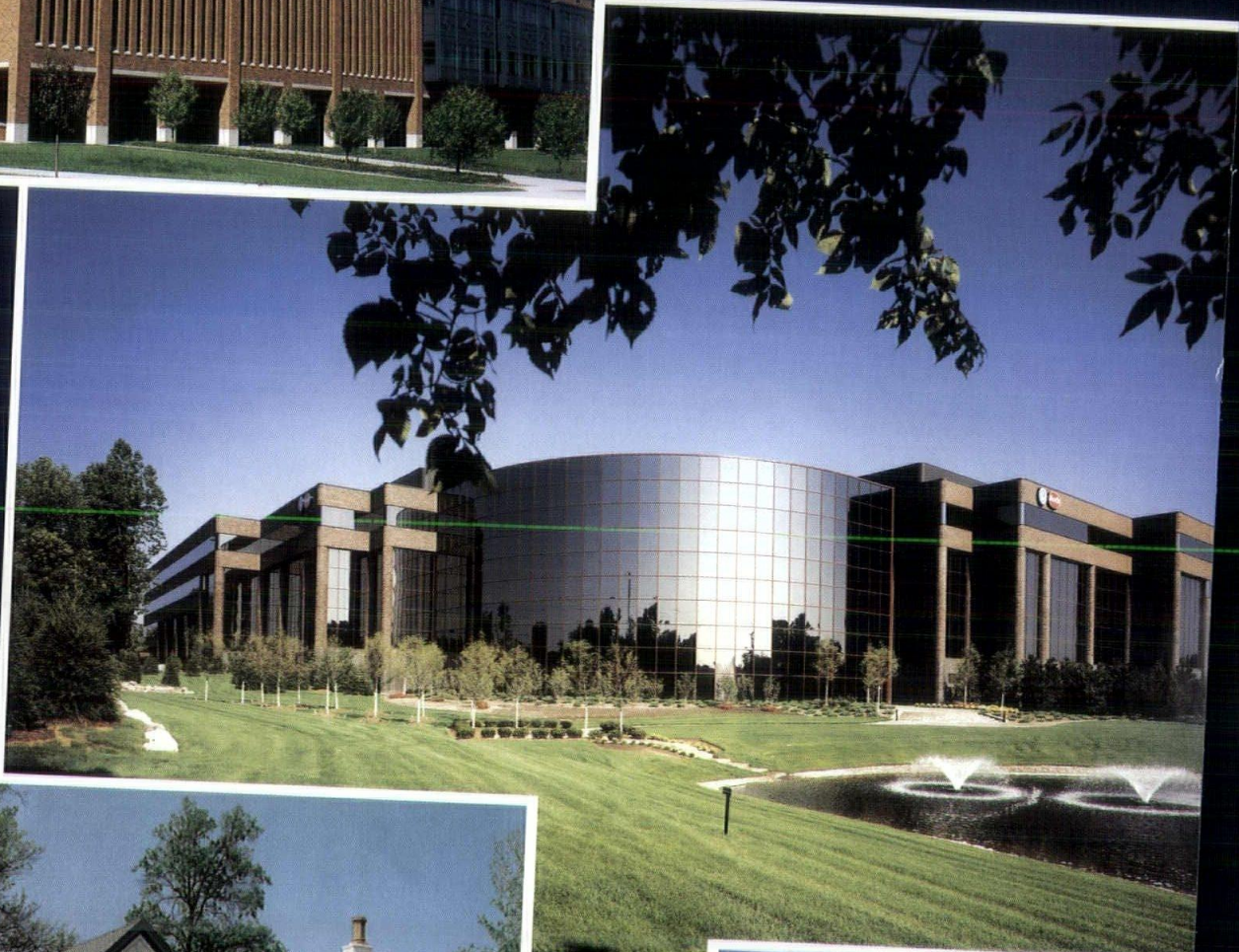
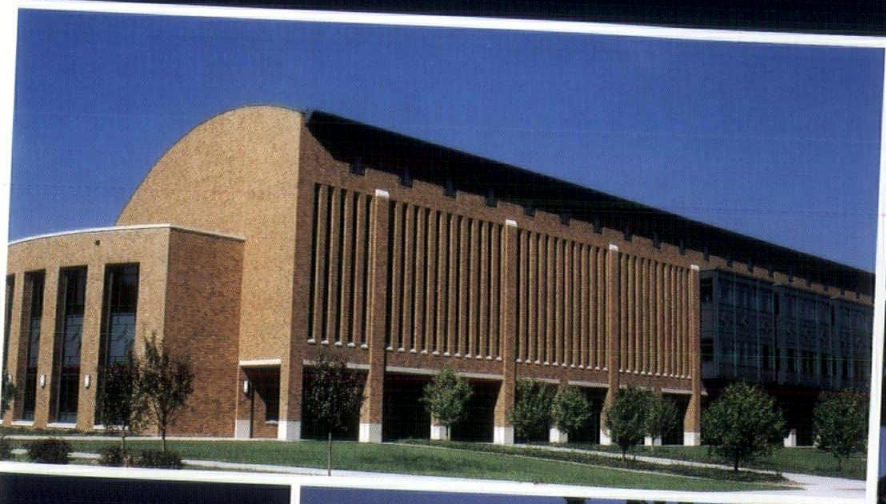
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Grand Award

Building: Third Reformed Church
Location: Pella, IA
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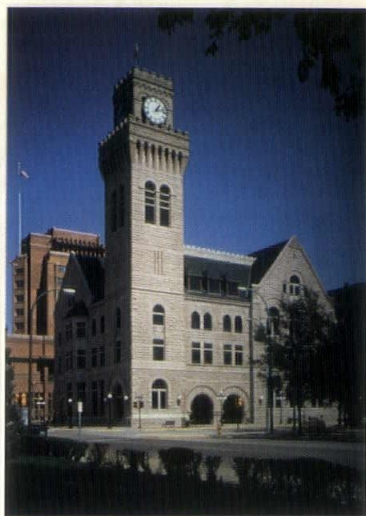


Interior detail



Merit Award

Building: Rollins Mansion
Location: West Des Moines, IA
Firm: Wells Woodburn O'Neil
Mason Contractor: Forrest & Associate, Inc.



Merit Award

Building: City Hall
Location: Sioux City, IA
Firm: Ruble Mamura Moss Brygger Architects, P.C.
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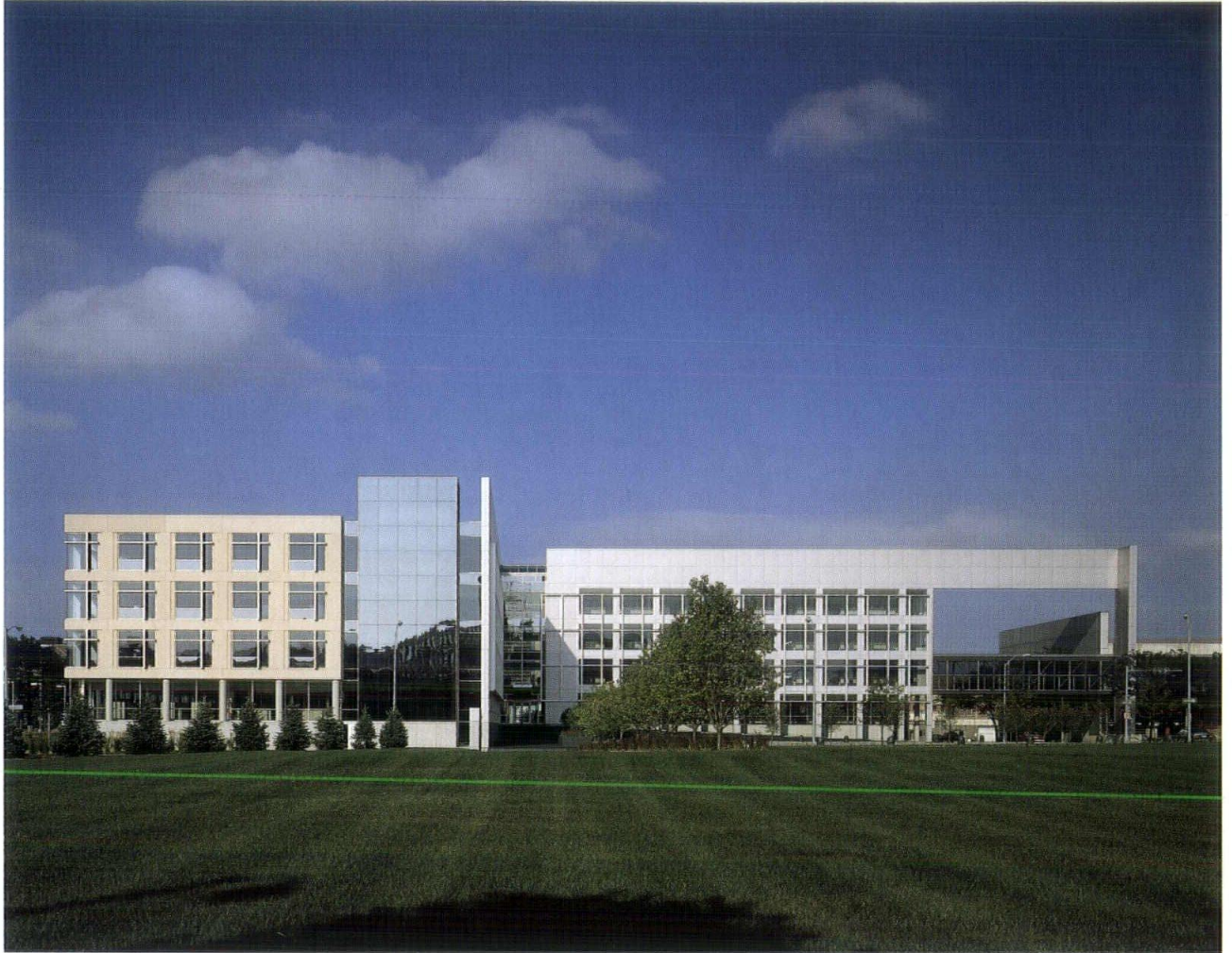
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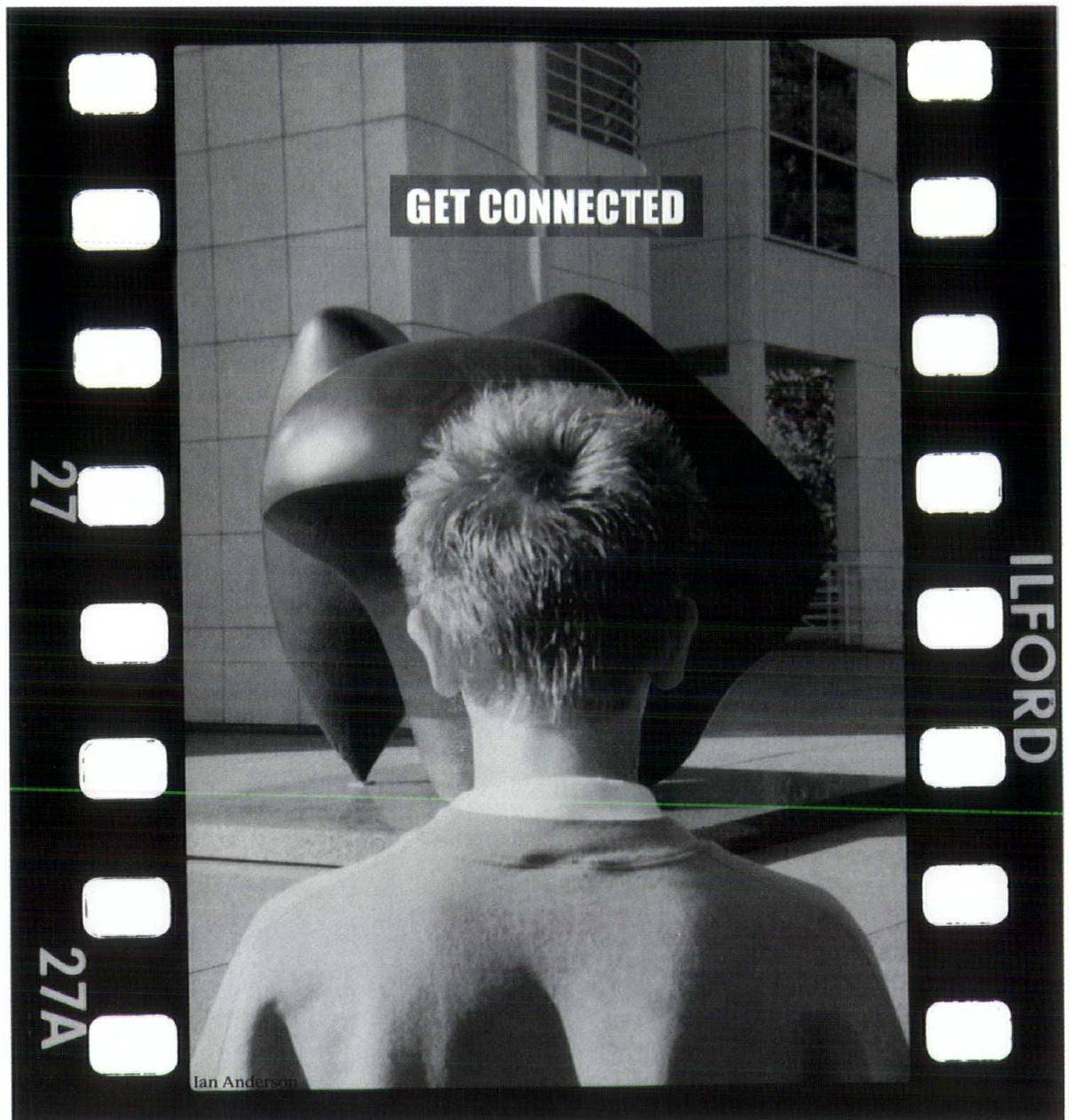
INFRASTRUCTURE

Introduction	9
Gateway Planning	12
Depolarizing Architecture	16
More Than Just a Bandshell	18
Out of the Mud	20
Marks on the Prairie	22
Clinical Examination	24
The University of Iowa Bridge	26
Ready for Takeoff	28
Grid to Grid	30

DEPARTMENTS

The Arts	10
Portfolio	11
Design Digest	32
Journal	33
Resources	34
Advertisers Directory	34

Cover
Conceptual representation of infrastructure. Illustration by Joel Williamson.



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The profession of architecture has historically been considered as one of prestige, respect and even a certain degree of mysticism. Architecture is the fascinating melding of science and art, craftsmanship and technology which has allowed professionals to offer a wide range of tangible, visual, lasting contributions to society that shape the memories of communities in the decades that follow. In many cases, the works of architects are the very elements that provide a community or region with an identity.

Although the profession continues to rate very highly among the general public in terms of respect, prestige and integrity, our traditional roles in the industry have become more limited during the past couple of decades. The design process has been incrementally parceled out to allied professions which, in many cases, reduces the opportunity for one person to establish the vision for the project and offer the guiding force to ensure the meshing of all participating disciplines. The explosion of advanced technology also continues to challenge practitioners to stay current with technology equipment, skills and staff to meet client needs and expectations.

However, architects are discovering new opportunities for contributing to and guiding design, often in untraditional project types. This issue of *Iowa Architect* magazine highlights some of these projects our fellow professionals throughout the state have been involved in to enrich our environment. Architects are uniquely prepared to see beauty, innovation and creative opportunities in projects and establish a sense of place in areas where many may consider the project as “only” functional and utilitarian, therefore no effort beyond the most basic off-the-shelf solution is needed.

Architecture is the fascinating melding of science and art, craftsmanship and technology which has allowed professionals to offer a wide range of tangible, visual, lasting contributions to society that shape the memories of communities in the decades that follow.

Beyond the *Traditional*

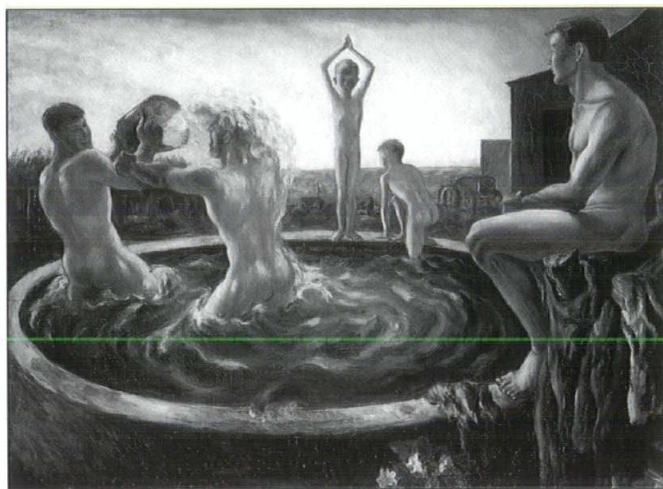
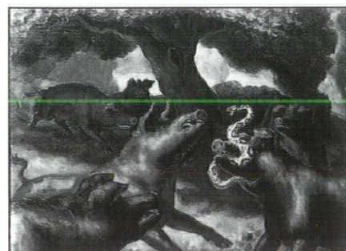
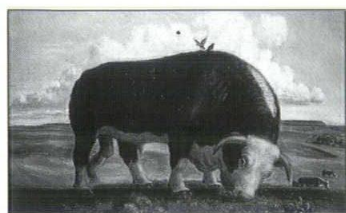
The projects in this issue range from small scale, requiring modest intervention, to large scale which set a framework to guide development for 20 years to come. These projects help us to think beyond the “traditional” roles of architects. Also, due to their high visibility, these projects help increase the awareness and appreciation for quality design and the benefits offered to the users and the public in general.

To paraphrase Sir Winston Churchill, “We shape our cities, thereafter our cities shape us.” Let each of us continue to look for design opportunities beyond the prescribed traditional roles for architects and use our talents to enrich the environments in which we practice in a myriad of ways. These efforts will reestablish a positive sense of place and civic awareness throughout the country.

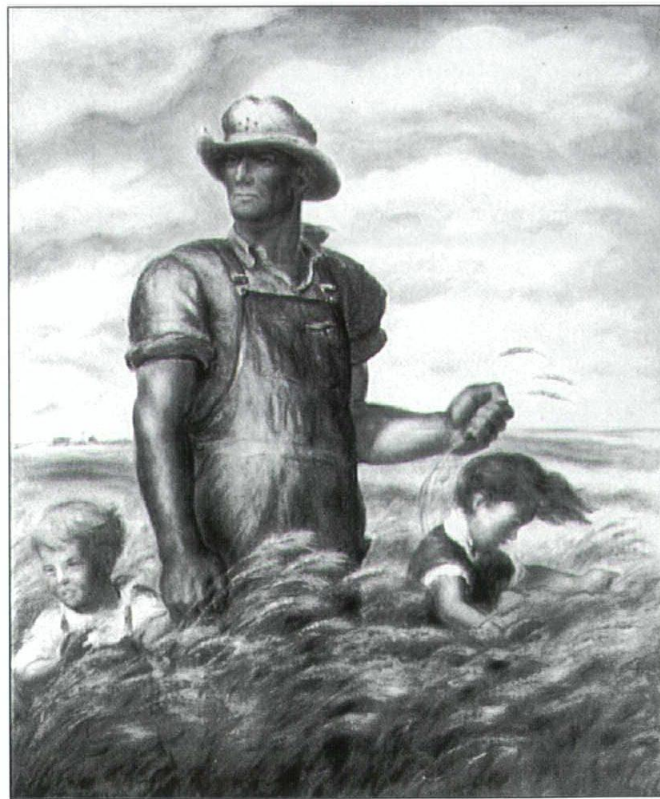
*Debra L. Smith, AIA
City of Des Moines, Planning and Urban Design*

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arts



John Steuart Curry ▲
Fifty paintings and drawings by one of Kansas' most famous artists will be on view at The Nelson-Atkins Museum of Art in Kansas City, Mo., through Jan. 3, 1999. "John Steuart Curry: Inventing the Middle West" is the first comprehensive exhibition in 25 years to document the career of this Kansas native. John Steuart Curry, along with Grant Wood and Thomas Hart Benton, gained fame in the 1930s as leaders of the regionalist movement, a group of artists who painted archetypal American images rendered in a straightforward, narrative style.



Robert Frank

The Madison Art Center in Madison, Wis., will feature the photographic work of Swiss photographer Robert Frank in "Robert Frank: The Americans" through Feb. 7, 1999. In 1955, supported by a grant by the Guggenheim Foundation, Frank traveled across the United States for two years creating a portrait of post-war American life. The resulting portfolio, "The Americans," has had a profound effect on generations of artists and viewers.

Unfinished History

Work by 23 international artists will comprise the exhibition "Unfinished History" at the Walker Art Center in Minneapolis, Minn., through Jan. 10, 1999. In "Unfinished History" this group of artists will grapple with the concerns and ambiguities of the coming century and questions of increasing globalization, fluid geographic and cultural boundaries, and the effects of technology.

Artist/Author

"Artist/Author: Contemporary Artists' Books," an exhibition surveying the entire spectrum of contemporary artists' book production will be presented by the Museum of Contemporary Art in Chicago, Ill., through Jan. 3, 1999. The exhibition will explore the art form through approximately 130 books by various contemporary artists reflecting diverse points of view. A unique aspect of this exhibition will be the viewer's ability to handle the majority of the exhibited works.

Allure of the Exotic

The Joslyn Art Museum in Omaha, Neb., will present "Allure of the Exotic" through Jan. 17, 1999. Consisting of approximately 30 works, this exhibition explores the European and American curiosity with things that are unfamiliar, different and distant. This curiosity, known as exoticism, is featured through works ranging from baroque engravings by Hans Collaert to neoclassical paintings by J.A.D. Ingres, all selected from the Joslyn's permanent collection.

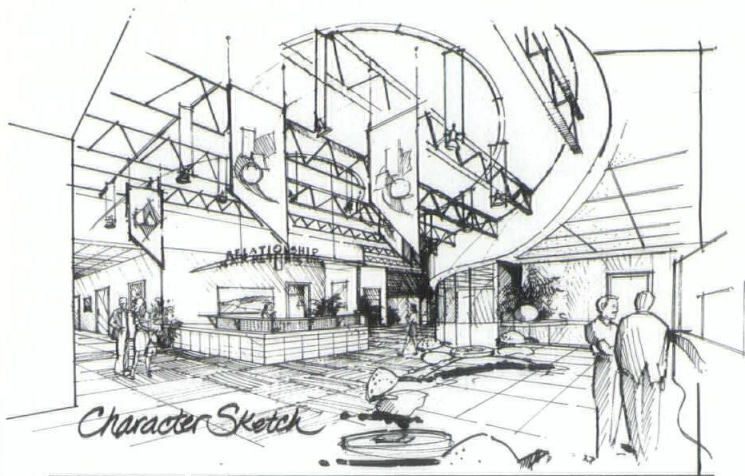
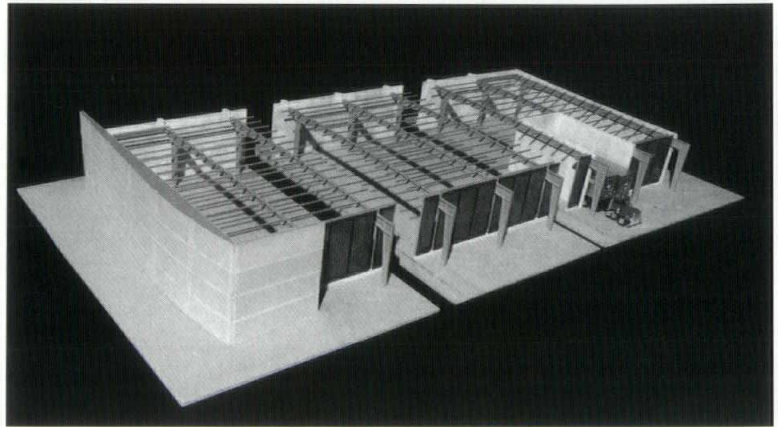
African American Historical and Cultural Museum

Gardner Architecture has completed the schematic design phase of a 20,000-square-foot museum that will cultivate and present African American history and culture in Black Hawk County. Located in Waterloo, the facility will incorporate a box car into the building intended as a part of the early living history of African Americans in the country.



Sticks, Inc. Studio

Construction is underway for Sticks, Inc. Studio in Des Moines, by Herbert Lewis Kruse Blunck Architecture. The pre-engineered building with custom enclosures that shift off the structure will house the design and production areas for the rapidly growing artists' studio. The interior is designed as a showcase of Sticks' creative process and product, emphasizing the potential for collaborative efforts in future work.



Relationship Marketing

FEH Associates has implemented a building block concept, building upward to take full advantage of existing and additional space to create impact reflective of the innovative culture of Relationship Marketing in Urbandale. In an upscale warehouse aesthetic, public and production blocks interact around private spaces required by the owner for this valuable cache of professionals.

MATT NIEBUHR

Gateway Planning

IN DOWNTOWN DES MOINES

Below: Vision plan studies of Gateway corridor by Agrest & Gandelsonas.

Far Right: Aerial view of concept Z for study of Gateway West's urban fabric.

Project: Des Moines Vision Plan
Location: Des Moines, Iowa
Architect: Agrest & Gandelsonas, Architects, New York, N.Y.

Project: Gateway West
Location: Des Moines, Iowa
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa

Project: Capitol Gateway East
Location: Des Moines, Iowa
Primary Design Consultant: Chan Krieger & Associates, Cambridge, Mass.
Local Design Consultant: Brooks Borg Skiles Architecture Engineering, Des Moines, Iowa
Consultant: Development Strategies, St. Louis, Mo.

City of Des Moines: Participated through financial support and by active representation on the project steering committee of members of four public boards and commissions. The City also contributed to the development of the projects through staff time and resources.

Des Moines Development Corporation: Contributed through financial support and by the active representation of its corporate membership on the project steering committee.
State of Iowa: Contributed through financial support and by the active representation of its staff, legislators and Planning Commission on the project steering committee.

JOHN HOAL

As with many cities, the City of Des Moines has its fair share of recent plans to revitalize the downtown; in fact, eight studies in the last six years deal in some manner with downtown. All of these plans have involved community, business, institutional and governmental resources, thus significant time and financial commitment has been utilized in the planning of downtown Des Moines. When assessing the value of the plans to the community, the following questions need to be asked: Have these plans resulted in the proposed redevelopment, and if the redevelopment has occurred what is the quality of the place that has been created?

The foundation of the vision for downtown Des Moines was laid out in the 1993 Des Moines Vision Plan by the New York architectural firm Agrest and Gandelsonas whose analysis of the urban form of the city and downtown provided the geographical points of intervention, the key relationships and the formal urban design strategy. The Vision Plan suggests that downtown revitalization focus upon 85 city blocks in key areas between two axes, the Locust Street axis and the Court Avenue axis. From a development perspective this could be called a "catalytic approach" whereby focus areas are identified and revitalized with the intention of sufficiently stimulating the market forces to redevelop the areas in between such that over time the downtown slowly reweaves itself together. This is a typical and well considered approach to development.

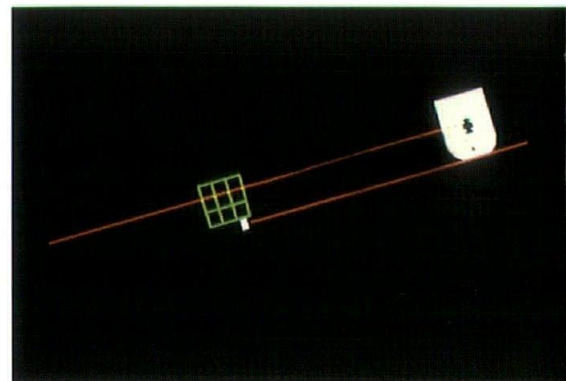
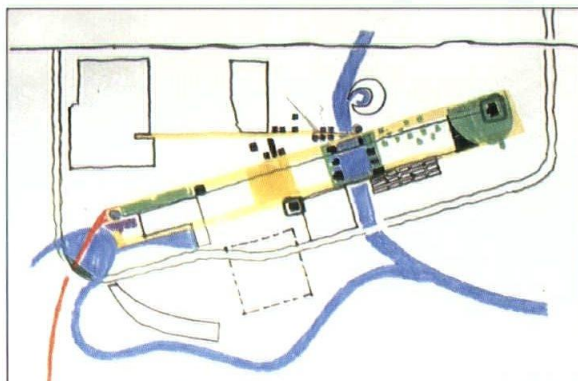
However, concern must be expressed at the scale of proposed redevelopment for the core of downtown in the Vision Plan. To redevelop 85 city blocks within a reasonable time period is a difficult task for any community. Daunting too is the distance involved between the key areas of intervention which makes the synergistic and leverage forces of development difficult to achieve. In addition, as with any plan the issue of phasing of implementation is critical.

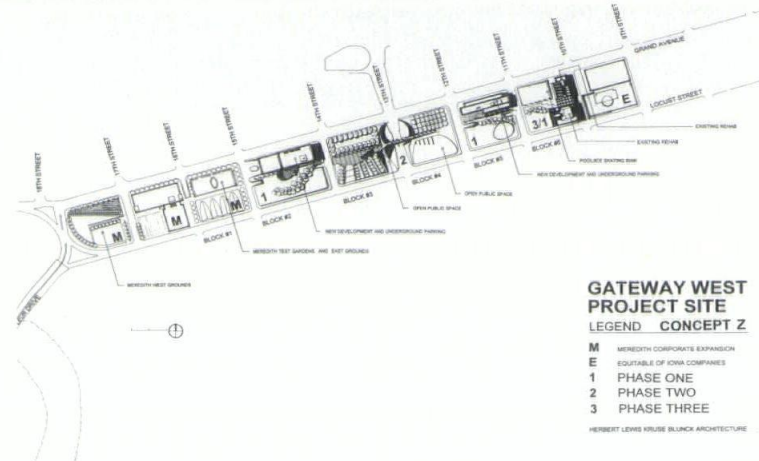
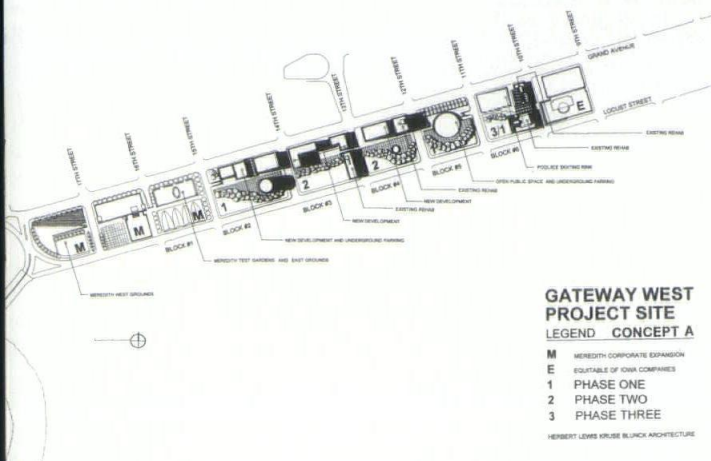
Although the Vision Plan remained silent on this matter, the Des Moines community selected two identified entrance areas to the downtown, now called Gateway West and Capitol Gateway East, to begin detail master planning.

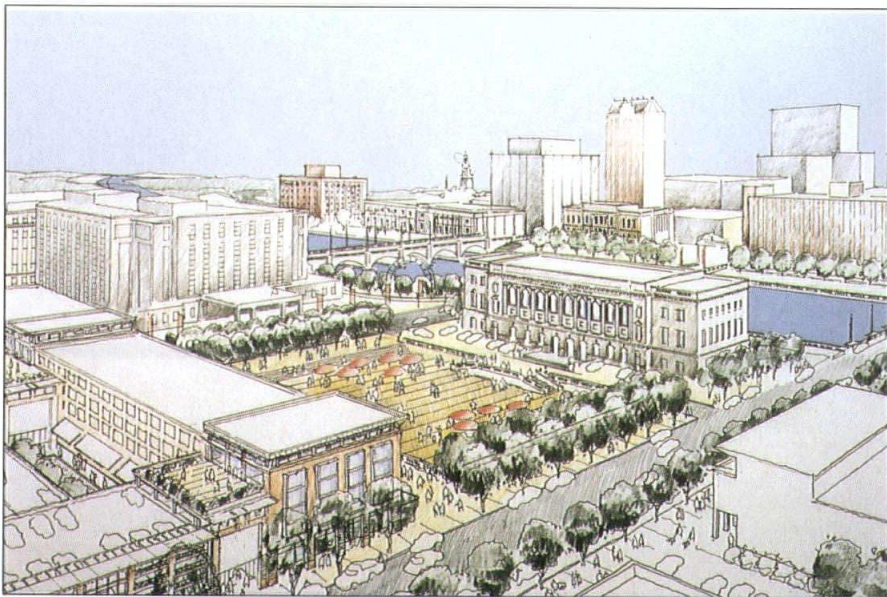
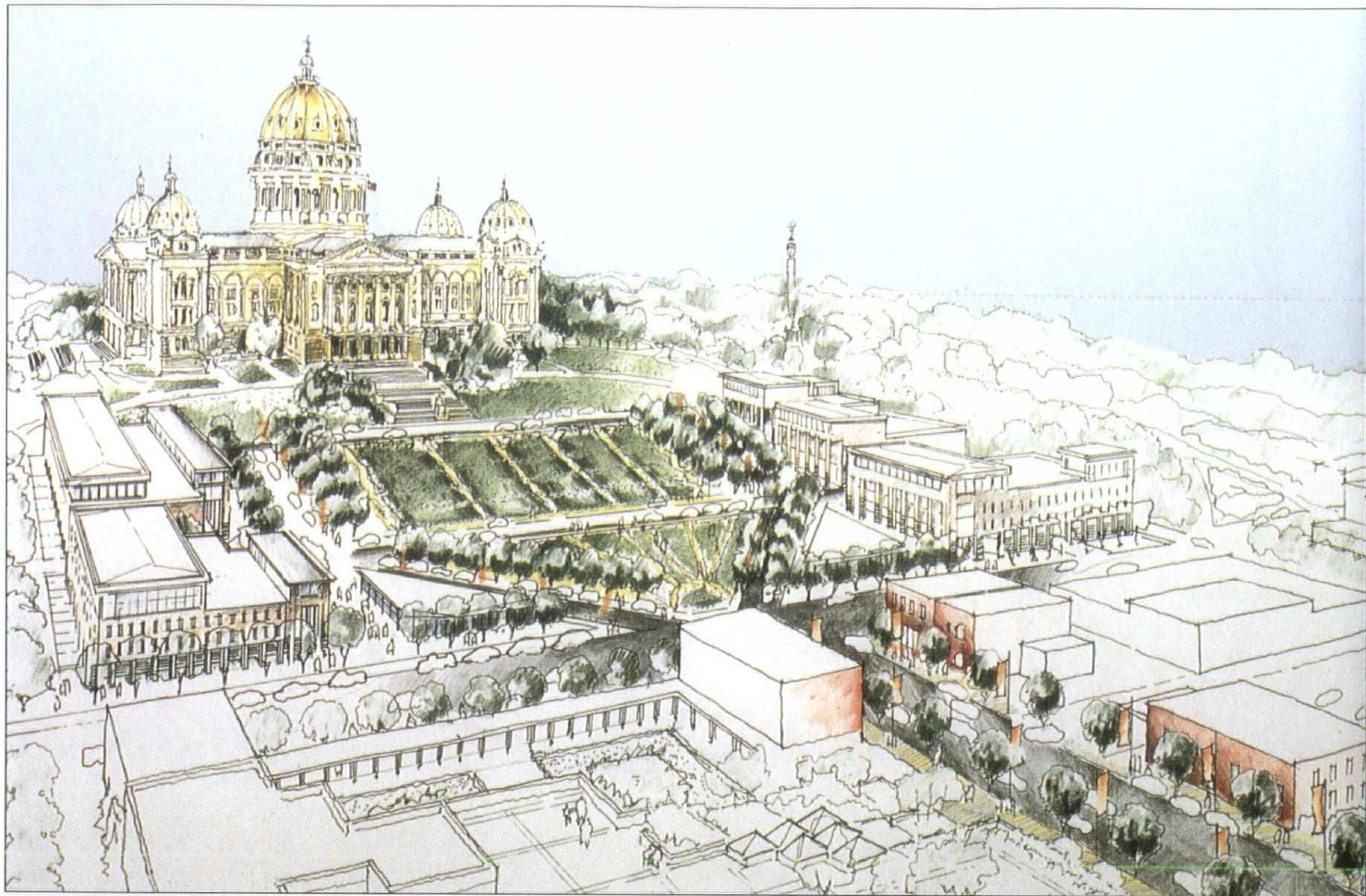
Gateway West was initially planned in 1994/95 by the Des Moines Development Corporation. It build upon the Equitable of Iowa Companies' proposed new headquarters building and the three block expansion of the Meredith Corporation, two anchors at either end of this six block area just west of the downtown core and in the natural growth corridor of the CBD. The plan outlines a set of goals, guiding principles and design parameters of which the key is the creation of "a sense of place based upon a memorable image and identity of landmark quality." The development strategy suggests that by constructing this landmark project, the area will become sufficiently attractive to new mixed-use development to attain an expected leverage of an additional 2.25 to 3.6 million square feet of new and rehab space in the surrounding 30 block area over the next 20 years based upon the initial investment of \$22 million in the six blocks.

Two detailed urban design proposals were developed to create the required sense of place: one the Half Block Open Space scheme and the other the Central Public Space scheme, although the plan suggests that a range of options anywhere between these two may also be acceptable. On the vicissitude of this approach one has to be critical, since in redeveloping a downtown some parameters should be fixed to which the private sector and development industry respond—the public realm is such a fixed element.

Historically in city design, the public realm made up of elements such as the market square, the courthouse square, the parks, the streets and sidewalks—the entrance gates to a city, have been fixed elements which support the public life of a city, contribute to a sense of community and create additional symbolic







Above, Top: Capitol grounds improvement.

Above: Public gathering places to replace existing parking lots.

JOHN HOAL

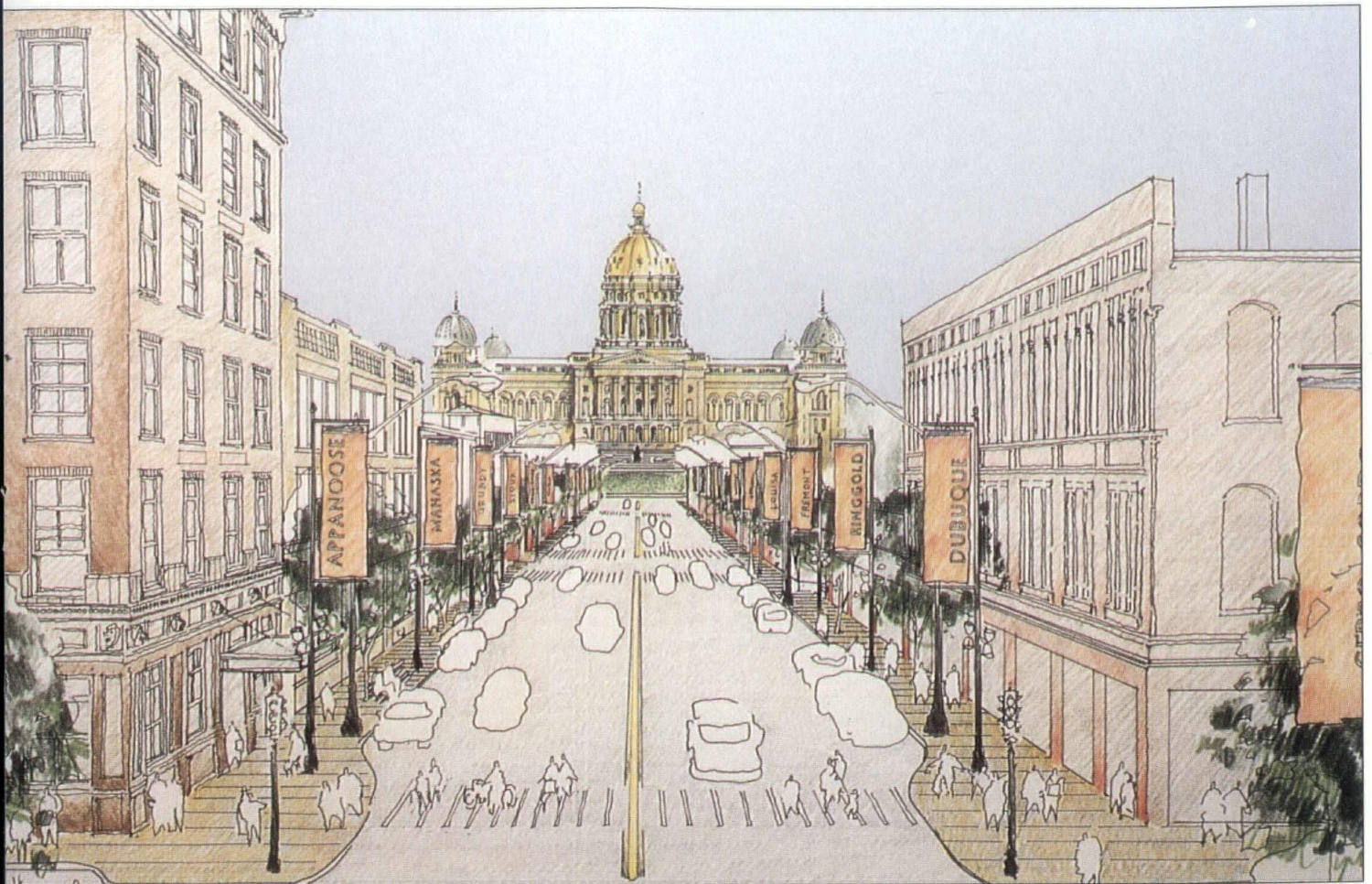
and economic value to those parcels of land on either side of these elements. Therefore, this major civic element—the western gateway into downtown Des Moines—should be a non-negotiable element of city building and place making. The market should have flexibility on the mix of uses and building types as long as they activate the street and open space but have little flexibility on significant public realm elements that create the identity and image of the city. It is clear the Gateway West Plan at the urban scale does not create the clarity and boldness of the public open space necessary to achieve a new gateway

into the downtown and will have to rely on the signature architecture of individual buildings to create a new perception of the area.

The second area the Des Moines community selected to master plan was the eastern gateway to the downtown. The 1997 Capitol Gateway East Plan was developed by way of a proactive community planning process with a 26-person steering committee representing the state, city and community interests and two town hall meetings. The plan's goal is to create a mixed use and density urban neighborhood building upon the vast array of amenities in the area from the State Capitol building to City Hall, from the open space of the riverfront to the typical fine grain 19th century urban fabric which at this time is fragmented and in a state of disrepair. In general, this thorough and well conceived plan builds upon the Des Moines Vision Plan by focusing the first phase improvements along Locust Street from the City Hall Plaza to the Capitol building, a distance of nine city blocks or a 30 minute walking distance.

The plan outlines four catalytic initiatives along Locust Street, these being: 1.) transform Locust Street into the "Capitol Way" by constructing new public improvements along Locust Street to achieve a pedestrian oriented street; 2.) create a new City Hall Plaza by modifying the existing parking lot; 3.) reconnect the Locust Street corridor to the Capitol grounds by constructing a new forecourt with adjacent building called the "Capitol Terraces"; and 4.) revitalize the district starting at Fifth and Locust Streets.

Interestingly, and in contrast to the Gateway West project, the critical urban design elements that remain constant in the Capitol Gateway East project are the



Above: Streetscape of Locust leading to Capitol.

elements that make the public realm—the street, the plaza and the terraces. The re-imagining of Locust Street as the Capitol Way is the foundation upon which private investment is spurred. What remains flexible within some parameters, are the blocks for development. Notwithstanding the option of size and configuration of these public spaces, the idea of the importance of the public realm being rebuilt is the catalyst for the redevelopment of the entire area.

Although it is early in terms of implementation, the planning process for the Capitol Gateway East project which was driven by the public sector has gained community support for the plan and is beginning to realize the first incremental steps of modest scale “catalytic initiatives.” This is in contrast to the Gateway West project in which the community and public sector responds to a private sector driven planning process which already has significantly more financial resources committed to the project than the Capitol Gateway East project.

Overall, the City of Des Moines has three well connected plans although they differ in approach, scale and nature, as well as in the quality of the urban design plan and the leadership driving the implementation. What is required is the discipline and commitment to implement the plans without compromising a strong vision which provides the needed flexibility for the development industry. Des Moines must be dedicated to action in accordance with achievable, well developed, fully discussed and agreed upon urban design plans. Given the magnitude of distance between Gateway West and Capitol Gateway East, a long term implementation plan must be in place which provides for continuous, buoyant, overall leadership.

Three factors are critical to success of the revitalization of Des Moines: developing and staying with the a strong vision; unflagging leadership; and maintaining community support.

Ahead lies a tremendous opportunity and challenge to take these plans into reality, and so the question remains, can the Des Moines community complete as much redevelopment in the downtown area as all these plans outline, and can there be the discipline and dedication to implement the plans without compromising the original strong vision? Finally and most importantly, even if the Gateway Plans are implemented, will they result in the vibrancy of Downtown given the distance between these moments? Only the Des Moines community can answer these questions with the necessary action and commitment.

Review of best practices from around the country indicates that those downtowns which are distinguishing themselves in the forefront of revitalization are using high quality urban design to move beyond purely utilitarian development to create places which are identifiable and memorable that build upon the unique history, people and character of the place. This requires leadership built around a strong identifiable vision embodied in the urban design plan.

—John Hoal is an associate professor of architecture and urban design at Washington University, in St. Louis, Mo., and the former director of urban design for the City of St. Louis. He is currently an urban design consultant working on downtown, neighborhood and park master plans.

De-polarizing Architecture

A series of inexpensive constructions along Locust Street—storefronts, newsstands, bus shelters, planters, seats, signs—tie the riverfront, the Capitol and the neighborhood together in East Des Moines.

Below: Detail of streetscape.

Far Right, Above: View down Locust Street towards Capitol.

W e moderns have had a bad habit of seeing the world in polarities and then privileging one extreme over the other: the mind over the body, the individual over society, privacy over public life. Architecture has suffered because of it. What we do involves people's bodies as much as their minds, social norms as much as individual needs, the public realm as much as the private. Nor has architecture fared well when we have tried to choose sides. We have ended up with either the overly intellectual, individualistic, anti-urban architecture of modernism or the overly functionalist, collectivist, anti-formal architecture of socialism.

That insight underlies the work of Mark Rakatansky's Committee on Physical Thought. It rejects the polarization that has plagued modern architecture: "We don't stand on either side of these issues," he says. "Instead we try to show the play between the two." This project in East Des Moines, the result of Rakatansky's fifth-year undergraduate architecture studio at Iowa State University, shows what can come from such thinking.

They envision a series of inexpensive constructions along Locust Street—storefronts, newsstands, bus shelters, planters, seats, signs—that tie the riverfront, the Capitol and the neighborhood together and play between individual building revitalizations and overly generalized master plan. "Over time," says Rakatansky, "these bits and pieces begin to provide a semblance of the whole."

Common materials help create that semblance. The seats, signs and storefronts consist of the same standard steel stock, not just to lower cost and reduce maintenance, but to play upon a ubiquitous material that we no longer see. "We used the 'sample and

scratch' method of hip-hop architecture," says Rakatansky. "We looked at the conventional product and began to mess with its genetic code, transforming it."

Common forms also link these street-side elements. The storefronts, for example, break down the separation of the public and private by creating a series of interpenetrating spaces on either side of the glass wall. Part of the display space reaches into the sidewalk, while part of the street reaches into the space providing places for people to sit or highlight the goods.

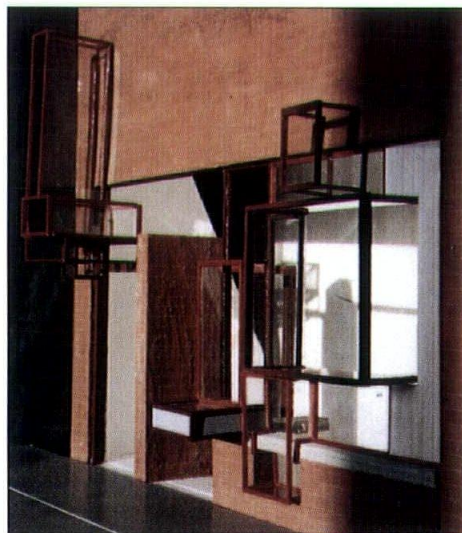
Likewise, the street furniture breaks down the mind/body divide. Things of the mind—signs, billboards, newsstands—also serve as things for the body—backrests, windbreaks, railings. Meanwhile, the furniture juxtaposes bodies—on a newspaper, in a historical photo, at a bus stop—enabling people to make mental connections across space and time.

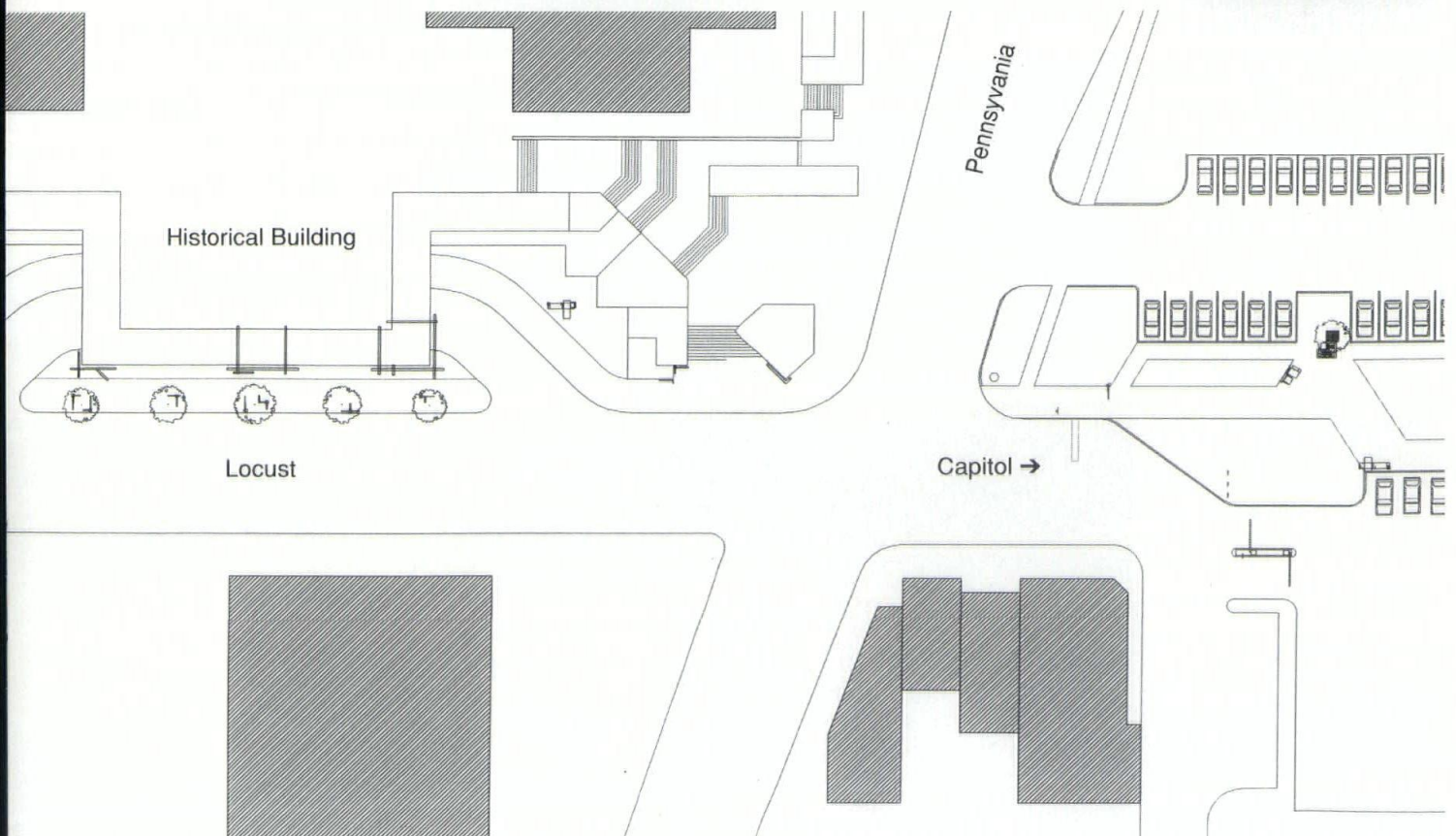
"This is all architecture," says Rakatansky, suggesting that in our acceptance of modern polarities, we have overly narrowed what the architect does and what architecture is. "It's all a matter of setting the scene," he adds, "in which people construct their lives," a conception of architecture much older than modernism and apparently too new for East Des Moines, which has yet to embrace the project. That is a loss not just for the city, but for a profession that has much to gain from such de-polarization.

— Thomas Fisher is the dean of the College of Architecture and Landscape Architecture at the University of Minnesota and formerly the editorial director of *Progressive Architecture*.

Project: Iowa State University Student Project
Location: East Des Moines, Iowa
Project Professor: Mark Rakatansky
Project Team: Bessam Al-Tikriti, Scott Horn, Joe Marshall, Tony Nash, Longkavach Panichapan, Amy Portz, Yasushi Tomiyama, Nicole Truesdell
Neighborhood Consultant: Nadine Hogate

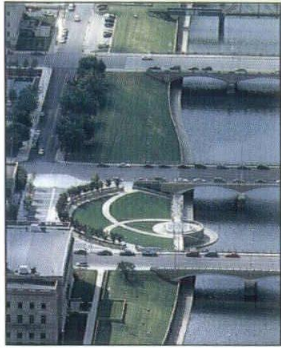
THOMAS FISHER





More Than Just a Bandshell

THE SIMON ESTES RIVERFRONT AMPHITHEATER



The Simon Estes Riverfront Amphitheater was a joint effort of city, county and federal governments, in addition to private fundraising. The result was a project that spanned nearly 10 years, but enhanced the city both aesthetically and culturally.

Above: Because the structure would hug the bank of the Des Moines River, the Army Corps of Engineers assisted, ensuring the project met all the technical requirements of building on a flood plane.

Right: Utility was combined with aesthetic appeal. The grass bowl surrounding the stage can sponsor a variety of audience configurations.

Project: Des Moines Riverfront Amphitheater
Location: Des Moines, Iowa
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa
Engineer: U.S. Army Corps of Engineers
General Contractor: Civil Constructors
Mechanical/Electrical Subcontractor: Stroh Corporation
Photographer: Farshid Assassi

JENNIFER WILSON

For most people, the shape of the Simon Estes Riverfront Amphitheater must have come as a surprise.

After all, isn't an amphitheater just a fancy version of the hemispherical bandshell found in most every park in most every small town? How could the simple, graceful arch built along the bank of the Des Moines River possibly serve its purpose?

"Here, we value taking the maximum advantage of things. That was the goal," says Cal Lewis, FAIA, of Herbert Lewis Kruse Blunck Architecture. "The reality of an amphitheater in most settings—and in particular, this setting—it would be an amphitheater a very small percentage of the time, and it would be a park for the majority of the time. Since an amphitheater doesn't function that often, we never really wanted it to look like an empty amphitheater."

So instead of collecting dead leaves and amateur graffiti, Des Moines' star riverfront attraction broke from traditional design, with positive results.

A paved plaza is both an entry and ante-space for the performance bowl. The arched aluminum truss highlights the raised circular stage area and pays homage to the old-time civic bandshells. Performers can play with the city's skyline framed in the distance, or utilize

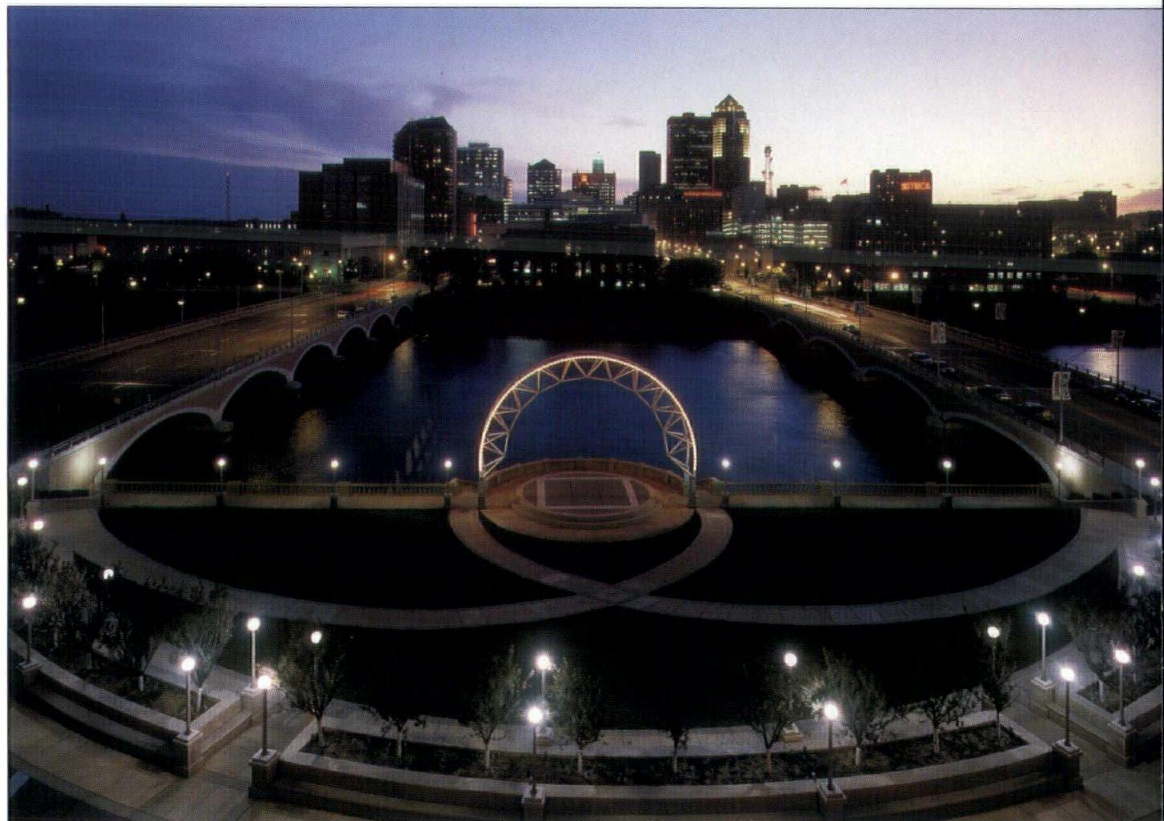
removable fabric panels that stretch from the arch to the curved river wall.

The greenspace that surrounds the structure isn't cluttered with permanent seating. The grass bowl surrounding the stage can sponsor a variety of audience configurations. When empty, there's space enough to toss a frisbee or kick around the football.

Lewis says the design team didn't want to hinder the view of the cityscape with the structure. "With the downtown across the river, we didn't necessarily want to get anything in the way of the view. The acoustics are generally reinforced these days anyway, so the notion of a shell being an acoustical reinforcement wasn't necessarily required in this instance."

There was one requirement. Because the structure would hug the bank of the Des Moines River, the Army Corps of Engineers assisted, ensuring the project met all the technical requirements of building on a flood plane. Again, utility was combined with aesthetic appeal. "We tried to make this functional levy have some other value," says Lewis. "It's kind of camouflage as a tree-planter and built-in benches for the people using the amphitheater."

In the end, the project was a joint effort by the city, county and federal governments, with the help of





ome private funding. With so many hands stirring the pot, it took about 10 years to complete. “There were lots of hoops to go through,” says Lewis.

Apparently the combination worked. Dave Grimm is a loyal Des Moines music fan. In the summer, he catches live music at the amphitheater at least once a week. “I love it. I think it’s a great structure. It has a nice backdrop, especially when the sun sets.”

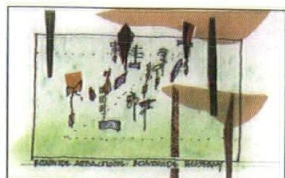
He makes a point of chatting with performers after shows. “Professional musicians are not happy if they don’t sound good. And they’re so happy to play there, they must be comfortable with the sound, too.”

—Jennifer Wilson is not an architect, but all of her friends are.

Above: Performers can play with the city’s skyline framed in the distance, or utilize removable fabric panels that stretch from the arch to the curved river wall.

Out of the Mud

AND ONTO THE ROAD



The Lincoln Highway Regional Interpretive Site will lead visitors through the evolution of U.S. Highway 30, and the changes it wrought on the landscape and its inhabitants.

Right, Above and Below: Collages during the project's development show the team's effort to lead visitors "out of the mud" in much the same way as roads brought residents of the countryside into the world of paved transportation.

Project: Lincoln Highway Regional Interpretive Site, Greene/Boone County
Location: Lions Club Tree Park, Grand Junction, Greene County
Project Architects: Marcy Schulte, AIA, and William F. Conway, AIA, Principal Investigators, Conway + Schulte Architects, Ames, Iowa
Project Director: Tim Keller, FASLA, ISU Dept. of Landscape Architecture
Project Landscape Architect: Doug Adamson, Adamson + Associates Landscape Architecture Inc.
Project Manager: Troy Siefert, ISU Dept. of Landscape Architecture
Project Graphic Designer: Dana Scheidegger
Project Historians: James Hippen and Lyell Henry
The Lincoln Highway Association: Bob and Joyce Ausberger; Jeff and Margaret Benson

KELLY ROBERSON

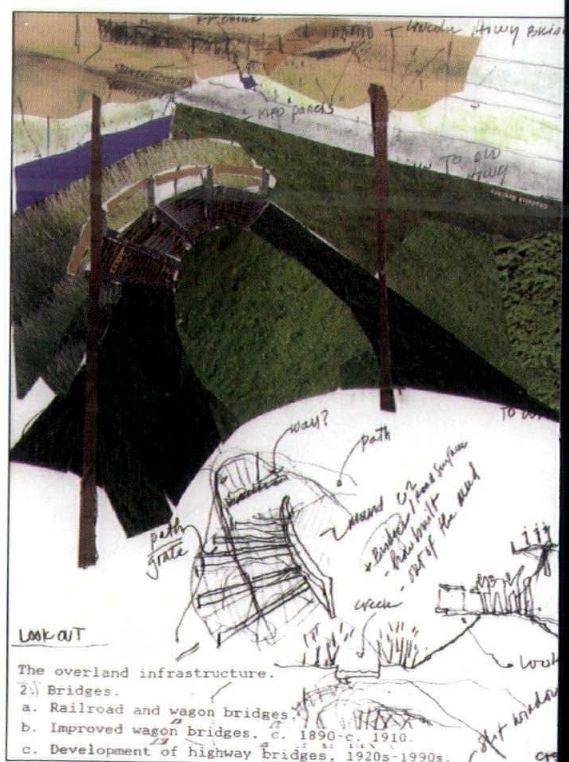
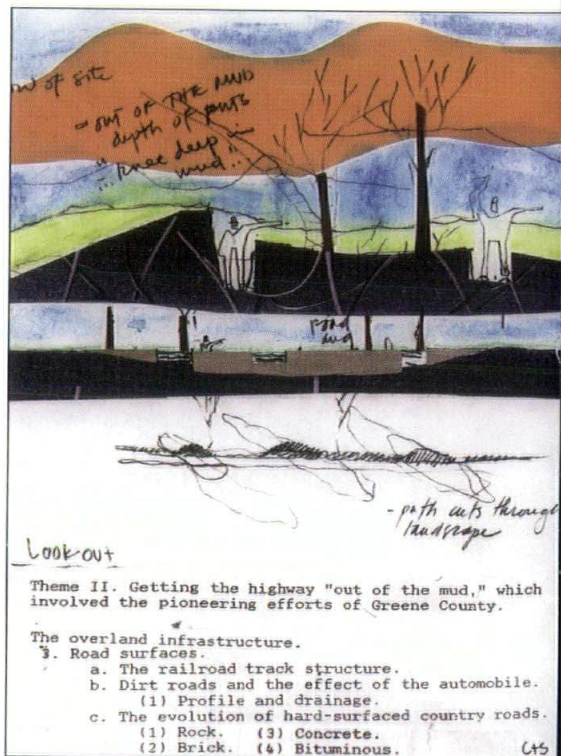
Roadside rest areas are curious things. A by-product of the highway system, most are an amalgamation of soda machines, restrooms, parking spaces and the occasional historical marker; few are welcoming or educational, and rarely invite passersby to do much more than stop, unload trash and move on. Quite the opposite is true of the proposed Lincoln Highway Regional Interpretive Site in Greene County. Designed by a team with Conway + Schulte as the project architects, the project, now in the Construction Document phase, is intended to tell the story of the Lincoln Highway, the changes it wrought on the Iowa landscape and the effect it has had on our way of life.

The Lincoln Highway was the first transcontinental roadway, traversing from Times Square to San Francisco. The interpretive site project is located in the Lions Club Tree Park, a gap between sections of old U.S. Highway 30 and new U.S. Highway 30 outside of Grand Junction. The public effort, which joins the design team with the Lions Club and the Lincoln Highway Association, is, says Marcy Schulte, AIA, "a collaborative project investigating the role of site and interpretation in communicating the history of the Lincoln Highway." The pilot project is the first of seven such sites planned within the proposed statewide Lincoln Highway Interpretive Program.

Schulte describes the project as "research-based," and much of what the team developed from its initial collages comes from delving deep into the structure of the land, before and after the road sliced through it. The initial organizing points to the site are five east-west bridges, all at mostly parallel points, that are central to the project's elements. Those elements begin with a central "hinge," intended to be reminiscent of highway cabin courts. The hinge collects parking and bus drop-off, and is an orientation point with interpretive, introductory information contained on vertical aluminum and transparent panels and painted screens. "The intent is to keep the cars in the center and make that place a density-rich experience," says Schulte.

Crushed stone pathways meander from the hinge and eventually lead to three separate "lookout" points with specific experiential architectural elements that present interpretive information. Each lookout, says Schulte, is a destination point, and interprets the landscape as it is defined by the road. At the first lookout point, in the northwest corner of the site, a cantilevered "viewing bridge" provides a guide to the five existing bridges, whose history spans the last 100 years, and are visible from this lookout. In the southwest corner is a ramp, rising up to a steel-frame platform which is partially enclosed with perforated metal and sited with a view of the adjacent landscape, wetland-like grasses and the highway.

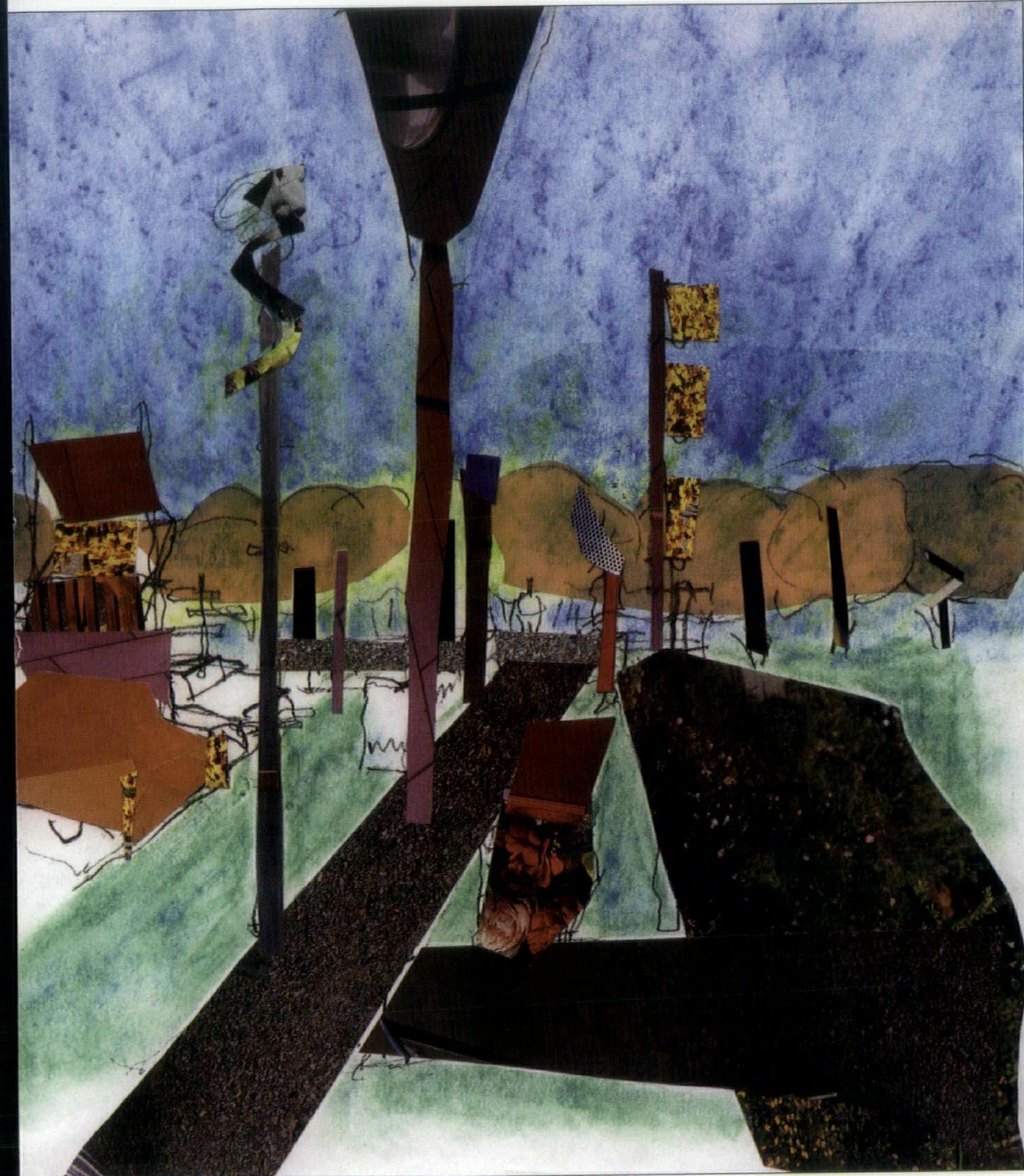
When the highway was developed, a well-known





Above: An early collage of the site shows the totems along the edge, the hinge in the center and the three lookout points.

Left: Totems along the site's edge are intended to recall historical markers, from telephone poles to gas signs to distance markers.



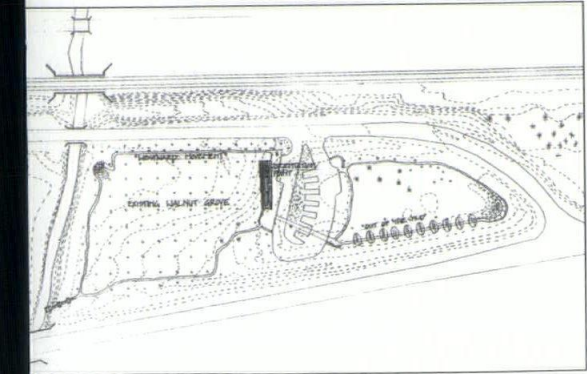
aphemism was “the better the soil, the worse the road.” That historical effort to pull the countryside “out of the mud” led to the team’s development of the third lookout point at the site’s east end. A curve cuts out of the earth, placing visitors almost at eye level with the road and recalling the experience of being “in the mud,” says

Schulte. In addition to the lookouts, a series of “totems” or decade markers, developed by landscape architect Doug Adamson, will be placed along the north-south edges of the site; they are intended as a reflection of the landscape accessories that travelers would see as they crossed the countryside, such as telephone poles, gas signs and distance markers, and will provide a time line for the highway’s development.

Each piece of the interpretive project is intended to recall points in our collective history, presenting echoes of the past that were prescient of the future. The westward movement that the country’s highway system facilitated forever changed the landscape, the people inhabiting it and their perceptions of their place in the country. The Greene County project is an attempt to recall, remember and reflect on what it was, for better or worse, that pulled us all from the mud.

—Kelly Roberson has returned, via the interstate highway system, to the great state of Iowa.

Left: The site plan for the Lincoln Highway Regional Interpretive Site shows the center “hinge” and lookout points at each corner of the triangular-shaped site.



Marks on the Prairie

THE JASPER COUNTY I-80 REST AREA



In this public arts project, architects Conway and Schulte employ typography, topography and a child's common word game as the resources for an evocative recollection of Iowa's historic landscape.

Right: The elements of the Jasper County Rest Area are conceived as a series of intertwined layers: the topography of the land itself and the constructed necessities of shelter, parking and access drives, granted meaning through the textural recollections of the Iowa landscape.

Project: Jasper County I-80 East Bound Rest Area: Art in Transit

Conway + Schulte Architects

Project Title: PIONEERS

Client: Mark Masteller, Chief Landscape Architect, IDOT;

Steven McMenamin, Rest Area Administrator

Prime Consultant (Rest Area Building): Chris Colby, Yaggy

Colby Associates; Robertarget, Dept. Head of Municipal

Engineering; Monte Applegate, Project Landscape Architect

Public Artists:

William F. Conway, AIA, and Marcy Schulte, AIA, Conway + Schulte Architects, Ames, Iowa

Historian: Rebecca Conard, Tall Grass Historians

Graphic Design: Sally Cooper Smith, Cooper Smith and Company

Coordinator of Arts Resources:

Bruce Williams, Iowa Arts Council

"A great many soldiers died there in 1832 of chol[er]a, they marked their graves with boards and they soon rotted. [Y]ou could see the rows of low graves down toward the river...the cattle pastured there; had paths, and the rain cut and washed ditches, and a man one time passing along there found the end of a coffin sticking out."

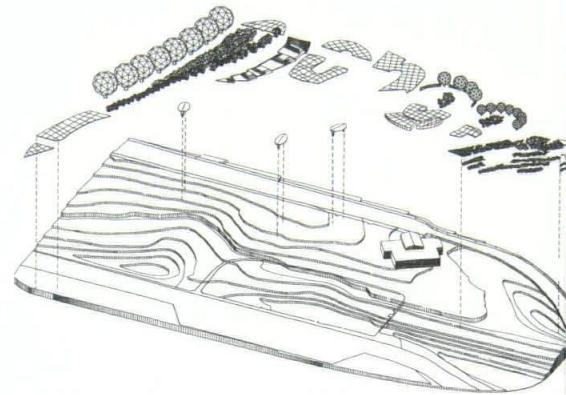
MRS. ELIZA A. LAFLIN, AGE 87,
INTERVIEWED BY HISTORIAN JOHN HAUBERG,
ROCK ISLAND, ILL., AUG. 4, 1915.¹

Like many firsthand accounts of the Mississippi River Valley's settlement, those stories collected by John Hauberg are neither remarkable or singularly definitive. He records the commonplace and the everyday; the fading remembrances of a generation of pioneer settlers, recounted at the close of their lives. These memories are prompted by association with particular places; an ancient oak tree beneath which a wedding was held, a clearing beyond a farmstead where Powesheik Indians once camped, or, as Eliza Laflin recalls, an abandoned cemetery, nearly forgotten, visited only by herds of lumbering cattle and the solitary traveler.

To the casual observer, these marks in the landscape likely hold little contemporary meaning beyond that of their literal appearance. An ancient grove of trees, the fallen stones of a blackened fireplace, the low, somber mound of packed earth which marks a place of burial; each might be uncritically thought only the relic of a passing era. And yet, in the eyes of those pioneers who first settled this great prairie, such marks would signify much more; they would articulate the story of their own personal histories. Such marks become talisman, symbols which conjure up the rich history of a way of life that might otherwise have been long forgotten.

In its proposal for Jasper County's I-80 Rest Area, Conway + Schulte makes potent use of this evocative, story-telling quality of the landscape. A project of the Arts in Transit program, sponsored by the Iowa DOT and Iowa Arts Council, the Jasper Rest Area assumes a far more expansive definition of public art than its patrons might have initially envisioned. For Conway + Schulte, the necessities of this site's use as a rest stop have become integral with its capacity to inscribe the history of a place through the language of the landscape.

Like Hauberg's pioneer recollections, the architects begin with the commonplace, a child's favored travel game of listing sights encountered in the course of a road trip. These collected annotations: corn, cyclone, beef, become, in the designers' words, "defining elements, providing a thematic for understanding local culture."² The word pioneer, writ at the scale of the site, is appropriated as an organizing pretext for introducing



the varying textures and forms of the landscape and the accompanying historical and cultural memories. These recollections of the reconstructed prairie: its hedgerow, its earthen mounds and rock piles, are themselves fragments of the story of this place and its people, wove into the tactile and visual experience of a casual stopover along the interstate. They are posed, as architect William Conway, AIA, says, "to pull visitors into the work of the pioneer and let them experience it."

In this respect, even the term pioneer has been granted an expansive interpretation by its designers. Bill Robinson, an early Iowa aviator and mail carrier wh



ROGER LYNN SPEARS

Left: A computer model of the Jasper County Rest Area illustrates the rich variety of textural experiences generated by the co-mingling of typography and topography.



navigated his route by referring to prominent visual marks in the landscape, is acknowledged in a series of humble picnic shelters, as is Chief Taimah, leader of the area's once indigenous Fox tribe. Both men are brought forth in this landscape, not as representations of the conventional sense of the word pioneer, but as pioneers of their own peoples and times.

The device of transposing the circumstantial dictates of typography into topography may be read in its literal sense; as a kind of graphically obese, skyward billboard. Such readings would, however, miss the critical motivation underlying its usage. The language of these marks on the prairie, like those of Hauberg's pioneers, and as a cue to unlocking the stories of this place and the nature of their meaning for our era. As Conway

concludes, "landscape,...like language, is heavily coded with meaning. We are interested in the malleability of meaning in landscape and language."⁴

—Roger Lynn Spears is a North Carolina resident who works for the architectural firm Smith Sinnott, Raleigh.

¹ This document, dated May 8, 1949, was written by John Hauberg, possibly as the forward to a volume of his Old Settler Interviews he intended to publish but never completed.

² IDOT: Art in Transit, architect's undated project description.

³ "Rest Awhile in Iowa," Landscape Architecture, February 1998 (24).

⁴ See #3.

Clinical Examination

"THE PICNIC," AN ART IN PUBLIC BUILDINGS PROJECT

This recent public arts project evokes the clinical precedent of 19th century Impressionist Edouard Manet's "Le Déjeuner sur l'herbe" as a pretext for a conceptual examination of public discourse.

Right: *Le Déjeuner sur l'herbe* Manet, Edouard (1832-1883) Orsay
©Photo RMN -

Far Right, Above and Below: A collage of images of "The Picnic," which suggest its capacity for multiple interpretations, its edgy material sense and its willingness to provoke discourse.

Of the Academic, the Practitioner and the Clinician, it is the third member of this triumvirate which must most delicately straddle the boundary which lies between the other two. While the Practitioner comfortably labors beneath the banner of the familiar, the practical and the sentimental; while the Academic takes up the unyielding stanchion of the abstract, the theoretical and the critical, it is the Clinician, as both teacher and maker, who must think and then act; posit and then produce. To be clinical is to draw out the eminently real and accessible from the purely theoretical, without either abandoning utility or forsaking authenticity. To be successfully clinical is a sweet trick, though one that is rarely appreciated by those scholars and pragmatists arrayed to either side of the issue at hand.

Therefore, to suggest that Edouard Manet's "Le Déjeuner sur l'herbe" is a clinical work is to acknowledge more than the cool dispatch with which he renders his subjects, though coolly observed they most certainly are. Rather, the work, an infamous portrait of two bathers and their Bohemian artist companions, is clinical precisely for the bridge it erects between divergent worlds of thought. The composition is classically drawn, owing to the precedents of Raphael and Giorgione and yet, in its expressive temperament, simultaneously debases and makes common the idealism of its classicist origins. The painting's sketchy technique and subtle eroticism reveal a work as real and earthen as it is informed by the purity of its formal antecedents. And, as a clinical work presented to and subsequently rejected by the Salon of 1863, Manet's painting managed to offend just about everyone.

It is within this context that a more recent, equally clinical work might best be examined. The Iowa Patrol Post 12 Public Art Project, subtitled, "The Picnic," and fashioned by ISU assistant professor, Mitchell James Squire, is itself a bridge between divergent worlds of thought and, like the Manet painting cited as its source of inspiration, has garnered its own share of infamy. The work is, most simply, a picnic table designed to seat three individuals situated before a vista of plowed fields, clumped woods and the ubiquitous strip of interstate highway. The table itself is a melange of both very real, tangible stuff: hardened steel, brusque concrete, mahogany and bronze, artfully assembled, and far less tangible, circumstantially derived references: pavement markings, drainage ditches and (as the designer notes), "the ambivalent relationship between State Troopers and the motoring public."¹

As an academic exercise, "The Picnic's" theoretical credentials are as impeccable as they are rhetorically



oblique. Of the work's underlying premise, design Squire writes: "we...have to view 'The Picnic' in terms of a calculated, albeit critical intervention into a public forum and a certain set of values regarding the facilitation of public art as a provisional service to be rendered by a selected artist to an all-important and always right consumer."² The stance is an intentionally provocative one, eliciting both a well-founded contempt for the normative convention of public art while, nevertheless, willfully acknowledging the relevance and usefulness of public discourse. It is an argumentative ploy not unlike Manet's own, intending not merely to provoke, but to stimulate a responsive debate among a complacent academy and its increasingly ambivalent public patronage.

In this ambition, judging by the sheer bulk of admiring and unflattering press accounts, "The Picnic" succeeds quite spectacularly. It remains, of course, an admirable, if not troubling work of art but its most compelling utility is its clinical disposition. "The Picnic" fuses, however uncomfortably, polemics to pragmatism, thinking to making, in a composition for which reflection and discourse become as important as the facts of the work itself.

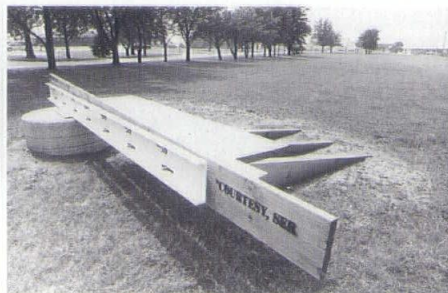
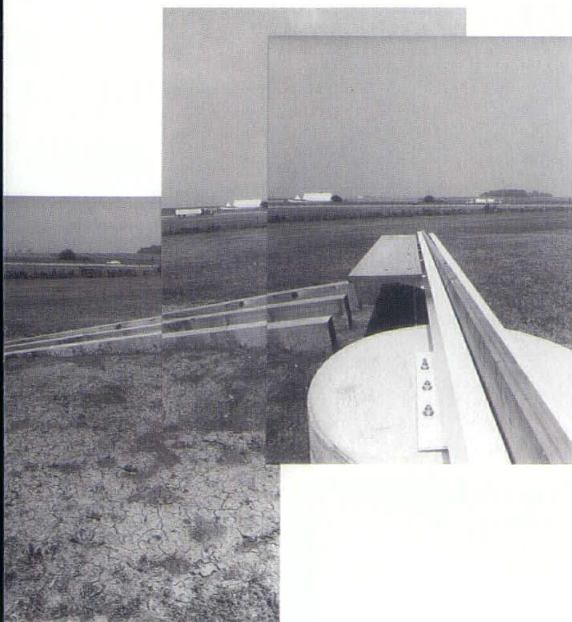
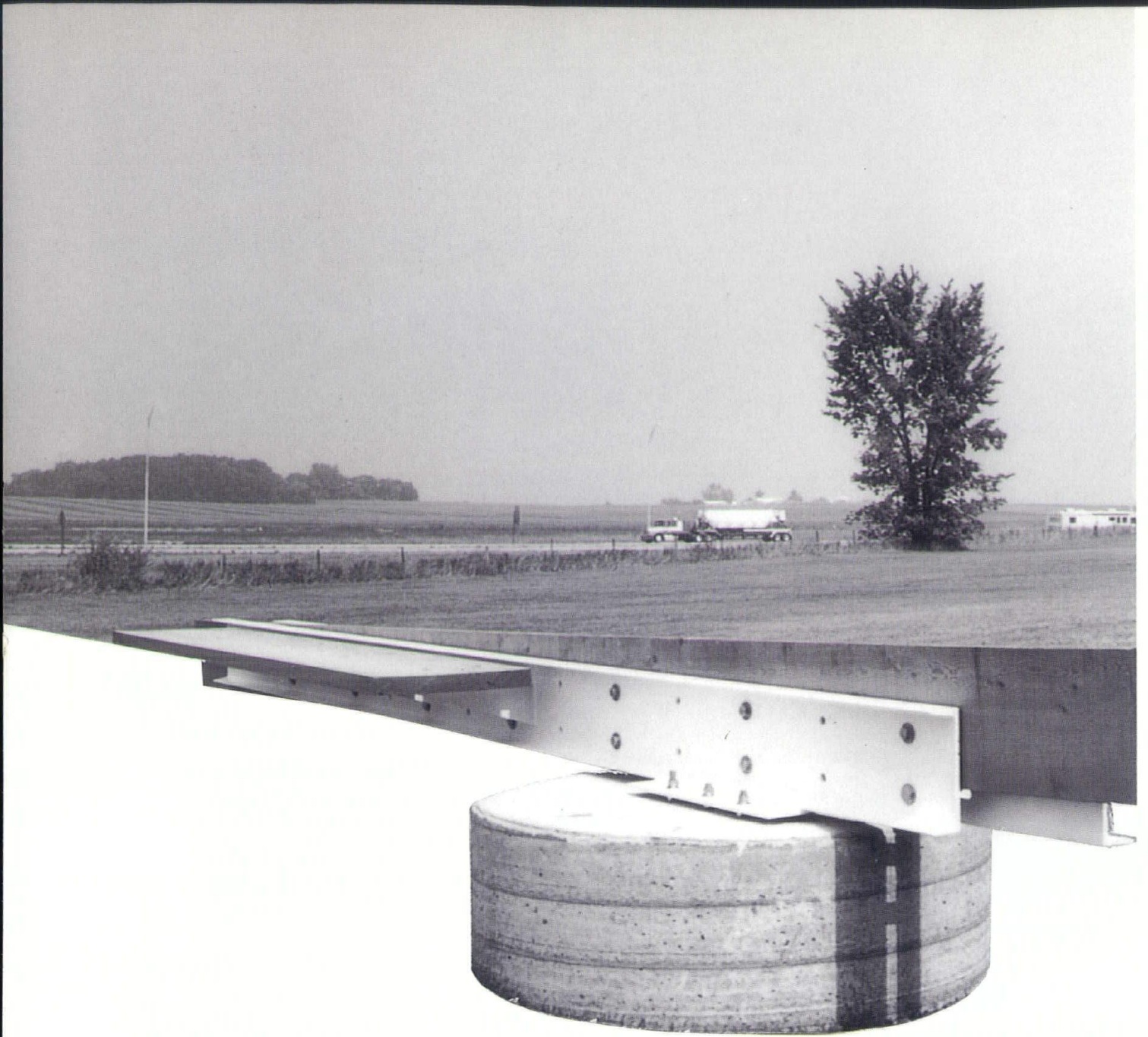
—Roger Lynn Spears practices architecture in Raleigh, N.C., and writes, on an increasingly infrequent basis, for *Iowa Architect*.

¹ "Iowa Patrol Post 12 Public Art Project," undated designer's project description.

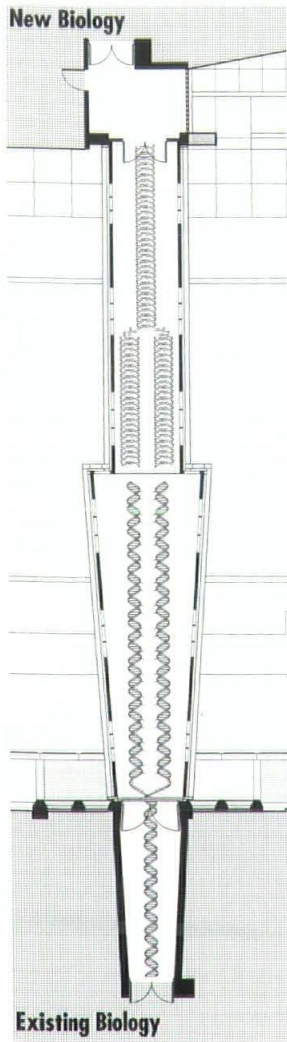
² Correspondence from Mitchell James Squire, Oct. 10, 1998.

Project: Iowa Patrol Post 12 Public Art Project
Location: Stockton, Iowa
Designer: Mitchell James Squire, Principal Designer
Collaborators: Peter Goche, AIA, and Marcelo Pinto
Builder: Mitchell James Squire and Peter Goche, AIA
Photographer: mitchell squire pfarm

ROGER LYNN SPEARS



The University of Iowa Bridge



“The bridge gathers to itself in its own way earth and sky, divinities and mortals.”

MARTIN HEIDEGGER¹

The bridge is itself an acceptable object, a symbol, a thing, an actual entity. It is an old object in the fixed history of bridge making. The University of Iowa Bridge is a new object in the flux history of sculpture. The bridge was pushed and pulled between the old and new biology buildings. It kept the preoccupation with site to a minimum.

The bridge spans 97 feet over Dubuque Street. It is a simple truss bridge. The bridge becomes a position in relationship to other positions. The supports for the bridge are divided and separated and they are in different places. Our need to overcome separation unifies the bridge into one unit. For the most part the bridge is known for its use. A person crossing it looks at it with a very different view from a bridge-maker. Thus, to get the real bridge we would have to detach it from its context of interpretation.

The bridge implies the before and after; the old building, the new building, the University of Iowa and the user. We understand the bridge in a variety of context. It is difficult to separate one context from another for each context conceals the other. Context is not a visual index. It is anthropology, a compatible methodology, which detects change. It is not a Hegelian absolute-seeking interpretation of history, but rather

a horizontal reading of history. “It is difficult to separate tapestry from the room or loom which take precedent over it, for it must always be frontal and yet to one side.”²

The bridge is mediation. “Without mediation a work of art has no real presence.”³ Mediation makes neighborly space by shaping it and drawing the user’s attention to itself and then turning the gaze of people to the streets and the city...to the larger context of life. “The [bridge] is grounded in the ontological structure of representation; representation is an event of being. The bridge belongs to the cities; it is for the cities and of the cities.

The bridge is decorated. Decoration is conditioned by its relationship to what it decorates. Decoration has function. It stands for something. Ornament is not a thing by itself. The fact is that the concept of craft, ornament and function in art needs reconstructing. It has to be freed from its oppositional relationship to the concept of art. The bridge is an easy object. It is easy to cross it. It is easy to see. It is easy to comprehend. It overcomes separation.

—Siah Armajani is a public sculptor who lives in Minneapolis, Minn.

¹ Martin Heidegger, “Building, Dwelling, Thinking”

² John Ashbery, “As We Know”

³ Hans-Georg Gadamer, “Truth and Method”

⁴ See #3.

Project: University of Iowa Biological Sciences Skywalk Connection

Location: Iowa City, Iowa

Architect: Brooks Borg Skiles Architecture Engineering

Design Artist: Siah Armajani

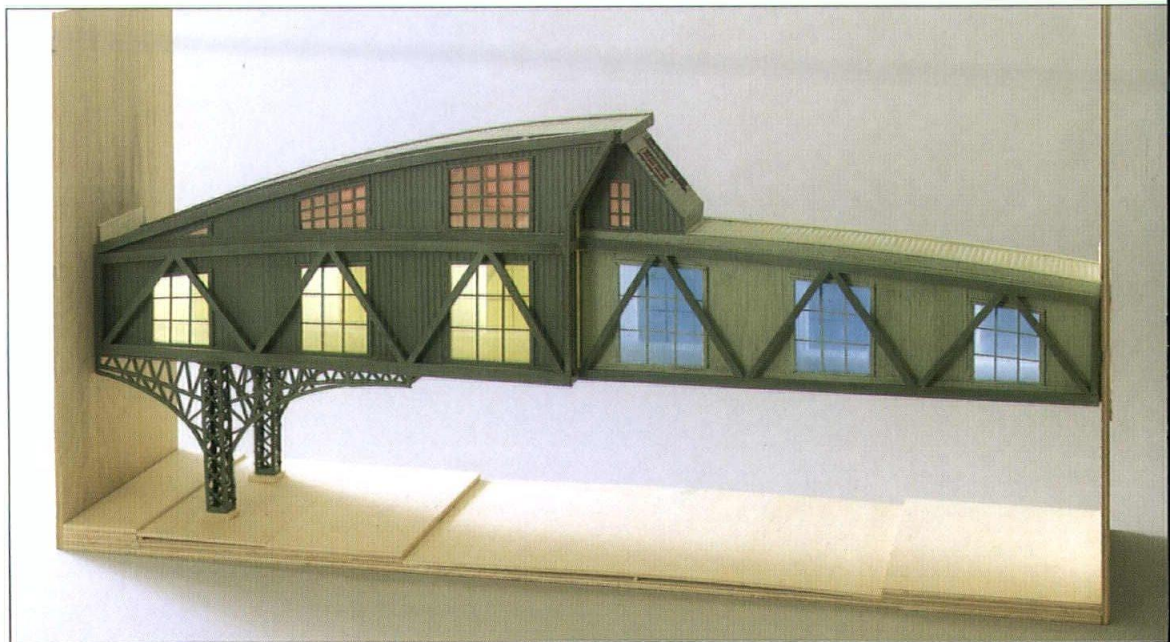
Design Team: William Anderson, AIA, architectural partner-in-charge; Jeffrey Mills, AIA, project architect/manager; Siah Armajani, project designer

Structural Engineering:

Charles Saul, AIA

Photographer: Rik Sferra

SIAH ARMAJANI





Interior of bridge looking east into the New Biology building.

An expanded baggage claim area, a system of pedestrian canopies and a skywalk lobby are transforming the Des Moines International Airport into a first-class gateway for the city's infrastructure.

Right: Perforated steel canopies over the rental car facilities offer intimacy at the counter while also reflecting the character of exterior curbside canopies.

Far Right, Above: The spacious baggage claim area features a curved ceiling ascending to a two-story height to make maximum use of natural light.

Far Right, Below: Plans for airport development include a glass skywalk lobby connecting the terminal with the parking ramp. Construction has already begun on the curbside and crosswalk canopies.

Project: Des Moines Airport Bag Claim, Curbside Canopy and Skywalk Lobby

Location: Des Moines, Iowa

Architect: RDG Bussard Dikis, Des Moines, Iowa

General Contractor: Neumann Brothers (bag claim); Taylor Ball (curbside canopy)

Mechanical: KJWW

Structural: Shuck-Britson

Photographer: Farshid Assassi

CAMILLE CAMPBELL-WOLFE

The sound of a jet in the sky is a sound full of promise, closing the distance between families, friends and business colleagues. At the Des Moines International Airport, it currently mingles with another promising sound—that of new construction. RDG Bussard Dikis's designs for an expanded baggage claim area, a pedestrian canopy system and a skywalk lobby are rapidly transforming the airport into a more user-friendly transportation hub.

As a major gateway by which people enter and leave a city, an airport is an essential part of community infrastructure. It forms both first and lasting impressions for all who pass through it. Because of its role as silent ambassador, an airport can make a very powerful statement—not only with comfort and convenience, but also with its visual impact.

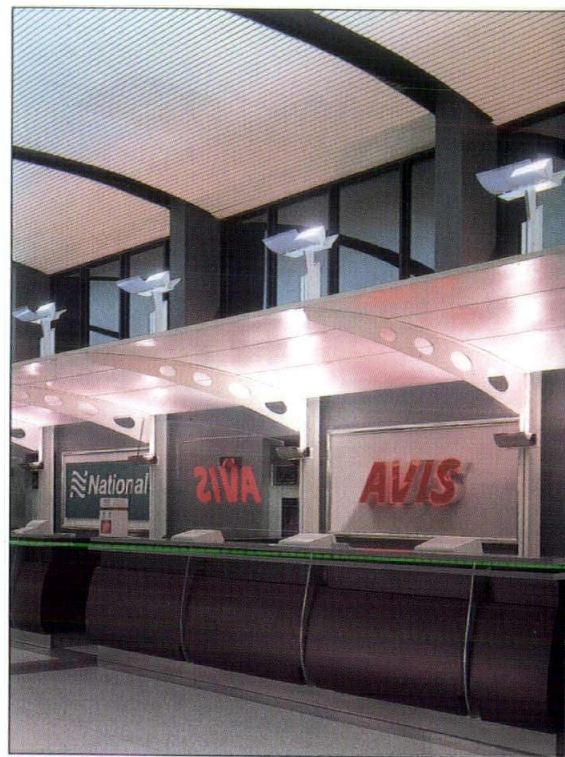
Such a rationale formed the basis of recommendations offered to the Des Moines Vision Plan's steering committee by New York design experts Mario Gandelsonas and Diana Agrest back in 1991. As the site of many visitors' first experience with the city, Gandelsonas and Agrest argued that the airport should make the most of its image potential.

Seven years later, we're beginning to see that happen with projects such as the recently completed baggage claim area. The new interior transforms the previous one-story space into an open, two-story volume filled with natural light. A sleek, curved ceiling suggests a metaphor for flight. In addition, perforated steel canopies cover the rental car counters, offering a more intimate feel while also providing a tie-in with the canopies on the terminal's exterior.

According to architect Jeff Schaub, AIA, the expanded facility triples the area and luggage delivery system capabilities of the previous claim area. All improvements were accomplished while the airport remained continuously in service. This was possible because new construction "enveloped" the original baggage claim area before extending into the existing space.

Still more updates are taking place with the addition of exterior curbside canopies, which project a dynamic visual image as one leaves the airport. These light, airy, cantilevered canopies will shelter pedestrians and traffic on the airport's interior street, creating a smooth transition from airport to city via Fleur Drive (a main artery leading into downtown Des Moines).

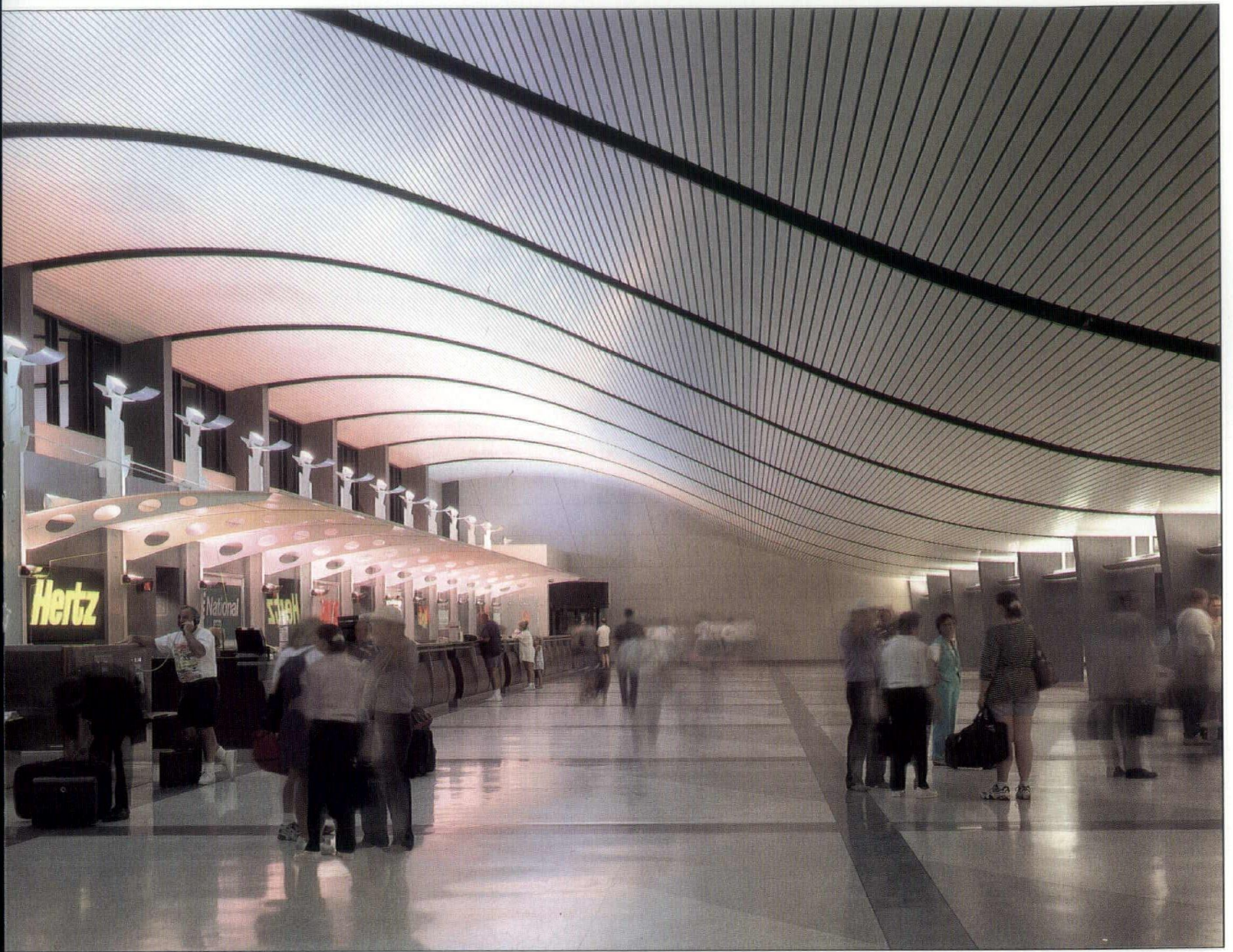
The challenge to improve the airport's exterior image will be further addressed with a new skywalk lobby between the parking ramp and terminal. "The lobby will form a visual front door for the airport," says Schaub, "with an expanse of glass that will allow airport visitors to see pedestrian movement both across the skywalk and inside the building. Plus, it will provide some contrast along the monolithic brick facade."



Future plans for airport development include extending the skywalk level all the way to the concourse as well as carrying the flavor of the new baggage claim area throughout the terminal's interior. But each enhancement comes as a modest budget allows for it, with funding composed primarily of facility improvement monies made available by the FAA through taxes assessed on each ticket.

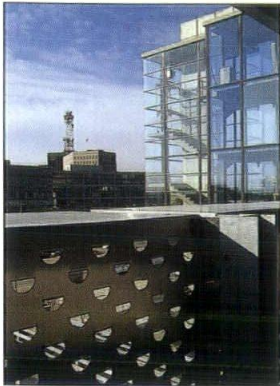
In the meantime, the Des Moines International Airport has been able to make important strides in enlivening its image. It has already begun to better serve the city's infrastructure by becoming a space that supports, interacts and communicates with the people who use it every day.

—Camille Campbell-Wolfe, who has never lost a bag at any airport, is an advertising copywriter in Des Moines.



Grid to Grid

INTERMODAL TRANSPORTATION FACILITY



This new parking facility is not the same old story retold on a larger scale. It is evidence that planners have realized that there must be a more logical method of dealing with the daily onslaught of commuter vehicles. Plus, it helps to have talented architects assist in the process.

Above: View south from top level of garage.

Above, Right: Perspective drawing of south facade.

Below, Right: Stair towers are expressed to clearly define circulation for the parking structure.

Project: Intermodal Transportation Facility
Location: Des Moines, Iowa
Architect: Herbert Lewis Kruse Blunck Architecture, Des Moines, Iowa
General Contractor: Taylor Ball
Mechanical/Electrical Engineer: Krishna Engineering
Structural Engineer/Parking Consultant: Desman Associates
Photographer: Cameron Campbell

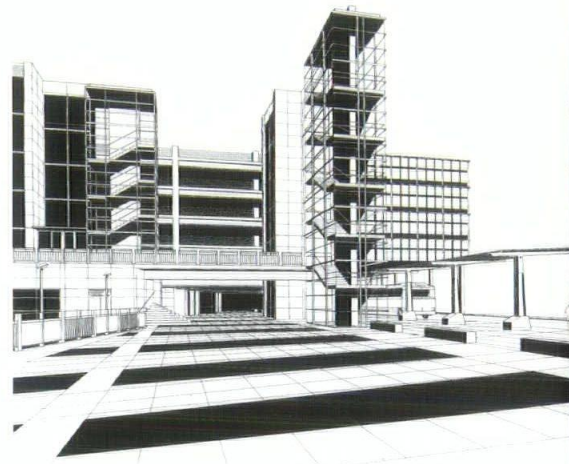
MARK E. BLUNCK

There is an old adage about downtown Des Moines—build an office building, build a parking garage, build an office building, build a parking garage—ad infinitum. This mind set for the past several decades has resulted in acres of prime real estate solely devoted to the housing of automobiles. The City of Des Moines has wisely decided to approach the parking issue in a more sane and less intrusive manner encouraging motorists to soon utilize an intermodal facility and an inner-city bus loop system.

Located in a two block area bounded by Sixth Avenue, Seventh Street, Center Street and Crocker Street, this new 1,815 space parking structure on the edge of the central business district is the work of Herbert Lewis Kruse Blunck Architecture. This design firm is no stranger to this building type, as Rod Kruse, FAIA, and others created the University of Iowa Parking Garage, a minimalist award-winning project that appeared in the Spring 1991 issue of *Iowa Architect*.

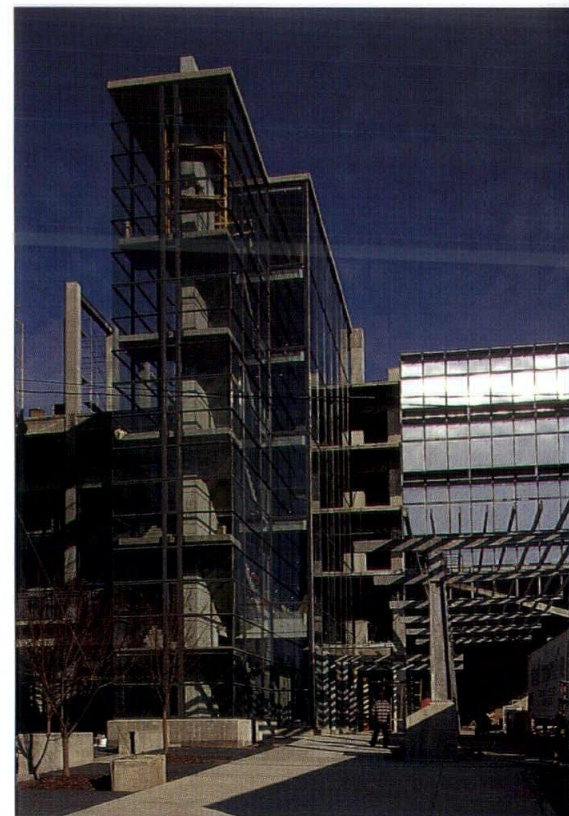
The intermodal facility is conceptualized in an identical design format of the university structure. Vehicle accommodations are located within a simple large multi-level rectangular box, while service elements are pulled from the structure, giving a marked identity to the facility. The building is constructed of post-tensioned cast in place concrete and employs various other industrial materials for an appropriate aesthetic function. It was decided that the majority of the design effort should be concentrated on those elevations that are most prominent to the facility users. The Mac Vicar Freeway Seventh Street exit leads to the west elevation which is clad in metal grating and chain link panels. A perforated angled stainless steel section is positioned above the entry, along with over-scaled seven-foot square letters spelling out the prime directive of the structure—PARK.

The most complex design work on the building, however, is the south elevation. A multitude of layered planes and projections is assembled into a coherent plan creating an interesting pedestrian entryway for a parking facility. An inviting space is created by an urban plaza allowing for a smooth transition from the natural environment into the service facilities and parking areas. A steel canopy on the right indicates access to the inner-city buses scheduled to depart every five to seven minutes and traversing two different routes throughout the business district. A dramatic six-story steel and glass circulation tower is expressed as a vital element and recalls a similar approach utilized in the university parking structure, with a clearly delineated design and fully expressed function. A similar tower is incorporated into the building and presents a Mies inspired profile of a simple staircase.



An elevated plaza and daycare facility completes the arrangement with facility users having priority access to childcare services.

The Intermodal Transportation Facility serves as a signpost to a more rational method of handling vehicles in an urban environment. This well-reasoned





Above: The construction photo of Intermodal's south facade shows how the architect detailed concrete to accommodate the many requirements of the structure.

plan convinced The Principal Financial Group to lease half of the parking spaces for its own employees with the other half for public use, and the entire facility for use in the evenings and on weekends.

One may ask—does downtown Des Moines need yet another parking facility? As older existing parking structures age in the business district—40 to 60 years, the normal life span—they will be demolished and not be replaced by another such facility. This will free up valuable real estate to be utilized for new office construction and businesses, enabling additional job growth in the downtown area. This new intermodal facility, along with a second planned structure, will allow that growth to occur and ensure that downtown Des Moines continues to thrive.

The architects have once again taken this mundane building type and enlivened it with a design personality both fully expressing its function and materials. The city should hope that the next such facility will possess those qualities.

—Mark E. Blunck finally has a real job after 13 years in California—City of Oakland, City Clerk's Office, continues to write on architecture and design and owns 12 Eames chairs.

design digest

Titan Tile Metal Roofing System ▼

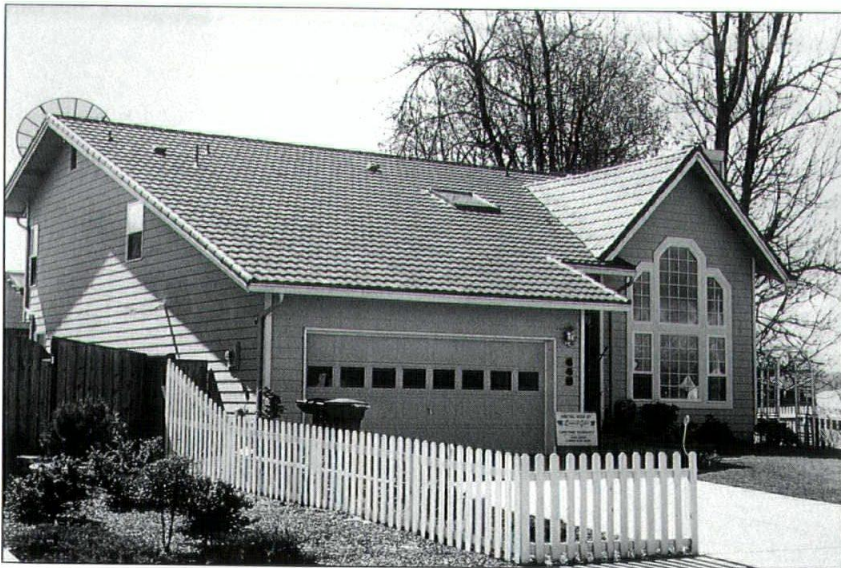
Builders and home owners have long recognized the important role that roofing plays in both the appearance and weather resistance of a home. Now, with the introduction of a new metal roofing product from Custom-Bilt Metals, they can address both of these critical concerns, and at an economical price. The new product, Custom-Bilt's Titan Tile, replicates the natural beauty of traditional materials such as clay tile, but weighs only a fraction as much. Titan Tile is made from heavy gauge steel and is backed

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Bird Introduces Two Organic Felt Three-Tab Shingles ▼

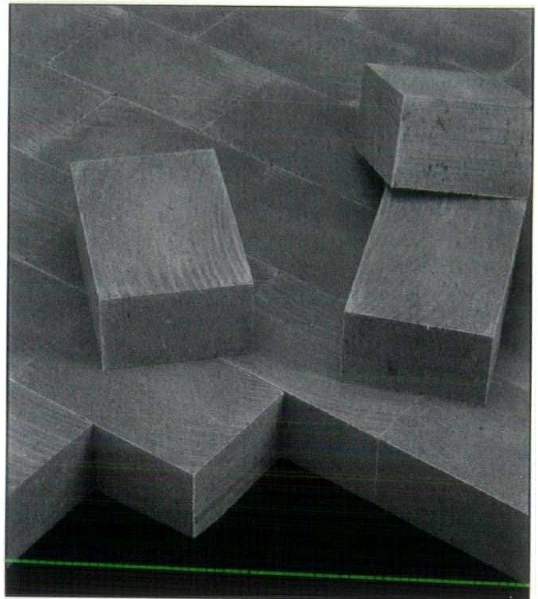
Bird Inc. announces two new additions to its line of asphalt roofing shingles, Master-Bilt 20 and Master-Bilt 25. Designed for all-weather protection, these traditional three-tab shingles offer outstanding durability at an affordable cost. Both types of shingles are built on tough organic felt bases with finished weights of 217 and 232 pounds per square, respectively, and are certified by Underwriters Laboratories with Class C ratings for fire and wind resistance. For more information, contact Michael B. Loughery, CertainTeed Corporation, by phone at 610/341-7328 or by e-mail at mike.b.loughery@sgc.infonet.com.



KANE TEWES

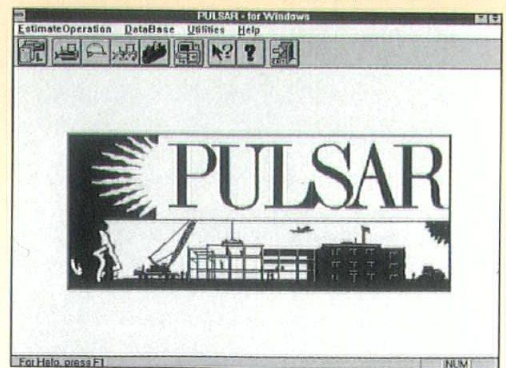
Collins & Aikman Floorcoverings Introduces Power-Bloc ▼

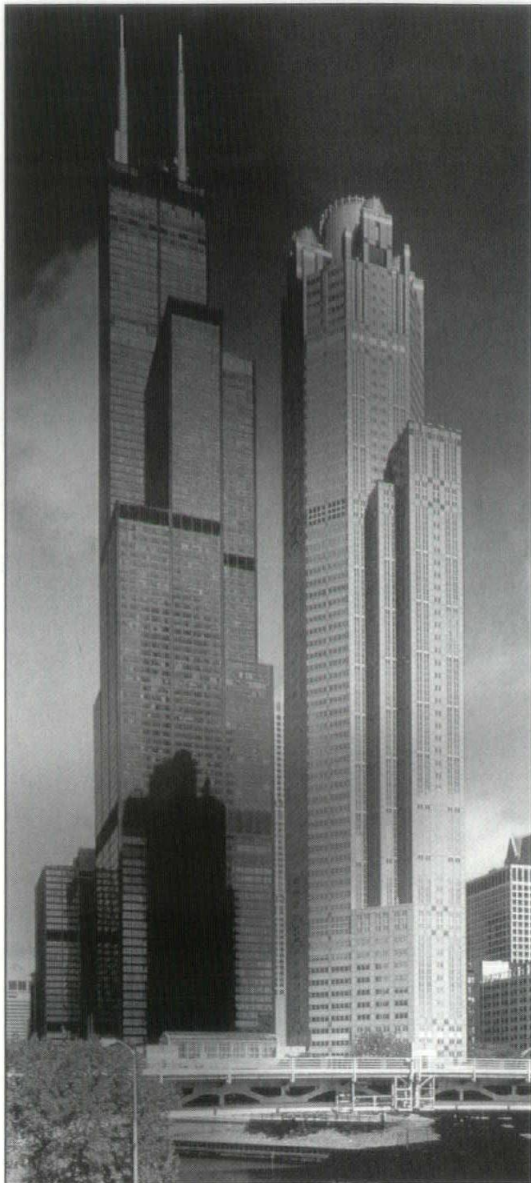
Power-Bloc is an extraordinary, high value, industrial flooring material. It will replace the current market offering of industrial flooring blocks that do not meet the standard of performance, life cycle and suitability needed in today's industrial environment. Plus, Power-Bloc is 100 percent recycled material. For more information, contact Larry Umstadter, Collins & Aikman Floorcoverings Inc., at 800/241-4902 x2161.



New PULSAR™ Software Release 3.0 ▼

Estimating Systems Inc. has released Version 3.0 of its popular Pulsar construction estimating software, which now provides convenient tools for the comparison of multiple bids. Pulsar's electronic comparison reporting enables two estimates to be viewed side by side, accompanied by a listing of the percent difference of each line item. Pulsar 3.0 includes more than 50 new features that increase its functionality and ease of use in Windows 3.0 '95 and NT environments. For more information, contact Debbie Smith at 732/818-9800.





Iowan Receives Photography Award

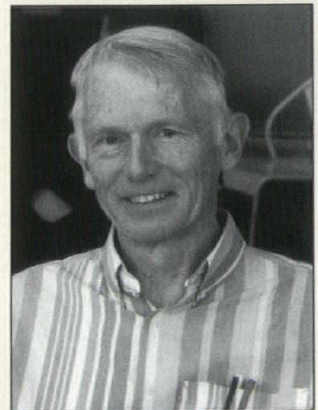
A photograph by Russell Ver Ploeg, AIA, of Savage-Ver Ploeg & Associates was awarded in the National AIA Architectural Photography Competition. The image, taken in Sintra, Portugal, was one of 14 winning entries out of more than 1,400 submitted photographs. The winning image was included in the 1998 AIA desk calendar.



AIA Honorary Membership Presented

The Iowa Chapter of the American Institute of Architects presented Robert E. McCoy, M.D., with Honorary AIA Iowa membership at the 1998 AIA awards banquet.

Dr. McCoy has been a significant presence in the understanding and appreciation of Prairie School Architecture in the Mason City area. In 1963, Dr. McCoy purchased a home designed by Walter Burley Griffin, which sparked his interest in architecture and in the Prairie School style. Since that time Dr. McCoy has participated in a wide variety of research, study, writing, lecturing and restoration activities, to the great benefit of the northern Iowa community and the profession of architecture in general.



"The McCoy's," said Robert Broshar, FAIA, "are a prime example of Winston Churchill's oft quoted statement: 'We shape our buildings and forever after they shape us.'"

Correction

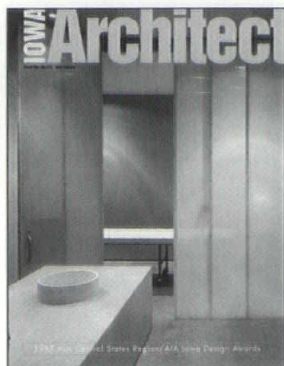
The cover of Iowa Architect, Issue No. 97:221, Residential Architecture, was photographed by Farshid Assassi.

Skyscraper Exhibition Opens

An exhibition tracing the evolution of the Chicago skyscraper opens at the Chicago Architectural Foundation in January. The show, which runs from January 6 through February 27, includes historical images and contemporary photographs and examines the stylistic and technological developments of Chicago's most notable tall buildings. The cost is free. For more information, contact the CAF at 312/922-TOUR, or on the Web at www.architecture.org.

Iowa Architect Receives Award

Iowa Architect magazine has received an Honorable Mention award from the American Society of Association Executives' 1998 Gold Circle Awards. This program recognizes excellence in association communication programs. Winning the prestigious award indicates a dedication to excellence and the achievement of a high standard in communicating the association's message. AIA Iowa entered the Adaptive Reuse and 1997 Design Awards issues for the competition.



A LIST OF CONTRACTORS AND MANUFACTURERS FOR MAJOR BUILDING ELEMENTS IN FEATURED PROJECTS.

resources

Des Moines Riverfront Amphitheater

Landscaping: Tiedt Nursery; metalwork: The Iron Works Ltd.; plaza pavers: Hastings Pavement Co.; concrete: A-1Ready Mix

Iowa Patrol Post 12 Public Art Project

Concrete: Chaden Halfhill; Silent Rivers Construction; steel fabricator: Majona Corporation; timbers: Leachman Lumber; hardwood: Paxton Beautiful Woods; paint: Iowa Paint; hardware: Hokel Machine Supply; Fastenal

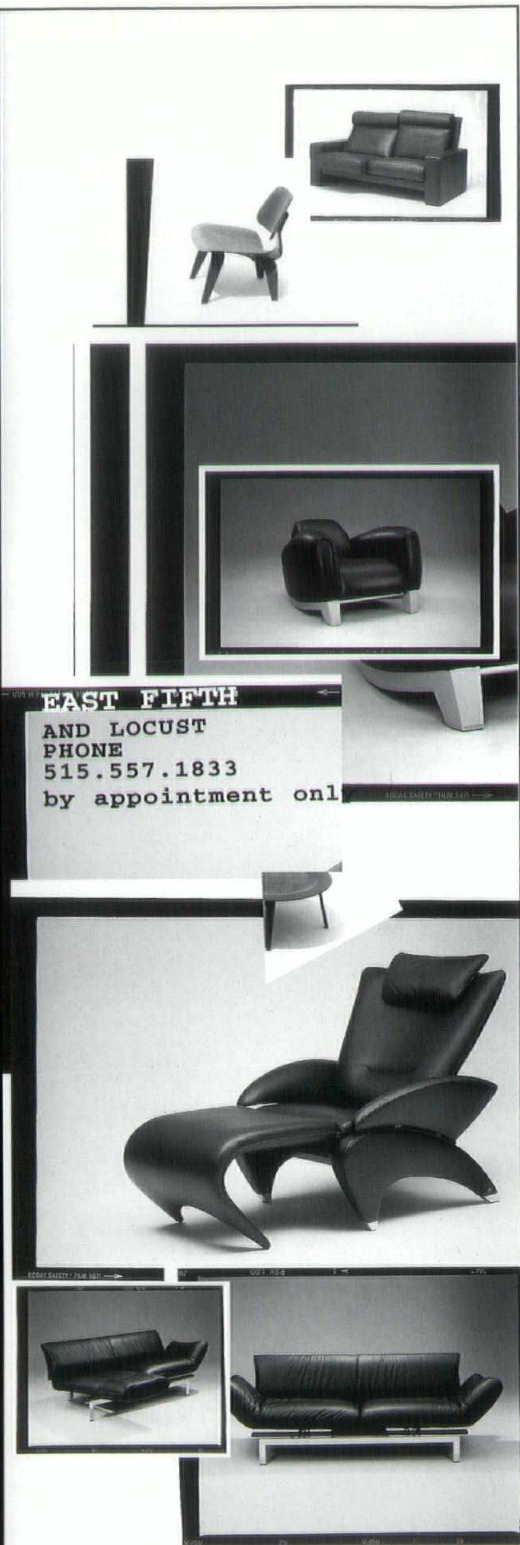
Intermodal Transportation Facility

Steel windows: Hope's Windows by A.W.S.; metal fabrications: Parker Holding; stainless steel screens: Custom Enclosures; concrete: A-1Ready Mix; grating panels: Klemp; chainlink screens: American Fence Co.

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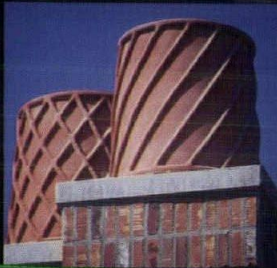
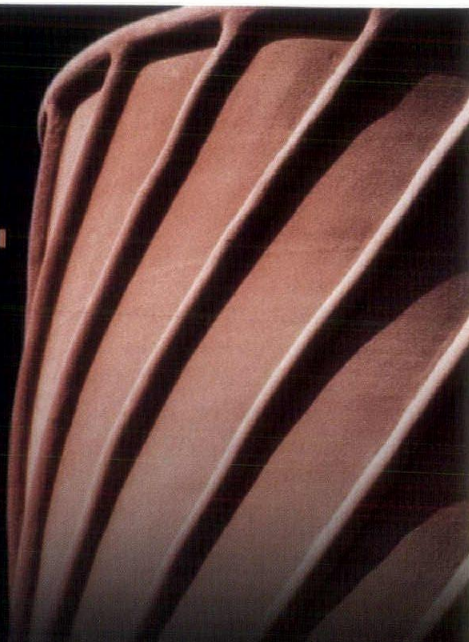
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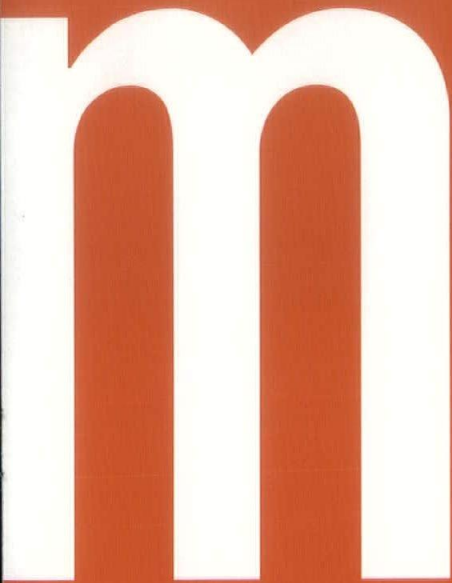
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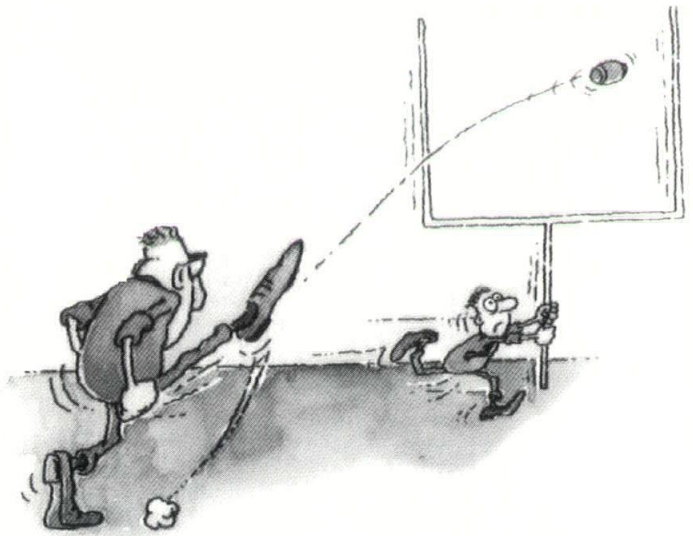
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