

IA-1977-WINTER







# IOWA ARCHITECT

Winter 1977

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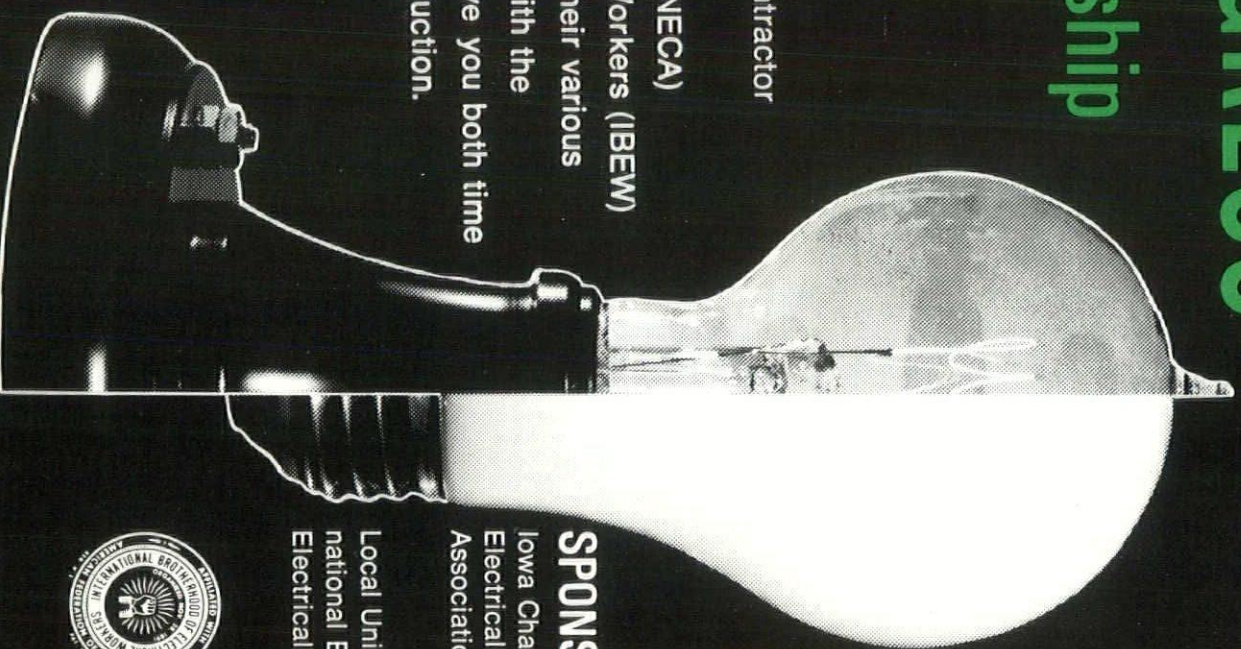


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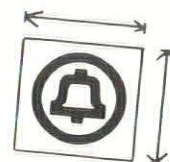
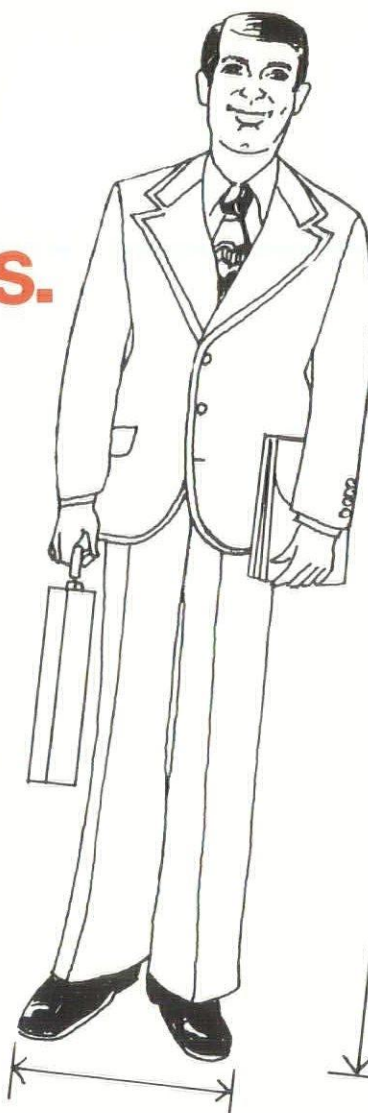
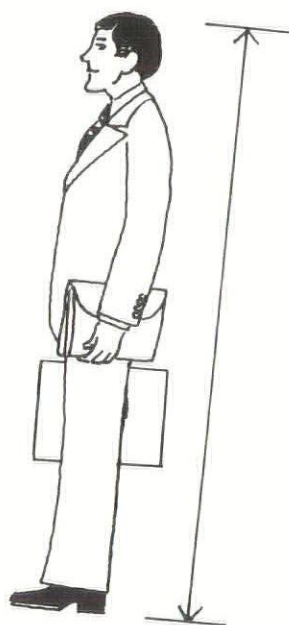
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Volume 24 Number 4  
Winter 1977

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### Landscape Design of the Residence:

Richard Gardner gives his  
views on residential land-  
scape design.

### You Have To Think Art:

The executive director of  
the Iowa Arts Council, Jack  
Olds, writes on the  
importance of art in  
architecture.

### NEWS:

Four Architects Join ISU  
Faculty

Scholarships Announced at  
Iowa State.

The 1977 American Institute  
of Architects regional design  
awards are announced.

Construction Costs Up  
10.4% in 12-Month Period



# Approach to Landscape Design of the Residence

by Richard Gardner

Residential landscape design is most often perceived by the general public of the Midwest Region of the U.S. as "out-door decoration of the house". The yard tends to be thought of as an object to view from the house or street rather than as an extension of the architecture to be utilized and enjoyed to its fullest extent.

Unfortunately, the most overlooked and understudied element of residential design is often the site/house relationship. Certainly the majority of these site/house juxtapositions are the result of the owner picking from a builder's plan file and "plunking" the house on a lot that is entirely wrong for the house. The result, an uncomfortable and unnatural "force-fit". The greatest majority of our mid-west residential neighborhoods reflect "force-fit" site planning and architecture.

We can drive through almost any residential neighborhood and see a multitude of houses that have front doors that appear formidable except to the most experienced climber; sliding glass doors that open to nothingness; and driveways that require 4-wheel drive vehicles with steel studs to get to the garage.

Many of the problems will become even more glaring as the size of our residences and lots continue to shrink because of rising energy and construction costs.

The Residential Landscape to be meaningful must respect the functions of the residence and the behavioral patterns of its inhabitants. It should be an extension of the architecture in character, form, materials and functions. Conversely, the residence to have a total sense of purpose and integrity, must respect the landscape and recognize it as an important part of the natural and behavioral environment.

Landscape Design of the residence is a process and evolves from an understanding of the site constraints and opportunities and the client's purposes and objectives. Landscape Design is a synthesis of these into a physical arrangement of the external environment to support human behavior.

**Site Analysis:** The Beginning Point. Every site is unique. It's constraints and potentialities must be understood both in terms of environmental make-up

and community behavior patterns. Drainage networks, traffic networks, plant networks, zoning requirements, wind direction, orientation, soil characteristics, etc., are all essential to understand before beginning the synthesis and articulation process of Landscape Design.



**Synthesis:** The fit of site and purpose

**Program Development of Client's Purposes and Objectives** is perhaps the most creative and demanding part of the Design Process. Ideally, the user of the site will set the objectives but generally this is outlined as inarticulate, esoteric and vague criteria. At this juncture, the landscape architect has a clear responsibility to clarify objectives, develop them for discussion, and explore new potentialities of client purpose for consideration or rejection.

**Synthesis** is the creative fit of the site with purposes and objectives into a physical arrangement of the external environment to support human behavior. Development and articulation of meaningful external spaces, a form that the site will be given to fulfill the program, until the dynamics of time and environment continue the process of site modification.

"The site-plan uses different materials, notably earth, rock, water, and plants, and is subject to constant change, whether it be the rhythm of human activity and of natural cycles, or the cumulative effects of growth, decay and alteration. The light which gives it form shifts constantly with the weather, hour and season. Most important of all, it is seen, not as a single view, but in sequence over an extended period of time while the observer himself is in motion."

Kevin Lynch  
Author of Site Planning

(continued on page 9)

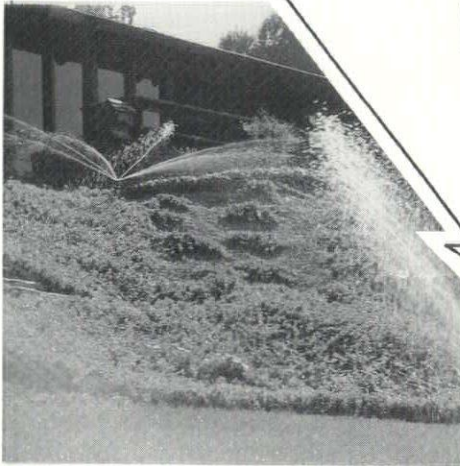


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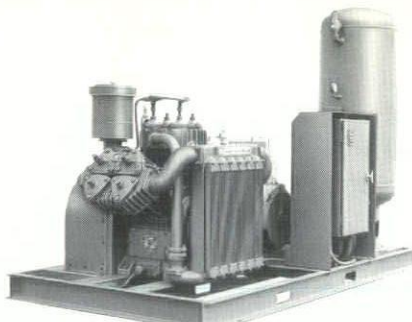
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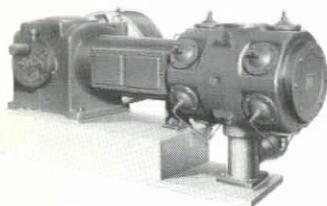
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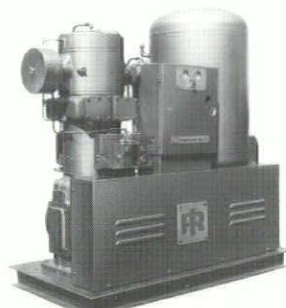
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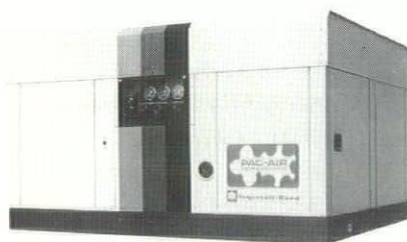
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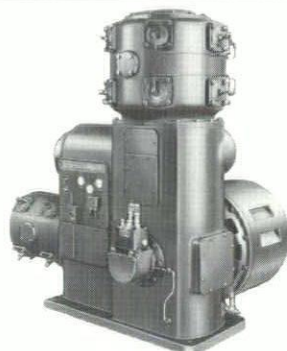
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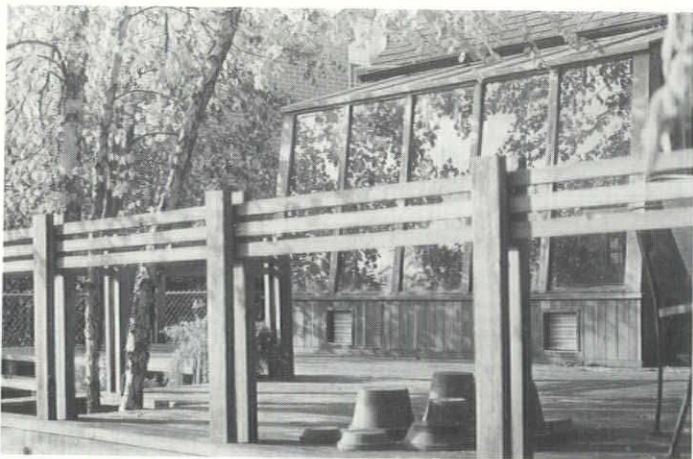


Plants as Articulators of External Space

## Landscape Design (continued from page 6)

The creation, arrangement, and interrelationship of space as it relates to the evolution of design criteria is the essence of Landscape Design form. A space has volume: floor, sides and ceiling.

Any element, natural or manmade, which is able to form a floor, wall, or ceiling, may be used to articulate space. Buildings, walls, fences, earth-forms,



Interaction of Internal Space with External Space

rocks, water, plants, and changes in ground elevations are all used to define the edges of outdoor space.

The concept of developing external spaces that interact with the internal spaces of the residence is tantamount to landscape design. It is important to note that the concept and articulation of these



Plants as Structural Detail on Screen Wall

spaces are not necessarily relegated to the immediate boundaries of the site but may indeed stretch to the distant horizon.

## Plant Materials

While all of the elements utilized to articulate external space are important, plant materials many times play a dominant role. Although plants are widely understood as positive intrinsic elements, capable of exhibiting dynamic seasonal beauty, they are the least understood as architectural elements capable of defining space and modifying the environment.

Vegetation is dynamic, ever-changing, and growing. Plants have mass and occupy space and when grouped with other plants, form larger masses. In this context, plants are able to form walls, ceilings, or floors in the landscape. They are able to define, articulate, enclose and direct external space by themselves or in conjunction with other architectural elements. Plants become of further functional importance in modifying glare, noise, and soil erosion. Plants can increase, decrease or direct wind and modify solar radiation.

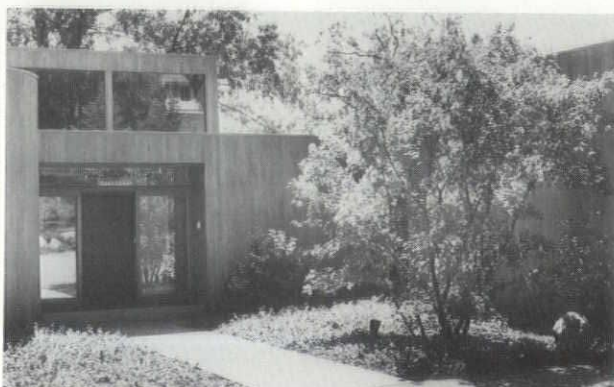
Having an understanding of how plants can function as design elements is fundamental to the landscape design process.

Once design intent is established relative to the use of plants, plant selection is made based on plant characteristics of a given species that best fulfill the functional, aesthetic and environmental requirements.

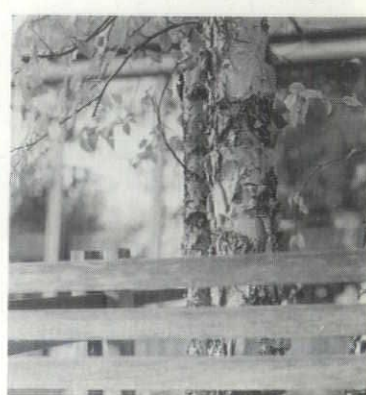
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Entrance Space Defined



Planting as a Form



Plant as a Texture



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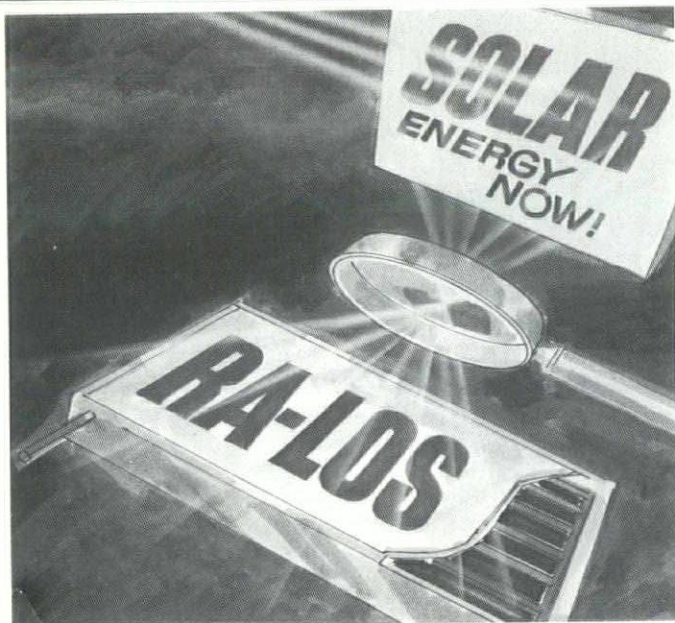


Plants as detail

## Landscape Design (continued from page 9)

Plant characteristics such as form, size, density, color, growth rate, environmental adaptability, etc., all become determinants in this selection process.

If selection of plants is based only on the intrinsic quality of the plant rather than its role in the architectural, sculptural, engineering or climatological function of the landscape design it is merely decoration.



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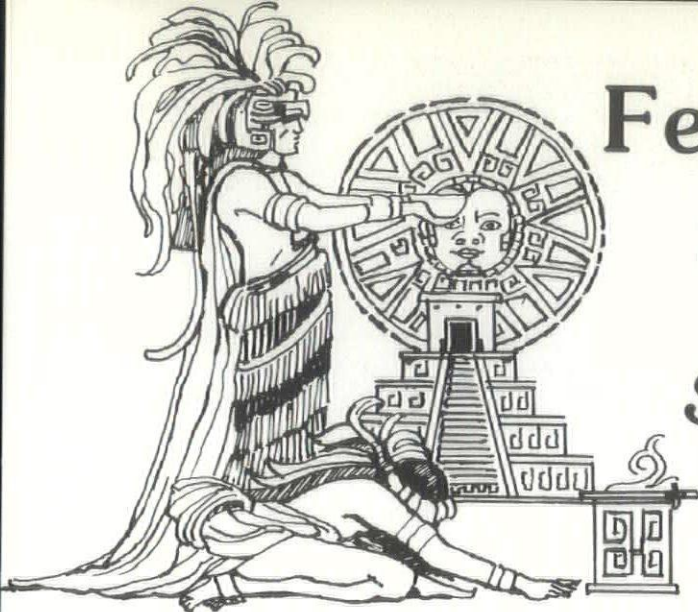
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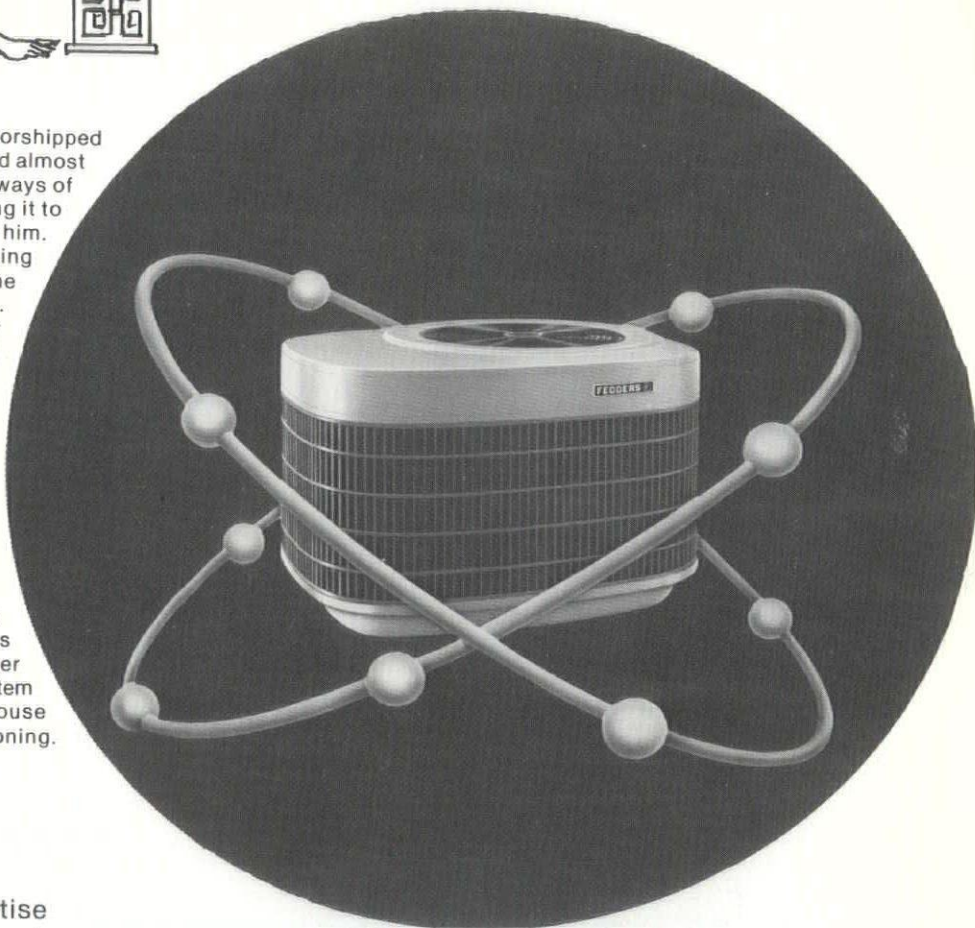
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# You Have To Think Art

By Jack Olds  
Executive Director  
Iowa Arts Council

It was seventeen years ago that my wife and I spent three months studying the art and architecture in Mexico. A great deal has changed since 1960 in that picturesque country, but at that time I was tremendously impressed by how art was integrated into the lives of the people. Perhaps because I did not see the proliferation of art in public places in the United States, at least in communities I had visited, I was totally enraptured by the Mexican environment.

In Mexico City we strolled through a mid-town park and experienced sculpture of various types that we could touch, walk around, lie in front of, and feel in communion with on a very personal basis. We entered a drug store and were amazed to be confronted by murals on walls above the cosmetic counters and the sundries counters created by none other than Rufino Tamayo. Tamayo, one of the greatest painters of the twentieth century, was not hiding his talent in a museum where so many of the general public fear to enter. So often in Mexico we experienced art in unsuspecting places, very likely because we weren't used to experiencing it in our home environment.

How sad. How utterly mistaken we are to believe that a place can fulfill our innermost spiritual needs

without a touch of personal, humanistic expression. Our churches need to return to the acceptance of art as integral to worship; our schools need to learn that the visual elements of line, form, color and space are integral parts of everyone's education; and businessmen should rise to the realization that sensitive people are in their employ and that art works create an environment conducive to productive work.

Why art in architecture and public places today? The authors of "1% Art in Civic Architecture" reveal one reason:<sup>1</sup>

"During the past decade, there has been a growing concern that public buildings in this country should be designed to make better the quality of life, to bring a sense of beauty, and to create pride in America's public face. This awareness has grown from a few isolated individuals to a much stronger general sense that esthetically conceived environments must be an integral characteristic of contemporary public life."

It is my personal contention that architects and landscape designers are artists and therefore have great responsibilities and potential influence on the

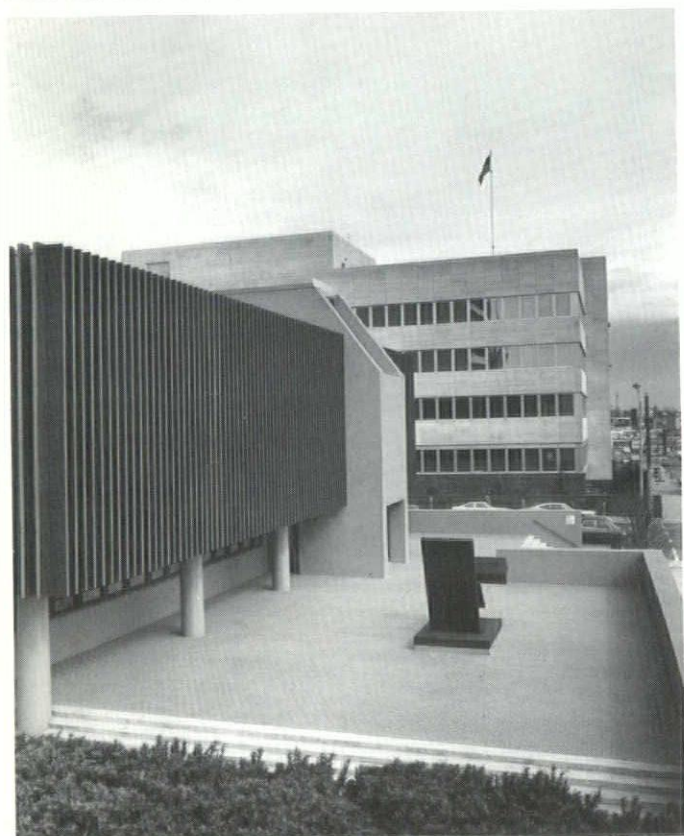


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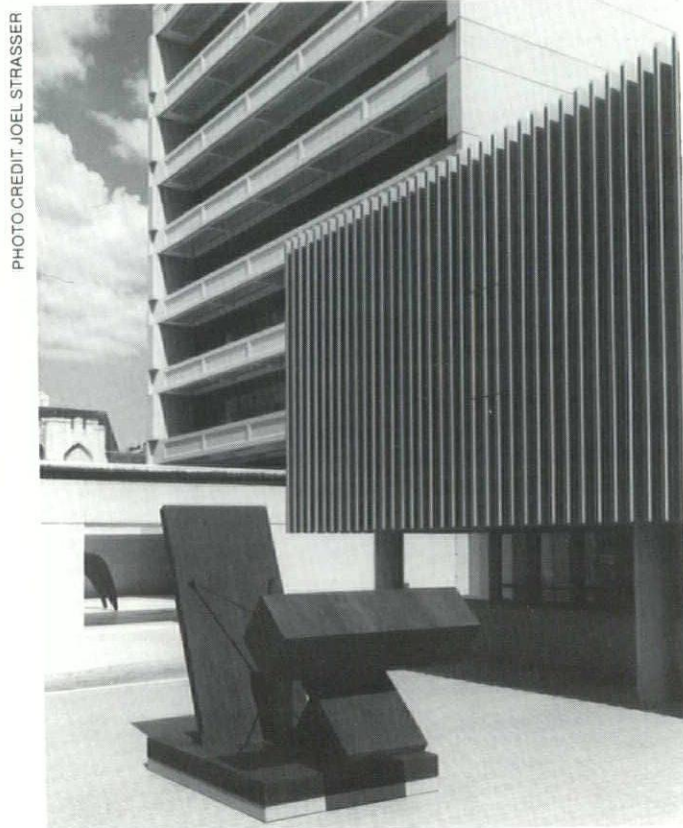


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Waterloo Recreation and Art Center.

changing environment of our communities. What artists create affects lives, and therefore art must be carefully and sensitively planned to enhance human endeavors. Wherever art is neglected the lives of many individuals are negatively affected. Sterility, emptiness, and lack of character all rob developing personalities of opportunities to enrich their lives.

There are many architects of my acquaintance who are very sensitive people and express concern about their responsibilities to total architecture. I fully realize a building is a shelter, a housing for something, and serves a functional purpose. I fully realize architects work for clients and not as independent artists, and I realize just so much money is made available to erect an architect's creation. And yet, if architects would give some thought and effort to how art might be integrated into, on, or about a new building it is possible that lives could be enriched. Mere suggestions to clients that a wall or corridor could be designed and lighted for the exhibiting of art, that an entrance could be attractively enhanced with a sculptural piece or wall hanging, or that a plain side of a building might come alive with a mural or bas-relief, could be most productive.

It is becoming more common for a percentage of the cost for a new or renovated building to be reserv-

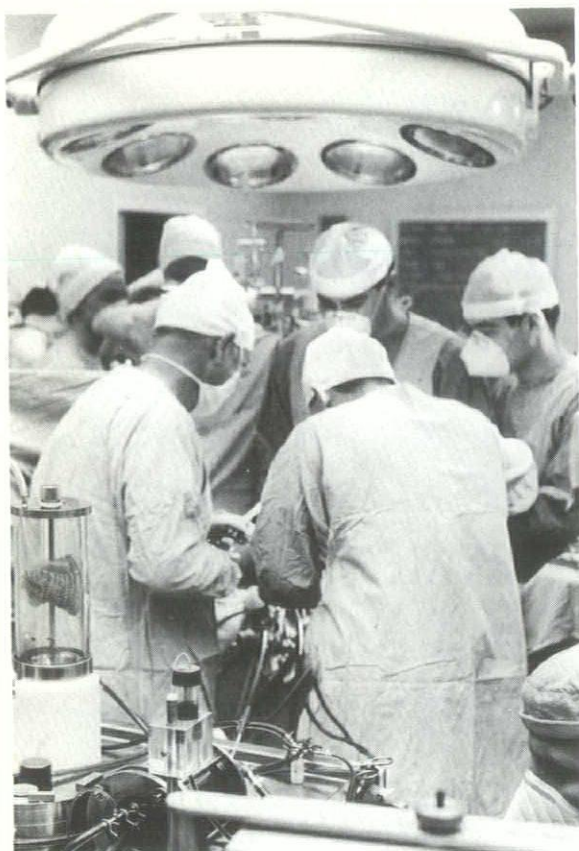
ed for purchase or commission of fine art. What a tremendous impact would occur if architects indicated one percent, or even one-half of one percent, of the cost would be for art. It is very possible that many clients would accept the recommendation if presented to them, but without a hint by the professional designer, the possibility disappears.

"There was a time when added cost represented the chief deterrent to the embodiment of art in architecture. But the failures of tightly-budgeted public buildings to provide satisfying environments have shown that economics can no longer be our sole concern. Though, admittedly, our cities and towns are faced with serious financial crises, we should heed the words of John Kenneth Galbraith, Harvard Professor of Economics, who has called for 'more beauty, imagination and elegance' in public buildings. 'We must explicitly assert the claims of beauty against those of economics,' he cautioned."

We are sensing in the United States, and definitely in Iowa, a reawakening of interest in art in public places. The federal government set an example by establishing a percentage-for-art program and some outstanding works have been produced by national and local artists. Several state and municipal governments have passed laws stipulating that one per-

(continued on page 20)





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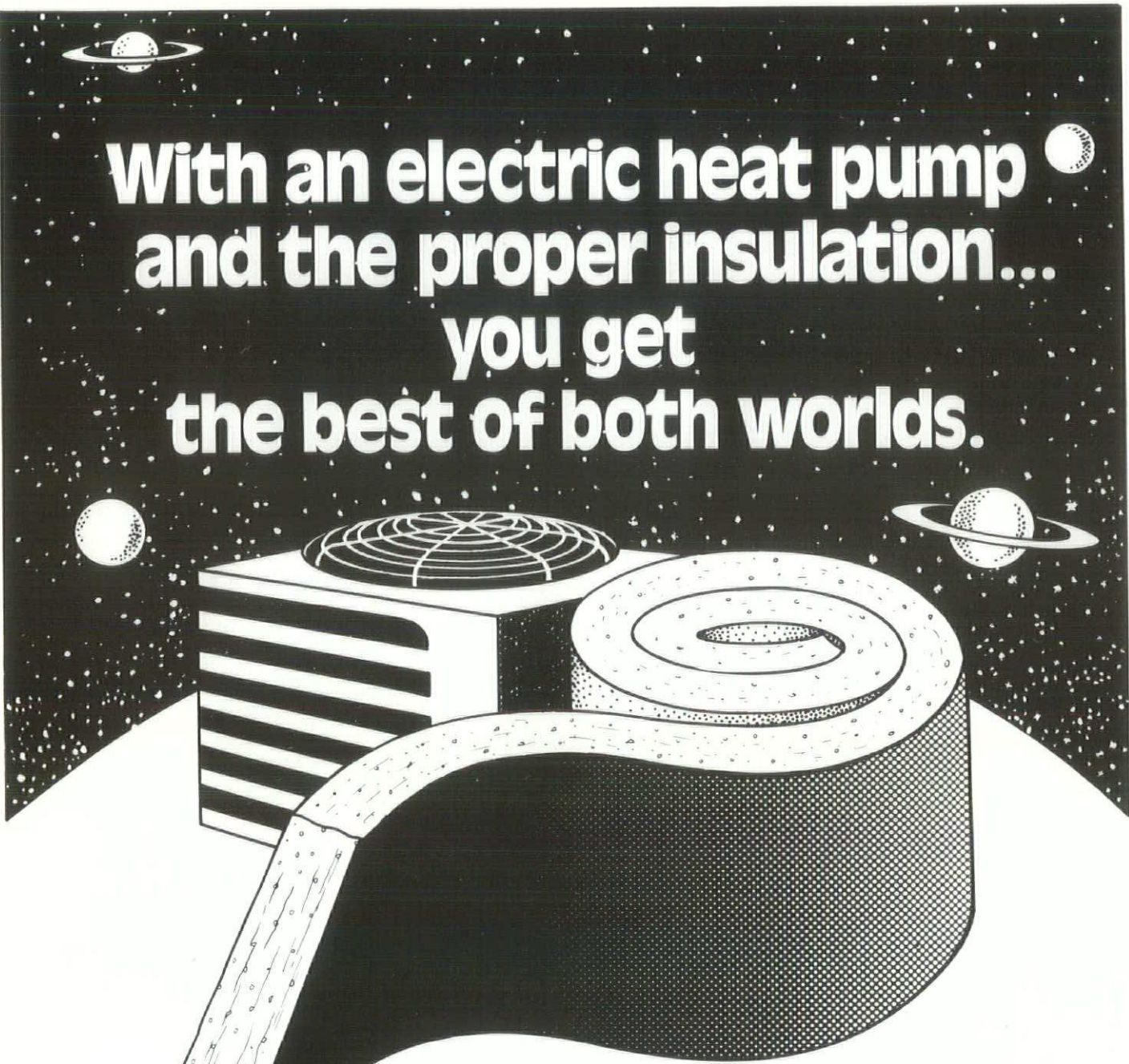
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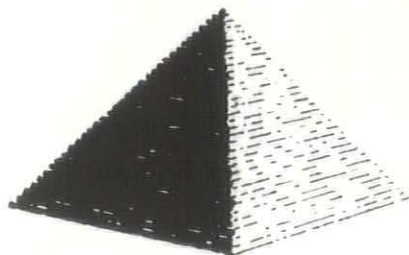
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## YOU HAVE TO THINK ART

(continued from page 13)

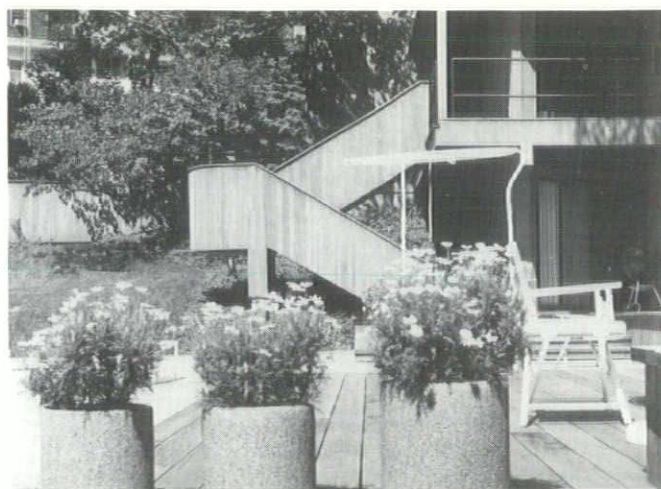
cent or one-half of one percent be reserved for the fine arts. There are no municipalities in Iowa with such a law, but action has been initiated at the state level. Senator John Murray, Ames, has been successful in attaching amendments to capital construction bills. The amendments are worded to stipulate "not less than one-half of one percent of the total appropriation for such construction project," and then goes on to define "fine arts." The definition states:

"As used in this Act, 'fine arts' means sculpture, fountains, bas-reliefs, mosaics, frescoes, wall hangings, pictures or other enhancements to be integrated into the total environment of such construction. Fine arts does not include the structural elements or hardware and other accessories." Many of the amendments also state that the art must be in, on, or about the structure to be built or renovated. All such bills include that the project shall be coordinated with the Iowa Arts Council.

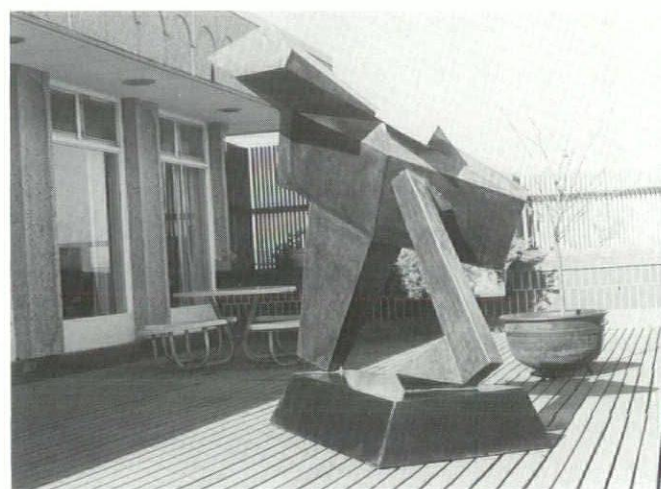
To date, the percentage program is underway with the new state office buildings in Des Moines (Wallace Agriculture Building and Hoover Office Building). Works by Iowa artists will be exhibited in halls and conference rooms, and major sculpture pieces will be placed at the outside entrances. In each case, the architects have been enthusiastic and participatory from the outset. Other state buildings will also be affected, such as the new fish hatchery at Lake Rathbun and Phase II of the Lindquist Center for Measurement at the University of Iowa.

The National Endowment for the Arts, a federal agency, has a funding program called "Works of Art in Public Places," whereby support for commissioning new works or direct purchase of existing works can be obtained. Presently, applications from five Iowa communities (excluding the State of Iowa) are being considered for grant awards. The applicants are Iowa State Center, Ames; the Des Moines Civic Center; the Des Moines Arts and Recreation Council; and the cities of Cedar Rapids, Sioux City, and Perry.

Even though federal funds are available for art in public places, every applicant is not going to be successful in receiving a grant award. It should not always be necessary to seek additional federal funds because much can be accomplished with a percentage of the construction costs and the raising of private funds by donation. The Waterloo Recreation and Arts Center is a fine example of art integrated into the total design concept. A large environmental fountain greets a visitor to the Center, an impressive metal sculpture by Don Finegan enhances one entrance, and a new cantilevered piece by Chicago sculptor Richard Hunt flows from a high wall in the lobby. Other art in the form of paintings and prints enhances the corridors and meeting rooms. Other



Waterloo Recreation and Arts Center Showing the Lobby With It's Richard Hunt drawings and sculpture.



Waterloo Recreation and Arts Centers Outdoor Deck.

such centers, libraries, schools, hospitals and so forth, should make an investment into humanizing the buildings by acquiring art.

Iowa Architects are not only encouraged but urged to consider the incorporation of art in new public buildings by including suggestions in all design concepts. Louis G. Redstone, FAIA, states in the 1975 book, "Art in Public Places in the United States:"<sup>2</sup>

"--if the architect plans the art program in his original budget in the form of allowances for special materials and 'special labor,' then all becomes a part of building costs. The end result invariably is greeted with pleasant reactions..."

If this type of initiation can take place in Iowa we will owe a great debt to the architects practicing total architecture, and perhaps people visiting communities in our state will have a memorable experience as I did seventeen years ago in Mexico.

1. "1% Art in Civic Architecture," Bennard B. Perlman, City of Baltimore, 1973.
2. "Art in Public Places in the United States." Emma Lila Fundaburk and Thos. G. Davenport, Bowling Green University, Popular Press, 1975.



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# NEWS

## Four Architects Join ISU Faculty

Four new faculty members have been added to the teaching staff in the department of architecture at Iowa State University, Sanford R. Greenfield chairman of the department, has announced. The four appointments include a fulltime faculty member and three architects in professional practice who will serve parttime.

Arvid E. Osterberg, 32, has joined the faculty as an assistant professor on a fulltime appointment. He is a candidate for a doctor of architecture degree from the University of Michigan after earning his B. Arch (1969) and M. Arch. (1972) degrees at the University of Illinois. In professional practice since 1965, he is a licensed architect in the state of Illinois. His areas of specialty include design, research in gerontology and related facility design.

Those who will teach on a part-time basis include:

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Mark C. Engelbrecht, 38, associate professor, who has been in professional practice since 1963 and is a principal in the firm of Engelbrecht, Rice, Griffin in Des Moines. He was a member of the architecture faculty at ISU during 1969-72. He received his B.S. in architecture at ISU (1963) and the master's at Columbia University (1964). His areas of specialty include architectural and urban design and design of facilities for the elderly. A member of AIA, he is registered in Iowa and Connecticut.

Paul S. Skiles, 56, visiting professor, is a general senior partner in the firm of Brooks, Borg and Skiles, Des Moines. A 1950 graduate of ISU, he has been in professional practice since 1946. His areas of specialty include architectural and urban design and office practice procedures. A member of AIA, he is registered in several states including Iowa.

Mark A. Wilterding, 32, assistant professor, is vice-president, computer services, Cost, Planning and Management International in Des Moines, a subsidiary of Greene Construction Co. He received his bachelor of architecture (1970) at the University of Minnesota and master's in architecture (1971) at Harvard University. He has been in professional practice since 1971. A member of AIA, he is registered in the District of Columbia. His areas of specialty include architectural programming and computer aided design.

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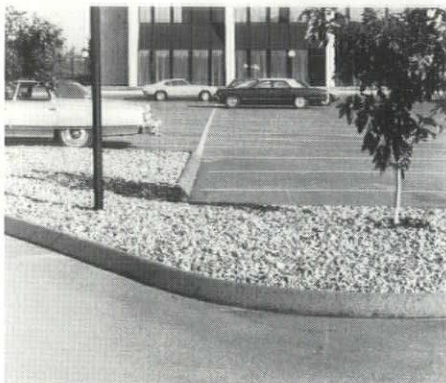
John P. Higgins

Mel Lambert

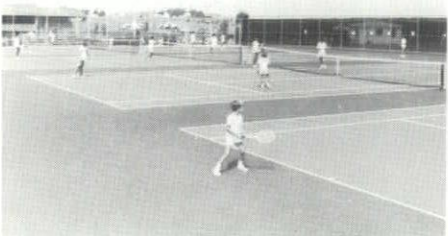




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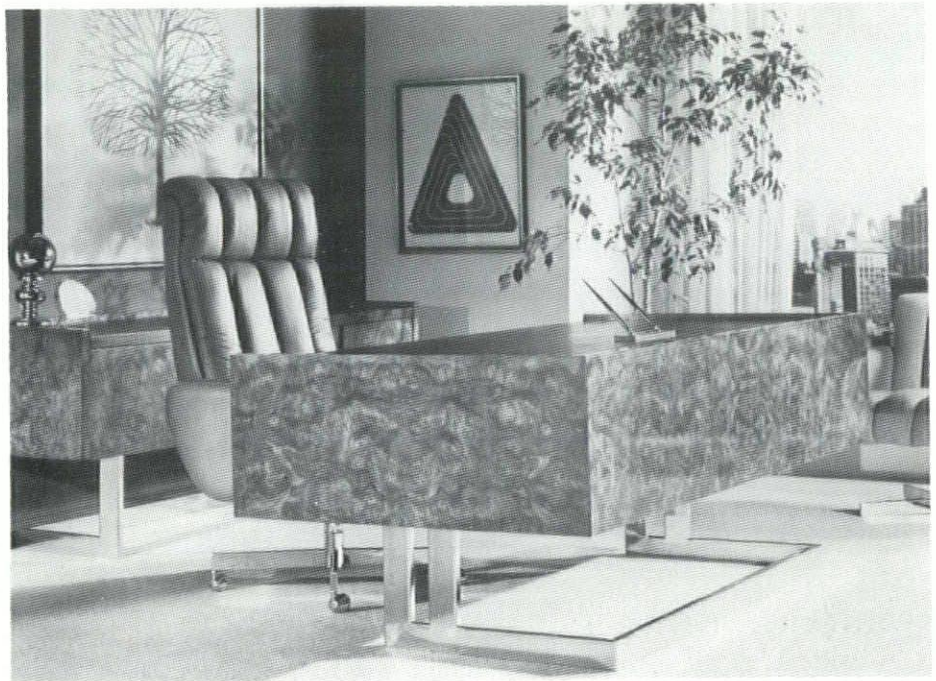
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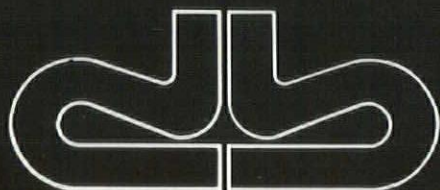
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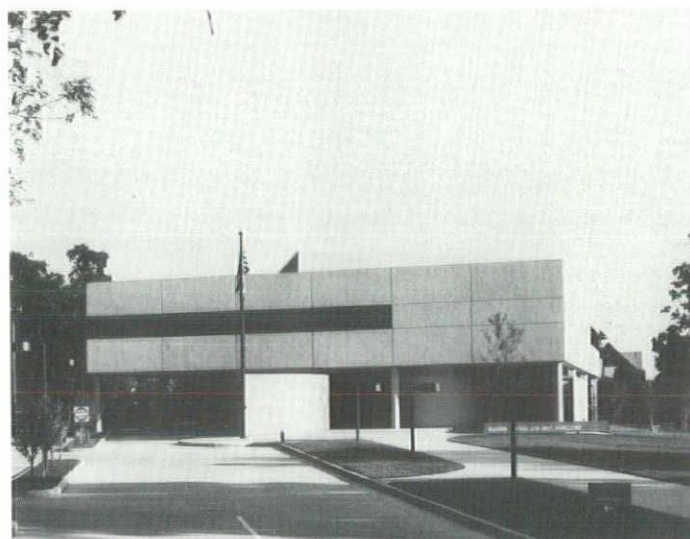


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## NEWS

### Regional Awards Announced

Four Iowa Chapter projects were recipients of 1977 Honor Awards at the Regional Conference in Oklahoma City. The Ray D. Crites Residence, Huxley, Iowa by Ray D. Crites FAIA with the Ames



Macomb Savings and Loan Association Macomb, Illinois



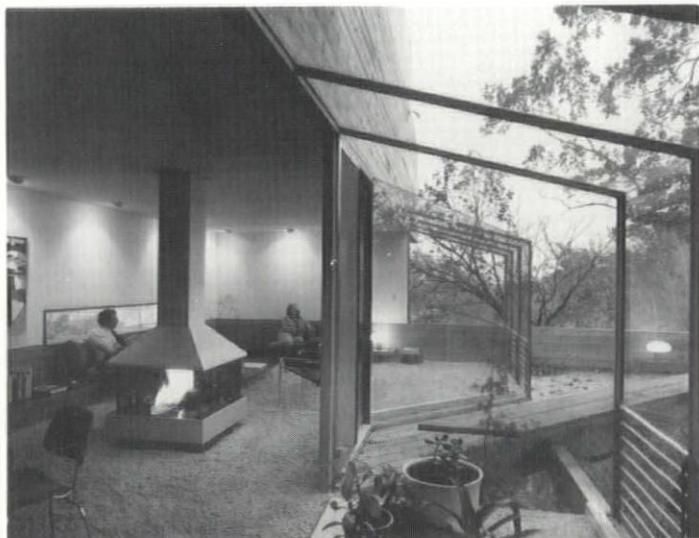
Public Library Branch, Des Moines, Iowa



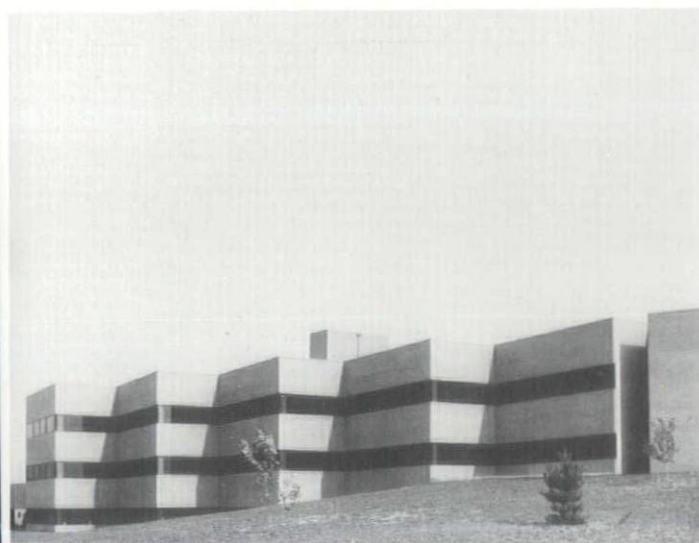
Design Collaborative, and the Macomb Savings and Loan Association, Macomb, Illinois, designed by Charles Herbert and Associates, Des Moines, received Honor Awards. The Public Library of Des Moines Southside Branch received a Merit Award for the design by Charles Herbert and Associates. A Commendation Award was given to the Holiday Inn/Bandag Incorporated Headquarters project in Muscatine, Iowa designed by Charles Herbert and Associates.

Jurors for the Awards program were Bill Muchow from Denver, Colorado; John Powell from Houston, Texas and Rex Wilkens from Little Rock, Arkansas.

Presentations were made by Jack McGinty, FAIA, National President of the American Institute of Architects.



Ray D. Crites residence, Huxley, Iowa



Holiday Inn and Bandag Headquarters, Muscatine, Iowa

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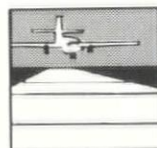
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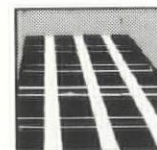
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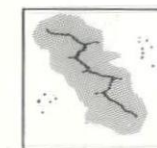
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## NEWS

### Scholarships Announced At Iowa State

Jerry K. Jutting, an Iowa State University architecture senior has been selected to receive the first U.S. Homes Award this fall.

Jutting of Ames will receive a \$300 award. While attending ISU, he has been employed part time as a draftsman for a local homebuilder.

This new scholarship award for outstanding architecture students is supported by U.S. Homes, Incorporated, of Des Moines, through the ISU Achievement Fund.

In addition, three Iowa State University architecture students have been named the first recipients of the new Construction Specifications Institute—Illowa Chapter Scholarship Awards for the 1977-78 academic year. The three are Charles Glab, Katherine Schwennsen and Eric Piper. Each will receive a \$200 award.

Glab, an architecture senior scheduled to graduate later this fall, is from Dubuque. He is employed part time at the ISU Energy Research Foundation.

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Schwennsen, an architecture junior, is also from Dubuque. She is employed by an Ames construction company.

Eric Piper is a junior in architecture from Marshalltown. He is also a two-year letterman on the ISU varsity tennis team.

This new scholarship award is supported by the Construction Specifications Institute, Illowa Chapter through the ISU Achievement Fund.

## Construction Costs Up 10.4 Per Cent

The cost of construction materials and labor across the nation increased an average of 10.4 per cent during a twelve-month period, significantly more than the 6.2 per cent rise registered a year earlier, it was reported by the Dodge Building Costs Services Department of McGraw-Hill Information Systems Company.

A leading source of information on the construction market, the firm produces statistical and economic data, construction costs guides, Dodge Reports on construction activity and Sweet's Catalog Files of construction product information.

The information released by Dodge Building Cost Services, for the twelve-month period ended September 1977, is based on a semi-annual survey of building trades unions, contractors and materials suppliers in 183 cities in the continental United States.

The jump in costs was attributed in large measure to the rapidly rising costs of building materials. A weighted average of building materials and labor costs is used in preparation of the Dodge Building Cost Services index. The greatest cost increases were posted by lumber and plaster, followed by brick and cement. Wage rates, however, appeared to be increasing at a slower rate in 1977 than in 1976.

During the latest twelve-month period, costs hikes were highest in the region covering the Pacific Coast and Rocky Mountain States, up 12.6 per cent. The smallest hike, 9.4 per cent, was posted by the Southeastern and South Central States.

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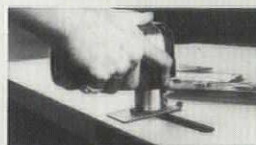
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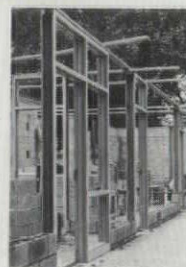


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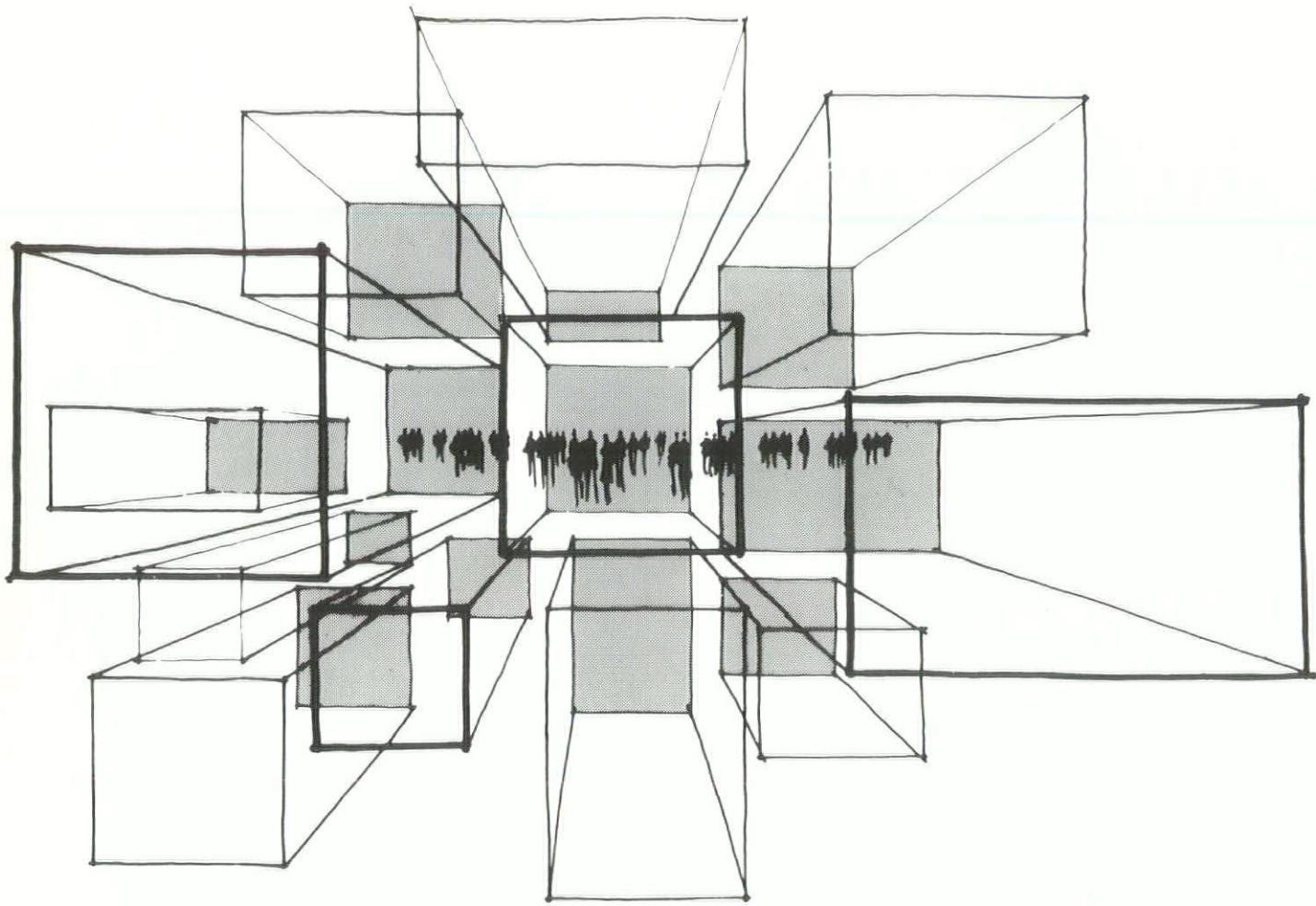
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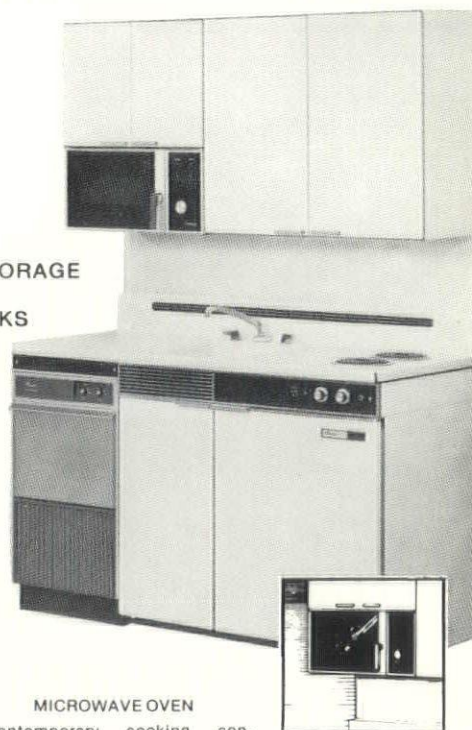
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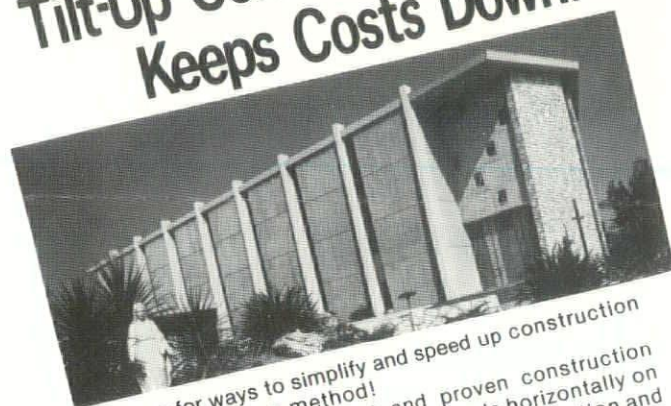
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If you're looking for ways to simplify and speed up construction today, look into the tilt-up method! With this ingenious, low cost and proven construction technique you cast large concrete wall panels horizontally on the ground—then lift them by crane into vertical position and set them in place. Since the panels are formed at the jobsite with locally available ready mixed concrete, the builder has greater control over the project. Transportation costs are cut and delays are eliminated. No scaffolding is needed, of course. Buildings are completed faster. Owners take occupancy sooner.

## Tilt-up Concrete Wall panels offer many more advantages

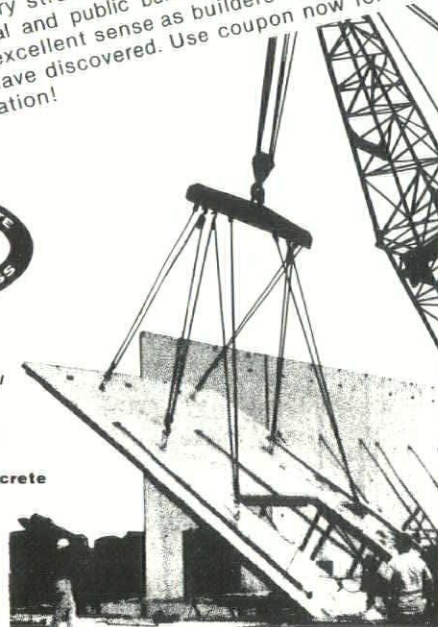
- they reduce heating and air conditioning costs... especially if cast with lightweight concrete or with a middle layer of insulation.
- designed as bearing walls, they can support heavy loads and withstand high winds.
- they provide excellent fire resistance and lower fire insurance rates.
- they discourage vandalism and burglary, and are impervious to rodents and other vermin.
- they've virtually maintenance-free. Tilt-up concrete wall panels don't rust or rot. They never need painting; color and texture can be incorporated into the concrete. And they're easy to keep clean.
- they can be given a variety of attractive architectural treatment—e.g., vertical ribbing, broomed or other textured surfaces, exposed aggregates.
- they can be easily removed and relocated to facilitate expansion or remodeling of the structure.
- For exterior and interior walls...for one-story and multi-story structures...tilt-up construction makes excellent sense as builders throughout the world have discovered. Use coupon now for more information!



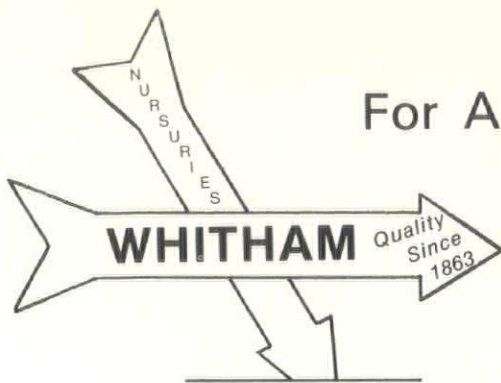
Contact your local  
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or

Iowa Ready Mixed Concrete  
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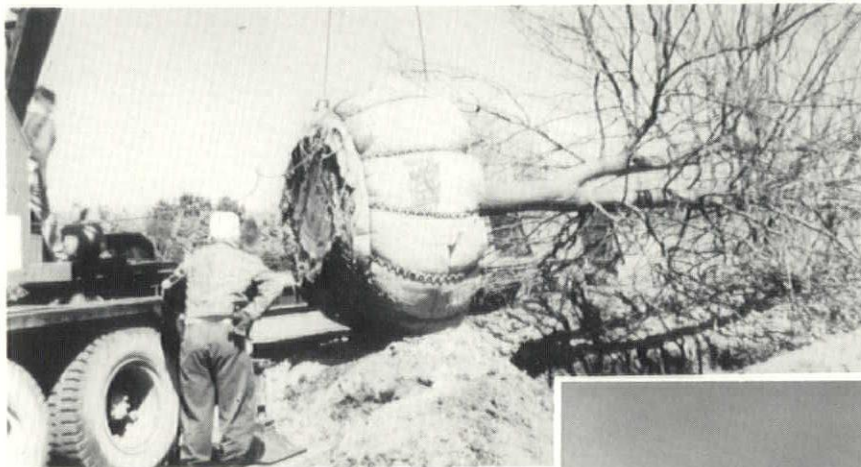
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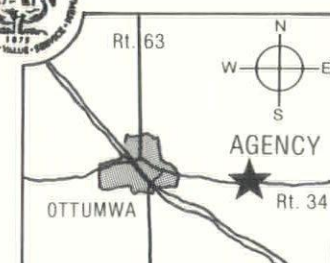
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