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National Servicing Center
Waterloo, Iowa

Designed by The Durrant Group Inc., Dubuque, Iowa and currently under construction is a new National Servicing Center for Banco Mortgage Company. The two-story 75,000 square foot facility is located on a 15 acre site on Hammond Avenue off Highway 412 in Waterloo, Iowa. Responding to a site that slopes to the south, the steel-framed structure was set one and a third story into the ground at the north facade. A two-level entry and cafeteria atrium on the south focuses on a newly created lake that collects water run-off from the site and serves the cooling system.

The size of the facility can be doubled by extending the office wings to the east and west.

Other energy-conscious features of the design include northerly berms and planting screens, deep southerly window shading, horizontal bands of triple glazing, and heavily insulated roof and perimeter walls. The exterior is clad with grey-beige colored aluminum composite panels.

Completion of the $4.5 million project is expected in April, 1981.

Headquarters & Distribution Center, Kansas City, Missouri

Construction has begun in Kansas City, Missouri for a National Headquarters & Distribution Center for DeLaval Agricultural Division of Alfa-Laval, the world’s largest manufacturer of dairy equipment.

Designed by The Durrant Group Inc. of Dubuque, Iowa, the project responds to the client’s request to create a quality environment for the staff and a fresh image to the public. The forms and scale of the 42,000 square foot, two-level office building and the 110,000 square foot distribution center reflect the separate functions, yet both buildings are enclosed in cream-colored insulated metal panels and reflective glass for a unified design.

The project focused on an interior grassy meadow enclosed by buildings, earth forms, plantings and drive. The design allows future growth through doubling the size of each facility. The meadow will be preserved since that expansion will be toward the site perimeter.

Completion of the $6 million project is expected for September, 1981.

Des Moines Skywalk System Moves Forward

The first of a system of city constructed second level skywalks will soon form a link between the Des Moines Marriott Hotel and the Locust Street Mall parking and retail structure now under development. Designed as part of an initial six bridge project by Brooks, Borg and Skiles Architects, it is the only segment to have so far hurdled the difficult legal barriers to establishing a public funded and operated system. While the design parameters and location of skywalk bridges had been broadly determined in a study and proposal completed with Barton-Aschman Associates Planners, final bridge placement and accommodation of significant level changes between downtown buildings has proven challenging. Through fundamental concepts of structural support, visual transparency, connections, level change provision, and exterior proportion had been set by the architects early on, consideration for each bridge was to be given to exterior material selection and compatibility with adjacent buildings. Provision of electrical and mechanical service to the skywalk bridges from connecting buildings in many cases proved impractical due to inconveniently located existing systems and recent changes in public utility laws that prohibit sub-metering of energy consumption. The north-south skywalk from the Locust Mall will form a visual continuation of the dark bronze aluminum panel enclosure already in place along the east length of the Marriott. Four foot deep girders within the upper portion of the bridge form the span from which the floor structure is suspended by the steel rods. The $205,000 link is expected to be completed by early spring, 1981.
ATHLETIC FIELD

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STORMWATER DETENTION AREA

SCATTERED DECIDUOUS TREES AND SHRUBS FOR VIEW CONTROL

SOUTHWEST GLASS

MORTENSEN PARKWAY

NORTHEAST OPERABLE WINDOW

SKYLIGHTS

BLUESTEM MEADOWS

NORTH
The amount of energy needed to keep a home comfortable depends upon various factors: the personal needs and tastes of the residents, the form and materials of the structure, the form and materials of the landscape surrounding the home, and the climate of the site and region in which it is located. These factors are all interrelated, but the relationships of the structure and the landscape are those factors that can be manipulated in the design process. With energy costs now at a premium, considerable savings can be gained when the architectural and landscape designers work together. This is well demonstrated by the Bluestem Meadows townhouse project in Ames.

The Bluestem Meadows is being developed by James R. Mazzitelli in the Gateway Hills Planned Unit Development. The Gateway Hills, a project of the Iowa State University Research Foundation, was conceived as a demonstration of current energy conscious housing design and environmentally sound site/structure relationships. Guidelines were written to encourage individual lot developers in the project to make use of techniques to save energy through architectural and landscape design, to exploit renewable energy resources, and to make use of a natural stormwater management system to prevent increases in runoff rates after development. In responding to these guidelines and in devising a program for the Bluestem Meadows, the developer decided to build 27 condominium units on his 3.7 acre parcel incorporating the principles of passive solar energy and energy conserving architecture. From the start the project designer, Ray D. Greco, and the landscape architects, David L. Dahlquist, ASLA and William J. Grundmann, ASLA of the Design Collaborative at Ames, worked together in order to meet the various provisions of the Guidelines and the developer's program on a rather confined site.

The primary constraints identified during the initial site layout phase were the north-south elongation of the site, the building setbacks imposed by zoning, and the grade difference between the site and street on the east. Access was not allowed from Mortensen Parkway to the west. It was apparent that providing good solar access
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to more or less standard condominium units was going to be a major problem on this site.

To solve the problem of solar access, a staggered unit arrangement, as illustrated by the site plan, was conceptually designed. Principal fenestration of each dwelling was oriented 27° west of south to take advantage of SW summer breezes, park views, and winter solar gain. Roof top skylight wells rotated 18° east of south allowed early morning sun to warm mass walls positioned behind the skylights and overcome the problem of one unit shading the next. The landscape designers analyzed various possibilities for grading, drive and parking area locations and landscaping associated with the proposed building layout. The staggered arrangement provided the necessary space to bring drives up to the units at a reasonable grade and created opportunities for energy saving berms and coniferous planting to buffer winter winds.

In order to get the most energy saving for the amount of project money available for plantings, it was necessary for the landscape designers to understand not only the climatic forces affecting the site, but also the major energy assets and liabilities of the structure itself. Obviously, winter shading of the southwest and rooftop glazing had to be avoided. Summer shading of this glass had been provided through architectural shading devices. The alignment of Mortensen Parkway, curving in from the northwest, directs cold winter winds toward the site. The northeast bedroom windows were particularly vulnerable to this potential winter heat loss problem. These windows were also exposed to the north winds, flowing across a large, open athletic field to the north. On the other hand, these operable windows are an important part of the summer cooling system. Summer breezes from the southwest can be picked up by operable windows at all levels of the structure and allowed to exit through the northeast-facing bedroom windows. Dense plantings near these windows would inhibit this summer air flow.

These climatic/energy considerations had to be balanced with several other important site needs. One was to keep the parking areas and unit entrances free of snowdrifts. Northeast winds in the winter often occur in Iowa during or after periods of snowfall. With unit entrance facing northeast, snowdrifts could become a bothersome nuisance. View control was also important. Secondly, the southwest orientation of the living room glazing directed views to Mortensen Parkway and, except for the units at the south end of the lot, to another townhouse development across the road.

The landscape plan uses a dense windbreak planting at the north end of the site to break up winter winds from the north. This windbreak consists of both coniferous trees and deciduous shrubs. Coniferous trees and shrubs and berms adjacent to the long northwest racing walls buffer the units from the northwest winter winds channelled down Mortensen Parkway. These trees are kept close to the wall to allow maximum southwest sun and to prevent the shading of a significant portion of the glazing on the units to the north. Although further coniferous plantings to protect the northeast windows from winter winds were deemed inadvisable because of the need for an exit for summer breezes, the snowdrifting problem was considered. A steep slope facing northeast with low deciduous shrubs near the top, will capture blowing snow here, away from the unit entrances. Most of the snow should be deposited on these northeast slopes away from the parking areas as well.

Summer shading of the parking areas is accomplished by deciduous trees northeast of the units. The more open form Honeylocusts are used to allow for the escape of summer breezes from the second level windows. Southwest of the structures, large overstory trees and scattered deciduous shrubs located well away from the units will still allow the summer breezes to reach the operable windows. Although not located in one mass, the combination of these plantings as seen from inside the home will screen the unwanted views and increase a feeling of privacy.

By working together, the project designer and landscape architects were able to arrive at an exciting and unique solution to a difficult set of constraints. Through understanding the intent of the architectural concept, the landscape architects were able to enhance this concept and improve upon the energy efficiency of the project as a whole. The success of this cooperation is attested to by the receipt of a HUD Passive Solar Design Award and by the energy savings enjoyed by those now living in the Bluestem Meadows.
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Architects' Houses
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The dwellings architects create for themselves may assert their most bold intentions or stand as carefully orchestrated acts of understatement; yet they continually represent their most imaginative efforts. Indeed, it can pose a singular opportunity to explore, unencumbered, new or personal techniques of building and finishing, to test first-hand concepts of space, form, proportion, line, color and texture. At the smallest scale, an architect's house becomes an intimate laboratory for examining material relationships or connective details.

Inevitably, many of the ideas so tested in an architect's own house find their way into his or her daily practice. Soaring ceilings, skillfully manipulated natural light or bold forms, while not of necessity manifested in each subsequent design, at least will guide his or her selection of design alternatives and understanding of their appropriate uses.

At a different level, architects have a singular chance to formulate the functional criteria of their dwellings and stand as the ultimate, if not objective, critic of the success in satisfying them. A good portion of the design process will likely have been spent defining living patterns or delineating specific project components that will contribute to producing a pleasing, livable environment. Others will have viewed the process as a finite exercise with more or less concrete goals of economy, ease of maintenance, or resaleability. A few, finally, will have jealously used the opportunity to build, to explore the most daring of their theoretical architectural notions, creating exciting, disquieting, complex, intellectually stimulating or confusing environments in which to live.

Inevitably also, the process of designing for oneself can be of immense psychological importance. Barbara Plumb, introducing Houses Architects Live In, wrote "Architects may have terrific problems designing for themselves. They fear the world in general, and most particularly the critics, will judge their houses as the most perfect architectural statements they are capable of — the very essence of what they, as architects, believe personal environments should be. Fear of failure at such a pressure-filled challenge has blocked more than one architect from putting his or her ego and reputation so totally on the line."

Such a judgement is not the intent here. Instead, it is an opportunity to share houses that, while not always unique or great in an historical sense, achieve living environments that are rich and pleasing with a good deal of style and sensitivity.
Private Residence
D. Bryan Shiffler
Des Moines, Iowa

This house was designed by a young architect for himself and his wife, a school teacher. The site was an acre of mature red and white oak woods in the city. The parcel of land was split from a larger estate thereby leaving the contrast of a woodland setting with close neighbors. While privacy was not a problem in the summer, nearby houses in the winter were to be screened architecturally without the use of blinds or shades. The couple's prime goal was a house that was inexpensive to build, inexpensive to heat and inexpensive to maintain.
Though the couple planned to occupy the house, resale for profit was a mandatory consideration.

The Shiftier house became an exercise in adapting builder materials and details to create a more spatially exciting product. The house was framed, sided and sheetrocked by a general contractor while the owner finished the inside. Drawings were undetailed to promote competitive subcontractor bidding. Care was taken to dimension all room sizes and building elevations to fit modular lumber spacing and plywood sizes. To further economize, all interior and exterior components are off-the-shelf products.

The solution became a sculptured cube enclosing as much cubic footage as possible with a minimum amount of skin. Wing walls enclose balconies while focusing the view out into the woods and away from neighbors. The virtual windowless north facade and the large amount of south facing glass combined with its 28ft. x 28ft. x 26ft. high heated volume to produce a house efficient to heat with no unusual construction.
Greco Residence
Ames, Iowa

A program for twenty-seven condominiums to respond to upper-middle income families seemed to provide little variation from numerous similar developments throughout the United States beyond encouraging a higher level of energy consciousness and conservation on the part of local developers and the future homeowners. Requirements for living, dining, kitchen, three bedrooms, two baths, garage — along with the need for outdoor private area and study or family space — could, in fact, conjure images of the typical uninspired and uninspiring row house units.

Instead, Ray D. Greco has collaborated to compose a visually effective and energy responsive arrangement of six buildings, staggered along a lineal community space. While energy considerations are given preeminence in the site design process, the execution of the interior spaces provide a spatially dramatic, crisply detailed environment that happily departs from most builder inspired projects.

Each building of the development was given its own vehicular access, defined on two sides by structures and on the third by an earth berm providing a sense of intimacy or partial enclosure. Elevations grow out of a desire to articulate each dwelling in mass, giving each an identity as well as a clear relationship with the others. Dwellings enclose from 1800 to 2300 square feet of living area. Besides the enclosed spaces, a 560 sq. ft. roof terrace offers panoramic views of the city park and establishes an area for private outdoor summer living.

Greco believes that the success of the project relies in part on rotating the garage and living area 45 degrees from the skylight axis, establishing overall interior space quality and offering a welcome alternative to the familiar lineal townhouse planning.

The interior finishing of the Greco condominium was completed by the designer and his wife, also an intern architect, departing, on occasion, from the standard unit and illustrating much care and restraint. Within the plan,
activity areas are zoned vertically. The master bedroom/bath and the study are above, and the children's bedroom/bath and family room are below the main living level.

Open interiors encourage summer breezes to enter and circulate freely. All interior spaces, with the exception of the bedrooms and baths, open into one another at various levels, generating interesting geometric volumes. The study, kitchen and family room plug into a three-story light well, making the spaces continuous and interpenetrating.

Greco has added oak floors to the main level of their unit, and it adds both warmth and a strong visual contrast to the crisp white walls and strong internal forms. Also added were wood-burning stoves (later installed by the developer in the other units as well) at the living and family areas. Twelve-foot ceiling height at the study adds much to the overall spacial quality. The two-story skylight well of the living/dining level, through which the fireplace flue rises, also adds to the overall space and natural light play and is central to the rich visual experience. The roof deck looks upon the study a half story below and to the living level, while the centrally placed kitchen borrows light from both the corridor skylight and the three-story lightwell.

The siting configuration and planning of the dwellings was influenced by solar radiation patterns, wind directions, views, existing circulation, requirements for family living and energy conserving principles. As indicated on the plans, the skylight well is rotated 18 degrees to the east of south. This orientation allows for early morning warm-up of the mass wall positioned behind the skylight. Collected heat is transported through cores within the wall to a return air plenum where it is redistributed to the dwelling for space heating. During the cooling season, the skylight is covered by a manually operated exterior screening device which reduces incoming light by 90%.
In order to take advantage of southwest summer breezes, and provide private views to all dwellings, the principal fenestration of each building is oriented 45 degrees south of skylight axis. Extensive use is made of triple glazed windows in this orientation. Sun shading devices over these windows provide shading of direct sunlight in summer while allowing extensive penetration of solar radiation in winter.

Positioning of the skylight and mass storage wall, stacking and shifting of volumes and thoughtful placement and selection of fenestration has resulted in an interior experience and exterior appearance that clearly demonstrate an alternative to many of the current, highly stylized solar designs.

CREDITS:
Project Developer: James R. Mazzitelli
Project Designer: Ray D. Greco
Landscape Architect: The Ames Design Collaborative
Structural Engineer: James W. Wilson
Construction Manager: Weco, Inc.
Contractor: Mazzitelli Construction
Photographers: Ray D. Greco, Farshid Assassi

AWARDS: HUD Cycle 5 Residential Solar Demonstration Design Award
Choosing a simple, unpretentious architectural form of natural weathered wood placed on the site to save trees and respect the natural topography has become an increasingly emulated architectural gesture. Yet with nature still providing the brilliance of changing seasons as a dominant visual feature, it is a sensitive gesture that stands far removed from the many other design cliches that are quickly worn out.

The site for Ken Bussard's house is located in a semi-rural landscape along the watershed area of a river located approximately one-half mile to the north. The house itself is placed on a part of the site not initially accessible by automobile, chosen with a conscious understanding of important and varying seasonal views. A creek runs from south to north through the site, which falls approximately eighty feet from the road on the south to the north property line. The high portion of the site to the south is meadow, with a long view to the city. The lower, north portion of the site is heavily wooded with mature oak and hickory trees. The view to the east overlooks the creek.

The family's lifestyle is informal, and the living spaces were to be open, flexible and oriented toward the outside to maximize the exposure to the natural environment. Windows of various shapes and sizes are cut into the rectilinear form in locations chosen for framing the best views.

The house was designed with two levels to take advantage of the natural slope of the site, as well as zone adult living above the bedrooms and children's living room at the lower level. The kitchen, dining, living and deck space are open for entertaining, and elevated to maximize the view over the creek and into the woods at the north.

Construction of the house is wood frame, wood floor and roof trusses. All glass openings, with the exception of the window on the north, are recessed for sun protection. The technology of the house is simple and straight-
forward, for economy of standard size materials and execution of construction. Mr. Bussard acted as general contractor for the project and completed much of the work himself. Throughout the process, budget considerations gave direction; indeed, the house was designed and bid three times to comply with initial budget goals.

Architectural features include a two-story entry stair with decks at both levels. The exterior is horizontal cedar siding and cedar plywood. The interior materials feature the same cedar siding on the ceilings and selected walls. The remaining walls are sheetrock painted white for art display.

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Changing Idioms

by Doug Wells, AIA

Architect Doug Wells' parents lived on a splendid acreage in Stuart, Iowa until they recently occupied a house he designed for them in Des Moines. This project and their quite different house in Stuart has been thought provoking to him.

William Foster, architect, was retained to design a house and stable at Stuart for Milton Hollingsworth, a young and prosperous livestock feeder. Hollingsworth owned land around Stuart which was rapidly becoming a railroad center. The parcel that seemed most desirable was a hill on the edge of town on axis with Main Street. This land was also visible from the railway.

Plans were approved in the Spring of 1878 and work began. The carpenters had the luxury of steam powered equipment which reduced handwork and increased accuracy. Four years had past and Hollingsworth was out of money having spent $8000 on the house and $2500 on the stable. The house was sold to Charles Eustus with 15 acres of land who moved to Stuart to start a furniture manufacturing firm. Eustus died in 1910 and his two unmarried daughters lived there until 1958. The Wells bought the place in 1964 and lived there 14 years.

The hill on which the house rests was raised even more by building terraces. Several porches, railings, brackets and ornaments increase the picturesque quality. The roof ridge lines were adorned with lead zigorots making the dusk silhouette dramatic.

The stable was marked by a large ventilating cupola. Most of these considerations appear to have been made on how the house would be seen from town and the railway.

The site planning of the drives and approaches seems
to have been influenced on unfolding views, impact, and surprise.

This exterior detail richness, is carried inside at the front vestibule and hall. North lit stained glass windows lend a mysterious light quality to the stair. This interior detailing, however takes on a more consistent quality throughout the rest of the house. All doors are paneled and cased with similar details. The windows, large and double hung with their sill 6" above the floor, are cased in a similar shape in all locations. The only exception to this rule is in the servant's quarters where a less elaborate casing is used on the doors and windows.

In contrast, the house in Des Moines is inward turning. The main facade principally offers entrance, circulation, and a buffer to the north. The living spaces open up to the southeast and southwest. A basic 12' x 12' planning module extends out into the site with various appendages such as entrance bridge, deck, screen porch, and garage. This planning module kept the central mass of the house to a 36 foot square plan which economized framing members and reduced the exterior envelope area.

Standard finishes and minimal details are used throughout. Oak doors are suspended in trimless openings with pivot hinges. Casement and custom fixed lite glazing units are joined by a ¾" frame which is held ¼" away from all other materials.

Oak parquet flooring and the second level balcony reflect a secondary rotated grid. This grid is further expressed in the appendages to the basic box.

The pallet of color and texture is limited to pure white,
natural oak, and weathered cedar. Interior furnishings are simple and add some contrasting color.

The Hollingsworth house at Stuart and the new Wells residence in Des Moines closely follow the initial design rules laid forth by the architects involved. They each carefully embody a planning thrust deemed important. They each are consistently detailed, and each is a clear statement of the idiom from which it is derived.

It is hard to compare these two houses. They have tremendous differences in scale, clients and time. Yet, one overriding feature is evident. They both attempted to achieve quality.

This quality is, to some degree, achieved by ornament in the Hollingsworth house at Stuart. It seems, the more ornament the quality. The porches with brackets and lacework, the ridge lines, the front vestibule and hall, the stained glass windows and stair, all seem to have an additive effect, though different in ornamentation.

The Wells residence has no ornament. It follows the modernist tradition. It attempts to achieve quality in restraint, simplicity and the functional machine esthetic. Carefully crafted, the intersection of materials is controlled. Detail is kept minimal.

What has happened to the use of ornament today? Perhaps our conviction to the Modernist tradition has been so strong, ingrained, natural, and correct that ornament should not survive. Perhaps today's demand on time in the design process will not permit the development of an ornamental scheme. Perhaps implementing ornament from working drawings to built form is impossible in today's construction industry. Perhaps clients just do not want the trouble and maintenance of ornament when they could have a streamlined, trouble free package. Most likely, however, none of these reasons would prevent the use of ornament if there was a strong, client expressed demand for its incorporation into today's architecture.
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The Des Moines Architects Council hosted its 1980 Community Rewards Program on Thursday, December 4 at the Embassy Club. Mrs. Billie Ray presented the Rewards this year. The purpose of the rewards program is to recognize local individuals or organizations other than architects who have made outstanding contributions to the quality of the built environment. Nominations were made by local architects and the selection of rewards recipients was made by a jury consisting of Mrs. Ray, Arnold Levine of the Des Moines Art Center and architect Ken Bussard, who acted as host for the jury.

Rewards were given to J. Locke Macomber for Valley National Bank, David Kruidenier for his contribution to the development of Des Moines and the Civic Center, and Morris A. Knutsen for his contribution to the development and preservation of Valley Junction (downtown West Des Moines).


**Innovations in Housing Calls For Entries**

The fourth year of the nationwide residential design competition sponsored by *Progressive Architecture, Better Homes & Gardens* and the American Plywood Association is underway. The Innovations in Housing competition will be accepting entries until March 16, 1981.

The First Award of $5,000 and Citations of Merit will be presented to those who demonstrate innovation in single-family residence design, either attached or detached. Judges are looking for combinations of the best aspects of today's architectural thinking, economical construction methods, flexible living spaces and energy-efficient systems.

**Benefits of Double-Layer Insulation Quantified**

Preliminary results of new research into the benefits of double layer roof insulation for commercial and industrial buildings are detailed in a new brochure from Owens-Corning Fiberglas Corporation.

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A graph also shows heat loss predicted by a computer model for a range of average gap widths and insulation R values. Similarly, membrane stress is predicted, based on the gap's position relative to that of the building joist.

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