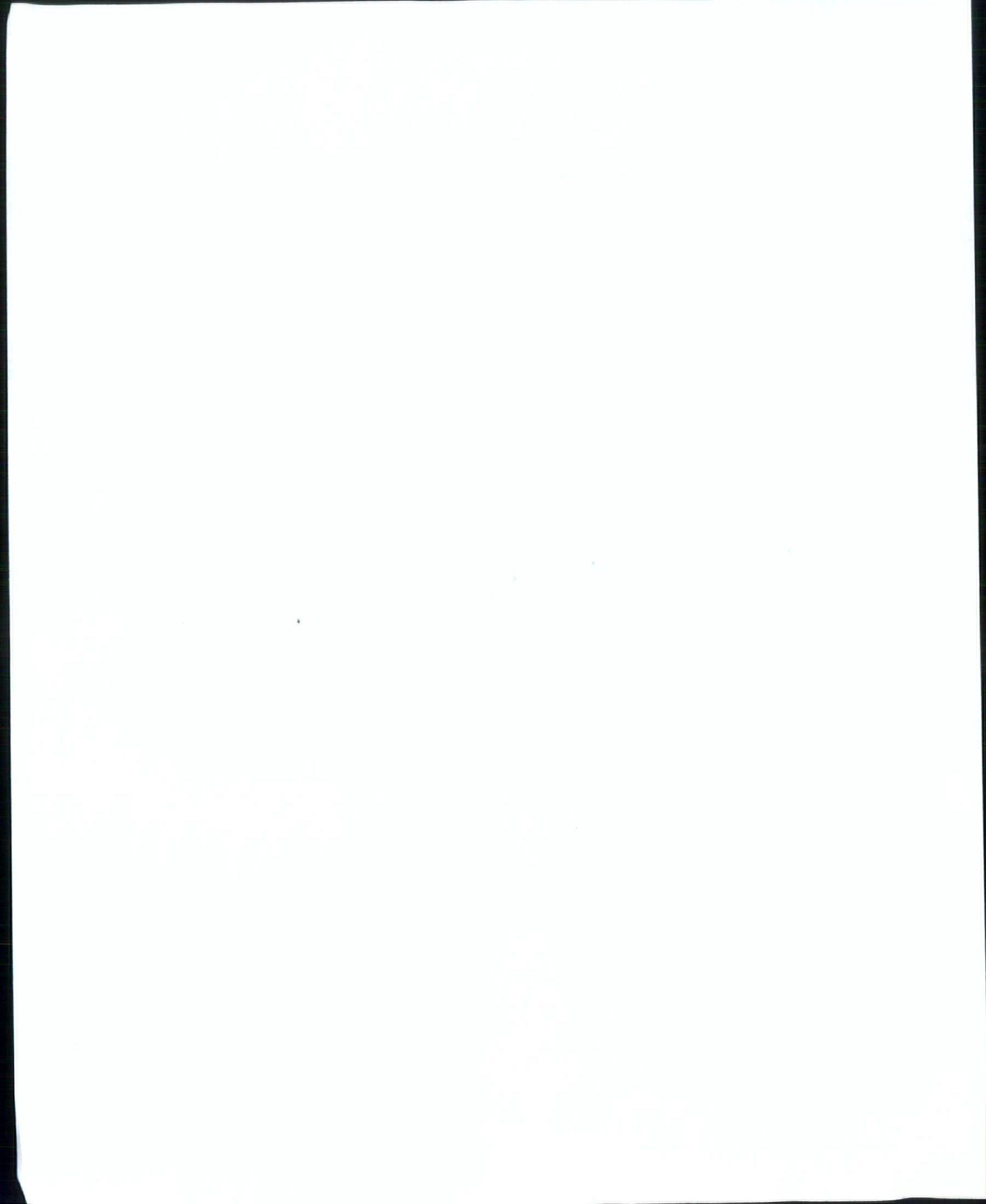


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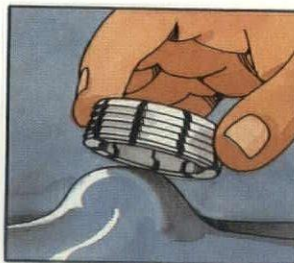
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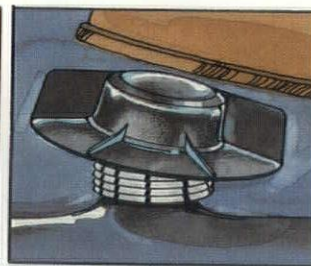
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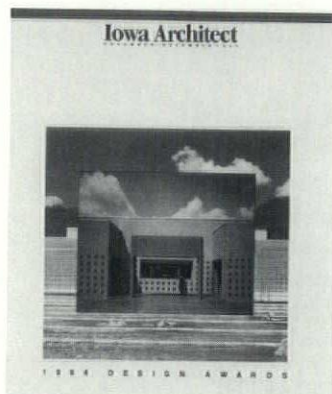
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Cover

Ashworth Pool and Bathhouse in Greenwood Park, Des Moines, Iowa

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Des Moines, Iowa

Photography

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- **Eligibility**

Entries may be any work of architecture designed by and submitted by an Iowa registered and Iowa based architect. Projects must have been completed after October 1, 1984, and prior to October 1, 1985. An individual or firm may submit an unlimited number of entries for which authorship can be supported.

- **Awards:**

Design award #1: \$5,000.00
*(Note: Design award #1 will be \$4,000.00 if cast-in-place columns and beams are used.)
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Design #2: \$2,500.00
Awards will be presented at the 1985 Iowa AIA winter meeting.

- **Submittals**

Each project is to be submitted in a separate carousel slide tray; in addition each submittal must include a complete set of plans specs, and one 8" x 10" color glossy photo.

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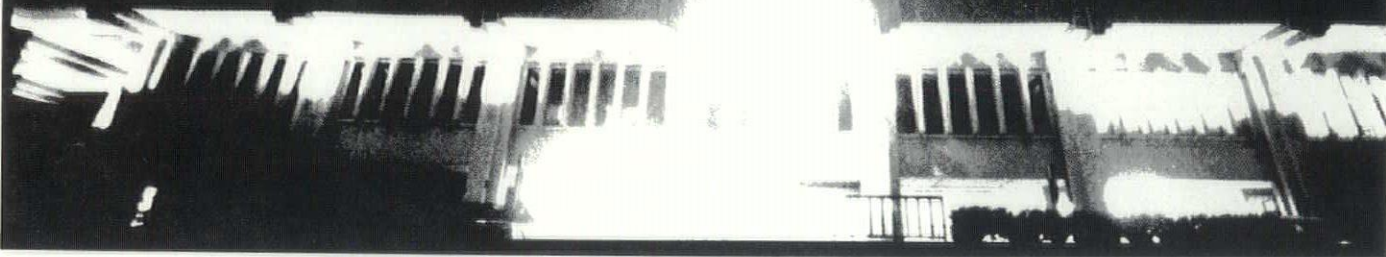
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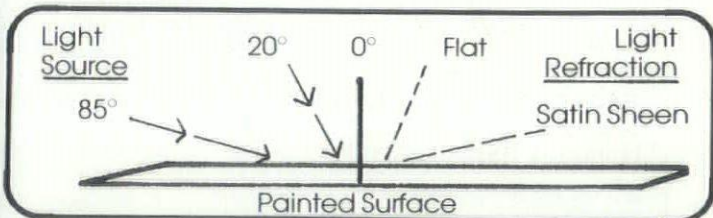


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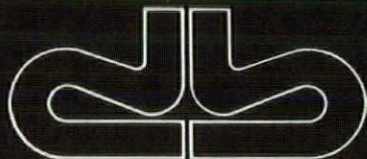
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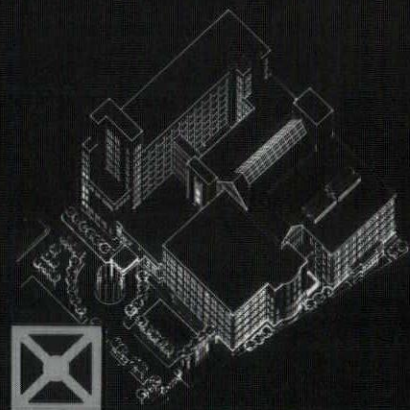
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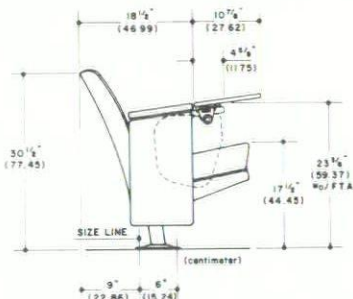
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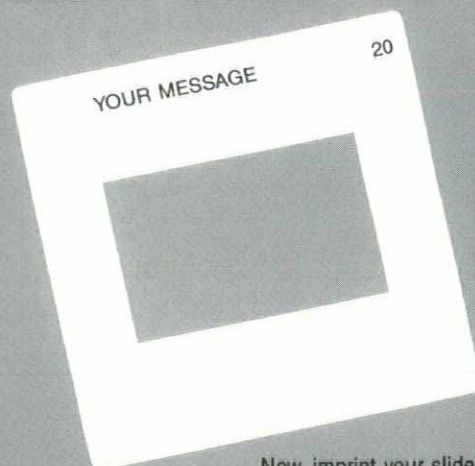
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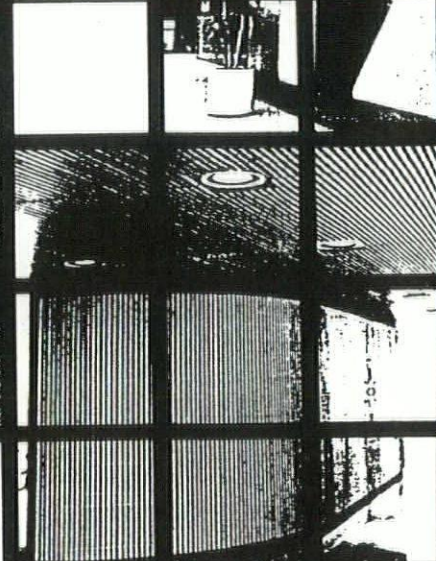
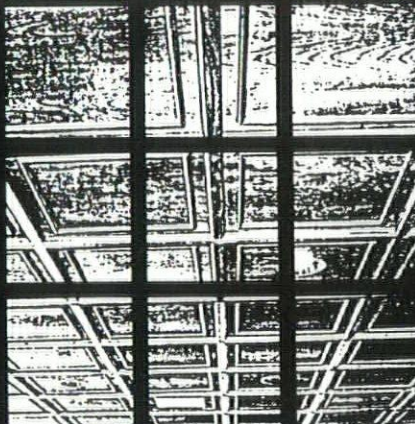
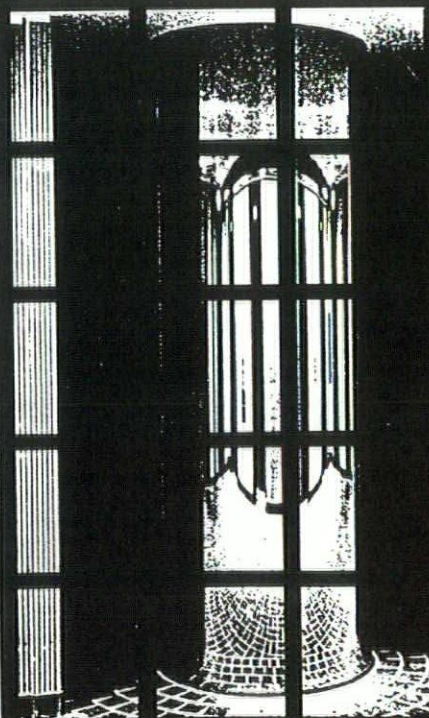
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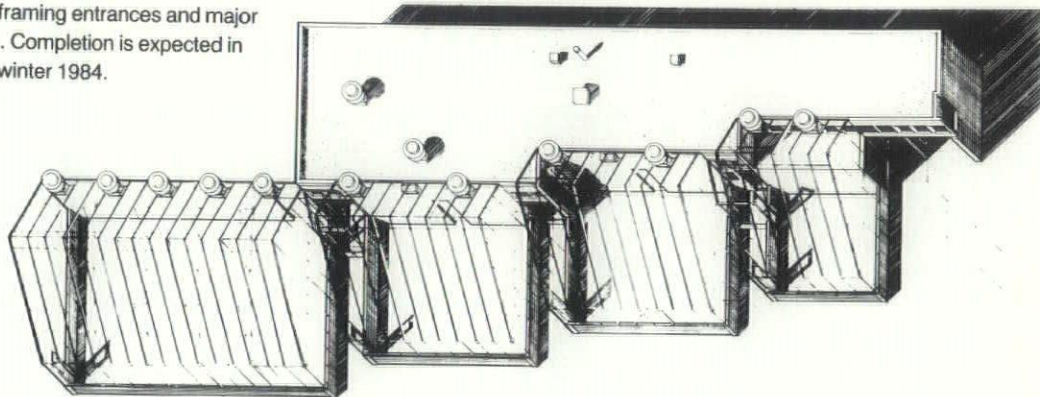
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Pioneer Hi-Bred Alfalfa Research Facility

Stouffer and Smith Architects has completed the design for an Alfalfa Research Facility in Johnston, Iowa. The project consists of four greenhouses stepping to the south attached to a 5,000 square foot building housing offices and support spaces. The greenhouses are separated to provide major views to the prairie land from interior spaces and allow individual growth environments. The edge between the predominately masonry building and the

greenhouses is defined by a steel truss framing entrances and major views. Completion is expected in early winter 1984.



Residential Care Facility

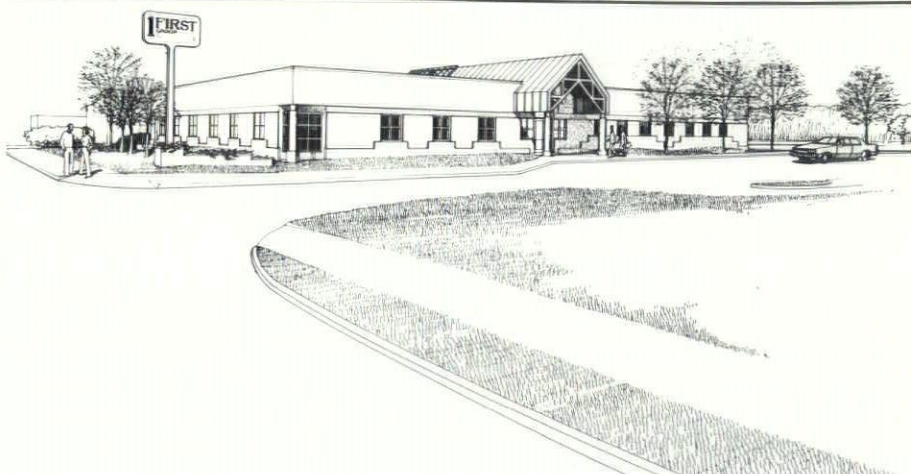
Soon to be completed is the Residential Care Facility for Pottawattamie County. Designed by Robert H. Burgin and Associates, Inc. the facility in Dubuque will be home to 15 mentally handicapped residents, both men and women. The design groups service areas such as the kitchen, laundry, storeroom and control center at the end of a common

area to be called "the great room." Bedrooms will open directly into this space and be in full view of the staff. The exterior of the \$300,000 project is carefully crafted to be compatible with structures in the surrounding historical Haymarket Square and Victorian Row neighborhoods.



Retail Strip Remodeling

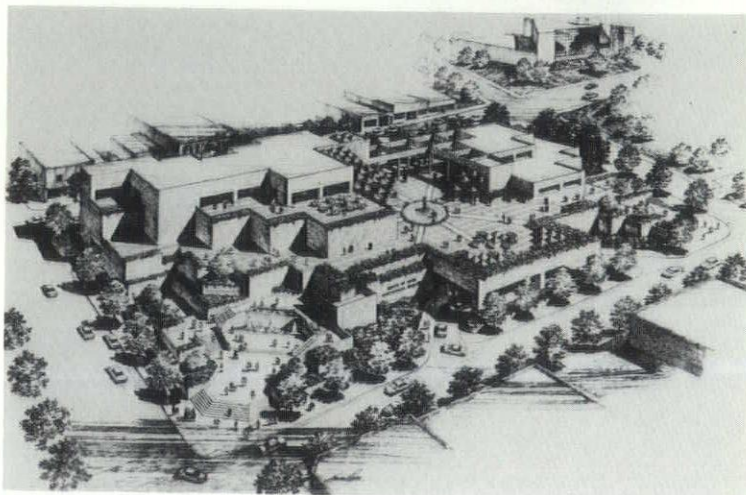
Cityscape Design has completed plans for the renovation of a former fast food restaurant facility into commercial office space. The change of use prompted a change in image, which was accomplished by application of exterior stucco, the addition of large windows and a monumental entry. The truss and columns at the entry continue to the interior, skylit atrium and are emphasized by bold, rich colors. The 8500 sq. ft. renovation will cost \$375,000.00, providing space for First Realty and First Guaranty Insurance.



State of Iowa Historical Building

Brown Healey Bock, Cedar Rapids, are the architects for the new State of Iowa Historical Building in Des Moines. The 185,000 square foot building is to be constructed from alternating bands of rough and honed Carnelian granite with a slight rose cast. The facility, which is 50% earth sheltered, is to be located in the block just west of the State Capitol. The main entrance will be set back from Locust Street, where a green strip has been proposed for both sides of the street from the Capitol to the river. The structure features landscaped, tiered rooftop terraces, which divide

the library and museum sections at Level 2 and 3. Serving as a roof for the major exhibition spaces below, these terraces will provide outdoor exhibition areas for landscaping and sculpture. A large terrace skylight will allow natural light to filter through to the main entrance below, and a grand stairway will proceed from Level 1 to Level 3. Foundation work is to begin in early 1985, with completion planned for 1987.



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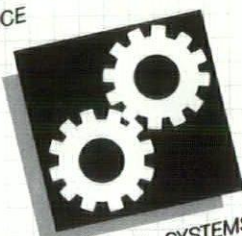


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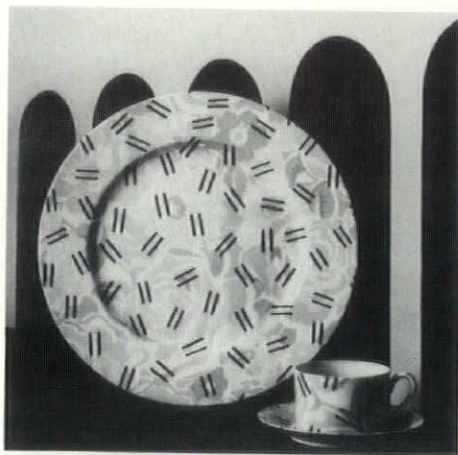


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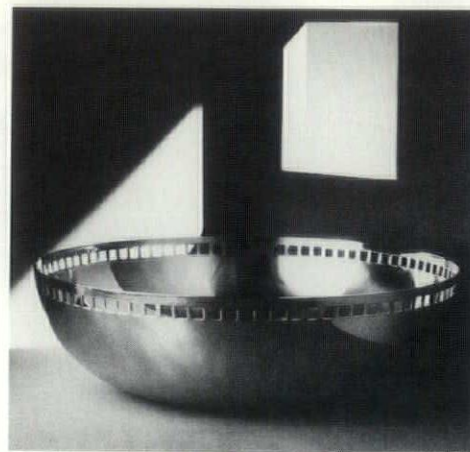
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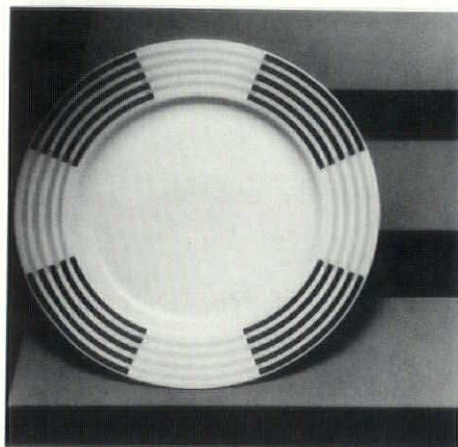


Robert Venturi's porcelain buffet plate, cup and saucer, "Grandmother"

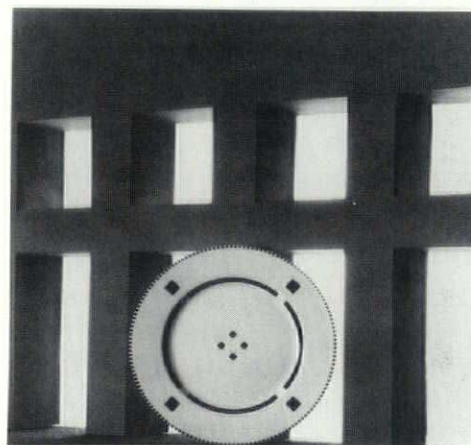


Richard Meier's 10-inch silverplate bowl, "King Richard"

Richard Meier's 12-inch porcelain buffet plate, "Anna"



Gwathmey Siegel's 12-inch buffet plate, "Tuxedo"



This fall, design entrepreneurs Nan Swid and Addie Powell launched themselves and a roster of this decade's most definitive architects headlong into the \$6.5 billion tabletop industry. Conceived in 1983 as an opportunity to "reestablish the historical precedence for architects and designers to influence the environment from the spoon to the city," the 58 piece inaugural collection introduces china, silver and crystal carrying the signatures of architects Richard Meier, Charles Gwathmey and Robert Siegel, Robert Venturi, Robert A.M. Stern, Stanley Tigerman, Arata Isozaki and Laurinda Spear.

With a business background nurtured at Knoll International, Swid Powell has entered into a sophisticated and very competitive marketplace with a determination

to ensure design quality and production excellence. Glass is made by Reidel in Austria, porcelain is produced in Japan. Hollow ware is manufactured by Lunt Silversmiths in Massachusetts. Munari in Vicenza, Italy creates the silver candlesticks. Though certainly targeted as part of an "upscale tabletop" market, Swid Powell insist their pieces are not intended as museum curios. Indeed, the architects have provided all designs on the basis of royalties from sales and are entrusting their reputations to Swid Powell's commitment to doing things right.

Already stimulated by success with initial introductions at some of the country's most prestigious stores (Macy's, Bloomingdales, Marshall Field, and Nieman Marcus among them) new collections are

planned twice yearly. Recent work by Frank Gehrey, Andre Putnam, Steven Hall and Leslie Enders investigates new forms and color ideas.

Without delving deeply into the difficult question of whether designers will soon shape all (and too much) of our environment, this venture promises expanding and intriguing future developments. Provided "reams of drawings" illustrating a range of objects that extend from wall switch plates to picture frames, Swid Powell has positioned itself for calculated and consistent growth that will respond to an increasingly discriminating public. At the very least they will provide the design community with an interesting game of mix and match trying to relate individual architectural style with stylish tabletop product. Kirk Von Blunck



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AIA DESIGN AWARDS

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REVIEW OF IOWA ARCHITECTURE

The AIA Design Awards program represents a great deal more than a frenetic half day jury critique, a blitz of slides, a test of presentation skills, architectural rhetoric, and cryptic debate. It is consistently a testament to architects' best efforts to create, construct and control a design process while being battered by the many powerful forces that operate in architectural projects. The awards are a recognition of hundreds of hours of drawing and coordination of a thousand details. Most important, these awards signify a successful collaboration between architect and client, between strong personalities and fragile egos, between those who draw and those who build from those drawings.

Given the public's growing enthusiasm for architecture and design in a larger context, the awards program, whatever its imperfections, has gained new significance. Since a relatively small body of work is singled out for professional examination and admiration, it is inevitable that these selections will have a strong influence on the public's (and architects') perception of design quality.

With these thoughts in mind, the IOWA ARCHITECT presents on the following 18 pages four projects cited for design excellence in the 1984 Iowa AIA design awards competition. Having emerged from over 60 submissions, we applaud the commitment to excellence these buildings, and those involved, represent.

Kirk von Blunck

J U R O R S

John Morris Dixon

John Morris Dixon has been Editor of Progressive Architecture since 1972. He worked in two New York architectural firms before joining P/A in 1960. After advancing from assistant editor to senior editor at P/A, he accepted a post as senior editor at Architectural Forum in 1965, remaining there through 1971.

Dixon has been a member of the AIA's national Committee on design for several years and served as its chairman in 1983. He has served on awards juries for numerous AIA component organizations and on the national jury for Institute Honors in 1983.

William Pedersen

William Pedersen is Executive Vice President, Principal and Partner-in-Charge of Design, Kohn Pedersen Fox Associates, New York.

Pedersen has been a designer at Leonard Parker, Architect; Pietro Belluschi, Architect; Eduardo Catalano, Architect; LM. Pei & Partners; and John Carl Warnecke & Associates before the formation in 1976 of Kohn Pedersen Fox Associates.

In addition to directing the design of several major buildings, 1984 AIA Award Winner 333 Wacker Drive in Chicago among them, he has lectured and juried throughout the country and held teaching positions.

Steven Izenour

Steven Izenour is a Senior Associate in the firm of Venturi Rauch and Scott Brown, Philadelphia. In addition to architectural and urban design, he is responsible for directing the firm's work in theater and audio-visual facilities, exhibition and graphic design.

He has co-authored two books, many articles, and carried out several major original research projects, as well as numerous lectures and teaching positions.

ENTRANCE TO LOBBY ADDITION

Brooks, Borg and Skiles, Architects-Engineers
Des Moines, Iowa

JURY COMMENTS

The jury admired the direct and "gusty" solution to the functional problem presented. The way the addition echoes the form of the original structure was considered very effective, as was the use of materials that either appeared in the original building or were sympathetic to it. Visually, the addition complements the main volume fully, underlining its formal strength, but making the whole complex look more hospitable, while making it more hospitable functionally.

Veterans Memorial Auditorium—it's been labeled the world's largest two car garage. Indeed, if one could imagine adding anything to the building it might be a giant basketball hoop and backboard affixed to its gabled end. At least then people might, to a better degree, perceive the enormous scale of the building. But, since it was first constructed, the building has remained rather scaleless and unadorned, expressing its mass simply and straight forwardly. It was a building designed by committee.

The City of Des Moines, after putting up with years of congestion, caused by lines of people waiting to buy tickets, finally decided to expand the lobby entrance. They asked the firm of Brooks Borg and Skiles to solve this problem and also come up with a solution to replace extensive areas of concrete plaza and sidewalks that were in a state of disrepair. The lobby addition and plaza replacement were to be part of an overall effort to renovate and improve the appearance of the auditorium.

The architects responded by presenting a design solution which respected the basic strengths of the original design, namely, its proportion and symmetry. The proportion of the new entrance lobby relates directly, in height and width, to the existing auditorium. Also, to further strengthen the relationship the architects faced the exterior walls of the new addition with Mankato Stone, which matches the horizontal banding of the original building. The extensive use of this stone at the new entrance serves to reinforce the original stone expression, which was weak to begin with.

The gable ends of the new entrance are

mostly of glass, as is the roof. This effectively provides natural light into the lobby space and also enlarges its visual spaciousness. Although this deviates from the design of the original building, it is good that the architects did not take the duplication of form too literally.

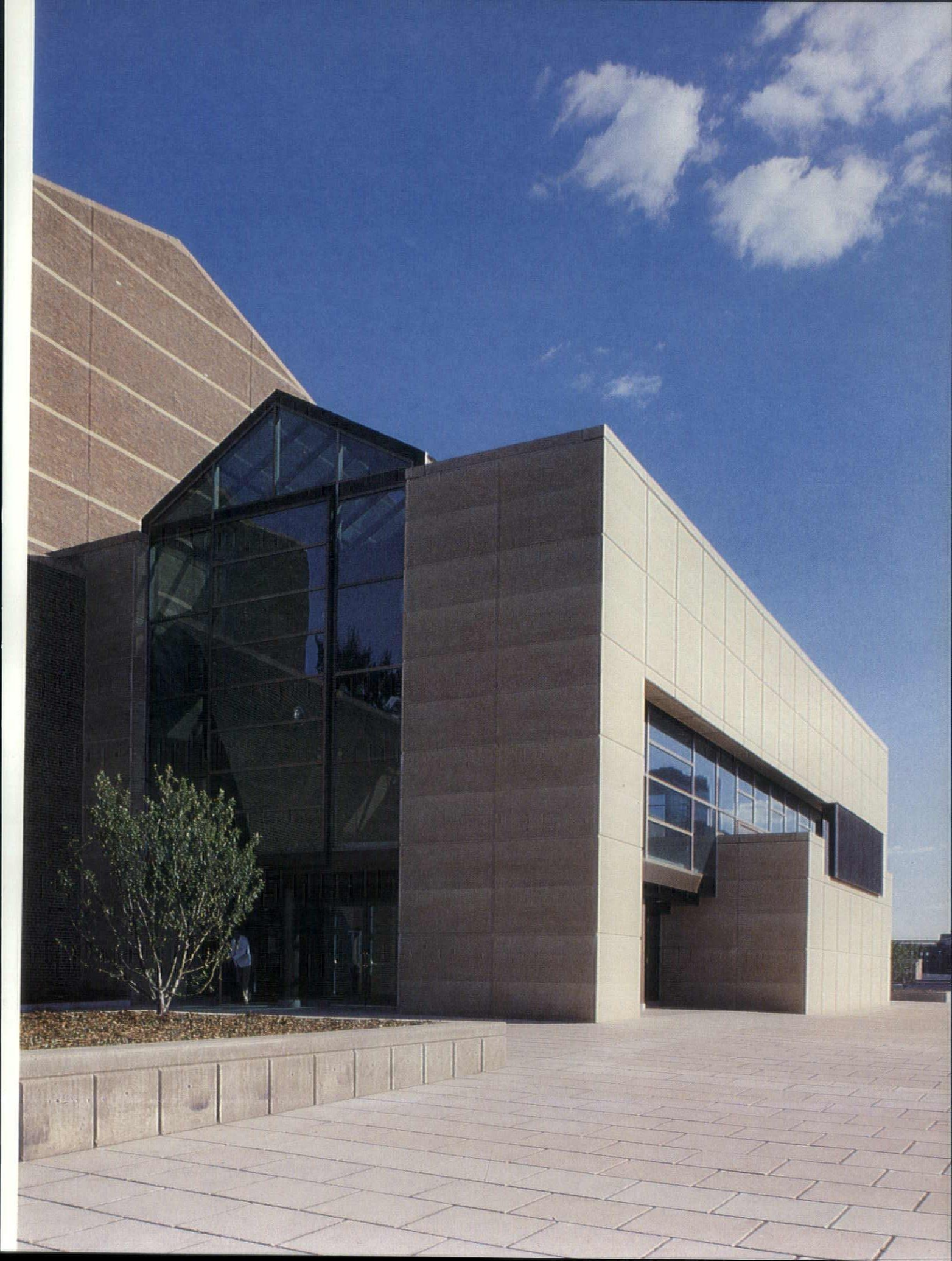
The interior of the new lobby is appropriately finished with green terrazzo flooring to match the existing, more Mankato Stone to enhance the transition from the outside to the inside, pink marble to match that used in the original lobby, and gypsum board ceilings and soffits painted green to complement the pink marble. The ticket office is relocated to allow lines to back up into the original lobby without blocking access to and from the auditorium, another flaw in the original building design.

The structure is reinforced concrete and steel. The addition is heated by hot water perimeter radiation and an air system which also provides the cooling. The air system has 100% outside air capability. A second air system exhausts hot air from the addition or recirculates it as required.

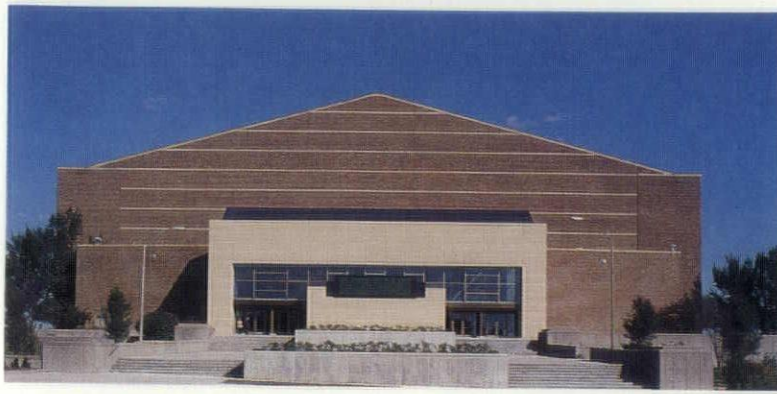
The excessive amount of paved surface in the plaza area was reduced considerably. The architects introduced planters and grassy areas in conjunction with precast concrete pavers of two colors to break down the scale and introduce texture.

A Des Moines architect, after viewing the recent addition, referred to the whole as "Papa Bear and Baby Bear". But how appropriate that statement is, for the original building is indeed a bear of a building, and clearly the new entrance is its offspring.

WILLIAM ANDERSON







Owner

City of Des Moines

Architect

Brooks Borg and Skiles,
Architects-Engineers

Project Architect

Robert Mathieu

General Contractor

King-Bole, Inc.

Mechanical

Waldinger Corporation

Electrical

Marquis Electrical
Contractors, Inc.

Skylights

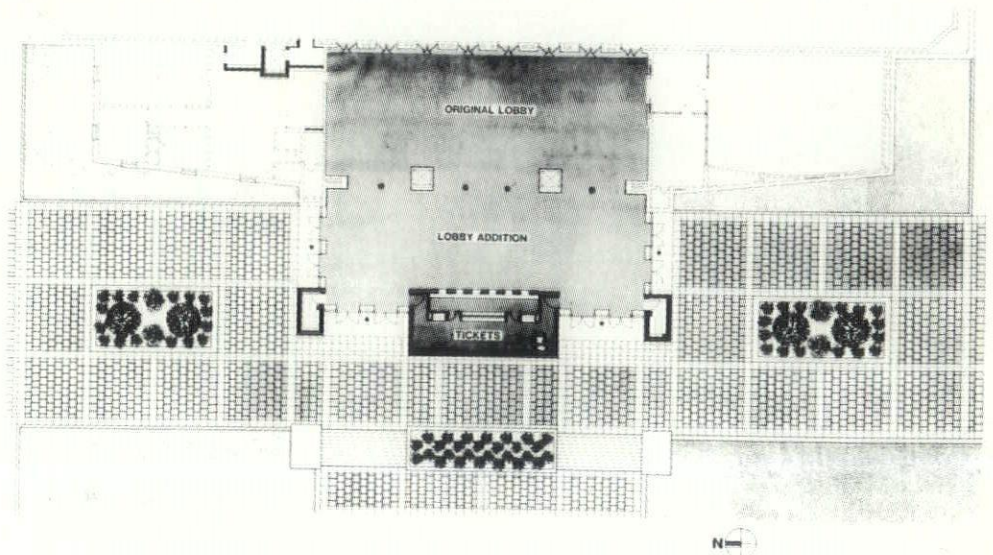
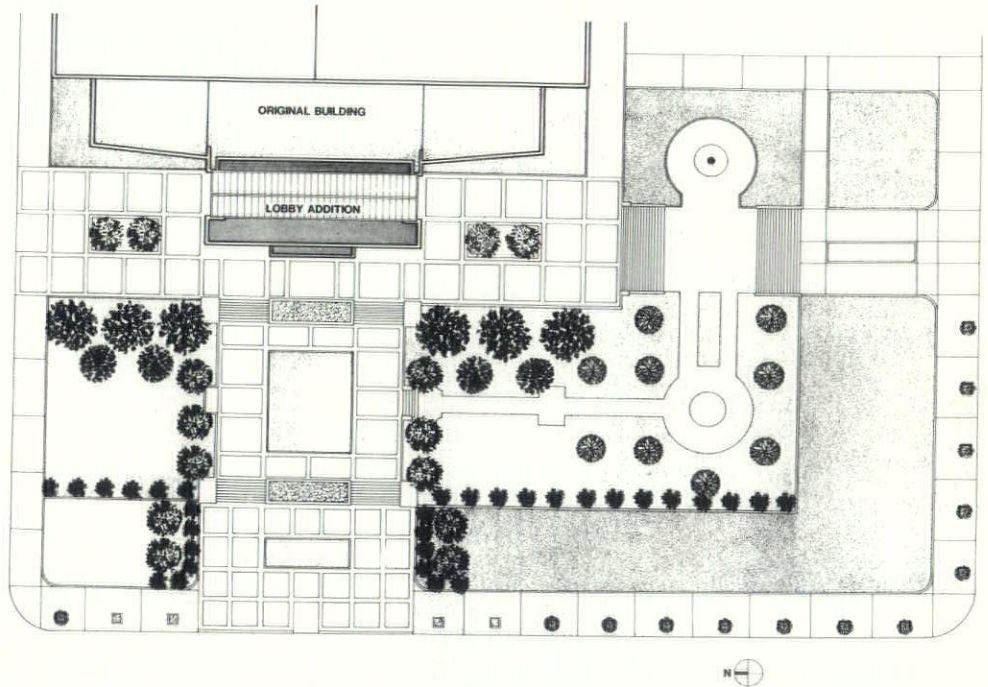
David Bear, Inc.

Gross Area of New Addition

3,172 sq. ft.

Photography

Assassi





WILLIAMS RESIDENCE

Brooks, Borg and Skiles, Architects-Engineers
Des Moines, Iowa

JURY COMMENTS

The house impressed the jury for the way it captures the essence of Japanese houses, without resorting to literal imitation or neglecting to provide for modern American patterns of living. Departures from tradition — as in the clerestories inserted in the roof and the insertion of a modern, open kitchen — were done without violating the original spirit. The jury particularly appreciated the consistency and quality of wood detailing, which recalled Japanese prototypes, but used simpler and larger-scaled elements to correspond to American construction and customs. Where more literal Japanese devices appear, as in the tokonoma, the refinement of design appeared comparable to the best contemporary Japanese examples.

A house that borrows so strongly from the distant Japanese culture is bound to raise serious questions of intent and appropriateness. And given America's current, and to some annoying, penchant for Japanese autos, transistors and computers it might foreseeably engender occasional "enough is enough" hurrumphs.

What the Williams' house in Oskaloosa most importantly borrows, however, is not traditional wood details, methods of construction, or plan configurations based on tatami mats. It is, after all, a house that is required to respond to American lifestyles in a typically conservative midwestern town. Instead, it represents a concept and feeling described by the Japanese aesthetic term "shibui", a word sadly without parallel in current western language.

Shibui, to quote a recent discussion of Japan's special attitude toward style, simply means "astringent, but pleasantly so like persimmon or a lemon." By extension *shibui* is sober but elegant, plain but distinctive. The dictionary gives one final definition: "severe good taste," whether evidenced in dress, house or garden — the kind of celebrated good taste we at once consider quiet and distinctive.

The Japanese perception of beauty can also be seen in the concepts of *wabi* (simple quietude) and *sabi* (elegant simplicity). Both terms suggest a modesty and appreciation of space and its relationship to nature not altogether different than the "less is more" philosophy that inspired modern Western architects.

It was to this rather encompassing attitude that the Williams' residence aspired, and it seems entirely appropriate for a couple who value the tranquility of

nature and possess a remarkable appreciation for details and quality. Their house is a studied effort to make a very complex plan simple and, once having done that, to invest simple architectural spaces with rich experiences of detail color, texture and ever changing light. Consistency was ultimately more important than direct replication of elements. The idea more sustaining than authenticity.

The Williams' entered with no preconceptions to build a Japanese house. Instead, they had established rather straightforward goals for a one-level residence for retirement that would reflect their changing space needs and would facilitate their frequent entertaining and the welcomed visits from children and grandchildren. The plan, in fact, was largely composed before any discussion of a Japanese design ethic arose. It was an almost passing observation of how the ordered plan geometry suggested Japanese designs that launched the commitment to understanding and assimilating these design principles.

With very little manipulation from the earliest schematics, the residence is organized by the 3' x 6' tatami planning module. Circulation is clear and direct from the formal entry to the social, private and service areas of the house. As in traditional Japanese building, the timber frame construction allows a step-like hierarchy of spaces. High ceilinged space denotes the social areas of the house, which further open to a continuous wood veranda to the south. Glass walls at the exterior and translucent screens at the interior create an illusion of depth while preserving continuity with outdoor spaces. Splendid views, often through several layers, are framed into and from





Owner

Mr. and Mrs. C.A. Williams, Jr.

Architect

Brooks Borg and Skiles

Architects-Engineers

Design Team

Paul Skiles

Kirk von Blunck

Jerry Vande Krol

Photography

Assassi

General Contractor

Mayo Grubb Construction

Millwork

Tony Lisac Construction

Landscaping

Heard Gardens

each interior space. Studied placement of both clear and translucent exterior glass panels results in dramatic and constantly shifting patterns of light on interior surfaces. Closeness to nature, and by extension the four seasons, was the ultimate goal.

While privacy was also a major consideration, views were maintained that recognized the singular qualities of this ½ acre wooded preserve. Since the site is actually very small (it is a portion of

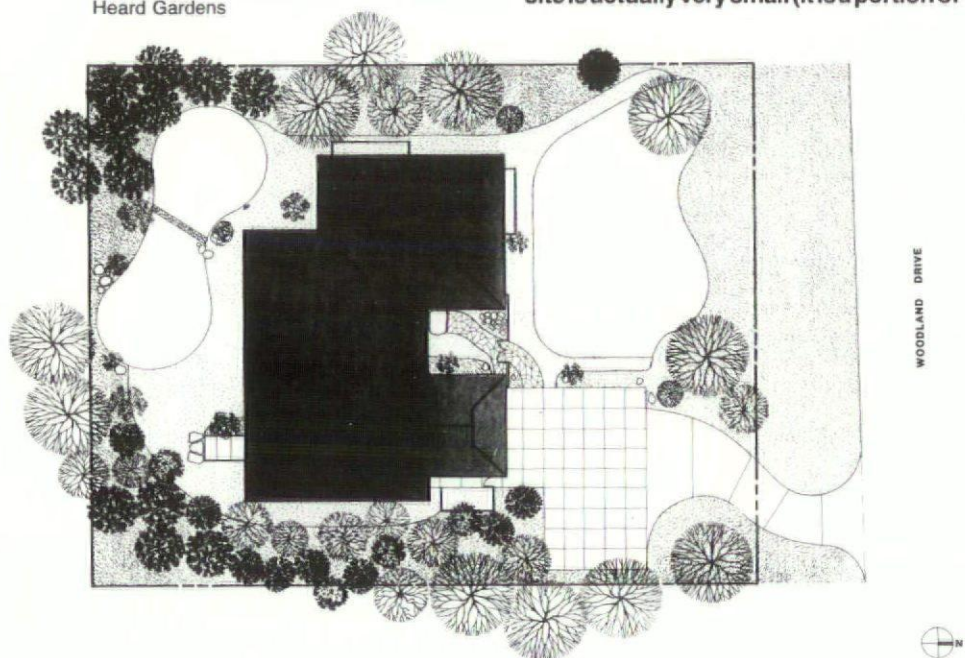
a bird sanctuary planted 20 years ago by Bill Heard), special effort was made to take advantage of adjacent, existing growth. Privacy at the entry is provided by judiciously placed exterior wood panels that also establish intimate courtyards. Once inside, broad views are opened up to the more visually protected landscape to the east, south and west.

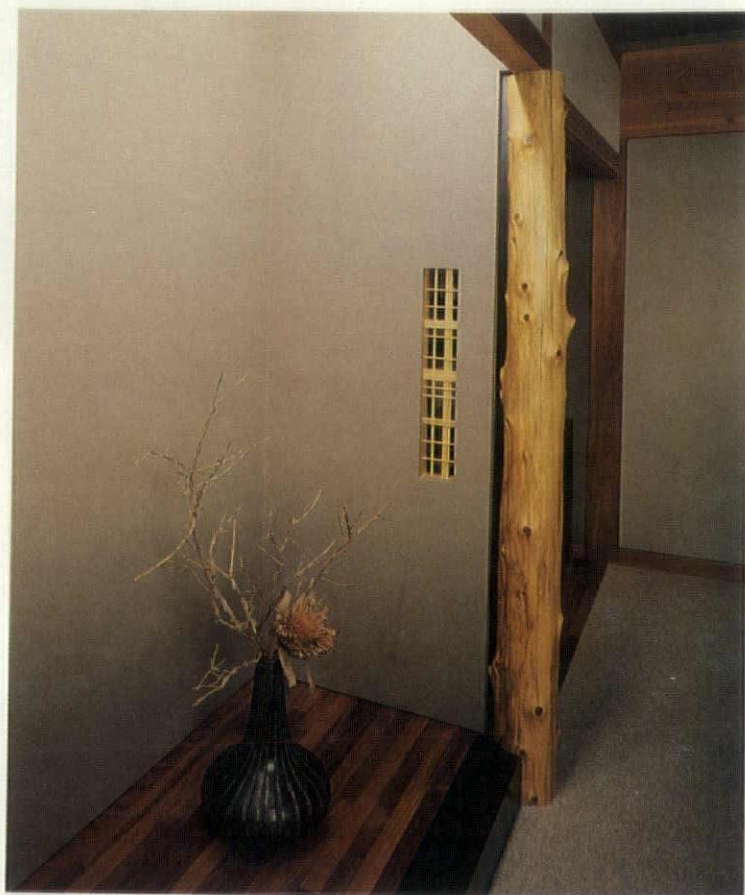
Extensive use is made of rock and stone to provide textural contrast with a wide selection of plant material. Each element, from the "simulated sea" of crushed granite to placement of important rock forms, was designed in concert with room interiors. The gardens themselves are exemplary of the constant collaboration between the architects and landscape designer and the intimate, informed involvement of the owners.

The majority of construction is accomplished using post and beam construction. Complex wood joinery was utilized at all structural connections to minimize mechanical fasteners. Simple wood stud framing with gypsum board finish infills peripheral living spaces.

Cedar is extensively employed for structural members, finish ceilings, wall finishes in baths, interior trim, decking and for exterior trim surrounding portland cement plaster planes. The grid and planning module established in response to the owners' Japanese interests are consistently repeated in the ash framed sliding screens, tables, lighting, storage units and furnishings, while architect designed tables and bed frames reintroduce at a smaller scale the detailing of the post and beam construction.

The demands of contemporary lifestyles have prompted an endless search for emotional, if not physical, escapes. That this house has sought to employ traditional Japanese principles fulfill the owners' coincident love of nature and desire for a tranquil, revitalizing living experience is testimony to the role architecture can and should serve in that search.







ASHWORTH POOL AND BATHHOUSE

*Bussard/Dikis Associates, Ltd.
Des Moines, Iowa*

In 1924, Charles and James T. Ashworth donated to the city of Des Moines land to serve as a city park. In 1926, on part of this land, the city constructed a pool and bathhouse "to their memory". The pool and bathhouse were an impressive facility with sand beaches and several multi-tiered fountains. A large carved stone plaque featuring wagons crossing the Iowa prairie was located at the entrance to the bathhouse and described the Ashworth's generous gift.

The pool and bathhouse remained open until 1982. (The fountains were removed just a few years after it opened for safety reasons.) It was closed because of structural problems, water leakage, and the cost of operation and maintenance. In 1982, a city bond issue was passed funding construction of a new pool and bathhouse. Bussard/Dikis Associates was hired to design the bathhouse, while Terry A. Shuck Structural Engineers was hired to design the deck areas, pool and associated pool equipment.

The site for the new pool and bathhouse is the same as the original structure, part of Ashworth Park located among heavily wooded rolling hills. The hill above the pool consists of clay, sand and shale which had sluffed numerous times during the life of the original pool.

In order to minimize any future movement of the hillside, it was decided to locate the new pool in the excavation of the existing pool and avoid any further cutting into the hillside. The eastern pool edge would, therefore, not be changed; however, the pool could move further west.

The new facilities had to be constructed between the existing hill and the existing drive and parking area. This, along with

R. ALLAN OBERLANDER,

JURY COMMENTS

The jury was impressed with the bold, simple architectural forms, enhanced by surface color. The use of the glazed brick was particularly effective. We welcomed the establishment, through composition and color, of a dignity befitting a public facility, without pretentiousness. We were less impressed with the relationship of the building plan to the pool plan and with the severity of the dressing areas, but understood that factors beyond the architect's control were involved.

Owner

City of Des Moines
Park and Recreation Department

Architect

Bussard/Dikis Associates, Ltd.

Project Manager

David A. Duimstra

Design Team

R. Allan Oberlander
William M. Dikis
Rod Kruse

Structural Engineer

Terry A. Shuck Structural
Engineers, Inc.

**Mechanical/Electrical
Engineer**

Frank Pulley Associates

General Contractor

Vawter and Walter, Inc.

Mechanical Contractor

Waldinger Corporation

Electrical Contractor

Des Moines Lighting

Precast Concrete

St. Regis Corporation

Hollow Metal and Hardware

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Toilet Partitions

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Louvers

Johnson Specialty Sales

Paint

Color Inc.

Photography

Assassi



the existing topography, forced the building into a very long and narrow configuration.

The program requirements as set forth by the city were very minimal. They included a basket area which also serves as the ticket counter, men's and women's changing areas, men's and women's showers and toilet facilities, a pool manager's office, first aid room, staff room, and pool equipment room.

In addition to these physical spaces, the bathhouse was required to be low maintenance and durable. Natural ventilation of the changing and shower areas was important, and, if possible, the original stone plaque was to be incorporated with the design.

The city already had several bathhouses, so there was excellent feedback on plan configurations which did and did not work. After numerous "testings" of the plan which the city felt worked best, it was resolved that a functional layout similar to that of several other bathhouses would be used.

Although most other city facilities have the pool equipment incorporated with the bathhouse, it was decided to create a separate building to house the equipment. This provides for a separation of vehicular and pedestrian traffic, it moves the potential danger from a chlorine leak away from the highest-used areas, it allows easy vehicular access on the hilly site, and it creates a sense of enclosure to the north.

The plan is organized around the basket/ticket area as the "hub". Men's and women's showers and changing areas flank the basket area. The symmetrical plan organization is extended from the building to the drop-off area near the street. This extension includes an entrance portico which stands free of the building, signaling entrance to pedestrians approaching on walks parallel to the building. The drop-off area is bounded on the east by the restored medication plaque.

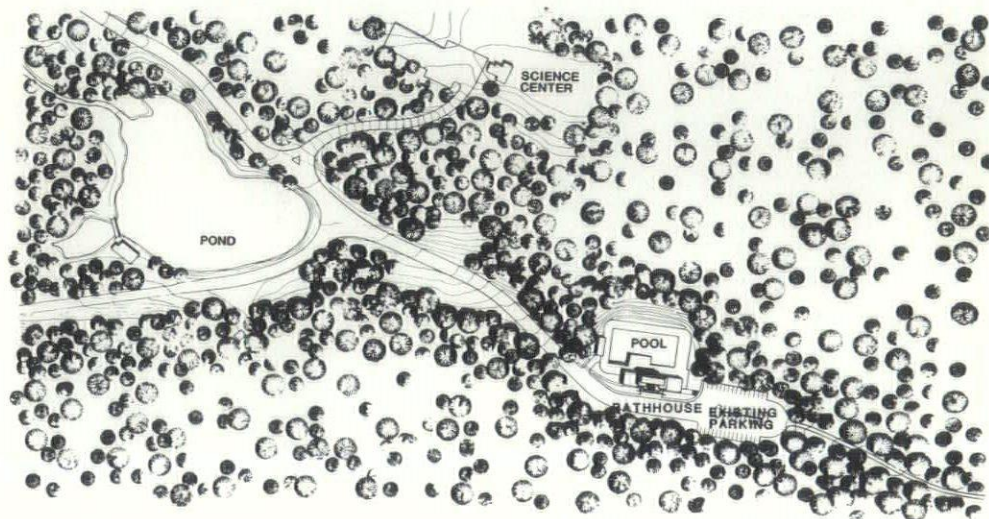
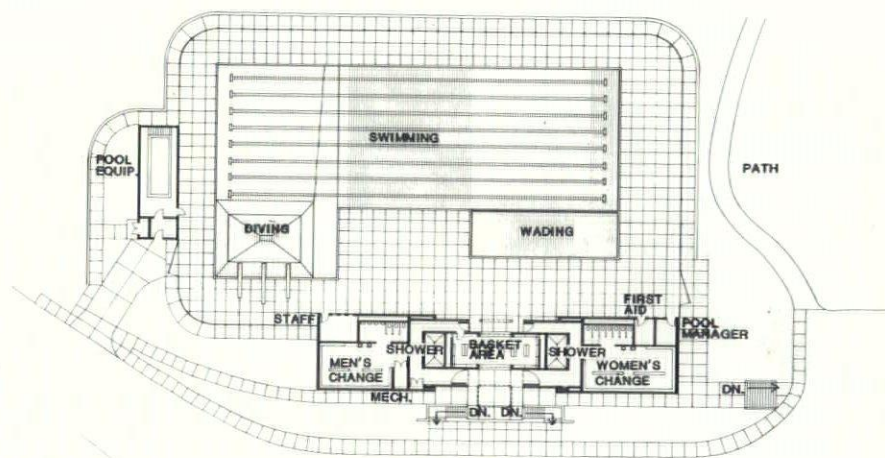
The center of the building is expressed

as a higher volume in order to give it prominence in the heavily wooded area and also to allow breezes to pass through the upper volume drawing air from lower spaces. The stepping of the building height is expressive of the three primary parts of the building: hub, circulation and support areas.

Colors were selected to relate to the site and to water-sport activities. The brown triple brick and the blue and white glazed concrete block share a common green glazed block which offers scale and

interest to the lower walls and brings people to the basket/ticket windows as well as the showers inside (the two points at which all people are required to stop).

Although only having been in operation for one season, the facility has proven to be very functional and delightful recreational spot. Both users and employees have reacted positively to its playful form and colors. It is a building that is both quiet and expressive, blending with its surroundings while maintaining its own identity.





CAPITOL VIEW OFFICE BUILDING

Bussard/Dikis Associates, Ltd.
Des Moines, Iowa

JURY COMMENTS

The jury saw this building as a lesson in how to build on a traditional American commercial street. Whether or not the first floor is used for retail—at least initially—the differentiation in window patterns from floor to floor effectively expresses real differences between lower and upper floors. The brick cornice and patterns of expansion joints on the facades were considered exceptionally good, as were the floor plans. The jury had reservations about the elaboration and asymmetry of the main entrance, and about some of the lobby details, but felt that the logic and refinement of the design as a whole called for recognition.

The Capitol View office building at East Sixth and Locust Streets is at the center of Des Moines' east side redevelopment. The owners, Capitol View Limited Partnership, hired Bussard/Dikis Associates, Ltd. to design a 30,000 square foot speculative office/retail building sensitive to its neighbors yet strong enough to encourage more development in the area.

But for a \$400,000 Urban Development Action Grant, Capitol View would not have been built. The UDAG money allowed the City of Des Moines to make a reduced interest rate construction loan for the project. The City was awarded the money in a competitive process, because the Capitol View project had considerable potential to benefit Des Moines in creating jobs and acting as a catalyst to further east side redevelopment.

Besides the extensive financial proforma information required, the UDAG application dictated City, State, and Federal review of the project's impact on the area's environmental and historic resources. The Planning and Zoning Department and the Iowa Department of Historic Preservation felt that existing buildings on the site could be contributing structures to a potential East Locust commercial historic district. After considerable background data was collected, the city and state agencies were convinced that no prudent and financially feasible way to retain those existing buildings was available. The federal-level Advisory Council on Historic Preservation agreed after review of the collected data. Before the UDAG application could proceed, however, complete documentation of those structures was required for the Historic

American Building Survey (HABS). Bussard/Dikis Associates and the Planning and Zoning Department prepared archival quality photographs, measured drawings, and architectural/historical data on the structures for the HABS documentation.

The extensive documentation of the existing structures on the site may have prompted the design decisions on Capitol View that related it to the existing fabric of low rise commercial building in the area. Capitol View's tri-partite arrangement of base, middle, and top reflect the classical ordering of many nearby structures. Large glazed street level openings recall neighboring display storefronts. The aluminum framing used in all window openings is painted green in reference to turn of the century colorways. Gray Indiana limestone surrounds these openings, adding weight and solidity to the base. Red face brick covers the second and third levels, the cornice corbelled and topped with a limestone coping. Sills and accent blocks of the same stone detail symmetrical window openings on the north and east building faces.

Two building entrances are announced by custom Indiana limestone detailing. The Locust Street entrance is a portico of doubled columns supporting a gable incised with the building date in Roman numerals. Blue-green ceramic tile surrounds double doors and extends the ground plane of the entrance into the public walk. The alley-side entrance is also defined by a stone gable and door surround, with the same blue-green tile inset above the double door.

These entrances are indicators of the interior's simple linear circulation spine.

CAROL J. WATERBECK

Owner
Capitol View Limited Partnership
General Partners:
R.G. Dickson Properties
and Barney and Judy Greenhill

Architect
Bussard/Dikis Associates, Ltd.

Project Manager
Arnold E. Fischer

Design Team
William M. Dikis
William A. Anderson

Structural Engineer
Calhoun-Britson Associates, Inc.

**Mechanical/Electrical
Engineer**
Shive-Hattery Engineers

General Contractor
The Weitz Company, Inc.

Mechanical
A.J. Allen Company

Electrical
Baker Electric

**Hollow Metal and Plastic
Laminate Doors**
Doors, Inc.

Toilet Accessories
Stetson Building Products

Dry Wall and Painting
Allied Construction

Signage
Johnson Specialty Sales

Area
29,600 square feet

Photography
Assassi

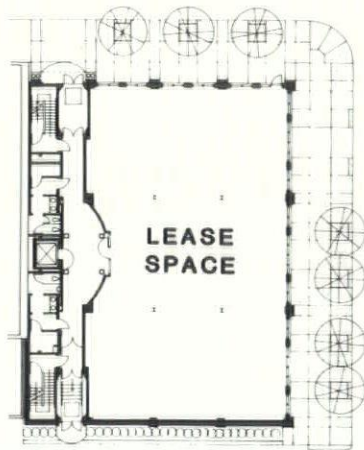
The spine serves the elevator, two fire stairs, toilet facilities, and janitor and mechanical equipment closets which are backed up to a west party wall. Finished in a checkboard of ceramic tile flooring, this corridor provides access on three levels to open, flexible tenant space with maximum exterior exposure. Tenant space flexibility met the owner's requirement, allowing for a variety of size divisions of the rentable area.

Capitol View is reminiscent of vintage east side buildings, yet is thoroughly competitive in today's office rental market. The owners are confident that Capitol View will soon be fully leased, encouraging, as hoped, further redevelopment in the east downtown area of Des Moines.



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No newcomer to corporate aviation, it all started some 30 years ago when Harris' father, Jack purchased his first plane from Elliott, learned to fly and put the airplane to immediate use selling business forms. Later, after proving, with a cabin class airplane, that personalized prospect and customer tours of their manufacturing sites were essential to their marketing goal, Star Forms opted for a jet-prop F90 King Air. Three years of successful utilization and company growth led them to the recent purchase of the larger, faster B200 Super King Air. "Customer reaction to our Beechcraft King Air is very favorable...and that, subtly compliments Star Forms' standard of excellence...and our pilot, Al Moseley, is quite complimentary to the Quality Service Support offered by both Elliott and Beechcraft."

Harris finds a parallel in the operating philosophies of Star Forms and Elliott Beechcraft in that they each offer the "highest quality product and customer service and they each capitalize on personalized attention to attract and retain their customer. When you need personalized attention to General Aviation related matters...talk with Elliott Beechcraft at one of their convenient locations:



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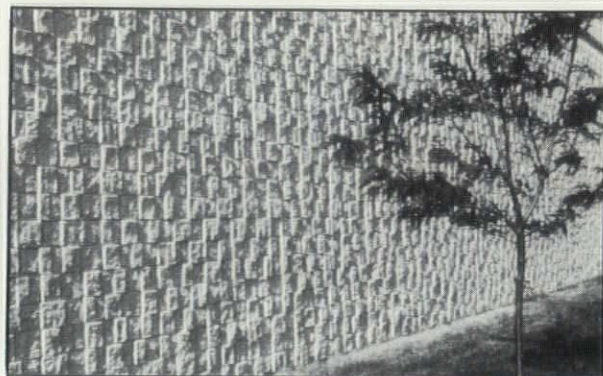
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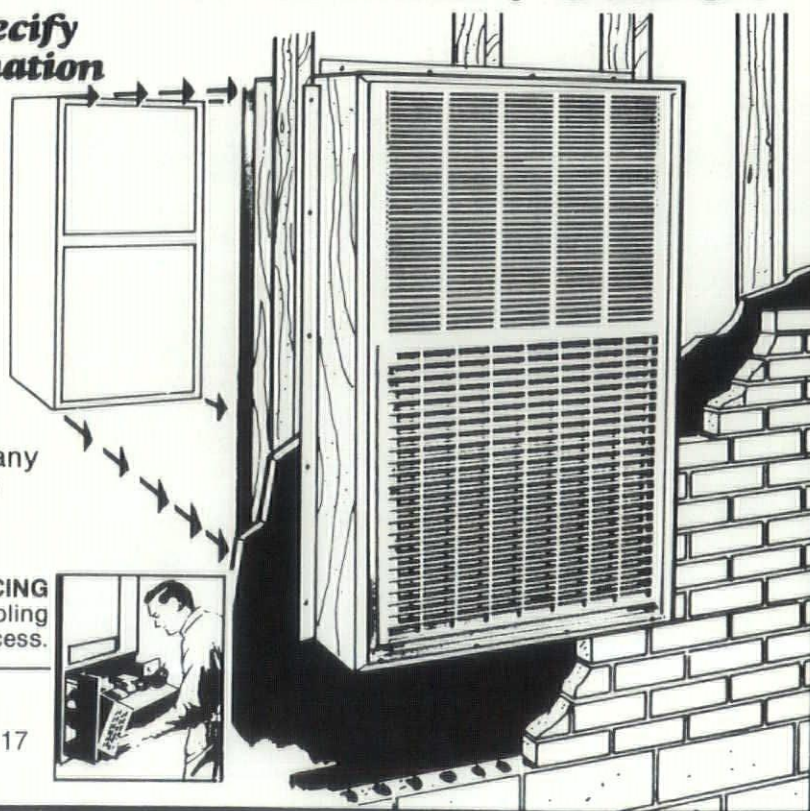
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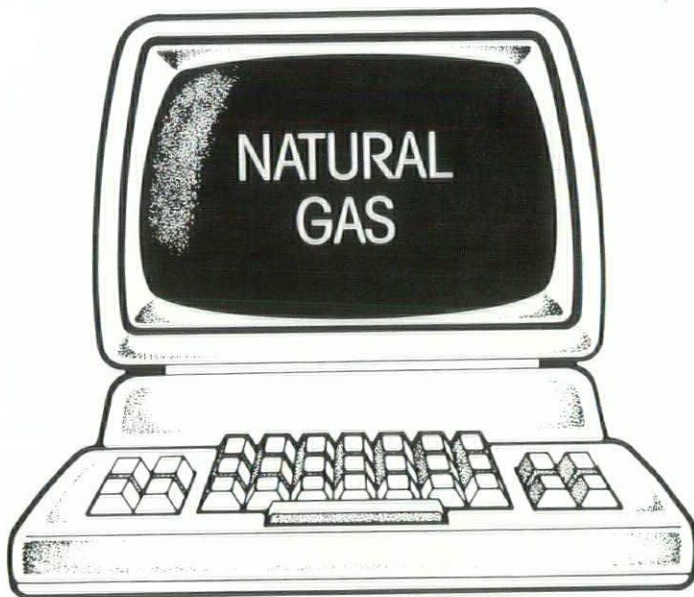
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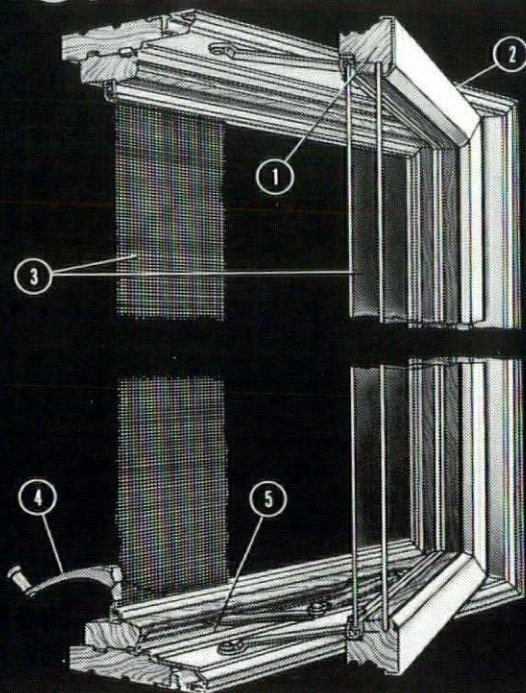
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a single fixture.

The framing projector, rotating 358° around its stem, is capable of projecting images for theatrical and architectural effects. It is equally capable of creating panoramic graphics for both commercial and residential settings. The framing projector can also frame vignettes and fine merchandise with pools of light. It also functions as a single slide projector for the display of art work or environmental graphics.



The Gavilan 16-Line Mobile Computer

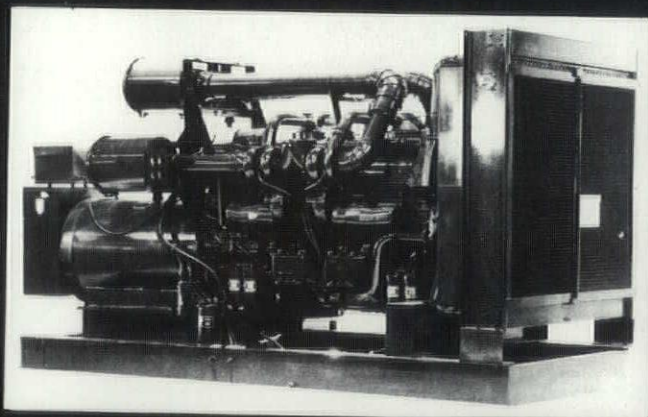
The Gavilan mobile computer is a complete office automation system designed for business professionals who are new to computers. The integrated touch panel, or solid state mouse, shown in this photo enables the user to easily control the cursor for menu item selection and on-screen data manipulation.

The Gavilan mobile computing

system includes a 16-line by 80 character LCD display, a touch panel, a 3½" floppy disk drive, 64 Kbytes of RAM, and a full typewriter-size keyboard and 10-key numeric pad.

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1985 Construction to Equal 1984's Record \$211 Billion

With interest rates starting to turn around, the outlook for the 1985 construction market is more positive now than it was only a few months ago. George A. Christie, chief economist of McGraw-Hill Information Systems Company, predicts that construction contracting in 1985 will equal 1984's anticipated record of \$211 billion. "As interest rates retreat during 1985, the next several quarters are likely to be a replay of 1984, but in reverse, with housing picking up strength in the second half of the year."

During the past two and a half years construction contracting value has increased by more than 50 percent. According to Christie, the present building cycle is now at its midpoint and is showing "the symptoms of midlife crisis. Once the handicap of rising interest rates is removed, some of the earlier momentum that was lost in the summer of 1984 will be restored." Industrial building has the greatest unrealized potential in the nonresidential construction sector. In 1985, industrial construction should

gain an estimated 16 percent and reach 180 million square feet. Public works construction, meanwhile, has reached a new plateau and will be showing minimal change in 1985.

Of all U.S. regions analyzed, the Midwest is expected to have the strongest and most consistent growth in commercial and institutional construction.

Computers Could Dislocate 80% of Architects by Year 2000

By the year 2000 as many as four-fifths of the nation's architects could be "dislocated" as computers automate the production of architectural drawings, product specifications, cost estimates and schedules, according to a recent presentation before the Technology Assessment Board of the U. S. Congress.

Harry Mileaf, Director of Technology for the Sweet's Division of McGraw-Hill Information Systems Company and Chairman of the 4,000-member Coordinating Council for Computers in Construction, told the Board that the accelerated use of

computers for construction design will push the architectural profession toward greater diversification. He said he expects far-reaching changes in the goals and focus of architectural education practice, and urged the profession to intensify its attention to these critical developments.

"Computers in construction will improve the productivity of existing efforts, but will not generate new jobs, as is the case in other industries," Mileaf commented. "Construction design is highly labor-intensive. Producing architectural drawings now accounts for half of all architectural costs for a new building project. Within 15 years, computer-aided design systems will have automated the drawing process to a substantial degree," the Sweet's technology expert noted.

Mileaf cited the key factors spurring the accelerating use of computers in construction: more competitive market pressures, the rapidly growing computerization of the facilities management function in owner offices, and breakthroughs in the

development of artificial intelligence systems.

RIBA International Student Competitions and Prizes

A generation ago, the traditional system of RIBA student prizes, once grand and prestigious, was abandoned and the awards that have been available since have never regained this special kudos, nor has enough real talent been found. In 1982, the RIBA set up a small group under Patrick Hodgkinson's chairmanship to review the situation. They now intend to put a new order of annual prizes for students in RIBA recognized schools, in Britain and overseas, on offer in 1985.

James Stirling, RIBA Gold Medalist and Pritzker Prizewinner, has agreed to devise and assess next year's international competition for the design of a small art gallery. The condition was circulated to schools of architecture in October and the closing date for entries will be May 1985. Prize money for this competition will total £3,250.

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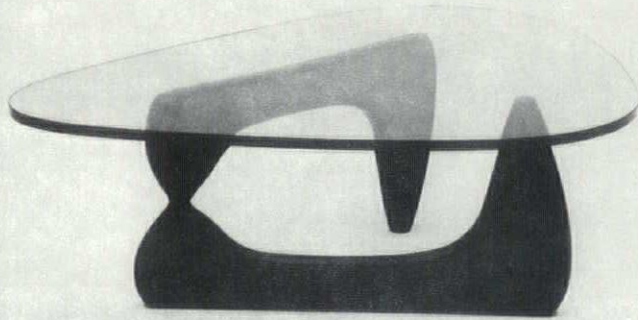
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Isamu Noguchi Table

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users, through the company's network of dealers.

New Energy Code Rules

The Iowa State Commerce Commission has adopted new rules which require the builder or owner of all new structures which are to be heated or cooled by electricity or natural gas, to certify that the structure meets or

exceeds the minimum requirements of the State Building Code Thermal and Lighting Efficiency Standards.

The Commission order took effect April 1, 1984. If you are building a structure that is heated or cooled by electricity that will be completed after April 1, 1984, you must SUBMIT A CERTIFICATE OF COMPLIANCE to Iowa Power before permanent service can be connected.

In an order adopting rules issued January 10, 1984, the Iowa State Commerce Commission has amended the Iowa Administrative Code 250-20 to require utilities to obtain certification of compliance from the owner or builder of new structures before service can be provided. The standards adopted are those promulgated by the Iowa Department of Public Safety under Iowa Administrative Code Section 680-16.800(3) as amended by Section 680-800(4) titled "Model Energy Code" and generally known as the "State Building Code Thermal and Lighting Efficiency Standards." A reference copy of the Code is available in each Iowa Power office for your

convenience. You may order your own copy by sending eight dollars to the: Iowa Chapter, American Institute of Architects, 512 Walnut Street, Des Moines, Iowa 50309.

Avoid Legal Pitfalls

To help members avoid possible legal problems stemming from the use of outdated AIA documents, the Institute will continue to offer its handbook supplement service in 1985.

The service, started in 1969, advises members owning the "Architect's Handbook of Professional Practice" of new or revised contracts, forms and handbook chapters through mailings three or four times a year.

For a fee of \$17.50 the service enables the subscriber to exchange outdated documents for new ones within three months of each mailing. In 1985, the service is expected to send a new design-build series of documents and a new series of bond forms.

For more information, contact: AIA Service Corp. fulfillment division, (202) 626-7334.

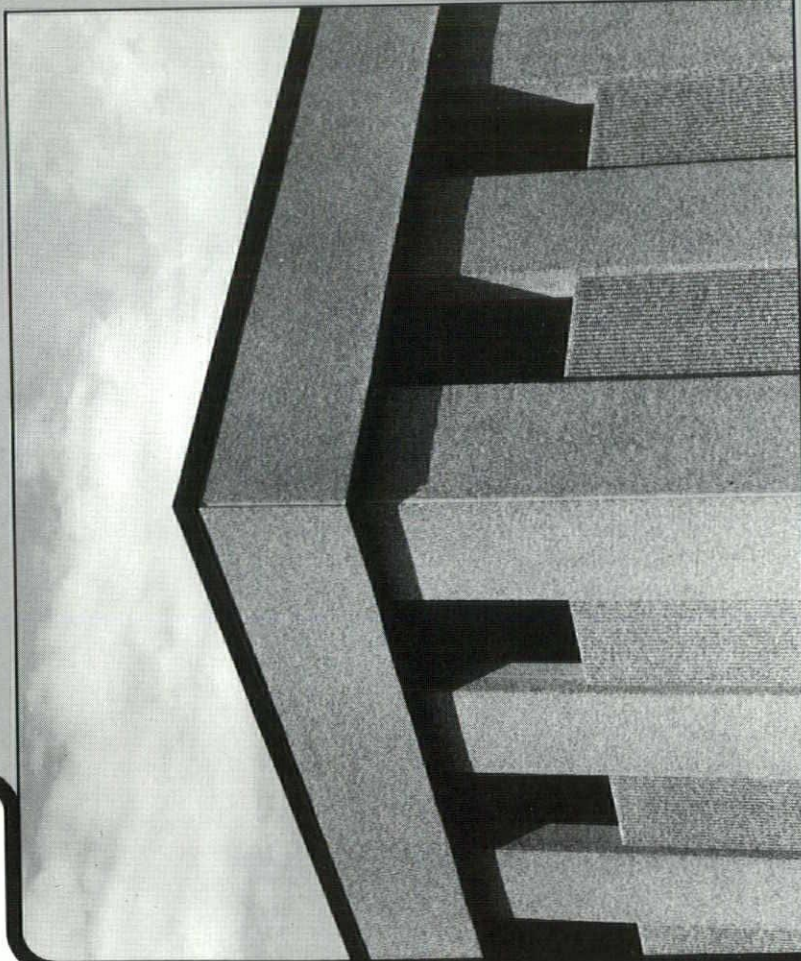
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