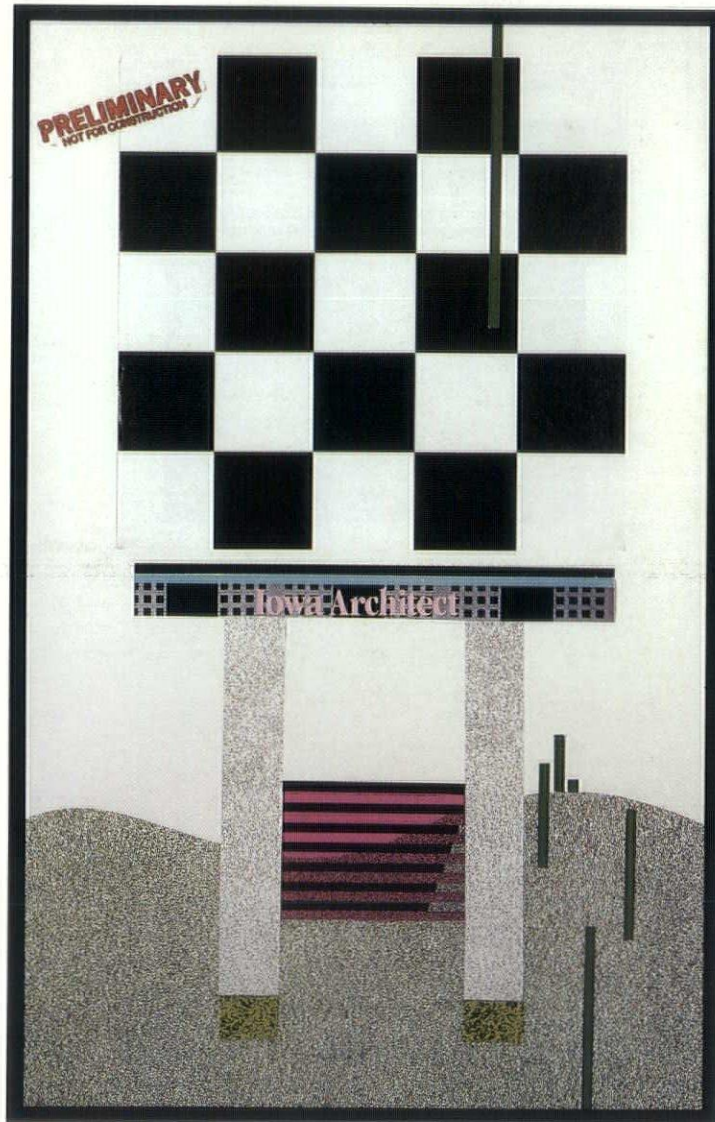


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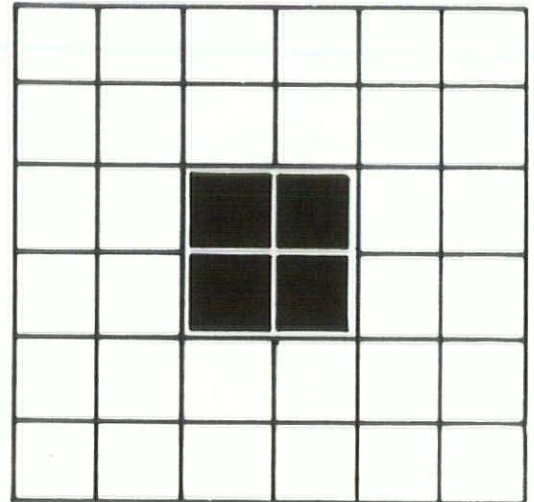
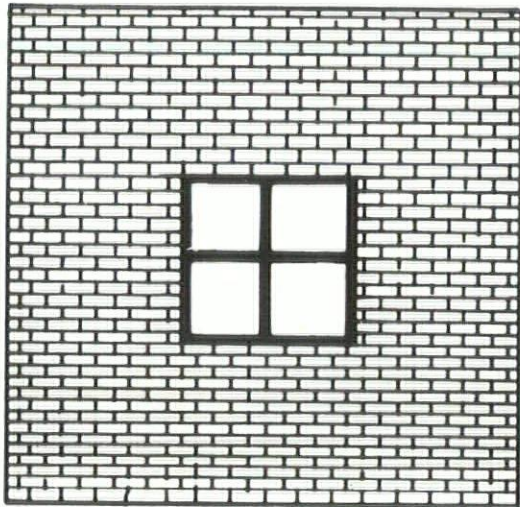


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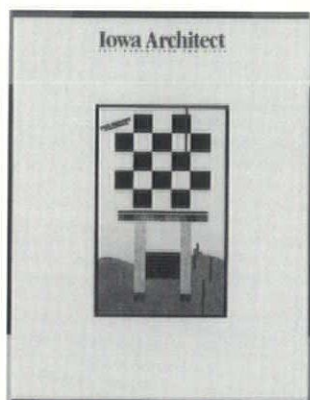
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On the Cover

Daniel Sloan, designer

Shiffler Frey Baldwin Clause Architects

Table Collage, 1985

Iowa Architect fragments

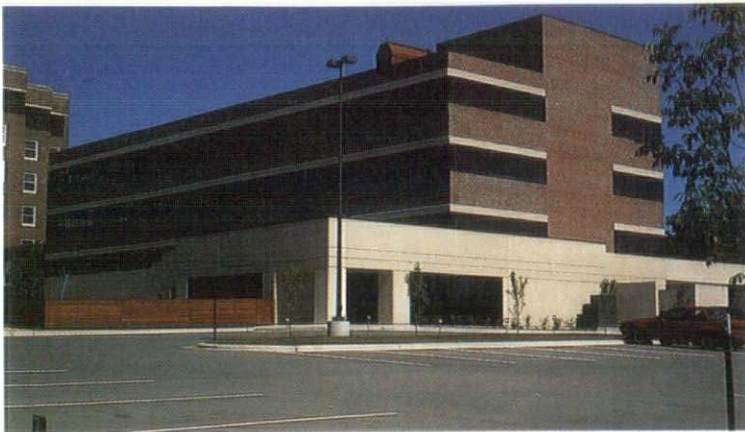
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Mercy Hospital Office Building
Dubuque



Westwinds Office Condominiums
West Des Moines



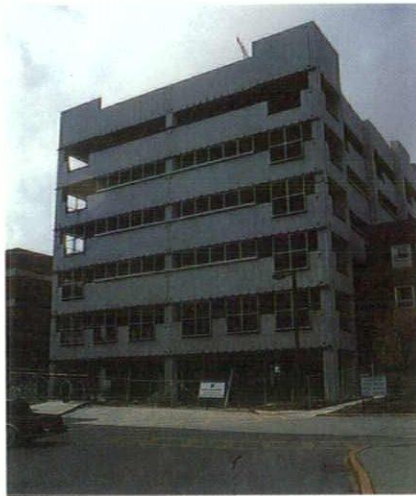
Penn Medical Place
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4th and Grand Parking Garage
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Mercy Hospital Office Building
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Methodist Hospital Office Building
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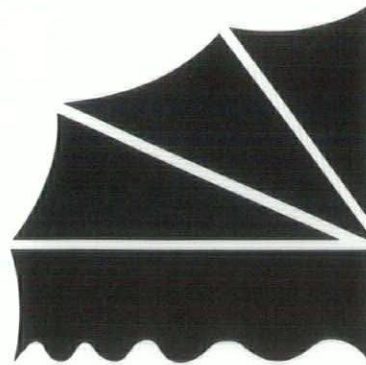
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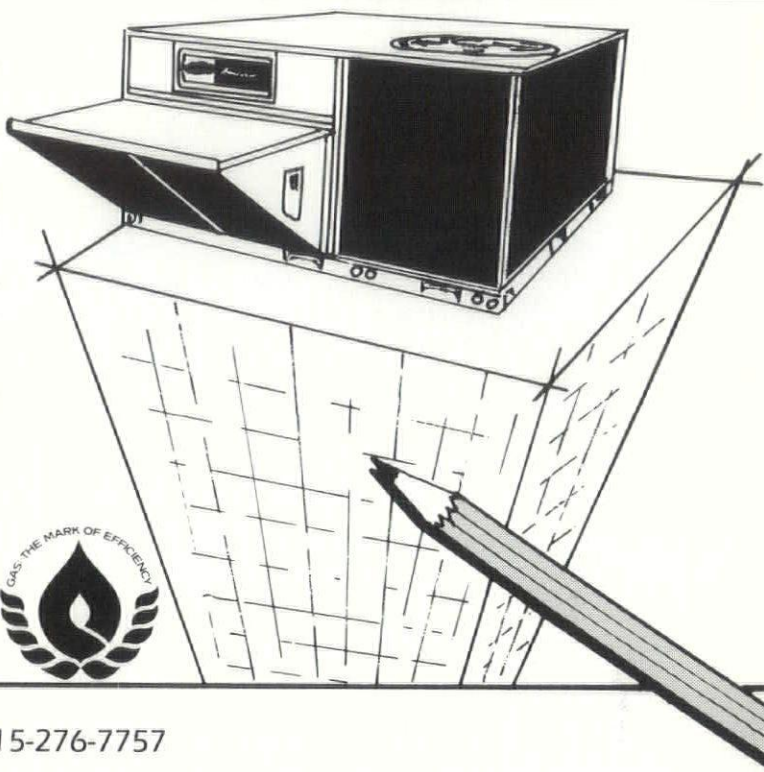
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Portfolio

Medical Mall/Office Complex Mercy Hospital Medical Center Des Moines

Hansen Lind Meyer PC, have designed a freestanding medical mall complex located in Des Moines, Iowa, on a 6-acre site, south of existing Mercy Hospital. Three professional physicians' office buildings, one existing office building and two new, are linked together by a four-story medical mall to make up this complex.

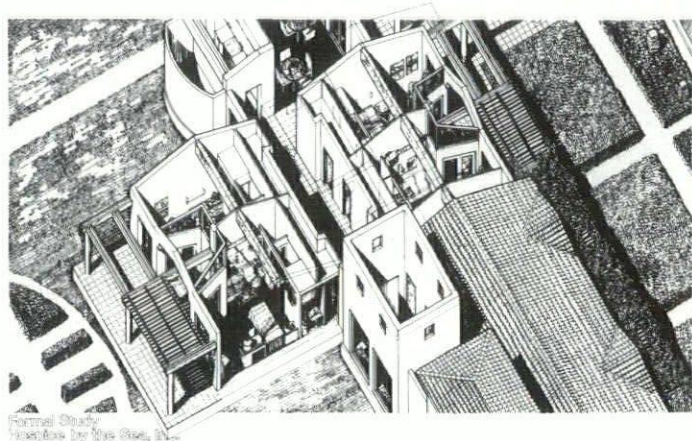
The medical office building to the west is an existing four-story structure. The office structure centered on the mall will be the new four-story Cardiac Institute. A third four-story new medical office building to the east completes the medical mall. To the east of the medical mall/office complex is a five-story parking structure.

The facility, which will be entered from Laurel Street on the south part of the site, has a circular drive with a patient drop-off under a covered canopy centered on the mall. The mall contains approximately 3,000 square feet of hospital-related retail space and 6,500 square feet of open mall. The ground level of the

four-story Cardiac Institute is a 17,160 square foot cardiac rehabilitation unit and elevator core.

Hospice by the Sea

Engelbrecht and Griffin Architects, P.C. has completed the design for Hospice By The Sea, Inc. in Boca Raton, Florida. The 29,000 sq. ft. inpatient facility will be one of six free standing hospices in the country and is intended to be the focus of the hospice movement in the south Florida area. The project is being funded entirely through private donations and construction is expected to commence later this year.



Exterior View
Hospice by the Sea, Inc.



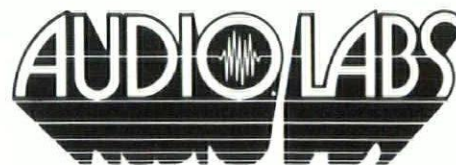
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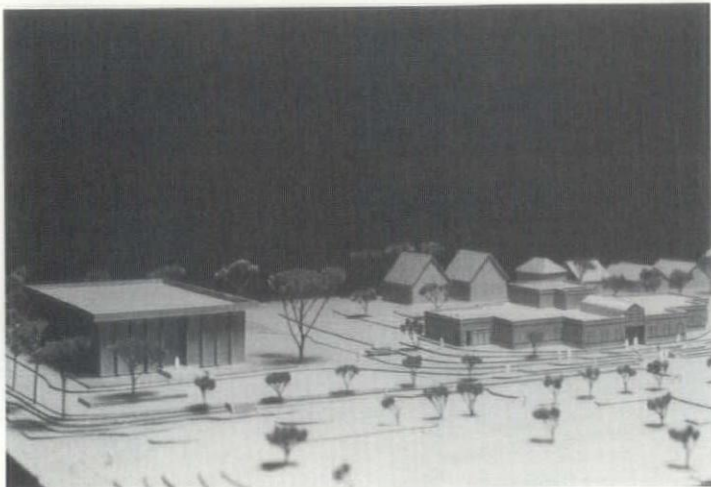


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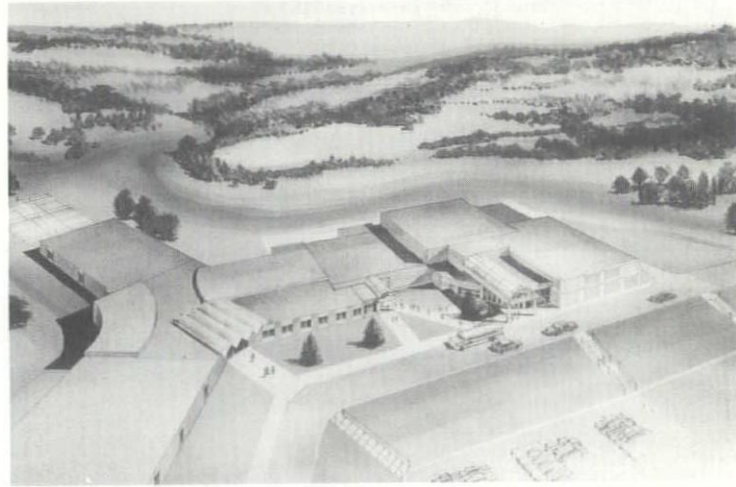
2204 Ingersoll / Des Moines / 288-2216



Grand View College Communication Building

Keeping pace with the rapidly expanding communication industry, Grand View College has commissioned Brooks Borg and Skiles, Architects-Engineers to design a new facility to house their Communication Department. The department, consisting of radio, television, journalism, and photography, is presently scattered throughout campus in a variety of

retrofitted buildings. The design solution is the first step of a master plan designed to create a stronger link between the east and west campus. While relating to the dominant residential character of the neighborhood, the gabled skylight bisecting the north facade recalls the forms of the Danish Renaissance style, upon which the college was founded. The building contains 12,600 square feet and is enclosed by a load bearing masonry shell. It is scheduled to open for classes in the fall of 1987.



Saint Albert Activity Center Council Bluffs

The Saint Albert education system in Council Bluffs, Iowa, is completing a "Growth in Education" campaign, with plans to break ground this fall for construction of a multi-purpose activity center.

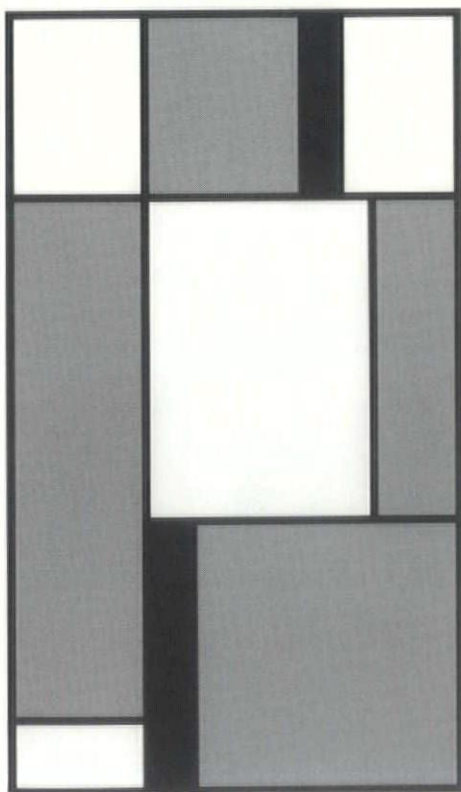
The design includes a wrestling room, a weight room, carpeted lobby and commons area for the students, new restroom facilities, a storage area, and a multi-purpose room

which will be used not only for school activities, but various community functions as well. Robert H. Burgin & Associates, Inc., P.C. of Council Bluffs, Iowa, are the architects for the proposed addition.

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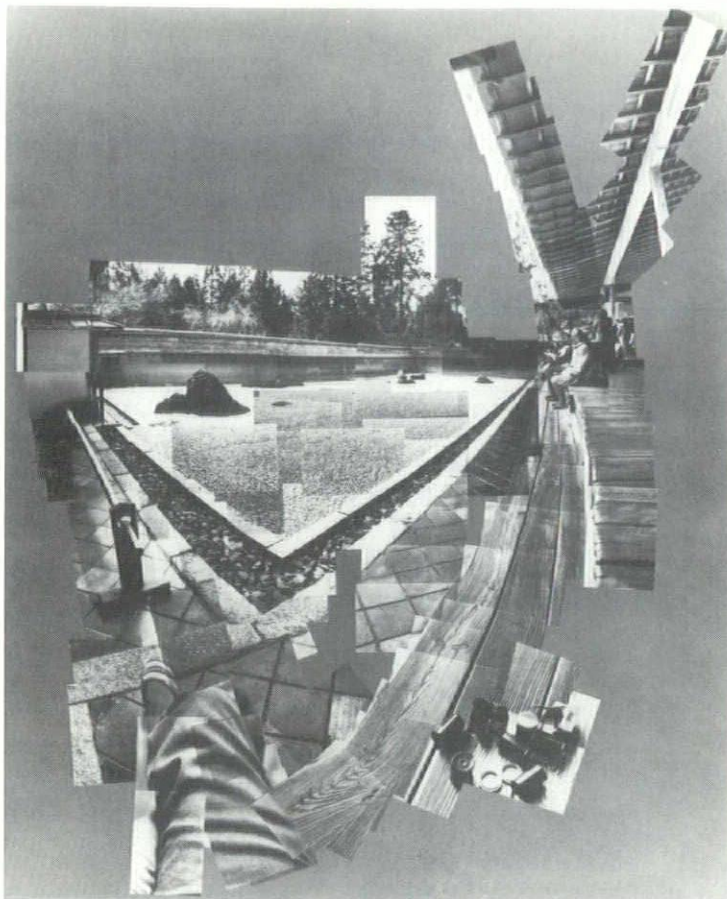
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The Arts



David Hockney Photocollages

Eighty photographs at the Davenport Art Gallery from August 17 – September 28 illustrate the well-known British artist David Hockney and his concurrent approach with the camera to document his search for a photographic equivalent to the way we look at our environment. ■

The Architecture of Frank Gehry Exhibition

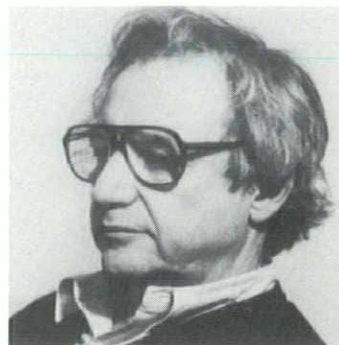
Walker Art Center will premiere **The Architecture of Frank Gehry**, the first major museum exhibition of the work of this California-based architect, from September 21 through November 16, 1986, prior to an international tour.

The exhibition, organized by Walker Art Center design curator Mildred Friedman, offers a thorough examination of the work of this unorthodox contemporary master builder and formgiver, including nearly 250 photographs, drawings and models of projects from 1964 to present, comprising

"Sitting in the Zen Garden
at the Ryonji Temple, Kyoto"

David Hockney

houses, schools, office buildings, museums, exhibition installations and performance spaces; furniture, lamps and other domestic objects; as well as full-scale constructions, commissioned for the exhibition, which will convey directly the principles and details of Gehry's palette. ■



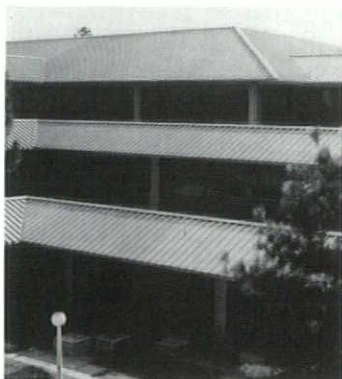
Frank Gehry

"The State Collects"

A selection of works acquired by the State for display in the Capitol Building will be exhibited at the Polk County Heritage Gallery. "The State Collects Art From The Capitol Complex" will be on view from August 4 through August 24. ■

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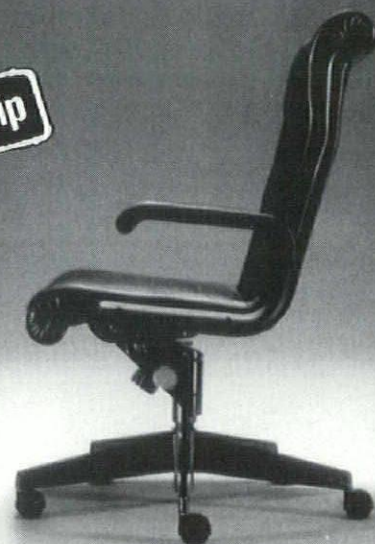


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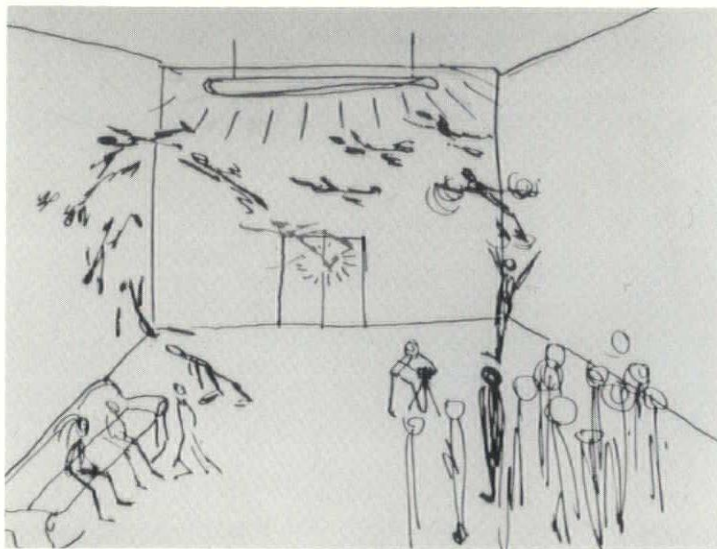
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Currents 9:
Jonathan Borofsky Drawings
at the Milwaukee Art Center

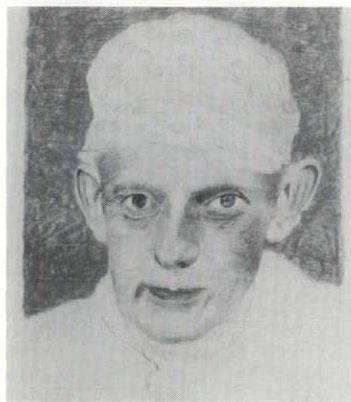
One of America's leading artists, Jonathan Borofsky has had a major impact on the expressionistic attitude dominant in the 1980s. Breaking a long conceptual mode of working, Borofsky pioneered a new expressionist style in the late 1970s. His drawings, which range from tiny studies to wall-sized pieces,

▲ "I dreamed I was having
my photograph taken . . ."

Jonathan Borofsky
examine his dreams, his thoughts
and feelings and his response to the
world around him. Organized by the
Milwaukee Art Museum, the show
will be open from October 10 to
December 28. ■

The Works of Tomas Lasansky
Des Moines, Iowa
Seventy works from Tomas

Lasansky, youngest member of a
distinguished family of artists, will be
on display at the Polk County
Heritage Gallery from September
23–October 31. Lasansky is an
award winning artist, whose works
have already been collected
nationally and abroad. ■



The Arts

Visions: The Painted Room
Christopher Brown

From August 26 through October 12,
1986, the Des Moines Art Center will
host the exhibition, VISIONS: THE
PAINTED ROOM—CHRISTOPHER
BROWN. THE PAINTED ROOM is a
cycle of landscape paintings by
Berkeley, California artist
Christopher Brown. These
mysterious and monumental
landscapes are vibrant in color and
poetic in expression, as Brown says,
" . . . true to my feelings about
landscape rather than what
landscape looks like." ■

◀ Edie, 1986, Tomas Lasansky
Drawing, 41 x 30"

▼ "September (into the Night)" 1985
Christopher Brown



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Mackintosh Reproduction

In both appearance and manner, Canadian Dr. Thomas Howarth is a suitably proper, authoritative and eccentric figure to reintroduce the creative genius of Scottish designer, Charles Renee Mackintosh. The leading scholar on Mackintosh's work, Howarth and master craftsman Walter Putzer have lovingly reproduced four of the most beautifully composed and elegantly detailed pieces from the four hundred furniture items designed by Mackintosh from 1886 to 1906. Among these are two dark stained oak armchairs designed for Miss Cranston's Argyle St. Tearooms in Glasgow, a long oval backed chair and a modest oval table designed for domestic use in 1901. The table and chairs are exquisitely crafted reproductions of original pieces from Howarth's own priceless and closely guarded collection.

▼
Mackintosh
High Back and Low Chair



▼
Mackintosh Small Table



▲
Mackintosh Oval
High Back

Though Mackintosh had fallen far out of fashion by the forties, much of his brilliant work demonstrates a no less unswerving preoccupation with delicate lines and finely proportioned structural elements than the Bauhaus artists and architects that eventually overshadowed him. The oval backed chair, by example, which combines sinewy vertical back supports with slender wood slats that flex slightly under use, succeeds equally as sculptured form and functional furniture, unencumbered by extraneous decoration or superfluous structure. Similarly, the white stained maple table, with a top only $\frac{3}{8}$ " thick and legs $\frac{1}{16}$ " less, is a spare, taut composition that in use belies its delicate, even fragile appearance.

As one studies Mackintosh and admires these pieces, his enormous contribution to modernist notions of structural economy and material appropriateness must be recognized. That his compositions are hand crafted of wood rather than forged by machine of steel and glass makes his accomplishments and genius as a designer all the more remarkable. As for Dr. Howarth, his passion for Mackintosh's craft and own unrelenting eye for flawless accuracy and the subtlest detail have returned to our attention four superb furniture designs. ■

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Small Projects/High Design

This issue presents a selection of projects small in scope, not effort. Doing so is recognition that, despite limited programs and often limited budgets, these projects pose no less difficult design problems and possess no fewer opportunities for fresh exploration of design issues. Indeed, anyone who has stared at a blank sheet of drawing paper knows how difficult this type of work can be, faced with ruthlessly editing too many "good" design notions or searching for a single clear idea to give the project some definition and meaning. Small details gain importance and impact as, unfortunately, do seemingly small errors. At best, such projects offer the architect a welcome chance to pause over details and meticulously craft fine materials.

Of equal importance to our interest in these works is the realization that many Iowa architects and architectural firms quite successfully rely on modestly scaled projects and do so with dedication to the quality of architecture produced. Larger firms, as well, are consistently engaged to complete small projects for corporate clients and to direct the ongoing remodeling of previously built work. Occasionally, too, there is the singular opportunity to do something (such as a bar cart) that stretches the definition of architecture and, in the absence of prototype or precedent, unleashes fresh creative thinking.

The point, at least in part, is that design commitment and effort have little to do with the size, in either scope or dollars, of a commission. Nor can any narrow definition of architecture begin to cover the broad diversity of design work, both functional and theoretical, that today interests Iowa's architects. This is the way it should be. ■

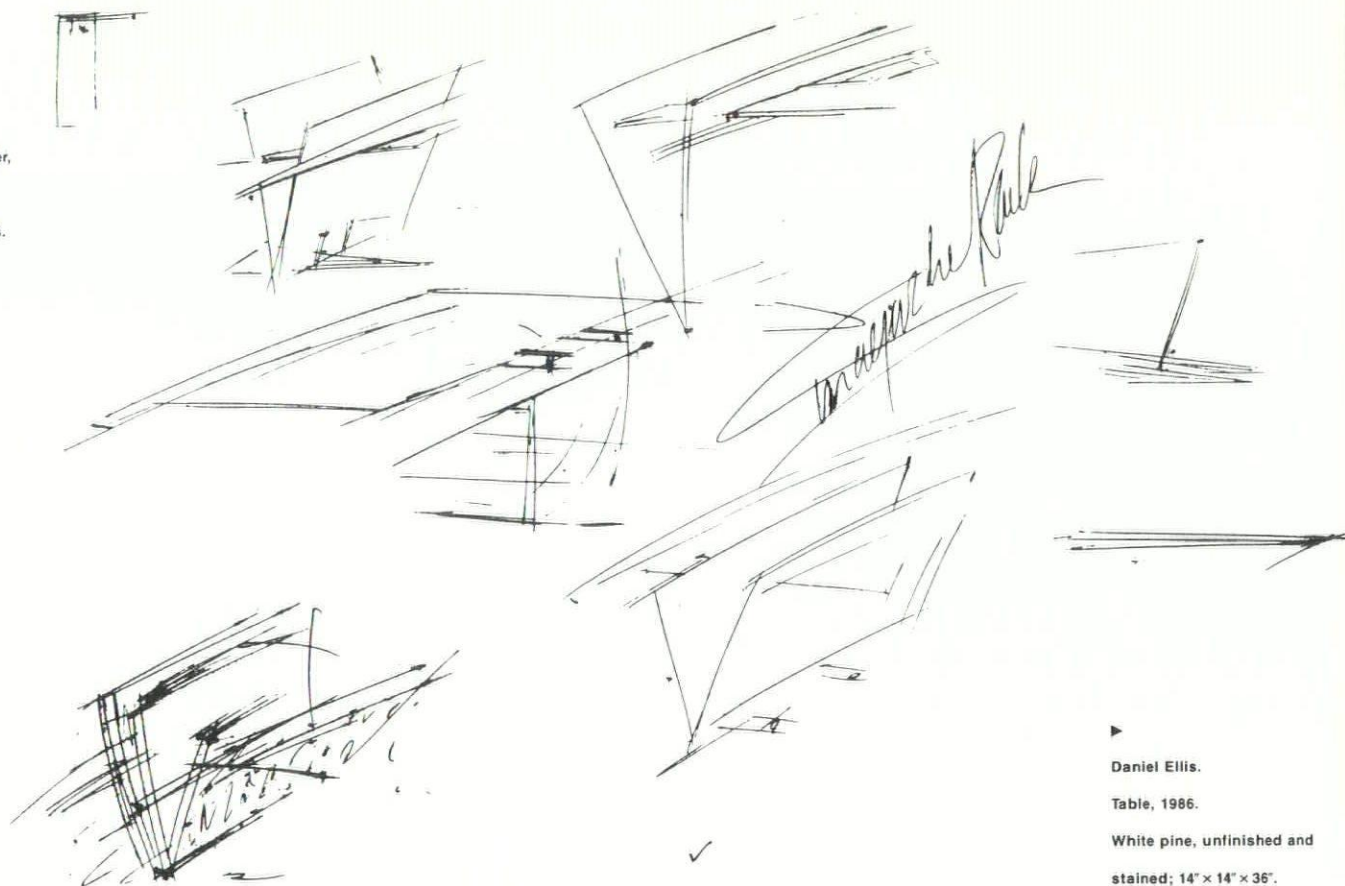
K I R K V. B L U N C K

Furniture as Exploration

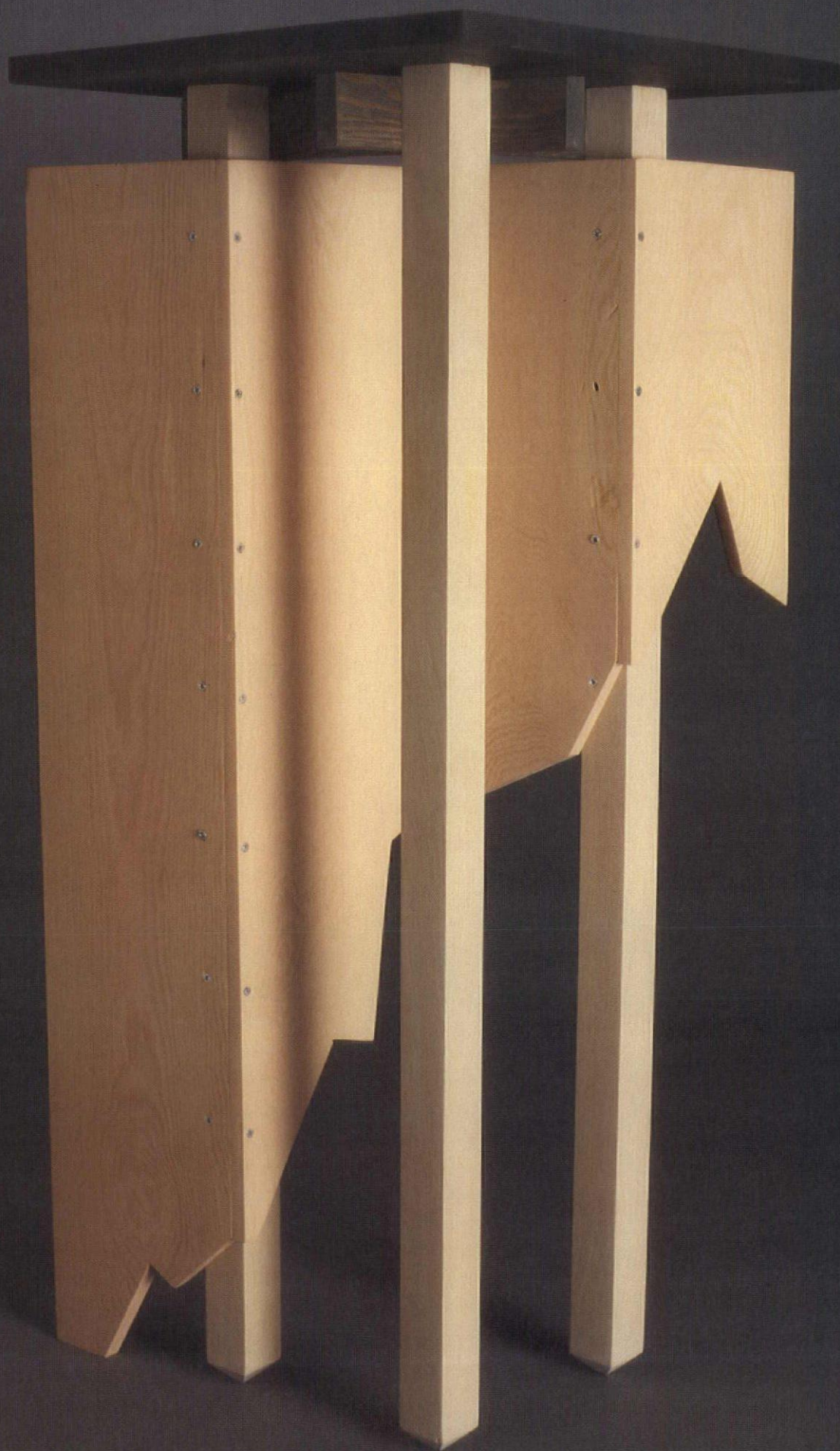
The impellant of the architect in the creation of furniture is often prompted by the simple need to design free of the normal rigors of professional constraints – to design as avocation without overseer. This is a pursuit of ideas and images that finds fruition apart from the workplace, released from the necessary limitations of stitching together buildings. The projects by Iowa designers presented in this portfolio share that impulse, made manifest in a diversity of styles and intentions that cohere as pieces of furniture.

The furniture of Daniel Ellis is born quickly, with the blurring of the distinction between sketch and built object. "I feel that the links among construction, materials and design are largely undifferentiated in a single process. The basic direction evolves from some quick lines on paper and is finalized when the lumber is cut." Frequently, the conjunction of the materials is indeed the sketch and simultaneously the product, becoming then the impetus of yet further explorations. This approach encourages the fusion of both the premeditated and the spontaneous, accelerated by the use of easily worked and simply joined parts. "I like white pine because it doesn't slow down the process, and because it is softer and becomes marked and worn with use."

►
Daniel Ellis, designer,
The DesignGroup.
Generative sketches.



►
Daniel Ellis.
Table, 1986.
White pine, unfinished and
stained; 14" × 14" × 36".



► Christos Saccopoulos, associate professor, Iowa State University.

Chair, 1986. Birch plywood, dowels; painted accents; 17" x 17" x 44 1/2".



▲ Christos Saccopoulos. Playstructure for Argyris, 1986. Birch plywood, sonotube, formica, carpet, corkboard; 5' x 5' x 8'.



A more calculated intention is exemplified in the work of Christos Saccopoulos. The pictured chair is one of a series that demonstrates a profound interest in proportioning systems which provide a strict order among all elements of the composition. The dimensions of the chair are a progression based upon the Golden Section; each incremental measure is the sum of the two preceding in the series. (Coincidentally, the chair's series is that of LeCorbusier's modular "red series.") The increments hence dictate the seat height, back shape and spacing of the dowel-connectors; the circular penetrations in

the back plane demark a square within a golden rectangle. A second Saccopoulos construction, a playstructure, was organized by the Fibonacci Series of whole numbers. The piece is accented by primary colors, and is animated by slide, ladder and child.

The pursuit of an image of furniture can be satisfied through the act of drawing, as shown by the table design of Kevin White. Here, the rendering shares importance with the conceptualization, although the piece was intended to be built and the details of the connections were developed. The preeminence of the graphic in-

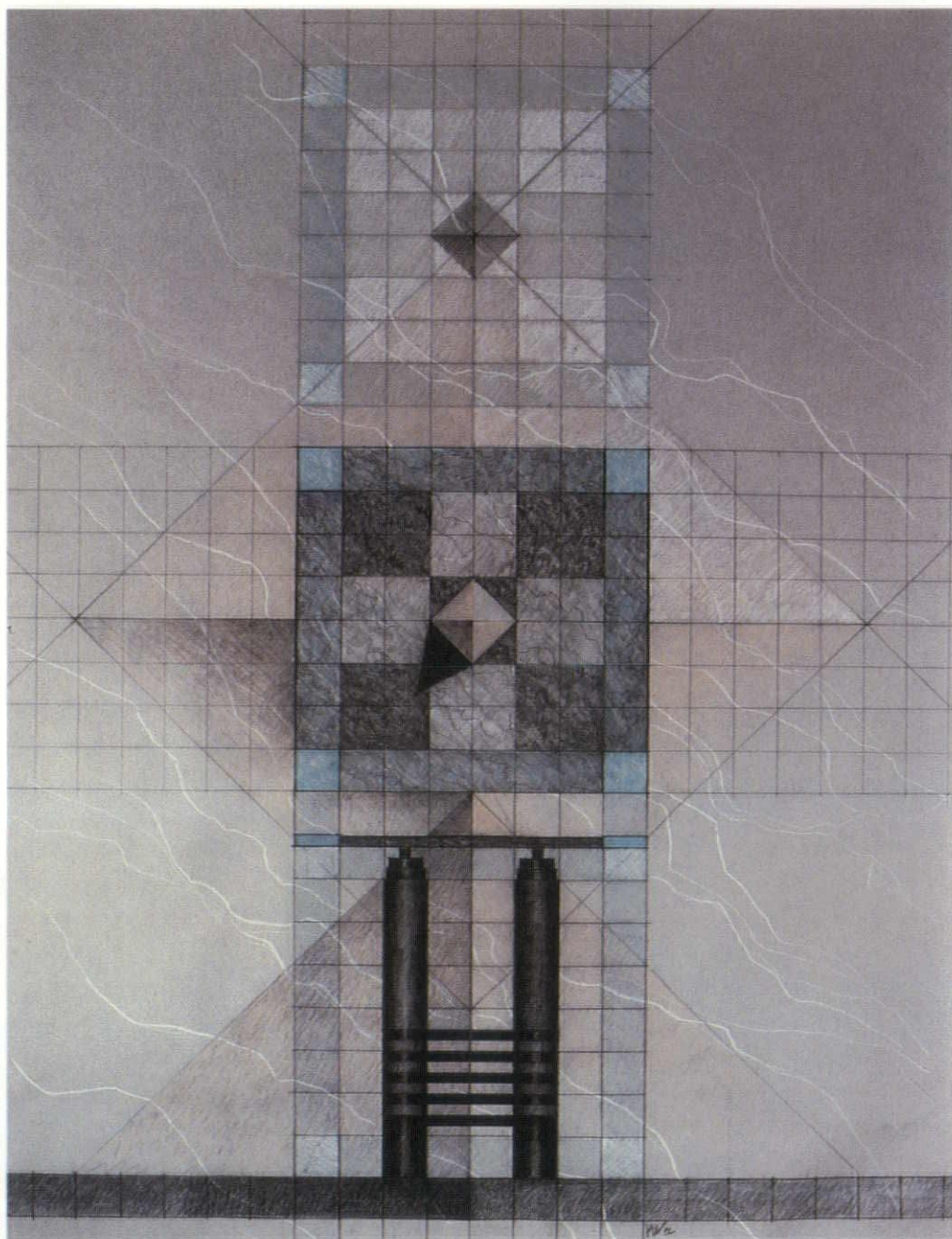
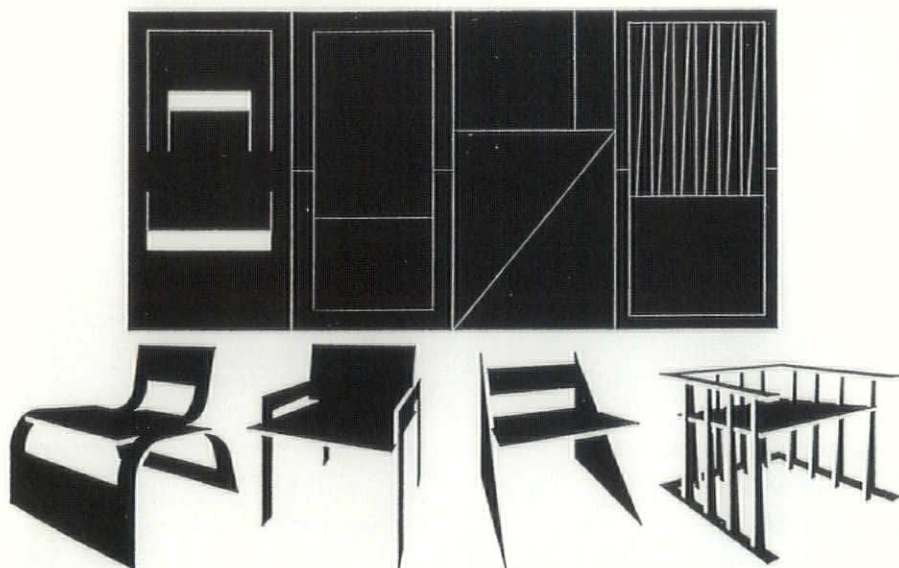


Dale Solum, architect, Leo C.

Peiffer and Associates. Four

Stools, 1986. Plan and perspective drawings, ink on vellum; 11" x 17".

3/4" plywood; 4' x 8'.



Kevin White, architect, Shiffler

Frey Baldwin Clause. Table, 1985.

Rendering of plan and elevation, colored pencil on vellum; 24" x 36".

Envisaged materials: black lacquered hardwood, stone;

2' x 2' x 2'.

►
Mel Shivvers, architect,
H. Ronald Walker Architects.
Modular Folding Floor Chair, 1965.
Birch, stained and oiled,
upholstery, plastic laminate;



►
David E. Rogers, architect,
David E. Rogers & Associates with
Mary S. Donaldson. Little Mary's
Table, 1986. Renderings, mixed
media, 30" x 30".

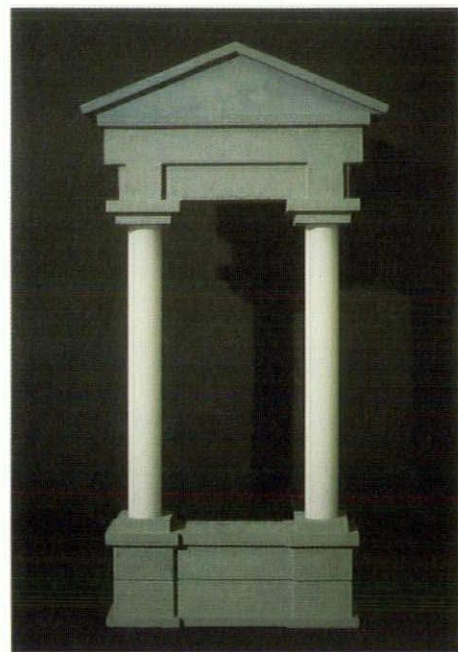
▼
Scott Allen. Classical Lamp, 1985.
Plywood with texturized paint
finish, Fluorescent lamps;
13" x 3" x 25".



▲
Scott Allen, graduate, Iowa State
University. Tilting Drafting Table,
1985. White oak and black walnut
frame, plywood with drafting film;
60" x 36" x 37".

vestigation is also shown in Dale Solum's drawing of four stools. "I made a deliberate attempt to derive the stools from a single sheet of $\frac{3}{4}$ " plywood. The idea is to understand size and material limits of plywood and use those limits as design parameters." This intent notwithstanding, the striking graphic is at least as interesting as the products.

The craft of construction marks the furniture of Scott Allen. The illustrated drafting table elaborates the hinged connection as the juncture of contrasting grids, finely wrought



from walnut and oak. For Allen, this framework provides a desired "complexity that shadows the actual support." As counterpoint, the Classical Lamp derives its impact from the clever simplicity of employing fluorescent lighting tubes as columns. The pediment was envisioned as a classical temple front supported by light. This "Renaissance" fixture is to be attended by a mannered Baroque piece to complete the ensemble.

The avocatory exploration in furniture design by Iowa architects and designers has not been confined to the current decade. Architect Mel Shivvers has been designing furniture for twenty years, and his early work is shown in a portable folding chair/table that employs a patented hinge. The unit can be used individually or ganged upon a platform, rendered in a style evocative of the design and spirit of its time (1965).

In contrast to the functional emphasis of the modular chair is the theoretical study con-



ducted by David Rogers and Mary Donaldson. Entitled "little mary's table," the project is a furniture piece as a metaphor for a much broader design inquiry, namely the tension and common disjunction between the theory of a design and its actual realization. Thus, the quotation from da Vinci ("The supreme misfortune is when theory outstrips performance") appears in the drawings in collision with the object — symbolized perhaps by the explosion — that results in the fragmentation of both image and

elements of the table. The kinetic, if not unresolved, nature of the work is reinforced by the existence of an extraneous sphere that is to be employed at the whim of viewer or user. This study has been generated by the designers' striving as practicing architect and graphic artist to find a satisfactory melding of idea and execution while acknowledging its elusive nature.

These projects are ample evidence of a wide diversity of philosophy and intention; yet, they

are notably consistent in their preoccupation with conceptual, often abstract concerns. Even those proposals that have ably tackled the difficult technical problems of craft and construction are more concerned with serving an idea than serving a utilitarian need or mass market. If this were not so, one would be left to wonder why designers bother to create new pieces at all when the old pieces work. Fortuitously, new invention and fresh creative thought have never been limited to new needs alone. ■

Meredith Corporation Bar Cart

The Meredith Corporation Media Center contains a theatre with seating for 150 and a reception area which accommodates up to 100 for small gatherings and dining. The center serves as the location for many large civic and business meetings from outside the company and its design was carried out to impress upon visitors Meredith's progressive outlook.

A portable bar was needed to complete the service of the new Media Center, a bold, hi-tech presentation space. The solution, by no means the typical corporate bar, was designed as a response to the dynamic space in which it is used.

The dining area, in which the bar is typically set, is bounded on all sides by visually vigorous materials. The cylindrical aluminum enclosure of the theatre skirts one edge, glass block infill within a red exposed steel frame forms the exterior wall, and white porcelain and etched glass complete the interior walls. Blue columns modulate the interior space, which is cut along the circulation edge by a glossy yellow colonade.

In response to this theatrical, hi-tech center Charles Herbert and Associates determined that a 'nice but neutral', bar would prove to be impotent and out of place. Rather, the architects chose to adopt the theatrical approach and assembled a street cart bar from an amalgam of these indigenous materials.

White gridded laminate defines the main component of the bar, accessible by flipper doors from the service side. Cutting through the white body of the cart, the glossy yellow cold storage component is topped by a cylindrical stainless steel ice bucket and "Hat Lid". Red railing, a standard for the Meredith complex, wraps the public side of the bar, providing a convenient bar rail, and, finally, the cart is topped with a blue canvas umbrella to locate and anchor it within the powerful space.

In its completion, the cart presents itself as a whimsical microcosm of the environment in which it functions, able to hold its own within its surroundings. ■

Project

Bar Cart

Client

Meredith Corporation
Des Moines, Iowa

Architect

Charles Herbert and Associates, Inc.
Des Moines, Iowa

Tim Hickman, John Locke

Photographer

King Au

Charles Herbert and Associates

General Contractor

Neumann Brothers, Inc.
Des Moines, Iowa





Iowa Chapter Office American Institute of Architects

The Valley National Bank, having successfully fended off suggestions of a second level skywalk passage slicing through its banking floor, nevertheless recognized the importance of a connection to the Des Moines Skywalk System. A six foot floor differential between the second floor of the bank and neighboring J.C. Penney building indicated that a second floor connection was not desirable until further development of property south of the bank building occurred.

As an interim measure, the bank chose a first floor connection to Penneys which would

go through the back portion of the AIA tenant space. Equivalent rental space was negotiated with the owner of the Penneys building to provide for an AIA conference room in the Penneys property.

Since the chapter moved their office into the Valley National Bank building, greater emphasis has been placed on public contact through the use of exhibits and book sales. Also, document sales have increased which require more storage space and a more efficient work area for processing of the documents.

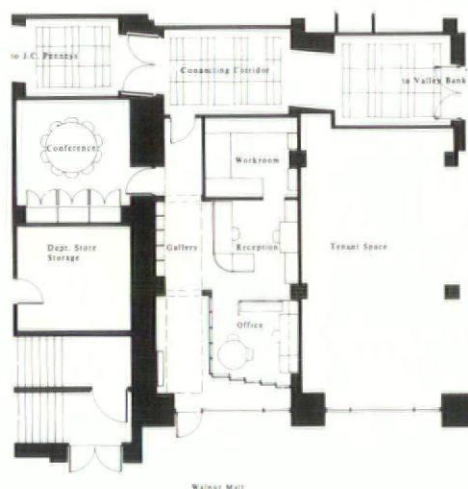
The chapter office redesign needed to reflect these changes with a new image and arrangement. Greater emphasis was necessary for exhibit space and book sales. The everyday routine of the office, which creates a degree of inevitable visual clutter, was to be screened from public view.

The solution was to create a public gallery which would run from the front door of the office to the newly created corridor connection between Valley National Bank and Penneys. The gallery provides wall space for exhibits and focuses on a book selling area. The gallery is articulated with a coffered ceiling with arched openings. It is lighted with an indirect light tube with provisions for future display lighting.

The gallery is separated from the office area by a custom glass and wood grid screen. Translucent glass is used on the street facing side of the screen to provide privacy for the executive director.

A new, private conference room is located across the gallery from the receptionist. The conference room doubles as additional work space for volunteer and chapter office workers.

The office portion of the Chapter Office centers around the secretary/receptionist. This work station is flanked by a semi-private executive director's office and an enclosed work room. Because of budgetary limitations, the office portion of the chapter office reused existing lighting, ceiling and furnishings. ■



Project

Iowa Chapter, AIA Office
Valley National Bank Building
Des Moines, Iowa

Client

Iowa Chapter, American Institute of Architects
Des Moines, Iowa

Architect

Charles Herbert & Associates, Inc.
Des Moines, Iowa
James Dwinell

Photographer

King Au
Charles Herbert & Associates, Inc.

General Contractor

The Weitz Company
Des Moines, Iowa

Square Footage

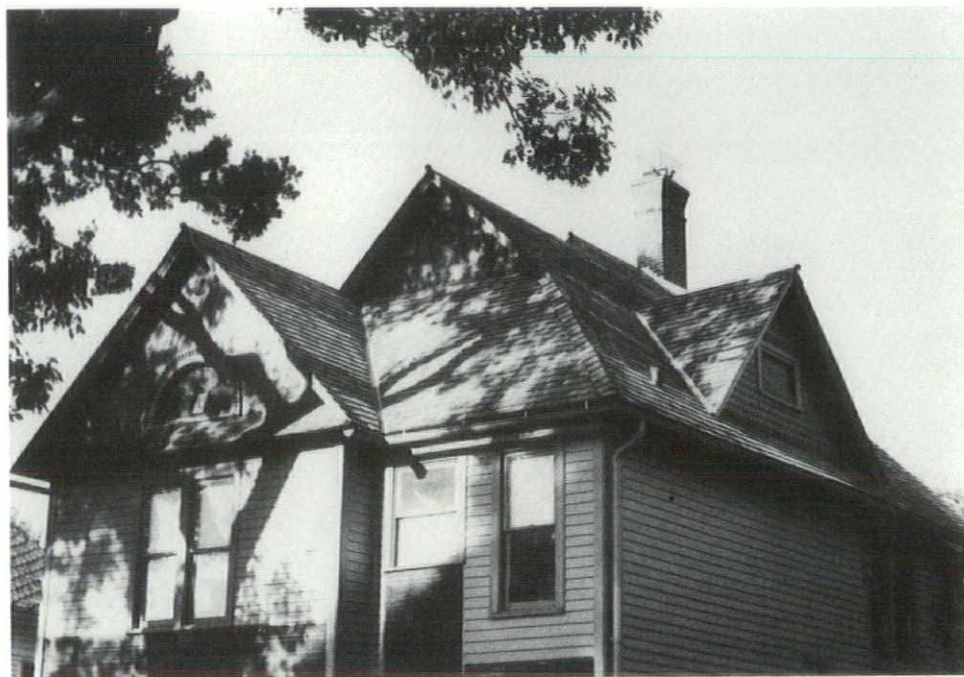
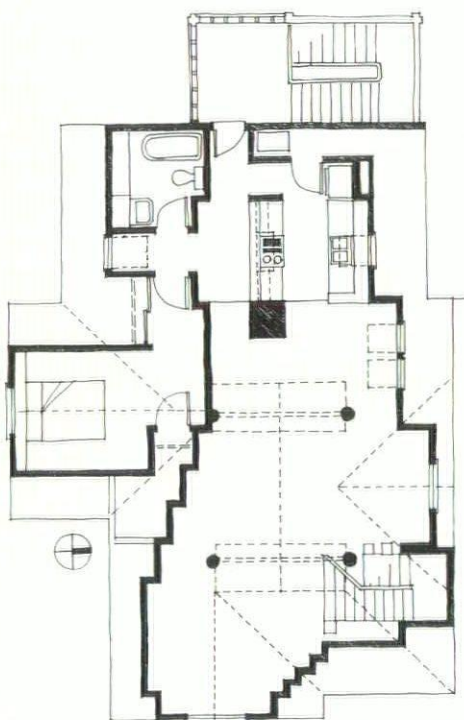
750 sq. ft.

Total Cost

\$24,000



Attic Apartment in an Historic House



Project

Sherman Hill Historic District
Attic Apartment Rehabilitation
Des Moines, Iowa

Client

Nineteenth Street Partnership
Des Moines, Iowa

Architect

JAMSR2 Joint Venture
Des Moines, Iowa
Judith Ann McClure, John Stephens Rice

Interior Designer

Judith Ann McClure Architect

Photographer

King Au
Ames, Iowa

General Contractor

Rollenhagen Construction
Ames, Iowa

Square Footage

1000 sq. ft.

The opportunities presented by the multi-gabled attic space in this 1895 frame house were obviously intriguing. Rehabilitation plans for the first two floors of the house respected their original spatial arrangements and characters (first floor – vintage 1895, second floor – thirties conversion from single-family). The third level was “new ground” and it is modern/post-modern all the way.

The use of the third floor level as the third unit in the formerly condemned house meant providing two means of egress. Part of the original sewing room over the front stairhall was used for entry and stair to the attic unit. The remainder became a new bath for the second floor front bedroom. Rather than reconstructing the missing interior back stair, a new exterior stair tower was added at the back of the house, coincidentally providing outdoor living space and improving the proportions of that elevation.

The unit itself is composed of two rooms plus bath, with “pockets” of space lit with discreetly placed skywindows. One enters from an oak-trimmed stair hall into an angular white space. A high gable ceiling is given further spatial definition by porch columns salvaged from a de-

molished house. This is the main space.

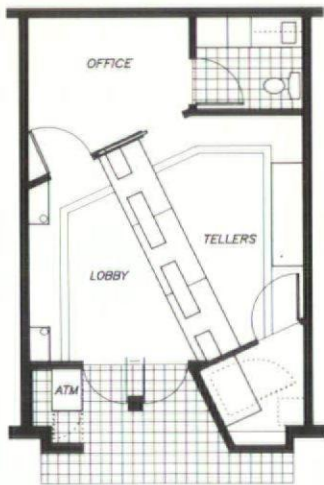
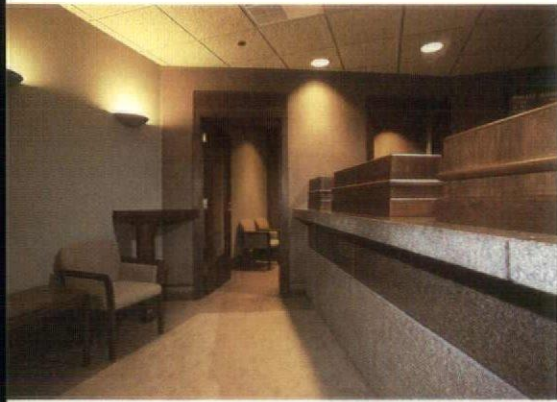
The front gable of the house creates a little “tent” of a space opening through its half-round window into the canopy of the oak tree outside. It flows into the main space past zigzagging knee-walls, which subtly change color as they turn corners. A north side gable provides another pocket of space and shields the dining area’s pair of skywindows from public view. The white-white galley kitchen adjacent, with its custom-laid vinyl tile pattern, opens to the hall beyond over a serving bar.

The bath and bedroom/dressing areas are split by a skywindow on a line with one in the kitchen, providing a transverse axis for vision and ventilation. In the bathroom, a footed bathtub gestures toward the historical context of the house; built-in laminate-covered shelves provide for today’s storage needs. The bedroom, like the front gable, is another “tent” of space but separate, enclosed and intimate this time – in deliberate contrast to openness of the main space.

This attic apartment is both serene and complex – an interesting place to live and to entertain. ■



Pioneer Federal Savings and Loan



Project

Southbridge Branch
Pioneer Federal Savings
Mason City, Iowa

Client

Pioneer Federal Savings

Architect

Accórd Architecture Company
Mason City, Iowa
Joseph W. Chauncey, Project Architect

Interior Designer

Accórd Architecture Company
Joseph W. Chauncey

Photographer

Harrison Photography
Mason City, Iowa

General Contractor

Henkel Construction Company
Mason City, Iowa

Square Footage

520 sq. ft.

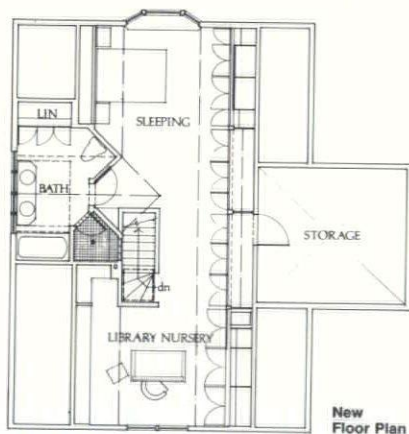
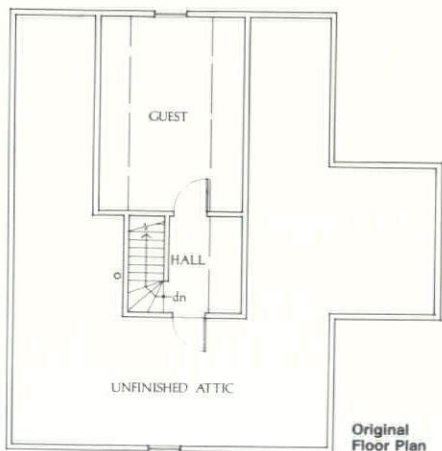
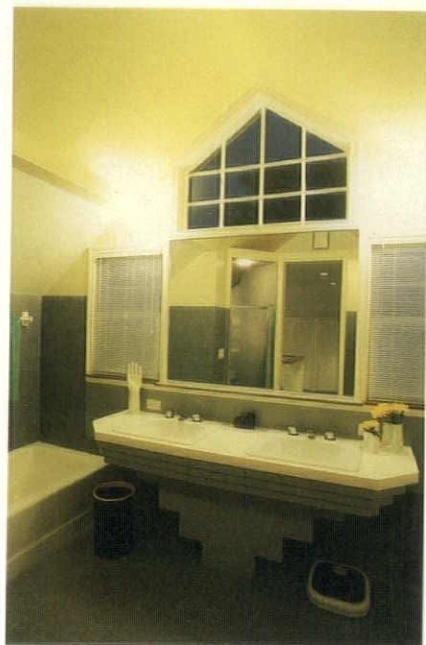
Financial institutions, by their nature, should evoke feelings of stability, security and permanence. The materials used in Pioneer Federal Savings Southbridge Branch were carefully selected for those reasons.

The polished Osage granite facade rises from a rough hewn granite base and angles back to a smaller opening as if carved from a single block. Carnelian granite columns engaged in the walls and the freestanding walnut column at the entry preview materials used in the teller counter. The customer transacts business on a 4" thick, 2500 pound slab of thermal

and polished granite accented by walnut teller stations.

The rich colors of the granite, together with the custom walnut millwork, inlaid carpet, polished bronze trim and incandescent lighting, recall the warmth found in financial institutions of past decades which have provided tenable depositories for their customers. The detailing of these timeless materials tells the customer that this Pioneer Federal branch is a progressive new facility with a foundation set in tradition and strength. ■

Furstenau Residence



Project
Furstenau Residence
Des Moines, Iowa
Client
Bob and Stephanie Furstenau
Des Moines, Iowa
Architect
Shiffler Frey Baldwin Clause Architects, P.C.
Des Moines, Iowa
Thomas Baldwin, A.I.A.
General Contractor
Lisac Construction
West Des Moines, Iowa

Bob and Stephanie Furstenau, a young professional Des Moines couple, had purchased a nice 'starter home' and set to work making it their own. Stephanie is a teacher and Bob an art director for Better Homes and Gardens, and they converted the second bedroom to an office and updated the kitchen. The house was decorated in deco-era furnishings and was just becoming their ideal home when news of a new family member came. The baby was quickly diagnosed as twins, and their dream home looked outgrown overnight.

The Furstenaus had an idea to expand into the attic and move the master suite upstairs, leaving the present bedroom for the nursery and the office for the second child's room later. They contacted their architect and got underway to beat the stork.

An original rough stair to the attic was rebuilt and a skylight added to bring light to the interior and stairway. A new gable was added to gain area for the bathroom and a bay window added in the south wall to increase space and light entering the bedroom. To make use of all available space, a row of closets was developed in the sloped sidewall on the west. Several built-ins are used for TV, clothing, and storage. The bed was also built into the east sidewall with integral bookshelves and side tables. A library (and temporary nursery) was created at the north end of the main room separated from the bedroom by the stair.

The Furstenaus loved their original house, so details were developed to extend the style and scale throughout. The 700 square feet 'found' in the attic should keep the family in their dream home until the next twins. ■

New Life for an Old Barn



Project

Ericson Office/Guest House
Remodeled Barn
Des Moines, Iowa

Client

M/M Thomas A. Ericson, M.D.

Architect

H. Ronald Walker Architects, P.C.
Des Moines, Iowa

Interior Designer

H. Ronald Walker Architects, P.C.

Photographer

H. Ronald Walker Architects, P.C.

General Contractor

William L. Mattas Construction Co.
Des Moines, Iowa

Square Footage

1290 sq. ft. plus 252 sq. ft. garage

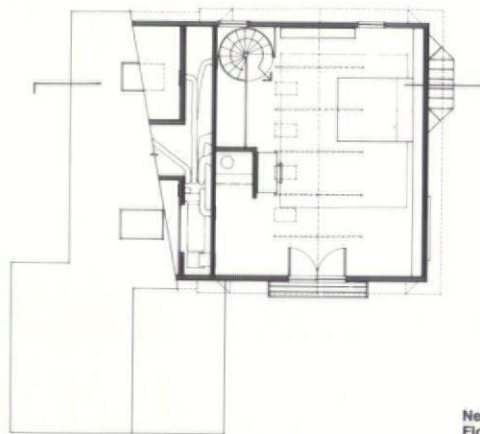
Nestled in the middle of Des Moines is a broad and imposing two-story house built early in this century. Behind it lies a much smaller structure, a modest story-and-a-half barn of the late 1800's which was infrequently used as a garage and cluttered storage space when this project started. A fondness for the barn and reassessment of their needs for additional space led the owners to overlook its dowdy exterior and refurbish it for several new and future uses.

The Ericsons saw the barn as an appropriate setting for the display of their expanding antique rug, quilt and furniture collection, separate from their home and young family. Occasional house guests, it was expected, could also enjoy in this reclaimed space more private quarters; in the future, the structure could be used as a retirement cottage for relatives or themselves. The hayloft, which was envisioned as a quiet, "get-away" for a study and at-home office, satisfied more immediate living needs.

These were the functional concerns to be accommodated. Architecturally, Walker/Metzger Architects were charged to rehabilitate and repair

the structure compatibly with its past in appropriate materials, style and scale. For display of rugs and quilts, generous displacement of blank walls and floor area was of primary importance. To some degree, this conflicted with the equally important desire for abundant natural light and spatial openness within the structure. The use of skylights and groupings of glazed openings—in this case divided light doors which allowed easy movement of large bulky objects—proved both a visual and functionally appropriate solution.

All in all, there is a special presence to the barn—a charm and warmth that is particularly evident as one moves quietly through the soft, light-filled interiors. The scale of both the display and living spaces has a natural coziness which is comfortable but misses quaintness. As with many rehabilitation projects, the outcome has made the process seem deceptively easy. In truth, working with the repair and replacement of materials from another era has exacted from the architects a great deal of detailed evaluation and care. For the Ericson barn, success is measured in seeming not to have done anything at all. ■



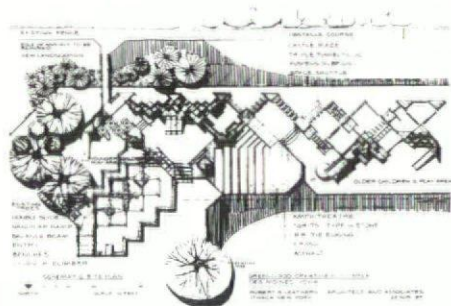
New Upper Level
Floor Plan



New Lower Level
Floor Plan



Greenwood School Playground: Children at Design



Project
Greenwood Creative Play Area
Des Moines, Iowa
Client
Greenwood PTA
Architect
Robert S. Leathers
Architect and Associates
Ithaca, New York
Photographer
J. Mark Schmidt, A.I.A.
Square Footage
6000
Total Cost
\$40,000.00

A community-built playground for Greenwood Elementary School in Des Moines is now a reality. Hundreds of volunteer parents, children, teachers, and neighbors put up with rain and mud, splinters and mashed thumbs, to assemble this intricate structure in one four day period!

Conceived by the school's PTA, the playground was designed by Ithaca, New York architect Bob Leathers in charrette with the schools three hundred students. Leathers does about 40 such playgrounds each year, compris-

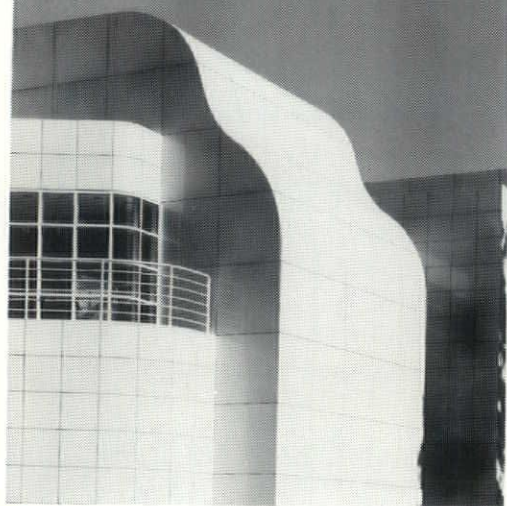
ing around 40% of his architectural firm's practice. His style, honed by years of experience with community involvement, emphasizes working directly with the children who will be using the playground. He takes their desires and suggestions and transforms them into a stylized reality. One child's "dragon" may be another's "maze," and the "space shuttle" may double as a "mountain" in the imagination of another. These ideas are transformed into a plan which serves as the basis for a community fundraising effort.

Preliminary sitework was done before the four day construction period with loaned heavy equipment. Materials specified by the architect were stockpiled on site and work areas set up.

The basic structure consists of treated telephone poles set in the ground, interconnected by treated 2x framing and filled in with on-site pre-fabricated platforms, boxes, rails, etc. All members were screwed or bolted and all exposed edges routed and sanded to create a stable and safe structure.

The community acceptance of this new playground is exemplified by the crowds still playing in the evenings. Children love the intimately scaled spaces and exciting play possibilities presented by this project designed for, and "by," themselves. ■

ATTENTION TO DETAIL



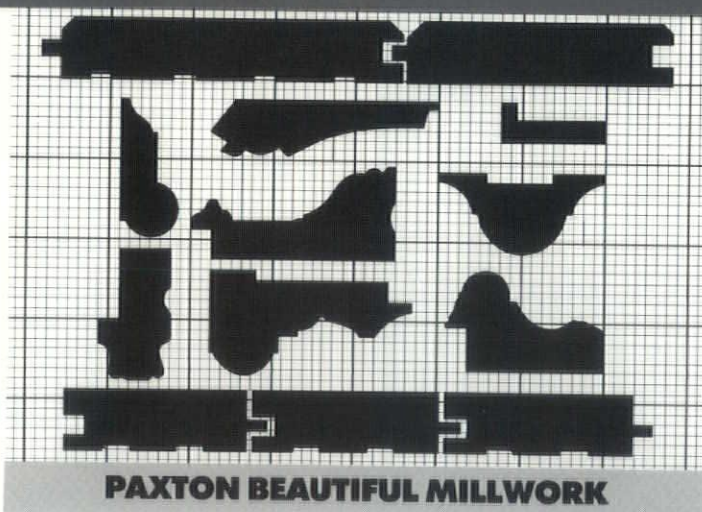
Bruce **R**ogers
Photography

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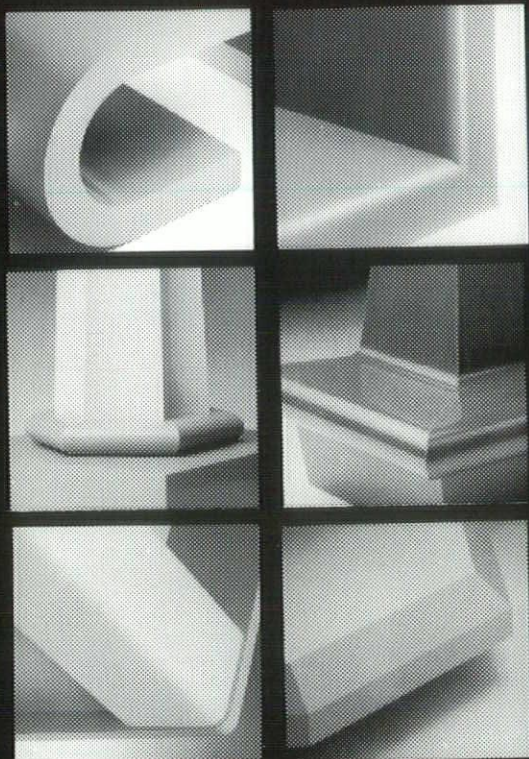
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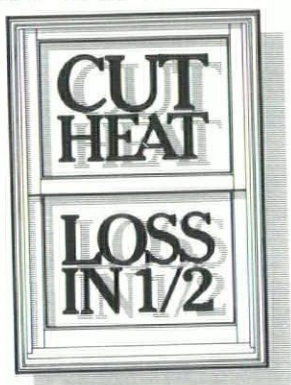
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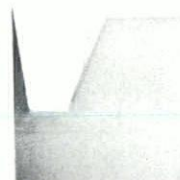


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"Dramatic Effects" Design Conference

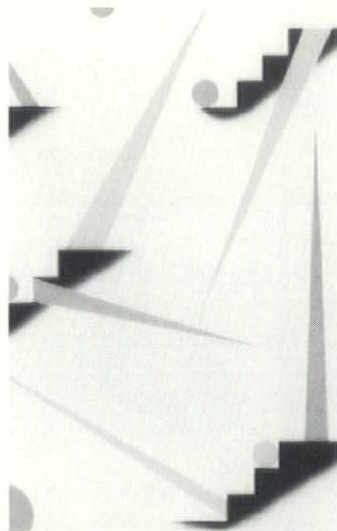
International Market Square in Minneapolis is sponsoring "Dramatic Effects", its second annual contract and residential exposition and design conference, September 18-19.

The two-day event includes a major regional conference examining design and architectural innovations in color, light, space and form. The market also will include a comprehensive slate of educational seminars, exhibitions, specially commissioned entertainment and product displays.

The keynote speaker will be psychologist and interior designer, Carlton Wagner, a nationally-known expert on the influences of color on environmental design. Wagner, head of the Wagner Institute for Color Research in Santa Barbara, will present his research on the genetic, physiological, socio-economic and geographic differences in color response. ■

First Los Angeles Prize Competition

One of the most prestigious architectural juries ever assembled — including two Gold Medal and two Pritzker Prize winners — will



judge the first Los Angeles Prize competition sponsored by the Los Angeles Chapter of the American Institute of Architects. First prize is \$10,000.

The jury will include Ray Bradbury of Los Angeles, renowned author and futurist; Arthur Erickson, FAIA; Richard Meier, FAIA; Hans Hollein of Austria; Richard Rogers, Hon. AIA, of Great Britain; and Paolo Soleri, architectural visionary and creator of Arcosanti.

The biennial international



Hans Hollein

competition for the Los Angeles Prize will seek out and award excellence in innovation by the review of works which deal with specific architectural concerns of world-wide importance. As a forum for the exchange of ideas in a spirit of unity and cooperation, the Los Angeles Prize program will bring to the public view new possibilities for the physical environment.

America's 10 Best Buildings: AIA Fellows Cast Ballots

The AIA Foundation's Forum for Architecture recently asked the members of the College of Fellows to name the 10 best buildings in America. Exactly 100 years ago, American Architect and Buildings News conducted a similar survey of its readers.

The Forum received 170 responses, nominating 339 buildings. According to that poll, published in the final issue of the Forum Newsletter, here are the 10 best buildings in the country:

1. Falling Water, Bear Run, PA, by Frank Lloyd Wright
2. Seagram Building, New York City, by Mies van der Rohe with Philip Johnson
3. Dulles Airport, Chantilly, VA, by Eero Saarinen
4. University of Virginia, Charlottesville, by Thomas Jefferson
5. Robie House, Chicago, by Frank Lloyd Wright
6. Trinity Church, Boston, by H.H. Richardson (the only building to be named in both the 1885 and 1985 polls)
7. East Wing, National Gallery of Art, Washington, DC, by I.M. Pei & Partners
8. Rockefeller Center, New York City, by Reinhard & Hofmeister; Corbett, Harrison & MacMurray, and Hood & Fouihoux
9. Johnson Wax Building, Racine, WI, by Frank Lloyd Wright
10. Monticello, Charlottesville, VA, by Thomas Jefferson ■

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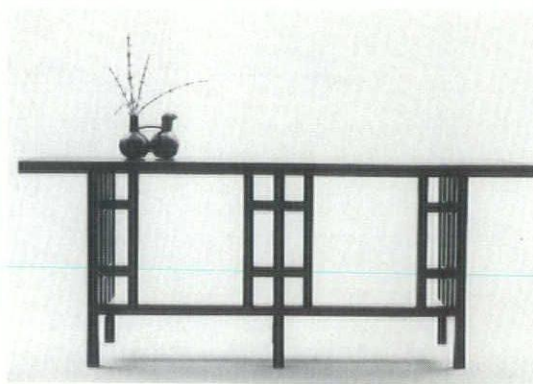
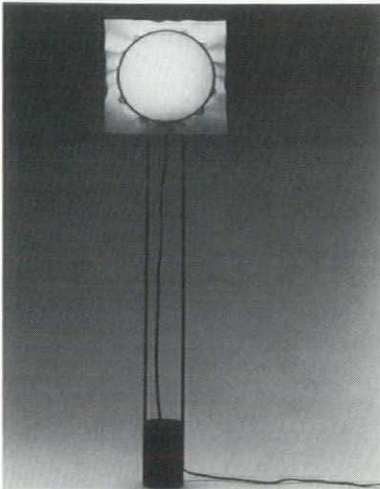
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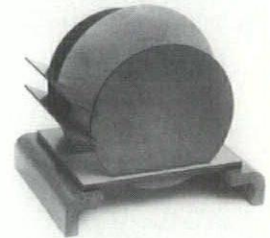
Corona Floor Lamp

A handmade Japanese rice paper shade radiates a soft diffused light, while reflected light bounces off the wall surface. 53" high, the satin black enameled steel shaft is anchored by a solid aluminum base. Designed by V. Lorenzo Porcelli, the Corona Floor Lamp relies on simple forms and stark contrast of materials for effect. Represented in the permanent design collection of the Museum of Modern Art. ■



Harmony

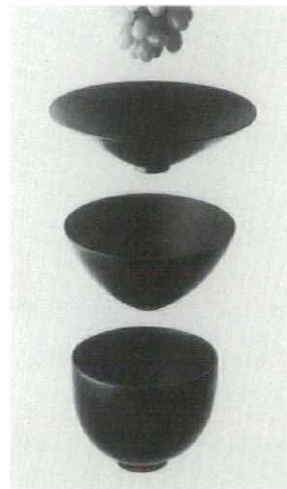
President and designer of New Harmony, Boon-Keng Woo introduces "Harmony", a handcrafted table reminiscent of the work of Josef Hoffman. The table features a mahogany veneered wood top on a solid mahogany base. ■



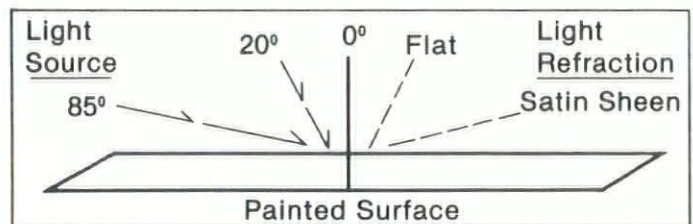
Art Deco Revival

The Jazz collection presents this faithful reproduction of a 1934 magazine rack. This sculptural piece constructed in contrasting tones of birch plywood, plays on the repetitive geometry that is characteristic of the Art Deco era. Available only through Jazz Inc., Los Angeles, CA. ■

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Unvernacular Vernacular

Design Quarterly 131

pseudovernacular form which, in the words of **DQ** editor Mildred Friedman, "responds not to particular local conditions, as do genuine vernacular forms, but to the national dreams and aspirations created by the mythmakers of the popular arts." ■

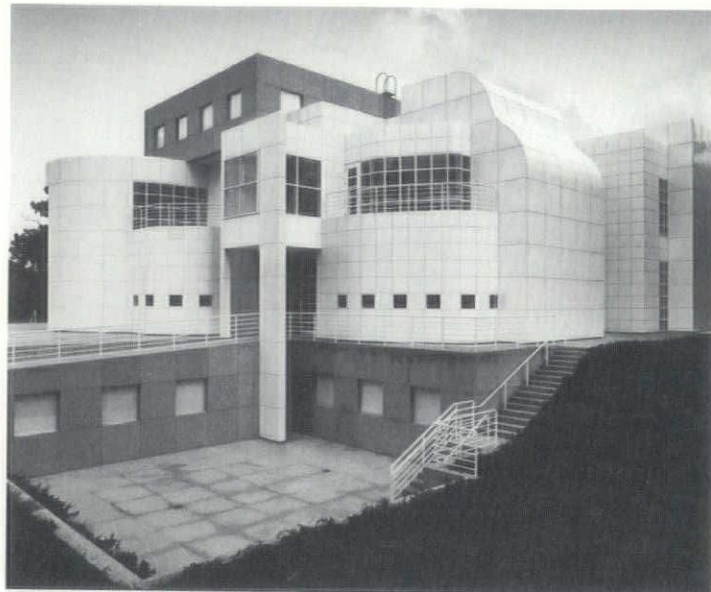
The Community Corn Palace

Next year will commemorate the 100th anniversary of the world's first Corn Palace. The Northwest Architects' Council, based in Sioux City, plans to display the original drawings of the first Corn Palace, along with photos, during the River Cade Celebration in July. The Palace, designed by E.W. Loft, a Sioux City Architect, was a modest building 58 feet square, but was enlarged twice to its final size of 18,500 square feet of floor space. The exterior was entirely covered with corn and other grains, in bundles, stalks and ears. Two miles of gas pipe were laid to light 8,000 open jets for illumination inside of the temporary structure. The group is planning to construct a scale model of the original Corn Palace to be displayed during the River Cade Celebration in 1987. ■

Consumerist Architecture

"Unvernacular Vervacular," an essay by architecture critic John Chase with illustrative photographs by the author, is the focus of Walker Art Center's **Design Quarterly (DQ) 131**, published by The MIT Press, Cambridge, Massachusetts and London, England.

In his essay, Chase asserts that "commercialized architecture has taken the place of the traditional vernacular in the building of present-day America," and that this commercial, or "consumerist" architecture utilizes a



Award to Meier Art Center Design

Richard Meier has received an Honor Award from the Distinguished Architecture Awards Jury of the New York Chapter of the American Institute of Architects for his design of the Des Moines Art Center.

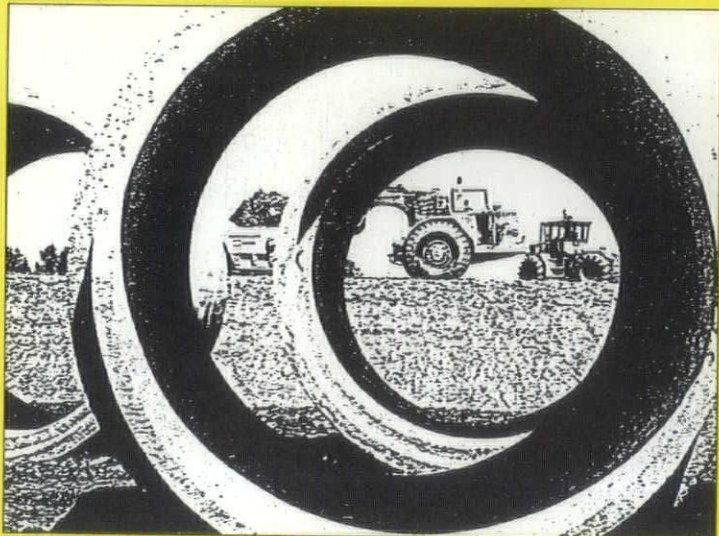
Of the 112 submissions only two Honor Awards were given. The second was also to Richard Meier for the design of the Museum for Decorative Arts, Frankfurt. ■

▲
Des Moines Art Center
Richard Meier Addition
Photo by Mark D. Mickunas

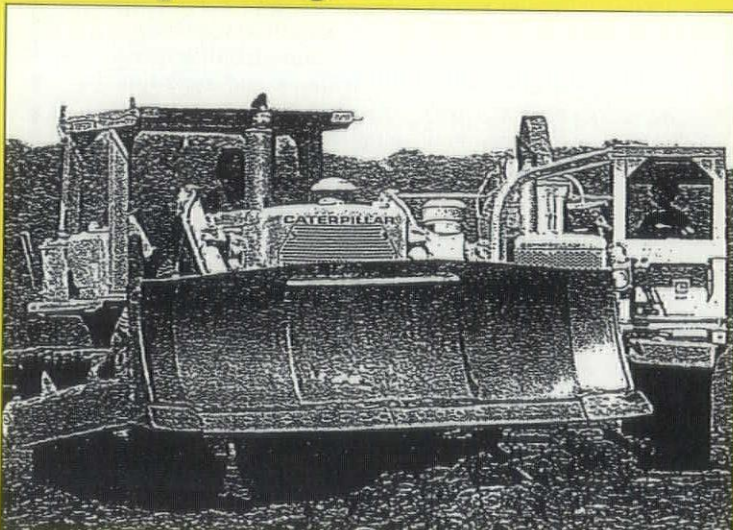
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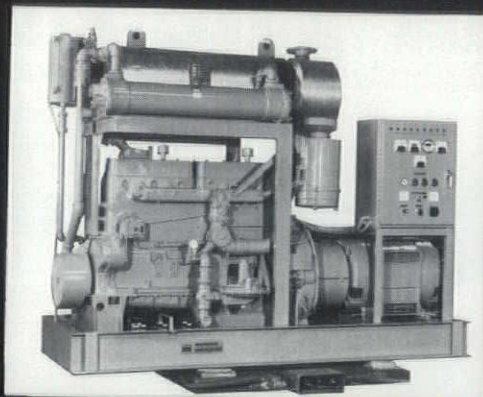
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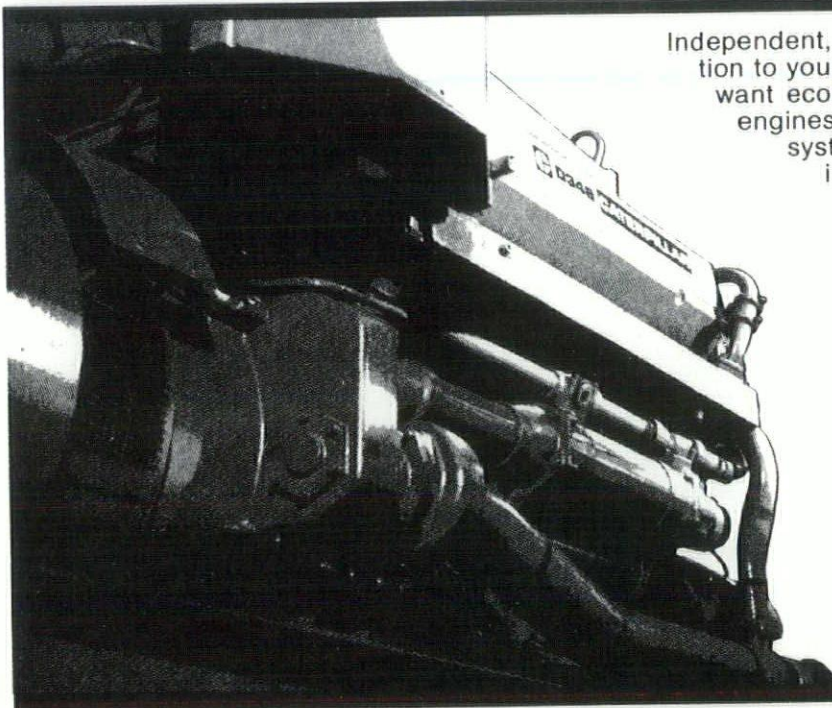
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