

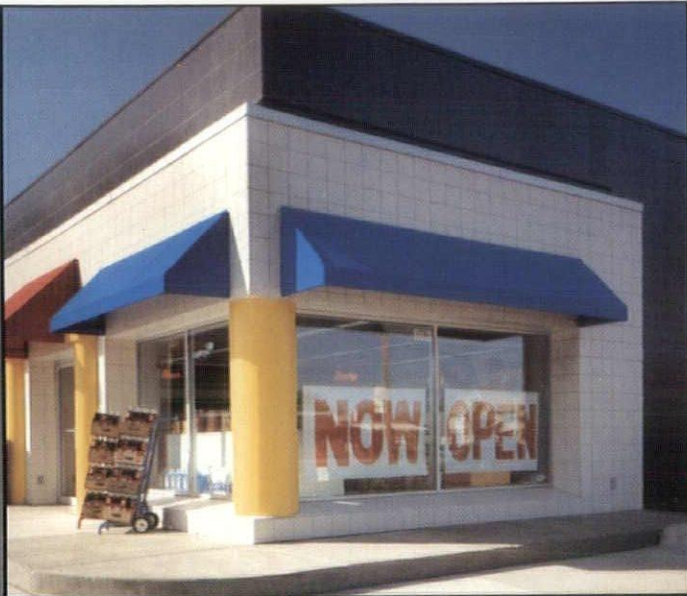
IA-1987-09/10

Iowa Architect

SEPTEMBER/OCTOBER 1987 TWO/FIFTY

The American Institute of Architects
Information Center
1735 New York Ave., N.W.
Washington, D.C. 20005

HUB TOWER



Say it with tile . . .

Architectural tile says a lot more than bland walls and floors. Tile mixes colors, creates depth, identifies a product or service or expresses a client company's personality. It can establish light or shadows, comfort or activity. It can define a busy restaurant, a quiet shop or a bright office.

At Sunderland Brothers, we can help you create an environment using tile designs on commercial exteriors, showroom floors, or decorative walls.

To find out how tile from Sunderland will fit into your project, call us for brochures, samples, and design specification assistance or visit our deluxe showroom.

Peter Bird

301 S.E. 8th Street Des Moines, Iowa 50309 Phone: (515) 282-2826
IA WATS 800-532-1202



Sunderland Brothers has your tile.

Armstone ■ I.A.C./Laufen ■ Latco ■ Summitville ■
Buchtal ■ Metropolitan Ceramics ■ Kowa/INAS ■
U.S. Ceramic ■ La Faenza ■ Walker Zanger ■
Florida Tile ■ Saven

SUNDERLAND

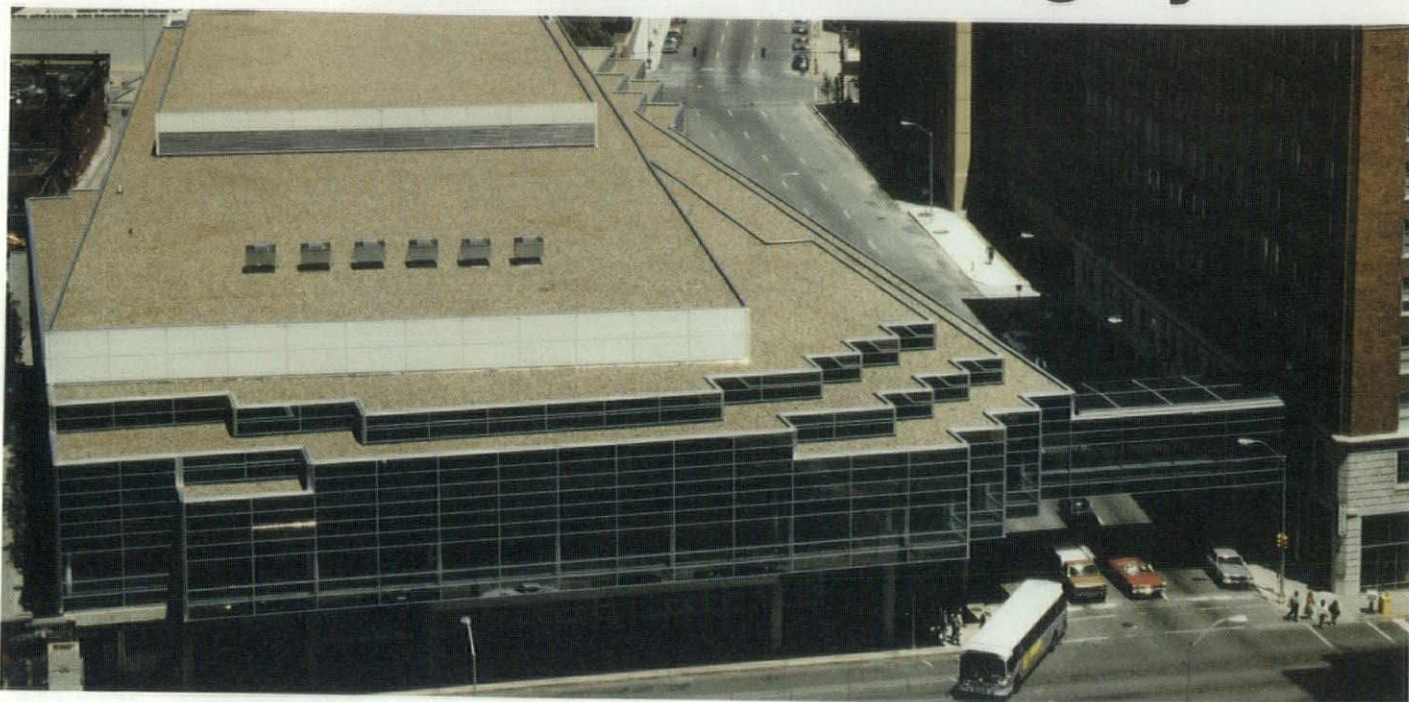
BROTHERS COMPANY

TOP: Project: Pester Convenience Store 1516 S.E. First,
Des Moines
Architect: Bussard/Dikis Associates Ltd.
Tile Contractor: Des Moines Marble & Mantel Co.
Tile: Florida TOUGH-ONE, 8" x 8" and 12" x 12"

MIDDLE: Project: Holmes Oldsmobile, 11206 Hickman Road,
Clive, Iowa
Architect: Shiffler, Frey, Baldwin, Clause Architects PC
Tile Contractor: Iowa Ceramic Tile Co.
Tile: Buchtal — Quantum 2, 8" x 8"

BOTTOM: Project: Noodlekraut, Kaleidoscope At The Hub,
Des Moines
Architect: Sires Douglas Architects
Tile Contractor: Des Moines Marble & Mantel Co.
Tile: Florida Crystal Glaze, 2" x 2"

Carlisle Sure-Seal® Roofing System



Project: Des Moines Convention Center, Des Moines, Iowa **Roofer:** Barrick Roofers, Inc., Des Moines, Iowa **Roof:** Carlisle Syntec Ballasted System **Architect:** Brooks Borg and Skiles, Architects-Engineers

Roofs That Succeed Where Others Fail

Carlisle Sure-Seal® Roofing Systems use E.P.D.M. (Ethylene Propylene Diene Monomer) elastomeric membranes to make the difference between long term roofing success and short term failure. For both new roofing and reroofing, Carlisle Sure-Seal® single-ply membranes represent the most reliable and economical form of commercial roofing available. Here's why:

1 Applied in large sheets the single-ply membrane represents a watertight covering that is not subject to the weathering and maintenance problems of built-up roofing.

2 The elongation of the membrane (a minimum of 350% for E.P.D.M.) gives a Carlisle Sure-Seal® roof the ability to sustain normal building movement without cracking, rupturing or leaking. Most Sure-Seal® systems, therefore, can be installed effectively in unbroken sheet form directly over building expansion joints.

3 Sure-Seal® membranes are light, but tough. They weigh less than ½ pound per square foot, yet provide strong resistance against tears, punctures and abrasions.

4 A Carlisle Sure-Seal® roof will withstand severe temperature fluctuations and prolonged ozone exposure with little or no signs of aging. The elastomeric membrane covering is ultraviolet stable under constant exposure to intense sunlight.

5 Carlisle Sure-Seal® membranes are available in such large widths and lengths that field seams are minimized thus reducing labor costs. Standard widths up to 50 feet; standard lengths are 50, 100, 150 and 200 feet; standard thicknesses are .045 and .060 inches. Special sizes and thicknesses are also available. A roof area as large as 50 feet by 200 feet can be covered by a single factory-fabricated sheet.

**Simply the best commercial roofing systems in the world.
The best designed. Best engineered. Best installed.
There is no equal.**

Carlisle SynTec Systems



Division of Carlisle Corporation
P.O. Box 7000, Carlisle, PA 17013

**Stetson
Building Products**

Des Moines, Iowa
510 SW 9th, 515/243-6286

Rock Island
619 11th Street, 309/788-8412

*Sure-Seal is a Registered Trademark of Carlisle Corporation

BRICK OF CHOICE

ABC Studios

New York, New York
Architect: Kohn Pedersen Fox Associates, P.C.
Catskill Utilities
Ebonite Utilities

Digital Equipment Offices

Shrewsbury, Massachusetts
Architect: Drummey, Roseane, Anderson Inc.
Grand Canyon Utilities

Star Tribune Building

Minneapolis, Minnesota
Architect: Arvid Elness Architects, Inc.
Mountain Shadow Utilities

Ohara Water Reclamation Facility

Chicago, Illinois
Architect: Consoer Morgan P.C. Architect & Engineer
Fine Art Smooth Modulares

Lake Fairfax Business Park

Washington, D.C.
Architect: Berry, Rio & Associates
Ebonite Modulares

College of Osteopathic Medicine and Surgery

Des Moines, Iowa
Architect: Leo A. Daly
Endicott Medium Ironspot Utilities
Endicott Dark Ironspot Utilities

Capitol Center

Des Moines, Iowa
Architects: Herbert Lewis Kruse Blunk Architecture
Shiffler, Frey, Baldwin, Clause, Architects P.C.
Red Smooth Modulares
Brown Smooth Modulares

Dallas Museum of Fine Arts

Dallas, Texas
Architect: Edward Larrabee Barnes & Associates P.C.
Grand Canyon Standards

The River Center

Davenport, Iowa
Architect: Scholtz & Keuhn Associates
Fine Art Velour Utilities

UNITED BRICK AND TILE SIOUX CITY BRICK AND TILE

515/244-3264

712/258-6571

WE ARE A FULL SERVICE COMPANY

Contents

Editor
Kirk Von Blunck, AIA

Editorial Staff
Edward Soenke, AIA
Mark Schmidt, AIA
William Anderson, AIA
Patricia Zingsheim, AIA
Joe Chauncey, AIA
Judith Ann McClure, AIA
Gregory Quick, AIA
Brian Lubben, AIA Associate
Mark Mickunas, AIA Associate

Publisher
The Fountainhead Group, Inc.

Advertising Director
Frank Hayes

Design and Production
The Fountainhead Group, Inc.

Art Director
Mike Hopkins

Iowa Chapter
American Institute of Architects

Executive Director
Suzanne Schwengels

President
Doug Sires, AIA

**President Elect/
1st Vice President**
Glen Huntington, AIA

2nd Vice President
Philip Hodgins, AIA

Secretary
Scott Bengfort, AIA

Treasurer
Robert Smith, AIA

Directors
Dale McKinney, AIA
John Carlson, AIA
Christos Saccopoulos, AIA
Russell Ver Ploeg

**Des Moines Architects
Council President**
Robert Carlson, AIA

**Cedar Rapids/Iowa City
Architects Council
President**
Roger Hadley, AIA

**Eastern Iowa Section
President**
Charles Briegel, AIA

**Northwest Iowa
Architects Council
President**
Dale McKinney, AIA

Subscription Rates
\$15.00/one year. \$2.50/single issue.

Note to subscribers: When changing address, please send address label from recent issue and your new address. Allow six weeks for change of address.

Editorial Offices
Iowa Architect, Iowa Chapter AIA,
512 Walnut Street, Des Moines, Iowa
50309, (515) 244-7502.

Advertising
For advertising information contact
Frank Hayes, (515) 276-3945 or
(515) 279-7555.

©1987, The Fountainhead Group, Inc.
Iowa Architect is the official
publication of the Iowa Chapter,
American Institute of Architects. **Iowa
Architect** is published bi-monthly by
The Fountainhead Group, Inc.,
415 5th Street, West Des Moines,
Iowa 50265, (515) 279-7555.

Reproduction of this material by any
means without the written permission
of the Iowa Chapter, AIA is prohibited.

VOLUME 35 NUMBER 4



On the Cover

Hub Tower
Des Moines, Iowa

Architect

Herbert Lewis Kruse Blunck Architecture

Developer

Hubbell Realty Company

Photographer

Assassi Productions

Developing the Midwest

Gerleman: Reviving Des Moines	16
Hubbell: Architecture Sells	20
Grant: City as Developer	22
Weitz Company	26
Hart: Troubleshooting Building Problems	28
Pomerantz: Building Value	30
Whye: Color Photography	41

Departments

Different by Design	5
The Arts	6
Portfolio	12
Journal	34
Design Digest	38
Advertisers Directory	47

HANG IT UP!

Think asbestos is nothing to lose any sleep over? Then you'd better hang it up!

Nearly every building constructed before 1976 has materials containing asbestos. These materials can cause serious health problems, including lung cancer, if they're disturbed and asbestos fibers are released into the air.

That's why you should contact a licensed, asbestos abatement professional before attempting any work on a structure built prior to 1976. This includes remodeling, structural repair, replacement of heating and cooling systems, or anything which may disturb the insulation in the walls or ceilings.

At ICM Insulation, we're asbestos abatement specialists! Experienced professionals trained and outfitted for the job. First, we'll conduct an on-site survey and take material samples for laboratory analysis. Then, if asbestos fibers are found present, we'll provide a detailed report and cost estimate on the proper abatement procedure.

Why open the door to problems? Why open the door to a potentially serious health risk? Contact the professionals at ICM Insulation!



DO NOT DISTURB ASBESTOS

**FOR SAFE
ABATEMENT CALL
ICM INSULATION, LTD.**

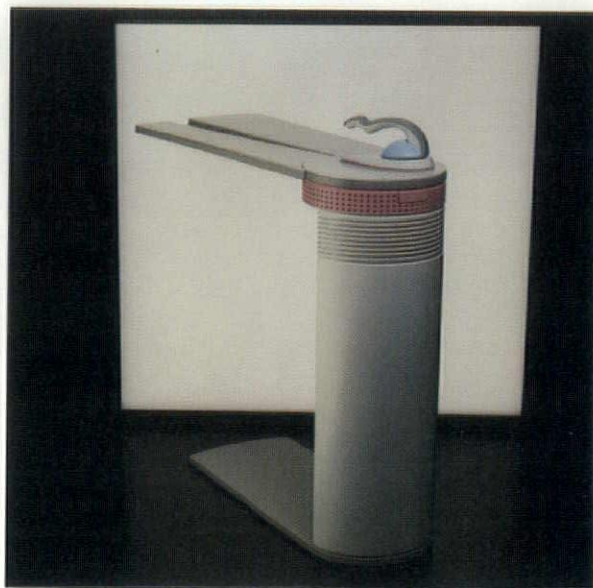
515-243-1771

TOLL-FREE

1-800-4BESTOS

112 S.W. 2nd Street
Des Moines, Iowa 50309

Inductive Ironing



For millennia man has continuously sought to invent new ways to ease the mundane chores of everyday domestic living. Throughout these years, and with the advancement of technology dramatic changes have occurred in the domestic appliance industry, often leaving previous models obsolete shortly after production. A notable exception to this trend is the development of the iron and its counterpart, the ironing board. Beyond electrification, the introduction of steam, and some slight stylistic alterations, the iron and especially the ironing board have remained virtually the same since the day they were first conceived.

As the task of ironing continues to frustrate the user, Frogdesign set out to revolutionize this event in a study for an exhibition of the Helen Hamlyn Foundation for the Elderly People. This streamlined cordless prototype was designed with three main objectives: to create an easy use, to improve handling, and to improve safety. The unique cantilevered board provides more clearance underneath than a conventional board and features a splitting top allowing greater flexibility. The board also houses built-in coils that generate an inductive field, which in turn will heat the iron.

Although stripped of all the recognizable

features of a traditional iron, the design does make some interesting literal statements. The handle is shaped like a water wave (it sprays), the watertank resembles a waterdrop, the body looks like a steam ship and the ironing board takes the shape of trousers. In essence the design fulfills the philosophical belief of Frogdesign founder Hartmut Esslinger who says, "The purpose of design is to make our artificial environment more human. My goal is, and always was to design mainstream products as art." ■

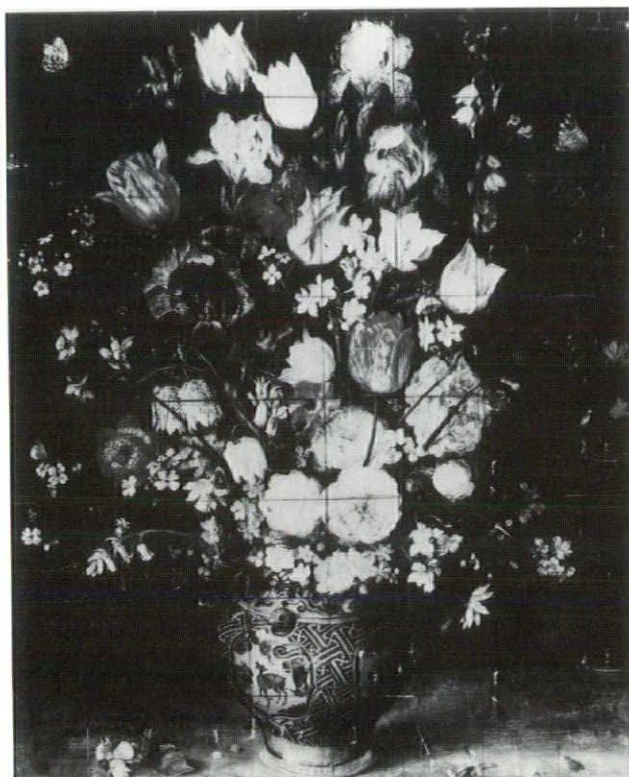
MARTIN SMITH



The Brueghel Series

Visitors to the Des Moines Art Center this summer savored **The Brueghel series (A Vanitas of Style)** by noted contemporary artist, Pat Steir. **The Brueghel Series** is composed of 64 separate panels arranged in an 8x8 panel grid. It was created over a two year period, from 1982-1984.

The inspiration for **The Brueghel Series** was a 17th century still-life painting by Flemish painter, Jan Brueghel the Elder, that Steir had seen at the Kunsthistorische Museum in Vienna. Using that image she explored the complicated history of pictorial styles: each panel is done in the manner of a particular artist or movement. Steir has attempted to enter the mind of each artist, but she points out that "Artists who were too good or too different from me I couldn't do. I became disenchanted with certain artists and fell in love with others."



Robert Adam Drawings

"Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece" will be on view at the AIA Octagon Museum, November 10, 1987 to January 10, 1988, after its American premier at the Smithsonian Institution's Cooper-Hewitt Museum in New York ends September 20.

Designed by Robert Adam (1728-1792), Kedleston Hall in Derbyshire is considered the world's finest surviving example of the Adam style of architecture and design. This celebrated treasure house is one of England's most unified 18th century estates, with 90% of its original paintings, furniture, and furnishings intact. With its arches, columns, and Pantheon-like rotunda, Kedleston reveals the freshness of Adam's discovery of the classical world during his trip to Italy, and was his first major commission after these travels.

16 years ago, we designed the perfect window...

Our **Weatherliner horizontal sliding dual-window** has been called the 'perfect window' for several reasons:

First of all, it gives you superior insulation. It is one of America's top-rated Thermal Windows. Optional **LOW-E Solar Blinds** add still more protection... and they do it with more convenience than any other brand.

Weatherliner's double weatherstrip guarantees the lowest air leakage in its class. Also, it is virtually maintenance-free, and comes completely pre-finished... clear down to the insulating wood master frame.

One thing that may **not** be perfect about the **Weatherliner**... that's our 75 standard sizes. So, we will **custom-build** just the size you need!

Over the years, **Weatherliner** has been the choice for homeowners and builders who demand **perfection**... not promises.



This year, we did it again.

Weatherliner's dual-window design is now available in a **Single-Hung** (vertical slide) **system**. It has the same high standards of insulation and operating convenience... exceeding all industry standards.

A whole host of options mean the **Single-Hung Weatherliner** will fit into any building design. It's available with double or triple glazing... Bronze or White finish and in the most popular styles and standard sizes.

Don't worry, our new **Single-Hung Weatherliner** can also be **custom-built** to the size you need! What could be more perfect?

There are so many exclusive features in this new **Weatherliner**, we're sure it will be the perfect solution to your building, remodeling or replacement window needs.

Call these toll-free numbers for full facts on our second perfect window
1-800-GERKIN-1 (Iowa) **1-800-GERKIN-2** (Outside Iowa)



GERKIN
Windows & Doors
 ... a Midwest Energy Company

The Photographs of Josef Albers

"The Photographs of Josef Albers: A Selection from the Collection of the Josef Albers Foundation" will be on exhibition at the Des Moines Art Center from August 22 - October 13, 1987. These photographs are part of a relatively unknown body of work by one of the leading artists and teachers of the 20th century. The 38 photographs date primarily between 1928 and 1932, during which time Albers was a member of the Bauhaus faculty.



The City in Film

The City in Film, the current issue of Walker Art Center's publication, *Design Quarterly*, examines the ways in which film-makers romanticize, idealize, and fantasize the city to create a sense of place for the film-goer. In this issue of *Design Quarterly*, design and architecture critic

Michael Webb discusses cities in film from five viewpoints: as backdrops, as monsters, as impressions of reality, as expressive locations, and as film-maker's personal visions. He analyzes the approach to place taken by scenic designers and directors from D.W. Griffith and C.B. DeMille to Woody Allen and Martin Scorsese.

Cross References: Sculpture into Photography

Cross References: Sculpture into Photography will have its debut presentation at Walker Art Center from September 20 through December 13, 1987. The exhibition features six American and European artists who create environments which are designed to be photographed.

Sculptor-photographers whose work will be included in the exhibition include the New York-based artists James Casebere and Sandy Skoglund; Minnesotan, Bruce Charlesworth; Bernard Faucon, France; Scottish artist Ron O'Donnell; and Boyd Webb, a New Zealander who lives and works in London.

For these artists, photographs serve less to document the spaces than to interpret a designed and fabricated space through the interposition of the photographic medium. They infuse their works with surrealist overtones, often employing unexpected juxtaposi-

tions of scale, of mannequins and human models, of collaged elements, of banality and poetic fantasy that confound a viewer's expectations.

Butterfield Sculpture Gift

The Des Moines Art Center has received "Hoover" by Deborah Butterfield as a gift to the permanent collection by the Principal Financial Group, through the generosity of John Taylor, President and Chief Executive Officer and The Principal Financial Group this important sculpture, made in 1986, joins the Des Moines collection.

Butterfield has used the horse as her primary subject since 1973. Initially the sculptures were naturalistic, even classical. However, as Butterfield became more interested in the formal qualities of found materials — sticks, wire, scrap metal, dirt — the works became increasingly expressive and charged with personal associations.

Your Dependable Source For

Porcelain Enameled Panels-Pefco

Louisiana Pacific Aluminum Replacement Windows

Metal Roofing-Zip Rib

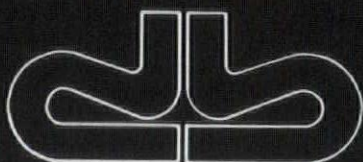
Wood Fibre Decking-Martin Fireproofing

Facias, Copings and Gravelstops-W.P. Hickman

Folding Partitions-Emco

Point Five Wood Historical Replacement Windows

Translucent/Insulated Panels-I-Wall

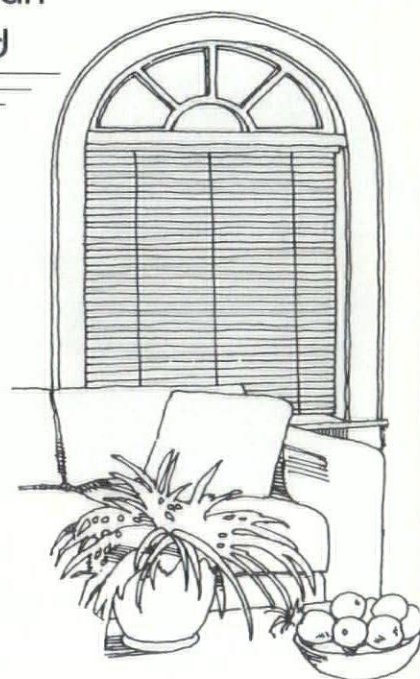


david bear inc.
construction components

515/262-8251 319/365-7133
In Iowa 800/362-2786

American Blind

Riviera 1"
Riviera 1/2"
Contract 1"
Monaco 1"
Wood Blinds
Verticals
Flex King 2"
Tech Shades
"Z" Shade
Galaxy
Skylight
Blinds



Authorized
Levolor® Contractor

5156 Park Avenue

Des Moines, IA 50321

515/282-9313

BRICK MURALS

**HAND
CRAFTED
By
ENDICOTT**

**DISTINCTIVE
Architectural
Touches
Of
INDIVIDUALITY**

MURAL
LITERATURE
AVAILABLE
ON REQUEST

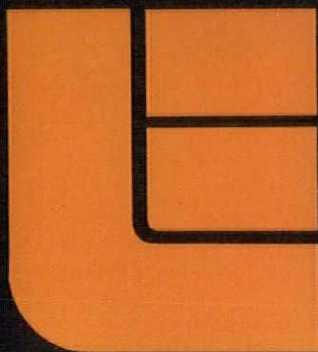


Sculptor Jack Curran shown in front of a finished mural prior to drying and firing.

Hand crafted brick murals by Endicott provide the discriminating designer with a most distinctive art form in which to reflect creative expressions.



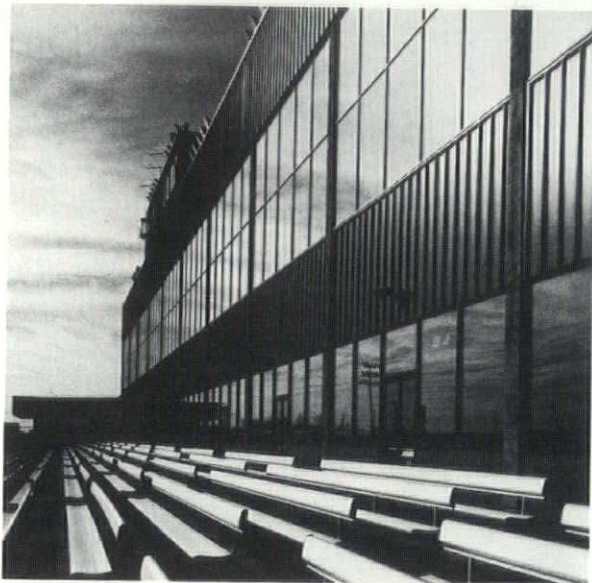
One of four in-place murals featured at the DuPont Center Office Building, Irvine, California.



Endicott Tile Ltd.

Post Office Box 645 • Fairbury, Nebraska 68352 • 402/729/3323

**Economy.
Efficiency.
Versatility.**



**Why the pros
chose electric
for Bluffs Run.**

The Pros

Architects — William W. Duffey, Jr.,
Evan M. Terry Associates

General Contractor

— Anderson Construction Co.

Mechanical Engineering

— McWilliams Associates

Mechanical Contractor — Ray Martin

Electrical Contractor — Meisner Electric Co.

Cable Heating Subcontractor

— Baxter Electric Co.

The Structure

Grandstand 125,000 sq. ft. on four floors;
Kennels 17,700 sq. ft.; Maintenance Building
3,050 sq. ft.; Tote Board 670 sq. ft.

Here's what they said...

The Architect "Bluffs Run opened to the public February 27, 1986, two days ahead of schedule. We feel that the selection of the all-electric mechanical system and cooperation between Ray Martin and N.C. Morgan Construction Company contributed considerably in reaching this early opening date."

The Engineer "The building is a multi-function facility, housing an enclosed grandstand, restaurant, lounges, administrative areas and various support functions. The diversity of use and varying occupancy schedules are well served by the use of multiple electric HVAC systems."

Bluffs Run's Manager "We were able to open slightly ahead of schedule, due in part to Iowa Power's timely response to our service needs. One of the unique features of Bluffs Run is the electric heating cables underneath the track. This heating system allows us to operate during the colder months of the year."

The pros design for the future with electric.

For more information about costs and ideas for efficient HVAC systems, contact A.K. Fulton, Manager, Commercial Sales at Iowa Power, 515-281-2202.



Electric
Means Value Year After Year

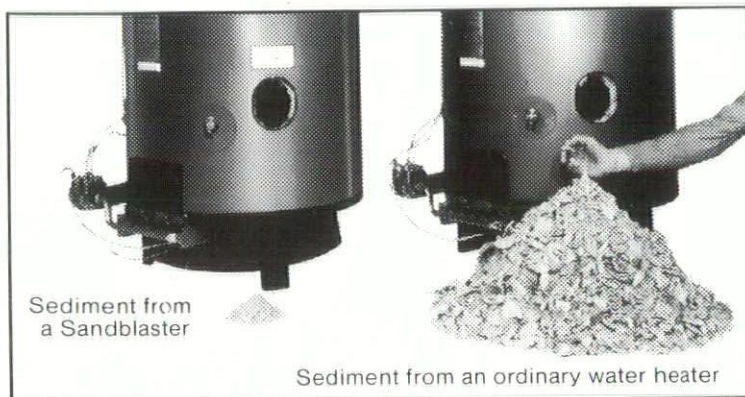
The cost of this ad will be paid for by the customers of Iowa Power.

The State

SANDBLASTER™ COMMERCIAL WATER HEATER & NATURAL GAS:



A measurable difference



Simulated picture



"The best under the sun"



Des Moines
Ottumwa

Fort Dodge
Cedar Rapids

Oelwein
Mason City

Your existing water heater is costing you money. Here's why:

Ordinary commercial water heaters collect sediment on the bottom of the tank. Deposits of scale, lime and sludge create a heat barrier, which acts as an insulator. As a result, energy is wasted because of the longer heat transfer period. The more sediment on the bottom of a tank, the longer it takes to heat water. The results: increased fuel consumption, higher energy costs.

While unnecessary amounts of energy and money are burning up, the bottom of the water tank is over-heating. Metal fatigue occurs. Eventually, the tank can become so weak it may rupture. Could you afford to be without hot water for a long period of time?

The Sandblaster Natural Gas Solution:

A revolutionary, patented Magna Force Ring reduces the build-up of sediment by keeping it in suspension. It prolongs tank life...cuts fuel costs...saves you money!

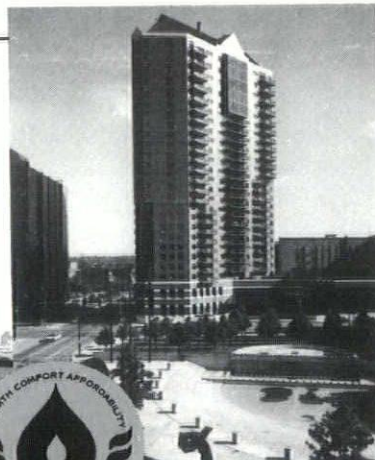


Natural Gas:
*your best energy buy
now and in the future*

GROWING WITH "THE BEST"

Midwest Gas has been giving their best to clients like Iowa Methodist Medical Center, The Plaza, University Park Holiday Inn and The Principal Financial Group. That's why natural gas is growing in preference as a fuel source among architects and design engineers. Include natural gas in your next commercial or industrial project. You'll find it's cost effective, convenient and readily available. Natural gas — the cost effective choice for heating, processing or cogeneration. We give you our best: natural gas. And it keeps on giving, year after year. Call Midwest Gas today for professional engineering consultation on your energy needs. 515/242-3099

Iowa Methodist Medical Center, Des Moines



The Plaza, Des Moines



University Park Holiday Inn,
West Des Moines



The Principal Financial Group,
Des Moines



MIDWEST GAS COMPANY

We Give You Our Best

The cost of this ad paid for by stockholders of Midwest Gas Company

Distinctive Design. Exclusive Features.

Only EAGLE offers limitless design possibilities that are low-maintenance with clear pine interiors to finish just the way you want—including special shapes! Tested independently under Class A ANSI/NWDA IS-2-80 Improved, EAGLE Windows have the lowest air infiltration ratings in the wood window industry. True dual-sealed glass is standard and Low-E EAGLE Maximizer Glass is optional. The complete line of window choices for new or replacement construction includes casements, double-hungs, awnings, patio doors, French doors, skylights, slope-glazing, EAGLE Geometrics, half-, full-, or quarter-circle windows, and the EAGLE Greenerie Room. Call today for free product literature and Architectural Detail Books.



EAGLE
WINDOWS • DOORS
CIRCLE-HEADS • GEOMETRICS

WINDOR, INC.
3215 Lafayette Rd.
Waterloo, IA 50707
319/234-1763

**EAGLE WINDOW & DOOR
OF SIOUXLAND**
R.R. 1

So. Sioux City, NE 68776
402/494-5328

EDMUND PIGEON CO.
7501 Mission Road P.O. Box 8065
Prairie Village, KS 66208
913/381-0850

For distributors in your area, please contact EAGLE
Mfg., P.O. Box 1072, DUBUQUE, IA 52001 319/556-2270.



Michael A. Hopkins Graphic Artist

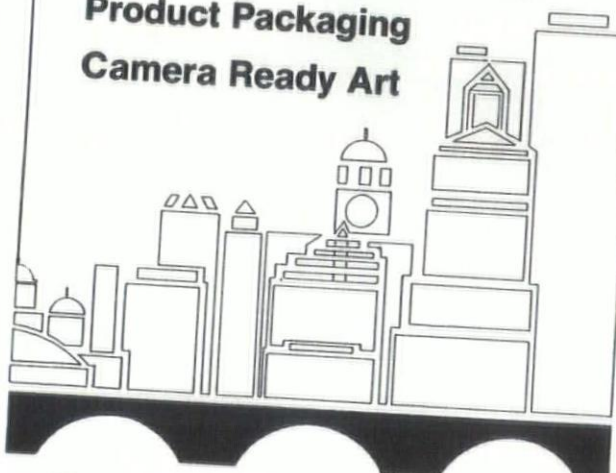
Business Cards

Brochures

Magazine & Newsletter layout

Product Packaging

Camera Ready Art



West Des Moines, Iowa 50265
415 Fifth Street 515/279-7555

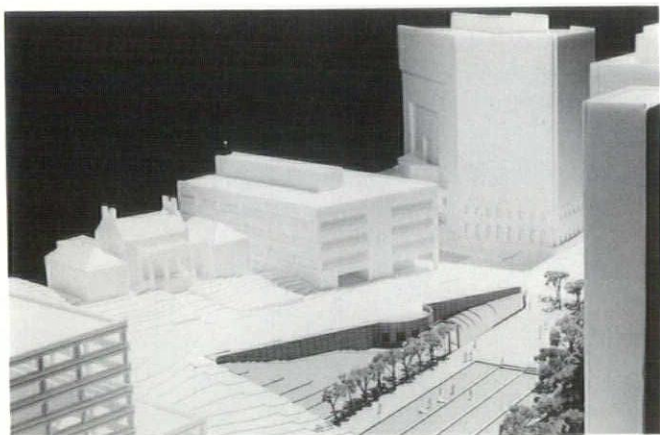
Integrity by Design

The goal of architecture is to create a living or work space that is both beautiful and functional. At Audio Labs, we have selected components from around the world that are not only attractive but represent the leading edge in audio technology.

While representing highly respected companies such as Bang and Olufsen, Nakamichi, and Magneplanar, Audio Labs has ten years of experience in custom home and office installations. And we would like to help you fill your audio design needs. Everything we sell and install represents design integrity at:

AUDIO LABS

2204 INGERSOLL - DES MOINES, IOWA 50312
(515) 288-2216



Principal Group Park

Eschewing the development of yet another surface parking lot in downtown Des Moines, the Principal Financial Group has developed a \$1.6 million terraced park on the site of the former KRNT Theater. The half-block area also will house part of a subterranean passageway linking the insurance and financial services firm's parking facilities with its office building complex.

A glass rotunda will create a centerpiece for the park and add light into the tunnel. Sloping to ten feet below the street level in the vicinity of the rotunda, park development provides both places for outdoor performances and quiet retreat along its densely planted edges. Brooks Borg and Skiles is the architect for the project.

Kahl Home

This five story addition to the Kahl Home for the Aged and Infirm contains 16,000 square feet and spans between the original 1910 Kahl residence and the 1963 nursing home. Along with some remodeling of existing spaces, it provides sixteen new resident beds and additional support space for dietary, maintenance, and housekeeping activities. New resident and employee dining rooms and resident activity rooms command panoramic

views of the Mississippi from this site atop a bluff overlooking the river.

Designed by The Durrant Group, the addition connects the existing buildings on two levels to improve access to nursing support for residents in the old mansion. The project is the first phase of a planned expansion program which will ultimately include an additional fifty beds.



PUT TEAM SUBURBAN ON YOUR NEXT TEAM

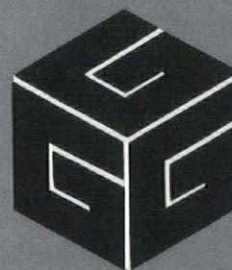
DESIGN
—
BUILD
—
MAINTAIN
—
IRRIGATION

Landscape Architects / Landscape Contractors



SUBURBAN LANDSCAPE
ASSOCIATES

P.O. Box 2342, Davenport, IA 52809
319-388-9898



OFFICE SPACE
MADE PERSONAL

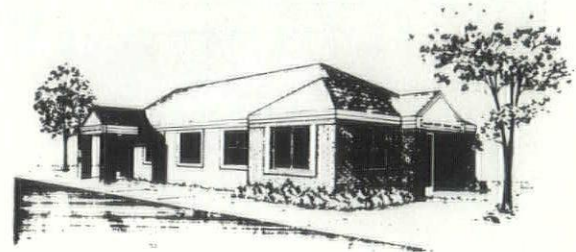
GRAHAM
INTERIORS, INC.

910 Grand Avenue
Des Moines, IA 50309
(515) 244-0387



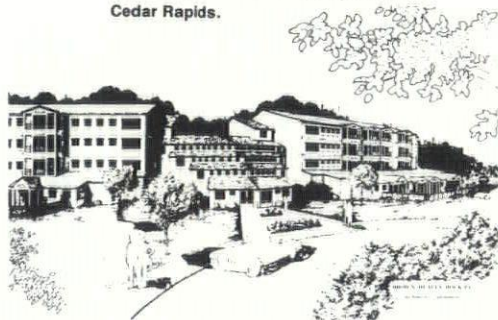
Greenwood Terrace

Greenwood Terrace, a new senior citizens housing facility, is currently under construction in Cedar Rapids. Located next door to its sister facility, Meth-Wick Manor, Greenwood Terrace provides a choice of efficiency, 1, 2, or 3 bedroom units, as well as a recreation and dining facility and private garages. It is designed to allow for completely independent living, although medical facilities are available through Met-Wick. Phase 1, due for completion in the fall of 1987 at a cost of \$5.6 million, consists of 62 units. Forty more units will follow. Architect for the project is Brown Healey Bock, Cedar Rapids.



Yacht Club Complex

Bloodgood Architects has recently designed a 7000 square foot yacht club marina to be located on a commanding point on the St. Johns River in Jacksonville, Florida. The building will serve the residents of the planned community as well as being open for membership to local boating enthusiasts. It has been designed to round the point and become an active part of the riverscape, joining the land and water activities.



Walnut Grove Credit Union

An expansion of services to its clients and a need to present a more independent image will result in construction of a banking facility in Atlantic for Walnut Grove Credit Union which serves Walnut Grove 4 x 4 employees nationwide.

The facility designed by Anderzhon/Architects will provide a banking lobby and drive-up window, office space, and meeting rooms for the Credit Union. Construction is scheduled to begin in April, 1987.

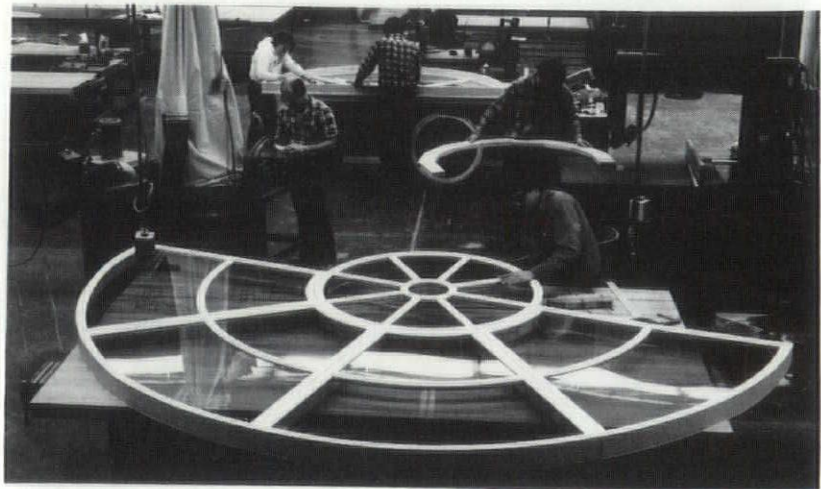
Pella Custom Plant Lets Customers' Imagination Take Over!

Looking for a unique window design...

maybe one of your own invention? Want a window or door built to your specifications or a clad color finish that will set your house apart?

Until now, most customers with the desire to "create their own windows or doors had to settle for what manufacturers gave them: standard sizes and shapes.

Let your imagination run wild and your wishes for a dream house take shape—at the Pella Custom Plant!



Look in the Yellow Pages for your nearest Pella Dealer

Des Moines
Ottumwa
Fort Dodge

Waterloo
Carroll
Rock Island

Cedar Rapids
Sioux City
Omaha

Dubuque
Pella
Mason City



*Tim Eldredge, Chairman
Office Outfitters, Inc.
(1943-1987)*

NOW
*The Eldredge Company
(1987 and the future)*

**"It took 40 years to put
my name over the door on
a brand new building.**

**When you're stubborn
about quality and service
you don't rush into things."**

Leading corporations and businesses throughout Iowa and Middle America have trusted us, as Office Outfitters, for more than 40 years.

So we didn't exactly rush into a decision to change our name and our location.

The Office Outfitters name has earned a reputation for leading-edge technology in office systems and furnishings. In quality construction. In outstanding design services. In reliable followup that recognizes the customer's expectation of quick, reliable service. In pricing policies that assure maximum value.

Office Outfitters, Inc. Synonymous with quality since 1943. And now, The Eldredge Company for the coming decades. Ready to serve your office interior and design needs in our new corporate headquarters at 1701 48th Street in West Des Moines.

"Corporate headquarters?"

You bet. Because The Eldredge Company is expanding nationally. For example, our offices in Denver, Colorado are already revolutionizing the office interiors and systems business in the Rockies.

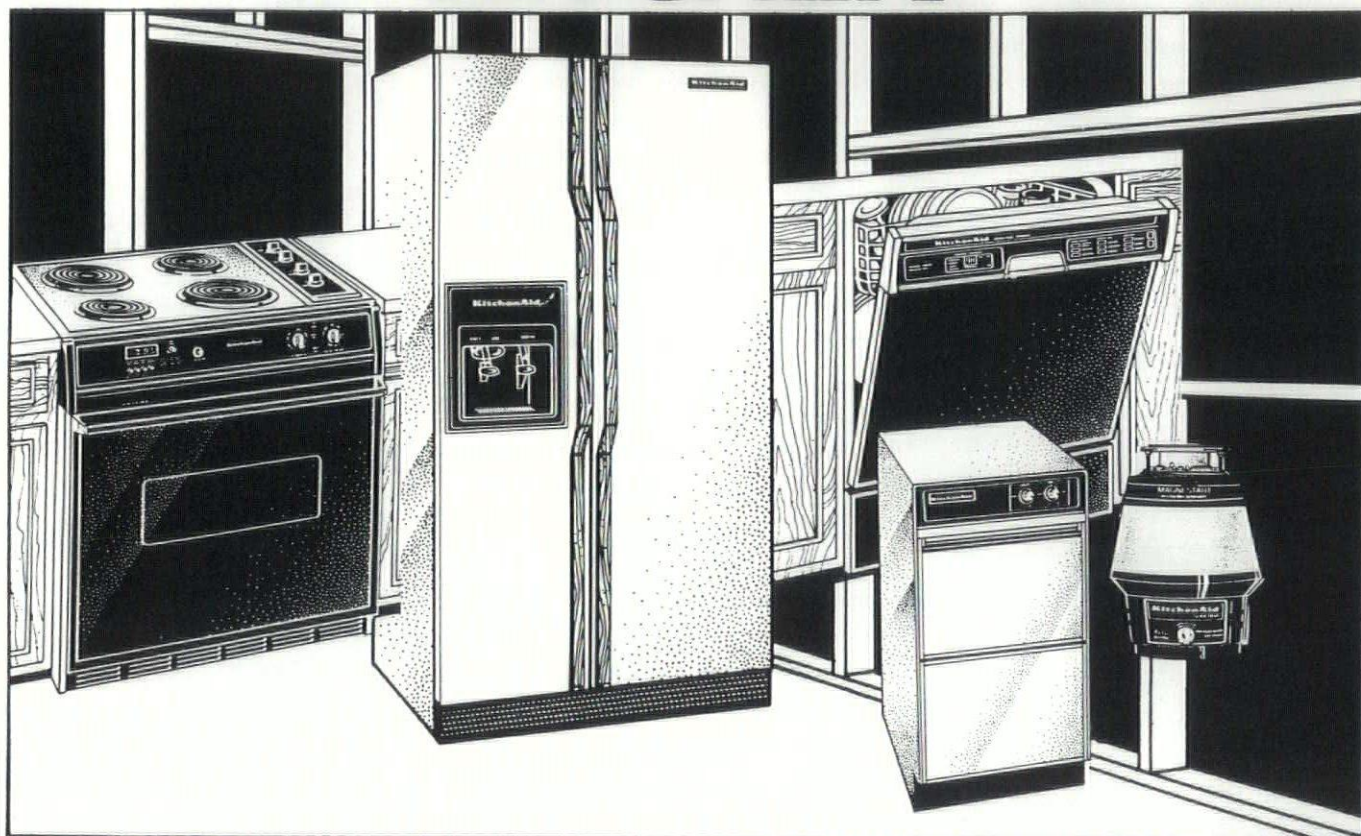
The Eldredge Company. A new name in Iowa, but the same friends and professionals you've trusted for more than four decades.



**THE
ELDREDGE COMPANY**

*Founded as Office Outfitters, Inc. in 1943 • 1701 48th St., WestTown
Business Center, West Des Moines, Iowa 50265 • 515-223-8383*

A BEAUTIFUL WAY TO REMODEL YOUR KITCHEN



Stunning styling is only the beginning. The real beauty lies in the fact that the KitchenAid appliances you choose today will be with you tomorrow, and tomorrow, and tomorrow. Every KitchenAid appliance is quality from start to finish, designed and built to give you many years of dependable performance. And that's important when you're figuring *real* costs.

If you're thinking of remodeling *your* kitchen, choosing your appliances is easy.

Because every appliance in your kitchen can now carry the KitchenAid name.

- Refrigerators
- Dishwashers
- Washers
- Trash Compactors
- Dryers
- Food Waste Disposers
- Built-In and Freestanding Cooking Appliances

We carry them all. Come in and see for yourself how beautifully KitchenAid appliances can fit into *your* remodeling plans.

KitchenAid® For the way it's made.™



A. A. SCHNEIDERHAHN CO.
6111 PARK AVENUE, DES MOINES, IOWA 50321 PHONE (515)244-2541



Bruce Gerleman: Reviving Des Moines

Since 1980, Bruce Gerleman has been acquiring some of Des Moines' most overlooked historic properties and giving them new life as commercial developments. His projects are not museum pieces but busy, profitable enterprises that contribute greatly to the city.



Fortunately, a growing number of people have begun to realize the value inherent in "old" buildings. One result is that fewer demolition tragedies take place today than occurred in the first half of the century. But not all buildings from the past are saved. Many are just not salvagable, a fact that even the most fervent preservationist will concede. Still, buildings that even a decade ago seemed certain wrecking ball fodder have become some of America's most popular spaces in which to live, work, and relax.

In Des Moines the bulldozers and wrecking balls have had a particularly devastating effect. Magnificent homes, classic government buildings, grand movie palaces and hundreds of weathered farmsteads have all fallen victim to shortsighted investors and unimaginative developers. Lately though, this trend has been effectively redressed by, among others, developer Bruce Gerleman.

Since 1980 Gerleman has been acquiring some of Des Moines' most overlooked historic properties and giving them new life as commercial developments such as apartments, offices, restaurants, and retail space. As he puts it, "These homes and buildings have been there for decades. Every so often people looked at them and said, 'Somebody ought to fix this up and do something with it'. Well I guess I'm that 'somebody'".

Gerleman's first purchase in Des Moines was a large home at 29th and Grand Avenue. Like most of his projects the home had fallen into a state of neglect but was reasonably intact. The renovation of that home, which is now an apartment building, is not nearly so interesting as was the way he went about it. After having researched the property and acquiring the necessary qualification for an historic register designation, Gerleman designed and did the work himself with a small crew. "We made a lot of mistakes but we learned from them. I knew then that I was going to make a career out of this type of development. So

by doing the work myself and making so many mistakes I was able to learn the business from the ground up."

Gerleman was obviously quick to learn. In the three years which followed that initial project he completed three other similar renovations. These projects, however, reflect a more refined knowledge of Des Moines' history which Gerleman has acquired through his habit of exhaustive research. "You spend day after day looking through old newspapers, abstracts, and the Sanborn fire maps. You read all about families like the Ingersolls, Wallaces, B.F. Allens, Polks and Cummins. Then you try to understand what they've all meant to this city and you begin to feel insignificant. You begin to realize that long before we were here, these people were building this city and living and dying in these homes. You also have to realize that long after we're gone those same homes will still be here. So the way I see it I'm just a caretaker. It's my job to maintain that link with the past and future. To me, the sense of continuity is what's most important about those buildings."

This reverence for architecture is quite surprising because Gerleman admits that he had little prior knowledge of architecture before he began developing. His interest in Des Moines' history is even more unusual, though, because he was raised in Salina, Kansas. After graduating from Wichita State University he took a job with a furniture company in Cedar Rapids. Two years later he was transferred to Des Moines where he noticed an obvious lack of historic preservation. Gerleman had been exposed to very successful commercial preservation efforts back in Wichita and again in eastern Iowa and was convinced that the same type of development would work in Des Moines. Initially, his efforts were intended to bolster his income but soon after the renovation of such prestigious properties as the R.A. Crawford mansion, the Governor Albert Baird Cummins mansion, and the Polk mansion he soon





quit the furniture business and began to develop full time with his eyes focused on downtown Des Moines.

Gerleman first established himself downtown with the renovation of the Martin Hotel. The Martin, now called the Homestead building, had become disheveled through the decades as have many of Des Moines' brick buildings from that era. Those buildings have become the staple of Gerleman's development business.

The Martin, however, had become a particularly sore spot downtown because of its location across Grand Avenue from Nollen Plaza and the Civic Center. Many would like to have seen it demolished and replaced with something more contemporary. But because of its stature as an historic building no one dared to raze it, yet no one dared to develop it either.

Gerleman, who had long since quit designing and working on his own properties, hired Bussard Dikis Associates Architects to design a renovation program which included office and retail space. Now the building lends the area some much needed charm and warmth through its weathered brick and old world scale. The Homestead is also the perfect backdrop to Claes Oldenburg's Umbrella sculpture in an area that is rapidly becoming Des Moines' most popular.

Even before he had begun construction of the Homestead building though, Gerleman was looking ahead to his next and largest project in Des Moines' historic Court Avenue district. There the scope of his development would increase from one building at a time to an entire city block. Gerleman surmised early on that if he were to renovate only one building there that it would never lease because of the seriously deteriorated state of the rest of the area. In fact, the building he was most interested in shared a city block with adult book stores, a suspicious boarding house with hourly rates, and gay bars. Gerleman decided to acquire the whole block and renovate it into the types of businesses which he saw as more suitable to the tenants he sought.

Although he was able to acquire most of these buildings rather easily, Gerleman ran into trouble with the building he had originally wanted, the Saddlery and Kaplan Hat building. The entire building is 66 ft. long, but only 44 ft. was purchased as the Saddlery. The owner of the remaining 22 ft. of Kaplan Hat refused to sell his







International Trade Center
◀ Douglas A. Wells Architects

Homestead Building ▲
Bussard Dikis Architects

third of the entire structure. Gerleman's share was essentially worthless for renovation. Gerleman persisted and remained patient. After over two years of developing the rest of the block he was finally able to purchase the remaining 22 ft. of building to complete the puzzle. Now Court Avenue is one of the midwest's most successful districts of its kind.

Other notable projects in the area in which Gerleman has been instrumental include the introduction of the skywalk, the renovation of the Hawkeye Insurance building, (one of Des Moines' only remaining iron fronts), and the development of the Rock Island Railroad depot. The Rock Island Station is one project that has aroused some controversy because it was done without regard for historic integrity. The vaulted terminal space has been bisected into a two story office, while windows have been cut into the building's original facade. Also, the tile roof has been replaced with incongruous wooden shingles. Gerleman admits that this project lacks the same integrity that his earlier projects possessed. "It would have been impossible to lease it in its original condition."

Perhaps Gerleman's most ambitious project is his current World Trade Center. Having watched John Ruan fail in his attempt to finance an elaborate 30 story Trade Center proposal, Gerleman decided to go ahead with his own scaled down version. "I've tried to provide all the specialized services that are essential to a World Trade Center but remove the elaborate building which was at the heart of the Ruan proposal." Instead of the 30 story structure, Gerleman utilized the vacant Younkers Store for Homes and radically transformed this handsome midwestern brick building into his vision of an international trade center.

The package of services that Gerleman is providing with this facility is indeed impressive. Sophisticated communications equipment from satellite links to state of the art video studios. Translation departments provide the tenants with the unique amenities which are necessary to international trade. The interior design is also rapidly shaping into an intriguing hi-tech expression of the building's intent.

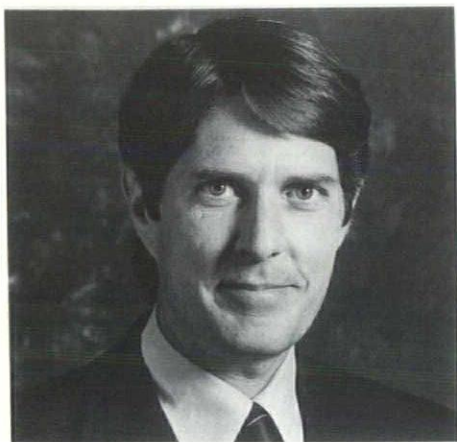
The exterior design is a wildly gregarious response to a perceived need for a con-

spicuously international profile. The pastel checkerboard paint job and the flags of the world seem more likely to be the stage set for an international beauty pageant than they do as the setting for international trade. The building's overall appearance undermines Gerleman's excellent track record as a developer who is concerned with a building's integrity.

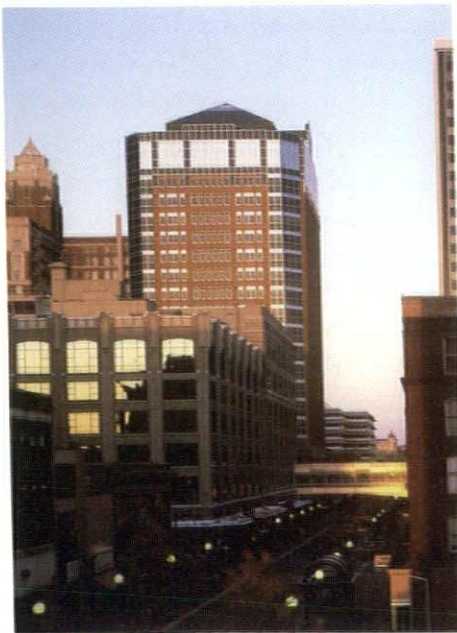
Never-the-less, Bruce Gerleman will remain an important fixture in Des Moines real estate development. Hopefully, his future projects will restore as much character to the city as his previous ones have. Although these projects may not reflect the kind of severe restoration which is the ideal of preservationists, they do invoke some of the spirit of the past. His developments are not museum pieces but busy, profitable enterprises which contribute greatly to the city. Even the World Trade Center and all of its architectural shortcomings should provide an invaluable service to lowans who desperately need to increase their market shares around the world. Like all of his previous projects in Des Moines, it will contribute to the city and reflect his long term commitment there. ■

James Hubbell III— “Good Architecture Sells”

Traditionally a Des Moines based company, Hubbell Realty has recently expanded its market base to ease the uncertainties of relying on a single city's economic climate.



Kaliedoscope and Hub Tower
Des Moines
Herbert Lewis Kruse Blunck Architects



ASSASSI PRODUCTIONS

James Hubbell III is the fifth generation president of Hubbell Realty Company, the company which has built a significant portion of downtown Des Moines, including such landmarks as the Hubbell Building, and more recently, the Hub Tower and the Kaliedoscope at the Hub. Hubbell sees the primary areas of future development activities as retail, light industrial, and office construction. While conventional shopping center construction is down, there is still a market for the strip shopping centers which are lining more and more suburban thoroughfares. Downtown retail development, stagnant for some time, could be heading for a resurgence. Industrial parks have a great deal of political support because of the desire for economic revitalization. The market for office space, while at times appearing saturated, seems to keep growing both downtown and in the suburbs.

While traditionally a Des Moines-based company, Hubbell Realty, like many other developers, has recently been spreading out its market base. A recent project in Minneapolis gives the company a piece of a much larger and more diverse economy. Though not wanting to abandon the Des Moines market, Hubbell feels that spreading out can ease the burden of relying entirely on the vicissitudes of a single city's economy.

Hubbell believes that to be a successful developer in today's economy one must find and exploit their own "niche" in the market. Most developers lack the resources or the expertise to do all types and sizes of projects. Success is based on having experience with a particular market, location or building type. Some developers have or acquire a large enough tract of land that they can keep building, as the market allows, a relatively unified development which may take years to be complete. Some areas in West Des Moines along the freeway are examples of this approach. Other developers will find their "niche" in a project type such as business parks or residential projects. Hubbell feels that his company's "niche" in the market is in downtown projects, primarily in Des Moines, but

also in Ft. Dodge and Minneapolis. From earlier buildings such as the Hubbell Building to the more recent Capitol Center and the Kaliedoscope and Hub Tower, the Hubbell company has been one of the most influential forces in the development of downtown Des Moines.

In hiring architects, developers take a series of approaches, from not using one, to having an in-house architect, to working with one outside firm, to hiring from the best qualified (or least expensive) architect for a particular job. Other than for minor remodeling-type work, Hubbell works with a variety of local architects. Out-of-state firms are rarely used unless specialized talents such as industrial design or high-rise concept designs are required. Selection depends on the type and the scope of the work involved. A high-profile project such as the Hub Tower puts a higher priority on design and image while in a strip shopping center a reputation for economy and speed will carry more weight in the selection process.

The qualities that Hubbell looks for in an architect include strong early-conceptual skills and good design ability mixed with a sense of budget and schedule. He likes to get the architect involved early in the process to help analyze a site for size, traffic, parking, etc. This is where the early conceptual visualization is important, to assist in determining a project's feasibility. Hubbell values and appreciates good design, yet acknowledges that some projects require a quick one-shot approach because of budget and schedule, while others allow the architect to refine or test different design ideas.

Hubbell expects his company to sharpen its focus on urban development projects while broadening their base. Concerned about the effect of a potential recession on the development arena, he remains optimistic that his firm can continue to find what the market needs and supply it. Architects are a requisite part of this process and Hubbell will seek to meet his goals with as high a quality as time, the budget, and the project will allow. As Hubbell said: "Good architecture is important — it sells." ■



The City As Developer

An interview with James M. Grant

"When there is something that needs to be done to fill a gap, something that has been envisioned but doesn't seem to be happening on its own, there needs to be some city involvement to get that going."

Jim Grant



The most critical function of planning is the establishment of a vision — a vision which is based on a community's cultural readiness, the potential viability of the market and one for which a significant public consensus either exists or can be built. Success in making it happen depends upon many factors: political leadership, citizen and business input, City government support and the sensitivities of developers who give it form.

This vision is ideally realized in a plan of action that is both inspired enough and comfortable enough to have the support of the City's decision makers and the enthusiasm of the developer community. Yet, this degree of support, enthusiasm and market confidence often takes years to build, especially in declining areas. Development activity by Des Moines City government has been the required catalyst in locations as varied as Walnut Hill, the downtown core and east side downtown; and has supported redevelopment and rehabilitation momentum elsewhere.

What is the City's primary goal when it functions as developer? Why does the City do development, and what measures are taken to ensure that this contributes to a vibrant and community-oriented downtown or neighborhood? Does City involvement guarantee a successful project from an urban design perspective? Are plans in place to stimulate development in the untapped markets in Des Moines?

In this interview Des Moines' Planning Director, James Grant and **Iowa Architect** editor Kirk V. Blunck discuss past development by the City, the development vision for this year, next year and beyond.

Iowa Architect: During the last ten years the City has from time to time acted as developer. What is the goal with projects like Capitol Square, the Plaza, East Grand Office Park or City View Plaza?

Jim Grant: When there is something that needs to be done to fill a gap, something that has been envisioned but doesn't seem to be hap-

involvement to get that project going. Sometimes the goal is to support adjacent development efforts. Capitol Square, for example. We saw a tremendous opportunity for some retail and office activity on that block which would tie in with the downtown centerpiece of the Civic Center and Nollen Plaza. Marketwise, it wasn't happening on its own and it didn't look like it was going to soon enough to maintain the momentum in downtown redevelopment.

In essence, the City played with market forces by designing a prospectus for the site, purchasing that particular property and transferring it, with restrictions on land use and design, to the winning developer.

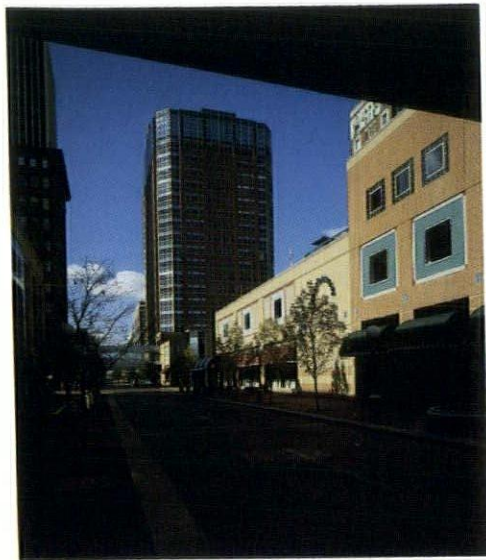
Iowa Architect: What about specific uses, like residential or commercial? Didn't the City initiate development at the site of Civic Center Courts to get residential re-established in the downtown?

Jim Grant: Absolutely. When you're talking about what's happened in downtown Des Moines, office developments have had a good absorption rate. That land use has become strong in the downtown. However, downtown residents, plentiful until the 1940's, had almost disappeared by 1970, and retail had waned. The re-establishment of these uses was critical to the achievement of a viable round-the-clock downtown with lots of options.

Iowa Architect: Are housing and retail still priorities that the city would like to continue to encourage?

Jim Grant: They very much are. We still want successful retail in the downtown. We think as we're successful with residential it will help us be successful with retail. If we can get more full-time people living in the downtown area that's going to greatly help the retail succeed. Offices seem to be going pretty good on their own.

Iowa Architect: Two issues we can discuss are, one, the city assisting developers and, secondly, the city acting as a developer on its own. What's happened in the past, where we are



Jim Grant: Strong market vs. weak market is part of it. If you've got a weak market, the city needs to take a stronger role in initiating development. The city will have to get involved in stimulating a weak market as we did with Capitol Square or filling a missing gap as at the 5th & Grand Garage and now the Keck Center where we needed more parking in the area and the skywalk connection.

Iowa Architect: If someone with a proposal for an office building was looking for City assistance and help with land cost, would it be difficult for them to get that because of what's been achieved in the last five years?

Jim Grant: In the form of a UDAG (Urban Development Action Grant), I would say it would be easy for us to help them. If it was for cash assistance for assembling the land and so forth, probably we wouldn't do that. When it comes to making our overall parking system work we probably would consider that. So it's the indirect help that we would provide for them, but not like Capitol Square where we wrote down the cost of the land and provided utility improvements, did acquisition, demolition, and relocation.

Iowa Architect: Will the City continue to build parking garages?

Jim Grant: In any downtown area in a typical city the main problem is a shortage of parking. Anybody who ignores that is not going to help influence the growth of that downtown area. As long as the City of Des Moines can use parking as a carrot to get more development, we should continue that, especially in the sense that parking makes money for us. We get a cash flow in the long run.

Iowa Architect: Do you think the City has built a reputation for itself, being able to follow through and accomplish development projects?

Jim Grant: We have a good track record up to this time which makes people believe in what we're saying. That was part of the reason we were successful in getting the Historical Building moved from the site on Court Avenue to where it is now. The Court Avenue Streetscape and the Transit Mall accomplishments will help us on the big cityscape projects like the riverfront. People will be able to believe that what we're trying to do is not so optimistic that it's unreal, rather that it's accom-



East Grand Office Park ▲
Savage and Ver Ploeg Architects

plishable. The private sector will actually do the work to get it accomplished, whoever works with us on the riverfront.

Iowa Architect: Have those ideas been presented?

Jim Grant: Yes, as a component of the Greenbelt Planning Process for a 169 mile stretch along the Des Moines River. The Corps of Engineers and an advisory committee are guiding that project. Specific proposals have been submitted by various communities and are integrated into a master plan pulled together by the Corps. As far as having actually created our own plan, we will move forward with alternatives contingent on some answers on engineering feasibility. We've been trying to get some dollars to commission that study and a market analysis of our options.

Iowa Architect: Can you describe key pieces of that riverfront development?

Jim Grant: We've developed a major recreation/activity area on the riverfront which represents a shift in gravity in the downtown to the river. A major riverfront plaza would have an eastside component and a westside component at what is now the City Hall parking lot and in front of the library forming a meeting point of eastside downtown and westside downtown at the river. We'd like to see some retail activity introduced on the riverfront. Right now we've got what's largely

a civic riverfront — an asset in the sense that we have a lot of public ownership of riverfront land and plenty of opportunity for public access. We're looking at areas where we might have significant amounts of new riverfront development that would attract people with networks of connecting elements including a formal pedestrian promenade along the river and restoration of major access points down to the water's edge. Because of the flood control levy we've got a river that's essentially isolated from the downtown. To open up the waterfront to the downtown, we hope to replace portions of that levy with temporary flood control systems that could be installed during high water. Dramatic lighting along the existing historic balustrade and restoration of three bridges as well as replacement of period-type lighting that was originally on those bridges, the introduction of public art, and the connection of Walnut Street Transit Mall to the river's edge are some of the projects we've identified. There are several other very bold proposals that we submitted to the Corps in very schematic fashion because they require major engineering feats like replacement of the dams with some system that would allow boat passage all the way down to Red Rock. There's some pretty long-range concepts that would open the door to a downtown marina.

Water control is very important to integrating the riverfront to the downtown area. We've got water between the two dams but it's not usable and this is the most important stretch of the river.

Iowa Architect: Does housing still figure as a component in those ideas?

Jim Grant: Yes, we'd like to maximize our opportunities for housing on the waterfront. Sites where we can accomplish that are south of Court Avenue on the west side of the river, on the hillside north of Iowa Power and the Globe site between Court and Walnut. There's still the Waterford site. That's about it in the immediate downtown area.

Iowa Architect: Would riverfront development extend all the way down to Sec Taylor Stadium?

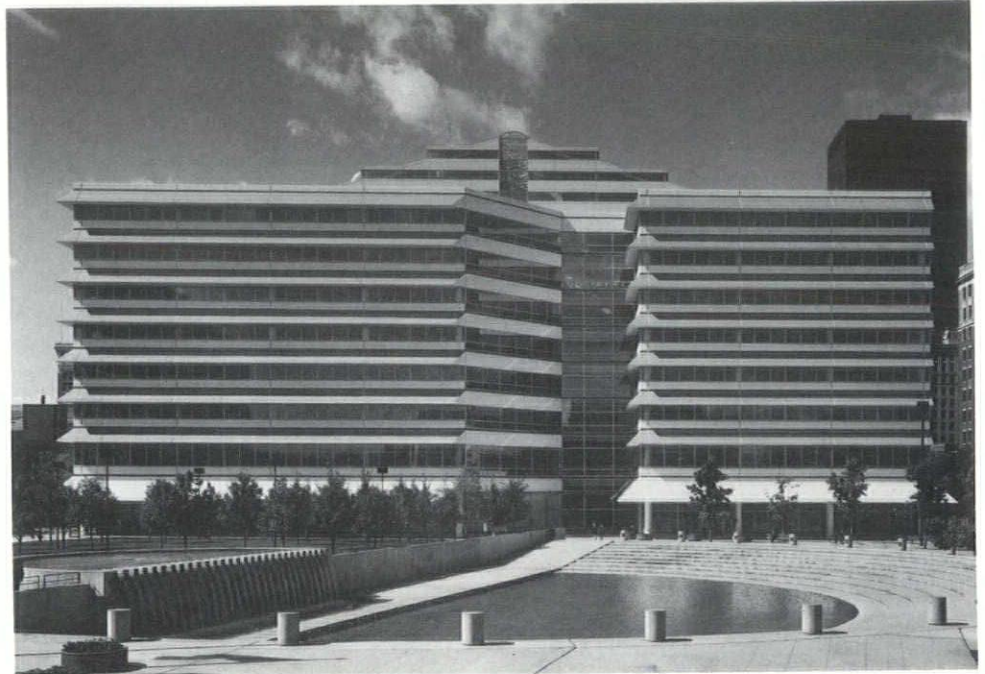
Jim Grant: Most of the schemes that have been looked at have taken it all the way down and extended up the Raccoon River. Any kind of pedestrian networks and trails and lighting schemes and access proposals should go that far.

The riverfront is a door to continued development in the downtown and eastside, to fully realizing the visitor convention trade in the downtown, to accomplishing our housing goals. The recreation potential is real important as is the potential for festival, market place, retail.

Iowa Architect: Is there a way for the private sector to concern itself in that idea-generating process?

Jim Grant: We want to create, as a bare minimum, a riverfront group and probably a downtown group to assist us in doing all of this. We have a downtown composite plan which is finished, consolidating all the existing plans that are in place for the downtown — skywalk district, downtown housing plan, the two urban renewal areas, the urban revitalization plans. It is one document as a starting point for proceeding toward the next phase of downtown planning. There we worked with Tom Dunbar and Suzanne Davidson because they came forward to help spearhead a group that would work on a downtown plan. But we would like to create larger committees for riverfront and downtown when we actually get into the idea generation and distillation processes.

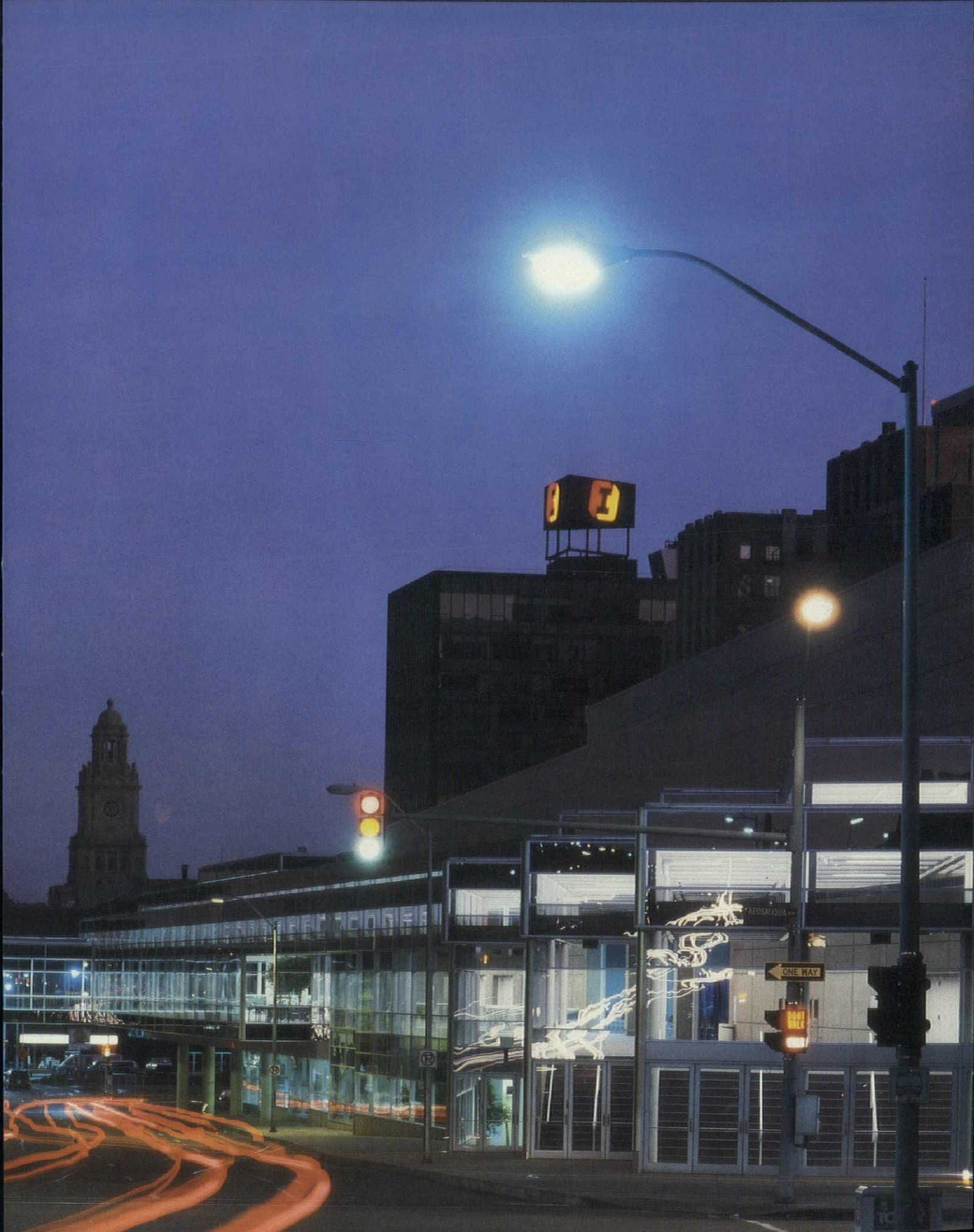
Iowa Architect: There have been a couple of



(top) **Capitol Center**
Shiffler Frey Baldwin Clause Architects

(above) **Capitol Square**
Skidmore Owines Merrill Architects

Des Moines Convention Center
Brooks Borg and Skiles Architects Engineers



The Weitz Company

Excerpts from a conversation with Richard Oggero, Vice-President of Weitz, Inc. of Des Moines by Mark Mickunas.



Mark Mickunas: I have the understanding that Weitz is not acting as a developer on any projects in the state of Iowa. For this reason and apparently others as well, Fred Weitz was unwilling to allow an interview. Richard Wilkey, head of Life Care Services, Inc. also declined our interview. I appreciate your taking time for this, Mr. Oggero; I am curious about their detachment from this potential dialogue.

Richard Oggero: We really don't want to sell what we have. We aren't interested in having someone call us up to tell us what a wonderful deal they have, or about a piece of ground. Really, this can be counter-productive. It's better to focus on the opportunities of a development ourselves, than to get all this from the outside. There's no real benefit to us to provide information. Developers really don't want to tell you very much. They don't want to tip their hand about what they're going to develop next. After it's a success, they'll talk about it. There's always the fear that you are going to get pre-empted by someone else taking something you say and buying it out.

Mickunas: Could you tell us anything about your approach to development without being specific about Weitz's gameplan?

Oggero: Development is a slow process. It takes a lot of time and a lot of money to understand a market. We've got a good grasp of it (in Naples, Florida) now, and there probably isn't anything that we've learned there that's transferable. Except, the hard knocks. To operate and move to a different location, even within the same state, there's a big difference. It's two different markets. It's a whole different group of players. Going to another town with condominiums or office buildings, I'm just another one of fifty guys that are in the business. Our Life Care Services division is an exception to this because they have this highly specialized product which they know better than anyone in the country. In their case, the knowledge that they have is transferable from one location to another. And if I have a special product, like Life Care Services, I'm unique.

Mickunas: Could you tell me more about your business and how you select architects?

Oggero: We started out as an entrepreneurial effort (in Naples) which has just now reached the point of becoming a business position (after eight years). We are still playing like entrepreneurs but, it's become a real estate development business, instead of just one-off projects. That's an important distinction for us. We know how to operate in that environment, we know that market, and we've just transitioned from having a real estate company handling all of our marketing, to handling it completely ourselves.

So, we are a totally integrated developer. The only piece that we don't have and can't do in-house is the design work. We think that we have enough of a feeling for what the market needs, that we only require the design of an architect. It is important to us to use local professionals, at least as consultants, if not as the primary service-provider.

Mickunas: Why not use an Iowa architect?

Oggero: We've done business all over the country. Lee County (Naples, Florida) is very rigid. Rigid isn't quite the word for it. Peculiar. About the way that they enforce codes. Some of their enforcements are uniformed, and a local knowledge is required. An architect coming in from Sarasota, would not do well, until his second or third building in Lee County. One must learn the ropes. Lee County requires a lot from a developer.

Mickunas: Are there other advantages to using architects who are located near the project?

Oggero: We selected the architects we used, because they knew their way around Lee County. They design a product that is very acceptable to the economic group that we are trying to pitch with the Bonita Bay Project. There are some developments in Florida that just shouldn't be there. They look like something that I'd design. There's a Florida look, something that's indigenous to the state by areas. The Bonita Bay Project wouldn't click on Miami



Beach. That's why I think it's important to have that local architect. Not only for the local connections and the abilities within the bureaucracy, but to produce the product that our buyers have in mind.

As we move to the next phase of our project in Florida, we are going to switch architects. We'd like to do business with someone who would bring another idea to the place. This group of architects hasn't done any mid-rise. They are good at the low-rise, the villa and the commercial building, but no mid-rise. We believe that this mid-rise product needs to have someone with some mid-rise experience and someone who can put enough sizzle into it to carry it off. Something more than just an apartment building that you sell as condominiums. We are looking at people who are active in the area already. We wouldn't be interested in training another architect. Not even from another part of the state



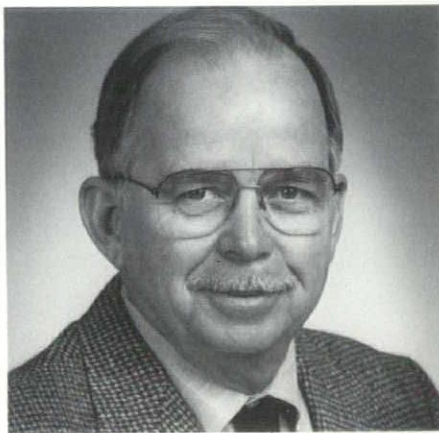
if we could possibly avoid it. I think the local architect is very important to us.

Mickunas: Unless your work is highly specialized as is the idea of Life Care Services, Inc. each location is a unique challenge?

Oggero: That's correct. The thing is that, just because you are a great developer of office build-

ings in Kalamazoo, Michigan doesn't mean that you can go to Ann Arbor and do the same thing. Learning and understanding the market at each location is very important. Knowledge gained at one location does not necessarily apply to another. You have to test it, and verify that market. ■

The Hart Company Troubleshooting Building Problems

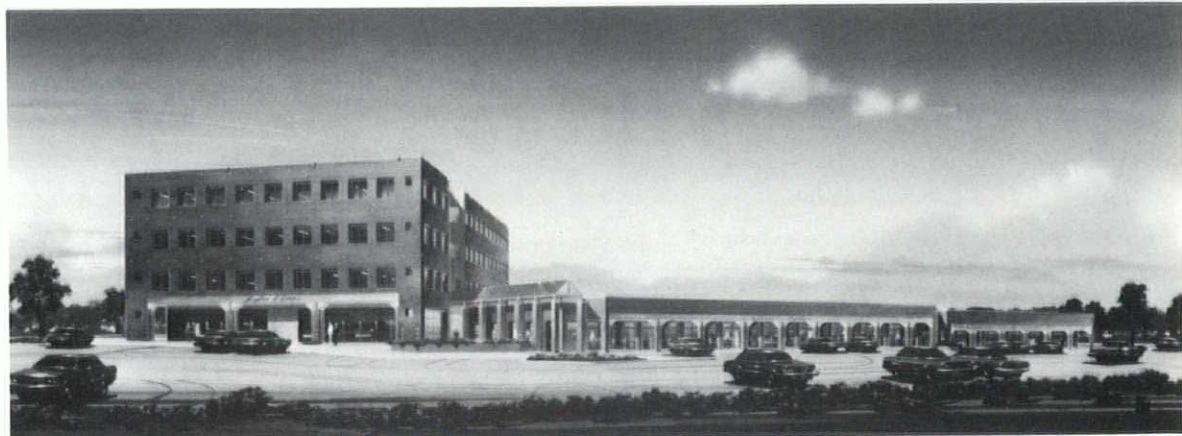


DAVID PENNEY PHOTOGRAPHY

You might be the business owner who finds his employees stepping on top of one another in a building that is just too small. You could be the owner of some real estate begging for a new office building. You might be the building owner who finds his windows leak almost as much rain as his roof. Or you could be the contractor who just cannot figure out why the cost of his buildings is always more than he estimates.

If you are any of these people, one place you may turn for help is the Hart Company in West Des Moines. For the past thirteen years John Hart, along with his wife Helen, and son Alex have been solving building problems just such as these. Coming up through the ranks of a large engineering company and subsequently a large construction company, John Hart has been a key individual in many major building projects. Besides developing projects for themselves and other clients all over the United States, the Harts are experts in solving all types of building problems, offering construction management, building consulting, lease property management, cost estimating, and cost control services.

Most clients will do only a small number of projects in their lifetime. They cannot afford to become building experts to successfully accomplish these. This is where the developer and architect fit into the picture. John emphasizes that the formation of this team — client, developer, and architect — is the foundation for a successful building project.





Not just any architect will do. "There is no point reeducating a designer for project types he is not familiar with," says John. "For that reason we may steer a client toward a particular architect." He also makes the point that architects have their own personalities which may or may not enhance the success of the project. Among the qualities he finds valuable are the desire to be a team player, the ability to understand and stick to a project budget, and practical business sense.

The Hart Company has done a number of major projects here in the Midwest and throughout the South. Helen Hart describes the evolution of the Hart Company's work in the last thirteen years, "The 70's saw us doing a lot of single use structures — offices, warehouses, etc. — built with money borrowed at fairly low rates. As interest rates edged upwards in the early 80's

we saw a surge in insurance company investment and other speculative-type developments. During this same period our other clients were remodeling existing space and building smaller projects because the money was so expensive. Today we find many owners wanting multi-use buildings and projects with lease space in addition to that occupied by the client to provide a certain amount of income."

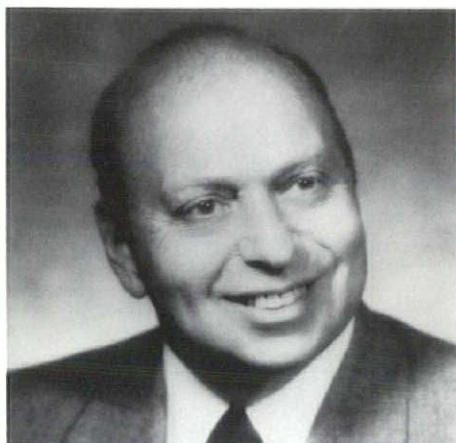
John Hart says he is "mildly optimistic" about the economic future of the Des Moines area. He believes this central Iowa area will continue to have a strong housing market, pushed by a trend toward more service-type jobs. He does not, however, expect to see a large growth in other areas of Iowa. "As a population center approaches about half a million people it becomes somewhat self-perpetuating," says John.

"Society is so mobile and so interconnected that our economy is now dependent on a lot of factors well outside the immediate area."

The Harts will continue to develop projects and seek the help of architects as they do. "The team is much more cohesive than it used to be," says Alex Hart. If that is true, it can only benefit all members of the team — client, developer, and architect — alike. ■

Interview With Marvin Pomerantz Building Value

Mid-America Development Company continues to rely on the special relationships and the synergies that exist between architect, developer and client to quietly build and refine an image of quality.



Our relationship with architectural firms started in 1955, originally being interested in developing an industrial building to house my family company, Midwest Bag Company.

It became apparent, in that context, that we were going to need to do an appropriate level of planning to gain financial backing working with Equitable Life, and that we needed an architect. We had an interest in development that generated from that project.

We started Mid-America Development Company in 1960 and we built additional industrial buildings, at a rate of at least one project a year. Early on we determined through our architect Savage and VerPloeg, that the market place needed facilities in the quality area, and that is our niche to merchandising better features. Obviously, the architects play a very important role in that concept.

Since we built on a speculative basis, we had to offer something to be more attractive than our competition. Our theory is since we offer more, we can charge a little more. This is integral to a developer/architect relationship. Our developments on Bell Avenue and later at 63rd and Park make quite a statement to quality, and that's part of a philosophy that we started with and have enhanced over the years with the architects playing a key role.

We have always had our buildings occupied with virtually nil vacancy. Once we get a tenant we work hard to keep him, and that, over the long run, is cheaper with a quality structure. Therefore, problems with our buildings have been minimal. We've had good concept, design, and maintenance, which all work together.

In 1974, we decided we ought to design office space and I expressed an interest in office park development. We decided on a joint venture at 29th and Westown Parkway in West Des Moines, which has been a very successful development. Again, our approach was to have better quality than our competition to attract corporate clientele with attention to detail. Of course, the key to such parks is finding the major tenant and Equitable was our lead tenant. That really set the stage

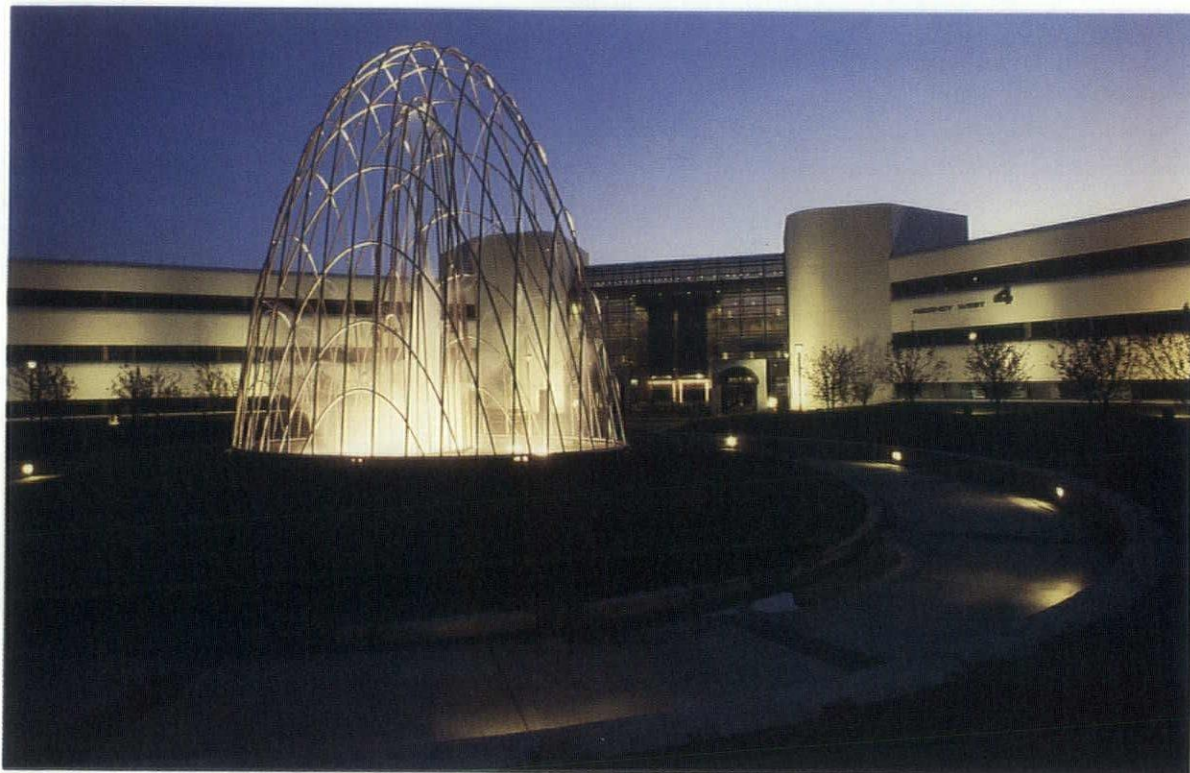
for what we wanted to do . . . build the corporate image. Our whole list of tenants is a very sophisticated group of companies.

We manage some of the finest office space in the Midwest. It is an interesting question that I've often pondered: Clients or potential clients come into our market place and sometimes they have decided they don't need us and go out on their own hook, sometimes hiring our architect and end up hiring the same contracting team and everything else, and somehow the buildings turn out differently.

So it is more than just an architect or just a developer; it is a relationship and the synergies that exist between architect, developer, and client for a unique situation. That relationship seems to just get better, like good wine.

We are now delving into other building types, such as computer centers, the Iowa Jewish Life Center, and office parks in Chicago. The scope of our projects now tends to be much larger, yet we know where our niche is . . . the suburbs. We are not looking at any downtown developments. The suburban market place throughout the Midwest is a very substantial market. There are some clients that can be in either location and that's where we offer competition through better facilities and that we manage it better, both inside and out, from the property lines to the bathrooms. There is detailed design that has evolved through looking back at our office parks to see what we can do better and to find what really works. We have come up with some changes. For instance, all secondary entrances are now primary entrances because there is little difference between the front door and the back door. We have electrofied floors. There is great attention to landscaping, sculptures, and outside detail that is well maintained and well managed.

The quiet impact of design helps us get clients and this builds an image of quality. We have extensive records on computer showing all expenses prorated among the clients with most of our leases passing through on expenses. We tell our clients up front we are going to charge them a little more, but the value is going to be



David Penney Photography

significantly greater, so that on a value basis, they are really getting a great buy.

We promote that segment of the market that is value oriented and we prevail because they know such a facility will be properly maintained in an expeditious manner. That kind of daily dependability is mandated by top corporate clients.

Outside the Des Moines area we have projects in Colorado Springs and Little Rock, Arkansas, and one that we have done in Chicago. When the opportunities look appropriate, we'll be looking into other cities and outside Iowa. Though some building types are repetitious, we are constantly trying to improve the product with unique design and are refining the interiors and space management to satisfy the changing needs of our clients.

As far as the future, we are coming down the stretch on Regency West with Buildings No. 7 and No. 8 on the drawing boards. We have additional land on Westtown Parkway that is available for office or institutional development. I see an ability to be able to continue what we have been doing. We'll change the product some, but we will build on our history and our traditions, always striving to do better. ■



Regency West
Savage and Ver Ploeg Architects

notable failures, one being the Waterford Housing project, the other the 5th & Grand Parking Complex. The original prospectus the City put out was not accomplished.

Jim Grant: In the case of the Waterford, economics of the time stopped the project. Otherwise I think it would have been constructed because the market is there and the location is a great location. It's a special site where we're not willing to accept the run-of-the-mill. We would rather be patient and get what's going to be best for the area in the long run. From that standpoint unfortunately the project didn't go ahead. I think if we were to promote that site again and to work on it we could in the long run interest somebody because of the special architectural features that we were looking for and the magnitude of the development. I think we might have done a couple of things that might have interested some additional people. We were a little provincial in our thinking that on a tough site like that the developer should be responsible for doing certain things necessary to determine feasibility.

And I think we have to understand that on the tough sites the developer can't spend as much

money playing around with it as you can when you think it's going to definitely go. On the other hand, I think there are certain sites that you can't afford to compromise on in order to get development and that's probably one of them. I don't think it's unreasonable that, given the amount of development that the City of Des Moines has successfully accomplished in the downtown, you would have some projects that would not attract development. That project won't dampen our enthusiasm for using urban renewal as a tool to get development in the downtown.

Iowa Architect: What about the Keck Center? The original goals were also high as defined in the original proposal for that site.

Jim Grant: The Keck City Center is halfway where we wanted to be from the standpoint of the first two floors and how much activity we can project there. I think we can consider that a partial success. We did not get the tower. People were concerned with the costs today and not potential for the future. We wanted the garage to serve as a platform for a future tower to be built in 5-7 years. The attitude was, if you can't build it today, you're never going to build it. Now we have

everybody thinking that you just don't build parking garages, you build parking garages that have other things in them. We have some difficulty with the 9th and Grand garage project because that is going to be a pure parking garage.

We started out from the tack of: we want housing, we want highrise on this important prime site in the downtown area. It deserves a higher use than it's got right now.

We were right to try for a tower on the 5th and Grand site. But the market in Des Moines wasn't strong enough at the time — that's how I look at it — to support the housing tower in addition to other complexities that came into it. In another city with a real strong market for housing in the downtown you probably wouldn't have had any problem getting a housing tower on top of the parking structure and getting all the retail goals accomplished that we had for that particular site.

Iowa Architect: We're talking about urban design battles?

Jim Grant: We're talking about our own internal battles of convincing the City to do it a certain way which will benefit the overall success

CCU Painting

FOR THOSE WHO WANT THE VERY BEST, WE OFFER THE ULTIMATE IN PAINTING.

INTERIOR — EXTERIOR

QUALITY AND SERVICE AT A GOOD VALUE

- DRYWALL REPAIR
- WALLPAPER HANGING
- POWER WASHING

- APPLIANCE PAINTING
- TEXTURING

of the downtown from a design perspective, from a people perspective. On the Keck Center we lost internally, but I still feel successful about how that turned out compared to the way it would have happened if we would have settled for simply a parking structure.

It will certainly influence the parking structure at Court Avenue on the Federal Building site. I think and we will be successful in getting some retail incorporated into that.

When you consider the 5th and Keo Garage which is going to have housing on it, under construction right now and some of the other things, I think we got people's minds turned around. That was important in itself.

Iowa Architect: How is the City involved in projects initiated by the private sector such as the Financial Group Tower or a tower for Iowa Resources?

Jim Grant: We look at how their proposal is going to work with the planning that we have done and we work with them very heavily on the skywalk system. The Iowa Resources Project got extremely involved with the skywalk connection across Gerleman International Trade Center. We've been very much involved in Principal's new building.

It's mutually beneficial for the two of us to work together, not necessarily from a standpoint of rules and regulations but what makes sense and what they are going to do and how we can relate to it. We're going to be building a parking garage smack in the center of these two new buildings and so how that works, the skywalk systems connecting both of them and the ground level pedestrian movement. We have some ideas in principal, the urban renewal plan calls for certain things, the urban revitalization plans call for certain things and we try to relate all of that together for them.

Iowa Architect: Do you see a day when you would require commitment to retail space in any office building project, the first two floors for example?

Jim Grant: We are working toward the development of a concentrated area of retail that can be a real draw and that's centered around the Walnut Street Transit Mall so if this project were right on the transit mall, it would be different. We'd be doing everything we possibly could to get retail in there. When our downtown plan is

accepted we assume that there would be some teeth in it that would give us the ability to require or reward retail in certain specific areas like along the Transit Mall.

To use the word "require" gets a little hard. We might try to influence them if it's something that we want them to do. In the case of Principal Financial that's not really what we're calling our retail center so we probably wouldn't do that. But there are some other things in the area that we might want.

We can't require. We don't have anything with teeth enough to require them. However, in the case of Capital Square, The Plaza and Hub Tower where we have direct influence in the project, we can require it. In a pure private initiative, unless they are asking us for something that they can't do on their own, we lose our influence. Then we have to go around the back door and try and work with their decision makers and we have groups like Downtown Des Moines Inc. and Des Moines Development Corporation to try to influence them.

Iowa Architect: How do you see accomplishing this concentration of retail in the future?

Jim Grant: I think reward is probably more of what we have to do. Since we can't require, we can offer incentives or rewards if they do certain things. That's probably more realistic. The site that's next to the Shops Building is a real important one. When Hubbell rebuilds at 10th and Walnut, that's an important one. We are really trying to make the Penney's to Younkers area survive first. If we concentrate doing too many efforts away from that, they'll be having trouble.

Iowa Architect: Is there a shift away from the downtown in favor of the neighborhoods?

Jim Grant: There's an emphasis shifting to the neighborhoods and there's pressure from the Council at different times to suddenly divert and work on a neighborhood problem, and we are working on infill housing in a major way. Those things crop up out of nowhere sometimes and suddenly that's the direction you have to pursue. But it's going to be pretty hard to tear us away from downtown commitments also. That's certainly Des Moines' strongest suit and also a tremendous asset to the tax base. We've got a big investment here and it's producing a big yield so to let it slide or neglect what we've already invested would be a big mistake.

We're looking at probably more neighbor-

hood planning next year than we did this year. Probably for the next two or three years that's going to be the case. My feeling is that if we're going to accomplish in the downtown what we want to accomplish, we're going to have to have some outside help. Either in the way of cash or physical bodies, or maybe we could get a loaned executive for a year. We're going to have to try to put our heads together to keep the downtown proceeding ahead because there's a tremendous emphasis right now on housing, necessarily so.

Iowa Architect: Some developers play things very close to the chest. Others are very optimistic, never-say-die types of individuals who are constantly looking to new opportunities. The City does not seem to follow the first of those — playing things close to the chest — at all. They do keep to the second in terms of being optimistic.

Jim Grant: There is a lot more of that confidentiality today. It puts me in a real difficult position at times like when I'm dealing with Principal. As an example, at the very early dealings they don't even want me to talk to the City Manager. That puts me in a spot and I have to honor that or that's the last conversation I'll ever have. I'm not playing the City's position to the chest, I'm playing the developer's position. I'm carrying that and I think that's absolutely appropriate. ■

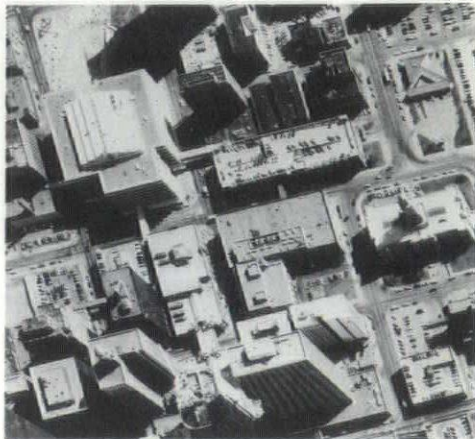


Photo Excellence

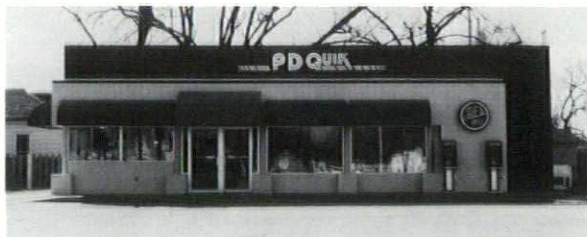
Two photographs by Mike Whye, an architectural photographer in Council Bluffs, were announced in the June issue of *Industrial Photography* magazine as being among the top ten architectural and engineering photographs in the nation. Created in 1974, the annual competition held by the magazine recognizes technical and creative excellence in industrial photography in different categories.

The two photographs by Whye were of the Missouri State Capital and an evening shot of an ice palace at a winter festival in St. Paul, Minnesota. Whye writes a regular column for AAA's Home and Away magazine and his photographs have appeared in the *Iowa Architect*.

Local Project Wins Award

The Pester Convenience Store in West Des Moines has won a Regional Award in the New Commercial construction Category of the Spectrum 787 competition sponsored by the Ceramic Tile Distributors of America (CTDA).

Participants in the project who were recognized with awards from the CTDA include the architect, Bussard/Dikis Associates, Ltd.; the builder, King-Bole, Inc.; the tile installer, Iowa Ceramic Tile Co.; and the tile distributor and CTDA distributor sponsor, Sunderland Brothers. All of these firms are in Des Moines.



International Market Square Celebrates 100% Occupancy

International Market Square kicked off its third Summer Home Furnishings Market with the announcement and celebration of 100% occupancy in the facility's Home Furnishings Mart.

International Market Square, which opened in January 1985, is a Home Furnishings Mart and Design Center serving the entire Upper Midwest from its downtown Minneapolis location. The eight story, 161,000 square foot Home Furnishings Mart contains 130 showrooms offering casegoods, upholstery, lighting, accessories, floor covering, bedding, and fabric.

Boomers Want Top Features

Affluent baby boomers seek top of line features when purchasing a single-family detached home, according to a national survey conducted by *BUILDER* magazine.

According to the survey, the value of the home buyer's current home is \$112,500 and its size is 1,849 square feet. Most home buyers want their homes to be 24 percent more expensive in price (\$139,000) and 13 percent larger (2,086 square feet) than their present home.

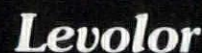
Although the investment potential of a new home is a major reason to buy, privacy is a bigger influence. Buyers want their own yards and as much space as they can get inside and out. About 50 percent prefer a two-story house, 25 percent a single story and 18 percent prefer split-level.

ONTHANK CO. IS YOUR SOURCE FOR THESE FINE QUALITY PRODUCTS . . .



P.O. 1462 - Des Moines, Iowa 50306

Des Moines (515) 265-9801 • Iowa 1-800-362-1811 • Out of State 1-800-247-1708



English Gardens and Countrysides

On October 1, 1987, at the Des Moines Art Center, the Founders Garden Club presents English Gardens and Countrysides. Lecturer and photographer, Mr. Russ Marchand immerses his audience in the green country side of England by means of three screens, music and narrative. Mr. Marchand has photographed extraordinary gardens from Cornwall to York ranging from cottage types to magnificent country estates.

The first program is at 11:00 a.m. with a second at 5:30 on Thursday, October 1st.



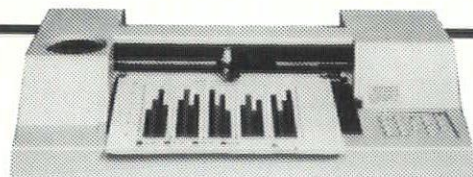
Photo Credit: "In The Cotswolds" Elizabeth Mills

Americans Assess Architects

A majority of Americans believe community improvement and design of energy-efficient buildings should be the goal of architects today, according to a survey of 1,200 Epcot Poll participants.

Those surveyed in the Walt Disney World poll think the best way architects can help improve the communities in which they live is to participate directly in community planning.

Given a choice of five alternatives, an equal percentage listed community improvement and energy efficiency as the role of today's architects. Designing shelters for the elderly and homeless was only half as important to the general public. Preserving or restoring historic buildings ranked fourth while teaching people about architecture and design ranked fifth.



Your source for Plotter Supplies

Calcomp
Graphtec
Hewlett Packard

Houston Instruments
IBM
Zeta

and many more

A Full Line Koh-I-Noor
RAPIDOPLOT™
Dealer



Des Moines Blueprint

1112 Locust St. • Des Moines, IA 50309
(515) 244-1611 • WATS EXPRESS 1-800-798-1611

IOWA QUALITY HOUSING

Conferences and Workshops

Iowa Radon Conference and Introductory Radon Mitigation Workshop—Oct. 22-23

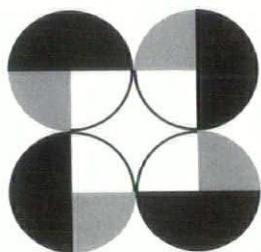
Building Better Basements: Foundation Systems and Design—Jan. 14

Energy Performance: Design Tools and How to Use Them—Feb. 5

Second Annual Iowa Quality Housing Conference and Technical Workshops—March 3-4

All programs at ISU
For information, contact Pat Huelman
EES Building, Haber Road
ISU, Ames, Iowa 50011
515/294-0589

A Program of ISU Extension

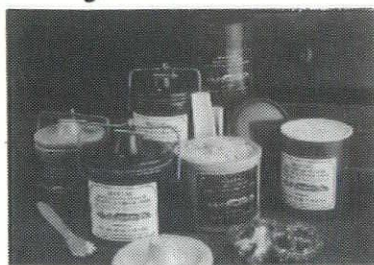


GARNER

**Proud to be the Printer
of Iowa Architect Magazine**

1697 N.E. 53rd Avenue
Des Moines, Iowa 50313
515-266-2171

"Say Cheese for Christmas"



**DO YOUR
CHRISTMAS
SHOPPING
AND HELP
CHILDREN AT
THE SAME TIME**

The Foundation for Iowa Children's and Family Services has made special arrangements with the Maytag Dairy Farms to offer 20 ounce crocks of their famous Maytag Cheese Spread (Blue or Cheddar) at a special price. And for every gift you purchase a portion of the cost will go to help children and families served by the agency.

Price for each crock is \$13.75 plus \$2.50 for postage and handling for a total of \$16.25. All gifts will acknowledge that this gift from you is also benefiting abused children, young people and families served by Iowa Children's and Family Services.

To order fill out the following information:

Number of Blue Cheese Crocks _____

Number of Cheddar Cheese Crocks _____

Big-agency results
Small-agency service
Free-lance rates

- Sales brochures
- Literature
- Specification sheets
- Catalogs
- Annual reports
- Advertisements
- Company publications

THE FOUNTAINHEAD
GROUP

415 Fifth Street West Des Moines, Iowa 50265
(515) 279-7555

Total number of Crocks ordered _____ @ \$13.75 each = _____

Postage/Handling charge for each _____ @ \$2.50 each = _____

Total amount enclosed (Check to "Foundation for Iowa Children's and Family Services") \$ _____

Enclosure card to read . . . From _____

Orders should be received by November 15, 1987, in order to be individually packed and sent during the Christmas season.

My name: _____

Street _____

City _____ State _____ Zip _____

**On a separate sheet please
provide the following information:**

1. Name and address of each recipient of your gift; **please print clearly.**
2. Choice of Blue or Cheddar Cheese (or both) for each name listed.

Send to:

**Foundation for Iowa Children's and Family Services
1101 Walnut Street
Des Moines, IA 50309**

OHARCO/HI-CO

DISTRIBUTORS, INC.

BURLINGTON	<i>carpets</i>
CHAPCO ADHESIVES	
COMMERCIAL WALL COVERING	<i>vin. l. fab contract w/c design system one</i>
DESIGNER CORK FLOORING	
DOMCO SHEET VINYL	<i>flooring</i>
DOWNNS	<i>carpets</i>
DURAFLAKE	<i>industrial grade particleboard</i>
FORMICA INC.	<i>2000x & colorcore</i>
FRITZ TILE	<i>terrazzo tile floors</i>
GENUWOOD	<i>vinyl/wood flooring</i>
HYBOND	<i>adhesives</i>
KENTILE	<i>floors</i>
KORTRON	<i>prefinished ind. grade particleboard</i>
MARATHON	<i>carpets</i>
OZITE	<i>carpets</i>
PERMABRICK	<i>flooring</i>
PENNWOOD	<i>wood floors</i>
PERMAGRAIN	<i>acrylic/wood flooring</i>
PERMETAGE	<i>marble floors</i>
REEVES	<i>carpet pad</i>
V&B CARPET	<i>wood and specialty</i>
WUNDA WEVE	<i>carpets</i>

Architectural Representative
Paul Loucks
1144 No. 11th St.
PO Box 1113, Omaha, NE 68101-1113
(402) 342-4489 WATS: 800-228-9460

Architectural Representative
Ray Muniz
5685 NE 16th Street
PO Box 1356, Des Moines, IA 50313
(515) 266-5612 WATS: 800-362-2474

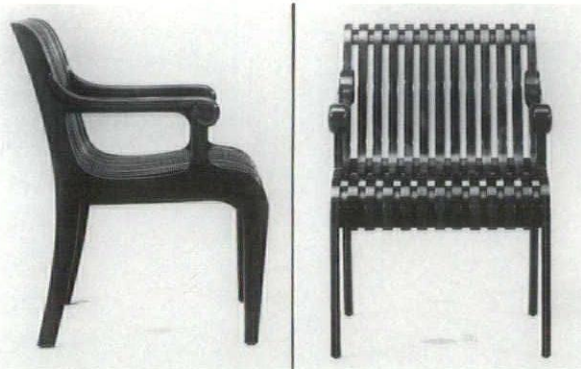
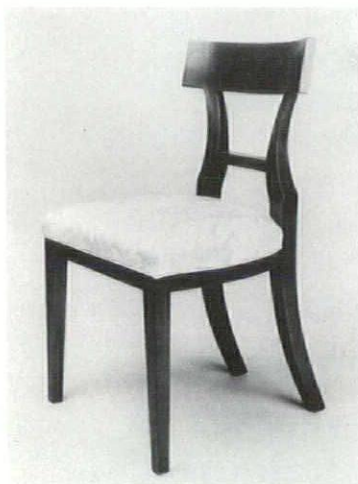
Wood Desks
Wood Bookcases
Wood Furniture
Wood Ceilings
Wood Benches
Wood Windows
Wood Handrails
Wood Signs
Wood Frames
Wood Trim
Wood Wardrobes
Wood Vanities
Wood Racks
Wood Cases
Wood Displays
Wood Counters
Wood Doors
Wood Cabinets
Wood Moulding
Wood Tables
Wood Paneling
Wood Partitions
Wood Wainscot
Wood Shelves
Wood Plaques
Wood Planters
Wood Valances
Wood Restorations
Wood Lecturns
Wood Carts
Wood Chests
Wood Chairs
Wood Letters
Wood Consoles
Wood Turnings
Wood Altars
Wood Stands
Wood Fixtures
Wood Sills
Wood Credenzas


Woodcraft
ARCHITECTURAL MILLWORK

2323 DEAN AVENUE
DES MOINES, IOWA
515/262-5633

Cristiano Chair

Neidermaier offers this straight-forward version of the side chair featuring wood frame construction and an upholstered seat cushion. The Cristiano chair relies on the use of gently sweeping curves to reduce the massively sealed frame members of the legs and back.



The Waterfall Chair

The repetitive lines of the all-wood chair make a rhythm like that of water flowing over smooth boulders, with the arms acting like the boundaries of a watercourse. Designed by Andrew Belschner. From Bernhardt.

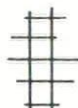
Uptown Seating

The Manhattan seating collection designed by Brian Kane is available in five unique arm variations. The liberal use of exposed maple or walnut is punctuated with hard geometric patterns, and softened with simplistic upholstery detailing. Each piece is available in a chair or settee version through Metro.



SERVING DES MOINES ...AND IOWA

- FABRICATORS OF MARBLE AND GRANITE IMPORTED FROM ITALY, FRANCE, SPAIN, AND PORTUGAL, AS WELL AS DOMESTIC.
- DECORATING; WALLS, FLOOR, FIREPLACES, VANITIES, TABLE TOPS, AND WINDOW STOOLS.
- CALL FOR FREE ESTIMATES.



Since 1885

des moines marble & mantel co.

1507 OHIO STREET

DES MOINES, IOWA 50314

515 244 8327

Architectural Awning Systems

Canopies • Modular Units
Acoustical and Decorative Banners

Ask for color photographs of some
of our representative installations.



Mason City Tent & Awning
Division ITF Industries

408 S. Federal, Mason City, IA 50401

515-423-0044

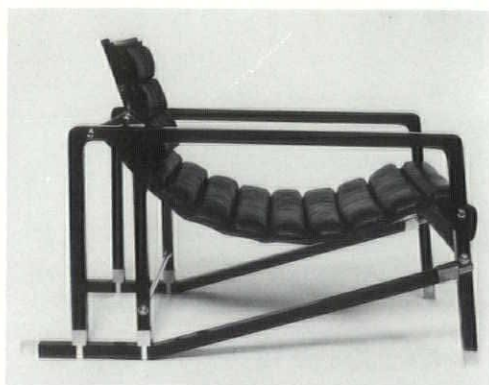
Dufkey Chair

The recent introduction at Neocon of the Adam D Thihany and Joey Mancini collection featured the Dufkey combining delicately sealed, sharp lines with subtle curves. All wood construction is offered in a variety of finishes. From Interna Designs, Chicago.



The Haus Rocker

Designed by San Francisco architect Mark Mack, the Haus Rocker is a response to those who wish to rock their conventional chair backwards in effort to improve their seating position. All wood construction is offered in a variety of wood finishes and transparent lacquer colors from Bernhardt.



Transat Armchair

Designed in 1927 by Eileen Grey, the Transat armchair is composed of a lacquered wood frame featuring nickel plated hardware. Upholstered in black leather, this industrial esthetic created by Ms. Gray 60 years ago continues to influence today's designers. Offered in black, grey, red, blue and ivory lacquers. From Furniture of the Twentieth Century.



MARTIN SMITH

THE TECHNOLOGY OF CRAFTSMANSHIP

At Custom Woodworks we have incorporated the most advanced millwork equipment available to produce the finest details in wood that you can imagine.

Full line architectural millwork delivered with a commitment to superior quality and consistency.

Custom Woodworks . . . because detail makes design come alive.



Member
Architectural
Woodwork Institute



CUSTOM WOODWORKS LTD.

910 Steuben P.O. Box 3187 Sioux City, Iowa 51102
Manufacturers of Architectural Woodwork

THE CHOICE IS SIMPLE!

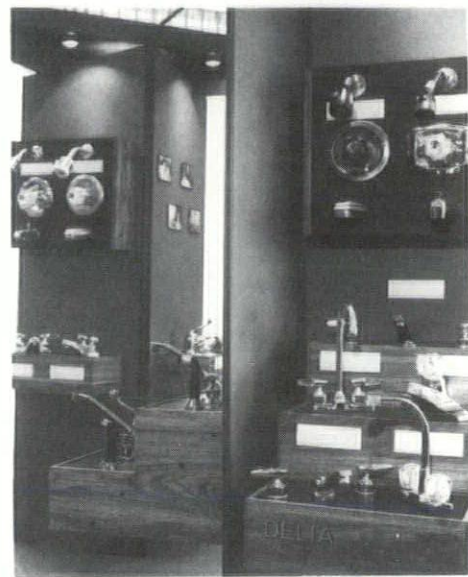
Delta Faucets from Plumb Supply

Send your clients to our showrooms to choose their kitchen and bath faucets from our extensive Delta displays.

We'll lay out the red carpet for them!

Showroom hours are Monday through Friday, 8 a.m. to 4:30 p.m. . . . or by appointment.

Des Moines —1622 NE 51st Avenue.	515-262-9511
Ottumwa —420 Gateway Drive	515-682-8357
Mason City —24-45 Nineteenth Street SW	515-423-0164
Fort Dodge —1565 Cardinal Ave., Airport Industrial Pk	515-573-8161
Cedar Rapids —4700 "J" Street SW	319-366-7891
Oelwein —320 Seventh Street SE	319-283-3274



DELTA

STUDIO

HERE WE GROW AGAIN



Walnut Hill proudly announces our new dimension facility featuring state-of-the-art Weining™ moulding equipment.

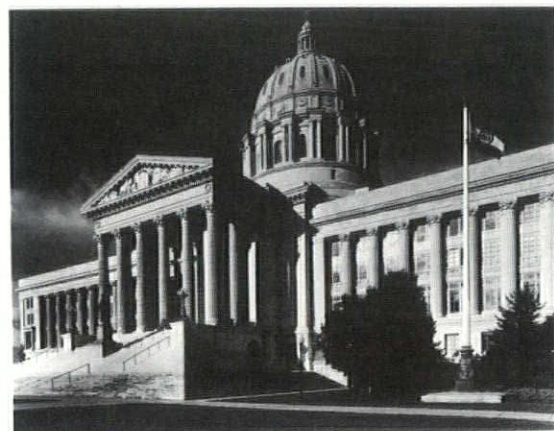
Our 12 year commitment to quality has expanded, serving all your hardwood moulding, flooring, paneling, and dimension stock needs.

CALL TODAY

RURAL ROUTE #2
ANAMOSA, IOWA 52205
(319)462-4833

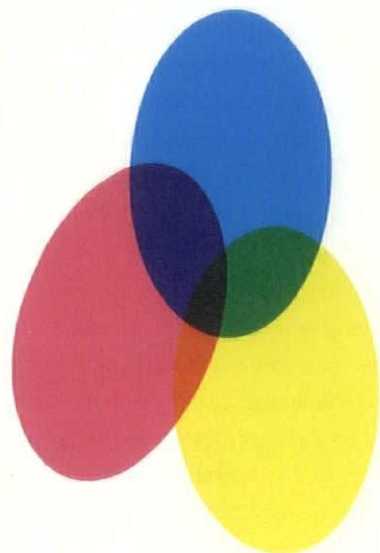
IN JUNE, INDUSTRIAL PHOTOGRAPHY
MAGAZINE PICKED THE TEN BEST ARCHI-
TECTURAL PHOTOGRAPHS IN THE NATION.
GUESS WHO SHOT TWO OF THEM.
GUESS WHYE.

Missouri State Capitol
© P. Michael Whye 1986



P. Michael Whye
157 Norton Circle/Council Bluffs, IA 51501
712-322-8677

Color Photography of Interiors



When a client asks for photos of various spaces within a building a good photographer hears not just one request but several. Each of those spaces is unique with its own set of problems. Among the most difficult is the accurate rendition of colors in the interior environment.

Setting up any photograph requires attention to composition, angles and light. Shooting outside during the day, the color of the photograph relies on a very constant source of light . . . the sun. Although sunlight varies some due to angle and atmospheric conditions, these variances are minor when compared to lighting conditions inside the building.

Interiors are lit by a host of light sources: direct and indirect sunlight coming in through the windows, fluorescent tubes, incandescent bulbs, metal halide lamps, mercury vapor bulbs, etc., with each throwing a different color on the scene. Humans do not notice the color of the lighting that much because, fortunately, we have the best color compensating equipment around — our eyes and brain. As a unit, these elements of our bodies automatically compensate for the color of the environment we are occupying at the moment. Thus, a white sheet of paper looks white whether we stand in the sunlight or in a school-room lit by fluorescents or at a work station lit by incandescent bulbs.

However, the eyes-brain unit cannot handle every situation. For example, at one time or another we have stood in a room lit by incandescent bulbs during twilight. The colors inside looked fine but what about the color of the outside world through the windows? Bluish, right? Yet, if we had been outside at the same time, the blue disappears for most part and colors are muted but true; however, now the interiors of the buildings are yellow from the light of the incandescent bulbs. Remembering this situation illustrates how film can compensate for only one color of lighting at a time too.

With some exceptions for scientific purposes, color films are made to be exposed under either sunlight or incandescent light. To compensate for colors emitted by other light sources, photographers either use filters during the exposure or adjust the color later such as when making prints. While that sounds simple, for several reasons, it is not.

1) The lights: Each light source emits a different color, generally unnoticed by our eyes and brains but noticed very definitely by film. Taken

as a whole, incandescent bulbs are uniform in the color they emit. Fluorescents vary widely — note the catalogs on them offering warm white, cool white, daylight, cool deluxe, etc., each having a different color temperature. Halides are fickle. A halide that appears slightly green this morning can be pink when turned on the next time and then blue the time after that. In all cases, bulbs change color as they age; thus, a new incandescent bulb is cooler in appearance than its older counterpart in the next socket.

When photographers see an interior lit by one type of lighting, they breathe easy (although for reasons to be discussed later such a scene still is not as easy as shooting an exterior). When an interior is lit by more than one type of lighting, photographers call such situations, "crossovers."

Handling a crossover is, one might think, a simple process. Learn the average color temperature of the room and filter for that. Right?

Let's attempt that in a room lit by fluorescent ceiling panels and incandescent bulbs in the work stations. Areas where the fluorescent and incandescent lighting are equal will look fine. However, those areas close to the incandescents will be warmer, while the areas near the fluorescents will be yellow-green. To make things even more interesting, custodians never purchase the same type of fluorescents twice. It seems they always go for the least expensive buy and the results are two, three and sometimes four types of fluorescents in the same room, each with a different color.

2) Reflectance of color: Not all materials reflect light in the same way. An item that is a certain color under one light source may appear different under another light. To the eye, a piece of white cotton fabric looks just as white as a piece of white synthetic fabric. However, film will show differences between the fabrics under different light sources and this is compounded during crossovers.

Photographers dread when someone lays a piece of fabric on top of a photograph to see how closely it has been matched. It is possible to match the swatch of material, but then some other material in the picture will go off color.

Continued on Page 42

Painted surfaces pose a similar problem.

Film, on the other hand, has about a five f-stop range and is locked into one exposure setting when the shutter snaps. From that a photographer has to get as many details as possible. Little wonder then that a scene looks more contrasty on film than to the eye.

With rare and expensive exceptions, what you see in transparencies or slides is what you get (the exceptions being very costly retouching operations). Thus, if a part of the transparency is too light or too dark, sorry, that's it. With a negative, areas can be lightened or darkened within certain limits when printing the image. Such alterations together with some retouching is usually included in the cost of making the print. Hence, the negative is considered to be the more versatile of the two film families.

Negatives also handle color problems far better than transparencies. For the most part, transparencies must have correct filtration at the time of exposure. On the other hand, a negative that is not correctly filtered when exposed can be "fine tuned" later during printing to handle color problems that are not extreme.

Photographers must also be concerned with emulsions. Film is made in batches, each batch having slightly different characteristics than the next. In the instruction sheet accompanying each box of professional film, a film manufacturer will suggest what the ASA is **supposed to be** and what filtration **may be needed**. Of course, the manufacturer states that these suggestions should be construed as starting points only and, to be accurate, photographers should conduct tests to be certain. Even on the same film, differences occur. More than not, two color negatives of a scene made only seconds apart under identical conditions will still need different filters to make identical prints — even when the negatives are on the same roll of film!

3) Film: Film has limitations on several levels. First, the human eyes can see a range of about 17 stops. Without consciously giving orders, the iris opens and closes automatically depending on the light value of objects as one looks about a room. The brain then assembles everything into an average picture of the room.

4) Color Separations: When a client asks for a photograph that is to be reproduced in a publication, the request is usually for a transparency

because that is what the firm making the color separations has requested. I have, however, seen results from color prints look just as fine as those made from color transparencies.

The big difference between prints and transparencies is one of sharpness, not color. A transparency is always sharper. In regard to color, prints and transparencies are equal.

Transparencies **can** be filtered some when separations are made. Thus, a scene that is slightly off color might be able to be corrected.

Prints present a problem if they have been retouched and are not properly finished. Retouching dyes and materials leave a dull surface on the print and a separator's scanner may misread the colors at those spots. Thus, if using a print, avoid having any dull areas by having the print finished with a smooth glossy surface, a task accomplished easily with a spray.

Inks used by printers cannot reproduce as wide of a scale of tones as can photographs, whether transparencies or prints.

If prints are used, they should be at least as large, (and preferably larger) than the size of the image planned for the publication. Hence, do not use a 5x7 print to make an 8½x11" image.

Separators can match virtually all colors but have a difficult time with red because of its density.

When given a choice of transparencies, separators prefer images shot on Ektachrome and Fujichrome over Kodachrome because of the way their equipment has been set up to their industry standards. Since Kodachrome is not manufactured in the 4x5 size (the norm in architectural photography), no problem exists with this format.

5) Miscellaneous: Shipping exposed film to a processing lab in the summer is a risk, no matter who the carrier — the postal system, UPS, Puralator, Federal Express or any of the others. If film becomes overly heated in a trailer or van that sits in the sun problems are certain. Since heat is another form of energy like light, it can "expose" film too, giving it a grey veil.

Problems can also occur at the processing labs, however unintentional. A mechanical failure in a temperature regulator on a processor or a power failure can cause a color shift in pictures.

Color dyes change over time, as noted earlier. Even if kept in the dark, color prints, negatives and transparencies will fade, though appreciably slower than if exposed to light. Hence, in the future, you might not be able to get a copy of a print to match the one shot yesterday. Kodachrome has the longest shelf life among the transparencies when stored in the dark but, ironically, the shortest life when used in projectors. Labs do not guarantee prints to survive color shifts for more than five years. Color processes that give long-life prints do exist, but the best ones are priced out of sight (\$600+ for an 8x10) and the inexpensive ones do not render color and contrast accurately. Given the problem with color dyes, if you are after something that will last indefinitely, use black and white. If properly processed, B&W will survive for 400-500 years.

Knowing all this when sizing up an interior, many factors are clicking in a photographer's conscious. The biggest problem, as one can guess, is handling the color of the lighting in a space. A photographer can always bring in extra lights and exert total control over the subject. This action, however, can create unintended shadows (though sometimes dramatic) and the effect created by the ambient lighting may be lost. If only one source of ambient lighting exists, color is not much of a problem, because one filtration should take care of it. Attention still must be paid to the contrast of the scene with regard to film's five-stop range.

When multiple light sources exist, problems mount rapidly. A light source cannot simply be cut off for its color value without considering the loss of its brightness value too. Exposing for the main source of light and letting the minor ones go is one way to shoot such a scene. When photographing two areas lit equally but by lights of different colors, the situation is compounded greatly. A way to shoot this scenario may be to create a multiple exposure . . . shooting each part of the shot with only one of the sources on at a time with appropriate filtration. This is a risky process, due to motion between shots in and about the camera. It is also very time consuming.

When a client asks for photographs of the various spaces within a building, a photographer does not hear just one request but several. Each of those spaces is unique, with its own set of problems. Clearly, interiors should never be taken lightly. ■

SOMETIMES THE SIMPLEST SOLUTIONS ARE BEST

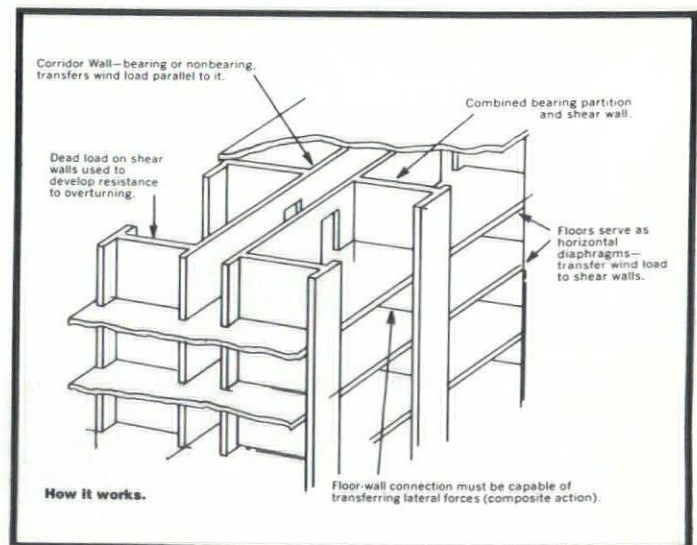
Masonry's capacity as a loadbearing material is superb, yet its structural potential is often overlooked.

The loadbearing system is really very simple. It is a building system which consists of a series of one-story buildings, one built on top of the other. Because it relies on the composite behavior of wall, floor and roof plans for lateral stability, this system is ideal for apartments, hotels, motels, dormitories and hospitals.

Few, if any, building systems go up as quickly as loadbearing masonry. With planning, the structure can easily proceed upward at the rate of one floor per week.

Each floor is enclosed before the floor above it is begun. That means a single wall provides both support and enclosure – and it means your carpenters, electricians and other finish trades can go to work sooner, working on lower stories while the upper floors are still under construction. Faster construction means earlier occupancy and major savings on interim financing.

The building designer and owner realize additional savings because each wall serves several functions – structure, enclosure, and superlative fire

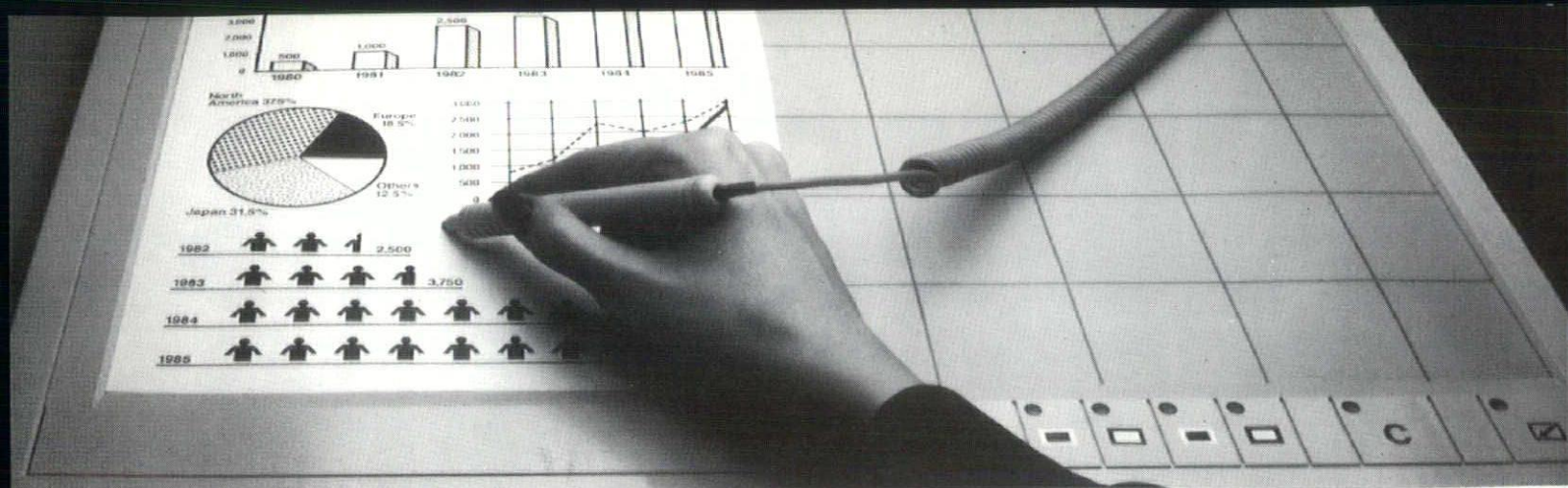


protection, exterior finish and in some cases even interior finish! And your life-of-the-building costs, such as maintenance and energy, will be lower with masonry.

There's no other building system that offers you so many advantages at so little cost. Loadbearing masonry.

Sometimes the Simplest Solutions are Best.

Masonry Institute of Iowa, 820 1st Street, Suite 200, West Des Moines, Iowa 50265 (515) 274-9166



DUAL COLOR COPYING with a singular difference.

Only Canon makes simultaneous **2-color copying standard** on a full-featured compact system copier.

Built in 2-color
copying with a
touch of a key!

Automatic
2-sided
copying!

Editing!
cut without scissors



Zoom with
automatic
scaling!

Optional Features
Available
• Feeder
• Sorter
• Paper Deck

as low as
\$89.92/mo.

MIDWEST OFFICE TECHNOLOGY, INC.
1707 High St.
Des Moines, Iowa 50309
283-2513 or 1-800-356-4406

Canon
PLAIN PAPER COPIERS
NP
3525/3525F

THE CHOICE IS CANON

Architectural Photography

Creating Photographic images that reflect the integrity of both Architect and Builder, our photographic services are available for any project in the Midwest.



- Aerial
- Construction Documentation
- Products
- Legal
- Insurance Claims
- Portraits
- Public Relations

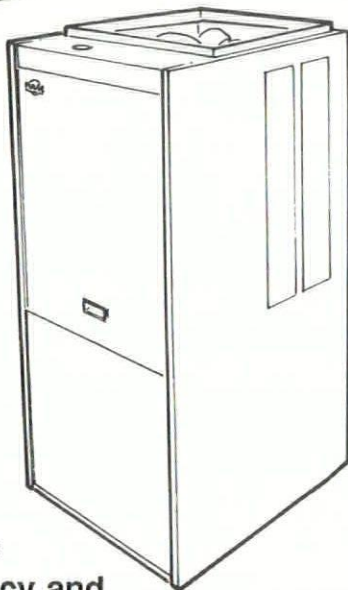
david f. penney
photography
inc

415 5th Street
West Des Moines, Iowa 50265
1-515-279-0241



The answer
to high heating bills ...

The World's Most Efficient Gas Furnace



No other furnace
exceeds the efficiency and
the economy of the Lennox Pulse
Natural Gas Furnace ... Saves up to
42% on gas heating costs!



Call or stop by your Lennox
Dealer and discover the
biggest furnace breakthrough
in over 40 years!

LENNOX and
Natural Gas ...
Your best energy buy!!



LENNOX

AIR CONDITIONING • HEATING

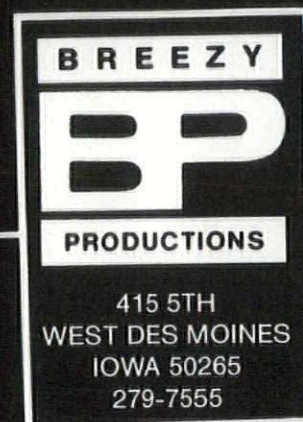
Gas: America's best energy value

Breezy Productions

VIDEO TAPE
PRODUCTIONS
FOR:

- INSURANCE CLAIMS
- INFORMATIONAL
- CORPORATE
- INDUSTRIAL
- REAL ESTATE
- VIDEO GRAMS

Des Moines' Newest
Video Production Company



Iowa Architect

DON'T MISS AN ISSUE!

You can receive the Iowa Architect
for only \$12.00 a year. Enjoy it yourself or
give a subscription to a client or friend.

Send this form with \$12.00 to Iowa Architect, Iowa Chapter AIA,
512 Walnut Street, Des Moines, Iowa 50309.

Name _____

Title/Position _____

Business _____

Type of firm _____

Mailing address _____

City _____ State _____ Zip _____

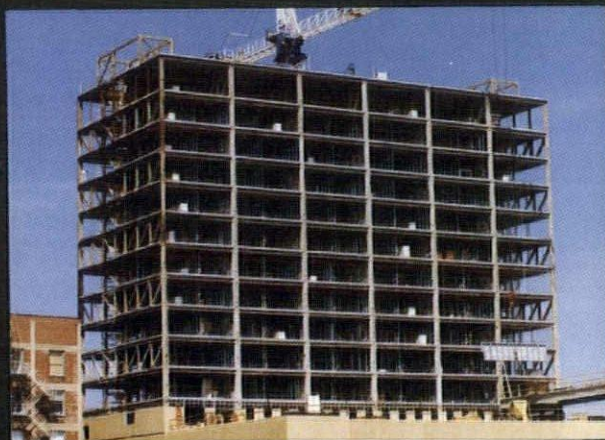
ADVERTISERS DIRECTORY

- | | |
|---------------------------------------|------------------------------------|
| 7 American Blind | 46 Lenox |
| 11 Audio Labs | 38 Mason City Tent and Awning |
| 46 Breezy Productions | 43 Masonry Institute of Iowa |
| 7 David Bear, Inc. | 10 Midwest Gas Company |
| 39 Custom Woodworks Ltd. | 44 Midwest Office Technology, Inc. |
| 32 CCU Painting | C4 Midwest Tile |
| 35 Des Moines Blueprint | 37 Oharco/Hi-Co |
| 38 Des Moines Marble | 34 Onthank Company |
| 11 Eagle Windows | 45 David Penney Photography |
| 14 Eldridge Company | 13 Pella Dealers of Iowa |
| 8 Endicott Clay Products | 40 Plumb Supply |
| 36 The Fountainhead Group | C3 Prestressed Concrete |
| 36 Garner Publishing | 15 A.A. Schneiderhahn Co. |
| 6 The Gerkin Company | 12 Suburban Landscape Associates |
| 12 Graham Interiors | 10 State Water Heaters |
| 11 Mike Hopkins Artist | 1 Stetson Building Products |
| 4 IMC Insulation Ltd | C2 Sunderland Brothers |
| 36 Iowa Children's and Family Service | 2 United Brick and Tile |
| 48 Iowa Interiors | 40 Walnut Hill Lumber |
| 9 Iowa Power | 40 Michael Whye Photography |
| 35 Iowa State University Extension | 37 Woodcraft |

Please support our Advertisers first.
They help support Iowa Architect!

Iowa Interiors

**Field Productivity
Meets The Needs
Of Today's
Construction
Schedules**



Project: Ligutti Tower
Owner: First Baptist Housing Foundation
Architect: Kendall-Griffith-Russell-Artiaga
General Contractor: The Weitz Company



From The Small Tenant Improvement to Major Interior Construction

METAL FRAMING • DRYWALL • DEMOUNTABLE PARTITIONS • PLASTER • ACOUSTICAL TREATMENT

Iowa Interiors 5225 N.E. 17th Street Des Moines, Iowa 50313 (515) 266-3187



Mercy Hospital Office Building
Dubuque



Westwinds Office Condominiums
West Des Moines



Penn Medical Place
Des Moines



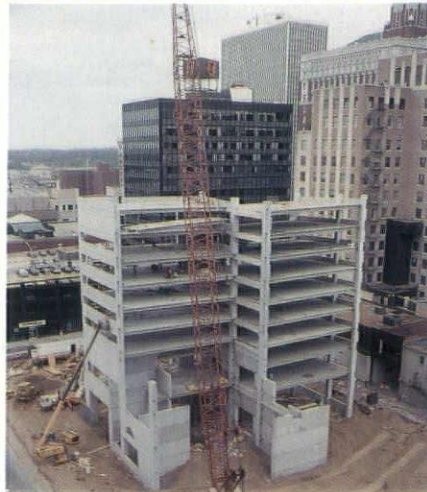
4th and Grand Parking Garage
Des Moines



Mercy Hospital Office Building
Des Moines



Methodist Hospital Office Building
Des Moines



Keck City Center Parking Facility
Des Moines

Positive Growth

Since 1953, Prestressed Concrete Operations (PCO) has experienced dynamic growth, beginning with one product . . . bridge beams. As the construction industry realized unprecedented expansion throughout the 1960's and 1970's, PCO was on the scene providing innovative designs and quality prestressed-concrete products. Use of prestressed concrete increased, and more diversified product lines were continually being developed to meet the needs of our customers. Today that trend continues. PCO operates and ships prestressed concrete products from Iowa Falls and Des Moines. PCO has stayed at the forefront of the prestressed concrete industry to meet these requirements.

Although PCO has grown and changed its ability to offer a wide range of quality products — one thing remains constant. **Our basic philosophy: do more for our customers than just provide a**

product. We've adhered to this premise faithfully. Our customers count on us to assist them in product and building design. This philosophy has proved to be the basis for Postive Growth.

Please Call Us on Your Next Project



Prestressed Concrete Operations

Wheeler Consolidated, Inc.

Iowa Falls

P.O. Box 518
Country Club Road
Iowa Falls, Iowa 50126
1-515-648-2570

Des Moines

3312 S.E. Granger
Des Moines, Iowa 50317

Iowa Chapter AIA
512 Walnut, Des Moines
Address Correction Requested

BULK RATE
US POSTAGE
PAID
PERMIT 3129
DES MOINES, IA

00/00 0060-024585
LIBRARY
THE AMER INST ARCHITECTS
1735 NEW YORK AVE NW
WASHINGTON, DC 20006

At Last! An Answer to the Common Quarry Tile

Genesis porcelain tile in 18 exciting "through-body" colors that absolutely won't wear out.

Only $\frac{5}{16}$ " thin—20% thinner than quarry tile, yet 27% stronger than natural granite.

Available in 8" x 8" and 12" x 12" sizes, with a full line of trim shapes. (6" x 6" available in late 1987)

Three low-maintenance surface textures:

Matte—a quarry-like surface in 18 "Tough Customer" colors.

Textured Stone—our "Don't Slip Up" approach to ceramic tile surfaces.

Polished—you'll see why we call it "Reflections".

Priced competitively, with your budget and our quality in mind.

Indoor/outdoor usage—stands up to tough freeze/thaw conditions.

Consistent service and availability since it's made in the USA.



Out-front in Porcelain Tile Technology

MIDWEST

TILE, MARBLE & GRANITE, INC.

1421 LOCUST STREET
DES MOINES, IOWA 50309
515/283-1242